

GRAPHOLOGICAL TYPOLOGY FOR VISIONARIES

Ruth Elliott Holmes

ABSTRACT: The handwriting of approximately 100 visionary leaders in such fields as *business*, science, education, art, politics and film was analyzed and categorized. Four distinct types of creativity emerged: (1) Conforming-Creative (2) Compensated-Conflicted (3) Productive-Versatile, and (4) Empowered. Common traits and distinct differences among all these individuals was assessed.

INTRODUCTION

When Marilyn Ferguson's book the *Aquarian Conspiracy* was published in 1980, it was hailed by the *Los Angeles Times* as "the watershed book of the New Age." It has been translated into ten languages and has sold 600,000 copies around the world. Acclaimed by the most influential thinkers and social planners of our time, this book describes the "conspiracy" in all areas of our lives, from politics, religion, economics, education and medicine to families and individuals. Marilyn Ferguson writes of the network of people "breathing together," who are quietly and powerfully changing the way consciousness is being raised as we move into the next century.

In 1989, Ferguson embarked on yet another seminal project. Her quest this time was to identify "natural visionary abilities" in individuals whose accomplishments were noteworthy in a variety of vocations from nationally-recognized leaders in business and industry to teachers, therapists, writers, scientists, artists, inventors, politicians and film makers. The "visions" of these people encompassed original products and services, art and films, scientific theories and books. Each of these individuals were successful in their own right. They had overcome obstacles, met personal and professional challenges and were prepared to share their experiences.

Approximately 100 individuals were carefully selected for their achievements. They agreed to participate in their own evaluations through eight forms of testing, which included the Herrmann Brain Dominance Instrument, the Birkman Method, the Gregorc Style Delineator, and birth, voice, body, hand and morphological analysis. In addition, the participants were asked to complete extensive six-page surveys. Questions ranged from asking for details on their earliest memories of "vision" to questions about their most valuable mistakes.

METHOD

In 1989, handwriting samples were requested, and handwriting analysis was added to the research design. The ground was laid for a comprehensive evaluation of a number of high level thinkers and achievers.

Participants in the Visionary Survey were asked to submit “a handwriting sample of several non-committal lines” with a signature on an 8 ½” x 1” paper. Not everyone followed these instructions, but profiles were constructed with whatever samples were submitted. The results were communicated to the participants individually in taped consultations or in person when 40 of these subjects met in Los Angeles.

At this meeting, the five members of the research team were asked to present their testing methods and the results of their evaluations on each of the participants as each visionary recounted his or her own life story. Researchers attending were psychologist Roy Mefferd and Roger Birkman of Texas, whose psychological profile evaluation is used in management development; Sandra Seagal and David Horne of California, whose expertise is in voice and body dynamics, and myself, the handwriting examiner.

Through dialogue with the participants, in a number of instances, greater depth of understanding could be achieved. The goal was not to prove or disprove the merits of graphology, but rather to create in-depth profiles on each subject. Individual sessions with many of the participants also served to strengthen and/or challenge the veracity of the findings.

DISCUSSION

Ferguson suggests in her upcoming text on visionaries, that a new way of thinking and processing information is necessary, if we are to meet the demands of the next century. A change in paradigm in our educational institutions, offices, factories, laboratories and political corridors is essential. Ferguson believes that if the common traits of the “visionaries” could be identified and quantified by various psychological, graphological and other tests, then information could be taught in our school systems to enhance these traits in upcoming generations.

One feature that appeared consistently was that these subjects tended to succeed in initiating and actualizing their original ideas in spite of all obstacles. Eager communicators, the study group willingly revealed their techniques of how, from diverse backgrounds, they reached the top in their respective fields of expertise.

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ANALYSIS

Despite large differences, many of the subjects shared the following characteristics:

CHARACTERS	GRAPHICS
An abundance of energy and good judgment	Good pressure and excellent line spacing
Intelligence coupled with common sense	Originality in letter forms and clarity
A powerful determination to overcome obstacles	Well-balanced writing (tri-zonal dynamics) and strong downstrokes.

Samples ranged from near copy book form to disjointed, unusual handwritings. Various ways of categorizing these writings were undertaken. The first stage was to use a six-tiered typology developed by Ruth Holmes and Marc Seifer. Ultimately, these six types were combined into the following four categories of creative types.

1. Conforming Creative
2. Conflicted/Compensated Creative
3. Versatile/Productive Creative
4. Empowered Creative

Some of the subjects succeeded and overcame obstacles by compensating for their own personal insecurities and early traumas. Other subjects, usually those less conflicted, achieved their success through a combination of intelligence, stamina and versatility.

When the results were summarized, the word “creative” was substituted for “visionary” because it was the process, as identified in the handwriting samples, that contributed to the evaluation of this select group. Different levels of self-actualization were observed graphologically in the original stroke formations. From a psychodynamic point of view, all the creative types found a belief in themselves to manifest their ideas or visions. Courage, hard work and positive attitudes guided their direction.

The following examples will illustrate the four types of creativity discerned in the Visionary Project. Case histories although of necessity shortened, still provide background information for better understanding why these individuals were chosen.

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PERSONALTY TYPE	CHARACTER TRAITS	GRAPHICS
Conforming creative	Traditional, conventional Logical/methodological Reluctant to risk Internal & external control Need to belong Underachieving	Copybook style Connected letters Controlled writing Straight baseline Form conscious Subtle signs of originality
Compensated/conflicted creative	Early trauma Internal confusion Inconsistency Variable self-image Escapist behavior Self-protective	Complex or distorted letter forms Variable slant Uneven middle zone Simplification Lower zone elaboration Extremes in shapes words, connections
Productive/versatile creative	Self-confident Motivated Mentally versatile Ambitious, bold Goal oriented Will power Initiative Resilient	Good zonal proportions Consistent middle zone Variety of forms & connections, Angular Rightward movement Powerful horizontals Rising baseline High Form Level Original style within traditional forms
Empowered creative	Self-actualized Good judgement Inner peace Spontaneous Authentic Autonomous, Independent Integrated Non-conforming	Simplified forms Ease of movement Original letters & Connections Uncomplicated spacing Balanced zones Excellent organization Highest Form Level

Graphological Typology for Visionaries

1. CONFORMING CREATIVE -- (Examples 1 & 2)

Conventional, conservative forms, often school copy script, with subtle original forms and letters, reflect intense energy used to exert both inner and outer control of the individual's more innovative facets. Both are women raised with high standards and expectations made upon them to conform to narrow patterns of thinking and behavior. In spite of the traditional form, the writings are active and forward moving, showing the writer's strong determination and innate ability to achieve.

Example 1. The writing of the founder of the Giraffe Project, a non-profit organization which recognized people willing to stick their necks out for good causes. This project, named one of the 1,000 Points of Light during the Bush administration, was a way of giving recognition to those individuals who go out of their way to be helpful to others or their communities although they know there will not be any material reward.

Example 2. The writings of an art teacher and author of the books *Drawing with Children and Drawing with Adults*, who, without graphological training, teaches children to see everything in shapes: lines, circles, dots, curves and squares. The astounding results of her work would convince anyone that each of us has an artist within ourselves.

2. COMPENSATED/CONFLICTED CREATIVE -- (Examples 3 & 4)

Non-conforming, original and highly motivated. These individuals have achieved their goals through sheer determination and will power, by overcoming enormous childhood trauma. Their perceptions of life are unusual because of the hardships they have endured, and yet with tremendous fortitude, and a sense of humor, they have seized opportunity to become very successful in their own fields of endeavor. Graphologically, there are long downstrokes, lateral movement and variable strokes in the vertical and horizontal axes.

Example 3. The compensated writing of a Greek hotel entrepreneur whose close early connection to his mother and domination by his father has led him to a lavish lifestyle of entertaining in his position as a hotel proprietor and proud owner of a rate priceless and provocative British art collection in New Mexico.

1) I remember of what you said to me
on the road "convicted utterer" (which I don't ^{remember}
you saying to anyone else as they were all on a ^{different}
and "fantasy" (and I don't know if you said I had
had one or made one!).

CONFORMING CREATIVE

2) clouds are peachy pink and white
against a beautiful baby blue
It rained last night and every
is very clear and clear.

3) Were you ever when you wrote
in the "Guest Book" "I just
in yet to come!" What is to come
if you just simply said "I'm gone?"
I'll tell you when you
want to come, I'll send you a check
for your fare whatever it is.

COMPENSATED/CONFLICTED CREATIVE

4) separation with god. He says with the
function of death, is to return us to a
world of spirit where we remember who
we are.

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Example 4. The writing of a film producer and screenplay writer whose early childhood development was arrested by extraordinary emotional, physical and psychological damage from the time of conception. In spite of all odds, his courage, talents and innovative thinking found the creative outlet by reworking his own life on film. He became the hero of his own productions triumphing over tragedy. Earliest memory was being chained outside with a dog with who he tangled in a dispute over eating a woodchuck.

3. PRODUCTIVE/VERSATILE CREATIVE -- (Examples 5 & 6)

Astute, multifaceted, goal oriented and mentally flexible, these individuals have proven themselves in many areas of art, medicine, industry and education because of their ability to adapt, visualize with new perspectives and obtain results with enthusiasm and undaunted determination. The influence of their pasts seem to have been lessons more than traumas, so their powerful energies have been effectively captured and used productively. Their confidence has allowed them to use the resources available to them to become accomplished and well known.

Example 5. The writing of a New Age author and publisher whose books have been influential on a global level. Her mental alacrity and will power are sprinkled with her impatience with incompetence. Her considerable knowledge, wide network and activity have made her a major player in influencing personal and social transformation throughout the world.

Example 6. This hands-on, dynamic, practical, down-to-earth editor and writer has challenged political, medical and academic institutions in his extensive career of findings and reporting the truth. The ability to combine insight with common sense has made him a facile, outspoken master of multiple disciplines.

5)

Most of my handwriting
is notetaking, with a lot
of shorthand mixed in.
This is a sloppy version

PRODUCTIVE/VERSATILE CREATIVE

6)

This exaggeration ought to be
reflected in ~~today's~~ hand/brain/
from wrestling with this ball joint.

7)

I do hope you will get a break
when you go all the way home to Boston - You
have truly deserved it! Give my love
to your parents too.

EMPOWERED CREATIVE

8)

My day has been a pretty early one without too
many alarms and excursions. Phillip wants my
undivided attention which of course he's not
receiving at this moment.

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4. EMPOWERED CREATIVE -- (Examples 7 & 8)

Psychologically independent, resourceful, simplified and often emotionally reserved, these individuals are the most self-actualized. They have dealt effectively with their pasts by comprehending and then clarifying their views of life. They are able to operate with directness, fluidity and keen intelligence to solve the most complex of human problems. The integration of intellect and action has led them to paths of wide understanding and gives them an unusual perspective in helping other people. The highly refined and complex process by which they move from intellectual understanding to plan of action is rarely understood and may be misinterpreted as emotional detachment or the quality of being remote or aloof. Their power rests in their inexplicable ability to “know without knowing” (intuition) as well as the way in which they serve selflessly. They epitomize the statement “the more you are, the less you need.”

Example 7. This is the sample of a European-born therapist, writer and lecturer gifted with words, research ability and dedication to her field. Her personal experiences have made her an effective counselor and advocate of comprehensive therapy beginning with the earliest childhood trauma through the effects of the social consciousness and the environment on personality.

Example 8. The beautifully simplified writing of an innovative primal therapist who endured many years of childhood abuse. Her talent and insight, extraordinary intelligence and ability to see to the core of her patients has provided her a platform on which to base her lectures and the material from which to write a book.

As different and distinct as were the writings reviewed in the visionary research project, they all shared several identifiable features, including: vitality, keen intelligence, imagination, intuition, positive attitude and powerful inner strength. Graphologically, they tended to display good pressure, original letter forms and excellent spacing.

In short, each “visionary” on some level *knew* of their talents; they *felt* what it meant to have the ability and they they *owned* or took responsibility for their lives by using their gifts to achieve and then *shared* their insights with others. Perhaps this is the secret of the visionaries!

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BIOGRAPHY: Ruth Elliott Holmes, President of Pentec, Inc., is a certified handwriting examiner and personnel consultant. During her eleven years living in Europe and West Africa, she worked for the African-American Institute and taught English as a foreign language. With a B.A. in political science from Colby College, she is a member of the American Handwriting Analysis Foundation, American Board of Forensic Examiners, and founder and past president of the Great Lakes Association of Handwriting Examiners. With contributions to *Crain's Business*, *Corporate Detroit*, *Cosmopolitan*, *Allure*, *New Woman*, and *George*, she has also appeared on national TV on *CBS News* and on *Dateline NBC*.

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GENEVE

Greetings from the International Congress for Graphology. It was a pleasure to receive your article and comments will be forthcoming.

LINDAU IM BODENSEE
Hafen

Felix Klein.

A post card from Felix Klein to Marc Seifer from Geneva, 1972

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