

## Aspects of Creativity by Erik Rees

The following is meant for any new members who are not yet experienced at the sharp end of our discipline.

Ever since modern graphology was born, handwriting analysts have interpreted such attributes as Creativity, Originality and Simplification. Their opposites such as Conformity, Banality and Neglect are equally well known and we tend to use Legibility as a guiding criterion. Pastiness is *almost* always present in a creative script.

Some practitioners of our discipline occasionally slip up in assessing the above and it is important to understand that Creativity has more than one form.

1. A writer can be creative in using other people's original ideas, whilst another one will produce his own ideas. Both are creative but one is more original than the other.
2. Many people are highly intelligent without being creative and they do not simplify or solve problems any more easily than someone with less intelligence. This type of individual is slower thinking and is not interested in doing something quickly. He or she would rather be sure and accurate, than quick and prone to errors.
3. Some very creative people are often hopeless organisers, quick to anger and capable of acting on impulse without considering consequences. This makes them difficult mixers, individualistic and unsociable.

In Arthur S. Reber's Dictionary of Psychology (Penguin 1985), creativity is described as mental processes that lead to solutions, ideas, conceptualization, artistic forms, theories or products that are unique and novel. In their thinking processes, creative people can be *divergent* or *convergent*. In the former, thoughts tend to move away in various directions, yielding novel ideas and solutions. In the latter, thinking is characterised by a bringing together of information and knowledge, leading to a focusing on a particular problem, especially those which have but a single possible solution.

A writer's creative abilities are frequently visible in a mere signature, while in other cases a lot more handwriting is required. First of all here are three signatures. The first is creative but the writer does not have good ideas of his own and is usually unsuccessful in his attempts to see them through. He is a "bumbler".

The signature in Fig. 1 is that of Sam Galbraith. In my opinion it shows banality, as well as an inability to base decisions on sufficiently well thought through reasoning. Although so slowly written it is illegible, convoluted and ungainly.

Sam Galbraith, MP  
— MEMBER OF PARLIAMENT FOR STRATHKELVIN AND BEARDSDEN —

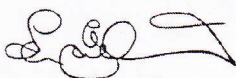


Fig 1

Fig. 2 is Michael Heseltine's signature showing creativity together with arrogance; his ideas will work and are based on practical idealism. Unfortunately he will engender opposition and enemies due to his attitude.

Rt Hon Michael R. D. Heseltine, MP  
— MEMBER OF PARLIAMENT FOR HENLEY —

Fig. 2



Rt Hon Margaret Thatcher, MP  
— MEMBER OF PARLIAMENT FOR FINCHLEY —

Fig. 3 is Margaret Thatcher. Her initial letters show creative ideas that are well rooted in reality (high arcs brought down to the baseline); the flying "t" bar indicating tremendous idealism. Note her legibility, her horizontal tension and the symmetrically placed final underscore showing confidence. Her thinking is "convergent". She focuses on issues like an eagle on its prey.

Fig. 3

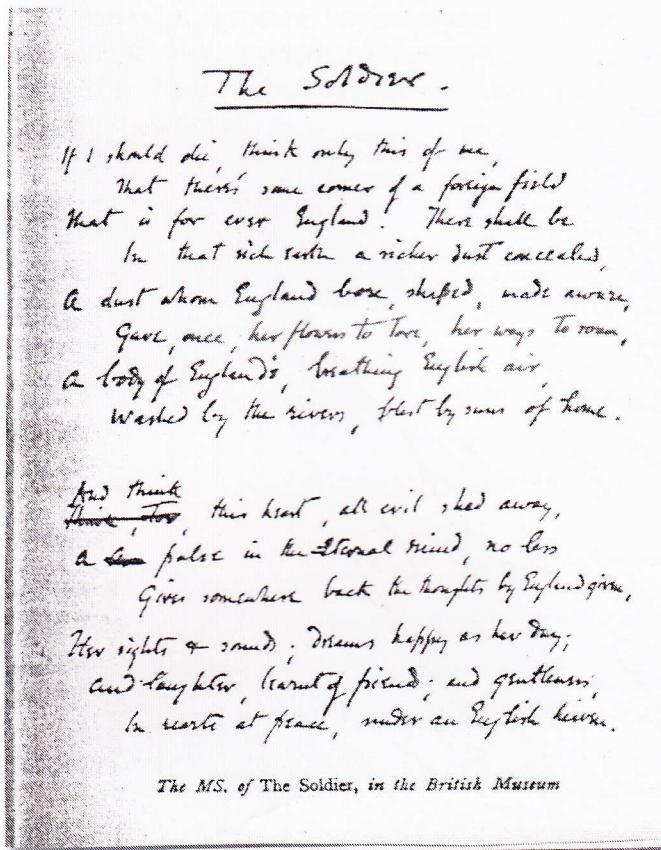
Moving on to larger samples of handwriting we now have one with an illegible signature – I cannot remember her name – but she is a highly successful photographer, very expensive and totally profit orientated. Just look at those "moneybags". The original script is in red, a colour she loves. Middle zone width and lower zone depth highlights "progression, action and emotivity".

Today is Tuesday the 25 August;  
it is not summer! Next week  
I am going to Spain, again! where  
it will not rain...  
see you soon.  
25.8.87

Fig. 4



Fig. 5 and 5a, are Rupert Brooke. His ability to express himself (right slant) and action (t-bars) are also seen here to a fair extent but the driving forces are his intellect and emotions, striving to express what needs to be said. His script is typically intellectual.



Fig, 5

Fig. 5a

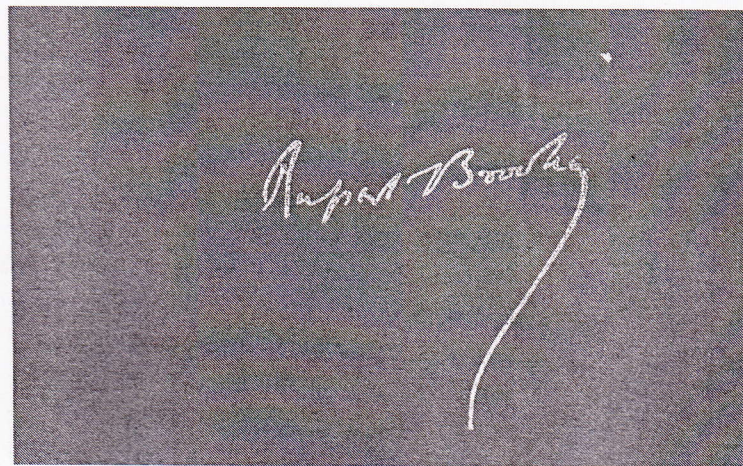


Fig. 6

Fig. 6 is Dylan Thomas. Although they are very different people the same type of motivation applies here. The left-slanted deeply emotional withdrawal, the left margin's enthusiasm and the right margin's impulsive nature, speak for themselves.

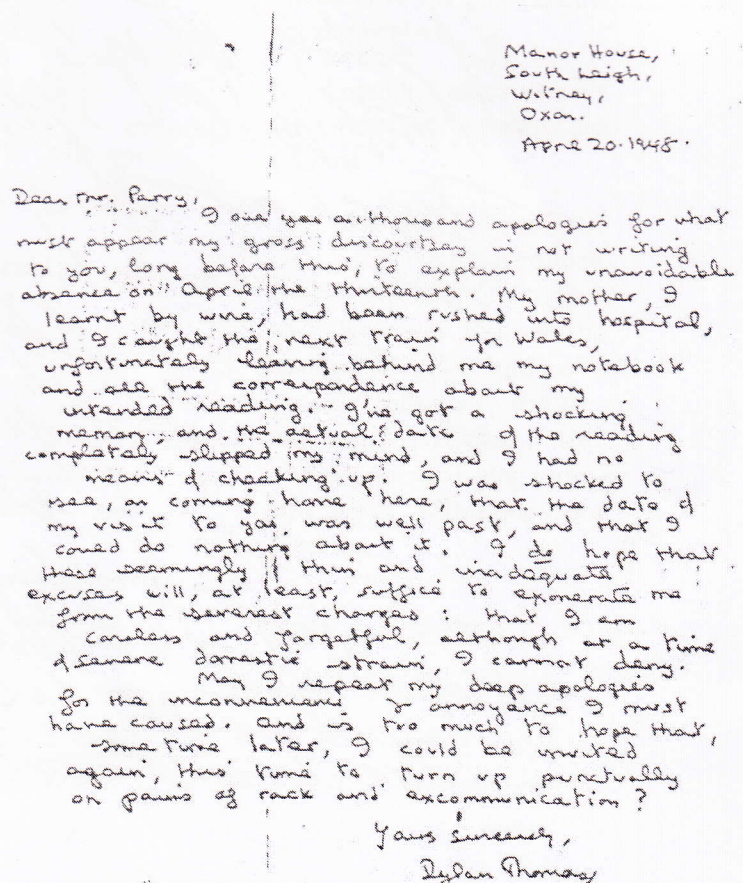


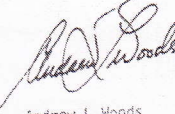


Fig. 7 shows the exuberance, conceit and extravagance of Ralph Steadman, the well-known cartoonist and humourist. He is utterly driven by his need to be different and is totally individualistic in his outlook. Also completely ruthless in his need to achieve.

Dear Frankie Ruby.  
 Thanks ever  
 so much for the right handed  
 mug you sent me for my birthday.  
 Just the ticket.  
 I heard from my  
 old school, Mersey Grammar School  
 in North Wales after all these years.  
 They want some money for the  
 headmaster's retiring present, but  
 I hated the sight of the old  
 sod, so he won't get a penny  
 out of me! The bloody nerve!  
 The pudding recipe didn't  
 work out - it tasted a bit like  
 Isopon plastic metal filler ~~but~~ so  
 we use it as a door stop etc.  
 Yours ever RALPH STEADMAN

Fig. 7

Fig. 8 is an embezzler. His creativity is best seen in his signature. Deviation and indirectness is evident; he is greedy, selfish, hard and self-destructive. Even his PPI shows that!

  
Andrew L. Woods

P.S. Because of information that I have received I would like to have your comments on her, regarding sexual relations.  
Please note, also attached is her academic background in 2 countries.

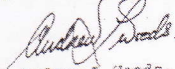
Yours sincerely,  
  
Andrew L. Woods,  
Managing Director.

Fig. 8

Encls. 10.

P.S. In the case of candidates I and K it would probably be of more interest to examine their personal characteristics as well.



Fig. 9

Phil,  
Two fatfinds from Greene Guntton endorsed - Mr. MURRAY and Mr. LATTO.  
Greene thinks that I am getting "picky" with his fatfinds, so I would appreciate your opinion on the two points below which apply to both of them before I contact him.  
1. Greene has advised them that if they are short of money as they have no savings, it is better for them to take out a loan rather than suspending the policies. However, a more appropriate answer would be to open up a deposit account.  
2. The reason why others state that POPS were discussed, but there is no mention on the fatfinds of what was mentioned at the interviews.

Fig. 9 and Fig. 10 are the scripts and signatures of two unfortunate men who could not achieve the goals they had set themselves.

No. 9 couldn't overcome his inhibitions and powerful self-doubts.

No. 10 resigned himself to a clerk's job in a town council, when all he ever wanted was to be its leader. 9 shows the lonely and sad isolation of thwarted creativity and 10 indicates his obsession with his own identity in trying to make it "special". Both people are failures.

Fig. 10





Fig. 11

Henrietta, the Countess of Caledon is at No. 11. Her creativity is part and parcel of her life and she finds many outlets for it. Her private life is in turmoil but she puts on a brave face. Her wavy-line script with left tendencies has quite a high and simplified form level.

Dear Mr Rees,  
As discussed, enclosed  
telephone messages from  
Joe Goodchild, aged 24.  
Thankyou for your concern  
with best wishes,  
Henrietta Caledon.

Fig. 12 is another signature. This is a man whose creativity is centred on snobbery. He was actually a clever, very able and decent fellow but unable to hide his admiration for status, money and reputation. His sweeping starting stroke, the underscore plus upper and lower zone loop exaggerations, may show creativity but they also turn his name into the likeness of an *unintended* insect. To me that is misplaced creativity that could be better employed elsewhere.

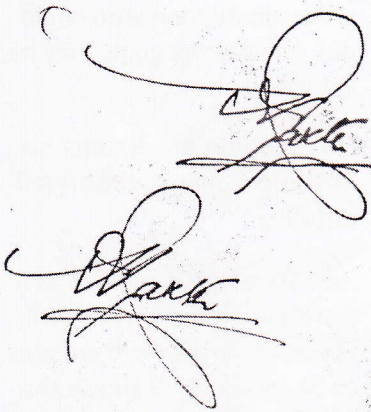


Fig. 12

Fig. 13

Fig. 13 is Rudyard Kipling's arcaded writing. He was a controller by nature, forceful, even somewhat off-hand and extremely confident. Yet he was not a conceited man, as seen in his *number 2* style ppi. He was a realist whose creativity took the form of "divergent thinking"; this produces some illegibility here.

S. S. incline etc  
Gentlemen—  
I shall be obliged if  
at your earliest possible con-  
venience you will send me  
a copy of the remainder  
of Captain's Courageous. I shall be  
writing shortly & wish to  
see the book in print  
Very sincerely  
Rudyard Kipling.

Most people's creativity is subject to a particular area of endeavour but some individuals' talents are of an all-round type. They can put their hand to anything. They can invent or design things in line with what is required and they can innovate almost at will. A large part of this is subject to educational directions they have taken or followed but creative ability of one sort or another is identifiable in their handwriting. The indicators for creativity are:

- Original letter forms; wide word and line spacing; arcaded connections; semi-connected writing; pasty script; "g"s like a number 8 and other simplifications; fullness; unusual proportions of letter sizes.

Remember that creativity can be confused with banality in the same way as neglect and simplification can be. Sometimes these differences are only very slight but what a difference they make to an analysis. The clues to follow, when trying to establish just what sort of creativity we are seeing are as follows:

- Intelligence need not include creativity. Simplifications may be there but they will be logical rather than creative. **There won't be any originality.**
- Originality need not include any intelligence and then the writing will be either one or more of these: **complicated, cramped, bizarre, formless, negligent, or ungraceful.**
- It is vital to exactly ascertain if the signs of creativity are in the Upper, Middle or Lower Zone or in how many of them; perhaps in all three.
- Pasty script on its own needs not show creativity, just perhaps libertinism or greed. This principle goes for all the mentioned signs, i.e. **no one sign on its own can ever be taken as signifying anything without substantiation.**

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