

HANDWRITING PRESSURE – BY JOHN BECK
the one element that changes the interpretation of everything we see in writing

In all of the best graphology textbooks, written in the UK, in Europe, the United States or elsewhere all agree, without any dissention, that the pressure evaluation in writing is the most vital consideration in all of graphology.

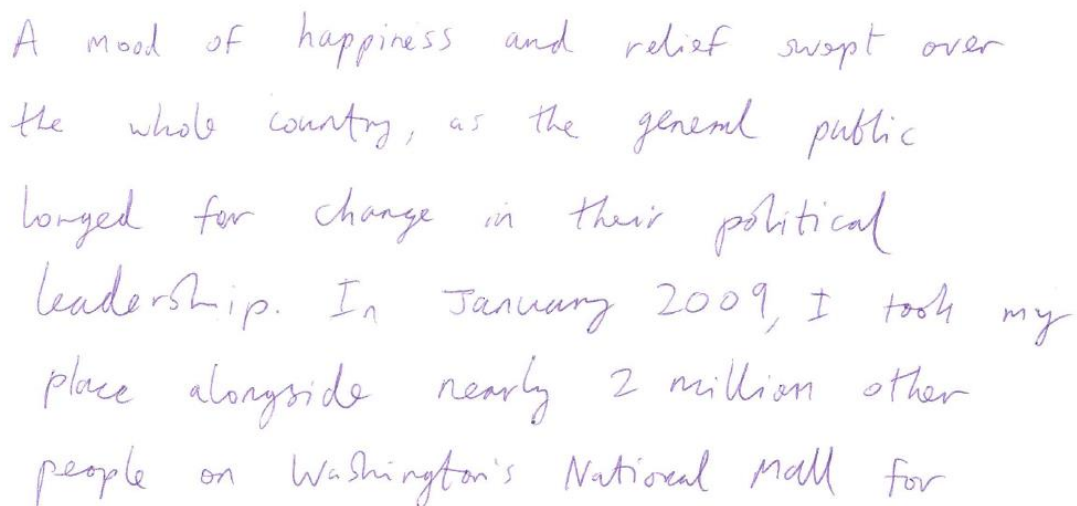
It has a modifying or changing effect in how we view and interpret every single feature in writing. For example – writing showing angles together with light pressure bears a totally different interpretation to angles combined with heavy pressure. The very slightest detail in handwriting is modified to a greater or lesser extent by the pressure that has been used to produce it.

It is necessary perhaps to remind ourselves of one important fact, often overlooked: we are all used to handwriting being a movement from the left of the page and moving to the right, but in fact another dimension exists: a third dimension, that of depth, i.e. the downwards pressure of the pen forming an imprint on the page.

This depth perspective we call handwriting pressure, and it too reveals an amazing amount of information to the graphologist, and is so important in the working out of the analysis.

In essence it informs us of the level and nature of physical energies and drives within the writer, as well as of his or her willpower and motivation, and more importantly how such energies are being harnessed, directed and utilised. This is of the utmost importance to us.

Its importance is also for another reason – heavy, medium or light pressure is not something that any Copy Book teaching in the world teaches as a prerequisite, i.e. it is something that the writer produces completely unconsciously, and as such is of very great interest to the graphologist.



A mood of happiness and relief swept over the whole country, as the general public longed for change in their political leadership. In January 2009, I took my place alongside nearly 2 million other people on Washington's National Mall for

Whenever a writer places the pen on a sheet of paper, he or she senses a form of resistance between the pen and the surface upon which he or she will write; a person who writes with heavy pressure feels an instinctive need to surmount this resistance by pressing harder when he or she writes. A light pressured writer feels no similar need to overcome this resistance – rather he or she prefers to glide over the surface making as little of the resistance as possible. The symbolism of this fact alone has a great deal of meaning for the analyst.

A good graphologist always acquires the habit of running his or her fingers on the reverse side of a handwriting sample, in order to see if there is an indent caused by the pressure by the writing implement, or whether nothing may be felt in the case of light pressured writing.

What is the interpretation in psychology for both heavy and light pressure?

Pressure in handwriting links directly with Freud's theory on Libido, and with Jung's theory of Psychic energy. All accomplishment in life depends upon the expenditure of energy, and pressure in handwriting informs us on a) the nature of this life energy and b) how the writer is using it.

Pressure in handwriting has everything to do with the force of instincts: heavy pressure indicates the instincts are strong and much to the fore in that individual. In a light pressured writing, the force of instinct is much less, and their behaviour in every sense will reflect this, with instincts playing a much lesser role.

At this point we are obliged to take into account something set out by the very founder of German graphology, over one hundred years ago.... In his book entitled "The symbolism of Handwriting" (1911) Ludwig KLAGES stated that:

Heavy pressure is always a masculine symbol irrespective of the sex of the writer, and Light pressure is always a feminine symbol, irrespective of the sex of the writer.

Heavy pressure in the general sense

Heavy pressured writers are usually in close touch with their instinctual natures: they often react to stimulation and situations in a physical way, and their response in dealing with things is usually in a direct, and no-nonsense style. They often favour physical pursuits such as sports, and moreover tend to be competitive. They are not usually worried about behaving in a forthright manner with others, and their approach has a strongly 'masculine' element, and this is despite the sex of the writer.

Walking for me is both a spiritual and physically demanding exercise. Calories are burned, the metabolism gets a decent workout, and I feel free from the stress of 21st Century living.

It's good for the soul, too. Why do you think medieval monks built labyrinthine mazes? Not for the topiary but because traipsing around can apparently induce a meditative state of mind. In America, New Age types even have a name for it - Prayer walking - in which you basically plead for

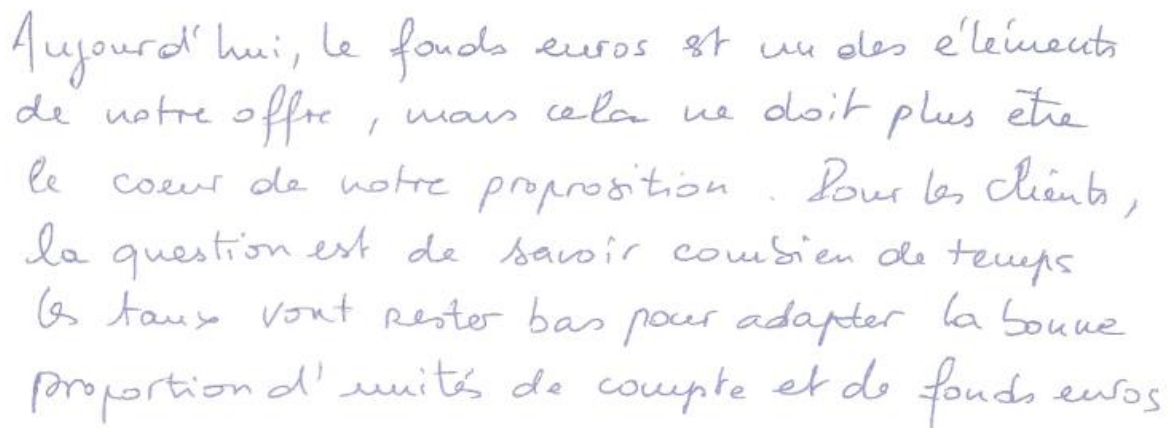
They often portray a sense of strength and ability to cope independently, and do not like to assume passive attitudes. They usually have strong resources of natural energy and are able to maintain physical efforts after others have long become tired.

They often assume what can be described as a competitive attitude towards life, and are often typified by preferring physical and forthright solutions to problems, rather ones that are overtly mental solutions.

Light pressure in the general sense.

Again we are reminded that most copy books do not prescribe the extent of pressure in handwriting, and to a large extent how hard or how lightly a writer presses on the page is unconscious, therefore this consideration is of especial importance.

The keywords here for Light pressure are sensitivity and tolerance of others. Light pressured writers like to achieve their goals by causing as little conflict or disagreement with other people as possible. This is because they find situations of conflict and aggression even to be discomforting, if not disturbing. They seek by their behaviour to avoid problems with others at all costs, and even though they adapt their behaviour often in knowing how to deal with conflict, in their hearts they are not comfortable with it. There are, of course, many exceptions to this rule.



Aujourd'hui, le fonds euros est un des éléments de notre offre, mais cela ne doit plus être le cœur de notre proposition. Pour les clients, la question est de savoir combien de temps les taux vont rester bas pour adapter la bonne proportion d'unités de compte et de fonds euros



Shouting, bad atmospheres between people, hurtful or hateful words or any aggression between people is disturbing to the light pressured writer, and their immediate instinct is to withdraw immediately from the person or persons who are causing the bad atmosphere. They simply do not like nastiness in their dealings with people, either by being unpleasant, or people being unpleasant to them.

They tend therefore to be more easy-going than their heavy pressure counterparts. As mentioned earlier, they symbolically like to glide over the paper's surface causing as little indent as they can: this is how they prefer to run their lives, if allowed to.

Light pressured writers are generally sensitive people: rather than having endless physical resources as does the heavy pressured writer, the light pressure tends to indicate a move towards mental resourcefulness and mental resilience.

They are generally tolerant and peaceable, and since they do not like to be upset by others, they tend to avoid upsetting others, hence their famous avoidance of conflict. The psyche will be dominated by the feminine principle.

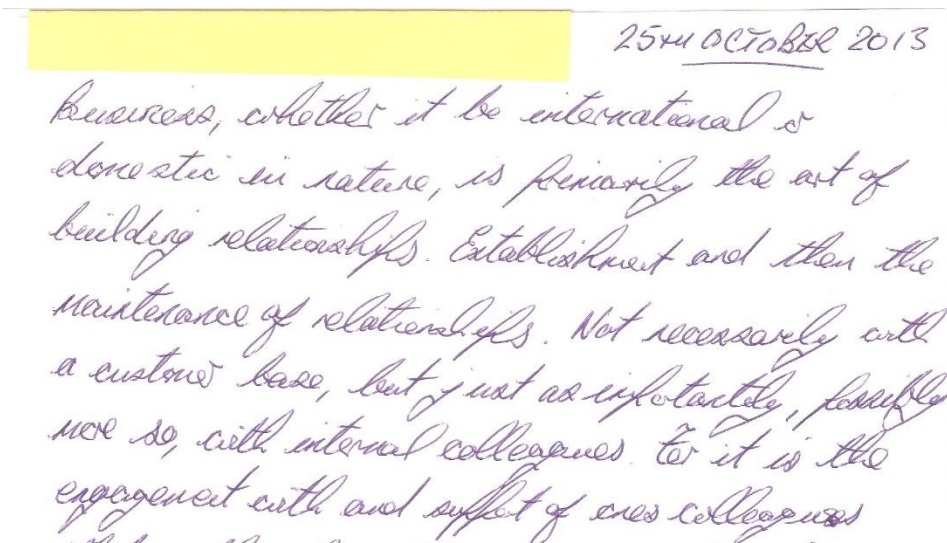
What is the significance of medium pressure in writing?

Another question often overlooked in textbooks on graphology. In effect it is rather to be desired, in the sense that Jung stated again and again that nature likes to follow the route that is not in any way excessive, but rather seeks the 'middle way'. Therefore medium pressure is to be desired, and often is associated with other graphological indications of balance and harmony.

Exaggerated pressure: either excessively heavy, or excessively light.

We all know the most famous rule in graphology.... Every exaggeration, no matter which end of the spectrum, is always negative.

Examples: a writing that is too large/a writing that is excessively small/exaggerated slant either to the left or right/capital letters either too exaggerated, or too small/a signature too large/a signature too small. There are plenty of others of course.



But exaggerations in the pressure, albeit from the over-heavy to the over-light, are interpreted as negative. Too great a pressure in writing is often an overcompensatory indication, whereby a man (usually) behaves in an overly-masculine way to hide feminine elements which he is afraid will surface. Too light a writing often indicates a person's over-sensitivity and a reluctance to embrace the challenges of life, which must contain a modicum of competitiveness in order to survive.

I just wish I could remember the rest of the poem so that I could give you a better feel for my poetic nature. Having said, or rather, written that, I'm not sure that writing poetry would be the best way to progress an interview for something demanding such

More pressure seen in one zone than the other two

This is of great importance. Wherever a writer is seen to invest more pressure in one of the three zones, the lower zone for example, then the majority of the writer's psychic energy will be directed towards the material, security, physical and sexual aspects of life.

More pressure in the middle zone will indicate more energy being directed towards emotional and inter-personal aspects in the life of the writer, and his or her emotional relationships with others.

More pressure in the upper zone will betoken energy and drive being directed towards intellectual endeavours, or more often towards goals that have yet to be achieved, and which still lie in the future.

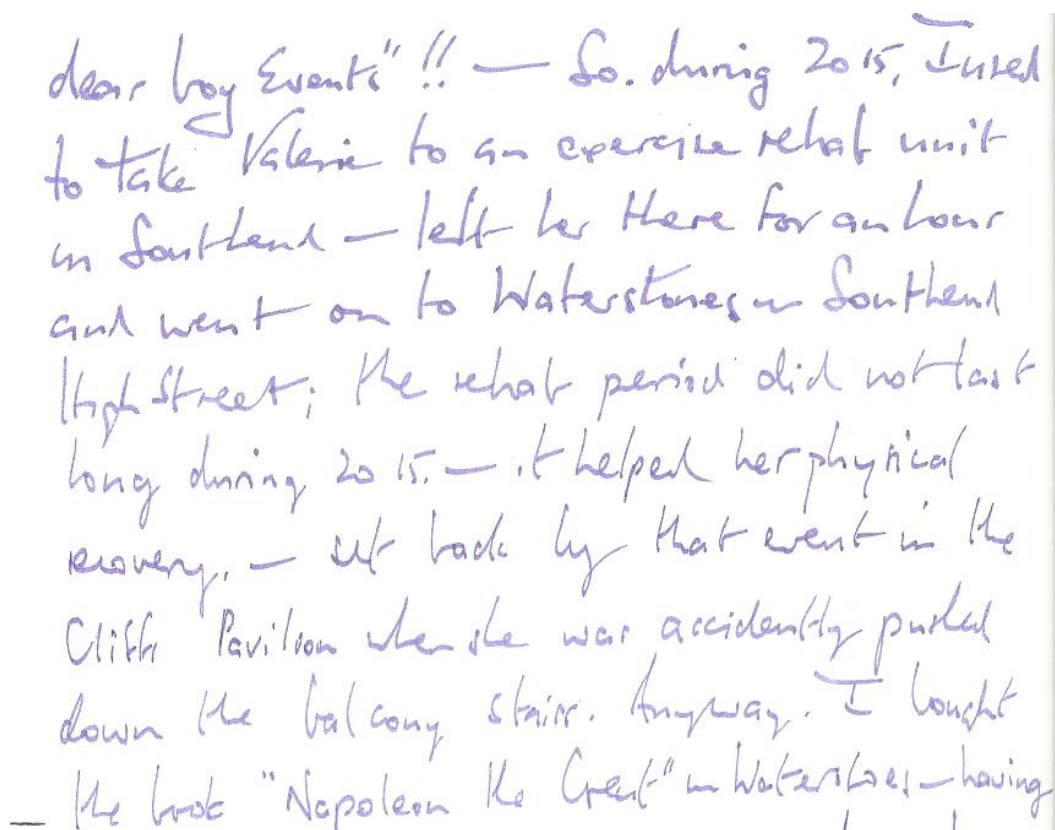
Displaced pressure

To determine this, we must revert to the appropriate copy book model. If pressure is exerted on the upstrokes, instead of on downstrokes, then we are aware of a disturbance in the normal pattern of tension and release in the graphic movement.

Displaced pressure in the upper zone can indicate a disturbance in the writer's thinking or reasoning capabilities.

In the middle zone, it can indicate a disturbance in the emotional life of the writer.

In the lower zone, it can be a serious indication – the sexual or instinctual life of the writer can denote a perverse sort of sexuality, or unusual sexual proclivities.



dear boy Events" !! — So. during 2015, I tried to take Valerie to an exercise rehab unit in Southend — left her there for an hour and went on to Waterstones in Southend High Street; the rehab period did not last long during 2015. — it helped her physical recovery. — It had to be that event in the Cliffe Pavilion when she was accidentally pushed down the balcony stairs. Anyway. I bought the book "Napoleon the Great" in Waterstones — having

Male aged 74. Written in fountain pen. Pressure both light and heavy.

Writing showing fluctuating/wavering pressure and displaced pressure in line 1 "boy" in the lower zone. There is dominant displaced pressure in the middle zone throughout, with the pressure shifting from the vertical axis to the horizontal axis.

Wavering pressure

This is usually a very negative sign, and indicates a disturbance in the normal drives of the writer: although graphology does not embrace health considerations, it can suggest systemic problems involving general health, sometimes affecting the circulation.

Sometimes drugs or drink can be the cause, especially if it is associated with blotchy pressure or flooded ovals. It can also indicate mental or behavioural problems, usually the writing can provide other clues as to why this is the case.

Pressure has a bearing on every feature in handwriting

Pressure in writing modifies everything there is in writing: e.g. light pressure with angular connection will indicate someone critical and cold, with their aggression being of the mental and verbal kind. Angles in connection with heavy pressure is a great deal more serious, and will portray an aggressive person, often insensitive, for whom only success born of a fight will ever suffice. Angle writers with very heavy pressure can at times be a sign of a person's tendency towards violence, or thoughts of it.

Garlands without pressure indicate an exaggerated avoidance of conflict: there is a fear of the slightest contretemps which would be upsetting, whereas garlands in connection with heavy pressure will indicate someone friendly and kind, but who can at the same time be competitive and forceful, and even slightly aggressive, depending on circumstances.

How often is it that we see something strange in the signature of a writing sample? The body of the text may show light or medium pressure, whereas the signature will show quite an increase in the pressure. A counter-dominant yes, but it will indicate that the writer is investing more psychic energy into his or her public persona than in everyday life.

This means that the writer will – in a public, career or professional setting – appear much more like a heavy-pressured writer (competitive, more forceful, sport loving and physical) yet in private and intimate life be none of these.. preferring quiet, peace and tolerance with everyone which avoids conflict, and seeks for a calm life.

And what of the personal pronoun capital “I”? The writing may show only light pressure, yet the PPI can show marked and heavy pressure. A compensation? Most certainly, with an ego being projected to the outer world, which is at variance with the true nature of writer in his or her private life.

There are a myriad number of possible examples of how light or heavy pressure alters our interpretation of a writing. To be unaware, or to ignore, its role in the laying out of the analysis risks making a very great error.

Finally we as graphologists are blessed in a special way – by this I mean that all psychoanalysts the world over, in their daily work, use the terms Libido or Psychic energy or whatever other words equate, in a way that has to be abstract, because Libido or Psychic energy cannot be seen by them, or anyone else. It has to be an abstract concept.

But... we are the only branch of psychology in the world where we have before us, in the pressure evaluation, a living and visual pattern of the writer's psychic energy in symbolic form... and more than this we can actually see whether this vital psychic energy is being used positively or negatively in the daily life of the writer. As such, we are all very privileged.

John Beck