

PSYCHOLOGY OF TYPOGRAPHICAL HANDWRITING

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In the first chapter of our book *Grafología Criminal*¹ (2009), when we set out the advanced ideas in Graphoanalysis (In Europe -Spain- and in the whole Latin America, “Graphoanalysis” is a generic term, often used interchangeably with graphology or graphopsychology; graphoanalysts, however, use the scientific method in their studies and prefer to distance themselves from more frivolous uses of graphology) we devoted a section to graphoanalytical correlation in printed texts (e-mails, typed letters, computer texts, etc.) where we showed the graphopsychological correlation far beyond the typographical norms, demonstrating a series of typed samples and their significance to the psychology of handwriting. Furthermore, in *Grafología y Ciencia* (2010), we have now validated this correlation, which we had reflected initially in *Psicodiagnóstico por la Escritura* (1999), with our investigation on doctoral theses, and going into great detail on the aforementioned, on account of the interest this subject has generated, we have prepared this article, which tackles the business aspect of this speciality in *Grafología Digital* (2006), for which, albeit briefly, we have selected

illustrative models of these, that we have collected and photographed personally, the majority in the streets of Barcelona, which we consider could be sufficiently educational for understanding in images the message intended to be conveyed.

Necesito piso por la
zona para comprar
(no inmobiliarias)
solo compro a
particulares

Sra. Mercedes

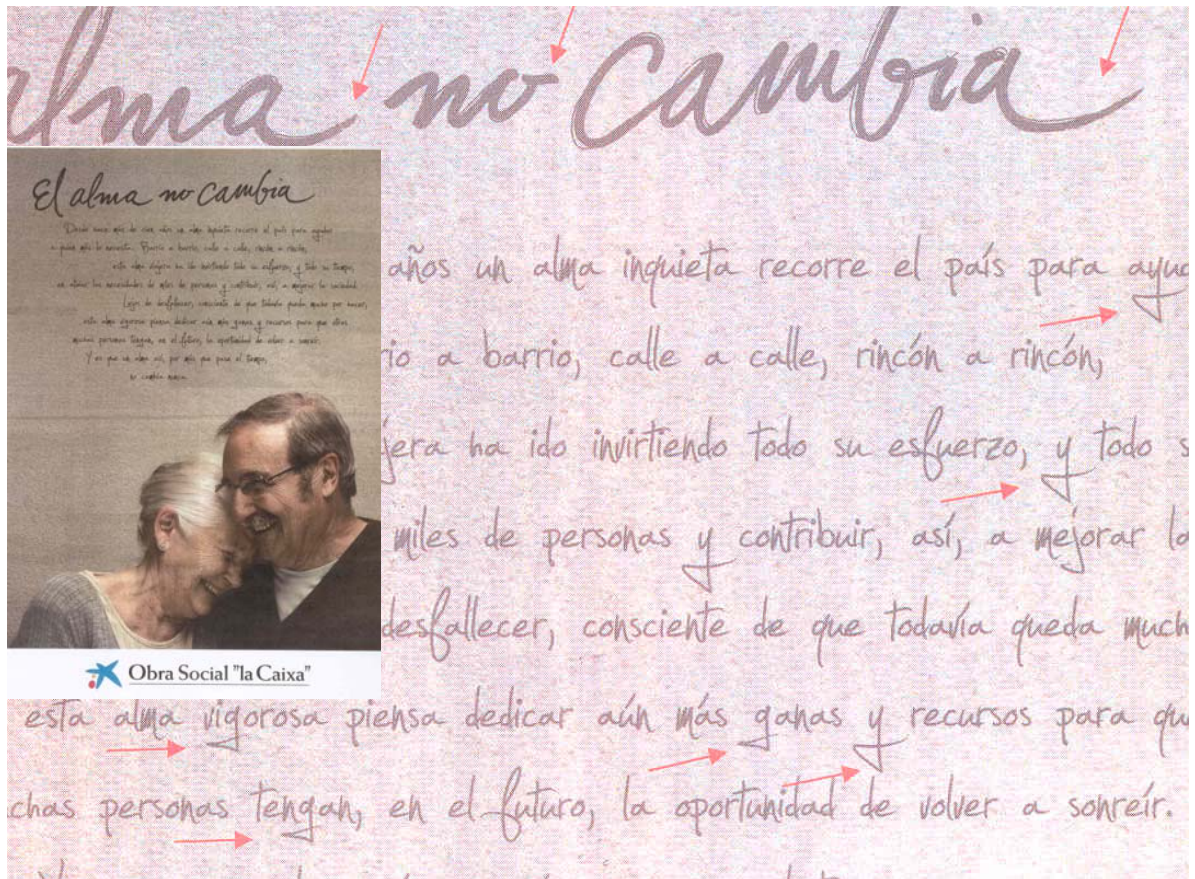
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New marketing and the typographical imitation of handwritten texts

Marketing resources are increasingly using advertisements with handwritten letters in order to give the impression of personalisation of the message, in this case, for example, giving the impression that an individual is writing and thus instilling more confidence by giving the impression that you are not dealing with a estate agency or office – the idea being that the target customer believes they can obtain greater profit.

¹ Criminal Graphology

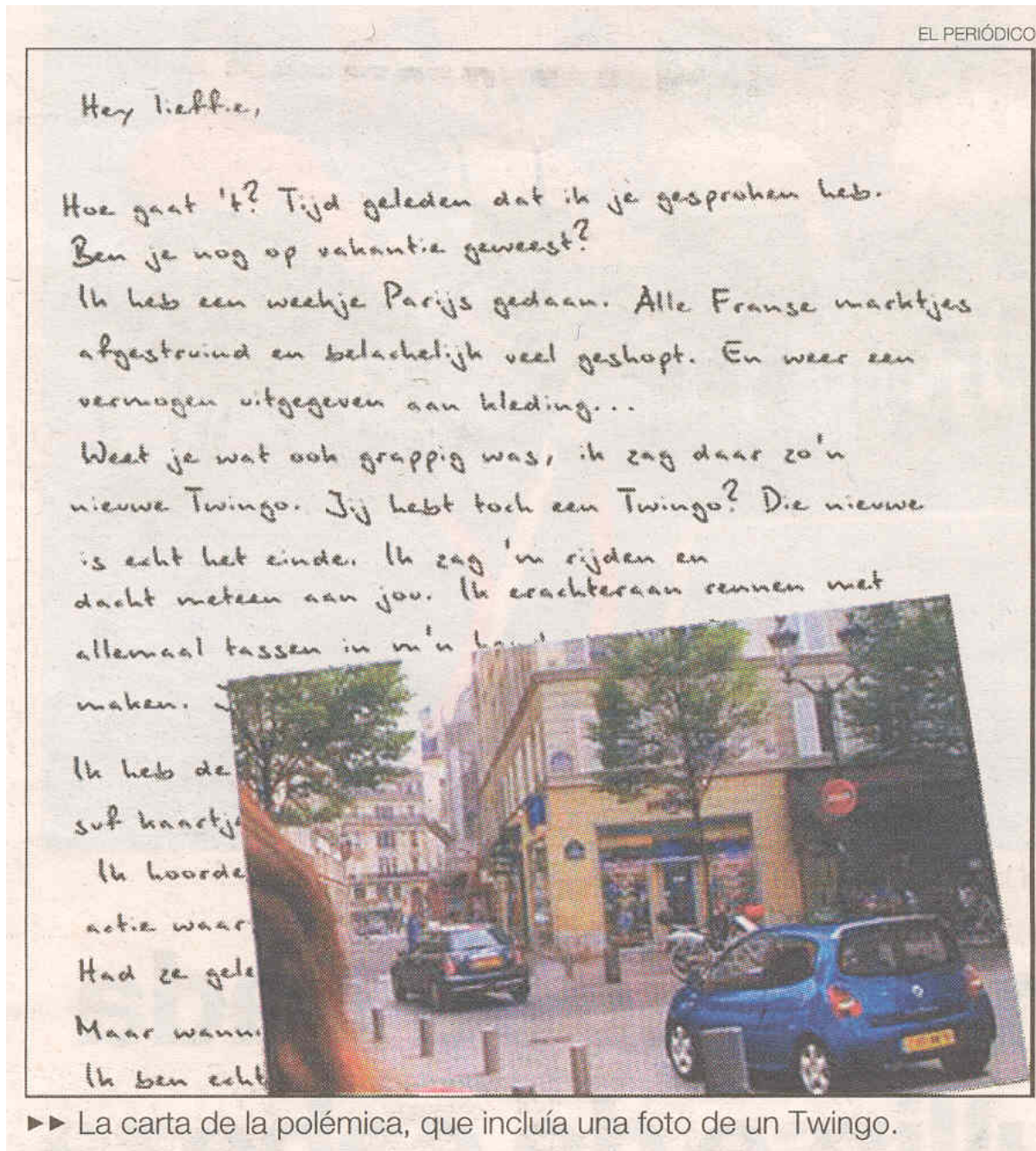
Error in the message sent by the advertising letter from Obra Social de “la Caixa”



In this case, the designer does not have a clear graphopsychological perception or indeed has not been trained in the necessary school; the writing with these triangular frames and endings is more common to an aggressive personality, especially regarding family, which is why the text jars at an unconscious level with the message: it is contradictory.

When the ethics barrier is breached

Another form totally lacking in ethics regarding this way of simulating handwriting in marketing would, for example, be that used by Renault:



►► La carta de la polémica, que incluía una foto de un Twingo.

In reference to said letters, we wrote on 31 August 2007 in *Grafología Universitaria*: "The psychopathic advert by the French company Renault consisted of supposed lovers sending letters to married women. Oddly, the handwriting is juxtaposed, static and with regressive lower geotropic axes, more common to an individual with a "hate" complex than to an attractive gentleman. Without a doubt, other car companies who have or receive advice from graphologists would not have committed any of these errors."

Graphoanalysis of shop and business signs

Shops and businesses also use graphopsychology in the message they wish to impart via their signs or letterheads.



Childish handwriting effortlessly combines the idea of children with kindergarten or nursery school education.



Wanting to give a youthful vision (between infantile and the quest for originality and independence) precisely in order to attract young people.



The incidental strokes in the structure can at the same time be the adornments or ornaments that the advertisement for this accessories shop suggests.



In this case, the shop wants to attract clients who believe themselves to be original, mixing old with groundbreaking



In this case, the complicated and sinuous calligraphy seeks to attract the “psychedelic”, like a hallucinogenic that leads to the fantasy or magical world, far removed from reality.



Here they hope for a non-conformist character, modern yet independent, artistic-aggressive, aesthetic but at the same time incisive and biting, like irony and satire.



More aggressive than the former, this shows the cross of the "t" in the fashion of a disproportionate mace as if this were from a cannon blast — this will naturally attract someone looking for "high excitement".



The vast, right-slanting word "motos" (motorbikes) conveys the idea of speed.

Other graphopsychological examples in advertisements



In many advertisements, handwritten letters are also used to provide the subliminal idea, even if in this case it is not only from innumerable words that suggest wine, but all the literature, thought, dialogue, monologue and discussion, and even the ethereal confusion or nebula such as the thread-like forms or shapes that develop in trickles; the mix of upper and lower case is very relevant as a confusion factor about values or conscience, in this case that can characterize the excess or control of alcohol, just like the congestions or increases in calibre that, in graphopathology too, could be seen in toxicity.



Melting letters were also a good resource for an advertisement for chocolate.



Furthermore, the sensual richness in the pressure calibre fosters the pleasurable effect of chocolate as another strategy method.

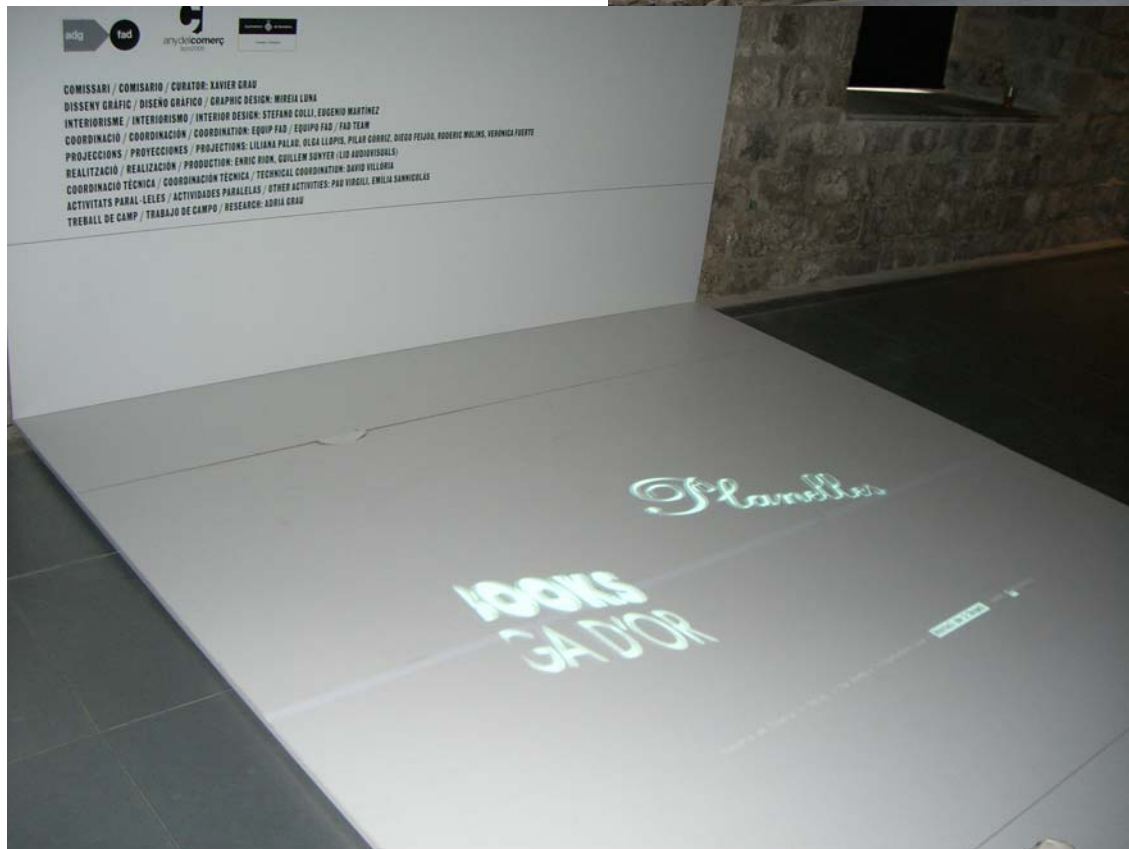
Proven confirmation with other models in exhibitions

Within our fieldwork we also visited some exhibitions, such as the one at the MNAC (National Art Museum of Catalonia).



This poster by Josep Masana - Harlow- 1930 *Gelatina de plata* confirms to us that at the time publicists were already using graphopsychological concepts, as in this case where the extensive, joined and curvaceous handwriting is used to reinforce the idea of elasticity.

Previously we also visited the Barcelona City Council exhibition on the *Any del Comerç* BCN2006 organized by curator Xavier Grau with the help of various design institutions, with some interesting samples:





Some samples show how businesses try, through select calligraphy, to convey the value or quality that characterizes the brand.



Classic calligraphy seeks to attract through the concept of "class" or the traditional distinction common to conservatism.



The impact of a full calibre, the cohesion of the joined handwriting and the emotional pressure of the upward writing.



The weight of the type characterizes the Gothic-style distinction.



Once again, the appeal is in the search for originality behind the classicism.



CONCLUSIÓN

Graphopsychological knowledge presents an advantage to publicists, marketing experts and corporate psychologists.

We can conclude that brand design is associated with the psychology of handwriting and that all the information provided by graphoanalysis or graphopsychology is of interest to typographers and graphic designers, as it allows them to better adjust the expressive intent of the idea the customer is looking for by conveying the character that the brand will demonstrate.

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