

## HOW TO COMPARE DISGUISED HANDWRITINGS?

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**ABSTRACT:** We would like to show an example of the application of our method to compare handwritings. This method: Standard Handwriting Objective Examination (SHOE elaborated by Marie Jeanne Sedeyn<sup>1</sup>) detailed on the poster on a real Court case, highlights the possibility to identify an anonymous writer with strong indications of identity. This very strict method leads the forensic document examiner to observe the questioned and comparison documents from the general characteristics to the details. Obviously, the knowledge of this method is not the only condition to obtain good results, you also need training, again and again.

**KEY WORDS:** Handwriting comparison; Objective examination; Protocol.

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### LAYOUT

- Direction of handwriting: parallel to the width of the paper.
- Use of paper: front only.
- Upper margin: wide.
- Salutation: in the first quarter of the page.
- Spacing following the salutation: wider than that of the written text but not exceeding a double space.
- Left margin: regularly regressive.
- Width of the left margin: small (< to 1/8 of the width).
- Right margin: excessive irregular blank spaces at the end of the line.
- Paragraphing: without extra margin.

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### AXES OF LETTERS

- Parallelism: even if the general tendency is slightly inclined on “Q” and slightly inverted to the left on “C”, we find on the two parts a slight oscillation.
- Uniformity on the whole page.

### BASE LINE

- Stability: unstable (2 or 3 aligned letters).
- General direction: horizontal.
- Uniformity: regular.

### DIMENSIONS AND PROPORTIONS

- Regularity: uneven, with unevenness from one letter to another.
- General size: medium to large.
- Heightened of small letters: stem.
- Width of the letters: alternating compression and spreading out whatever the position in the line.
- Proportions height-width: letters can be inscribed in a square, in an upright rectangle or in a rectangle lying on its length.
- Upper extensions: perceptibly even between themselves.
- Length: shorter than upper extensions.
- Capitals:
  - a) larger or smaller than upper extensions,
  - b) presence when it's not necessary.

### CONNECTIONS

- Degree: On “Q” the liaison is disguised and we find excessively connected. On “C” it's more isolated.
- System of liaison: “a”, “d”, “g” and “q” have the same formation, beginning on the left. The “a” is sometimes linked with an inside stroke. The “g” is sometimes on the right. The “o” open on the left.
- Type of liaison: rather rounded on the base line.
- Letters “m” and “n”: a lot of arcade but several forms in the same writing.

#### PRESSURE

- It is impossible to target the pressure on photographs.
- Variation in touch: light relief.
- Length of endstrokes: suspended, extended.
- Direction: rising up, descending
- Endstrokes: sharpened.

#### SPEED-RYTHM

- General pace: fast on “Q” but disguised and medium on “C”.
- Regularity: unevenness in parts of the text.

#### DENSITY OF THE TEXT

- General aspect: spaced out on “Q” more compact on “C”.
- Spaces between words: sharply uneven.
- Superfluous blank spaces inside the text: vertical chimneys.
- Spaces between lines: normal at the beginning then larger.
- Difference of density: page separated into two different parts horizontally.

#### MORPHOLOGY

- The number: “5”.
- The final “r”.
- Upper extension loops.
- The “p”.
- The “v”.

#### WRITING HABITS

- Punctuation:
  - a) coma after the salutation,
  - b) isolated between two spaces.
- Accents and dots on the “i”: placed in the axes of the letter or after.

#### CONCLUSION

Q = C with strong indications of identity.

D25  
8

Madame,

Je viens vous apporter quelques précises  
 précisions concernant la relation de  
 madame [redacted] avec votre mari.  
 D'abord que ils se retrouvaient toute  
 les semaines à l'hôtel de Bellevaire  
 notamment lorsque vous étiez en la  
 compagnie, nous parvenez à demander  
 au patron, si c'est encore la  
 même qui se trouve, ils vous  
 trompent encore j'en suis sûr,  
 vous parvenez à vous égarer  
 ce sera des liens, ils vont se  
 dépendre l'un de l'autre comme  
 ils l'ont fait par vous dames,  
 j'ai espéré que vous ne  
 tomberez pas encore dans leur  
 piège, et est vrai que vous  
 avez été bien naïve, comment  
 avez vous pu se rien voir,  
 c'est incroyable, si moi je  
 suis son courart, c'est qu'il y a  
 des gens autour d'eux qui le savent,

Figure 1. Questioned handwriting (an anonymous letter).

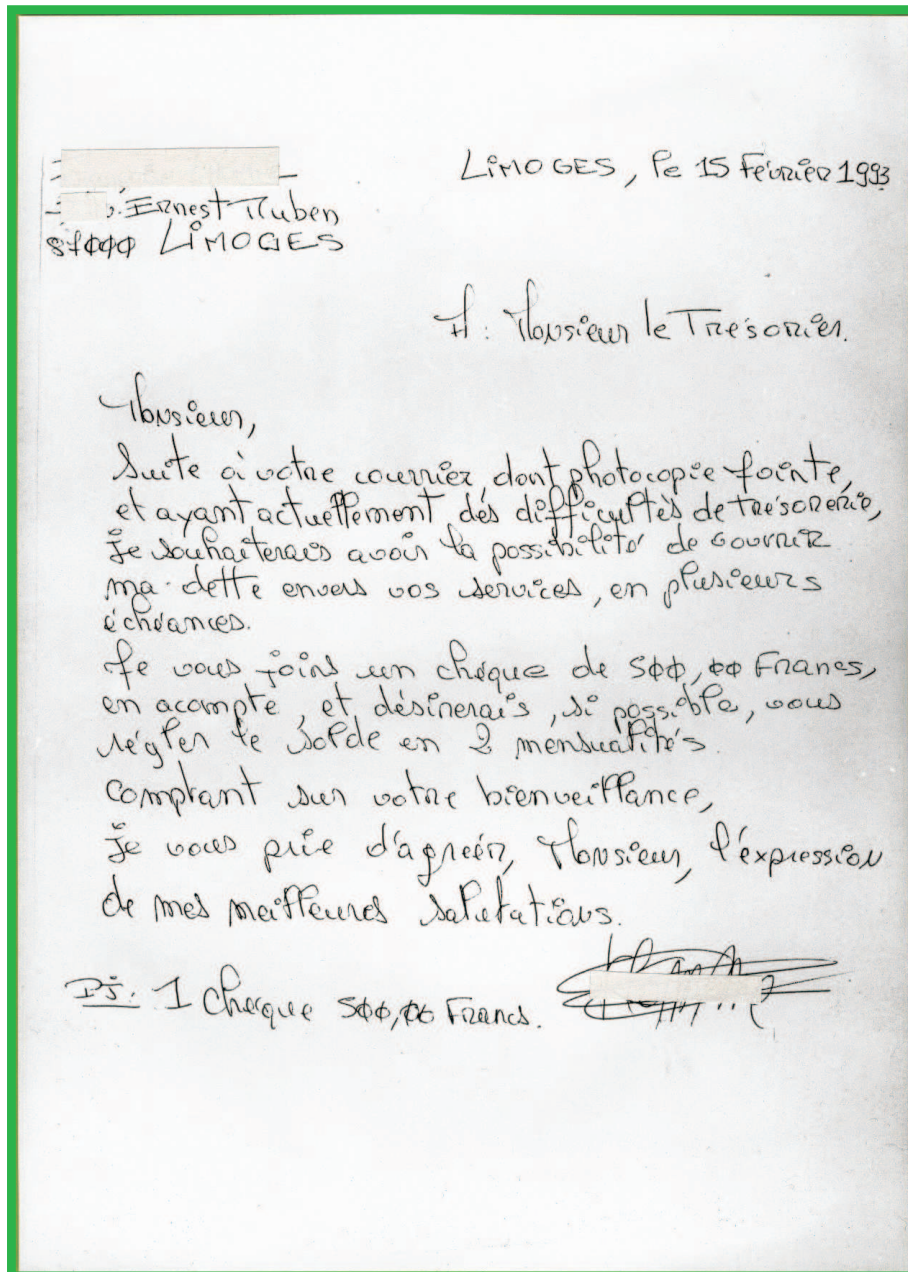


Figure 2. Comparative material.