

# **ANALYZING PHOTOGRAPHS**

Version 70

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The first photographs were made about 1830. The most popular early photograph was the daguerreotype (pronounced da guerre' o type') beginning about 1840. These were known for their extremely accurate detail.

Photographs for analysis should be in digital form. Photographs not made in a digital camera should be scanned to place them in digital form. The scans should be resolution sufficient to reveal the finest details of the photo. For prints this may be 600 dpi or 1200 dpi. For negative film this may be up to 5000 dpi. Software should be used to produce various enhancements of a photograph. Zooming is especially valuable. There is no benefit from printing photographs to paper.

The main interpretation of a photo is to get the facts

behind it. This involves dating the photo, identifying the persons in it by name and occupation and residence and kinship, identifying the location and surroundings in the photo.

The best Internet resources are the US census, state census, city directory, college and high school yearbooks, selective service registrations, immigrations records, maps, Internet advertising, encyclopedias, online English and foreign dictionaries, Internet search engines, old newspapers, obituaries, birth records, death records, marriage records.

Each occupation requires its own gift selection methods. Analysis of photographs of persons is especially useful for medical type occupations.

One technique for interpreting a photo is by use of sets of six. One may ask what the person is doing in the photo. "Doing" means determining how one is affecting one's environment. Doing something means that one's muscles are acting. For perfect balance one's skeleton is providing support and one's muscles are not acting. Thus standing or sitting does not mean that one is doing anything. Merely tensing one's muscles does not mean doing anything because the environment is not affected. One can still be doing something although one is motionless because one's muscles may be used to support the weight of a stationary object plus one's arm. Thus holding up a book while standing is doing something even though the book and self are stationary.

In theory everything that takes place in the body -- motion of blood, motion of molecules, motion of electric charge in the nerve cells -- involves doing something to the environment. All this can be analyzed with sets of six. However, just by analyzing to the approximation of a simple mechanical set of six enables important interpretations. To pose in such a way that it is evident that one is holding up a book, in a way that is "doing" the least possible, is a plea for freedom of thought. That is, the person begs to be allowed to affect the environment only for the purpose of reading and thinking about the book.

You can try each of the six simple methods below in order to determine the ways a person is affecting the environment mechanically. The methods are best applied in a very fine manner, paying attention to subtle hand configurations and finger pressures of the subjects in a photo. A fraction of an ounce in finger pressure or a one percent transfer of property ownership might typically be observed. These ways are referred to as "psychological" factors present in a photo.

This method enables you to interpret any photograph with often amazing results. The method of analysis may be applied to family photographs, photographs of ancestors, photographs of friends and associates.

In the below the basic forms of human behavior are explicated and related to the behavior of the six forms of matter.

# 1. F E E L I N G

## Feeling behavior versus crystal behavior

Feeling behavior has an abstract relation to the interaction of two crystals. Interaction of two crystals without damage involves zero energy. Feeling behavior is any behavior which involves zero energy. For example "finding a blackberry" or "discovering an ant" require zero energy (to find the item) and thus are feeling behaviors.

# 2. E M O T I O N

## Emotion behavior versus liquid behavior

Emotion behavior has an abstract relation to the interaction of two drops of liquid (such as water). Interaction of two liquid drops without damage is always energetic and energy conserving and temporary because they cannot be brought into stable contact with each other. Emotion behavior is any interaction with the environment which is energetic and energy conserving and temporary. "Closing the door quickly without slamming" is a temporary energetic (door acquires kinetic energy temporarily) and energy conserving action and thus is emotion behavior.

# 3. M O O D

## Mood behavior versus fluid behavior

Mood behavior has an abstract relation to the interaction of two fluid (can be freely reshaped) bodies. Interaction of two perfectly fluid bodies without damage to the fluids always involves mechanical work and with dissipation or loss of all the work energy. Mood behavior is any action which outputs power to an environment body, a fluid type body being the best. Inventing is performed by mood behavior. "Grinding a batch of grain" has some mood aspect but when the batch is all ground up there is no further mood behavior because the flour does not absorb energy.

## 4 . A T T I T U D E

### Attitude behavior versus elastic behavior

Attitude behavior has an abstract relation to the interaction of two elastic bodies (such as foam rubber). Interaction of two elastic bodies without damage always involves storage of energy. Attitude behavior is any action which stores energy. "Storing potatoes for the winter" is an energy storing action (chemical energy in the potatoes) and thus is attitude behavior.

## 5 . C H A R A C T E R

### Character behavior versus ballistic behavior

Character behavior has an abstract relation to the interaction of two ballistic bodies (such as billiard balls) which have equal and opposite momentum. Interaction of two ballistic bodies without damage occurs at most once and this interaction is always instantaneous, so that there is exchange of equal value of motion (momenta). Character behavior is any behavior which results in exchange of motions (momenta or property) of equal value. "Buying a book" is a behavior whereby there is an exchange of properties of equal value (the value of the money is equal to the value of the book), and is therefore character behavior. Other things can be exchanged for other types of character, such as for loyalty or fairness.

## 6. P E R S O N A L I T Y

### Personality behavior versus friction behavior

Personality behavior has an abstract relation to the interaction of two rigid or frictional bodies (such as two gears or Velcro pieces). Interaction of two rigid bodies transfers power efficiently from input to output. Personality behavior is any action which transfers power efficiently (that is, without power loss). "Grinding grain using water power" may involve the efficient transfer of power (from flowing water to grain) and thus would be personality behavior.

# SYNTHETIC PSYCHOLOGY

Synthetic examples of these psychological factors can be produced. Any number of such synthetic examples can be calculated, none of which may actually occur.

Specify whether the interaction is to be cooperative or combative. (For example, if the interaction is to be cooperative then when one person exhibits a psychological behavior the other person is expected to perform the same type of behavior in a variation which is of cooperative value for the other person's behavior. For example, for cooperative emotion interaction, if one person exhibits anger emotion then the other person must exhibit an emotional behavior so that the interaction is beneficial for both persons.)

Specify who and what are involved in the interaction. This might include mainly names of objects and persons involved.

Select the psychological factor for the interaction -- assign the same psychological factor for both persons.

Modify the details of the persons and objects involved in the interaction so that the interaction is more consistent with the psychological type specified. (For example, kid gloves are more likely to be consistent with emotion and leather gloves with

attitude.)



A person analyzing a photograph assembles all the information he can about the persons in the photo up to the instant that the photo was snapped. He then considers or tries to calculate what likely action might have occurred next. There will be a set of possible actions, each of which will have a considerable probability of occurrence. The interpretation of the photo consists of this set. His increase in understanding of the persons in the photo consists of this set and this increase in understanding is the purpose of the analysis of the photo.

Of particular interest is physical contact between the persons in the photo or of objects or devices they are holding, before or during the photo. Evidence of what happened before the photo is determined by the principle of persistence of action, that is, that some of an action persists for a long time after the action. Evidence of such contact is evidence of significant interaction between the persons. Such interaction may be classified as cooperative or combative interaction that is of one of the six types

of psychological interaction. What is of interest is the details of the actions involved in the interaction of these persons, and what is the psychological type of the interaction.

For the photo many simplifying assumptions may be made. One is that there are only six types (as listed above) of persons and that each type behaves in a particular known way. This enables the calculation of probable next actions of the persons.

Just knowing these types of behavior is of limited value. We wish to know more details of the behavior and therefore other considerations must be included. Cues and initial conditions determine behavior. Below are listed the cues and conditions in the photo situation that influence behavior.

## **NATURAL ENVIRONMENT**

### **sun variables** --

*light intensity*

*shadow length and direction*

*identity of shadows present*

### **wind variables** --

*speed*

*temperature*

*humidity*

*gusts*

*cyclic wind*

*tornados*

*constant wind*

### **wild animals details** --

*animals visible details*  
*conditions supporting possible presence*

**wild plants details** --

*species,*  
*height and width*  
*location*

**details of the ground** --

*rocks*  
*type of soil that is visible*  
*terrain*

## **MAN MADE ENVIRONMENT**

**automobile variables** --

*make*  
*model date*  
*color*  
*type such as truck or sedan*  
*speed*  
*location and orientation*

**house variables** --

*location*  
*number of stories*  
*color*  
*porch types*  
*style*  
*structural material*  
*garage*  
*age*

**device and equipment variables** --

*type*  
*age*  
*brand*

*model*

*position*

*usage*

**clothing variables** --

*dress style*

*trousers style*

*shirt style*

*vest*

*coat*

*overcoat*

*rain coat*

*head covering type and material, color, material*

*vintage, condition of wear, fit*

## **PERSONS**

**identity variables** --

*names*

*kinship*

*occupation*

**physical and anatomical variables** --

*age*

*bone size*

*fat*

*height*

*large or small chested*

*square long or round face*

*hair type and color*

*hair style*

**position and pose variables, skeletal configuration** --

*Left arm up, down, bent, extended, rotated, back,*

*forward*

*Right arm up, down, bent, extended, rotated, back, forward*

*Left leg forward, backward, twisted in, twisted out, straight, bent*

*Right leg forward, backward, twisted in, twisted out, straight, bent*

*Neck relaxed, tensed*

*Head down, up, rotated left, rotated right*

A person's skeleton can be delineated very well by feeling through the skin. Some bones can be felt on all sides while others can be felt on one side only (such as the shoulder blade). A side of a bone can be pictured as though looking through flesh only or by looking through the bone itself also. The muscles are mostly attached to bone and are often more external than bone. They can also be delineated very well from the surface of the body.

**MECHANICAL ACTION AND PSYCHOLOGY OF**

## **THE MANIPULATIVE PARTS OF THE BODY --**

The parts of a person's body may be arranged in order of increasing contribution to the person's manipulative ability.

Ability to affect the environment.

1. Backbone **Feeling**
2. Cranium **Emotion**
3. Thorax **Mood**
4. Jaw **Attitude**
5. Legs **Character**
6. Arms **Personality**

1. Trunk is the bulk or most essential part, lives by itself.
2. Head. Speech, intelligence source
3. Left leg Largest appendage
4. Right leg Next largest appendage
5. Left arm Most environmental appendage
6. Right arm Next most environmental appendage

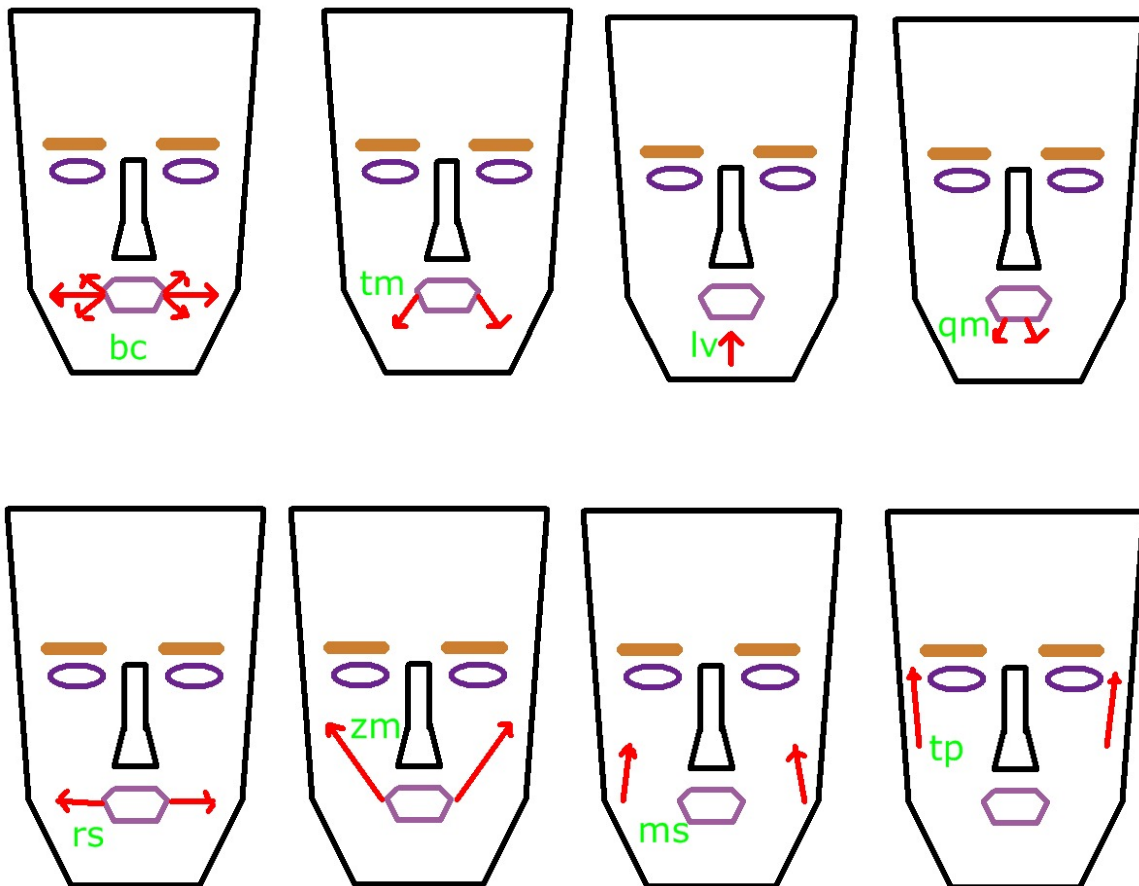
### **diagram of the muscular system for the facial expression variables**

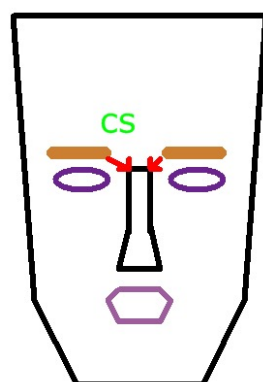
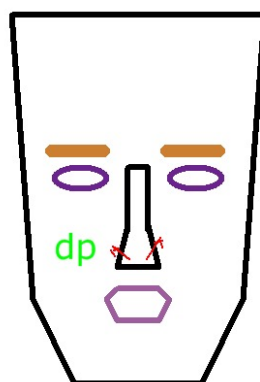
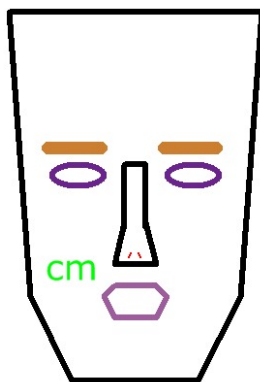
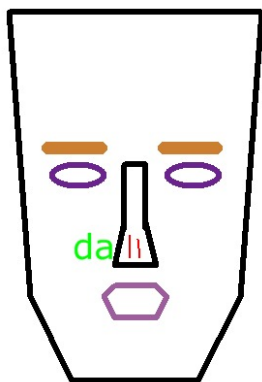
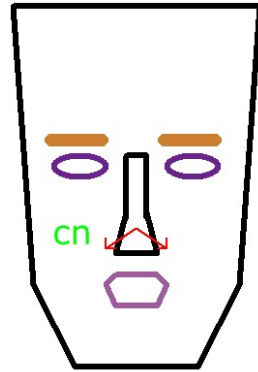
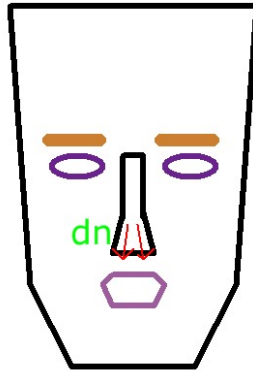
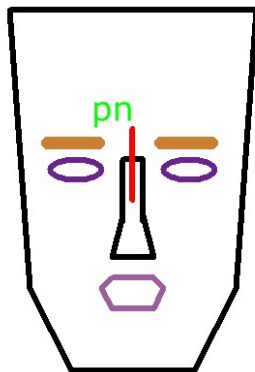
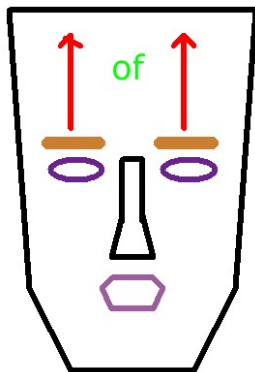
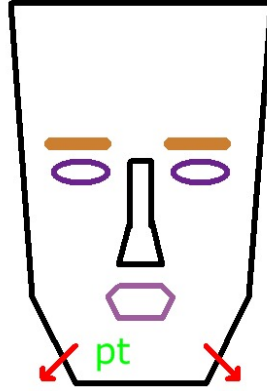
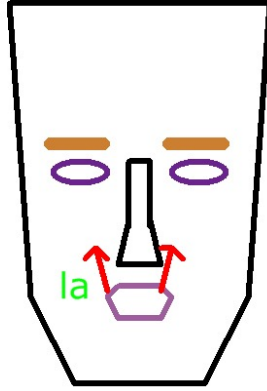
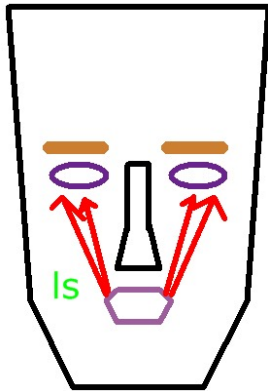
(Use a mirror and refer to the chart of the lettered muscles of the face below. You can locate the muscles on your face yourself by pronouncing the vowel sounds listed and using your finger to locate the activated muscle.)

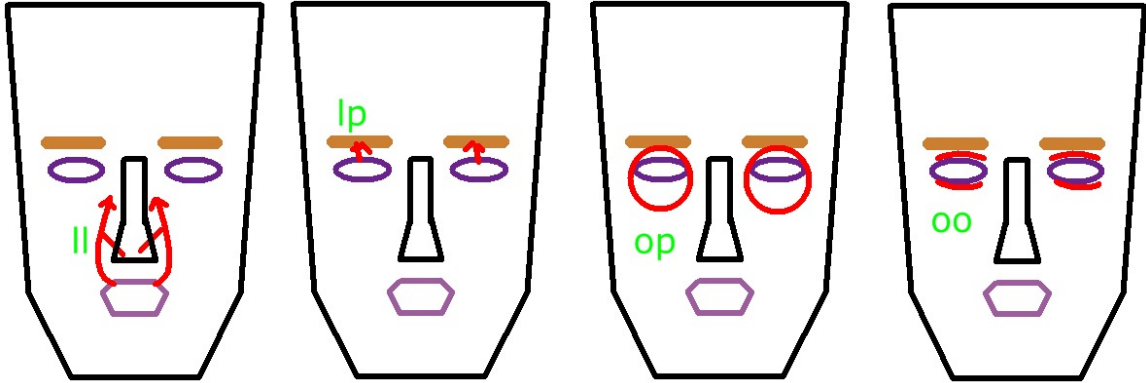
Muscles are shown as red line segments. Attachment

of muscle to bone is shown by an arrow head. Attachment of muscle to flesh is indicated by lack of an arrow head. Facial expressions are created by the drawing up of the flesh by the muscle, or by displacement of bones or bulging of muscle when bones are tensed against each other (double headed arrow). A circular muscle contracts to a smaller circle.

Eyebrows are shown in brown.







## MECHANICAL ACTION AND PSYCHOLOGY OF THE MUSCLES FOR EACH FUNCTION --

(There are six types of muscles. These have action similar to the action of the corresponding six types of matter below.) You can activate the muscles by expressing the corresponding psychological terms. Alternatively you can create the psychological expressions by locating the muscles on your face using the above diagrams and activating the muscles at these locations. For example, you can create a smile by locating the muscles that go from your eyes to the corners of your mouth and tensing these muscles.

LIP MOUTH ENTRANCE CONTROL    lv bc (tm,qm) ls  
la zm

Crystal feeling    lv    doubtful involves no action [zzz],  
Liquid drop emotion    bc temporarily combative  
action of anger [long y -- by],

Fluid pudding mood    tm, qm grumpy to achieve an

opposite condition [long u -- due], crabby, grouchy, surly, disappointed

Elastic, spring attitude **ls** willing to smile [long o -- go], willing to approve, willing to be friendly

Ballistic ball character **la** [long i -- I], tested and proven to be sagacious

Friction, rigid parts personality **zm** [long e -- be], , a strong and long lasting repeated laugh,

NOSE ENTRANCE CONTROL da cm dn ll cn dp

Crystal feeling **da** disciplined (narrowed), controlled, trained, orderly involves no action.

Liquid drop emotion **cm** temporarily perspicacious (widened), discerning, insightful, comprehending

Fluid pudding mood **dn** intolerant (narrowed) to achieve an opposite condition, bigoted, narrow-minded, biased, strict

Elastic, spring attitude **ll** willing to sneer (widened), contempt, scorn

Ballistic ball character **cn** tested and proven to be polite (narrowed), courteous, gracious, mannerly, nice, refined

Friction, rigid parts personality **dp** strong and long lasting repeated snort (widened) scorn anger indignation surprise

EYEBALL ENTRANCE FROM OUTSIDE OF EYE SOCKET PROTECTION cs lp op of oo pn

Crystal feeling **cs** frown, scowl, worried, displeased involves no action

Liquid drop emotion **lp** temporarily fright, scare, fear, alarmed

Fluid pudding mood **op** unaware, ignorant,

incognizant, unknowing, oblivious, unconscious to  
achieve an opposite condition

Elastic, spring attitude of willing to be questioning,  
inquiring, interrogating, wondering, skeptical,  
quizzical, perplexed

Ballistic ball character oo tested and proven to be  
attentive, heedful, thoughtful, solicitous, rapt

Friction, rigid parts personality pn strong and long  
lasting repeated imperious, masterful, dominating,  
arrogant

## **OTHER FUNCTIONS**

MANIPULATION OF FOOD IN MOUTH tongue,  
cheeks, upper lip, lower lip, lower jaw

FOOD MASTICATION jaw up, jaw down, jaw left, jaw  
right, jaw in, jaw out

EYEBALL DIRECTION left, right, up, down, both  
pupils toward nose

INTERNAL EYEBALL focus, pupil size

## **EXPRESSIONS OF -**

Each lettered expression in red below is generated  
by contraction of the same-lettered muscle or muscle  
pair on the charts:

bc = **Combative**. Pulls corners of mouth horizontally  
out toward cheeks in a balancing way, making

vertical folds in cheeks, and a quick action.

**tm,qm = Grumpy.** The muscles pull corners of mouth both downward and wider, make approximately 45 degree downward folds at corners of mouth. The action is arbitrary and not repeatable but depends on past action, holds recent memory, similar to fluid behavior.

**lv = Doubtful.** This is really two muscles of fixed length which slide over each other so the total length decreases. Do not change length of lip line. Pushes lower lip up and forward by grinding chin skin up. Does not move jaw. Forms wrinkles on chin.

**rs = Selfish.** Tenses cheeks as in blowing.

**zm = Laugh.** Pulls outer corners of mouth strongly out and up by muscles attached near ears. Controls the power of the laugh.

**ms = Determination.** Attaches to upper jaw at nose level and to lower jaw below the point of rotation of lower jaw to pull jaw up, forward, and back.

**tp = Resolution.** Attaches to lower jaw near its point of rotation and to cranium to pull jaw up and forward.

**ls = Smile of enjoyment.** Pulls lips into upward curve, 30 degree outward folds in cheeks. Use a ruler to detect curvature. Tense inner muscle strands to centers of eye sockets. Muscles may be latched to store energy.

**Smile of friendship.** Pulls lips into upward curve, 45 degree outward folds in cheeks. Use a ruler to detect curvature. Tense outer muscle strands to outer edges of eye sockets. Muscles may be latched to store energy.

**la = Aggressive.** A quick flipping upward and

outward of the corners of the mouth to keep it closed. Action is similar to the eye blink.

**pt = Inferior.** Runs down side of neck and attaches to shoulder bones. Pulls down jaw and lower lip. Pulls corners of mouth downward at 45 degrees. Lower lip is straight, upper lip curved downward.

**of = Questioning.** This muscle pair raises the eyebrows.

**pn = Imperious.** Pulls down the inner ends of the eyebrows and makes transverse wrinkles over nose.

**dn = Intolerant.** Narrows the lower  $\frac{3}{4}$  of the nostril openings. Reduces breathing.

**cn = Polite.** Closes a nostril only if the same muscle on the other side of the nose is also tensing. The action is similar to an eye blink. Automatic reflex against germs.

**da = Disciplined.** Closes the narrow top parts of the nasal openings. Tip of nose moves down. The motion is planar and repeatable.

**cm = Perspicacious.** Opens the interiors of the nostrils. Expression is produced by the straightening action of the tensed muscles. Upper edge of nose opening widened.

**dp = Snort.** Dilates nostril by pulling back on the lower edges so as to allow passage of a large amount of air from the diaphragm.

**cs = Frown.** Pulls eyebrows down and inward. Vertical wrinkles above eyes.

**ll = Sneer.** Dilates nostrils, pulls upper lip upward.

**lp = Fright.** These attach to bone areas deep in the eye sockets and above the eyeballs and draw the upper eyelids upward. Upper edge of iris may be made visible.

op = Unaware. Closes or partly opens eyes. Lowers eyebrows to eyelashes.

oo = Attentive. Muscles on upper and lower eyelid edges straighten edges between end points. Tensely narrow the eyes. Eyebrows not lowered.

The expressions below relate to muscles not shown on the charts:

25 = jaw positioned to left. Unhappiness.

26 = jaw to right. Loneliness.

27 = jaw forward. Aggressive.

28 = jaw pulled back. Reticence.

29 = eyes right. Disappointment.

30 = eyes left. Alarm.

31 = eyes up. Cursed.

32 = eyes down. Boredom.

33 = head back. Desired.

34 = head down. Depressed.

35 = head rotated right. Distracted.

36 = head rotated left. Belligerent.

37 = head leaning right. Permissive.

38 = head leaning left. Noncommittal.

## **MECHANICAL ACTION AND PSYCHOLOGY OF THE MUSCLES BY FUNCTION --**

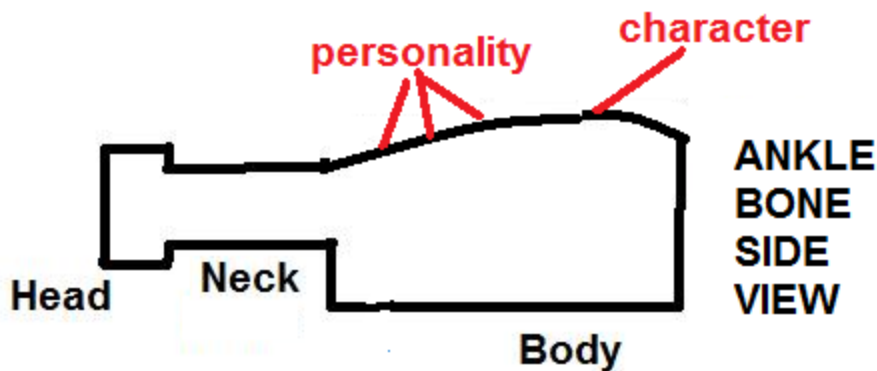
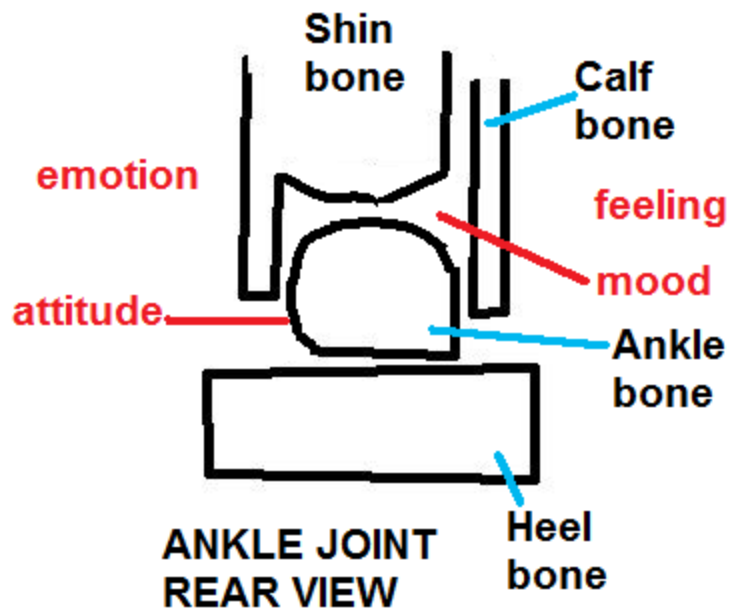
Observation of the feet (or shoes) in a photograph yields information about the psychological behavior of the person. Foot interpretations of beach photos where the feet are not encased in shoes can be very

revealing. In the below the structure of the foot is interpreted in terms of a local exploratory usage of the foot, rather than for going from one place to another.

THE BASIC PARTS OF A FOOT ARE --

1. PROJECTING BACK OF HEEL **feeling** delineates areas of the local environment
2. BOTTOM OF HEEL **emotion** (rotate the foot about the ankle) Informs you as to how the local environment surface yields to light impact.
3. ARCH **mood** The arch informs you as to how the surface of the environment yields to a rubbing stirring force.
4. BALL OF FOOT **attitude** Informs you of the springiness of the environment.
5. TOES **character** Impact the toes.
6. TOE NAILS **personality or power** Toe nails grasp the local environment firmly for power transfer.

**diagram of the operation of the ankle action variables**



## **MECHANICAL ACTION AND PSYCHOLOGY OF THE ANKLE JOINT PARTS BY FUNCTION --**

The ankle joint is the joint between the leg (consisting of shin and calf bones) and the foot. Observation of the joint in a photograph yields information about the psychological behavior of the person. The ankle joint is a system which can be

operated against a similar system (another ankle joint) in six different ways.

6. Head of ankle bone can be moved up and down to transfer continuous power. **personality or power**

5. The cartilage at the top of the ankle bone and bottom of shin bone is shaped convex on both surfaces so ankle joint can collide. **character**

4. The ankle can turn toward the inside of the leg in an energy conserving way. **attitude**

3. The ankle can turn toward the outside of the leg in an energy dissipating way. **mood**

2. The inside edge of the ankle can be pushed with a single quick powerful action. **emotion**

1. The outside edge of the ankle can be pushed toward the outside. **feeling**

## **MECHANICAL ACTION AND PSYCHOLOGY OF THE CHEST PARTS BY FUNCTION --**

Observation of the chest in a photograph yields information about the psychological behavior of the person. The chest operates air which manipulates (keeps control of) the finer aspects of the environment such as dust.

## THE BASIC PARTS OF THE CHEST ARE --

1. MUSCLES ON THE UPPER RIBS CONNECTED TO THE NECK VERTEBRAE **feeling** Similar to Z sound Involves energy input by the attached muscles from the neck vertebrae to the first and second ribs. The result is forceful input and output of air as in the sneeze or in desperate need of air. A sneeze is primarily a directed high velocity voluminous air flow for a limited time. This determines the extent of the movable objects or dust around you. Air flow is regulated by friction in nose, which air flow cannot interact predictably on any environmental system. A sneeze is similar to one crystal surface sliding on another, which is not predictable. Feeling is a state of being.

2. MUSCLES ALONG THE SPINE AT THE BACK OF THE CHEST. **emotion** Similar to X or Y sound Quick gentle air motion as in coughing. For liquid drops, large energy is bound up in the interaction of the drops before the separation. In coughing, energy stored in the body is released to produce air flow which can produce similar storage of mechanical energy in the environment which is then released.

3. MUSCLES ALONG THE LOWER FRONT OF THE CHEST INSIDE THE RIBS. **mood** Similar to W sound The inspiration tends to cease and remain zero when you stop forcing the inspiration as in wheeze. Determines type of dust material. Energy is

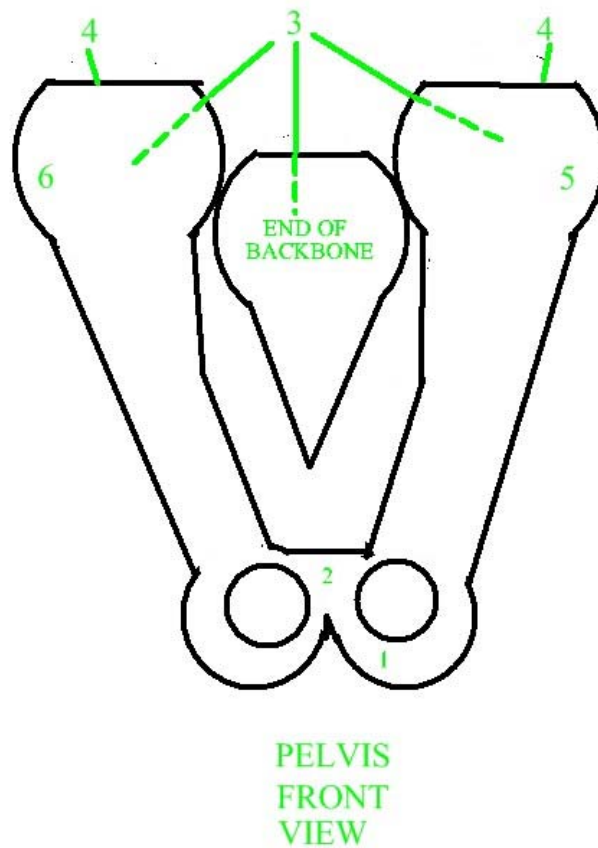
dissipated by air flowing in the body. This air flow can exert outside force in a body in the environment where there is dissipation in that body also.

4. THE DIAPHRAGM. **attitude** Similar to O sound (smooth reversible force). If you stop up your nose the diaphragm is elastic inspiration. It is the yawn. Protracted very gentle air flow. Long time mutual energy. Yawn is tension of muscles without air flow. Air flow from a yawn that is confined can compress a spring in the environment. The air of the yawn can be recovered from the environmental spring.

5. MUSCLES PRIMARILY ON THE LOWER RIBS. **character** Similar to G sound This is ballistic inspiration. Gasping. Panting. When the air of panting is confined to act on a body in the environment the action is ballistic.

6. INTERNAL LAYER OF CHEST MUSCLES. **personality or power** Similar to F sound. A gulp is a maximally close hold on the air. Gulp means to take it all in one swallow, not wanting to lose any of it. There is direct transfer of action from operator to operand without intervening air action. Gulp air can sharpen a knife or sand wood. Gulp grabs air and puts it into your body. All the power of your body goes into the environment.

**diagram of the bone for the pelvis action variables**



## MECHANICAL ACTION AND PSYCHOLOGY OF THE PELVIS PARTS BY FUNCTION --

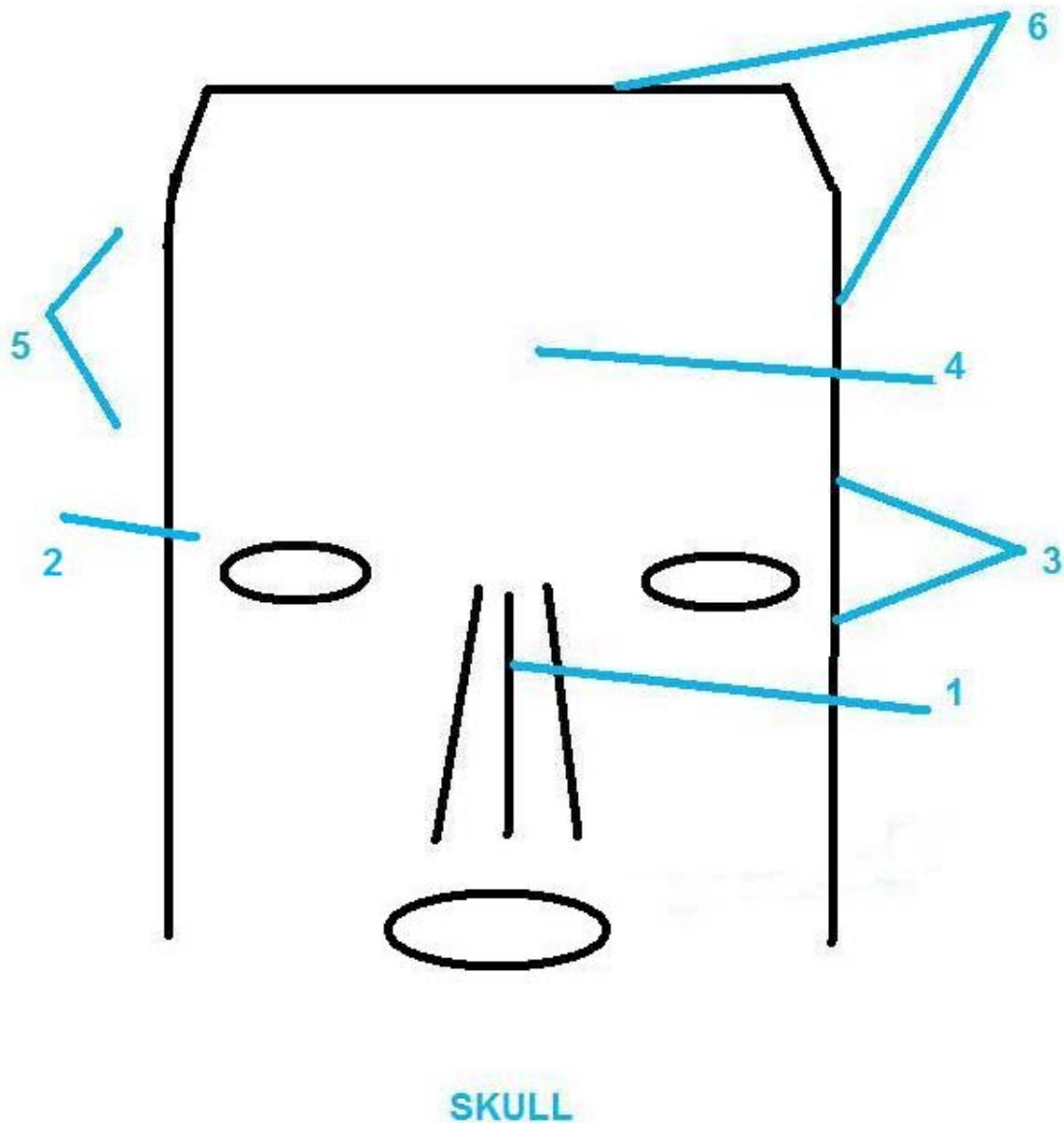
Very compatible persons may socialize by hip action.

6. Hip action on an upper corner is power, **personality**.

5. Upper hip swing to the left or right (involves inertia) is collision and is, **character**.

4. Pushing upward of the top of the pelvis that is constant force is, **attitude**.
3. The upper pelvis pushes loosely on an object behind so the action is, **mood**.
2. The lower pelvis tends to swing forward or backward quickly and this action is, **emotion**.
1. The action of the bottom of the pelvis (as when directly or indirectly sitting on a person or) is shifting of position and is, **feeling**.

**diagram of the bones for the cranium action variables**



## **MECHANICAL ACTION AND PSYCHOLOGY OF THE CRANIUM PARTS BY FUNCTION --**

Very compatible persons may socialize by cranium action. There are six different bones of the cranium.

6. Two bones, the right and left bones forming the upper sides and meeting at the center line of the roof of the skull. The power function is seen in the repeated upward motion of the head in communicating a desire for cooperation or recognition. **Personality.**

5. The bone of the cranium forming the back part to top of skull and base of the cranium. The action of the bone on the environment is ballistic, **character.**

4. The bone forming the forehead to the eyebrows. The action of the bone against the environment is elastic **attitude**, holds force.

3. Two bones at the sides and base of the skull at the area of the ear. Do not hold force, are **mood.**

2. The bone interacts with the exterior environment at a depressed area behind the eye socket. The action is quick, **emotion.**

1. The bone between the two orbits at the root of the nose. This forms part of eye sockets and nasal cavity. Interacts with the environment at the bone partition of the nose by pushing the faces together so the bones are indirectly in contact. The action is displacement, **feeling.**

## **MECHANICAL ACTION AND PSYCHOLOGY OF THE BACK PARTS BY FUNCTION --**

Observation of the back in a photograph yields information about the psychological behavior of the person.

6. Upper arm action is power, **personality**. Shoulder blade is kept immobile so arm can work.

5. Stiffening of the shoulder blades, is collision and protection against impact or shock and is, **character**.

4. The top of the back, is good for constant force and is, **attitude**. Large "constant" force is maintained only by a short term force variation or balancing effect. This applies to carrying a weight on the top of the head.

3. The columns of muscles, have a dissipative structure of muscles sliding past one another resulting in a fluid or viscous action, so the psychology is **mood**. A person can move his backbone into arbitrary stable configurations allowing him the balance required for many force variations by the hands and thus improves detail and creativeness of handling of objects.

2. The back muscles, can be tensed to suddenly snap the backbone to the right or left, forward or back, as for **emotion**. The muscles are connected to give them considerable leverage on the vertebrae so the action is easy and quick. Bending of the backbone can be done over several vertebrae at once resulting in a body movement that is quick and has momentum.

1. The action of back muscles, is to change inclination of head and backbone by small amounts, without the use of force or presence of momentum, and is **feeling**. The side action is slow and precise. Bending of the backbone is done only at one vertebra at a time producing tic movements of the body which give you sensory familiarity with your environment.

## **MECHANICAL ACTION AND PSYCHOLOGY OF THE WHOLE-ARM PARTS BY FUNCTION --**

Observation of the whole-arms in a photograph yields information about the psychological behavior of the person. A whole-arm refers to a shoulder blade, upper arm, forearm, hand section. Manipulation of the environment is performed by use of the arm.

6. Finger action. Reflexing the finger tips including finger nails analyzes the power input capabilities of the surface. **Personality**

5. Metacarpal action. The metacarpals are effective in striking objects. This is similar to a ballistic object. Reflexing the metacarpals analyzes the ballistic properties of the surface. **Character**

4. Wrist action. The wrist bends with a force proportional to the angle of bending. This is an elastic or flexibility effect. Reflexing the wrist maps the elastic properties of the surface. **Attitude**

3. Forearm action. The shape of the forearm varies as the forearm is twisted. The shape change is independent of environmental force. This is similar to a fluid. A stirring motion is performed by motion of the forearm. This resolves the environment into materials. **Mood**

2. Upper arm action. The upper arm has a shape which is varied by environmental pressure and which recovers the original shape when the pressure is removed. This is similar to a liquid drop. Pushing with the palm of the hand resulting from upper arm motion (shoulder blade fixed) resolves the surfaces of the environment into liquid drops lying adjacent to one another without coalescing. **Emotion**

1. Shoulder blade action. The shoulder blade does not have a shape variation but is described by its position. This is similar to a crystal. The first step in manipulation is to find the extent of everything around you. This is done with arm motion resulting from shoulder blade motion. **Feeling**

## **MECHANICAL ACTION AND PSYCHOLOGY OF THE HAND PARTS BY FUNCTION --**

Observation of the hands in a photograph yields information about the psychological behavior of the person.

1. Heel of hand to determine areas of environment.

## Feeling

2. Flat of wrist **Emotion**
3. Palm action **Mood**
4. Edge of palm action **Attitude**
5. Finger and thumb action **Character**
6. Nail action **Personality**

## **MECHANICAL ACTION AND PSYCHOLOGY OF THE FOREARM PARTS BY FUNCTION --**

Observation of the forearms in a photograph yields information about the psychological behavior of the person.

6. Inside back of forearm action. **Personality**
5. Front of forearm action. **Character**
4. Outside of forearm action. **Attitude**
3. Inside of forearm action. **Mood**
2. Outside front of forearm action. **Emotion**
1. Outside back of forearm action. **Feeling**

## **MECHANICAL ACTION AND PSYCHOLOGY OF THE UPPER ARM PARTS BY FUNCTION --**

Observation of the upper arms in a photograph yields information about the psychological behavior of the person.

6. Forward action of upper arm. **Personality**
5. Back of upper arm action. **Character**
4. Action of upper arm to outside. **Attitude**
3. Action of upper arm to inside. **Mood**
2. Upper arm can be in line with body or perpendicular. The above cases are perpendicular. In line outside action is 2. **Emotion**
1. In line back action. **Feeling**

### **MECHANICAL ACTION AND PSYCHOLOGY OF THE LEG PARTS BY FUNCTION --**

Observation of the legs (the part between the knee and ankle) in a photograph yields information about the psychological behavior of the person.

6. Inside back of leg action. **Personality**
5. Front of leg action. **Character**
4. Outside of leg action. **Attitude**

3. Inside of leg action. **Mood**
2. Outside front of leg action. **Emotion**
1. Outside back of leg action. **Feeling**

## **MECHANICAL ACTION AND PSYCHOLOGY OF THE THIGH PARTS BY FUNCTION --**

Observation of the thighs in a photograph yields information about the psychological behavior of the person.

6. Back action of thigh. **Personality**
5. Forward action of thigh. **Character**
4. Action of thigh to outside. **Attitude**
3. Action of thigh to inside. **Mood**
2. Thigh can be in- line with body or perpendicular. The above cases are perpendicular. In- line outside action. **Emotion**
1. In-line back action. **Feeling**

## **EXAMPLES OF PHOTOGRAPH ANALYSIS**

**See URL** [http://www.officemuseum.com/photo\\_gallery\\_1920s\\_1930s.htm](http://www.officemuseum.com/photo_gallery_1920s_1930s.htm)

The photo of Tom McKay in his office in Kansas in 1920 is shown. The interpretation of this photograph was much facilitated by use of the program computeagift.exe. The words

tom mckay office kansas typewriter pen wall graphs calendar blank books metal filing cabinet suspenders tie button down collar barnard stationery mustache eyeglasses american flag windows overhead electric lamp boots swivel office chair stool shade stacked door desk table bench papers ledger bulletin board cushion underweight

were entered into the program for both recipient and giver. Use was also made of the Internet.

He is sitting on the left edge of a four legged stool and leaning on the desk with his left forearm. His left leg is crossed over his right leg and his left hand is on top of his left thigh. On the left of the photo is another desk and a swivel chair with cushion. Behind the swivel chair is an outward opening door which cannot be thrown against the person in the chair. There is an American flag in the corner. There is a single electric lamp, hanging precariously above the chair. A large window is also at this desk. The office appears to be mainly illuminated by the window, the lamp being used at night. The tile floor suggests his office is in an office building. His eyeglasses are pulled down over his nose. Eyeglasses may be especially useful in the low light levels of the office. He has a mustache which appears to be arched. He is slightly bald. Behind him is a typewriter. The complicated file case to the right has papers piled on

top of it. There are several books and ledgers visible in the office. He wears suspenders (which probably interfere with shoulder motion), a tie held in place by a chain, a buttoned down collar, and laced up boots. The boots suggest he has to walk through dirt and mud to get to his office. His right hand appears to hold a pen, which he is using to write in the ledger open in front of him. He is obviously posing for the photograph. Apparently manual tasks are performed on the larger more stable desk while bookwork is done on the desk at the window. When he wants to do manual tasks he moves over to the larger desk, which has a stationary seat.

He is very deliberately sitting on the edge of the stool to avoid revealing anything about his work in the office. His legs are crossed which prevents him from doing anything stably. His eyeglasses are down on this nose so he can watch the photographer closely. He definitely is not in a finding position, that is, he does not want to display any feelings he has about the office. He is perhaps doing something illegal in his office and appears somewhat shaken by the photographer.

The door can be closed in an emotional way. There is no lock evident on the door. The chair can be swiveled in an emotional way. Manual work is not conducive to emotion.

The work of trying different positions and postures on the stool for the photograph pose may be considered mood behavior. The idea is to invent some position and posture that will better facilitate some manual task or that will give an impression of efficiency or honesty.

The papers on the top of the file case are in a higher energy state. This energy can be released by lowering the papers, the released energy facilitating inspection of the papers. His attitude is that there is useful information in the papers.

His office is in some disarray indicating he is not always honest. Honesty requires monitoring of all exchanges, which requires a well arranged office.

Typing requires power, so the presence of the typewriter, assuming he is in good health, suggests he has a personality behavior consisting of typing various reports and data.

He has taken the least possible aggressive pose. He is sitting on the edge of his stool with legs crossed. His hand is on top of his thigh and he is leaning on the workbench with the other forearm. He gives the impression he is interested in talk and receiving new ideas. He shows to be unstable, perhaps his business is foundering. He looks as though there is a strong unpleasant odor present such as moldy wallpaper. He

looks as though he has sworn formally as to the truth of something. Perhaps he has been under investigation. Perhaps there is serious question as to the validity of his work.

A person who is defective or injured or with health problems may wish to prepare his personal self such as dress and grooming for a public which may be too tough for him. He may be afraid of being beat up. He is afraid of contesting anyone directly.

He may suffer from the problem that he has a lack of business ability. He may lack energy because poverty has reduced the quality of his diet. The clutter in the office indicates indolence, perhaps arising from lack of energy and nutrition.

The American flag shows he has a larger view of the country than would a person had who had not traveled rather extensively in the country, over several states. His posture shows he is a believer in verbal communication without embellishment by action. He does not attempt to improve on verblivity by demonstration. His morality may or may not be reinforced by religion. His religion is not evident. His use of a pen shows he may be a letter writer. His letters may reveal something about his business dealings.

His business approach is one of teaching of what is

strange and surprising. This is the way he has of getting around business errors and incompetence.

He may be underweight. This explains why he has so little energy and daydreams and is inactive.

Patriotism helps him get by. He is more likely to eat sugar than fat. Therefore he is likely to run out of energy quickly. He shows himself in the position of lesser authority suggesting the business runs in a disconnected way. His underweight condition suggests he is some kind of minority group person. He may be interested in principles and theories, which could help him in his manual tasks. He may be interested in health facilities such as spas.

He probably follows methods worked out by other persons rather than being inventive. He is not moody but uses his equipment by principles. He is a routine sort of person, not especially competent with machines. He is more likely to survive by social methods rather than technological.

He walks heavily in his boots. These are not conducive to efficient office work where one must move around freely and lightly. Office work is light work and boots are not compatible with it. One concludes his office is a kind of fake. He cannot do the manual tasks skillfully in his boots. He should change into office shoes.

**See URL** [http://www.calvert.lib.md.us/history/photos\\_1920-1929.htm](http://www.calvert.lib.md.us/history/photos_1920-1929.htm) The photo

Filing Section, New York Metropolitan Life

Insurance Company was made in the 1920's and shows a woman standing on a lower file case drawer to reach an upper drawer. The interpretation of this photograph was much facilitated by use of the program computeagift.exe. The words

file cases vertical handles woman sweater letter design standing bottom drawer one leg knee bent shoe sole back skirt reach top stretched arm slip black garter curled gripped pulled

were entered into the program for both recipient and giver. Use was also made of the Internet.

Her left leg is bent to insure she does not fall over backward. She appears to be pulling out the upper file drawer in order to access files in it. The drawers have vertical handles to facilitate their removal. She would appear to be damaging the lower drawer and its contents. However, a bar in the drawer indicates the drawers are constructed to be stepped on. She is likely to drop the upper drawer and damage its contents or injure herself. It would seem that a slightly taller person would not need to step on the lower drawer. The drawer being stood on also might tend to slide back in, causing the worker to fall. She might require a chiropractor for back injury. This kind of activity encourages good balance and good posture, which may result in a longer life. Her

sweater is marked with X's which might stand for X-ray. X-rays might detect persons who are destined for a short life. The skirt design might represent spinal columns. There is the suggestion the company depends on posture statistics for its survival. It would seem that the foundations of the insurance business were discovered by acting out the foundations in a real acrobatic way.

She has good ability to locate surfaces through her shoe soles. This is feeling type behavior, locating surfaces through the soles of her feet. This helps prevent falling accidents, which are common in the population. She has a short sturdy build which reduces injury from falls.

Handling file drawers and files is an emotional type behavior.

Mood behavior for her might consist of inventing a better file drawer system.

Attitude behavior for her might consist of recognizing the importance of retrieving gravitational energy for file locating.

*The following considerations were added on the basis of use of computeagift.exe.*

The woman gives the impression she is trying to steal something. She is not using access equipment

in order to avoid attracting attention. She gives the impression she thinks there is something especially valuable in the top drawer. She looks as though she is in process of having a fatal accident for which life insurance might be paid. This is an immodest position or action for a woman. A lot of energy is required for this kind of office activity. It is a dangerous activity. It invites crime. It is a suicidal position. It is the position of imagination and daydreams. It is an uncertain position. It expresses the problems of a minority race or group because they must strive. Life insurance rates might be different for them. Life insurance calculations involve what might affect probability of surviving or of death. The photo relates to insecure women. The photo is a general expression of life insurance considerations.

**See URL** [http://www.calvert.lib.md.us/history/photos\\_1920-1929.htm](http://www.calvert.lib.md.us/history/photos_1920-1929.htm) This photo was made in the 1920's and depicts Three Women at Desk. The interpretation of this photograph was much facilitated by use of the program computeagift.exe. The words

office desk high heeled shoes colorado chin palm blonde brunette three women typewriter candlestick telephone chair tilting stool electric outlet drawers can books door stack open dress jacket curled sweater perched ruffled necklace ear pearl

were entered into the program for both recipient and

giver. Use was also made of the Internet.

The photo shows two women with their shoes on the desk, the third sitting on the desk. The location is presumably in Colorado. They have high heeled shoes which presumably are not suited for office work. The two blondes have mannish dress. The brunette has feminine dress. The blondes are raising their legs to improve their blood circulation. The brunette appears to be stronger. The photo appears to illustrate "Survival of the Fittest". The brunette's behavior is less appropriate to office work. The indolence may be the result of the thin air in Colorado. When life is more difficult the brunette survives better. The brunette finds the photographer. The blondes find each other. The brunette has feeling for the photographer. The blonde on the chair has access to the book which she can use to express herself emotionally. The blonde on the stool is most moody because she is positioned to most easily move her own flesh around. She is trying to invent a presentation of herself. The brunette is resting her leg on an extended drawer. She is less articulate and intellectual because her chin is resting on her palm. The brunette has stored energy via her high perch, meaning she has an attitude that it is a good idea to be ready to meet anyone else who is present in the room. The blondes are immobilized by their positions. The brunette's character involves the

photographer, the blondes' character involves each other. The blonde on the chair is reflecting light from the book, which is a personality behavior consisting of communicating printed material.

*The following considerations were added on the basis of use of computeagift.exe.* One woman might be crying because she was fired. The two blondes are similar in appearance and dress, as though they were sisters. The object to the left looks like it might be a tent. Perhaps the blonde has bought it to live in. The furniture is crudely finished. The women appear to be a dissenting group. It is a dismal scene. They are trying to decide if they should all three quit. The brunette considers that she is racially superior to the two blondes. The blondes emphasize their jaws and so infer they are good speakers or orators. The brunette is not an orator. The women are broad-minded, especially the blonde on the left. She is willing to be tolerant and look at all sides of a question. The blondes believe in the traditions of society. The brunette believes decisions are made on the basis of immediate wins. The brunette is eyeing the blonde on the left and trying to break her down. She gives no hint she is going to attack. The blondes want to learn more about something. The blondes have health problems. The brunette is perfect in her dress. The blondes are sloppy in their dress. The arrangement of the attire of the brunette is

predictable. The brunette may be a spy who does not speak and uses any means to get out of situations. The women are worrying about obtaining the necessities of life in the future. The blonde on the left is most likely to make use of a telephone.

**See URL** [http://www.calvert.lib.md.us/history/photos\\_1920-1929.htm](http://www.calvert.lib.md.us/history/photos_1920-1929.htm) This photo was made in the 1920's and depicts Two Women Wading. rw = woman on the right. lw = woman on the left. The interpretation of this photograph was much facilitated by use of the program computeagift.exe. The words two women wading north beach fined shoes stockings appeal court were entered into the program for both recipient and giver. Use was also made of the Internet. The resulting interpretation below seems to explain all aspects of the photo.

The photo shows the women wading in Chesapeake Bay. The location is given as North Beach so they are near Baltimore and other large cities in the area. According to the Internet, North Beach at that time was a raucous resort town inhabited by vacationers, gamblers (gambling was legal), and fishermen. It was a new town, founded in 1900 and still in process of working out its laws.

The women appear to be wearing some kind of swimming suits. Both are very overweight but

without gray hair and probably under 40 years of age but above 15 years of age. The lw has showy curled hair which is consistent with her showy white clothing. The rw has plain straight hair which is consistent with her dark clothes which do not display her. The photo does not show clearly what rw is holding but it may her shoes and socks.

The bay was an important wildlife area. The area has much quiet shallow seawater and mild rainy climate conducive to wildlife of all kinds. It is sheltered from the violent turbulence of the Atlantic ocean.

The woman may be investigating shore conditions for wading birds. Fish hooks left in the water from the pier or from shore and boat fishing can injure birds and fish. Fishing line left in the water may entangle birds and fish. She would feel the line or hooks with her bare feet and thus reveal this pollution.

Smoke and chemical pollution may be present in the air and water of the area. rw is shading her eyes because she is looking in a shoreward direction toward the sun, probably either east or west since Chesapeake Bay shores run mostly north and south. She is using her fingers and palm to shade her eyes to improve her vision close to the sun. She is looking very closely into the distance. It is mid morning or mid afternoon, most likely the latter. She may be

trying to look through the smoke which is obscuring the view. She may be trying to line up the location with something in the distance in connection with finding behavior. She may be looking so closely because someone in the distance is trying to warn her out of the water. She is trying to make it appear she cannot see them clearly because she does not want to get out of the water before receiving a fine.

The automobile enables people to go easily to different places and they do not have time to learn peculiar local laws. Fish hooks injure the mouth and are an unpopular idea with travelers who must speak clearly to persons who are strangers. This is a cosmopolitan area for which facility with language is very important.

The pattern of white and black clothing is somewhat in the shape of a gun, suggesting they are searching for a gun. Guns used by gamblers may be disposed of temporarily in the water near shore. Monitoring this water will make crime in North Beach more difficult.

The fresh fish caught by vacationers are eaten immediately and presence of pollution is more evident in these fish. Vacationers are looking for tasty food which is ruined by pollution. The reflection of the pier in the water shows the condition of the water. This is one reason a photograph was needed.

The rw was fined \$25 for not wearing shoes and stockings. If it were a swimming area bare feet would be allowed. The woman would not have been fined for not wearing footwear. The rw appealed the fine but lost her case in court.

The most reasonable hypothesis concerning this photo is that the women may have conspired to perform this unlawful act. They may have been involved in a campaign to clean up the bay, reduce pollution in the area and solve other problems in North Beach at this time.

The women are not to be dissuaded from what they are doing. The fatness of the women may protect them from rowdy vacationers. Their unattractiveness enables them to investigate the water with less interference from men. The rw can show emotion by what she is carrying. The lw is smiling very widely. The facial expression of the lw is combative or selfish, designed to discourage or stall interference from the photographer, who is a stranger. The photograph is welcome because if used in court it insures rw will not have an easy time appealing the case, and she will have a chance to make a lot of argument about the law and the North Beach problems.

On what grounds could the fine be contested? There might be some special health giving quality of the

mud in this area. This is a vacation area and the women are protesting a law which interferes with vacationing. It is desirable to monitor the condition of the shore which is so economically important. You cannot solve the problem of pollution by simply keeping people away from polluted areas. Warning signs do not protect children well. You must not allow such areas to come into existence. This explains why the appeal was undertaken.

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