

AUGUST 2026

In Your Handwriting

a private analysis

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PREPARED FOR

Nicole

20 August 2026

*Drawing on four centuries of graphological tradition.
For reflection and self-discovery.*

CONCERNING THIS ANALYSIS

SUBJECT

Nicole

METHOD

The handwriting is examined for structural features grouped across several traditional categories: zone proportions (the relationship between upper, middle, and lower writing zones), slant and orientation, baseline behaviour, pressure and stroke quality, connection style, regularity and rhythm, spacing between letters, words, and lines, letter formation, and the specific features of t-bars and i-dots. The signature is analysed as a separate dimension, with attention to its scale relative to the body writing, its capital initial, embellishment, legibility, terminal stroke, and position on the line. These features are interpreted within the established graphological tradition described below.

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ON THE TRADITION

Graphology — the study of handwriting as a record of temperament — developed as a systematic discipline in nineteenth-century France with the work of Jean-Hippolyte Michon and his student Jules Crépieux-Jamin, and was refined through twentieth-century European practice in the work of Ludwig Klages, Max Pulver, Robert Saudek, and Klara Roman, among others. It treats handwriting as a descriptive lens, not a predictive instrument: the writing reveals patterns of the writer's present way of moving through the world, not their fate. The tradition makes no clinical or diagnostic claim. What follows is offered in that spirit — as a considered observation, for reflection.

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What follows is one interpretation among many possible. Handwriting reveals patterns, not verdicts; tendencies, not destinies. Read it as a careful observer might describe a familiar face — with attention to detail, and with the understanding that the person described remains, always, larger than the description.

SECTION I

At First Glance

There is something immediately settled about this handwriting. It does not announce itself. The lines hold steady, the spacing is proportionate, the overall impression is of a hand that has found its rhythm and sees no reason to depart from it. This is writing that moves forward without urgency and without hesitation, covering the page in a way that feels inhabited.

The four-century tradition of handwriting analysis, from the French school's meticulous cataloguing of individual signs to the broader European synthesis that followed, has always held that the first impression of a page carries real information: the overall character of a hand tells you something about the overall character of a person before any single feature is examined in detail. Here, the first impression is one of proportion. Nothing crowds. Nothing retreats. The writing takes the space it needs and leaves the rest alone.

The signature complicates this picture in ways that repay close attention, and the contrast between the body text and the formal mark is one of the most psychologically interesting aspects of this sample. That contrast will be examined at length.

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SECTION II

Your Core Nature

This is someone who moves toward people, but does so on their own terms. The slight rightward lean of the writing is consistent across the sample, and in the graphological tradition this consistency matters as much as the direction itself: it is not a slant that wavers or shifts with the content, but a settled angle, maintained line after line. That steadiness of lean suggests emotional warmth held in working order. The orientation toward others is there, but it is not impulsive. Engagement is offered at a considered pace.

Medium-sized writing, a straight baseline, and proportionate spacing between both letters and words all point in the same direction: a writer with a realistic relationship to their own significance. The writing takes neither more space nor less than the situation calls for. This is the page-level expression of someone who does not need to dominate a room to feel secure in it, and who does not shrink from ordinary prominence either. The proportion is settled enough that it reads as long-established, not effortful.

The baseline is worth dwelling on. Writing that holds its line across a full page, particularly on ruled paper where the temptation to drift is reduced but not eliminated, reflects a temperament that does not waver under ordinary conditions. Mood does not visibly intrude on the work. The steadiness is not performed; it is structural. This is a writer whose course is not easily diverted by surface circumstance, and who brings the same quality of attention to the end of a page as to the beginning.

The moderately enlarged capitals add a small but consistent note of formality to this picture. Names, sentence openings, and proper nouns are given additional weight on the page. This is not

grandstanding; the enlargement is moderate, and the body writing around it is contained. But it suggests a writer who takes the markers of importance seriously, who respects the visible distinctions that capitals carry, and who brings a degree of ceremony to beginnings. Combined with the straight left margin and the flush-left paragraph handling, a picture emerges of someone who values order and structure without requiring it to be ornate.

The mixed connection style introduces the most interesting tension in the body writing. Many letters join in cursive flow; others stand apart, print-like. This is not carelessness. It is a writing hand that applies different rhythms to different material, connecting when connection serves and lifting when it does not. The practical adaptability this suggests is one of the more favourable readings in the classical literature. But there is a less comfortable version of the same observation: a hand that has not fully committed to either mode may reflect a temperament still moving between fluent and analytical registers, applying each situationally without having resolved which is the natural home. Both readings are present in the evidence. Which feels more familiar is something only the writer can say.

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SECTION III

How You Think

The variable t-bars are the most informative feature in this section of the analysis. Some crossbars sit at mid-height; others climb higher. The tradition reads high-crossing t-bars as a marker of idealism or ambition, a tendency to aim above the immediate; low crossings suggest caution or self-critical attention to what is directly in front of the writer. Centred crossings suggest a practical middle ground. Here, the variability itself is the finding: the writer does not apply a single height consistently, which suggests that the register of aspiration shifts with the material. Some tasks are approached with reach; others with groundedness. The thinking is not fixed at one altitude.

The i-dots tell a similar story. Placed sometimes directly above, sometimes slightly to the right, with inconsistent placement across the sample, they suggest attention that is present but not meticulous. This is a writer who notices detail without being governed by it. The dot is there; it is just not always in exactly the same place. Graphologists have long observed that i-dot placement reflects the relationship between intention and execution in small acts: a writer who places dots consistently and precisely tends toward methodical follow-through; a writer whose dots wander tends toward broader attention, with fine detail treated as secondary to momentum.

The mixed connection style, already noted in the core nature section, carries additional meaning here. Cognitively, it suggests a writer who moves between intuitive leaps and deliberate analysis, sometimes following the flow of a thought without pausing to examine it, sometimes stopping to form a letter with care. The result is a thinking style that is flexible and responsive, capable of both modes. The cost is that neither mode is fully dominant, which can make sustained systematic work feel effortful in a way that more intuitive or more analytical thinkers do not experience.

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SECTION IV

How You Feel and Connect

The emotional register of this writing is warm but measured. The slight rightward slant, consistent across the sample, establishes the basic orientation: this is a writer who moves toward people. But the degree of lean is gentle, and the overall spacing is proportionate. There is no crowding, no pressing forward into the reader's space. The warmth is offered at a comfortable distance.

Normal word spacing is the relational baseline: the writer gives others the conventional amount of room and asks for the same in return. This is social ease without social intensity. The writing does not reach across the gap between words, and it does not widen that gap to create distance. The relationship to social proximity is settled and unselfconscious.

Medium pressure, consistent across both body text and signature, suggests emotional engagement that is steady without being forceful. The writer brings the same weight to the page throughout; there are no passages where the pen presses harder, no moments where it lifts and lightens. This is the physical expression of emotional consistency: the feeling behind the writing does not visibly fluctuate.

The variable ending strokes introduce a more complex note. Some words close with a forward extension, some taper, some stop abruptly. The rhythm of completion is not fixed. In relational terms, this can read as a writer whose manner of closing interactions shifts with context: sometimes warm and extending, sometimes contained, sometimes simply done. This is not inconsistency in the sense of unreliability. It is responsiveness to the moment. But it means that others may not always be able to predict how an exchange will end, which can register as slight unpredictability even in a writer who is otherwise steady.

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SECTION V

Your Inner World

The balanced zones are the most integrative finding in this analysis. Upper, middle, and lower zones occupy roughly equal proportions across the writing: ascenders reach but do not soar; descenders drop but do not plunge; the middle zone holds its ground. In the graphological tradition, this balance is read as a sign of integration, a writer in whom imagination, daily functioning, and instinct are held in working relation rather than competing.

The upper loops, which speak to the imaginative and aspirational dimension, are variable: some narrow and looped, some rendered as straight strokes. This variability suggests an inner life that is active but not dominated by abstraction. The writer reaches upward in some moments and stays practical in others, which is consistent with the variable t-bar heights already noted. Aspiration is present; it is just not constant.

The lower loops are similarly variable: some narrow and looped, some straighter. The lower zone in the classical literature is associated with instinct, physicality, and the material foundation of life. Variable lower loops suggest a relationship to the physical and instinctual dimension that shifts:

sometimes the writer engages fully with appetite, sensation, and the practical ground of things; other times they move through that dimension more briskly, without lingering. This is not suppression. It is variability of engagement, the kind of inner rhythm that makes some periods feel grounded and physical and others feel more abstract and removed.

Taken together, the balanced zones and the variability within them describe an inner world that is genuinely integrated but not static. The writer moves between registers: imaginative and practical, aspiring and grounded, instinctual and considered. The balance is real, but it is a dynamic balance, not a fixed one.

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SECTION VI

Your Public Self — the Signature

The signature presents a substantially different face from the body writing, and the gap between them is one of the most psychologically resonant aspects of this sample.

The enlarged first letter is the most immediately striking feature. Where body-text capitals are moderately enlarged, the signature's opening initial is tall, looped, and clearly larger than anything in the body writing. A signature initial that merely matches the body capitals suggests a writer whose public and private self-marking are on the same scale. One that exceeds them, as this does, suggests that the formal mark carries additional weight that ordinary writing does not. The writer's name, when presented publicly, takes more space than their daily script. This is a confident public opening: the initial announces itself before the rest of the name follows.

The signature is larger overall than the body text, which deepens this reading. Ordinary writing is proportionate, medium-sized, settled. The signature expands. The formal mark occupies more space than the private hand, which in the classical literature is consistently associated with a public-facing identity that carries more emphasis than the private register. The writer presents themselves with greater prominence in formal contexts than they occupy in the daily rhythm of ordinary writing. This is not performance for its own sake; the body writing is too settled and proportionate for that reading. It is more accurately a writer who steps into a different register when the context calls for it, one who knows how to take up space when space-taking is appropriate.

The partial stylisation of the legibility is a significant feature. The initial and the beginning of the surname are discernible; the trailing letters resolve into a stylised gesture. A fully legible signature offers complete identification, the writer spelling themselves out for the reader. A fully abstract signature offers a mark with no readable content, pure gesture. This signature sits between: it gives enough to confirm identity and then becomes personal mark. The classical readings connect this with selective disclosure in public-facing presentation. The writer offers the start of themselves clearly and allows the rest to become something that is felt as a signature without being fully read. Whether this is a settled comfort with partial opacity or simply the natural evolution of a frequently-used signature is a question the tradition cannot answer from a single sample. What it can say is that the writer does not feel compelled to spell themselves out completely in the formal mark.

The slant of the signature matches the body text, a slight rightward lean maintained consistently. Where body and signature slant diverge, the gap itself is psychologically meaningful: it suggests a writer who adopts a different emotional orientation in public than in private. Here there is no such gap. The warmth and measured engagement that characterise the body writing are present in the signature too. The public face is not a different emotional register; it is the same orientation, expressed with more emphasis.

The final stroke of the signature drops downward, the closing line falling below the signature body into a long descending tail. A signature that extends forward at the close suggests energy still moving outward at the end of the formal mark; one that rises suggests optimism or lift at the point of completion. This one sinks. The classical literature reads a downward signature finish as weighted closure, an ending that settles rather than extends. The writer opens the signature with a tall, looped initial and closes it by dropping. The energy is highest at the beginning and lowest at the end, which is the formal mark's version of a pattern seen in the body writing's variable ending strokes: the effort goes into beginning well, and the close is allowed to settle on its own terms. In a single sample, this reading should be held lightly; the physical state on the day of signing always plays a role. But as a pattern, it is consistent with the broader picture of a writer whose energy is front-loaded.

No underline runs beneath the signature. The tradition reads an underline as self-emphasis, a writer who reinforces their own mark. Its absence here is consistent with the body writing's minimal embellishment: this is not a writer who feels the need to underline their own importance. The signature's size and opening initial carry the emphasis; the underline would be redundant.

The contrast between body and signature, taken as a whole, describes a writer with a genuine gap between private and public register. In ordinary writing, the hand is proportionate, settled, and contained. In the formal mark, it expands, opens with a tall looped initial, and resolves into stylised gesture. The private self is measured; the public self is more emphatic. This is not a contradiction. It is the portrait of someone who knows how to inhabit a public role and does so with some ease, while the daily rhythm of private expression is quieter and more contained. The question the signature quietly raises is whether the public emphasis is comfortable or whether it requires something from the writer that the body writing does not.

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SECTION VII

Natural Strengths and Patterns to Notice

The strengths that emerge most clearly from this writing are steadiness, proportion, and adaptability. The straight baseline and consistent left margin describe a writer who holds their course under ordinary conditions, whose reliability is structural rather than effortful. The balanced zones suggest a writer whose different dimensions of life, imaginative, practical, instinctual, are in working relation, feeding each other rather than competing. The mixed connection style, read at its most favourable, describes a thinker who can move between fluent and analytical modes, applying each where it serves.

The pattern most worth carrying forward is the one the signature introduces: the gap between private containment and public emphasis. The body writing is proportionate and settled; the

signature expands and opens with considerable force. This gap is not a problem in itself. But it suggests a writer who may find sustained public-facing contexts more energetically expensive than they appear from the outside, because the public register requires a different, more emphatic version of the self than the private rhythm naturally produces. The body writing is the home register; the signature is the formal one. Both are genuine. But they are not the same.

The variable endings, the inconsistent i-dots, and the mixed connection style all point toward a writer whose attention to small acts of completion is flexible. This serves adaptability well. It can quietly cost in contexts where consistent follow-through on fine detail is required.

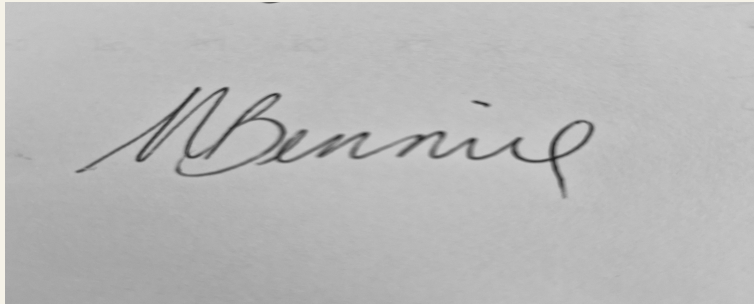
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SECTION VIII

A Reflection to Carry with You

The most interesting thread this writing leaves open is the relationship between the settled, proportionate private hand and the expansive, emphatic public mark. The body writing suggests a writer who has found a comfortable scale for daily life. The signature suggests a writer who knows how to exceed that scale when the occasion demands. The question the writing does not answer is whether the writer experiences that expansion as natural expression or as a mode they step into and then step back out of. The answer to that question shapes a great deal about where energy goes and where it is quietly recovered.

THE SIGNATURE

A photograph of a handwritten signature in cursive script. The signature reads "NBennie". The letters are dark and fluid, with a prominent loop at the end of the word. The signature is centered on a light gray rectangular background, which is itself set within a larger, light beige rectangular frame.

The signature provided by Nicole

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