What
Your Handwriting
Reveals

The Insight School of Graphology Manual

By

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WHAT YOUR HANDWRITING REVEALS

Your handwriting reveals many things about your personality, character and subconscious motivation. Many major US corporations use handwriting analysis to screen their employees. Law enforcement agencies screen prospective jurors and evaluate suspects. Handwriting is, indeed, “brainwriting”, and is a window into the mind. Handwriting analysis is also called “ugraphologyn” (a term first used in France in the 1800’s by Jean Hippolyte Michon), or the study of handwriting, and we will use the terms interchangeably in this discussion. Handwriting analysis is very popular in Europe, especially Germany, and is being more widely recognized and used in the U.S.

When combined with intuitive skills or insight, handwriting analysis is extremely helpful in determining the thought patterns and emotional trends of an individual or in evaluating the compatibility of a relationship. This book will help you explore the personality characteristics of your friends to see what makes them tick – you can check out your friends, lovers, employees — in fact, anyone whose handwriting is available to you. There are many excellent books and training courses available to increase your knowledge of graphology and its uses.

You do not need a lot of expensive equipment or years of study to become reasonably adept at handwriting analysis. Of course, any additional study beyond this manual will be helpful in developing your expertise.
In this manual you will find elements from both American and European graphology methods. There is controversy between the groups as to the relative merits of each, and it is important that you know some of both. Let’s start on this exciting journey into the depths of the mind!

**FORM LEVEL**

The American system of handwriting analysis is called “grapho-analysis” and is based primarily on the evaluation of individual letters and characteristics, while the European approach emphasizes the overall form, or “Gestalt”, of a handwriting specimen, its overall quality of appearance. Form level is a rather difficult concept to explain — it is almost an intuitive judgment — does the writing have a pleasing look about it? Here are some examples:

*Good Form Level*

This is good form level

*Poor Form Level*

This is poor form level

The importance of form level cannot be overemphasized — check it carefully first. Then measure and evaluate:

**SLANT**

Slant and pressure (to be discussed later) reveal the emotional aspects of your subject, the basis of the total personality. The rules of analysis are not difficult and are sure-fire gauges of emotion. Very simply, handwriting can slope to the
right or to the left or it can remain vertical. The amount of slope indicates the writer’s ability to feel or show emotions.

Right Slant

Handwriting which leans to the right indicates a person who is outgoing and expresses emotions freely. The more the writing leans to the right, the more emotional the writer. Here is a sample of moderately right leaning writing:

Very far right leaning writing shows passion, extroversion and even impulsiveness, especially if present in a specimen of low form level.

Left Slant

Left leaning writing indicates a reserved and relatively unapproachable person, someone who holds back his or her emotions. This person needs time to think before making decisions. He or she may be socially somewhat withdrawn. Here is a sample of left leaning writing:
Vertical Writing

People who write in this way have their emotions very much under control. They tend to be ruled by their heads rather than their hearts, in contrast to the above far right slant writers whose hearts rule their heads. These writers are sometimes uncomfortable with closeness. Here is a sample of vertical writing:

Variable Slant

An individual who writes with a variable slant may have unpredictable mood swings and behave in an unstable manner at times. Such behavior and its associated erratic writing may be stress related and temporary. Here is an example of variable writing:

PRESSURE

Pen pressure is an indication of depth of feeling. Heavy pressure writing is that of one who feels very strongly about his or her beliefs. They absorb everything as if they are emotional sponges and are self assertive and strong-willed. They may love intense colors such as red, and may have expensive tastes. The easiest way to check pressure is to turn the writing sample over and feel the indentations on the back side of the specimen paper.

Those who write with light pressure are inclined to be more passive,
yielding, perhaps even spiritual. They may be more easy to convince and influence than heavy pressure writers. They have less energy and are more tolerant than most. Light pressure writing looks like this:

**Baseline**

**Upward Sloping Baseline**

These writers are optimistic, cheerful and have great faith in the future. They write like this:

*I feel very good today!*

**Downward Sloping Baseline**

A downward slope is indicative of pessimism, and perhaps depression. These writers have difficulty seeing the bright side of things. This type of writing may be transitory and stress related. Here’s how it looks:

*Things don’t look good today!*
Uneven Baseline

These writers have an inconstant, changeable nature. They may behave erratically at times and deviate from the conventional. Sometimes these writers are thought to be eccentric. Uneven baselines look something like this:

![Uneven Baseline Example]

HANDWRITING SIZE

Handwriting size shows how one views oneself, and how self-confident one is. It can also indicate such traits as generosity or miserliness. Very large handwriting is often seen in extroverted, confident super salesmen. It is very easy to evaluate size in a handwriting specimen. No fancy measuring instruments are necessary.

Small handwriting usually indicates great powers of concentration. It is frequently found in physicians, scholars and scientists, or in any person of high intellect. Once again, no tools are needed to determine whether or not handwriting is large or small — just observe. Most handwriting is of medium size as you might expect.

ZONES

The evaluation of zones is vital to a thorough handwriting analysis. There are three zones, upper, middle and lower. Upper zone letters are d, t, b, f, h, k, l and any other letters that have loops or extensions that extend into the upper zone, such as the i dot or the t-bar. Middle zone letters include a, c, e, i, m, n, o, r, s, u, v, w, x and z. Lower zone letters are f, j, p, q and y. These have loops or extensions that extend into the lower zone. Note that f is both an upper and lower zone letter.
Upper Zone

Upper zone emphasis and development indicates intellectual and artistic inclinations, perhaps a philosophical or even mystical tendency. These writers are visionaries and may be involved in creative activities. The upper zone also symbolizes the future. Upper zone emphasis looks like this:

You can live with a million dollars

The middle zone has to do with the practical and mundane aspects of the personality. The middle zone symbolizes the present, our daily routine and how well we cooperate with others. If the middle zone is large with smaller upper and lower zones, we are seeing a basically down to earth person, someone who has little interest in religion or in physical pursuits. Large middle zone writing looks like this:

I am a very practical person

Lower Zone

The lower zone involves our basic instincts and the satisfaction of our senses. It has to do with our enjoyment of sex, good food and music as well as sports and physical aspirations. Here is a sample of heavy lower zone writing:

It was very rough riding

Loops are in both upper and lower zone letters. In the upper zone, wide loops signify imagination; in the lower zone, wide loops indicate sensuality.
SPACES BETWEEN LETTERS AND WORDS

Letter spacing shows how much space you give yourself. Wide letter spacing indicates someone who does what comes naturally without restraint. He or she is usually not too logical, but rather lets it all hang out. If letters are crammed close together, the writer is a person who overreacts to everything. He or she may be impulsive and exhibit inappropriate behavior.

Word spacing indicates how close one wants to be to other people. Widely spaced words may indicate a tendency to social isolation, while words which are close together may be found in the handwriting of those who have a strong need to be surrounded by other people. A normal space between words is about the width of the letter m.

MARGINS

Margin width involves considerations of past, present and future. Margins show where you are in space and time. The left margin shows your feelings about the past. A wide left margin shows a desire to leave the past behind, while a narrow left margin indicates a person who is comfortable with the past and, indeed, may tend to live in the past.

A wide right margin shows a dread of the future and an avoidance of reality. A narrow right margin is usually seen in people eager to set new goals and work toward achieving them. These are outgoing people eager to try new things.

A wide upper margin shows respect for the reader, while a narrow lower margin indicates enthusiasm.

Well-balanced margins reveal careful planners with good timing, someone who is comfortable staying within familiar limits.
THE SIGNATURE

The signature signifies one's public image; the manner in which one wishes to be seen. A clear, legible signature is seen in those who have nothing to hide. He or she has a good self-image and doesn't care what you think — there is openness. The person who has an illegible signature doesn't want others to know the truth about himself. He may be trying to hide his true identity. There are many other aspects of the signature that may be studied in advanced books and courses.

THE PPI

There are many detailed expositions of the graphological significance of the personal pronoun I or the "PPI". See our book list following the text for the name of the classic reference on this subject.

CHARACTERISTICS OF INDIVIDUAL LETTERS

The predominant American school of handwriting analysis, grapho-analysis places much emphasis upon individual letter characteristics, unlike the European schools which emphasize the overall picture of the writing specimen. Let's look at some of these traits for completeness.
T-BARS

Let’s have a “T-Party” because Ts do tell tall tales. Here are many examples:

- Brace structure - stubborn
- Arrowlike t-bars to right of stem - caustic
- Separated t-stems - deliberate
- Separated t-stem with bar to left - lazy
- Basinlike t-bars - shallow
- Arclike t-bars - self-control
- T-bars fade to a sharp, feathered point - sarcastic
- T-bar to left of stem - procrastinate
- Upslant of t-bar - optimist
- Extremely low t-bars - self underestimation
- T-bar halfway up stem - practical
- T-bar high on stem - high goals
- T-bar floating above stem - daydreamer, visionary
- Blunt ended t-bar slanted downward - dominating
- No upstrokes or flourishes - simplicity
- Short, well-balanced t-bars - precision
- Exaggerated t-stem height - vain
- Looped t-stems - sensitive
- Very light t-bars - weak-willed
- Heavy t-bars - strong-willed
- Final hooks - tenacious
- Any tie stroke - persistent
- T-bar to left of stem - procrastination

Interestingly, there are many other types of t-bars that have designated meanings which you will find in advanced courses and books.
I DOTS

The shape, placement and configuration of the i dot is a consideration for many graphologists. Here are some common examples:

- Horizontal arrowlike slashes - irritability
- Heavy blobs or jabs - caustic
- No i dot - lack of attention to detail
- Circle for i dot - individualism
- Dot to left of stem - procrastination
- Perfectly round dot - loyalty
- Dot very close to stem - attention to details

There are, of course countless types of t-bars and i-dots to learn and analyze. Experience and practice will make you an expert.

Handwriting is, indeed, brain writing. Like other “body language”, it tells us what is happening in the subconscious, and it is as unique as a fingerprint. To help you with your analyses, a good magnifying glass is helpful. Be sure that your subjects write their specimens on unlined paper so that the important aspect, slant, can be evaluated. Get as long a specimen as possible for a thorough analysis. If possible, get a spontaneously written sample rather than one that is copied from text.

QUESTIONS YOU WILL BE ASKED

Q: What is revealed by handwriting?

A: Just about any facet of personality or character can be accessed. It is generally not possible to determine age, race, ethnic origin, sex and right or left handedness.
Q: Can handwriting predict events?

A: An analyst can determine the likelihood of future behavior at times, but cannot predict a specific event with any certainty.

Q: People write differently at different times - how can analysis be valid?

A: Handwriting reflects the mood of the writer at the time of the writing, but the underlying traits are unchanged. Thus, the analysis will identify basic characteristics as well as current feelings.

Q: Can handwriting show good or bad traits?

A: Handwriting is neither good nor bad. The overall impression is first considered before individual traits can be evaluated.

FOR FURTHER STUDY

There are many excellent references for further study. Our six favorites are:

Handwriting Analysis: Putting It to Work For You - Andrea McNichol

The Complete Idiot’s Guide to Handwriting Analysis - Sheila Lowe

The Psychology of Handwriting - Nadya Olyanova

What Handwriting Tells You - M.N. Bunker

You and Your Private I - Jane Nugent Green

You now have the tools to begin to analyze handwriting successfully. Good Luck in your future study and application!