



Topic:

Top 10 Questions about Grapho-Therapy

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Hosted by Bart Baggett

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Grapho-Therapy Top 10 Questions

Start:

This is Bart Baggett, and we are on a “Members Only” call, so if you’re a member of Handwriting University or own the home study course, welcome! If you’re a guest of a member, we welcome you, also.

We are here to talk about handwriting analysis and answer questions about Grapho-Therapy. We have quite a few questions that have already been submitted, and this teleclass is going to be informal. Beth, are you on the call with us?

Beth:
Yes, I am. Hello everyone.

Bart:
For those of you who don’t know Beth, she is going to be the MC at our conference in August. Beth, what do you have in store for this annual conference?

Beth:
We’re putting it all together and we have some great things in store. We have Faith Wood coming back, and those of you who have heard her know how wonderful she is. We also have Derrick Watkins one night...I believe he’s going to talk about sex and dating and handwriting. He’s always very entertaining, and he has released a new book. Then we have Mr. Bob Baier and, of course, Bart Baggett and Curtis Baggett...so far.

Bart:
Yes, so far, and a whole bunch of new and interesting videos. If you guys haven’t signed up for the conference, you should do that.

Let’s move on to the questions now. Tonight’s topic is Grapho-Therapy, which really means: *How do you change your life by changing your handwriting?* In other words, how do you go from where you are to where you want to be, or if you’re already where you want to be, how can you help your friends, your relatives and people you meet make their lives better? I think that’s what attracted me to Grapho-Therapy since I was a kid because I found the idea of personal development and change so complicated. There are degrees, there’s certification, there’s coaching, there’s the PhD’s and different theologies around the world, excluding religion which is one big self improvement movement in and of itself. So it’s a huge topic, and to be able to narrow it down to say, “Hey, guess what? You can change your handwriting, and with this one little thing your life can transform,” is quite a magical proposition.

Some of you on the phone haven’t experienced Grapho-Therapy, so you may still be in sort of a thought mode like, “Well, maybe this could work.” Some of us, though, have seen it first hand. Actually, it’s not magical; it’s more scientific, and it definitely falls into the category of psychology, but it can be complex. So that’s what we’re talking about tonight as far as the questions and how to apply Grapho-Therapy.

Grapho-Therapy Top 10 Questions

We have some really nice questions, both from some new people and from some people who have already changed their handwriting many, many years ago...such as Kevin from Hollywood. I don't know if Kevin is on the phone, are you on the phone with us Kevin?

Kevin:
I am indeed.

Bart:
Oh great, welcome! Kevin, let's start with your question because you're a guy who not only is certified but has been to our conferences, and I believe you even gave tests one year or you're good enough to give tests, is that correct?

Kevin:
Yes.

Bart:
You were one of our best students. When I get a great student...a great student who gets certified, and they get, well, 99%, I kind of pluck them out because I want to keep them. If you're not on faculty you should be, and you were one of those guys who just really knew your stuff inside and out. How many handwriting analyses have you done over the last ten years? Do you have any idea?

Kevin:
Hundreds, especially if you count all the informal ones like on-the-spot samples from waitresses at restaurants and people I run into on a day-to-day basis.

Bart:
Hundreds , and Kevin's a single guy who used to live in Hollywood. You probably have analyzed a lot of people's handwriting for fun, and that's probably why you're so good. I just noticed that you have very good articulation and you say things in a way that people can relate. Now, how many people have you actually given Grapho-Therapy to who actually listened to you?

Kevin:
I haven't approached that many people with it...those who I've worked with already had my analysis, so they trusted me to go ahead with Grapho-Therapy. Since the analysis was good to begin with, they have all listened to me and made certain changes to their writing.

Bart:
Kevin submitted our first question tonight. Here it is:

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QUESTION #1

Once you have made all the changes you want to make in your handwriting, where do you go from there? Do you repeat the thirty-day Grapho-Therapy program? Do you incorporate some other self improvement methods such as meditation while still using Grapho-Therapy?

Grapho-Therapy Top 10 Questions

Bart:

Great Question. There are two things to look at. With Grapho-Therapy, you're reducing your fears and increasing your strengths. If you haven't taken the home study course or don't have our Grapho-Therapy book, there are seven or eight things we suggest in the course to help make this happen.

Any of the fears you have worked at reducing—such as fear of success, fear of failure, fear of ridicule, fear of criticism—may appear in your writing years later. I had a stubborn t-bar, and even today, twenty years later, I see stubbornness come up occasionally. Does that ever happen to you Kevin, or does all your handwriting consistently come out the way you want it?

Kevin:

There are never any huge loops in my *d*'s anymore, but there are some little ones from time to time. And at times a little stubborn t-bar or a resentment stroke shows up.

Bart:

So in that case it's not like you want to be rigid and perfectionistic about it, but I think at this point you use your writing as a clue to what's going on in your life. If you journal quite a bit, you'll know if you're feeling sensitive or feeling stubborn. When I see stubbornness I think, "Wow, that's interesting... I thought I'm not that way anymore." But I pay more attention to my girlfriend if she says I'm being stubborn because now there are two people. There's the handwriting and then her, which is completely different from my own perception, and now I have something to work on. Does that make sense?

Kevin:

Oh absolutely.

Bart:

It's a feedback loop that's very real, and the point is that you're going to change these things and you're going to change a big chunk of them. But that doesn't mean it's totally changed.

So the first answer to your question is: I use my writing as sort of a litmus test to see how I'm doing. If I'm feeling sad or my health is not so good, my *y*'s will get smaller. If I'm feeling depressed I can see it in my handwriting, so even if you've done the thirty days or forty-five days or even two years of Grapho-Therapy, it will still change in some regard to what's going on in your life. That can be very useful, and whether or not you use it as the Grapho-Therapy part or just an assessment part, it's important.

I like the Grapho-Therapy because it's simple and I can make use of it. I also find a lot of value in meditation, and a lot of value in listening to audio books. The latest book I'm reading is one of Wayne Dyer's books. I think it's called *Change Your Thoughts, Change Your Life*. It's essentially his version of the Tao Te Ching, mostly known as the Tao—you know, the two thousand or three thousand-year old text, and Wayne translates every verse in it into his own version. It's like a westernized version of how it applies to his life.

Grapho-Therapy Top 10 Questions

As I'm thinking about these other philosophies and I'm listening to his audio books, I then apply them to my own life...and that, of course, applies to personality. For those of you who are really spiritually inclined, personality is very individual, but if you're on a spiritual path it may not really matter if somebody's more sensitive than the other. So there are a lot of layers.

Now, to finish answering your question. I wouldn't necessarily go back and redo the Grapho-Therapy workbook, but I would find some kind of journal that interests you where you're doing handwriting so that you can just sort of pay attention to the traits. Also do a meditation, do an incantation or mantra where you'll still be working on yourself by being aware and letting the handwriting really assist you. However, if something is really just not clicking as far as your handwriting, for instance if for any reason you can't get rid of the fear of success, which is a huge, huge problem for people who have that, you clearly would want to find a second or third intervention to fix that problem.

Any feedback or conversation you want to have about that?

Kevin:
Using your handwriting as an indicator—that's perfect!

Bart:
Awesome, thank you. Amy, do you have any particular questions about Grapho-Therapy, and have you used it for yourself?

Amy:
I just got the 101 Course, so I'm new at this but do have a couple of questions.

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QUESTION #2:
I've noticed that I and my daughter have self-deceiving 'a' and 'o' loops, but I don't know what it is I'm deceiving myself about. When I told my daughter about it, she looked at me like, "what are you talking about?"

Bart:
It didn't ring true for either one of you, is what you're saying?

Amy:
Right...I'm thinking, "Okay, where is it I'm being self-deceptive? Is it something to do with my relationship, or somewhere else specific in my life, or just my life in general?"

Bart:
Well, let me get you off the crazy train before you drive yourself batty. The letter **a** is not nearly as accurate as the letter **o** when it comes to self deceit. So if the **o** has a really big self deceit loop, then history has shown that there's definitely something there when you investigate. If it's the **a** and not the **o**, I have found it's sort of hit and miss. It may be something to discuss with a

therapist but I wouldn't bet the farm on it. In your own writing is there a big entry loop in the *o* or is it just the *a* or is it both?

Amy:

It's interesting because I've been journaling the past three or four years. The one I'm looking at now is about eight months old, and about thirty or forty percent of the time I have a loop in the *o*. The *a* is the consistent thing; it's just part of this squirrely thing I do.

Bart:

I wouldn't be too concerned about the *a*, as I said. The *o*, however, seems pretty right on and here's the challenge with self deceit: It literally is outside of your awareness, and so the fact that you and I are talking about it is really useful because your daughter may have a perception that you don't.

Remember, it's sort of like self protection. If you've studied much psychology or age regression, many children who have had major traumas have no recollection of it. It's because part of the brain, at least according to some of the early research in the sixties, creates this sort of protection around it, to not face up to it.

And so in one avenue you're just sort of protecting yourself from some kind of negativity that you're not ready to face. It could be something as simple as weight loss. It could be something like a money issue or a job issue. I don't think it's something you have to be overly concerned about. May I ask if you're living in a safe situation? You're not living with an abusive man?

Amy:

I'm in a safe environment.

Bart:

Okay, if you retrace the *o* and make it blunt, the worst thing that's going to happen is all those little thoughts that may have not been appropriate may come out of your mouth. But, you're safe, so it's not like you're going to end up being thrown in the river. If you were, for example, seventeen, living with an abusive alcoholic father, had self deceit or lying loops and then you changed your writing, then that might be something dangerous.

This takes us to another question that I talked about on the teaser today, and the email asked:

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QUESTION #3

When can changing this trait be dangerous?

Bart:

It's really only dangerous if the change makes someone behave in a way that puts them in peril or makes somebody very angry. So if anything, what will happen is wherever the element of self deceit was coming from may surface to your awareness. And it may be nothing that's happening today; it may be something that happened in a previous relationship or with your parents or

something earlier. I don't think it's something that would be a direct flag, but it's always nice to investigate it.

It's sort of like when you've reached a certain level of spiritual enlightenment and wonder, "What happened with that kid and I wonder maybe if something happened in their past life?" People sometimes investigate things that may or may not be directly affecting their life, but they find it really interesting.

So, I wouldn't stress about self-deceit too much. I would definitely focus on fears if you have them...for instance, if your t-bar is not very high. That's one of the first things most people choose to change. If you have any fears, like a fear of ridicule or a fear of success or the big loop in your *d*, you would want it to be the primary one to start with. Do any of those resonate true with you as far as your handwriting?

Amy:

I've already been raising my t-bars to the top, and I've been looking at some other things that I want to incorporate into my life—like a larger signature and underlining the signature.

I appreciate your answer, and I think it helps because I've thought about this a lot. I wondered if this is something that needs to come out, and if I will notice it, if and when it comes out. I also wonder if it will just go away if I stay positive or if it will manifest itself in some negative way.

Bart:

Honestly, it's one of the traits because it's self deceit by definition. I as a therapist or you as an analyst don't really know what part of the mind is hiding it or what the purpose of it is.

As a teacher, my definitions can be a little ambiguous because there are a lot of different varieties of definitions. But the conclusion is I wouldn't stress out over it. If in a year it's still there and you're thinking, "I wonder what this is about," then you may want to look into it. I think a bigger problem is if you have lying loops and you thought, "Well I'm not a liar; why am I lying?" That would probably be a bigger concern for me, like let's investigate that. But just for a little self deceit in the *o* thirty percent of the time...I think it will work itself out or at least you'll wake up one morning and go..."Oh my gosh, that's it!"

Amy:

Okay, thank you.

Bart: Here's another question:

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QUESTION #4

What is the first trait and what is the last trait to work on with Grapho-Therapy?

Bart:

For those who are studying a self improvement technique for the first time, or psychology or other kind of therapy.... some people have the belief that if it is a hammer, everything's a nail.

Grapho-Therapy Top 10 Questions

Therefore, we can fix it all with Grapho-Therapy! Some of our students in India, because this is a therapy that's very young, think they can change the war with Grapho-Therapy. They forget that there are other kinds of therapy. Plus, there is holistic medicine, there's western medicine, there's cognitive therapy, there's hypnosis...there are all kinds of different great mechanisms that could indeed help somebody change a behavior such as smoking, overeating or depression. There are all kinds of positive ways to handle those things.

Not every problem is a nail and Grapho-Therapy is not a hammer for everything. I will say this, though: The first choice for Grapho-Therapy would be boosting self esteem, boosting self awareness. I think that's the most important because when people are aware of how they are, they have a much better chance of changing it. It's like flying blind. If you see where you're going and you see what's going on, it's pretty easy to recognize what your issues are. So you can boost your self esteem by doing three things: You can make the ego a little bit bigger by changing the first letter of the name; you can make the t-bar higher, which is a simple thing; and then you can make the personal pronoun *I* a little larger.

Those things are all really key. I think one of the biggest problems with society in general is that people don't take risks. They don't plan ahead, they don't have the belief system that they can have what they want, and therefore they settle for mediocrity. Those are things that handwriting will really, really overcome.

One of the odd, bad things with Grapho-Therapy is that if you raise someone's self esteem by raising their t-bar, which is mostly associated with goals (not ego), and you don't increase their knowledge base, then they have dreams that they can't achieve. So if you change someone's t-bar but you don't actually give them a copy of *Rich Dad, Poor Dad* or give them a copy of *Think and Grow Rich* or my latest book, they now have all this ambition with no knowledge. You might end up with a very frustrated person on your hands. So, if your mission is to make more money, don't just raise the t-bar—raise the t-bar and read all the books on how to get rich. Is that fair advice?

The last choice I would suggest for Grapho-Therapy is health issues. Health issues would be things that I would least change with handwriting. Someone once said, "Bart, I'm really depressed, can I just change my handwriting?" NO! ... Go for a job...go get some ginseng and brew up some tea, go to a doctor and find some herbs and Vitamin C and B. Take care of yourself. There are so many ways to overcome depression, like running and aerobic exercise, and affirmations or incantations. Handwriting is the least best choice because if you move your body, your energy increases. Moving your fingers would increase energy quite mildly, so, no. I would say that handwriting would be the last thing I would do.

Eating disorders, weight loss, learning languages and improving ethics are not the primary mission of Grapho-Therapy. Obviously if you're having problems losing weight, it would help to raise your self esteem. That would probably be a great asset, but it would be better to develop a very specific plan for your dietary intake and to increase your knowledge about food and nutrition. Also, if there is a psychological proponent to it such as, "I just can't stick to a diet," it would be good to consult a psychologist as well.

I've had more success using things like hypnosis for weight loss than I have had with Grapho-Therapy because there's not a Grapho-Therapy stroke for weight loss. There are plenty of habitual behaviors such as belief systems about what food you like, how much water you want to drink, and how long you chew your food that can be very quickly addressed. One easy approach is through a good hypnotist or even a hypnosis CD.

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QUESTION # 5

Would there be other traits to change before addressing self esteem and ego?

Bart:

It depends on who you're dealing with. They may come to you and say, "My biggest problem is that my career is a disaster; I can't get a promotion; I can't keep a job." Then we may have other issues. If they come to you and say, "I'm on the verge of a divorce because I am a total jerk and I'm angry all the time," then we would address those issues first. I think it depends on what your client asks you. Let me ask you to rephrase that question, taking my answer into context.

Beth:

Well if someone had stubbornness or a fear of success, would you address those issues before you addressed ego and self esteem?

Bart:

In that situation, yes. I would definitely address stubbornness first because stubbornness is a defense mechanism that will prevent all change from happening. You can't get into your car and drive very far with the emergency brake on, and so stubbornness basically says, "I'm not wrong, there's nothing wrong...I can't listen to you, and I'm not going to make any changes." Yes, I would always reprogram stubbornness first.

Fear of success is a very complicated issue that goes way back into childhood when they got positive reinforcement and negative reinforcement. Now, if you get the chance to meet with them once a week, you could probably address other issues such as criticism or self esteem. All that would help. But if you don't address the core issue of fear of success, that client won't show up the fourth week, especially if they have results.

If you change fear of success and see them four weeks in a row, they lose thirty pounds because they're on a diet, they're meeting their trainer, they're doing the Grapho-Therapy and then they go, "Oh my God the scale lost thirty pounds!" If you didn't change fear of success, that client will sabotage themselves.

We have another question:

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QUESTION #6

Would you ever suggest that someone change their slant, especially if the person is very emotional, high-strung and has an extremely hard right slant?

Bart:

As a therapist you could recommend changing someone's slant, but only if they initiate that request. If someone comes to you and says, "Oh my gosh, the psychiatrist wants to put me on medication and I'm not for medication....is there anything else I can do?" Clearly I'd rather experiment with switching somebody's slant before they are put on basically a legalized drug that they'd be addicted to forever to change their bio chemistry and probably doesn't have any proof that it works.

I would definitely consider changing somebody's slant, but only under the following conditions: They are supervised, they're in a safe environment and they have enough trust and rapport with you to make some adjustments and to have conversations about it. So, is this question about someone you know?

Participant:

Well, it's my son, but changing slant isn't something I would necessarily do because I don't feel like I have the expertise. It's more of a general question. Would a therapist consider suggesting that somebody change their slant?

Bart:

I would say as a general safe answer, it's not recommended, and here's why. It falls into the Gestalt realm of therapy. One of the reasons Gestalt therapy, in fact one of the reasons handwriting analysis, especially the methodology we teach, is so accurate is we're really tracing one unique synaptic pathway all the way from the brain down to the fingers. For instance, when you see a little stinger, it's a very unique synaptic pathway which relates to anger toward a strong dominant opposite gender. If you change the t-bar, it has a cluster of thought processes that relate to self esteem.

It's kind of like if you go to a seminary and you do an incantation every morning such as...I'm handsome; I'm good looking....whatever you are affirming would create a neuropathway. It's very much like the movie, What the Bleep Do We Know? There's a phenomenal illustration of some synaptic pathways and how the brain actually forms thoughts.

So when you're changing one stroke at a time, you're isolating to one pathway. It's really one group of thousands of pathways. When you change the slant, what you're really doing is changing hundreds of different pathways. You don't really know how they're going to interact with each other, because the slant is within every letter. It's really a little bit like guess work, because you're changing so many things at once and you can't isolate just that one pathway.

Generally, if you're a pretty experienced therapist, like those who have fifteen years of hypnosis or cognitive therapy or some other form of therapy and have insights on how people behave, it's something you could experiment with.

If somebody literally came in and said, "I'm emotionally blocked. I can't have intimacy; I can't have relationships; yes my dad touched me when I was five, and I'm over it—I got it. What do I

Grapho-Therapy Top 10 Questions

need to do to have a relationship?" I would say, hey let's try making you an AB slant. Or let's try writing like a CD slant. I would go through all the processes so that when they did start expressing their feelings they wouldn't feel terribly vulnerable, and they may find that it's safe to express feelings that they never did before because they had some kind of major trauma.

Likewise, you say your son is very emotional. Usually when they're that emotional, sometimes the handwriting gets smaller; they begin to concentrate, and that offsets the emotional expressiveness. Does he write tiny or does he write large?

Participant:

He writes medium to fairly large. He doesn't write really small.

Bart:

Well, the first thing he could do is to write smaller. That wouldn't affect his emotional outlay. It may affect his social aptitude, so he might take that extra step not to express himself. He may be a little bit shy or not let his emotions control him as much. He will probably have the same feelings, but it might sort of give him a little bit more self control. Does that make sense?

So that would be the tip here, to start writing smaller, but not all the time—you don't want someone writing very tiny because they can get headaches, but if he's literally so impulsive that he's making very impulsive decisions or if somebody's trying to make you think that he's bipolar or manic or some other condition that they want to prescribe medicine for, I would definitely start with that. There are also many good resources out there that can help him learn about himself. Give him the Grapho Deck and let him look at himself and talk about where his strengths and weaknesses are. Those are always good places to start.

Bart:

Lahna, do you have any questions?

Lahna:

No, I'm just enjoying listening to you because I'm trying to learn to articulate as well as you do.

Bart:

Well, I had Ray Walker, who was a twenty-year veteran when I met him...maybe thirty years. Phyllis Mattingly had been doing it twenty years when I met her, and no matter how hard I've tried, I can never articulate as loquaciously as Phyllis Mattingly.

Those of you who have the 401 marketing course, I had the luxury of interviewing her, she's now passed from this plane, but she's just remarkable. She was born in the thirties, and the language she used was just so beautiful. As much as I tried, I never ever matched her language, although I think I have good language skills now. So, you'll probably never get my particular articulation, but you'll develop your own. It will be yours, and it will have your great accent and it will be just as impactful. Phyllis never had audio tapes, so I just had to listen to her and write it down and do my best to listen. The thing that taught me the most was listening to Ray Walker,

Grapho-Therapy Top 10 Questions

who had cassette tapes. I could listen to his lectures over and over and over, and that became imbedded as sort of how I said a trait.

I know people who have listened to our CD's four or five times, just to hear the analysis and just to hear the phrasing and metaphors.

If you have the course from 2009 or 2010, disc sixteen has telecast lectures from 2009. A lot of people missed that because they listened to the CD's which were recorded I think in 2005 and they missed that last bonus disc. I don't think anything I said was wrong ten years ago; I just think I've acquired a larger vocabulary and have a better ability to articulate and make it distinctively different. So, yes, listen to the CD's. The MP3's go right onto your iPod and they are literally my most current articulation, my most current insights from the last twelve months. You can listen while you're working out or driving and can get a lot of listening and learning done that way. The reason I think I always have something to say is because I listened to tapes so many times...over and over and over.

Those of you who own the course, but you own an earlier version, like from 2002—get an upgrade because that last disc is really great.

If you're a member, a lot of those are on the membership site but we don't keep a whole year's worth. We only keep a few, but those were really good because we went through all ten lectures, and we did them in a fresh way so you definitely want to get that disk and see if you can get those new CD's because the mp3s are so great and people love the DVD's. I like watching them once but because I travel so much, I learn so much more by listening to the DVD's.

In other countries, they don't like to listen to audios much because of my American accent—even in India where our biggest campus is—but I think they're missing out. If they were to listen to the MP3's and the language we use, their ability to articulate would be very good. By the way, their training is phenomenal because they have people on campus that can teach them. I think our audios have the best content...maybe it's because that's the way I learned it.

Lahna, you had a question about a Manic *d*, and let me ask you what your definition is of the term Manic *d*.

Lahna:

It's a *d* that has an extreme hard right slant opposed to the rest of the writer's slant. Even if the writer has a hard right slant, it would lean even more to the right, almost on it's side. It signifies that the person could fly off the handle.

Bart:

Do you remember where you read that?

Lahna:

I thought I learned that from you.

Bart:

Nope, wasn't in my books. I won't criticize that, because it actually makes sense to me, and I'll answer the best I can. But I would ask that you isolate just the traits that we teach before your exam. We have culled down all the books we have ever read to arrive at what we teach and what we have a clear definition for. I am listening to what you're saying, though, and the word manic would mean highly emotional or unpredictable. If it's a **d** that's an E+ slant anywhere in the writing...got it. Even though it's not from my book, it makes sense to me.

It's good to read other books, but I normally advise people that they could get confused or feel that they have done an analysis and they're wrong, and then they don't think it's worth it....they don't want to learn any more. It's sad because there are one or two false pieces of information in those books, and sometimes the author is encouraged to make the book thicker. They may be asked to include a thousand traits....so two hundred of them have meaning and the other eight hundred are just filler like 'the Marilyn Monroe y' or whatever else.

I've narrowed it down to the basic steps; it's always going to work for you. So, some of the traits in other books are right on the money, but if you don't know which ones are incorrect, they just become like a bad teacher. I'm not saying that I'm the smartest or my books are the only ones that matter, but if you stick to what we've got, you'll be good. Just make sure you review other things you read about so you won't be throwing something in that's inaccurate and have people disagree with your analysis. If you want to use something like manic **d**, you could say, "Hey, I read this in a book; I don't know if it's true...tell me if this is true." Those of you at the conference will hear me say that, because I'm constantly reading and learning.

I want to answer your question. Thinking about the **d** with an E+ slant, is there a big loop in it? Can you rephrase the question?

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QUESTION # 7

When a person has a large loop in the "d," how important is the slant for Grapho-Therapy purposes?

Bart:

If the loop is big like a paranoid **d**, then that usually is a pretty negative trait because it's a huge fear. People with these kinds of **d**'s tend to be reactive and they have a lot of reactionary responses to criticism or not being loved. And your question was, when you change that, how important is slant. Well, the slant is going to be how quick they react. So if they're an E + writer—someone who slants down to the right—they're going to react faster; they're going to be more impulsive. When criticized, they're going to respond more quickly.

Someone who has an FA slant will be just as hurt if they're paranoid, and they may be even more manipulative because they'll dwell on it for a while about how they're going to get you back revengefully. Therefore, the slant is important if it's a big loop in the **d**, not a minor loop. I'm not talking about you guys that have just a little loop in the **d** once in a while; I'm talking about if the **d**'s that have a balloon.

If any of you are on the phone call have a loop like a hot air balloon, it is so important to change that. If you know someone in your life that has the big loop in the **d**, and if you're just learning this, you may question the sanity of my conviction about this. You may be thinking, "That can't be right...that's my preacher; he's the nicest guy in the world." Or, "That's my stepdad; he's so nice, it just can't right, Bart." Or, "No, no, you've got to be wrong, he's the neatest guy," and you will swear up and down that his trait is acceptable until they turn on you.

I can't think of an exception. I mean, I've thought I've seen exceptions and then three years later, they prove the trait to be correct. Do you have an example for me?

Lahna:

I know exactly what you're talking about. I had a boyfriend who everyone just loves. He's very charismatic; he's a motivational speaker and a professor at a university here in Louisville. He's exceptionally outgoing, and he has extreme balloon **d**'s. When I first saw his writing, I thought, "Oh, that just can't be true." But after we had dated a few months, I discovered that he was indeed sensitive to criticism. He's no longer in my life, but he was so sensitive to criticism that he also deluded himself to create this wonderful persona so that people would love him, but this manufactured persona seemed to be really over the top to me. When I did even gently give him suggestions, he became very passive aggressive and do subtle yet hurtful things. Also, he had an AB slant, and I was expecting to see a CD or an E slant.

Bart:

So it was reclined, so he's kind of like self absorbed but sensitive and it took you awhile to discover. Did he ever blame you for things, was blame one of his defense mechanisms?

Lahna:

Maybe in a very subtle way. He would just insinuate things with innuendos that were like insults, and he would not be nearly as nice as he had been before.

Bart:

Yeah, this is a trait that over a life time you'll begin to really avoid. In my personal circle of friends, it becomes challenging. But you know, a good thing sometimes does come from being more sensitive...like the Michael Jordan's and the Tony Robbins' of the world...they have loopy **d**'s. I'm glad they're on the planet because they've been motivated to avoid criticism by doing a lot of great things. How they are in an intimate relationship is something we don't know.

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QUESTION # 8

Is the "t" as important as the "d" when it comes to the loop?

Bart:

It has a different meaning. The **t** relates to the writer's philosophy and religion, and the **d** relates to them personally...how they look, how they dress. The **d** is the one that's so dangerous. The **t** just means to avoid a discussion about Christianity versus Judaism versus Islam. They'll get

Grapho-Therapy Top 10 Questions

defensive. I guess if you're talking about dangerous as a terrorist, the big loop in the *t* would be dangerous...if you're dealing with philosophical religions and blame.

As a matter of fact, there was just a newsletter on our site about one of the American terrorists that bombed Times Square. We didn't have much to go on, but in that case a big loop in the *t* would be something worrisome. But for most people that's not as much of a core issue.

I don't know about other countries, but in America we're normally pretty tolerant of each others' religious beliefs. On a personal level, though, and even at work we hear things like, "I can't believe she said that"... "My God what is she wearing, how dare her, she should lose some weight."

Amy:

Well, it's interesting because this gentleman I'm dating is a semi-retired lawyer and he's got the loop in his *d's* and *t's*. We kind of got into a tiff the other day you might say. I was a little up tight that day, and I got angry. He got very defensive. I was glad I was aware of these traits, because afterwards he would keep coming up with little snide remarks. Even after I had apologized...it was blah, blah, blah. But because I knew that, I just didn't react or respond at all to his snide remarks. I would just let him go on and say them. I think it's died down for now; I guess I'll find out if he brings it up again. It's a handy little thing to know about the loops.

Bart:

Remember, their mission is to be loved. The fear is the fear of not being loved. So if you can just kind of listen through that and do whatever it is to make them feel loved, then they'll walk right out of that with out too much trouble. On the other hand, if they think you hate them and then they think that you have devious plans, the blame comes out and they want to get revenge. That's when it crosses the line where you can't recover...when they're in the revenge phase. It doesn't sound like you're at all in that phase, though. And by the way, the more loopy the *d's*, the harder they'll try to make you love them...both sexually and through gifts and things because they want the love.

So they'll go out of their way to get the approval, and during dating that can be real fun because they're going to try really hard. But here's the deal: Are they giving you the gifts because they want to make you happy, or are they giving the gifts because they want the feedback they crave so much? Are there strings attached to it or not?

Some people like Mother Teresa are truly altruistic; they really give just because there's a joy in giving and they want to see you happy. Some people give because they want to see the smile on your face. An eight-year old girl will give things or does things because they want Daddy to say, "Oh my God that's amazing, look at the shell I've got here." There's a little different type of motivation for attention.

Amy:

When you say dating, though....what happens if you get married? Do the gifts go away?

Bart:

He will still go out of his way to do things for you because he wants your approval. But if you stop giving approval, that's when it gets bad.

Bart:

Here's a great question from Leon Bowen from Massachusetts. Actually, it's two questions in one. Let me read it to you:

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QUESTIONS # 9 & 10

If a person wished to experience more satisfaction with their marital life...or material life... i.e. money and relationships, and they have a 'y' and a 'g' that looks like a ladle dangling below the baseline (I translate that into an incomplete 'y' or 'g' loop), would you advise them to bring the loop back up to the baseline and do you think this would really manifest into more positive aspects...would it have any negative consequences?

Bart:

Anybody have any feedback on that before I give you my answer?

Participant:

Well, if it involved marital issues it would depend on their situation at the time...if they're widowed or single or if they are with a significant other.

Bart:

Yes, obviously it would be harder to increase their sex life if there's no one in their life. If they're in a relationship and not asking for sex but their partner might ask for it, clearly that could help. Part of my answer is that there are a lot of other ways to address those issues. The incomplete y could clearly mean incompleteness, and I don't think money is connected to the y.

Now, his question implies that if you change your lower loop you make more money. Money is such a complicated and deeply imbedded issue, especially if you have a certain religious background that doesn't promote prosperity. Then, there are a lot of really dumb rich people because they did one or two smart things. They bought the right stock at the right time, so it's not always just the intelligence.

If you're not wealthy, you need to go give yourself an education on wealth. If you change your handwriting but you're not reading books like *Rich Dad Poor Dad* and you're not doing the things that it takes to make money, you won't see the results you want. What normally happens when people raise their self esteem or they change their writing is that their belief system starts to change. Then, with their changed belief systems they educate themselves more and they start actually paying attention to things they wouldn't normally pay attention to. They may have a friend who says, "Hey, there's a lecture at the Agape church tonight that will be talking about how to bring more abundance into your life" They may pay attention to that because they've changed their handwriting and now they're saying, "Hey I really could be wealthy."

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As far as intimacy goes, clearly changing your *y* would affect that. Correcting the incompleteness is not necessarily going to solve the problem. What would be a powerful switch is if somebody has a retraced *y* loop or *g* loop, which means they have a fear of intimacy. They have a lack of trust; they're repressing themselves. Then they made the loop, and that would affect their ability to trust. So in that case almost immediately they would find themselves returning phone calls, making more eye contact, being more open to intimacy--you know, staying later, having a conversation with a prospective lover or making love where otherwise they would be too scared. Or even if they weren't making love, they would actually have an intimate conversation rather than just leaving.

So I think the answer to your question would not be so much if someone's frustrated and change the *y* but if they were repressed would it make a difference and just like anything physically, if your *y* is that way, look at the physical causes first. Go to the chiropractor, go to your holistic doctor check your vitamins and go get a B¹² shot. Find out what you can do physically because those *y*'s are very a very good indicator of a health challenge.

And with health challenges, your sex drive would be one of the first thing to go. And, to go back to what I said earlier, I don't know that money would be related to the lower loop in the *y*.

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