WanderNudges

FOR PRACTITIONERS

Complete *Guide*

Visual reflection cards for therapeutic and coaching practice — a working reference for the considered practitioner.

EDITION

Sampler · 12 cards

WANDERNUDGES.COM

FOREWORD

How to use this guide

This guide accompanies your WanderNudges Sampler — twelve surrealist oil-painting images selected to introduce the full deck's therapeutic range.

Strange enough to bypass rational defences. Warm enough that clients lean in rather than pull back. No predefined meanings. No clinical framework required. Works with whatever approach you already use.

The guide assumes practitioner competence. It does not prescribe a clinical methodology — it offers scaffolding, frameworks, and suggested language that you adapt to your own approach and the person in front of you.

The twelve cards in this sampler are sufficient to run a complete session or series of sessions. They have been selected to cover a broad therapeutic range: grief, trauma, identity, belonging, change, protection, connection, agency, and expanded perspective.

CONTENTS

PART I	What these cards are and why they work	04
PART II	Which clients benefit most	06
PART III	How to use the cards in a session	08
PART IV	The twelve cards	12
—	A note on this sampler	23
—	Client explainer sheet	24

A client explainer sheet is included at the end of this guide, which you are welcome to share with clients before or after using the cards.

Part One

What these cards are and why they work

On the nature of projective imagery, what makes WanderNudges different, and the role of the original text.

PART ONE

The nature of projective imagery

Projective imagery cards are a class of therapeutic tool with roots in art therapy, Jungian analytical psychology, and narrative therapy. The core principle is simple: when a person encounters an ambiguous visual stimulus, they do not see an objective image. They see through the lens of their own history, emotional state, defences, and unconscious material. What they notice, what they avoid, what they feel drawn to — all of this is information.

Unlike verbal questioning, imagery bypasses the prefrontal cortex's tendency to manage, rationalise, and perform. Clients who spend entire sessions articulating well-formed accounts of their difficulties will often reveal something unguarded in thirty seconds of sitting with an image. This is not magic. It is a neurological fact: the visual system engages the limbic and emotional processing centres more directly than language alone.

The therapeutic value lies not in the image itself but in the space between the image and the person. The practitioner's role is to hold that space with curiosity, not interpretation. There is no correct reading of any card. Whatever the client sees is clinically relevant.

What makes WanderNudges different

Most projective card tools in clinical use fall into two categories: photographic imagery, which tends to anchor interpretation too concretely in recognisable real-world scenarios, or broadly abstract imagery, which can feel inaccessible or emotionally flat for some clients.

WanderNudges occupies a third space: surrealist oil-painting illustration. The imagery is technically accomplished and visually warm, drawing on the tradition of classical painting while incorporating the dreamlike logic of surrealism. Objects behave unexpectedly. Animals inhabit human emotional worlds. Anatomical and natural forms combine in ways that feel simultaneously strange and deeply familiar.

This quality — *familiar-strange* — is particularly productive therapeutically. The imagery does not feel threatening or deliberately obscure, but it does not permit a purely rational reading either. It invites the associative, metaphorical mind into the room. Clients who describe themselves as 'not creative' or 'not visual people' consistently engage with this aesthetic in ways they do not with more abstract tools.

The cards were created by an artist and designer with a particular worldview: that conventional self-help language often obscures rather than reveals, that people are more complex and interesting than the frameworks typically applied to them, and that real insight tends to arrive sideways rather than head-on.

The original text

Each card in the WanderNudges deck carries a title word and a short phrase — for example, *'Fissure · What if pain was a gateway?'* or *'Unlearn · Making space for what fits now.'* In this practitioner sampler, the text has been removed from the images to preserve maximum projective freedom.

The original text is included in this guide alongside each card. Practitioners may choose to use it in several ways:

- **As a post-projection anchor** — after the client has shared their associations freely, offer the original phrase and invite them to notice any resonance, resistance, or surprise.
- **As a journalling prompt** — share the phrase as a between-session reflection task; send the card image and phrase to the client after the session.
- **As a closing reframe** — in sessions focused on a specific theme, the card's phrase can offer a gentle closing perspective without being prescriptive.
- **Not at all** — many practitioners will find the imagery sufficient and the text unnecessary. Trust your clinical judgement.

> *The text is never shown to the client before or during projection work. It is a practitioner resource, not client-facing content.*

PART TWO

Which clients benefit most

WanderNudges cards work with a wide range of adult clients, but are particularly valuable with three presentations — the groups that most consistently struggle with verbal-only approaches.

The intellectualiser

Analytical, verbally fluent clients who construct sophisticated narratives about their difficulties while remaining emotionally disconnected from them. These clients can describe their trauma, their patterns, their relationship dynamics with impressive precision — and feel nothing while doing so. The imagery interrupts this pattern not by bypassing the intellect but by giving it something it cannot fully process rationally. The surrealist quality is particularly useful here: it creates a productive confusion that the analytical mind cannot immediately categorise and control.

> *Suggested opening: 'I'm going to show you some images. Your job is not to analyse them or work out what they mean — just notice what you feel or think as you look at each one. There are no correct answers.'*

The high-achiever in burnout

Driven, productive clients who have become systematically disconnected from their emotional and physical experience in the service of performance. These clients often present with somatic complaints, chronic exhaustion, a vague sense of meaninglessness, or acute crisis following a success or achievement that 'should' feel good. They are often unfamiliar with the language of therapy and resistant to frameworks that feel self-indulgent. The cards offer a non-pathologising entry point — they feel more like an interesting exercise than a clinical intervention.

The client resistant to conventional language

Clients who have had previous unhelpful therapy experiences, who are sceptical of psychological frameworks, who find standard self-help language patronising, or whose cultural background has not normalised emotional disclosure. These clients often present with defensive humour, intellectualisation, or flat compliance in verbal sessions. The imagery circumvents the need for the client to perform emotional literacy they may not have or trust. A response of *'I don't know, it's just weird'* is as clinically useful as an articulate emotional narrative — and often more honest.

When to use caution

These cards are not appropriate for all clients or all stages of therapeutic work. Exercise clinical judgement in the following situations:

- Clients in acute psychotic episodes or experiencing active dissociation — ambiguous imagery may amplify confusion or distress.
- Clients who have not yet established sufficient safety and rapport for exploratory work — do not introduce the cards too early in a therapeutic relationship with a highly defended or traumatised client.
- Clients who are highly phobic of specific imagery — while the surrealist style avoids realistic threat imagery, some elements (anatomical hearts, stormy skies, darkness) may be activating for specific presentations.
- Clients who are currently in crisis — these cards are a depth tool, not a stabilisation tool. Ensure safety before using projective imagery.

> *As with any projective technique: if a card provokes a strong or unexpected reaction, do not move on. Stay with it. The activation is the material.*

Part Three

How to use the cards in a session

Digital setup, language for introducing the cards, five core techniques, and how to hold a strong reaction when one arrives.

SETUP

Your digital setup

This sampler is designed for digital delivery. The setup takes two minutes and makes the difference between a smooth session and an awkward one.

Open the Card Deck PDF on your device before the session begins. In your video conferencing software, prepare to share the PDF as a dedicated window — not your whole screen. The client sees only the card image. You navigate between cards with the arrow keys while remaining present in the conversation.

PLATFORM	HOW TO SHARE
Zoom	Share Screen → select the PDF window specifically (not Desktop). Advance cards with arrow keys.
Teams	Share Window → select the PDF window.
Google Meet	Share a Window → select the PDF window.

Resolution matters: the image should fill most of the client's screen. A small thumbnail does not carry the same projective weight as an image that commands attention. Ask the client to go full screen if needed.

Introducing the cards

How you introduce the cards matters. The following language is simple and non-suggestive:

> *I'm going to show you some images. There's no right or wrong response — just notice whatever comes up as you look at each one. You might have a feeling, a memory, a thought, or nothing at all. Whatever your response is, that's fine.*

For more resistant clients, add:

> *This isn't a psychology test and I'm not going to interpret what you see. I'm just interested in your honest reaction.*

Then share the card. Say nothing else. Wait. Clients who have spent months finding words for something often find an image does it in thirty seconds.

Approaches you can use in any session

All five work in digital sessions as described, individually or combined.

i. Show one card, stay with it

Choose a card that feels relevant to where the client is. Share it full screen. Ask: *'What do you notice?'* Then follow what emerges. This is the lowest-friction entry point and works in any session, at any stage of the therapeutic relationship.

Key questions: 'What first caught your attention?' / 'What do you notice now, looking more closely?' / 'Is there anything in the image you want to look away from?'

ii. Let the client choose

Advance slowly through the cards one at a time, asking the client to say stop when something catches their attention — positively or negatively. Do not rush the pace. The card they stop at and the ones they let pass are both worth exploring. The slow reveal creates its own kind of browsing experience.

Key questions: 'What drew you to that one?' / 'Is there one you noticed yourself moving past quickly?'

iii. Before and after

Ask the client to choose one card that represents where they are now, and one that represents where they want to be, or where they were before something changed. Display the two cards side by side by opening two PDF windows, or navigate between them. Explore the space between them. Excellent for transitions, grief, burnout recovery, and any presenting issue involving loss or desired movement.

Key questions: 'What has to happen to move from this card to that one?' / 'What would you have to leave behind?' / 'What surprises you about seeing them next to each other?'

The deeper moves

iv. The unspoken story

Present a card and ask the client to tell a short story about what is happening in the image — what led to this moment, what happens next. Keep the instruction brief and open: *'Tell me the story of this image.'* Stories clients tell about images are often thinly veiled accounts of their own experience, told at a safe metaphorical distance that permits honesty.

Key questions: 'What happened just before this moment?' / 'What does the figure feel right now?' / 'How does the story end?'

v. The resource sequence

Used at the closing stage of a session or course of work. Ask the client to choose one card that represents a resource, strength, or quality they want to take with them. Ask them to describe what specifically in the image holds that quality and how they might access it outside the session. After the session, send the client the card image as a between-session anchor.

Key questions: 'What quality in this image do you recognise in yourself?' / 'Where do you already access this, even if rarely?'

When a strong reaction occurs

If a client becomes visibly activated — emotional, silent, avoidant, or overtly distressed — do not remove the card or immediately redirect. The activation is the material.

- Slow down. Allow the silence.
- Name what you observe without interpretation: *'I notice you went quiet. Take your time.'*
- Invite the client to stay with what's arising: *'Can you just notice what's happening in your body right now?'*
- If the client is overwhelmed, ground them in the present before continuing — feet on the floor, breath, awareness of the room.

The card can be closed if needed, but note which one it was for future sessions. A card a client cannot look at is as clinically significant as one they are drawn to.

Part Four

The twelve cards

Each card is presented with a description of the image, the therapeutic themes it most readily opens, the original WanderNudges text with notes on practitioner use, and specific suggested questions written in the voice of this deck. The cards are presented in a suggested working order — trust your knowledge of the client.



PARTICULARLY USEFUL FOR

Clients who feel their life is happening to them; clients at crossroads or transition; clients who have lost a sense of agency following bereavement, illness, or relationship ending; clients in careers or relationships that no longer fit.

CARD 01

Author

You get to write the next part

USING THE ORIGINAL TEXT

'You get to write the next part' works well as a between-session journalling prompt: 'Write the next part — not what you think should happen, but what you'd actually choose if you could.' Particularly useful for clients stuck in a narrative of inevitability or helplessness.

WHAT THIS IMAGE OPENS

Agency, narrative identity, authorship of one's own life. This is an ideal opening card — accessible, warm, and immediately generative. Most clients make rapid personal associations with either the typewriter (effort, craft, deliberate creation) or the landscape emerging from it (possibility, freedom, the unexpected beauty of what might be written next). The image holds the tension between conscious effort and organic emergence without resolving it.

SUGGESTED QUESTIONS

- Whose hands are those? What do they know about the world they're writing into being?
- What is the landscape that's emerging — is it familiar, or somewhere new?
- If you could add one element to what's being written, what would it be?
- What would it mean to believe that you're the author here, not a character in someone else's story?



PARTICULARLY USEFUL FOR

Clients processing loneliness or social disconnection; clients ambivalent about intimacy or group belonging; clients in transition between communities (divorce, relocation, career change, coming out); clients exploring whether certain relationships still fit.

CARD 02

Wander

Lost is often just the start of finding

USING THE ORIGINAL TEXT

'Lost is often just the start of finding' works best as a post-projection offering. After the client has explored the image, offer the phrase and ask: 'Does that land for you, or does it feel like it misses something?' Clients who resist it reveal important material about their relationship with uncertainty and control.

WHAT THIS IMAGE OPENS

Belonging, isolation, the tension between solitude and community. The deliberate ambiguity of the traveller's position — approaching or withdrawing? — is the card's central projective gift. Clients will tell you which one they see, and that tells you something important.

SUGGESTED QUESTIONS

- What is the traveller feeling right now?
- Are they moving toward the fire or standing still? Does that feel chosen?
- What would it take for them to step into the clearing?
- What would they have to leave behind — or lose — if they joined?
- Who do they feel most like: the traveller, or one of the figures by the fire?



PARTICULARLY USEFUL FOR

Attachment-focused work; couples exploring intimacy and safety; clients who have experienced homelessness, displacement, or family rupture; clients whose sense of safety lives primarily in a relationship rather than a place; clients processing grief after loss of a relationship or family configuration.

CARD 03

Nest

Home can be who, not where

USING THE ORIGINAL TEXT

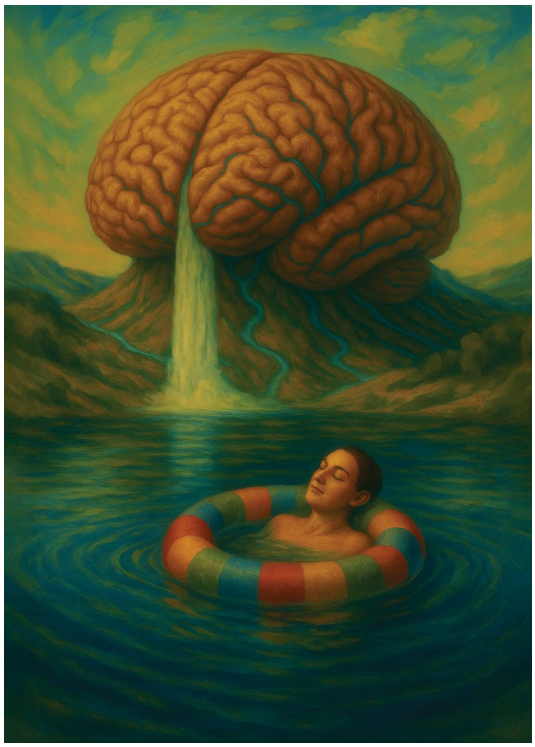
'Home can be who, not where' is particularly generative for clients who are geographically mobile, who have lost a physical home, or whose relationship to the concept of home is complicated by childhood experience. Ask: 'If home is a who rather than a where, who is it for you?'

WHAT THIS IMAGE OPENS

Safety, attachment, intimacy, the felt sense of being held. The anatomical heart as dwelling is a precise metaphor — home not as a building but as an embodied, relational experience. This card is among the warmest in the deck and provides essential emotional counterbalance when used alongside more challenging imagery.

SUGGESTED QUESTIONS

- What does the inside of that heart feel like to be in?
- Who are the two figures to each other?
- What do they each bring to keeping the warmth going?
- Is there a version of this you've experienced — even briefly? What was it?
- What would it take to feel this safe?



PARTICULARLY USEFUL FOR

Clients experiencing burnout, anxiety, or insomnia; clients who over-manage their emotional life through analysis; clients in recovery from overwork or perfectionism; clients exploring body-based or mindfulness practices for the first time.

CARD 04

Release

Sometimes letting go is the only way to flow

USING THE ORIGINAL TEXT

'Sometimes letting go is the only way to flow' can feel like a cliché to resistant clients. Reframe it as a genuine question: 'What does letting go actually look like for you — practically, specifically?' This surfaces the concrete obstacles (responsibility, identity, fear of what surfaces when the busy-ness stops) that the broader concept tends to gloss over.

WHAT THIS IMAGE OPENS

The relationship between mind and body, overthinking and rest, cognitive hypervigilance and the possibility of surrender. This card consistently generates strong responses from clients who are intellectualisers or experiencing burnout — they recognise themselves in the image immediately, often with a mixture of humour and feeling. Crucially, the figure is not distressed. Release here is peaceful, not collapse.

SUGGESTED QUESTIONS

- What is the brain pouring out? What has it been holding?
- How does the figure in the water feel about what's happening above them?
- Have you ever felt like the figure in the water — and if so, what made it possible?
- What would you need to let pour out before you could float?
- Is the emptying of the brain a loss, or a relief?



PARTICULARLY USEFUL FOR

Clients stuck in a fixed perspective; clients exploring creativity or intuition; clients who feel watched or judged; clients who feel they cannot see their own situation clearly.

CARD 05

Widen

There might be more options than you thought

USING THE ORIGINAL TEXT

'There might be more options than you thought' is a gentle challenge to perceived constraint. After the client has worked with the image, invite them to apply it directly: 'In your current situation, what might be the options you haven't fully considered yet?'

WHAT THIS IMAGE OPENS

This is the most purely projective card in the sampler — sufficiently unusual that it resists easy categorisation and invites the widest range of associations. Clients variously see: surveillance and being watched; expanded awareness beyond the ordinary; vulnerability (the eyes are exposed, separate from the body); something uncanny or mildly threatening. All are equally valid clinically.

SUGGESTED QUESTIONS

- What is this image of, for you?
- What are the eyes looking for?
- Does the figure in the water know the eyes are there?
- Is being seen here something welcome, or something to be wary of?
- What would you be able to see from up there that you can't see from where you are now?



PARTICULARLY USEFUL FOR

Clients working on limiting beliefs; clients experiencing identity transitions (retirement, parenthood, relationship ending, recovery); clients who have held onto narratives that once protected them but no longer serve; clients who describe feeling 'stuck in their head.'

CARD 06

Unlearn

Making space for what fits now

USING THE ORIGINAL TEXT

'Making space for what fits now' can become a between-session exercise: ask the client to write down three beliefs or stories about themselves that they inherited rather than chose, and to consider what they might replace them with. The image of blocks falling into water — dissolving rather than being destroyed — makes this feel less threatening than 'challenging core beliefs.'

WHAT THIS IMAGE OPENS

Fixed beliefs, outdated identity structures, cognitive rigidity, and the process of therapeutic change itself. The man's peaceful expression is important: releasing the blocks is not experienced as loss but as relief. The raccoon peering from the mind suggests not emptiness but something alive and curious that was always there, waiting for space.

SUGGESTED QUESTIONS

- What are the blocks? What were they for, once?
- How does the man feel about them falling away?
- What's the raccoon doing in there — and why does the man seem at peace with it?
- What would you need to let fall out of your own thinking to make room for something that fits better now?
- What has been taking up space in you that you already suspect doesn't belong there anymore?



PARTICULARLY USEFUL FOR

Grief and bereavement; post-traumatic growth work; major life disruption; clients who are frightened of their own emotional depth; clients who have been protecting themselves from feeling for a long time.

CARD 07

Fissure

What if pain was a gateway?

USING THE ORIGINAL TEXT

'What if pain was a gateway?' is a question, not a statement — and that matters. It is not claiming that pain is always generative. It is simply opening a possibility. For clients in acute grief or pain, do not offer this phrase early. It is most useful after the client has had space to feel the weight of what the image holds — and may, for some, be too challenging to receive at all.

WHAT THIS IMAGE OPENS

This is the single most projectively powerful card in the sampler and should be used thoughtfully. The imagery holds grief, trauma, breakthrough, and transformation simultaneously. The crack in the earth is both wound and portal. The lushness within is unexpected — beauty born from rupture. The abandoned equipment suggests that entry requires leaving behind the accoutrements of ordinary life. Do not rush this card. Give it time. Do not interpret. The image will do its work if you hold the space.

SUGGESTED QUESTIONS

- What is inside that crack?
- Why do you think the hiker left their gear outside?
- What do you imagine it feels like to be in that interior space?
- Have you ever walked through something like this — a place that was both terrible and somehow, eventually, generative?
- What would you need to leave at the entrance before you could go in?



PARTICULARLY USEFUL FOR

Clients in recovery of any kind; clients who are self-critical about the pace of their healing; clients processing the long aftermath of trauma or loss; clients who struggle to practise self-compassion; clients at the difficult middle stage of therapeutic work where progress feels slow.

CARD 08

Mend

Healing counts as progress too

USING THE ORIGINAL TEXT

'Healing counts as progress too' directly addresses the cultural devaluation of recovery as less productive than achievement. For high-achieving clients who struggle to justify time spent in therapy or rest, ask: 'What does it mean for you to count this — what you're doing right now — as progress?'

WHAT THIS IMAGE OPENS

Self-compassion, the slow and careful work of recovery, the relationship between damage and repair. The image is unusually gentle for a projective tool — it does not provoke so much as invite. Clients who are hard on themselves, who measure progress only in achievement rather than recovery, or who are doing difficult therapeutic work and struggling to value it, tend to find this card quietly significant.

SUGGESTED QUESTIONS

- Who is the mouse, in relation to the heart?
- How long has this repair been going on?
- What does the mouse know that the heart doesn't?
- If this were your heart — what has been sutured, and what is still being worked on?
- What would it mean to treat yourself with the patience that mouse brings to that thread?



PARTICULARLY USEFUL FOR

Relationships work; clients in unconventional or socially stigmatised relationships; clients with attachment difficulties who struggle to allow closeness; clients who fear being harmed by intimacy; LGBTQ+ clients; clients processing loneliness.

CARD 09

Love

Who cares what they think

USING THE ORIGINAL TEXT

'Who cares what they think' adds the social dimension: whose eyes are imagined to be watching this unlikely pairing? For clients in relationships that face external judgment, the phrase invites a genuine question. Ask: 'Whose voice do you hear when you imagine what others think of this?'

WHAT THIS IMAGE OPENS

Trust, vulnerability, unlikely connection, and the courage required to be held by someone who might hurt you. The wolf must be brave enough to rest; the sheep must trust enough to hold. Neither position is safe by ordinary logic. Together they have created something that defies the story about what is possible between them.

SUGGESTED QUESTIONS

- Which one are you in this image — the wolf or the sheep?
- What does it cost each of them to be here like this?
- What happened before this moment that made it possible?
- Is there someone in your life with whom this kind of rest feels impossible — and what would it take?
- What is the forest outside the fire? What does it represent?



PARTICULARLY USEFUL FOR

Clients considering major life changes; clients staying in situations that are depleted or harmful; clients with depression who have lost contact with a sense of possibility; clients exploring what kind of environment would genuinely support them.

CARD 10

Habitat

Perhaps it's time to move on

USING THE ORIGINAL TEXT

'Perhaps it's time to move on' is offered carefully. The word 'perhaps' is deliberate — it does not prescribe. Offer it after the client has worked with the image and ask: 'Does this phrase feel true for you, or does it feel premature?' The client's relationship to the phrase is itself clinically useful.

WHAT THIS IMAGE OPENS

The duality between surface reality and inner possibility; the question of whether one is staying somewhere out of genuine belonging or out of habit, fear, or inertia. The reflection is not a fantasy — it feels as real as the storm. Something else is available; the question is whether it can be reached, or even seen.

SUGGESTED QUESTIONS

- What is the storm? And what is in the puddle?
- Does the bird know about the reflection, or only about the storm?
- What would it take to get from the branch to that other world?
- Is there an environment — a place, a relationship, a way of living — that feels more like the reflection than the storm?
- What is keeping the bird on that branch?



PARTICULARLY USEFUL FOR

Trauma work at the stage where defences are beginning to soften; identity transitions and role shedding; clients leaving relationships, careers, or belief systems that once defined them; clients working on vulnerability and authenticity; clients in midlife identity exploration.

CARD 11

Shed

Some layers were only meant for a season

USING THE ORIGINAL TEXT

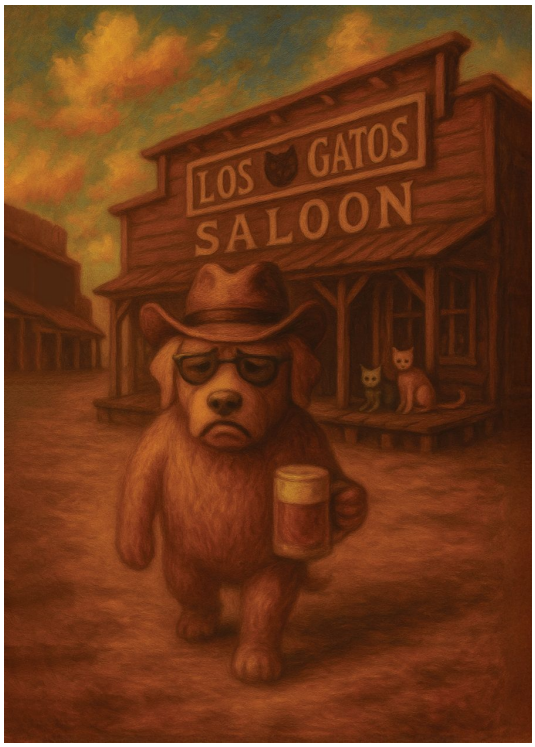
'Some layers were only meant for a season' normalises the adaptive function of defences without pathologising them. For clients who feel shame about the ways they have protected themselves, this phrase offers an alternative narrative: it was not a flaw, it was a season. Ask: 'What season was that armour built for? And what season are you in now?'

WHAT THIS IMAGE OPENS

Protection mechanisms, identity layers that have been outgrown, the process of letting go of roles or defences that once served a genuine purpose. The armour is not depicted as wrong or shameful — it was armour, it protected something. But it is falling away now, and the woman is walking forward rather than clutching it.

SUGGESTED QUESTIONS

- What was the armour for? What did it protect?
- How does she feel walking forward without it?
- The sword is on the ground behind her. Why did she put it down?
- What are the layers you carry that you know, on some level, were only ever meant for a season?
- What would it feel like to walk into the light ahead of her?



PARTICULARLY USEFUL FOR

Clients processing rejection, failure, or departure; clients who pathologise their own inability to fit into environments that were never suitable for them; clients in the aftermath of difficult relationships or workplaces; clients with a strong inner critic around social performance.

CARD 12

Mismatch

Maybe it just wasn't your table

USING THE ORIGINAL TEXT

'Maybe it just wasn't your table' is the most direct reframe in the deck. For clients who have internalised rejection as confirmation of their inadequacy, ask: 'What would change for you if you believed that were true — that it wasn't about you not being enough, but about it not being your table?'

WHAT THIS IMAGE OPENS

Belonging, misfit experience, the reframe from rejection to mismatch. Almost every client will recognise the experience of being in the wrong room, the wrong relationship, the wrong job, the wrong family configuration. The card's tone is crucial: the dog is not humiliated. He is walking away. He tried; it wasn't for him; he is leaving. There is a kind of pragmatic dignity in the image that clients who have been rejected or who blame themselves for not fitting find unexpectedly liberating.

SUGGESTED QUESTIONS

- What happened in there?
- How does the dog feel walking away — embarrassed, relieved, both?
- Was it that he wasn't good enough for the bar, or that the bar wasn't right for him?
- Is there a 'Los Gatos' in your own life — somewhere you tried to belong, but it just wasn't your table?
- Where is he going next?

A NOTE ON THIS SAMPLER

The full deck is available now.

This sampler represents twelve of the thirty-two cards in the WanderNudges full deck. The complete deck extends the therapeutic range considerably, with additional imagery covering overthinking and presence, permission and self-authorisation, pioneering unconventional paths, trust in one's own instincts, resilience as transformation, and the courage to try something new.

The full deck is available now as a digital download in personal practitioner and professional licence formats. It includes all 32 card images in high-resolution format, the complete facilitator guide, and an extended technique library.

If this sampler has been useful in your practice, the full deck is waiting.

WANDERNUDGES.COM