

**EPI4:**

## **Creators Corner: The Muse & The Masterful Artist**

with Chris-Anne & Krystal Banner

Colette Baron-Reid:

Welcome to INSIDE THE WOONIVERSE I'm your host, Colette Baron-Reid. On today's episode, I'm sitting down with two very special guests and we're heading to a new portal within The Wooniverse called Creator's Corner. It's a magical place where we shine the spotlight on creators, their decks and other divination tools. A place that's jam packed with inspiration and motivation to create beautiful things. So if you're an artist, entrepreneur and resonate with powerful creative visionaries, and you're determined to bring your sacred work into the world, this episode is for you. So let's get started.

Our first guest, Oracle and tarot deck creator, the marvelous and fabulous artist and magic maker, Chris-Anne. Chris-Anne is also a marketing strategist and kick-started three of her own independent decks, including The Sacred Creator's Oracle, The Light Seers Tarot, my favorite, The Muse Tarot, and her latest deck, The Tarot of Curious Creatures was just recently published by Hay House. So we are colleagues under the Hay House roster. Welcome, Chris-Anne. I'm so glad to meet you finally.

Chris-Anne:

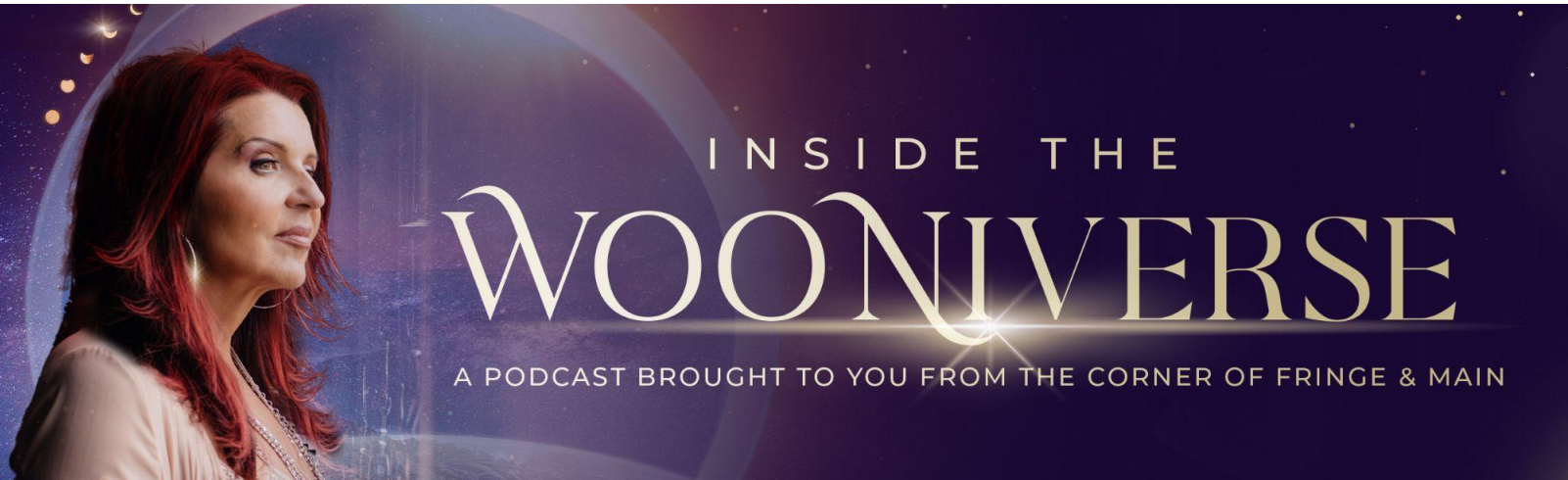
Same. We've been wanting to do this for so long. It's nice to get together finally.

Colette Baron-Reid:

I know. We've been texting up a storm and I have to tell you, your decks are so fabulous. I remember I first noticed you on the Kickstarter. I was always curious to see well, who's creating decks and why are they creating decks, etc. And I remember being really struck by the uniqueness of your art. I happen to love your art. I happen to love the way you look, etc. So I was very attracted to it. But you also have a really intelligent way in which you actually put the content with the art. So the whole Shamir is fabulous as far as I'm concerned.

Chris-Anne:

Thank you.



Colette Baron-Reid:

You are so welcome. So I want to go back to the beginning. We have roots and divination. These are divination tools. When did you first get into divination? Do you remember when it first started being your calling or just what made you interested in it?

Chris-Anne:

Absolutely. I was 15. I was in Nova Scotia for the summer. My mom grew up in Nova Scotia and Cape Breton island. And I was staying in my aunt's room. She was in Toronto. I was in Nova Scotia, lived in her room for the summer. And she had all of these fantastic books. This beautiful bookshelf of all sorts of Celtic things and fairies and elves. And she had this book of runes. And at the time I was sure because all of the stuff that I saw was all Celtic. I thought runes were Celtic because they were on my aunt's shelf. And I pulled out that book of runes and it was the one, I think it was in the early [inaudible 00:02:41].

Colette Baron-Reid:

Yeah, exactly.

Chris-Anne:

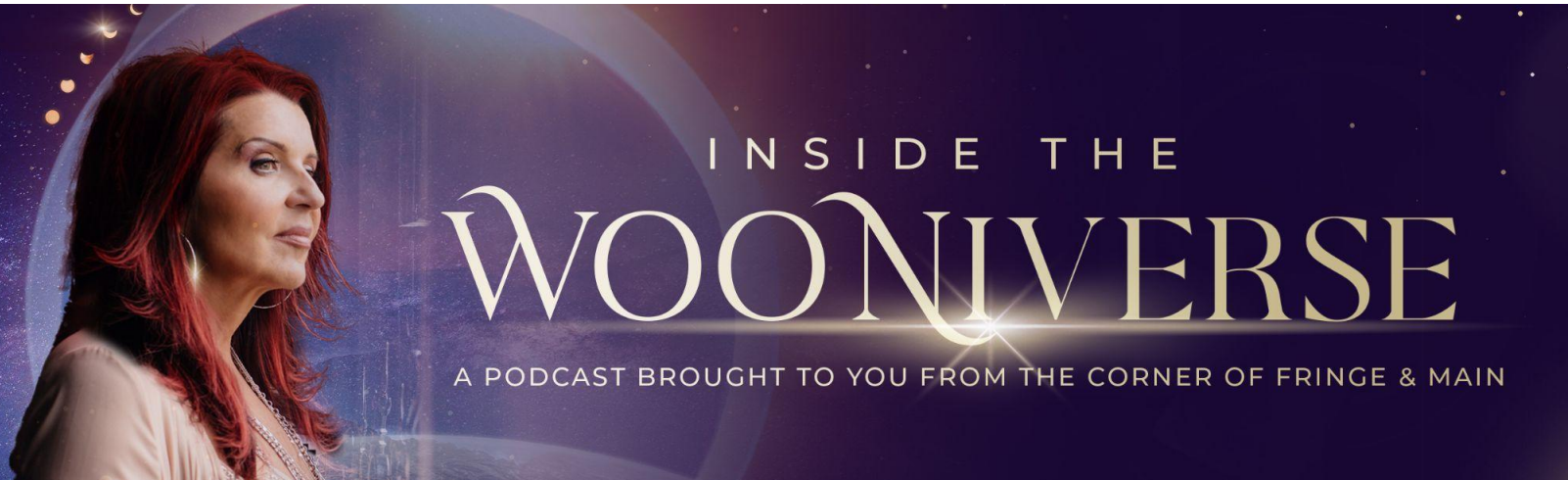
The Ralph Blum, Book Of Runes in eighties. Yep.

Colette Baron-Reid:

Yep.

Chris-Anne:

And I pulled that out and just felt an instant connection to them, felt really fascinated by the way those little clay tiles were clicking together. And by the end of the summer, I had gone down to the beach in Inverness and found pretty uniform rocks, beach stones and pebbles right from the ocean and made my own set. And yeah, that was really the very first tool that I really fell deeply into. You know the way it is? You fall into. It's not love, but it's like this passion, it's this, this is part of how I experience my world. Yeah.



Colette Baron-Reid:

Yeah. Ralph Blum, particularly did his Runes based on the Nordic system, but there is the Celtic Ogham. So the runes are not just in the Nordic culture, they are Celtic. So you weren't off. It was just the particular ones that you saw that you have, his were Norths.

Chris-Anne:

Exactly.

Colette Baron-Reid:

But there are runic alphabets and definition tools in so many cultures.

Chris-Anne:

Absolutely.

Colette Baron-Reid:

But I was in love with that set. The Rune set too. I had that very same set. I bought it in the eighties. Same thing. Yeah. I loved it too. And I found runes were so magical, so magical. Tarot was hard. It was deeper. So tell me about your tarot journey when you got into the tarot world.

Chris-Anne:

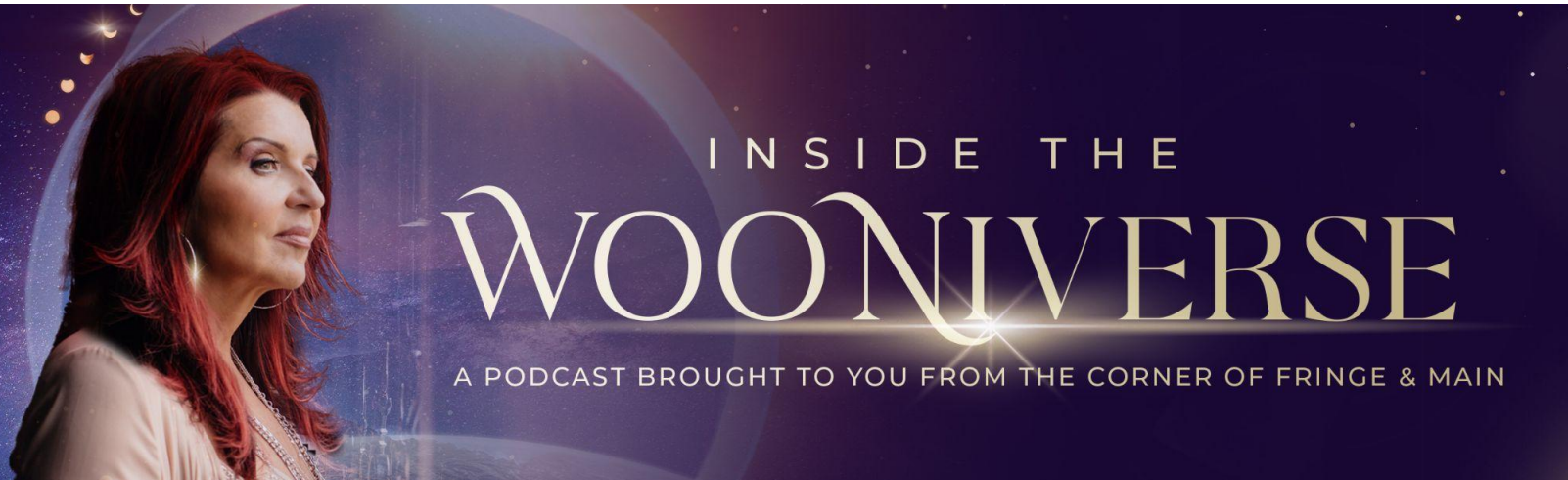
Well, it was probably about a year later when I happened upon a used Rider-Waite Smith guidebook in a used bookstore. And there was no deck with it. It was just the guidebook. And it was this old paperback from probably the seventies. And it was all written in all in the margins and highlighted. There was probably more information written in it than actually was in the published book. You know?

Colette Baron-Reid:

Right.

Chris-Anne:

And I bought the book. I didn't have any cards. I found it absolutely fascinating. I started reading the guidebook and then actually, I wasn't allowed to have tarot cards in my house when I grew



up, but I had that guidebook. And I photocopied that guidebook in my high school library and made myself some paper cards.

Colette Baron-Reid:  
Oh wow.

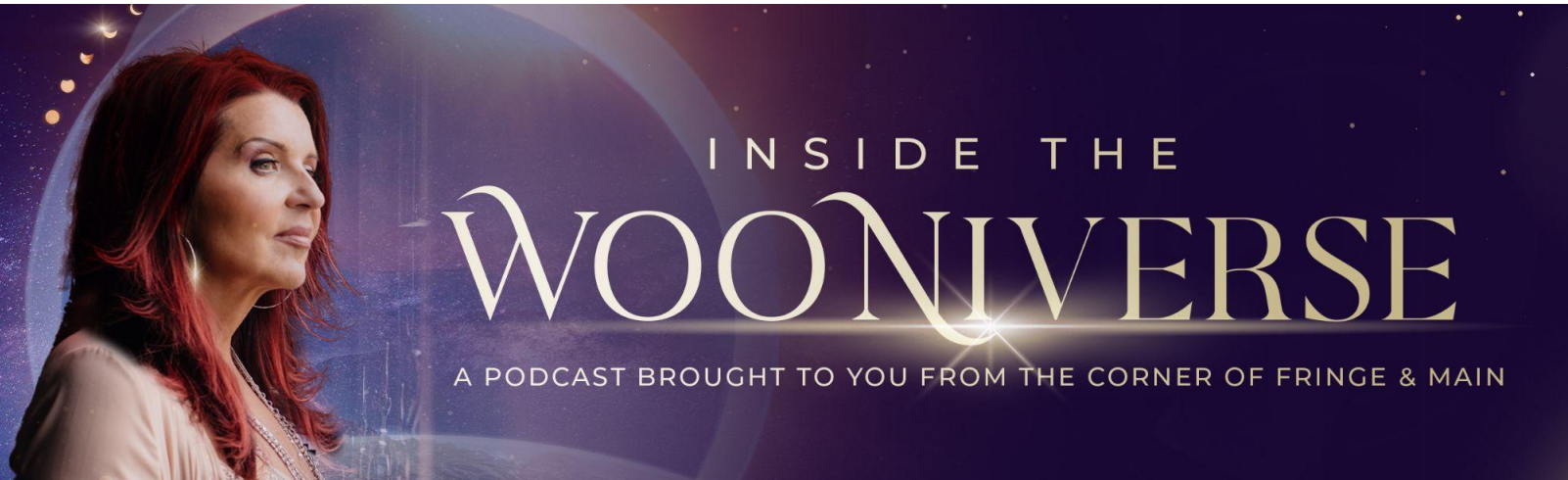
Chris-Anne:  
That was my first actual, I can pull a card or a piece of paper.

Colette Baron-Reid:  
Right. And you knew what it was. Was it the Alfred Douglas book or do you remember the name of the author?

Chris-Anne:  
I don't. I really wish that I still had it. I lost it years and years ago. I don't even remember giving it away. It just vanished from my awareness at some point, going back to an old bookshelf in my parents house, trying to look for it and it's no longer there. So I don't really know what happened to it. I really wish that I still had it. I imagine that whoever the donor of that book was to the used bookstore, I imagine that their perspective on tarot really shaped my own. And I wish that I could look at that now, but yeah.

Colette Baron-Reid:  
Yeah. Well, there's so many nuances around the tarot. It started as a very medieval patriarchal system and then there's so much nuance now. Well, we're certainly at a place where we can evolve it. Right. And you've done that in your decks. Right? So tell me a little bit about how you evolved your understanding of the tarot because your tarot decks are popular. They're phenomenal. They're beautiful. And they are different. They aren't exactly traditional. So how did you evolve your version of this?

Chris-Anne:  
One of the things that I knew, the first tarot deck that I created or that I started creating was the Light Seers. And one of the things I knew right from the beginning, right from the get going, I knew that I wanted a deck that was healing. So I had this mantra on replay, let it be healing, let it



be healing, let it be healing. And I also knew that every single reader that I know when they're reading for someone and they pull the tower or specifically the death card, they pull that death card out, there's always that moment of, "Ah," and the Quant or the clients, they have this look of horror on their face and every single reader's like, "Well, it's not literal." So I wanted a deck that would express that same sentiment of, this is not the literal thing. And we don't need to be afraid of it. And we can have a deck that conveys both the shadow and the light, but that isn't necessarily scary. And I know that you have that very same, the good tarot also has that vibe, right?

Colette Baron-Reid:

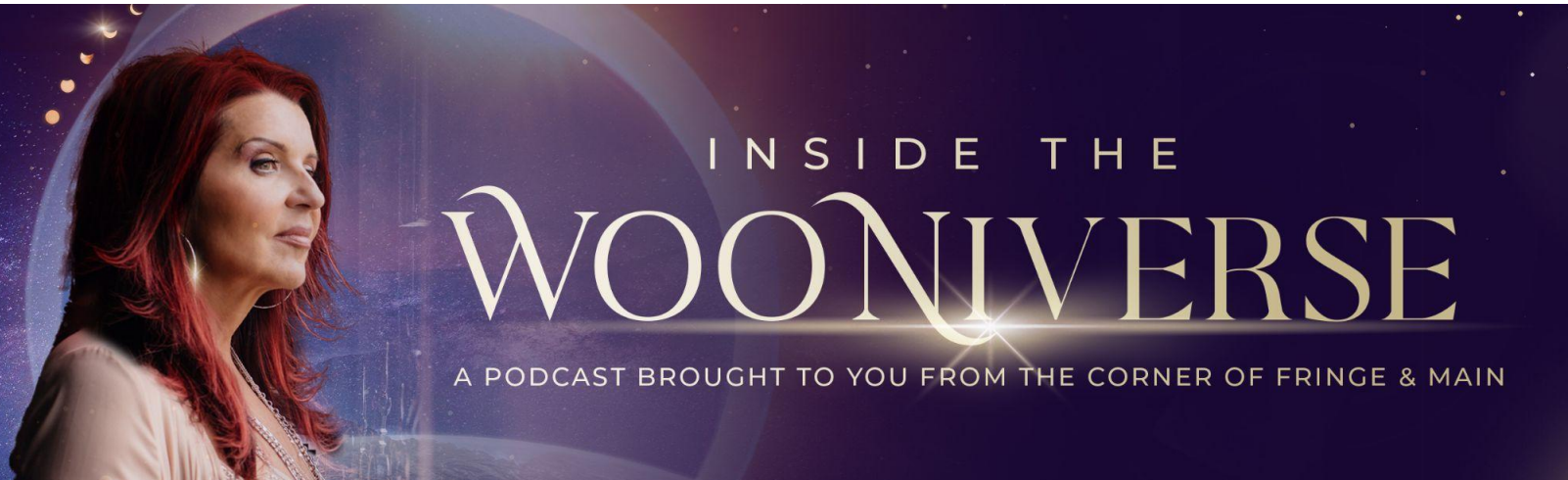
Yeah. Yeah, which is why I love your stuff. What I loved about what you did with the Light Seers Tarot was you didn't shy away. You gave a softer, compassionate, psychological perspective on the traditional cards. Exactly like I did with the Good Tarot, but yours was very masterful because it didn't shy away from the shadow, but it brought the light as the choice. If we see this as an illuminated transition, for example, or transcend is like the death card, I know the death, the tower, the five of swords, nine of swords, ten of swordst, you're like, "Oh my God, all the swords." And upside down cards would freak people out. That's why I did the same thing. I was like, "Oh my God, we got to do something about these." And yours was so beautifully done. I loved it. You also do Oracle decks. Tell me a little bit about your transition from the Tarot to Oracles and what made you want to do those too?

Chris-Anne:

Well, my Secret Creator's Oracle was actually the first deck that I did as an indie creator. And it had to be an Oracle deck because it had such a specific purpose. It was for creators, it was for entrepreneurs. It was to help people build their passion, build their business. And so I couldn't really figure out how to make everything that I wanted to put into that deck fit into the system of tarot.

Colette Baron-Reid:

Right.



Chris-Anne:

But when it comes to actually my passion as a reader, if I'm going to read for myself or read for someone else, I will, 90% of the time go for a tarot deck, just because once you have those meanings under your belt and you understand how the cards work, I just find it easier to work with. But I have no idea where I'm headed next. I almost feel like there may be an Oracle deck in the future versus the tarot deck. After doing three tarot decks, I feel like I almost felt in the last one that you get to a point where I have a perspective on tarot and the images can be different, but I almost felt like, am I plagiarizing myself?

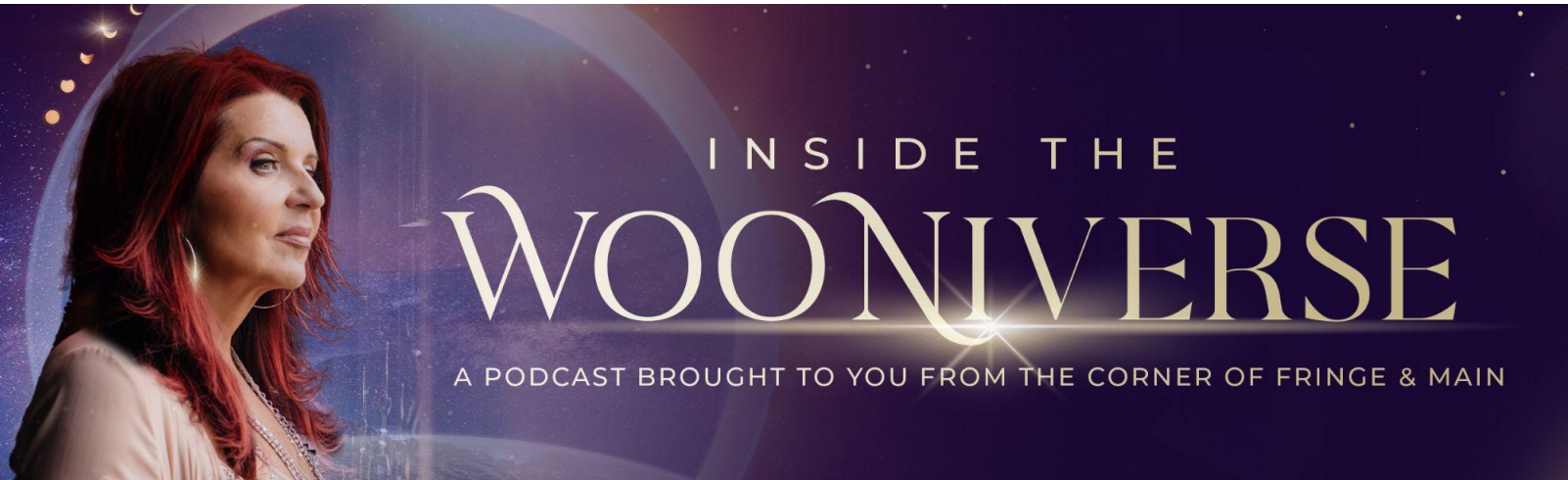
Colette Baron-Reid:

No, you know what? This is an interesting conversation because it's a fixed system. The lexicon is fixed. It's always going to be 78 cards that are always going to have similar meanings. So I get what you meant, like how many can we actually make? So I found your decks all to be different enough and they work well together too, because I'm a deck fanatic. And I'm like, "Oh my God, Chris-Ann's decks work together. I love this." But I get it. It's that sense of what else can we say? How many more versions of this? Because really, the art will differentiate more than the meanings will. But I think your first tarot deck, The Light Seers, that was the one that really set the tone, the compassionate tone for your work. So that's cool that you're going to do an Oracle, I'm dying to find out what it's going to be like.

Let's go back to the Oracle because as you know, Oracles vocabulary, the lexicon for an Oracle is very different. Did you set up to create the system or did you just channel it based on what you felt were the subjects, because we know that it has to speak together. There has to be a vocabulary that's sacred. How did you do yours?

Chris-Anne:

That's interesting. I think with the Oracle deck, thinking back, it was very much channeled card to card in the beginning. The beginning was just a free for all, this is coming and I'm just flowing with it, and here we go. But then when I got closer to the end, I felt the need to begin to look at it almost from a tarot perspective. And I ended up adding in four cards that were the four, one for each of the elements, feeling like I needed to make sure that all four suits were represented. In sacred creator's Oracle, actually the first 22 cards do align with the majors. But I didn't set out to do that. I just found that in trying to do something that was robust, you end up with all of those



major energies in most decks anyways. I think they do show up in many different ways. I don't know if you feel the same, but I'll be reading with an Oracle deck and a card. Well, this feels like the tower, even though it's not the tower or something like that.

Colette Baron-Reid:

Right. I did, in the beginning, but I've done like 14 or 15 Oracle decks since then, so now... Because don't forget too, every Oracle deck has to come, at least I think so, this is just my opinion. And mine came from a mishmash of runes, the itching and tarots. So all three systems mashed together. What I felt had commonality and universality amongst the three systems then became a jumping off point for me with creating the Oracles. And I do find Oracles so much more robust for me to create because they're their own little universes. And I know you feel the same way that they're alive, right?

Chris-Anne:

Yes. Yeah. Yeah, yeah. They have their own voice and their own direction and they're so free to express whatever they want within their own system or within whatever the theme is or the tone or whatever the destination is. They're just so much freer than a tarot deck in so many ways. We have so much creative license when we're creating Oracle decks.

Colette Baron-Reid:

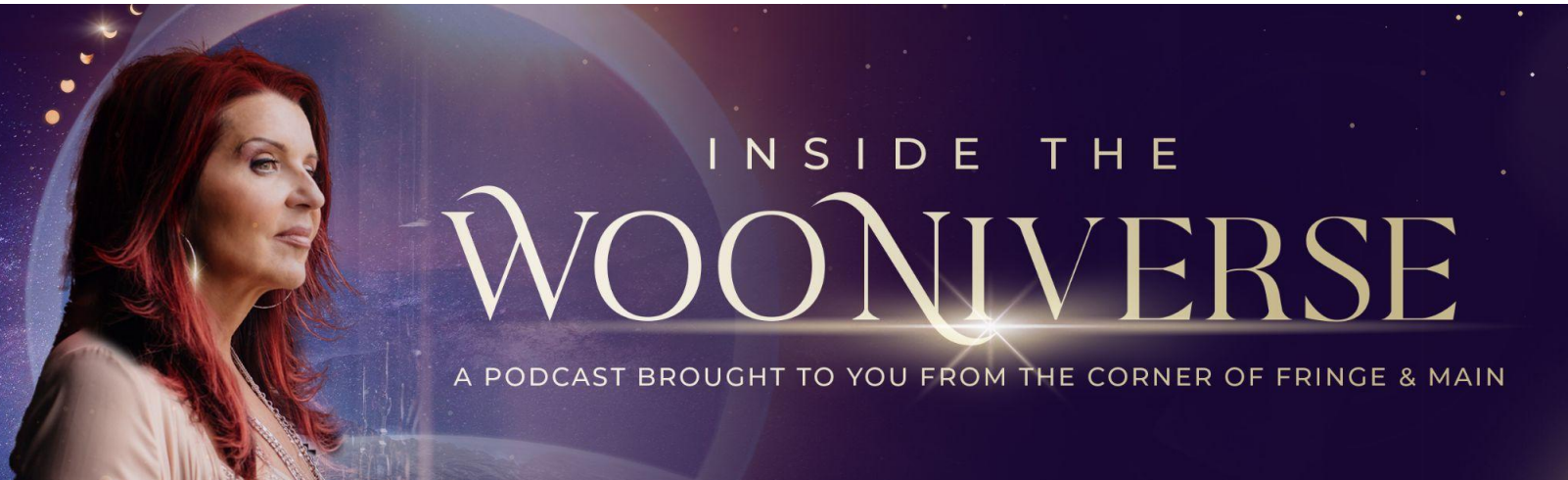
Right? I think so too. I know I shared with you some of my art for my... I was so nervous like, "Want to see my painting."

Chris-Anne:

No, beautiful. It's so cool. There's something so special about being able to do the art and there's just a rawness to it when it's your own meaning. Yeah. I'm so excited for you. I think it's fantastic.

Colette Baron-Reid:

Yeah. Thank you. So let's go back to your art because your art really does differentiate your decks from anybody else's decks. I love this latest one, The Curious Creatures. It's so fabulous. Now, do mostly digital? Is it some? Because it's really a unique. You have such a cool style. Tell me a little bit about how you get your images and where you start with them.



Chris-Anne:

I am by trade a graphic designer. I've been working in graphics and branding and design for a very long time. So it's really just a culmination of all of those years of design practice. I consider myself a designer more than I do an artist because I mostly work in the digital realm. The Curious Creatures, in particular, all of those animals and bodies are all images and they're all stock photos that are just really worked in Photoshop. And then there's the layers of digital hand shadowing and everything else put on top of it. So there's drawing and-

Colette Baron-Reid:

Well, that's art.

Chris-Anne:

It is totally art.

Colette Baron-Reid:

Yeah. It is art. Come on.

Chris-Anne:

Yes it is. But I think just because-

Colette Baron-Reid:

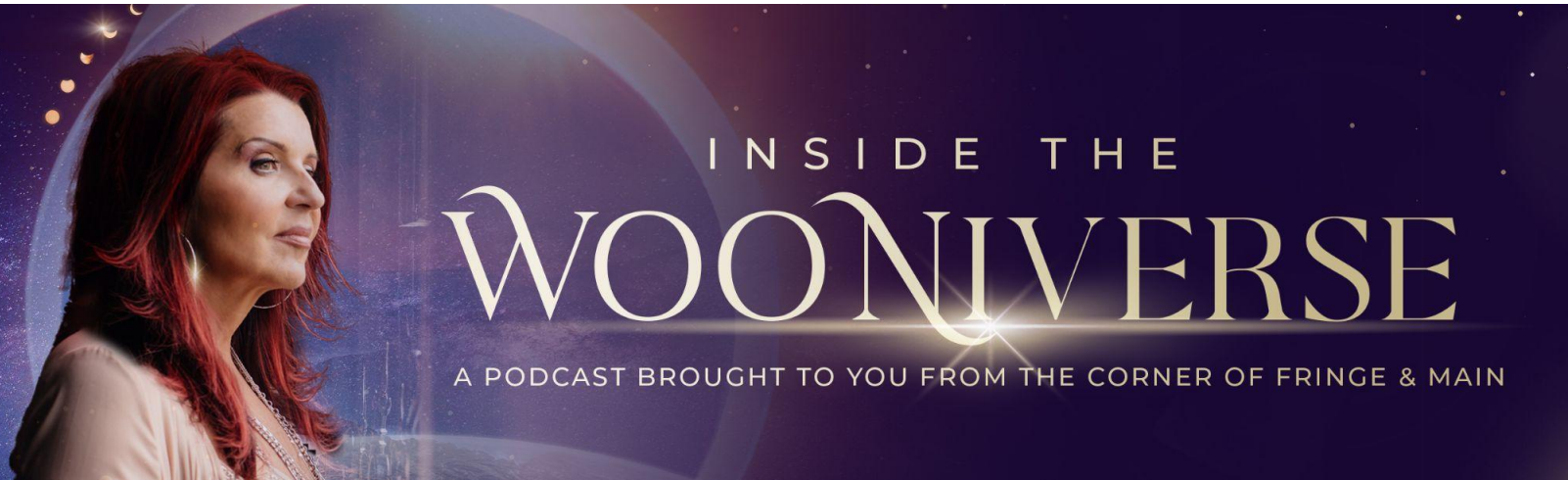
Own it, girl. Own it.

Chris-Anne:

Yeah, absolutely. I think that's probably a part of just having studied design and gone through and been a designer my whole entire career that that's just still the way I see myself. You know? Yeah.

Colette Baron-Reid:

So do you actually still work as a designer outside of creating the decks?



Chris-Anne:

Very, very rarely. We take on maybe two projects a year just because I've gotten so busy with everything else. I transitioned my business in 2013.

Colette Baron-Reid:

Oh wow.

Chris-Anne:

I started transitioning my business, so.

Colette Baron-Reid:

Just strictly doing decks?

Chris-Anne:

Yes. Yeah.

Colette Baron-Reid:

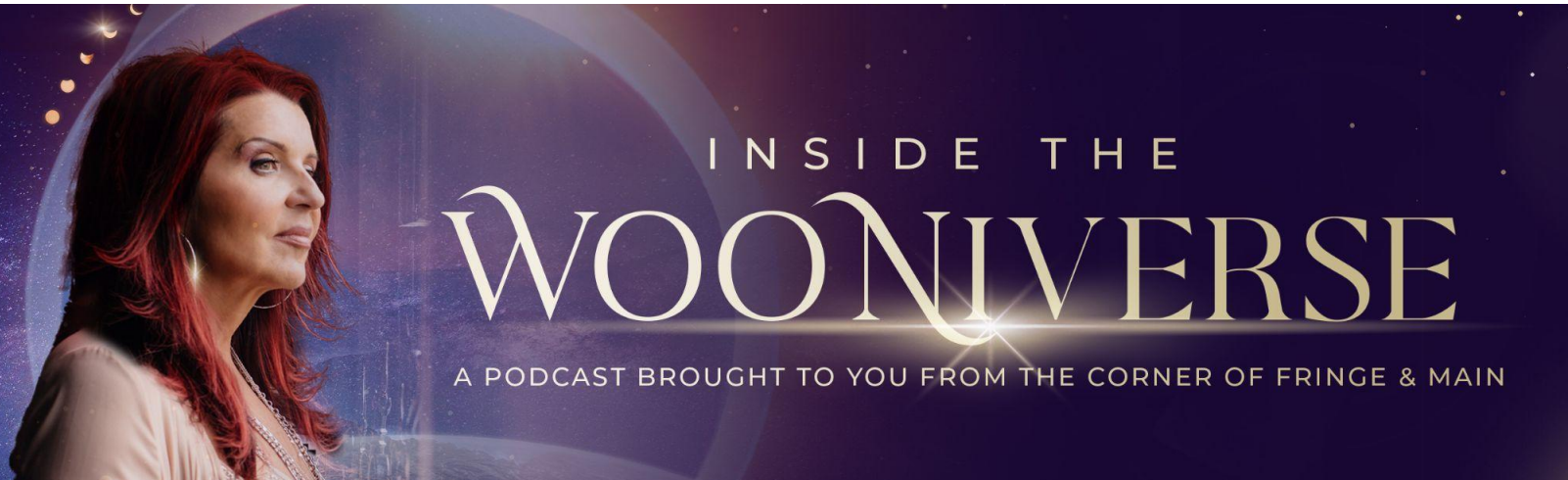
Oh, that's so great. Are you going to be doing any classes on them at all or are you planning on teaching? Or it's just a creative... Not to say just, because I happen to know it takes a lot of work. There's no just happening here. But are you segueing at all into teaching or doing something?

Chris-Anne:

Yeah. So I actually am. I have been teaching online but not in the, how to do Tarot or not. I don't teach in that area. I have a course that we're running right now that's called Branding And Magic. And so it puts some of the branding and design stuff with spiritual entrepreneurs and creative entrepreneurs and people who are wanting to bring a little bit of both into their business.

Colette Baron-Reid:

Very cool.



Chris-Anne:

There's meditations, there's guided visualizations. We figure out our target client through some meditative stuff. It's just like using all of the typical try tested and true branding stuff, but really bringing in mindset stuff. We have a little bit of intention setting and planning, but then we do that through sigil magic. So we do this really cool blend of stuff that... The courses, I've been running it for six or seven years, a couple of times a year and I love it. It's one of the things that I'm proud of, because it really brings a lot of different pieces of what I've done in the past into one course.

Colette Baron-Reid:

I love that you use sigil magic in this. I use sigil magic in my DreamQuest mastermind. I have a small group coaching thing that I do for eight months a year with a very small group of people, and we do sigil work, etc. And I love it. It's profound.

Chris-Anne:

Yes.

Colette Baron-Reid:

This is so cool. I had no idea that you had this class. And what's it called?

Chris-Anne:

Branding and Magic.

Colette Baron-Reid:

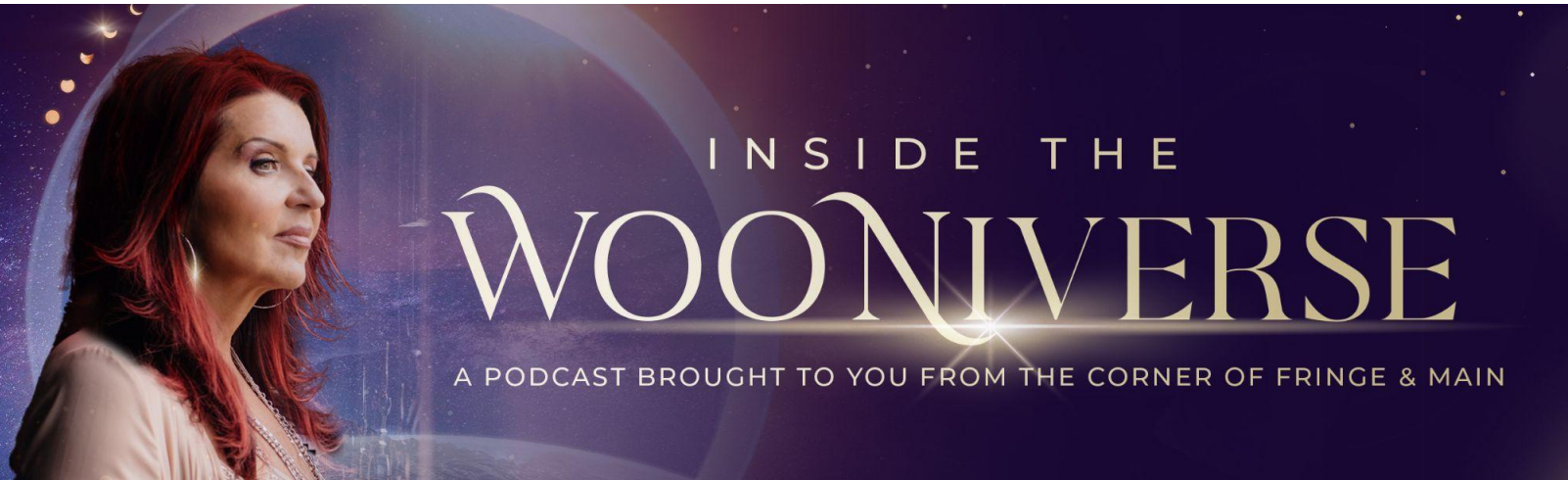
Branding and Magic. Wow. I love it.

Chris-Anne:

When I started it, there wasn't as much on the market as there is now. When I first started doing that, it was very strange to include any magic or cards in business. And so I had to be very overt or people would not understand what I was doing. And now-

Colette Baron-Reid:

Come right out and spread it out.



Chris-Anne:  
Right? I had to.

Colette Baron-Reid:  
Good girl. You're a girl after my own heart. Yes.

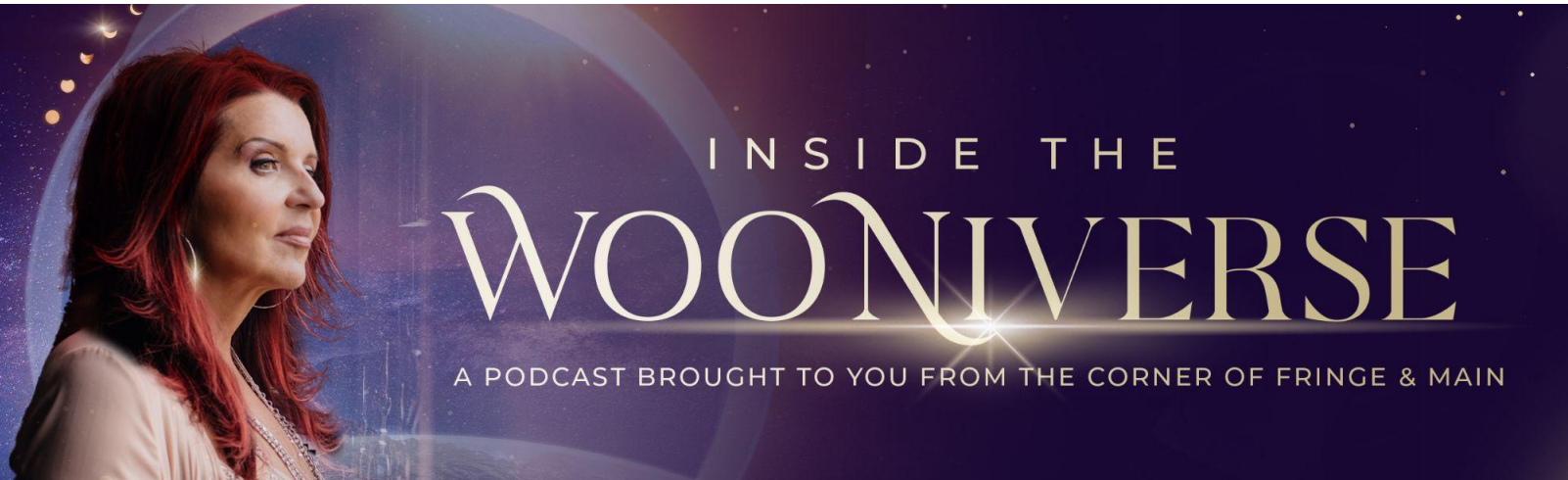
Chris-Anne:  
But now it's actually become [inaudible 00:16:35] for the course for a lot of business, which is fantastic. We were hoping we would get here and here we are.

Colette Baron-Reid:  
I know it was funny because when we decided to create this podcast at the corner of Fringe and Main, it would bring up in me, how so long I didn't want to tell people what I did for a living. For the longest time I remember before I met my husband. When I would date somebody, I would literally realize I had to tell them what I did in case they had a big prejudice against it. And I remember dating one guy and then he was like, "Oh, I don't believe in that." I'm like, "Well, I can't date you anymore." He goes, "Why not?" And I'm like, "Because this is so out of alignment." And then, "I can't bring you home to my parents." Like, "Okay, well, that's over."

Chris-Anne:  
Exactly.

Colette Baron-Reid:  
And then I actually remember when I met my husband too, I looked him and I said, "I need to tell you something." And he thought I was going to tell him something like I was a bank robber or something. He said I look so serious. Because my first date with him, I thought, I'm just going to get this over with and tell him what I did for a living because it was a big deal. He was so perfect. He goes, "Oh, that's so cool." And I went, "Okay."

Chris-Anne:  
You're in.



Colette Baron-Reid:

You're in. You're in. So let's go back to The Muse Tarot. I love The Muse Tarot. So tell me a little bit about why you chose some of... Because it's reminded me a tiny bit of art deco, but not really. Does that make sense? Was I off on that?

Chris-Anne:

Yeah. Yeah. It is a little bit. It has its own style. Doesn't it? That deck, I have such a soft spot in my heart for that deck. There's a story here. When I was creating Light Seers, I was about probably about half of the way through. You know when you're creating a deck, you're into a really big project. The art, the time, the energy, and then out of the blue, the Muse deck showed up in my mind, it started showing up in my heart. I'm like, "This is a different deck." And I was really resisting it because I have that entrepreneur mind, we must finish what we started. We're not going to get anywhere. So I was just pushing it away for months and it would not go away. And The Light Seers, I was so thoughtful.

Colette Baron-Reid:

Mm-hmm. You can tell.

Chris-Anne:

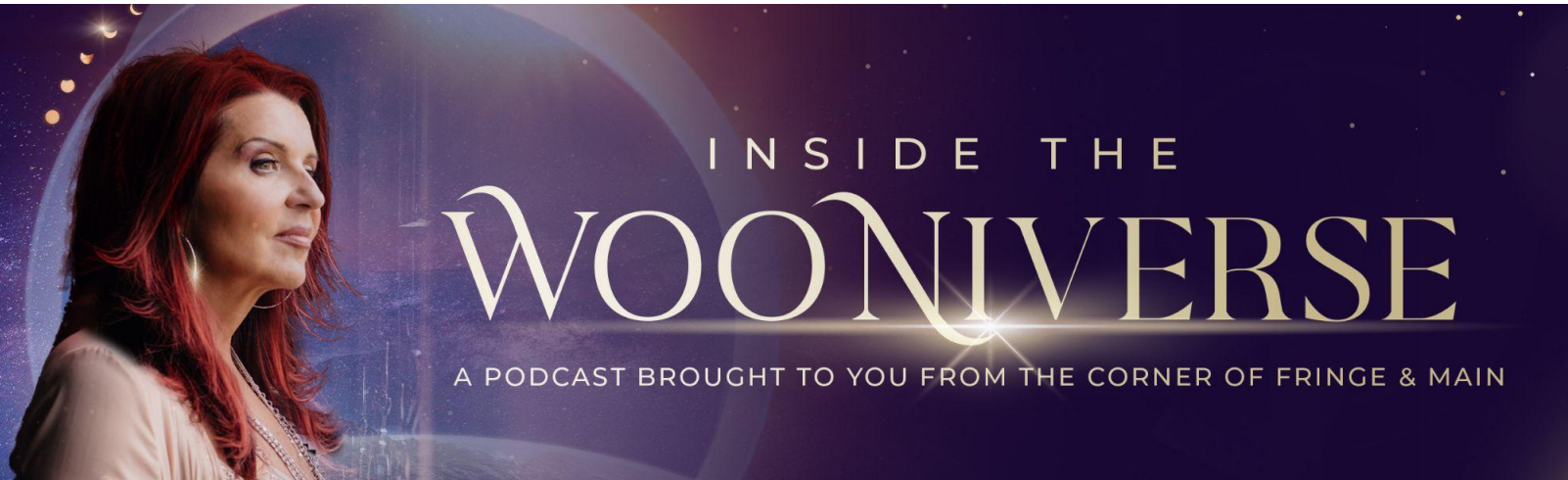
There was a lot of thinking and choices and how do I work this concept in a new way? And The Muse was the antidote to that. The Muse was, whatever shows up, this is what it is. Even if I'm not even sure these colors go together, this is the way it is. She just showed up with such a bold energy and-

Colette Baron-Reid:

Like a flourish.

Chris-Anne:

Really. And it came, it was wild and fast. It's funny enough the year prior, I had chosen the year I had my word of the year was inspired. And then the word of the next year when The Muse showed up was mused. I just made up this word. I want to feel mused, run through by the muse. Use me. And she did, but it was-



Colette Baron-Reid:  
But they feel so different.

Chris-Anne: Yeah.  
It was totally intense and different and wild.

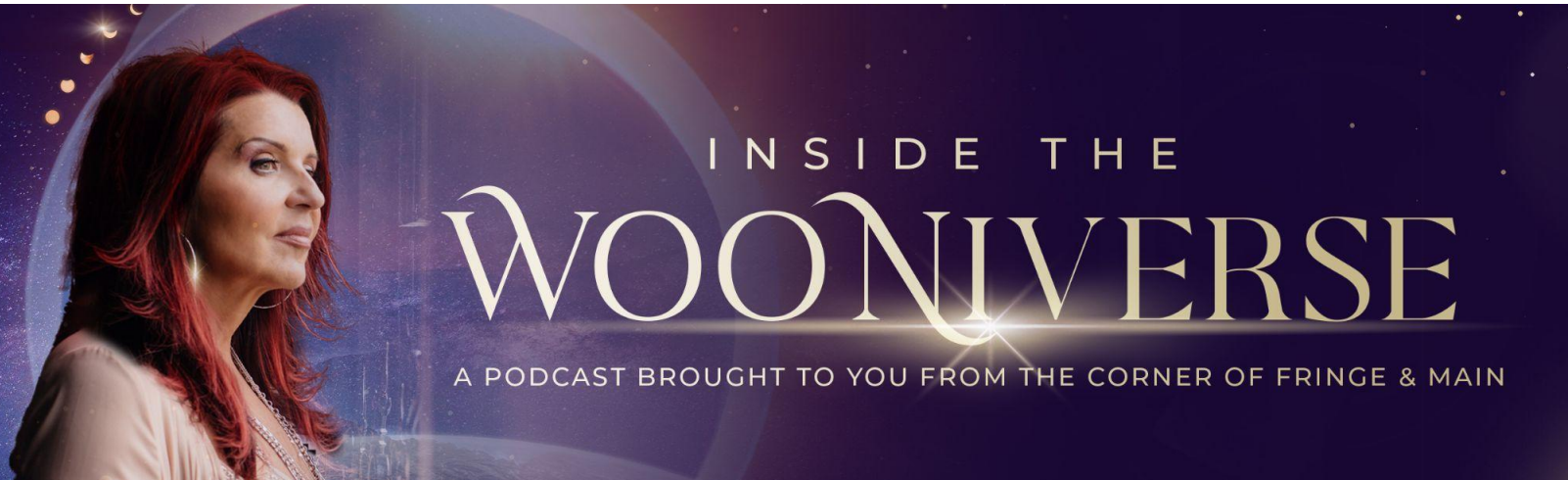
Colette Baron-Reid:  
That's one of the things that I find so interesting about your decks is the way they temperamentally feel. The Light Seers is a very thoughtful deck. When you use it or when I've used it, I've used it as a second opinion deck. I'll use my decks. And then I'll say, "You know what? I'm going to use this one and see what it says." And because your guidebooks are written very distinctly, which I love because they're like, you create them as if they are their own beings, which is beautiful. It had a very, "Think about this," and, "Let me lead you through that." There's a gentle quality. Whereas Muse is like, "Whoopee! Yeah, let's do this." It feels like we're going dancing with this one.

Chris-Anne:  
Thank you. Yeah, there was that inspired energy. But I'll be honest with you from this side of the workstation, it was too much, it felt almost-

Colette Baron-Reid:  
Out of control.

Chris-Anne:  
Almost out of control. And almost manic in a way, this burst of energy where I was so in it, I didn't want to put my pen down, my computer down. I was engrossed in this. And it was very beautiful. But I don't know if I'll ever feel that mused or that inspired again because you can't live in that state. That state was just over the top.

Colette Baron-Reid:  
I felt that way a little bit. The deck that's coming out next is the Dream Weavers Oracle that I'm working with, a phenomenal artist. He's a Japanese American artist named Joel Nakamura. And I've worked with one of my dearest friends for 14 decks, Jenna, who's a digital artist like you.



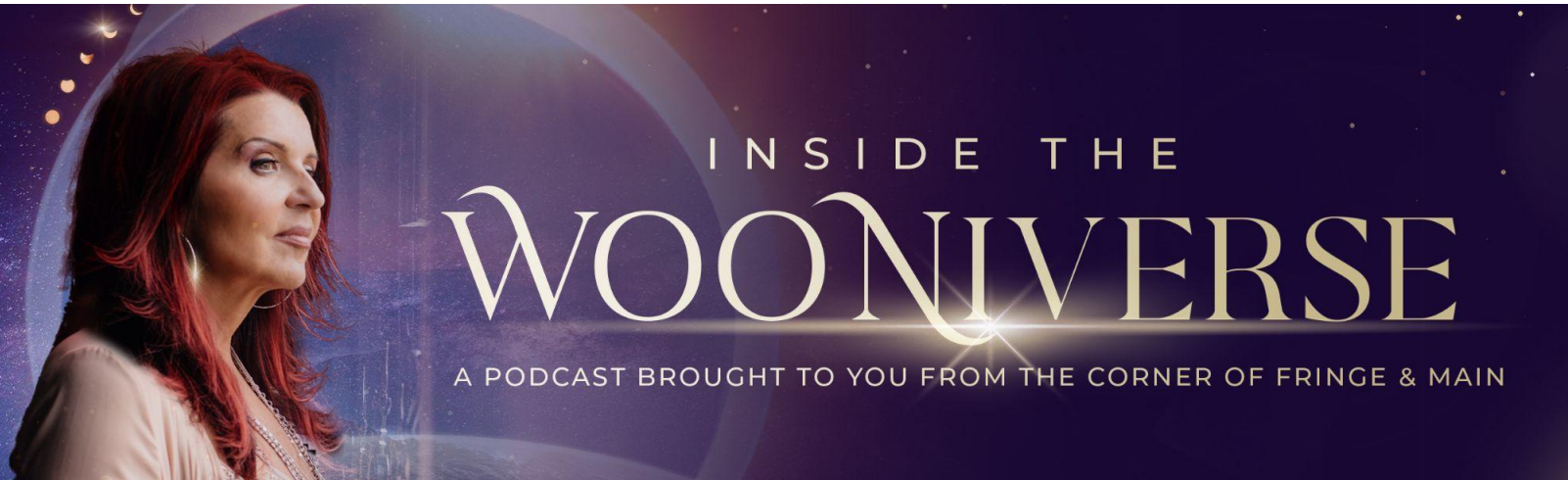
And we worked very closely together. I had hired her in the beginning years and years and years ago. And then we ended up to be best of friends. And the transition from the digital, but in my mind, it was like I was forced. I had to go find this very specific thing. And when it takes over you, it's like, "But wait, my little comfort zone, wait a moment." And then it just changed everything. It changed the direction. So I get what you mean by feeling taken over and like, "Whoa, I don't know if I can go through that again."

Chris-Anne:  
Yes.

Colette Baron-Reid:  
You say this a lot, which is personified inspiration. Tell me what that means when you use that term?

Chris-Anne:  
Well, I feel like I get this sense that when I think about inspiration or muse energy, and this is, I think, just coming from that sensation of the muse as being a thing and energy, but it also shows up in the way we feel, the way we run inspiration through our systems and the actions we take and the things we create or the lives we create because of it. But we also have this muse energy that shows up in other people. They show up in our lives and they inspire us. And sometimes I've had so many moments in my life where people have been catalysts. And not because I want to do what they're doing necessarily, and sometimes it's even a rub like, "How are they doing that? How are they making that work? How is this person making a living on inspiration?"

I remember that was a big one for me. I thought, "That's not a career." Or these sorts of moments in our lives where other people who are so very unique doing their own thing, that they have this personification of the muse energy here on earth that just sets a seed and in, and then, puff, it lights someone else up. I think we all have that energy or the potential for that energy when we're just walking in our truest... I don't know if it's our essence or in our inspiration, but when someone else is inspired, that's going to inspire everyone else in the room. You know?



Colette Baron-Reid:

Yeah. You know who did that for me, was Maryanne Williamson back in the eighties, when her book, *A Return To Love*, came out, first came out. And I had just been getting into a course in miracles. And there were all these things that, but it was like, "Oh wow, you can make a living talking about this? Is this possible." And then the same time there were the runes. And then there was this bookstore in Toronto, the Omega Center. And I was in there and just amazed by everything. And when we see what is possible, I think that's personification of inspiration. It's like, "Oh, it's there." It's not about, we have to be very careful not to compare ourselves to it. Rather, allow ourselves to tune into that inspired energy so that we do our own version of that.

Chris-Anne:

Exactly.

Colette Baron-Reid:

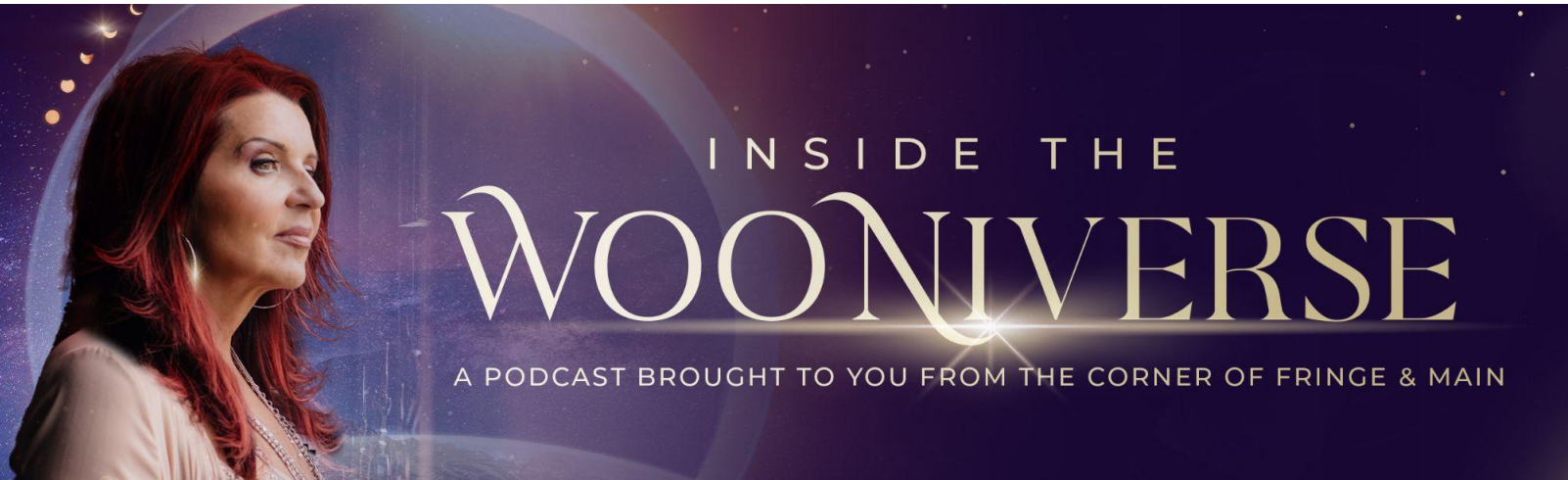
Right. It's not the same. Yeah. I think sometimes too, that when we look at creating decks, the decks, because I'm an animus, so when I create a deck, the deck teaches me what it is. The deck becomes the personification of the inspiration and talks to me. "This is who I am. This is how I want to look. This is what you have to do for me." And it's one of the reasons I changed my direction with art. It's just because it was just time. The decks were saying to me, "No, no, no, no, no. We want to go over here." So there's that too that there's a catalyst that is through us, but we give birth to it. But it's its own thing.

Chris-Anne:

100%. Yeah. Yeah. I had that with *The Tarot Of Curious Creatures*. It is quirky and fun and playful, but partway through the process, it had its own mind, especially in the guidebook portion of it. I didn't expect some of the messages that came. They were even a little more direct than the other decks from this fun, playful quirky, eclectic looking thing to have very direct messages and even messages about the environment. Well, of course in messages from the environment, we're going to show up, from maybe the polar bear. But I didn't realize that going in.

Colette Baron-Reid:

Isn't that cool though, when it teaches you? So how long does it take you to create a deck? For me it's about nine months. So what about you?



Chris-Anne:

Yeah. Probably start to finish, part of me is like, "Yeah, but it only takes a year." And then it's like, "But remember all of those edits and all of those changes and all of that print prep stuff. So no." It's probably closer to 18 months to be honest with you.

Colette Baron-Reid:

Wow. Well, yeah. You know what? You're right, because I never include the editing part. For me, it's just the inception of the idea to the end of the guide. Because for me, I'm the writer and the creative visuals in the past. I've worked directly with the artist and said, "This is what I want. This is what I need." With Joel, it was completely different. He just sent me sketches. I tell him, "This is what it means mystically. Tell me what you think that means artistically." And they would send it to me and I'd be like, "Oh my God, this is so weird. I love it." Because I wanted something cosmic and weird. But you're right, it does take a long time. That's wild. Okay. And are you working on any new decks right now?

Chris-Anne:

No, I've started more than one. I'm in a really interesting place with my creativity. After having done so much output and very quickly, I felt super drained. It was actually late 2019. I had hit actual mental burnout, legitimate burnout. And coming back from that and then working through The Tarot of Curious Creatures, I did it at a slower pace, which was fantastic. But right now, I just felt like the world is in so much upheaval and chaos. There's a lot of people that are able to ground into their creativity in this moment and that's what's grounding them and in a way, I really wish that was me, but it's not.

Colette Baron-Reid:

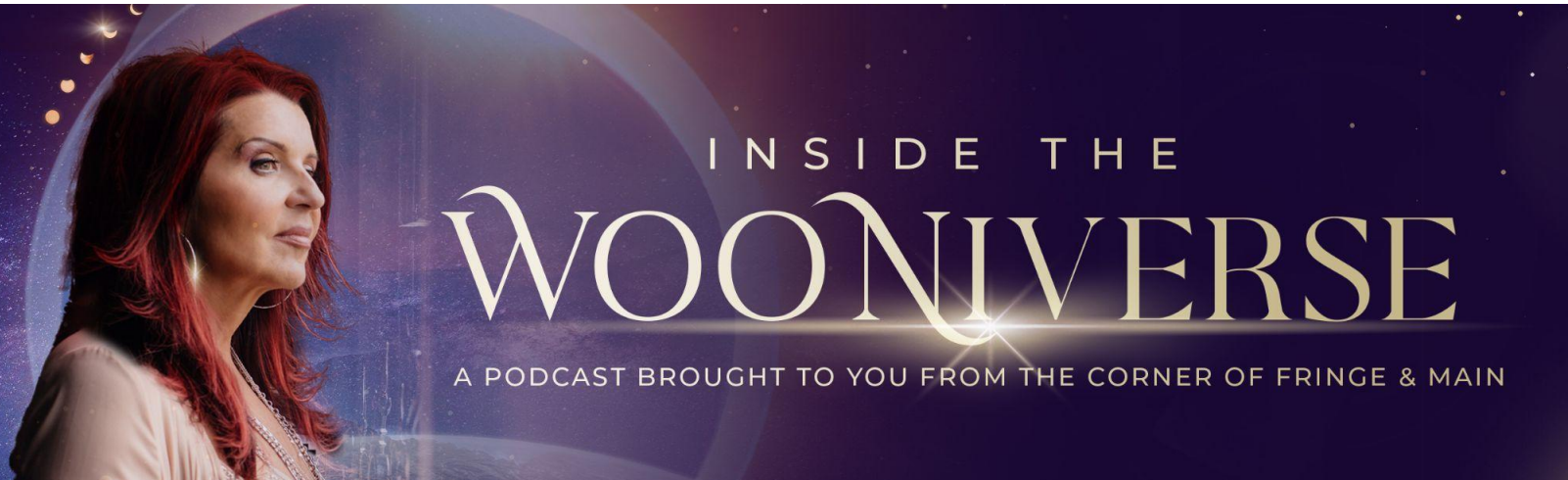
But sometimes we need a break.

Chris-Anne:

Yes. Yeah.

Colette Baron-Reid:

Right? And I like that you said that, because that makes me feel better than you were saying. I've started a few things and then dropped it because I've felt for a stretch there too, that I



couldn't. I just couldn't. I wanted to hide underneath a blanket. I get it. When you need a break, you need a break and you need to honor that creativity break when you have that feeling. We lived on a farm, so it's the idea that the land has to lie fallow in order to get that creative juice back again.

So before you go, I would love to pull a card with you from one of your decks. And why don't we just pull a card about what does the world need to know?

Chris-Anne:

Yeah. I've got a copy of Light Seers. There we go.

Colette Baron-Reid:

Excellent. Let's pull one card from your beautiful deck. The Light Seers. I'm so excited.

Chris-Anne:

Eight of Pentacles.

Colette Baron-Reid:

Oh.

Chris-Anne:

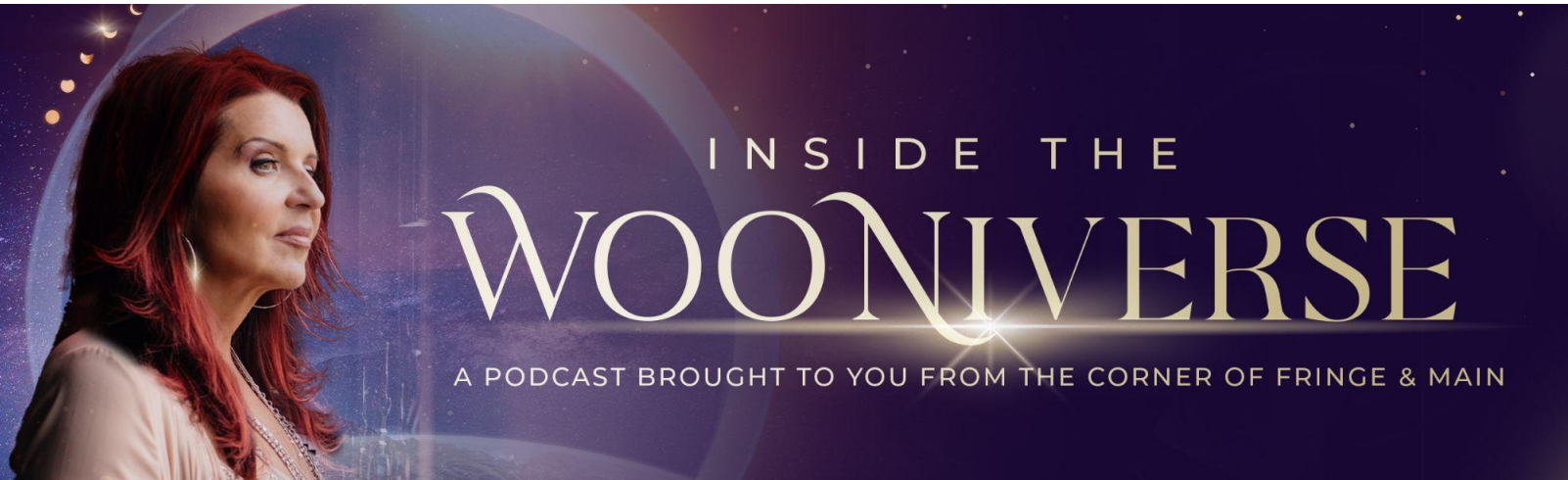
Totally not the card I was expecting, but yeah.

Colette Baron-Reid:

So tell me what you see for the eight of pentacles and I'll add my little two cents.

Chris-Anne:

Absolutely. So it's funny. The eight of Pentacles right now, for me, usually it tends to mean this quick energy, doing lots of work, really honing your craft, getting really true to the best version of whatever it is that you're doing. But the message that I'm hearing right now has a lot more to do with honing into our focus. And it's not necessarily the craft, but really paying attention to where awareness and our focus is. And that's what's really going to get us through. There's so much going on that we can almost get whipped away in the eye of a tornado if we're not careful with



our energy. But if we really just stay in our lane, be aware of what's going on, but also be really hyper aware of where our attention and our focus is and where our energy is going, that's going to help us.

Colette Baron-Reid:

I love that little twist on that. So I've always seen the eight of pentacles as the card of the apprentice. We're still needing to be in beginner mind and the craft of being good humans, good people, that we are still in the apprentice stage. We're not masters of anything right now. And the fact that it's pentacles is the more the material, but we need to focus the spiritual into the material, and we still are new at it. Living the craft of life, we're still the apprentice. We have a lot to learn and I love what you said about focusing. Focus the energy. We need to know that for sure.

Chris-Anne:

Yes.

Colette Baron-Reid:

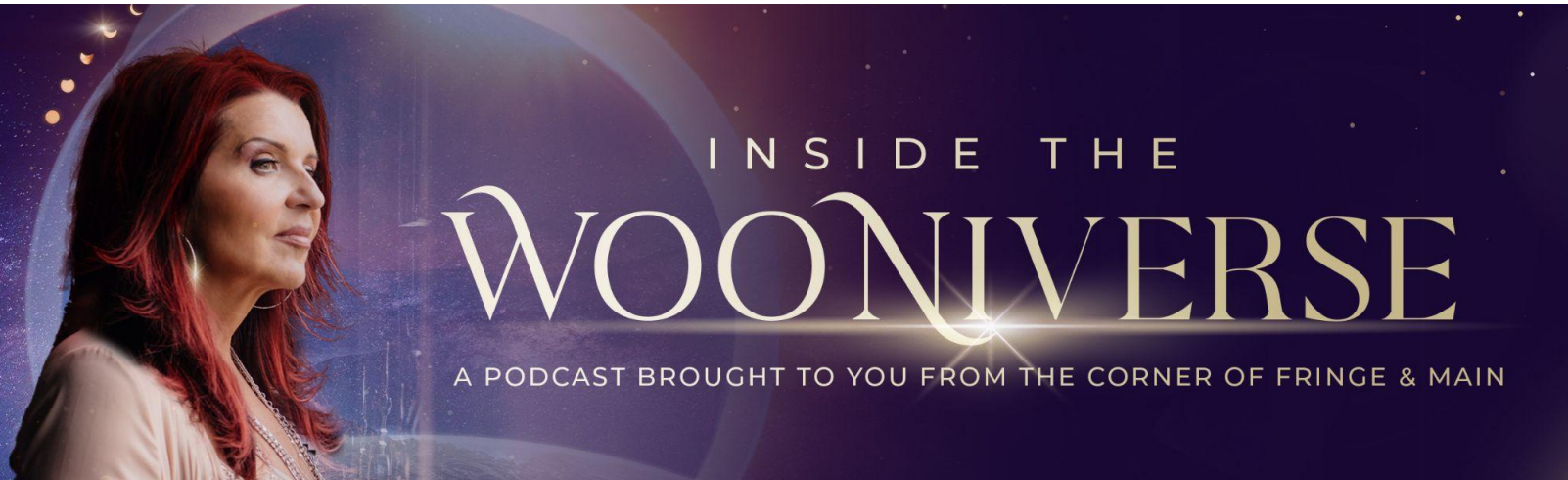
Well, thank you. That was very meaningful. So for more information about Chris-Anne, her fabulous decks and the other work she does, which is also fabulous, you can find her at [Chris-anne.com](http://Chris-anne.com). And I'm going to spell that. For Chris-Anne, it's spelled C-H-R-I-S-A-N-N-E.com. Thank you so much, Chris-Anne.

Chris-Anne:

Thank you so much for having me. It's been fun.

Colette Baron-Reid:

Wow. What a fantastic interview with Chris-Anne. She is truly a one of a kind creative with a gentle spirit. And she's such an open channel for wisdom to shine through her work. I just love her and I hope you do too. I hope you took away as much as I did from her. And I can hardly wait to jump into our next interview with yet another powerful creator and artist, Krystal Banner, known for her colorful, eclectic decks, and unique take on pop culture. And we will do just that right after this break. So don't go anywhere. We'll be right back.



Colette Baron-Reid:

And we are back. Let's get right into our second interview with another amazing artist and deck creator, Krystal Banner. Now, Krystal is passionate about using color and culture to create the most interesting products that are approachable, accessible, and relatable. And after spending over 10 years, that's right, 10 years as a guess what? An engineer, an engineer and a consultant. Whoa, what happened next? She decided to follow her passion for art, and wow, are we glad that she did that? Krystal founded a creative hub called Kaleidadope in 2017, and has since been the author and illustrator of a range of greeting cards and several amazing Oracle and Tarot decks, including the coolest, The Soundtrack Oracle and Love On The Record Oracle, which we're going to talk about. Anyway, welcome, Krystal.

Krystal Banner:

Thank you. I'm so happy to be here.

Colette Baron-Reid:

Oh, me too. I'm geeking out on all your Oracle decks.

Krystal Banner:

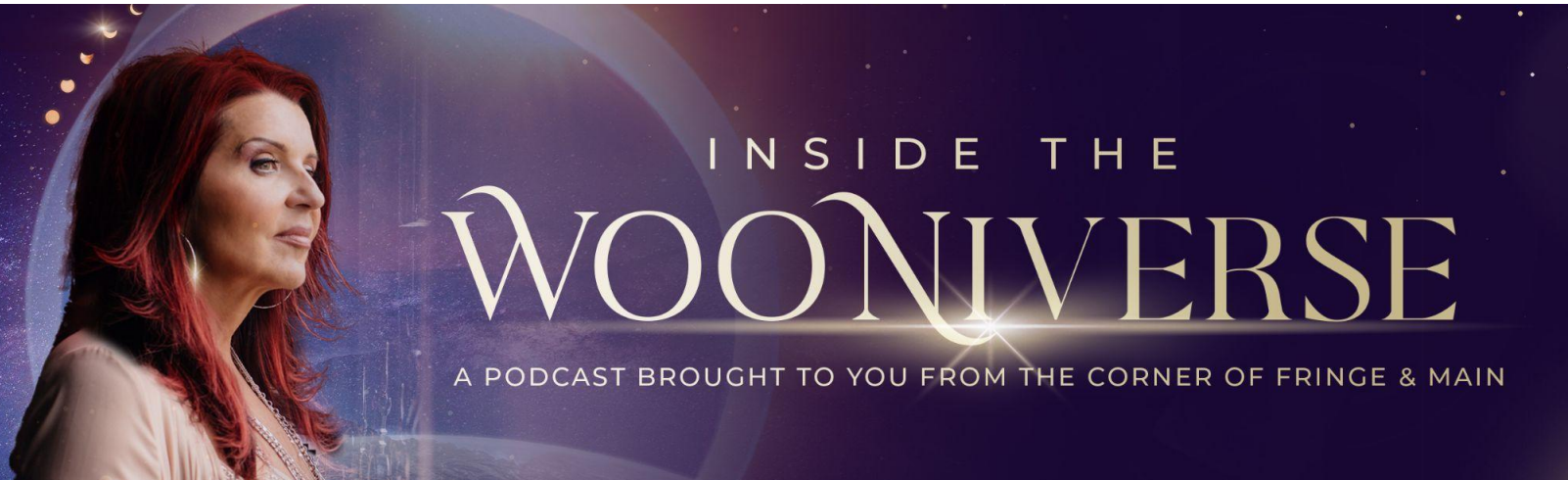
We're both fans of each other, so that's always fun to be like, "Oh yeah, I'm a fan of her." There's like, "She's a fan of you." I'm like, "Oh, perfect."

Colette Baron-Reid:

Yeah. Yes. We're mutual fan girls. Oh my God. Okay. So here's what I want to know. We're going to get into the whole engineering thing in a bit, but how did you get into divination? Because your stuff is divination. That's what you and I both do. So how did you get into it? Tell me the story.

Krystal Banner:

So I was doing my thing as an engineer and I felt like I'm good at this and I make good money, but my heart's calling me towards something else. I've always been passionate about art, but I was like, my heart's calling me towards something. And since I'm an artist, I was always drawn to art specifically in tarot decks. So at the time I'm like, "The art looks cool. I don't know much more, but the art looks cool." Well, as I went through these shifts, I felt like my world was falling



apart. So a relationship ended that I thought was going to be it. My job. I'm like, "I don't know if this is..." So it felt like I don't know what's going on. And I remember my sister had some tarot cards and she was like, "Do you want me to give you a reading?"

I'm like, "No. No, thank you." And that had me thinking, there's something, it's calling. It's like it was calling me.

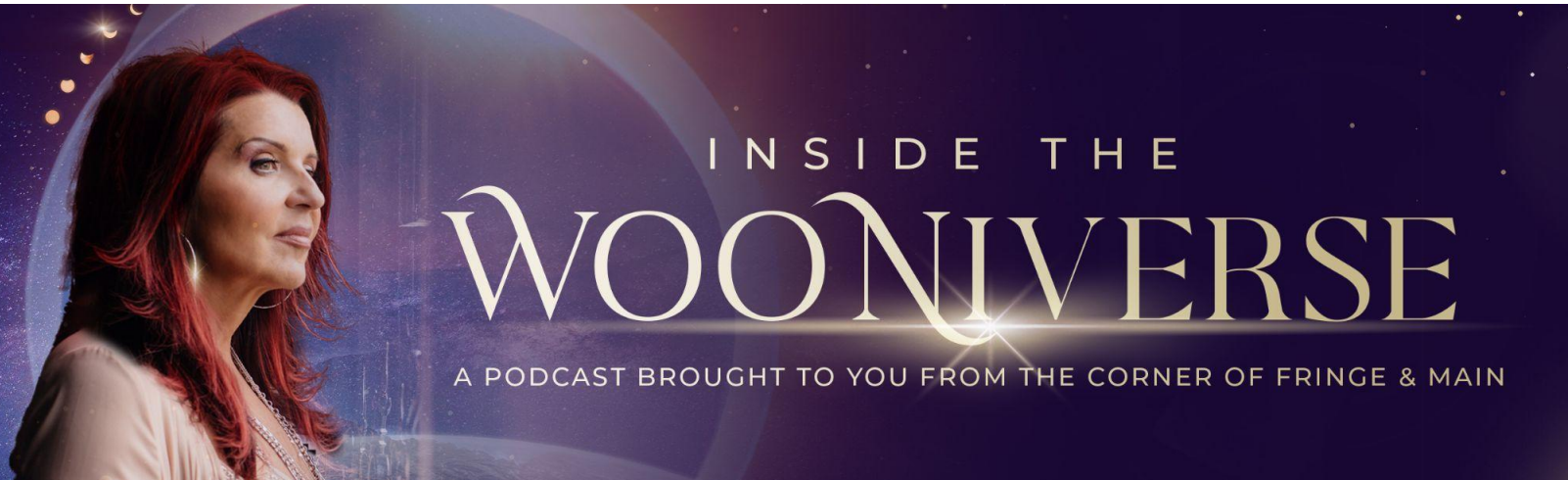
Colette Baron-Reid:  
Yep.

Krystal Banner:  
And I was like, I feel like I need to create a deck. I'm an engineer, so the logic side of my brain is like, "We don't have time for that. We're traveling the world. We're being an engineer. We're doing all these things. No." But Colette, I couldn't let it go. I had to. And so as I started illustrating this tarot deck, I started healing. I realized the tarot really illustrates the human experience and I felt less like, "Oh my God, my life, is it falling apart?" And more like, "This is a cycle. Something's happening here." And I've always used art to express my emotions and happy, let me paint something sad.

Let me paint something. And as I'm drawing this deck, I felt like I was healing. The first part I drew was the three of swords, so heavy energy. But that's what I was feeling at the time. I just felt feeling very heartbroken and sad and confused. And things were falling apart. And from then as I started continuing to draw, I'm like, this is-

Colette Baron-Reid:  
It became part of you.

Krystal Banner:  
This is what I'm being called to do. And I also started, it was a whole spiritual transformation. And it's so interesting because when I started my business, I was selling greeting cards. So it wasn't necessarily spiritual products, but it's like this part of me was growing and I was like, I have to. Even though people might think it's weird, whatever. I was like, "This is who I am. This is what I'm experiencing. So I have to illustrate it." So I was doing my Kaleidadope greeting



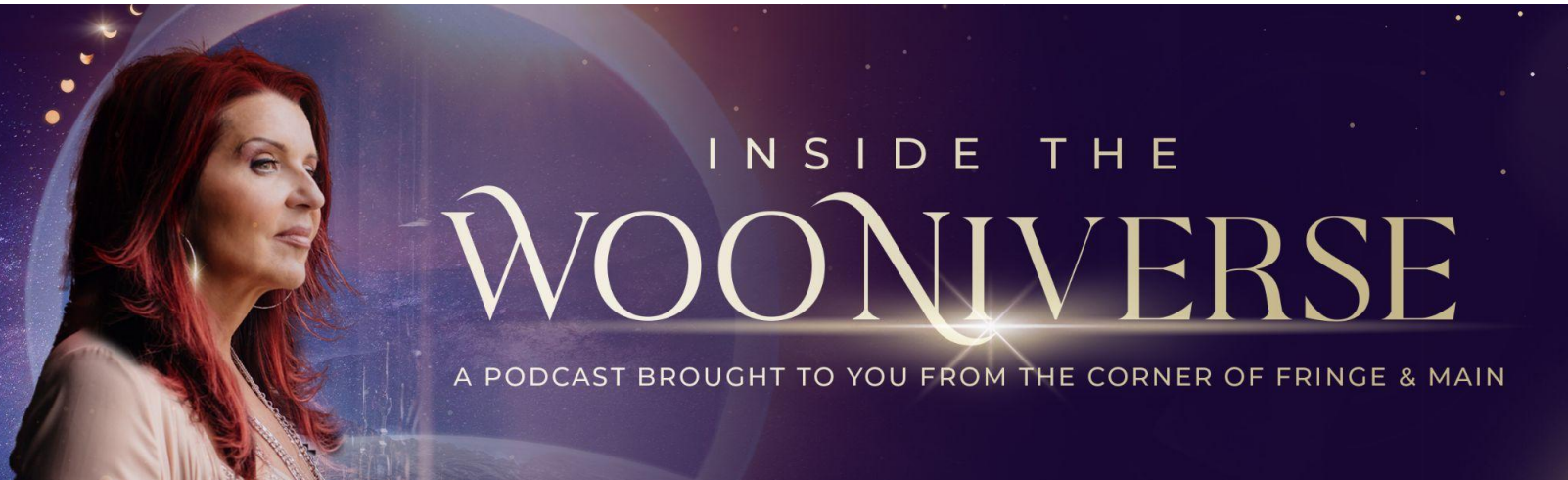
cards on the side. But as I started getting into decks, I'm like, "This needs my full attention." I was like, "I don't know how I'm going to leave, but I feel like I'm being called."

And I had some cards at the time and one of the cards was like, time to go. There's no nuance to that. Right? And then I started having these dreams, like spirit guides and all of these things. And at the time I'm like, "Who can I talk to about this?" Because I'm in the engineering world, people are going to be like, "You're crazy. What is going on with you? You're tripping." But I have a very supportive family and I was able to talk to them about that. And they were like, "No, I feel like this is what you need to do."

And so once I made that decision, I'm going to leave my career and pursue whatever this is, it was almost like whatever lid had been on my creativity, it was gone. So all the inspiration just poured out. And that affirmation stack, absolute affirmation, which is my first deck that's published through hay house, was basically me being my own hype woman cheerleader. "You can do this, embrace the unknown. You got this, you are it. You have this talent. You were getting these insights. You were having these spiritual experience because this is what you're supposed to do." And I just started creating like crazy. And this is why I believe it's deeper than just me. It's something else going through me because it was like all the skills that I had as an engineer, people think it's like, oh my gosh, it's night and day. In some ways it is.

But in some ways it isn't, because I'm producing a deck. I was in manufacturing facilities. I know the process. I know how all of this goes. I can design, I can draw. So I had all the tools and skills I needed, and I didn't have to wait on anybody. So if I had an idea, I'm doing it. If I have inspiration, I have this dream about something, I'm creating it. I don't have to wait. I can just go. I don't have to ask for approval or get somebody to co-sign. It's just me creating.

And I just started embracing the Woo that you can't really explain or might not be tangible. And that allowed me to really help empower other people who struggle with that because we live in a world that is very, show me the data, logic. If I can't see it, it's not real. If you can't prove to me, it's BS. And I'm in that space where I'm like, but even in science and all these things, there's still some things we can't explain. Look at all the things in the universe we're still discovering and things are new still. And I always say, it's very cocky of us to think that we deserve to understand everything or we deserve an explanation-



Colette Baron-Reid:

I love that.

Krystal Banner:

... About everything. That's so arrogant.

Colette Baron-Reid:

Oh, I love this. So when you say that, there's so many things I want to go back to. You talked about so many things. So first of all, I want to go to the part where you talked about engineering being so different, but Oracles have inherent systems. They're organic systems. My dad was an engineer and he was the one that taught me how to read Turkish coffee cups. And he was an animist. So that I'm an animist. I believe that everything has a spirit, including a blade of grass kind of thing. Right?

And so he was an engineer and everything made sense. So in Oracle decks or Tarot decks, they have a lexicon or a vocabulary that is a living system of communication. I want to go to your first deck because I loved that first deck of yours. What I got from that first deck was a feeling that you created a system of symbolic gestures of support.

Krystal Banner:

Yes.

Colette Baron-Reid:

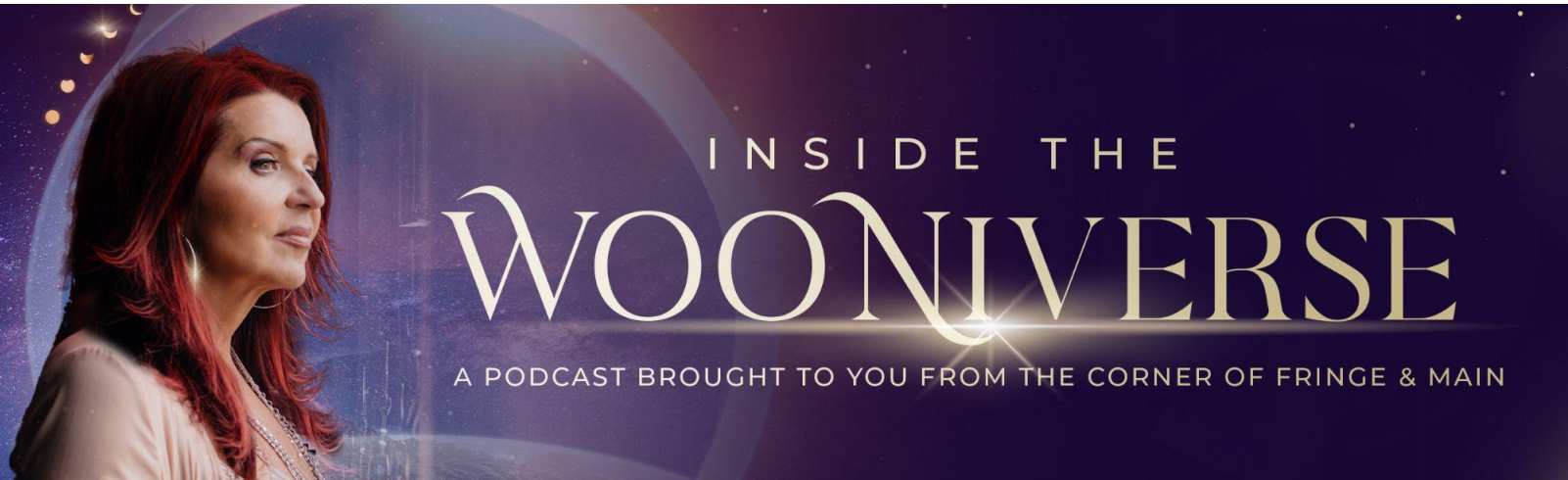
Right? Because all of the cards were different, not one was the same as the other. So it was similar to a tarot. It was similar, right?

Krystal Banner:

Yeah.

Colette Baron-Reid:

But it was the way in which you did, it was like the cheerleader language, but it was deep.



Krystal Banner:

Yes. Yes.

Colette Baron-Reid:

It was deep.

Krystal Banner:

And that's one thing about my work. I joke and say, it's like a Trojan horse, because it's pretty and colorful.

Colette Baron-Reid:

Yep. But it's deep.

Krystal Banner:

But there's multiple layers of symbolism and very deep meanings. And that is, for me, as an artist to challenge people, to see beyond the surface. We can go as deep as we want or as shallow as we want, but don't just assume because something looks very clean and straightforward and Ooh, it's aesthetically pleasing that there's nothing behind that. And that goes into reading. How deep can we go with the symbolism? As deep as we want to. As deep as the meaning is for me or for you or for somebody else.

Colette Baron-Reid:

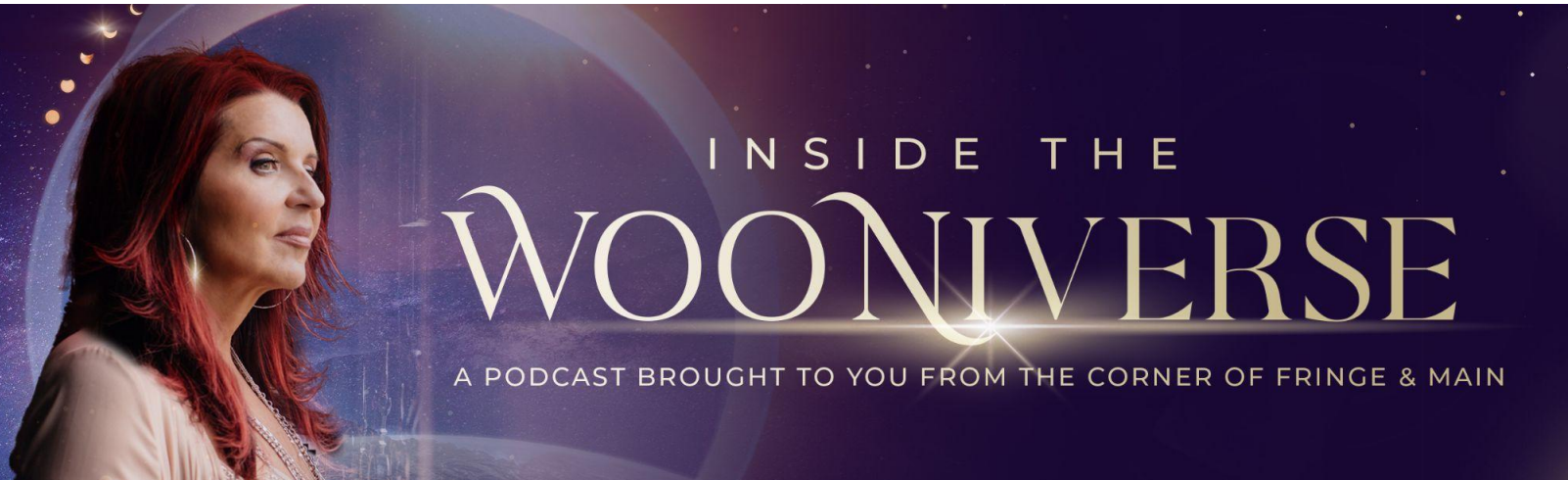
Mm-hmm. That was what I loved most about your work because I'm also not a fluffy bunny, Oracle creator. And you did say, time to go. And I did think those are my cards.

Krystal Banner:

Yes. I was joking with Sierra, I was like, "Yeah, I'm a fan of her work," but really I was using those cards. So I was like, a lot of these things are full circle moments, which I think is beautiful.

Colette Baron-Reid:

Yeah. And I have to say that I'm glad you brought that up about the fact that you might see these beautiful pieces of art because you're the artist. But I think what called you, if I listen to you talk, it's intangible. And it is so true that there's no math to that. There's an intangible, the



ghost in the machine that Einstein... That we don't know how to measure and it's immeasurable, but it's very there. It's tangible to the person who's experiencing it. It makes no sense to other people. Right. But you invite people with your work and a whole different generation of people too, because I know my friends' daughters love your stuff. I love your stuff too, but I'm a... I just love beautiful things too. I love your stuff because it's deep.

Krystal Banner:  
Yes.

Colette Baron-Reid:  
Yeah. Even some of the language that you use, it's almost like you call the Trojan horse. I'm like, "Woo. I know what she means with this. Do the other people know what she means?"

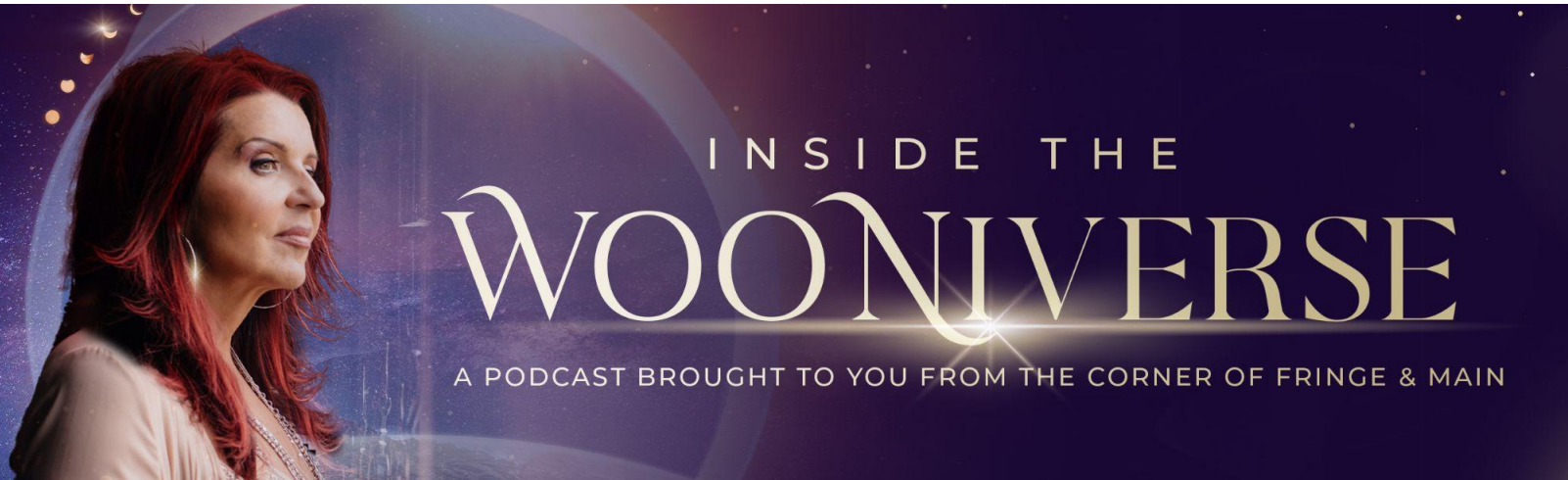
Krystal Banner:  
No. No.

Colette Baron-Reid:  
And I think we need that because we lack nuance in our world.

Krystal Banner:  
Yes. And it's so important because we're faced with so many situations that, they require nuance. They require you to think of different ways. And even as a writer, I don't want to dumb things down for people.

Colette Baron-Reid:  
No.

Krystal Banner:  
If something is confusing or it might cause you to think about things in a critical way, I want you to go there. It might be uncomfortable, but you should go there and really think about, "Hmm. Well, this isn't as straightforward as I thought it would be." But what do you feel? Tap into what do you feel? What do the colors make you feel? What are the words? What does that mean to



you specifically? Because that is your message. Even if it might make you feel uncomfortable, that might be somewhere where you need to go.

Colette Baron-Reid:

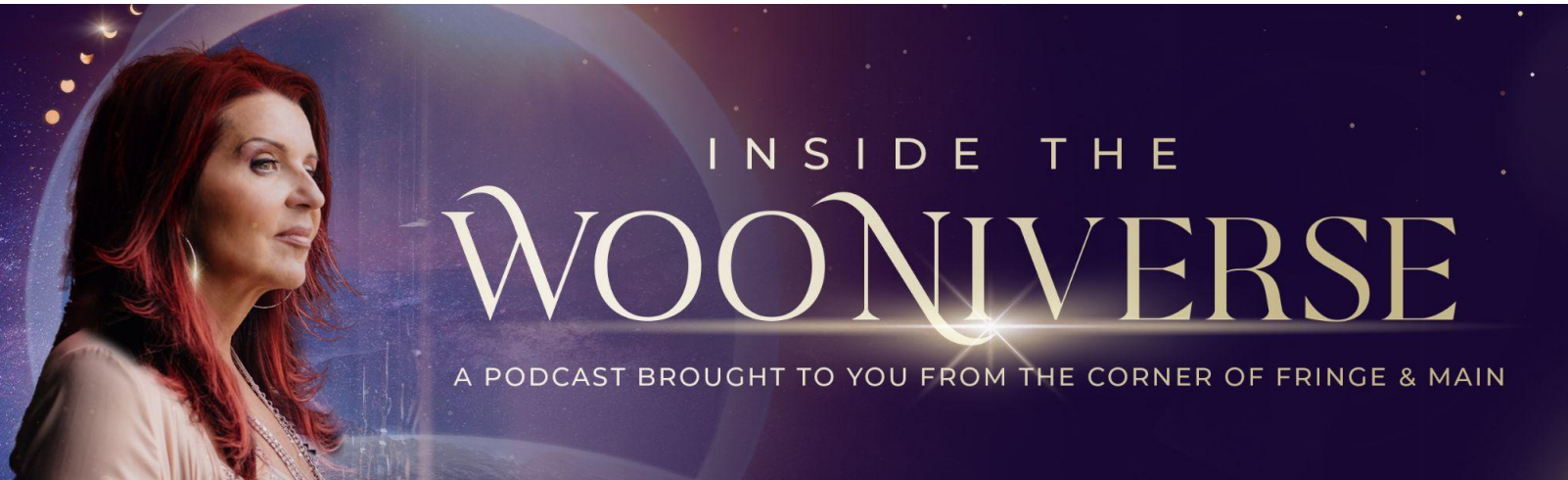
100%. And I think that invitation that you have in all of your products, in all of your decks is obvious in all of it. And it is. It shows how much you love language. Yeah. I'm a huge fan of yours because it's what I feel is needed because we don't ask enough questions. And I do think it's because of that whole binary idea, black or white or this or that, or you against me. All of that. And what you're doing is you're inviting people into this bridge and saying to them, "What does it mean to you? What are you making this mean?" And I love the poetic language. I think that, for me, and I don't know if you can tell me what you feel about this too, but I love poetic language that asks me to think, that takes me on a little journey. Don't give it to me flat out, because then you're just telling me what to think. Give me a winding path. What about you? Is that similar?

Krystal Banner:

I love doing that. That's actually something that gets me excited. So sometimes I draw things. There are literally four or more meanings for me, just for me. And so, I invite people to look at this, what do you interpret? And I joke that, because when I first started painting, I thought how I would be out in the world to begin with, would be my paintings. My paintings are in a gallery and that's that. And I still paint and I still am putting things in galleries, but I feel like I had to go this route, not only with my spirituality, but my words, the words were powerful. And a lot of times you see something in the gallery, you see the name of it and that's it. And with my words, I can get into those nuances and be poetic and encourage people to dig deep and dive deep. And the words that I use sometimes I'm like, "I want somebody if they have to look it up, do that, look it up."

Colette Baron-Reid:

Oh my God, you're a girl after my own heart.



Krystal Banner:

And the beauty of language, and I think when I was an engineer, I was traveling in Europe a lot and it's so powerful. It's so interesting to me, I'm a nerd. But how language is so different. So we got stopped by the police on the road and we got to work and somebody was like, "We got arrested." And arrest literally means to stop. But I'm like, "Ooh. In the United States, if you stay if you got arrested, it doesn't mean you got stopped. It means a whole nother thing." So I'm just a nerd with these things like what does this mean to different people? And with your experience, the way a word is, it might mean something totally different to you than it is. And if you don't know that word, look it up. And how does that make you feel? Is there a way that you use that word in your experience that would've better illustrated what you felt?

Colette Baron-Reid:

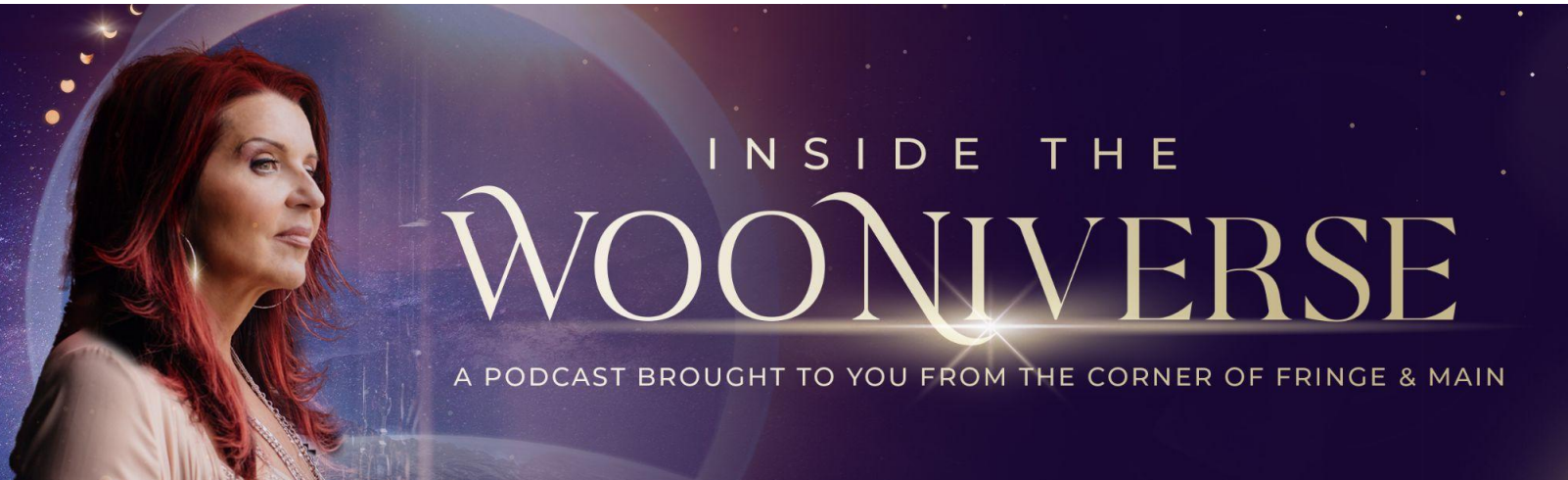
Yeah. I think that gives your work a lot of longevity. You can evolve with your decks. I've noticed just for my own personal feeling when I saw the first one and just felt like, "Oh wow, this thing is alive. It actually can evolve with your own personal experience." And it's always what I wanted with my decks too, is that let it grow with the person. Let them find different things in it. And not everybody's decks do that. So you managed to really, I think, give us something that will last a long time because it's not time stamped, I guess. Does that make sense? Did you do that on purpose?

Krystal Banner:

Yes, I did. Because I'm just thinking, I want to reflect as an artist and a writer, a time, but I don't want it to be stuck in that time. So sometimes I go back in a deck and this card, I know what it means when I drew it, it's still meaningful, but in a different way. And I want people to be able to do that and use that guidebook as a reference, but be willing to shift and grow. And the theme might be the same, but how it affects you and how you experience it can be different. And that's okay. That's the beauty of it. And so, yes, I did that on purpose because I want my work to stand the test of time. I believe in putting in the work to take time, even if something takes longer to build because that 10 of pinnacles energy, I wanted it to go the long route. I want it to be something-

Colette Baron-Reid:

The legacy.



Krystal Banner:

Yes. And to be something that people are like, "This is valuable. This means something to me and it's still relevant," even if it's in a different way.

Colette Baron-Reid:

Yeah. I noticed that the careful poetry that didn't really speak to... Especially with pop culture right now, there's a lot of lingo, that we've changed language to mean different things. And I've noticed some of the decks that are coming out, some of the newer ones are starting to use language that I think in five years won't be there anymore. And so why I love your decks and why I really encourage people to get your deck is because they will grow with you. They will be your friend for a long time, and won't only speak to what's going on right now. So let's talk about your creative process because you do your art and the words. How long does it take? So when you get your first idea or you're calling, because I feel like decks call us. Mine too. They knock on my door and I don't have a choice until I make them.

Krystal Banner:

Mm-hmm.

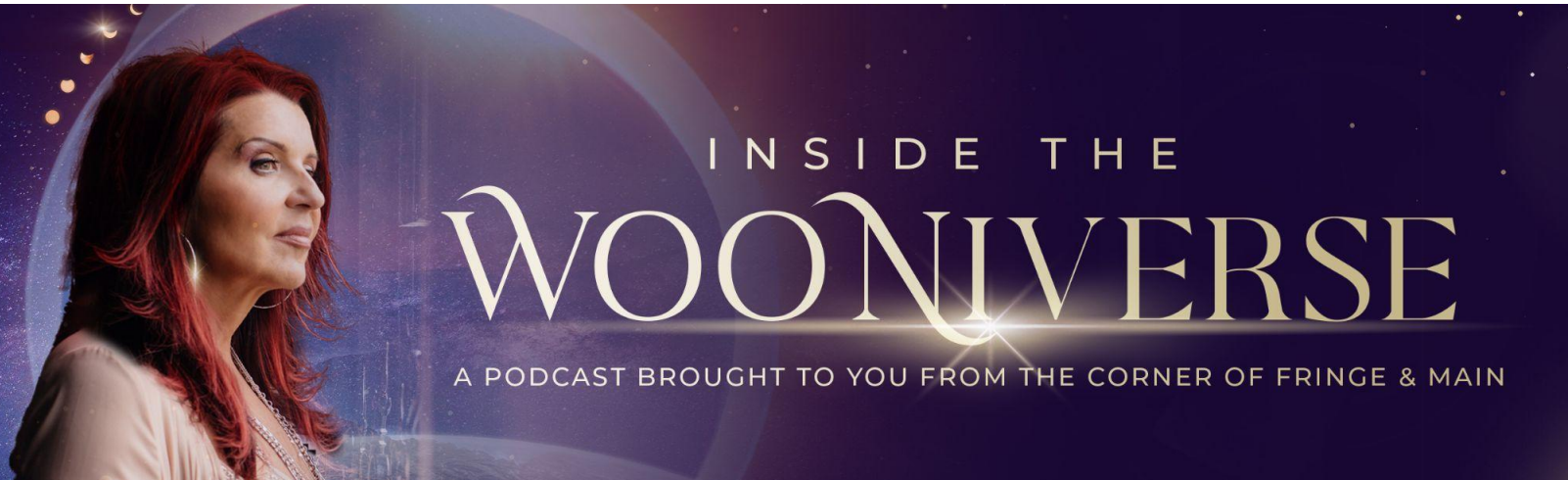
Colette Baron-Reid:

So do you have a timeframe from start to finish?

Krystal Banner:

Sometimes. Sometimes it flows faster. Sometimes the idea that I get, it's a little easier for me to conceptualize, do, and then produce. So for example, I have a deck called Life Is Like A board Game Tarot, and I was talking to a friend and we were joking and I was like, "Life is crazy. It's like a board game. You pay taxes. You buy property and somebody's on your property, and they got..." It's okay, it's [inaudible 00:46:51]. You pay bills and you enter a cycle, you get a raise, you do all these things. You got to pay, you get money. Your money goes up and down.

And so she was like, "This is true. That's actually a good idea." And I'm like, "I could probably turn that into a deck." And then I started thinking about it and I'm like, monopoly is something that everybody has experienced no matter where you're from. You're familiar with monopoly?



Colette Baron-Reid:

Yeah. Sure.

Krystal Banner:

You know what it means. And if you think about life, we all experience this life, this life experience, this human experience. That's something everybody can relate to regardless of your background or where you grew up. Everybody knows about it. And I was like, how can I turn these themes into tarot? But it wasn't forced. It just came. I did that deck, and I want to say two months, two months from idea to creating the vectors, to thinking of the names of the cards, which were modeled after the energy of the tarot, to designing the box. Production, of course, took longer.

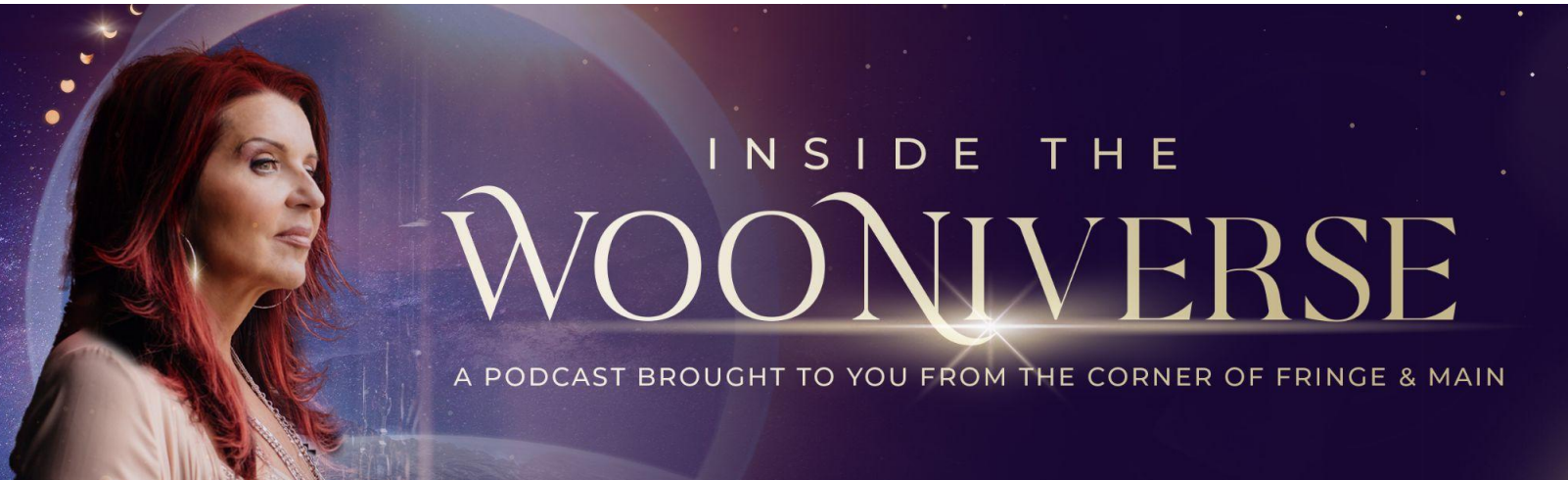
Colette Baron-Reid:

Two months? What?

Krystal Banner:

Two months. That's probably the fastest deck I've ever created, but it just went from idea to creation and in the creation, I was so excited about it. I feel like I tap back into that childlike energy of when you're playing games and what it means to you. So I had fun with the naming it, but still staying true to the energy of tarot, but making it entertaining or making it very straightforward and true to where you can't misinterpret this energy. That's probably the fastest because it just flowed.

But on average, maybe five to six months, it's not long at all. But like I said, I think it's just something flowing through me. And the fact that I have the capability to go through conception, to design, to illustration, to production, to complete all myself, I don't have to wait. So it's just like, if I'm excited about something, it can happen. And that's why I'm just like, it's crazy. Because I think about it now and I'm like, I think I was so deep in the creation process. I step back, I'm like, "Whoa, I did a lot." That's like 10 plus decks in like what? Three years? Two to three years. That's a lot.



Colette Baron-Reid:

Well, I think the prolific and the quality of your decks too are really high. I was looking at going, she's got to have channeled all this. For real, this girl's got to channel this, because they're unique. They're not like anybody else's. But there is a quirky take on the structure. You kept the structure intact. But the quirky take, like you said about the board game, etc. But it's true. We're playing a game of life. And back in the medieval times when the first tarot deck was created, it was a reflection of the time back then.

Krystal Banner:

Absolutely.

Colette Baron-Reid:

And that's what the daggers and the being left out of the church.

Krystal Banner:

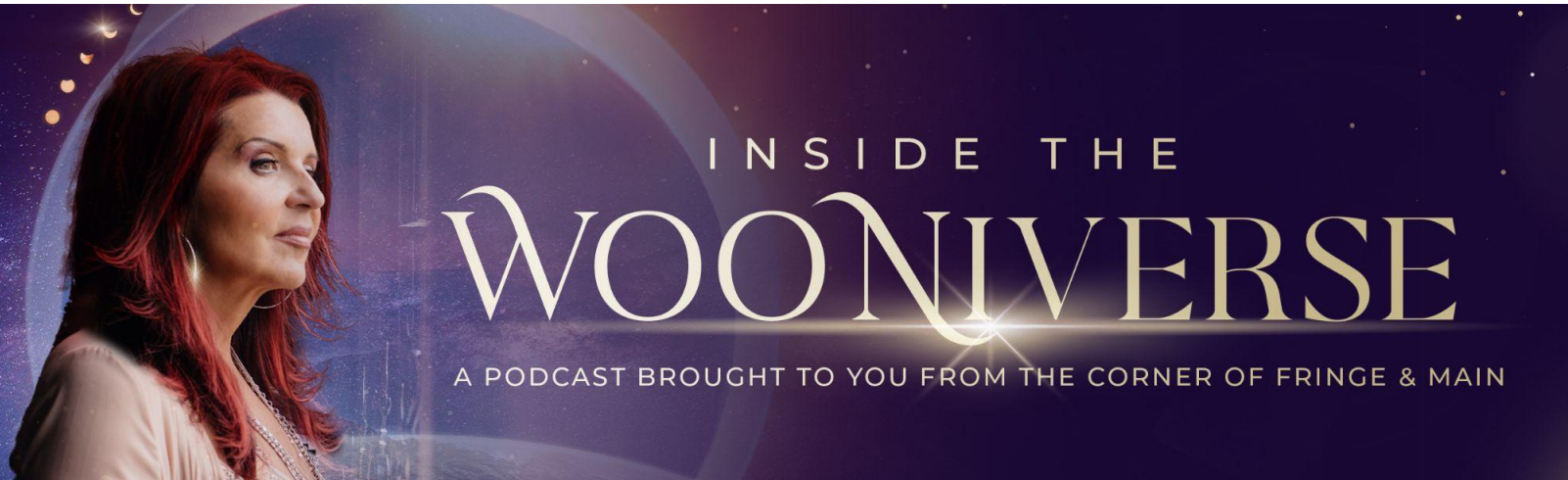
Yes and the horses. Yep, exactly.

Colette Baron-Reid:

Right? So no, and you did a really beautiful job with that. So how do you decide on the artwork for your cards? Because I've noticed you have a distinct style, but they are different. So what comes to you when you want to do the art?

Krystal Banner:

So that's strategic. I enjoy owning different decks by different people because you get that variety. And if you want to use decks together, you get a difference in interpretation. I'm an artist so it just paints a beautiful picture. If you have diversity on your spread and you have these different drawings and different styles. So I think of that and I was like, "Because I can do it all. I don't want everything to be exactly the same." I don't want people to get bored. Like, "Oh, [inaudible 00:50:30] by Krystal Banner, it's the same old stuff." So I keep that in mind. And I'm like, I want to have a style that people can say, "Oh, I like her style." But I was like, I want people to buy four of my decks and feel like they have decks by different creator because the style is different or the approach is different or the color scheme, the way that they've designed it and planned it.



So that is strategic. I'm a water sign, so I'm a Pieces. So I feel like the energy of the project, that's really what inspires [inaudible 00:51:04].

Colette Baron-Reid:  
So it's very fluent?

Krystal Banner:

Yes. How it's going to look or how it's going to feel. And with that inspiration and that feeling, I'm very heavily influenced by music and the songs mean something or the song makes me feel a certain way. And that's where my Soundtrack Oracle and Love On The Record came from because I'm like, I hear a song and I know this song means something for me right now. Somebody can hear the same song and be like. But I know that this song has meaning for me. And I created it off of that to encourage people to look for messages.

Colette Baron-Reid:

I love that. That's called a Cledon, but there's an actual name. So it's an auditory innocent Oracle that began in the Greek civilization for 1400 years. The Greeks just expected to get a Cledon when they asked the God Apollo for a sign, they would go into the market square and listen.

Krystal Banner:  
Listen. Wow.

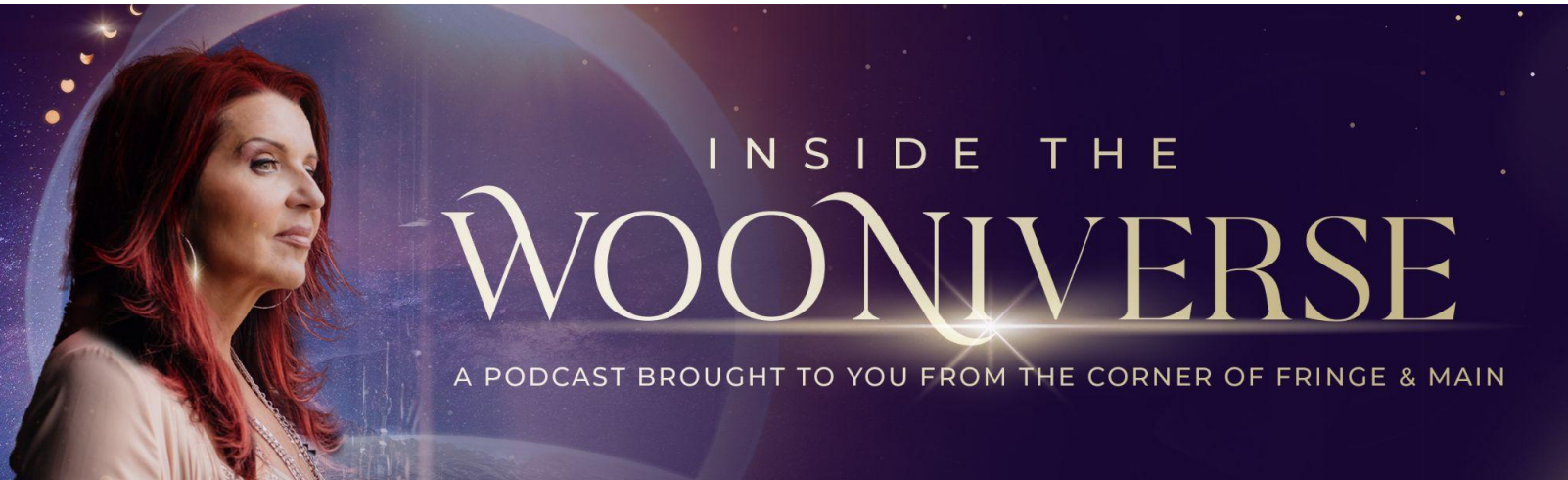
Colette Baron-Reid:

When they had a sense that their hearing would get, or their senses would become more acute and they would hear a voice above the voices. So that's exactly what you did with that.

Krystal Banner:  
Yes.

Colette Baron-Reid:

And that's built into us that knowing that we could hear something.



Krystal Banner:

I have that. And it's the same thing with color. The colors in my deck are very deliberate as well. So if there's a deck and you pull a couple cards that have the same shade of blue, or it's this orange or something, that is deliberate. And I go into these, illustrating these in a very intuitive way. But with the knowing, I want this deck to feel like its own, but still feel like it's a part of the family of my style and to keep people to resonate [inaudible 00:52:46].

Colette Baron-Reid:

Your decks do feel like yours, even though they're very different. You just know they're yours. You absolutely mastered that for sure. 100%. I know it's really interesting too, because I'm doing my own deck, my own art for a deck.

Krystal Banner:

Oh nice. Is this your first time?

Colette Baron-Reid:

It's my very first doing my own art. I've come out of the art closet. And I showed Hay House a few of my paintings. They were like, "You need to do this for a deck." And I'm like, "Really? That's just for me." Anyway. So now I'm doing art. I'm also a water sign and I get grounded through art. So I paint. I paint. My paintings are huge. They're like, I don't know, five feet by four feet. But it's that process of allowing it to tell you. And again, the colors are very distinct. Like what is this? The color it speaks to you. So hopefully, and I won't know until it comes out, people will feel the same way. But I know you've done that with yours.

Krystal Banner:

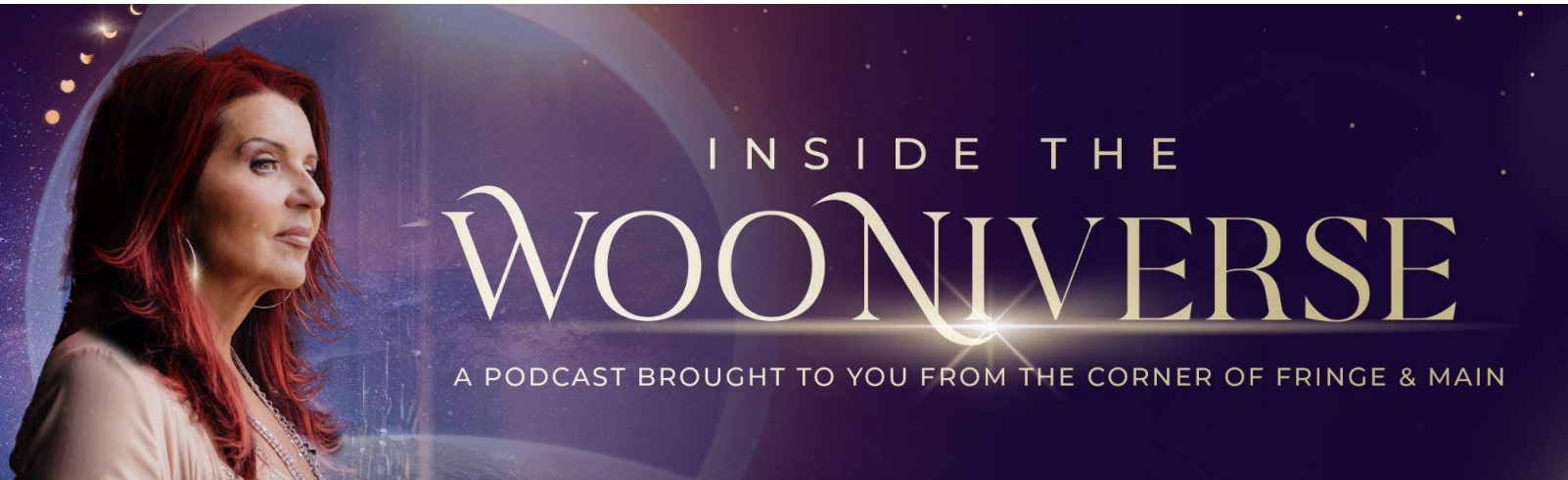
Yes.

Colette Baron-Reid:

Now do you do digital art on top of the art that you paint? Because it's very distinct to your art.

Krystal Banner:

So all my decks currently are digital. So I paint. I've never had a deck where I've incorporated my paintings. I've actually-



Colette Baron-Reid:  
We have to do that.

Krystal Banner:  
Yes. So I put my paintings on the side. But recently I'm actually showing my paintings in New York this weekend. But I just recently dove back into it because there's something about the tangible thing and choosing those colors and I think being digital for a while when I started, it was really from a standpoint of productiveness. So I'm like, "Oh, I have all these ideas, engineering brain. How can we project manage this? Okay." With digital art, we can get things done faster. And before I left my engineering career, I was traveling so much. I'm like, I can't take my paint and my canvas with me [inaudible 00:54:30].

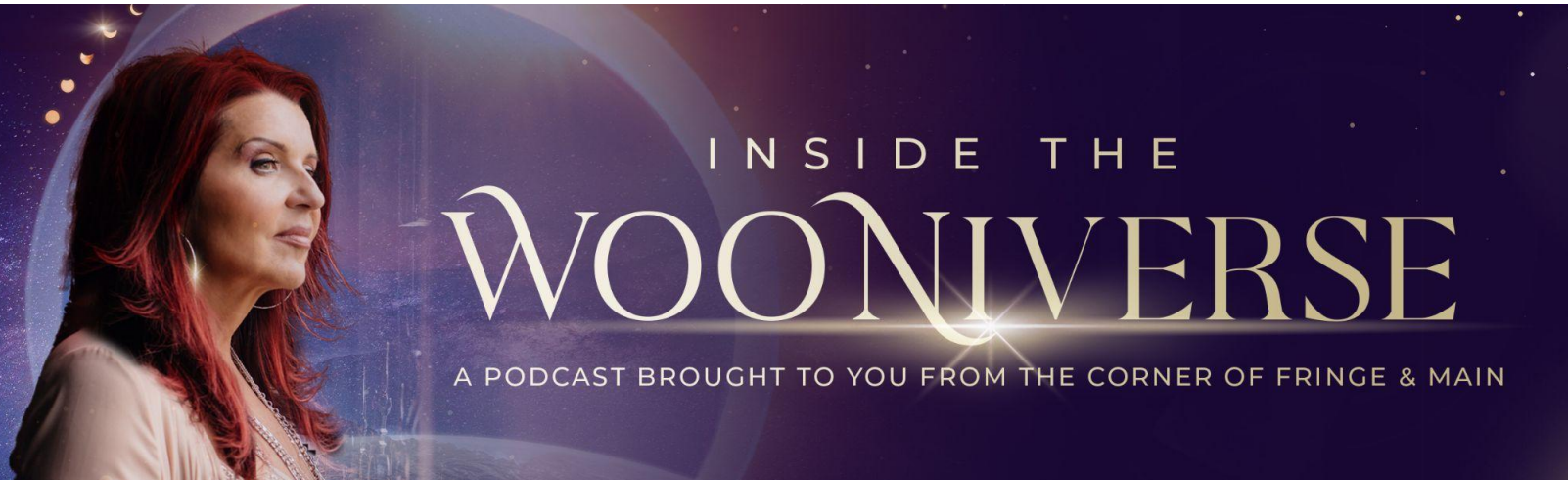
Colette Baron-Reid:  
No, exactly.

Krystal Banner:  
It's not possible. But I can take this iPad and I can draw. So my decks are all digital. But now that I'm incorporating, I'm painting more.

Colette Baron-Reid:  
You have to.

Krystal Banner:  
That's something I'm playing around with and it's been really fun. It's like, all this sequel chakra energy is [inaudible 00:54:48] now where I'm just in this creative, I guess, we're in Pieces season too, but I'm just into this creativity mode and feeling really inspired right now.

Colette Baron-Reid:  
Oh, I can hardly wait to see your paintings. This is going to be so great. So let me ask, do you have any advice for a newbie deck creator? Because there's so many people want to do decks right now. What would be your advice to a person that's brand new who wants to do it? What would you tell them?



Krystal Banner:

I would tell them to be clear on why you want to create it. Some people want to create it just for them. Some people want to sell it. And I say that because defining that will determine how you move forward. So if it's just for you, you don't need to worry about like, "Okay, so if this is to sell, I need to make sure I pay attention to the cost because there's there's money involved in production and to sell this. And do I have the capabilities as an artist or do I need to hire somebody to help me with this?" So all of these things, so understanding what the intent is. And I tell people because I was doing consultations before I got crazy busy. But I was like, understanding the intent before you move forward, allows you to save time, money, all of these things.

And it's okay if you're just creating it for you to test it out and have your own. But when you make that decision, you could be a little more flexible on how you approach art and how you approach the timing of it all. And when do you want to release it? In addition, trust yourself, allow yourself to flow. I think when people get in their head like, "Oh my God, I have to do this." Because I have people telling me like, "I have this idea for Oracle deck. I can't draw." I'm like, "That's okay."

Colette Baron-Reid:

Yeah. You'll find somebody.

Krystal Banner:

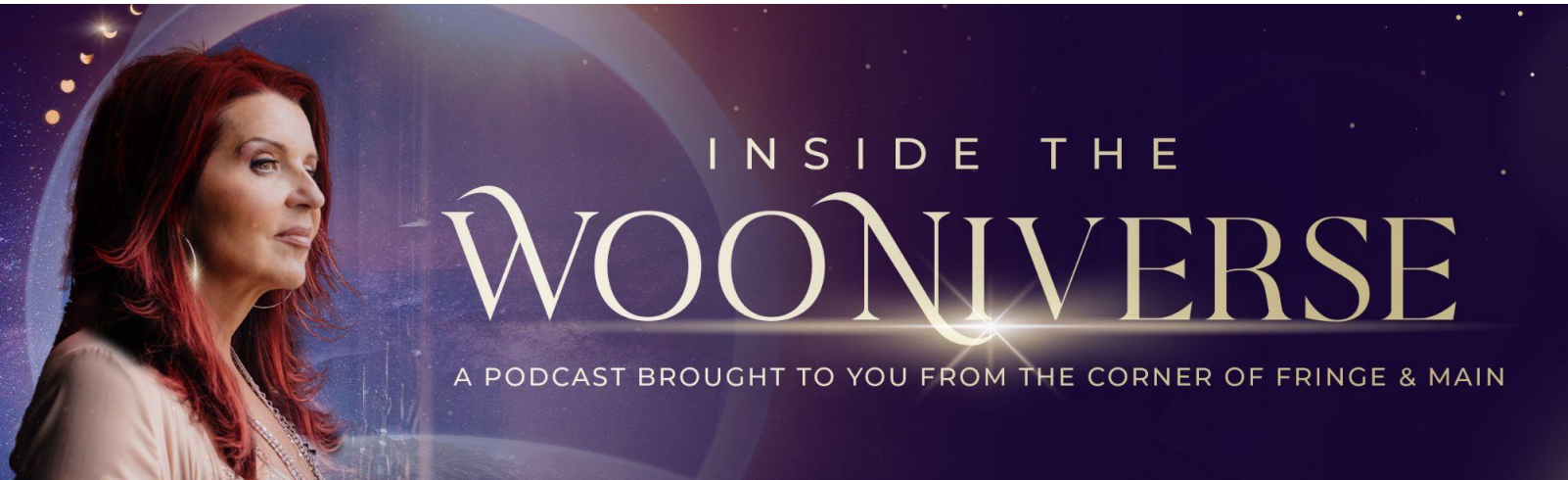
That's not a barrier. You just have to find somebody and make sure that they understand your vision and make sure that you feel comfortable with that, because one of the things that I try to coach people in is, it's something that I understand but personally I don't deal with because I draw my own things. You have to really have somebody that understands the vision. I don't have to explain to somebody where [inaudible 00:56:51].

Colette Baron-Reid:

To yourself. Right.

Krystal Banner:

I can explain to myself. It's in my head.



Colette Baron-Reid:  
Yeah.

Krystal Banner:

When you're working with somebody else, when you explain it and when you see how they interpret it, you have to be comfortable with that. And that's a process. And you want it to reflect your vision and your feeling because the deck is all about that. And the thing about divination that people, I think forget or don't realize, the art is so powerful in a deck. That's how you're interpreting and getting your messages and extracting. It's just beautiful to me because people forget how powerful art is, I think, in our society is very, "Where's the money? Where's the money?" Like work, all these things. The arts are like on the back burner. But I think art is such a powerful tool because it really frames our subconscious in how we view the world and what we see and all of these things. And I think-

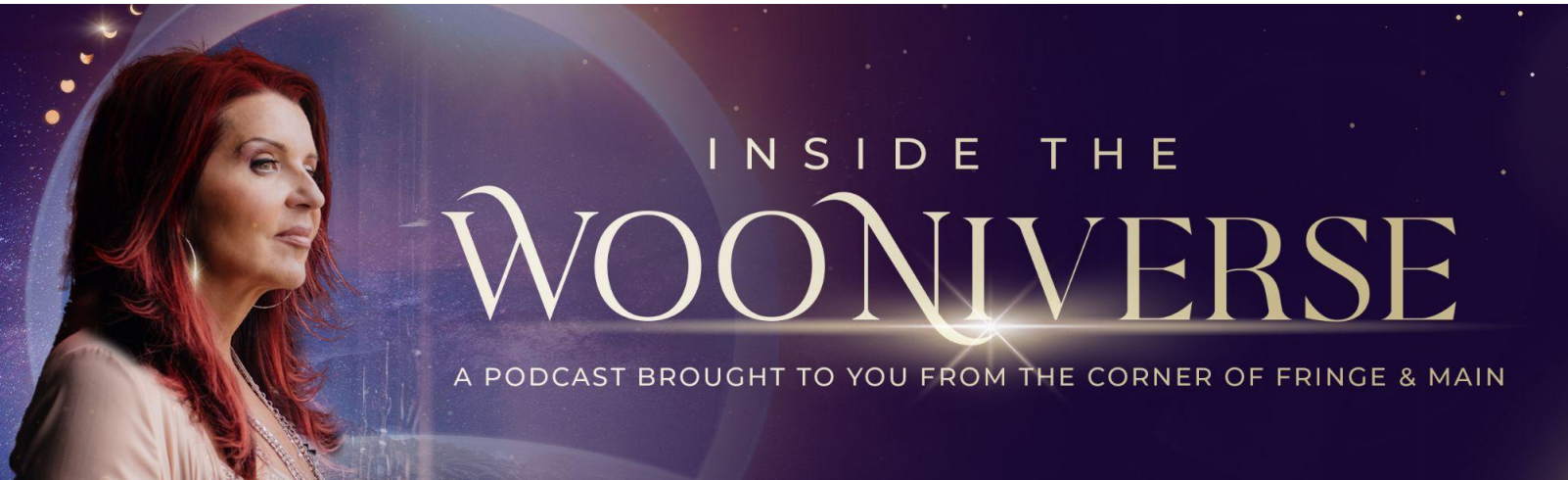
Colette Baron-Reid:  
It's symbolic.

Krystal Banner:

... Was so powerful about the designation is you're able to see how things can represent symbols and what you see, there can be things deeper. So with new deck creators, I think really being in touch with yourself and what you want to create. Have a clear vision on what you want and be able to explain that to somebody if you have to work with somebody. But just trust yourself. Because when I started out, I didn't know what I was doing, but I trusted myself. I trust myself-

Colette Baron-Reid:

I didn't either. I did my first deck with stickers on the back of playing cards because I was like, "I want to make my own." And that became my second opinion deck. But that's how I started. And then it became Wisdom of Avalon. It actually became my very first deck. I know what you're saying to new deck creators too, especially if they need to find an artist. I was very lucky. And you need that synergy, that spiritual synergy between you and your artist.



Krystal Banner:

That's important. And I think when people get an idea, it's like, "I have to rush and get this done." But I would say, make sure it's done right because that's [inaudible 00:58:39].

Colette Baron-Reid:

Take your time.

Krystal Banner:

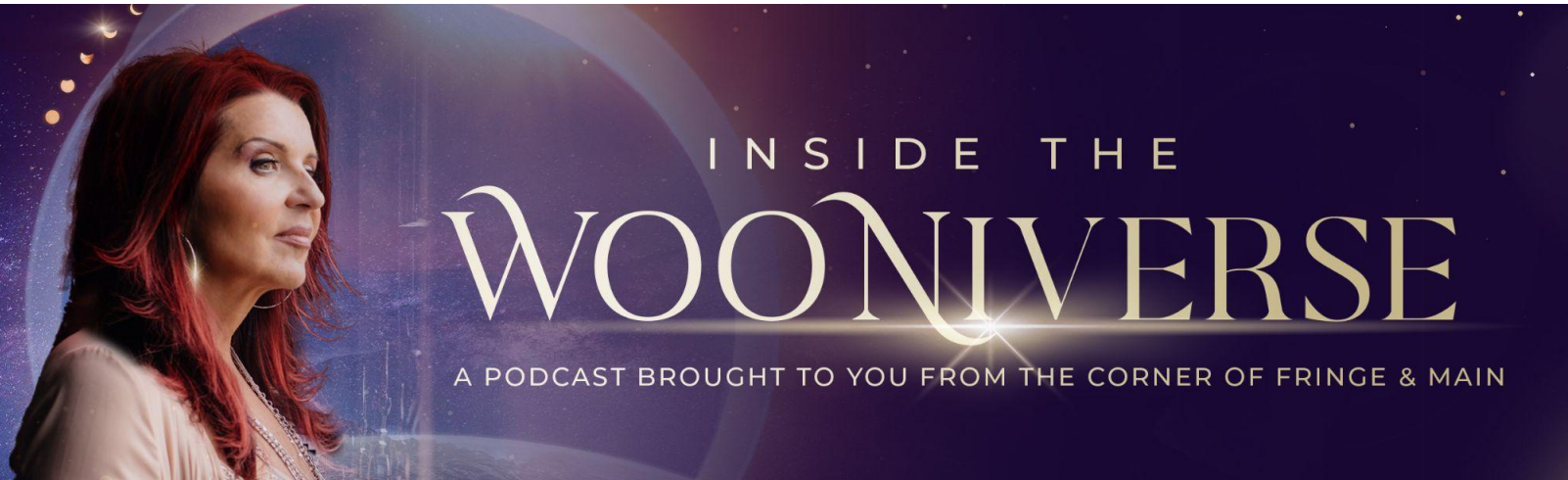
Take your time. There's no time limit. And when I started, there were some days where I was drawing four cards a day and some weeks where I didn't draw anything because it's the inspiration. And I'm very, very passionate about authenticity and people really identifying what works for you and what you resonate with. That's where you get the power. That's where you get the truth. And I think when people use my decks, I pray and hope that they feel that because everything is put there with the intent of like, "This is what I'm feeling. I'm putting my emotions in." And it's a very conscious process of creating. The energy is energy. So that's where people can feel and sense that when they use your product as well.

Colette Baron-Reid:

And I think that goes back to what you said about intent. Intent is everything. Don't copy anybody else's because you saw theirs. The intention is to be a channel. Like use me. Use me as a channel for thy piece and let it be authentic to how I'm feeling. Because if I'm feeling this and I'm expressing this, then there's got to be other people that will feel that too. That's that authentic. Because you can always tell when a deck is mentally created, created through the intellect. Versus through the inspired, the inspiration. Let yourself be inspired like you were. And everybody will feel that from your cards, everybody will.

Krystal Banner:

And I'm glad you said that because when I first started out, I was like, "This is different. I don't know if people are going to get it." But then I was like, "But that's not my problem. This is me. This is who I am. This is how I'm channeling. This is what is coming out for me. And what I resonate with. This is my style." And I was like, "I know it's atypical, but it's very me." And that's where I think people can find their power, even if it's different than what's out there. And when I talk to people, I'm like, "When I started doing what I was doing, it was different. It was very



different." And I was like, "I thought that might turn people off, but that's not something I could even worry about."

Colette Baron-Reid:  
Or control.

Krystal Banner:  
Or control, yes.

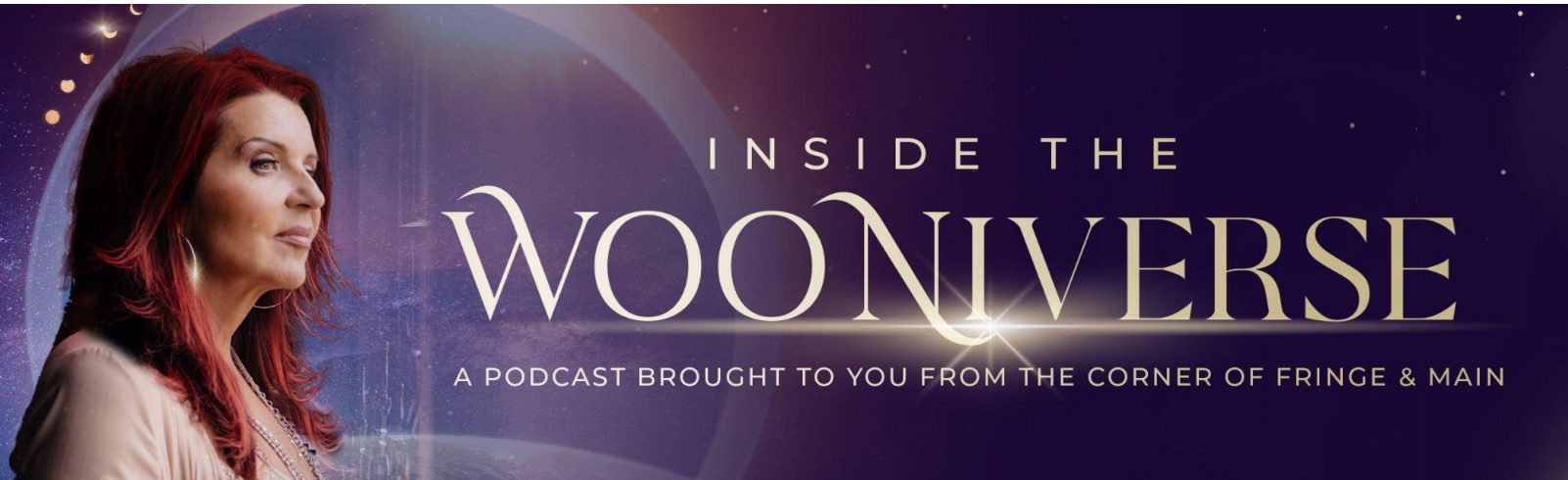
Colette Baron-Reid:  
And of course it did the opposite as we know. It did the exact opposite.

Krystal Banner:  
And I use that as an example for people. Stay true to you, even if it's typical, even if it's different or you feel like it's off kilter or not mainstream because that is what makes you, you. So many people make decks, but nobody makes decks like you can make.

Colette Baron-Reid:  
Like you. Yes. Or you. Don't make it except for your way. Yeah. Your way. Are you working on anything new right now?

Krystal Banner:  
So I have my Oracle deck coming in October and I'm super excited about it. It's called Signs Of The Times Oracle. And what I love about this deck is I'm in my glory of fun and incorporating modern sensibilities, but also, really pushing people to think beyond the everyday symbolism. So I incorporate different things in the deck that people see. So Signs Of The Times, we have these symbols that have become pop culture, like you have the Yin Yang and the peace sign and all of these, the evil eye. And we see these on shirts and all of these things. And I'm calling people to say, when you see that, what's going on with you?

Colette Baron-Reid:  
Right. What do you think it is? What does it mean to you? Because a lot of it's lost its meaning. It's watered down now.



Krystal Banner:

Absolutely, because it's so popular. But I'm challenging people to look at these and think about the message and read that. So when you pull the card, somebody might be like, "Oh, I just saw a peace sign today on somebody's bag." So when you pull that card, there's that synchronicity there. So what is that mean?.

Colette Baron-Reid:

Love this.

Krystal Banner:

What does that mean for you? And even I go as very in your face or very straightforward, like a yield sign. Are there things that you need to slow down? Maybe this requires patience in your life right now and you don't want to slow down, but it might benefit you to take your time with something. So when you see that yield sign, there might be something going on in your life where you could be trying to force it or press it. But there might be a need to slow down.

Colette Baron-Reid:

I love that. And you notice that too, right? When synchronicity is active or when you're in tune with it, you will pay attention to the yield sign. You'll go, "I saw yield sign twice now. I noticed it." I can hardly wait for till this deck. I'm very excited. This is going to do so well.

Krystal Banner:

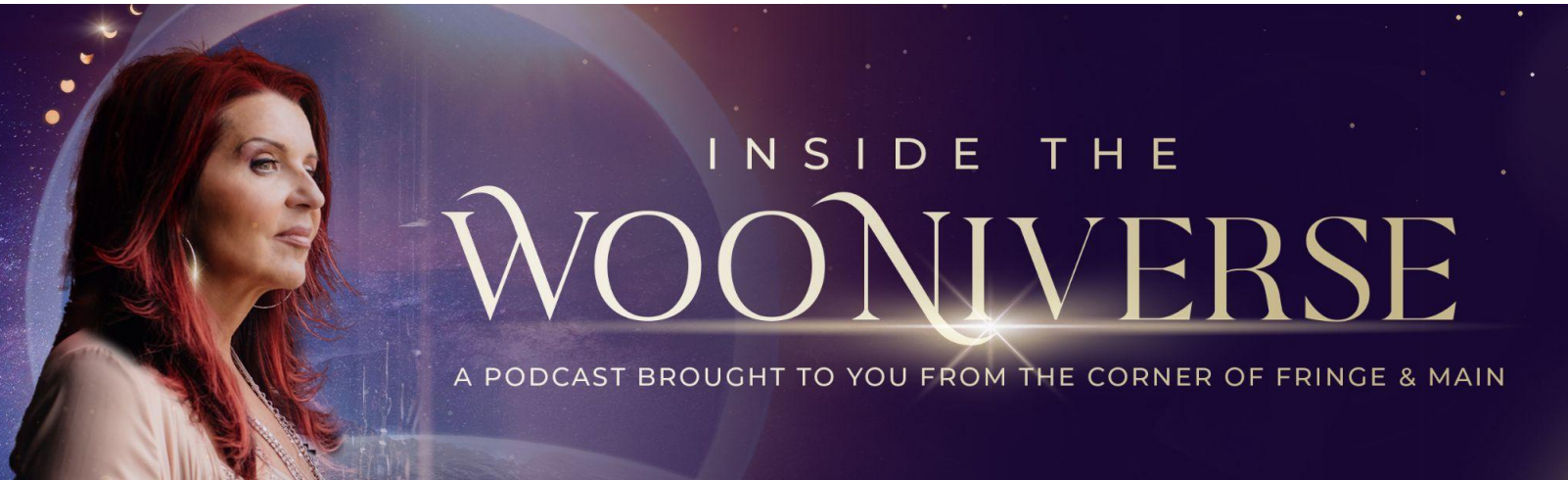
It's so fun. And not just fun, but I think it will really resonate with people. And we have a lot of people who are on the fence because of upbringing or whatever that they're experiencing things or they're scared. Or so it's one of those decks that if you're in the closet or like on the fence.

Colette Baron-Reid:

Right. Lets you come out of the closet.

Krystal Banner:

... Or anything like that, is something that you can start with and relate to and say, "I'm not making this up. There is something I'm experiencing here. I'm willing to go a little deeper because this does speak to me."



Colette Baron-Reid:

So I would love to pull a card with you. I actually would love The Song Oracle.

Krystal Banner:

So this is from Love On The Record Oracle, so.

Colette Baron-Reid:

Okay.

Krystal Banner:

Quick background. I've learned so many lessons through love and it's one of those things where sometimes we think about love just in a romantic sense, but it's so much deeper than that. And it really reflects on a lot of our connections, whether it's family, plutonic, all of these things. And I want people to start thinking about lessons we can learn from love. I called it on the record.

Clearly it's a record, but we're loud and proud. When you say something on the record, you can quote me on this. This is what is. And a lot of things that we experience, we're scared to talk about in fear of being vulnerable or being too mushy or whatever, or putting ourselves out there. And that's one of the things where I feel like healing comes from, speaking about things.

Colette Baron-Reid:

Sharing. Yeah.

Krystal Banner:

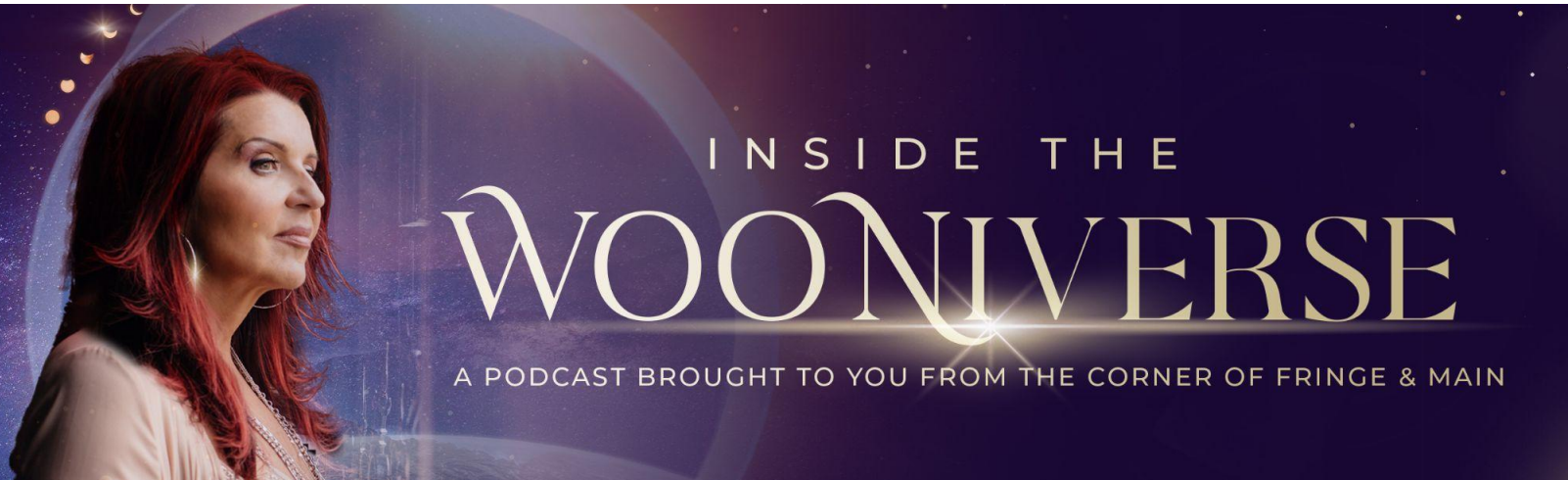
Sharing. And people connecting and all of those things. So I just wanted to share that with you.

Colette Baron-Reid:

So we'll pull the card for everybody. So the question we're going to ask is what do we all need right now to make a better world?

Krystal Banner:

So the card is falling, which represents letting yourself surrender to a honeymoon period, infatuation and/or love. So when I think of this and what's going on in the world and all of these things, allow ourselves to fall into the energy of love, which I believe is a divine connection.



Connecting with people genuinely. Allowing yourself to release barriers. And I think of the Roomy quote, where he says, "Don't think about love in terms of seeking love, but the boundaries that are holding you back from it." And looking at those things and removing that so you can fall into a place of experiencing and connecting on the energy of love, which to me, is without barriers.

And it's so funny, because I'm resonating with this now is I've been working on opening my heart shocker for a while, because after you go through something, there's a period of healing. And a lot of times we put up these barriers to protect ourselves, but they end up holding us back from experiencing connections, divine connections. And divine connections don't always have to be romantic. Connecting with people that like you said, you connected with your artist, and that sounds like a divine connection to me.

Colette Baron-Reid:

It was. Oh, it is. And it is. She's my soul sister.

Krystal Banner:

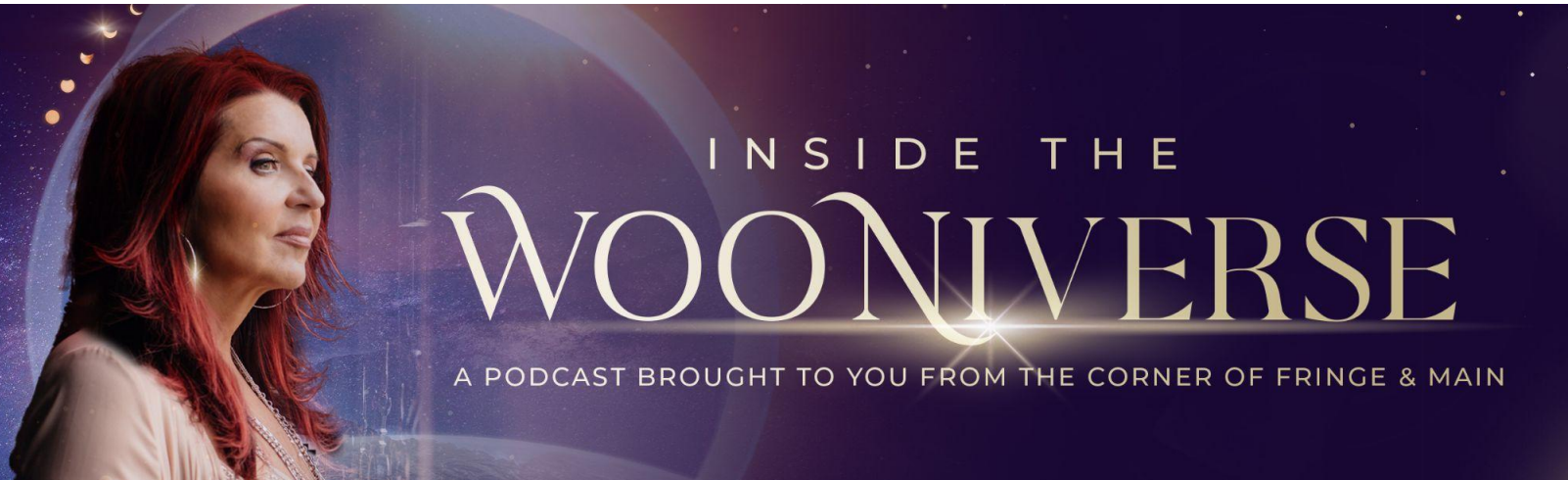
But just think about what you've produced together, what you put out in the world together. And I feel like the world needs that because when you drop that guard, you connect with people on a much deeper level. And what you can put out into the world from that connection, you never know what it's going to turn into. And I think about that all the time with what I've created and the people that I've connected with because my mentor and my job was the one that was like, you should go, I believe in what you're doing. And just having that support and trusting that is almost like having him say that to me. I was like, "Oh." So these connections with people. It might just be somebody telling you, "I believe in you. Do that thing."

Colette Baron-Reid:

Yeah. And isn't it true that right now we all need to fall in love with our humanity again?

Krystal Banner:

Yes.



Colette Baron-Reid:

The best parts. Because when you fall in love, you see the beauty, you don't see the person as other. And I think we've seen how much othering everyone has done and is still doing. And I think this card of yours invites all of us to drop those barriers and-

Krystal Banner:

That's beautiful.

Colette Baron-Reid:

... And to fall in love with our humanity and each other in a way where we don't see through that lens of separation anymore. I'd rather be willing to give up myself and be hurt than holding myself back and seeing you over there and separating to protect myself.

Krystal Banner:

Absolutely. And that analogy is perfect, especially with when you're in love. You are focusing on those things you love. You know that nobody's perfect. But you're choosing to see those beautiful parts of that person that make you feel beautiful or that make you feel seen. So I agree.

Colette Baron-Reid:

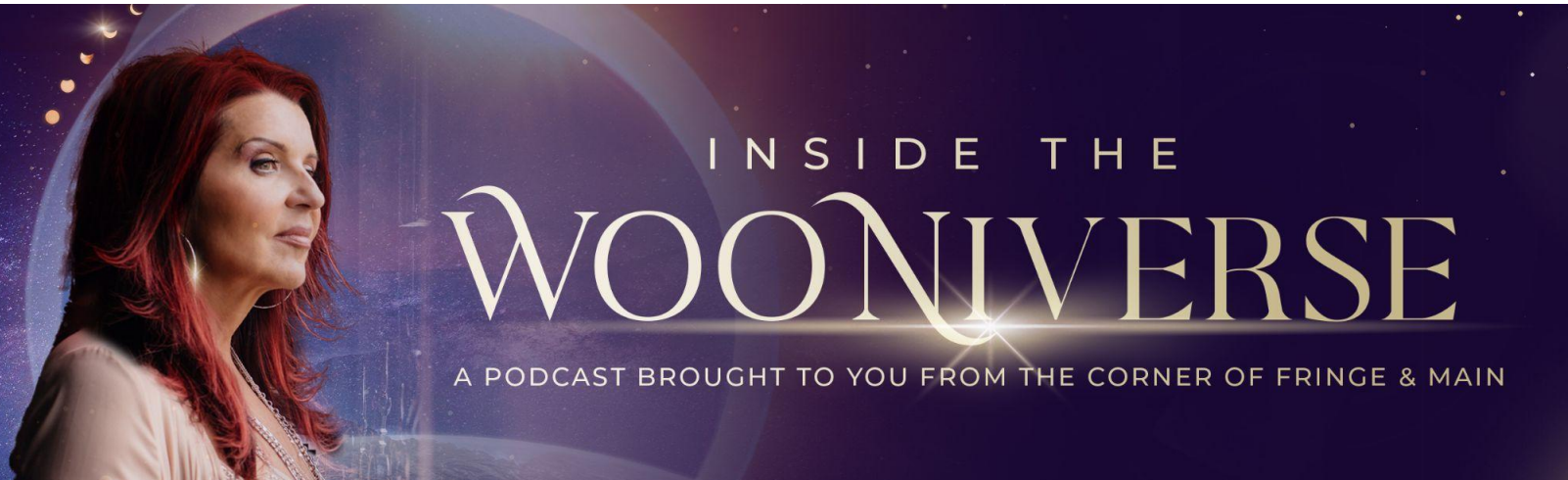
Uh. All right. What a great conversation for more information about Krystal Banner and all her extraordinary and beautiful creations from cards to incense to apparel, ooh, I got to check out your clothes, you can find her at [kaleidadope.com](http://kaleidadope.com). And I'm going to spell that for you all. K-A-L-E-I-D-A-D-O-P-E.com. Whoa. Thank you so much, Krystal. This was great. We have to have coffee on Zoom sometime.

Krystal Banner:

Yes, it was so much fun. Yes, of course. Of course. I'm looking forward to it.

Colette Baron-Reid:

This was awesome. Thank you so much.



Krystal Banner:  
Thank you.

Colette Baron-Reid:

If this episode resonated with you because you're a creative visionary artist or entrepreneur, and you'd like to hear more episodes like this, well, let us know. You can e-mail us at [podcast@Colettebaronreid.com](mailto:podcast@Colettebaronreid.com), or you can always drop a comment on any of my social channels. I'm on Facebook, Instagram, TikTok, and YouTube. Basically, I am everywhere. So thank you so much for joining us today on INSIDE THE WOONIVERSE. Until next time, I'm Colette Baron-Reid. Be well.