

PERUVIAN WHISTLING VESSELS

True Shamanic Instruments

For over two thousand years, different cultures in Peru produced psychoacoustically tuned vessels which induce a shamanic state of consciousness. When conquistadors entered their land they stopped producing their vessels. They did not share the vessel experience with the invaders. For hundreds of years the vessels have remained silent, waiting for this point in history to reawaken.



The B ridding Vessel leaped forward over four hundred years, from an ancient Peruvian culture to ours, to fulfill its destiny through Daniel Stat... Because of its success, these sacred vessels are once again manifesting.

INSTRUMENTS of ENTHEOGENIC SOUND



Recently, Peruvian Whistling Vessels facilitated their own evolutionary shift. Their ability to break consensual trance and awaken consciousness is entering new magnitudes. Vessels being produced now consist of evolved vessels.

Vessels are created by Don Wright

"Music and Miracles"
The New York Times
El Palacio
The Indian Trader
Journal Acoustical Society
of America
www.NewAgeInfo.com

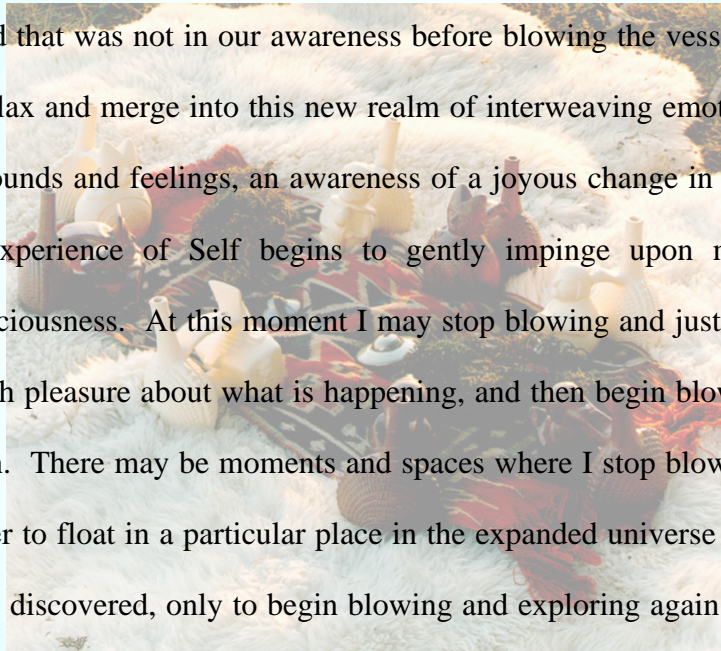
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"Animated Earth"
Assoc. Anthro. Study of
Consciousness Qtrly.
Sacred Earth News
*"Where the Spirits Ride
the Wind"*
New Frontier Magazine
MU Magazine (Japan)

The experience

Although each experience is different, the following description is an attempt at a synthesis of my many personal vessel experiences:

We gather in a small circle, each picking up a vessel. We talk and listen and discuss, and at exactly the right moment in time, begin to blow through the vessel. The transdimensional vibration of each vessel intertwines with that of the others. Almost instantly, an unexplainably recognized realm from some other place and time beyond this life's memory is experienced, an expansion of the world that was not in our awareness before blowing the vessel. As I relax and merge into this new realm of interweaving emotions, sounds and feelings, an awareness of a joyous change in my experience of Self begins to gently impinge upon my consciousness. At this moment I may stop blowing and just laugh with pleasure about what is happening, and then begin blowing again. There may be moments and spaces where I stop blowing in order to float in a particular place in the expanded universe that I have discovered, only to begin blowing and exploring again when to do so is easily just right. Then, after eons and mere moments, each of us knows that it is time to gently stop blowing and return to ordinary space and time. Everyone enjoys remaining silent, experiencing the multi-sensory flow of soft bliss, comfort, and aliveness through their body and being. When the speaking and sharing moment occurs, huge smiles and laughter occur and words that are spoken are spoken softly and happily and with awe.



PERUVIAN WHISTLING VESSELS

INSTRUMENTS of ENTHEOGENIC SOUND



A Brief History

For over two thousand years the vessels were part of generation after generation of Peruvian people. Around 1532AD the makers of Peruvian whistling vessels were conquered by the Spanish. Corresponding to this date the vessels effectively ceased to actively exist! We can be relatively sure of this because the Spanish conquerors, who kept detailed and copious notes of those conquered people, did not once mention the vessels. What is just as mysterious is that the Peruvians, themselves, never depicted or left any decipherable record of the vessels or their use.

Peruvian whistling vessels were obviously not merely musical or ceramic utilitarian or decorative instruments. They were, with great skill, tuned (I believe utilizing synesthesia to tune the *effect*, rather than musical tone) around the primary frequency of the culture, a primary frequency which evolved through time, becoming higher with each new culture. The frequencies at which they were tuned is in the amplitude/frequency range that we have only recently discovered produces an auditory illusion of being 15% louder than the true amplitude. When an individual died, his or her whistling vessel was such an intimate, personal artifact that it was not passed on to the family, but instead taken to the grave to accompany the person into eternity.

(It is interesting to me to observe that during present day Peruvian ceremonies, Peruvians continue to wear small empty bottles tied around their neck. Bottles which they repeatedly blow across to produce the sound of a whistle. Unfortunately, the small glass bottle will not open the portal to the shamanic realm accessed by their ancient ancestors with Peruvian whistling vessels.)

Peruvian Whistling vessels today



INSTRUMENTS of ENTHEOGENIC SOUND

On April 27, 1972, Peruvian whistling vessels reawakened through a person named Daniel Statnekov. Daniel, a prosperous east coast businessman, purchased a vessel at an estate auction because of its antiquity. He happened to serendipitously blow through it in his study one day and the resulting experience changed his life. His story can be read in “Animated Earth”, Berkeley: North Atlantic Books, 1987. After he apprenticed me to make the vessels in 1980, he passed on to me molds, sacred clay, and vessel making tools. I continue to produce the vessels today.

The vessels recently experienced a rapid evolution in their effect and appearance. While writing an article for New Frontier Magazine, I suddenly began to have profound insights into how the vessels should be altered in their tuning and construction. I realized that my previous method of precision constructing and tuning the vessels had frozen them into the evolutionary level of one of the last cultures (Chimu) to make them. Vessel frequencies had changed through time as one culture replaced another among the original vessel makers. The new insights enabled me to allow the vessels to once again freely evolve to be in harmony with the present. My new approach to producing the vessels involves distortion of the resonators, intuitive irregular incision of resonator apertures, and tuning them while in a self-induced synesthesia perceiving state. Their appearance has evolved through being intimately carved in places which were formerly left uncarved, meticulous burnishing with a small stone, and utilization of copal, a resin sacred to South America, and Frankincense, a sacred resin of the Middle East, in a final burnishing.

This evolution has resulted in the vessels producing a deeply profound subjective as well as objective experience as opposed to a predominately objective experience. The time required to profoundly experience the expanded/altered state has changed from around 30 minutes to only 2 or 3 minutes. *The experience is much more entheogenic in nature.* It now appears to be *cumulative* in that a person becomes more sensitive and responsive to the effect. The experience now seems to also have residual effects of subtly *sensitizing* a person’s perception of colors, sounds (music), and the emotional states of others.

(The New Frontier Magazine article can be found in the July ‘95 issue and on the web at: <http://www.newfrontier.com/1/peru795.htm>)
More recent information can be found in the interview (although since the interview the vessels have continued to evolve), conducted by Richard Rogers for DEL, New Age Info Net at: <http://www.newageinfo.com/articles/intervie/donwri.htm>

PERUVIAN WHISTLING VESSELS

Tomorrow



Shortly after the article in New Frontier was on the stands, I was contacted by a woman researcher who had been studying the Q'ero culture of Peru. She informed me that the Q'ero are believed to be descendants of a group of Peruvian priests that had escaped the Spanish conquerors in 1532, the same time period that Peruvian whistling vessels became dormant. These priests hid in a secluded area 17,000 feet in the mountains, creating a community. They successfully remained isolated from the rest of civilization for almost five centuries. Recently, their prophecies directed them to once again connect with the rest of humanity. Because of this isolation and freedom from outside cultural contamination, I desired to return the vessel knowledge to them, hoping that they might eventually shed light upon the original purpose of the vessels.

A month or so after this contact by the woman, I received a telephone call from a friend that had become associated with a foundation whose charter was to assist in the preservation of cultural traditions of indigenous peoples. He had informed them about the vessels and they were interested in assisting me in realizing my dream of returning the vessel tradition to the Peruvian people. This resulted in my contact with the son of the anthropologist who was the first contact with the Q'ero. The son, Juan Nunez del Prado, is also an anthropologist who has lived two decades with the Q'ero people and is a Q'ero priest of the highest currently existing level. Juan facilitated my meeting with the elders of the Q'ero Nation to present the vessels. During this meeting I insured that the Q'ero people understood the vessel effect and gifted them a set of vessels. More recently I accepted an invitation from Don Agustin Rivas Vasquez, an ayahuasquero shaman of the Upper Amazon. I also gifted him with a vessel set during this visit to Peru. This return of the vessels is fulfilling a trust that I intuitively experience being placed with me, through Daniel, in my role with the vessels. I intend to continue to share the vessels with other indigenous peoples of Peru in the hope that each will once again begin making vessels, utilizing their own medium, symbology, and styles.

IN SUMMARY

1972 - Daniel blows through the spout of a vessel, and the veil behind which they were hiding parts.

1980 - I experience the invisible black panther, and within hours the vessel doorway opens for me for the first time. By the end of the year I become Daniel's apprentice, and Daniel, believing his work with the vessels has ended, passes the molds, tools, and sacred clay to me.

1980 - 1995 I produce sets of seven vessels as I was taught by Daniel, deviating from his teaching only by carving a Sanskrit Ohm internally next to the heart. Now the air had to pass through the Ohm as well as the heart before producing the vessel vibration.

1995 - After 15 years of no change, I suddenly begin to realize insight after insight about how to allow the vessels to change, thereby profoundly changing their effect from primarily an external objective experience to an internal subjective one, to an experience reminiscent only to that of ingesting a visionary plant.

1996 - I take my first apprentice, Nancy C. As new insights occur and my skill in applying the new procedures increases, the vessels continue to evolve!

1997- The vessels return to the Q'ero of Peru

1999- Vessels are presented to Don Agustin in the Upper Amazon

PERUVIAN WHISTLING VESSELS

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Subject:

Date:

Wed, 11 Dec 96 17:58:00 PST From:

To:

Don <donwri@entheosound.com>

Read on if you have time for feedback, such as it is:

Sunday was possibly MORE interesting than my first attempt at vessel-blowing. Yes, there was a different group dynamic, and yes, my own brain was in an analytical mode (meaning I spent more time experimenting with technique than I did just “being in the moment”), but by learning to find a sort of ‘sweet spot,’ I glimpsed, this time, more of the potential for expansion into wider worlds. (My hat is off to you for managing to put some of this experience into words - I’m finding it difficult!)

See if this conveys an image to you: When I meditate, I reach a point where my mind starts to still. I know I’m there when I see a blue circle around the region of the third eye. (The teacher who initiated me into Kriya Yoga called that blue spot the “eye of god.”) For me, the spot is the start of contacting my inner core and expanding the core so that ‘my molecules’ blend into the universe at large. When whistling on Sunday, I had the sense of ‘going through’ that blue spot into a wider world beyond. That is, instead of my consciousness looking from the inner core to the blue spot as a hole in the space surrounding me, my entire consciousness zoomed through that hole into a sort of golden space. I got surprised and returned ‘home’ all too soon!

EMAIL questions with my responses:

- > We also have a couple of questions which pertain to the use of the vessels
- > that will help us determine the number of vessels to order:

- > * You described in the interview that the experience peaks with 8 vessels
- > and yet you suggest on the order form that 12 vessels are better for groups
- > of 20+. This is confusing for us. Why should we have 12 vessels for the
- > large groups?
- > * We sometimes work with groups of 20+ and sometimes less than 10. Is it
- > possible to only use only a portion of the set, for instance 5 vessels, for
- > a session where the remaining vessels of the set are not used?
- > * How do the vessels react if they are separated, i.e. if we were to lend 4
- > vessels to a colleague for a time?

The ideal way to use the vessels is to have only the persons blowing the vessels present, and to not have more than eight persons/vessels. The reason for this is that as you blow the vessel, you begin to experience the existence of and being in an environment that is separate from our "normal" world. This new environment is rich in new experiences and does not need or include intellectual/verbal description or explanation. If there are people waiting to "take their turn" at blowing, the person blowing the vessel most often is distracted from the "vessel" realm by the awareness of the responsibility to "mark time" and by splitting awareness with the concern about the other person getting a chance to blow. An analogy might be that of trying to have an intimate, loving conversation with your lover by telephone at a phone booth with someone impatiently waiting to use the phone.

More than eight vessels playing at once is overwhelming in sensory intake if they are blown in close proximity and in the person/vessel manner. The experience can become chaotic. Any number less than eight and more than three used in the above manner is wonderful.

Another way of using the vessels would be with many more people than the eight or less. This way will not be the same as the "private" experience, but will provide a profound and uniquely new experience for the participants. In this situation, the vessels are dispersed among the crowd with instructions such as (I give this as a concept, not THE instruction) "Place the spout of the vessel between your lips and blow through the vessel. The whistle is built in. Don't blow too hard or too soft, but just let your breath pour through the vessel freely without pushing or holding back. When you have blown for a few moments and experience the difference between blowing and not blowing, pass the vessel to a neighbor. You will NOT experience what happens in a private session, but you will get a real clue as to what it could be like."

With 20 or more in the room or space, 12 vessels would provide a better shared "scattered vessel" experience. A 12 vessel set will form three sets of 4 which would be better to use in three "private" groups of 4 when there are twelve people, than would the "scattered" set of eight or twelve. My experience is that 4 vessels are much more profound than a

group of three. Two vessels provide again a different experience, but can result in an experience of intimacy or "closeness in spirit" of the two blowers. Any number of vessels can be used (not exceeding eight) in the "private" manner with interesting and appropriate results.

- > * What is the effect on the people of the group who are waiting to play,
- > i.e. they are waiting for their turn?

If a person is, say 5 feet outside a vessel circle, the sound will be similar to a smoke alarm and annoying. If the person is closer to or in the circle, many new and amazing phenomena will be experienced. The difference between being a listener and being a blower, however, is instantly understood as soon as you blow a vessel when other vessels are sounding. As soon as you blow on the vessel, you "PLUG IN" to the alternate realm of experience. When you reach the end of your breath and stop blowing to take another breathe, you "unplug". It is "like?" an experience of shifting from one realm to another (i.e. the vessel realm and our consensual waking realm).

- > * One last question to payment. How can we get the payment to you? I know
- > that with international checks there is generally a large service charge.
- > Do you accept credit cards? What would the alternatives be for you?

Western Union is the fastest way to send money internationally. Next I would prefer some form of international check in U.S. Dollars (traveler's checks, etc., only because I have problems with my bank when I try to deposit foreign instruments. Another possibility would be an inter-bank transfer. That has worked for me in the past from Europe. If this would be better for you, let me know and I will send you the electronic bank address info.

If you have any further questions or would like to discuss them more, please contact me.
donw

SACRED CIRCLES OF SOUND
THE MYSTERIOUS PERUVIAN WHISTLING VESSELS

by Aida Hinojosa

Mysterious, penetrating and deep, the sacred sound swirls through the double-chambered clay vessel and pierces the brain area between my ears. In a nanosecond my brain matter flies into activation responding to the sound, vibrating with my own breath that produced the sound in the vessel. As the whistling continues, the sound intensifies into waves of vibration. It is cosmic, universal; I'm out in space. If others are present in the Circle, our combined sounds inter-mix and web together becoming infinitely complex. It is not music, but pure sound. Sound that bridges other dimensions, perhaps reaching Universal Mind, perhaps reaching into the inner confines of our own minds. At some point the "confine" breaks and the mind goes free.

Like so many of my fellow practitioners in the Sacred, I have been working with Sound as an inter-dimensional bridge. I have used my voice, drums, rattles to create receptive mind states, but not until I experienced the mysterious vessels did something equally mysterious leap forward in me—a shift in my assemblage point, a shift from linear state to circular in no time at all.

I experienced my first vessel in 1993 when a flautist friend from Santa Fe brought two, and we blew them in my lodge one night. The sound penetrated my brain immediately, transporting me beyond ordinary reality. Charged with enthusiasm, I asked where I might obtain at least one.

"These are hard to get," she said. "I made my own with the help of a friend who had the molds, but he no longer makes them."

It had taken her a year of painstaking work to make hers, so the possibility for me was practically nil. Still, I prayed to the Creator for at least one vessel to help me in my lodge work.

In 1995 I stumbled across a Web page put out by Don Wright of La Selva Beach, California, taking orders for sets of eight Peruvian Whistling Vessels. I called him, set up a meeting where we played some and, convinced, I ordered a set. After a considerable wait, for Don had many orders before me, I finally received them, little Peruvian gods in a box. Beautifully constructed and burnished, the vessels have become beautiful allies helping my clients and me to link up with divine vibration.

Through this vibration, the ancient Peruvians used them to access higher worlds. When invaded by Spain in 1532, the Peruvians hid them, keeping them secret for centuries to come. Later, archaeologists were hard-pressed to define their purpose as the vessels ended up in museums described as water bottles. It was Daniel Statnekov who rediscovered them in 1972, wrote about them, and Don Wright who began making them from molds in 1980. (408) 688-7301.

If you wish to set up a SACRED CIRCLE OF SOUND in your area with the vessels, call me at (916) 926-5752. I also have four workshops scheduled in Mount Shasta this summer which will utilize the vessels.

NEW this summer: The Art of Curanderismo

"Curanderismo is the ancient healing practice
of retrieving and restoring the soul to a
dis-eased individual and regaining
Balance of Body, Mind, and Spirit."

Email: angel@snowcrest.net

Subject:

Re: Vessel experiences

Date: Fri, 6 Dec 1996 19:05:13 +0100 (MET)

From:

tor.paulsen@login.eunet.no (Tor Paulsen)

To:

Don Wright <donwri@entheosound.com>

Don:

It's time to sum up some of the experiences so far!

I have had several sessions, varying from one-vessel sessions to 2-vessel, 3-vessel, 4-vessel and 8-vessel circles.

Regardless, it's a very stimulating experience. It seemingly changes the vibratory structure of the brain or brain functions. This affects the sensory perceptions, making them more acute, focused and sensitive. There is a general awakening, so to speak. One's awareness is centered and focused, yet, everything is perceived from a somewhat changed viewpoint. The experience itself is very much a question of 'tuning in' and 'letting go'. The best way is to stay acutely aware of the subtle differences of the sounds produced, i.e. the pitch and the overtones produced at specific levels (or stations as mentioned by you). I often like to control the breath to the extent that I can slide back and forth on the border of these 'stations'. These stations are intuitively perceived as the most 'rich' and 'stimulating' levels. Further, these stations seem to be the ones with the highest brain stimulating effect during a single-vessel session. Further, I always experience a drastic stimulation of my own inner experience of the Sound Current, the Shabda, after a vessel session. In some cases the Shabda stays energized for 12-24 hours after the session. To me, this is quite unique. Our first 8-vessel session was a very beautiful, soft and stimulating experience for all those involved. Everyone was in some way affected by the merging of the sounds. One heard a variety of other sounds, like the wind, the ocean waves, birds and melodies. Another had a deep inner experience which involved an inner vision of going through a ravine, which was perceived as a portal of initiation. Another had a 'floating' sensation, which later turned into a feeling of floating out in space within a big glass bulb. Many intuitively felt that the vessels had been constructed in a way to 'direct' the sound stream directly towards the third eye and the center of the brain. Everybody enjoyed the fluttering sounds produced by the interaction of the vessels. This is really one of the most stimulating experiences when several vessels are played together. After such a session, it's very hard to speak. Silence feels more appropriate for a while.

There is no doubt that the vessels awaken something within those who are open. They intuitively feel that there is some secret hidden deeply within the vessels.

In a book by Paul Twitchell I came across an interesting passage indicating the advanced use of sound in earlier times: "During the early civilizations, including those of Lemuria, commonly known as Mu, the Atlantis and the Inca empires, including those which were far in the past beyond these, the influence of the initiates used sound to build the beautiful and wonder-inspiring forms."

I expect to place a new order for vessels in the near future. At least 12 vessels, perhaps more, i.e. 4 + 4 + 4 sets. Those who are interested are very serious people, and are deeply involved in the science of sound. I'm sure you already have heard from my friend xxxxxx. An American friend of mine, now living in Canada, named xxxxx, also wanted to contact you via the e-mail.

It seems likely that we will be keeping you busy for a while!

Regards Tor

Subject:

Re: THE BLUE BIRD AND THE WIND

Date:

Sun, 2 Mar 1997 22:33:31 +0100 (MET)

From:

tor.paulsen@login.eunet.no (Tor Paulsen)

To:

Don Wright <donwri@entheosound.com>

>Tor Paulsen wrote:

>>

>> Dear Don:

>> At the last vessel circle two of my friends and my wife participated. We had >> a wonderful session. I have found that it's always very uplifting and >> inspiring to blow the vessels first, then moving into a session of >> didgeridoo playing, combined with drumming (in this case a Sami shamanic >> drum) and overtone chanting. The vessel session opens up to a heightened >> sensitivity. After a while we take up the vessels again for a new round. >> A couple of days after, one of the participants told me that he had had the >> following dream on the night after the session:

>> He experienced that a luminous, blue bird landed on the top of his head. He >> clearly heard the low-frequency sounds of its wings (similar to the >> difference tone of the vessels). The blue light emanating from the bird has >> a glowing quality, and he could feel how it gradually opened up his crown >> chakra.

>> Tor

>

>Tor - You are discovering >things I have experienced but found difficult to explain. Several months >ago this occurred:

>

>I belong to a mens group that meets on the beach the night of every full >moon. We build a fire, pass a talking stick, and then just drum until 1 >or 2 in the morning. One meeting night we just began to arrive at the >beach when it started to rain. I live beside the beach so we decided to >walk to my place. The members of the group are almost all professionals >(M.D's, ATTY, etc.) and not exactly what you would call spiritual >seekers! After everyone arrived, one person who had heard about the >vessels asked me if I would show them to the group. We blew them for a >few minutes and stopped. They started asking me questions about them and >then we blew them again for a few minutes. When we stopped this time >everyone was silent (highly unusual for this group!) for several >minutes when someone picked up his drum and began drumming. Everyone >began to join in the drumming. After drumming for what might have been >ten or fifteen minutes, we all stopped at the same time. I was just >about to say something when a powerful "wind" of bliss roared up from >below, through us and the room, continuing upward. This "wind was so >powerful that I couldn't move my body. As I experienced the bliss I >forced myself to move my eyes around the room to check the others. They >were smiling, eyes closed, some with their face turned upward in >direction the wind was blowing. I don't know how long this lasted, but >after awhile the wind suddenly shifted to the center of our circle and >then ceased. We were all silent for about a minute, when one person >said "Damn! What happened?" Another said "Whoa! I can hardly stand >up! What was that?", etc. etc. We only talked about it >briefly (it was hard to talk) when people started to leave. The next >day I called several of the participants and ONLY ONE remembered, and >then ONLY after I recounted step by step what had occurred at my place. >When he remembered, he was very excited.

>

Thanks for your interesting feedback!

I found your experience with the wind quite fascinating. It's quite obvious from my own experiences that the vessels cause a swift shift of awareness. For some people it is hardly recognizable, for others it means a difference in sensitivity, heightened awareness, and feeling of balance. Even though the experience of blowing the vessels is very stimulating, often giving room for a "spacy" and "floating" feeling, I have come to appreciate more and more the changed state of awareness following in the wake of the blowing session. The challenge lies in being highly observant and sensitive to the energies being present. The conscious mind often immediately make an effort towards sealing the crack that has opened up due to the vessels, simply because this is what the mind has been told to do. It makes us close off, forget, deny etc.

During some sessions the crack remains open for a longer time, allowing more spiritual energy to flow in and manifest. These are among the most precious moments. Perhaps the vessels today serve as one way of opening the consciousness to higher levels of awareness, making it possible for the individual gradually to learn how to "dance to the rhythm of life".....

Last Thursday five of us had a new vessel circle. We had been invited to the home of a musician and music lover. XXXXX, who is a dedicated and accomplished digeridoo player, is the owner of 2 of the 8 vessels presently in Norway. He is in possession of a very sensitive microphone as well as a DAT-recorder. For the sake of curiosity, we recorded a session, and played it later on his sophisticated sound system. To our amazement, the recording had picked up the low-frequent difference tones. Interestingly, though, the subjective experience of the difference tones took place inside the head and alternated between the right and left ear, although the physical sound came out of the loudspeakers and the recording was in mono.

When spring arrives, we will be looking forward to bringing the vessels into Mother nature and blow them in a beautiful setting. In April we have been invited to play the vessels in a Sound Chamber built in the country side, about one hour outside Oslo. This sound chamber was built by the followers of the Native Indian Beautiful Painted Arrow.

The idea of creating a web page for sharing experiences is very good. It will create a greater awareness and serve as a guide post for interested people. I strongly support the idea. A chat group would be stimulating, too...

I have been in touch with Denis after his return to Geneva. I understand that he had a very stimulating experience while in California. It is good to be able to keep in touch with him.

While we talked on the phone in October last year, you mentioned about your plans to go to Peru, in order to bring back the vessels to where they originated. This sounds like a very important step! It completes the circle.

Greetings

Tor

PERUVIAN WHISTLING VESSELS

ENTHEOGENIC INSTRUMENTS

How to order a set

Vessels are offered in sets of four, eight, and twelve

My experience indicates that four vessels are the minimum that can induce the full vessel experience. A set of eight is the maximum number comfortable to experience in a close circle. A set of twelve is best used scattered among a larger number of people in a large room or space or when divided into smaller sets. Each set is tuned to interact together and with vessels in that particular set. A set of four is tuned “wider” in frequency than a set of eight. A set of twelve has vessels tuned much closer than a set of four. For this reason, sets cannot advantageously be combined. Two sets of four do not equal a set of eight and may, in fact, interfere with each other.

Sets are priced as follows:

4 Vessel Set	\$900.00
8 Vessel Set	1600.00
12 Vessel Set	2400.00

\$50 additional is charged for packing, shipping, and insurance unless vessels are picked up here or deliverable by me. International shipping and fees will be additional.

Upon receipt of half of the purchase price, your place is secured on the waiting list for vessels. Wait time depends upon the number of orders already waiting and my personal schedule. The balance of payment plus shipping if any would be due when the vessels are ready to ship.

Although not necessary, you may provide me with any substance which is sacred or special to you for me to include in the clay of your vessels. Again, please be free to discuss any of this with me if you desire. Thank you for your interest!