

The Story of the Pipe and its Drawing

In the beginning of 2003 it was clear that I would complete my initiation to teach Stage 1 of Frequencies of Brilliance in April. The plan was to teach my first Stage 1 in Israel in May. People were waiting for the program to be given in Hebrew and I was excited.

I needed to find a crystal and a pipe and program them for their roles in the teaching. I trusted that I would find the right crystal, yet I had no idea how to find “my pipe”.

In February 2003 I was assisting Christine in few programs in Brussels. While sitting in formations, “my pipe” would present itself to me, first in vague lines and then in visions that became clearer and clearer. Still I had no idea how these visions would manifest.

In that circle, opposite me, Sylvia Dawkins was sitting, a dear friend and a very special puppet artist who creates and carves her own puppets.

One morning, during a short break, I found myself going straight to her, saying: “Sylvia, if you wish to make me a pipe – please do”. Both Sylvia and I were surprised... My experience was of the words coming out of my mouth on their own. Sylvia was surprised as she has never created sacred objects before, yet felt the push to say “yes” in spite of the short time and the much she would have to learn about pipe making.

Things rolled very fast. Another dear friend, Anne Westfall, a special healer and Shaman woman, was sitting in that circle with us. Anne immediately volunteered to help and support Sylvia in any way she could. When Anne mentioned the tradition of incorporating hair of the one who would be ‘the pipe carrier’, into the pipe itself, another participant – Ushi, an artist and special hair stylist – immediately volunteered to be the one who would cut my hair... and so the process of making the pipe was about to begin.

Anne gave me a special piece of jewelry that she made long time before, in her days as a jeweler. The next day, when I wore it, it became clear that the piece had to go to the pipe. How – I had no idea. Sylvia expressed her reluctance and Anne was a bit puzzled, yet the message was clear to me – that special piece of jewelry needed to be a part of the pipe.

Here is Anne story as she recall it:

Before I went to Brussels for the FOB program, I asked the sacred objects in my stewardship " who wants to come on a trip across the sea?" A few sacred stones, a silver pendant of ruby and moonstone I had designed 20 years before and a special blue silk scarf found in Thailand while there on a sacred quest all asked to come along.

During the program I got a dream of Arna wearing the pendant...I was told the ruby was for support of birthing and nurturing the work Arna was bringing forth and the moonstone was for support of her dreams, the dreaming into being of her person, her love, her work. And so I of course gave this to Arna.

She told me the next day that the jewelry must go to the pipe. This confused me, because I had seen Arna wearing the piece, and I have never seen a pipe with it's own jewelry! However, once Sylvia and Spirit created the pipe, I understood. If you have had the pleasure of knowing Arna, you would immediately see that gems and jewelry love to be with her, and so her pipe must have jewel energy also!

Once Arna spoke to me of the pipe, I offered to help her and Sylvia as much as I could. There is a ceremony my people have where a small piece of the hair of the person is placed with the sacred object while it is being created and this begins the process of the creation of it. It was a gift to sing my native Iroquois songs while Ushi cut Arna's hair that night, and my blue scarf asked to be the container for the hair, so it became many pieces of silk that were shared with Arna and others involved with the making of the pipe.

In talking with Sylvia about different pipe materials, we discussed bone as a bowl for the pipe and different woods for the stem. Sylvia is a gifted carver of wood puppets and knew this would be a challenge to learn all about pipes in such a short time, but she was willing to do it. I admired her for this trusting. The bowl of the pipe of Christine was made of bone, and I thought it must be an elk bone, an antler, from the shape and size of it. I felt that the bone must be a superior transmitter of energy and that this felt right for Arna, also. So, I volunteered to find elk antlers and send them to Sylvia as soon as I could.

Once back in Minnesota, I searched everywhere for the pieces of Elk antler from my contacts in Minnesota. No one had any. (They all reminded me that elk don't live here.) I called Indian friends in Colorado who hunted elk.....*they* did not have any. Someone suggested I try to get a moose antler, because *they* live here in Minnesota. No one had any that could be cut into pieces suitable for a pipe bowl. I did not want to send Sylvia an entire moose antler by UPS! They are 4 feet long and weigh 50 lbs!

Time was racing by. Suddenly a miracle happened and a taxidermist I work with received some elk antlers and would let me cut pieces to send to Sylvia.

Beads and feathers that our community in Minnesota wanted Arna and Sylvia to have in creating the pipe also went into the package; and some different wood pieces were sent for consideration for the pipe's stem that already had the hole through the center for the smoke. We were not sure whether she would try the traditional manner of using a heated wire to burn a hole through the center of the wood or try to use a drill or use something already made.

Sylvia all along was being guided by dreams and ended up creating the hole through the wood in the traditional manner, using a heated wire to create the channel for the smoke. She was also guided to carve a beautiful piece of cedar wood into the stem.

Back to my story:

It was early February when we ended the programs in Brussels and we parted. I flew back to Israel. Ushi went back to Holland. Anne flew back to Minnesota and Sylvia flew all the way to California, where she lived at that time. The pipe had to get to Israel by no later than the end of April. Sylvia had a lot to learn in less than 3 months. It was clear she'd need a lot of support on all levels, to be able to complete this sacred task on time.

Sylvia began the work and was dreaming often, receiving directions from Spirit. In one of her first e-mails she wrote:

“Hi sweetheart, I had a dream about the pipe. I will have to follow those specifications as they unfold, nothing else will do.”

Only on March 15th, after she was in Israel for an Amanae workshop and Shamanic program in the desert, Sylvia e-mailed me:

“I got the hole through the new cedar pipe stem I am making, so yay!
Now onward! S”

And on March 16th Sylvia shared with me:

“Arna, my friend,
As you can see the new stem is coming along beautifully. I bought a new tool, a spoke shave (it is the one leaning on the stem), which takes long smooth curls of wood and keeps the shape smooth and even. It is called "Veritas," isn't that great?
I am really having a wonderful time. It's great to be back in my studio and working again; and so thrilling to me to discover creative solutions. I'm a five with a four wing, we love to tinker. I've been dancing and singing with joy, and thanking the Spirit in wood.
Tomorrow I'm going to show the stem her jewels, and do a sketch of my plans for the surface before I shave it down more. I want to do some practice beading soon too,

once I've got the design.

I've made a sacred circle in the studio where I keep the stem when I finish working and go home. Love Syl”



Sylvia struggled quite a bit with how to place my piece of jewelry to the pipe. I suggested that she'd wear the piece and tune into it for herself.

On March 21st she wrote:

I wore the jewel as you suggested, and that day I went back to the bead shop where I got all the help on how to do beading on the pipe and asked how I could incorporate the jewel I was wearing into the bead-work, just for curiosity! They explained how to make a bead-work bezel and attach it to a backing.

Today I went in search of leather for the pipe and found some really beautiful elk hide. It would make a beautiful backing for a bead-work bezel for the jewel.

So I'm rethinking using the jewel intact, either all on top of the leather, with a bead-work bezel or shallowly inlaid, with the leather stretched over it or just the jewels protruding (the setting concealed) and bead-work stitched around them.

I say this because the jewel is not "letting go", and these solutions offer a possibly smoother aesthetic transition from the elaborate jewel to the simpler cedar pipe stem.

I asked Sylvia to carve a whale for the pipe, as I feel connected to whales in ways beyond words to explain. She carved two whales... one is connected to the pipe and although Sylvia made it so I can also take it and be with it separately from the pipe, I never could separate them. The second whale was for her. There were many challenges on the physical as well as the emotional levels as the pipe was coming into 3D being.



Towards the end of April the pipe arrived to Israel...

I took the pipe and the crystal I got to the desert.

I created a circle of stones in an area far from the road and any people.

I stayed in that circle for 4 days, with the pipe and crystal with me, drinking water and eating nothing, opening to the natural sources for nourishment and guidance. That time was our final initiation, my own with the crystal and the pipe. We started our journey together to teach Frequencies of Brilliance.

In May, during the first program I ever taught, when people took the pipe in their hands for the first time, I witness the magic of the pipe. The pipe, which for the physical eye looks like a 3D object, was transformed into a sacred object. This sacred pipe supports the transformation of anyone who takes it with intention and opens to its magic.

The next programs I taught took place in MN. Since traveling with the pipe and crystal is sometimes challenging, as taking them through security can be unpleasant, I left them in Pat Burdy's home for the time between programs. It was there that Jesse Eustis, an artist who became an Amanae and FoB practitioner, was pulled to spend hours drawing the pipe. Jesse, in his drawing, captured many levels of the pipe and my connection to the pipe.

Sylvia got the pipe to me and Jesse created the drawing which keeps reflecting to me the multi-levels connection I have with the pipe I carry.

Here is Jesse story:

I have been honored to play apart in the journey of the pipe and helping to depict some aspect of its unmeasurable depth.

My story with the pipe began even before I had begun to study Amanae and FOB. When Pat introduced me to the pipe I immediately felt that I was in the presence of something very sacred. It inspired a quiet reverence in me. I felt that, in its presence, I should not speak too loudly or move too quickly. I immediately knew that I was meant to draw the pipe. I began to draw the form of the pipe with pencil in a very academic way, rendering as realistically as I could the texture of the leather and bone, the beads, and feathers that hung from the stem. Once I had completed a rendering of what the pipe "looked" like I brought the drawing home.

Sitting at home looking at this rendering, I felt that something was missing... rather everything was missing. The drawing was just a shell, devoid of the true aspects of the pipe. I erased the whole drawing leaving only a faint ghost on the paper in the hopes that I had somehow received the pipe in a deeper way through all the hours I had spent looking at it. My hope was that the pipe was inside of me and that I no longer needed it in front of me to bring it out.

I redrew and erased and redrew and erased, each time digging deeper into the thick paper. Each night I would visit the drawing, sometimes adding a mark or two, other times erasing everything all over again in frustration. One time I took charcoal to the whole page, covering nearly every square inch with smokey gray. I began applying fire and smoke to the drawing, making marks with a burning stick of palo santo.

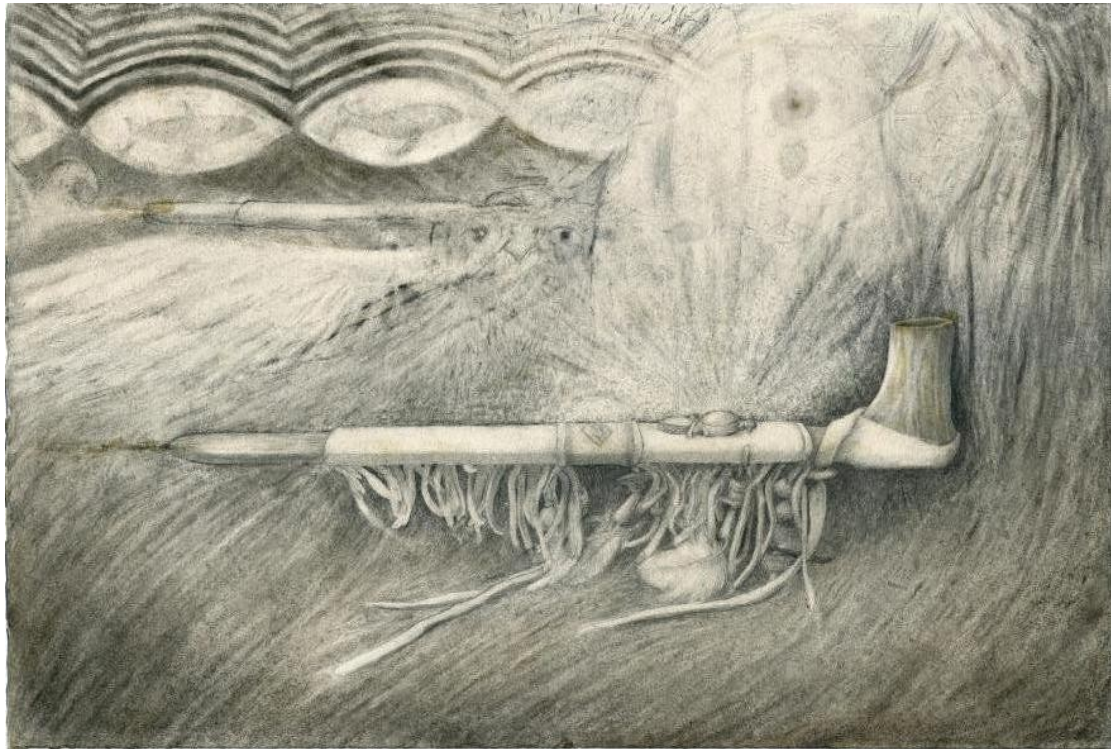
During this time I was receiving the Amanae training and first stages of Frequencies and so I was moving through a lot emotionally. At times, while drawing, I would express whatever was moving in my heart. The salty water of my tears, too, made its mark on the page.

After weeks and months of adding and taking away, layer upon layer, I began to hear the drawing speaking back to me. Forms began to reveal themselves to me out of the chaos, an owl, a whale, an eye. From that point on I was no longer the drawer but rather the interpreter. The pipe was speaking and it was simply my job to bring clarity to what was being spoken. The forms became more and more refined and the details got smaller and smaller.

As the drawing developed I began seeing intricate shapes in the negative space. Sometimes I would see these shapes - spirals, waves, triangles - with my eyes and other times they would appear in fluid form like some kind of magical static, always moving and changing. Many of these shapes appeared as a result of the oils in my hands having marked the paper with the prints of my fingers and palms. The dust of the charcoal and graphite made its way into these oily paths and created what seemed like an infinite web, barely visible. The final step in completing the drawing was a

process bringing these shapes to the surface.
It is an honor to have had the chance to share in the experience of the pipe.
Love and Gratitude, Jesse

Jesse's drawing is vibrating its special frequencies of light and wholeness continuously in our working room at the Amanae / FoB center in Minneapolis, inspiring each program we hold there.



I'm deeply grateful to all these special people who contributed so much to the creation of the pipe and its drawing and the special frequencies they carries.

I'm honored to be this pipe carrier and fully committed to our role in the teaching and spreading the light and love of Frequencies of Brilliance.

Most of all I'm grateful to Spirit and their steady support and guidance always and forever.