

AWAKENED BY THE FLOWERS

WITH CHANNELED MESSAGES
AND WATERCOLOR MANDALAS



MICHELE FAIA

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AND WATERCOLOR MANDALAS



MICHELE FAIA
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DEDICATED TO ALL THOSE AWAKENING TO THEIR
CREATIVE VOICES AND SPIRITUAL CALLING,
AND TO THOSE WHO ARE HELPING THEM,
SEEN AND UNSEEN.



Awakened by the Flowers
With Channeled Messages and Watercolor Mandalas
Michele Faia – 1st Edition

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Awakened by the Flowers describes the personal experiences
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No medical claim is made as to the effect of the
exercises described in this book.

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FORWARD

There are several ways to approach this book to get the most out of it. First, just enjoy looking at the pictures! You'll get a lot just from that—the paintings are full of energy and I still get energized when I simply hold the book. Thumb through it and read a bit here and there. Look at it with the eyes of your heart and see what speaks to you. Can you begin to open to the possibility of color's subtle energies and light? Color is subtle but powerful. If you want to go deeper, find a quiet place where you can start to read the book and allow yourself to relax into the messages. Take your time. Notice how they make you feel and the affect they have on you. I would then encourage you to try the exercises themselves. I found them quite powerful, enlightening, soothing and full of love. Whatever your approach to the book, relax and enjoy it. My hope is that it makes you smile, inspires you to try something new for yourself and gives you pleasure. Maybe you'll see color in a new way, or stop and really look at flowers. Maybe you'll take that art class you've always wanted to try. Perhaps you have been wanting to contact your spirit guides, and you decide to give it a go. The possibilities are endless. Above all, have fun!

I have been asked many times, "How do you channel?" For me it starts with a knowing that I need to pay attention to a kind of profoundness

that begins to surround me. I can feel there is a higher energy that comes over me, which is clearly not from my own chattering mind. It's wonderful, it feels good. I love connecting with spirit this way. I've always written down what I receive rather than speaking it out loud. Usually, at first, there is a word or even a color which comes through strongly, and if I can grab ahold of that, I'm on my way. It's like plugging in, making the connection. I feel so wonderful when the message is complete. I know I have connected with a higher wisdom and I feel blissful for a time. There is a history of God, or the angels, speaking to mortals, especially in the Bible. It's really nothing new, but it may be new for you personally. For many years I had studied with a woman who channeled, and have tended to enjoy channeled material in books, not all of it, but some. So I was familiar with the concept of receiving messages. I've always been careful about what I read, or who I listen to. It has to be from the light. That's how it all started for me, with seeing the light within myself in meditation. I encourage you to try. Remember, all you have to do is ask. Surround yourself in light, ask and then listen. Your spirit guides have been waiting for your invitation. And, with that simple connection, be ready to receive such love, blessings and feel such gratitude!



INTRODUCTION

WAKING UP WITH COLOR, FLOWERS & MESSAGES

This book is about waking up, which is especially challenging when you didn't know you were asleep. My story, although written by me, is unusual in the sense that the words are from my spirit guides. They came as inspired messages which I heard within myself and transcribed, from my guides, who encouraged me to follow my heart and find my true inner work. That gave me the courage to do what I loved, which was to paint from my heart and soul, and what I painted was mostly flowers. It has definitely been an eye-opening journey, during which I learned who I was as a spiritual being, as well as finally accepting myself as an artist. As if that wasn't enough, I learned much about light, color and healing from a very different perspective and in a most unusual way. It certainly was not what I thought I'd be doing in my life, and I did wonder sometimes if it was real or if I was making the whole thing up. But I trusted and did what I was encouraged to do. In the end my story is

not so different from others who are struggling to find their creative voices. As an instructor I have seen so many souls like mine, searching for heart-centered personal artistic expression as we rise out of the depths of self-doubt. We truly are everywhere. This book is for all of us.

ABOUT THE AUTHOR

Essentially my story is told with watercolor mandalas and messages from my spirit guides. And, when all is said and done, it's really the story of how art saved me. Mandalas have been a powerful healing tool for me for many years. I first painted them when I was ill and not able to work. My guides called my mandalas "Flower Energy Paintings." They would have "the ability to heal," they said, "because they carry the love of God." In this book the mandalas are married with information from my guides, written "with purity and from spirit," and channeled over a number of years. From the very beginning, the

first messages I received were for me to realize that spirit was always with me, loved me and that I could ask for and receive help at any time. My primary work, according to my guides, was about color and its power to awaken, open the heart and heal. I learned this in my garden while being with my flowers as I was both encouraged to do by my guides and loved doing. This was reinforced by messages I got directly from flowers, in the form of poetry, which was certainly new and different for me. So, along with my mandalas in the book are stories of transformation as I opened up to the spiritual guidance which was being presented to me. After getting messages of love and support for a long time, little by little I began taking them to heart, believing them, believing in myself, and watching all of that transform my life. I was being guided through a spiritual awakening as my life, my work and my art moved in a spiritual direction. I was becoming aware of what could be called my spiritual calling: to be with my flowers and paint, to become open and heal with color and to share that and the light with others. But, I was told, this story is not just about me. It is about all of us and what can be accomplished with the help of spirit. Anyone can do it—ask for and get help for oneself, and awaken to one's own spiritual calling.

In retrospect, art, spirituality and flowers have defined my life. It was all in my blood, from my grandfathers who started out as artist/craftsmen, to my great-grandfather who ministered around the country on horseback, to my grandmother whose traditional religion I found comforting as a child. I also found the gardens my parents grew very comforting. My father's vegetable garden fed our family and the neighborhood and my mother's beautiful flowers provided joy to others. From her I learned to love flowers and from my dad, to grow things.

I always liked art as a child. Well, it was more than that. I loved it. But being very sensitive, I feared criticism and doing something “wrong” and struggled with that most of my life. My artistic endeavors went underground.

I had one great teacher who encouraged me in art, but mostly I stayed under the radar and away from any criticism in school because I was so afraid of it. In college I majored in art history, not art, because I thought I was not good enough to pursue art as a career. Upon graduation I taught art history at a community college for a short time but left and got a job in public relations. I was haunted, however, by my love of art and questioned where it belonged in my life.

I began going to meditation classes with a former student. The classes were taught by a woman named Hope. She was a channel who received wonderful channeled messages, and I attended her light group for about six or seven years. It was there that I saw the light within myself in my first meditation and I was hooked—I wanted more of this. In Hope's weekly classes we were taught about light and its power, and that we were all teachers of the light.

It was during this time I learned that St. Germaine was my spiritual teacher and guide. That was exciting and a whole new part of my life opened up. (See Part IV.) In the public relations job I met an artist/graphic designer, who came in to show me his portfolio, and it was practically love at first sight. It was then that I began to draw and paint from the innermost place in my heart for the first time in my life. Of course, it certainly didn't hurt that this man liked my art and gave me more encouragement than I ever had before.

I married the graphic designer, we bought a house and I left my job and worked in odd jobs so I could quietly pursue my personal, artistic expression. Thank God for my husband's under-

standing and support! I continued to struggle with whether or not this was the right thing to do and eventually got very ill over the stress it caused. It was at this time that I started receiving messages from my spirit guides. I didn't see the significance of that at the time, but it was all part of the help I needed to change directions—from focusing on the outer life, to focusing on the inner one. It was going to be a “new venture,” my guides told me. The truth was, I really wanted to paint from my own inner self.

After many years of going to doctors to find out why I was so ill, I was diagnosed with CFS, Chronic Fatigue Syndrome, an autoimmune disease. I had begun to paint mandalas, or sacred circles, drawn to them I believe for their healing qualities which acted on emotional, physical and spiritual levels. With encouragement from my guides, I returned to teaching, this time showing others how to paint mandalas, all from my own experience. I began to heal. With the inner work I was doing by painting my personal mandalas, and a good doctor, I eventually began to have more and more good days. I painted many mandalas and taught numerous classes. I wrote my first book, *Art in My Heart; The Power of Watercolor Mandala Making*, based on the technique I developed for teaching how to paint mandalas. The power of the mandala process was profound and I saw many students touch into their creativity and inner spirit. I witnessed a lot of healing, including my own. This book came out of that process, and with it the healing continued, all under the direction of my teachers and guides in spirit.

ABOUT THE BOOK

For years I had been receiving messages from my spirit guides which I “heard” within my inner self and wrote down. I got the first one in 1977 from “Sara” while sitting in the beautiful lit-

tle church where my husband was baptized. I didn't receive any messages or pick up a pen and paper to write anything again for ten years. Then in 1987 I began to get messages regularly and was encouraged by a spiritual teacher I had at the time to write them down, date and save them. What I received was usually in response to something I wanted to know about my own spiritual growth. Sometimes I would ask questions and get answers, and sometimes answers would come to questions I hadn't yet formulated. They came as an urge to sit and write, and when I did, the words would flow very easily. The messages were usually just for me and offered the help I needed. Therefore it did surprise me, when on a morning walk I heard from within the announcement: “We are going to write a book together.” After I got home that day, I received a long message from St. Germaine who said we would write a book about the power of color. He suggested that I continue the work I was doing with flowers (I grew them and was experimenting with painting their spiritual energy,) and use the flowers to learn about color and energy. It was he who called my mandalas “Flower Energy Paintings,” with the ability to heal. The information for the book would come from spirit, he said, so I began to watch for the tap on the shoulder St. Germaine said would come as a signal to begin.

It took almost a year before I finally got the go-ahead. I wondered how to proceed. A fun way, I thought, would be to first determine how many of my paintings would be in the book. I did this by using a pendulum and dowsed for an answer. (Dowsing was originally a type of divination using a y-shaped twig or a metal rod to find water or oil.) I was taught by a master dowser to dowse using a pendulum with a semi-precious stone suspended from a chain to ask “yes” and “no” questions. When the stone

would swing one direction, it meant “yes” to the question and when it would swing the other direction, the answer was “no.”

With this method I found that there were to be eighteen paintings in the book, sixteen of which were completed, leaving me with only two to paint. Next, I dowsed over almost every painting I had, and asked with the pendulum, “Are you to be in Book II?” When I got a “yes,” I put those in a “yes” pile. When I counted the “yesses” there were exactly sixteen paintings, and that, for some reason, really astounded me.

“I am being guided,” I thought. “This is really going to happen!”

The combined energy of the paintings which had been chosen looked beautiful to me and felt powerful. Not long after, in meditation, I saw the vision for the first painting in the book, *As Above, So Below*, and the book was on its way.

All of the paintings in this book are mandalas, or sacred circles, which I had started painting about ten years earlier, for the peace, balance and healing they brought to my life. They were, and still are for me, an incredibly wonderful format for my personal creative expression as well as a place to center and connect with my inner spirit. It has been said that the nature of God is a circle and that may be explanation enough for why I paint mandalas. I like to be and need to be in that energy. I believe they kept me alive. It is noteworthy to mention that in all the mandalas I painted, including the ones for this book, my intention was to co-create the mandala with spirit, and I always began by first writing that on the back of the painting. Then, as I painted, I knew that both my creation and I were being guided.

After the paintings were chosen, how they were to be arranged and when and how the writing was to be done, was still a mystery. I trusted that I would know what to do when the time came. I began to happen upon old writings

from my guides which I’d forgotten I had, and noticed how perfectly they explained some of the paintings. It became a treasure hunt. I started to put old messages with new paintings and new messages with old paintings. I seemed to have all the information I needed, already. I moved everything around like musical chairs until I finally began to get a sense of the overall direction the book was going. I was then able to divide the book into four sections where the messages and the paintings seemed to fit into a kind of progression from beginning, to middle, to the end, and back again. It was like a giant mandala, one in which the whole idea was always present, although unseen, and only understood when it was completed.

Once I had the four sections, the format of the book seemed clear. Within each section and pertaining to it, I included messages I received from different guides and teachers from the past to the present. Each message is preceded by a short explanation about the circumstances in which I came to receive the information. Mandala paintings of either flowers or colors illustrate many of the messages. Finally, I included a short narrative about each painting—and there was always a story behind every mandala I painted. Sometimes there was a little about the watercolor technique I used, the format I chose or the effect the color or the painting had on me. Whatever I found to be interesting I added, and whether or not I said it every time, each painting was healing for me in some way.

The messages span the time from the beginning of my receiving guidance to the present. They are offered for other’s to use “as is,” or as an inspiration to request and receive guidance from one’s own teachers, guides or inner self.

This book started with a simple urging of inner guidance. From the start, I felt I was being cradled, protected and deeply loved by

all of my guides. And, as the book grew, just holding it energized me. That kept me going. I learned things about color, light and flowers, and I grew spiritually and healed outside the accepted norms of reality. And, what and how I learned, I believe couldn't have been learned in any other way. It was a journey that lasted longer than I had originally expected. When I first thought the book was complete I put it on the shelf and waited for further guidance. And, I thought I was complete as well. But I wasn't. I had more healing to do and that came with a journey through breast cancer. It hit me hard and I definitely went through a dark time. Everything I thought I knew seemed to be ripped out from under me and I felt lost and empty for a while. When I finally began to paint again, I created an enormous amount of mandalas, grabbing on to them as a way to pull myself out of the dark hole I appeared to be in. Years later, I finally realized some of those paintings needed to be added to this book. I first had to warm up to that idea. Those mandalas carried such a charge and touched such a tender place inside me, I had to be ready. When those paintings were added, with explanations of the circum-

stances in which they were painted, it provided another part of my story to share—of growth: emotionally, spiritually and artistically. Now I see that this book wouldn't have been complete without them. The writing about those paintings is mostly from me, punctuated with an occasional message from my guides. It became apparent that the reason the book took so long to come together was because I needed time to really grasp the full meaning of what my guides said would be a “shift.” Perhaps I was being tempered, but I was definitely being healed.

And so, I present to you the adventure, just as it happened.

As St. Francis told me:

When you heal your earth body, through the work with the colors, then you will heal your spirit body. And when you heal your spirit body, you may enter into the realm of the divine cosmos and flow with all love, all harmony, all unity. This will open you to such joy you have never known, and this is where the real adventures begin.

