

# CONTRIBUTORS



## ◀ Cristina Meffe

Cristina Meffe is a member of the faculty at the Canadian College of Naturopathic Medicine (CCNM) and leads the Fertility and Reproductive Health Focus at the Robert Schad Naturopathic Clinic (RSNC). Meffe has a special interest in endocrine health and fertility for both men and women. Read her natural fertility boosters on page 50.



## ◀ Elisabeth Caren

An editorial and fine art photographer, Elisabeth Caren splits her time between Los Angeles, California and Paris. She was recently short-listed for The Young Masters Art Prize and has received various international photography awards. Her celebrity work has appeared in *Viva*, *InStyle* and *New York Magazine*. See her cover shoot of actor Perrey Reeves on page 60.



## ◀ Michelle W. Book

Michelle W. Book is a holistic nutritionist, trained in natural nutrition and contemporary therapies. She has appeared on behalf of the Canadian Health Food Association (CHFA) on Global, CTV and CHCH News. Book has also been featured in *Metro* newspapers across the country discussing natural health trends. Read about her natural anti-aging secrets in "More Than Skin Deep" (page 28).



## ◀ William MacDonald

Toronto-based designer William MacDonald is the Principal of WillMac Design. His firm is best known for creating stylish approachable spaces that evoke a simple timeless elegance. He services clientele throughout North America and overseas. See his work in "It All Starts with Fabric" (page 76).

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# IT ALL STARTS WITH FABRIC

*WHY FABRIC SELECTION SHOULD BE YOUR STARTING POINT WHEN YOU'RE DESIGNING A ROOM*

BY WILLIAM MACDONALD

**T**he question I'm asked most is: "Where do you start when designing a room?" My answer is almost always "with the fabric."

I love bringing a client to fabric showrooms. There amongst the linens, velvets and silks we get inspiration and imagine what's possible. When you have a textile that's dynamic and exciting, and a client who isn't afraid, you have a lot to work with.

I like to start with a patterned material with three to five colours. Perhaps a chinoiserie-inspired print or a bold graphic silk or cotton fabric. From the fabric's palette I can then choose my wall colour, carpets, lamps and develop other ideas for the look of room.

## **BE A MIX MASTER**

Mixing fabrics is very important. Be bold, confident and never boring. Stripes and solids, checks and prints and various textures will keep a room alive and attractive.

Keep a common element in mind such as colour, a motif or a natural reference. Remember to include materials with different textures – smooth and rough, shaggy and short. I go by my own

rule: "If I like them alone, I can make them work together."

Your fabric choices don't all have to be super strong. In fact, I choose quite subdued colours and patterns if my clients are interested in a quieter more understated space. Keep in mind the function of the room and your needs. A bedroom may inspire softer more restful fabrics. The family room can be more playful and light hearted.

## **CHOOSE FUNCTION**

Where durability is a concern I always use what's appropriate. Linen for a family room sofa that kids and dogs use daily is not a great idea. Instead I opt for sturdy velvets or strong cottons in fun patterns

## **BE BRAVE**

When I'm asked how I mix fabrics my answer is "with confidence." Don't be afraid; take chances. Keep a common colour or theme in mind and be brave. Remember, the worst thing a room can be is boring. **VM**

