

# THE KIT

*The Power Issue: In this International Women's Day edition, we celebrate trailblazing leaders, beauty that incites change and the unbreakable bond that is female friendship*



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# Facing up

Activist, writer and former model **Madison Schill** reports on the dark side of the modelling industry—and how the #TimesUp moment is sparking essential change

In high school, one of my friends—one I'd had a crush on for months, who played the drums and whose cheeks turned rosy in the cold—came up behind me at my locker and placed his hand on my ass. "I saw your boobs last night," he said, looking into my eyes as if I had something to be sorry for. He was referring to an image of me on a runway, wearing a sheer silk blouse.

"I know," I replied. "I was working." At the time, I brushed off the exchange, but the fact that a man felt entitled to my body because of my profession haunted me. That was the first time I was objectified as a fashion model, but it was far from the last.

A conservative estimate: I worked professionally as a model for five years, from ages 15 to 20, when, in 2014, I left the industry. Let's say that each year, for 200 out of 365 days, I was being photographed. This would mean that I was present on average, at around 1,000 photo sets, each time with a different team, often in a different country, for a different publication, brand or purpose. This estimate doesn't factor in the international fashion month circuit, when it would be normal to have as many as 23 meetings a day. These meetings could be castings, fittings or shows, all of which were booked with no official protections for me as a model, other than agency discretion and blind trust.

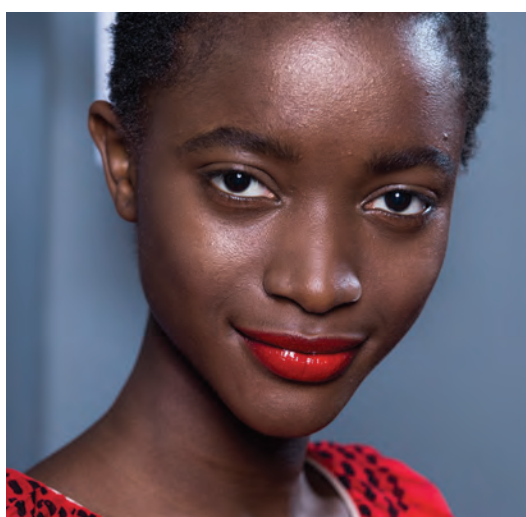
I was about 16 when I started to understand that there is a dramatic power imbalance in our industry. It's difficult for me to pinpoint a particular instance when that reality dawned. The imbalance is systemic: Since models are valued for their looks, it's easy to dismiss the feelings underneath the perfect surface. Once, while living in Paris, I was called into the headquarters of a luxury fashion house for a fitting appointment. I was taken into a small archival library, where I was instructed to take off all my clothes so my body could be measured, photographed and videotaped. It might sound strange, but as models, when someone—particularly someone who works at a high-powered fashion house—tells you to take off your clothes, you do it. It's understood that as a model, once you walk into work, your body is a commodity.

Model Edie Campbell described the situation best in a widely circulated open letter published via WWD last October: "When we go on set, we enter into an unspoken contract: For that day we give our bodies and our faces over to the photographer, stylist, hairdresser, makeup artist," she wrote. "We give up ownership for that day. The power imbalance is huge, and the duty of care to that model is even greater as a result."

I became even more aware of that duty as time went on. In 2015, I woke up to find an email from a male photographer whom I had run into backstage, sending me photos of my “comp cards” (a card with a headshot, body shot and measurements displayed on the front and back), implying that he was considering me for a job. The following week, he messaged me asking if I was “really wearing a thong right now,” “not even a little thong” and “Do you always wear a thong?” I explained, as the reality of the situation began to crystallize in my 20-year-old mind: “I usually keep that to myself—hope you don’t mind!” before he responded with a “Sorry—shouldn’t have looked at ur pics.” Was this assault? No. Was this harassment? I honestly couldn’t say, as my desire to appear likeable conflicts with my desire to hold bad people accountable. All I can say is that it was an inappropriate encounter with someone with whom I was supposed to have a professional model-client relationship. I later learned this photographer was infamous for these kinds of exchanges.

## A round, multi-colored leather handbag with a crescent-shaped flap and gold-tone hardware, displayed against a pink background with purple thistle-like flowers.

Finding elegance in the season's shapely handbags **PAGE 3**



Spring's high-shine take on the red lip **PAGE 3**

CONTINUED ON PAGE 6

# THE KIT **LIVE** **BEAUTIFULLY** CONFERENCE

Join *The Kit* as we get inspired with real talk about beauty, style and well-being from industry leaders and influential women who embrace the beauty of experience that comes with getting older.

**YORKVILLE VILLAGE, 55 AVENUE ROAD**

**WEDNESDAY MARCH 7**

**6:00 – 9:00 PM**

HOSTED BY  
**JEANNE BEKER**

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# Good shape

Forget bags with all the bells and whistles: This spring, striking architecture does all the talking

BY JILLIAN VIEIRA | PHOTOGRAPHY BY HAMIN LEE

CHLOÉ BAG, \$2,015, HOLT RENFREW

## ON THE RUNWAY

From pleasing half moons and bedazzled globes to boxy forms smushed just so, these handbags turned heads on the runway



CÉLINE



LOUIS VUITTON



SALVATORE FERRAGAMO



PHILOSOPHY



BLUMARINE



SEPHORA COLLECTION  
#LIPSTORIES LIPSTICK IN  
POPSICLE LIPS, \$10, SEPHORA.CA



NARS LIP GLOSS IN ETERNAL RED,  
\$34, THEBAY.COM



M.A.C. LIPTENSITY LIPSTICK IN  
HABANERO, \$25, MACCOSMETICS.CA

## Loud mouth

Red is getting a revamp this spring with makeup pros heralding the return of shine after matte’s multi-season reign. “Flat finishes may create a bold statement, but they don’t appear as inviting or luscious, especially for Spring 2018,” explains M.A.C senior artist Jane McKay. For a modern feel, give glosses and satiny stains a lived-in, “unpretentious” look courtesy of a blurred edge. McKay recommends reaching for a small brush to gently diffuse a cherry or coral shade. Lip liner need not apply.

—Katherine Lalancette



# The Meghan effect

Having Meghan Markle wear a coat you designed is just as thrilling as you’d imagine. We spoke to four Canadian designers about the moment they found out and what they’d like to see the future Duchess of Sussex in next



At the couple's engagement photo op in November, 2017

## LINE

“I was on my way to the office when I received the call that she was wearing our winter white coat for the official engagement photo call. It was a total surprise! Meghan has been a Line client for years, but we never expected her to choose one of our designs for this historic moment.” — *John Muscat, president & co-founder*



\$299, LINETHE-LABEL.COM



Markle's first official outing with Prince Harry, in December, 2017

## MACKAGE

“We woke up to text messages that morning saying, ‘OMG, she is wearing Mackage!’ We decided to recut the coat and put it up for pre-sale on our website, which resulted in a huge boost in traffic—about 105 per cent more—in the days after she was seen in the coat.” — *Elisa Dahan and Eran Elfassy, designers*



\$690, MACKAGE.COM



Christmas Day 2017 church service with the Royal Family

## SENTALER

“I woke up on Christmas morning to a tweet of a picture of Meghan wearing the Long Wide Collar Wrap coat—best Christmas gift ever! That specific style was sold out before dawn in North America. We also received requests from as far as China, Australia and Japan.” — *Bojana Sentaler, designer*



\$1,595, SENTALER.COM



Visiting a youth-run radio station this past January

## SMYTHE

“We found out [that Meghan was wearing our coat] by being tagged on Instagram! Since this coat was from 2015, we reissued it for pre-order. We’ve seen orders coming in from customers worldwide—it will be our first time shipping to many of these countries.” — *Andrea Lenczner and Christie Smythe, designers*



\$995, SHOP-SMYTHE.CA





# Living legend

In conversation with Linda Evangelista, the most super of the supermodels, in her new role as creative director of Erasa Skincare, a genius new beauty brand

BY LAURA deCARUFEL

I was 13 and on a family vacation when I first saw Linda Evangelista in a drugstore in Ithaca, New York. She was on the cover of *Vogue*, wearing a crushed velvet Ralph Lauren pantsuit, bob elegantly askew as she sat smilingly in a meadow. Something about the image—its freshness, its easy glamour—called to me. I put back my bag of chips and picked up the mag instead. That issue lit my path into a new world, and Evangelista—in with the in-crowd, the most super of the supers—was my luminous, otherworldly guide. I loved that she was Canadian: Born in St. Catharines, Ontario, she had caught the eye of an agent at a local modelling competition that she didn't win. I loved her success story: At 23, she chopped off her shoulder-length hair and was promptly cancelled from 16 runway shows; her crop, however, soon turned her into a sensation: She covered more than 700 magazines, starred in George Michael's iconic "Freedom" video and unapologetically commanded astronomical fees of the sort usually reserved for A-list actresses—or men. In 1990, Evangelista ruffled feathers far beyond the fashion industry with her joking comment to *Vogue* that she and fellow model Christy Turlington "don't wake up for less than \$10,000 a day," a quote that has since been compared to Marie Antoinette's "Let them eat cake." I actually loved that quote then, and I still do: She was the best—why shouldn't she be paid for it? (Or, to consider it another way: Is Karl Lagerfeld waking up for less than \$10,000 a day? *Non.*) Evangelista officially retired in 1998, but she's kept her hand in the fashion world with special one-off covers and campaigns. Most recently, she was announced as the creative director of Erasa Skincare, a new American brand powered by Jules Zecchino, the company's chief technical officer and a legend in beauty research and development circles. A few weeks ago, Evangelista touched down in Toronto at Holt Renfrew—the exclusive home of Erasa in Canada—to talk about beauty and power. At 53, she is lovely, warm and clearly comfortable in her own skin.

**What is your personal definition of beauty?** "I think at this point, waking up healthy is beautiful. [laughs] It's about celebrating health in any shape or form on any kind of look. I'm so glad there's not the stereotypical look anymore! I'm glad that we're all beautiful and that we're celebrating it now."

**An important part of your modelling legacy is that you've been instrumental in having models be paid higher rates than they may have otherwise.** "I was the first print model to do fashion shows. You either were a runway model or a print model, and everybody was paid the same. I just thought that athletes depending on their talents and their worth and how much of a crowd they draw, or how much merchandise they sell, they're compensated, and I thought that models should be also. I implemented it slowly—they didn't like it in the beginning but they agreed to it eventually."

**Is there a most powerful memory that, for you, sums up the supermodel era?** "I think there was a really good moment where a group of women were acknowledged for our individuality. Gianni Versace acknowledged it, and British *Vogue* did and then George Michael did. When I entered the business, blonde and little button nose and blue eyes were sort of the norm. Now we've come such a long way because everyone is beautiful, and every colour is beautiful and every age and weight is beautiful. But we started to break the barriers then."

**Were you aware at the time of breaking those barriers?** "Yes. Liz Tilberis [the then editor-in-chief of British *Vogue*] told me she couldn't put me on the cover because my face wasn't classic enough. But, when she took over *Harper's Bazaar*, she put me on the cover of her first issue, so she took back what she said. Things had changed. It wasn't just about the button nose anymore."

**What would you say that you're most proud of?** "I'm proud of a lot of my photographs—I don't look at a lot of them as fashion photographs; I look at them as like lasting images. But I'm not a

one-man show, I was part of a team. I got to work with extraordinary people in my career, and some of the work is timeless. That I got to work with photographers like Peter Lindbergh and Steven Meisel once was like an award—that I got to work with them over and over and over was such a gift."

**How you would define your relationship with your skin as you get older?** "I think about it a lot, but I got to a place where I'm thinking about it less. I don't look like I did 30 years ago—that's not sustainable. It's hard sometimes when you see stuff in the media or online, but I finally understood that what you think about how I look is really none of my business. I saw that in a quote somewhere, and I couldn't agree with it more. I want to age—I have a child, I want to have grandchildren! I want to get old—I just want to look good along the way."

**Your son, Augustin, is 12 now. What's the best parenting advice that you've ever received?** "You know, we were talking about this on the plane. I need advice. I still stress so much. I want to get it right. I want to raise an amazing citizen of the world. It's getting increasingly more difficult—not because of his age, but because he sees the news and I have to explain about why we need Time's Up and what's a shithole and etc., etc. It's work, but we're going to do it. That generation's gonna be clear on everything."

**Do you and your son spend much time here in Canada?** "We do. I go back to St. Catharines at least four times a year and every summer we're in Muskoka because it's my favourite place in the universe—I like it better than the Mediterranean; I love it there. I'm with my family and we barbecue around the lake and we're also in the lake, paddle boarding and jet skiing, you name it."

**Canada has a cool factor now. Do you sense that, living in the States?** "Yeah! Maybe Trudeau helped with that, being a feminist and being so cute. [laughs] I've always been proud to be Canadian, but now, more than ever."

## THE SCIENCE OF BEAUTY

It must have been a dream phone call for Jules Zecchino, the chief technical officer of Erasa Skincare: Linda Evangelista on the line, interested in meeting the Erasa team after becoming obsessed with Erasa XEP concentrate, which promises to diminish wrinkles, and improve elasticity and tone. Here, Evangelista and Zecchino explain her creative director role with the brand.

**Linda Evangelista:** "It was the first time I've ever finished a product. I thought the pump was broken! I ran it under hot water and I was knocking and banging it and finally I realized, 'Ugh I used it all.' Usually I abort, after a couple of weeks—if you don't see [results], you go on to the next one. This was after the fourth week and I noticed that my melasma had calmed down tremendously, my pores were smaller, and at that point I wasn't even thinking about the wrinkles, 'cause I don't care about the wrinkles. I didn't realize that those had faded too; I was just so excited about my even skin tone. I've never seen anything like it. So I went back to my girlfriend whose husband gave me the bottle and I said, 'I gotta meet these people.' Jules said 'Do you want to come to the lab?' I was so excited—I said yes right away. We really we hit it off and he made me part of the team."

**Jules Zecchino:** "Linda has a good eye for product and that came through right away. When we're in the lab talking about ingredients and mixing things up, she has a good opinion about what she thinks women will like and how that will translate into the marketplace. She's been an invaluable addition to the team."



ERASA XEP-30 EXTREME LINE LIFTING AND REJUVENATION CONCENTRATE, \$250, HOLT RENFREW



ELIZABETH ARDEN LIMITED EDITION BEAUTIFUL COLOR MOISTURIZING LIPSTICK IN RED DOOR RED, \$34, ELIZABETHARDEN.CA

## Red marks the feminist

While Elizabeth Arden was charging to the top of the cosmetics industry, she was also championing women's rights along the way

BY EDEN BOILEAU

Shut the red door. Did everyone know Elizabeth Arden the woman was Canadian? And a remarkably savvy and successful business woman with a list of firsts as long as Fifth Avenue, where she opened her first salon (with its iconic red door) in 1910? It's time to take some serious national pride in this pioneering entrepreneur as her namesake brand launches a new red lipstick this March in honour of the Women's March.

It's not the first time Elizabeth Arden has created a red lipstick inspired by a women's movement. Marching with the suffragettes in a right-to-vote parade on Fifth Avenue in 1912, Arden noticed the women sporting red pouts as a symbol of their political movement, so the marketing genius supplied them with Elizabeth Arden lipstick. Then, in 1944, Arden introduced Montezuma Red to support women in the armed forces during World War II. The line

included lipstick, nail polish and "rouge" to match the red piping and chevrons that decorated servicewomen's uniforms.

This spring, Elizabeth Arden will donate 100 per cent of the proceeds of the lipstick to UN Women, an organization dedicated to gender equality and the empowerment of women. The brand partnered with Reese Witherspoon to launch the lipstick, housed in a case that channels the legendary red door and bears the actress's signature.

First lady: Elizabeth Arden was a trailblazer in the cosmetics industry and in business

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| <b>1915</b><br>Five years after launching her brand, Arden was selling a greater variety and number of skin products than any other brand worldwide. | <b>1918</b><br>First to train and deploy travelling demonstrators and saleswomen. | <b>1920</b><br>First to use a personal publicist to represent herself and her company, Hollywood columnist Hedda Hopper. | <b>1930</b><br>First to incorporate an exercise studio in a salon and feature fitness and yoga classes as part of her famous Elizabeth Arden total beauty system. | <b>1933</b><br>Arden was the first woman to have her own weekly radio program, pioneering the idea of the beauty tutorial. | <b>1934</b><br>Arden introduced the destination spa concept to America, opening Maine Chance in Maine, combining skincare and beauty lessons with yoga-based exercises. | <b>1938</b><br><i>Fortune</i> magazine said of Arden, "She has probably earned more money than any other business woman in history..." and, "No other woman of this generation has built a business like hers." | <b>1946</b><br>Arden graced the cover of <i>Time</i> magazine. She was the first businesswoman and only the second woman to ever do so. The first was Queen Elizabeth II. | <b>1947</b><br>Arden was the first woman to own a Kentucky-Derby-winning horse when Jet Pilot, one of her thoroughbreds, won the famed race. |
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# Have friends, will travel

Romantic rendezvous, vacations with the kids and solo journeys are great, but nothing beats the fun of getting away with your girls. Three *Kit* staffers share their travel joy

### GUADELOUPE

I tell myself it's just a birthday, just another year, but being on the cusp of your 30th feels like you're in an expeditious line to have your youth card confiscated. Like so many others, I wasn't ready to hand it over. Four of my dearest friends and I, all '88ers, all living in the same purgatory that is the embodiment of Britney Spears's hit "I'm Not a Girl, Not Yet a Woman," decided to ease into this new era by booking a warm-weather vacay, hoping to savour this one last hurrah before adult life got complicated. Moments after landing in Guadeloupe, a chic French island populated by expat retirees, the beach called to us. We appreciated the slow pace from our patchwork island of mismatched towels, but after hours of reading-swimming-sun-bathing-repeat, we soon dissolved into child-like boisterousness: sipping barely diluted, biting strong rum, doing handstand contests on hot sand sloping towards the sea, sorting out the best formation of five for a slew of silly selfies. We didn't have to give it up just yet—not the tipsy afternoons in the sun, not the uninterrupted girl time, not the joy of being 29.



Fashion editor Jillian Vieira (second from left) and friends on the beach in Guadeloupe.

### WHERE TO EAT AND WHAT TO SEE

**Eat:** Try local aperitif Ti-Punch, a rum drink made with cane sugar and lime. Servers will insist you mix it yourself at the table and, warning, it's knock-you-off-your-feet strong. Coolest part is most restaurants charge by the inches of rum you consume.

**See:** Head to the west side of the island to hike La Soufrière volcano, literally meaning "sulphur in the air." The nearly four-hour round-trip excursion takes you through cloud forests, coloured rock formations and up steep mountainsides. It's challenging at times but totally worth it: The mouth of the volcano, funky gas and all, is spectacular.

There are countless turquoise-hued beaches in Guadeloupe, but it's the hidden shores that are remarkable. Plage du Bananier, a tiny bit of paradise in an even smaller town, boasts black sand and perfectly warm waters. You can even rent a board for the baby waves right on the beach.

### WHAT TO PACK



SOLID AND STRIPED SWIMSUIT, \$205, SOLIDANDSTRIPED.COM. SOPHIE ANDERSON BAG, \$255, SOPHIEANDERSON.NET. ANCIENT GREEK SANDALS, \$325, ANCIENTGREEK.COM. KAREN WALKER SUNGLASSES, \$280, KARENWALKER.COM

### LOS ANGELES

On a particularly dark and cold afternoon last November something inside me cracked. "I need to get out of here!" I texted a friend. My reality had been overtaken by my partner having to jab me in the butt with progesterone shots daily for the previous 12 weeks, and the overwhelming joy of finally becoming pregnant mixed with the stress of two and a half years of reproductive madness had suddenly set in. "New York or L.A.?" she immediately responded. "L.A.! We need sun." Being the most supportive ally a girl could have, when I ran it by him my partner simply said, "You'll never have enough time or money. Take the time." Weeks later I was airport bound, setting off on a perfectly untraditional babymoon with one of my best friends. I've always loved travelling with friends and I'm fortunate to have an amazing group of women in

my life who share my M.O. From road trips in Texas to Airbnbs in Sayulita, Mexico, travelling with female friends has always been a soul-warming experience for me. L.A. may not immediately come to mind when you're seeking a healing travel experience, but for what I was feeling last December, L.A. was the perfect cure. My daily routine instantly changed to a perfect mix of hiking, eating, eating and more eating. Every morning we set out at sunrise for a long hike in the mountains. With

fresh air in our lungs and dust on our shoes, we never ran out of stories and laughs. My same friend once joked on a trip to New York together that she stockpiled stories for months before so we would never run out of things to talk about! Weeks after I got home from L.A. I realized there were so many thoughts and stories we never even got to. Daily hikes were followed by multiple amazing meals at L.A.'s most delicious and inspiring restaurants. Travelling for food is always a huge focus for me, and in my friend I have found my match. After five days of eating ice cream while walking the Venice strip, driving along the Pacific Coast Highway and window shopping in Beverly Hills, my mind was clearer. Not only had I taken the opportunity to escape my reality for five days, but I had five days with my friend to just be a friend. There's never enough time or money in life, but I'm happy about how I chose to spend mine. Time to get ready for what lies ahead.



Creative director Jessica Hotson hiking the Hollywood Hills.

## "Every morning we set out at sunrise for a long hike in the mountains."

### WHAT TO PACK



BABATON TOP, \$58, ARITZIA.COM. ALEXANDER WANG BAG, \$1100, ALEXANDERWANG.COM. MONREAL LONDON LEGGINGS, \$210, MONREALONDON.COM. ADIDAS SHOES, \$310, ADIDAS.CA

### WHERE TO EAT AND STAY

**Eat:** After a long morning hike head straight to Sqirl in Silver Lake for a crispy rice bowl with feta, poached egg and watermelon radish. Hot tip: Add the bacon!

If you want a little celeb spotting with your meal, grab a table on the patio at Chateau Marmont on the Sunset Strip.

If you can't decide what food mood you're in, visit one of L.A.'s amazing food markets like Grand Central Market or the Original Farmers Market. Stroll the aisles while snacking on delicious tacos and fresh-squeezed juices.

For dinner that never disappoints, head to Gjelina and order a table full of vegetables and pizza. For more relaxed dining, check out its sister restaurant, Gjusta.

**Stay:** You can't go wrong with the Silver Lake area. Touted as the most "walkable neighbourhood," it has lots to see and do close by. If hiking is your main goal, stay closer to the Hollywood Hills, from where Runyon Canyon is only a seven-minute drive, and beat the early morning crowd to snag a highly coveted parking spot!

### LAS VEGAS

Maybe it was the spicy tequila cocktail or the twinkle from the Chandelier bar's three-storey-tall crystal curtains, but my first hour in Las Vegas felt magical. Except it was all wrong. My sister Michelle and I, fresh off our flight from Toronto, were trying to make the most of our night after bad weather in Ottawa trapped our mom and older sister,



Digital editor Caitlin Kenny (right) and her sister Michelle drinking to Vegas.

Stephanie, at a crappy airport hotel, delaying the start of our first girls' trip together. Sin City may be an unusual place to go with your almost-60 mom, but she's a cool mom and one of my best friends. My sisters, too, ever since my dad's affair split our family when I was in college. In the years since, we've gone from crying together to, finally, celebrating our bond. When, a full day later, Stephanie and my mom arrived just in time to see our all-time favourite, Céline Dion, belt out the ballads we grew up with, the misty eyes came back. I was reminded of the nights we spent dancing in our farmhouse's kitchen, constantly rewinding the CD so we could write down the lyrics. Our whole world was turned upside down since then, but we hung on to each other.

## "My first hour in Las Vegas felt magical. Except it was all wrong."

### WHAT TO PACK



ELLERY TOP, \$1,305, MATCHESFASHION.COM. RED VALENTINO SKIRT, \$1,660, REDVALENTINO.COM. GIUSEPPE ZANOTTI SHOES, \$1,075, GIUSEPPEZANOTTI.COM. LELE SADOUGH EARRINGS, \$250, LELESADOUGH.COM



### Friendly fire

When you do everything together, your style will eventually become one. We say embrace it



# Facing up

CONTINUED FROM COVER

The modelling industry is built on these kinds of power imbalances. In December 2017, Sara Ziff, the industry crusader, producer and labour activist, summed up the problem when she rhetorically asked *Women's Wear Daily*, “In what other industry is it routine to demand that teenage girls stand naked in front of everyone else at work—backstage at shows or alone at a male photographer’s apartment? [...] Sexual harassment is a product of the very institutions through which we work—namely the deeply entrenched work arrangements that foster a culture of sexual disrespect in the case of the modelling industry.”

Because the barriers to doing the job of a fashion model are primarily physical, it’s easy for models to be reduced to just that: to objects, to bodies, to things. In 2012, Ziff established the Model Alliance, an organization that advocates for equal and sustainable labour practices from the runway to the factory floor (see “Leading light,” right). But only during the past year, with political, social and industrial outcry lending credibility to our experiences, were we able to understand that, yes, even in fashion, it is wrong for any individual to place ownership on a body that is not theirs. This wave of recognition—found in the overdue banishment of Terry Richardson from Condé Nast International; the brave testimonials against Mario Testino and Bruce Weber by male models Ryan Locke, Robyn Sinclair and Terron Wood; and the willingness of news outlets to create awareness around a decades-endured issue—has afforded models and other industry workers a small window of opportunity to speak out.

The commendable, over-and-above work some agents do to make their models feel safe is unfortunately overshadowed by the abuse a selection of others allow. In knowingly permitting models to attend castings with predatory photographers, in telling them to prepare for abuse by saying they have boyfriends, in tethering their compliance with “the way things are” to their ability to make a living or stay in the country of their choosing, agents play a sizeable role in continuing the systemic mistreatment of models. This does not begin to scratch the surface of the many nuanced, problematic norms that lurk beneath the surface of the fashion industry; designers, casting directors, artists, promoters and editors also play a role. I’ve often had agents dismiss a problematic incident as “the way things are,” inadvertently enforcing a culture of predators and power imbalances. Event promoters will often “hire” models to attend parties or go on lavish trips with high-powered businessmen, where lines are intentionally blurry, and the pressure to have sex can be high. What can start as a fun opportunity for a struggling model to eat dinner with friends and experience the city can quickly turn into strings of obligations and uncomfortable encounters, as promoters often wait outside model castings and keep tabs on the locations of model apartments. When I was modelling, I made sure to tell the promoters that I was not in need of their services, that I shared an apartment with my uncle and that I did not need them to pay for my food. I, however, was one of the lucky ones. What would you do if you were 15, in a big city alone and accruing massive amounts of debt?

“What would you do if you were 15, in a big city alone and accruing massive amounts of debt?”

Modelling was something I’d wanted to be a part of ever since I understood the concept of fashion; it is, to me, another vibrant layer in the complicated lasagna of human expression; a way to stand out, blend in and be in control of our personhood. What changed over my career was the understanding that fashion, too, is political. As models, we are not just blurred-out bits of watercolour in a painting, but spokespeople who can stand for something just by being seen.

The belief that a model’s primary medium of value is a body is not our root problem. The problem is how we assign, manage and understand power in 2018. Public support is essential to an industry-wide sea change. In the past, many models kept silent to spare their careers. These workers—who require some physical proximity to do their jobs—are often young, new to professional environments and vulnerable to being sexualized. To make

a lasting change, the powerful must stand up and place progress before the status quo.

To those in the fashion industry who are hurting, we stand with you. These issues are massive, systemic and nuanced, but we are now more capable than ever to create lasting change. The fire in our bellies may burn bright with pain, but it is the warmth of those flames that illuminates, expands and fortifies our hearts.



## Leading light

Sara Ziff, a New-York-based labour activist and former model, founded the Model Alliance in 2012. Since then, she’s been a ground-breaking force in the fashion industry: She’s helped make fair and safe working conditions for models part of the cultural conversation, and she’s been instrumental in recent legislative victories for workers’ rights. Here, she explains what the Model Alliance is working on now.

We recently partnered with Fordham Law School’s legal policy and advocacy clinic to do research on sexual harassment in the modelling industry. That research was the basis for the bill that we announced in October: the Models’ Harassment Protection Act [introduced by New York Assemblywoman Nily Rozic]. Many issues spring from the fact that models are generally considered independent contractors, so traditional employment laws don’t protect them. This bill would help amend that.

When we announced our bill, the CFDA [Council of Fashion Designers of

America] approached me about receiving info about sexual harassment. Diane von Furstenberg [president of the CFDA] urged people to contact the Model Alliance support line. I followed up with them in January to see about arranging private changing areas for models during New York Fashion Week. Models have been complaining about lack of privacy backstage for years. I went to the main venues, Pier 59 and Spring Studios, and we arranged for private changing rooms. It’s encouraging, but I see it as a first step. Right now, there are no requirements for private changing areas—it’s a voluntary initiative.

We’re working to address a range of issues: eating disorders, lack of financial transparency, agency debt, sexual harassment. These are all symptoms of a larger problem: a power imbalance between the models and their agencies and clients. My hope is that by doing research, collecting data and working with lawmakers, we can level the playing field and tackle all the issues together.

—as told to Laura deCarufel

## What lies beneath

Misty Fox started her career in the fashion world as a model. Now, the star Toronto-based makeup and hair artist opens up to *The Kit*’s McKenzie Bohn about the ugly side of an industry built on beauty

**Did you experience a difference in the on-set culture when you moved from Australia to London?**

“Australia was awesome. Every shoot, I felt, was above board. I moved to London at 20. It was definitely different; there were so many more models and agencies, it was a bigger city and a bigger industry, and the pace was definitely faster.

The inner streets on my A-Z street finder resembled a scribbled old-timey map, so along with feeling lost and frazzled, I had a feeling of abandonment from untrustworthy and now defunct modelling agencies who displayed a reckless disregard for my safety many times throughout the year.”

**Could you tell me a little bit about the experience you had with Terry Richardson on a denim shoot in 2001?**

“My agent was thrilled that I had booked a top spot on a shoot with a photographer ‘of the moment.’ I didn’t realize what any of this meant, because I was a film-school kid with no interest in the world of fashion, really.

We were introduced to Terry [Richardson] in the morning, as he came and said hello during prep. The shoot took a turn for the worse, and Terry’s small, but consistent, lewd comments led his disturbed and predatory mind to make the choice to follow me to the bathroom and snap a picture of me over the top of the cubicle when I was peeing. I called him a ‘disgusting old man,’ to which he replied, ‘What are you gonna do? Tell your daddy?’

I demanded the film be given to me and called my agent. This, I felt, was standing up for myself.

No one else did. I was told to suck it up and continue the shoot, and that shooting with Terry was an awesome opportunity. I honestly cannot get into the rest as it’s foggy—not to suggest there was worse that went on that day, it’s just that we were all fed a lot of alcohol. My demand for respect and admission that his behaviour was wrong was treated like a toddler having a tantrum about something the adults felt wasn’t important.”

**How did you feel going to shoots after that incident?**

“The unsafe feeling never left me. There were many incidents where I felt sad, or alone, and unsupported, whether it was a photographer leaning out from his lens and whispering how sexy I was or asking if I had a boyfriend. Sadly, it became the

norm. Watching 16-to-18-year-olds at parties cuddle up to the grossest guys who could almost qualify for seniors’ discounts was an expected spectacle at parties.

But there were also really great photographers like Frank Herholdt, who always fed us snacks when we came for castings and made sure we were comfortable. He was grateful, and respectful and genuinely into the art of photography.”

**Do you think that Condé Nast’s rejection of Terry Richardson, as well as the widespread coverage of Harvey Weinstein’s history of sexual harassment, signals some bigger changes in the industry?**

“I’m pleased that big publications are making a stand against this. I would like to believe that the people’s court upholds their condemnation and

sentencing, but they don’t always. The energy they have for a cause is quickly redirected to something new; they’ll be angry about a lion being shot next week. We need laws and regulations in place now. We need to use this fresh outrage and exposure to create meaningful change within this industry. We need a long-term protection plan to keep these people safe from predators—women, in this case, who have been raised by society to be polite and stage a reaction that often puts the predators’ comfort above our own. We need to make it a norm in our culture where this type of behaviour is immediately held in contempt. I hope we, as women, continue to strengthen each other when we speak up, and I hope that the men around us also support us. Everyone needs to be on board with this.”





### If you only buy one

Our beauty director, **Katherine Lalancette**, valiantly forsook clean hair in a quest for the best dry shampoo on the market

PHOTOGRAPHY BY AIMEE NISHITOBA

*Fact: Sephora.com sells more than 200 mascaras. Other fact: Zero per cent of humans have time to try each one. In our If You Only Buy One series, we do the deep digging and test driving to declare the top beauty products out there.*

I have this fantasy where I zip across cobblestone streets on a Vespa as my sopping strands morph into cool, French-girl-like ripples. Sadly, this will never happen for me. *Le sigh...* I'm simply not the wash-and-go type. Unflinching frizz and a wonky wave pattern mean drying my hair requires careful planning. I've even got two alarms programmed on my phone, one for hair wash days and one for "freedom mornings."

Enter my saviour: dry shampoo. While I can't casually step out with wet locks à la Olsen twins (they're constantly getting papped with just-showered hair), I *can* sleep in a blissful extra half-hour thanks to this stuff. It's become a trusted ally, one that sparks immediate kinship with anyone who shares a "By Friday my hair is 90% dry shampoo" meme.

Unfortunately, not all cans are created equal. While some resemble a bona fide time machine, ushering you back to fresh-blowout status, others can turn your mane into a chalky mess. I hence set out to try as many as possible, meticulously rating residue, oil absorbency, volume, scent and overall clean-hair-faking abilities. Here is what I found.

#### If you only buy one dry shampoo, go for...

It's a cult classic for good reason, banishing oil and resuscitating flat-lining locks in mere seconds. And since dry shampoo is one of those things we (or at least I) tend to use frequently and copiously, the RSP-friendly price tag makes it pretty much unbeatable.



**BATISTE DRY SHAMPOO IN ORIGINAL, \$9, DRUGSTORES**

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Keep this bottle in your gym bag to nix sweat and odour post-workout. It stands up to hot yoga, spinning et al.  
**LIVING PROOF PERFECT HAIR DAY DRY SHAMPOO, \$37, SEPHORA.CA**



**If you've got dark locks**  
Gone is the pesky white cast of yore with this ultra-fine tinted mist. Bonus points for the addictive smell.  
**MOROCCANOIL DRY SHAMPOO FOR DARK TONES, \$29, MOROCCANOIL.COM**



**If you want to go green**  
Klorane devotees, rejoice! The brand has just introduced an aerosol-free version of its famed gentle oat milk formula.  
**KLORANE DRY SHAMPOO WITH OAT MILK, \$16, WELL.CA**



**If you're feeling lacklustre**  
Whereas powdery sprays tend to run on the matte side, this fast-drying foam removes dulling buildup to restore shine.  
**Ouai DRY SHAMPOO FOAM, \$35, SEPHORA.CA**

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@Laura\_deCarufel  
@LauradeCarufel

**Creative Director**  
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@jesshotson

**Executive Editor**  
Kathryn Hudson  
(on leave)  
@hudsonkat

**Beauty Director**  
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@ranisheen

Katherine Lalancette  
@katherinelalancette

**Fashion Editor**  
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@JillianVieira

**Digital Editor**  
Caitlin Kenny  
@caitlinken\_insta

**Managing Editor**  
Eden Boileau  
@lilyedenface

**Assistant Editor**  
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@vsaroli

**Associate Art Directors**  
Sonya van Heyningen  
@svanh7

Kristy Wright (on leave)  
@creativewithak

Aimee Nishitoba  
@studio.aimee

**Publisher, The Kit**  
Giorgina Bigioni

**Project Director, Digital Media**  
Kelly Matthews

Direct advertising inquiries to:  
**Collab Director**  
Evie Begy, eb@thekit.ca

**Collab Coordinator**  
Sarah Chan

**Marketing Coordinator**  
Nikki Lewis

**Collab Designer**  
Oana Cazan



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