

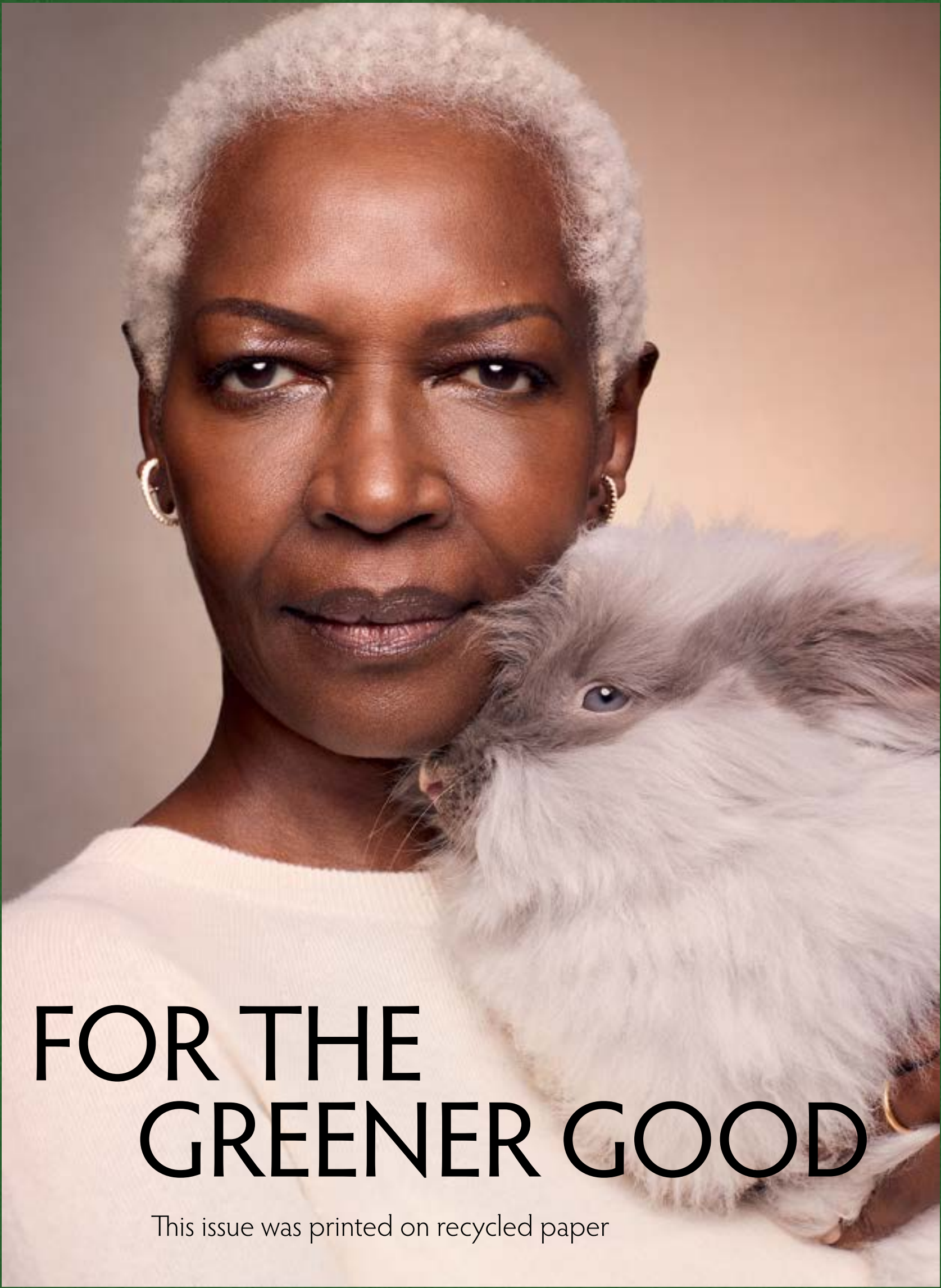
THE KIT

What is the future of Canadian fashion?

We gathered five style leaders to talk sustainability, investment dressing and how to move the industry forward one piece at a time



IN PARTNERSHIP WITH GARNIER



FOR THE GREENER GOOD

This issue was printed on recycled paper



An animal welfare and veterinary expert was present on set, and all guidelines issued by Cruelty Free International were followed, to ensure no animals were harmed in the making of this campaign.

From shopping for vintage fashion to sipping smoothies through metal straws to potting plants in skincare empties, many of us are finding clever ways—big and small—to lighten our personal environmental impact every day, knowing that even little steps can add up to a real difference.

And since caring for the planet is a collective (we're all in this together!) effort, making positive change is also the ambition for many leading global companies. In the beauty world, that includes Garnier, which is committed to tackling the issue of sustainability from an impressively wide variety of angles.

That means the company is not only improving its packaging but also reconsidering how products are made from start to

finish—sourcing ingredients that have a gentler impact on our Earth, for example, and reducing the water and energy needed to manufacture them (and for us to use them). Of course, caring about the environment also means being kind to all creatures, so every Garnier product has a seal of approval from Cruelty Free International under the Leaping Bunny program.

The beauty brand's sustainability efforts are making strides: 99 percent of their new and revamped products have an improved environmental footprint, and there are even bigger goals ahead. In honour of Earth Month, here are just some of the ways Garnier is making a difference—and how all of us can do our part for the greener good, too.

IN PARTNERSHIP WITH GARNIER

THE BEAUTY OF CHANGE

Making big goals—and a big difference—for the planet

If you’ve made any personal resolutions to be more eco-conscious in your everyday life, you’ve already taken the first step off the starting line. Achieving any major ambition always begins with setting goals—and that’s true for global companies making strides toward sustainability, too. Here are just a few of the concrete commitments and innovative ways that Garnier is working to protect the planet.

MINDFUL INGREDIENTS

When we think about what makes a product green, we often zero in on the packaging. But what’s inside a jar, bottle or box is a huge deal, too: namely, the ingredients and how they’re chosen, sourced and manufactured. Garnier’s eco-actions including going vegan for almost all their ingredients (more than 99 percent), and ensuring every product is certified cruelty-free under the Leaping Bunny program by Cruelty Free International. Once ingredients are selected, they’re produced with a lighter environmental footprint through green chemistry—a process that involves choosing renewable raw materials, reducing production energy and using breakthrough biotech. For the skincare hero vitamin C, for instance, the brand transforms their unique version of the ingredient from corn starch. Similarly, they make the mega-hydrating molecule hyaluronic acid with wheat fermentation, then recycle the water from the process to irrigate local fields—a clever idea to make the most of a precious resource.

RETHINKING PLASTIC

Notorious for polluting oceans and accumulating in landfills, plastic wreaks havoc around the globe. Good news: By 2025, Garnier will turn its focus away from virgin (newly made) plastic, choosing recycled plastic instead, and also favouring packaging that’s either recyclable, refillable or reusable. This commitment will prevent a whopping 37,000 tons of virgin plastic worldwide. Already, the brand’s Fructis shampoo and conditioner bottles are made from 100 percent recycled plastic, while the Whole Blends Shampoo Bar avoids plastic altogether with its responsibly harvested (and recyclable) cardboard box.

WATER CONSERVATION

The less water that goes down the drain, the more that’s left for wildlife habitats, not to mention the less energy needed to treat wastewater. That’s why Garnier aims to save water at two different stages: during the manufacturing process, and also when we actually use the product at home (more on this part later). Over the past 15 years, the company has reduced the water used at its industrial sites, achieving a 45 percent drop so far. The brand has also taken steps to cut back on the water that goes into products, like the Whole Blends Shampoo Bars, which are entirely solid—just wet and lather up at home. You might be surprised to learn that how we use a product accounts for about half of its global carbon footprint—think of all that hot water in your morning shower—so Garnier is also creating formulas that are quicker to wash off, like the fast-rinsing Whole Blends Shampoo Bars. Plus, there are innovations that don’t need any water at all, including the Garnier Skinactive Micellar Cleansing Water. Pair the no-rinse cleanser with reusable Micellar Cleansing Eco Pads, and your face care routine is suddenly a lot greener.

KEEPING SCORE



To help you make greener choices every day, Garnier grades each product based on its Overall Environmental Impact. These scores, which range from A (best in class) to E (work-in-progress), reflect the entire lifecycle of a product, starting from how it was manufactured all the way to what happens to the packaging once you’re done with it. Find a product’s score, plus a breakdown of its water and carbon footprint, right under its ingredients list on [garnier.ca](https://www.garnier.ca).

THE KIT



Six visionary Indigenous designers travelled from Canada to Milan to show their work to the world. We joined them to learn their stories and photograph their ingenious pieces on the streets of Italy’s fashion capital

by Rani Sheen

Photography by Julia Spicer

During Milan Fashion Week, the city feels electric. Against a backdrop of neoclassical architecture and sparkling canals lined with aperitivo bars, Italy’s fashion capital is abuzz with the pursuit of creativity and commerce, the fullest expressions of personal style and the frisson that comes when people from all over the world connect with a shared purpose. Off the runways, White Milano brings around 20,000 international buyers face to face with designers and their work in a series of cavernous buildings in the city’s Tortona design district; it’s the kind of fashion show whose wares actually end

up in boutiques and department stores. It’s here, in February, that six Indigenous designers from Canada were invited to show their collections in a dedicated airy, industrial space. “It’s overwhelming and exhilarating, and I feel so excited and happy for the designers,” says Sage Paul on the first morning of the show. Paul, an urban Dene-suliné tskwe (woman) and a member of English River First Nation, is the co-founder and artistic and executive director of Indigenous Fashion Arts (IFA), best known for its runway shows that take place every two years. ►

My work is very contemporary, but it is still Indigenous fashion.

Milan is the first of many IFA trade show delegations—another is planned for Mexico later this year—and has been 18 months in the planning. The seed was planted in discussions with the Canadian embassy in Italy, then Paul invited White Milano organizers to come to Indigenous Fashion Week Toronto in June 2022. “I’m used to visiting fashion weeks all over the world, but this was really thrilling,” says White Milano co-founder Simona Severini. “Having the possibility to talk to the designers, listen to their story, it was really special.”

The designers who have travelled to Milan represent a range of Indigenous nations and communities, from Toronto to Winnipeg to Yukon. “To have my work and our work collectively as this cohort of Indigenous designers be platformed in this way, it’s incredible. But it’s also appropriate,” says designer Evan Ducharme. “Our work has an inherent quality, both materially and conceptually, and it’s only appropriate that it is seen at this level.”

Milan is an especially suitable place to showcase these designers, this work. “There’s a history here, of the trade and of the craftsmanship and creativity with textiles and clothing. I think that appreciation is really important for our communities,” says Paul. “For too long, our work has been undervalued. We come from a history of colonization and tokenism and commodification of our own artworks, and we are having to change that understanding of the value of our work. Here in Milan, there is a deep care and value for that kind of work.”

Paul made sure there would be a panel discussion during the show to further the level of understanding. “People don’t really know about Indigenous culture here,” says Paul. “We need to tell the market here what is appropriate, what’s not appropriate, how our designers are working, the import of the materials like flora and fauna.”

Participating required a level of trust. “Anytime Sage asks me to do anything, I’m going to say yes,” says designer Niio Perkins. “Things like this can be scary—I’m really scared that somebody’s going to come in and take pictures, and then we’re going to see our work in another booth next year. But she’s a huge advocate for us, and we just need to be a part of that.”

Paul also organized an industry dinner so the designers could chat properly with selected top buyers. “The goal is that they make long-term relationships, because that could mean returning sales, entry points into collaborations with other designers, new markets around the world,” she explains. Ultimately, the goal is to build a future of opportunity. “I want to see a stable space in the industry for Indigenous people,” says Paul. “If IFA had existed when I finished fashion school, I think things would have been really different. I want to make sure that that is there for young people, for my nieces and nephews, if they’re interested in fashion.”

People in the north, in small communities, are making interesting work.



These are heirlooms that get passed down.

Robyn McLeod

“The more I learn about Dene clothing, the more I realize there’s so much more that I need to learn. And that’s the fun part,” says Robyn McLeod, who has travelled from her home in Ross River in the Yukon, though she’s from a community in the Northwest Territories called Fort Providence. Take fringe: “You could use moose hide or caribou hide, and you can put particular materials on it, like thread, quills or beads,” she says. “The fringe that I’m really attracted to, I don’t see anymore. When I think about my culture and the different processes that are lost, I like to talk to people and ask, ‘How are these things made?’ They always say, ‘Ask elders.’”

One of McLeod’s collections is named Dene Futurisms, which refers to a melding of traditional techniques with technology to create a vision of a future present. “It’s important to be able to imagine Dene still here despite facing misrepresentation and erasure within many different aspects but especially through art,” McLeod explains on her website. In practice, this looks like an intricately constructed hanky dress in vibrant fuchsia floral print—when worn, it begs to be twirled—worn with a coordinating mirrored visor trimmed with beadwork.

“I think it’s important to be able to represent my family, my community, my culture and who I am as a person, and show that people in the north, especially in small communities, are making interesting work; they are valuable,” says McLeod. “And it’s not just crafty; it’s luxurious.”

Lesley Hampton

Lesley Hampton thinks of everything. “I wanted to include a more accessible design where you can celebrate an Indigenous brand, but it’s a more versatile item in your wardrobe,” says the Toronto-based Anishinaabe designer, pointing to a series of luxurious burgundy knit pieces. “All our knits are antimicrobial as well, so you get the sustainability aspect where you don’t have to wash them after every wear.”

Of course, Hampton can still turn out a showstopping gown. One, featuring dramatic cape-like sleeves in her signature pleats, is made of lightweight dark denim. “It’s our version of the Canadian tuxedo,” she says dryly. Another is turquoise, sheer and embellished with delicate flowers that are actually made of feathers; Hampton wore a magenta version as a guest judge on *Canada’s Drag Race*.

In fact, TV was the first spark of Hampton’s career. “Like many other designers, I fell in love with fashion watching Jeanne Beker on *Fashion Television*,” she says. “But being an Indigenous person and a curvier individual, even when I was a kid, I didn’t really see myself represented, so I never thought that it was an accessible career path.” Creative by nature, Hampton focused on art throughout high school, exploring the “societal aspects you can comment on through what you put on a body.” She started her brand at 22 years old, while still a student at George Brown College, and was invited to show her first collection at Fashion Art Toronto and Vancouver Fashion Week, which was featured in *Vogue*. She took the attention and ran with it, building a business that celebrates diversity and representation in many forms. For one thing, her current collection’s size offering spans XS to 3XL. For another, “my work is very contemporary, but it is still Indigenous fashion.”

Niio Perkins

Niio Perkins’s marquee piece is a leather body harness with detachable circular mini bag, decorated with three-dimensional raised beadwork, a Haudenosaunee art form. It’s a typically innovative choice from the artist turned fashion and accessory designer. “I thought it was a unique way to feature some beadwork; I’m not necessarily an earring or jewellery wearer,” she says. Perkins lives in Akwesasne, a Mohawk territory that spans Ontario, Quebec and New York, where she was raised with a seamstress mother who sewed ceremonial clothing. “Sometimes when Indigenous beadwork artists create things, they’re very traditional, and it’s really hard to wear those outside of communities,” Perkins says. “I was raised in a traditional home, going to ceremony, and when I would wear my ceremony wear into a grocery store to grab something, I felt super out of place. I got stared at. I was uncomfortable. This is why I got into fashion—I wanted to create work that could celebrate who I was and still be relevant today.”

Lately, Perkins has been spending a lot of time in designer boutiques, examining couture and high-fashion pieces as research. “I want to know why things are so expensive. I want to see the quality. I want to see how things are made,” she says. “My brand has always been about quality first; these are heirlooms that get passed down. So I’m just wondering how other designers do that. What makes that special? And how can I bring that home with me?”



Evan Ducharme

Evan Ducharme’s work belongs in the Metropolitan Museum of Art Costume Institute. Literally: a sweeping cream cotton canvas skirt was selected to be featured in the Met’s exhibition “In America, a Lexicon of Fashion.” And no wonder: seen up close, with its built-in underpinnings and impressive volume, it’s art.

A rich yellow empire-waist dress with spaghetti straps is part of a collection informed by the childhood inclinations that propelled the Winnipeg-based Métis designer into a fashion career. “I needed to connect to that younger self who had the nerve to leave St. Ambrose, Manitoba, Treaty 1 territory, with two hockey bags and a dream,” says Ducharme. One such reference: the 1998 Drew Barrymore classic *Ever After*. “I’d never looked at that film for inspiration before. Once I got into this collection and I was speaking about how the concept of dominion was used worldwide to justify the indoctrination of Indigenous people, I wanted to pick and choose those pieces of European costume history that have always been generative to me—much in the same way that the colonizer would pick and choose the things that they liked about Indigenous culture.”

Another series of pieces are made of honeycomb mesh embroidered with cotton yarn, an homage to Métis weaving born of a “light bulb” moment in Ducharme’s studio when a skein of yarn was sitting next to a roll of mesh. Silhouettes include simple T-shirts and a longer version that morphs into a gown, like when you’re a child and you wear your parent or elder’s oversized T-shirt. “When I was young, that was a very gender euphoric moment, to wear a big T-shirt and have it feel like an evening gown.” And that’s how Ducharme wants people to feel in these clothes: “Wholly themselves.”

There’s a healing component to creating things.



ERICA DONOVAN

“Being Inuvialuit, and coming from where I come from, at a very young age we’re taught to create things for survival—parkas, warm mitts—because where we live, the climate is so harsh,” says Erica Donovan, whose home community is Tuktoyaktuk, N.W.T., on the Arctic Ocean. “So probably since grade 5, I’ve been creating.” Now, she mostly creates jewellery, brilliantly hued hand-beaded earrings in the electric blues of Arctic skies and rich reds of wild berries picked in the fall, each with a black and white section in a nod to the designs on Inuvialuit drum dance parkas. Some are embellished with long strips of harp seal fur, sourced from providers in her community. “None of it is wasted,” says Donovan. “We eat the meat, the stomach is used for bags, the oil is used for lamps. And this is my way of using the fur.” When Donovan founded her brand in 2016, she named it to honour where she comes from, and her family. “She Was a Free Spirit pays tribute to my mother, who is a residential school survivor, and at a young age, had her childhood taken from her.” For Donovan, who sits beading throughout White Milano as buyers and media buzz about, making things is a form of meditation. “There’s a healing component to it. I sit there and I reflect on my upbringing, the things I’ve been through, and I also think of things like forgiveness, how to be in this life in a healthy manner,” she says. “And to put something out into this world is a positive.”

That was a gender euphoric moment, to wear a big T-shirt and have it feel like an evening gown.



Justin Louis

“I’ve always loved clothes,” says Justin Louis, the Chilliwack, B.C.-based founder and creative director of Section 35. His first designs were T-shirts printed with old hockey logos from his reserve back home; while working in the corporate world in Vancouver, his creative spark was kindled by collaborating with a graphic designer colleague. Seven years in, Section 35 offers the kind of utilitarian yet polished streetwear you see on street style stars at international men’s fashion weeks, but with thoughtful, artful twists, like a custom leopard print that incorporates Cree syllables, early visual representations of language. The new bomber jackets reflect Louis’s college baseball days and were produced in collaboration with gold-standard maker Golden Bear in San Francisco. They’re hefty and perfectly finished; they’re also adorned with twinkling stars that represent ancestors who have passed on, a leaping horse that also features on Louis’s powwow regalia, and lettering that reads “Made on stolen land.” Lately, Louis has been inspired by the colours and changing seasons of home: he’s a member of Samson Cree Nation and grew up on his parents’ property along the Battle River in Nipishkopahk, an hour south of Edmonton. “Berries grow along the river and there’s wild sage that grows. I grew up with horses. It’s just this beautiful nostalgic feeling.” It’s a long way from Milan, and the journey is just beginning. “I think it’s important that my kids see what is possible,” says Louis. “If you do something you love and are passionate about it, you can go really cool places.”

It’s important that my kids see what’s possible.

Canadian fashion now



Five heavyweights dish on what's *really* going on in the industry—and what needs to happen next
Photography by Kayla Rocca

Canadian fashion is bold and brave, but the industry can be, in many ways, quite broken. We have so much talent in our country, but, even in 2023, there continue to be many barriers to access—and to success. To discuss the state of our home-grown style union, we rounded up five of the country's most exciting fashion folks—lawyer Anjali Patel, designer Bojana Sentaler, influencer Osob Mohamud, influencer and designer Roxy Earle, and stylist and designer-consignment boutique owner Zeina

Esmail—for some round-table real talk with *The Kit* editor-in-chief Laura deCarufel. Over an hour at Sentaler's Toronto atelier, the group touched on the perils of fast fashion, the stigma of Canadian design and industry nepo babies. It got a little spicy. Still, all five leaders agreed that the best Canadian fashion mirrors the diversity of our country. As Sentaler put it, "There isn't one specific Canadian style: The beauty is that there's so much variety because of what Canada represents."

THE PANEL

ON HOW CANADIAN FASHION CHANGED DURING—AND AFTER—THE PANDEMIC

Roxy Earle: "Fast fashion took off in an even bigger way. It's really hard to compete with some of the Sheins of the world; they used to just be the big bad fast fashion from another world, and now we're seeing a pop-up everywhere. I just don't think it's going to be easy for people to compete, because the big retailers are discounting so heavily. Everything leads with a discount, like the Old Navys and the Gaps of the world. Everything is 60 per cent off all the time."

Zeina Esmail: "On the flip side, many Canadian brands have received a lot more attention on a global level than they had before."

Anjali Patel: "It's a relief to see that this cohort of designers has survived the pandemic and are maybe thriving now—e-commerce and social media create so much more visibility."

ON THE SOCIAL MEDIA EFFECT—FOR BETTER OR WORSE

Osob Mohamud: "It can make or break a brand. If Hailey Bieber wears something in the morning, by the afternoon, it's all over social, exactly who the designer is and where it's from. And I think a lot of Canadian brands have benefited from that."

Roxy: "TikTok changed this. It's not a brand going viral, it's a product going viral."

Osob: "That's really fuelled fast fashion as well because people will get so obsessed with something and then it's gone the next day."

Bojana Sentaler: "I think the reason for overconsumption is because of what social media stands for—it's constantly showing new outfits. But if we make it a trend to re-wear outfits, and to show that it's cool to match your top with a different bottom, or to match these shoes with a different dress, if this becomes a trend, then people won't feel the need to buy three different fast-fashion outfits that are equivalent to one luxury item as much because it's perceived to be cool to re-wear your clothes."

ON SUSTAINABILITY AND GIVING CLOTHES A SECOND LIFE

Zeina: "Recently, we had a custom Greta Constantine dress come in because the consigner said she'd already worn it to a big event. Somebody from Vancouver came in and bought it. A couple weeks later, she said, 'This is the most incredible dress I've ever owned—but I wore it to this big, massive gala, and everybody I know was there so I can't wear it again and I want to re-consign it.' She gave it back to us and then we sold it to somebody in L.A. How incredible is it that the piece that was made for one person that, two years ago, would have sat in their closet, now goes from one person to another person and so on."

Osob: "It's the sisterhood of the travelling dress!"

ON HOW TO GET CANADIANS TO SPEND MONEY ON A HOMEGROWN (BUT MORE EXPENSIVE) PIECE RATHER THAN A \$20 TOP FROM AN OVERSEAS BRAND

Bojana: "In the past, Canadian designers traditionally had to make it in international markets, to be able to grab the attention of Canadians. We made it big in Canada when the royals started wearing Sentaler, because they were perceived to be international fashion icons. I think our industry is supporting each other more, but I don't think it's at the level where it should be. You see other countries where the nation truly supports their homegrown talent. I think we still have a long way to go."

Anjali: "Building a wardrobe is a lifelong pursuit. There are probably still items in my wardrobe that are the inexpensive version or fast-fashion version, and I would like to upgrade them to be the forever item—but that doesn't happen overnight. You start with what you have. Then there has to be some commitment to the cause, like 'This year, I'm going to focus on buying the forever version of these three items that I really want.' It's unrealistic for people to wake up and decide, 'These are the only things that I'm going to buy.'"

Osob: "Sometimes when we think Canadian fashion, we think luxe, we think expensive, but there's a lot of more affordable Canadian brands that don't get the recognition of being Canadian like an R.W.&Co., Artizia, Joe Fresh and their Roxy collab. I think that you can support Canadian brands without having to spend all your money."

Zeina: "Social media has changed our world, and I don't know if there's a way to change it back. People are obsessed with everything luxury and expensive—that lifestyle. The most unattainable stuff in the world [is still the most coveted]. In our store, sometimes we try to push a few Canadian designers because the pieces are gorgeous, and you want to have them among the assortment. But when things are made in Canada, it just is a lot more expensive. I feel like you can't really push people to buy a Canadian designer item, unless they feel that it's amazing. Your product has to stand



BOJANA SENTALER
Founder, president and creative director of upscale outerwear brand Sentaler



ANJALI PATEL
Fashion lawyer, trademark agent and homegrown fashion advocate



ZEINA ESMAIL
Fashion/creative director, stylist and founder of The Fashion Edit, a new Toronto consignment store



OSOB MOHAMUD
Content creator, specializing in fashion, beauty, motherhood and inclusivity



ROXY EARLE
Designer of fashion lifestyle brand Luxurious Roxy, entrepreneur and body positivity activist

up to the international brands. I definitely want to support Canadian—but it's my money. If I'm spending \$1,000, \$2,000, on a coat, I'm gonna buy the coat that's made better. I found that that's where the stigma came with Canadian fashion; a lot of it wasn't made as well as some of their international counterparts. So you would look at something and you flip it in the inside and the fabric is gross, the zipper's gross."

Roxy: "That's the one thing I find with Canadian fashion. I'm invited to all these awards where they're honouring people, and I go to very little, because it's not on merit: You're honouring a company, but their clothes aren't good. I've tried wearing their clothes, and the cut isn't good, the fabric isn't good. We have a lot of designers who are pushed forward by the Canadian fashion industry. But you look at their clothes and you think, 'This isn't beautiful design.'"

ON HOW CANADIAN DESIGNERS CAN SUCCEED

Bojana: "When fashion designers go to school, they're often not getting the business acumen they need: how to sell their clothing, how to market their clothing. It's not good enough to just be a designer: You have to know how to run your business. You can make a beautiful collection but if you don't know how to sell it and market it, you're not going anywhere."

Roxy: "We don't celebrate success. We celebrate when you're small and independent, but guess what happens when a brand becomes big and successful? Oh, now they're the monster. What happened to celebrating the female entrepreneur? She gets too big, and then it's not celebrated anymore. It's not like America—Americans love success stories. It feels to me like I'm too successful to get recognized now. Lena Dunham wears my clothes on *The Tonight Show*, and no one talks about it. But when somebody who is nobody in the fashion world—and when I mean nobody, I mean a nobody in terms of sales, with no sales whatsoever—they have all this pomp and circumstance over them because they're Canadian and they're a 'real' designer but how are they making a mark for Canadian fashion?"

ON WHAT NEEDS TO CHANGE

Bojana: "The government support is very minimal. Canadian fashion is not considered art in Canada. And this is why the government doesn't support the fashion industry. So that's the first change that needs to happen."

Roxy: "Support our brands without asking for a discount code, and actually buy Canadian clothes. Find brands you like, take the time to seek them out, and then shop them."

Anjali: "There's specific programs like Factor in the music industry and the Sobey Art Foundation of the art world—I would love to see comparable programs for the fashion industry. Factor is a non-profit that provides funding to the Canadian music industry, for example, for recording, marketing, touring and music videos. The money comes from public and private sources, namely the department of Canadian heritage and Canada's private radio broadcasters. Factor has been administering public money since the mid-1980s. Charlotte Day Wilson is a recipient."

I would also love to see a prize like the Sobey Award for the Canadian fashion industry. The Sobey Art Foundation awards \$400,000 in prize money. \$100,000 goes to the overall winner, \$25,000 to the shortlisted artists and \$10,000 to the long-listed artists. Kapwani Kiwanga is a past winner, and next year, she represents Canada at the Venice Biennale.

Even in the relatively small amount of time these programs have existed, they've made a huge impact."

Osob: "In radio, we make sure a certain percentage is Canadian artists, so I wonder how that could work with the fashion industry—like making sure that big department stores have a certain percentage of Canadian designers as well, just to make even that playing field. That would do a lot. I also think a lot of everyday consumers would like to support Canadian brands, but there's an issue with visibility in that you don't always know if [designers and brands] are Canadian. They should promote that more. We also need more affordability. I'd love to see more mid-priced and lower-priced Canadian designers emerge with really good quality stuff."

Roxy: "I want to come back to merit because that's how you can compete in the U.S. Sentaler is in Saks Fifth Avenue not because the department store is like, 'We're trying to support Canadians.' They're there because they're good and people want to buy them. We have our own socialites going to Toronto fashion events wearing Italian designers, bought in American stores, so if our own socialites aren't going to wear it in our own country at Toronto fashion events, how can we expect consumers to buy them?"

ON WHAT GIVES YOU HOPE

Anjali: "All the times Greta Constantine has dressed Viola Davis for the red carpet. It's a creative partnership akin to Haider Ackermann dressing Tilda Swinton and Hubert de Givenchy dressing Audrey Hepburn. I would love to see more of this."

STEP IT UP

Green your routine with tips from four Canadian beauty buffs

Many small actions can bring big change. As Garnier zeroes in on making your favourite products more environmentally friendly, it becomes easy for us to make our daily beauty routines more sustainable. Need a little inspo? We asked four beauty buffs and Garner brand partners to share their #OneGreenStep.

PAUL ZEDRICH

@PAULZEDRICH

To say Paul takes skincare seriously is an understatement. By day, he works in the cosmetics business; by night, he's breaking down his 12-product bedtime routine for his glow-seeking followers.

So, what makes it into this insider's regular rotation? Garnier Vitamin C Super Glow Serum. "Vitamin C is one of the ingredients I need in my skincare routine," he says, adding a shout-out for the serum's stabilized, fat-soluble form of the vitamin. "That's what I look for when it comes to vitamin C, because it penetrates deep into the skin." This serum has other great ingredients as well, he adds, such as niacinamide, salicylic acid and glycerin.

But what seals the deal for Paul is the fact that the serum is cruelty-free and comes in a bottle made of 40 percent recycled glass. He's conscious of the everyday steps he can take for a more sustainable life, repurposing finished cosmetics jars to store his Garnier Skinactive Micellar Cleansing Eco Pads, for example, and conserving energy whenever possible. "My parents taught me to always turn the lights off when they're not in use," he says. Now, he passes on the lesson to others. "Living sustainably requires a mindset shift and a willingness to make small changes in your daily life."



STACEY KASDORF

@STACEYKASDORF

If you ever need wellness, fashion or parenting ideas, Stacey's Instagram is just a tap away. But lately, it's her daughters who are passing inspiring tips to her—at least when it comes to sustainability. "I love when they come home from school and tell me about ways they've learned to be sustainable," she says. "We never talked about this stuff when I was in school, so I love that it's starting at such a young age now."

The Winnipeg family has made the switch to waterless laundry-detergent strips, reusable snack bags, and metal and glass straws. And for haircare, they're big fans of Garnier Whole Blends Shampoo Bars, which are formulated without water and packed in a cardboard box (no plastic!). "When I get buildup on my scalp, I love using the shampoo bars as a reset," says Stacey. Bonus: the bars are travel-friendly and handy for cottage trips. "Sometimes we take showers in the lake, and I feel good about using these in the water because they're 94 percent plant-based."

Stacey is always finding fresh ways to make her day-to-day routine more sustainable, like dropping off her beauty empties to be properly recycled and picking products with minimal packaging. "It's so important for me to set a good example for my girls and to make sure they're left with a beautiful world to enjoy."



KIERRA SUMMER

@KIERRA_SUMMER

Whether she's kayaking through lakes, hiking mist-covered mountains or simply hanging out in her Chevy van named Pickle, Kierra is up close with nature 24/7. "When I take photos, I see only the beauty in front of me," the Albertan says. "But when I look at the images later, I see the effects of climate change—from patches with no trees to lower water levels in lakes and dried-up bushes."

Kierra's full-time van life calls for lessening her environmental impact: She uses solar energy to power her curling wand, for instance, and only takes quick, timed showers in public facilities. When lath-

ering up, she opts for Garnier Fructis Sleek & Shine Fortifying Shampoo and Conditioner, which boast bottles made from 100 percent recycled plastic. "The ingredients are carefully sourced and produced with less impact on the environment," she says. "It's also great to know it's not toxic to aquatic life, which is so crucial in maintaining the balance of our ecosystems."

This year, Kierra has also set a goal of saving fuel: "I want to walk to nearby shops when my van is parked, and explore locations by hiking instead of driving all the time," she says. "Even small changes can have a significant impact in the long run."



ANKITA MEHTA-SHAH

@ANKITAMEHTASHAH

Bollywood, Cirque du Soleil, Pride—Ankita takes inspiration from all things bold and bright for her high-impact makeup tutorials. And while her 70,000 Instagram followers love watching her create a look, the removal part is often less glam. "I used to go through a ton of cleansing wipes," she says. "One day after a shoot, I looked down at my table and it was a very stark visual realization of how many I had used."

After test-driving different make-removal options, Ankita landed on Garnier Skinactive Micellar Cleansing Eco Pads. The palm-sized reusable microfibre rounds can be hand-washed after each use, or tossed in the washing machine, lasting up to 1,000 washes. "The sheer size of the Eco Pad has halved the time it takes to get my makeup off," says Ankita.

She wets the pads with Garnier Skin-active Micellar Cleansing Water. "I am obsessed with the fact that it has a rinse-free formula while working so well even for waterproof makeup," says Ankita. And that's just what she needs both for her on-camera and IRL looks: "I can be getting home at 4 a.m. after a long night of partying and you can bet I'm taking off all that makeup with this one-step routine."





An animal welfare and veterinary expert was present on set, and all guidelines issued by Cruelty Free International were followed, to ensure no animals were harmed in the making of this campaign.

 **GARNIER**

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