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Speaker 1

“In fact, it’s quite simple: once you think about carbon like you would about cash, you really start paying attention to your budget, so I think it’s pretty easy”

Hello, On The Way, my name’s Charlotte, and I’m the founder of Patine. For people who don’t about know us, we’re a five-year-old, ultra eco-friendly clothing brand. I’d been dreaming about this for around 25 years, so it’s been a slow process. And so it’s also a hint to all those late-Boomers out there who aren’t sure about getting started: it’s always possible. Before this, I’d done quite a lot of things.

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I’d always been a bit unsure about my studies. I was a good student, so I went to a prep school, and then a major business school. At the same time, I went to drama school, as I actually wanted to be a movie actress. My first job was as deputy editor in chief for a quite new and disruptive fashion magazine, a sort of “fooding” guide for fashion.

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After that I went into digital for LVMH campaigns, and then digital for luxury brands and cosmetics. Then I ended up at Sarenza, where I worked for ten years, where I was more or less marketing director for the management committee, for the executive committee, and in mental overload! I’d wanted to do this for a really long time, but there were many reasons, good and bad, why I didn’t dare take the plunge.

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One the plus side, I had loads of fun working with great people and a team that I developed. There were around 55 people on my team, so it was lots of responsibility, and I learned a lot. On the minus side, I had serious impostor syndrome, as a lot of women do. I held myself back a lot. And so I needed a lot of meaning in my projects.

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It’s always been that way, and I’ve always worked like that, constantly going from micro to macro. My head was spinning a bit, all the time. And then I got this feeling that everything wasn’t perfectly lined up. I didn’t have to go there right away. Patine. It was a moment of clarity, I was ready. There’s a lot of symbolism about working ten years at the same company.

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And then, one day I was finally ready, and something horrible happened. Because right at that moment, I realised that there wasn’t any point in creating a fashion brand anymore, there were far too many clothes already, far too many brands, it had always been the moment from a fashion point of view, as I’ve always loved fashion and it was my dream.

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And for a brief while I even tried to imagine starting other sorts of businesses, and I actually lasted two days before I got bored. Nothing else appealed, so it had to be a fashion brand. But it wasn’t the right moment, as meanwhile I’d had my eco-awakening, as we all have for different reasons, and at different times. For me it was being a mother, and suddenly having a different perspective on lots of subjects that you’d taken for granted, like food, cosmetics, when it’s for someone else, when it’s for a baby, then for children.

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I think you pay a lot more attention to them than you do to yourself, and so I started looking at labels, and one late night on vacation, I saw a Netflix documentary called The True Cost, about clothing, that I think was a trigger for a lot of people, showing the working conditions of the workers who make our clothes, and especially the Rana Plaza tragedy in Bangladesh, where a building full of garment workers collapsed, with several hundred deaths in a rundown building.

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And that was it. It really hit me. So I watched more documentaries, because that one had really woken me up. It was quite hard to get to sleep at that time. As I remember, there was Cowspiracy, about meat and the massive impact of our meat eating, and the impact that the whole meat-making industry has on carbon emissions, and there's also a documentary called Sugar Rush, about how we're all future diabetics, especially if you're a little kid in America.

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So yes, that was it, a little here, a little there, it totally threw my world upside down, and as I was on holiday and I could listen to anything I wanted, maybe that was part of it too. I wasn't in the middle of the hustle and bustle at work. That morning, I quit: that sounds a bit dramatic, but really I quit a lot of things, and started another way of living, really, getting myself moving, and quitting smoking.

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It was a bit of a struggle, but I was done. I wasn't going to give any more cash to Philip Morris. It was absurd, so I quit smoking, I quit Coca-Cola. It has to be said that I did a year's internship at Coca-Cola when I was young, so I was drinking it like water. And then I stopped eating meat, and it's been six and a half years since I last ate a mouthful of meat, and I'm doing great.

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I'm in really good shape. There you go, I could go on about it all day. But in fact the more I learned about our impact, and how we all have to cut back individually and collectively, the more these small things that I'd never gone out of my way to do, I could see that they're really important, and, for example, I recommend the 2-tonne workshop to everyone.

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We did that as a team for Christmas at Patine, because we're all a bit nerdy! You realise that in fact cutting down on meat is a massive deal for getting towards the 2-tonne target.

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But it's really important, it's useful. And so it was terrible, because there I was. I was finally ready, but it wasn't the right time. And in the end, that's what made it possible to launch Patine.

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So for starting Patine, I had this really strong sense of purpose, you know, I wanted to bring something new. It wasn't about creating yet another brand, as I say, as there really wasn't any need for that.

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There's meaning and usefulness. It's important for getting yourself out of bed in the morning. And also, in entrepreneurial projects, there are always ups and downs. And if you don't have something that always makes sense, then it's hard to keep going in the long term, so I knew that. I also knew I had to make high quality clothing.

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I often say that I'm a reformed Zara shopper, so I didn't always have high quality clothes. But I've always bought lots of vintage clothes too. It's sometimes even been a starting point for trips and holidays. Since I was young, I'd go to museums of course, but then I'd look for vintage shops, second-hand clothes, and that gave me a good knowledge of materials, as well as the importance of well-made fabrics.

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How you recognise good quality just by touch. And that also gave me a very emotional relationship with clothes. The ecological side came since I had my awakening, and perhaps thanks to that impostor syndrome, by speaking about my idea very early on to the people around me, and making sure it wasn't just a whim, something for my own ego and for pleasure, and so-called self-fulfillment, but

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self-fulfillment on its own is pointless. And so I talked to the people around me to see if the idea of Patine, the concept of an eco-friendly and eco-engaged brand, appealed to them. So I went and looked at people's wardrobes for an hour, the brand hadn't been launched yet, and so the deal was that I'd bring them a latte, and they'd talk to me for an hour about the clothes in their wardrobes.

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And that was great, because I realised that nobody ever read labels, and that nobody cared about the eco-aspect of my project. And in fact, that just made me want to do it twice as much, because I thought, well, after all, that relationship to clothes, to labels, to the meaning these people feel, that's how I'd been just a year before.

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And so in fact you shouldn't make the mistake of thinking that just because you've had your eco-awakening, everyone else has had it too, or thinks the same. It's not true, and also it's a personal journey, and there are lots of ways of being eco-friendly. Above all, you can't be egocentric in your approach. And so I asked myself: how I can make a brand that could explain, that could be educational, and that could make people want to change their consumer habits, especially for clothing, without being patronising, without preaching, and how I'd like to be talked to myself, if I were someone who hadn't yet understood how serious the stakes are. I think I was able to use my experience in communications, as well as digital marketing, which I was quite familiar with, and use my passion for speaking and story-telling to create a meaningful project.

The name Patine (Patina), came from a talk with my former associate, over lunch, and I was trying to explain, and I talk a lot, and they got it, it was this sort of high-spirited moment when I said yes, but clothes are lovely when they're worn in. Take a concert tee-shirt, a jacket that's worn-in, they get this patina. And a patina is really good: patina, patina, patina! So I played with the word and all that, and I thought well it's great, people understand it, you write it like you read it like it's written.

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Speaker 1

That's important for a digital brand, at worst, you say Patine, if you're American, it works! I thought the word was really cool, and I also thought it was pretty, and at the same time it evokes worn wood and old furniture,

but it absolutely mustn't evoke flea markets! So that pushed me, from a graphic design point of view, to go for fairly bold, fairly modern visual codes.

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So our current logo is adapted from the Futura font, which is a very 1980s font, and very much used in sportswear. And so the word loses a little of its meaning when you read it, and you don't necessarily make the connection. And when people understand it, when it's explained to them, they go "oh yeah", and there's a second little "aha!"

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I love those small moments. Aha, that makes sense!

So at the start of our adventure, the first garment we launched was a tee-shirt. That might seem tiny, but really I had no experience of the game back then. How do you actually produce a garment? I love learning, as many people do. And in fact I said to myself that it was already a lot to do.

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Speaker 1

It's already this vast ocean of things to understand, if you actually go to the cotton fields, you break down each stage of the design of a garment, so as to be able to do it better than the average, so let's just start with one piece, and tee-shirts speak to me, they basically speak to me about a wardrobe, as the idea isn't to make loads of seasonal collections, and fashion in the trendy sense of the term,

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but rather to compose a wardrobe of essentials, that you'll wear again and again, and you'll keep for a long time. Why? Because we've got no choice than to buy less, and wear our clothes again and again, and more often.

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Speaker 1

So this tee-shirt, it had to be cool, so it would work next to a tee-shirt from a brand wasn't not necessarily eco-engaged, but that had a well-designed appearance, cut, and details. It had to be excellent quality, because if you want a garment to last over time, it has to keep its promises from a quality point of view.

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Speaker 1

That intuitively led me to heavier materials, a tighter knit, so meeting manufacturers in Portugal, visiting factories, and also talking to a lot of people from other brands, because when you have a project and you talk about it, you embrace talking about it, and lots of doors open to people, to other brands, to other specialties who are also happy to share their expertise, and to help us in our project.

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So I met lots and lots of people who helped me design that first tee-shirt, which I think is superior from a style point of view, from a quality point of view, and from an impact point of view, compared to the majority of clothes that I've seen, and is also actually eco-friendly. But it's not necessarily everyone's standard, as creating a brand isn't just about finding a common denominator for everyone, it's also about a personality.

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Speaker 1

So it's also a bit like me. It's a little oversized, it's got an offset shoulder because that makes the silhouette prettier, I think. It's got a really very pleasing neckline. It's a lovely thing this fabric, and so we named it Willie, and there have been various cuts as Patine is organised by materials, and these materials structure our range. So the first material was Willy.

I'll spare you the details about all the travelling and factory research steps. It was really very long, it took a whole year. And in the process, I met great partners who are still working with us to this day. After five years we're now working with all sorts of knits, tee-shirts, sweatshirts, and so on.

So it was 2017 People weren't really talking much about ecology in fashion, but the landscape has changed a lot in five years.

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Speaker 1

People are more and more eco-aware, and that's great. At that time, at Patine we already wanted to objectify our efforts, that's to say to showcase our rationale and figures, so as not to be some sort of yes-man who just wants to sell tee-shirts. "It's fine, honestly, take my word for it." That's not the right way to do it. Especially as we were already aware that green washing was starting to appear, and so we had to put some rationale into it.

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So, we got started. So as of 2017, we've carried out an LCA, a life cycle analysis, for our clothing, so measuring their entire impact, from the cotton field to the washing machine of the person who buys it and wears it over and over. And so that helped us in two ways: it helped us to make the right choices, as there are trade-offs all the time, and designing products is a sum of plans, full of decisions, and at a given moment, you have to ask yourself whether or not to put in 20% more recycled cotton?

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Or do you use organic cotton that's sourced closer by? It's all a question of mathematics, and so you have to be able to compare apples to apples. And it also helped us explain how our environmental impact is reduced on our website and in our communications. All that, whilst making it as digestible and joyful as possible.

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And so, for example, take the Willie tee-shirt. In 2017, we started with 40% recycled cotton in the yarn. That has a massive impact in terms of the volume of water used, and also on water pollution, because if there's less water used, then you pollute less, and then obviously on the carbon consumed, so on carbon emissions. And so very early on we were able to show that our tee-shirts had a much lower eco-impact than standard tee-shirts on the market.

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And it became a central practice in the way we work. It also made life so much easier for us when we had to do our full corporate carbon footprint, and we realised that in our corporate carbon footprint, 90% of our indirect emissions, but emissions for which we're responsible, relate to our clothes, obviously. And so the fact that we'd already been measuring that since 2017 gave us a really good understanding of our carbon impact.

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Speaker 1

And most of all, how to control it, how to reduce it. There's also something I knew about, right from the beginning of Patine. I've got pretty strong anxiety about stock.

All too often, stock issues kill off brands early on. You can have great ideas, and you actually have to stop, because you've got too much stock. Stock means immobility, it immobilises cash, and so suddenly it takes away your freedom to be able to move forward in your development.

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And so I knew I wanted to create a low-stock brand, as useless stock is also a horrendous waste, and so wherever there's stock, it has to be eliminated. It also reduces waste, and so it reduces our emissions. And so that means designing clothes that aren't going to create too much waste, by their design.

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It's a choice that we have to make if we want to produce excellent quality. Everything is linked, as quality costs money. So we cut our pieces out of fabrics or jersey material that we've had made. Sometimes, we even develop the formula, the composition, notably for our tee-shirts and sweatshirts. And so in the prices you pay at Patine, a major part is that of the materials, which cost so much more.

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So no stock, which means we don't make clothes before finding customers for them. And so I was talking about my project very early on. I opened an Instagram account six months before the brand's official launch, knowing that in six months I'd post-rationalise them. But I thought it would be two years, of course, and I did it because I was bored and felt a little lonely.

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I'd had lots of colleagues, and then suddenly there was only one. And so I needed to talk. And also I also needed to reassure myself about the fact that my ideas could appeal to other people. So the Instagram account started gathering up a very small community. And then it grew and grew. So that means that the day we opened the website, there were already several thousand people waiting for the launch.

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Speaker 1

It's also very reassuring when you start, and I launched it as a pre-order, it was actually a bit of an accident, because I thought my tee-shirt would be ready sooner. And in fact it wasn't. And so I launched it on June 21st, so as not to miss the summer with a short-sleeved tee-shirt, but I finally announced deliveries in September. So truly, sometimes things don't go your way, but the concept was new enough.

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The story had got enough people onboard to make that first launch a success. So, a bit like a Kickstarter, but on our own website, we actually had several hundred orders and shipped the first tee-shirts in September. And what happened after that was a second happy accident, that the tee-shirt was so nice, and the packages obviously so pretty, that people would unbox their orders on Instagram, or proudly show off that first purchase.

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And meanwhile, I hadn't had any time to manufacture the next product. So, at the last minute, we put a small alert box on each product, saying leave your email for the next production run. And in fact that produced the feel of the brand, the feel that it still has today, which is to make sure to get people on board, well before the clothes are actually made.

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This is how it's worked for all of our major launches. We'll talk about our jeans, there's also the white shirt. And there were 2000 people who hadn't even seen the slightest beginnings of a photo of a sleeve, or a collar and who said: Ok, I'll wait for Patine shirt, made in the Patine style, and I trust you. And that was huge.

(transitional music)

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If you want to try and understand how we managed to build a fairly strong initial circle around the brand, I think there the planets were aligned at that very simple time: Instagram was still somewhat open, though already less than before. And I think that most of all, I had 20 years of archives in my head, 20 years of things I had to say and to share that I hadn't shared, and so it was quite organic, quite fluid.

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People talk about producing content, but for me it wasn't producing content, it was telling people about everything I had in my head and telling them where it all came from. From a psychological, cultural, and historical point of view. Talking about where we're up to, day to day life, and talking about the future, where we're going, so very clear things, and at the same time very aspirational things, the rationale of "And one day I'd like there to be a restaurant and wine and coffee." Not being afraid of dreaming with people. And I think that when you do that, you open up wider. And it's not just a commercial relationship. Obviously, we're a brand and we sell clothes. But when I say one day we'll have wine, clearly I don't want anything, I'm not promising anything, and we're just dreaming together.

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And maybe later, little by little, transforming those dreams into concrete projects. I think that this community has taken root and has continued to be extremely lively and vivacious, precisely because we still talk about projects with people. I also believe that brands been quite vertical for a long time. There's this kind of aura of the creator, of mystery, because people want to dream, but people are given something.

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And then they're fans. And maybe once again, it's perhaps that impostor syndrome that you really need to use. But I wanted validation from the people around me. Maybe I need to be loved, be told everything's great. Like your clothes, they have to be worn and loved, they can't be a fleeting little fashion statement.

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Speaker 1

It can't just be a whim, something you think is cool, you buy things like that, and I experienced that myself for years, and I regretted purchases, and a year later you find yourself saying well, that's no use anymore. What's happening there? When it's something over the longer term, it means it's a relationship, a relationship with clothes, and a relationship with people.

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When I involve people in the design, in the desire, in the "why" of these clothes, and also in their own desires. Because it's women, on the whole, they also all put a bit of themselves into these clothes. So we do that with questionnaires, which we do up to two years in advance.

What's also special about Patine is the way of making clothes that people will love for a long time.

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It's about designing them, but also co-designing them with the people who are going to wear them, and we do that with these questionnaires, which we try to write in a way that's just as different from a classic marketing study. People who work with me have to wrap their heads around it, because I love open questions. And also I love to read. What are your dreams? Tell me about your experiences with your jeans.

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I want to hear about your failed purchases. And in fact sometimes we receive entire novels, you know. But it's exciting, and it also prevents us from making an egocentric garment, and we make a garment that takes into account the desires of this community, which little by little resembles Patine, but that also opens us up.

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So that can be very simple things, such as thinking about other morphologies than your own. Brands often resemble the morphology of their creators. It's also about wearing in, as if we want to make clothes that are worn often, and for a long time, what's the goal, we have to think about what our community does.

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So we want to dress an active community, which is in fact a little less in open spaces, and spends a bit more at florists or in restaurants, in fields, so someone who needs to move around, who wants to feel comfortable, but at the same time someone who likes fashion, who likes to have a great look that feels free. And so knowing what these people are going to do in our clothes, that helps us think a lot.

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Speaker 1

Here, you need a pocket. Absolutely, it makes no sense if there isn't a zippered pocket. So taking into account the use, how our clothes are worn.

The Patine range. So today it's made up of the major key essentials that we introduce about once a year. So the first year, we introduced tee-shirts, and the following year we continued to develop tee-shirts and added sweatshirts.

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Then in 2019, we launched our first jeans, which took ten months to develop. As jeans really are the enemy of the environment. So making eco-responsible jeans was a massive adventure. Then, in 2020, we launched our shirts with an excellent weaving partner in France, Les Tissages de Charlieu. And we also continued to develop projects that were more and more innovative, in particular our first elastane-free stretch jeans in 2022.

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The latest project we launched was the capsule wardrobe for men. The idea isn't to make as many men's clothes as women's clothes, from the point of view of the working time we have available. So we'd like to open our site up to men twice a year. We do it because we've been asked to a lot. So in fact, as our materials are rather heavy and robust, our male customer entourage said that they wanted jeans in that material too. I want a sweatshirt like that, so that motivated us a bit. And most of all, from a style point of view, I also found more of what I wanted to tell. So it about a capsule wardrobe that's both easy, and at the same time would also please an 1980s dad in Ohio in the US, with slightly looser shirts, a Tommy Hilfiger sort of spirit and colours. And so that came out in early December. We're in the middle of manufacturing, as it was a pre-order system. So in February we're going to deliver to the hundreds of men who put their trust in us. It's really nice.



And then we've got big projects for 2023. The Pullover, it's been four years, the Pullover has been hell, but we'll get there too.

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Speaker 1

And getting over the idea of the pace of regular collections means fulfilling projects little by little, as and when they're ready.

It's difficult. It also means you have to be very agile. You also need to be able to survive, quite simply, if you don't release your garment. So every day it's a challenge. But I think that if you want to be radically different, you can't place the burden on other people, and brands are trying to change little by little, and they're doing better, that's for sure. They're doing better every year.

(transitional music)

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Speaker 1

At the start, we were self-funded. So I used common sense management, meaning always having money in my account. Using the pre-order model, that allows you to preserve your cash-flow, and so finance upcoming production runs. I think I've had a very careful management style, which forced us to move very slowly, as we're just five years old, and things could have moved much faster if I'd been a little less demanding in our choices.

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But that said, now we have a solid foundation for growth, within a framework that's extremely clear. Various things have helped us. One: I didn't want to do a capital-raising campaign, that would have forced me to betray the principles of Patine. I think it's possible to raise capital in very good ways. There are some great investors around, but I wasn't ready to be under a certain pressure.

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It's also an enormous pressure to make decisions, to grow. I also wanted to construct a brand new model, not just from a product-design perspective or pre-order distribution, directly with a community, but also from a funding perspective, I wanted to do thing differently there too. We decided to do a community fundraiser on an ethical platform, called Lita.

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Speaker 1

And it's great. First because it take six months for them to agree to take on a new project, as projects have to meet rather ambitious, rather precise specifications. But it also made us grow, so as to get past that stage. And what was incredible is that our fundraising campaign has been really successful.

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Today we have 531 people who invested, who invested from €100 to €20,000. 71% of them are women. Lots of them are already customers of our brand, and that's something that's always been there, that quest for meaning. What I also find great is the idea of being a fan of a brand, and then being a shareholder of that brand, I love that.

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So I made these American Psycho-style digital business cards (but without the murders!) that you can share, that say you're a Patine shareholder, and I think that's great. And most of all, from a strategic management point of view, it also forces us to be extremely transparent, in terms of these new customer-shareholders,

who also get to see the underside of a brand, the day-to-day difficulties of our commitments. And so that creates a new kind of new equity.

So it obliges me, and really in the literal sense of the verb “to oblige”, it obliges me in terms of these people. I think that’s brilliant. And the amount? We raised about €700,000, and we have business angels, because that’s also part of the fundraising mechanism on Lita, having financial investors who believe financially in our project, and who will be also be on board with us day to day, to help us develop.

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Speaker 1

In fact, what’s funny, is that when I take a step back from all this, I realise all I do is get in my own way. So it’s my way of operating, I think, making a product, making extremely complex clothing, adding 531 shareholders on top of that, becoming a company with a mission, that also comes within the framework of the Pacte law, which requires a number of new rules.

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Speaker 1

And as of two weeks ago, we’ve been B Corp certified too. So that’s great. And at the same time, that’s taken two years of work, that obviously doesn’t bring in a single penny. We’re a small company, that’s all time we haven’t been spending thinking about how to get people to buy our clothes. But instead we’re writing an ethical charter, contacting all our suppliers, calculating our carbon emissions, and thinking about how employees can express themselves at the company.

00:30:06:20 - 00:30:29:07

Speaker 1

So that’s it now, B Corp, that’s really an enormous project for a company our size. And I say to myself, that’s crazy, am I actually putting obstacles in my own way because I’m afraid of moving too fast? Or is it actually because I think in fact in the end it’s a kind of oxymoron, so in the beginning Patine was “it’s a fashion brand that wants to make fashion no longer make sense”, and you have to grow your turnover but in fact the more you increase your turnover, the more things you produce. And so we’re constantly walking this narrow line: we’re constantly forced to make sense of the “why”, with how we do things well and never, ever letting ourselves say “well, we’ll just repeat what works, we’ll see how it goes”; no, we constantly question ourselves, so inevitably it forces us to take things slowly.

00:30:56:07 - 00:31:15:16

Speaker 1

So by definition, it means that we’ll never be huge, and at the same time we’re inventing something new, and our impact, and not only on clothing, but also on what we can inspire in others, that’s also a thing. And it’s true that, people can see it. People can see the things that we’ve been able to bring out, which other brands have been inspired by, and that makes us happy, as that means we’re shaking things up a bit!

(transitional music)

For me, a pair of jeans is the garment that’s really the foundation of a wardrobe. After the essential tee-shirt which you wear all the time, they’re your best friend that makes the most of the shape and curves of your behind, the quest for good jeans is never ending, and at the same time, they’re an ecological disaster.

00:31:52:09 - 00:32:13:03

Speaker 1

It’s horrendous. And so for our jeans, we’ve been lucky enough to have incredible partners in Italy, who we work with exclusively for all our denim. And then we found partners in Portugal for their manufacture, who had started just a year before. When we went to see them, they thought I was crazy when I explained the specifications of what the future Patine jeans would be like.

And now we laugh about it, as we've become very close with their founder. And in fact now, what I asked from her four years ago has become the standard. And so from the fabric, up to the way they're bleached, using ozone, the components that we add on, the sewing techniques for adding reinforcements where jeans wear out first, we think about everything.

00:32:39:12 - 00:32:58:14

Speaker 1

And the last step, which is actually one of the most important, is repairs. And that's because we don't make clothes out of Teflon. We make clothes that wear in nicely, of course, but in the end they wear out. And so as to increase their lifespan, we have to return value to the repair aspect. And that's something we'll be working on for the next few years at Patine.

People are talking a lot about materials today, but really, to be an eco-responsible brand, you have to pay attention to everything. For the sake of consistency, and of prioritising, when we're assessing our carbon footprint we see that there are some things that are useful, and other things that are nice-to-haves, sometimes what you'll see on a huge poster doesn't do all that much in fact.

00:33:12:06 - 00:33:32:13

Speaker 1

So two examples of things that do make an impact. There's the packaging of clothing. When a garment is transported, it's in a polybag, a plastic bag. Our current solution is not to get rid of it, as it's very important from a storage point of view, to protect it from dust. But it's about only using recycled plastic and it's about recycling these polybags.

So we don't ask our customers to pay for this recycling. We remove the polybag, we store them, and then take them to a charitable NGO which deals with the proper recycling of this plastic.

A second example is that currently we've chosen not to distribute internationally, beyond certain countries neighbouring France.

00:33:54:24 - 00:34:20:11

Speaker 1

Quite simply because I haven't found a way of sending these garments long distances, which doesn't significantly harm their carbon footprint. But I'm looking for a way, because I'd like us to be more widely known. Once again, it's about a conscious opting for slowness, and in the meantime, and also in our developments, it means avoiding planes. All the back-and-forth with prototypes via UPS, which are of course extremely practical because you receive your item in 24 hours, but in fact your carbon footprint is growing. So we also have to sufficiently anticipate something that's still a major issue at Patine, that of finding ourselves a slower and more eco-friendly form of transport.

So there you go. And after that, for example, communicating more with our customers about using pick-up points, as there's a huge positive effect from collecting your package from a nearby pick-up point, rather than having the carrier come right to your home, the famous last kilometre, which has a huge cost in carbon.

00:34:51:05 - 00:35:11:15

Speaker 1

And from a symbolic point of view, our CSR is managed by my financial manager, at Patine, I think it's fundamental to treat carbon as you'd treat your bank account.

(transitional music)

00:35:11:24 - 00:35:36:12

Speaker 1

I look at it sort of like a TV series. So we did season one, and for a breath of fresh air, now it's season two for the Patine brand, which means a new website, a new identity, a new logo, and then a first flagship store. And

after that? It will be a real experience of repairing, personalising, of being able to extend the life of our clothes and the affection people have for them.

00:35:37:11 - 00:36:00:20

Speaker 1

So now you can find Patine clothes on our website, patine.fr, and on Instagram @patineParis. We've also been at Galeries Lafayette since 2019. We're growing slowly, season by season, with Galeries Lafayette, who've put a lot of trust in us, and that's great. Currently we've got a corner on the third floor in their Restore space, at their Haussmann store, which is their space for eco-responsible and eco-engaged brands.

00:36:01:03 - 00:36:22:20

Speaker 1

We don't have a lot of time. With global warming, the more you engage on a daily basis, in your personal life as well as your professional life, in changing things, beyond being fundamental, it's something that's extremely exciting, and that you can do in a joyful, desirable, uninhibited, and exciting way. For me, my human adventure is exciting, and I wish the same for as many people as possible.