

L'@rt de la Mode

ode Ô Verre

ASYMMETRIC BY DESIGN

PIONEER OF SUSTAINABLE LUXURY

WOMEN OF POWER

LEENA NAIR - CHANEL

THE PHONE

THE FASHION ACCESSORY OF THE CENTURY

ABSOLUTE BLACK

JEANNE'S INSTINCTIVE SIGNATURE



Collection "Beauty in Diversity"™



Dear readers,

Some issues mark a turning point, editions that capture the spirit of the moment and translate it with precision, depth, and modernity. The December issue belongs to this lineage. It questions our relationship to image, authority, style, and technology by giving voice to those shaping a new grammar of fashion.

In this issue, the first light naturally falls on Tonya Dickenson, founder of Asymmetric by Design. Her universe woven from ancient pearls, fragments of travel, cultural memory, and a keen sense of responsibility reintroduces jewelry into a profoundly human space. She reminds us that a jewel is never a mere ornament: it is a witness, a trace, an emotion worn close to the skin. Her interview is an invitation to slow down, to contemplate, to feel beauty differently. A beauty that does not impose itself, but leaves its imprint.

This sensitive vision is echoed by the remarkable trajectory of Leena Nair, the discreet yet commanding figure at the helm of Chanel. Her leadership shaped by empathy, strategy, and a rare capacity for listening in the world of luxury redefines what it means to lead a heritage house. She embodies a new generation of women in power: determined without brutality, ambitious without denying their humanity, acutely aware of the cultural impact of every decision. Her journey invites a broader reflection on the role of leaders in contemporary fashion.

We also explore a phenomenon often overlooked yet omnipresent: the phone as a fashion accessory. Now an extension of the self, it influences our posture, our gestures, our silhouettes. It punctuates our looks like a technological adornment, revealing our habits as much as our tastes. In this feature, we decode how this everyday object has quietly established itself as one of the most powerful accessories of the decade.

Finally, we take you into a pared-down shoot where absolute black reigns supreme an homage to graphic rigor, to the tension between shadow and light, to a minimalist elegance that transcends seasons. Set against an immaculate backdrop, black becomes a visual manifesto: a statement of confidence, attitude, and allure.

December thus unfolds as a constellation of perspectives and voices, an edition navigating between materiality, power, technology, and light, guided always by the same ambition: to reveal what fashion truly tells us about ourselves.

Enjoy the read,

Patrick Croteau
Editor-in-Chief
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ASYMMETRICTM

by design

Dive into the heart of a creative house that exquisitely reinvents the codes of contemporary luxury. Asymmetric by Design, driven by the singular vision of Tonya Dickenson, the brand's founder and a pioneer of sustainable luxury recently named among the Top 50 Women in Sustainable Development 2025 globally, recognized as one of Quebec's Top 25 Emerging Entrepreneurs 2025, a triple finalist of MMODE (2023-2025), semi-finalist in the Scotia Bank's I Am Unbreakable program (2025), and a member of Cartier's prestigious RedBox program elevates upcycling into a true aesthetic and ethical manifesto.

Her jewelry, crafted from vintage materials and steeped in millennia of stories, embodies a beauty that has become an act of conscience. We reached out to this committed designer to trace the genesis of her universe, explore her influences, and capture the rare energy that transforms each of her pieces into gestures of resistance, memory, and rebirth.



Collection "Never a 51 State"

Tonya, how would you describe the genesis of Asymmetric by Design, and the moment when you knew this vision had to take shape?

Asymmetric by Design was born in the unusual silence of the pandemic, a moment when the world stopped, confronted us with our fragility, and forced us to ask: What will I leave behind?

Confined at home, surrounded by the exceptional collection of beads and treasures I had gathered over forty years across continents, a radical question emerged:

What if these fragments of the past could become part of the solution to fashion's climate crisis?

Fashion is the third most polluting industry. For years, I had designed necklaces but relied on others to make them. During lockdown, I decided to learn the craft myself, private lessons, online training, trial and error.

Very quickly, an intuition became undeniable: **beauty could no longer exist without responsibility. Design had to become preservation, a gesture of repair, a form of quiet activism.**

Drawing from my background in pure mathematics and economics, I built a method to measure the impact of upcycling. What gets measured gets done. Today, every piece comes with an **impact certificate** that quantifies carbon avoided, water saved, and the percentage of upcycled materials powered by my proprietary model developed with Oxia Initiative.

Asymmetric by Design was born from a conviction: fashion can be a force for good, and what we wear can become a personal manifesto.

Wear your values. Wear the talk.



Your story begins in Egypt in 1978. How did that first encounter with pearls and silver shape your relationship with creation and materiality?

Moving from Ottawa to Egypt was a total sensory shock: pyramids, souks, spices, scorching light, and the vibrant chaos of Cairo.

As a child, I dreamed of becoming an archaeologist. I spent days in the desert searching for ancient faience beads over 3,000 years old shovel in one hand, sieve in the other. Finding one at that age felt like touching history itself.

But the place that truly shaped my destiny was Atif Wassef's silver shop in Khan el-Khalili. Every Friday, I would plunge my hands into burlap sacks filled with tarnished silver pieces, hunting for a single bead I could afford. I questioned Atif endlessly:

Where did this one come from? Who wore it? Why was it sold?

In those souks, I learned that **materials have a soul.**

A bead carries the trace of an artisan, a tradition, a moment in someone's life.

Beads are one of humanity's first forms of art and its first form of portable wealth, a personal bank worn around the neck.

Since then, I never create from nothing. **I dialogue with materials that have travelled across centuries**, often neglected or forgotten. I imagine their past, their journey. My role is to let them live again, to bring them back into the light and allow each piece to continue its voyage, as if every necklace opened a new chapter in a story being written for millennia.





Collection "Shattering the Glass Ceiling"

ASYMMETRIC™
by design

« I create for women who no longer apologize for being **powerful**.
Women who are **confident**, free, **courageous**,
who know **they have a voice** and **the right** to occupy space. »

You have traveled around the world for more than 50 years. How do these journeys continue to influence your aesthetic and artistic approach?

Travel is one of my greatest joys and my greatest school.

Each country has initiated me into new arts and techniques:

the geometric rigor of Berber motifs, the infinite varieties of Chinese freshwater pearls, the lost-wax traditions of Mali, the austere elegance of Yemeni silver, the mystical depth of Roman glass, the luminosity of ancient Egyptian faience.

These influences do not pile up, they transform me.

They feed a **hybrid, organic aesthetic** that refuses borders and trends.

I love pairing a Ghanaian recycled glass bead with an antique bead from Afghanistan, a Berber piece with ancient coral.

This cultivated hybridity has become my signature:

asymmetric, contemporary art pieces composed of fragments of history gathered from around the world.

Travel has also taught me what true luxury is not: logos or novelty, but:

- honouring the past
- respecting the artisan's hand
- protecting the planet, today and for the future

And above all, **giving each piece a future**: the ability to be redesigned, reinvented, re-loved again and again.

Each Asymmetric piece is composed of antique, vintage, or recycled beads. How do you select the elements that will come together to form a creation?

I often say that I don't choose the materials, they choose me.

My process follows three paths:

1. The coup de foudre

I fall in love with a single bead, a pendant, sometimes an unexpected object like an old carved pipe. That piece becomes the heart around which everything else harmonizes.

2. Quiet activism

Sometimes it begins with an idea, an injustice, a moment in the world that I cannot ignore. Silence is complicity — and I refuse to be complicit.

From this emerge collections like:

Shattering the Glass Ceiling, Never a 51st State, Beads of Peace, Our North Star, The Beauty of Diversity, Circular by Design.

Each uses colour, texture, and juxtaposition to express values: peace, equality, sovereignty, dignity, climate consciousness.

3. Bespoke transformation

A client arrives with an heirloom, a gala dress, a story. My role is to reinvent, to transform sleeping jewelry into a personal manifesto, entirely aligned with her values.

No matter the path, materials find one another. An Afghan bead resonates with Ghanaian glass; a Berber piece dances next to Asian jade.

And above all:

every design is conceived to remain 100% upcyclable ready to be reinvented endlessly, without ever returning to the mine.

Your brand celebrates individuality and the strength of women. What do you hope women feel when they wear your jewelry?

I create for women who no longer apologize for being powerful.

Women who are confident, free, courageous, who know they have a voice and the right to take up space.

When a woman wears Asymmetric by Design, I want her to feel:

- unstoppable
- unique and fully seen
- aligned with her values
- like a defender of human dignity
- confidently herself

She isn't just wearing a necklace, she is wearing her values.

For many clients, a piece becomes a personal manifesto:

"I believe in circularity, peace, equality, diversity, human dignity and I choose to show it."

Because the moment she puts it on, she knows: I am beautiful, I am confident, and I am helping leave the world better than I found it. I refuse to be complicit, I choose to be a catalyst.

Your work carries a strong social dimension. How has your personal experience with inequality and climate issues shaped your mission?

If you have clean water, electricity, a roof, and access to education, you have won the lottery of life.

The real question becomes: *What will you do with that privilege?*

In my travels, I saw realities that cannot be unseen:

mines so narrow only children can enter; children leaving school to sort waste or extract recyclables to feed their families.

Everything we buy has a cost. human, environmental, moral.

After 25 years in pharmaceutical leadership, saving lives in another way, I chose to apply my analytical skills to a new purpose:

transforming fashion and jewelry into a force for good.

I refuse new extraction. I work with what already exists and meticulously measure carbon and water impact to reduce it further.

A jewel should never be just a status symbol, **it should be a lever for social justice and planetary protection.**



Collection "My favorite beads"



Collection "Beads of Peace"

ASYMMETRIC™
by design

« I am **beautiful**. I am **confident**. I am **engaged**. I refuse to be complicit.
I am a **positive force**, a **leader of change**. »



What role do you want Asymmetric to play in the global conversation on sustainability and ethics in fashion?

I want Asymmetric by Design to become a leader and a living laboratory of the new luxury: slow fashion and measured circularity.

A luxury that proves, by example, that one can be spectacular without being extractive. Today, we are the only semi-precious design house to quantify the carbon and water impact of each creation, thanks to a proprietary model developed with Oxia Initiative. Each piece comes with its numbers: grams of carbon avoided, liters of water preserved, percentage of recycled materials and it is designed to be almost entirely upcyclable.

My ambition is to demonstrate that another kind of luxury is not only possible but necessary: a luxury that values what already exists, revives what has been forgotten, and generates a positive impact for both the planet and society.

If, tomorrow, the natural question became: "This jewelry, this garment, these shoes are beautiful—but what is their carbon footprint? Their water impact? Their upcycling potential?" then Asymmetric by Design will have fully fulfilled its role as a pioneer of profound cultural change.

Your creations are unique and never repeated. How do you approach the creative process when each piece tells a different story?

Indeed, each design is unique, bearing a name and a story, just like each of you. I always begin with a story, never with a product. My clients often tell me that what they love above all is the narrative. They want to know the story of the collection, and the intimate story of each piece.

Each piece of jewelry therefore carries two narratives: that of its "family," and that of its own journey. Each collection is a chapter of a book: *Shattering the Glass Ceiling, Beads of Peace, Never a 51st State, The Beauty of Diversity, Our North Star, Circular by Design...* And when a piece does not fit into any of these families, it joins *Circular by Design*, dedicated to protecting the planet and its biodiversity.

Then a question arises: how do you tell all of this using only beads? I do not have a painter's brush; I do not mix pigments. I compose with existing shapes, textures, volumes, and color, and this constraint amplifies my creativity.

For Ukraine, for example, I work with the blue and yellow of the flag, the sunflower fields, the vast skies, but also the broken lives, using crystal shards that evoke shattered glass. For peace, I dialogue with the whiteness of pearls. For gender equality, I blend blue and pink, the traditional codes of man and woman, until I achieve violet, a symbol of a more balanced and inclusive future.

I decide on the narrative, and then I write it in beads: in colors, rhythms, contrasts, and juxtapositions. I may never be a great novelist, but I am a visual storyteller.

And because my materials are antique or vintage, I almost never have the same bead twice. Each creation thus becomes a singular story, a story worn around the neck rather than read in a book. A story like those we pass on, transform, and extend through time.

You often speak of "time capsules." What is the most significant bead or material you have discovered during your travels?

For me, each bead is a small treasury of stories, so it is almost impossible to choose just one.

The bead, in all its forms, was one of humanity's first currencies: dowry, portable savings, a symbol of status.

In Africa, some trade beads were even used to buy a person's freedom. In Canada, wampum shells served both as currency and as living treaties for Indigenous peoples.

These economic and political dimensions captivate me: a bead is never merely decorative, it is a small civilization suspended in time.

I have a particular affection for Berber beads and certain pieces from Afghanistan. I went to meet a master artisan near Marrakech, in a small hut outside the city, to understand how these beads were created. Even after thirty years of practice, it takes him a full hour to make a single bead.

When I hold a bead between my fingers, I always wonder: **Who shaped it? Who wore it? What joy, what grief, what celebration accompanied this piece?**

Each bead is a portal to an extraordinary past. My work is to offer it a luminous present and an equally worthy future.

What inspires you most about working with materials that sometimes carry over 100,000 years of history?

Working with Pharaonic faience beads, Roman glass, or fossilized shells is like engaging in a dialogue with humanity's earliest engineer-poets.

I am fascinated by this question: **how, 2,000 or 3,000 years ago, without any modern technology, did humans imagine transforming sand into glass, minerals into faience?** These objects bear witness to a technical and creative genius that commands deep respect.

Many of these forms of knowledge have been lost, or survive only within a handful of rare workshops. The bead is undoubtedly one of the oldest forms of art and adornment: it predates banks, skyscrapers, and digital platforms. It has served, in turn, as ornament, currency, dowry, marker of belonging, and store of value.

The oldest known necklace was discovered in a cave near Essaouira: an assemblage of perforated shells, **a jewel more than 150,000 years old.**

Such historical depth demands humility and responsibility—using these materials sparingly, bringing them into the light, and never trivializing them.

This is also why I refuse modern extraction when so much beauty already exists, waiting to be reborn.

Who do you think of when you create? Do you have a muse, a particular type of woman, or a specific energy in mind?

I think of all those we might call trailblazers: women who open paths in every field while lifting other women up with them. They are strong, courageous women who refuse to compromise their values. They possess a clear moral compass, a sharp sense of justice, and the deep conviction that they can influence the course of things.

I think of activists, thinkers, artists, scientists, and the invisible craftswomen who have carried the world without always seeing their names carved in stone. These are the women I celebrate in Shattering the Glass Ceiling.

For them, jewelry is not decoration; it is an extension of their voice. I want my pieces to help them become the best version of themselves, to give them more courage, more confidence, to act as a gentle yet firm reminder that they are fully entitled to occupy space, to speak up, to stand tall.

Because, at their core, most glass ceilings are internal before they are structural. Too often, women doubt themselves, when the rooms they dream of entering are not filled with inaccessible geniuses, but with imperfect human beings who simply dared.

That is where everything is decided: the world does not need perfection; it needs courage. The courage to believe you belong at the table. The courage to use your voice. The courage to stop apologizing for being powerful.

If an Asymmetric by Design piece can offer even a spark of that strength, then it has fully fulfilled its purpose.

What message do you wish to convey through asymmetry, this artistic choice that has become your signature?

The name Asymmetric by Design came instantly.

Symmetry reassures but it rarely tells a story. Our faces are not symmetrical; our lives even less so.

My beads have character, worn, imperfect, marked by time.

Asymmetry honours this truth: **beauty lives in what has been lived, not in polished perfection.**

But asymmetry is also an ethical stance.

Asymmetric by Design challenges the great asymmetries of our time: between genders, between polluters and those who suffer, between the haves and the never-haves, between North and South.

And then there is by design, nothing is accidental.

I am not a traditional jeweller; I am a designer. Every choice is intentional, from the materials to the way a piece can be redesigned in the future.

Asymmetry is both my aesthetic language and my ethical commitment: **to embrace our imperfections, honour our histories, and refuse and help correct injustice.**

In a world where fast fashion dominates, how do you raise awareness among your clientele about the importance of consuming more thoughtfully and more sustainably?

I always begin with beauty, never with moral instruction.

Clients choose Asymmetric first because the piece moves them — powerful, unique, unlike anything they've seen. They love its story. They feel more confident, more courageous wearing it.

Only then do they discover it is 100% circular, made from vintage or recycled materials, with a quantified carbon and water impact.

And that changes everything.

Durability doesn't diminish beauty, **it amplifies it.**

I believe in buying less but buying better.

Ask yourself:

- Can I repair it?
- Can I redesign it later?
- Does it respect the 7Rs: rethink, refuse, reduce, reuse, repair, repurpose, recycle?

Transformation doesn't happen through guilt, it happens through desire and pride.

I want my clients to feel proud of what they wear, aesthetically, ethically, emotionally.



Collection "Beads of Peace"

ASYMMETRICTM
Collection "Perles de la Paix"
by design



You work from Montreal, yet your creations tell the story of the world. How does your grounding in Quebec influence your work today?

Montreal is a world city, a crossroads of cultures, identities, imagination.

I am of Ukrainian and Irish heritage, married to a man from one of Montreal's founding families; this city, like me, is a weaving of stories.

Quebec is a land that embraces artists with unconventional paths. I have been supported here by organizations such as **MMode**, **Les Produits du Québec**, and **C2 Montréal**, which recognized me as an emerging entrepreneur and an engaged creator.

Here, experimentation is valued, different models, artists who do not quite fit into predefined boxes.

Montreal's creativity is disproportionate: Cirque du Soleil, Just for Laughs, our singers, our writers, our directors... a small territory with a gigantic imagination.

Asymmetric by Design is certified as **designed and made in Quebec**. This means local production, support for the local economy, and a deep anchoring in a bold, profoundly humanist cultural ecosystem.

My Montreal studio is a meeting point between materials from around the world and the creative spirit of Quebec, free, engaged, and oriented toward a more just future.

From this place, I have the freedom to tell global stories with a distinctly Quebec sensibility.



What do you hope to achieve with Asymmetric by Design in the coming years? What dreams or new projects are driving you forward?

My dream goes far beyond jewelry.

I want to transform on a global scale, the way we understand luxury and value.

I want Asymmetric by Design to become a reference in circular luxury; to speak on international stages like Copenhagen Fashion Week; to be worn by leaders attending Climate Week or COP.

I hope to:

- champion the circular economy far beyond fashion
- inspire artists, designers, and brands to adopt regenerative models
- prove that jewelry can be art, activism, and measurable impact all at once

I am developing an AI-powered redesign application so anyone, anywhere, can upload an image of their sleeping jewelry and co-create a redesign extending the life of treasures worldwide.

I want to build an ecosystem where:

- women redesign instead of buying new
- artisans are paid fairly
- materials circulate from hand to hand, generation to generation

Above all, I want every Asymmetric by Design piece to remain faithful to its promise: **a reborn treasure, more precious because it protects the planet and honours human dignity.**

If, in a few years, creators say:

"I design circularly because I was inspired by this movement," then I will know my work has achieved its true purpose.



ASYMMETRICTM
by design

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**MOD
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Back Cover



CASTING CALL

Online

Casting Opportunity:
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We are currently
recruiting models
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To apply, please submit at least
5 photos along with
a video of your walk
(reels accepted, no filters).

The application form
is available at

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Deadline: December 27

Photo : Douglas Mitchell
Model : Geneviève Rhéaume
Microbrasserie Trou du diable