

# MILLINERY Matters

NEWSLETTER OF THE MILLINERY ASSOCIATION OF AUSTRALIA

## MAA Design AWARD 2021

Adelaide, South Australia



**Georgia Skelton**  
WINNER



**Belinda Osborne**  
SECOND PLACE



**Rachel Henry**  
THIRD PLACE



**Georgia Skelton**  
PATRON'S PICK



**Tracy Mackinnon**  
PEOPLE'S CHOICE

The MAA Design Award celebrates the work of the Fellow Members of the Millinery Association of Australia. The theme of the award for 2021 was "The 20's - Past, Present, Future", which was held over from last year due to the Covid-19 pandemic.

Judging criteria for the competition included

- originality and creativity
- relevance to the era
- quality of workmanship
- degree of difficulty of design
- wearability in terms of comfort and stability

The judging panel included **Lorraine Gill**, TAFE SA Lecturer, **Lauren Ritchie**, President of the The Millinery Association of Australia and Editor of The Hat Magazine and **Anna Vlach**, Fashion Editor of The Adelaide Advertiser.

First place was awarded to **Georgia Skelton** by the judges for her piece "Fantasy Flight". Her updated version of the 1920's aviator hat was constructed using a recycled jumper and sunglasses. Of the winning piece the judges commented "This piece is very clever! It is such an innovative use of materials with a strong sustainability approach. The design has transformed a traditional 1920's functional hat design into a modern day fashion piece."

Second place went to **Belinda Osbourne** of Peacock Millinery for her piece entitled "Mayflower 1620" which was inspired by the ship that took the Pilgrims to the New World in 1620 and **Rachel Henry** took out third place for her modern millinery interpretation of the Versace logo "Love Letter to a Myth". Our Association patron, Stephen Jones, chose **Georgia Skelton's** entry for the coveted 'Patron's Pick' award with special mentions going to **Catherine Storm** and **Laura Dunnington**. People's Choice prize went to **Tracy Mackinnon**. The 'Top 10' finalists included the three winning entries plus designs from **Lisa Watt**, **Jo Honan**, **Catherine Storm**, **Laura Dunnington**, **Jo Peterson**, **Karen Bailey** and **Louise Macdonald**.

The judges stated "All the entries showed such an overall high standard of quality and innovation. They are a credit to the milliners and their skills."

Each milliner's entry was professionally photographed by Lee Knowles of Headshot Creative, hair and makeup by Natasha Martin of Adelaide Makeup and Celeste Ryan was our beautiful model once again. The photoshoot was produced by a dedicated and hard working team led by Oksana Caretti in South Australia.

All entries will be displayed at the Adelaide Arcade until end of June and then the 'Top 10' entries will travel to Embellish Atelier in Sydney and then on to Brisbane.

## MAA Design AWARD Entries



**Fiona Cooper** 'Flying Kangaroo'

My entry is a festive celebration of Australia's iconic Qantas airline's 100 years of operation since its inception in 1920. The colours of my design are inspired by the crew's uniforms over the years that reflect the Qantas logo. Sinamay has been formed into bands that cross over each other representing the flight paths taken by the 'Flying Kangaroo' (as seen on the maps in the inflight magazine) that criss-cross from city to city, both domestically and internationally.

**Andrea Cainero** 'Nein Gender Kabarett'

The heady 'anything-goes' years of Weimar Berlin are the stuff of legend. Bohemian nightlife, risque cabarets and an incredible flourishing of the arts had Berlin shine more brightly than any other city. Where sex, drugs and Kabarett embraced legal cross dressing and gender fluid performances, the Kabarett was a place to escape reality and be part of an underworld of fantasy and sensuality. My entry pays homage to the Berlin Kabarett of the 1920's with a cloche style hat embellished with intricately undulating curves of silk abaca emulating the popular 'finger wave' hairstyles of the era, then topped with a wire bowler to create a piece that references gender freedom of the time. The bowler has an Art Deco influence and is carefully covered in a navy and white pinstripe suiting, decorated with glass crystals but left bare between to show the fragility of society in that time where they walked the precipice between two devastating world wars. The exterior form of the hat symbolises the masculinity of the shape, but the inner beading juxtaposes this with a feminine cabaret influence. The mix of both men's and women's style influences are deliberate and a nod to the gender freedom of the period when cross dressing was legal, and celebrated within the entertainment world.



**Lisa Hughes** 'In the Pink' (Top 10)

I almost didn't enter this year because inspiration didn't come easily, even though I had over a year to research the 20's theme! I often get caught up over thinking competition pieces and second guessing which direction to take. After deliberating for so long the revelation came to me when I rediscovered a candy pink fur felt capeline in my stash. I was instantly inspired to infuse a 1920's aesthetic into a wearable design for the modern hat lover. The felt had such a beautiful drape so I wanted to celebrate a piece that hopefully makes you smile.

**Oksana Caretti**

'Cherry Blossoms in the Wind'

My modern interpretation of the 1720's French Bergere shepherdess hat. Cherry blossoms symbolize the fleetingness of life with the brevity of a blossom's lifespan - merely two weeks every year. In Japan they are considered to be a symbol of good things to come and they serve as emblems for love and affection. In China, cherry blossoms symbolize female beauty and dominance.



**Jo Peterson** 'Blue Ice' (Top 10)

My entry has a gentle nod to the 1920's iconic cloche hat but it was always about the trim...the buttons. I recently discovered the world of beautiful hand-made Dorset buttons and knew that this was the 'twenties' era I wanted to focus on for my Design Award entry. Dorset Buttons originated in Shaftesbury, England and became a major cottage industry in the 1620's creating employment and income for thousands of women and children. Each button used a slice of Dorset ram horn as the outer button shape which would then be embroidered with locally made linen yarns and fabric to create the finished piece. Early examples of Dorset buttons include Crosswheel, Death's Head and Shirtlace and these, taking several hours each to make, feature as the main design element of my entry.





**Mary Lyster-Robinson**

**'The Cloche with the Most'**

The 1920's is almost my favourite era for its creativity and its innovations and styling. I have always loved the cloche hat.



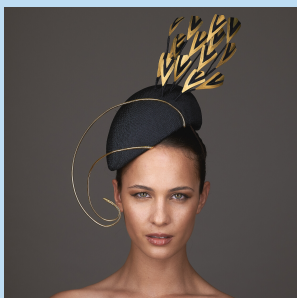
**Sandra Forrester**

Inspired by the thought of a 1920's Garden Party at Ripponlea (a Victorian National Trust Property) where young flappers would gather to have fun.



**Delphine Nicholson**

My newly acquired 1920's vintage brimless cloche block deserved some pretty needle-felted flowers to brighten a winter's day.



**Chris Mullane**

I wanted to create a modern piece inspired by the 1920's. The headpiece is an abstract peacock in design with Art Deco shaped feathers in classic black and gold. The gold metallic neck and head of the peacock is also a nod to the "Kiss Curl" hairstyle of that time.



**Karen Bailey 'The Chrysler Hat' (Top 10)**

My inspiration came from the Chrysler Building built in New York city in 1928. The flared brim reflects the radiator inspired eagle gargoyles on the corners of the building and the building's Art Deco elevator doors inspired the fan and scroll detail on the hat's crown and trim. White and silver sinamay was chosen for the hat's construction to reflect the white bricks used on the exterior of the building.



**Dianne Robertson 'The Rose'**

My choice was 2020 for the Design Award. This headpiece has been worn in many different shapes and sizes for hundreds of years, with a vast array of adornments. I chose to feature the timeless rose.



**Georgia Skelton**

**(Top 10, Winner & Patron's Pick)  
'Fantasy Flight'**

This is my take on the Aviator hat dating from the 1920's and I've updated it for a modern winter race event for the 2020's. Aviator hats became popular in the early days of the 20th century as open-cockpit airplanes took to the skies. Pilots needed a hat to keep their head and ears warm, as well as goggles to protect their eyes whilst airborne. Aviator hats have since continued as a popular fashion accessory and winter hat choice through the decades.





**Catherine Storm 'Aviatrix'**

**(Top 10 & Special Mention by Stephen Jones)**

Inspired by the daring and adventurous female aviators of the 1920's. The cloche-like shape recalls a flying helmet. Black and white pleated silk form an art deco inspired motif that is suggestive of a spinning propellor. Black crinoline has been fashioned into a pair of flying goggles and wired clear crinoline, trimmed with rhinestones, creates a flying scarf.

**Tracy Mackinnon**

**(People's Choice Award)**

The piece is made using a technique I recently learned. One of my main mottos in life is that you never stop learning. So my piece is from the present era with a touch of 70's colour combinations.



**Lisa Bell** During 2020 I found time to contemplate and reflect. I love millinery - but I love it my way, which perhaps means that finding and experimenting with new materials is what appeals to me most. I still use important foundational millinery techniques that I was taught, but wanted to add my style which includes the use of 'other' or 'less used' materials. I think the 2020's will be full of new materials and other ways of making hats. So my inspiration comes from that reflective moment with a nod into the future.

**Laura Dunnington 'Future Flapper'**

**(Top 10 & Special Mention by Stephen Jones)**

This headpiece is a celebration of the Flapper mentality of the 1920's which was all about breaking free of societal expectations and living life free of restrictions. This theme seems pertinent in today's society where we continue to challenge preconceived ideas of gender, sexuality and 'social norms'.



**Leteisha Knecht** My inspiration is based on the 1920's. The Gatsby years are always intriguing with the glitz and glamour of the lace, beading and fringing work, giving a feminine touch for the 1920s. I wanted to create an elegant and timeless piece for this theme.

**Kathleen Watson** Future millinery will use new innovative materials. I'm inspired by these materials. The colour purple is associated with royalty, nobility, luxury, power and ambition with the meaning of wealth, extravagance, creativity, dignity, grandeur, mystery, independence & magic which to me means millinery throughout all the ages.







### Wendy Scully 'Moet'

The cloche is iconic headwear of the 1920's. The face hugging curved brim is the dominant feature of my entry as it shapes to the face in a fluid elegant double brim style headband. Vintage Japanese wedding Obi silk fabric is hand ruched and then beaded with clear Austrian crystals, which shimmer like bubbles of Champagne in the light. But, what will we wear in the future? In 2121? Plastics, recycled fabrics, paper? What style and shape of headwear will be made? Will we only wear sustainable based fabrics?



### Christine Waring 'The Headscarf Headpiece'

Throughout history the humble headscarf has been worn by women, usually out of practicality, but it wasn't until the early 1920's that this changed and it became a fashion accessory. French fashion houses began to add colour and embellishments to their designs as women were changing their lifestyles. "The Flapper" was born! My piece represents 'the future' and honours all women living in the 2020's. The lightness and sparkle of the materials used are modern, strong and shiny, reflecting clear vision, strength and kindness of the 2020's woman. Conservative or rebellious the headscarf is functional but always fun and it has endured the test of time!



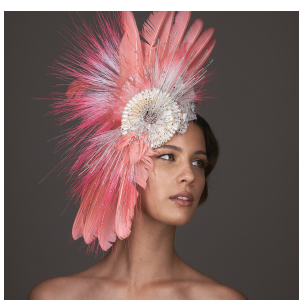
### Wendy White

A twist on the 1920's mens boater hat moved into the 2020's with detailed feather work for the urban race scene.



### Jo Honan 'Miss Bennet's Riding Hat' (TOP 10)

I am an avid reader and my design was influenced by Jane Austen's novel 'Pride and Prejudice'. The varied descriptions of clothing and the pursuits undertaken by women in the 1820's Regency period had me thinking about their hats a lot! The Riding Hat is my favourite as it's a practical hat with the capacity for ornamentation as great, or as little, as desired. And it is so ultimately wearable.



### Neil Grigg

My headpiece found its inspiration firmly in the 1920's, with a modern nod to the Melbourne Cup Carnival of today. The initial idea of a 1920's headband, with a feathery and sparkly rosette and the Tivoli showgirls of the Roaring Twenties, was my design jumping off point. And of course my design award entry had to feature my signature ombré dyed feathers.



### Tammy Gill 'Hello Yellow'

I was inspired to capture the moment where 1920's glitz meets today and tomorrow. My entry features Swarovski crystals, rose gold vinyl and an impressive fan of yellow feathers.



### Cynthia Jones-Bryson 'Move Over Jane Austen'

I was inspired by early 19th century bonnets and the idea of beautiful ringlets "peeking out from underneath it to complete the romantic picture".



### Rachael Henson 'A New Looking Glass for Alice'

How will milliners interpret the world post pandemic? Fashion is undeniably affected; there's an increasing casual approach to attire and hats which must reflect this to stay relevant and focus on sustainability. The crown and brim can be separated and interchanged with other brims and crowns for a completely different look. The trim is also negotiable - the silk tea dyed strip can be added or removed. This practicality also builds in potential return of customers to the post pandemic milliner, as clients seek to build on their combinations of brims, crowns and trims.



### Lisette Margini

My Millinery Association Design Award entry was influenced by English ceramic artist, Clarice Cliff, and her 'Bizarre Wear' ceramics from the late 1920's.



### Louise Macdonald (Top 10) 'The Mackintosh Rose'

Three elements connect with the 20's theme for me.

1. In the 1920's, stylised flowers like the Mackintosh Rose were common motifs. In textiles, clothing and interior furnishings. The red stylised flower in my headpiece and black lines are inspired by designer and architect Charles Rennie Mackintosh, who influenced this trend in the early 1900's and 1920's.
2. Sustainability in fashion is forefront in our minds in the 2020's. The straws I have used are recycled from old hats I found at a garage sale about 15 years ago. Squashed, broken and sun damaged, I pulled apart the hats and bought them back to life in a new shape and design.
3. The finely woven paribuntal straw I have used is no longer manufactured. However, it was a common material used to make cloches in the 1920's.



### Christiana Moore

Inspired by the woodblock print 'The Great Wave off Kanagawa' created by Japanese artist Hokusai in circa 1820.



### Rachel Henry (Top 10 & 3rd place) 'Love Letter to a Myth'

My inspiration is from the year I was 20. The year 1997 saw the tragic death of fashion icon Gianni Versace. He was famous for his brazen defiance of fashion rules but was equal to combined luxurious classicism with overt sexuality. My piece is a modern millinery interpretation of the Versace logo, Head of Medusa, complete with Italian gold embellishments. Versace chose Medusa because she made people fall in love with her and they had no way back. He hoped that this would be the same for his brand.



### Belinda Osborne (Top 10 & 2nd place) 'Mayflower 1620'

The Mayflower was the ship that took the Pilgrims to the New World in 1620. I wanted to create a contemporary piece that reflected this historical event. The blocked shape represents the ship and the wirework and tulle the ship's sails and the story of the journey, with the Mayflower sailing on the ocean by moonlight.

# STUDENT Design Award

## Melbourne, Victoria

The Millinery Association is pleased to be presenting the Student Design Competition for 2021. The competition is open to all millinery students undertaking any form of classes either in person, online or through a training course regardless of what stage they are at in their millinery journey.

**'My Tribe'** is a challenging theme but there's certainly scope for varied interpretation and to have fun with the design process. What makes you who you are? Where have you come from? Who are your people? Who is your tribe? Who are you? The type of hat is open...anything from everyday to costume.

Judging criteria will be marked out of a possible 100 points (20 each) considering the following categories:

Creativity • Wearability/Comfort • Degree of difficulty • Quality of workmanship • Adherence to theme

Our judges are Robin Rivett, Jo Peterson & Felicity Northeast with Michele Cameron judging the Mary Lock Encouragement Award. If the competition is impacted by lockdown judging will be conducted via Zoom.

**Registration and Payment**  
**Millinery Entries**  
**Judging**  
**Display**  
**Winners Announced**

July 28  
July 30 by 5pm  
August 4  
August 5 from 11am to 6pm  
August 5 at 5pm via Facebook

### First Prize

The Millinery Association of Australia - \$500  
One year MAA Student membership - \$60  
Feature on the MAA Social Media pages  
One week's work experience  
1 year HATalk subscription  
House of Adorn - \$100 supplies + \$100 store voucher  
Hatters - \$100 millinery supplies  
1hr online Q & A with Hall of Famer Phillip Rhodes

### Second Prize

Hat Academy 'Studio' subscription - \$350  
Hatters - \$100 millinery supplies

### Mary Lock Encouragement Award

Michele Cameron of M & M Millinery - \$200

### COST

Student members of the MAA - \$30  
Non student members - \$55

### WHERE TO MAIL ENTRIES

#### Georgia Skelton

PO Box 2155  
Oakleigh  
Victoria, 3166  
Australia

### DISPLAY OF ENTRIES

Embroidery House  
170 Wattletree Road  
Malvern  
Victoria

Photos of all entries will appear in a gallery on the Millinery Association of Australia's website.

The Millinery Association of Australia  
Student Design Competition 2021

# MY TRIBE

What makes you who you are?  
Where have you come from?  
Who are your people?  
Who is your tribe?  
Who are you?



Registration closes 30th July  
See full details at  
[www.millineryaustralia.org/studentdesigncompetition2021](http://www.millineryaustralia.org/studentdesigncompetition2021)

  
THE MILLINERY ASSOCIATION OF AUSTRALIA

Winner of 2019 Student Award Angie Jackman



## ASSOCIATE DETAILS



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# Millinery PHOTOGRAPHY Workshops

By Jo Peterson

By popular request from MAA members the Committee has arranged a series of short photography workshops taught by Derry Caulfield of [Learn How to Photograph](#). Derry's workshops have been tailored specifically with millinery in mind and what we, as milliners, want from our photos. Classes will run on selected dates from March through to August either on Saturday or Sunday mornings to hopefully accommodate those with weekend commitments. Each workshop will be capped at 12 participants so that everyone has time to ask questions. Bookings are via Eventbrite. Links to book workshops will be posted on the website, private Facebook page and in emails sent out a few weeks prior to the event. Once booked you will receive a confirmation email with a link button that activates **30 minutes** prior to the start of the class.

DATE	TIME	WORKSHOP	COST *
Sunday, June 27	10 - 12	Introduction to Lightroom	\$75
Sunday, July 18	10 - 11.30	Smartphone photography and social media presets	\$60
Saturday, August 14	10 - 12	Model Photography	\$75

\*plus 7%  
booking fee

## NEW MEMBERS

### ASSOCIATE

Ultimo TAFE - [NSW](#)  
Sydney Community College - [NSW](#)  
Kangan TAFE - [VIC](#)  
Rigon Headwear - [NSW](#)

### STUDENT

Fiona Eichler - [VIC](#)  
Michael Bennett - [NSW](#)  
Kathryn Campbell - [VIC](#)

The Millinery Association of Australia would like to extend a sincere and warm welcome to all new student, fellow and associate members. There will be ample opportunities to attend monthly meetings via zoom, a range of online workshops, stitch and chat sessions and face-to-face catch ups (Covid restrictions willing).

## MILLINERY.Info

By Lauren Ritchie

Millinery.Info is presenting its social media campaign **#millinerymaker** again this July for its 4th year. The initiative is a free, month-long challenge, designed to inspire milliners to post something different on their social media channels. The **#millinerymaker** campaign works as a series of 31 prompts which are released via Millinery.Info's newsletter in mid-June. The challenge is an opportunity to engage with different parts of a brand's audience and explore new areas which might not have been considered or are yet to develop. One participant from last year described taking on **#millinerymaker** as "good and thought-provoking". Taking part in **#millinerymaker** provides a platform for brands to think about how to utilise social media posts effectively, explore new content ideas and make new connections with other hat makers around the world.

## STITCH and Chat



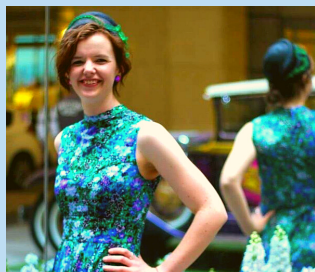
### Local Sessions

Every Wednesday at 1 PM (Melbourne time). Join via Zoom link [here](#). Passcode: **CHAT2021**

### World Wide Sessions

Free event hosted by the MAA via EventBrite. Click [here](#) to see session times and dates. You will need to register for the event to receive the link to join.





## MAA Meetings

Due to ongoing Covid 19 social distancing measures and changeable lockdown guidelines, all meetings will be held at 7pm via Zoom for 2021

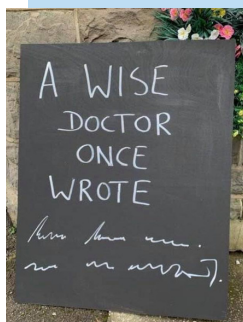
**Tuesday** June 29

**Wednesday** July 28

**Tuesday** August 31

**Wednesday** September 29

AGM late November



#ahataday4may

Day 1

A Hat for High Tea



#ahataday4may

Day 19

A Hat for Royal Ascot



Good newsletters don't just happen and they are not interesting without good content. If you have a millinery story, a hatty photo that you'd like to share or simply a suggestion for a future article then please email

[newsletter@millineryaustralia.org](mailto:newsletter@millineryaustralia.org)

[WWW.MILLINERYAUSTRALIA.ORG](http://WWW.MILLINERYAUSTRALIA.ORG)