

11X

has anyone  
seen my  
sense of  
humour?

NOTHING UNPLEASANT  
LASTS BEYOND ITS  
ESSENTIAL USEFULNESS



## WHERE IS MADEIRA?

There was a favourite frock, pale blue cotton with beautiful white floral embroidery and scalloped edges. It just appeared but had probably arrived on the bus from the *Juvenile Band Box* shop in Hamilton. Marilyn Saintry was about six or seven years old. After inspecting the dress and it's label, she had to ask her mother, "Where is Madeira?"

Also cherished were the *Everglaze* dresses that Marilyn and her older sister Val were given. True to their name these were glazed cotton frocks in the 1950s juvenile style, yellow and white for Marilyn and red and white for Val. Poppetwear produced striped tops and perfect shorts that the girls also knocked around in. Post-war life in the small town was quiet, the only evidence of any change was the development in the local public garden.

The exotic arrived in Te Awamutu through the cinema. *Auntie Mame* screened in 1958 when Marilyn was eleven. It was "wonderful international style...chinoiserie clothing mixed with clean modern lines...Mame was free spirited and refreshingly modern." Here was love, eccentricity, eclectic aesthetics and escape.

Later there was the Swedish film *Dear John*, 1965 seen at The Lido in Auckland. This was Marilyn's first European film and it seemed "so much more interesting" than the Hollywood films. The film *Blow Up* appeared in 1966 and Marilyn remembers it being "Fabulous at the time".

London arrived three months late via magazines. America had seemed a lot more modern until Mary Quant. She was the beginning of an explosion that even made the news-papers at the bottom of the world.

### D.I.Y.

Underpinning and grounding it all was Loretta Georgina Alison, the maternal grandmother, single parent and successful Te Awamutu businesswoman. At the age of forty-something she trained as a hairdresser and opened her own salon. "It didn't occur to me I couldn't run a business" Marilyn says now. Her mother, Maureen Emma was also a single parent. She worked at Ricketts store, winning an award for her window dressing skills. There was Con the artistic civil servant father – who lived in Hamilton where the weekends were often spent – kind and proud, always happy to provide fabrics and much support.

But in the 50s and 60s frocks were needed for dances. Consumer selection was very limited and if you didn't sew you could end up dressed like your mother, the kiss of death for your social cool. True to the great New Zealand D.I.Y. spirit Marilyn began to construct what she needed and then what her friends needed.

Like most New Zealand girls of the time she endured the rigours of Manual. A version of home economics classes that included cooking, dressmaking and if you were at an enlightened school, woodwork and metalwork also. There are vague memories of ill-fitting shorty pyjamas and a blouse.

When Marilyn was thirteen or fourteen she had imagined making a navy blue satin cotton dress with a cherry red cummerbund. She was desperate for this dress but when her Dad turned up with navy nylon with tiny flocked flowers she shelved her disappointment and "just got on with it". A skirt was constructed of tiny frills and blue satin piping at the waist. It sounds uncannily close to the Comme Des Garçons garments by Rei Kawakubo that she would love in the future. There was a flurry of attention from the mothers at a party, "Did you really make this yourself?"

At the age of eighteen cutaway sleeves seemed novel and exciting. Marilyn remembers being ecstatic about them and incorporated them into a cream, fine linen dress that buttoned down the back. There was a lot of creasing which was uncool at the time but she loved it anyway.

### QUESTIONS FOR MARILYN

**CAN YOU START AT THE BEGINNING. DIDN'T YOU START MAKING CLOTHES FOR GIRLS IN YOUR NEIGHBOURHOOD WHEN YOU WERE YOUNG?**

I think it started with the paper dolls and the crepe paper tutus for the neighbourhood circus. Fashioning crepe paper was a favourite thing, the colours were wonderfully intense, as long as they didn't get wet! I started making frocks for friends in my later teens.

**DID YOU EVER OP-SHOP AS A TEENAGER? WAS THIS A COMMON PRACTICE BEFORE WE SAW ANNIE HALL IN 1977? OF COURSE SHE WAS ACTUALLY DRESSED IN RALPH LAUREN, NOT HER GRANDFATHER'S KIT.**

Op-shopping was not fashionable when I was a teenager, that started in the seventies with Victoriana I think, or maybe it was the late 60s. I didn't Op-shop a lot. I was always making something to wear, although I do remember some [vintage] pieces. Sadly they were fragile. I went through a phase of using old fabrics, often they do not last and that was ultimately disappointing. I remember the impact *Annie Hall* had. The hat was my favourite thing or maybe I just associate Diane Keaton with the hat. Always loved masculine, large cotton shirts and I love the idea of feminising men's clothes, something Rei Kawakubo did masterfully.

**WHAT WAS IT LIKE STARTING A BUSINESS IN THE 1970S? DID YOUR GENDER EVER AFFECT THE WAY YOU WERE TREATED IN THE BUSINESS WORLD?**

I was fortunate that what I made sold, no gender issues there, just a lot to learn, I was unknown and fearless so I learned as I went. In Sydney I was in partnership and we were financed so it was relatively easy although I worked very long hours. In New Zealand in the seventies I worked rates were very high and banks were not forthcoming if you were a woman in business. So it was a struggle financially. Things changed when we got a woman bank manager, she was really supportive, a working mother with twins!

**DISCUSS PROCESS AND PRODUCTION FOR THE LAY PERSON, HOW IS A FROCK ACTUALLY BORN?**

I usually start with the fabric, I've always created a 'fabric bank'. I usually buy it when I see it and then think about what I will do with it. In recent years, by the time I got to use it I would have long forgotten what I had in mind when I bought it! I often do not know what I want to do and I have learned to just get started, make mistakes and see what the outcome is. Wonderful things happen from mistakes. I make a funny little drawing, often with a few measurements and Mavis makes the pattern. When you have worked with a patternmaker for a while there is an

## Introduction

Marilyn Saintry and Deborah Smith were early supporters of, and visitors to, Objectspace when it opened in 2004 as a new dedicated centre for craft and design. Later that year we approached Marilyn and asked her if she, as a contemporary designer, would like to make an installation here in 2005. We were delighted when she said "yes" and that she wanted to involve her good friend Deborah Smith. In early 2005 Marilyn made a decision to close her work room at the end of October 'and plant trees and make some furniture'. In conjunction with Marilyn, Deborah conceived of a different sort of installation and *Au revoir Marilyn Saintry* began to take shape. The project aimed to present a necessarily small, and hopefully quirky, selection of works from Marilyn's 40 year career as a leading New Zealand designer and maker. Integral to the concept was a focus on garments that had gathered stories around them since entering the lives of their owners. While Objectspace could not stage a show of a scale that comprehensively surveyed Marilyn's production and practice, we agreed that we wanted to understand, and make visible, the role and influence of the exhibited works in the lives of their owners, in order to create a historical and personal context for the exhibition.

Invitations to participate were circulated to some known Marilyn Saintry supporters with a further invitation for them to pass on the message to other supporters. Soon garments started arriving from places as faraway as Hong Kong and Texas. One Auckland based lender offered, and did transport garments while she was there on holiday. It was a fantastic response from so many people eager to acknowledge Marilyn as an important figure and design influence in their lives. Once the garments arrived a selection had to be made – in a number of cases examples of very similar designs arrived. We also thought about what was absent in terms of what had come in and that sent Deborah and Marilyn off on searches. A number of people told us about the everyday garments they had loved and worn and worn and worn out. To those garments that didn't make it, may they Rest In Pieces.

understanding, a sort of language, often referring to what we have done in the past. With Mavis I can draw in the air around my body to show how I see the fit, she gets it. The sample is made, the sample machinist may have to resolve some construction puzzles. Over the years I have had wonderful sample machinists from whom I have learnt a lot. I have been very fortunate in having a team of people who are committed to the end result and always respectful even if my process is chaotic. There is immense satisfaction if the first sample is perfect which is very rare if we are doing something completely new.

**YOU HAVE DESIGNED CLOTHES FOR THE WORLD'S WIFE A PLAY DIRECTED BY MIRANDA HARCOURT IN 2002. YOU COLLABORATED ON DUST CLOAK AN INSTALLATION EXHIBITED IN NAPIER IN 2000 AND THE AUCKLAND ART GALLERY IN 2003. THERE HAS BEEN WORK AS A FURNITURE DESIGNER TOO. CAN YOU TALK ABOUT THESE EXPERIENCES AND HOW THE DESIGN PROCESS DIFFERS, IF IT DOES?**

Struggling to make something new is always satisfying. The installation and the play were great projects to do. Working on the installation seemed so easy. I think the design process is much the same when it comes to the actual garments but the bouncing back and forth of ideas when you collaborate is so invigorating. With the play I learned a lot, I loved watching Miranda and the actors at work in rehearsal. My brief was to make each woman look beautiful and she had to be able to move. I realized after the first dress rehearsal that I could have intensified the costumes for the stage.

Working on *Dust Cloak* was really great, expressing pain and joy through clothes on hangers, was perfect for me! Making furniture is great when the pieces work. I found it quite consuming though, I was so dependent on other people and of course it is such a slow process and mistakes are very costly, more practice would be good though, just one more chair!

**YOU'VE DONE QUITE A FEW COLLABORATIONS WITH ARTISTS AND CRAFTSPEOPLE. YOU'VE COMMISSIONED MARTIN POPPELWELL'S DRAWINGS AND TEXTS FOR GARMENTS, BAGS AND CERAMICS. VICTORIA FERGUSON HAS LET YOU USE HER TEXT LABELS AND YOU'VE USED MARK SMITH'S AND MY PHOTOGRAPHS ON GARMENTS. YOU AND VITA COCHRAN HAVE HAD A VERY RICH AND ONGOING INTERCHANGE OF GARMENTS AND EMBELLISHMENTS. THE SHOP HAS BEEN USED MANY TIMES AS AN ALTERNATIVE SITE FOR ARTISTS AND DESIGNERS INCLUDING ET AL.**

I love working with other creative people, it has been a very satisfying part of my working life.

**WHERE DO YOU DRAW YOUR INSPIRATIONS FROM? ARE THEY PURELY FROM CLOTHING OR DO BOOKS, SONGS, CINEMA EVER TRIGGER PIECES OR COLLECTIONS?**

Inspiration comes from sometimes the less obvious, it can be an interpretation of the fabric from something past, travelling is always a wonderful motivation. One particular trip to New Guinea filled me up for quite a length of time. It triggered for me a range of dusty coloured earthy dyed cotton in the seventies. I saw in the distance these tall thin people, dressed in what were obviously second hand clothes, hanging loosely on long limbed bodies in the distance, it was such a beautiful picture, just a group of people walking along a long dusty road, flanked by lush, green growth, the combination of the heat and the dust created the most beautiful earthy colours.

Another favourite moment was when Lucy came to the lunch table and said, "I wish he wouldn't ring me at lunch time because I can't cry and eat at the same time". Films I might have seen as a child are a huge inspiration for nostalgia. Sometimes I have taken details from old clothes seen in a museum but in the main all the nostalgic clothes I have made come from the filtered memory bank.

**WHO ARE THE DESIGNERS YOU MOST RESPECT AND WHY?**

I have immense respect for Rei Kawakubo's work. I think she gave us permission to be freer in a way because she broke the rules. Issey Miyake took fashion to a new place, especially his more sculptural work. It had a kind of unconventional elegance. Yohji Yamamoto sometimes achieves a level of perfection that gives me breathless. There are a lot of people making beautiful clothes but there is strength to what these three Japanese designers work that puts them in a special place for me.

**HERE WE ARE AT THE BOTTOM OF THE WORLD. OFTEN WE 'KNOW' THINGS VIA MAGAZINES AND WE STRIVE TO ATTAIN THOSE STANDARDS OFTEN FORGETTING THAT THESE EXAMPLES ARE THE CRÈME DE LA CRÈME. CONSEQUENTLY HIGH STANDARDS ARE OFTEN MET IN FASHION, ART DESIGN, ARCHITECTURE, ETC. OF COURSE THE DOWN SIDE IS SOMETIMES A HUGE APPEAL FOR WHAT HAS ONLY BEEN SEEN IN OVERSEAS MAGAZINES. HOW DO YOU SEE IT HERE?**

There are some clever people here and I often feel excited about what I see. There is some wonderful domestic architecture and they have a freedom a lot of European architects can't enjoy. I can't wait for public architecture to develop in the same way. I also see great art being produced here that only could have been created in New Zealand. There has always been a strong interest in fashion here, I have been well supported since day one. We're so outward looking and so D.I.Y.

**THERE IS A RUMOUR THAT A DIPLOMAT'S WIFE WHO WAS ANXIOUS ABOUT SETTLING IN NEW ZEALAND WAS COMFORTED BY THE DISCOVERY OF YOUR SHOP IN WELLINGTON. THE DESIGN AND THE FEEL OF A SHOP OBVIOUSLY AFFECT THE EXPERIENCE OF THE CUSTOMER AND THIS EXPERIENCE IS SURELY WHY THE INTERNET HASN'T ANNIHILATED RETAIL SHOPPING. HOW DO YOU APPROACH THE FEEL OF YOUR SHOPS?**

Over the years you find out what works when it comes to displaying clothes. I prefer the Scotties shops to be simple, neutral and light in colour so that you can see the clothes, but not cold and of course friendly. Many people say they love to come into Lorne Street just to look or they are often delighted by what they see in the window.

*Vestis virum reddit* – clothes make the 'man'. These were the first words I learnt from my unorthodox Latin teacher. Many of the stories presented in *Au revoir Marilyn Saintry* demonstrate that Quintilianus's words are an important lesson. A fundamental way that all of us make and shape our identity is through our choice of adornment and clothing. In turn our choices act on ourselves as subject – it's a two way street – if the choice is stylish and sexy somehow we are just a little more stylish and sexy ourselves. Meeting a number of lenders has helped me to better develop my understanding of Marilyn's clothes as design objects. Clearly they appeal and attract people that enjoy both the largeness and detail of life. And as many of the stories recount, wearing Marilyn Saintry's garments make their wearers confident and happy, more themselves. This can only be because the designs are themselves confident and original. These are clothes that are made for living life not just wearing. Looking at the clothes as objects I see that they are made by a very sophisticated visual artist/maker, a master of construction, contrast, colour, form and material who can confidently play with these elements to create new and thrilling objects.



Staging *Au revoir Marilyn Saintry* has been a big project for Objectspace. Many people have been incredibly generous with their time and possessions and *Au revoir Marilyn Saintry* could not have happened without that support. It is very clear that the support provided is a mark of the respect and affection that so many people have for Marilyn.

First and foremost it is my pleasure to thank Deborah and Marilyn. Developing *Au revoir Marilyn Saintry* has not been founded on the usual artist and curator relationship. Marilyn and Deborah are a dynamic double act and they both have been involved with every aspect of the project. Thank you both for agreeing to create a project at Objectspace and for your immense commitment and generosity to the project. It has been a great pleasure to work with you.

**WHAT DO YOU FEEL ABOUT...?**

**THE SEXUALITY TOM FORD INJECTED BACK INTO FASHION.**

I prefer a bit of mystery.

**THE 'COLOUR' BLACK, IN THE NINETEENTH CENTURY, BLACK WAS THE COLOUR OF MOURNING, IN THE LATTER PART OF THE TWENTIETH CENTURY IT SEEMED THE ONLY COLOUR IN HIGH FASHION. HOW DO YOU REGARD BLACK?**

My favourite black thing is sleeveless with milk white arms. For me black is an essential colour. There are some clothes that only really look good in black. It seems to refine and define the shape so strongly, it slims, it smoothes. I can't say enough in praise of black.

**THE REVIVAL OF THE LONG WHITE DRESS FOR WEDDINGS.**

I thought the long white dress was becoming extinct, a symbol of sexual purity that started to disappear in the sixties as we became more honest about our sexuality. But I guess now it means a wedding dress and it seems some young women still have bridal fantasies, a white dress now may mean something different.

**THE GLOBALISATION OF FASHION, IN ROME IT SEEMS THERE IS A LOT OF DYED BLONDE HAIR AND AN AMERICAN AESTHETIC. WHAT HAPPENED TO THOSE BEAUTIFUL DARK HAired ITALIANS? I WAS DELIGHTED TO READ IN THE GUARDIAN RECENTLY THAT A LOT OF YOUNG JAPANESE WOMEN ARE BUYING OLD KIMONOS AND WEARING THEM WITH JEANS, SICK OF THE HOMOGENEITY OF FASHION.**

Fashion has got faster and faster in an age of communication. I guess this is unremarkable, everything is much more available and some people will react to that, creating a 'new' fashion. I can't begin to understand why a sort of West Coast American look has become so popular.

**HOW DO YOU VIEW THE FASHION OF THE 21ST CENTURY SO FAR? THERE SEEMS TO HAVE BEEN A LOT OF NOSTALGIA AND REVISITATION GOING ON. PRADA SEEM TO BE RAIDING THE 60S, DRIES VAN NOTEN ALWAYS SEEMS TO BE IN THE COSTUME BOX, EVEN COMME DES GARÇONS AND YOHJI YAMAMOTO LOOK A BIT LIKE RE-VISITATIONS OF THEMSELVES? CAN THERE BE ANYTHING NEW?**

I don't recall anything new in the sense of the futuristic clothes of the 60's or the Japanese wave in the seventies but I have loved the more elaborate embellishments and what new technology in manufacture has allowed. Junya Watanabe is a wonderful example, I never thought anyone could make nylon organza so beautiful. All those futuristic clothes of the sixties seemed so full of hope. Nostalgic clothes are comforting in troubled times.

**WHAT ABOUT THE EXTREME ELEMENTS IN FASHION SUCH AS ANOREXIA, ELITISM AND FASHION SHOWS?**

You can only do what you do. I try not to make judgments. Fashion is easy to obsess about like food, cigarettes and alcohol! I hate anorexia as much as the next person but I know it's an illness about control, much deeper than fashion. I don't like the fact that those people are exploited as fashion models. I've always been realistic: that things are expensive if you don't pay peanuts to have them made. I try to make things that will last. I've never been into fast fashion or fast food as an ideal! And as for fashion shows, they are just not my cuppa.

**OFTEN IN NATURE, PEACOCKS AND THRUSHES FOR INSTANCE, THE FEMALE IS THE DOWDIER GENDER BUT WE SEEM THE OPPOSITE EXTREME. WHAT DO YOU THINK DRIVES WOMEN IN THE WAY THEY DRESS?**

Looking good is part of survival of the species I think. It can possibly be about feeling good and defining who you are or which tribe you belong to. It can be about having the time and it can be about competing or winning, it's complex.

**CLOTHES OFTEN BECOME HAUNTED OR STAINED WITH MEMORIES AND EXPERIENCES. THE GORGEOUS THING ABOUT AU REVOIR MARILYN SAINTRY IS THAT YOU WILL LEARN SOME OF THE SECRET LIVES OF YOUR GARMENTS. HOW ARE YOU FEELING ABOUT WHAT IS TURNING UP?**

I have to confess it is a little terrifying when some things are no longer in fashion, they don't look so good! I love the idea of the stories though, in that context they were valued and loved, and that transcended fashion.

**WHAT ARE SOME OF YOUR FAVOURITE THINGS THAT HAVE BEEN LENT TO AU REVOIR MARILYN SAINTRY?**

Without doubt my favourite is still the pinafore, not generally popular, a lot went out in the sale but I know that people who bought them love them. I love seeing Beth Ellery wearing it. It's like an adult's apron and I felt like I'd cracked it, it's that simplicity thing. I was very fond of the black raincoat at the time, it had all the right elements at the time, modern fabric, simplicity and it the obvious Japanese sensibility that was current but I know it came from me and I used that particular set of details for a sweater, a pinafore and other jackets until I had used it all up!

The green felt skirt – Vita Cochran is wonderful to work with – I make a skirt and pin where I would like the decoration and back it comes complete!

The tulle skirts are tricky to make. Softening them but keeping the form was hit and miss. I like the form of the green one.

It was lovely to see the old print dress. It made me realize how many nostalgic things I've made. I always loved the forward looking ones like the black woollen jacket with the raw edge, the pinafore and the coat.

It is my pleasure to acknowledge and thank the lenders who have generously parted with their Marilyn Saintry garments and been prepared to share their stories. Thank you: Margot Acland, Jenny Allison, Rae Barwood, Krick Barraud, Sonja Batt, Dinah Bradley, Pieta Brenton, Tid Brenton, Mary-Louise Browne, Uli Christoffersen, Trish Chunn, Yvonne Chunn, Robyn Clark, Carol Dawson, Beth and Claire Ellery, Tori Ferguson, Diana Firth, Rae Fitzgerald, Zannie Flanagan, Owen Garrett, Isabel Haarhaus, Miranda Harcourt, Linda Holloway, Hannah Holm, Marcia Hosking, Marion, Pat and Maeve, Annette Mason, Claire McLintock and John Reynolds, Jane McEae, Otilie Morrison, Alice Molloy, Karin Montgomery Spath, Rosie Nice, Patricia Reade, Anna Ronberg, Marilyn Saintry, Yvonne Sanders, Helen Schnabel, Ralf Schnabel, Carol Scott, Caroline Silis, Chloe Smith, Deborah Smith, Lorraine Smith, Mark Smith, Lucy Stewart, Catherina Van Bohemen, Felicity West, Jane Wild, Emma Worrall and Yuk King Tan. Many thanks to all those other Marilyn Saintry supporters who generously offered to lend garments.

Purflex have very generously supplied mannequins for the exhibition. The following people have significantly contributed to *Au revoir Marilyn Saintry*: Alan Deare of Inhouse Design has once again designed a fantastic publication: Alicia Dowsett, Mark Smith and Scotties staff in Auckland and Wellington, especially the women in the workroom. Objectspace would not be able to present *Au revoir Marilyn Saintry* without the ongoing support of Creative New Zealand, The Cube and Bensen Block.

As Marilyn says 'au revoir' to her work room and opens new doors in her life as an artist and designer, *Au revoir Marilyn Saintry* provides us with an opportunity to say 'hello' and re-acquaint ourselves with a rich selection of works by one of the enduring names of New Zealand design.

Kia ora Marilyn, thank you for the last 40 years and we wish you well.

Philip Clarke  
Director

The old yellow dress makes me smile. It's the earliest thing in the show, 1970 meets Victoriana from the Starkers period.

The green woollen skirt with random buttons, You'd asked me to do a modern take on the Peperlies. It's a mixture of past and future.

The satin skirt looked modern in it's time. I've always struggled to make wearable pieces.

**YOU'RE LEAVING THE WORLD OF FASHION TO PLANT TREES. SHOULD WE BELIEVE THIS OR SHOULD WE EXPECT A FEW THINGS TO SNEAK THROUGH?**

I still plan to make a chair and to do a range of knitwear for a knitwear company that will be sold through Scotties.

**LASTLY A VERY IMPORTANT QUESTION, WHAT IS YOUR FAVOURITE CHOCOLATE?**

Definitely dark! (Forward thinking!) But for comfort food a little milk occasionally.

### RITES OF PASSAGE

You can almost map out the whole gambit of human rituals through the works in *Au revoir Marilyn Saintry*. This was unforeseen. There is a velvet and lace christening gown to celebrate a birth. There are debutante outfits of tulle to celebrate coming of age, silky wedding dresses, a separation skirt, party frocks, cotton towel and work clothes. We go the full circle, there is a husband's favourite skirt that was worn to his funeral and a dressing gown to help comfort a boy that was far too small to be dying.

Here is a collection of clothing that functions almost as symbols. Just like a song or a smile, an item of clothing can always locate you right back in a particular moment.

So what are the recurring motifs in Marilyn's work, what is it that makes her stand out? Firstly there is always a combination of exquisite fabric and an elegant cut, often with a quirky twist. The work usually gives a nod to what's 'in fashion' but then just goes off on its own tangent. This seems a winning strategy if you like your clothes to last.

There is the push me pull you thing of clothes that sometimes look forward, sometimes back. Needless to say there is always terrific attention to detail. Even the linings are exquisite.

Tucking has appeared at various intervals since the beginning. Sometimes they are tiny sometimes larger, secretive and sculptural.

Fabrics are often hand dyed and over dyed and the concoction of beautiful colours is laboured over. Marilyn jokes about the cottage industry feel of the business and it was true. You could often turn up to see items being tea stained on top of the stove, later the perfect colour mixed to get the same but more permanent effect in the washing machine. Actually you could almost get the hit of being at your granny's or mother's, if they were dressmakers. The workroom was always full of the extraordinary women who made it all happen. The effortless air was a deception of course.

This was, and still is with Beth Ellery taking over, a place run predominantly by women for women. The antithesis of the sweatshop, these women worked their own hours. They were loyal and always onboard for a design or an emotional crisis. It is a deeply comfortable place.

In 1992 Marilyn and her business partner Sonja Batt started importing the overseas designers that they had always found exciting. This has entailed regular trips to Paris to view and buy. Sonja was one of the three original Scotties partners along with Marilyn and Gwen Garrett. Passionate about fashion and generous, she has her own style that is complimentary for the business.

The introduction in 1999 of the recycling part of Scotties was part of an ongoing commitment to thoughtful consuming. It means that for the price of a much humbler item you may be able to acquire an amazing piece of Marilyn's or some of the outstanding local and international designers.

### TIRED AND EMOTIONAL

At the end of the day Marilyn knows that a frock is just a frock. She is highly respected as a designer and as an ethical business woman. But she is so much more than that. Descending into hard core hagiography, the Saintry name is no coincidence.

It's time to go now.

DEBORAH SMITH  
*Au revoir Marilyn Saintry* Curator

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A Marilyn Saintry exhibition curated by Deborah Smith  
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