

**THE SCHMOLLER COLLECTION OF DECORATED PAPER**

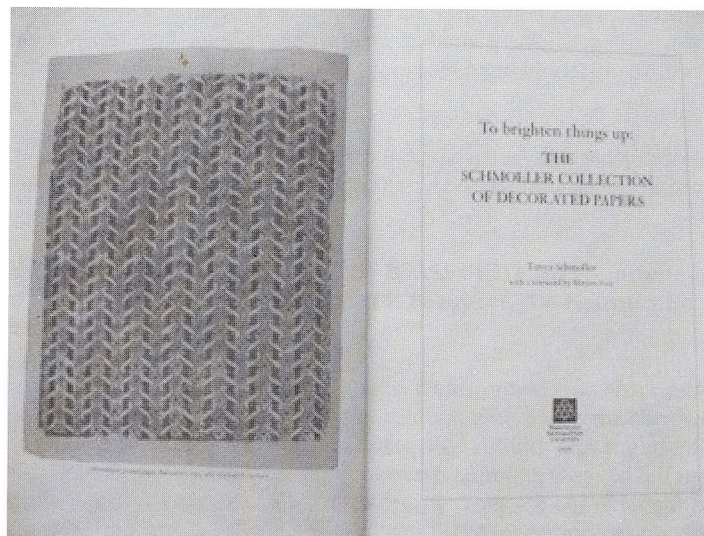
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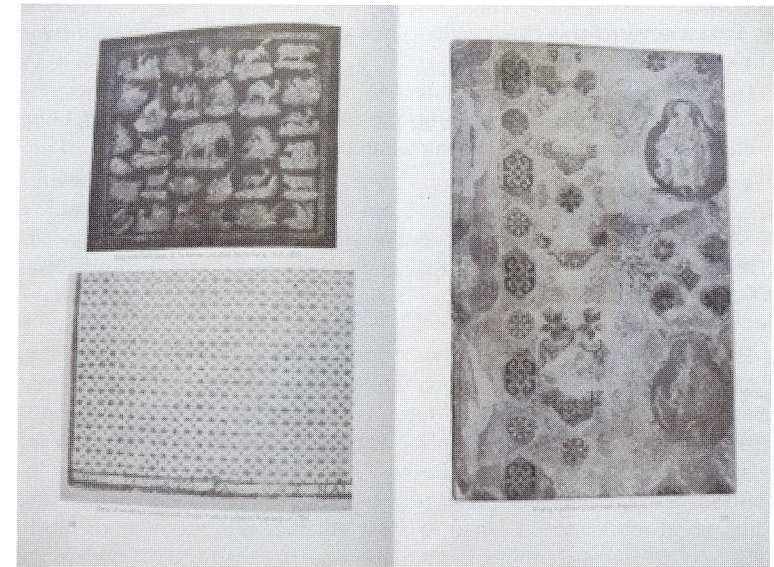
Thanks to the perseverance of successive Librarians at Manchester Metropolitan University and the generosity of the collection's creator, Tanya Schmoller, patterned papers of all types, amassed over many years through the sheer delight in their varied qualities, are now widely accessible both for research and pleasure.

Collecting papers came unbidden to Tanya, having been smitten by the sight of discarded covers from a friends music scores. That friend was the husband of Olga Hirsch, whose collection of decorated papers is at the British Library. Although intending hers to be 'a very minor' affair, Tanya's collection very quickly exceeded that expectation and quickly drew in her late husband, Hans, to whom this book is dedicated. The collection comprising of close to 3,500 items, is broad in its of papers: woodblock prints, marbles, paste, gold embossed, and block printed, being among them. A particularly valued part of the collection is its large number of sample books.

This book is very much Tanya's personal thoughts on collecting, aptly titled 'To brighten things up', of how her interest began and how the collectors fever gripped her. That infectious enthusiasm for searching out hidden gems and the collectors acquisitive urge come across well in what is a very direct and open style of writing. Textually the book is necessarily light, but that is more than made up for by the richness and breadth of its colour illustrations, which are generous both in size and number. There is an interesting section on Miscellaneous Techniques, including some stunning resist papers by the Scandinavian, Ingrid Borjesson (the technique for which is summarised). There is also a section on Oriental Papers which shows an amazing range of styles of paper decoration. There is so much to admire. Among those that drew my attention were some of the small repeat pattern Dominotier papers, made in France in the eighteenth century – simple in concept, but vibrant and very effective.



Tanya was a very eclectic collector who would not shun small scraps of paper garnered from where ever she could get it (binders not excepted) and would not look down from on high at machine printed examples. Her pursuit was tenacious and persistent. The richness of this harvest is shown to good advantage in this book. Quite understandably having put so much of herself into it, the collection was hard to part with, however its generous disposition ensures that it is maintained, well preserved and enhances other collections. It is fitting that Tanya should continue to be involved in the cataloguing of the collection and was made an Honorary Research Fellow at MMU.



This is a delightful book – simply passing over the well produced colour illustrations is close to therapy; a 'must' for anyone remotely interested in the history of the use of patterned paper.