manuscript illumination, production, and patronage. It is very useful to have Professor Sandler's earlier work on Bohun manuscripts collected here and coupled with the new material on the Egerton manuscript. The publishers are to be congratulated on having produced (and made available at a quite affordable price) such an attractive and beautifully illustrated volume.

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Rob Shepherd. *The Cinderella of the Arts: A Short History of Sangorski & Sutcliffe*. New Castle, DE: Oak Knoll, 2015. 200 pp.; US \$85 (Paperback) ISBN 9781584563402

The Cinderella of the Arts is Rob Shepherd's history of Sangorski & Sutcliffe (S&S), a craft-binding workshop that opened in 1901 in London and is still active today. Shepherd tells the story of this famous bindery by drawing on the firm's archive, the discovery of which was the impetus for the book's writing. The narrative of the book places S&S in the context of 20th century London, discussing how the bindery was impacted by world events as well as artistic trends, particularly the Arts & Crafts movement.

The book is a successor to *Lost on the Titanic*, published by Shepherd for the centenary of S&S. *Lost on the Titanic* told the story of the *Great Omar*, S&S's lavish binding of *The Rubáiyát of Omar Khayyám* that sunk with the *Titanic*. *The Cinderella of the Arts* incorporates this story into the history of S&S and expands it with the firm's history before and after the *Great Omar*. Shepherd's goal is to celebrate S&S and the bindery's history. However, he does not attempt a comprehensive history, instead focusing on key people and events.

The book is laid out chronologically, starting with S&S's founding and ending with the bindery in the 21st century. The first chapter, "Sangorski & Sutcliffe: The Early Years" tells of Sangorski and Sutcliffe's meeting and the first decade of the firm's existence. The importance of the *Great Omar* to Shepherd's narrative is immediately apparent, as a good portion of the chapter is dedicated to their early bindings of *The Rubáiyát of Omar Khayyám*, precursors to the *Great Omar*.

The following two chapters, "The Great Omar" and "Lost on the Titanic," tell the story of the *Great Omar*'s creation and the events

that led to it sinking with the *Titanic*. Shepherd goes into detail on the binding's design and creation, drawing on Sangorski's sketches and tooling patterns from the archive. The account of the book's sale and subsequent loss is equally exhaustive, outlining the book's potential buyers and its path from S&S's workshop to the bottom of the North Atlantic.

The remaining chapters follow the firm from Sangorski's death through to the 21st century. Shepherd continues to place S&S in the context of the wider world, noting the impact of world events, including both world wars and the September 11th attacks in the United States. Throughout, Shepherd demonstrates how the fortunes of S&S, and the publishing world more generally, are intimately tied to the wider world, whether it be the loss of the *Great Omar* on the *Titanic*, or a loss of business during world wars. He also elaborates on the tensions between trade binding and the emerging modern movement that gave preference to individual craftsmen. In particular, Shepherd's final chapter, "The Reason for the Price," reads in part as a plea for the traditional hand binding industry.

Shepherd's appreciation for trade binding is also evident in his appendices, two of which describe nineteenth century commercial binderies. He includes the descriptions to give readers a sense of what the inner workings of commercial binderies were like in their prime. The appendices are kept intentionally restricted, with the only other inclusions being a list of S&S's milestones from 1897-1937, a brief description of the firm's archive, and the story of the digital rendering of the *Great Omar* created in 2001 from glass-plate negatives of the book's covers. This inclusion is particularly interesting, as Shepherd highlights how computer image recreation by computer artist Richard Green mirrors the actual binding process in some regards. Shepherd describes Green digitally applying leather onlays, dropping jewels into place, and incorporating the gold leaf, drawing an intriguing parallel between computer arts and a centuries old craft.

Possibly the most notable aspect of *The Cinderella of the Arts* is the wealth of images, largely drawn from the firm's archive. As the book itself is of considerable size (275 × 210 mm), the images, many of which are full or half-pages, come across beautifully and do much to enhance Shepherd's narrative. In addition to the digital renderings of the *Great Omar*, the book contains over one-hundred images, including photographs of the firm and its employees, S&S's beautiful bindings, and a variety of materials relating to the business.

Shepherd's reliance on primary sources drawn from the S&S archive (consisting of over 15,000 items) paints a vivid picture of the firm's history. He situates S&S in the history of London and the wider world through items such as a log the firm kept to record time lost when employees could not work due to air raids during World War II. Additionally, his narrative incorporates shifts in artistic tastes across the decades, with a particular focus on the Arts and Crafts movement, and reveals how these changes impacted S&S. *The Cinderella of the Arts* is thus a book that will appeal to those interested in the history of the trade binding industry, and the craft of bookbinding more generally.

That being said, readers should not expect too in-depth of a discussion of the topics Shepherd explores. The book is written for the scholar and the layman alike. Its accessible tone and the heavy use of images makes it more of a visual journey than a scholarly work. Shepherd does at points delve into the technical processes S&S used to create some of their works, but these descriptions are by no means comprehensive. The most thorough description is of the binding of the *Great Omar*, which goes into detail about the design and its themes, as well as the materials used in the lavish binding. Shepherd's focus on the *Great Omar* is another element some readers may find tiresome, as the binding permeates the narrative. While the focus on the *Great Omar* is understandable considering its intriguing story and its importance for S&S's success, more time spent on other aspects of the firm's history, particularly other bindings, would have made for a more complete tale.

However, as Shepherd himself admits, the book is not meant to be a comprehensive history of Sangorski & Sutcliffe. It attempts to tell a broad narrative, set in the context of 20th century London, and in this it is successful. Shepherd has produced a visually stunning and widely accessible work, and succeeds in his goal of helping to keep the history of the craft binding industry alive.

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