

The Editions of *The Art of Rosaleen Norton*.

There are numerous small differences between the First Edition (1952), the Second Edition (1982), and the Teitan Press edition (2013) of *The Art of Rosaleen Norton*. The driving idea behind the Teitan Press edition is to present the book in a way that was as close to that of the original 1952 edition as possible, whilst including a comprehensive historical introduction and making use of improved technology and materials in the production.

One of the most obvious differences is that the Teitan Press edition is printed on a high quality, acid-free white art paper, rather than the cream paper of the First Edition, or the more yellow cheap paper of the “standard” printing of the second edition. The white paper gives the plates more contrast, and is, we feel, a more accurate representation of the original artworks. To our knowledge the original drawings were done on a white(ish) paper – but the publisher of the first and second editions, Walter Glover, used the cream paper because it was all that he could obtain relatively cheaply. While he used the cream paper for the “standard” printing of the Second Edition he used good quality white paper for the edition deluxe (50 copies in slipcase) of that same edition.

The Teitan Press edition dispenses with the single page 1982 Preface by Walter Glover and the four page “Introduction to the Second Edition” by Nevill Drury. These are replaced with a 40 page Introduction by Keith Richmond, a friend of Glover’s who has done extensive original research on Rosaleen Norton. The Introduction tells the full story of the conception of the book, its publishing history, and resultant legal battles, and includes much never-before disclosed information.

The Teitan Press edition of *The Art of Rosaleen Norton* omits the four colour pictures that were added to the Second Edition. These were not in the First Edition, and are very poor quality reproductions, which in 3 of 4 cases bear little resemblance to the original works that they are supposed to represent. The works were also not really of the same time period as the original book: two are thought to be earlier, two much later. The editors of the Teitan Press edition considered replacing the colour plates with good quality colour images of works by Norton that were contemporary with the original publication of the book (1952) but decided against it as the book was originally conceived as a presentation in black and white, and the insertion of colour plates was anachronistic and grating.

The Introduction to the Teitan Press edition does include 3 high quality black and white photographic plates of Norton, Greenlees and Glover that were taken around the time of the original publication. These were not included in either of the earlier editions, and one is previously unpublished.

Following the new Introduction the Teitan Press edition has a complete facsimile reprint of the first (1952) edition of *The Art of Rosaleen Norton*. This includes the original “Publisher’s Note” by Walter Glover and a poem “By Gavin Greenlees (aged 12)” that were both omitted from the Second Edition. The Teitan Press edition also restores the original 1952 bibliography, which was heavily revised by the editor of the 1982 edition. In its original form the bibliography provides a valuable list of Norton’s influences and sources, compiled by Norton herself.

The title page, preliminaries etc. of the original edition were also changed or altered, and there were considerable changes in layout between the First edition and the Second edition. These changes have been reversed, and the overall layout and design follows that of the First Edition closely.

While thicker because of paper weight and extra material, technical issues dictated that the Teitan Press edition is slightly smaller format than the first and second editions. It is approx. $\frac{3}{4}$ of an inch less tall and half an inch less wide than the first edition. This reduction has been achieved by narrowing the margins - the plates are the same size, or in a few instance even a touch larger.

The Teitan Press edition is also bound in red cloth, with gilt stamping, as was the first edition, rather than the blue of the second edition.