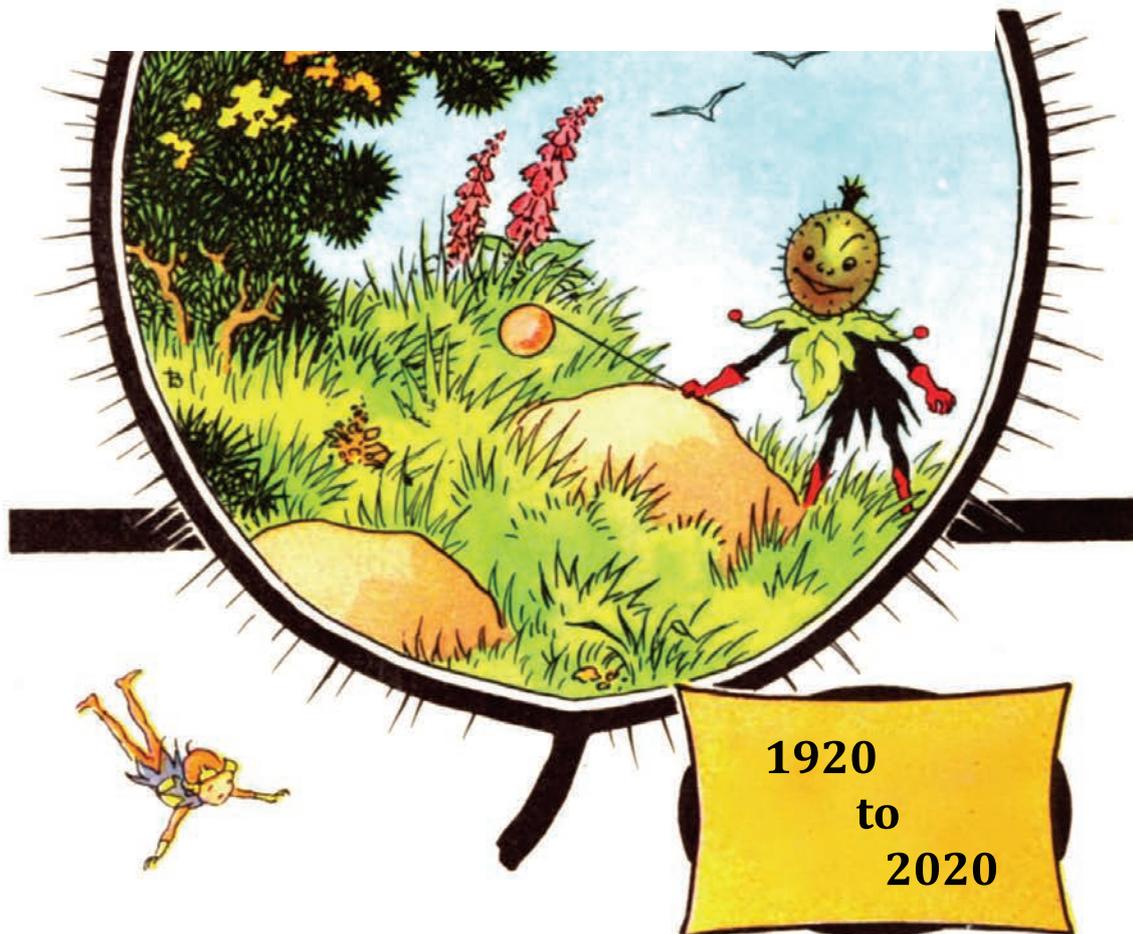


*Number 105*  
*Spring 2020*



# Nutwood Newsletter



## Terry Jones 1942 to 2020

Most members will have seen 'The Rupert Bear Story' which appeared on Channel 4 in 1982, and probably many had their love of Rupert rekindled by this.

The film was inspired and narrated by Terry who had a life-long love for Rupert. The programme features rare images of Alfred Bestall when Terry interviewed him.

Terry was an early member of the Followers and, when we carried out a member auction for early Rupert Annuals, he won the 1940 edition which I think completed his collection. It was the first time I had seen a Coutts Bank cheque.

I met him once at the BFI when they held a Rupert evening and featured his film. His enthusiasm for Rupert was still there and we had a brief chat.

I hope that Rupert remained a comfort to him in his later years. Rupert has lost another friend.



*John Beck*

## The Rupert Centenary Raffle

### a plea from the Chief Raffle Gnome

As this year's raffle is going to be particularly exciting, and busy, will you PLEASE BUY YOUR TICKETS EARLY as there is likely to be heavy demand. The advance sales procedure is very time consuming and I don't want to be swamped at the last minute!

Even though you may intend to be there on the day:

1. If you want a **large number** of tickets, please buy in advance - you can always make separate applications (on photocopy forms) if you don't want to have just one block of colour and numbers;

2. If there is the **slightest chance** that you may come to Warwick but **not want to stay for the raffle**, please buy now. This will avoid your having to write your contact details on every single ticket counterfoil - which can be a real chore if you buy a lot. (If the sellers are busy they may not have any time to do this for you, even if you only want a few.)

I look forward to seeing some new names and addresses on forms this year, amid the large numbers of familiar ones.

Good luck everyone.

*Tigerlily, Chief Gnome*



## A Centenary Steiff Rupert

The Danbury Mint website informs that Steiff have created a special centenary Rupert. He is 11 inches (28cm) high, with white fur and has a 22ct gold plated badge pinned to his jumper that states '100 years'. It is a limited edition of 5,000 and costs £225.

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## Editor’s Chat

Well, here we are finally celebrating 100 years of Rupert and Nutwood.

Commemorations have started early with Gyles Brandreth, a dedicated bear collector, having written an article in the March edition of the appropriately titled Oldie, to highlight the anniversary. Gyles’ enthusiastic report should stir the memories of many Oldie readers.

Steiff have also got in early on the 100<sup>th</sup> Anniversary bandwagon with a special soft toy edition of Rupert. These are limited to a modest run of only 5000, so if you have a spare £225 burning a hole in your pocket, get out to the shops early and buy one to avoid the rush.

The Post Office Shop Blog on the internet advises that they have Rupert Bear planned in their Special Stamps issue programme for September, so something else to look forward to.

The new issue of the Rupert Index will be launched on 1<sup>st</sup> June, and I would hope there will be other commercial Rupert publications also available through the year. Egmont has yet to let me know their publishing plans, but I do know there will be a new Rupert Annual.

Hopefully there will also be events or happenings around the country to celebrate as well. A while ago I was approached by a couple of TV programme producers who were making enquiries about Rupert before ‘making a pitch’ as they say, about planning a programme for a TV company. I have heard nothing since but you never know.

I have organised a John Harrold Rupert Annual signing event in Lewes on April 11<sup>th</sup> which will help get the events calendar under way I hope. It will give the Rupert faithful an opportunity to

meet John again, or maybe for the first time, and you never know if it proves to be a success, it might bring the Followers a number of new members. I hope many of you reading this can attend to enjoy the day and meet up with fellow Followers.

Of course we also have the main event of the year, our own Annual Meeting at Warwick which I know Tony plans to make extra special. More details of what to expect will be included in the next Newsletter but I recommend you get your registration in early to avoid missing out.

No doubt there are other events likely and I would ask you to let Pamela Stones know (lilyduckling@icloud.com) so details can be posted on our website. Keep an eye on that to keep up to date with information.

*John Beck*

### Warwick 2020

**This is the first notice that the 2020 AGM and Followers’ Fun Day (the 36<sup>th</sup>) will take place at**

**Warwick School on  
Saturday 29<sup>th</sup> August**

As usual, this is the Saturday of the August Bank Holiday weekend.

#### Bumper Rupert Raffle

There will be the usual bumper raffle with many unique Ruperty items that can’t be found elsewhere. Don’t forget, even if you are not able to come to the Annual, you may still enter the raffle. Numerous winners in past years have been from postal tickets.

#### The 2020 Annual signed and personalised by Stuart

As well as signing the 2020 Annual, Stuart will also draw the whole body of Rupert or one of his chums inside, as you choose. This makes a special copy extra special.

We will reveal more in the next Newsletter but don’t miss out – send off your application today!

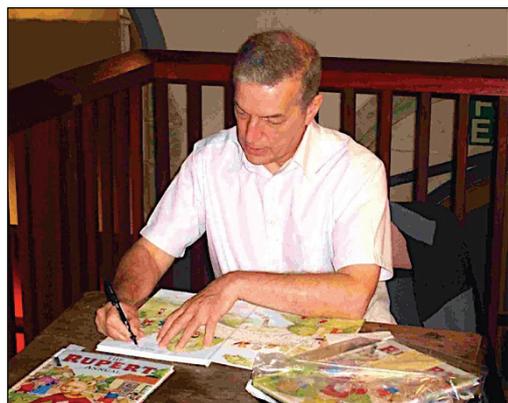
Enclosed with this Newsletter are forms for:

- ◆Registration
- ◆Signed Annual
- ◆Raffle

and also an

- ◆Order form for the 2020 updated Rupert Index

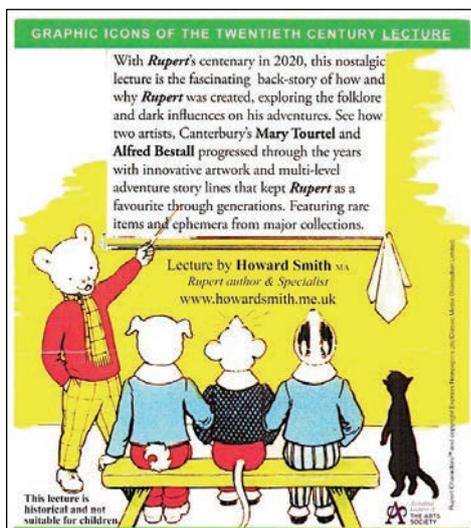
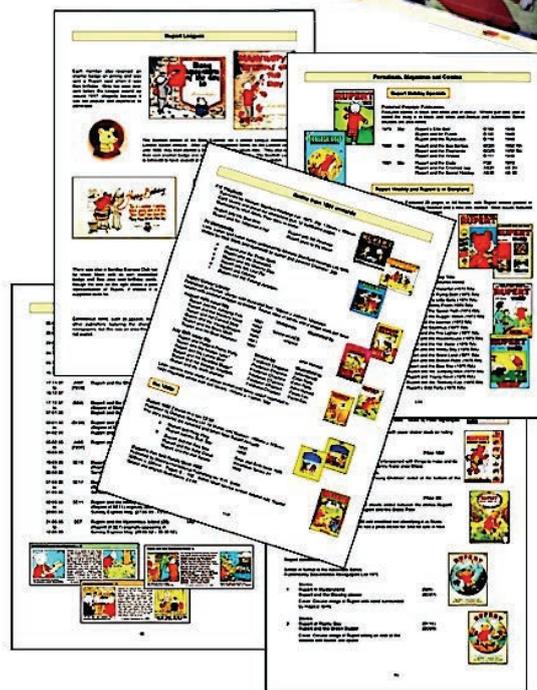
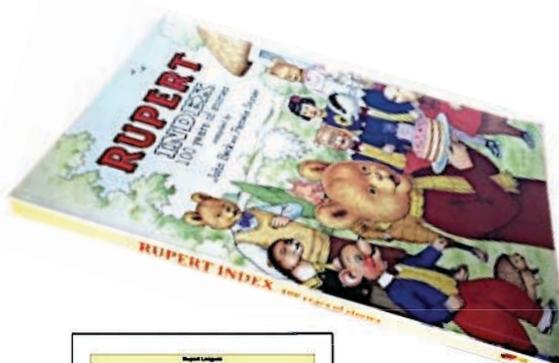
## John Harrold Rupert Annual Signing Event – April 2020



As well as the above, it is also planned to offer copies of the new publication of the **Rupert Index** which is now updated and fully illustrated in colour. There are also a number of additional features. Progress on putting it all together has gone better than expected, so copies will now be offered for those attending, for personal collection on the day, at a pre-launch price of £20. Please note, postal copies will be available from 1<sup>st</sup> June, please use the order form enclosed.

I am pleased to confirm the note made in the last Newsletter that John will be visiting Lewes on **Saturday 11<sup>th</sup> April** from 10.00am to 4.00pm to personally sign Rupert Annuals that he was involved in from 1978 to 2007. If you want to buy a copy of an Annual on the day there will be a range of MINT previously unsold copies available at £5 per copy. Please note, John will not be signing any Egmont Annuals, even though a good number of his stories are reprinted there, so do not ask.

We are also fortunate that **Howard Smith**, a leading Lecturer, Historian and Author will be coming along to give a presentation showing of his 'Rupert, the Anthropomorphic Bear' feature during the day. He has shown an earlier version at our AGM in Warwick in 2017, and it is now updated with additional information included. So even if you saw the earlier version, this will be an enhanced experience. Howard will also be bringing along copies of his books and will be happy to sign these for you.



There will also be a Rupert stall for the purchase of other Rupert items, and John is planning to bring along some of his original newspaper story panel artwork and other items for sale. John's artwork seldom appears on the market, so this is a unique opportunity to purchase a piece for your collection.

The venue is the prestigious Lewes Town Hall, located just off the High Street, and admission, entitling you to get your book signed, entrance to Howard’s talk and a free cup of tea or coffee is £5. There is quite a large seating area for the resting of weary limbs and the opportunity to chat to other Followers.

If you are coming by car, the satnav location is BN7 2QS with parking not far away, and the Railway Station is also quite close.

Lewes is the county town of Sussex and has a number of diverse non-chain shops and cafes, so there will be plenty to amuse you as well as having the opportunity to meet John. If you want further details of what else is going on in the area

then contact the Information Centre on 01273 483448 or pop into their shop. They are right next door to the Town Hall.

It is hoped this event will help get Rupert’s 100<sup>th</sup> birthday year off to a good start, and maybe many non-members will attend and then they will be keen to join the Followers.

**John Beck**

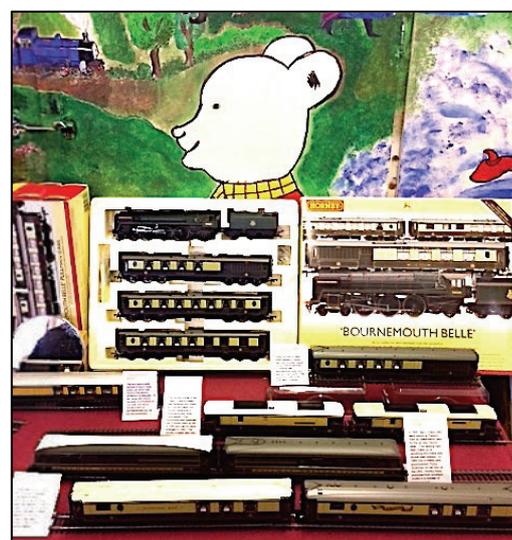
**Editor’s Note:** *If you know of any other event or happening that is celebrating Rupert’s 100<sup>th</sup> birthday please let us know so we can put details in the next Newsletter and on our website so they get maximum coverage.*

## Fellow Centenarians

I was reminded recently that Rupert is not the only famous name of childhood to reach a centenary this year.

I was attending a model train show in Leicester the other weekend (as one does) – held in a church hall. One exhibitor had arranged a display of Hornby trains, noting the fact that 2020 is the 100<sup>th</sup> anniversary of their launch. And it just happened to be below a wall painting of Rupert and some of his chums!

I guess the truth is that 1920 was the first year after the Great War when various businesses could seriously look to expand by tapping the child market. Perhaps there are other centenaries out there?



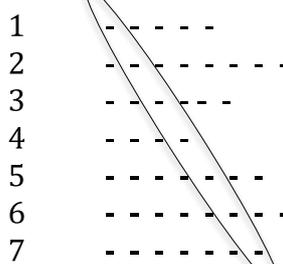
**Tony Stanford**

**Follower Doreen James sent in a couple of Ruperty puzzles. Here’s one:**

### Nutwood Chums

When you have answered all the clues, take the first letter of the first answer, the second letter of the second answer etc. and another of Rupert’s chums will be revealed in the diagonal box

- |   |                             |
|---|-----------------------------|
| 1 | Nutwood’s Romany Boy        |
| 2 | Poolite Peke                |
| 3 | Country Mouse               |
| 4 | Little Lapp girl            |
| 5 | Nutwood’s Constable         |
| 6 | Inhabitant of Nutwood Manor |
| 7 | The ‘little’ girl guide?    |



## Macropine Matters by Ozzie – more Rupert Reminiscences

It was a long time ago that I first met young Rupert Bear (*Rupert and Ozzie B144*). My full name is Oswald, but Australians tend to be friendly and informal and I have always been known as Ozzie. I was travelling around the countryside near Nutwood in an old car that I had hired with a camera and an umbrella. The first item was very useful for taking photos of the beautiful countryside, but I hadn't needed the brolly which people seemed to call it although my Australian friends had said I would always need it even in an English summer!

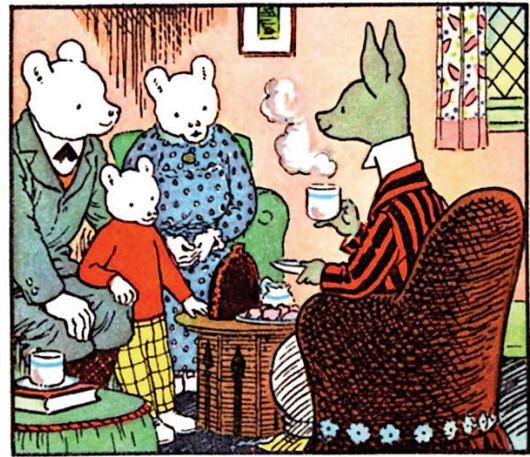
I saw Rupert and Bill Badger with their cricket gear on Nutwood Common as I was taking photos of the distant villages such as Popton and Robin Down. Although I am far too old to play cricket now, I was overjoyed when Bill invited me to play a game with them. Rupert put in the stumps that he was carrying, and Bill marked the bowler's end with my umbrella. After a few gentle strokes as I faced Rupert's bowling which he and Bill fielded, I couldn't resist a slow delivery and hit it so far it became lost in some long grass and bushes.



*Now Ozzie does enjoy his cricket,  
Though batting off a sticky wicket.*

I went into Nutwood with them so that I could buy them a new cricket ball, but we had no luck in the sports and games shop as the owner, Mr Mudge, had completely sold out of cricket balls. I wrote down Rupert's address and said that I would call on him sometime to make up to him for losing his ball. Later that day I called on Rupert and his parents and was invited in for tea. I asked Mr and Mrs Bear if I could take Rupert to

see the wonderful procession in the great city which was about to take place. They gave their permission and I said that I would call back later in the evening and we would drive through the night. Rupert slept under a travelling rug for most of the journey and he only woke up after I had parked in a back street of the city. We then ate the sandwiches that Mrs Bear had prepared for us.



*Ozzie, invited to stay for tea,  
Turned into a liability.*

Soon music and cheering could be heard, and I lifted Rupert onto my right shoulder so that he would have a good view of the Queen. Unfortunately, we lost contact as the procession ended and it still upsets me now to remember how I had lost young Rupert. Fortunately, he is a very resourceful bear and he managed to get back to Nutwood by some sort of underground railway operated by Mr Mole. Rupert had found my lost penknife before leaving London and also his cricket ball when he next went on Nutwood Common. By the time he returned home with the ball, I had arrived to tell his parents how I had lost him the previous day. I was overjoyed when Rupert rushed in as I was explaining to Mrs Bear that I had lost her son. I returned his coat and the flag he had waved at the procession and he gave me back my penknife. I then stayed to tea, but this was not the only time I met Rupert.

A few months later I met Rupert again (*Rupert and Ozzie's Medal P38*). Before returning to Australia I visited a foreign land to teach some people how to play cricket. The sheik of this country awarded me a gold medal as he said that I

had done his country a great service. I visited the Bear family to show them my medal. I asked Rupert if he could show me the underground railway that he had used to travel from London to Nutwood after we had become separated on our visit to watch the Queen's procession.



*Rupert's lifted, better to see,  
But lost, alone, quite soon he'll be.*

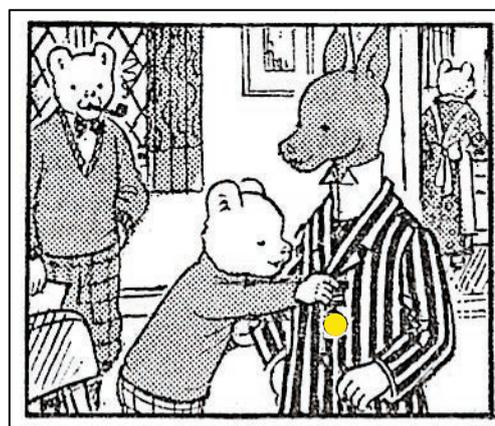
When Rupert showed me the manhole cover that concealed the steps that led down to the railway, I lifted it up with my umbrella. Unfortunately, my gold medal went tumbling down into the hole. Rupert volunteered to go and get it, but the manhole cover closed after he had gone down the steps and I was unable to reopen

I went for help and found Mr Bear and Constable Growler but even with three of us we were unable to prise the iron manhole cover open. Suddenly Rupert appeared running down the road and explained that he had taken the railway to Nutchester and Mr Mole had arranged for a car to drive him back to Nutwood.



*He's treated like a V.I.P.,  
It fills his little heart with glee.*

This was all due to Rupert wearing my gold medal so it would not get lost when he found it at the bottom of the steps and Mr Mole thought that he deserved preferential treatment as he must be a Very Important Person. Mr Bear invited me and Constable Growler back to his cottage for a cup of tea and Rupert caught us up to hand me back my gold medal and to say that Mr Vole who was an engineer had repaired the flap of the iron manhole cover and that it worked perfectly now. It seems that whenever I see Rupert, he has an adventure.



*The medal. Well, there was no trace!  
But now it's back in rightful place.*

The last time I saw Rupert did not involve the underground railway at all. I had returned from Australia to the Nutwood area near Daisy Hill (*Rupert and the Old Motor Car P87*). I had bought a plot of land which was rumoured to be the site of an ancient camp a long time before Nutwood became a village.

As I was digging Rupert appeared and I offered to give him a drive in my old car which I had hired again when I had arrived from Australia. However, my tyres were all flat and we saw the Fox brothers running away and giggling. They had let them down so I had to inflate them before we drove to Rupert's cottage to ask his parents if I could take him for a drive.

I am sure Mrs Bear was glad when I said that I was only intending to drive around the nearby countryside and not go further than villages such as Pussyville as I don't think she would have trusted me to drive as far as London after what had happened the last time we had gone there. Anyway, after she agreed we drove off, but the car began rattling. When I stopped to see what the matter was, I realized that a string with a lot of tin

cans tied to it had been fixed onto the back of my car. Constable Growler appeared and said that he had just seen the Fox brothers running down the road, so we realized who had played a prank on me.

After a few miles my car stopped moving because it had overheated due to running out of water. Rupert took an empty petrol can from my car and went to get some water. He returned with a full can and said that he had met a hermit called Aldo who had told him a story about a giant called Wulfric the Mighty. Wulfric had blocked a spring of fresh water with a large boulder which was not allowed to be moved by another hand. I used my car and a strong chain to move the rock so that Aldo's goats would have far more water to drink and I had not broken Wulfric's ruling that no hand could move the boulder.

When I told Aldo that I was looking for the site of an ancient settlement before Nutwood appeared, he said that he had an old scroll that was written by a friar hundreds of years earlier. It showed me where I should dig and as we drove to the correct area, we saw Bill and Algy who wanted to help us dig for the buried camp. Constable Growler appeared with the Fox brothers who apologized for the pranks they had played and as a punishment Constable Growler made them fill in the hole that I had dug in the wrong location. The first of us to find something was Rupert who found an old helmet which might have been worn by Wulfric himself.



*Rupert, while digging at a site,  
Found something good – we thought he might!*

One day I hope Rupert comes to visit me in Australia. Mr Bear thinks that Rupert has an Uncle Bruce and Aunt Sheila who we could look for as they had gone walkabout in the desert, and he did not have their address. I would show him koalas and explain that they are not bears so they would not be relations of his and we could use my old Australian car and explore the desert. We could play with my boomerang in the outback and look for witchetty grubs while I played my didgeridoo. I am sure that we would not get separated and that we would have a wonderful time.

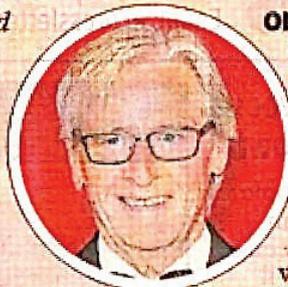
**Mike Williams**

## From Nutwood to Weatherfield – another Rupert fan uncovered

### MY SIX BEST BOOKS

### WILLIAM ROACHE

**WILLIAM**, 87, has played Ken Barlow in *Coronation Street* since 1960. His book *Life And Soul – How to Live A Long And Healthy Life* (Hay House, £10.99) is out now.



**RUPERT**  
by Alfred Bestall  
(Out of print)

A Rupert The Bear hardback would be published every few months when I was growing up and I'd get so excited. My parents always bought it for me and I read them avidly.

### OLIVIER

by Philip Ziegler  
(MacLehose Press, £12.99)

Laurence Olivier was a mesmerising actor and, reading this, I really felt I got to know him better. I met him three times, the first time was when I was starting out and he encouraged me to keep acting. Later, I thanked him.

Spotted in the Daily Express on 20<sup>th</sup> December 2019, William Roache includes Rupert among his six best books

## Rupert and Penzance

Stuart Trotter, who as we know is the current Rupert illustrator, has been especially commissioned to create and produce a piece of artwork for Penzance. The artwork sees Rupert enjoying a day on St Michael's Mount.

The idea came about when Penzance based artist, Stella Rose Benson, was looking through the 2012 Rupert Bear Annual and realised that one of the stories, The Bosun's Chair, was possibly set on the Mount. Stella contacted Stuart and asked him, whereupon the answer was "Yes", indeed the story had been inspired by his visit to St Michael's Mount a few years ago. Stella then asked Stuart if he would like to produce a piece of artwork especially for Penzance, and Stuart agreed.

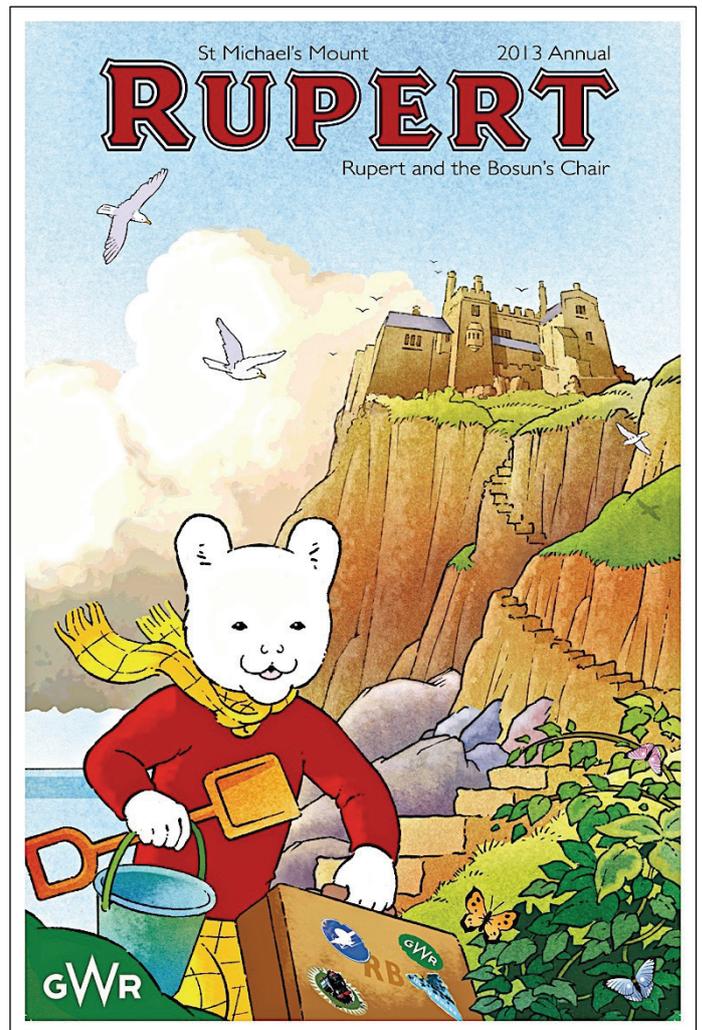
The idea is that the unique artwork will bring in some more visitors to Penzance and, as 2020 also happens to be Rupert's Centenary, it could be said that the picture is also in celebration of Rupert being 100 years old and still loved by many children and adults today.

The original artwork is to be unveiled to the public on **Saturday 25 April at 12.30pm** by Stuart at Penzance Railway Station Ticket Office.

A rhyme has also been written especially for Penzance to go with the artwork:

*It was a happy circumstance  
That brought young Rupert to Penzance,  
Till on St Michael's Mount he plays,  
Forgets the tide and there he stays.*

The framed artwork, with the rhyme, also includes a beautiful quality printed reproduction in poster form. Both can be seen, from 25<sup>th</sup> April in Penzance station ticket office area.



Maybe any Followers who live in the general area would like to pop in to the unveiling, see the lovely artwork and say "hello" to Stuart.

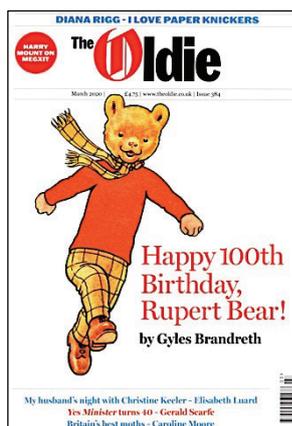
*GWR very kindly sponsored the display of the artwork.*

*Special thanks for permitting us to feature this artwork in the Newsletter to*

*Stuart and to*

*Stella Rose Benson, artist and author*

*We are very impressed with the super rhyme by  
Jude Irwin. author, artist and illustrator*



## Rupert's Centenary acknowledged

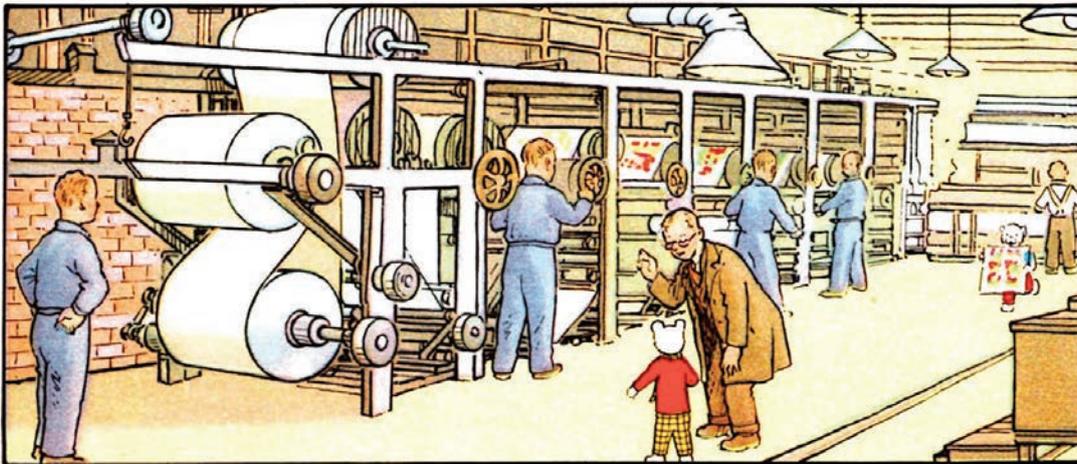
How many of you subscribe to The Oldie Magazine? Those of you who don't may be interested to know that in the March edition Gyles Brandreth, who we know is a long-standing fan of Rupert, has written an article celebrating Rupert's Centenary.

## Newsletters Revisited

Continuing our policy of reprinting interesting articles from earlier issues of Nutwood and the Nutwood Newsletter, adding colour illustrations to make them more appealing.

This article first appeared in Nutwood No. 6, December 1985 and provides a superb explanation of the 'Rupert' printing process

## Rupert at the Printers – the Greycaines Years by Steve Denholm

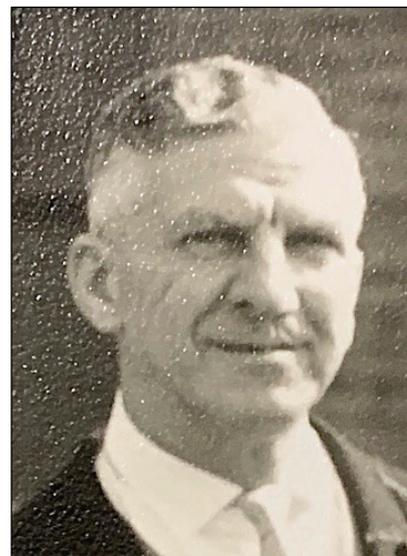


*The Greycaines printing press as depicted in Adventure Series No.22*

My interest in the magical world of Rupert was reawakened only recently, more than 25 years after reading the Annuals as a child in the late 1950's. Reading the stories again with 'adult eyes' I was reminded of their gentle humour and tremendous imagination, but I had not before appreciated the excellence of the illustrations. Working as a graphic designer at a printing company, I could not fail to have a professional curiosity regarding the artwork and how it was reproduced.

The first thing I needed to discover was how the artwork was prepared for the Annuals. It came as a great surprise to find that whilst Bestall produced the line drawings for the stories, the majority of which were originally intended for the 'Daily Express' newspaper, the colouring of these stories for the Annuals was done by the printers.

The company responsible for printing the majority of the Annuals from 1936 until the early 1950's was Greycaines of Watford and London. I was very fortunate in being able to contact the man responsible for the colouring work at Greycaines, Arthur Joll, foreman of the artists' department and camera room.



*Arthur Joll – Greycaines Rupert Annual colourist*

He kindly answered the many queries I had about his contribution to the Rupert stories even though it must seem strange to him that there should be such interest in what may have been just another job in the life of a busy printworks. I suspect, however, that a lot of enthusiasm as well

as expertise went into the production of the Annuals.

The technique for colouring the stories from 1936 to 1939 was fairly crude. The black line drawings had only red added to them.



*The red colouring on the 1936 to 1939 Annuals sometimes varied in density and was also at times mis-registered*

This was done by taking an impression from the printing plate made from the line drawings on to another plate with a non-reproducing mauve ink. The areas to be printed in solid red were drawn with inks directly onto a light-sensitive plate. Where tints (areas composed of many small dots of solid colour to give 'half-tones') were required, these were applied by inking a sheet of celluloid with raised dots on with a roller. This would then be applied to the plate by hand pressure. Where no tint was required, the plate was gummed to leave the shape required to print. The plate would be exposed to ultra-violet light and then developed.



This method continued up until 1940 when it was decided to print the Annuals in four colours – black, red, blue and yellow. By using these colours it was possible by overlapping the inks to obtain a wide variety of colours. For example: yellow ink

printed over blue produces green. The process previously for producing the red plates would now have to be repeated for the yellow and blue. This meant that the finished colour scheme would have to be worked out in the heads of the artists, as there was no coloured original to work to. They would not know exactly what the finished result would be until it was actually printed as they were working in black ink only and directly onto the plate. This led to some spectacular results with unusual colourations, some of which must have been accidental. Unfortunately, this method is laborious as well as unpredictable, and after only two years another method was used.

It was decided to do an original watercolour overlay and reproduce it in the same way as one reproduces a colour photograph. Alfred Bestall's illustrations were supplied on thin card so that they could be laid on a retouching frame (basically a sheet of glass with a strong light underneath); then a sheet of thin watercolour paper was laid over the drawings where, with the strong light shining through the card, it was possible to see the lines of the illustrations. The watercolours could then be applied in the same way that one would normally paint a picture, making it possible to introduce all the subtleties of the watercolour medium.

This system of overlays has other advantages: Firstly it means that the original artwork is kept intact for possible reprints. Secondly, any mistakes can be rectified or changes made

*With the 1940 and 1941 Annuals there are many examples of colour mis-registration, and there are also interesting variations in colour density in the same pictures in different copies of the books due to the print inking method used*

without damage to the original. Thirdly, and most importantly, the artist can see what the finished result will look like. The colouring of the overlays was in fact done by a team of two or three artists, including Arthur Joll. They were then checked by Stanley Marshall ('Uncle Bill') or Alfred Bestall before the colour separations were made from them.

In this process, coloured filters are used to separate the various colours into the three process colours used in full-colour printing. These colours, cyan, magenta and yellow, when printed together in varying tints of solid colour, merge together to give the impression of gradated colours, and also by overlapping produce all the colours of the original.

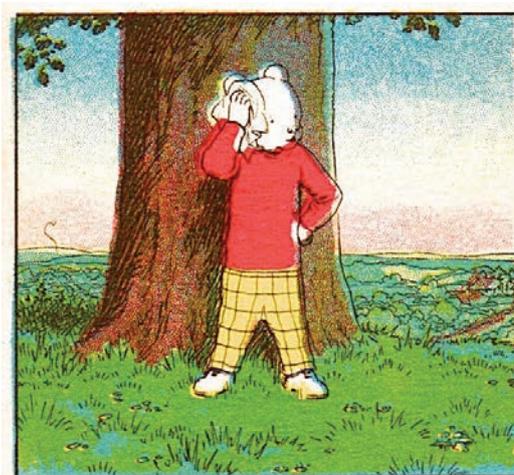


*This is apparently how panel colouring was done before Florence Studio and Doris Campbell became involved. Adventure Series 22, Colour Mixers*

From the resulting negatives plates can be made; in the case of Greycaines they were lithographic plates. Lithographic printing – or 'photo-offset' – works on the principle that grease and water do not mix, the grease being the printing ink. The plates for lithographic printing do not have raised printing areas as in letterpress printing, or recessed printing areas etched into them as in gravure printing. The lithographic plates have a light-sensitive coating on them, negatives are placed on them and then they are exposed to high-intensity light. This causes a chemical reaction to take place: when the plate is developed the coating that has been exposed to light remains, whereas the areas that were masked by the black areas of the negative are

taken off. The image area will accept ink but not water and the non-image areas vice versa. Thus the plates are dampened continuously by rollers and then inked.

In the lithographic process, the image on the plate reads correctly, but the letterpress and gravure are back-to-front. This is because the image is transferred directly from the plate to the paper in both letterpress and gravure. In lithographic printing, however, the image is transferred – or 'offset' – onto a rubber blanket wrapped around another cylinder. This image is then transferred to the paper, hence the term 'photo-offset'.



*Colour mis-registers also appeared in earlier examples of later printing*

Each printing plate produced could carry as many as 24 pages which gives some idea of the size of the plates. The four plates, one for each of the three process colours and the black which carried the line drawings and the text, were run on large printing presses which could print 2 or 4 colours (i.e. 2 or 4 plates) at each pass of paper through the machine. The printed sheets would then be folded, collated and sewn or stitched together. The hard covers would then be glued on, this method being known as case bound or edition binding. It is the most permanent way of binding a book, but also the most expensive so that when the Second World War imposed severe restrictions on printing, the binding had to be made cheaper.

The board covers were replaced by wrap-around soft covers from 1942 to 1949. A further economy was introduced from 1946 to 1949

when the pages were stitched with wire from the side instead of thread stitching through the fold (saddle stitching). This wire stitching method was quicker and cheaper but it does not stand up to hard wear nor open flat. I do not suppose, however, that anyone could have foreseen that these 'disposable' children's books would be so much sought after forty years on.

Another company that printed the Annuals during the 40's was Harrisons who were obviously well-established as they proudly advertised in the back of the Annuals that they were 'Printers to His Majesty the King'. Nothing but the best for Rupert!

In 1950, the hardcovers returned and with them a necessary part of the case-binding process, the endpapers. Bestall took this opportunity to produce more superb paintings and could exercise more freedom of subject matter, their purpose being strictly decorative as against the 'hard-sell' nature of the covers. 1950 also saw several other printers being used in addition to Greycaines. The Purnell, Jarrold and Greycaines versions are so similar that they must all have worked from the same artwork and colour overlays.

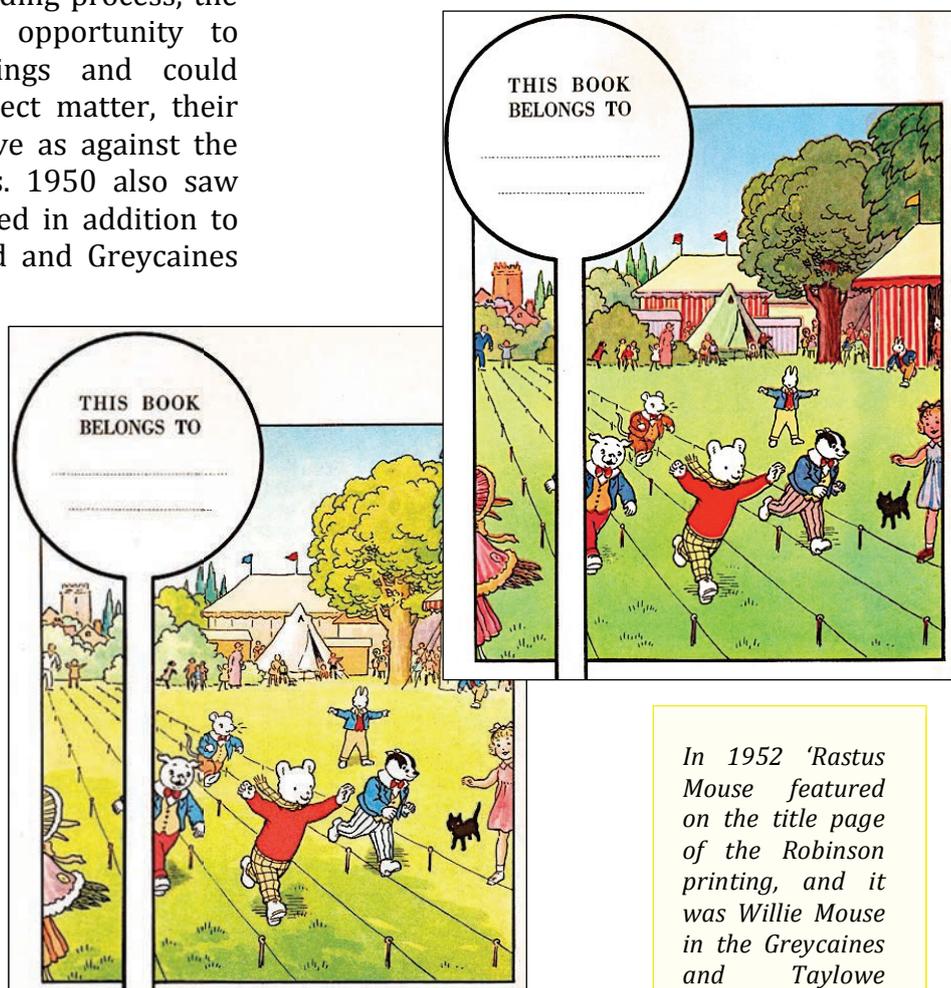
In 1951, however, L.T.A. Robinsons produced an Annual in competition with Greycaines that had the same line drawings but totally different colouration. The only possible explanation is that Robinsons produced their own set of overlays, presumably in effort to prove to the 'Daily Express' that they could do the complete job and possibly take the work away from Greycaines.

The differences in colour are so great that they could not have used the same overlays, and as Robinsons were printing by the gravure process they could not have used Greycaines' plates. Also because of discrepancies in the size of some of the illustrations in the two versions, I do not think they can have used the same negatives.

In 1952, Robinsons and Taylowe produced versions of the Annuals, and again there were major differences in colourisation. (It is

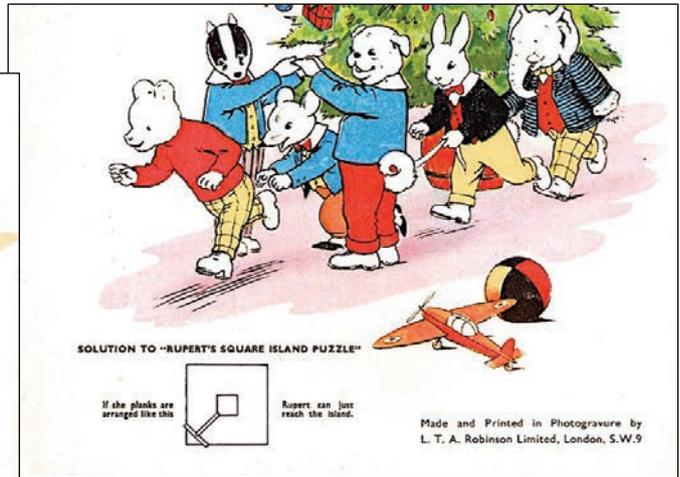
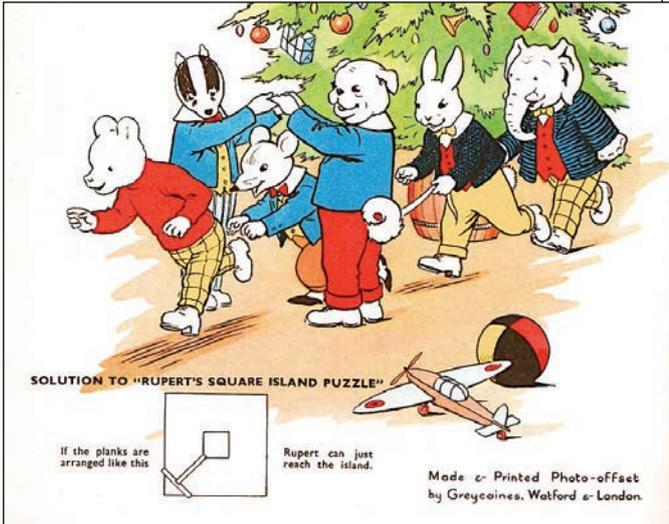
interesting to note that the Robinsons edition has Willie Mouse incorrectly coloured as 'Rastus. The Taylowe version is correct.)

Sadly the last Greycaines Annual was printed in 1953, the reason being, according to Arthur Joll, that they could not compete economically with Robinsons who, I believe, had just installed new printing presses. From then on the Annuals were printed gravure by Robinsons, with the notable exception of the superb 1956 Annual by Jarrolds. In my opinion, however, the lithographic process is more suited to reproducing the watercolour work. Greycaines continued to print some of the Adventure Series but they are no longer in business today.



*In 1952 'Rastus Mouse' featured on the title page of the Robinson printing, and it was Willie Mouse in the Greycaines and Taylowe versions of the Annual. There were also many colour differences internally throughout*

*Both colour variations and image sizing occurred between the 1951 Greycaines and Robinson versions of the Annuals as shown on next page*



My grateful thanks to all who have helped me in compiling this article, and special thanks to Arthur Joll without whose untiring assistance the article could not have been written –

Steve Denholm

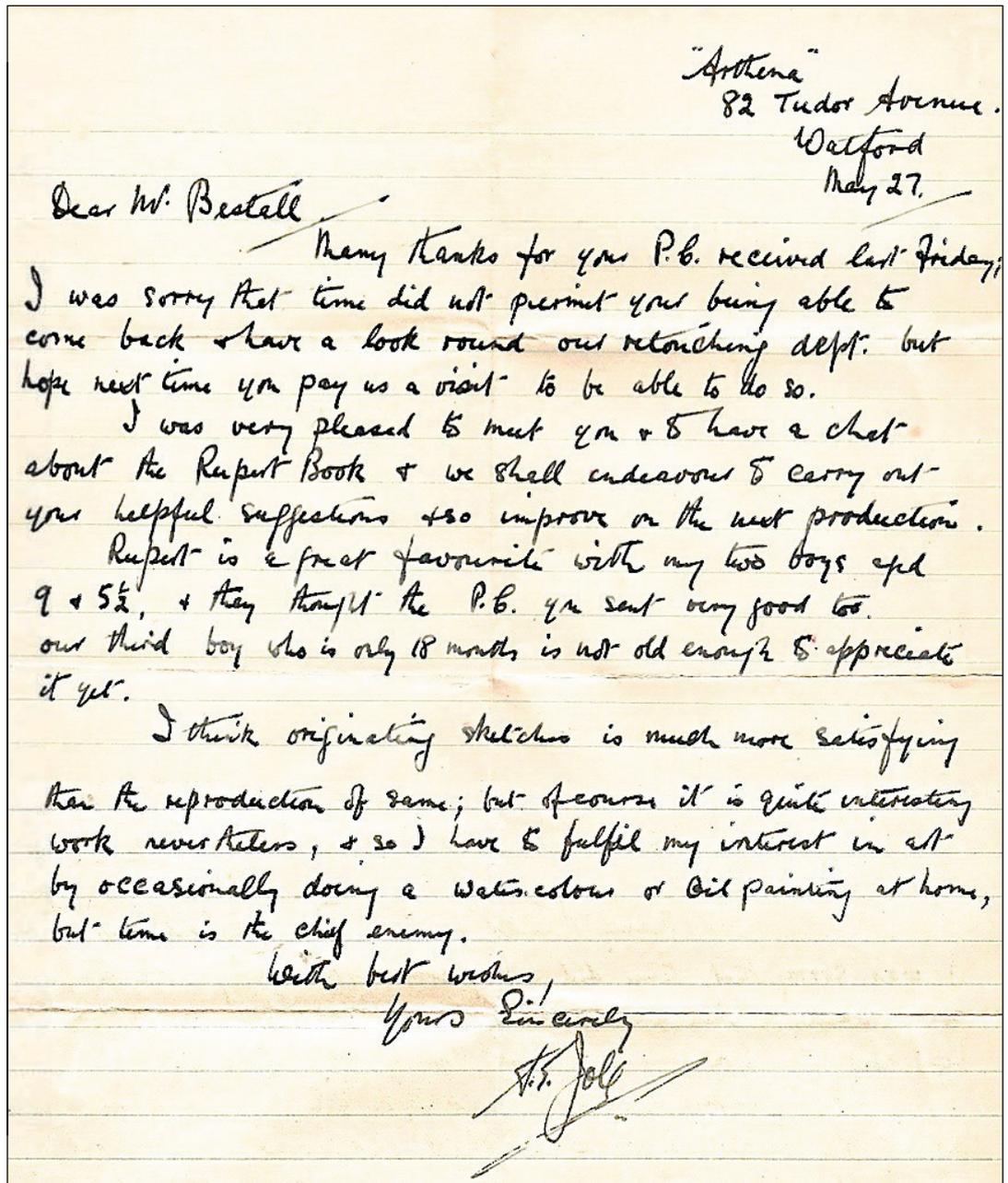
## From the Archives:

Following on from the above article, not much is known about Arthur Joll, foreman of the artists' department and camera room at Greycaines.

A delve into the archives reveals that a visit by Alfred Bestall in 1946 prompted this letter from him.

We hope you find it informative and interesting.

The Archive Elf



## Warwick 2020 – Chairman’s message

In the last Newsletter full details were given of our special Centenary get-together over the August Bank Holiday week-end, 28th-29th August.

One event of note will be the auction of a brand new beautiful piece of John Harrold artwork, in celebration of Rupert’s Centenary. Created especially for the event, it features Rupert and many of his chums. We are showing here a small section of the artwork, by way of a sneak preview.

Plans for the day continue apace and I’m pleased to report that you lovely Followers have responded positively with booking well up on recent years. In particular there’s a healthy increase in the numbers attending the Gala Dinner. That’s a great encouragement to the organisers as it inspires them to make sure your expectations are realised. So, a big thank you to all of you early birds.

Those of you who haven’t been before, or who have attended just on the Saturday, please remember that the Rupert weekend starts on the Friday, with a meal at the school and often a talk

afterwards. It’s an ideal opportunity to relax, chat, meet fellow Followers and make new friends.

Accommodation is available at the school for Thursday, Friday and Saturday nights, and the breakfasts are always most excellent – it’s selling out rapidly though.

At this stage we don’t know exactly what future years will bring but it does seem likely that this year’s event will be the last in the present format, so make sure you don’t miss this historic occasion.

So my dear chums, if you haven’t already booked, please do so as soon as possible. As we’ve said before, the sooner you book, the easier life is for Tony and his team.



**John Swan**

### Ephemera Corner

#### Rupert Merchandise

Before everyone gets excited that there might be something interesting and new on the Classic Rupert front, I must say that what we are showing here is an item from those earlier days when many varied commercial offerings appeared on a regular basis.



Shown here is Rupert’s Car, a plastic toy issued by Alfred Marx in 1975. The idea was that one pulled the car back and it would then go forward when released. As with many Rupert licensed products at this time, the packaging illustration was of high quality and adds to the collectability of such things today.

I am not sure what the car originally cost but it is something that does not often turn up on the collectors’ market these days and must be considered a bit of a rarity.



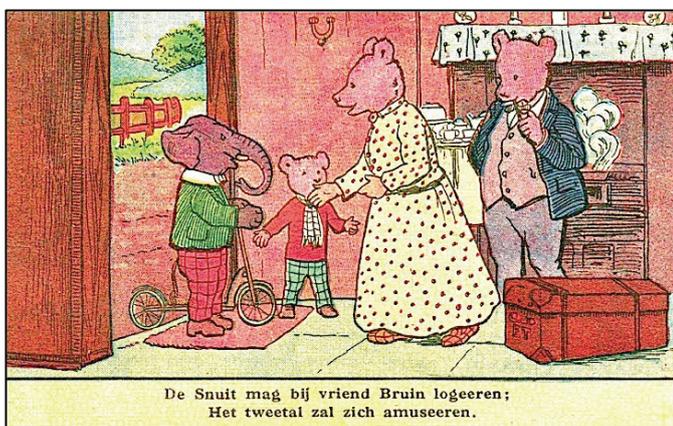
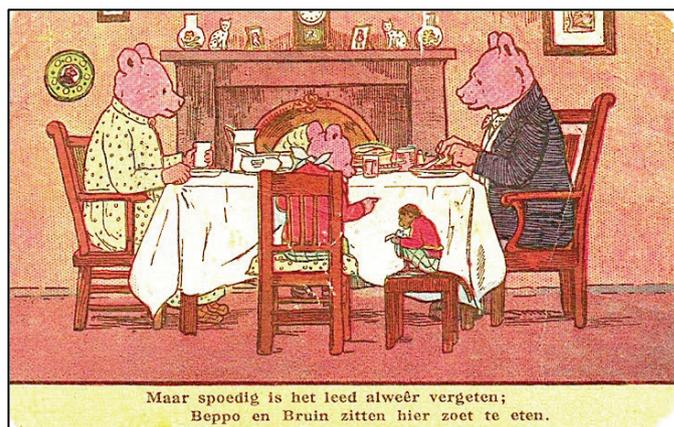
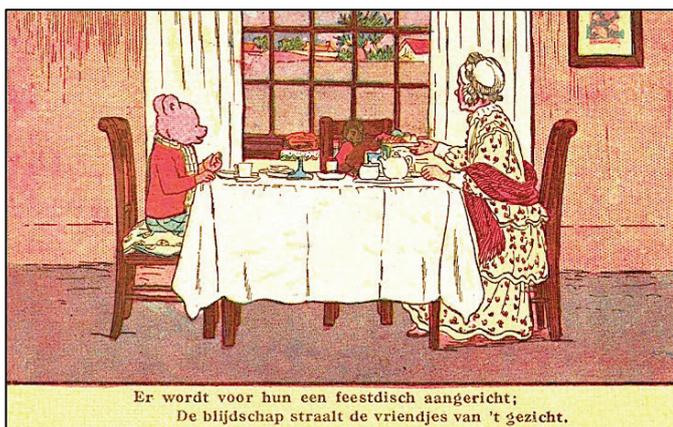
**Senior Ephemera Elf**

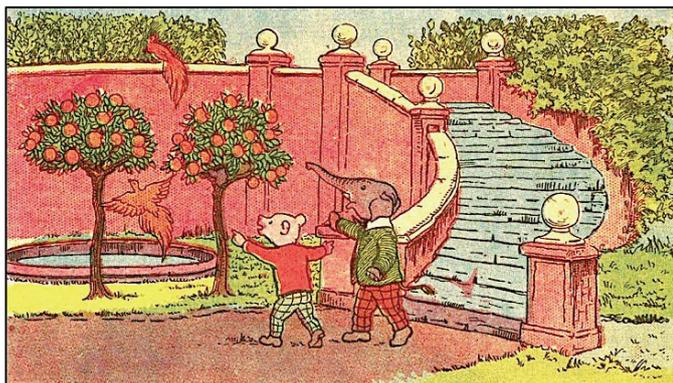
# More Early Rupert Postcards

Following on from the postcards shown in NN 102, a firm called EH & Co also produced four sets of six cards, (noted as Series A to Series D and numbered A1, A2 etc. to D1 to D6 on the back) These were in colour, with Mary Tourtel images from published stories. No doubt the serious collector can identify these story titles and can let us know and we will then publish the information in a future NN.

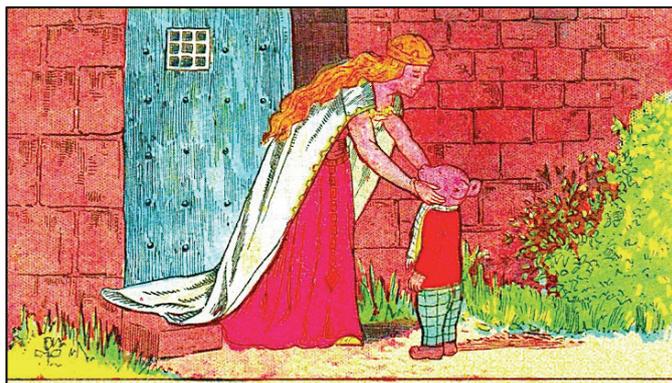
A selection of the cards is shown here and they can still be found on the collector market. Apart from the Dutch postcards noted in NN102, I am not aware of others being published before WW2, though there are a number of UK cards around plus a few Dutch ones from the 1970's onwards. It would be interesting if a serious collector could let us have details of the recent issues and we will share the information to other Followers via the Newsletter.

*John Beck*

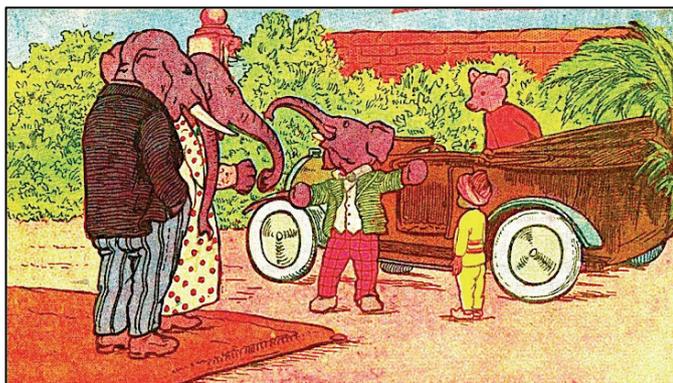




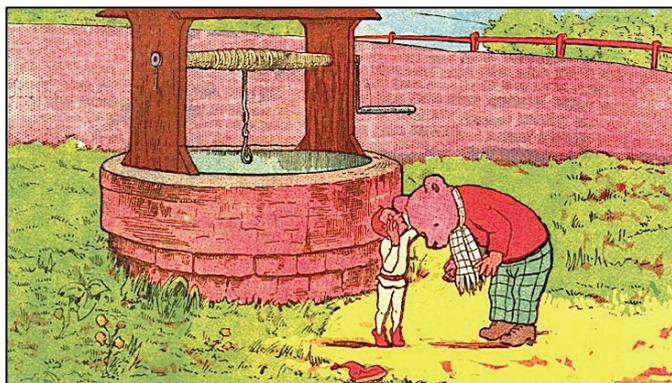
Zij komen aan een sprookjesslot vol pracht,  
En hebben daar veel uren doorgebracht.



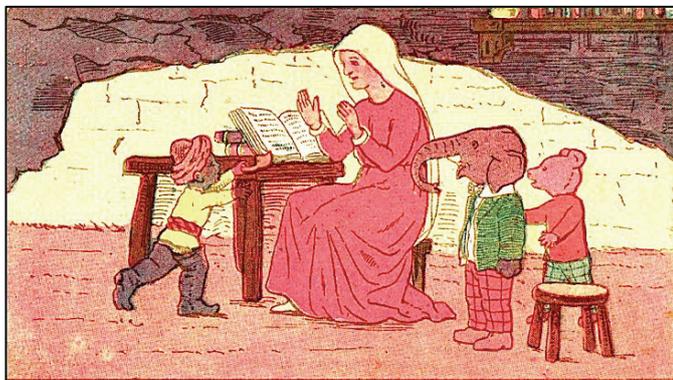
„Vaarwel!”, zegt Bruintje met een snik:  
Ik breng genezing aan vriend Sik!”



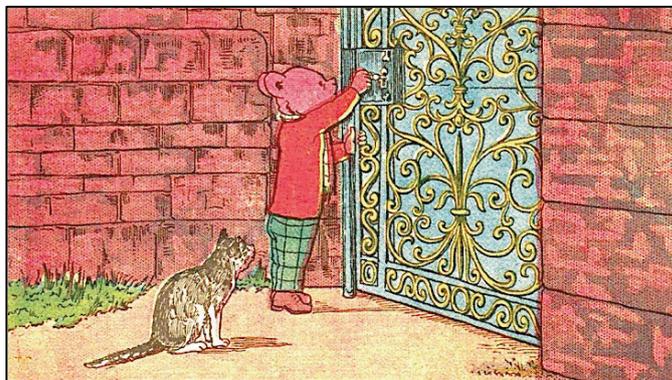
Als Bruintje komt in 't vreemde land,  
Drukt Freddy Snuit hem warm de hand.



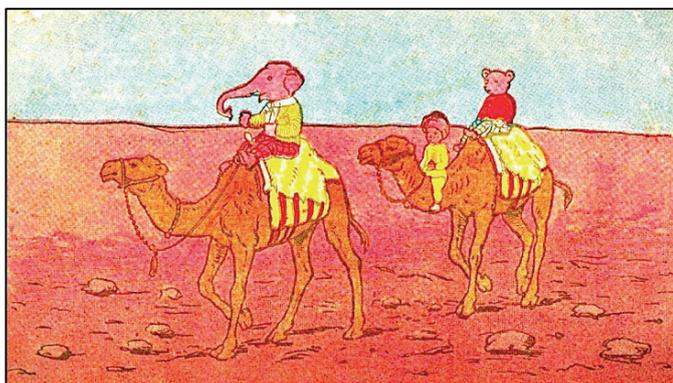
Het tooverjog, haast in den put verdronken,  
Heeft Bruintje Beer een tooverfluit geschenken.



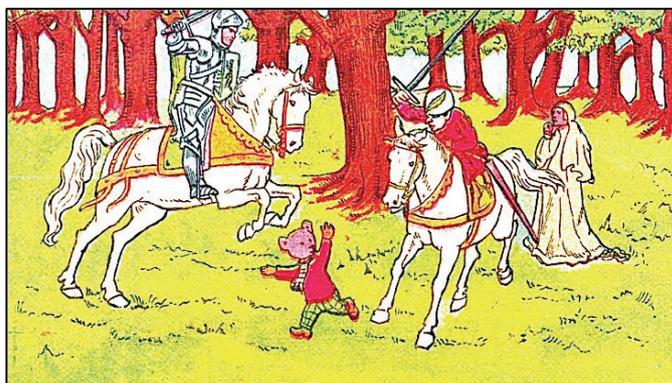
Knecht Sambo redt hen, 't is hem snel gelukt,  
Toen zij door stormwind waren weggeruikt.



De poes wijst Beer de deur der schoone fee;  
Gewis, nu brengt hij 't wonderkruid wel mee.



Door de woestijn, op een kameel gezeten,  
Is Bruin spoedig huis en hof vergeten.



De ridder rent door dichte bosschen,  
Om zijne zuster te verlossen.

## The ITV Rupert Puppets – a celebration of Rupert's 50th Anniversary

In Rupert's Centenary year, we look back at a much earlier landmark anniversary:

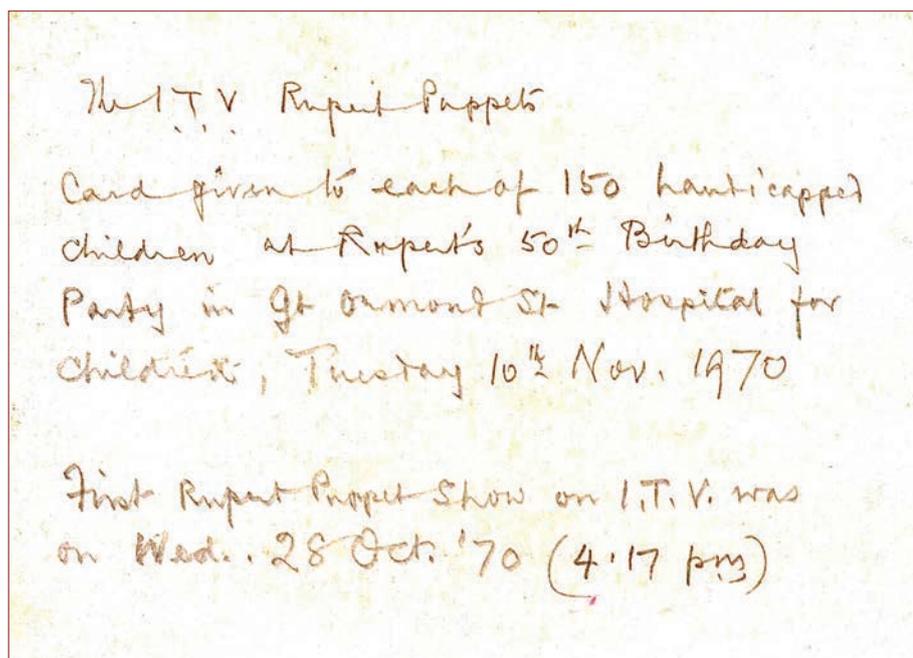
The ITV Rupert Puppet Series started on Wednesday 28<sup>th</sup> October 1970 and was previewed in the Daily Express on Saturday 24<sup>th</sup> as Alfred Bestall meticulously noted on this cutting from his newspaper archive. The cutting also mentions the forthcoming 50<sup>th</sup>

birthday party at Great Ormond Street Children's Hospital.

The card and Alfred's comments on the reverse were included in Alfred's correspondence file.

One wonders if he attended the Great Ormond Street 50<sup>th</sup> Birthday Party, but no doubt he did watch the TV show.

*The Archive Elf*



With Love-Rupert xx

Sat, 24. 10. '70

### Life begins at 50 for

### TV star Rupert

**R**UPERT, the Daily Express bear who has delighted generations of children, starts a new career next week—as a TV star.

Along with all his pals from Nutwood, he makes his debut on Wednesday — a few days short of his 50th anniversary—in his own weekly adventure series on ITV.

It will be the first time since he was created by the late Mary Tourtel, wife of a Daily Express sub-editor, that Rupert has come alive. The little bear has only ever appeared in Daily Express strip cartoons and in Rupert Annuals.

Now he is to be a puppet, talking his way through stories from his annuals.

The show—The Adventures of Rupert Bear—is directed by puppeteer Mary Turner.

The first one will be screened to London, the Midlands, and some other areas on Wednesday afternoon.

Soon afterwards Rupert will have his 50th birthday party at Great Ormond Street Children's Hospital, London.

Win a Rupert Scarf : Page 10

## Nutwood Newsletter posting news

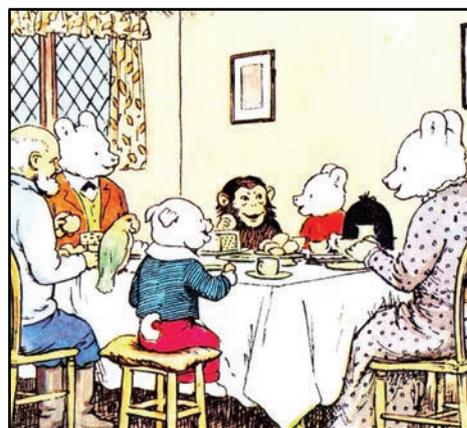
The Editorial Team is delighted that so many of you eagerly await the delivery of your next edition of the Nutwood Newsletter.

We have become aware that several of you were anxious that you hadn't received your Winter edition, and feared you may have been overlooked. We have traditionally posted out the Winter edition at the very beginning of December but have decided to bring the Winter posting date forward slightly. The Spring and Summer dates will remain as they have been so that these will be the approximate posting dates:

Spring	mid-late March
Summer	mid July
Winter	late November

Please remember that preparation, proof-reading, printing and posting involves a huge amount of work, undertaken by Committee members who live in separate far-flung corners of the country, and these are *approximate*: we don't have a fixed date.

Rupert's letter in NN104 (aided by his daddy) generated a number of responses – some positive, some not so, and we are not printing any of them. So far as the Followers' Postbox is concerned, Nutwood is, and shall remain, a non-political place, where the chums play nicely together, Rupert goes off on marvellous adventures and returns home safely for his tea.



Answer to puzzle on page 5:  
Rollo, Pong-Ping, Rastus, Rika, Growler, Ottoline, Pauline  
The other chum is Rosalie

### Membership Renewals – payment methods

If your membership of the Followers is due for renewal it will have said so on the address label of your Newsletter, and a renewal form will have been enclosed.

Renewal methods:

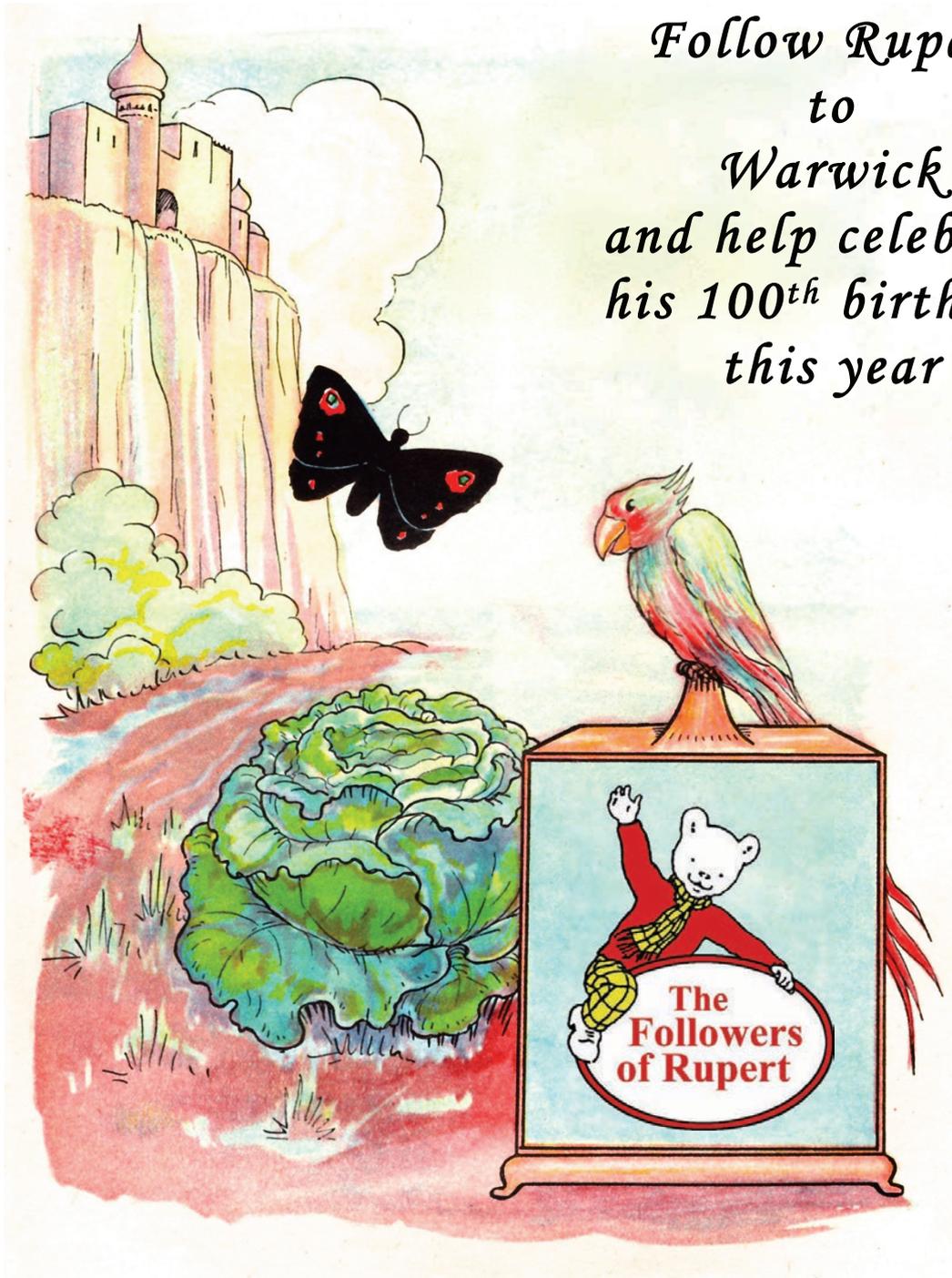
- ♦ **By post** with a cheque
- ♦ **On-line banking:** Set up the Followers as someone to pay money to, using the Sort Code, Account number and Reference opposite
- ♦ **PayPal:** Go to our website [www.rupertbear.co.uk](http://www.rupertbear.co.uk) and log into the Members' area. If you do not yet have a password, please e-mail Tony Stanford at [membership@rupertbear.co.uk](mailto:membership@rupertbear.co.uk) and he will e-mail one to you.

(Membership queries only to the membership address, please)

Bank:	<b>Barclays</b>
Branch:	<b>Business Direct Support Central</b>
Sort Code:	<b>20-45-45</b>
Account number:	<b>23593940</b>
Account name:	<b>The Followers of Rupert Membership</b>
Reference:	<b><i>Your membership no.</i></b> (printed on your NN address label)

**Send your letters, articles and pictures to:**  
**The Editor, Nutwood Newsletter, 29 Mill Road, Lewes, Sussex BN7 2RU**  
**or e.mail to** [beck3861@gmail.com](mailto:beck3861@gmail.com)

*Follow Rupert  
to  
Warwick  
and help celebrate  
his 100<sup>th</sup> birthday  
this year*



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*The Secretary, John Beck, 29 Mill Road, Lewes,  
East Sussex, BN7 2RU. (Tel. 01273 477555)  
email - [secretary@rupertbear.co.uk](mailto:secretary@rupertbear.co.uk)*

*The image on the cover is from the 1950 Annual  
The image above is from the 1943 Annual*

  
**ClassicMedia™**