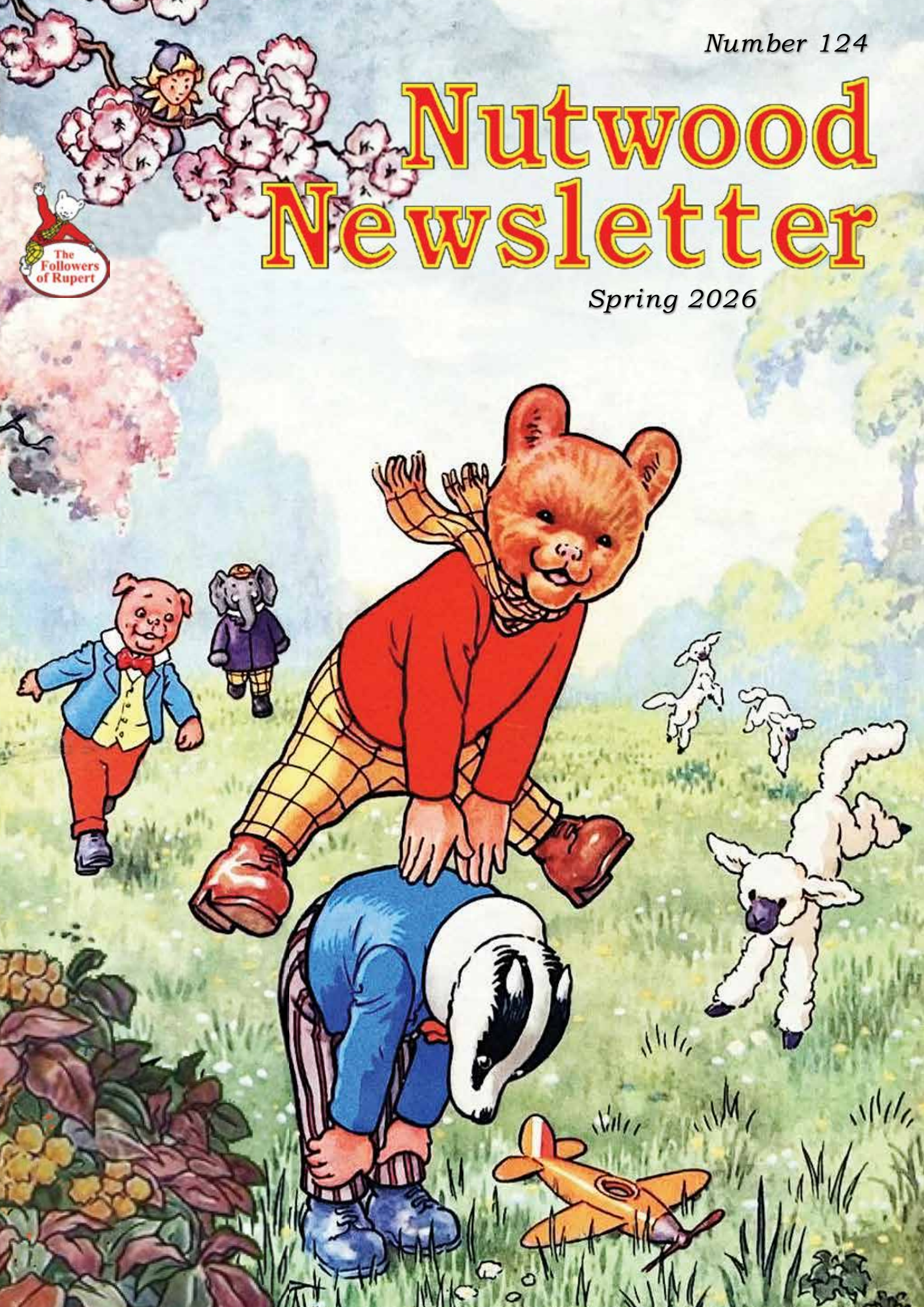


Number 124

Nutwood Newsletter

Spring 2026



Spring 2026 – Chairman’s Welcome

On behalf of my fellow committee members, I wish all Followers a happy new year and welcome to another issue of the Nutwood Newsletter.

As I am writing this, conflicts continue throughout the real world and nations seem uncertain about the friendship and support of erstwhile allies. As a retired history teacher, the similarity to the dark clouds which gathered in the 1930s is quite alarming. I won’t dwell on this although I find myself thinking of the character Mona Lott in the wartime comedy programme ITMA whose catchphrase, intoned dismally, was “Well sir, it’s being so cheerful as keeps me going”. Anyone older than me might remember her.

Then as now we are able to turn to the alternative world of Rupert and his chums as we continue to ‘Follow the adventures of Rupert all through the year’. So many thanks to Farshore, the Express (for reprinting stories), NN Editor Pamela Stones and our contributors ... and as the host of The Good Old Days (music hall style entertainment TV programme) would sign off: “this time chiefly YOURSELVES!”

Thanks everyone for your support and helping to keep this joyful enterprise afloat.



Roger Coombes, Chairman

The Second Rupert Storybook

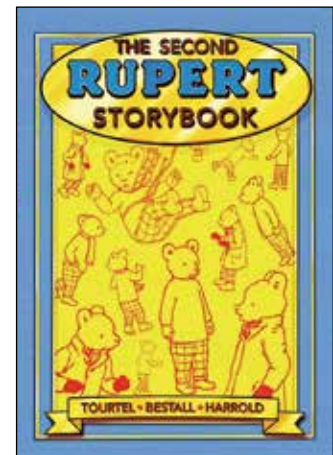
Following on the success of the Rupert Storybook, issued by the Followers in 2024, the Second Rupert Storybook, similarly produced in the style of traditional Rupert Annuals, is here!

Commissioned by John Beck and supported and overseen by his daughter, Melanie, it features for the first time in full colour, stories from three Rupert artists. Four are expertly coloured by our own talented Mark Manley, one by Paul Ross-Dale and one by Paul Schilling.

Contents include Mary Tourtel’s *Rupert’s Seaside Holiday* and *Rupert’s Picnic Party*, with the texts reworked and produced in Rupert Annual format by Pamela Stones. There is the new original John Harrold story *Little Derek*, appearing for the first time, along with John’s *Water Fairy*, and Bestall’s *Ruby Ring* and *Last Cracker*. There are beautiful new half-title pages, four by John and two by Mark, introducing each story, along with contents page and ‘Follow Rupert’ artwork by John.

The Second Rupert Storybook is case-bound, professionally produced, and will have a limited print run so you are advised to place your order early to avoid disappointment.

An order form is enclosed with this newsletter and orders will be processed from 7th April.



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Editorial

Hello to all Followers, old and new. We trust you all had a splendid Ruperty Christmas and New Year. Spring is now upon us and we hope you like our Springtime nod to Alfred with this edition’s front cover (although we will continue to enjoy covers by our super artists, Stuart, Mark and Paul).

By the time this edition lands on your doormats, many of you will have attended the John Harrold book-signing event, which saw the launch of the Second Rupert Storybook, commissioned by John Beck and produced and dedicated to his memory. The book features a brilliant new story by John Harrold, two Bestall stories, and two previously uncoloured Tourtel stories, now restored and coloured, with the text reworked into Rupert Annual format by yours truly. With superb work by Mark Manley and Paul Ross-Dale, we expect this book to be as popular as the first Storybook, so place your orders early.

Note that this year we have a brand-new venue for our AGM. It looks very inviting indeed, with even more facilities than we enjoyed at Warwick Uni. and just as easy to reach. Also note the date, a week earlier than initially planned. See our Organiser Charles’ information on page 19.

Inside this edition is the final part of Ian White’s ‘Rupert Gets Airborne’ which explores many of Rupert’s ‘Magical Mystery Tours’. Thanks to Jordy Schaap, we have a super translation of an article written by a Dutch Rupert enthusiast, to celebrate Rupert’s (Bruintje Beer’s) 50th anniversary. Regular contributor, Maurice Paterson, has also been busy, exploring Rupert’s helpfulness. We always appreciate such splendid articles from our regular contributors, but we would very much like, also, to receive contributions from more of you, so, go on, please put pen to paper and write something for us – we all enjoy reading others’ take on everything Rupert.

Thanks as always to Mike Ward, my Publications Team colleague for his help, and who has written a little article for this edition. We hope you enjoy it all.

Pamela Stones (Editor)

AGM and Fun Day 2026

This is the first notice that the Followers’ 2026 AGM and Fun Day will take place on

Saturday 22nd August

at

**Ashorne Hill,
Leamington Spa
CV33 9QW**

Registration for the Fun Day is 9.00 am

The Followers’ 2026 AGM
(the 42nd) will take place there that day at
12 noon

**Please note, this is the weekend
BEFORE the**

August Bank Holiday.

Registration form for the Event is enclosed.

Book on-site accommodation
direct with the Centre.

Up, Up and Away: Mary Tourtel's Rupert gets airborne

Part 3: Magical Mystical Tours

Ian White

We saw in Part 2 of this article how Rupert gets airborne with the use of several magical devices including boots, saddles and umbrellas – but Mary Tourtel did not stop there in devising other magical and even more bizarre ways of getting the Little Bear into the air. This concluding part reviews some of the more strange and mystical means by which Rupert was able to get up, up and away.

Birds often provided such means. For example, in *Rupert in Dreamland* (T14) our Little Bear is taken to the seaside on the back of an Old Gander. Some rather surreal episodes ensue, including teatime with Old King Cole, before he meets up with Bill Badger.

The Gander eventually flies Rupert home to a bumpy landing which causes the Little Bear to wake up.



Many of Tourtel's favourite character types and scenarios (horses, ogres, fairies, hares, princesses, dragons, far away castles and magical gardens) appear in *Rupert and the Enchanted Princess* (T41) (one of her more lengthy, episodic and oft reprinted adventures), but he is carried home and delivered to his doorstep suspended from the claws of a Great White (stork-like) Bird.

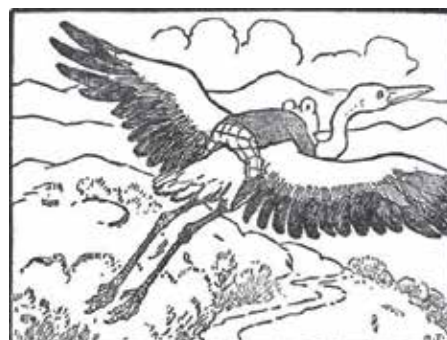


The same (or very similar) Great White Bird is on hand to take our hero home again after the scary adventure he has had in *Rupert in Trouble Again* (T44). Readers may recall that, in Part 2, we saw

how Rupert is initially carried off by a Wicked Witch on her broomstick in this story, one of Tourtel's more gruesome tales. His flight home – on the bird's back this time – is far more comfortable.



But even earlier than these two stories, Mary introduces us to a stork-like bird that knows where the Air Balloons have taken Margot in *Rupert and Margot* (T35). Rupert jumps onto the bird's back and off they fly in pursuit. (Mind you the Air Balloons did not provide the first means of airborne escape involving Margot. In *Margot the Midget* (published in October 1921 to give Rupert a bit of a holiday), she witnessed the escape of the bear princess from the Giant's grasp with the assistance of a friendly eagle.)



Rupert in pursuit of the Air Balloons

The bear princess is rescued from the Giant's clutches



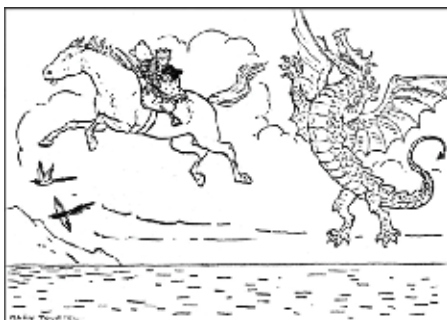
We see Rupert's final avian flight in *Rupert and Willy Wispe* (T69) – or do we? In this adventure Rupert sets free the mercurial pixie Willy Wispe from the box in which a Dwarf has trapped him at the demand of his master the Magician – though the trials and tribulations that Rupert undergoes as a result cause him to regret his benevolence; but the pixie has the power to transform himself into a strange bird, in which guise he is able to come to the Little Bear's aid and carry him away from the Magician's Garden.



Rupert on Willy Wispe's back, transformed as a strange bird

But birds do not provide the only strange and mystical ways by which Rupert gets himself airborne. We have already seen in Part 2 how a Magic Cloak enables Rupert to pursue the two magpies that have carried off the eponymous *Little Man in Green* (T16), but later in the story – having rescued a Princess being kept prisoner in a castle by a Dragon – Rupert manages to escape on a flying horse, and even has time to shoot the pursuing Dragon with a magic bow and arrow that he has been given.

An even more mystical horse – a magic self-willed rocking horse in fact – takes the Little Bear and the eponymous Princess for an airborne ride in *Rupert and the Wilful Princess* (T50).



Rupert on his flying horse with the Princess chased by the Dragon



Rupert and the Wilful Princess riding on the rocking horse

But the most bizarre forms of aerial transport that Rupert indulges in are reserved for three of Tourtel's Christmas stories.

In *Rupert and the Mince Pies* ((T49), published during the week before the 1928 Christmas, Rupert and Bill have eaten all but two of the mince pies that Mrs Bear has made. When she discovers this over-indulgence, she sends Bill home in disgrace and a tearful Rupert to an early bed. He wakes to find a large mince pie on his chest; it takes him by the hand and together they fly out through the window and over a snowy night-time landscape.



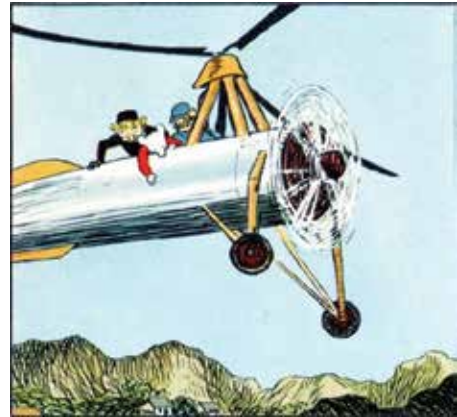
By the time of the 1934 Christmas, the pair of chums have still not restrained their greedy tendencies. In *Rupert's Christmas Pudding* (T83A) they polish off the pudding that Mrs Bear has made especially for his friends to share after the big day. Rupert is again sent to bed and similarly wakes to find his bedroom filled with Christmas puddings who drag him from his bed and through the window and fly off into the night.



But no means of support or propulsion of any kind at all keeps the Little Bear aloft in Tourtel's earlier 1931 Christmas tale (*Rupert's Message to Father Christmas*, T65). On Christmas Eve in this seasonal vignette Rupert is awakened by a tapping at his bedroom window. He is astonished to see Bill outside seemingly floating in mid-air accompanied by Snow Babe – one of Santa's assistants who has been sent to take them to see the great man himself. They all sail away through the night above snow-covered fields, and then suddenly they are standing before Father Christmas seated in his workshop. After Rupert and Bill have chosen their presents, Santa arranges for the pair to be carried back home on one of his sacks to a star-lit Nutwood.



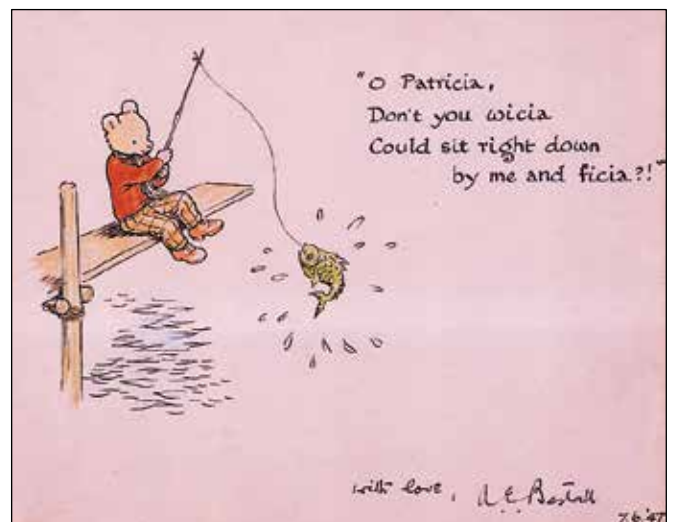
These defiances of Newton's law of gravity concludes this three-part review of Rupert's airborne antics as presented by Mary Tourtel. Perhaps another Follower can review Alfred Bestall's many more varied, and equally adventurous, methods of taking our Little Bear up, up and away, starting perhaps with the flight of the Professor's gyrocopter in only Bestall's second story (*Rupert's Autumn Adventure*, B2).



More details of the storylines for all of Rupert's adventures in this article can be found in the author's compendium of Mary Tourtel's Daily Express stories, Castles in the Forest, which is available to download from the Followers website.

Auctioned AEB artwork

This interesting piece of original Alfred Bestall artwork of Rupert fishing was offered at auction back in May 2023. We do not know what it sold for but the start price was £550. with an auctioneer's estimate of £750. to £1000. Maybe one of our members was lucky enough to win it?

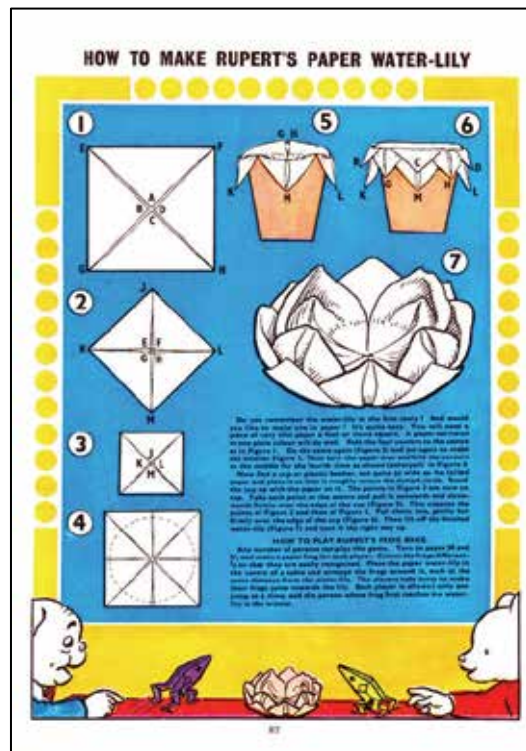


Rupert Annual Origami

In the archive of Bestall items kindly passed to John Beck by Caroline Bott, we found the note shown here of Alfred's personal record, in his own hand, of the Origami pages that featured in the pages of the Rupert Annuals.

Occasionally in the Annuals, the description of the piece is slightly different from how Alfred describes it here. Some of the later ones are noted with credits from the original source.

Has any member made them all?



- | | | |
|--------------------|-----------------------|-------------------------|
| 1946 Flapping bird | 1958 Paper Frog | 1971 Hobgornie |
| 1947 Paper Kettle | Water lily | Swimming bird |
| 1948 Hobby horse | 1959 Party Cap | 1972 Cow hopper |
| 1949 Chinese Junks | Copper Bird | " Lantern |
| 1950 Paper Plane | 1960 Donkey and | 1973 Salad plate |
| 1951 Paper Man | Banniers | 1974 Joshie Takahama's |
| 1952 Elephant | 1961 Paper chain | Sailing boat |
| 1953 Snapper | Hearthrug | 1975 Sampan |
| Paper Ball | 1962 Shaun's glider | 1976 Humming bird shape |
| 1954 Sea-lion | 1963 Paper Kangaroo | Three Monkeys |
| Penguin | 1964 Paper star | 1977 Sleeping goblin |
| Canoe | Butterfly | 1978 John's Seagull |
| 1955 Cat's head | 1965 Fireside seat | 1979 Philip's Bowl |
| Work basket | Note case (stiff) | (paper weaving) |
| 1956 Spill holder | 1966 Sara's furniture | 1980 Dorloise |
| Spark man | 1967 Paper Horse | 1981 - |
| 1957 Paper Scottie | 1968 Tall lily | 1982 Horse's head |
| Glider | Fish | (Martin W.) |
| | 1969 Harbin's Xmas | 1983 Baby Rabbit |
| | Tree | 1984 Cicada |
| | Pagoda | |

Rupert the Helpful Bear

Maurice Paterson

Rupert has always been a helpful little person. His reputation was established in the very first frame of the first story, *Little Lost Bear* (T1) when he sets off to do shopping for his Mummy.

This article discusses further normal activities where Rupert gives a helping hand. It does not cover the wide variety of unusual sorts of help which Rupert provides, for example to the Old Professor as a test pilot, or a submariner or to Santa Claus as an extra delivery man, or when in Tourtel stories he is tricked into doing something by evil magic characters.



Nor does this article cover the many times Rupert rescued characters who fell in a river or were prisoners or stuck at the foot of a cliff or many other desperate situations. Readers may come across Rupert giving help in other stories which I have missed.

The second domestic help was in *Little Bear's Christmas* (T2a) stirring the Christmas pudding.

Not a lot of further helping was portrayed by Tourtel except in *Rupert and Bill Keep Shop* (T33).



Bestall had three consecutive stories with Rupert helping. Assisting a farmer in *Rupert and the Turnips* (B75), sweeping up leaves in the garden in *Rupert and Jock* (B76) and collecting firewood for his mother in *Rupert and Willie* (B77). There were other scenes with Rupert helping in the garden but there were no other types of domestic helping that I spotted.



Runs an errand for Mum and ends up scything a field

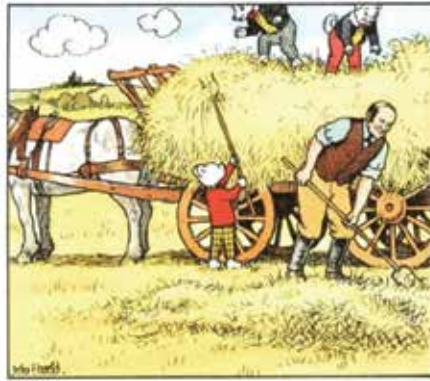


Offers to collect some wood for the fire



Decides the leaves need sweeping

John Harrold twice produced help for a farmer in *Rupert and Odmedod's Adventure* (JH71) and *Rupert and the Harvest Moon* (JH100), but no other help.



Farmer Brown asks for some help



Rupert offers similar help at another harvest

Unusual aid was given by Rupert to Gaffer Jarge who kept bees in a story which was in the Sunday Express in 1993, *Rupert and the Honey Bees* (SE11). This story was drawn by Marjorie Owens and is not to be confused with P51 which has the same title and was in the Daily Express in 1980, and in NN72.



Carefully lifting the lid of the hive, Gaffer Jarge peers inside. "Bless me!" he cries. "It's empty! They've all gone..."

Stuart Trotter has made Rupert much more helpful than before and in 22 stories has produced eight examples:



Willing to collect blackberries when asked

Rupert and the Dam (ST04) and *Rupert and the Cut* (ST07), both in the 2009 Annual.



Retrieves Mummy's washing

In the 2010 Annual *Rupert and the Snow Bird* (ST08)

Busy trimming the tree but happy to go to town to help Mummy buy presents



In the 2020 Annual in *Rupert and the Time Machine* (ST18) Stuart reverts to Tourtel's Rupert in his blue jumper where he is not so much being helpful as being instructed. Perhaps the rake's progress!

Priorities right – rake before cake!



In the 2023 Annual in *Rupert and the Christmas Ribbon* (ST19), Rupert excels himself with helping in different ways in two consecutive pictures.

Helping ease Gaffer's poorly leg then helping him wrap presents



Finally, in the 2024 Annual in *Rupert and the Truffle Trouble* (ST22) he manages two more helpful activities within a few minutes. Rupert appears to accept willingly these much-increased demands.

Decides the leaves need sweeping



Offers to collect logs – and ropes Podgy in

Rupert – or Bruintje Beer – in the Netherlands

Follower Siegmund Riedel was delighted to tell us that he has received a copy of an old Dutch magazine for comic book readers: 'Stripschrift – Tijdschrift voor Striplezers' issue no. 18 from 1970, the whole edition of which was devoted to Rupert – or Bruintje Beer.

Thanks to our amazing Website Manager, Jordy Schaap, this article has now been translated for the first time from Dutch to English for you all to read.

Jordy says:

In May 1970, to mark the 50th anniversary of Rupert Bear, Dutch artist and Rupert enthusiast Cornelius Rogge travelled to London to visit the *Daily Express* and meet Alfred Bestall, the illustrator who succeeded Rupert's creator Mary Tourtel. Captivated by the beloved character known in the Netherlands as *Bruintje Beer*, Rogge embarked on a personal quest to uncover the roots and evolution of the comic strip. His journey, including a rare interview with Bestall, was originally published in Dutch in the magazine *Stripschrift* in June 1970. Now, for the

first time, this rich and reflective piece – part fan tribute, part historical exploration – is translated into English, offering readers a unique glimpse into Rupert's legacy and the creative minds behind him.

Of course, with the information we now have from Howard Smith and Brian Stewart for example, some more is known about Mary and Herbert Tourtel and some things and statements by the original author have not stood the test of time. It is still however an interesting way to look back.

Note: In the original story Cornelius writes about Bruintje Beer. To make it less confusing, I replaced the Dutch name in the translation to just simply 'Rupert'.

Here is the article:



'Kind van Mary Tourtel, Geadopteerd door Alfred Bestall' (Child of Mary Tourtel, adopted by Alfred Bestall) by Cornelius Rogge.

Mary Tourtel felt free as a bird when she flew across the English landscape at 51 years of age. She accompanied her husband, H.B. Tourtel, to Brussels (Belgium). They had just taken off from the small airport at Hounslow, nearby London Airport (now Heathrow airport). This flight turned out to be a record; the distance was covered in just 2 hours and 15 minutes.



her; she had imagined a giant bird who carefully collected facts about the locations of the deep-lying villages in the hedgerow landscape. She

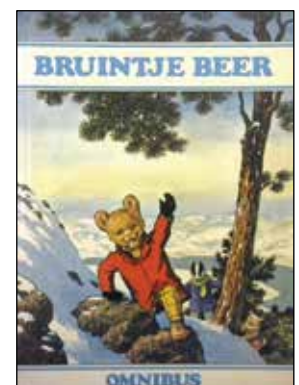


would pass on all these facts to Rupert when he would make his spectacular journeys through the air by hat, apron or magic shoes.

Treasure hunt at the Daily Express

After a very warm welcome in the Daily Express building, I had a chat with the 77-year-old Alfred Bestall, whose name means little to the Dutch. However, it was he who took over the Rupert comics from Mary Tourtel in 1935 and continued them for thirty years.

Bestall showed me the colour cover for the new Bruintje Beer omnibus to be introduced in the Netherlands later this year. This cover, twice as



big as it gets, turns out to be a little masterpiece. However, Bestall is not satisfied with it. Rupert's face looks too gloomy according to him. Rupert climbs a mountain in a snowy landscape. In the distance you can see a thin mist over the snow fields. All of Bestall's covers are great and Bestall explains that he has trained as a painter at the Royal Academy and he believes he owes it to that, that he knows how to make a good cover.

During our walk through the immense building of the Daily Express I come into contact with printers who still know a thing or two from Mary Tourtel's time. When I ask for her original pre-war illustrations, it turns out that there is no longer an example to be found anywhere in the building. It is painful, but in this respect the Daily Express did not foresee that Mary Tourtel would be drawn back into the light of day; there is no book of hers to be found anymore.

A little later, manager Peter Knight arrived and provided full cooperation to search for any cutting files for usable material. But during the war it appears that a lot of material was lost. Fortunately, a very well reproducible portrait of



Cornelius Rogge and Alfred Bestall in front of the Express building in London.

Mary Tourtel from 1921 emerges from the Express archives. Her personality also emerges from the mist with difficulty, but it is clear that there are few points of contact with the past. No relatives can be found because the couple had no children.

Origin of Rupert

Shortly after the First World War, Lord Beaverbrook wanted to make his newspaper, the Daily Express, more popular and it was about time, because times were changing and the layout of the newspaper required a different approach. It had to have cheerful drawings for children, but who would draw them?

Mary Tourtel (born 1874) was the wife of one of the sub-editors and she was known for her love of animals and her meticulous drawings, as had already been seen in her first publications; 'A



Horse Book' (1901) and 'Three Little Foxes' (1903). These were books in the series 'Dumpy Books for Children'. In 1902 also appeared 'The Humpty Dumpty Book', nursery rhymes told in pictures, published by Anthony Treherne & Co.

It was obvious that the management commissioned her to make drawings that would decorate a story she had made up herself. These became the humorous stories 'When Animals Work', in the Daily Express and 'In Bobtail Land' in the Sunday Express.

She was not satisfied with drawings without a specific main character and with her husband she then created Rupert Bear. The story 'Little Lost Bear', the first Rupert Bear drawing, appeared in the Daily Express on November 8, 1920. The first series came out in a format of 4:3 inches and in the beginning the management offered 250 prizes per week for the children who coloured the plates the most beautifully.



Mary Tourtel

She was a modest woman who always kept herself in the background and these are all reasons why hardly anyone can provide any information about her. Her great passion was drawing. It always seemed that she had a sketchbook with her and in all kinds of situations she would take it out and make little drawings.

During many journeys through Europe, Asia, Africa and India she made thorough studies of the different types of landscapes, while every detail was meticulously recorded. Italy and Egypt were her favourite countries, while she found



flying the most wonderful sensation.

Drawing Style

She had to draw all day long to provide Rupert with information and thus keep him alive. Mary initially mastered the composition of the picture plane, whereby the objects used were technically better developed by incredibly clever illustrators (who are now forgotten) from that time. Her style is static, there is thin calm. When you open the fairy tale books from that time, you notice that there were dozens of illustrators who depicted characters that showed a lot of similarity with the Rupert style (sometimes with the same name),



but only Mary Tourtel knew how to portray something more: that which lies at the basis of the essence of the child's soul.

The right atmosphere strikes us, because she places her figures in an extremely balanced composition; a landscape can have a beautifully suggested perspective with her, through the summer hatching and authentic entourage. With Rupert the viewer feels deeply sucked in to the story and he experiences the sad melancholy of the far-removed security. Picture after picture the adventure unfolds and one is completely involved. Often the evil presents itself hypocritically as someone who is almost as nice as at home, but soon the opposite appears and the alienation is total. The Rupert motif was an international success, and Tourtel was aware of her great responsibility.

The English text has similarities with the classical ballad form and the English nursery. Archaic fairy tale motifs are connected to the adventures of this little bear. The Dutch translation is carefree and often prosaic.

Building Adventures

The adventures can be divided into two parts: there are the 'home & garden' adventures with Beppo the Monkey, who gets up to all sorts of mischief in all sorts of variations, and the 'Christmas adventures'. They are considered occasional stories and suitable intermezzos between the exciting stories.



Then you have the long stories, in which the cycle develops of leaving the parental home, ending up in a strange environment and the dangers that arise there.

The cutting off of security seems final, he is almost an adult, but it is not necessary yet, because he is still very young and after having overcome evil he returns safely to the parental home.

The adventures often involve friends from Rupert as the; Oude Wijze Geit (Wise Old Goat), Kleine Net (Margot), Wim Das (Bill Badger), Freddie Snuit (Edward Trunk), Bullie Mops (Algy Pug), Vosje Loos (Percy Fox), Big Krulstaart (Podgy Pig), Ko & Nijn (literally translated: Rab & Bit. Better known as the twins Rex and Reggie) and others.

When Mary Tourtel's husband died in 1931, the strip became more sombre. The last sparks of humour disappeared; yet the strip gained strength and change. She discussed all the doings of Rupert with her husband; they often went outside especially for that purpose, took long walks through the beautiful English countryside and thus came into the right inspiration to stage a new plot for their hero. Later she sent her drawing by post from Switzerland to the Daily Express; no wonder that Alfred Bestall himself had never met or seen Mary Tourtel; all in all a reason for mystification.

Drawing gradually became more and more difficult for Mary because her eyesight deteriorated rapidly and in 1935, she could no longer continue and she retired. This must have been a huge tragedy for her. She drew from 10 in the morning until 6 in the evening in her studio in Richmond and she set high standards for herself; she felt the eyes



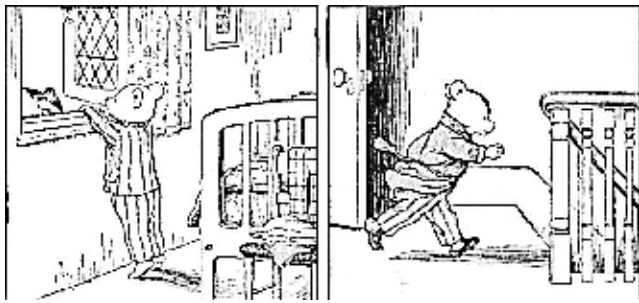
of thousands of children on her. She had to draw the pictures weeks in advance for publication and if that did not work, they would proceed to reprint a successful story.

On June 27 1935 her last drawing of the adventure "Rupert and Bill's Seaside Holiday" appeared after which she retired to Llandrindod Wells in Wales. She lived there completely withdrawn, but did not forget to have a special

greeting published in the newspaper for the children at Christmas. She died in Canterbury, following a brain tumour, in 1948 at the age of 74. Between 1920 and 1935 she drew 90 stories.

Newspaper circulation influenced by comics

The enormous popularity of the Rupert stories caused the circulation of the Daily Express to increase dramatically. In addition, Lord Beaverbrook had recruited the once famous journalist Stanley Marshall (Uncle Bill), who founded the 'Rupert League', which by 1935 had attracted almost a million children.



When Mary Tourtel stopped with the comic strip in 1935, it caused a slight panic among the management, because it appeared that the parents bought this newspaper more for their children than themselves. Here it became clear for the first time, how important a comic strip could be in a newspaper and that it could make or break it.

Who was going to continue this famous strip? It had to be a very capable man! Alfred Bestall was that man!

Alfred Bestall

Bestall started with 'Rupert, Algy and the Smugglers'. He did not sign his drawings out of respect for Mary Tourtel and that is the reason why people in the Netherlands often still think that all published pre-war Brintje Beer books are illustrated by Mary Tourtel.

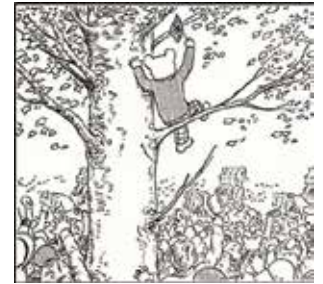
He made the original drawings in large format, which were later reduced. In this way it was possible to imitate her style with enormous precision. But he also added new elements. Opportunities that Mary Tourtel herself had never seized were available to this excellent artist and in the following five years this comic experienced a great 'Come-back'.

Mary Tourtel had unknowingly aged Rupert Bear, but Bestall brought his age back and added

pace and humour. Bestall said about that:

"I was soon reducing his age and lapsing into my own handling. As to the stories, her method was toward pathetic scene, that made the children want to love and comfort Rupert. As a man that was beyond me and I aimed at greater action! A little quiet humour and making Rupert a typical, genial little person".

And when I asked him how it was possible to take over this strip so precisely, he answered: "I never could, nobody could". Still, he kept it up for thirty years, until he also quit in 1965.



Rupert becomes worldly wise

Through Alfred Bestall, Rupert Bear became worldly-wise. Came to London for the first time, became acquainted with the ingenious inventions of the professor and his servant and the evil gardener, who uses special seeds to make the plants grow to enormous proportions.

Such adventures had Rupert never experienced with Mary Tourtel, where he wandered around in underdeveloped areas. The pseudo-classical ballad text also disappeared and it all became more commonplace.

Alfred Bestall says that in that story he carefully adopts the drawing structures of Tourtel; the tree bark, leaves, walls, everything gets that special atmosphere, but it is clearly very laborious and certainly the first five years he makes the drawing in large formats. I think a particularly successful story is 'Rupert and the Pearls', because in this he knows how to further enhance the specific Mary Tourtel style, but it is an adventure with rapid developments, while the archaic atmosphere had disappeared. The figures can move smoothly and are not as stiff as in Tourtel's drawings. It also becomes clear in the comic that Bestall has understood the 'formula',

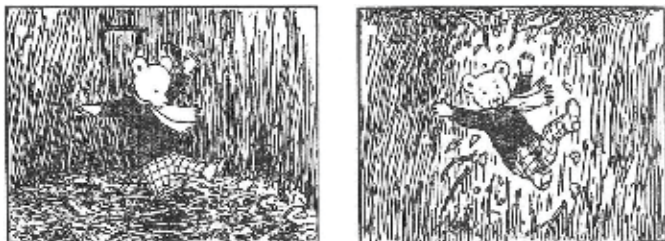
Difference Tourtel-Bestall

The oldest story by Mary Tourtel published in the Netherlands is 'Rupert and the Magic Toy Man' (Brintje Beer en de Toverspeelgoedmaker, serie 4). Rupert has the larger head with the accentuated jaw shape and the awkwardly fitting clothes. The pictures are very still, everyone is enchanted by that strange little man, who

introduced himself so friendly, but turned out to be a bad guy who turns everyone into toys.



Compare the pictures of this story with those by Bestall from after the war. The difference is striking; in Mary Tourtel's work Rupert was usually a small figure in a large environment, while in Bestall's work it is the other way around. In the illustrations of Tourtel one dives into the immediate surroundings of Rupert; all sorts of factors in the landscape can be manipulated by Rupert; but that goes without movement in a rigid, inescapable grip of subtle sign structures. It is this hand-writing that suggests everything; but at the same time clarifies nothing. Often little is seen, but much is sensed.



Many unseen things could reveal themselves. Many emerging facts are given a minimum of expression and give the impression to the viewer that there could be something more present than, for example, just the Magic Toy Maker, who could actually be employed by an evil power, while the hero who comes to the rescue is an extension of ancient forces that still dwell on the lonely plains. It is that 'something' more than what is seen that constitutes the strength of this comic strip.

In 'Rupert and The Old Man of the Sea' two facts reveal themselves which give shape to the 'double bottom' of the landscape. First Rupert climbs into a hollow tree and sinks through a pile of branches which lie deep there and enters a completely different world. Later the Wise Old Goat lets Edward Trunk dig somewhere and of course there is a hatch under the simply drawn

landscape and a staircase will lead them to the strange land, where Rupert has ended up.

In Mary Tourtel's work, the environment is very decisive. You will notice her years of studying the landscapes and her attempts to discover a reality behind them.

Evil figures also really live 'in' the landscape. You feel their bond with it; they are products that a mysterious forest or bare plain produces. They're evil, because their environment is charged with it.

With Bestall, that is certainly not the case. The angry figures are not connected to ancient powers and it seems as if Rupert can control them better. Much later, after the war, he reduced the size and lost the characteristic details.

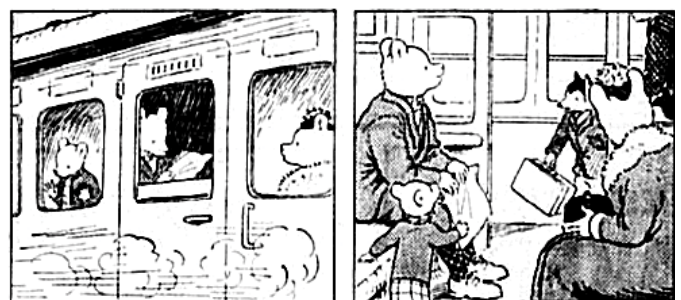
His drawings showed great simplification and the active figures were placed large in the picture plane, while the landscape was made subordinate.

Successors to Alfred Bestall

After Alfred Bestall stopped working on the comic strip in 1965, two people took further care of it: Frederick Chaplain (text) and Alex Cubie (drawings). I can't be enthusiastic about this version, maybe because the 'formula' has worn out after 50 years and Rupert has really grown old! In any case his youth will not be forgotten soon, especially now that the Algemeen Handelsblad (nowadays: NRC Handelsblad) is re-releasing the books and they appear to be a bestseller!

If on November 8th it will be exactly half a century since Rupert first appeared in the Daily Express, eight weeks earlier the Algemeen Handelsblad will have ceased to exist as an independent newspaper. Wasn't it Dr. A. L. Constandse who once remarked that it seemed as if the elixir of life had been invented for cartoon characters only?

*(Remember, this was written in 1970)
Thanks to Jordy for translating it for us.*



The Rupert Annual 2025 – No. 90

a review by Roger Coombes

Lest anyone starting to read this review might be wondering why it is late, I will remind you of the editorial decision to move reviews of the current Annual from the Winter issue of Nutwood Newsletter to the Spring in response to readers who had expressed concern that having it in front of them before Christmas represented a spoiler too tempting to resist, so taking that as flattery of sorts here we are looking at the 90th Rupert Annual in Spring 2026.

I am also making some changes in my approach, inspired by Stuart Trotter's splendid cover which represents aspects of the six stories to be found inside.



Let us begin with Stuart's story *Rupert and the North Wind* (ST23), which consists of 28 pairs of frames (had they been told in the Express we should be calling them episodes), two of which are incorporated in an inverted L shaped title spread across two pages. It is a week before Christmas and unusually warm.

This wintery tale describes Rupert's encounter with the North Wind, a large majestic being who inhabits the Land of Ice and Snow, and his aide Eddy, who have sought Rupert's assistance in unblocking the wall between the Land of Ice and Snow and the Land of Fire, which has been unwittingly caused by an inquisitive Fire Imp. Wearing protective clothing provided by Santa Claus, Rupert climbs inside the Wind Tunnel and unblocks it of soot. Thanks to Rupert's help the

North Wind can restore the seasons to their usual pattern and it begins to snow in Nutwood.

The story is connected to the Spot the Difference puzzle on page 115, from which this image is taken:



The other five stories in this Annual have been taken from their previous Annual appearances, as indicated on the contents page. These dates do not necessarily correlate with each story's first telling in the Daily Express, so as has been my previous practice I shall provide that information using John Beck and Pamela Stones' invaluable *Rupert Index* (obtainable from the Followers' Website). Prior to that I often turned to the late Phil Toze who was a mine of information.

There are three tales by Alfred Bestall in this volume and I shall write about *Rupert's Bonfire* (B35) first because of its unusual monotone look in a modern Annual, described as 'Telling how Rupert chased a snake and earned a big reward.'



It was first told in the Daily Express in 26 episodes in 1938, then in the 1939 Annual, and reprinted in 2011 as well as featuring in full colour in Nutwood Newsletter 89.

In which Follower Maurice Patterson makes a guest appearance ...

– oops, I just slipped into a parallel world. I meant Mr. Anteater of course!



The season is autumn, revealed by Rupert and his Rabbit twin chums discussing the purchase of fireworks for Guy Fawkes Day. They tidy Mr. Anteater's garden in return for money to buy fireworks but a mishap accidentally lets them off and the story unfolds with a search for a missing snake and the chums rewarded for finding it and returning it to the menagerie.

We move forward to 1952 for *Rupert and the Butterflies* (B136) which has been retold several times – the 1959 Annual, 1989 in the Sunday Express, and 1992, 2001 and 2007 in the daily paper. It has proven to be a popular story with Followers and non-Followers alike and several images will be recognisable because of merchandising, particularly ...



...on postcards, greetings cards, and generally in anthologies and articles referencing Rupert.

As most Followers will be aware, in this tale Rupert's and his chums' interest in butterflies is inspired by both their schoolmaster and the Professor, who has developed an essence which attracts butterflies – and which ultimately is instrumental in the capture of a thief.

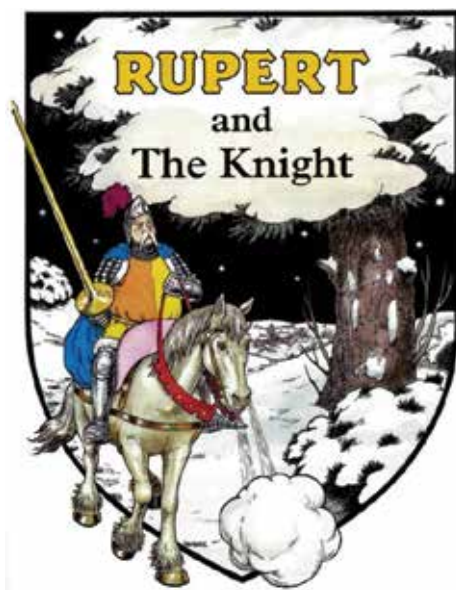
Rupert and The Learner (B204) is taken from the 1972 Annual although it originated in the Daily Express in 1962 and has been retold in varying lengths in Pippin, Rupert Weekly, and Rupert Fortnightly, sometimes with a name change to *Rupert and the Spring Apples*. Here we have a full retelling of its 42 original episodes. The summary box in the title spread across the top of two pages provides us with an apt description of the plot:

Fruit and flowers out of season prove that somebody has caused a dreadful muddle. It amazes a visitor, puzzles the Girl Guides, upsets the Imps of Spring, and gives Rupert one surprise after another until he discovers the culprit.



Rupert and the Knight (JH25) is the first of two stories illustrated by John Harrold. It was first told in the newspaper in 1986 – 87 and this is its only retelling since the 1989 Annual, the full title page of which is a personal favourite. It is accompanied by 24 episodes.

Rupert and the Summer Roses (JH76) is our second John Harrold story in this collection and apart from the 2004 Annual, from which this is taken, is the only retelling since the Express in 1994. We have a full title page and 32 episodes which clearly establish this as a summer tale, despite Rupert wearing his scarf (as he generally does all year round. I must remember to ask Stuart and John why this is so. Do any Followers have suggestions?) Rupert and Ottoline investigate a mystery concerning the scents of roses and other summer blooms.



This is a snow-laden post-Christmas tale showcasing Nutwood gripped by ice and snow. In the deep freeze, however, Rupert and Willie Mouse discover that Tiddler's Pool is far from being frozen; in fact, the water is almost tepid. As the story unfolds, they encounter a chivalrous knight, Sir Claud, who is trailing a dragon which is subsequently discovered to be the cause of Tiddler's Pool's warmth. Sir Claud parts on good terms with the dragon, having been apprehended by PC Growler for not having a dragon-hunting licence.



This 90th Annual contains 9 pages of puzzles and games, some directly connected to specific stories, plus of course the traditional 'Follow Rupert Every Morning' Where would we be without it?

I shall conclude by acknowledging our artists Alfred, John and Stuart, as well as, of course, our writers and colourists and the staff at Farshore for keeping us in the Rupert loop by continuing the tradition of publishing these shiny Annuals.

BREAKING NEWS – Annual Fun Day and AGM 2026 – NEW VENUE

Watch the date as it has changed and is now confirmed as:

Saturday 22nd August 2026

Ashorne Hill, Leamington Spa, CV33 9QW. Beautiful country house events centre.

An opportunity to make a long weekend of it as there is on-site **accommodation from Thursday** through to Sunday, to be booked direct with the venue. Or you are welcome to come along for the day and enjoy the event and venue set in 35 acres of beautiful grounds in the heart of the Warwick countryside. Refreshments during the day and a light lunch on Saturday will be part of the registration fee this year, this also entitles you to access to the beautiful grounds, secret garden and garden games. If you stay over, you will be given access to the gym and sauna.

Complementary parking on site for all.

What to Expect:

A welcome pack with this year's **new badge** designed by Stuart Trotter and programme of events.

Three course meal on the Saturday evening with the usual **interruptions** and **entertainment**, no pre-planned seating, so sit with who you like.

Two separate order forms this year, one for registration and one to order this year's Annual with signature and character drawn in by Stuart Trotter. If you are staying Friday night there will be the fun **quiz**, we are becoming accustomed to and an informal two course meal.

Main event Saturday, with lots of **sellers' stalls** so you can add to your Rupert collection or find that elusive item – there is no better place to come.

Stuart Trotter will be signing annuals. Come along and say hello: a unique opportunity to meet the current Annual artist.

•Our **Origami** colleagues who support us every year will once again be in attendance.

•Our **Nutwood Newsletter** artists Mark Manley and Paul Ross-Dale will be in attendance: you can browse their work and purchase a piece or two from them.

Why not book a table to sell some of your collection, it's free to do so. As in previous years we will have several **talks on Rupert-related subjects** to keep you entertained between browsing the stalls.

The AGM will take place from 12.00-12.30 followed by a light lunch.

The day's activities come to a close at 17.00, giving those who are staying a chance for a short break before the evening meal from 19.00.

As always, there will be the bumper **Rupert Raffle** which is open to all members whether you are able to attend or not.

Application form with this newsletter.

We look forward to seeing you there.



Historic
Arts & Crafts
house
Just off the
M40

In the Name of Rupert – surfing eBay so you don't have to *by Martin Cooper*

Greetings – here's another look at the world of things you might not want to buy!

These first two items were on sale in 2024 and I'd class them as not-so-near misses. The first one was an auction starting at £50, the second, 20 ins high, was a Buy-it-Now for just £19.99. The seller offered it to me for £18 which I politely declined, telling them that I was afraid that this is not actually our boy.



How about this one? It really is a bear called Rupert, and most listings don't pretend that it's the one we love, but it's the sort of thing that pops up when you look for "Rupert" and "Bear" rather than "Rupert Bear"



If you are looking to make some trousers or a scarf that doesn't itch if you have wool sensitivity, this might do the trick...



Rupert Bear Tartan Fabric 60" wide sold by meter

£8.99

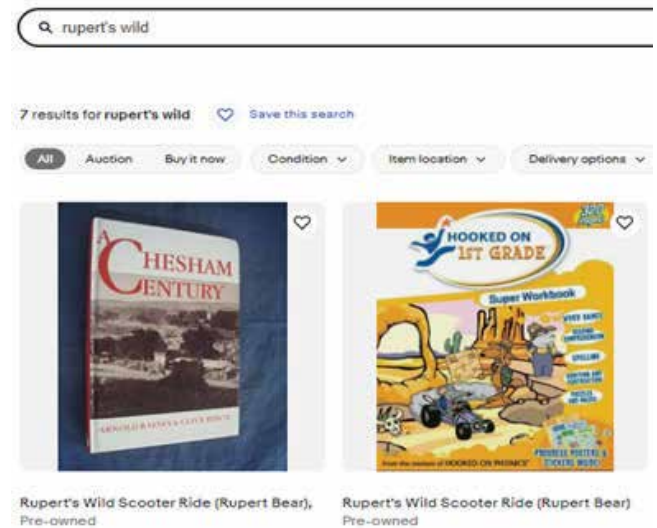
Condition: New

Quantity: 1

Buy it now

... a fair price at £8.99 per yard, and about as close a design as you'll find.

The one below is a reminder to all sellers to remember to change the picture when you clone another listing to create a new one!



They came up when I searched for 'Rupert's Wild [Scooter Ride]'. At least they changed the title of their listings.

Now here's something that I hope one of you bought, back in 2024. I won't mention the price, just in case.



Advertised as 'Unique Moving Rupert the Bear Machine', it was about 30ins high, made by a Rolls-Royce engineer for his grandchildren. Delightful!

The next one is one of my favourites. It's not exactly the sort of thing that a Follower might buy, but the seller certainly had a sense of humour.



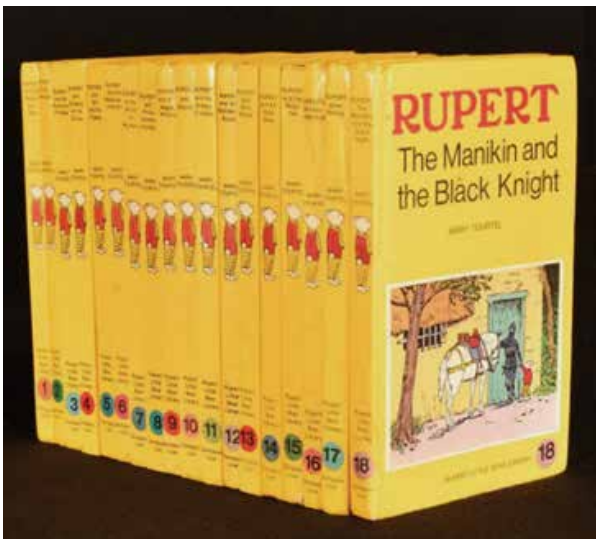
How about this example of a wooden puzzle with lift out pieces, in a listing from a few months back.



At £27.99 I think it would sink quite fast.

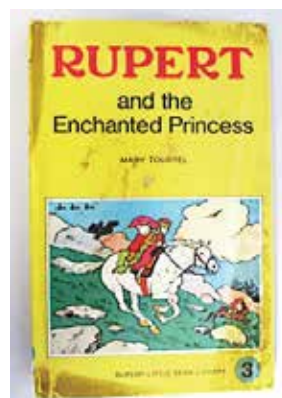
The listing was for a 6x4 photo of Clearing Nut Wood Churchtown (I looked it up – Nut Wood is on the north bank of the River Unk in the bulge in the England/Wales border not far from Clun). In case the picture is too small for you to read the title, the seller has added “Poor old Rupert Bear” to the listing title!

The next one is a set of the 1970s Little Bear Library, which I bought for Joy about 25 years ago for £30.



Prices have certainly gone up – this was on sale for £253.50 plus postage.

Or if you want just one copy, this was for sale in September 2024 for £41.48, post free. It looks like it needs a good clean – less than Enchanting, I'd say...



Here is a nice example of the Sleiff (Sleiff? Shouldn't that be Steiff?) Rupert Bear, made in Germany in 2008, apparently, selling for a tad under £65.

It seems a shame to see him in the buff like this, doesn't it? He looks rather like a lamb.



That's all for this time – I hope you enjoyed them.

Martin

All photos © Ebay

Alex Cubie – Rupert Artist?

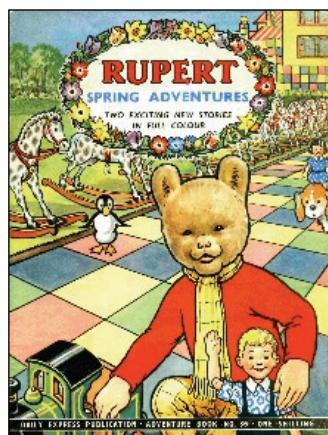
Mike Ward

When we talk of Rupert artists we talk primarily of Mary Tourtel, Alfred Bestall, John Harrold and, latterly for his Annual stories, Stuart Trotter. One artist who only seems to get an occasional passing mention is Alex Cubie and what seems to be forgotten is that he was an important part of Rupert and Nutwood for nearly 30 years.

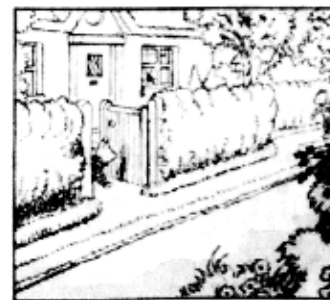
Alex Cubie was born on 1st August 1911 in Renfrew near Glasgow. As a child he developed an interest in art and this was encouraged at school. When he left school, he began as an apprentice lithographic artist in Glasgow before starting as a cartoonist for the *Glasgow Evening Citizen*. In 1934 he moved to London and continued to draw cartoons for such publications as *The Daily Sketch* and *The Leader*. Following the outbreak of WWII Cubie joined the Army as a fitter but eventually it was felt that his skills as an artist could be put to better use as part of the design team, drawing layouts for tactical exercises. When the war was over, he returned to Fleet Street and started designing greetings cards.

During the post-War years Cubie moved into a discipline which was to later serve him well in his Rupert work – animation. He joined the Rank film company in Cookham and it was while he was here that he met David Hand, one of Walt Disney's former animation producers. Hand was in England to help out the Gaumont Company in the production of their own animated films and Cubie became part of his animation unit.

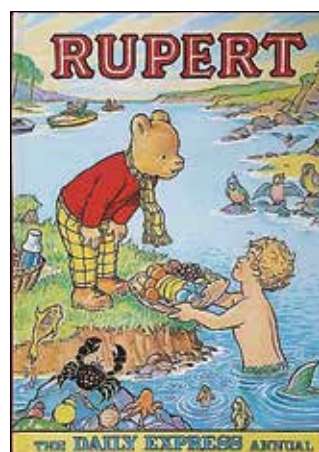
In 1951, Cubie joined the *Daily Express* as a staff illustrator and cartoonist and, between 1952 and 1962, he was an illustrator for the quarterly 'Rupert Adventure Series' books, in alternation with Enid Ash. However, because of the difficulties that they encountered, the heads of Rupert and his friends were sometimes filled in by regular Rupert artist Alfred Bestall. Cubie also drew puzzle pages and magic pictures for the Annuals, for which he received special praise from Bestall.



By 1965, Cubie was asked to draw Rupert's adventures in the newspapers as well, as Bestall had retired (although he continued to provide artwork to the Annuals for years to come).



Cubie drew 68 adventures with the little white bear until 1979, with Freddie Chaplain providing the stories. Cubie had a more cartoony approach than Bestall and applied thicker black outlines around the characters, a style which was immediately recognisable as being Cubie. Apart from the daily strip, between 1974 and 1977, he also drew the covers of the Rupert Annuals. Cubie produced most stories in the post-Bestall period,



but he alternated on drawing stories with Jenny Kisler, with sporadic interludes by Enid Ash and Wendy Arnot. Lucy Matthews and John Harrold regularly illustrated stories from 1976 onwards, until Harrold was appointed as full-time 'Rupert' artist in 1985.

In his personal life, Cubie married in the 1950s and settled in Old Windsor and also had a holiday cottage in Girvan which, from 1971, became his permanent home. Much of the area around Girvan featured in his paintings, especially scenes of the bay, fishing boats and the island of Ailsa Craig. He also produced cards that featured



Ailsa Craig to help towards setting up an Ailsa Craig visitor centre in Girvan.

In *Nutwood Newsletter* no.18, Christmas 1995, Alan Murray reported that in the September he had written to Alex Cubie with a view to establishing contact with the Followers and had received a phone call from Alex with promises of a letter and other bits and pieces. Sadly, the promised letter never arrived as Alex died on 6th October 1995 at his cottage in Girvan. Amongst his belongings was found the following draft reply to Alan's letter:

I was very surprised when I opened your letter on behalf of the Followers of Rupert. In a book about Rupert and Alfred Bestall they said I was "found" and that about sums up my whole career as an artist.

I was born on 1 August 1911 – so in modern jargon past my shelf life as they say – but I have good eye-sight so I still lose myself drawing and painting.

I have had an enjoyable and exciting life in this Art business.

James Henderson, the then Rupert editor, rated Cubie's work very highly:

Alex was a vastly underrated Rupert illustrator. Technically he was good. How, otherwise, could he have earned his living as an animation artist in the film industry and a staff artist with the Express Group? Alex's loose, sketchy cinematic style of drawing made for rapid production. His misfortune was to succeed Alfred Bestall with whom, inevitably, he was compared by Bestall fans.



From 2nd March to 25th May 1996, a memorial exhibition, organised by Mrs. Margaret McCance, was held at the McKechnie Institute in Girvan and featured much of Alex's artwork and cartoons as well as some of his Rupert work.

Ephemera Corner

Another Rupert Money Box

In NN 123 we featured a 1982 Rupert money box. We have now unearthed an earlier one.

It is a flock covered Rupert, 7.5 inches high, with a slot for coins on his back.

Produced by Codex Productions, it is copyright Beaverbrook Newspapers Ltd 1971, and unusual to find in original packaging.

Could this have been the first one produced under licence?



The Ephemera Archive Elf

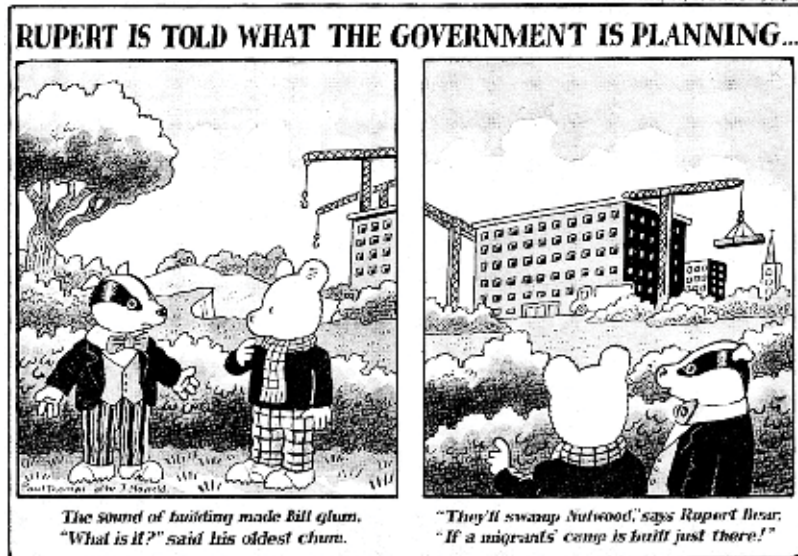
Nutwood – some political comments

In searching through some early Rupert files, we came across the two items shown here.

It would seem that Nutwood was facing development and migrant problems back in 2002 as reported in the Express. We don't think the building was ever completed as there is no mention of it on the Nutwood map.

The series of 4 Ruzz cartoons were obviously produced as political statements around the time of the miners' strikes. We are not sure of their origin but see that credit is given to the Eggspress. Both are political statements, and while the miners' cartoons were recording the events of the day when produced, the migrant/development one is perhaps just being prophetic.

Fortunately, the real Nutwood world is outside and above all that, and long may it continue.



Wednesday May 15 2002 Daily Express

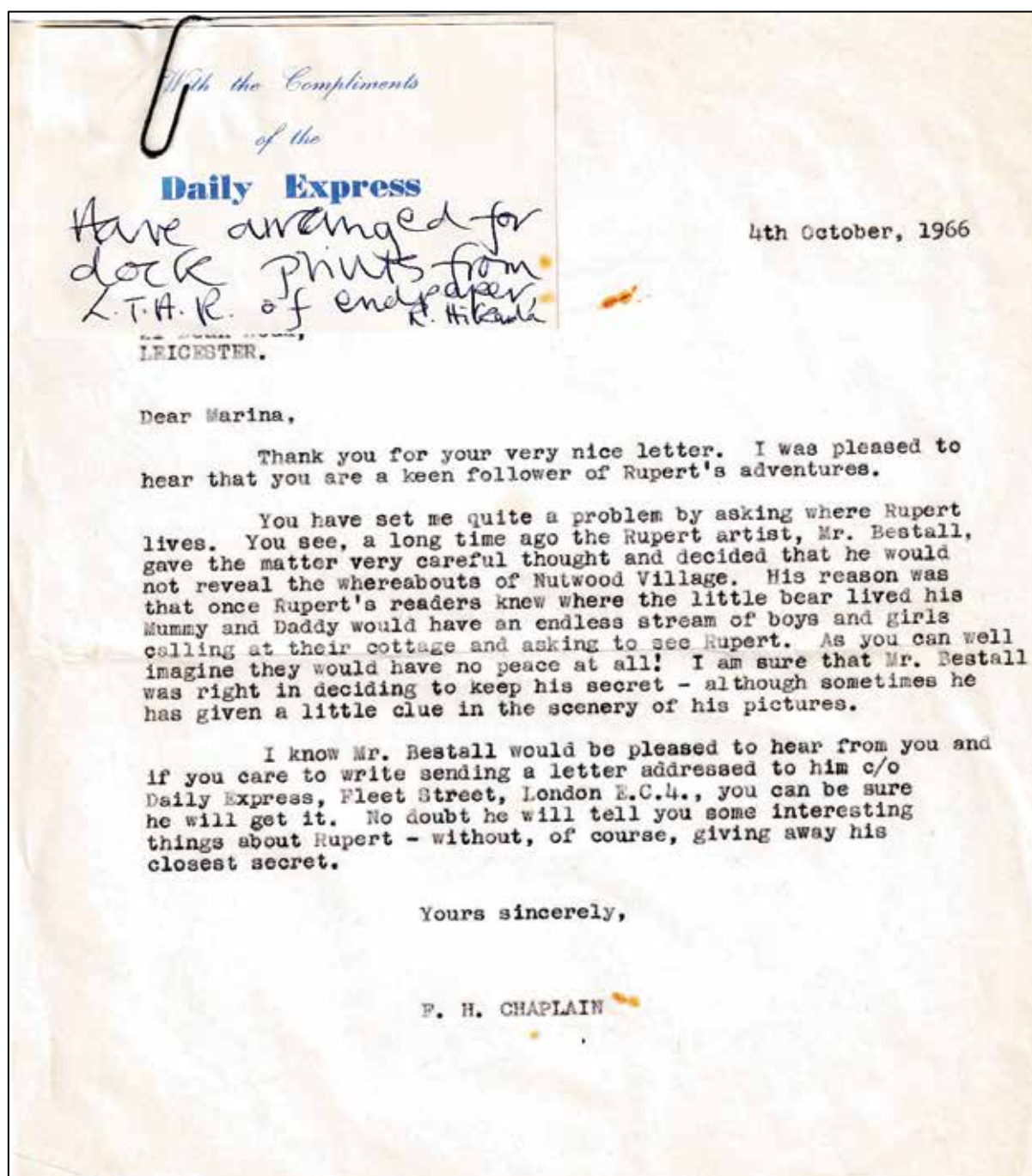
Where is Nutwood?

Thanks to the excellent John Harrold map of Nutwood, we all now know where most of the main character houses and major features are in Nutwood.

The question of “Where is Nutwood” was asked by a Miss Marina Hynes who wrote to the Daily Express in 1966. The letter was passed on to Freddie Chaplain and a copy of his reply was sent to Alfred and is shown below.

It is a rather nice explanation which should have deflected any further enquiries from Marina about Nutwood’s location.

We wonder if Marina continued her ‘Following’ into later life. Maybe she is a member of the Followers and if so, we will be very pleased to hear from her.



(from the Chaplain archives)

Followers' Snippets

Memories of 'obscene' Rupert from Tigerlily

Just as the Autumn NN was 'going to press' the Saturday Telegraph of 25th October printed a lively article by Rowan Pelling about the then pending lawsuit against the producers of *Spitting Image* arising out of the depiction of Paddington Bear as a promoter of gun sales and 'sex robots' – and also the user of coarse language.

She commented, *"You may wonder if the plaintiffs have thought long and hard about the history attached to such censorship. Do they remember the absurdity of the Oz trial at the Old Bailey when the UK edition of the shock jock magazine stood trial for obscenity after their 1970 'kids' issue' pasted Rupert Bears head on a sexually explicit Robert Crumb cartoon? Richard Neville, Jim Anderson and Felix Denis were found guilty and jailed before the sentence was quashed on appeal by the Lord Chief Justice – presumably because they realised the whole sorry episode was preposterous and Rupert Bear was far beyond being sullied by pranksters."*

Tigerlily remembers well the original legal action. Having been sent, by a certain 'Fuzzy Haggis' a copy of the Rupert cartoon in question, when she managed to understand it, she thought it was quite funny.



(image from the Daily Mail report of November 2011)

Who is this 'Haggis'? – Ed

Rupert on T.V.

How many of you spotted our own Howard Smith, along with the little bear on the B.B.C's Bargain Hunt at the end of January? Howard talked about how Mary T came to create Rupert.

If you missed it, there's a link on our website and Facebook page.

Follower Lynne Gunavardhana was delighted to happen upon this Rupert card at a boot fair fairly recently.

Do many Followers have the cards from this collection?

Do cards form a large part of your collection?



Followers' Sales – a plea from us

We know how exciting it is to receive the Followers' Sales items you have ordered, and can't wait for their arrival, but please be patient with us. Orders are usually dispatched within 14 days, but remember we are all volunteers, many of us still working full-time, with busy family lives and commitments. We do our best.

Quick Crossword

Across

H	A	S	H	A	R	E	A	L	I	T
F	A	H	O	R	C					
C	F	U	R	Y	W	O	N	D	E	R
B	R	A	N	I	A	M				
L	Y	E	S	T	A	B				
T	E	R	E	S	T	A	B			
I	N	S	U	R	E	R				
S	T	I	P	E	R	E				
L	I	B	E	R	N	A	T			
C	R	O	N							
R	E	S	T	S	R	A	B			

Also in January, Rupert had a mention in another Times crossword. Although we can never approve of the title 'Comic Strip' at least our ursine chum is still getting mentioned out there.

17 Tax on goods (4)
18 Tarnish (6)
20 Comic-strip bear (6)
21 French aniseed aperitif (6)
23 Split (4)
24 Sicilian volcano (4)

4 Brawl (6) 14 Flaw (7)




Profiles of Rupert's Friends

Here's another from the series of Profiles of 'Rupert and his Friends' that appeared in the Sunday Express in 1996/7. This time we have a look at Ottoline.

CARTOON EXPRESS
THE RUPERT COLLECTION


RUPERT & HIS FRIENDS: PROFILE 5
OTTOLINE OTTER




A NEW arrival in Nutwood, who has now become one of Rupert's closest chums. Ottoline's family live at Nutwood Manor, a rambling old house which Rupert and his friends used to think was haunted. So far, the only "ghosts" to appear have been Freddy and Ferdy Fox - playing a practical joke . . .

Ottoline is a good pianist and very keen on history. She and Rupert once travelled back in time and saw Queen Elizabeth I visiting Nutwood. She is brave, resourceful and full of fun --- on good terms with all her classmates at Rupert's school.

The only thing that Ottoline doesn't like is "noisy machines" --- as she once told Bingo during a visit to the Science Museum. Her arrival is a good example of how Nutwood's "cast" continues to develop, from Mary Tourtel's originals to the chums we know today.



The friends have a fright in Rupert Sees A Ghost when they come face to face with a 'spook'



It's fun and games at Ottoline's fancy dress party in Rupert Has a Special Present

Rupert and Ottoline go back to the glorious days of the Elizabethan era in Rupert Dresses Up and Queen Elizabeth I's maid provides fine clothes to wear

Rupert and Ottoline go back to the glorious days of the Elizabethan era in Rupert Dresses Up and Queen Elizabeth I's maid provides fine clothes to wear

DO YOU NEED TO RENEW YOUR MEMBERSHIP?

LOOK OUT FOR A MESSAGE ON YOUR ENVELOPE AND A FORM INSIDE

If your membership of the Followers is due for renewal this will be indicated on the envelope in which your newsletter arrived, and a renewal form will be inside.

If you are an E-member you will receive a reminder by email.

You can renew by on-line banking, by post with a cheque or by PayPal using the members' area on our website www.rupertbear.co.uk.

Bank:	Barclays
Branch:	Business Direct Support Central
Sort Code:	20-45-45
Account number:	23593940
SWIFTBIC [§] :	BUKBGB22
IBAN [§] :	GB95 BUKB 2045 4523 5939 40
Account name:	The Followers of Rupert
Reference:	Your membership number

[[§]members outside the UK may need these codes]

Please help us by renewing as soon as possible

If you don't already do so, please consider making subscription payments that auto-renew each year.

For details of how to do this and for all other membership queries please contact the Membership Secretary, Chris Hellen by email: membership@rupertbear.co.uk.

Please note that membership numbers are printed on newsletter envelopes. If you don't have your membership number, you can request it by email from the membership Secretary.

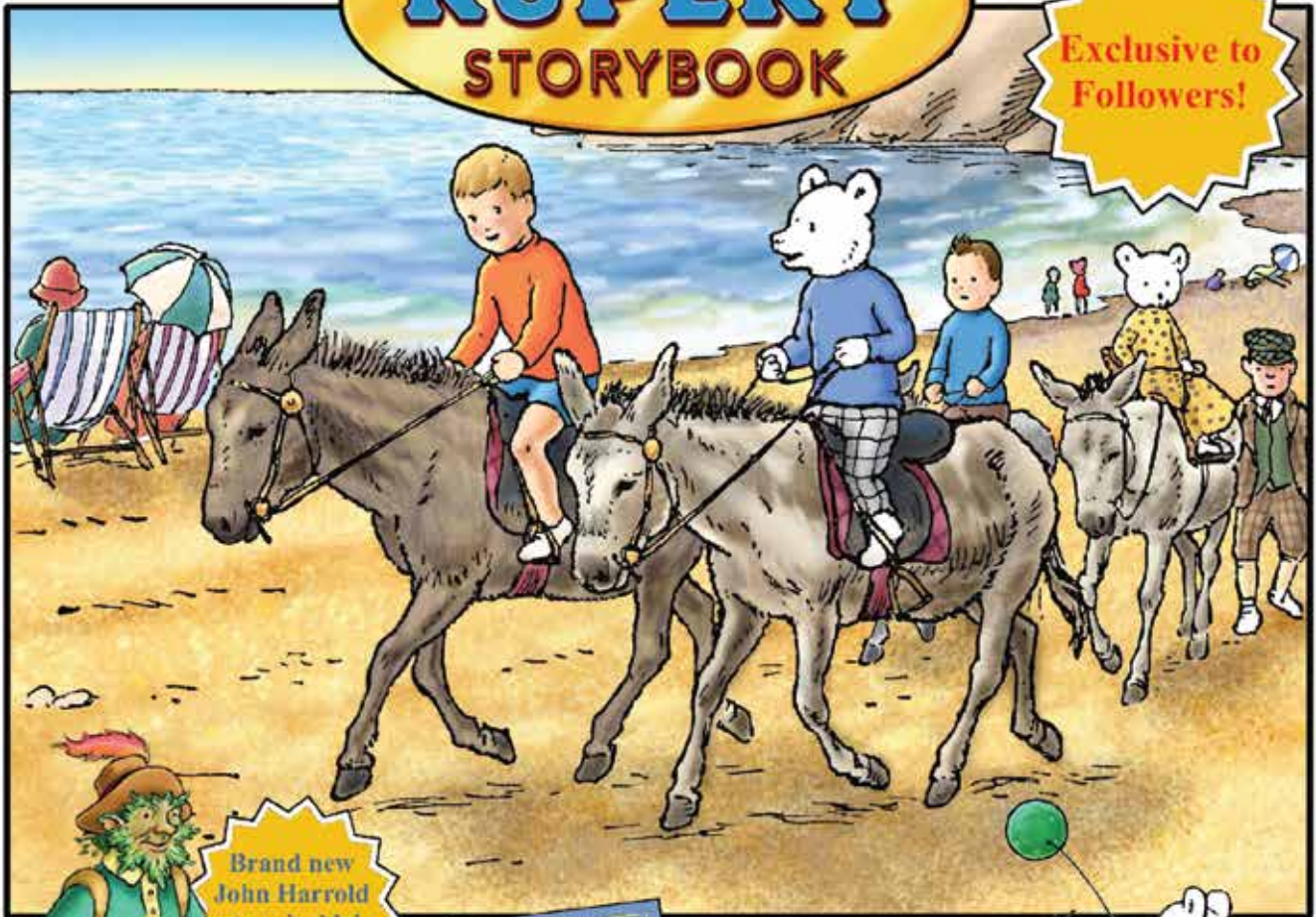
Send your letters, articles, news and pictures to:
The Editor, Nutwood Newsletter,
by email, to pamela.stones@rupertbear.co.uk



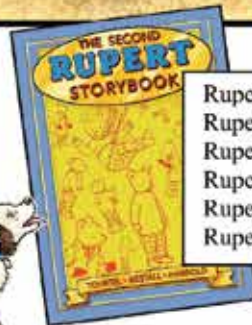
FOLLOW RUPERT IN

THE SECOND **RUPERT** STORYBOOK

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