

Winnie the Pooh: Exploring a Classic

Descriptive Audio Tour

Stop 01: Where It All Begins – The Real Bear named Winnie, from Canada

(691 words; approx 5 1/2 minutes)

NARRATOR: Thank you for visiting *Winnie-the-Pooh: Exploring a Classic*, an exhibition organized by the Victoria and Albert Museum. The exhibition is about a children's book, so let's tour it as a story, shall we? A story of a bear and a boy. We will begin in Canada where -

A.A. MILNE: (Breathing hard) Hallo, sorry we're late!

NARRATOR: Why it's Mr. A. A. Milne, author of the Winnie-the-Pooh stories. And, is this?

ROBIN: Christopher Robin. Call me Christopher!

NARRATOR: Delightful! You can both join our tour. For our first stop, let's go back in time to meet a real bear in Canada named Winnie who became the inspiration for *Winnie-the-Pooh*. She travelled all the way to the London Zoo in 1914.

ROBIN: That's before I was born!

MILNE: Six full years in fact. You weren't born until 1920.

NARRATOR: Our story begins in a forest. It's a beautiful summer day for an adventure in the woods. Our train chugs along.

SOUND EFFECT: Train chugging.

NARRATOR: Full of young men, all signed up to fight in the First World War. In the forest, we see beavers, a moose... all sorts of animals! The train stops in White River, Ontario, and the men explore the town. One of these men - Harry Colebourn, a veterinarian...

ROBIN: What's a vet... vete... 'vetananan'?

NARRATOR: A veterinarian? Why, it's a doctor who takes care of animals. Mr. Colebourn was from Winnipeg.

MILNE: Winnipeg ... isn't that a city in the middle of Canada?

NARRATOR: Yes , in the province of Manitoba, just west of Ontario. In White River, people were selling all sorts of things to the men. Snacks, drinks, clothes, a bear –

ROBIN: A bear?!

NARRATOR: Indeed! Colebourn bought an orphaned bear for twenty dollars – that'll be worth almost \$450 today - and took her with him on the train. He named her “Winnie” after his hometown, Winnipeg.

MILNE: Wait, the bear in these photos is black. But Winnie-the-Pooh is yellow!

ROBIN: And a boy bear!

NARRATOR: Hold on...I... You both *know* Winnie from the London Zoo.

[A pause...then laughter from Milne and Robin]

NARRATOR: [Sighing] Just get on the train.

SOUND EFFECT: Train whistle

NARRATOR: Winnie the black bear cub became a regimental mascot for Canadian soldiers – a big thing in World War I. She was good for troop morale, though it all got rather competitive as they adopted more and more exotic animals. There were also birds, monkeys, donkeys –

MILNE: Even a lion cub.

NARRATOR: Really?

MILNE: I *do* read the papers, you know.

NARRATOR: She spent a few months with Harry. First in Valcartier, Quebec -- see her in that group photo?

ROBIN: I do. Sitting in the soldier's lap! She was so little.

MILNE: They all look quite serious.

ROBIN: The man holding Winnie seems to be smiling.

MILNE: It's hard *not* to smile when you're with such an adorable little bear. But you know that, Christopher.

NARRATOR: Winnie went with Harry on a convoy of ships across the Atlantic as the soldiers travelled for more training in England. She lived in a sea of white tents. The soldiers loved Winnie, and she loved them.

MILNE: How can you know a bear's feelings?

NARRATOR: *You're* asking that question?

MILNE: Pooh is fiction, madame, but carry on.

NARRATOR: Colebourn left Winnie at the London Zoo at the end of 1914 before going to the trenches in France. He donated her to the zoo at War's end.

MILNE: Say, wasn't there another black bear given to the zoo?

NARRATOR: Five in 1914 alone.

MILNE: My, you've done your homework.

NARRATOR: Winnie was a crowd favourite, delighting a generation of children. Back then, you could go into the cage to feed her, if you knew the right people. Why in those days, a quid could get you ---

MILNE: No need for details.

ROBIN: Hey, there's me in that photograph giving condensed milk to Winnie. Hallo, Winnie! Do you like your treat? That's it then. The story of Winnie-the-Pooh.

MILNE: Hardly, Christopher. That's just the story of Winnie, the Canadian black bear who inspired the Winnie-the-Pooh books.

NARRATOR: Now that we know about the real Winnie, the story of Winnie-the-Pooh can begin. Next stop: our imagination!

Stop 02: Hallo! It's Winnie-the-Pooh and Friends!

(339 words; approx 2 1/2 minutes)

NARRATOR: Why, Mr. Milne, I can just picture you sitting next to a roaring fire in your country home at Cotchford Farm, 90 kilometres south of London. It's winter... you're smoking your favourite pipe and wearing that bow tie you so often wear in photographs.

MILNE: Ah yes... a cozy evening. Perhaps I'm drinking a spot of tea, reading *The Times*. My head would be swimming in stocks, bonds and other grown-up things when -

SOUND EFFECT: Bump, Bump, Bump

NARRATOR: Christopher Robin appears, just like he's drawn on the wall over there. A helmet of blond hair, sheepish smile, walking down the staircase.

ROBIN: I'm carrying my bear stuffie with me! Should I go to Daddy, ask him to tell me a story?

NARRATOR: Sure, go ahead. Then he'll put you on his lap, start a story and – all your friends will appear. You can see them too, dear guest – by the word “Hallo!” in letters almost as big as we are! There's Winnie-the-Pooh himself, that bear clutching the blue balloon as it floats to the ceiling!

ROBIN: Hallo, Winnie, hallo!

NARRATOR: Behind the “H” is Winnie's friend Eeyore – the grey donkey with big ears, drooping head. There is Kanga beside him, too, the dark brown kangaroo in a white apron feeding her son Roo in that red high chair.

Then by the first ‘L’, there's Tigger, the bouncy tiger standing on his hind legs.

MILNE: Don't forget Owl perched atop the second “L”. The old bird about the size of Pooh.

NARRATOR: And finally, inside the ‘O’, Piglet, that tiny pig in a striped onesie who is dancing.

Milne and Robin: Go Piglet, Go! Go! Go Piglet, Go...Go...(fading in embarrassment).

NARRATOR: Let's move on to the next stop, shall we? Turn to the right and enter Christopher Robin's bedroom.

ROBIN: It's a wee bit messy.

NARRATOR: Don't worry, the museum folks cleaned it up for us.... go on then kind guest, in you go. And look for the stuffies on top of the dresser!

Stop 03: Christopher Robin's Bedroom and Toys

(389 words, approx 3 minutes)

NARRATOR: Christopher Robin had a collection of stuffed animals at Cotchford Farm. There's Winnie-the-Pooh in the case there, with Piglet, Eeyore, Kanga, and Tigger. The boy –

ROBIN: You put my friends behind glass?

NARRATOR: Well, these are actually reproductions from the movie, "Goodbye Christopher Robin" –

ROBIN: Goodbye? Where did I go?

NARRATOR: Why, I guess you'll find out when you're older. The boy took his stuffies everywhere! Look at the photo to the left – there you are, Christopher Robin, with your Winnie-the-Pooh stuffie outside in the old walnut tree...Say, where did the "Pooh" part of the name come from?

MILNE: That's what Christopher called the swan he fed in the mornings.

ROBIN: Then I liked the way it sounded when I got the bear - Winnie-the-Pooh.

NARRATOR: It does sound nice. Christopher's mother purchased the bear stuffie in 1921 at Harrod's -

MILNE: A wonderful department store. *The* best in London, and therefore anywhere!

NARRATOR: And they played together until the bear--and the other stuffies that came into his nursery soon after—began to take on a life of its own.

MILNE: Why, that's a fine collection of family photographs to the right of your bed, Christopher. There's you and me at the top... Oh dear, is my forehead really that large? And then there's you and mum.

ROBIN: And there's me playing with Winnie-the-Pooh!

NARRATOR: The animal stuffies went into the woods with Christopher for many adventures. Milne drew inspiration from his son's stories and playful adventures —

MILNE: And from my own childhood adventures in the countryside with my brothers.

NARRATOR: And then....cue the sound effects. Winnie-the-Pooh was born!

SOUND EFFECT: applause and shouting

[Pause]

ROBIN: That's just a toy bear.

MILNE: Not much life in it, really.

NARRATOR: But your stories brought Winnie-the-Pooh to life, Mr Milne! Why, you took the animals and the adventures from a boy's imagination, and you made them real with your words!

MILNE: (Embarrassed) Crikey. It's hardly just me. It's E.H. Shepard's pictures that made Winnie-the-Pooh pop. He and I worked so well together! Ernest! Ernest? Where are you? Get out here. Say hi!

[Pause]

NARRATOR: I'm afraid the museum only has money to put the two of you on this tour – tough times, you know. Haha.

MILNE: But it's quite impossible to tell Winnie-the-Pooh's story without Shepard.

NARRATOR: I'll see what can be done. For now, on to the next room for Stop 4. We'll meet at Shepard's drafting table.

Stop 04: Illustrating Pooh

(404 words; approx 3 minutes)

NARRATOR: A well-established artist, E. H. Shepard was a staff cartoonist at “Punch” magazine in London in 1921. A satirical magazine that was a bit like a highbrow version of *Mad* magazine in North America –

MILNE: Everyone knows “Punch”. It’s in all the parlours.

NARRATOR: Milne had been an associate editor at “Punch” and was still writing for the magazine in 1923. Then, Shepard was asked to illustrate some children’s poems by Milne to be published in installments in the magazine before appearing in a book entitled “When We Were Very Young.”

MILNE: Say, my first teddy bear piece was among those poems!

NARRATOR: A best seller, right?

MILNE: How could it not be with gems like this: “A bear, however hard he tries/Grows tubby without exercise.”

[Christopher Robin giggles]

NARRATOR: Milne then asked Shepard to illustrate the book he was writing on Winnie-the-Pooh. Ah... here he comes ... there’s Mr. Shepard now.

ROBIN: Where?

NARRATOR: [in a hokey, over-the-top voice] Good day, Alan! Wonderful to see you, Christopher!

ROBIN: [whispering] What’s our Narrator doing, Daddy?

MILNE: [whispering] I think she’s trying to imitate Ernest’s voice.

ROBIN: [whispering] Please make her stop.

NARRATOR: [clears throat; then in her normal voice] Perhaps we’ll just talk *about* Mr. Shepard then. Milne invited the illustrator to his London and country home to sketch Christopher Robin, his stuffies, and scenes from Ashdown Forest. That’s the patch of land near Milne’s country home that inspired the Hundred Acre Wood.

ROBIN: Is that Poohsticks Bridge in that photo?

NARRATOR: The photo on the left is actually of Posingford Bridge in Ashdown Forest just after it was built in 1907 – I wonder if all of those men on the wooden walking bridge had a hand in making it? And to the right is Shepard’s illustration of the bridge. It was where Pooh and his friends raced sticks down the river.

ROBIN: I was right!

NARRATOR: Now in that case there, it’s –

MILNE: Shepard’s son Graham had a teddy bear just like that! Is that Growler?

NARRATOR: No, but it’s the same kind of teddy bear.

ROBIN: There’s Graham in the photograph with his mum – hello Graham!

NARRATOR: Shepard used the tubby, short-limbed Growler as his model for teddy bears in previous “Punch” illustrations. His Winnie-the-Pooh drawings look much more like his own son’s bear Growler. Let’s all turn the corner to exit this section...

SOUND EFFECT: Door creaking

NARRATOR: ...And enter the forest.

Stop 05: Into the Forest

(420 words; approx 3 minutes)

NARRATOR: I do love this quote on the wall, Mr Milne!

MILNE: It’s from the book *Winnie-the-Pooh*: “The Sun was still in bed, but there was a lightness in the sky over the Hundred Acre Wood which seemed to show that it was waking up and would soon be kicking off its clothes.”

NARRATOR: And just before us is the endpaper sketch map that E.H. Shepard drew of the Hundred Acre Wood. We’ve reached the Mona Lisa moment of our exhibition.

MILNE: Right-O! Here, beside the map, it’s my letter to Shepard explaining the features that he should illustrate. Such a masterstroke of collaboration!

NARRATOR: That -- and the sketch map that Shepard drew *after* reading your wonderful letter. He put Piglet there in front of his house, that tree in the bottom left corner. Just above him is Pooh, sitting on a log and gazing at that stand of pine trees where he laid a trap for the heffalumps. Eeyore, in his gloomy bog on the bottom right corner. And there's you, Christopher Robin! You have your own house in the Hundred Acre Wood, just inside that tree with birds sitting on a branch. It's all there – the entire Pooh universe.

MILNE: It is a lot of trees for a map, no?

NARRATOR: Shepard loved drawing trees. Look at the sketches to the right. He used different kinds of trees to set the tone for different places in the books. There are the pine trees; there's Owl's house with the large branch that touched the ground...

ROBIN: Look! Just behind us, there's Owl's house. See that, Daddy? The doorway with a footstool and a big black boot.

MILNE: Why yes, there's an illustration of you and Pooh above the boot, and right beside it, a black and white sketch of Pooh visiting Owl in his tree.

ROBIN: I'm going to go visit Owl!

MILNE: But Christopher, I'm afraid we can't all fit through that little door.

ROBIN: I can!

SOUND EFFECT: Child's footsteps running away.

ROBIN: (Delighted gasp from afar) Look, Daddy! On the other side of this door, the entrance to Pooh's house!

NARRATOR: Perhaps we grown-ups should walk around and see for ourselves.

MILNE: Ah yes, there's the doorbell, and the sign that says 'Mr Sanders'.

ROBIN: I'm coming, Pooh!

SOUND EFFECT: Bell ringing. Child's footsteps running away.

MILNE: [laughs] Well! I suppose he'll visit with Pooh for a while.

NARRATOR: We'd best move along. Follow the sound of the bees to our next stop.

Stop 06: The Stories

(494 words; approx 4 minutes)

NARRATOR: The Winnie-the-Pooh books are composed of short stories. Mini-adventures that often solve a problem. The illustrations on this wall tell a story with humming bees, a bee hive high in a tree, and Pooh fancying a little snack. See the illustration there of Pooh climbing the tree, then –

MILNE: My dear lady, is that a slide over there to our right?

ROBIN: Weeeeeeeeeee!

MILNE: A museum in my day would never –

NARRATOR: It does look like fun though.

MILNE: (disappointed) Only for children?

ROBIN: Woohoo!

NARRATOR: I'm afraid so. Back to the illustrations of Pooh and the bees. These show when Pooh hears the bees buzzing and tries using a balloon to get their honey. First we see Pooh climbing the tree, this next picture is of Pooh falling, crashing from branch to branch. Then he decides to take a blue balloon from Christopher Robin – you remember at the beginning of the exhibition, Pooh holding a balloon, flying towards the ceiling? That was Pooh trying to get the honey.

MILNE: But he doesn't get the honey after all.

NARRATOR: Shh, don't spoil the ending. That story was meant to emphasize creativity. This next set of drawings is on teamwork. Here are Piglet and Pooh on a blustery day. They visit Owl in his house and –

ROBIN: Daddy, look behind us. It's Poohsticks Bridge. There's a river, on the floor.

MILNE: How is that possible?

NARRATOR: Something new-fangled called a digital projector. You see, a beam of high-intensity light travels through thousands of shifting pixels in a liquid crystal display...

[A Pause]

MILNE: Science fiction. I guess I'll just have to go see for myself.

NARRATOR: Before you go, Mr. Milne, do tell us -- what happens when Piglet and Pooh visit Owl on that blustery day?

MILNE: Ah, one of my favourite tales! Owl's house falls over in the wind. Owl and Pooh hoist Piglet up. He climbs through the letter box and saves the day. Now *that's* a story about teamwork!

SOUND EFFECT: Footsteps receding.

NARRATOR: Now, we better catch up with Mr Milne and Christopher. Have you played Poohsticks before? Each person tosses two sticks into the river on one side of the bridge. They float under the bridge to the other side and.... and... you hope your stick comes out first.

ROBIN: You won, Daddy!

MILNE: I do love this game.

NARRATOR: We use Poohsticks in this display to emphasize community. You can see a few other similar themes in this section. The idea is that there are life lessons behind each of the stories. Next comes the section "The Art of the Narrative". For this we need to leave the Hundred Acre Wood –

MILNE: Must we?

NARRATOR: People want to know the nuts and bolts of how the books came together.

ROBIN: Just one more time on the slide?

NARRATOR: Quickly then. The rest of us will turn the corner, but stay close to the outside wall this time.

Stop 07: The Art of the Narrative

(545 words; approx 4 minutes)

NARRATOR: The Winnie-the-Pooh books demonstrate a wonderful interplay between image and text. Milne and Shepard worked closely together, sending drafts back and forth – and forth and back! The final result? Milne’s words and Shepard’s drawings made the stories *jump* from the page.

MILNE: Oh I so wish that Ernest was with us.

NARRATOR: Should I do my Shepard voice again?

ROBIN: *Please* don’t.

NARRATOR: In this drawing, Shepard shows Pooh sitting on a stone in the middle of a stream. Mr. Milne, indulge us with your related text.

MILNE: “The sun was so delightfully warm, and the stone, which had been sitting in it for a long time, was so warm, too that Pooh had almost decided to go on being Pooh in the middle of the stream for the rest of the morning, when he remembered Rabbit.”

NARRATOR: Now, look at Shepard’s drawing – a happy Pooh, basking in the sun, content to do nothing. Image and word work together to conjure a scene...you know, this is turning into a proper tour.

MILNE: Jolly good work.

ROBIN: Can I go back to Poohsticks bridge?

NARRATOR: Maybe later. Now in the next set of illustrations, we see Pooh walking through the woods to Rabbit’s house –

MILNE: Just before he gets stuck in the door after eating too much honey and condensed milk.

NARRATOR: As he walked, he was humming a tune. Just as it says in the picture: Tra-la-la... Do either of you remember how the rest of the song goes?

ROBIN: Tra–la-la, tra-la-la, Tra–la-la, tra-la-la,

MILNE: [louder] Rum–tum-tiddle-um-tum.

ROBIN AND MILNE: [louder] Tiddle–iddle, tiddle-iddle, Tiddle– iddle, tiddle-iddle

ROBIN, MILNE, AND NARRATOR: [louder] Rum– tum-tum-tiddle-um

[PAUSE AS THEY CATCH THEIR BREATH]

NARRATOR: Sorry – but it ’s quite a catchy tune. Shepard sets the scene for a humming Pooh by sketching in the landscape first. Then he adds the bear. In this image, you see the pencil marks of the underbush behind Pooh.

MILNE: Like the backdrop for a play.

NARRATOR: Precisely. Now how about one last example? Over on that small wall in the corner that says “Character”.

ROBIN: Can I go colour at the kid’s table?

MILNE: Only if you don’t want to learn more about your father’s work.

SOUND EFFECT: Child’s footsteps receding.

NARRATOR: Here we have two versions of the same scene. Mr. Milne, I do so love when you read to us! How did you write this scene?

MILNE: “Christopher Robin came down from the Forest to the bridge, feeling all sunny and careless, and just as if twice nineteen didn't matter a bit, as it didn't on such a happy afternoon”.

NARRATOR: What’s “twice nineteen”?

MILNE: Oh, that would be 38.

NARRATOR: But what does that have to do with walking through the forest?

MILNE: *Nothing.* That’s the point.

NARRATOR: The first of Shepard’s drawings shows Christopher standing with his face to the sun. The second has him walking as he eats an apple, kicking the leaves as he goes by. They went with the second version.

MILNE: You can just sense carefree motion in that drawing.

NARRATOR: [In her Shepard voice] Why thank you, old chum!

MILNE: Don’t.

NARRATOR: Well, on we go to our next stop. Head to the wall that says “Page Design.”

Stop 08: Page Design

(179 words; approx 1 1/2 minutes)

NARRATOR: The drawing on the right is one of the most famous from Winnie-the-Pooh.

MILNE: Why, that’s when Pooh gets stuck in Rabbit’s doorway! See here, how his head and arms are sticking out from the base of a tree?

NARRATOR: (laughs) Yes, and here, Christopher Robin, Rabbit, and all of Rabbit’s friends form a chain and pull and pull on Pooh, like in a tug-of-war. You see how Shepard drew Christopher Robin and the rabbits into the sketch -- but then added an arrow suggesting where more friends could be added. A black and white sketch, but there’s so much life in it!

MILNE: In the book, this became a two-page spread that also featured mice, a butterfly, a dragonfly, and a hedgehog that no other animal wanted to touch. Christopher, you liked that story very much. Right, Christopher? Christopher? Oh dear. Wherever did he go?

SOUND EFFECT: Adult footsteps running away.

NARRATOR: Mr Milne? Oh, well. I see Christopher Robin’s still colouring away at that activity table. Let’s keep on moving to the “Presenting Pooh” section – see the open book just ahead? Let’s head over there.

Stop 09: Presenting Pooh

(444 words; approx 3 1/2 minutes)

NARRATOR: This is a page from a first edition of the *House at Pooh Corner*. The text is printed from blocks of individual letters set into a frame. The images were made using the...um....oh, fiddlesticks! I am going to have to read this –

SOUND EFFECT: Rustling papers

NARRATOR: Shepard used the line block technique. It's complicated. One first inks the drawing, takes a photograph of the drawing, exposes the negative on a gelatin-coated zinc plate, uses light, water, and acid to eat away at the exposed areas, and then – voila – a plate that leaves the illustrator's original lines intact.

MILNE: In a word: magic.

NARRATOR: Not magic, it's science. Line blocks like this one were then added to the frame with the text – so that image and text could be printed at the same time.

ROBIN: Is that the Winnie-the-Pooh book, daddy?

MILNE: I dare say so. Why, I remember how we first introduced Pooh to the public on Christmas Eve, 1925, a story in the London Evening News called "The Wrong Sort of Bees". That built quite a bit of "buzz" (laughing at own joke) before the *Winnie-the-Pooh* book's, 1926 publication. It must have been (ahem) modestly successful.

NARRATOR: Well, history shows that you sold something like 48... 50...

MILNE: (horrified) Surely more!

NARRATOR: ... 50 million copies! (laughs)

MILNE: (relieved) Whew!

ROBIN: Look, Daddy, more of your books!

MILNE: Just a minute, please.

NARRATOR: When you're ready, Mr. Milne. The books are in the glass cases to our right.

ROBIN: There are so many different kinds. Here's one with a sketch by Mr. Shepard!

MILNE: Anyone for a cup of tea?

ROBIN: Wow, they even made Pooh paperbacks.

MILNE: (embarrassed) Oh *bother*.

NARRATOR: Almost forty years after publication, the stories went into paperback editions. Before that – please turn back to the *House at Pooh Corner*, Mr. Milne. See the big group of colour prints to the right of the case? – that's when they added colour to the images. Those are from 1957. It's from the *World of Pooh* that combined both Pooh books. Shepard himself did the colouring.

MILNE: Did I *really* approve that yellow for the bear?

NARRATOR: Well, you must have. Those are the second editions of the books with colour title pages.

MILNE: Is it not a touch too orange? Oh dear...

NARRATOR: We have the final section coming up. Is everyone ready?

MILNE: My, there's more? What else can you do with books?

NARRATOR: Let's find out, shall we? Right this way, into the area beneath those umbrellas. There are two cases, but they're big ones.

Stop 10: A Very Popular Bear

(567 words; approx 4 1/2 minutes)

NARRATOR: The Winnie-the-Pooh books made the bear and his friends world-famous celebrities. Milne and Shepard's creation...

ROBIN: And mine, Christopher Robin's!

NARRATOR: ...inspired a wide range of advertisements.

MILNE: That ad in the top right corner – showing Pooh as a yellow bear climbing a black-and-white tree for honey...

NARRATOR: Yes?

MILNE: At the bottom, it says “Follow me to the best jobs...” Why would you follow Pooh to find a job?

NARRATOR: It’s ironic, I guess.

MILNE: Well, that might explain Pooh’s workout book, as well. They put the fellow in grey jogging pants and running shoes. “Tone up your muscles and stride through the Forest like a Bear of Great Strength”?! Winnie-the-Pooh does not stride. He meanders, lingers....

NARRATOR: Look, the books were especially embraced in Russia where Pooh became Vinni-Pukh. He even had his own radio show and cartoon –

MILNE: What’s *that* stuffed animal?

NARRATOR: That’s Vinni-Pukh, the Russian version of Pooh.

[A pause]

ROBIN: Are you OK, daddy?

MILNE: It looks like a platypus with a toupee. Harrumph!

NARRATOR: [aside] Wait until you see how they did the other animals. [normal voice] The books have been translated into more than 50 languages, most using Shepard’s illustrations. We’ll just skip to the next case. Right across from the Pooh-inspired music and the sequels by other writers –

MILNE: Pardon me, did you say *other* writers? But –

NARRATOR: Here we are – Mr. Walt Disney’s work.

MILNE: Who?

NARRATOR: An American. You met in 1937.

MILNE: Oh yes, charming chap. In moving pictures, I believe.

NARRATOR: Yes! He owned a studio near Los Angeles.

ROBIN: Say, is that picture of Pooh in Rabbit’s house from a movie?

NARRATOR: Yes, it's art for the 1968 film – "Winnie the Pooh and the Blustery Day." Mr Milne, your family sold their rights to the Disney Corporation who made the film and...other stuff. That's their stuffie of Winnie-the-Pooh over there, and they licensed that Lego Duplo set of Pooh's house.

ROBIN: That's not Pooh's house!

NARRATOR: But, look, the Lego Duplo set has the same parts. There's the yellow door with the 'Mr Sanders' sign on top. The bell painted on the brown tree trunk. It even has Pooh, Piglet, Eeyore and a pair of purple hunny jars.

ROBIN: (giggles) The hunny jars are almost as tall as Eeyore!

MILNE: That blue slide is new, though ...Oh, what fun Pooh and his friends could have with a slide! I'm so glad they added it in, aren't you, Christopher?

ROBIN: Daddy, these things on the left look more familiar.

NARRATOR: In 1930, the American businessman Stephen Slesinger pioneered commercial licensing by getting the rights to make Pooh products in the USA and Canada. These paper dolls of the characters from the books were a hit. Look up at the top left corner – Parker Brothers came out with a board game.

ROBIN: Can we play, daddy?

MILNE: Why not? There's four tokens on that ledge and I think we race down those paths. One token for me, then you take one, Christopher.

NARRATOR: I'm in, too. What about you, museum visitor? There's just one token left... The tour is over -- but don't leave quite yet. Relax, stay with us awhile in the world of Winnie the Pooh and the Hundred Acre Wood. The sun is shining, and the bees are busy making their hunny. I daresay Pooh will join us soon enough. I'm sure he'd love to meet you.