

LT000605/005 - Description of the New Administrative Offices of the Underground Group of Companies

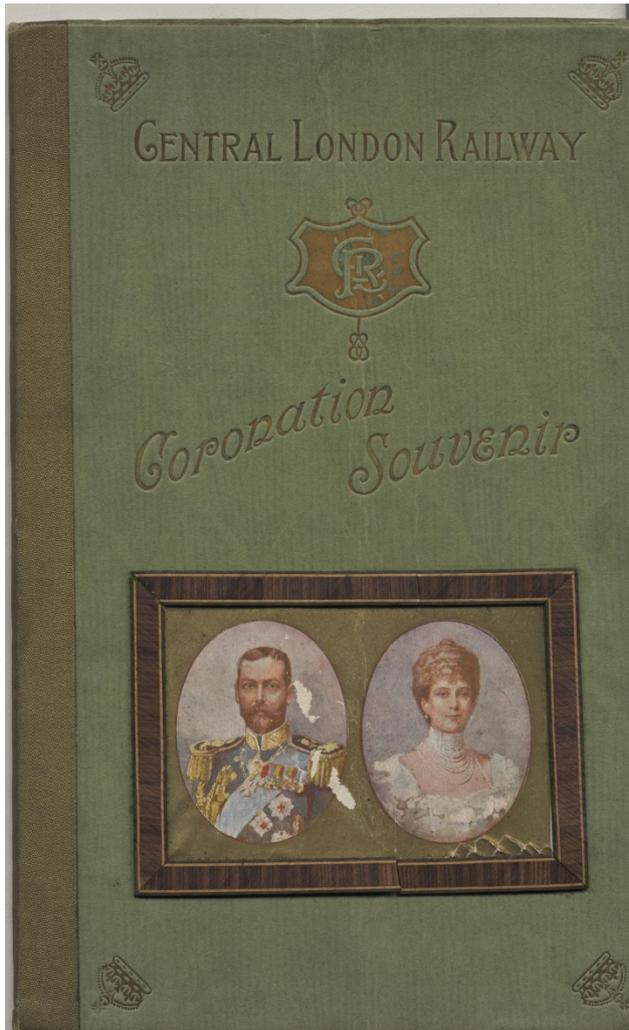
By the late 1920s, the Underground Electric Railways Companies of London Ltd was anxious to house all of its 'head office' staff in one new purpose-built office block on the site of the old Metropolitan District Railway offices above St James's Park station. The plans developed by Adams, Holden and Pearson, the architects commissioned by the Group, were radical:

- 55 Broadway would be the tallest office building in London;
- there would be a *cruciform design* - in place of the customary hollow rectangle format – which would offer staff more natural daylight in wings projecting from a central core housing lifts, staircases and essential services; and
- Contemporary artists would be invited to sculpt decorative features directly onto the stone facade.

As detailed in this reprint of a 1929 brochure about the building, 55 Broadway was constructed between 1927 and 1929. 700 reinforced concrete piles sunk to an average depth of 40 feet below basement level support the building. Nineteen load-bearing steel girders span the railway, and special insulation was used to reduce vibration from the trains. Above ground, the building was constructed around a steel girder skeleton and faced with 78,000 cubic feet of high quality Portland stone. The building has a bold appearance, enhanced by progressive stepping back above the sixth, eighth and ninth floors – giving an uneven pyramid effect. The clock tower, 174 feet high, has a similar stepped back effect.

Granite for the ground floor came from Norway whilst the Travertine marble used in the interior came from Italy. Some Belgian marble was also used on the ground floor. The Portland stone used as the main facing on the exterior came from Broadcroft, Dorset and was left as it was cut with the chisel marks still on it. The outside arches were constructed to prevent the wings of the building from wavering in high winds. The façades were embellished with decorative features, carved in situ. Two are just above street level and a further eight are above the sixth floor windows on each side of all four wings.

The Royal Institute of British Architects awarded 55 Broadway its 1929 London Architectural Medal.



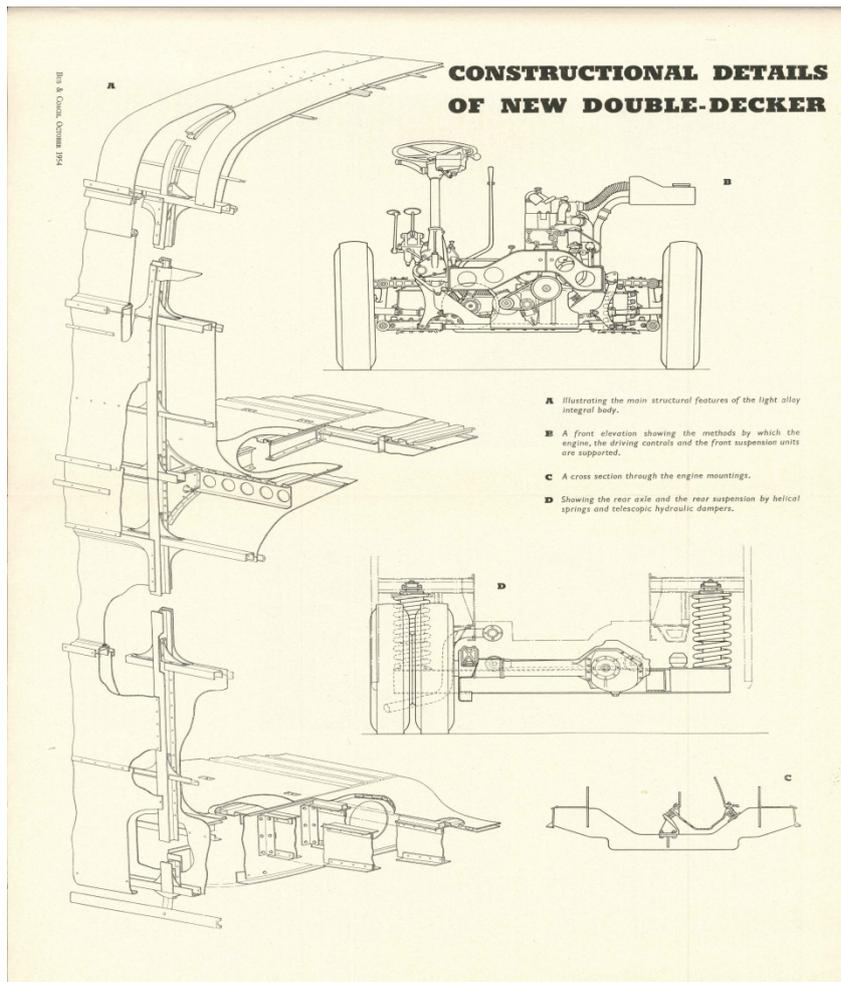
LT000371/135 – 1911

Coronation Souvenir

King George V became Sovereign upon the death of his father, King Edward VII, on May 6 1910. The following year, on June 22 1911, King George V and his consort, Queen Mary, were crowned at Westminster Abbey. The guests were all in place by 8:30am although the service did not begin until 11. At 10:30, King George V and Queen Mary left Buckingham Palace in the Gold State Coach, in a grand procession to Westminster Abbey. Following the traditional Coronation ceremony, the newly crowned King and Queen returned to Buckingham Palace, where they appeared on the balcony several times throughout the day.

Over 50,000 troops took part in the festivities, marching in the procession and lining the route. Special camps were set up around London to accommodate them – in Hyde Park and Kensington Park for the British troops; Alexandra Park for the Dominion troops; and at Hampton Court Palace for the Indian troops.

The companies of the Underground Electric Railways Company were heavily involved in the planning and delivery of the coronation day arrangements and the Central London Railway took the opportunity of publishing a commemorative brochure. However, the brochure was somewhat misleading in advertising itself as a 'Coronation Souvenir'. Aside from the illustration of George and Mary on the front cover, there was no mention of them, the day, or the route in the entire book. Instead, the brochure served as a kind of tour guide of London sights. It contained illustrations of major sights along the route of the Railway, from the Bank of England to the White City, complete with brief descriptions of them and information on which stations to use to reach them. It is in fact a beautiful brochure, with lovely illustrations and a high quality finish. It was however, an early example of false advertising!



LT000237/074/00 2 – Construction Details of Routemaster Bus

The Routemaster was the last of the London Regional Transport purpose built buses and the last in a succession of London buses derived from the famous pre 1914 war 'K' type bus, through the 'NS', the 'ST' and then the 'LT'.

Design and development of the Routemaster started in 1951 by London Transport in association with A.E.C.

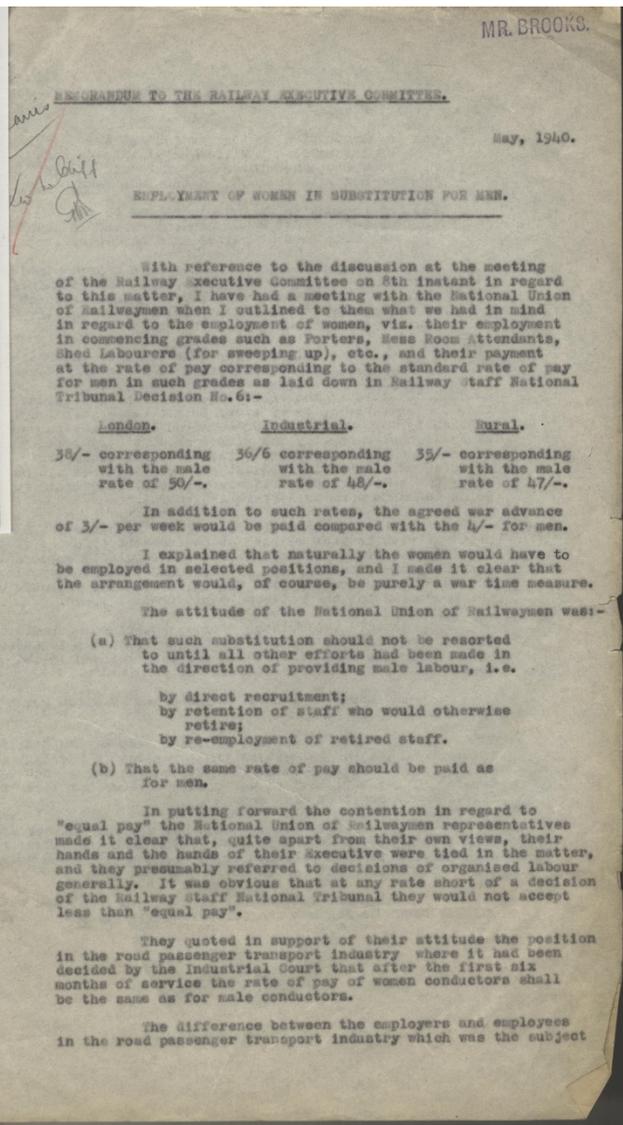
and Park Royal Vehicles. Extensive operational research and a critical re-appraisal of the fundamental requirements of the conditions peculiar to London were carried out; the aim was for a vehicle having high powers of acceleration and a high standard of passenger appeal. The new bus was to be economical in operation, which involved lightweight construction, and had to meet special requirements in respect of interchange-ability of parts, and assembly of mechanical units, so as to conform to London Transport's methods of flow production for overhaul and repair.

The Routemaster was novel in many respects. Based on a chassisless construction with easily removable parts, the use of light alloy in place of steel, the introduction of automatic transmission, coil spring suspension, hydraulic in place of air operated brakes and power assisted steering, made it a bus ahead of its time.

The decision was taken in 1959 to adopt the Routemaster design as a replacement vehicle for the trolleybus and to produce 2,760 such buses – initially with 64 seats as against the older RT, which had 56, and then by developing an additional body bay with 8 extra seats.

The buses entered service in substantial numbers in the early 1960s. Although they were in turn surpassed by more modern buses in later years, such as the Titans, the Metros and the Olympians, none matched the unique qualities of the Routemaster.

Memorandum to the Railway Executive Committee regarding the employment of women in substitution for men, May 1940.



LT000304/294 – Employment of Women

The changing position and status of women in the labour force of an originally male-dominated organisation is reflected throughout files held in Transport for London's Corporate Archives. The first changes occurred during the First World War, with the employment of women bus conductors. These women were employed on an emergency basis with the understanding and acceptance that once the men returned from war, the women would return to the house. Within a generation the need for female employees returned, due to

staff shortages brought about by the Second World War. Increasing numbers of women filled various vacancies – porters, attendants, labourers, and conductors for example. This in turn altered the nature of labour records such as Trade Union pay agreements, Rules and Regulations, Training and Personnel. By 1942 the total number of staff employed by the London Passenger Transport Board was 76,263 of which some 15,500 were women (of which 11,500 were employed especially to release men for the Services). The total of staff employed with the Services was 20,448.

This particular record demonstrates discussions around rates of pay to be awarded in May 1940. Interestingly, there is mention that not only should women receive a war advance (albeit at a lower rate than men) but that the National Union of Railwaymen believed the rate of pay for women should be the same as that for men.



LT000846/003 – Halifax Bomber

London Aircraft Production Group (LAPG) was set up in 1941 by the Ministry of Aircraft Production (MAP), to manufacture and assemble the Handley Page Halifax, a four-engined heavy bomber. The bomber was designed to be built in sections that could be assembled quickly.

The first aircraft to be built was a Halifax Mark II, RAF

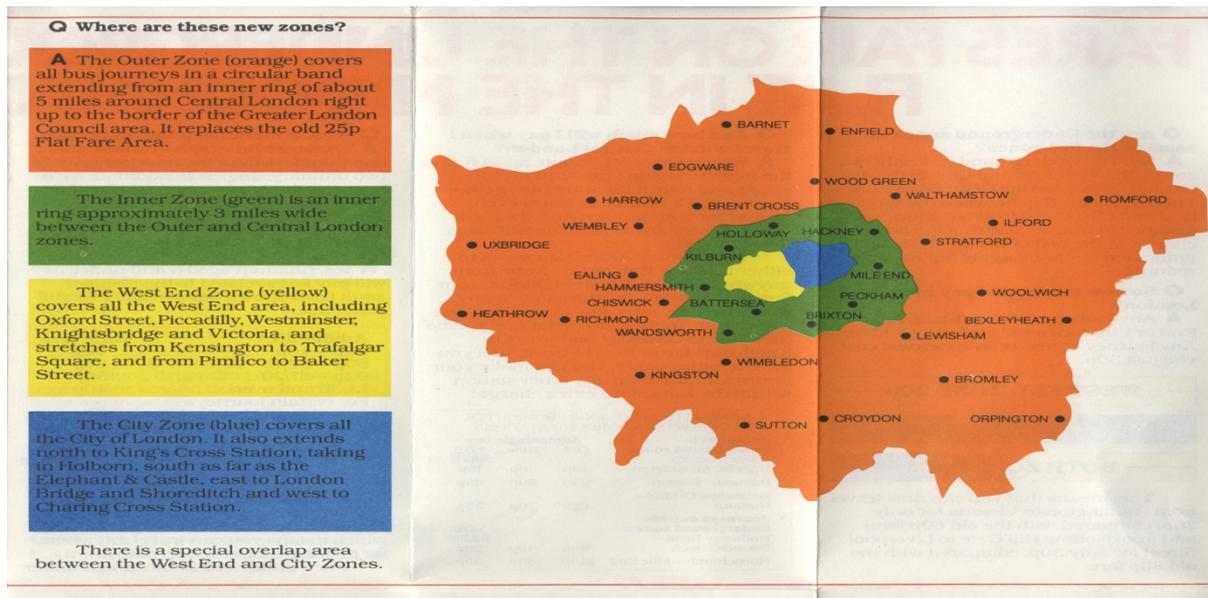
Serial No BB189, officially handed over on 6 January 1942. The last one, a Halifax Mark III, RAF Serial No PN460, named “London Pride”, was handed over on 16 April 1945. Altogether, the LAPG produced 710 aircraft, an important contribution to the war effort.

Overall responsibility for the LAPG was given to the London Passenger Transport Board, and the Group was constituted as follows:

1. London Passenger Transport Board (LPTB), at
 - Chiswick Works (responsible for the detailed parts for the centre section and the front fuselage)
 - Aldenham Works (responsible for the complete centre section, and installation of the front fuselage and engines)
 - White City (responsible for the engine cowlings, stores and spares)
 - Leavesden Airfield, near Watford (responsible for final assembly and flight tests before handing over to the RAF).
2. Chrysler Motors Ltd of Kew (responsible for the complete rear fuselage)
3. Duple Motor Bodies Ltd of Hendon (responsible for the front fuselage shell)
4. Express Motor and Body Works Ltd at Enfield (responsible for the tailplane and intermediate wings)
5. Park Royal Coachworks Ltd (responsible for the outer wings and engine cowlings)

This is one of the staff’s favourite images in the TfL Corporate Archives. It comes from a collection of photographs relating to the construction of the Halifax Bombers. What particularly appeals is the air of glamour and excitement in the photograph, and seeing the fashion and style of the 1940s.

LT000249/196 – Introduction of Zonal Fares system



Until October 1981 London Regional Transport operated a system of ticketing based principally on the sale of point-to-point tickets, either single journey or period season tickets, with charging on a scale graduated by distance. Through booking to/from some British Rail stations was possible with fares being 'summed', but London Underground tickets were not generally valid on buses. During much of the 1970s bus and Underground fares scales were different.

In October 1981 the newly elected Labour Greater London Council introduced its 'Fares Fair' package. At this time the opportunity was taken to introduce a major simplification of the London Buses and London Underground fares structures. The main feature of the restructuring was to create two charging zones in the central area (City and West End) within which flat fares applied. This represented the first application of zonal fares to London Regional Transport. Although the 'Fares Fair' package became challenged in court, the two central area charging zones were retained and the opportunity was taken to restructure the graduated fares scale to intervals of three miles.

2 years later, a fuller zonal fares scheme created five zones, namely:

- Zone 1 A central zone comprising approximately the area within the Circle Line, with certain additions.
- Zone 2 An inner zone approximately 3 miles wide around the central zone.
- Zones 3, 4 and 5 Outer zones covering the rest of Greater London and together forming a suburban ring varying in width from about 9 to 12 miles.

Travelcards and smartcards were introduced that enabled charging by zone across buses and tubes and users of the transport system now had a more integrated ticketing system.

LT000710/018 – Opening of the Victoria Line



The Victoria Line, which was opened on 7 March 1969, was the first new Tube line to be constructed for over 20 years, and the first since the war to be constructed in tunnels deep under central London.

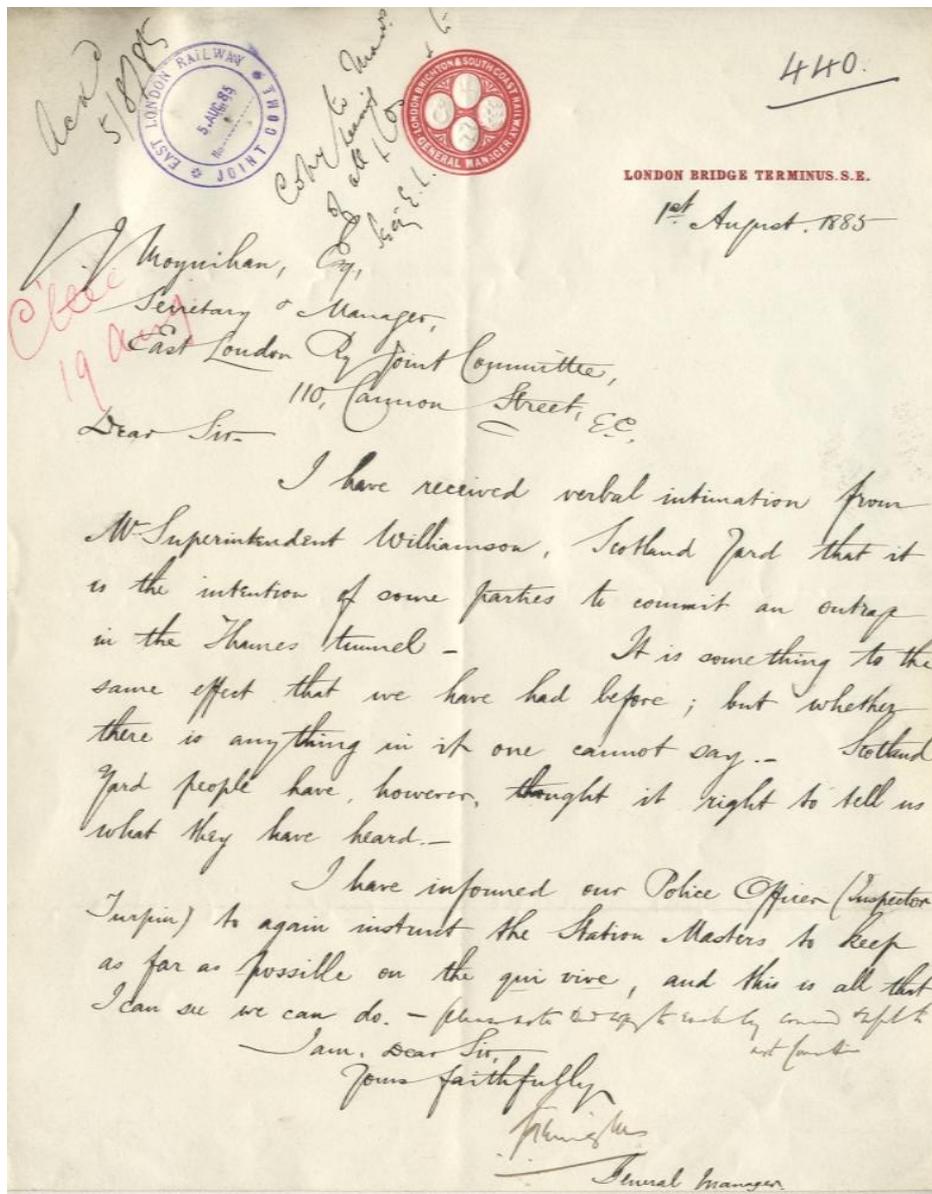
New tunnelling methods were employed, notably rotary diggers of various designs, and the technique of freezing waterlogged ground to enable tunnelling to take place. The most difficult station was Oxford Circus, which involved building a steel “umbrella” at the busy road junction of Oxford Street and Regent Street to enable traffic to flow with the minimum of disruption.

The stations were modern and clean in appearance, with an emphasis on concealed fluorescent lighting, the use of dark and light grey tiles on the walls, and white melamine ceilings. At platform level, each station could be identified not only by the traditional bullseye sign, but also by its decorative tile panels, each station having its own motif.

The new trains were designed from the outset to be operated automatically, and were distinctive in appearance, with wrap-around front windscreens. The innovation of double-glazing to make trains quieter, and new armrests to minimise elbow contact were designed to encourage passengers to use the new service.

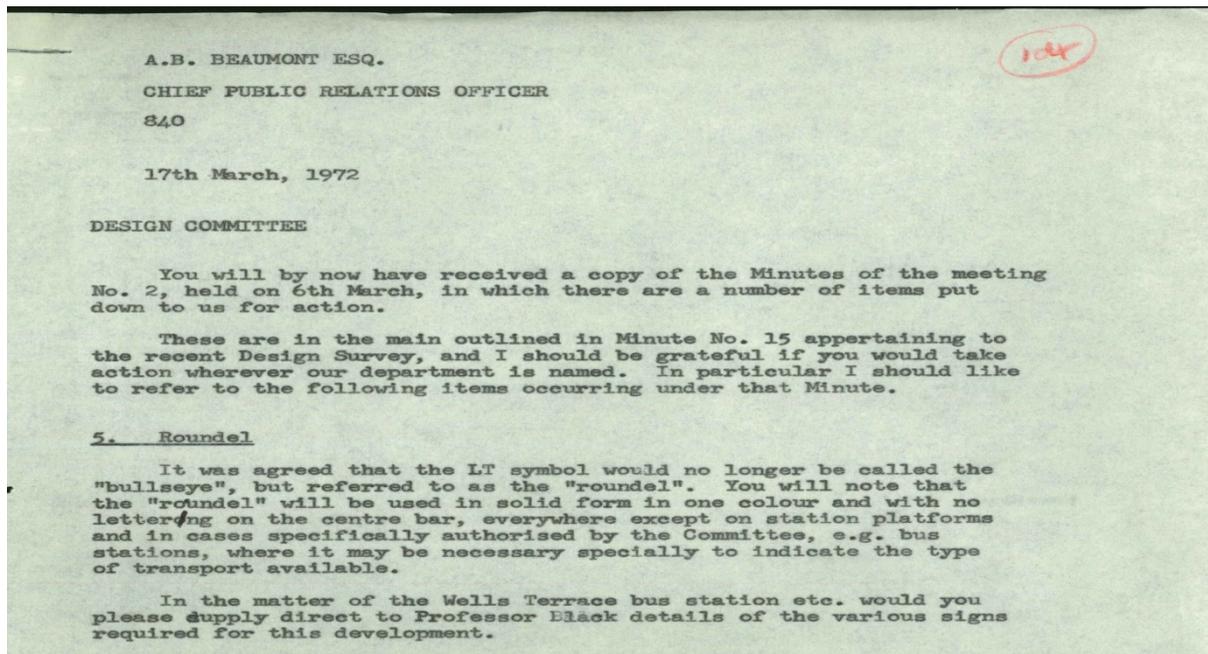
The official opening of the Line took place on Friday March 7 1969, with the stage from Warren Street to Victoria coming into operation. It was an important occasion for London Transport, with The Queen performing the Opening Ceremony. The Royal Tube train also carried a large number of official guests, including the heads of a number of overseas transport undertakings.

LT000644/127 – Outrage in Thames Tunnel



This letter forms part of a folder of correspondence concerning a police report about an anticipated outrage in the Thames Tunnel and the planning of protective measures. It is dated 1st August 1885 and shows how London and its transport network have always been the targets of possible terrorist attacks and have always had to be vigilant and prepared. It also illustrates the collaborative nature of the various transport organisations on matters of security, something that remains key today.

LT000460/134 – Re-branding the Bullseye



In 1965, London Transport was awarded the Royal Society of Arts' Presidential Medal for Design Management. In the article accompanying the award, which appeared in *Design* magazine, the "circle bisected by a horizontal line" was referred to as "one of the best symbols ever devised in modern times".

The origins of the famous Transport for London symbol are obscure, but its better known developments seem to be closely related to the symbol of the predecessor company the London General Omnibus Company. The motif is essentially a very simple one and rests on the idea of a wheel. This is a perfect foundation for a the symbol of a transport provider – the wheel promotes travel and trade over distances, the wheel allows growth, the wheel allows mass manoeuvring around spaces, the wheel expresses an internal order and a unity. And in mythology the winged wheel of Hermes is associated with safe travel.

The London General Omnibus Company adopted the design of a wheel with wings as a motif and registered it as a trade mark in 1905. The company name was arranged around the wheel and the word General appeared on a bar across the centre.

Following amalgamation with the Underground Electric Railways Company, the Underground also adopted the bar and circle device (in addition to other motifs). It became an important part of the Underground Group's publicity material, but there was no consistent policy for its use until the 1920s.

The symbol was commonly referred to as the bullseye until 1972. But as this extract from minutes of a meeting on 6th March 1972 evidences, the decision was taken to rename it as the roundel and declare the bar section inviolate. This roundel has now become the universally recognised mark of the company, the London transport network, and to an extent even London itself.



LT000503/036 – Sheltering in the Tube

At the outbreak of World War II, the London Passenger Transport Board were reluctant to allow the use of the Underground stations for shelter. The stations had been ruled out as a shelter option in 1924 by the Air Raid Precautions sub-committee of the Committee of Imperial

Defence, and the LTPB and its predecessors therefore had understandable concerns over impairment to services, impairment to evacuation, overcrowding, subversive behaviour. However, Londoners took to purchasing penny tickets to travel and then simply refusing to leave – and tube staff were not particularly intent on forcing them out. In early September 1939, around 4,000 people forced their way into Old Street station to seek sanctuary and on 11th and 12th September around 2,000 people each night had spent the evening in Holborn station.

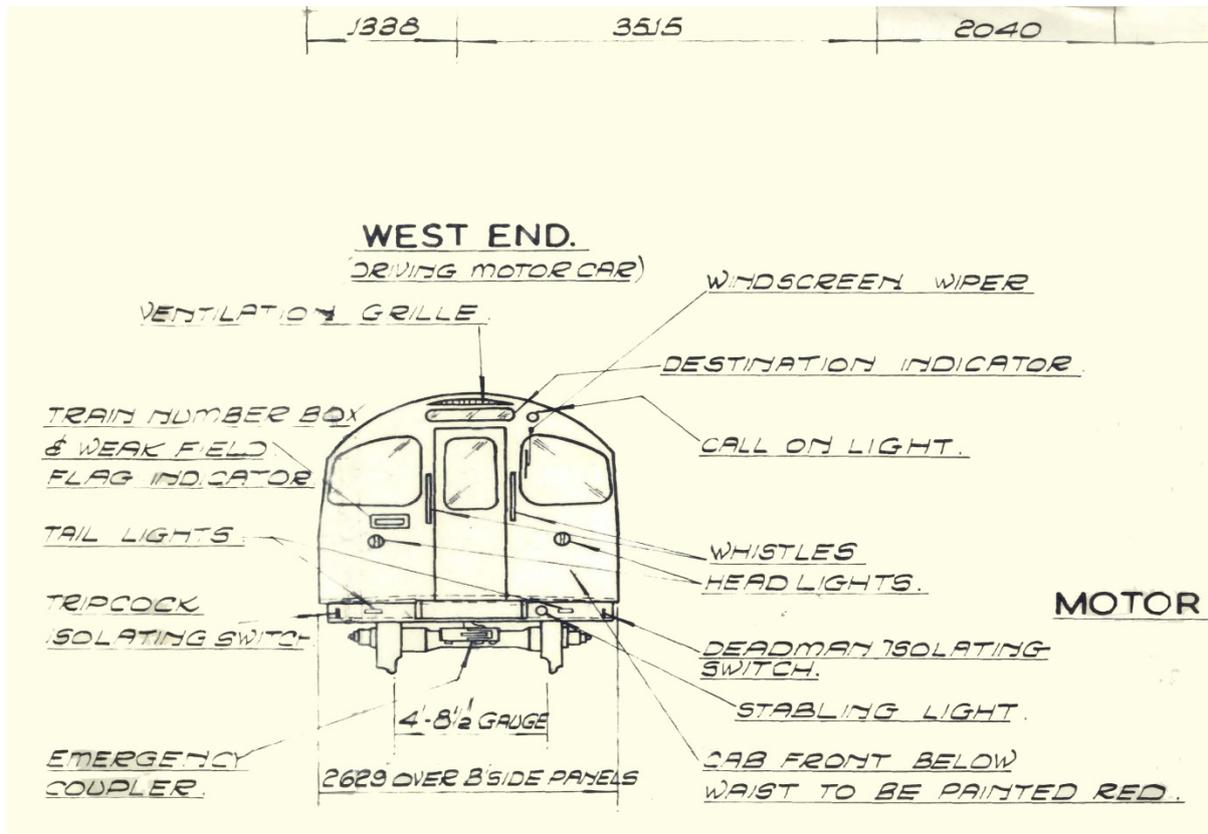
It became clear that official opening of the stations as a place of shelter was the only humane and practical solution. 120,000 people sought shelter on the network on the night of 21st September. Many stations began to operate as a place of travel during the day and a place of refuge at night, though the Aldwych section of the Piccadilly line was closed entirely and turned into a public shelter.

Steel bunks were introduced where possible but the volumes of people meant that more often than not the shelterers just bundled down on the floors and platforms as demonstrated in this photograph.

By mid-September 1940 as many as 177,000 Londoners would crowd into the network each night, with the average being 120,000. First aid posts began to appear, water was supplied, canteen facilities provided, and toys distributed for the children.

The photographs of the shelterers in the collection of Transport for London Corporate Archives capture the incredible organisation that was shown, even in a time of war, when resources were obviously needed elsewhere. There are photos of the first aid posts, Christmas celebrations, and refreshments being delivered to the shelterers. They evidence the incredible commitment that TfL's predecessors had to serving the public, and are a testament to Londoners' ability to keep going and make the best of things.

LT000692/008 – Sketches of C69 Stock



The first of the C69 stock entered service on 28th September 1970 and all were in service by December 1971. The stock operated on the Hammersmith & City and Circle lines, as well as the District line between Edgware Road and Wimbledon.

Air suspension for a more comfortable ride was a feature of the C69 stock built for the Hammersmith and City and Circle lines. This new suspension system was the first of its kind on rail cars in Britain and combined rubber springing with air cushioning to give a smoother ride to the passenger. Principal features of the new trains were 4 double doors to each side of each car to speed up passenger movement, new air suspension which adjusted to the individual loading of each car, double glazed windows to reduce the noise levels inside the car, fan heaters mounted in the roof of each carriage to waft warm air down to passengers, and all aluminium bodywork and underframes. The stock was designed for conversion at a future date to one man operation.

The last stock was withdrawn on the Hammersmith & City and Circle Lines on 10 February 2014, and on the District line on 3 June 2014, having been replaced by S7 stock trains.

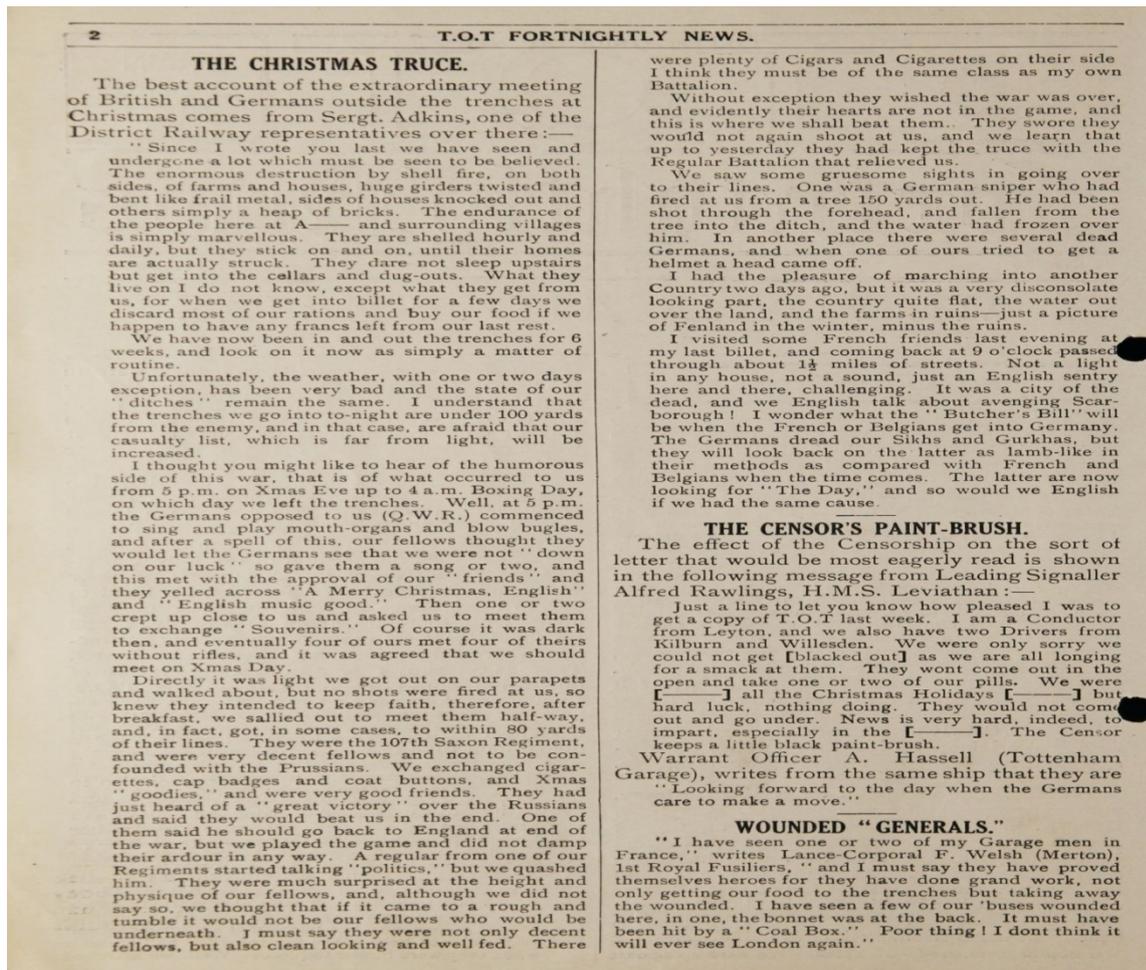
LT000509/138/001 – St Paul



When St. Paul's station was being refurbished in the 1930s, designers were asked to incorporate features that symbolise the location.

Railings were included in the above ground design of the station and after initial consideration of incorporating the Ball and Cross to symbolize St. Paul's Cathedral, it was ultimately thought respectful and apt to include depictions of St. Paul himself in them. However, the appropriateness of the likeness was much discussed, with the apparent similarity to a "rude gesture" causing controversy in particular. The Dean and Chapter of St. Paul's requested that the position of the left hand be altered so as not to suggest the "ribald" and that the grip of the sword be changed so it did not seem as though St. Paul were "about to let it fall, which is certainly not in keeping with his character". The design was duly altered and approved on 4 March 1939.

LT000030/001 – 1914 Christmas Truce



This first hand account of the Christmas Truce that occurred during the First World War in 1914 comes from a member of the District Railway staff, Sergeant Adkins. It appeared as part of a letter written to the Trains Omnibus Trams staff magazine (T.O.T.) that was published for staff.

Unfortunately no further information survives about Sergeant Adkins, but this detailed telling of his participation in such a historic event, as well as his further observations about optimism amongst the troops, serve as wonderful tribute to the man.

Over 9,500 London General Omnibus Company busmen served during the First World War, and their numbers were swelled by those from the railways and trams who also enlisted. During their time overseas, T.O.T. continued to reach them and it therefore became a means of communication. Men overseas would write letters and send photographs that detailed their experiences in foreign lands, T.O.T. would publish articles about life in England, and T.O.T. also did a huge amount of work to provide entertainment to the families of the servicemen. Christmas parties were organised, collections held, hampers delivered. It must have been comforting for those men abroad to feel that their families were being aided.

ACCI 297/LGOC/4/2/28 – The First Motorbuses



The closing years of the nineteenth century saw a revolution in urban travel. The public motor bus first commenced running on the streets of London in 1899. The LGOC, like other bus undertakings, appreciated that it must also find an acceptable form of mechanical traction. In 1902, the LGOC ordered its first mechanical vehicle, a Fischer petrol-electric chassis. This took nearly a year to arrive from America, and its trials were further delayed by the initial refusal of the police to licence it, mainly because it was too wide. In the end, after 2 months of trial, the company decided it was useless for public service owing to high petrol consumption. No greater success was obtained with a Clarkson single-deck steam bus ordered in March 1904. This vehicle operated from October 1904 to June 1905 but steadily lost money. In the event, all of the LGOC pioneer enterprises failed.

However, the significance of the arrival of mechanical motor buses was huge and after several years of trial and error, the motor bus became the primary means of transport above ground in London.

This photograph is of the first oil fuel steam omnibus licensed by the LGOC in 1904.

LT000509/138 –
The Naked Boy of
Panyer Alley

"THE NAKED BOY OF PANYER ALLEY"

UNVEILING CEREMONY

FEBRUARY 28

- Flag of the Vintners' Hall is delivered to the Resident Architect, Mr. E. A. Lead, who will be responsible for draping it over the figure with a cord for unveiling.

MARCH 1

- A.M. - Porters arrive from Vintners' Hall to guard figure.

12.15-12.20 Party from Vintners' Hall arrives at Empire Building, 8, St. Martin's le Grande. Met by Mr. Rawdon Smith and conducted to Robing Room.

12.25 Lord Ashfield and Mr. V.A.M. Robertson arrive at Panyer Alley. Mr. Robertson presents any distinguished guests to Lord Ashfield. Those invited are:-

- * The Very Reverend Dean of St. Pauls - Dr. Matthew*
- * Alderman Frank Newson-Smith
- * Senior Deputy Alderman Colonel C.W. Whittaker
- * Sir Hugh Turnbull - Commissioner of Police for the City of London

David Anderson, Esq.
Representative of Charles Brand & Son Ltd. (Contractors)
" " James Carmichael (Contractors) Ltd.

F. D. Bone, Esq.
Frank Pick, Esq.
T. E. Thomas, Esq.
Evan Evans, Esq.
S. A. Heaps, Esq.

12.27 * *Accepted*
Party from Vintners' Hall leaves Empire Building, led by Mr. Rawdon Smith, walk to subway, cross ticket hall and at....

12.30 arrive at Panyer Alley. Mr. Rawdon Smith presents to the Chairman.....

The Deputy Master	J. Sell Cotman, Esq. (the Master is abroad)
The Upper Warden	R. M. Williams, Esq.
" Reuter Warden	E.W.C. Bodle, Esq.
" Swan Warden	Dr. P. Collins Litchfield, M.C. (Doubtful)
" Chairman of the Committee	Mr. Edwin H. Freshfield, L.L.D., J.P.
- <i>Clark</i>	<i>Harold B. Tuffell, Esq.</i>

Lord Ashfield: Mr. Deputy-Master, it gives me great pleasure to invite you to unveil the "Naked Boy of Panyer Alley" in its new position.

The Deputy-Master then performs the ceremony saying a few words.

After photographs.....

12.40 (approx.) Return to Empire Building for sherry, Mr. Rawdon Smith showing the way.

During sherry, Mr. Rawdon Smith will announce Lord Ashfield, who will thank the Vintners' Hall and others for their help in the reconstruction of St. Pauls Station and will propose the health of the Vintners' Hall. (Notes attached).

The Deputy-Master will respond.

41.

Some stations incorporate features that are a mark of respect to their surrounding area, and sometimes artefacts are discovered during construction that then have to be considerably disposed of or integrated into the new structure. When St. Paul's station was being refurbished in the 1930s, designers encountered this latter issue.

The vicinity of St. Paul's is the home of

'The Naked Boy of Panyer Alley'. This frieze of a naked boy sitting on a bread basket and holding some grapes claims to mark the highest point in the City and dates back to 1688. When St. Paul's was being redeveloped in the 1930s, great care was given to the relocation of this old London monument. The Vintners' Company as the 'owners' of this frieze had particular interest in its survival and worked with the London Passenger Transport Board to find a suitable home for it. Letters in the TfL Corporate Archives demonstrate the lengths that were gone to in the protection of this monument, with the re-siting of the frieze being given a full ceremony and unveiling.

LT000130/248/005 – Trademarks and Patents Book

TRADE MARK *BAR + CIRCLE DEVICE*

TRADE MARK *Bar and circle with supporting Guffins Device* 16

APPLICATION AND REPRESENTATIONS

Filed *28. 11. 1935* Number Allocated *564 717* Class Number *38 38 38* Classification of Goods *Articles of Clothing*

DISCLAIMERS

Registration of the Mark shall give no right to the exclusive use of the words "London Transport" appearing thereon.

CONSENTS

CERTIFICATE OF REGISTRATION

Number *564 717* Date *7. 11. 1936* Expiring *25. 11. 1950*

RENEWAL FEES

Due	Amount			Paid	Due	Amount			Paid
	£	s.	d.			£	s.	d.	
<i>25. 11. 1939</i>	<i>2</i>	<i>-</i>	<i>-</i>	<i>140. 11. 49</i>					
<i>24. 11. 1945</i>	<i>6</i>	<i>-</i>	<i>-</i>	<i>27. 11. 63</i>					
<i>28. 11. 1947</i>	<i>43</i>	<i>-</i>	<i>-</i>	<i>17. 11. 77</i>					
<i>29. 11. 1949</i>									

Remarks

Transferred to name of B.T.C. by Patent Office form 16 17.3.48

Transferred to L.T.B. 13/12/63

Transferred to L.T.E. 12.2.31.

Intellectual property is something unique that you physically create. For example, an idea for a book is not intellectual property, but the words you've written are.

Copyright, patents, designs and trade marks are all types of intellectual property protection. The registering of trade marks protects a brand, e.g. the name of your product or service.

Transport for London's logo – based upon the distinctive roundel – is key to our corporate identity. It is important it is used consistently. The roundel design first appeared at Underground stations in the early 1900s and each of our transport divisions, or modes, now has its own roundel. These communicate that while they are part of TfL, they also operate independently.

Strict rules exist about how the roundel can be implemented, and copyright exists on its reproduction. Only name/words (companies, stations etc.) already used by TfL can be written through the bar of the logo, and any third party wishing to reproduce any of these logos must first seek the written authority of TfL. There are also guidelines that need to be followed when using any of the TfL family of logos. In all instances TfL must supply the artwork.

Simply changing the colours will not alter the fact that the circle and bar shape of the TfL family of logos is a registered trade mark and therefore protected under the 1994 Trade Marks Act. Anyone wishing to use any of our modal roundels or other corporate logos needs to apply for permission.

Our historical patent and trademark books help us to chart the development of the various forms of our logo and the uses for which they were specifically protected.



LT000535/068 – Wilfred the Rabbit

Corporate identity is a key asset of Transport for London, as it was for its predecessor companies. Frank Pick, Managing Director of the Underground Electric Railway Companies of London and later vice chairman of the London Passenger Transport Board, was at the forefront of corporate design and, as well as roundels, considered the use of mascots. Most notable among these mascots was Wilfred the Rabbit.

Wilfred the Rabbit began life in 1919 as a principal character in the 'Pip, Squeak and Wilfred' cartoon. This cartoon was conceived by Bertram

Lamb, drawn by Austin Payne, and published by the Daily Mirror. In 1922, this mascot was chosen by Pick and then adapted by the sculptor Harold Stabler to be the mascot for the London General Omnibus Company country buses, featuring on nearly eighty routes from London to the countryside. Stabler's designs show that Wilfred was to sit up with his forepaws raised and his ears pointing towards the country. He was cast in aluminium and attached to the radiator at the front of the bus.

Pick was involved at every stage of Wilfred's design and continued his meticulous attention to detail when the production of pottery rabbits was undertaken later in 1922. The pottery rabbits were made for sale to the general public. Design of the pottery rabbit was carefully planned. A letter from Stabler to Ivor Fraser, the Operations Manager and Chief Engineer, from April 1922 states that "*the rabbit which would be five inches over all would be seated on a green glazed mound, and would be coloured*"; Pick, it appears, had other ideas – "*Pick is favouring No. 1 rabbit, not satisfied with the glass, and thinks that this should be thinner. This will improve the model of the Rabbit. The colour should be slightly modified...there is no reason why all the rabbits should be of one colour. Some of them might be white.*"

By December 1922, the design appears to have been finalised and Stabler wrote of his pleasure in making the rabbits again. One can only wonder at Stabler's reaction to the news of 29th December that "*Pick has an idea that we should equip the radiators of our buses serving the city with a turtle mascot*"! Indeed by March 1923, a 'Blue Bird Roundel' had also been added to the mix as a mascot to be carried on buses making pleasure trips, with two prototypes already undergoing trials in the Epping and Loughton areas by August 1923.