

London Transport
Museum

friends

magazine

162
Summer 2025

news, views, reviews, articles
and features about London's
fascinating transport story and
the London Transport Museum



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Our cover picture this time, taken by Anthony Moore, shows Routemaster BEA2 at Duxford alongside a BEA Trident on the Friends' visit in April.



Barry LeJeune

from the
Consultant Editor

This editorial starts with a number of 'thank you's': to those members who kindly expressed sympathy with my broken arm (now mended); to those who offered assistance with the production of this issue (not in the event needed, but the offers nonetheless warmly appreciated); and to the many Friends who have responded positively to the request for articles reflecting members' stated interests in the recent survey. Those offers are creating something of a backlog in items awaiting publication, as we give priority to those with some time-related urgency. It's a nice challenge for an editor to have!

We now send out an enews just before the publication of each issue of the magazine, with a link to an on-line copy. If you are happy to read the magazine online, you can opt out of receiving the printed copy. Just send an email to the membership team (address on the back page) with that request. We can't offer a reduced subscription for this option; but you will have the satisfaction of knowing that you will be saving the Friends some money and possibly be saving the life of a tree somewhere.

We are increasingly using the enews emails to keep Friends informed of all that is going on. Over 2,300 Friends (out of 3,000) are now on the distribution list for enews. Are you amongst the number who do not subscribe, yet would like to? Maybe you have never given us your email address or that email address has changed? Again, an email to the membership team to confirm your email will put you on the growing enews list.

And finally a special 'thank you'. Friends will understand that the production of this magazine is a team effort between contributors and the editorial team. A key member of the latter is Ray Stenning, who is responsible for the impressive design and whose company, Best Impressions, manages the printing and distribution arrangements. Ray is not one overtly to sing his own praises; but his contribution, not just to this magazine but to the transport industry as a whole, was marked by a special birthday event in April, which the Museum and Friends hosted at Acton Depot. Thank you, Ray, for all that you do.

editor@ltmuseumfriends.co.uk

Final Copy Date for the Summer issue: Friday 5 September



Graham Miller

from the Friends'
Chief Executive
Officer



This column is somewhat shorter than usual. That I'm struggling

to find things to write about is a good reflection that, after a tumultuous last 12 months, things are settling down. I'm pleased to report that, as an organization, the Friends are in a good place.

Membership is back to pre-Covid levels at over 3,000; our finances are in a very healthy state; sales at the Emporium continue to be at high levels; and a number of members have expressed an interest in becoming involved as volunteers in various activities, which will enable us to improve the service we provide. Our healthy position is testament to the hard and enthusiastic work of Trustees, members of the Management Team and all who volunteer.

In his Editorial column, Barry mentions the benefits of providing an email address. Similarly, if you are still renewing by cheque, it would make life very much easier for the Membership Team if you could switch to electronic payment or payment by direct debit. Bank branches at which we can pay in cheques are becoming increasingly rare and switching will enable your renewal to be processed much more quickly. Thank you in advance if you agree to make the change.

The Friends were honoured by the presence of the High Commissioner for Malta, His Excellency Stephen Montefort, at their meeting at Covent Garden on 9 June. The High Commissioner is pictured in the photo below on his arrival at the Museum, prior to attending Richard Stedall's talk on Buses in Malta.

I hope you all have a very enjoyable summer.



Elizabeth McKay

from the Director's chair

"Summertime and the livin' is easy" may be the evocative lyrics and description of relaxation and rest during summer from *Porgy and Bess*, but that's a far cry from the hive of activity at London Transport Museum.

In May, we opened our new high-energy, hilarious, brand-new family theatre production. Packed with comedy, science demos and audience interaction, this live 60-minute show was a hit with our young visitors. It's back in the Cubic Theatre in Covent Garden again during the holidays in July, August, October and December.

What could be better than two trainee engineers racing against time to tackle transport challenges from the past, present and future? The theatre show is part of our ongoing 'Transported by Culture' initiative, bringing more art, music and theatre to our visitors. 'Music in the Museum' continues on Friday afternoons all summer as well.

Summer is also what happens between the Acton Open Weekends. We had another successful event in early June with 'All Signals Green', focusing on how we shape a more sustainable future. After a short rest, the team will be preparing for the September event: 'A Journey of Art and Design'.

The Open Weekends are an excellent opportunity for the public to find out more about the Q-stock and the ongoing restoration of this rare piece of 1930s Underground history.

London Transport Museum is calling on transport enthusiasts, design lovers and people who love London and its story to help raise a further £30,000 towards completion the restoration of a rare and important piece of the capital's transport heritage - the three 1930s Q-stock carriages,



also called 'cars'. This project could only be undertaken thanks to the ongoing and dedicated support of the Museum's team of volunteers, London Transport Museum Friends' funding and other generous donations.

Funds from this latest appeal will ensure London Transport Museum can re-upholster the seats of these Underground cars in iconic and historical moquette.

Summer also means Imberbus and we will be heading to Salisbury Plain again on Saturday 16 August, when around 25 old and new Routemaster buses (plus a few surprises) will operate from Warminster to Imber and other local points. If you've never been to Imberbus, take my word for it: it's a unique treat! Come and join us.

Finally, it's not too late to join in the fun of Hidden London's 10 year anniversary celebrations. Ten years on and the tours are still going strong, with 12 iconic locations. A new Hidden London retail range is also planned for sale via the Museum shop later this year, inspired by the beautiful tile designs that are found in several Hidden London locations.

Wishing you all a wonderful and summer, and one where the livin' is easy.



London Transport Museum needs your help to raise the £30,000 needed to restore the moquette for two of the Q-stock carriages, as part of the plans to get the 1930s Q-stock cars back on track in operational condition.

As most Friends will know, the Q-stock project has been funded from the start, and will continue to be funded, very largely by the Friends. That level of funding has been possible through the initial bequest by Bob Greenaway, additional substantial support from the Friends' heritage trains fund and by regular ongoing donations by a loyal group of project supporters. The remaining available Friends' funding is now principally earmarked for the extensive restoration work being carried out to the traction motors and other underfloor equipment of all three cars by contractors Rampart at Chesterfield. So London Transport Museum has launched a separate appeal for the cars' moquette as the restoration project nears its completion.

Q stock - patterns of the past

As part of the Museum's work to bring the cars back to their former glory, its curatorial team has been working hard to determine the moquette designs that should be used in each of the cars. This includes carefully examining over 300 historic photographs from 1920 to the present day and the Museum's archive of more than 400 moquette samples.

Honouring the women behind train designs

The chosen moquette designs highlight the central role women - and in particular designers Joy Jarvis and Enid Marx - played in deciding how train and bus interiors would look.

Car no. 4416 will feature a design by Joy Jarvis, a textile designer during the 1940s, who was responsible for the iconic 'Roundel' and 'Bullseye' moquette (picture furthest right) which, until recently, was incorrectly attributed to a male designer.

Car no. 4417 will use the 'Shield' design (left, below) created by Enid Marx, an influential artist and designer, whose wide-ranging work included textile design, printmaking, book illustration and even postage stamps. 'Shield' - originally produced in 1934 - featured a green and red design which appeared on sub-surface trains on the District line towards the end of the Second World War.

Restoring an icon

Q-stock trains entered service on the District Line in November 1938 as part of London Transport's New Works Programme, which ushered in a new era of modern design on the Underground. When war broke out in 1939, they were used to aid the evacuation of children from the city. During the post-war years, as London was rebuilt, Londoners would have travelled on them as part of their daily lives, as would international visitors to events like the 1948 Olympics.

Each carriage will tell a different story: life in wartime London; the post-war austerity years; and the growing optimism of the 1950s, including stories of direct London Underground recruitment from the Caribbean.

Donate to the project

Every donation brings these carriages closer to rolling again, and preserves a moving story of London's past.

Donate at

ltmuseum.co.uk/make-donation?campaign=qstock

Select the Q-Stock appeal in the bottom 'donation reason' box to ensure your support goes to this project.



or scan to donate

This project could only be undertaken thanks to the ongoing and dedicated support of our team of volunteers, London Transport Museum Friends and generous donations from individuals, including former transport professionals remembering the Museum in their wills.

We have partnered with The National Free Wills Network to give you the chance to make a simple Will for free. Visit our website to order a special Wills pack which includes a list of participating solicitors.

ltmuseum.co.uk/donate/legacy



You may remember that in the last issue I described an enquiry we had received about an intriguing photograph. The photograph showed passengers standing next to brass posts by the escalators at Manor House Underground station in September 1932. There were two explanations for the purpose of the posts which our enquirer had found online: that they were designed to manage crowds during rush hours; or in some way aided women passengers.

Our research led us to believe that the posts were intended to support women whose shoe heels might have stuck in the wide escalator treads in use at that time. I asked anyone who had any insight about this to get in touch.

I am delighted to say that our volunteer Andrew Robertson did just that. Andrew pointed me to an article about escalators in a supplement to the *Railway Gazette* titled 'Underground Extensions and Improvements', published in November 1932, which on page 54 says:

"An experimental comb has been fitted at the lower landing of the rising escalator at Manor House station, in which an endeavour is made to increase the available space for boarding the escalator by setting back the centre of the comb and providing barriers giving channels of access. By this means it is found that a closer loading of the escalator can be obtained, giving increased passenger carrying capacity."

Looking at the two photographs published with the previous article, which were taken in September and November 1932, it seems the experimental comb may have been removed prior to the second image being taken. By this point, the posts were still there, and with an additional bar; so it seems there were some variations to the experiment before it was presumably abandoned.

Thus, our women's heels theory did not prove to be true. I am very thankful to Andrew for providing a definitive answer, which I have passed on to the original enquirer. This is a brilliant example of how sharing our knowledge can help to put together accurately the pieces of the jigsaw and how publications can help us understand other items in the Museum's collection.

Finally, on the subject of collaborating with others, please see a glimpse of a planned forthcoming feature by Lluís Tembleque Terés, Librarian at the London Museum. Lluís co-runs the Museum Librarians and Archivists Group (MLAG), where we share our knowledge and best practice. He thought you might be interested in this beautiful book from his library's collection, which the Editor plans to feature in a later issue of the magazine.

London on the move is a handwritten, fully illustrated MA thesis by British artist and educator John James Griffith Blundell (1927-2016). Blundell donated the volume to the then Museum of London in 2002.

Reaching the North Bank, we see on our left Cleopatra's Needle, in front of the towering ferroconcrete mass of Shell Mex House and other buildings. Further east is the long façade of Somerset House.

Near this part of Waterloo Bridge, trams bound for Holborn enter the subway which does not break surface again until it reaches the north end of Kingsway.

Between the Strand and the Embankment at this point, the Adelphi of the brothers Adam was built on arches above the Thames mud.



At the time of writing, we are taking a collective breath after the second of the year's Museum Depot open events. As always, thousands of engaged visitors were thoroughly entertained by the collection and by the associated talks, tours and activities, facilitated by staff, volunteers and Friends.

We have also seen activity on a range of Friends-funded projects, alongside a busy start to the vehicle events season that is also supported by the Friends. The Q-stock project is progressing both in the Museum Depot and at Rampart Engineering in Chesterfield, where the contractor is conducting the mechanical and electrical overhaul of the three cars. At the Depot, good progress has been seen on moquette seating and interior wood trim; while at Rampart there has been recent work on the bogies, brakes and metalwork of car 4417.

So far, six road vehicle events - aside from our own Depot openings - have been attended. Notable among them was the HCVS London to Brighton run, at which our RCL2229 bus was awarded the AEC trophy, after work completed on cleaning and re-sealing its Treadmaster floor in 2024. Noteworthy for quite different reasons was the involvement of our single decker MBA582 at an Evel Knievel society event at Wembley Stadium, marking the 50-year anniversary of the daredevil motorcyclist's infamous attempted jump over 13 MBA type London buses. Our collections care standards meant there was no modern-day recreation of the jump involving our vehicle!

A project that has involved several curators in the team is about to come to fruition at the Museum in

Covent Garden. *Then and Now: London's transport in photographs* is a new exhibition, the second in the Photography Gallery space, which opened to visitors on 23 June. This display features historic photographs from the LTM collection, ranging from the late 19th century to the latter part of the London Transport era, alongside newly commissioned photographs dating from 2024 and 2025.

These new photographs are the work of Anne Maningas, a professional photographer who specialises in using analogue photographic techniques and who also happens to be an Underground train driver working for TfL. Anne's photographs respond to the historic images, often working in pairs that compare and contrast London's public transport and the appearance of the city across the decades.

As many of the historic photographs were not produced using digital methods, it is particularly appropriate to have worked with a contemporary photographer who uses more traditional techniques to create images that have a timeless quality.

Together, these historic and contemporary photographs illustrate how the public transport network, and the city it is part of, have evolved over time. People go about their daily lives wearing the clothes of their day and using the transport available to them, whether a horse-drawn bus in 1884 or the Elizabeth Line in 2025.

The 40 photographs in the display offer a compelling view of London over the last 150 years or so and Anne Maningas' photos are a great addition to the LTM collection.



NEWS THEATRE IN THIS STATION.



At the top of this page is a view inside the booking hall of Baker Street taken in 1958.

Above is a view of Liverpool Street about 1884, while the other view of Liverpool Street on the right was taken in 2025.

The picture on the opposite page of St John's Wood station was taken in 2025.

This hardback book is a photographic review of London Transport's Central buses, trams and trolleybuses within Central London covering the period from the late 1940s until the early 1970s in an approximate chronological order.

Notable events such as the Festival of Britain and Coronation period special services are covered, together with the 1958 bus strike casualty routes. The story continues with the Trolleybus Replacement Programme, a temporary stability with the RT and RM families until a modern generation of front entrance, rear engine buses appeared.

£40



moquette socks are back!

A new range of organic moquette socks are in stock

£12 each or in box sets
£45 set of 4 socks
£110 ultimate box set

They come in these designs

Routemaster
District
Elizabeth Line
Crossrail
Bakerloo
Overground
S-Stock
Victoria
Barman
Straub



exclusive Hidden London tile range

Celebrate the 10th anniversary of London Transport Museum's Hidden London tours with this stylish new range of homeware, inspired by the tiles of the Underground.

Mug £15
Tea Towel £12
Tote Bag £15
Tinned Magnet Set £15

The tote bags and tea towels are organic cotton and made in the UK. The bone china mug is decorated and finished in the UK.



Great Days Out Posters featuring London attractions



Created by artist Eliza Southwood, this new series marks the return of artists being commissioned to create TfL travel posters, continuing the tradition of inspiring artwork that promotes things to see and do in the capital.

The first is Dulwich Picture Gallery. Others launching later across the year include London Transport Museum (summer), Royal Albert Hall (autumn), and London Zoo (early 2026).

First Edition Posters £25
Limited Edition Prints £350
30 x 40cm Prints £10

Use code LTMFRIEND at the checkout online, or show your Friends membership card in store, to get 20% discount.

No discount on sale items, nor for Art on the Underground.

10% discount on all models. Use discount code MODEL10 to receive your model discount online.

Monday 8 September 1815

Cubic Lecture Theatre, Covent Garden
Experiences of and views on TfL

David Leeder, Transport Investments Limited

Thursday 25 September 1400

Holden Room, Acton Depot
LGOC Minute books

Paul London

Monday 13 October 1815

Cubic Lecture Theatre, Covent Garden
BTF films presentation

Barry Coward

preceded by the Friends' Annual Members Meeting at 1730

Thursday 23 October 1400

Holden Room, Acton Depot
The story of Airship R101
on the 90th anniversary of its loss

Paul Ross

Monday 10 November 1815

Cubic Lecture Theatre, Covent Garden
Sharing his visual encounters on the London Underground

Luke Agbaimoni, Tube Mapper

Thursday 27 November 1400

Holden Room, Acton Depot
Paris Metro 125

Brain Hardy

The Friends' sales stall is normally open immediately prior to meetings at Acton Depot.

Monday 8 December 1815

Cubic Lecture Theatre, Covent Garden
Transport Policy and Performance - observations on public transport policy, delivery and performance from the 1930s the present

Peter White

book in advance

preferably via the Friends' website
ltmuseumfriends.co.uk

or email **visits@ltmuseumfriends.co.uk**

Friends unable to attend a Covent Garden meeting can access the talk live (or later) via our YouTube channel, using the link from the Friends' website or **youtube.com/ltmuseumfriends**

This is subject to each speaker's approval and does not apply to meetings held at Acton Depot.

Museum events

Sunday 7 September

Amersham Heritage Day

Heritage buses and trains

Heritage trains on 5 and 6 September too

18-21 September

Depot Open Weekend

For details of other forthcoming Museum events, including Hidden London tours, Depot Discovery Tours, Art and Poster Store Tours, Friday Lates and more, visit the Museum website.

ltmuseum.co.uk

Friends trips & visits

Plans for part-day trips to transport installations in London are in development and will be announced on the website and by enews.

Tours

Saturday 16 August

Atlantic Coast Express

BOOKING CLOSED

Tuesday 23 September

Oxted Bus Tour

BOOKING CLOSED

These two tours have been arranged by the Association of Travel Trade Clubs (ATTC).

Congratulations, Paul



Well-known Friend and volunteer, Paul Furze, was Highly Commended in the Volunteer of the Year category at the annual Museum and Heritage Awards.

Paul is seen here at the awards ceremony at Olympia in May (centre shot, in a colourful bow tie) accompanied by Museum colleagues.



Greater London bus maps

The new (42nd) edition of Mike Harris's Greater London Bus Map, dated 26 April 2025, costs £2. It shows the complete bus network in and around London, including school routes and night buses. There is an enlarged map of the Central London area and a comprehensive route list, including days of operation and operator.

There is also a 2025 update of The Greater London Night Bus Map, now in its 11th edition, showing all nightbus and 24-hour services: still only £4.

Buy from **shop.busmap.co.uk** or at the London Transport Museum Shop.



Julian Slawson reports on two tours which recreated routes 350/350A for groups of Friends.

Country Bus routes 350 and 350A once provided vital connections between New Barnet and Bishop's Stortford, traversing parts of Hertfordshire and North London. These routes were integral to the region's public transport network during the mid-20th century.



Route 350
experience

Originally part of the London Transport Country Bus network, routes 350 and 350A were latterly part of the network managed by London Country, which was established in 1970 to take over the London Transport Country Area services. These routes facilitated travel between suburban areas and the countryside, serving communities along their paths.

Over time, shifts in transportation needs and funding led to the gradual reduction of these services. By the early 2000s, declining passenger numbers and changes in fare structures contributed to their eventual withdrawal. Although routes 350 and 350A no longer operate, their legacy persists in the communities they once served.

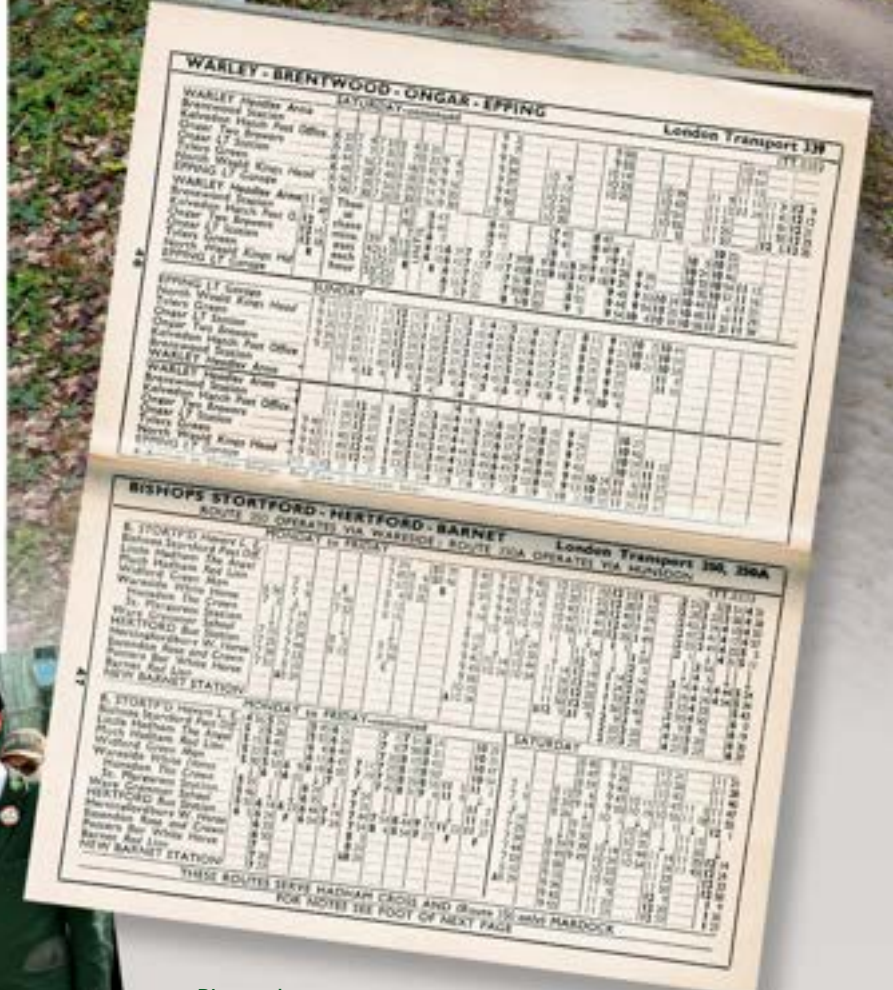
On Saturday 1 March and again on Sunday 16 March, two groups of Friends departed New Barnet station at 11.30 on RF180 following the 1970s route. Our first stop was at Metroline's Potters Bar garage for a photo in the yard and then on to Cole Green station via Little Heath, Brookmans Park, Essendon and Letty Green.

We had a break at Cole Green station for photos. Most members walked up to view the old platforms and the view from the trackbed on the road bridge. This used to be the Hertford & Welwyn Junction Railway. Cole Green station was opened in 1858, closing for passenger service on 18 June 1951. Full closure came on 1 August 1968 and the track was lifted in July 1967. The station was used in the film *The Lady with the Lamp* in 1951. The station buildings were demolished in 1968. It is now the Cole Green Way, part of the Lea Valley Walk.

We then continued on to the routes' terminus at Bishop's Stortford, Havers Lane via Hertingfordbury, Hertford, Ware, Widford, Much Hadham and Little Hadham. We had a break for photos at Havers Lane and a change in the blinds to read New Barnet.

We then drove the short distance to Pearce's Farm Shop for our afternoon tea, which was an excellent affair with a first class cream tea and efficient and friendly service. The customary free raffle was held, with numerous happy prize-winners. After the group photos were taken, and a presentation to our drivers for each day, we boarded the bus for the return journey to New Barnet, running via the 350A route variant, including Hunsdon Crown, St Margaret's station, Ware College and Hertford Bus Station.

Thanks go to Roger Wright of the London Bus Company for supplying and driving us, Geoff Ragg for organising the route and timetable and navigating on the day, Metroline Potters Bar for facilitating our visit and Barry Monk for giving the commentary and generally assisting on both days. And lastly, none of this would have been possible without our inimitable Tour Manager, Mike Kay.



Photos by Julian Slawson and Barry LeJeune show:

- Potters Bar garage
- Cole Green station site
- Group photo at Pearce's farm
- Presentation to driver Sean on the second day's trip



At Aldgate, Bob was one of two signal box boys booking trains on either the Metropolitan or District Lines. *"It was a very busy life, but a good grounding."* Within a few months he applied for, and was accepted on, a new railway operating apprentice scheme and worked at various stations including Waterloo, Bank and Oxford Circus, as well as at Neasden depot.

At the age of 18, Bob's apprenticeship had to end and he moved on to become a porter signalman at Rayners Lane, which at that time still had coal yards.

"Three times a week there was a coal train that ran down the Uxbridge branch," he said. "The job of the porter signalman was to shunt this train. Clearly there was not much call then for health and safety, because the guy who trained me showed me how to uncouple the wagons as they were rolling in; and he did this by niftily putting in a shunting pole and flicking it and the coupling came undone."

"When I did it, the pole jammed and I was being dragged along the cinders with my toes dug in, trying to get this thing out again; and I had to wait until it stopped. Then it took two of us to lift the chain and uncouple the wagon of coal."

Bob said that he then had to shunt the same train into the coal sidings at Ruislip and Hillingdon - and this process went on three times a week. He later worked at West Ruislip before becoming station foreman on the Northwood group.

At the age of 20, Bob was able to move onto the trains and became a guard. One day at Baker Street, home of the Metropolitan's divisional office, he was told he was wanted "upstairs".

"In those days that was the fear of death, because to be called upstairs usually meant you were in trouble." However, things were OK for the young guard. *"I went up, cap in hand, and the staff assistant said to me: 'We are featuring staff on posters to recruit more staff and we'd like you to do a recruitment poster for a guard.'"*

"I said I was not too keen because all my mates will laugh at me; he said it was worth 11 guineas - almost a week's wages in those days - so I signed." Bob proudly told the audience that the poster is still in the archives at the Museum.

He quickly qualified as a motorman and later, in 'out of line' promotion, he became an instructor at the White City Training Centre, where LT's Duke of Edinburgh Award scheme for apprentices was started. *"All apprentices went through the scheme up to silver level," he said. "I spent many happy hours on Dartmoor and Exmoor with the apprentices. I must say, given how hairy it was at times, we never completely lost anyone, although we did temporarily mislay a few."*

Bob trained as an area manager and took on that role on the Central Line, recalling that one unusual task he had to deal with was a carriage covered in horse manure at Leytonstone. It transpired that a couple had managed to board the train with a Shetland pony.



Mr Central Line

Report by John Powell

After almost half a century working on the London Underground, Bob Thorogood - known as Mr Central Line - had plenty of stories to tell at the Friends' meeting in Covent Garden in March.

Like the day as a station foreman in the Northwood group he spotted Elton John clambering out of the window of a nearby pub:

"Music nights there usually ended in a fight," said Bob. "That evening I saw a window open and someone crawl away. It was only later that I discovered it was Elton John. He wasn't called Elton John then; but he lived in Pinner and used to play at the pub on a Saturday night. A fight had started and, in order to escape, he had got out through the window."

Life wasn't always so exciting though during Bob's 49 years and 10 months with the Underground, which saw him progress from signal box boy at Aldgate to general manager - but it all started by chance. In fact, Bob revealed he had never intended to work for London Transport, nor on the Underground. *"I had a farming apprenticeship ready with Surrey County Council; but that didn't start until the January and I left school in the July, so I had to find something to do. A friend worked on the Underground and he said, why not come on to the Underground, it will tide you over; and so I did."*



You can hear all of Bob Thorogood's reminiscences on YouTube.

Photos show:

1

Bob Thorogood as a guard in a recruitment photo

2

Aldgate signal cabin in 1946

3

White City Railway Training Centre - signalling training

4

1992 stock on the Waterloo & City Line at Bank (Barry LeJeune)

Other images © TfL from the London Transport Museum collection.

Promotion soon followed to traffic manager with the joining of the Central and Bakerloo Lines for management purposes. The activities of the IRA in London posed many problems and, when a bomb went off on the overbridge at Baker Street, staff were warned to be very careful.

"The instruction at the time was not to touch anything that looked suspicious until a police officer attended," said Bob. "One of my colleagues on the Central Line went to Mile End, where there was a brown paper parcel left on the end of the Central Line platform which, of course, resulted in the Central Line being suspended. He stood there for about 20 minutes and eventually a policeman walked down the platform, walked once around this parcel, and walked out again and never said anything to him. The member of staff took matters into his own hands, took a shovel out of a sand bin and hit the parcel with it. So what started off as a 25 piece tea service went to the lost property office as a 45 piece."

From there Bob moved to head office as Senior Assistant (New Works) and was seconded to the Underground Ticketing Project; he was later Train Service Manager with the Central Line Business Unit. The Central Line upgrade followed with the replacement of some 13 lineside signal cabins with automatically operated trains and one control centre at Wood Lane.

"We did this while we ran the service through the line every day, which I think is why I've got white hair," he said. "It was really a testing time and I don't envy any line, such as the Piccadilly, which is about to do it again."

Bob was there when the Central took over the Waterloo & City Line; and he was on call the night of the Marchioness disaster on the Thames when LT emergency crews were sent to help.

Then he became General Manager of the District Line. Bob said: *"Having worked on tube lines, the District Line was a bit of a wake-up call . . . because the District Line trundles along and there were often times when I felt the need to shake the thing to try and make it go a bit faster; but, of course, it is a complicated railway that has to work in with other railways and, in the end, like most people, I grew to love it."*

In a final career move, Bob became Head of Special Projects. And the cherry on the cake? Bob was awarded an MBE in the 1977 Queen's birthday honours list for services to London Transport.

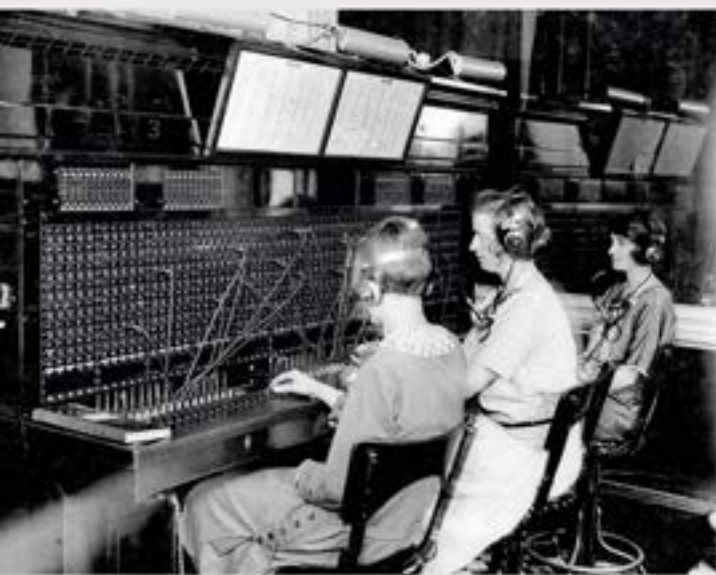


A new home for The Friends

By Steve Leppert

As I write this in April, the Friends and their Museum colleagues are settling in to their new home, 20 Cranbourn Street.

New to us, but the building has been around for over a century; so it's hoped a few notes on its past will be of interest. But, take note, this is by no means a definitive history!



Leicester Square station opened its doors to the public in December 1906. Like many Leslie Green-designed stations, it included shops at ground level and offices above. But it was also constructed to allow further floors to be added above; Pevsner dates the offices we see today, by architects Homer & Lucas, and originally known as Cranbourn Chambers, to 1911.

Since opening, the building has been occupied by a number of Underground Group departments. On the railways of the early 1900s, the concept of centralised traffic control was in its infancy. Electrification of the District Railway emphasised the need for some form of overall control and new telephone lines enabled the chief inspector at Earl's Court to contact any location on the railway. Thus was born the Traffic Controller - or Line Controller.

When Piccadilly Line services began, a control office was created at Leicester Square, and by 1909, all three of the London Electric Railway's lines, the Piccadilly, Hampstead and Bakerloo, were controlled from there. In addition to the dedicated telephone lines available to the Line Controller, there was access to a private switchboard which connected with other Underground Group locations, and beyond, over Post Office lines.

Many minor enhancements were made over the years, until a major refurbishment for the Headquarters and Line Controllers was carried out in 1938-39. The control desk currently in the collection at Acton dates from this refurbishment.

It is understood that control of the Bakerloo transferred to Baker Street in 1962, and that at around the same time the Headquarters Controllers moved to 55 Broadway. The Piccadilly Line moved to Earl's Court in 1965 and the Northern to Cobour Street in 1969; the Central was the last to leave, in 1979.

The Commercial Advertising department had an on-off relationship with Cranbourn Chambers. Readers may recall from the Summer 2024 Magazine that much of the Group's commercial advertising was largely handled by contractors until the mid-1920s.

Sources state that the Commercial Advertising department moved to Cranbourn Chambers in 1926, to join staff of the Traffic Advertising Agent, responsible for promoting the Underground's own services, who had been there since 1921. But, in 1930, the department relocated to 55 Broadway; the illustrations in the Summer 2024 Magazine reference both these locations.

Forward to January 1948, and the Commercial Advertising department moved back to Cranbourn Chambers. With the nationalisation of the railways, the department now had responsibility for all the British Transport Commission's interests; but it was not until 1960 that the department was formally rebranded as British Transport Advertising and the building renamed Transad House.

It seems that some functions returned to 55 Broadway in the late-1960s, but it would be 1977 before the department vacated Transad House for good.

Other departments which have occupied the building include the various staff Friendly Societies and Operational Research. The Northern Line Divisional Office and the London Transport Police could also be found here at various times.

In addition to the Underground Group and its successors, a number of other companies have been located here. Perhaps the most visible tenant was the firm of J Wisden & Co. John Wisden was a successful cricketer in the 1850s, who, on his retirement, went into publishing: the Cricketer's Almanack. Over the following years, he expanded into the manufacture and sale of sports goods, as well as publishing the annual Almanack, latterly (from 1872) at premises



at 21 Cranbourn Street. Wisden died in 1884 and the business was acquired by his general manager, Henry Luff.

Wisden's premises were one of a number compulsorily purchased, thought to be by the Charing Cross, Euston & Hampstead Railway. Although Green's stations often included retail units at ground level, renting a unit to its original occupant, and including the company's emblem in the moulded faience cladding, is exceptional.

In complete contrast was the Playgoers' Club. This was created in 1884 "to afford members facilities for Critical Theatrical Discussions ... in the form of ... debate[s]", a way of improving the reputation of Victorian audiences. There is little information on this club and, although Pevsner says Cranbourn Chambers was built "for" them, there is nothing to suggest why or how this came about.

Another theatrical tenant was the Concert Artistes' Association, which rented space from 1926 until 1949. The CAA was founded in 1897 to support theatre and music hall performers and still exists to this day as a private members' club in central London.

By the 1980s, it seems the offices had fallen into disrepair and were largely unused. However, in 1994 £4.8 million was spent on refurbishment; and, in November of that year, the building was renamed 20 Cranbourn Street and management of the Northern Line relocated.

As before, the building is not exclusively occupied by London Underground nor TfL-related organisations: current tenants include London & Continental Railways Ltd and various related companies, and LocatED, an educational property management concern.

It is to be hoped that the future of 20 Cranbourn Street is secure for a while yet.



If any readers have recollections of these offices, please let us know. (Editor)

Images © TfL from the London Transport Museum collection, except Wisden Tile and 20 Cranbourn Street today, which are by Barry LeJeune.



Heritage bus events

These photos illustrate recent heritage bus events attended by LTM vehicles.

London Transport Museum's Routemaster coach RCL2229 took part in the HCVS London to Brighton commercial vehicle run on Sunday 11 May. In the picture below by Nigel Eadon-Clarke, the vehicles were arriving on the Brighton seafront.

RCL2229 was awarded the cup for Best AEC Vehicle. The RCL also attended the London Bus Museum's Spring Gathering on 13 April.

RM 1 operated in passenger service on the Route 19 Running Day on Saturday 29 March. At the top of the opposite page, in another picture by Nigel Eadon-Clarke, RM1 was at Islington Green en route to Battersea.

Terry Torch took the picture of T219 in the middle on the right. The vehicle was moved from inside the Depot into the outer yard in late April, as part of an assessment into the possible use of this vehicle at future public events.

An event on Tuesday 27 May commemorated Evel Knievel's famous jump over London buses at Wembley in 1975. It involved a meet-up of members of the Charity Evals on their bikes with a couple of the remaining Knievel family members. Another key guest was the Museum's MBA single-decker (which is similar to one of the ones Evel jumped over in 1975). The location is in front of Wembley Stadium at the Olympic Steps with the arch in the background. (Photo: Terry Torch)

Details of the external events at which it is planned LTM vehicles will appear in 2025 have been published in the News section of the Friends' website.





The subject of this article by Laurie Akehurst is some Underground ticket curiosities, mostly of the type neither valid for travel nor for access to a platform.

Ticket platform 37

Croydon Corporation Tramways took over the Croydon Tramways Company in 1900. The concern was subsequently leased to British Electric Traction until 1906, when the Corporation took back control.

One source of such tickets was the Railway Training Centre which, prior to transfer to new premises at White City in 1963, had been located at Lambeth North. **Ticket 1** is an example of a pre-war scheme type, which shows the issuing station as Lambeth North and is overprinted 'Specimen'.

Subsequently the issuing station appeared as 'Stopatum', as illustrated by **tickets 2 and 3**. Ticket 2 is endorsed on the back that it was issued at the LT Training Centre at Lambeth North on 15 August 1942. The staff had to be familiar with all types of tickets, as shown with a privilege zone ticket (**4**) which has the availability on the reverse.

Following transfer to White City, the title 'Railway Training Centre' was adopted as shown by **tickets 5, 6 and 7**. In the case of tickets 5 and 7, an abbreviated title has been used. Development with ticket technology led to Automatic Fare Collection type tickets (**ticket 8**). One of the early experimental weeklies (**ticket 9**) reflects the recently opened Victoria Line in the routing.

Later examples actually state genuine stations of origin, while making it clear that they are not valid for travel (**tickets 10 & 11**). The Golden Jubilee of London Transport in 1983 was marked with a commemorative ticket (**12**), which bears a Sunday date, possibly being issued on an Open Day. Special issues continued into the UTS period, with **ticket 13** being a Travelcard.

Ticket 14, which just shows the station as 'Underground', is believed to be a printer's sample, as is **ticket 15**, which carries the name of the fictional station 'Mansion Road'. Tickets produced in connection with exhibitions and events are depicted, with **tickets 16 and 17** relating to two occasions at Charing Cross District Line station.

Ticket 18 is a special issue for the 38th UITP Congress, which was held in London in May 1969; it offers a visit to the signal overhaul shop. **Ticket 19** was produced for an Engineers' Day at the Science Museum and confidently predicts to be 'The Underground ticket of the future'. Two notable events were held at Neasden Depot in connection with the centenary of the Metropolitan Railway in 1963 and the Farewell to Steam in 1971 (**tickets 20 & 21**).

A total curiosity is this 'How to get there' (**ticket 22**). Clearly not a genuine travel ticket, was it used at an exhibition, perhaps at Charing Cross station? If any reader can offer any further information, please contact the editor.

Finally, a number of special tickets were produced for official last runs of various types of rolling stock. It is somewhat unusual, however, to find something produced for a stock's introduction; but, between 1 and 10 January 1958, the Metro-Cammell train of the 1956 prototype tube stock performed a number of non-stop runs between Acton Town and Hounslow West as a public relations exercise.

The fare charged was one shilling for adults and sixpence for children. **Ticket 23** is an example of the latter and is the only ticket which I have seen which refers to boys or girls rather than 'child'.



12



13



14



16



15



18



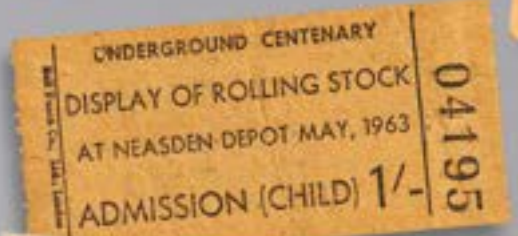
19



17



20



21



22



24



23



25



Tickets 24 (reverse side 25) is a special free pass issued on the occasion of the opening of the Great Northern, Piccadilly and Brompton tube on 15 December 1906. As it is no. 275, they must have been quite generous in the issuing of these passes, which make it quite clear that they were valid for one day only.

Grateful acknowledgement is made to Brian Hardy who, in *Underground Train File, Tube Stock 1933-1959*, provided the information concerning the 1956 tube stock special runs.

Origins of the bullseye

By Graham Thompson,
with sincere thanks to
Helen Grove for kindly
supplying the two LT Staff
Magazine contributions
from the LTM Library

During my recent research into Fred Stingemore's talented career, I unexpectedly came across these two entries about the origins of the Underground Bullseye and Diamond symbols in the London Transport Staff Magazine for December 1954 and February 1955. These added to previous references to the story behind the latter's origins in the Friends' Magazine (157, 158 & 160).

Sir John Elliot, who generated the subsequent responses from former staff, was Chairman of the LT Executive from 1953 to 1959 (*and might have been expected to know more on this subject than he apparently did; Editor*). These first-hand recollections about the evolution of the two symbols offer a fascinating perspective into some of the personal interactions and possibly chance influences surrounding their respective adoption. Even if time might have mellowed the correspondents' memories, they generate a sense of actual presence; and their bearing witness to those key events had clearly stayed with them. Christian Barman informs us that H T Carr was then assistant to Pick (*The Man Who Built London Transport, 1979*).

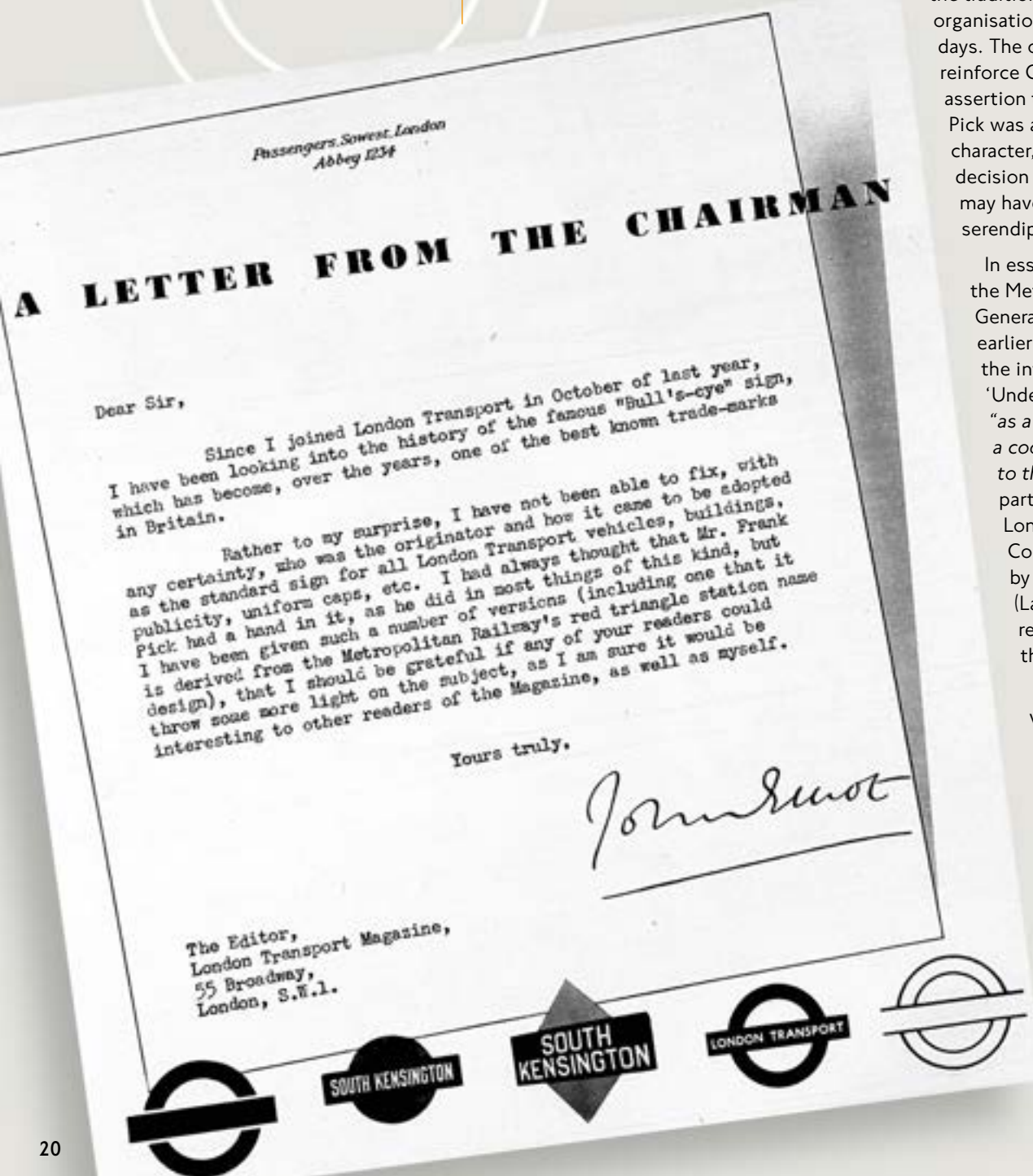
David Lawrence says that Carr was later Assistant Publicity Officer to Christian Barman (1935-41) and Acting Publicity Officer (1941-6), while William Cleal was the Station Inspector at St James's Park (*A Logo for London, 2013*).

The endearingly deferential exchange between Pick and Carr in itself reflects

the traditional nature of the organisational culture in those days. The observations also reinforce Christian Barman's assertion that, while Frank Pick was a clearly determined character, some of his earlier decision making processes may have been somewhat serendipitous.

In essence, along with the Metropolitan Railway General Manager's earlier involvement in the introduction of the 'Underground' logotype "as a means of advertising a coordinated network to the public" after participation in the London Passenger Traffic Conference convened by the UERL in 1907 (Lawrence), we might reasonably conclude the following.

This is that the various operating companies in that era were mutually aware of the symbol issue, and that the subsequent adoption of both the Bullseye and the Diamond was therefore to some extent intertwined,



with their respective parent organisations realising the commercial advantage of introducing a complementary, yet separate, identity.

THE CHAIRMAN IS ANSWERED

HOW THE BULLSEYE WAS BORN

We have had many interesting replies to our Chairman's letter (December issue) seeking an answer to the question: "Who FIRST thought of the bullseye as London Transport's symbol?" We open with a letter packed with fact from Mr. H. T. Carr, aged 73, a former publicity officer. From his home at Merstham, in Surrey, he writes:

ABOUT 1908 the general manager (Lord Ashfield, then Mr. Stanley) concluded that the system of displaying station names—three with two-foot-deep letters, one name at each end and another in the centre of the platform, following the practice on the main line stations—was hopeless from the passengers' standpoint on Underground stations. Being informed that the Paris Metro had some special scheme for station name display, he visited Paris and noted that their practice was to display a number of small names with eight-inch letters at frequent intervals along the platform walls, each isolated in a clear space eight feet high by six feet wide. On his return experiments were carried out at St. James' Park. As the walls were not tiled, a board painted white, very similar to a rifle range target but without the bullseye, was fixed, across the centre of which was a label "St. James' Park" in six-inch letters. All concerned, among others Mr. Pick, the superintendent of the line, station inspector William Cleal and the writer were called to give their views.

DURING THE DISCUSSION MR. CLEAL HAPPENED TO SAY: "IT ONLY WANTS A BULLSEYE AND WE MIGHT BE AT BISLEY." MR. STANLEY AT ONCE REPLIED: "YOU ARE RIGHT, CLEAL," AND INSTRUCTED THAT A BULLSEYE BE ADDED WITH THE NAME ACROSS THE CENTRE.

Later, the bullseye was lifted to give space for the display of traffic posters below and this layout became standard for surface line stations.

Thus the scheme was launched; all stations were equipped, the District Railway with fourteen names per platform and tubes with twenty-five—those on the District with target boards, many of which are still in position, and those on the tubes in a clear space seven



William Cleal, who is now 86 and lives at Ravenscourt Gardens, Hammersmith. When he retired 21 years ago he was station master of our Ealing Common group of stations.

feet wide fixed direct on to the tiles. Here again many are still there.

To meet the restricted visibility from tube cars they were arranged alternately high and low, a "Way Out" sign being fixed under each high name.

About 1916 Mr. Pick called me to his office and said: "Carr, there is something wrong with our bullseye, it is too regular and smooth, it gets lost in the maze of advertisements. What we want is something on the lines of the Y.M.C.A. sign with its triangle and bar across. The white centre holds the eye first, you then read Y.M.C.A. We will try taking the centre out of our bullseye and make it a ring."

Mr. Edward Johnston, who, in collaboration with Mr. Pick, had just designed the Underground alphabet, was called in to give his views on the proportions of the ring, white centre, and the thickness of the inner and outer lines which vary. Numerous designs were drawn and eventually a decision arrived at. The original designs were copyrighted and are in the publicity office Johnston file.

Incidentally, the red diamonds did not appear on the Metropolitan station until some months after most of the District and tube stations had been equipped with bullseyes.



Mr. Carr also gives the story of the Underground sign:

WHEN Lord Ashfield came to the Underground in 1906 his first concern was the lack of publicity outside the station premises. Indeed, at that time there were no signs at right angles to stations except two of the National Telephone Service: a sign about two feet square with a blue bell, and worded National Telephone

Continued on next page

Continued from previous page

Service, which caused him to remark: "Is it a call office or a tube station?"

He ordered these to be removed and a vertical sign reading Underground and an illuminated bulletin box (note the Americanism), also an illuminated case to exhibit a map to be fixed to all stations. A member of the secretary's office was put to work to draw up the first design and get on with the job.

An elaborate design with a large "U" but a small "d" was evolved, but this appeared only on one or two signs before Mr. Pick took over the job. As he disliked serifs and "twiddle bits" he drew up the design with the large "U" and "D," which became standard until minor alterations were made when the bar and circle was designed.

With the rebuilding of stations, thoughts were turned to modernising the outside signs and fixtures. No difficulty arose in this connection as regards maps and poster display, but the bar and circle sign needed much consideration. The plain bar and circle had an unfinished appearance when bracketed out on its own from the station front and some addition was necessary.

One day when passing the Horseguards in Whitehall Mr. Pick noted the way the guards held the swords when at the salute—here was an idea for our sign. The circle and bar would form the hilt and a short mast the sword blade. In conjunction with the architects this idea was worked up to become the bar, circle and mast design.



Mr. L. C. Hawkins, a member of the Executive, states: IN a letter published in the *London Transport Magazine* for December the Chairman asked whether any of your readers could throw light on the origin of the famous London Transport bullseye sign. This is the story as it was told to me by Lord Ashfield, when he was Chairman of the London Passenger Transport Board.

Before the first world war an irate yet discerning passenger alighted from a District Railway train at St. James' Park station and complained to an inspector, who was on the platform, that he had been carried through Westminster station because he had not been able to distinguish the station name from the maze of commercial advertisements on the station walls. He went on to say: "Why don't you paint a big red circle round the station name so that passengers can readily and easily identify it?"

The inspector, realising there was something in the idea, passed it on to his superintendent. It quickly reached Lord Ashfield—or Mr. Albert Stanley, as he then was—who, with the quick perception which always characterised him, at once recognised its value.

A circle and bar sign, similar to the South Kensington sign which is illustrated on page six of your December issue, and reproduced here, was immediately adopted for station nameplates, and instructions were given that the insignia of the circle and bar should also appear on all public notices, so as to draw attention unmistakably to the Underground Company's notices as distinct from commercial advertising posters.

The inspector to whom the message had been given was asked to stand on Westminster station platform for



several days in the hope that he would be able to identify the passenger from whom the idea had come, the intention being to give him some mark of appreciation for his suggestion, but, in Lord Ashfield's own words: "We were never able to find him."

Mr. J. P. Thomas, who, when he retired in 1938, was the general manager of London Transport's Railways, confirms from his personal recollections the story as I have told it. He also says that the earliest bullseye signs were on painted timber and that these were superseded by red enamelled iron discs, the first of which was displayed at St. James' Park station about the year 1910.



Designed by Johnston.

The ring with a bar, which now says "London Transport" to all who see it, was a later and more artistic development of the same idea associated with the name of the late Mr. Frank Pick, but, as I have said, the origin of the bullseye sign was the chance remark of a passenger.



Mr. W. Hilton, our purchasing officer, says:

THE idea originated in the mind of Mr. Joseph Carter—secretary of the Metropolitan District Railway—around the years 1906/7. It was prompted by the fact that it was difficult to see station names. There was little, if any, uniformity in positioning them—and, of course, stations were dimly lit.

Mr. Carter thought it essential to make station names the most prominent objects on stations, hence the station name in a "Bullseye"—his original term. He was also convinced that the bullseye should be at eye-level when passengers were seated in the trains. This latter feature became more desirable with the change from compartment to saloon coaches.

At the time I was a junior clerk with Mr. Carter and was requested to make the first rough sketches of the bullseye. They ranged through practically every shape from a circle to a star.

In regard to the diamond sign used by the Metropolitan Railway it is my recollection that this was adopted by them as the best alternative to the "District" bullseye. As the two companies were separate concerns it was, of course, necessary to have a distinction for bringing station names into prominence.



We also wish to acknowledge information from:

A. J. Reed, 16, Nightingale Road, Southcourt, Aylesbury.
E. E. Tugwell, 42, Strathleven Road, Acre Lane, Brixton.
H. W. Lamprell, Naldretts Bungalow, West Chittington, Pulborough, Sussex. W. Gott, Windhaven, Marine Drive, Rottingdean. Dr. H. Egan, 49, Medway Gardens, Wembley. J. Climpson, 38, Lockett Road, Wealdstone. A. L. J. Webb, Romford (North Street) garage. A. C. Maycock, car fitter, Highgate depot. W. H. M. Woodley, 14, Bishops Bridge Road, Paddington. F. Thorne, 20, Woodborough Road, Putney. L. J. Blake, 131, Mitton Avenue, East Ham. G. W. Reason, 18, Church Green, Terling, Essex. H. Lawrie, 24, Glenthorne Gardens, Sutton. F. A. Giecco, charge depot inspector, Edgware. A. L. Latchford and H. A. Williamson, Broadway.

This tribute was written by Graham Thompson, just after the commemoration of the 80th Anniversary of Victory in Europe (VE) Day on 8 May 2025.

Aspects of World War 2



LONDON PASSENGER TRANSPORT BOARD PRIVATE AND CONFIDENTIAL

APPOINTMENT FORM

FOR STAFF ENGAGED FOR TEMPORARY SERVICE IN REPLACEMENT OF STAFF SERVING WITH HIS MAJESTY'S FORCES

You're hereby appointed to a position on the temporary staff of the Board to replace a member of the staff who is serving with His Majesty's Forces, as a Woman Conductor as from 16.3.1942 upon the following terms:-

at 8 1/2 inclusive per week paid weekly notice in writing from any date.

(1) The employment is terminable by either party giving to the other one hour's notice in writing from any date.

(2) Your employment by the Board is whole time occupation and you must not engage or be concerned or interested for profit or reward in any other business of any kind whatsoever requiring your personal services except with the prior consent of the Head of your Department.

(3) If you come within the scope of the National Insurance Acts your National Health Card and Unemployment Insurance Book must be deposited with the Board on starting work.

Please report to Mr. P. G. Giblin at Vauxhall 2H.3. 1942 P.T.O.

on day the 16.3.1942 per G.A.

Above is the appointment form for Miss J F Tyson, who was employed as a temporary bus conductor in World War 2.

In the main picture, a woman worker was removing blast netting from the windows of a trolleybus at Holloway Depot just prior to the end of the Second World War.

During the Second World War, staff employed by the London Passenger Transport Board played an essential role through their pride, commitment and courage, both in keeping the metropolis running - often,

it may have felt, against the odds - and in their active service for the Crown, both overseas and at home. Their contribution echoed a similar dedication in the First World War and other conflicts.

In 1939, LPTB had over 86,000 members of staff on its payroll. By the end of the Second World War, 22,580 staff had been called up for military service, including those who were active in the 84th (LT) Anti-Aircraft Regiment, which was involved in action both at home and abroad. Many of those enlisted were sent to areas of conflict across the globe. Tragically, 699 of them were killed in action or died in active service. A further 582 were reported as being prisoners of war.

Of the staff continuing in their jobs at home, 426 were killed and nearly 3,000 injured. Serving with distinction, 138 members of staff were awarded decorations for gallantry or mentioned in despatches during their service in His Majesty's Forces. In total, it was a formidable and honourable contribution, but, at a poignantly significant personal cost for so many individuals and their families.



A Clapham Depot tram conductor, his wife and two children were killed. Two other of their children, a boy of 17 and a girl of 14, went to Warco to appeal for themselves and for two younger children evacuated into the country. These sad orphans will be the special care of Warco.

Congratulating themselves upon escaping alive, a Croydon Garage conductor, his wife and six children—all under 12 years old—lost everything else in the world. Warco gave money for beds and clothes for the older children: the Knitted Comforts office dressed the youngest of the family.

A labourer was killed on London Transport duty. His wife and youngster were left destitute. £20 from Warco helped with funeral expenses and something to live on for the time-being.

A Camberwell Depot tram driver and a Potters Bar Garage bus conductor lost everything: everything except their uniforms. Warco gave them a fresh start.

A bomb demolished the home of a fitter, his wife and three kiddies: they had to sleep under a railway arch until they went to Warco, which helped to start a new home.

A general hand at Holloway Garage lost his wife and four children after a bomb fell on their home.

Extracts from staff magazine listing cases where Warco was able to provide financial and morale support to staff who were air raid victims. 1940. Archive ref num: LT000030/078

At the top of this page, women bus and trolleybus conductors were taking part in a Daily Express pageant, photographed at Hammersmith Riverside bus garage in April 1942.

On the opposite page, London Transport employees were knitting clothes for the armed forces in 1940.

Transport for London

is also the only civilian group with the privilege of laying a wreath at the Cenotaph ceremony each November in recognition of the work and sacrifice of London Transport workers during their service in the two World Wars and other conflicts. Formed in 1923, the London Transport Old Comrades Association proudly marches at that event in honour of those colleagues who lost their lives in the service of our country.

There are numerous aspects to the contribution of LT staff in World War 2 with which readers can familiarise themselves through various publications, searches on the Museum's website and by looking up *London's Transport in World War II: Consolidated War Stories* in TfL's Corporate Archives Research Guides, originally created for the 75th Anniversary year in 2020. Two of the more easily overlooked themes are highlighted here.

As in the First World War, men's enlistment in the armed forces resulted once again in many opportunities for women to play a major part in the maintenance and operation of London's transport network (and, in similar ways, elsewhere nationally) in a wide variety of roles; this was still many years before many of those posts were open to them in larger numbers as permanent employees in the following decades.

By the end of World War 2, over 16,500 women were working in jobs traditionally filled by men, including as bus and tram conductors, porters and booking clerks, labourers, fluffers, sign writers, clock winders, and in engineering departments. All in all, this was a significant and quietly dedicated contribution. Many women also took advantage of the opportunities provided by LT's extensive sports and social facilities, another personally life-enhancing element of their employment.

One possibly little-known story is that of the War Funds Comfort Association, popularly known then as 'Warco', established in 1939 by LPTB to help its staff and their families until peace returned.

Its appointed President was Lady Ashfield, wife of the Board's Chairman, who thereby ensured it had the full support of the organisation. It was financed by a voluntary subscription and supplemented by donations from such diverse sources as the LPTB Board, LT Benevolent Fund, and Staff Welfare Fund, along with various LT Sports, Social and Athletic groups.

Key activities included Warco's Wool Knitters Roll, which produced thousands of garments to send to colleagues who had joined up, along with a separate initiative of packets of cigarettes forwarded to prisoners of war. In 1939, the generosity even extended to a Christmas pudding and a pair of knitted socks, which were sent to staff both on the home front and in the armed forces.

Additionally, Warco and the related LT Benevolent Fund came to the aid of staff and their families who had suffered due to air raids. When the War ended in 1945, with the Fund deemed an overwhelming success, the remaining balance of £210,000 was used to support families of staff killed in active service or during air raids.

The very varied facets of the war effort humbly remind us of the conflict's impact on the everyday functioning of London Transport, and of the way that the staff responded in so many, often selfless or very courageous, ways both at home and overseas.

With special thanks to Melissa McGreechan, Assistant Archivist with TfL, for her assistance with sourcing background information and giving permission to use it, and to the LT Museum for some of the images.

Text extracts from LT staff publications, courtesy TfL Archives.

Warco Has Given £40,000 to Air Raid Sufferers
[IN one month alone, 20 February to 22 March, London Transport War Comforts Fund—better known as Warco—made grants totalling £3,200 to subscribers or to subscribers' dependants because their possessions were damaged or lost in air raids. Some received grants for the third time. The amount was larger than usual for a month: this was due to unusual conditions—the return of heavy raiding. But the service itself was not a bit unusual: Warco was formed to give help wherever it is wanted and to give it immediately—and this is service in which every one of us in London Transport can share. Grants to date to air-raid sufferers alone are more than £40,000—and not a penny is repayable. Warco has only one regret—that it has to refuse aid to some sufferers. Because they are not subscribers. The weekly subscription is up to 6d. only. If you do not subscribe, why not contact your Local Committee-man—now?



A day at Duxford

Report by Julian Slawson,
assisted by John Kateley



On 29 April an excited group of Friends met at Epping station for the highly anticipated trip to the Imperial War Museum's Duxford facility aboard a completely restored 59-year old, front-entrance Routemaster (BEA 2), looking splendid in its BEA livery. Glorious weather accompanied us throughout the day.

Our driver for the day was Stuart Mulberry, an RM man, previous LT Engineer and Fleet Engineer from Dawsongroup Bus and Coach. Stuart was accompanied by John Kateley, who is a member of the LTM Friends and also a Routemaster crew member for Paul Sainthouse, one of the owners of BEA 2.

We had a good run up to Duxford; the bus was comfortable and everyone enjoyed the journey. On arrival at IWM Duxford, the group disembarked so that the bus could be driven on-site to be parked up next to BEA-liveried Hawker Siddeley HS121 Trident 2E G-AVFB, which dates from 1967 – just a year younger than our bus – for a unique photoshoot. Not since (or even during?) their working lives had they been pictured together.

G-AVFB was built at Hatfield with three Rolls-Royce engines and was the second of 50 Trident 2 aircraft destined for BEA. It was the first airliner with fully automatic blind-landing equipment, able to land in all weather, even in fog. She first flew on 2 November 1967 and was delivered to the airline on 6 June 1968. (*How do you tell the sex of a Trident? Editor*)

Between March 1972 and May 1977, she was leased to Cyprus Airlines. Upon return, she was placed into storage until December 1977, when she went back into service with British Airways until March 1982. She was then stored at London Heathrow until entering preservation at IWM Duxford on 13 June 1982.

BEA2 was the first BEA Routemaster to enter service between West London Air Terminal and London Heathrow airport in October 1966. It was one of 65 purchased by BEA but operated on its behalf by London Transport from Stamford Brook garage. Every one of these buses was needed for the peak summer traffic, apparently. Approximately 30 of the original 65 survive to this day.

BEA2 was repainted in 1970 into the clockwork orange and white and succumbed to British Airways' blue and white corporate colours in 1973. The bus has been repainted in its original livery which it shares with BEA 1, also preserved.



The opening of the Piccadilly Line extension to Heathrow and the relatively poor location of the West London Air Terminal ultimately spelt the end of the airport service, but BA found a willing buyer in LT as it wrestled with the engineering problems of the 1970s.

BEA2 became RMA14 and moved on to being used as an Aldenham staff bus based at Fulwell Garage and, ultimately, was transferred to Bus Engineering Ltd. This meant that BEA 2 avoided losing its staircase as others did on being converted into driver training buses; indeed, it managed to retain most of its original features. After a further sale to Green Rover near Watford, it gained RM blind boxes and was used until 1993.

After that, it passed through several hands for preservation, before landing in 2019 with the current owners in the BEA2/RM5 Group. The group members are Paul Sainthouse, Managing Director of Dawsongroup Bus and Coach, also President of the London Bus Museum; Mark Yexley, retired from the position of Commercial Director, Arriva UK Bus; Leon Daniels OBE, still extremely active in today's bus industry and also the Chairman of the London Bus Museum; Bill Hiron, Managing Director of Stephensons; and Richard Hall, recently Chief Executive Officer of Lothian Buses.

The restoration work started but soon coincided with the Covid lockdown. This was pretty terminal for any sense of budget or timescales to fulfil the ambition to restore the bus back to its original condition. That has now been achieved, with fine attention to detail. (Mark Yexley described the restoration work in a talk to Friends in 2021, reported in the July 2021 issue of Friends News.)



It is the intention to make BEA2 available for the usual round of events in the bus preservation world. The only constraint has been working through all the mechanical issues which have surfaced on a bus which basically has not been used for 30 years; but they are pretty much there now.

After the photoshoot, members were free to enjoy the museum at their leisure until meeting at 14:30 for a group photo. We departed at 15:30 for the run back to Epping, which was done in excellent time.

Thanks for bringing everything together and making this all happen must go to Beverley Flanagan, ably assisted by John Kateley and Jim Jones; to Paul Sainthouse; and to Mark Webster, Business Manager, Duxford Aviation Society.

The accompanying images, by Julian Slawson, Roger Manley and Anthony Moore, show the Routemaster alongside the Trident, VC10 and BAC 111 in varying BEA/BA liveries, the interior of the Trident, including cockpit, and the obligatory group photograph.





A steam tour to **Poplar & Edgware**

Notes by
Laurie Akehurst

Photos by Ron Wellings,
courtesy Hugh Taylor



On 5 May 1956, the Locomotive Club of Great Britain organised a steam tour. The first part was from Broad Street to Poplar, which included Harrow Lane Sidings and Millwall Junction.

The train was hauled over this section by 0-6-0T 58859 of Devons Road shed, a locomotive designed by John Park, Locomotive Superintendent of the North London Railway. It was delivered in 1889 and is shown at the bottom of the opposite page at Millwall Junction.

From here, the train was taken over by LMS Jinty 0-6-0T 47484 of 1928 vintage, located at Plaistow, for the journey to Canonbury, as shown in the upper picture

opposite. Millwall Junction was due to close at the end of June 1926, but the General Strike brought about actual closure after 4 May. The photo below was taken looking east, with the main line continuing to Blackwall and the branch to the right to North Greenwich.

From Canonbury, former Great Northern Railway Gresley designed 0-6-2T 69506 took the train on to Alexandra Palace and Edgware. The photographer did not capture this, but on an earlier occasion he did manage to photograph the train indicator on Platform 10 at Finsbury Park, which had been set up for an Alexandra Palace train, shown at the bottom of this page.







On return to Canonbury, 58859, which was in immaculate condition, worked the train back to Broad Street, as shown in the big picture on this page. Perhaps a more typical view of one of the class is represented by 58855 in the inset picture above that.

Finally, I could not resist including a photograph of an old friend - former Midland Railway Johnson design of 1882 0-6-0T 41712. In my youthful train spotting days at Hendon, this engine was allocated to Cricklewood and was used to shunt in Hendon Yard. With its half cab, I doubt it was popular with the crews.

In the picture below, it was in a somewhat forlorn state at Devons Road, Bow. Despite this, it was transferred to the Nottingham area in October 1956, where it survived for a further eight years.

[sources](#)

[locomotives](#) - [BR Database website](#)

[rail tours](#) - [Six Bells Junction website](#)



Silver City Airways

Airline boss Griffith 'Taffy' Powell's desire to get his motor car to and from France with the minimum of fuss proved to be the unusual impetus for the launch of air ferry services across the Channel.

So the Friends heard at the meeting at Covent Garden in February.

The story was related by Paul Ross, Chairman of the Silver City Association, in his wide-ranging talk on air ferry operations by Silver City Airways.

Report by John Powell

Below is a Silver City Avro Lancastrian, and on the opposite page an aerial view of Lympne airfield.

Paul said that 'Taffy' Powell, as Managing Director of Silver City Airways, decided on a trial flight, between Lympne, an all-grass airfield near Hythe in Kent, and Le Touquet on 15 June 1948, carrying his Armstrong Siddeley car and using his company's newly leased Bristol Freighter Mk 21 with a loading ramp. Paul added, *"At that time, taking your car across the Channel by sea involved having it craned on and off the ship and having the tank drained of fuel. Flying cars across had its attractions, as the flight was short and there would be no queues for customs."*

There was a surprise when the Bristol Freighter touched down on that first flight, the audience heard. *"On arrival at Le Touquet, it was found that Sam Norman, the uncrowned juke box king of Europe, was keen to have his Bentley Mk VI flown back to England"*, said Paul.

"He had his own private aircraft, but no way of getting the car back. A price, cash no doubt - I was told it was 30,000 old francs - was agreed, so his car became the first charter load for the Silver City air ferry. After suitable publicity, a public service was inaugurated on 14 July 1948 - Bastille Day."

Paul revealed that the air ferry company's unusual name came about because of its early-days link with an Australian mining company, the Zinc Corporation, based at Broken Hill in New South Wales - a town known all over Australia as Silver City.

Silver City Airways' first flight for the Zinc Corporation in 1946 - the year the company was formed - involved an Avro Lancastrian, the civilian version of the famous Lancaster bomber. It left London for Sydney, flying via Johannesburg. The round trip took 14 days. *"The new company soon had seven aircraft - four Dakotas and three Lancastrians - and a maintenance base was set up at Blackbushe near Camberley,"* Paul explained.

The following year, with the partition of India, Silver City had work of a very different kind to perform. The partition resulted in a massive movement of peoples between the new states of India and Pakistan, much on foot, by road and rail. But, in September of that year, BOAC organised an airlift and Silver City's Dakotas were dispatched to assist.





Taffy Powell became aware that a Bristol Wayfarer, the passenger version of the Bristol Freighter without the clamshell nose doors, was standing at the Bristol factory at Filton and it was leased by Silver City. Paul said, *"In India this aircraft had all the seats removed and carried over 1,100 refugees in just nine days and on one memorable occasion had 111 passengers on board. This was the company's first introduction to the Bristol Freighter, a relationship that was to continue with Silver City and its successors at Lydd until 1970."*

Because of licence restrictions, the air ferry service across the Channel had to operate initially on a charter basis and most flights were booked by the AA and the RAC for their members. The fare from Lympne to Le Touquet for a medium-size car and four passengers was £27 - equivalent to more than £900 today. By the end of the first season, the air ferry had carried 170 cars and 1949 saw three Freighters leased from the Bristol Aeroplane Company. By August, there were 20 round trips a day and two more Freighters had to be leased.

At the end of that season, Silver City had carried 2,600 cars and 7,900 passengers. The terms of the licence meant that passengers could not be carried without a vehicle, but this restriction was soon overcome by providing bicycles at either end of the route that could be hired by foot passengers. Silver City ended the 1949 year with a profit of £4,250 - about £140,000 today.

The company went from success to success; a five-year licence was granted in 1951 and the year ended with 7,500 cars and 30,000 passengers carried. With a fleet of just six aircraft, Silver City was able to operate as many as 48 round trips on busy days.

A decision was made to open up a second cross-Channel route and a service was started between Southampton and Cherbourg.

In 1952, the foreign currency allowance - the amount of money passengers were allowed to take abroad - was cut from £100 to £25 and this hit the company hard; passenger numbers dropped and other work had to be found, including transporting Grand National runners and racing pigeons. They also carried lettuces, fruit and cheeses. Paul said: *"By July, Silver City had made a total of 10,000 Channel crossings without incident and had carried over 24,000 cars. The company made a profit of £35,000, equivalent to about £1 million today."*

Aircraft carrying only two cars were restrictive and Bristol came up with a stretched version of the freighter which could carry three cars and 16 passengers. The new version was designated the Bristol 170 Mk 32 or Superfreighter. Silver City ordered six at a cost of £90,000 each for delivery in the spring of 1953. The larger, heavier aircraft finally proved that the grass airfield at Lympne was no longer suitable. On many occasions, after heavy rain, the aircraft had to be pulled out of the mud by a tractor.

Below is an early leaflet with what appears to be an early post-war Morris 8.

Not sure that getting out of that front door as the car was halfway down the ramp wearing a tightish skirt and high heels is a particularly clever idea!

In the picture below, people were getting off a Bristol 170

At this point, shipping company P&O made a substantial investment in British Aviation Services (BAS), a minority shareholder in Silver City, to fund future expansion. It was decided to build a completely new airport at Dungeness Point near Lydd on the Kent Coast. In 1954, General Steam Navigation, a subsidiary of P&O, took control of BAS and Silver City. In July, Silver City's new base at Lydd was opened.

It was named Ferryfield and had much better facilities and two tarmac runways. The inaugural flight took off for Le Touquet on 13 July. By the end of the year, 31,000 cars and 112,000 passengers had been carried. The final Silver City flight from Lympe took off on 3 October 1954.

The next few years were very successful for Silver City, which now had a fleet of 20 Bristol 170s and six Dakotas - which meant a new engineering hangar had to be built at Ferryfield.

A high point came in 1956 when the Duke of Edinburgh arrived at Ferryfield, piloting a plane of the Queen's Flight, and subsequently flew a Silver City Superfreighter to Le Touquet. During 1957, the air ferry service, spread over several routes, completed one million Channel crossings since its inception in 1948. Taffy Powell retired that year.

It became the way to cross the Channel, with film stars and celebrities using the service, including the likes of David Niven and Gregory Peck. At the other end of the passenger manifest, the air ferry service also, on occasion, carried pigs and sheep.

But all was not well. Although just over 50,000 cars were carried in 1958, 60 per cent more than the year before, revenue did not improve in line with the increased traffic; by 1960 there were persistent rumours of a merger with Freddie Laker's Channel Air Bridge service based at Southend. In 1961, as many as 96,000 vehicles and 238,000 passengers were carried, but still Silver City made a loss of £200,000.

In January 1962, BAS decided to sell out to P&O, who had set up a new company called Air Holdings - a holding company for British United Airways, of which Channel Air Bridge was also to be a subsidiary. British United Air Ferries, incorporating both Channel Air Bridge and Silver City, became operational on 1 January 1963 - marking the end of Silver City as an independent company. However, air ferry operations continued at Ferryfield until 1971, using Carvairs.

In conclusion, Paul added, "You might be surprised to learn that Silver City Airways still survives. Some years ago Keith Dagwell, my predecessor as chairman of the Silver City Association, was able to acquire the company name and it is listed as an active company."

The Silver City Association has over 200 members worldwide and a website www.silvercityairways.com. The extensive Silver City Collection is now housed at the British Airways Speedbird Heritage Centre near Heathrow.





Above is an aerial view of
Lydd/Ferryfield Airport.
Below a British United Carvair
was photographed at Lydd.





The remarkable heritage and wonderful architectural delights of the London Underground system were underlined at the Friends' last meeting of 2024 by Edmund Bird, Transport for London's Heritage Manager, who told the audience at the Cubic Theatre that over 150 of London's 272 tube stations have a heritage designation: "an extraordinary number," he declared.

Edmund said: "As many as 72 are listed Grade I, II* and II; over 50 are locally listed and more than 80 are in conservation areas. It is an incredibly diverse collection of buildings representing the architectural tastes and the engineering triumphs of the last 170 years."

To aid the ongoing work of conservation, Edmund revealed the existence of a station heritage register which goes into incredible detail about everything of interest in all 272 tube stations, from clocks and benches to downpipes.

"We commissioned an architectural historian, formerly of English Heritage, to survey every Underground station on our network to produce an inventory, a station heritage register. This identifies all the historic features of interest, a vast array, such as tilework, clocks, benches, brickwork and so on."

Preserving TfL's heritage a whistle stop tour reported by John Powell





Edmund stressed it was an internal document. *"We sometimes send it out to people, but obviously if it was external it would be a thieves' charter. An extraordinary number of station roundels disappear every year, so we constantly have to look at eBay and other sites to try to get them back with the help of British Transport Police. And I should say we have the same register for the Elizabeth Line and the Overground as well."*

A second important design and heritage resource is the London Underground Design Idiom which, Edmund said, was helpful on everyday heritage assignments. *"It divides up the network of tube stations into architectural genre types based on era, architect or design approach at the time."*

Starting with 1863, Edmund spoke of the original Metropolitan Line from Farringdon to Paddington which includes Baker Street: an "extraordinary survivor" which retains its character and is now listed Grade 2*.



Not all the stations have fared as well. The Metropolitan spread its tentacles out to the west, with some quite grand mid-Victorian station designs, although few survive intact to this day. A lot were redeveloped or re-fronted in the Edwardian period as fashions and tastes changed.

Gloucester Road station mostly survives and is the subject of ongoing conservation. *"It's a good example of where predecessors of mine have put back a lot of missing features, which we are doing a lot of at the moment, such as the stone balustrade, the sphere roundels and the urns. It is a really good example of a train shed. We have a lot of issues over the maintenance of these train sheds, being Grade II listed, that come through our office, looking at solutions such as new glazing, repairs to brickwork and the great cast iron ribs to the roofs."*

Edmund added that the architect was Sir John Fowler, who also designed the Forth railway bridge and some great terminus stations in the north, one survivor being in Manchester, now an exhibition hall. In London, he was responsible for Westbourne Park station, amongst others, in the so-called 'streaky bacon' style of architecture using both buff bricks and red bricks together.

Edmund illustrated his talk with some wonderful photographs of Underground stations and posters, crediting the London Transport Museum for providing such a resource.

He moved on from the Metropolitan to the District Railway and the Edwardian period, focusing on Baron's Court station of 1905, which he said would be the subject of restoration work in 2025. *"The station is in quite a sad, sorry state. It is very unfortunate that, in the last few years, budgets have been reduced to such an extent that our stations are beginning to look rather shabby. I am just old enough to remember the state of the network in the early 1980s and really hope we don't slip back to those times."*





Edmund underlined how great efforts were made to acknowledge the important heritage of stations when adaptations were required, such as the extensive step-free access programme.

He pointed to Wimbledon Park, dating from 1889, where step-free access was introduced a couple of years ago. *"The architects came up with a scheme which we refined internally to make the minimum impact on the historic character of the station. A very simple lift shaft at the back of the station and a bronze link. Bronze is a material used on London Transport for over 100 years. A kind of minimal intrusion which has really revolutionised the use of the station with access for all."*

Work on adaptations at Sudbury Hill (photos on this page) has won a National Railway Heritage award. *"Here we inserted, quite discreetly I think, two lift towers against the existing 1930s bridge."*

In a wide-ranging talk Edmund covered the London Underground system from its earliest days right up to the present day and spoke of the delights of many of the stations; but he warned that some were suffering from concrete cancer, known as the Regent Street disease, with chunks simply falling off.

Edmund also mentioned the great architects involved over the years, such as Charles Holden, whose Grade I listed 55 Broadway has been left largely unused for five years and still awaits its planned transformation into a hotel.

Edmund spoke of "poor old Leslie Green" saying: *"He had a prolific output in just three or four years and it quite literally killed him in his early thirties. He died from overwork because he produced so many wonderful designs - a very corporate design in terms of the oxblood tiles, different layouts and facades according to a station's siting."*

He also remembered 'unsung' architects who left their mark on the Underground system, including Charles W Clark and Stanley Heaps and spoke of the role of the Irish navvies in creating the network in the early days, the women who worked during the two world wars of the 20th century, and the Caribbean immigrants of the Windrush generation.

And for anyone who wonders why there is such a tremendous variety in colours and patterns at every station, Edmund had the answer: *"In the 1900s literacy was quite poor, so every station was given a different identity of different coloured tiles and patterns; this enabled people who couldn't read the station signs to identify their local stop or where they were going to."*

A Lavenham connection

Andrew Colebourne looks into it.

Well done to all involved for achieving the BAfM commendation of the magazine reported in issue 160 (Winter 2024/5). I agree that the publication is now a full-scale magazine, full of interesting articles; and The Lavenham Press printing is excellent. It is nice that a business located in such a well-preserved historical town is used, contributing to local employment and the Suffolk economy.

My thoughts went to whether there was any link between London's transport and Lavenham. Indeed there is, in that the long established Colchester - Bury St Edmunds route of H C Chambers and Son of Bures ran through the town. The business became part of the Go-Ahead group in 2012 and remains in its East Anglia business. The route continues today, albeit technically split at Sudbury to suit current regulations, but with guaranteed through connections.

Inevitably, in recent years Go-Ahead has cascaded buses from the London business to the East Anglia operation, some working the Chambers routes through Lavenham. But, although relatively few, former London buses in the Chambers fleet go back much further. I believe that the first was registered XO 3947, a Straker Squire A-type forward-control, open-top double decker.

It was new in 1922 to Timpsons of Catford, painted in their distinctive silver livery and used on their bus services in south east London. In March 1926, the Timpsons bus business was bought by the LGOC, but immediately resold to Tillings as part of balancing the agreed mileages in the 'pool' scheme.

However, five buses remained on paper in General ownership and XO 3947 was one of them. It was withdrawn and sold to a dealer in Ipswich during March 1927 and purchased by Chambers the same month. It remained with them until November 1930, by which time it would have been thoroughly out of date.

As far as I'm aware, Chambers did not subsequently acquire any London buses until the 21st Century. It did have a penchant for Guy Arab double deckers, following a utility bus supplied during the Second World War and another soon afterwards, the latter surviving for a remarkable 20 years.

They bought a new Arab III in 1955 and an Arab IV in 1959. There were also some bought second-hand, one of which was EOT 30, an Arab II ex Aldershot and District 893. That bus could have mingled with London Transport vehicles in its previous ownership.

The last Arab bought new, 1957 Roe-bodied KCF 711, still exists and was recently added to the Newman family (of Ensignbus fame) collection. Hopefully, it will not be long before it will run again from their new Museum base in Great Yeldham, Essex, not so far from its original home.



Late news is that, in an uncharacteristic move, Go East Anglia announced that their Hedingham and Chambers operation would be rebranded Konectbuses Essex and Suffolk from June 2025. The loss of two well-respected names is to be regretted, the more so because, by its own admission, the name differs very slightly from Konectbus Norfolk, supposedly to *"avoid confusion which may be caused by overlapping route numbers within our East Anglian Network"*, but with the same blue livery. I'm sure the travelling public will find that strategy more confusing than the retention of the existing names and red livery!

The picture here is of Chambers' Alexander bodied Volvo Olympian S131 RLE passing the Swan in Lavenham High Street on a damp 26 March 2008. There had been snow in Suffolk the day before. The bus was new as Metroline AV31 and had been converted to single door before entering service with Chambers.

Metroline had used it when new from Cricklewood garage on route 16 to Victoria, but it was later to run from Potters Bar on route 84 to St Albans, so it had seen the full range of London operating conditions. The Lavenham Press is in Water Street, the road to the right just visible bottom right of the picture.

There were other ex- London Olympians in the Chambers fleet: ex Metroline AV8 and AV19 and, ironically in the light of later developments, buses from the London Central and London General fleets of Go-Ahead - NV29, NV31, NV32, NV73 and NV102. The NV buses had Northern Counties bodies. All of these would see used on the route from time to time and on school duties.

from Ray Stenning

As designer and production manager of this magazine, I'd like to explain that we chose Lavenham Press because of its excellent track record in high quality printing in this field. It already prints Classic Bus magazine and the books we publish, which we insist are all produced to the highest standards.

In terms of reprographic excellence, I do go to enormous lengths to restore damaged or faded photographs and other illustrative material, to ensure they look the best they possibly can. We believe readers deserve to have images looking splendid, which too many other publishers either don't seem to care about or do not have the skills to achieve.





London in the Second World War

This exhibition at The London Archives explores stories of Londoners during the Second World War. It seeks to show what it was like to live through the Blitz, to see your neighborhood change overnight, or to be a volunteer with the city's emergency services.

Sources used include: the London County Council bomb damage maps, images of City Police photographers and striking original artworks. The exhibition explores how Londoners themselves experienced and recorded the war through diaries, personal stories, film and oral history recordings, and how the war affected their homes, families and working lives.

The exhibition is at the London Archives
40 Northampton Row
London EC1R 0HB

Further details can be found at
www.thelondonarchives.org

Below is a Bank Underground station crater caused by a high explosive bomb which tragically killed 57 people in January 1941 when it penetrated the pavement and exploded in the station booking hall.

At the bottom of the opposite page you can see extensive bomb damage at Moorgate station in 1940.

On the right is a bomb damage map of Waterloo.





A night to remember

August 11 1968 had come and gone – after the *Fifteen Guinea Special*, a blanket ban on the use of steam on the British Railways main line was imposed and steam photographers like myself were wandering around in a state of utter desolation. It wasn't until October 1971 that the ban was broken by a special train sponsored by Bulmers of Hereford, hauled by Great Western King No. 6000 King George VI.

In the meantime, yes, there were the odd industrial sites – coal mines and the like in places like South Wales and Northumberland and a quarry in Kent. And one could go abroad – some very fine steam locomotives were still working named express trains like the *Flèche d'Or* (Golden Arrow) to and from Calais, just across the English Channel. But based in London, I needed a regular fix of steam on my doorstep and there it was, in the form of ex-Great Western 57XX pannier tanks working for London Transport.



Neasden 1969 by Vic Allen





The colour picture was taken at King's Cross (Metropolitan) one afternoon in 1969, and shows an unidentified ex-GW pannier tank heading west on the Widened Lines.

The big picture on the opposite page shows L94 (formerly BR 7752) at Farringdon.

L90 (formerly BR 7760), shown on the left, was photographed on shed at Neasden.

L94 is again in the picture below, this time at what was later to become King's Cross Thameslink, which station itself was abandoned once St Pancras International was opened.



These engines had replaced earlier steam locomotives on London Transport in the late 1950s and early 1960s. They worked ballast and rubbish trains and engineering works trains - mostly at night during those few hours when the normal Underground service did not run. So it was hard to get any reasonable shots of those trains at work. Occasionally, I would risk life and limb by climbing onto the parapets of the few bridges that crossed the line between Kings Cross and Farringdon, to photograph the few trains that ran in daylight.

However, at the depot where they were based it might be a different matter. There were two - Lillie Bridge in West London and Neasden in the North West suburbs on the Bakerloo and Metropolitan Lines. I lived close to the latter and, as I had for some time been perfecting the technique of time exposures using my 6cm x 6cm Rolleiflex, I guessed that there would be adequate lighting on shed to secure some interesting pictures.

But how to get in? I had done enough bunking of British Railways sheds over the past 12 years or so to know that shedmasters' and foremen's attitude to enthusiasts varied widely. At some, the shout of, "Oi, you, get out!" was a familiar greeting. At others, you could wander round unchallenged; Neasden BR shed was one of these.

But my plan for Neasden LT depot involved two extra hazards. First, I needed to go at night. Second, much of it was electrified - the steam shed was only a small part of the main depot, where the 1938 Bakerloo Line tube stock and the Metropolitan A60 stock were housed and serviced. I had no idea exactly where, within the very large complex, the steam shed was situated.

But I was in luck, thanks to one of my close railway enthusiast friends, the late Brian Bond. He was also a keen photographer; he worked for BR and so, using his Continental rail pass entitlement, we had already been to Austria, Germany and France to photograph steam.



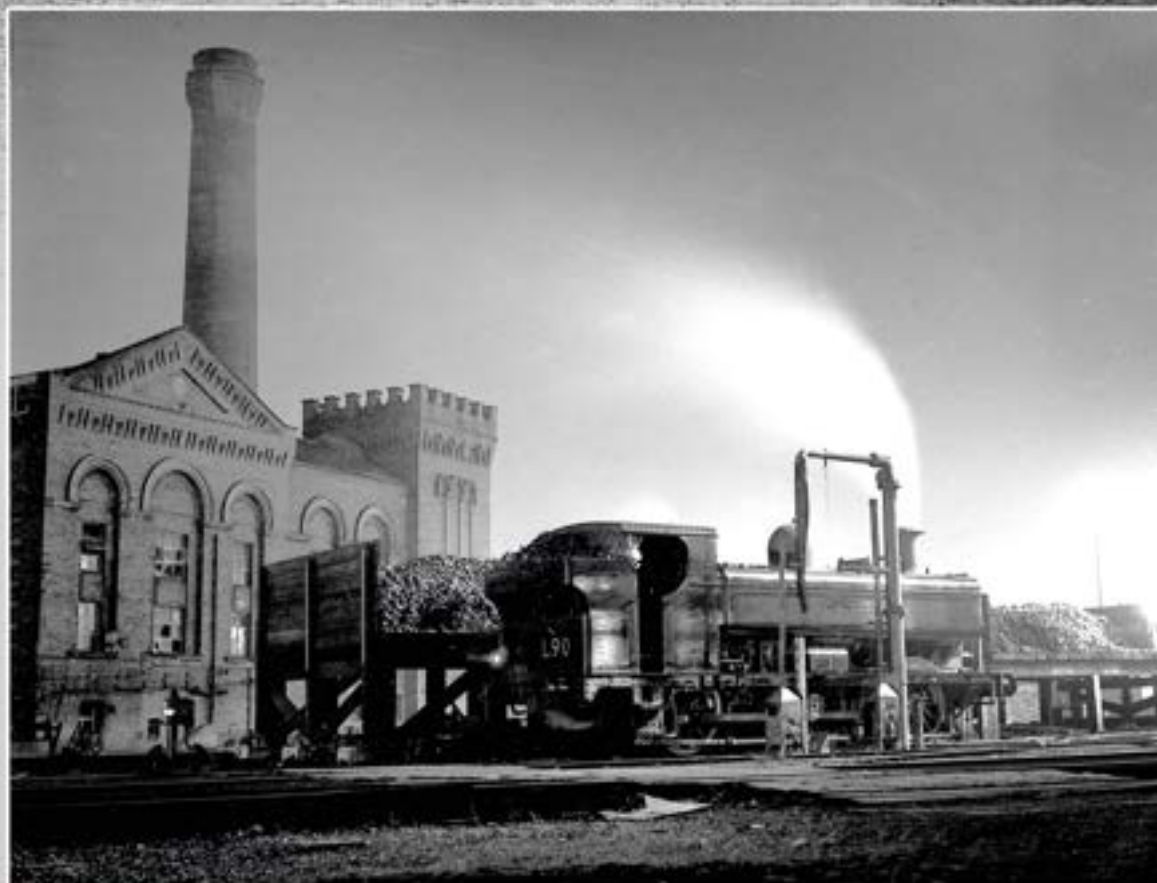


On the opposite page are L90 and L95 (formerly BR Nos. 7760 5764).

ESL118, a de-icing unit shown above, was composed of two driving motor cars of former T stock of 1927 – trains that worked on the Metropolitan Line right up until the introduction of the A60 stock.

On the right L90 was at the coaling stage. Behind is the power station, built in 1904 under the direction of Thomas Parker, Consulting Engineer to the Metropolitan Railway.

It continued to supply power to London Transport until 1968, being demolished the next year.





Two 1938 stock trains at Neasden were awaiting their next turn of duty in the picture on the left.

Below left, an unidentified 1938-stock driving motor car had clearly been involved in a bump somewhere prior to our visit.

On this page, L90 was on the Met en route to Croxley tip at Watford.

Luckily, his father was a guard on the Bakerloo Line (at a time when Underground trains had guards) and Brian agreed, when he was on late turn one evening, to escort us into Neasden depot. And so it was, because they all knew him, nobody challenged us, and once he had navigated us to the steam shed, he left us in order to clock on for his duty. We spent the next hour or so happily using what little available light there was to record the 57XX 0-6-0 tanks preparing for their duties.

We also found ESL118 (Electric Sleet Locomotive - used for spraying de-icing fluid on open sections of line during the winter), a former T Stock pair of driving motor cars. After a spell on the Spa Valley Railway, I believe they ended up at Quainton Road, thus returning to the Metropolitan Railway, which was their proper home.

We also noted a 1938 stock driving motor car which had clearly been involved in a bump! And we admired the castellated power station, which had ceased supplying electricity to LT only the previous year and would be demolished within weeks.

Finally, and with several rolls of FP4 film to develop, we said our goodbyes to the friendly drivers and fitters we had met and found our way out to the North Circular Road, probably to the nearest pub for a pint, after a satisfactory evening's work.

I am certain, however, that doing what we did that evening in 1969, would be impossible today. Even if we got past the front gate, I imagine we would very quickly find ourselves at the tender mercies of the British Transport Police! Not that there would be any point, as the 57XX pannier tanks are long gone (although happily several are now preserved, including all of those illustrated here).



At a Friends' meeting on 27 March, John Cartledge gave a comprehensive and entertaining talk about the history of Elstree & Borehamwood station, generously illustrated with maps and photographs covering the station's first 156 years.



There cannot have been many stations where arriving passengers had to show their tickets for inspection to Darth Vader and the stormtroopers! Nor one that can boast the longest-serving employee in the railway industry.

Elstree & Borehamwood station opened on 13 July 1868 as Elstree, but was renamed Elstree and Boreham Wood on 1 June 1869. John explained how both spellings of Borehamwood have been used locally and on the station nameboards, which was also plain Elstree at various times. The station opened with the Midland Railway's London extension to St Pancras, which finally gave that railway its independent route to the capital.

Through the aid of contemporary maps, John showed the evolution of the station and its surroundings. There was the 1,058 yard Elstree Tunnel to the south of the station, which had to be lined with bricks; this required construction of a brickworks next to the line with its own direct rail connection. In 1898, the biggest change was the construction of the relief (or slow) lines - originally used mainly for freight - which required a second bore to the tunnel.

Railway work in those days was very labour intensive, so the industry employed hundreds of thousands of people, nearly all men, many of whom worked unsocial hours and had to live close to their places of employment. The railway companies owned large numbers of tied cottages; six of these had been built next to the coal yard, followed later by six more, which were shown on the maps. We also saw the rail connected gas works, which gradually expanded until its closure in the 1950s. The maps graphically showed the rapid expansion of the town of Borehamwood in the vicinity of the station, with a clearly defined perimeter, until the creation of the Green Belt brought that expansion to a halt.

John's use of then and now photographs showed us the development of the station until electrification in the 1980s necessitated the demolition of the original platform canopies and the construction of new waiting rooms. We saw how you could immediately tell that this was a Midland Railway station from the diagonal fence slats, a trade mark of the company's stations. We learnt a lot of fascinating local colour too, such as that on the wall of the original waiting room there was a letter box into which guards would deposit internal railway mail. The box at Elstree was also used for mail addressed to the British Transport Police Dog Training School, which at one time was located next to Aldenham Bus Works.

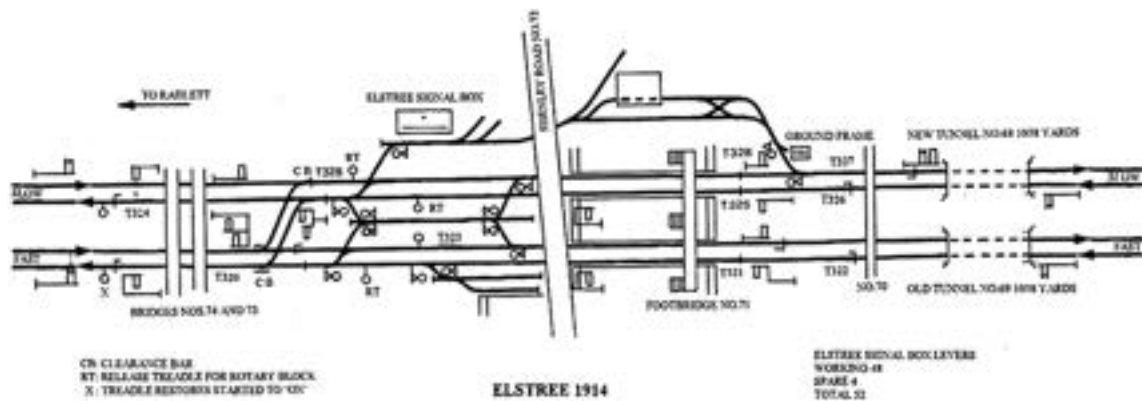
A further transformation occurred in 2011, when Network Rail and the County Council collaborated on a remodelling of the forecourt and interchange. The opening ceremony featured an array of celebrities associated with the local film industry, with music provided by Borehamwood Brass. It was at this event that Darth Vader and stormtroopers were called upon to check tickets!



Elstree & Borehamwood

At the top, a double-headed Midland passenger train was passing through the station, while below another passenger train was passing through in BR days.





Below is the erstwhile signalbox, and underneath that Darth Vader and the stormtroopers waiting to greet passengers and the station as it is today.

It is passenger stations which are familiar to the travelling public. But goods stations were once equally important to the communities they served, for bringing in supplies of all kinds and shipping out local produce and manufactures. The goods station at Elstree & Borehamwood operated for nearly 100 years, finally closing in 1967. Another fascinating snippet was that the adjacent Gate film studios were built in the era of silent movies; when talkies were introduced, they had to employ someone to sit on the roof and watch for approaching trains, so that recording could be halted until they had passed. Unfortunately, John was unable to tell us what happened when there was shunting in the goods yard!

The sheer number of people once employed at the station is striking from a modern perspective. In the late 1940s, the regular team of staff at the station numbered 12, including the station master, goods agent, booking clerks and porters. John's illustrations also showed us the gangs of track workers employed in maintaining the permanent way in good condition - no high-visibility jackets, hard hats or any other protective clothing.

No talk about Elstree (& Borehamwood) station could be complete without reference to, and pictures of, film celebrities. John mentioned that a scene in the TV series *Here come the Double Deckers* was filmed in Station Road in 1970-71. The station has also appeared briefly in a number of other films produced at Elstree Studios.

These include *You Made Me Love You*, a 1933 comedy starring Stanley Lupino and Thelma Todd. The station master's cottage also appeared in *School for Scoundrels*, made in 1960 with Ian Carmichael and Terry Thomas, and in the 1961 remake of *Return of a Stranger*, with John Ireland and Susan Stephen. The station approach and station master's cottage reappeared in *Live Now, Pay Later*, a 1962 film with Ian Hendry and Nyree Dawn Porter. Other films were *Girls Will Be Boys*, made in 1934, starring Dolly Haas and Edward Thompson, and *Let The People Sing*, a 1942 production starring Alastair Sim and Fred Emney.

The station also has the longest serving employee in the railway industry. Siggie Cragwell was recruited by British Railways in 1962, stepped off a boat from Barbados and went to work the following day. After 63 years, he is the longest-serving employee in the industry and still rises at 04.00 every day to work the 06.00 to 11.00 shift on the gateline; and at 83 years of age, he is still playing cricket at international level.

Elstree & Borehamwood station has had a long and, as we saw, a sometimes remarkable history. There are now six trains per hour each way on weekdays, compared with the six a day when it opened; and passengers now use the station to make 2.6 million journeys a year: a total which makes it the 195th busiest - and puts it into the top 8% of the 2,589 stations - on the National Rail network.





LTM 50

A new future on the horizon

Fit for Fifty! As part of the Museum's new vision, which it launched alongside its new brand in summer 2024, London Transport Museum is exploring opportunities to make its historic Covent Garden venue fit for the future.

For 45 years, the Museum has been a cornerstone of the Piazza, first opening its doors to the public in 1980. Its Grade II listed building is a London landmark, with its own 150-year history as the city's original flower market. Today, the building's historic galleries are filled with iconic exhibits sharing the story of London: past, present, and future. With its 50th anniversary on the horizon in 2030, the Museum is exploring opportunities to invest in upgrading its visitor experience.

Over the next five years, the Museum will develop plans to make improvements to its entrance and galleries, updating the stories it tells about the capital. This activity will be accompanied by new programming to engage visitors.

Plans will prioritise greater access to the Museum's historic collection to share even more stories about transport in the capital and how it shapes life in the city.

At the heart of the Museum's ambitions to engage more people with London's story will be a focus on connecting with young people, inspiring their curiosity for the city and their role in shaping its future. To offer new experiences, the Museum is exploring ways to offer new learning opportunities and exhibition spaces.

A key priority over the next five years remains the Museum's focus on sustainability, ensuring its iconic heritage building is fit for the future. The Museum's current facade was constructed by William Cubitt & Company in 1884, when the original market was extended. More than 140 years on, the Museum will look at opportunities to transform the welcome guests receive, including its entrance, shop, café and venue hire offer.

Summing up the thinking behind the plans, Elizabeth McKay, Director and CEO of the Museum said: "With our 50th anniversary on the horizon, this is the perfect time to take stock of where we want to be in another fifty years; and to be ambitious how we can make our fantastic Museum fit for the future. We're in the planning stages, with colleagues across the Museum coming together to think creatively about what the future of Museum could look like and about the impact we want to make as an education and heritage charity."

Colin Brown

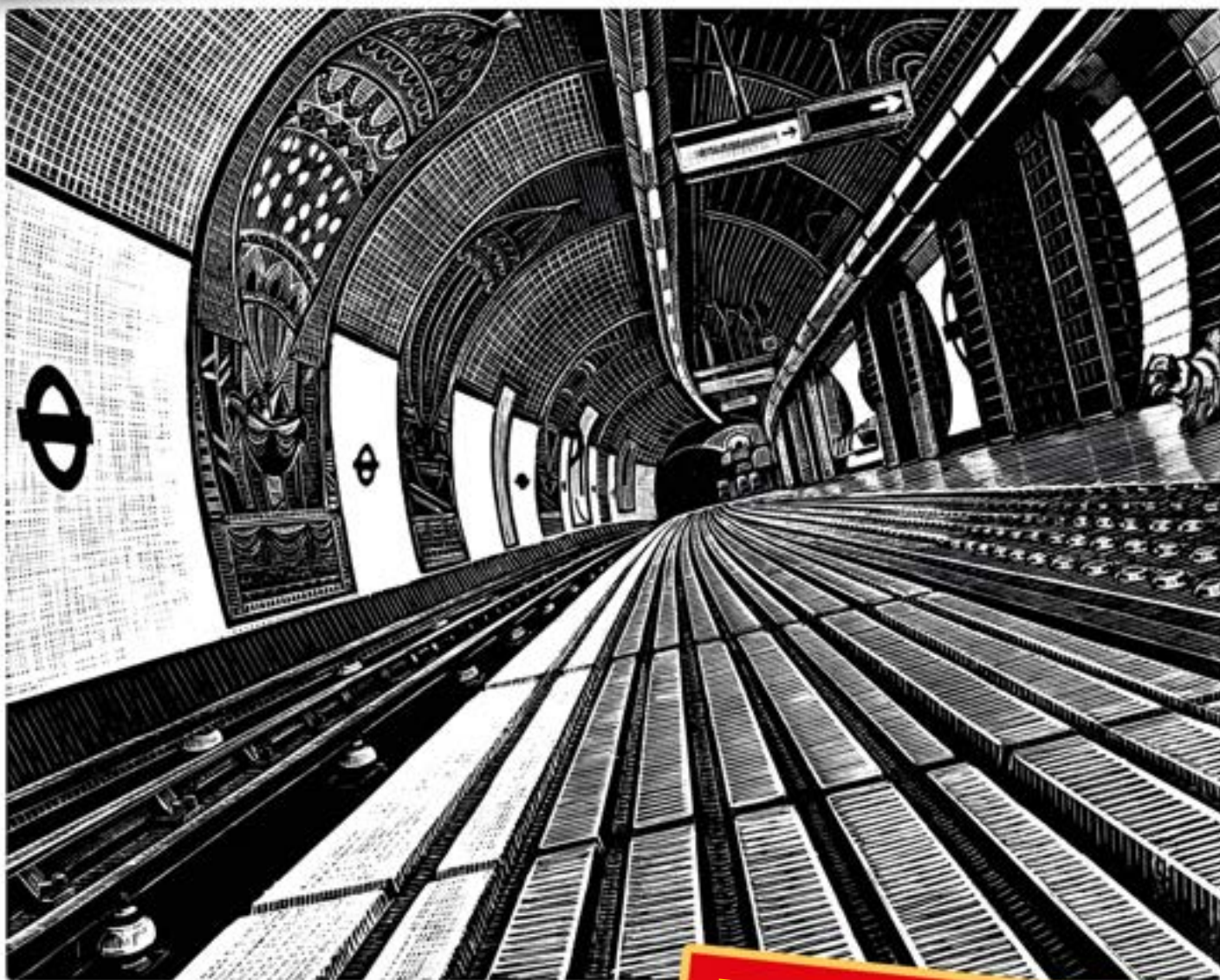


As this issue closed for press, we learnt the sad news that Colin Brown had died, following a long battle with ill health.

Colin had a distinguished career in the bus industry with London Transport and Metrolink, and with coach operations including Club Cantabrica. In retirement, he was a volunteer tram driver at Seaton for many years, but he is probably best known to Friends as the 'right hand man' to Mike Kay in organising and delivering the tours run by ATTC.

Paying tribute to Colin, Mike Kay said: "Colin brought many skills to his various roles. His team management and communications were second to none. He always moulded his staff into a very effective team to get the very best out of them. Everyone enjoyed working with him. I have lost a valued colleague and very dear friend."

In this picture Colin is in the centre, flanked by colleagues from ATTC on the recent tour of bus route 350.



Friend and artist Rebecca Coleman has completed the latest in her series of wood engravings of tube scenes: **View Subterranea: Finsbury Park**.

Rebecca says: "I have always been captivated by Annabel Grey's balloon mosaics at Finsbury Park - they seem to hover above you on the platform. I wanted these to be the focus of my wood engraving of this station."

More details can be found at rebeccacoleman.co.uk. Rebecca is offering Friends a 10% discount using code LTMFRIENDS at the checkout until 30 September 2025.

The right Drayton

Thanks to Bill Collins and Peter Ball for pointing out that the correction to the location of the photograph on page 27 of the Winter 2024/5 issue was itself wrong. The correct location is Drayton Green Halt. Apologies to Bill for attributing the further error to him, when it was of the Editor's own making.

Western steam whistles

I greatly enjoyed John Scott Morgan's reminiscence of steam on the Western Region in the Winter 2024/5 issue. From 1951 to 1965 I lived in Old Oak Road which, despite its name, was not within earshot of the Great Western main line, except for the utterly magical first 20 minutes of each New Year.

Every steam locomotive on the depot then blew its whistle and this atmospheric breaking of the silence is one of my most poignant memories. I forever regret not having taped the footplate crews' welcome to a new year.

Incidentally, as I imagine a number of your readers have pointed out, there were four turntables not roundhouses at the depot.

Tony Brereton

Is that where Rail 200 got their idea from? (Editor)

Early rail preservation

I was interested to read the report of Sam Mullins' talk on the making of the London Transport Museum (Friends magazine 160, Winter 2024/5).

While Sam is broadly correct in saying that railway preservation displays up to the 1950s tended to feature models rather than the hardware, it should be mentioned that, as early as 1862, the Patent Office Museum, South Kensington (a predecessor of the Science Museum) preserved Stephenson's Rocket (built 1829) and ex-Wylam Colliery Puffing Billy (c.1814). Hackworth's Sans Pareil (1829) followed in 1864 and the Shut End Railway's The Agenoria (1829) in 1885.

Many smaller original items relating to locomotive and railway construction were also preserved by the Science Museum during the 19th century. It should be mentioned too that, in 1923, the Museum preserved City & South London Railway No. 13 (1890). All these locomotives can be seen in the 1925 view of the gallery.

Outside London, the Stockton & Darlington Railway restored and displayed Locomotion (1825) at Darlington in 1857 and the North Eastern Railway preserved S&DR 0-6-0 Derwent (1845) in 1898, also at Darlington. In 1882 Wylam Dilly (c.1814) was displayed in the Edinburgh Museum of Science and Art (now the National Museum of Scotland) where it has remained ever since.

In the same article, the illustration captioned as the LNER Museum at York, is actually an interior view of the 'Collection of Railway Relics and Modern Stock' displayed at the LNER's Faverdale Carriage Works, Darlington, in July 1925 as part of the S&D centenary celebrations.

This exhibition was the inspiration for the York Railway Museum, which opened in 1928. Visible in the foreground is the ex-LNWR full-size model of Stephenson's Rocket, built largely of wood. This was latterly displayed as the 'gate guardian' outside the main entrance of the Museum of British Transport at Clapham between 1964 and 1973. Exposed to all weathers, when taken down after the museum closed, it practically fell to pieces, but engineer Mike Satow was able to rescue some of the metal components for re-use on his working reproduction of Rocket, completed in 1979.

The photo on this page shows Gallery 4 at the Science Museum on 8 February 1925. The full-size locomotives are: Puffing Billy, The Agenoria, Rocket, Sans Pareil and City & South London Railway electric locomotive No. 13 (courtesy Science Museum / Science & Society Picture Library).

John Liffen, Curator Emeritus, Science Museum



The rail network is always changing and this latest edition of the atlas includes the rebuilding of the line from Oxford towards Cambridge and the reinstatement of the Foynes branch in Ireland. It is the first edition to be fully edited and revised by Joe Brown, following the sad death of the originator of this atlas, Stuart Baker.

As with previous editions, the mapping conveniently overlaps each page with adjoining pages, making it easier to follow a long-distance route. Additional maps show the complex railway networks in London (extending over 14 pages) and other major cities.

A valuable source of reference for railway professionals and enthusiasts alike.

Rail Atlas Great Britain & Ireland 16th edition.
Crecy Publishing £20

This book showcases previously unpublished photographs by Peter Mitchell, Peter Grace,

Ron Wellings, Fred Ivey and others. Some of the reproduction fees will go to the various charities that those individuals supported.

Geographical coverage is defined as an area of Central London slightly wider than the Circle Line. The time span is from the late 1940s to the early 1970s. Images are presented in broadly chronological order. Thus they start with a green ST on route 77A in the Strand in 1949 (you have to take the authors' word on the colour, as all images are in black and white) and end with a Routemaster on route 5 at Spitalfields in 1971.

In between, the book covers notable events such as the Festival of Britain and its special bus services, the 1952 Coronation and the 1958 bus strike casualty routes. There are many tram shots, including the Kingsway tunnel and tram replacement services, and trolleybuses in the Central area. Amongst the RT family and Routemasters (including RM1 in early service) are shots of XA and XF types and Red Arrows, the latter neatly appearing in route order.

The ground is in many ways familiar, but the near 400 images are of excellent quality, reproduced two to a page with explanatory captions. There are some unexpected surprises, such as a single-deck LT, Q and T types on routes normally associated with double-deckers (6, 16, 29, 39 and 76), and an STL on a garage journey in service to Victoria on route 77A.

Given the stated geographical coverage, some vehicle types, such as RF (apart from private hire and sightseeing) and RLH are missing – though Green Line vehicles could have been included. But this reviewer suspects that the wealth of material from the chosen photographers' lifetime portfolios might lead to further volumes widening the coverage further afield.

Central London Buses, Trams and Trolleybuses: A Photographic Review

Laurie Akehurst and Hugh Taylor

Adam Gordon £40

reviewed by Barry LeJeune

This pleasing book tells the story of London's horse tramways which, it reminds us, were the first true transit system for the mass of people who lived in Victorian London.

The 12 chapters take us through the story, including the development of the legal framework, the strong opposition from some quarters, which led to their exclusion from central London, and details of the city's population, the numbers of trams, passengers and horses.

The book describes the lives of those who worked on the trams or looked after the horses, and goes on to the ingenious attempts to establish mechanical alternatives: cable, steam, gas, compressed air and even clockwork, using coiled springs wound up by a small stationary steam engine. There is a chapter on the horses, which were mostly mares and, in some companies, donkeys. They had relatively short lives and few escaped the knacker's yard.

Tram staff, on the other hand, were easily found and quickly removed in the event of any misdemeanour. A very early example of one-man operation is described: the London Tramways Company ran a one-horse, one-man single-decker in 1879 between Clapham and Bricklayers Arms on which passengers paid before they boarded by dropping a coin in a glass-fronted box alongside the driver.

Two chapters describe operations north and south of the Thames, with illustrations and maps. Services in the south included the narrow-gauge Woolwich and South East London tramway which served Woolwich Arsenal, the major local employer. This provided an express tram at lunchtime which only Arsenal workers were permitted to use because of the tight timing, which required them to get on and off without the tram stopping!

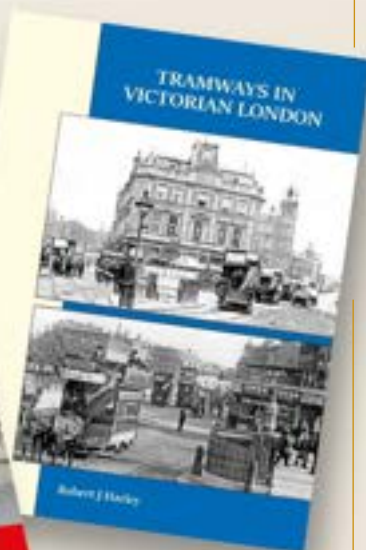
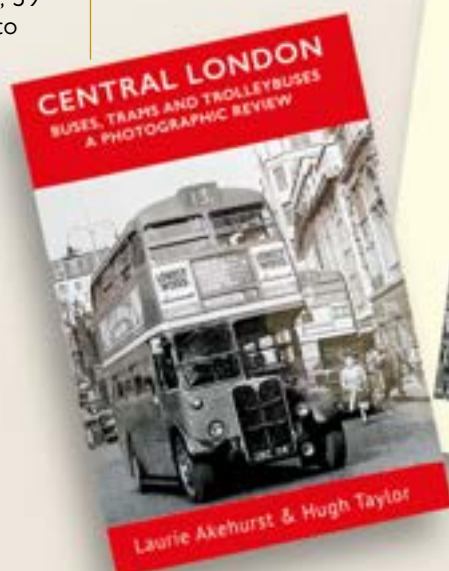
A final chapter briefly discusses horse buses, because of confusion with trams by some writers, and because some tram operators ran horse buses to extend their operations and provide useful links. The Appendices list opening dates, termini, depots and stables, routes and fares, and include a map of 'London Tramcar Routes Early in 1895' spread over four pages.

This is an interesting story, well told and illustrated, that brings that period of London's transport development to life.

reviewed by Roger Torode

Tramways in Victorian London
Robert J Harley

Heathfield Publishing
£25



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The membership team now work from Cranbourn Street, currently on Mondays 1000-1300. They can be called on

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Past copies of the magazine (back to 2006) are available on the members' area of the Friends' website. There you'll also find Friends' policy documents and Annual Reports.

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bafm.co.uk

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This listing includes recent donations received up to late May 2025.

Where appropriate, donated items are offered to the Museum to enhance its collections. Surplus material is sold to other Friends and enthusiasts, so that it goes to homes where it will continue to be appreciated.

Have you items to donate?

We are always grateful for donations to the Friends' Emporium. However we must put a temporary halt on book donations, unless they are books on London Underground or London Railways.

At present, we have a large backlog of books, including those on London buses and we have run out of storage space. The one exception reflects the fact that there is a high demand for Underground and London Railway books from customers.

We are still very willing to take items such as maps, leaflets, brochures, timetables, tickets, postcards, photos, other ephemera and hardware from all types of transport, and not just from London.

If you are proposing to make a large donation, please check with John King first at:

all3kings75@btinternet.com

You can leave small donations at the Friends' emporium at Acton Depot; but, if you do so, please leave a note of your name and contact details with the donated items, so that we know who has left them.