

## Case Study: South African Locomotive 3007 15F Class Client: Glasgow Museums: Riverside Museum Project

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### **Project:**

The S.A Locomotive Conservation Project was a large-scale conservation project that was completed in mid 2010. The locomotive, worked for over 40 years in South Africa, it then sat for almost 20 in the scrap line and was finally transported back to the Glasgow in the summer of 2007. The locomotive forms one of the key displays in the Riverside Museum – the New Museum of Transport and Travel, Glasgow.

Ian Clark was appointed through competitive tender to carry out a condition assessment: which include a conservation method statement and treatment methodology that articulated the clients overall vision for the locomotive.

### **Key Issues:**

A specific project requirement was that the locomotive and tender be conserved and displayed in a form that was consistent to, or indicative of its condition of working service but reflected and was sympathetic to the influences and conditions experienced during it's working life and its time on the scrap line.

A key issue was to work with the client to define a conservation method statement that would clearly articulate this project requirement/client vision and provide a strong working ethos for the project. Ian Clark articulated this vision superbly, the ethos defined at this stage became a strong guiding current that lead the project through to its successful conclusion. It is a complex task to articulate a vision that provides clear guidance but creates flexibility and decision making, as you cannot identify an individual solution for every component on an object of this scale and complexity at the outset.

### **Challenges and Solutions:**

The key challenges were to assess and rationalise the fabric of the locomotive, and to help define where applicable the scope and level of replication we could consider as the client.

This involved considering the fabric of the locomotive in terms of the surface finish, aesthetic appeal, levels of intervention and the interpretive value of any physical replications. The methodology put forward by Ian Clark allowed me as the Project Manager to ensure the conservation vision was met, but it ensured project cost effectiveness, value for money balanced against a realistic programme.

Ian achieved this through a variety of methods, the most notable, as it now iconic image that forms part of the interpretation in the new museum, to mark out with chalk on the body of the locomotive key runs of pipe work that could be replicated. A simple solution, but it allowed the client team to discuss priorities and visually see what could be achieved. Again it allowed us as a client to discuss with our stakeholders what was achievable.

### **Outcomes:**

Considering this was a complex and bold conservation project given the direction we as a client knew we wanted to take. Ian really took the time to listen to us, assimilate all the information we had gathered and begin to piece together our requirements. From this he articulated what we as a client were trying to express as a clear vision, from which he developed an extensive condition assessment which included: a conservation method statement, treatment methodology, identifying health and safety issues, potential risks, a basic timescale and budget.

Given Ian extensive experience in industrial conservation he could explain the engineering and conservation issues involved with a project of this scale and complexity. Critical to this were the range of solutions he would put forward that we would discuss, which then in turn informed the direction of the vision. This combination proved critical in boosting my knowledge as a client to manage the project through to completion. I used the document produced by Ian throughout the project and found it completely invaluable to ensure I could articulate the vision to the conservation team who delivered the work. This resulted in the project being completed to a high quality and standard.

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