



National  
Museums  
Scotland

# National Fund for Acquisitions

Grants Paid 2014–2015



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# National Fund for Acquisitions

The National Fund for Acquisitions (NFA), provided by Scottish Government and managed by National Museums Scotland, contributes toward the acquisition of objects for the collections of Scottish museums, galleries, libraries, archives and other similar institutions open to the public. The Fund can help with acquisitions in most collecting areas including objects relating to the arts, literature, history, natural sciences, technology, industry and medicine. Decisions on grant applications are made in consultation with curatorial staff at National Museums Scotland and the Directors and staff of the National Galleries of Scotland and the National Library of Scotland who also provide expert advice to the Fund.

## Funding

The annual grant from the Scottish Government for 2014/15 was £150,000. The NFA made 72 payments totalling £198,289 to 34 organisations. This included payment of grants which had been offered but not yet claimed at the end of the previous financial year. At 31 March 2015, a further 15 grants with a total value of £32,385 had been committed but not yet paid. The Fund continued to achieve wide coverage across Scotland, supporting purchases in 21 of Scotland's 32 local authority areas, including 17 local authority museum services, 12 independent museums and 5 university collections.

## The Importance of the Fund

During the 62 years since its inception in 1953 the National Fund for Acquisitions has played a significant role in the development of the distributed national collection held by museums, libraries and archives throughout Scotland, helping to preserve the nation's shared heritage for the benefit of current and future generations.

In many cases the Fund has supported organisations to preserve objects of local significance which would otherwise have been lost to the communities they serve. Without the support of the Fund the ability of collecting institutions to undertake collections development, so critical to attracting new audiences and encouraging repeat visits, would be considerably diminished. The Fund is also important in helping museums, libraries and archives to leverage significant funds from other national funding sources, leading to greater investment in collections development and enabling them to collect more ambitiously than they otherwise could. Organisations which regularly fundraise in the private sector have found that the independent approval of their acquisition plans implicit in the award of an NFA grant has been important in encouraging others to contribute.

In 2014/15 the total purchase value of the objects to which the Fund contributed was £537,655. In 2015/16 we can report that, for the first time, this figure has risen to over £1 million.

Following a 25 % reduction in funding in 2011/12, National Museums Scotland has persistently made the case to Scottish Government for renewed investment in the Fund. This reflects the major challenges of local budget cuts and a significant decline in the real terms value of the NFA. We were therefore delighted when Fiona Hyslop MSP, Cabinet Secretary for Culture, Europe and External Affairs, announced in October 2015 that the Government would make an additional £75k available to the Fund for the 2015/16 financial year.

It should, however, be emphasised that demand for the limited funds available is high and, in the current challenging economic climate, likely to remain so. It is important that we continue to make the case for investment in acquisitions by Government, local authorities and others.

### Applications Received

During the year the Fund received 83 new applications. National Museums Scotland aims to give a substantive response to all applications within fifteen working days. During the period of this report this was achieved for 77 % of applications received. Two applications were turned down for funding, two were withdrawn and in three cases applicants were outbid at auction.

Ten of the acquisitions supported by NFA were also supported by other funding bodies; the Art Fund supported 7 applications while the National Heritage Memorial Fund, the Pilgrim Trust, the Contemporary Art Society, the Friends of the National Libraries, the Carnegie Foundation of New York, the Beecroft Bequest and the Barcapel Foundation each supported one application.

The average grant value was £2,754, an increase on the figure of £1,764 in the previous year, while the average value of grants per organisation was £5,832, again representing an increase on last year's figure of £4,274. The largest users of the Fund were Aberdeen Art Gallery and Museums, the Paxton Trust, East Ayrshire Leisure and the University of Glasgow Library. The table below shows the distribution of funds by value of individual grants. The second table shows the distribution of grants by amount per organisation.

Amount of grant	Number of grants 2012/13	Number of grants 2013/14	Number of grants 2014/15
Over £20,000	0	0	0
£15,000–£20,000	1	1	4
£10,000–£14,999	1	5	4
£5,000–£9,999	4	6	5
£1,000–£4,999	29	26	17
£500–£999	4	15	13
Less than £500	33	28	29

*Table showing distribution of funds by value of individual grants*

Amount of grant	Number of organisations 2012/13	Number of organisations 2013/14	Number of organisations 2014/15
Over £20,000	2	0	1
£15,000–£20,000	1	2	3
£10,000–£14,999	5	2	5
£5,000–£9,999	5	4	4
£1,000–£4,999	12	12	10
£500–£999	0	1	5
Less than £500	8	5	6

*Table showing distribution of funds by amount awarded to individual organisations*

In 2014/15 the NFA benefited from an additional sum of £11,164 with the repayment of a grant made in 1982 to the Scottish Natural History Library for the purchase of British natural sciences periodicals and series from the collection of the Royal Society of Edinburgh. The library was closed and part of its collection sold at auction in 2014. In line with NFA terms and conditions, 50% of the proceeds from the sale of the NFA-funded publications was returned to the Fund.

## Acquisitions Supported

During the year the Fund supported acquisitions across a wide range of collecting areas. As can be seen from the table below, while the largest proportion of grant was awarded for fine art acquisitions (a reflection of the higher cost of such items), the largest number of individual grants was for the acquisition of items declared as Treasure Trove. This underlines the fact that for smaller museums in particular, the support of the Fund is critical in enabling them to bid for material allocated through Treasure Trove. Indeed, without the support of the NFA there could be challenges to the continued effective operation of the Treasure Trove system as a whole in Scotland.

Subject	Number of grants	Amount of grant	% of total grant awarded
Fine art	18	63,589	32
Applied art	8	40,374	20
Books and manuscripts	3	24,484	12
Technology and transport	4	22,243	11
Treasure Trove	32	19,942	10
Photography	1	10,000	5
Social history	2	8,250	4
Regimental material	3	7,465	4
Medals	1	1,940	1

*Table showing the distribution of grants by subject*

## Fine Art

Fine art represented the largest acquisition category during the period of this report with 18 grants totalling £63,589 made to 15 organisations. Three organisations acquired examples of self-portraits in oils. Aberdeen Art Gallery and Museums acquired *Portrait of the Artist and His Wife* by John Macdonald Aiken RSA (1880–1961) with a grant of £20,000 towards the purchase price of £80,000. Aiken was born in Aberdeen and studied at Gray's School of Art and the Royal College of Art in London. He became head of Gray's in 1911 before serving in the First World War. In 1923 he was awarded the silver medal at the Paris Salon for his portrait of Harry Townend, Director of Aberdeen Art Gallery from 1914–1939, which is now in the collection of Aberdeen Art Gallery and Museums. Painted in 1910, the year after their marriage, the portrait of the artist and his wife is a *tour de force* in scale, composition and confident handling, showing the young artist at the height of his powers.

Oil on canvas, *Portrait of the Artist and His Wife*, 1910, by John Macdonald Aiken, acquired by Aberdeen Art Gallery and Museums.  
© Aberdeen Art Gallery and Museums Collections

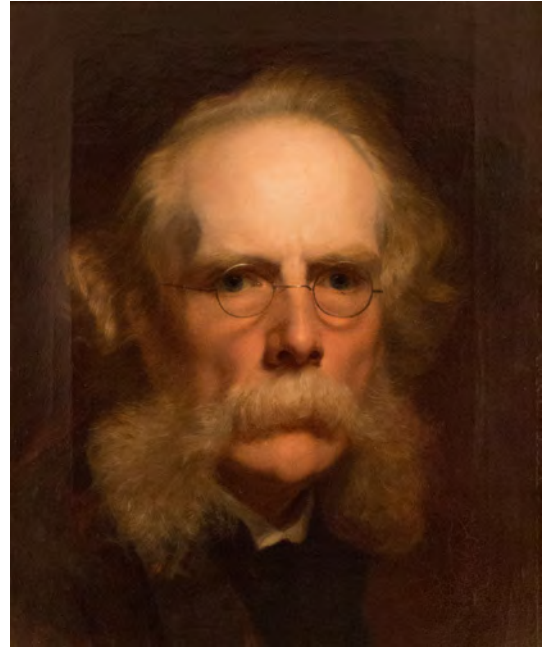


The Hunterian acquired *Portrait of an Artist*, c1775, attributed to William Doughty (1757–82) and thought to be a self-portrait. Doughty studied at the Royal Academy in London and lodged with its President, Sir Joshua Reynolds. A promising artist, his career was cut tragically short when he died in 1782, aged just 24. The chief interest of the portrait for the Hunterian lies in the inclusion of a miniature anatomical figure used by artists in drawing the muscles of the body. It was modelled on the life-size version created by the Hunterian's founder, Dr William Hunter (1718–83), showing the human figure with the surface layers removed to reveal the structure of the underlying muscle. Hunter's demonstrations at the Royal Academy helped to educate a generation of artists in human anatomy. Small casts such as the one in this portrait allowed artists to refer to Hunter's teaching as they worked. In 2006 the NFA helped the Hunterian to acquire a bronze cast of the figure. This can now be displayed alongside the portrait, demonstrating its significance in the education of a young artist.

Dumfries and Galloway Museums Service acquired a self-portrait by John Faed (1819–1902) painted around 1890. A striking image depicting the artist in old age, it complements an earlier self-portrait by the same artist in the collection. Living in Gatehouse of Fleet, a few

miles from Kirkcudbright, Faed, who began his career as a miniaturist, was part of an artistic dynasty. With his brothers Thomas and James he helped to establish Kirkcudbright and its surroundings as an artist's community. The portrait will be displayed in the new Heritage Lottery Funded Kirkcudbright Art Gallery planned to open in 2017.

Oil on canvas, *Self-Portrait*, c1890, by John Faed, acquired by Dumfries and Galloway Museums Service. © Dumfries and Galloway Museums Service



Perth Museum and Art Gallery received a grant of £10,000 to acquire an oil painting by Alison Watt (b1965). The painting, entitled *Orion*, exemplifies Watt's exploration of figure through abstraction, using the folds and fall of fabric to evoke the undulations of the body. A graduate of Glasgow School of Art, Watt is regarded as one of the most important painters active in Scotland today and examples of her work can be seen in leading public collections. The painting was displayed in a major retrospective at Perth Museum and Art Gallery in 2014, part of *Generation*, a nationwide programme funded by Creative Scotland, which surveyed Scottish contemporary art over the last 25 years.

The University of Stirling Art Collection acquired a large-scale marble sculpture, *Where is the 4th Dimension?*, by Kate Thomson (b1961). With her husband, the Japanese sculptor Hironori Katagiri (b1958), Thomson established Ukishima Sculpture Studio in Iwate, Japan and has undertaken a range of cross-cultural projects with the aim of promoting the work of Scottish and Japanese artists. The sculpture joins three other works by Kate Thomson in the University of Stirling's collection which, along with examples of the work of Hironori Katagiri, form a distinct Japanese theme within the University's sculpture trail and a focus for the annual Japanese week of events celebrating Scotland's links with Japan.



Lasa select marble sculpture, *Where is the 4th Dimension?*, 2013, by Kate Thomson, acquired by the University of Stirling Art Collection. Image reproduced courtesy of the University of Stirling Art Collection. © The Artist

## Applied Art

The Fund made 8 grants worth £40,374 to four organisations for the acquisition of objects of applied art. East Ayrshire Leisure received a grant of £17,250 for the acquisition of a silver-gilt sculpture of the 13th Lord Eglinton at a total cost of £34,500. Made by Benjamin Smith and hallmarked London, 1840, the figure is all that now remains of the magnificent candelabrum presented to Lord Eglinton by the citizens of Glasgow following the Gothic Revival-inspired Eglinton Tournament held on his Ayrshire estate in August 1839. This vast spectacle was attended by 100,000 people who travelled from across the UK, Europe and even America on newly-built railways and steamships. The event reflected the fascination with medievalism which swept Britain during the nineteenth century, evident in the popularity of the novels of Sir Walter Scott and the Gothic revival in architecture and fashion. In 2010 the NFA supported the acquisition by East Ayrshire Leisure of 20 watercolours depicting the tournament by James Henry Nixon (1802–1857), the subject of an export stop, together with seven painted wooden shields made for the tournament.

Detail of a silver-gilt sculpture of the 13th Lord Eglinton by Benjamin Smith, London, 1840, acquired by East Ayrshire Leisure.  
© East Ayrshire Leisure/East Ayrshire Council



A grant of £20,000 enabled the Paxton Trust to purchase a mahogany tripod table from the workshop of Thomas Chippendale (1718–79) at a total cost of £70,000. The elegant design has been dated on stylistic grounds to the Chippendale commission ordered by Ninian Home for Paxton House between 1774 and 1791. The same decorative motifs appear on bedroom furniture listed on the 1774 invoice and on the dining room suite thought to have been purchased two years later. Chippendale is considered by many the greatest maker of



English furniture and the tea or work table was a key item in his repertoire. The fact that this table underwent significant repair at the beginning of the nineteenth century adds to its interest as a study piece. The acquisition is in line with Paxton Trust's policy of actively seeking to acquire pieces which were commissioned for the house.

Detail of a mahogany table from the workshop of Thomas Chippendale, acquired by the Paxton Trust. © Paxton House

## Books and Manuscripts

Three grants worth £24,484 were made to two organisations for the acquisition of books and manuscripts. Glasgow Life acquired at auction an autograph manuscript by Robert Burns (1759–96), *Ye Banks and Braes O' Bonnie Doon*, for the collection of the Mitchell Library. The manuscript was written on paper which bears the Royal Hanoverian watermark, evidence of Burns's employment with His Majesty's Customs and Excise. An original composition rather than an adaptation of traditional verses such as *Auld Lang Syne*, it was first published



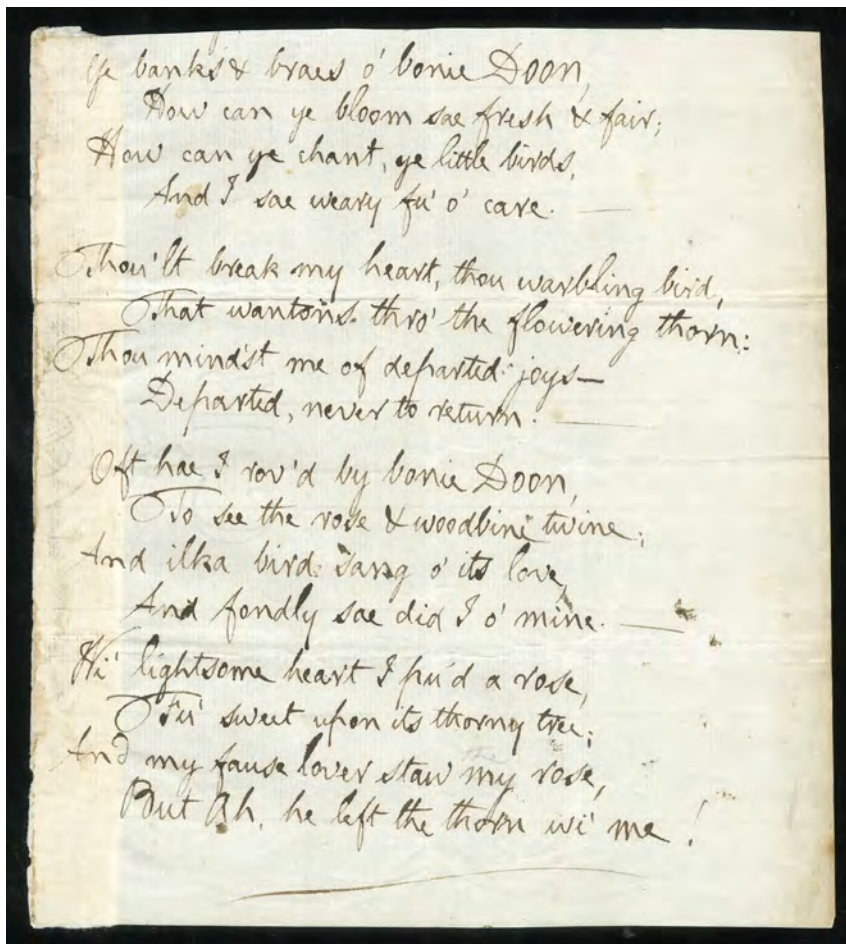
in August 1792 in James Johnston's *Scots Musical Museum IV*. Burns described his first version of the song in a letter to Alexander Cunningham dated 11 March 1791: "I have this evening sketched out a Song, which I had a good mind to send you ... intended to sing to a Strathspey reel of which I am very fond." Only one other manuscript exists of the later version, in the collection of the British Library.

Manuscript, *Ye Banks and Braes O' Bonnie Doon*, by Robert Burns, acquired by Glasgow Life. © CSG CIC, Museums and Libraries Collection; Special Collections

A grant of £15,491 enabled the University of Glasgow to acquire three rare sixteenth-century French emblem books at auction at a cost of £44,482. The University owns what is probably the finest collection of emblem literature ever amassed. Originally formed in the 19th century by Sir William Stirling Maxwell, it now comprises over 2,000 works and is recognised as an internationally important research resource. To find out more about this acquisition and the collection at the University of Glasgow, read the NFA blog post written by Julie Gardham, Senior Librarian, University of Glasgow Library Special Collections: [Emblems and Enigmas | National Fund for Acquisitions](#)

## Technology

Four grants with a total value of £22,243 enabled three collections to make technology acquisitions. Grampian Transport Museum acquired at auction a former Grampian Police highway patrol car. The Rover SD1 was the original 'jam sandwich', a new breed of high visibility, high speed police traffic car. During the North Sea oil and gas boom in the 1970s, Aberdeen underwent rapid change including improved road links. Policing the new faster road south of the city proved challenging as new wealth led to a flourishing trade in high performance cars. In 1985 Grampian Police ordered an SD1 to patrol the bypass and the area around Stonehaven. The car became something of a talking point among local car enthusiasts, many of whom fell foul of its ability to outpace speeding vehicles. For more information on this acquisition, see the NFA blog post by Mike Ward, Director of Grampian Transport Museum, which gives a fascinating insight into the social change brought by the oil industry: [Return of the Jam Sandwich | National Fund for Acquisitions](#)



Rover SD1 Grampian Police highway patrol car, acquired by Grampian Transport Museum. © Grampian Transport Museum Trust

The Scottish Maritime Museum acquired *Golden Orfe*, a motor launch designed and built in 1926 by William Fife at Fairlie on the Clyde coast. The museum already owned the boat's tender dinghy. Built of pine on oak, *Golden Orfe* is one of only two known surviving motor launches designed by William Fife. The hull and superstructure require repair but over 70% of the vessel's original material and most of her original fittings are present. *Golden Orfe* will be restored at the Scottish Boat Building School, providing traditional boat building experience for up to 30 trainees as part of their City & Guilds qualification.

Motor launch, *Golden Orfe*, designed and built by William Fife & Son, acquired by the Scottish Maritime Museum. © Scottish Maritime Museum



## Treasure Trove

Funds permitting, the National Fund for Acquisitions makes grants of 50% of the reward sum for objects allocated to museums by the Queen's and Lord Treasurer's Remembrancer as part of the Treasure Trove system. During the period of this report 32 grants totalling £19,942 were paid towards the acquisition of Treasure Trove material. The Orkney Museum acquired a sandstone Pictish cross slab found in Sanday, the first type II stone to be found in Orkney. It was discovered under the floor of a nineteenth-century house undergoing renovation. The house had been built on a previously unrecognised low 'farm mound' of peat ash and other midden material typical of those which formed round earlier settlements. Tarbat Discovery

Centre received its first grant from the NFA when it acquired a Neolithic carved stone ball found in Easter Ross. Over 400 of these stone balls are known, the majority from Aberdeenshire. Their function remains unknown though much debated. As they bear no signs of wear or use it is generally accepted that they had a ritual or symbolic function. East Lothian Council Museums Service acquired an Iron Age bronze strap mount with red and yellow enamel decoration found near Dunbar. The mount would have decorated the trappings of a horse and associated vehicle, possibly a chariot belonging to a member of the Iron Age warrior elite.



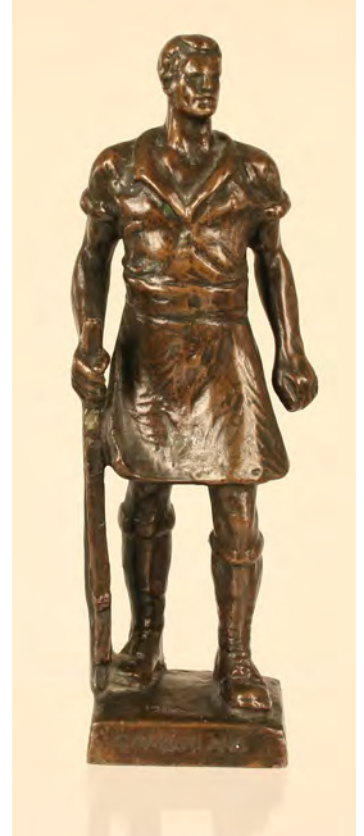
Iron Age strap mount acquired by East Lothian Council Museums Service. © Will Murray ACR, The Scottish Conservation Studio LLP

## First World War Material

In 2014 museums across Scotland held events and mounted displays to mark the centenary of the outbreak of the First World War. South Lanarkshire Leisure and Culture acquired at auction a bronze miniature by Alexander Proudfoot (1878–1957) of the figure on the Cambuslang War Memorial. Signed and dated 1922, it depicts Private John McAlpine, the first soldier from the town to be killed in the war. He served with the 1st Battalion, The Black Watch Regiment and died on 11th November 1914. With no known grave, he is commemorated on the Memorial to the Missing at the Menin Gate in Ypres, Belgium. The figure went on display at Low Parks Museum in time to mark Remembrance Day in 2014, the 100th anniversary of John McAlpine's death. Read the full story in the NFA blog post by Barrie Duncan, Assistant Museums Officer at South Lanarkshire Leisure and Culture:

[Gone but not forgotten | National Fund for Acquisitions](#)

Bronze miniature of the figure of John McAlpine on the Cambuslang War Memorial by Alexander Proudfoot, acquired by South Lanarkshire Leisure and Culture. © South Lanarkshire Council



Mallaig Heritage Centre acquired an Officer's dress dirk originally owned by Lt John Hay Caldwell (1894–1918) whose family moved to Morar Lodge, near Mallaig during the first decade of the twentieth century. After serving with the 3rd and 5th battalions of the Cameron Highlanders, Lt Caldwell was seconded to the Royal Flying Corps early in 1917, training as a pilot at Cambusbarrow near Stirling and joining 63rd Squadron in Mesopotamia in August that year. While on a reconnaissance mission behind Turkish lines on 12 January 1918 his plane was forced to land. He avoided capture but died from exhaustion and exposure some 10 days later while trying to make his way back to the British lines. Find out more about the history of the dirk and Lt Caldwell's story in the NFA blog post by Malcolm Poole, Curator at Mallaig Heritage Centre:

[A Highland Officer's Dress Dirk | National Fund for Acquisitions](#)

## Other Notable Acquisitions

Among other notable acquisitions during the year, the Museum of the Isles, which tells the story of Clan Donald, acquired a flintlock gun with a decorated barrel dating from the 17th century. Known as the *Gunna Breac*, it was restored in the 1830s when the coat of arms of the MacDonalds of Dalchosnie was added together with an inscription which relates that the gun served the MacDonalds at the battles of Inverlochrie, Mullroy, Rinrorie (Killiecrankie), Sherrifmuir, Prestonpans, Falkirk and Culloden and continues 'Preserve the faithful servant of our House'. At the Battle of Culloden, it was said, Alexander MacDonald of Dalchosnie (1696–1746) handed the *Gunna Breac* and a pistol to a ghille before the charge of the Athole Highlanders in which he lost his life. The gun was probably restored at the behest of Alexander's great grandson, General Sir John MacDonald of Dalchosnie (1788–1866), whose grandfather also fought at Culloden and who would have grown up with the story of the weapon's origins and mythology.

Shetland Museum and Archives acquired a banknote to the value of £1 issued in the 1820s by the Shetland Bank, founded in 1822 by the firm of Hay & Ogilvy. The company was instrumental in the establishment of the cod and herring fisheries and was at the forefront of the islands' transition from an economy reliant on income from landed estates to a merchant-driven economy based on trading. With premises at Freefield, Lerwick, where Shetland Museum and Archives now stands, Hay & Ogilvy was the major trading company in Shetland with interests in fishing, farming and construction. A succession of bad harvests and poor fishing seasons led to bankruptcy and the collapse of the Shetland Bank in 1842.

Banknote to the value of £1 issued by the Shetland Bank, 1820s, acquired by Shetland Museum and Archives. © Shetland Museum and Archives



The University of St Andrews, which houses Scotland's largest photographic collection, received a grant of £10,000 for the acquisition of an important collection of early Scottish glass plate negatives. St Andrews and its surroundings was the birthplace of Scottish photography; as a result of the friendship between the British inventor of photography William Henry Fox Talbot (1800–1877) and Sir David Brewster, Principal of the United Colleges of St Andrews, the first Scottish calotype is thought to have been made in St Andrews in the 1840s. The collection acquired consists of around 223 early wet collodian negatives, including around 90 stereo views dating from c1851–1870. They include early photographic practitioners posing with their apparatus at Rossie Priory, home of the photography patron Lord Kinnaird.

To find out more about this acquisition read the NFA blog post by Marc Boulay, formerly Photographic Archivist at the University of St Andrews Library:

[A Fascinating Piece of Scotland's Photographic Heritage: The Rossie Priory Negatives | National Fund for Acquisitions](#)

Photographic portrait from a collection of glass plate negatives acquired by the University of St Andrews. © University of St Andrews Library



# Grants Paid 2014–2015

\* Science Fund

+ Treasure Trove

## Aberdeen Art Gallery and Museums

Oil on canvas, *Portrait of the Artist and His Wife*, 1910, by John Macdonald Aiken RSA 20,000.00  
(Supported by the Art Fund and the Pilgrim Trust)

Military General Service Medal, 1793–1814, with 10 clasps, awarded to Major John 5,500.00  
Middleton, 95th Rifles

Two woodcut and linocuts, *Finella in the Woods* and *Finella in the Waterfall*, 1995, 1,500.00  
by Sheila MacFarlane (b1943)

Pair of silver trefid spoons by Omar Ramsden (1873–1939), London, 1933 525.00

Silver brooch, 1960s, by Frank Juhls (b1931), Norway 225.00

Silver and rock crystal pendant, late 1960s, by Julie Kvarekval, Norway 112.50

Silver brooch designed by Ernest Blyth, hallmarked Birmingham 1965 112.00

## University of Aberdeen Museums

Digital print, *Primates*, 2013, by Matthew Dalziel (b1957) and Louise Scullion (b1966) 100.00

Blind embossed print, *Decapoda*, 2013, by Elaine Shemilt (b1954) 100.00

## Alford, Grampian Transport Museum

\* 1986 Rover SD1 Vitesse former Grampian Police highway patrol car 3,851.49

## Ardvasar, Isle of Skye, Museum of the Isles

Flintlock gun known as the *Gunna Breac* which belonged to the MacDonalDs of 7,000.00  
Dalchosnie

## Berwick-upon-Tweed, The Paxton Trust

Mahogany tripod table, c1770, from the workshop of Thomas Chippendale the Elder 20,000.00  
(Supported by the National Heritage Memorial Fund, the Binks Trust and the Beecroft Bequest)

## Biggar Museum Trust

+ Six medieval coins, late 12th/early 13th century, from Midlock Water, Crawford 230.00

+ Medieval silver annular brooch, c1200, from Midlock Water, Crawford 175.00

+ Roman disc brooch with blue glass central boss and red enamel field from Carnwath 100.00

## Dumfries and Galloway Museums Service

Oil on canvas, *Self Portrait*, c1890, by John Faed 4,000.00  
(Supported by the Art Fund)

+ Early Historic enamelled mount, two Roman coins and three items of Early Historic silver from Glenlochar; medieval pilgrim badge from Kirkcudbright; post-medieval finger ring from Parton; and medieval pendant from Twynholm	1,152.50
Silver cup by Dick & McPherson, hallmarked Edinburgh 1804, presented to Mrs Maxwell of Kirkconnell by the Troqueer Volunteers	900.00
+ Early Bronze Age axehead from Dumfries and hoard of 12 Roman coins from Glenlochar	265.00
<b>Leisure and Culture Dundee</b>	
Mezzotint portrait of the Duchess of Argyll, née Elizabeth Gunning, Duchess of Hamilton, by John Finlayson (c1730–76) after the painting by Catherine Read (1723–78), published London, 1770	512.50
<b>Dundee Heritage Trust</b>	
Oil on canvas, <i>County of Inverness</i> , attributed to Lai Fong (fl.1890–1910)	625.00
<b>Edinburgh Museums and Galleries, City of Edinburgh Council</b>	
+ Middle Bronze Age axe from Ratho and Neolithic stone axehead from Dalmeny	195.00
<b>Edinburgh, Royal Scots Dragoon Guards Museum</b>	
Officer's sword made by Wilkinson Sword in 1877 for Captain Calvert of the 6th Dragoon Guards and used in active service in Afghanistan, 1879	750.00
<b>Elgin Museum</b>	
+ Pictish symbol stone from Craigellachie	1,500.00
+ Copper alloy swivel ring from a medieval hunting leash and two Roman denarii from Urquhart; assemblage of early modern finds from Lhanbryde; and late 15th–16th century patron from Burghead	137.50
+ Assemblage from Burghead, including a denarius and fragment of medieval silver brooch	62.50
+ Two post-medieval cast lead alloy tokens from Birnie Kirk	10.00
<b>Falkirk Community Trust</b>	
+ Iron Age tankard handle from Airth	300.00
+ Roman disc brooch and three denarii from Carriden and post-medieval pewter dress fitting from Airth	95.00
<b>Fife Cultural Trust</b>	
+ Late sixteenth-century gold finger ring from Culross and hoard of 110 silver coins, c1300, from Ballingry	2,960.00
Two colour conté drawings, <i>Scaffolder, Methil, Fife</i> , 2007, and <i>North Sea Diver, Technip, Aberdeen</i> , 2010, and a colour etching and watercolour, <i>Beatrice Works Suite No 2 – Burntisland/Methil Yards, Fife</i> , 2012, by Sue Jane Taylor (b1960)	1,900.00
+ Hoard of mixed silver and billon coinage, 16th century, from Newburgh	550.00

**Forfar, Angus Council Museums and Galleries**

+ Gold finger ring, seventeenth-century, from Montrose	850.00
+ Collection of medieval coins from a hoard from Mains of Glasswell, Kirriemuir; small Neolithic axehead from Maryton Farm by Montrose; and post-medieval finger ring from Edzell Castle	340.00
+ Fragment of a medieval papal bulla from Kinnaird Park, Brechin; a pair of feet cast in silver from a crucifix figure of Christ from East Haven, Panbride; two pennies of Edward I, part of a hoard from Mains of Glasswell, Kirriemuir; medieval silver fede ring from Kirriemuir; and medieval copper alloy dress pin from Wardmill, Forfar	325.00
+ Fragment of Late Bronze Age socketed axehead from Maryton, Montrose	50.00

**Glasgow Life**

Autograph manuscript, <i>Ye Banks and Braes o' Bonnie Doon</i> , c1792, by Robert Burns (Supported by the Friends of the National Libraries)	6,544.50
* Complete track cycling kit used by Scottish professional track cyclist John Paul, 2010–13	5,500.00
Eleven prints from <i>21 Revolutions</i> , an exhibition to mark the 21st anniversary of the opening of Glasgow Women's Library	1,575.00
* Model of a Campbeltown-registered ring net fishing boat made by Harold Underhill (1897–1965)	1,000.00

**Glasgow, The Hunterian**

Oil on canvas, <i>Portrait of an Artist</i> , c1775, attributed to William Doughty (Supported by the Art Fund)	11,000.00
Group of seven nineteenth-century silver/bronze medals including two silver medals presented by female Chartists of Glasgow and Dunfermline to John Collins, 1840, and a silver medal of Duddingston Curling Club, 1806	1,940.00
Engraving, <i>Terra (Earth)</i> , from the series of the <i>Four Elements</i> by Jan van de Velde II (c1593–1641) after Willem Buytewech (1591–1624)	400.00

**Glasgow, University of Glasgow Library**

Three printed books: Alciato, Andrea, <i>Emblemata succinta</i> . Lyons, 1556; Corrozet, Gilles, <i>Hecatomgraphie</i> . Paris, 1543; and Sceve, Maurice, <i>Delie</i> . Paris, 1564	15,491.25
Printed book, Alciato, Andrea, <i>Emblematum Libri duo</i> . Lyon: J de Tournes & S Gazeau, 1547	2,448.64

**Haddington, East Lothian Council Museums Service**

+ Iron Age strap mount with enamel decoration from Dunbar (Supported by the Art Fund)	2,750.00
+ Medieval enamelled strap fitting and silver gilt finger ring with inscription from Longniddry	900.00
+ Late Iron Age copper alloy terret from Haddington	750.00

**Hamilton, South Lanarkshire Leisure and Culture**

Bronze miniature, 1922, by Alexander Proudfoot of John McAlpine, the first soldier from Cambuslang to lose his life in the First World War 114.00

**Inverness Museum and Art Gallery**

Oil painting of the Inverness riverfront, dated 1887, by John Small (1862–1938) 950.00

+ Medieval coin hoard from Kiltarlity; Bronze Age pinhead from Dores; medieval seal matrix and post-medieval finger ring from Dalcross; piece of canister shot, c1746, from Culloden; and medieval silver finger ring from Arisaig 917.50

+ Early Bronze Age flat axehead from Dores; copper alloy shoulder belt or pouch plate of the Royal North British Dragoons, c1800–10, from Croy; and Iron Age toggle fastener from Milton, Redcastle 200.00

**Irvine, Scottish Maritime Museum**

\* Motor yacht, *Golden Orfe*, built by William Fife, Fairlie, 1926 11,892.00

**Kilmarnock, East Ayrshire Leisure**

Silver-gilt sculpture of the 13th Lord Eglinton and horse by Benjamin Smith (1793–1850), hallmarked London 1840, from the lost candelabrum-centrepiece presented to Lord Eglinton by the City of Glasgow (Supported by the Art Fund and the Barcapel Foundation) 17,250.00

Three textile lengths by Edinburgh Weavers: jacquard-woven rayon, cotton and linen, *Olaf*, 1961, designed by Alistair Morton; screen-printed dyed cotton, *Hirion*, 1962, designed by Helen Dalby; and screen-printed cotton crepe, *Indus*, 1963, designed by Anwar Jalal Shemza 1,250.00

**Kirkwall, The Orkney Museum**

+ Bronze Age symbol stone from Sanday 1,500.00

**Lerwick, Shetland Museum and Archives**

Banknote to the value of £1 issued by Shetland Bank, 1820s 1,250.00

**Mallaig Heritage Centre**

Officer's dress dirk originally owned by Lt John Hay Caldwell (1894–1918), 5th Cameron Highlanders, 8th Battalion and Royal Flying Corps, died on active service in Iraq, January 1918 1,215.50

**Nairn Museum**

+ Penannular brooch, 8th-9th century, from Auldearn 325.00

+ Medieval annular brooch, post-medieval heart-shaped brooch, two communion tokens of Nairn Parish, 1797, eighteenth-century weight, medieval spindle whorl, Droit of Utrecht, 1657, and James II gun money shilling, January 1690, all from Nairn 75.00

**Paisley Museum**

Ceramic sculpture, *Cuvette à Tombeau*, 2012, by Francesca DiMattio (b1981) (Supported by the Art Fund and the Contemporary Art Society) 1,650.00



**Perth Museum and Art Gallery**

Oil painting, <i>Orion</i> , 2014, by Alison Watt (Supported by the Art Fund)	10,000.00
+ Medieval harness pendant and crucifix from Loch Leven; post-medieval brooch from Innerpeffray; Late Bronze Age chisel from Spittalfield; medieval finger ring from Pitcairngreen; medieval harness pendant from Forteviot; and Neolithic arrowhead from Aberuthven	417.50
+ Medieval coin from Methven; two Roman coins from Blairadam; Middle Bronze Age chisel from Moneydie; medieval zoomorphic copper alloy buckle from Aberuthven; pierced sixpence of Charles I from Scone; medieval silver finger ring and medieval harness pendant from Bankfoot; and medieval coin hoard from Luncarty	345.00
+ Medieval gold coin from Loch Leven, fifteenth-century copper alloy mount from Ballinluig and Roman brooch from Pitlochry	242.50

**Portmahomack, Tarbat Discovery Centre**

+ Neolithic carved stone ball from Easter Ross	£850.00
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**Selkirk, Scottish Borders Council Museums Service**

+ Middle Bronze Age axehead from Bonchester Bridge; fragmentary Roman wine dipper from Hawick; medieval ewer from Lilliesleaf; four medieval finds from Morebattle; medieval seal matrix from Kelso; and medieval strap end from Hawick	1,042.50
Watercolour, <i>Dryburgh</i> , 1884, by William Heatlie (1848–92)	375.00
+ Group of medieval coins from Jedburgh and copper alloy medieval brooch and Bronze Age chisel from Peebles	330.00

**St Andrews Preservation Trust Museum**

Oil painting, <i>Still Life with Red and Blue Poppies</i> , by Winifred McKenzie (1905–2001)	287.50
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**University of St Andrews**

Collection of c223 early wet collodian negatives from Rossie Priory, c1851–1870, featuring Lord Kinnaird, Sir David Brewster and others of their circle (Supported by the Carnegie Foundation of New York)	10,000.00
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**Stirling, University of Stirling Art Collection**

Sculpture, <i>Where is the 4th Dimension?</i> , 2013, by Kate Thomson	8,500.00
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<b>Total</b>	<b>£198,289</b>
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