



National Fund
for Acquisitions
Annual Report 2018–2019



Detail: Oil on board, *The Boat Builders*, 1962, by John Bellany. © The Artist's Estate. Photograph © Scottish Maritime Museum Trust

National Fund for Acquisitions

Introduction

The National Fund for Acquisitions (NFA), provided by Scottish Government and administered by National Museums Scotland, contributes towards 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 following consultation with curatorial staff at National Museums Scotland, the National Galleries of Scotland and the National Library of Scotland who provide expert advice to the Fund.

Funding

The annual grant from the Scottish Government for 2018/19 was £150,000. The NFA made 58 payments totalling £141,781 to 26 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 2019, a further 16 grants with a total value of £31,175 had been committed but not yet paid. The total purchase value of the objects to which the Fund contributed was £520,282.

The NFA supported acquisitions for collections throughout Scotland, covering museum services in 17 of Scotland's 32 local authority areas, including 14 local authority museum services, 8 independent museums and 4 university collections.

Applications Received

During the year the Fund received 67 new applications. We aim to give a decision on applications within fifteen working days; during the period of this report this was achieved for 87% of applications received. Two applications were withdrawn while in five other cases the successful applicants were outbid at auction.

Seven of the acquisitions supported by the NFA were also supported by the Art Fund while a further acquisition was jointly supported by the Art Fund and the National Heritage Memorial Fund.

The average grant value was £2,444, a reduction in the figure of £2,689 for the previous year, while the average value of grants per organisation was £5,453, higher than the figure of £4,451 for the previous year. 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		
	2016/17	2017/18	2018/19
Over £20,000	0	1	0
£15,000–£20,000	0	1	2
£10,000–£14,999	3	1	4
£5,000–£9,999	4	4	2
£1,000–£4,999	26	17	19
£500–£999	13	11	10
Less than £500	18	13	21

Table showing distribution of funds by value of individual grants

Amount of grant	Number of organisations		
	2016/17	2017/18	2018/19
Over £20,000	0	2	3
£15,000–£20,000	2	1	2
£10,000–£14,999	3	0	0
£5,000–£9,999	5	3	2
£1,000–£4,999	9	15	7
£500–£999	4	3	4
Less than £500	7	5	8

Table showing distribution of funds by amount awarded to individual organisations

National Fund for Acquisitions Survey

We have seen a fall in applications to the Fund in the last four years, receiving 67 applications in 2018/19 compared with 83 in 2014/15. To gain a clearer picture of the collecting climate in Scottish museums and to identify and understand any obstacles which museums may be experiencing in making application to the Fund, we undertook a survey in 2018 of collections which are eligible for NFA support. We asked 105 organisations responsible for Accredited museums in Scotland to take part in the survey. A total of 46 responded, representing 24 of Scotland's 32 local authority areas, including 22 independent museums, 19 local authority museum services and 5 university museums.

The survey results clearly demonstrate that many barriers to acquisition exist, with lack of funding (70%) and lack of staff time (52%) being chief among them. 27 respondents had no dedicated acquisitions budget while, of the 19 which did have a budget, only four were worth more than £5,000. The rest ranged from £5,000 down to just £100. Other reasons cited included lack of space to store collections (43%), lack of resources such as conservation services (17%) and lack of staff expertise (17%). Increased valuations and competition in the market were also cited along with organisational restructuring, difficulties in meeting auction deadlines, lack of time and funding for curatorial research and development and lack of display space for new acquisitions. Other respondents pointed to the pressures arising from competing budget priorities with one commenting that their financial position was not secure enough to pursue acquisitions as well as contributing to the building programme necessary to hold their collections in a secure environment.

In spite of these considerable pressures, the vast majority of respondents demonstrated continued enthusiasm and ambition to develop their collections and we will continue to provide as much support as we can through the National Fund for Acquisitions and the National Training Programme.

Acquisitions Supported

Subject	Number of grants	Amount of grant £	% of total grant
Fine art	20	100,621	71
Treasure Trove	27	20,716	15
Applied art	6	14,838	10
Fossils	1	1,916	1
Archive/printed material	2	1,380	1
Regimental arms	1	1,200	1
Aviation	1	1,110	1

Fine Art

A total of 20 grants worth £100,621 were made to 12 organisations for the acquisition of fine art. Half of these (11 grants worth £53,280) supported the acquisition of work by contemporary artists, including a film by Charlotte Prodger which was later nominated for, and went on to win, the 2018 Turner Prize.

Grantown Museum and Heritage Trust acquired a signed and dated oil painting, *Portrait of a Gentleman*, 1717, by Richard Waitt (1684–1733). The town of Grantown-on-Spey was founded in 1765 by Sir James Grant of Grant, 8th Baronet, as a planned settlement. The museum tells the story of the town from its foundation in the context of the Scottish Enlightenment. Over a period of twenty years Waitt painted over 60 portraits of Clan Grant, creating a unique record of family members and retainers. Following a landmark exhibition of portraits by Richard Waitt at the museum in 2017, Grantown Museum acquired this very fine portrait, the first by Waitt to enter their collection. Although the identity of the sitter is not known, it is hoped that further research will uncover more information.

Oil on canvas, *Portrait of a Gentleman*, 1717, by Richard Waitt. © Image courtesy of The Fine Art Society.





The Royal Scots Dragoon Guards Museum acquired an oil portrait of Captain Francis Garratt of the 3rd Dragoon Guards, painted around 1842 by Richard Augustus Clack (1801–1880). The portrait will be included in a new display in the museum’s planned redevelopment, telling the story of the life of a cavalry officer in the period between the Battle of Waterloo in 1815 and the start of the Crimean War in 1854. During this period, the regiment was largely deployed on civil defence duties, quelling social unrest arising from poor living conditions and lack of political reform. In 1831, prior to Garratt’s commission the following year, the regiment participated in the suppression of the Reform Bill riots in Bristol and in 1846 moved to Scotland for two years where it was active in suppressing Chartist riots in Hamilton and Glasgow.

Oil on canvas, *Captain Francis Garratt of the 3rd Dragoon Guards*, c1842, by Richard Augustus Clack. © Image courtesy of Lane Fine Art.

The Hunterian acquired two charcoal drawings by Käthe Kollwitz (1867–1945), *Drie Studien einer Klagenden Frau* (*Three Studies of a Lamenting Woman*), 1905, and *Frau mit Kind in Arm* (*Mother Holding her Child*), 1909. The Hunterian holds an important collection of German Expressionist prints, including examples by Kollwitz, which is strengthened by the acquisition of these drawings. Kollwitz’s sympathetic depictions of the urban poor, particularly the plight of working women, were inspired by her strong socialist principles and her work was printed in large editions to spread her strong visual message as widely as possible. While Kollwitz’s prints are well known, her drawings are less well represented in UK collections. The drawings were included in the Hunterian’s exhibition *The German Revolution: Expressionist Prints*, 1 March–25 August 2019, which focused on political and social unrest in Germany during the period following the First World War.

Charcoal drawing *Drie Studien einer Klagenden Frau* (*Three Studies of a Lamenting Woman*), 1905, by Käthe Kollwitz. © The Hunterian, University of Glasgow.

Charcoal drawing, *Frau mit Kind in Arm* (*Mother Holding her Child*), 1909, by Käthe Kollwitz. © The Hunterian, University of Glasgow.





Watercolour, *The Roofs of a Little Town (Cassis)*, 1920, by Stanley Cursiter. © The Hunterian, University of Glasgow.

The Hunterian also acquired a watercolour, *The Roofs of a Little Town (Cassis)*, 1920, by Stanley Cursiter (1887–1976). Born in Orkney, Cursiter was one of the first students to attend Edinburgh College of Art in the early 1900s. He was appointed Keeper of the National Gallery of Scotland in 1924, later becoming Director. Following service in France during the First World War, his early experiments in avant-garde art, particularly his interest in Futurism, were replaced by a more realistic style. This was first evidenced in a series of watercolours, including this one, which date from a six-month trip to the French Riviera in 1920. The watercolour depicts the red tiled roofs of the town from a high viewpoint, dominated by the church and the wooded hills beyond. Many of Cursiter's contemporaries, including Charles Rennie Mackintosh (1868–1928), S J Peploe (1871–1935) and Anne Redpath (1895–1965) were also attracted to the light and climate of the French Mediterranean coast and the watercolour is an excellent addition to examples of their work in the Hunterian's collection.

The Scottish Maritime Museum acquired an oil painting on board, *The Boat Builders*, 1962, by John Bellany (1942–2013), part of SMMart: Enriching the Imagery of Scotland's Maritime Heritage, a project funded by the National Lottery Heritage Fund to develop a nationally significant collection of fine art relating to Scotland's maritime heritage. This large early work, painted on four panels and depicting the Leith-registered fishing boat *Good Hope* in the final stages of construction, is based on scenes familiar to Bellany from his childhood in the fishing community of Port Seton. The acquisition of this important work by one of Scotland's greatest artists was a crowning achievement of this successful project which has drawn together an exceptional collection of artworks by, among others, William Lionel Wyllie (1851–1931), Robert Gemmell Hutchison (1855–1936), F C B Cadell (1883–1937), Benno Schotz (1891–1984), Ian Hamilton Finlay (1925–2006), Will Maclean (b1941) and Kate Downie (b1958).



Oil on board, *The Boat Builders*, 1962, by John Bellamy. © The Artist's Estate. Photograph © Scottish Maritime Museum Trust

The Museum of the Royal Regiment of Scotland acquired three portraits of soldiers of the regiment by Tom McKendrick (b1948) from his *Soldiers* series: Sergeant Craig Sharp MC, Corporal James Smith and Warrant Officer 2nd Class Terry Lowe. Thousands of members of the Royal Regiment of Scotland served in the war in Afghanistan over a six-year period; twenty were killed in action with many more suffering physical and mental injuries. To find out more about this acquisition, including video interviews in which the three soldiers recount their experiences in Afghanistan, read our blog post by Desmond Thomas, Curator of the Museum of the Royal Regiment of Scotland:

nationalfundforacquisitions.wordpress.com/the-mckendrick-soldier-portraits/

Leisure and Culture Dundee acquired six photographs by Calum Colvin (b1961), a graduate of Duncan of Jordanstone College of Art and Design, University of Dundee, where he is now Professor of Fine Art Photography. The collection was selected from the exhibition *Museography: Calum Colvin Reflects on the McManus Collections*, a project commissioned for the 150th anniversary of the McManus: Dundee's Art Gallery & Museum in 2017. Inspired by objects from the collection, Colvin produced a series of his constructed photographic artworks which start as large-scale studio stage sets, carefully posed and theatrically lit. The artworks were located within the galleries as a commentary on the permanent displays, offering visitors new perspectives and intriguing insights on both the collections and the wider city. The artworks are a significant addition to the museum's important collection of fine art photography.

Digital photographic print on canvas, *Charles Edward Stuart (after Mosman)*, 2017, by Calum Colvin. © Calum Colvin. Photograph courtesy of Dundee City Council (Dundee Art Galleries and Museums).



Glasgow Museums acquired three artworks with support from the Fund. *BRIDGIT*, 2016, by Charlotte Prodger (b1974), for which she subsequently won the 2018 Turner Prize, is a single channel digital film shot entirely on iPhone. Footage from Prodger's home, standing stones in Aberdeenshire and a ferry journey are interspersed with snatches of autobiography – early life, coming out, an experience in hospital – and reference to the writings of American media theorist Allucquère Rosanne (Sandy) Stone. Prodger, a graduate of Goldsmiths, University of London and Glasgow School of Art, lives in Glasgow and made the film after winning the Margaret Tait Award for experimental film in 2014. Prodger represented Scotland at the Venice Biennale 2019.

Glasgow Museums also acquired *Land Levels and Rises*, 2010, by Carol Rhodes (1959-2018), a graduate of Glasgow School of Art whose small-scale aerial perspectives explore encounters between the built environment and natural landscape in the spaces at the edges of human settlement. A drawing and three prints were gifted by the artist as part of the sale. Rhodes's work is held in major collections in the UK and abroad and has been exhibited extensively with solo shows at the Scottish National Gallery of Modern Art (2007) and the Metropolitan Arts Centre, Belfast (2017).

The third artwork acquired by Glasgow Museums was an oil painting, *Portrait of Cathy Honeyman*, 1951, by Phyllis Dodd (1899–1995). Find out more about the sitter, who was married to Dr T J Honeyman, the influential Director of Kelvingrove Art Gallery and Museum from 1939 to 1954, in our blog post by Dr Joanna Meacock, Curator of British Art at Glasgow Museums:

nationalfundforacquisitions.wordpress.com/overlooked-no-more-phyllis-dodds-portrait-of-cathy-honeyman/

Applied Art

The Fund made six grants worth £14,838 to five organisations for the acquisition of applied art.

City of Edinburgh Council acquired a silver ovoid coffee urn with cast serpent handles, chased decoration and burner, an important addition to their Recognised Collection of Edinburgh silver. This type of urn is a uniquely Scottish object and largely the preserve of Edinburgh makers with only 15 known examples, dated between 1719 and 1767. The first example to be acquired for the collection, it is unusual in having retained its burner. Continual polishing to remove stains caused by the spirit burner has worn away the maker's marks on the base of the urn with traces remaining of the castle mark for the City of Edinburgh and the edge of the date letter, suggesting a date between 1745 and 1755. Given the date, the quality of chasing and similarity to other known pieces, the most likely makers are James Kerr and William Dempster who formed a partnership and were among Scotland's most highly regarded goldsmiths.

Silver ovoid coffee urn, 1745–55. © City of Edinburgh Museums and Galleries.



Aberdeen Art Gallery and Museums' outstanding collection of local domestic silver was enhanced with the acquisition of a silver teapot stand made by George Cooper (active 1728–1748), considered to be Aberdeen's finest silversmith. He was apprenticed to George Robertson (active 1708–1727) whose bullet teapot dating from c1725, known as the Urquhart teapot, is also in the collection at Aberdeen. Both the teapot and stand are engraved with the Urquhart crest and motto and initials JC for Jean Campbell, wife of John Urquhart, 20th Laird of Meldrum. It is likely therefore that Cooper's stand was designed for Robertson's teapot, either as a joint or subsequent commission. The stand has the unusual addition of a wooden

rim set into the foot to prevent transfer of heat from metal to table, one of only two known examples of this innovation. The stand joins other examples of Cooper's work in the collection at Aberdeen, including the outstanding Kirkhill tea service.



Silver teapot stand by George Cooper. © Aberdeen Art Gallery and Museums Collections.

Leisure and Culture Dundee acquired several rare examples of work by Dundee makers for their Recognised Collection of Dundee silver, including a silver toddy ladle by Robert Farquharson whose shop on the High Street was established in 1841. Items with his mark seldom appear on the market and this is the first piece to be acquired for the collection at Dundee. A further set of six toddy ladles by an unknown maker with the initials 'BSB' was also added to the collection, a rare maker whose mark is otherwise known only from a few teaspoons. A plain gold ring by Alexander Cameron was also acquired, one of only two recorded examples of rings stamped with a Dundee mark.

Silver toddy ladle by Robert Farquharson, Dundee. © Dundee City Council (Dundee Art Galleries and Museums).



Manuscripts and Printed Material

Culture Perth and Kinross acquired a bound collection of 45 Perthshire theatre playbills dating from 1816–1834. The majority relate to performances in Perth, probably at the Theatre Royal, and include 15 performances of plays by Shakespeare as well as plays by Richard Brinsley Sheridan, including *School for Scandal*. Theatre in Perth has a long history, with a performance of Sir David Lyndsay's *A Satire of the Three Estates* documented as far back as 1603. Perth

and Kinross Archive holds the extensive business archive of Perth Theatre and several collections of personal papers of theatre staff, performers and supporters. The playbills are a valuable addition to this collection, providing a fascinating resource for research on early nineteenth-century provincial theatre in Scotland.

Perth Theatre playbill, *The Honey Moon*, 15 June 1818. © Image courtesy of Perth & Kinross Archive.

East Ayrshire Leisure acquired at auction a first edition folio of *The Eglinton Tournament* by Edward Courbold for their important collection of material relating to the tournament organised by Lord Eglinton at his Ayrshire estate in 1839. The acquisition joins other objects in the collection supported by the NFA including a set of original watercolours of the event by James Henry Nixon, shields made by Samuel Pratt and a silver-gilt statuette of the Earl of Eglinton by Smith and Rait.

By particular desire.
THEATRE, PERTH.
 On **MONDAY** Evening, June 15, 1818.
 Will be performed, the much admired COMEDY of
The Honey Moon.

Duke Aranza, — — — —	Mr JOHNSON	Servant, — — — —	Mr ATKINS
Count Montalban, — — — —	Mr BRISTOW	Juques, — — — —	Mr BERRIMAN
Rolando, — — — —	Mr WILLIAMS		
Richards, — — — —	Mr SCOTT	Jelliana, (with a Song) — — — —	Mrs RYDER
Lopez, — — — —	Mr BURNIE	Volante, — — — —	Mrs MACKAY
Campillo, — — — —	Mr COLE	Zamora, — — — —	Mrs JOHNSON
Lampede, — — — —	Mr MACKAY	Hostess, — — — —	Mrs POWER

THE DANCE
 By Messrs JOHNSON, MARTIN, ALEXANDER, and Mr BURNIE.
 Mesdames RYDER & ATKINS, and Messrs RYDER & ATKINS.

AFTER THE PLAY,
A Comic Song by Mr Berriman.

The whole to conclude with the much admired MUSICAL FARCE of
LOVE LAUGHS AT LOCKSMITHS.

Captain Beldair, — — — —	Mr JOHNSON	Solomon Loh, — — — —	Mr ATKINS
Vagil, — — — —	Mr SCOTT	Grustader, — — — —	Mr COLE
Rick, — — — —	Mr BERRIMAN		
Tetterton, — — — —	Mr MACKAY	Lydia, — — — —	Mrs RYDER

TICKETS to be had of Messrs D. MORISON, junr. & Co. & Mr JENNET, Fruiterer.
BOXES, 3s.—PIT, 2s.—GAL. 1s.
 Younger Branches of Families, under 12 years of age, admitted to the Boxes and Pit at half price.
 Half Price to the Pit and Boxes at half past Eight o'clock.
 Doors opened at Six, and the Play to commence exactly at Seven o'clock.

The Tragedy of **OTHELLO**, & the New Farce of **WHAT NEXT**, are necessarily postponed until Wednesday first.

The celebrated New Melo Drama of
The Falls of Clyde,
 Is in great forwardness, and will shortly be produced.

Treasure Trove

The National Fund for Acquisitions made 27 grants worth £20,716 to 14 organisations for the acquisition of objects allocated to museums by the Queen's and Lord Treasurer's Remembrancer through the Treasure Trove process.

Culture Perth and Kinross acquired a Neolithic carved stone ball found at Sheriffmuir, raising the remaining funds through a crowdfunding appeal. Find out more about the acquisition and the funding campaign in our blog post by Mark Hall, Collections Officer at Culture Perth and Kinross:

nationalfundforacquisitions.wordpress.com/great-neolithic-balls-of-stone/

Shetland Museum and Archives acquired two coins found in the south of the main island, both dating from the period when the islands were ruled by Norway. The ¼ penning and silver penning were minted by Håkon Magnusson, the first dating from the period 1284–1299 when he was Duke of Norway, the second during his reign as King Håkon V Magnusson, 1299–1319. The coins are important in providing material evidence of this period in Shetland's political history.

The Museum of the University of St Andrews acquired a rare gold lion from the reign of Robert III of Scotland (1390–1406). The reverse of the coin depicts St Andrew crucified on a saltire cross. The cult of St Andrew was instrumental in the development of St Andrews as a religious centre and pilgrimage site during the medieval period. Following redevelopment, the museum plans to display the coin in *Medieval St Andrews: Church, Cult, City*, due to open in May 2020, which will explore the role of St Andrews as the ecclesiastical capital of Scotland in the Middle Ages.

City of Edinburgh Council acquired a cast iron siege cannon bearing the date 1872, the Royal cypher and initials R G F, probably denoting Royal Gun Factory. The cannon was discovered during building work in Leith and is believed to be associated with the Leith Fortress which was in use until 1956.

Other Notable Acquisitions

Dumfries and Galloway Aviation Museum received its first ever grant from the National Fund for Acquisitions towards the cost of transporting a Second World War Waco glider to their site in Dumfries to help tell the story of our airborne forces. Read about this acquisition and the aircraft's journey from RAF Cosford in Shropshire in our blog post by Charlie Ewing, Director of Dumfries and Galloway Aviation Museum:

nationalfundforacquisitions.wordpress.com/silent-wings-glider-lands-at-dumfries/

The Hunterian acquired four specimens of trilobite, *Triarthrus beckii*, from the Upper Ordovician, Frankfort Shale Formation, Oneida County, New York. The Hunterian has one of the largest and most diverse collections of these extinct marine arthropods in the UK with over 7,000 specimens, many of which are type and figured. Soft-part preservation is rare in trilobites and the excellent limb preservation in the specimens acquired will help researchers to learn more about their functional morphology.



Trilobite specimen showing exceptional preservation of limbs. © The Hunterian, University of Glasgow.

Grants Paid 2018–2019

+ Treasure Trove acquisition

Aberdeen Art Gallery and Museums

Silver teapot stand made by George Cooper, Aberdeen £2,500

Two studies for *Midsummer, East Fife*, 1936, by James McIntosh Patrick (1907–1998) £475

Angus Alive

+ Medieval heraldic mount from Edzell; medieval copper alloy annular brooch from Kirriemuir; and post-medieval silver lace chape, sword belt fastener and assemblage of artefacts from Fishtown of Usan £217

+ Fragment of Bronze Age pottery vessel from Craigo and medieval papal bulla, probably issued by Pope Alexander IV, 1254-1261, from Montrose £132

+ Two Early Bronze Age copper alloy flat axeheads from Forfar £100

CultureNL Museums & Heritage Service

+ Medieval silver gilt finger ring from Wishaw and counterfeit coin mould of a silver shilling of Victoria, c1889, from Airdrie £350

Culture Perth and Kinross

+ Late Bronze Age axehead from Forgandenny; Iron Age strap mount and post-medieval toy from Muthill; two medieval finger rings and medieval/post-medieval assemblage from Bankfoot; medieval seal matrix from Abernethy; medieval coin hoard from Dunning; medieval harness pendant from Scotlandwell; two post-medieval finger rings from Loch Leven and Auchterarder; and modern coin mould from Cargill £1,762

+ Neolithic carved stone ball from Sheriffmuir £1,625

Bound collection of 45 Perthshire theatre playbills, 1816–34 £1,250

Gold pocket watch, c1825, case by James Stobie, Perth and movement by Martineau Jnr, London £1,100

+ Roman denarius, Romano-British brooch and medieval dress pin from Braco; Roman crossbow brooch from Loch Leven and headstud brooch from Bankfoot; early medieval mount from Guildtown; medieval horse harness pendant from Scotlandwell; and medieval papal bulla from Abernethy £255

Dumfries and Galloway Aviation Museum

Second World War Waco CG-4A glider (transport costs) £1,110

Dumfries and Galloway Council

+ Hoard of 43 Roman silver denarii from Middlebie £625

+ Early Bronze Age stone axe hammer from Moniaive; Middle-Late Bronze Age short-flanged axehead and socketed axehead from Lockerbie; Romano-British trumpet brooch, 7 denarii and two copper alloy coins from Dalswinton; Roman coin from Dumfries; and assemblage of Roman denarii from Annan £510

Old English pattern silver teaspoon, c1770s, attributed to Dalziel & Hunter, Dumfries, and silver medal of Dunscore Quoting Club, 1874 £219

Dunbeath Preservation Trust	
+ Late Bronze Age penannular ring from Freswick and two Roman denarii from Wick	£380
East Ayrshire Leisure Trust	
First edition folio, <i>The Eglinton Tournament</i> by Edward Courbold. London: Hodgson and Graves, 1840	£130
East Lothian Council Museums Service	
Oil painting, <i>Weeding in Yester Woods</i> , by William Darling McKay (1844–1924) (Supported by the Art Fund)	£300
+ Middle Bronze Age axehead from Longniddry and medieval coin hoard from East Saltoun	£285
+ Early Bronze Age miniature flat axehead from Musselburgh; medieval harness pendant and harness mount from Port Seton; and post-medieval/modern intaglio pendant from Elphinstone	£147
Elgin Museum	
+ Medieval/post-medieval assemblage of artefacts relating to Spynie Palace	£425
+ Iron Age enamelled copper alloy tankard handle and Late Roman Iron Age/Early medieval pin from Elgin	£260
+ Medieval harness pendant from Lossiemouth; medieval copper alloy annular brooch and coin weight and medieval/post-medieval assemblage from Urquhart; medieval/post-medieval assemblage from Pitgaveny; and post-medieval assemblage from Spynie	£250
Fife Cultural Trust	
+ Iron Age strap fitting and fragment of medieval seal matrix from Saline; medieval silver annular brooch and harness pendant from Kingsbarns; seal matrix from Tayport; harness pendant from Dunino; coin hoard from Kirkcaldy; and Netherlands gold coin of Willem I from Cardenden; and post-medieval seal matrix from Culross and gold finger ring from Markinch	£2,017
+ Medieval seal matrix and hoard of 34 medieval silver pennies from Kirkcaldy; medieval - post-medieval assemblage and 13 groats and 7 half-groats of Robert III from St Andrews; medieval suspension mount for a harness pendant from Strathmiglo; post-medieval dress hook from Culross and gold guinea of George III, 1790, from Carnock	£1,905
Glasgow Life	
Video artwork, <i>BRIDGIT</i> , 2016, by Charlotte Prodger	£12,000
Oil on board, <i>Land Levels and Rises</i> , 2010, by Carol Rhodes	£10,000
Oil on canvas, <i>Portrait of Cathy Honeyman</i> , 1951, by Phyllis Dodd	£1,250
Grantown Museum and Heritage Trust	
Oil on canvas, <i>Portrait of A Gentleman</i> , 1717, by Richard Wait (Supported by the Art Fund)	£6,000
Groam House Museum	
+ Seventeenth-century gold posy ring from Rosemarkie	£300
Inverness Museum and Art Gallery (High Life Highland)	
+ Neolithic-Early Bronze Age flint arrowhead fragment from Inverness; Late Bronze Age socketed axehead fragment from Alness; early medieval sword pommel from Farr; and medieval annular brooch and post-medieval copper alloy leash swivel ring from Tomich	£195

+ Medieval harness pendant from Culloden; and post-medieval copper alloy brooch pin from Cannich and silver sleeve links from Tomich	£157
+ Medieval copper alloy annular brooch from Conon Bridge; medieval copper alloy flat annular brooch in two pieces from Daviot; assemblage associated with the battlefield at Culloden from Newlands; and post-medieval copper alloy bullet gang mould from Tomatin	£130
Leisure and Culture Dundee	
Four oil paintings on panel, 1992, by James Morrison (b1932): <i>Bergs, Otto Fiord III; Grounded Ice, Otto Fiord; Bergs, Otto Fiord II; and Black and White Bergs, Otto Fiord</i>	£11,000
Six artworks, 2017–18, by Calum Colvin: <i>Disbanded, After John Pettie; Charles Edward Stuart (after Mosman); Portrait of Michael Marra; Portrait of William McGonagall; Burnsomania</i> and <i>A Caucus Race</i>	£10,320
Silver toddy ladle by Robert Farquharson; set of six silver toddy ladles marked 'BSB'; and gold finger ring by Alexander Cameron, all Dundee makers (Supported by the Art Fund)	£1,644
Two watercolours studies for <i>Autumn Kinnordy</i> , 1936, by James McIntosh Patrick	£800
Live Borders	
+ Middle Bronze Age flanged axehead or chisel from Hawick; Roman scabbard fitting from Lauder and statue of Minerva from Kelso; medieval coin hoard and silver coin from Stobo and copper alloy brooch from Ashkirk; assemblage of medieval and later artefacts from Morebattle; and two 17th century lead buttons from Maxton and Denholm	£687
Museum of the Royal Regiment of Scotland	
Three watercolour, pastel and acrylic portraits by Tom McKendrick, 2012–2014, of members of the Royal Regiment of Scotland: <i>Sergeant Craig Sharp MC; Corporal James Smith; and Warrant Officer 2nd Class Terry Lowe</i> (Supported by the Art Fund)	£3,000
Museum of the University of St Andrews	
+ Gold lion from the reign of Robert III of Scotland, 1390-1406	£750
Museums and Galleries Edinburgh	
Silver ovoid coffee urn with cast serpent handles and burner, Edinburgh, 1745–1755 (Supported by the Art Fund)	£7,750
Video artwork, <i>Understanding versus Sympathy</i> , 2016, by Roderick Buchanan (b1965)	£4,000
+ Cast iron siege cannon, 1872, associated with the Leith Fortress	£3,750
Articulated silver griffin, 2004, by Bryony Knox	£1,625
D'Arcy Thompson Print Portfolio, fourteen original prints by sixteen contemporary artists, 2013	£750
Pencil, wax and gouache on paper, <i>7th February 2017</i> , 2017, by Charles Poulsen (b1952)	£625
+ Gold aureus of Nero, 64–65AD, from Cramond	£500
Hand-coloured etching, <i>Kiyembe Lane</i> , 2017, by Bronwen Sleigh (b1980)	£460

**Regimental Museum of the Royal Scots Dragoon Guards
(Carabiniers and Greys)**

Oil on canvas, *Captain Francis Garratt of the 3rd Dragoon Guards*, c1842, £3,600
by Richard Augustus Clack
(Supported by the Art Fund)

Victoria carbine, F Troop, 2nd Dragoons (Scots Greys), 1844 £1,200

Shetland Museum and Archives

+ Two medieval coins of Richard 1/John of England and Håkon V Magnusson of Norway, £2,500
1299-1319, from Mail

+ Medieval ¼ penning minted by Håkon Magnusson, Duke of Norway, 1284–1299, from £500
Scatness

The Scottish Maritime Museum

Oil on board, *The Boat Builders*, 1962, by John Bellany 15,000
(Supported by the National Heritage Memorial Fund and The Art Fund)

University of Dundee Museum Collections

Plaster maquette, *The Tumblers*, 1998, for *Tumbler Falls* by David Annand (b1948) £450

University of Glasgow, The Hunterian

Two charcoal drawings, *Drie Studien einer Klagenden Frau (Three Studies of a £15,000
Lamenting Woman)*, 1905, and *Frau mit Kind im Arm (Mother Holding her Child)*, 1909,
by Käthe Kollwitz
(Supported by the Art Fund)

Watercolour, *The Roofs of a Little Town (Cassis)*, 1920, by Stanley Cursiter £4,916
(Supported by the Art Fund)

Specimens of trilobite from the Upper Ordovician, Frankfort Shale Formation, Oneida £1,916
County, New York

University of Stirling Art Collection

Photograph, *Portrait of Kathleen Jamie*, 2017, by Robin Gillanders (b1952) £675

Total **£141,781**



Detail: Oil on board, *The Boat Builders*, 1962, by John Bellany. © The Artist's Estate. Photograph © Scottish Maritime Museum Trust

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Digital photographic print on canvas, *Charles Edward Stuart (after Mosman)*, 2017, by Calum Colvin. © Calum Colvin. Photograph courtesy of Dundee City Council (Dundee Art Galleries and Museums).