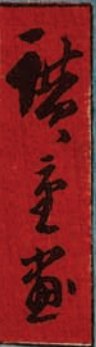




National
Museums
Scotland



National Fund for Acquisitions
Grants Paid 2010–2011

National Fund for Acquisitions Grants Paid 2010–2011

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National Fund for Acquisitions

The National Fund for Acquisitions (NFA), provided by Scottish Government to the Trustees of 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 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 provide expert advice to the Fund.

While recognising that the financial climate is extremely difficult, National Museums Scotland was particularly dismayed to learn of a 25% cut to the NFA's already limited funding, reducing the grant to only £150,000 in financial year 2011/12. NFA funding had remained at £200,000 per annum since 1996, a figure which in real terms has declined very considerably in value during the subsequent fifteen years. Clearly the extent of the cut means that the NFA cannot support collecting in Scotland as effectively as we would wish. However, we will continue to offer as much support as we can within these limited means and to look for creative ways in which to extend that support as widely as possible. We therefore wish to encourage continued application from the sector across all collecting areas.

During 2010/11, the NFA made 68 payments totalling £157,845 to 28 organisations. At 31 March 2011 a further 11 awards with a total value of £41,970 had been committed but not yet paid. The total purchase value of the objects to which the Fund contributed was £392,720, less than half of the previous year's high figure of £803,100; a clear indication of the extent to which museums have been forced to curtail investment in their collections in the present difficult economic circumstances. The value of individual grants has declined sharply with only 8 grants being worth over £5,000 compared to 17 in financial year 2009/10. The table below shows the distribution of funds by size of grant.

Amount of grant	Number of grants	
	2009/10	2010/11
Over £20,000	0	0
£15,000-£20,000	1	1
£10,000-£14,999	4	1
£5,000-£9,999	12	6
£1,000-£4,999	30	28
£500-£999	12	10
Less than £500	24	22

The average grant value was £2,321 (£2,780 in FY 2009/10) while the average value of grants per organisation was £5,637 (£7,212 in FY 2009/10), figures which again represent a fall on those for the previous year. The largest users of the Fund were Glasgow Museums (£52,145), City of Edinburgh Museums and Galleries (£24,250), The Hunterian (£18,329) and Aberdeen Art Gallery and Museums (£17,027). The table below shows the distribution of grants by amount per organisation.

Amount of grant	Number of organisations 2009/10	Number of organisations 2010/11
Over £20,000	5	2
£15,000-£20,000	2	2
£10,000-£14,999	3	0
£5,000-£9,999	2	2
£1,000-£4,999	10	10
£500-£999	1	4
Less than £500	9	8

The Fund again achieved wide geographical coverage, supporting purchases by museum services in 19 of Scotland's 32 local authority areas, including 16 local authority museum services, 10 independent museums and 2 university collections.

The Fund received a total of 85 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 75 % of applications received.

Fourteen of the applications received did not result in successful acquisition, a comparatively high number which was largely due to lack of adequate funding within the applicant organisations – a further indication of the effect on museums of the economic downturn. In seven cases the applicant was outbid at auction. These included a bid by Paxton House for a set of five shield-back chairs believed to have been made for Paxton by Chippendale the Younger during the 1780s; a bid by Aberdeen Maritime Museum to acquire a 1792 clock wheel cutting engine by Aberdeen's premier clock and instrument maker Charles Lunan; a bid by Aberdeen Art Gallery for a silver and enamelled cigar canister by the leading post-war silversmith Gerald Benney; a bid by Montrose Museum for a nineteenth-century carved oak figurehead from the Montrose-built brig *Lily* shipwrecked in the Sound of Harris in 1884; and a bid by Forfar Museum for a rare copy of the nine-volume *Herbarium Britannicum* compiled in 1804-6 by the Angus botanist George Don. In a further three cases applications were withdrawn because the applicant was unable to raise sufficient matching funds. These included Aberdeen Art Gallery's attempt to acquire Winifred Nicolson's 1950 oil painting *Island of Rhum* for which NFA had pledged £15,000. The total value of grants awarded but not subsequently claimed was £31,085.

Sixteen of the acquisitions supported by NFA were also supported by other funding bodies; The Art Fund supported 8 applications, the Heritage Lottery Fund supported 5 and Creative Scotland supported 3 applications.



Portrait of Sir Pulteney Malcolm GCB GCMG by George Engleheart acquired by Dumfries and Galloway Museums Service. Dumfries Museum

Fine art represented the largest acquisition category with 26 grants totalling £111,495 made to 11 organisations. Dumfries and Galloway Museums Service acquired an exquisite miniature portrait of Sir Pulteney Malcolm GCB GCMG (1768-1838) by George Engleheart (1750-1829). Painted in watercolour on ivory, the portrait, which had remained in the Malcolm family since it was painted in 1806, depicts Sir Pulteney in naval uniform. Born near Langholm in Dumfriesshire, he joined the navy in 1778 during the American Revolutionary War and enjoyed a distinguished career in various campaigns, rising to the rank of vice-admiral and eventually commander-in-chief of the Mediterranean Fleet. Engleheart studied at the Royal Academy Schools under Sir Joshua Reynolds in whose studio he was later apprenticed. He became a highly successful painter of portraits in miniature; his fee book, which covers the period 1775-1813, details no less than 4,853 portraits, including several of King George III.

The Hunterian acquired a crayon drawing of Charles Rennie Mackintosh (1868-1928) by his friend Francis Newbery (1855-1946). As Director of Glasgow School of Art from 1885 to 1917, Newbery oversaw the building of Mackintosh's great design for the school, his acclaimed masterpiece and a landmark in the development of twentieth-century architecture. The drawing, which is dated 25 November 1912, depicts Mackintosh dressed in an overcoat with a partially unrolled plan of the building in his right hand. An outline of the north elevation of the art school can be seen in the background.

The Hunterian also acquired a colour woodblock print, *Kyōbashi Takegashi* by Utagawa Hiroshige (1797-1858), widely regarded as one of the greatest exponents of Japanese *ukiyo-e*. Dating from 1857 the print belongs to *One Hundred Famous Views of Edo*, Hiroshige's most celebrated series of prints. Hiroshige's work, characterised by accomplished technique, skilful composition and a distinctive economy of depiction, had a significant impact on western artists following the opening up of Japan to international trade in the second half of the nineteenth century. Chief among these was James McNeill Whistler (1834-1903), a pioneering collector of Japanese prints which influenced his own work both in terms of execution and subject matter. The Hunterian houses the world's finest collection of Whistler's art and the acquisition of this print helps to illustrate his debt to Japanese art.



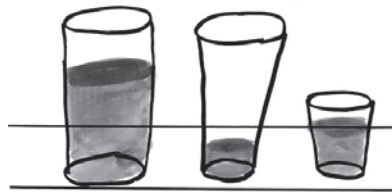
Slate sculpture, *Two Temples: To Apollo His Music – His Missiles – His Muses* by Ian Hamilton Finlay with Annett Stirling, acquired by City of Edinburgh Museums and Galleries. City Art Centre: Edinburgh Museums and Galleries

City of Edinburgh Council acquired two sculptures by Ian Hamilton Finlay (1925-2006) both of which remained in the artist's possession at the time of his death. In spite of including thirteen prints by Finlay the collection did not contain any of his sculptural work. This acquisition rounds out the City Art Centre's representation of the work of this internationally acclaimed artist, gardener, thinker and writer, one of the major figures of twentieth-century Scottish art. Taken together the two works, *Two Temples: To Apollo His Music-His Missiles-His Muses*, a sculpture in slate dating from 1996, and *Sails CN16*, carved in stone in 1998, reflect abiding themes in Finlay's work: classical mythology, the sea and ships and both relate directly to his life's work, his famous garden at Little Sparta in Lanarkshire.

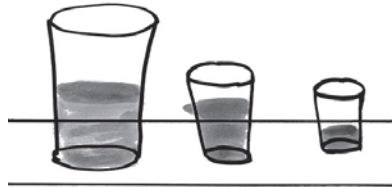
The Stirling Smith Art Gallery and Museum extended its fine collection of topographical and historical views of the town with an oil painting, *The Landing Place, Stirling, with the Ochil Hills in the Distance*, executed in 1853 by Henry G Duguid (1805-1860), and a watercolour looking towards Stirling Castle from Cambuskenneth painted between 1860 and 1870 by James Orrock (1829-1915).

Other notable acquisitions included a pencil drawing of a woman's head by William McCance (1894-1970) purchased by Lillie Art Gallery. McCance trained at Glasgow School of Art from 1911-1915 and gained a teaching qualification in 1916 but was imprisoned the following year as a conscientious objector. Following his discharge in 1920 McCance, now married to fellow artist Agnes Miller Parker, moved to London where his work underwent a stylistic change under the influence of the Vorticist movement led by Percy Wyndham Lewis. McCance shared a flat with another Vorticist, William Roberts, and the portrait, which dates from 1925, clearly shows the influence of the movement in the strong angles of the face and the semi-abstract quality of the drawing.

IT DOESN'T MATTER WHICH ONE
YOU DRINK



Ink drawing from a collection of 20 drawings by David Shrigley acquired by Glasgow Museums. © Culture and Sport Glasgow (Museums)



THEY ARE ALL POISON

The Fund continued to support the National Collecting Scheme for Scotland which promotes the acquisition of contemporary art. Grants were made to Paisley Museum for artworks by Max Hymes (b1974) and Nina Saunders (b1958) and to the Pier Arts Centre for a sculpture by Martin Boyce (b1967). Other recipients of grants for the acquisition of works of art by contemporary artists included Aberdeen Art Gallery and Museums, Lillie Art Gallery and University of Stirling Art Collection. Glasgow Museums made a number of significant additions to its collection of contemporary art including a collection of drawings and two animations by David Shrigley (b1968), a bronze sculpture by the New York based artist Patricia Cronin (b1963) and works by Roddy Buchanan (b1965), Alan Currall (b1964) and Katy Dove (b1970).

The Fund made 15 grants totalling £24,767 toward the acquisition of items of applied art. These included 7 grants totalling £6,827 for the acquisition of historic silver. A number of these relate to the Celtic Revival in art and design. A three-year Heritage Lottery Funded project at Groam House Museum is developing collections relating to the career of George Bain (1881-1968), known as the father of modern Celtic design. NFA supported a number of acquisitions which set Bain's work in the context of the wider revival in Celtic art including a carved wooden quaich with silver mounts by Ferguson and MacBean, Inverness, a pair of silver cloak fasteners by Alexander and Euphemia Ritchie, Iona, a gold replica of the Cavan Brooch made by West & Son, Dublin and a silver brooch by Robert and Henry Bruce Kirkwood, Edinburgh, in its original Mauchline Ware box.

Aberdeen Art Gallery and Museums acquired at auction a silver menu holder, 1894-5, and a plaid brooch, 1902-3, made by William Robb of Ballater (active c1880-1926). Engraved with Celtic-style knotwork, the brooch was commissioned as part of the dress and accoutrements of the Balmoral Highlanders, select retainers on the Balmoral Estate who performed ceremonial duties at state occasions and at local Highland gatherings for Queen Victoria and later King Edward VII. The menu holder is a rare example of Robb's production at Kincardine O'Neil prior to settling in Ballater. Both acquisitions complement existing examples of Robb's work in the collection at Aberdeen, including snuffboxes, buckles and a pattern and design book from his workshop.



Painted and leaded glass panel, *Music*, designed by David Gauld and made by Hugh McCulloch & Co, acquired by Glasgow Museums. © Culture and Sport Glasgow (Museums)

Glasgow Museums acquired a painted and leaded glass panel entitled *Music*, designed in 1891 by David Gauld (1865-1936) and made by Hugh McCulloch & Co, Glasgow. Depicting a female figure playing a stringed instrument, the panel is very similar to one in a series of eight which Gauld designed for the bay window of a music room in a house in Pollokshields. In the simplification of the figures and landscape, Gauld's work prefigures the Glasgow Style which would characterise the work of Charles Rennie Mackintosh and his circle. Glasgow Museums also acquired two large mosaic panels believed to have been made in 1910 by the Glasgow firm of Guthrie & Wells for the Arts and Crafts style house which Paisley architect Thomas Graham Abercrombie (1862-1926) designed for George Ludovic Houston, 5th and last Laird of Johnstone. Closely associated with Mackintosh, the firm executed his stencilled interior schemes for Miss Cranston's Buchanan Street Tearooms in 1896-7 and for the decoration of The Hill House in Helensburgh in 1903-4. Glasgow Museums holds nine stencil cards relating to these schemes as well as over 100 designs for stained glass windows by the firm. John Guthrie held various posts in applied art at Glasgow School of Art and was responsible for the teaching of mosaic design between 1897 and 1911.

Dundee Art Galleries and Museums acquired two ink and watercolour cartoons, *Poppies* and *Christmas Rose*, for stained glass windows in the Albert Hall. When Sir George Gilbert Scott (1811-1878) designed the Albert Hall he envisaged a cycle of stained glass windows but lack of funds meant that when the building opened in 1867 the windows were plate glass. It wasn't until 1911 that the London firm of Clayton & Bell was commissioned to replace the windows with stained glass designs.

Aberdeen Art Gallery and Museums made a number of additions to their important applied art collections. Their significant collection of work by the Aberdeen-born architect, designer and jeweller James Cromar Watt (1862-1940) was enhanced with the acquisition of an exquisite portrait of a young woman made of enamel on copper. Dating from 1900 it is a rare early example of Watt's enamelled panels, demonstrating a variety of enamelling techniques. Aberdeen also acquired two glass vases made by James Couper & Sons of Glasgow and sold by Liberty & Co, London. Produced under the trademark 'Clutha Art Glass' and dating from c1890 and 1905 they were designed by Christopher Dresser (1834-1904), one of the most influential designers of his time and widely regarded as Britain's first independent industrial designer. Exploiting modern industrial production methods and materials, Dresser catered for an



Gold and gemstone penguin brooch acquired by Aberdeen Art Gallery and Museums. Aberdeen Art Gallery and Museums Collections

emerging consumer culture and produced designs for more than fifty manufacturers including Wedgwood and Minton. At auction Aberdeen acquired a gem set gold brooch in the shape of three penguins which belonged to Mrs Frances Farquharson. Born Frances Lovell Oldham in Seattle in 1903, she lived in Rome, Florence and Paris before moving to London where she became fashion editor of *Vogue* and editor of *Harper's Bazaar* during the 1940s. In 1949 she married Captain Alwyne Farquharson of Invercauld and moved to Scotland. A flamboyant and stylish dresser, Mrs Farquharson combined couture pieces by designers such as her friend Elsa Schiaparelli (1890-1973) with outfits commissioned in tartan, tweed and mohair from local mills and tailors. When she died in 1991 her daughter gifted to the museum a large collection of clothes and accessories worn by her mother.



The artist Carrie Fertig installing a flameworked borosilicate glass sheep acquired by Perth Museum and Art Gallery. Perth Museum and Art Gallery, Perth and Kinross Council.

Perth Museum and Art Gallery acquired a life-size black-faced sheep made of flameworked borosilicate glass by Carrie Fertig (b1960). Using clear glass rods curled in the flame to indicate fleece, the artist has created a creature which appears both massive and insubstantial. She cites among her inspirations research into the Highland Clearances, interviews with and observations of modern Scottish sheep breeders and the scientific advances represented by Dolly the Sheep. Perth has a particularly strong collection of locally made glass dating from throughout the twentieth century and this acquisition is part of an initiative to develop the collection with contemporary work by less established artists.

Three grants with a total value of £2,530 were awarded for the acquisition of manuscripts, archives and printed material. They include an apprenticeship indenture signed by James Watt Senior and dated 3 August 1732, acquired by the McLean Museum and Art Gallery in Greenock. One side of the sheet contains the terms and conditions of the indenture in which James Rodger was bound as apprentice and servant to Watt for a period of five years. On the reverse Watt discharges Rodger from his apprenticeship, noting that he served his time 'honestly,

faithfully and obediently'. Watt was a shipwright and ship owner in the town of Greenock and father of James Watt, the renowned inventor and pioneer of steam power whose important contribution to the industrial revolution is documented in the museum's James Watt Collection.

Glasgow Museums acquired correspondence dating from 1873-9 between two enthusiastic shell collectors, Alfred Brown of Glasgow and Christian Marinus Poulsen of Copenhagen. Poulsen was a scientist, teacher and collector of exotic shells and plants; a catalogue of part of his shell collection was published in Copenhagen in 1878. Brown was a ship owner with an interest in natural history, particularly mollusca, and author of *The Mollusca of the Firth of Clyde*, published in 1878. Following the collapse of his business in 1888, Brown sold his shell collection, consisting of around 1,385 lots, to Glasgow Museums. The acquisition of this correspondence provides valuable documentary context for the collection.

The Fund received only one application to support the acquisition of technological material, a British Rail snowplough acquired by the Scottish Railway Preservation Society in Bo'ness. Based at Perth where it was paired with a drift plough for use on the Highland line to Inverness, the snowplough illustrates the need to keep the railways operating during severe winter weather, an important aspect of rail transport in the north of Scotland.

Funds permitting, the NFA makes grants of 50% of the reward sum for objects allocated to museums by the Queen's and Lord Treasurer's Remembrancer. During the period of this report 17 grants totalling £6,141 were paid towards the acquisition of Treasure Trove material. They included a fragment of sculptured stone, the bottom third of a cross-slab, found at Glamis and acquired by Angus Council Cultural Services; a medieval iron anchor found in peat on a croft at Camuscross, Isle of Skye, acquired by the Museum of the Isles; a hoard of 25 medieval silver coins found at Cruggleton, Dumfries and Galloway, acquired by Stranraer Museum; and a Late Bronze Age spearhead found at Yetholm and acquired by Coldstream Museum. The Auld Kirk Museum acquired a Neolithic carved stone ball found in a garden in Kirkintilloch. Although predominantly associated with the north-east of Scotland, a small number of these enigmatic objects have been found in other areas of the country, notably Northumberland and Fife.

Perth Museum and Art Gallery acquired a Middle Bronze Age dirk found by a snorkeler at Friarton on the River Tay. The find was reported to the Receiver of Wreck who handled the subsequent valuation and sale negotiation.

Other notable acquisitions included a recording made in 1947 by the German band at Castlerankine Prisoner of War camp in Denny, acquired by Falkirk Museum. Privately produced by Biggars Recording Studio, Sauchiehall Street, Glasgow, the record is stamped 'public performance strictly prohibited'. It features a recording of *Dance the Quickstep* with vocals by Camp Commandant Colonel Hans Muller and local singer Rose McNeill. Prior to their repatriation in late 1947 members of the band played a number of concerts in aid of the Red Cross; Falkirk Museum also holds a copy of the programme for a concert held on St Andrew's Day 1946.

Glasgow Museums acquired a collection of material relating to the career of local comic ventriloquist Eric Jones (c1913-2003) who appeared under the stage name Eric Granville in theatres across the UK from the 1940s onwards. The collection includes trophies, stage props, hand puppets, posters and cuttings as well as six large mechanically animated papier-mâché ventriloquist's dummies, most of which were made by Eric Jones and his father. Characters portrayed include Pop-Eye the Sailor Man and Yogi Bear as well as edgier representations; the inebriated Johnnie Walker and the 'black schoolboy', an 'outsider' character with a mechanism which enabled 'tears' to flow from his eyes. This rare material evidence of local variety theatre illustrates changes in popular entertainment and, by extension, cultural attitudes.

The table below shows the distribution of grants by subject area.

Subject	Number of grants	Amount of grant	% of total grant
Fine Art	26	111,495	70.6%
Applied Art	15	24,767	15.7%
Treasure Trove	17	6,141	3.9%
Social History	2	4,726	3%
Regimental material	2	4,587	2.9%
Manuscripts	3	2,530	1.6%
Technology and transport	1	1,947	1.2%
Medals	1	900	0.6%
Artefacts reported to Receiver of Wreck	1	750	0.5%

Grants Paid 2010-2011

* Science Fund
+ Treasure Trove

Aberdeen Art Gallery and Museums

Collection of objects which belonged to Hall Russell & Company Ltd, including oil painting, <i>SS Thermopylae Leaving Aberdeen</i> , 1893, by W Hutchieson; ship model of <i>MV Sugar Importer</i> , 1955; hand-coloured photograph of <i>Bay of Naples</i> in Aberdeen Harbour, c1875; prints of Hall Russell built ships <i>Sea Trojan</i> , 1962, and <i>Thrift</i> , 1968; and wooden side table	4,750.00
Acrylic on paper, <i>Portrait of Professor Alex Kemp, Professor of Petroleum Economics, University of Aberdeen</i> , 2006, by Fionna Carlisle	4,750.00
Enamel painting on copper, <i>Portrait of a Young Woman</i> , 1900, by James Cromar Watt (Supported by the Art Fund)	3,700.98
Royal presentation silver plaid brooch, 1902-3, by William Robb, Ballater	1,440.00
Two Clutha glass vases, 1890 and 1905, designed by Dr Christopher Dresser and made by James Coupar & Sons, Glasgow	1,175.00
Silver menu holder, 1894-5, by William Robb, Ballater	930.00
Gold and gemstone brooch in the shape of three penguins which belonged to Mrs Frances Farquharson of Invercauld	281.25

Armadale, Museum of the Isles

+Iron anchor, probably medieval in date, from Camuscross, Isle of Skye	125.00
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Bo'ness, Scottish Railway Preservation Society

*British Rail snowplough which was based at Perth to service the Highland line to Inverness	1,947.50
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Dornoch, Historylinks Museum

+Fifteenth-century lead weight made in London and a medieval copper alloy annular brooch from Dornoch	255.00
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Dumfries and Galloway Museums Service

Dumfries Museum

Portrait miniature of Sir Pulteney Malcolm GCB GCMG by George Engleheart (1768-1838) (Supported by the Art Fund)	4,120.00
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+Iron Age strap mount from Gribton, Dumfries and Galloway	195.00
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Stranraer Museum

+Hoard of 25 medieval silver coins from Craggleton, Dumfries and Galloway	137.50
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+Bronze Age spearhead from Dunragit, Dumfries and Galloway	25.00
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The McManus: Dundee's Art Gallery and Museum

Scottish provincial silver mustard pot and spoon by 'WM' 1,250.00
(Supported by the Art Fund)

Two ink and watercolour cartoons, *Poppies* and *Christmas Rose*, 350.00
1914, for stained glass windows designed by Clayton & Bell for the
Albert Hall, Dundee

City of Edinburgh Museums and Galleries

Slate sculpture, *Two Temples: To Apollo His Music – His Missiles –* 20,000.00
His Muses, 1996, and stone sculpture, *Sails CN16*, 1998,
by Ian Hamilton Finlay with Annet Stirling
(Supported by the Art Fund)

Oil painting, *Gerard de Nerval*, 1913, by Cecile Walton 4,250.00

Edinburgh, Royal Scots Dragoon Guards Museum Trust

A 1796 pattern Heavy Cavalry Officer's field sword and a 1796 3,559.39
pattern dress sword which belonged to Captain Francis Stupart,
2nd (or Royal North British) Dragoons, together with a portrait in
oils of Capt Stupart in regimental uniform, c1821

1821 pattern Heavy Cavalry Officer's sword with regimental 1,028.00
markings of the 2nd North British Dragoons or Scots Greys

Elgin Museum

+Early Historic copper alloy strap end, five Roman and Iron Age finds 836.00
and 34 medieval and later objects found near Burghead, Moray

Falkirk Museum

Record made by the German POW Camp Band at Castlerankine, 150.00
Denny in 1947

Fife Council Libraries & Museums

+Neolithic axehead from Upper Largo and a hoard of five Roman coins 182.50
and an Early Bronze Age axehead from Tayport

+Medieval harness pendant from Kirktonbarns, Tayport 87.50

Forfar, Angus Council Cultural Services

+Early medieval/Pictish sculptured stone fragment from Glamis, Angus 325.00

Forres, Falconer Museum (The Moray Council Museums Service)

+Medieval seal matrix and lead alloy spindle whorl from Cullen, 85.00
Aberdeenshire

Glasgow Museums

Bronze sculpture, <i>Memorial to a Marriage</i> , 2004, by Patricia Cronin	11,619.25
Suite of 20 drawings, <i>Drawing Installation</i> , and animation, <i>New Friends</i> , by David Shrigley (b1968)	8,000.00
Painted and leaded glass panel, <i>Music</i> , 1891, designed by David Gauld and made by Hugh McCulloch & Co, Glasgow (Supported by the Art Fund)	6,333.00
Four artworks, <i>Motorhead</i> , 2002, <i>Luna</i> , 2004, <i>Stop It</i> , 2006, and <i>Sooner</i> , 2007, by Katy Dove	5,312.50
Collection of material relating to the career of comic ventriloquist Eric Granville (c1913-2003)	4,576.00
Two drawings, <i>I sought him out but I found him not</i> , 1935, and <i>Wrap thy form in a mantle grey</i> , 1941, and six wood engravings, 1932-3, by Hannah Frank	4,000.00
Two framed mosaic panels, <i>Don't Be Frightened</i> , 1898-1910, and <i>Gather Ye Rosebuds While Ye May</i> , c1910, attributed to Guthrie & Wells, Glasgow	3,000.00
Animation, <i>The Door</i> , by David Shrigley (b1968)	2,975.00
Four artworks for monitor in DVD format, <i>Word Processing</i> , 1995, <i>Jetsam</i> , 1995, <i>Lying About Myself to Appear More Important</i> , 1999, and <i>Message to my Best Friend</i> , 2000, by Alan Currall	2,250.00
DVD artwork, <i>Sodastream</i> , 1997, by Roddy Buchanan	1,750.00
Collection of 1,465 glass lantern slides of Clyde steamers and other vessels, largely by A M Mackechnie, Port Glasgow	1,500.00
36 manuscript letters and documents, correspondence between the shell collectors Alfred Brown, Glasgow and Christian Marinus Poulsen, Copenhagen, 1873-79	830.00

Glasgow University, The Hunterian

Oil painting, *Fraülein Engelhardt*, 1927, by Marie-Louise von Motesiczky
(Supported by the Art Fund) 8,000.00

Portrait drawing of Charles Rennie Mackintosh signed and dated Francis Newbery, 1912
(Supported by the Art Fund) 6,000.00

Portfolio of six engravings, *L'Apocalypse*, by Stanley William Hayter and Georges Hugnet. Paris: Editions Jeanne Bucher, 1932 2,688.50

Colour woodblock print, *Kyōbashi Takegashi* from *Meisho Edo Hyakkei*, 1857, by Utagawa Hiroshige 1,400.00

Engraving, *The Entombment*, c1586, by Jan Sadeler after Dirk Barendsz 241.00

Greenock, McLean Museum and Art Gallery

Apprenticeship indenture signed by James Watt Senior, 3 August 1732 200.00

Inverness Museum and Art Gallery

+Iron Age strap mount from Culbokie and a Viking insular mount from Ardersier 395.00

+42 medieval and later finds from Dornoch, a Napoleonic shoulder belt plate from Rothiemurcus and a post medieval silver heart brooch from Balrobert 300.00

Irvine, Scottish Maritime Museum

Pair of gold medals awarded to James D O Wilson, Dumbarton Academy, in 1888 and 1889, presented by individuals connected with the Dumbarton shipbuilding company William Denny & Brothers 900.00

Kirkintilloch, East Dunbartonshire Leisure and Culture Trust

The Auld Kirk Museum

+Neolithic carved stone ball from Kirkintilloch 775.00

Lillie Art Gallery

Oil painting, *Aubade (Dreams of Flying)*, 2006, and a pencil drawing, *Morning Light*, 2009, by Saul Robertson 841.50

Pencil drawing, *Woman's Head*, 1925, by William McCance 650.00

Paisley Museum

Mixed media sculpture, *Duckling*, 2009, by Nina Saunders 3,300.00
(National Collecting Scheme for Scotland purchase; supported by Creative Scotland and the Art Fund)

Mixed media artwork, *Truth in Life*, 2007, by Max Hymes 2,835.00
(National Collecting Scheme for Scotland purchase; supported by Creative Scotland)

Perth Museum and Art Gallery

Flameworked borosilicate glass sheep, 2010, by Carrie Fertig 2,000.00

+Medieval gold and garnet finger ring from Aberdalgie, a copper alloy harness pendant from Inchyra and an Iron Age copper alloy button-loop fastener from Rait 995.00

Middle Bronze Age dirk from River Tay 750.00

+Seventeenth-century silver bodkin from Clasloch Farm and medieval enamelled mount from Kinnesswood, Perth and Kinross 100.00

Perth, Museum of the Black Watch

Oil painting, *Highland Pageantry, the Pipes and Drums of the Black Watch, Edinburgh*, 1948, by Conrad Leigh 300.00

Rosemarkie, Groam House Museum

Carved wooden quaich with silver mounts by Ferguson & MacBean, Inverness, and a pair of silver cloak fasteners by Alexander and Euphemia Ritchie, Iona 1,681.88
(Supported by the Heritage Lottery Fund)

Gold replica of the Cavan Brooch made by West & Son, Dublin 1,100.00
(Supported by the Heritage Lottery Fund)

Boxed set of six silver forks by Alexander Ritchie, hallmarked Birmingham, 1936 800.00
(Supported by the Heritage Lottery Fund)

Silver-mounted malachite brooch; silver plaid brooch set with citrine made in Edinburgh 1909; and a carved wooden pipe rack 450.77
(Supported by the Heritage Lottery Fund)

Silver brooch by Robert and Henry Bruce Kirkwood, Edinburgh, sold in a Mauchline Ware sycamore box with transfer print of Inveraray Castle 275.00
(Supported by the Heritage Lottery Fund)

Selkirk, Scottish Borders Council Museums and Gallery Service

+Late Bronze Age copper alloy socketed spearhead from Yetholm, Roxburghshire 1,000.00

Stirling Smith Art Gallery and Museum

Oil painting, *The Landing Place, Stirling*, 1853, by Henry G Duguid 1,800.00

+Middle Bronze Age palstave from Balfron and a medieval enamelled dagger pommel from Blairdrummond 322.50

Watercolour of Stirling from Cambuskenneth by James Orrock (1829-1915) 275.00

Stirling, University of Stirling Art Collection

Riveted sheet steel sculpture, *Reservoir Tap*, 1995, by Joseph Ingleby 2,500.00

Stromness, Pier Arts Centre

Brass and perforated steel sculpture, *Untitled*, 2009, by Martin Boyce (National Collecting Scheme for Scotland purchase; supported by Creative Scotland) 6,888.00

Total **£157,845**