



**National Fund for Acquisitions
Grants Paid 2011–2012**

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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.

In 2011-12 the NFA grant, which had been at a standstill for more than a decade, was reduced by 25%, bringing the total available down to just £150,000. Coupled with budget cuts within a large proportion of the organisations which seek funding from the NFA, this has inevitably had an impact on the effectiveness of the Fund.

During 2011/12, the NFA made 72 payments totalling £142,720 to 32 organisations.¹ The total purchase value of the objects to which the Fund contributed was £383,978, only slightly lower than the figure for the previous year but much decreased since 2009/10 when the figure was just over £800,000. This demonstrates the negative impact of reduced funding at both national and local level, suggesting as it does a lowering of ambition in collecting as budget cuts affect the ability of organisations to raise funding for higher value items. The full effect of this on individual collections may only be felt in the longer term as missed opportunities accumulate.

In view of this NFA has sought to maximise the effectiveness of the Fund through consideration of cases where the exceptional significance of the objects merited a higher percentage award than usual, provided the recipient was in a strong position to maximise the public benefit of the acquisition. This has helped University of Dundee Museum Services to acquire an archive of artworks by Peter Horobin; Perth Museum and Art Gallery to acquire a glass artwork by Rachel Elliott; and Stirling University Art Collection to acquire two sculptures by Nick Evans.

The Fund received 89 applications, up slightly on last year's total of 85. NMS aims to give a substantive response to all applications within fifteen working days. During the period of this report this was achieved for 77.5% of applications received, a small improvement on the previous year's outturn of 75%. Seven of the applications received did not result in successful acquisition; two were turned down and in five cases the applicant was outbid at auction.

The Fund again achieved wide geographical coverage, supporting purchases by museum services in 20 of Scotland's 32 local authority areas, including 15 local authority museum services, 13 independent museums and 4 university collections.

Eight of the acquisitions supported by NFA were also supported by other funding bodies; The Art Fund supported six applications, Creative Scotland supported two applications and the Heritage Lottery Fund and the National Association of Decorative and Fine Art Societies (NADFAS) each supported one application.

The average grant value was £1,982, down on the figure for last year (£2,321); 46% of grants paid were worth less than £500, a significant increase on the figure of 32% for last year. The table below shows the distribution of funds by size of grant.

Amount of grant	Number of grants 2009/10	Number of grants 2010/11	Number of grants 2011/12
Over £20,000	0	0	0
£15,000-£20,000	1	1	1
£10,000-£14,999	4	1	1
£5,000-£9,999	12	6	4
£1,000-£4,999	30	28	29
£500-£999	12	10	4
Less than £500	24	22	33

The average value of grants per organisation was also down at £4,460 (£5,637 in 2010/11), a further indication of the impact of reduced funding. The largest users of the Fund were the University of Glasgow, Glasgow Museums and Aberdeen Art Gallery and Museums. The table below shows the distribution of grants by amount received per organisation.

Amount of grant	Number of organisations 2009/10	Number of organisations 2010/11	Number of organisations 2011/12
Over £20,000	5	2	3
£15,000-£20,000	2	2	0
£10,000-£14,999	3	0	0
£5,000-£9,999	2	2	2
£1,000-£4,999	10	10	17
£500-£999	1	4	3
Less than £500	9	8	7



Etching and aquatint from *Sueño y Mentira de Franco* by Pablo Picasso, acquired by the Hunterian. © The Hunterian, University of Glasgow.

Fine Art represented the largest acquisition category with 29 grants totalling £58,669 made to 17 organisations.

The Hunterian acquired an illustrated poem *Sueño y Mentira de Franco* (*Dreams and Lies of Franco*) by Pablo Picasso (1881-1973). Produced in 1937 in defiance of the rise to power of the Spanish dictator General Franco, the two etchings with aquatint relate closely to Picasso's most famous denunciation of the Spanish Civil War, the large canvas entitled *Guernica* now in the Museo Nacional Centro de Arte Reina Sofia in Madrid, which was painted in the same year. In the tradition of political and satirical prints, the etchings were printed in large numbers in order to be effective as propaganda. Soon after the edition was made, the prints were exhibited with other related sketches alongside *Guernica*. The painting was sent on an anti-fascist fundraising tour, including a showing at the New Burlington Galleries in London in 1938 where the prints were sold to support the Spanish Republican cause. Although relatively common, it is rare to find the prints preserved in their original cover and in such good condition. This historically important portfolio is a significant addition to the Hunterian's collection of prints by Picasso.

City of Edinburgh Museums and Galleries acquired an oil painting of Craighleith Quarry by William Kidd (1790-1863). Now the site of a retail complex, the quarry was active for over 300 years, providing sandstone for both sculpture and building, including the stone used to build Edinburgh's New Town. Kidd's painting depicts a busy scene of men breaking and transporting rock; at the height of activity at the quarry around 60 carts made an average of four journeys per day into the city from Craighleith. As well as being a fine painting in its own right, the work provides an important documentary record of a location which played a significant role in the history of Edinburgh's built environment.

Dumfries and Galloway Council acquired a miniature portrait in oils of Rev Dr Thomas Blacklock (1721-1791), poet and writer and the man credited with persuading Robert Burns to remain in Scotland and pursue a literary career. Born in Annan the son of a bricklayer, Blacklock lost his sight in infancy as a result of contracting smallpox. The support of his family and benefactors enabled him to attend grammar school followed by study at the University of Edinburgh. His poems brought him into contact with many of the leading figures of the Scottish Enlightenment and he was acquainted with Dr Johnson and James Boswell. After receiving a copy of the 'Kilmarnock Edition' of Burns's poems, Blacklock advised him to come to Edinburgh and produce a second, enlarged edition. According to Burns himself, this advice persuaded him to abandon his plan to emigrate to Jamaica. Blacklock introduced Burns to many influential people and collaborated with him on a project to collect the songs and music of Scotland. Blacklock contributed a detailed article on blindness for the second edition of the *Encyclopaedia Britannica* (1783) and applied himself to the education of blind children, consulting M Haüy on new methods being used at the Institut des Jeunes Aveugles in Paris. The portrait will be displayed at Robert Burns House in Dumfries where it will tell the story of this remarkable man in the context of his relationship with Burns.



Original artwork, *Oor Wullie* by Dudley Watkins, acquired by University of Dundee Museum Services. © University of Dundee.

University of Dundee Museum Services acquired the original artwork for an *Oor Wullie* cartoon by Dudley D Watkins (1907-1969) published in *The Sunday Post* on 19 November 1944. Dundee is well known as the home of publishers D C Thomson who launched their first regular children's story paper in 1921, followed by such familiar titles as *Hotspur*, *Wizard*, *Dandy*, *Beano* and *Bunty*. The *Sunday Post* continues to publish the *Oor Wullie* cartoon and the equally popular *The Broons*. Watkins was the company's best known artist, responsible for Desperate Dan for the *Dandy* and Biffo the Bear and Lord Snooty for the *Beano* among many others. In recent years the University of Dundee has increasingly focused research interests on the study of the comic and together with Duncan of Jordanstone College of Art and Design has launched the UK's first MLitt course in Comics Studies. The University's growing collection of original comic artwork is used as a research resource as well as for public exhibition.

Aberdeen Art Gallery and Museums acquired a sound installation by Turner Prize winning artist Susan Phillipsz (b1965) who was born in Glasgow and studied at Duncan of Jordanstone College of Art and Design. Dating from 2009, *The Two Sisters* has been described by the artist as the sister piece to *Lowlands* which won the 2010 Turner Prize. Based on a traditional ballad *The Wind and the Rain*, which tells the story of two sisters one of whom drowns the other in a jealous rage, the installation is a haunting song for two voices and violin. The work was carefully selected to complement other contemporary works in the collection as well as aspects of the historical collection, particularly Victorian narrative paintings which evoke Scottish literature and traditional ballads.



Copper and enamel candlestick by Margaret Macdonald and Frances Macdonald acquired by the Hunterian. © The Hunterian, University of Glasgow.

A number of significant applied art acquisitions were made with the help of the Fund. The Hunterian acquired a copper and enamel candlestick by Margaret Macdonald (1864-1933) and Frances Macdonald (1873-1921), dating from the mid-1890s. The sisters were leading figures in the group which became known as the Glasgow Girls. They trained at Glasgow School of Art where they formed a creative alliance with Charles Rennie Mackintosh (1868-1928) and James Herbert McNair (1868-1955). Known as the Group of Four, they produced innovative and influential graphics, metalwork and furniture. Mackintosh later married Margaret and McNair married Frances. The Hunterian holds the major collection of the work of the Macdonald sisters, founded on the estate of Margaret Macdonald Mackintosh and gifts from the descendants of the Macdonald family, a collection which includes the only known design drawing for the candlestick.

Another example of Glasgow Style, a longcase clock designed c1902 by Peter Wylie Davidson (1870-1963), was acquired at auction by Glasgow Museums. Davidson taught metalwork at Glasgow School of Art and is regarded as an important figure by virtue of both his technical mastery and his influence on a generation of artists through his commitment to teaching. The clock's large *repoussé* dial and drawn wirework pendulum feature a flock of darting swallows, a motif which appears in the work of other proponents of Glasgow Style, including Mackintosh, the Macdonald sisters and McNair. The clock is a significant addition to Glasgow Museums' internationally important Glasgow Style collection.

Glasgow Museums also acquired at auction a pair of silver prize greyhound collars made by Robert Gray & Sons, Glasgow and hallmarked Edinburgh 1817. Hunting and coursing with hounds was a popular sport among the gentry in early nineteenth-century Scotland, regarded as the province of gentlemen and important businessmen; Robert Gray was himself a member of the Renfrewshire Foxhounds Club. This pair of collars, the Ardrossan coursing prize, was presented to William Blair of Blair House, Ayrshire, in 1818. It is a rare survival on several counts; the collars remained with the lairds of Blair rather than being returned to the club for use at future races and were therefore never re-engraved, the pair remained together in the same family, and no other examples by this prolific Glasgow maker are known – indeed only seven examples of this type of silverware by Scottish makers are known to survive.

Two early eighteenth-century long guns were also added to the collection of Glasgow Museums, a 9-bore gun made around 1700 by John Currie of Glasgow and a 9-bore flintlock fowling piece made c1710 by John Smart of London. This gun was presented by William, Marquess of Lothian to Archibald Douglas, Third Marquess and First Duke of Douglas. The Currie gun belonged to James Mitchell of Gartocher, a Glasgow merchant, who carried it in the Battle of Sherriffmuir in 1715. The long guns are a significant addition to the important collection of early firearms and weapons of Scottish origin which forms part of Glasgow Museums' renowned collection of European arms and armour.

The Stirling Smith Art Gallery and Museum acquired two silver communion cups from Kilmadock Parish Church in Doune. Made by 'RC', possibly Robert Cleland, and hallmarked Edinburgh 1794, the cups were given to the church by William Mitchell, known as 'King Mitchell', one of Jamaica's largest sugar planters and slave owners. Mitchell wielded substantial economic and political influence in both the Caribbean and Britain and in July 1794, when he had these cups made, became a burgher of Edinburgh. The cups are a rare surviving example of material culture connected to Scotland's role in the sugar and slave trades.

The Royal Scots Dragoon Guards Museum acquired a finely engraved silver-gilt cigar case which belonged to Captain George Buchanan of the 2nd (Royal North British) Regiment of Dragoons. The case bears Buchanan's initials and family crest as well as the regimental badge, motto and cypher. Captain Buchanan participated in the Charge of the Heavy Brigade at the Battle of Balaklava in 1854 during the Crimean War, action which won the Regiment two of its three Victoria Crosses. The famous Charge of the Light Brigade took place later the same morning. In letters home Captain Buchanan described the battle and even made mention of his cigars, telling of an occasion when the Colonel of the French 2nd Regiment of Chasseurs d'Afrique 'smoked two of my cigars and took one away'. Mid nineteenth-century army officers, cavalry officers in particular, were noted cigar smokers.

Montrose Air Station Heritage Centre acquired a lace panel commemorating the Battle of Britain made by Nottingham lacemakers Dobsons and M Browne & Co Ltd. Designed by Harry Cross, the large panel measures 168 x 457 cms and depicts the insignia of the Commonwealth air forces and scenes of aerial combat and the bombing of London. The company produced 38 copies of the panel between 1942-6 which were presented to prominent war leaders including Sir Winston Churchill, King George VI and Air Chief Marshall Dowding and to a range of other recipients including Commonwealth countries, RAF squadrons and stations, the City of Nottingham and Westminster Abbey. The events depicted on the panel are closely related to the history of RAF Montrose which trained many of the pilots who fought in the Battle of Britain. Montrose itself was a target during the period of the battle and Spitfires and Hurricanes were scrambled from RAF Montrose to intercept enemy bombers.

Three museums, Eyemouth Museum, Largs Museum and Auchindrain, received NFA funding for the first time. Eyemouth Museum opened in 1981 to provide a lasting memorial to the 129 men who lost their lives in the east coast fishing disaster one hundred years earlier on 14 October 1881. An NFA grant enabled the museum to acquire a ceramic artwork by Emma McKenzie, *The Pickit Men*, created in memory of the fishermen who lost their lives in the disaster, each of whom is poignantly represented by a small ceramic figure.

Largs Museum acquired a pencil and watercolour panorama of the town created in July 1856 by Samuel Parlber (active 1850-1873). Measuring 13 cms high by 95 cms wide, the panorama depicts a detailed view of the town and surrounding countryside, taking in Sir Thomas Brisbane's observatory at Brisbane House and including an early representation of the Colm's Day (St Columba's Day) cattle and horse market, an important traditional fair still held in the town.



Ferguson tractor acquired by The Auchindrain Trust. © Rebecca Martin, The Auchindrain Trust

The Auchindrain Trust acquired the farm's original Ferguson tractor. In 1961 the last tenant of Auchindrain, Eddie MacCallum, finally replaced his horses with a tractor. However, the following year the family gave up the farm and the tractor was sold on. Built in Coventry in 1954, the tractor came with its original log book which confirms its Auchindrain provenance.

The tractor was one of six grants totalling £6,750 which were paid from the Science Fund. Leisure Culture Dundee acquired a fragment of a meteorite which fell in the Strathmore area of Angus and Perthshire on 3 December 1917, the most recent and largest of only four recovered meteorite falls in Scotland. It was seen initially as a fireball across NE England and SE Scotland but, as it crossed the Sidlaw Hills, an explosion was heard and four pieces came to Earth in the Strathmore area. The largest piece, weighing 10.1kg, landed at Easter Essendy Farm and is now in the collection of National Museums Scotland. Another fragment, the Keithick, crashed through the roof of a house.

Four grants totalling £10,238 were made towards the acquisition of archive and library material. University of Glasgow Archive Services acquired a significant part of the archive of publishers Blackie & Son Ltd dating from the late nineteenth to the late twentieth centuries. The collection includes publications catalogues, publicity material, author's contracts and correspondence, photographs, financial records and records relating to the sale of the business in the 1990s. First established in 1809, Blackie's played a significant role in the history of Scotland's important printing and publishing industry and this collection adds significantly to the Blackie's corporate archive already held by University of Glasgow. The University is the home of the Scottish Business Archive, an internationally significant collection of business archives dating from the eighteenth century to the present and covering all types of business and industrial activity in Scotland and the UK.



Illustration from *Conchology, or a natural history of shells* by Emanuel Mendes da Costa, acquired by University of Glasgow Library. © University of Glasgow Library Special Collections.

The University of Glasgow Library acquired a copy of *Conchology, or a Natural History of Shells*, published in London in 1770-1771. This beautifully illustrated work was originally published in monthly parts and reflects the interest in shell-collecting which was prevalent during the second half of the eighteenth century, part of the fashion for collecting and creating 'cabinets of curiosities'. The work, which was never completed, has been attributed to Emanuel Mendes da Costa (1717-1791), a naturalist, collector, writer and expert on conchology and mineralogy. Da Costa was clerk/librarian of the Royal Society and in 1768 was imprisoned for embezzling some £1,500 of its funds. During his incarceration, Da Costa supported himself by writing and it is thought that he produced this text during this period. Da Costa was released in 1772. He never wholly regained his position as a member of the scientific establishment but went on to earn his living as a writer and dealer in shells and minerals. His later notable publications include *Elements of Conchology* (1776) and *British Conchology* (1778). The book joins the University's Hunterian Collection, assembled by Dr William Hunter (1718-83), which

includes Da Costa's *Elements of Conchology*. Hunter's personal collection of shells is preserved in the Hunterian Museum. Hunter and Da Costa moved in the same circles and knew each other; some correspondence between them survives in the Perceval Collection at the Fitzwilliam Museum in Cambridge.

Dumfries and Galloway Council acquired a document which helps to tell the story of the history of Dumfries Museum, a share certificate of the Dumfries and Maxwelltown Astronomical Society issued in 1835. The Society was formed in 1834 to purchase a windmill tower on Corbelly Hill overlooking Dumfries for conversion to an Observatory. Over a hundred people bought shares in the Society which commissioned local architect Walter Newall to oversee the design and Thomas Morton of Kilmarnock to make a telescope and camera obscura. At its inaugural meeting the Society was presented with a collection of Greek and Roman coins. Gradually the collection of antiquities, curiosities and bygones became the major function of the Observatory and astronomical activities ceased in the 1870s. These collections today form part of the core of what is today Dumfries Museum. The camera obscura is believed to be the oldest still working in the world and Morton's telescope is still on display in the windmill tower.



Celtic Art Construction and Symbolism, a cover illustration from the Iain McCormick archive acquired by Groam House Museum © Groam House Museum.

During the past three years NFA has supported Groam House Museum's Heritage Lottery Funded project to develop its collection of material relating to George Bain (1881-1968) and the Celtic Revival in Scotland. The museum recently acquired a substantial archive of material relating to the career of Iain McCormick of Iona, a pupil of Alexander Ritchie. It includes eleven bound volumes of patterns and designs for jewellery, metalwork, textiles and leather goods and a large quantity of loose drawings, designs and photographs. The archive is an important research resource for scholars of McCormick's work, Iona Press and the Celtic Revival as a whole.

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 19 grants totalling £7,030 were paid towards the acquisition of Treasure Trove material. Fife Council Libraries and Museums acquired a Papal bulla of Gregory IX, 1227-1241, used to seal and authenticate documents issued by the Vatican. This example is unusual in having been pierced at the top for suspension. The figures of St Peter and St Paul are depicted on the reverse of the bulla and the modification is thought to have been carried out to allow it to be worn round the neck in the manner of a pilgrim badge. The findspot is on the road to Dunfermline and St Andrews, two significant centres of pilgrimage, and close to the site of the West Church, formerly the parish church for Culross, which was granted to the new Cistercian Abbey of Culross in 1217.

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

Subject	Number of grants	Amount of grant £	% of total grant
Fine Art	29	58,669	41 %
Applied Art	12	44,274	31 %
Firearms and uniform	2	15,758	11 %
Archive/library material	4	10,238	7 %
Treasure Trove	19	7,030	5 %
Science Fund	6	6,750	5 %

Grants Paid 2011-2012

* Science Fund
+ Treasure Trove

Aberdeen Art Gallery and Museums

Sound installation, <i>The Two Sisters</i> , 2009, by Susan Philipsz (National Collecting Scheme for Scotland purchase; supported by Creative Scotland)	8,290.00
Oil painting, <i>Leafy Self Portrait</i> , 2011, by John Byrne	3,825.00
Hammered silver egg with gilt globe and 18ct gold and diamond ring, 2011, by Claus Bjerring	3,127.50
*Full hull ship model of the coaster <i>Kildrummy</i> built by Hall Russell & Co Ltd, 1924	2,500.00
18ct yellow and red gold <i>Optical Brooch</i> , 2002, by Andrew Lamb	1,700.00
Oil painting, <i>Peasant Woman</i> , and eight ceramics by Majel Davidson (1885-1969)	1,500.00
Coloured lithograph, 1835, of the paddle steamer <i>City of Aberdeen</i> ; a watercolour, <i>Star of Britain</i> , by A Harwood; and a watercolour of a paddle steamer entering Aberdeen Harbour by G Craig	300.00
*Full hull model of the steam trawler <i>Barbara Robb</i> built in 1930 by Hall Russell & Co, Aberdeen	225.00

University of Aberdeen Museums

Painting on glass, <i>Because There Are No More Lands to Conquer</i> , 2010, by Katharine Aarrestad	560.00
+Mid seventeenth-century posy ring inscribed 'The Lord is my helper' from Cullen, Moray	375.00
Print, <i>CaC03</i> , 2011, by Roderick Scott	200.00

The Auchindrain Trust

*A Ferguson tractor manufactured in 1954 and used at Auchindrain during the early 1960s	275.00
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Biggar Museum Trust

+Cup and ring marked stone from Easton Farm, Dunsyre, South Lanarkshire	200.00
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Dornoch, Historylinks Museum

+Fragment of a Viking silver penannular ring from Dornoch	62.50
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Dumfries and Galloway Museums Service

Dumfries Museum

Watercolour, *Caerlaverock Castle*, by James Paterson (1854-1932) 2,410.00

Oil painting, *Portrait of Rev Thomas Blacklock (1721-1791)* by an unknown artist 750.00

+Late Bronze Age sword blade fragment from Redhills; Middle Bronze Age flanged axehead from Wanlockhead; Early Bronze Age halberd from Kelton; Roman/Iron Age button and loop fastener, lead weight and whorl from Dalswinton; and a Roman lead weight from Townhead, near Mouswald 420.00

Original share certificate of the Dumfries and Maxwelltown Astronomical Society, issued in 1835 180.00

Stranraer Museum

+Medieval copper alloy hunting leash collar from Newton Stewart 180.00

+Late Bronze Age spearhead from Mochrum 47.50

Leisure Culture Dundee Museum Services

*Fragment of the Strathmore meteorite which fell at Essendy, Perth and Kinross, on 3 December 1917 2,000.00

Chalk pastel on paper, *Uisge Beatha*, 1995, by Marshall Anderson 1,000.00

Oil painting, *Carolina Port from the Tay*, 1838, by E C(?) Prentice 1,500.00

Sepia watercolour drawing, *Untitled (Meadowside, Dundee)*, c1860, by David Small 300.00

University of Dundee

Original artwork, *Oor Wullie*, by Dudley Watkins for *The Sunday Post*, 19 November 1944 332.75

City of Edinburgh Museums and Galleries

Oil painting, *Craigleith Quarry*, by William Kidd (1790-1863) 2,250.00

Edinburgh, Royal Scots Dragoon Guards Museum

Silver-gilt cigar case made by John Harris, hallmarked London 1856, for Capt George Buchanan, 2nd (Royal North British) Regiment of Dragoons (known as the Royal Scots Greys) 2,000.00

Elgin Museum

+Collection of multi-period finds from Clarkly Hill near Burghead, Moray 1,350.00

+Neolithic polished stone axehead from Keith, Moray 125.00

Eyemouth Museum Trust

Ceramic artwork, *Pickit Men*, 2011, by Emma McKenzie 1,000.00

Fife Council Libraries & Museums

+Two assemblages of metal detecting finds from Burntisland and Culross; a seventeenth-century trade weight from Leslie, near Glenrothes; and three metal detecting finds from Crail 330.00

+Papal Bulla of Gregory IX, 1227-1241, from Culross, and eleven Roman coins from Kirktonbarns, Tayport 247.50

Forfar, Angus Council Cultural Services

+Medieval silver finger ring and copper alloy seal matrix from Baldovan House 150.00

Glasgow Museums

9-bore long gun, c1700, by John Currie, Glasgow, and 9-bore flintlock fowling-piece, c1710, by John Smart, London, presented by William, Marquess of Lothian to Archibald Douglas, third Marquess and first Duke of Douglas 13,333.00
(John Smart fowling-piece supported by the Art Fund)

Pair of silver prize greyhound collars by Robert Gray & Sons, Glasgow, hallmarked Edinburgh, 1817 6,250.00

Two pencil drawing and screenprint artworks, *Reversibility (Militant Methods)* and *Peace at Last!*, 2011, by Kate Davis 3,400.00

Ebonised longcase clock, after 1902, by Peter Wylie Davidson (Supported by the Art Fund) 3,000.00

Mixed media artwork, *Born Male*, 2011, by James McLardy 2,500.00

Mixed media artwork, *Adult (Ryvita/Crackerbread)*, 2007, by Alex Frost 2,500.00

University of Glasgow Archive Services

Collection of material from the archives of Blackie & Son Ltd, late nineteenth-late twentieth century 3,750.00

University of Glasgow Library, Special Collections

Printed book, Emanuel Mendes da Costa, *Conchology, or a natural history of shells*. London: T Jones, 1770-71 2,175.00

University of Glasgow, The Hunterian

Copper and enamel candlestick, mid 1890s, by Margaret Macdonald and Frances Macdonald (Supported by the Art Fund) 20,000.00

Portfolio, two etchings and aquatint with poem, *Sueño y Mentira de Franco*, 1937, by Pablo Picasso 7,000.00

Black chalk, ink and grey wash drawing of the complex of Sta Agnese, Rome, 17th or 18th century, by an anonymous artist; from the collection of Paul Sandby (1725-1809) 787.00

Two drawings, a study for the engraving *Big Horse*, 1930, and two studies for the engraving *Cronos*, 1944, by Stanley William Hayter 769.00

*Specimen of Rumanite amber from the Koroglu Mountains, Northern Turkey 400.00

Inverness Museum and Art Gallery

Late nineteenth-century silver mounted horn toasting fork by Robert Naughten jnr, Inverness, and an early twentieth-century silver mounted deer's foot inkwell by Charles Doherty, Inverness 322.40

+Medieval coin hoard and associated finds from Belladrum, Inverness 210.00

+Late Bronze Age socketed axehead from Belladrum and a Bronze Age flat axehead from Gollanfield 180.00

Kilmarnock, East Ayrshire Council Cultural and Countryside Services

Oil painting, *Study of a Young Man*, 1891, by Andrew Law 600.00

Kirkintilloch, East Dunbartonshire Museums Service

The Auld Kirk Museum

Oil painting, *Woods by Bardowie Loch*, c1890-5, by Robert Macaulay Stevenson 1,250.00

Kirkwall, The Orkney Museum

+Neolithic mace head from Wasdale, Orkney 325.00

Largs Museum Trust

Pencil and watercolour panorama of the town of Largs by Samuel Parlber, dated July 1856 (Supported by the Art Fund) 2,250.00

Livingston, Almond Valley Heritage Trust

*Rail tanker wagon built for the Oakbank Oil Company by R Y Pickering of Wishaw in 1910 and registered with the Caledonian Railway 1,350.00

Melrose, The Trimontium Trust

Acrylic painting by David Simon featuring a reconstruction of Trimontium Fort and its environs from an elevated SE position 1,500.00

Montrose Air Station Heritage Centre

Lace panel depicting scenes from the Battle of Britain designed by Harry Cross and made by Dobsons and M Browne & Co Ltd, Nottingham, 1942-6 1,125.00

Nairn Museum

+Neolithic stone axehead from Auldearn, Nairn 50.00

Paisley Museum

Three drawings, one ceramic tile sculpture and three polymer clay sculptures, 2006-2010, by Alex Frost 8,032.50
(National Collecting Scheme for Scotland purchase; supported by Creative Scotland)

Perth Museum and Art Gallery

Crystalline-glazed stoneware vase, *A Very Large Fennel*, 2010, by Kate Malone 2,700.00
(Supported by the Art Fund and National Association of Decorative & Fine Arts Societies (NADFAS), Perth)

+Three medieval and later objects from Inchaffray; a medieval silver finger ring from Classloch Farm; and a William the Lion silver penny, c1165-74, from Wester Balgedie Farm 1,865.00

Pastel drawing, *A Highland Landscape*, 1998, by Marshall Anderson 1,000.00

+Decorated gold button, 16th-17th century, from Braco, and a post-medieval gold finger ring from Milnathort 480.00

+Neolithic axehead from Aberuthven; a Papal bulla and lead patron from Coupar Angus; a post-medieval dress fitting from Scone; an Iron Age dress fitting from Pitroddie; and nine medieval and later objects from Dunkeld 282.50

Rosemarkie, Groam House Museum

Archive of material relating to the career of Iain McCormick 4,133.00
(Supported by the Heritage Lottery Fund and the Art Fund)

+Trade weight set from Flowerburn Farm, Rosemarkie, made by Hans Leonhard Abend, Nuremberg (active 1707-25) 150.00

Saltcoats, North Ayrshire Heritage Centre

Oil painting, *View of Eglinton Castle and Old Tournament Bridge*, attributed to John Fleming (1792-1845) 2,375.00

Selkirk, Scottish Borders Council Museums and Gallery Service

Tweeddale Museum, Peebles

Uniform (jacket and breeches) of an officer of the Peebleshire Local Militia (1808-16) 2,425.00

Hawick Museum

Watercolour, *Harrowing Near Newstead*, 1882, by William Heatlie 413.00

Stirling Smith Art Gallery and Museum

Two communion cups from Kilmadock Parish Church, Doune, by 'RC'
(?Robert Cleland), Edinburgh, 1794 1,550.00

Stirling, University of Stirling Art Collection

Digital print, *Mute Swan*, by Calum Colvin (b1961) 2,000.00

Aquatint, *Parking Space*, 2001, by Philip Reeves and screenprint,
Newleafland, North Island, 1995, by Adrian Wiszniewski 350.00

Two screenprints, *Echo Basin*, 2008, by Ian Mackenzie Smith and
Flowers for Frida by John C Brown 225.00

Total 142,720.15