



**National Fund for Acquisitions
Grants Paid 2009–2010**

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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 NMS staff and with the Directors and staff of the National Galleries of Scotland and the National Library of Scotland.

The allocation for 2009/10 was £200,000. During the year the Fund received 82 applications. NMS aims to give a substantive response to applications within fifteen working days. During the period of this report this was achieved for 74% of applications received. Ten of the applications received were unsuccessful; six were turned down, in one case the applicant was outbid at auction and three further applications arrived too late to be considered prior to auction.

During 2009/10, 83 payments totalling £230,783 were made to 32 organisations or collections. ¹The total purchase value of the objects to which the Fund contributed was £803,100, a significant increase on the previous year's figure of £632,734. The Fund achieved wide geographical coverage, supporting purchases by museum services in 22 out of Scotland's 32 local authority areas, including 17 local authority museum services, 12 independent museums and three university collections.

A total of 27 of the acquisitions supported by NFA were also supported by other funding bodies; 12 were supported by the Scottish Arts Council, 16 were supported by The Art Fund, 6 were supported by the Heritage Lottery Fund, and the United Kingdom Antarctic Heritage Trust and the Barcapel Foundation each supported one acquisition. ²The total value of contributions by other funding bodies was £321,614.

The largest users of the Fund were Aberdeen Art Gallery and Museums (£27,135), City of Edinburgh Museums and Galleries (£25,211), Dundee City Council Leisure and Communities (£23,375), Culture and Sport Glasgow (£22,716) and the Pier Arts Centre (£20,250). The table below shows the distribution of grants by amount per organisation.

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

¹ At 31 March 2010 the total sum committed but not yet paid was £42,455.

² Eight applications were supported by two or more other funding bodies.

The level of individual grants was up somewhat on the previous year. Seventeen of the grants paid were worth over £5,000 compared to only 9 in 2008/09 while 5 grants were worth more than £10,000 compared to 3 in 2008/09. 79% of grants were worth less than £5,000 compared to 90% in 2008/09 and 29% were worth less than £500 compared to 34% in 2008/09. The table below shows the distribution of funds by size of grant.

Amount of grant	Number of grants
Over £20,000	0
£15,000-£20,000	1
£10,000-£14,999	4
£5,000-£9,999	12
£1,000-£4,999	30
£500-£999	12
Less than £500	24

Fine Art represented the largest acquisition category with 43 grants totalling £162,323 made to 19 organisations.

With help from the Fund East Ayrshire Council acquired a set of twenty detailed watercolours depicting the 1839 Eglinton Tournament for display at Dean Castle, Kilmarnock. Following purchase of the watercolours by the Yale Centre for British Art in the US, the Reviewing Committee on the Export of Works of Art and Objects of Cultural Interest recommended that a decision on export be deferred, giving East Ayrshire Council time to raise the £85,100 needed to complete the purchase. Painted by James Henry Nixon (1802-57), the watercolours were used by lithographers Day & Hague for a folio volume on the tournament published by Colnaghi and Puckle, London in 1843. Funded by Lord Eglinton, the tournament took place over three days in August 1839 at his Ayrshire estate Eglinton Castle. The spectacle, which included a procession, jousting, a banquet and ball, was attended by around 100,000 people who travelled from across the UK, Europe and even America on newly-built railways and steamships. The event reflected the fascination with medievalism which swept Britain during the nineteenth century, evident in the popularity of the novels of Sir Walter Scott and the Gothic revival in architecture and fashion. The NFA also helped East Ayrshire Council to acquire seven painted wooden shields from the original forty which hung above the entrances to the knights' martial tents during the tournament and which were presented to the Earl of Eglinton at the close of the event. These important acquisitions join the magnificent silver trophy in the collection of East Ayrshire Council, designed by Edmund Cotterill and made by Garrards of London, which was also presented to the Earl of Eglinton.

Another significant purchase was an archive of sketchbooks, drawings, letters, photographs and ephemera which belonged to Sir Joseph Noel Paton (1821-1901) acquired by Fife Council Libraries and Museums. Born in Dunfermline, Paton came from an artistic family. His father was a noted linen damask designer in the town and his siblings were the artist Waller Hugh Paton and Amelia Paton Hill, a noted sculptor who married the leading early photographer David Octavius Hill. Sir Joseph Noel Paton was one of Scotland's leading Victorian artists and, as a lifelong friend of John Everett Millais whom he met while a student at the Royal Academy, a close associate of the Pre-Raphaelite group. In 1865 Paton was appointed Queen's Limner

for Scotland. The archive includes seventeen sketchbooks covering a wide range of locations, mainly in Scotland, with the addition of writings and notes concerning various events, including the death of Paton's father in 1874, and impressions of places visited. There are also loose sketches of the artist's children, correspondence between Paton and other artists, including Millais, and nineteen sketches for a commission for Windsor Castle in 1864 together with correspondence with the Royal household. The archive joins other works by Paton already in Fife Council's collection, including two oil paintings and ten cartoons for stained glass windows in Dunfermline Abbey.

Fife Council also acquired a fine oil painting of the village of Ceres in Fife painted during the early 1920s by the Scottish Colourist George Leslie Hunter (1879-1931). Although Kirkcaldy Museum and Art Gallery has one of the most significant collections of works by the Colourists in the UK, including 46 works by S J Peploe, this is the first painting of a Fife subject by a Colourist to enter the collection. Hunter often painted in Fife during this period, working mainly in the Ceres and Largo areas.

Shetland Museum and Archives acquired at auction a 1910 watercolour by Sir Stanley Cursiter (1887-1976) depicting Moo Stack, Eshaness, an area of spectacular cliff scenery on the North West coast of the Shetland mainland. Cursiter was born in Orkney and studied at Edinburgh College of Art. He was Keeper of the National Galleries of Scotland from 1930 to 1948 when he was appointed King's Limner for Scotland and was influential in the campaign to create a Scottish national gallery of modern art. Around 1913 Cursiter briefly experimented with a modernist idiom after seeing works by the Italian Futurists exhibited in London but he reverted to a more conventional style after the First World War. Although Cursiter painted many landscapes in Orkney, this scene was executed on a rare trip to Shetland during which the artist clearly benefited from a spell of fine weather, enabling him to depict the often storm-lashed rocks rising from a calm sea.

City of Edinburgh Museums and Galleries acquired a fine oil painting of Edinburgh's Blackford Quarry painted in the late 1920s by Francis McCracken (1897-1959). The artist was born in Northern Ireland and emigrated with his family first to Australia then to New Zealand. He came to Edinburgh in the early 1920s to study at Edinburgh College of Art where he was taught by the Scottish Colourist S J Peploe. McCracken received a Carnegie Travelling Scholarship which took him to Europe and, in common with many of his Scottish contemporaries, he spent some time studying in Paris in the studio of André Lhote. It is thought this painting was made shortly after his return to Edinburgh since it clearly shows the influence of Lhote's Cubist-inspired approach to landscape painting. Blackford Quarry ceased operation in the early 1950s and is now within the Hermitage of Braid, a designated Local Nature Reserve. This is an excellent addition to the City Art Centre's impressive collection of topographical images of Edinburgh.

The NFA's spending on fine art included 24 grants totalling £100,885 for works by contemporary artists. Of these, 12 grants totalling £66,275 were made as part of the National Collecting Scheme for Scotland with funding from the Scottish Arts Council.

Aberdeen Art Gallery and Museums acquired *For You*, a neon artwork by Tracey Emin (b1963) described by one critic as 'molten autobiography [in] pure candyfloss coloured light'. One of the most prominent artists of our time, Emin was recently the subject of a major retrospective exhibition at the Scottish National Gallery of Modern Art. *For You* enhances Aberdeen's outstanding collection of work by some of the UK's leading contemporary artists including Gavin Turk, Damien Hirst and Jake and Dinos Chapman.

Culture and Sport Glasgow purchased a striking installation by Glasgow-born artist Jim Lambie (b1964). Shortlisted for the Turner Prize in 2005, Lambie is widely regarded as one of the most innovative and influential artists of his generation. Created in 2008, *Seven and Seven Is or Sunshine Bathed the Golden Glow* is assembled from wooden chairs - 'the sort', as one critic wrote, 'you'd find around the average pub table'. Each has been sawn in half, painted and assembled into a large wave-like form. At various points around the structure the artist has attached handbags covered with fragments of broken mirror. It is, as the same critic wrote, 'classic Lambie: everyday objects of little value ... transformed into something garish, glorious, and gloriously meaningless ... objects snatched from the artist's surroundings and used as pure sculptural material'. This major acquisition joins the Gallery of Modern Art's strong collection of works by Glasgow-based artists who enjoy considerable international reputations.

The Pier Arts Centre in Stromness was established in 1979 to provide a home for the important collection of art donated to Orkney by the author, peace activist and philanthropist Margaret Gardiner (1904-2005). It reopened in July 2007 following a £4.5 million Lottery funded redevelopment. The Centre has developed a collecting policy which aims to trace the conceptual link between the group of artists who settled in and around St Ives and whose work was originally represented in the collection and the work of some of today's leading contemporary artists. The NFA funded several recent additions to the collection including two works dating from 2007, *Another unsent letter...* by Douglas Gordon (b1966) and a portfolio of twelve colour etchings by Anish Kapoor (b1954), published by the Paragon Press, London.

The Hunterian Art Gallery acquired an installation by Lucy Skaer (b1977) who studied at Glasgow School of Art and who currently lives and works in the city. Skaer was shortlisted for the 2009 Turner Prize. *Leonora*, which was exhibited in the Scottish Pavilion at the 2007 Venice Biennale, comprises four elements with titles deriving from the names of tarot cards including *The Joker*, a video projection of the 90 year-old surrealist artist Leonora Carrington filmed by Skaer on a visit to Mexico in 2006.

City of Edinburgh Museums and Galleries' collecting policy in relation to the National Collecting Scheme for Scotland is based on architecture and the built environment. In keeping with this theme the City Art Centre acquired a lightbox artwork by Catherine Yass (b1963) entitled *High Wire (Red Road)*. It draws on the artist's filmed footage of high wire artist Didier Pasquette walking between three tower blocks in Glasgow's Red Road, more than 90 metres above the ground, without benefit of harness or safety wire. Pasquette's walk references that undertaken by his teacher Philippe Petit who walked between the twin towers of the World Trade Centre in 1974. Describing her work Yass wrote: 'High Wire is a dream of walking in the air, out of nothing. But it has an urban background and the high-rise buildings provide the frame and support. The dream of reaching the sky is also a modernist dream of cities in the air, inspired by a utopian belief in progress.'

Eleven grants totalling £31,193 were made towards the acquisition of works of applied art. Culture and Sport Glasgow acquired a seventeenth-century embroidery for the Burrell Collection. Made in Britain around 1660-70, it depicts the story of Judith and Holofernes from the Apocryphal Old Testament Book of Judith. The coat of arms which forms part of the border is that of Luke Lloyd of Flintshire and his wife Katherine Whitely. It is rare for embroidery of this early date to have a secure provenance and it's hoped that comparison with this example will enable researchers to re-interpret some of the Burrell Collection's existing pieces. The high quality of the work suggests that it was produced in a professional workshop or at the very least that the design was drawn out by a professional before being embroidered by a gifted amateur.

Culture and Sport Glasgow also acquired a stained oak cabinet designed by Henry Taylor Wyse (1870-1951) and made by the Scottish Guild for Handicraft c1906-7. Born in Glasgow, Wyse was a contemporary of Charles Rennie Mackintosh and Margaret and Frances Macdonald at Glasgow School of Art. This rare surviving example of his furniture design features gesso panels made by Wyse himself. It was published in a 1907 article in *The Art Journal* which explored Scottish arts and crafts, particularly work being produced under the auspices of the Scottish Guild for Handicraft of which Wyse was a leading figure.

Aberdeen Art Gallery and Museums acquired a silver communion beaker, one of a pair made for Turriff Parish Church, Aberdeenshire by Alexander Galloway in around 1670-78. Very little of Galloway's work survives; this pair of beakers is the only known marked example of his hollowware. This particular form of communion cup is peculiar to the north east of Scotland. Influenced by North European examples, particularly the work of Dutch and north German goldsmiths, it reflects the strong cultural and economic ties which resulted from the extensive trade between Scotland and the Baltic and Low Countries. The pair is very similar to two beakers from Ellon Kirk, one of which was made in Amsterdam in 1633, while the other is a copy by Galloway's master, the Aberdeen goldsmith Walter Melville.

Aberdeen Maritime Museum acquired an interesting commemorative 'coin' glass at auction, illustrative of Aberdeen's role as a centre of shipbuilding and a major trading port. Believed to have been made in Sunderland, this large glass or 'rummer' is engraved with an image of the schooner *Ranger* which was lost off Aberdeen during a storm on 1 September 1833. A three-penny piece dated 1831 is enclosed within the hollow ball stem. Built in Aberdeen in 1823 by Nicol & Reid, the *Ranger* worked as a London Coaster taking goods and passengers along the North-East coast between Aberdeen and London, calling at ports along the way.

As part of a Heritage Lottery funded project, Groam House Museum is currently developing its collection of material relating to the career of George Bain (1881-1968), an important figure in the Celtic Revival in Scotland. Acquisitions made with the help of the NFA include an example of the 'hunting' rug designed by Bain in 1948 with iconography adapted from the Book of Kells and a copy of the Ogham Brooch from Ballyspellan made by George and Samuel Waterhouse, Dublin. Shown at the Great Exhibition in 1851, the brooch is an example of the type of Celtic artwork which influenced Bain's work. Groam House Museum also acquired an album of 63 watercolours of landscapes in the Balkans which Bain made during 1917-18 when he served as a Sapper in the Royal Engineers with the British Salonika Expeditionary Force.

Five grants totalling £7,832 were made towards the acquisition of manuscripts, archives and printed material. Aberdeen University Historic Collections acquired a broadsheet map printed around 1749 showing the roads through the Scottish Highlands built by General George Wade after the 1719 Jacobite Rising. The example acquired is the second state of the map, depicting the battle lines of Culloden. It was dedicated to Henry Hawley, known as 'Hangman' Hawley, Commander in Chief of His Majesties Forces in Scotland, who was defeated by the Jacobites at the Battle of Falkirk a fortnight after the map was first published. This is an extremely rare survival - only a handful of other examples are known - and an important addition to the University's MacBean collection, one of the largest collections of Jacobite material in the UK.

Dundee Heritage Trust acquired at auction an autograph manuscript by Dr Edward Wilson recording his meteorological observations during the British National Antarctic Expedition aboard *RRS Discovery*. Wilson was appointed surgeon, zoologist and artist to Captain Scott's 1901-04 expedition, an important element of which was meteorological research. Wilson's duties included recording temperatures and meteorological conditions at the top of Crater Hill where he walked daily with Ernest Shackleton. The results of his research were published in two volumes. The manuscript provides valuable information detailing the methods and apparatus used and the difficulties of getting equipment to work under such extreme conditions. In 1910 Wilson set sail for the Antarctic again as head of scientific staff on Scott's ill-fated *Terra Nova* expedition. He died with Scott and three companions on the return journey from the South Pole in 1912.

Four grants totalling £12,707 were made towards the purchase of coins and medals. Dundee City Council acquired a bronze medal commemorating the rescue of the survivors of the *SS Strathmore*. Built in Dundee and launched in January 1875, the vessel left Gravesend in April that year on her maiden voyage bound for New Zealand carrying emigrants. During the night of 1 July the vessel was wrecked on the Isles of the Apostles, one of the Crozet Islands, with the loss of 44 lives. Forty-nine survivors managed to reach land but found little shelter on the barren island and five of the survivors died. The rest subsisted there for almost seven months on a diet of albatross and penguin, drinking melted snow and rainwater. Eventually in January 1876 they were rescued by the crew of the American whaler *Young Phoenix*. Twenty survivors were passed to another ship and the remaining 24 were put ashore at Mauritius. The medal was presented by the Mauritians to the rescuers for their 'heroic conduct'. Together with a ship model of the *Strathmore* already in the collection at Dundee, the medal tells the full and fascinating story of the fate of this Dundee ship and of its passengers and crew.

The Royal Scots Dragoon Guards Museum at Edinburgh Castle purchased an important medal group at auction. It belonged to Lt Col William Hippisley who served in and later commanded the Royal Scots Greys (the Royal Scots Dragoon Guards since 1971). During a distinguished career Hippisley was one of only two Greys officers to serve in the Zulu War for which he received the South Africa medal. He commanded a detachment of the Heavy Camel Corps during the Nile Expedition and served as commander during the Boer War. In 1894 Queen Victoria bestowed on Tsar Nicholas II the title of Colonel-in-Chief of the regiment. The following year Hippisley was one of four officers who visited the Tsar in St Petersburg; the medal group includes the Order of St Stanislas conferred on Hippisley by the Tsar. Hippisley was a meticulous diarist, recording the events of the Zulu War, the Russian visit and the Boer War; the regiment holds the 16 volumes of his diary together with letters and other material relating to his career.

Other acquisitions include a rare early Scottish corn gallon standard dating from c1710 acquired by the Stirling Smith Art Gallery and Museum. After the Act of Union English standards were introduced to Scotland. They were produced in three sizes, the corn gallon, the wine gallon and the ale quart. Examples of these measures are extremely rare since most were discarded when they became obsolete on the introduction of imperial measures in the 1820s. A relief medallion bears the Arms of Stirling; the Stirling Guildry measures are the only surviving ones which retain their identification with a particular burgh. The Stirling Smith holds a significant collection of both pewter and weights and measures and this example is an excellent addition to the collection.

Five grants totalling £9,183 were made from the Science Fund. They include a group of mounted mammals now extinct in Scotland acquired for display in The McManus: Dundee's Art Gallery and Museum which reopened in 2010 following extensive refurbishment. The specimens of lynx, brown bear, wolf, lemming, beaver and wild boar are examples of species which re-colonised the land after the glaciers retreated at the end of the last ice age. Some inhabited the 'wildwood' which was found throughout the UK before the development of permanent human settlement. The extinction of many of the species in Scotland occurred within the historic period although they are still extant in other parts of Europe.

The Hunterian Museum and Art Gallery extended its important collection of meteorites with a specimen from the Robert Elliott Collection auctioned in Edinburgh in 2009. This slice from a witnessed fall in Kainsaz, Russia in 1937 is classified as a CO carbonaceous chondrite. Making up less than 5% of the chondrites which fall on earth, this rare group of primitive meteorites is little altered since the beginning of the solar system.

Scottish Borders Council purchased a petrol tank from a motorbike ridden by British Superbike champion Steve Hislop. Hislop, who died in a helicopter accident in 2003, was born and brought up in Hawick. He won the British Superbike title in 1995 and 2002 and was one of the most successful riders in the history of the Isle of Man TT, winning eleven races between 1987 and 1994. The petrol tank is from the Yamaha racing bike which Hislop crashed during the second British round of the World Superbike Championship at Brands Hatch in 2000 when he suffered a broken neck. It will be displayed at Hawick Museum which has a permanent exhibition devoted to Hislop's career and that of another Hawick racing champion Jimmie Guthrie (1897-1937) who broke six world speed records in just two years.

The Scottish Railway Preservation Society acquired the surviving parts of a tender from a locomotive built in 1906 by the North British Locomotive Company at their Hyde Park Works in Springburn while the Scottish Maritime Museum acquired the original cast iron boiler from a Clyde puffer, built by Cochrane's of Annan in 1942-3.

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 twelve grants totalling £4,219 were paid towards the acquisition of Treasure Trove material. They included a carved Pictish stone found at Borrobol, Sutherland, acquired by Timespan Museum and Arts Centre. Discovered by chance at the edge of a field, filling a gap in the fence, the stone bears a 'crescent and V-rod' symbol and a representation of a stag – although only the hindquarters and legs are visible since the upper portion of the stone is missing. The discovery of this stone is the first material evidence of a Pictish presence in the Strathdonan area and only the second instance of a symbol stone in Sutherland having an inland rather than coastal location.

Inverness Museum and Art Gallery acquired a seventeenth-century gold posy ring found by a metal detectorist at Milton of Gollanfield. The term 'posy' derives from the French word *poésy* and describes the amatory verse or rhyming motto engraved on the ring. Such rings might be given at betrothals or weddings or on other occasions as tokens of friendship or loyalty. Engraved on the inside of the ring where it would be hidden to everyone but the wearer are the words 'my love by this presented is', taken from *The Academy of Complements, or, A new way of Wooing*, published in 1685.

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

Subject	Number of grants	Amount of grant	% of total grant
Fine Art	43	162,323	70.3%
Applied Art	11	31,193	13.5%
Coins and medals	4	12,707	5.5%
Manuscripts, archives and printed material	5	7,832	3.4%
Natural sciences	2	6,164	2.7%
Treasure Trove	12	4,219	2%
Technology (transport)	3	3,018	1.3%
Heraldry	1	2,000	1%
Weights and measures	2	1,323	0.5%

Grants Paid 2009–2010

* Science Fund
+ Treasure Trove

Aberdeen Art Gallery and Museums

Neon artwork, <i>For You</i> , 2008, by Tracey Emin (National Collecting Scheme for Scotland purchase; supported by the Scottish Arts Council and The Art Fund)	13,500.00
Silver communion beaker, one of a pair made c1670-78 for Turriff Parish Church by Alexander Galloway (Supported by The Art Fund)	10,000.00
Silver bowl, 2009, by Toru Kaneko	1,250.00
Watercolour, <i>Brig Success of Aberdeen</i> , 1819, by V Guidi	1,000.00
Engraved glass rummer on a hollow ball stem enclosing a three penny piece dated 1831, the glass engraved with the inscription 'J & B Christie the Schooner Ranger lost off Aberdeen Sepr 1st 1833'	690.72
Artwork, <i>Untitled</i> , 2008, by Jonathan Owen	495.00
Silver snuff-box presented for gallant conduct to Captain Peter Cadenhead in 1844 by the Commissioners for Aberdeen Harbour	199.50

Aberdeen, University of Aberdeen Historic Collections

Watercolour, <i>Inside the Divinity Library, King's College, University of Aberdeen</i> , 2008, by Hugh Buchanan (Supported by The Art Fund)	3,750.00
Broadsheet map, c1749, of the roads through the Scottish Highlands built by General George Wade after the 1719 Jacobite Uprising	1,500.00

Alloa, Clackmannanshire Council Museum and Heritage Service

Oil portrait of Lady Catherine Bruce of Clackmannan Tower, c1770-80, by an unknown artist	204.00
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Alloway, Burns Cottage Museum (National Trust for Scotland)

Watercolour, <i>Sweet Afton</i> , 2008, by Harland Miller	2,700.00
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Ayr, Maclaurin Trust

Oil on canvas, <i>Caroline on Roller Skates, Chelsea Embankment</i> , 1975, by David Donaldson	10,000.00
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Bo'ness, Scottish Railway Preservation Society

*Surviving parts of a tender from North British Railway Atlantic locomotive no 879 *Abbotsford* 2,195.00

Dumfries and Galloway Museums Service

+11 medieval coins found on the outskirts of Dumfries 475.00

+An Early Historic weight and a Roman coin from Gallaberry, Dumfries and Galloway 180.00

Dundee City Council Leisure and Communities

Oil painting on linen, *Monologue Black 4*, 2009, by Callum Innes (National Collecting Scheme for Scotland purchase; supported by the Scottish Arts Council and The Art Fund) 7,000.00

Oil painting, *Well, Well*, 2006, by Moyna Flannigan (National Collecting Scheme for Scotland purchase; supported by the Scottish Arts Council) 6,200.00

*Mounted specimens of mammals now extinct in Scotland: European brown bear, European lynx, European beaver, European wolf, European wild boar and European lemming 6,000.00

Collage, *Mask LXXXI*, 2007, by John Stezaker (National Collecting Scheme for Scotland purchase; supported by the Scottish Arts Council) 2,300.00

Collage, *Bird Mask II*, 2006, by John Stezaker (National Collecting Scheme for Scotland purchase; supported by the Scottish Arts Council) 1,700.00

Bronze medal, 1876, presented by the inhabitants of Mauritius to the crew of the American barque *Young Phoenix* for their rescue of the survivors of the *SS Strathmore*, wrecked on the Crozet Islands in 1875 175.00

Dundee Heritage Trust

Autograph manuscript, *On the Meteorological Observations of the National Antarctic Expedition 1901*, by Edward Wilson (Supported by the United Kingdom Antarctic Heritage Trust) 2,583.00

City of Edinburgh Museums and Galleries

Six acrylic paintings, <i>The Royal Mile Series</i> , 2003, by William Highet	8,000.00
Oil painting, <i>Blackford Quarry</i> , c1928-30, by Francis McCracken	6,000.00
Ifotrans transparency, lightbox, <i>High Wire (Red Road)</i> , 2008, by Catherine Yass (National Collecting Scheme for Scotland purchase; supported by the Scottish Arts Council)	4,500.00
Pencil and gouache on paper, <i>Untitled (The Bar of the One Armed Snake)</i> , 2009, by Charles Avery (National Collecting Scheme for Scotland purchase; supported by the Scottish Arts Council)	3,375.00
Oil painting, <i>Beech Tree, Winter</i> , 1973, by Victoria Crowe	2,500.00
Silver coffee pot and matching hot water jug, 1950-1, by Ian Davidson, Edinburgh	836.87

Edinburgh, Royal Scots Dragoon Guards Museum Trust

Decoration and medals of Lt Col W H Hippisley, The Royal Scots Greys	10,455.00
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Elgin Museum

+Medieval assemblage from Cloddach Quarry and a collection of objects from Clarkly Hill, Moray	1,755.00
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Fife Council Libraries and Museums

Archive of sketchbooks, drawings, letters, photographs and ephemera relating to Sir Joseph Noel Paton (1821-1901) (Supported by The Art Fund)	8,333.00
Oil painting, <i>Ceres</i> , by George Leslie Hunter (1879-1931) (Supported by The Art Fund)	5,000.00
Charcoal drawing, <i>Portrait of Val McDermid</i> , by Anna Caro	365.00
+Post medieval silver seal matrix from Bankhead Farm and medieval cast copper alloy zoomorphic mount from Falkland	350.00

Forfar, Angus Council Cultural Services

+Sixteen medieval and post-medieval objects from Easthaven	32.00
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Forres, Falconer Museum (The Moray Council Museums Service)

Brass Imperial Yard marked 'Town of Forres 1869', made by Nicholl & Fowler, London	325.00
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Glasgow, Culture and Sport Glasgow

Embroidered panel depicting the story of Judith and Holofernes, made in Britain c1660-70 (Supported by The Art Fund)	8,000.00
Mixed media sculpture, <i>Seven and Seven Is or Sunshine Bathed the Golden Glow</i> , 2008, by Jim Lambie (Supported by The Art Fund)	7,000.00
Stained oak cabinet, c1906-7, designed by Henry Taylor Wyse and made by the Scottish Guild for Handicraft (Supported by The Art Fund)	4,166.65
Wall painting and video projection, <i>The Devil Cannot Read My Mind</i> , 2008, by Torsten Lausmann	2,000.00
Mixed media artwork, <i>Don't Adapt, Detach</i> , 2009, by Karla Black	1,000.00
Charcoal drawing, <i>Portrait of Sir Thomas Lipton</i> , 1932, by Samuel J Woolf	550.00

Glasgow, Lillie Art Gallery

Watercolour, <i>Branchlines II</i> , 2008, by Iona Montgomery	925.00
Two wood engravings, <i>The Plank Bridge and The House Next Door</i> , 1941, by William Armour	450.00
Brochure on batik art, <i>How Cinderella Was Able to Go to the Ball</i> , written and illustrated by Jessie M King, published by G T Foulis & Co Ltd, London, 1924	249.00

Glasgow University, Hunterian Museum and Art Gallery

Artwork, <i>Leonora</i> , 2006-8, by Lucy Skaer (National Collecting Scheme for Scotland purchase; supported by the Scottish Arts Council and The Art Fund)	9,950.00
Two lithographs, <i>Oranges and Seaweed</i> , 1964-6, by Ellsworth Kelly (Supported by The Art Fund)	4,750.00
Russian platinum three rouble coin, issued by Czar Nicholas I, 1835	1,475.00
Pencil portrait of Naomi Mitchison, 1988, by Elizabeth Blackadder, a study for the painting in the National Portrait Gallery, London	1,125.00
Three engravings depicting the story of Susanna by Hans Collaert after Maarten de Vos, 1612-33	693.00
Collection of seventeen eighteenth and nineteenth-century trade tokens and a Scott's Academy, Perth prize medal dated 1819	602.50
*Polished slice of meteorite from Kainsaz, Russia, 13 September 1937, from the Robert Elliott collection	164.77

Glasgow University Library

Collection of archival material relating to the acting career of John Cairney in the role of Robert Burns 2,500.00

Manuscript Book of Secrets (compilation of medical cures and recipes), English, c1650 1,000.00

Greenock, McLean Museum and Art Gallery

Watercolour, *Cranes & Warehouse, Greenock, James Watt Dock*, by William Sinclair (1930-97) 375.00

Helmsdale, Timespan Museum and Arts Centre

+Carved Pictish stone from Borrobol, Strath of Kildonan, Sutherland 325.00

Inverness Museum and Art Gallery

+Thirteenth-century annular brooch from Muir of Ord, seven medieval and post medieval finds from Castle Stuart and an assemblage of 100 finds from Ardersier 162.50

+Seventeenth-century gold finger ring from Milton of Gollanfield, Inverness 150.00

Irvine, Scottish Maritime Museum

*Vertical cross tube marine boiler built by Cochrane's of Annan, 1942-3 448.75

Kilmarnock, East Ayrshire Council Arts and Museums

Twenty watercolours depicting the Eglinton Tournament, August 1839, by James Henry Nixon 15,000.00

(Supported by The Art Fund, Barcapel Foundation and Heritage Lottery Fund)

Seven painted heraldic shields used in the Eglinton Tournament, 1839, presented to Lord Eglinton 2,000.00

(Supported by The Art Fund and Heritage Lottery Fund)

Lerwick, Shetland Museum and Archives

Watercolour, *Moo Stack, Shetland*, 1910, by Sir Stanley Cursiter 3,600.00

Nairn Museum

+French gold coin of Charles VII, probably 1445, from Cawdor 187.50

Perth Museum and Art Gallery

Silver hash spoon, c1725, by James Brown, Perth	1,800.00
Conté crayon drawing, <i>Elizabeth Fergusson, the Artist's Sister at 19</i> , 1897, by John Duncan Fergusson	1,675.00
+Collection of Bronze Age tools from Kinnesswood Farm, a lead alloy seal matrix from Coupar Angus, a silver penny of Henry III from Monzie Churchyard, and a Neolithic polished stone axehead from Perth	575.00

Peterhead, Aberdeenshire Heritage

+Medieval enamelled heraldic stud from Mountblairey Estate, Turriff	22.50
+Medieval copper alloy annular brooch from Corsekelly, St Combs	5.00

Rosemarkie, Groam House Museum

Collection of objects made in the Celtic Revival style by Alexander Ritchie, Iona, and others (Supported by the Heritage Lottery Fund)	3,600.00
63 watercolours of scenes in the Balkans, 1917-18, by George Bain (Supported by the Heritage Lottery Fund)	3,000.00
'Hunting' rug designed by George Bain in 1948 and manufactured by Quayle and Tranter, Kidderminster (Supported by the Heritage Lottery Fund)	500.00
Replica of the Ogham brooch from Ballyspellan made by George and Samuel Waterhouse, Dublin, 1849, and shown at the Great Exhibition in 1851 (Supported by the Heritage Lottery Fund)	150.00

Selkirk, Scottish Borders Council Museums and Gallery Service

Portrait miniature of James Veitch by M Bazin and three sketches by prisoners of war at Jedburgh, early nineteenth century	812.50
*Petrol tank from a motorbike ridden by Steve Hislop at Brands Hatch in 2000	375.00

Stirling Smith Art Gallery and Museum

Oil painting, <i>Waiting to Mount Guard</i> , 1890, by William Kennedy	1,100.00
Pewter Scottish corn gallon standard, c1710	998.40
Oil painting, <i>Stirling from the Castle Ramparts</i> , c1848, by William Gawin Herdman	965.62
Four watercolours of landscape subjects by John George Mathieson (1880-1954)	180.00

Stromness, Pier Arts Centre

Portfolio of 12 colour etchings by Anish Kapoor, published by the Paragon Press, London, 2007 (National Collecting Scheme for Scotland purchase; supported by the Scottish Arts Council)	9,500.00
Artwork, <i>Another unsent letter. then another. and another. and yet another</i> , 2007, by Douglas Gordon (National Collecting Scheme for Scotland purchase; supported by the Scottish Arts Council and The Art Fund)	6,250.00
Gouache painting, <i>Red and Yellow</i> , 1958, by Wilhelmina Barns-Graham	2,500.00
Mixed media artwork, <i>Orkney</i> , 2007, by Alan Johnston (National Collecting Scheme for Scotland purchase; supported by the Scottish Arts Council and The Art Fund)	1,250.00
Neon artwork, <i>I love real life</i> , 2007, by Ross Sinclair (National Collecting Scheme for Scotland purchase; supported by the Scottish Arts Council and The Art Fund)	750.00

Total **230,782.78**