



National
Museums
Scotland

National Fund for Acquisitions

Grants Paid 2015–2016



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Cover: Carved slate sculpture, *Two Forms (Orkney)*, 1967,
by Barbara Hepworth, acquired by the Pier Arts Centre.
Hepworth © Bowness. Photograph Rebecca Marr.

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 also provide expert advice to the Fund.

Funding

The annual grant from the Scottish Government for 2015/16 was £150,000. Demand was high during the early part of the financial year with strong applications which meant that funds rapidly diminished. In August 2015 we wrote to our colleagues in the sector to warn them of the considerable pressure on the Fund and the likelihood that funds would be fully committed well before the end of the financial year. Scottish Government responded to the situation and in October Fiona Hyslop MSP, Cabinet Secretary for Culture, Europe and External Affairs, announced that an additional £75k would be made available to the Fund for 2015/16. This very welcome news meant that the NFA was able to continue to support acquisitions for Scottish collections throughout the financial year.

During 2015/16, the NFA made 67 payments totalling £156,175 to 27 organisations¹. A further 13 grants with a total value of £47,630 were committed but not yet paid at the end of the financial year. The total purchase value of the objects to which the Fund contributed was £1,075,221, almost double the figure for the previous year. This is the first time the total value of acquisitions supported by the NFA has exceeded £1 million. This is an encouraging sign that, in spite of local financial constraints, those responsible for preserving and developing collections in Scotland continue to seek opportunities to undertake ambitious collecting projects. Particularly impressive was the Pier Arts Centre's successful bid to acquire at auction a sculpture by Barbara Hepworth with particular relevance to their core collection of British Modernist art. At a total cost of over £600,000 and involving applications to four different funding partners, this bold initiative demonstrates what can be achieved despite limited funds at local level.

The NFA reached across Scotland, supporting purchases by museums in 19 of Scotland's 32 local authority areas, ranging from Orkney to Dumfries and Galloway and including 13 local authority museum services, 11 independent museums and 3 university collections.

¹This included payment of grants which had been offered but not yet claimed at the end of the previous financial year. Applicants have three months in which to claim grants which means that the amount of grant paid in a given financial year does not match the funding allocated for that year.

Applications Received

During the year the Fund received 77 new applications. National Museums Scotland aims to give a funding decision on all applications within fifteen working days. During the period of this report this was achieved for 95% of applications received, testament to the effort and engagement of our expert advisers at National Museums Scotland, the National Galleries of Scotland and the National Library of Scotland, without whose advice and support the Fund could not function effectively. Two applications were turned down for funding and a further three were withdrawn following advice. Eight successful applications failed because the applicants were outbid at auction.

Six of the acquisitions supported by the NFA were also supported by other funding bodies; the Art Fund supported six applications, the Monument Trust supported two applications and the National Heritage Memorial Fund, the Henry Moore Foundation and the Porthmeor Fund each supported one application.

The average grant value was £2,331, lower than the figure of £2,754 for the previous year, while the average value of grants per organisation was £5,784, again lower than the figure of £5,832 for the previous year. The largest users of the Fund were The Hunterian (£24,948), the Pier Arts Centre (£21,400) and the National Trust for Scotland (£20,000). The table below shows the distribution of funds by value of individual grants. The second table shows the distribution of grants by amount per organisation.

Amount of grant	Number of grants 2013/14	Number of grants 2014/15	Number of grants 2015/16
Over £20,000	0	0	0
£15,000-£20,000	1	4	3
£10,000-£14,999	5	4	1
£5,000-£9,999	6	5	4
£1,000-£4,999	26	17	22
£500-£999	15	13	11
Less than £500	28	29	26

Table showing distribution of funds by value of individual grants

Amount of grant	Number of organisations 2013/14	Number of organisations 2014/15	Number of organisations 2015/16
Over £20,000	0	1	2
£15,000-£20,000	2	3	1
£10,000-£14,999	2	5	3
£5,000-£9,999	4	4	6
£1,000-£4,999	12	10	7
£500-£999	1	5	2
Less than £500	5	6	6

Table showing distribution of funds by amount awarded to individual organisations

NFA Review

In 2015/16 National Museums Scotland reviewed the National Fund for Acquisitions *Guidance for Applicants*, application form and terms and conditions of grant offer. This was undertaken with the aim of ensuring that funds are distributed as fairly and efficiently as possible while maximising the value of the Fund and continuing to offer the best possible service to applicants. There is now more clarity in the application form on the information required to assess applications and additional guidance on how to make successful applications to the Fund. The revised guidance and application form can be found on our webpage:

www.nms.ac.uk/nfa

Acquisitions Supported

During the year the NFA supported acquisitions across collecting areas ranging from fine and applied art to technology and transport. Fine art was once again the largest collecting area in terms of the value of grants awarded, underlining the comparatively high cost of collecting in this field. However, Treasure Trove acquisitions accounted for a much larger share of the number of grants; 29 in all compared to 12 fine art grants. Although funds paid for Treasure Trove amounted to only 8.5% of the total figure for the year, the number of grants paid to 15 separate collections demonstrates the vital role which the National Fund for Acquisitions plays in supporting the acquisition of archaeological material through the Treasure Trove process.

Subject	Number of grants	Amount of grant	% of total grant
Fine art	12	51,755	33
Applied art	11	31,458	20
Technology and transport	4	23,603	15
Furniture	3	22,250	14
Treasure Trove	29	13,550	8.5
Regimental material	2	5,750	3.5
Coin and tokens	2	2,992	2
Natural sciences	2	2,942	2
Scientific instruments	1	1,300	1
Dress and textiles	1	575	1

Fine Art

A total of 12 grants worth £51,755 were awarded to 10 organisations for the acquisition of fine art. One of the most ambitious acquisitions was the purchase by the Pier Arts Centre of a carved slate sculpture, *Two Forms (Orkney)*, 1967, by Barbara Hepworth (1903–1975) at a total cost of just under £603,000. The NFA contributed £20,000 to the funding package which was also supported by the National Heritage Memorial Fund, the Art Fund, the Henry Moore Foundation and the Porthmeor Fund, with local funding from the Friends of the Pier Arts Centre. The Pier Arts Centre collection, a Recognised Collection of National Significance, includes work by many of the artists associated with the Modernist movement in Britain, including Ben Nicholson (1894–1982), Naum Gabo (1890–1977) and Peter Lanyon (1918–1964). In recent years the collection has grown to include contemporary artists working in Scotland and beyond, drawing parallels between early avant-garde art in the UK and artists working today. The acquisition of this significant work by Hepworth not only enhances the Pier Arts Centre's core collection but is particularly apt in the context of the friendship between Hepworth and Margaret Gardiner (1904–2005) whose extensive gift of artworks forms the basis of the Pier Arts Centre collection. Hepworth herself never visited Orkney; its inclusion in the title is a clear reference to the close ties which her friend and patron had to the islands.



Cover: Carved slate sculpture, *Two Forms (Orkney)*, 1967, by Barbara Hepworth, acquired by the Pier Arts Centre. Hepworth © Bowness. Photograph Rebecca Marr.

Edinburgh City Archives acquired a collection of 93 illustrations of Edinburgh tradespeople, possibly the work of James Howie (c1846–1910) and his brother George Howie (c1854–1890). Executed in pen and ink and watercolour, they depict a wide range of trades that would have been familiar to Edinburgh's residents during the second half of the 19th century. The City of Edinburgh Council collection already contains 311 illustrations from the same series and the acquisition of this further set adds considerably to the variety and diversity of the collection. The images evoke the ordinary individuals, rarely recorded, who conducted their trades in the streets of Edinburgh, from the vegetable seller, the fishwife and the china mender to the rat catcher, the street preacher and the carrier of children's coffins. Each character has individual features suggesting that they were drawn from life. The Howies' purpose in creating the series is not clear but their legacy is a fascinating and invaluable record of everyday life in Victorian Edinburgh.

Pen and ink and watercolour, *Fisherrow Fishwife*, by James and George Howie, acquired by Edinburgh City Archives. © Edinburgh City Archives

In 2014 the NFA supported the acquisition of a still-life by Winifred McKenzie (1905–2001) for St Andrews Preservation Trust. The Fund has made a further grant of £437 to help the Trust to acquire two painted panels by her sister Alison McKenzie (1907–1982) from the *Cries of London* series commissioned in 1934, a modern version of the depictions of street traders by the Howie brothers. The McKenzie sisters arrived in St Andrews in 1940 to escape the London Blitz and spent the rest of their lives there. They quickly became valued members of the community, organising wood engraving classes for the allied forces stationed in the town. Work produced by the soldiers was exhibited at the National Gallery of Scotland in 1944 and donated by Winifred to St Andrews Preservation Trust in 1970. The museum holds the sisters' archive, including the notebooks in which they recorded details of the artworks they sold. For more information on the work of the McKenzie sisters, see the NFA blog post by Samantha Bannerman, Curator, St Andrews Preservation Trust Museum:

nationalfundforacquisitions.wordpress.com/2015/09/09/the-mckenzie-sisters/





In 2014 the NFA helped Dumfries and Galloway Museums Service to acquire a fine late self-portrait by local artist John Faed (1819–1902). In the period of this report the Fund supported the acquisition of another portrait by Faed of local character Sandy Inglis, whom Faed used as a model in no less than fourteen artworks. *The Rabbit Catches*, painted in 1866, depicts this ‘fine-looking old man’, as Faed described him, with a stick on his shoulder across which are slung the carcasses of four rabbits. Faed exhibited the painting at the Scottish Royal Academy the following year. Works from the Faed collection will form an important part of the permanent displays in the Heritage Lottery Funded Kirkcudbright Art Gallery project.

Oil on canvas, *The Rabbit Catches*, 1866, by John Faed, acquired by Dumfries and Galloway Museums Service. © The Kirkcudbright Tolbooth and Art Centre

Several grants were made towards the acquisition of work by contemporary artists. The University of Edinburgh received a grant of £12,707 to acquire *Timepieces (Solar System)* by Katie Paterson (b1981) who graduated from Edinburgh College of Art in 2004 and has since forged a successful international career. The artwork consists of nine clocks that tell the time on all the planets in our solar system, calibrated to time on Earth. Paterson worked with Professor Ian Robson, former Director of the Royal Observatory in Edinburgh, Alan Middleton of the British Horological Institute and Dr Steve Fossey, University of London Observatory, UCL, to realise the artwork. Using available data on the mean length of solar days, a series of complex calculations ensures the clocks are accurate to within 5 decimal points. The University’s strong reputation in both the arts and sciences ensures the artwork’s relevance to the teaching programme, particularly in interdisciplinary areas such as science communication.

Timepieces (Solar System),
2014, adapted clocks by
Katie Paterson, acquired by
the University of Edinburgh
Art Collection. Photo
© John McKenzie. Courtesy
of the artist and Ingleby
Gallery, Edinburgh



Leisure and Culture Dundee's fine art collection is a Recognised Collection of National Significance and particularly strong in Scottish fine art photography. A grant of £1,241 supported the acquisition of two photographs by Ron O'Donnell (b1952) whose colourful, exuberant work is full of contemporary references. *No Articles Beyond This Point*, 2001, from *The Day of the Dead* series, widely regarded as O'Donnell's most distinctive body of constructed works, is a series of images exploring the theme of death and resurrection.

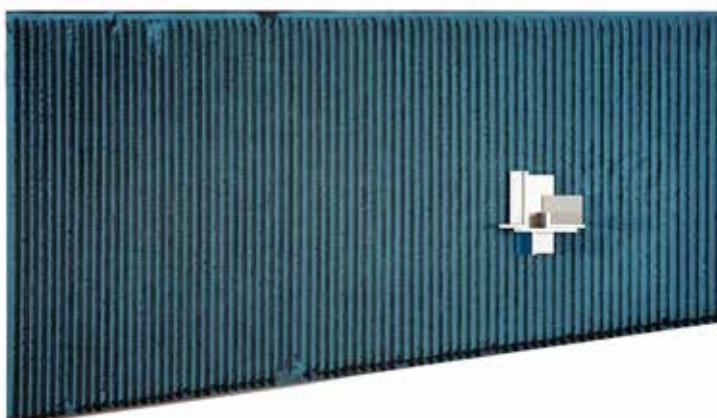
Liberty Leading the People, 2014, is a digitally constructed work which explores the Scottish Independence referendum with reference to Eugene Delacroix's (1798–1863) iconic image of French nationhood. Delacroix's painting had a powerful impact as a statement of nationalism when it was first exhibited in Paris in 1831 and O'Donnell gives full rein to his trademark subversive humour, posing himself as every figure, wielding a series of ineffectual plastic weapons and even crossing the barricade as Liberty herself.

Photograph, *Liberty Leading the People*, 2014, by Ron O'Donnell, acquired by Leisure and Culture Dundee.
© The Artist <http://www.ronodonnell.com/>



Fife Cultural Trust acquired *Salt Corrosion*, 2014, by Toby Paterson (b1974). Kirkcaldy Galleries was the opening venue for a touring exhibition of Paterson's work in *Generation*.

25 Years of Contemporary Art in Scotland, part of the Glasgow 2014 Cultural Programme. *Salt Corrosion*, a new work which Paterson created for the show, was inspired by the area around the car park on Kirkcaldy's Esplanade. Paterson's work stems from an interest in the ideas of architects influenced by Modernism working during the post-war period, drawing inspiration from concrete housing schemes and idealistic but often unloved building projects. Visiting and recording built environments around the world, Paterson explores the economic, social and political ideas behind them and the effects of the passage of time. With its strong local resonance, Paterson's work is a significant addition to the holdings of contemporary work in the collection.



Acrylic on aluminium relief with panel,
Salt Corrosion, 2014, by Toby Paterson,
acquired by Fife Cultural Trust (Kirkcaldy
Galleries) on behalf of Fife Council.
Image courtesy of the artist and The
Modern Institute/Toby Webster Ltd,
Glasgow. Photograph by Chris Park.

Applied Art

The Fund made 11 grants worth £31,458 to 7 organisations for the acquisition of applied art. The Hunterian received a grant of £18,750 towards the total acquisition cost of £142,100 for a pair of sunflower andirons designed by Thomas Jeckyll (1827–1881) for Barnard, Bishop and Barnards, Norwich, c1876. Jeckyll began designing metalwork for the firm around 1859. His most important early commission, a set of monumental gates, was shown at the 1862 International Exhibition and purchased by public subscription as a wedding gift for the Prince of Wales, later Edward VII. They also collaborated on an innovative design for a pavilion for the 1876 Philadelphia Centennial Exhibition, featuring a repeating sunflower motif. Jeckyll's sunflower andirons are widely accepted as a masterpiece of the art of wrought and cast-iron, and an icon of the English Aesthetic Movement. Examples are extremely rare and this set appears to be the only known pair in the higher quality medium of brass. The acquisition enhances The Hunterian's internationally important Whistler Collection. Jeckyll included a pair of the andirons in his design for the dining room in Frederick R Leyland's London town house, later famously redecorated by James McNeill Whistler (1834–1903) to create his 'Peacock Room'. The andirons were one of the few features he retained from the original scheme. The acquisition also complements The Hunterian's important holdings of metalwork by Charles Rennie Mackintosh (1868–1928) and his circle for whom the Aesthetic Movement was a formative influence.

Pair of gilded brass sunflower andirons, c1876, designed by Thomas Jeckyll and made by Barnard, Bishop and Barnard, Norwich, acquired by The Hunterian. © The Hunterian, University of Glasgow 2016



Leisure and Culture Dundee acquired ten George III hunt buttons, six by James McKenzie of Dundee and four by George McHattie of Edinburgh. Scottish hunt buttons are scarce and these examples are rarer still in being engraved rather than plain, depicting a fox leaping over a thistle. It's surprising that so few survive; as symbols of a popular sport they would have been a stock-in-trade of many silversmiths. McKenzie is an enigmatic maker, often marking his work with only his maker's punch 'JMK'. A few known items are marked with the same punch and a Pot of Lilies, confirming his Dundee association. This is the first example of this maker's work to enter the collection of Dundee silver, a Recognised Collection of National Significance comprising around 350 items and spanning the period from the 17th to the early 20th century.

The Stirling Smith Art Gallery and Museum acquired two silver communion cups, together with a Britannia metal communion flagon and plate, from Drymen Parish Church. The cups were made around 1732 by Johan Gotleiff Bilsinds (c1684–1770) who probably came to Scotland from Germany or the Low Countries. Bilsinds was apprenticed in Edinburgh to Alexander Kincaid in 1709 before moving to Glasgow where he became a Burgess in 1716 and a Freeman the following year. Substantial pieces by Bilsinds, such as these cups, are comparatively rare. The acquisition gives a valuable insight into the workings of the Established Kirk prior to the First Secession of 1733. In 1688 the Presbytery of Dumbarton had investigated the equipment of the churches within its bounds. Drymen was found to have no Communion vessels of any kind, indicating neglect of the Sacrament of the Lord's Supper in this parish. In 1705 and again in 1712 the Presbytery visited and recorded that no provision had yet been made. Eventually, at a meeting of the Kirk Session in December 1731, it was agreed that contributions would be gathered throughout the parish and in July 1732 the Communion cups were acquired at a cost of £11.8s. In the 1880s new cups were gifted to the church and Bilsinds' cups went to the bank for safe-keeping where they lay in a wooden box for a hundred years until their rediscovery in 1986. In a poignant postscript to his career, Glasgow Town Council voted to provide Bilsinds with 20 shillings in 1754 'he being old and infirm and reduced to great straits (sic)'.

One of a pair of silver communion cups for the Kirk of Drymen, c1732, by Johan Gotleiff Bilsinds, acquired by the Stirling Smith Art Gallery and Museum. © John McPake



Inverness Museum and Art Gallery acquired a striking glass of the Inverness Hammermen Incorporation dating from the mid eighteenth century. In 1676 tradesmen in Inverness were granted the right to organise themselves into six craft guilds. The hammermen included blacksmiths, gold and silversmiths, saddlers, tin and coppersmiths, armourers, cutlers, pewterers and clock and watchmakers. Such glasses, typically characterised by thick feet and short stems, were designed for convivial toasting, a feature of these exclusively masculine trade associations. Their contents were consumed in a single toast and the glasses slammed down on the dinner table, a clue to their current rarity. The resulting sound, similar to a volley of musket fire, gave rise to the alternative name 'firing' glass.

Glasgow Life acquired at auction a silver punch bowl hallmarked Robert Gray & Son, Glasgow, 1821–22. According to the inscription the bowl was presented by the Lanarkshire and Renfrewshire Club at a greyhound race run at Pollok on 23 February 1822, won by 'Mr Howie's brown dog Robin'. In the early nineteenth century hound coursing was a fashionable pastime and meets were regarded as excellent arenas in which to advance social and business contacts. Robert Gray, one of Glasgow's finest and most successful goldsmiths, was himself a member of the Lanarkshire and Renfrewshire Club which is still active today. Glasgow Life holds an important collection of silver by Gray, including a pair of silver prize greyhound collars, hallmarked Edinburgh 1817, awarded as the prize at an Ardrossan meet and acquired with NFA funding in 2012.

Aberdeen Art Gallery and Museums received a grant of £1,587 to acquire six pieces of silver and enamel jewellery and a pill box made in the 1970s and early 1980s by Norman Grant (b1943). Grant studied graphic design at Gray's School of Art in the 1960s before transferring to silversmithing. He began designing jewellery in the late 1960s, initially working in a shed in his garden. With their psychedelic colours and Pop Art patterns, Grant's early designs reflected the fashion and style of the period. The collection acquired covers a broad spectrum of Grant's career. Find out more in the NFA blog post by Vikki Duncan, Curator of Decorative Art at Aberdeen Art Gallery and Museums:

nationalfundforacquisitions.wordpress.com/2016/05/04/heavy-metal-and-the-natural-world/

Gold and Moss Agate Frog and Lily Pad Pendant, 1970s, by Norman Grant, acquired by Aberdeen Art Gallery and Museums. © Aberdeen Art Gallery and Museums Collections



Furniture

Three organisations received grants to acquire examples of Scottish furniture. The National Trust for Scotland received a grant of £20,000 towards the acquisition of an armchair and standard lamp designed by Charles Rennie Mackintosh and made by Alex Martin in 1905 for The Hill House, Helensburgh. Commissioned in 1902 by the publisher Walter Blackie, The Hill

House is the only surviving domestic building by Mackintosh which is still substantially furnished with its original contents. It is regarded as one of the finest buildings in Mackintosh's oeuvre and his most significant domestic commission. The building, interior and most of the furnishings were designed by Mackintosh as one whole, down to the smallest detail. The acquisition of this chair and lamp, designed for the drawing room, enables the National Trust for Scotland to maintain the completeness of this important building.



Standard lamp, 1905, designed by Charles Rennie Mackintosh for The Hill House, Helensburgh, acquired by the National Trust for Scotland. © The National Trust for Scotland, The Hill House

Glasgow Life acquired two armchairs and a writing table in ebonised oak designed by James Salmon Junior (1873–1924) as part of a larger suite of furniture for the British Linen Company, Glasgow, c1899–1900. After Mackintosh, Salmon was the most important Glasgow Style architect working in the city at the turn of the century. Undertaking commissions largely for the commercial sector, Salmon designed some of Glasgow's most iconic buildings and interiors including many of its banks.

East Ayrshire Leisure acquired an example of a locally-made chair dating from the mid to late Victorian period. Between 1780 and 1890 a small but significant chair-making industry developed in Darvel and Newmilns.

Different styles were made but they all had a characteristic tall, combed back. At least four named makers are recorded but very few Darvel chairs carry a maker's stamp or mark. This example, thought to be the work of John McMath, fills an important gap in the collection as the first Darvel chair to be acquired by the museum service.

Technology

The NFA made three grants towards the acquisition of ship models. Aberdeen Art Gallery and Museums received a grant of £6,820 to acquire a half hull model of the tea clipper *Thermopylae*, built by the Aberdeen shipyard of Walter Hood & Co in 1868 at the peak of the China tea trade. On her maiden voyage the vessel made the fastest time of any sailing ship from the Port of London to within sight of the Australian coast in just 59 days. *Cutty Sark* was built on the Clyde to compete with her and in 1872 the two ships raced from Shanghai to London. *Thermopylae* won by seven days after the *Cutty Sark* lost her rudder. The 'Tea Races' were front page news around the world and the ships and their masters became household names. The phrase 'Aberdeen-built' was a mark of distinction. Read more about this fascinating acquisition in the NFA blog post by Curators of Maritime History at Aberdeen Maritime Museum, Meredith Greiling on the significance of the acquisition and Jason Finch on the experience of bidding at auction:

nationalfundforacquisitions.wordpress.com/2015/08/18/thermopylae-an-idea-of-perfection/



Shipbuilder's model of *Thermopylae* built in 1868 by Walter Hood & Co, Aberdeen, acquired by Aberdeen Art Gallery and Museums. © Aberdeen Art Gallery and Museums Collections

Leisure and Culture Dundee received a grant of £9,458 to acquire eight builder's ship models and associated artefacts from the collection of the Dundee, Perth and London Shipping Company. The acquisition of this significant collection of models and other material relating to Dundee-built and operated ships helps to tell the story of Dundee's important shipbuilding industry. Each ship has an important place in Dundee's maritime history: SS *Dundee* and SS *Perth*, for example, were both requisitioned by the Admiralty during the First World War and played important roles in the war at sea. The Scottish Maritime Museum received a grant of £6,000 towards the acquisition of a cased builder's waterline model for the turbine steamers *Isle of Jersey* and *Isle of Guernsey*, built for the Southern Railway Company by Denny Brothers, Dumbarton in 1930.

The Scottish Railway Preservation Society received a grant of £1,325 to acquire a subway car built by Oldbury Carriage and Wagon in 1901 for the Glasgow Underground which opened five years earlier. In 1935 the underground was electrified and the car was converted to a motor coach to enable it to operate on the new system. The original trellis gates were replaced with solid sliding doors in 1960 and the car continued in operation until it was taken out of service in 1977. The acquisition of the car means that for the first time the Museum of Scottish Railways can tell the story of the only underground system to operate in Scotland.

Treasure Trove

Funds permitting, the National Fund for Acquisitions makes grants of 50% of the reward sum for objects allocated to museums by the Queen's and Lord Treasurer's Remembrancer through the Treasure Trove system. During the period of this report 29 grants with a total value of £13,550 were paid to 15 organisations for the acquisition of Treasure Trove material.

Clydebank Museum and Art Gallery received a grant of £1,250 to acquire a Roman medallion found at Cardross by a metal detectorist. The bust on the obverse is believed to represent Clodius Albinus, a Roman usurper from a wealthy senatorial family whose claim to the title of Emperor was never upheld. The medallion would therefore date from between 193AD, when Clodius Albinus was declared Emperor by the armies he commanded, and 197AD when he died. The reverse depicts the goddess Minerva, daughter of Jupiter, holding a shield and spear and an olive branch. The acquisition is of great significance to the history of West Dunbartonshire, which was the most westerly point of the north-western frontier of the Roman Empire. The Antonine Wall terminates in Old Kilpatrick and Roman forts are sited at Duntocher and Cleddans.

Another Roman artefact was acquired by Falkirk Community Trust, which received a grant of £250 towards the acquisition of a small copper alloy figure of a griffin found by a metal detectorist in Polmont. Described as 'one of the finest pieces of small-scale Roman art from the Scottish frontier'², the seated figure with raised wings is modelled in some detail. Similar to an example associated with the Roman fort of Vindolanda south of Hadrian's Wall, the figure was found near the Antonine Wall and joins a Roman intaglio depicting Nemesis already in the collection. Its design indicates that it would have been attached to a flat surface; mythological figures such as this could have served as guardians on a wide range of domestic items or on vehicles.

Roman copper alloy figure of a griffin, acquired by Falkirk Community Trust.
© Falkirk Museum



Bute Museum received a grant of £285 to acquire a cut half silver Spanish Real of Carlos III, found at Scalpsie, Isle of Bute. The coin was counter stamped, probably in the 1790s, 'Payable AT ROTHSAY MILLS'. Founded in 1779, Rothesay Mills was one of the first cotton-spinning mills in Scotland and this countermarked coin would have been issued as a token by the mill owner to be exchanged for goods from local businesses. Such currency was a feature of the economy in the late eighteenth century but became illegal in 1814.

² Hunter, F (2015). Treasure Trove Report, TT.032/15.

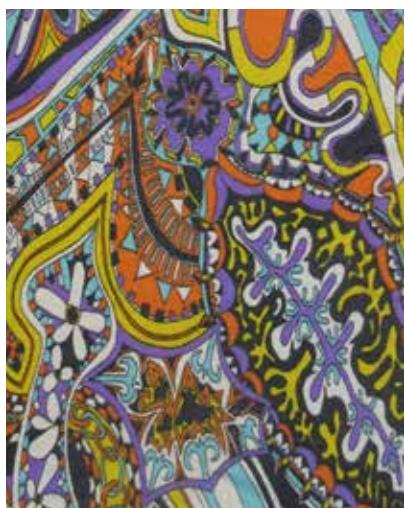
Other Notable Acquisitions

The Hunterian acquired two Ecuadorian coins with a strong Scottish connection for their numismatic collection, a Recognised Collection of National Significance. Dating from 1835, the coins bear the initials of the Assayer of the Quito Mint, Guillermo (William) Jameson. William Jameson (1797–1873) was born in Edinburgh where he studied medicine. He was appointed Professor of Chemistry and Botany at the Central University of Quito in 1827 before going on to a career at the Quito Mint, being appointed Director in 1861. Examples of such coins are uncommon and the acquisition, an unusual example of the Scottish diaspora, fills a gap in The Hunterian's collection.

Inverness Museum and Art Gallery acquired at auction six Highland bracteate tokens, the first examples of these rare tokens to enter the collection. All are struck in brass and date from the mid eighteenth century. Very few known tokens of this type are dated earlier than around 1780. Engraved with names as well as dates, the tokens provide a valuable research opportunity and afford a fascinating glimpse into the commercial and social life of Inverness in the middle of the eighteenth century.

The bicentenary of the Battle of Waterloo in 2015 saw the Royal Scots Dragoon Guards Museum receive a grant of £4,000 to acquire a heavy dragoon pistol of the pattern known to have been carried at Waterloo by Other Ranks (enlisted men) of the Scots Greys. They were made by private contractors for the Board of Ordnance in two batches in 1797–1802 and 1813–14. This example bears regimental markings, making it particularly rare as these were normally removed by Ordnance when the weapons were returned to store. This is a significant acquisition for the Royal Scots Dragoon Guards Museum and an important addition to their Waterloo display. Find out more in the NFA blog post by Paul Newman, Assistant Curator, Royal Scots Dragoon Guards Museum:

nationalfundforacquisitions.wordpress.com/2016/05/10/a-waterloo-pistol/?/



Scottish Borders Council Museum and Gallery Service received a grant of £575 towards the acquisition for Hawick Museum of a collection of 56 garments and promotional material relating to the knitwear industry in the Scottish Borders. Dating from the 1920s–1960s, the majority of the collection was produced by Pringle of Scotland. Some of the items were seen by visitors to the exhibition *Fully Fashioned: The Story of Pringle of Scotland* at the National Museum of Scotland in 2015. Demonstrating the global interest in Scottish knitwear, this acquisition is a significant addition to Scottish Borders Council's important collection telling the story of the textile industry in the region.

Detail, cashmere printed Paisley sweater, late 1960s, by Pringle of Scotland with retail label Harrods, acquired by Scottish Borders Council. © Jamie Mulherron

Grants Paid 2015–2016

+ Treasure Trove

Aberdeen Art Gallery and Museums

Builder's half hull model of the tea clipper <i>Thermopylae</i> built by Walter Hood & Co, Aberdeen, 1868	6,820.00
Six pieces of silver and enamel jewellery and a pill box, 1970s/early 1980s, by Norman Grant (b1943)	1,587.50
Mahogany wall mounted hydrometer, c1800, by Charles Lunan, Aberdeen	1,300.00
Silver and glass box, hallmarked 1976, by David Hodge (b1920) with four millefiori stones by Peter Holmes, Caithness Glass	425.00

University of Aberdeen Museums

• Two fragments of Middle Bronze Age flanged axehead from Cruden Bay; Roman cast silver ram's head terminal from MacDuff; Roman sestertius, 2nd century AD, from Kemnay; copper alloy button, c1793–1802, inscribed 'General Post Office', from Pitcairngreen	270.00
Oil pastel on paper, <i>Structure VI</i> , by Katarzyna Adamek-Chase	160.00

Bo'ness, Scottish Railway Preservation Society

Glasgow Underground subway car built by Oldbury Carriage and Wagon, 1901	1,325.00
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Clydebank Museum and Art Gallery

• Roman copper alloy medallion, with bust thought to represent Clodius Albinus, from Cardross	1,250.00
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Dumfries and Galloway Council

Dumfries Museum

• Romano-British brooch and wine cup handle from Castle Douglas and a Roman lead weight from Thornhill	335.00
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Stewartry Museum

Oil on canvas, <i>Rabbit Catches</i> , 1866, by John Faed (1819–1902) (Supported by the Art Fund)	5,606.41
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+	Bronze Age sword from Dundrennan; Bronze Age spearhead and Roman assemblage from Castle Douglas; Late Bronze Age axehead from Gatehouse of Fleet; hoard of 14 medieval coins from Crossmichael; and four medieval pennies and a silver finger ring from Laurieston	542.50
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Leisure and Culture Dundee

Eight builder's ship models and associated artefacts from the collection of the Dundee, Perth and London Shipping Company	9,458.25
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Ten silver hunt buttons, six by James McKenzie, Dundee and four by George McHattie, Edinburgh	1,300.00
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Two photographs, <i>No Articles Beyond This Point</i> , 2000, from the <i>Day of the Dead</i> series and <i>Liberty Leading the People</i> , 2014, by Ron O'Donnell	1,241.17
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Mounted specimen of a goshawk, <i>Accipiter gentilis</i> , mantling a jay, <i>Garrulus glandarius</i>	300.00
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City of Edinburgh Council*Edinburgh Museums and Galleries*

Oil on board, <i>The Crags at Dawn (from Calton Hill)</i> , 2013, by Catharine Davison	1,750.00
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Silver plated inkstand, believed to have been gifted to his assistant, William Carmichael, by Sir Walter Scott	275.00
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Edinburgh City Archives

Collection of 93 pen and ink and watercolour illustrations of Edinburgh tradespeople, possibly by James and George Howie	3,825.40
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Edinburgh, National Trust for Scotland

Armchair and standard lamp, 1905, designed by Charles Rennie Mackintosh and made by Alex Martin for The Hill House, Helensburgh (Supported by the Art Fund and the Monument Trust)	20,000.00
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Edinburgh, Royal Scots Dragoon Guards Museum

Other Ranks heavy dragoon pistol, 1797 pattern, marked with regimental markings, believed to have been used by the Royal Scots Greys at the Battle of Waterloo	4,000.00
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Other Ranks British heavy cavalry sword and scabbard, c1750–60	1,750.00
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Edinburgh, The University of Edinburgh Library and University Collections

Nine modified clocks, <i>Timepieces (Solar System)</i> , 2014, by Katie Paterson	12,707.50
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Elgin Museum

+	Early Bronze Age axehead from Keith	97.50
+	Medieval annular brooch from Cullen	25.00

Falkirk Community Trust

- + Copper alloy enamelled terret ring, 1st century AD, from Airth 1,000.00
- + Roman copper alloy figurine of a griffin from Polmont 250.00

Fife Cultural Trust

Mixed media artwork, *Salt Corrosion*, 2014, by Toby Paterson 3,600.00

- + Early Bronze Age copper alloy axehead and Iron Age loop fastener from Leslie; Romano-British brooch fragment from Gateside; Early Historic strap fitting, 9th–10th century, from Letham; Early Historic silver brooch fragment and copper alloy mount and Early medieval/medieval dress pin from Boarhills; two medieval harness fittings and a 17th century silver sleeve link from Kingsbarns; medieval copper alloy seal matrix from St Andrews; and post-medieval lead seal matrix from Culross 872.50
- + Medieval gold finger ring from Boarhills, Fife 600.00
- + Medieval annular brooch from Kingsbarns; Early Bronze Age axehead from Boarhills; approximately 15 fused medieval coins from Kincardine; and early medieval copper alloy enamelled mount from Culross 185.00

Forfar, Angus Alive

- + Medieval harness pendant and silver finger ring from Arbroath, medieval/post-medieval finger ring/seal matrix from Montrose and eighteenth-century medal from Auchterhouse 462.50
- + Bronze Age copper alloy fragmentary flanged axehead or tool from Brechin and a medieval/post-medieval lead spindle whorl from Muirhead 30.00
- + Post-medieval lead seal matrix from Tannadice 25.00

Glasgow Life

Silver punch bowl, hallmarked 1821–22, by Robert Gray & Son, Glasgow, presented by the Lanarkshire and Renfrewshire Club in 1822 as a prize for greyhound racing 2,375.00

Two armchairs and a table in ebonised oak, designed by James Salmon Jnr (1873–1924) for the British Linen Company, Glasgow, c1899–1900 2,000.00

Glasgow, The Hunterian

Pair of gilded brass sunflower andirons, c1876, designed by Thomas Jeckyll (1827–1881) and made by Barnard, Bishop & Barnard, Norwich (Supported by the Art Fund and the Monument Trust) 18,750.00

22 meteorite specimens from various localities 2,641.83

Two nineteenth-century Ecuadoran coins produced by William Jameson (1797–1873) 2,140.00

- + English twelfth-century silver penny from Carnwath, South Lanarkshire 1,000.00

Six prints, four etchings and two drypoints, 2009–13, by Christopher Allan 417.00

Inverness Museum and Art Gallery

Silver sauceboat, c1780, made by Robert Anderson, Inverness (Supported by the Art Fund)	1,785.00
+ Early Bronze Age flat axehead from Muir of Ord, and Roman and medieval coin hoards from Kiltarlity	1,242.50
Six Highland bracteate tokens dating from the 18th century	852.50
Silver skewer, c1820, made by Charles Jamieson and Robert Naughten, Inverness	725.00
Striking glass, mid eighteenth century, of the Inverness Hammermen Incorporation	350.00
+ Roman brooch from Dalcross, a Bronze Age socketed axehead fragment from Munlochy and a Bronze Age flanged axehead from Ardersier	177.50
Silver Mod brooch, 1910, by W B Taylor, Inverness	135.42
+ Early Bronze Age axehead and fragment of a Late Bronze Age sword from near Kiltarlity	112.50

Irvine, Scottish Maritime Museum

Cased builder's waterline model for the turbine steamers <i>Isle of Jersey</i> and <i>Isle of Guernsey</i> , built for the Southern Railway Company by Denny Brothers, Dumbarton, 1930	6,000.00
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Kilmarnock, East Ayrshire Leisure

Mid to late Victorian Darvel chair, believed to have been made by John McMath	250.00
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Lanark, Royal Burgh of Lanark Museum Trust

+ Medieval coin hoard from Lanarkshire	653.00
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Nairn Museum

+ Hoard of 11 medieval coins, assemblage of three musket balls and one pistol ball and a medieval copper alloy annular brooch from Auldearn	172.00
+ Early Bronze Age copper alloy flat axehead from Auldearn	75.00

Perth Museum and Art Gallery

+ Anglo-Saxon medieval copper alloy strap-end from Logierait; silver Anglo-Saxon strap-end from Stanley; Iron Age triskele mount from Aberuthven; fragment of Viking bracelet, associated piece of melted silver, five Late Bronze Age socketed axeheads and an Early Bronze Age flat axehead from Bankfoot; a medieval brooch from Perth; and an Iron Age torc bead from Crieff	1,017.50
+ Medieval strap fitting and seal matrix from Bankfoot; two medieval horse harness pendants from Dron and Dunbarney; medieval and post-medieval heart brooches from Dunfallandy; post-medieval hunting leash fitting from Pitlochry; and a medieval harness fitting from Inchture	530.00

- + Neolithic polished stone axehead from Coupar Angus; Iron Age strap fitting from Errol; medieval mount or seal matrix from Fowlis; medieval seal matrix from Kirkton; and 17th century toy rattle from Pitlochry 190.00

Rothesay, Bute Museum

- + Cut half silver Spanish Real of Carlos III, countermarked c1790 'Payable AT ROTHSAY MILLS', from Scalpsie, Isle of Bute 285.00

Selkirk, Scottish Borders Council Museum and Gallery Service

Coldstream Museum

- + Medieval gold pendant cross and Early Historic copper alloy mount from Blanerne and a seventeenth-century gold finger ring from Morebattle 825.00

Hawick Museum

Collection of garments and promotional material relating to the knitwear industry in the Scottish Borders, 1920s–1960s 575.00

Tweeddale Museum and Gallery

- + Medieval coin hoard, c1300, from Drumelzier 817.50
- + Medieval assemblage from Drumelzier, consisting of copper alloy annular brooch; cast copper alloy disc or wheel pommel; copper alloy trefoil mount or pendant; and three spindle whorls 50.00

St Andrews Preservation Trust Museum

Two gouache panels from the *Cries of London* series, 1934, by Alison McKenzie 437.50

Stirling Smith Art Gallery and Museum

Pair of silver communion cups, c1732, by Johan Gotleiff Bilsinds, and a Britannia metal communion flagon and plate, 1852, both inscribed 'Kirk of Drymen'
(Supported by the Art Fund) 3,750.00

Oil painting, *Loch Earn, Perthshire*, 1868, by MacNeil MacLeay 610.00

- + Medieval strap mount and buckle and seal matrix from Cambuskenneth and medieval silver finger ring from Plean 457.50

Stromness, Pier Arts Centre

Carved slate sculpture, *Two Forms (Orkney)*, 1967, by Barbara Hepworth (1903–1975)
(Supported by the National Heritage Memorial Fund, the Art Fund, the Henry Moore Foundation and the Porthmeor Fund) 20,000.00

Digital video, *Meaning in Action*, by Katy Dove 1,400.00

Total

£156,175.48