



National
Museums
Scotland

National Fund for Acquisitions

Grants Paid 2012–2013



SOUTH-WEST SCOTLAND

THE GALLOWAY DEE

SEE SCOTLAND BY RAIL

BRITISH RAILWAYS

BRITISH RAILWAYS

Cover: British Railways advertising poster *South-West Scotland: The Galloway Dee*, 1950–53, designed by Charles Oppenheimer, acquired by Dumfries and Galloway Council Museums Service.
© The Stewartry Museum, Kirkcudbright

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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.

During 2012/13, the NFA made 81 payments totalling £204,462 to 33 organisations. The total purchase value of the objects to which the Fund contributed was £479,170. At 31 March 2013, a further 12 grants with a total value of £31,485 had been committed but not yet paid. The Fund again achieved wide coverage across Scottish collections, supporting purchases by museum services in 19 of Scotland's 32 local authority areas, including 16 local authority museum services, 11 independent museums and 6 university collections.

During the year the Fund received 83 new applications. National Museums Scotland aims to give a substantive response to all applications within fifteen working days: this was achieved for 75% of applications received during the period of this report. Eight of the applications received did not result in successful acquisition; two applications were withdrawn and in 6 cases the applicant was outbid at auction.

Where possible, NFA seeks to partner other funding bodies in order to maximise opportunities for acquisition. Ten of the acquisitions included in this report were supported by other funders. The Art Fund supported six applications including two drawings by Charles Rennie Mackintosh for the Hunterian, a coin hoard for Inverness Museum and Art Gallery, three silver communion cups for Leisure and Culture Dundee, a portrait by Cosmo Alexander for University of Aberdeen Museums, a blown glass plate by Tobias Møhl for Aberdeen Art Gallery and Museums and an artwork by Stephen Sutcliffe for Glasgow Museums. The United Kingdom Antarctic Heritage Trust supported three applications for material culture associated with Antarctic exploration for Dundee Heritage Trust and Creative Scotland supported the Pier Arts Centre's acquisition of a sculpture by Eva Rothschild.

The average grant value was £2,524, an increase on the figure of £1,982 for last year, while the average value of grants per organisation was £6,196, again representing an increase on last year's figure of £4,460. The largest users of the Fund in terms of the total value of grants awarded were the Hunterian, Glasgow Museums and Leisure and Culture Dundee. The table below shows the distribution of funds by value of individual grants. The second table shows the distribution of grants by amount awarded per organisation.

Amount of grant	Number of grants 2010/11	Number of grants 2011/12	Number of grants 2012/13
Over £20,000	0	0	0
£15,000–£20,000	1	1	1
£10,000–£14,999	1	1	5
£5,000–£9,999	6	4	6
£1,000–£4,999	28	29	26
£500–£999	10	4	15
Less than £500	22	33	28

Table showing distribution of funds by value of individual grants

Amount of grant	Number of organisations 2010/11	Number of organisations 2011/12	Number of organisations 2012/13
Over £20,000	2	3	2
£15,000–£20,000	2	0	1
£10,000–£14,999	0	0	5
£5,000–£9,999	2	2	5
£1,000–£4,999	10	17	12
£500–£999	4	3	0
Less than £500	8	7	8

Table showing distribution of funds by amount awarded to individual organisations

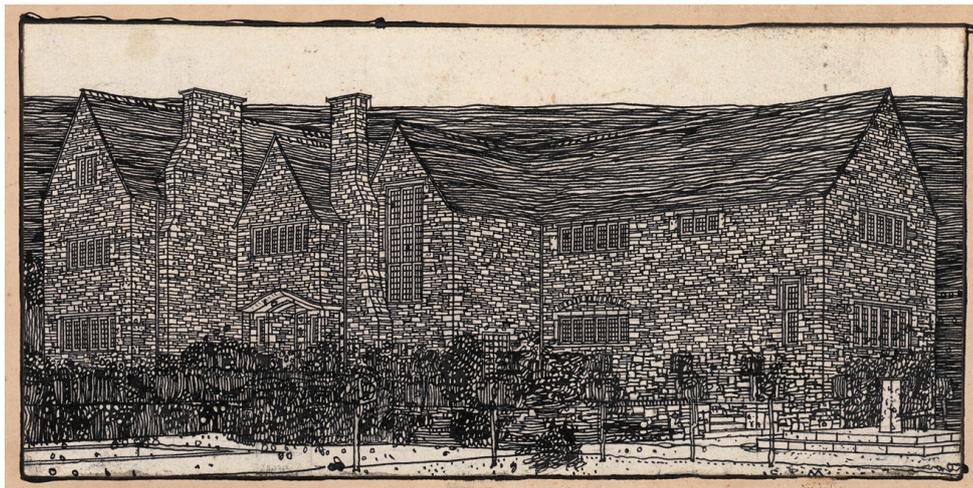


Portrait of Prince James Francis Edward Stuart by Cosmo Alexander, acquired by University of Aberdeen Museums.
© University of Aberdeen Museums

Fine Art represented the largest acquisition category with 25 grants totalling £90,644 made to 19 organisations. University of Aberdeen Museums acquired a small bodycolour portrait of Prince James Francis Edward Stuart, the 'Old Pretender', by the Aberdeen painter Cosmo Alexander (1724–72). Alexander fought at the Battle of Culloden, afterwards making his escape to the Continent where he is recorded in Rome in 1747. Based on the 1748 portrait of the 'Old Pretender' by Anton Raphael Mengs (1728–79), which Alexander is known to have copied, this is a rare example of the small-format likenesses of the Stuarts which were discreetly displayed by members of the Jacobite community of northern Scotland in the years after Culloden. The combination of a Jacobite subject and an artist closely associated with Aberdeen makes this a significant and highly appropriate addition to the University's collections. The Fund supported a

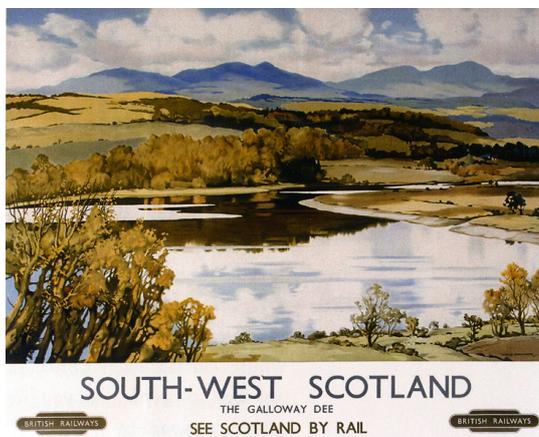
further acquisition associated with the ‘Old Pretender’, an early eighteenth-century Italian leather medal case bearing his arms, purchased at auction by the Hunterian. The case was designed to hold Jacobite medals and touchpieces; the prince was known to take a keen interest in the medals which bore images of himself and his family and is said to have kept the case on his desk during the years of his exile in Rome. The Hunterian houses an outstanding collection of medals dating from the sixteenth to the eighteenth centuries, including examples of most of the Jacobite medals which would have been contained in the case.

The Hunterian also acquired two perspective drawings of Auchinibert near Killearn, Stirlingshire, made around 1906 by Charles Rennie Mackintosh (1868–1928). Built for Francis J Shand, manager of the Nobel Explosives Company of Glasgow, this was Mackintosh’s last substantial domestic architectural design. Conceived in the Elizabethan style, Auchinibert shows Mackintosh working to the taste of his client: ‘If you want a house in the Tudor or any other phase of English Architecture, I can promise you my best services if you ask me to be your architect’ (Mackintosh to F Shand, 15 September 1905). Arguably lacking the level of creative individuality associated with, say, Mackintosh’s design for The Hill House, Auchinibert has been somewhat marginalised within the Mackintosh canon. Research led by the University of Glasgow and funded by the Arts and Humanities Research Council is creating an illustrated catalogue of all Mackintosh’s known architectural projects. Inclusion of hitherto overlooked aspects of his work will for the first time enable a comprehensive evaluation of Mackintosh’s architectural achievement.



Pencil and ink drawing, *Auchinibert: Perspective from the North-East (Entrance Front)*, c1906, by Charles Rennie Mackintosh, acquired by the Hunterian. © The Hunterian, University of Glasgow

Dumfries and Galloway Council acquired a British Railways advertising poster, *South-West Scotland: The Galloway Dee*, 1950–53, by Charles Oppenheimer (1875–1961) for the collection at the Stewartry Museum in Kirkcudbright. Oppenheimer, who settled there in 1908, was one of the key figures in the artistic community which flourished in Kirkcudbright from around 1880 to 1975. He designed railway posters for British Railways and London and North Eastern Railways and the collection at the Stewartry Museum already contains two examples of these. *The Galloway Dee* is particularly significant as it portrays the view from the artist's studio at Woodlea on the outskirts of Kirkcudbright.



British Railways advertising poster, *South-West Scotland: The Galloway Dee*, 1950-53, designed by Charles Oppenheimer, acquired by Dumfries and Galloway Council Museums Service. © The Stewartry Museum, Kirkcudbright

Scottish Borders Council acquired a small ink and watercolour sketch of trees in snow by William Johnstone (1897–1981) with an inscription to friends reminding them of the winter of 1963-4 when they were snowed in at his farm near Hawick for many weeks. Johnstone, who was born and laid to rest in Denholm, Hawick, was at the forefront of abstract art in the 1920s, travelling to Paris and later America. He went on to become Principal of the Central and Camberwell Schools of Art and received an OBE for services to art education in 1954. In 1960 he returned to the Borders where he remained for the rest of his life, combining farming life with painting. In 2012 Scottish Borders Council held an exhibition of rarely seen works by Johnstone at the Scott Gallery in Hawick, many borrowed from private collections across the region. The sketch joins two other works by Johnstone in the collection at Hawick Museum.

Ten grants worth £47,292, just over half the funds allocated to fine art, were made for the purchase of works by contemporary artists. Fife Cultural Trust acquired an oil painting, *Fent*, 2010, by Scottish artist Alison Watt (b.1966). This characteristic example of Watt's distinctive depictions of draped fabric is a significant addition to the Trust's important fine art collection. The University of Stirling Art Collection acquired *King and Queen*, two brushed aluminium sculptures made in 2007 by Glasgow-based artist Nick Evans (b.1976). The acquisition is part of a collecting strategy which envisages the creation of a sculpture park and heritage tour with an associated artist-in-residence programme. Other contemporary art acquisitions include a sculpture by Eva Rothschild (b.1972) for the Pier Arts Centre, a DVD installation by Marcus Coates (b.1968) for Aberdeen Art Gallery and Museums and a collection of works by Stephen Sutcliffe (b.1968) for Glasgow Museums.

The Fund made 12 grants with a total value of just under £46,000 towards the acquisition of Scottish silver and goldwork. Glasgow Museums acquired two significant pieces, the first a silver chalice with paua shell cup, one of five which resulted from collaboration between Ramsay Traquair (1874–1952), his mother Phoebe Anna Traquair (1852–1936) and silversmith James

Maitland Talbot (dates unknown) between 1905–1919. Hallmarked Edinburgh 1906, the chalice was designed by Ramsay Traquair and made by Talbot while Phoebe Traquair was responsible for the six enamels depicting scenes from the story of Cupid and Psyche. Phoebe Traquair was a leading and influential figure in the Arts and Crafts movement in Scotland and this acquisition provides context for Glasgow Museums' important collection of work by exponents of the Glasgow Style. The second piece, also a collaborative work, is a large silver quach purchased at auction in the Taffner Collection sale. Made at Glasgow School of Art in 1904 it was designed by Dorothy Carlton Smyth (1880–1933) with metalwork by William Armstrong Davidson (1883–1951) and enamels by De Courcy Lewthwaite Dewar (1878–1959). Under the Directorship of Francis Newbery (1855–1946) Glasgow School of Art received international acclaim for its innovative design, quality of teaching and students' work. The studios were staffed by a body of tutors who were skilled craftspeople, highly regarded in their fields, and the quach is an example of the high profile commissions which were undertaken there.

Tain and District Museum acquired three rare examples of Tain silver at auction, a silver nutmeg grater made by Hugh Ross II or III, probably between 1760 and 1780, and Madeira and Hollands wine labels by William Innes (1800–67) dating from c1830–4. The nutmeg grater is a particularly rare item and the only extant example of this type of object known by the maker. Three silversmiths worked in Tain under the name Hugh Ross and three nutmeg graters were among the items sold off after the death of Hugh Ross III in 1786. The silver collection at Tain, the largest and most representative collection of Tain silver in existence, has recently benefited from a Heritage Lottery Fund Collecting Cultures grant which has enabled the museum to transform the display and interpretation of the collection.

Leisure and Culture Dundee acquired three silver communion cups by Dundee silversmiths Robert Gairdyne, Alexander Smith and Charles Dickson (dates unknown), significant additions to their important silver collection. Dating from c1640, c1730 and 1733 respectively, the cups are rare examples of the work of each maker; the Gairdyne cup is particularly noteworthy as



Silver chalice with paua shell cup, 1906, designed by Ramsay Traquair, made by J M Talbot, with six enamel plaques by Phoebe Anna Traquair, acquired by Glasgow Museums. © CSG CIC Glasgow Museums Collection



Silver nutmeg grater by Hugh Ross II or III, acquired by Tain and District Museum. © Tain and District Museum Trust

being among the earliest marked examples of Dundee silver. It closely follows the pattern for domestic wine cups and would have been made in response to the Act of Parliament of 1617 which decreed that all churches should be adequately supplied with cups, basins and lavers for communion and baptism. This resulted in pious donations of church silver throughout the country and both the Gairdyne and Dickson cups are engraved with the names of the Dundee merchants who presented them to the South Church, now known as the Steeple Church.

Four grants with a total value of £3,970 were made towards the purchase of applied art by contemporary makers. They included a glass artwork by James Maskrey, *Cook's Collection*, acquired by Perth Museum and Art Gallery, which imagines a range of bottled and labelled foodstuffs which might have been consumed during Captain James Cook's voyages to the



Free blown and sculpted hot glass, *Cook's Collection*, 2010, by James Maskrey, acquired by Perth Museum and Art Gallery. © Paul Adair, Perth Museum and Art Gallery, Perth and Kinross Council

New World between 1768 and 1779. The work was created for the temporary exhibition *Trove* at Perth Museum and Art Gallery which invited artists to create artworks inspired by objects from the museum's reserve collections. Maskrey's work was inspired by a first edition copy of *Cook's Journals* and illustrations by Sir Joseph Banks (1743–1820), naturalist aboard *HMS Endeavour*. Maskrey observed that Cook was interested in diet and sought to ensure that his crew remained healthy during long periods at sea. Combining narrative and humour, the labels imagine a combination of supplies brought from home and items such as pickled duck-billed platypus eggs and preserved breadfruit which might have been sourced during the trip. There is a long history of glass production in Perth and the collection holds important examples of historical glass from Perth. This acquisition is part of an initiative to develop the collections with the acquisition of works by contemporary makers.

The Fund supported five purchases of archive and printed material with a total value of £22,184. The National Trust for Scotland acquired a letter from Agnes McLehose, beseeching the return of her letters to Robert Burns (1759–96) following his death in July 1796. Dated

30 December that year and signed 'Clarinda', the letter was sent to Burns's friend John Syme and promises to release for publication selected passages from Burns's letters to her once she has secured her own letters, commenting on the 'utter impropriety of these letters being given to the world at present...you know well in what light even worthy people view a love correspondence with a married woman'. Mrs McLehose met Burns in December 1787 and they immediately began exchanging letters and verse, addressing each other as 'Sylvander' and 'Clarinda'. They met for the last time on 6 December 1791 after which Burns sent Mrs McLehose the poem *Ae Fond Kiss*. The letter joins the collection at the Robert Burns Birthplace Museum in Alloway which contains a number of items relating to the relationship between Burns and Mrs McLehose, including twelve letters from Burns to 'Clarinda' and two of her letters to him.

The University of Edinburgh acquired the personal papers of Hamish Scott Henderson (1919–2002). A man of many parts, Henderson has been described as soldier, poet, translator, folksong collector and revivalist, cultural historian, socialist, Scottish nationalist, CND peace campaigner and anti-apartheid activist. Comprising over 10,000 items of correspondence together with notebooks, diaries and other miscellaneous papers the archive reflects these diverse interests and many others. Henderson had a strong connection with the university in his role as lecturer/research fellow in the School of Scottish Studies from 1952–88. The archive complements the university's existing collections which include the archives of the West Highland folklorist Alexander Carmichael (1832–1912) and the Scottish folklorist and musician Marjory Kennedy-Fraser (1857–1930).

The year 2012 marked the centenary of expeditions to reach the South Pole led by Roald Amundsen and Captain Robert Falcon Scott. Dundee Heritage Trust made several acquisitions at auction of material relating to the British National Antarctic Expedition in 1901–4 and Scott's second fateful expedition aboard the *Terra Nova* in 1910–13. They include two relics of the 1901–4 expedition, an engraved teaspoon fashioned from the broken shoe of a sledge runner which belonged to the expedition's surgeon Reginald Koettlitz and an autograph letter written to his father by Able Seaman William Weller. The sledge runner was used during the crew's second Antarctic winter which saw journeys led by Captain Scott to the Western Mountains and Edward Wilson's second trip to Cape Crozier. Weller, who was the expedition's dog handler, wrote news of the expedition including an eyewitness account of the death of crewmember George Vince who plunged from a cliff into the sea on the first attempt to reach Cape Crozier. Dundee Heritage Trust also acquired an autograph manuscript containing a summary of Scott's career written by Sir Clements Markham, an oil painting of the *Discovery* in winter quarters at McMurdo Sound in 1902 by Harold Whitehead (active c1890s–c1910), and a rigging plan of the *Terra Nova* inscribed to his nephew by boatswain Alfred Cheetham.

Leisure and Culture Dundee also made an acquisition relating to the Antarctic expeditions when they purchased at auction a builder's half model of the *Terra Nova* dating from 1885. The last whaling ship to be built in Dundee by Alexander Stephen and Sons, the vessel was specially strengthened to withstand polar ice. She first sailed to the Antarctic in 1894 when employed as relief ship to the Jackson-Harmsworth Expedition of 1894–7. In 1903 the ship

was chartered to sail in company with the *Morning* to the assistance of *RRS Discovery* and in 1910 sailed to the Antarctic again under the command of Captain Scott. Later she was chartered to carry coal for the Dominion Steel and Coal Company of Canada. In 1943 while on a charter to supply US bases, she foundered off the coast of Greenland having given sixty years of service in some of the world's most treacherous waters. The model is a valuable addition to collections relating to polar exploration and Dundee's important whaling industry.



Halfcrown of Charles I, Hartlebury Mint, acquired by Inverness Museum and Art Gallery. © Highland Photographic Archive, Inverness Museum and Art Gallery, High Life Highland

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 21 grants totalling £15,875 were paid towards the acquisition of Treasure Trove material. They include the Synton Roman silver coin hoard acquired in partnership by Scottish Borders Council and the Trimontium Trust. Found by a metal detectorist at Synton Mains Farm in Selkirkshire the hoard of 222 coins will be displayed alternately at the Trimontium Museum in Melrose and Halliwell's House Museum in Selkirk. Inverness Museum and Art Gallery acquired a hoard of ten coins found at Muir of Ord on the Beaulie Firth near Inverness. Although mostly dating from the reign of Charles I, 1637–42, the hoard contains one rare halfcrown from the Hartlebury Castle Mint. The castle served as a Royalist garrison during the Civil War and housed an emergency mint. This is the first halfcrown from the mint found in Scotland and only the third or fourth from Britain. It bears the image of Charles I on horseback, probably based on the equestrian portrait of the king by Anthony van Dyck (1599–1641). During the 1640s Inverness and the Beaulie Firth area saw frequent struggles between Royalist forces and the Covenanting army, culminating in Cromwell's invasion of Scotland in 1650.

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

Subject	Value of grants £	Number of grants	% of total grant
Fine art	90,644	25	44%
Scottish silver/goldwork	45,997	12	22.5%
Archive/printed material	22,184	5	11%
Treasure Trove	15,875	21	8%
Applied art (other than Scottish silver/goldwork)	9,188	9	4%
Regimental material	7,325	2	3.5%
Science Fund	6,025	3	3%
Medals	5,729	2	3%
Social history	1,495	2	1%

Grants Paid 2012–2013

* Science Fund

+ Treasure Trove

Aberdeen Art Gallery and Museums

DVD installation, <i>Radio Shaman</i> , 2006, by Marcus Coates	3,750.00
Silver and granite bracelet, 1870, by Rettie & Sons, Aberdeen	1,820.00
Blown glass, incalmo and cane work on stainless steel stand, <i>Platter</i> , 2012, by Tobias Møhl (Supported by the Art Fund)	1,812.50
Screenprint on mirrored acrylic, <i>False Positive, False Negative</i> , 2012, by Jane & Louise Wilson	1,062.00
Golf club, a long-nosed scared-head putter, c1875, by Ludovic G Sandison, Aberdeen	845.00
Golf club, a long-nosed scared-head mid-spoon, c1875, by Ludovic G Sandison, Aberdeen	650.00
* Bridge bell from the clipper ship <i>Samuel Plimsoll</i> built in 1873 by Walter Hood, Aberdeen for the Aberdeen White Star Line	650.00
Two silver brooches, <i>Shooting Star</i> , 1970, designed by Henning Koppel, and MÅ-BIUS, 1968, designed by Vivianna Torun Bulow-Hube	475.00
Oil painting, <i>Self Portrait</i> , by James Cassie RSA (1819–79)	400.00
Carved wooden panel from the steamship <i>Thermopylae</i> , built in 1891 by Hall, Russell & Co for the Aberdeen White Star Line	239.94
Silver and enamel brooch, 1971, by Norman Grant	150.00
Iona silver shield brooch, c1920, by Alexander Ritchie	145.00

University of Aberdeen Museums

Bodycolour portrait of Prince James Francis Edward Stuart by Cosmo Alexander (1724–1772) (Supported by the Art Fund)	3,875.00
Graphite on laid paper, <i>Land Marks</i> , 2012, by Laura Mortimer	200.00
Six ceramics, <i>Traces L1, Communication 7, Communication 8, Communication 10, Spore</i> and an untitled work, 2012, by Hilary Duncan	193.00

Alloway, Robert Burns Birthplace Museum (National Trust for Scotland)

Autograph letter from Agnes McLehose ('Clarinda') to John Syme, dated 20 December 1796, requesting the return of her letters to Robert Burns	4,075.00
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Ardvasar, Museum of the Isles	
A gold mourning ring inscribed 'Flora Macdonald in memoriam'	175.00
+ Wrought iron anchor from Camuscross, Isle of Skye	125.00
Blackburn, West Lothian Council Museum Service	
+ Copper alloy figurine of a saint from West Binny Farm, near Broxburn, West Lothian	200.00
Coatbridge, Summerlee Museum of Scottish Industrial Life	
* Portable electric mine haulage, drivebelt tensioner, drill and other small tools from the workshop at Birkhill Fireclay Mine	375.00
Dumfries and Galloway Council Museums Service	
<i>Dumfries Museum</i>	
Gold snuff box, hallmarked London 1811, presented by the citizens of Dumfries to John Hay Bushby Maitland (c1765–1822)	1,437.50
+ Three Early Historic mounts, 8th-early 9th century, from Wamphray and a medieval harness pendant, c1200, from Tinwald	550.00
+ An early medieval copper-alloy mount from Wamphray and a Viking lead weight from Lochmaben	525.00
Silver wine label, c1800–15, by Joseph Pearson, Dumfries	378.20
Pair of silver tablespoons by James Yule, Dumfries	250.00
Collection of around 260 postcards of Dumfriesshire subjects, largely dating from the early twentieth century	65.00
<i>Stewartry Museum</i>	
British Railways advertising poster, <i>South-West Scotland: The Galloway Dee</i> , 1950–53, designed by Charles Oppenheimer	719.68
+ A Neolithic axehead from High Banks, Kirkcudbright; a medieval mount from St Mary's Isle; a medieval harness pendant from Kirkcudbright; a Bronze Age axehead from Craigton, Castle Douglas; a Bronze Age axehead from Rerrick, Dundrennan; and a late 18th-early 19th century military pouch badge of the Loyal Stony Kirk Volunteers from Lochfergus Farm, Kirkcudbright	657.50
<i>Stranraer Museum</i>	
+ An Early Bronze Age gold lunula in two fragments from Crugleton	1,500.00
Dunbeath Heritage Centre	
+ Iron Age zoomorphic pin and a medieval silver finger ring from Stain, Keiss, Caithness	475.00

Dunblane Museum Trust

Oil painting, *A View of Dunblane from Above the Allan Water Looking South Towards the Cathedral and the Town*, c1840, attributed to MacNeil Macleay (1806–83) 1,950.00

Dundee Heritage Trust

Autograph manuscript, *Robert Falcon Scott*, c1905, by Clements Markham; autograph letter from Able Seaman William Isaac Weller to his father, 8 June 1903, from the *Discovery* Antarctic Expedition 1901–4; and a rigging plan of the *Terra Nova*, c1910 4,293.94
(Supported by the United Kingdom Antarctic Heritage Trust)

Oil painting, *Discovery in Winter Quarters*, McMurdo Sound, 1902, by Harold Whitehead 4,030.00
(Supported by the United Kingdom Antarctic Heritage Trust)

An engraved teaspoon made from the broken shoe of a sledge runner, property of Reginald Koettlitz, surgeon onboard the SY *Discovery*, British National Antarctic Expedition 1901–1904, and a hand coloured aquatint by Robert Havell (1792–1878) after W Carr depicting the Jute Works at Fort Gloster on the River Hooghly, Calcutta 1,365.00
(Acquisition of engraved teaspoon supported by the United Kingdom Antarctic Heritage Trust)

Leisure and Culture Dundee

Three silver communion cups by Dundee makers, Robert Gairdyne, c1640, Alexander Smith, c1730, and Charles Dickson, 1733 13,950.00
(Supported by the Art Fund)

* Ship builder's half model of the *Terra Nova*, 1885, by Alexander Stephen & Sons Ltd, Dundee 5,000.00

Watercolour, *Dundee Whaling Expedition 1892–1893*, by W G Burn Murdoch (1862–1939) 562.00

University of Dundee

Collection of original artworks and documentation relating to *The Accessibility of the Art Object*, 1977–9, by Peter Horobin 1,500.00

Edinburgh, Royal Scots Dragoon Guards Museum

3rd Dragoon Guards guidon, 1826–37; two officer's sabretaches, c1830–2 and c1833–7; officer's embroidered pouch, 1830–7; and a preparatory drawing by Denis Dighton for the oil painting, *The Battle of Waterloo: The Charge of the Second Brigade of Cavalry*, 1815–17, now in the Royal Collection 6,700.00

City of Edinburgh Museums and Galleries	
Series of 12 lithographs, <i>The Blue and Brown Poems</i> , 1968, by Ian Hamilton Finlay	2,750.00
University of Edinburgh	
Papers of Hamish Scott Henderson (1919–2002)	10,000.00
Elgin Museum	
+ 16th/17th century hooked clothing tag from Lhanbryde; an Early Historic/ Insular mount from Barmuckity House; a copper alloy dress pin, 10th–11th centuries, from Lhanbryde; the lid from a set of nested weights, c1670, from Boar's Head Rock, Lossiemouth; an assemblage of metal detecting finds from near Spynie Palace; and a blue and white Iron Age glass bead from Clarkly Hill	245.00
+ Roman headstud brooch, 1st–2nd century AD, from Urquhart, Moray	22.50
Fife Cultural Trust	
Oil painting, <i>Fent</i> , 2010, by Alison Watt	7,000.00
Wemyss Ware pig, c1900, and Drummond flower pot, early twentieth- century, made at the Fife Pottery, Kirkcaldy	3,062.50
+ Two assemblages of medieval and later objects from Crail; a fourteenth- century copper alloy figurine from Balmerino; and a medieval silver gilt fede ring from Ballinbreich	872.50
+ Medieval heart-shaped silver brooch and a post-medieval gold finger ring from Kirkcaldy and a medieval bronze pommel from Kinglassie	587.50
Forfar, Angus Council Cultural Services	
+ Fragment of a medieval silver finger ring and an enamelled harness pendant from Kirriemuir and a midden assemblage from Red Castle, Lunan Bay	195.00
+ Collection of medieval and later objects from East Haven, Angus	32.50
+ Roman brooch from Dunnichen, Angus	15.00
Glasgow Museums	
Silver chalice with paua shell cup, 1906, designed by Ramsay Traquair, made by J M Talbot, with six enamel plaques by Phoebe Anna Traquair	12,500.00
Silver quaich, 1904, designed by Dorothy Carlton Smyth with metalwork by William Armstrong Davidson and enamels by De Courcy Lewthwaite Dewar	9,750.00
Collection of artworks by Stephen Sutcliffe: three DVDs, <i>Come to The Edge</i> , 2003, <i>Despair</i> , 2009, and <i>Plum</i> , 2012, a photograph, <i>No</i> , and a vinyl wall installation, <i>Untitled Wall Drawing</i> (Supported by the Art Fund)	2,500.00

Glasgow, The Hunterian

Two pencil and ink drawings, *Auchinibert: Perspective from the North-East (Entrance Front)* and *Auchinibert: Perspective from the South-West (Garden Front)*, c1906, by Charles Rennie Mackintosh
(Supported by the Art Fund) 20,000.00

Early eighteenth-century leather medal case made in Rome for Prince James Francis Edward Stuart, the 'Old Pretender' 5,000.00

Livre d'artiste, *Facile Proie*, containing eight engravings by Stanley William Hayter and a poem by Paul Eluard. Paris: Editions G L M, 1939 2,413.00

Group of twenty nineteenth/twentieth-century prize and commemorative Scottish medals 729.00

University of Glasgow Library

Printed book, *Opus dilucidum in mathematicas disciplinas* by Michael Psellus. Paris: J Bogard, 1545 3,750.00

Haddington, East Lothian Council Museums Service

Oil painting, *A Winter Morning, East Lothian*, c1900, by William Darling Mackay RSA (1844–1924) 1,590.00

Inverness Museum and Art Gallery

+ Hoard of ten coins associated with the Civil War found at Muir of Ord
(Supported by the Art Fund) 2,450.00

+ Shoulder belt plate, 1794–1816, from Inshes; a hoard of Roman coins, 2nd century, from Belladrum; a Late Bronze Age socketed axehead fragment from Inshes Wood; a medieval harness pendant from Balspardon; and an Iron Age finger ring from Castle Stuart 357.50

+ Bronze Age flanged axehead from Evanton, Highland 187.50

Kirkwall, The Orkney Museum

+ A Viking lead tablet and a fragment of a medieval seal matrix, c1250, from Deerness, and a Palaeolithic hand axe from Kirkwall 375.00

Lerwick, Shetland Museum and Archives

Two oil paintings, *Hamna Voe Opposite Hillswick* and *Voe of Papa Stour*, by James Scott Kinnear (1858–1917) 3,500.00

Three watercolour portraits by Frank Barnard, studies for his book *Picturesque Life in Shetland*, published Edinburgh, 1890 337.50

Perth Museum and Art Gallery	
Acrylic painting, <i>Adam and Eve: Knowledge Transfer</i> , 2008, by Ronald Forbes	1,500.00
+ Medieval cut silver penny from Dunkeld; a post-medieval silver heart brooch from Clathy; and a post-medieval outer cup for a set of nesting weights from Newcraw Farm, Madderty	1,362.50
Water-jet cut and screen-printed glass panel, <i>Glare</i> , by Rachel Elliott	1,200.00
Seven free blown and sculpted hot glass vessels, <i>Cook's Collection</i> , 2010, by James Maskrey	765.00
Silver mounted agate snuff box by John Hogg (c1780–1839)	575.00
+ Two Bronze Age axeheads from Craigend and Kinross, a medieval brooch from Kinnesswood and a stone macehead from Trochry	140.00
Stoneware pot, 1950s, by Hella Young (1910–99)	75.00
Saltcoats, North Ayrshire Heritage Centre	
Two half-length portraits in pastels of Captain William Fordyce Blair and his wife Caroline, 1853 and 1856, by J Stokes, three silhouettes in one frame of Caroline and her daughters, and seven family photograph albums, c1866–1940, from Blair House	375.00
Selkirk, Scottish Borders Council Museum Service	
<i>Tweeddale Museum, Peebles</i>	
Shoulder belt plate of the Peebleshire Local Militia (1808–16)	625.00
<i>Hawick Museum</i>	
Watercolour and ink drawing, <i>Untitled</i> , 1970, by William Johnstone	500.00
Selkirk, Scottish Borders Council Museum Service in partnership with the Trimontium Trust, Melrose	
+ Hoard of Roman silver coins from Synton Mains, Ashkirk, Scottish Borders	5,000.00
Stirling Smith Art Gallery and Museum	
Bronze portrait head of Helen Duncan (1897–1956), 1997, by Drönma	1,000.00
Watercolour, <i>Field of Bannockburn from Gilles Hill</i> , 1870, by Sam Bough RSA RSW	350.00
University of Stirling Art Collection	
Two sculptures, <i>King and Queen</i> , 2007, by Nick Evans	14,400.00
Stromness, Pier Arts Centre	
Mixed media sculpture, <i>Little Cloud</i> , 2011, by Eva Rothschild (National Collecting Scheme for Scotland purchase supported by Creative Scotland)	14,380.00

Tain and District Museum

Silver nutmeg grater, c1770, by Hugh Ross II or III, Tain, and a silver Madeira label and silver Hollands label, c1830, by William Innes, Tain 4,866.40

Total **£204,462**

