

National Fund for Acquisitions

Annual Report 2017–2018





National Fund for Acquisitions

Introduction

The National Fund for Acquisitions (NFA), provided by the Scottish Government to the Board of 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 following consultation with curatorial staff at National Museums Scotland, the National Galleries of Scotland and the National Library of Scotland who provide expert advice to the Fund.

Funding

The annual grant from the Scottish Government for 2017/18 was £150,000. During the year the National Fund for Acquisitions made 48 payments totalling £129,085 to 29 organisations. This included payment of grants which had been offered but not yet claimed at the end of the previous financial year. At 31 March 2018, a further 13 grants with a total value of £43,483 had been committed but not yet paid. The total purchase value of the objects to which the Fund contributed was £367,740.

The Fund supported acquisitions for collections throughout Scotland, covering museum services in 17 of Scotland's 32 local authority areas, including 13 local authority museum services, 10 independent museums and 6 university collections.

Acknowledgement

In partnership with our funder, the Scottish Government, we have introduced a logo to be used on all publicity and display associated with acquisitions supported by the National Fund for Acquisitions. Use of the logo will celebrate the work of the Fund, encouraging participation and demonstrating how and where this public funding is spent. The logo and guidance on how to use it can be downloaded from our webpage:

nms.ac.uk/media/1156762/nfaacknowledgingsupport.pdf

Applications Received

During the year the Fund received 57 new applications. Where possible we try to give a decision on applications within fifteen working days; this was achieved for 74% of the applications received. Six applications were unsuccessful; one application was turned down for funding, two applications were withdrawn and three successful applications failed because the applicants were outbid at auction.

Seven of the acquisitions supported by the NFA were also supported by other funding bodies; four were supported by the Art Fund, one was supported by the Beecroft Bequest, one was supported by both the Art Fund and the Beecroft Bequest and one was supported by the Art Fund and the Heritage Lottery Fund.

The average grant value was £2,689, significantly higher than the figure of £2,055 for the previous year, while the average value of grants per organisation was £4,451, again higher than the figure of £4,384 for the previous year. The table below shows the distribution of funds by value of individual grants. The second table shows the distribution of grants by amount awarded to each organisation.

Amount of grant	Number of grants 2015/16	Number of grants 2016/17	Number of grants 2017/18
Over £20,000	0	0	0
£15,000–£20,000	3	0	2
£10,000–£14,999	1	3	1
£5,000–£9,999	4	4	4
£1,000–£4,999	22	26	17
£500–£999	11	13	11
Less than £500	26	18	13

Table showing distribution of funds by value of individual grants

Amount of grant	Number of organisations 2015/16	Number of organisations 2016/17	Number of organisations 2017/18
Over £20,000	2	0	2
£15,000–£20,000	1	2	1
£10,000–£14,999	3	3	0
£5,000–£9,999	6	5	3
£1,000–£4,999	7	9	15
£500–£999	2	4	3
Less than £500	6	7	5

Table showing distribution of funds by amount awarded to individual organisations

Acquisitions Supported

Subject	Number of grants	Amount of grant £	% of total grant
Fine art	14	53,097	41
Applied art	3	21,950	17
Treasure Trove	20	17,602	14
Medals	5	17,553	13
Photographs	2	11,400	9
Furniture	1	4,150	3
Archive material	1	2,492	2
Dress and textiles	1	517	0.5
Regimental arms	1	324	0.5

Fine Art

A total of 14 grants worth £53,097 were awarded to 14 organisations for the acquisition of fine art.

The Black Watch Castle and Museum acquired a preparatory oil sketch by Robert Gibb (1845–1932) for the finished composition *Forward the 42nd* which is now in the collection of Glasgow Museums. This famous painting, exhibited at the Royal Scottish Academy in 1899, depicts the Battle of the Alma on 20 September 1854, during the Crimean War. The oil sketch shows the 42nd Highlanders (the Black Watch) attacking on the right of the Allied positions towards the end of the battle during which Sir Colin Campbell, leading the Highland Brigade, gave the famous order ‘Forward the 42nd!’ The acquisition helps to tell the story of one of the most important events in the history of the regiment, marking their first action since the Battle of Waterloo in 1815.



Oil sketch, *Forward the 42nd*, by Robert Gibb. © Black Watch Castle and Museum.

The Hunterian acquired a pastel and chalk drawing by James Kay (1858-1942) depicting the Glasgow International Exhibition of 1901. A contemporary of the Glasgow Boys, Kay was born on the Isle of Arran and studied at Glasgow School of Art. He exhibited at the Paris Salon for the first time in 1894 and continued to work and exhibit in Paris and elsewhere on the Continent, creating artworks which demonstrate his awareness of continental art movements. The Glasgow International Exhibition highlighted the growth of art, industry and science during the 19th century and demonstrated the city's progressive, outward-looking character. The Hunterian holds a strong collection of works by Scottish artists relating to the exhibition; this pastel by Kay is a significant addition, its medium offering a fresh and vibrant response to this contemporary theme.



Pastel and chalk on buff paper, *Glasgow International Exhibition, 1901*, by James Kay. © The Hunterian, University of Glasgow.



Slate, *Four Blades*, 1987, by Ian Hamilton Finlay with Nicholas Sloan. © Estate of Ian Hamilton Finlay. Photograph courtesy of Victoria Miro Gallery.

The University of Edinburgh and the Scottish Maritime Museum each acquired sculptures by Ian Hamilton Finlay (1925–2006), a Scottish artist with an international reputation whose sculpture garden in the Lanarkshire hills, Little Sparta, is widely regarded as one of the most important in the world. *Four Blades*, acquired by the University of Edinburgh, a slate sculpture dating from 1987 created in collaboration with Nicholas Sloan (b1951), embodies the history, politics and imagery of the French Revolution, a central theme in Finlay's art. The blades refer to the guillotine; engraved on each one are quotations from Diderot, Poussin, Robespierre and Finlay himself which explore the complex interplay between rational enlightenment and the terror which the instrument evokes. This is one of the most significant works to be acquired for the University's Modern and Contemporary Art Collection and relates well to the teaching at the University where Finlay's work features in undergraduate and postgraduate courses across several disciplines.

Another major theme in Finlay's art, shipping and the sea, is reflected in the Scottish Maritime Museum's acquisition of a bronze sculpture, *Chrysalis*, dating from 1996, created in collaboration with John Brazenall (b1956). A bronze ship's propeller in a bronze 'crate' on top



of a stone plinth, the work refers to Scotland's shipbuilding industry and was acquired as part of the SMMart project, funded by the Heritage Lottery Fund, which is developing the museum's collection of fine art relating to Scotland's maritime heritage. The expanded collection will play a vital role in interpreting the museum's Recognised Collection of vessels and maritime culture, including the Denny Ship Model Experiment Tank, the museum's site at Dumbarton, which was used to test the stability of hull and propeller designs.

Bronze and stone, *Chrysalis*, 1996, by Ian Hamilton Finlay with John Brazenall. © Estate of Ian Hamilton Finlay.

Continuing the maritime theme, Leisure and Culture Dundee acquired a charcoal drawing by John Bellany (1942–2013), signed and dated 1981, which relates to *The Lovers*, an oil painting acquired with NFA funding in 1981 for the museum's Recognised Collection of fine and applied art. The drawing depicts Bellany and his second wife, Juliet Lister, in the guise of a puffin and a seagull, aboard the vessel *Mizpah*. The name, given to an Eyemouth fishing boat, was taken from the book of Genesis in a reference to the Lord watching over a couple when apart. The couple's complex emotional relationship was a regular theme in Bellany's work during this period.



Charcoal on paper, *Untitled [Mizpah]*, 1981, by John Bellany. © The Artist's Estate. All Rights Reserved 2018/ Bridgeman Images. Photograph courtesy of Dundee City Council (Dundee's Art Galleries and Museums).

Oil on canvas, *The Lovers*, 1979, by John Bellany. © The Artist's Estate. All Rights Reserved 2018/ Bridgeman Images. Photograph courtesy of Dundee City Council (Dundee's Art Galleries and Museums).



East Dunbartonshire Leisure and Culture Trust acquired a collection of 60 linocut prints by Willie Rodger (b1930) for the Lillie Art Gallery collection. A retrospective exhibition of Rodger's work, celebrating his 75th birthday, was held in 2005 at the Trust's Auld Kirk Museum in the artist's home town of Kirkintilloch. However the Trust's collection did not contain any works by this important local artist who, in 1989, became the first printmaker to be elected Associate of the Royal Scottish Academy. This significant collection was selected in close collaboration

with the artist. Read about the acquisition in our blog post by the Trust's Museums Development Officer, Peter McCormack:

nationalfundforacquisitions.wordpress.com/willie-rodger-fan-club/

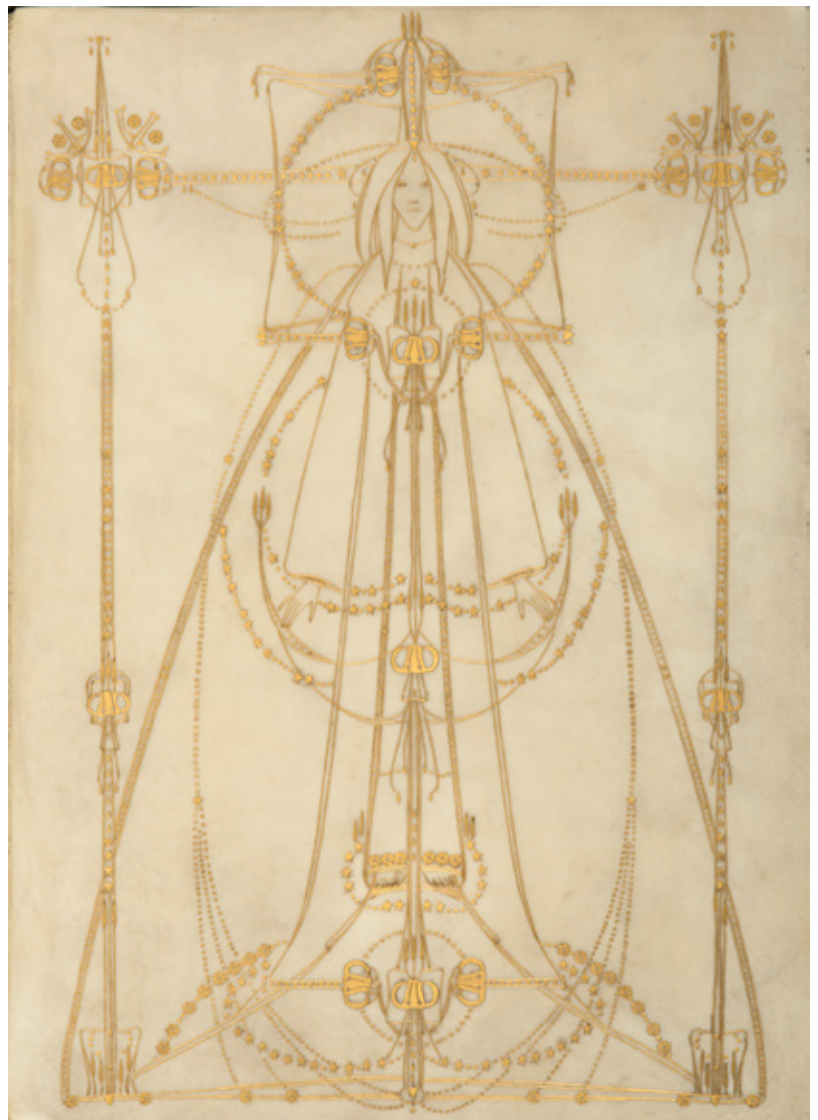
Linocut, *Wee Bite*, by Willie Rodger. © Reproduced by permission of the Artist.



Applied Art

The Fund made three grants worth £21,950 to three organisations for the acquisition of applied art. Glasgow Museums acquired a private collection of books with covers and illustrations by Jessie M King (1875–1949). This important collection of over 350 works includes limited editions and unique or rare works by King as well as book covers by contemporary artists associated with the Glasgow Style or the teaching of book design and illustration at Glasgow School of Art. King was one of the most commercially successful of the Glasgow Style designers and illustrators. Trained at Glasgow School of Art, where she was a contemporary of Charles Rennie Mackintosh (1868–1928) and the Macdonald sisters, Margaret (1864–1933) and Frances (1873–1921), she went on to teach there, influencing the next generation of artists in book and ceramic decoration. Although she worked in a wide range of media, King's focus was primarily on book illustration where she won international recognition. The collection includes King's cover design for *L'Evangile de L'Enfance de Notre Seigneur Jesus Christ* which won a gold medal at the Turin International Exhibition of Modern Decorative Art in 1902. The certificate awarded to King is owned by Glasgow Museums together with extensive collections of her work, including metalwork, painted ceramics, costume and textiles and works on paper.

Tooled gilt cover design on vellum by Jessie M King for *L'Evangile de L'Enfance de Notre Seigneur Jesus Christ*. Published by Armand Colin, Paris, 1894; binding by MacLehose & Sons, Glasgow, c1900-1. © Kirkcudbright Galleries, Dumfries and Galloway Council. Photograph courtesy of Glasgow Museums.





Aberdeen Art Gallery and Museums acquired a silver and enamel tea strainer, 1966, and box, 1974, designed by Norman Grant (1943–2017). Born in Forres, Aberdeenshire, Grant trained at Gray's School of Art, initially in graphic design before moving into silversmithing. The *Four Seasons Box* is one of only two known examples of this design while the tea strainer was Grant's diploma piece and therefore a very early example of his work. These pieces join other designs by Grant in the collection, including silver and enamel jewellery acquired with NFA funding in 2015. The collection is strengthened by Grant's archive which he donated to the museum and which contains the original drawings for the tea strainer.

Silver and enamel *Four Seasons Box*, 1974, by Norman Grant. © Reproduced by permission of the artist's estate. Photograph courtesy of Aberdeen Art Gallery & Museums Collections.

The museum also acquired a pair of silver serving spoons sold by Liberty & Company, London, the leading British commercial retailer of Arts & Crafts, Aesthetic and Art Nouveau design in the late nineteenth and early twentieth centuries. Liberty worked with a number of British designers who created original designs for the company, including Archibald Knox (1864–1933) who became their primary designer and was largely responsible for the Cymric line of silverware. The acquisition joins a number of objects in the collection associated with Liberty and provides further context for the existing collection of metalwork from the period, including a pair of forks designed by Charles Rennie Mackintosh.

Pair of silver serving spoons, 1903,
by Liberty & Company, London.
© Aberdeen Art Gallery & Museums Collections.



Medals

The Fund made five grants with a total value of £17,553 for the acquisition of medals. The Royal Scots Dragoon Guards Museum acquired a Waterloo medal awarded to Captain and Brevet Major Edward Hawkins Cheney, 2nd Royal North British Horse (Scots Greys), who took part in the charge of the regiment at the Battle of Waterloo on 18 June 1815. Cheney commanded the regiment for the last three hours of the battle following the death or wounding of the other senior officers. The medal joins the most iconic and important exhibits in the museum's collection, the Imperial French Eagle and standard of the French 45th Line Regiment, captured at the battle by Sergeant Charles Ewart. Find out more about this acquisition in our blog post by Royal Scots Dragoon Guards Museum Curator, Edwin Rutherford: nationalfundforacquisitions.wordpress.com/captain-edward-hawkins-cheney/

Royal Burgh of Lanark Museum acquired two gold medals awarded to the American aviator John Armstrong Drexel (1891–1958) who set a world altitude record at the First International Aviation meeting held at Lanark Racecourse, 6–13 August 1910. The event, organised by the Royal Burgh of Lanark and Glasgow City Council, attracted over 215,000 spectators. Twenty-two aviators from Britain, the Continent and as far afield as America and Peru competed and generous cash prizes were awarded for long distance and cross-country flight, speed, altitude, weight carrying and delivery of dispatches. Drexel achieved an altitude of 6,595 feet in his Blériot monoplane, setting a world record. The medals are an important addition to the museum's collection of material relating to this significant event in the town's history.

9ct gold shield-shaped medal made by Elkington & Co, Birmingham, awarded to J Armstrong Drexel for world record altitude and speed, 1st Scottish International Aviation Meeting, Lanark, 1910. © Lanark Museum.



Treasure Trove

The National Fund for Acquisitions made 20 grants with a total value of £17,602 for the acquisition of objects allocated to museums by the Queen's and Lord Treasurer's Remembrancer as part of the Treasure Trove system. Fife Cultural Trust acquired an unusual ring found at Cardenden, dating from the late 16th or early 17th centuries. Made of gold



with glass and amethyst settings in the shape of a flower and white enamel decoration, this is the first ring of its kind to be found in Scotland, the assumption being that its loss meant it avoided being melted down and its gems repurposed in a later, more fashionable design.

Gold, amethyst, glass and enamel finger ring, late 16th-early 17th century, found at Cardenden.
© Fife Cultural Trust (Kirkcaldy Galleries) on behalf of Fife Council.

The Orkney Museum acquired a fragment of a Pictish cross slab which was spotted eroding from a cliff face at Deerness. One face bears interlace design and an S-dragon while the other has depictions of two Pictish beasts. This is one of only three Pictish cross slabs known from Orkney.



Fragment of Early Historic Pictish cross slab found at Deerness. © Hugo Anderson-Whymark.

Other Notable Acquisitions

The National Trust for Scotland acquired an octagonal ebonised occasional table with penwork decoration and a walnut corner cabinet, c1880, by Daniel Cottier (1837–1891). The furniture was acquired for Holmwood House, a suburban villa on the south side of Glasgow designed by Alexander ‘Greek’ Thomson (1817–1875) and built in 1857–8 for the businessman James Coupar. An interior decorative scheme, carried out by Cottier around ten years after the house was built, has not survived. The National Trust for Scotland is recreating historic paint schemes in the house and this acquisition is part of an initiative to develop the furniture collection with pieces which relate to the original contents.



Walnut corner cabinet, c1880, designed by Daniel Cottier.
© National Trust for Scotland. Holmwood House.

The University of Glasgow Library acquired a letter written in 1887 by James McNeill Whistler (1834–1903) to Claude Monet (1840–1926), encouraging him to exhibit with the Royal Society of British Artists. Whistler’s entreaty to ‘send two or three of your beautiful canvases, so gay with colour – so that I can have some notes of joy on the walls of my Galleries this winter’ met with success and Monet exhibited four paintings in the society’s winter exhibition in 1887–8. Whistler was president of the society and his leadership did much to raise its profile, attracting artists such as his friend Monet to the society’s exhibitions. Whistler was instrumental in the granting of Royal status by Queen Victoria in 1887 and he alludes to this by annotating the printed letterhead with the words ‘The Royal’. The University of Glasgow is an unrivalled centre for the study of Whistler’s life and art and holds the largest single collection of his correspondence. Although the collection contains fourteen letters from Monet to Whistler, including one which is believed to be Monet’s reply to this letter, this is the first letter from Whistler to be added to the correspondence.

Glasgow Museums acquired a collection of ten photographs dating from the 1960s by photographer and filmmaker Oscar Marzaroli (1933–1988). Born in Italy, Marzaroli moved to Scotland with his parents at the age of two. He attended Glasgow School of Art and his work captured working-class life in the city and the radical social and urban changes which took place in the post war period. Among the photographs acquired are images relating to the demolition

of tenements and the building of the Red Road flats which replaced them. There are also photographs of the artist Joan Eardley in her Townhead studio, the Samson children who were her subjects and the Scottish Cup Final at Hampden Park in 1965. The photographs provide important context for a wide range of Glasgow Museums' collections, including social history, Scottish art and the Red Road flats legacy collection.



Photographic print, *Toffee Apples, Carnival at Glasgow Green, 1963*, by Oscar Marzaroli. © The Marzaroli Estate.



Leisure and Culture Dundee acquired a cotton shirt and trouser suit by Stella McCartney (b1971), part of a range of clothing designed in partnership with Dundee publishers D C Thomson. The suit, printed with characters from *The Dandy* comic, including Dinah Mo, Cuddles & Dimples and Korky the Cat, was acquired in 2017, the 70th anniversary of the comic's first issue. Find out more about this acquisition in our blog post by Carly Cooper, Curator of Social History at Leisure and Culture Dundee: nationalfundforacquisitions.wordpress.com/the-dandy-dundee-and-daddy-mccartney/

Organic cotton, *The Dandy* print shirt and trouser suit designed by Stella McCartney, made in 2016. © Dundee City Council (Dundee's Art Galleries and Museums).

Grants Paid 2017–2018

+ Treasure Trove acquisition

Aberdeen Art Gallery and Museums

Silver and enamel tea strainer, 1966, and silver and enamel, *Four Seasons Box*, 1974, by Norman Grant £1,450

Pair of silver serving spoons, 1903, by Liberty & Company, London £500

University of Aberdeen Museums

Etching, *Portico with a Lantern*, c1740, by Giovanni Antonio Canal, known as Canaletto (1697–1768) £3,500

Ardersier, The Highlanders' Museum

Group of 11 medals awarded to Brigadier J Sorel-Cameron, 5th Battalion Queen's Own Cameron Highlanders £2,200

Cromarty Courthouse Museum

+ Fragment of Late Bronze Age 'tress ring' from Cromarty £175

Dumfries and Galloway Council

+ Silver sterling of David I (1136–53) and William the Lion of Scotland (1165–1214) sterling/penny fragment from Kirkcudbright and post-medieval container for a set of nesting weights from Carsphairn £3,800

+ Neolithic flint knife from Dumfries; Roman trumpet brooch and two coins from Dalswinton; and post-medieval finger ring from Ecclefechan £962

Leisure and Culture Dundee

Organic cotton, *The Dandy*, print shirt and trouser suit, 2016, designed by Stella McCartney £517

Charcoal drawing, *Untitled [Mizpah]*, 1981, by John Bellany £500

University of Dundee Museum Collections

Two digital monotype prints, *Morphogenesis & Morphosynthesis* and *Metaphorming Nature's NanoWorld*, 2013, by Todd Siler (b1953) £767

Edinburgh, National Trust for Scotland

Octagonal ebonised occasional table with penwork decoration and a walnut corner cabinet, c1880, attributed to Daniel Cottier £4,150

Edinburgh, Regimental Museum of the Royal Scots Dragoon Guards (Carabiniers and Greys)

Waterloo medal awarded to Captain and Brevet Major Edward Hawkins Cheney, 2nd Royal North British Horse (Scots Greys), and a snuffbox which belonged to Cheney £10,000

Oil on canvas, <i>Portrait of Major General Charles Cathcart</i> , 1733–c1735, attributed to Jonathan Richardson the Elder (1667–1745) (Supported by the Art Fund and the Beecroft Bequest)	£6,750
Medal group of Major Henry Denison Denison-Pender, 2nd Dragoons (Royal Scots Greys)	£3,850
Meritorious Service Medal, dated 1848, awarded to Troop Sergeant-Major William Ryan, 3rd (or Prince of Wales) Dragoon Guards	£903
British 1912 pattern cavalry officer's field sword which belonged to Captain Kenneth Slingsby Hunter, 6th Dragoon Guards	£324

University of Edinburgh Library and University Collections

Sculpture, <i>Four Blades</i> , 1987, by Ian Hamilton Finlay (Supported by the Art Fund)	£15,000
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Elgin Museum

+ Medieval harness pendant from Urquhart; medieval seal matrix from Burghead; two medieval brooches and a post-medieval button from Covesea; medieval/post-medieval assemblages from Duffus and Elgin; and medieval/post-medieval finds from Spynie	£1,170
+ Medieval lead alloy pilgrim badge from Elgin and cast copper alloy key from Lhanbryde and two small groups of metal detector finds from Cummingston and Spynie	£397

Fife Cultural Trust

+ Bronze Age gold pennanular ring from Dunino; Roman Iron Age finger ring from Leslie; Roman silver intaglio finger ring and post-medieval gold and gem set finger ring from Cardenden; medieval assemblage from Dairsie; and medieval seal matrix from Strathmiglo (Finger ring from Cardenden supported by the Beecroft Bequest)	£3,280
Charcoal on primed linen, <i>The City Beneath the Bridge</i> , 2007, by Kate Downie (b1958)	£2,100
+ Early Bronze Age flat axehead from Culross and flat axehead fragment from Cardenden; head of a Romano-British trumpet brooch from Dairsie; medieval/post-medieval gold finger ring from Kingsbarns; and post-medieval dress accessory from Kirkcaldy	£507

Forfar, Angus Alive

+ Early medieval silver-gilt ring bezel from Montrose (Supported by the Art Fund)	£1,250
+ Fitting from medieval hunting leash, copper alloy dress pin and broken cast copper alloy object from Oathlaw; cast copper alloy cruciform mount from Tannadice; Romano-British Wirral-type bar brooch and trumpet-and-plate brooch from Montrose; and medieval/post-medieval assemblage from Usan	£167

Galashiels, Live Borders*Tweeddale Museum*

- + Late Bronze Age socketed spearhead from Howgate and medieval heart-shaped silver brooch from Drumelzier £350

Glasgow Life

Collection of over 350 rare bound volumes and printed works with covers and illustrations designed by Jessie M King £20,000

10 photographs of Glasgow scenes by Oscar Marzaroli £9,400

Three limited edition C-type photographic prints, 2011-12, by Leonce Raphael Agbodjélou (b1965), Republic of Benin £2,000

Pastel on paper, *Srebrenica Woman*, 2010; acrylic on board, *Witness*, 2012; oil on canvas, *Beggar of Byres Road*, 2015, and oil on canvas, *Subjugation*, 2017, by Robert McNeill (b1947) £1,680

Glasgow, The Hunterian

Pastel and chalk, *Glasgow International Exhibition*, 1901, by James Kay £5,000
(Supported by the Art Fund)

Glasgow, Lillie Art Gallery

60 linocut prints by Willie Rodger RSA £2,000

University of Glasgow Library

Holograph letter from James McNeill Whistler to Claude Monet, 1887 £2,492

Haddington, East Lothian Council Museums Service

- + Iron Age strap junction from Dunbar; medieval harness pendant, two spindle whorls and fragment of copper alloy figure of Christ on the cross from Aberlady; medieval/post-medieval assemblage from Tynninghame; and post-medieval iron round shot from Haddington £1,072

Inverness Museum and Art Gallery (High Life Highland)

- + Medieval silver annular buckle, harness pendant and pin from Castle Stuart; post-medieval objects relating to military activity from Ardersier; post-medieval brooch from Culloden and assemblage from Cromarty; Early Modern shoulder-belt plate of the Fort William Volunteers and military button from Tomich and military assemblage from Culloden £637
- + Early Bronze Age flat axehead and post-medieval brooch from Evanton; possible Iron Age steatite spindle whorl from Auldearn; medieval brooch and Early Modern military objects from Whitebridge; medieval brooch and post-medieval seal matrix from Castle Stuart; post-medieval fragment of Highland brooch and Early Modern military button from Culbokie; and medieval seal matrix, medieval/post-medieval brooch and Early Modern shoulder-belt plate from Muir of Ord £365

Irvine, Scottish Maritime Museum

Bronze sculpture, *Chrysalis*, 1996 by Ian Hamilton Finlay with John Brazenall
(Supported by the Heritage Lottery Fund and the Art Fund) £8,000

Kirkwall, The Orkney Museum

- + Fragment of Pictish cross slab from Deerness £500

Lanark, Royal Burgh of Lanark Museum Trust

Two aviation medals awarded to J A Drexel at the First Scottish International
Aviation Meeting, Lanark, August 1910 £600

Lerwick, Shetland Museum and Archives

- Oil on canvas, half-length portraits of Charles Ogilvy and his wife Martha Fea, c1830,
by an unknown artist £500
- + Copper alloy incomplete early medieval mount and post-medieval knife pommel
from Sumburgh £250

Nairn Museum

- + Fragmentary Early Historic dress pin from Nairn £32
- + Medieval cast copper alloy annular brooch from Nairn £12

Culture Perth and Kinross

- + Fragmentary Early Historic pin from Pitlochry; Bronze Age fragment razor from
Kinneswood; Middle Bronze Age flanged axehead from Bridge of Earn and short-
flanged axehead from Braco; Iron Age strap junction from Newburgh; Romano-
British headstud brooch from Crieff and trumpet brooch from Craigend; two
fragments of medieval silver finger rings from Loch Leven and Redgorton; fragment
of medieval annular brooch from Easter Balgedie; medieval/post-medieval spindle
whorl from Meigle; and post-medieval gold finger ring from Muthill £2,065
- Oil on canvas, *Dreaming Ophelia*, 2012, by Philip Braham (b1959) £1,925
(Supported by the Art Fund)
- + Two Early Bronze Age flat axeheads from Port Allen; a Romano-British headstud
brooch and post-medieval lead mould with failed casting from Crieff; medieval Papal
bulla from Abernethy; and medieval copper alloy harness pendant from Rait £312

Perth, The Black Watch Castle & Museum

Oil sketch, *Forward the 42nd*, c1899, by Robert Gibb £3,125

University of Stirling Art Collection

Steel, aluminium and nylon cord sculpture, *Mary and Elizabeth*,
2014, by Jacqueline Donachie (b1969) £2,250

Tain and District Museum

- + Post-medieval coin hoard from Bonar Bridge £295

Total £129,085



TOFFEE
APPLES

AIR

National Fund for Acquisitions

Managed by National Museums Scotland
Funded by the Scottish Government

Dr Hazel Williamson
National Fund for Acquisitions Manager
0131 247 4106

Fiona Thornton
National & International Partnerships Officer
0131 247 4024

National Fund for Acquisitions
National and International Partnerships Department
National Museums Scotland
Chambers Street
Edinburgh
EH1 1JF

nfa@nms.ac.uk
nms.ac.uk/nfa

Cover: Silver and enamel *Four Seasons Box*, 1974, by Norman Grant. © Reproduced by permission of the artist's estate. Photograph courtesy of Aberdeen Art Gallery & Museums Collections.

Inside cover: Photographic print, *Toffee Apples, Carnival at Glasgow Green*, 1963, by Oscar Marzaroli. © The Marzaroli Estate.