



National Fund for Acquisitions Annual Report 2021–2022

National Fund for Acquisitions

Introduction

The National Fund for Acquisitions (NFA), provided by the Scottish Government and administered by National Museums Scotland, contributes to the acquisition of objects for the collections of Accredited museums and galleries and specialist libraries and archives in Scotland. 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.

Covid-19 pandemic

During the second year of the Covid-19 pandemic, those responsible for collections across Scotland once again showed determination and resilience in continuing to undertake collection development in what was an extremely challenging environment. Despite reduced incomes, the limitations of remote working and the difficulties of viewing acquisitions under Covid-19 restrictions, a wide variety of acquisitions were made, including purchases at auction. Although the number of applications was slightly up on last year, it remained lower than pre-pandemic levels. This was partly due to a steep fall in Treasure Trove allocations while staff were unable to access finds and hold in-person meetings of the Scottish Archaeological Finds Allocation Panel (SAFAP) and pending the appointment of a new SAFAP Chair.

Funding

The annual grant from the Scottish Government for 2021/22 was £150,000. During the year, the NFA made 36 payments totalling £181,784 to 24 organisations. This included payment of grants which had been offered but not yet claimed at the end of the previous financial year. The total purchase value of the objects to which the Fund contributed was £604,114. By 31 March 2022, a further 13 grants with a total value of £76,748 had been committed but not yet paid.

The NFA supported acquisitions for collections in 14 of Scotland's 32 local authority areas, including 11 local authority museum services, 9 independent museums and 4 university collections.

Special Funding Scheme

Our Special Funding Scheme, launched in August 2020, offers grants of up to 100% of purchase price for museums which are struggling to raise the necessary 50% match funding to apply to the NFA's normal funding stream. In the period of this report, 15 grants worth £45,721 were made through the scheme, enabling 11 collections to make acquisitions with a total value of £52,137. The Special Funding Scheme is once again available and will run throughout financial year 2022/23.

Applications Received

During the year the Fund received 40 new applications. We aim to give a funding decision within fifteen working days, and this was achieved for 80% of the applications received. Four successful applications failed: three applicants were outbid at auction, and one application was withdrawn. Ten of the acquisitions supported by the NFA were also supported by other funding bodies: Art Fund supported eight acquisitions, the Friends of the National Libraries supported two and the Beecroft Bequest and Henry Moore Foundation each supported one acquisition.

The average grant value was £5,050, higher than the figure of £3,198 for the previous year, while the average value of grants per organisation was £7,574, again higher than the previous year's figure of £5,080. 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		
	2019/20	2020/21	2021/22
Over £20,000	0	0	0
£15,000–£20,000	2	1	2
£10,000–£14,999	1	1	5
£5,000–£9,999	6	5	7
£1,000–£4,999	22	8	15
£500–£999	10	5	3
Less than £500	14	7	4

Table showing distribution of funds by value of individual grants, 2019/20–2021/22

Amount of grant	Number of organisations		
	2019/20	2020/21	2021/22
Over £20,000	2	0	2
£15,000–£20,000	0	1	1
£10,000–£14,999	1	1	7
£5,000–£9,999	7	5	2
£1,000–£4,999	9	6	8
£500–£999	2	1	2
Less than £500	2	2	2

Table showing distribution of funds by amount awarded to individual organisations, 2019/20–2021/22

Acquisitions supported

Subject	Number of grants	Amount of grant £	% of total grant paid
Fine art	14	88,932	49
Applied art	4	25,492	14
Furniture	2	21,000	11
Regimental material	2	13,605	7
Archive/printed material	4	10,648	6
Natural sciences	1	10,000	6
Technology	2	4,600	3
Costume and textiles	1	3,000	2
Photographs	2	2,500	1
Treasure Trove	4	2,007	1

Table showing distribution of grants by subject matter 2021/22

Fine Art

A total of 14 grants worth £88,932 were awarded to 11 organisations for the acquisition of fine art. Of these, ten grants worth £40,365 (45% of the total) were awarded for works by contemporary artists.

Leisure and Culture Dundee received a grant of £20,000 to acquire an oil painting on canvas, *Portrait of Willielma Campbell (née Maxwell), Lady Glenorchy*, 1762, by Katherine Read (1723–1778) who was born in Logie, near Dundee. The painting, which hung at Taymouth Castle and remained in the Glenorchy family, is a work of exceptional quality



Oil on canvas, *Portrait of Willielma, Lady Glenorchy*, 1762, by Katherine Read. © Dundee Art Galleries and Museums.

by one of the few professional female artists active during the 18th century. The Read family joined the exiled Jacobite community in Paris and later Rome following the execution of Katherine's uncle, Sir John Wedderburn, in 1746, after the Battle of Culloden. In Paris, Katherine became a pupil of the Rococo portraitist Maurice Quentin de la Tour (1704–1788). By 1753 this pioneering artist had established a London studio, specialising in portraits of women and children. She became one of the most fashionable portraitists of the 18th century, receiving a commission to paint Queen Charlotte and her children in 1761. Later in her career she spent three years in India where she continued to take commissions. She died at sea on the return journey to England in 1778. Lady Glenorchy,

who was widowed at an early age, used her considerable wealth to support evangelical causes, establishing chapels and supporting Christian education. The façade of the Lady Glenorchy Church can still be seen at the top of Leith Walk in Edinburgh.

The Royal Scottish Academy of Art and Architecture was awarded a grant of £2,292 from the Special Funding Scheme to acquire an oil painting on canvas, *The Children of the Late George Waddell Esq of Balquhatstone and a Favourite Greyhound*, c1851, by Mungo Burton ARSA (1799–1882). The painting was shown in 1852 at the RSA Annual Exhibition where, with only one exception, Burton exhibited every year during the period 1838-1880. Although he was a prolific portraitist, his work is little known today, and this is the first painting by him to enter the RSA's Recognised Collection which has been acquiring work by Academy members since 1829.

Glasgow Life received a grant of £13,000 to acquire a bronze sculpture, *L'Implorante*, 1898, by Camille Claudel (1864–1943), for the Burrell Collection. This is the first sculpture by Claudel to enter a public collection in the UK and the first work by a female sculptor to be acquired for the Burrell Collection. Acquisitions are made after careful consideration of how they will fit with the exceptional collection amassed by Sir William and Lady Constance Burrell, and this is the first object to be added in ten years. Claudel was closely associated with Auguste Rodin (1840–1917), who is represented in the collection by 14 works, including *Brother and Sister* which borrows directly from a sculpture by Claudel and has been regarded as a collaboration between the two artists. The Burrell Collection reopened in March 2022 following major refurbishment and redisplay.



Bronze sculpture, *L'Implorante*, 1898, by Camille Claudel. © CSG CIC Glasgow Museums Collection.

A grant of £13,275 enabled West Dunbartonshire Council to acquire an oil painting on board, *Tenements in the Snow*, 1953, by Joan Eardley (1921–1963). The painting joins two

other works by Eardley in the collection of Clydebank Museum and Art Gallery which also includes a notable collection of work by the Scottish Colourists. The acquisition signals an ambition to develop the Museum's fine art collection with an emphasis on works by Scottish women artists. The collection already contains examples by, among others, Jessie M King (1875–1949), Anne Redpath (1895–1965), Wilhelmina Barns-Graham (1912–2004) and Elizabeth Blackadder (1931–2021).

A grant of £4,800 was made to the Museum of the Royal Regiment of Scotland from the Special Funding Scheme to acquire an oil painting on canvas, *Wazha Pa Wazha (Shoulder to Shoulder)*, by Arabella Dorman (b.1975). Appointed official war artist for the conflicts in Iraq and Afghanistan by the Ministry of Defence, Dorman completed the painting from drawings made while embedded with the First Battalion The Royal Regiment of Scotland at a Forward Operating Base in Helmand Province in 2012–13. It depicts soldiers of the regiment playing football with soldiers from the Afghan National Army and was inspired by the death of Captain Walter Barrie, shot at close range by an Afghan soldier during a football match on Remembrance Day, 11 November 2012. Thousands of soldiers of the Royal Regiment of Scotland served in Afghanistan; twenty lost their lives while many more suffered physical injuries and mental trauma. The painting commemorates Captain Barrie's service and highlights the spirit of courage and reconciliation implicit in the game being played. It also emphasises the nature of modern counter-insurgency warfare in which the distinction between ally and enemy can become blurred.

Dundee Heritage Trust received a grant of £10,286 to acquire *Gaia*, a 3.75 metre globe created by environmental artist Luke Jerram (b.1974) as the centrepiece of the new Dundee Dome Experience gallery. Using detailed NASA images of the Earth's surface and accompanied by music commissioned from award-winning composer Dan Jones, the artwork aims to evoke a sense of our shared responsibility for the environmental challenges we face by simulating the 'overview effect', the cognitive shift reported by astronauts when viewing Earth from space. Data collected during RRS *Discovery's* scientific expeditions to the Antarctic continues to inform climate science today. The artwork provides a compelling interpretation of the significance of the vessel and associated material in Dundee Heritage Trust's Recognised Collection.

Museums & Galleries Edinburgh received a grant of £11,975 to acquire three digital pigment prints, *Disunion, Green and Pleasant Land* and *Apparition*, 2019, by Rachel Maclean (b.1987) for their Recognised Collection of Scottish Art. Maclean adopts multiple roles in her films and digital prints, using elaborate costumes, satire and humour to tackle issues of identity, gender, nationalism and class. The prints are part of a series entitled *Native Animals* which adapts traditional narratives and images of British identity to discuss contemporary political issues including Brexit.

A grant of £1,120 from the Special Funding Scheme enabled University of Dundee Museum Collections to acquire a digital lambda print, *Mashavi no 4*, 2015, by Sekai Machache (b.1989), a graduate of Duncan of Jordanstone College of Art and Design. Born in Zimbabwe and raised in Scotland, Machache is interested in the notion of 'double consciousness', articulated in 1903 by W E B Du Bois, which expresses the challenge to individual identity experienced by people of African heritage living in the West. Machache belongs to the Shona ethnic group in whose culture ideas of consciousness are underpinned by the concept of spirit and 'shavi', wandering spirits of people who died far from home which can possess the living and influence their lives. 'Mashavi', the plural of shavi, points to a duality within the individual psyche. Machache illustrates this in her photographic series through the interaction of two figures (both played by herself), one western and one African. The print is part of a set of five images made in collaboration with artist and film art director Bryndis Blackadder and software engineer and designer Antanas Budvytis.

Other organisations which received grants to acquire work by contemporary artists included Leisure and Culture Dundee which acquired three laser-engraved woodblock prints, *Secreting Myths*, 2019, by Barbadian-Scottish artist Alberta Whittle (b.1980), who represented Scotland at the 59th Venice Biennale in 2022. The Pier Arts Centre acquired a sculpture, *Analemma*, 2015, by David Ward (b.1951) and a mixed media artwork, *Salt Pig*, 2020, by local artist Brandon Logan (b.1996). *Day by Day* by Jayne Stokes (b.1973), acquired by East Lothian Council Museums Service, comprises 132 miniature watercolour and collage landscapes in which the artist chronicled her daily walks in East Lothian during the first Covid-19 lockdown in 2020. The University of Stirling Art Collection acquired three acrylic works on paper by David Shrigley (b.1968) and a portfolio of 10 artists' prints, *2020 Editions*, published by Dundee Contemporary Arts.

Applied Art

Aberdeen Archives, Gallery and Museums acquired examples of historic and contemporary Aberdeen-made silver. A grant of £6,050 from the Special Funding Scheme enabled the purchase of a silver spirit kettle and stand made by James Gordon (active c1766–1806).



Silver spirit kettle by James Gordon. © Aberdeen City Council (Archives, Gallery & Museums Collection).

This rare example, the only one known to have been made in Aberdeen and one of only three surviving spirit kettles made outside Edinburgh, is a significant addition to their historic silver collection. A spirit-fuelled burner underneath the stand provided a practical solution to replenishing the teapot with hot water and spirit kettles were fashionable in wealthy society until tea urns were introduced around 1770. Gordon was apprenticed to Coline Allan, one of Aberdeen's leading goldsmiths, and was admitted to the Incorporation of Hammermen in 1766. He was a prolific maker of communion cups, tableware and other items and took on a number of apprentices. The acquisition enhances the Museum's existing collection of largely flatware by Gordon, demonstrating the breadth of his craftsmanship.

A grant of £9,500 enabled the same collection to acquire a silver teapot and tourmaline pendant by Graham Stewart (1955–2020). One of the country's leading goldsmiths, his work is held in many public collections including the Victoria & Albert Museum and the Scottish Parliament. The contemporary design of the teapot, with its nod to the early 18th-century Scottish bullet shape, makes it a particularly appropriate addition to the Recognised Collection at Aberdeen, providing a link between the historical and contemporary collections.

Culture Perth and Kinross received a grant of £8,432 from the Special Funding Scheme to acquire at auction a late 18th/early 19th-century carved wooden figure of a Highlander in military dress. It was used as an advertising figure by Charles Rattray of Perth, a leading tobacco blender and tobacconist, and joins a large collection of material which was acquired by Perth Museum and Art Gallery following the closure of Rattray's premises at 160 High Street, Perth, in 1981.



Mirknen Dags, fingerless gloves designed and knitted by Elizabeth Johnston using hand-spun, naturally dyed Shetland wool. Image © Shetland Museum & Archives.

Shetland Museum and Archives received £1,510 from the Special Funding Scheme to acquire pieces by eight contemporary craft makers based in Shetland. The Museum holds a Recognised Collection of textiles, and the objects were selected as the first stage in the development of a contemporary crafts collection with an initial focus on textiles.



Carved and painted wooden tobacco advertising figure. © Culture Perth and Kinross.

Furniture

A grant of £19,000 enabled the Paxton Trust to reunite a mahogany secretaire, commissioned for Paxton House in the 1770s, with the Recognised Collection of furniture made by celebrated cabinet makers, Thomas Chippendale (1718–1779) and Thomas Chippendale Junior (1749–1822). Remarkably, its pull-out trays retain their original marbled paper lining and remnants of the baize covers which protected the contents from dust. The acquisition will help to tell the story of the Home family's links to slavery and colonialism. Ninian Home, who commissioned the writing desk, became Lieutenant-

Governor of the Caribbean Island of Grenada where he owned or part-owned two plantations worked by enslaved people and a third on the island of Mustique. His investment in the slave trade led him to campaign against its abolition; the family archive shows that he wrote repeatedly to his uncle, Patrick Home, MP for Berwickshire, asking him to vote against abolition. Ninian purchased Paxton House from his uncle and furnished it with profits made from the plantations; he and his descendants used the secretaire in the management of their estates. Ninian Home was murdered in Grenada during Fédon's Rebellion in 1795. Find out more about this remarkable commission in our [NFA blog post](#) by Dr Fiona Salvesen Murrell, Curator at the Paxton Trust.



Mahogany secretaire cabinet designed and made by Thomas Chippendale Senior and Junior, 1774–9. © The Paxton Trust. Photography by Nick Haynes.

South Lanarkshire Leisure and Culture Ltd received a grant of £2,000 from the Special Funding Scheme to acquire a mahogany ballot box with a silver inlaid banner inscribed 'Hamilton Fives Club'. Low Parks Museum is partly situated in what used to be the Hamilton Arms coaching inn, owned by Douglas 8th Duke of Hamilton. The Fives Court survives as a temporary exhibition gallery. The inn, which operated until 1835, became popular in the late 1700s with visitors to Hamilton Palace and the Falls of Clyde. At the behest of Elizabeth, Duchess of Hamilton, the building was enlarged in 1784 with the addition of an Assembly Room and Fives Court as a social hub for town society.

Photographs

Culture Perth and Kinross received a grant of £250 to acquire a folio of 20 albumen prints, dating from 1893, which depict the Muirton of Ardblair, Blairgowrie, a small community of weavers living in thatched cottages. The photographs show farm and village scenes, residents and cottage interiors, providing valuable insights on the conditions of rural life during this period.

A grant of £2,250 from the Special Funding Scheme enabled the University of Stirling Art Collection to acquire a photographic print, *Noss I*, by Kieran Dodds (b.1980), a spectacular image of a northern gannet, *Morus bassanus*, diving into the sea off the cliffs of Noss, Shetland. Part of Dodds' *Seabird Cities* series, the acquisition is a legacy of the University's exhibition programme exploring environmental threats and shrinking ecosystems, including how marine health is reflected in the seabird population in Scotland.



Photograph from the Muirton of Ardblair folio, 1893. © Culture Perth and Kinross.

Manuscripts and printed material

Hawick Museum acquired account books to extend their existing collection of business records of Peter Scott & Company, hosiery manufacturers in the town. The collection includes original examples of the firm's knitwear, and the account books will extend knowledge of the business activities of the firm at a time when it was rapidly expanding and adapting its brand to new markets in Scotland and further afield.

Culture Perth and Kinross received a grant of £1,375 to acquire a Lord Provost's visitors book and scrapbook for the City and Royal Burgh of Perth, covering the period 1945–51. Compiled during the provostship of John Ure Primrose, the visitors book contains over 950 signatures of visiting dignitaries, including members of the royal family, politicians, military personnel and actors. Notable signatures include Queen Elizabeth II, Queen Elizabeth The Queen Mother, Princess Margaret and Winston Churchill.

Aberdeen Archives, Gallery and Museums received a grant of £5,000 to acquire a rare manuscript, the testament of Alexander Jaffray (1614–1673), prominent Quaker and former Member of Parliament for Aberdeen. Written at a time of significant religious repression and persecution, the manuscript is accompanied by letters written to friends in the Quaker community. Find out more about this fascinating acquisition in our [NFA blog post](#) by City Archivist Phil Astley.

Regimental material

The Highlanders Museum received a grant of £6,230 from the Special Funding Scheme to purchase at auction the First World War papers of Captain Duncan Warrand (1877–1946) of the 2nd Seaforth Highlanders. The collection includes letters, postcards, diaries, photographs, maps and even a trench whistle. Most of the 72 letters were written to Captain Warrand's sister, Carrie, and contain detailed and vivid descriptions of conditions in the trenches and the horrors of war he had witnessed. In one seven-page letter, written on Christmas Day 1914, he gave a first-hand account of the famous Christmas truce when British and German soldiers met in no man's land and exchanged gifts, took photographs and played football. In one letter to Carrie, he wrote: "You might keep these rotten letters ...

my letters to you are the best diary I can keep". They were duly treasured and remained in the family until the sale in 2021, over a hundred years after the events they describe.

The Royal Scots Dragoon Guards Museum received a grant of £7,375 to acquire orders and decorations, archival material and objects relating to the career of Brigadier General Walter Long (1879–1917) of the 2nd Dragoon Guards (The Royal Scots Greys). The collection includes the Order of Stanislas 3rd Class (1907) and 2nd Class (1915) which were granted by Tsar Nicholas II, Colonel-in-Chief of the Royal Scots Greys, from 1894 until his death. Brigadier General Long had a distinguished military career and was mentioned in despatches several times during the First World War. He was killed in action at Hébuterne, France on 28 January 1917.

Other notable acquisitions

A grant of £10,000 enabled the Hunterian to acquire a Scottish gold nugget weighing 85.77 grams for their significant mineral and geological collections which include extensive material associated with research into Scottish gold and other mineral deposits. Known as the 'Douglas Nugget', this remarkable find was discovered in a rock fissure in 2016 and was the heaviest gold nugget found in Scotland for over 500 years.



Scottish gold nugget recovered from a riverbed in Perthshire in 2016. © The Hunterian, University of Glasgow.

Leisure and Culture Dundee acquired a harpoon gun for their Recognised Collection of material relating to the whaling industry in Dundee, one of the premier whaling ports in Europe during the second half of the nineteenth century. Made by William Greener, Birmingham, the gun has a local provenance, and its condition suggests a working life on a whaling vessel. According to an inscription on the barrel, it was shown at the Fisheries Exhibition in Kensington in 1883. The introduction of the 'Greener gun' had a significant impact on the whaling industry.

Previously, whalers stood in the bows of the boat and hurled harpoons at the whale, but this new technology meant they could make more catches; data in the Museum's archive shows an increase in the number of whales caught with this type of harpoon gun.

Leisure and Culture Dundee also received £3,000 from the Special Funding Scheme to purchase a Dennis the Menace costume designed and made by the city's Ellie Diamond for an appearance on *Ru Paul's Drag Race UK*. The acquisition followed collaboration with Ellie in Shaper Caper's Heritage Lottery funded project, *Here.Me.Out*, which included free events and opportunities for young people to explore LGBTQ+ stories through art, film,



Ellie Diamond wearing the Dennis the Menace outfit designed for a performance on *Ru Paul's Drag Race UK*. Image © Dundee Art Galleries and Museums.

audio, dance, drag, theatre, music, and oral history. The costume was chosen to represent DC Thompson's *Beano*, an iconic aspect of Dundee's cultural life, and Leisure and Culture Dundee's ambition to extend their contemporary collecting to represent diverse identities.

With a grant of £4,200 from the Special Funding Scheme, Aberdeen

Archives, Gallery and Museums acquired a diving helmet for the North Sea oil and gas industry collection at Aberdeen Maritime Museum. Made by Kirby Morgan, the helmet is fitted with a Helinaut valve created by British inventor Alex Copson, part of the Gasmizar reclaim system developed by Gas Services Offshore Ltd, founded in Aberdeen in 1981. The valve allowed the gas, which was previously exhausted into the sea, to be recovered to an onboard reprocessing unit, an innovation in commercial offshore diving technology which heralded a significant cost saving.



Kirby Morgan diving helmet with Helinaut 350 Gas Reclaim valve. © Aberdeen City Council (Archives, Gallery & Museums Collection).

Grants Paid 2021–2022

+ Treasure Trove acquisition

Aberdeen Archives, Art Gallery and Museums

Silver *Big Question Teapot*, 2018 and tourmaline pendant, 2009, by Graham Stewart (Supported by Art Fund) £9,500

Silver spirit kettle by James Gordon, Aberdeen (Special Funding Scheme) £6,050

Manuscript testament, c1673, of Alexander Jaffray, prominent Quaker and former Member of Parliament for Aberdeen (Supported by the Friends of the National Libraries) £5,000

Kirby Morgan diving helmet with Helinaut 350 Gas Reclaim valve (Special Funding Scheme) £4,200

Clydebank Museum and Art Gallery (West Dunbartonshire Council)

Oil on board, *Tenements in the Snow*, 1953, by Joan Eardley £13,275

Culture Perth and Kinross

Late 18th/early 19th-century carved wood advertising figure from Charles Rattray, Tobacconist, Perth (Special Funding Scheme) £8,432

Lord Provost's visitors book and related scrapbook for the City and Royal Burgh of Perth, 1945–51 £1,375

Folio of 20 albumen photographic prints, *The Muirton of Ardblair*, 1893 £250

Dundee Heritage Trust

Mixed media artwork, *Gaia*, by Luke Jerram (Supported by Art Fund) £10,286

East Lothian Council Museums Service

Watercolour and collage, *Day by Day*, 2020, by Jayne Stokes (Supported by Art Fund) £950

Elgin Museum

+ Early Bronze Age barbed and tanged arrowhead and early medieval zoomorphic mount from Duffus and three medieval to post-medieval assemblages and a medieval harness pendant from Elgin £1,192

Glasgow Life

Bronze sculpture, *L'Implorante*, 1898, by Camille Claudel (Supported by Art Fund and the Henry Moore Foundation) £13,000

The Highlanders Museum

First World War papers of Captain Duncan Warrand (1877–1946), 2nd Seaforth Highlanders (Special Funding Scheme) £6,230

Inverness Museum and Art Gallery (High Life Highland)

+ Romano-British trumpet brooch and Iron Age pin from Cromarty and post-medieval brooch pin from Durness (Special Funding Scheme) £80

Leisure and Culture Dundee

Oil painting on canvas, *Portrait of Lady Glenorchy*, 1762, by Katherine Read (Supported by Art Fund) £20,000

Dennis the Menace costume designed and worn by Ellie Diamond for an appearance on *Ru Paul's Drag Race UK* (Special Funding Scheme) £3,000

Three laser-engraved woodblock prints, *Secreting Myths (golden yellow)*; *Secreting Myths (magenta)*; and *Secreting Myths (jade)*, 2019, by Alberta Whittle (Special Funding Scheme) £684

Whaling harpoon gun made by William Greener, Birmingham £400

Live Borders

Business records of Peter Scott & Co Ltd, hosiery manufacturers (Supported by the Friends of the National Libraries) £2,400

Museums & Galleries Edinburgh

Three digital prints, *Disunion, Green and Pleasant Land* and *Apparition*, 2019, by Rachel Maclean £11,975

Museum of the Royal Regiment of Scotland

Oil painting on canvas, *Wazha Pa Wazha (Shoulder to Shoulder)*, 2013, by Arabella Dorman (Special Funding Scheme) £4,800

Paxton House Trust

Mahogany secretaire cabinet designed and made by Thomas Chippendale Senior and Junior, 1774–9 £19,000
(Supported by Art Fund and the Beecroft Bequest)

Pier Arts Centre

Acrylic and string, *Salt Pig*, 2020, by Brandon Logan £1,350
(Supported by Art Fund)

Sculpture, *Analemma*, 2015, by David Ward (Supported by Art Fund) £1,000

Royal Scottish Academy of Art and Architecture

Oil painting on canvas, *The Children of the Late George Waddell Esq of Balquhatstone and a Favourite Greyhound*, c1851, by Mungo Burton ARSA (Special Funding Scheme) £2,292

Two printed books, *Views in Jamaica*, illustrated by Joseph Bartholomew Kidd RSA (1989 facsimile edition), and *Histoire naturelle – Agricole des Animaux Domestiques de l'Europe ...* by David Low, illustrated by William Shiels ARSA (1846) (Special Funding Scheme) £1,873

Royal Scots Dragoon Guards Museum

Orders and decorations, archival material and objects relating to the career of Brigadier General Walter Long (1879–1917) of the 2nd Dragoon Guards (The Royal Scots Greys) £7,375

Shetland Museum and Archives

Eight objects by contemporary craft makers based in Shetland (Special Funding Scheme) £1,510

Stirling Smith Art Gallery and Museum

+ Hoard of 32 Short Cross pennies and one cut halfpenny, 12th–13th centuries, from Buchlyvie £550

South Lanarkshire Leisure and Culture

19th-century mahogany Hamilton Fives Club ballot box (Special Funding Scheme) £2,000

University of Aberdeen Museums and Special Collections

+ Two Bronze Age axeheads from Glass Parish, Aberdeenshire £185

University of Dundee Museums

Digital lambda print on vinyl, *Mashavi no 4*, 2015, by Sekai Machache with Bryndís Blackadder (Special Funding Scheme) £1,120

University of Glasgow, The Hunterian

Gold nugget weighing 85.77g, recovered from a riverbed in Perthshire in 2016 £10,000

University of Stirling Art Collection

Three acrylic works on paper, *Untitled*, 2019-20, by David Shrigley £7,000

Photographic print, *Noss I*, by Kieran Dodds (Special Funding Scheme) £2,250

Portfolio of 10 artists' prints, *2020 Editions*, published by Dundee Contemporary Arts (Special Funding Scheme) £1,200

Total **£181,784**

National Fund for Acquisitions

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Cover: Digital lambda print on vinyl, *Mashavi no 4*, 2015, by Sekai Machache with Bryndís Blackadder. © Sekai Machache. Image courtesy of University of Dundee Museums.