



National Fund  
for Acquisitions  
Annual Report 2022–2023



National  
Museums  
Scotland



Scottish Government  
Riaghaltas na h-Alba  
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# 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, galleries, specialist libraries, archives and other similar institutions 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.

## Funding

The annual grant from the Scottish Government for 2022/23 was £150,000. During the year, the NFA made 50 payments totalling £204,129 to 31 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 £701,477. By 31 March 2023, a further 17 grants with a total value of £79,849 had been committed but not yet paid.

The NFA supported acquisitions for collections in 19 of Scotland's 32 local authority areas, including 15 local authority museum services, 11 independent museums and 5 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 unable to raise the necessary 50% match funding to apply to the NFA's normal funding stream. Eight grants worth £28,740 were made from the Special Funding Scheme. Of these, six received 100% of the purchase price and two received 75%. We will continue to offer the Scheme throughout financial year 2023/24.

## Applications Received

During the year the Fund received 58 new applications. We aim to give a funding decision within 15 working days and this was achieved for 95% of applications received. One application was withdrawn, and a further application failed because the applicant was outbid at auction. Eight of the acquisitions supported by the NFA were also supported by other funding bodies; Art Fund supported six acquisitions while the National Lottery Heritage Fund, the National Heritage Memorial Fund and the Friends of the National Libraries each supported one acquisition.

The average grant value was £4,083, lower than the figure of £5,050 for the previous year, while the average value of grants per organisation was £6,585, again lower than the figure of £7,574 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 per organisation.

Amount of grant	Number of grants		
	2020/21	2021/22	2022/23
Over £20,000	0	0	0
£15,000–£20,000	1	2	4
£10,000–£14,999	1	5	2
£5,000–£9,999	5	7	7
£1,000–£4,999	8	15	16
£500–£999	5	3	7
Less than £500	7	4	14

Table showing distribution of funds by value of individual grants, 2020/21–2022/23

Amount of grant	Number of organisations		
	2020/21	2021/22	2022/23
Over £20,000	0	2	2
£15,000–£20,000	1	1	3
£10,000–£14,999	1	7	1
£5,000–£9,999	5	2	5
£1,000–£4,999	6	8	12
£500–£999	1	2	3
Less than £500	3	2	5

Table showing distribution of funds by amount awarded to individual organisations, 2020/21–2022/23

## Acquisitions Supported

Subject	Number of grants	Total value granted £	% of total grant paid
Fine art	16	121,619	59
Archive/printed material	4	32,600	16
Dress and textiles	5	14,253	7
Treasure Trove	15	10,385	5
Applied art	4	9,640	5
Technology	3	9,852	5
Regimental material	2	4,279	2
Photographs	1	1,500	1

Table showing distribution of grants by subject matter 2022/23

## Fine Art

A total of 16 grants worth £121,619 were awarded to 12 organisations for the acquisition of fine art. Of these, 10 grants worth £73,904 (61%) supported the acquisition of works by contemporary artists.

The Hunterian received a grant of £12,333 to acquire an oil painting on canvas, *Mountain and Wooden Bridge in the Trossachs*, by John Knox (1778–1845), a key figure in the development of a Scottish school of landscape painting. Born in Paisley, the son of a yarn merchant, Knox began his career in Glasgow as a portrait painter and teacher of drawing. His reputation as a landscape painter was established in the late 1800s with theatre



Oil painting on canvas, *Mountain and Wooden Bridge in the Trossachs*, c1810-30, by John Knox. © The Hunterian, University of Glasgow.

backdrops and he painted some of the earliest views of Glasgow as well as landscapes from Glencoe to the Trossachs. By the 1820s he was acknowledged as one of the most successful Scottish landscape artists and in 1828 moved to London where he exhibited at the Royal Academy. He returned to Glasgow in 1836 before settling in Keswick in 1840. The acquisition is a legacy of the University of Glasgow's project *Old Ways New Roads: Travels in Scotland 1720–1832* in which Knox features prominently: [oldwaysnewroads.co.uk](http://oldwaysnewroads.co.uk). The online exhibition includes a section on Scotland's development as a tourist destination which afforded many opportunities for landscape artists to profit from an upsurge of interest in images rich in associations with literature and history, which could be turned into prints for a ready market. A key acquisition in the development of the Hunterian's collection of Scottish landscape art of the late 18th and early 19th centuries, the painting provides multi-disciplinary teaching and research opportunities within the University.

A grant of £3,825 from the Special Funding Scheme enabled Biggar & Upper Clydesdale Museum to acquire an oil painting, *All Hallows Fair, Edinburgh*, c1825, by James Howe (1780–1836). Born in the village of Skirling, near Biggar, Howe was best known as an animal painter, particularly of horses. Skirling annually hosted one of the largest horse fairs in the south of Scotland, providing subjects for Howe’s work. This painting depicts the horse fair in Edinburgh’s Grassmarket and is a significant addition to the Museum’s small collection of works by Howe.

A grant of £20,000 supported Aberdeen Archives, Gallery and Museums to acquire a portrait in oils, *Vessie Owens*, 1940, by James McBey (1883–1959), who was born in Aberdeenshire. The Museum holds one of the largest collections of McBey material, bequeathed by his widow Marguerite. During the Second World War McBey was living in America. He met Vessie Owens (1933–2010) at his brother-in-law’s house in North Carolina where her friend’s mother was employed as a cleaner. Both McBey and Marguerite referred to sketches, photographs and sittings for the portrait in their journals. Just short of her seventh birthday when the portrait was completed, Vessie is a compelling subject with a direct gaze and air of self-possession unusual in such a young sitter. The acquisition is part of an active collecting strategy to widen representation in the collection and connect with more diverse audiences. The portrait was included in the exhibition *Shadows and Light – the Extraordinary Life of James McBey* at Aberdeen Art Gallery, 11 February–28 May 2023.



Oil painting on canvasboard, *Vessie Owens*, 1940, by James McBey. Artist © Aberdeen City Council (James McBey).

With a grant of £6,500 from the Special Funding Scheme, the Scottish Maritime Museum purchased a small oil painting on board, *Canal Bank*, c1944, by Joan Eardley (1921–1963). This early work depicts the bridge at Port Dundas over the Forth and Clyde Canal and may have been painted while Eardley was working as a joiner’s mate for the boat building firm John A Russell, near her home in Bearsden. This is a significant addition to the Museum’s fine art collection and covers an under-represented subject, the important role of canals in the history of Scotland’s trade and industry.

A grant of £20,000 enabled Glasgow Life to acquire a suite of three artworks by Nathan Coley (b.1967), a graduate of Glasgow School of Art whose work explores the interaction between architecture and society. The acquisition includes a commissioned illuminated text sculpture, *We Are the Monument*, 2021, which challenges audiences to think about sculpture, civic space and the values we place on people within history. A lightbox of the same title, commissioned for the 2019 Edinburgh Arts Festival, was also acquired. The third piece is a video artwork, *Another Lecture*, 2011, filmed in Glasgow and Melbourne and first shown at the Australian Centre of Contemporary Art. Voiced by the actor Cate Blanchett, it focuses on ill-conceived and run-down architectural features from both cities, satirically elevating these images of urban decay and presenting them as carefully considered elements of a successful streetscape.

Museums and Galleries Edinburgh received three grants worth £3,720 to acquire artworks created in response to the Covid-19 pandemic by Virginia Hutchison (b.1976), Olivia Irvine (b.1960) and David McCulloch (b.1968). The artists were selected by Edinburgh & Lothians Health Foundation Tonic Arts programme for a series of micro-residencies which resulted in an exhibition, *Life Under Lockdown*, at the Western General Hospital in Edinburgh during 2021.

Museums of the University of St Andrews received a grant of £4,250 to acquire an artist’s proof print edition of three photo etchings by Scottish Barbadian artist Alberta Whittle (b.1980) who represented Scotland at the Venice Biennale in 2022. The prints were created in 2021 during an artist residency, part of the University’s *Recollecting Empire* programme



Mixed media *TingaTinga* installation, c2018, by Josie KO. © Josie KO.  
Image courtesy of David Livingstone Birthplace.

which explored our shared colonial past through the reinterpretation of colonial traces and legacies in the University's collections.

A grant of £400 enabled David Livingstone Birthplace Museum to acquire a mixed media installation featuring a portrait of David Livingstone by British Nigerian artist Josie KO. The painting was created as part of the UK-wide project *Exchange: Community-Led Collections Research*, funded by the Arts and Humanities Research Council (AHRC). Each partner participated in co-produced events with community groups which explored a deeper understanding of inclusion, representation and equity of access and resulted in recommendations on how to ensure museums can welcome, and be led by, diverse communities. Events at David Livingstone Birthplace included a TingaTinga party on 25 June 2022, in partnership with Best Way Community Development and the Congolese community of Motherwell. The centrepiece was Josie KO's installation, inspired by the work of the Tanzanian artist Edward Saidi Tingatinga (1932–1972).

The Stirling Smith Art Gallery and Museum received a grant of £19,750 to acquire a sculpture, *Easy Tiger*, created by David Mach (b.1956) and Robert Mach for the Royal Academy's Summer Exhibition in 2019. The life-size tiger is constructed from fibreglass and

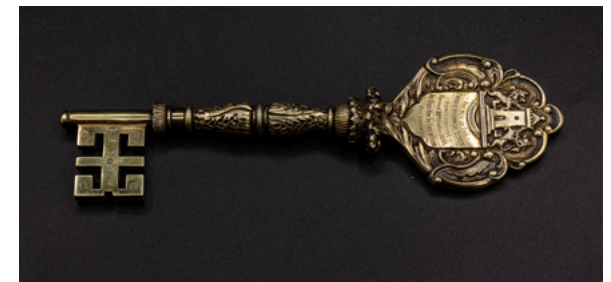
covered in foil biscuit wrappers, including Scotland's iconic Tunnock's Teacakes. This is the first artwork on which the brothers have collaborated and develops the collage technique for which they are both known. The sculpture was included in the Stirling Smith's 2021 Robert Mach exhibition, *The Perfect Foil*, where it was a star attraction and helped to draw in younger visitors. See the sculpture on the Museum's website:

[smithartgalleryandmuseum.co.uk](http://smithartgalleryandmuseum.co.uk)

A grant of £10,800 enabled Clydebank Museum and Art Gallery to acquire an oil painting on canvas, *Evelick*, 2019, by Alison Watt (b.1965), who was born in Greenock. The acquisition is part of an initiative by West Dunbartonshire Council to develop their collection of art by women artists working in Scotland. The painting, which marks a new departure in the artist's work, was created for the exhibition *A Portrait without Likeness* at the Scottish National Portrait Gallery in 2021. A still life inspired by a detail from Allan Ramsay's portrait of his wife, Margaret Lindsay of Evelick, the painting brings a fresh perspective to the genres of portraiture and still life which are represented in the collection.

## Applied Art

Andrew Carnegie Birthplace Museum received a grant of £93 to purchase at auction a silver presentation key, made by R&W Sorley, Glasgow. It was commissioned and presented by Andrew Carnegie to the School Board of the Burgh of Dunfermline to mark the handing over of Lauder Technical School on 10 October 1899. Now part of Fife College, the building was generously funded by the philanthropist in his hometown and named after his uncle, George Lauder, who played a significant role in its conception. The Museum's collection contains 40 keys, most of them presented to Carnegie or his wife Louise at opening events, library dedications or freedom ceremonies. This is the first key commissioned by Carnegie himself to enter the collection. It was displayed in



Silver key commissioned by Andrew Carnegie and made by R&W Sorley, Glasgow. © Andrew Carnegie Birthplace Museum. Photograph by Sam Ross.

the Museum in December 2022 to coincide with the Carnegie lecture, *The George Lauder Legacy: Dunfermline's Unsung Hero*, by Robin Sharp.

Aberdeen Archives, Gallery and Museums received three grants to acquire examples of contemporary applied art. They included three ceramic vessels created in 2022 by Lara Scobie (b.1967) and a black walnut *Corona Spoon*, 2020, by Louise Forbes, which features a very long handle in a light-hearted reference to the social distancing imposed during the Covid-19 pandemic. A grant of £8,750 supported the acquisition of three glass sculptures created in 2021 by Vicky Higginson (b.1982) for the Jerwood Art Fund Makers Open. Drawing on folklore, mythology and medical history, *Coping Mechanisms* reimagines the treatment of emotional trauma, with a pestle and mortar to break up overwhelming thoughts, an ear trumpet to hear things left unsaid and an anaesthetic inhaler to numb grief.

## Manuscripts and printed material

Following export deferral, a grant of £20,000 supported the University of Edinburgh's acquisition of a 17th-century manuscript of lute music at a cost of £214,200. Music



Manuscript of Italian and French lute music, c1620, from the library of Arnold Dolmetsch. © University of Edinburgh.

manuscripts of such completeness from this period are very rare and its provenance to the library of the leading early music pioneer Arnold Dolmetsch (1858–1940) adds to its significance. The volume, which dates from c1620, contains 320 pieces of Italian and French lute music in French lute tablature, including works by 26 identified composers and 89 works which are unique to this source. There are two compositions by the English composer John Dowland (1563–1626), including his popular *Lachrimae pavan*, written in 1596.

The manuscript is a significant addition to the University's music collections. It was displayed at St Cecilia's Hall Concert Room and Music Museum before undergoing conservation and digitisation.

Culture Perth and Kinross received a grant of £5,850 from the Special Funding Scheme to acquire a leather-bound album compiled by Sophia Margaret Gray (1808–1894). Her daughter Effie, born at Bowerswell House, Perth in 1828, married the art critic John Ruskin (1819–1900). The marriage was later annulled and in 1855 she married Ruskin's friend, the artist John Everett



Sketch by John Everett Millais from an album compiled by Sophia Margaret Gray. © Culture Perth & Kinross.

Millais (1829–1896). Effie modelled for paintings by Millais, including *The Order of Release 1746*, now in the Tate collection. The couple made regular trips to Perthshire and the album contains family photographs and a comic sketch by Millais of a road accident in which a group of musicians tumble with their instruments from an omnibus on the road to Perth.

A grant of £6,000 from the Special Funding Scheme enabled Leisure and Culture Dundee to acquire a programme for a Beatles concert during their 1963 Scottish Tour, signed by all four members of the band. The acquisition marks the centenary in 2023 of the concert venue, Caird Hall, one of Dundee's major civic buildings.

University of Aberdeen Museums and Special Collections received a grant of £750 to acquire the first US edition of *The Weatherhouse* by Nan Shepherd (1893–1981), published

in 1930. Find out more about this influential Aberdeenshire writer in our [NFA blog](#) post by Dr Keith O'Sullivan, Senior Rare Books Librarian at the University of Aberdeen.

## Dress and textiles

A grant of £268 enabled Culture Perth and Kinross to acquire at auction a gentleman's court dress of black velvet coat, waistcoat and breeks, lace collar, white wig and bicorn hat. It is believed to have been worn by Lord Provost Charles Graham Sidey when he received Queen Victoria on her visit to Perth on 6 September 1842. He presented her with the keys to the city, made by Perth silversmith Robert Keay. The acquisition of the outfit is a significant addition to the collection which includes the presentation keys and paintings and prints marking the event.

Glasgow Museums received a grant of £5,985 to acquire at auction a rare silk and cotton collar, c1901–02, by Ann Macbeth (1875–1948). The detachable collar, designed to be worn over a dress or bodice, features a Glasgow Style appliqué rose and leaf design. One of the group of artists known as the Glasgow Girls, Macbeth taught at Glasgow School of Art from 1901 to 1928. She was an inspirational teacher who taught book design, pottery and war veteran rehabilitation classes as well as needlework. Macbeth's work was exhibited across the UK and internationally, including the Glasgow International Exhibition in 1901 and the International Exhibition of Modern Decorative Arts in Turin in 1902. Macbeth was active in the women's suffrage movement, making banners and taking part in militant action. She was imprisoned in 1912 and subjected to solitary confinement and forcible feeding during a hunger strike. The collar is a significant addition to Glasgow Museums' collection of Glasgow Style artworks, showcasing Macbeth's important stylistic and technical contribution to needlework design and helping to tell the wider story of the women's suffrage movement.



Embroidered collar by Ann Macbeth, c1901-2. © CSG CIC Glasgow Museums Collection.

With a grant of £3,750, Aberdeen Archives, Gallery and Museums acquired a satin and marbled leather outfit designed by Bill Gibb (1943–1988) and worn by the actor Charlotte Rampling for a *Harpers & Queen* fashion shoot in 1973. Brought up in Aberdeenshire, Gibb went on to become one of the UK's top fashion designers. The Museum holds the largest UK public collection of clothing, patterns and drawings by Gibb, including material relating to commissions for public figures such as Twiggy, Cilla Black, Rod Stewart and Margaret Thatcher.

Renfrewshire Leisure received a grant of £4,000 to support the acquisition of a dress and headdress by fashion designer and musician Pam Hogg. The outfit was included as a finale piece in her *Best in Show/Paisley Poodle* Spring/Summer 2020 collection at London Fashion Week in September 2019. The digitally printed paisley pattern fabric, partly inspired by 19th-century shawl designs in Paisley Museum's pattern book collection, was

printed at the Centre for Advanced Textiles at Glasgow School of Art. Born in Paisley and brought up in Renfrew and Glasgow, Pam Hogg studied at Glasgow School of Art and the Royal College of Art before launching her first fashion collection in 1981. The outfit will be included in a new display on the designer when Paisley Museum reopens in 2024 following extensive redevelopment.

The Scottish Fisheries Museum received a grant of £250 to acquire two textile wall hangings by Caroline Hack, created in 2022 for the Museum's Whaling Gallery. Illustrating the early years of the industry, *Success to the Rising Sun of Anstruther* refers to the vessel owned by the Anstruther Whale Fishing Company which, in 1757, constructed the building which now houses the Museum. *Baffin Bay* was inspired by objects in the collection dating from the 19th century, including the logbook of the *William and Ann* of Leith. During this

period, ships were forced to sail further north as whales became scarcer and the hanging depicts two whaling ships trapped in the ice.

## Regimental material

The Highlanders Museum received a grant of £3,979 to acquire a cased silk pipe banner bearing the Coat of Arms and Order of the Garter crest of Prince Leopold, Duke of Albany, and associated archival items. As the Seaforth Highlanders' first Colonel-in-Chief, Prince Leopold was a significant figure in the history of the regiment, which was created in 1881 as part of the Cardwell Reforms. The position of royal Colonel-in-Chief was a ceremonial but symbolically important one within the regiment. Prince Leopold held the role from 1881 until his early death in 1884 at the age of 30. The position remained vacant until 1905 when his son, Prince Charles Edward, Duke of Saxe-Coburg and Gotha, was appointed. As a German soldier, he was stripped of his British titles and appointments, including Colonel-in-Chief of the Seaforth Highlanders, during the First World War.



Photograph of Lance Sergeant Donald Mackay, 7th Battalion Seaforth Highlanders. Image courtesy of Historylinks Museum.

A grant of £300 from the Special Funding Scheme enabled Historylinks Museum to acquire medals, documents and letters relating to the service of Lance Sergeant Donald Mackay MM (1884–1916) of the 7th Battalion Seaforth Highlanders. Donald, who came from Embo in Sutherland, served in France during the First World War. He received the Military Medal for his action on 25 April 1915 when, regardless of his own leg wound, he displayed outstanding bravery

in carrying to safety his wounded Platoon Commander. Donald was killed in action on 12 October 1916 while bringing in wounded men from the battlefield. He has no known grave but is remembered with honour in the Cabaret-Rouge British Cemetery, Souchez.

## Treasure Trove

A total of 15 grants worth £10,385 were made to 10 organisations for the acquisition of objects allocated to museums through the Treasure Trove system. Shetland Museum and Archives received a grant of £2,750 to acquire two coins of Eric Magnusson of Norway, a silver penning from Sumburgh and a silver quarter penning from Scatness, dating from c1285–90. The coins are significant as evidence for the distribution and use of Norwegian coins during the period when Shetland was part of the Kingdom of Norway. Elgin Museum received £300 to acquire finds from the Moray area. They include a post-medieval 'elf-shot', found at Dufftown, which repurposes a Neolithic tanged and barbed arrowhead as an amulet or charm to ward off elf or fairy mischief.

## Technology

The Museum of Scottish Lighthouses received a grant of £4,000 towards the purchase of two mid-19th-century brass air ventilators and covers designed to prevent condensation forming on lighthouse lanterns. The covers are decorated with the face of a Greek goddess, a classical design typical of the style used by Alan Stevenson (1807–1865), lighthouse engineer to the Commissioners of Northern Lighthouses, 1843–53. It is hoped that further research will identify the lighthouse for which they were made.

A grant of £3,352 to Montrose Air Station Heritage Centre supported the cost of transporting a Tornado aircraft donated by Royal Air Force Heritage. Jointly developed and manufactured in the 1970s by the UK, Germany and Italy, the Tornado saw continuous front-line service in the RAF for nearly 40 years. Originally designed to carry nuclear weapons, it served in Iraq, Afghanistan and Libya fielding laser-guided strategic weapons. This example, a GR 4 equipped for low level precision bombing, came into service with the RAF in the 1990s and was flown by No 2 Squadron until 2017. Now based at RAF Lossiemouth, the Squadron was originally based at Montrose Air Station from February 2013 as part of the Royal Flying Corps. The grant was awarded in November 2019 but





A team from the Joint Aircraft Recovery and Transportation Squadron installing the Tornado aircraft at Montrose Air Station Heritage Centre. © Montrose Air Station Heritage Centre.

delivery and reassembly of the aircraft by a team from the Joint Aircraft Recovery and Transportation Squadron was delayed until 2022 owing to the Covid-19 pandemic.

Orkney Museum received a Special Funding Scheme grant of £2,500 to acquire a scale model of HMS *Royal Oak* made by Peedie Models, Orkney, in 2019. The model helps to tell the story of the sinking of the vessel, a central element of displays at the Scapa Flow Museum which tells the

story of Orkney's role as the main Royal Navy base in two world wars. The battleship was built during the First World War and took part in the Battle of Jutland on 31 May 1916. During the Second World War *Royal Oak* was part of the Royal Navy's Home Fleet, based at Scapa Flow. On the night of 14 October 1939, the German submarine U47 navigated between the wrecked 'blockships' intended to prevent access through Kirk Sound and torpedoed *Royal Oak* which sank with the tragic loss of 835 sailors, many of them boys not yet 18 years old. Defences were later improved with the construction of the Churchill Barriers which blocked the eastern entrances to Scapa Flow, joining four islands to the mainland.

# Grants Paid 2022–2023

## + Treasure Trove acquisition

<b>Aberdeen Archives, Gallery and Museums</b>			
Oil painting on canvasboard, <i>Vessie Owens</i> , 1940, by James McBey	£20,000	+ Post-medieval gold posy ring from Murroes (TT.105/22)	£310
Three glass sculptures, <i>Coping Mechanism: To test emotional responses; Coping Mechanism: To numb grief; and Coping Mechanism: For overwhelming thoughts</i> , 2021, by Vicky Higginson (Supported by Art Fund)	£8,750	+ Silver halfpenny of John Bailiol, cAD 1292–96, from Inverkeilor (TT.83/22)	£130
Satin and marbled leather ensemble designed by Bill Gibb, Spring/Summer 1973 (Supported by Art Fund)	£3,750	<b>Biggar &amp; Upper Clydesdale Museum</b>	
Three ceramics, <i>Tall Vessel with Deep Orange Interior, Tilted Vessel with Deep Orange Interior and Tilted Vessel with Deep Yellow Interior</i> , 2022, by Lara Scobie	£541	Oil painting, <i>All Hallows Fair, Edinburgh</i> , by James Howe (Special Funding Scheme)	£3,825
Black walnut <i>Corona Spoon</i> and jigsaw <i>Eating Spoon</i> , 2020, by Louise Forbes (Supported by Art Fund)	£256	<b>Clydebank Museum and Art Gallery (West Dunbartonshire Council)</b>	
		Oil painting on canvas, <i>Evelick</i> , 2019, by Alison Watt	£10,800
		<b>Culture Perth and Kinross</b>	
		Leather-bound album compiled by Sophia Margaret Gray (1808–1894) (Special Funding Scheme)	£5,850
		+ Late medieval seal matrix from Kinfauns (TT.189/22); Roman Iron Age terret ring from Bankfoot (TT.95/22); gold Britain crown of James VI from Kirkmichael (TT.203/22); Bronze Age axehead fragment from Coldrain (TT. 204/22); late medieval enamelled mount from Scotlandwell (TT.209/22); Romano-British headstud brooch from Crieff (TT.210/22); Masonic Victorian penny from Abernethy (TT. 211/22); and Late Bronze Age socketed axehead fragment from Muthill (TT. 212/22)	£300
		Court dress worn by Charles Graham Sidey, Lord Provost of Perth, when he presented Queen Victoria with ceremonial keys to the City of Perth on 6 September 1842	£267
		<b>David Livingstone Birthplace Museum</b>	
		Mixed media portrait of David Livingstone, c2018, by Josie KO (Supported by the National Lottery Heritage Fund)	£400
<b>Aberdeenshire Museums Service</b>			
+ Gold finger ring from Towie, Aberdeenshire (TT.96/22)	£500		
+ Medieval - post-medieval gold finger ring from Kincardine O'Neil (TT.192/22)	£300		
<b>Andrew Carnegie Birthplace Museum</b>			
Silver presentation key, made by R&W Sorley, Glasgow, commissioned and presented by Andrew Carnegie to mark his donation of Lauder Technical School to the School Board of the Burgh of Dunfermline, 10 October 1899	£93		
<b>ANGUSalive</b>			
+ Medieval gold finger ring from Montrose (TT.92/22)	£600		
+ Robert I (Bruce) silver halfpenny, 1320–29, from Edzell (TT.84/22)	£500		

<b>Dumfries and Galloway Council Museums Service</b>			
Seven watercolours: <i>Shore House, Kirkcudbright; Galloway Road; The Isle of Whithorn; Old Mill and Mill Lade, Dumfries; Devorgilla's Bridge, Dumfries; and Salutation Inn, Dumfries</i> by Chris J Fergusson (1876–1957) and <i>The Rood Fair, Whitesands, Dumfries</i> by Nan S Fergusson (1910–1984)	£3,280	Silk and cotton embroidered dress collar, c1901–02, designed and made by Ann Macbeth	£5,985
+ Prehistoric ceramic sherd from Barrs Hill Fort, Tinwald (TT.81.22) and two Roman coins from Dalswinton (TT.135.22)	£80	+ Hoard of 17th-century silver coins from Kilchrenan (TT.210/19)	£325
<b>Elgin Museum (The Moray Society)</b>		<b>The Highlanders Museum</b>	
+ Neolithic axehead from Alves (TT.139/22); early-late medieval spur from Urquhart (TT.119/22); two late medieval harness pendants from Hopeman (TT.107/22) and Duffus (TT.144/22); and post-medieval pendant (reused Neolithic arrowhead) from Dufftown (TT.132/22)	£235	Silk pipe banner bearing the Coat of Arms and Order of the Garter crest of Prince Leopold, Duke of Albany, with metal case and associated archival items	£3,979
+ Assemblage of medieval/post-medieval finds (TT.225/22) and seal matrix (TT.226/22) from Elgin and Bronze Age axehead fragment from Archiestown (TT.227/22)	£65	<b>Historylinks Museum</b>	
<b>Fife Cultural Trust</b>		Medals, documents and letters of Lance Sergeant Donald Mackay MM, 7th Battalion Seaforth Highlanders, of Embo, Sutherland (Special Funding Scheme)	
+ Gold and enamel posy ring from Grange of Lindores (TT.97/22); Middle Bronze Age axehead blade from Newmills (TT.101/22); medieval/post-medieval silver finger ring from Kilconquhar (TT.102/22); medieval conical seal matrix with Catherine wheel (TT.110/22) and Leo X papal bulla from St Andrews (TT.138/22); and early medieval copper-alloy strap-end (TT.126/22) and medieval coin hoard (TT.133/22) from Comrie (Special Funding Scheme)	£1,680	<b>Inverness Museum and Art Gallery (High Life Highland)</b>	
<b>Glasgow Life</b>		+ Roman coin fragment (TT.82.22) and Bronze Age axehead from Belladrum (TT.86.22); Neolithic/Bronze Age lithic assemblage from Carbost (TT.89.22); Bronze Age axehead from Strathpeffer (TT.95.22); two post medieval finger rings from Auldearn (TT.98.22) and Evanton (TT.104.22); Late Bronze Age penannular ring from Auldearn (TT.112.22); annular jetton brooch, from Golspie (TT.113.22); Late Bronze Age sword hilt fragment, from Inverness (TT.114.22); late medieval seal matrix (TT.115.22) and Inverness-shire Highlanders shoulder belt plate (TT.122.22) from Drumnadrochit; medieval annular brooch from Kirkhill (TT.120.22); post medieval coin hoard from Nairn (TT.123.22); and two early/late medieval dress pins (TT.124.22) and medieval-post medieval zoomorphic swivel ring (TT.125.22) from Wester Main, Beaully (Special Funding Scheme)	
Three artworks by Nathan Coley: <i>WE ARE THE MONUMENT</i> (Illuminated text sculpture), 2021; <i>We Are The Monument</i> (Zuber Wallpaper lightbox), 2019; and <i>Another Lecture</i> , 2011 (Single screen video) (Supported by Art Fund)	£20,000	<b>Leisure and Culture Dundee</b>	
		Signed Beatles Scottish Tour concert programme, Caird Hall, Dundee, 1963 (Special Funding Scheme)	
			£6,000

<b>Live Borders Museums, Galleries and Archives</b>			
+ Ecu d'or au soleil of Francis 1 of France, 1519, from Melrose (TT.213/22) and medieval silver fede ring from Newstead (TT.228/22)	£525		
<b>Montrose Air Station Heritage Centre</b>			
Panavia Tornado GR4 aircraft (transport costs)	£3,352		
<b>Museums and Galleries Edinburgh</b>			
Artwork, <i>Walk of Faith</i> , 2020, by David McCulloch	£2,000		
Oil on board, <i>Fishermen with Creels</i> , by Donald Smith (b.1926)	£1,777		
Portfolio of 12 black and white photographs, <i>Perdendosi</i> , 2021, by Norman McBeath (b.1952) accompanied by text, <i>Twelve Leaves</i> , by Edmund de Waal (b.1964)	£1,500		
Six hand-engraved copper plates, <i>Study for a Kiss</i> , 2020, by Virginia Hutchison	£1,050		
Fresco sgraffito, egg tempera and silver leaf on panel, <i>Marriage in Ankara</i> , and fresco and egg tempera on panel, <i>Handle with Care</i> , 2020, by Olivia Irvine	£670		
<b>Museum of Scottish Lighthouses</b>			
Two decorated mid-19th-century air ventilators and covers for a Stevenson lighthouse	£4,000		
<b>Museums of the University of St Andrews</b>			
Three photo etchings on copper plate, <i>Hindsight is a luxury you cannot afford (the Conjuror)</i> , <i>Kithship Transmissions (silver)</i> and <i>Kithship Transmissions (copper)</i> , 2021, by Alberta Whittle	£4,250		
<b>Renfrewshire Leisure</b>			
Dress and headdress with digital paisley print from <i>Best in Show/Paisley Poodle</i> , SS 2020 collection, by Pam Hogg (Supported by Art Fund)	£4,000		
<b>Scapa Flow Museum (Orkney Islands Council)</b>			
Scale model of HMS <i>Royal Oak</i> , 2019, made by Peedie Models, Orkney (Special Funding Scheme)		£2,500	
<b>Scottish Fisheries Museum</b>			
Two textile wall hangings, <i>Success to the Rising Sun</i> and <i>Baffin Bay</i> , 2022, by Caroline Hack		£250	
<b>Scottish Maritime Museum</b>			
Oil on board, <i>Canal Bank</i> , c1944, by Joan Eardley (Special Funding Scheme)		£6,500	
<b>Shetland Museum and Archives</b>			
+ Two coins of Eric Magnusson of Norway, c1285–90: a silver penning from Sumburgh (TT.230/22) and a silver quarter penning from Scatness (TT.229/22)		£2,750	
<b>Stirling Smith Art Gallery and Museum</b>			
Fibreglass and foil sculpture, <i>Easy Tiger</i> , 2019, by David Mach and Robert Mach		£19,750	
<b>University of Aberdeen Museums and Special Collections</b>			
Printed book, <i>The Weatherhouse</i> , by Nan Shepherd, first US edition, New York: E P Dutton & Co, 1930, with inscription to Mary Lawson		£750	
<b>University of Edinburgh</b>			
Manuscript of Italian and French lute music, c1620, from the library of Arnold Dolmetsch (Supported by the National Heritage Memorial Fund and Friends of the National Libraries)		£20,000	
<b>University of Glasgow, The Hunterian</b>			
Oil painting on canvas, <i>Mountain and Wooden Bridge in the Trossachs</i> , c1810–30, by John Knox (Supported by Art Fund)		£12,333	

Suite of 9 framed screenprints, *Enfolds I-II, Lay (obsolete), Linings and Intrusions I-V*, 2018, by Claire Barclay (b.1968) £7,400

**University of Stirling Art Collection**

Three artworks by Toby Paterson (b.1974): *Hypothetical Relief*, 2010; *The Amenity*, 2013; and *Painting for a Red Sandstone Ashlar Wall*, 2019 £7,584

**Total** **£204,129**

# National Fund for Acquisitions

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Cover: Oil painting on canvasboard, *Vessie Owens*, 1940, by James McBey.  
Artist © Aberdeen City Council (James McBey).