

National Fund for Acquisitions

Annual Report 2024–2025

Introduction

The National Fund for Acquisitions (NFA) is provided by the Scottish Government and administered by National Museums Scotland. The Fund helps accredited museums and galleries and specialist libraries and archives in Scotland to purchase objects for their collections.

Few museums in Scotland have a dedicated budget for acquisitions and most rely on external funding sources to meet some or all the costs of acquiring objects for their collections. Without this support it would not be possible for museums to continue to develop their collections and preserve our shared heritage. New acquisitions enrich exhibitions and displays and enable museums to address specific themes. They are invaluable resources in the drive to increase footfall, attract new and diverse audiences, enhance public engagement, and inspire and support learning and research.

The NFA can help with acquisitions in a wide range of 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

Grants

The annual grant from the Scottish Government for 2024/25 was £150,000. During the year, the NFA made 58 payments totalling £187,702 to 25 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 £451,700. By 31 March 2025, a further eight grants with a total value of £33,918 had been committed but not yet paid.

Museums supported

The NFA supported acquisitions for collections in 17 of Scotland's 32 local authority areas. They included 13 local authority museum services, eight independent museums and four university collections.

Special Funding Scheme

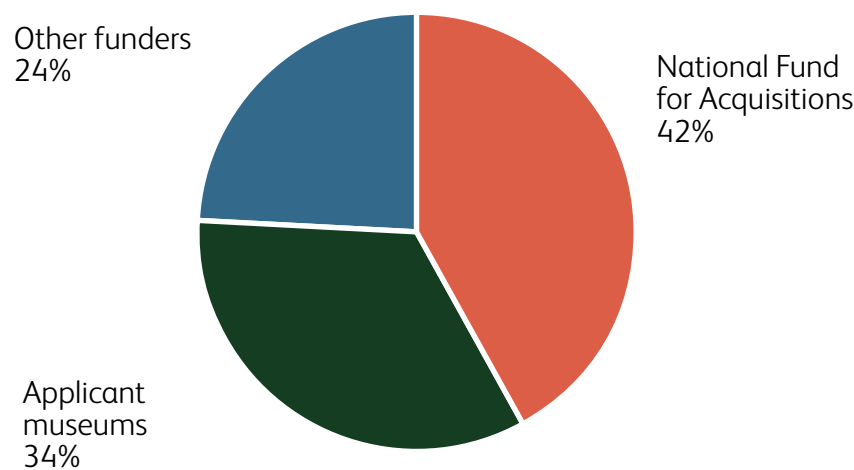
Our Special Funding Scheme, launched in August 2020, offers grants of up to 100% of purchase price for museums that are struggling to raise the necessary 50% match funding to apply to the NFA's normal funding stream. In 2024/25, 14 grants worth £36,471 were paid from the Special Funding Scheme, enabling eight collections to make acquisitions with a total value of £49,078.

Applications received

- During the year the Fund received 56 new applications. We aim to give a funding decision within 15 working days; this was achieved for 98% of the applications received.
- Four successful applications were outbid at auction.

- Ten acquisitions were also supported by other funding bodies: Art Fund (5) Museums Association Beecroft Bequest (2), Friends of the Nations’ Libraries (2), Contemporary Art Society (1), Robertson Ness Trust (1) and Orkney Heritage Society (1). The total value of grants contributed by other funders was £109,614.
- The average value of grants awarded was £3,236 while the average value of grants per organisation was £7,508.

Sources of funding



Pie chart showing percentage funding from applicants’ own resources, NFA and other funders.

Amount of grant	Number of grants 2022/23	Number of grants 2023/24	Number of grants 2024/25
Over £20,000	0	1	0
£15,000–£20,000	4	3	3
£10,000–£14,999	2	4	1
£5,000–£9,999	7	5	11
£1,000–£4,999	16	21	20
£500–£999	7	6	10
Less than £500	14	12	13

Table showing distribution of funds by value of individual grants, 2022/23–2024/25

Amount of grant	Number of organisations 2022/23	Number of organisations 2023/24	Number of organisations 2024/25
Over £20,000	2	2	2
£15,000–£20,000	3	3	3
£10,000–£14,999	1	4	2
£5,000–£9,999	5	5	5
£1,000–£4,999	12	7	11
£5000–£999	3	3	1
Less than £500	5	5	1

Table showing distribution of funds by amount awarded to individual organisations, 2022/23–2024/25

Fair Work First

Fair Work First is the Scottish Government's flagship policy for driving fair work across the labour market in Scotland. From 1 July 2023, two Fair Work First criteria became mandatory for organisations in receipt of public sector grants, including support from the National Fund for Acquisitions:

- Payment of at least the real Living Wage to all employees (including those aged 16–17 and apprentices)
- Provision of appropriate channels for effective workers' voice

More information on these criteria and how they can be evidenced in grant applications can be found in our *Guidance for Applicants* on the NFA webpage:

<https://www.nms.ac.uk/our-impact/national-work/national-fund-for-acquisitions>

By 31 March 2025, 29 applicants had demonstrated compliance and a further five had been granted exceptions on the basis that they were working towards full compliance on real Living Wage for apprenticeship schemes.

Acquisitions supported

Subject	Number of grants	Amount of grant £	% of total grant paid
Fine art	10	82,845	44
Treasure Trove	29	41,235	22
Technology	6	24,134	13
Applied art	5	13,397	7
Furniture	2	10,509	6
Manuscripts and printed material	4	9,472	5
Historic photography	2	6,110	3

Table showing acquisitions supported by subject

Fine art

Ten grants worth £82,845 were awarded to nine organisations for the acquisition of fine art. Of these, six grants worth £44,403, over half the total, were awarded for works by contemporary artists.

Museums and Galleries Edinburgh received a grant of £8,500 to acquire an oil painting on canvas, *King Kenneth II*, c1633, by George Jamesone (1589/90–1644). The portrait is one of a series of Scottish monarchs commissioned by the City of Edinburgh for display during the royal entry of Charles I to Edinburgh in 1633. Jamesone and his workshop are believed to have produced up to 109 portraits of monarchs, both historic and mythical, including Robert the Bruce and Mary Queen of Scots. Although largely imagined depictions, they served an important political purpose in asserting Charles I's descent from the ancient kings of Scotland. King Kenneth II, whose portrait is one of the few to have survived, ruled Scotland between 971 and 995 when he was assassinated at Fettercairn. Museums and Galleries Edinburgh's collection of Scottish art, a Recognised Collection of National Significance, contains few artworks from the first half of the 17th century and this is the first example of Jamesone's work to enter the collection.

A grant of £20,000 supported The Hunterian's acquisition of an oil painting on canvas, *Glasgow Green*, c1823, by John Knox (1778–1845). Born in Paisley, the son of a yarn merchant, Knox established a reputation as a landscape painter with his backdrops for theatre scenery. By the 1820s he was acknowledged as one of the most successful Scottish landscape artists. His depictions of the west of Scotland, including vast panoramas, contributed to the rise of Scotland as a tourist destination. Glasgow Green was the focus



Oil on canvas, *King Kenneth II*, c1633, by George Jamesone. © City Art Centre, Museums & Galleries Edinburgh. Photograph: The Fine Art Society



Oil painting and pencil on board, *A Still Life with Shells and Lizard in a Jar of Spirits*, c1680s–90s, by Pieter Gerritsz van Roestraten. © The Hunterian, University of Glasgow

of a major civic improvement scheme to create a green social space a short distance from the urban environment depicted in the background of Knox's painting. The picture captures the rapid expansion of the city in the early years of the 19th century as it grew into its role as the Empire's second city. The painting is a significant addition to the University's collection of artworks documenting the development of the city, an important resource for audience engagement and interdisciplinary teaching and research.

A further grant of £6,990 enabled The Hunterian to acquire an oil painting and pencil on board, *A Still Life with Shells and Lizard in a Jar of Spirits*, c1680s–90s, by the Dutch artist Pieter Gerritsz van Roestraten (c.1631–1700). Apprenticed in 1646 to Frans Hals in Haarlem, Roestraten is recorded in London from 1666 where he specialised in still life. The painting has a strong Scottish provenance, purchased from the artist in the 1690s by Robert Kerr, 4th Earl and 1st Marquis of Lothian, for his collection at Newbattle Abbey where

it remained until 1950. A letter addressed to his wife in 1693 likely refers to this painting: "I have really got some of the prettiest things as little pictures for your closet you can imagine a picture of shells". The inclusion of a rare early example of a wet specimen is noteworthy, a technique sources suggest was first used to preserve scientific specimens in the 1660s. The acquisition relates both to the strong collection of Dutch and Flemish art held by The Hunterian and the natural science collections, which include an extensive collection of seashells, many acquired by the museum's founder Dr William Hunter (1718–1783).

University of Dundee Museum Services received a grant of £2,952 to acquire at auction an oil painting on canvas, *Mother and Child*, 1920–25, by David Foggie (1878–1948). The painting was purchased at the sale

of works of art from the collection of Paisley Art Institute. Shown at the Institute's annual exhibition in 1926, it was one of three acquisitions purchased to mark the Institute's 50th anniversary. Foggie was born in Dundee and began his art training at Dundee School of Art before attending Antwerp Academy. He took up the post of teacher of life drawing at Edinburgh College of Art in 1920 and was an active member of the Royal Scottish Academy where he was Secretary from 1932 until his death. The acquisition adds a significant oil painting to the existing collection of prints, sketches and watercolours by the artist.

Paisley Museum received a grant of £15,000 to acquire an oil painting on canvas, *Self-Portrait with Checked Waistcoat*, c1990s, by John Byrne (1940–2023). Byrne grew up in Paisley and acknowledged the influence of the town on his art and career, serving as patron of the cultural regeneration project *Paisley Museum Re-Imagined*. The Museum holds a substantial collection of his work as well as material relating to carpet manufacturers A F Stoddard where he was employed as a young man, an experience which inspired his play *The Slab Boys*. This is the first self-portrait by Byrne to enter the collection. It joins a folio of photographic portraits of the artist taken over a period of thirty years by David Eustace (b.1961).

Leisure and Culture Dundee received a grant of £6,000 to support the acquisition of a photographic print by Sir Isaac Julien (b.1960) from his 2004 *True North* series. Inspired by the Black American explorer Matthew Henson (1866–1955), one of the first people to reach the North Pole, it joins a growing collection of contemporary work relating to Dundee's historic association with the polar regions. The Museum's whaling collection is a Recognised Collection of National Significance. Julien's re-examination of the history of polar exploration in terms of race and gender provides a counterpoint to the traditional white male narrative of polar exploration and research.

A grant of £5,040 supported the acquisition by Culture Perth and Kinross of a giclée print triptych, *Lochaber No More I, Lochaber No More (Anamorphosis)* and *Lochaber No More II*, by Calum Colvin (b.1961). Colvin explores Scottish history and identity in complex works



Oil painting on canvas, *Mother and Child*, 1920–25, by David Foggie. © University of Dundee Museums

combining photography, painting and installation. This example from a 2015 series created for the exhibition *Jacobites by Name* at the Scottish National Portrait Gallery, explores the legacy of the Jacobite uprisings of 1715 and 1745. It depicts Charles Edward Stuart as a young man exiled from Scotland, during old age in Rome, and in an anamorphic portrait combining both images. The artwork is a significant addition to the fine art collection which will help to tell the story of Perth's role in the Jacobite uprisings.

The University of Stirling Art Collection received a grant of £15,120 to acquire an oil painting on canvas, *Le Bouc*, 2022, by Alison Watt (b.1965). The still life of a goat's skull is from a body of work inspired by the 18th-century Scottish painter Allan Ramsay (1713–1784). It followed a period of study in the Ramsay archive at the National Galleries of Scotland which includes a sketch of a goat in black chalk. Ramsay was a close friend of the architect Robert Adam (1728–1792), whose portrait he painted, and was influenced by design motifs in his architectural ornamentation. Watt's painting was first exhibited

at the Tristan Hoare Gallery in London, in a house designed by Adam. He also designed Airthrey Castle, built in 1791 and now part of the University of Stirling campus, creating a strong link between the location and Watt's artwork.

Glasgow Life Museums received a grant of £2,675 to acquire two relief carved wood panels, *The Hidden World*, 2012, and *Harmony*, 2023, by Sadia Gul Ibrahim (b.1975). Based in Glasgow since 2001, Gul Ibrahim studied at the Rawalpindi Arts Council in Islamabad, Pakistan, specialising in wood carving and Islamic calligraphy. Her training followed the traditional techniques which produced the large *chaukat*, or door frame, from Bhera in the Punjab, displayed in the India Court during Glasgow's 1888 International Exhibition and now in the collection of Glasgow Life Museums. Gul Ibrahim's work, inspired by her Pashtun heritage and the rich architecture of Islamicate cultures, is a significant acquisition by a member of Glasgow's underrepresented South Asian migrant community.

Applied art

Five grants worth £13,397 were awarded to three organisations for the acquisition of applied art objects.



Scimitar, dagger and mace, 1600s, from the collection of Captain James Moodie. © Orkney Islands Council

Orkney Museums received a grant of £2,164 to support the transport costs of acquiring a collection owned by Captain James Moodie (1645–1725) of Melsetter, Hoy, and gifted by his descendants. The collection includes three richly decorated Ottoman weapons dating from the 1600s, a scimitar, dagger and mace. Believed to have been left behind in Austria and the Balkans by retreating Ottoman armies in the late 17th century, the weapons were a diplomatic gift to Captain Moodie in 1707 from Archduke Charles of Austria. The collection includes a portrait of Moodie and a letter from the Archduke to Queen Anne, commending Moodie for his actions at the siege of Dénia during the War of the Spanish Succession. Following his naval career, Moodie retired to Melsetter where his Hanoverian sympathies brought him into conflict with the Jacobite Sir James Stewart of Burray. On 26 October 1725, Captain Moodie was fatally shot in Broad Street, Kirkwall. The acquisition will enable Orkney Museum to tell the story of this remarkable figure in the islands' history.

Museums and Galleries Edinburgh's applied art collection, a Recognised Collection of National Significance, includes an outstanding collection of Edinburgh silver. Two grants supported the acquisition of pieces by makers not previously represented. A grant of £4,050 enabled the purchase of three octagonal casters made in 1728 by Edward Penman (1679–1729). He belonged to a family of goldsmiths and succeeded his father as Assay Master to the Incorporation of Edinburgh Goldsmiths in 1708. The set consists of two pierced casters and a third 'blind' caster used to hold powdered mustard which was mixed with vinegar



Three silver casters by Edward Penman, Edinburgh, 1728, engraved with the crest and motto of Colville for Lord Colville of Culross and Ochiltree. © Museum of Edinburgh, Museums & Galleries Edinburgh

on the plate. The casters are engraved with the crest and motto of the Colville family for Lord Colville of Culross and Ochiltree. A grant of £3,375 supported the purchase of a silver teapot made in 1722 by Colin Campbell (fl.1712–1754), engraved with the crest of John Hogg of Cammo House, Edinburgh. It was made in the same year he purchased the estate from his cousin, Sir John Clerk of Penicuik, possibly to celebrate his new status as landowner of a country estate. Two years later he commissioned William Adam to remodel the house. The work was never carried out; Hogg ran into financial difficulties and was forced to sell the property in 1741.

Aberdeen Archives, Gallery and Museums received a grant of £3,100 to acquire a stoneware moon jar, *View from the Aeroplane*, 2023, by Akiko Hirai (b.1970). Inspired by a flight over Alaska, the jar's generous size and disrupted surface give it a significant display presence. It joins work by other Japanese ceramicists in the collection as well as British studio ceramics inspired by Japanese techniques and designs. A further grant of £708 supported the purchase of a raised silver bowl made in 2019 by Megan Falconer (b.1993) together with the oak and bronze hammer used in its creation. This Aberdeen-based jeweller and silversmith uses casts of rocks from the Scottish landscape, in this case from Stonehaven, to make the heads of the hammers used in her work. The 'Stonehaven' hammer is the first created by the maker and the silver bowl, hammered and raised from a sheet of silver, the last object made using the hammer. The acquisition provides a unique insight into the maker's process and technique.

Historic photography

Two grants worth £6,110 were awarded to two organisations for the acquisition of historic photographic material.

Culture Perth and Kinross received a grant of £5,000 to acquire an album of over 200 salted paper and albumen photographic prints relating to the Balgowan Estate near Perth, c1855–65. The album includes family portraits and prints by members of the Amateur Photographic Association, founded in 1861, as well as examples of work by early Scottish photographers. Among these are rare studies of trees by Magnus Jackson (1831–1891), a Perth photographer whose collection of over 2,500 glass plate negatives is held by the museum. The album joins a family portrait album from Balgowan, donated to the collection in 2020, and provides important evidence of connections between amateur and professional photographers during this early period.

Dundee Heritage Trust received a grant of £1,110 to acquire an original silver gelatin photograph of the first ascent of Mount Erebus on Ross Island, Antarctica's second-highest volcano. The ascent took place in March 1908 during the British Antarctic Expedition led by Ernest Shackleton who had been a junior officer on Robert Falcon Scott's first Antarctic expedition aboard RRS *Discovery*. The photograph was taken by Douglas Mawson, a geologist and member of the expedition's scientific staff. RRS *Discovery* and Dundee Heritage Trust's associated polar collection is a Recognised Collection of National Significance.



Silver gelatin photograph by Douglas Mawson of the ascent of Mt Erebus, 10 March 1908, during the British Antarctic Expedition. © Dundee Heritage Trust

Furniture

Two grants worth £10,509 were awarded to two organisations for the acquisition of furniture.

Orkney Museums received a grant of £509 to support the transport costs of acquiring a 17th-century press and cabinet of drawers bequeathed to the collection. According to family tradition the cabinet belonged to Bishop Murdoch MacKenzie, Bishop of Orkney from 1677 until his death in 1688. Tankerness House, which now houses Orkney Museum, was the townhouse of the Baikie family for nearly 400 years. The acquisition joins furniture and other items that belonged to the family, including a portrait of Bishop MacKenzie.

The Paxton Trust received a grant of £10,000 to support the acquisition of a sofa designed by the Scottish cabinet maker William Trotter (1772–1833). One of a matching pair commissioned for Paxton House in 1813, the sofa was sold in 1923 and later acquired by a collector in Tasmania who generously supported the cost of shipping it back to Scotland. The sofas were designed for the picture gallery where the Scottish portraitist Sir Henry Raeburn, who advised on the lighting and seating arrangements, recommended placing the sofas 26 feet from the paintings for optimum viewing. The Paxton Trust holds a Recognised Collection of National Significance which includes furniture by Thomas Chippendale the Elder and Younger. Displays tell the story of the history of the house and its outstanding furniture commissions as well as its links to the transatlantic slave trade through the Home family's ownership of plantations in the Caribbean.

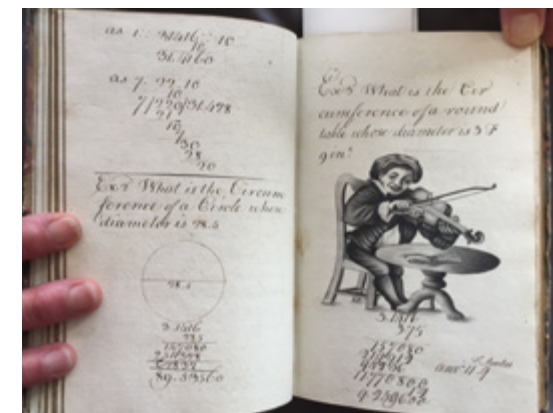


Rosewood upholstered sofa, 1813–14, designed by William Trotter.
© Paxton Trust. Photograph: F Salvesen Murrell

Manuscripts and printed material

Four grants worth £9,472 were awarded to three organisations for the acquisition of manuscripts and printed material.

University of Glasgow Archives & Special Collections received a grant of £1,410 to support the acquisition of two volumes of manuscript notes of lectures by John Millar (1735–1801) on the law of Scotland. The notes were taken by student John Whyte attending lectures in 1778–79. Millar was an important figure in the history of the University where he was chair of civil law from 1761 to 1801. He was an influential and charismatic teacher who revolutionised the curriculum and taught in English rather than the traditional Latin, attracting large numbers of students to his classes.



A manuscript exercise book written and illustrated by Francis Cunynghame, Perth Academy, 1786–1787. © Culture Perth and Kinross Archive

Culture Perth and Kinross holds the records of Perth Academy, founded in 1760 by Perth Burgh Council. Two grants worth a total of £6,100 supported the acquisition of manuscript exercise books written by students during the late 1780s. They include five books covering mathematics, astronomy and natural philosophy by Francis Cunynghame and a book on mensuration and surveying by James Jamesone who went on to a maritime career with the East India Company. Beautifully written and illustrated, often with local landmarks which provided subjects for study, the books provide valuable information on the school's curriculum and teaching methods.

Biggar & Upper Clydesdale Museum received a grant of £2,000 to support the acquisition of two printed books of illustrations of horses and cattle by James Howe (1780–1836). *Portraits of horses of distinguished merit* and *Portraits of Highland Society prize cattle* were published by Baillantine & Company, Edinburgh, in 1832. Born in the village of Skirling near Biggar, Howe specialised in pictures of animals and the Museum holds a small collection of his work.

Technology

Six grants worth £24,134 were awarded to five organisations for the acquisition of objects relating to technology.

The Museum of Scottish Lighthouses, a Recognised Collection of National Significance, received a grant of £6,500 to acquire four lens panels from the Little Ross Lighthouse in Galloway. In use from 1843 to 1960, the panels were made by Isaac Cookson of the Cookson Glassworks, South Shields, who was an early maker of lighthouse lenses in conjunction with Léonor Fresnel. The Museum already holds two panels of the lens, and the additional panels will enable the construction of a section to demonstrate the development of lens technology. It will be included in a planned new gallery showcasing the Museum's important Fresnel lens collection.

A grant of £3,113 enabled Orkney Museums to acquire objects at the auction which dispersed the collection of the Shipwreck Treasure Museum in Charleston, Cornwall. They included an emergency lantern recovered from the wreck of SMS *Bremse*, which was among the German High Seas fleet scuttled at Scapa Flow in June 1919, and a brass tompion from HMS *Royal Oak*, torpedoed in Scapa Flow in 1939 with great loss of life. The objects will be displayed at Scapa Flow Museum which tells the story of Orkney's role as a Royal Navy base in two world wars.

Montrose Air Station Heritage Centre received a grant of £4,470 to support the cost of transporting and installing a Jaguar aircraft donated by RAF Heritage. Built by the Anglo-French manufacturer SEPECAT, the aircraft first flew with the RAF in 1976 and will help to tell the story of the Air Station's role during the Cold War. It is sited in the 1913 hangar which houses the Tornado aircraft, also donated by RAF Heritage and supported with a NFA grant in 2022.



Westland Lynx helicopter being delivered to Dumfries and Galloway Aviation Museum. © Dumfries and Galloway Aviation Museum



Vespa scooter, 1994, with custom Paisley pattern bodywork.
© OneRen, the trading name of Renfrewshire Leisure Limited

RAF Heritage donated a further Jaguar aircraft and a Westland Lynx helicopter to Dumfries and Galloway Aviation Museum, supported by two grants for transport costs totalling £6,051. The helicopter was built in 1979 and served with the Army Air Corps, completing its last flight in 2015. It was used by the Blue Eagles display team before operational service in Germany, Bosnia, Ireland and Iraq. A later role with 657 Squadron (Joint Special Forces Aviation Wing) was followed by use as an instructional airframe at Ministry of Defence Lyneham. The Lynx was the mainstay of the Army's airborne assault activities and, coupled with this machine's longevity and breadth of role, makes it a significant addition to the Museum's Airborne Forces collection.

Paisley Museum received a grant of £4,000 to support the acquisition of a 1994 Vespa scooter with custom Paisley pattern bodywork. The scooter was used to deliver Paisley's bid for UK City of Culture 2021 and represents the continued importance of the Paisley pattern to the cultural identity of the town. It will be displayed in Paisley Museum when it reopens following extensive redevelopment.

Treasure Trove

A total of 29 grants worth £41,235 were awarded to ten organisations for the acquisition of Treasure Trove material. This was an increase of £11,771 on the previous year and a record sum, equating to 22% of total grant payments.

Aberdeenshire Museums Service received five grants to support the acquisition of finds from the region, including £6,350 towards a Late Bronze Age hoard from St Cyrus. The hoard includes two copper alloy socketed axeheads and, a much more unusual find from the period, a gold bracelet thought to be an unfinished example.



Late Bronze Age hoard acquired by Aberdeenshire Museums Service. © Crown Copyright

from c1500–1800. While individual cup weights are common finds, a complete set with their container is rare and this is the first example recorded by the Treasure Trove Unit.

ANGUSalve received a grant of £2,130 to acquire two finds from Maryton, a silver hammered farthing of Robert I and a silver bird ornament, tentatively dated to the Roman period, 2nd to 3rd century AD. The farthing, dating from 1318–27, is a new type from two unpublished dies. The coins of Robert I are increasingly common finds due to the rise in metal detecting activity.

Among finds acquired by Fife Cultural Trust with a grant of £205 was a set of copper alloy cup weights from Freuchie, dating

Dumfries and Galloway Council Museums Service received a grant of £805 to support the acquisition of a late medieval coin hoard and a Roman vessel mount. The hoard, found at Dundrennan, includes 28 silver pennies of Edward I and II and one Continental sterling imitation. English coins were in widespread use across Scotland during the period c1280–1320s. The mount, found at Kirkcolm, is decorated with a mask of the snake-haired Gorgon Medusa. It has been interpreted as part of a handle on a large copper alloy wine vessel, possibly manufactured in southwestern Italy in the 1st century BC or early 1st century AD.



Roman vessel mount acquired by Dumfries and Galloway Council Museums Service. © Crown Copyright

Grants Paid 2024–2025

+ Treasure Trove acquisition

Aberdeen Archives, Gallery and Museums

Stoneware moon jar, *View from the Aeroplane*, 2023, by Akiko Hirai £3,100

Oak and bronze *Stonehaven* hammer, 2015, and raised silver bowl, 2019, by Megan Falconer £708

Aberdeenshire Museums Service

+ Late Bronze Age hoard of two copper alloy socketed axeheads and a gold bracelet from St Cyrus (TT.229/23) (Special Funding Scheme; supported by the Museums Association Beecroft Bequest) £6,350

+ Post-medieval gold finger ring from Port Elphinstone (TT.310/23) (Special Funding Scheme) £3,600

+ Billon penny of James I, 1406–24, from Fraserburgh (TT.267/23), silver Spanish Netherlands ducaton of Charles II of Spain, 1670, from Banchory-Ternan (TT.263/23) and two late medieval copper alloy seal matrices from Inverurie (TT.271/23 and TT.272/23) £600

+ Medieval gold finger ring from Stonehaven (TTDB.2024.0612) (Supported by Art Fund) £600

+ Middle Bronze Age axehead and spear fragment from Banchory (TTDB.2024.0712), assemblage of 20 Roman coins from Fordoun (TT.126/24), early medieval copper alloy dress pin from Johnshaven (TT.146/24) and medieval silver annular brooch from Stonehaven (TT.138/24) (Special Funding Scheme) £250

ANGUSalive

+ Late Bronze Age socketed axehead from Glamis (TTDB.2023/0370) and chisel from Carnoustie (TTDB.2024/0005) and two late medieval finger rings from Edzell (TTDB.2023/0255) £3,045

+ Silver hammered farthing of Robert I (TT.269/23) and silver bird ornament of possible Roman date (TT.314/23) from Maryton £2,130

+ Early medieval carved stone cross slab from Kirriemuir (TT.88/24) £125

Biggar & Upper Clydesdale Museum

Two printed books, *Portraits of horses of distinguished merit* and *Portraits of Highland Society prize cattle* by James Howe. Edinburgh: Ballantine, & Company, 1832 £2,000

Culture Perth and Kinross

+ Mark Anthony denarius from Clathymore (TT.259/23), William I ‘the Lion’ penny from Cargill (TT.262/23), James I demy from Kinross (TT.265/23) and forgery of a Flemish gold Noble from Blairgowrie & Rattray (TT.329/23) (Special Funding Scheme) £7,000

+ Hoard of 68 post-medieval English, British and European silver coins with remains of a pottery vessel from Methven (TT.287/22) (Supported by Art Fund) £5,422

Giclée print triptych, *Lochaber No More I, Lochaber No More (Anamorphosis)* and *Lochaber No More II*, 2015, by Calum Colvin £5,040

Five manuscript exercise books on mathematics, astronomy and natural philosophy, 1786–87, written by Francis Cunynghame, Perth Academy (Supported by Friends of the Nations’ Libraries) £5,000

Album of over 200 salted paper and albumen photographic prints relating to the Balgowan Estate, Perthshire, c1855–65 (Supported by Friends of the Nations’ Libraries) £5,000

Manuscript exercise book on mensuration and surveying, late 1780s, written by James Jamesone, Perth Academy (Special Funding Scheme) £1,100

+ Roman Iron Age brooch from Alyth (TT.10/24), early medieval copper alloy plate-headed pin from Logierait (TT.23/24) and late medieval–post-medieval silver gilt pendant crucifix from Bankfoot (TT.13/24)	£325
+ Roman Iron Age brooch from Alyth (TT.172/23), early medieval mount from Dunkeld (TT.174/23) and post-medieval finger ring from St Madoes (TT.239/23)	£180
+ Roman copper alloy knife handle from Murthly (TT.125/24)	£100

Dumfries and Galloway Aviation Museum

SEPECAT Jaguar aircraft (transport costs)	£5,000
Westland Lynx AH.7 Helicopter (transport costs)	£1,051

Dumfries and Galloway Council Museums Service

+ Roman copper alloy vessel mount from Kirkcolm (TT.254/23) and hoard of 28 silver pennies of Edward I and II and a Continental sterling imitating the English coins, from Dundrennan (TT.84/24)	£805
+ Early Bronze Age flat axehead from Auldgirth (TT.204/24) and four Roman silver denarii from Beattock (TT.191/24)	£78
+ Iron Age beehive quern stone from Lochfoot (TT.25/24)	£75
+ Papal bulla of Pope Martin IV from Mouswald (TT.264/23) and post-medieval–modern gold stud fastener from Ecclefechan (TT.316/23)	£60

Dundee Heritage Trust

Gelatin silver print photograph by Douglas Mawson of the ascent of Mt Erebus, 10 March 1908, during the British Antarctic Expedition (Special Funding Scheme)	£1,110
Acrylic painting on board, <i>Verdant Works, Dundee</i> , and a mixed media artwork on jute, <i>Eagle Jute Mills</i> , 2023, by Kim Appleton (Special Funding Scheme)	£568

East Lothian Council Museums Service

+ Roman Iron Age harness fitting and late medieval harness pendant from Port Seton (TTDB.2023.0428 and TT.118/24) and post-medieval–modern annular brooch from Pencaitland (TT.123/24)	£245
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Elgin Museum (The Moray Society)

+ Middle Bronze Age spearhead fragment from Alves (TT.326/23), Roman brooch from Roseisle (TT.250/23), Roman Iron Age toggle (TT.260/23) and early medieval stirrup mount (TT.289/23) from Myreside, late medieval assemblage from Dufftown (TT.277/23), copper alloy swivel (TT.278/23), dagger pommel (TT.291/23) and annular brooch (TT.319/23) from Urquhart and annular brooch from Lhanbryde (TT.279/23) and post-medieval seal matrix (TT.274/23) and gold finger ring (TT.324/23) from Alves	£897
+ Late Bronze Age artefacts from Ballindalloch (TT.30/24) and socketed axehead from Elgin (TT.32/24), early–late medieval dress pin from Elgin (TT.72/24), late medieval heraldic pendant from Logie (TT.20/24), late medieval–post-medieval assemblage from Elgin (TT.71/24) and modern military assemblage from Wester Elchies (TT.19/24)	£555
+ Late medieval copper alloy swivel from Aberlour (TT.144/24), late medieval–modern assemblage from Rothes (TT.130/24) and post-medieval–modern crossguard from Forres (TT.116/24)	£183

Fife Cultural Trust

+ Late medieval heraldic pendant from Falkland (TT.131/24), silver figurine from Cupar (TT.133/24), silver finger ring from Lochgelly (TT.134/24) and pilgrim badge from Burntisland (TT.145/24) and late medieval–post-medieval silver seal matrix from Monimail (TT.140/24) (Special Funding Scheme)	£770
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+	Late Bronze Age spearhead and knife socket from Tayport (TT.29/24), three Roman Iron Age brooches from Auchtertool (TT.07/24 and TT.06/24) and Falkland (TT.05/24), late medieval copper alloy stamp from Culross (TT.01/24), and late medieval–post-medieval cup weight set from Freuchie (TT.12/24) (Special Funding Scheme)	£205
Glasgow Life Museums		
	Two relief carved wood panels, <i>The Hidden World</i> , 2012, and <i>Harmony</i> , 2023, by Sadia Gul Ibrahim	£2,675
Inverness Museum and Art Gallery (High Life Highland)		
+	Bronze Age flint arrowhead from Ardross (TT.78/24), Iron Age or early medieval penannular brooch from Balblair (TT.02/24), Roman headstud brooch (TT.08/24) and modern quaich mount (TT.09/24) from Cadboll, medieval/post-medieval casting waste from Glen Shiel (TT.288/23), assemblage of 264 metal objects from Ardersier (TT.290/23) and cannonball from Auldearn (TT.315/23), post-medieval/modern heart brooch from Easter Clunes (TT.317/23) and two late medieval/post-medieval annular brooches from Balintore (TT.64/24) and Shandwick (TT.65/24) (Special Funding Scheme)	£1,135
+	Early Bronze Age axehead from Invergordon (TT.226.23), Iron Age or early medieval vessel mount from Kiltarlity and Convinth (TT.234.23) and late medieval gold posy ring from Nethy Bridge (TT.235.23) and figure of Christ from Duntulm, Isle of Skye (TT.184.23) (Special Funding Scheme)	£770
Leisure and Culture Dundee		
	Photographic print from the <i>True North</i> series, 2004, by Isaac Julien (Supported by the Contemporary Art Society)	£6,000
Montrose Air Station Heritage Centre		
	SEPECAT Jaguar GR 1 aircraft (transport costs)	£4,470

Museums and Galleries Edinburgh

Oil painting on canvas, <i>King Kenneth II</i> , c1633, by George Jamesone	£8,500
Set of three octagonal silver casters by Edward Penman, hallmarked Edinburgh, 1728	£4,050
Silver teapot by Colin Campbell, hallmarked Edinburgh, 1722	£3,375

Museum of Scottish Lighthouses

Four panels from the Little Ross Lighthouse optic, c1843 (Special Funding Scheme)	£6,500
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OneRen (Renfrewshire Leisure Ltd)

Oil painting on canvas, <i>Self-Portrait with Checked Waistcoat</i> , c1990, by John Byrne (Supported by Art Fund)	£15,000
Vespa scooter, 1994, with custom Paisley pattern bodywork (Special Funding Scheme)	£4,000

Orkney Museums, Orkney Islands Council

Brass tompion from HMS <i>Royal Oak</i> and a lantern from SMS <i>Bremse</i> (Special Funding Scheme)	£3,113
+ Early medieval cross slab from Sanday (TT.100/23) (transport costs)	£2,400
Captain James Moodie Collection (transport costs) (Supported by the Museums Association Beecroft Bequest, the Robertson Ness Trust and the Orkney Heritage Society)	£2,164
17th-century press and cabinet of drawers (transport costs)	£509
+ Bronze Age assemblage from Lamb Holm (TT.119/24)	£115

Paxton House

Rosewood upholstered sofa, 1813–14, designed by William Trotter	£10,000
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Stirling Smith Art Gallery and Museum

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| + Middle Bronze Age flanged axehead from Port of Menteith (TTDB.2021/0258), two David I pennies from Stirling (TT.281/22) and medieval gold finger ring from Drymen (TT.298/22) | £2,825 |
| + Early Bronze Age axehead from Cowie (TT.227/23), three post-medieval ceramic jugs from Kincardine (TT.195/23), late medieval spindle whorl from Gartmore (TT.214/23) and post-medieval gold finger ring from Stirling (TT.236/23) | £390 |

University of Dundee Museum Services

Oil painting on canvas, <i>Mother and Child</i> , 1920–25, by David Foggie	£2,952
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University of Glasgow Archives & Special Collections

Two volumes of manuscript notes made by student John Whyte of lectures on the Law of Scotland by John Millar, University of Glasgow, 1778–79	£1,372
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University of Glasgow, The Hunterian

Oil painting on canvas, <i>Glasgow Green</i> , c1823, by John Knox (Supported by Art Fund)	£20,000
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Oil painting and pencil on board, <i>A Still Life with Shells and Lizard a Jar of Spirits</i> , c1680s–90s, by Pieter Gerritsz van Roestraten	£6,990
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University of Stirling Art Collection

Oil painting on canvas, <i>Le Bouc</i> , 2022, by Alison Watt (Supported by Art Fund)	£15,120
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Total	£187,702
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National Fund for Acquisitions

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Cover: Detail of oil painting on canvas, *Glasgow Green*, c1823, by John Knox.
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