

# Notice of meeting and agenda

## Committee on the Jean F Watson Bequest

**10.00am Friday 15 December 2017**

Fergusson Room, 5<sup>th</sup> Floor, City Art Centre, 2 Market Street, Edinburgh

This is a public meeting and members of the public are welcome to attend

### Contacts

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Tel: 0131 529 4283

## **1. Order of business**

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- 1.1 Including any notices of motion and any other items of business submitted as urgent for consideration at the meeting.

## **2. Declaration of interests**

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- 2.1 Members should declare any financial and non-financial interests they have in the items of business for consideration, identifying the relevant agenda item and the nature of their interest.

## **3. Deputations**

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- 3.1 If any

## **4. Minutes**

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- 4.1 Committee on the Jean F Watson Bequest 29 April 2016 – submitted for approval as a correct record (circulated)

## **5. Committee on the Jean F Watson Bequest Business**

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- 5.1 Jean F Watson Financial Statement 2017/18 – joint report by the Executive Director of Resources and the Executive Director of Place (circulated)
- 5.2 Purchase of D'Arcy Thompson Print Portfolio – report by the Executive Director of Place (circulated)
- 5.3 Purchase of a drawing by William Wilson – report by the Executive Director of Place (circulated)
- 5.4 Purchase of a drawing by Charles Poulsen – report by the Executive Director of Place (circulated)
- 5.5 Purchase of a print by Bronwen Sleigh – report by the Executive Director of Place (circulated)
- 5.6 Purchase of a video work by Roderick Buchanan – report by the Executive Director of Place (circulated)
- 5.7 Purchase of a silver articulated griffin sculpture/ornament by Bryony Knox – report by the Executive Director of Place (circulated)
- 5.8 Acquisition of contemporary ceramics, glass and silver – report by the Executive Director of Place (circulated)
- 5.9 The City's Art Collection – The Future – verbal overview

## **6. Motions**

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6.1 If any

### **Laurence Rockey**

Head of Strategy and Insight

### **Committee Members**

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Councillors Fullerton (Convener), Aldridge, Donaldson, Doran, McNeese-Mechan, Mitchell, Mowat and Rae.

### **Organisational Representatives and Specialists**

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Mr Stephen Holland, Chair of the Friends of the City Art Centre

Professor Murdo MacDonald, Professor of Scottish Art History at the University of Dundee

Kirstie Skinner, Director of Outset Scotland

### **Information about the Committee on the Jean F Watson Bequest Transport and Environment Committee**

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In 1962 Miss Jean F Watson set up a trust to acquire works of art by Scottish artists. The bequest states that works purchased or commissioned shall be by artists born, practising in, or otherwise associated with Scotland and in particular Edinburgh. These shall include paintings, sculpture, prints and drawings and items of applied art such as tapestries, stained glass, glass, ceramics, silver and jewellery. It shall be a requirement that works by local artists selected for purchase should be of sufficient high quality to achieve national standing. The Watson Bequest allows the City to continue collecting important and significant works strengthening an already important and nationally significant collection.

### **Further information**

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If you have any questions about the agenda or meeting arrangements, please contact Veronica MacMillan, Committee Services, City of Edinburgh Council, City Chambers, High Street, Edinburgh EH1 1YJ, Tel 0131 529 4283, email:

[veronica.macmillan@edinburgh.gov.uk](mailto:veronica.macmillan@edinburgh.gov.uk)

A copy of the agenda and papers for this meeting will be available for inspection prior to the meeting at the main reception office, City Chambers, High Street, Edinburgh.

The agenda, minutes and public reports for this meeting and all the main Council committees can be viewed online by going to [www.edinburgh.gov.uk/cpol](http://www.edinburgh.gov.uk/cpol).

# Item 4.1 - Minutes

## Committee on the Jean F Watson Bequest

2 pm, Friday 29 April 2016

### Present

Councillors Lewis (Convener), Barrie (substituting for Councillor Fullerton), Heslop (substituting for Councillor Aitken), Keil, Paterson and Redpath.

### 1. Minutes

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#### Decision

To approve the minute of the Committee on the Jean F Watson Bequest of 30 October 2014 as a correct record.

### 2. Financial Update

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The balance of funds available on the Jean F Watson Bequest as of 1 April 2016 was estimated at £82,588.05

#### Decision

To note the financial update.

(Reference - Financial Update by the Acting Executive Director of Resources, submitted.)

### 3. Most recent acquisitions made by the Jean F Watson Bequest Fund - verbal update

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The Committee was asked to note that the funds from the Jean F Watson bequest had been used in the acquisition of the Craggs at Dawn (from Calton Hill) by Catharine Davison and that the City was no longer considering purchasing works by David Mack or Karla Black.

#### Decision

To note the verbal update.

(Reference – report by the Executive Director of Place, submitted.)

### 4. Purchase of a painting by Alison Watt

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Approval was sought for the purchase of the 2014 oil painting Moon by Alison Watt.

#### Decision

To approve the purchase of the 2014 oil painting Moon by Alison Watt for £38,000.

(Reference – report by the Executive Director of Place, submitted.)

## **5. Purchase of a painting by George Jameson**

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Approval was sought for the purchase of the 1633 oil painting Robert the Bruce, King of Scotland 1274 - 1329 by George Jamesone (c1589 - 1644)

### **Decision**

To approve the purchase of the 1633 oil painting Robert the Bruce, King of Scotland 1274 - 1329 by George Jamesone for £40,000.

(Reference – report by the Executive Director of Place, submitted.)

## **5. Acquisition of contemporary ceramics, glass and silver**

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Approval was sought, in principle, to use Jean F Watson funds to begin developing a contemporary applied art collection by purchasing and commissioning contemporary work by makers born or based in Edinburgh or its environs, who work in silver, glass and ceramics.

### **Decision**

To approve the principle of using funds from the J F Watson bequest for purchasing or commissioning contemporary silver, glass, and ceramics by makers born in Edinburgh or based in Edinburgh and its environs.

(Reference – report by the Executive Director of Place, submitted.)

# Committee on the Jean F. Watson Bequest

10.00am, Friday, 15 December 2017

## Jean F. Watson Financial Statement 2017/18

Item number	5.1
Report number	
Executive/routine	
Wards	
Council Commitments	

### Executive Summary

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This report provides an update on the financial position of the Miss Jean Fletcher Watson (known as Jean F. Watson) Charitable Trust (SC018971) since the last Committee meeting on 29 April 2016.

## Jean F. Watson Financial Statement 2017/18

### 1. Recommendations

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- 1.1 Members of the Committee on the Jean F. Watson Bequest are asked to note the content of this report.

### 2. Background

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- 2.1 The purpose of this report is to update the Committee with the financial position of the Jean F. Watson Charitable Trust.
- 2.2 The Committee last met on 29 April 2016 when a financial statement was included which provided an expected out-turn position for the 2015/16 financial year.
- 2.3 The City of Edinburgh Council Charitable Trusts Audited Trustee's Annual Report and Accounts for 2015/16 was approved by Finance and Resources Committee on 29 September 2016 and submitted to the Office of the Scottish Charity Regulator (OSCR) in October 2016.
- 2.4 The City of Edinburgh Council Charitable Trusts Audited Trustee's Annual Report and Accounts for 2016/17 was approved by Finance and Resources Committee on 28 September 2017 and submitted to OSCR in October 2017.

### 3. Main report

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- 3.1 Appendix 1 of this report provides an update on the 2016/17 outturn financial position of the Trust as well as providing a forecast for the 2017/18 financial year.
- 3.2 Appendix 1 shows that the funds available at the start of the 2017/18 financial year were £88,918 and that is forecast to grow to £119,994 by the end of the 2017/18 financial year. This is subject to investment income remaining stable for the final quarter of the financial year and no purchases of art being completed within the financial year.
- 3.3 The value of the investments held by the Trust as at 31 March 2017 was £913,899 and the value of the artwork was recorded as £5,274,624.



#### **4. Measures of success**

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- 4.1 The Jean F. Watson Charitable Trust continues to serve its purpose and purchase works of art by artists who have connections with the city of Edinburgh.

#### **5. Financial impact**

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- 5.1 There is no direct financial impact arising from the contents of this report but it sets out the financial position of the Jean F. Watson Charitable Trust.

#### **6. Risk, policy, compliance and governance impact**

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- 6.1 Not applicable.

#### **7. Equalities impact**

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- 7.1 Not applicable.

#### **8. Sustainability impact**

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- 8.1 Not applicable.

#### **9. Consultation and engagement**

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- 9.1 Not applicable.

#### **10. Background reading/external references**

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- 10.1 [‘Financial Statement’](#), Committee on the Jean F Watson Bequest, 29 April 2016
- 10.2 [‘Charitable Trusts Reserves Policy’](#), Finance and Resources Committee, 17 March 2016
- 10.3 [‘The City of Edinburgh Council Charitable Trusts – Report to those charged with Governance on the 2015/16 Audit’](#), Finance and Resources Committee, 29 September 2016
- 10.4 [‘The City of Edinburgh Council Charitable Trusts – Report to those charged with Governance on the 2016/17 Audit’](#), Finance and Resources Committee, 28 September 2017

10.5 '[Miss Jean Fletcher Watson Bequest](#)', OSCR Website

10.6 '[Guidance and good practice for Charity Trustees](#)', OSCR Website

**Stephen S. Moir**

Executive Director of Resources

**Paul Lawrence**

Executive Director of Place

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## **11. Appendices**

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Appendix 1 – Jean F. Watson Committee Financial Statement 2017/18

	£	£	Notes
<b>Funds Available as at 1 April 2016</b>		<b>83,894</b>	<b>1</b>
Income from Investments 2016/17		<u><b>32,822</b></u>	<b>2</b>
Acquisitions 2016/17	(39,164)		<b>3</b>
<b>Less: Grants Received 2016/17</b>	<u>14,500</u>		<b>4</b>
Net Acquisitions 2016/17		<u><b>(24,664)</b></u>	
Investment Advice 2016/17	(1,825)		
Governance Costs 2016/17	<u>(1,309)</u>		
		<u><b>(3,134)</b></u>	<b>5</b>
<b>Funds Available as at 1 April 2017</b>		<u><b>88,918</b></u>	<b>6</b>
Forecast Income from Investments 2017/18		35,176	<b>7</b>
Forecast Governance Costs 2017/18	<u>(4,100)</u>		
		(4,100)	<b>8</b>
<b>Forecast Funds Available as at 1 April 2018</b>		<u><b>119,994</b></u>	<b>9</b>

**Notes :**

- 1** £83,894 is the accumulated surplus carried forward from previous years. This differs slightly to what was reported here as these figures were reported before the accounts for 2015/16 had closed.
- 2** £32,822 is the income from interest on investments held with CCLA and M&G, as well as a small amount from the bank account for 2016/17.
- 3** The only acquisition in 2016/17 was the work "Moon" by Alison Watt, approved by the Committee on 29 April 2016.
- 4** A grant award of £9,500 towards the above purchase was received from the National Fund for Acquisitions administered by the National Museums of Scotland and £5,000 was received from Friends of City Art Centre. The net cost of the work was therefore £24,664.
- 5** An allocation of one-off investment advice for £1,825 in 2016/17 resulted in an investment in the COIF Charities Investment Fund managed by CCLA. Central support charges were £1,309 relating to an allocation for audit of the accounts and other support charges.
- 6** As a result, the funds available as at 1 April 2017 were £88,918.
- 7** The forecast income from investments in 2017/18, subject to market conditions, is £35,176.
- 8** The forecast governance costs (audit fee and central support costs) are £4,100 for 2017/18.
- 9** As a result, the forecast funds available as at 1 April 2018 are £119,994. This is subject to change based on timing of purchases of new artwork.
- 10** The value of the investments held by the Trust as at 31 March 2017 was £913,899. The value of the artwork was recorded as £5,274,624.
- 11** The 2016/17 Audited Accounts were approved by Finance and Resources Committee on 28 September 2017.

# Committee on the Jean F. Watson Bequest

10am, Friday, 15 December 2017

## Purchase of D'Arcy Thompson Print Portfolio

Item number	5.2
Report number	
Executive/routine	
Wards	

### Executive summary

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Committee is asked to approve the purchase of a limited edition copy of the D'Arcy Thompson Print Portfolio, containing fourteen original prints by sixteen contemporary artists.

## Purchase of D'Arcy Thompson Print Portfolio

### Recommendations

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- 1.1 It is recommended that the Committee approves the purchase of a limited edition copy of the D'Arcy Thompson Print Portfolio, containing fourteen original prints by sixteen contemporary artists.

### Background

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- 2.1 The City Art Centre's fine art collection traces the development of Scottish art from the 17<sup>th</sup> century until present day. Acquisitions of new work by contemporary artists are an important part of ensuring that the collection continues to provide a comprehensive overview of Scottish art for future generations.

### Main report

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- 3.1 The following portfolio of original prints is presented to the Committee for consideration:

***D'Arcy Thompson Print Portfolio***

Fourteen original prints by sixteen contemporary artists presented in a special edition portfolio box, 2013

Edition 3/12

£1,500

- Delia Baillie, *Great Granny Structuralism*, 2013, digital screenprint on paper, edition 3/12, 30.5 x 30.5cm (unframed)
- Calum Colvin, *Orpheus and the Beasts*, 2013, photo polymer intaglio etching on paper, edition 3/12, 30.5 x 30.5cm (unframed)
- Dalziel + Scullion, *Primates*, 2013, digital print on paper, edition 3/12, 30.5 x 30.5cm (unframed)

- Graham Fagen, *Growth & Form*, 2013, silkscreen print on paper, edition 3/12, 30.5 x 30.5cm (unframed)
- Gareth Fisher, *Co Existing*, 2013, three colour stone lithograph on paper, edition 3/12, 30.5 x 30.5cm (unframed)
- Paul Harrison, *Modified Crop (Test 1)*, 2013, acrylic screenprint on paper, edition 3/12, 30.5 x 30.5cm (unframed)
- Mark Hunter, *Chicken*, 2013, waterless lithograph on paper, edition 3/12, 30.5 x 30.5cm (unframed)
- Tracy Mackenna and Edwin Janssen, *Taboo Materialised*, 2013, digital print on paper, edition 3/12, 30.5 x 30.5cm (unframed)
- Jim Pattison, *Koala*, 2013, waterless lithograph on paper, edition 3/12, 30.5 x 30.5cm (unframed)
- Norman Shaw, *D'Archon*, 2013, photo etching on paper, edition 3/12, 30.5 x 30.5cm (unframed)
- Elaine Shemilt, *Decapoda*, 2013, blind embossed print on paper, edition 3/12, 30.5 x 30.5cm (unframed)
- Iain Sturrock, *The Swan*, 2013, waterless lithograph on paper, edition 3/12, 30.5 x 30.5cm (unframed)
- Edward Summerton, *Growths and Deforms*, 2013, digital print on paper, edition 3/12, 30.5 x 30.5cm (unframed)
- Peter Yearworth, *Evolution*, 2013, photo / direct gravure on paper, edition 3/12, 30.5 x 30.5cm (unframed)

3.2 In 2011 the University of Dundee Museum Services received a grant from the Art Fund RENEW Scheme to build a collection of modern and contemporary artworks inspired by the pioneering Scottish biologist D'Arcy Wentworth Thompson (1860-1948). As an offshoot of this project, the University of Dundee Museum Services commissioned sixteen leading contemporary artists from Duncan of Jordanstone College of Art and Design in Dundee to create a portfolio of new prints which draw on D'Arcy Thompson's ideas and research, as well as the specimens in his Zoology Museum.

- 3.3 Edinburgh-born biologist D’Arcy Thompson was the first professor of Biology at University College, Dundee (now known as the University of Dundee). He went on to become the Chair of Natural History at the University of St Andrews. Although he carried out research in a variety of areas, he is best-known for his ground-breaking book *On Growth and Form*, which was published in 1917. In *On Growth and Form* Thompson suggested that the development of all living organisms is influenced by physical and mathematical laws. The book laid the foundations for the future study of biomathematics, but it also had a lasting impact on other fields of research, including computer science, cybernetics, anthropology and architectural design. Over the years, visual artists have also found Thompson’s work to be an enduring source of inspiration. Artists as diverse as Jackson Pollock, Richard Hamilton, Eduardo Paolozzi, Salvador Dalí, Will Maclean, Susan Derges and Daniel Brown have all been influenced by *On Growth and Form*. Thompson himself was a keen patron of the arts, and welcomed interdisciplinary approaches across subject areas. As the art critic Herbert Read told Thompson “you have built the bridge between science and art”.
- 3.4 Between November 2016 and February 2017 the City Art Centre staged the exhibition ‘A Sketch of the Universe: Art, Science and the Influence of D’Arcy Thompson’ in collaboration with the University of Dundee Museum Services. The exhibition was timed to coincide with the 2017 centenary of the publication of *On Growth and Form*. It showcased the highlights of the University of Dundee’s D’Arcy Thompson Art Collection, featuring work by a range of modern and contemporary artists, from established figures like Henry Moore, Victor Pasmore and Salvador Dalí to recent graduates of Duncan of Jordanstone College of Art and Design. The display of over 90 artworks was supplemented by a selection of zoological specimens and teaching models from the D’Arcy Thompson Zoology Museum. The exhibition received overwhelmingly positive public and critical feedback, including a 4-star review in the *Scotsman*.
- 3.5 The D’Arcy Thompson Print Portfolio was displayed as part of the exhibition ‘A Sketch of the Universe’. It comprises work by sixteen contemporary artists based at Duncan of Jordanstone College of Art and Design: Delia Baillie, Calum Colvin, Dalziel + Scullion, Graham Fagen, Gareth Fisher, Paul Harrison, Mark Hunter, Tracy Mackenna & Edwin Janssen, Jim Pattison, Norman Shaw, Elaine Shemilt, Iain Sturrock, Edward Summerton and Peter Yearworth. Each print is inspired in some way by D’Arcy Thompson. Some images, such as *Primates* by Dalziel + Scullion or *Decapoda* by Elaine Shemilt, relate to specific specimens in the D’Arcy Thompson Zoology Museum. Others, such as *Modified Crop (Test 1)* by Paul Harrison or *Growths and Deforms* by Edward Summerton, are influenced more generally by Thompson’s theories and research. The portfolio demonstrates a variety of printmaking techniques, including lithography,

screenprinting, photo etching and digital printing. For the exhibition 'A Sketch of the Universe' each print was framed individually and displayed in a group formation (see Fig. 1).



(Fig. 1)

- 3.6 The D'Arcy Thompson Print Portfolio was printed at Duncan of Jordanstone College of Art and Design, under the supervision of Mark Hunter and Jim Pattison. It was produced as an edition of 12, with 3 printers' proofs. Each print measures 30.5 x 30.5cm, and is signed and editioned by the artist. The portfolio also contains an introduction by Matthew Jarron (Curator of Museum Services at the University of Dundee), and written statements by each of the artists.
- 3.7 The artists featured in the D'Arcy Thompson Print Portfolio are considered as leading contemporary artists working in Scotland. In 2014 Dalziel + Scullion and Graham Fagen were included in the nationwide exhibition project 'GENERATION: 25 Years of Contemporary Art in Scotland'. These artists have also represented Scotland at the Venice Biennale. The work of all sixteen artists can be found in public and private collections, both nationally and internationally.
- 3.8 Very few of these artists are already represented in the City Art Centre's fine art collection. The City Art Centre holds three works by Calum Colvin (all dating from the 1990s) and one work by Graham Fagen (dating from 1999), but nothing by any of the other artists. The current opportunity to purchase a limited edition copy of the D'Arcy Thompson Print Portfolio is therefore a chance to add fourteen new artists to the City Art Centre's holdings of Scottish contemporary



art, strengthening and diversifying this part of the collection. It is also an opportunity to further mark the centenary of the publication of *On Growth and Form*, and to ensure that the exhibition 'A Sketch of the Universe' has a lasting legacy within the City Art Centre.

- 3.9 The D'Arcy Thompson Print Portfolio (edition number 3 of 12) is being offered for sale to the City Art Centre by the University of Dundee Museum Services. All proceeds from the sale will go directly towards supporting the University of Dundee's ongoing work to engage artists with D'Arcy Thompson's work, and to facilitate residencies and exhibitions with the Zoology Museum. The portfolio is currently on reserve for consideration by the Jean F. Watson Committee.

## **Measures of success**

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- 4.1 Completed purchase of the D'Arcy Thompson Print Portfolio.

## **Financial impact**

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- 5.1 The total cost of the D'Arcy Thompson Print Portfolio is £1,500. Funds for this purchase can be made available from the Jean F. Watson Bequest, and it is intended that an application for grant aid will be submitted to the National Fund for Acquisitions, administered on behalf of the Scottish Government by the National Museums of Scotland.

## **Risk, policy, compliance and governance impact**

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- 6.1 Not applicable.

## **Equalities impact**

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- 7.1 Not applicable.

## **Sustainability impact**

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- 8.1 Not applicable.

## **Consultation and engagement**

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- 9.1 Not applicable.

## Background reading / external references

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- D'Arcy Thompson Zoology Museum – Art Collection:  
<https://www.dundee.ac.uk/museum/collections/zoology/art/>
- D'Arcy Thompson Zoology Museum - RENEW Project:  
<https://www.dundee.ac.uk/museum/collections/zoology/renew/>
- The D'Arcy Thompson Print Folio:  
<https://www.dundee.ac.uk/museum/collections/zoology/printfolio/>
- 'A Sketch of the Universe: Art, Science and the Influence of D'Arcy Thompson', City Art Centre Website: <http://www.edinburghmuseums.org.uk/Venues/City-Art-Centre/Exhibitions/2016-17/A-Sketch-of-the-Universe--Art,-Science-and-the-Inf>
- Mansfield, Susan: 'Art Review - A Sketch of the Universe: Art, Science and the Influence of D'Arcy Thompson', *The List*, 30 November 2016  
<https://www.list.co.uk/article/86761-a-sketch-of-the-universe-art-science-and-the-influence-of-darcy-thompson/>
- Macmillan, Duncan: 'Art Review - A Sketch of the Universe: Art, Science and the Influence of D'Arcy Thompson', *The Scotsman*, 7 December 2016  
<http://www.scotsman.com/lifestyle/culture/art/art-review-a-sketch-of-the-universe-art-science-and-the-influence-of-darcy-thompson-1-4311016>
- Ings, Simon: 'Review - D'Arcy Wentworth Thompson, The Man who Shaped Biology and Art', *New Scientist*, 1 February 2017  
<https://www.newscientist.com/article/2120057-darcy-wentworth-thompson-the-man-who-shaped-biology-and-art/>

## Paul Lawrence

### Executive Director of Place

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## Appendices

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None.

# Committee on the Jean F. Watson Bequest

10am, Friday, 15 December 2017

## Purchase of a drawing by William Wilson

Item number	5.3
Report number	
Executive/routine	
Wards	

### Executive summary

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Committee is asked to approve the purchase of the 1926 pencil drawing *Princes Street Station, Edinburgh* by William Wilson (1905-1972).

## Purchase of a drawing by William Wilson

### Recommendations

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- 1.1 It is recommended that the Committee approves the purchase of the drawing *Princes Street Station, Edinburgh* by William Wilson.

### Background

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- 2.1 The City Art Centre's fine art collection traces the development of Scottish art from the 17<sup>th</sup> century until present day. Artworks relating to the architectural heritage of Edinburgh are a particular strength of the collection. New acquisitions in this field are an important means of ensuring that the changing face of the city is documented for future generations.

### Main report

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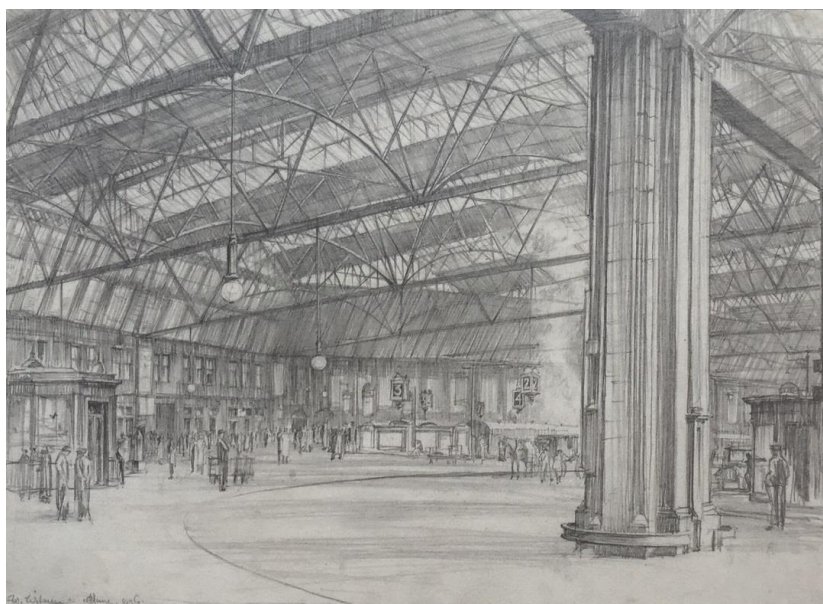
- 3.1 The following drawing by William Wilson is presented to the Committee for consideration:

***Princes Street Station, Edinburgh***

Pencil on paper, 1926

25.3 x 32.9cm (unframed)

£550



- 3.2 William Wilson (1905-1972) was born and educated in Edinburgh. His artistic career began as an apprentice in the studio of the stained-glass company James Ballantine and Son, which he joined in 1920. During his apprenticeship, he attended evening classes at Edinburgh College of Art, where his talents in drawing and printmaking were noticed by his tutor Adam Bruce Thomson.
- 3.3 Wilson travelled regularly during the late 1920s and early 1930s, depicting landscapes in France, Germany and Italy, as well as more local scenes such as Dunfermline and St Monans. In 1932 he was awarded the RSA Carnegie Travelling Scholarship, and received leave from James Ballantine to study full-time at Edinburgh College of Art. There he continued to win further distinctions for his printmaking, including an Andrew Grant Fellowship, which allowed him to study engraving at the Royal College of Art in London. Following completion of his training, he continued to work on a freelance basis for James Ballantine and Son. He finally established his own stained-glass studio in Edinburgh in 1937.
- 3.4 Wilson went on to become one of the leading stained-glass artists of his generation, receiving numerous commissions in the wake of the Second World War. Among his most notable projects were windows for Canterbury Cathedral, Brechin Cathedral and St Giles Cathedral in Edinburgh. Throughout his career, he worked across a variety of different media, including printmaking, stained glass design and watercolour painting. His exceptional draughtsmanship underpinned his work in each of these areas. Wilson was elected as a member of the Royal Scottish Society of Painters in Watercolour in 1946, and became a member of the Royal Scottish Academy in 1948. In 1961 he was awarded an OBE for his services to art in Scotland.
- 3.5 *Princes Street Station, Edinburgh* is a very early drawing by Wilson, produced in June 1926 before he had begun his full-time studies at Edinburgh College of Art. During the 1920s and 30s Wilson executed a number of finely detailed drawings of Edinburgh scenes. This one depicts the interior of the old Princes Street Railway Station, at the west end of Princes Street. The drawing records the original ornate fixtures and fittings of the station, including the expansive glass roof. The scene is populated with figures and a horse-drawn cart, while steam can be seen rising from the engines in the distance. Princes Street Railway Station was constructed in the 1890s and operated by the Caledonian Railway Company. Most of the building was demolished in the late 1960s, allowing The Caledonian Hotel, which had been built over the station entrance, to expand.
- 3.6 *Princes Street Station, Edinburgh* was acquired by the Fine Art Society earlier this year from a private collection. The previous owner had inherited the drawing from their father, who was a friend of the artist and a fellow student at Edinburgh College of Art. Wilson often exchanged artworks with his friend, and it is thought that this drawing came to him as the result of one of these exchanges. It is signed and dated by the artist.

- 3.7 The City Art Centre currently holds 21 artworks by William Wilson, including four cartoon designs for stained glass commissions, four watercolours and eleven prints. However, it only holds two drawings by him, namely *The Usher Hall, Edinburgh* and *Edinburgh from Princes Street Gardens looking North-East towards the Mound*. Both of these works date from 1934.
- 3.8 *Princes Street Station, Edinburgh* would provide an excellent companion piece to the existing pair of drawings. This acquisition would ensure that the early part of Wilson's career is better represented in the collection, and strengthen the City Art Centre's overall holdings of work by this significant Edinburgh artist. Furthermore, the acquisition would provide audiences with a rare interior view of Princes Street Railway Station, an important part of the city's architectural heritage that is now lost.
- 3.9 *Princes Street Station, Edinburgh* is being offered for sale to the City Art Centre by the Fine Art Society in Edinburgh. It is currently on reserve for consideration by the Committee on the Jean F. Watson Bequest.

## Measures of success

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- 4.1 Completed purchase of *Princes Street Station, Edinburgh* by William Wilson.

## Financial impact

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- 5.1 The total cost of the drawing is £550. Funds for this purchase can be made available from the Jean F. Watson Bequest.

## Risk, policy, compliance and governance impact

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- 6.1 Not applicable.

## Equalities impact

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- 7.1 Not applicable.

## Sustainability impact

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- 8.1 Not applicable.

## Consultation and engagement

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9.1 Not applicable.

## Background reading / external references

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- Fiona Pearson, *William Wilson 1905-1972 (Scottish Masters Series)*, National Galleries of Scotland, Edinburgh, 1994
- *William Wilson: Master Printmaker*, The Scottish Gallery, Edinburgh, 7 – 31 October 2015, exhibition catalogue [https://scottish-gallery.co.uk/artist/william\\_wilson](https://scottish-gallery.co.uk/artist/william_wilson)
- *William Wilson (1905-1972)*, The Fine Art Society in Edinburgh, <http://www.fasedinburgh.com/artists/513/>
- *William Wilson (1905-1972)*, National Galleries of Scotland, <https://www.nationalgalleries.org/art-and-artists/artists/william-wilson>
- David McLean, 'Lost Edinburgh: Princes Street Station', *The Scotsman*, 20 December 2012 <https://www.scotsman.com/news/lost-edinburgh-princes-street-station-1-2702217>

## Paul Lawrence

### Executive Director of Place

Contact: Helen Scott, Curator (Fine Art)

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## Appendices

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None.

# Committee on the Jean F. Watson Bequest

10am, Friday, 15 November 2017

## Purchase of a drawing by Charles Poulsen

Item number	5.4
Report number	
Executive/routine	
Wards	

### Executive summary

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Committee is asked to approve the purchase of the 2017 drawing *7 February 2017* by Charles Poulsen (b.1952).



## Purchase of a drawing by Charles Poulsen

### Recommendations

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- 1.1 It is recommended that the Committee approves the purchase of the drawing *7 February 2017* by Charles Poulsen.

### Background

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- 2.1 The City Art Centre's fine art collection traces the development of Scottish art from 17<sup>th</sup> century until present day. Acquisitions of new work by contemporary artists are an important part of ensuring that the collection continues to provide a comprehensive overview of Scottish art for future generations.

### Main report

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- 3.1 The following drawing by Charles Poulsen is presented to the Committee for consideration:

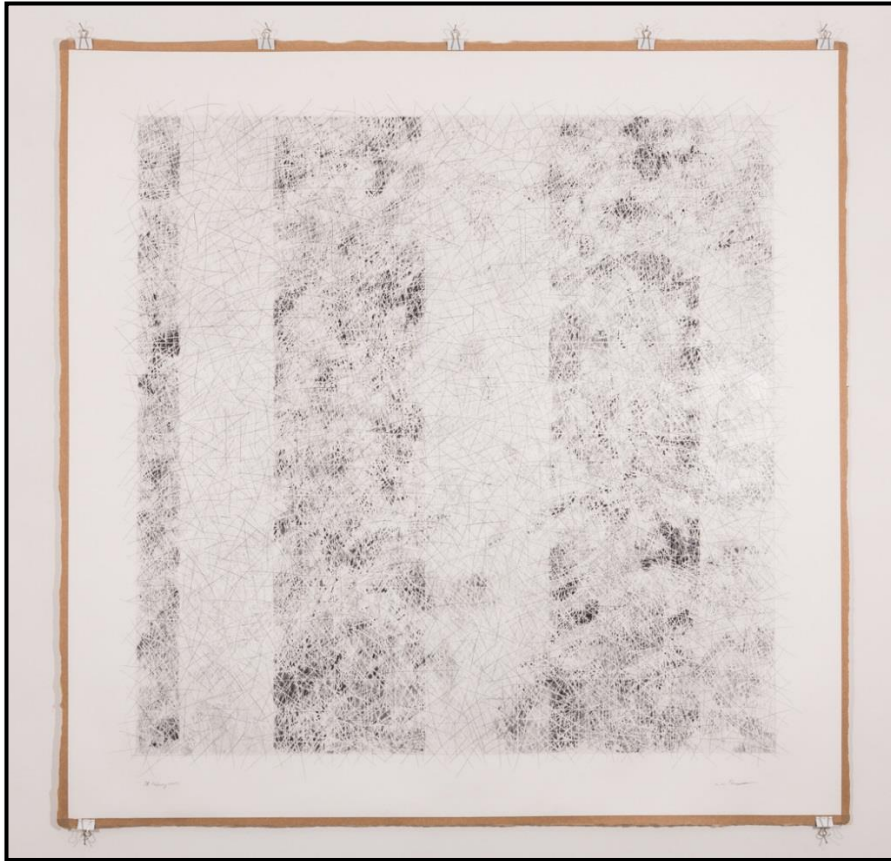
***7 February 2017***

Pencil, wax, gouache on paper, 2017

153 x 153cm

Inscribed: bottom left: *7 February 2017*. Bottom right: *Charles Poulsen*

£1250.00



- 3.2 Charles Poulsen was born in Kent in 1952. He graduated from Loughborough College of Art in 1983, and from Trent Polytechnic Nottingham with an MA Fine Art in 1986. His works has been included in numerous solo and group exhibitions across Great Britain, and he his work is represented in public and private collections within the United Kingdom, Italy and the USA.
- 3.3 In 1993, he and his wife, the celebrated textile artist and quilt maker Pauline Burbidge, came to live in the Scottish Borders at Allanton, near Berwick-on-Tweed. Together, they developed Allanbank Mill Steading into a residential, studio and exhibition complex, which opens its doors annually at the beginning of August to an art-loving public. Since 1999 invited artists have featured in the Open Studio event, including sculptors, ceramicists and photographers.
- 3.4 In 2015 Charles and Pauline approached the City Art Centre with an exhibition proposal *Songs for Winter*. Their aim for the project was not only to showcase a range of their work in the gallery, but also to give the visiting public a glimpse into their unique home and their working practice. The exhibition opened at the City Art Centre on 4 November 2017, and continues to 4 March 2018. The drawing before the Committee is included in the exhibition.
- 3.5 Charles started his career as a sculptor. Once in Scotland, he extended his sculptural practice to include 'grown' sculpture for which he received many commissions, both public and private, across the Border country. Currently he is

developing a series of tree-based projects at Spottiswoode, and his grown sculpture can also be found in Puglia, Italy, as well as in their extensive garden at Allanbank.

- 3.6 Poulsen began drawing to the present scale in 2010, working in his studio through the winter months to early Spring when activity in the garden and on his grown sculptures was at an ebb. Early drawings included references to sculptural forms, but these have since evolved into a series of essays in pure abstraction.
- 3.7 *7 February 2017*, like all of Charles' other more recent drawings, is made on a large square sheet of paper, measuring 5 feet by 5 feet. These dimensions are, of themselves, unusual for drawings. The artist writes: "*The drawings start with the square sheet of paper and a drawn frame within. The square is chosen for its stability, calmness and because there is not the same association with landscape or the portrait of a rectangle*". If the deliberate choice of a square is to suggest stability, it acts as the perfect counterfoil to the energy that Poulsen then employs within the work itself. His drawings pulsate with energy and surge with movement. He builds them up with pencil, wax, and gouache, layer by layer. The drawing under consideration uses the underlying grid, marked out in wax, upon which to release a fury of gestural movements to create a dense, almost impenetrable screen. And yet, despite all of this, the drawing is controlled, contained within his drawn frame.
- 3.8 Poulsen's work taps into a form of abstraction which is echoed in the history of Scottish art of the second half of the 20<sup>th</sup> century. Artists such as Callum Innes, Kenneth Dingwall, John McLean and David Connearn have all employed abstraction in this lyrical, constrained, thoughtful fashion. Furthermore, each of these artists is represented in the City's art collection, so the acquisition of Poulsen's drawing would be a fitting complement to works already owned by the City.
- 3.9 *7 February 2017* is being offered for sale directly by the artist.

## Measures of success

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- 4.1 Completed purchase of *7 February 2017* by Charles Poulsen.

## Financial impact

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- 5.1 The total cost of the drawing is £1,250.00. Funds for this purchase can be made available from the Jean F. Watson Bequest, and it is intended that an application for grant aid will be submitted to the National Fund for Acquisitions, administered on behalf of the Scottish Government by the National Museums of Scotland.

## **Risk, policy, compliance and governance impact**

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6.1 Not applicable.

## **Equalities impact**

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7.1 Not applicable.

## **Sustainability impact**

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8.1 Not applicable.

## **Consultation and engagement**

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9.1 Not applicable.

## **Background reading/external references**

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- *Charles Poulsen: Drawing*, exhibition catalogue, Hughson Gallery, 2016
- *Open Studio, Allanbank Mill Steading*, Poulsen and Burbidge, 2014
- *Songs for Winter*, exhibition catalogue, City Art Centre, 2017

## **Paul Lawrence**

Executive Director of Place

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## **Appendices**

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None.

# Committee on the Jean F. Watson Bequest

10am, Friday, 15 November 2017

## Purchase of a print by Bronwen Sleigh

Item number	5.5
Report number	
Executive/routine	
Wards	
Council Commitments	

### Executive Summary

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Committee is asked to approve the purchase of the print *Kiyembe Lane* by Bronwen Sleigh (b.1980).

## Purchase of a print by Bronwen Sleigh

### 1. Recommendations

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- 1.1 It is recommended that the Committee approves the purchase of the print *Kiyembe Lane* by Bronwen Sleigh.

### 2. Background

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- 2.1 The City Art Centre's fine art collection traces the development of Scottish art from 17<sup>th</sup> century until present day. Acquisitions of new work by contemporary artists are an important part of ensuring that the collection continues to provide a comprehensive overview of Scottish art for future generations.

### 3. Main report

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- 3.1 The following print by Bronwen Sleigh is presented to the Committee for consideration:

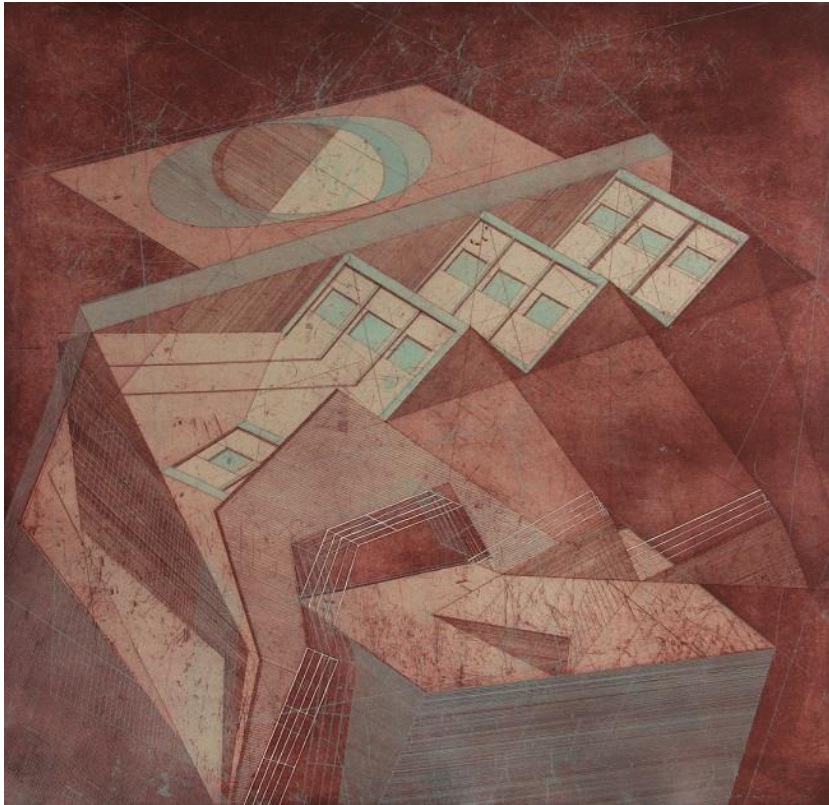
**Kiyembe Lane**

Hand coloured etching on paper, 2017

86.5cm x 86cm (framed dimensions); 76cm x 76cm (unframed dimensions)

Inscribed bottom left: 1/25; bottom right: *B Sleigh*

£920.00



- 3.2 Bronwen Sleight is a multi-disciplinary artist who takes inspiration from industrial architecture, unused and forgotten urban spaces, and environments at the edge of the city. Her work provokes an extended and considered dialogue with these spaces, which she transforms through the processes of her practice. Sleight's work explores space rather than describing it, challenging perceptions of the ordinary by presenting it in an unfamiliar way. She uses etching, lithography and drawing with a variety of media to create abstract, geometric, layered landscapes containing multiple formal elements.
- 3.3 Born in 1980 and raised in Mid-Wales, Bronwen Sleight received her BA from Glasgow School of Art and MA from The Royal College of Art, where she was selected for a six-week exchange to The University of Calgary, Canada. She has since worked for several prestigious arts organisations including The Royal College of Art, The Royal Academy Schools as a Print Fellow and at Edinburgh Printmakers as their etching technician and collaborating printer. She currently lives and works in Glasgow.
- 3.4 The artist has exhibited widely both in the UK and overseas. She has had solo exhibitions in France, Canada, USA, as well as throughout the United Kingdom. Her work is held in numerous collections around the world.



- 3.5 Bronwen is one of four artists currently exhibiting at the City Art Centre as part of the exhibition 'A Fine Line'. The artists, although working in different media, are united by detailed observation and strong draughtsmanship. For each of them drawing is a vital, daily activity. The exhibition title was chosen to suggest that the line that is sometimes perceived to exist between art and craft is in fact always fluid. The exhibition at the City Art Centre runs until 18 February 2018, and will tour thereafter to Inverness Museums and Art Gallery, and Gracefield Arts Centre, Dumfries. It is a partnership project between the three galleries.
- 3.6 *Kiyembe Lane* dates from 2017. Like much of her practice, it is an image based upon her direct experience of a place – often forgotten places on the edges of cities, or urban intersections – in this case in Uganda. The artist states: “*This particular etching is based on a building in Kampala, Uganda. I use my work as a way of studying the built environment and I am particularly interested in spaces which are foreign to me. I visited Kampala a little over two years ago for a non-artwork related trip but was surprised to find that the city centre was full of fascinating concrete architecture which was very different from anything else I have seen. I took the opportunity to photograph as much as I could and 'Kiyembe Lane' is one of the resulting artworks from this trip*”.
- 3.7 The acquisition of this print would strengthen our holdings of contemporary Scottish printmakers, building on the strong tradition of printmaking that goes back to the early 20<sup>th</sup> century. This is a very complex, technically ambitious print. The artist is currently not represented in the City’s collection.
- 3.8 *Kiyembe Lane* is being offered for sale directly by the artist.

#### **4. Measures of success**

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- 4.1 Completed purchase of *Kiyembe Lane* by Bronwen Sleight.

#### **5. Financial impact**

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- 5.1 The total cost of the print is £920.00. Funds for this purchase can be made available from the Jean F. Watson Bequest.

#### **6. Risk, policy, compliance and governance impact**

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- 6.1 Not applicable



## **7. Equalities impact**

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7.1 Not applicable

## **8. Sustainability impact**

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8.1 Not applicable

## **9. Consultation and engagement**

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9.1 Not applicable

## **10. Background reading/external references**

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10.1 *A Fine Line*, exhibition catalogue, City Art Centre, 2017  
[www.bronwensleigh.co.uk](http://www.bronwensleigh.co.uk)

### **Paul Lawrence**

Executive Director of Place

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## **11. Appendices**

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None.

# Committee on the Jean F. Watson Bequest

10am, Friday, 15 November 2017

## Purchase of a video work by Roderick Buchanan

Item number	5.6
Report number	
Executive/routine	
Wards	
Council Commitments	

### Executive Summary

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Committee is asked to approve the purchase of a video artwork entitled *Understanding versus Sympathy* by Roderick Buchanan (b.1965).

## Purchase of a video work by Roderick Buchanan

### 1. Recommendations

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- 1.1 It is recommended that the Committee approves the purchase of the video artwork entitled *Understanding versus Sympathy* by Roderick Buchanan.

### 2. Background

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- 2.1 The City Art Centre's fine art collection traces the development of Scottish art from 17<sup>th</sup> century until present day. Acquisitions of new work by contemporary artists are an important part of ensuring that the collection continues to provide a comprehensive overview of Scottish art for future generations.

### 3. Main report

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- 3.1 The following video by Roderick Buchanan (b.1965) is presented to the Committee for consideration:

**Understanding versus Sympathy**

Video, 1 hour 30 minutes, 2016

Commissioned by Edinburgh Art Festival with support from the Scottish Government's Edinburgh Festivals Expo Fund, 2016

Price: £8,000



- 3.2 Roderick Buchanan is a Scottish born artist working in the fields of installation, film and photography. After attending Thomas Muir High School, he studied at Glasgow School of Art in the 1980s, where he was part of a group later described as 'The Irascibles', which included fellow students Douglas Gordon, Ross Sinclair, Jacqueline Donachie, Christine Borland, and Martin Boyce. He also studied at the University of Ulster in Belfast.
- 3.3 In 2000 Buchanan won the inaugural *Beck's Futures* prize for his work 'Gobstopper', a video of children trying to hold their breath while being driven through Glasgow's Clyde Tunnel. He has had solo exhibitions at Dundee Contemporary Arts, and his work is held in the collections of the Tate and the National Galleries of Scotland.
- 3.4 In 2011 Buchanan exhibited '*Legacy*' at the Imperial War Museum in London. The work, a video and installation commissioned by the museum, depicted Scottish bands from the Irish Republican and British Unionist communities performing in Northern Ireland. It was subsequently exhibited at the Scottish National Portrait Gallery.
- 3.5 This latest work, *Understanding versus Sympathy*, continues to explore his interest in the links between Scotland and Ireland. It is a video portrait of eminent Irish historian Owen Dudley Edwards explored through the prism of Dudley Edward's lifelong engagement with the ideas of James Connolly. A key figure in the 1916 Easter Rising and widely commemorated across Ireland, it is less well known that

James Connolly was born in Edinburgh. Now residing in Edinburgh, author Dudley Edwards is central to the city's intellectual public life and through a lifetime of research and study can reach back further than most into the collective memory of the city. He is an Honorary Fellow of the University of Edinburgh.

- 3.6 The video was first shown as part of the 2016 Edinburgh Art Festival, in the memorial chapel of St Patrick's Church in the Cowgate.
- 3.7 James Connolly, born in the Cowgate area of Edinburgh, became a militant activist in Dublin. Owen Dudley Edwards, from Dublin, found an intellectual home in Edinburgh. *Understanding versus Sympathy* reflects on the intertwined lives of these two figures. A short extract from the video can be viewed here: <https://vimeo.com/175677135>
- 3.8 The film has been made in an edition of 3 - Buchanan took the decision very early on in his career that he would produce his films in editions of three, with the intention that one edition would go into a public collection, one into a private collection, and that he would retain a copy for his archives. If the Committee decide to purchase this work, we would be the sole public collection in possession of a copy.
- 3.9 Buchanan is not presently represented by a gallery, so this work is being sold directly by the artist via the Edinburgh Art Festival. Works of this nature are difficult to value, so we have sought an independent assessment of the work from a contemporary commercial gallery in Glasgow. They valued the work at £15,000 and the artists has offered the work for £8,000.
- 3.10 Roderick Buchanan is not currently represented in the City's collection. This would be a significant acquisition of a work by an important contemporary Scottish artist, and would join works already in the collection by his contemporaries Christine Borland and Martin Boyce.

#### **4. Measures of success**

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- 4.1 Completed purchase of *Understanding versus Sympathy* by Roderick Buchanan.

#### **5. Financial impact**

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- 5.1 The total cost of the video artwork is £8,000. Funds for this purchase can be made available from the Jean F. Watson Bequest, and it is intended that an application for grant aid will be submitted to the National Fund for Acquisitions, administered on behalf of the Scottish Government by the National Museums of Scotland.

#### **6. Risk, policy, compliance and governance impact**

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- 6.1 Not applicable.

## **7. Equalities impact**

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7.1 Not applicable.

## **8. Sustainability impact**

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8.1 Not applicable.

## **9. Consultation and engagement**

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9.1 Not applicable.

## **10. Background reading/external references**

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10.1 <https://edinburghartfestival.com/whats-on/detail/Roderick-Buchanan-Understanding-versus-Sympathy>

### **Paul Lawrence**

Executive Director of Place

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## **11. Appendices**

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None

# Committee on the Jean F Watson Bequest

10am, Friday, 15 December 2017

## Purchase of a silver articulated griffin sculpture/ornament by Bryony Knox

Item number	5.7
Report number	
Executive/routine	
Wards	

### Executive summary

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Committee is asked to approve the purchase of a silver articulated griffin sculpture/ornament made by Edinburgh silversmith Bryony Knox.

## Purchase of a silver articulated griffin sculpture/ornament by Bryony Knox

### Recommendations

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- 1.1 It is recommended that the Committee approves the purchase of the silver griffin articulated sculpture/ornament by Bryony Knox.

### Background

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- 2.1 The Museum of Edinburgh has a fine collection of 18<sup>th</sup> and 19<sup>th</sup> century silver, made in Edinburgh and Canongate, but there are few pieces from the late 20<sup>th</sup> century and present day. Acquisitions of new work by contemporary silversmiths are an important part of ensuring that the collection continues to display work made in Edinburgh and its environs as part of a wider remit to collect contemporary applied art made in the city and east of Scotland and to ensure our collection remains relevant to future generations.

### Main report

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- 3.1 The following item by Bryony Knox presented to the Committee for consideration:

***Griffin***

Articulated silver sculpture

Silver with chasing and repoussé work.

150mm x 120mm, 80mm on canvas, 2014

£3,250





- 3.2 After studying for a foundation course in Art and design at St Albans College of Art and Design, Bryony Knox graduated with a first-class honours degree in three-dimensional design from the University of Wolverhampton, before completing her master degree in Metalwork at Glasgow School of Art in 1999.
- 3.3 Bryony has been working in metal for nearly 20 years and set up her own studio in 2009. She currently works from the Coburg House Art Studios in Leith, Edinburgh. Commissions include objects for J K Rowling, Winchester Cathedral and HRH Princess Anne as well as the Pearson Collection in London and the Cargill Thompson Collection in Glasgow.
- 3.4 Bryony specialises in the ancient silversmithing technique of repoussé and chasing. By using pine pitch and a myriad of small steel punches, she fashions and forms her silverware. Her work is based on a love of storytelling, movement and colour. From elegant vessels to boxes with secrets, each individual piece is fashioned and embellished using the techniques of repousse and chasing. She designs sculptures and silverware with a twist, which on closer inspection or handling reveal an additional function. Interaction and discovery of unexpected movement, revealing flashes of colour and texture, bring to life these wonderful characters and creatures of nursery rhyme and fable.
- 3.5 Recent experience as Silversmith in Residence at Edinburgh Zoo has informed her latest collections - a series of kinetic silver objects, with function and form inspired by the essence of animals and birds. Her work also explores the combination of glass and contemporary chased silver, creating sculptural yet functional silverware with a twist.
- 3.6 The articulated silver griffin can rear up on his hind and front legs, move his wings and tail and be posed. There is a small lever at the back of his head so his beak can be moved. The piece was inspired by Bryony's love of storytelling and mythical animals. The piece is made from flat sheet silver which has been formed into three dimensions by repoussé and chasing. The hind legs and torso are made in two parts which are then soldered together. Each set of feathers has a different detail and use of the chasing technique. The silver has been oxidised and then polished to give a feeling of antiquity in a contemporary piece.

- 3.7 Bryony has shown her work at Exhibitions in Scotland, England and America including the Collect Exhibitions at the V&A and Saatchi Galleries in London between 2004 and 2017, Elements2 and Elements3 in Edinburgh in 2016 and 2017, SOFA Chicago representing Craft Scotland in 2015, The Goldsmiths Fair at Goldsmiths Hall in London between 2005 and 2013. In 2017 Bryony was shortlisted for the Sunny Art Prize, in 2015 she became Silversmith in Residence at Edinburgh Zoo and in 1995 was awarded The Worshipful Company of Goldsmiths Silverware Award at the New Designers Exhibition.
- 3.8 The griffin sculpture is being purchased as part of a wider ambition to collect more contemporary material including Edinburgh Silver, Glassware made in Edinburgh and the borders, and Scottish East Coast Ceramics. The griffin sculpture will be displayed in the Silver Gallery at the Museum of Edinburgh

### **Measures of success**

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- 4.1 Completed purchase of articulated silver griffin sculpture/ornament by Bryony Knox.

### **Financial impact**

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- 5.1 The total cost of the piece is £3,250. Funds for this purchase can be made available from the Jean F. Watson Bequest, and it is intended that an application for grant aid will be the National Fund for Acquisitions.

### **Risk, policy, compliance and governance impact**

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- 6.1 Not applicable.

### **Equalities impact**

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- 7.1 Not applicable.

### **Sustainability impact**

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- 8.1 Not applicable.

### **Consultation and engagement**

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- 9.1 Not applicable.

## Background reading/external references

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- *Scotland's Homes and Interiors*, article 2016
- *Scotland on Sunday*, article *Top picks of the VA's Exhibition* 2016
- *Elements Exhibition, Elements 2, Elements -3* – exhibition catalogues  
Incorporation of Goldsmiths & Lyon and Turnbull 2014, 2016, 2017
- *Scotland on Sunday Magazine*: Interview/Metro-Goldsmith Fair 2013
- *Period Living, Homes and Gardens and Evening Standard*: Featured in articles  
on the Goldsmiths Fair 2012
- *Homes and Interiors and Scotland on Sunday*: Featured in articles on Scottish  
Silversmiths the Goldsmiths Fair 2012
- [www.bryonyknox.com/](http://www.bryonyknox.com/)
- [www.craftscotland.tv/2015/bryonyknox](http://www.craftscotland.tv/2015/bryonyknox)

### Paul Lawrence

#### Executive Director of Place

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## Appendices

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None

# Committee on the Jean F. Watson Bequest

10am, Friday, 15 December 2017

## Acquisition of contemporary ceramics, glass and silver

Item number	5.8
Report number	
Executive/routine	
Wards	
Council Commitments	

### Executive Summary

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Committee is asked to approve the reporting and approval mechanism for future purchases of contemporary ceramics, glass and silver.

## Acquisition of contemporary ceramics, glass and silver

### 1. Recommendations

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- 1.1 It is recommended that the Committee approves the reporting and approval mechanism for future purchases of contemporary ceramics, glass and silver, outlined below.

### 2. Background

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- 2.1 The Edinburgh Museums and Galleries Applied Art Collection is a Museums and Galleries Scotland 'Recognised' collection, covering three main collecting areas: ceramics, glass and silver. The existing collections are among the best in public hands outside the National Museums of Scotland. The Applied Art Collection focuses on Edinburgh-made objects, in contrast to the wider national and international collections of the National Museums.

### 3. Main report

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- 3.1 At the meeting of the Jean F. Watson Committee on 29 April 2016 the decision was taken to approve the use of funds from the Bequest for purchasing or commissioning contemporary silver, glass and ceramics by makers born or based in Edinburgh and its environs.
- 3.2 In a manner similar to the one approved by the Committee in October 2013 in respect to the Cowper Bequest for acquisitions for the Museum of Childhood, approval is sought to establish a reporting and approval mechanism which will enable the Curator of Applied Art to begin to develop the contemporary Applied Art collection.
- 3.3 Many of the items being sought, particularly of ceramic, are of a modest value. They are viewed at temporary exhibitions, open studio weekends, or through organized studio visits. Other opportunities arise at short notice, by way of pop-up events. The current schedule of Committee meetings means that we risk missing the chance to acquire some significant pieces, and so it is recommended that the Committee give approval to enable the Curator of Applied Art to purchase single items up to a value of £500 and to a cumulative total of £3,000 in one calendar year without the requirement for Committee Approval.

- 3.4 It is further recommended that these purchases are reported retrospectively to this Committee once a year. Any single item costing more than the £500 ceiling would be the subject of a Committee report in advance and presented for formal consideration by the Committee.

#### **4. Measures of success**

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- 4.1 The City's Applied Art Collection of contemporary ceramics, glass and silver continues to grow. New acquisitions are put on public display within Edinburgh Museums and Galleries venues, and are available for loan to other public museums and galleries. Local makers are supported, and they benefit from having examples of their work in a highly respected public collection.

#### **5. Financial impact**

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- 5.1 The total cost to the Fund in any one year would be no more than £3,000.

#### **6. Risk, policy, compliance and governance impact**

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- 6.1 Not applicable.

#### **7. Equalities impact**

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- 7.1 Not applicable.

#### **8. Sustainability impact**

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- 8.1 Not applicable.

#### **9. Consultation and engagement**

---

- 9.1 Not applicable.

## 10. Background reading/external references

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**Paul Lawrence**

**Executive Director of Place**

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## 11. Appendices

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None.