

# Notice of meeting and agenda

## Committee on the Jean F Watson Bequest

10.30 am Friday, 23rd February, 2024

City Art Centre

The law allows the Council to consider some issues in private. Any items under “Private Business” will not be published, although the decisions will be recorded in the minute.

### Contacts

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Tel: 0131 529 4264

## 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 Minute of the Committee on the Jean F Watson Bequest of 2 February 2023 – submitted for approval as a correct record 5 - 8

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

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- 5.1 Jean F Watson Financial Statement 2022/23 and Forecast 2023/24 – Report by the Executive Director of Corporate Services 9 - 14
- 5.2 Purchase of an Oil Painting by Robbie Bushe – Report by the Executive Director of Place 15 - 20
- 5.3 Purchase of an Oil Painting by George Jamesone – Report by the Executive Director of Place 21 - 26
- 5.4 Purchase of a Silver Teapot by Colin Campbell, Edinburgh 1722 – Report by the Executive Director of Place 27 - 30
- 5.5 Purchase of a Set of Three Silver Casters, by Edward Penman, 31 - 34

## 6. Motions

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6.1 If any.

### Nick Smith

Service Director, Legal and Assurance

## Committee Members

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Councillor Val Walker (Convener), Councillor Catherine Fullerton, Councillor Amy McNeese-Mechan, Councillor Jane Meagher, Councillor Max Mitchell, Councillor Hal Osler, Councillor Susan Rae and Councillor Edward Thornley

## Information about the Committee on the Jean F Watson Bequest

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The Committee on the Jean F Watson Bequest consists of 8 Councillors and is appointed by the City of Edinburgh Council.

This meeting of the Committee on the Jean F Watson Bequest is being held in the City Arts Centre, Market Street, Edinburgh.

## Further information

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If you have any questions about the agenda or meeting arrangements, please contact Jamie Macrae, Committee Services, City of Edinburgh Council, Business Centre 2.1, Waverley Court, 4 East Market Street, Edinburgh EH8 8BG, Tel , email [jamie.macrae@edinburgh.gov.uk](mailto:jamie.macrae@edinburgh.gov.uk).

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# Minutes

## Committee on the Jean F Watson Bequest

2.00 pm, Thursday 2 February 2023

### Present

Councillors Walker (Convener), Fullerton, Heap (substituting for Councillor Rae), McNeese-Mechan, Meagher, Mitchell, and Thornley.

### In attendance

John Aghodeaka (Accountant, Corporate Services), Karl Chapman (Head of Service, Heritage, Cultural Venues, Museums and Galleries, Place), David Patterson Curatorial and Conservation Manager, Place) and Helen Scott (Curator, Place).

## 1. Minutes

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### Decision

To approve the minute of the Committee on the Jean F Watson Bequest of 17 December 2021 as a correct record.

## 2. Jean F. Watson Financial Statement 2020/22 and Forecast 2022/23

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Details were provided on the financial position of the Miss Jean Fletcher Watson (known as Jean F. Watson) Charitable Trust since the last Committee meeting on the 17 December 2021.

### Decision

- 1) To note the report.
- 2) To circulate briefing note to the members providing information about the investments which had been made.

(Reference - report by the Interim Executive Director of Corporate Services, submitted.)

## 3. Approval of the 'City of Edinburgh' Prize at the Inaugural Scottish Landscape Awards Exhibition

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Approval was sought for the offer of 'The City of Edinburgh' prize at the inaugural Scottish Landscape Awards exhibition at the City Art Centre.

### Decision

- 1) To approve the offer of 'The City of Edinburgh' prize at the inaugural Scottish Landscape Awards exhibition at the City Art Centre.

- 2) That if any of the members were to find out about any relevant art networks, to contact David Patterson (the Curatorial and Conservation Manager)

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

#### 4. Purchase of an Oil Painting by Steven Campbell

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Committee was asked to approve the purchase of the oil painting *Portrait of the Lost Travelogue Writer* (2006-2007) by Steven Campbell (1953-2007).

##### Decision

- 1) To approve the purchase of the oil painting *Portrait of the Lost Travelogue Writer* (2006-2007) by Steven Campbell (1953 - 2007).
- 2) That the next meeting of the Committee should be in person, to allow the members improved viewing of the artwork.

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

#### 5. Purchase of Two Photographs by Sekai Machache

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Committee was asked to approve the purchase of the photographs *A Hint of Blue I* and *A Hint of Blue II* by Sekai Machache (b.1987).

##### Decision

To approve the purchase of the photographs *A Hint of Blue I* and *A Hint of Blue II* by Sekai Machache (b.1987).

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

#### 6. Purchase of a Group of Works by Will Maclean

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Committee was asked to approve the purchase of a group of works by Will Maclean (b.1941) and accept the gift of a suite of 12 screen prints produced by Maclean in partnership with Scottish author and poet John Burnside.

##### Decision

- 1) To approve the purchase of a group of works by Will Maclean (b.1941). The group comprised *Mariner's Museum / Taxonomy of Tides* (2014); *De Bestis Marins (For Simon Lewty)* (2014); and *Gaelic Text* (2015). The latter two works were produced collaboratively with English based artist Simon Lewty (1941-2021).
- 2) To accept the gift from the artist of *A Catechism of the Laws of Storms* (2015), a suite of 12 screen prints produced by Maclean in partnership with Scottish author and poet John Burnside.

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

## 7. Purchase of Three Artworks by Leena Nammari

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Committee was asked to approve the purchase of three artworks by Leena Nammari (b. 1970) – *Remembered Places*, *Places Remembered: Arches* (2013), *Remembered Places, Places Remembered: Tower* (2013) and *Before long ago became long ago* (2020).

### Decision

- 1) To approve the purchase of three artworks by Leena Nammari (b. 1970). The artworks are: *Remembered Places*, *Places Remembered: Arches* (2013), *Remembered Places, Places Remembered: Tower* (2013) and *Before long ago became long ago* (2020).
- 2) To arrange for members to visit the Art Centre to view the all the art works which had been discussed.
- 3) To emphasise the need to meet in person to view the art works being considered at the next meeting of the Committee.

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

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# Finance and Resources Committee

10.30am, Friday, 23 February 2024

## Jean F. Watson Financial Statement 2022/23 and Forecast 2023/24

Executive/routine  
Wards  
Council Commitments

### 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.

**Dr Deborah Smart**

Executive Director of Corporate Services

Contact: John Aghodeaka, Accountant,

Finance and Procurement Division, Corporate Services Directorate

E-mail: [john.aghodeaka@edinburgh.gov.uk](mailto:john.aghodeaka@edinburgh.gov.uk) | Tel: 0131 469 5348

# Report

## Jean F. Watson Financial Statement 2022/23 and Forecast 2023/24

### 2. Executive Summary

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- 2.1 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 2 February 2023.

### 3. Background

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- 3.1 The purpose of this report is to update the Committee with the financial position of the Jean F. Watson Charitable Trust.
- 3.2 The Committee last met on 2 February 2023 when a financial statement was included which provided an expected outturn position for the 2022/23 financial year.
- 3.3 The City of Edinburgh Council Charitable Trusts Audited Trustee's Annual Report and Accounts for 2022/23 were approved by the Finance and Resources Committee on 21 September 2023 and were submitted to OSCR in December 2023.

### 4. Main report

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- 4.1 Appendix 1 of this report provides an update on the actual 2022/23 outturn financial position of the Trust as well as providing a forecast for the 2023/24 financial year.
- 4.2 Appendix 1 shows that the funds available at the start of the 2023/24 financial year were £173,029 and are forecast to be £143,627 by the end of the 2023/24 financial year. This is subject to investment income remaining stable for the remaining quarter of the financial year.
- 4.3 If the recommended acquisitions were to be approved, and the purchases and grant receipts completed by 31 March 2024, the revised forecast funds available by the end of the 2023/24 financial year will be £120,027.
- 4.4 The value of the investments held by the Trust as at 31 March 2023 was £1,127,820 and the value of the artwork was recorded as £5,433,414.

## **5. Next Steps**

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

## **6. Financial impact**

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- 6.1 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, with investment income exceeding governance costs allowing the on-going expansion of the Edinburgh Museums and Galleries collections.

## **7. Equality and Poverty Impact**

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- 7.1 Members of the public are allowed free access, by appointment, to view the works held in the Jean F. Watson collections when they are not already on public display within the City Art Centre as part of our exhibitions programme, or other accessible museum or Council buildings.
- 7.2 Included in the Council's Collections Development Policy is a section dealing with equalities in the acquisition of new collections, expressing the desire to represent better communities underserved by the service. Acquisitions for the Jean F. Watson collections operate within this same framework. The focus of recent collecting has been aimed towards acquiring works by women but also by artists from other cultural backgrounds and traditions.

## **8. Climate and Nature Emergency Implications**

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- 8.1 There are no direct implications arising from the report's contents.

## **9. Risk, policy, compliance, governance, and community impact**

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- 9.1 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.
- 9.2 The Jean F. Watson Charitable Trust funded The City of Edinburgh award at the inaugural Scottish Landscape Awards exhibition held on 3 November 2023. The Edinburgh Award was presented to the artist who created the most outstanding image of the city.
- 9.3 The City of Edinburgh Council Charitable Trusts Audited Trustee's Annual Report and Accounts for 2022/23 were made available for public inspection from 3 July 2023 for a period of 15 working days in accordance with the provisions of Part VII of the Local Government (Scotland) Act 1973 and the Local Authority Accounts (Scotland) Regulations 2014. There was no correspondence received as part of this process in relation to the Charitable Trusts.

## 10. Background reading/external references

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- 10.1 [‘Guidance and good practice for Charity Trustees’](#), OSCR Website
- 10.2 [‘Charitable Trusts Reserves Policy’](#), Finance and Resources Committee, 17 March 2016
- 10.3 [Jean F Watson Financial Statement 2021/22 and Forecast 2022/23’](#), Committee on the Jean F Watson Bequest, 2 February 2023
- 10.4 [Edinburgh Museums and Galleries: Policy Renewals 2023-2026](#), Culture and Communities Committee, 11 May 2023.
- 10.5 [The City of Edinburgh Council Charitable Trusts - Report to those charged with Governance on the 2022/23 Audit’](#), Finance and Resources Committee, 21 September 2023

## 11. Appendices

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**Appendix 1** – Jean F. Watson Committee Financial Statement 2022/23 and forecast 2023/24.

	£	£	Notes
<b>Funds Available as at 1 April 2022</b>		<b>153,973</b>	<b>1</b>
Income from Investments 2022/23	32,755		2
	<hr/>	<b>32,755</b>	
Net Acquisitions 2022/23	(7,282)		3
Governance Costs 2022/23	(6,416)		4
	<hr/>	<b>(13,698)</b>	
<b>Funds Available as at 1 April 2023</b>		<b>173,029</b>	
Forecast Income from Investments 2023/24		<b>36,085</b>	5
Net Acquisitions 2023/24	(58,530)		6
Governance Costs 2023/24	(6,958)		7
	<hr/>	<b>(65,488)</b>	
<b>Forecast Funds Available by 31 March 2024</b>		<b>143,627</b>	<b>8</b>

**Notes :**

- 1 £153,973 is the accumulated surplus carried forward from previous years.
  - 2 £32,755 represents the income from interest on investments held with CCLA and M&G, as well as a small amount from the bank account.
  - 3 Acquisitions made in 2022/23 are listed in Table 1 below, approved by the **Committee on 17 December 2021**. Total acquisition in 2022/23 were £14,279 and total grant aid received was £6,997.
  - 4 The governance costs cover audit fee and central support costs.
  - 5 The forecast income from investments in 2023/24, subject to market conditions, is £36,085.
  - 6 The total acquisitions already made in 2023/24 are listed in Table 2, approved by the **Committee on 2 February 2023**, are £81,060 and the total grant aid received is £22,530.
  - 7 The governance costs expected to be paid in 2023/24 are £6,958.
  - 8 The forecast funds available by 31 March 2024 are £143,627.
- The financial statement and notes have been rounded to the nearest whole number, and as such, are subject to rounding differences.
  - If the recommended acquisitions were to be approved and the purchases completed by 31 March 2024 the revised Forecast Funds Available, as shown in table 3 below, will be £120,027 (or £104,777 without grants). The recommended acquisitions include The Edinburgh Award of £5,000 already approved by the Committee on 2 February 2023.
  - The value of the investments held by the Trust as at 31 March 2023 was £1,127,820 (2021/22 was £1,178,531). The value of the artwork was recorded as £5,433,414 (2021/22 £5,419,419).
  - The overall income yield for the Charitable Trust investments as at 31 March 2023 was 2.72% (2021/22 2.83%), and a total return, including capital growth, of -1.47% (2021/22 9.35%).
  - The rising inflation and the tightening of monetary conditions by Central banks in 2022/23 largely contributed to the fall in the market valuation of the investments.
  - The **2022/23 Audited Accounts** were approved by Finance and Resources Committee on 21 September 2023.

**Jean F. Watson Committee Financial Statement 2022/23 and forecast for 2023/24**

**Table 1**

**Acquisitions made in 2022/23**

<b>Name of Artwork</b>	<b>Name of Artist</b>	<b>Gross Cost</b>
<i>Marriage in Ankara</i>	Olivia Irvine	£670
<i>Handle with Care</i>	Olivia Irvine	£670
<i>Study for a Kiss</i>	Virginia Hutchison	£2,100
<i>Perdendosi</i>	Norman MacBeath	£3,000
<i>Fisherman with Creels</i>	Donald Smith	£3,555
<i>Walk of Faith (including vinyl stickers)</i>	David McCulloch	£4,284
<b>Total</b>		<b>£14,279</b>

**Table 2**

**Acquisitions made in 2023/24**

<b>Name of Artwork</b>	<b>Name of Artist</b>	<b>Gross Cost</b>
<i>Portrait of the Lost Travelogue Writer</i>	Steven Campbell	£32,000
<i>A Hint of Blue I and A Hint of Blue II</i>	Sekai Machache	£6,660
<i>Mariner's Museum / Taxonomy of Tides</i> <i>De Bestis Marins</i> <i>Gaelic Text</i>	Will Maclean	£40,000
<i>Remembered Places, Places Remembered:</i> <i>Arches</i>	Leena Nammari	£600
<i>Remembered Places, Places Remembered:</i> <i>Tower</i>	Leena Nammari	£600
<i>Before long ago became long ago</i>	Leena Nammari	£1,200
<b>Total</b>		<b>£81,060</b>

**Table 3**

**Revised Forecast Funds Available**

	£	£
<b>Forecast Funds Available by 31 March 2024</b>		<b>143,627</b>
Total Recommended Acquisitions	(38,850)	
		<hr/>
		(38,850)
		<hr/>
		104,777
<b>Grants (if awarded)</b>		15,250
		<hr/>
<b>Revised Forecast Funds Available by 31 March 2024</b>		<b>120,027</b>
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# Committee on the Jean F Watson Bequest

10.30am, Friday 23 February 2024

## Purchase of an oil painting by Robbie Bushe

Executive/routine  
Wards

### 1. Recommendations

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- 1.1 It is recommended that the Committee approves the purchase of the oil painting *Towards St James and Calton Hill (Reimagining the Civic Survey and Plan for the City & Royal Burgh of Edinburgh)* (2023) by Robbie Bushe (b.1964).

**Paul Lawrence**

Executive Director of Place

Contact: Helen Scott, Curator (Fine Art)

E-mail: [helen.scott@edinburgh.gov.uk](mailto:helen.scott@edinburgh.gov.uk) | Tel: 0131 529 3575

# Committee on the Jean F Watson Bequest

## Purchase of an oil painting by Robbie Bushe

### 2. Executive Summary

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- 2.1 Committee is asked to approve the purchase of the oil painting *Towards St James and Calton Hill (reimagining the Civic Survey and Plan for the City & Royal Burgh of Edinburgh)* (2023) by Robbie Bushe (b.1964).
- 2.2 This purchase requires an additional spend of £2,000, further to the previously agreed award value of £5,000 allocated to 'The City of Edinburgh Prize'.

### 3. Background

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- 3.1 At the last meeting of the Committee on the Jean F Watson Bequest, held on 2 February 2023, the offer of 'The City of Edinburgh Prize' at the inaugural Scottish Landscapes Awards exhibition was [approved](#).
- 3.2 The Scottish Landscape Awards exhibition is the result of an open competition that set out to redefine the boundaries of contemporary landscape art. The exhibition opened at the City Art Centre on 4 November 2023 and runs until 3 March 2024.
- 3.3 'The City of Edinburgh Prize' was established to recognise the most outstanding view of the city in any media. The value of the award was set at £5,000, with funds coming from the Jean F Watson Bequest. The successful artwork would subsequently be acquired for the City's fine art collection.
- 3.4 The winning entry for 'The City of Edinburgh Prize' was the oil painting *Towards St James and Calton Hill (reimagining the Civic Survey and Plan for the City & Royal Burgh of Edinburgh)* (2023) by Robbie Bushe (b.1964). The value of the artwork is in excess of the previously agreed award, but has been substantially reduced to reflect the large scale and quality of the artwork, while providing good value for money with a substantial museum discount.

### 4. Main report

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- 4.1 The following oil painting by Robbie Bushe is presented to the Committee for consideration:



**Towards St James and Calton Hill (reimagining the Civic Survey and Plan for the City & Royal Burgh of Edinburgh)**

Oil on canvas, 2023

155 x 170cm unframed dimensions

£7,000 (including museum discount)



4.2 In October 2023 the Committee on the Jean F Watson Bequest voted for the winner of 'The City of Edinburgh Prize' at the inaugural Scottish Landscape Awards exhibition. The winning entry was the oil painting *Towards St James and Calton Hill (reimagining the Civic Survey and Plan for the City & Royal Burgh of Edinburgh)* (2023) by Robbie Bushe (b.1964).

4.3 *Towards St James and Calton Hill (reimagining the Civic Survey and Plan for the City & Royal Burgh of Edinburgh)* is one of a series of panoramic paintings in which the artist responds to the 1949 Civic Survey and Plan for the City & Royal Burgh of Edinburgh. This ambitious historical survey proposed dramatic changes to the topography of central Edinburgh, including a six-lane elevated ring-road encircling

the Old and New Towns. In his work as an artist, Robbie Bushe explores the potential implications of this survey, had its proposals been approved. The painting under consideration presents an alternative, reimagined vision of the city, with the futuristic ring-road slicing through the historic architecture beneath Calton Hill.

- 4.4 Robbie Bushe was born in Liverpool in 1964 and grew up in Aberdeenshire. He trained at Edinburgh College of Art in the late 1980s, graduating in 1990. Throughout his career he has combined his own creative practice with a series of lecturing posts based around the UK, including Head of Fine Art at the University of Chichester. Bushe returned to Scotland in 2007, and currently lectures in Art and Design at the University of Edinburgh. He exhibits widely, and his work can be found in a number of public collections, including the Royal Scottish Academy and Edinburgh College of Art.
- 4.5 The City Art Centre currently holds one artwork by Robbie Bushe, an early oil painting entitled *Cat amongst the Glutton* (1989). The acquisition of *Towards St James and Calton Hill (reimagining the Civic Survey and Plan for the City & Royal Burgh of Edinburgh)* (2023) would bring the representation of this acclaimed artist up-to-date within the collection. The painting is also highly relevant in terms of its subject matter, exploring the history and development of Edinburgh's built environment.
- 4.6 The sale value of the painting is £13,000, which is significantly higher than the award value of £5,000 allocated to 'The City of Edinburgh Prize'. Following discussions with curatorial staff at the City Art Centre, the artist has agreed to offer the painting for £7,000. This revised price reflects the large scale and quality of the artwork, while providing good value for money with a substantial museum discount.
- 4.7 For this acquisition to go ahead, the Committee is asked to approve the additional spend of £2,000, further to the previously agreed award of £5,000.

## 5. Next Steps

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- 5.1 If the additional spend of £2,000 is approved, the revised price of £7,000 will be paid to the artist, and the artwork will be acquired for the City's fine art collection.

## 6. Financial impact

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- 6.1 The painting is being offered for sale at a price of £7,000, which includes a museum discount of £6,000. Funds for this purchase would come from the Jean F Watson Bequest.

## 7. Equality and Poverty Impact

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- 7.1 Not applicable.

## **8. Climate and Nature Emergency Implications**

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8.1 Not applicable.

## **9. Risk, policy, compliance, governance and community impact**

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9.1 Not applicable.

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

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10.1 The Scottish Landscape Awards website:  
<https://www.scottishartstrust.org/landscape>

10.2 Robbie Bushe artist's website: <https://www.robbiebushe.com>

## **11. Appendices**

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11.1 None.

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# Committee on the Jean F Watson Bequest

10.30am, Friday 23, February 2024

## Purchase of an oil painting by George Jamesone

Executive/routine  
Wards

### 1. Recommendations

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- 1.1 It is recommended that the Committee approves the purchase of the oil painting *King Kenneth II* (c.1633) by George Jamesone (c.1589-1644).

**Paul Lawrence**

Executive Director of Place

Contact: Helen Scott, Curator (Fine Art)

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# Committee on the Jean F Watson Bequest

## Purchase of an oil painting by George Jamesone

### 2. Executive Summary

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- 2.1 Committee is asked to approve the purchase of the oil painting *King Kenneth II* (c.1633) by George Jamesone (c.1589-1644).

### 3. Background

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- 3.1 The City Art Centre's fine art collection traces the development of Scottish art from the 17<sup>th</sup> century until present day. Filling historical gaps in the collection is an important part of the acquisitions policy, ensuring that the collection provides a comprehensive overview of Scottish art for future generations.

### 4. Main report

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- 4.1 The following oil painting by George Jamesone is presented to the Committee for consideration:

#### **King Kenneth II**

Oil on canvas, c.1633

69.2 x 59.1cm (unframed dimensions); 83.8 x 72.4cm (framed dimensions)

£17,000 (including museum discount)



- 4.2 George Jamesone (c.1589-1644) is one of the earliest eminent figures in the history of Scottish painting. Although he had a relatively short career, he experienced considerable fame during his lifetime and exerted a significant influence on subsequent generations of artists. He is widely considered to be a founding father of the Scottish school of portraiture, leading the way for artists like John Michael Wright (1617-1694), Allan Ramsay (1713-1784) and Henry Raeburn (1756-1823).
- 4.3 Jamesone was born in Aberdeen in about 1589. He trained in Edinburgh under the decorative painter John Anderson between 1612 and 1618. During the early part of Jamesone's career most of his portrait commissions came from the Aberdeenshire area. However, his growing reputation enabled him to expand his practice across the country. He concentrated predominantly on portraits of the nobility and new bourgeoisie, but he also undertook more ambitious artistic projects.
- 4.4 In 1633 Jamesone was commissioned by the magistrates of the Town Council of Edinburgh to produce a series of royal portraits as part of the preparations to welcome King Charles I prior to his coronation at the Palace of Holyroodhouse on 18 June 1633. The paintings were to be displayed outside, fixed either to buildings or triumphal arches situated on the High Street, so that the King would see them on his route towards the Palace.

- 4.5 It is thought that Jamesone and his workshop produced as many as 109 portraits of Scottish monarchs for this commission, including images of Robert the Bruce, James I and Mary Queen of Scots. Although none of the portraits were painted from life, and most are unlikely to resemble the actual sitters, they served an important political purpose. The paintings publicly asserted and emphasised the longevity and legitimacy of the royal line, demonstrating a continuous connection between Charles I (and his successors) and the ancient kings of Scotland.
- 4.6 After the royal visit the majority of the paintings in Jamesone's series were lost. 26 surviving portraits were acquired by either the 1<sup>st</sup> or 2<sup>nd</sup> Marquess of Lothian at some point before 1720, and these remained at Newbattle Abbey until the early 1970s. On 2 July 1971 the collection was dispersed at auction in Edinburgh, with the portraits being purchased by various private collectors. Several of them were acquired by the American art collector John Costin.
- 4.7 *King Kenneth II* is one of these surviving portraits from Jamesone's series of Scottish monarchs. It has recently undergone conservation treatment, and is in excellent condition given its age.
- 4.8 King Kenneth II of Scotland ruled between 971 and 995, a turbulent period of dynastic feuds. Like his father, King Malcolm I, Kenneth conducted numerous raids across southern Scotland and northern England. He is thought to have been assassinated by rivals in 995. The *Chronicle of the Kings of Alba*, a manuscript recording the history of the Scottish monarchy since Kenneth MacAlpin, was written shortly after his reign. No contemporary portraits of Kenneth II are known to exist, and there are few historical images of him. Jamesone's painting is therefore unusual; it is referenced in Duncan Thomson's monograph *The Life and Art of George Jamesone* (Oxford, 1974).
- 4.9 In September 2023 *King Kenneth II* was exhibited by the Fine Art Society in Edinburgh, as part of a group of six royal portraits by Jamesone which had previously been held in the Costin Estate Art Collection in Fayetteville, North Carolina, USA. This group, supplemented by five additional private loans, created the largest display of Jamesone's royal portraits to be seen in Scotland in half a century.
- 4.10 Although the City Art Centre's fine art collection spans the period from the 17<sup>th</sup> century to present day, it has very few artworks dating from the early to middle part of the 17<sup>th</sup> century. Among the earliest works in the collection are civic portraits, such as *Sir James Steuart of Coltness (1608-1681)*, which is attributed to David Scougall (c.1610-1680). Despite his significance, George Jamesone is not currently represented in the collection.
- 4.11 The proposed acquisition of *King Kenneth II* is recommended on several fronts. The painting is a strong example of this important artist's work, which would fill a notable gap in the collection. It is also a rare historical artefact in terms of its provenance as one of the portraits created for the Scottish coronation of Charles I. Given that the portrait was originally commissioned by the magistrates of Edinburgh, it seems



fitting that it should return to the City's care, where it can be used to present both historical and art historical narratives relating to Edinburgh's rich heritage.

- 4.12 *King Kenneth II* is being offered for sale to the City Art Centre by the Fine Art Society. The other five royal portraits by Jamesone exhibited in September 2023 have all now been sold, with two of them purchased by the National Galleries of Scotland. *King Kenneth II* is being held on reserve for consideration by the Committee on the Jean F Watson Bequest.

## **5. Next Steps**

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- 5.1 If the acquisition of the painting is approved, it is intended that an application for grant aid will be submitted to the National Fund for Acquisitions.

## **6. Financial impact**

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- 6.1 The painting is being offered for sale at a price of £17,000, which includes a £1,000 museum discount. Funds for this purchase would come from the Jean F Watson Bequest, and it is intended that an application for grant aid would be submitted to the National Fund for Acquisitions.

## **7. Equality and Poverty Impact**

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- 7.1 Not applicable.

## **8. Climate and Nature Emergency Implications**

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- 8.1 Not applicable.

## **9. Risk, policy, compliance, governance and community impact**

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- 9.1 Not applicable.

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

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- 10.1 *George Jamesone: Painter of Kings*, The Fine Art Society website:  
<https://www.thefineartsociety.com/exhibitions/208-george-jamesone-painter-of-kings/>
- 10.2 *George Jamesone*, National Galleries of Scotland website:  
<https://www.nationalgalleries.org/art-and-artists/artists/george-jamesone>

## 11. Appendices

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11.1 None.

# Committee on the Jean F Watson Bequest

10.30am, Friday 23, February 2023

## Purchase of a silver teapot by Colin Campbell, Edinburgh 1722

Executive/routine  
Wards

### 1. Recommendations

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- 1.1 It is recommended that the Committee approves the purchase of a silver teapot by Colin Campbell, Edinburgh 1722, with the engraved crest for Cammo House, Edinburgh.

**Paul Lawrence**

Executive Director of Place

Contact: Helen Edwards, Curator – Applied Art

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# Report

## Purchase of a silver teapot by Colin Campbell, Edinburgh 1822

### 2. Executive Summary

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- 2.1 The Committee is asked to approve the purchase of a silver teapot by Colin Campbell, Edinburgh 1722, with the engraved crest for Cammo House, Edinburgh.

### 3. Background

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- 3.1 Museum of Edinburgh has a fine collection of silver dating from the 17<sup>th</sup> to 20<sup>th</sup> centuries. The majority of the collection was made in Edinburgh and Canongate. The collection is recognised as of National Significance by Museums Galleries Scotland on behalf of the Scottish Government.
- 3.2 The majority of the pieces in the silver collection are domestic silverware and a high proportion of the collection is on permanent public display within the silver galleries at the Museum of Edinburgh.

### 4. Main report

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- 4.1 The following item of silverware is presented to the committee for their consideration: one silver teapot by Colin Cambell.
- 4.2 Image of silver teapot by Colin Campbell.



- 4.3 The teapot was made by Edinburgh Silversmith Colin Campbell, Edinburgh 1722 and has an engraved crest within a rococo scroll and shell cartouche. The teapot has a tapered straight spout and simple stained wooden C scroll handle. A cast hinge attaches to a slightly domed cover, which is surmounted by a cast fruiting bud finial.
- 4.4 The piece is hallmarked on the base: CC (maker's mark), a three towered castle (Edinburgh town mark), EP (Assay Master mark – Edward Penman), S (date letter 1722).
- 4.5 Its maker, Colin Campbell I, was a notable Edinburgh Goldsmith of the early to mid-18<sup>th</sup> century. He was apprenticed to Colin McKenzie and later became a freeman of the Incorporation of Edinburgh Goldsmiths opening his own workshop and training apprentices in his trade. He was first mentioned in records of the Edinburgh Incorporation of Goldsmiths in 1712 and last mentioned in 1754.
- 4.6 We have no other pieces by this maker in our collections so the teapot would be a welcome addition to our existing collections.
- 4.7 The armorial on the teapot is that of John Hog of Cammo in Midlothian and Ladykirk in Berwickshire and of Mary Cochrane, the daughter of Alexander Cochrane of Barbachlaw in Linlithgowshire.
- 4.8 The teapot therefore dates from the time of John Hogg's ownership of a Cammo House. It is dated 1722, the year in which the Cammo estate was sold to John Hog by his cousin Sir John Clerk of Penicuik. It was perhaps made to celebrate his new status as a landowner of a country estate in the environs of Edinburgh. In 1724 John Hog commissioned William Adam to remodel Cammo House, but the work was never carried out. Owing to financial difficulties John Hog was forced to sell the Cammo estate to James Watson in 1741.
- 4.9 The teapot has relevance to our existing collections and collecting policy, being by an Edinburgh maker, Edinburgh hallmarked and also has direct relevance to what is now part of the Western environs of the City of Edinburgh.
- 4.10 The teapot will be displayed within our silver galleries at the Museum of Edinburgh.

## **5. Next Steps**

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- 5.1 If the Committee approves the purchase of the teapot, 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 and to the Friends of the City Art Centre and Museums.

## **6. Financial impact**

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- 6.1 The original asking price was £7,500. The owner is offering a 10% museum discount making the final asking price £6,750.

6.2 Funds for this purchase will come from the Jean F Watson Bequest.

6.3 The cost will be incurred in the 2023/4 financial year.

## **7. Equality and Poverty Impact**

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7.1 Not applicable

## **8. Climate and Nature Emergency Implications**

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8.1 Not applicable

## **9. Risk, policy, compliance, governance and community impact**

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9.1 Not applicable

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

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10.1 <https://www.nms.ac.uk/about-us/our-services/national-fund-for-acquisitions/>

## **11. Appendices**

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11.1 None.

## Committee on the Jean F Watson Bequest

10.30am, Friday, 23 February 2023

### Purchase of a set of three silver casters, by Edward Penman, Edinburgh 1728

Executive/routine  
Wards

#### 1. Recommendations

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- 1.1 It is recommended that the Committee approved the purchase of a set of three silver casters by Edward Penman, Edinburgh 1728.

**Paul Lawrence**

Executive Director of Place

Contact: Helen Edwards, Curator – Applied Art

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# Report

## Purchase of a set of three silver casters, by Edward Penman, Edinburgh 1728

### 2. Executive Summary

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- 2.1 The Committee is asked to approve the purchase of set of three silver casters by Edward Penman, Edinburgh 1728.

### 3. Background

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- 3.1 Museum of Edinburgh has a fine collection of silver dating from the 17<sup>th</sup> to 20<sup>th</sup> centuries. The majority of the collection was made in Edinburgh and Canongate. The collection is recognised as of National Significance by Museums Galleries Scotland on behalf of the Scottish Government.
- 3.2 The majority of the pieces in the silver collection are domestic silverware and a high proportion of the collection is on permanent public display within the silver galleries at the Museum of Edinburgh.

### 4. Main report

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- 4.1 The following items of silverware are presented to the committee for their consideration: one set of three casters by Edward Penman.





- 4.2 Three octagonal shaped casters by Edward Penman, 1728. Comprising one large and one small, pierced caster, and a matching 'blind' small caster. All of baluster panelled octagonal form with a moulded girdle and crest of the Colville family for Lord Colville of Culross and Ochiltree engraved above. All raised on stepped octagonal domed feet, and with pull off covers with compressed urn finials. The covers are chased and pierced and have alternating panels of floral lattice work and scrolls.
- 4.3 All three casters are hallmarked with the three towered castle (Edinburgh), date letter Y (1728) and the mark EP (Edward Penman). Edward Penman is likely to have been both the maker and assay master of this piece as it dates from his time as assay master. Commonly when the maker was also the assay master only one mark was struck.
- 4.4 Of exceptional quality and of octagonal form which was fashionable in London Silver but is less commonly found on Scottish pieces of this date.
- 4.5 It is also unusual to have the 'blind' caster in its original form. The original purpose of the enclosed 'blind' caster was to hold powdered mustard, which was then mixed with vinegar on the plate. These 'blind' casters rarely survive as they were often pierced at a later date.
- 4.6 Each castor has the engraved crest and motto of Colville for Lord Colville of Culross and Ochiltree.
- 4.7 Made by Edinburgh Goldsmith Edward Penman. Edward Penman was a notable Goldsmith of his generation. He was born in 1679 and died in 1729. He was first mentioned in records of the Incorporation of Edinburgh Goldsmiths in 1700 and last mentioned 1729. Penman was the grandson of Edinburgh Goldsmith Edward Cleghorn (I) and was related to the Cleghorne, Yorstoun, Mitchell, Inglis, Tait and Lothian families of goldsmiths. Penman became a freeman of the Incorporation of Edinburgh Goldsmiths on 5 April 1700. In 1708, when his father became Master of the Mint, Edward Penman succeeded his father as assay-master to the Incorporation. Penman held this post until his death sometime between 13 September and 30 December 1729.
- 4.8 We have no other pieces by this maker in our collections.
- 4.9 Dated 1728 so as an early 18<sup>th</sup> century piece is from a period which is less widely represented in our silver collection.
- 4.10 The casters will be displayed within our silver galleries at the Museum of Edinburgh.

## **5. Next Steps**

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- 5.1 If the Committee approves the purchase of the set of casters, it is intended that an application for grant aid will be submitted to the National Fund for Acquisitions and possibly to the Art Fund

## **6. Financial impact**

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- 6.1 The original asking price was £9,000. The owner is offering a 10% museum discount making the final asking price £8,100.
- 6.2 Funds for this purchase will come from the Jean F Watson Bequest.
- 6.3 The cost will be incurred in the 2023/4 financial year.

## **7. Equality and Poverty Impact**

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- 7.1 Not applicable

## **8. Climate and Nature Emergency Implications**

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- 8.1 Not applicable

## **9. Risk, policy, compliance, governance and community impact**

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- 9.1 Not applicable

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

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- 10.1 <https://www.nms.ac.uk/about-us/our-services/national-fund-for-acquisitions/>

## **11. Appendices**

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- 11.1 None