



# Historic Galleries

Watts Gallery -  
Artists' Village

# Welcome to Watts Gallery - Artists' Village

Built to exhibit the work of leading Victorian artist George Frederic Watts, Watts Gallery first opened its doors to the public on 1 April 1904.

Upholding the artist's belief that art plays a major part 'in the world's wellbeing', today this Grade II\* listed building continues to showcase the art of G F Watts. From his early work and social realist scenes to celebrated portraits and ambitious symbolic paintings, the Historic Galleries trace the evolution of his art over a prolific 70-year career.

Download Smartify to discover more about our collections.

Please note that, while the Smartify app uses your phone's camera feature, photography is not permitted in the Gallery.

## To begin

1. Download the free Smartify app on Android or iOS.
2. Visit the Watts Gallery- Artists' Village page to access our tours or hover the Smartify camera over an artwork to scan.
3. Enjoy discovering more about our collection.



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# Graham Robertson Gallery

## THE EARLY YEARS

George Frederic Watts (1817-1904) was one of the most original artists of the nineteenth century. A painter, sculptor, draughtsman and creator of vast murals, he became known as 'England's Michelangelo'.

Born in London in 1817, Watts was an ambitious young man. After attending the Royal Academy Schools, he spent several years in Italy studying the artists of the Renaissance. For the rest of his long career, Watts aimed to rival the magnificent forms of Classical Antiquity and the sumptuous colours of the Italian masters.

All works are by George Frederic Watts and are oil on canvas unless otherwise stated.



### **The Sisters, c.1850-1851**

Adopted by Tim Lindholm

This double portrait depicts the Pattle sisters, Sophia Dalrymple and Sara Prinsep, who both became close friends of Watts. Sophia warmly called the artist 'Signor' due to his love of Italy - a nickname that would stay with him throughout his life.

The large-scale and matte surface of this painting are reminiscent of fresco painting. Having travelled throughout Italy between 1843-47, Watts became influenced by this technique, in which paint is applied to a wet plaster surface.





## Alexander Constantine Ionides and Euterpe Ionides with their Children, 1840-1841

Adopted by Jamie and Julia Korner

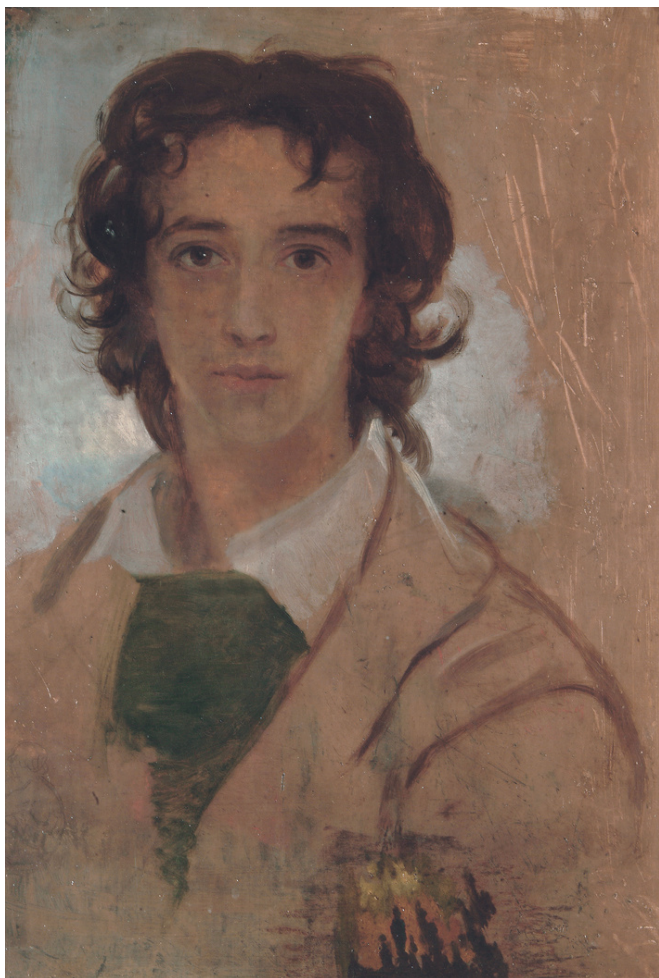
This lively family scene was one of the most ambitious group portraits of Watts's early career. It depicts the young family of an up-and-coming Greek textile merchant, Alexander Ionides. Ionides had recently acquired British citizenship and commissioned this portrait to hang in the family home in South London. The two eldest boys are clothed in traditional Greek dress in celebration of their heritage. An avid art collector, Ionides became one of Watts's significant early patrons.



## Petraia, 1845

This landscape was painted from Lord and Lady Holland's Tuscan home, the Villa Careggi. Watts often stayed there during his extended visit to Italy to study Renaissance art in the 1840s.

Located on the outskirts of Florence, the villa looked out towards the rural palace Villa della Petraia. Like the Villa Careggi, it was once owned by members of the prominent Medici family.



## Self-Portrait, Aged Seventeen, c.1834

Adopted by Dr John and Sheila Dobson

Painted a year before he entered the famous Royal Academy Schools, in this accomplished early self-portrait Watts presents himself as an aspiring Romantic. Not exhibited until much later in the artist's lifetime, this striking work was likely intended as a private study. A small pencil drawing is just visible through thin layers of paint in the bottom-left corner.

## Diana's Nymphs, c.1843

Diana, the Roman goddess of hunting, rests with her nymphs in the shade. The statue in the background most likely depicts the young Prince Actaeon who, during a hunt, trespassed upon Diana and her companions bathing. To punish the intruder, Diana turned Actaeon into a stag to be pursued by his own pack of hounds.

This sensual and complex composition is one of Watts's earliest known nude subjects. The artist would later play a major part in the revival of the female nude in British art.





## Fiesole, 1844-1845

Like Petraia (displayed nearby), this vibrant landscape depicts the panoramic views that surrounded Lord and Lady Holland's villa at Careggi. The small town of Fiesole is just visible on the hillside in the distance. In May 1845, Lord Holland reported to his wife that Watts had 'gone wild about landscape painting'. These two Italian scenes appear to have been private experiments. Watts would not exhibit a landscape painting for another 20 years.



## Mary Augusta, Lady Holland, c.1844

Adopted by David Pike

Watts was invited to stay at the Tuscan home of Lord and Lady Holland on a visit to Florence. While Lord Holland was busy serving as a British diplomat, Watts spent most days making portrait studies of his wife, Mary Augusta.

The way in which Mary Augusta is framed as she looks directly out at the viewer suggests she is looking in a mirror. The idea of a woman depicted at her toilette whilst attending to her appearance was a common feature in Renaissance art.



## Apollo and Diana, 1854-1855, fresco

On loan from The Crown Estate

Early in his career, inspired by his time in Italy, Watts sought to paint large-scale frescos on the walls of public and private buildings in Britain. This fragment was originally part of a series commissioned by Lady Virginia Somers for the drawing room of 7 Carlton House Terrace, London.

Originally located over the fireplace, this painting depicts Diana, the Roman goddess of the moon and the hunt, alongside her twin Apollo, god of the sun. The snake under Apollo's foot represents his enemy, Python.

## A Wounded Heron, 1837

Adopted by Alastair Gray OBE & Lyn Gray

Throughout his career Watts used a number of his paintings to criticise the needless killing of birds for sport and fashion. In this dramatic early work, a heron has been brought down by a falcon. Painted when the artist was just 20 years old, this was one of Watts's first works to be exhibited at the Royal Academy of Art's annual exhibition





# WESTON GALLERY

## CELEBRITY

Portraiture allowed Watts to capture the spirit of his times. Starting as a teenager, and continuing throughout his very long career, Watts created images of both his friends and his famous contemporaries. From around the middle of the century, Watts became in effect portraitist to the nation, capturing the appearance of the great Victorians with the intention of donating their portraits to the National Portrait Gallery.

As Watts gradually created his Hall of Fame, as it became known, to be painted by him was seen as a high mark of esteem. Eventually it was said that 'the world begged' to sit for him. On display here is a selection of portraits of famous figures and members of Watts's circle of London friends created at Little Holland House in Kensington.

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### **Lady Somers (1860)**

Adopted by Dr Philip Sebastian, 9th Lord Somers

Virginia was described as 'the great beauty' of the Pattle family. When Watts first met her, he was mesmerized. She left the artist heartbroken when she married Lord Charles Eastnor (later Lord Somers). This portrait was painted 10 years into her marriage. The peacock feather fan which she holds in her left hand was a popular symbol of the Aesthetic movement. Symbolising rebirth and immortality, it may also allude to the recent death of her youngest daughter at the age of three.



## Violet Lindsay, c.1879

A famous artist and socialite, Violet Lindsay was the subject of several portraits by Watts. A supporter of theatre and the arts, Lindsay was an original member of The Souls, an artistic and social clique with which Watts also had close ties.

Watts permitted this portrait of his mysterious Symbolist muse to be exhibited numerous times during his lifetime, both in Britain and abroad. The striking beauty of the work made a particular impact upon the European avant-garde in the 1890s. One critic described the work as 'a superb jewel' exuding 'a richness without parallel'.

Acquisition funded by the Arts Council England/ Victoria & Albert Purchase Grant Fund.

## Sir Charles Wentworth Dilke, 2nd Baronet (1843-1911), 1873

On loan from National Portrait Gallery

London-born Dilke was a Liberal cabinet minister and Editor of the arts journal, *The Athenaeum*. At the time this portrait was painted, Dilke was being talked of as Britain's future Prime Minister. Yet, in 1885-6, he was implicated in a scandalous divorce case which thwarted his political ambitions. Dilke kept a low profile for the rest of his Parliamentary career.

Dilke was a progressive thinker in many ways, supporting laws giving votes to women, legalising labour unions, improving working conditions and campaigning for universal schooling. Despite being politically radical, and a critic of the monarchy, Dilke was an imperialist, and his bestselling book *Greater Britain* (1868) argued for British imperial domination.





## Sir Charles Hallé (né Carl Halle) (1819- 1895), c.1870

On loan from National Portrait Gallery

Charles Hallé was an Anglo-German leading pianist and conductor. Born in Westphalia in Germany, Hallé moved to Manchester in 1848. He was the first to play the complete series of Beethoven's piano sonatas in England. Having founded the Hallé Orchestra in 1858, he went on to form the Royal Manchester College of Music in 1893.

Hallé's piano recitals, given first from his house and subsequently in St James's Hall, Piccadilly, were a popular feature of the London music scene. Here, Watts shows him sitting at his piano, as if in the middle of a performance.



## Algernon Charles Swinburne (1837-1909), 1867

On loan from National Portrait Gallery

Swinburne was a London-born poet, literary critic, novelist, and playwright. He was known for his 'lyric' style, conveying powerful emotion or feeling in a songlike fashion. Swinburne's poetry, such as *Poems and Ballads* (1866), delighted and shocked readers with its erotic and taboo topics such as sado-masochism and anti-theism (the idea that there is no god).

Researching Swinburne's legacy today reveals uncomfortable truths. Swinburne was a founder of the Anthropological Society of London, which was openly hostile to abolitionism, and promoted the racist pseudo-science theories of polygenism (that the various human races constitute different species) and phrenology (that the measurements of human skulls indicate intellectual capacity of individuals and races).





## Frederick Temple Hamilton-Temple-Blackwood, 1st Marquess of Dufferin and Ava (1826-1902), 1881

On loan from National Portrait Gallery

An Anglo-Irish aristocrat born in Florence, the 1st Marquess of Dufferin and Ava was a prominent member of high society and a leading Victorian diplomat. Early in his career, Dufferin wrote a popular travel book *Letters from High Altitudes* (1856) about his travels in Iceland and Norway. He is shown here wearing a distinctive fur-trimmed greatcoat.

Among his senior political offices, Dufferin was Commissioner to Syria (1860); Governor-General of Canada (1872-8); Viceroy of India (1884-8); and Ambassador in Paris (1891-6). In his day, he was considered one of the most successful diplomats of his generation, but his titles also signify his role in bolstering imperialism across British colonies.

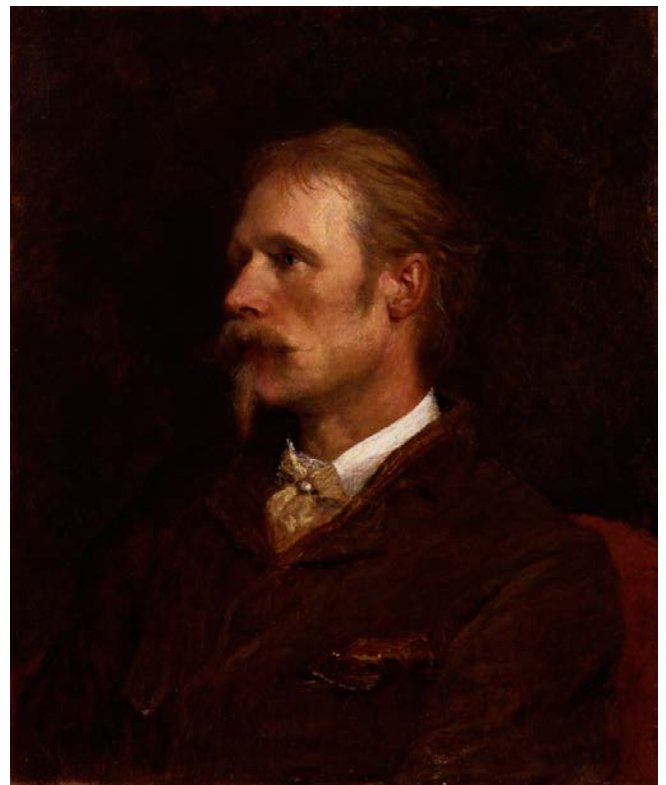
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## Walter Crane (1845-1915), 1891

On loan from National Portrait Gallery

Walter Crane was a leading Arts & Crafts designer, painter and illustrator, as well as a campaigner for social reform. Born in Liverpool to a portrait painter father, Crane became an influential children's illustrator. He created decorative designs for popular fairy tales, including Edmund Spenser's poem *The Faerie Queene* (1590). Crane also designed the Imperial Federation Map Showing the Extent of the British Empire in 1886, which was published to mark the Indian and Colonial Exhibition that year.

Crane was active in the socialist movement, and believed that art should become part of everyday life and provide a force for good across all society. He and G F Watts were both involved in the founding of the public-funded South London Art Gallery in 1891, which aimed to bring the enjoyment of art to a deprived area of London.







## Virginia Dalrymple (1871-1872), with later additions

Adopted by Jane Knox

Virginia Dalrymple was the daughter of Sophia Dalrymple, one of the famous Pattle sisters who adopted Watts into their glamorous social circle in London. Depicted in her early twenties, the unmarried sitter holds a single white lily in her hand, used to symbolise her youth and virtue.

The green velvet dress that Dalrymple wore for this portrait sitting is now held in Watts Gallery's archive collection.



## Sophia Dalrymple, (1829-1911), c. 1851

Adopted by Dr Marion Dell

A favourite model and muse, Sophia was the youngest of seven Anglo-Indian sisters – brilliant society figures whom G F Watts befriended during the late 1840s.

This fresco-like portrait shows Sophia in her early twenties. Chestnut curls frame her wide-eyed features, which prompted Ruskin to call her 'the Elgin Marbles with dark eyes'. The heavy folds of drapery evoke the iconic Greek sculptures, which Watts so revered.

# ISABEL GOLDSMITH-PATINO GALLERY

## SUBJECT & SYMBOLISM

G F Watts drew on an extensive range of classical, biblical, and literary sources throughout his long career. He continually sought new ways to explore and adapt even the most familiar narratives to create his own unique and profound vision.

From the 1880s onwards, Watts developed an experimental way of working. Extracting the oil from his paints, he created textured brushstrokes and iridescent surfaces on a monumental scale.

Love, death, hope, and redemption grew to be central themes in Watts's work. In order to express these fundamental human experiences he developed an increasingly symbolic visual language.

All works are by George Frederic Watts and are oil on canvas unless otherwise stated.



### **Clytie, c.1868-1881, bronze**

Adopted by Mr and Mrs J R Lester

In Greek mythology, the water nymph Clytie fell in love with the sun-god Helios. A story of unrequited love, Helios did not return her affections. Destined to watch his daily crossing over the sky with the rising sun, Clytie was transformed into a heliotrope flower. Watts depicts the moment of her transformation as leaves creep around her shoulders.



## Endymion, c.1860s and c.1903-1904

Diana, the Roman goddess of the moon, swoops down to kiss the sleeping shepherd Endymion. Having fallen in love at first sight, Diana begged her father Jupiter to preserve the mortal man, which he did by casting him into a state of endless sleep.

Watts painted a smaller version of this subject in the 1860s. In this later work, as Mary Watts recorded, Watts made the 'composition more visionary and mystical... [making] the moon goddess only luminously visible'.



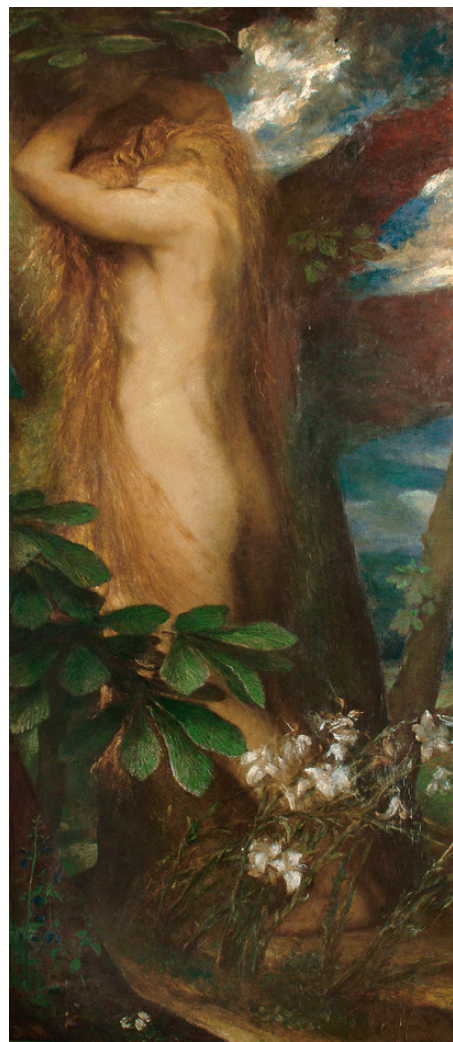
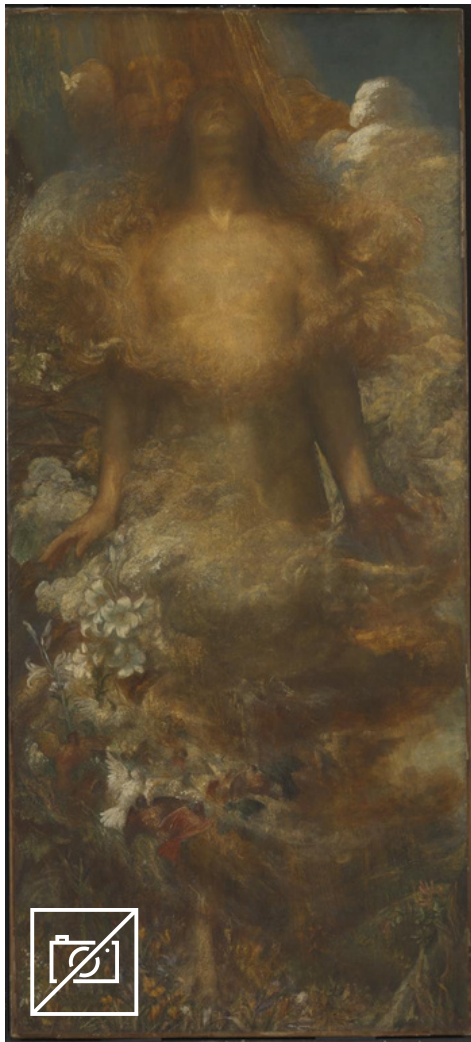
## The Death of Cain, c.1872-1875

On loan from Royal Academy of Arts, London

Often turning to the Old Testament in search of subjects, Watts felt free to visually reinterpret and extend these religious narratives. In the biblical Book of Genesis, Cain, the son of Adam and Eve, killed his brother Abel in a jealous rage. As punishment Cain was exiled by God to a life of wandering.

In this work Watts imagines a conclusion to the narrative as the repentant Cain returns to the sacrificial altar. Under a stormy sky, a comet-like angel sweeps down to lift his curse. Golden light breaks through the clouds to symbolise this moment of redemption.





### **Eve Tempted, begun c.1868**

### **She Shall Be Called Woman, c.1875-1892**

On loan from Tate

### **Eve Repentant, begun c.1868**

Watts adopts the traditional format of a triptych, or three-part image, to tell his own version of the biblical story of Eve. In the central picture, the first woman is created in an explosion of life and colour, her figure soaring as she transforms into flesh. To the left, Eve is tempted by a serpent-like Satan to taste the forbidden fruit in the Garden of Eden.

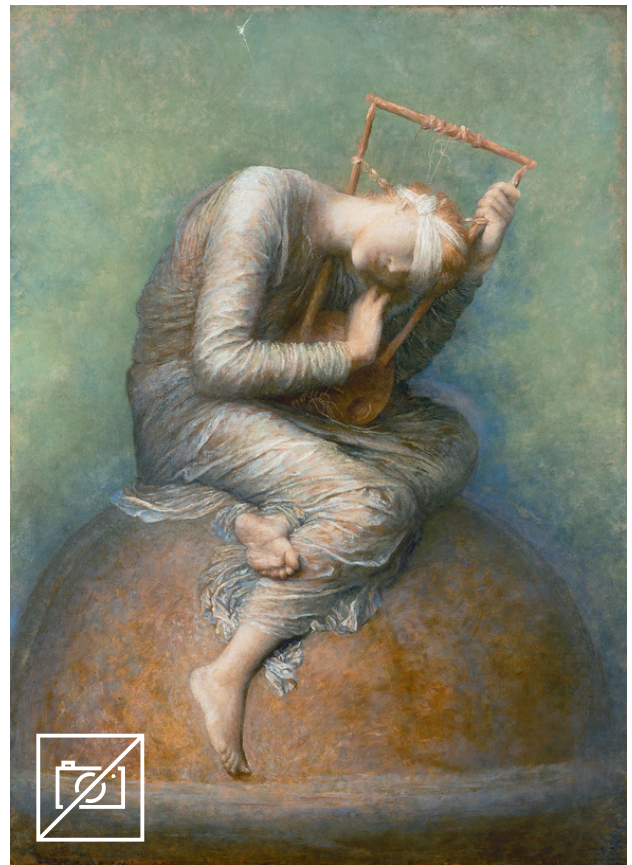
On the right, having given in to temptation, the repentant Eve turns her head away in shame. In theology, this act of original sin is said to have brought sexual shame and death upon humanity. Watts described how, in his final scene, Eve is 'restored to beauty and nobility by remorse'.



## Hope, 1886

On loan from a Private Collection

Humanity, in the form of a young woman, sits blindfolded upon a globe clutching a lyre. Alone in the universe, she huddles over the instrument, taking comfort in the sound of the last surviving string. Watts's message, that hope remains against all odds, has moved many people ever since. Former President of the United States, Barack Obama, reportedly was inspired to enter politics after hearing a sermon based on an account of this painting.

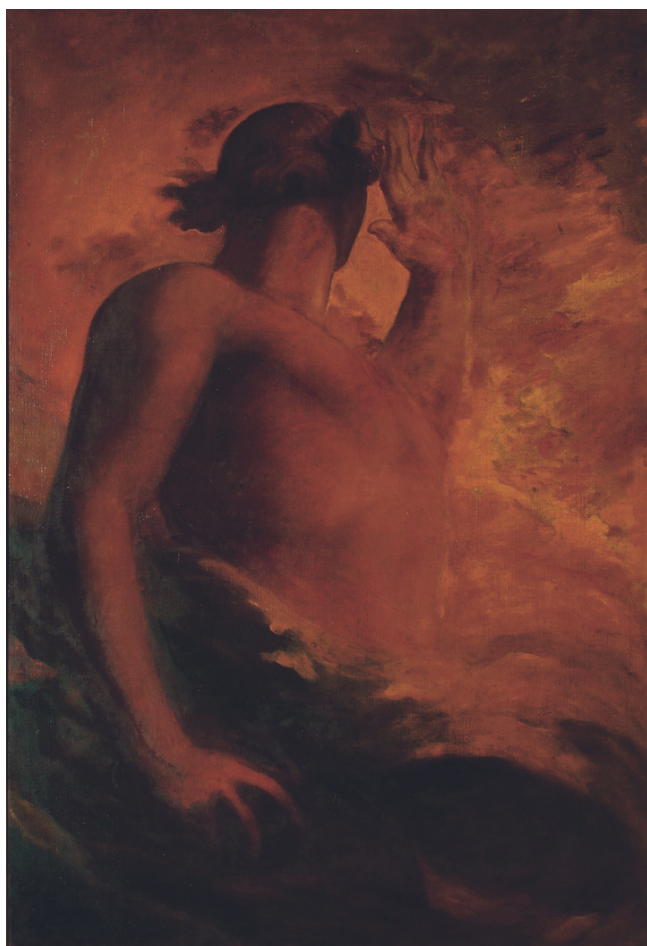


## Progress, c.1902-4

Adopted by Margaret and Derek Carley

An archer on horseback charges through a fiery ball of light, symbolising the 'progress of spiritual and intellectual ideas'. In this moralising work, the figures on the ground respond in a variety of ways. A scholar searches for knowledge in an old volume, but is unable to see in the dark. A rich man scrambles for money in the dust, while an idle man remains oblivious to the action overhead. In contrast, it is the working man who looks up and acknowledges the significance of Progress's arrival.





## Satan, c.1847-1848

In John Milton's epic poem *Paradise Lost* (1667), Satan is the anti-hero who leads the angels in an uprising against God. In this powerful painting, a muscular Satan is set against a flame-like background, suggesting the lake of fire that Satan is chained to at the beginning of Milton's narrative.

As his torso twists, one huge hand is raised to shield Satan's face, as he avoids God's gaze. Drawing upon the Romantic artist-poet William Blake, the pose of Satan recalls the extraordinary image of a nude John Milton in Blake's illustrated epic poem *Milton* (1804-10).

## The All-Pervading, 1887-1896

On loan from Tate

A mysterious spirit peers down at a globe. With a scroll stretched out over their lap, the figure records the path of progress across the cosmos. The idea for this composition came to Watts as a sudden vision when observing the play of light upon a glass chandelier in a hotel room in Malta.

The androgynous winged figure is cocooned within an elliptical shape, known as a mandorla, used to signal a moment of heavenly revelation in Christian art. A smaller version of this design was later painted by the artist as the altarpiece for Watts Chapel.



## Orpheus and Eurydice, c.1870s

On loan from a Private Collection

Fascinated by the fate of star-crossed lovers in literature, Watts repeatedly returned to the tragic tale of Orpheus and Eurydice. Poisoned by a snake, the oak nymph Eurydice dies and is sent to the Greek underworld, Hades. Her husband, Orpheus, plots to rescue her by bewitching the gods with his music. The gods agree to release Eurydice, on the condition that Orpheus does not look back at her as they flee. Watts depicts the moment of high drama in which Orpheus having crossed to the upper world, turns to check on Eurydice. Tragically, she remains just on the threshold between worlds and is drawn back into Hades.



## Paolo And Francesca, c.1872-1884

Adopted by Lady Verey

Paolo and Francesca were adulterous lovers in Dante's 'Inferno', part of his 14th-century epic poem the Divine Comedy. When the couple's affair was discovered, they were murdered by Giovanni, Francesca's husband and Paolo's brother. Condemned to the Second Circle of Hell, the lovers were doomed to spend eternity in the black winds of the underworld. Watts painted this subject four times over as many decades. In this final and most complete version, the exhausted lovers still hold each other tenderly.





## Ophelia, 1863-1864 and c.1877-1880

This intimate painting was begun around the time of Watts's short-lived first marriage to Ellen Terry in 1864. Here, the 17-year-old actress models for Ophelia from Shakespeare's Hamlet. The tendrils of encircling willow foreshadow Ophelia's watery grave.

Watts abandoned the painting after the couple's separation, returning to it in the late 1870s. In 1878, the same year that the painting was exhibited at the Grosvenor Gallery, Terry made her debut in the role of Ophelia at the Lyceum Theatre.



## After the Deluge, c.1885-1891

Adopted by Dr and Mrs John Vardon

In the Bible, the Book of Genesis tells of a terrible flood that wiped out all life on Earth, except for those who were saved in Noah's ark. The torrential rains lasted a proverbial 40 days and nights. Watts depicts the moment that the sun reappears with its warm, restorative rays reflecting across the waters.

The painting evokes the atmospheric landscapes of the British painter J M W Turner, who Watts exhibited alongside in London at the start of his career. Watts rejects the traditional symbols used to convey the biblical narrative, including the ark and dove. Instead, his focus on the spectacle of the rising sun recalls avant-garde European painting in the 1880s.

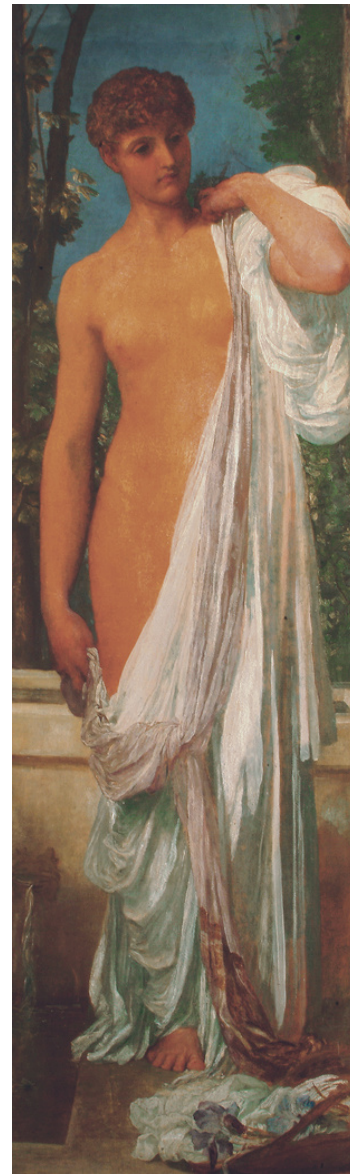




### Thetis, c.1870s-1886

In Greek mythology, Thetis had many roles. She was a sea nymph, one of the 50 Neriades (the daughters of the sea god Nereus) and the mother of the warrior Achilles. In this work, the mythological theme provided the artist with an opportunity to depict a full-length female nude.

Watts believed that the nude was 'absolutely the highest form of pictorial art'. The muted cool blue and grey colour palette give this work a sculptural quality, while the matt surface recalls Watts's early interest in fresco painting.



### Arcadia, 1878-1880

Adopted by Carol Kemm

In Greek mythology, Arcadia was a pastoral paradise ruled by Pan, the god of flocks and shepherds. 'Painted out of pure delight in lovely form and colour' this painting demonstrates how Watts played a key part in the revival of the female nude in British art during the 1870s. An atmospheric painting, Watts's use of bold blues, greens and dazzling white suggests the lush and idyllic setting.

Exhibited at the Grosvenor Gallery in 1881, a venue associated with the promotion of a cult of beauty, Arcadia was displayed alongside works by leaders of the Aesthetic Movement, Edward Burne-Jones and Albert Moore.



## **Aurora, c.1870s-1890s, Plaster and Gesso Grosso**

In Roman mythology Aurora, the goddess of the dawn, would travel across the sky to announce the daily arrival of the sun. Watts sought to represent this subject for many years. Working both in paint and plaster, he never felt that he had fully succeeded.

The strong and androgynous body recalls the work of the Italian Renaissance artist Michelangelo. For Watts, this muscular figure was intended to suggest 'the fearless strength of the sun's rays dispersing all darkness and gloom'. A later version of the subject, said to have been daringly geometric in form, was later destroyed by the artist.

# WESTON GALLERY

## PROTEST PICTURES

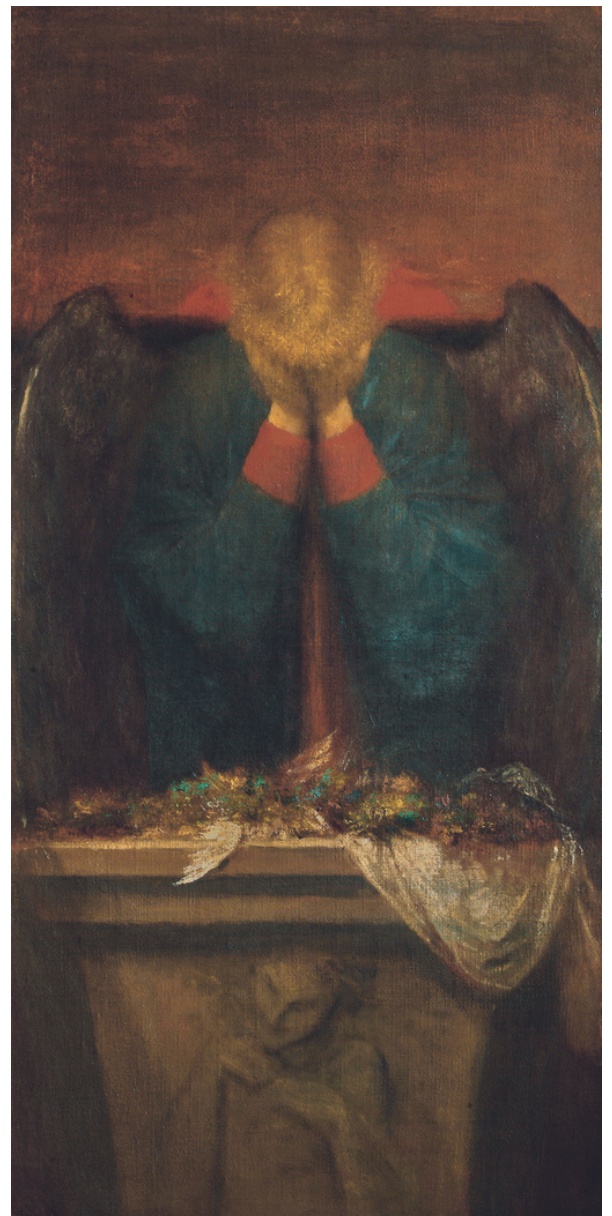
After travelling throughout Italy in the 1840s, Watts was shocked by the poverty that he witnessed on his return to London. In response, Watts decided to use his art to highlight the social issues in industrial Britain. He created a series of starkly realistic pictures, which he hoped would inspire sympathy in his viewers. Watts continued to address social and political issues in his art throughout the rest of his career. In later years, he moved to using a symbolic visual language in order to share his moral messages.

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### **Dedication (to all those who love the beautiful and mourn over the senseless and cruel destruction of bird life and beauty), 1898-1899**

An angel grieves the death of beautiful wild birds, sacrificed on an altar to vanity. With this painting Watts was criticising a popular fashion for feathers, used widely in the nineteenth century to decorate hats and clothes. He strongly objected to the cruelty of this practice.

The artist's concerns for animal welfare were shared by a growing public. Organisations like the Plumage League and the Society for the Protection of Birds formed to protect certain species, such as the decorative - and therefore highly sought-after - Great Crested Grebe.







## Time, Death and Judgement, late 1870s-1896

On loan from St Paul's Cathedral

Time - usually represented as an elderly man - is portrayed by Watts as a blind, athletic youth. Relentlessly marching forwards, he walks hand in hand with Death. Portrayed as a beautiful young woman, Death gathers cut flowers, symbolising the end of life. These two figures walk side by side, 'through the waves of the stream of life'. The inescapable figure of Judgement looms behind them holding out the scales of justice. A setting sun fills the background, symbolising the inevitable transition from day to night and life to death.

## The Irish Famine, c.1848-1850

Adopted by Rupert and Robin Hambro

The Irish Famine lasted from 1845-1849. As a result of the repeated failure of the potato crop, starvation and disease became widespread resulting in millions of deaths, the eviction of many farmers from their homes and mass emigration. Although Watts had not been to Ireland, he was moved by the horror and sense of injustice that was reported in the press. Drawing upon news reports and illustrations, he created this desolate world.



\*Gentle warning that this image and information given in the label might be triggering for some people.\*



## Found Drowned,c.1847

This desolate work depicts a young woman who has died by suicide by jumping into the River Thames from Waterloo Bridge. The heart-shaped locket in her hand suggests that she had been betrayed or abandoned by a lover.

In the Victorian period, the term 'found drowned' was used to avoid the social stigma of suicide, ensuring that the deceased could still be given a Christian burial. With the outline of London's newly constructed Hungerford Suspension Bridge looming on the horizon, Watts forces the viewer to face the significant social issues that this thriving, industrial city was otherwise failing to confront.



# RICHARD JEFFERIES GALLERY DE MORGAN FOUNDATION

Evelyn De Morgan (1855 – 1919) broke away from Victorian gender and class stereotypes to become a professional artist. Her paintings are stylistically similar to the Aesthetic, Pre- Raphaelite, and Symbolist movements which were contemporary to her practice, but all are deeply meaningful and present her own social, political and spiritualist agenda.

William De Morgan (1839 – 1917) trained at the Royal Academy of Arts before a chance meeting with William Morris and Edward Burne-Jones in 1863 set him on course to become one of the most interesting designers of the Arts and Crafts Movement. He began by designing stained glass and furniture, before setting up his ceramics business in 1872. When the pottery business closed in 1907, he became a best-selling author of fiction.



William and Evelyn De Morgan were friends of the Watts and visited the couple at their Compton studio-home Limnerslease. The De Morgan Foundation, established by Evelyn's sister in 1967, celebrates this historic artistic friendship by partnering with Watts Gallery- Artists' Village today.

The current De Morgan Collection exhibition, *Decoration or Devotion?*, compares Evelyn De Morgan's symbolic narrative paintings with William De Morgan's aesthetically driven ceramic designs, exploring their individual motivations and different approaches to creating.

Photograph of Evelyn and William De Morgan, c.1900

William De Morgan, Plate with Lion and Quatrefoil Cartouche, 1888- 1907

Evelyn De Morgan, *Lux in Tenebris*, 1895







# ADOPT A WATTS

Adopt a drawing, painting, sculpture or artefact by George Frederic Watts OM RA, one of the nineteenth century's most celebrated artists, and support the long-term care of our collection.

Benefits include: acknowledgment in display interpretation and on our Adopters' Board; unlimited admission to the Artists' Village; Private View invitations; 10% discount in the shop and an annual subscription to the Watts Magazine.

Adoptions last for five years. Costs vary (drawings from £250; paintings from £500; sculptures £1000 +) but donations can be paid monthly. Artworks may be adopted by individuals, groups, businesses or schools.

**For further information please contact:**

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Cedar Tree, 1869-69  
Bay of Naples, 1889  
The Sisters, 1850-51



