

Sevenoaks Museum and Kaleidoscope Art Gallery

TREEN (of a tree)

1 August – 6 September 2025

Sevenoaks Visual Arts Forum artists present new work in response to Sevenoaks Museum's wide range of objects made of wood

SVAF Participating Artists

Colin Anderson	Margaret Devitt	Amanda Hopkins
Carole Aston	Lu Donovan	Marilyn Kyle
Jocelyn Bailey	Duncan Dwinell	Venetia Nevill
Rosalind Barker	Sally Eldars	Clare Revolta
Susanne Beard	Sue Evans	Franny Swann
Sarah Cliff	Debbie Farquarson	Irene Vaughan
Christina Crews	Victoria Granville	
Louisa Crispin	Kate Grimes	

TREEN (of a tree)

1 August – 6 September 2025

This exhibition Treen (of a tree) is the result of a collaboration between Liz Botterill, the museum curator and the gallery co-curators Rosalind Barker and Sue Evans, with the artists of Sevenoaks Visual Arts Forum. TREEN (of a tree) is displayed in the now connected Museum and Gallery.

What inspires artists to create new work? For this exhibition the inspiration was to be found in Museum objects in its collection made from wood.

The Museum objects range from the practical to the decorative. Some present a chunk of wood in its raw form, some have been smoothed, some carved, some varnished. The objects chosen are unpainted, showing the unique grain patterns in the material.

Wood is natural and renewable, making it a sustainable material. It is relatively lightweight for its strength and durability, and easy to manipulate with tools. Different trees are suitable for different jobs.

Before the production of synthetic materials, even more everyday objects were made from wood than are today.

We hope you enjoy these artistic creative responses to Museum objects which started life as a tree.

NOT JUST 7 OAKS the KALEIDOSCOPE FOREST of the IMAGINATION

The SVAF Community Art Project 2025 to accompany TREEN.

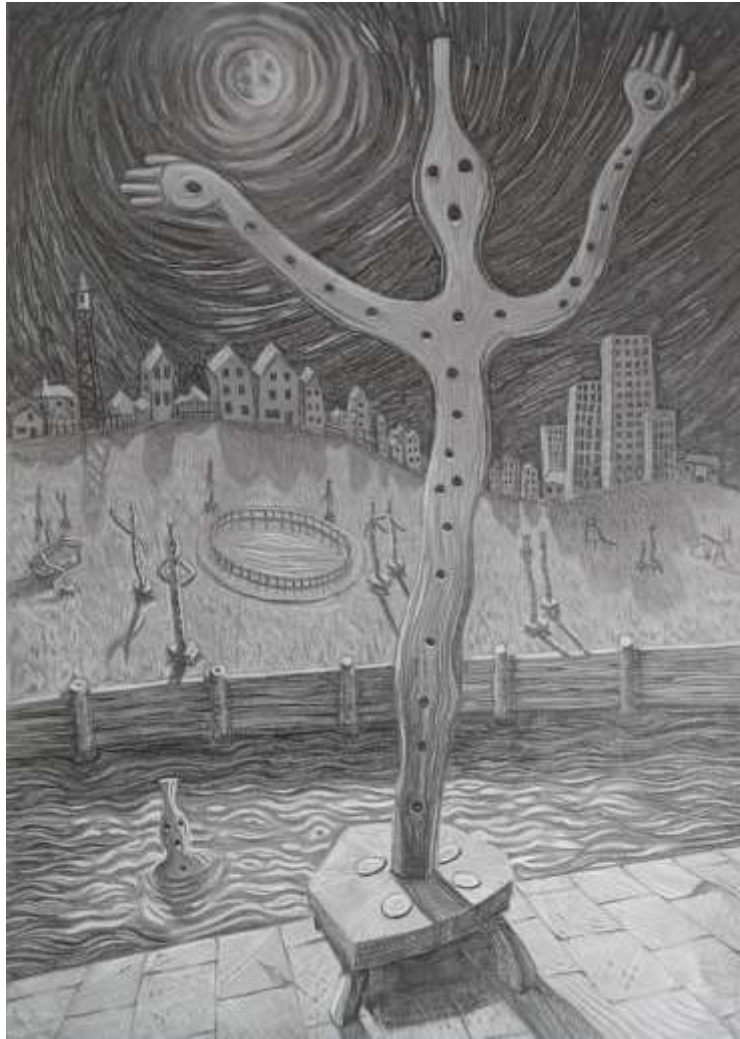
Thank you for all your arty Trees in every sort of media for our Forest of the Imagination on the Mezzanine outside the Gallery.

Every Saturday in June and July the drop-in workshops at Kaleidoscope were enthusiastically attended by many families. We owe a big thank you to lead artists **Sarah Cliff, Susanne Beard, Sue Evans, Amanda Hopkins and Irene Vaughan** who volunteered to run them. Thank you to **The Otford Embroidery Group, The Sevenoaks Kaleidoscope Knit and Natter Group, EPIC St Barts Youth Group** and **Forget-me-Not-Cafe** for many stunning fun trees.

Everyone loves trees. Help grow the Forest.

Our community projects are simple to take part in for all ages and abilities age 2 – 92. You, your family and friends can still take part.

Colin Anderson



Moonlit dance
Pencil drawing

[Instagram @colinmanderson92021](https://www.instagram.com/colinmanderson92021)

This picture is based on a drawing of a tall wooden structure in Sevenoaks Museum which was used by a wheelwright to hang his lamp at different levels. Then things got rather out of hand!

Carole Aston



Ightham Mote (1)
Drypoint & watercolour



Ightham Mote (2)
Drypoint & watercolour

Instagram [@caroleastonart](https://www.instagram.com/caroleastonart)

These images are of oak trees at Ightham Mote. Oak is a dense and hard-wearing wood and many of the objects in the museum's collection would have been made from it, e.g. the picture frame and the jail cell door.

Rosalind Barker



Hard Labour detail.
Graphite on paper



Screwed detail
Graphite and pencil on paper

[Instagram @rosalinddrawing](#)

My subject of the jail door built from solid wood with large iron bolts, a hatch, and a peephole is a door to the past barred from a future. It's height and narrowness intimidate; the scale of the bolts in comparison to the human hand, menace. The closed flap and peephole intimidate the occupant. A thing of dread yet an object of beauty, its craftsmanship with wood and metal admirable.

My drawing practice involves lifting glimpses of surfaces from objects with paper, creating a fragile sculptural graphite and paper ghost of the original object. The process creates a two-sided drawing. The method and physicality of creating these drawings was 10 days 'Hard Labour' The process of lifting a surface is intense, exhausting and fretful as the drawing is blind. The object wrapped in paper is not revealed for many days. The drawing contains lifted historical fingerprints, human cells, stains, and oily bolts. Its surfaces bear the hallmarks of many years use and containment.

Screwed is based on a cabinet maker's screwdriver from around 1800. Seeing this large ornate implement in the Museum cabinet initiated the following questions What is it? Are both sides different? Why is it so big and decorative? Why does it have my initials RB on it?

Looking and not reading I had assumed it was a chisel. Humans were smaller in height and weight in the 1800's so wielding this would require strength and dexterity. I felt it had companionship with the Jail door, either as part of the craftsmanship in its construction or as a means of escape.

These two objects, that in my mind have connection, were ripe for reimagination via graphite and paper impression.

Jocelyn Bailey



August field diptych

Egg Tempera on casein gesso on paper

[Instagram @jocelyn.bailey.at](#)

I chose the handmade wooden peg. Wood enables the hand made. These are known as gypsy pegs and were handmade and sold door to door. They were made with hazel or willow, and a sharpened, bone-handled eating knife would be used to refine the shape. There are themes of making and living outdoors within my upbringing. My work is about the loss of being outside and contact with nature.

Professor Manabu Honda, a neuroscientist, is studying hypersonic sounds made by nature. These are sounds which are often inaudible but give a sensation through the skin, and he says we are losing this soundscape in which we have evolved. The tea towel on my washing line is symbolic of how we put things which we value and which we are losing, onto tea towels. Seasons change, winds blow, leaves rustle, water ripples, sounds crunch under foot, nature vibrates.

Are we at an end or a rebirth?

Susanne Beard



The Lilywhite Boys

'Two, two, the Lilywhite boys, dressed up all in green Ho Ho!'
(Verse from 'Green Grow the Rushes Oh')
Wooden clothes pegs, reclaimed materials

[Instagram @marysusannebeard](#)

The item that inspired my piece is the gypsy clothes peg. I grew up in rural Sussex and can just remember a traveller (I think she would have called herself a Romany) coming to the door with clothes pegs and lucky white heather, though her pegs were more sophisticated than the one in the museum.

The pegs she had were the type you could make into little dolls – so that is what I've done. I have made them as Green Men – an ancient folk icon whose leaf covered face is seen on many buildings including churches. By the 16th century the term Green Man was used in England for a man who was covered in leaves and foliage as part of a pageant, parade or ritual, who often was the whiffler (a person who clears a path or space through the crowd for a parade or performance). In appearance a Green Man depicts a walking or dancing tree.

I hope my playful dolls provide a link between a utilitarian wooden object and a mystical living organism - the tree they came from.

Sarah Cliff



Hopping Down, Grubbing Up.

Woodcut and Carborundum Monoprint Collage



Treen Matrix

Burnt plywood, ink

[Instagram @cliff_sarah](#)

As a starting point for my work, I selected the simple and functional wooden scupper, used to shovel hot, kiln-dried hops from the floor to a cooling area. In the 1800s Kent was the heartland of the hop industry. Every summer the picker families would “hop down” from London for the season. Gradually, due to changes in taste, climate, costs and competition, the hop industry declined and the scupper has become almost obsolete. The apple orchards, which replaced the hop gardens, are now also being “grubbed up” for similar reasons and are giving way to vineyards, fallow land, solar farms and housing.

“Hopping Down, Grubbing Up” layers abstracted images of the scupper with those of an apple leaf (which coincidentally has a similar shape to a hop kiln).

The printed image of the leaf has been made using a matrix of wood, burnt to remove the softer areas in order to raise the harder grain. Ink has been rolled over it and paper has been hand-burnished against the surface.

The printed intaglio image of the scupper has been made using ground carborundum, an abrasive and hard substance used in industrial processes. When inked and printed through a press, the carborundum embosses damp paper and leaves behind its image.

Some of the prints are what is known as “ghost” prints, when a lightly toned print results from taking a second print from a plate without replenishing the ink. By printing dark images on opaque paper collaged with prints of varying tone on translucent paper, the images come and go, giving way to each other.

Printed @theprintroom_russhill

In the process of printmaking in response to the scupper in the museum, I applied a heat gun to a plywood matrix to burn away the softwood and raise the grain. The matrix was inked up and relief printed on paper. While cleaning the ink from the matrix I noticed that the ink was sinking into the burnt areas, creating expressive tonal areas alongside the raised grain. It was as though the wooden matrix had acquired an aesthetic presence of its own.

Chistina Crews



Treen

Japanese wood block print, also known as Mokuhanga

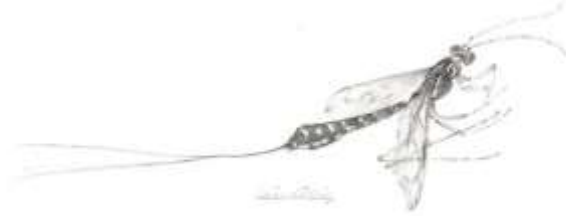
Instagram [@woodwaterinks](#)

The relationship between the matrix (wood block) and image in Mokuhanga or Japanese woodblock printing is unique. The block, with its inherent grain, knots and markings, can be used to great effect. Originally, however, Mokuhanga prints were produced in their many thousands in Japan and hugely popular during the Edo period (1615 – 1868). The colourful woodblock prints, known as ukiyo-e, depicted scenes from everyday Japan. Ukiyo-e literally means 'pictures of the floating world'. These prints prized smooth, even surfaces and eliminated the grain except in rare circumstances. Today's Mokuhanga artists often value the grain of the wood, seeking to include it in the design. Many different woods are used. In traditional Japanese woodblock printing, known as Mokuhanga, Cherry wood (Sakura) is the most commonly used wood, prized for its fine, consistent grain and stability. However, due to its increasing scarcity and cost, other woods like Shina (*Tilia japonica*), Magnolia, and Katsura are also popular choices. Baltic birch plywood is another option, well-suited for both water-based inks.



The work is in two parts, a printed image and the wood block or matrix.

Louisa Crispin



Wood Wasp WW002
Graphite

[Instagram @louisacrispin](#)

A quiet reminder that these museum items once lived
They were a home, a dining room, a place to raise young
They breathed
They filtered
They sheltered
There is care shown in their making, respect for the materials.

Drawings of Wood Wasps (probably the sabre wasp *Rhyssa persuasoria*)
inadvertently brought into the building inside wooden display plinths where the
unseasonable warmth of the gallery encouraged them to emerge.
Drawings on paper now encased in wooden frames, a basic substrate polished and
embellished with gold to elevate their status.

Lost in a world of intricate observations from nature, Louisa Crispin is entranced by
the cycle of growth and decay. It's quiet in her Kent studio as she looks ever closer at
the flora and fauna. Texture, shadows, silhouettes and movement created with
graphite marks and tone, it's rarely about the colour but always about the
environment.

Margaret Devitt



White Desert
Oil on Canvas

My inspiration was the solid wood jail cell door with iron fittings from the old Sevenoaks Police Station, built in 1864 on the High Street, near The Vine.

This beautiful solid door has triggered reflections on incarceration. Trying to imagine the crimes that were committed in Sevenoaks from 1864 that warranted imprisonment has made this painter reflect on the dualities of confinement and freedom. The resulting landscape is a response/reaction to enclosure, endeavouring to evoke a place of vast openness and freedom.

Lu Donovan



Self-portrait. Conformity for acceptance
Charcoal and graphite

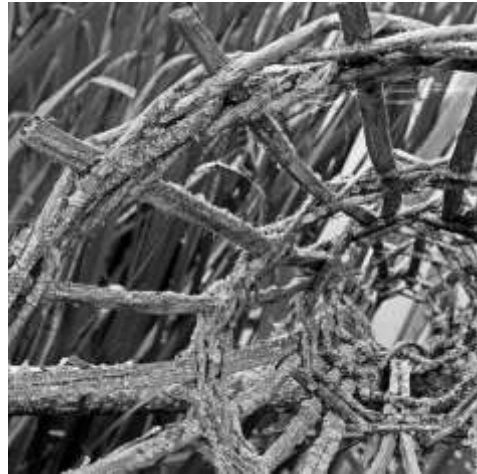
Instagram [@lu_donovan_creative](https://www.instagram.com/lu_donovan_creative)

The item that I feel drawn to most in the museum collection is the jail door. On visiting the museum before Treen was announced, I had spent some time looking at it and exploring its age and strength. There is something about its form, so solid and strong, so old and weathered. It holds a lot of mystery for me; all the stories that it could tell during its service as a cell door. There are also plenty of metaphors that it inspired for me personally. I had many ideas in response to the cell door. I eventually settled for imprisonment of the self. The type of imprisonment that we force upon ourselves, or which is forced upon us by past life events, others, our environment or society. The ways in which we edit ourselves to conform to social standards and how this can affect us is of particular interest to me. I reflected upon this for some time and my ideas of how I could represent my own imprisonment changed several times. I was drawn to a time when I felt imprisoned by my circumstances and my need to fit in. During this time, I unconsciously changed the way I looked and behaved to fit in within the social restrictions in which I found myself. In response to feeling different, I set myself personality limitations and resigned myself to mixing with people that didn't allow me to be my authentic self. My artwork depicts the ignored frustration that I felt during this time and the power of breaking free from my self-inflicted imprisonment. I hope that it poses a question to the viewer; when you look at your own life, do you notice subtle limitations that have begun to feel normal? It could be something simple, like spending too much time in the city when you really crave nature and countryside. If you freed yourself from those constraints what door will open for you in its place? Life is too short for imprisonment of any type.

Duncan Dwinell



Turner's Windmill at Bembridge, Isle of Wight
Photographic print



Fish trap at Slimbridge WWT
Photographic print

Turner's Windmill

The last surviving windmill on the Isle of Wight has been restored by the National Trust to its appearance when it was captured in watercolour by J.M.W. Turner in 1795. These precision-crafted mechanical workings of the windmill are made almost exclusively from wood.

Fish trap

Traditionally made from woven willow, the trap allows fish to swim in with the flow of a stream, but not to swim back out.



Etienne Pasquier's handmade 'cello
Photographic print

This hand-crafted instrument was used in the original prison performance of 'Quartet for the End of Time' written by Olivier Messiaen while in a PoW camp in 1941, now on display at the Paris Music Conservatory Museum. The musicians could not have known whether the piece would ever be performed again. Since then, it has become a central part of the chamber music repertoire.

Sally Eldars



Woven Narratives

Eucalyptus Camaldulensis/River Red Gum leaves and wood, palm tree leaves (fanned fronds) and found objects from the Red Sea.

[Instagram @sallyeldars](#)

Seeing these wooden objects together prompted reflections on the role of the museum and the curator in preserving history and culture, acting as a kind of window into the past. The use of wood as a material also highlights the local, natural resources that were available before industrialisation and global trade. Beyond that, the way these items were curated raised questions for me: what narratives are being told through these groupings? Why were they chosen, and why together? While all the items were made of wood, they also seemed to reflect aspects of domestic life, craftsmanship, and even societal wealth. Their very existence suggests that the people who made them had time — time to carve, time to prepare straw for hats, and time to play!

As I was going to be in Egypt during June and July, I approached this project from a different perspective — physically and culturally. The original wooden objects were handcrafted in England, where wood is abundant. But how could I respond to that while in Egypt's Red Sea region, a place defined more by desert and sea than by forests?

This contrast brought into focus how environment shapes culture and material history. Although ancient Egyptians used wood, much of it was imported, even in the Old Kingdom, where there are records of ships delivering wood to Egypt. Another constraint was practical: I was travelling light, just a small backpack on an EasyJet flight, so whatever I made needed to be compact and airport security friendly.

In my garden, I had a couple of different kinds of palm trees and a Eucalyptus tree, (Eucalyptus Camaldulensis/River Red Gum Eucalyptus which was brought to Egypt in the 1800s by Mohamed Ali to reinforce and protect the banks of the Nile). While palm tree wood wasn't suitable as the palm tree was still alive! I could work with the fronds, which are commonly used in Egyptian basketry. As I experimented with eucalyptus branches and leaves, a large, low-hanging branch unexpectedly broke, so I cut a small branch in to sections that fit into my backpack.

My resulting installation is composed of woven palm leaves, eucalyptus wood and leaves, red thread (hinting to celebrating and preserving culture through traditional embroidery in the region, and reflecting on my personal background and history), and a rope fragment from a kitesurfer's kite, an offering from the sea!

Just like the museum collection, these elements speak to the environment and context in which they were made. The baskets, initially fresh and green, could carry objects — but once dried, they became fragile, evoking memories of a possible ancient past. The eucalyptus rings (which reminded me of the rings of cloth Egyptian women living in remote villages put on their heads to balance big pots of water collected from the Nile), once aromatic and supple, are now brittle and easily broken. The cut Eucalyptus branch with beautiful natural markings kept bare, wrapped in red thread, may be seen as a ceremonial or decorative item.

And if these objects were discovered centuries from now — what stories might they tell?

Sue Evans



What's to become of me?
Found cardboard shapes, paper and ink

[Instagram sue44evans](#)

What's to become of me? muses on beginnings and endings.

I was immediately attracted to the slender shaped object with its irregular holes. What on earth was this odd-shaped form that is now redundant, without function and lost to use and touch? It's both a pleasing curiosity stuck in a static present and a vehicle to understand tradition, history and social interpretation.

I chose to think about the former. The wood is now locked in its present form with no further potential. It could have become anything which made me think back beyond its use, manufacture, growth and germination to the extraordinary and interesting starting points which are presented framed by the utility of what it might become.

Debbie Farquharson



Cobbler's Last

Pastel and acrylic on watercolour paper

[Instagram @debsart1](#)

Cobbler's last (An old cobbler's tool with metal on top of a wooden branch base for mending shoes derived from the old English word *Laest* which means footprint)

I wanted to create a past and aged atmosphere within an English wooded landscape, hinting at a cobbler's workshop with suggestions of windows and depicting this fascinating shaped, wooden tool.

Debbie Farquharson is a South African professional exhibiting, Sevenoaks based artist. Debbie works in series in a semi abstracted, usually colourful impressionistic style. Subjects include Local country clubs and national properties as well as landscapes and flowers.

Kate Grimes



Untitled
Dried grass on canvas

[Instagram @kate__grimes](#)

When looking at the wooden objects in the museum I was particularly taken by the beautiful shape of the handle of the scythe in the back wall of the museum. I wondered how it had been formed. It looked like it had somehow grown or been manipulated into that shape rather than carved from a larger piece of wood. So, I did some research and discovered that it had indeed been manipulated - steamed for hours until the wood was soft enough to be bent around a "former" to make the shape. On walking along a bridleway through a field of barley turning a golden brown in the sunshine a few days later, my mind turned to the scythe. It would have been used to cut this field of barley before the invention of machinery. Alongside the barley, I noticed many other species of grass which may also have been scythed for hay. I wondered how I might bring together the shape of the scythe, its use to cut grass, which then dried to hay in the sunshine and the way the scythe handle was formed. An idea began to form. I picked a single piece of each species of grass - the tallest I could find - including the barley. Back home I made a simple former in the shape of the scythe handle. Then, I bound the pieces of grass together and laid them out around the former and placed them in the sun to dry. Once dried, they were set in the beautiful S shape of the scythe handle. They are simply mounted here on a piece of canvas

Victoria Granville



Dawn trees
Mixed media

[Instagram @victoriagranville](#)

The sacrificial optimism of trees prompted this small painting. They are earth sun and rain, the elements of which we ourselves are made

Amanda Hopkins



Wood Cut (Beech, Meenfield Wood)

Relief print

[Instagram @amanda.j.hopkins](#)

I am interested in the tools in the museum's collection, where wood is frequently used for handles. These handles enable us to perform particular tasks and in so doing, wear the handle smooth and shiny. I am particularly fascinated by the wood gauge: a hand tool used to precisely mark timber prior to cutting. Responding to this meant going back to source, looking at how we steward woodland and harvest wood, particularly the current felling of trees in Meenfield Wood, Sevenoaks. Here the tools used to fell trees are mechanised, with power, speed and force far beyond any hand tool. After felling the remaining tree stumps appear smooth. Only by touch can you feel the signatures left by the saws. Creating life-sized relief prints of the stumps in situ make these seductive and savage signatures visible. Wood Cut shows the felling method of making cuts from opposite sides, leaving a portion of trunk where the tree topples. This is called the hinge, where wood fibres wrenched from the trunk, appear on the print as blank voids running across the stump.

Marilyn Kyle



'The Family Breadboard'

Cast Porcelain; Copper Wire; Paper; Archival Box

[Instagram @marilyn_kyle_art](#)

When first looking at the selection of wooden objects for Treen, I found myself drawn to the rolling pin, the clothes peg and the dolls' house furniture. It struck me that these all seemed to relate more to women than men. The information provided showed that the rolling pin was for rolling straw in the straw hat making process of the 1800s.



In my research I came across a painting of 'A Straw Plaiting School in Essex' by George Washington Brownlow (1858). Further information from Essex Museum sources told me that:

Plaiting, or braiding as it was locally known, was first introduced in Halstead about 1795 to provide income for the distressed poor. (an instructor from Dunstable was hired) to teach local women the art of plaiting and the trade quickly spread to the villages in north Essex where there had previously been wool spinners. The trade boomed during the Napoleonic Wars when supplies of plait from Italy were cut off and duties were imposed on other imported plaits.

Rolling the straw was part of the plaiting process, all carried out by women and children in their homes.

Now focussed on the rolling pin, I considered histories found in wooden objects, through marks made either intentionally or through use: this particularly through the work of women.

After my mother's death (aged 89), I kept her breadboard. This bears the evidence of many years of use, with overlaid cut lines showing the repeated slicing of bread. The board itself had started to crack apart where it had originally been joined during its construction.

Though this board is a step away from the object seen in the Sevenoaks Museum display, both the breadboard and the rolling pin have much in common (beyond the wood they are made of): repetitive work; used mainly in the home and mainly by women; the mother teaching the daughter, from generation to generation.

My work as an artist often considers the female experience, whatever that may be. This work for Treen sits comfortably with this.

The importance of the object itself is undeniable, but I wanted to capture its age and its embedded history: the marks incised in it and the failing construction. I also wanted to include reference to the matrilineal history: from mother to grandmother to great-grandmother; mothers to daughters through time. My decision to use cast porcelain was made, in order, to capture this. The final piece, which, through choice, is broken, not only nods to the fragility of relationships but also to the fact that the direct line stops with me as I do not have a daughter. I have not, so far, been able to trace back beyond my great-grandmother of my maternal line: it is believed that she may have been illegitimate and brought up by a generous guardian or, alternatively was from Ireland. I will continue to research her history.



Treen is a project initiated by the Sevenoaks Museum Curator. I felt it important to bring to the piece the sense of a curated archival object. Hence the archival box which contains both object and information.

Venetia Nevill



Memories of a Tree

Spruce, calico, charcoal, cedar, forgiveness

Instagram [@venetianevill](https://www.instagram.com/venetianevill)

This installation was created to honour a plantation of spruce trees that are being gradually felled because they are infected by the spruce beetle. The spruce symbolises protection, resilience and courage over adversity. The process of wrapping a cloth around a tree and rubbing the burnt soil, ash and charcoal from the destroyed trees into it, memorialises and commemorates the trees. Over a few months the cloth absorbed the sunlight, birdsong and passing of time, allowing the elements to leave their mark and create a cloak of protection.

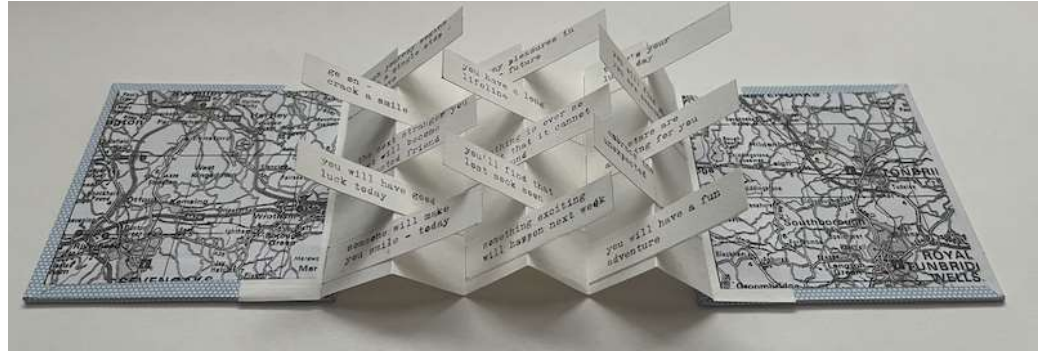
What will end up in the museum? Will we be remembering an ancient species that was destroyed by a beetle? Or will the trees be remembering us and our lack of awareness of how fragile our precious ecosystem is and the value of reciprocity? What happens if we continue to prioritise growing trees for profit without considering the consequences to us and them?

Clare Revolta



Peggy's night off

Lino print with modifications



Peggy's little book of fortunes

Various papers and typewriter text

As a conceptual landscape artist, I seek to explore and understand 'landscape' within our experience of everyday life. My work is often both romantic and research based and uses a diverse range of methods.

Viewing the 15 selected objects encased in the 'Treen' vitrine, the brownness of colour and expertise of the fabricators really struck a chord alongside the now mostly redundant nature of their purpose. The chosen objects made precious by being in a museum collection led me to look for a universal - something still used by everyone, something tactile with a place in the world today.

Item 15 '*Gypsy' clothes peg* sang out. Its title surely contentious: setting the othering of the original makers to one side, a fascinating research trail began. An economic model spanning the dawn of industrial change and following mass migration from land to towns and cities through the plastic revolution and onto a dawning of awareness of the climate emergency, hopefully leading to less reliance on fossil fuels. Alongside all of this, peg dolls, and so Peggy was born. Resplendent in the symbolic colours of the Romani flag she heads out for a night off.

The artist book refers to a parallel world at the time when pegs were hawked from door to door and the offering of fortune telling, as a side line. Superstition led to suspicion and sometimes the removal from hedgerows of the willow and hazel saplings used by itinerant workers to make the pegs.

Franny Swann



Song of The Lark
Acrylic and gel pen on canvas

[Instagram @frannyswannartist](#)

This work was made as a response to the very beautiful old wooden Jailhouse door in the Sevenoaks Museum collection.

The cages are antique Spanish lark cages bought back by me when we sold our Spanish house. Their poignancy has meant they are yet to find a settled place in our English home.

Unjustifiable incarceration, imprisonment, detention, hostage taking..... we live in a world where so many live caged existences; lives where bird song is but a memory.

Irene Vaughan



Shipbuilding heritage
Acrylic

The wooden objects on display in Sevenoaks Museum, particularly the practical objects and those that display wood in its raw form reminded me of the wooden structures that can be found along the banks of Faversham Creek.

The piles of square-cut beams, held together with giant bolts and chains, have become discoloured over time and are starting to sink into the ground but their structures remain largely intact.

Six beams high and six or seven beams across, it's likely that they are linked to shipbuilding in the Creek, but their exact purpose is unknown. Perhaps they formed part of an old quayside or docks.

Sevenoaks Museum

Sevenoaks Museum exists to enhance the cultural life of Sevenoaks District by highlighting its rich past. Through preservation, research, display and creative use of its historic collection, the museum aims to deliver services which provide learning opportunities for all and improve community wellbeing, both in and beyond its physical space.

Established in the Public Library in 1929, the museum is now part of Sevenoaks Kaleidoscope, which incorporates the library and contemporary art gallery. It is managed by Kent County Council and is free to visit.

SVAF Sevenoaks Visual Arts Forum is a group of over 140 student, emerging and professional Kent artists and makers based at the Sevenoaks Kaleidoscope Art Gallery, an SVAF artist led space. The gallery has increasingly become a hub for creative and professional development.

Our members are drawn from many artistic disciplines as reflected in this exhibition. SVAF aims to be a vehicle for artists to meet, critically engage, share, network and develop their practice. SVAF offers The Fine Art Practice Development FAPD academic year is association with Samuel L Herbert Director The Bridge Art School. SVAF continues to go from strength to strength demonstrating the need for such an inclusive friendly organisation.

SVAF meet on the first Wednesday of the month 6-8pm in the Gallery.

Sevenoaks Kaleidoscope Art Gallery is a contemporary exhibition space showcasing new, traditional, or experimental work from established and emerging Kent artists. We are also a popular venue for London and international artists with links to Kent. SVAF in partnership with Kent County Council also actively promote and engage with artist residences, artists' collaboration projects and formulate interactive community, school and University projects. We run free artist led workshops, talks and demonstrations.

Sevenoaks Kaleidoscope Art Gallery

www.svaf.co.uk

A Sevenoaks Visual Arts Forum artist led space

in partnership



Buckhurst Lane Sevenoaks TN13 1LQ