

Collaborative Public Mural Project

By [Tracy McGuinness-Kelly](#)



In this post, Artist and AccessArt contributor Tracy McGuinness-Kelly shares with us a community project completed in 2017 at Rose Hill train station in collaboration with the local community. The aim of the project was to create a collaborative public mural situated along the car park area of Rose Hill train station in Cheshire.

"The beautiful permanent mural I created with the local community aimed to improve the train station environment by significantly brightening up a very scruffy car park area. I wanted to increase pride of place and community spirit by involving members of the community, of all ages.



The proposed site for the community mural at Rose Hill train station.

First of all, we approached the friends of Rose Hill train station who had expressed a desire for a mural. They agreed to the idea of creating it out of individual pieces of art made up of plywood circles in various sizes. The great thing is the wooden circles were a waste product from a speaker company heading for landfill.

They needed to be sanded and painted with weatherproof paint on the front and back.



I then approached a range of community art groups, schools and other individuals by preparing a detailed information/inspiration mood board for them to download and learn more about the project.

Some of the themes we discussed were our town's history, people and places; lifestyle; the natural world around us; the environment; reduce reuse recycle; the remembrance of those lost in the wars; landscapes; train travel and community.

I attended a few community events with a banner describing the project and distributed take away templates for participants to draw their sketch on, which would be eventually be painted on one of the wooden circles.

Wanting to ensure people of all ages could be involved in the project, I visited a senior citizen's centre, Dementia drop-in class, adult art groups, and spoke to childminders all within the community to pitch the idea.





The project was run like a competition and participants were sent a pack through which they could submit their design. The submitted sketches were judged by myself, Friends of the Station and teachers.

The response to the project from school children was fantastic. The local high school ran it as optional homework to all students and the primary schools integrated it into their daily learning.

There were thousands of sketches from the schools for us to look through and we needed to get a good balance of all the subjects we wanted to represent within the mural, and so it was not always the most technically well-executed that were chosen.

We asked for different styles of art and ways of looking at the same subjects through drawing, painting, collage, abstract, lettering, manga, modern urban graffiti styles, traditional, classic, strong graphic design, clever concepts, modern takes on more traditional themes and great colour combinations. We wanted to make sure everyone felt like they could fit in somewhere.



Excellent work across all categories from the primary schools

Such an impressive effort was also made by the high school students.

Once the sketches were chosen the children were notified and the feedback we received was that they felt like they had won the lottery! We then set out a plan to run workshops in the schools throughout June and July. For the primary schools, I worked with small groups of children up to around 6 with the help of a Teaching Assistant. I went in with the prepared circles with lots of pre-mixed acrylic paints in little pots with lids. We were kindly donated a huge set of new Posca paint pens and high-quality poly colour pencil crayons and these were a real favourite with the children.



The high school pupils worked in the school art department, making a start on their pieces before being left to complete

them independently. The standard of work was extremely high. Most but not all of the high school children finished their work and the teachers told me the children whose work was chosen were thrilled as this kind of thing had never happened to them before - a great result!





The adults were left to get on with theirs in their groups or individually. I visited them regularly working with whoever required help or input. A lot of people had only ever worked in watercolour so were excited to venture into a new medium. They also had great pride in their work and were equally excited about the idea.



We asked everyone to write their first name & their age. This was important in expressing the range of ages of the people who contributed - from the under 5's to 99 years old.

Once the finished artworks had been collected or dropped off, they were varnished before installation.

When it came to the installation this project required a full team of volunteers all hands on deck as well as some serious

engineering skills to figure out the best solution to hold the massive weight of the mural.



The project was successfully installed in November 2018 and won first prize national award from the Association of Community Rail Partnerships (ACoRP), who recognised the project in the category for Permanent Community Art. So the goal of increasing pride of place and boosting community spirit was wholeheartedly achieved".





Tracy has been an ACESSART contributor for many years and featured in our '[40 Artist Educator](#)' collection. She collaborates with schools to create beautiful vibrant displays that can be directly linked to the curriculum and you can find more of her beautiful mural resources [here](#).

This is a sample of a resource created by UK Charity AccessArt. We have over 1500 resources to help develop and inspire your creative thinking, practice and teaching.

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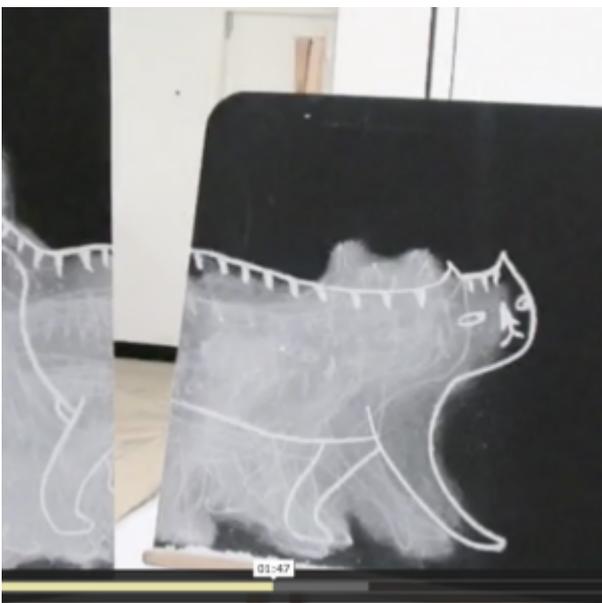
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Talking Points: paper cut puppets



Talking Points: Lauren child



Talking Points: Lotte reiniger



Draw your Granny and Grandpa or Any Relative You Love!

The Nonna Maria Drawing Challenge by Luca Damiani

Be Inspired by Flowers in a Glass Vase by Jan Davidsz de Heem

This resource looks at 'Flowers in a Glass Vase' by the Dutch painter, Jan Davidsz de Heem (1606-1684), on permanent display at the Fitzwilliam Museum, Cambridge, and how it might inspire your own creative responses and experimentation with colour.

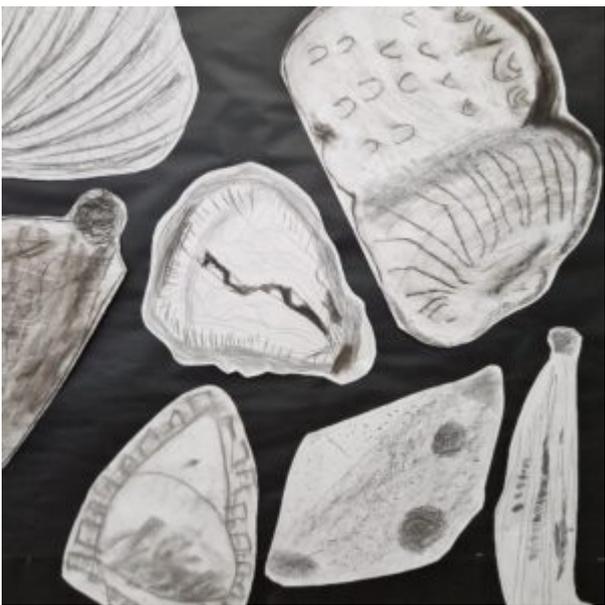
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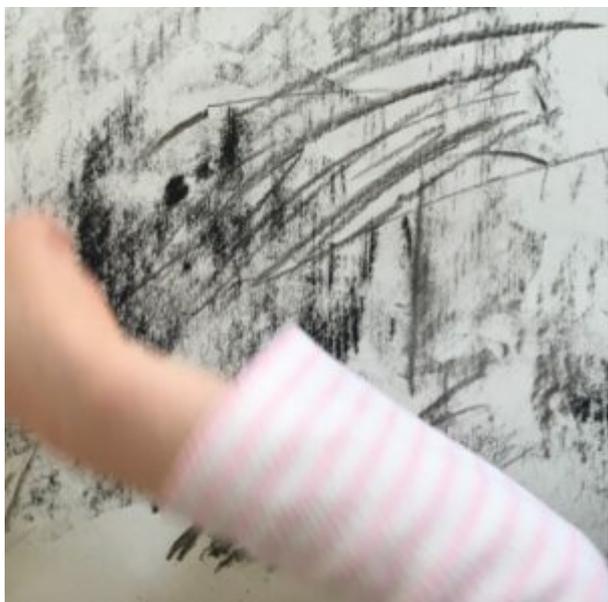
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Anna Campbell shares how a whole school engaged with making projects integrated across subjects in response to the Renaissance painting of Cupid and Psyche by Jacopo Del Sellaio at the Fitzwilliam Museum, Cambridge, and how she used the project to progress pupils' making skills throughout the year groups.

Sculptural Challenge No 1: Colourful Walls

A sculptural challenge encouraging the exploration of colour.

AGES 9-11

AGES 11-14

Artwork by Krijn de Koning

Questions for Children

How would it feel to be in the spaces Krijn creates?

How do you think he chooses the colour for each wall? How do you think the shape and size of the wall affects the colour too?

Find more of Krijn's work [here](#).

Sculptural Challenge!

Use Krijn's work as your inspiration, think about how you might make a series of colourful walls. You won't be building a life-size sculptural installation (not today anyway!) but instead you can either make a model or create a piece of 2d artwork which shares your vision. Remember, because you are not creating the artwork then you can really be imaginative and dream!

Here are some clues, but you may have your own ideas too:

Use your sketchbook to "collect" colours that you like. Find them in magazines by cutting swatches out, find them by mixing paints, find them by mixing other materials. Record them, test them, label them, make notes (what colours did you mix?), name them (the names you give them might help you to describe the affect they have on you).

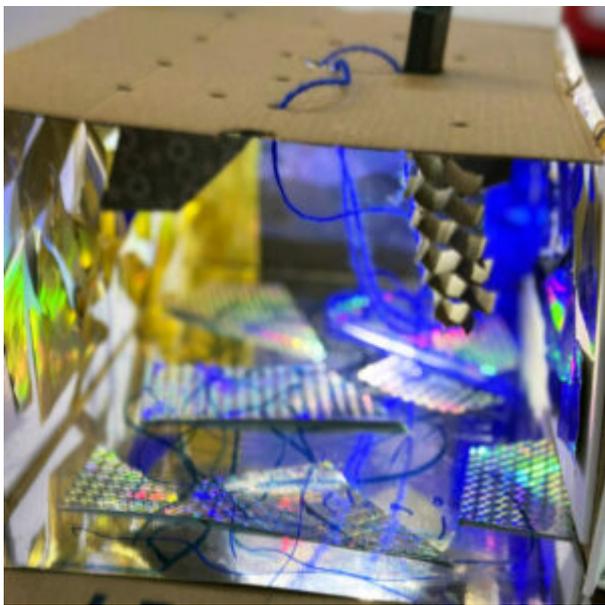
Next think about what the “walls” would be like. What shape? What size? Would they enclose? Would they have holes? Would there be a roof? How do they connect? How would the person get in to the space? How would you want the person to feel? Again, use your sketchbook to plot and plan.

Think too about the location or context you would like your sculptural installation to be in. Would you like it to be in the Antarctic? The jungle? The high street? Again, use your sketchbook.

Think about how you would apply your colours to the walls? Would each wall be one colour? Would you introduce pattern? Images? Again, use your sketchbook.

Finally, either make a model using card, paint, fabric etc to share your vision, or make a 2d artwork.

See This Resource Used In Schools...





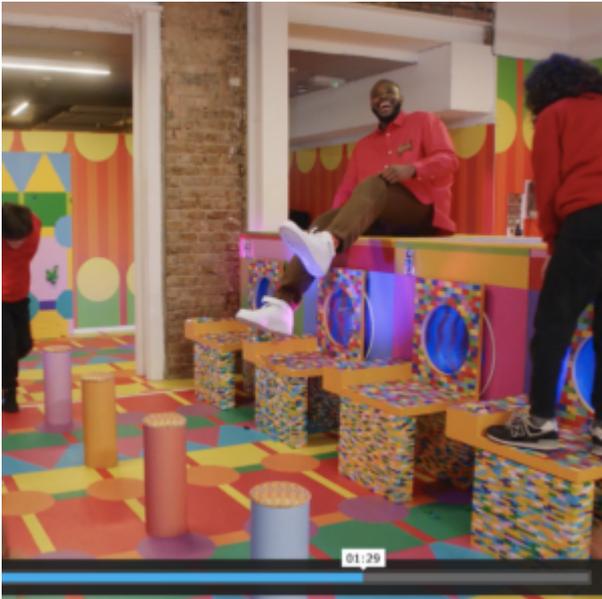
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Pathway: Brave Colour

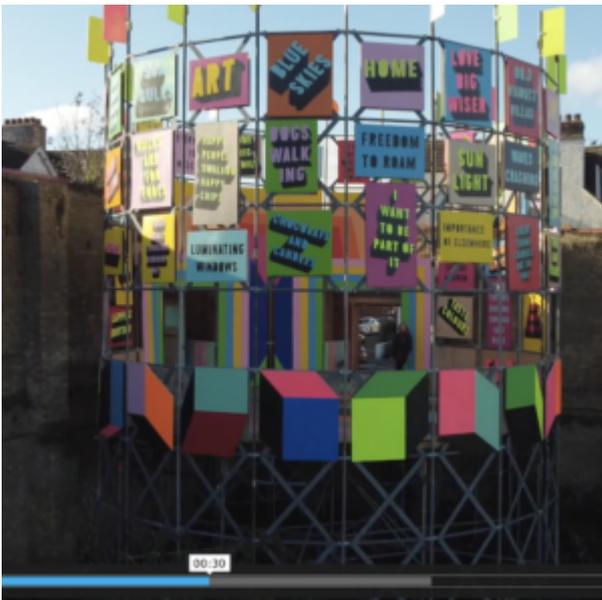


[This is featured in the 'Brave colour' pathway](#)

Talking Points: Yinka Ilori



Talking Points: Morag Myerscough



Sculptural Challenge No 2: Colour, Light and Form

A sculptural challenge to encourage the exploration of colour, light and form.

AGES 9-11

AGES 11-14

Questions for Children:

Can you imagine what it would be like to be in a room with the installations in the videos above? How would it make you feel? What do they remind you of?

How do you think the colour affects the mood?

Sculptural Challenge!

Using the artwork in the videos above as your inspiration, think about how you might design a sculptural installation which involves light, form and colour.

You won't be building a life-size sculptural installation (not today anyway!) but instead you can either make a model or create a piece of 2d artwork which shares your vision. Remember, because you are not creating the artwork then you can really be imaginative and dream!

Here are some clues, but you may have your own

ideas too:

Use your sketchbook to “collect” colours that you like. Find them in magazines by cutting swatches out, find them by mixing paints, find them by mixing other materials. Record them, test them, label them, make notes (what colours did you mix?), name them (the names you give them might help you to describe the affect they have on you).

Think about the kinds of forms (shapes) you would like the coloured light to fall on to. Would you like the coloured light to surround a person, or would you like the person to pass near the objects? How would the person enter the space? Would the space be very small or very large? How would you want the person to feel? Again, use your sketchbook to plot and plan.

Think too about the space you would like the coloured light to be in. Would you like it to be a dark space so that the lights show up against the darkness, or would you prefer a light space, so that it feels floaty and ephemeral?

Think about how you would apply your colours to the walls? Would each wall be one colour? Would you introduce pattern? Images? Again, use your sketchbook.

Finally, either make a model using card, paint, fabric etc to share your vision, or make a 2d artwork. If you make a small space, you might like to be inspired by the [Mini Art World](#) Resource and

use coloured filters and torches to replicate the space.

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Pathway: Brave Colour



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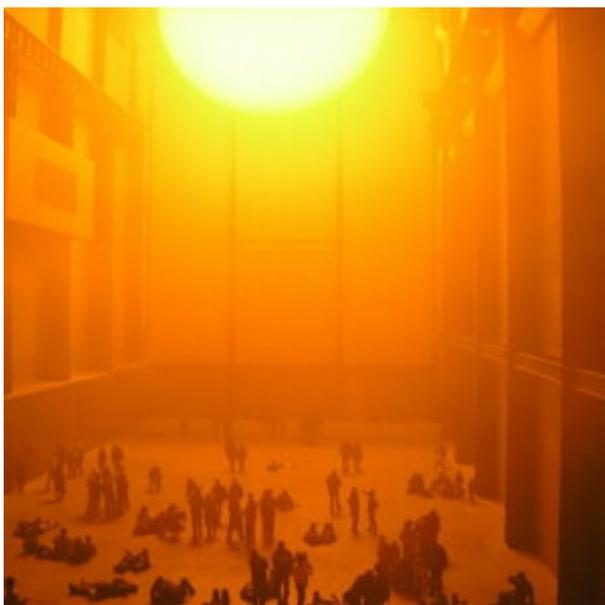
Which Artists: Liz West



Talking Points: Carnovsky



Talking Points: Olafur Eliasson

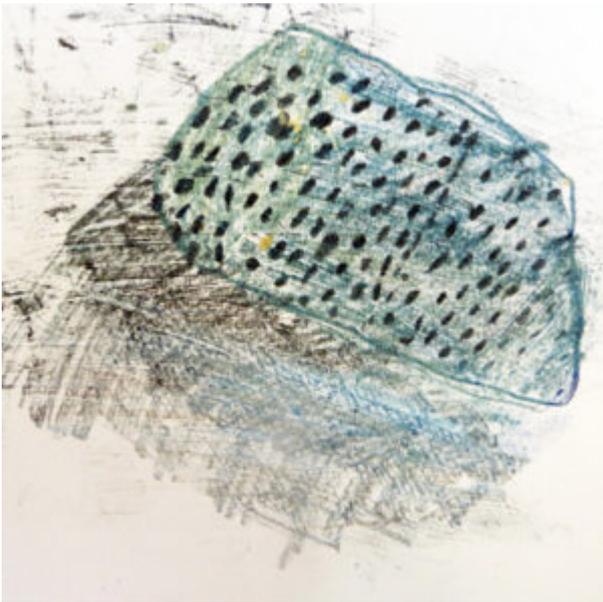


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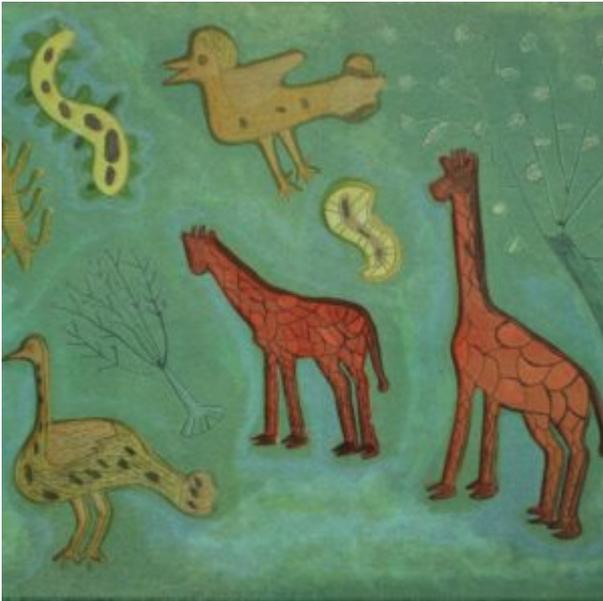
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Talking Points: Xgaoc'o Xare



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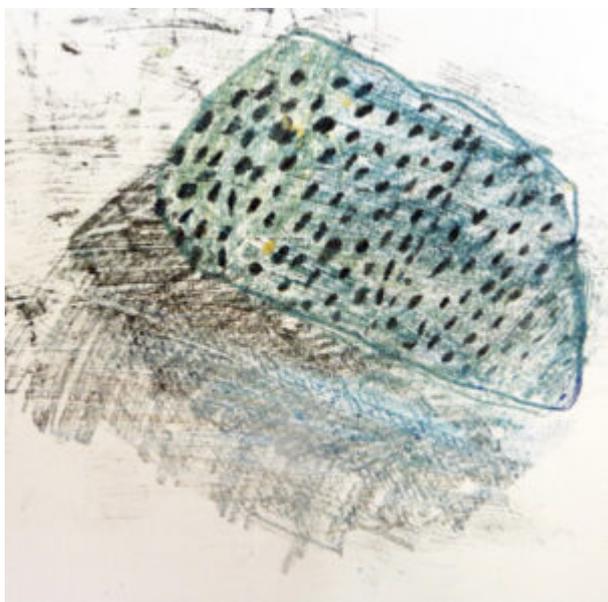


Rainbows and Waves for Grey Days

Drawing Small

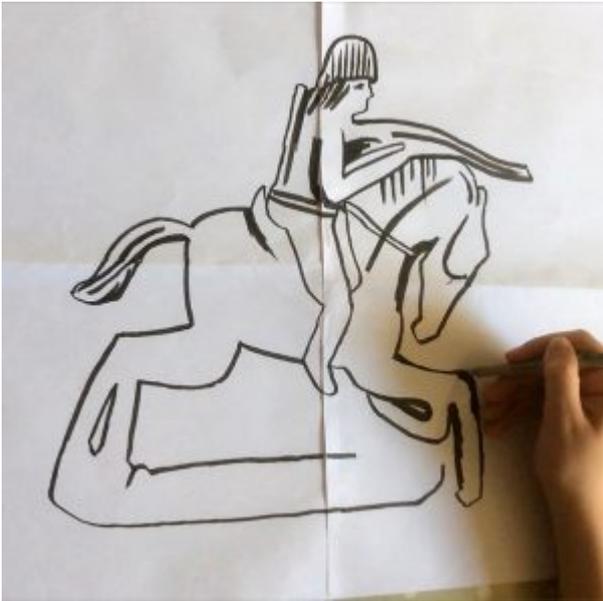
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Drawing Large



Printed Houses

Inspired! Re-Creating Cupid and Psyche in Mixed Media by Year Fives at Linton Heights

Year Five teacher, Kirsty Webb, shares her pupils' Inspire journey and their response to the Renaissance painting of Cupid and Psyche by Jacopo Del Sellaio at the Fitzwilliam Museum, Cambridge and the benefits of having a full immersion into materials and working together as a class on a shared project.