



WARRNAMBOOL TRAIN STATION MURAL
TRANSPORTING ARTS PILOT PROGRAM

Warrnambool Train Station Mural Series

Transporting Arts Pilot Program

Artist: Tyson / Father Marker

Dear representatives of PTV and Warrnambool Council,

Hi, Tyson here – also known as Father Marker. I'm thrilled to share with you my mural concept for the Warrnambool Train Station as part of the Transporting Arts Pilot Program. Creating this piece has been a joyful and enriching process, drawing inspiration from Warrnambool's iconic landmarks, rich landscapes, and most importantly, its incredible local music legends.

This mural series comprises three interconnected works that each stand on their own, yet flow together to form a cohesive, surreal narrative. My aim was to honour the city's musical and cultural identity through layered visual storytelling – blending history, community, and artistic whimsy in a style reminiscent of Animalia, with rich local references throughout.

During my time in Warrnambool, I immersed myself in the town – meeting with locals, artists, and families, including relatives of Archie Roach. Their insights and stories were instrumental in grounding this project in authenticity and local spirit. The result is a deeply informed and heartfelt tribute to Warrnambool's unique cultural rhythm.

Colour Palette Disclaimer

Please note that the colours shown in the current concepts are indicative only. Upon receiving your feedback, I will finalise the palette using warm, sepia-inspired tones drawn from the architecture of the station and train master's hut. A sample of the proposed palette is included later in the presentation document.

Hi! I'm...
**Father
MARKER**



Wall 1: Merri Street – "The Musical Legends of Warrnambool"

This is the hero wall – facing Merri Street and welcoming visitors to the station. It celebrates some of Warrnambool's most renowned musical figures.

Left to right:

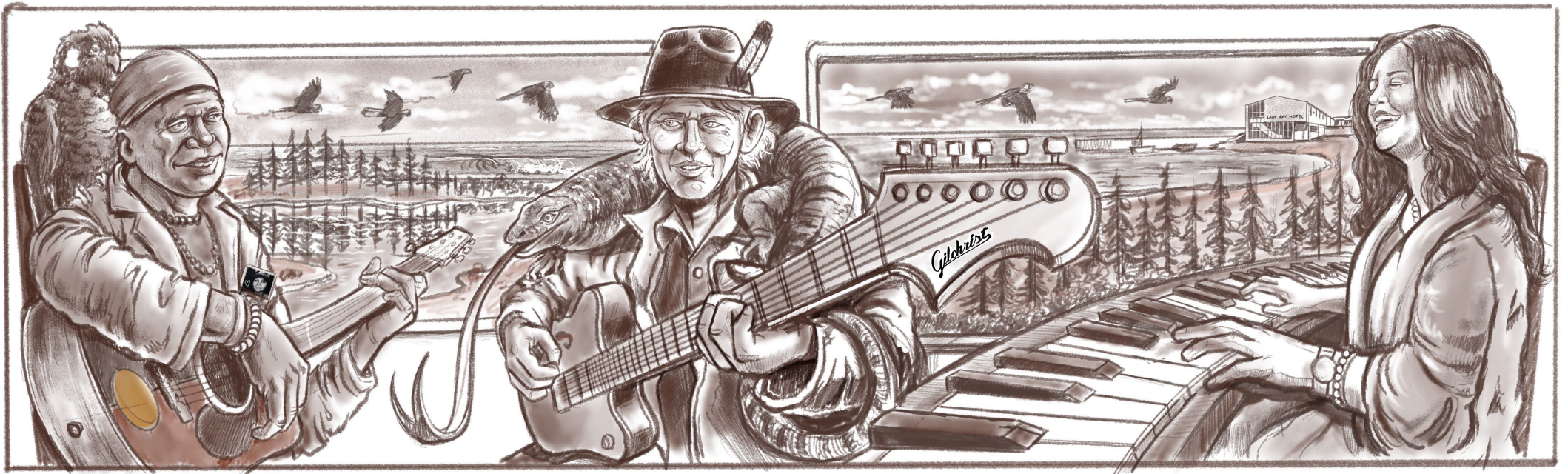
Uncle Archie Roach is depicted as a young man playing guitar (Ruby Hunter's), his expression calm as he gazes toward his longtime friend and collaborator Shane Howard. Archie wears his signature bandanna and denim jacket, with a photo of his beloved Ruby peeking from the pocket. A yellow-tailed black cockatoo, the totem of the Gunditjmarra people, rests on his shoulder, while seven more soar in the distance – a nod to the Seven Sisters Dreaming.

Shane Howard, seated centrally, looks across to Archie as they jam on a train carriage. He wears his signature hat, adorned with a cockatoo feather, symbolising his connection to country and First Nations people. A goanna drapes around his neck in homage to his band, and he plays a locally crafted Gilchrist electric guitar in exaggerated perspective. His guitar strap and face are adorned with personal and cultural symbols, including the neolithic triple spiral.

Marcia Howard, Shane's sister and bandmate, sings joyfully at the keys. Her exaggerated hands dance across the warped keyboard in a vibrant portrayal of energy and joy.

Windows in the train carriage reveal:

Window 1: A panoramic view over Lake Pertobe and the beach. The Norfolk Island pines reflect onto the lake to form the silhouette of a guitar body, doubling as visual soundwaves.





Wall 2: Platform Walkway – "Keeping the Beat"

This transitional wall blends historical and contemporary musical figures and nods to the rhythm of the town through time.

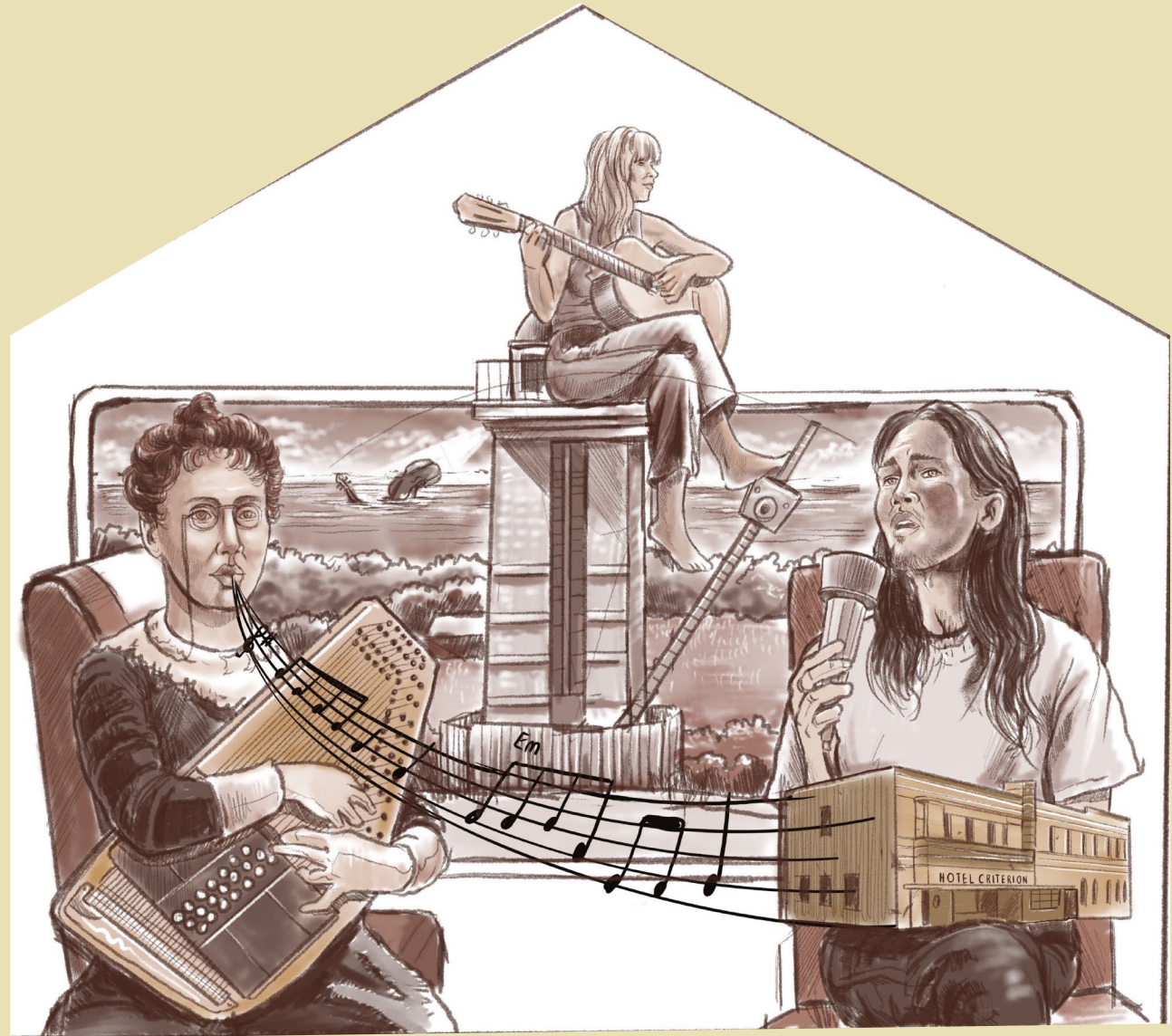
Left to right:

Christina Macpherson is shown seated on the carriage, cradling her autoharp and softly whistling the tune of Waltzing Matilda. She is widely credited for composing the melody later paired with Banjo Patterson's lyrics.

Lady Bay Lighthouse stands tall through the carriage window, transformed into a metronome – keeping time for the city.

Singer-songwriter **Leah Senior** sits atop the lighthouse, guitar in hand, gazing serenely over the bay – a symbolic guardian of Warrnambool's musical future.

Didirri sits to the right, holding a miniature model of the Hotel Criterion – a vital venue for countless musicians. He sings into a vintage microphone resembling a regional water tower, casting his voice across the sea. In the distance, a giant cello breaches the water like a whale, combining wildlife tourism with a nod to orchestral history.





Wall 3: Train Interior – "The Sound of the Past, the Pulse of the Future"

This panel celebrates invention, recording history, and youthful energy.

Left to right:

Thomas Rome, a bootmaker and amateur sound engineer, shares an Edison Wax Cylinder Phonograph with his companion – a device used in Australia's first sound recording.

John James Villiers, responsible for that 1896 recording (The Hen Convention), holds the titular chicken as he smiles in dapper wool garments branded by Fletcher Jones. Behind them, whimsical sheep dance in the fields – a tribute to Warrnambool's strong agricultural heritage.

A Young Girl, representing Warrnambool's musical future, throws up the "horns" for her favourite band – **Airbourne**, the town's high-octane rock heroes. They roar down the highway in their iconic '68 Ford Falcon station wagon. Joel rocks out on the bonnet, while Brett and Justin tow a dairy cow. Behind them, drummer Ryan beats on a kit made of windmills, water tanks, hay bales – and the iconic Silver Ball, repurposed as a cymbal.





Closing

Thank you for your time and for supporting this project. I've worked hard to deeply connect this series with the people, stories, history, and humour of Warrnambool. I look forward to your feedback and to refining the mural in collaboration with you.

Warm regards,
Tyson / Father Marker

