

# DOWNTOWN IDENTITY & SIGNAGE PLAN

**FORT  
NELSON**



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This plan provides the technical details to inspire storytelling and build a system that informs, educates, and engages residents and visitors through a consistent and vibrant program.

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## RELATED DOCUMENT

- Downtown Revitalization Plan

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SECTION 1.0

# BRAND

## BRAND STORY

Perched on the edge of the wild, Fort Nelson and the Northern Rockies Regional Municipality are rich in nature, history, and resources. For generations, this land has been a crossroads of Indigenous life, trade, and opportunity.

Travel north along the Alaska Highway and, by the time you reach the 300-mile marker, a sense of wonder takes hold. During its construction, the 2,000 US Army engineers and local crews who carved the route through untamed wilderness in just eight months called Fort Nelson “Zero” – the true beginning of the road to Whitehorse and Alaska beyond.

Our brand reflects that same grit and purpose, living on in the community’s warm, welcoming spirit. Experience the natural wonders, deep heritage, and boundless adventure that make Fort Nelson the gateway to the North.

## BRAND ESSENCE

- ▶ Resilient
- ▶ Welcoming
- ▶ Vibrant
- ▶ Resourceful
- ▶ Wild

## GOAL

Travellers of the Alaska Highway are aware of the benefits of staying more than one night in Fort Nelson. While there, they are welcomed by a vibrant and colourful downtown and its people.

## OBJECTIVES

- ▶ Fort Nelson has an engaging brand identity that reinforces the municipality’s qualities and encourages visitors to spend more time and money in the region
- ▶ Fort Nelson is “on the map” in travel and tourism sites so people are aware of the benefits of staying more than a night
- ▶ Wayfinding is prominent at the pedestrian level – encouraging people to get out of their vehicles and explore by foot
- ▶ Mini parks and trails are accessible spaces, where visitors can relax and enjoy interpretive stories and info that helps them understand the importance of Fort Nelson’s history
- ▶ Murals and window treatments add a colourful and engaging component to downtown
- ▶ Buildings and lots are well kept and owners show pride in their appearance
- ▶ The community trail is connected to downtown as a circle route along 50th Avenue boulevard
- ▶ Rest stops with benches and interpretive panels provide shaded respite

## TARGET AUDIENCE

### PRIMARY: VISITORS

Visitors drive 300,000 visits annually and bring dollars directly into the community. Because of the size of this audience, targeted marketing is a significant opportunity to shift behaviour.

### SECONDARY: BUSINESS OWNERS

Business owners know that even minor shifts in the marketplace, which can affect spending patterns for both the industrial and tourist segments can have an immediate impact on their business viability. Winning over this audience is critical to the long term success of any strategy that will require investment above and beyond contributions to infrastructure, the local tax base and other community supports local businesses currently provide.

### TERTIARY: RESIDENTS

Residents are resilient, committed and caring; and, having weathered many cycles of boom and bust, have created a welcoming, inclusive and integrated community that celebrates all that makes Fort Nelson special, which is why they are the lifeblood of the community. This strategy hopes to deputize every member of the community to become a brand ambassador.



## FORT NELSON LOGO

Our logo pulls typographic inspiration from our history by referencing signs from the construction of the Alaska Highway to the old fur trading forts.

### CENTRE ALIGNED LOGO

The centred logo should be used when the layout elements use a centred alignment. The centre aligned logo should NEVER be used on the left or right side of an application.

### LEFT ALIGNED LOGO

The left aligned logo should be used when the layout elements use a left alignment. The left aligned logo should NEVER be used on the centre of an application.

### BEST PRACTICES

- ▶ Don't place the logo inside a white box.
- ▶ Don't place the logo on a busy photo or low contrast colours.
- ▶ Purple is the primary logo colour on white backgrounds. However, the logo has been provided in the full dark and light brand colours.

### CLEAR SPACE

A minimum space equal to the letter "O" from the logo should be clear around the logo. The only exception is when the logo is paired with the Call-To-Action (CTA) logo.



**FORT  
NELSON**

CENTRE ALIGNED: FN\_C\_P3\_PRIMARY

**FORT  
NELSON**

LEFT ALIGNED: FN\_L\_P3\_PRIMARY

**FORT  
NELSON**

CENTRE ALIGNED: FN\_C\_BLACK

**FORT  
NELSON**

LEFT ALIGNED: FN\_L\_BLACK

**FORT  
NELSON**

CENTRE ALIGNED: FN\_C\_WHITE

**FORT  
NELSON**

LEFT ALIGNED: FN\_L\_WHITE

**FORT  
NELSON**

CENTRE ALIGNED: FN\_C\_K1\_KAKHI

**FORT  
NELSON**

LEFT ALIGNED: FN\_L\_K1\_KAKHI

## NRRM LOGO

The Northern Rockies Regional Municipality logo is primarily used as a supporting logo on signage. It is not the primary logo.

### BEST PRACTICES

- ▶ Don't place the logo inside a white box.
- ▶ Don't place the logo on a busy photo or low contrast colours.
- ▶ Purple is the primary logo colour on white backgrounds. However, the logo has been provided in the full dark and light brand colours.

**NORTHERN  
ROCKIES**  
REGIONAL MUNICIPALITY

NRRM\_P3\_PRIMARY

**NORTHERN  
ROCKIES**  
REGIONAL MUNICIPALITY

NRRM\_BLACK

**NORTHERN  
ROCKIES**  
REGIONAL MUNICIPALITY

NRRM\_WHITE

**NORTHERN  
ROCKIES**  
REGIONAL MUNICIPALITY

NRRM\_KAKHI

## CALL-TO-ACTION LOGO

The “Stretch, Wander and Stay Awhile” Call-To-Action logo acknowledges that visitors have been on the road for awhile, and positions Fort Nelson as a place to enjoy rather than just a place to refuel or recharge. Quirky animals standing on two legs visually depict the sentiment in a humanistic and fun way.

### WHEN TO USE

- ▶ The Call-to-Action (CTA) logo should be used on most communications and signage.
- ▶ Applications where the CTA logo may not be appropriate are:
  - Interpretive storytelling signage/pillars where content is already pretty dense.
  - Monument/facility signage where the application is more formal.

### BEST PRACTICES

- ▶ Don't place the logo inside a white box.
- ▶ Don't place the logo on a busy photo or low contrast colours.
- ▶ Do not rotate the logo.
- ▶ Use different animal pairings to have a variety of animals across applications.
- ▶ The CTA logo may overlap the Fort Nelson logo as shown on the front cover of this guide.



CTA HORIZONTAL



CTA HORIZONTAL



CTA VERTICAL



CTA MIXED

# THANKS LOGO

The Thanks logo is dual language farewell that is primarily used on the back of signage as visitors exit the facilities and the town.

### BEST PRACTICES

- ▶ Don't place the logo inside a white box.
- ▶ Don't place the logo on a busy photo or low contrast colours.
- ▶ Do not rotate the logo.
- ▶ Use different animal pairings to have a variety of animals across applications.



THANKS HORIZONTAL



THANKS HORIZONTAL



THANKS VERTICAL



THANKS MIXED

## FONTS

Our fonts are an eclectic mix of typefaces that reflect the historic and handmade signage with a handcrafted feeling and imperfect unique characters.

### FONTS

- ▶ DW Coney has been supplied for one user. If additional requirements like web use are needed, additional licences may need to be purchased at [Creative Market](#).
- ▶ Novecento Slab Condensed Demibold and Novecento Slab Condensed Bold are available on [Adobe Fonts](#) or for purchase at [Synthview](#).
- ▶ Adapt Variable Condensed Regular is available on [Adobe Fonts](#) or for purchase at [Supertype](#).

### BEST PRACTICES

See the sample typographic settings to the right to learn how to use the brand fonts. Effective mixing of fonts helps build the visual interest and is a key component to the brand identity.

### TEXT COLOUR

The use of colour with text requires attention to accessibility standards. Text should have a [minimum contrast ratio](#) that abides by WCAG standards. Please follow the type colour combinations on page 8.

### DW CONEY

- ▶ Always used for large titles.
- ▶ Use Optical Kerning.
- ▶ May require custom kerning, especially at large sizes.

# LOOK UP

### NOVECEN TO SLAB BOLD

## YOU'RE IN THE AURORAL ZONE

Northern Lights Visible August to Mid-May

### NOVECEN TO SLAB CONDENSED DEMIBOLD

- ▶ Mix Novecento Slab Condensed and Regular width in different sizes to create interest.
- ▶ Condensed should always be the largest size.
- ▶ Set tracking to 20.

### DW CONEY

## TRAIL TIME

### ADAPT VARIABLE CONDENSED REGULAR

- ▶ Use as body copy.
- ▶ Use as directional signage identification for Facilities.

### COMMUNITY TRAIL

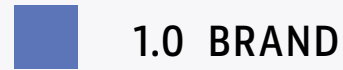
A paved ribbon through the trees. Ideal for all fitness levels, accessibility levels, and families with strollers and small children.

### 5 MINUTE WALK

Start at Lagoon Road

### NOVECEN TO SLAB CONDENSED BOLD

- ▶ In more dense copy, use the Condensed Bold to further separate from body copy.
- ▶ Use for headings or large callout text.



# COLOURS

Our colour palette is inspired by our environment.

## THE SKY

- ▶ Northern Lights: Purple, Green
- ▶ Day: Blue

## THE FOREST & WATER

- ▶ Green trees and foliage
- ▶ Blue rivers and lakes

## THE SEASONS

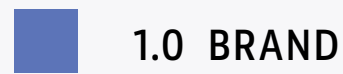
- ▶ Autumn: Yellow, Orange, Red
- ▶ Winter: Khaki, Purple, Blue
- ▶ Spring/Summer: Green

Colours are typically applied as families.

For example, the interpretive storytelling pillars use only the green colours for the panels on the same side to create a cohesive theme. See page 30.

On layered applications, bright green may be the background, the illustration is in dark green and text elements are in Khaki (K1). See page 15.

<p><b>DARK</b> <b>G3-GREEN</b> RGB: 0, 72, 62 HEX #00483E CMYK: 100, 40, 70, 50 PANTONE: 3308</p>	<p><b>DARK</b> <b>P3-PURPLE</b> RGB: 57, 51, 87 HEX #393357 CMYK: 85, 85, 40, 30 PANTONE: 2695</p>	<p><b>DARK</b> <b>B3-BLUE</b> RGB: 27, 72, 85 HEX #1B4855 CMYK: 90, 60, 50, 35 PANTONE: 3035</p>	<p><b>DARK</b> <b>R3-RED</b> RGB: 102, 46, 16 HEX #662E10 CMYK: 35, 80, 100, 50 PANTONE: 168</p>	<p><b>DARK</b> <b>Y3-BROWN</b> RGB: 66, 58, 48 HEX #423A30 CMYK: 60, 60, 70, 55 PANTONE: 7554</p>	<p><b>DARK</b> <b>K3-KHAKI</b> RGB: 231, 227, 179 HEX #E7E3B3 CMYK: 10, 5, 35, 0 PANTONE: 614</p>
<p><b>MID</b> <b>G2-GREEN</b> RGB: 25, 133, 89 HEX #198559 CMYK: 85, 25, 80, 10 PANTONE: 7726</p>	<p><b>MID</b> <b>P2-PURPLE</b> RGB: 92, 115, 184 HEX #5C73B8 CMYK: 70, 55, 0, 0 PANTONE: 7682</p>	<p><b>MID</b> <b>B2-BLUE</b> RGB: 66, 140, 175 HEX #428CAF CMYK: 75, 35, 25, 0 PANTONE: 10270</p>	<p><b>MID</b> <b>R2-RED</b> RGB: 161, 63, 34 HEX #A13F22 CMYK: 25, 85, 100, 20 PANTONE: 1675</p>	<p><b>MID</b> <b>Y2-YELLOW</b> RGB: 138, 115, 43, HEX #8A732B CMYK: 40, 45, 100, 20 PANTONE: 4495</p>	<p><b>MID</b> <b>K2-KHAKI</b> RGB: 242, 245, 213 HEX #F2F5D5 CMYK: 10, 5, 35, 0 PANTONE: 11-0410 TCX</p>
<p><b>BRIGHT</b> <b>G1-GREEN</b> RGB: 66, 186, 133 HEX #42BA85 CMYK: 70, 0, 65, 0 PANTONE: 7723</p>	<p><b>BRIGHT</b> <b>P1-PURPLE</b> RGB: 151, 173, 218 HEX #97ADDA CMYK: 40, 25, 0, 0 PANTONE: 2121</p>	<p><b>BRIGHT</b> <b>B1-BLUE</b> RGB: 117, 190, 233 HEX #75BEE9 CMYK: 50, 10, 0, 0 PANTONE: 3035</p>	<p><b>BRIGHT</b> <b>R1-RED</b> RGB: 221, 100, 89 HEX #DD6459 CMYK: 10, 75, 65, 0 PANTONE: 4057</p>	<p><b>BRIGHT</b> <b>Y1-YELLOW</b> RGB: 219, 176, 92 HEX #DBB05C CMYK: 15, 30, 75, 0 PANTONE: 7407</p>	<p><b>BRIGHT</b> <b>K1-KHAKI</b> RGB: HEX #F0F7E8 CMYK: 5, 0, 10, 0 PANTONE: 11-4804 TCX</p>



# TEXT COLOUR

To ensure our audience can read our materials, it is important we abide by WCAG colour contrast standards.

Use this guide to select background and text colours. Text colours with indicate limitations.

## DARK COLOURS

- All white text approved.
- Bright colours may be used as headlines only.

## MIDTONE COLOURS

Midtone colours may use white text for headlines, but body copy should limit use of copy under 54pts on signs and under 14pts on regular sized print applications like a standard sheet of paper.

## BRIGHT COLOURS

- All black text approved.
- White/ Khaki (K1) text on bright colours is only allowed with extremely large headlines, like the text in the application on page 15.
- Dark colours may be used as headlines only.

<p> <b>WHITE / K1 TEXT</b> Headlines Body Copy</p> <p> <b>G1-GREEN TEXT</b> Headlines ONLY</p>	<p> <b>WHITE / K1 TEXT</b> Headlines Body Copy</p> <p> <b>P1-PURPLE TEXT</b> Headlines ONLY</p>	<p> <b>WHITE / K1 TEXT</b> Headlines Body Copy</p> <p> <b>B1-BLUE TEXT</b> Headlines ONLY</p>	<p> <b>WHITE / K1 TEXT</b> Headlines Body Copy</p> <p> <b>R1-RED TEXT</b> Headlines ONLY</p>	<p> <b>WHITE / K1 TEXT</b> Headlines Body Copy</p> <p> <b>Y1-YELLOW TEXT</b> Headlines ONLY</p>	<p> <b>BLACK TEXT</b> Headlines Body Copy</p> <p>All dark colours may be used for text. However, Khaki should rarely be used as a background colour.</p>
<p> <b>WHITE / K1 TEXT</b> Headlines Body Copy: Limit use below 54pts on signs and 14 pts in regular sized print applications.</p>	<p> <b>WHITE / K1 TEXT</b> Headlines Body Copy: Limit use below 54pts on signs and 14 pts in regular sized print applications.</p>	<p> <b>WHITE / K1 TEXT</b> Headlines Body Copy: Limit use below 54pts on signs and 14 pts in regular sized print applications.</p>	<p> <b>WHITE / K1 TEXT</b> Headlines Body Copy: Limit use below 54pts on signs and 14 pts in regular sized print applications.</p>	<p> <b>WHITE / K1 TEXT</b> Headlines Body Copy: Limit use below 54pts on signs and 14 pts in regular sized print applications.</p>	<p> <b>BLACK TEXT</b> Headlines Body Copy</p> <p>All dark colours may be used for text. However, Khaki should rarely be used as a background colour.</p>
<p> <b>BLACK TEXT</b> Headlines Body Copy</p> <p> <b>G3-GREEN TEXT</b> Headlines ONLY</p> <p> <b>WHITE / K1 TEXT</b> Extremely Large Headlines ONLY (See page 15)</p>	<p> <b>BLACK TEXT</b> Headlines Body Copy</p> <p> <b>P3-PURPLE TEXT</b> Headlines ONLY</p> <p> <b>WHITE / K1 TEXT</b> Extremely Large Headlines ONLY (See page 15)</p>	<p> <b>BLACK TEXT</b> Headlines Body Copy</p> <p> <b>B3-BLUE TEXT</b> Headlines ONLY</p> <p> <b>WHITE / K1 TEXT</b> Extremely Large Headlines ONLY (See page 15)</p>	<p> <b>BLACK TEXT</b> Headlines Body Copy</p> <p> <b>R3-RED TEXT</b> Headlines ONLY</p> <p> <b>WHITE / K1 TEXT</b> Extremely Large Headlines ONLY (See page 15)</p>	<p> <b>BLACK TEXT</b> Headlines Body Copy</p> <p> <b>Y3-YELLOW TEXT</b> Headlines ONLY</p> <p> <b>WHITE / K1 TEXT</b> Extremely Large Headlines ONLY (See page 15)</p>	<p> <b>BLACK TEXT</b> Headlines Body Copy</p> <p>All dark colours may be used for text. However, Khaki should rarely be used as a background colour.</p>

## ICONS

These quirky animals have a humanoid appearance and are used within the call-to-action logo as well as other illustrative elements throughout the identity and wayfinding. Their simple shape makes them ideal for small spaces.

### USING THE ICONS

- ▶ Icons should only be used as single pieces of artwork when placed in stamp illustrations or as a small decorative element as shown with the interpretive pillars on page 30.
- ▶ Icons may be flipped to face left or right depending on the layout.
- ▶ The preferred application in most cases is the CTA logo, which has a variety of animal icon pairings and arrangements. See page 5.

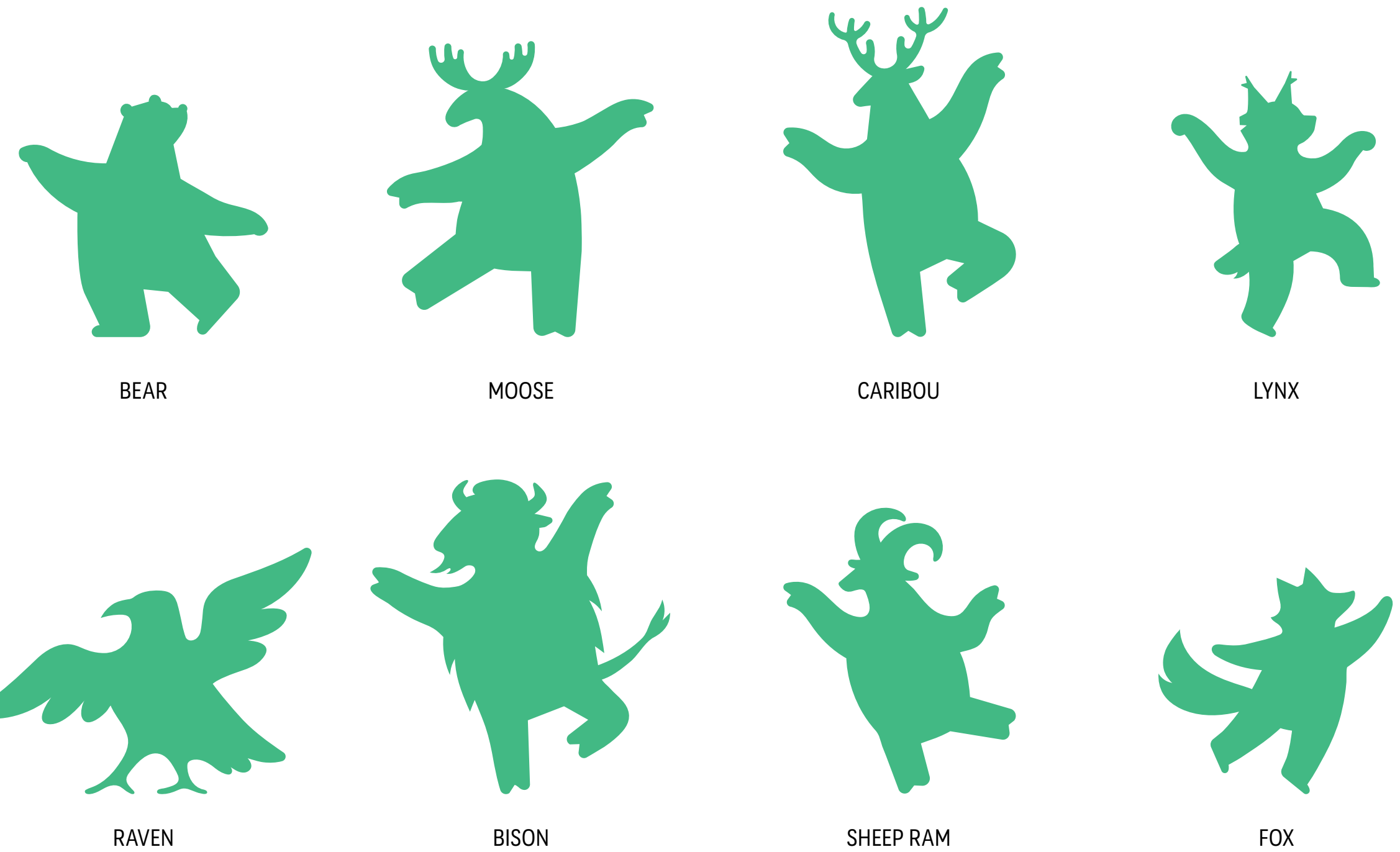
### ICON FILES

Animal icons are available in each colour of the brand palette. There is also an "all animals" file which has all the icons lined up in pairs.

- ▶ PNG and SVG files are for web use ONLY.
- ▶ EPS files are for print use ONLY.

These icons are saved by the animal's name and colour. For example:

- ▶ Folders: Icons/G1-Green/Print or Web
- ▶ File Name: FN\_BearG1



**SCALE** Avoid enlarging the animals so they are all the same height. For example, a raven shouldn't be the same height as a bison. If you are working with multiple individual icons, scale icons as a group to maintain proportions.

## ANIMAL ILLUSTRATIONS

Silhouetted animal illustrations are used to reinforce story themes quickly and in a visual memorable manner.

Animal illustration artwork is provided in all approved brand colours with a set of illustrations that are best used with text and best used without text (potentially for merchandise).

### PRIMARY ARTWORK

- Files labelled with "text" have extra illustrative details removed so that text is more legible when placed on top. This should be the primary artwork used in most applications. See the artwork on page 15 and pages 18-20.
- Files labelled "without-text" have extra illustrative details so the animal's original form is more flattering. This option should only be used when the illustration is used in isolation (e.g. t-shirt). See page 22.

**SEE PAGE 11 FOR BEST PRACTICES**

### TEXT USE



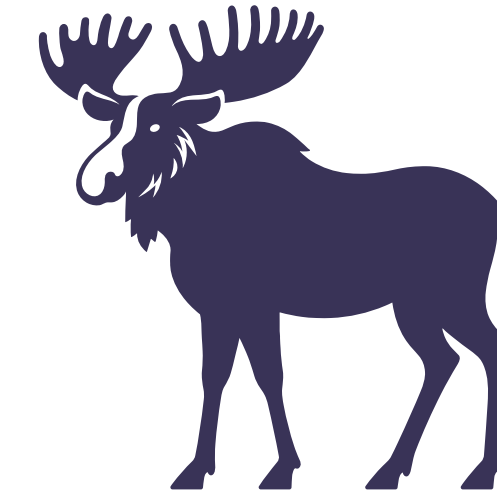
BEAR



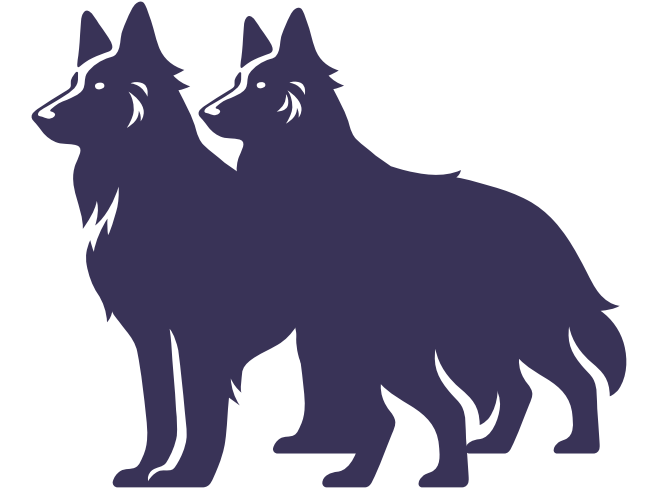
BISON



DOG-1



MOOSE

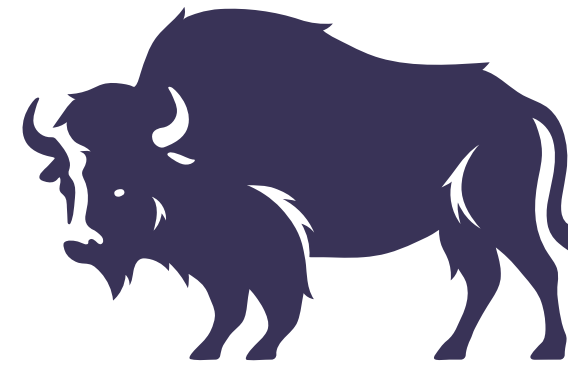


DOGS-2

### WITHOUT TEXT



BEAR



BISON



DOG-1



MOOSE

## ANIMAL ILLUSTRATIONS BEST PRACTICES

Silhouetted animal illustrations are used to reinforce story themes quickly and in a visual memorable manner.

These illustrations provide a more realistic depiction than the icon set to create a diverse range of applications.

### BEST PRACTICES

- ▶ Always use these illustrations in a large format where they bleed off the page. See sample applications on page 15 and pages 18-20.
- ▶ Always use with high level story themes.
- ▶ Only use dark palette colours on illustrations
  - G3 Green
  - B3 Blue
  - P3 Purple
  - R3 Red
  - Y3 Brown
- ▶ Place the animal illustration on the same colour background using the lightest colour.
  - Example: Place a G3 Green animal on a G1 Green Background
- ▶ **Illustrations may be flipped to face left or right depending on the layout.**



ALWAYS use the same colour family for both the animal and the background.



NEVER use two different colours together.



ALWAYS use the lightest (1) colour for the background.



NEVER use the mid-range (2) colour for the background. There is not enough contrast.



ALWAYS use illustrations in a large format where they bleed off the page.



NEVER use illustrations in a small format where the entire animal body is shown. Exception described on page 10 regarding merch.



ONLY use dark palette (3) colours on animals.



NEVER use light (1) or mid (2) palette colours on animals.

## STAMP ILLUSTRATIONS

May be used as building murals or as an element within a larger design.

### BLEEDING OR BORDER VERSIONS

Use the bleeding version on backgrounds that have a light colour. Use the border version on backgrounds that have a dark colour.

### DEVELOPING NEW ARTWORK

New illustrations should be built using at a 24 x 36 inches in a vertical or horizontal format.

Artwork should:

- ▶ Use bold, simple shapes with minimal details.
- ▶ Have a clear foreground focal point using one animal icon and a mid-ground landscape.
- ▶ Use the brand palette – NO additional colours
- ▶ Have strong contrast between elements.
- ▶ Colour should be flat – NO gradients or shading.

To construct the perforated border in Illustrator:

- ▶ In the Stroke panel, apply a 64 pt stroke to the stamp shape. Choose a round cap, enable Dashed Line, align dashes to corners and path ends, and set the dash to 0 pt and the gap to 110 pt to create evenly spaced perforation.
- ▶ Expand the appearance and use the Pathfinder to separate the dashed stroke from the rectangle, then delete it so only the shape with the perforated border remains.



## A SYSTEM FOR STORYTELLING

High level story themes aid in the development of a cohesive signage and communications system. These themes help us build and evolve our story.

### HIGH LEVEL STORY THEMES

High level story themes are reoccurring subjects that we want visitors to recognize immediately without much effort.

- ▶ Look Up: Northern Lights
- ▶ Look Out: Wildlife and landscape
- ▶ Look Back: Culture/history

### HIGH LEVEL STORY THEMES INFORM

- ▶ Visual elements
- ▶ Granular stories (low-level story themes) that can be used for interpretive signage (e.g. folklore around the Northern Lights, Conservation, Indigenous Tufting, Dog sledding)
- ▶ Trivia/fun facts

## THEME 1: LOOK UP

### HIGH LEVEL MESSAGES

You're in the Auroral Zone: Northern Lights Visible August to Mid-May

### LOWER LEVEL STORYTELLING EXAMPLES

- ▶ Northern Lights Festival
- ▶ Top places to view are from the Muskwa River, Stone Mountain and Muncho Lake provincial parks, and Liard River Hot Springs
- ▶ Science behind the Northern Lights
- ▶ Cultural significance or stories about the Northern Lights from local First Nations communities

## THEME 2: LOOK OUT

### HIGH LEVEL MESSAGES

Serengeti of the North: Discover Where the Wild Roams Free

### LOWER LEVEL STORYTELLING EXAMPLES

- ▶ Muskwa Kechika
  - Conservation of habitat and wildlife
  - Last wild section of the Rocky Mountain Trench left in BC
- ▶ Reintroduction of Wood Bison
  - History of the animal, significance to First Nations, disappearance due to fur trading
  - Current struggles with conservation
  - Significance of fire to create grazing area

## THEME 3: LOOK BACK

### HIGH LEVEL MESSAGES

Shaped By Winter: Culture and History Defined by Snow

### LOWER LEVEL STORYTELLING EXAMPLES

- ▶ Muskwa Kechika significance to First Nations
- ▶ Heritage Museum
- ▶ Sled dogs
  - Origin of sled dogs
  - European Influence
  - Fun Fact: Why are drivers called mushers? Early French Canadian drivers called "Marche!" to spur their teams. English explorers misinterpreted this as "mush."
- ▶ Indigenous Tufting
  - Process
  - Origins and influence
  - Spotlight on local artists
- ▶ Alaska Highway
  - History of Construction
  - Racism towards Black Troops
- ▶ Fur Trade
  - Various locations of the Town/Fort
  - Moving supplies/equipment via the river

## INDIGENOUS WORDS AND PHRASES

Bringing Indigenous language into the brand and wayfinding is an important element to recognize the local First Nations communities.

### PHRASES AND/WORDS

Use these phrases and words throughout communications. When possible add these to phrases to communications and signage, such as "Mussi nah tsah nee clah / Thank you for visiting us" that appears on large interpretive and large direction signage.

**Some glyphs are missing in order to typeset words properly. Additional characters can be custom made. Confirm words/phrases with local First Nations communities prior to executing signage.**

- ▶ I am happy to see you / Segha gonezú nek'anehta
- ▶ Thank you / Mahsi cho
- ▶ I will see you again / Kachú negonuhtásj
- ▶ Family / najé
- ▶ Healing / Góot'j
- ▶ Water / tu
- ▶ Mussi nah tsah nee clah / Thank you for visiting us

SECTION 3.0

# APPLICATIONS

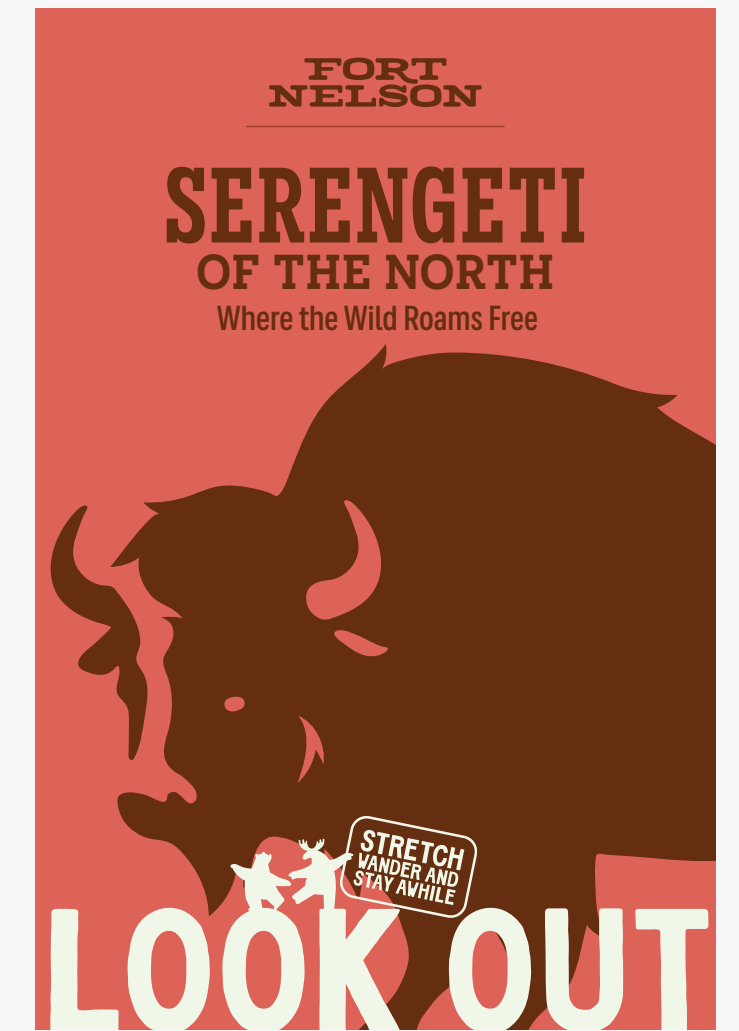
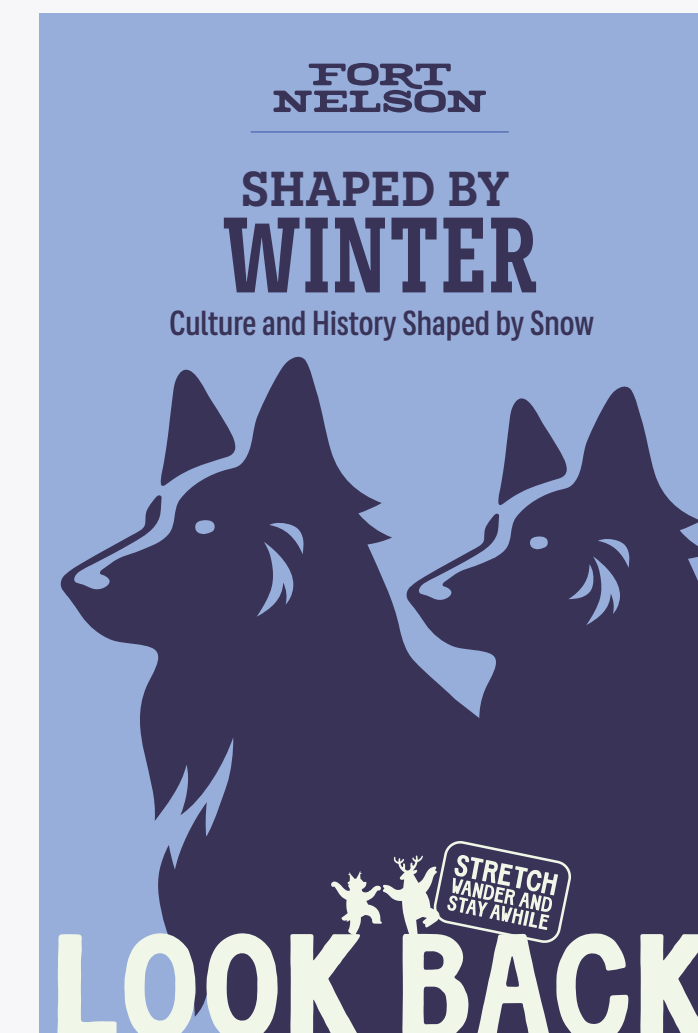
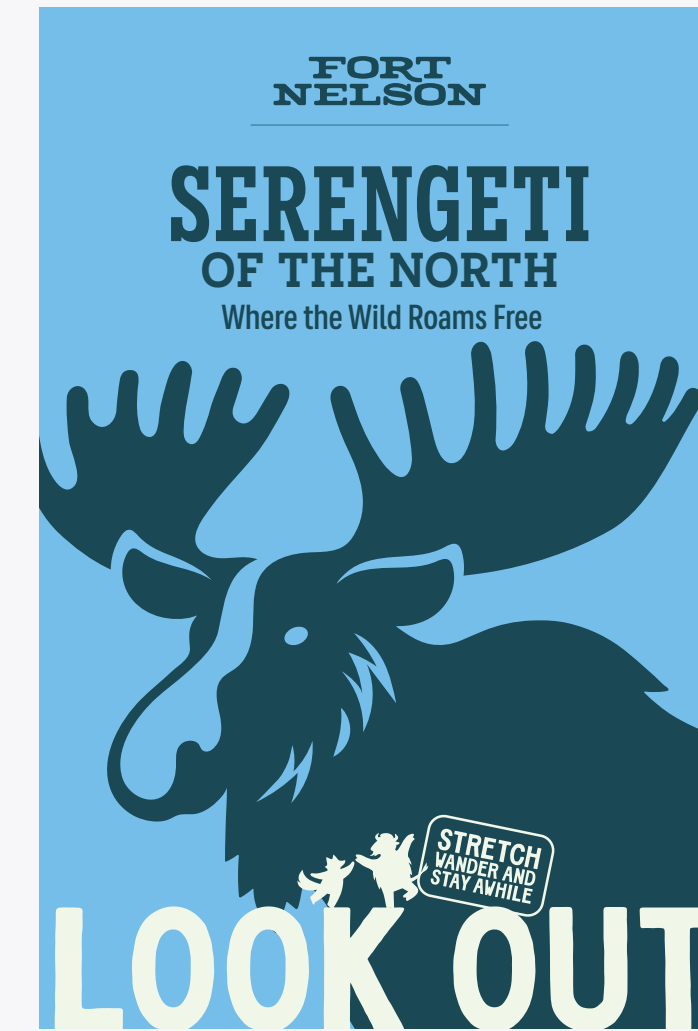
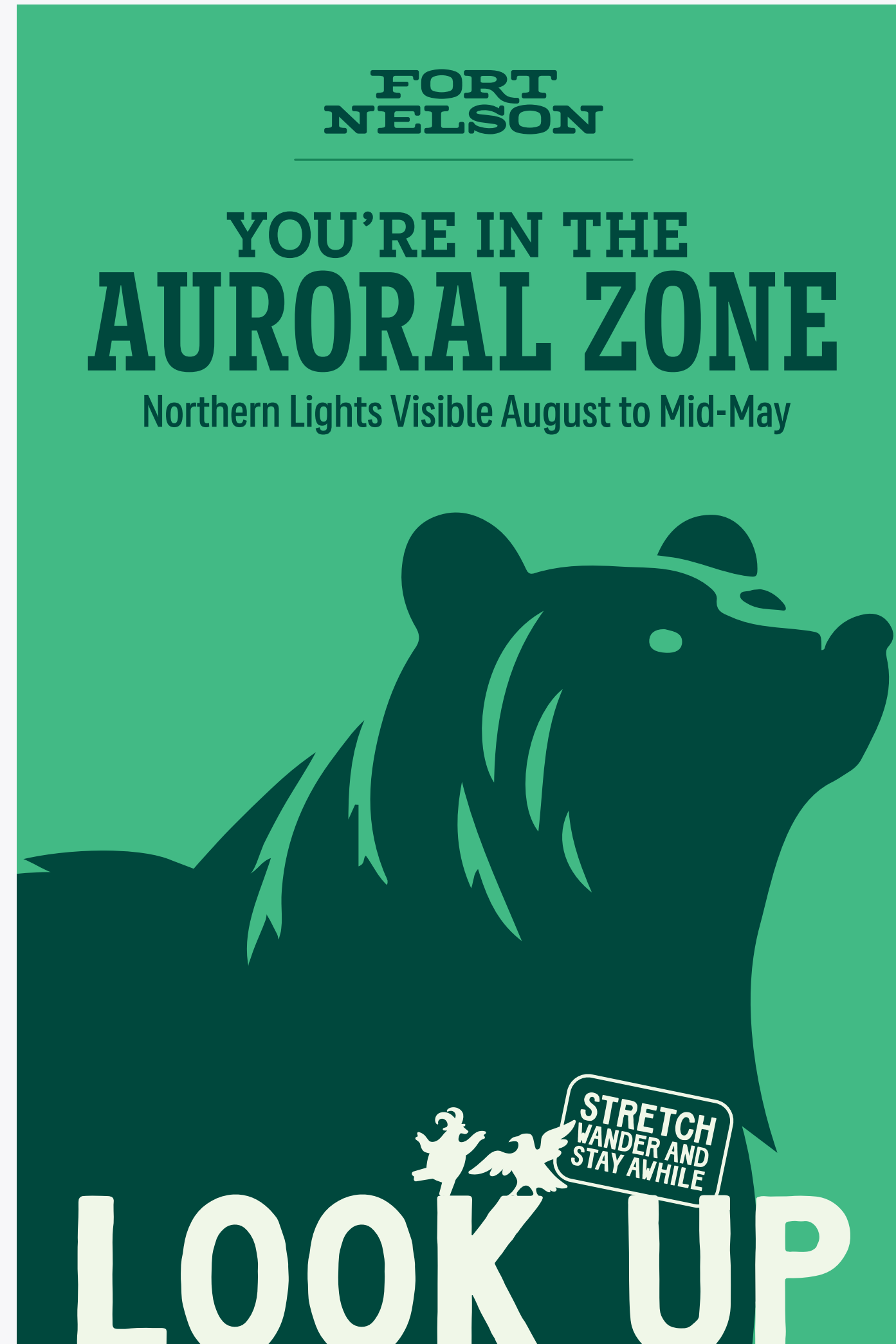
# WALL TREATMENT STORYLINES

This application provides opportunities for quick visual storytelling. A mix of type sizes ensures readers can read details far away and up close.

## ABOUT THE ARTWORK

Provided vector artwork is built at 24 x 36 inches but can be scaled to cover a building side. Four designs have been provided.

## SAMPLE PLACEMENT



## 2.0 APPLICATIONS

## WALL TREATMENT ARTWORK

Illustrative stamps can be used as mural artwork to provide interest and promote areas of interest.

Vinyl treatments may be an economical solution to get started, especially in areas where artwork will be placed high above the ground. However, painted treatments are the preference, especially in areas where the artwork is likely to become a backdrop for photos.

### BEST PRACTICES

- ▶ Use the Bleeding Stamp artwork on buildings that have a light paint colour so the edge of the illustration has good contrast.
- ▶ Use the Border Stamp artwork on buildings that have a dark paint colour so the edge of the illustration has good contrast.

### SAMPLE PLACEMENT



# FENCE HOARDING

Perforated vinyl hoarding is a cost effective solution to beautify vacant lots while providing storytelling and promoting areas of interest.

This application allows all the illustrative elements to come together to create an interesting and eclectic mix of styles.

Artwork has been placed to the approximate ratio of fencing, but may need adjustment once actual dimensions can be obtained.



2.0 APPLICATIONS

# FENCE HOARDING

Provided artwork covers approximately 120 feet of fence depending on the height. If more artwork is required, repeat the artwork to fill the rest of the desired space.

## BEST PRACTICES

- ▶ Modifying or developing new artwork should be handled by an experienced graphic designer.
- ▶ Notice the length, size and placement of the text to keep the format consistent. While snow is likely to cover some elements during the winter, smaller body text should be placed away from ground level.
- ▶ Artwork is built using three panel types in a sequential pattern. Do NOT use these panels out of sequence:
  - Panel 1: High Level Story Theme (Look)
  - Panel 2: Story Theme Message
  - Panel 3: Specific Story/Point of Interest
- ▶ Also notice that some elements from panels overlap to connect the panels together.
- ▶ Do NOT mix colours in a set. Three consecutive panels should always be in the same colour family to maintain continuity.

PANEL 1: HIGH LEVEL STORY THEME			PANEL 2: STORY THEME MESSAGE			PANEL 3: SPECIFIC STORY/POINT OF INTEREST		
<b>LOOK UP</b>  <b>FORT NELSON</b> STRETCH WANDER AND STAY AWHILE			 <b>YOU'RE IN THE AURORAL ZONE</b> Northern Lights Visible August to Mid-May			 <b>NORTHERN LIGHTS</b> THE AURORA OVAL / 58TH PARALLEL The lights often appear in the northeast and sweep west. Top viewing places are Stone Mountain, Muncho Lake, Muskwa River and Liard River Hot Springs.		
<b>LOOK OUT</b>  <b>FORT NELSON</b> STRETCH WANDER AND STAY AWHILE			 <b>SERENGETI OF THE NORTH</b> Where the Wild Roams Free			 <b>MUNCHO LAKE</b> KILOMETRE 681 ALASKA HIGHWAY Left by the last ice age, jade-colored water is surrounded by towering peaks with breathtaking views and unrivalled recreational opportunities.		
<b>LOOK BACK</b>  <b>FORT NELSON</b> STRETCH WANDER AND STAY AWHILE			 <b>SHAPED BY WINTER</b> Culture and History Defined by Snow			 <b>HERITAGE MUSEUM</b> 5553 ALASKA HIGHWAY Artifacts from the fur trade, forestry, mining, oil and gas industries, the Alaska Highway construction, wildfire and a vintage car collection.		
<b>LOOK OUT</b>  <b>FORT NELSON</b> STRETCH WANDER AND STAY AWHILE			 <b>SERENGETI OF THE NORTH</b> Where the Wild Roams Free			 <b>LIARD RIVER HOT SPRINGS</b> KILOMETRE 765 ALASKA HIGHWAY The second largest hot spring in Canada, known as the "Tropical Valley," is set in a lush boreal spruce forest. Open year-round.		

1 2 3



GREEN SET

1 2 3



RED SET

1 2 3



PURPLE SET

1 2 3



BLUE SET

2.0 APPLICATIONS

# TEMPORARY FACADE WRAP

Facade wraps cover building fronts that are under construction or vacant. They are not intended for buildings actively in use.

Provided artwork is built at 30 x 48 inches to cover approximately cover a four storey building or 30 x 30 inches to cover a two storey building. Please note these are dimensions will need to be altered to fit.

### BEST PRACTICES

- ▶ The artwork may be scaled or reformatted to fit different building sizes. The bottom portion of the design should be between 5-8 feet tall so text is at a readable height.

### SAMPLE PLACEMENT



TALL BUILDING



TALL BUILDING



SHORT BUILDING



SHORT BUILDING



THIS SECTION SHOULD BE 5-8FEET TALL

## CONCRETE BARRICADES

Concrete barricades provide a unique opportunity to inject colour and fun into the environment. The design is limited to three colours and large illustrated elements to make application easier.



### FILES SUPPLIED

- ▶ Artwork has been placed to the approximate ratio of concrete barriers, but may need adjustment once actual dimensions can be obtained.
- ▶ When editing, ensure that the CTA logo bleeds off the top and right side. Make sure the crop of the logo and animals are flattering.



2.0 APPLICATIONS

# WASTE BINS

Waste bins utilize stamp illustrations to create a panoramic landscape.

## FILES SUPPLIED

Two scenes have been expanded to provide wider artwork to wrap the waste receptacle sides. However, adjustments will need to be made once actual dimensions are obtained.



## POTENTIAL MERCH GRAPHIC SHIRTS



Use "without-text" animal illustration files and pair with logo

- **Kids:** animals are always a winner with children's clothing.



Use the "icon set" file in the "All-IconsTogether" folder.

- **Colour:** a variety of colours could be offered.



- **Men/Unisex:** back artwork placement may be more popular in men/unisex sizing.
- **Women:** front artwork placement may be more popular as graphic is unobstructed by hair.

## POTENTIAL MERCH MINI ART PRINTS

Artists have begun re-purposing vintage sticker machines and using them to sell miniature artwork. Stamp illustrations would offer travellers a small memorable souvenir that is a novelty experience.



SECTION 4.0

# WAYFINDING

# FULL WAYFINDING SYSTEM

- ▶ Reference colour palette on page 7 for Pantone values.
- ▶ Directional signs are in dark purple only so visitors are able to quickly recognize these signs for navigation. This creates consistency so visitor can quickly navigate unfamiliar spaces. Please see the chart to the right.

**NOTE:** Refer to Adobe Illustrator document for production files. Do NOT replicate from this document.  
**FILE:** 3781\_NRRM\_wayfinding\_v3



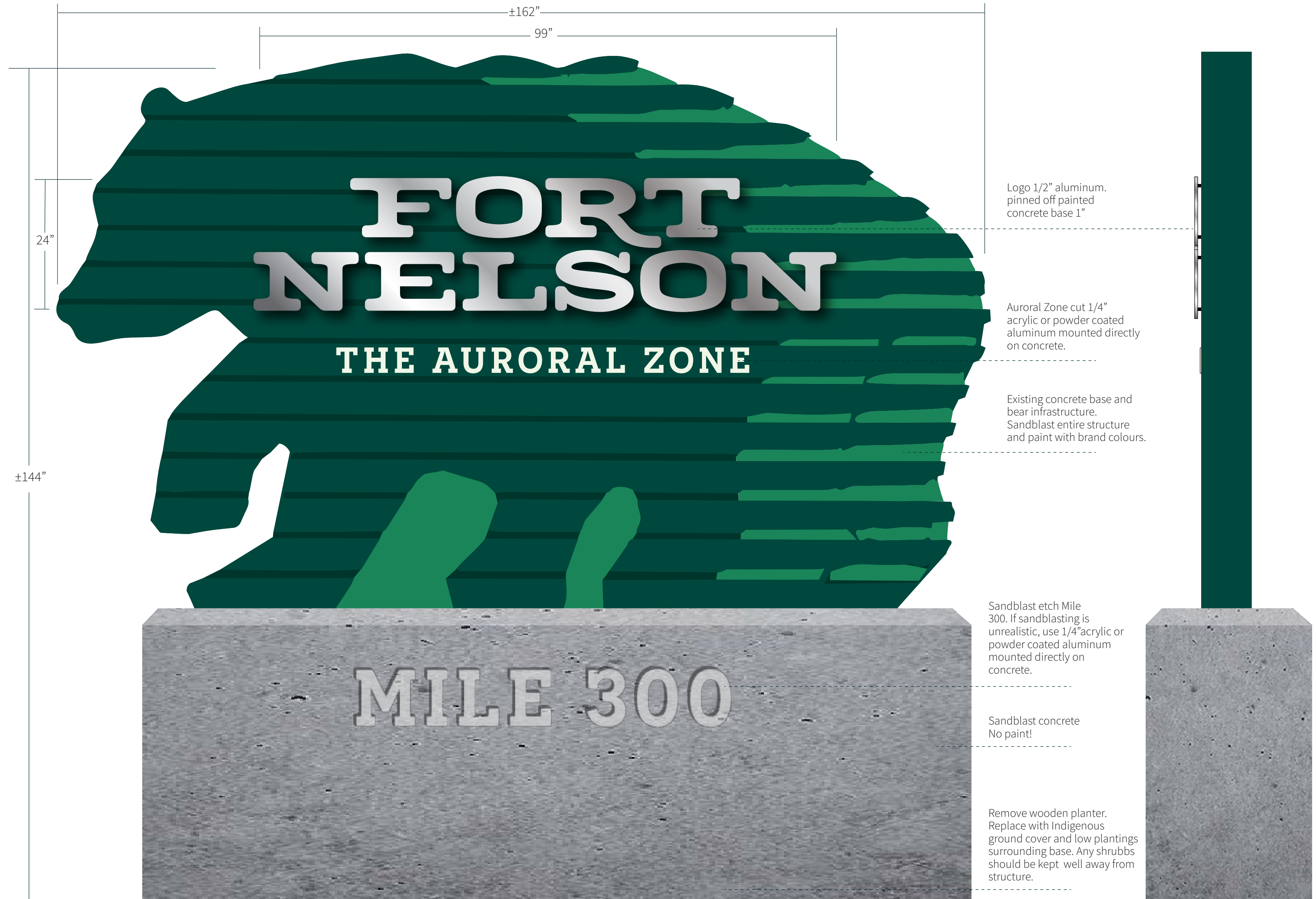
SIGN TYPE	COLOUR SCHEME
A - Gateway Monument Refresh	See page 26 for details.
B - Municipal Hall Monument	Purple colour scheme only. Yellow (Y1) directional arrows.
C - Facility + Parks Signs	Purple colour scheme only.
D - Pedestrian Signs - Kiosk Panel	Full range of colours. See page 28 for specific details.
E - Pedestrian Signs - Existing Post Directional	Purple colour scheme only. Yellow (Y1) directional arrows.
F - Pedestrian Signs - Trail Post	Purple colour scheme. If other colours are necessary recommend dark palette. Yellow (Y1) directional arrows.
G - Pedestrian Signs - Large Interpretive	Full range of colours. See page 29 for specific details.
H - Pedestrian Signs - Descriptive Directional	Full range of colours. See page 29 for specific details.
I - Interpretive Pillars	Full range of colours. See page 31 and 32 for specific details.
J - Vehicle Directional Sign	Purple colour scheme only. Yellow (Y1) directional arrows.

3.0 WAYFINDING

# TYPE A GATEWAY MONUMENT REFRESH

To update this sign, sandblast and paint in the new colour palette to provide a more solid form and better contrast for typography. Blocking out the primary bear form will increase the logo legibility as well.

**NOTE:** Refer to Adobe Illustrator document for production files. Do **NOT** replicate from this document.  
**FILE:** 3781\_NRRM\_wayfinding\_v3



Face

Side

3.0 WAYFINDING

# TYPE B MUNICIPAL HALL MONUMENT

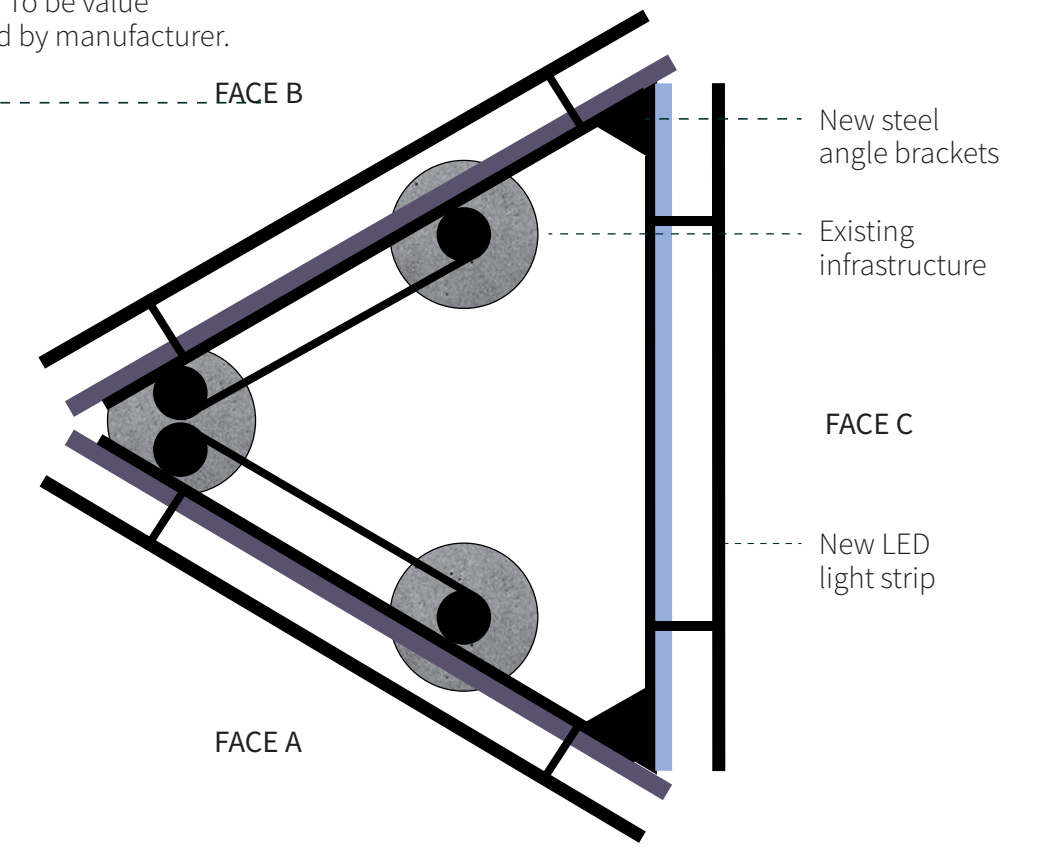
This sign will require a substantial investment to update, given its size, engineering requirements, existing infrastructure and electrical requirements.

**NOTE:** Refer to Adobe Illustrator document for production files. Do NOT replicate from this document.  
**FILE:** 3781\_NRRM\_wayfinding\_v3

Text  
360/660 pt Adapt  
Variable  
Condensed Regular



Sign face 3/8" aluminum  
Direct dye sub, or  
laminated digital  
print and anti-graffiti  
coating or powder coated  
w/cut reflective vinyl (TBD)  
Attached to post with  
SS screws. To be value  
engineered by manufacturer.



FACE A + B  
FACING STREET

Existing concrete base and support infrastructure. Engineering to be determined by manufacturer.

FACE C  
FACING PARKING LOT

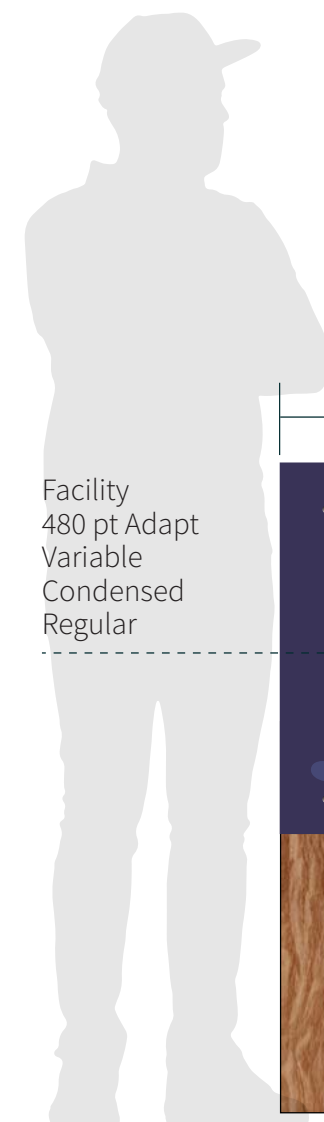
# TYPE C FACILITY AND PARKS

Purple colour scheme only.

Optional backside to include thanks for visiting in English and Indigenous languages.

**NOTE:** Refer to Adobe Illustrator document for production files. Do **NOT** replicate from this document.

**FILE:** 3781\_NRRM\_wayfinding\_v3



# TYPES D/E/F PEDESTRIAN SIGNS

## KIOSK PANEL (D)

Full range of colours. Sections should be united by the same colour family. Khaki and Yellow (Y1) may be used as accent colours.

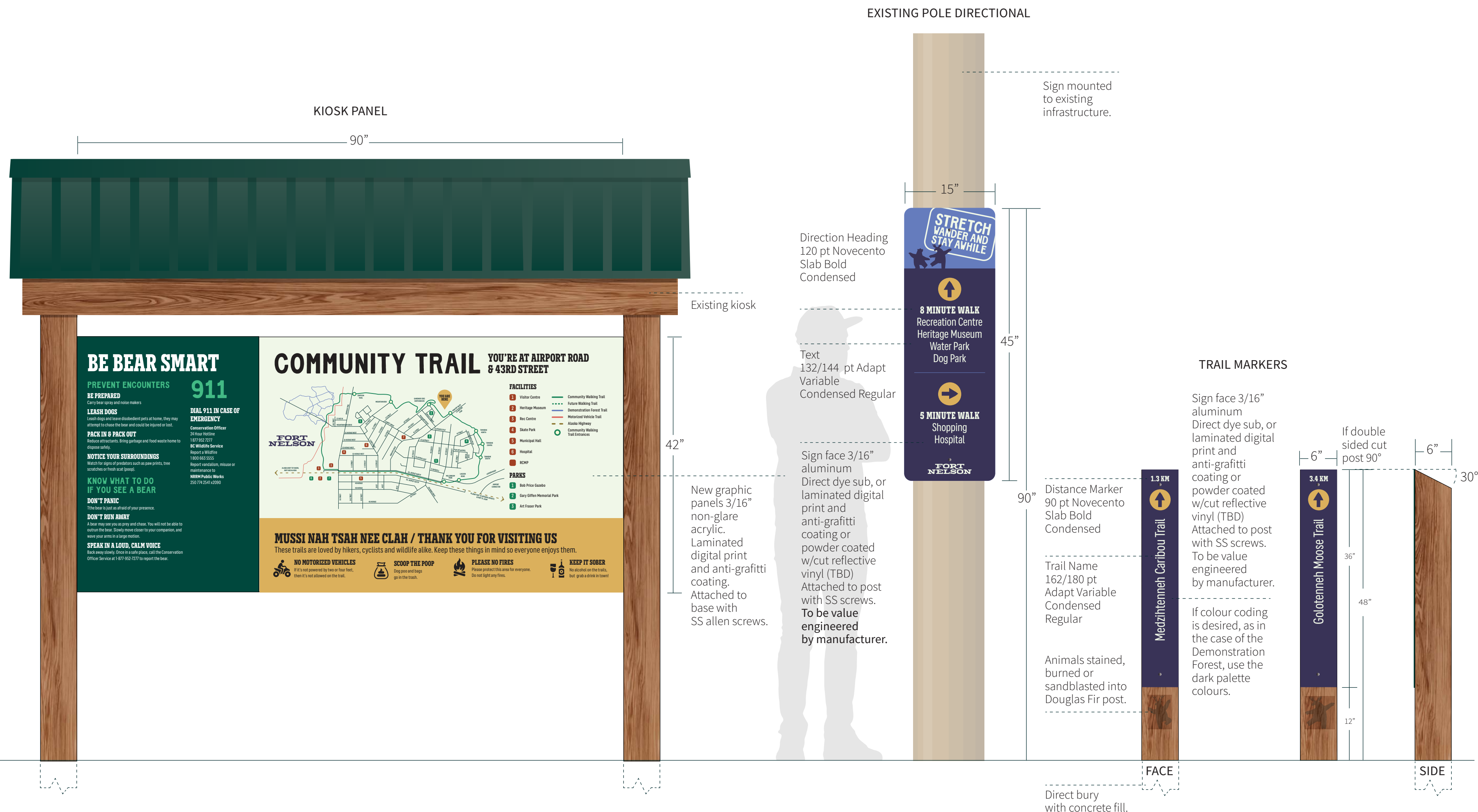
## EXISTING POST DIRECTIONAL (E)

Purple colour scheme only. Yellow (Y1) arrows.

## TRAIL POST (F)

Purple colour scheme. Yellow (Y1) arrows. If colour coding is desired, as in the case of the Demonstration Forest, use the dark palette colours.

**NOTE:** Refer to Adobe Illustrator document for production files. Do NOT replicate from this document.  
**FILE:** 3781\_NRRM\_wayfinding\_v3



# TYPE G/H PEDESTRIAN SIGNS

## LARGE INTERPRETIVE (G)

Full range of colours.  
See Best Practices for colours on the next page.

## LARGE DIRECTIONAL (H)

Full range of colours.  
See Best Practices for colours on the next page.  
Yellow (Y1) arrows.

**NOTE:** Refer to Adobe Illustrator document for production files. Do NOT replicate from this document.

FILE: 3781\_NRRM\_wayfinding\_v3

INTERPRETIVE PANEL

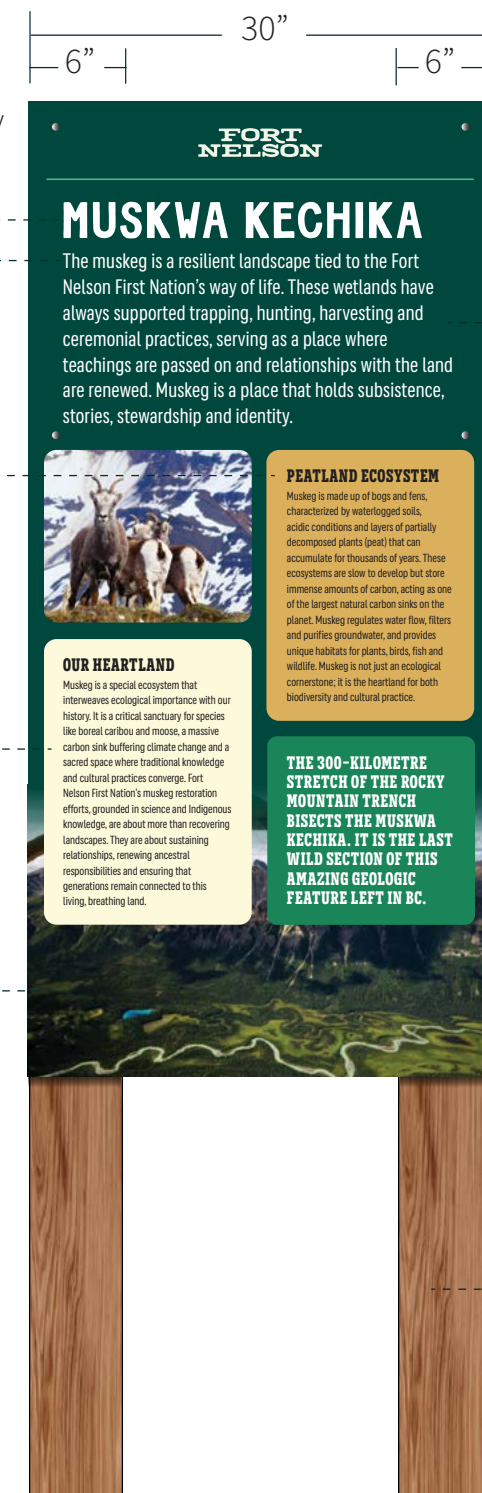
Headline  
240 pt DW Coney  
Regular or to  
maximize width

Intro Text  
96/120 pt  
Adapt Variable  
Condensed  
Regular

Secondary  
Heading  
84/90 pt  
Novocento  
Slab Bold  
Condensed

Text 54/72 pt  
Adapt Variable  
Condensed  
Regular

Bottom image  
bleeds off  
panel. Image  
has a gradient  
transition to  
background  
image.



Sign face 3/16" aluminum  
Direct dye sub,  
or laminated  
digital print and  
anti-graffiti  
coating or  
powder coated  
w/cut reflective  
vinyl (TBD)  
Attached to post  
with SS screws.  
To be value  
engineered  
by manufacturer.

Direction Heading  
210 pt Novocento  
Slab Bold  
Condensed

Address 96/120 pt  
Adapt Variable  
Condensed Regular

Text 96/120 pt  
Adapt Variable  
Condensed  
Regular

Wood posts 6X6"  
rough hewn  
Douglas Fir  
(actual dimension).

Direct bury  
with concrete fill.  
Engineering to be  
determined by  
manufacturer.

SINGLE ITEM DIRECTIONAL PANEL



MULTI-ITEM DIRECTIONAL PANEL



Headline 318/264 pt  
DW Coney  
Regular or to  
maximize width

Heading 180/204 pt  
Novocento Slab  
Bold Condensed

Directions  
138/108 pt  
Novocento Slab  
Bold Condensed

Address  
96/120 pt Adapt  
Variable  
Condensed Regular

If double  
sided cut  
post 90°



## TYPE G/H - PEDESTRIAN SIGNS BEST PRACTICES

The **large interpretive sign** displays a long format subject. The design breaks content up into smaller parts that's more welcoming to readers as they're able to enter the content at multiple points without a large visual commitment.

### LARGE INTERPRETIVE (G) COLOURS AND TEXT

- ▶ Each sign should be united by the same colour family. Khaki and Yellow (Y1) may be used as accent colours.
- ▶ The light palette colours should be used behind small print.
- ▶ The background of the sign should always use a dark palette colour.

The **large directional sign** educates visitors about amenities and areas of interest by displaying descriptions in addition to directions.

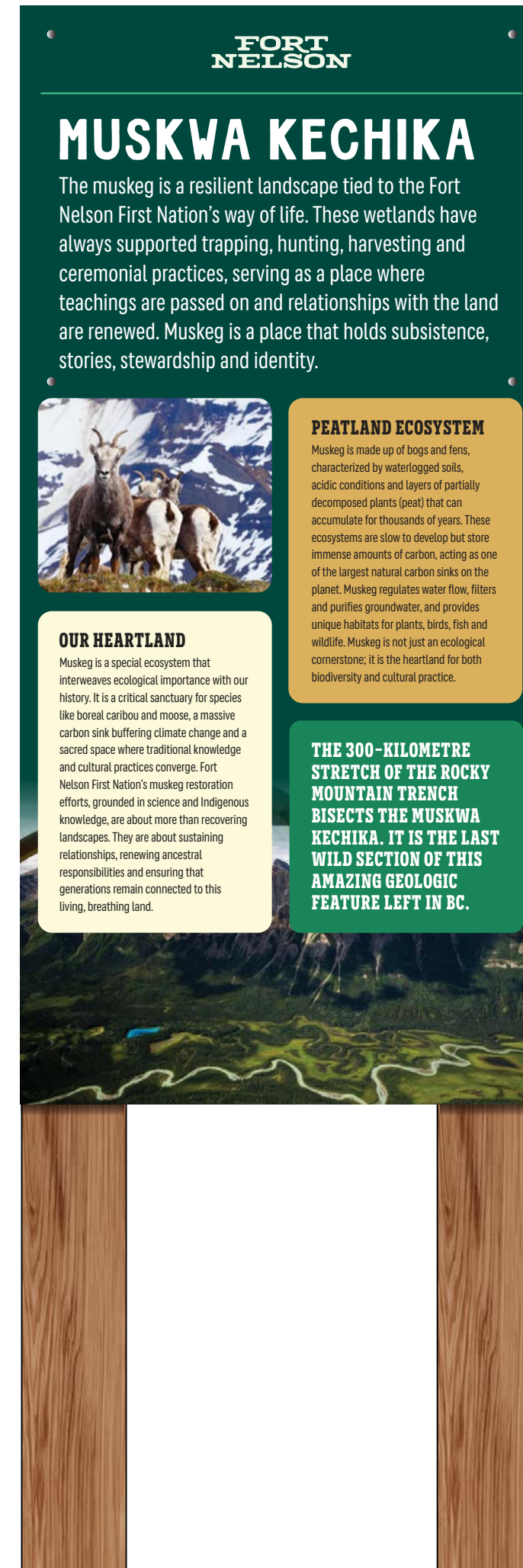
### LARGE DIRECTIONAL (H) COLOURS AND TEXT

- ▶ Each sign should be united by the same colour family. Take inspiration from photography.
- ▶ The dark palette colour should be used behind the text on the Directional Sign, while the midtone colour is the background.
- ▶ Yellow (Y1) arrows.

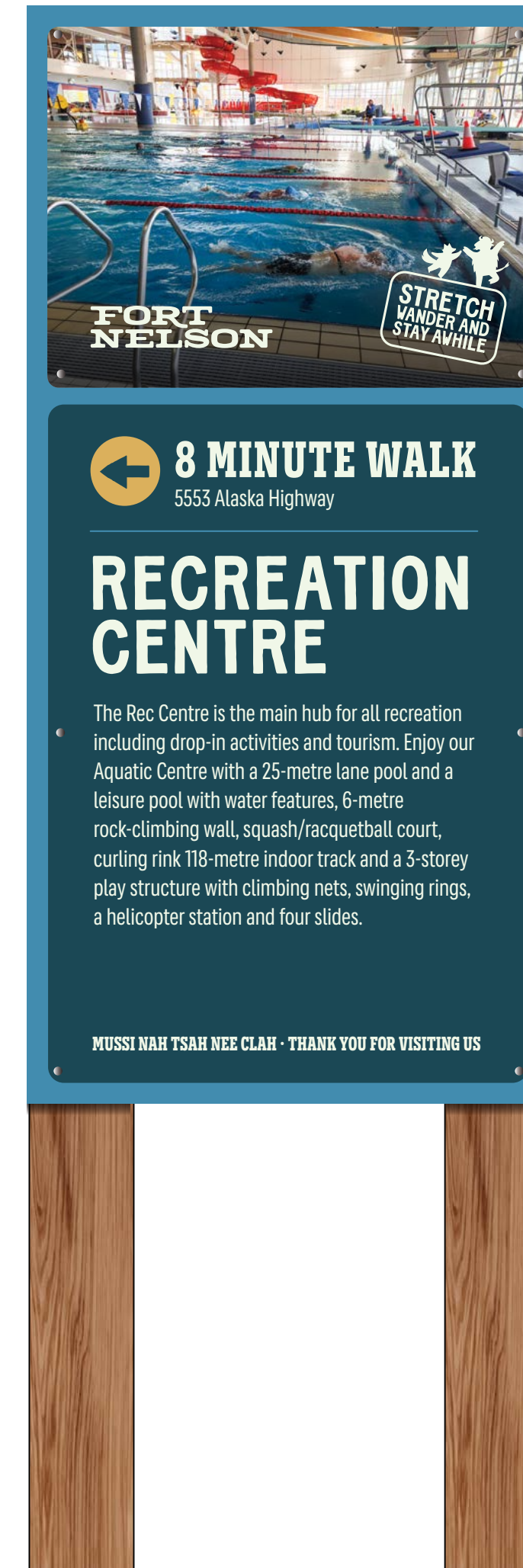
Dark palette colour background

Larger text size as this is above eye level

Light palette colour behind small text



LARGE INTERPRETIVE SIGN



LARGE DIRECTIONAL SIGN

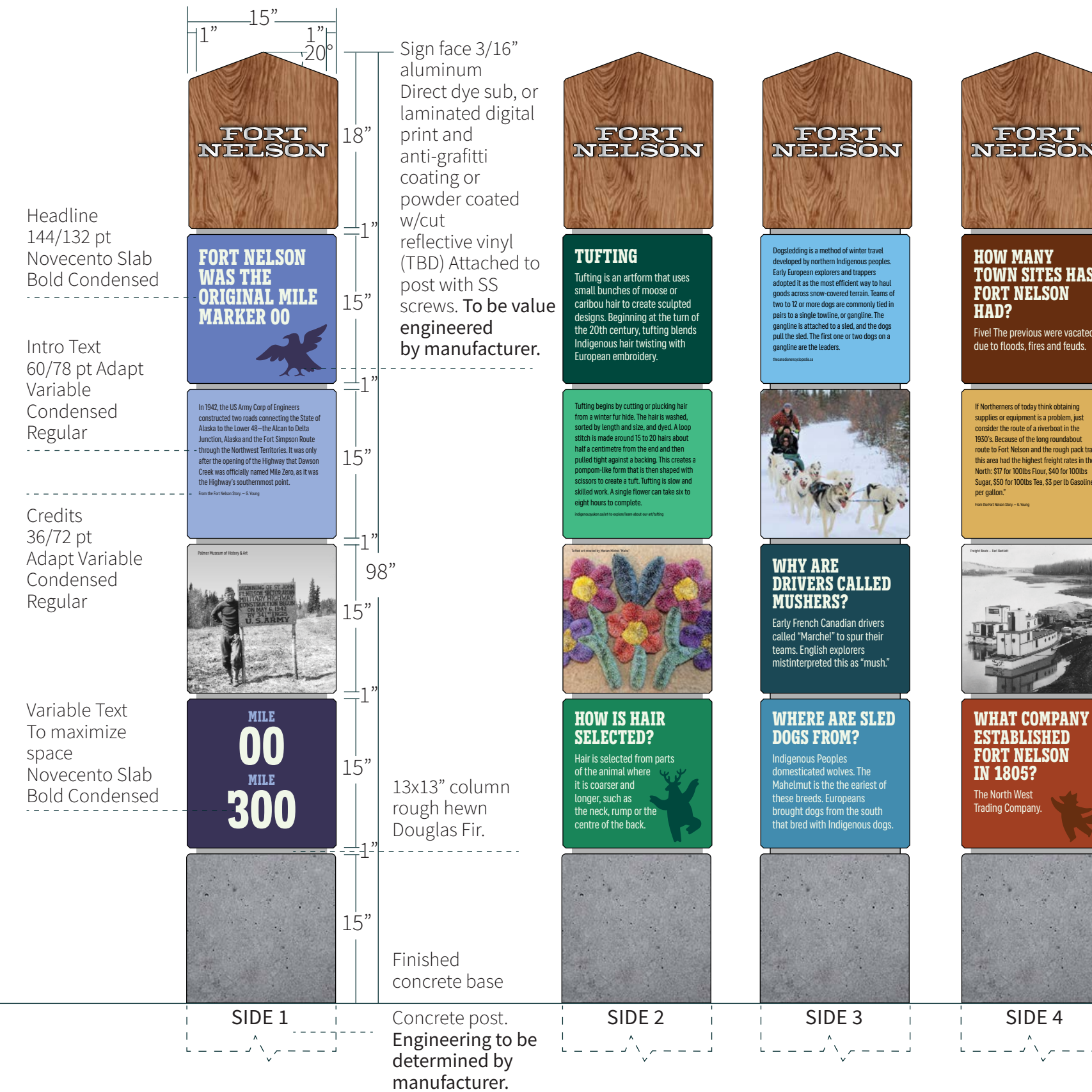


# TYPE I INTERPRETIVE PILLAR

These pillars help build on story themes with a variety of quick facts, trivia or short stories in a visual format. Each side tells its own unique story and allows many people to enjoy the sign at once.

Full range of colours.  
See Best Practices for colours on the next page.

**NOTE:** Refer to Adobe Illustrator document for production files. Do **NOT** replicate from this document.  
**FILE:** 3781\_NRRM\_wayfinding\_v3



# TYPE I - INTERPRETIVE PILLAR BEST PRACTICES

## COLOURS AND TEXT

- ▶ Each side of the pillar should be united by the same colour family.
- ▶ Larger text with a shorter content length should be used on the bottom panels for easier reading as these areas are below eye level.
- ▶ Keep smaller text on the top two panels.
- ▶ Use dark or mid-range colours with larger text. Use light colours with smaller text.
- ▶ Mix the placement of images between the two middle panels.

## CHOOSING CONTENT

- ▶ Each side of the pillar should have a central theme so that the sign has a focused subject.
- ▶ Use the panels to break down a process, such as the tufting example.
- ▶ Or use the panels to tie together similar facts, such as industry in Fort Nelson.
- ▶ A mix of short facts and more dense content allows readers to scan content quickly. If their interest is piqued, they're more likely to read longer form content.



ALASKA HIGHWAY

TUFTING

DOG SLEDDING

INDUSTRY

# TYPE J VEHICLE DIRECTIONAL

Purple colour scheme only.  
Yellow (Y1) arrows.

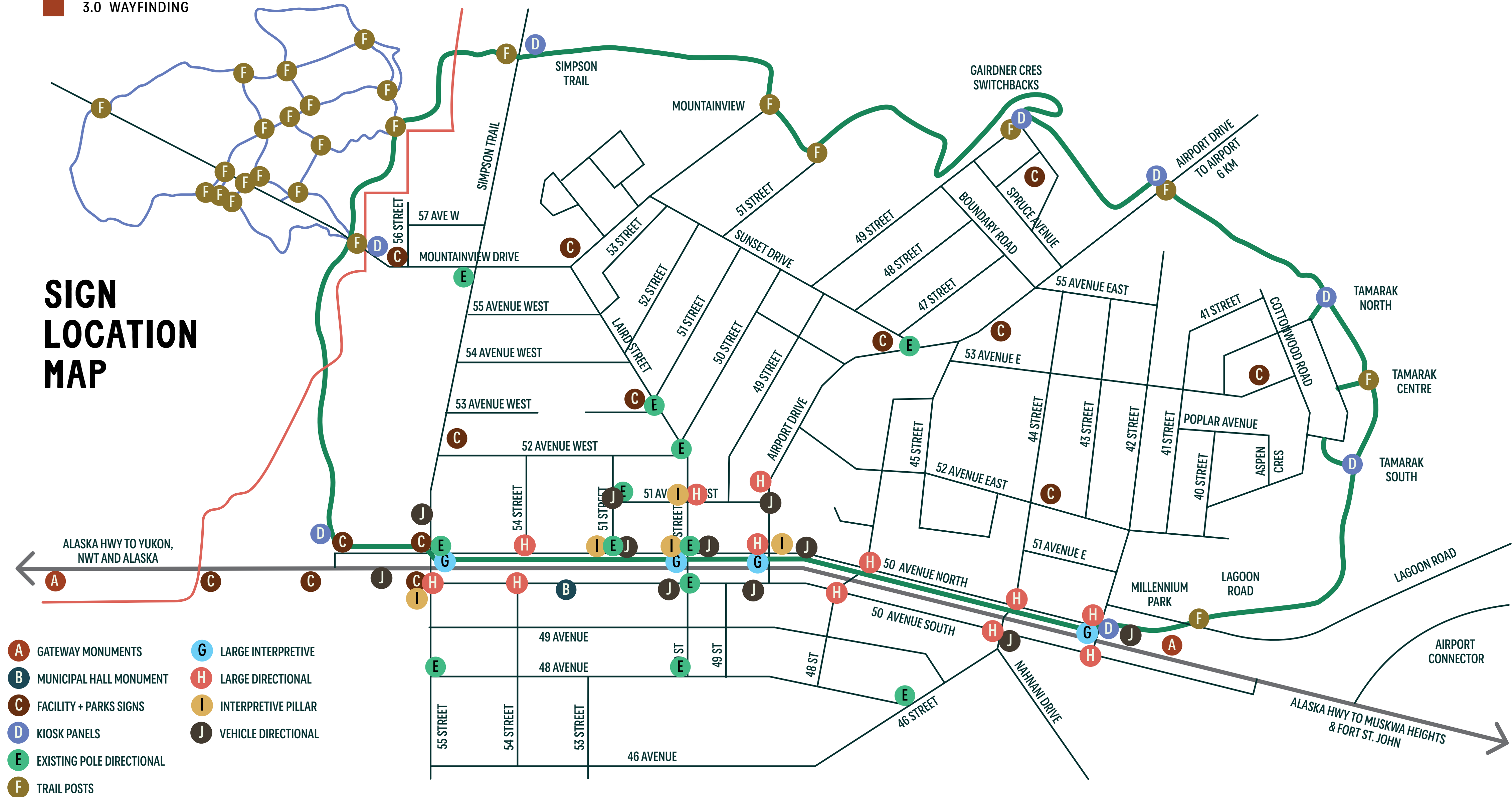
**NOTE:** Refer to Adobe Illustrator document for production files. Do **NOT** replicate from this document.

**FILE:** 3781\_NRRM\_wayfinding\_v3



3.0 WAYFINDING

# SIGN LOCATION MAP



- A GATEWAY MONUMENTS
- B MUNICIPAL HALL MONUMENT
- C FACILITY + PARKS SIGNS
- D KIOSK PANELS
- E EXISTING POLE DIRECTIONAL
- F TRAIL POSTS
- G LARGE INTERPRETIVE
- H LARGE DIRECTIONAL
- I INTERPRETIVE PILLAR
- J VEHICLE DIRECTIONAL

SECTION 4.0

# ENVIRONMENTAL

## 4.0 ENVIRONMENTAL

# STREETSCAPE

Prioritize people over vehicles. Narrow lanes and reallocate space to green infrastructure to create a more welcoming, human-scaled environment.

Widen sidewalks and activate them with continuous tree planting and integrated rain gardens that provide shade, improve comfort, and visibly manage stormwater.

Use materials that reinforce identity. Stamped concrete sidewalks should introduce texture and consistency across the public realm.

Design intersections as points of control and connection. Traffic-calming measures—tightened radii, raised crossings, and pedestrian priority—reduce speeds and strengthen links between streets and public space.

## RECOMMENDATIONS

- ▶ Reduce lane widths and reallocate space to planting and pedestrians
- ▶ Widen sidewalks for trees, furnishings, and comfortable movement
- ▶ Integrate rain gardens as standard infrastructure
- ▶ Use stamped concrete to establish a consistent public realm language (e.g. Indigenous motifs, leaves, animal tracks)
- ▶ Implement traffic calming at key intersections
- ▶ In the short term, use planters and native planting



## 4.0 ENVIRONMENTAL

## ARCHITECTURAL STYLES EXISTING BUILDINGS

Fort Nelson has a long history of wooden structures, from forts to log cabins, wood has an authentic history here.

Build from what exists. Use wood as the primary material to reinforce continuity with local architecture, including projects like Fort Nelson Secondary School and RL Angus School.

Balance warmth with restraint. Pair timber with stone, metal, and contemporary cladding to create a layered, durable expression. Apply the brand palette selectively for contrast.

Maintain a human-scaled streetscape. Limit building heights, break down massing, and ensure façades engage the street through rhythm, transparency, and material variation.

### RECOMMENDATIONS

- ▶ Use materials that resemble the aesthetic of wood supported with stone and restrained cladding
- ▶ Apply the brand palette selectively at key moments
- ▶ Limit building height and massing
- ▶ Articulate façades to reduce perceived bulk
- ▶ Reference local precedents without imitation



4.0 ENVIRONMENTAL

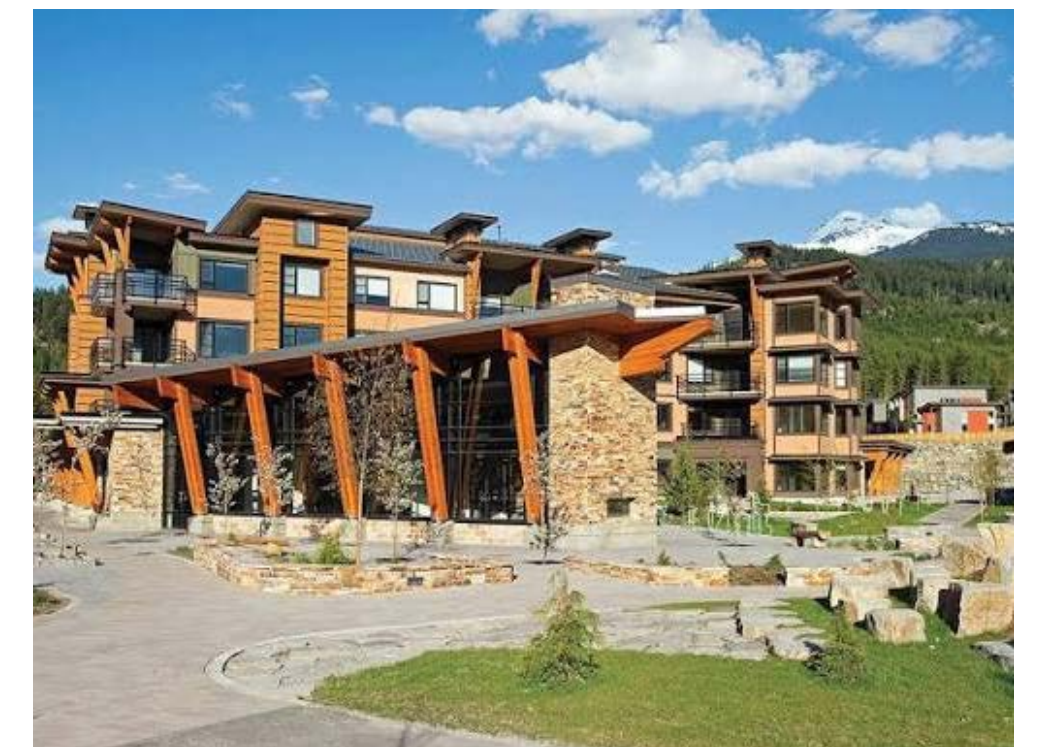
# ARCHITECTURAL STYLES MASS TIMBER CONSTRUCTION

Establish mass timber as the default for new development in Fort Nelson. It delivers contemporary buildings that remain grounded—warm, tactile, and connected to the region’s forestry legacy.

Design for northern performance. Pair timber systems with high-performance envelopes to achieve durability, thermal efficiency, and comfort in extreme climates.

Use prefabrication to reduce construction time and improve quality—critical in remote areas with short build seasons.

Integrate timber features where possible. Leverage it as an economic and cultural strategy—supporting regional industry, value-added production, and a clear architectural identity and style.



## ARCHITECTURAL STYLES

# MASS TIMBER CONSTRUCTION

### RECOMMENDATIONS

- ▶ Use mass timber as the preferred structural system
- ▶ Pair with high-performance envelopes
- ▶ Prioritize prefabrication
- ▶ Reduce reliance on steel and concrete
- ▶ Express timber structure visibly
- ▶ Source regionally to support local industry
- ▶ Use projects to build local expertise



## ARCHITECTURAL STYLES CLADDING MATERIALS

Design cladding and awnings as a unified system that delivers durability, weather protection, and a cohesive identity.

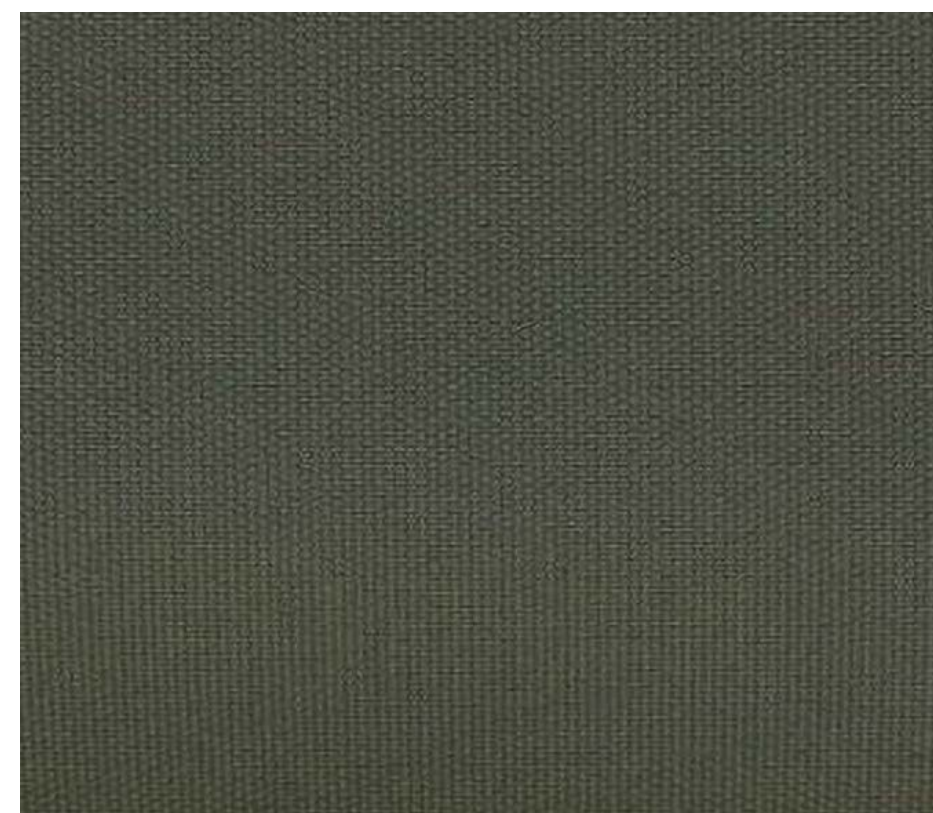
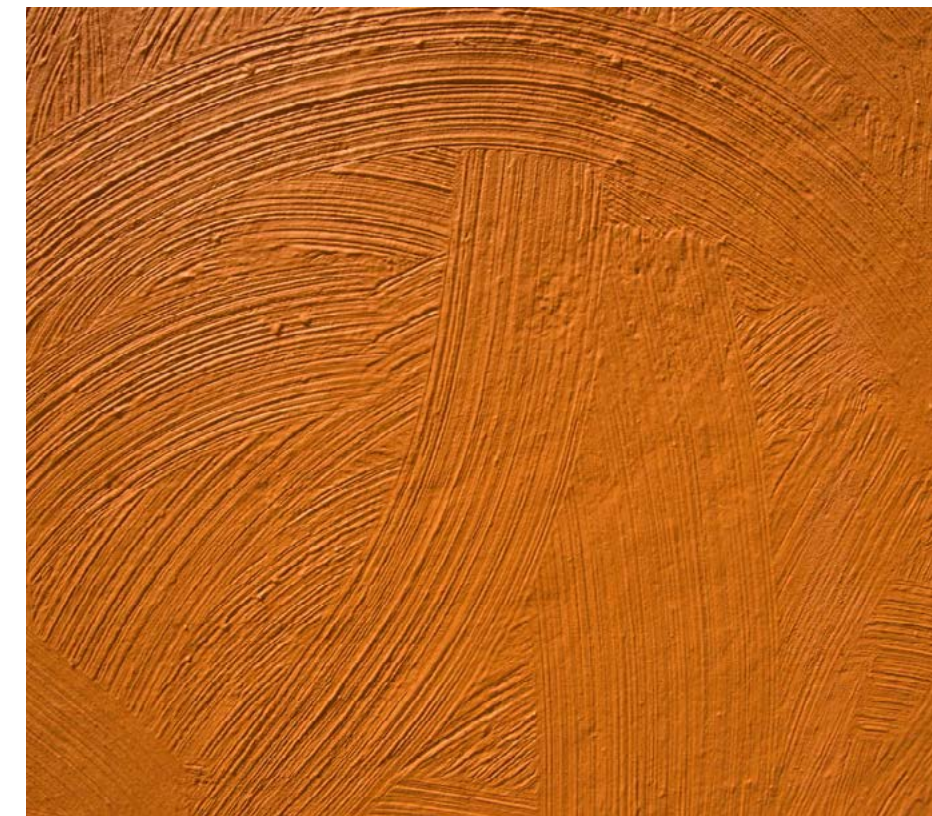
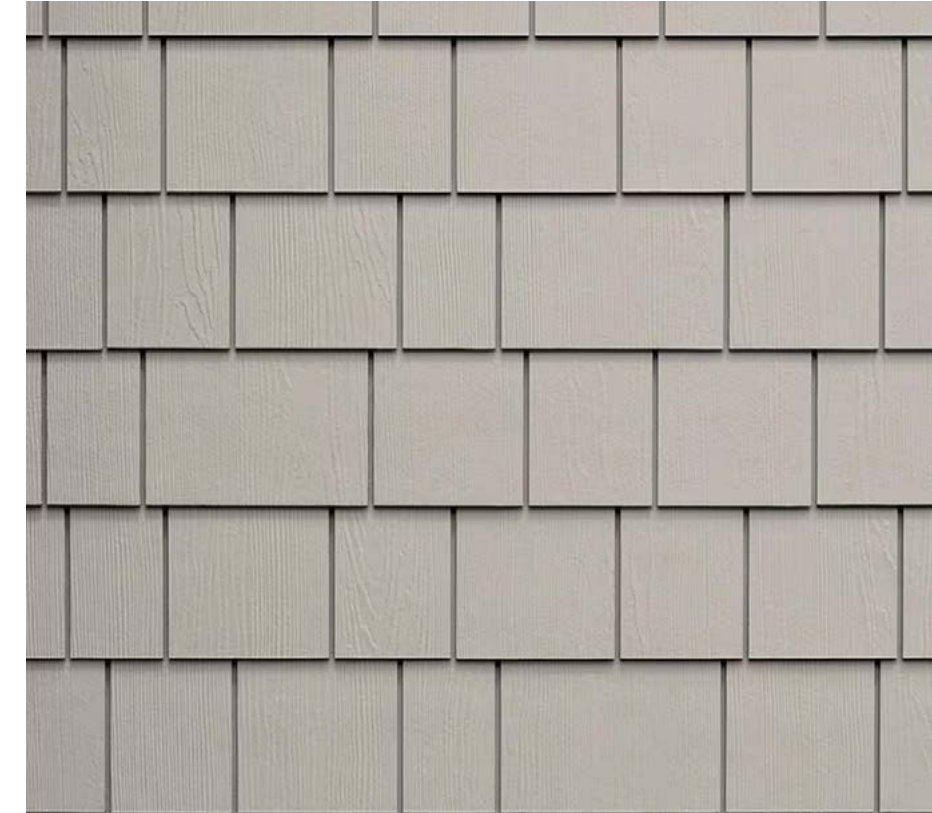
Use a restrained palette: wood as the primary material, supported by fibre cement, stucco, and aluminum. Rather than applying different materials randomly across a building's surface, think of them as layers that work together: each one has a role, and together they form a coherent whole.

Ground buildings with dry-stacked stone and reinforce character with wood detailing and selective composite panels.

Integrate awnings as standard elements. Use dark or richly coloured canvas (angled for snow shedding) or exposed steel systems engineered for snow loads. Ensure continuous weather protection along façades.

### RECOMMENDATIONS

- ▶ Use durable, climate-appropriate cladding and awning systems
- ▶ Prioritize wood, supported by fibre cement, stucco, and aluminum
- ▶ Incorporate stone at base of structure
- ▶ Integrate awnings consistently across façades
- ▶ Design for snow shedding and structural loads
- ▶ Maintain a cohesive material system



4.0 ENVIRONMENTAL

# PUBLIC GREENSPACE GATHERING SPACES

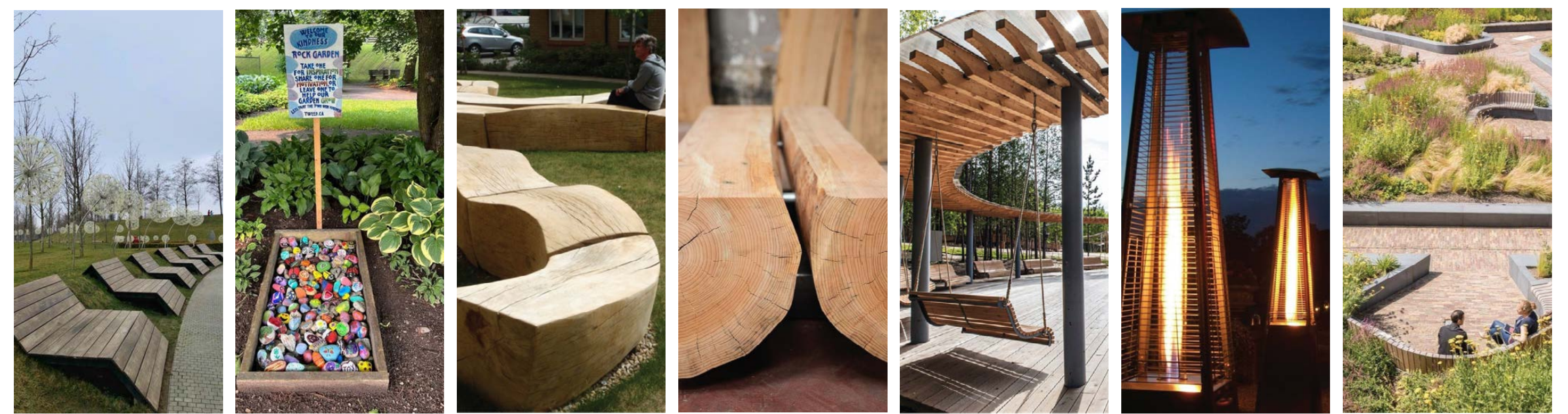
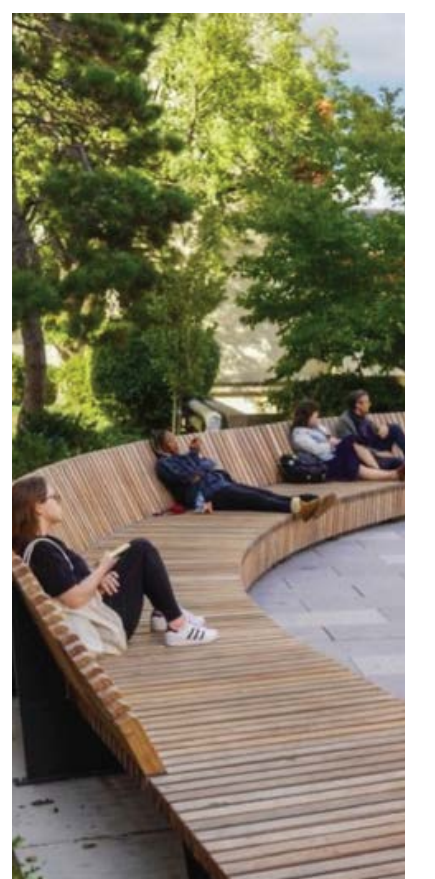
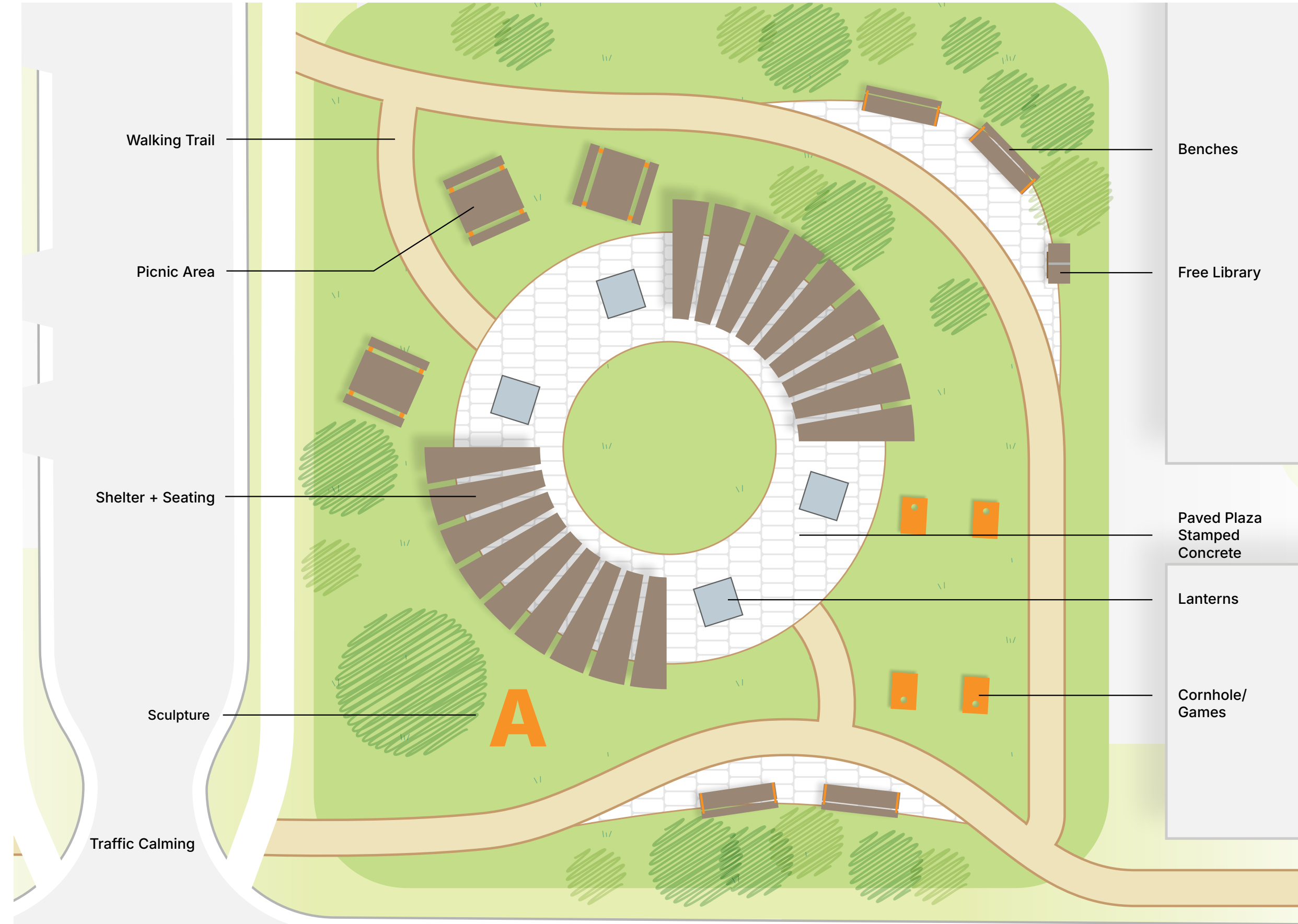
Design greenspaces as active civic environments, not passive parks. They should support gathering, rest, play, and cultural expression.

Program spaces with seating, picnic areas, informal play, and public art. Ensure flexibility for both daily use and events.

Work with local knowledge keepers to identify native plants that can be used in and around gathering spaces to strengthen ecological identity, biodiversity, and reduce maintenance.

Integrate Indigenous design meaningfully. Consider including elements similar to the Fort Nelson First Nation's Arbour and extend expression into materials, planting, and art.

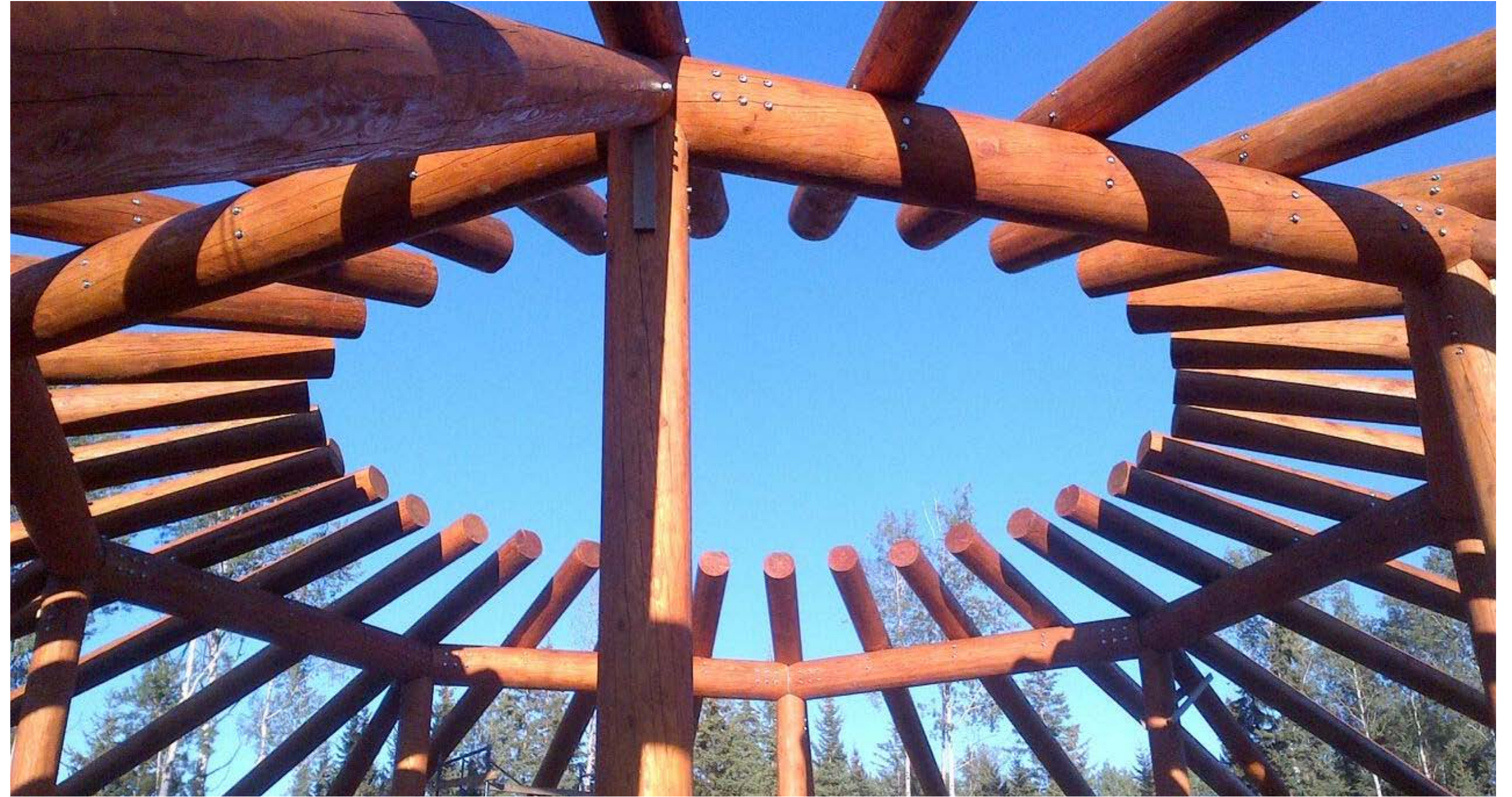
Make sure to consider accessibility in all park developments. Sloped curbs, gentle slopes, textured and coloured curbs, picnic tables with overhangs to accommodate wheel chairs, etc.



## PUBLIC GREENSPACE GATHERING SPACES

### RECOMMENDATIONS

- ▶ Design greenspaces as programmed gathering environments
- ▶ Include seating, picnic areas, and play elements
- ▶ Carefully consider accessibility in all new park developments
- ▶ Integrate public art as core infrastructure
- ▶ Prioritize native planting
- ▶ Incorporate Indigenous-built forms
- ▶ Embed Indigenous expression across materials and landscape
- ▶ Support both daily use and cultural storytelling



4.0 ENVIRONMENTAL

# PUBLIC GREENSPACE 50TH AVE BOULEVARD

Transform the 50th Avenue Boulevard into a linear park and primary connector through Fort Nelson. Extend the trail system to form a complete loop around town.

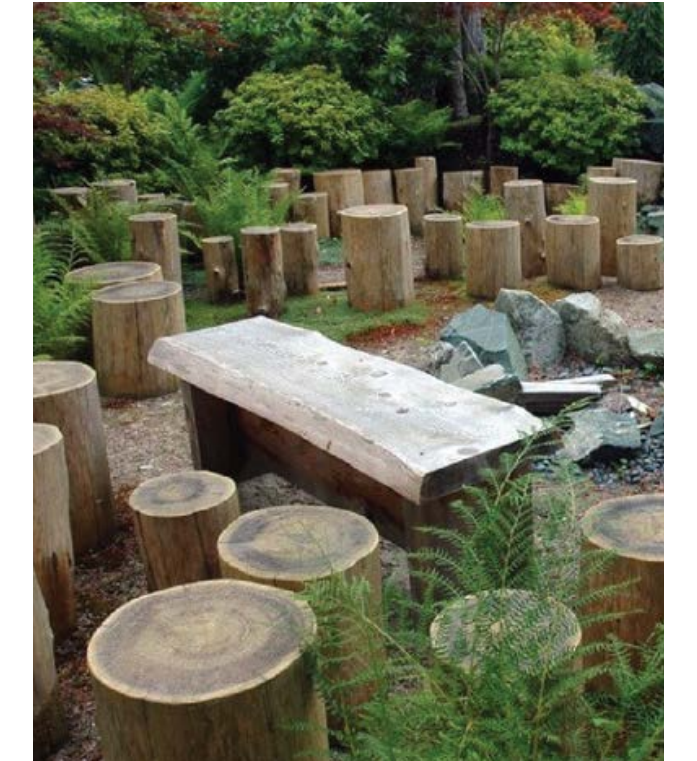
Activate the corridor with layered planting, tree canopy, and continuous pedestrian infrastructure. Add seating, rest areas, and small-scale recreation to support both movement and pause.

Design for both residents and highway travellers—creating a civic gateway that encourages stopping, orienting, and exploring.

Ensure strong connections to adjacent parks and trails through consistent materials and design language.

## RECOMMENDATIONS

- ▶ Establish the boulevard as a linear park and trail connector
- ▶ Complete a circular walking route
- ▶ Introduce continuous planting and tree canopy
- ▶ Add seating and rest nodes
- ▶ Design as a shared civic gateway
- ▶ Include interpretive pause points
- ▶ Connect seamlessly to surrounding greenspaces
- ▶ Carefully consider accessibility in all new park development



## PUBLIC GREENSPACE FURNITURE

Furniture and site furnishings should reflect the architectural character of parklet sites as a whole. If the log style construction of the Arbour is chosen to move ahead with, the furniture should maintain that more rugged aesthetic. If a more modern approach is chosen, then modern furniture should reflect that. Material selection is critical: furnishings must withstand Fort Nelson's freeze-thaw cycles, UV exposure, and extended sub-zero temperatures for long-term performance.

To maintain cohesion across all parklet locations, furnishings should prioritize a consistent palette of concrete, steel, and wood. Mixing incompatible materials or styles between sites undermines the identity of the overall network and should be avoided.

Movable concrete planters should be considered in the short term. Long-term, we recommend formed concrete planters that work to define the parklet space and can support built up landscaping, built-in benches and create more drama in the spaces.

Beyond durability, we encourage taking the opportunity to introduce artistic and natural character through organic forms – sculpted timber, naturally finished wood curves, or custom fabricated steel pieces with decorative detail.

Furnishings need not be purely utilitarian; they can serve as landmarks and points of community pride. Natural reference and handcrafted quality are encouraged, drawing on the region's landscape and identity.

Accessibility must be considered in all furnishing choices. Seating should include options with back and arm support, tables should have overhangs to accommodate wheel chairs. Surfaces should be stable, non-slip, and clear of obstructions to support mobility aid users. Heights and clearances should meet or exceed relevant accessibility standards.

Lighting integration should be considered at the furnishing scale where appropriate – subtle built-in or adjacent illumination extends usability into evening hours, enhances safety, and adds warmth to the parklet experience during Fort Nelson's long winter nights. We recommend embedded pathway lighting to restrict light pollution for aurora viewing.

Lighting fixtures should align with the material palette and overall site character. Furnishings across sites should feel like they belong to the same family – varied in detail, unified in material and spirit.

### RECOMMENDATIONS

- ▶ Standardize furniture using concrete, steel, and wood
- ▶ Maintain a unified design across all sites
- ▶ Avoid mismatched styles across parklets
- ▶ Use sculptural timber elements selectively
- ▶ Prioritize commercial-grade Canadian products, locally manufactured if available
- ▶ Implement design review standards
- ▶ Ensure furniture complements the broader public realm
- ▶ Implement low, or in-path lighting to make accessible and safe walkways, and avoid light pollution
- ▶ Keep accessibility top of mind when designing furniture and spaces



4.0 ENVIRONMENTAL

# PUBLIC GREENSPACE FURNITURE

We have sourced three Canadian companies that manufacture commercial grade furniture. This is by no means an exhaustive list, but provides a range of styles to consider.

**Canaan Site Furnishings**  
 Markham, ON  
[canaansitefurnishings.com](http://canaansitefurnishings.com)



OUTDOOR CURVED COMMERCIAL BENCH CAB-602



PARK PICNIC TABLE CAT-201

**Equiparc**  
 Richelieu, QC  
[equiparc.com](http://equiparc.com)



PLAZA BENCH WITH BACKREST



PLAZA PICNIC TABLE

**Wishbone Site Furnishings**  
 Langley, BC  
[wishboneltd.caddetails.com](http://wishboneltd.caddetails.com)



AYLESBURY BENCH



PARKER PICNIC TABLE

SECTION 5.0

# APPENDIX

# PROJECT SUMMARY

## BACKGROUND

Ion was engaged to develop a Downtown Community Identity & Wayfinding Plan for Fort Nelson. This project supports the work done with the Downtown Revitalization Plan, which focuses on enhancing the downtown's vibrancy, accessibility, and attractiveness for residents and visitors, as well as the goals of the Northern Rockies Tourism Strategy & Action Plan.

## RESEARCH

Ion performed an audit of other similar regional communities, and others globally that provided a solid approach in their organizational brands and signage. What strategies or tactics have these other locations or organizations been using? These were presented as visual mood boards.

We performed an audit of existing signage and wayfinding throughout the town, as well as the current situation with occupied and vacant buildings, vacant lots and green spaces.

We reviewed existing plans and strategies including the Downtown Revitalization Plan; Northern Rockies Tourism Strategy & Action Plan; and the Official Community Plan.

We visited the surrounding areas to get a feel for the recreational opportunities surrounding the town.

## COMMUNITY ENGAGEMENT

Ion facilitated two live workshops where breakout groups provided input into what makes Fort Nelson unique through three exercise modules.

### EXERCISE 1: EMPATHY MAPS

Each team took on different aspects of Fort Nelson through the hearts and minds of three interest groups – residents, businesses and tourists. Participants were asked how these groups will think, feel, say and what they will do in regards to the community.

- ▶ Full list of the Empathy Map outcomes and responses generated by the engagement group are listed on page 53 and 54.

### KEY THEMES SUMMARY

In this exercise each team looked at the same personas from an external perspective. They were asked what each groups' needs, interests and goals in regards to attractions, recreation and arts and culture.

From this exercise a set of key themes emerged, which helped provide a foundation for storytelling and a strategy for where to improve infrastructure and signage and how to develop recreation and events.

- ▶ Full list of Key Theme outcomes and responses generated by the engagement group are listed on page 52.

## DESIGN CHARETTE

After considering the people and stories they wanted to tell, this fun, interactive activity based on the 12 principals of good design, allowed the teams to envision what the design outcomes might be. Using images of public spaces and furniture, architectural elements, art and sculpture, and type and colour, breakout groups were asked to create a collage from the images provided.

Several distinct themes emerged from the charette, including a colour palette based on the seasons and northern lights and the desire to maintain the use of natural materials in the environment.

### SURVEY

Subsequent to the workshops, a survey was developed for those who couldn't attend. 47 responses were received. Most respondents appreciated the sense of community, the people and the connection to the environment. "It feels like family here."

There was a strong desire for revitalization – to make it a place people stop to see, instead of just stopping to sleep, eat and fuel up.

The museum was largely considered the most iconic building, along with the environment. Additionally, there were many negative comments about the state of the town and its empty buildings. Murals, vinyl wraps and focus on cleanliness were identified as ways to revitalize these buildings.

## POP-UP EVENTS

The Municipality also held several further pop-up engagements with council, students and the general public. Responses largely reflected what we heard in the workshops, with good suggestions for improvements. Some of these suggestions included:

- ▶ An art competition;
- ▶ Expectations for businesses to revamp dilapidated buildings;
- ▶ Celebrate local positives (northern lights, ski trails);
- ▶ install Sidewalks/Crosswalks (lights);
- ▶ More games and celebrations;
- ▶ A small youth/adult oriented calisthenics park.

## STRATEGY & DESIGN

The responses and insight uncovered through community engagement lead to the outcomes that informed the strategy, visual elements and storylines that led to the development of the brand identity, wayfinding signage system and environmental recommendations.

## WORKING GROUP

A working group was established that included a wide representation of different experience with the Town. This active group attended the first Strategy and Creative presentation, where four creative directions were presented. The group provided feedback for Ion to revisit its initial approach, combining two of the directions.

In total, three presentations were made to the working group, with subsequent feedback sessions held leading up to the refined presentation to council, which received unanimous support.

We give a special mention and a heartfelt thank you the working group for their time, commitment, and hard work in helping to refine the multiple design options presented, so they truly reflect the Fort Nelson community. The group remained committed throughout the process and helped tremendously in creating the final work seen in this plan.

## COMMUNITY ENGAGEMENT KEY THEMES

During the engagement and research phase these key themes became prominent. These themes helped provide a foundation for storytelling and a strategy for where to improve infrastructure and signage and how to develop recreation and events.

### ATTRACTIONS

Key themes primarily focus on the region's stunning and accessible outdoor recreational environment and the natural wonder of the northern lights.

The region's rich history and diverse culture also represent great opportunities to engage visitors with illustrative narratives about the community's spirit and unique personality (ghost story tours, architecture and landmarks), and its historical (museum) and contemporary (innovative industry and local business) importance as a gateway to the North.

#### NATURE & WILDERNESS

- ▶ **Natural Phenomena:** Repeated mentions of the Northern Lights and dark sky viewing highlight celestial attractions

- ▶ **Landscapes:** Rivers and Lakes, Northern Rocky Mountains, Nature/Wildlife and the Vastness of the area emphasize the expansive natural environment
- ▶ **Wildlife:** Bear, moose, bison, deer, lynx and "wild animal" viewings
- ▶ **Specific Features:** Geothermal spa, natural hot springs, Muskwa-Kechika Management Area

#### OUTDOOR ACTIVITIES & TRAILS

- ▶ **Trails:** Nature walking/hiking trails, Demonstration Forest, skiing, and parks
- ▶ **Recreation:** Fishing, camping, fishing derby, hunting, guided tours

#### CULTURAL & HISTORICAL SITES

- ▶ **History & Heritage:** Museum, Old Fort, First Nations, historic sites
- ▶ **Arts & Performance:** Arts, movie theatre, local artists and artwork, comedy night
- ▶ **Unique Structures/Landmarks:** Unique buildings, Fort Hotel, Main Street, info kiosk/tourist office

#### COMMUNITY HUBS & GATHERING PLACES

- ▶ **Public Spaces:** Library, theatre, museum, Main Street, gathering spaces
- ▶ **Recreational Facilities:** Rec Centre
- ▶ **Events:** Festivals (Rib Fest), Bed Races

#### AMENITIES & SERVICES

- ▶ **Services:** Unique restaurants/ bars
- ▶ Free activities available in town

## RECREATION

A primary theme quickly emerged that highlights the accessibility and breadth of rich outdoor experiences available on one's doorstep. Natural landscapes provide access to incredible and unlimited opportunities to experience the awesomeness of nature.

Additionally, a secondary theme seeks to ensure that visitors are aware of and feel welcome to explore the many fantastic local amenities including the community and recreation centre, library, museum and trail system.

#### OUTDOOR ACTIVITIES & RECREATION

- ▶ Hiking, fishing, hunting, skiing (cross-country), snowmobiling, snowshoeing, kayaking, paddle-boarding, camping, rock climbing, running, walking, hiking, curling, golfing, mini-golf, sliding, and even "Extreme Adventure."
- ▶ There are mentions of specific locations or types of areas for these activities, such as trails, mountains, lakes and rivers, and Provincial/Regional Parks and campgrounds
- ▶ Several comments specifically refer to "ORV (Off-Road Vehicles), ATV/Dirt Bikes, Rec Vehicles trails"

#### NATURE & ENVIRONMENT

- ▶ A significant portion of the feedback points relate to natural elements and areas like the Demo Forest, mountains, fishing lakes and rivers, Hoodoos, Fossil Creek, and the vast wilderness

- ▶ There is a desire to do more with vacant lots to create green spaces.
- ▶ There is an interest in seeing more green spaces for picnics and pets, and the creation of an official dog park(s)

#### COMMUNITY & FACILITIES

- ▶ **Several mentions of community-oriented facilities and spaces:** Recreation Centre (pool, track, rink, curling), playgrounds and parks, community trail, winter community activities, and music on street
- ▶ Desire to have improved infrastructure and access to local points of interest as noted in feedback like having more "Information Signs and Community Trails" and "Improve ORV crossing at Tim Hortons"

#### TOURISM & LOCAL ATTRACTIONS

- ▶ Specific local attractions or experiences that might appeal to tourists include promoting the World Dog Sledder champions that live in the community, Dog Sledding, Streeper Kennels, Northern Lights, Curling on Muncho Lake, etc
- ▶ Guided tours (sled dogs, skiing, snowmobiling, hiking, boating) are also noted as desirable attractions

## ARTS & CULTURE

Reinforcing the region's unique and diverse culture creates opportunities to educate visitors on the region's history and promote local artists, festivals, events and celebrations.

A strong focus on Indigenous heritage and culture and community engagement through shared space provides opportunities for learning, creative expression and cultural exchange.

#### ARTS, CULTURE & CREATIVE EXPRESSION

- ▶ **Visual & Performing Arts:** Murals, public art, art classes, photography, music, dancing, theatre, live music/performances
- ▶ **Indigenous Culture:** Indigenous history, teachings, dance, storytelling, and Drumming
- ▶ **Creative Outlets:** Crafting, pottery, art classes, dance and dance classes, workshops, writing, local artists, art galleries

#### INFRASTRUCTURE & AMENITIES FOR RECREATION/CULTURE

- ▶ **Dedicated Facilities:** Rec centre, ice rink, dog park, community garden, amphitheatre/outdoor stage, art gallery, studio spaces
- ▶ **Trails & Green Spaces:** "Trails" are frequently mentioned as foundational to outdoor activities

## COMMUNITY ENGAGEMENT EMPATHY MAPS

We asked participants how visitors, residents and business owners will think, feel, say and do about the community. Use these responses to guide a strategy that makes these statements a reality.

### WHAT PEOPLE WILL THINK

Residents and business owners alike desire a community that is highly appealing, and well-managed.

Visitors will reflect on Fort Nelson as an inviting community that is bright, creative and unique. It is a place that is visually appealing, clean, safe, and rich in amenities and activities where a strong sense of community and local identity encourage and support economic prosperity.

### POSITIVE FIRST IMPRESSIONS & OVERALL APPEAL

- ▶ Many entries express a desire for an immediate positive reaction: "Amazing first impression," "It's so peaceful here," "It's an amazing place to see and visit," "It's bright, creative and unique," "Great place to stop."
- ▶ This extends to a sense of wanting to return or even reside there: "Maybe this is a place I can see myself living in?," "I want to stay," "I'll return."

- ▶ There's also an emphasis on the aesthetic and cleanliness: "Clean," "Neat/Tidy," "How clean it is," "How beautiful."

### ABUNDANCE OF ACTIVITIES, AMENITIES, & SERVICES

- ▶ A significant portion of the feedback relates to the availability of things to do and resources to support those activities: "What is available?," "What's there to do?," "Where are the services I need or want?," "What events are happening?," "What Amenities are available?," "Active and Busy," "How can I be more involved with all the outdoor activities?," "There are so many good paved sidewalks and trails," "There are so many amenities for a small community," "There are so many things to do (tours, group activities, events) and they are consistently scheduled."
- ▶ Specific mentions include pubs, attractions, landmarks, opportunities for outdoor engagement.

### STRONG SENSE OF COMMUNITY & AUTHENTICITY

- ▶ **Desire for a friendly and welcoming atmosphere is clear:** "Friendly community, lovely people," "Friendly town."
- ▶ **Emphasis on the place having its own unique character:** "Authentic," "Does this match our community culture?," "It's bright, creative and unique."
- ▶ **Includes feeling connected and enjoying the public spaces:** "I love being here: walking, sitting, enjoying

the space instead of just getting to/from," "Love it in Fort Nelson."

### ECONOMIC VIBRANCY & SUSTAINABILITY

- ▶ Concerns and hopes for business success and growth are present: "My business will be successful," "Business is good," "With growth mindset."
- ▶ Questions about cost also appear, implying a consideration of investment and value: "How much did these signs cost?"

### EFFECTIVE MANAGEMENT & ORDER

- ▶ Expectations around safety and order are noted: "It's nice to see the RCMP on patrol."
- ▶ Attention to detail in public spaces is valued: "There should be lots of cigarette and garbage disposal spots," "There are benches and seating everywhere," "It's such a nice trail from 40th to Save-On."

### WHAT PEOPLE WILL DO

The region attracts and retains visitors by enhancing the appeal and vibrancy of the community for everyone (residents, business owners and visitors) and highlighting the many unique activities available throughout its borders.

A common experience of a vibrant, welcoming, and well-maintained community that leverages its natural and historical assets, supports local enterprise, and offers a diverse range of experiences for both those who live here and those who visit.

### ENHANCE VISITOR EXPERIENCE & TOURISM

- ▶ **Attracting and Retaining Visitors:** Many points focus on making visitors feel welcome, encouraging longer stays, return visits, and positive word-of-mouth (e.g., "Make people feel welcome," "Will have a return visit," "Tell their friends," "Travellers will stop because they have a reason to")
- ▶ **Providing Diverse Attractions & Activities:** A significant number of items highlight offering a variety of things to do, see, and experience (e.g., "Point to attractions," "Have activity options," "Outdoor activities," "Day trips / adventure trips," "Visit museum," "Sports venues," "Spa," "Geothermal spa," "Craft brewery," "Open air cafes")
- ▶ **Promoting Local Identity & Nature:** Leveraging local history, nature, and unique features (e.g., "Experience local nature and hot springs," "Learn our history," "Take in the forest," "Cultural experiences")

### IMPROVE PUBLIC SPACES & INFRASTRUCTURE

- ▶ **Beautification & Cohesive Design:** A strong emphasis on visual appeal and a unified aesthetic throughout the community (e.g., "Have a cohesive design," "Develop trails along the boulevard, and implement sculptures," "Add benches and more pocket parks," "Hold derelict lots and trailers to a higher standard")
- ▶ **Accessibility & Amenities:** Making spaces more usable and enjoyable

for everyone (e.g., "Add benches and more pocket parks," "Leash up spots with water" for dogs)

- ▶ **Memorialization & Heritage:** Recognizing and celebrating local history and Indigenous culture through physical markers (e.g., "Add a memorial gazebo for the Indigenous people," and "memorial gazebo with plaques celebrating pioneers")

### FOSTER COMMUNITY & ECONOMIC GROWTH

- ▶ **Supporting Local Business:** Direct mentions of investing in, promoting, and growing local businesses (e.g., "Invest in business, services, professionals," "Promote other businesses," "Grow businesses," "Plan to attract customers")
- ▶ **Community Engagement & Lifestyle:** Creating a place where people want to live and interact (e.g., "Talk to locals," "Ease and a slower pace", "More freely donate," "Know a lot of people")
- ▶ **Innovation & Unique Offerings:** Developing novel concepts and attractions that set the community apart (e.g., "Create out of the box, unique solutions," "Geothermal spa and hot springs," "Craft brewery," "Open air cafes")

# COMMUNITY ENGAGEMENT EMPATHY MAPS CONTINUED

## WHAT PEOPLE WILL SAY

- ▶ Residents and business owners understand how fantastic Fort Nelson is, and they wish to convey a positive perception to visitors around the community's quality of life, the appeal of its natural and built environment and its many amenities
- ▶ Visitors to the community will experience and communicate the essence of a place renowned for its exceptional cleanliness, beautiful natural scenery, well-maintained and thoughtfully designed public spaces, vibrant arts scene, and, most importantly its genuinely friendly, welcoming, and accessible atmosphere, making it a highly desirable place to visit, live, and invest

## POSITIVE EXPERIENCE & REPUTATION

- ▶ **Admiration and Delight:** Many statements convey awe and pleasant surprise: "I can't believe this is here," "It's their favourite stop on their trip," "I love this place!"
- ▶ **Strong Recommendation:** A clear desire for visitors to spread positive word-of-mouth: "Tell their family and friends," "Travellers will tell their family

and friends how great the community and region are."

- ▶ **General Positivity & Desirability:** Statements like "Fort Nelson is a great place to visit with friendly people," "This is a great place to live, raise a family, invest," "Homely," "Welcome" (repeated), "Up to date," "All inclusive."

## QUALITY OF LIFE & COMMUNITY ATTRIBUTES

- ▶ **Friendliness & Inclusivity:** Emphasizing the welcoming nature of the people and place: "Friendly people," "Friendly," "Fort Nelson folks are friendly," "Welcome," "Great options for seniors."
- ▶ **Accessibility & Resources:** Highlighting ease of access and resourcefulness: "Our community is so accessible," "Visitors will comment on the accessibility of parks and buildings," "We are resourceful."
- ▶ **Vibrancy & Resilience:** Describing an active and robust community: "We're busy," "Resilient," "Unique and diverse."

## APPEALING NATURAL & BUILT ENVIRONMENT

- ▶ **Natural Beauty:** Strong focus on the vastness and natural elements: "Greenery and trees as far as the eye can see," "Vastness," "Big sky," "The trees along the Alaska Highway."
- ▶ **Well-Maintained Infrastructure & Amenities:** A desire for cleanliness, good design, and functional spaces: "The cleanest washrooms," "Sidewalks up to code," "It is so well maintained and cared for there are no dilapidated buildings," "This looks like a planned

community," "How thematic."

- ▶ **Public Spaces & Arts:** Appreciation for specific attractive elements like parks, trails, and public art: "Love the pocket parks, walking, trails and eco museum," "Love the boulevard and winding trails on the boulevard, and information museum along the boulevard trail," "Murals," "Outdoor cafes for rest while shopping and people watching," "Walking trail down boulevard."

## WHAT PEOPLE WILL FEEL

- ▶ Residents and business owners desire a community that fosters a sense of safety and well-being, a place where everybody feels they belong, sharing in the community's pride and economic success.
- ▶ Visitors will intuitively and immediately feel that they belong in this safe, welcoming and desirable place. They will feel engaged and inspired by the region's history, amenities and attractions and they will experience happiness and peace in this special place that restores their balance.

## SAFETY, SECURITY, AND PEACE OF MIND

- ▶ This is a highly recurrent theme, explicitly stated multiple times: "Safe and welcome," "Safe" (repeated several times)
- ▶ It extends to a sense of being protected from external threats: "Businesses will not feel vulnerable to highway, weather

and emergency events."

- ▶ The feeling of tranquility is also prominent: "Peaceful," "Calmness," "De-stress in nature."

## BELONGING, WELCOME, AND CONNECTION

- ▶ There's a strong emphasis on feeling accepted and integrated: "Welcome" (repeated), "At home," "A connection with the town," "Included."
- ▶ This fosters a desire for continued engagement: "Wanting to come back and stay," "Like they want to get involved again," "It is a natural gathering place."
- ▶ The community itself is seen as fostering these feelings: "Cohesive."

## PRIDE, OPTIMISM, AND EMPOWERMENT

- ▶ Individuals should feel proud of the place and their association with it: "Pride" (repeated), "Proud," "Pride of place," "Ownership."
- ▶ There's a sense of hope and a positive future: "Optimistic and hopeful," "Uplifted," "Prosperous."
- ▶ Feeling supported and capable is also important: "Feel supported," "Heard," "Qualified instructors."

## ENGAGEMENT, ENERGY, AND STIMULATION (WITHOUT FEELING OVERWHELMED)

- ▶ People should feel actively involved and invigorated: "Engaged and energized after exploring," "Engaged."
- ▶ There's a desire for the place to be stimulating but not tiring: "Not bored" (contrasting with "Tired," which is likely an undesirable state to be avoided).

- ▶ This engagement also extends to positive financial impact: "Inspired to spend money \$\$\$," "Like their investment was worth it."

## WELL-BEING AND ENJOYMENT

- ▶ The overall experience should be positive and bring happiness: "Joy and happiness."
- ▶ A connection to nature for relaxation and enjoyment is desired: "Connected to nature," "De-stress in nature."
- ▶ The pace of life is seen as contributing to well-being: "Slow down."

## SWOT REVIEW

### STRENGTHS

- ▶ Strong and interconnected community
- ▶ Fort Nelson townsite is a regional hub
- ▶ The municipality is a unique place (Muskwa-Kechika Management Area and the gateway to the Northern Rockies)
- ▶ Natural beauty and wildlife are close at hand
- ▶ Northern Lights are on every doorstep
- ▶ Remote big sky locale
- ▶ History: Indigenous, Settler, Highway

### WEAKNESSES

- ▶ Economic dependence on resource-based industries
- ▶ Remoteness
- ▶ Uncertainty of boom and bust economic cycles
- ▶ Town's appearance: abandoned, tired and drab buildings
- ▶ Airport/Airline Services - few direct flights means access other than by road is difficult
- ▶ Lack of clear directions/guides to attractions (town trail, parks, etc.)

### OPPORTUNITIES

- ▶ Geothermal Project and Indigenous knowledge
- ▶ Sustainable Farming (Fine Country and Young Living)
- ▶ Destination vs. Waypost
- ▶ Local Natural Experiences
- ▶ Northern Lights
- ▶ Airport/Airline Service Infrastructure

### THREATS

- ▶ Failure to capture imagination of travelling public (stop along-the-way vs. destination)
- ▶ Perceived inaccessibility of attractions
- ▶ Lack of clear opportunities to build emotional connection with visitors
- ▶ Regional impact of external resource-focused investment and market conditions
- ▶ Long-term impact of economic depression and it's visibility around townsite
- ▶ Nature (fire and flood)

## SWOT STRATEGY

These high level SWOT strategies speak to aspirational goals that can adapt to many applications, such as brand, storytelling, signage, outdoor furniture, and advertising. For this phase of the project, these strategies create an intent that supports creative development.

### STRENGTHS / OPPORTUNITIES

- ▶ Reinforce Fort Nelson's role as the base camp for the entire region
- ▶ Establish Fort Nelson as a centre for northern development and innovation
- ▶ Animate the region's living history
- ▶ Inspire growth in festivals that celebrate Fort Nelson as a destination. Northern lights music, murals and art.

### STRENGTHS / THREATS

- ▶ Prepare visitors to imagine the possibilities as they visit
- ▶ Create narratives that counter the visuals (ghost stories, Old Forts of Fort Nelson, etc.)
- ▶ Invite visitors to explore (paths of "northern enlightenment")
- ▶ In the spirit of reconciliation, incorporate Indigenous language and art as a way to honour the region's First Peoples

### WEAKNESS / OPPORTUNITIES

- ▶ Create cohesive and consistent signage
- ▶ Offer better access to vendors, businesses and attractions
- ▶ Improve safe navigation of regional roads
- ▶ Make townsite more pedestrian friendly

### WEAKNESS / THREATS

- ▶ Celebrate local innovation (Young Living / Tu Deh-Kah Geothermal)
- ▶ Share knowledge with northern communities on resourcefulness and innovation
- ▶ Partner with provincial and federal departments to promote NRRM internationally



Northern Rockies  
Regional Municipality  
5319 - 50th Ave South  
Fort Nelson, BC VOC 1R0  
250 774 2541  
[rdpadmin@northernrockies.ca](mailto:rdpadmin@northernrockies.ca)

**ion**  
Downtown Identity &  
Signage Plan prepared by  
Ion Brand Design  
1 888 336 2466  
[info@iondesign.ca](mailto:info@iondesign.ca)  
[placebranding.ca](http://placebranding.ca)

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