

Appendix

Fernie today:

The City of Fernie is situated among the mountains of the Elk Valley in the southeastern corner of British Columbia. Geological and geographical characteristics of this location have impacted Fernie's ongoing transition from a hundred-year old coal-mining community to a major destination for recreation and tourism. The Ktunaxa people have occupied lands in the region for more than 10,000 years. Although there is a relatively small number of Ktunaxa living in Fernie today, their history and culture are important aspects of Fernie's identity. Today just over 5,000 people call Fernie home today with the main economies being coal mining and tourism. This makes for a mixture of demographics with multi-generational families, Canadians and new immigrants who have chosen Fernie as their home as well as seasonal workers and tourists. Fernie is described as authentic and real, a community minded place where locals and visitors alike enjoy the mountain scenery and pursuits such as skiing, biking, snowmobiling and fishing. The mountain culture combined with historic charm, as well as the vibrant arts and cultural scene make Fernie unique.

Information adapted from Fernie [Official Community Plan](#) and Tourism Fernie [website](#).

Historical Relevance provided by the Fernie Historical Society

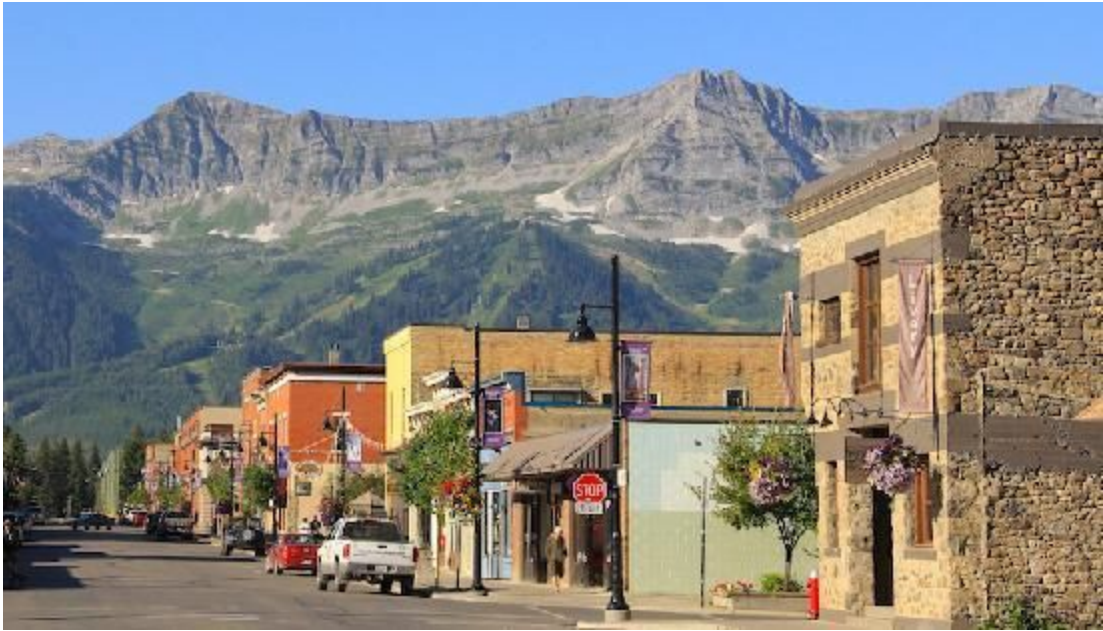
While the building that houses Beanpod and other businesses may not be considered "heritage" in the sense that it was not built between 1908 and 1911, the building is 50 years old and does represent a crucial era in Fernie's evolution following the closure of underground mines and the development of open pit mining in the Elk Valley by both Kaiser Resources and Fording Coal. While Fernie had stagnated and declined following the closure of the Coal Creek mine in 1958 and the Michel mine in 1964, the period of 1968 to the early 1980s was a period of modernization and rapid growth as new residents came to the Elk Valley for the wealth of jobs the new mines provided. Within the downtown core, many facades of heritage buildings were updated to a modern 1970s aesthetic, others such as the former Bank of Commerce building and the former City Hall were demolished to make way for a new CIBC building and the post office, and a new retail building was erected where the King Edward Hotel stood before it was destroyed by fire. It wasn't until the late 1980s and 1990s that this façade modernization stopped and an approach of restoration in the downtown core was adopted.

The 1970s was also an era of rapid residential expansion, including new subdivisions known as the Airport and Ridgemont, while miners cottages in the north end were demolished to make way for modern homes and new houses were built in the Annex.

This era can be considered one of the three major boom periods in which the community rapidly changed and evolved; the building on which the mural is being painted is representative of the architecture of buildings developed in the downtown core during this important period of community development.

The mural also faces on the Livery building; this building has a unique history and construction method which makes it different than any other building in the downtown core.

Postcard View



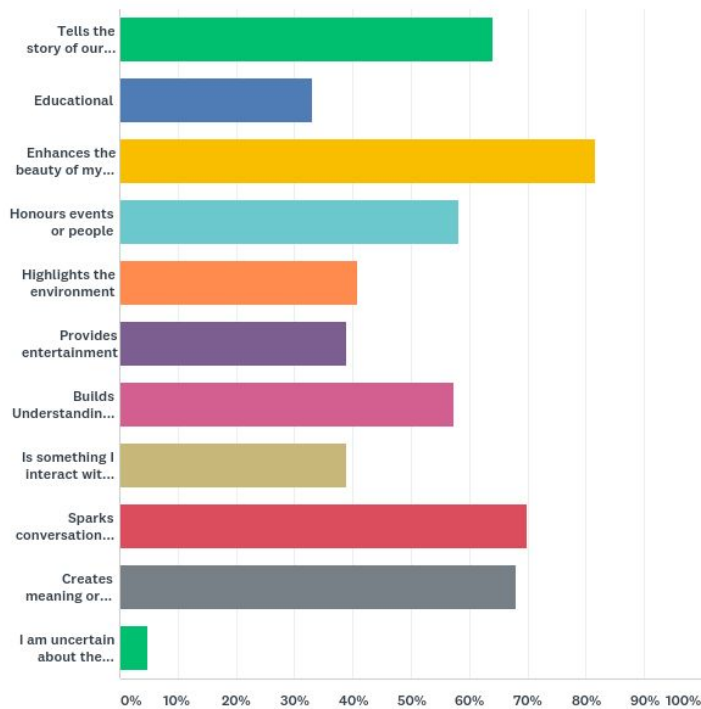
Images courtesy of [Tourism Fernie](#)

Community Engagement feedback

Summary

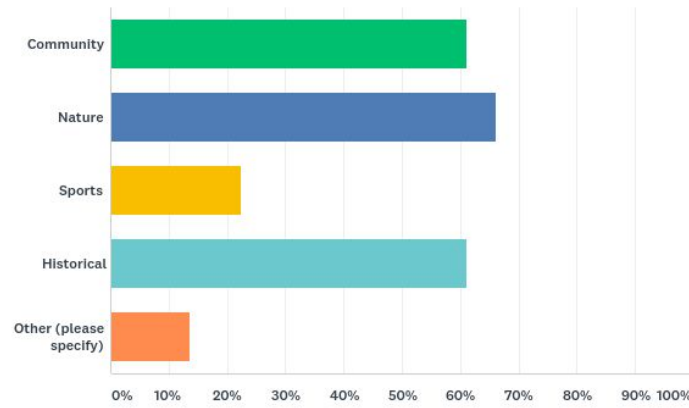
The community were asked to give their opinion on what they would like to see, the majority of respondents were looking forward to seeing a new addition of a mural to the downtown core and wanted it to primarily enhance the beauty of the community. Residents did not have a strong specific theme or style of art they were after but did want it to resonate with them and be easily understood. The community wish to see a quality, professional piece that represents Fernie.

Q1 Different people have different perception of the purpose of public art. Please help us understand your perception by selecting all that are relevant.

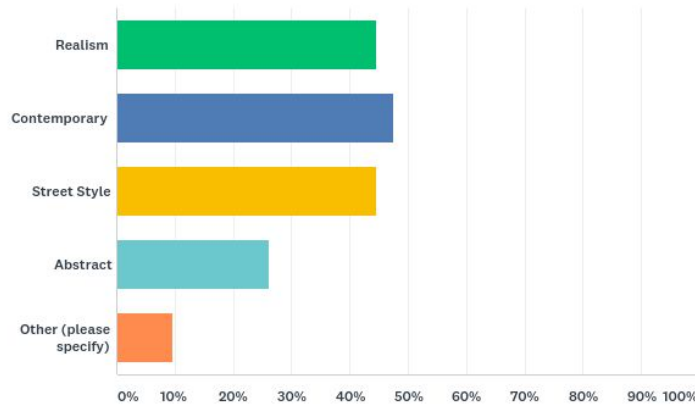


ANSWER CHOICES	RESPONSES
▼ Tells the story of our history	64.08%
▼ Educational	33.01%
▼ Enhances the beauty of my community	81.55%
▼ Honours events or people	58.25%
▼ Highlights the environment	40.78%
▼ Provides entertainment	38.83%
▼ Builds Understanding of Culture	57.28%
▼ Is something I interact with with or spend time with	38.83%
▼ Sparks conversation/thought provoking	69.90%
▼ Creates meaning or connection to my community	67.96%
▼ I am uncertain about the purpose of Public Art	4.85%

Q2 The theme of the mural will be to reflect Fernie's heritage, culture, hopes, dreams and aspirations. What subject matters would you like to see in a piece of public art?



Q3 What type of Mural would be your preference for Fernie?



The survey was completed by a broad range of ages and demographics.

For reference only; the Building Design Guidelines for the City of Fernie taken from [Official Community Plan Schedule S](#):

DESIGN GUIDELINE

Colour is one of the most powerful design elements, which can be used to create an image of unity and quality within Fernie. The Colour Design Guideline has been created to aid in developing a broader view of the marketing image of the community, and in choosing and evaluating successful colour schemes for use within the designated Development Permit Areas. The following colour guideline shall be followed:

- (1) Use warm, subdued background shades that blend harmoniously as a whole throughout the area.
- (2) Use brighter accent colours discretely to create subtle areas of focus, not to out-shout the neighbours.
- (3) Utilize multi-coloured paint schemes to create visual interest and to highlight architectural features.
- (4) Include the roof colour (where visible) as part of the overall colour considerations.

S.9.1 Historic and Heritage Colour Schemes

Colour schemes for historic, heritage, and infill, buildings within the Historic Downtown shall recognize the precedents of the types of colours and the paint schemes typically used on structures in the historic period.

The palette of colours and types of paint available during the historic period was very limited by modern standards. The colours tended to be derived from natural organic sources, which limited their brilliance, but they were used in intense concentrations creating strong, contrasting effects.

a) Historic and Heritage Colour Schemes - Permitted

- (i) reds - terra cotta tones, Tuscan dark reds, and small amounts of fire engine red
- (ii) yellow ochre
- (iii) dark mossy greens and sage greens
- (iv) blues - dark navy and powdery Delft blue grays
- (v) earth tones - creams, tans, beiges
- (vi) white and grays

b) Historic and Heritage Colour Schemes - Not Permitted

- (i) single colour paint schemes with a single colour value
- (ii) large areas of extremely dark, light, or bright colours
- (iii) colour schemes which seek to grab attention by clashing with the colours of building or adjacent buildings
- (iv) Neon or Day-Glo colours

S.9.2 Environmental Colour Schemes

The Environmental Colour Scheme utilizes the intrinsic colours of the surrounding natural environment. Colours selected from the earth tone and/or gray or light and mid range shades of

colours generally will provide acceptable base colour choices.

a) Environmental Colour Schemes - Permitted

- (i) colour schemes which respect the appearance of adjacent buildings
- (ii) subdued background shades with small areas of bright accent colour
- (iii) contrasting shade and tone paint schemes which accent the decorative features of the building façade
- (iv) multi-hued and multi-coloured accent schemes
- (v) shaded and tinted
- (vi) use of warm tones as background wall colours
- (vii) stronger colours or more brilliant contemporary colours, shall be reserved for trims and smaller accent areas

b) Environmental Colour Schemes - Not Permitted

- (i) single colour paint schemes with a single colour value
- (ii) large areas of extremely dark, light, or bright colours
- (iii) colour schemes which seek to grab attention by clashing with the colours of building or adjacent buildings
- (iv) Neon or Day-Glo colours

