



CONCEPTUAL INTERPRETIVE & EXHIBITION PLAN

ROSSLAND MUSEUM RENEWAL PROJECT
PHASE II: THE MINE EXPERIENCE / MAY 2021

SUBMITTED BY:



**One by One
Design Co.**

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PROJECT OVERVIEW

Client

Rosslund Museum & Discovery Centre

Location

1100 British Columbia 3B, Rosslund, BC, V0G 1Y0, Canada

Funding Status

In process

Building Status

Architectural plans for new atrium and upgraded collections areas in process

Exhibition Size

Mine Experience: 2,450 ft²

Main Gallery: 3,410 ft²

Temporary Gallery: 820 ft²

Scope of Work

Conceptual Interpretive and Exhibition Plan

Exhibit Design + Project Management

Double Dare Design

Interpretive Planning + Writing

Tall Order Communications

Graphic Design

One by One Design

Building Architect

MAD Studio Inc.

Exhibition Completion Date

To be determined based on funding

1.0 INTRODUCTION

The **Rosslund Museum & Discovery Centre (RMDC)** is perched above the City of Rosslund on Red Mountain, a former hard rock gold mine-turned ski resort—the perfect location for the organization that celebrates Rosslund’s skiing and mining heritage, as well as the history and culture of this mountain community.

RMDC is undertaking a renewal process spurred by the permanent closure of the mine tunnel tour in 2012. With funding from Teck Resources Ltd., they are planning a new mine experience within the building, as well as a rethink of their indoor exhibits and collections. The renewal process requires a building upgrade and a new plan for the visitor experience.

Double Dare Design, Tall Order Communications and One by One Design have collaborated to propose an exhibit approach that acknowledges Rosslund’s origins as a mining town while not losing sight of the people who were here before Rosslund, or the community’s evolution since the mines closed. It is a richly woven story with many perspectives.

1.1 THE PURPOSE OF THIS DOCUMENT

This document shares the results of the design process which included in-person tours of the RMDC site, two visitor experience workshops, review of the current collection and offerings, and several hours of brainstorming sessions with museum staff.

This document includes a conceptual approach to the storylines, including a Big Idea and Thematic Development that is inclusive of Rosslund’s whole story, as well as a graphic and exhibit design approach for both the mine tunnel experience and the rest of the indoor galleries.

The design work was done in collaboration with base building inputs from MAD Architects.



2.0 DEVELOPING AN INTERPRETIVE PLAN

The primary goal in interpretive planning is to create a memorable, enjoyable and educational experience for all visitors to a site or centre—an experience that will inspire visitors to apply what they’ve learned to their own lives, and will keep them coming back for further education and inspiration.

To reach this goal, we often refer to a series of principles which aid us in creating those experiences, and in creating a balance between story and experience that improves, rather than infringes upon, a visitor’s enjoyment. Readers of this document can use the following ten principles as something of a checklist to ensure that the proposed concept and approach will provide a meaningful visitor experience.

2.1 TEN PRINCIPLES OF EXCEPTIONAL VISITOR EXPERIENCES

1. **Begin with the visitor** - ‘inspire and engage’
2. **Incorporate a variety of experiences** - multi-sensory (scratch’n’sniff, sound, touch) and immersive
3. **Provide cues for content and theme** - create a thematic framework unique to Rossland - what makes you unique
4. **Immerse people in special places** - simulated mine tour
5. **Focus on personal perspectives** - personal stories (‘ghosts’, characters, voices from the past)
6. **Incorporate live programs** - exhibits as a backdrop to programming
7. **Use humour and surprise** - memorable moments (e.g., Father Pat’s shenanigans), “Have a Blast!”
8. **Make real world connections** - connect to the community, to online presence, to region
9. **Design for social interaction** - place for community events, forums, outreach in town and online
10. **Encourage creative participation** - costumes, what was life like? Could you hack it?

2.2 OUR PROCESS

The interpretive planning and design team begins by reviewing any existing publications related to planning for the museum. In this case, previous planning documents were reviewed in discussions with RMDC staff about previous recommendations that had proved most useful. A review of RMDC’s website content and collections inventories was undertaken under the guidance of staff to ensure we did not miss anything important.

Two visitor experience workshops were held. One focused on the mine tunnel experience alone, and the other on the rest of the museum experience. Interviews with subject matter experts and stakeholders, including Sinixt Elder Marilyn James, geologists and mining engineers, and Teck representatives were also undertaken.

As we developed the contents of this document, they were reviewed during weekly calls with RMDC staff including the Museum Director, Collections Manager, and Research Manager to ensure we were on the right track. In process documentation was also reviewed by board members and members of the Museum Renewal Committee.

Story drives design in good interpretive planning, so the first step was to develop an interpretive approach that everyone was comfortable with before putting pens to paper on floor planning. We are confident that the resulting design approach and proposed floor plans create an engaging container for the story of Rossland.

2.3 INTERPRETIVE GOALS

Interpretive goals serve as guideposts for the exhibit design and client teams to measure success. These goals were developed in close collaboration with museum staff.

Integrate a series of competing spatial needs and interrelationships between the entry lobby (atrium), new mining experience, and J.D. McDonald Hall.

Welcome visitors to Rossland and area and help them plan their visit.

Share the rich history of Rossland and area in a way that helps visitors understand the modern town, and encourages them to **reflect on their own place in history**.

Create a thematic framework that **supports rotation of artifact collection** and changing exhibits, and the **development of educational programs and digital experiences**.

Create an **immersive experience that inspires visitors** to suspend their disbelief and place themselves in the shoes of an early 20th century hard-rock gold miner.



3.0 CONCEPTUAL ORGANIZATION

When creating a meaningful visitor experience, it is important to collect stories into thematic groups to ensure that key messages can be focused and repeated in a variety of perspectives and formats that become memorable to all kinds of visitors.

3.1 THEMATIC APPROACH

The thematic approach for Rossland Museum & Discovery Centre addresses the entire museum experience as well as the interpretive goals and the organization's inclusive philosophy.

BIG IDEA:

Telling Rossland's whole story from our Foundations to our Future.



3.2 KEY MESSAGES

While many stories are shared in any museum and discovery centre, an interpretive plan endeavors to reinforce a few main points throughout the visitor experience.

For RMDC, those include the following messages:

- The unique geological context of Rossland and area, both above ground and below, influenced its development and ensures its continued existence today.
- Rossland sits within the unceded **təmɣʷúlaʔxʷ** (territory) of the Sinixt people. RMDC is committed to reconciliation with the Sinixt Nation and is actively working with Sinixt representatives to accurately share their story.
- Settler history in the area began in earnest with the discovery of gold. In the beginning, mining was the primary industry and the reason the ‘Golden City’ of Rossland was founded.
- Industry in the area brought people from many nations to the community, bringing many perspectives and prompting many innovations and ‘firsts’.
- Because of its isolated location, Rossland was and continues to be a self-sustaining community with strong community spirit.
- The Rossland mines have since closed, and the community has transitioned into a recreation and culture hub that takes pride in its history.

3.3 INTERPRETIVE APPROACH

In order for the Rossland Museum & Discovery Centre to live up to its name, the historic aspects of its heritage must inform the now and the future. The combined Museum + Discovery centre vision is all about sharing Rossland’s history through stories and interactives while also connecting to science and technology (past and present) through content and programs.

Rossland not only was; it is. As visitors enter the atrium, they should get a sense of what makes Rossland Rossland, what created the community that exists today. They should get a hint of what is available to them to explore both on the museum campus as well as in the community and surrounding area. In the atrium, they should be able to see the entrances to the Mine Experience and the main gallery, and begin to understand the connection between the two.

That understanding will be solidified once visitors have gone through the Mine Experience, have explored the main gallery, and as they depart the gallery back into the real-life town. They will have a sense of how the community has evolved and continues to evolve into the future.

The ‘view’ into the atrium from the main gallery as they depart will be reminiscent of the ‘view’ looking in, like a shadow box revealing historic elements that give a sense of the whole community at a glance, but will reveal ways that the elements that have changed and evolved to reflect the modern community.



3.3.1 MINE EXPERIENCE APPROACH

The Mine Experience places visitors in the roles of turn-of-the-century miners at an orientation session with a seasoned miner (actor or audio guide) on their first day of work. This provides encouragement for visitors to suspend their disbelief, interact with tools and equipment in a memorable way, put themselves into the shoes of the miners, understanding the challenges of the historic time period and working in a mine, and make cultural connections with Rossland as a community. To make the most of limited space and budget in the mine experience, it would be advisable to supplement the re-created tunnel with interactive elements and items from the collection. When imagination is combined with full-body experiences, visitors are more likely to engage, learn and remember.

The Mine Experience includes the following elements:

- Mine Tunnel Map
- Hoist & Mine Signals
- Preparing for a Day in the Mines (timecards, gearing up)
- Drilling, Technology/Equipment Changes
- Dynamite/Blasting Teams
- Blacksmithing
- Surveying & Core Sampling
- Fluorescence
- Minerals
- Assay Office
- Geological Collection
- CM&S Industrial History Timeline, bringing visitors from the early 20th century in the Mine Experience, to modern times
- Links to Outdoor Artifacts/Exhibits



3.3.2 J.D. MCDONALD HALL APPROACH

The J.D. McDonald Hall would contain larger, permanent artifacts and intangible histories that serve as touchpoints to introduce important topics such as Sinixt history, skiing, mining, the town's development, sports and so on.

These touchpoints provide a framework that facilitates changing exhibits where stories and smaller artifacts could be reorganized for a flexible and ever-changing exhibit experience. It is recommended that the modern mining story not be separated from the skiing story, as the two were intertwined in a unique way and the aesthetic could reflect that (identifying repurposed mining technology in the red chair lift, for example).

Existing components to integrate:

- Sinixt (to be developed with Sinixt representatives)
- Cabinet of Curiosity (in person and online)
- Hunter Brothers' Store
- Father Pat Memorial Ambulance
- Skiing - Chair Lift, Red Chair, cartoons
- Sports Hall of Fame (women's hockey, BC Hall of Fame, Seth Martin, Nancy Greene Raine, others)
- Clubs & Cabins (on mountain and throughout range) - cabin w/ stove
- Community Connections:
 - » Designated Heritage Buildings
 - Rossland Courthouse
 - Miners' Union Hall
 - » Several other heritage sites and homes, signage around town, heritage walking tour, cemeteries
 - » Outreach displays
- Red Mountain Mining Site
- Research projects



4.0 VISITOR EXPERIENCE NARRATIVE

4.1 ORIENTATION

Visitors are welcomed to the museum and provided clear information on the offerings of the RMDC and helps them make choices about what they want to do and experience during their visit.

Messages

Welcome to the Rossland Museum & Discovery Centre! Enjoy diverse experiences at the museum throughout our campus, both in the building as well as outdoors. Find out what the RMDC has to offer, shows in our theatre, special events and programs, and current and upcoming traveling exhibits, in addition to our immersive mine experience and J.D. McDonald Hall that shares Rossland's rich heritage.

4.2.1 'FOUNDATIONS' INTRO EXHIBIT

In the Atrium, visitors enter a space that sets the context for their museum and discovery experience. From their vantage point at the entry, they see hints of iconic natural elements—the suggestion of a mountain slope, a large stone that demands closer attention, the silhouette of a white pine and a mountain goat, and what appears to be the entrance to a mine shaft. Through the glass walls between the atrium and the exhibit hall, visitors can see other intriguing elements, such as a mountain bike poised to head down a slope, and what appears to be bright red ski lift chair.

Themes

Our Foundations

Messages

The unique geological context of Rossland and area, both above ground and below, influenced its development and ensures its continued existence today.

Artifacts/Props

- white pine silhouette
- mountain goat
- black bear
- Stellar's jay mounts or silhouettes

4.2.2 SINIXT TƏMXʷÚLA?Xʷ

Several props and artifacts in the Foundations exhibit in the atrium denote that this land is the **təmxʷúla?xʷ** of the Sinixt people. Interpretive text introduces visitors to the Sinixt people and their connection to this land as their homeland since time immemorial. Included with any artifacts or images is an interpretive sign that explains its significance and offers an audio treatment about it from Marilyn James.

Themes

Our Foundations

Messages

Rossland sits within the unceded **təmxʷúla?xʷ** (territory) of the Sinixt people. RMDC is committed to reconciliation with the Sinixt Nation and is actively working with Sinixt representatives to accurately share their story.

Artifacts/Props

- Artifact: Petroform(s) (TBD)
- Media: Audio interactive, Interpretive Panel

4.2.3 GOLDEN BEGINNINGS

An element of the entry experience includes a band of ore running through the slope of the mountains, leading visitors into the mine shaft.

Themes

Our Foundations

Messages

Settler history in the area began in earnest with the discovery of gold. In the beginning, mining was the primary industry and the reason the town of Rossland was founded

Artifacts/Props

- Mine Experience



4.3 INTO THE MINE TUNNEL

Visitors enter the space leading to the 'mine tunnel'. Walls are lined with photographs of Red Mountain's major mines in full production in 1906.

Visitors are primed to role play – they are hard rock miners on their first day of work and will be oriented to the workings of the mine by an experienced miner (live tour guide or audio guide)

Wherever possible, real stories from real miners will be woven in to make the experience as personal as possible.

Themes

Our Foundations

Messages

Beneath the Rossland Museum & Discovery Centre are the tunnels of hard rock gold mines. While the heyday of the Red Mountain mines was from 1890 to 1929, Rossland's mining heritage continues to be the foundation of the community.

Artifacts/Props

- Framed paneled landscape images currently in Cominco Theatre
- OR a duplicate version of that or a similar scene showing the main mines on Red Mountain w/ mine properties, lack of trees, railways.

4.4 PUNCH IN FOR YOUR SHIFT

Visitors are given hard hats and a time card as the guide/audio explains the importance of punching in and why it was such a terrible offence to tag someone else in or out.

Themes

Our Foundations

Messages

Miners would punch in for their shift. This served an important safety purpose, and also kept track of hours as well.

Artifacts/Props

Potential display:

- Time clock
- Lighting equipment comparison - Miner's candlestick (sticking tommy, fake candle), carbide lamp, safety lamp, battery-powered electric lamp
- Could also include lunch kit and discussion of lunch underground, honey pot system, etc.
- Miners' Hats



4.5 CALL THE CAGE

The tour guide/audio 'calls the cage' and explains how miners punch in every day. Mine rules are explained through signage or verbal explanation. Audio of the codes used as visitors step into the 'cage' to travel into the shaft.

Themes

Our Foundations

Messages

Each hoistman had their own style of managing the signal system for the cage location (a buzzer system similar to Morse code).

Inspection of Metalliferous Mines Act 1897 - defining who was allowed to work in the mines.

Artifacts/Props

- Mine Signal Sign & possibly a way to recreate this system

4.6 WHAT'S UNDER THE MOUNTAIN

Visitors are oriented to the Rossland Mines Tunnel Map. The tour guide/audio shows where they stand and explains where they may be working, in relation to the multiple levels and stopes. Visitors gain a sense of the scale of the mine.

Themes

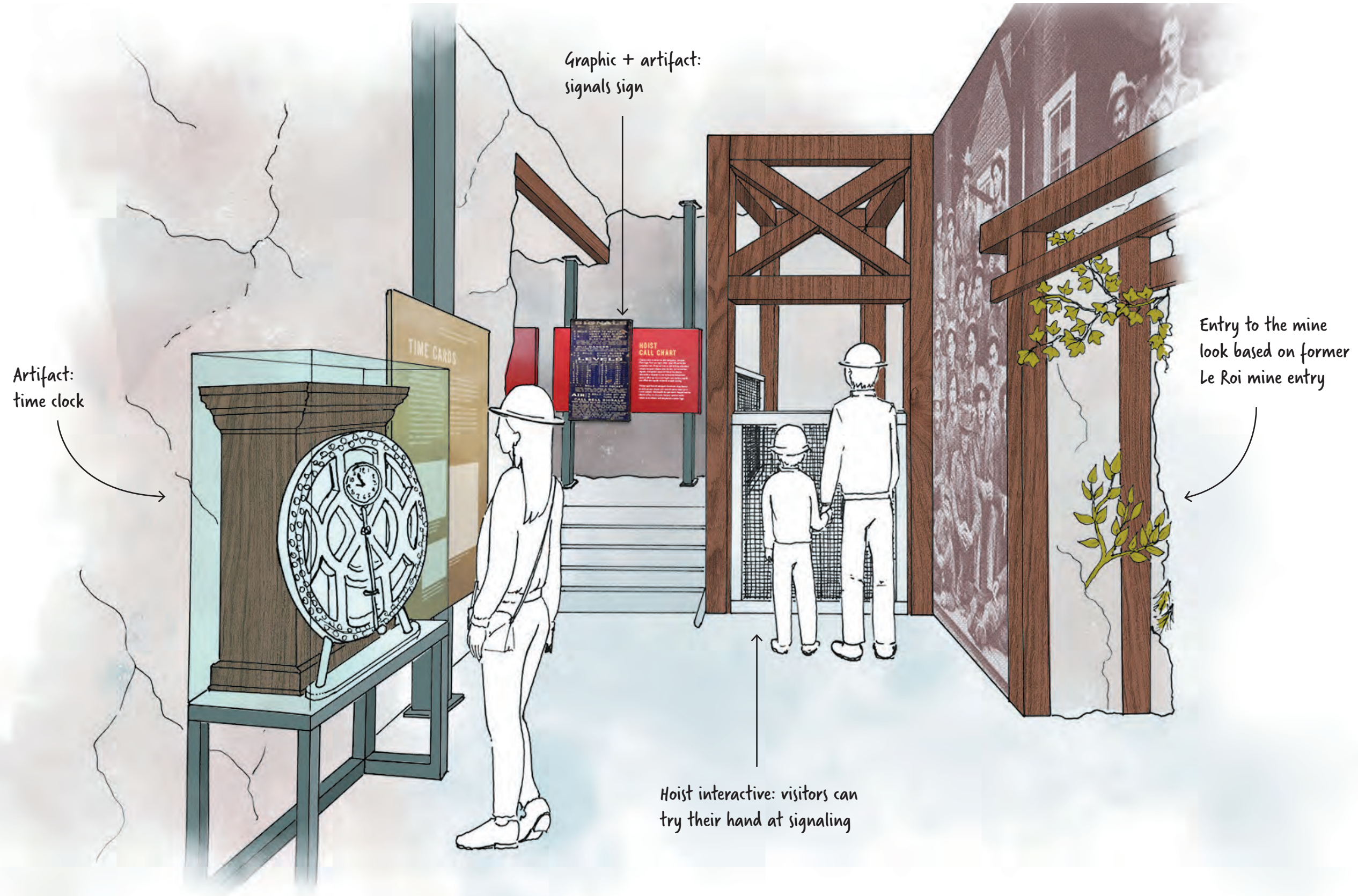
Our Foundations

Messages

Beneath the surface there are 128km of tunnels.

Artifacts/Props

- Rossland Mines Tunnel Map



Artifact:
time clock

Graphic + artifact:
signals sign

Entry to the mine
look based on former
Le Roi mine entry

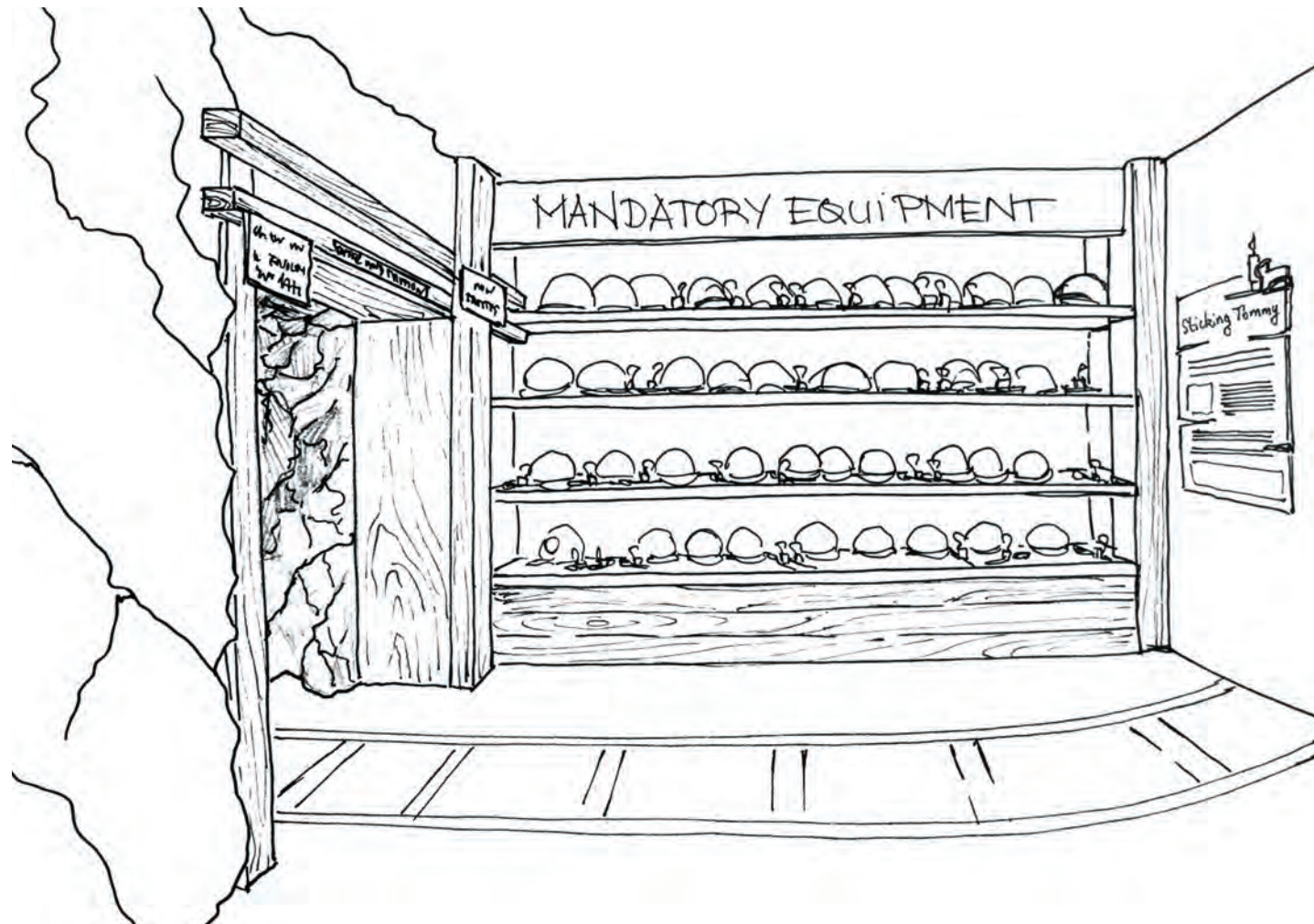
Hoist interactive: visitors can
try their hand at signaling

4.7 'DRESS' FOR THE JOB

Visitors 'dress' for their shift by trying on a necklace of drill bits and picking up the drill itself to get a sense of the weight of the tools and challenges of the job. The guide/audio explains that they will be lying in a shaft using the drills, or holding the drill overhead at times.

Visitors are invited to join the Mine Search and Rescue team, and consider the logistics of staying safe while underground mining and some low-voiced reference to the miner's organizing meetings could also be included in the script.

Visitors can also explore different jobs within a working mine: muckers, miner, driller, powder monkey, blaster, etc.



Themes

Our Foundations

Messages

Work in a hard rock mine was physically and mentally demanding. It took much teamwork and personal effort to stay safe underground.

Artifacts/Props

- Drill and bit collection
- Mine search & rescue artifacts

4.8 TRY THE DRILL

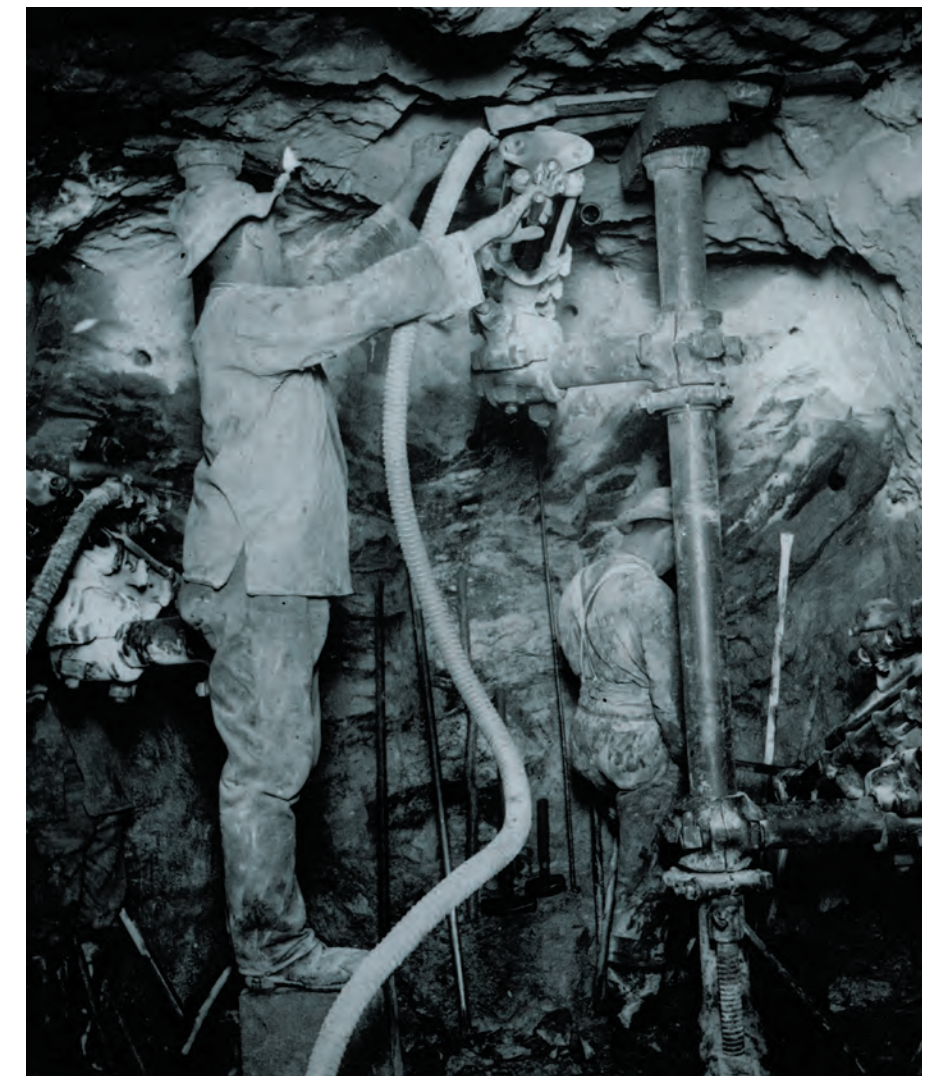
Visitors can give single jack hand drilling a try, hearing the sound of the jackleg and feeling the vibration.

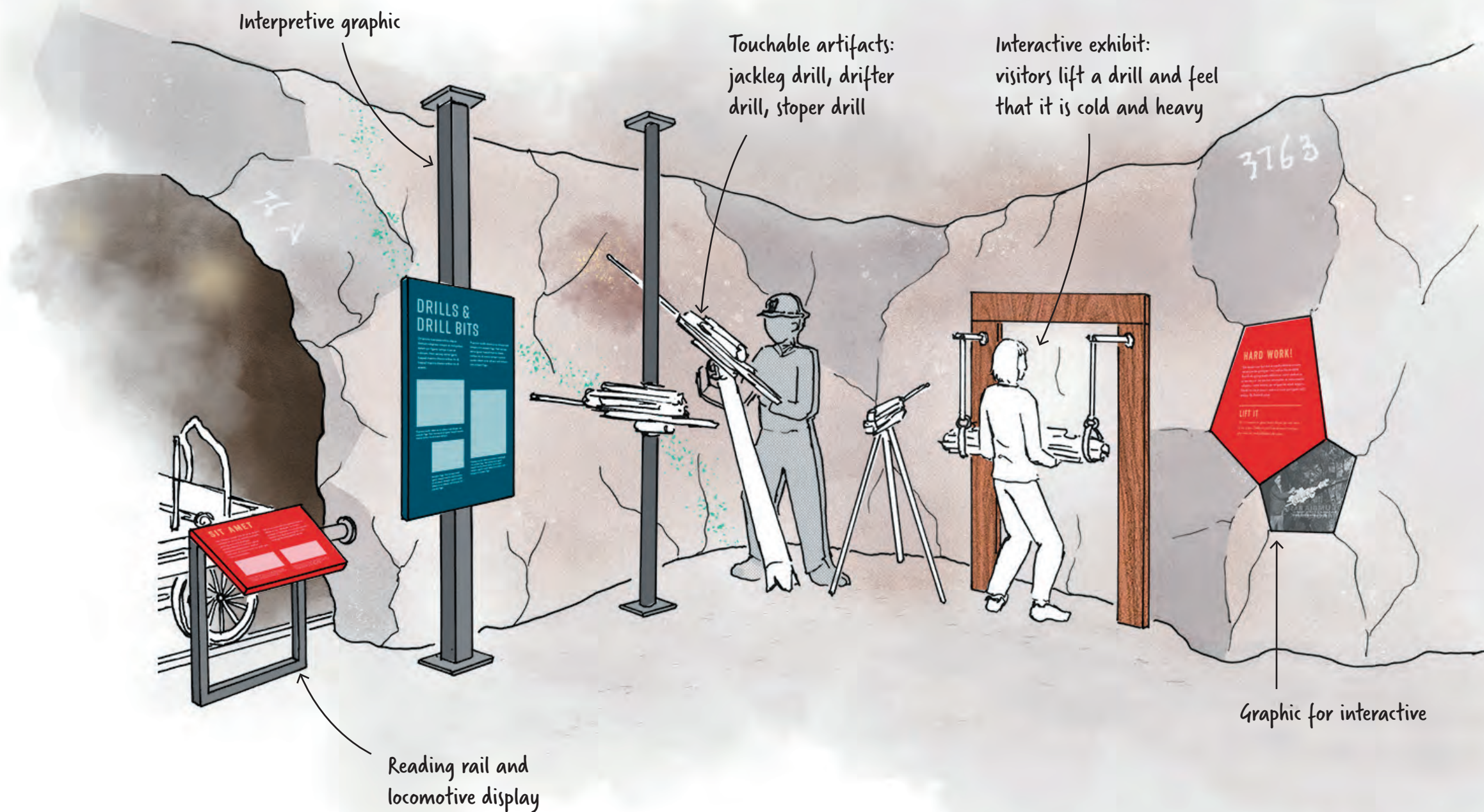
Themes

Our Foundations

Artifacts/Props

- Drill collection





Interpretive graphic

Touchable artifacts:
jackleg drill, drifter
drill, stoper drill

Interactive exhibit:
visitors lift a drill and feel
that it is cold and heavy

Reading rail and
locomotive display

Graphic for interactive

4.9 HAVE A BLAST

Visitors are coached through setting up 'dynamite' as part of their blast team. Tour guides/audio guides coach them on the long list of risks and safety rules related to blasting, and shares stories of the brave souls who did the blasting.

Themes

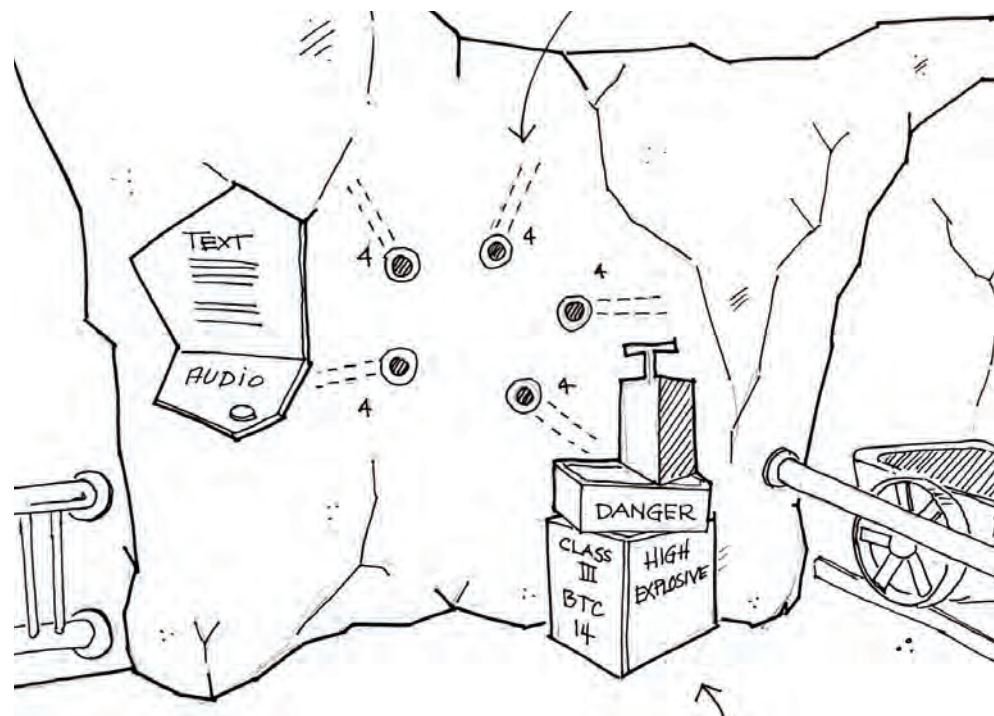
Our Foundations

Messages

Dynamite was used to blast out new stopes in the mines. Underground blasting was risky work.

Artifacts/Props

- Dynamite sticks (prop) & dynamite box
- Forcite explosive crates as props



4.10 BLACKSMITH'S SHOP

In some cases, blacksmiths worked (or set up shop) right in the mine, repairing tools as they were broken. The shop was oriented so that air drafts carried the heat out in summer, and then brought in a cooling draft and pushed the warm air farther into the mine in winter.

Themes

Our Foundations

Artifacts/Props

Blacksmiths' tools and hardrock mining tools

4.11 COLLECT CORE SAMPLES

The visitors' group leaves the blacksmiths' area and passes through an area of the mine shaft where testing and surveying is still taking place. A collection of core samples is waiting to be carried to the assayers' office and the group examines them and carries them with them through the remainder of the tunnel experience.

The group travels through an area that can be dramatically darkened to reveal fluorescent rocks in the mine tunnel on the way to the Assayer's Office.

Themes

Our Foundations

Artifacts/Props

- Core samples
- Fluorescence collection
- Survey equipment: transit, diamond drill bits, surveyor pins on back, surveyor markings, mucking plate

4.12 ASSAY OFFICE AND GEOLOGY COLLECTION

The current assayer is also a rock collector. The guide/audio explains the importance of the Assay Office, and the percentage/purity of gold in ore that would inspire the development of a hard rock mine. Visitors are encouraged to think about the tons of rock removed from the mountains that are leftover after the gold, silver and copper have been smelted from them.

The guide/audio wraps up the tour, encouraging visitors to take their time exploring the mineral displays before moving forward in time through the history of smelting and ore processing and transportation that explains CM&S's continued role in the region and concludes the mining experience.

Themes

Our Foundations

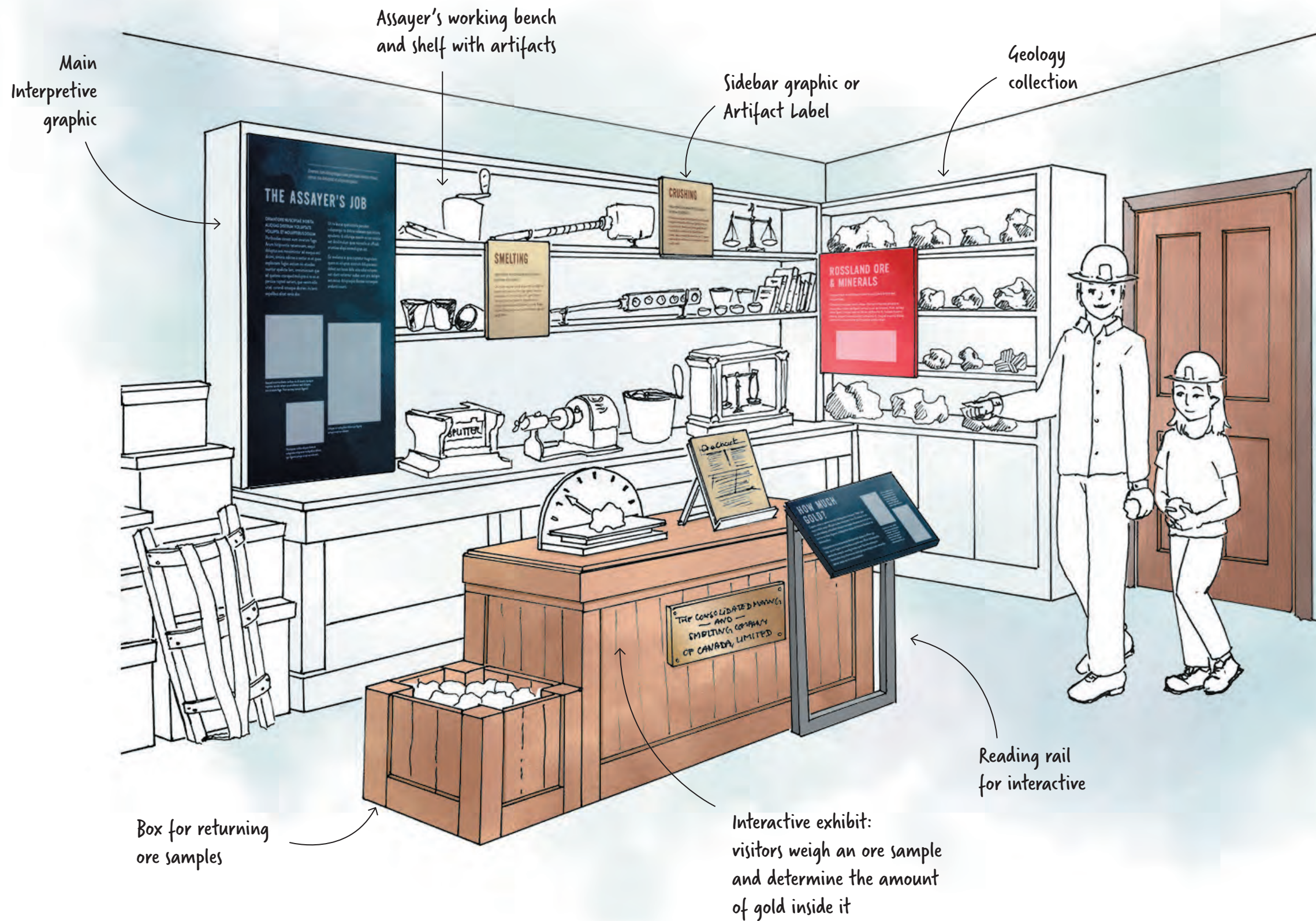
Messages

The Assayer's rock collection is a complete record of the rock formations in the Rossland area.

Rossland's gold is not lying in wait to be found in backyards, as some residents would hope. The assayer has a geological map of the region which shows that the presence of copper, silver and gold mines follow the veins, and other non-gold formations lie under the town.

Artifacts/Props

- Geological maps
- Geology collection
- Several different assay balances (in varying sizes and complexities), drill core splitter, grinder, assay furnace, cupels/crucibles (varying sizes).



Main Interpretive graphic

Assayer's working bench and shelf with artifacts

Sidebar graphic or Artifact Label

Geology collection

Box for returning ore samples

Interactive exhibit: visitors weigh an ore sample and determine the amount of gold inside it

Reading rail for interactive

4.13 INDUSTRY TIMELINE

As visitors exit the Mine Experience, they are brought back to current times through a timeline that chronicles the region through its initial surveys, through the shift from gold/copper mining to lead and zinc smelting in Trail, the establishment of West Kootenay Power & Light Co. (WKPL) and the longest high voltage line in North America in 1898. Where possible, artifacts will be incorporated into the timeline to make it as engaging as possible.

Throughout the timeline, several firsts are highlighted, in a format that can be used elsewhere in the gallery to connect visitors to other firsts, whether in the Celebrations Wall or in other areas. Visitors can interact with these firsts as a scavenger hunt throughout the museum galleries.



Some suggested layers in the timeline:

- firsts
- impacts on the Sinixt
- labour stories
- changes in technology
- safety: disasters, safety processes, search & rescue
- notable events
- success stories

Some firsts:

- helicopter (flying steamshovel)
- walkie talkie (Donald Hings)
- WKPL high voltage line
- Western Federation of Miners (first international branch of the union)
- chair lift (first in western Canada)
- 8 hr work day legislation
- Trade Union Protection Act (1902) following the strike in 1901
- Steamshovel - model (would nice to make a better one)



Themes

Rossland's Heritage

Messages

Industry in the area brought people from many nations to the community, bringing many perspectives and prompting many innovations and 'firsts'.

Artifacts/Props

- Walkie Talkie - something from the communication collection
- WKPL sign
- Diving suit
- Electric meter or one of the large pieces that are currently on display
- Cominco artifacts:
 - » Project 9
 - » mercury elephant
 - » Elephant Fertilizer (bags, mascot statues)
 - » environmental monitoring equipment
 - » safety posters
 - » medals/awards.

4.14 HUNTER BROTHERS' STORE

Visitors explore historic artifacts that may have been sold at the historic Hunter Brothers' Store, a general store that served the community for decades. Artifacts can be swapped in and out to tell different stories. Items on the shelves or counters are displayed next to a 'price tag' that serves as an artifact label, identifying year, provenance and connection to Rossland's history.

The museum's popular Cabinet of Curiosity exhibit will be re-purposed in the new space to challenge visitors to identify items from daily life, mining, and sporting around the turn of the 20th century.

'Tin Can' banking: payments made to Hunter Brothers', would be placed in a can and hauled on a wire to the second level.

Post Office: visitors can 'post' pre-made parcels.

Themes

Rossland's Heritage

Artifacts/Props

- print wheel, catalogues (reproductions), string holder, advertisements/labels (reproductions)



4.15 CELEBRATIONS' WALL

A colourful graphic collage featuring local celebrities, success stories, important buildings, Winter Carnival and important dates for the community. The wall serves as a background for Rossland's community history story.

Notable events:

- founding of the Hunter Brothers store (1895)
- building of the Miner's Union Hall (1898)
- construction of the Court House (1898-1901)
- 1968 du Maurier International (first world cup skiing competition in Canada)
- first Winter Carnival (1898)
- Rubberhead mountain bike race (1994)

Themes

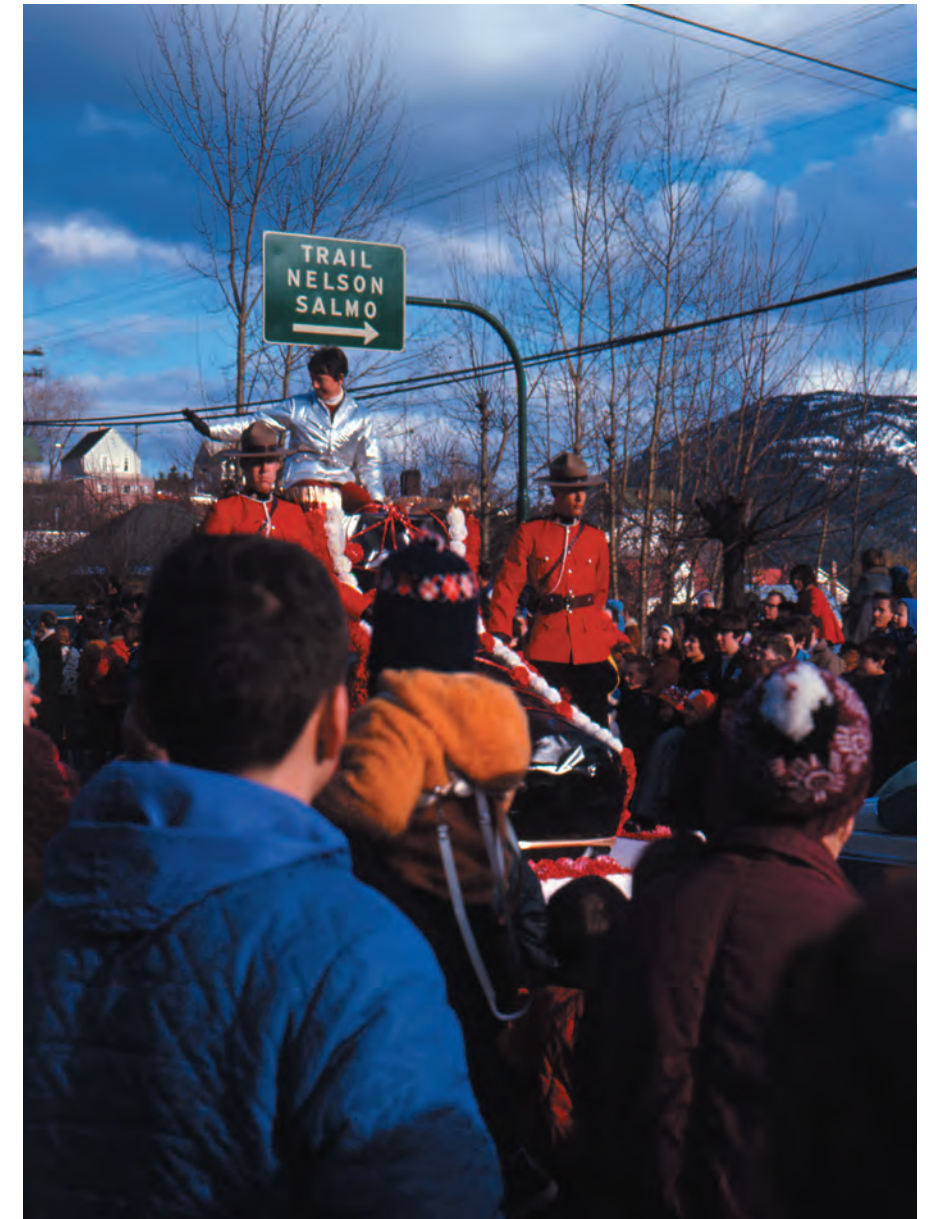
Rossland's Heritage

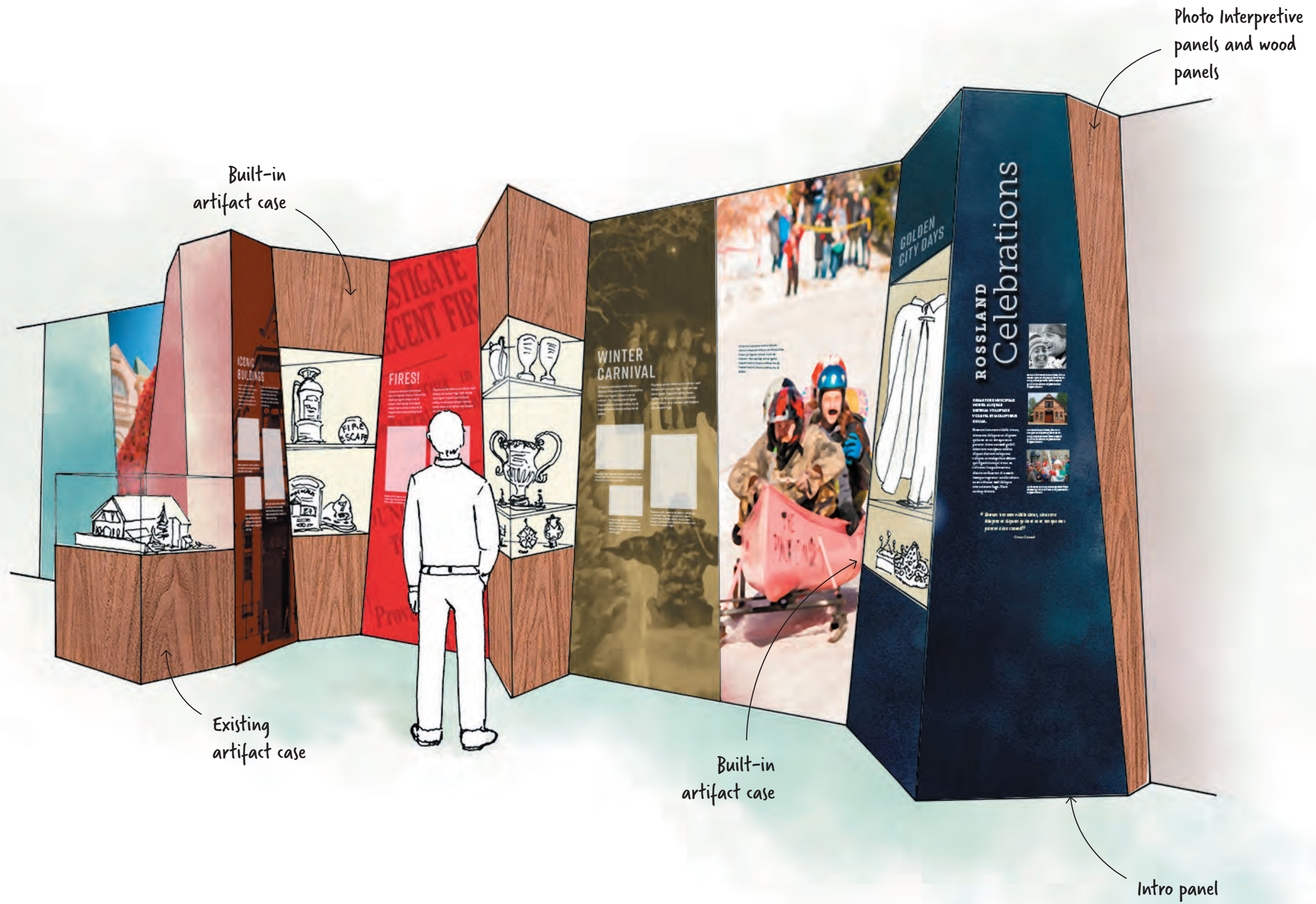
Messages

Because of its isolated location, Rossland was and continues to be a self-sustaining community with strong community spirit.

Artifacts/Props

- Winter Carnival artifacts:
 - » Trophies (smoosh race, snow canoe, hockey, skiing)
 - » medals/souvenir pins
 - » programs (varying years, earliest 1902)
- WFM - pin badges, gavel, model of Miners' Union Hall
- du Maurier - pins, patches, programs
- Rubberhead - poster
- museum founding/building - architectural drawings
- Co-op transportation society, trains





4.16 HERITAGE ISLAND

The Father Pat Memorial Ambulance is on display in the centre of an exhibit island that focuses on Rossland's community heritage. An introductory interpretive panel introduces the strength of Rossland's community spirit and the people who established the town and laid the foundations for the community orientation of the town today.

Visitors can walk around the island exploring artifacts related to the heritage of Rossland, with a focus on important businesses, churches, community clubs and societies, schools, cemeteries, establishment of the hospital and relevant notable characters during the history of the town. One side of the display features a permanent display of central stories, while the other side offers a series of changeable cases and interpretive panel holders for changeable exhibits.

Ideas for potential rotating exhibits:

- societies
- social groups
- scouting (boy/girl scouts)
- fires
- schools
- bands/music (city, granny, kootenay musical festival)
- chinese history
- cemetery
- toys & games in first half of 20th century
- different businesses
- Military/Remembrance Day themes (home front, Rossland at war, cenotaph, legion project, veteran project)

Themes

Rossland's Heritage

Artifacts/Props

- Ambulance
- City of Rossland safe

Artifact availability based on themes mentioned:

Churches small artifacts:

- communion set and pitcher from St. Andrew's United Church
- souvenirs made from St. George's Anglican Church windows
- stained glass window
- Father Mac's personal belongings

Hospital - mix of small and large artifacts:

- fount from hospital chapel
- pillar from the hospital
- medical instruments, nursing hats

Court House:

- Architectural sketches of both exterior and interior, legal seal

Fraternal Societies:

- lots of small artifacts, swords, textiles (costuming, membership pin badges), books, furniture, columns

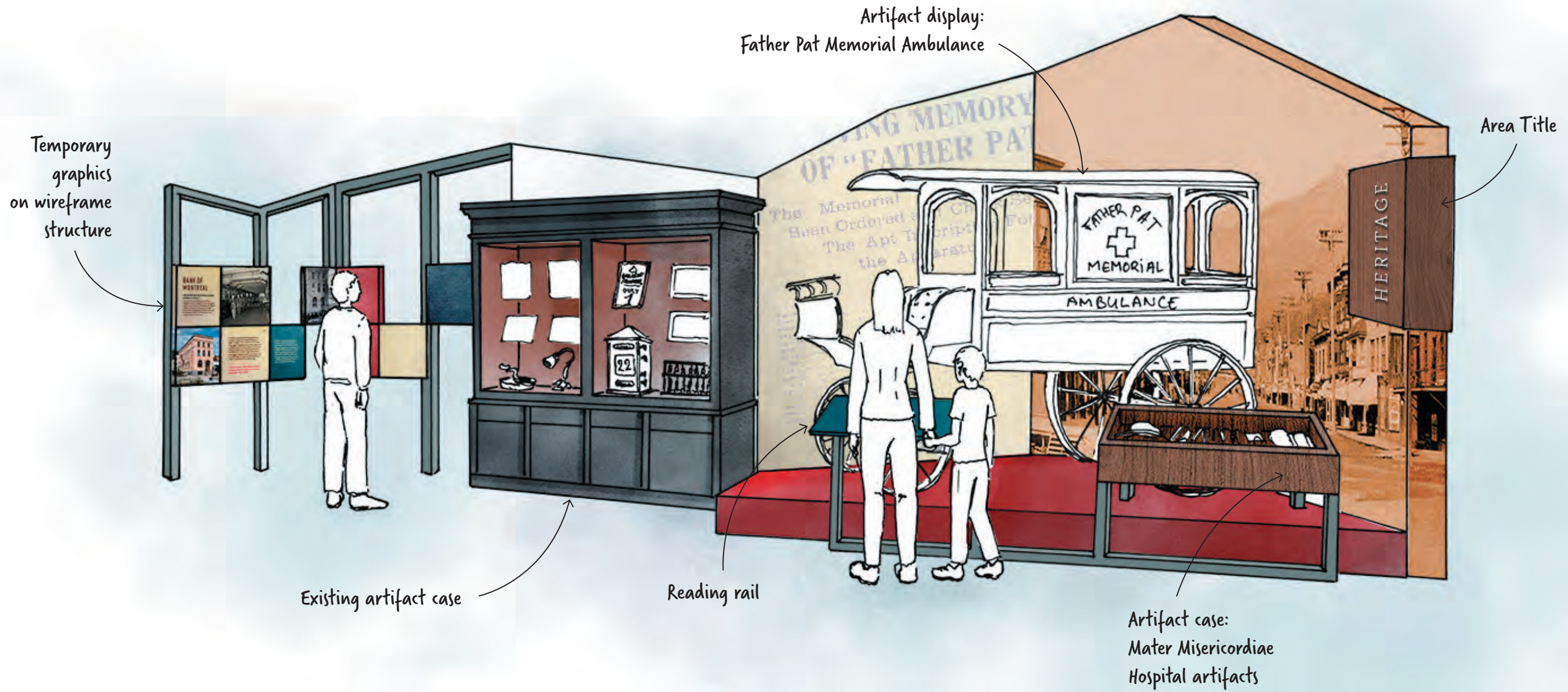
Fires:

- fire alarm box, hose, hose nozzle, fire suppression devices (small and large extinguishers, grenade, indoor suppression)

Important people:

- J.D. McDonald, museum founder - various artifacts from his family's history
- Erna Coombes, local teacher and community volunteer
- William Esling, newspaper and MP - parents portraits, cane, pocket watch
- Father Mac, catholic priest - personal belongings from the rectory, portraits
- Louie Joe, Chinese gardener - dishes, basket





4.17 ROSSLAND CHARACTERS

A more formal presentation area shows portraits or photos related to of important historical characters such as Ross Thompson, Father Pat, Father “Mac” McIntyre, Mrs. M.E. Allan and others. Some portraits may be permanent, while others could be swapped out to support stories in the Heritage Island.

Themes

Rossland’s Heritage

Artifacts/Props

Potential Characters:

- Olaus Jeldness
- Nancy Green Raine
- Ross Thompson
- Harry Lefevre
- Trygve Nora
- Mrs. Allan
- Jack Kirkup, etc.

Artifacts:

- ski gear
- Olaus replica hat
- trophies
- Kirkup’s cane
- ephemera, etc.



4.18.1 SINIXT: STILL HERE

A computer kiosk provides the flexibility to respond to Sinixt projects as they are developed. Some projects underway or already completed:

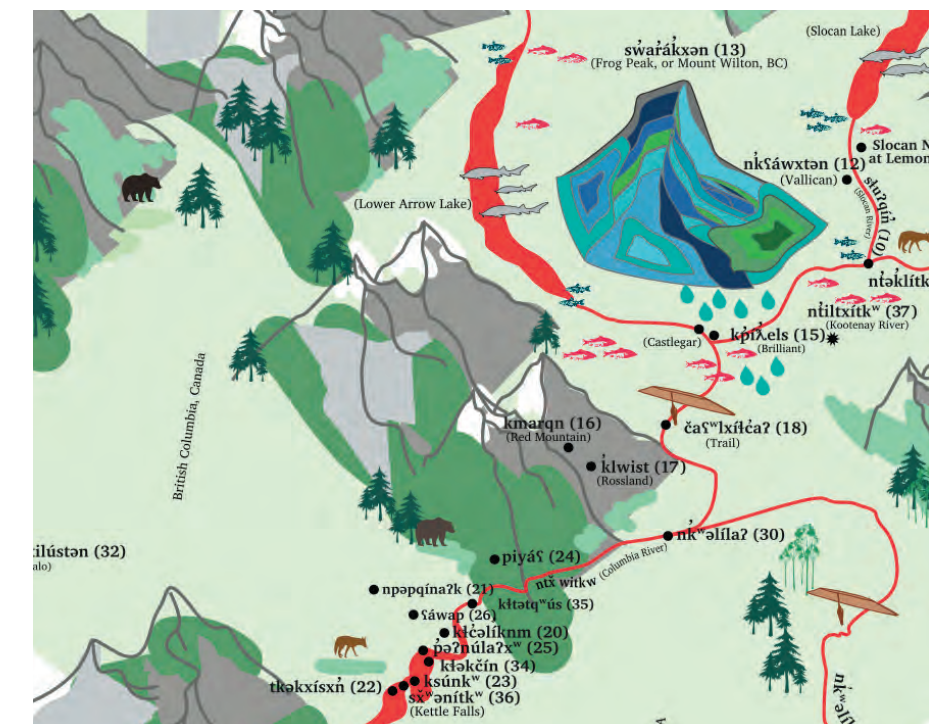
- T’kikstn Language Project
- Marilyn James’ oral history stories
- Blood of Life Collective’s traditional place name map
- First Peoples’ Cultural Council art and audio project
- Grand Forks exhibit “Not Extinct” website and art

Themes

Our Foundations

Artifacts/Props

Media: AV Interactive



4.18.2 HOW TO BE A GOOD SETTLER IN SINIXT TƏMX*ÚLA?X*

An exhibit or art installation developed in collaboration with Autonomous Sinixt *Smum iem* gives visitors pointers on how to respect the land and acknowledge the traditional stewards of this region.

Themes

Our Foundations

Artifacts/Props

- Media: Art installation
- Interpretive Panels



4.19 “THE BAR”

A working heritage-themed bar shares artifacts and stories related to Rossland’s history of brewing, prohibition, hotels and brothels, and crime and policing. Artifacts and stories are viewable through resin countertops, and visitors can either pretend to pull up to the bar to see what is on display, or really pull up to the bar to be served a drink during museum events.

Themes

Rossland’s Heritage



4.20 CHILDREN’S PLAY AREA

Children have their own space in this area, where they can see youth-friendly and related artifacts, play with the mailbox interactive, engage in heritage-theme role-play or participate in youth programming.

Themes

It’s A Lifestyle



4.21 LIFESTYLE ISLAND

An exhibit island suggesting the shape of a mountain sports ‘the red chair’ on one end, and a mountain bike is angled down the slope. One side of the island displays the evolution of skiing culture in Rossland, “From Stopes to Slopes”, showing how miners would ski in their spare time, and how Rossland evolved into a ski resort town with locals who were devoted to the sport. The other side highlights other sports that are popular in the town such as hockey, golf, mountain biking, hiking and more.

On one end of the island, a wall of a cabin and one of Rossland’s signature stoves tells the story of Rossland’s many ski clubs and back-country culture.

Messages

The Rossland mines have since closed, and the community has transitioned into a recreation and culture hub that takes pride in its history.

Themes

It’s A Lifestyle

Artifacts/Props

Skiing

- Red Chair
- Cookie’s stoves
- 70+ pairs of skis that range from 1900 - present day
- ~ 40 pairs of boots
- Nancy Greene Raine (uniform, skis, medals, Olympic jackets, trophies, ski bibs)
- Kimberly Joines (medal, trophy, bibs)
- Kerrin Lee-Gartner (medals, bibs, uniform, helmet, trophies - some medals in the collection)
- George Grey (medals, bibs)
- Rhonda DeLong (medals, plaque)
- Butch Boutry (photos, awards, jacket, nametag)
- Olaus Jeldness (skis, trophies, Jeldness Cup)

Hockey

- Warriors hockey stick
- Goalie pads
- practice jersey
- couple of trophies
- Warriors jacket

Lacrosse

- jackets
- sticks
- signed ball
- pads

Biking

- Cindy Devine (tire, awards, jersey)

Curling

- rocks, trophies, brooms

Tennis

- rackets, trophy

Baseball

- gloves, ball, uniforms

Golf

- several different sets of clubs

4.22 SPORTS HALL OF FAME

A more formal area highlighting famous Rossland athletes is placed on the wall near the Lifestyle Island. The Hall of Fame celebrates Nancy Greene Raine, Seth Martin, Rossland’s winning teams, and more.

Newer additions:

- Dallas Drake (NHL Red Wings)
- Thea Culley (field hockey)
- Jasmine & Remi Drolet (current highly ranked xc skiers)

Themes

It’s A Lifestyle

Artifacts/Props

- see Lifestyle Island for artifacts for particular Olympians/coaches

4.23 BEGIN YOUR ROSSLAND ADVENTURE

As visitors depart the J.D. McDonald Hall, they gain a new perspective of the foundations and heritage of Rossland, and how they continue to influence the present and future of the town. The ‘view’ back into the town includes shadows of the past (names of mines on wayfinding, modern businesses in heritage buildings, modern images of the Winter Carnival, back-country and ski resort adventures, and year-round trail uses).

Visitors depart excited to see more of the town, with a strong sense of the foundations of the town, and several ideas about what to do. When they head down into the town, they will no doubt recognize several of the elements, and be aware of the rich history of the community in the buildings, streets and neighbourhoods that they encounter. Visitors will also have a better understanding of Sinixt **təmx^wúla?x^w** having had the opportunity to learn Sinixt placenames for local sites in the unique sn-selxcin dialect.

Artifact display mounted on top of exhibit wall: mountain bike

Area Title

Example suspended artifact

New 360° view artifact case

Existing Artifact Case

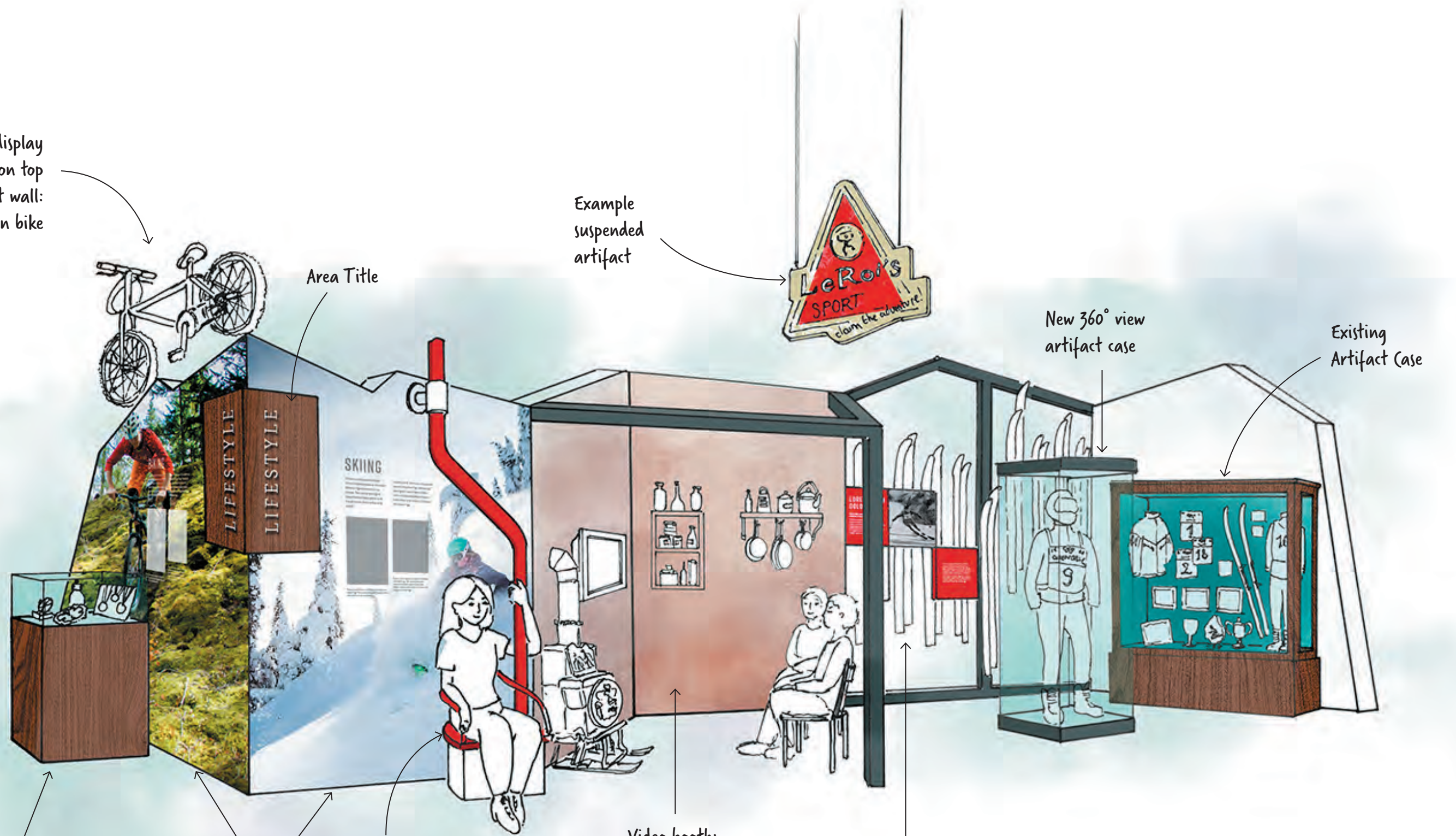
Existing artifact case

Photo Interpretive graphics

Touchable artifact: Red Chair

Video booth: Wireframe cabin with iconic stove and other artifacts on display

Temporary exhibit on wireframe: ski display and graphics



5.0 DESIGN APPROACH

After the interpretive goals have been decided, and we have identified what we have to build on and what we need to address, we need to determine how to accomplish those goals. This design approach offers guidelines that will inform any future developments undertaken by RMDC.

The initial entry experience in the atrium will be light, bright and welcoming. As the central hub for RMDC's activities, it will be contemporary, colourful, and clean. The Atrium exhibits will introduce the colours, materials and design components that will be used throughout the various galleries.

As visitors enter the Mine Experience, there will be a clear shift into a re-created mining environment. Mines are noisy, dirty, dark, damp, confined spaces. While we want to impart many of these qualities to RMDC visitors, we must do so with a mind for comfort and safety.

The Mine Experience will strike a balance between representing an authentic mine (which it is not) and being an interpretive experience with artifacts and interactives. Proper corridor widths and head heights must be maintained, with clear access to exits and strategically placed lighting ensuring visitors can safely and comfortably make their way through the space.

The exhibit will be dominated by cold, hard materials. The key feature of the mine environment will be the artificial rockwork covering the walls and ceiling, giving visitors the sense that they are underground. Large, rough timbers typical of "square sets" will be used strategically to give a sense of scale, break up the space and introduce some warmth.

Visitors will be immersed in the sounds of mining activity: machinery, voices, hissing of compressed air. We will investigate ways to make the space feel cool and damp. At a minimum, glossy finishes will hint at the existence of a wet ditch along one side of the mining tunnel.

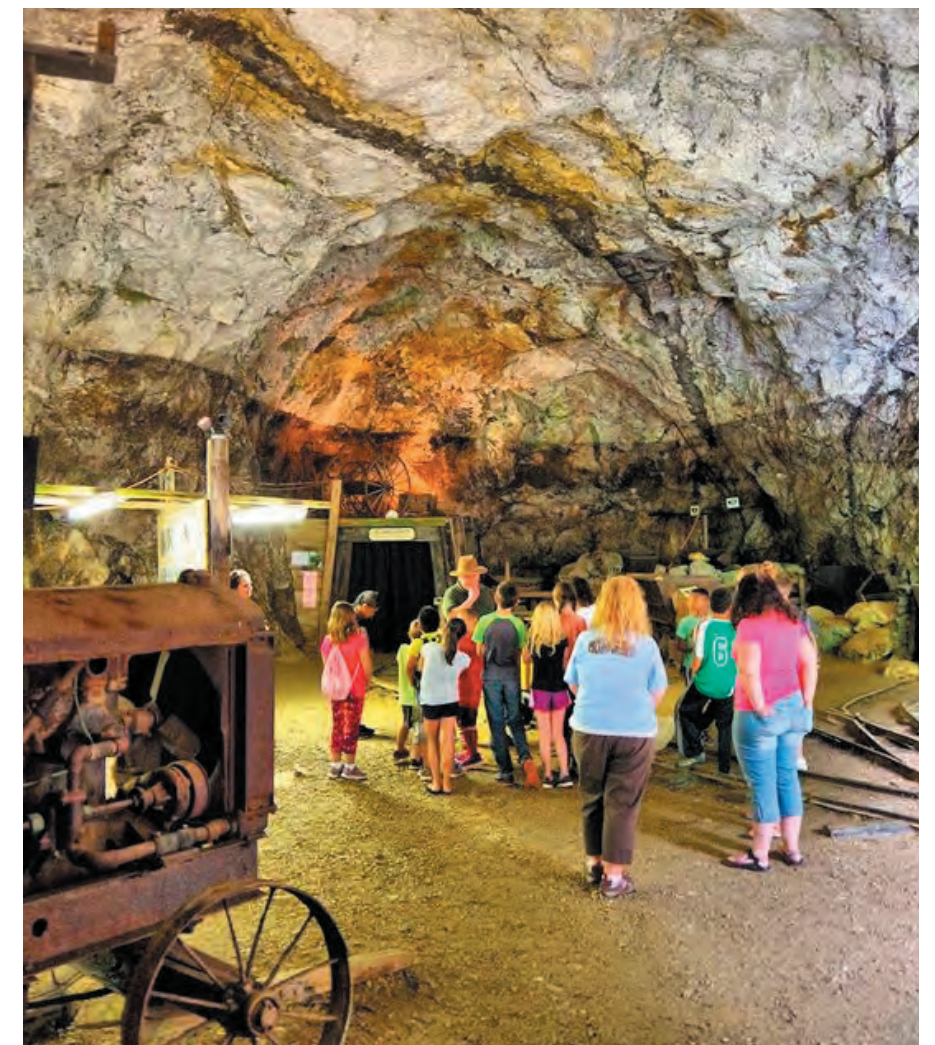
Other mine features will complete the scene: survey pins and marks, exploratory holes, and J hooks at a high level will carry compressed air pipes and ventilation tubes. Draft doors, abandoned tools and whitewashed rock will all work together to create the immersive environment.

While it may be unlikely that we can install actual rail tracks and gravel on the floor of the exhibit, we can employ some faux finishing techniques to make it appear that there were once tracks on the floor, and there can be suggestions of a gravel path in the corners of the rockwork. Areas that are non-accessible to visitors can be dressed with gravel as well.

Whenever possible, visitors will be able to touch and interact with artifacts. These tactile opportunities will reinforce the difficulty of the work done in hardrock mines, and visitors can experience first hand how cold, hard and heavy mining tools were at the turn of the century.

The graphics in the Mine Experience will have a contemporary design feel that is distinct from the mine environment and its artifacts. Interpretive graphics will be supported by heavy steel tubing (4" x 4"). This system of graphic supports will carry into the other areas of the exhibit, becoming more refined and finished as visitors get closer to the J.D. McDonald Hall.

Smaller graphics and prompts for interactives will be polygon-shaped as if they are being revealed from within the rockwork, like a vein of ore.

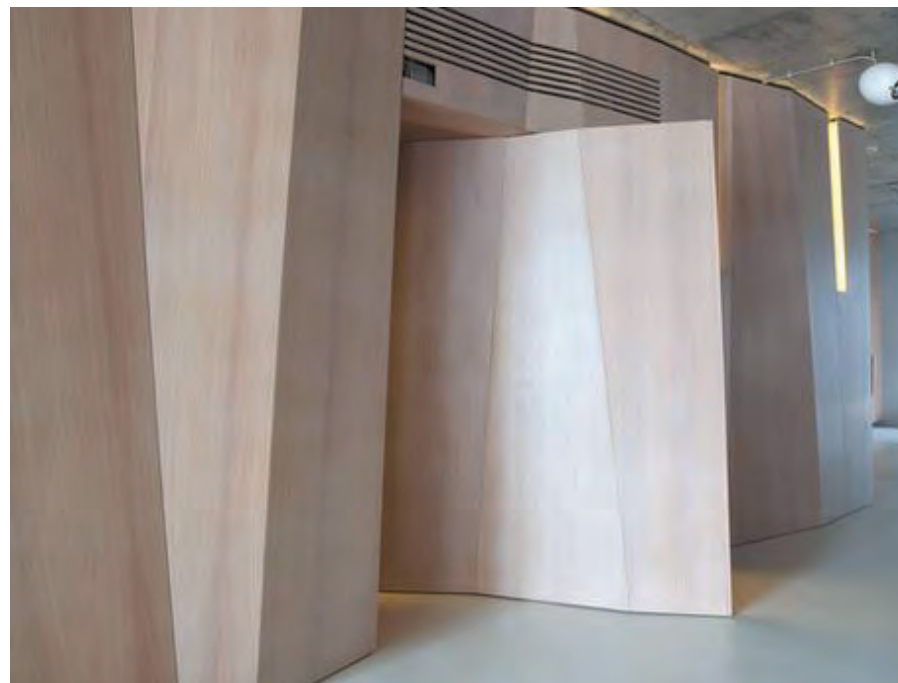


As visitors move into the Industry timeline, the visual vocabulary of the exhibit will shift away from the immersive experience. The display will become more didactic in nature, with a greater emphasis on graphics and artifacts, occasionally punctuated by interactive elements.

The J.D. McDonald Hall offers a more expansive experience, with its open plan and high ceilings. The exhibit will contain an eclectic mix of modern furniture and antiques, reflecting the gallery's identity as both a museum and a discovery centre. Wherever feasible, existing cabinets and exhibit furnishings will be repurposed.

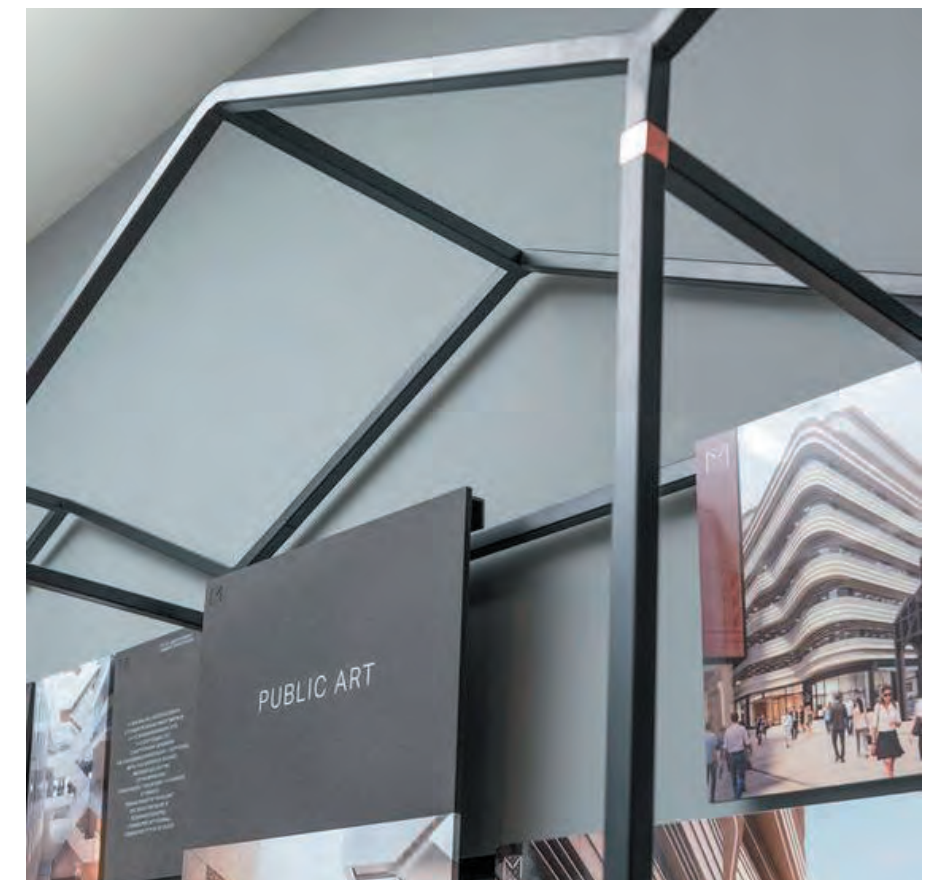
While Rossland's mining history is mostly in the past, its influence can be seen in the historically inspired names of streets, bike trails and ski runs. Throughout the museum area, visitors will see these wayfinding signs dotting the J.D. McDonald Hall, drawing connections between the town's heritage and the Mine Experience.

In the middle of the gallery, new walls will be reminiscent of a mountain range with seemingly random angled tops. New walls are at an angle to the perimeter walls, allowing for smaller spaces to take shape without having to build formal rooms.



Around the perimeter of the gallery, a faceted wall treatment mimics the polygonal faces of a rock or mineral. The wall facets also contribute to creating smaller defined spaces within the gallery. This open plan approach will be layered with colourful, contemporary interpretive graphics and wood panels. Custom artifact displays will be integrated into the largest "3D polygons."

To support changing exhibits, a metal grid will allow a range of graphics to be hung. While similar to the exhibit system in the Mine Experience, this will be made of smaller square tubing (2" x 2") and will be produced with a higher degree of finish. The square tubing will also be used to define spaces within the gallery, such as the Ski Cabin in the Lifestyle Island, and the children's area.



5.1 GRAPHIC CONCEPTS

The graphics approach in RMDC is sophisticated and contemporary. Visitors are not hit over the head with “western” fonts and gritty textures but each of the components subtly contributes to an overall vibe that speaks to Rossland and its colourful history.

The approach in the Mine Experience will differ slightly from that in the J.D. McDonald Hall and Atrium space but they will still be complementary.

5.1.1 COLOURS



Colour Duotone Samples



Colour Distribution



Heritage area



Lifestyle area



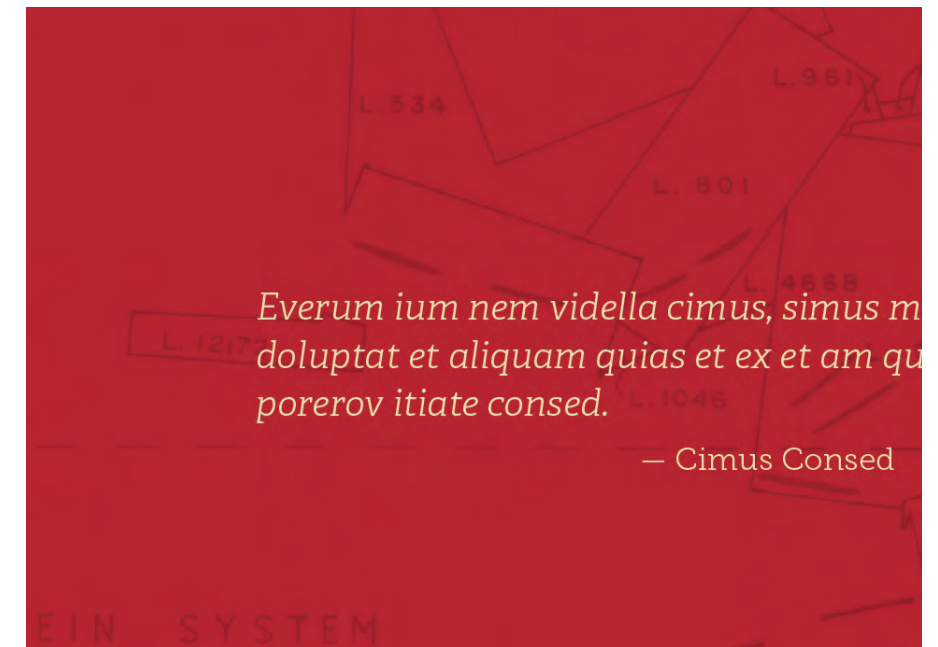
Foundations



Mine Tunnel

5.1.2 TEXTURE

Illustrated textures will be applied for emphasis on some panels. These are not meant for interpretation, but rather for subtle visual interest. Examples could include elevation contours, mine claim maps, rock texture, wood grain, etc.



5.1.3 FONTS

Museo Slab 300

Museo Slab is a friendly, legible font that is a modern interpretation of traditional, serif fonts. It will be used minimally on **Area Titles** and **Area Intro Titles** in the J.D. McDonald Hall and Atrium space.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890 ?!()[]{}&*^%\$#@~

Rift Soft Demi

Rift Soft is a condensed sans serif font that harkens back to turn-of-the-century billboards and shop signs. It will be used on **Interpretive Titles** and **Activity Titles** in the J.D. McDonald hall and Atrium space.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ?!()[]{}&*^%\$#@~

BN Route 22

BN Route 22 is a slightly distressed sans serif typeface with a vintage feel. It is intended to be used in the Mine Experience only on **Interpretive Titles** and **Activity Titles**.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ?!()[]{}&*^%\$#@

Brandon Grotesque Regular

Influenced by the geometric-style sans serif faces that were popular during the 1920s and 30s, Brandon Grotesque is functional and warm. It will be used as **Subtitle** and **Body** text throughout the RMDC.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890 ?!()[]{}&*^%\$#@~

5.1.4 SAMPLE PANELS

- A. Area Title
- B. Photo Interpretive

Adhesive applied directly to wall

Wood wraps around edge/corner (species TBD)

Raised aluminum lettering

A



B



- A. Area Intro
- B. Photo Interpretive
- C. Photo

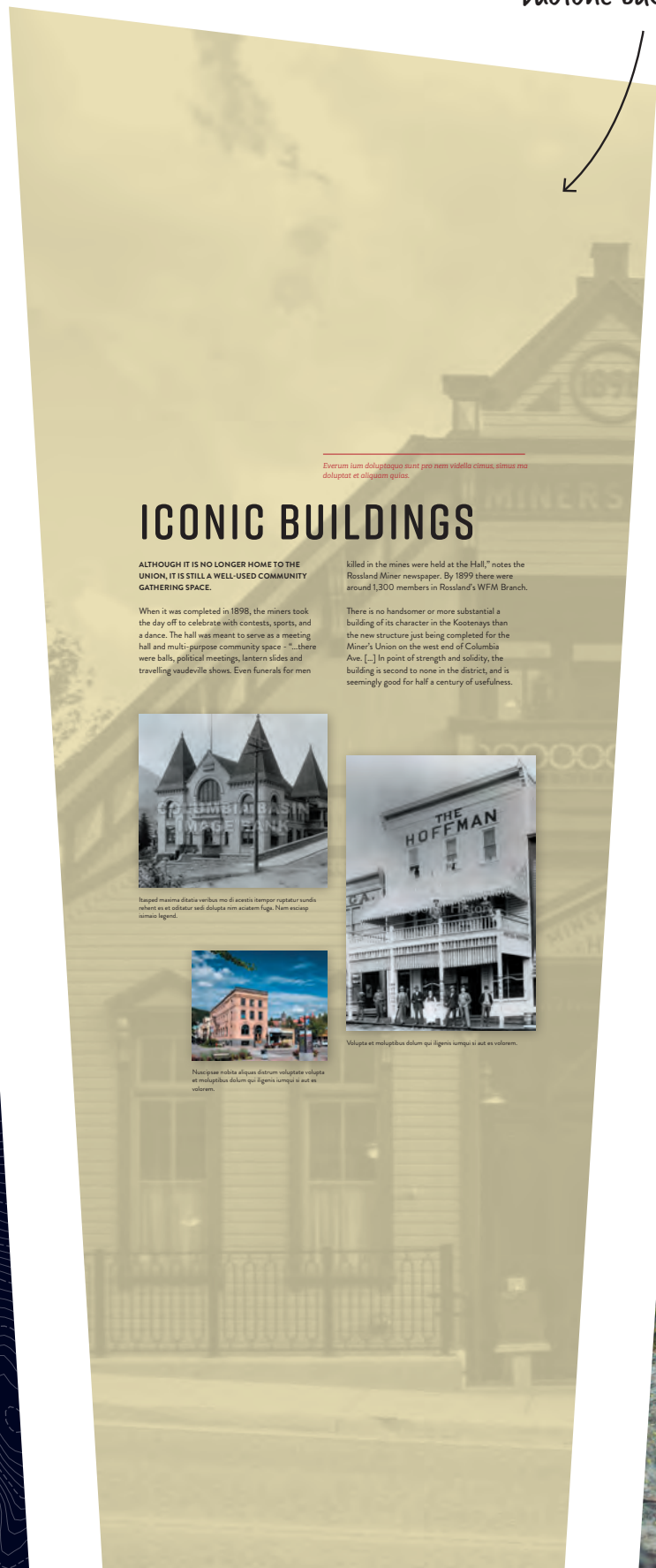
Duotone background

Raised lettering



Adhesive vinyl

Photos panels are mounted on top of wall surface



Duotone background



A. Large Interpretive

B. Small Interpretive

Direct print w/
metal edge band

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B

Interpretive panels can be mounted landscape or portrait and can be small or large size.

A. Wireframe Interpretive

Layouts allow new panels to be created from a template



BANK OF MONTREAL

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DISTRUM VOLUPTATE.**

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A

A. Wireframe Interpretive

Panels are a single, set size for updatability and can be mixed-and-matched to fit 'wireframe' structure



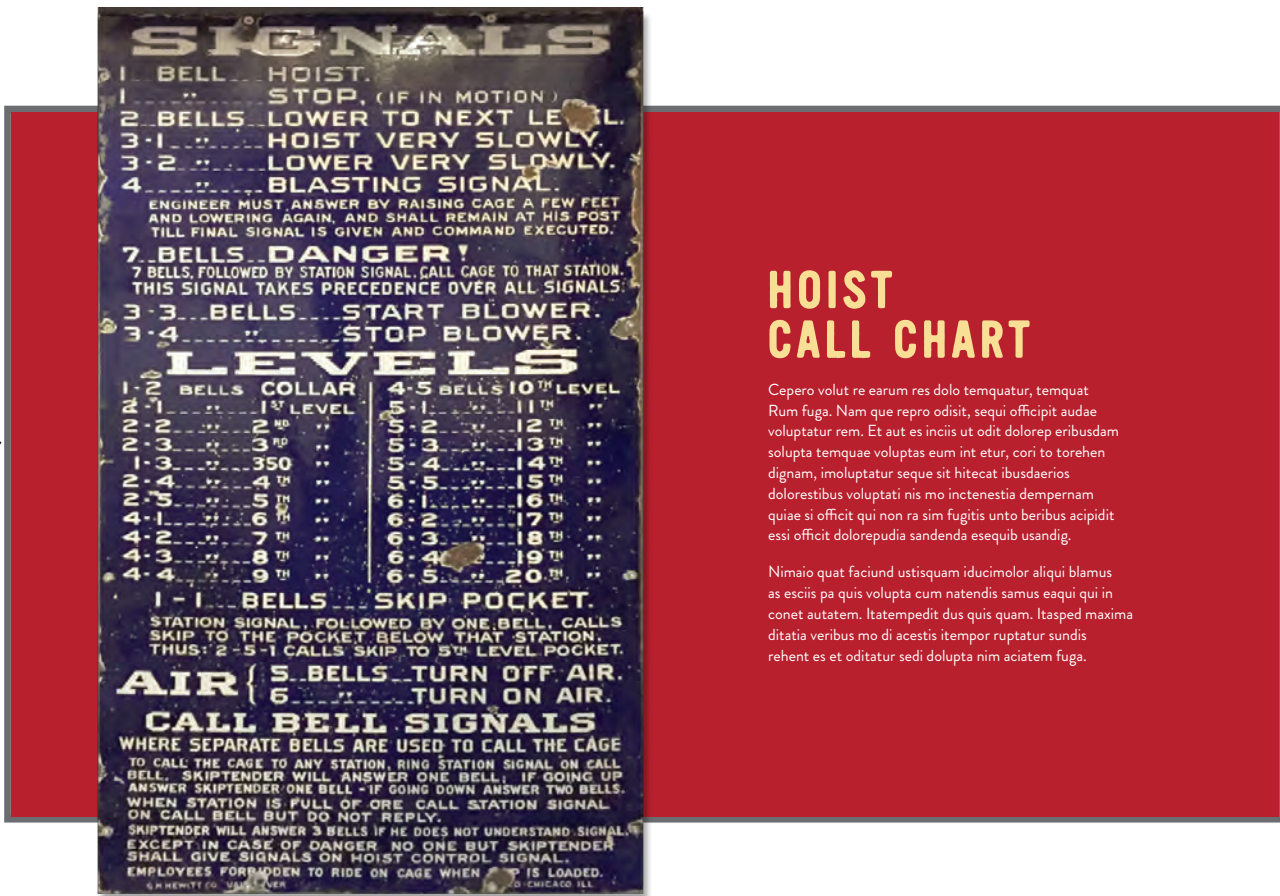
A. Mine Tunnel Activity

B. Mine Tunnel Artifact Interpretive



A

HPL graphics applied directly to facets on rock forms



B

Artifact is layered on top of graphic substrate

Direct print w/ metal edge band

HOIST CALL CHART

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- A. Mine Tunnel Large Interpretive
- B. Mine Tunnel Small Interpretive

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HOW MUCH GOLD?

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Direct print w/
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B

Interpretive panels can be mounted landscape or portrait and can be small or large size.

5.2 FLOOR PLANS

A key part of developing an interpretive floor plan is to map the desired experience onto the existing space to see where there is compatibility between the experience and the space's inherent characteristics.

We also consider such things as:

- chronology (does the story need to be told in a particular order)
- desirable sightlines (what do visitors need to see next)
- harmonious space uses (loud vs quiet, active vs passive, etc), and
- space requirements for demanding activities or iconic pieces from the collection (eg: full body interactives, heritage ambulances mining locomotives, etc)

The entry experience to RMDC will be an open plan space. From the entrance, visitors should be able to identify all the functions of the space:

- reception area
- the visitor centre orientation exhibits
- gift shop
- temporary gallery
- theatre
- bathrooms
- entrances to the Mine Experience and the J.D. McDonald Hall

In the Atrium, the outside of the Mine Experience will look like a mountain side with artificial rockwork and vegetation wrapping around the corner into the theatre. The entrance will echo the late Le Roi Mine adit, with heavy timber posts and beam framing the entry. Once inside, a small landing zone will allow visitors' eyes to adjust to the lower light levels, to be welcomed in by a guide, and to suit up in their hardhats. A mining themed hoist will move visitors to the upper level of the Mine Experience.

The design takes advantage of the open room in the existing ski wing to create a series of exhibits in rockwork bays. Each bay can accommodate a small gathering of visitors during a guided tour.

However, the winze situated in the middle of the room will help make the space feel a bit smaller the way it would have been in a mine. Other features that influence the layout are the addition of an exit door (requested by Teck) and the creation of a track for the locomotive and ore wagon in a place where it would not create a tripping hazard or obstruct visitor circulation.

The area above the ramp provides the highest head height in the Mine Experience. This is where the start of an overhead stope will be located. A guide can stand on the ramp to introduce this feature to visitors standing along the railing at the higher elevation.

The ramp down has been revised to have a gentler slope of 1:12 – however it may be necessary to elongate it further to reach a slope of 1:20, depending on building code.

The lower level of the mine will host the blacksmith exhibit, which will be tucked into a deep corner so that the set pieces don't obstruct visitor circulation. The survey and core sample area will be close to the assayer's office, providing an opportunity for visitors to participate in an interactive where they take an ore sample from the mine to the assayer's office.

At the end of the mining tunnel, a "draft door" offers a *Twilight Zone* moment when it opens into the assayer's office – the other side of the door from the assayer's office looks like a regular 1900s wooden door. The office is predominantly furnished with rough-wood workbenches and shelves that carry both the artifacts and the interpretive graphics. The area will also highlight the geology collection.

The timeline exhibit that follows takes advantage of the long narrow hallway that currently houses the high voltage power exhibit. It will be a transition / link between the Mine Experience and the main gallery, bringing visitors from the past to the present.

The J.D. McDonald Hall is a much larger space and will be divided into two islands - Heritage Island and Lifestyle Island - with additional exhibits around the perimeter.

Multiple larger open spaces within the gallery will allow the Museum to gather groups during live programs and special events.

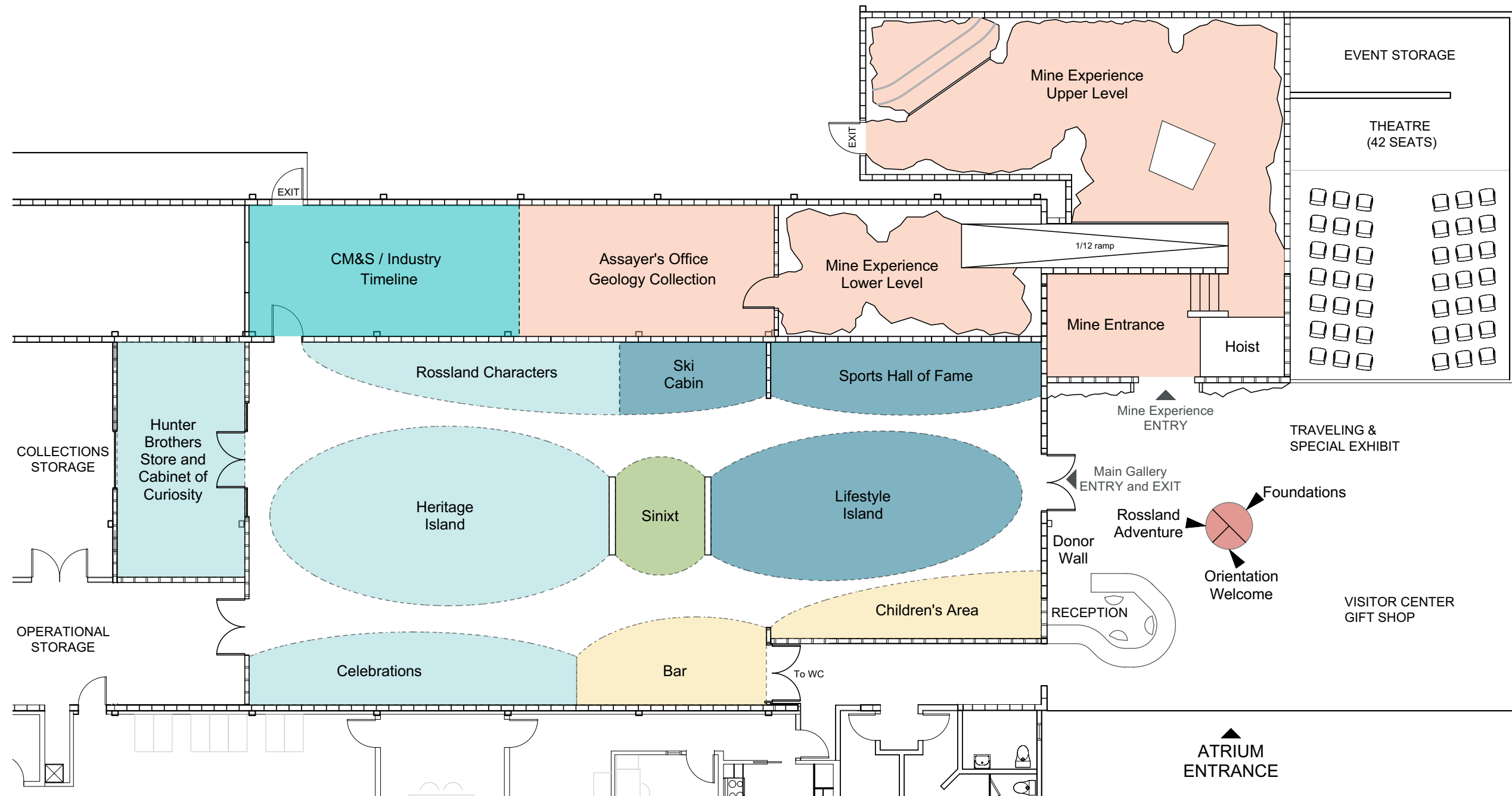
The Heritage Island will anchor the exhibits at the back end of the gallery. The iconic Father Pat Memorial Ambulance will be the first item that visitors see. The entrance to the Hunter Brothers Store will be reoriented to face the main hall, and will include the Cabinet of Curiosity as well as another *Twilight Zone* moment with views into the contemporary Collections area. In order to make the entry to this room a feature, we propose to reuse the glass/wooden doors from the CM&S General Office currently on loan from Teck.

Surrounding the Heritage Island are the Celebrations and Rossland Characters exhibits. Bridging the Heritage Island and the Lifestyle Island is the Sinixt exhibit. Its placement allows us to tie in themes from the past on the Heritage side, and of today from the Lifestyle side, and explain how the Sinixt story is woven into the Rossland history, as the First People who lived—and continue to live—in this region.

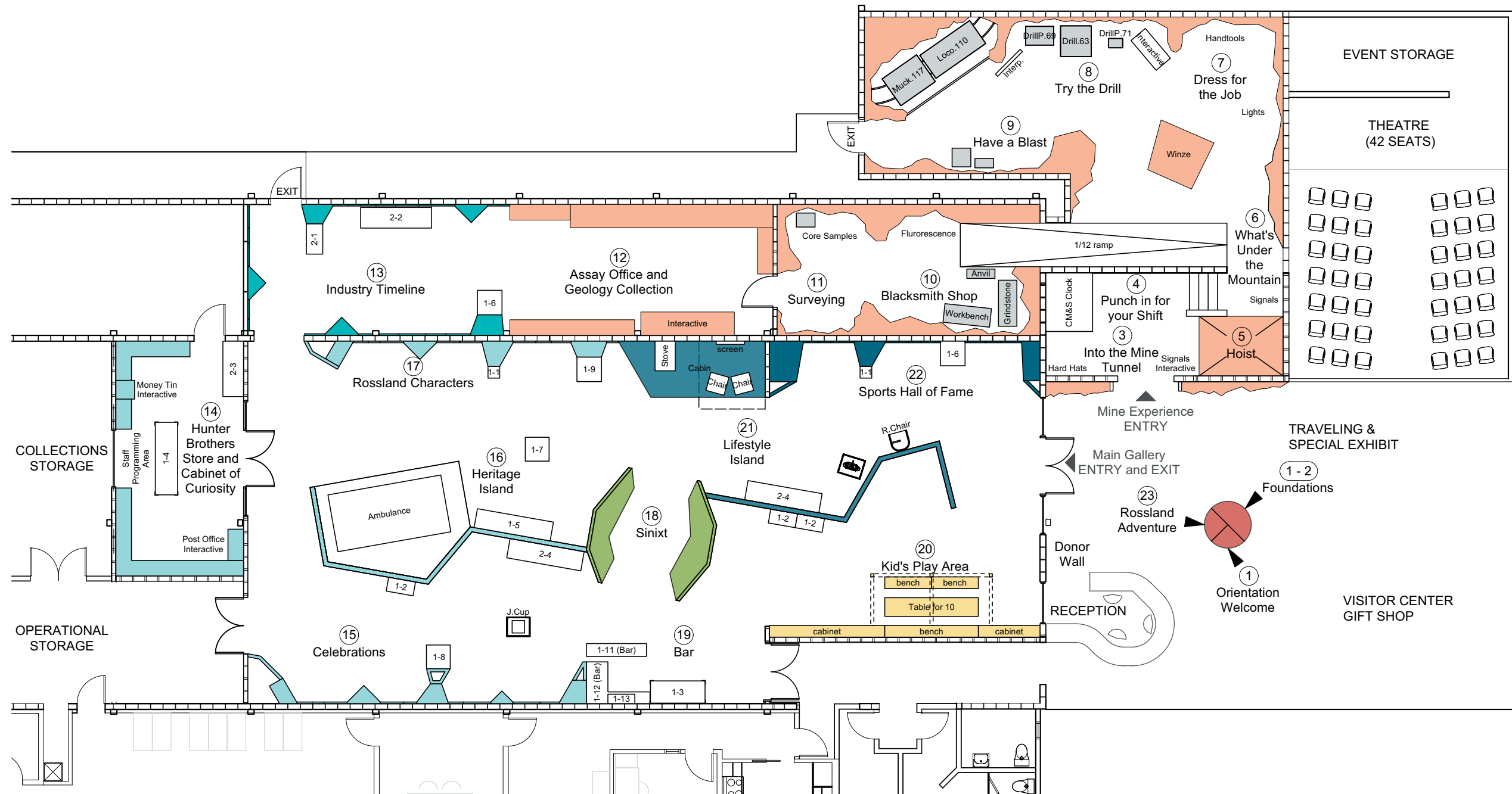
The Lifestyle Island is positioned so that it will be seen from both entrances into the J.D. McDonald Hall – from the Atrium on one side and from the end of the Mine Experience on the other. A prominent corner wall will provide an introduction to this area; each side of the corner featuring an iconic sports artifact such as the red chair or a mountain bike. It is hoped that this strong sports focus will draw visitors from the Visitor Centre into the museum. Across from the Lifestyle Island will be the Sports Hall of Fame, enabling us to bridge content between the two areas.

On the other side of the Lifestyle Island, nearest the exit to the washrooms, is the bar. We hope that the proximity of the bar to plumbing will allow a future sink to be installed in the gallery. Also near the washroom is the Children's programming area. It will be located within eyesight of the reception desk to allow for easy supervision of the kids. The programming table and benches will be surrounded by a cozy and self contained wireframe "warming hut", with additional activities and interactives in the spaces nearby.

5.2.1 EXHIBIT AREAS



5.2.2 EXHIBIT PLAN



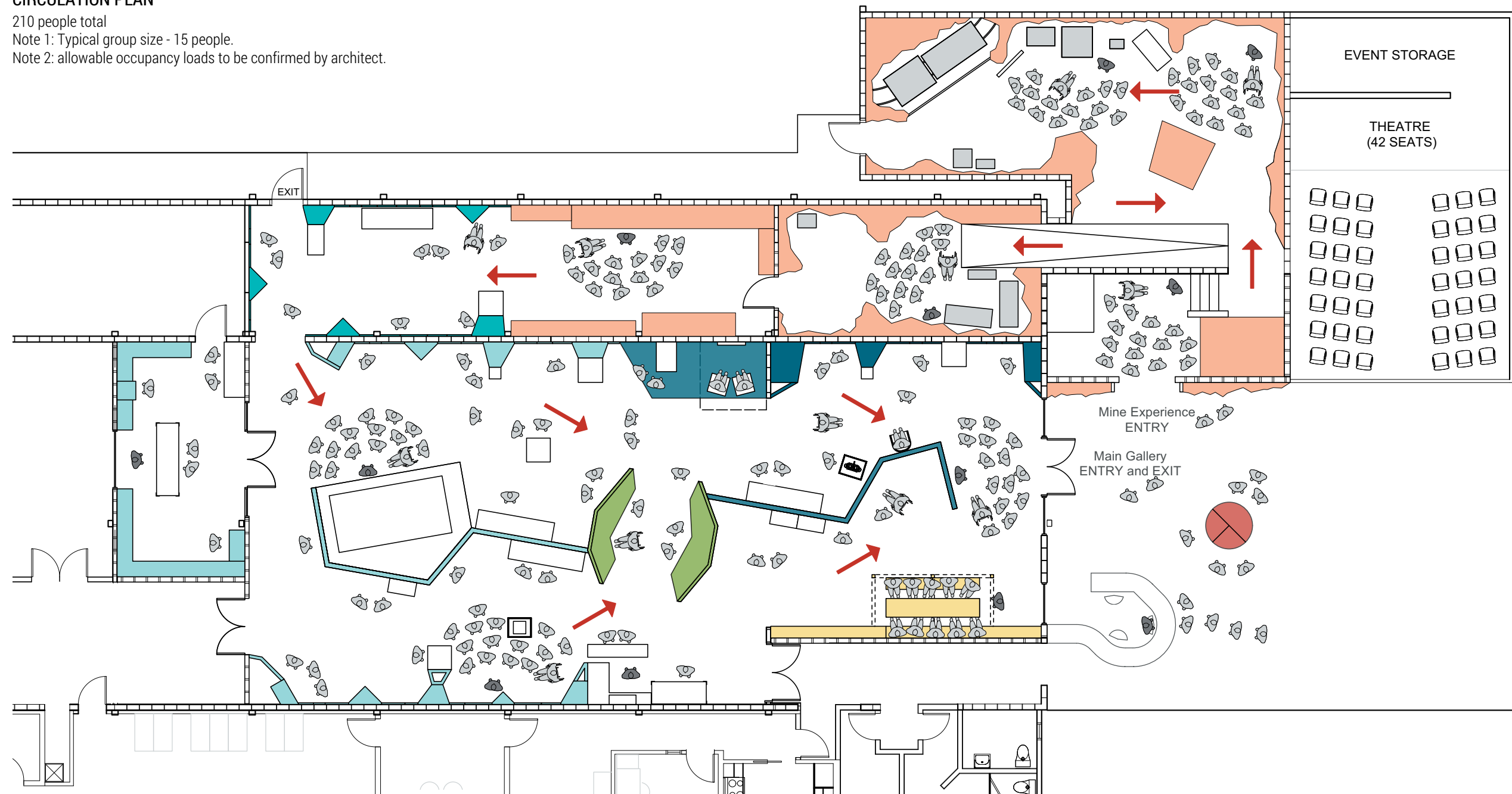
5.2.3 CIRCULATION PLAN

CIRCULATION PLAN

210 people total

Note 1: Typical group size - 15 people.

Note 2: allowable occupancy loads to be confirmed by architect.



6.0 NEXT STEPS: EXHIBIT DESIGN PROCESS

6.1 DESIGN PHASES AND SCHEDULE

We are currently in the interpretive planning phase of the project. While there are funds in hand, some funding requests remain to be announced in the spring and summer of 2021. Ideally, the RMDC would confirm the available funds for exhibit development before moving into the design development phase, in case value engineering is required.

While many projects employ a design-bid-build model, we recommend a design-build model. This would involve the selection of an exhibit fabricator following the Interpretive Planning phase and having them work alongside the design team for the rest of the project.

The fabricators would be responsible for providing fabrication input, material and finish samples, any necessary prototypes, plus detailed fabrication budgets and schedules at the end of each design phase. The final budget would be subject to approval by the RMDC prior to commencement of fabrication.

Phase 2a: Startup and Briefing [complete January 2021]

Startup is a short phase and includes a site visit for the core team, initial meetings with the RMDC renewal team and other members of the consultant team, and discussions regarding process, timing, progress reviews and approvals, information flow, and other administrative matters.

It serves to get the project launched on a secure basis and all team members personally familiar with the site, client group, and consultant team. The opportunity is also used to begin collecting research information on the exhibit subjects.

Tasks

- Establish key milestones
- Determine reporting and control procedures
- Establish review and approvals process
- Finalize outstanding contract issues
- Begin information collection

Deliverables

Meeting notes, schedules, etc. and perhaps a short start up phase report.

Phase 2b: Interpretive Plan [complete May 2021]

Research is performed, themes and conceptual approach are established. Tasks include workshops, interviews, location visits, literature collection and review, the retention under contract of subject experts (if indicated) and a review of available resources (artifacts, replicas, oral histories, photographs, film/video footage, built spaces, etc.).

Thematic structures are created and tested with the RMDC renewal team and other stakeholders. Preliminary flow diagrams and exhibit ideas are created to illustrate the possibilities.

The resulting interpretive plan is analyzed to confirm that it achieves the program goals. Deliverables include the interpretive plan, a preliminary design approach and an outline budget.

We believe that the above first phases of the project must be done as carefully and thoroughly as possible. They are the foundation upon which all future work will rest. At the end of this phase the RMDC renewal team should know what is going to be communicated and the general approach to the experience, and see some examples of a few specific exhibit sketches and/or reference images.

Tasks

- Initial research and resource material
- Initial interviews with subject experts and key stakeholders
- Initial artifact review
- Thematic/interpretive planning (matrix and bubble diagrams)
- Space analysis
- Creation of initial design approach
- Provide initial input to architecture team
- Development of budget format

Deliverables

Communications plan document with statement of goals and objectives; delivery matrix (content and experiences); bubble diagrams; initial plans, design sketches/collages; exhibit design approach; graphic design approach; preliminary budget.

Note: A Request for Exhibit Fabrication Qualifications can run concurrently with this phase.

Phase 3: Design Concept

During the concept phase we develop the interpretive, physical and media concepts for the project. This is done in careful steps, in continuous consultation with the RMDC renewal team.

Deliverables are plans and elevations of all elements, draft concepts for text and graphics, creative treatments for media, and an updated fabrication budget. Often, special client-required presentation needs are also met: realistic and transportable scale models, rendered illustrations, computer models and walkthroughs, as budget allows.

Tasks

- Review concept for personal interpretive/programming/demos, etc. from Interpretive Plan
- Continue to gather research materials and conduct interviews with subject matter experts
- Develop complete design concept; draw plans and elevations of exhibits
- Write text outline and text samples
- Develop templates and draft layouts for graphics
- Deal with museology issues: collection, conservation, storage, curatorial
- Develop personal interpretation approach
- Establish AV and computer elements: idea, space, budget, and media
- Prepare updated fabrication budget and schedule

Deliverables

Written reports; drawings of all exhibit elements; graphic templates and samples; fabrication budget.

Phase 4: Design Development

During the design development phase, the approved concept is revised and developed to the point where the exhibit designs can be handed over to production. Text and graphic design is developed for all elements. Source lists are developed for all objects, replicas, and props. Treatments for AV work are further developed.

Deliverables include a package of drawings and documents that include all of the above, plus an updated fabrication budget.

This phase is also an appropriate point to complete mockups and prototypes to test design ideas before proceeding with final design. This is an important but often misunderstood phase: it should serve to correct any failings in the concept design from both creative and technical standpoints. It can be a major problem to proceed to the final design phase with significant design issues unresolved.

Tasks

- Respond to comments received from client team
- Technical check of all items for practicality and cost
- Preparation of developed design details of all critical exhibit elements
- Resolve finish and materials specifications
- Draft and final interpretive text
- Develop personal interpretation treatments and script outlines
- Confirm fabrication budget and schedule
- Coordinate final infrastructure requirements with architectural team (finishes, power, data, etc)

Deliverables

Updated drawings and budget, mockups and prototypes (as required). Text and graphics document. Updated fabrication budget.

Phase 5: Final Design

This phase is where the final design documents are developed: working drawings, fabrication specifications, and production ready graphics. In a typical design-bid-build scenario, the design team does the final design drawings in preparation for tender. However, this is not always the best use of our time. We propose to work with a pre-selected fabricator to produce shop drawings instead (which generally means starting production earlier as well).

Tasks

- Preparation of technical design drawings and specifications (by fabricator)
- Finalize graphic panels
- Identify personal interpreter training requirements
- Preparation of production ready files
- Preparation of illustrations (in-house or by others)
- Preparation of AV and digital interactive packages for media production (may require a separate RFP - to be determined)
- Preparation for bidding or negotiating with contractors, if required
- Update fabrication budget

Deliverables

- Final drawings and specifications: shop drawings, samples (by fabricator)
- Final text and graphics document: production ready files
- AV and computer treatments
- Recommendations for methods of production
- Final estimated project budget

In a typical design-bid-build scenario, this is when the museum would award the fabrication tender and the design team would work with the fabricators to review shop drawings and samples. Instead, by completing the shop drawings in the final design phase, we can go directly into fabrication, pending the museum's approval of the final design and budget.

Phase 6: Fabrication

For the design team, this is largely an administrative phase. We track the progress of the exhibit fabrication and provide additional design information as necessary to the contractor(s). We provide the RMDC renewal team with our progress review notes to assist in their paying of contractor invoices. We take special concern with the final installation and cleanup and will advise the RMDC renewal team when, in our opinion, the contract has been properly performed.

Tasks

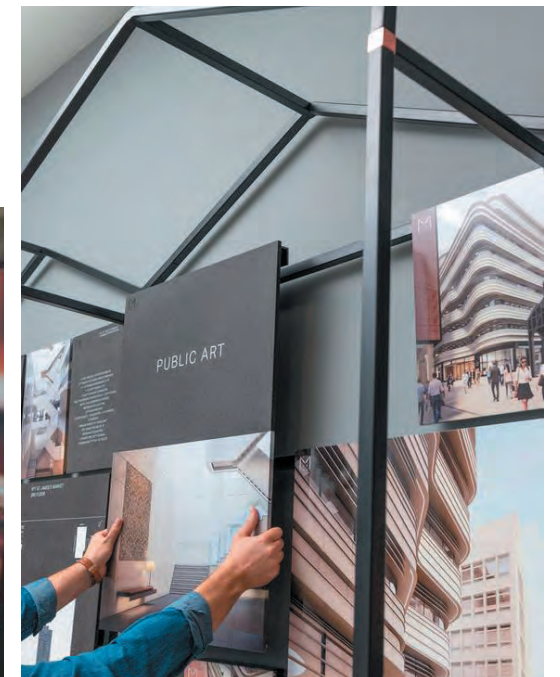
- Review and approve production, fabrication and installation as it proceeds
- Respond to contractor initiated issues, solve problems, issue supplementary information such as memos, sketches
- Review contractor invoices and provide payment advice to Owner
- Review Contemplated Change Notices and Change Orders from contractors

Deliverables

- Site/shop inspection reports, supplementary design advice (sketches, etc.)
- Review and approval of supplier invoices

APPENDIX A: VISUAL INSPIRATION

Mine Tunnel



J.D. McDonald Hall

APPENDIX B: OPTIONAL FLOOR PLANS

EXHIBIT PLAN OPTION 2

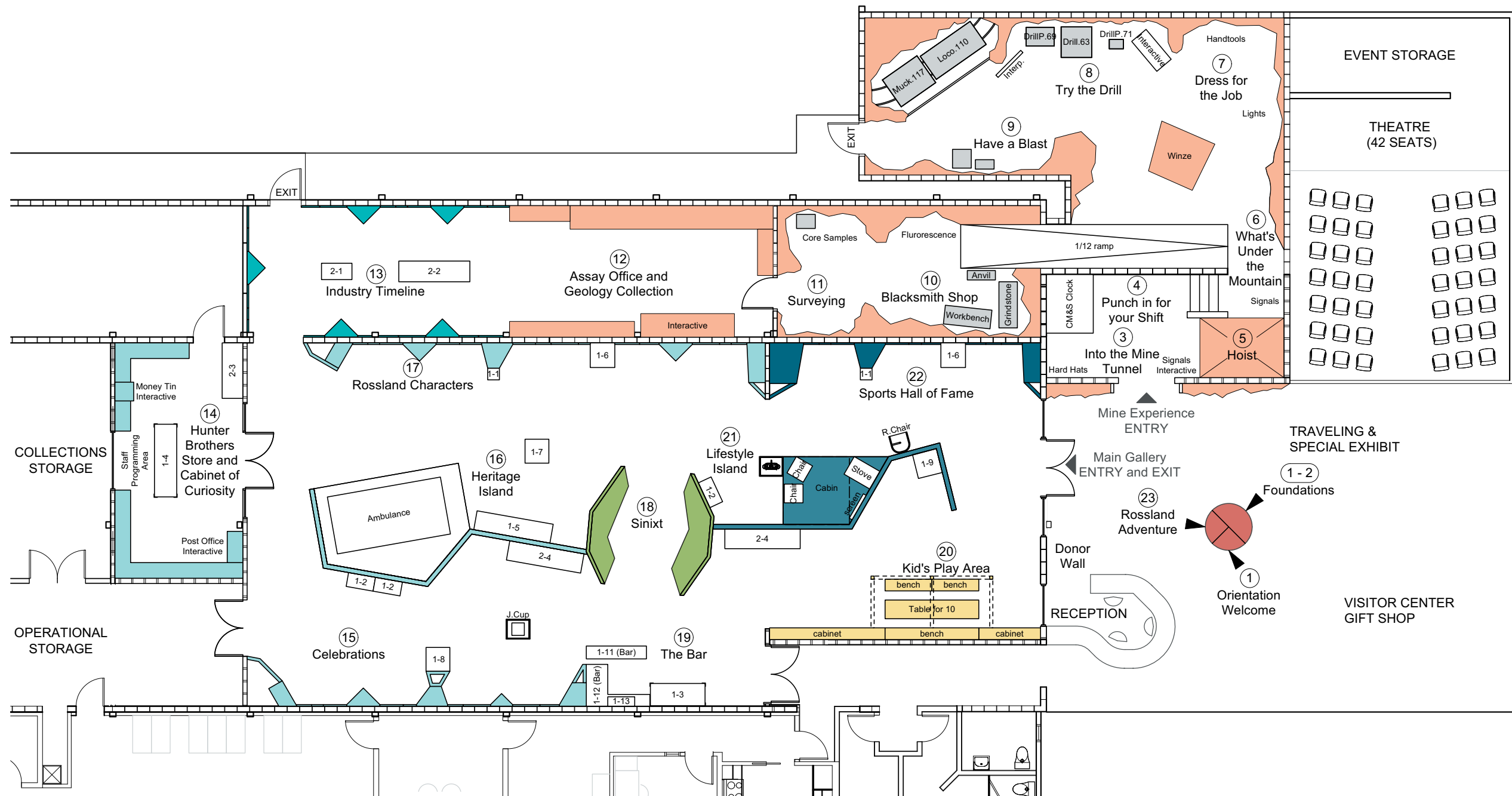
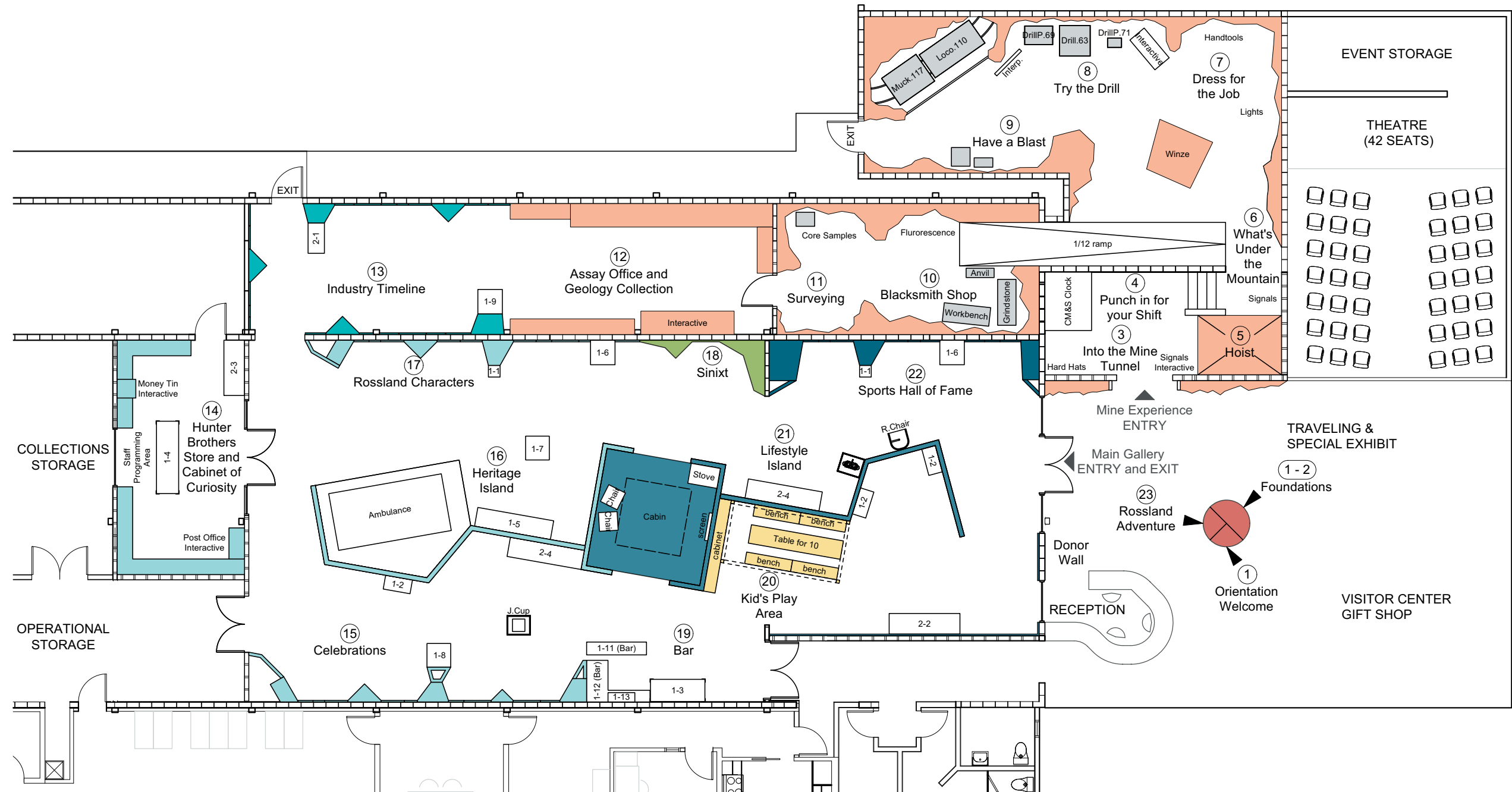
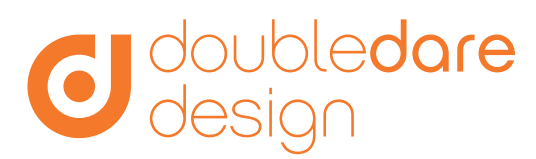


EXHIBIT PLAN OPTION 3





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