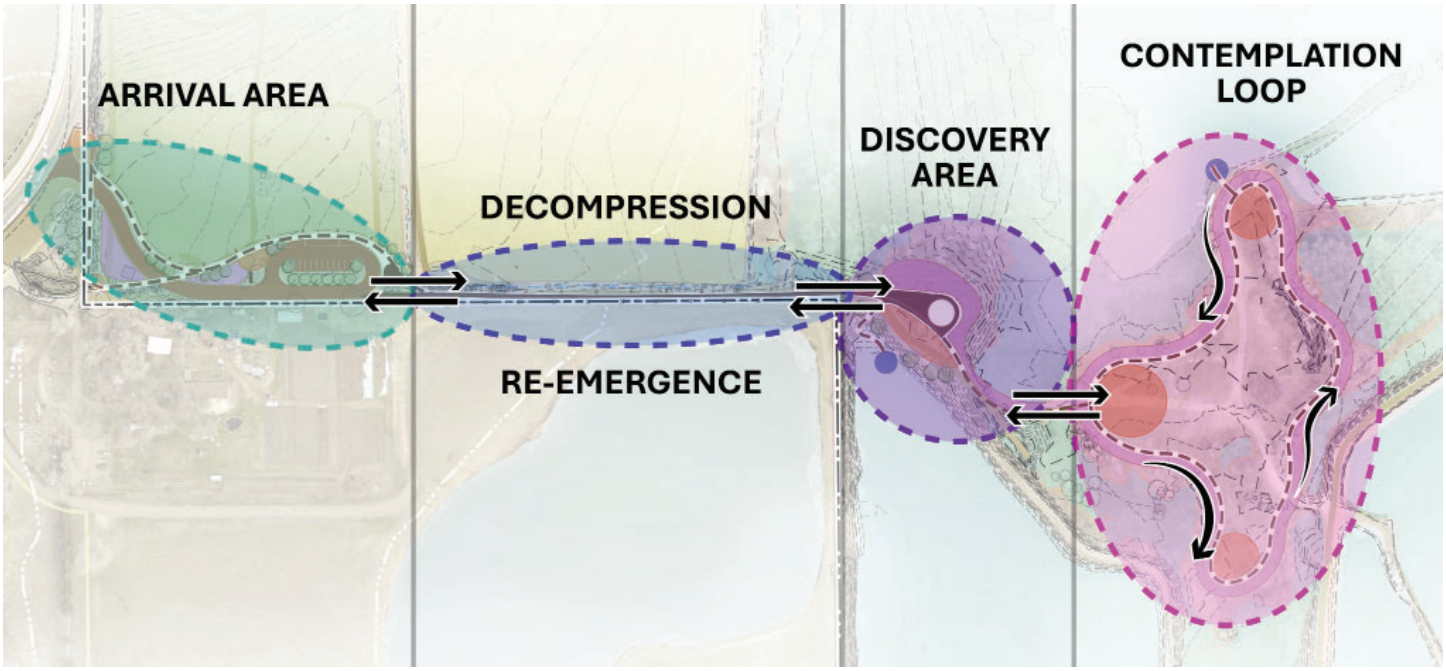
Fort Chambers / Poor Farm Project

Engagement Window 4: Public Feedback Results



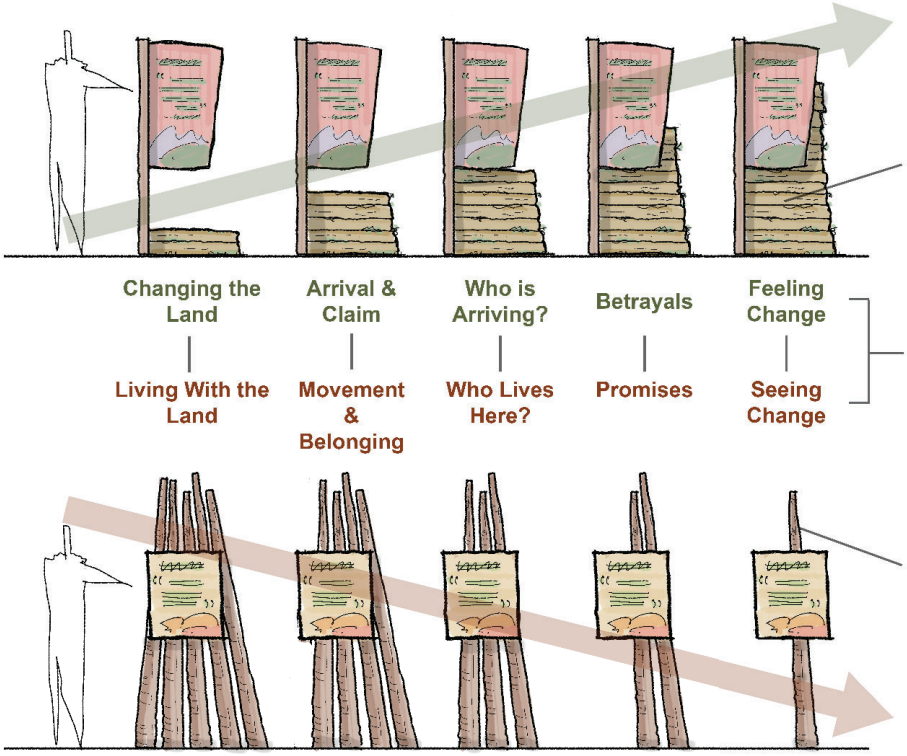
Engagement Window 4's online questionnaire walked participants through the proposed narratives and designs of the different parts of the site, split up by the 'experience zones' shown above. Because the majority of questions focused on the Decompression / Re-Emergence Area and Discovery Area, only those zones are explained in detail in this document. Additional information can be found in the **Draft Interpretive Framework PDF**.

This document includes quotes from open response question answers from questionnaire participants as well as from emails sent in by members of the public. Quotes were selected for their representation of the variety of opinions heard. All responses to write-in questions are available at the end of this document, while other comments and emails received are available in the **Input Compendium PDF**.

Decompression / Re-Emergence Area

Decompression Area Concept

19th Century Settler Contexts and Perspectives



Growing layers of 'sod' reflects increased Settler presence over time

'Door frame' posts and faux sod construction reference Fort Chambers structure

'Paired Voices' Messaging
First-person voices provide context to the events leading up to 1864, mirroring the growing tension of the time.

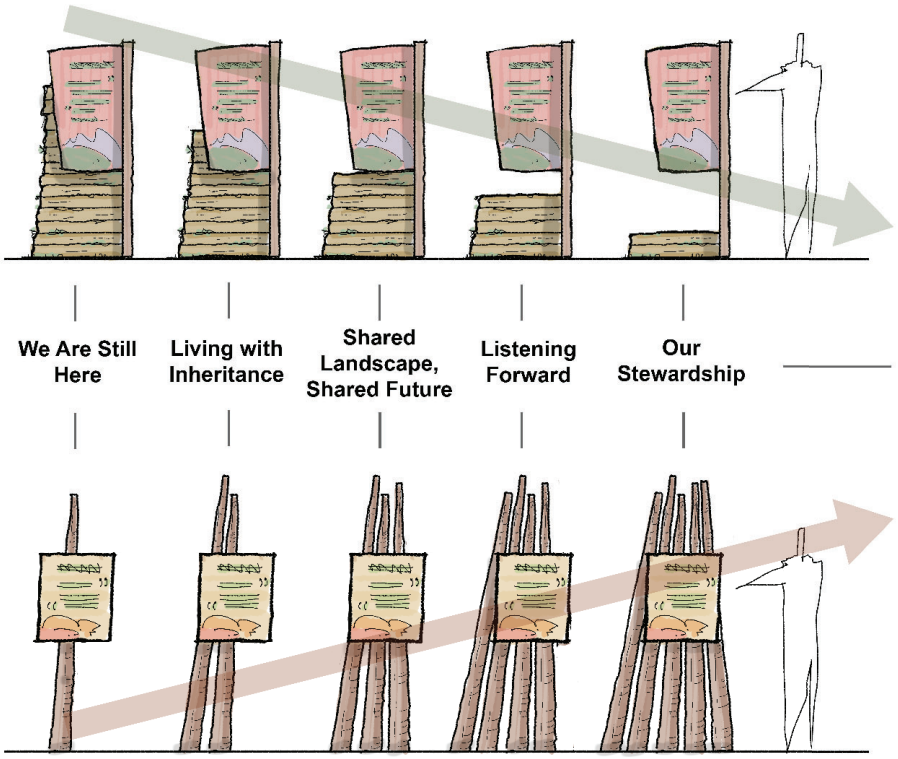
Poles refer to Native American structures and ingenuity

Reducing quantity of poles reflects reduced Tribal presence over time

19th Century Tribal Contexts and Perspectives

Re-Emergence Area Concept

Contemporary Settler Descendant/Boulderite Contexts and Perspectives



Decreasing layers of 'sod' represent the passage of time, disappearance of Fort Chambers, and shifting attitudes of present Boulder residents

'Paired Voices' Messaging
Contemporary perspectives now discuss the same themes and point toward continued learning to help balance hope and responsibility.

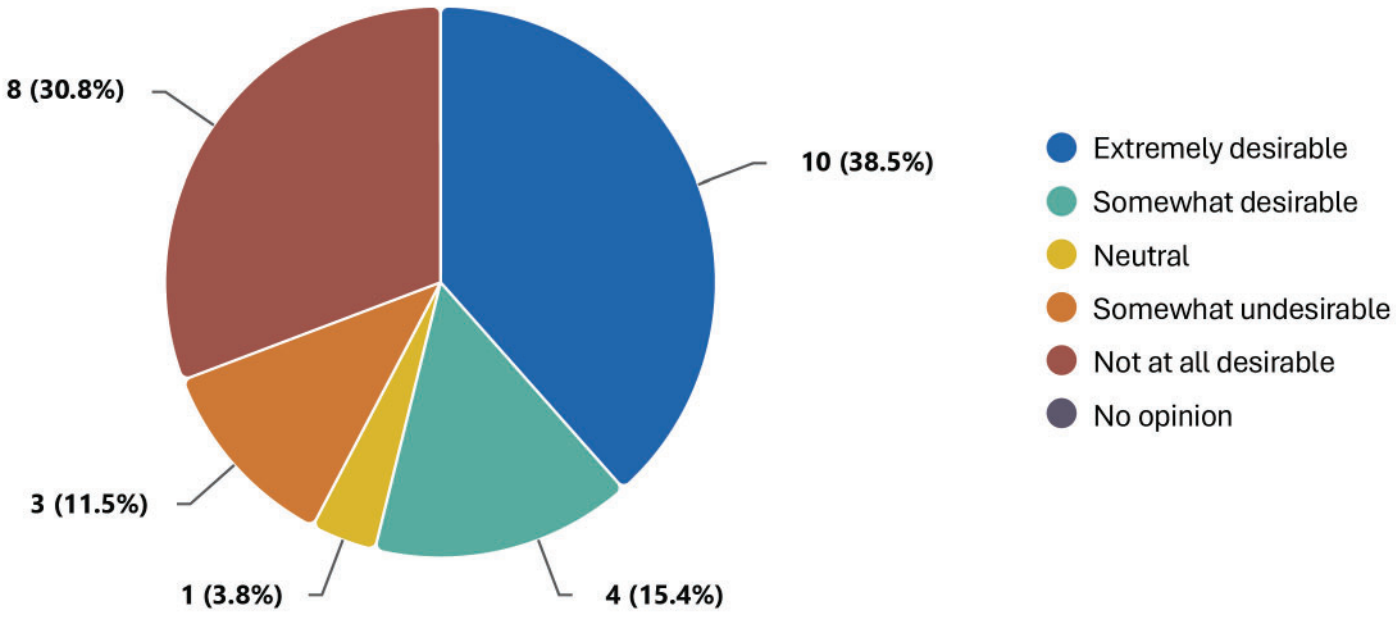
Increasing poles represent an increase of Native American voice and the continuity of the Tribes

Contemporary Tribal Contexts and Perspectives

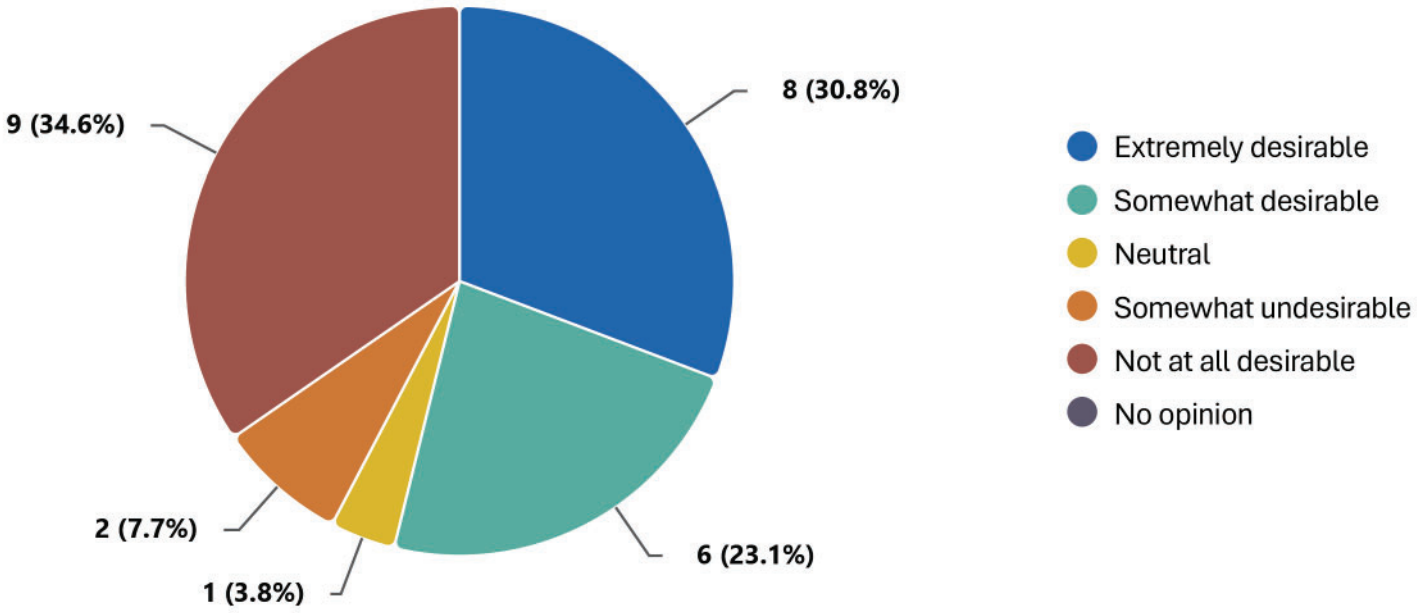
Decompression/Re-Emergence Area Design Concepts

How desirable or undesirable do you find the following elements of the Decompression Area's proposed design?

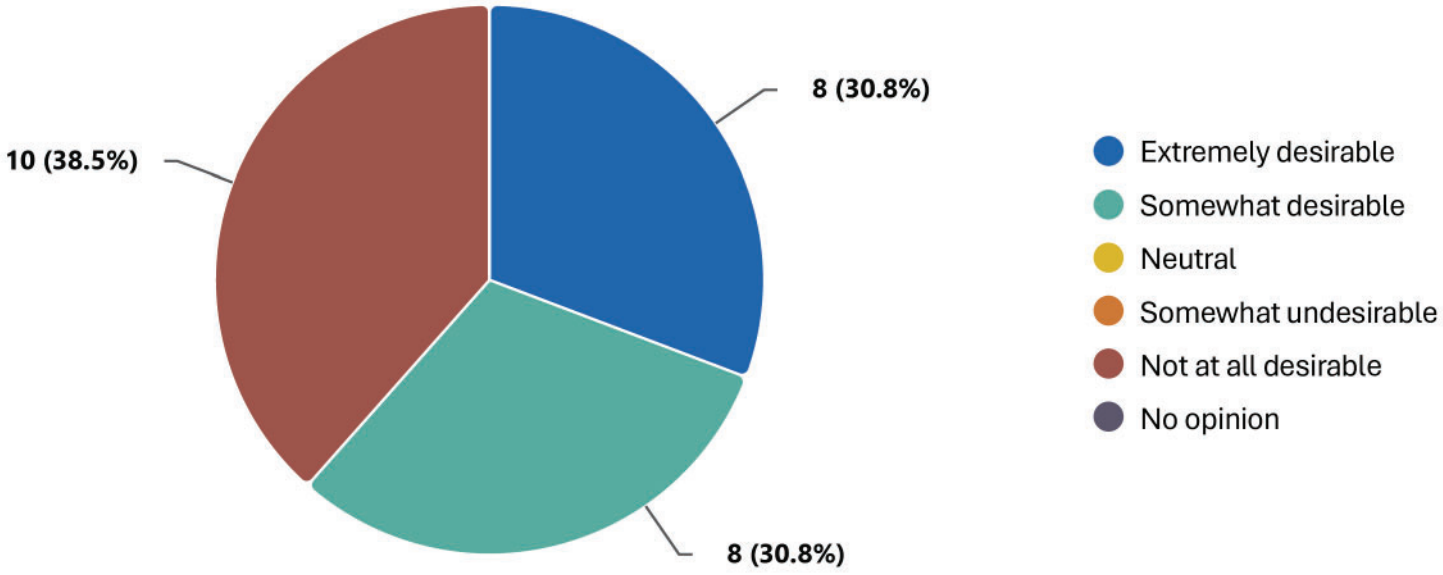
Q1. 'Paired Voices' as a tool for recounting the parallel and distinctly different experiences of the Settlers and Tribes



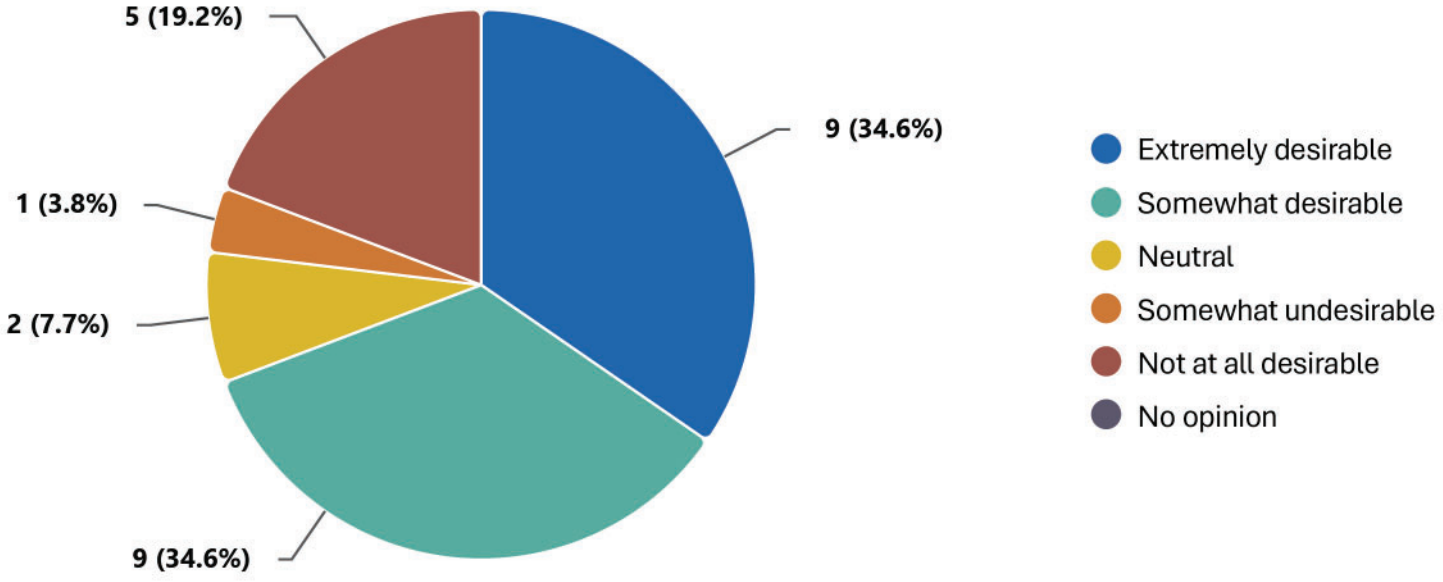
Q2. Material choices of door frame posts and faux sod to represent the Fort, and wooden poles to represent Tribal architecture



Q3. Using varying amounts of 'sod' and poles to represent concurrent increase in Settler presence with decrease in Tribal presence over time



Q4. Using interpretive elements to create 'gateways' and reiterate the transitional purpose of this area



Highlighted Feedback Received on the Decompression / Re-Emergence Area

‘Paired voices’ narrative tool

“The Indians’ and “settlers’” experiences were not equal or equally valid/right/legal in any way. Why are you trying to make them seem like they were?”

“The Design presents “parallel” stories of Settlers and Native Peoples. These are false equivalencies. It reminds us of the first exhibit on the Sand Creek Massacre at History Colorado, which presented the massacre as a “clash of cultures.” That exhibit was taken down because Sand Creek was not a “clash of cultures.” It was an intentional massacre of innocent people by murderous perpetrators. Similarly, the Fort Chambers site is a site of violence and injustice committed by Settlers against the Arapaho and Cheyenne.”

‘Sod’ and wooden pole material choices

“Sticks (poles) – I can’t imagine a more stereotypical depiction of the Indian people who governed and occupied the land. The questionnaire suggests they depict “Native American structures” – ahh tepees – and ingenuity. Beyond tepees what “ingenuity” is depicted?”

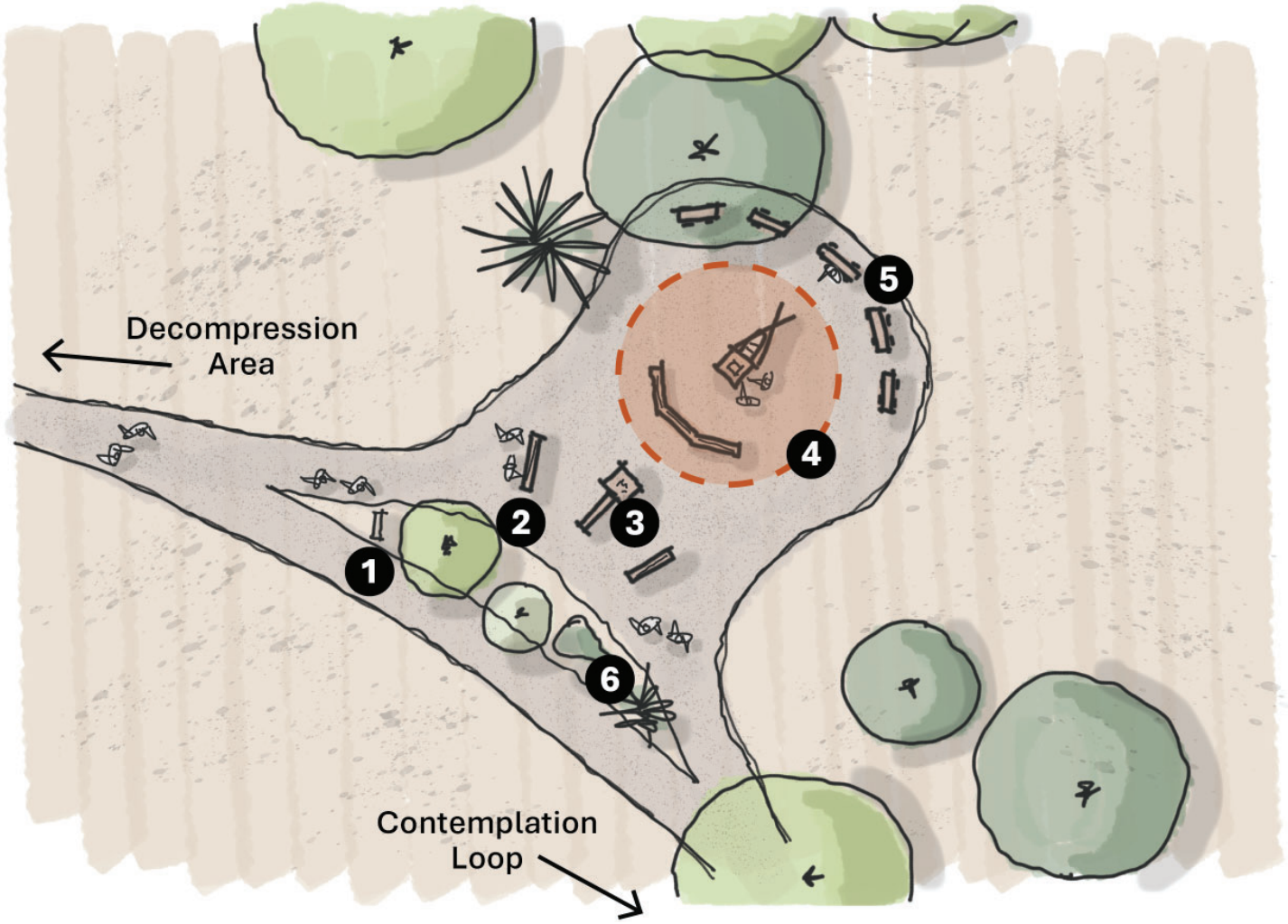
“The image of a bunch of poles representing the Arapaho and Cheyenne people is offensive (harkens back to the “wooden Indian” stereotype).”

Increasing ‘sod’ / Decreasing poles

“On the front end of the experience, the decreasing sticks assume that Indigenous presence gradually diminished over time. This ignores the punctuated forced removals, massacres, and treaty violations that actually occurred. On the back end of the experience, the increasing sticks (and decreasing sod) assumes that Native people have been able to fully reconnect with their homelands, and that settler colonial society and structures have diminished. Neither of these are true.”

“What?? The sod is disappearing around here? News to me…this idea of the sod and the sticks at the end seems like grotesque mispresentation of the place and role of Native Americans in Boulder County -- as if we’re actually reversing 150+ years of colonization and genocide.”

Discovery Area

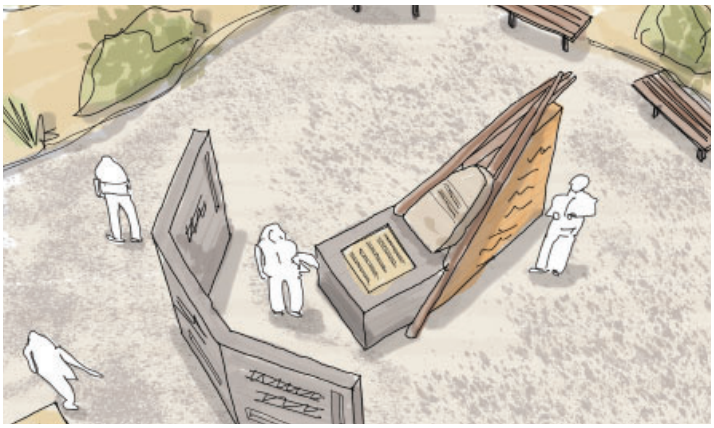


As visitors enter the central portion of the site, they pass a final Decompression structure made of 'sod', now standing alone and intentionally without a paired Native voice. This moment marks arrival into the Discovery Area – the primary interpretive zone, located near where Fort Chambers likely stood. Through primary sources, spatial reconstruction, and reinterpretation of the 1959 marker, it presents the historical record of Fort Chambers and its consequences.

1. Final 'sod' signage introduces the seriousness of this area's topics
2. Interpretive kiosks describing the history and legacy of Fort Chambers
3. Tactile Fort map
4. Interpretive area for re-installed historic marker. Four design options exist for this portion of the site.
5. Area seating
6. Indigenous plantings

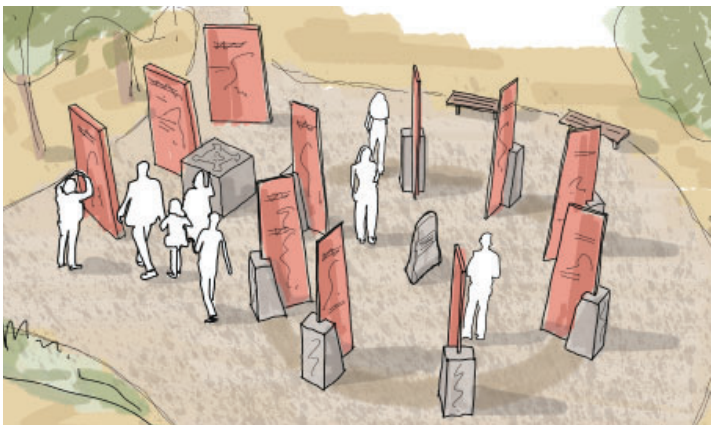
Discovery Area Design Concepts

Design 1: Angled Marker

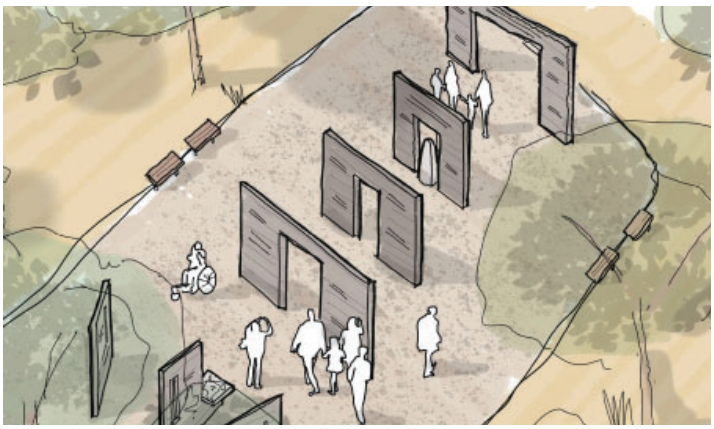


Design 2: Framed Marker





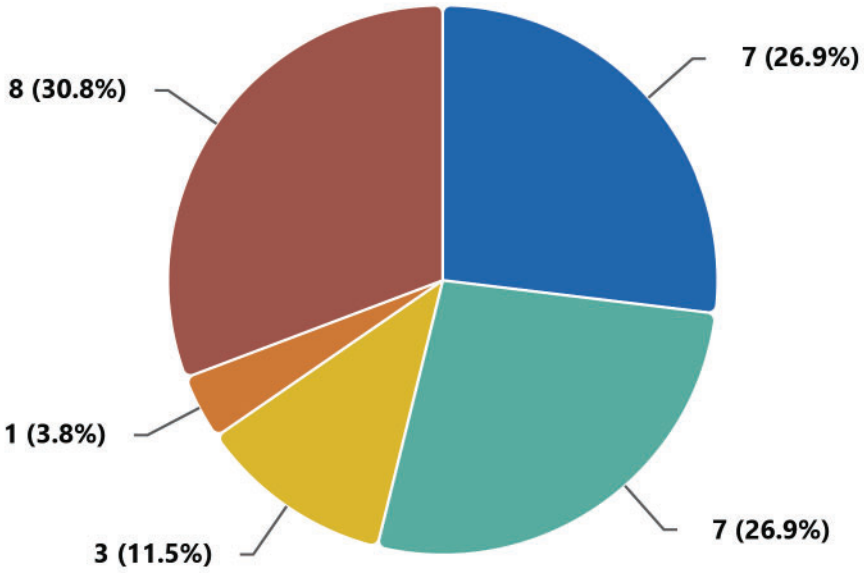
Design 3: Cardinal Directions

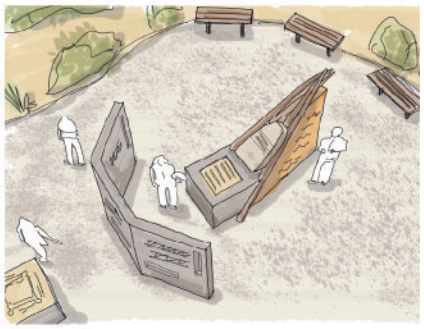


Design 4: Passages

Overall, how desirable or undesirable do you find this design concept?

Q6. Design 1: Angled Marker





Extremely desirable
Somewhat desirable
Neutral
Somewhat undesirable
Not at all desirable
No opinion

Highlighted feedback for Design 1

"I like the "shift" of the marker from its traditional vertical orientation. By removing it from its original position it maintains the history of the object while also indicating that message is a relic of what WAS, not the current thoughts/feelings about this site."

"The angled original marker does not "[suggest] a shift in how its inscription is understood today." It reinforces the centrality of this view, even today."

"The marker is not sitting upright as it originally was placed. The marker is therefore not viewed as intended. The marker is disrespectfully placed."

"I like how the original marker is treated so reverently."

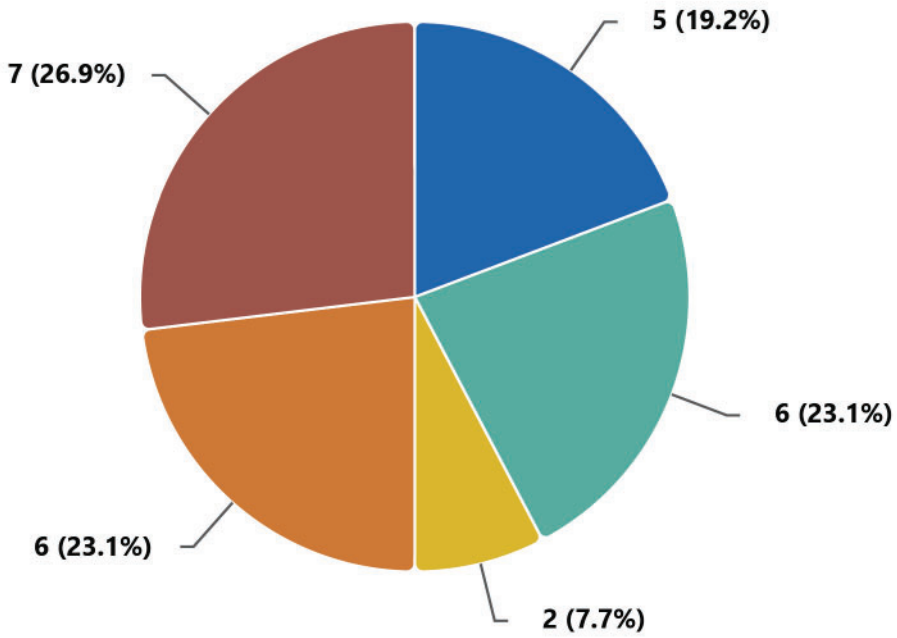
"Shielded marker, allows visitors to enter at own pace with different depths to the experience."

"the use of the same sod and poles from the decompression area resonate with me... the repetition of the sod and poles gives the space some continuity"

"the use of the sod and poles is a little bit strange here, since they represent indigenous and settler perspectives. I don't believe they were unified over this marker, and having the strongest use of these materials in this way at the marker feels off.. "

Q9. Design 2: Framed Marker





Extremely desirable
Somewhat desirable
Neutral
Somewhat undesirable
Not at all desirable
No opinion

Highlighted feedback on Design 2

"No 2 marker frame. This is an excellent way to present the history."

"Depending on the accompanying text, the marker placement suggesting framing and holding layered histories is an improvement."

*"The 1800 pound marker was not created to be **off** the ground between two panels. This display is misleading and not historically accurate."*

"I like the usage of materials that will change over time."

"Rusting metal and passage of time seems to ISOLATE the event from the present, make it just something of the past, reduces its contemporary relevance. I don't like that at all."

"So we go from silly sticks idea for Native Americans to the opposite -- a bunch of rusting metal that doesn't reflect any Native cultural or design elements."

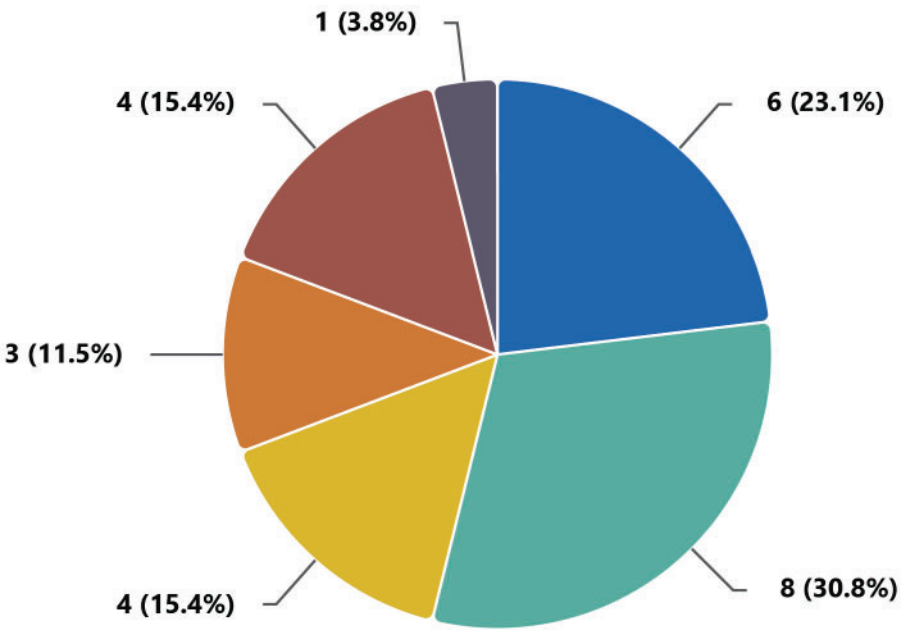
"It's less formal than the first design. Some of the design might get lost on some people and seem a bit disorganized? It allows more free wandering with people being able to view the marker from various perspectives."

"I really don't think visitors would understand the meanings that the designers hope to create in this design."

"this doesn't resonate with me; it feels like abstract art"

Q12. Design 3: Cardinal Directions





- Extremely desirable
- Somewhat desirable
- Neutral
- Somewhat undesirable
- Not at all desirable
- No opinion

Highlighted feedback on Design 3

"Being able to wander through different panels and around the marker is appreciated. I'd like to be able to move through the space, instead of having to stand still and read."

"While the marker is circled by panels that provide context and different views, it feels uncomfortable to me to have it be the center element in this circular formation."

"The cardinal directions which are central to Tribal traditions. This design pays respect to those concepts. The open design is also helpful"

"the idea of a sundial and the possibility of introducing Native interpretation via a medicine wheel appeals to me"

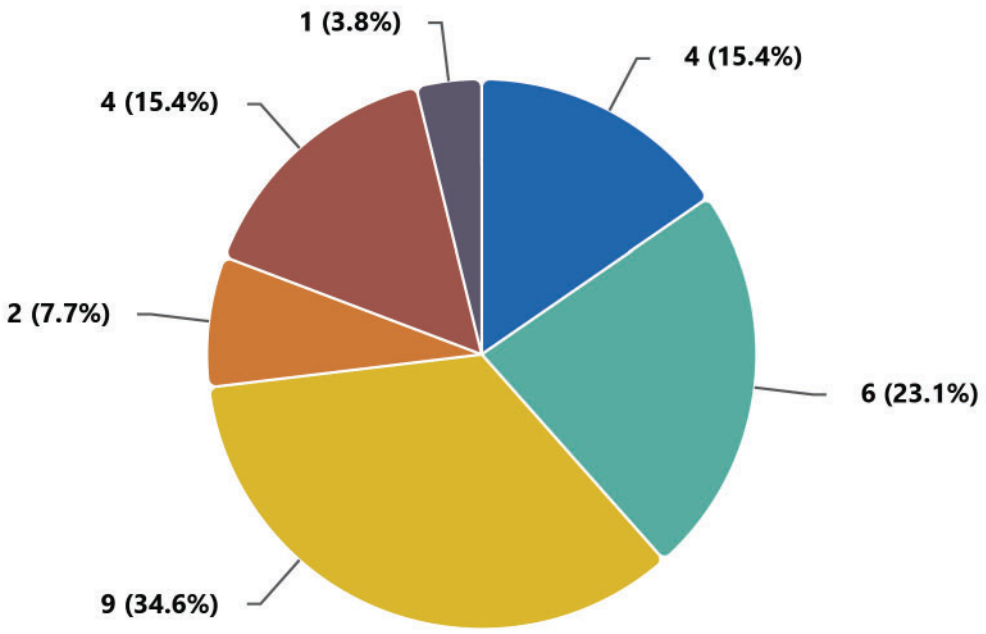
"It's hard to include Indigenous elements (sundial, cardinal directions) in this area where we need to focus on what happened at the fort and at Sand Creek and afterward. Maybe it could work as a subtle reminder that Native people were here and their cultures continued throughout this horrible time. If the Arapaho and Cheyenne representatives like this idea, that's important."

"The potential use of a medicine wheel seems gratuitous and to be cultural appropriation; such use needs sufficient context for the religious and spiritual aspects of the medicine wheel. The medicine wheel is principally an experience. It's presence here could be that, but the text shows no indication that would happen."

"...slabs similar to the marker? Why?"

Q15. Design 4: Passages





- Extremely desirable
- Somewhat desirable
- Neutral
- Somewhat undesirable
- Not at all desirable
- No opinion

Highlighted feedback on Design 4

"There is an appeal in moving through doors of understanding …. perhaps here allowing various perspectives from the past and then moving into contemporary understandings. And perhaps murals on each "wall" around the door … bringing history "to life" and color."

"If the gateways tell the story in chronological order, that is useful. I like the last gateway opening to reflection, as long as the reflection/contemplation area provides challenging questions about the meaning of this history for the people of Boulder today."

"No 3. an exit view of the wetlands will be peaceful and provide some emotional relief after experiencing the quotes and other material"

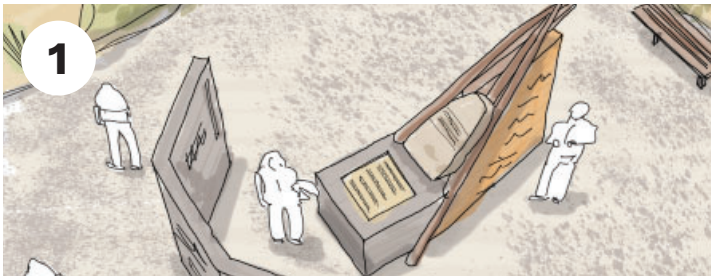
"Gateway to what? Healing? For whom? Facing away? Looking at swamp lands? I don't understand. I thought this would be about facing our past and having the truth presented so that we never do this again. Looking away will not help."

"I like… that you are forced to go around the panels to read the inscription."

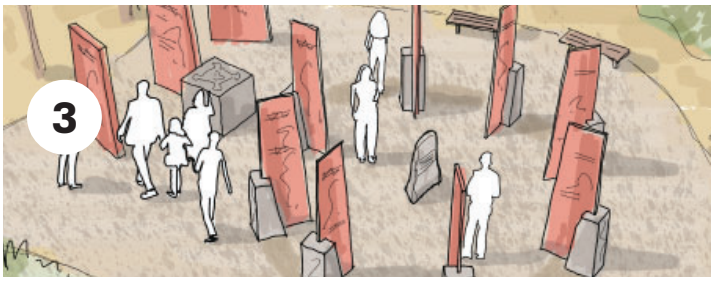
"I appreciate the framing of the marker, similar to design 2. Also, there's something metaphorical about framing the marker in new information and with reinterpretation that I like."

"It's a little unclear if you are or are not supposed to walk through the gate ways."

"Too large and uninviting to this natural space."

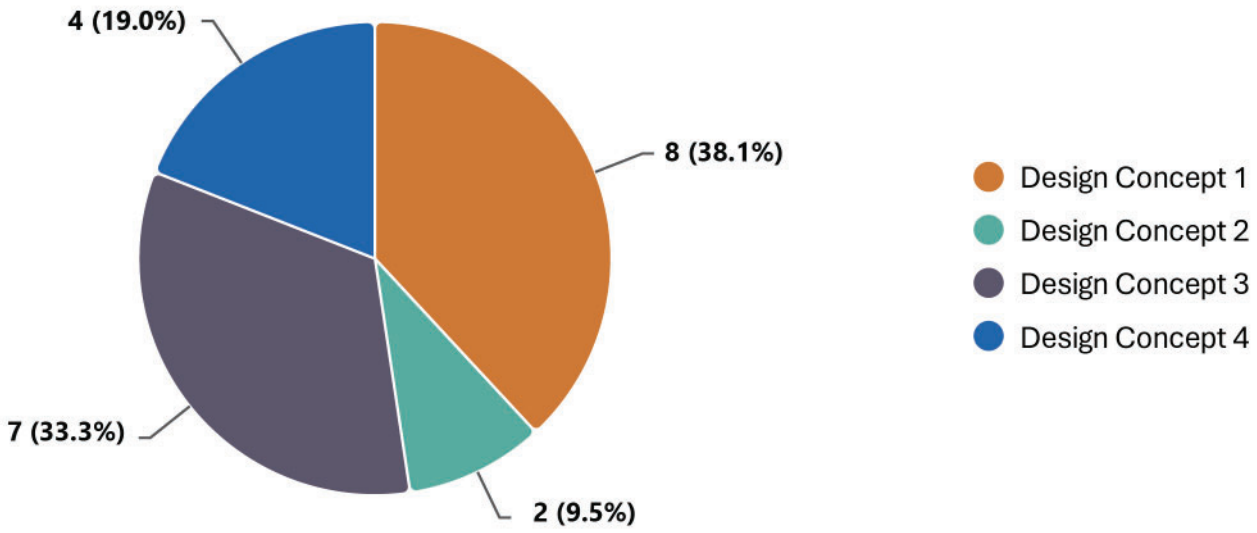




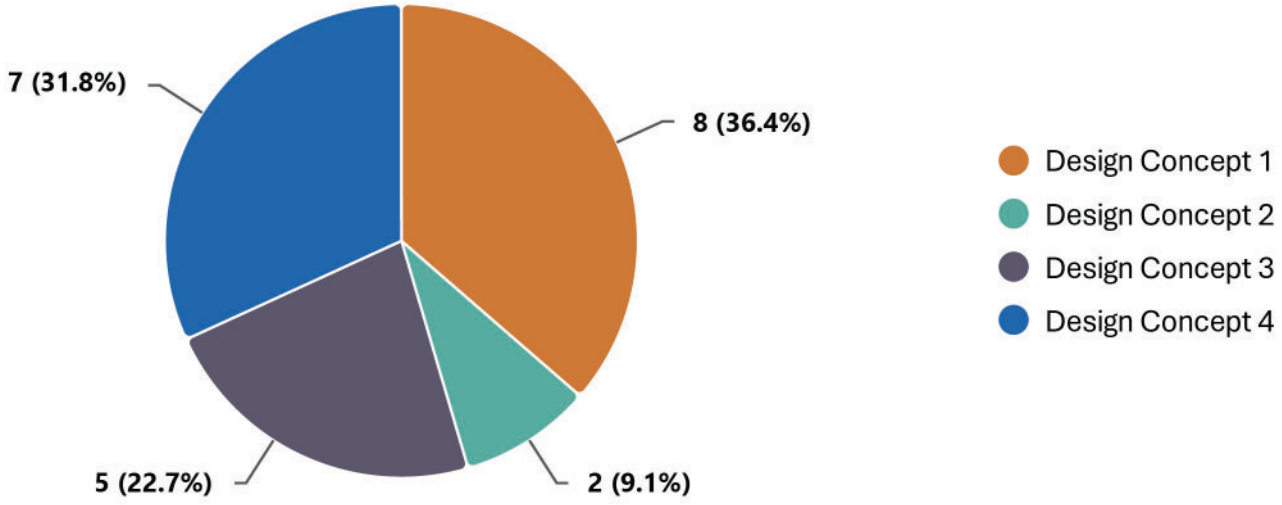




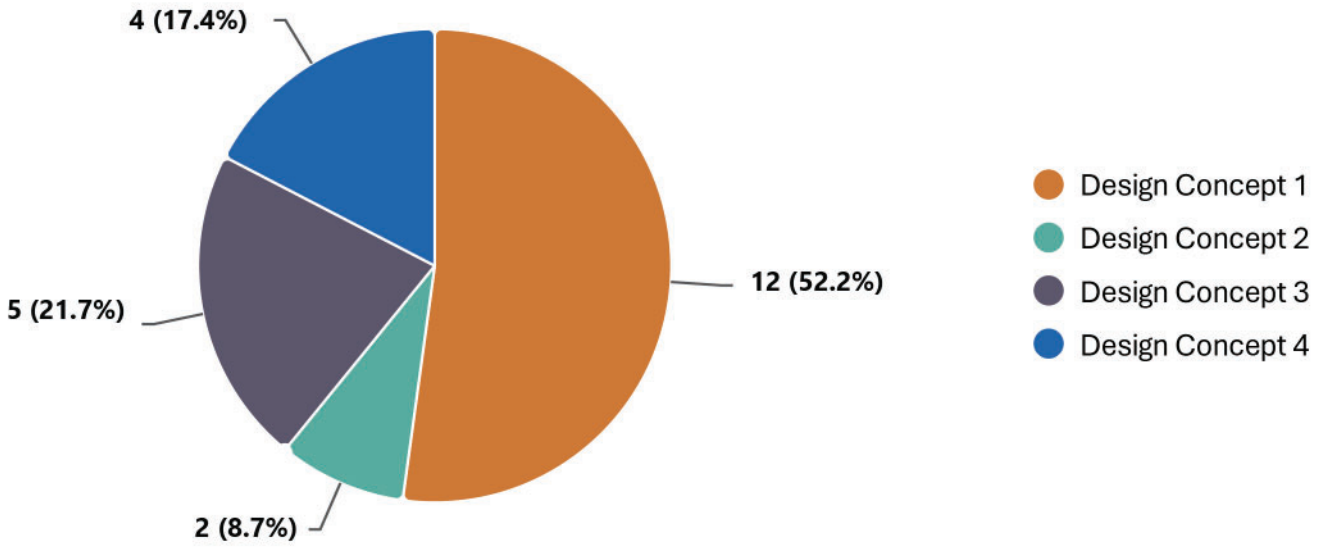
Q17. Which design do you prefer the general layout of?



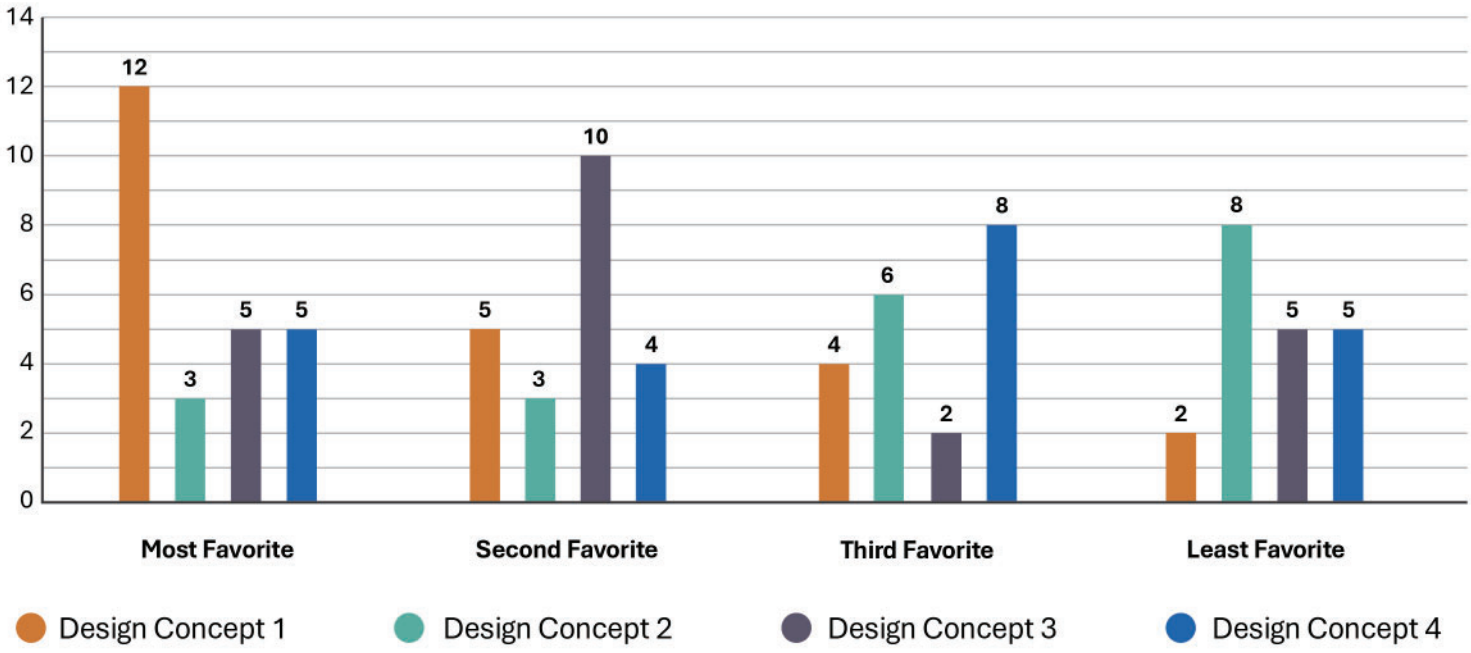
Q18. Which design do you prefer the material choices of?



Q19. Which design do you prefer the marker re-installation method in?



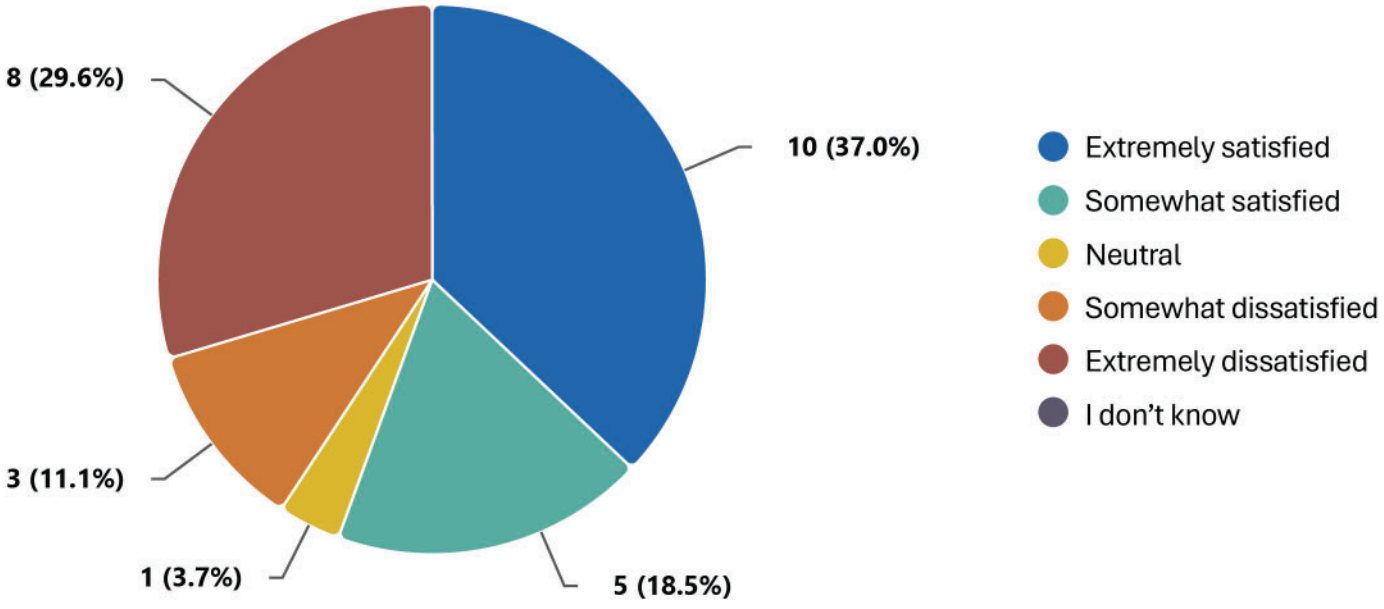
Q20. Based on the overall feeling of each design, please rank the concepts in order of your most favorite to least favorite.



Overall Rankings

1. Design Concept 1
2. Design Concept 3
3. Design Concept 4
4. Design Concept 2

Q21. How satisfied or dissatisfied are you with these combined elements serving as the physical representation of Fort Chambers on site?



Q22. If you are dissatisfied with the proposed representation, please explain why:

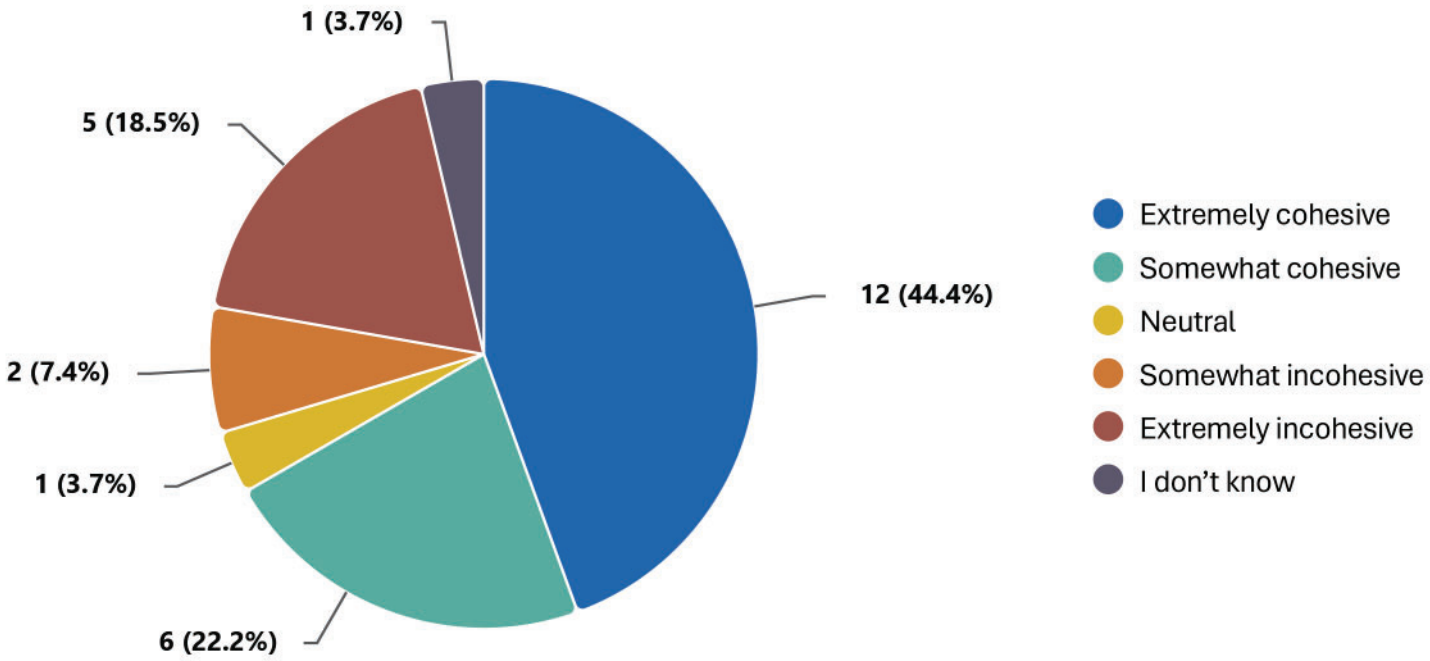
"I would like to see Fred Mosqueda's idea of having visitors pass through a reproduction of the gate of the fort…We need to have a visceral experience of what the fort represented to the settlers and to the Native people and their descendants."

"I have read that [the Tribes] really want to have a replica of the fort that was here when the murderous soldiers gatherered and trained together before they participated in the Sand Creek Masacre. I hope you will engage in true conversation with them and really listen to what they would like to see here."

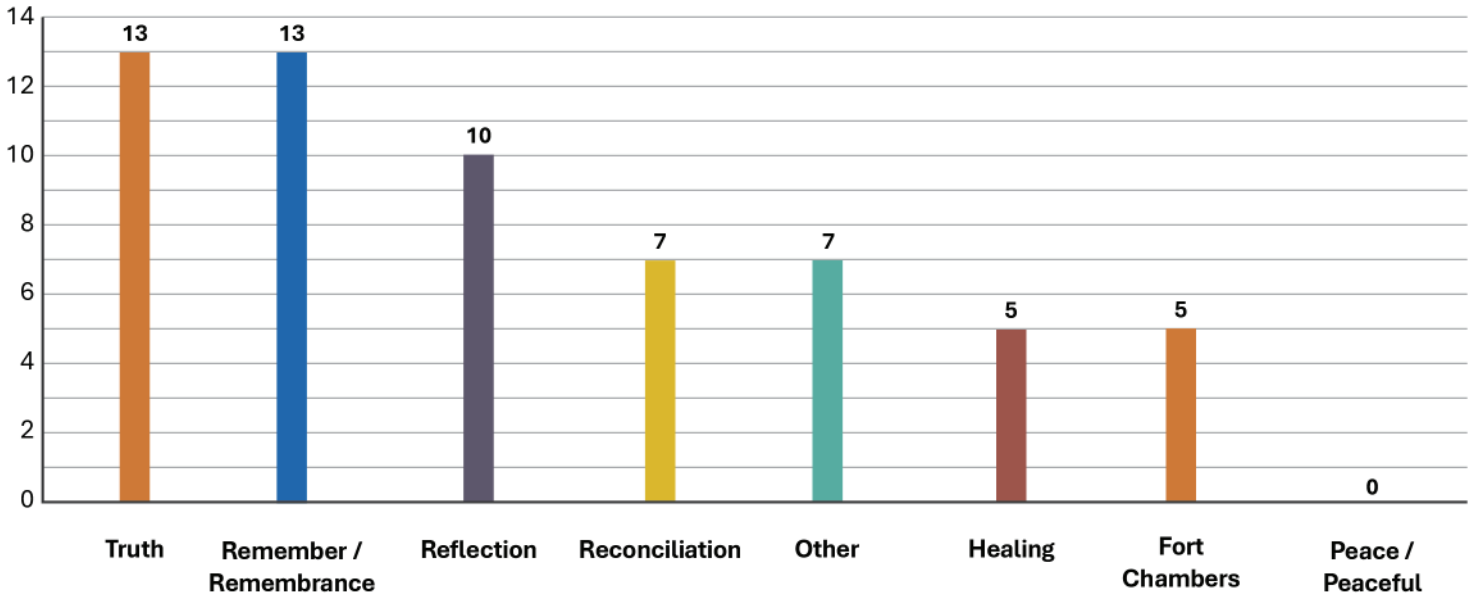
"There is no accurate account of the sod. Any thing you would create cannot be accurate of what was there!"

Other responses to this question focused on the faux sod/wooden pole material combination to discuss representation of the Tribes rather than Fort Chambers. The sentiment found in these comments has been shared during the previous Decompression / Re-Emergence Area section.

Q23. Considering all you have learned about the proposed site design, how cohesive or incohesive do you think the overall experience feels?



Q24. Which of the following words - provided by participants in previous engagement opportunities - should we consider for the future trail/trailhead name of this site? Select all that apply.



'Other' suggestions

Fort Chamber Reflection
Native People-White People Witness to Fort Chambers
Gaslighting, brainwashing, prominent men, heartless

Fort Chambers / Poor Farm Engagement Window 4

Open Response Question Responses

Below are all full responses to open response questions included in the EW4 Questionnaire.

Q5. What about the design (Design Concept One) most resonates with you? Please explain why.

1. Just another example of City of Boulder telling people what to think.
2. I like the perspective shift because it represents the evolution of awareness of the historic facts while showing respect.
3. leaving the historic stone marker…material evidence that can/should lead to pause/reflection. My question is why it's called the "Discovery" area? Without knowing more, sounds "Columbus" like, which I believe is the opposite of what this site is for.
4. the reflection wall, which reinforces that history is a series of interpretations rather than "facts" appeals to me
5. Shielded marker, allows visitors to enter at own pace with different depths to the experience. Good accessibility.
6. The retention and re-incorporation of the historic marker is a great idea. I like the idea of explaining its history too,
7. The interpretive wall panel dividing the space, as well as the use of the same sod and poles from the decompression area resonate with me. The slats in the wall allow you to see the maker without immediately revealing it, and the repetition of the sod and poles gives the space some continuity. I also appreciate the new plaque, which gives the marker some context.
8. Angling the marker and making it not initially viewable.
9. While this is an interesting design to me as a descendant of European settlers, it's my understanding that the descendants of the Indigenous who lived here would like to see a replica of the fort that was erected by the soldiers.
10. I like how the original marker is treated so reverently.
11. I like the "shift" of the marker from its traditional vertical orientation. By removing it from its original position it maintains the history of the object while also indicating that message is a relic of what WAS, not the current thoughts/feelings about this site.

12. The parallel sod and sticks dehumanize, neutralize the whole experience. They impose a time line and end result that is inaccurate. There were no Indians left at the end. Settlers are not sod and Indians are not sticks. The Indians' and "settlers'" experiences were not equal or equally valid/right/legal in any way. Why are you trying to make them seem like they were? Anyway, what were they settling? The land was already settled/occupied by sovereign Indian Nations/Tribes/Arapaho and Cheyenne. "Settlers" were invaders, or more like squatters - occupying land illegally. You need to avoid the generic term "indigenous." I know it's in vogue, but more that style is at stake here. "Indigenous" is more of a racial classification. Here you are talking about Indian Nations, Tribes. You need to say Arapaho and Cheyenne and Tribal Nations.

13. Having a hard time coming up with anything that resonates. The design choices and the approach and in particular the reference to this as a "healing trail" all fail to integrate the feedback I gave and heard from fellow advocates during several community input sessions. I urge OSMP and the design team to pause and revisit that feedback.

14. I'd like to see the marker actually at a double angle ... to indicate its in a state of"falling" in our understanding....on its way OUT!

15. The angled original marker does not “[suggest] a shift in how its inscription is understood today.” It reinforces the centrality of this view, even today. I hope that the reflection wall contains archival, contemporary, and oral traditions from Native Peoples.

16. Don't put the benches opposite the entrance. Perhaps put them outside the circle on the sides so that people can reflect without being in the line of sight for those viewing the exhibit. Highly possible that encountering this information will trigger people unexpectedly and they'll need a private moment. This happened to me at the Ead's site. I didn't expect to breakdown in tears at the station where the signage showed where the volunteers slaughtered the horses. I couldn't stop crying. I wish there was a bench off the path for me to lose it. There were discrete benches in other places, wish they had them in all of the stations. This is very difficult information. In my case, my grandfather was a vet in Sheridan WY. He worked with rodeo horses for the Crow and Cheyenne, bronco breeding. My grandfather came from Pennsylvania (estate) and trained to be the vet for pure bred race horses. He wanted to win the Kentucky derby, but due to economics, ended up in WY. Finding out about the slaughter of the horses unexpectedly hit a nerve about the same attitudes back then in our own families today. My grandfather might have slaughtered those horses, even if he wouldn't have slaughtered the people, but then again, who knows. He was pretty racist and said many mean things about the Crow and Cheyenne he worked with. My brother now works on the Crow reservation, and I am working very closely with N. Cheyenne, including Traditional Chief Phillip Whiteman, Jr. Deep into the reality of Chief White Antelope, his ancestor, and the peace medal he got from President Lincoln for the peace he created in East Boulder. Even though I know this story better than most people, I did not expect how emotional it still is for me. Perhaps have "Friendship Benches" - like they do in Zimbabwe - to have trained Elders available for conversations. I bet I'd be one of the recipients, especially

with Cheyenne Elders who might be coming down from Lame Deer to be available to us with this information, especially with the contrast of the efforts of Chief White Antelope and the sabotage of the prominent men, influenced by Grandville Berkley Sr. and the various others who were sabotaging peace, like Grandville Berkley Jr. with the homemade cannonballs from the mining shot at cottonwood trees that Chief White Antelope was camped in, likely at Hogan-Pancost next to the East Boulder Community Center. You don't need to get into that level of detail, but the real news from the Peace Medal is very hard.

17. I like how the marker is being presented. Creative and combines settler and Native American voices.
18. The marker is not sitting upright as it originally was placed. The marker is therefore not viewed as intended. The marker is disrespectfully placed.
19. the old marker lying in repose, not buried. It exposes the misconception, while in repose shows that idea has passed on - dead but not forgotten.
20. this version shows a focused place of reflection and contemplation with the symbolism of the sod/poles with the marker's statement. It's an intimate space with other panels/information around it. There is seating for people to "wait their turn" to enter the space, keeping it intimate and personal.

Q7. If you have additional comments about this design (Design Concept One), please share them here:

1. We have a budget shortfall. Spending money and staff time on this vanity project is insulting. Fix the potholes and give the $$ to South Boulder Rec
2. I appreciate all 5 design elements. Including Sod and Poles will create an emotional reaction about the history and perspectives.
3. Consider adding benches for visitors that want to rest/stop or gather before passing the wall - a place to stop part-way through the area.
4. Is this ADA accessible? How do children relate to this site and the information?
5. Too much focus on the marker, not enough focus on what actually happened at the fort, at Sand Creek, and afterwards. The marker is important, but this design makes it the MAIN thing, which I think it isn't.
6. I'm not sure if I like how the marker is somewhat celebrated and elevated. Also, the use of the sod and poles is a little bit strange here, since they represent indigenous and settler perspectives. I don't believe they were unified over this marker, and having the strongest use of these materials in this way at the marker feels off, unless it's reinstallation is highly collaborative and includes many voices.

7. The whole idea of the approach with the diminishing sticks and rising sod seems oversimplified, and implies a deterministic process, which insultingly replicates historical events in a way that seems to "naturalize" conquest and injustice. The sod is strange since there were no sod houses around here, and the sticks seem demeaning to Native Americans, at least as presented in the design. The whole things seems wrong-headed. Also, having parallel voices seems problematic. Are there going to be a bunch of people arguing for settlement and elimination of Indians from the Rocky Mountain News? Are those going to be framed in any way as problematic? Or do we just get competing/comparative voices. If I went to Auschwitz, would they just present Jewish and Nazi voices from the 1930s as somehow equivalent and alternative perspectives? If so, it would represent a moral travesty. Not sure what voices will be in this, but I'm highly dubious.

8. It seems like there is false equivalency of experiences between the Indigenous and the settlers throughout this design and and narrative. Have you listened to the Indigenous folks who are anxious to have a meaningful representation of what happened here?

9. I like the addition of the seating areas for contemplation. I also like the idea of discovering the site incrementally, first via glimpses through the larger panels, and eventually in full as you round the first panels.

10. I don't know what else to say. How did this ever get so far off the mark of telling the true story - the real history. This is more of a justification for white wrong doing. Consider the theme of "fear;' at play throughout. Whose fear? Tribes' fears, Indians' fears are never mentioned. And fear is used as a justification for violence. How about putting this fear in context. You could use this from the Boulder.gov website: https://bouldercolorado.gov/fort-chambers-and-sand-creek-massacre Summer 1864: Exaggerated and false claims of Indigenous violence helped fan anti-Indigenous hatred among settlers in the Boulder area.(10) A man who participated in the Sand Creek Massacre wrote that the sentiment in 1864 was that “At the time the 3d Colorado regiment was raised, the idea was very general that a war of extermination should be waged; that neither sex nor age should be spared; and women held to these views in common with men."(11)

11. To me the current design and overall theme make me think of the first Sand Creek exhibit installed years ago at History Colorado. It was themed "a clash of cultures" and this approach with its sod and pole elements echoes it in many explicit and implicit ways. The approach needed here is one of truth-telling and owning the story of what happened at Fort Chambers, how it connects to Sand Creek and what it represents as a local and state chapter in the wider genocidal project of settler-colonization and westward expansion. Nowhere in the design as it is, do I see reflected the repeated tribal requests to include some sort of replica or partial replica of the fort. Nowhere in the design as it is, do I see reflected an honest retelling of history. I see instead unhelpful symbolism that purport to leave interpretation up to participants but ultimately mask the truth.

12. Please see the comments submitted to Kacey French et al.
13. I am writing a separate letter about how the Native Perspective and Presence is poorly represented.
14. The Native story and viewpoint have been stripped out at this point. The deliberateness of continuing to remove Native voices is offensive.
15. I like incorporating the themes of the poles for the Cheyenne (and Arapaho like Chief Niwot who were there to assist, and George Bent, who was camping at Sand Creek). Perhaps with the exhibit with Chief White Antelope, peace medal, etc. having poles, and the fake news of the article in the Rocky Mountain News of 1890 making the prominent men war heroes. And the real news of the US Congress investigation of 1865. Perhaps the motivation which was to create CU and start an elite playground which eventually ended up with Chautaqua and the Sanitarium. All these white founding fathers of "Boulder City" at the time were in on it. It was premediated. Cheyenne intermarried with the settlers. Valmont was becoming a town that was bigger than Boulder City (where the founding fathers of Boulder City wanted to put CU). There's a way to use the stacked sod and lumber to represent the gaslighting now and then with the marker as a good example in contrast to what really happened, a reaction of the success of Chief White Antelope and the Bent family as an alternative power structure in Colorado. Now the Indians are removed to WY, MT and OK. Why? Nobody left to tell the truth. I think you're on to a very good way to use the stacked sod and poles throughout, just not as a grave for the fake news marker because we haven't told the truth and we haven't put this history to rest.
16. The beautiful landscape of the site should be a focus. The land and the river have been important to all peoples. The panel placement and height should not obstruct the landscape.
17. See above

Q8. What about the design (Design Concept Two) most resonates with you? Please explain why.

1. It reminds me how much $$ is being wasted on absolutely nothing of consequence.
2. No 2 marker frame. This is an excellent way to present the history. Will the side panels have information that represents both sides of the history?
3. whole thing feels intentional
4. this doesn't resonate with me; it feels like abstract art
5. Puts the visitor in the “picture”
6. Shielded marker, layered interpretation.

7. I like the suspended marker between the frames, as well as the open view to the water behind past the marker. It gives a sense of looking forward to the future, and works well with the surroundings. The note about the corten steel is nice.

8. Rusting metal and passage of time seems to ISOLATE the event from the present, make it just something of the past, reduces its contemporary relevance. I don't like that at all.

9. It's important that this marker be within this site, but it almost seems like this design is meant to protect the feelings of non-Indigenous visitors.

10. materiality is cool and timeless.

11. I like the usage of materials that will change over time.

12. Instead of subtly referencing 19th century fort construction, why not depict an actual representation of the fort. What are people supposed to be doing in this area besides looking at the words on the marker, which are not contradicted or put in context in any way. The marker shows what white people still believed in 1859 and is an intentional reinforcement of the lie. The truth needs to be presented more plainly and honestly.

13. Again, I find "subtle references" and "suggestions" unhelpful and contrary to the purpose of this project in the first place. This interpretive frame should not be subtle. We need to tell the truth, own it and repudiate it, and identify better pathways forward from Fort Chambers.

14. I don't understand where this fits in --didn't have time to figure that out given my time available. I like the idea of somehow depicting settler NARROW understandinig and how FEAR constricts the mind ... and it MESSED with actual friendships between Natives and Settlers: which should be depicted in a more expressive way! Some photos of interactions -- then maybe a lightning bolt of FEAR in the next panel separating the two people!

15. Depending on the accompanying text, the marker placement suggesting framing and holding layered histories is an improvement.

16. Actually, talking to the Soldier Descendents, they weren't doing this because they were afraid. Just like today, there was an emerging class of gold and miner support wealth, and a class of prominent men who promised access to "refinement" by joining in. Soldiers of Company D got many perks - land - opportunities relatively free education for their children paid for by the public. Sweet deal. And they could be a war hero, so fake news about what they're training for. Also, this doesn't capture the cannons and homemade cannonballs. These soldiers weren't doing this because they were afraid of the peaceful Cheyenne. They were doing it to chase them out of East Boulder and then finish them off out of sight. They were destroying the connective tissue of the plains so they can get the buffalo hides for the industrial belts and not have problems with the trains. Company D were prominent men, or wantabe's.

17. Very interesting way to present the marker. I like the materials but it might be too modern.
18. The interpretive panels must display ACCURATE information. Interpretation must include the information that the vertical slits were placed for DEFENSE of the settlers, including women and children, who were sheltering inside of the fort.
19. It's less formal than the first design. Some of the design might get lost on some people and seem a bit disorganized? It allows more free wandering with people being able to view the marker from various perspectives.

Q10. If you have additional comments about this (Design Concept Two) design, please share them here:

1. Congratultions on all your work on all the designs for all parts of the space. The wonderful graphics make it easy to understand the design concepts
2. This looks too uninviting and difficult to follow. Is this ADA? It creates more of a impact on the natural area than design 1.
3. I really don't think visitors would understand the meanings that the designers hope to create in this design.
4. So we go from silly sticks idea for Native Americans to the opposite -- a bunch of rusting metal that doesn't reflect any Native cultural or design elements. Were any Cheyenne or Arapaho artists consulted for this project??
5. I like the use of the rusted steel elements.
6. I wouldn't know where to start—it's hard to define a sense of hierarchy from this design option.
7. This design feels a little more decentralized than the first option.
8. See comments submitted to Kacey French
9. Needs a lot more work and sensitivity. See above.
10. How many of us listen to anything registered in our bodies? Perhaps some will recognize that moving around awakens an intentionality in learning about the past. i suspect that the cerebral functions of reading will wipe out any body understanding that is implied.
11. This design would further the fake news.
12. The 1800 pound marker was not created to be off the ground between two panels. This display is misleading and not historically accurate. The marker was placed upon a base and stood upright for many years until it was removed by city staff with a backhoe and broken off of it's base - which resulted in damage to the historic marker. The removal

was done without public due process. The broken section of the marker must be reattached and the marker base excavated so that the entire historic marker is once again intact. Interpretive signage should include the story of the destructive removal of the marker and its expert restoration.

13. let the marker lie in repose

Q11. What about the design (Design Concept Three) most resonates with you? Please explain why.

1. ‘Forcing intentional viewing’. Total BS
2. No 4. This design helps the modern population, who cares and is knowledgable about Native culture, experience elements that show respect and appreciation for Indigenous culture.
3. like the idea of incorporating a medicine wheel
4. the idea of a sundial and the possibility of introducing Native interpretation via a medicine wheel appeals to me
5. Seems too close yigether
6. The cardinal directions which are central to Tribal traditions. This design pays respect to those concepts. The open design is also helpful
7. Being able to wander through different panels and around the marker is appreciated. I'd like to be able to move through the space, instead of having to stand still and read. I feel like this also takes advantage of the location and the surroundings.
8. The sun dial effect is interesting.
9. This plan feels the most organized and easily understandable. I'm not sure I'd pick up on cardinal directions- is there a specific reason for that? Could the center marker be elevated or treated a little more reverently in some way? in this design it feels like it was found in the ground and everything else was built around it. Maybe that's the intention.
10. I like the circular nature of the panel arrangement. It feels more influenced by Native American traditions.
11. Why a sundial, and what is the point about the cardinal directions? And please don't use the term "Indigenous". Whose medicine wheel are you talking about? Arapaho? And slabs similar to the marker? Why?
12. Moving freely helps and should include space along the treeline east of the farm.
13. I'd like to see further exploration of the Indigenous Medicine Wheel HEALING and various perspectives -- each one needs to have a different format instead of all of the

markers being the same. When one walks the Medicine Wheel, one SEES from different perspectives.

14. "Interpretive elements with contemporary perspectives." I hope these include contemporary Native perspectives. The potential use of a medicine wheel seems gratuitous and to be cultural appropriation; such use needs sufficient context for the religious and spiritual aspects of the medicine wheel. The medicine wheel is principally an experience. It's presence here could be that, but the text shows no indication that would happen.
15. The Traditional Chief Phillip Whiteman Jr. teaches a four directions workshop. If this design is chosen, you should reach out to him directly to design it. That would be very authentic and powerful. He is doing a peace gathering in June. You and your interpretive designer should go to it if you can. There will be Soldier Descendents there as well as invited guests. I'm sure we can get you an invitation.
16. Very cool! Great connections to place
17. The panels are supported by stone forms. The marker is set on the ground as it historically was. The original base needs to be excavated and placed on the ground. The broken base of the stone and the upper stone marker must be restored. The story of the removal and subsequent damage must be included as part of the story of miscommunication, lack of due process and hatred which resulted in the damage to the marker and it's removal. The language on the marker does not refer to the "Indian Uprising" as the Sand Creek Massacre. Were there Indian Uprisings in other parts of Colorado that contributed to the fear of the settlers which led to the construction of the fort by settler families as a safe shelter??? There is space to walk between the panels, the landscape might be more visible.
18. It seems like an intentional design that allows some flow in the general space. I like the directionality of the placement of the panels and can tell a story in its form. I think I like this design second compared to Design #1, with Design #2 last place.

Q13. If you have additional comments about this design (Design Concept Three), please share them here:

1. Incorporating a Medicine Wheel would be wonderful
2. This and design 1 are good, however if you are using this design you should consult more with the Tribe on the appropriateness of mirroring the sacred directions.
3. It's hard to include Indigenous elements (sundial, cardinal directions) in this area where we need to focus on what happened at the fort and at Sand Creek and afterward. Maybe it could work as a subtle reminder that Native people were here and their cultures continued throughout this horrible time. If the Arapaho and Cheyenne representatives like this idea, that's important.

4. What's the point of the sun dial? And do you really want to suggest a Sun Dance circle? That seems like potential misappropriation of a ceremonial emblem.
5. Overall this seems like the most successful approach with maybe a few adjustments to the actual marker- like lifting it up and maybe identifying what it is on a base of some kind. The circular pillars are neat and inviting for exploration.
6. While the marker is circled by panels that provide context and different views, it feels uncomfortable to me to have it be the center element in this circular formation.
7. This whole design is so obscure as to be meaningless. Say what you mean. Don't lead visitors around some fantasy land of stereotypes.
8. Please see comments submitted to Kacey French
9. Still not clear if you are offering a variety of approaches and trying to see which is preferable. I lack time to figure this out! Mentioned in my separate letter.
10. Seems pretty random, perhaps symbolic of where White people are now, randomly trying to figure out our relationship to this historic violence of indigenous peoples.
11. The Cheyenne teach circular thinking. But linear thinking is also very important. You need a display that uses both methods of thinking. When becoming familiar with the information, linear is better. When processing the information emotionally, circular is better. Think about how you'd do a blend of both, perhaps repeating the same content from two different angles, which is natural for the Cheyenne. Go back and forth between logic and emotional intelligence. Again, benches for reflection should be available and potential for conversations - Friendship Benches - google Dr. Dixon Chibanda. The Friendship Bench is a global, community-based mental health initiative that trains older adults to provide free, peer-to-peer talk therapy. The movement takes mental health support out of clinical settings and places it on literal benches to foster trust, empathy, and problem-solving. I think having these available at all locations is essential regardless of the design chosen...
12. Ditto

Q14. What about the design (Design Concept 4) most resonates with you? Please explain why.

1. More nonsense
2. No 3. an exit view of the wetlands will be peaceful and provide some emotional relief after experiencing the quotes and other material
3. I like the framed view of the wetlands
4. Some elements are good. But too linear. I like circular design better.

5. Layered interpretation, accessibility, benches at different depths.
6. Too large and uninviting to this natural space.
7. If the gateways tell the story in chronological order, that is useful. I like the last gateway opening to reflection, as long as the reflection/contemplation area provides challenging questions about the meaning of this history for the people of Boulder today.
8. I appreciate the framing of the marker, similar to design 2. Also, there's something metaphorical about framing the marker in new information and with reinterpretation that I like. This one feels quite large, but I do like how much visitor has to interact with the environment.
9. There is an elegance in the perspective view of seeing through multiple gateways.
10. I like the simple and modern nature of the gateways, and that you are forced to go around the panels to read the inscription.
11. Gateway to what? Healing? For whom? Facing away? Looking at swamp lands? I don't understand. I thought this would be about facing our past and having the truth presented so that we never do this again. Looking away will not help.
12. There is an appeal in moving through doors of understanding .... perhaps here allowing various perspectives from the past and then moving into contemporary understandings. And perhaps murals on each "wall" around the door ... bringing history "to life" and color.
13. Places too much emphasis on the old way of thinking embodied in the original marker.
14. I love this design to frame Valmont Butte and the other location. However, if you have a lot of information in the exhibit about gaslighting, then it is my favorite. It shows how the fake news influenced events leading to a massacre, which is very relevant for today.
15. Nice way to present the space and create interesting areas.
16. I think this one is ok, but not as strong as the others. I like the gate imagery but the marker is maybe not clearly understood to be there until you get deeper into the space.

Q16. If you have additional comments about this design (Design Concept Four), please share them here:

1. This seems to have less interpretive space for contemporary reflections/ historical perspectives
2. Are the contemporary perspective/quotes from Indigenous folks?
3. It's a little unclear if you are or are not supposed to walk through the gate ways.

4. This exhibit is not about healing, it is about making white people feel better about stealing Indian land and resources, running the Indians off, and then killing them, once rounded up at Ft Lyons.
5. Please see comments submitted to Kacey French
6. Again is this in addition to other elements or one needs to prefer of the several presented?
7. If emphasizing "what were the soliders thinking" this shows unemotional linear means-to-end inhuman thinking. And you could present why. Land grab, don't want interference from peace and cooperation (Zillow real estate "curb appeal" today), get rid of what doesn't fit with the lawns and education and elite playground. Use the invalidation of real news and result in the Rocky Mountain News article glorifying the Soldiers in 1890. Pretty obvious ignoring the Congressional Report of 1865. Emotions get tossed aside. This was "just business".
8. Marker is not readily visible. Large wall - like structures.
9. Ditto

Q22. If you are dissatisfied with the proposed representation [of Fort Chambers], please explain why:

1. Stop telling people what to think and stop wasting $$ on projects when there is a budget shortfall.
2. I would like to see Fred Mosqueda's idea of having visitors pass through a reproduction of the gate of the fort at the end of the Decompression path. It would connect well with Discovery design #4. The effectiveness of any of the designs depends very much on the content of the exhibits. We need to have a visceral experience of what the fort represented to the settlers and to the Native people and their descendants. The most important thing is to change the Decompression design entirely because it is factually inaccurate and offensive in both directions (as visitors walk into the site, and walk back).
3. I think this is an inaccurate portrayal that could be severely misunderstood by visitors. The portrayal of the sod and sticks makes a number of incorrect assumptions: On the front end of the experience, the decreasing sticks assume that Indigenous presence gradually diminished over time. This ignores the punctuated forced removals, massacres, and treaty violations that actually occurred. On the back end of the experience, the increasing sticks (and decreasing sod) assumes that Native people have been able to fully reconnect with their homelands, and that settler colonial society and structures have diminished. Neither of these are true.

4. What?? The sod is disappearing around here? News to me -- Euro-American domination of the landscape continues apace. And Native American "sticks" are reappearing, even to the point of replacing the sod?? I'm non-native, but teach at CU and am very involved in Native issues (and work with tribes), and this idea of the sod and the sticks at the end seems like grotesque mispresentation of the place and role of Native Americans in Boulder County -- as if we're actually reversing 150+ years of colonization and genocide. Surely there's a better way to convey the idea of changing attitudes.

5. Is this design and information approved by the Indigenous folks who have supposedly been consulted in this process? Is their truth honored and lifted up in this design? You have obviously put a lot of thought into these possible designs. Have you honored the input of the Indigenous folks who wish to lift up the truth of the deep history of this place? Does this design honor the fact that the Indigenous lived here are cared for this land for centuries before settlers arrived and attempted to erase them and their culture so they could steal everything in sight? What do they think about these possible designs. I have read that they really want to have a replica of the fort that was here when the murderous soldiers gatherered and trained together before they participated in the Sand Creek Masacre. I hope you will engage in true conversation with them and really listen to what they would like to see here. It's their history that has been nearly erased. We descendants of settlers should honor their story.

6. Going back to the previous page (s) What Indian presence? At the end, there's none. The entire representation works very hard to equalize and justify what happened at Ft Chambers. That misguided effort leads to inaccuracies such as using sod and sticks to suggest parallel experiences of actual people along imaginary timelines, and such as Indians miraculously reappearing at the end, just before visitors are invited to gaze out at the wetlands. The theme of fear does not include Indians' fear of losing their land, homes, crops, villages, food sources, resources, their lives. The "settlers" fear seems to be of losing what they stole. Fear doesn't justify, excuse or atone, or even explain really, against the facts, what the "settlers" did. There are not two equal sides to this story. There are not two "rights". There is a huge wrong that needs to be righted. This exhibit doesn't begin to point the way.

7. See prior responses. And using "fear" as the anchor for telling this story is a poor choice. Again this echoes the "clash of cultures" approach History Colorado had to abandon and revisit to create the current Sand Creek exhibit.

8. Please see comments submitted to Kacey French

9. I am writing an additional letter. I don't have sufficient time as of the eve of 5/15 with very little preparation; I lack spending time, like days, to digest the material offered. In general there isn't in this design an adequate understanding of Native / Indigenous Knowledge, relation to the Land itself ini contrast with the very limited perspectives of the Settlers. I think you've done a good first effort sharing your ideas and asking our input. I'm not getting enough reflection that Native people on this continent all go back in their presence and cultural development over 10,000 years and what that implies.

10. Need to accommodate different thinking styles. Need to have more respect for private moments for emotional processing that aren't embarrassing or in the line of sight. Like the metal and rammed earth for the Soldiers and the poles for the native americans. Overall very thoughtful and it just needs some more work.
11. There is no accurate account of the sod. Any thing you would create cannot be accurate of what was there!
12. somewhat satisfied, but still need the Cheyenne perspective of the settler/ indian situation back then. Cheyenne were the prime focus of the deception and massacre. Need to get the perspectives of the soldiers - talk with the soldiers' descendants,
13. No. It seems to have all important elements in place.

Q24. Which of the following words – provided by participants in previous engagement opportunities – should we consider for the future trail/trailhead name of this site? Select all that apply. [OTHER responses]

1. Forced feeding designed by staff who don't even live in Boulder
2. Fort Chamber Reflection
3. Reconciliation and Truth are both commendable terms, as long as the experience can accurately represent them both. At present, this accurate representation of truth and reconciliation is not achieved.
4. The words above are just wishful thinking, as if walking this trail can undo 150 years of harm to Native Americans.
5. Telling the Truth should be the goal. Healing is a process that begins with telling the truth. This exhibit falls short of the first step in healing. Needed are statements that the Tribes were sovereign nations who owned (yes owned, "the valley was [ ] owned") lands as a sovereign owns lands. The U.S. recognizes Arapaho and Cheyenne territory (which the owned/own as sovereigns) in treaties with them. Treaties are the Supreme Law of the Land. (US Constitution). Only a sovereign can decide how its land is used and by whom. The Arapaho had full authority to allow the miners to stay as guest and then leave at the designated time. The settlers became invaders when they did not leave. Everything the settler/invaders did from there going forward was in violation of the treaty of Fort Laramie, US and Arapaho law. Every thing. The settler/invaders decided to stay and pretend the land was theirs. They made laws and put words of ownership on pieces of paper and called the papers "deeds". They put the papers in boxes they called files, and put the files in a building they called the "Land Office", all to document and justify their existence on land that was not theirs. And the settler/invaders were willing to exterminate the Indians in order to keep what wasn't theirs. By now they knew the story of Indian Removal, and about the stealing of Indian lands. They were not acting

out of ignorance or innocence. Fast forward 160+ years, those pieces of paper - those made up "deeds" survive. But so does the treaty, the Supreme Law of the Land, that recognizes and guarantees the Tribes' ownership of the very same land represented in th ieces of paper. This is the truth. Some important things to note for improving the exhibit: -Tribes, Tribal Nations, Native Nations, Indian Nations are sovereigns, Peoples; ribe is not a group of Indigenous people. -Indigenous is a much broader term that shouldn't be used when referring to tribes and their citizens in the US. -Use the names o he tribes- Arapaho, Cheyenne, etc. -Indian, Indian Tribe, Indian Nation are perfectly acceptable terms and in fact are legally correct terms. -It is not true that no one "owned" Boulder Valley, that Indians only existed in "relationship" with the land. That's romantic, euphemistic language. Tribes had/have control of their territory. They "owned" land in the way that sovereigns hold land. The Arapaho knew their territory, other tribes knew Arapaho territory. They used each other's territory with permission. Would anyone just write themselves a deed to federal land? I don't know where to put all my comments. But here's a suggested start to the exhibit that provides a better, fuller context for Fort Chambers: For more than 14,000 years, Colorado has been home to Indigenous peoples who hunted, traded, held ceremonies, raised families, and who have lived and died here. Boulder Valley is the homeland and within the territory of the Arapaho and Cheyenne people. The United States recognized tribes as sovereign nations and in the 1851 Treaty of Fort Laramie, it recognized the territory of the Arapaho heyenne, including Boulder Valley. In 1858 when white miners arrived in the Boulder Valley and asked to spend the winter, Arapaho Chief Niwath said they could stay but must leave after winter. Instead, that next year, the white guests became intruders when they founded the town of Boulder against the wishes of the Arapaho and in violation of the Treaty. Miners and intruder-settlers repeatedly violated the terms of the 1851 Treaty of Fort Laramie, and the territorial government refused to enforce it. As Civil War broke out in the East, hostilities, raids, and attacks between settlers and Tribal warriors escalated in the West. In the summer of 1864, Colorado's territorial governor Jo vans authorized settlers to kill, quote "hostile Indians", and he raised a volunteer army of "Indian fighters." Although Boulder Valley intruder-settlers were never directly threatene y Indian attacks, in 1863 they built a sod fort on the homestead of George W. Chambers to defend themselves. In 1864, when Governor Evans issued his call for volunteer "Indian Fighters," 111 Boulder Valley men mustered at Fort Chambers. They were designated as Company D of the 3rd Colorado Volunteer Cavalry Regiment, under the command of David Nichols, who resigned his position as Boulder County sheriff to accept a captain's commission. In late summer of 1864, the one hundred and eleven me f Company D began training for war. The Boulder men joined Colonel John Chivington's U.S. military forces to carry out the Sand Creek massacre. More than 230 Arapaho and Cheyenne people – including Chief Nawath -- were murdered.

6. Native People-White People Witness to Fort Chambers
7. Gaslighting, brainwashing, prominent men, heartless