



The Museum at Warm Springs



2024 End-of-Year Fundraising Campaign Update

We are immensely grateful to everyone who donated so generously to our 2024 end-of-year fundraising campaign! The total raised as of January 10 was \$65,652.50. This is a substantial increase from our 2023 year-end campaign, which raised \$11,530.

“Our campaign was a tremendous success,” noted Museum Executive Director Elizabeth A. Woody. “We also received a number of physical donations of items to our collection and archives.”

Of very special note, Karla and William Cloran of Sunriver, contributed \$1,000; Orrick, Herrington & Sutcliffe, LLC, San Francisco, gave \$2,500; Ronni Lacroute donated \$7,000; there was a \$7,000 anonymous donation through The Museum's website; Priscilla Bernard Wieden gave \$10,000 “In loving memory of Dan Wieden”; Reed Albright gave \$10,000 and Catherine Marie Ellison, MD, contributed \$10,000 through Schwab. Museum Board of Directors Member Bill Nicholson gave a gift of stock valued at \$10,192.50.

"We are so thankful to everyone who contributed," said Elizabeth. "Every gift that we received contributes in a very significant way to our Museum's operations, and enables us to continue our long tradition of sharing the history, culture and art of The Confederated Tribes of Warm Springs and other Indigenous peoples."



Recent Grants for Museum Operations from our 2024 EOY Fundraising Campaign

Ann and Bob Phillips — \$500 grant through Schwab Charitable.

The Andresen-Mickelsen Charitable Giving Fund — \$1000 grant through T. Rowe Price Charitable.

We are very grateful for these gifts!



Donation from Paul Cary of Original Map of the Warm Springs Reservation Dated 1949

Paul Cary from Columbia, Missouri has donated a framed, original HistoRelief Map of Warm Springs Indian Reservation Warm Springs, Oregon dated 1949 (Dimensions: 17.5 x 15.5 in / 44.45 x 39.37 cm).

“This wonderful map has found its new home in our Archives,” said Museum Executive Director Elizabeth A. Woody. “We are very grateful to Paul — a longtime friend, member, donor and supporter of our Museum — for this donation.”

The 1949 pictorial map of the Warm Springs Indian Reservation was compiled by Indian Agents Ralph M. Shane and Ruby D. Leno of the Upper Chinook Tribe. Pictorial vignettes highlight historical events, Native American culture, frontier life and the conflicts between white settlers and Native Americans.

Shane and Leno beautifully illustrated Warm Springs' striking topography, brilliantly rendering mountain ranges, buttes and river valleys. Illustrations depict mills constructed by the U.S. government, explorers trekking through

the area, and historical moments, such as the signing of the Supplemental Treaty of 1865. Dotted and dashed lines trace the McQuinn Survey, Campbell Survey and Handley Survey, which played a role in establishing the reservation's boundaries. Bold lines follow the Old Indian Trail and the routes of Nathaniel J., Wyeth, Peter Skene Ogden, and John C. Fremont through the region and the Warm Springs Cutoff Highway.

"It's a beautiful, intricate and highly detailed map," said Elizabeth. "It's an important document and an absolute treasure."

Don't Miss!

**"31st Annual
Warm Springs
Tribal Member
& Youth
Exhibit"**

**On View Through
Saturday, February 8, 2025**



HONORABLE MENTION. "Legend – The Hide and Seek Master" (jute twine, cotton yarn, wool yarn, polyester blend yarn, smoked elk hide, glass beads, cut glass beads) by Natalie Kirk (Photo by Angela A. Smith)

**On View
This Summer!**

*“Saddle Up:
Ranchers and Rodeo Life
of The Confederated
Tribes of Warm Springs”*

**Opening
July 1, 2025**



“Saddle Up: Ranchers and Rodeo Life of The Confederated Tribes of Warm Springs” will open July 1!

This exhibition — The Museum's major summer/fall presentation — will highlight the history and experiences of Warm Springs ranch families and rodeo culture. It will illustrate through historic documents, art, artifacts, family interviews and photographs, the experiences of Warm Springs ranchers along with the economic and cultural transition from a way of life based on trading to one based on cash.



"Frank S. Matsura: Portraits from the Borderland" Opens Saturday, February 1 at High Desert Museum in Bend

Exhibition examines Indigenous representation and identity during a period of regional transformation

In 1903, having immigrated from Japan, Frank Sakae Matsura (1873-1913) arrived in newly incorporated Okanogan County along the U.S.–Canadian border in Washington state. Matsura had been formally trained in photography and established a studio in the small town of Okanogan, a cultural and geographic “borderland” where he, as an outsider, witnessed a time of change in the region.

In his studio, Matsura created detailed portraits of the Indigenous people of the region. More than a century later, his work is now receiving attention as some of the most visually potent and nuanced images of Indigenous peoples from the era—conceptually sophisticated and collaborative portraits of individuals and families with whom he maintained trusting relationships. The detailed images share their lived experiences and converging customs during a time of transition.

"Frank S. Matsura: Portraits from the Borderland" features 39 photographs recovered from Matsura's archive paired with period-specific cultural items from the Indigenous Plateau, a High Desert region that encompasses the Columbia River and its tributaries. Exploring Indigenous representation through detailed photography as well as objects, the exhibition spotlights some of Matsura's most culturally significant work against a backdrop of regional transformation in the early 20th century.

The exhibition originated at the Northwest Museum of Arts and Culture in Spokane, Wash. Matsura's photographs are blown up to better share their impressive detail. They capture moments that reveal Syilx (Okanogan) communities adapting to a changing time. The exhibition includes cultural objects, such as gloves, beaded cornhusk bags and leggings, drawn from the Northwest Museum of Arts and Culture's collection and from the collections of the High Desert Museum. They will be next to Matsura's photographs to bring to life attire featured in Matsura's photographs.

"By sharing Frank Matsura's compelling photographs alongside objects and contemporary videography, this exhibition offers a rich exploration of Indigenous communities and stories in the Plateau region," said Executive Director Dana Whitelaw, Ph.D.

Washington State University Associate Professor Michael Holloman (Colville Confederated Tribes), a curator of the original exhibition, is helping guide the High Desert Museum's exhibition. He will also soon publish a book about Matsura's life with PA Press/Chronicle Books (slated for publication in September). Holloman calls Matsura a fascinating figure who made choices that raise more questions than answers—including why he left Japan, briefly settled in Seattle, where there was a significant-size Japanese immigrant community, and then left again to make a home east of the Cascade mountains in the very rural Okanogan region of the Columbia River Plateau.

Immediately, Matsura became a popular member of the Okanagan community, and 10 years later when he died suddenly, his funeral became a community-wide event. During his lifetime, Matsura attracted many people from across the region for portraiture, including individuals and families from upper Indigenous Plateau tribal communities. Among Matsura's total body of work are visually potent, intimate and collaborative studio portraits telling nuanced stories of regional Indigenous identity.

"Frank clearly was personable and had a sense of humor, and he clearly developed relationships with the people he photographed," Holloman said. "As a Japanese immigrant he was also new to cultures in North America and in the region where he settled, which perhaps freed him to approach portraiture without enforcing the stereotypes that were common at that time."

Unlike some of his contemporaries, whose work reinforced erroneous beliefs that Indigenous people would soon disappear, Matsura's portraits share Indigenous people choosing their own identities. Gingham and plaid, work wear and crocheted accessories blend fluidly with "trade blankets," glass beads and natural ancestral materials. Instead of nostalgia, Matsura's portraits point to an ongoing and complex cycle of reinvention.

The Plateau cultural belongings and regalia featured in Matsura's portraiture are at once functional, vibrant and symbolic. Some materials, like buckskin, evoke durability and continuity. Others, like glass beads introduced by the fur trade, represent invention and transition. Floral motifs embellishing many of these items are influenced by European embroidery patterns, translated into regionally specific iconography meaningful to Plateau communities.

Paired with cultural items in the gallery, Holloman said, "these objects bring Matsura's photographs into living color."

In addition, a video by filmmaker and storyteller LaRonn Katchia (Warm Springs, Wasco, Paiute) will greet visitors outside the exhibition gallery. Featured will be contemporary stories of three young, vibrant and accomplished women from The Confederated Tribes of Warm Springs: Kahmussa Green, Miss Warm Springs and advocate for missing and murdered Indigenous women; Thyreicia Simtustus, an aspiring pilot breaking barriers in aviation; and Kiahna Allen, a passionate kayaker launching her own nonprofit. They will appear in both contemporary dress and traditional regalia, showcasing the continuum of culture and tradition from the past to the present day.

"Frank S. Matsura: Portraits from the Borderland" is organized by the Northwest Museum of Arts and Culture and was curated by Holloman and Associate Curator of Special Projects Anne-Claire Mitchell. The exhibition will be on view through Sunday, September 7, 2025.

Generous support for the exhibition is provided by Art Bridges. It's also made possible by Bigfoot Beverages, Brooks Resources Corporation, the James F. and Marion L. Miller Foundation, the Old Mill District, the Oregon Arts Commission, the Oregon Cultural Trust, the Visit Bend Cultural Tourism Fund and the Visit Central Oregon Future Fund with support from Cascade A&E Magazine, OnPoint Community Credit Union and Travel Oregon.

About The Museum at Warm Springs

The Museum at Warm Springs opened its doors to the public on March 14, 1993. Built to Smithsonian Institution standards, The Museum's mission is to preserve, advance and share the traditions of The Confederated Tribes of Warm Springs, Oregon. **Regular Museum hours** are Tuesday through Saturday, 9 a.m. to noon and 1 to 5 p.m. The Museum is closed on Thanksgiving, Christmas and New Year's Day. **Admission:** Museum Members (free), Adults (\$7), Senior Citizens over 60 (\$6), Students 13-18 with student body card (\$4.50), Children 5-12 (\$3.50) and Children 4 and younger (free). The Museum welcomes donations any time of the year. Please consider a matching gift to the [Oregon Cultural Trust](#). Your gift to the

Trust (up to \$500 for individuals, \$1,000 for couples filing jointly, and \$2,500 for class-C corporations) is a tax credit, a dollar-for-dollar reduction for any Oregon taxes you owe. The Oregon Cultural Trust is a generous supporter of our Museum. The Museum at Warm Springs is located at 2189 Highway 26 in Warm Springs. Phone: (541) 553-3331. For more information, visit us [here](#).



The Museum at Warm Springs

The Museum At Warm Springs | PO Box 909 2189 Hwy 26 | Warm Springs, OR 97761 US

[Unsubscribe](#) | [Update Profile](#) | [Constant Contact Data Notice](#)



Try email marketing for free today!