MISSION SCENES & CHILI QUEENS

TRICENTENNIAL THEME: San Antonio History
SUBJECT: Art
GRADE/LEVEL: High School/ Grades 9-12
SUBMITTED BY: The Briscoe Western Art Museum

DESCRIPTION:
Drawing from the Briscoe Museum’s collection of hundreds of stereoview cards --soon to be featured in an exhibition coinciding with the Tricentennial --participants will explore images of the people and landmarks of San Antonio from the late 19th -early 20th century. One 60 minute class.

LESON OBJECTIVES:
1. Learn about stereoviews.
2. Compare views of San Antonio then and now.
3. Assess the cultural significance of the cards and consider the roles of the photographers, the subjects, and the consumers of the cards.

MATERIALS NEEDED:
Stereoview Analysis Handout (one for each student)
Mission Scenes and Chili Queens PowerPoint (copy for students or projected for class)

Resources:
- https://www.futurelearn.com/courses/stereoscopy/0/steps/16688

Additional Stereographic Images of San Antonio:
- https://www.loc.gov/photos/?fa=location%3Atexas%7Csubject%3Asan%20antonio%20stereograph%20cards
ENGAGE (Opening Activity – Access Prior Learning / Stimulate Interest / Generate Questions):
(15 minutes)
- History of stereoview cards, including: who invented it, when, and how they were used
- Show examples of stereoview cards depicting people and landmarks of San Antonio

EXPLORE (Probing or Clarifying Questions):
(10 minutes)
- Participants will break into small groups (3-4 people) and each group will examine one stereoview image
- Each group will answer questions about their image including: What or who is depicted? What is the setting? When was the image created?
- Make inferences about why that photograph was taken (cultural significance) and who the intended audience is.

EXPLAIN (Concepts Explained):
(15 minutes)
- Students will complete the stereoview analysis sheet for at least one of the stereoviews analyzed.

ELABORATE (Applications and Extensions):
(15 minutes)
- Groups take turns sharing their images and observations with all participants
- Consider whether images bear resemblance to scenes of present-day San Antonio

EVALUATE:
(5 minutes)
- How do these images reflect the culture of San Antonio in the era they were produced?
Movement, opportunity, work, and conflict are enduring themes of the American West. At the Briscoe Museum, students explore these through art and artifact. With an emphasis on critical thinking and object-based learning, we create opportunities for students to draw connections between works of art, personal experiences, and curricular standards.

**FREQUENTLY ASKED QUESTIONS**

**When can I bring my students?**
Docent-led student tours are offered on Tuesdays through Fridays at 10:00am and must be scheduled at least three weeks in advance.

**Can I request a customized tour?**
Yes, contact the Education & Programs Department to make arrangements. We can craft a tour to cover specific artists, events, figures of the West, as well as integrate historical primary documents.

**How much do student tours cost?**
Student tours are FREE. In addition, we offer bus reimbursement for schools in need. For more information, inquire about the Briscoe Bus Fund.

**How many students can we bring to the Briscoe?**
Groups are limited to 80 students or two school buses, whichever is less. In addition, you need one adult for every ten students.

**How long are the tours?**
Tours are 45 minutes to one hour.

**SCHEDULE A TOUR**
Call the Education & Programs Department at 210.299.4499 or email Tours@BriscoeMuseum.org.

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**TOUR TOPICS**

**People of the West**
Through painting, photographic portraiture, sculpture, and artifact, students piece together an understanding of those that inhabited and occupy the West. Explore historical themes from multiple vantage points and investigate what art tells us about the maker and those represented.

**John Coleman, Visions of Change (detail), 2018**

**Gone West**
The motivations for moving West were many—an appetite for adventure, a new beginning, economic opportunity, a higher calling—and not all were voluntary. Students explore how artists capture the drama of westward expansion in painting, sculpture, and photography.

**Wells Fargo Stagecoach, ca. 1875**

**Icons of the West**
The American Buffalo, the horse, and the steer are iconic images of the West. From the ceremonial buffalo hunt to the hard-forged cattle drives, animals transformed the landscape and people of the West. Students investigate how artists use animal imagery to convey messages of power, sanctity, and freedom.

**Billy Schenck, Throwin' A Loop, 2013**

**Myth and Narrative in the American West**
The mystique of the American West is one built largely on lore—captured through the lens of the photographer, the brush of the painter, the hands of the sculptor, and the tools of the artisan. Students discern how artists interpret, present, and perpetuate historical and contemporary narratives.

**Pancho Villa Saddle, ca. 1920**

**Texas and the American West**
The complex saga of the Lone Star State is an essential part of the story of the West. Designed for students studying Texas History, this tour uses art and artifacts to piece together pivotal events throughout the state’s history. Through the investigation of primary resources (upon request) and artists’ interpretations, students are prompted to critically examine individuals, events, and issues unique to Texas.

**James Sherman, Mural Study-Alamo (detail), ca. 1937**
Title: _____________________________________________ Year: __________________

Any noteworthy text on the stereoview card (front or back):

WHO
Describe any people you see in the photo

WHAT
Describe any activities that are occurring or any objects in the photo

WHEN
If no year was listed, when do you think the photo was taken?

WHERE
Describe the setting

WHY did the photographer choose to document this subject and why is it significant?

Who is the intended audience?

How does this image and/or accompanying text reflect the time period in which it was created?
Mission Scenes and Chili Queens
A History of San Antonio in 3D
What is a stereoscope?

A stereoscope is an instrument used to view two nearly identical pictures side by side in order to give the image an illusion of depth or three-dimensionality.
First patented stereoscope (or stereo viewer) invented in 1838

The Holmes Stereoscope Viewer, came out in 1862 and became the most common stereoscope
Stereoscopic field camera, by Lancaster and Son, 1870s. Howarth-Loomes Collection at National Museums Scotland.
The first effect of looking at a good photograph through the stereoscope is a surprise such as no painting ever produced. The mind feels its way into the very depths of the picture. The scraggy branches of a tree in the foreground run out at us as if they would scratch our eyes out. The elbow of a figure stands forth so as to make us almost uncomfortable.

“PICTURES SPEAK A UNIVERSAL LANGUAGE”

The Stereograph brings the World into the Classroom. Copyright K. V. Co.

The child learns through experience.
To provide adequate experiences for the child during his school life is the problem of the modern educator. Keystone Stereographs and Lantern Slides, fully indexed to meet school needs, provide these necessary experiences.

There is a Keystone Representative in your district who is a trained and experienced educator. He will be glad to demonstrate Keystone material. Write today.

KEYSTONE VIEW COMPANY, Inc., Meadville, Penna.

Keystone has purchased the Stereoscopic and Lantern Slide Department of Underwood and Underwood.
The Stereograph as an Educator—Underwood Patent Extension Cabinet in a home Library, 1901, Underwood & Underwood
Henry Doerr, *H.A. Doerr’s photograph gallery on Commerce Street*, ca. 1875, Jones Collection, DeGolyer Library, SMU
Market at Military Plaza
YOUR TURN!
Here you find our children on our South Porch finding a secluded nook to enjoy pictures of real things and real places, our telebinocular is most popular. The third dimension pictures are most fascinating.

In the background you will see some of our rock and cactus collection.

Children:
Bobby Crook, Polly Nixon and Patty Nixon.

The School of Childhood
San Antonio
APACHES AT FORT SAM HOUSTON. By Frank Hardesty, 1886. Taken in September or October, 1886, this view shows two of Geronimo’s Apaches in the Quadrangle at the Fort. The citizens came in droves to see the Apaches and Joske’s sent a wagon of goods to sell to them.
APACHE INDIAN. Sold by Paul Wagner, 1880's. Was this half-clothed gent a member of Geronimo's band at Fort Sam Houston, or just a stray Indian photo that Wagner used to cash in on the excitement?
SAN ANTONIO, TEXAS.

Authentic records show that the Spaniards had visited the site of the present city within 100 years after the discovery of the New World by Columbus in 1492, and there is abundant evidence that San Antonio was a famous Indian town long before the arrival of the white man.

The town took the name of San Antonio de Fernando de Bexar, San Fernando, from Ferdinand III; and the settlement Bexar, from the Duke of Bexar, then Governor of the province of Texas. For a period of seventy-five years a desperate struggle was then waged by the Spaniard and Indian, the former to hold his newly-planted colony, and the latter to recover his ancient home. The history of these conflicts abounds in incidents of heroism unsurpassed in any age. Every house was a fort, and every man and woman a hero or a heroine.

The first Americans known to have been in San Antonio were the surviving companions of the ill-fated Father Neale, on their way to the mines of Mexico, the underground prisons, in 1831. Major Kemper, with a small force, took San Antonio in the early part of 1832. Early in June, 1833, the Spaniards took San Antonio from the Americans in the fight. The Spaniards lost 100 and the Americans 47. Thus San Antonio was again under the heel of the Spaniard, and no pen can portray the dark deeds of his vengeance. Three hundred men were confined in one house, August 29th, and many died from suffocation; and 500 women were cast into prison, and made more than slaves. The spirit of freedom, though crushed, was not dead. Tyranny is always short-lived; so, in 1834, the Spanish authority was completely overthrown in Mexico, including Texas, then a part of Mexico. But American ideas had been sown widely and lavishly in Texas, and it was soon apparent that Mexican Republicanism was not palatable to the Americans in Texas. So a new revolution began to grow and take shape. When it drew sword, however, the conflict was sharp and decisive. A few of the pages of its history are so dark as the scenes of war ever penned; but the glory of San Jacinto stoned for Galveston and the Alamo.

The Alamo, unlike Thermopylae, had no pajaro. Every man died like a soldier, at his post. The only survivors were Mrs. Dickinson and her infant daughter. The word Alamo means cottonwood. This mission was founded in 1718 in the Charge of Rio Grande, was soon removed, and, back again to the Rio Grande in 1731, and eight years later to San Antonio, and located near San Pedro Springs, where it remained fifty-four years; was removed then to Military Plaza, and two years later to its present site, in 1774, just two years before our Declaration of Independence. It is 78 by 62 feet; walls solid masonry, 22 feet high and 4 feet thick. It once was, originally a church, but soon became a fortress. Its armament consisted of fourteen guns. The Americans demanded their rights under the Constitution of Texas and protected against military confiscation. General Santa Anna, the President and Commander-In-Chief of the Mexican forces, entered the Alamo February 22, 1836, with 3,000 troops, well supplied with artillery and all the munitions of war. He displayed his blood-red flag from the tower of San Fernando Cathedral, between the Main and Military Plaza, demanding an immediate and unconditional surrender. This was answered by a cannon shot, and then began THE SIEGE OF THE ALAMO.

The Americans were commanded by Colonel William B. Travis—16 effective men, besides there were Bowie and Crockett. He was reinforced on the eighth day of the siege by thirty-two men from Gonzales.

Santa Anna surprised with a bombardment and Travis sent for aid to Coello and Washington, Texas. In his dispatches he said: “I shall never surrender or retreat.” Sunday, March 4, was opened by the Mexican bugle call, the “desperado” done no quarter. The heart sickens at the savage massacre that ensued. We must refer our readers, for want of space, to its history. No more was heard. Events, the last, was shot in the act of applying a torch to the magazine. This barbarous act of the men of the Mexicans was generally condemned by the states of the Mexicans. Fully two thousand Mexicans were slain in the final assault, in addition to those killed in the eleven days siege. History records no more diabolical deeds on the part of assailants, or a more heroic defense.

The city of San Antonio has at present about 35,000 of thriving people, with a taxable wealth of $2,000,000. Two railroads cut through it—the International & Great Northern from the North to Laredo, Mexico, and the Sunset and Southern Pacific, from New Orleans, La., to California, with a branch into Mexico at Eagle Pass.

Name ____________________________________________

SAN ANTONIO VIEW COMPANY,
F. HARDESTY, Manager.

Sold by NIC TENGG, Stationer, Commerce St., San Antonio.
MEXICAN BEGGAR. On a Doerr & Jacobson mount, ca. 1880. The view is from their "Street Life in San Antonio" series. The original owner dated this view January 4, 1881, and wrote, "This beggar is on the streets of San Antonio daily."

VIEWS IN AND AROUND SAN ANTONIO, by Doerr & Jacobson Photographers.

STREET LIFE IN SAN ANTONIO.
MARKET BOY. INDIAN CHIEF & DAUGHTER. MEXICAN CABALLERO.
SHINE. PEACE. WAR. MEXICAN BEGGAR. HAY PEDDLER.
MEXICAN FAMILY. BREAKFAST ON MILITARY PLAZA.
"PAGARIAS" (Mexican women selling birds).

This beggar is on the streets of San Antonio daily.
"THE PLAZA DUDE". By Frank Hardesty, ca. 1880. A black cart-driver sits in Military Plaza. Above the horse's head is the "Bat Cave", torn down in the late 1880's.
MEXICAN JACAL FAMILY. By San Antonio View Co., Frank Hardesty, ca. 1880. There are stone structures behind and next to this fragile structure. We can only hope that they were able to take advantage of the stone walls when winter came.
MISSION OF SAN ANTONIO,
(ALAMO).

The first and most important of these missions is that of the Alamo. The name and locations of this missions were frequently changed. It was commenced on the Rio Grande in 1703 and in 1744 transferred to its present location, when it took the name of Alamo. The Alamo was captured by Santa Anna Sunday March 6th, 1836.

MISSION CONCEPCION LA PURISSIMA DE ACUNA.

This mission is situated on the left bank of the river about two miles below the city. The foundation stone was laid March 5, 1731.

SAN JOSE DE AGUAYO.

This on the right bank of the river about four miles below the city was commenced 1718 and completed 1771. It was the most elegant and beautiful of all the Texas missions.

SAN JUAN CAPISTRAN

is about six miles below the city on the right bank of the river; it was established in 1731.

SAN FRANCISCO DE LA ESPADA MISSION

of St Francis of the sword was first located on the Medina river and removed to its present location, 8 miles below the city in 1836.
Resources

- [https://www.futurelearn.com/courses/stereoscopy/0/steps/16688](https://www.futurelearn.com/courses/stereoscopy/0/steps/16688)