

Mission Scenes & Chili queens



TRICENTENNIAL THEME: San Antonio History

SUBJECT: Art

GRADEBAND/LEVEL: High School/Grades9-12

SUBMITTED BY: The Briscoe Western Art Museum

TEKS:

117.302.3A-B 117.303.3A-B 117.304.3A-B 117.305.3A-B

DESCRIPTION:

Drawing from the Briscoe Museum's collection of hundreds of stereo view cards --soon to be featured in an exhibition coinciding with the Tricentennial--participants will explore images of the people and landmarks of SanAntonio from the late 19th-early 20th century. One 60 minute class.

LESSON OBJECTIVES:

- 1 Learn aboutstereo views.
- 2 Compare views of SanAntonio then and now.
- Assess the cultural significance of the cards and consider the roles of the photographers, the subjects, and the consumers of the cards.

MATERIALS NEEDED:

Stereo view Analysis Handout (one for each student)

Mission Scenes and Chili Queens PowerPoint (copy for students or projected for class)

Resources:

- Fisher, Lewis F., Chili Queens, Hay Wagons and Fandangos: The Spanish Plazas in Frontier San Antonio. San Antonio: Maverick Publishing Company, 2014.
- Jones, Lawrence T., III. Lens on the Texas Frontier. College Station: Texas A&M University Press, 2014.
- Holmes, Oliver Wendell. "The Stereoscope and the Stereograph. "The Atlantic, June 1859. [https:// www.theatlantic.com/magazine/archive/1859/06/the-stereoscope-and-the-stereograph/303361/](https://www.theatlantic.com/magazine/archive/1859/06/the-stereoscope-and-the-stereograph/303361/)

- Handbook of Texas Online, David Haynes, "Photography, "accessed July 09, 2017, <http://www.tshaonline.org/handbook/online/articles/kjp0.1> Uploaded on June 15, 2010. Published by the Texas State Historical Association.

<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+antonio%7Cpartof%3As_tereograph+cards
- <http://digitalcollections.smu.edu/cdm/search/collection/aaf!outler!ald!alv!swl!bml/searchterm/an%20antonio%20stereograph/order/title>



ENGAGE (Opening Activity - Access Prior Learning / Stimulate Interest / Generate Questions):
(15minutes)

- History of stereo view cards, including: who invented it, when, and how they were used
- Show examples of stereo view 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 stereo view 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):
(15minutes)

- Students will complete the stereo view analysis sheet for at least one of the stereo views analyzed.

ELABORATE (Applications and Extensions):
(15minutes)

- 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?

BRISCOE WESTERN ART MUSEUM

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), 2012

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. 1975

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

Maynard Dixon, *Two Packers*, 1936

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.

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.

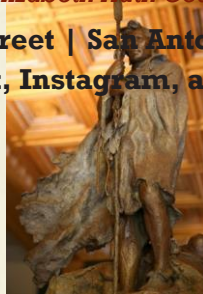
James Sherman, *Mural Study—Alamo* (detail), ca. 1937

STUDENT TOURS

Briscoe education programs are provided in part by the Elizabeth Huth Coates Charitable Foundation of 1992.

BriscoeMuseum.org | 210 W. Market Street | San Antonio, TX 78205 | 210.299.4499

Follow us on Facebook, Instagram, and T witter



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



THE BRISCOE
Western Art Museum



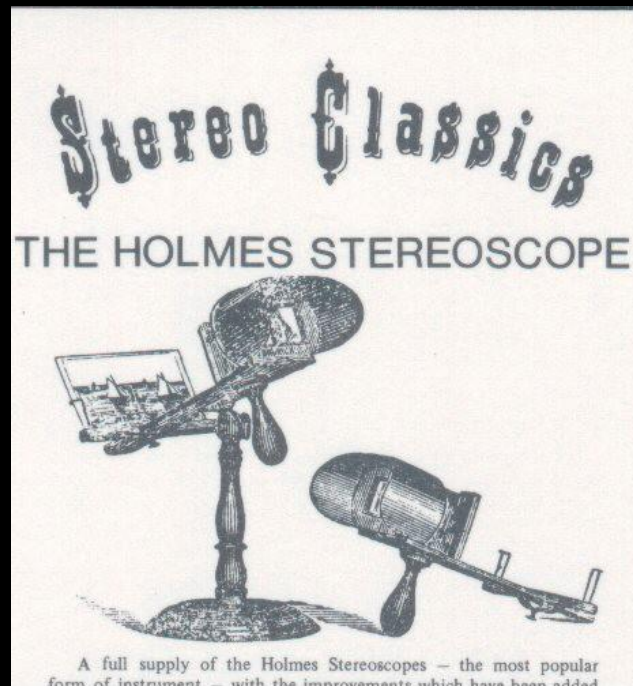
What is a stereoscope?

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 wet-plate camera outfit, single lens, by T. Ottewill and Co., Islington, London, c. 1857. National Museums Scotland



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.

-Oliver Wendell Holmes, "The Stereoscope and the Stereograph." The Atlantic, June 1859.

THE IMPROVED AMERICAN HAND STEREOSCOPE.

Powerful Lens. A Charming Present for all Seasons.



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A UNIVERSAL LANGUAGE"

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

The child learns through experience.

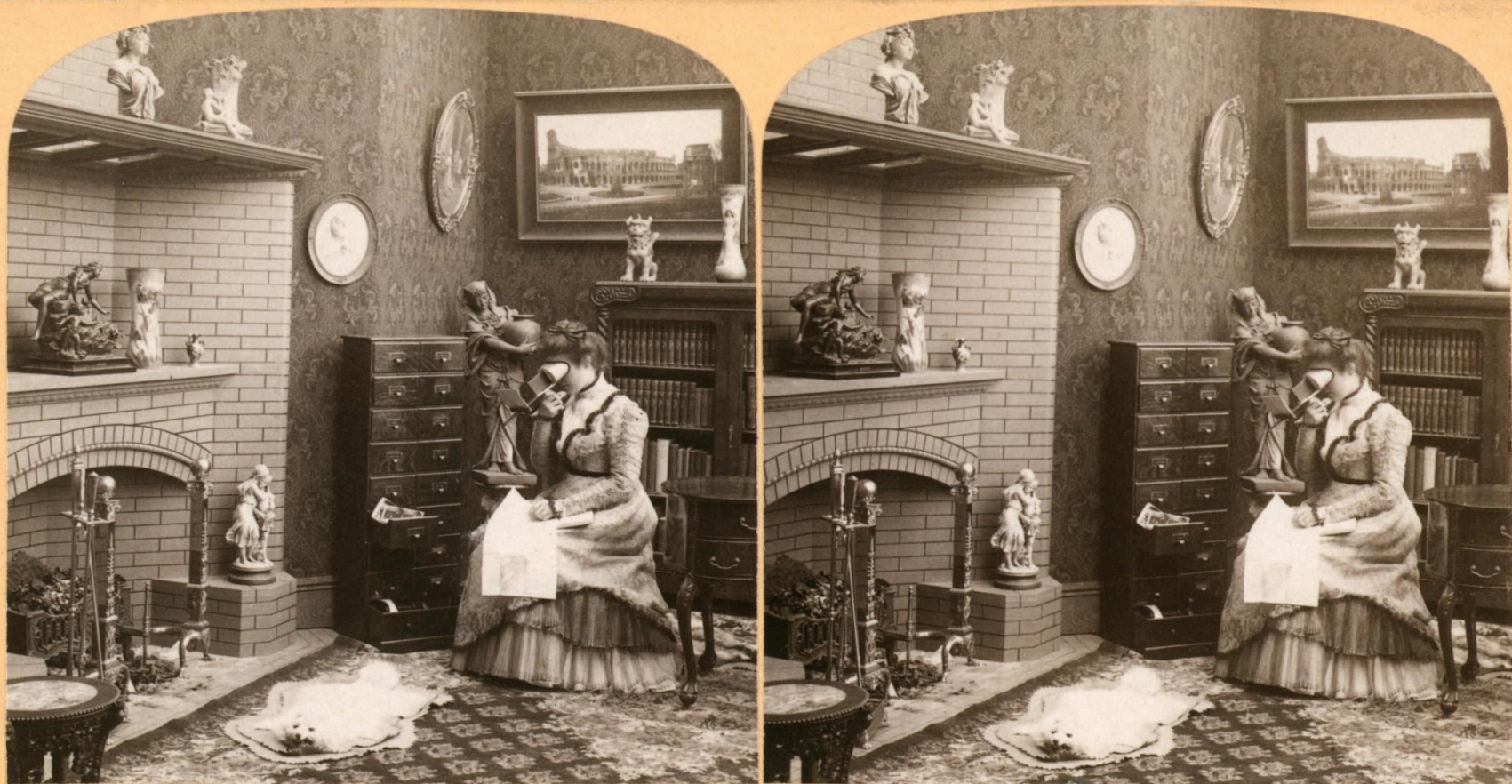
To provide adequate experiences for the child during his school life is the problem of the modern educator. Keystone Stereographs and Lantern Slides, fully indexed to meet school needs, provide these necessary experiences.

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.

*Underwood & Underwood, Publishers.
New York, London, Toronto-Canada, Ottawa-Kansas.*



Works and Littleton, 7th Washington, D.C.

The Stereograph as an Educator—Underwood Patent Extension Cabinet in a home Library.
Copyright 1901 by Underwood & Underwood.

(2)

The Stereograph as an Educator—Underwood Patent Extension Cabinet in a home Library, 1901,
Underwood & Underwood



Great Sphinx of Giza, 1890



Henry Doerr, H.A. Doerr's photograph gallery on Commerce Street, ca. 1875, Jones Collection, DeGolyer Library, SMU

Market at Military Plaza



JACOBSON
PHOTO.

217. MILITARY PLAZA. VEGETABLE MARKET.

2 E HOUSTON ST
SAN ANTONIO.

YOUR TURN!

JAMES M. DAVIS.
New York City, and St. Louis, Mo.



Copyright 1906, by B. W. Kilburn

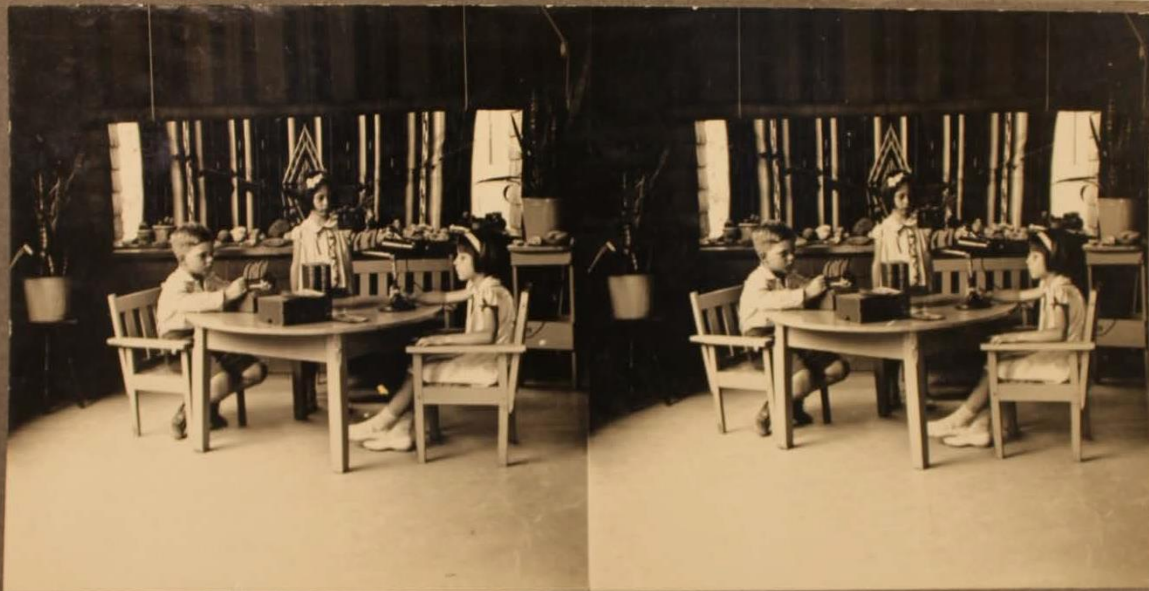
16742. Happy Childhood in Festive Array, Floral Parade,
San Antonio, Tex

765

Photographed and Published by
B. W. KILBURN, - Littleton, N. H.

7-96

includes at least 2 blacks.



11.

11-

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

100

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.

SAN ANTONIO, TEXAS.



F. HARDESTY, PHOTO.

Stereoscopic Views

SAN ANTONIO, TEXAS.

F. HARDESTY, Photographer.

Alamo	4	Views	Eighth Cavalry Band.
Mission Concepcion	6	"	U. S. Soldiers.
" San Jose	6	"	St. Leonard Hotel.
" San Juan	2	"	Central Hotel.
" Espada	2	"	Menger Hotel.
San Antonio River	18	"	Hotel Maverick.
San Pedro Creek	4	"	Southern Hotel.
Travis Park	12	"	Looking North from Southern H'l
U. S. Arsenal	6	"	Looking East from Southern Hotel.
Government Hill	8	"	Looking West from Southern H'l
Military Plaza	24	"	Court House.
Street Scenes	50	"	Guenther's Mill.
Mexican Children	4	"	Spanish Daggers.
Mexican Jacal	6	"	Banana Plant.
San Fernando Cathedral, Front.	"	"	Cactus.
" Back.	"	"	
San Antonio, from Tower.	"	"	
Officers' Residences, from Tower	"	"	
Chili-Con-Carne Tables.	"	"	
6 o'clock a.m. Military Plaza.	"	"	
Mesquite Bushes.	"	"	
The Plaza "Dude"	"	"	
The "Donkey Brigade"	"	"	
Mexican Candy Seller.	"	"	
Mexican Curiosities.	"	"	
Mexican Bird Sellers.	"	"	
"Sunset" Depot.	"	"	
Government Tower.	"	"	
Tropical Gard-n.	"	"	
Alamo Plaza.	"	"	
Main Plaza.	"	"	
Group of Mexicans.	"	"	
"Cow Boys."	"	"	
And about 200 other.	"	"	

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F. HARDESTY,
32 North Flores Street. (near Military Plaza)
SAN ANTONIO, TEXAS.

This appears to be part of Geronimo's band at Ft. Sam Houston, 1886

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?

Paul Wagner,



Apache Indian.

San Antonio, Texas.

5-2-46

GA 3-78

1880's

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 waged by the Spaniard and Indian, the former to hold the newly-pioneered country, the latter to drive the Spaniards from it. The latter, however, was always a failure, and the 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 Philip Nolan, on their way to the mines of Mexico, the underground prisons. In 1801, Major Kemper, with a small force, took San Antonio in the early part of 1813. Early in June, 1813, the Spaniards took San Antonio from the Americans in the fight of the Spurs for food and the Americans 47, thus the Spaniards were driven out of the town. The Spaniards and the Americans fought the dark deeds of this vengeance. Three hundred men were confined in one house, 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 1824, 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 the Texas, and it was soon apparent that Mexican rule was a failure. The Americans 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 as dark as the fends of war ever penned; but the glory of San Jacinto atoned for Goliad and the Alamo.

The Alamo, unlike Thermopylae, had no traitor. Every man died like a soldier, at his post. The only survivors were Mrs. Dickinson and her infant daughter, who were taken to the Rio Grande. The Alamo was soon removed, and back again to the Rio Grande. In 1770, 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 75 by 62 feet; walls, solid masonry, 22½ feet high and 4 feet thick. It faces west. Originally a church, it soon became a fortress. Its armament consisted of fourteen guns, and the Americans immediately took possession of it. General Santa Anna, the President and Commander-in-Chief of the Mexican forces, invested the Alamo February 22, 1836, with 5,000 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 Plazas, demanding an immediate and unconditional surrender. This was answered by a cannon shot, and thus began

THE SIEGE OF THE ALAMO.

The Americans were commanded by Colonel William B. Travis—145 effective men. Among these were Bowie and Crockett. He was reinforced on the eighth day of the siege by thirty-two men from Gonzales. Travis sent for aid to Goliad and Washington, Texas. In his dispatches he said: "I shall never surrender or retreat." Sunday, March 6, was opened by the Mexican bugle call, the "dagueta," death, no quarter! The heart sickens at the savage massacre that ensued. And we must refer our readers, for want of space, to its details, as found in history. Not one was spared. Evans, the last, was shot in the act of applying a torch to the magazine. This barbarous act of the blind Santa Anna was generally condemned by the best class of Americans. 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 \$13,000,000. 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 TENG, Stationer, Commerce St., San Antonio.

San Antonio View Co.



San Antonio View Co.

(See title on back)

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.

DOERR
PHOTOGRAPHER.

SAN ANTONIO, TEX.

January 4th/81

STREET LIFE IN SAN ANTONIO.

MARKET BOY. INDIAN CHIEF & DAUGHTER. MEXICAN CABALLERO.

SHINE? PEACE. WAR. MEXICAN BEGGAR. HAY PEDDLER.

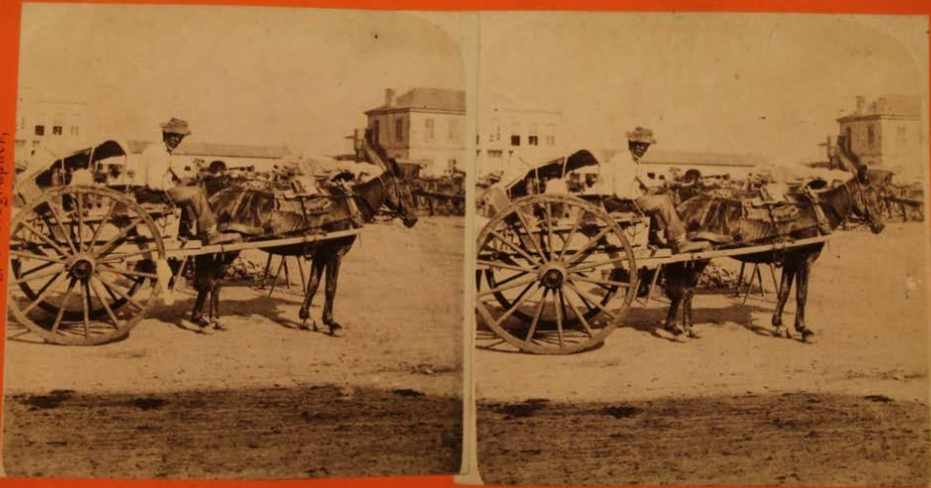
MEXICAN FAMILY. BREAKFAST ON MILITARY PLAZA.

"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.

F. Hardesty, Photographer,



San Antonio, Texas.

Stereoscopic Views, OF SAN ANTONIO, TEXAS,

San Antonio View Company.

F. HARDESTY, * MANAGER.

Views	Views
Alamo	Vance Hotel.
Mission Concepcion	St. Leonard Hotel.
San Jose	Court House.
San Espada	Bexar County Jail.
San Juan	Guenther's Mill.
San Antonio River	Cactus.
San Pedro Creek	Spanish Dagger
Travis Park	Century Plant.
U. S. Arsenal	Adobe House.
Government Hill	Mission Garden.
Military Plaza	Ursuline Convent.
Street Scenes	"White Elephant" Saloon.
Mexican Children	Head of San Pedro Springs.
San Juan	Lake.
San Fernando Cathedral	Main Building.
San Antonio from Tower.	Tropical Garden.
Market Wagon, Military Plaza.	Group.
Six o'clock, a. m.	Main Plaza from North.
Chili Con Carne Stand, Military Plaza.	Central Garden.
Fruit Stand, Military Plaza.	"Volunteer."
Mexican Candy Seller.	Eight Cavalry Band.
Sunset R. R. Depot.	Fiesta de la Independencia de Mexico.
<u>The Plaza, a. m.</u>	Emigrants' Home.
Menager Hotel.	Residences.
Maverick Hotel.	High School.
Central Hotel.	Post Office.

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Veramendi Street, San Antonio, Texas.

MADE BY MR. JAMES HARDESTY,
CAMERON STREET,
SAN ANTONIO, TEXAS.

STEREOS MADE IN THE U. S.

MA. Sell 16-19 625

ca. late 1700s - early 1800s

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.



(See title on back.)

Stereoscopic VIEWS

OF SAN ANTONIO, TEXAS.

F. HARDESTY, Photographer.

Views	
Alamo.	4 Views.
Mission Concepcion.	4 "
" San Jose	6 "
" San Juan	2 "
" Kapela	3 "
San Antonio River	18 "
San Pedro Creek	4 "
Travis Park	12 "
U. S. Arsenal	6 "
Military Plaza	8 "
Street Scenes	24 "
Mexican Children	20 "
Mexican Jugglers	1 "
San Fernando Cathedral	1 "
San Fernando Cathedral	1 "
San Antonio, from Tower.	1 "
Officers' Residences, from Tower.	1 "
Chili-Cori Carne Tables.	1 "
6 o'clock a. m. Military Plaza.	1 "
Mesquite Bushes.	1 "
"The Plaza " Duke "	1 "
"The Donkey Brigade."	1 "
Mexican Candy Seller.	1 "
Mexican Cartwheels.	1 "
"Sunset" Depot.	1 "
Government Tower.	1 "
Tropical Garden.	1 "
Alamo Plaza.	1 "
Main Plaza.	1 "
"White Elephant."	1 "
Eighth Cavalry Band	1 "
U. S. Soldiers.	1 "
Menger Hotel.	1 "
Maverick Hotel.	1 "
Southern Hotel.	1 "
Looking North from Southern Hotel.	1 "
Looking East from Southern Hotel	1 "
Looking West from Southern Hotel	1 "
Court House.	1 "
Guenter Hall.	1 "
Spanish Dancers	1 "
Adobe House, FAMILY	1 "
Penitentiary Convent.	1 "
Mission Garden.	1 "
Head of San Pedro Springs.	1 "
Lake, San Pedro Springs.	1 "
Main Building, San Pedro Springs.	1 "
Group, San Pedro Springs.	1 "
Bridges, San Pedro Springs.	1 "
Residences.	1 "
High School.	1 "
Post Office.	1 "
"Cow Boys."	1 "

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President McKinley speaking near the scene of the Alamo massacre, San Antonio, Texas.
Copyright 1901 by Underwood & Goussard.

TEXAS SCENERY.

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 his 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 his present location, 8 miles below the city in 1836.

A. V. LATOURETTE, Photographer.



25-72

After dome collapsed in 1873.

R78 \$22

H11

SAN ANTONIO, TEXAS.



F. HARDESTY, PHOTO.

Stereoscopic Views

SAN ANTONIO, TEXAS.

F. HARDESTY,

Photographer.

Alamo	4	Views	Eighth Cavalry Band.
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Government Hill	8	"	Looking West from Southern Hotel.
Military Plaza	24	"	Court House.
Street Scenes	20	"	Guenther's Mill.
Mexican Children	4	"	Spanish Dancers.
Mexican Javel	6	"	Banana Plant.
San Fernando Cathedral, Front.	4	"	Cactus.
" " " Back	4	"	Century Plant.
San Antonio, from Tower.	4	"	Adobe House.
Officers' Residences from Tower.	4	"	Ursuline Convent.
Chili-Cori-ane Table.	4	"	Mission Garden.
6 o'clock in Military Plaza.	4	"	Central Garden.
Mesquite Bushes.	4	"	Head of San Pedro Springs.
The Plaza " Duke "	4	"	Lake, San Pedro Springs.
"The " Donkey Brigade "	4	"	Main Building San Pedro Springs.
Mexican Candy Seller.	4	"	Groups, San Pedro Springs.
Mexican Curiosities.	4	"	Bridge San Pedro Springs.
Mexican Bird Sellers.	4	"	Residences.
" Sunset " Depot.	4	"	High School.
Government Tower.	4	"	Post Office.
Tropical Garden.	4	"	"Cow Boys."
Alamo Plaza.	4	"	Group of Mexicans.
Main Plaza.	4	"	And about 200 others.

All from Original Negatives, and Guaranteed the Finest ever Made in the South.

Also a Large Variety of Miscellaneous Views of San Antonio and Vicinity.

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SAN ANTONIO, TEXAS.

12621 west side, lat 1870's

Resources

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- Jones, Lawrence T., III. *Lens on the Texas Frontier*. College Station: Texas A&M University Press, 2014.
- Holmes, Oliver Wendell. "The Stereoscope and the Stereograph." *The Atlantic*, June 1859.
<https://www.theatlantic.com/magazine/archive/1859/06/the-stereoscope-and-the-stereograph/303361/>
- Handbook of Texas Online, David Haynes, "Photography," accessed July 09, 2017, <http://www.tshaonline.org/handbook/online/articles/kjp01>. Uploaded on June 15, 2010. Published by the Texas State Historical Association.
- <https://www.futurelearn.com/courses/stereoscopy/0/steps/16688>