Mission Scenes & Chili Queens

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

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 San Antonio from the late 19th-early 20th century. One 60 minute class.

LESSON OBJECTIVES:
1. Learn about stereo views.
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:
Stereo view 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+antonio%7Cpartof%3Astereograph+cards
• http://digitalcollections.smu.edu/cdm/search/collection/aaf%20outler%20dl%20lv%20wsw%20bml/searchterm/ran%20antonio%20stereograph/order/title
ENGAGE (Opening Activity - Access Prior Learning / Stimulate Interest / Generate Questions): (15 minutes)
- 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): (15 minutes)
- Students will complete the stereo view analysis sheet for at least one of the stereo views 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?
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.

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.

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.

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.

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

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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?
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.

The Improved American Hand Stereoscope.
Powerful Lens. A Charming Present for all Seasons.

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A Universal Language.

The child learns in each experience for the child during his school life is the problem of the modern educator. Keystone Stereographs and Lantern Slides, fully intended to meet school needs, provide those necessary experiences. There is a Keystone Representative in your district who is a trained and experienced educator. He will be glad to visit your school and demonstrate the Keystone apparatus.

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When our Sp. Ak. pictures arrive at your school, the children will be sent to the rooms to see AR. 500 Ster.
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
YOUR TURN!
Photographed and Published by
B. W. KILBURN, - Littleton, N. H.
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?
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.
TEA: SCENERY.

MISSION OF SAN ANTONIO.

(Alamo)

The first and most important of these missions is that of the Alamo. The name and locations of these 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 PATRIMONIAL DE ACOCA.

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 ACOCA.

This on the right bank of the river about four miles below the city was commenced in 1718 and completed in 1741. It was the most elegant and beautiful of all the Texas missions.

SANC JUAN CHRISTIAN.

San Francisco de la Espada Mission is about six miles below the city on the right bank of the river; it was established in 1731.

After dome collapsed in 1873.

A. V. LATOURRHE, Photographer.
Resources

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