

*Archaeological Investigations at  
The Ruiz Family Property  
(41 BX 795),  
San Antonio, Texas*

HERBERT G. UECKER, FRANCES K. MESKILL, and  
I. WAYNE COX







COVER: Francisco Ruiz photograph based on painting begun during his life, with copy provided through courtesy of Diane Bruce and Tom Shelton, The University of Texas Institute of Texan Cultures at San Antonio; copy of Texas Declaration of Independence generously provided through the courtesy of Jean Carefoot, State Archives, Austin, Texas, and Dora Guerra, Special Collections, John Peace Library, The University of Texas at San Antonio. Cover design by Frances Meskill.

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Center for Archaeological Research  
The University of Texas at San Antonio®  
Archaeological Survey Report, No. 198  
1991

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1. Type of investigation: archaeological testing;
2. Project name: San Antonio City Hall Annex Standby Generator site;
3. County: Bexar;
4. Principal investigator: Jack D. Eaton; coprincipal investigator: Anne A. Fox;
5. Name and location of sponsoring agency: M. J. Boyle General Contractor, Inc.,  
4249 Industrial Center, San Antonio, Texas 78217;
6. Texas Antiquities Committee Permit No. 852;
7. Published by the Center for Archaeological Research, The University of Texas at San Antonio,  
San Antonio, Texas 78249-0658, 1991.

This book is printed on acid-free paper (Cougar No. 1. Opaque Offset).

A list of publications offered by the Center for Archaeological Research can be obtained by sending \$1.00 to the Center for Archaeological Research, The University of Texas at San Antonio, Texas 78249-0658.

## **ABSTRACT**

Pursuant to an agreement with M. J. Boyle General Contractor, Inc., in early October 1989, an archaeological crew from the Center for Archaeological Research, The University of Texas at San Antonio, investigated a portion of what is now the San Antonio City Hall Annex property. When the crew began its work, the area in question was soon to be impacted by the construction of an auxiliary electrical generator fuel tank to be built for the annex building. In the mid-1700s, the property had become the residence of the Ruiz family, one of the first families to settle in San Antonio during Spanish colonial times. The house was subsequently occupied by several generations of the Ruiz family until the early 20th century.

Due to the historical and archaeological significance of the site, it was necessary that all construction excavations in the area be archaeologically monitored. Also, in order to more accurately assess the extent and content of cultural resources which might be affected by both the fuel tank construction and any future construction activity in the immediate area, archival research and controlled on-site archaeological test excavations were performed. This report sets forth the results of both the archaeological work and the archival research for the Ruiz site by the CAR-UTSA.

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## ACKNOWLEDGMENTS

The senior author and on-site director of this project, Herbert G. Uecker, wishes to express his sincere appreciation for the outstanding support of the CAR-UTSA field crew, Curt Harrell and Frances K. Meskill. A number of praiseworthy volunteers assisted in the field work: Darla Cox, Hugh Robichaux, Duke Smith, and Doris Tudyk. Curt Harrell made the artifact photographs, and Diane Bruce and Tom Shelton at the Institute of Texan Cultures were helpful in acquiring photographs of the Ruiz house. Anne Fox generously shared her knowledge and experience in analysis of the historic artifacts, and Barbara Meissner made helpful comments concerning the faunal specimens. Frances Meskill did the illustrations and the cover design. The authors wish to thank the secretarial, editorial, research, and administrative staffs of the CAR for their contribution to the production of this publication. Finally, the ready assistance and cooperation of Mike J. Boyle and that of his firm's personnel, namely on-site supervisor Allen Schwarzkopf, machine operator Jesse Lopez, and helper Joe Sanchez, are gratefully acknowledged.

## INTRODUCTION

In mid-September 1989, the City of San Antonio contracted with the firm of M. J. Boyle General Contractor, Inc., also of San Antonio, to install an auxiliary electrical power generator for the City Hall Annex building located at 506 Dolorosa Street. The generator was to serve two purposes: (1) to supply power in emergency situations for fire, police, and communications; and (2) to act as a source of additional electrical power needed for a new computer system about to be installed for the use of the various city departments housed in the City Hall Annex building.

During the early planning phase, apparently it was assumed that an above-ground fuel tank for the generator would be allowed. It was later determined that, due to fire code requirements, the fuel tank would have to be buried. When Boyle's firm sought a building permit for the work, Boyle was instructed by the permit office to contact the The University of Texas at San Antonio (UTSA), Center for Archaeological Research (CAR) about archaeological requirements under the state antiquities code. Mr. Boyle then contacted Jack D. Eaton, acting director of the CAR, and obtained both general information and a proposal for the archaeological work which would be mandated at the site.

Prior to submission of the proposal, archival research in this area by I. Wayne Cox had indicated that the east wall of the present-day City Hall Annex building was roughly congruent with the west property line of the original early 18th-century Ruiz tract (Fig. 1). Since the proposed generator and its attendant fuel tank were to be constructed in the annex parking lot area immediately east of and adjacent to the building, this would mean that some of the Ruiz grounds would be directly affected.

It was also determined from the archives that the old Ruiz property apparently at first consisted of a single tract of slightly under one-half acre of land which ran roughly 40 + feet wide (east to west) and 400 + feet in length (north to south) between Dolorosa and Nueva Streets. The main dwelling, which fronted on Dolorosa Street, was probably built by a previous owner, José Antonio Rodriguez, in about 1749. In addition to the main dwelling on Dolorosa Street, a number of small detached structures were built, either contemporaneously in conjunction with the first house, or over the decades from the late 19th century to the early 20th century. These structures consisted of cooking or kitchen buildings, privies, a well, and storage or other utility buildings.

Toward the end of the 19th century, as the commercial value and usage of the first main dwelling accelerated, a second dwelling was built near the southwest corner of the property. This structure was built by a later generation of the Ruiz family in 1892. Thus, the subject property remained in the hands of the Ruiz family for about four or five generations spanning nearly two centuries from the early 1700s to the early 1900s.

The historical and archaeological significance of the Ruiz property, besides the general fact that it existed from the time of early 18th-century Spanish colonialism to the early 20th-century American era, is more specifically due to the fact that several individual members of the Ruiz family were prominent figures in the fight for Texas' independence from Mexico. Also, the immediate setting of the property on the original Plaza de Armas, which is now a National Historic District, made careful consideration of the proper handling of the site a necessity.

Upon completion of such considerations, it was decided that, in addition to monitoring all construction excavations, some controlled test units would be excavated archaeologically. These controlled excavations were conducted simultaneously with some of the monitoring and on a daily schedule from October 2 through October 6, and again on October 9, 1989. After the controlled excavations were completed, further monitoring continued until October 16, when all construction excavations were terminated.

All work was performed under Texas Antiquities Committee permit number 852 and under the general direction of Jack D. Eaton, acting director for the CAR and principal investigator. Anne A. Fox served as coprincipal investigator. Field and laboratory work was done by CAR staff archaeologists assisted by a select group of experienced volunteers who were at all times under the direct supervision of the CAR staff. Materials recovered are curated at the CAR laboratory.

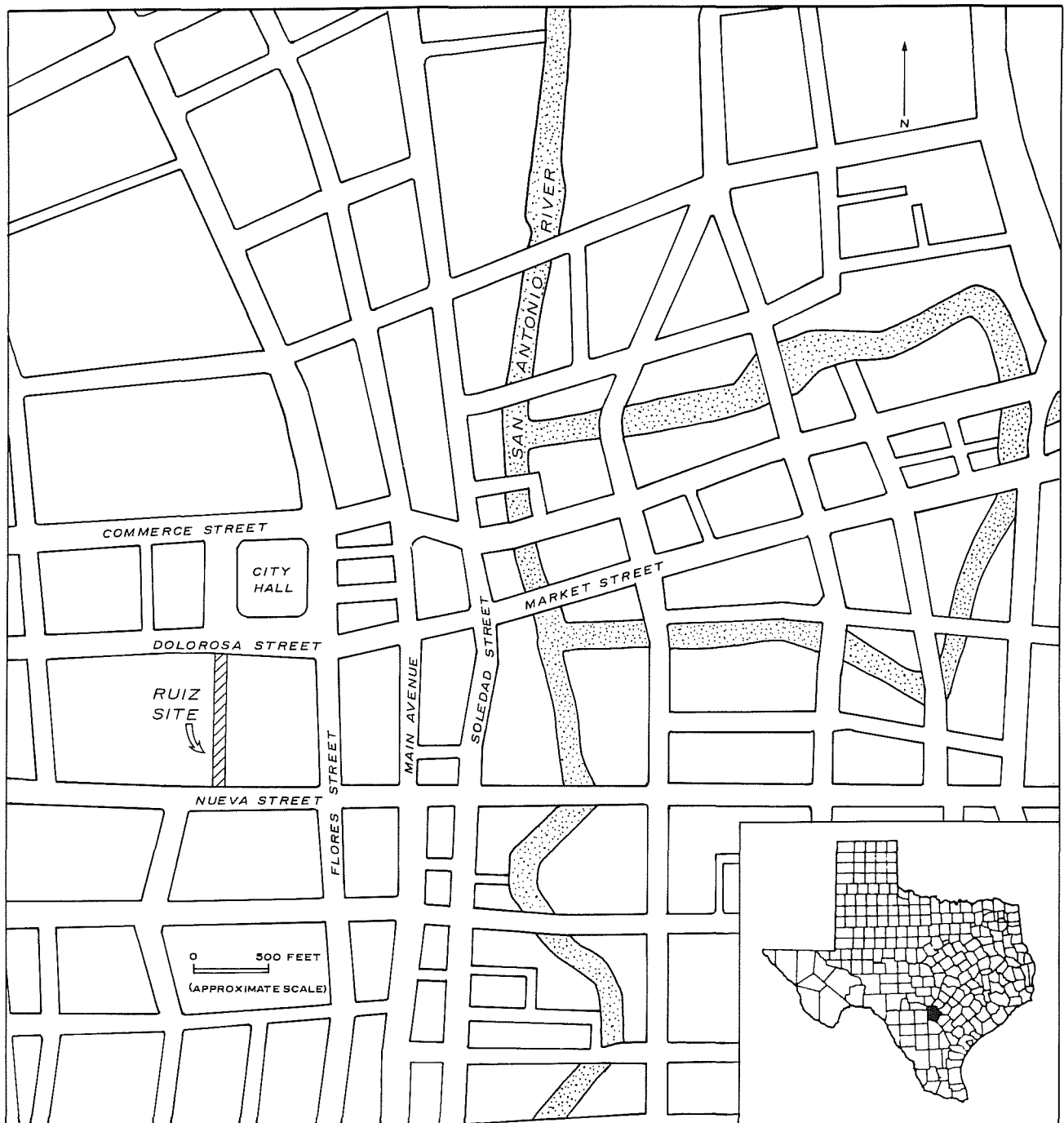


Figure 1. *Site Location.*

Although there was a good deal of general collaboration, crosschecking, and editing among all four of the authors of this report, the responsibility for the various sections is essentially as follows: I. Wayne Cox did virtually all of the archival research and produced a major portion of the historical background. Anne A. Fox cataloged the artifacts. Frances K. Meskill analyzed the materials and wrote the "Artifact Analysis" section. Meskill also drafted the illustrations and prepared the photograph layouts. Herbert G. Uecker acted as overall coordinating author, and as such, developed the specific format for the report based on CAR established style, integrated the various sections, contributed some of the historical and family background sections, and wrote the remaining sections of this report not attributed to the other authors.

## PREVIOUS ARCHAEOLOGICAL WORK

To the knowledge of the authors, prior to this project there had been no formal archaeological investigations on the Ruiz property. Nevertheless, there have been a number of noteworthy undertakings and attendant manuscripts or publications by archaeologists on sites in and around the immediate vicinity of Plaza de Armas. The interested reader is urged to consult the following reports for further information and enlightenment.

Daniel E. Fox, Dan Scurlock, and John W. Clark, Jr. (1977) excavated at the San Fernando Cathedral for the Texas Historical Commission in 1975. In 1987, I. Wayne Cox (1987) of the CAR conducted archival research and monitored the foundation construction on the south side of the cathedral, which is located approximately one block northeast of the Ruiz property. The east face of the cathedral fronts on the Plaza de las Islas. In 1976, the CAR excavated near the north end of the Spanish Governor's Palace on the Plaza de Armas about a block northwest of the Ruiz property (Fox 1977). In conjunction with this 1976 excavation, considerable archival research was conducted on 18th-century life on the plaza.

The foundation remnants of 19th-century houses of several prominent San Antonio families, as well as a section of the San Pedro acequia, were excavated between 1978 and 1987 by the CAR (Fox *et al.* 1989). These houses were located about a half block east of the Ruiz property, and date from the late 18th through the mid-19th centuries. The San Pedro acequia dates from early Spanish colonial times.

In August 1988, the foundation of the Vollrath blacksmith shop, which was originally constructed in 1874, was excavated by archaeologists (Cox *et al.* 1990) from the CAR. The shop faced on South Flores Street just south of Nueva Street a half block or so southeast of the Ruiz property, and was contemporary with the second main Ruiz dwelling built in 1892.

## HISTORY OF THE LOT

The lot under investigation was apparently granted to Joseph Antonio Rodriguez October 11, 1736. The grant was for 50 varas square (138.85 feet) on the south of the presidio, where he had a jacal (Chabot 1937:73). Rodriguez, a resident of Los Adaes, had arrived in San Antonio prior to the founding of the villa in 1731. He later constructed a soft limestone home facing onto the plaza in approximately 1749 (Stuck 1943). The property was later acquired by Juan Manuel Ruiz, of Queretaro, Spain, who emigrated to San Antonio in about 1760. Ruiz' daughter, María Antonia, married Francisco Antonio Rodriguez, son of Joseph Antonio Rodriguez, ca. 1800 (Chabot 1937:198). Juan Manuel Ruiz died July 30, 1797, and the "stone" house on the plaza is mentioned in his will.

The property was inherited by his son, José Francisco Antonio Ruiz. Born in San Antonio, September 1, 1790, he was sent to Spain at an early age to acquire a formal education, where he was exposed to the Enlightenment philosophy sweeping Europe at the time. This exposure would greatly affect his political actions in the future. Upon his return, he was appointed on January 20, 1803, teacher of the village school, which he conducted from the little home on the plaza. He married Josepha Hernandez in 1803. They had two children, Francisco Antonio, born in 1804, and María Antonia, born in 1809 (Stuck 1943; Santos n.d.).

In 1813, he was a lieutenant in the Republican Army of the North, under Gutierrez de Lara, and fought at the Battle of Medina against the Spanish forces of General Joaquin de Arredondo. The Spanish victory forced Ruiz and his family to flee Texas. His exile lasted until 1822, after the final overthrow of the Spanish government (Schwarz 1985:126; Santos n.d.). Ruiz was later promoted to colonel in the Mexican army for his contributions to the cause, and functioned as an agent to the Indians. He joined the Texas army during the Revolution, and was a representative to the convention at Washington-on-the-Brazos from November 1835 to March 1836, and was one of the first signers of the Texas Declaration of Independence (Santos n.d.). Ruiz died in San Antonio January 20, 1840 (Stuck 1943).

Upon his death, the property passed to his son, Francisco Antonio Ruiz. Francisco was the *alcalde*, or mayor, of San Antonio during the siege of the Alamo in 1836 by the Mexican army of General Santa Anna. As such, he was compelled to identify the fallen leaders and dispose of the dead, and upon orders from Santa Anna, to burn the bodies of the defenders (Chabot 1937:200). He served as city alderman from 1837 to 1841. Opposing annexation with the United States, when Texas became a state he left the city to live with the Indians on the frontier. He did not return until an advanced age, and he died in San Antonio October 18, 1876, at the age of 72 (Santos n.d.).

Upon his death, Ruiz' estate was divided between his two surviving sons, Francisco Antonio, Jr., and Eugenio. The lot in question, along with other property in Frio and Medina Counties, passed to Eugenio June 1877 (*DR Vol. 7:255*). In 1879, Eugenio was residing in the old home on Military Plaza (Moody and Morrison 1879). At that time, the lot contained the old residence and six small adobe and frame buildings to the rear (*Sanborn Map and Publishing Company, Ltd. 1877*). By 1881, he was no longer residing in the city, but was probably managing his other properties in Medina and Frio Counties. By 1883, the property was leased to Antonio Bruni, who operated a grocery store and camp yard from the old residence (Morrison and Fourmy 1883). Eugenio conveyed the property to his wife, Carlota Gracia, November 1886 (*DR Vol. 39:63*). By 1889, the grocery had been taken over by the Cassiano brothers (Fig. 2,a). Later, the business was operated by Paul Broggi, who sold groceries and feed from the location until well after 1910 as evidenced by documentation from city directories.

Sometime between 1888 and 1892, the structure under investigation was constructed (*Sanborn Map and Publishing Company, Ltd. 1888, 1892, 1897*; see location on Fig. 3). Eugenio Ruiz occupied the structure until 1910, after which time it became rental property. The structure was razed between 1926 and 1929 (Worley 1926, 1929).

On August 30, 1942, a hurricane swept over San Antonio, and the area from Matagorda Bay to the Edwards Plateau received over \$26,000,000 in damage, and eight deaths were reported (*San Antonio Express 1942a*). Among the properties damaged was the old Ruiz home. When the owners attempted to repair the house, the city building inspector deemed the structure unsafe, and plans were made to demolish it and construct a parking lot (*San Antonio Express 1942b*). Through efforts of several groups in the city, the home was relocated to the grounds of the Witte Museum (Fig. 2,b) and reconstructed for use as a ceramics studio (*San Antonio Light 1948*).

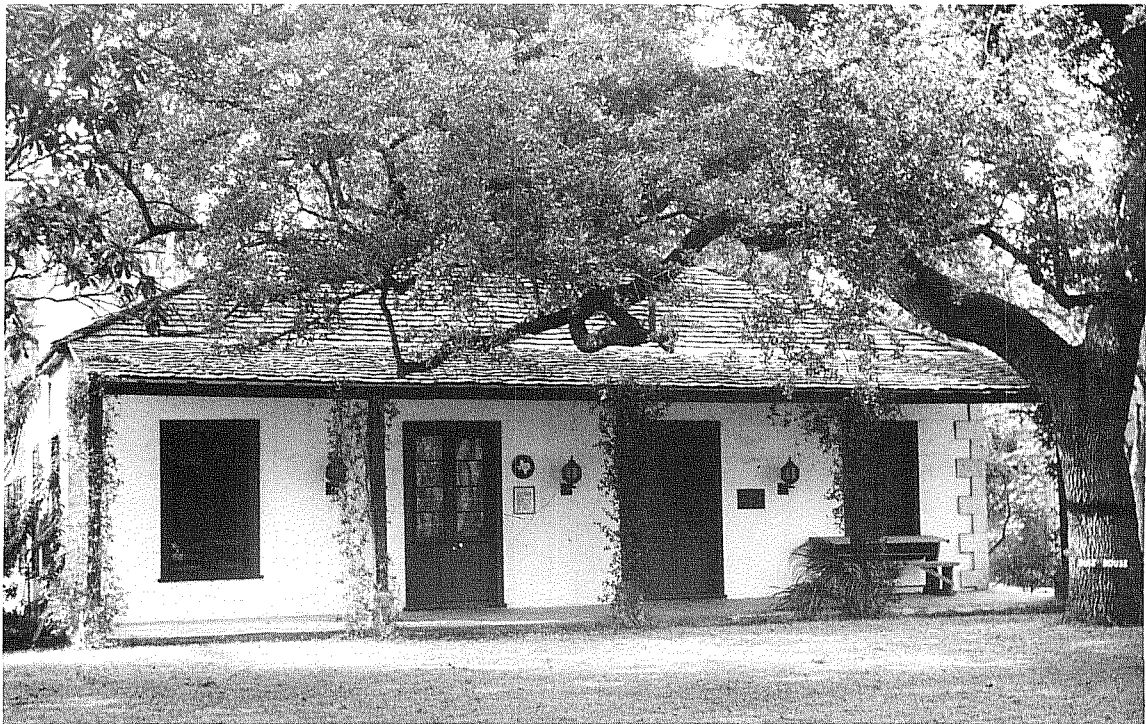
## **SITE DESCRIPTION, GENERAL METHODOLOGY, AND FIELD PROCEDURES**

The excavation location was in the southwestern portion, near Nueva Street, of the original Ruiz family tract. In recent times, this area has been covered entirely by an asphalt parking lot, concrete sidewalks, curbs, ramps and stairways, and a loading dock which serve the City Hall Annex building. This was the status of the site when construction excavations and attendant archaeological monitoring began October 2, 1989.

As monitoring progressed, it was seen that a foot deep base of crushed limestone and caliche underlay the asphalt paving cap. The limestone course overlay virtually all the site area that was exposed. Just prior to the start of the archaeological excavations, the construction crew had removed this overburden by machine (see Fig. 4). The archaeological excavations proceeded downward from the machine-scraped surface. Directly under the modern parking lot fill were several layers of what were later determined to be generally stratified soils bearing cultural materials. The controlled test excavations penetrated these occupation soils



a



b

Figure 2. *Ruiz House*. a, site of A. Cassiano & Bro. Groceries in the late 1880s with a free camp yard located in the back of the grocery (Woolford and Woolford 1950:154); b, after relocation to grounds of Witte Museum during the 1940s (The University of Texas Institute of Texan Cultures at San Antonio).

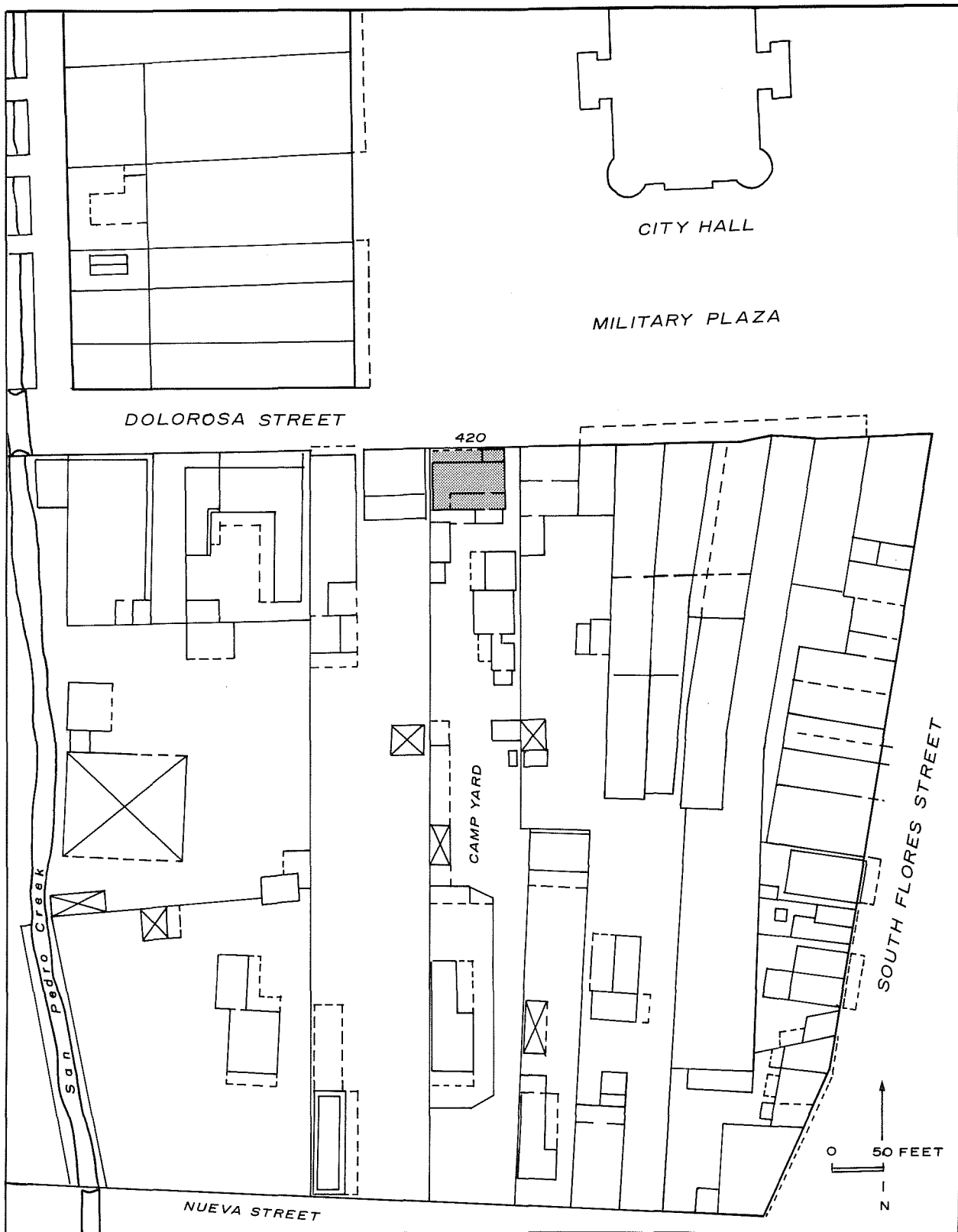


Figure 3. 1897 Sanborn Insurance Map. Ruiz house is at 420 Dolorosa Street. Taken from *Sanborn Map and Publishing Company, Ltd.* (1897).



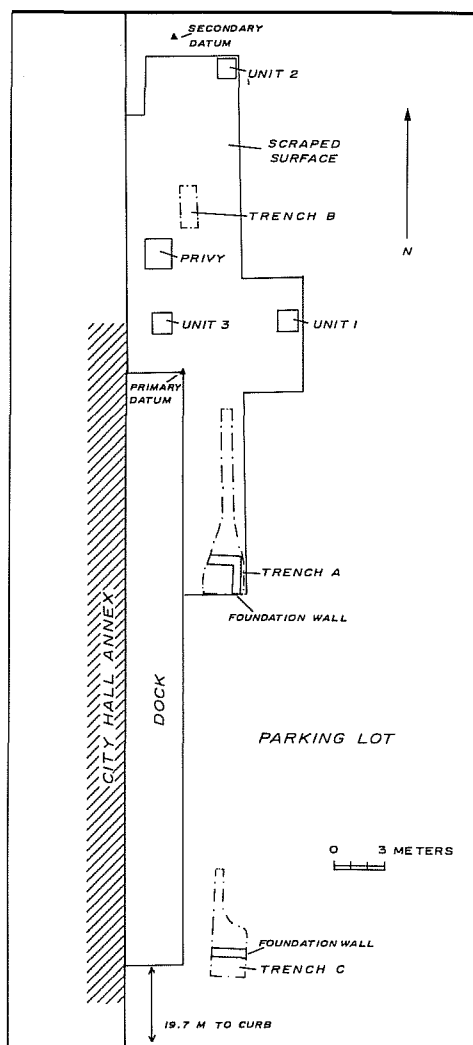


Figure 4. *Location of Excavation Units.*

from a depth of slightly over 0.5 m to a depth of just under 1.5 m. A number of the diagnostic cultural items date to Spanish colonial and Mexican periods, with many artifacts from the late 19th century represented, along with early 20th-century materials.

It is noteworthy that as excavations progressed, a number of disturbances which may have had a significant impact on the preservation or lack of preservation of original period deposits were discovered. These include several foundation footing and pipe trenches dug for the building and its utilities, and for the concrete dock, ramps, and stairways (see Fig. 4).

For those not familiar with archaeological field practices, the on-site procedures used during the Ruiz property excavation are similar to those generally used in such undertakings, whether at historic or prehistoric sites. Typical among the objectives of such methods are the discovery and recording of traces or remnants of past structures, including both their construction details and their locations. For example, in a historic site, such traces would include old buried building foundation walls of brick, stone, and mortar or perhaps just the faint outline in the soil of the boundaries of a privy pit, as well as many similar structures. Besides the structures or dwellings themselves, any other item used or changed by the past occupants of a place should be found and noted. Household refuse, including such everyday items as bits of broken tableware, discarded beverage glasses and water jugs, shattered glass window panes, metal nails, hinges, and cans, and clothing accessories such as buttons, clasps, and buckles are typical of this latter class of items.

At the Ruiz site, archival information in the form of old maps provided prior knowledge of the location of the various structures, the foundational remnants of which were subsequently encountered underground. Perhaps the most helpful were the fire insurance maps made periodically throughout most of the latter 1800s by the Sanborn Insurance Company of New York. In virtually all cases, the location of the actual buried foundation walls found at the Ruiz site corresponded to those indicated on the Sanborn maps to within a few inches. In fact, any deficit in accuracy which one might attribute to the Sanborn maps can be accounted for by changes in locations of streets and other structures which have occurred in the area since the maps were made.

In order to keep track of exactly where everything is found within a site, archaeologists usually make an accurate site map and establish a geometric grid system of reference lines throughout the site area. Every item which is found within the site can then be located on the map using the grid coordinates. Also, if the site is later found to be more extensive than was at first anticipated, the map and grid system can simply be extended to cover the additional area.

Figure 4 depicts the primary datum point established on the northeasternmost corner at the top of the concrete dock on the east side of the City Hall Annex building. North of this point the concrete dock had been removed to make a partial space for the new fuel tank; however, the portion of the dock containing the datum was not impacted by the construction. The datum point was arbitrarily designated as having the coordinates north-south zero, east-west zero, and vertical +10 m. Thus, the actual vertical zero plane is located underground 10 m below the main datum point. This was done to prevent having to deal with elevations on artifacts or other items which might otherwise have had to be expressed as negative numbers.

Once this datum was established, the north-south grid line running through it was designated as the primary base line, and a string line was extended along this grid line from the end of the dock northward. The string line was then used as the actual reference line for locating excavation units in the northern portion of the site. South of the datum, where the concrete dock was still in place, the eastern edge of the dock was found to be quite uniform and therefore suitable as a basis for measurements. All machine-excavated test trenches as well as the three hand-excavated test units were coordinated within this grid system. Although this is a somewhat more formal approach than is required for a test excavation at a historic site, it was simple and fast enough to implement in this case, and offers the possible advantage that it can be readily reestablished and/or expanded in the event future work is done there.

The site map itself was made using an alidade and plane table which was set up daily at a station point approximately 16 m north of the main datum point, which is outside of the area affected by the fuel tank construction. At the location of this station point, a steel rod was driven into the ground flush with the asphalt surface of the parking lot. The center of the top of this rod then served as a physical set-up point for the alidade and plane table. All elevations of site features and artifacts were also taken using the alidade and plane table, and distances from the station point were computed using alidade readings.

Even though the excavation control grid was set up on a metric scale, most of the measurements of structures were taken on the site and are expressed in this report in English units. This is strictly a matter of convenience; it was determined in advance of work that the controlled excavation units needed to be smaller, if possible, than 5 x 5 foot squares due to the narrowness of the available working areas. Yet it was also presumed that any structures or other larger settlement features encountered would probably have been designed and constructed using the English system of measurement.

The selection of horizontal locations for the three controlled test units was based in each case upon different criteria. Unit 1 was placed in what was deemed to be a representative location within a small (approximately 5.25 x 2.75 m) rectangular area which projected eastward from the main area impacted by the construction. Since this smaller area encroached substantially upon the rather heavily used center lane of the parking lot, detailed archaeological excavations were started there first so that it could be backfilled as soon as possible. Excavations proceeded to a depth of some 40 cm, at which depth a modern sewer pipe was found, apparently still in its original position but not still in use. The discovery of this sewer pipe revealed that the northern section of the unit had been disturbed prior to the archaeological work.

Immediately after the initial machine work was finished near Unit 2, a very rough circular outline approximately 2 to 3 m in diameter was apparent in the scraped surface. The soils within were dark gray and chalky white from ash staining. Pieces of brick, ceramic, glass, metal, and scattered charcoal particles were present in much greater quantity than in the surrounding matrix. Thus, it was at first interpreted as a possible trash pit which might have been relatively undisturbed and fairly deep. For these reasons, Unit 2 was located as close to the northeast corner of the construction impact area as possible with the intention of determining the lateral extent of the pit in that direction. The first two levels of Unit 2 contained numerous artifactual materials, including construction and household items and much charcoal. The levels were culturally determined with a distinct change noted from the heavily caliche-laden stratum 1 to the loamy deposit seen in stratum 2 (Fig. 5). As excavations in Unit 2 continued down (see stratum 6, Fig. 5), there was yielded a number of materials in good context that are dated to Spanish colonial and Mexican periods.

Unit 3 was located beneath a portion of the concrete dock on the east side of the City Hall Annex building. After the removal of the above-ground part of that portion of the dock by the construction crew, the remaining one-foot-wide concrete footing wall was found to extend underground to an undetermined depth.

## UNIT 2

PROFILE LOOKING NORTH

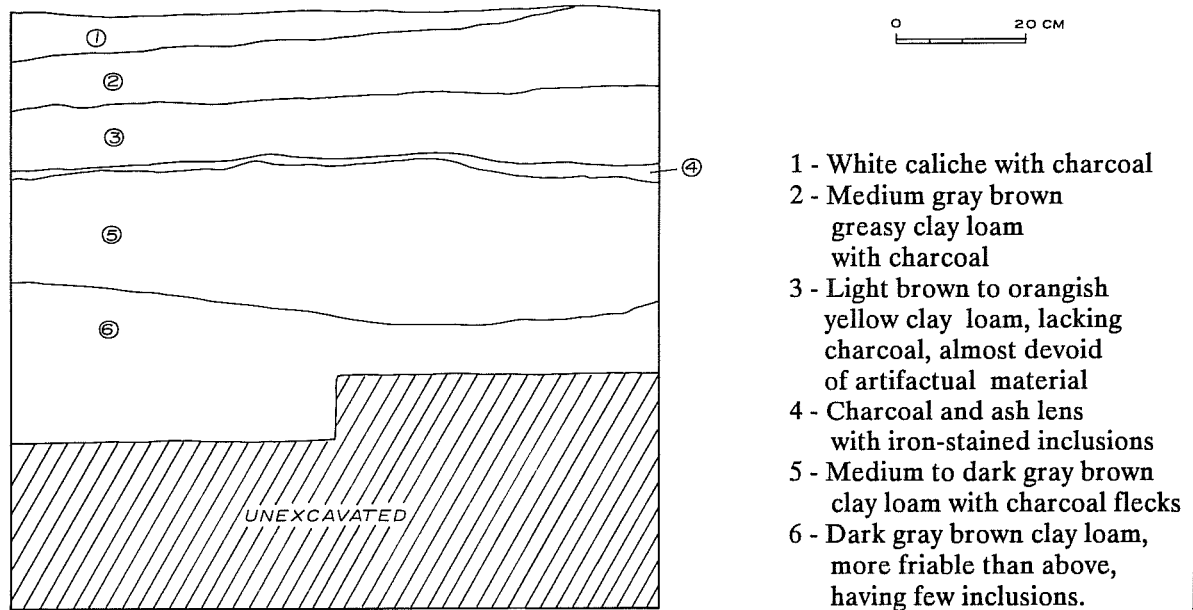


Figure 5. Profile of North Wall, Unit 2.

Together with the annex building east wall, this footing formed the perimeter of an isolated section of ground approximately 1.5 x 2.0 m in size. It was thought that this section, by virtue of its relative seclusion under the dock, would perhaps have been less disturbed than other areas of the site. It is for this reason that Unit 3 was opened there. Excavations revealed disturbance was present, along with burning in upper levels. Artifact frequency decreased significantly in Levels 5 and 6, but very few diagnostic Spanish colonial items were recovered.

For the most part, excavation, documentation, and bagging of artifacts from these controlled test units followed "natural strata"; i.e., if a given unit-level was started within a certain more or less uniform soil matrix, that unit-level was continued downward until the matrix changed substantially in character. However, if the matrix continued without much change for more than 10 cm downward from the start of the level, then at that point and at every subsequent 10 cm point within that same matrix, a new unit-level was usually started.

Excavated material from the controlled units was screened through 1/4-inch mesh hardware cloth. Each unit-level was documented and its artifacts bagged separately. The artifact bags from the site were delivered to the archaeology laboratory, and all artifacts were cleaned, sorted, counted, and otherwise appropriately prepared for preservation and curation.

Although the construction crew selected backhoe test trenches and borrow pit locations because of contract requirements, some trench locations were selected by the CAR-UTSA crew, using measurements based on

Sanborn maps. As can be seen from the site map (Fig. 4), the combination of selections made by the two crews resulted in a more than adequate test sample. Excavations initiated by backhoe trenches exposed the ca. 1892 Ruiz house foundation and wall remnants and adjacent brick-lined structure (Fig. 6) which was a probable privy. Numerous artifacts were collected from the excavations, including faunal bone, glass, and some ceramics. Ceramics from the trenches and privy included undecorated whiteware and stoneware attributable to the late 19th and early 20th centuries.

All of the machine excavations were monitored continuously by a member of the official CAR crew. Artifacts from each trench or pit were bagged together, and any changes in soil color, texture or consistency, or in artifact type, distribution, or density were carefully observed and recorded. In addition, samples of the soil matrix were collected from each stratum encountered during both the machine and the controlled hand excavations.

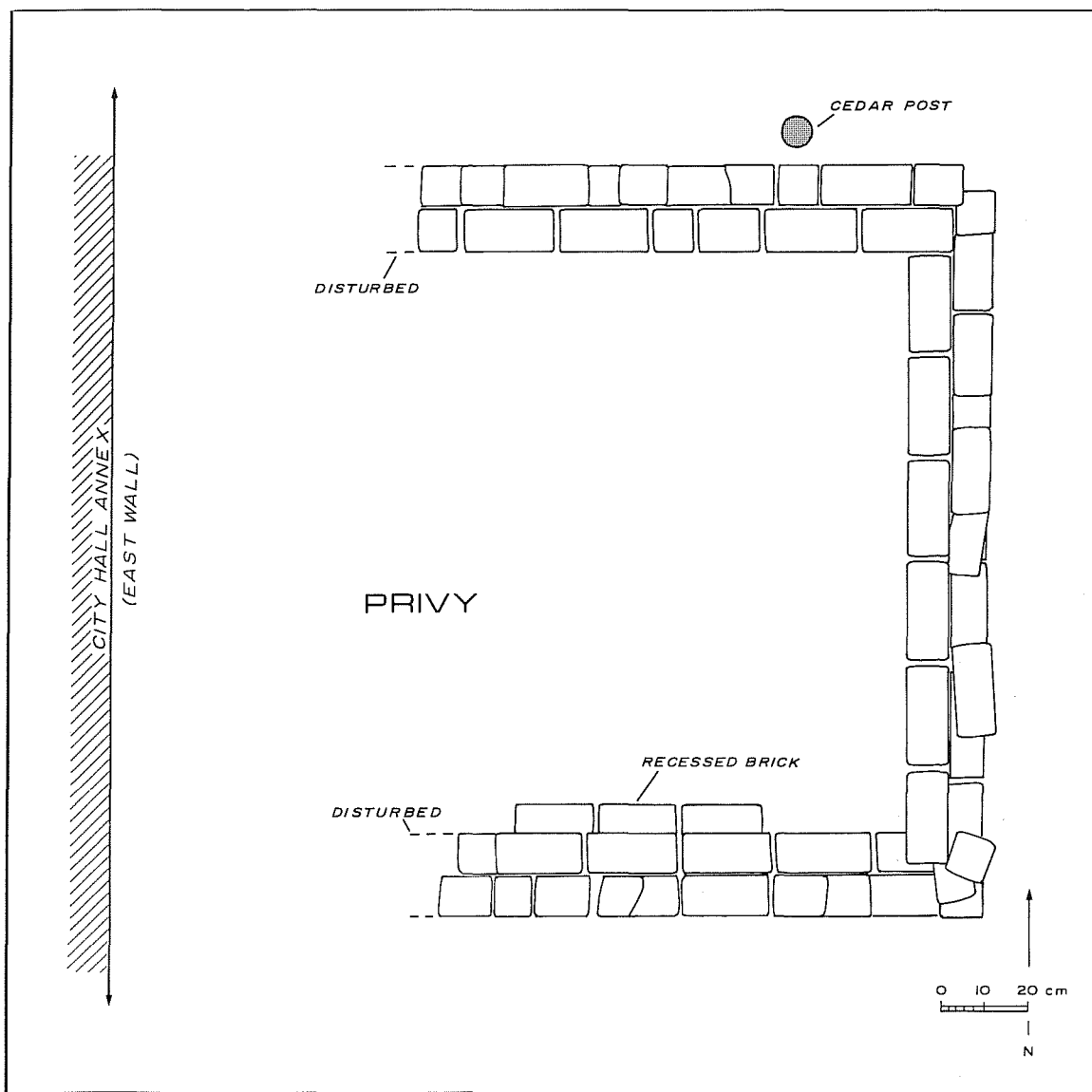


Figure 6. Construction of the Privy.

## ARTIFACT ANALYSIS

### INTRODUCTION

Analysis of the artifact collection proceeded with the following objectives: (1) identification and recording of the materials and their place in time; (2) determining the temporal integrity of excavation deposits by evaluating the relative vertical position of time-diagnostic artifacts; and (3) proposing social and economic inferences (related to status, ethnicity, trade alliances) that might be implied by artifact distribution, form, etc. The use of information from historical and archival research in the study of sites such as Ruiz provides an interpretative framework (in terms of changing site use, historical events, familial connections, and evolving neighborhood conditions) from which these implications may be drawn.

The artifacts in this study were organized into analytical units based on previous studies (Fox *et al.* 1989, among others). The groups are in general functionally defined and divided by material type:

- I. Kitchen/Dining Items (2275 specimens)
  - 1. Ceramics (352 specimens)
  - 2. Glass Containers and Container Fragments (876 specimens)
  - 3. Metal – Tin Can Scrap, Iron Scrap, Lead Foil, and Tableware (140 specimens)
  - 4. Faunal Material (907 specimens)
- II. Household Furnishings (3 specimens)
- III. Clothing and Personal Items (7 specimens)
- IV. Activity Items (30 specimens)
- V. Barn and Workshop Items (16 specimens)
- VI. Construction Items (412 specimens)
  - 1. Window glass (91 specimens)
  - 2. Nails (286 specimens)
  - 3. Roofing tar (3 specimens)
  - 4. Brick (18 specimens)
  - 5. Plaster (12 specimens)
  - 6. Marble slab (1 specimen)
  - 7. Cut limestone (1 specimen)
- VII. Lithics (58 specimens)
- VIII. Miscellaneous Items (2 specimens)

The moderate size of the artifact assemblage provided an opportunity to examine the materials from both a descriptive and interpretative perspective. Diagnostic characteristics, techniques of manufacture, and other data of interest were investigated and are discussed with the two major artifact classes, ceramics and glass.

Although the archaeological investigation at the Ruiz site was mitigative in nature and restricted in scope, the sequence of diagnostic ceramic material revealed during excavation appears to span the range of historic occupation, from the earliest recorded construction of the home of the Spanish land grant family that fronted on Military Plaza, dated to about 1749 (see “History of the Lot”), through its evolution in use as the first established public school for San Antonio in 1803, and its changing fortunes as it functioned as the site of various mercantile operations, campground, and rental property.

Between 1888 and 1892, a structure was built at the rear of the Ruiz lot in the area where the CAR crew conducted their investigations, exposing the north and south walls of the structure and adjacent privy. During use of the Ruiz house by the grocer Broggi around the turn of the century, people usually stayed overnight in adobe structures to the rear of the house, and sometimes became involved in fights and shootings (*San Antonio Express* 1942b). Several complete, or near-complete, bottles from the privy fill are dated to this time; by then, apparently, the structure on the southern end of the lot (near Nueva Street) was in place.

The artifacts found at the upper levels of the controlled excavations in Units 1, 2, and 3 were very small in size, and seemed almost “ground” in appearance. Materials found in the upper fill appear to have been subjected to heavy duty pressure of some sort; this may be the result of intensive use of the site in this area, perhaps by vehicular traffic, or it could be the result of relatively more recent preparation of the ground for laying down gravel fill. In any case, the ambience of the Military Plaza address changed through time, evolving from the center of activity during San Antonio’s early history to a deteriorating mercantile section, rental district, and overnight campground.

## **METHODOLOGY**

As the artifacts from the Ruiz site were processed, they were sorted by material type. Ceramics were further divided into taxonomic units, and the materials were recorded, examined, and described. Data relative to socioeconomic behaviors are reported when noted.

## **KITCHEN/DINING ITEMS**

### **CERAMICS (352 specimens)**

Ceramics are the critical time marker for many archaeological sites; recognition of style change in pottery and its place in time is often the key determinant in establishing a chronology for these sites. In addition to its utility as a time marker, pottery can be used to infer important information about the social and economic behaviors of the people who once owned and used the materials.

The ceramic collection is of comparatively moderate size, numbering some 352 sherds. The artifacts typify, in general, those recovered at historic sites in the area; diagnostics may date as far back as the middle of the 18th century and extend into the early decades of the 1900s.

Many of the materials represent types that are part of a long ceramic-making continuum extending from Spanish colonial times until today (see “Type 2. Kiln-Fired – *Tonalá* Types” and “Type 1. Lead Glazed”). Temporal assignment of *Tonalá* and lead-glazed wares is problematical at this time due to their continuing tradition; future analysis may result in the identification of modal differences that could distinguish change through time. In any case, if trade connections had been temporarily severed with Mexico at the time of Texas’ independence, this lag in the import of the pottery might help to define the possible temporal differences.

Although no systematic comparison is made with this study (and the sample, as earlier stated, is moderate in size), the incidence of pottery of Mexican tradition appears fairly high. This frequency can be traced to several factors: the early historic occupation of the site (the Spanish colonial period); trade patterns associated with that period; and possibly to the Hispanic heritage of the occupants of the location through much of its historic use. As Fox (1986:109) notes regarding materials from La Villita Earthworks, the ceramics tend to mirror cultural origins of those who used them, with the low-fired, soft paste earthenwares reflecting Mexican and Indian traditions, and the refined hard paste wares a European cultural background.

## **Methodology of Ceramic Analysis**

After initial processing, the pottery was sorted by provenience and recorded. The collection was then divided into analytical units as follows, based on previous studies (Fox 1986:107-127; Fox *et al.* 1989; Dial 1989; Ellis 1989, among others):

- Group 1. Soft Paste Earthenwares (122 specimens)
  - Class 1. Unglazed (33 specimens)

- Type 1. Primitive-fired – *Goliad* wares (8 specimens)
- Type 2. Kiln-fired – *Tonalá* types (24 specimens)
- Type 3. Other unglazed (1 specimen)
- Class 2. Glazed (89 specimens)
  - Type 1. Lead glazed (85 specimens)
  - Type 2. Tin glazed – Mexican majolicas (4 specimens)
- Group 2. Hard Paste (Refined) Earthenwares (145 specimens)
  - Class 1. Whitewares (142 specimens)
    - Type 1. Undecorated (112 specimens)
    - Type 2. Decorated (30 specimens)
  - Class 2. Yellowware (3 specimens)
- Group 3. Porcelain (31 specimens)
  - Class 1. Undecorated (20 specimens)
  - Class 2. Decorated (11 specimens)
- Group 4. Stonewares (52 specimens)
  - Class 1. Salt glazed (9 specimens)
  - Class 2. Slip glazed (28 specimens)
  - Class 3. Stonewares with Bristol glaze (14 specimens)
  - Class 4. Other unglazed stonewares – veined (1 specimen)

The pottery was described and temporal assignments noted. Conclusions regarding the temporal integrity of excavation deposits were then proposed, and observations of sociocultural inferences recorded.

#### **Group 1. Soft Paste Earthenwares (122 sherds)**

Earthenwares are fired at temperatures that are high enough to fuse the clay without effecting vitrification (Greer 1981). Soft paste earthenwares in this collection consist largely of utility types of Indian and Hispanic traditions; these include both unglazed and glazed wares. Colors cited are derived from *Munsell Soil Color Charts* (Munsell Color 1975).

##### **Class 1. Unglazed (32 specimens)**

##### **Type 1. Primitive-Fired – *Goliad* Ware (8 specimens)**

Type 1 unglazed ware consists of hand-built pottery, low-fired under primitive conditions, that is considered to be Indian ware, likely of localized production. The ceramics appear to be bone tempered. Paste color is variable; this variability may be attributed to poor control in firing, smudging during use (as in the cooking fire), and/or burning associated with deposition (midden context, generally).

Paste: Clay body varies in color from a pink (7.5 YR 7/4) or pinkish gray (7.5 YR 6/6; 7.5 YR 6/2) to a dark gray (7.5 YR N4/) and brown (7.5 YR 5/2). Paste cores, or sometimes interior or exterior walls, can be grayed or blackened. The clay is not particularly compact; temper is relatively frequent on five of these sherds, and appears to be bone.

Surface: Surfaces are unslipped, except for one small sherd having a matte, opaque, reddish brown (2.5 YR 5/4) slip on one face.

Form: Despite their generally small size, the shape and wall thickness of several sherds suggest that they are fragments of utility jars.

Wall thickness: 0.5 - 0.8 cm.

Spatiotemporal distribution: All of the *Goliad* sherds came from Unit 2; seven of the eight specimens are from the lowest three levels of that unit. This pottery is frequently present at archaeological sites dated to the 18th and early 19th centuries.

## Type 2. Kiln-Fired — *Tonalá* Types (24 specimens)

The *Tonalá* pottery is evenly fired, thin-walled, and generally has a grayish paste; the characteristic that most often distinguishes this ware is its burnished (or slipped and burnished) surface, which produces a nicely polished sheen. These ceramics represent part of the sequence of the long *Tonalá* ceramic tradition known from its presence at archaeological sites to have existed during Spanish colonial times; the ceramics continue to be produced during the present day. Although this has not been established, it appears likely that access to these materials was temporarily terminated due to interruptions in trade with Mexico at the advent of Texas independence.

Contemporary studies of the *Tonalá* village, located near Guadalajara in Jalisco, Mexico, have been reported by Diaz (1963, 1970) and Katz (1977). The ethnoarchaeological study by Katz is used in this study to provide insight into pottery production of the paste. The information cited in the following paragraphs is from her work.

Two types of contemporary pottery, according to Katz, can be traced to colonial days: the burnished earthenware and the glazed ware. The Ruiz site yielded both types (see “Class 2. Glazed” for a description of the one *Tonalá* glazed sherd). The majority of the Ruiz sherds represent the burnished tradition of pottery-making.

The *Tonalá* burnished ware receives its sheen in several ways. Unfired pottery may be polished with a wet stone or an imported “*Galena*” (lead iron) piece. This method of polishing is thought to be quite ancient. Another method, believed to be more contemporary, involves “greasing” the unfired pottery with tallow over an application of a local red clay slip that has an inherent sheen.

*Tonalá* potters utilize red, black, and white clays, mixing the black and white to achieve a nicely plastic clay body. Red clay is used for slipping, and reportedly exudes a pleasant aroma when wet. The pottery is molded or made on a wheel, and kiln fired at a low temperature (700°C). According to Barnes (1975:7), the kiln was introduced to Mexico by Spanish colonials; a recent paper by Kneebone and Pool (1988) records the finding of what are reportedly pre-Columbian kilns at Comoapan, Veracruz.

The artifact collection includes *Tonalá* ceramics that exhibit four degrees of surface decoration: unslipped (2 sherds), slipped (2 handle sherds), slipped and burnished (12 sherds), and polychrome decorated (8 sherds). The two unslipped sherds represent a basal fragment that evidences no burnishing; the base shape suggests a squared, or possibly rectangular, form. Two handle sherds are slipped, with no burnishing evident; these fragments are, however, probably from a jar or bottle form which had polishing on the vessel body.

Twelve of the *Tonalá* sherds were slipped and nicely burnished. Reconstructed jar fragments (Fig. 7,a) and one basal fragment (again squared in shape) exhibit a fairly brilliant sheen that may involve the application of some substance (pine tar, for instance) rather than mechanical manipulation to enhance its polished surface.

Seven sherds constitute part of a reconstructed direct-rimmed polychrome vessel fragment (Fig. 7,b) that may be from a vase or mug. Bands of henna red and “rosa” (a purplish pink) are applied to its white clay body. The remaining polychrome sherd (Fig. 7,c) has circular “plomo” (gray blue) designs on a beige field; all of these colorings are traditionally used by Tonaltecán potters (Katz 1977). Of interest, fragments of an unslipped *Tonalá* flute (Fig. 7,d) were also recovered during these excavations; this artifact is described in the “Activity Items” section.



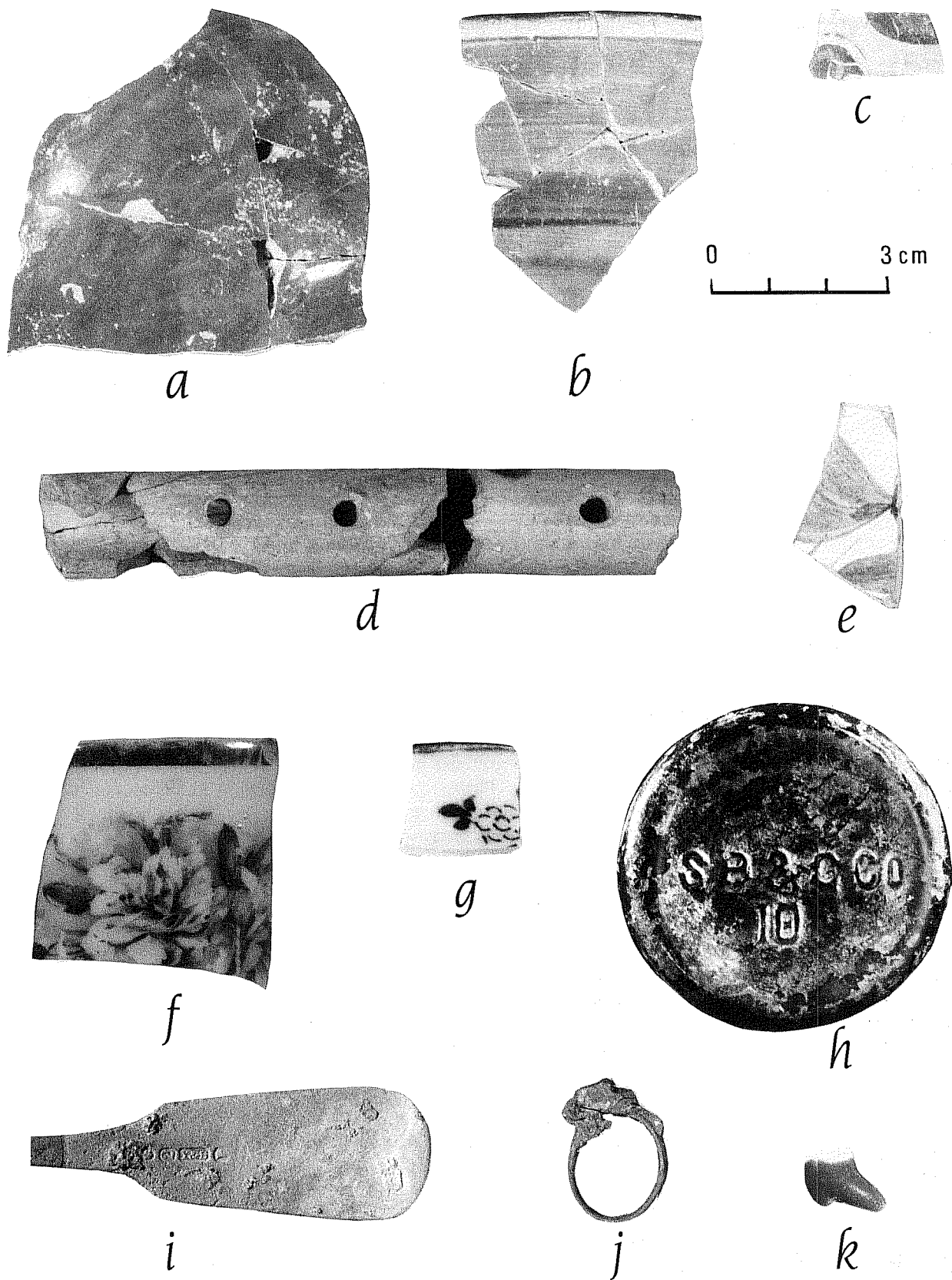


Figure 7. *Sample of Artifacts Recovered.* a-c, *Tonalá* sherds; d, *Tonalá* flute; e, whiteware; f, g, porcelain; h, bottle base; i, tablespoon; j, ring; k, doll's foot.

bodies appear to have been rather evenly fired, although at thicker areas darker gray cores can occasionally be seen.

**Surface:** The surfaces of *Tonalá* sherds can be unslipped (likely portions of burnished vessels), unslipped and burnished, slipped only, slipped and burnished, or polychrome painted. The burnished slip color is red (2.5 YR 4/6 to 2.5 YR 4/8) and quite glossy. Polychrome sherds have bands of henna red and purplish pink on a white ground, or beige swirls and circular blue designs on a tan clay body. The blue designs appear to be postfired applications.

**Thickness:** The sherds are thin walled, generally 0.3 to 0.4 cm, although in one case, an area of juncture between base and body has a maximum thickness of 0.8 cm.

**Forms:** Fragments of small- to medium-sized jars appear to constitute this sample; vase and/or mug forms are also present.

**Spatiotemporal distribution:** All but three of the *Tonalá* sherds are from Unit 2; the remaining specimens were yielded from the upper two levels of Unit 3. *Tonalá* pottery, as previously noted, is known from Spanish colonial times until the present day; it occurs at Spanish colonial sites throughout Texas.

### Type 3. Other Unglazed – Wheel-Thrown (1 specimen)

The one unglazed sherd is a fragment having a paste that is very pale brown (10 YR 8/3) in color. It is of a homogeneous, soft paste, and appears to have been made on a wheel.

## Class 2. Glazed (88 specimens)

### Type 1. Lead Glazed (84 specimens)

Type 1 lead-glazed earthenwares have a clear glaze, greenish in cast, that overlies a paste body that is usually fine-textured, compact, and orange in appearance. They are of Mexican tradition. The Ruiz collection of lead-glazed Mexican wares appears to have a relatively higher proportion of more finely made lead-glazed wares than that found at a number of other sites in this area.

Mexican lead-glazed pottery was frequently wheel-thrown or sometimes molded (Barnes 1975:4), although some vessels were constructed using a basal mold with fashioning completed on the wheel. In rural areas the pottery was sometimes rapidly hand turned rather than being made on the wheel.

Firing occurred in a kiln to a bisque stage, then the ware was removed, glazed, and then refired (*ibid.*:3). Lead melts at a low temperature and flows in a uniform fashion, producing a glossy surface; these properties make it an ideal flux (Nelson 1971). A temperature of 1000 to 1150°C is needed to “mature” this glaze during the second firing (*ibid.*:5). The glaze is more greenish when proportionately high in copper, and is redder when a higher iron content is present.

Making of glazed pottery was reportedly introduced to rural communities by churchmen during colonial times along with the use of the kiln, and familial businesses resulted (Barnes 1975:59). Barnes equates the relocation by the Spanish of Indians into *congregación* villages with the diminution of unglazed ceramics; he states that the potters switched to glazing in order to court Spanish and Mestizo tastes.

The pottery was marketed to outlying regions, such as the northern borderlands of Mexico, and shipping added greatly to its cost (*ibid.*:13). Archaeological evidence supports the idea that these lead-glazed earthenwares continued to be prominent as cooking and serving wares in Mexican-American homes even

after the introduction of ironstone. This is in contrast to a reliance on ironstone and metal vessels by other American groups (Barnes 1975:61).

The lead-glazed ceramics in this study are divided into sandy paste utility wares and fine texture paste wares having mineral inclusions, following Fox (1974:55-59). Contemporary wares that are similar to these are made in Jalisco, and this area may be the source of the Spanish colonial materials (*ibid.*:55). One lead-glazed *Tonalá* rim sherd is also included in the lead-glazed count. It has a clear green glaze and gray paste, and is not included in the following descriptions.

#### Sandy Paste Utility Wares (3 specimens)

Sandy paste utility sherds have an orange paste that is “gritty” in feel; clay bodies are thicker walled (0.6 to 1.1 cm). The surface has a clear, thin green glaze, and glaze ingredients are not particularly well ground.

Paste: Paste is sandy, light reddish brown (5 YR 6/4) in color, and has white inclusions which appear to be calcitic.

Surface: A thin green glaze overlies the surface.

Form: The thickness of two of the sherds suggests that they may have been fragments of utility jars or perhaps wide-mouthed bowls which are known from other archaeological sites in the area.

Spatiotemporal distribution: Three of the sherds were from Unit 2; one of these is from Level 5, and two are from Level 6. One sherd is from Unit 1, Level 2. As Fox (1974:55) notes, citing Tunnell and Newcomb (1969), lead-glazed wares comprise “as much as two-thirds of the total sherd inventory of a Spanish colonial site.”

#### Fine Texture Paste Wares Having Mineral Inclusions(81 specimens)

Wares with mineral inclusions include thin-walled, lead-glazed fragments having a paste body of reddish yellow (5 YR 6/6), yellowish red (5 YR 5/6), and pink (5 YR 7/4).

#### Type 2. Tin Glazed – Majolica(4 specimens)

Tin-glazed, or majolica, “enameled” wares recovered from area historic sites are Spanish colonial or Mexican wares having a lead-based glaze with the addition of tin over pastes of orange, pinkish orange, and buff. The tin produces a “milky,” or almost opaque appearance, and the glaze is applied rather thickly to become near opaque; this is in contrast to a lead glaze lacking the tin, which is clear.

Tin-glazed wares were imported from Spain at the beginning of the Spanish colonial period; the technology was quickly adopted by potters in New Spain, and the Old World imports dropped off. Puebla and Mexico City were the main producers, with the Puebla ceramics reportedly finer (Lister and Lister 1976:118). The majolica from Mexico City had a lower tin content and is more transparent; the clay color shows through the glaze on products from this area (Lister and Lister 1974:33). In a 1918 report, Barber relates information taken from Puebla artisans whose ancestors had been working in the area for decades. According to Barber (1918), some 30 pottery manufactures were in place during the middle of the 18th century.

The items were mass produced, and production pieces were made in sets, with repetitive styles. The pottery was distributed to Hispanic populations, including those in northern borderlands; the frontier majolica is “not the finest . . . nor the poorest” (Lister and Lister 1976:117, 118). Goggin (1968:211) states that “status is invariably associated with majolica. It is found most abundantly in sites where the clergy, government officials, and the wealthy lived.” Majolica declined in prominence with the advent of the English wares (Anne A. Fox, personal communication, 1990).

Four tin-glazed sherds were recovered in the controlled excavations (Table 1). One specimen of *Aranama* tin-glazed ware, dating from 1750 to the early 1800s, was recovered from Unit 1, Level 4. A blue on white sherd recovered from Unit 2, Level 6 has a clear chalky white background with clear deep cobalt blue and light blue on one face and light blue on white on the opposite face. This is a very small sherd (0.75 cm in length), and although the clarity and coloring suggest that it may be *San Agustín Blue on White*, this identification is uncertain because of its small size. Plain whiteware was made throughout the period and is not temporally diagnostic (Lister and Lister 1974:30).

TABLE 1. TIN-GLAZED CERAMICS

Provenience	Type	Period
Unit 1, Level 4	<i>Aranama</i>	1750-early 1800s
Unit 2, Level 6	<i>San Agustín Blue on White</i>	1670-1800
Unit 2, Level 6	White	Not diagnostic
Unit 2, Level 7	White	Not diagnostic

## Group 2. Hard Paste (Refined) Earthenwares(145 specimens)

### Class 1. Whitewares (142 specimens)

Whiteware is a kind of "semiporcelain" produced as a cross between porcelain and pottery. Pearlware, creamware, and ironstone may be included in this group, although most of the material is likely ironstone. The first ironstone is believed to have been made in England in 1800. It was quickly accepted and copied because it was durable and strong, and could be decorated with designs to compete with the expensive porcelains. America was the primary market for the pottery during the first half of the 19th century (Godden 1963:12). Plain ironstone wares became prominent after the Civil War (Fox 1988).

The majority of the decorated whitewares are extremely small, although most are diagnostic as to type. Three of the decorated sherds remain unidentified.

### Type 1. Undecorated(112 specimens)

A high proportion of the whiteware sherds are undecorated, and many could be those portions of decorated wares that are lacking in embellishment. Burning is evident on a number of the sherds, particularly those from Units 2 and 3 and from the surface (i.e., below caliche fill).

Some evidence of makers' marks was found on these artifacts. A Royal Ironstone China mark found on a Trench C sherd suggests a production date after the middle of the 19th century. A "ND" on a sherd from Unit 2, Level 2 may be part of the word "England," which would indicate that this item dated after 1880, and likely after 1891, when a requirement by foreign customs necessitated the use of "England" on pottery from that country. Another fragment has "ION O-O" on its surface; its origin could not be determined. One sherd has the word "HOTEL" impressed on its surface; this mark is generic in character and not in itself diagnostic.

## Type 2. Decorated (30 specimens)

### Edge Decorated (1 specimen)

One noncockled sherd, edge decorated in blue, was collected from Unit 1, Level 2. The motif appears to be a geometric variant which may date ca. 1820-1845, based on Moir's (n.d.) chronology of edged wares.

### Cut Sponge (2 specimens)

With the cut sponge method of decoration, cut out pieces of sponge are dipped in colorant and stamped onto the bisque ware (Godden 1963:111). Two spongeware sherds (one blue decorated and one red decorated) were found at the Ruiz site. Cut spongeware is found at archaeological sites of the area dated to the 1850s (Fox 1988) and continued to be made into the 20th century (Godden 1963:112).

### Transfer Printed (10 specimens)

One transfer-printed fragment, decorated in a medium blue, has a section of design identical to Vessels 90 and 91 recovered during excavations at La Villita Earthworks, the site of a Mexican army cannon emplacement for the Alamo battle. A mark on the base of the La Villita Earthworks vessel indicates it was manufactured by Davenport in England (see Brown and McConnell 1987); this item is dated between 1830 and 1850 based on its finding at the La Villita Earthworks site. Other colors represented in the transfer-printed patterns include deep blue, red, brown, purple, and a bluish green. The clear colors are generally earlier (Anne A. Fox, personal communication). The brown transfer-printed sherd from Unit 2, Level 4 has hatch markings that reflect the vocabulary of marks used by a lithographer.

### Flow Blue(1 specimen)

Flow blue wares were sold at higher prices than ordinary transfer-printed wares (Few 1989:247). Their manufacture began in the 1840s, and the flow (or flown) blue transferwares were most popular from the 1840s to 1860s (Fox 1988).

### Banded Slip (7 specimens)

Banded slip sherds are from vessels that were "dipped" in an alkaline slip. Charles Dickens reported, according to Godden (1963:109), that the bands were applied with a blowpipe as the jugs and mugs were twirled on a lathe.

### Hand Painted (4 specimens)

Hand-painted designs were imported through the middle of the 19th century. Three sherds with hand-painted floral designs were found; one green-painted specimen is from Unit 5 (Fig. 7,e).

### Overglaze Decorated (2 specimens)

Two sherds have a overglaze application of gold painting.

### Class 2. Yellowware(3 specimens)

Yellowware is identified by its clay body, often buff or yellow in color. It is lighter in weight than stoneware (Gallo 1985). The ware was often decorated with mocha, white, and blue slips, frequently in bands, or sometimes with blue washes (*ibid.*) One of the yellowware sherds, collected from Level 4 of Unit 2, has a blue wash over white slip on its exterior surface.

### **Group 3. Porcelain**(31 specimens)

Porcelain has a fine white paste body and is fired between 1250 and 1400° C (Greer 1981:15). Its production began in Europe during the middle of the 18th century. A small number of Oriental porcelain sherds, representing teacups, bowls, and saucers, are discovered at historic sites and apparently predate the entry of the European wares. Chinese porcelains were highly popular during the 18th century, and their designs were imitated on European porcelains. The “obsession” with Chinese design gave way to other fashions in the early part of the 19th century (Godden 1975:229). One such sherd was found at the lowermost level of Unit 2 (Level 7), and two other oriental sherds were recovered in Unit 3, Level 1; these latter appear to be from the same vessel.

### Class 1. Undecorated(20 specimens)

Twenty porcelain fragments lacked decoration. Some of the specimens likely represent undecorated portions of vessels that were otherwise embellished.

### Class 2. Decorated(11 specimens)

The decorated porcelains include one decalcomania sherd (Fig. 7,f), three oriental wares (Fig. 7,g), one hand-painted sherd, two sherds with a band along the rim (one is underglaze decorated, and one is overglaze), and four underglaze slip sherds.

### **Group 4. Stonewares**(52 specimens)

Stonewares are constructed of clays that fuse at high temperatures while retaining their form; the clay bodies are fired at a range of 1200 to 1300°C, and sometimes higher (Greer 1981:15). Stoneware differs from porcelain in that the stoneware clays are coarser. Porcelain uses a fine white paste. A well-vitrified stoneware rings when sounded. The wares are not suitable for cooking as they do not expand when exposed to heat. The stoneware classes in this study are defined by their exterior surface treatments: salt glazed, slip glazed, stoneware with Bristol glaze, and other stoneware (veined).

### Class 1. Salt Glazed (9 specimens)

The nine salt-glazed specimens consist of two sherds having salt glaze only on their surface and seven sherds with a salt-glazed exterior and Albany-type slip interior.

In the making of salt-glazed wares, the unglazed vessel is placed in the kiln, and salt is introduced several times during firing at about 1200 to 1260° C. The salt combines with the surface and produces an effect akin to an “orange peel” texture; this surface can be quite glossy. Minimal exposure to salt produces a dry browning similar to that produced by wood ash. Creamy beiges and deep browns result from an oxidizing atmosphere, while grays, gray greens, and mustards occur from a more reducing atmosphere (Greer 1981:192). Salt-glazed vessels usually are pre-1900 in date (*ibid.*)

The salt-glazed sherds include one rim with part of a vertically attached jug-type handle and one basal fragment that appears burned; these sherds were both excavated from Unit 2, Level 4. Seven sherds have a salt-glazed exterior and Albany-type slip interior. The restricted diameter of one rim sherd suggests that it was likely from a bottle or jug. Salt glazing developed with Rhenish wares early in the 15th century (Greer 1981:180), and by the middle of the 18th century, large numbers were being produced in England for fancy serving dishes and for utilitarian purposes. With the introduction of the fine porcelain wares, salt-glazed pottery came to be associated with utilitarian wares. The surface is durable and easily cleaned, and is ideal for use in storage vessels. After 1850, Albany-type slip glazes began to be commonly used on the interior of vessels that had a salt-glazed exterior. The slip glazes (generally a glossy, even dark brown) made a sealant that was impermeable to liquids, and they vitrified at a temperature that was needed to mature the stoneware clays.

#### Class 2. Slip Glazed (28 specimens)

During the last quarter of the 19th century, Albany slip glazes were popularly used on both the interior and exterior of a vessel; 28 sherds in the Ruiz collection are finished in this manner. Slip glazing on both interior and exterior is most common after 1875, continuing to be used by smaller potteries up until 1940 (Greer 1981:197).

Leon slip clay contains less iron than the Albany types, and produces a gold to green color. A reducing atmosphere or low iron content can contribute to this effect (Greer 1981:17). One fairly large reconstructed cylindrical, flat-based fragment collected from the privy appears to have a Leon slip glaze exterior and Albany-type interior. Its dry, matte surface suggests it was underfired.

#### Class 3. Stonewares with Bristol Glaze(14 specimens)

Eight stoneware sherds have a Bristol glaze on the exterior and Albany-type slip glaze interior. Six sherds exhibit Bristol glaze on both interior and exterior; one is a bowl rim, and four constitute the base and lower sides of a flat-based narrow cylindrical jar. These sherds were found outside the area of controlled excavations. Finding of the items within the privy fill provides a post-1920 date for at least some of the privy deposit.

Bristol glazes were prepared from chemicals that could be purchased through ceramic suppliers; zinc oxide produced its white color. The glaze was durable, dependable, and readily accessible, and its use quickly supplanted that of salt and Albany types. Prior to 1920, Bristol was used on the exterior and Albany slip on the interior of vessels; after 1920, Bristol was almost always used on both the interior and exterior. It is commonly used today, often with a colorant added (Greer 1981:212).

#### Class 4. Other Unglazed Stonewares – Veined(1 specimen)

With the veined wares, a slip (of contrasting color) is worked into a clay paste, and two or more clays are wedged together, producing a marbled look (Godden 1975:90). The curvature and thickness of one white with brown veined sherd suggest that it was from a fancy service vessel such as a tureen, casserole, or gravy boat. Godden states that most English examples originate in Staffordshire and date to the early 1700s. Fox (personal communication) reports that similar wares were made in America and widely distributed through the mail-order catalogs until the turn of the century.

#### **GLASS CONTAINERS AND CONTAINER FRAGMENTS(876 specimens)**

Some 861 artifacts are included in the glass category. The glass container artifacts are categorized by color as follows: 419 clear, 121 green, 129 brown, 178 aqua, 25 white, and four blue. The category consists of glass

containers associated not only with the kitchen but also with medicinal and other type containers. Four of the items are complete or near-complete bottles that were found in the privy fill and have embossed lettering which identifies and aids in dating these bottles. A number of bottle fragments were also found during excavations that have characteristics that are temporally diagnostic.

Characteristics which reflect the changing technology of bottle manufacture through time include the presence and extent of mold seams, finishing of the lip, basal marks and impressions, and even the color of the object. Bottle shape, color, and collar finish may also indicate the type of contents that a container once held. Green glass, for instance, or "bottle glass" according to Maust (1965:60), is used for cheaper bottle grades for contents such as wine; amber is made from similar material (with carbon added) and serves a similar purpose.

Glass making evolved through a number of stages. The evolution is summarized here from Lorraine (1968:35-43): free-blown production (identified by a pontil mark on the base and asymmetry) was developed early; mold-blown and pattern molding were well in place by 1800, and from 1790 to about 1810 some bottles were dip-molded with the neck and shoulder hand finished; use of a three-part hinged mold occurred about 1810; pressing glass began 1827, and became common by 1845; a two-piece mold was used from 1840 to 1850; use of a lipping tool began prior to 1850; snap case began in 1857 (leaving no pontil mark); Mason jar canning was patented in 1858; lettered panel bottles began in 1867; invention of the semiautomatic bottling machine occurred in 1881 (with this machine, mold marks go up to, not onto, the lip); the awarding of a patent to the automatic machine occurred in 1903; and complete change to automatic production was likely in place by about 1920. With the automatic machine, the mold seam extends through the lip. Specialty hand-blown items continued concurrently with the manufacturing advances, and are made today.

A lag in time would be expected between the date of manufacture and the final deposition of a bottle at an archaeological site; this lag could include the time required for distribution, its shelf life, and the period of curation by the consumer before its discard. Secondary deposition could also play a role.

A high proportion of the glass specimens from the Ruiz site are extremely small fragments collected from the upper levels of the units and are not readily identifiable. The diagnostic glass was recovered, for the most part, outside of the area of controlled excavations, within the trenches or the privy fill. Several glass containers with mold marks were from these latter areas (Table 2; see Fig. 7,h).

One artifact from the Ruiz collection is hand-blown. Free-blown items such as this one lack mold marks (Lorrain 1968:36). The specimen appears to be the base and stem fragment of a bud vase, with a pontil mark on its base. It was recovered in privy fill. The bottles from the privy fill were found in deposits to a depth

TABLE 2. GLASS CONTAINERS WITH MOLD MARKS

Mark	Provenience	Location	Firm	Date	Reference
SB&C Co, 10	Privy	Base	Streator Bottle Co., Streator, Illinois	1881-1905	Fike (1987)
BOUVIER BUCHU GIN	Privy	Panel	Bouvier, Louisville	1860-1880	Sellari and Sellari (1975)
... BO BITTERS CO & ... ANS, LA. SB&G Co	Privy	Panel	Columbo Peptic Bitters	1896-1905	Fike (1987)
DONN St	Unit C	Panel	Donnell's Rheumatic	1872-1902	Fike (1987)
... G&Co, Louis Mo	Unit C	Wall	?	?	



of 4.5 feet; no distinction was made regarding their relative vertical position as the items were collected from the privy. Bottles and bottle parts from the privy are dated from ca. 1880 to at least 1903. Dates of these bottles alone would indicate that the structure was open, and possibly functioning, into at least the first decade of the century. This latter date is suggested by the presence of two machine-made bottles; one is a medicine bottle and one a clear gin flask.

A kick-up base of an olive green champagne bottle was located in Unit 2, Level 4 along with a blown-in mold neck fragment from a medicine bottle with hand-formed lip.

The preponderance of the container fragments came from the controlled excavations except for the relatively high number of artifacts from Trench C. Here the sample, though numbering 110 fragments, appears to represent a minimal number of containers.

#### **METAL—TIN CAN SCRAP, IRON SCRAP, LEAD FOIL, AND TABLEWARE(140 specimens)**

The metal category consists largely of tin can and iron scrap commonly associated with the kitchen/dining room. The iron scrap could represent portions of utensils or other kitchen items, although they are, for the most part, unidentifiable. Four pieces of lead foil were also found. Tin scrap numbered 122 pieces and iron scrap 13 pieces. One metal tablespoon with maker's mark was recovered (Fig. 7,i).

The presence of quantities of tin can scrap, according to Fox *et al.* (1989:48), signals the approach of the 20th century. Iron scrap is infrequently found in early (18th century) sites, apparently being little used except for horse "trappings" and a few hardware items (Ivey and Fox 1982:40, as cited in Fox *et al.* 1989:48). In Unit 2, tin scrap was frequent in Levels 2 and 4; Levels 5 and 6 had one fragment each, and no tin scrap was found in the lowest level of Unit 2.

A metal tablespoon, which was probably silver-plated, was collected from Unit 2, Level 5 (Fig. 7,i). A maker's mark on the underside of the handle includes a six-petal flower, "2," "Y&S," and a fourth mark, no longer legible, was a symbol of some sort. The colonial design is also located on the underside of the handle; Anne A. Fox (personal communication) reports that this sometimes occurs with European wares because of the way they are placed and used at the table. The upper (open bowl) side of the spoon is plain, lacking decoration. The marks have not been identified as to source.

#### **FAUNAL MATERIAL(907 specimens)**

Bone, egg shell, and mussel shell are included in the faunal items. The greater proportion of the bone material appears to be cow, and a number of these pieces are saw-cut and show other evidence of butchering. Turkey, goat, and deer are also represented in the sample, and these are likely remnants of food items. Unidentified rodentia and bird bone were also found, along with the tooth of a horse. The total bone weight is 3100 g. Egg shell fragments number 13, and five fragments of mussel shell are present.

#### **HOUSEHOLD FURNISHINGS(3 specimens)**

Household furnishings include two clock wheels and one iron ring. The clock wheels were both collected from Unit 3, Level 1, and the iron ring is from the same unit, Level 2.

#### **CLOTHING AND PERSONAL ITEMS(7 specimens)**

A small proportion of the artifact assemblage may be classified as clothing or as personal effects. The personal artifacts include adornment and medicinal items. The category consists of seven items: four

buttons, one syringe, a ring (Fig. 7,j), and an unidentified hook-shaped item, possibly of celluloid, that may be a fragment of a hair pin (Table 3).

The buttons are constructed of bone, shell, and china. Bone buttons were made commercially during the first half of the 19th century (Shepard 1981:83) and are frequently recovered at historic sites in the area from this period. The button from Unit 3, Level 4 may date to this time. Domed bone buttons were covered with fabric (Pool 1987:28).

Shell, or pearl, buttons were used as fasteners for infant clothing, shirts, and other clothing items, and were machine made as early as 1850 (Luscomb 1967:177). They continued in popularity for generations. Pearl buttons are made from “the iridescent nacreous lining of marine shells” (Pool 1987:283). Throughout the mid-1800s, buttons of pearl were imported from Europe, and the industry developed in America during the second half of the 1800s. Taxes by 1890 made imported buttons prohibitive in cost, and over 200 button factories were functioning in the United States. Hand labor cut and decorated these buttons. Popularity was greatest from the 1890s until 1920, when plastics came into use (Pool 1987:289).

Pool states that buttons of china from archaeological sites are often mistaken for milk glass; the former can be distinguished by the presence of dimpling on the back. The dimpled back of the button from Unit 2, Level 2 suggests that it is made of china. According to Pool (1987:Fig. V-8), china buttons were very popular from 1850 to the turn of the century.

The ring appears to be of the style of an “engagement” ring with a central setting that remains heavily encrusted but is lacking its stone. It is of an unidentified metal.

#### ACTIVITY ITEMS(30 specimens)

Activity-related artifacts include items that may be categorized as toys and amusements (a doll’s foot, Fig. 7,k and fragments of a clay *Tonalá* flute, Fig. 7,d) and writing materials (all slate fragments).

TABLE 3. CLOTHING AND PERSONAL ITEMS

Provenience	Artifact	Material	Remarks
Unit 2, Level 2	Button	China	Four-hole, biconvex, dimpled back
Unit 2, Level 4	Button	Shell	Four-hole, small
Unit 2, Level 4	Button	Shell	Engraved, eight-petal design on domed face; suitable for shank attachment
Unit 2, Level 4	Syringe	Plastic	Black, opaque
Unit 3, Level 4	Hair Pin?	Celluloid?	Hook-shaped fragment. Smoothed, domed face with flat back; likely was fabric covered and fitted for shank attachment
Unit 3, Level 4	Ring	Metal	Engagement style, stone for shank attachment lacking

## TOYS AND AMUSEMENTS (14 specimens)

The toys and amusements category consists of a single doll's foot (Fig. 7,k) and partially reconstructed fragments of a *Tonalá* clay flute (Fig. 7,d; Table 4). As Roberson (1974:48) indicates, "objects used primarily for diversion" (such as those noted here) may help serve as a distinguishing index for archaeological sites which are residential in nature.

Ceramic dolls may function as time markers at archaeological sites based on clothing, hair, footwear type, and popularity of the particular styles through time. Heeled shoes, for instance, indicate a post-1860 date (Prichett and Pastron 1983:327, 328). The doll foot from Unit 3, Level 2 would thus be dated past 1860. The utility of doll artifacts in dating archaeological deposits can be somewhat debatable in that dolls are often kept as "heirlooms" (*ibid.*:332). By the second half of the 19th century, porcelain dolls were available to wealthier families; by the end of the century, ceramic dolls were being manufactured in the millions, and a broad segment of the society would have had access to these items (Prichett and Pastron 1983:326).

The partially reconstructed cylindrical ceramic flute is of the *Tonalá* pottery-making tradition. Three flute holes are extant with the flute fragments; these holes were affected by prefire punctations, likely by some sort of a stick ca. 0.4 cm or less in diameter. Excess clay extrudes into the interior of the instrument as a result of these punctations.

TABLE 4. TOY AND AMUSEMENT ARTIFACTS

Provenience	Artifact	Material	Remarks
Unit 3, Level 2	Doll's foot	China/bisque?	Shoe is heeled, ankle high, and glazed a dark brown. The leg section is unglazed.
Unit 2, Level 1	Flute fragments	Clay	<i>Tonalá</i> pottery

## WRITING MATERIALS(16 specimens)

Sixteen slate fragments comprise artifacts related to writing. They are thin-walled, with smoothed faces. Two specimens from Unit 3, Level 1 and one specimen from Level 2 of the same unit are edge fragments with straight cut edges (one is a corner fragment). The artifacts in this category represent fragments of slate tablets used as a ground for writing. It is possible these fragments could be remains associated with the function of the Ruiz house as the first public school in San Antonio, established in 1803. However, their recovery in the upper levels of Units 1 and 3 may argue for deposition at a later time. Table 5 lists the provenience for the slate fragments.

TABLE 5. SLATE FRAGMENTS

Provenience	Number of Specimens
Unit 1, Level 1	1
Unit 1, Level 2	2
Unit 3, Level 1	10
Unit 3, Level 2	3

### **BARN AND/OR WORKSHOP ITEMS** (16 specimens)

Barn and/or workshop items include a heavy iron ring, a fence staple, an iron bar, two battery carbons, iron strapping, miscellaneous wire, and other items. Eight of the artifacts were collected in the controlled excavations at Unit 2, and two artifacts were from Unit 3. The remaining materials were collected in the three trenches, on the surface, and within the privy fill.

### **CONSTRUCTION ITEMS** (412 specimens)

Only three fragments of window glass were connected with the architectural remains found in Trenches A and C and in the privy area. A total of 91 window glass fragments was collected. The one sherd found in Trench A is a thick, heavy, ribbed glass. In Unit 2, 29 pieces of window glass were found in Level 1; the remaining window glass from this unit consists of the four pieces located in Level 5.

The total nail count is 286; the preponderance of these nails are square cut. Other hardware includes one railroad spike and a latch, probably from a door; these items were collected outside the controlled excavations. Two pieces of roofing tar, 12 plaster fragments, brick fragments, one marble slab fragment, and one cut limestone fragment are included in the sample. The marble piece was located in Trench A.

### **LITHICS**(58 specimens)

Each of the lithic specimens was recovered in excavations in Units 1, 2, and 3. Levels 5 through 7 of Unit 2 yielded 38 of the 58 lithic artifacts. These are the lowermost strata of the unit.

All but one of the chert artifacts are flakes or flake fragments; many of these appear to be biface thinning flakes. A number of the lithic pieces evidence heating or burning, indicated by discoloration (reddening), a "greasy" appearance, and/or sometimes pottlidding. This burning can largely be attributed to the middenlike context from which the items were recovered.

Macroscopic examination indicates that at least one of the flakes was utilized. It is a cortex flake, and is of a somewhat larger size (4.8 cm in length) than the majority of the lithic items recovered. This artifact was excavated from Level 2 of Unit 2.

One lithic "chunk" is apparently an expedient flintknapping tool. Recovered in Level 6 of Unit 2, it has battered edges along one face that indicate use as a hammerstone. Wear along one edge appears to be the result of usage in platform preparation.

Determining the source of lithic artifacts at historic sites such as Ruiz is somewhat problematical. As Fox *et al.* (1989:48) notes, the "persistent" presence of chert artifacts in assemblages from downtown historic sites in San Antonio may not necessarily be remains of activity prehistoric in time. She suggests that working on chert materials was not abandoned at the close of the 18th century, but likely continued concurrent with the European presence that had been established.

Whether the lithics reflect prehistoric activity or that which was contemporary with the early phases of the Ruiz occupation (perhaps associated with servants or workers for the family or Native American inhabitants of the area) cannot be determined here. The apparent integrity of the lower deposits of Unit 2, and the relatively frequent occurrence of lithic artifacts at other area sites dating to Spanish colonial times, does suggest that lithic production continued well into the Historic period.

## MISCELLANEOUS ITEMS(2 specimens)

Two hackberry seeds (or seed halves) constitute the miscellaneous category. These seed halves represent remains of vegetation that may have grown in the immediate area of the Ruiz site. Spiny hackberry (*Celtis pallida*) is common where disturbance has impacted the development of the landscape and on floodplains of the area (Riskind and Diamond 1986:25). The items were recovered from Unit 3, Levels 3 and 4. It is possible that their presence would have been associated with the location of San Pedro Creek to the west of the site.

## DISCUSSION

Controlled excavations conducted in Units 1, 2, and 3 yielded the majority of artifacts collected during the CAR investigations. In the upper strata of these units were found numerous items that were extremely small, seeming almost “ground” in appearance. Burning was evidenced by the finding of charcoal and ash and by the appearance of the artifacts themselves. Many of the very small artifacts would have been lost through a 1/4-inch screen, and the careful visual screening of the matrix conducted in the field resulted in a more comprehensive inventory being recovered at the Ruiz site.

Activity associated with use of the Ruiz lot as a campground, as recorded on the Sanborn map, could have contributed to the presence of the burning and also for the small size of the artifacts at upper levels should wagon or other vehicular traffic been heavy at the site. Surface leveling in preparation for the laying down of the limestone course which now underlies the remainder of the parking lot could be another contributing factor to the condition of the artifacts.

## UNIT 1

Unit 1 was excavated to 40 cm in depth where a disturbance associated with a clay sewer pipe was noted. The diagnostic material from this unit appears to be generally 19th century in date, although some later material is present, probably due to the fact that it had been disturbed by the pipe trench. A stoneware fragment having Bristol glaze, for instance, that was recovered from Level 2 would be post-1920 in date. The frequency of artifactual material is much higher within the upper two levels (0 to 20 cm). Early material includes an *Aranama* majolica sherd from Level 4, dated to about the late 1700s or early 1800s.

## UNIT 2

Unit 2 was excavated 65 cm down (Level 7—NW quad) as a control to assess the integrity of the deposits and provide a chronological time frame for the site. The upper levels, particularly Levels 1 to 4, and perhaps also Level 5, appear to reflect a mixing through time. The presence of charcoal and ash at the top of the unit along with a fairly high quantity of artifacts had suggested the possibility of a middenlike context for the unit. A soil change occurred, however, at Level 3, and the artifactual material became markedly reduced in quantity in this level. Artifactual frequency was relatively high in Levels 4 and 5, where *Goliad* and lead-glazed wares, both decorated and undecorated whitewares, a yellowware sherd, porcelain, and two pieces of salt-glazed stoneware were found. These materials are basically 19th century in date. The small size and ground appearance of items yielded at the upper levels of Unit 2 were similar to that observed in the other units.

The lowermost levels of Unit 2 clearly predate the structure in the southern section of the lot and are likely connected to the Ruiz structure that fronted on Military Plaza. Although undecorated whitewares probably dating from post-Civil War times were still fairly frequent at Level 5, only one such sherd was found in Level 6 and none in Level 7. Two majolica sherds were found in Level 6, and one in Level 7. One of the Level 6 sherds appears to be *San Agustín Blue on White*, generally attributed to the early part of the 18th century. Goggin (1968:211) notes that majolica and status are “invariably associated,” and that the pottery is “most

abundant in major civil or military centers, in wealthy towns, and usually in missions and other religious establishments." The presidio, the missions, and the civil settlement existed side by side in early San Antonio, which acted as the capital for the province of Texas under Spanish rule and as the seat of government during the Mexican regime (Castañeda 1937:15).

All of the primitive-fired *Goliad* wares are from Unit 2, and seven of the eight sherds are from the lowest three levels of the unit. This pottery is Indian ware, probably produced locally. It is frequently found at sites dated to the Spanish colonial period, and was undoubtedly used in cooking, serving, and for storage by Indian women in their own quarters and probably in service to the local community.

The material from Level 7 (NW quad) was low in quantity, but consists of *Goliad* ware, oriental porcelain, lead-glazed, tin-glazed, and *Tonalá* wares that are Spanish colonial. The bluish tint of the porcelain suggests it was from China; this oriental porcelain is attributed to the 18th century (Ivey and Fox 1981:35), consistent with the other artifacts recovered from that level. Although access to this refined porcelain would seem to be status-related, the oriental china (and the tin-glazed majolica) is present at San Antonio area sites even within Indian quarters (Anne A. Fox, personal communication). These may have been passed to servants or retainers as gifts or as discards that perhaps were no longer fully intact.

### UNIT 3

Burning and mixing were apparent as Unit 3 was excavated. The strata, particularly at the upper levels, appeared disturbed, and charcoal was noted in five of the seven levels. At the lowest stratum, a red decorated transfer-printed sherd, a stoneware fragment with Albany-type slip on exterior and interior, and glassware sherds were found. This level probably dates to the late 19th century based on the presence of the stoneware sherd. Of interest, an engagement style ring, though lacking the stone, was found at Level 4, and a doll's foot at Level 2. As Roberson (1974) notes, objects of diversion (such as the doll's foot) are likely "residential" indicators; the foot would probably have been connected with activity at the late-19th-century structure.

Thirteen slate fragments were found in this unit in Levels 1 and 2. Although these levels are mixed, and the items could be connected to the function of the Ruiz house on Military Plaza as the first public school for San Antonio, it is possible that they are associated with the late-19th-century house.

### TRENCH A

The northeast corner of the 1888 to 1892 residence was located in Trench A. Within this trench only a few artifacts were collected, including stoneware having Bristol glaze on exterior and interior surfaces, post-1920 in date. The stone and mortar foundation would be dated to the time of construction, and the artifactual material, such as the stoneware, would have been deposited sometime later in the structure's history, perhaps after it was razed in the late 1920s (see "History of the Lot").

### TRENCH B

Trench B was an ad hoc cut made by the bulldozer crew. It revealed no architectural features, and relatively few artifacts were collected from this trench. Certain diagnostic items recovered here, including undecorated whitewares and stonewares having slip-glazed interior and exterior surfaces, can be dated to the last quarter of the 19th century or later.

### TRENCH C

In Trench C, where the southern wall of the late-19th-century structure was found, a high quantity of glass container fragments (110) was recorded. These sherds (21 brown, 87 aqua, and 2 clear) appear to represent only a minimal number of containers, with many seeming to be from the same few objects. Surprisingly few

construction items were collected in this trench, with only three square nails recorded. Wood fragments were noted at the outside edge of the wall, but none of this material was collected. These remnants may be from a post connected to the construction of the building. The wall itself is well constructed, and the mortar more consolidated than that observed in the north wall in Trench A.

## PRIVY

Dating of the privy feature is based on its brick construction, its likely association with the late-19th-century structure, and also on the diagnostic contents (glass containers and stoneware) that were recovered from the pit. The privy was built of a soft yellow Laredo brick and contemporaneous red brick dated to the late 19th century. The Laredo brick would have been brought in after the coming of the railroad to San Antonio in the late 1870s. The privy thus is likely associated with the 1888 to 1892 structure whose walls were located during the excavations. The upper courses of this feature may have come down at the same time that this structure was razed (the late 1920s). This would be consistent with the dating of the glass and stoneware artifacts found within it.

## CONCLUSIONS

The artifactual material collected from the Ruiz site, though relatively small in quantity, provides a kind of “window” through which the changing nature of the Ruiz site may be interpreted in terms of quality and function. Imported materials dated to the Spanish colonial period, including majolica, lead-glazed and *Tonalá* wares, were located at the site and reflect activity that could be associated with the early history of the first Ruiz house that faced on Military Plaza.

Goggin (1968:211) notes that the majolicas are status-connected, and associated with civil, military, and religious centers of the time. The Ruiz family was a distinguished one in the history of San Antonio and south Texas. Anne A. Fox (personal communication) reports, however, that majolicas are recovered even within Indian mission quarters, and, therefore, are not a clear indicator of status. The initial access to these items, though, is likely a function of San Antonio’s prominent civil, military, and religious role during the Spanish and Mexican regimes and is also some signifier of status.

At the same levels (in the lower reaches of Unit 2) were materials that are associated with the indigenous people of this area; the *Goliad* Indian pottery and the lithic artifacts are frequently found at Spanish colonial sites of the area, and reflect an integrated, although possibly class structured, society.

The presence of the items—the majolicas, lead-glazed wares, *Tonalá* pottery, and *Goliad* wares—can be exploited to make inferences of ethnicity. Although the limitations of trade access may impact those import items which would be available in the area, the high proportion of lead-glazed and *Tonalá* ware likely reflects the traditional Hispanic lifeway and their use of pottery (see Fox 1986:109). The Indian wares, too, would reflect the cultural background of those who used the pottery, perhaps in their own quarters or in household work for the Ruiz family. The lithic artifacts also suggest a continuation of Indian presence, activity, and traditions alongside European and Mexican cultures.

In any case, the site of the Ruiz house changed significantly through time. Serving as the first school for the city at the beginning of the 19th century, the setting later deteriorated and became a campground and location for “overnighters” in back of the rented retail shop that once served as the Ruiz home. There is residential activity indicated in the late 19th century associated with the ca. 1890 Ruiz structure. This building, and likely the privy area nearby, were apparently razed in the late 1920s, and the Ruiz home itself was taken down, after its long history on Military Plaza, and moved to its present location on the grounds of the Witte Museum.

In analysis of the 19th-century Calvert Mine site (Utley, Fox, and Mehalchick 1990), Fox compared patterns of artifact frequencies by functional categories, using a model exploited by South (1977) in Carolina British

colonial sites from the 18th century. Relative counts of kitchen and dining artifacts as compared to artifact totals yielded a surprising similarity in frequency between the Carolina sites and at least one Calvert Mine site, according to Fox (Utley, Fox, Mehalchick 1990). The Carolina pattern revealed 63.1% of the total assemblage of artifacts were items functionally related to the kitchen. At the Weaver-Rushing site, 63% were kitchen-related artifacts.

At the Ruiz site, kitchen/dining artifacts make up 80.8% of the assemblage. These numbers may be somewhat skewed by the categorization of all glass container fragments as dining/kitchen related and also by a high proportion of faunal material. A comparative study of Spanish and Spanish/Mexican sites in San Antonio and south Texas might well indicate a unique pattern of artifact frequencies that could be useful in determining ethnic occupation of sites.

## **SUMMARY AND RECOMMENDATIONS**

The CAR-UTSA investigations have determined that: (1) the location for the City Hall standby generator is also the site of a late-19th-century home and several outbuildings which were used residentially well into the 20th century; (2) direct ancestors of the latter home's occupants had lived in another nearby home during Spanish colonial times.

According to archival evidence, the Ruiz family acquired the plot of land where both homes were located in the mid 1730s and built the earlier dwelling there in the late 1740s. Research further revealed that this older dwelling was an adobe which was later converted to the first public school building in San Antonio. It was also discovered that members of earlier generations of the Ruiz family who lived at the site were prominent citizens of San Antonio de Bexar during the Spanish colonial regime and key participants in the Texas War of Independence.

The CAR-UTSA's archaeological work confirmed the implications of archival research regarding late 19th-century and 20th-century human occupation at the site and also indicated that the site probably contains an important and unique record of early San Antonio. Although the above-ground portions of the historically valuable structures which once occupied the site have all been removed, buried structural remnants and associated cultural debris were encountered. These items date mostly from the 19th and 20th centuries, but a few of them are clearly from the 18th-century Spanish colonial era.

The site was occupied on a continuing basis for almost two and one-half centuries of the Historic period in Texas, and has substantial ties to historically significant events. Based on the findings of the 1989 excavation, the authors believe that more structures and associated cultural materials of historical and/or archaeological interest are probably preserved underground there. Considering the time depth and cultural associations of the site and the fact that the entire Military Plaza area has been declared a National Historic District, it is recommended that the site be nominated for designation as a State Historical Landmark and listed in the National Register of Historic Places.



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