Stereotypes and Lost Youth
Age Iconography on Dollarware

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A collection of 289 ceramic vessels purchased from various dollar and second-hand stores around on Montreal were iconographically classified as intended for a child, adolescent, adult, or elderly user, or as indeterminate. These results were plotted against weight and internal volume to determine any relationship between the variables. No relationship was found between age and weight or volume. Vessels not straightforwardly classifiable reveal insights into the uses of age iconography by designers and manufacturers of these vessels.

Introduction

In the preface to an issue of *World Archaeology* dedicated to articles relating to the identification of life cycles and stages in the archaeological record, editor Roberta Gilchrist explained that the great advantage of archaeology is not in its ability to follow individual lives, but rather that "the broader time-scales of archaeology encourage an intrinsic *longue duree*, an emphasis on long-term trends and social groups of specific moments and individuals" (2000: 325). However, if the intent of the archaeologist is to explain human behaviour and, in doing so, illuminate the human experience, it is necessary to find some means of focusing in on the short-term. While it is undoubtedly impossible to compose a meaningful archaeological "story" of a single person's life, especially in prehistoric archaeology, it may be possible nonetheless to glean from the archaeological record evidence of how a given culture interpreted the universal reality of the human "life cycle."

This cycle, the development of a person from infancy to childhood to adulthood to death (in modern Western terms at least) is central to many if not all human cultures; the prevalence of rites of passage, the importance of the "innocence" of youth, and other such concepts attest to this. It can be expected, then, that a culture's material record, and in particular its iconography, will in some way reflect its perception of the human life cycle. We, as members of modern Canadian society, should therefore be able to identify attributes of a material assemblage on the basis of age. By investigating those aspects of iconography that are stereotypically and perhaps unconsciously associated with a given life stage, it should be possible to classify at least some mugs in terms of their intended user's age, and in doing so identify the ways in which our society materialize concepts related to age.

Methods

The data required for this undertaking were equal parts qualitative and quantitative. Qualitative observations involved classifying each dollarware vessel into one of five age categories, based on the age that the manufacturer and/or designer of the vessel intended the user (*not* the buyer) to be. These categories were child, adolescent, adult, elderly, and indeterminate. Classification was based more on intuition than on any defined criteria. Age stereotypes were heavily relied upon where possible (for example, stylized "cartoon" animals were generally considered child, while office and workspace imagery was generally considered adult), and in the situation that a vessel was unable to be classified confidently

the vessel was designated as indeterminate and disregarded for the purposes of quantitative and iconographic investigation. As well, an independent classifier familiar with the collection I acted as independent classifier; cf. Beck 2008) simultaneously classified the vessels. If a vessel was classified as indeterminate by one classifier and classified as one of the four other groups by the other, the vessel was considered indeterminate. If a vessel was classified in one determinate group by one classifier and a different determinate group by the other (due to the presence of attributes that are stereotypically intended for more than one age group), the vessel was considered "problematic" and was included in quantitative analysis following reconsideration of its classification, and will also be discussed in greater detail below.

Following qualitative classification, basic metric data (weight and internal volume) for the vessels were recorded. Age groups were compared to these physical dimensions visually and by means of a chi-square test to determine whether there existed a relationship between the "age" of the vessel and its size. These comparisons were done twice for each age group, once excluding and once including the problematic vessels. For simplicity's sake, "child" and "adolescent" were combined into one classification and "adult" and "elderly" into another for the purposes of the chi-test, and were evaluated as being either greater than or less than the average weight or volume of the entire 289-vessel collection. Finally, the "problematic" vessels were investigated further in an attempt to determine the cause or causes of their conflicting iconography.

Results

Of the 289 vessels in the collection, a total of ninety were considered classifiable by age according to at least one of the classifiers. Of these, 49 were deemed indeterminate due to being classified as such by one classifier. Of the remaining 41 vessels, both classifiers were in agreement as to the age of 35, and were considered unproblematic. The remaining six were classified conflictingly and were considered problematic (see Appendix A: Final Sample). A total of 21 vessels were classified as "child," two as "adolescent," 15 "adult," and three "elderly." It should be noted that all five problematic artefacts were classified as adult. The distribution of classifiable mugs will be discussed below.

Qualitative analysis of the four age groups clearly demonstrates the total lack of correlation that exists between age of a vessel and its weight or volume. Prior to conducting the experiment, I along with many others working on the Dollarware Project hypothesized that smaller vessels would belong to the children's group and the largest vessels would belong to the adult and elderly groups. Figures 1 and 2, along with the chi-square tests (Appendices B and C), conclusively show that such a relationship does not exist, nor does any other possible relationship between age and weight or volume. There is no evidence of any sort of clustering for the child and adult mugs, and the clustering that appears to occur for the adolescent and elderly mugs is due to their small representation in the sample.

The two heaviest vessels were both from the children's group, with the heavier of the two outweighing the heaviest non-child vessel by the considerable margin of 77.4 g (464.9 g − 387.5 g, the latter from the elderly group). The lightest was also from the children's group, but was almost identical in weight to the lightest adult vessel, with a difference of only 0.5 g (211.3 g − 210.8 g), a mass not at all noticeable when actually drinking from one of these vessels. The chi-square test for weight gave a p-value of approximately 0.19, further underscoring the lack of correlation between the variables.
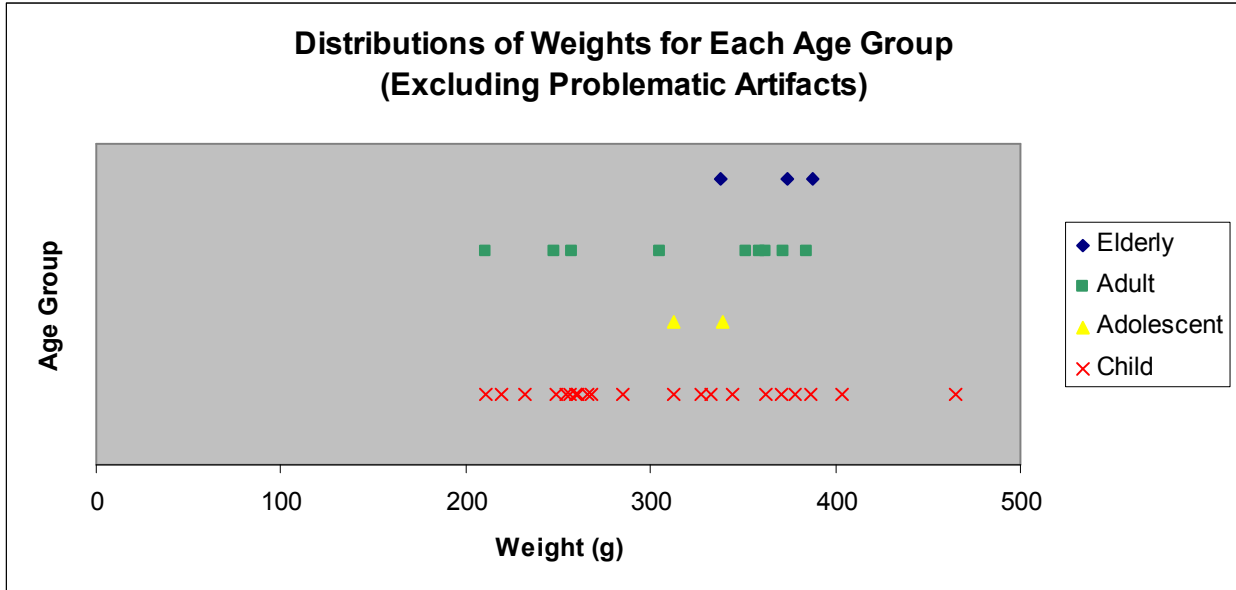
**Distributions of Weights for Each Age Group
(Excluding Problematic Artifacts)**

Figure 1: Distributions of weights for each age group's vessels, excluding problematic artifacts.

**Distribution of Volumes for Each Age Group
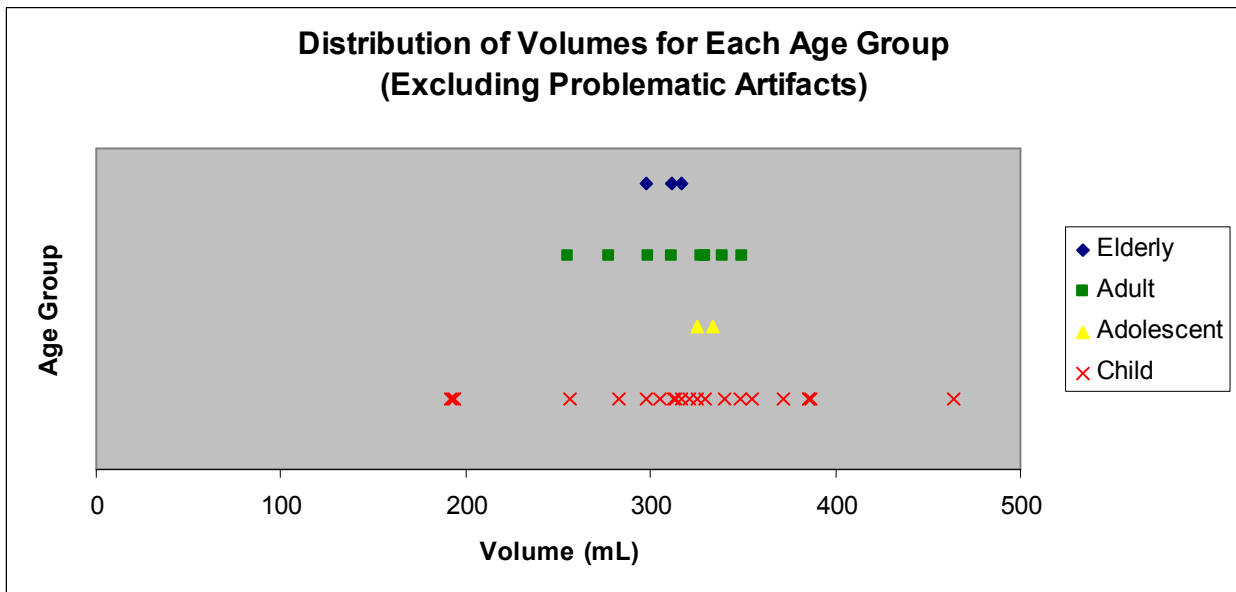(Excluding Problematic Artifacts)**

Figure 2: Distributions of volumes for each age group's vessels, excluding problematic artifacts.

The lack of correlation between age and any physical dimensions is only more clearly demonstrated by the volume tests. The six most voluminous vessels belonged were children's vessels, with the enormous difference of 114.1 mL (463.5 mL − 349.4 mL) between the largest children's vessel and the largest non-child vessel, which was adult. The children's group also contained the three smallest mugs by a wide margin. The chi-square test for volume gave a p-value of approximately 0.54, indicating only more clearly the lack of correlation.
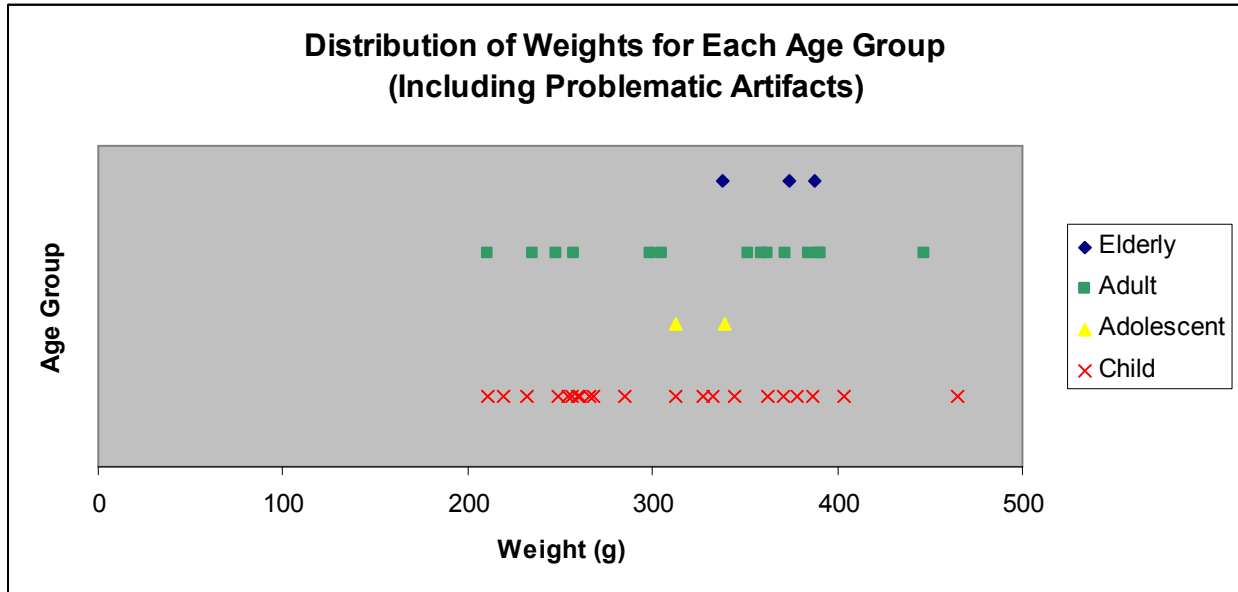
Figure 3: Distributions of weights for each age group's vessels, including problematic artifacts.
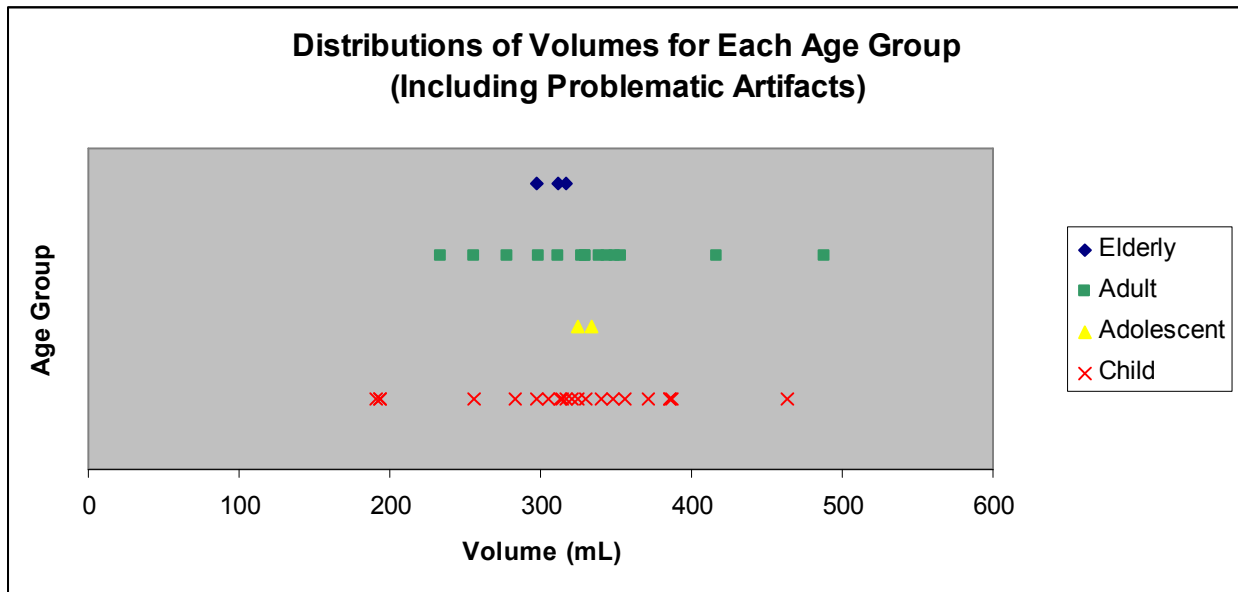

Figure 4: Distributions of volumes for each age group's vessels, including problematic artifacts.

An analysis which includes the problematic artifacts does not demonstrate any correlation either. Figures 5 and 6 show, if anything, less clustering for the two affected age groups (child and adult). One artifact (N-12, adult) falls significantly outside the weight range established by the unproblematic artifacts in its age group. Three artifacts (F-16, N-10, and N-49, all adult) fall outside the established range in volume. These artifacts further demonstrate the wife range of dimensions that a vessel of any age group can have. The weight and volume chi-square tests including the problematic artifacts (Appendices D and E) give p-values of 0.15 and 0.97 respectively, disparate numbers but nonetheless both demonstrating a definite lack of correlation.

Discussion

Based on the quantitative results, it can be confidently said that producers of both Dollarware and of the vessels obtained from Value Village do not consider size relevant when designing vessels intended for use by a specific age group, or at least do not consider size in isolation. A problem with artifact classification in general is that it necessarily separates attributes of an object which may not in reality be conceived of as separate. For example, a mug may be conceived of by its designer as intended for a child to use on a camping trip. Such considerations will have different and perhaps conflicting influences on the design of a vessel. Camping mugs may for whatever reason tend to be larger and more voluminous while children's mugs may be smaller and less voluminous. The "child" attribute could in this case be less important than the "camping" attribute and the mug will still be made large. In other cases, the "child" attribute may be more important then other attributes and the mug will be made small. In yet other cases, several attributes may be combined to create a vessel of some unknown size. Thus, the results of this study show that age is not generally considered a *dominant* trait when deciding on the weight or volume of a given Dollarware vessel.

However, the unimportance of age with regards to size may not be the result of size not playing a role in a society's age stereotypes. Especially when considering Dollarware, it must be remembered that size and shape are large factors of the mass production process. Molds of certain dimensions are made and then used to create large numbers of mugs with nearly identical dimensions. Because of this, designers may feel it is more cost-effective to reflect the intended age of the user iconographically rather than morphologically.

Qualitative findings aside, however, this study does reveal that in a significant number of instances (41/289=14% of the collection) designers do choose to include age-specific iconography on their vessels. Age stereotypes on vessels are easily and traditionally associable with their age group. Children's stereotypes, for example, include cartoon animals, toys, and pictures of children, while adult stereotypes include office imagery, realistic depictions of animals, and so forth. The obviousness of these stereotypes is an important part of their use. Manufacturers and designers pick these iconographic aspects in order to catch the buyer's attention. Subtle hints at age stereotypes are unlikely to do this when placed next to an obviously stereotyped vessel. As Dollarware is not considered fancy or upscale, they are often impulse items. In these situations, obviousness and garish decoration is often more desirable than restrained decoration such as solid colours or geometric patterns, particularly in the case of children's vessels as these vessels are not bought by children themselves but rather by their parents. Indeed, children's mugs do tend to be more colourful and contain brighter colours and greater contrast than adult and elderly mugs, most likely for this reason.

Another important finding of this investigation is the large number of child and adult vessels relative to adolescent and elderly vessels. A number of factors may account for this discrepancy. The traditional beverages that are drunk from ceramic mugs are coffee and tea. Adults can be considered the primary consumers of these beverages, both because "adult" is a relatively broad age category and because they may require caffeinated beverages more than other groups. Children would not be expected to use mugs as much as adults because caffeinated beverages can have much more adverse health effects on children than on adults, and as coffee and tea can be dangerous for a child to prepare, their parents most likely regulate their consumption of such beverages. Relative to adolescent and elderly people, adults "require" caffeine because they (presumably) shoulder more responsibility than the average high school student or retiree. Designers and manufacturers, seeking to maximize their profits, would therefore market a large number of mugs towards the adult demographic.

Biases in classification may also contribute to the apparently large number of adult mugs present in the collection. Many adult mugs were so classified due to the presence of such things as alcoholic imagery or realistic depictions of animals. While intuitively and stereotypically these do seem to conform to an "adult" consumer base, there is little reason to think that an elderly consumer would not drink from the same mug. Thus, many mugs that were classified as adult could well be classified also as elderly. Nonetheless, since Dollarware are generally impulse-buy items and such shopping is based largely on intuitive purchases, the intuitive classification of these mugs as adult is fair and justified.

Children's vessels, however, make up even more of the collection than adult mugs. Though, as we have seen, adults are the main consumer base of mugs, children's mugs hold such a large presence in the collection for several reasons. First, children themselves are not likely to purchase these mugs. Instead their parents, mostly adults, purchase the mugs for their children. Those who make money off these purchases must therefore understand that the same people purchasing their adult mugs will be purchasing children's mugs as well, and subsequently produce a large number of mugs identifiably intended for the children of their main consumer base.

This only raises the question, however, of why parents are presumably buying their young children so many mugs and ignoring their adolescent children. This is a difficult question to answer definitively, but I will suggest a few possible explanations. First, the tendency of young children to develop fondness for inanimate objects is well-known, and can often extend to things such as cups. A child will often ask to be served a drink in his or her "own" cup. Such behaviour may be desired by adults as it can be considered "cute" and "endearing;" adults may therefore buy many cups for their young children in order to encourage this type of behaviour. Adolescents are not expected to act in such manners and therefore would not be bought distinctively adolescent mugs by their parents for this reason. As well, adolescents are generally expected to act "grown up" and "mature," and therefore may elect (or may be forced by parents) to drink out of adult vessels as opposed to adolescent vessels in order to maintain this illusion of maturity.

A third reason for the large quantity of children's mugs in the collection is that, likely, not only children are using these mugs. Especially among adults (stereotypically, especially among female adults), "cute" imagery is considered desirable and may relate to a desire to be young again. An adult may then drink out of a vessel emblazoned with, say, a teddy bear, in order to feel or to advertise his or her wished-for youthfulness by emulating the behaviour of a child. Similar behaviour can easily be present in adolescent and elderly users as well.

Finally, most likely the most acute reason for the greater quantity of children's mugs than adult mugs is that children's mugs tend to be more easily and straightforwardly identifiable as such. A mug intended for a child will almost always have imagery on it that is clearly child-like; cartoons, toys, and so forth. Mugs intended for adults, on the other hand, will not. A large number of those mugs which were classified as "indeterminate" in this study were most likely intended for use by adults. Those with solid colours, geometric designs, and motifs of money and of coffee do seem more natural in an adult setting. A huge number of vessels from the total 289-vessel sample conform to these descriptions. Thus, though of the *explicitly* classifiable vessels more were children's mugs, when those mugs that are more implicitly classifiable though not usable for the purposes of this test are considered it becomes evident that there are not, in fact, more children's mugs than adult mugs in Montreal dollar and thrift stores. The results of classification, therefore, are in keeping with what one would expect if designers and manufacturers are intending to maximize their sales; the majority of mugs are intended, explicitly or implicitly, for adult users, followed by child users, followed by adolescent and elderly users.

Perhaps the most interesting finding of this investigation is the presence of conflicting age stereotypes on a single vessel. Of the 41 vessels that were used in analysis, five (C-11, F-16, N-10, N-12, N-52, for pictures see appendices F, G, H, I, J) contained iconography that was stereotypical to more than one age group. Two contained both cartoon animals and alcohol (C-11 and N-52), two contained cartoon animals in the form of corporate mascots (N-10 and N-12), and one contained a stylized female figure enjoying a day at the spa with the words "spa girl" (F-16). While it is not possible to know for sure why designers choose to create ambiguously aged vessels, I offer a number of hypotheses. For artifacts C-11, N-52, and F-16, it seems that designers are attempting to flatter the user into believing they are younger than they in fact are. For artifacts N-10 and N-12, the designers are seeking to create memorable designs that are in some way related to the company to which the vessel "belongs." Cartoon animals, present on both mugs, tend to be memorable and easily associated with a given group, and so are well-fitted to this purpose.

C-11 and N-52, the "alcohol" vessels, and F-16, the "spa" vessel, conflate stereotypes of children and adult and adolescent and adult, respectively. C-11 depicts a teddy bear in stereotypical "French waiter" garb (napkin draped over the arm, thin moustache, rose on serving platter) carrying a bottle of and two flutes of champagne. It should be noted that the teddy bear is very artistically similar to the

reclining teddy bear depicted in C-10, and it can be assumed that the two were created as a set, perhaps with other vessels as well that did not make it into our collection. N-10 depicts a cartoon reindeer greatly enjoying both a bubble bath and a glass of champagne, with Christmas-themed mistletoe-decorated towels nearby. It is these towels that suggest the animal in the bath is a reindeer (associated with Christmas) rather than a moose, as I originally believed. These two artifacts mix the stereotypical child trait of cartoon animals with the stereotypical adult trait of alcohol consumption. F-16 depicts an unrealistically and stylized tall, slender female figure in bathrobe and head-towel, reclining on what can be assumed to be a comfortable lawn-style chair (though, frankly, it does not look very comfortable) soaking the freshly-done nails on her right hand in a bowl of water. Below this figure are written the words "Spa Girl" in a Comic Sans ("*Spa Girl*") style font, though with serifs. The mug was classified by myself as adult but by Beck as adolescent. It is my belief that this mug is intended for use by an adult woman, but purposely incorporates adolescent aspects in order, again, to emphasize the user's "youth."

In C-11, the teddy bear pictured is obviously not intended to be a child itself. Though it is not impossible that a child would value an adult teddy bear as opposed to a younger teddy bear, the champagne and waiter costume clearly demonstrate that adults are intended to identify with this particular bear rather than children. The presence of alcohol also supports this hypothesis; adults may enjoy teddy bears, but a child would rarely enjoy the consumption of alcohol. This raises the question of why the designer elected to employ a stereotype of childhood in an adult mug instead of something more commonly associated with adulthood.

Several hypotheses could be put forward to explain this. One may be that the juxtaposition of childhood with adulthood is intended to be humorous; this, however, is unconvincing as the archetypal human French waiter is a tested-and-true comedic concept itself. The most convincing hypothesis is that, while the vessel is intended for use by an adult, the mixing of youthful and mature iconographies is intended to lend an air of youth to the adult user. Western society places high value on youthfulness, evident among other things from the vast array of wrinkle creams, baldness "cures," and other products intended to restore one's youthful looks (and, supposedly, personality) that are available in any supermarket or drug store. The vessel is another product in this tradition. When another person observes the user drinking from a mug with a teddy bear, they will (or so the user hopes) associate the youthfulness of the teddy bear with the drinker. Whether or not this actually happens is irrelevant; it is clear that this is what is hoped will happen. The iconography of N-52 operates similarly to that of C-11. The cartoon reindeer, a symbol of childhood both as a stylized animal figure and in its association with Santa Claus, advertises youth while the reindeer's drink cements the vessel as definitely intended for adult use.

The iconography of artifact F-16 also intentionally mixes young and old in order to flatter the user. The figure on the mug, though highly stylized and in fact hardly human-looking at all, can be assumed to be an adult woman as adult women are the primary consumer base of spas. However, the intention of an older woman attending a spa is to be revitalized and appear youthful once more. Thus, the writing on the mug does not read "spa woman," which would contradict the intent of the woman in going to the spa and perhaps discourage her from going at all. The phrase "spa girl" then is calculated to make the user believe she is in fact young once again, parallel to her reasons for attending the spa in the first place. Thus, this vessel confuses age stereotypes with the same intent as C-11 and N-52, though it does so by contrasting art and writing rather than two aspects of art.

Artifacts N-10 and N-12 conflate age stereotypes differently. The two are corporately sponsored mugs, produced by The Brick, a furniture store, and La Senza, a lingerie store, respectively. N-10 depicts the company's trademark cartoon sheep, meant to promote the store's mattress selection; the sheep are supposedly "out of work" as nobody sleeping on The Brick's mattresses finds it necessary to count sheep in order to fall asleep anymore. The mug reads "I shopped & saved at/The Brick/www.thebrick.com" near the rim and "Friends & Family Sale!" near the base, across the sheep's legs. This suggests quite conclusively that the mug was given along with a purchase as a promotional give-away to promote this specific sale.

Though cartoon animals are nearly always evidence that the vessel is intended for children, in this case the corporate nature of the writing demonstrates that this is not so. The Brick most likely intended for these mugs to act at least partially as "free" advertisement for their products; the mug extols the

store's low prices and publicizes a specific sale. It even goes so far as to place the company's website so that any onlooker inspired to buy from the store by this mug need not look any further to know how to go about it. The writing is quite small, however, suggesting that an onlooker would need to ask the mug's user about it if he or she wished to visit the website, generating word-of-mouth advertisement for the store. The company would not aim this sort of advertisement at children, as they as a rule do not have the income to make the sorts of purchases one makes at The Brick (however, an interesting possibility is that the cartoon sheep are intended to associate the store with children, suggesting to the viewer that the store is so cheap that even a child could shop there. This, unfortunately, is impossible to prove without interviewing the mug's designer.) Thus, in the case of this vessel the strongly child-associated iconography of cartoon animals is outweighed by the advertising nature of the mug when interpreted as a whole rather than as individual iconographic components.

Artifact N-12's age[1] is also confused by the presence of a corporate logo, though in this case it is much less prominent than on N-10. N-12 has printed near its rim "LA SENZA" in a letterman-jacket style font. The mug then features a number of cartoon baby birds, possibly chicks, wiggling various body parts in what appears to be an attempt to fly. The birds are surrounded by small stars. If one were to take away the writing from this mug, it would certainly be classified as a child's mug by almost all observers. Indeed, it can easily be imagined that the majority of mugs of this type *are* often used by children. However, the presence of the company's name is evidence that the mug is intended for adults, as was the company's name on N-10.

In conclusion, while this study has revealed that there is no correlation between age and physical dimensions in mugs in Western society, it has revealed the extent to which designers and manufacturers consider age when creating these vessels. They tend to focus on mugs intended for children and adults rather than adolescents and elderly people. As well, stereotypical iconography of children and adults is often mixed in order to present the idea that the user is more youthful than he or she appears, a concept that is highly valued in modern Western society. Thus, age certainly is iconographically considered in the production of these vessels.

The weakness of this study, however, is that it has only considered age in isolation. In order to truly ascertain the importance of age in the production of these vessels, it is necessary to perform a holistic study which takes into account every aspect of the iconography of the mugs simultaneously. Other works in this volume have contributed to this (for example, by Jessica Beck on gender, David Groves on different decoration styles, and others) but also look at only single aspects, for reasons of time and resources. It must be remembered by those studying artifacts that the users of the artifacts do not view them as collections of separate aspects such as colour, patterns, size, and so on, but rather as a single entity combining all of these in a unique way.

References

Beck, Jessica. 2008. Gender and Dollarware: An examination of gender and its relationship to the weight, volume, height, the presence of writing and the number of colours on discount ceramic drinking vessels. Dollarware project, report 11. http://dollarware.org/report11.pdf.

Gilchrist, Roberta. 2000. Archaeological biographies: realizing human lifecycles, -courses and –histories. *World Archaeology* 31(3) 325-328. (The other essays in this issue also deal with applications of the problem of identifying aspects of individual lives and lifecycles in the archaeological record, and are therefore worthwhile further reading for those interested in this problem.)

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[1] It should be noted that the conflict in classification between the two classifiers was between adolescent and adult, not children and adult as this paragraph discusses. However, this was due only to my unfamiliarity with the company's consumer base. The iconography of the mug is still strongly child-oriented, though neither classifier originally classified it as such due to the presence of the company's name.

Appendix A: Final Sample

Artifact Number	Classifier		Final Classification
	Klein	Beck	
B-15	Child	Child	Child
B-18	Child	Child	Child
C-10	Child	Child	Child
C-11	Adult	Child	Adult
C-6	Adult	-	Adult
D-13	Child	Child	Child
D-8	Child	Child	Child
F-1	Child	Child	Child
F-11	Child	Child	Child
F-12	Adult	-	Adult
F-13	Child	Child	Child
F-16	Adult	Adolescent	Adult
F-17	Adult	Adult	Adult
F-2	Child	Child	Child
F-20	Adolescent	Adolescent	Adolescent
F-5	Child	Child	Child
I-1	Adult	Adult	Adult
I-17	Child	-	Child
I-2	Adolescent	Adolescent	Adolescent
J-12	Child	Child	Child
J-5	Child	Child	Child
K-11	Elderly	Elderly	Elderly
K-7	Adult	-	Adult

Artifact Number	Classifier		Final Classification
	Klein	Beck	
L-3	Child	Child	Child
L-4	Child	Child	Child
L-5	Child	Child	Child
M-2	Child	Child	Child
N-10	Adult	Child	Adult
N-12	Adolescent/ Adult	Adult	Adult
N-20	Child	Child	Child
N-29	Elderly	-	Elderly
N-3	Adult	Adult	Adult
N-36	Child	Child	Child
N-37	Adult	Adult	Adult
N-38	Elderly	Elderly	Elderly
N-40	Child	Child	Child
N-41	Adult	-	Adult
N-48	Child	Child	Child
N-49*	Adult	-	Adult
N-52	Adult	Child	Adult
N-57	Adult	Adult	Adult

* N-49 is not ceramic. This is not considered a problem for the purposes of this study.

Note: Artifact numbers highlighted and in **bold** indicate problematic vessels.

Appendix B: Chi-Square Test for Weight (Excluding Problematic Artifacts)

Actual		Age		
		Child/Adolescent	Adult/Elderly	
Weight category	Above Average (318.7 g)	10	8	18
	Below Average	13	4	17
		23	12	35
Expected				
		Y	N	
	Y	11.82857143	6.17142857	
	N	11.17142857	5.82857143	
	p=	0.192621646		

Appendix C: Chi-Square Test for Volume (Excluding Problematic Artifacts)

Actual		Age		
		Child/Adolescent	Adult/Elderly	
Volume	Above Average (316.1 mL)	14	6	20
Category	Below Average	9	6	15
		23	12	35
Expected				
		Y	N	
	Y	13.14286	6.857143	
	N	9.857143	5.142857	
	p=	0.537371		

Appendix D: Chi-Square Test for Weight (Including Problematic Artifacts)

Actual		Age		
		Child/Adolescent	Adult/Elderly	
Weight	Above Average (318.7 g)	10	11	21
Category	Below Average	14	6	20
		24	17	41
Expected				
		Y	N	
	Y	12.29268	8.707317	
	N	11.70732	8.292683	
	p=	0.145946		

Appendix E: Chi-Square Test for Volume (Including Problematic Artifacts)

Actual		Age		
		Child/Adolescent	Adult/Elderly	
Volume	Above Average (316.1 mL)	14	10	24
Category	Below Average	10	7	17
		24	17	41
Expected				
		Y	N	
	Y	14.04878	9.95122	
	N	9.95122	7.04878	
	p=	0.97496		

Appendix F: Artifact C-11

Image URL: http://dollarware.org/C-11-big.JPG

Appendix G: Artifact F-16

Image URL: http://dollarware.org/F-16-big.JPG

Appendix H: Artifact N-10

Image URL: http://dollarware.org/N-10-big.JPG

Appendix I: Artifact N-12

Image URL: http://dollarware.org/N-12-big.JPG

Appendix J: Artifact N-52

Image URL: http://dollarware.org/N-52-big.JPG