

## **EXHIBIT P**

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IN THE UNITED STATES DISTRICT COURT  
FOR THE NORTHERN DISTRICT OF ILLINOIS  
EASTERN DIVISION

GAMES WORKSHOP LIMITED, )  
Plaintiff, )  
-vs- ) Case No. 1:10-cv-08103  
CHAPTERHOUSE STUDIOS )  
LLC, )  
Defendant. )  
\_\_\_\_\_ )

Videotaped Deposition of MARTIN FOOTITT,  
taken on February 14, 2013, at the hour of 9:06  
a.m. at 233 South Wacker Drive, Suite 6300,  
Chicago, Illinois, taken before Kathleen J.  
Hendrix, Certified Shorthand Reporter, C.S.R.  
Licence No. 84-004180

PAGES 1 - 148

1 produced to counsel and that they produced them to 12:15:15  
2 us. Is that your understanding? 12:15:17  
3 A. Yes. 12:15:19  
4 (Whereupon, Footitt Deposition 12:15:19  
5 Exhibit No. 3 was marked for 12:15:19  
6 identification.) 12:15:35  
7 BY MS. KALEMERIS: 12:15:35  
8 Q. You have in front of you what's marked 12:15:43  
9 as Exhibit 3. In the bottom corner, you will see 12:15:45  
10 numbers that have a GW and then numbers after them. 12:15:48  
11 Those are called Bates numbers, and they are used by 12:15:52  
12 counsel to identify documents that have been 12:15:55  
13 produced in litigation. 12:15:58  
14 Do you see that number on the 12:16:00  
15 front, GW 0017741? 12:16:02  
16 A. Yes. 12:16:06  
17 Q. Is that the same number as is on -- on 12:16:06  
18 Exhibit 2? 12:16:09  
19 A. Yes. 12:16:10  
20 Q. Okay. So if you'll turn in that 12:16:12  
21 document to the page labeled GW 0017786, it's near 12:16:14  
22 the back. If you could take a look at that and the 12:16:21  
23 next couple of pages through to GW 0017789. And let 12:16:41  
24 me know when you are finished looking at those. 12:16:49  
25 Do you recognize these images? 12:17:00



1 Lizardman Kroxigor? 12:22:54

2 A. Not on these, no. 12:22:56

3 Q. And when we say "these," we're 12:22:57

4 referring to -- 12:23:00

5 A. The models that -- yeah, I made. 12:23:02

6 Q. Do you know if others -- do you know 12:23:09

7 of others at Games Workshop that have worked on 12:23:12

8 Lizardman Kroxigor? 12:23:17

9 A. Yes. 12:23:18

10 Q. Who are those others? 12:23:19

11 A. Ellie Morrison. And he made the 12:23:20

12 addition of models before the ones I made. And 12:23:30

13 there are models before that I think were done by 12:23:33

14 Michael Perry, but I'm not sure. 12:23:38

15 Q. Who assigned you the Lizardman 12:23:40

16 project? 12:23:47

17 A. Ted Williams I think. 12:23:48

18 Q. So how did you begin the Lizardman 12:23:54

19 project? 12:24:06

20 A. By looking at the old army books and 12:24:08

21 the old models. 12:24:13

22 Q. And at some point you did some 12:24:14

23 research on the internet? 12:24:30

24 A. Yes. 12:24:31

25 Q. When did you do that research? 12:24:32

1           A.       At some point during the project.           12:24:35

2           Q.       Why did you do that research?           12:24:40

3                   MR. KEENER:  Objection.  Asked and           12:24:43

4 answered.           12:24:45

5 BY THE WITNESS:           12:24:46

6           A.       To look at how the skin could wrinkle,   12:24:47

7 the scale pattern.           12:24:52

8           Q.       Were you provided with any sketches of   12:24:53

9 the Lizardman?           12:24:58

10          A.       There might have been some older       12:24:59

11 concept with it.           12:25:07

12                               (Whereupon, Footitt Deposition   12:25:07

13                               Exhibit No. 5 was marked for   12:25:07

14                               identification.)           12:25:46

15 BY MS. KALEMERIS:           12:25:46

16          Q.       You've been handed Exhibit 5.  Have   12:25:47

17 you ever seen these sketches before?  You can take   12:25:52

18 your time and look through them.           12:25:54

19          A.       Yes, I think so.           12:26:16

20          Q.       Were these some of the sketches that   12:26:21

21 you looked at when you were creating the new version 12:26:24

22 of the Lizardman?           12:26:27

23          A.       What do you mean by "new Lizardman"?   12:26:33

24          Q.       The model that you created, the       12:26:40

25 Lizardman Kroxigor.           12:26:43

1 BY THE WITNESS: 12:40:30

2 A. I can't remember. 12:40:36

3 Q. So your -- your inspiration for this 12:40:36

4 particular project was looking at the older models 12:40:49

5 and looking at pictures of lizards and looking at 12:40:51

6 concept art? 12:40:55

7 A. My -- yes. My inspiration would have 12:40:56

8 been to look at the older models and current models 12:40:59

9 in Lizardman range. Not necessarily looking at 12:41:03

10 these images. 12:41:08

11 Q. But you do -- excuse me. 12:41:09

12 But you did look at images from 12:41:24

13 the internet when creating the Lizardman Kroxigor? 12:41:26

14 A. Yes. 12:41:32

15 (Whereupon, Footitt Deposition 12:41:32

16 Exhibit No. 6 was marked for 12:41:32

17 identification.) 12:41:54

18 BY MS. KALEMERIS: 12:41:54

19 Q. You've been handed Exhibit 6. You 12:41:55

20 could take a second to look through it, if you would 12:42:04

21 like. If you look to the first page. These are 12:42:08

22 pictures that counsel provided us of the Lizardman 12:42:47

23 Kroxigor that you sculpted; is that correct? 12:42:51

24 A. Yes. 12:42:54

25 Q. If you look at the first page, I 12:42:54

1 notice at the end of the Lizardman Kroxigor tail 12:42:57  
2 there's -- what would you call that end piece on the 12:43:02  
3 end of the tail? 12:43:04  
4 A. Protrusion, spike. 12:43:05  
5 Q. Why did you choose to include that 12:43:19  
6 protrusion or spike in this model that you made? 12:43:31  
7 A. To look like the Kroxigor could use 12:43:34  
8 his tail as a fancy weapon. 12:43:40  
9 Q. Is that -- the fact that the Kroxigor 12:43:43  
10 could use his tail as a defensive weapon, is that 12:44:03  
11 something that's important to the overall Lizardman 12:44:07  
12 Kroxigor? 12:44:11  
13 MR. KEENER: Objection. Form. 12:44:12  
14 BY THE WITNESS: 12:44:13  
15 A. I'm not sure. 12:44:13  
16 Q. Are there any other reasons why you 12:44:13  
17 chose to include that protrusion or spike at the end 12:44:21  
18 of the tail? 12:44:24  
19 A. To make a more visually exciting 12:44:25  
20 model. 12:44:33  
21 Q. Are there any other reasons? 12:44:34  
22 A. Not that I can think of right now. 12:44:49  
23 Q. Did anyone tell you to include that 12:44:51  
24 spike or protrusion at the end of the tail? 12:44:55  
25 A. I can't remember. 12:44:58



1 Q. Would you have submitted this model to 12:44:58  
2 Ben Jefferson when you had finished it? 12:45:08  
3 A. No. 12:45:11  
4 Q. Who would you -- or would you have 12:45:12  
5 submitted this model to anyone? 12:45:14  
6 A. Yes. 12:45:15  
7 Q. Who would you have submitted that to? 12:45:17  
8 A. Ted Williams I think. 12:45:20  
9 Q. Did you go through any drafts with Ted 12:45:24  
10 Williams of the model? 12:45:39  
11 A. Yes. 12:45:40  
12 Q. Did he provide you any feedback? 12:45:40  
13 A. Yes. 12:45:42  
14 Q. What sort of things did he provide 12:45:43  
15 feedback on? 12:45:46  
16 A. I -- I can't remember, but he would 12:45:58  
17 have been involved in the process. 12:46:00  
18 Q. So he would have made design 12:46:03  
19 decisions? 12:46:07  
20 MR. KEENER: Objection. Form. 12:46:07  
21 BY THE WITNESS: 12:46:08  
22 A. He would have provided feedback. 12:46:08  
23 Q. But you can't recall what sort of 12:46:11  
24 feedback he would have provided? 12:46:13  
25 A. No. 12:46:15

1 Q. If you look at the figure on the right 12:46:15  
2 there on that first page, how would you characterize 12:46:25  
3 the area between the shoulder blades of the model? 12:46:29  
4 A. Carapace. 12:46:34  
5 Q. I'm sorry? 12:46:34  
6 A. Carapace. 12:46:34  
7 Q. I'm not sure I heard you. 12:46:34  
8 A. Carapace, C-A-R-A-P-A-C-E. 12:46:46  
9 Q. What is a carapace? 12:46:50  
10 A. It's like a natural armor plate is how 12:46:54  
11 I would describe it. 12:47:01  
12 Q. Why did you decide to include that 12:47:02  
13 carapace on the model? 12:47:19  
14 A. I thought it would look cool. 12:47:21  
15 Q. Did you receive any feedback on the 12:47:23  
16 carapace from Ted Williams? 12:47:27  
17 A. I can't remember. 12:47:29  
18 Q. Did you receive any feedback from 12:47:30  
19 anyone else on the carapace? 12:47:32  
20 A. I can't remember. 12:47:34  
21 Q. If you look at the figure on the left, 12:47:39  
22 it looks like there are perhaps -- what -- what 12:47:48  
23 would you call those going down the center of the 12:47:51  
24 back there? 12:47:55  
25 A. Spikes. 12:47:56

1 Q. Can you tell me why you chose to 12:47:57  
2 include those spikes? 12:48:09  
3 A. I think it was a feature of the older 12:48:11  
4 Kroxigor models. 12:48:19  
5 Q. If you turn to the fourth page marked 12:48:44  
6 GW 0011840. You notice the model in the middle? 12:48:47  
7 Can you characterize the pose that he's in? 12:48:55  
8 A. Characterize the pose? 12:48:59  
9 Q. Can you describe it for me, please. 12:49:00  
10 A. He's holding his weapon above his 12:49:02  
11 head. 12:49:06  
12 Q. Is there a reason that you chose to 12:49:06  
13 have him holding his weapon above his head? 12:49:18  
14 A. To looks like he's about to smash his 12:49:22  
15 opponent. 12:49:33  
16 Q. And this is opposed to the character 12:49:34  
17 on the right, how is he holding his weapon? 12:49:50  
18 A. In both hands. 12:49:53  
19 Q. Does he look like he's about to smash 12:49:55  
20 something? 12:50:10  
21 A. No. 12:50:10  
22 Q. Can you tell me why you made that 12:50:20  
23 decision? 12:50:27  
24 A. The three models are in different 12:50:27  
25 poses to make them more interesting as a unit. 12:50:43

1 Q. Can you tell me why you made that 12:50:47  
2 particular decision to have that model standing in 12:50:49  
3 that pose? 12:50:53  
4 A. I guess I wanted a braced pose, and 12:50:54  
5 there's not many poses you can do with a model 12:51:03  
6 that's carrying his weapon in two hands. 12:51:09  
7 Q. Is there a reason why -- yeah, excuse 12:51:11  
8 me -- is there a reason why the models are carrying 12:51:17  
9 their weapons in two hands? 12:51:21  
10 A. Yes. 12:51:23  
11 Q. Why is that? 12:51:23  
12 A. They are big weapons. And in the 12:51:24  
13 rules they have a great weapon. 12:51:31  
14 Q. A great what? 12:51:31  
15 A. A great weapon. It's a double-handed 12:51:38  
16 weapon. There are rules and distinctions between 12:51:40  
17 the types of weapons they get. So it should have 12:51:47  
18 been depicted in both hands. 12:51:54  
19 Q. If you will turn to the page marked GW 12:51:57  
20 0011844, it shows the models in profile. Do you see 12:52:06  
21 the model in the center? Can you describe his face, 12:52:16  
22 please. 12:52:20  
23 A. How do you mean? 12:52:22  
24 Q. What expression does he have? 12:52:26  
25 A. Like he is roaring, screaming, 12:52:29

1 snarling. 12:52:49

2 Q. And why did you make that decision? 12:52:49

3 A. Because it looks cool. 12:52:51

4 Q. Are there any other reasons? 12:52:55

5 A. When you're making more than one 12:52:59

6 model, you want each one to look slightly different. 12:53:05

7 So the different expressions in their heads. 12:53:10

8 Q. Okay. Why do you want each model to 12:53:14

9 look different? 12:53:16

10 A. If they all looked the same, it would 12:53:17

11 be boring. 12:53:20

12 Q. If you look at the weapon that that 12:53:21

13 center Kroxigor is holding, can you describe the 12:53:27

14 weapon to me? 12:53:32

15 A. How do you mean? 12:53:33

16 Q. Well, was there something that you had 12:53:42

17 a problem with in the way that I asked that? 12:53:46

18 A. Do you mean describe what it is or the 12:53:51

19 visual? 12:53:55

20 Q. We can start with what it is and then 12:53:56

21 you can describe the visual after? 12:53:58

22 MR. KEENER: Objection. Form. 12:54:00

23 BY THE WITNESS: 12:54:02

24 A. It's a double-headed spiked base, 12:54:05

25 double-handed. 12:54:12

1 Q. And can you describe what it looks 12:54:20  
2 like? 12:54:22  
3 A. It has a wooden shaft with a gold bit 12:54:22  
4 and stained top, with little spikes on both sides 12:54:40  
5 and a spike on the bottom. 12:54:47  
6 Q. Would it be fair to say that on the 12:54:49  
7 head of the weapon there are some spikes that are 12:55:13  
8 longer than others? 12:55:17  
9 A. Yes. 12:55:18  
10 Q. Was that a design decision? 12:55:18  
11 A. Yes. 12:55:20  
12 Q. Why did you make that decision? 12:55:21  
13 A. To make it look more interesting. 12:55:23  
14 Q. No other reasons? 12:55:27  
15 A. Not that I can think of. 12:55:37  
16 Q. So you mentioned that it's a wooden 12:55:49  
17 shaft. Can you tell me why you made that decision? 12:55:56  
18 A. Just one of the materials that the 12:55:59  
19 Lizardmen use. 12:56:15  
20 Q. What other materials do the Lizardmen 12:56:18  
21 use? 12:56:33  
22 A. Stone and gold. 12:56:34  
23 Q. And you say the staff is gold worked. 12:56:35  
24 Can you tell me why you made that decision? 12:56:39  
25 A. It's links related to how we make 12:56:40

1 Lizardman weapons. 12:56:54

2 Q. How do you make Lizardman weapons? 12:56:56

3 A. The weapons that are in the Lizardman 12:57:00

4 range on the other units. 12:57:06

5 Q. What type of features do the Lizardmen 12:57:06

6 weapons have? 12:57:11

7 A. Like a stone attached to a weapon with 12:57:11

8 a gold fitting around the edge. 12:57:16

9 Q. Any others? 12:57:19

10 A. There probably are, but I can't think 12:57:20

11 of them right now. 12:57:31

12 Q. You mentioned that there is also a 12:57:32

13 spike on the bottom of the weapon. Was that a 12:57:34

14 design decision? 12:57:37

15 A. Yes. 12:57:37

16 Q. Why did you make that decision? 12:57:38

17 A. A Kroxigor is a brutal creature, he 12:57:39

18 could use both ends of the weapon to attack people. 12:57:49

19 (Whereupon, Footitt Deposition 12:57:49

20 Exhibit No. 7 was marked for 12:57:49

21 identification.) 12:57:49

22 MR. KEENER: Counsel, I note for the 12:58:44

23 record this is a Chapterhouse document designated 12:58:46

24 highly confidential and you are showing it to the 12:58:51

25 witness. He only looked the first page. 12:58:55

1 MS. KALEMERIS: Yes. 13822 and -- 13:00:27

2 MR. KEENER: The three last pages? 13:00:32

3 I've got 322 and then 323. 13:00:32

4 MS. KALEMERIS: You can pull off the 13:00:37

5 last one. Sorry about that. This should not have 13:00:39

6 been added. 13:00:43

7 MR. KEENER: So you want us to remove 13:00:44

8 18324 from Exhibit 8? 13:00:46

9 MS. KALEMERIS: Yes. 13:00:48

10 BY MS. KALEMERIS: 13:01:02

11 Q. If you are looking at CHS 00018322. 13:01:03

12 If you will look at the center image. Do you see a 13:01:08

13 carapace on that? 13:01:19

14 A. No, not like the one I did. 13:01:22

15 Q. Do you see any spikes down the center 13:01:27

16 of the back? 13:01:30

17 A. No. 13:01:31

18 Q. Is this Lizardman holding his weapon 13:01:34

19 above his head? 13:01:42

20 A. Yes. 13:01:43

21 Q. Is he holding it above his head in the 13:01:43

22 manner that your Kroxigor is holding his weapon? 13:01:48

23 A. Not exactly, no. 13:01:52

24 Q. What does that pose make you think of 13:01:53

25 when you look at it? 13:02:03



1 MR. KEENER: Objection. Form. 13:02:04

2 BY THE WITNESS: 13:02:05

3 A. What's it make me think of? 13:02:05

4 Q. Does it evoke any feeling? 13:02:11

5 MR. KEENER: Objection. Form. 13:02:14

6 BY THE WITNESS: 13:02:15

7 A. Feeling? 13:02:18

8 Q. For example, the Kroxigor that you 13:02:18

9 created, you said that you put him in that pose to 13:02:25

10 create a brutal feeling. Do you get that same 13:02:28

11 feeling from this Kroxigor -- excuse me, this model? 13:02:32

12 A. Slightly, yeah. 13:02:41

13 Q. I'm frazzled that's all. 13:02:44

14 Okay. So if you look at the 13:02:50

15 weapon that's in the Kroxigor's hand -- the model is 13:02:51

16 holding. I got to stop for a second, I'm sorry. 13:02:56

17 If you look at the weapon that 13:03:15

18 this model is holding, do you see a spike on the 13:03:17

19 bottom? 13:03:24

20 A. No. 13:03:24

21 Q. The spikes on that weapon, would you 13:03:25

22 consider those to be brutal spikes? 13:03:34

23 A. Yeah. 13:03:36

24 Q. You would consider those spikes to be 13:03:38

25 the same type of spikes that you have on the model 13:03:42



1 would not have bare metal on your head. 13:21:34

2 Q. Why did you chose to include the 13:21:37

3 medieval style skull cap? 13:21:42

4 MR. KEENER: Objection. Form. 13:21:44

5 THE WITNESS: I think it fits into our 13:21:45

6 other work. 13:21:48

7 (Whereupon, Footitt Deposition 13:21:48

8 Exhibit No. 11 was marked for 13:21:48

9 identification.) 13:22:59

10 BY MS. KALEMERIS: 13:22:59

11 Q. Handing you Exhibit 11. If you could 13:22:59

12 flip to Page 11813. Is this an image of a Grey 13:23:07

13 Knight? 13:23:19

14 A. Yes. 13:23:19

15 Q. Can you describe the torso area of the 13:23:19

16 Grey Knight? 13:23:27

17 A. Armored chest plate. There is some 13:23:28

18 runic words written across it. And I think there is 13:23:37

19 a book sword through it in the center. He has some 13:23:41

20 high collar. 13:23:54

21 Q. If you go to page -- there is no Bates 13:24:02

22 number on this page. It's the third to the last 13:24:25

23 page in the document. 13:24:38

24 MR. KEENER: Are you counting each 13:24:48

25 page as double-sided as one page? 13:24:50

1 MS. KALEMERIS: Yes. 13:24:50

2 THE WITNESS: Here is the number. 13:25:04

3 MR. HORTON: Hand, or -- 13:25:04

4 THE WITNESS: Written on the frame. 13:25:04

5 BY MS. KALEMERIS: 13:25:04

6 Q. Oh, look at that. My bad. 13:25:04

7 If you look in the bottom 13:25:07

8 right-hand corner of that image, do you see some of 13:25:10

9 the torsos of the Grey Knight there? It appears 13:25:13

10 there are six of them. 13:25:18

11 MR. KEENER: What page are we on? 13:25:19

12 MS. KALEMERIS: 832. 13:25:23

13 MR. KEENER: Third from the back? 13:25:23

14 MS. KALEMERIS: It's my third in the 13:25:26

15 back. 13:25:28

16 BY THE WITNESS: 13:25:32

17 A. Can you repeat? 13:25:33

18 Q. Do you see these six torsos right 13:25:34

19 here? 13:25:37

20 A. Yes. 13:25:37

21 Q. Can you describe those torsos to me? 13:25:38

22 A. One of them would have been the one 13:25:41

23 that I just described earlier. They've all got 13:25:50

24 runic war writing across the chest. They all got 13:25:56

25 high collar. And they all got a sword going 13:26:03

1 vertically down the center. Some of them have got 13:26:08  
2 books in the middle, various belt buckle detail. 13:26:11  
3 Q. If you look in the upper right-hand 13:26:27  
4 corner of that page, do you see the shoulder pads 13:26:30  
5 there? 13:26:33  
6 A. Yes. 13:26:33  
7 Q. Can you describe those shoulder pads 13:26:33  
8 to me? 13:26:36  
9 A. Five of the shoulder pads have a book 13:26:36  
10 and a sword going through. Some have a high trim on 13:26:45  
11 them. Some of scroll work going across them. Some 13:26:50  
12 have the shields hanging off. 13:27:04  
13 THE REPORTER: I'm sorry. Say that 13:27:04  
14 again. 13:27:04  
15 THE WITNESS: Some have their shields 13:27:06  
16 hanging off. And three of them have icons hanging 13:27:06  
17 off the edge. 13:27:10  
18 BY MS. KALEMERIS: 13:27:11  
19 Q. So going back to the torsos. Can 13:27:11  
20 you -- can you tell me why you made the design 13:27:18  
21 decision to include the runic ward writing on the 13:27:23  
22 torsos? 13:27:28  
23 A. It's a feature of the Grey Knights, 13:27:28  
24 that their armory is protected by these runic wards. 13:27:36  
25 Q. Would it be fair to say that that's a 13:27:47

1 component that makes this a Grey Knight? 13:27:50

2 A. One of them, yeah. 13:27:52

3 Q. Can you explain why you made the 13:27:53

4 design decision of the high collar? 13:27:57

5 A. I can't remember. I worked on this 13:28:05

6 project, I didn't -- I was one of three people on 13:28:12

7 it. 13:28:15

8 Q. Uh-huh. 13:28:15

9 Can you tell me why you made the 13:28:22

10 design decision of the vertical sword? 13:28:26

11 A. I saw it on the book, is the Grey 13:28:29

12 Knight symbol I think. 13:28:41

13 Q. Can you explain the belt buckle 13:28:42

14 detail, why you made that design decision? 13:28:46

15 A. I didn't work on that part. 13:28:50

16 Q. Moving to the shoulder pads, can you 13:28:53

17 explain to me the design decision for the book with 13:29:01

18 the sword? 13:29:06

19 A. As I said, the book with the sword is 13:29:06

20 a Grey Knight symbol. 13:29:14

21 Q. Can you explain to me the significance 13:29:16

22 of the scrolls? 13:29:24

23 A. It's a place where you can write the 13:29:26

24 name of that Grey Knight on. 13:29:29

25 Q. And the significance of the purity 13:29:37

1 seals? 13:29:41

2 A. They were a common feature of all 13:29:41

3 Space Marines. 13:29:45

4 Q. And to the other icons that are 13:29:46

5 hanging off, can you explain that as well? 13:29:57

6 A. Yeah. There is a sword hanging off 13:30:00

7 one and a book hanging off another. So relating to 13:30:04

8 the Grey Knight symbol. And the other one is 13:30:08

9 inquisitor eye symbol. Then the Grey Knights work 13:30:12

10 for the inquisition, which have the eye. 13:30:15

11 Q. Okay. 13:30:19

12 (Whereupon, Footitt Deposition 13:30:38

13 Exhibit No. 12 was marked for 13:30:38

14 identification.) 13:30:39

15 BY MS. KALEMERIS: 13:30:39

16 Q. This is Exhibit 12, which are not 13:30:40

17 confidential. 13:30:42

18 MR. KEENER: Again, these Bates 13:30:44

19 numbers are not in any sequence order. Is that 13:30:46

20 intentional? 13:30:51

21 MS. KALEMERIS: Yes, that's 13:30:54

22 intentional. 13:30:55

23 BY MS. KALEMERIS: 13:30:56

24 Q. If you flip to the first page, it's 13:30:57

25 Bates stamped 21338. 13:30:59

1                   On these shoulder pads, do you see   13:31:02  
2   any books with swords?                               13:31:04  
3           A.       No.                                       13:31:06  
4           Q.       Do you see any with a high trim?       13:31:06  
5           A.       Oh, the bottom right one.           13:31:09  
6           Q.       The bottom right one.               13:31:12  
7                   Do you see any scrolls?               13:31:14  
8           A.       No.                                       13:31:15  
9           Q.       Do you see any purity seals?           13:31:17  
10          A.       No.                                       13:31:20  
11          Q.       Do you see any icons hanging off of   13:31:20  
12   the shoulder pads?                                   13:31:26  
13          A.       No.                                       13:31:27  
14          Q.       Turn to the next page.  It's Bates     13:31:27  
15   stamped 21343.  Do you see any runic ward writing on  13:31:33  
16   these torsos?                                       13:31:42  
17          A.       No.                                       13:31:43  
18          Q.       Do you see a high collar on these     13:31:43  
19   torsos?   13:31:46  
20          A.       The left one has a high collar.       13:31:47  
21          Q.       Do you have a vertical sword on these  13:31:49  
22   torsos?   13:31:52  
23          A.       No.                                       13:31:53  
24          Q.       Do you see any books on these torsos?  13:31:53  
25          A.       No.                                       13:31:55