

**D'AMATO DECLARATION
EXHIBIT C
FILED UNDER SEAL**

1 UNITED STATES DISTRICT COURT
2 NORTHERN DISTRICT OF CALIFORNIA
3 SAN JOSE DIVISION
4

5 APPLE INC., a California)
corporation,)

6)
7 Plaintiff,)

8 vs.)

No: 11-cv-01846

LHK

9 SAMSUNG ELECTRONICS CO., LTD.,)
a Korean business entity;)

10 SAMSUNG ELECTRONICS AMERICA,)

INC., a New York corporation,)

SAMSUNG TELECOMMUNICATIONS)

11 AMERICA, LLC, a Delaware)

limited liability company,)

12)
13 Defendants.)
14

15 DEPOSITION OF CHRISTOPHER STRINGER

16 Redwood Shores, California

17 Wednesday August 3, 2011
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22

23 Reported By:

24 LINDA VACCAREZZA, RPR, CLR, CRP, CSR. NO. 10201

25 JOB NO. 40906

1 MS. CARUSO: Margret Caruso, Quinn
2 Emanuel, for Samsung.

3 MR. JACOBS: Michael Jacobs,
4 Morrison Foerster, for Apple.

5 MR. ZHANG: Patrick Zhang,
6 Morrison Foerster, for Apple.

7 MS. TIERNEY: Erica Tierney for
8 Apple.

9 THE VIDEOGRAPHER: Thank you.
10 Will the court reporter please administer
11 the oath, and we can proceed.

12

13 C H R I S T O P H E R S T R I N G E R:
14 called as a witness, having been duly
15 sworn by the Certified Shorthand
16 Reporter, was examined and testified as
17 follows:

18 EXAMINATION BY:

19 MR. ZELLER:

20 Q Good morning.

21 A Hi.

22 Q Have you ever had your deposition
23 taken before?

24 A Yes.

25 Q On how many times?

1 this is not a corporate topic.

2 MR. ZELLER: I'm not going to
3 debate with you the scope of the topics
4 right now.

5 Q. Can you answer the question?

6 A. Can you please read back the
7 question.

8 (Record read as follows:

9 Question: My question is: Why
10 did Apple manufacture, as the
11 iPad, a device that did not look
12 exactly like the device that's
13 depicted in the drawings on
14 Exhibit 8?)

15 A. This was a design from 2005. We
16 continued the design process from this point
17 through to the introduction of the product. We
18 tried many different approaches to details during
19 that time.

20 Q. I understand you tried different
21 approaches. I understand it's not the same
22 product, identically. My question is: Why not?

23 MR. JACOBS: Objection. Asked and
24 answered.

25 THE WITNESS: Because there's an

1 infinite number of ways that any product
2 can look, and we exhaustively work toward
3 getting the best solution when we release
4 a product.

5 Q. Did Apple, or anyone else that you
6 know of, create any prototypes that looked
7 identical to the drawings in Exhibit 8?

8 A. Please be clear on what you mean
9 by "prototypes"?

10 Q. Any kind of three-dimensional
11 representation, working or non-working?

12 MR. JACOBS: Objection. Vague.

13 A. We make three-dimensional
14 representations of most of the ideas that we
15 consider to be good. I would expect that we
16 would have built this, but I cannot be absolutely
17 certain in this form.

18 Q. When was the first three-
19 dimensional representation of what's depicted
20 here in Exhibit 8 created?

21 A. I would have to look at the
22 records to answer that question.

23 Q. Have you looked?

24 MR. JACOBS: Counsel, if I can
25 interrupt at this stage.

1 We have, in preparing this
2 witness for this deposition, located
3 documents that would -- that represent
4 Apple's best ability to respond to
5 questions of this sort.

6 And so rather than ask the
7 witness to memorize all that, we have
8 assembled this material, and -- and this
9 would be the time, given the question
10 you've asked, that I would hand the
11 witness those documents so that he can
12 speak to Apple's best current information
13 on the question you've posed.

14 MR. ZELLER: And if I can just get
15 some clarification on this.

16 These are materials he did
17 look at before, so he's familiar with
18 them already?

19 MR. JACOBS: That's correct.

20 MR. ZELLER: And were these
21 produced previously or are these --

22 MR. JACOBS: Yes.

23 MR. ZELLER: -- new?

24 MR. JACOBS: To my best -- our
25 best information is that all of these

1 some questions about the process of product
2 design as viewed from industrial design at
3 Apple. And I want to start with how does a --
4 how does the product get germinated? How do you
5 come up with the idea for a new product?

6 A. There is no single path for
7 defining how we come up with a new product at
8 Apple, whether it be a new product platform or a
9 generational change or update. Typically, the
10 design process is a maniacally maintained meeting
11 program where the designers get together to
12 discuss, debate, sketch and conceive of product
13 ideas that is predominantly my exposure to new
14 product invention.

15 Q. How are the -- describe -- set the
16 scene for us. Describe the kind of meetings that
17 you're referring to?

18 A. It's actually around the kitchen
19 table. We in a meeting format not dissimilar to
20 this. We just sit around with sketches. We
21 debate. We are harshly critical of each other's
22 ideas. We build on each other's ideas. We
23 celebrate the great ideas. We are constantly
24 searching to create simple, understandable
25 products that are iconic in appearance, which is

1 surprisingly the hardest form of design to be
2 sort of absent of unnecessary decoration or
3 features.

4 Q. What do you do after a typical
5 meeting with the designs that are still, if you
6 will, on the table?

7 A. We will take good ideas, and
8 sometimes less good ideas, and we will develop
9 them in three dimensions, using the CAD sculpting
10 group as our resource for doing so.

11 Q. And what's the mechanism for
12 information transfer to a CAD engineer or CAD
13 operator?

14 A. The CAD sculptors, we will sit
15 with them, either one on one or multiple
16 designers with a single CAD sculptor, and we will
17 point to the screen, we will show sketches. We
18 will, on occasion, create our own rudimentary CAD
19 files that we would share with the CAD sculptor
20 as a starting point to make a more sophisticated
21 three-dimensional representation of our ideas.

22 Q. After CAD drawings are created, is
23 there often another step in reviewing the
24 appropriateness of a particular design?

25 A. We will take promising designs and

1 we will model them in three dimensions. We have
2 three-dimensional multi-action milling machines,
3 so we can build models that quite truthfully
4 represent what a product -- to represent a
5 product.

6 Q. And then what do you do with those
7 models?

8 A. We bring them back to the design
9 group and we cycle back through the harsh
10 criticisms and the process of isolating the
11 positive attributes that we will keep and
12 continue to iterate as we finesse the design.

13 Q. So you mentioned continuing to
14 iterate. What do you mean by that?

15 A. We quite maniacally will work
16 through any detail, for example, a opening, an
17 enclosure for a camera. Does it have a trim, is
18 it a thick trim, is it a thin trim, is it a deep
19 trim, is it three-dimensional, is it textured,
20 what material is it, is it made of the same
21 material as the housing? How do we figure out
22 how to make it the size that we might want it to
23 be? So we have to do rudimentary sections and
24 consider how the products might be made in order
25 to achieve whatever goal we set for ourselves.

1 Q. What's the mechanism of
2 interactions between you and people who would
3 actually implement the design?

4 A. We have -- we are in constant
5 dialogue with the product design department and
6 the operations department, both of whom are
7 critical in the implementation of these designs.
8 We are constantly trading ideas and developing
9 manufacturing techniques and challenging
10 technologies in their form factor in order to
11 cram them into our designs.

12 Q. Was that process followed with
13 respect to the development, the process you've
14 described in general terms, was that the process
15 that was followed with respect to the development
16 of the iPad?

17 A. Yes.

18 Q. So applying that general process
19 to the development of the iPad, did somebody come
20 to the industrial design group and say, we want
21 you guys to design a tablet computer that's, say,
22 got a certain form factor?

23 A. No.

24 Q. How did it happen?

25 A. I do not recall the exact details,

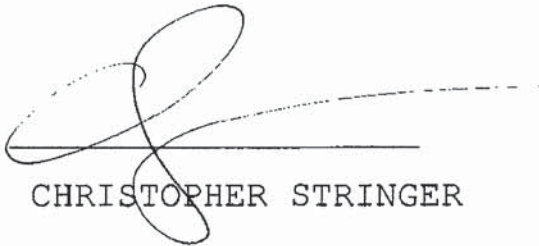
1 designs on it so that the witness could
2 be asked about CAD designs, and I'm
3 holding it for the video camera now.
4 Other than that, I think we are done.

5 MR. ZELLER: And we obviously
6 reserve our rights and I think you intend
7 to leave, if I understand things
8 correctly.

9 MR. JACOBS: Off the record.

10 THE VIDEOGRAPHER: This marks the
11 end of Tape Number 5 of five and
12 concludes today's deposition of
13 Christopher Stringer. The time is
14 7:04 p.m. and we are off the record.

15 (Time noted: 7:04 p.m.)

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CHRISTOPHER STRINGER

21 Subscribed and sworn to before me
22 This 1st day of SEPTEMBER, 2011.

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Apple v. Samsung
Case No. 11-CV-01846-LHK

ERRATA SHEET

Deponent: Chris Stringer, on behalf of Apple Inc.
Date: August 3, 2011

Page	Line(s)	Original Text	Change to Text	Reason for Change
7	25	I'm the director	I'm a director	Transcription error
14	3	Is Director	It's Director	Transcription error
22	13	Because there were	Because they were	Transcription error
24	17	Sidney	Sydney	Transcription error
25	15	Seymore Powel	Seymour Powell	Transcription error
30	12-13	For the purpose that have exhibition there	For the purpose of having exhibitions. There was....	Transcription error
46	12	Every product that we make it	Every product that we make is	Transcription error
75	6	In a course way	In a coarse way	Transcription error
77	22	The rear house to go a single piece	The rear housing to get a single piece	Transcription error
80	14	Essentially chasse	Essentially a chassis	Transcription error
101	21	Monotone plain	Monotone plane	Transcription error
129	12-13	There was a long, thin rectangle as my best recollection	There was a long, thin rectangle is my best recollection	Transcription error
172	21	It that is multiple meanings	It has multiple meanings	Transcription error
176	2	It is disadvantage	It is a disadvantage	Transcription error

Page	Line(s)	Original Text	Change to Text	Reason for Change
192	6	Traces in a grade	Traces in a grid	Transcription error
192	11	That the grids	That the grid is	Transcription error
197	8	The designers are a	The designs are a	Transcription error
200	5	Our CAD sculptures	Our CAD sculptors	Transcription error
208	9	It would be more commercial viable	It would be more commercially viable	Transcription error
231	14	There is a whole slue	There is a whole slew	Transcription error
260	20	Thick, raised bevel	Thick, raised bezel	Transcription error
261	21	Raised thick bevel	Raised thick bezel	Transcription error
275	24	Which aren't very clear	Which are very clear	Transcription error
278	25	Dotted men	Dotted man	Transcription error
286	9	When this patent drawing	What this patent drawing	Transcription error
297	20	Johnny	Jony	Transcription error
297	22	That results	The results	Transcription error
299	20	Cal Cid	Cal Seid	Transcription error
310	8	As I think you've asking me	As I think you're asking me	Transcription error

Dated: 9-1-11

By: 
Chris Stringer

[NOTARY BLOCK]