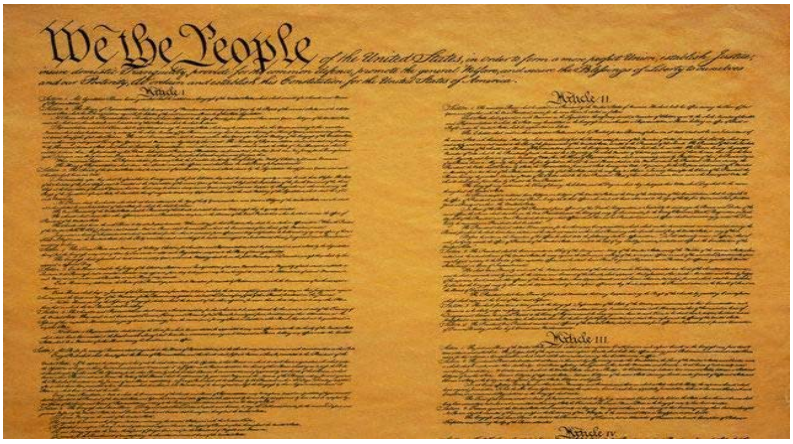
EXHIBIT 11

Image Id. No. JS1000460 (the "Presidential Seal of the U.S. Image")

Elements of the Photograph that resulted from Plaintiff's creative choices:

1. Sohm chose the dark blue background to make yellow "pop" and to match other US Symbols.
2. Sohm chose landscape composition so the image could be projected full frame and viewed horizontally with enough space on sides to have other imagery and/or text.
3. Color balance was carefully evaluated and required calibrated film and color-corrected lighting with proper Kelvin color temperature. Sohm chose Kodak 160 Professional Tungsten Film used for Copy-stand and artificial lighting and chose a polarizer to avoid reflections.
4. Depth of field was maximized and set to F22, and film ASA (speed) was "pushed" to double ASA to 320-400 so that F-stop can be increased without increasing exposure time too much resulting in camera shake.
5. Quality of image resulted from choice of processing the E6 film at a professional LAB with capabilities of precisely adjusting ASA PUSH/PULL processing times.
6. After multiple exposure tests to determine the correct F-Stop, exposure time and lighting settings (all without reflections), the final Master film-image resulted as a result of these test exposures (up to 36 different exposures per image).
7. The particular digital image provided to MHE was the result of the original film-image being scanned with a specialized Nikon-8000 scanner, converted to 16-bit Tiff file where it was digitally color adjusted in Photoshop for color exposure and balance, sharpened, and "touched up" to remove dust, etc.

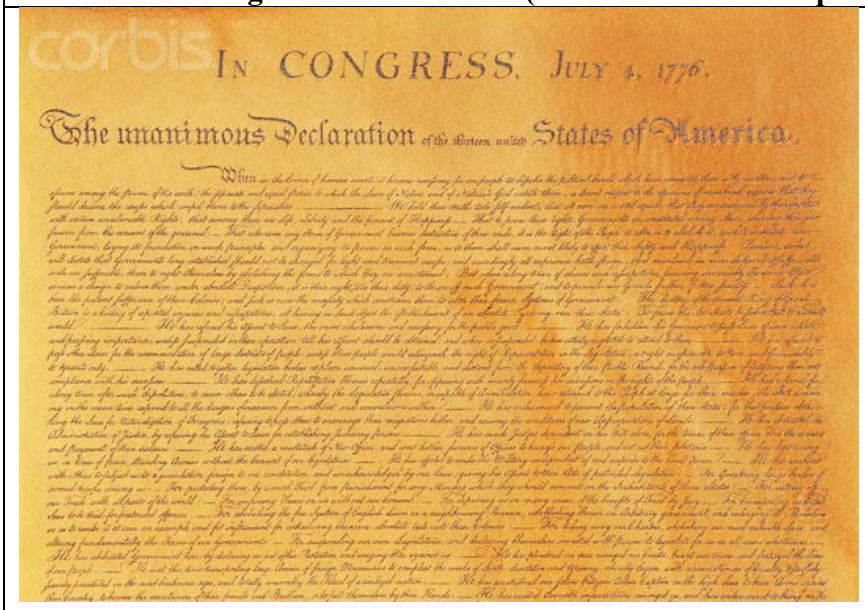
Image Id. No. JS004492 ("The Constitution Image")



Elements of the Photograph that resulted from Plaintiff's creative choices:

1. Sohm searched for and obtained several copies of the United States Constitution Preamble, and selected this copy for its parchment-like qualities. The copy, however, was beige-white so in lighting, Sohm altered it to have the yellow-golden feeling of an aged document. It was carefully ironed, mounted and prepped for the camera-stand that was designed for tabletop photography.
2. Sohm chose landscape composition so the image could be projected full frame and viewed horizontally above the signature lines so signatures were not displayed.
3. Color balance was evaluated and required Calibrated Kelvin balanced film and matching color-corrected lighting with proper Kelvin color temperature to adapt beige-white document. Sohm chose Kodak 160 Professional Tungsten Film used for Copy-stand and artificial lighting. Sohm chose polarizer filters on the lights and camera lens to avoid reflections.
4. Depth of field was maximized and set to F22 for the fine type font, and film ASA (speed) was "pushed" to double from 160 to 320-400 ASA. This allowed the F-stop to be increased to F22 without increasing exposure time, which often results in camera shake when mirror lifts up. A special F3 Nikon camera was used to "lock mirror" for each exposure, as well as a Cable Release so that no vibrations resulted.
5. Quality of image in part resulted from choice of processing the E6 film at a professional LAB with capabilities of precisely adjusting ASA PUSH/PULL processing times.
6. After multiple exposure tests to determine the correct F-Stop, exposure time and light meter settings (all without reflections), the final Master film-image was created and tested in quantity, up to 36 exposures all with different exposures.
7. The particular digital image provided to MHE was the result of the original master film-image being scanned with a specialized Nikon-8000 scanner, converted to 16-bit Tiff file where it was digitally color adjusted in Photoshop to match original chrome for color, exposure. It was then sharpened and digitally "touched up" with Stamp Tool to remove dust, noise, specs, etc. The final TIFF images were converted to JPEG's for presentation and stored on auxiliary Hard Drives in a TIFF format, the highest possible resolution.

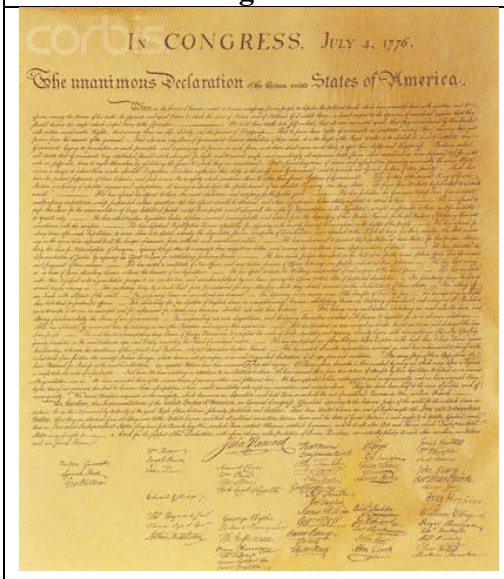
Image Id. No. JS999775 ("Declaration of Independence Image")



Elements of the Photograph that resulted from Plaintiff's creative choices:

1. Sohm searched for and obtained several copies of the United States Constitution, and selected this copy for its parchment-like qualities. The copy, however, was beige-white so in lighting, Sohm altered it to have the yellow-golden feeling of an aged document. It was carefully ironed, mounted and prepped for the camera-stand that was designed for tabletop photography.
2. Landscape composition was chosen so it could be projected full frame and viewed horizontally above signature lines, so signatures were not displayed.
3. Color balance was evaluated and required Calibrated Kelvin balanced film and matching color-corrected lighting with proper Kelvin color temperature to adapt beige-white document. Sohm chose Kodak 160 Professional Tungsten Film used for Copy-stand and artificial lighting. Sohm chose polarizer filters on the lights and camera lens to avoid reflections.
4. Depth of field was maximized and set to F22 for the fine type font, and film ASA (speed) was "pushed" to double from 160 to 320-400 ASA. This allowed the F-stop to be increased to F22 without increasing exposure time, which often results in camera shake when mirror lifts up. A special F3 Nikon camera was used to "lock mirror" for each exposure, as well as a Cable Release so that no vibrations resulted.
5. Quality of image in part resulted from choice of processing the E6 film at a professional LAB with capabilities of precisely adjusting ASA PUSH/PULL processing times.
6. After multiple exposure tests to determine the correct F-Stop, exposure time and light meter settings (all without reflections), the final Master film-image was created and tested in quantity, up to 36 exposures all with different exposures.
7. The particular digital image provided to MHE was the result of the original master film-image being scanned with a specialized Nikon-8000 scanner, converted to 16-bit Tiff file where it was digitally color adjusted in Photoshop to match original chrome for color, exposure. It was then sharpened and digitally "touched up" with Stamp Tool to remove dust, noise, specs, etc. The final TIFF images were converted to JPEG's for presentation and stored on auxiliary Hard Drives in a TIFF format, the highest possible resolution.

Image Id. No. JS999774 ("Declaration of Independence Image II")



Elements of the Photograph that resulted from Plaintiff's creative choices:

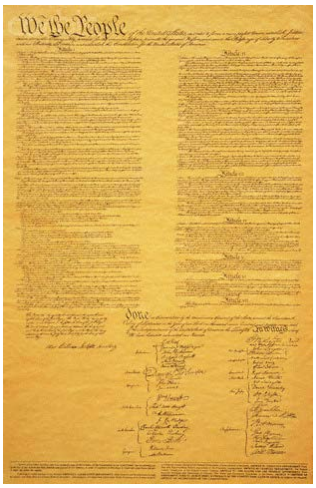
1. Sohm searched for and obtained several copies of the United States Constitution, and selected this copy for its parchment-like qualities. The copy, however, was beige-white so in lighting, Sohm altered it to have the yellow-golden feeling of an aged document. It was carefully ironed, mounted and prepped for the camera-stand that was designed for tabletop photography.
2. Vertical composition was chosen so it could be printed or displayed vertically showing the signatures and particularly emphasizing John Hancock's signature.
3. Color balance was evaluated and required Calibrated Kelvin balanced film and matching color-corrected lighting with proper Kelvin color temperature to adapt beige-white document. Sohm chose Kodak 160 Professional Tungsten Film used for Copy-stand and artificial lighting. Sohm chose polarizer filters on the lights and camera lens to avoid reflections.
4. Depth of field was maximized and set to F22 for the fine type font, and film ASA (speed) was "pushed" to double from 160 to 320-400 ASA. This allowed the F-stop to be increased to F22 without increasing exposure time, which often results in camera shake when mirror lifts up. A special F3 Nikon camera was used to "lock mirror" for each exposure, as well as a Cable Release so that no vibrations resulted.
5. Quality of image in part resulted from choice of processing the E6 film at a professional LAB with capabilities of precisely adjusting ASA PUSH/PULL processing times.
6. After multiple exposure tests to determine the correct F-Stop, exposure time and light meter settings (all without reflections), the final Master film-image was created and tested in quantity, up to 36 exposures all with different exposures.
7. The particular digital image provided to MHE was the result of the original master film-image being scanned with a specialized Nikon-8000 scanner, converted to 16-bit Tiff file where it was digitally color adjusted in Photoshop to match original chrome for color, exposure. It was then sharpened and digitally "touched up" with Stamp Tool to remove dust, noise, specs, etc. The final TIFF images were converted to JPEG's for presentation and stored on auxiliary Hard Drives in a TIFF format, the highest possible resolution.

Image Id. No. JS1000418 ("Constitution Preamble Image")

Elements of the Photograph that resulted from Plaintiff's creative choices:

1. Sohm searched for and obtained several copies of the United States Constitution Preamble, and selected this copy for its parchment-like qualities. The copy, however, was beige-white so in lighting, Sohm altered it to have the yellow-golden feeling of an aged document. It was carefully ironed, mounted and prepped for the camera-stand that was designed for tabletop photography.
2. Landscape composition was chosen so it could be projected full frame and viewed horizontally above signature lines so signatures were not displayed and cropped to focus on "We the People."
3. Color balance was evaluated and required Calibrated Kelvin balanced film and matching color-corrected lighting with proper Kelvin color temperature to adapt beige-white document. Sohm chose Kodak 160 Professional Tungsten Film used for Copy-stand and artificial lighting. Sohm chose polarizer filters on the lights and camera lens to avoid reflections.
4. Depth of field was maximized and set to F22 for the fine type font, and film ASA (speed) was "pushed" to double from 160 to 320-400 ASA. This allowed the F-stop to be increased to F22 without increasing exposure time, which often results in camera shake when mirror lifts up. A special F3 Nikon camera was used to "lock mirror" for each exposure, as well as a Cable Release so that no vibrations resulted.
5. Quality of image in part resulted from choice of processing the E6 film at a professional LAB with capabilities of precisely adjusting ASA PUSH/PULL processing times.
6. After multiple exposure tests to determine the correct F-Stop, exposure time and light meter settings (all without reflections), the final Master film-image was created and tested in quantity, up to 36 exposures all with different exposures.
7. The particular digital image provided to MHE was the result of the original master film-image being scanned with a specialized Nikon-8000 scanner, converted to 16-bit Tiff file where it was digitally color adjusted in Photoshop to match original chrome for color, exposure. It was then sharpened and digitally "touched up" with Stamp Tool to remove dust, noise, specs, etc. The final TIFF images were converted to JPEG's for presentation and stored on auxiliary Hard Drives in a TIFF format, the highest possible resolution.

Image Id. No. ESOHO464910 ("The Entire Original U.S. Constitution Image");
Image Id. No. JS1000417 ("Original United States Constitution Image")



Elements of the Photograph that resulted from Plaintiff's creative choices:

1. Sohm searched for and obtained several copies of the United States Constitution, and selected this copy for its parchment-like qualities. The copy, however, was beige-white so in lighting, Sohm altered it to have the yellow-golden feeling of an aged document. It was carefully ironed, mounted and prepped for the camera-stand that was designed for tabletop photography.
2. Vertical composition was chosen so it could be printed vertically for books and covers and designed to show signatures of the signers and the explanatory notes.
3. Color balance was evaluated and required Calibrated Kelvin balanced film and matching color-corrected lighting with proper Kelvin color temperature to adapt beige-white document (Sohm chose Kodak 160 Professional Tungsten Film used for Copy-stand and artificial lighting). Sohm also used polarizer filters on the lights and camera lens to avoid reflections.
4. Depth of field was maximized and set to F22 for the fine type font, and film ASA (speed) was "pushed" to double from 160 to 320-400 ASA. This allowed the F-stop to be increased to F22 without increasing exposure time, which often results in camera shake when mirror lifts up. A special F3 Nikon camera was used to "lock mirror" for each exposure, as well as a Cable Release so that no vibrations resulted.
5. Quality of image in part resulted from choice of processing the E6 film at a professional LAB with capabilities of precisely adjusting ASA PUSH/PULL processing times.
6. After multiple exposure tests to determine the correct F-Stop, exposure time and light meter settings (all without reflections), the final Master film-image was created and tested in quantity, up to 36 exposures all with different exposures.
7. The particular digital image provided to MHE was the result of the original master film-image being scanned with a specialized Nikon-8000 scanner, converted to 16-bit Tiff file where it was digitally color adjusted in Photoshop to match original chrome for color, exposure. It was then sharpened and digitally "touched up" with Stamp Tool to remove dust, noise, specs, etc. The final TIFF images were converted to JPEG's for presentation and stored on auxiliary Hard Drives in a TIFF format, the highest possible resolution.

Image Id. No. JS1262731 ("Constitution of the United States of America Image"):

Elements of the Photograph that resulted from Plaintiff's creative choices:

1. Sohm searched for and obtained several copies of the United States Constitution, and selected this copy for its parchment-like qualities. It was carefully ironed, mounted and prepped for the camera-stand that was designed for tabletop photography.
2. Landscape composition was chosen so it could be projected full frame and viewed horizontally above signature lines so signatures were not displayed and cropped to focus on "We the People."
3. Color balance was evaluated and required Calibrated Kelvin balanced film and matching color-corrected lighting with proper Kelvin color temperature. Sohm chose Kodak 160 Professional Tungsten Film used for Copy-stand and artificial lighting, and Sohm chose to use polarizer filters on the lights and camera lens to avoid reflections.
4. Depth of field was maximized and set to F22 for the fine type font, and film ASA (speed) was "pushed" to double from 160 to 320-400 ASA. This allowed the F-stop to be increased to F22 without increasing exposure time, which often results in camera shake when mirror lifts up. A special F3 Nikon camera was used to "lock mirror" for each exposure, as well as a Cable Release so that no vibrations resulted.
5. Quality of image in part resulted from choice of processing the E6 film at a professional LAB with capabilities of precisely adjusting ASA PUSH/PULL processing times.
6. After multiple exposure tests to determine the correct F-Stop, exposure time and light meter settings (all without reflections), the final Master film-image was created and tested in quantity, up to 36 exposures all with different exposures.
7. The particular digital image provided to MHE was the result of the original master film-image being scanned with a specialized Nikon-8000 scanner, converted to 16-bit Tiff file where it was digitally color adjusted in Photoshop to match original chrome for color, exposure. It was then sharpened and digitally "touched up" with Stamp Tool to remove dust, noise, specs, etc.The final TIFF images were converted to JPEG's for presentation and stored on auxiliary Hard Drives in a TIFF format, the highest possible resolution.

Image Id. No. JS1000416 ("Original Declaration of Independence Image")

Elements of the Photograph that resulted from Plaintiff's creative choices:

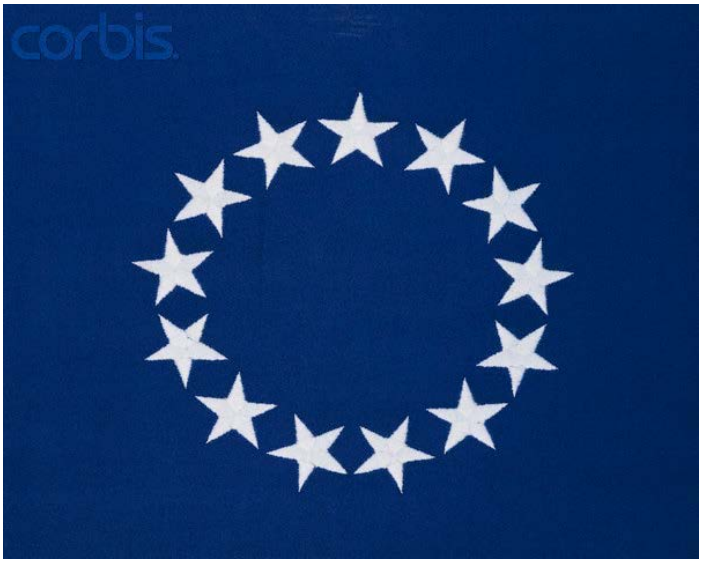
1. Sohm searched for and obtained several copies of the United States Declaration of Independence, and selected this copy for its parchment-like qualities. The copy, however, was beige-white, so in lighting Sohm altered it to have the yellow-golden feeling of an aged document. It was carefully ironed, mounted and prepped for the camera-stand that was designed for tabletop photography.
2. Vertical composition was chosen so it could be printed or displayed vertically.
3. Color balance was evaluated and required Calibrated Kelvin balanced film and matching color-corrected lighting with proper Kelvin color temperature to adapt beige-white document. Sohm chose Kodak 160 Professional Tungsten Film used for Copy-stand and artificial lighting, and Sohm chose to use polarizer filters on the lights and camera lens to avoid reflections.
4. Depth of field was maximized and set to F22 for the fine type font, and film ASA (speed) was "pushed" to double from 160 to 320-400 ASA. This allowed the F-stop to be increased to F22 without increasing exposure time, which often results in camera shake when mirror lifts up. A special F3 Nikon camera was used to "lock mirror" for each exposure, as well as a Cable Release so that no vibrations resulted.
5. Quality of image in part resulted from choice of processing the E6 film at a professional LAB with capabilities of precisely adjusting ASA PUSH/PULL processing times.
6. After multiple exposure tests to determine the correct F-Stop, exposure time and light meter settings (all without reflections), the final Master film-image was created and tested in quantity, up to 36 exposures all with different exposures.
7. The particular digital image provided to MHE was the result of the original master film-image being scanned with a specialized Nikon-8000 scanner, converted to 16-bit Tiff file where it was digitally color adjusted in Photoshop to match original chrome for color, exposure. It was then sharpened and digitally "touched up" with Stamp Tool to remove dust, noise, specs, etc. The final TIFF images were converted to JPEG's for presentation and stored on auxiliary Hard Drives in a TIFF format, the highest possible resolution.

Image Id. No. JS1000412 ("Front of One Dollar Bill Image")

Elements of the Photograph that resulted from Plaintiff's creative choices:

1. Sohm searched for and obtained the "perfect," uncirculated one dollar bill. It was carefully ironed, mounted, and prepped for the camera-stand designed for tabletop photography.
2. Landscape composition was chosen so it could be projected full frame and viewed horizontally.
3. Color balance was evaluated and required Calibrated Kelvin balanced film and matching color-corrected lighting with proper Kelvin color temperature to accurately depict the paper texture. Sohm chose Kodak 160 Professional Tungsten Film used for Copy-stand and artificial lighting, and Sohm chose to use polarizer filters on the lights and camera lens to avoid reflections.
4. Depth of field was maximized and set to F22 for the fine type font, and film ASA (speed) was "pushed" to double from 160 to 320-400 ASA. This allowed the F-stop to be increased to F22 without increasing exposure time, which often results in camera shake when mirror lifts up. A special F3 Nikon camera was used to "lock mirror" for each exposure, as well as a Cable Release so that no vibrations resulted.
5. Quality of image in part resulted from choice of processing the E6 film at a professional LAB with capabilities of precisely adjusting ASA PUSH/PULL processing times.
6. After multiple exposure tests to determine the correct F-Stop, exposure time and light meter settings (all without reflections), the final Master film-image was created and tested in quantity, up to 36 exposures all with different exposures.
7. The particular digital image provided to MHE was the result of the original master film-image being scanned with a specialized Nikon-8000 scanner, converted to 16-bit Tiff file where it was digitally color adjusted in Photoshop to match original chrome for color, exposure. It was then sharpened and digitally "touched up" with Stamp Tool to remove dust, noise, specs, etc. The final TIFF images were converted to JPEG's for presentation and stored on auxiliary Hard Drives in a TIFF format, the highest possible resolution.

Image Id. No. JS1262253 ("American Flag with 13 Stars Image")



Elements of the Photograph that resulted from Plaintiff's creative choices:

1. The brand new Colonial Flag (fabric with stitching showing) with 13 stars was found and acquired. It was carefully ironed, mounted and prepped for the camera-stand designed for tabletop photography.
2. A square composition was chosen for the "Circle of 13 Stars" so it could be projected full frame and viewed horizontally or vertically in print.
3. Color balance was evaluated and required Calibrated Kelvin balanced film and matching color-corrected lighting with proper Kelvin color temperature to accurately depict the flag's texture. Sohm chose Kodak 160 Professional Tungsten Film used for Copy-stand and artificial lighting, and Sohm chose to use polarizer filters on the lights and camera lens to avoid reflections.
4. Depth of field was maximized and set to F22 for the fine type font, and film ASA (speed) was "pushed" to double from 160 to 320-400 ASA. This allowed the F-stop to be increased to F22 without increasing exposure time, which often results in camera shake when mirror lifts up. A special F3 Nikon camera was used to "lock mirror" for each exposure, as well as a Cable Release so that no vibrations resulted.
5. Quality of image in part resulted from choice of processing the E6 film at a professional LAB with capabilities of precisely adjusting ASA PUSH/PULL processing times.
6. After multiple exposure tests to determine the correct F-Stop, exposure time and light meter settings (all without reflections), the final Master film-image was created and tested in quantity, up to 36 exposures all with different exposures.
7. The particular digital image provided to MHE was the result of the original master film-image being scanned with a specialized Nikon-8000 scanner, converted to 16-bit Tiff file where it was digitally color adjusted in Photoshop to match original chrome for color, exposure. It was then sharpened and digitally "touched up" with Stamp Tool to remove dust, noise, specs, etc. The final TIFF images were converted to JPEG's for presentation and stored on auxiliary Hard Drives in a TIFF format, the highest possible resolution.

Image Id. No. JS1568438 ("$20 Bill Image")

Elements of the Photograph that resulted from Plaintiff's creative choices:

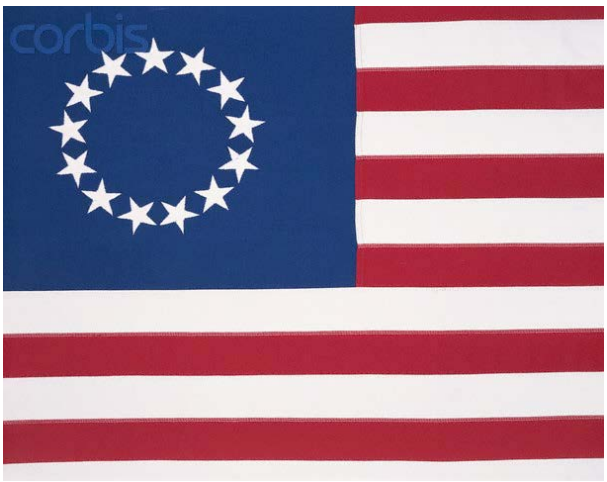
1. Sohm searched for and obtained the "perfect," uncirculated twenty dollar bill. It was carefully ironed, mounted, and prepped for the camera-stand designed for tabletop photography.
2. Landscape composition was chosen so it could be projected full frame and viewed horizontally.
3. Color balance was evaluated and required Calibrated Kelvin balanced film and matching color-corrected lighting with proper Kelvin color temperature to accurately depict the paper texture. Sohm chose Kodak 160 Professional Tungsten Film used for Copy-stand and artificial lighting, and Sohm chose to use polarizer filters on the lights and camera lens to avoid reflections.
4. Depth of field was maximized and set to F22 for the fine type font, and film ASA (speed) was "pushed" to double from 160 to 320-400 ASA. This allowed the F-stop to be increased to F22 without increasing exposure time, which often results in camera shake when mirror lifts up. A special F3 Nikon camera was used to "lock mirror" for each exposure, as well as a Cable Release so that no vibrations resulted.
5. Quality of image in part resulted from choice of processing the E6 film at a professional LAB with capabilities of precisely adjusting ASA PUSH/PULL processing times.
6. After multiple exposure tests to determine the correct F-Stop, exposure time and light meter settings (all without reflections), the final Master film-image was created and tested in quantity, up to 36 exposures all with different exposures.
7. The particular digital image provided to MHE was the result of the original master film-image being scanned with a specialized Nikon-8000 scanner, converted to 16-bit Tiff file where it was digitally color adjusted in Photoshop to match original chrome for color, exposure. It was then sharpened and digitally "touched up" with Stamp Tool to remove dust, noise, specs, etc. The final TIFF images were converted to JPEG's for presentation and stored on auxiliary Hard Drives in a TIFF format, the highest possible resolution.

Image Id. No. JS004517 ("Florida State Seal Image")

Elements of the Photograph that resulted from Plaintiff's creative choices:

1. Sohm extensively researched where he could photograph the Florida State Seal which he found at the State Capital grounds in Tallahassee Florida.
2. Compositionally, the Seal, located above a gate, was above eye-level, so Sohm used a ladder to "square off" and properly frame the state seal one-to-one with no lens distortion. To accomplish that, a *tilt-shift lens* was chosen as it was not possible to perfectly square it off and it had to be compensated for in the choice of lenses. Sohm intentionally cropped the image into a horizontal landscape format for later projection and publication.
3. Daylight film, Fuji Velvia 50 ASA film was chosen to match the daylight, but to get the exact proper Kelvin Color temperature, a light meter was chosen and the right time of day was chosen to get sun directly onto the Seal and to have a golden feel to the image. It was important not to take the image in mid-day, because of the harshness of midday light. Max depth of field was needed so Sohm chose a F22 setting, requiring a specialized tripod that was inter-connected to the ladder. The mirror was "locked" within the camera and a cable release was used to minimize camera shake.
4. The particular image was result of multiple test exposures, and one roll of film was shot at multiple exposures varying F-stop and Shutterspeed. A Polarizer was used to minimize reflections.
5. Quality of image resulted from choice of processing in E6 LAB with special processing times.
6. The specific image that was ultimately chosen was selected from several test exposures, for perfect exposure, lighting, cropping, etc.
7. The particular digital image provided to MHE was scanned as film onto a Nikon 8000 scanner. There, it was color adjusted in Photoshop as a 16-bit TIFF file for color exposure and balance, sharpened, and "touched up" to remove dust, etc. It was then re-saved as an 8-bit TIFF, and various JPEG copies were made so that MHE and other clients could see samples. The 8-bit TIFF new master from the film copy was stored on stabilized Hard Drives.

Image Id. No. JS1000403 ("13-Star American Flag Image");
Image Id. No. 22531059 ("Original Colonial Flag Image")



Elements of the Photograph that resulted from Plaintiff's creative choices:

1. Sohm searched for and obtained an unused Colonial Flag (fabric with stitching showing) with 13 stars. It was carefully ironed, mounted and prepped for the camera-stand designed for tabletop photography.
2. A slightly cropped horizontal composition was chosen so it could be projected full frame and viewed horizontally or vertically in print.
3. Color balance was evaluated and required Calibrated Kelvin balanced film and matching color-corrected lighting with proper Kelvin color temperature to accurately depict the flag's texture. Sohm chose Kodak 160 Professional Tungsten Film used for Copy-stand and artificial lighting, and also chose to use polarizer filters on the lights and camera lens to avoid reflections.
4. Depth of field was maximized and set to F22 for the fine type font, and film ASA (speed) was "pushed" to double from 160 to 320-400 ASA. This allowed the F-stop to be increased to F22 without increasing exposure time, which often results in camera shake when mirror lifts up. A special F3 Nikon camera was used to "lock mirror" for each exposure, as well as a Cable Release so that no vibrations resulted.
5. Quality of image in part resulted from choice of processing the E6 film at a professional LAB with capabilities of precisely adjusting ASA PUSH/PULL processing times.
6. After multiple exposure tests to determine the correct F-Stop, exposure time and light meter settings (all without reflections), the final Master film-image was created and tested in quantity, up to 36 exposures all with different exposures.
7. The particular digital image provided to MHE was the result of the original master film-image being scanned with a specialized Nikon-8000 scanner, converted to 16-bit Tiff file where it was digitally color adjusted in Photoshop to match original chrome for color, exposure. It was then sharpened and digitally "touched up" with Stamp Tool to remove dust, noise, specs, etc. The final TIFF images were converted to JPEG's for presentation and stored on auxiliary Hard Drives in a TIFF format, the highest possible resolution.