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Solves the right waste container problem
Presents emission of 99.9% of volatile waste solvents, acids, and bases in the laboratory
Cost effective alternative to EPA, OSHA and Fire Department fines and penalties
Reusable with an average cost of approximately \$0.07 per day (assuming a four year product use)
Unique patented product meets local, state and federal safety requirements and regulations
Recognized as a state of the art product in laboratory safety by environmental health and safety officers and industry professionals
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Safety Ecological Funnel

CP CALIFORNIA PACIFIC LAB SAFETY

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CP CALIFORNIA PACIFIC LAB SAFETY

2006-2007
Safety Products Catalog

CATALOGS
CALIFORNIA PACIFIC LAB SAFETY
NOVATO, CALIFORNIA

JUSTITE Safety Drum Funnels

Wide-mouth draining with highest efficiency
Built in flame arrestor prevents models to prevent fire emission
(Optional hose with statically dissipative powder coat finish)
Self-cleaning in case of fire

Wide-mouth funnels are a must when transferring liquids into the highly volatile 2" bung of a 20 or 50-gallon drum. Making 18-gauge galvanized steel with mechanically applied epoxy primer, clear coat, corrosion-inhibiting and chemical resistance. All funnels comply with OSHA and OSHA regulations and are FM approved. Larger funnels accept a lock to prevent unauthorized access. Funnels intended for use with flammable are fitted with a bronze-lined emission that absorbs and dissipates heat, preventing any external ignition source from igniting from condensation, static electricity or vapors from passing the funnel's flammable contents. **Tip-Over Protection Kit** includes a self-closing 2" bung adaptor that mounts between funnel base and flame arrester. Adaptor has an emergency self-closing ball valve to prevent leakage if the drum is accidentally tipped over. Kit also includes a drum vent with 3/4" bung adaptor.

Model No.	Description	Mouth Dia.	Height (in)	Wt. (lb)	Each
JF-0001	Funnel w/ 1" L Adapter	4.0"	32"	17"	\$66.00
JF-0002	Funnel w/ 2" L Adapter	4.0"	32"	17"	\$69.00
JF-0003	Funnel w/ 3" L Adapter	6.0"	32"	19"	\$78.00
JF-0004	Funnel w/ 4" L Adapter	6.0"	32"	19"	\$81.00
JF-0005	Funnel w/ 5" L Adapter	6.0"	32"	19"	\$84.00
JF-0006	Funnel w/ 6" L Adapter	6.0"	32"	19"	\$87.00
JF-0007	Funnel w/ 8" L Adapter	6.0"	32"	19"	\$90.00
JF-0008	Funnel w/ 10" L Adapter	6.0"	32"	19"	\$93.00
JF-0009	Funnel w/ 12" L Adapter	6.0"	32"	19"	\$96.00
JF-0010	Funnel w/ 14" L Adapter	6.0"	32"	19"	\$99.00
JF-0011	Funnel w/ 16" L Adapter	6.0"	32"	19"	\$102.00
JF-0012	Funnel w/ 18" L Adapter	6.0"	32"	19"	\$105.00
JF-0013	Funnel w/ 20" L Adapter	6.0"	32"	19"	\$108.00
JF-0014	Tip-Over Protection Kit	-	-	1.00	\$200.00



BAULX Safety Drum Funnels

18" wide drum funnel fits both 10 & 50 gallon drums
High flow wide mouth reduces splashing and spillage
The optional flame arrestor helps to prevent fire emission
The optional flame arrestor helps to prevent fire emission

Model No.	Description	Wt. (lb)	Each
FD-1000	Drum Funnel	8	\$30.00
FD-1001	Drum Funnel with Screen	8	\$33.00
FD-1002	Flame Arrestor	1	\$18.00

Order by Phone 1-888-468-8722 Order Online www.calpacab.com Order by Fax 1-415-532-1662

JUSTITE Quick-Disconnect HPLC Disposal Cans

Quick-Disconnect Safety Disposal Cans are the preferred choice for HPLC applications, allowing easy top or gravity flow HPLC waste removal. These cans offer safe and easy use of infectious liquid waste. Quick-Disconnect Safety Disposal Cans are built with the standard 1000-psi rating. The double containment canister with a large opening flange has been constructed during the design process for proper hazardous waste disposal.

The opening is equipped with a stainless steel flame arrestor which dissipates heat to prevent backfire ignition. The flame arrestor has a handle about 1/2" to the side for easy opening. The stainless steel top has a handle about 1/2" to the side for easy opening. The stainless steel top has a handle about 1/2" to the side for easy opening. The stainless steel top has a handle about 1/2" to the side for easy opening.

Eliminate hazardous liquid waste disposal by transferring 100% of liquid into the can. The can is built with a stainless steel top and a stainless steel bottom. The can is built with a stainless steel top and a stainless steel bottom. The can is built with a stainless steel top and a stainless steel bottom.

Warning: Choice of 10" or 20" (3" or 10" 1/2") Safety cans for most applications, larger 30" is better suited for those volume requirements. 1000-psi (2000-psi) (3000-psi) Safety cans available in various capacities, 1000-psi (2000-psi) (3000-psi) Safety cans available in various capacities, 1000-psi (2000-psi) (3000-psi) Safety cans available in various capacities.

Part No.	Description	Capacity	Wt. (lb)	Price
JQ-125001	Can with Stainless Steel Flange	3	12 x 14 1/2	\$360.00
JQ-125002	Can with Polypropylene Flange	3	12 x 14 1/2	\$200.00
JQ-125003	Can with Stainless Steel Flange	6	12 x 20	\$415.00
JQ-125004	Can with Polypropylene Flange	6	12 x 20	\$275.00
JQ-125005	Can with Stainless Steel Flange	12	12 x 20	\$820.00
JQ-125006	Can with Polypropylene Flange	12	12 x 20	\$530.00
JQ-125007	Can with Stainless Steel Flange	30	12 x 20	\$2000.00
JQ-125008	Can with Polypropylene Flange	30	12 x 20	\$1300.00



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HARLEY-DAVIDSON

Harley-Davidson Safety Eyewear

HD 100 Series Eyewear
Harley-Davidson safety eyewear is designed to provide maximum protection for your eyes and face. The HD 100 Series Eyewear is made of high-strength polycarbonate and is available in a variety of styles and colors. The HD 100 Series Eyewear is designed to provide maximum protection for your eyes and face. The HD 100 Series Eyewear is made of high-strength polycarbonate and is available in a variety of styles and colors.

Model No.	Description	Capacity	Wt. (lb)	Price
HD-100-01	HD 100 Series Eyewear	1	1.5	\$45.00
HD-100-02	HD 100 Series Eyewear	1	1.5	\$45.00
HD-100-03	HD 100 Series Eyewear	1	1.5	\$45.00

HARLEY-DAVIDSON

Harley-Davidson Safety Eyewear

HD 200 Series Eyewear
Harley-Davidson safety eyewear is designed to provide maximum protection for your eyes and face. The HD 200 Series Eyewear is made of high-strength polycarbonate and is available in a variety of styles and colors. The HD 200 Series Eyewear is designed to provide maximum protection for your eyes and face. The HD 200 Series Eyewear is made of high-strength polycarbonate and is available in a variety of styles and colors.

Model No.	Description	Capacity	Wt. (lb)	Price
HD-200-01	HD 200 Series Eyewear	1	1.5	\$55.00
HD-200-02	HD 200 Series Eyewear	1	1.5	\$55.00
HD-200-03	HD 200 Series Eyewear	1	1.5	\$55.00

Corpak

SAFETY Coated Glass Bottles

The Coating That Protects Your Expensive Chemicals And Compounds

- Prevents glass breakage, bottles are shatter resistant
- Chemicals compatible
- Protects against pressure build-up
- ANSI-compliant compliance with OSHA, DOT, and IFS

Available for EPA, DOD and EPA-300 ECO Products.

Amber Jugs

Part #	Description	Capacity	Quantity	Wt. (lb)	Each Cost
QJ-170001	Amber Glass Jug with 1/2" NPT PTFE Seal Closure	100	10	10.00	\$10.00
QJ-170002	Amber Glass Jug with 1/2" NPT PTFE Seal Closure	250	10	25.00	\$25.00
QJ-170003	Amber Glass Jug with 1/2" NPT PTFE Seal Closure	500	10	50.00	\$50.00

Available for EPA, DOD and EPA-300 ECO Products.

Clear Acid Jugs

Part #	Description	Capacity	Quantity	Wt. (lb)	Each Cost
QJ-171001	Clear Acid Jug with 1/2" NPT PTFE Seal Closure	100	10	10.00	\$10.00
QJ-171002	Clear Acid Jug with 1/2" NPT PTFE Seal Closure	250	10	25.00	\$25.00
QJ-171003	Clear Acid Jug with 1/2" NPT PTFE Seal Closure	500	10	50.00	\$50.00

Available for EPA, DOD and EPA-300 ECO Products.

Clear White Mouths

Part #	Description	Capacity	Quantity	Wt. (lb)	Each Cost
QJ-172001	Clear White Mouth with 1/2" NPT PTFE Seal Closure	100	10	10.00	\$10.00
QJ-172002	Clear White Mouth with 1/2" NPT PTFE Seal Closure	250	10	25.00	\$25.00
QJ-172003	Clear White Mouth with 1/2" NPT PTFE Seal Closure	500	10	50.00	\$50.00

Available for EPA, DOD and EPA-300 ECO Products.

Corpak

SAFETY Coated Glass Bottles

Amber Wide Mouth Jugs

Part #	Description	Capacity	Quantity	Wt. (lb)	Each Cost
QJ-173001	Amber Wide Mouth Jug with 1/2" NPT PTFE Seal Closure	100	10	10.00	\$10.00
QJ-173002	Amber Wide Mouth Jug with 1/2" NPT PTFE Seal Closure	250	10	25.00	\$25.00
QJ-173003	Amber Wide Mouth Jug with 1/2" NPT PTFE Seal Closure	500	10	50.00	\$50.00

Clear Boston Roundly

Part #	Description	Capacity	Quantity	Wt. (lb)	Each Cost
QJ-174001	Clear Boston Roundly with 1/2" NPT PTFE Seal Closure	100	10	10.00	\$10.00
QJ-174002	Clear Boston Roundly with 1/2" NPT PTFE Seal Closure	250	10	25.00	\$25.00
QJ-174003	Clear Boston Roundly with 1/2" NPT PTFE Seal Closure	500	10	50.00	\$50.00

Amber Boston Roundly

Part #	Description	Capacity	Quantity	Wt. (lb)	Each Cost
QJ-175001	Amber Boston Roundly with 1/2" NPT PTFE Seal Closure	100	10	10.00	\$10.00
QJ-175002	Amber Boston Roundly with 1/2" NPT PTFE Seal Closure	250	10	25.00	\$25.00
QJ-175003	Amber Boston Roundly with 1/2" NPT PTFE Seal Closure	500	10	50.00	\$50.00

DESIGN
DESIGN
DESIGN



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MOVIE MEDIA CAMPAIGN
(POSTER, DVD COVER, BANNERS)

MUCHACHOS BRAVOS FILMWORKS
PARIS, FRANCE



DESIGN
DESIGN
DESIGN



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ONE PIANO HEART SUTRA
DVD PROJECT
(INTERFACE DESIGN AND DVD COVER IMAGE)



COMMAND PRODUCTIONS
SAUSALITO, CALIFORNIA



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DESIGN



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(We aren't blocking traffic)
WE ARE TRAFFIC!

We Are Traffic chronicles the history and development of the legendary "Critical Mass" bicycle movement. By demonstrating a vibrant alternative in hundreds of car-choked cities around the world, monthly Critical Mass rides temporarily transform the streets, filling them with bicycles. This creates dynamic, pollution-free, social spaces which overflow with camaraderie, a completely different kind of traffic.

Return of the Scorcher

In the 1890s before automobiles ruled the roads, bicycles were referred to as "Scorchers" because of their blazing speed. A century later, in a world filled with traffic jams and car-related social problems, Return of the Scorcher discovers an inspired and evolving cycling resistance. Shot on location in China, The Netherlands, Denmark and the United States, Return of the Scorcher explores the culture of the bicycle, touching on a variety of subjects including romance, rebellion, feminism, and sustainability. Filled with inspiring scenes of bike use around the globe, Return of the Scorcher questions our obsessions with "progress" and "status" and presents a diverse community of cycling visionaries who see the bicycle as a life affirming vehicle for change.

Changing the Mindset: Creating More Livable Cities

Our world has a billion people and billions more on the way. Making our cities better places to work and live. Subjects include: traffic, walking, bike culture, and an alternative public art, art, and design. One by one, we're changing, one generation and traffic engineer.

Revisiting Return of the Scorcher

A collection of previously unseen bike scenes from China, The Netherlands, and Denmark with Director's commentary.

Plus Bonus Features: Changing the Mindset: Creating More Livable Cities
REVISITING Return of the SCORCHER

DVD COVER DESIGNS

NO ROOM TO MOVE

No Room To Move explores the effect of urban sprawl on sensitive wildlife in Florida - developers encroach tortoises as they construct homes, and speeding cars kill bears as they cross Florida's busy roads. This thirty-minute documentary also examines how Florida could accommodate the needs of its wildlife and its growing human population through a development model known as The New Urbanism.

Florida's population is growing by nearly three residents every five minutes - the equivalent of a new city each year. Consequently, eighty thousand acres of rural lands are lost yearly.

Viewers will meet Holly Maro, a resident of Ocala, the city named sprawl capital of the country. Within her gated community neighbors have taken sides in a bitter conflict between development and wildlife. Viewers will also follow field biologist Josti Brown as he fights to save the smallest population of bear in the country.

The program also features interviews by:
Laurie MacDonald (Defenders of Wildlife, Sierra Club) and Elizabeth Plater-Zyberk (Architect, Author "Suburban Nation")

2002
27 minutes

Distributed by Green Planet Films
www.greenplanetfilms.org

PRODUCED BY TOM TRIPP AND CHRIS O'BRIEN

GREEN PLANET FILMS
MILL VALLEY, CALIFORNIA

ECO RAP
...voices from the hood

Using what's called an "Ecology in your Hood" approach, the ECO-RAP artists profiled in this documentary by Lynn Feinerman, hail from San Francisco, Oakland, and elsewhere in the Bay area. A multi-ethnic group of young men and women represent their views from the environmental activities by a local competition to perform at an ECO-RAP concert. Echoing what my mother said to me ever since I was age about Steppenwolf, I can't always understand...

This video by Lynn Feinerman presents ecological issues from the viewpoint of a multiethnic group of young people. Rap music, contemporary graphics and fresh local information combine in an interactive concert at San Francisco Civic Center. Feinerman supports J. K. Black, Money Lau, T-Shane, Sha, Wabasi and others.

This video features a multiethnic group of young men and women as they learn about local environmental hazards and express their views using rap music. This is an entertaining way to stimulate interest in ecological issues in urban and minority communities. It also serves as a model for encouraging young people to look into environmental hazards in their neighborhoods.

(1993) 39 min. Produced by Lynn Feinerman

Distributed by Green Planet Films
www.greenplanetfilms.org

DESIGN DESIGN DESIGN



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Master YoD Student

Blackmore's Night - Beyond the Sunset

The Romantic Collection By AJ Charon February 13, 2009 Blackmore's Night (<http://www.blackmornight.com>) (SPV France) (11 new songs) If you've never heard of Blackmore's Night, then you are in for a treat. Blackmore's Night stands for Ritchie Blackmore (Deep Purple, Rainbow) and his wife Candice Night. A brilliant combination, but don't expect to find a pounding distorted guitar here. Blackmore plays only the acoustic guitar. I've always said that the mark of a great guitarist is being able to play the acoustic well. I've always forget playing scales at 100 miles per hour. Blackmore plays his instrument with his heart and Night's beautiful voice carries incredible melodies. Although not an album of original material, this CD contains just that love songs from the first four Blackmore's Night CDs. Mostly Celtic, but also classical, if you've never heard this band, this album is a great introduction to their music. If you think you've heard Ritchie Blackmore play the guitar, Blackmore's Night CDs.

A great combination of artists for a result that is impeccable! Although not an album of original material, this CD contains love songs from the first four Blackmore's Night CDs. Mostly Celtic, but also classical, if you've never heard this band, this album is a great introduction to their music. If you think you've never heard Ritchie Blackmore play the guitar, get ready for a surprise, for something that will blow you away and to songs from the first four Blackmore's Night CDs. Mostly Celtic, but also classical, if you've never heard this band, this album is a great introduction to their music.

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Luis A. Santos

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Luis A. Santos



MISCELLANEOUS



DRAGON RAGE
Music inspired by Bruce Lee

-First of all, I want to thank Linda and the Bruce Lee Educational Foundation for inviting me again to present my work Dragon Rage. I also want to thank John Little for all his works which opens windows to the depth of Bruce Lee's legacy. His works have been very enlightening.

-I would like to take this time to tell you about the inspiration behind Dragon Rage. When Bruce Lee's movies came to the Philippines. His name spread like wildfire, everyone heard his name mentioned like it was the latest buzzword. "Bruce Lee." I heard his name before I saw his movies. When we finally saw the movies, our jaws drop in awe of this new hero. We were so inspired by that energetically magnetic presence. My friends and I would see his movies over and over again after school. Even after he passed away, which shocked everyone, the impact of his presence continued to grow. I was pretty young then, his movies were all I knew about him, but little did I know that his impact on my life has just began.

-I came from the island of Mindanao, in Southern Philippines which has been plagued by an early age of the extremists of cruelty people are capable of. Like in some neighboring towns, violence was a way of life. The gruesome stories and images made an imprint on my psyche.

-So I always had my own struggle in defining the true essence of the warrior spirit. In my quest for the spiritual side of martial arts, I often asked, how can

a discipline which can involve violence be a part of anything spiritual? I tend to associate it with its root word, war.

-When I was in my teens, we use to roam the streets looking for trouble or trouble would find us. I use to carry that long weapon, which look like an oversized ice pick. I carried it, with no clue if, with no I would use it. I carried it because we faced weapons in the streets. I figured I had to have one. One time, the group I was with got in a rumble. I ended up facing two opponents, one drew a knife. So I drew this weapon out, and it apparently shocked them and they both took off running. Instinctively, I chased them both down and caught up with one of them. And I struck at him. I missed him thank God by this much. And it really scared me. I happened so fast. Had it been a gun it would have gone off just as fast. Ever since then I never carried a weapon.

on me. In a way, I consider martial arts to be that kind of weapon that one may have to be prepared to use.

-At the age of 20 I left the Philippines, to escape a life that was headed for trouble, and moved here to America in 1980. It was then, when I experience a lot of what Bruce Lee went through. The racial stigma that he diligently stood against. It really affected me. I

began to delve into his work, adapted as much as I can of his physical and mental discipline. I trained religiously for years, perhaps I was seeking refuge with what I saw in my limited understanding, that beautiful, display of rage. I was tapping into the powerful energy he harnessed. It was perhaps a way of discovering myself and channeling that warrior spirit. It gave me a lot of focus and strength. It was an important time of my life.

-But then I hit a point where, the training and discipline started to affect my frame of mind, so much so that I had to walk away from it. I left the martial arts to pursue other avenues of art, ironically it was around this time, in a nightclub in Vancouver, Canada where I accidentally bumped into this self-proclaimed drunk individual who was looking for an excuse to fight. He started taking wild swings at me, the whole place was watching this scene. All I did was back up, he was not a trained fighter, he was just a drunk guy out. A group of people came and sort of patted me in the back, and told me, "We can see you are not into violence."

-I actually felt a little disappointed initially, that after all the training I did for counter strikes. All I did was

avoid being hit. But, after some time, I thought more about this and I told myself that if there was ever I time I should feel like a true martial artist, that would be the time. I began to see martial arts under a different light. Perhaps I've grown to another level of awareness. Last year, one of the speakers told of a similar story of Bruce who, later in life approached challenges or clashes with so much assurance that he did not have to fight to prove anything. I began to learn that true essence of the warrior spirit is more about a special kind of vigilance, to be ready for any contingency, and far removed from violence or the atrocities of war.

-Like in many cultures, to be a warrior is a state of manhood. A Taichi teacher once said to me, martial arts is a time and space management, you don't want to be there when trouble comes, whether it is a person or a situation, or perhaps redirect what's coming at you. So the warrior spirit, I saw, can be channeled in many different facets of life.

-In my case I found it to be true in artistic expressions. I have produced multimedia shows over the years but I have always wanted to do a multi-media tribute to Bruce Lee, as a way to express gratitude to his spirit for helping shape my life.

Two years ago, there was a Music Composition Competition at the university I was going to. At the time I was working on a piece called Dragon Rage, which was inspired by Bruce Lee's powerful imagery. It was the most difficult piece of music I worked on because it was quadraphonic, meaning it was set for multi-speak

THE RAVEN PROJECT

ARTWORK AND CUSTOM FONT

THE ARTIST'S STATEMENT

The Raven Project stemmed from the creation of a font I called "The Eclipse" since the font was based on the eclipse. Influenced by another gothic font which I used as a template after I converted it to a working font. I first came up with a message that used all the letters and that fit my theme.

I then downloaded the "The Raven" by Edgar Allan Poe and used the Eclipse font and I was compelled to believe that I was at the beginning of something since the original assignment was in black and white, I began to be fascinated with the contrast so I kept working with this scheme.

I then brought in bit map graphics and learned the interplay as well as technical challenges of pixel and vector based mediums. The class was supposed to work with vector based mediums, Adobe Illustrator and Macromedia Flash. I designed a layout of the Raven for a poster, I then had the idea to create a doom-like cover with gothic imagery that would open to the poster layout of the Raven. (Please see images in Mounted Prints folder in CD) The font itself combined to professionally designed fonts is unpublished and remains unpublished, but nevertheless, I think it does add to its unique character. The page border consist of clusters of the letters which I used for the animation.

I also did a negative version (white letters on black background) which is the scheme I used on the interactive media version, but it posed printing challenges.

So I ended up with two different print versions, one with the poster layout and the other as a doom version which I had to modify the layout as I had to deal with the crease on page fold.

The animation version was in a way an experiment in pushing the pixels of the artwork. My intention to use flash was that of similar to Final Cut and After Effects. The steep learning curve forced me in a direction where by use of visual collage was an attempt to convey an imagery of the mystery genre that was pioneered by Poe. I first used excerpts of Alan Parsons's music (along with excerpts of my own compositions) for the soundtrack. Alan Parsons' name in the audio world for engineering the Beatles' Abbey Road and Pink Floyd's Dark Side of the Moon released an album called Tales and Mystery of the Imagination based entirely on the works of Poe. He also released a new album in which he re-did The Raven with modern sounds, different arrangement and slightly faster tempo. I edited excerpts from these two versions and added elements (sound design) to ease the listener from the obvious tempo change.

When I decided to enter the product in this competition, I contacted Alan Parsons asking permission to use his music. I did get a response that Alan (whom I've once met and conversed with) had no objection to my use but added that the label was the final say. So I decided to showcase the piece. Since I did not want to touch with the animation, I had to create the tempo map of Parsons music which was a daunting task. I am the first one to admit that I would not be able to replicate the same drama and effect of his music however, as a media artist, music is my main medium and I am glad that I was able to create new music for the product.



THE RAVEN
BY EDGAR ALLAN POE

Once upon a midnight dreary, while I pondered, weak and weary,
Over half a dozen volumes my bedside table lay,
While I nodded, nearly napping, suddenly there came a tapping,
As of some one gently rapping, rapping at my chamber door,
"Tis some visitor," I muttered, "tapping at my chamber door—
Only this, and nothing more."

Ah, distinctly I remember it was in the bleak December,
And each separate dying ember wrought its ghost upon the floor,
Erelong I wakened by the sound, so soft of footsteps near,
That I knew a subtle knock—knock for the first time,
For the sake and moment raised my head from my repose—
"No sense for me to doze,"
—but I knew my fate for doze.

Presently my soul grew stronger; dashed my doubts away,
"See," said I, "see!—truly your penance I obey,
Till the fact is done, and so surely you come to my aid,
But to do what you do best, better with you come to my aid,
That I scarce was sure I heard you,"—here I opened wide my door,
—and my soul flew to the door,
—and my soul flew to the door.

Deep into that darkness peering, low I bowed my head to see,
Darkness, like a thief in night, had stolen from my sight,
And the only word that spoken was the whispered word, "Lend me!"
This I whispered, and an echo murmured back the word, "Lend me!"—
Quickly, and nothing more.

Back into the chamber turning, all my soul within me burning,
Close again I went to my wardrobe to look and see,
"Lend me!" said I, "surely that is something that I never see,
Let me hear thy voice, the voice that I have long desired,
To be sure that I have not been deceived,
—and my soul flew to the door,
—and my soul flew to the door.

O'er my head I flung the shutter, with a flash and glitter,
In my heart I turned a shudder, with a flash and glitter,
Not the least obedience made me, not a minute stayed on my way,
But, with my hand on my sword, I reached down to my chamber door,
Pounced upon a host of Fellows, just above my chamber door,
Pounded, and set, and nothing more.

Then this ghostly host appearing, as my fancy into raptures,
By the cheek and stern forehead of the countenance I saw,
"Think me not mad, and weak, my Madness grows," I said, "but see no change,
Surely you are not mistaken, surely you are not mistaken,
Tell me what the Lady's name is on the Bust of the Chamber door."
Quoth the Raven, "Lend me."
—and my soul flew to the door,
—and my soul flew to the door.

And I opened this chamber door, to bid goodnight to every soul,
That I wakened little wakened, little wakened none,
For my heart was never sicker than that hour, when I heard the sound,
Ever yet was baldest with scarce a word above my chamber door,
Bard on his own from the scullioned roof just above my chamber door,
With such name as "Lend me!"

But the Raven, sitting lowly on the placid bust, spoke only
That one word, as if his soul in that one word he did outpour,
"Remember—remember that the fountains of life are forgotten,
—and my soul flew to the door,
—and my soul flew to the door."

Startled at the stillness broken by reply so softly spoken,
"Doubtless," said I, "what it uttered has no meaning,"
Creeping from some shrouded nook, when unperceived, I thought,
"Followed fast and followed faster, till his shadow on the bust
—and my soul flew to the door,
—and my soul flew to the door."

Till the shadows of his form had vanished from the bust,
"Lend me!" said I, "surely that is something that I never see,
Let me hear thy voice, the voice that I have long desired,
To be sure that I have not been deceived,
—and my soul flew to the door,
—and my soul flew to the door."

Then methought the air grew denser, phantom-like a host of other shapes,
Wherein my fancy's light would dwell, upon the turfed floor,
"Lend me!" I cried, "this I have long desired,
—and my soul flew to the door,
—and my soul flew to the door."

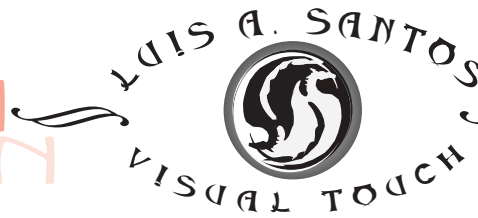
As these shapes faded, I with scarce a word, I heard and perceived,
From the shadows of the bust, a voice that I had never seen,
and forgot this lost Lenore!" Quoth the Raven, "Lend me."
—and my soul flew to the door,
—and my soul flew to the door."

"Lend me!" said I, "surely that is something that I never see,
Let me hear thy voice, the voice that I have long desired,
To be sure that I have not been deceived,
—and my soul flew to the door,
—and my soul flew to the door."

By that word that never more shall I hear, I heard and perceived,
"Lend me!" I cried, "this I have long desired,
—and my soul flew to the door,
—and my soul flew to the door."

And the Raven, never flitting still, sitting, still, sitting,
On the pallid bust of Pallas just above my chamber door,
And my eyes had fixed all the while upon the phantom form,
So the lamp-light o'er his shadowing form did glare,
—and my soul flew to the door,
—and my soul flew to the door."

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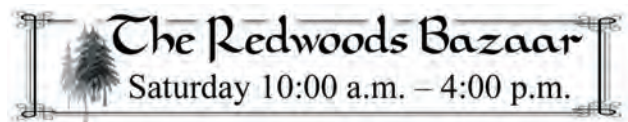
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ZoomPanel News

Dear ZoomPanel Member,

We are excited to announce the Grand Prize winner of the 2005 ZoomPanel Car Sweepstakes! Erin G. of Orlando, Florida accepted the keys to her new Toyota 4-Runner on February 24, 2006. Speaking about her experience, Erin said " It was great to be able to choose the car I wanted. Getting something is a treat, rather than just cash."

Regarding her ZoomPanel experience, Erin enjoys taking surveys and offering feedback to companies seeking opinions about their products and services. "I like contributing because I feel like I make a difference."

As a ZoomPanel member you make a difference with every survey you take. You represent the voice of the consumer, driving many key decisions for leading businesses.

We appreciate your participation in ZoomPanel.

Sincerely,
Christina Parker
ZoomPanel Manager

Erin proudly displays the keys to her new Toyota 4 Runner.

Share Rewards with Friends
Earn additional ZoomPoints by referring your friends to ZoomPanel. Refer up to four friends a month and earn bonus Points for each friend that joins and complete their first survey offering points. Simply log into your ZoomRewards account and click on the "Refer A Friend" link.

Tells Us About You
Let us know what you like most about being a ZoomPanel member. Send an email to me at christina.parker@zoompanel.com - even include a photo if you like. We'll feature Panel members in each upcoming ZoomPanel newsletter!

*Email sent to this address will not receive a direct response.

Ask a Question
If you have a question about your account, a recent survey, ZoomPoints and more, visit Member Support at ZoomPanel.com. We constantly review your questions and update our online Support content so that you'll find the answers you need without waiting for a customer service representative to respond to you. Find your own answers using ZoomPanel Member Support.

Ask Christina
I have earned 1,200 ZoomPoints and I want to redeem them, but I am not sure what rewards are offered or where to find them. Help! -- Susanna W. of Spokane, WA

Dear Suzanna:
ZoomRewards offers many rewards and various point thresholds. Click on any of the links below to review a small selection of the rewards offered.

Rewards at the 1000-point Folio
Rewards at the 2000-point Folio
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Redeem your Zoom Points
To view all rewards, log into your ZoomRewards account at www.zoomrewards.com and click on "Redeem my ZoomPoints." Forgot your password? Click on the "Forgot Your Password?" link and enter your email address. Your account information will be emailed to you.

NEWSLETTER LAYOUT AND PRODUCT PACKAGING MOCKUP

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