

Drug summit Wednesday

The pendulum is swinging again. Data supports that the use and abuse of drugs and alcohol is on the rise among young people.

Combating drug use by children demands the unification of community resources.

Farmington Families in Action (FFIA) is inviting the community to a Call to Action Summit. The purpose is to mobilize resources and challenge the community to begin a more focused drug prevention initiative.

The summit is slated for Wednesday, Jan. 28 from 5-8 p.m. at the Farmington Training Center, 33000 Thomas St., in Farmington.

"The most successful prevention and intervention programming is generated through community alliances," said Betty Niclasy, executive director of FFIA.

"Now is the time for a more unified initiative. Together we can begin to establish consistent community goals, to coordinate joint efforts, and to recommit to action. Join us as we renew our determination to the youth of Farmington and Farmington Hills."

Todd Lipa, Farmington Hills Youth and Family Services director, adds: "We've invited leaders of different organizations but it's also open to the public. The big thing is to call together all the groups so that we can fight this thing together in our community."

Currently the DARE and THINK, anti-drinking anti-drug programs are in place in the Farmington public schools.

Call Estralee Michaelson at the Farmington Training Center, 489-3833, for more information.

Auto ads from page B1

me."

Northmore explained that the concept of auto photography was new in the 1950s.

"Before that time, artists drew renderings of the autos for advertisers. In drawings, they could manipulate certain features they wanted emphasized, like a sleek long autobody. We were able to recreate some of those techniques on film and in much less time."

"We could go on location and shoot a half dozen pictures in a day; the artist took two or three weeks for one drawing. We got the industry to switch over from artwork to photography."

Outdoors the duo would shoot cars at sunrise or sunset to show the featured vehicle in the best possible light.

"We devised ways of cheating," said Northmore.

Studio lighting wasn't the best for cars because it magnified tiny nicks. Northmore rented the stage of Detroit's Music Hall Theatre once and built a giant white tent around a burgundy Mercury to accentuate the chrome. He learned this trick from silver photographers who would shoot silver jewelry inside a white tent to highlight the color and make it stand out.

"The book is being used as a textbook in photography schools," Northmore said. "Auto lighting techniques used today come from things we developed. We were the first ones."

Northmore and McGuire learned how to photographically stretch cars.

Once they covered a barge in Key Biscayne with sand and palm trees to create an island, the perfect setting for a Thun-

derbird shoot. The barge started to sink after the shoot and a tow boat had to come to its rescue, Northmore said.

Boulevard Photographic shot the final ads for the DeSoto, Studebaker, Hudson and Edsel models.

"Clients joked they didn't want us to shoot their product. That would be the end," said Northmore.

Other tidbits gleaned from the book:

They shot the AMC Marlin from a rear angle to disguise the fact that it started out as a Rambler. Of course customers in the showroom could see the whole car. That particular model lasted a mere three years.

An elegant white Packard shot in front of the National Art Gallery in Washington D.C. inel-

egantly leaked oil all over the marble walks. It took the crew longer to clean up the mess than it did to photograph the car.

The partners also found animals hard to work with. Horses would move during slow exposure shots that required stillness for up to several minutes. Cats would have to be fed large amounts of chicken to keep them still.

In addition to stunning photography, the book is full of humorous anecdotes and a behind the scenes view of the world of advertising.

Copies of "Boulevard Photographic" are available at Borders Books & Music in Novi. Copies are on back order at the Farmington Hills Borders.

Farmington artist shows her watercolors

Farmington watercolorist Donna Vogelheim is the featured artist in a one woman show at the Cary Gallery in Rochester.

The show opened Jan. 17 and runs through Feb. 14.

Besides painting, this nationally known artist teaches at the Farmington Longere House, the Birmingham/Bloomfield Art Association, the University of Michigan Dearborn and the Independent Artists Group of Livonia. Her work has been published in the American Artist magazine, selected for the cover of catalogues and featured in the book Creative Watercolor and Artistic Touch I and II. She is also a signature member of the National Watercolor Society in California and has been juried into and won awards in many national exhibitions.

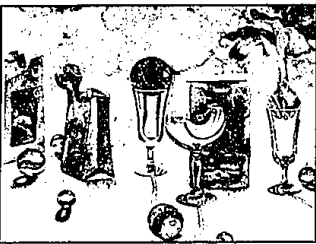
Her latest exhibit is called Transition, reflecting a period of upheaval and growth brought on by many recent changes.

"This series of paintings reflect a series of events that have touched my life during the last few years," she said. "The familiar objects I normally paint are flowers, marbles, paper bags and glass. I have taken these familiar objects and pushed the image and concept to new levels to reflect the changes that have occurred."

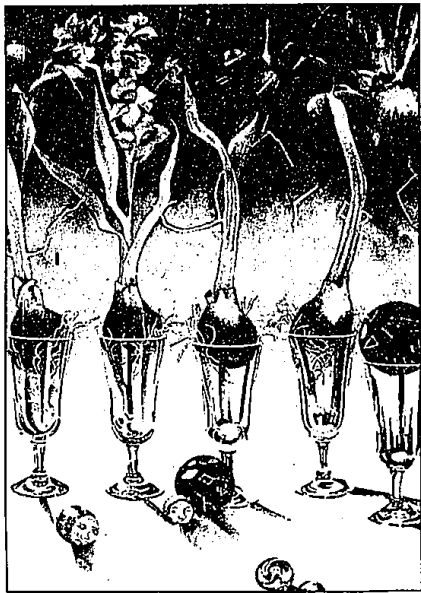
This body of work began with the idea of familiar objects in a familiar environment going through a metamorphosis. All known boundaries are removed so that the objects are left in open space. As the light diminishes, the atmosphere becomes darker, more mysterious. These paintings truly reflect a quote by Picasso: A picture lives a life like a living creature undergoing the changes imposed on us by our life from day to day," she continued.

"These paintings take on a feeling of spirituality and offer the viewer the options of moving forward incorporating the choices or of standing still, feeling isolated. This dichotomy strongly surfaces in the sixteen paintings in the exhibition called Transition."

The Cary Gallery is at 226 Walnut Blvd., between 2nd and 3rd, one block west of Main. Gallery hours are 11 a.m. to 5 p.m. Tuesday through Saturday.



Watercolorists: The show includes left: Broken Promises. Right: Nocturnal Blooms. Call the gallery at 248-651-3656 for more information.



Chat room from page B1

I don't look at my remote affection as addiction. It's more of a time preservation tool. After all I don't watch that much television. But the time I do spend watching shouldn't be cluttered with commercials, I figure, so I keep my thumb pregnantly poised above the convenient last channel button. In that position, I can skip not only commercials but also those two-month-old introductions that begin "Previously on ER..."

My remote prowess allows me to watch at least 1.5 programs at a time. And those .5 programs come in handy. I can catch part of a hockey, basketball or football game that I don't really want to invest in by moving to the bedroom TV. Or, I can preview a movie to gauge whether it's worth watching in its entirety some other time. It's also how I discovered some of the shows on the Discovery Channel, HGTV and VH1's rockumentary profiles and Pop-up Video.

I realized my daughter had the beginning of an addiction a couple weeks back when I came home from the store and found her watching "The Hunt for Red October." I left the room and returned minutes later to find she had clicked over to "The Wonder Years." When asked, she explained that she was watching both shows. Part of me wanted to congratulate her, as a chip off the old block. Another part wanted to cry, knowing what kind of future she'd face trying to break her addiction.

Later that night, I had to threaten her to actually get the remote back into my hand where it belonged. When my thumb had nearly stopped shaking, I realized that our house was too small for two addicts.

Now I'm trying to figure out how to afford boarding school.



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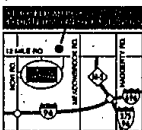
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