

## Creative Living



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## Maximize fall colors

### Choose your home trees carefully

**T**HE RIGHT selection of trees for your home grounds can help provide brilliant fall coloring, but Mother Nature must cooperate.

Color intensity may vary from year to year, depending on the variety of trees, soils, nutrients, moisture, sunny days, frosty nights and other weather factors.

Fall's shorter days, not its colder weather, cause leaves to change color and drop from trees. The spectacular colors are caused by the tree's pigments, which are always present but are hidden in spring and summer by chlorophyll, the dominant green pigment formed by exposure to light, or the process of photosynthesis.

In the fall, when days are shorter, photosynthesis ceases, chlorophyll production ends and other pigments dominate.

Cool nights and warm days favor production of bright scarlets, lavenders and purples. But freezing temperatures kill leaf cells and prevent color formation. Chemical changes in the leaf stalk, where it joins the twig, cause leaves to fall off.

AUTUMN COLOR is better some years than it is others. Generally, colors are better in au-

#### weeder's guide

**Earl Aronson**

tumns that have bright, sunny days and cool nights.

Light is important to the development of color. A tree may be red only on one side, the side exposed to afternoon sun. Trees growing in low places may develop red color earlier than trees in higher locations, perhaps the result of cold air settling in low places on still, windless nights. Cooler temperatures trap tree sugars earlier in the fall.

Here is a guide to autumn foliage colors, based on tree species and Jack Frost's paint brush:

Reds: sugar maple, reds, orange and yellow; red maple, orange and scarlet; dogwood, vivid scarlet; sweet gum, crimson; red oak, dark red to russet; scarlet oak, brilliant scarlet; black gum, burgundy; sassafras, orange to scarlet.

Yellows: Eastern redbud, mellow yellow; Nor-

way maple, buttercup yellow; yellowwood, yellow to gold; larch, golden yellow; tulip tree, sparkling yellow; elm, pale yellow; ginkgo and aspen, yellow.

Browns and oranges: American beech, golden bronze; white oak, purplish red to violet; black oak, reddish tan to brown; hickory, leathery yellow to brown; white ash, purple; American hornbeam, bright orange.

AUTUMN COLORS peak in early to mid-October. It takes approximately two weeks for a tree to complete its color cycle. Autumns that are rainy, very hot or cloudy may produce foliage that is bland or less vivid.

Indian legend explains the autumn color this way: Celestial hunters stalked and killed the Great Bear, and its dripping blood fell onto the forest trees, gradually changing the leaves to various shades.

A modern version holds that little green people inside the leaves conjure up psychedelic happenings that burst into view in the fall.

Generally, only areas of the Eastern United States, Southeastern Canada, Eastern Asia and Southwestern Europe have weather conditions and deciduous forest trees favorable to vivid fall foliage.

### Spouting off

Over 170 of the most sublime, outrageous and humble teapots ever to grace the Mad Hatter's tea party are on display at the Ariana Gallery, 386 E. Maple, Birmingham. The teapots, ranging in price from \$70 to \$1,000 are featured in a show which runs through Nov. 7. The teapot here is by Kaete Britti Shaw, a well known artist from Boston. The show also includes teapots by Susan Bolt, Laura Ross, Ricki Moss, Barry Bernstein and many others. The gallery is open Monday through Saturday, 10 a.m. to 5:30 p.m.



### organizing Dorothy Lehmkuhl

Q. With my husband gone most of the time, I am handling the contracting of our kitchen remodeling job. I would like some direction in being more organized and direct in talking with trades people. They seem to act as if a woman doesn't know anything.

A. I know what you mean. Most people have learned to have more respect for women, but there are still a few thoughtless people out there. After noticing a gavel on a plaque hanging on our own basement office wall recently, a service man connecting wires inquired if my husband is a judge? (It was my office and my plaque — a memento of my presidency of our speakers' association.)

Here are some suggestions which may help. Collect ideas ahead of time so you know approximately what you want, then begin your educational process by making the rounds of kitchen remodeling stores. It's important to ask every question you have with confidence. Neither male nor female customers are expected to understand everything about construction nor the latest products available and you should not be embarrassed to ask any question you have. Be direct, and if you are told you cannot get what you want, then ask "What are my choices?" As you learn, write everything down so you can ultimately make an informed decision.

You must remember you are the person with the checkbook

and therefore you are the boss. Make it clear that you are the person in charge, not your husband. Insist that everything is in writing ahead of time, including a detailed drawing, and don't just assume that a certain quality of material will be used or that what is torn out will automatically be hauled away free of charge. If there is anything you don't understand, ask now. Identify nagging concerns and bring them out in the open. No question is too dumb to ask. Your contractor will respect you when he realizes you are on top of all the details.

Agree ahead of time how changes in plans will be handled. Will there be a penalty, and if so, at what point and at what cost? Also have a written agreement as to the completion date and any followup work to correct residual problems after completion.

If, during the course of construction, you realize you don't like something, stop the workers immediately and discuss it. It will no doubt cost you extra labor and materials to change your plans, but if you are unhappy it will be less costly to change it now than later.

Note to tradespeople: Don't treat women as if they are merely servants for their husbands. If you have been dealing only with the woman, then ask her for money when it is due. Although she may indeed have to get it from her husband, suggesting that is the case is an insult to many women, including this one.

The multiplicity of sandpapers on the market makes shopping for them a hit-and-miss chore unless you have some idea of what you are doing.

Here are some facts that will help you make the proper selections.

Flat paper, once widely used, is not seen too much these days because it is brittle and quickly deteriorates with use compared to other materials. Remember that if you should see it and be tempted by it because it is cheaper.

Garnet, a natural material, removes wood easily and resists what is known as "loading," which is filling up the spaces between the abrasive grains.

It is not as durable as the manufactured materials, such as aluminum oxide and silicon carbide. Aluminum oxide is especially good for power sanding.

The principle of sanding is that the finer the grade of paper, the better it is for sanding between coats and on the final coat.

The final sanding, with what is called very fine paper, prepares it for the finishing material. Rough wood must be treated with coarse paper, then medium and then either fine or very fine.

PAPER USED TO be designated only by number. Today, most have a number. The smaller the number, the larger the size of the grit.

And the larger the size of the grit, the coarser the resulting finish. Thus, if you wanted to remove wood fast and not be too particular about the coarseness of the wood (because you would use finer papers later), you would use a 36 grit rather than a 120 grit.

It will make it easier on you if you look for sandpaper that gives the classification, such as coarse, medium, fine, very fine.

SANDPAPERS USED for wet sanding have a special waterproof backing, since the sanding is done with water.

Most other backings are made of

### on the house

regular backing, varying in thickness according to the use to which they will put. The strongest paper backing, for instance, is on material to be used for tough hand sanding or regular power sanding.

Inferior sandpaper utilizes inferior adhesives to hold the abrasive grains to the backing. Notice if a lot of grains have accumulated at the bottom of the sandpaper package. If you tap the paper against a solid surface, some of the grains on this type of product will come off easily.

Also, look for folds and wrinkles in the paper. These things affect the quality of the final finish as well as reduce the life of the paper. The product may have been fine originally, but the folds and wrinkles developed in the packaging and transporting. If that's the paper you want, look for another package.

THIS IS ESPECIALLY important when choosing paper to be used in a power machine, where the extra pressure can greatly affect the overall performance.

When you have a specialized kind of job to be done, look over the store's entire stock of sandpapers and accessories. A special open coat sandpaper has more and larger spaces between the grains, which minimizes loading.

Some dealers even have a special treatment that will retard loading when using aluminum oxide, silicon carbide or garnet. Manufacturers are constantly coming out with products designed to handle particular kinds of stubborn sanding.

There is even a sanding sealer that helps the finer-grit papers be more effective on softwoods. The sanding sealer toughens the wood. Some wood finishers achieve the same result by mixing shellac with an equal part of denatured alcohol.

*The principle of sanding is that the finer the grade of paper, the better it is for sanding between coats and on the final coat.*

### Benefit to aid art archives

Ten metropolitan Detroit galleries will present artists and their works as part of a benefit for the Archives of American Art at 7 p.m. Wednesday, Oct. 25, in the Roostertail.

At "Show and tell" — an evening with the artist," guests can talk with the artists and view their works. After supper, the artists will be formally introduced.

Artists participating in the event include: Timothy Solien, Cantor/Lemberg Gallery; Ann Mikolowski, sponsored by Joy Emery Gallery; sculptor Tom Bills of Feigensohn/Freeman Gallery; John Torrance and sculptor Lynda Benglis representing Suzanne Hilberry Gallery and watercolorist Alfred Leslie of the Hill Gallery.

Robert L. Kidd Associates sponsors Glen Michaels and the Donald Morris Gallery has invited painter Robert Wilbert. Allie McGhee, painter and ceramic muralist, represents George N'Namdi Gallery. Douglas

W. Warner represents Koehli Hill Art Gallery. The Yaw Gallery presents Jean Stark, goldsmith and painter, and Anthony Lent, creator of wearable sculpture.

Tickets are \$75 each. For information call the Archives of American Art office at 226-7544.

The Archives of American Art was founded in Detroit in 1954 and has been a bureau of the Smithsonian Institution since 1970. The archives has so far collected nearly 10 million original papers and other memorabilia of American painters, sculptors, craftspeople, dealers, collectors, critics and curators. It conducts an oral history program, which has produced nearly 3,000 interviews with significant figures on the art scene.

About one-third of the collection is available on microfilm for public use in the archives' six regional research and collecting centers including the Midwest Regional Center in the Detroit Institute of Arts.

### save energy

Use your dishwasher only when it is full. Turn it off when the final wash cycle is completed and open the door. Your dishes will air dry. It's best to use your dishwasher in the cool of the evening.

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### 'Scary Stories' author visits

Author Alvin Schwartz will sign his Halloween books, "Scary Stories to Tell in the Dark" and "More Scary Stories to Tell in the Dark," 7:30-8:30 p.m. Monday, Oct. 30, in Borders Book Shop in the Novi Town Center off Novi Road, just south of I-96. "Everything I write is read aloud three or four times in the bathroom because the acoustics are so good," says Schwartz of his stories.