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FEDERAL AUTO TAX EXCEEDS EXPENSE

Sums Spent on Roads By Government

In an address before the Investhighways, Secretary Wallace of the Department of Agriculture states that the federal tax collected automobiles accessories and the use of passenger automobiles for hire greatly exceeded the expenditures of the federal government for federal aid to public highways.

The first tax of this character was imposed in 1917 as a war revenue measure. Since the war it has been modified. The present federal tax law imposes five per cent on the selling price of motor vehicles, tires and accessories, excepting motor trucks, which are taxed three per cent. This tax brought the government a revenue of \$140,000,000 for the fiscal year ending eJun 30, 1923, and during the same fiscal year the government expended on federal aid highthan double the entire federal ex-

these highways.

BANK REPORTS SHOW

September Indicate Better Conditions

ment Bankers' association upon the ditions is furnished by the report of of the race coursing down between subject of federal aid for public national banks on September 14 in the banks of ice and snow. It is of 000,000, which represented an increase of \$142,550,000 over June 30 this year. Another very significant item was the statement that time deposits in national banks on September 14 were \$700,000,000 greater than September a year ago.

> THOUSANDS ARE FED RELIEF ORGANIZATION

Near East Relief Handling Over 15,000 Refugees Daily at Constantinople

first imposed in 1917, the government being fed daily by the Near East Re- markably well painted. has collected \$589,000,000 from sales lief in the refugee camps of Constanof motor vehicles, but has expended tinople when the evacuation of the only \$265,000,000 on public highway refugees was commenced a few weeks Hour of A Winter Day," and is by construction. These figures show ago, according to Capt. W. H. Day, William H. Singer, of New York. that the owners and operators of mo- director of the Constantinople area, It is painted in an entirely different tor vehicles on the public highways who has arrived here. The average mood from the Harding painting. are paying in federal taxes more cost a day for each person was 4.25 Where the latter shows power and cents. Of this amount 93 per cent strength this one exhibits poetic was spent for food and 2.19 per cent beauty, a sort of mystic quality of penditures to construct and maintain for transportation. Operating ex- aloofness which sometimes pervades penses were less than 5 per cent. the air in a cold mountain country.

AUTUMN PICTURES

EXHIBIT AT ART INSTITUTE

Remarkable Array of Canvases By American Artists Are **Especial Interest** This Season

in gallery G60. The title is "Indian for color harmony. As such it is Summer." You know at once it pleasing and vital. couldn't be anything else, for the autumn haze is in the air, and the INTERESTING BOOK yellow fields and the russet trees and the green of the pines over on the mountain side speak the plain language of the most picturesque season of the year. And there is an ideal trout stream sending its blue waters down through the valley.

Smaller Canvass But we can look around and see if there are smaller canvasses which will give us the thrill of the autumn season and not be such a drain on the family purse. Just across the room, on the south wall hangs a painting about the right size. It is called "The Golden Bough," and was painted by Will Howe Foote, of Old Lyme, Connecticut. The bough, with its leaves of gold and scarlet, hangs down from the top of the picture and forms a pattern or design through which the eyes roam across the still pond to the bridge on the opposite shore. A light green rowboat in the left foreground in which is seated a girl in a light blue dress affords an interesting color note. And in this same gallery we find another autumn painting entitled "October," by Edward T. Grigware, of Oak Park. This is essentially a home picture, for it has all of the colors and the peace and restful beauty of a splendid autumn day. The technique is broad, the handling loose and easy, distances carried well back and the composition pleasing.

"The Moonshiner's Home," John A. Spellman, also of Oak Park, is another autumn scene, painted possibly down in the Ozarks or the Cumberlands of Kentucky or Tennessee. It has a fresh and tractive quality, and the moonshiner's home, perched on a high bank, has such an alluring scenic outlook that one is inclined at least to envy not his occupation. And one of the most brilliant of the autumn scenes is No. 89, in gallery G57. It is by Frederick M. Grant of Chicago and is one of the most interesting decorhas done. It is entitled "The Blue Wagon," and derives its name from the covered wagon partially concealed by the rich golden-red foliage in left foreground. The striking

Winter Scene No. 243, in this same gallery is quiet, early winter scene, with patches of an early snow on the ground and clinging to the shady side of the roofs on the farm buildings. It called "Winter Light," and is Charles Morris Young of Radnor, Pennsylvania. It is remarkable for IMPROVED BUSINESS its poetic presentation of the commonplace, and for the quality Amount Taken in Twice Total of Large Increase in Deposits In faint, winter sunlight with which he has magically endowed the scene. winter scene of strength and beauty is No. 140, by Jonas Lie of New York. It is called "A Mill-Race," An evidence of better business con- and shows the cold blue-green waters response to a call by the comptroller late afternoon, for the shadows cast of the currency. An analysis of the by the few slender trees are long and returns shows that on that date the cold-looking. There is scarcely anynational banks of the United States thing more fascinating than the in had deposits in excess of \$17,000,- tricate lace-like shadows of a tree outlined in blue upon the snow

"A Crisp Winter Morning," by George Harding of Philadelphia, is a powerfully painted canvas with a lot of "go" to it. The paint is laid on it in bold slashing strokes, but one here gets the feeling of the great elemental strength of nature, of her ruthless disregard of tree, waterfall and stream when she chooses to blanket them with a heavy snow. In the foreground a team of horses is struggling through the snow hauling a sled filled with glistening cakes of green-blue ice. There is fine movement shown in the way these horses ways \$72,000,000. Since the tax was Fifteen thousand persons were tug at their load, and they are re-

In Different Mood

No. 198 is entitled "The Golden

Instead of laying on his colors in clashing masses, this artist has laid VERY ATTRACTIVE them on with delicacy and restraint, the canvas often showing through and contributing its share to the

transparency of tree and stream.

All of the paintings mentioned above are of what may be termed the conservative school-pictures built upon the solid foundations of tradi-tion, and of academic training with its demand for correct draughtsmanship, color and design.

Of the "modern," or "new art"
paintings we may find several in this

exhibition. Cameron Booth, a paint-Time to go out into the woods and er from Minneapolis, shows three rustle the leaves with your hiking canvases which are quite out of the shoes. The colors of the leaves, the ordinary. In his "Prairie Farm," fast thinning branches, the chang- we have a design in brown and white ing skies and the tang in the air, tones, with a spot of blue here and all unite into a vociferous call to the there. An old farmer dressed in lover of nature. Tied to your desk, brown is operating a pump handle or your job? Then the next best while his two brown horses stand at thing is to visit the exhibition of a yellow-brown trough. The back--paintings now being shown at the ground is a nearly flat tone of light Art Institute. They are all by Amer- yellowish brown, with no attempt at ican artists. And among the pic- creating a perspective. It is just a tures you will discover many autumn background for his figures. Near scenes that will take you out into the top of the picture are the farm the open and let you view, with an buildings, treated not at all with artist's eyes, the glory of the chang-ing year. Look at the big canvas by Metcalf, worked out with studied forethought

ON FILM NOTABLES

Personal Pictures of Famous Movie Favorites in New Work Reported

Undoubtedly the irresistible at traction of Samuel Goldwyn's Behind the Screen lies in the intimate personal pictures it gives of the most famous of the motion picture personalities. Mary Pickford, Douglas Fairbanks, Charlie Chaplin, Pola Negri, Rudolph Valentino, the Talmadge sisters, Geraldine Farrar, Mary Garden and many others are portrayed with such a richness of anecdote as can certainly be found nowhere else. There is a strong fascination, too, in Mr. Goldwyn's account of the rapid growth of the pictures. The account of Chaplin is one of

the high spots in Behind the Screen. Mr. Goldwyn says:

"A slender fellow; smoothshaven; waves of crisp black hair; dark blue eyes that have that peculiar smoky quality of the autumn hills. But of course you cannot compress into a catalogue the charm of his face.

"I have often been asked if Chaplin is amusing when away from the screen. He is-thoroughly so. His mimicry is delightful. His dancing is perhaps even more so. To see Chaplin improvising a London street scene with William De Mille; to hear him deliver the speech of a Jewish manufacturer at a banquet where he had been presented with a loving cup; to watch his imitations of some fashionable rhythmic dancer-at one of these last performances he carried cluded by deftly catching it in the crook of his knee-such are the memories of Charlie treasured by those

PROFESSOR KNOWN WIDELY IS DEAD

ative paintings this talented artist Victor Garwood, Twenty Years In Northwestern University Music School

Professor Victor Garwood, 64 red and brown tree forms in the mid- years old, for twenty years a profesdle of the picture seem to divide the sor in the Northwestern School of painting into two parts, but the Music, died last week after an illness cloud formation in the blue sky holds of one week. He had been in ailing the two parts together and gives it health for one year but was able to continue his duties until one week

> The deceased was active in musical circles in Chicago for a period of ten years and had been an instructor for the last thirty years in the American conservatory in Chicago. His work both in Northwestern music school and the American conservatory chiefly consisted of piano instruction. Prof. Garwood also had charge of the history department of the music school at Northwestern University. He was one of the founders of the Cliff Dwellers club of Chi-

Germany is told to put up or shut up, but at last accounts she was not inclined to do either.

Claimed there should be more poetry in the theatre. The newspapers will gladly give them a large quantity brought into their offices.

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