

## Real Art in Omaha's Most Modern Hotel

The Work of Masters, Not the Chromo, for Delectation of Guests.

In the Lobby and the Ladies' reception room at the New Blackstone Hotel, there is art to the sum total of \$3,100. This amount of money represents four carefully chosen pictures. "The Author" cost \$1,500, "Roses and Lilies" cost \$350, "The Head of Loch Katrine" is valued at \$1,000, and "In the Berkshires" represents an expenditure of \$250.

To those who can talk the jargon of art, to those who simply love the beautiful, and to those who go in for the personality of folks of renown, the four pictures mentioned hold considerable interest.

For both reasons of art and romance, "The Author" is the best known of the group of four pictures which form the nucleus of the collection which it is the intention of Mr. Moffitt to assemble as part of the Blackstone's many characteristic features. There is a bit of war history mixed up with this example of the art of Rene Xavier Prinset, noted French painter of the modern school, and successful exhibitor here and abroad.

When "The Author," a satisfying study of concentration in a lamp-lighted library, was being returned to Europe from exhibition at the Carnegie Art Institute of Pittsburgh a little over two years ago, the picture was seized by the English. And it was only through the intervention of men high in financial circles of both America and England, that the painting was returned to America instead of being held as a spoil of war. Returned it was, however, and eventually became one of the paintings exhibited at the last Friends of Art Exhibit at the Hotel Fontenelle. There it was the most admired painting of the entire exhibit, and there it was seen, admired and purchased by Mr. Moffitt.

"The Author" is a wonderful contrast of light and shade, with the virile face of the man, the author, accentuated by the yellow glow of lamplight, and the whole emphasized by vanishing perspective and clever handling of blacks. One gets from it a sense of endeavor which foreshadows great achievement. It is impossible to view "The Author" without gathering to inner consciousness something of inspiration and purpose.

Gaining by contrast with "The Author," there is "Roses and Lilies," painted by the celebrated French artist, Raoul de Longpre. This picture is a truly wonderful portrayal of massed roses and lilies in such pristine colors that one reaches out almost irresistibly to touch the delicately-fashioned petals of rose upon rose, or the enticing lilies which, with becoming modesty, enhance the wonder of the de Longpre roses.

H. P. Whitmore, a personal friend of Raoul de Longpre, and well known local authority in matters of art, describes the painter of flowers as a master. Says Mr. Whitmore, "Raoul de Longpre not only paints roses, but grows them. He knows every petal, every shade and every characteristic of his favorite flowers. When he depicts them it is with a faithfulness to detail which may well be said to rival nature. Mr. de Longpre is in love with his wonderful art and the beholder of his accomplishments instinctively realizes this fact."

It is a matter of interest that Raoul de Longpre has a brother in the United States. The brother is Paul, resident of Los Angeles, and well known to America as a painter of flowers. But Paul is said by artists to be less adept than his brother, though perhaps more of a money-maker. It is related of him that he once gave a dinner at which were present J. P. Morgan, Rockefeller and other financiers, and that in honor of the occasion he went to the length of importing fish from Japan to swim a brief while in an oriental fish garden.

Another picture which will delight habitués and visitors of the Blackstone is entitled, "In the Berkshires." Whoever has seen the white birch in the half light of early morning and upon the slope of the peculiarly gentle Berkshire hills will be transported by this restful picture to days gone by. The time is autumn, the predominant color is the glorious golden yellow which only the frost-seared birch can portray and out of this visioning of the "Berkshires" comes the dream of pleasant melancholy with which dying summer is instinct. This picture is by Frank C. Raynaud, Swiss-American artist of renown and a product of the famous Ecole Des Beaux Arts, Paris.

The gem of the collection which the Blackstone has so far obtained is "The Head of Loch Katrine," painted by Charles Stuart. Whether Mr. Stuart is a descendant of the Stuarts with whom the fame of Scotland is interwoven is a question, but there is no question but what he has caught and imprisoned on canvas the charm of Scottish scenery at its best.

"The beholder of 'The Head of Loch Katrine' is at once impressed with the naturalness, the fidelity of the picture," according to Mr. Whitmore, who has visited the gem like lake in its setting of rugged mountains. But the artist who could conceive out of his own imagination anything so wonderful as this painting might be forgiven infidelity.

One sees in "The Head of Loch Katrine" an unspoiled lake in the heart of Scotland. The time is morning, 2 o'clock. Overhead the moon is just breaking through a bank of clouds, most faithfully portrayed. To the left, upon a gradually rising slope is a group of pines, misshapen and distorted by bleak winter winds. In the foreground is a stag, inquisitorial and alert. The whole atmosphere of the picture is that of action suspended, of the silent, mysterious night. Some wonderful coloring is to be seen in this picture and to the imaginative it suggests a thousand and one thoughts of the great outdoors.

And not only these expensive paintings will delight the lover of art who makes the new Blackstone his home. For, throughout the great hostelry in the individual suites, there will be smaller pictures of merit. Bed room walls will be adorned with carefully chosen pictures processed in the most approved way to afford faithful reproduction of the work of the masters of many nations and times. It has been the effort of Mr. Moffitt to obtain the best in pictures as in all else that goes to make up the ensemble of the Blackstone's furnishings and equipment. Cost has been made subservient to result all along the line, so that the unbiased critic of the modern family hotel is required, perforce, to yield to the charms of the Blackstone. —Adv.



**T**HE BLACKSTONE HOTEL is a building with a distinct aim in the social life of Omaha. Besides fulfilling its primary purpose, which is that of providing a home for people who wish to enjoy all of the advantages of the most convenient and luxurious form of communal housing, the Blackstone also includes something for which there has been a constantly growing demand here for many years; namely, a suitably located structure of permanence and beauty, especially designed, built and equipped to serve as a center for our city's best social functions.

The entire eighth floor of the Blackstone has been set aside for this purpose. On this floor, which is conveniently accessible from the first floor lobby by means of two high-speed electric elevators, is the large, beautiful, French ball room and two large party rooms which may be used separately or together.

Connecting with these stately rooms is the large service kitchen, which is in turn directly connected with the lower kitchens and refrigerating rooms by elevator, and besides there is the soda fountain, the cloak rooms, toilet rooms, rest room, etc.

In addition to all of this there are three large and delightfully appointed roof gardens on the eighth floor, all of which will be open in summer, and one of which will be enclosed during the winter months and heated by steam.

People wishing to make use of any or all of these facilities for afternoon or evening affairs at which refreshments are to be served, will be furnished porter service, parlor maid service, waiter service, and music, by the Blackstone management.

In other words, the banquet, the dinner dance, the afternoon tea or light luncheon, the card party or the reception—all are affairs which the Blackstone management are prepared to make pleasingly convenient for the host or hostess, and delightfully agreeable for their guests.

The Blackstone dining room is another feature which will appeal to non-residents of the building, as well as to those who have their homes here.

The dining room on the ground floor has a seating capacity of 200 persons, and it is so arranged as to permit the housing of small parties of diners in private dining rooms.

Noonday luncheons, dinners, and after the theater suppers, in season, are all occasions that we are prepared to make especially pleasant for people who want perfect assurance as to the character of the guests, the quality of the food, the reasonableness of prices and the efficiency of service.

At the Blackstone you will come to know that a hotel can be something more than a pile of brick, terra cotta, steel and concrete, and a tangle of pipes and wires—you will find here an element of human service which will make you feel "at home" away from home.

When you come to the Blackstone, courtesy, kindness, friendship, good will, and a desire to render satisfactory service will assure you a hearty welcome.

Under the Personal Direction of Franklin V. Moffitt.

Telephone Harney 945.

