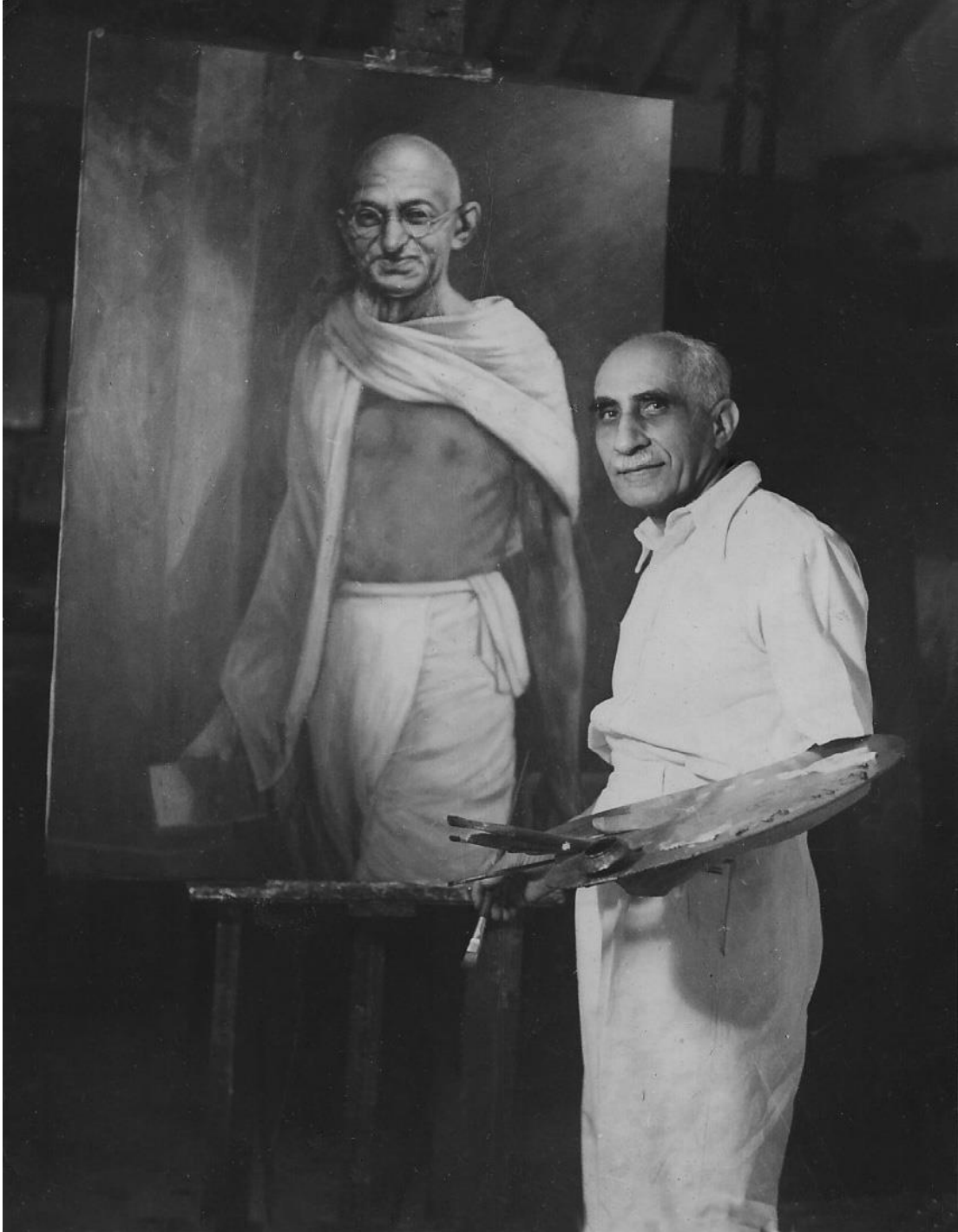


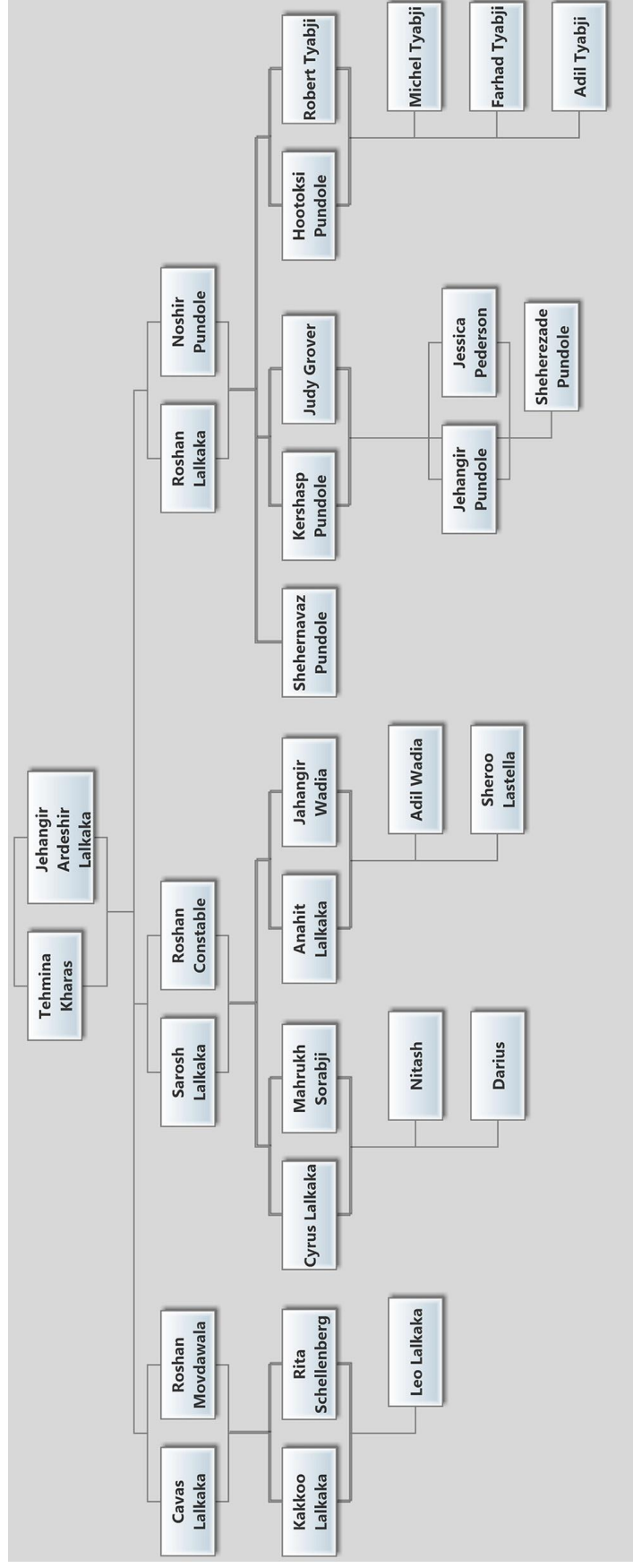
Jehangir Ardeshir Lalkaka

1st January 1884- 24th May 1967



A glimpse of Grandfather's Legacy.....

FAMILY TREE



In February 2018 my mother's cousin Sherene Vakil, gave me a large envelope filled with photographs, newspaper cuttings and memorabilia pertaining to my grandfather, Mr. JA Lalkaka. It had been given to Neville her husband, by my mother so after his demise, Sherene very kindly passed the package on to me.

Most of the photographs are of portraits painted by grandfather, but what I have is just a small sample of his entire life's work. He was a prolific and highly sought-after artist and unfortunately there is no complete record of his paintings. Some of the newspaper articles that were in the package are not readable, I have scanned those that are, and included them in this book.

Jehangir Ardeshir Lalkaka was born on the 1st of January 1884 in the city of Ahmadabad, India.

I remember my grandfather being a soft spoken, kind and gentle man. My sister Shehernavaz was born on his birthday and delighted in introducing him as her twin.

Jehangir Lalkaka began his artistic training in 1903 at the J J School of Art in Bombay and studied under the tutelage of the famous artist Cecil Leonard Burns who was the Principal there at the time.

Founded in 1857 the J J School of Art was named after Sir Jamsetji Jeejeebhoy, a businessman and philanthropist who donated large sums of money to the running of the school. In 1866, Lockwood Kipling became the first dean of the school and his son Rudyard Kipling was born on campus. In 1929 Jehangir Lalkaka was appointed as the first Indian Deputy Director of the J J School of Art.

Jehangirji's grandfather Sir Nowroji Pestonji Vakil, felt it was important that his grandson be exposed to the Art of Europe and England, so he arranged for the young man to continue his artistic training overseas.

"In 1908 he attended the St John's Wood and Westminster Art schools, both seen as preparatory institutions to gain admittance to the Royal Academy Schools. He also spent some time in Paris. In 1913, Lalkaka returned to India and set up his own studio in Bombay. He painted

mainly portraits which were popular with the governing elite. Lalkaka's work was supported by Viceroy's Irwin and Willingdon in particular.

In 1929, it was decided that the Viceroy's Palace (now Rashtrapati Bhavan) in New Delhi should be decorated with paintings and an exhibition was held of 1,500 works of art by 200 artists. Edwin Lutyens, the architect, in consultation with the Viceroy chose Lalkaka from this exhibition, along with Atul Bose, to travel to England to paint royal portraits. Lalkaka's portrait of George V was particularly prized. He returned to India in 1931 and was honoured by a reception given by the Art Society of India. "The Open University - Making Britain - Discover how South Asians shaped the Nation, 1870-1950.

Grandfather fell in love and married Tehmina Kharas and they had three children, Cavas, Sarosh and my beloved mother Roshan. She loved her father fiercely and spent most of her time in his studio. He indulged her and was her refuge from Tehmina, her mother, who was very stern and strict with her!

Mr. JA Lalkaka was one of India's most prolific and highly respected portrait painters of his time. In addition to the numerous commissions from the Government and the English aristocracy living in India, he also had the patronage of the Indian rulers and rajas and many of his paintings probably still adorn the old palaces and princely estates.

Our grandparents chose Bangalore for their retirement and every year during the summer months, we the grandchildren, were packed off on the train to spend our school holidays with them in their beautiful bungalow there. Our cousins Kaikoo, Cyrus and Anahit would sometimes join us.

When Grandpa was struck down with Parkinson's and needed help, our grandparents left Bangalore and moved to Bombay to be closer to their children. Grandpa spent his last days with us in our home in Nepean Sea Road where he quietly suffered the indignities of his illness. Towards the end of his life he was bed-ridden and lovingly taken care of by his daughter Roshan and his grandson, my brother Kershasp. He passed away peacefully on the 24th of May 1967.

I have digitised and reproduced everything I found within the package Sherene handed me. Of the photos only a few were captioned, the rest must be enjoyed for their artistic brilliance and not for whom they represent.

For those of us who have Grandpa's portraits adorning the walls in our homes, we are fortunate. For anyone else who would like to view his work there are several portraits in the Museum of Modern Art and at the Rashtrapati Bhavan in New Delhi. They also hang on the walls of Nowroji Hall in Ahmedabad. Nowroji Hall was the official residence of Sir Nowroji Pestonji Vakil the Founder of our family and Jehangir's grandfather. Three of his daughters married Lalkakas; Pirojbai was our grandpa's mother.

Jehangir Lalkaka's illustrious legacy is immortalized in his portraits and his paintings, a few of which you can enjoy within the pages of this book.

Hootoksi Tyabji - December 2018



1937

*Jehangir Lalkaka's Family with
Toby the much loved third son!*

ART

Brush with Fame

Meher Marfatia

Leading portrait painter Jehangir Ardeshir Lalkaka's works feature at Rashtrapati Bhavan, Parliament House and many ancestral homes

The visages of rajahs and maharajas, viceroys and governors, were captured in every regal detail by the deft strokes of his brush. His portraits of public figures adorned palatial mansions throughout the country. Indeed, the works of Jehangir Ardeshir Lalkaka were so dramatic, they earned him the distinction of being considered our leading portrait painter in the first half of the 20th century.

What possibly gave Lalkaka that certain edge over contemporaries endowed with similar skills was the finesse he imparted to his style in later years. Progressively in the course of his career, his pictures came to be marked by the manner in which he focused light on a figure, as well as the overall elegance with which the finished effect was rendered. Granddaughter Anahit Wadia proudly points out as an example a portrait of Queen Alexandra (specially commissioned by the Government of India in 1930 along with one of King George V in coronation robes, this stands today in Rashtrapati Bhavan, New Delhi) in which her delicate skin is strikingly clear and visible beneath the lace on her arm.

Daughter of the artist's son, Rear Admiral Sarosh Lalkaka, Wadia offers interesting anecdotes from her grandfather's life—her parents chipping in with incidents too far back for her to recall.



Born in 1884 in Ahmedabad where he schooled, Lalkaka joined the Elphinstone College in Bombay before going on to the Sir J. J. School of Art in 1903. After studying here under Cecil Burns for four years, the promising young man caught the keen eye of his grandfather Sir Navroji

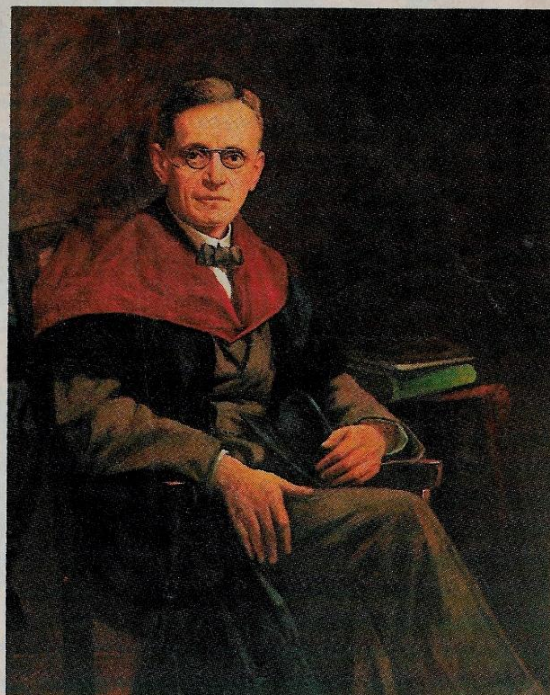
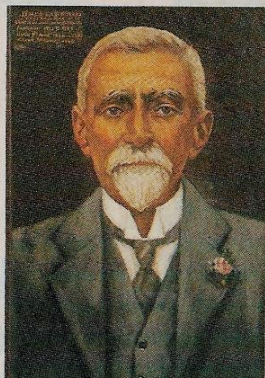
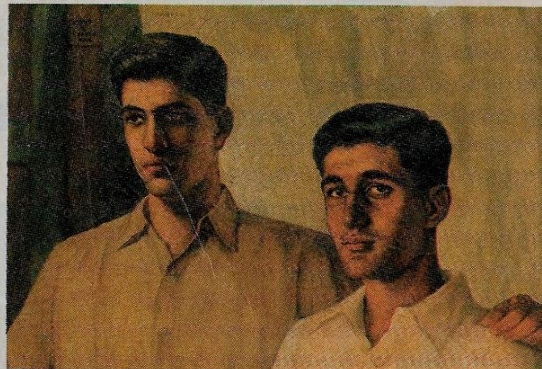
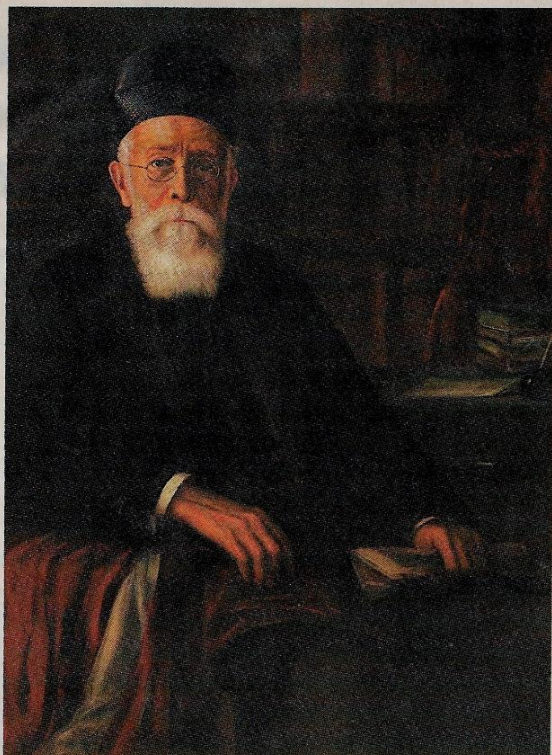
Vakil who, discerning immense artistic aptitude, sent Lalkaka to Europe.

The years there proved extremely beneficial. Attending St John's Wood and Westminster Schools of Art, Lalkaka assiduously spent five years learning portrait painting in London and Paris under eminent masters like A. Stanhope. Art galleries and museums there fired his imagination—he confessed to having been profoundly affected by the works of Sir Joshua Reynolds, Rembrandt and Velasquez. Having travelled extensively on the Continent, he returned to India in 1913 and set up a studio at Chowpatty in Bombay.

Work soon started pouring in. Actually, the initial assignment came while he was still a student in England, from Shrimant Raja Sahib of Aundh. The result must have been a study so accurately essayed that, on wandering into Lalkaka's room at Chowpatty, Raja Sahib's little grandson—no more than about three or four years old—raised a chubby finger to the frame and exclaimed in excited Marathi,

"Hé Dada! (This is grandpa!)"

Among the other personalities Lalkaka was invited to paint were Mahatma Gandhi, Sir Pherozeshah Mehta, Sir Dinshaw Vatcha, Rajendra Prasad, the Nawab of Rampur and Lord Brabourne. His best portraits may be presently seen at



Rashtrapati Bhavan, Parliament House and the Rampur State Galleries, besides a fair number scattered widely through handsome ancestral Parsi homes and fire-temples in Bombay.

What was truly remarkable about Lalkaka's creative persona was his uncanny ability to look beyond the charmed circuit of royal and political celebrities, to touch the common man and his world. The affable gentleman-artist who never failed to step out in an immaculately pressed suit,

complete with a carnation, delighted in the expressive face of the humble cobbler, barber, tailor or farmer. "Any face he found interesting became a valuable subject; 'Chalo tumhara chitre nikaléga (Come on, let's paint you)' he'd say," son Sarosh reveals. Accordingly, his "sitters" hailed from various walks of life.

A touchingly amusing story is affectionately told by his daughter-in-law Roshan. Once, captivated by the face of a traveling fakir he came across in Banga-

Facing page: Lalkaka with painting of former President of India Rajendra Prasad

Clockwise from top left: Portrait of Dadabhai Naoroji; the artist's sons, Cawas and Sarosh, A. L. Covernton, principal of Elphinstone College and Lalkaka's in-laws Ratanbai and Jamshedji Kharas



The gentleman-artist never failed to step out in an immaculately pressed suit, complete with a carnation



The artist at work, water color sketch by Lalkaka and at a family navjote (from left): Jehangir, Roshan, Sarosh, Anahit, wife Tehmina, Cawas and grandchildren Cyrus and Sehernavaz

lore, Lalkaka brought the poor mendicant to his house. There, revelling in the delicious aroma of lunch being routinely prepared in the well-stocked kitchen which wafted over to where he posed, the fakir longed for a meal. Kind to a fault, Lalkaka invited him to eat — only to discover that thereafter his “sitter” would return regularly for prolonged sessions!

Friendly and humorous, a lover of all the good things his privileged life extended him, Lalkaka had a passion for music — and sang to the accompaniment of his own dilruba. He was elected a Fellow of the prestigious Royal Society of Arts in 1949.

A relatively lesser known fact about Lalkaka's art concerns his repertoire of landscapes. Sketching a series of these on regular summer visits to picturesque hill stations, he covered a fair amount of the breathtaking scenery in Ootacamund, Mussourie, Kashmir, Ranikhet and even Ladakh. Nevertheless, these were seldom simply landscapes; with his fascination for physiognomy, the scenes were peopled. From local tillers to Bhutanese weavers, it was the human factor that held his attention. Be they subdued pencil and wash drawings or ebullient watercolors, his



works were inspired by the inhabitants of the place he chose to paint.

Apart from these, Lalkaka's Bombay sketches should also appeal to those reveling in the historic beauty of this city. *Harbour from Malabar Hill, The Museum Gate, Corner of Victoria Garden, The Rocks at Nepean Sea Road and Versova with Juhu in the Distance* are settings that appear almost unrecognizable to the eye today. In fact, Nepean Sea Road was where he set up a studio following the one at Chowpatty, before ultimately leaving for Bangalore.

Lalkaka amply repaid his debt to the Sir J. J. School of Art which had served as the introductory institution fostering his talent: in 1932 the Governor of Bombay appointed him the first Indian to head the school as its deputy director. Thus, a flourishing private practice was relegated to second place for at least four years, on completion of which Lalkaka found him-

self the proud recipient of the award of Their Imperial Majesties' Silver Jubilee Medal.

The veteran artist saw a bright future for Indian art and artists on the country's achievement of Independence. In a public talk addressing the issue, he voiced his firm belief that the artist primarily owed a duty to society, best discharged by ensuring that works of art were seen by the largest possible number of people. Accessibility of art, its message and meaning, “should permeate every side of public and home life,” he observed.

Lalkaka had, as well, predicted an amazing evolution in the field of modern Indian art. Sheer imitation of classicism was inadvisable, in his opinion. The old masterpieces of Ajanta and Ellora, the exquisite renderings of the Mughal and Rajput miniatures should ideally function as inspiration; but art ought to be a living force, not dead imitation.

When Lalkaka died in 1967, Bachoo Dadyseth wrote in his obituary: “The record of his career may be described in just one word. Brilliant.” Lalkaka lives on through his evocative works for his family, his friends and for posterity.



Pirojbai Ardeshir Lalkaka. Mother of the artist Jehangir Lalkaka.



Charcoal sketch of Pirojbai Lalkaka. Original with grandson Kershasp Pundole



Tehmina Lalkaka, wife of the artist. The portrait was painted on their 3rd wedding anniversary. The original is with grandson Kaikoo Lalkaka



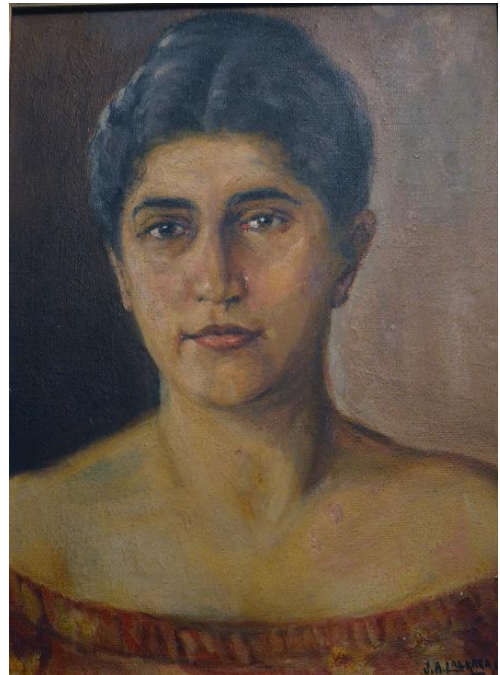
Charcoal sketch of Tehmina Lalkaka. Original with grandson Kershasp Pundole



*The artist and his daughter Roshan - Painted in 1940
The Original painting is in the art collection of Raja Sahib of Aundh*



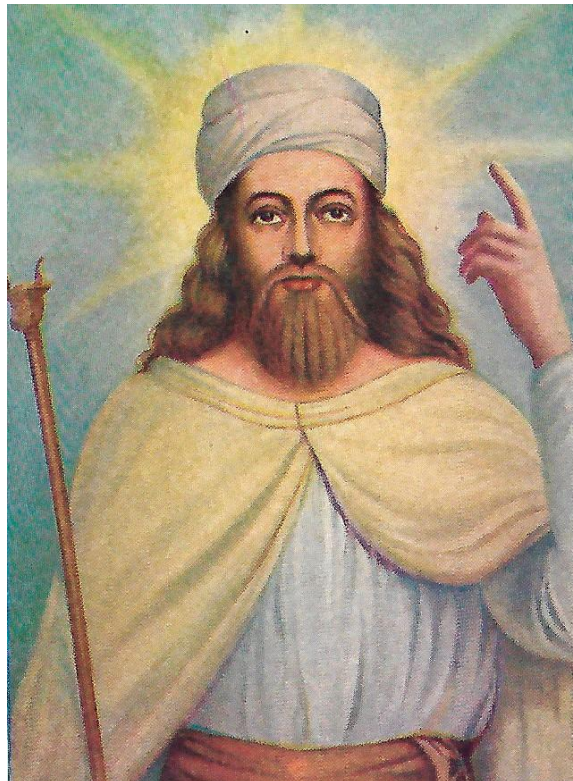
*Sarosh Lalkaka Son of the Artist
Original portrait with Mr
Mehernosh Khajotia*



*Roshan Pundole-Daughter of the Artist
Original with Granddaughter Hootoksi Tyabji*



*Jehangir Lalkaka's sons Sarosh and Cavas
Original Portrait with grandson Cyrus Lalkaka*



*Zoroastrian Prophet Zarathustra
Original with grandson Kershasp Pundole*

Sir J. J. School of Art,
Bombay, 8th April 1913.

My dear Mr. Lalkaka,

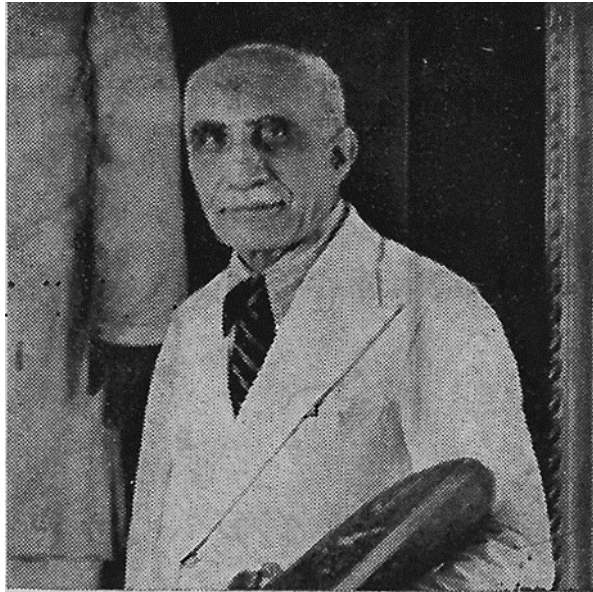
It gives me great pleasure to testify to the qualities you possess as an artist. You had a very good grounding in drawing and painting while under me at the School of Art, which qualified you to take advantage of all you were taught at the schools you joined when you went to England, and of what you saw in the Museums and Galleries there and in other parts of Europe. Messrs. Orchardson, Walker, Loudon and Borough Johnson are among the best teachers in England at the present time, and as you had in addition to these the advantage of working under Mr. Stanhope Forbes, R. A., in Cornwall, it is difficult to see what better selection of masters you could have chosen. I was glad to have the opportunity, while on leave in 1908-09, of seeing how your studies were progressing, and judging from the work you then showed me I was quite satisfied you were making the best use of your time and opportunities. This impression has been confirmed by the work you have exhibited since you returned to India, and I am quite confident you are fully qualified to undertake with success any commission that may be entrusted to you; and from what I know of your character I feel sure you will spare no pains in bringing to a successful completion any work you undertake.

I shall be always very glad indeed to give you any advice, and I trust you will meet with the encouragement your long course of study certainly entitles you to.

With best wishes for your success,

I am,
Yours sincerely,
(Sd.) Cecil L. Burns.

Copy of a letter from Cecil L. Burns Esquire, Principal, School of Art, Bombay.



Mr. J. A. Lalkaka of Bombay has been elected a Fellow of the Royal Society of Arts, London. Mr. Lalkaka was commissioned by the Government of India to do portrait work in London and New Delhi.

In 1930 grandpa was one of two artists selected by the Government of India to travel to England and paint copies of portraits of His Majesty King George and Queen Alexander. He worked in Buckingham Palace and at Windsor Castle where the original portraits hung.

During this time there was a very disparaging guard who came in every morning and evening to let grandfather into the palace and he never failed to chide his work and criticise it. He often said, "your work is terrible and looks nothing like the original" On the last day when the portrait was finished grandpa switched it with the original so that when the guard came in and began his tirade of complaints, he very softly remarked "my dear man, you are criticising the original. My work is to the left of it" the guard turned red in the face and walked out without locking the palace door!

Grandfathers portraits were 9ft high and were transported to Delhi where they were hung in Government House.

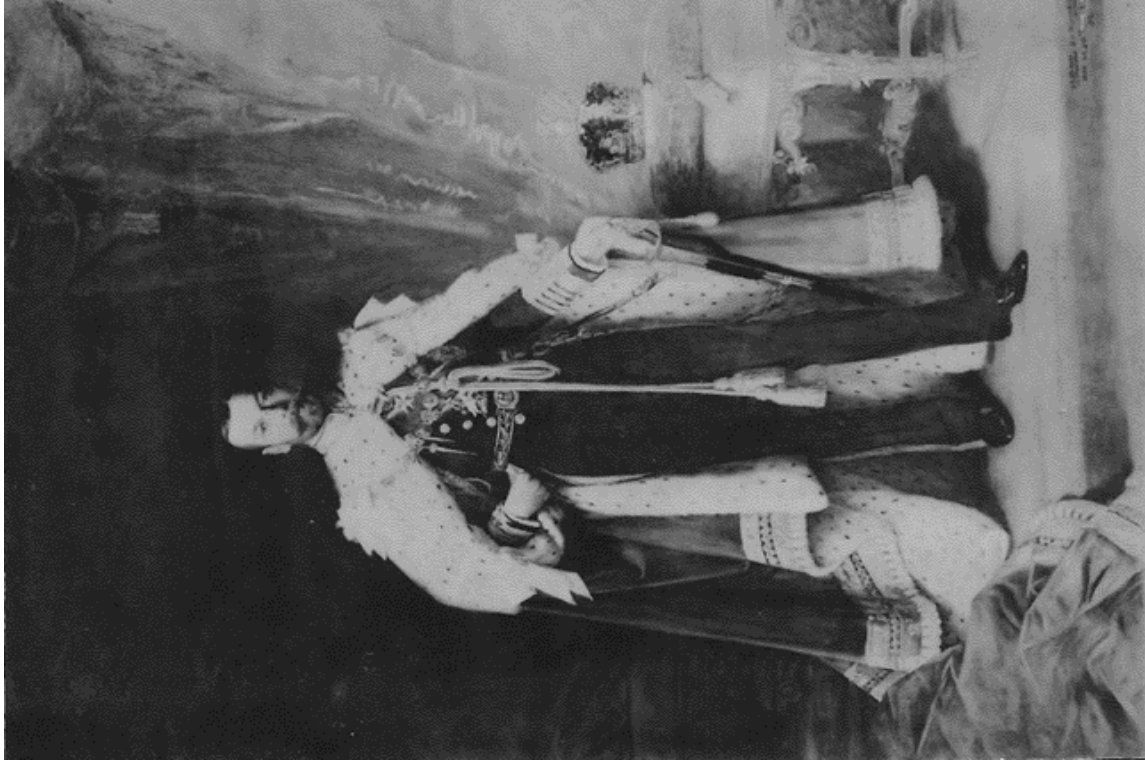


At work in Buckingham Palace 1930





Her Majesty Queen Alexander



His Majesty King George V

Letter from the Viceroy of India.



THE VICEROY'S HOUSE,
NEW DELHI.

The 17th November 1930.

Dear Mr Lalkaka

The portraits which you have painted of His Majesty King George and Queen Alexandra have arrived and are already framed and in position in the South State Drawing Room.

They look very well indeed and Their Excellencies are both very pleased with them. They desire me to offer you their warm congratulations on the success of your work and to tell you how pleased they are with the result.

I hope that when you return to India you will be able to come to Delhi sometime and see them for yourself.

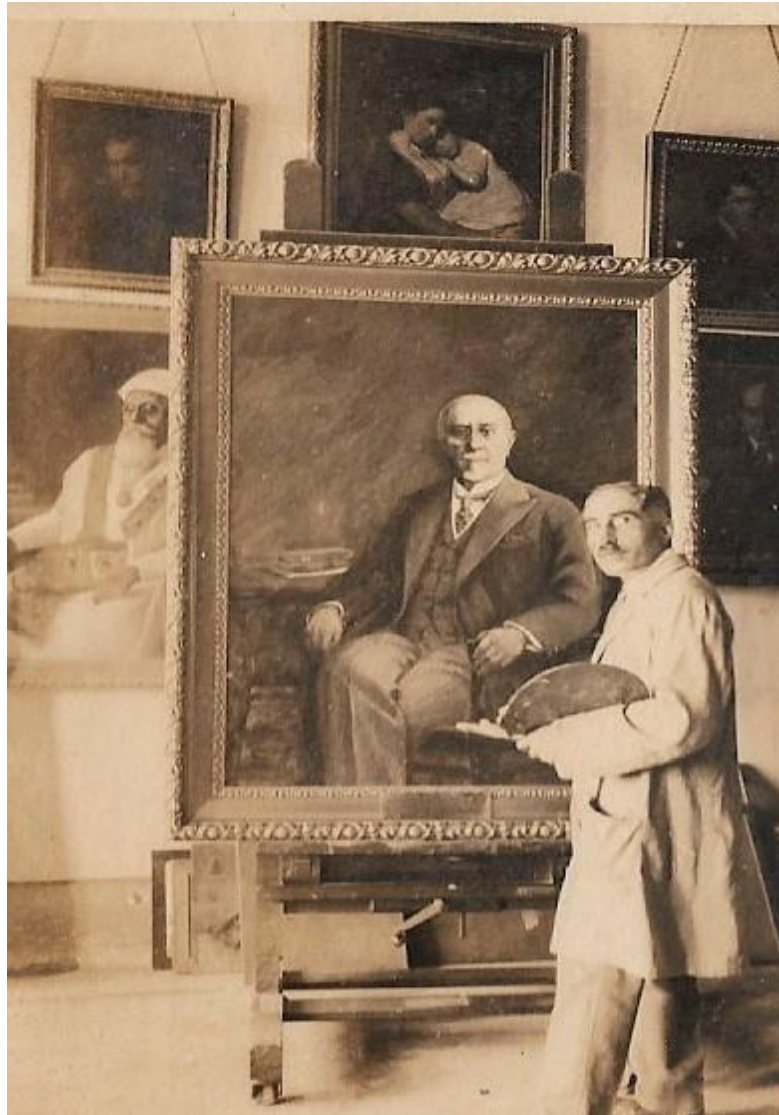
Yrs very truly
C. Harcourt

J. A. Lalkaka, Esq.,
c/o Messrs. Thomas Cook & Son,
Berkeley Street, Piccadilly,
London, W.1.

The artist's studio

In 1930 on grandpa's return from England he rented a studio space in a building overlooking the sea on Chowpatty from Mrs Tahira Tyabji. Neither of them could have imagined that 40 years later, his granddaughter Hootoksi would marry her grandson Robert



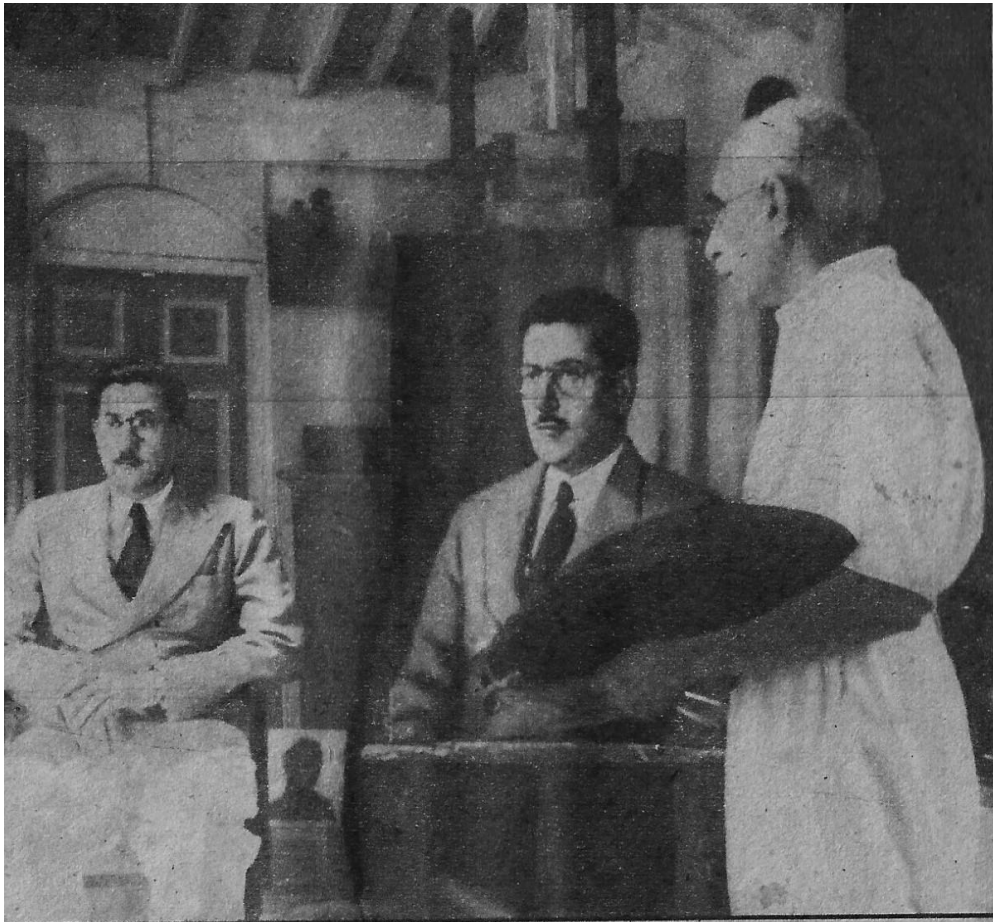


J. A. LALKAKA.
(Graduate of the St. John's
Wood and Westminster of
Art, L O N D O N).

THE "S T U D I O",
SEA-FACE, CHOWPATTY,
B O M B A Y. 1919.

The charges given below, for various sizes of
oil-painted portraits, with best quality suitable frames,
are liable to a little change according to circumstances:-

Life-size Head & Shoulders	about 24" by 30"	Rs.225/-
" Bust	" 30" by 24"	Rs.300/-
" Half length (hands shown)	" 36" by 28"	Rs.500/-
" Three quartered length.	" 50" by 36"	Rs.700/-
" " " " (grand)	" 56" by 42"	Rs.900/-
" Full length.	" 84" by 52"	Rs.1500/-
" " " (grand)	" 96" by 60"	Rs.2250/-



FORMER C. C. I. SECRETARY HONOURED. Glowing tributes were paid to Mr. A. A. Jasdenvala for his meritorious services during the seven years that he was honorary secretary of the club, at the unveiling of his portrait in the C. C. I. Here is Mr. J. A. Lalkaka putting on the finishing touches.

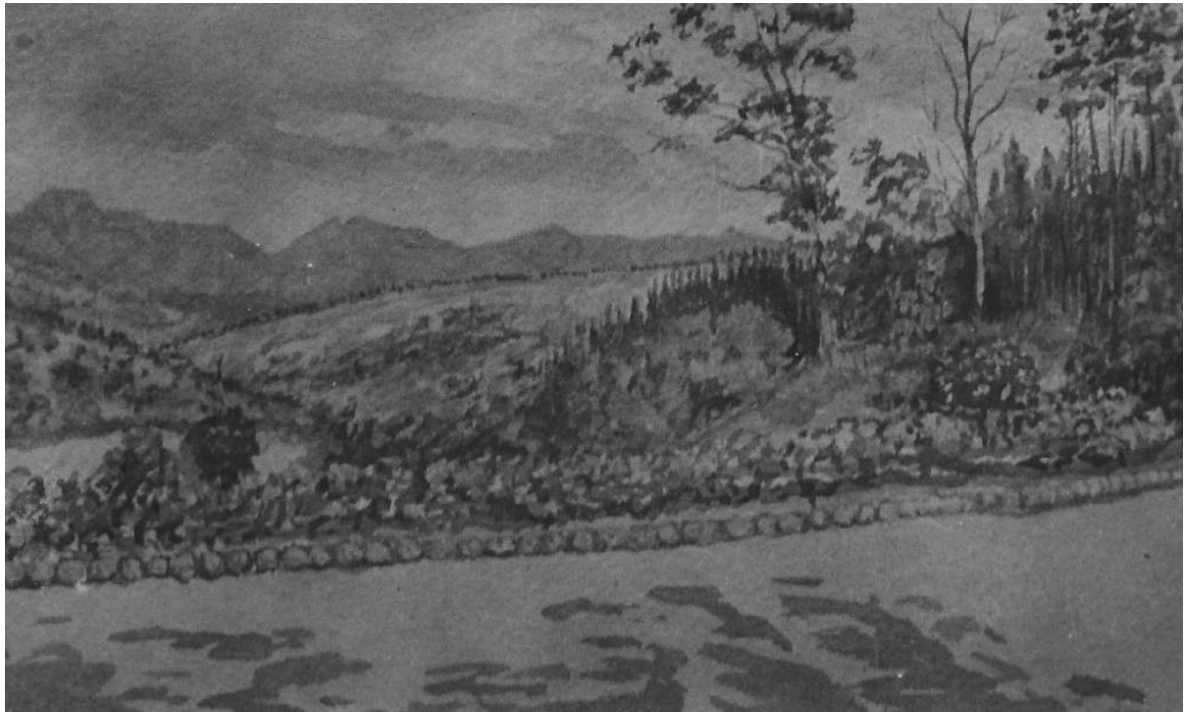


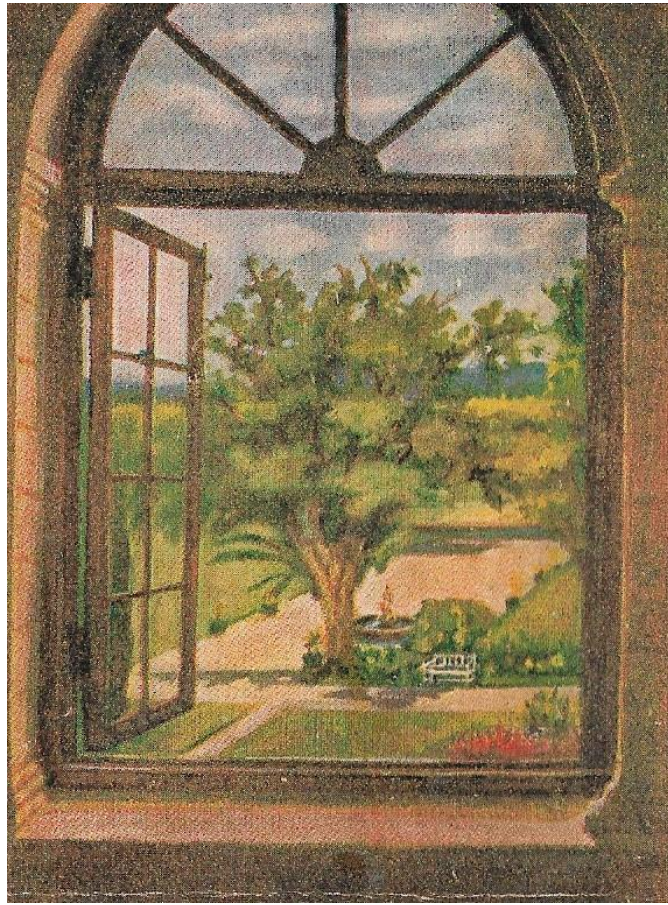
A portrait in oils of the late Dr. Jal P. Padshah, Dean of the G. S. Medical College. The portrait, which is the work of Mr. J. A. Lalkaka, was unveiled the other day by Lady Ratan Tata in the college premises.

Illustrated Weekly. 8-4-45.

"I have much pleasure in showing in this Exhibition some of my water-colour sketches of Bombay the beautiful and some hill resorts in India. Some of the Bombay roads and gardens are so colourful in Summer months that artists can hardly resist painting them.

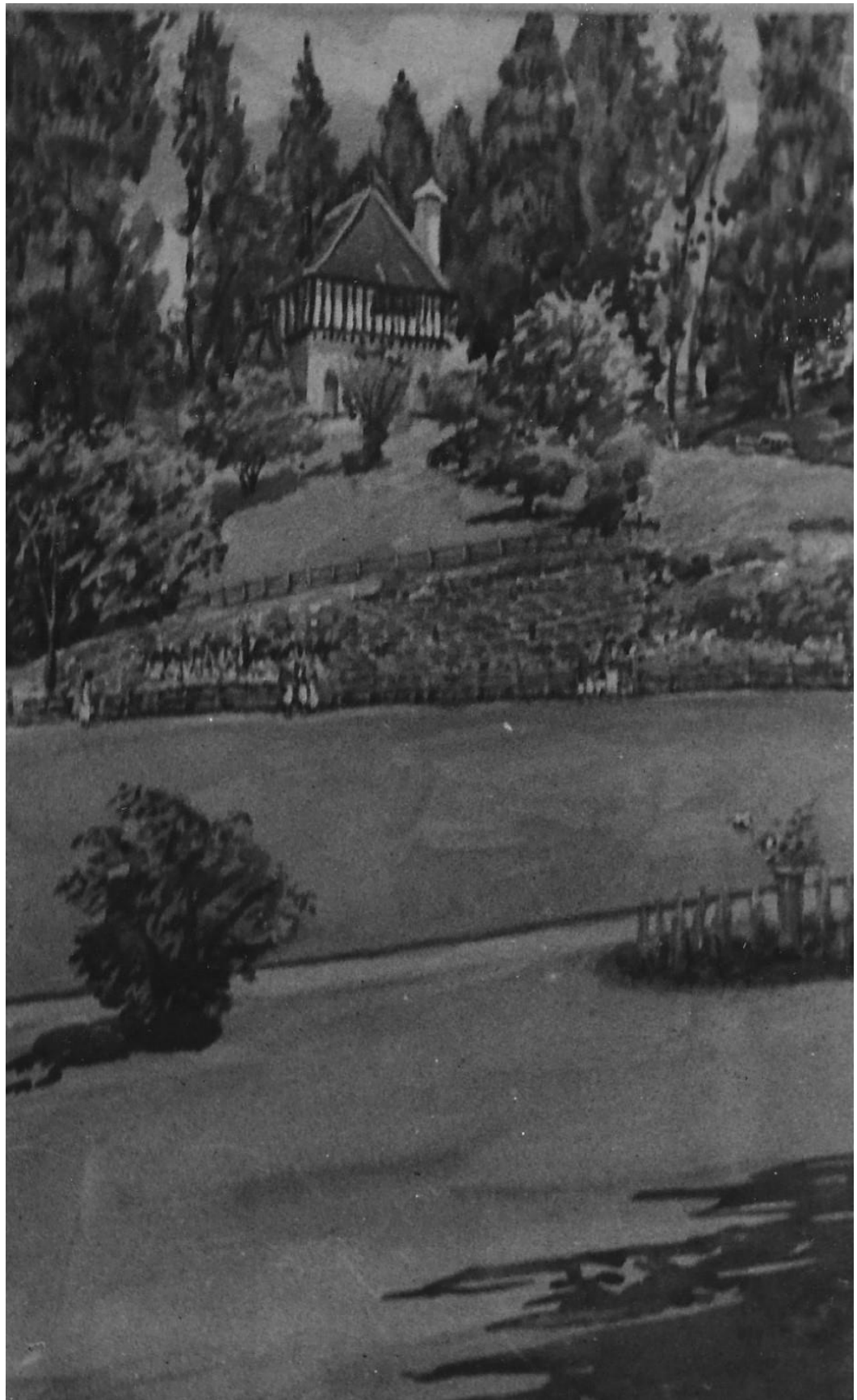
From my serious work of professional portrait painting I invariably turn to water-colour sketching for relaxation and for the sheer joy of doing it. It is such a fascinating medium" Jehangir Lalkaka

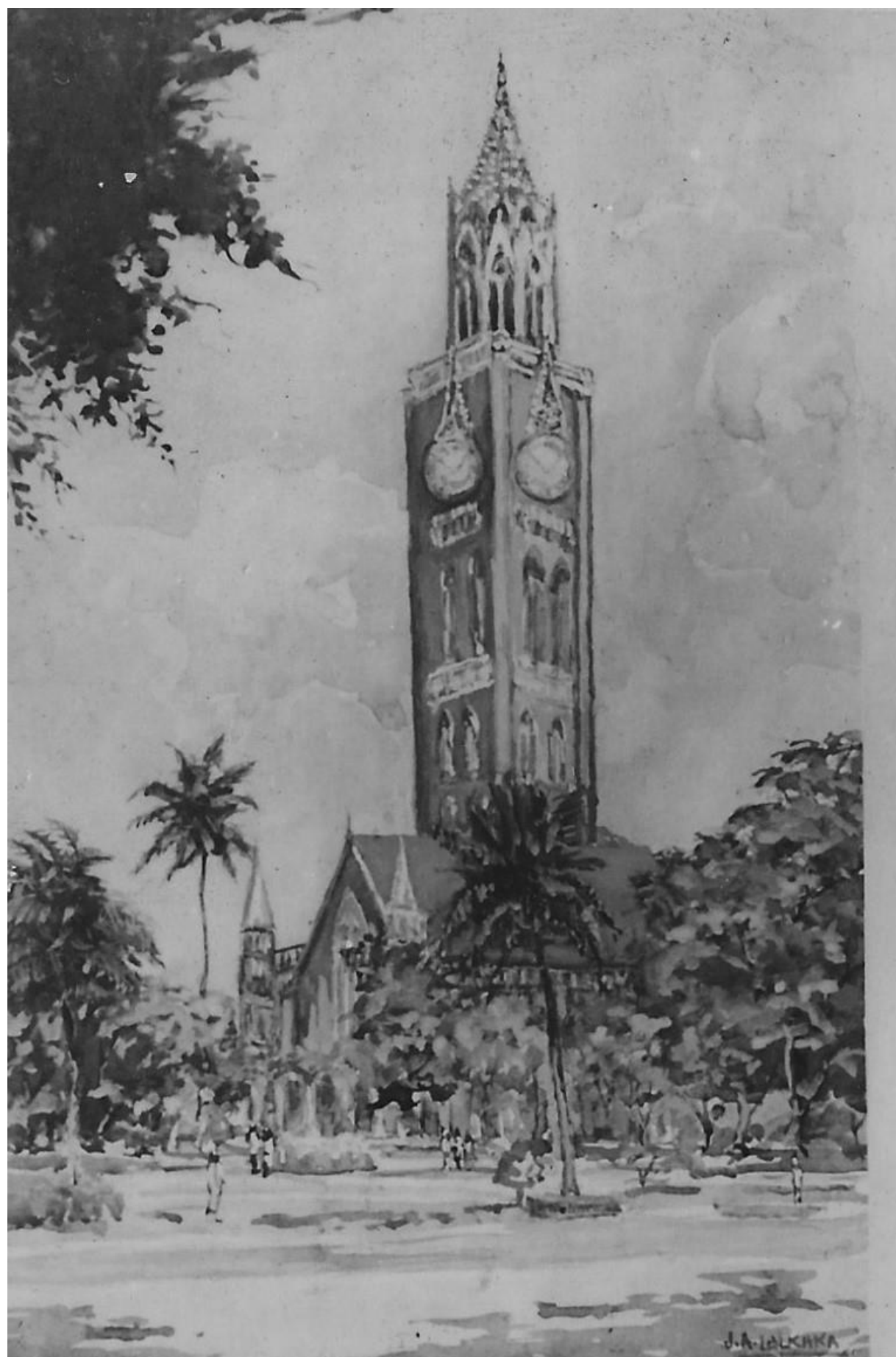


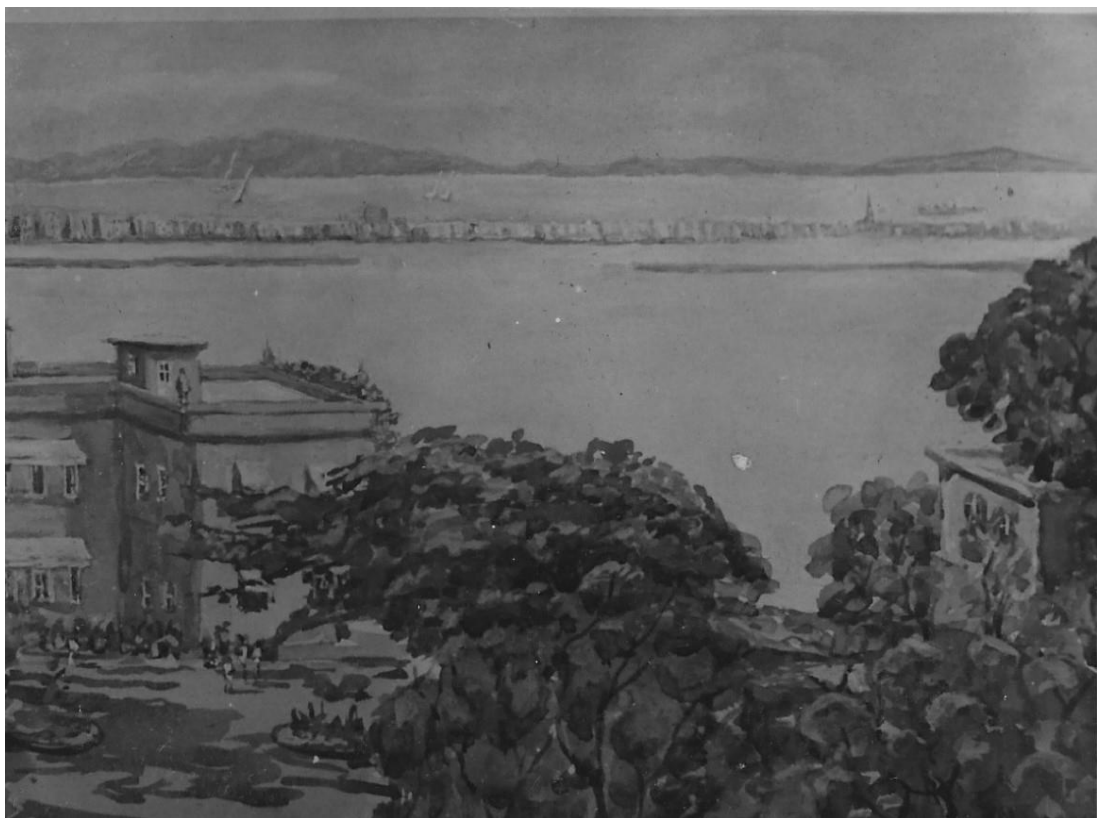


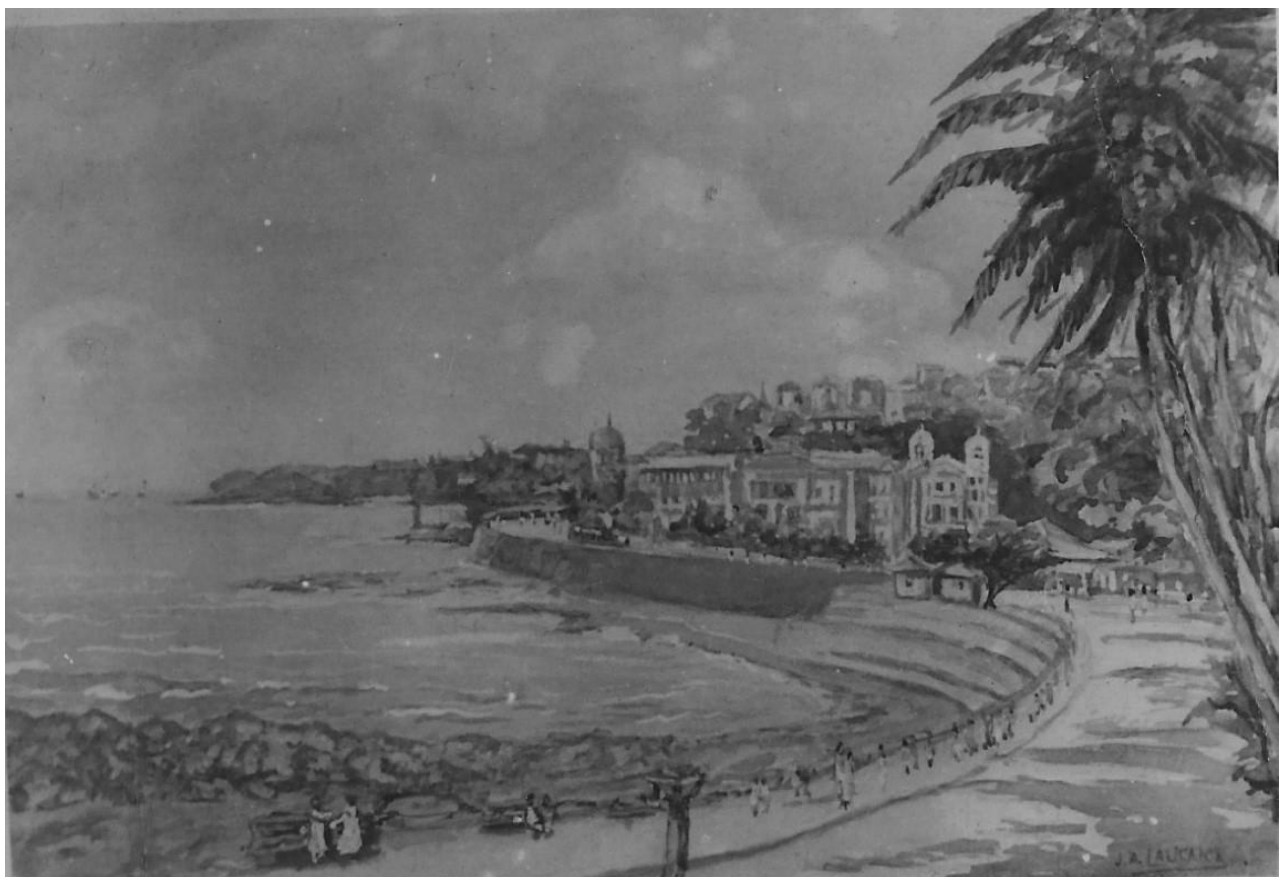
Government House Garden, Poona 1926













" Guest-House.
Rampur, January 25th 1946

Dear Mr. Lalit Kulkarni -

Enclosed Rs 60/- for the
lovely water colour I bought
from you. I know
you will be pleased to hear
that I had a very charming
letter from the young couple
I had sent it to as a
wedding present. They think
it is lovely - So it
is!! Many thanks for the
joy it has given us all.
Yours Sincerely,
M. Catoor

Bangalore, 12-iii-1953.

My dear Jidangin,

Your water colour of the hollyhocks is simply a masterpiece.
Not only does it make all the difference to the room
in which it hangs, by giving it extra height and greater
depth, but it is a sheer joy to live with it! Thank
you ever so much. And the sky effect as well as, per-
spective you have introduced in the picture very
greatly heightens its effect besides revealing it to be
the work of a great Master. Heartiest congratulations!
With our love and best wishes,

As ever yours affectionately,

K. K. Chundur.

*Mrs Mithan Lam, Sheriff of Bombay opening an Art Exhibition of paintings by Mr
J A Lalkaka on 17th January 1947*



*Fruit Pickers
Original painting with Granddaughter Shehernavaz Pundole*

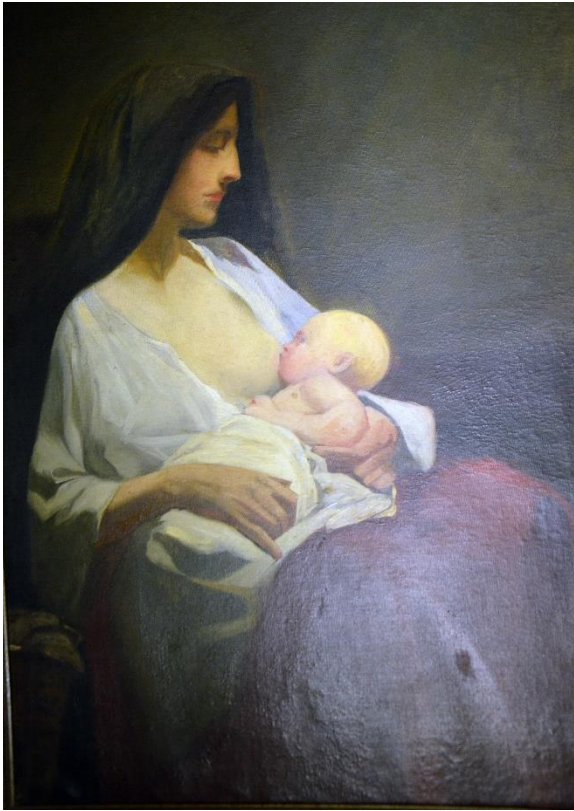


The Maid of all work



The Potter

Original Painting with granddaughter Hootoksi Tyabji



*Mother & Child-
Original with granddaughter Hootoksi Tyabji*



*Rajasthani Women
Original with Granddaughter
Hootoksi Tyabji*



The White Horse



The Musician



The Mendicant
Original with Mrs Roshan Colah



A Tribal Man

THE BHARAT JYOTI, Sunday, January 26, 1947 1947

educational value. The third show was of the paintings of the veteran artist Mr. J. A. Lalkaka, whose spirit of enterprise has not been subdued by age.

Mr. Lalkaka's Experiments

BEFORE I went to see Mr. J. A. Lalkaka's paintings, which were exhibited at the Bombay Art Society's Salon, I thought it would be like looking at the past. And to say something about the previous generation has its own awkwardness. One has to judge the paintings done in a style which has been outgrown long ago, but at the same time one has got to judge them according to modern standards, as they are being exhibited at the present age by an artist, whom, for all practical reasons, one has got to call a contemporary. But when I actually went to the show, I discovered, as a pleasant surprise, that all my fears were unfounded.

Mr. Lalkaka must have started painting much before quite a few of the established artists of today were born. But I was very happy to see that he, in his own way, has kept up with the times. His landscapes in water colour reveal his spirit of enterprise, as we find that he has experimented in various different techniques. For simplicity and directness we can cite 'Martand Ruins' (69) and 'Roof Tops, Bandra' (86); whereas for the patchy treatment 'Landour Tower' (52) and

A few pieces executed in colour pencil also are fascinating. 'Servants Quarters' (76) is one of the best exhibits in which the artist has cleverly combined the colour pencil with water colour. 'Hot Spring Baths' (87) is the other painting in this style, which deserves a special mention.

This exhibition displays a collection of paintings which the artist has executed in the moments of his relaxation, from the serious work of a professional portrait painter. And therefore we see very few of the portraits. 'The Maid of all Work' (94) in oils is an interesting character study in this category. The other notable exhibit is 'A Decorative Panel' (89) which is reproduced here.

By R. CHATTERJI

તાં રદ મી જુલાઈ, ૧૯૫૧

જાણીતા આર્ટિસ્ટ મી. જી. લાલકા
કાકાએ ચીતારેલી સરદાર
પટેલની છબી

બોમ્બે પોર્ટ ટ્રસ્ટના બોર્ડ ડમ મધે
સરદાર વલ્લભભાઈ પટેલની એક આખા
કદની તૈલ છબી ભારતના રેલ્વે અને સ્ટે-
ટસના પ્રધાન શ્રી. ગોપાલસ્વામી આયંગરે
ખુલ્લી મુકેલી જાહેર કરી હતી. આ તૈલ
છબી મુંબઈના જાણીતા આર્ટિસ્ટ મી. જી. લાલકા
એ. લાલકાકાએ ચીતારી હતી.

કસબાને ના.

FRIDAY, JANUARY 24, 1947.

Exhibition Of Paintings By J. A. Lalkaka

By Our Art Critic

MOST of the works shown in this exhibition are water colour sketches. Mr. Lalkaka says that he turns to water colour sketching for relaxation from his serious work of portrait painting and for the sheer joy of doing it. His joy in this medium is obvious in nearly all the sketches shown.

Mr. Lalkaka is not a young man, yet his water colours show that he has all the enthusiasm of youth plus a mastery of his medium which is the result of years of experience. The artist shows the limitations as well as the possibilities of water colour and in no case is there any sign of labour-ed work. His sketches all seem to "come off" even though he chooses the most difficult subjects which would daunt many quite competent artists.

Among the water colours exhibited are a few portraits, and these are excellent. I particularly liked No. 48, "A Sikh Priest", and No. 56, "A Punjabi Youth".

One or two sketches in coloured pencil are very happy. I should like to see what this versatile artist could do with that lovely, but at times, exasperating medium, Pastel. With his unerring sense of tone values the result should be good.

A few oils are shown, and these are really masterly. "A Peaceful Village" and "A Decorative Panel" being fine compositions which are full of movement and light, with no sign of the harshness so often found in contemporary studies of light and shade.

The general level of excellence in Mr. Lalkaka's work is so high that it is difficult to select pictures for special mention. The artist is fond of hills, and his handling of distant snow peak without them becoming too dominating appealed to me. In "Khari Bazaar" for instance, the middle distance is clearly subdued to give emphasis to the foreground and distant peaks without in any way losing the effect of distance or injuring the composition.

"From Norton's Hotel", among the Rankhet sketches, is very happy and the tone values perfect. "Harbour From Malabar Hill" and "The Museum Gate" should appeal to those who, like Mr. Lalkaka, find beauty in Bombay. Among the Ooty sketches "Gold Links" is simple but most effective. "On The Way to Ooty", a pencil and wash drawing, is attractive, as is also "Tea Garden" in water colour.

Mr. Lalkaka's sketches should appeal to Europeans who are leaving India, and would bring back memories of India's most beautiful scenery which this artist knows so well how to paint.

DUST.

આરટીસ્ટ મીં લાલકાકાની
૨૪/૧/૪૦. ઉદારતા.

જાણીતા પારસી આરટીસ્ટ મીં જી. એ. લાલકાકાએ એક આખી લંબાઈના કેનવાસ ભેટ આપ્યો છે, અને તેવાજી કોઈપણ ખરીદનારનો મફત ચલેશે પેન્ટ કરી આપવા અને તેની વેચાણની સર્વે આપક વોર ગીફ્ટસ ફંડમાં આપી દેવા તૈયાર છે. મીં લાલકાકાએ આખો પણ એવી રીતે કેનવાસા ભેટ આપ્યો હતા સર લેસલી વીલસન અને લોડ બ્રોમનને એવી રીતે તેવાજી રૂ. ૧૩૦૦ અને રૂ. ૧૦૦૦ની કીંમતના કેનવાસા સંભાવતા માટે ભેટ આપ્યા હતા. મીં લાલકાકા સાધારણ રીતે રૂ. ૭૦૦થી રૂ. ૧૦૦૦ ચલેશેનો ઉતારવા માટે કીંમત લેય છે, તે જાણવા પછી મેંવાજીની આ મફત ચલેશેનો પેન્ટ કરી આપવાની ઉદારતા વખાણને પાત્ર છે.

પારસી આર્ટીસ્ટની થયલી
કદરશનાસી.

હીંદી રીપબ્લીકના પહેલા
પ્રેસીડન્ટની તરવીર ચીતારનાર
મીં લાલકાકાને મળેલું મળ.

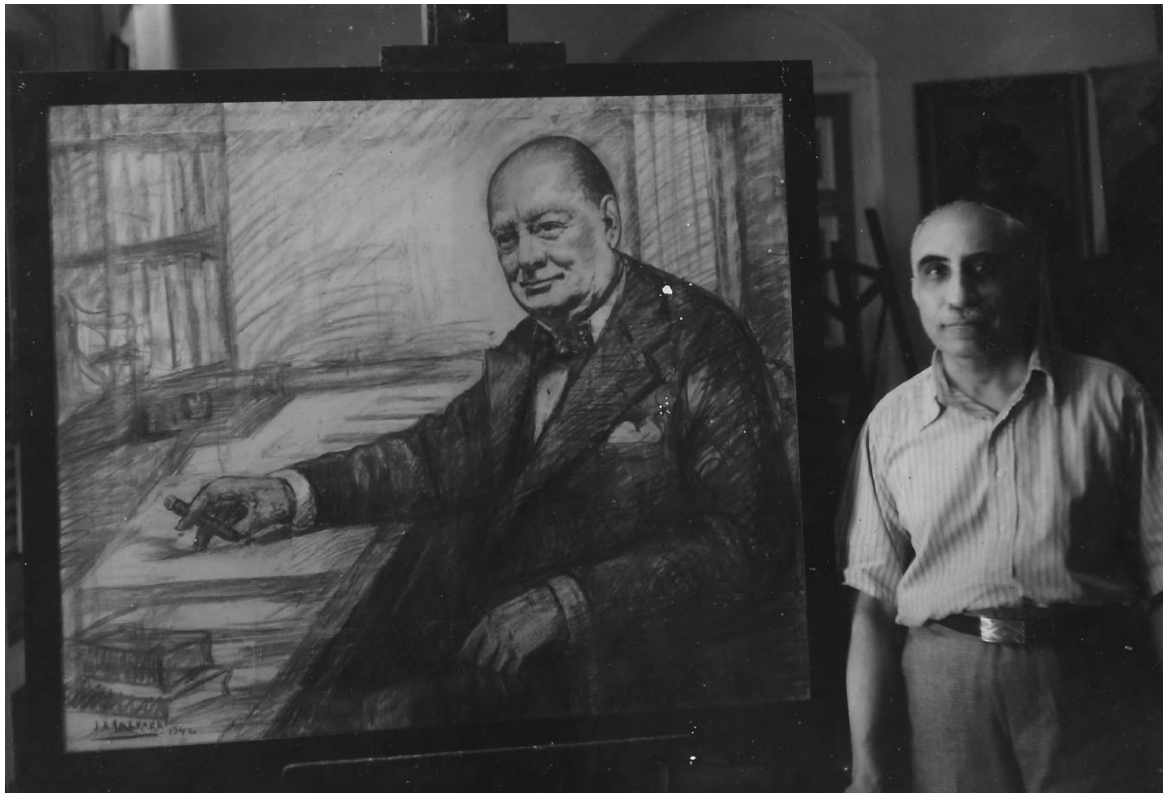
(આમારા ખબરપત્રી તરફથી)

ન્યુ દીલ્હી, તાં ૨૦ મી જાન્યુઆરી.
મુંબઈના જાણીતા પેરટેટ પેન્ટર
મીં જી. એ. લાલકાકા હાલમાં ન્યુ
દીલ્હી આયા છે, અને રીપબ્લીક ઓફ
ઈન્ડીયાના પહેલા પ્રેસીડન્ટ ડો.
રાજેન્દ્રપ્રસાદની મોટી આખાં કદની
વાઈફ સાઈઝ ઓઈલ પેન્ટીંગ છબી
ચીતાર છે,

પ્રેસીડન્ટને સીડીંગ્સ આપવાની
સંવડતા પડે તેથી મીં લાલકાકાને
સરકારી મહેલમાં ઉતારે તથા સ્ટુડીયો
આપ્યો છે.

તરવીર હવે લગભગ તૈયાર થવા
આવી છે અને એમ સારંગવામાં
આગું છે કે આ તરવીર સરકારી
મહેલના મોટા રહેટ રૂમમાં ખુલ્લી
મુકવામાં આવશે.

જાણીતા પારસી આર્ટીસ્ટની થયલી કદરશનાસી.



Portrait in Progress.....



The completed Portrait of Sr Winston Churchill



INDIA OFFICE, S.W. 1.

29th May 1942.

Dear Sir,

I am desirous to write and thank you for the photograph of your painting of the Prime Minister which you sent to the latter.

The Prime Minister thinks the portrait an excellent likeness and appreciates your public-spirited action in auctioning it for the benefit of the Bombay Ladies War Gifts Committee. He very much regrets however that he has been obliged to make it a rule never to give his autograph owing to the large number of requests he receives.

Yours sincerely,

J.A. Lalkaka

J.A. Lalkaka, Esq.



Sir Leslie Wilson
Governor of Bombay

Offer for Jubilee Fund

ANONYMOUS DONOR

The offer made by Mr. J. A. Lalkaka, the well-known artist of Bombay, of a blank canvas asking the Jubilee celebrations committee to dispose of it in aid of the Jubilee Fund has met with a happy response.

An anonymous benefactor has bought the canvas and has asked that Mr. Lalkaka should paint thereon the portrait of His Excellency the Governor of Bombay as his nominee. His Excellency has agreed to the proposal on condition that the money donated goes to the Jubilee Fund. The portrait, the painting of which Mr. Lalkaka will take up on his return from Kashmir, will be hung in the Secretariat offices.

The anonymous donor had given in all Rs. 1,000 and he has agreed that Rs. 850 of this amount will be a donation in respect of the canvas, while the balance of Rs. 150 will provide for framing the portrait. The Jubilee Fund, Bombay Branch, is therefore benefiting by Rs. 850.

WAR GIFTS FUND.

LADIES' COMMITTEE.

CHAIRMAN - ~~MRS. H. C. CAPTAIN~~

VICE-CHAIRMAN - LADY MOODY.

HON. TREASURER - LADY DUGGAN.

JT. HON. SECRETARIES { MRS. F. S. TALYARKHAN
MRS. R. B. BILLIMORIA.

Mrs. H. C. Captain.

CENTRAL BANK,
3RD FLOOR,
ESPLANADE ROAD.

18th March 1943.

J. Lalkaka, Esq.,
BOMBAY.

Dear Mr. Lalkaka,

Thank you very much indeed for having presented us with a blank canvas for a portrait. This canvas was auctioned at our Cocktail Party on the 3rd, and Sir Dinshaw Petit purchased it for Rs. 1,200/-.

The water colour picture you sent us has not been sold yet, but I am sure it will bring in a good price in the near future.

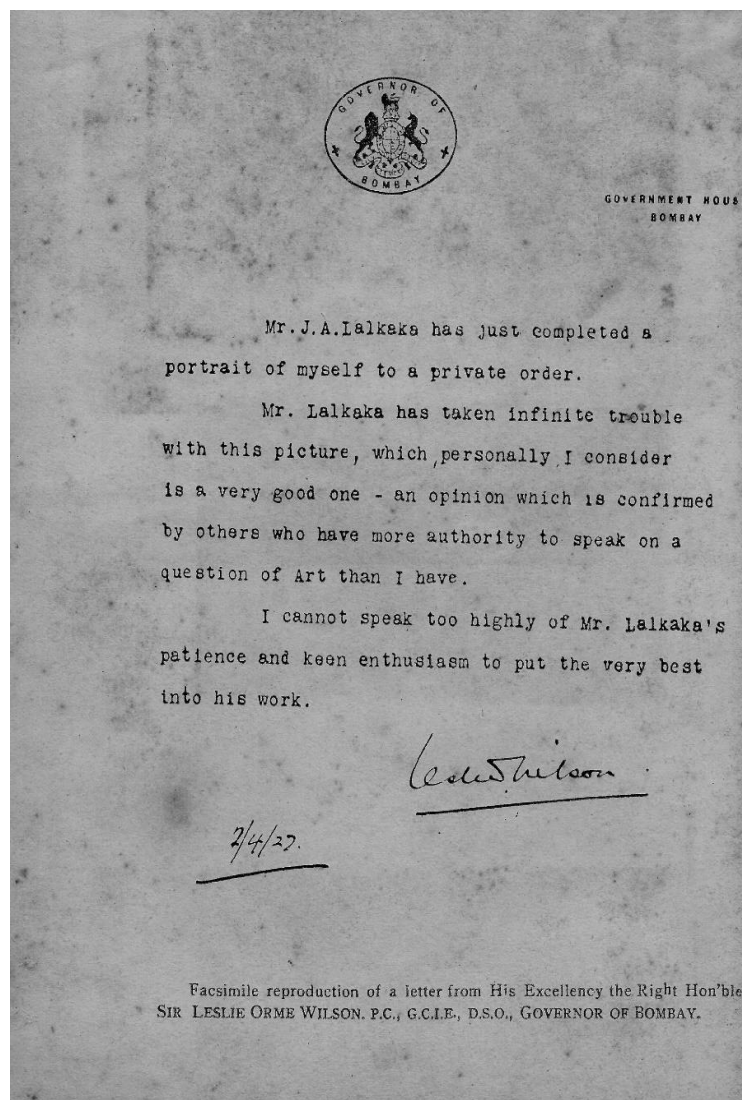
With best wishes and very many thanks for your generosity,

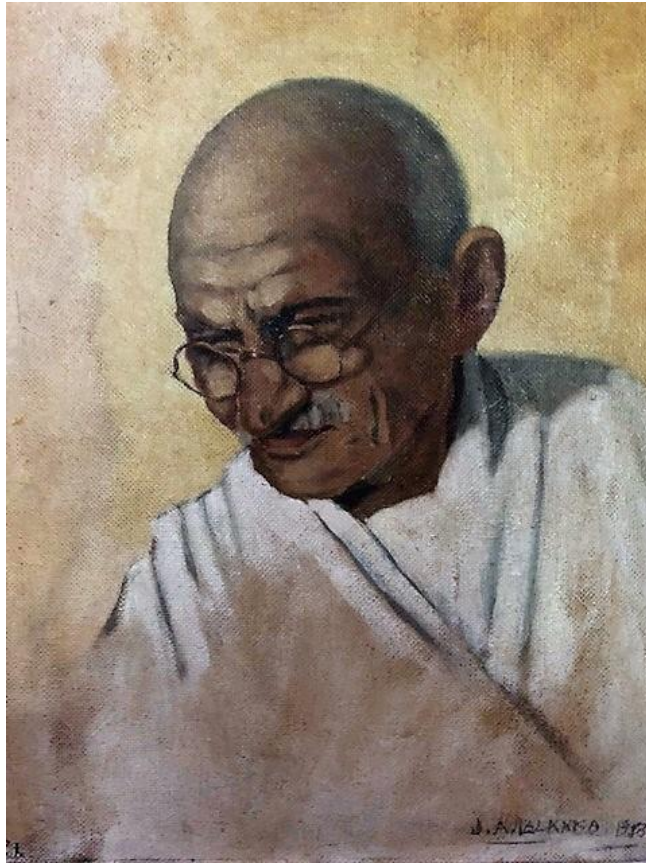
Yours sincerely,

Successor H. C. Captain

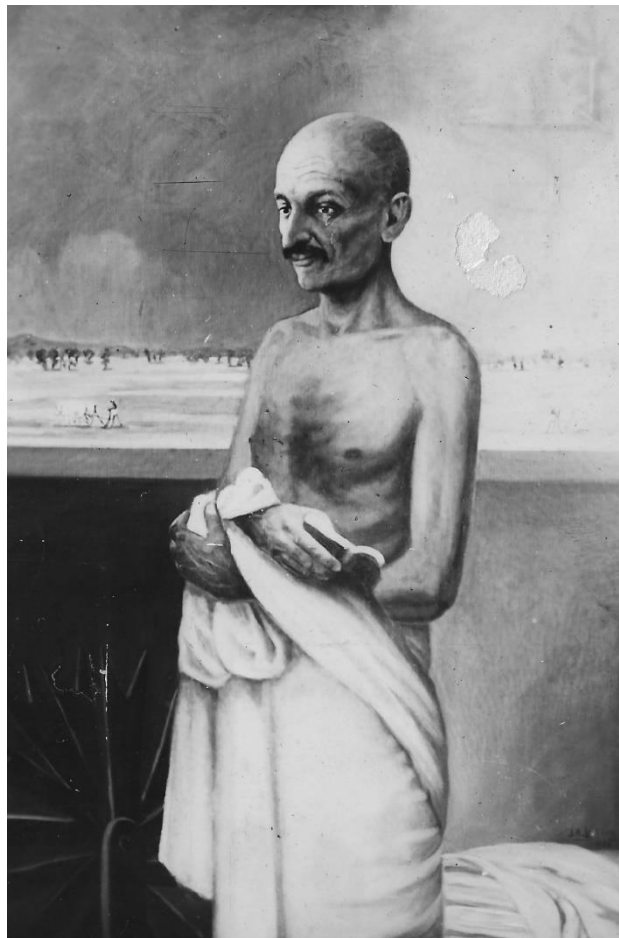
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Sir Leslie Wilson and his wife Mrs Wilson - Governor of Bombay

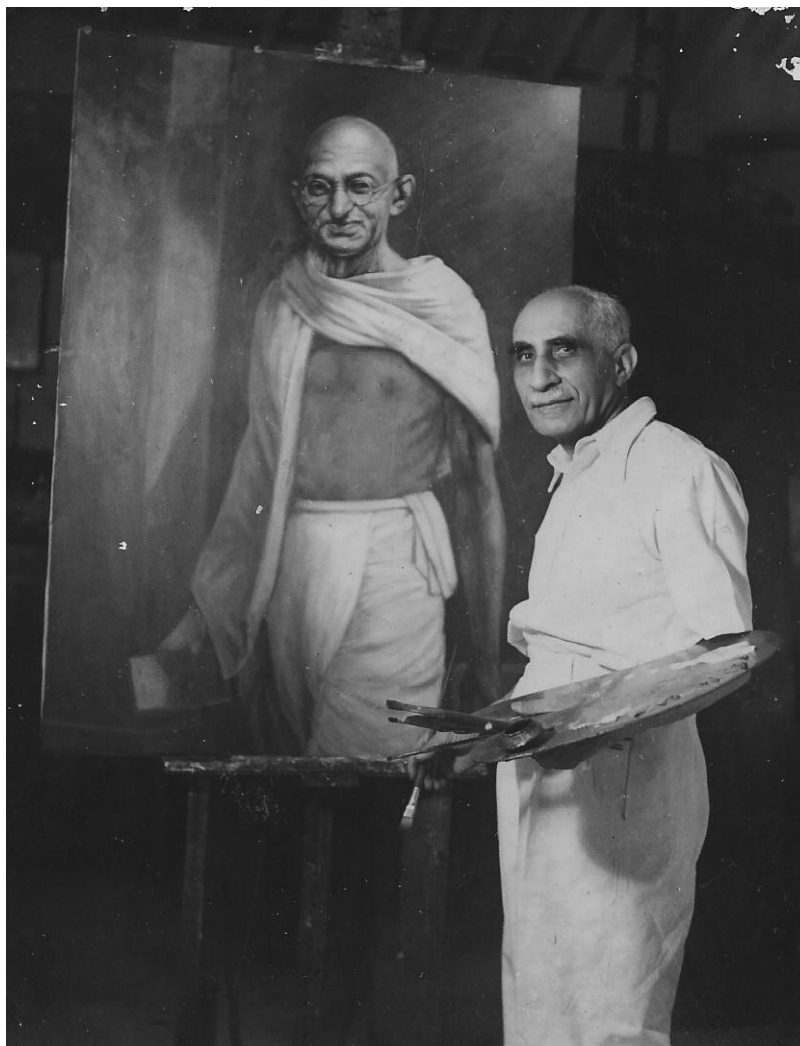




*Mahatma Gandhi
Original with granddaughter
Shehernavaz Pundole*



Gandhiji, Father of Our Nation



Work in Progress.....

MAHATMA'S PORTRAIT UNVEILED Bombay Ceremony

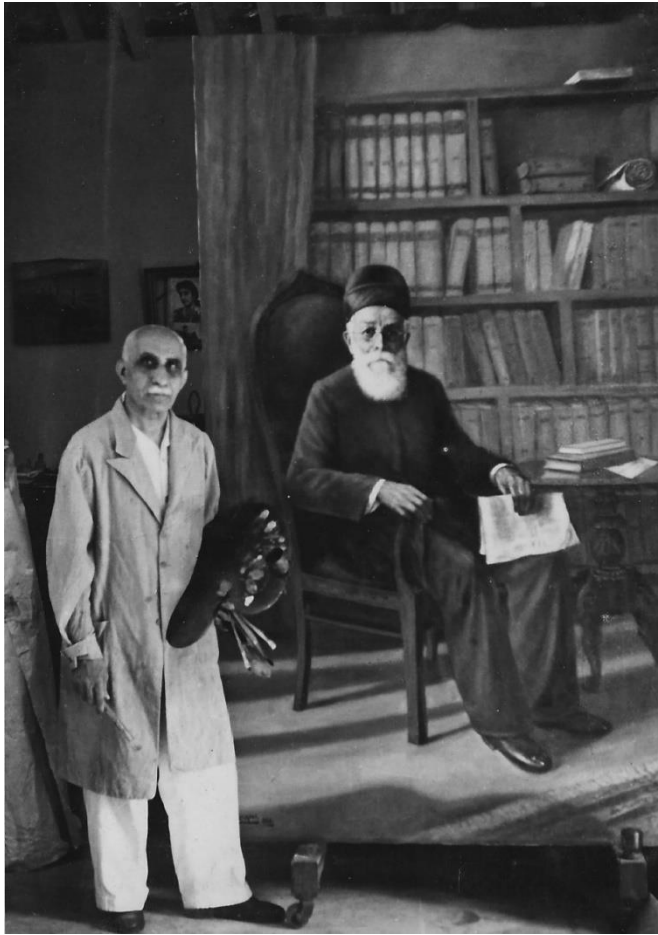
Mr. Morarji Desai, Home Minister of Bombay, unveiling a portrait of Mahatma Gandhi in the Board Room of the Bombay Port Trust on Monday, called upon the Trustees to bring to bear a high sense of duty in the administration of the Bombay port.

Mr. Desai said the custodians of the leading port of the country, which was described as the gateway of India, should be the first to follow the teachings of the Mahatma. They should maintain their reputation as one of the country's more efficient and selfless team of workers.

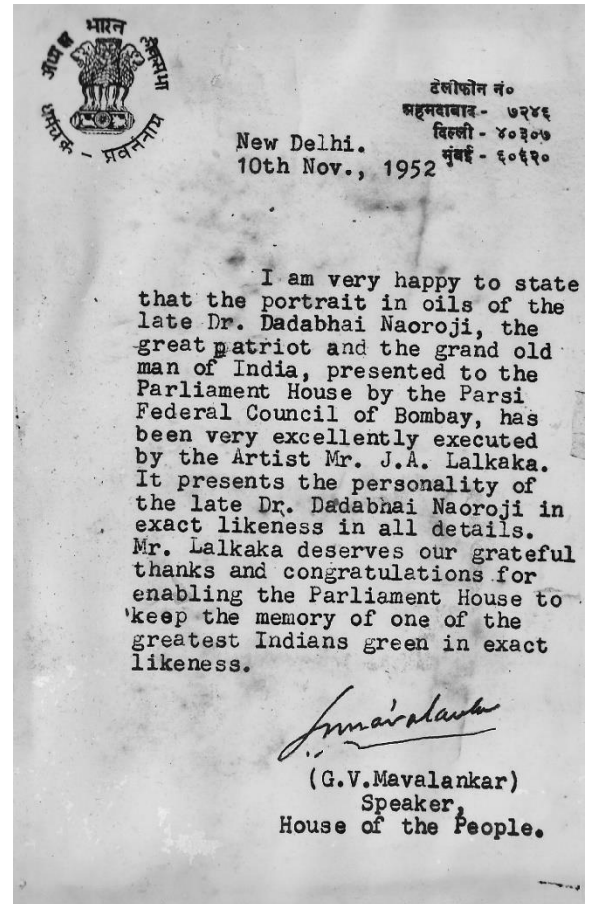
The portrait was presented by Mr. P. M. Chinai, a Trustee of the Port, and was done by Mr. J. A. Lalkaka, a well-known Bombay artist.



Reproduction of the life-size portrait of Mahatma Gandhi presented to the Governor-General by Dasturzada Dr. Jal Pavry and Miss Bapsy Pavry, son and daughter of the distinguished Parsi High Priest of Bombay, which is placed in the Drawing Room of Government House. The painting is the work of J. A. Lalkaka, the well-known Bombay artist. ...



Dadabhai Naoroji



Dr Dadabhai Naoroji – Picture Unveiled in Parliament-Times of India

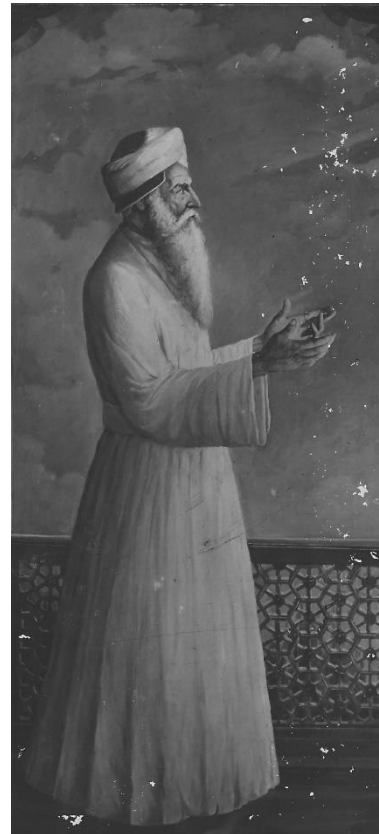
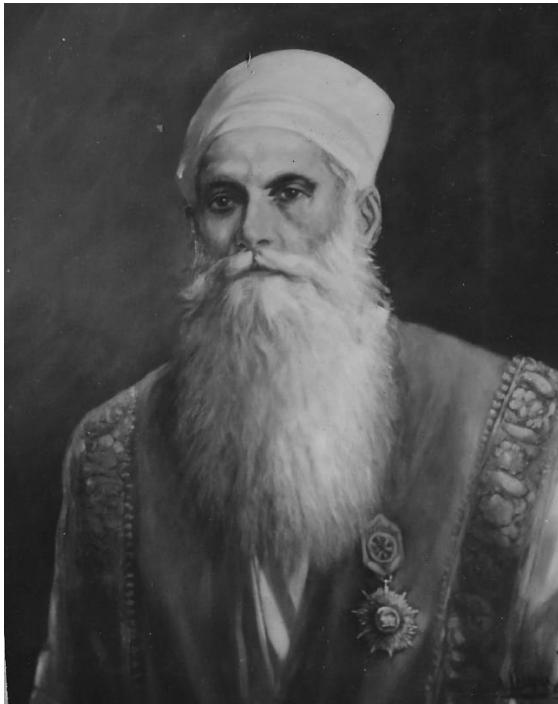


New Delhi, Saturday March 14 1954 – The Portrait of Dadabhai Naoroji, the man who gave Indians the message of Swaraj, was unveiled by the Speaker Mr G V Mavalankar, in the Central Hall of Parliament today. The portrait had been presented to Parliament on behalf of the Parsi Community by Mr Naoroji Wadia, Vice-Chancellor of Bombay University. Present at the ceremony included Vice-President Dr RadhaKrishnan, members of Parliament and Dadabhai Naoroji's grandson K.A.O Raoji. The portrait was painted by a Parsi artist, Mr J A Lalkaka. Speaking on the occasion Mr Mavalankar referred to the need for decorating Parliament House with pictures and paintings depicting the history of India's culture and all aspects of her social, religious, cultural and economic life and her struggles for independence. Mr Mavalankar spoke highly of the role Dadabhai Naoroji had played in the struggle for freedom and said "it is but natural and proper that we always try to keep green the memory of those whom we have followed and succeeded and pay homage to the founders of our national life today. As time passed on, we and the succeeding generations are apt to forget as to who led our struggle for national existence and who laid deep the foundations of our national life and in our ignorance and vanity, we might feel that the achievement we see today is entirely our own creation. It is, therefore, very essential that every one of us remembers that we stand firm because of the foundations of the old; and as an aid to our memory, have before our eyes the pictures of those who have left their footprints on our march to Swaraj. It is they who had inspired us to our efforts and kindled in our hearts the desire for freedom. The memory of their examples will keep us in a steadfast manner to the ideals of service to our people. It is, therefore, necessary to have, constantly before our eyes, these beacon lights, reminding us of the course of our path to the present state and of our responsibilities to future generations."



The Grand Old Man Dadabhai Naoroji
Original at the Rashtrapati Bhavan, New Delhi

Zoroastrian Priests



Mr J A Lalkaka stayed in the Lumley Bedroom in Government House, New Delhi, for a month while he was painting a portrait of Dr Rajendra Prasad, President of India.



GOVERNMENT HOUSE, NEW DELHI.

Telephone No.	ROOMS.	NAMES.	Arrival.
<u>GROUND FLOOR.</u>			
119	N.W.—Brabourne Bed Room.....		
59	Erskine Bed Room.....	Lieut. H. M. Roy, I.N.	
	Erskine Sitting Room.....		
	Lumley Bed Room.....	Shri J. A. Lalkaka.	30-6-50
68	Willingdon Bed Room.....	Captain M. L. Devender Singh.	
	Willingdon Sitting Room.....		
78	Miéville Bed Room.....	Flight-Lieut. T. S. Brar, I.A.F.	
	Miéville Sitting Room.....		
75	N. E.—Haig Bed Room.....	Captain P. M. Palamkote.	
	Craik Bed Room.....		
	Beresford Bed Room.....		
	Kitchener Bed Room.....		
31	Curzon Sitting Room.....	Major and Shrimati M. Yunus Khan.	
	Curzon Bed Room.....		
118	S. W.—Elgin Bed Room.....	Major and Mrs. A. S. Wilson.	
	Dufferin Sitting Room.....		
	Dufferin Bed Room.....		
	Ava Bed Room.....		
	Ava Sitting Room.....		
<u>FIRST FLOOR.</u>			
	N.W.—Rajaji Room.....	The President.	
	Edwina Sitting Room.....		
61	Edwina Bed Room.....		
95	Mountbatten Room.....	The President's family.	
62	Chelmsford Bed Room.....		
	Chelmsford Sitting Room.....		
83	S. W.—Minto Bed Room.....	Mr. J. Gregory.	
54	Reading Sitting Room.....	The Hon'ble Sir Owen Dixon.	
	Reading Bed Room.....		
63	Irwin Bed Room.....	H. E. Mr. Liaquat Ali Khan.	20-7-50
	Irwin Sitting Room.....		
	Birdwood Sitting Room.....	Mr. Muhammad Ali.	20-7-50
1	Birdwood Bed Room.....		

J. A. Lalkaka was a guest at Government House, for nearly a month, when he was painting a life size portrait of the President. Dr. Rajendra Prasad

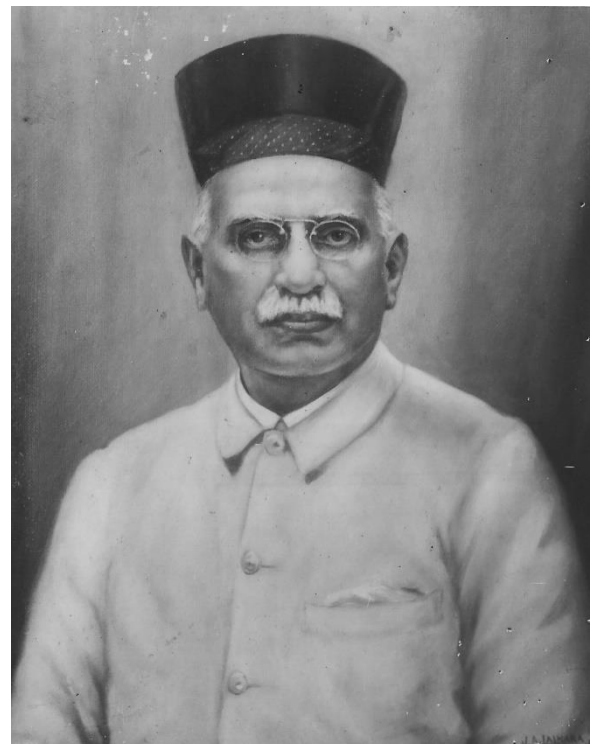
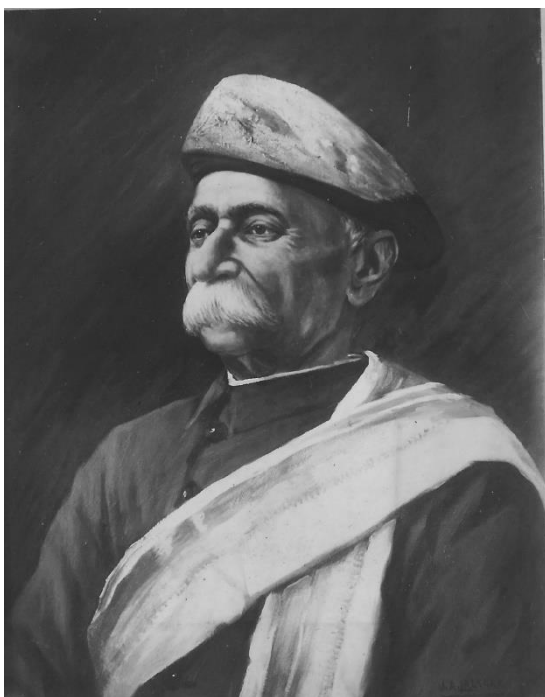
Portraits in the Making



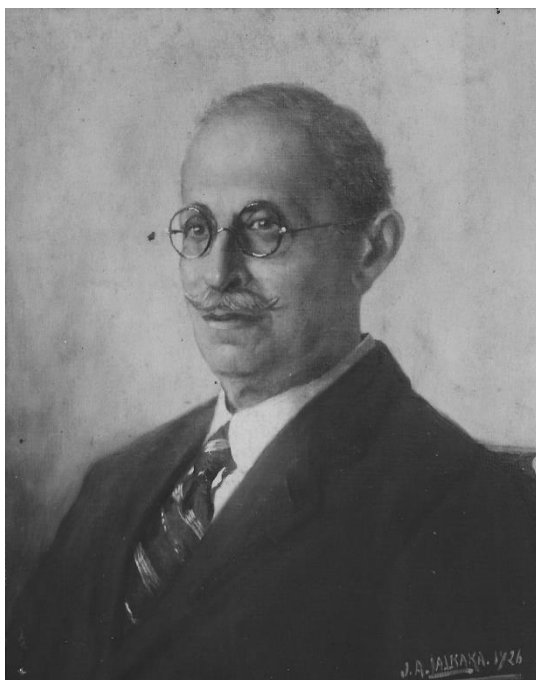
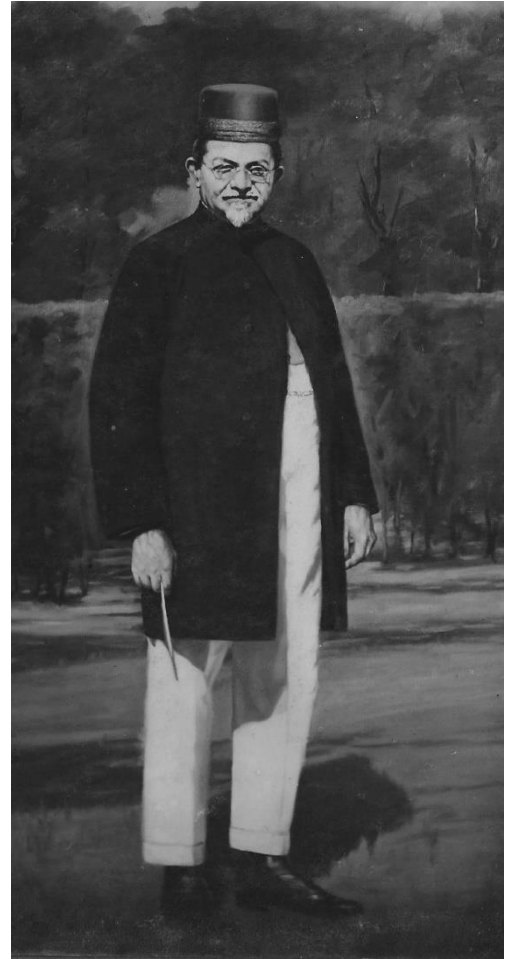
TRADITIONAL PORTRAITS



TRADITIONAL PORTRAITS



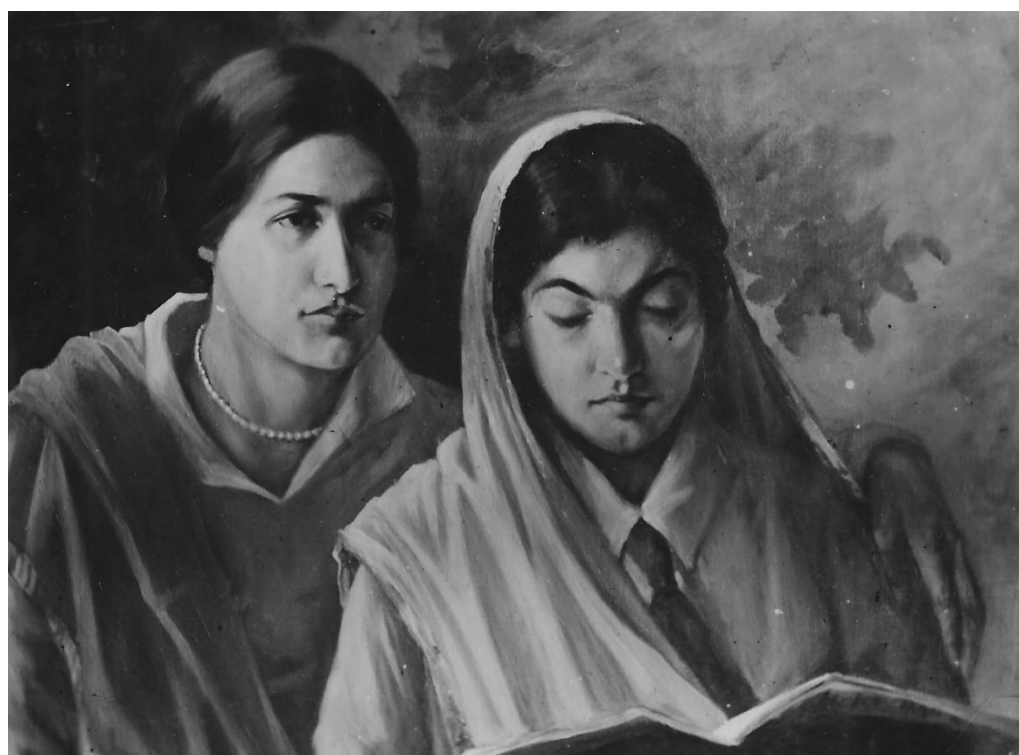
TRADITIONAL PORTRAITS



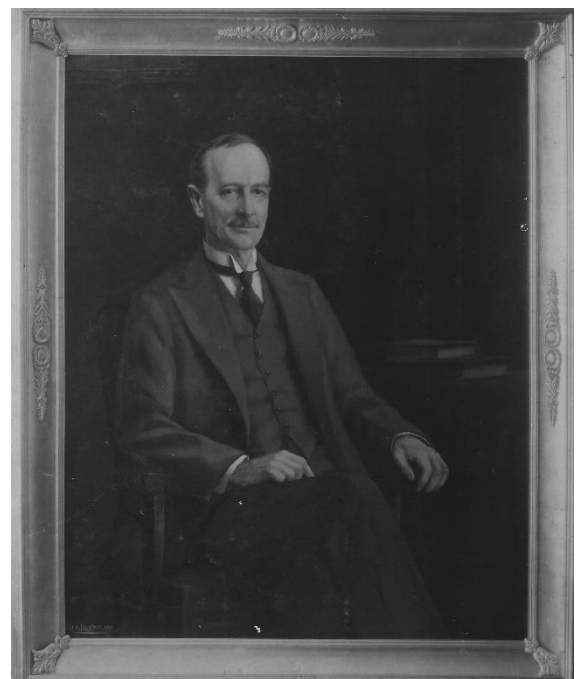
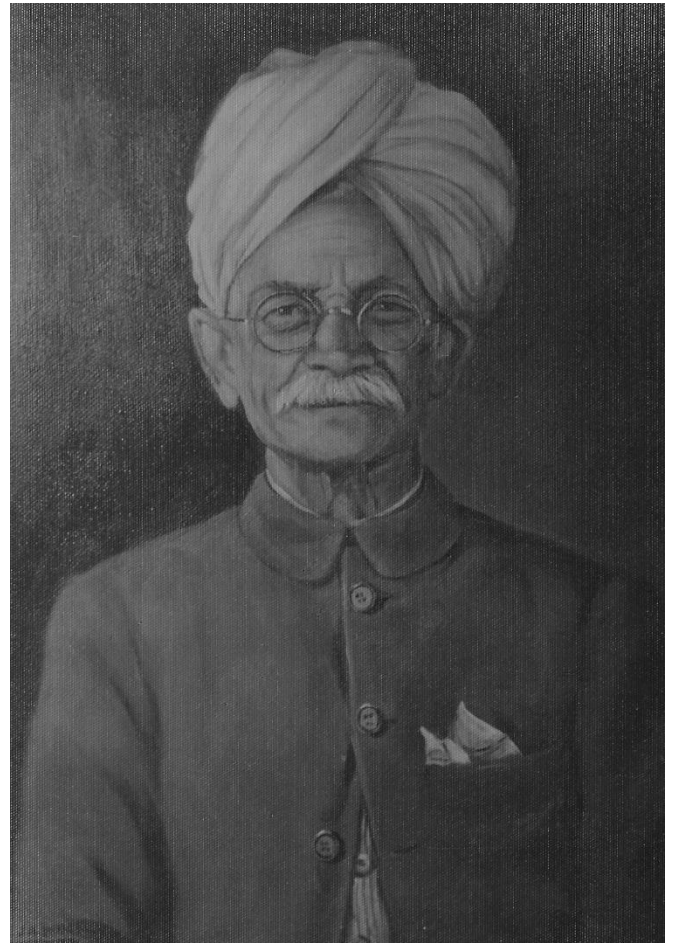
TRADITIONAL PORTRAITS



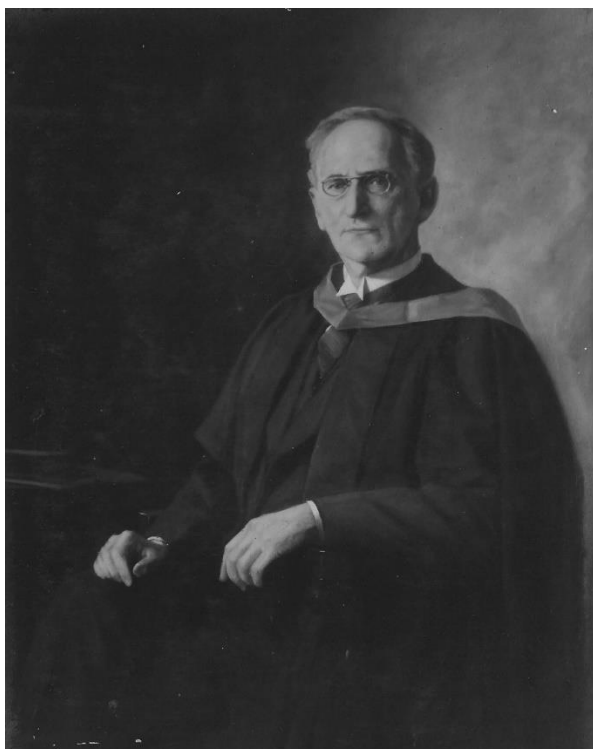
TRADITIONAL PORTRAITS



TRADITIONAL PORTRAITS



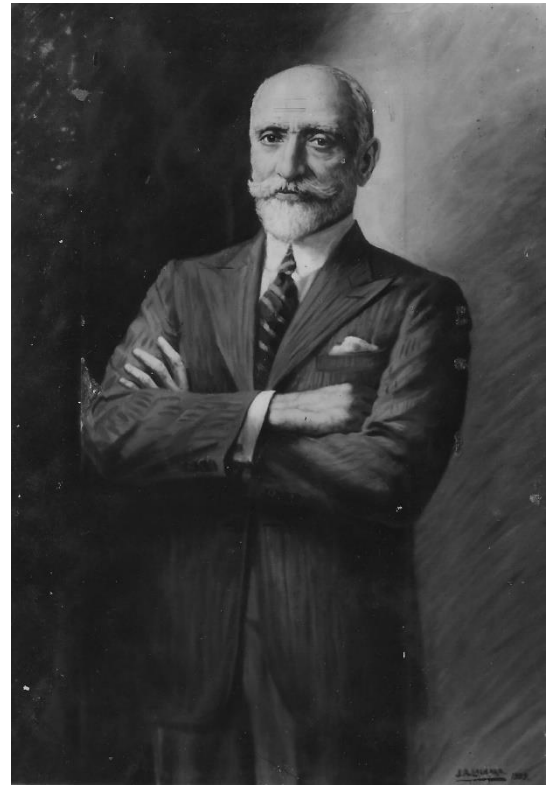
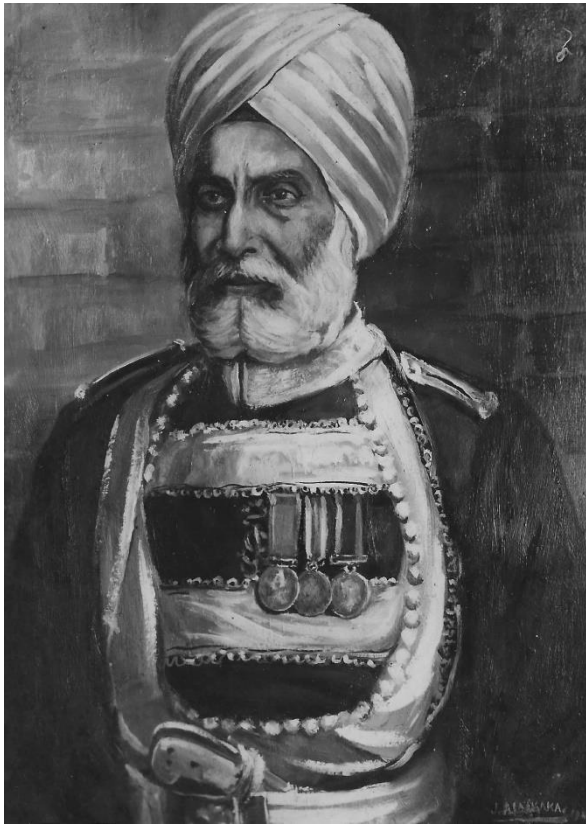
TRADITIONAL PORTRAITS



TRADITIONAL PORTRAITS



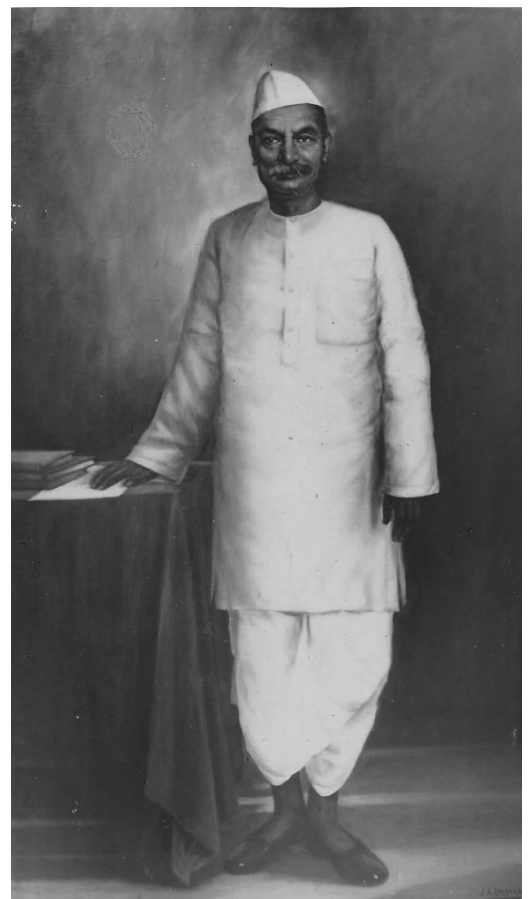
TRADITIONAL PORTRAITS



Dorabji Tata

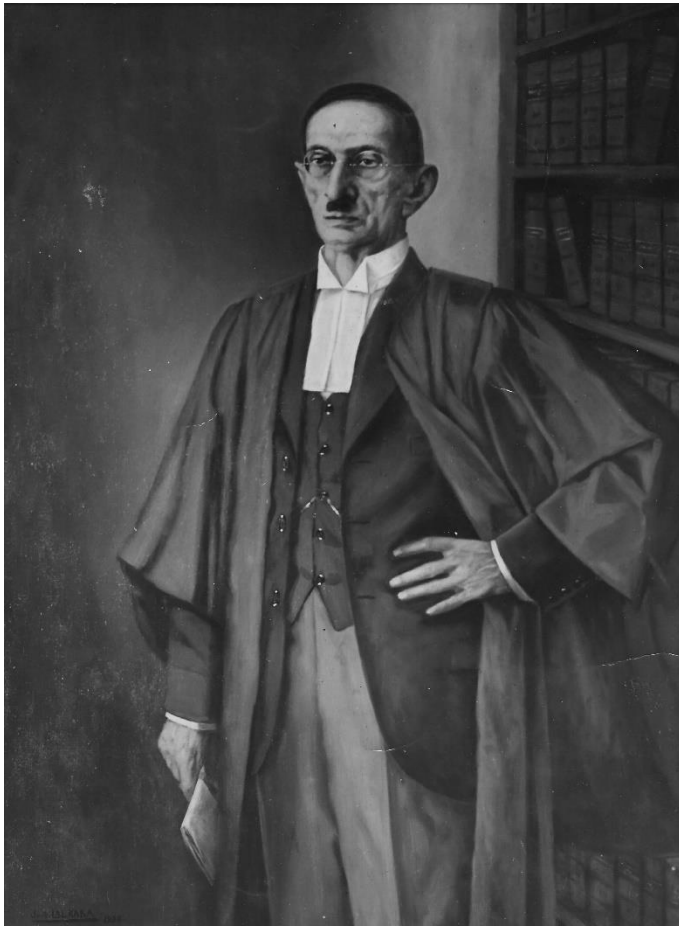


Oswald Birley

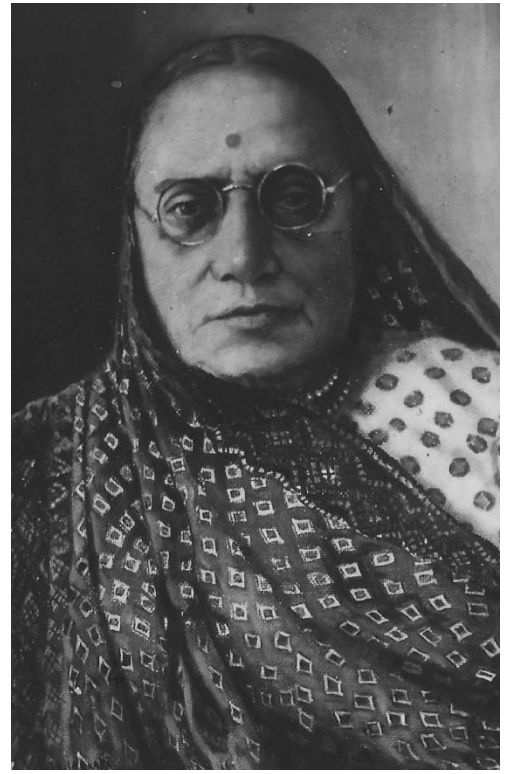


Dr Rajendra Prasad

TRADITIONAL PORTRAITS



Sir Chimanlal Setalvad



Mrs Setalvad

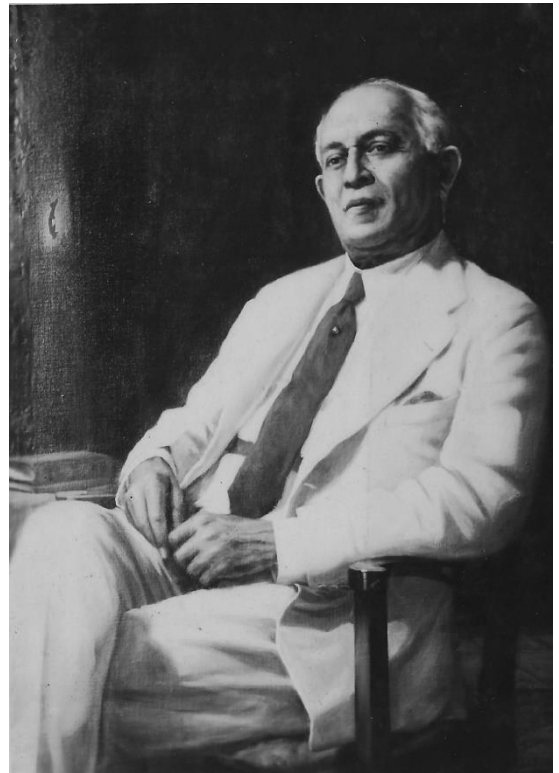
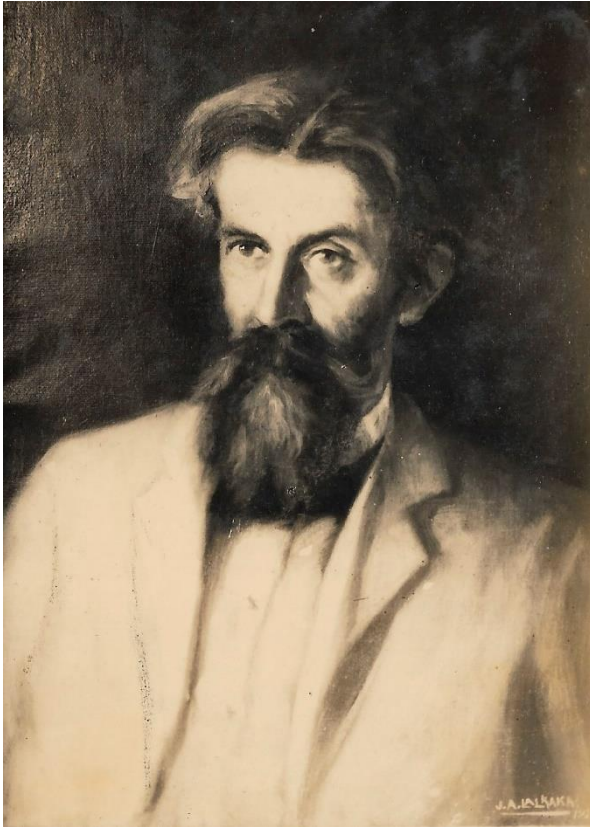


Sir Nowroji Seklatwala

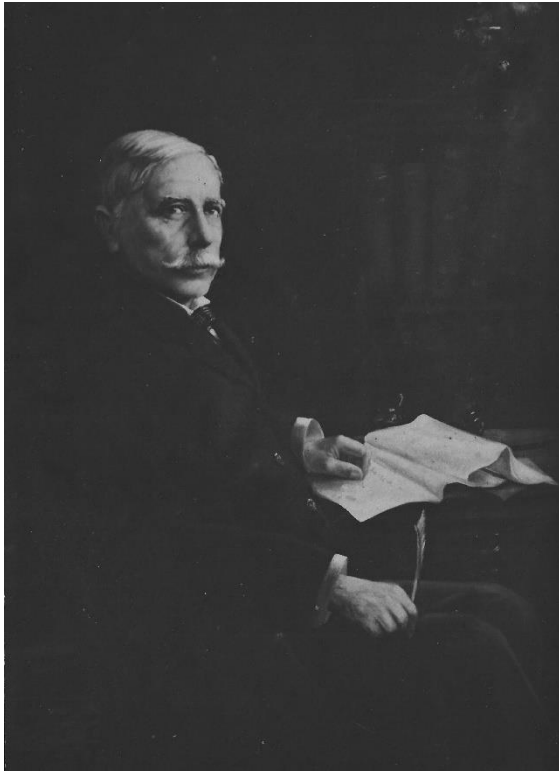


Madame De Laqlo

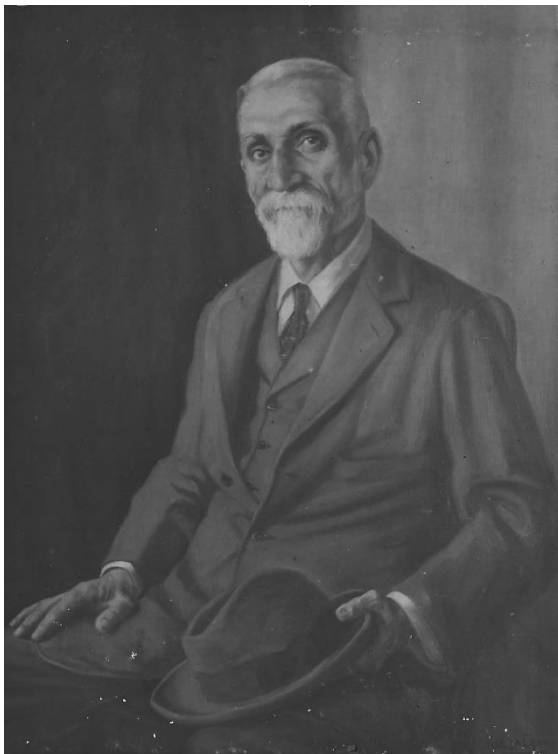
TRADITIONAL PORTRAITS



TRADITIONAL PORTRAITS



John Inverarity-Barrister



*Jamshedji Kharas -
Tehmina's father*



Sir James Sifton



MR. J. A. LALKAKA, the Bombay artist, finishing the portrait of H. E. Sir James Sifton, which is to be hung in the Legislative Council Chamber at Patna. *statesman* 24-11-34



AN APPRECIATION.

In his speech on the 9th March 1935, while presenting the portrait of his Excellency Sir James Sifton, K.C.S.I., K.C.I.E., Governor of Bihar and Orissa, in the Legislative Chamber, Patna, the Hon'ble Raja Raghunandan Prasad Singh of Monghyr said, "...For these and other reasons connected with the many qualities of head and heart that characterise His Excellency, Sir, I felt it my duty to try to perpetuate the memory of his remarkable rule in portraiture and those assembled here will soon witness the fruit of my humble efforts in that behalf. To the renowned artist of Western India, Mr. J. A. Lalkaka, my thanks are due for having executed this fine piece of art with a promptitude and skill which do him immense credit....."

TESTIMONIALS

Sir J. J. School of Art,
Bombay, 8th April 1913.

My dear Mr. Lalkaka,

It gives me great pleasure to testify to the qualities you possess as an artist. You had a very good grounding in drawing and painting while under me at the School of Art, which qualified you to take advantage of all you were taught at the schools you joined when you went to England, and of what you saw in the Museums and Galleries there and in other parts of Europe. Messrs. Orchardson, Walker, Loudon and Borough Johnson are among the best teachers in England at the present time, and as you had in addition to these the advantage of working under Mr. Stanhope Forbes R. A. in Cornwall, it is difficult to see what better selection of masters you could have chosen. I was glad to have the opportunity, while on leave in 1908-09, of seeing how your studies were progressing, and judging from the work you then showed me I was quite satisfied you were making the best use of your time and opportunities. This impression has been confirmed by the work you have exhibited since you returned to India, and I am quite confident you are fully qualified to undertake with success any commissions that may be entrusted to you ; and from what I know of your character I feel sure you will spare no pains in bringing to a successful completion any work you undertake.

I shall be always very glad indeed to give you any advice, and I trust you will meet with the encouragement your long course of study certainly entitles you to.

With best wishes for your success,

I am,

Yours sincerely,

(Sd.) Cecil L. Burns.

(From Cecil L. Burns Esquire, Principal, School of Art, Bombay.)

Sussex House, Kew Road,

Kew Gardens, 1-11-12

Dear Mr. Lalkaka,

Thanks for your note. Yes, please do take the drawing to your grand-father from me, and send me only the smaller photos.

I think you have been very successful with your painting and am glad my suggestions were of help. I think Mr. Vakil will be pleased.

With kind regards and wishing you bon voyage,

Your sincerely,

(Sd.) J. M. Jenkins.

(From Lady Jenkins.)

(The portrait of Sir John Jenkins was painted after his death and Lady Jenkins kindly furnished me with all details.)

Ahmedabad, 30th July 1918.

Dear Mr. Lalkaka,

I am much pleased with the portrait which as far as I can judge is an excellent likeness.

Yours sincerely,

(Sd.) B. C. Kennedy, I. C. S.

(From B. C. Kennedy, Esq., Sessions Judge,
Ahmedabad.)

Elphinstone College,

August 14th 1918.

Dear Mr. Lalkaka,

The memorial portrait of Mr. Dadabhoy Naoroji painted by you to be hung in the Elphinstone College Library is accepted by the Dadabhoy Memorial Committee as a very good likeness thoroughly representative of the original in his old age and entirely worthy to be hung besides the other portraits of Elphinstonian alumni.

I too think it a very good piece of work and one which does you credit.

Believe me,

Yours sincerely,

(Sd.) A. L. Covernton.

(From A. L. Covernton Esq., M. A., Principal
Elphinstone College, Bombay.)

"Shanti Bhavan," Pedder Road,
Bombay, 19th December 1917.

My dear Lalkaka,

I am in receipt of your letter of the 4th instant as well as the half size painting of my late grandfather.

I take this opportunity of saying that the work has given me entire satisfaction, that it is done neatly and finished beautifully. When I placed the commission with you, I was expecting that your work would come up to the mark and I am bound to say that it has fulfilled all my expectations.

I shall be glad to requisition you further, if I need, for any other work.

Yours sincerely,

(Sd.) Narottam Morarjee.

(From Narottam Morarjee Gokaldas, Esq.)

Halcyon Lodge, Vachaghandy Road,
Bombay, 24th February 1918.

My dear Mr. Lalkaka,

I am glad to say that the portrait in oil colour of my late father done by you, has met with the entire approval of all members of my family including myself; for which my and my family's best thanks are due to you.

Considering that you painted the same under a lot of difficulty from an old and faded photograph the likeness is very good. It is in every way satisfactory.

I sincerely wish you every success in your future career,

Yours sincerely,

(Sd.) Jehangier M. Tarachand.

177, Cromwell Road, S. W.,
London, 19th December 1912.

Dear Mr Jehangir Lalkaka,

I am writing a few lines on the eve of your leaving for home to wish you every success in the career of an artist which you have adopted. During your four years of Art studies here you have benefited by the teaching of eminent artists, the result of which and your hard diligent labours I was pleased to see the other day in your studio. Both in your original work and copies of eminent artists and world-famous canvasses you have manifested a capacity which augurs well for your success.

I hope in India our countrymen will evince due appreciation of such art talent, with the result that instead of always looking to Europe for the execution of art commissions, they will find on the spot artists of capacity like yours for such work.

Believe me,

Yours sincerely,

(Sd.) M. M. Bhownaggee.

(From Sir M. M. Bhownaggee, K. C. I. E.)

Royal Societies Club,
St. James's Street, S. W.,

London, 19th December 1912.

My dear Mr. Lalkaka,

I regret very much you are leaving England. But before you leave I wish yet once to thank you for the excellent portrait of myself which you painted this spring. All my friends admire your work. The more so as I told them how quickly and under what trying circumstances you worked.

I hope you will have a happy journey, and that you will be received in your own country with all the prospects of a brilliant career of a gifted artist.

All your friends hope you will not forget them and that a good fortune may bring you again back to England.

Trusting that you will let me have from time to time your news, and wishing you again a very happy journey,

I remain,

Very sincerely yours,

(Sd.) Chedo Miyatovich.

Jehangir A. Lalkaka Esquire.

(From Ancien Ministre de Serbie pres la Cour de St. Jame's.)

February, 21, 1913.

Bombay

(Armorel, Woodfield Avenue, Ealing, London, W.)

Dear Mr Lalkaka,

I am very happy to bear testimony to your gifts and intelligence in drawing and painting, in the European manner, while retaining your natural sympathy for things Eastern. Your art in portraiture is full of life, expression and graphic strokes.

Yours sincerely,

(Sd.) F. J. Gould.

(Lecturer for the Moral Education
League, London. Former Member of
the Leicester Town Council.)

Mr. J. A. Lalkaka, of Ahmedabad.

South-Western Polytechnic Institute,

Manresa Road, Chelsea, S. W.,

London, May 26th, 1913.

Dear Mr. Lalkaka,

I was pleased to get your letter from India, and I am glad that you have had some recent successes with your drawings. During the time you studied under me at the above Art School you made steady progress in

your painting and I see no reason why you should not obtain portrait commissions in your country, for you evidently had the gift of getting a good likeness in your heads, whilst technically, your painting showed ability and a good sense of colour.

Hoping to hear of your success,

I remain,

Yours sincerely,

(Sd.) E. Borough Johnson

(Head Master)

(From E. Borough Johnson Esquire, R. I., Head Master, School of Art, Chelsea.)

8, Queen's Gardens,

Poona, 2-8-13.

Dear Mr. Lalkaka,

I am really very much obliged to you for all the trouble you have taken about my portrait.

It seems to me that you have secured quite a good likeness of me and that the portrait is very successful.

Yours sincerely,

(Sd.) H. O. Quin.

(From H. O. Quin Esquire, I. C. S.)

Fort House, Hornby Road,
Bombay, September 22nd 1916.

Dear Mr. Lalkaka,

I have received the portrait of my dear late father which you have painted for me, and I am very much pleased with the habitual likeness, and the finished work which you have so ably turned out to my entire satisfaction.

Wishing you every success in your career,

Believe me to remain,

Yours sincerely,

(Sd.) Rustamjee J. C. Jamsetjee.

Goolshun, Pedder Road,
10th Nov. 1916.

Dear Mr. Lalkaka,

I am very pleased with the portrait in oils of my late father executed by you. Considering the fact that you had not the opportunity of getting a single sitting, the likeness turned out by you is excellent and absolutely true to life. The portrait as a picture and piece of art is excellently coloured—the scheme and arrangement being perfect.

From those who have seen the picture, I hear nothing but praise. In every detail your work is most excellent and I wish you every success in future.

I remain,

Faithfully yours,

(Sd.) J. D. Davar.

Bar-at-Law.

Municipal Office,

Surat, 29-3-17.

Dear Mr. Lalkaka,

I have to-day sent you an official letter containing cheque in payment for the portrait of K. B. Dr. Dossabhoy Pestonjee which you painted to be hung in the Municipal Hall.

I consider the work to have been very well done, and the portrait has, so far as I am aware, given complete satisfaction to the subscribers who have seen it and also to the relatives of the sitter.

Yours sincerely,

(Sd.) H. Dow.

(From H. Dow, Esquire. I. C. S., Municipal Commissioner for the city of Surat.)

5, Altamont Road,

Cumballa Hill, 8th April 1917.

Dear Mr. J. A. Lalkaka,

The portrait of the late Sir Pherozshah M. Mehta which you have painted, is now unveiled and placed in the rooms of the Bombay Presidency Association and so I now conclude the business, I had taken in hand by

expressing to you my own satisfaction and that of all who knew Sir Pherozshah and have seen the portrait, at the really excellent manner in which you have executed the commission given to you; seeing that you painted from photographs, the work does you great credit. I have seen a good deal of the best portrait paintings in England and in Europe and as I have myself handled the brush and the pencil in my younger days, I think I can speak with some knowledge and it gives me much pleasure to pronounce this portrait of Sir Pherozshah to be a very good likeness and the entire work very well finished.

I trust you will persevere in your high profession and if you do so, you may count on making yourself famous some day; my idea of perseverance is—a thorough capacity for taking thorough pains. I sincerely wish you every success.

Yours sincerely,

(Sd.) C. M. Cursetjee.

Narayan Dabholkar Road,
Bombay, 11th August 1913.

This is to certify that Mr. J. A. Lalkaka has painted a full figure painting of my grand-father to my complete satisfaction. I have found Mr. Lalkaka to be a very good master of the art and any one who would entrust Mr. Lalkaka any portrait painting work will be pleased to find that Mr. Lalkaka is an able artist.

(Sd.) Maneckji Jethabhai Vurdhman.

Dharwar, 19th October 1913.

Dear Mr. Lalkaka,

As you are leaving Dharwar I must write a few lines to express my indebtedness for what, so far as I can judge, is a very successful portrait. It has been a pleasure to sit to you. You have subjected your victim to a minimum of inconvenience. As one who has always taken a deep interest in Indian Artists and their work I may perhaps be permitted to congratulate you on the proficiency that you have attained in your art. I wish you all success and shall watch with interest your further progress. If I am ever in a position to assist you in any way I shall be very happy to do whatever I can.

Yours very truly,

(Sd.) E. Maconochie.

(From E. Maconochie Esquire, I. C. S., Collector of
Dharwar.)

Shahpur House,
Ahmedabad, 6th April 1914.

My dear Mr. Lalkaka,

With regard to the portrait of my wife painted by you I am pleased to say that it has been very well done by you. Although I am a lay man I think I may safely say this much that you have succeeded in giving a faithful and lifelike touch to the whole, and this is all the more creditable to you in as much as you have been the only one that has been able to give such a faithful likeness in the picture. You have no doubt turned to very good account the many excellent opportunities that you must have got in learning this noble art. I wish you every success ; and I feel sure that you are bound to rise higher and higher in this sphere of work as time passes by.

Yours sincerely,

(Sd.) Chinubhai M. Runchhorelal.

(From the Hon'ble Sardar Sir Chinubhai Madhav-
lal Runchhorelal Baronet, C. I. E.)

Police Court,
Bombay, 11th October 1915.

At the request of the Dracup Memorial Committee
Mr. Lalkaka has painted a portrait of the late Mr. J.

W. S. Dracup which is to be seen in the Court of the learned Third Presidency Magistrate where Mr. Dracup formerly presided.

Mr. Lalkaka worked under great difficulties. The portrait was painted some time after Mr. Dracup's death, and the only materials available were an old photograph taken many years previously and a photo of Mr. Dracup in a group.

The portrait in my opinion is very satisfactory and does great credit to Mr. Lalkaka.

(Sd.) A. H. S. Aston.
Chief Presidency Magistrate,
Bombay.

Aundh, 21st October 1915.

My dear Lalkaka,

I got your letter dated 19th instant. I got the parcel and frames in a very sound state. I like them very much. I hope you prosper in your work always.

Yours faithfully,
(Sd.) B. Pant
Chief of Aundh.

Aundh, 21st October 1915.

I had entrusted the work of making some copies of famous paintings to Mr. J. A. Lalkaka while he was in Engand : and he has discharged it to my entire satisfaction. Mr. Lalkaka has opened an Art studio in Bombay and I asked him to paint the portraits of their Majesties the King and Queen in oil colours. I am glad that he has also done this work satisfactorily.

(Sd.) B. Pant

Chief of Aundh.

Bombay Art Society Exhibitions.

Extract from the Times of India, Thursday, 6th March 1913.

“Mr. J. A. Lalkaka receives the Society’s Silver Medal in this section for a frame of well drawn pencil sketches from life.”

Extract from the Times of India, Tuesday 10th March 1914.

“Of the younger men who are well on the road to recognition, J. A. Lalkaka sends an excellent portrait of Khan Bahadur Nowrojee Vakil which has been awarded the prize for the best portrait in oils. The likeness is good and full of character and the whole effect quiet and harmonious.”

Camp of the Collector,

Salt Revenue,

via Bombay.

22-1-16.

Dear Mr. Lalkaka,

I have been intending to write to you for some months and never succeeded in doing it. Your Portrait of my son is with my kit at the Custom House in Bombay, and if you want it for exhibition I will give orders accordingly.

I meant to have written my opinion of the picture long ago, but I think I failed to do so. I am very much pleased with it. I think it is a good likeness with plenty of character in it, and I like the treatment and composition generally. The drawing seemed to me to be excellent and the colour scheme very well thought out and harmonious.

I certainly think that you ought to make a success as a portrait painter, and I am sure that I wish you may do so.

Believe me to be

Sincerely yours,

(Sd.) Walter Shepherd.

(From W. C. Shepherd Esquire. I. C. S. Collector
of Salt Revenue.)

વીલાયતથી પાછા ફરેલા પારસી આરટીસ્ટ.

મુંબઈના પ્રદર્શનમાં મેળવેલો રૂપાંતર ચાંદ.

આજ કેટલુંક થયું પારસી જવાનોની સારી સંખ્યા ચીત્રકળાનું હુન્નર તરફ ખેંચાતી જાય છે. તેનો સારો ભાગ અત્રેજ ચીત્રકળા શીખીને પરવારી નહીં જતાં યુરોપ જઈ ત્યાં કેટલાંક વરસો સુધી રહીને અભ્યાસ આગળ વધારવાની ખાસ કાળજી બતાવે છે. આ છેલ્લા અભ્યાસી વર્ગના એક ચંચળ આરટીસ્ટ મીં જેહાંગીર અરદેશર લાલકાકા યુરોપથી હાલ પોતાને વતન પાછા ફર્યા છે. તેવળુ અમદાવાદવાળા જાણીતા અગ્રેસર શેઠ નવરોજ વકીલના નખીરા થાય છે. તેવળુ મુંબઈમાં ચીત્રકળાનો અભ્યાસ પાકો કરવા પછી યુરોપ ગયા હતા, અને વીલાયતના પ્રખ્યાત આરટીસ્ટો સ્ટેનહોપફેરબસ, ઓરચરડસન વગેરેના હાથ હેઠળ તાલીમ લઈને ત્યાં ચીત્રકળાનો અભ્યાસ વધારી પોતાના નામાંકીત શીક્ષકોની ઉત્તમ સરટીફિકેટ સાથે પાછા ફર્યા છે. ગઈ કાલે મુંબઈમાં ભરાયેલાં ચીત્રકળાનાં પ્રદર્શનમાં તેવળે કેટલાંક ચીત્રો જેવા મેલ્યાં છે, અને ઇનામોની ટીપ જોઈને અમોને સંતોશ ઉપજે છે કે એક ‘બ્લેક એન્ડ વાહીટ’ પીકચર માટે મીં લાલકાકાએ સોસાયટીનો રૂપાંતર ચાંદ મેળવ્યો છે. આ નવા પારસી આરટીસ્ટને અમો ફતેહમંદ કારકીરદી ઇચ્છીએ છીએ. જામે જમશેદ, તા. ૨૬ મી ફેબ્રુઆરી ૧૯૧૩.

એક જવાન પારસી આરટીસ્ટની કૃત્તેહ.

છેલ્લાં ચીત્રોનાં પ્રદર્શન મધે રજી થયલા નમુનાઓમાં મી० જાંગીર એ. લાલકાકા તરફના ચીત્રે વીઝીટરોનું ધ્યાન ખેંચ્યું હતું જે ચીત્ર વીશે અમો અગાઉ ઇસારો કરી ગયા છીએ. આ ચીત્રને એકઝીબીશન કમીટી તરફથી રૂ. ૫૦ નું ઇનામ મળ્યું છે. મી० લાલકાકાએ મુંબઈમાં અને યુરોપમાં ઉસતાદ શીક્ષકોના હાથ હેઠળ તાલીમ લીધી છે અને ચેલસીની સ્કુલ ઓફ આર્ટના હેડ માસ્ટરની પણ પ્રસંશા મેળવી છે. તે હેડ માસ્ટર મી० ઇ. બરો જોનસને મી० લાલકાકાને તેવણની ઉંચ કાબેલીયત અને હુનરમંદી માટે સરટીફિકેટ આપી છે. વળી લંડનની રોયલ સોસાયટીઝ કલબવાળા મી० ચેડો મેયાટોવીચ મી० લાલકાકાના હુનરમાં ઘણા ખુશી થયા છે અને તેવણે પણ મી० લાલકાકા જોગો એક પત્ર લખી તેવણના હુનરનાં વખાણ કર્યાં છે. મી० લાલકાકા પોતાના હુનરનું વધુ શીક્ષણ લેવા તથા ઉસતાદોને હાથે તાલીમ મેળવવાને લંડનમાં ચાર વરસ રહ્યા હતા જે વેળા સર મનચેરજી મેરવાનજી ભાવનગરીએ તેવણના સ્ટુડ્યોની મુલાકાત લીધી હતી અને તેવણને હાથે તદ્યાર થયલા નમુનાઓ જોઈ તેવણને ધન્યવાદ આપ્યો હતો તથા મી० લાલકાકા જોગો એક કાગળ લખીને સર મનચેરજીએ તેવણને કૃતેહ ઇચ્છી હતી. મી० જાંગીર લાલકાકાએ મુંબઈમાં હવે મથક કરવાનો ઇરાદો રાખ્યો છે, અને તેવણ પોતાનો સ્ટુડ્યો મુંબઈના કોઈ આગેવાન લત્તા ઉપર ઉઘાડનાર છે. જામે જમશેદ, તા० ૨ જી માર્ચ ૧૯૧૪.

