

SHRI RUMALE CHENNABASAVAIAH

by

SVETOSLAV ROERICH

I have known Shri Rumale Chennabasavaiah for some years past and have followed the steady progress and the evolution of his art over the years with admiration and keen interest.

Shri Rumale is one of those rare dedicated personalities who evolved a personal and intimate philosophy of life and whose inner striving and conviction carries him beyond the buffets of fate with its disappointments and trials. This inner striving and search after the higher values lights up his creative expression and radiates its own message of truth, moving and beautiful, engendered as it is within the depths of a dedicated spirit. This is the determination of all the true and better artists and men who through the means of their creative expression try to give as a glimpse of their own complex world and make us see what could have been seen.

I have no doubt that in the years to come Shri Rumale will further deepen his intuitive perceptions and evolve still further his pictorial technique, which though very personal is nevertheless striking and convincing. He tries to capture for us some of the beautiful spots of nature, he shares with us his delight in the bright shades of blossoming trees, the foam of rushing water and the sweep of rolling hillsides. It is this love of the beautiful that speaks to us from his paintings and we feel it and respond to it and we are grateful to him for having captured it for us and letting us enjoy it through the power of his own experience.

He paints both in Water Colours and Oils and his Water Colours, some<sup>of</sup> which are of quite large size, are painted in the pure water colour technique without any recourse to white pigment.



I sincerely hope that the recognition which he so richly deserves will come to him in greater measure and will relieve him of all the anxieties and uncertainties which beset an artist's existence, especially of those artists who follow their own creative paths and who try like Shri Rumale to reveal some of the inner facets of the beautiful with which nature so bountifully surrounds us every day of our existence.

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Bangalore,  
28th October 1966.



## **EXHIBITION**

*of the Paintings of*  
**Shri Rumale Chennabasaviah**

*Under the auspices of*

**The Bangalore University Extension Lectures Committee**  
**in the Senate Hall of Bangalore University**

**From 5th to 14th September 1967**

*Inaugurated by*

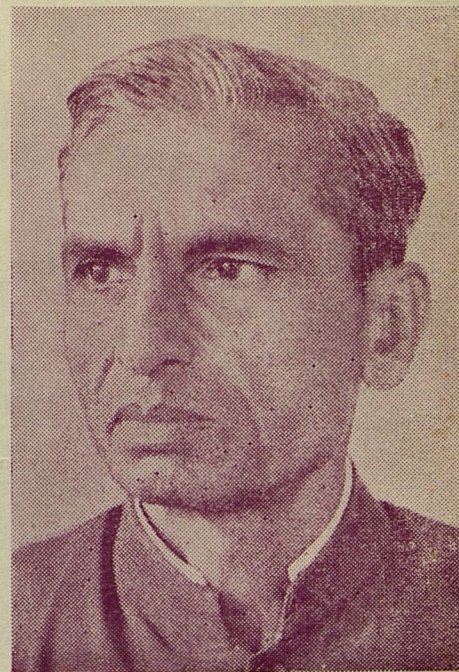
**Sri S. NIJALINGAPPA**

*Chief Minister of Mysore*

*Presided over by*

**Prof. V. K. GOKAK**

*Vice-Chancellor, Bangalore University*



“ Shri Rumale is one of the rare dedicated personalities who evolved a personal and intimate philosophy of life and whose inner striving and conviction carries him beyond the buffets of fate with its disappointments and trials.

— SVETOSLAV ROERICH





Spring in Bangalore

*Look for*

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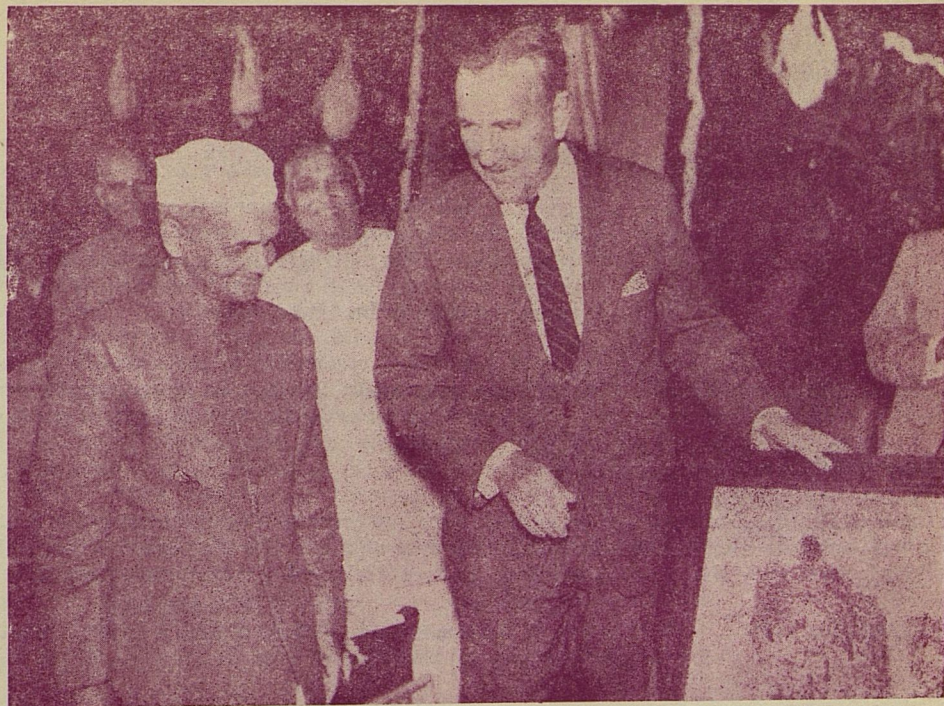
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## “ DEMOCRACIES MEET “

At the function for Commissioning the first generator at the Sharavathy Project Site Shri S. Nijalingappa, Chief Minister of Mysore State, while requesting Prime Minister Shri Shastri to present the Water colour Painting of Shri Rumale to American Ambassador Mr. Chester Bowles, said that it was fitting that “ the representative of the largest nation made a present to the representative of the richest nation.”



## APPRECIATION

## BY THE AMERICAN AMBASSADOR

Dear Mr. Chennabasappa :

NEW DELHI-February 19, 1965.

At the dedication of the Sharavathy Hydro-electric plant on January 24, 1965, the State Government of Mysore kindly presented me with your lovely painting of Jog Falls. The painting now hangs in the lobby of our Embassy in New Delhi where it serves as a permanent reminder both of the beauty of the Sharavathy valley and of the enormous accomplishment represented by the harnessing of the Sharavathi River.

With my thanks and best wishes,

[Sd.] CHESTER BOWLES





### **About Rumale—The Artist**

“Individuality in expression or what is understood as personality in painting is either there from the very beginning or never at all. With Rumale, it has always been with him right from his early years. His delightful little water-colour ‘Pump-shed’ done nearly two decades ago marked him out as a painter with a distinctive personality, with a fast evolving technique which was truly representative of his inner self.

Rumale is deeply sincere to his vision which has in its over-all make up a deeprooted love of nature and the work of man. His expression is artistically legitimate in that he expresses his response in terms of painting only. His works are never documentary, descriptive or illustrative. They are the painter’s testimony to man’s innate love of the beautiful in man’s imagination or vision. Rumale has an intensely personal way with his painting media. In his water-colour he depends on subdued little patches of luminous colours worked out with great care and love to form a harmonious whole which however also assumes a two-dimensional quality. His pictures represent him fully in that they also project his great love of his country’s landscape and people.”

20th June 1165

[Sd.] K. C. S. PANIKER  
Principal, Govt. College of Arts & Crafts, Madras-3

“We were all most impressed by the choice and execution of your subjects particularly the one in which you have captured the spirit of your friend (M. G. Kabe) in meditation.”

23rd May 1967

Dr. R. RAMANNA  
Director  
Bhabha Atomic Research Centre  
Govt. of India





## Kind Appreciation by a Celebrated Artist

I have known Sri Rumale Chennabasavaiah for some years past and have followed the steady progress and evolution of his art over the years with admiration and keen interest.

Sri Rumale is one of those rare dedicated personalities who evolved a personal and intimate philosophy of life and whose inner striving and conviction carries him beyond the buffets of fate with its disappointments and trials. This inner striving and search after the higher values lights up his creative expression and radiates its own message of truth, moving and beautiful, engendered as it is within depths of a dedicated spirit. This is the determination of all the true and better artists and men who throw the means of their creative expression, try to give us a glimpse of their own complex world and make us see what could have been seen.

I have no doubt that in the years to come Sri Rumale will further deepen his intuitive perceptions and evolve still further his pictorial technique, which though very personal is nevertheless striking and convincing. He tries to capture for us some of the beautiful spots of nature, he shares with us his delight in the bright shades of blossoming trees, the foam of rushing water and the sweep of rolling hillsides. It is this love of the beautiful that speaks to us from his paintings and we feel it and respond to it and we are grateful to him for having captured it for us and letting us enjoy it through the power of his own experience.

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Bangalore, 28th Oct. 1966

(Sd.) SVETOSLAV ROERICH







“ ಕಾವೇರಮ್ಮನ ಜನ್ಮಸ್ಥಳದಲ್ಲಿ ಆಕೆಯ ಆರೋಗ್ಯದಿಂದ ನಿಮ್ಮ ಕಲೆಗೆ ಉತ್ತೇಜನ ದೊರಕಿರುವುದು ಸಂತೋಷ ”.

‘ವಿಧಾನಸೌಧ’  
೧೧-೫-೧೯೬೭

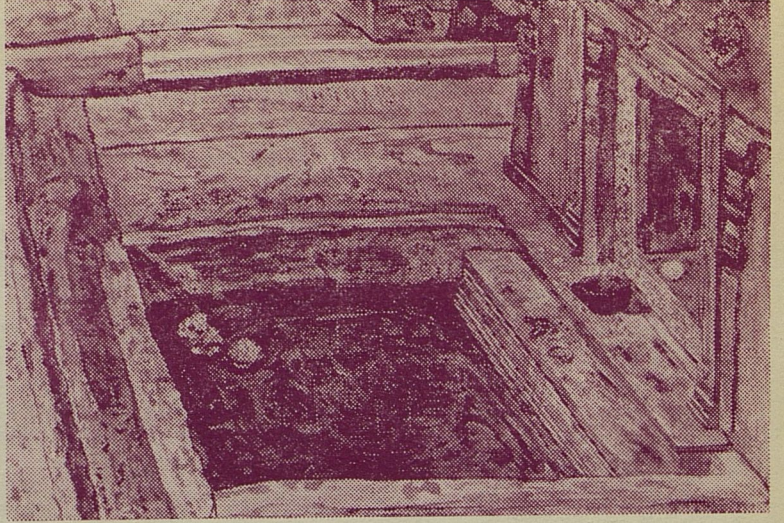
ಶ್ರೀ ಸಿ. ನಿಜಲಿಂಗಪ್ಪನವರು  
(ಮುಖ್ಯ ಮಂತ್ರಿಗಳು)



“It was a most exciting experience for me to see your water colour paintings, as exciting as any I have had in an art gallery in Europe or America. The fineness and visionary power of your Talakaveri is unforgettable. So are Jog Falls and other paintings. You have shed the light of an artist's genius on the beauty that lies hidden in unexpected corners in Bangalore City. In that sense, you are painter laureate of Bangalore”.

6th April 1967

Prof: V. K. GOKAK  
Vice-Chancellor  
Bangalore University



“ ಕಲಾಕೃತಿಗಳು ಜೀವಂತ ಸ್ಮಾರಕಗಳು ; ಇವುಗಳನ್ನು ಉಳಿಸಿಕೊಳ್ಳುವ ಮತ್ತು ಕಲಾವಿದರ ಪ್ರತಿಭೆಯನ್ನು ಬೆಳೆಸುವ ಕಾರ್ಯಕ್ರಮಗಳನ್ನು ಕೈಗೊಳ್ಳುವುದು ಸರ್ಕಾರದ ಮತ್ತು ಸಮಾಜದ ಕರ್ತವ್ಯವಾಗಿದೆ. ನಮ್ಮವರ ಪ್ರತಿಭೆಯನ್ನು ವಿದೇಶಗಳವರು ಗುರುತಿಸಿದ ನಂತರ ನಮ್ಮ ದೇಶದ ಜನ ತಮ್ಮ ಗಮನ ಹರಿಸುವುದನ್ನು ಬದಲಿಸಬೇಕಾಗಿದೆ ”.

೭-೧೧-೧೯೬೭

ಶ್ರೀ ವೀರೇಂದ್ರ ಪಾಟೀಲರು  
(ಲೋಕೋಪಯೋಗಿ ಮತ್ತು  
ವಿದ್ಯುಚ್ಛಕ್ತಿ ಇಲಾಖೆಗಳ ಸಚಿವರು)



## How I Work in Water Colours

BY RUMALE

I work directly from Nature, about an hour a day, at a fixed time, carrying on the painting on subsequent days ranging from five to thirty days. I pay more attention to drawing before starting the painting.

All the details in the painting are worked out from Nature.

### DIRECT METHOD

I carry on Water Colours on a dry sheet of Watman Paper, mixing diluted colours on the paper directly, instead of mixing colours either on dishes or on slants. To get the required Tonal-Values, I carry on colour washes one over the other (only when the previous layer has dried) two or even three times. Vigilance is required, from the very beginning, to see that colours do not lose their luminosity. I seldom

use body colour 'White-Pigment' for the portion where the 'Light' shines. For this, paper white is to be preserved, or else the colour of the painting portion is to be removed, to get the paper white.

While working in the Direct Method, it is better to stop painting immediately after the mood of Nature is captured in the painting.

### WET METHOD

After the drawing is completed, I start painting by the Wet Method afresh, the next day. I wet the paper with plenty of water. The paper is then either put on a stretcher or stuck on a board, with edges pasted. The painting board is kept on the knees horizontally while working.







Yellows, Reds and Blues, in a diluted form, are dropped on to the wet paper and are worked out to form the required 'Greys' as the base for further stages of painting. After some time, the grey colours begin to set on the paper loosely. At this stage, semi opaque colours are added on; in one or two places of the painting, such as hillocks, rocks, etc., it may be required that, in some portion, the transparency is to be deadened. A touch of diluted opaque colours will do the job. The colours are allowed to dry completely. This completes the first stage of painting.

The second and third stages of painting are carried on, on subsequent days, as described in the Direct Method. While working in the Wet Method, one has to be very careful from the beginning, to preserve the purity of the colours.

We can easily remove highlights in the final stage of painting. Wet the portion, where the colour is to be removed, by sable hair brush and allow the water to soak in.

Before it is completely dry, rub it quickly with a white old rag. As colours in the first stage are setting loosely, we can even get the paper white.

To secure the required texture in some portions and to remove very thin highlights such as on blades of grass, etc., scraping with a blade is very effective.

There are no hard and fast rules in building up the painting, while knowing the general characteristics of pure water colour painting, the artist could change or adopt new methods according to his experience.

If we are devoted to Nature, we shall be blessed by Divine grace in the form of Inspiration.



## PAINTING IN OILS IN DIRECT METHOD

(NOTE)  
To work and complete an oil colour painting in the traditional way, building up the painting stage by stage (layer after layer), several months are required. At each stage, the layer of the oil colour painting is to be completely dry. To capture spontaneous effects, the artist prefers the Direct Method.

In the Direct Method, our aim is to put down the right colour in the right place in one or, at the most; two operations. While painting in this method, severe concentration and mental effort are very necessary, but the result, if successful, should carry the spontaneous charm and freshness of a direct sketch through a finished work.

## COMBINATION OF BRUSH AND PAINTING KNIFE

'Instinct' alone can guide where brushes or the painting knife should be made use of. The painting knife method, when used successfully, gives the satisfaction of the spirit of sculpture, judiciously combiner with painting. For a water colourist, who is in the habit of washing the brush in water before each colour wash is put on paper, the use of the painting knife in oils is of great advantage.

—oOo—

"Rumale is a man of many parts. He has been a politician, a journalist, a spiritual seeker. For some years, while he was a member of the Mysore Legislative Council and Editor of a Daily, he had put paint and brush in cold storage. Now, he seems to have returned to his first love."

—H. Kusumakar (*Illustrated Weekly of India*), 26-8-1962

"... Rumale's pictures reveal all compelling emotion, an instinct expressed in rhythmic movements and assuming alluring forms. His subjects symbolise an inspiration, which is at once elevating from the earthly bonds and unleashes suppressed feelings on the onlooker, who, in that fleeting moment, is apt to forget his individual self and feel one with the universe."

—*Deccan Herald*, 7-11-1966

"Fifty-seven-year-old Rumale certainly deserves recognition for his talents. It is an exciting experience to view his works; it is inspiring to talk to him about them. What is specially striking in his works, is the creative expression in them. This is certainly the result of the search after the higher values in which Rumale indulges in."

—*Indian Express*, 7-8-1967



## ವೃತ್ತ ಪತ್ರಿಕೆಗಳಿಂದ

“ಶ್ರೀ ರುಮಾಲೆ ಚೆನ್ನಬಸವಯ್ಯನವರು ತೈಲವರ್ಣ ಮತ್ತು ಜಲವರ್ಣಗಳೆರಡರಲ್ಲೂ ಹಿಡಿದಿರುವ ಅವರ ಕೌಶಲ್ಯ ಅಸಾಧಾರಣವಾದುದು. ಅವರ ಕಲಾಕೃತಿಗಳು ನಮ್ಮ ದೇಶದಲ್ಲಿ ಮಾತ್ರವಲ್ಲ ಸಾಗರದಾಚೆಗೂ ಮನ್ನಣೆ ಪಡೆದಿವೆ. ಚಿಕ್ಕಂದಿನಿಂದಲೂ ಕಲೆಯ ಅಭಿರುಚಿ ಇದ್ದರೂ ಸ್ವಾತಂತ್ರ್ಯದೊಳೆ ಲನದ ಕರೆಗೆ ಓಗೊಟ್ಟು ರಾಜಕೀಯದಲ್ಲಿ ಕೆಲಕಾಲ ಓಡಾಡಿದರು. ಮಧ್ಯ ಪತ್ರಿಕೆ ಸಂಪಾದಕರಾಗಿಯೂ ಬಾಳಿದರು. ಆದರೆ ಅವರ ಮೂಲ ಪ್ರವೃತ್ತಿ ಅವರನ್ನು ಮತ್ತು ತನ್ನೆಡೆಗೆ ಸೆಳೆದುಕೊಂಡಿತು; ಇಂದು ಅವರು ಅದರಲ್ಲಿ ಧನ್ಯತೆಯನ್ನು ಕಂಡುಕೊಳ್ಳುತ್ತಿದ್ದಾರೆ”. ಸಂಯುಕ್ತ ಕರ್ಣಾಟಕ—೯-೭-೧೯೬೭

“ಕಲಾಸರಸ್ವತಿ ರುಮಾಲೆಯವರಿಗೆ ಒಲಿದು ಬಂದಿದ್ದಾಳೆ. ವಿಶ್ವ ವಿಖ್ಯಾತ ಸೃಷ್ಟಿಗಳನ್ನು ಸರಿಗಟ್ಟುವಂತಹ ಶ್ರದ್ಧಾತ್ಮಕ ಸೃಷ್ಟಿಯನ್ನಿವರು ಮಾಡಿದ್ದಾರೆ—(ತಾಯಿನಾಡು ೧೯-೪-೧೯೬೬) ಜಗತ್ತಿನ ಪ್ರಮುಖ ಸಂಗ್ರಹಾಲಯಗಳಲ್ಲಿ ತಮ್ಮ ಚಿತ್ರಗಳಿಗೆ ಆಗ್ರ ಮರ್ಯಾದೆ ದೊರೆಯುವುದೆಂದು ರುಮಾಲೆಯವರಿಗೆ ಅತ್ಯವಿಶ್ವಾಸ ಬಂದಿದ್ದರೆ ಅದಕ್ಕಾಗಿ ನಾವು ಅಭಿಮಾನ ಪಡಬೇಕು”. ತಿ. ಸಿದ್ದಪ್ಪ, ತಾಯಿನಾಡು—೨೨-೭-೧೯೬೪

“ಹತ್ತಿರ ನೋಡಿದಲ್ಲಿ ವರ್ಣಗಳ ವಿವಿಧ ಪದರಗಳಿಗಿರುವ ದೂರದಿಂದ ಕೃತಿಯ ರಂಜನೆ ಮತ್ತು ಧೃಢ ರೂಪವು ವ್ಯಕ್ತಪಡುವುದು” (೨೯-೭-೧೯೬೨) “ಚೆನ್ನಬಸವಯ್ಯನವರು ಮೂವತ್ತು ವರ್ಷಗಳ ಹಿಂದೆ ವಿದ್ಯಾರ್ಥಿಯಾಗಿದ್ದಾಗಿನಿಂದಲೂ ಅವರದೇ ಆದ ವಿಶೇಷ ಶೈಲಿಯನ್ನು ವೃದ್ಧಿ ಪಡಿಸಿ ಕೊಂಡು ಬಂದಿದ್ದಾರೆ. ಈ ರೀತಿ ಅವರು ರೂಪಿಸಿಕೊಂಡು ಬಂದಿರುವ ಶೈಲಿಯು ಫ್ರೆಂಚ್ ಭಾವನಾವಾದದ ಅದರಲ್ಲಿಯೂ ಬೊನಾರ್ಡ್ ಅವರ ಚಿತ್ರಗಳನ್ನು ನೆನಪಿಗೆ ತರುತ್ತದೆ. ಮಿಶ್ರಣಗಳೆಲ್ಲದೇ ನೇರವಾಗಿ ವರ್ಣಗಳನ್ನು ಉಪಯೋಗ ಮಾಡಿ ಸನ್ನಿವೇಶದ ಕಲ್ಪನೆಯನ್ನುಂಟುಮಾಡುವುದೇ ಇದರ ಮುಖ್ಯ ಗುಣ; ಇದು ನಿಸರ್ಗ ದೃಶ್ಯಗಳಿಗೆ ಬಹುವಾಗಿ ಅನುಕೂಲಿಸುವ ಶೈಲಿ”. ಶ್ರೀ ಬಿ. ವಿ. ಕೆ. ಶಾಸ್ತ್ರಿಗಳು, ಪ್ರಜಾವಾಣಿ—೧೩-೧೧-೧೯೬೬

“ರುಮಾಲೆಯವರ ಕಲಾಭ್ಯಾಸಕ್ಕೆ ನಿಸರ್ಗವೇ ಮುಖ್ಯ ವಸ್ತು ಮತ್ತು ಪ್ರೇರಣೆ. ಪ್ರಕೃತಿಯ ಬಾಹ್ಯ ನೋಟವಷ್ಟೇ ಅವರ ಮನ ಸೆಳೆದಿಲ್ಲ; ಇವರ ಆಸಕ್ತಿ ಅದಕ್ಕೂ ಅಳವಡಾದುದು. ತಮ್ಮ ಈ ಆಸಕ್ತಿಗೆ ಒಂದು ಆಧ್ಯಾತ್ಮಿಕ ಆಧಾರವನ್ನು ಬೆಳೆಸಿಕೊಂಡು ನಿಸರ್ಗವನ್ನು ಒಂದು ಅನುಭಾವಿಯಂತೆ ಭಕ್ತಿಯಿಂದ ಕಾಣುತ್ತಾರೆ. ಈ ಭಕ್ತಿಭಾವದಿಂದ ತನ್ಮಯರಾಗಿ ಪ್ರಕೃತಿ ದೃಶ್ಯಗಳನ್ನು ಬಿಡಿಸುವಾಗ ಬಳಸುವ ಬಣ್ಣಗಳ ನವಿರು-ನಿಕರತೆ ಅವರ ಚಿತ್ರಗಳಿಗೆ ಒಂದು ವಿಸಿಷ್ಟ ಸತ್ವವನ್ನು ನೀಡುತ್ತವೆ. ವಿಶ್ವಪ್ರೇಮ ಭಾವವನ್ನು ಅವರು ಕಲಾತ್ಮಕವಾಗಿ ಪ್ರತಿನಿಧಿಸುತ್ತಾರೆ ‘, ‘ಎಸ್ನಾಕ್’, ಪ್ರಜಾವಾಣಿ—೩೦-೪-೧೯೬೭

“ರುಮಾಲೆಯವರ ಜಲವರ್ಣ ಚಿತ್ರಗಳು ತೈಲವರ್ಣಚಿತ್ರಗಳೆಂಬಂತೆ ರಾರಾಜಿಸುತ್ತವೆ. ವಾಸ್ತವಿಕತೆಯ ಜೊತೆಗೆ ಇವರು ತಮ್ಮ ಕಲ್ಪನಾ ಶಕ್ತಿ ಯಿಂದ ಪ್ರೇರಿತರಾಗಿ ಸೂಕ್ಷ್ಮ ವಿವರಗಳಿಗೆ ಹೋಗದೇ, ದೃಶ್ಯದ ಒಟ್ಟು ಪರಿಣಾಮವನ್ನು ಮಾತ್ರ ರಚಿಸಿ ಕೃತಿಗಳನ್ನು ಸಹಜ ಸುಂದರವಾಗಿ ಕಾಣುವಂತೆ ಮಾಡುವರು”. ಶ್ರೀ ಪಿ. ಆರ್. ತಿಪ್ಪೇಸ್ವಾಮಿ, ಗೋಕುಲ—೬-೯-೧೯೬೪

“ಅತಿ ಸಾಮಾನ್ಯ ದೃಶ್ಯಗಳನ್ನು ಅಸಾಧಾರಣ ರೀತಿಯಲ್ಲಿ ಚಿತ್ರಿಸುವ ಕಲಾ ಕೌಶಲತೆ ರುಮಾಲೆಯವರದು. ಉದಾ; ಇವರ ಪೆಟ್ರೋಲಾ ಬಂಕ್ ಚಿತ್ರ. ಇವರ ಚಿತ್ರಗಳಲ್ಲಿನ ವರ್ಣಯೋಜನೆಯಲ್ಲಿ (Transparent and Semitransparent) ಪಾರದರ್ಶಕ ವರ್ಣಗಳನ್ನು ಚಿತ್ರದ ಕೆಲವೆಡೆಗಳಲ್ಲಿ ಪರಿಣಾಮಕಾರಿಯಾಗಿ ಕಾಣಲು ಉಪಯೋಗಿಸಿರುವ ಜಾಣ್ಮೆಗಮನಾರ್ಹವಾದುದು; ಅಂತೆಯೇ ಇವರ ವರ್ಣಗಳ ಮಿಶ್ರಣದಲ್ಲಿ ಬಿಳಿ ವರ್ಣವನ್ನು ಉಪಯೋಗಿಸದೆ ಪ್ರತಿ ವರ್ಣದ ಸ್ವಚ್ಛತೆಯನ್ನು ಕಾಪಾಡಿಕೊಂಡು ವಿವಿಧ ವರ್ಣಗಳ ಸಂಯೋಜನೆಯಿಂದ ಚಿತ್ರಿಸಿರುವ ಶೈಲಿ ಅಭಿನಂದನೀಯವಾದುದು”. ಶ್ರೀ ಎಸ್. ಆರ್. ಸ್ವಾಮಿ: ಮನೋರಮ—೨೦-೫-೧೯೬೪



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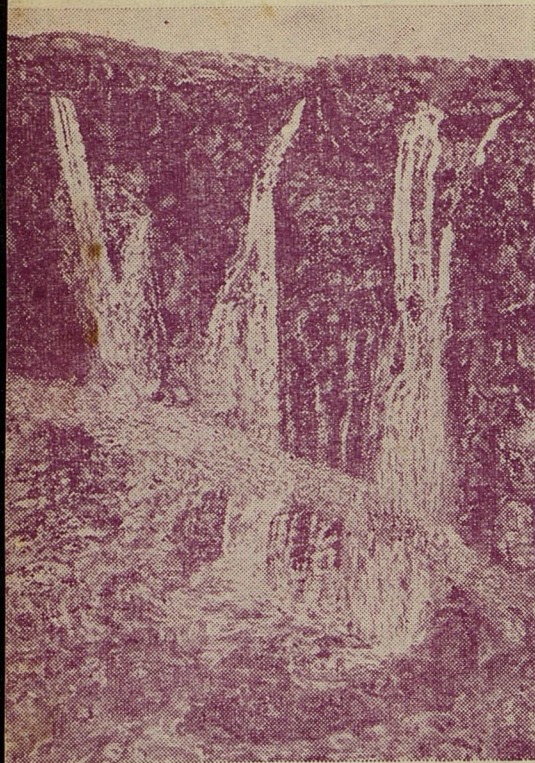
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for errors.*

9

IN COMMEMORATION  
OF THE TENTH ANNIVERSARY  
OF THE NEW STATE OF MYSORE

## EXHIBITION OF PAINTINGS

4<sup>th</sup> ONE-MAN SHOW

by

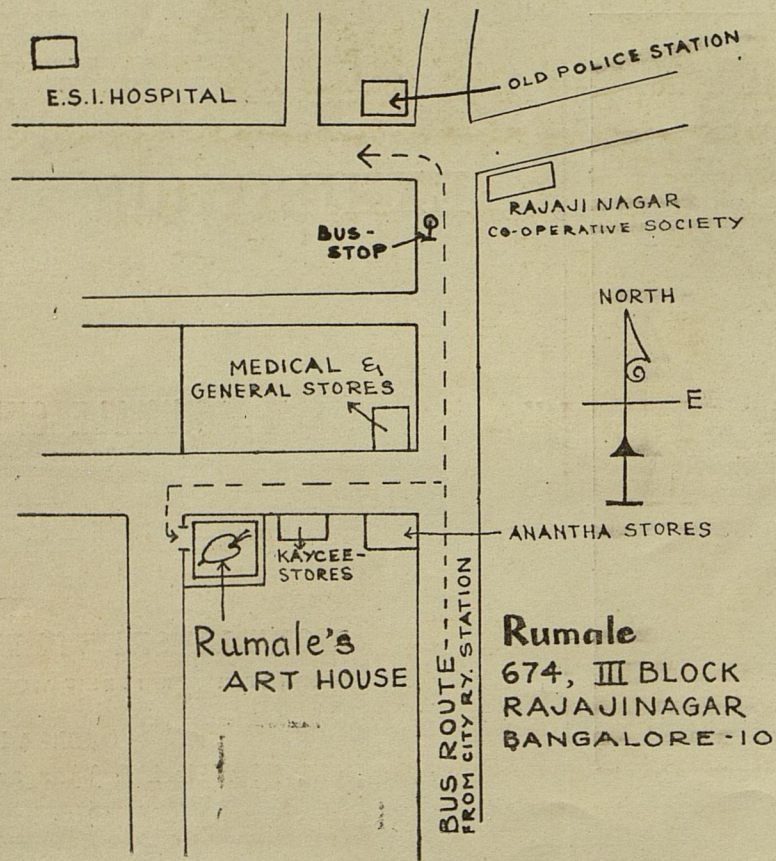
**RUMALE CHENNABASAVIAH**

7th to 17th Nov. 1966  
(9 a.m. to 12 Noon & 4 p.m. to 8 p.m.)

INAUGURATED BY  
HON'BLE SRI VEERENDRA PATIL  
MINISTER FOR PUBLIC WORKS AND ELECTRICITY

RUMALE ART HOUSE  
674, IIIrd Block Rajajinagar, BANGALORE-10

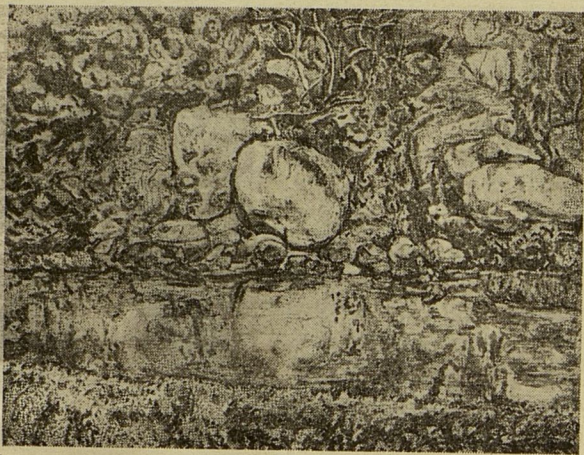






21 PAINTINGS ARE ON THE SHOW  
16 PAINTINGS ARE PURE WATER COLOURS, AND 5 ARE OILS

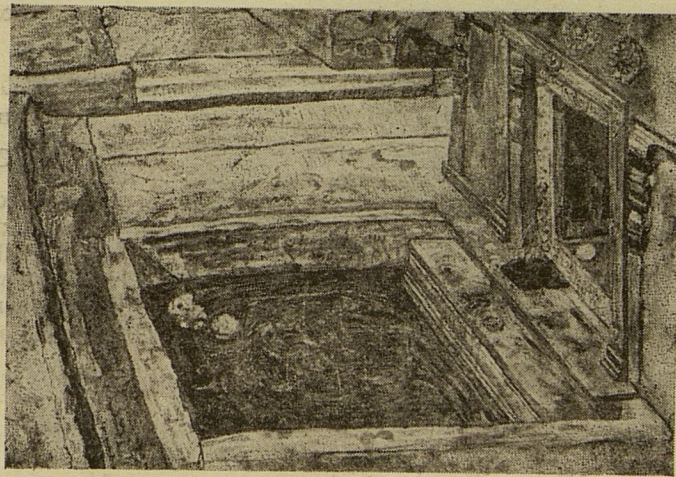
10



POND OF PENENCE

Pampa-sarovara Hampe, (Mysore State)

(WATER COLOUR)



SOURCE OF THE KAVERI

from Brahma-Kunda (Coorg Dist., Mysore State)

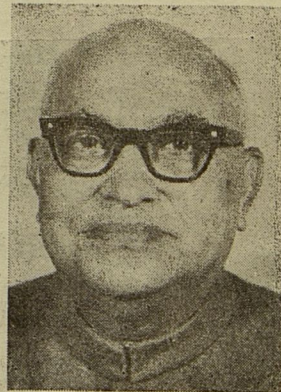
(WATER COLOUR)





### " DEMOCRACIES MEET "

At the inauguration of the Sharavati Hydro Electric Project, Shri S. Nijalingappa Chief Minister of Mysore State while requesting Prime Minister Shri Shastri to present the water colour Painting of Shri Rumale to American Ambassador Mr. Chester Bowles, said "The representative of the largest nation made a present to the representative of the richest nation". This is the case in which the biggest democracy and the richest democracy meet.



APPRECIATION BY THE AMERICAN AMBASSADOR  
NEW DELHI FEBRUARY 19, 1965.

Dear Mr. Chennabasappa :

At the dedication of the Sharavathy Hydro-electric plant on January 24, 1965 the State Government of Mysore kindly presented me with your lovely painting of Jog Falls. The painting now hangs in the lobby of our Embassy in New Delhi where it serves as a permanent reminder both of the beauty of the Sharavathy Valley and of the enormous accomplishment represented by the harnessing of the Sharavathy River.

With my thanks and best wishes,

Sincerely,  
(Sd. Chester Bowles)



## Kind Appreciation by a Celebrated Artist

I have known Shri Rumale Chennabasavaiah for some years past and have followed the steady progress and the evolution of his art over the years with admiration and keen interest.

Shri Rumale is one of those rare dedicated personalities who evolved a personal and intimate philosophy of life and whose inner striving and conviction carries him beyond the buffets of fate with its disappointments and trials. This inner striving and search after the higher values lights up his creative expression and radiates its own message of truth, moving and beautiful, engendered as it is within the depths of a dedicated spirit. This is the determination of all the true and better artists and men who through the means of their creative expression try to give us a glimpse of their own complex world and make us see what could have been seen.

I have no doubt that in the years to come Sri Rumale will further deepen his intuitive perceptions and evolve still further his pictorial technique, which though very personal is nevertheless striking and convincing. He tries to capture for us some of the beautiful spots of nature, he shares with us his delight in the bright shades of blossoming trees, the foam of rushing water and the sweep of rolling hillsides. It is this love of the beautiful that speaks to us from his paintings and we feel it and respond to it and we are grateful to him for having captured it for us and letting us enjoy it through the power of his own experience.

He paints both in Water Colours and Oils and his Water Colours, some of which are of quite large size, are painted in the pure water colour technique without any recourse to white pigment.

I sincerely hope that the recognition which he so richly deserves will come to him in greater measure and will relieve him of all the anxieties and uncertainties which beset an artist's existence, especially of those artists who follow their own creative paths and who try like Shri Rumale to reveal some of the inner facets of the beautiful with which nature so bountifully surrounds us every day of our existence.

Bangalore ; 28th Oct. 1966

(Sd.) SVETOSLAV ROERICH

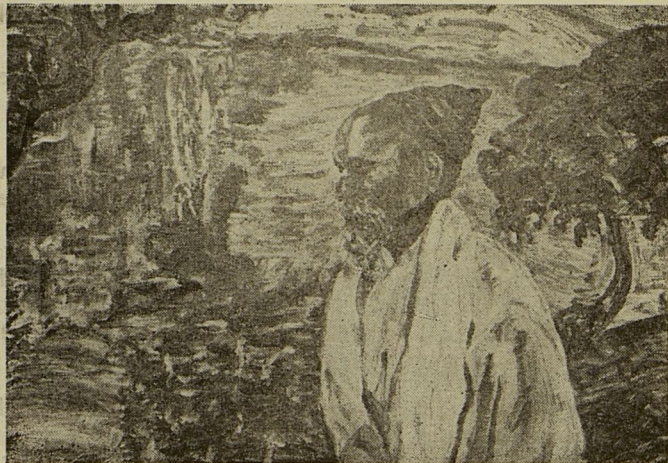




EVENING REFLECTIONS

at Pampa Sarovara and Mahant Sham Sundar Dassji

(OIL COLOUR)



THE SPRING SEASON

Cubbon Park, Bangalore

(OIL COLOUR)



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