it happens here.

#INVENTION

Diesel Engine Day

Celebrating Diesel Engine Day encourages appreciation for this vital technology and inspires future advancements in the field.



esel Engine Day celebrates Rudolf Diesel's revolution ary invention of the diesel engine. This special day highghts the immense

impact that diesel engines have had on various industries. Celebrating Diesel Engine Day encourages appreciation for this vital technology and inspires future advancements in the field.

Why Celebrate Diesel Engine Day?

rom powering trucks and buses to marine vessels and locomotives, diesel engines are crucial in our daily lives. The day brings attention to the technological advancements that make our world more efficient and connected. People celebrate Diesel Engine Day to recognize the importance of the engine in modern society. Diesel engines are known for their power and efficiency. providing essential energy for heavy machinery and trans-

He introduced the first

successful diesel engine in

1892, which became a signifi-

ing. The patent of the engine

was awarded on February 23,

1893, making this date a sig-

The diesel engine was

designed to be more efficient

than steam engines, which

were common at the time.

This efficiency and durability

led to widespread use in vari-

ous industries from trans-

nortation to nower genera-

tion. The celebration of Diesel

Engine Day started to high-

cant milestone in engineer-

History

19th century

nificant one

portation. They also play a critical role in emergency power generation at hospitals and airports, ensuring that essential services remain uninterrupted during power outages. This day also underscores the ongoing innovation in diesel technology. Modern diesel engines are more efficient and environmentally friendly than ever before. The development of alternative fuels, such as biodiesel, shows a commitment to sustainability.

D iesel Engine Day honours Rudolf Diesel's groundlight the profound impact of diesel engines on modern breaking invention of the society. These engines are diesel engine. This special day known for their fuel efficiency and reliability, powering recognizes Diesel's innovative everything from trucks and work that began in the late buses to ships and industrial

> machinery The day acknowledges the continued importance of diesel technology in our daily lives and its role in advancing industrial capabilities. It also commemorates the contributions of engineers and devel opers who have improved diesel engines over the years. Their work has made diesel engines more efficient and environmentally friendly. Celebrating Diesel Engine Day inspires innovation and reminds us of the technological progress made since Rudolf Diesel's time

How to Celebrate Take a Tour

Explore a local diesel engine factory. See how these powerful machines come to life. Factory tours often offer behind-thescenes looks at production lines and the fascinating processes involved. This hands-on experience brings the magic of diesel engineering up close.

Watch Documentaries

Enjoy a cozy movie night with documentaries about diesel engines. From their creation to modern advancements, these films offer engaging stories. Pop some popcorn, gather friends, and dive into the world of diesel technology through the screen. Visit Museums

Head to museums featuring diesel engines. Many museums showcase historic engines and offer interactive exhibits. It's an educational outing, perfect for families and curious minds. Discover the history and evolution of diesel technology in a fun setting.

Ride in Diesel-Powered Vehicles

Take a spin in a diesel-powered vehicle. Whether it's a truck. boat, or train, enjoy the unique experience. Appreciate the power and efficiency that these engines provide. It's an adventurous way to understand why diesel engines are so valued.

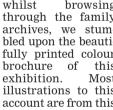
THE **JAIPUR EXHIBITION OF 1883**



Giles Tilotson. Author and Art Historian



Singh VrC (Retd) Military Historian couple of years ago



brochure. For the text of this account, I am indebted to Dr. Giles Tilotson, author and art historian, who has very kindly given me per mission to reproduce extracts from his account.

Giles Tilotson

The exhibition of decorative and industrial arts, that was held in Jaipur in 1883, under the patron age of Maharaja Sawai Madho Singh II (1880-1922), brought together the work of artists and craftsmen from many regions of India, but gave special treatment to the neighbouring states of Rajasthan, and to the pupils of Jaipur's own recently established School of Art. It led to the establishment of a permanent museum of industrial arts in Jaipur, which still exists and continues to hold many of the original exhibits.

The Jaipur Exhibition may be interpreted as an instrument that was intended to change perceptions of Rajasthani identity and the Jaipur State. The Jaipur government or *darbar* felt that in the art schools of Calcutta, Madras and Bombay there was too much emphasis on drawing, which they considered a Western skill, and they wished rather to promote the technical and industrial arts of more local origin. They received support in this endeavour from a surprising quarter, the Residency surgeon, Dr. de Fabeck, who was an enthusiast of Rajasthani art and history, and he agreed to direct the school. From the outset it offered 'a sound practical education in industrial arts' to boys

THE WALL



from the hereditary artisan castes to enable them to achieve employment. The syllabus included carpentry and ornamental wood carying, stone carving (especially, of sacred images and architectural ornament), and various forms of metal work from heavy duty blacksmithing to filigree, engraving and the delicate craft of *koftgari*, the inlay in gold on steel. Jaipur had not previously had any tradi tion of pottery beyond the rural

terracotta wares, that are found throughout India, but a decorated style of blue pottery was now introduced from Khurja, along with clay modelling. Other departments covered embroidery, clockmaking, to give a modern touch, and, inspite of the darbar's declared intention, drawing. The Prince of Wales visited

Jaipur in 1887. Attached to his retinue was the artist Valentine Prinsep, who did his professional bit, by visiting the School of Art. Val Prinsep was a descendent of James Prinsep, who had deciphered the ancient Ashokan script and made it known to the world. He declared himself much impressed by 'the mechanical skill and handiwork.' a comment that perhaps, conceals a lesser degree of enthusiasm for the students' drawing abilities. By this time, Dr. de Fabeck had stepped aside in favour of a full-time director, a Bengali named Opendronath Sen. The school now had over a hundred students, its intake having widened, to include other sections of society besides those who were born into the profession, and it was succeeding in its aim of turning out employable craftsmen and draughtsmer

After the Prince of Wales had departed, the darbar announced a competition for the design of the Albert Hall. Although a large number of proposals were submitted, none of them was deemed suitable. In 1879, the frustrated Maharaja invited Dr. de Fabeck to have a try. He had done such a good job, after all, with the hospital and the boarding house. But this time, the doctor disappointed him. He is recorded as having 'received a letter and remuneration from the Maharaja for his services up to date,' which is to

SARCASM IS THE

BODY'S NATURAL

DEFENCE AGAINST

STUPIDITY.

himself much impressed by 'the mechanical skill and handiwork,' a comment that, perhaps, conceals a lesser degree of enthusiasm for the students' drawing abilities. By this time, Dr. de Fabeck had stepped aside in favour of a full-time director, a Bengali named Opendronath Sen. The school now had over a hundred students, its intake having widened to include other sections of society besides those who were born into the profession, and it was succeeding in its aim of turning out employable craftsmen and draughtsmen.

#SHOWCASING THE BEAUTIFUL



say that he was sacked. A further setback to the designing of the Albert Hall was the Maharaja's death in the following year. Thereafter, the darbar decided to hand responsibility for the project over to Swinton Jacob's PWD. He immediately began work in collaboration with one of the department's chief overseers. Tujumoul Hoosein. They had one positive development to aid them. some other recent activities in Jaipur were beginning to give a clearer focus to the nature of the building. It looked, as though, Jaipur would shortly stand in need of a museum.

From Economic and Industrial Museum to Exhibition

A catalyst in this new flurry of cultural activity was de Fabeck's successor. Dr. Thomas Holbein Hendley, a man of enormous intellectual energy, who followed de Fabeck's example by devoting himself to arrange of interests bevond his medical duties. A project that he revived



From whatever source they came, all the acquisitions were recorded in meticulous detail. But if there were occasional setbacks with acquisitions, there were no problems at all with the new museum's admissions, for inspite of its cramped temporary accommodation, it was an enormous popular success. In the report that Hendley and Braj

Ballabh presented to the darbar, at the end of the second year of its from Ram Singh's time was the





KINUMAN & GOT



archives, we stum bled upon the beauti fully printed colour brochure of this Most illustrations to this account are from this

Pinocchio Day



The Prince of Wales visited Jaipur in 1887. Attached to his retinue was the artist Valentine Prinsep, who did his professional bit, by visiting the School of Art. Val Prinsep was a descendent of James Prinsep, who had deciphered the ancient Ashokan script and made it known to the world. He declared



Sawai Man Singh Town Hall from the Johri Bazaar



Sawai Man Singh Town Hall from Jaleb Chowl



of nearly three thousand a week. Of the grand total, fewer than five hundred visitors were Europeans, the vast majority being local people, with a roughly equal division between men and women.

Hendley regretted that the rooms were too small to allow the display of textiles. But he found a solution through a parallel projnamely the Jaipur ect. *Exhibition*, held in January and February of 1883, in a large, new administrative building called the Naya Mahal, better known as the Sawai Man Singh Town Hall, which till recently served as the State Vidhan Sabha. That had then just been completed in Jaleb Chowk, the outermost courtvard of the palace, to a design by Swinton Jacob.

Hendlev himself was the curator of the Jaipur Exhibition. which included objects collected from many parts of India, but especially from Jaipur and the neighbouring states in Rajasthan. Like the nascent museum, the exhibition had an expressly didactic purpose, 'to present to the craftsmen selected examples of the best artwork of India, in the hope that they would profit thereLike many enthusiasts of craft traditions. Hendlev was concerned to preserve the authenticity of Indian design, to insulate it from what he saw as contaminating forces that encouraged unwelcome change, and he particularly disapproved of signs of European influence. Thus, he warned that while most of the objects assembled were 'worthy of imitation, some had been included in order to 'show what should have been avoided, and what mischief has already been done by the contact between Oriental and European art.' The irony that the protection of Indian design from Western intervention should be undertaken by an Englishman, and against the apparent inclination of the craftsmen themselves, seems not to have struck him.

by.' But the craftsmen's education

was to be under strict guidance.

In total, seven thousand objects were displayed in the exhibition, most of them in cases that were specially made by Wimbridge of Bombay, on the model of those used in the South Kensington Museum. In the course of two months, a quarter of a million people, representing all sections of society, passed through the gas-lit galleries. Hendley observed that among the poorer visitors, the favourite exhibits were the Maharaja of Alwar's jewels and an orchestrion.' an Austrian kind of music box that played discs rather than cylinders. The cost of the exhibition. Rs. 33.000, was borne by the Maharaja, who also paid for the public, the following year of the work, by which Hendley aimed to render its impact permanent. In the four sumptuous volumes of the Memorials of the Jeypore Exhibition, all of were awarded, along with twelve certificates of

commendation. The star exhibitors included Ganga Baksh, a stone carver from Jaipur, who won the gold medal in that category. The brothers, Nathu Ram and Sewa Ram of Agra, won respectively silver and bronze medals for their stone inlay work. while the gold medal for *koftgari* went to Fateh Din of Sialkot in the Punjab. Some interesting stone panels on Jain religious themes were exhibited by Tujumoul

Hoosein, though his role as a juror naturally disqualified him from any award. Another conspicuous exhibitor from Jaipur was the silversmith Lala Kasinath, who exhibited a silver water vessel and a salver

inocchio Day is a delightful celebration honouring one of the most beloved characters in children's literature and animation. This day brings attention to Pinocchio's captivating journey from a wooden puppet to a real boy, a story that has enchanted audiences for generations. Overall, this event acts as a joyful reminder of the enduring impact of a tale that has touched hearts worldwide! So, invite friends and family over for a fun-filled puppet show. Create your own Pinocchio puppets using craft supplies. Act out

scenes from the story, adding your own quirky twists. This activity brings the magic of Pinocchio to life in your living room

In the four sumptuous volumes of the Memorials of the Jeypore Exhibition, all of the exhibits are described and illustrated, either in photographs taken by Corporals Stroud and Futcher of the Royal Engineers, or in chromolithographs, made from drawings prepared by students of the School of Art, and by their drawing master, Ram Baksh. The Maharaja sent copies of this work to museums, libraries and political leaders around the world so that all might be aware of the cultural achievements of modern Jaipur. This reorganisation occupied Hendley through the winter of 1886-87, but by February, every thing was ready for a grand openceremony. Hendley had, ing indeed, been very clear about the purposes of the museum. The old ambition, 'to enable workmen to see good specimens of art,' was still very much alive but it had slipped to second place in the list of priorities in the interests of the wider community. The museum's primary aim was now declared to be 'to amuse and instruct the common people.

Items, three and four on his list, also stressed the museum's role in educating the people, and especially its youth, in a wide variety of fields, through lectures as well as displays. And then remembering the craftsmen again, the final aim was 'to promote trade and to lead to increased manufacture of rare and beautiful objects.' This last ambition was achieved by the most practical method imaginable. Craftsmen were permitted to borrow objects from the museum in order to make reproductions for sale, and visitors could order copies of items that took their fancy. Naturally, this scheme did not extend to the few works of European art, that had been placed in the museum for comparative purposes.

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Nature's Mesmerizing **Optical Phenomena**

the conditions that must be met for each one to exist.

nature's most mesmerizing and awe-inspiring phenomena. Whether you're an engineer, scientist artist, or simply someone who appreciates the beauty of nature, you most likely agree

o exist

that there is something captivating about rainbows, that make them somewhat impossible to ignore. But did you know that there is more than one type of rainbow? Most people don't. In fact, not all rainbows resemble the bright multicoloured arc we frequently see when the sun comes out on a rainy day. This article looks at all the different varieties of rainbows and the condi-

tions that must be met for each one

ainbows are one of

A Primary 'Solar' Rainbow

A primary rainbow is the most common type of rainbow produced by the sun (or solar light). It occurs when light is refracted or bent as it passes through water droplets in the atmosphere. This bending causes the light to be separated into its various wavelengths (colours), which are then

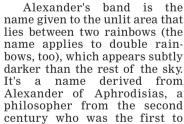
Double Rainbows

double rainbow is when two 🗂 separate, concentric rainbows appear parallel to one anoth er. It is actually a relatively common sight, although no less spectacular, and is most common when the sun is low in the sky, such as in the early morning or late afternoon.

In a double rainbow, the light is reflected twice at slightly different angles when there are different sizes and shapes of water droplets present in the atmosphere. The double reflection produces two rainbows. One of the innermost (VIBGYOR).

A Twinned Rainbow

n extremely rare circum stances, two rainbows (not run ning parallel to each other) may be visible arching through the sky. Unlike double rainbows, rainbow arcs appear to split from a single base. In addition, the colours in the second rainbow appear in the same order as those in the primary rainbow rather than in reverse order.



reflected back to the observer in a

circular arc. One of the most

striking features of a primary

rainbow is that it always appears

in the opposite part of the sky

from the Sun. The light must be

refracted at a specific angle for the

colours to be separated and

most striking features of a double

rainbow is the presence of a sec-

ond band of colours, sometimes

referred to as the secondary rain-

bow, which is typically higher,

wider, and fainter than the pri-

mary rainbow. This is because

more light escapes from two

that the colours of the secondary

rainbow are arranged in the oppo-

site order of the primary rainbow

In other words, violet is on the

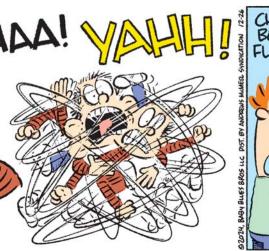
outermost band, and red is on the

Look closely, and you'll find

reflections compared to one.

reflected back to the observer.

describe this phenomenon.

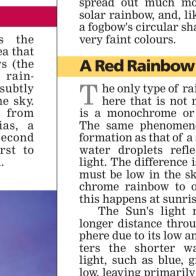




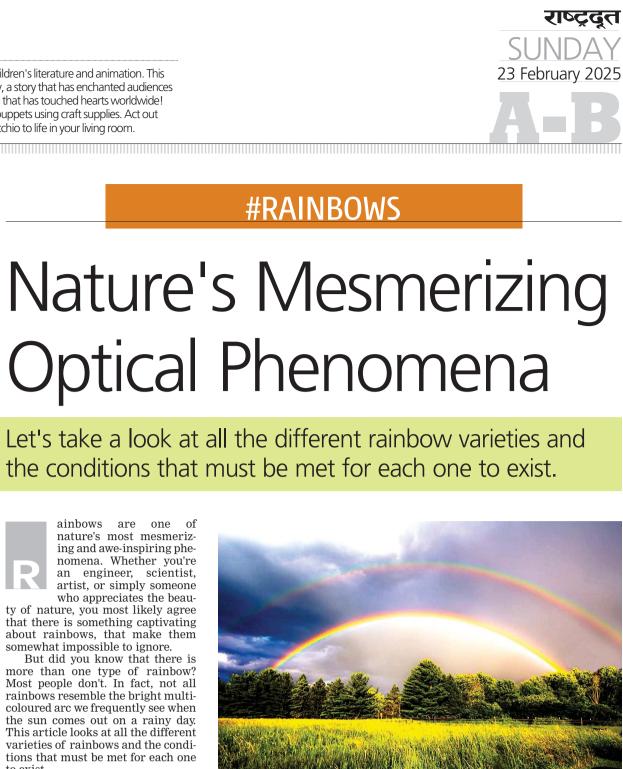
THE KAPATE

By Rick Kirkman & Jerry Scott ZITS





I HADTONAG YOU ELEVEN TIMES.



A Moonbow

moonbow, also known as a lunar rainbow, is a rarer type of rainbow created by moonlight rather than sunlight. It occurs when light from the Moon is refracted or bent as it passes through water droplets in the atmosphere. These water droplets typically come from a rain shower or storm during the night. Similar to a rainbow created by sunlight, a moonbow is a circular band of colours created when the light is separated into various colours. One of the most striking features of a moonbow is its faint ness, as the Moon does not produce as much light as the Sun. Therefore, moonbows are typically much dimmer than solar rainbows

A Fogbow

The presence of rain is not even L necessary for a rainbow to appear, at least not for a fogbow. This is formed when sunlight passes through the water droplets that make up mist and fog. The light is spread out much more than in a solar rainbow, and, like a moonbow, a fogbow's circular shape consists of

he only type of rainbow covered here that is not multi-coloured is a monochrome or red rainbow. The same phenomenon causes its formation as that of a solar rainbow. water droplets reflect or refract light. The difference is that the Sun must be low in the sky for a monochrome rainbow to occur. Usually, this happens at sunrise or sunset. The Sun's light must travel a longer distance through the atmosphere due to its low angle. This scat ters the shorter wavelengths of light, such as blue, green, and yellow, leaving primarily red.

An Upside-down Rainbow

🔿 ome rainbows even appear U upside down. For instance, a circumzenithal arc, or upside-down rainbow, is created when sunlight asses through ice crystals in highevel cirrus clouds. The precise angle at which the light strikes the ice and the angle, at which the observer views it, produces this effect.



