













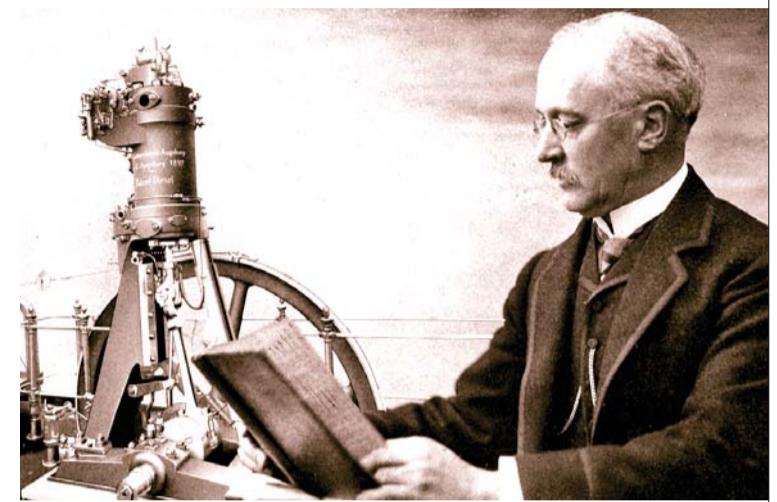
## Pinocchio Day

Pinocchio 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 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.

## #INVENTION

## Diesel Engine Day

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



Diesel Engine Day celebrates Rudolf Diesel's revolutionary invention of the diesel engine. This special day highlights 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?

From powering trucks 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-

## History

Diesel Engine Day honours Rudolf Diesel's groundbreaking invention of the diesel engine. This special day recognizes Diesel's innovative work that began in the late 19th century.

The introduction of the first successful diesel engine in 1892, which became a significant milestone in engineering. The patent of the engine was awarded on February 23, 1893, marking this date as a significant milestone.

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 various industries, from transportation to power generation. The celebration of Diesel Engine Day started to high-

## 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-the-scenes 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

Maj. Chandrakant Singh VrCc (Retd)  
Military Historian

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 descendant 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 draughtsmen.

## #SHOWCASING THE BEAUTIFUL



A couple of years ago, whilst browsing through the family archive, we stumbled upon the beautifully printed colour brochure of this exhibition. Most illustrations to this account are from this brochure. For the text of this account, I am indebted to Dr Giles Tilotson, author and art historian, who has very kindly given me permission to reproduce extracts from his account.

**Giles Tilotson**  
The exhibition of decorative and industrial arts, that was held in Jaipur in 1883, under the patronage 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 royal school, the Darbar 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 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 developers 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.

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. Dr. Fabeck had stepped aside in favour of a full-time director, the Bengali name 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.

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 reported as having received a letter and remuneration from the Maharaja for his services up to date, which is to

Economic and Industrial Museum. The late Maharaja had founded a natural history museum, but it was not well-managed and it closed down in 1879. In 1880, the council of the new Maharaja, Madho Singh II, approved a suggestion from Hendley to open a second museum, devoted to the industrial arts, to display the products of local craftsmen. From the outset, the vision was ambitious, but Hendley was also impatient to get started, and so, small museum was opened in temporary accommodation in the city in August.

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 operation, they proudly announced that it had been visited by over 270,000 people, an average

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 project, namely the 'Jaipur 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 just been completed in Jaleb Chowk, the outermost courtyard of the palace, to a design by Swinton Jacob.

Hendley 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 there-

by.' But the craftsmen's education was to be under strict guidance. Like many enthusiasts of craft traditions, Hendley was concerned to preserve the authenticity of Indian design, to insulate it from what he saw as contaminating forces that encouraged unwelcome change, and to particularly disapprove of signs of European influence. Thus, he warned exhibitors that most of the objects assembled 'without merit of imitation' should have 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.

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 most popular exhibits were the Maharaja's 'Arwa jal' jewels and an 'orchestrion', an Australian 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 Tujumouli

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Sawai Man Singh Town Hall from Jaleb Chowk.

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.

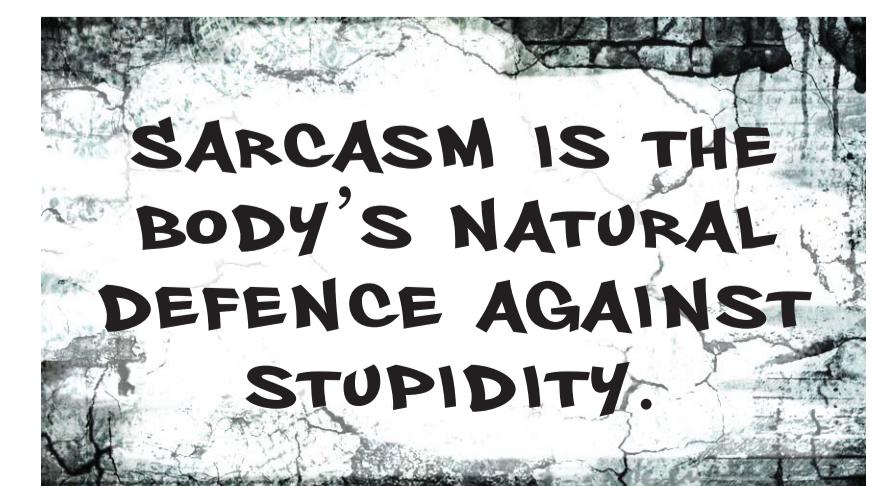
In the four sumptuous volumes of the Memorials of the Jeypore Exhibition, all of the exhibits are described and illustrated either in photographs taken by Captain Strickland, the Royal Engineers, or in chromolithographs made from drawings prepared by students of the School of Art, and by their drawing 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 occurred through the winter of 1886-87, but by February, everything was ready for a grand opening ceremony. Hendley had 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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## THE WALL



## BABY BLUES



By Rick Kirkman & Jerry Scott



## ZITS



By Jerry Scott & Jim Borgman

## #RAINBOWS

## Nature's Mesmerizing Optical Phenomena

Let's take a look at all the different rainbow varieties and the conditions that must be met for each one to exist.

Rainbows are one of 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 that there is something captivating about rainbows, that make them somewhat impossible to ignore.

Did you know that there is more than one type of rainbow? Most people don't. In fact, not all rainbows resemble the bright multi-coloured 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 conditions that must be met for each one to exist.



## A Primary 'Solar' Rainbow

A primary rainbow is the most common type of rainbow created 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 reflected back to the observer in a circular arc.

A moonbow, also known as a lunar rainbow, is a rarer type of rainbow created by moonlight rather than sunlight. It occurs when light 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 main features of a moonbow is its faintness, as the Moon does not produce as much light as the Sun. Therefore, moonbows are typically much dimmer than solar rainbows.



## Double Rainbows

A double rainbow is when two separate concentric rainbows appear parallel to one another.

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

most striking features of a double rainbow is the presence of a secondary rainbow, which appears slightly darker than the rest of the sky. It is named after the Greek philosopher Alexander of Aphrodisias, a second-century BC philosopher who described this phenomenon.

A fogbow is the presence of a rainbow covered by fog. This is a type of rainbow that is not multi-colored and is a 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 monochromatic 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 scatters the shorter wavelengths of light, such as blue, green, and yellow, leaving primarily red.

An upside-down rainbow is a type of rainbow that appears inverted. It is created when sunlight passes through ice crystals in high-level cirrus clouds. The precise angle at which the light strikes the ice and the angle at which the observer views it, produces this effect.

