

MAH AAC CET Art Theory & General Knowledge

Sample Paper – 7 | 2026

Duration: 60 Minutes

Maximum Marks: 40

Instructions

- This paper contains **40** Multiple Choice Questions (Single Correct Answer), modelled on MAH AAC CET Paper 4 (Art Theory & General Knowledge).
- Each correct answer carries **+1 mark**. There is **no negative marking** for incorrect or unattempted answers.
- Only **one** option is correct per question. Attempt all 40 questions.
- Syllabus: Art History (Indian & International), Design Fundamentals, Colour Theory, Indian Crafts, Famous Monuments, Computer Graphics Basics.
- Use of mobile phones, calculators, or electronic gadgets is strictly prohibited during the examination.

Art Theory & General Knowledge Questions

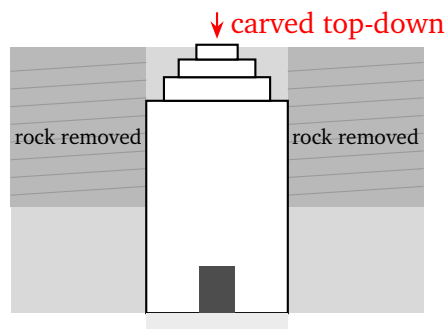
- Q1.** The Ajanta Caves in Maharashtra, a UNESCO World Heritage Site, are renowned for their exquisite Buddhist mural paintings depicting Jataka stories. Which of the following best describes their chronological span and the technique predominantly used?
- (A) 2nd century BC to 5th century AD; rock-cut excavations with tempera-like paintings on dry plaster
- (B) 7th to 10th century AD; free-standing stone temples with carved bas-reliefs
- (C) 10th to 13th century AD; brick-built monasteries with fired-tile mosaics
- (D) 1st to 4th century AD; open-air shrines with ceramic-painted panels



Q2. The Pallava dynasty (7th–8th century AD) created one of South India’s most celebrated sculptural complexes at Mahabalipuram (Mamallapuram). Which pair of works best represents their achievement there?

- (A) The Kailasanatha Temple (free-standing) and the Panchatantra relief panels
- (B) The Shore Temple (structural stone) and the “Arjuna’s Penance” bas-relief (world’s largest open-air relief)
- (C) The Brihadeeswara vimana tower and the Nataraja bronze group
- (D) The Dilwara marble temples and the Descent of the Ganga sculpture

Q3. The Kailasa Temple at Ellora (Cave 16), dedicated to Shiva and commissioned by the Rashtrakuta king Krishna I (c. 757–773 AD), is celebrated as the world’s largest monolithic rock-cut structure. The diagram below shows how it was carved.



Kailasa Temple: carved downward from cliff top

- (A) It was built using interlocking dry-stone blocks quarried from a river bed
- (B) It is a free-standing structural temple assembled from pre-cut granite slabs
- (C) It was carved downward from the top of a single basalt cliff, removing 200,000 tonnes of rock
- (D) It is a cave temple bored horizontally into a hillside and then decorated with stucco

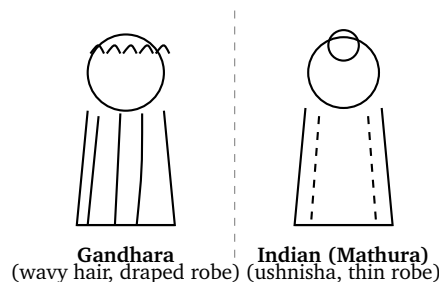


- Q4.** Hoysala temples at Belur and Halebidu (12th–13th century, Karnataka) are instantly recognisable by their distinctive star-shaped (stellate) platform and profuse sculptural decoration. Which stone is primarily used and why is it so prized for Hoysala craftsmanship?
- (A) Red sandstone — easy to quarry in large blocks and widely available across the Deccan
 - (B) Granite — extremely hard surface that allows razor-sharp deep undercutting
 - (C) Black basalt — dense and heavy, producing a high-polish mirror finish when rubbed
 - (D) Chloritic schist (soapstone/steatite) — soft when freshly quarried, hardens on exposure; allows intricate lacework carving
- Q5.** Raja Ravi Varma (1848–1906) is credited with democratising Indian mythology by making it visually accessible to ordinary households across the subcontinent. Which combination of medium and innovation best characterises his legacy?
- (A) Academic European oil technique applied to Hindu mythological subjects; mass distribution via oleograph (colour lithograph) prints
 - (B) Japanese wash technique with watercolour on handmade paper; distributed as woodblock prints
 - (C) Tempera on cloth using natural pigments; sold exclusively to royal patrons in Kerala
 - (D) Fresco on plaster walls using the Italian buon-fresco method; restricted to temple interiors
- Q6.** The *Hamzanama* (Adventures of Hamza), produced in the Mughal imperial atelier during Emperor Akbar's reign, is one of the most ambitious illustrated manuscript projects in world art history. Which set of facts correctly describes it?
- (A) 600 paintings on paper in 7 volumes; supervised by Bihzad; finished in 8 years



- (B) Approximately 1,400 large paintings on cloth in 14 volumes; supervised by Mir Sayyid Ali and Abd al-Samad; completed over roughly 15 years
- (C) 200 paintings on vellum in 4 volumes; produced entirely by Persian artists without Indian collaboration
- (D) 900 paintings on silk in 9 volumes; completed during Jahangir's reign as a tribute to Akbar

Q7. Gandhara art (1st–5th century AD, present-day Pakistan/Afghanistan) represents a unique Hellenistic-Buddhist synthesis. The diagram contrasts a Gandharan Buddha with a typical early Indian Buddha.



- (A) Gandhara art exclusively used red sandstone from Mathura, showing no foreign stylistic influence
- (B) Gandhara art is notable for depicting the Buddha in purely abstract, aniconic symbols such as the Bodhi tree and footprints, with no human form
- (C) Gandhara art fused Hellenistic artistic conventions — Greek-style wavy hair, draped toga-like robes, realistic musculature — with Buddhist iconography, primarily in grey schist
- (D) Gandhara art originated in the Deccan under Satavahana patronage and shows strong Persian Achaemenid influence

Q8. Impressionism emerged in Paris in the 1860s–1870s as a radical break from academic painting, prioritising fleeting light effects over precise draughtsmanship. The movement takes its name from a work painted



by its leading figure in 1872. Which artist and work gave Impressionism its name?

- (A) Pierre-Auguste Renoir — *Luncheon of the Boating Party* (1881)
- (B) Édouard Manet — *Olympia* (1863)
- (C) Camille Pissarro — *Boulevard Montmartre* (1897)
- (D) Claude Monet — *Impression, Sunrise* (1872), shown at the first Impressionist exhibition (1874)

Q9. Romanticism (late 18th–mid 19th century) celebrated emotion, individual heroism, dramatic colour, and exotic subjects as a reaction against Enlightenment rationalism. Which French painter and work most powerfully embodies Romantic ideals?

- (A) Eugène Delacroix — *Liberty Leading the People* (1830): swirling composition, vivid colour, emotional turbulence, political allegory
- (B) Thomas Gainsborough — *The Blue Boy* (c. 1770): serene aristocratic portrait, cool palette, Baroque influence
- (C) John Constable — *The Hay Wain* (1821): tranquil English countryside, naturalistic light, proto-Impressionist brushwork
- (D) Francisco Goya — *The Third of May 1808* (1814): brutal realism, political protest, early modern style

Q10. The Italian Renaissance (14th–17th century) revived classical Greco-Roman learning and transformed Western art with scientific perspective, anatomy, and humanist ideals. Which artist invented the *sfumato* technique — a smoky, imperceptible tonal transition — and incorporated ideal human proportions in the *Vitruvian Man*?

- (A) Michelangelo Buonarroti — painted the Sistine Chapel ceiling and sculpted *David*
- (B) Leonardo da Vinci — painted the *Mona Lisa* using sfumato; drew the *Vitruvian Man* to study ideal proportions



- (C) Raphael Sanzio — painted *The School of Athens*, idealised figures with harmonious composition
- (D) Sandro Botticelli — painted *The Birth of Venus*, graceful linear style

Q11. Baroque art (c. 1600–1750) is characterised by dramatic intensity, grandeur, and emotional engagement. Caravaggio pioneered *tenebrism* — an extreme form of chiaroscuro where figures emerge from near-total darkness into a sharp shaft of light. The diagram illustrates this technique.



- (A) Jan van Eyck — *The Arnolfini Portrait* (1434); perfected oil glazing technique in Flemish painting
- (B) Peter Paul Rubens — dynamic compositions with fleshy figures and rich colour, *The Descent from the Cross*
- (C) Caravaggio — pioneered tenebrism (extreme chiaroscuro); *The Calling of Saint Matthew* (1600) shows figures lit by a single raking shaft of light against deep shadow
- (D) Rembrandt van Rijn — Dutch Golden Age master of warm tonal chiaroscuro and psychological portraiture

Q12. Neoclassicism (late 18th–early 19th century) looked back to ancient Greece and Rome for moral clarity and restrained order as a counterpoint to Baroque excess. Which French artist and painting best exemplifies this movement?

- (A) Antoine Watteau — *Pilgrimage to the Island of Cythera* (1717): dreamy, aristocratic Rococo escapism
- (B) William-Adolphe Bouguereau — photorealistic mythological paintings with idealised academic figures



- (C) Gustave Courbet — *The Stone Breakers* (1849): gritty Realism, social commentary, ordinary workers
- (D) Jacques-Louis David — *The Death of Marat* (1793): Roman-styled composition, cool palette, moral heroism, Greco-Roman revival

Q13. Often called “India’s Frida Kahlo,” this pioneering modernist painter trained in Paris and was deeply influenced by Post-Impressionism, yet returned to India to depict village women and rural life with introspective gravity. Her *Three Girls* (1935) won the Gold Medal of the Bombay Art Society. Who is she?

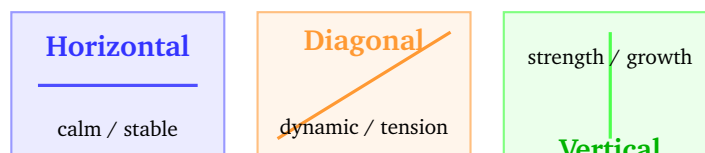
- (A) Amrita Sher-Gil — Post-Impressionist palette, Hungarian-Indian heritage, paintings now classified as National Art Treasures of India
- (B) Sunayani Devi — untrained folk-influenced style, mythological subjects in Bengal School tradition
- (C) Devyani Krishna — known for large-format modernist canvases in Delhi’s mid-century art scene
- (D) Nasreen Mohamedi — minimalist grid drawings and diaries, Baroda school affiliation

Q14. A founding member of the Progressive Artists Group’s second generation and one of India’s most internationally recognised modernists, this artist is celebrated for his signature motif of a falling or tumbling figure rendered in bold diagonal compositions and stark palette. In 2002 his *Mahishasura* set an auction record for Indian modern art. Who is he?

- (A) Akbar Padamsee — *Metascape* series; introspective, reduced colour field paintings
- (B) Tyeb Mehta — diagonal falling/tumbling figure, *Mahishasura*, bold angular forms; landmark auction records in Indian modern art
- (C) Krishen Khanna — figurative expressionism, scenes of ordinary Indian life, bandwallas series
- (D) Ram Kumar — early figurative, later abstract landscapes of Varanasi; muted earth tones



- Q15.** This Santiniketan artist was a student and later colleague of Rabindranath Tagore and Nandalal Bose. Despite losing his eyesight, he created monumental murals at Santiniketan using the *fresco secco* (dry-fresco) technique, depicting themes drawn from Indian nature and medieval life. Who is he?
- (A) Gaganendranath Tagore — Cubist-influenced caricatures and atmospheric nocturnal compositions
 - (B) K.G. Subramanyan — multi-media practice including terracotta, stained glass, and reverse painting on acrylic
 - (C) Benode Behari Mukherjee — fresco secco murals at Santiniketan, nature themes, continued working after blindness; subject of Satyajit Ray's documentary *The Inner Eye*
 - (D) Ramkinkar Baij — outdoor cement and stone sculptures at Santiniketan, monumental figurative works
- Q16.** In design and visual art, different orientations of line carry distinct expressive associations that influence the psychological response of the viewer. The diagram shows three fundamental line orientations.



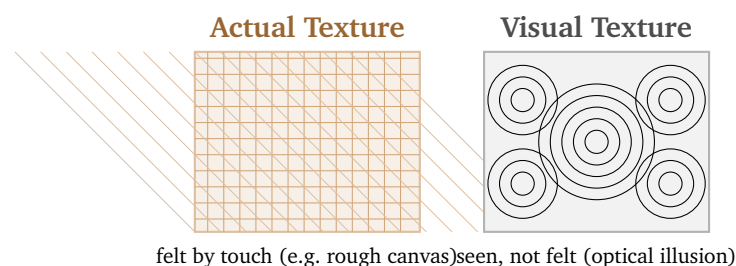
- (A) Diagonal lines convey calm stability; horizontal lines imply movement and energy
- (B) Vertical lines express passivity and rest; curved lines alone suggest tension
- (C) All line orientations carry identical visual weight and the same emotional associations
- (D) Horizontal lines suggest calm/stability, diagonal lines imply dynamic tension/movement, and vertical lines convey strength and growth



Q17. Two fundamental elements of art are *shape* and *form*. While closely related, they differ in a key dimensional quality. Which of the following statements correctly distinguishes them?

- (A) Shape is a two-dimensional, flat area bounded by contour (circle, square); Form is three-dimensional with volume, mass, and depth (sphere, cube)
- (B) Shape refers exclusively to organic, free-flowing outlines found in nature; Form refers to regular geometric figures made with a ruler
- (C) Shape is only perceived in sculpture; Form is the term used exclusively in graphic design and painting
- (D) Shape and Form are interchangeable synonyms; no meaningful distinction exists between the two terms in art theory

Q18. Texture in art and design is classified into two types: *actual (tactile) texture*, which can be physically felt, and *visual texture*, which is an optical illusion created on a flat surface. The diagram illustrates both types.

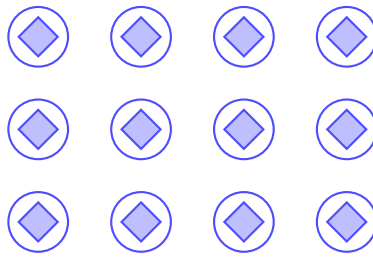


- (A) Actual texture refers to the illusion created by paint layering; visual texture is felt only in relief sculpture
- (B) Actual (tactile) texture is a physically tangible surface quality felt by touch; visual texture is an optical simulation of surface character created on a flat, smooth surface
- (C) Both types of texture are identical and can only be appreciated through the sense of touch
- (D) Visual texture is found exclusively in digital art; actual texture occurs only in traditional printmaking



- Q19.** *Value* is the element of art that describes the relative lightness or darkness of a colour or tone. A full tonal range — from pure white to pure black with intermediate greys — is called a *value scale*. How does value most directly contribute to a painting or drawing?
- (A) Value determines the hue temperature (warm or cool) of a colour but has no effect on the perceived three-dimensionality of a form
 - (B) Value is relevant only in black-and-white photography and plays no role in colour painting
 - (C) Value (tonal range from light to dark) creates the illusion of depth, form, and volume; high contrast in value produces drama, while subtle gradation suggests roundness and three-dimensionality
 - (D) Value is synonymous with saturation and both terms describe the intensity or purity of a colour
- Q20.** In two-dimensional composition, *space* is divided into *positive space* (the subject, figure, or primary element) and *negative space* (the background, void, or area surrounding the subject). Which statement about negative space is most accurate?
- (A) Negative space is always coloured black and acts purely as a border around the figure; it carries no compositional meaning
 - (B) Positive space refers to empty areas and negative space refers to filled areas — the opposite of the conventional definition
 - (C) Negative space is irrelevant in graphic design and is only considered in fine-art painting
 - (D) Negative space is the area around and between subjects; skilled artists consciously shape it to enhance balance, rhythm, and the legibility of the positive form
- Q21.** *Pattern* is a design principle created by the systematic repetition of a visual element — shape, line, colour, or motif — across a surface. The diagram below demonstrates a simple pattern.





Pattern: systematic repetition of a motif

- (A) Pattern is created by the planned, systematic repetition of visual elements (shape, colour, line, texture) to produce a decorative surface or background
- (B) Pattern refers to a single, unique focal point that dominates a composition without any repetition
- (C) Pattern only exists in textile and craft arts; it has no application in fine art painting or graphic design
- (D) Pattern and rhythm are mutually exclusive principles: wherever pattern exists, rhythm cannot be present

Q22. *Proportion* as a design principle refers to the harmonious relationship of sizes between different parts of a composition and between a part and the whole. The concept of the *Golden Ratio* (approximately 1:1.618) has been used since antiquity as an ideal proportional system. Which statement best defines proportion in art and design?

- (A) Proportion is the number of colours used in a composition; more colours always yield better proportion
- (B) Proportion is the comparative relationship of sizes between elements and between a part and the whole; it governs whether a design feels balanced and harmonious or awkward and ill-scaled
- (C) Proportion is identical to symmetry; a composition is well-proportioned only if both halves are mirror images
- (D) Proportion applies exclusively to human figure drawing and has no relevance in architecture or graphic design

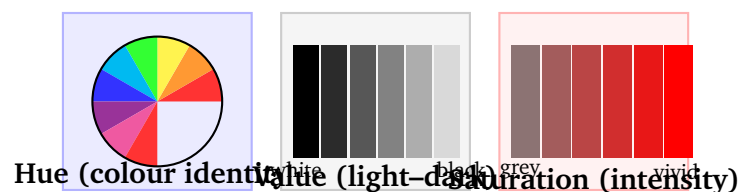


- Q23.** The concept of *primary colours* differs depending on the colour model in use. In traditional subtractive (pigment) colour mixing, artists combine three primary pigments to produce all other colours. In additive (light) colour mixing, screens and digital devices use a different set of primaries. Which option correctly states both sets?
- (A) Subtractive primaries: orange, green, violet; Additive primaries: cyan, magenta, yellow
 - (B) Subtractive primaries: cyan, magenta, yellow (CMY); Additive primaries: red, yellow, blue (RYB)
 - (C) Subtractive (pigment) primaries: red, yellow, blue (RYB); Additive (light) primaries: red, green, blue (RGB)
 - (D) Subtractive primaries: red, green, blue; Additive primaries: cyan, yellow, magenta
- Q24.** Secondary colours are produced by mixing two adjacent primary colours in equal proportions. Using the traditional pigment (RYB) colour wheel, which option correctly pairs each secondary colour with the two primaries that create it?
- (A) Orange = Red + Blue; Green = Red + Yellow; Violet = Yellow + Blue
 - (B) Orange = Yellow + Blue; Green = Red + Blue; Violet = Red + Yellow
 - (C) Orange = Red + Yellow; Green = Red + Blue; Violet = Yellow + Blue
 - (D) Orange = Red + Yellow; Green = Yellow + Blue; Violet = Blue + Red
- Q25.** Tertiary (intermediate) colours are produced by mixing one primary colour with one immediately adjacent secondary colour on the colour wheel. How many tertiary colours exist on the standard 12-hue colour wheel, and which of the following is a correct example of one?



- (A) Six tertiary colours; e.g. red-orange (mixing red primary + orange secondary), yellow-green, blue-violet, etc.
- (B) Three tertiary colours; e.g. brown (mixing all three primaries in unequal amounts)
- (C) Four tertiary colours; e.g. teal (blue + green) and chartreuse (yellow + green) only
- (D) Eight tertiary colours; they are formed by mixing two secondary colours together

Q26. Every colour can be fully described using three independent properties: *hue*, *value*, and *saturation* (also called chroma or intensity). The diagram illustrates all three dimensions.



- (A) Hue, tint, and shade — the only three properties needed to fully specify a colour
- (B) Hue (the colour's identity on the spectrum), Value (its lightness or darkness), and Saturation/Chroma (its purity or intensity relative to a neutral grey)
- (C) Hue, opacity, and temperature — the three axes of the Munsell colour solid
- (D) Saturation, luminance, and contrast — these three terms are all synonyms for the same property

Q27. Colour temperature affects spatial perception in a composition: some colours appear to advance toward the viewer while others appear to recede. Which statement correctly describes this perceptual phenomenon and its basis?



- (A) Cool colours (blues, greens) appear to advance because they have a shorter wavelength that the eye focuses in front of the retina; warm colours recede
- (B) Warm and cool colours have no consistent effect on perceived depth; spatial recession is determined solely by value contrast
- (C) Warm colours (reds, oranges, yellows) appear to advance toward the viewer; cool colours (blues, greens, violets) appear to recede — this is exploited in painting backgrounds cool and foregrounds warm
- (D) Colours with the highest saturation always advance; desaturated colours always recede, regardless of hue temperature

Q28. The Taj Mahal in Agra, inscribed as a UNESCO World Heritage Site in 1983, is universally regarded as the pinnacle of Mughal architecture. Which combination of features correctly describes it?

- (A) Built by Akbar as a victory monument; constructed of red Agra sandstone; set within an octagonal walled enclosure
- (B) Commissioned by Aurangzeb as a mosque; white limestone exterior with blue Iznik tile inlay; no garden associated
- (C) Built by Humayun as his own mausoleum; grey Makrana granite with Persian-style iwan arches; square charbagh
- (D) Commissioned by Shah Jahan as a mausoleum for Mumtaz Mahal; white Makrana marble with pietra dura inlay; set within a Persian-style charbagh (four-part garden)

Q29. This 11th-century Chola masterpiece in Tamil Nadu is renowned for its soaring vimana tower — at approximately 66 metres, among the tallest in the world — and for the engineering feat that its large capstone (stupi) was raised to its peak using a ramp said to extend several kilometres. It was built by the emperor Rajaraja I. What is it called?

- (A) Brihadeeswara Temple (Peruvudaiyar Kovil), Thanjavur — Chola dynasty, dedicated to Shiva, c. 1010 AD



- (B) Meenakshi Amman Temple, Madurai — Nayaka dynasty, four tower-ing gopurams with polychrome sculpture
- (C) Shore Temple, Mahabalipuram — Pallava dynasty, structural granite, dedicated to Vishnu and Shiva
- (D) Gangaikondacholapuram Temple — Chola dynasty, later capital of Rajendra I

Q30. This iconic white marble landmark in Kolkata was built to commemorate Queen Victoria's reign over India and was inaugurated in 1921. It was designed in a blend of British Renaissance and Mughal elements, collec-tively termed Indo-Saracenic style. Who commissioned it and what is its chief building material?

- (A) Commissioned by Sir Edwin Lutyens; built from Delhi quartzite and red Bharatpur sandstone
- (B) Commissioned by Lord Curzon (Viceroy of India); built from white Makrana marble, the same source used for the Taj Mahal
- (C) Commissioned by the Nawab of Bengal; built from pale yellow Chu-nar sandstone with Gothic arched windows
- (D) Commissioned by Queen Victoria herself before her death; built from Portland limestone imported from England

Q31. This historic monument in Hyderabad, built in 1591, consists of a square structure with four grand arches and four soaring minarets at each cor-ner. It was constructed to mark the founding of Hyderabad and to com-memorate the end of a plague epidemic. To which dynasty does it be-long, and who built it?

- (A) Nizams of Hyderabad — built as a ceremonial gateway to the palace complex in the 18th century
- (B) Asaf Jahi dynasty — built to celebrate victory over the Marathas in 1795
- (C) Qutb Shahi dynasty — built by Muhammad Quli Qutb Shah in 1591



as a mosque-cum-monument at the centre of the newly founded city of Hyderabad

- (D) Bahmani Sultanate — built as a fortified watch-tower on the Musi River around 1480

Q32. Madhubani (Mithila) painting originates in the Mithila region of Bihar and has been practised primarily by women for generations. Which set of distinguishing characteristics correctly identifies this tradition?

- (A) Uses thick gold foil and raised gesso relief; subjects drawn exclusively from Vaishnavite temple iconography; practised in coastal Andhra Pradesh
- (B) Employs wet-on-wet watercolour wash technique; characterised by large negative spaces; influenced by Moghul court painting
- (C) Executed on paper with acrylic paint; figures rendered with Western academic shading; practised by male professional artists
- (D) Characterised by bold geometric fills, strong outlines, no tonal shading, use of natural/earth pigments; depicts deities, nature, and wedding scenes; painted by women of the Kayastha, Brahmin, and lower-caste Dusadh communities

Q33. Pattachitra is a traditional cloth-scroll painting from Odisha (and a related tradition in West Bengal). It is closely associated with the Jagannath temple at Puri and is executed by hereditary artist communities. Which statement best describes authentic Pattachitra practice?

- (A) Executed on cloth (patta) prepared with a mixture of chalk and gum; subjects primarily drawn from Lord Jagannath and Krishna Lila; executed by the *Chitrakar* community using natural pigments and a characteristic thick black outline
- (B) A wall-painting tradition on mud walls using cow-dung base; associated with Madhya Pradesh; depicts hunting scenes
- (C) A embroidery tradition on silk using silver and gold thread; exclusively produced in Lucknow for Nawabi courts



- (D) A form of reverse glass painting using synthetic paints; originated in Tanjore under French colonial influence

Q34. Tanjore (Thanjavur) painting is a South Indian classical art form celebrated for its opulence and rich surface ornamentation. Which combination of technical features is uniquely characteristic of authentic Tanjore paintings?

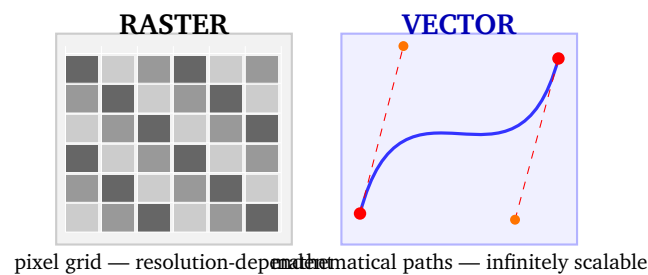
- (A) Thin, transparent watercolour washes on hand-made paper; abstract non-figurative compositions; no decorative embellishment
- (B) Gold foil and semi-precious stone inlay over a raised gesso (chalk-and-glue) relief ground on board; primarily devotional Hindu subjects; vibrant, undiluted colour areas
- (C) Encaustic (beeswax) painting on terracotta tiles; restricted colour palette of red, black, and white; geometric folk motifs
- (D) Batik (wax-resist) technique on cotton; muted earth tones; subjects drawn from Buddhist Jataka tales

Q35. Zardozi is an elaborate embroidery tradition involving the use of metallic threads to create raised, embossed designs on rich fabrics such as velvet and silk. It flourished under Mughal patronage and is still closely associated with certain Indian cities. Which option correctly states its origin context and main present-day centres?

- (A) Originated in Rajasthan folk tradition using camel leather; main centres today are Jaisalmer and Jodhpur
- (B) An ancient Dravidian tradition practised exclusively on handloom cotton; associated with Tamil Nadu and Kerala
- (C) Originated in Mughal court ateliers using gold and silver wire (zar = gold, dozi = embroidery in Persian); primary present-day centres include Lucknow and Bhopal
- (D) Brought to India by Portuguese traders in the 16th century; exclusively practised in Goa on imported Italian silk



Q36. Digital images fall into two fundamental categories based on how their visual data is encoded. The diagram contrasts the two types at the pixel/path level.



- (A) Raster images are mathematically defined using Bézier paths; they remain perfectly sharp at any zoom level
- (B) Vector images are made of a fixed grid of coloured pixels; they lose quality (become pixelated) when enlarged beyond their native resolution
- (C) Both raster and vector images store information as pixel grids; the only difference is the file format used
- (D) Raster images are pixel-based grids and are resolution-dependent (JPEG, PNG, BMP, PSD); enlarging them causes pixelation

Q37. Vector graphics store image data as mathematical descriptions of geometric shapes, curves, and paths rather than as a fixed grid of pixels. Which of the following statements is the most important practical advantage of vector graphics?

- (A) Vector graphics are infinitely scalable without any loss of sharpness or resolution; common formats include SVG, AI (Adobe Illustrator), and EPS — making them ideal for logos, icons, and print at any size
- (B) Vector graphics store millions of individual pixel colour values, producing photorealistic detail suitable for photograph editing
- (C) Vector images have smaller file sizes than raster images in every case, regardless of subject matter or complexity
- (D) Vector graphics can only be displayed on screen and cannot be sent to a printing device



- Q38.** In the professional design workflow, certain applications are optimised for raster (pixel-based) work, while others are built around vector (path-based) work. Which pairing of software to its primary category and typical use case is correct?
- (A) Adobe Photoshop = vector software (logo and type design); Adobe Illustrator = raster software (photo retouching)
 - (B) Adobe Photoshop = raster software (photo editing, compositing, painting); Adobe Illustrator = vector software (logos, icons, typography, illustrations)
 - (C) Both Photoshop and Illustrator are fully vector applications; the distinction between them is only in their user interface
 - (D) CorelDRAW and Inkscape are raster applications; GIMP and Krita are vector applications
- Q39.** Graphite pencils are graded on an H–B scale that describes their relative hardness or softness. The grade determines the character of the mark left on paper. Which description of the grading system is correct?
- (A) H grades are soft and deposit rich, dark marks; B grades are hard and leave faint, precise lines
 - (B) All pencil grades produce identical marks; only the paper surface affects the darkness of the line
 - (C) H (Hard) grades produce light, precise, thin lines with less graphite deposit; B (Black/soft) grades produce darker, softer, more expressive marks; HB sits at the midpoint of the scale
 - (D) The grade number indicates only the length of the pencil, not its hardness or softness
- Q40.** Conté crayon is a drawing medium associated with classical academic figure studies and is distinct from ordinary charcoal or chalk. Which description correctly identifies its composition and traditional use?
- (A) Pure compressed powdered graphite without any binder; used exclusively for soft blended tonal drawings



- (B) Wax-based oil pastel with high pigment load; used for bold, impasto-style colour work on canvas
- (C) Natural chalk stick quarried from limestone deposits; used since the Renaissance for quick portrait sketches
- (D) Compressed mixture of graphite (or charcoal), clay, and a small amount of binding agent; harder and less crumbly than pure charcoal; traditionally used in sanguine, bistre, or black for academic figure drawing



Detailed Solutions**Q1.****Solution**

Concept — Ajanta Caves: The Ajanta Caves in the Sahyadri hills of Maharashtra comprise 30 rock-cut Buddhist monuments (viharas and chaityas). They were excavated in two phases: Hinayana (c. 2nd century BC–1st century AD) and Mahayana (c. 5th century AD). The murals — painted on a plaster ground using a tempera-like technique — depict Jataka tales (stories of the Buddha’s previous lives) and represent the high point of ancient Indian painting.

Analysis: Option A correctly states the two-phase chronological span (2nd century BC to 5th century AD), the rock-cut method, and the painting-on-plaster (dry-tempera) technique.

Why other options are wrong:

- Option (B): Describes 7th–10th century free-standing temples — closer to Pallava or Rashtrakuta, not Ajanta.
- Option (C): 10th–13th century brick monasteries with tile mosaics bears no relation to Ajanta.
- Option (D): “Ceramic-painted panels” and “open-air shrines” are entirely incorrect for Ajanta.

Final Answer: Ajanta Caves span 2nd century BC to 5th century AD and feature rock-cut chambers with tempera-like murals on plaster ⇒ **A**

Answer: (A) [Go Back to Q 1](#)

Q2.**Solution**

Concept — Mahabalipuram and Pallava Art: The Pallava dynasty (c. 275–897 AD) produced extraordinary rock-cut and structural monuments at Mahabalipuram (Mamallapuram) on the Coromandel Coast. Their most celebrated achievements are the Shore Temple (one of the oldest surviving structural stone temples in South India, 7th–8th c. AD) and the “Arjuna’s Penance” (or Descent of the Ganga) — the world’s largest open-air bas-relief, carved on a single enormous boulder face.

Analysis: Option B correctly pairs the Shore Temple (structural) with the Arjuna’s Penance bas-relief, both defining Pallava achievements at Mahabalipuram.



Why other options are wrong:

- Option (A): The Kailasanatha Temple is at Kanchipuram (Pallava), not Mahabalipuram; “Panchatantra panels” do not feature there.
- Option (C): Brihadeeswara Tower and Nataraja bronzes are Chola (Thanjavur), not Pallava.
- Option (D): Dilwara temples are Jain temples in Rajasthan, entirely unrelated to Pallava.

Final Answer: Pallava achievements at Mahabalipuram = Shore Temple + Arjuna’s Penance bas-relief ⇒ **B**

Answer: (B) [Go Back to Q 2](#)

Q3.

Solution

Concept — Kailasa Temple, Ellora: Cave 16 at Ellora, commissioned by Rashtrakuta king Krishna I (c. 757–773 AD), is the world’s largest monolithic rock-cut structure. Unlike a “built” temple, it was created by excavating downward from the top of a basalt cliff and removing an estimated 200,000 tonnes of rock to free the temple form within. The result is a complete, multi-storeyed temple complex – courtyard, mandapa, vimana tower, subsidiary shrines – all carved from a single rock mass, dedicated to Shiva.

Analysis: Option C correctly describes the top-down monolithic carving method and the staggering scale of rock removal, hallmarks of the Kailasa Temple.

Why other options are wrong:

- Option (A): The Kailasa is not assembled from quarried blocks — it is carved in situ from natural rock.
- Option (B): It is not a free-standing structural temple assembled from slabs; it is a single mass of rock.
- Option (D): It was not bored horizontally; the approach was vertical, from above.

Final Answer: Kailasa Temple = monolithic top-down carving from basalt cliff, approx. 200,000 tonnes removed ⇒ **C**

Answer: (C) [Go Back to Q 3](#)



Q4.

Solution

Concept — Hoysala Architecture: The Hoysala dynasty (11th–14th century, Karnataka) built temples at Belur (Chennakesava Temple, 1117 AD) and Halebidu (Hoysaleswara Temple, 12th century). Their hallmark is an intricately carved star-shaped (stellate) platform (jagati) and walls covered with horizontal friezes of elephants, horses, scrolling foliage, and deities. The material of choice is chloritic schist (locally called soapstone or steatite): it is soft and easily worked when freshly quarried and hardens on prolonged exposure to air, allowing craftsmen to produce extremely fine lacework detail that would be impossible in harder stones.

Analysis: Option D correctly identifies chloritic schist and explains its key property — soft when quarried, hardening later — which is the reason for the extraordinary sculptural intricacy of Hoysala work.

Why other options are wrong:

- Option (A): Red sandstone is associated with Mughal and early North Indian temples, not Hoysala Karnataka.
- Option (B): Granite is extremely hard and does not easily allow the fine undercutting seen at Hoysala temples.
- Option (C): Black basalt is not the primary Hoysala material; high-polish basalt is more typical of Chalukya work.

Final Answer: Hoysala temples use chloritic schist (soapstone) — soft when quarried, hardens later, enabling intricate carving ⇒ D

Answer: (D) [Go Back to Q 4](#)

Q5.

Solution

Concept — Raja Ravi Varma: Raja Ravi Varma (1848–1906) was the first Indian painter to achieve wide national recognition using European academic oil-painting conventions. He trained himself by studying colonial European portraiture and applied these techniques to Hindu mythological subjects. His most lasting contribution was the establishment of the Ravi Varma Fine Arts Lithographic Press (1894), which produced cheap oleograph (colour lithograph) prints of his mythological compositions. These prints became ubiquitous in middle-class Indian homes, standardising the visual appearance of Hindu deities for millions of people.

Analysis: Option A correctly identifies the European oil technique applied to



mythological subjects and the oleograph print innovation as the key elements of his legacy.

Why other options are wrong:

- Option (B): Japanese wash / woodblock technique describes the Bengal School (Abanindranath Tagore), not Ravi Varma.
- Option (C): Tempera on cloth with natural pigments describes classical Indian traditions (Pattachitra, Tanjore), not Ravi Varma.
- Option (D): Buon-fresco / temple interiors is incorrect; Ravi Varma worked in oils on canvas.

Final Answer: Raja Ravi Varma = European oil painting of Hindu mythology + oleograph mass-print distribution $\Rightarrow$ A

Answer: (A) [Go Back to Q 5](#)

Q6.

Solution

Concept — Akbar's Hamzanama: The *Hamzanama* (Dastan-e-Amir Hamza) was the first great imperial Mughal painting project, commissioned by Emperor Akbar around 1557–1582. It comprised approximately 1,400 large-format paintings (roughly 69×54 cm) painted on cloth rather than paper, bound into 14 volumes. The project was supervised initially by the Persian master Mir Sayyid Ali and later by Abd al-Samad. It took approximately 15 years and involved both Persian artists (who came with Humayun from Safavid Iran) and Indian painters, creating the distinctive fusion style of Mughal painting.

Analysis: Option B correctly states the approximately 1,400 paintings on cloth, 14 volumes, the two Persian supervisors, and the roughly 15-year span.

Why other options are wrong:

- Option (A): 600 paintings in 7 volumes and Bihzad as supervisor are incorrect; Bihzad was an earlier Timurid master, not directly involved in the Hamzanama.
- Option (C): 200 paintings on vellum and purely Persian artists is false; Indian painters were extensively involved.
- Option (D): 900 paintings on silk during Jahangir's reign is entirely incorrect.

Final Answer: Hamzanama = $\sim$ 1,400 paintings on cloth, 14 volumes, supervised



by Mir Sayyid Ali and Abd al-Samad, c. 15 years ⇒ **B**

Answer: (B) [Go Back to Q 6](#)

Q7.

Solution

Concept — Gandhara Art: Gandhara art (1st–5th century AD, centred in present-day Peshawar, Pakistan, and eastern Afghanistan) emerged under the Kushan Empire and the influence of Hellenistic (Greek) culture following Alexander’s campaigns. For the first time in Buddhist art, the Buddha was depicted in human form — rather than as aniconic symbols. The style is characterised by: grey schist (stone); Greek-style wavy hair (rather than the Indian ushnisha-only convention); toga-like draped robes resembling Greek sculpture; realistic musculature; and serene, idealised facial features.

Analysis: Option C correctly identifies the Hellenistic-Buddhist synthesis: wavy Greek hair, draped toga-like robes, realistic musculature, grey schist medium.

Why other options are wrong:

- Option (A): Gandhara used grey schist, not red Mathura sandstone; it shows strong Hellenistic influence.
- Option (B): Gandhara art was the first tradition to depict the Buddha in human form; earlier aniconic symbols are pre-Gandharan.
- Option (D): Gandhara was in the north-west (Kushan empire / Peshawar Valley), not in the Deccan under Satavahanas.

Final Answer: Gandhara art = Hellenistic-Buddhist synthesis, grey schist, Greek-style wavy hair and draped robes ⇒ **C**

Answer: (C) [Go Back to Q 7](#)

Q8.

Solution

Concept — Impressionism: Impressionism emerged in Paris in the 1860s–1870s. The movement broke with academic painting by working outdoors (*en plein air*), using broken, visible brushwork and pure colour to capture transient light effects rather than polished, studio-finished surfaces. The name “Impressionism” was coined by a hostile critic after Claude Monet’s painting *Impression, Sunrise* (1872) was shown at the first independent Impressionist exhibition in 1874 at the studio



of photographer Nadar.

Analysis: Option D correctly names Monet, the specific work *Impression, Sunrise* (1872), and the 1874 exhibition context from which the movement's name was derived.

Why other options are wrong:

- Option (A): Renoir's *Luncheon of the Boating Party* (1881) is an Impressionist work but did not give the movement its name.
- Option (B): Manet's *Olympia* (1863) was a pivotal proto-Impressionist scandal but did not name the movement.
- Option (C): Pissarro's *Boulevard Montmartre* (1897) is Impressionist but not the naming work.

Final Answer: Impressionism named after Claude Monet's *Impression, Sunrise* (1872), shown at 1874 exhibition ⇒ D

Answer: (D) [Go Back to Q 8](#)

Q9.

Solution

Concept — Romanticism: Romanticism (c. 1780–1850) was a broad cultural and artistic movement that privileged emotion, imagination, individual heroism, the sublime in nature, and political liberty over Enlightenment rationalism and Neo-classical order. In French painting, Eugène Delacroix (1798–1863) is its supreme representative. His *Liberty Leading the People* (1830) — painted immediately after the July Revolution — captures swirling diagonal composition, intense colour, smoke, and a heroic allegorical female figure stepping over the fallen.

Analysis: Option A correctly identifies Delacroix and *Liberty Leading the People* (1830) as the canonical Romantic painting, highlighting emotional turbulence and political allegory.

Why other options are wrong:

- Option (B): Gainsborough's *The Blue Boy* is a serene British Rococo-influenced portrait — the opposite of Romantic turbulence.
- Option (C): Constable's *The Hay Wain* is naturalistic English landscape, closer to Realism than Romanticism's dramatic intensity.
- Option (D): Goya's *Third of May 1808* is proto-Romantic and shares emotional intensity, but the question asks for the *most powerfully emblematic*



French Romantic work.

Final Answer: Romanticism's defining French painting = Delacroix's *Liberty Leading the People* (1830) ⇒

Answer: (A) [Go Back to Q 9](#)

Q10.

Solution

Concept — Renaissance and Leonardo da Vinci: The Italian Renaissance (14th–17th century) revived classical learning and transformed European art through perspective, anatomy study, and humanism. Leonardo da Vinci (1452–1519) was the quintessential “Renaissance man.” He invented *sfumato* — from Italian *fumo* (smoke) — a technique of applying thin, translucent glazes to blend tonal transitions imperceptibly, visible in the *Mona Lisa*. The *Vitruvian Man* (c. 1490) is his anatomical study of ideal human proportions based on the Roman architect Vitruvius's canon.

Analysis: Option B correctly links Leonardo with sfumato, the *Mona Lisa*, and the *Vitruvian Man* proportional study.

Why other options are wrong:

- Option (A): Michelangelo painted the Sistine Chapel and sculpted *David*, but he did not invent sfumato or draw the Vitruvian Man.
- Option (C): Raphael's *School of Athens* is a masterpiece but Raphael did not invent sfumato.
- Option (D): Botticelli's *Birth of Venus* uses a different, more linear stylistic approach; no sfumato.

Final Answer: Leonardo da Vinci — sfumato technique, *Mona Lisa*, *Vitruvian Man* proportions ⇒

Answer: (B) [Go Back to Q 10](#)



Q11.

Solution

Concept — Baroque / Caravaggio / Tenebrism: Baroque art (c. 1600–1750) is characterised by dramatic movement, emotional intensity, and grandeur. Michelangelo Merisi da Caravaggio (1571–1610) invented *tenebrism* (from Latin *tenebra*, darkness): an extreme form of chiaroscuro in which figures are plunged in near-total darkness and illuminated by a single, sharply defined shaft of light. His *The Calling of Saint Matthew* (1600, Contarelli Chapel, Rome) shows tax collectors at a table, with Christ's light raking across the scene to single out Matthew.

Analysis: Option C correctly names Caravaggio, tenebrism (extreme chiaroscuro), and *The Calling of Saint Matthew* (1600).

Why other options are wrong:

- Option (A): Jan van Eyck (15th century Flemish) perfected oil glazing but worked in a completely different period and style; no tenebrism.
- Option (B): Rubens used dynamic composition and rich colour but is not the inventor of tenebrism; he is known for sensuous Baroque figuration.
- Option (D): Rembrandt used warm tonal chiaroscuro (not extreme tenebrism); his light is diffused and psychological rather than Caravaggio's hard-edged spotlight.

Final Answer: Caravaggio invented tenebrism; *The Calling of Saint Matthew* (1600) is its defining example ⇒

Answer: (C) [Go Back to Q 11](#)

Q12.

Solution

Concept — Neoclassicism: Neoclassicism (c. 1760–1850) drew on the art, architecture, and moral philosophy of ancient Greece and Rome as a corrective to Baroque and Rococo excess. In France, Jacques-Louis David (1748–1825) was its supreme exponent. *The Death of Marat* (1793) depicts the murdered revolutionary leader Jean-Paul Marat with the stark simplicity of a classical bas-relief, cool palette, shallow picture space, and idealized compositional clarity. David's style conveys civic virtue and political commitment through Greco-Roman compositional conventions.

Analysis: Option D correctly identifies David, *The Death of Marat* (1793), cool palette, Greco-Roman revival, and moral heroism as hallmarks of Neoclassicism.



Why other options are wrong:

- Option (A): Watteau's *Pilgrimage to Cythera* is Rococo, not Neoclassical — a dreamy, aristocratic escapism in pastel tones.
- Option (B): Bouguereau is a late academic Realist, not a Neoclassicist in the David sense.
- Option (C): Courbet's *The Stone Breakers* is a Realist manifesto, directly opposed to Neoclassical idealism.

Final Answer: Neoclassicism = Jacques-Louis David, *The Death of Marat* (1793), Greco-Roman restraint and moral clarity ⇒ **D**

Answer: (D) [Go Back to Q 12](#)

Q13.

Solution

Concept — Amrita Sher-Gil: Amrita Sher-Gil (1913–1941) was born to a Hungarian mother and Sikh father, trained at the École des Beaux-Arts in Paris, and became deeply influenced by Post-Impressionism (especially Gauguin and Cézanne). Returning to India, she developed a distinctive style that combined the warm palette and paint handling of Post-Impressionism with imagery drawn from Indian village life and women's experience. Her *Three Girls* (1935) won the Gold Medal of the Bombay Art Society. The Government of India has declared her works National Art Treasures, placing them on par with Mughal miniatures.

Analysis: Option A correctly identifies Amrita Sher-Gil, her Post-Impressionist style, Hungarian-Indian heritage, village women subjects, and the National Art Treasure designation.

Why other options are wrong:

- Option (B): Sunayani Devi was an untrained folk-influenced Bengal School artist; quite different in approach.
- Option (C): Devyani Krishna was a Delhi modernist but not described as “India's Frida Kahlo” and did not win the Bombay Gold Medal.
- Option (D): Nasreen Mohamedi is known for minimalist line/grid drawings, completely different from Sher-Gil's figurative style.

Final Answer: Amrita Sher-Gil — Post-Impressionist, “India's Frida Kahlo,” *Three Girls* (1935), National Art Treasures ⇒ **A**

Answer: (A) [Go Back to Q 13](#)



Q14.

Solution

Concept — Tyeb Mehta: Tyeb Mehta (1925–2009) was associated with the second generation of the Progressive Artists Group. He is celebrated for his signature motif of a large, dramatically falling or tumbling figure rendered in bold diagonal lines against stark, limited colour fields — often a vivid yellow contrasted with black. His painting *Mahishasura* (the buffalo demon of Hindu mythology) set an auction record for Indian modern art in 2002 when it sold at Christie's New York. His work synthesises Indian mythological imagery with Western abstract formal rigour.

Analysis: Option B correctly names Tyeb Mehta, the diagonal falling figure motif, *Mahishasura*, and the 2002 auction record.

Why other options are wrong:

- Option (A): Akbar Padamsee is known for his introspective *Metascape* series and psychological interiors, not the falling-figure diagonal motif.
- Option (C): Krishen Khanna is known for figurative scenes of ordinary life (bandwallas, card-players), not falling figures or auction records.
- Option (D): Ram Kumar is celebrated for abstract Varanasi landscapes in muted earth tones; quite different from Tyeb Mehta's bold angular forms.

Final Answer: Tyeb Mehta — diagonal falling figure, *Mahishasura*, landmark Indian modern art auction record (2002) ⇒ **B**

Answer: (B) [Go Back to Q 14](#)

Q15.

Solution

Concept — Benode Behari Mukherjee: Benode Behari Mukherjee (1904–1980) was a central figure at Santiniketan (Visva-Bharati University), a student of Abanindranath Tagore and Nandalal Bose. Partially blind from childhood, he lost his remaining sight in 1957 following a cataract operation. Despite this, he continued to create art. He is best known for his large fresco secco (dry-fresco) murals at Santiniketan's Hindi Bhavana depicting medieval Indian poets, and for his lyrical nature compositions. Satyajit Ray made a documentary, *The Inner Eye* (1972), about him.

Analysis: Option C correctly identifies Benode Behari Mukherjee, fresco secco murals at Santiniketan, nature themes, continuing work after blindness, and Satyajit



Ray's documentary.

Why other options are wrong:

- Option (A): Gaganendranath Tagore was known for Cubist-influenced caricatures and atmospheric compositions, not murals.
- Option (B): K.G. Subramanyan worked in diverse media (terracotta, stained glass, reverse acrylic painting) but is not associated with the fresco secco murals at Santiniketan.
- Option (D): Ramkinkar Baij is associated with outdoor cement/stone sculptures at Santiniketan, not fresco murals.

Final Answer: Benode Behari Mukherjee — fresco secco murals, Santiniketan, continued after blindness, subject of *The Inner Eye* ⇒

Answer: (C) [Go Back to Q 15](#)

Q16.

Solution

Concept — Line and Its Expressive Properties: Line is the most fundamental element of art and design. The orientation of a line carries strong psychological associations recognised cross-culturally: **Horizontal lines** echo the horizon and the resting human body — they convey calm, stability, and repose. **Diagonal lines** break the gravitational norm — they imply movement, tension, dynamism, and instability. **Vertical lines** echo upright standing figures and trees growing toward light — they suggest strength, growth, power, and aspiration.

Analysis: Option D correctly pairs each orientation with its conventional expressive property: horizontal = calm/stable, diagonal = dynamic/tension, vertical = strength/growth.

Why other options are wrong:

- Option (A): Reverses the properties of horizontal and diagonal — diagonals are dynamic, not calm.
- Option (B): States vertical lines express passivity, which contradicts the conventional association of verticals with strength.
- Option (C): The claim that all orientations carry identical associations contradicts the fundamental theory of expressive line.

Final Answer: Horizontal = calm, Diagonal = dynamic/tension, Vertical = strength/growth ⇒



Answer: (D) [Go Back to Q 16](#)

Q17.

Solution

Concept — Shape vs Form: In the formal language of art and design, *shape* and *form* are both enclosed visual areas, but they differ in dimensionality. **Shape** is strictly two-dimensional: it has length and width but no depth or volume (e.g., a circle drawn on paper; a flat square). **Form** is three-dimensional: it possesses length, width, and depth, creating actual or implied volume and mass (e.g., a sphere, a cube, a cylindrical sculpture). In two-dimensional art, form is often simulated through shading, chiaroscuro, and perspective.

Analysis: Option A correctly defines shape as 2D/flat and form as 3D with volume, mass, and depth.

Why other options are wrong:

- Option (B): Confusing organic/geometric with the shape/form distinction is incorrect; both concepts apply independently of organic or geometric character.
- Option (C): Shape is perceived in all art forms including painting and drawing; the terms are not medium-specific.
- Option (D): Shape and Form are not synonymous; the distinction is fundamental in art theory.

Final Answer: Shape = 2D flat outline; Form = 3D with volume, depth, and mass
⇒

Answer: (A) [Go Back to Q 17](#)

Q18.

Solution

Concept — Actual vs Visual Texture: Texture in art describes the surface quality of an object or artwork. **Actual (tactile) texture** is physically present — it can be felt by running a finger across the surface (e.g., rough canvas, impasto oil paint, bas-relief carving, collage with real materials). **Visual texture** is an illusion created on a flat, smooth surface through marks, patterns, and tonal variation that *suggest* roughness or surface complexity to the eye, even though the surface itself is smooth to the touch (e.g., stippling, hatching, or photographic reproduction of fabric).



Analysis: Option B correctly defines actual texture as tangible/tactile and visual texture as an optical illusion on a flat surface.

Why other options are wrong:

- Option (A): Reverses the definitions — actual texture is not an illusion; visual texture is not restricted to relief sculpture.
- Option (C): The claim that both types can only be felt by touch is false for visual texture.
- Option (D): The medium-based restriction (digital vs printmaking) is incorrect; both types appear across all media.

Final Answer: Actual texture = physically felt; Visual texture = optical illusion of surface quality on a flat surface ⇒

Answer: (B) [Go Back to Q 18](#)

Q19.

Solution

Concept — Value in Art: *Value* (or *tone*) is the element of art describing the relative lightness or darkness of a colour or area. A value scale runs from pure white (highest value) through a series of greys to pure black (lowest value). Value is one of the three properties of colour (along with hue and saturation). Its critical function is to create the illusion of three-dimensional form on a flat surface: gradual tonal transitions suggest rounded surfaces, while abrupt contrasts (high-key or low-key compositions) produce drama or mystery.

Analysis: Option C correctly states that value creates illusion of depth, form, and volume, and distinguishes the effects of high contrast versus subtle gradation.

Why other options are wrong:

- Option (A): Value does contribute to the three-dimensionality of form; claiming it has “no effect” is incorrect.
- Option (B): Value is crucial in colour painting — it underlies all tonal structure, not just black-and-white photography.
- Option (D): Value and saturation are distinct properties; they are not synonymous.

Final Answer: Value = lightness-to-darkness scale; creates illusion of depth, form, and volume ⇒

Answer: (C) [Go Back to Q 19](#)



Q20.

Solution

Concept — Positive and Negative Space: In two-dimensional design and composition, *positive space* refers to the areas occupied by the main subject(s) or figure(s) in a composition. *Negative space* is the background, void, or area surrounding the positive forms. Contrary to the misconception that negative space is merely filler, skilled artists consciously design the shape of negative space — it contributes to balance, rhythm, visual flow, and the clarity (legibility) of the positive form. The interplay between positive and negative space is fundamental in logo design, painting, and photography.

Analysis: Option D correctly identifies negative space as the area around/between subjects and recognises that artists consciously shape it for compositional effect.

Why other options are wrong:

- Option (A): Negative space is not always black, nor is it merely a border; it carries active compositional meaning.
- Option (B): This option reverses the standard definitions of positive and negative space.
- Option (C): Negative space is a core principle in graphic design as well as fine art.

Final Answer: Negative space = area around/between subjects; consciously shaped to enhance balance, rhythm, and legibility ⇒ D

Answer: (D) [Go Back to Q 20](#)

Q21.

Solution

Concept — Pattern: *Pattern* is the design principle of systematic, planned repetition of one or more visual elements — shapes, colours, lines, textures, or motifs — across a surface. When repetition is structured and predictable, it creates pattern. Pattern has both decorative and structural functions: it creates visual interest, unity, and surface richness. Pattern is foundational in textile design, architecture, ceramic decoration, and graphic design. It is closely related to *rhythm* (which implies time-based repetition with variation), but pattern itself stresses the decorative, static surface quality of repeated elements.

Analysis: Option A correctly defines pattern as planned, systematic repetition of visual elements to produce a decorative surface.



Why other options are wrong:

- Option (B): A single focal point without repetition describes *emphasis*, not pattern.
- Option (C): Pattern is central to graphic design, architecture, and fine art — not limited to textiles and crafts.
- Option (D): Pattern and rhythm are related, not mutually exclusive; rhythm is often described as “pattern in time.”

Final Answer: Pattern = planned systematic repetition of visual elements to create decorative surface $\Rightarrow$ **A**

Answer: (A) [Go Back to Q 21](#)

Q22.

Solution

Concept — Proportion: *Proportion* is the principle of design concerned with the comparative size relationships between different parts of a composition and between each part and the whole. Well-judged proportion produces a sense of visual harmony and rightness; poor proportion can make a composition feel awkward or unsettling. The *Golden Ratio* (ϕ , $\approx 1 : 1.618$) is the most celebrated proportional system, used since ancient Greece in architecture (the Parthenon), sculpture, and painting. Figure drawing depends on proportion (e.g., the head-to-body ratio); architecture applies it to window-to-wall ratios; typography uses it for type size hierarchies.

Analysis: Option B correctly defines proportion as the comparative size relationship between elements and between a part and the whole.

Why other options are wrong:

- Option (A): Number of colours is not proportion; more colours do not yield better proportion.
- Option (C): Proportion is not identical to symmetry; a design can be well-proportioned and asymmetric.
- Option (D): Proportion applies across all art forms and design disciplines, not just figure drawing.

Final Answer: Proportion = comparative size relationship between parts and the whole; governs visual harmony $\Rightarrow$ **B**

Answer: (B) [Go Back to Q 22](#)



Q23.

Solution

Concept — Primary Colours (Subtractive vs Additive): Two fundamentally different colour systems exist depending on the medium. **Subtractive (pigment/RYB)** mixing: when pigments absorb (subtract) light, the traditional artist's primaries are Red, Yellow, and Blue. Mixing all three in theory produces black/dark. **Additive (light/RGB)** mixing: when coloured light is combined, the primaries are Red, Green, and Blue; combining all three at full intensity produces white. Screens, projectors, and digital monitors use the RGB model. Printers use a variant (CMYK: Cyan, Magenta, Yellow, Key/Black), which is the modern subtractive model.

Analysis: Option C correctly pairs RYB (traditional subtractive/pigment primaries) with RGB (additive/light primaries).

Why other options are wrong:

- Option (A): Orange, green, violet are secondary colours, not primaries.
- Option (B): This reverses the two systems — CMY is the modern subtractive (printing) model and RGB is additive.
- Option (D): Red, green, blue as subtractive and CMY as additive is the reverse of the correct pairing.

Final Answer: Subtractive primaries = Red, Yellow, Blue (RYB); Additive primaries = Red, Green, Blue (RGB) $\Rightarrow$ **C**

Answer: (C) [Go Back to Q 23](#)

Q24.

Solution

Concept — Secondary Colours (RYB): On the traditional pigment (RYB) colour wheel, three secondary colours are formed by mixing two adjacent primaries: **Orange** = Red + Yellow; **Green** = Yellow + Blue; **Violet (Purple)** = Blue + Red. These three secondary colours sit between their parent primaries on the 6-hue colour wheel and are the basis for further tertiary mixing.

Analysis: Option D correctly pairs all three: Orange = Red + Yellow; Green = Yellow + Blue; Violet = Blue + Red.

Why other options are wrong:

- Option (A): Lists Orange = Red + Blue — this produces brown/muddy dark



colour, not orange.

- Option (B): Lists Orange = Yellow + Blue — this produces green, not orange.
- Option (C): Lists Green = Red + Blue — this produces violet/purple, not green.

Final Answer: Orange = Red + Yellow; Green = Yellow + Blue; Violet = Blue + Red $\Rightarrow$

Answer: (D) [Go Back to Q 24](#)

Q25.

Solution

Concept — Tertiary Colours: On the standard 12-hue colour wheel, tertiary colours are formed by mixing one primary with one adjacent secondary, yielding **six** intermediate hues: red-orange, yellow-orange, yellow-green, blue-green, blue-violet, and red-violet. Each tertiary is named by placing the primary before the secondary (convention: primary + secondary, e.g., red-orange, not orange-red). These six tertiary colours fill the wheel between the three primaries and three secondaries to give a full 12-hue wheel.

Analysis: Option A correctly states six tertiary colours and gives a valid example (red-orange from red + orange).

Why other options are wrong:

- Option (B): Brown is not a tertiary colour in this sense; it is a desaturated dark orange produced by mixing all three primaries unevenly.
- Option (C): Only four tertiaries (teal and chartreuse) is incorrect; there are six, not four.
- Option (D): Eight tertiaries formed by mixing two secondaries would produce further mixed hues, not the standard tertiary set.

Final Answer: Six tertiary colours on the 12-hue wheel; e.g. red-orange = red + orange $\Rightarrow$

Answer: (A) [Go Back to Q 25](#)



Q26.

Solution

Concept — Hue, Value, Saturation: Any colour can be completely specified along three independent dimensions. **Hue** is the colour's identity — its position on the visible spectrum or colour wheel (red, orange, yellow, green, blue, violet). **Value** (Brightness/Lightness) is the degree of lightness or darkness, from white to black. **Saturation** (Chroma/Intensity) is the purity or vividness of the colour relative to a neutral grey of the same value — a fully saturated red is vivid; a desaturated red becomes pinkish-grey. The Munsell colour system explicitly uses these three axes (Hue, Value, Chroma).

Analysis: Option B correctly names all three independent dimensions and gives accurate one-line definitions of each.

Why other options are wrong:

- Option (A): “Tint” and “shade” are operations (adding white or black), not independent colour dimensions.
- Option (C): “Opacity” and “temperature” are related concepts but are not the three standard axes of the Munsell or HSV colour model.
- Option (D): Saturation, luminance, and contrast are not synonyms; they are distinct properties.

Final Answer: Three colour dimensions = Hue (identity), Value (lightness/darkness), Saturation (purity/chroma) ⇒ **B**

Answer: (B) [Go Back to Q 26](#)

Q27.

Solution

Concept — Warm Colours Advance, Cool Recede: Colour temperature creates a strong spatial illusion in two-dimensional composition. **Warm colours** (reds, oranges, yellows) appear to advance toward the viewer because the eye accommodates (focuses) these longer wavelengths in front of the retina, making them seem nearer. **Cool colours** (blues, greens, violets) appear to recede because shorter wavelengths focus behind the retina, making them seem farther away. Artists exploit this to push backgrounds back (painted cool) and bring foreground elements forward (painted warm), reinforcing spatial depth without relying solely on perspective.

Analysis: Option C correctly states that warm colours advance and cool colours



recede, and notes the practical application in painting.

Why other options are wrong:

- Option (A): Inverts the rule — cool colours recede (not advance); warm colours advance (not recede).
- Option (B): Colour temperature does have a consistent, documented effect on perceived depth; the claim that it has no effect is incorrect.
- Option (D): Saturation can affect perceived weight but does not override the advance/recede principle based on hue temperature.

Final Answer: Warm colours advance toward the viewer; cool colours recede into the background ⇒

Answer: (C) [Go Back to Q 27](#)

Q28.

Solution

Concept — Taj Mahal: The Taj Mahal (Agra, c. 1631–1653) was commissioned by Mughal Emperor Shah Jahan as a mausoleum for his beloved wife Mumtaz Mahal, who died in 1631. It is built of white Makrana marble from Rajasthan, inlaid with *pietra dura* (hardstone inlay) of semi-precious stones (carnelian, lapis lazuli, jade, turquoise). The garden is a Persian-style *charbagh* (four-part garden divided by water channels). The complex also includes a mosque, a guesthouse (jawab), and a grand gateway. It was inscribed as a UNESCO World Heritage Site in 1983.

Analysis: Option D correctly identifies Shah Jahan, Mumtaz Mahal, white Makrana marble, *pietra dura* inlay, and the Persian *charbagh* garden.

Why other options are wrong:

- Option (A): Akbar did not build the Taj Mahal; it was Shah Jahan. Akbar built Fatehpur Sikri and the Agra Fort extension.
- Option (B): Aurangzeb is associated with the Bibi Ka Maqbara (a smaller imitation Taj) and did not commission the Taj.
- Option (C): Humayun's Tomb (Delhi) is a predecessor to the Taj design but is not the Taj Mahal itself.

Final Answer: Taj Mahal = Shah Jahan, mausoleum for Mumtaz Mahal, white Makrana marble, *pietra dura*, *charbagh* garden ⇒

Answer: (D) [Go Back to Q 28](#)



Q29.

Solution

Concept — Brihadeeswara Temple, Thanjavur: The Brihadeeswara Temple (also called Peruvudaiyar Kovil or the “Big Temple”) at Thanjavur, Tamil Nadu, was built by the Chola emperor Rajaraja I and consecrated around 1010 AD. It is dedicated to Shiva. Its vimana (tower over the sanctum) rises approximately 66 metres, making it one of the tallest in the world and a pinnacle of Dravidian temple architecture. The 80-tonne capstone (stupi) at its summit was reportedly raised along a ramp extending several kilometres. It is a UNESCO World Heritage Site (as part of the Great Living Chola Temples).

Analysis: Option A correctly identifies the Brihadeeswara Temple at Thanjavur, Chola dynasty, dedication to Shiva, and the c. 1010 AD date under Rajaraja I.

Why other options are wrong:

- Option (B): Meenakshi Amman Temple (Madurai) is a Nayaka-period temple with towering gopurams; different dynasty and city.
- Option (C): Shore Temple (Mahabalipuram) is Pallava, dedicated to Vishnu and Shiva, structurally smaller.
- Option (D): Gangaikondacholapuram Temple is a later Chola temple built by Rajendra I, the son of Rajaraja I.

Final Answer: Brihadeeswara Temple, Thanjavur — Chola, Rajaraja I, c. 1010 AD, Shiva, tallest vimana ⇒ **A**

Answer: (A) [Go Back to Q 29](#)

Q30.

Solution

Concept — Victoria Memorial, Kolkata: The Victoria Memorial in Kolkata was conceived by Lord Curzon, Viceroy of India (1899–1905), as a lasting tribute to Queen Victoria’s 60-year reign. Designed by Sir William Emerson in an Indo-Saracenic style blending British Renaissance, Mughal, and Baroque elements, it was inaugurated in 1921 by the Prince of Wales. It is constructed from white Makrana marble (Rajasthan) — the same quarry that supplied the Taj Mahal — and houses an extensive museum collection of colonial-era art and artefacts.

Analysis: Option B correctly identifies Lord Curzon as the commissioner and white Makrana marble as the building material, drawing the explicit link to the Taj Mahal’s source.



Why other options are wrong:

- Option (A): Sir Edwin Lutyens designed New Delhi's government buildings, not the Victoria Memorial.
- Option (C): It was not commissioned by the Nawab of Bengal; Lord Curzon (British Viceroy) initiated the project.
- Option (D): Queen Victoria died in 1901 before construction began (it was completed 1921); Portland limestone is not the material.

Final Answer: Victoria Memorial = Lord Curzon, white Makrana marble, Indo-Saracenic style, inaugurated 1921 ⇒ **B**

Answer: (B) [Go Back to Q 30](#)

Q31.

Solution

Concept — Charminar, Hyderabad: The Charminar (Four Minarets) in Hyderabad was built in 1591 by Muhammad Quli Qutb Shah, the fifth sultan of the Qutb Shahi dynasty, to mark the founding of his new capital city of Hyderabad on the banks of the Musi River. It was also built as a *shukrana* (thanksgiving) mosque to commemorate the end of a plague epidemic. The structure comprises a square base with four grand arches (one on each side) and a slender minaret at each corner, rising to about 56 metres. It contains a small mosque on its upper level.

Analysis: Option C correctly identifies the Qutb Shahi dynasty, Muhammad Quli Qutb Shah, 1591, and the city-founding/plague commemoration context.

Why other options are wrong:

- Option (A): The Nizams of Hyderabad ruled later (18th–20th century); they did not build the Charminar.
- Option (B): The Asaf Jahi dynasty is the Nizam dynasty; the Charminar predates them by nearly two centuries.
- Option (D): The Bahmani Sultanate dissolved before 1591; the Charminar is specifically a Qutb Shahi achievement.

Final Answer: Charminar = Muhammad Quli Qutb Shah, 1591, Qutb Shahi dynasty, founded Hyderabad, four minarets ⇒ **C**

Answer: (C) [Go Back to Q 31](#)



Q32.

Solution

Concept — Madhubani (Mithila) Painting: Madhubani painting originates in the Mithila region of Bihar (and parts of Nepal's Terai). It was traditionally painted by women on the walls of houses (kohbar ghar, the bridal chamber) and later on paper and cloth. Distinctive features: bold black outlines (often with fine hatched fills); geometric, intricate fill patterns with no tonal shading or cast shadow; subjects from Hindu mythology (Rama-Sita, Krishna, Durga), nature, fertility, and weddings; natural/earth pigments (turmeric, indigo, lampblack, sindoor). Multiple communities practise it: Brahmin/Kayastha women paint Kachni/Bharni styles; Dusadh women paint the distinctive Godna/tattoo style.

Analysis: Option D correctly identifies bold geometric fills, strong outlines, no tonal shading, natural pigments, deity/nature/wedding subjects, and women artists from multiple communities.

Why other options are wrong:

- Option (A): Gold foil and raised gesso describes Tanjore painting (Tamil Nadu), not Madhubani.
- Option (B): Wet-on-wet watercolour wash and large negative spaces does not describe Madhubani's tight, filled-pattern aesthetic.
- Option (C): Acrylic paint, Western shading, and male professional artists contradict the traditional Madhubani practice.

Final Answer: Madhubani = bold geometric fills, no shading, natural pigments, women artists, Bihar ⇒ **D**

Answer: (D) [Go Back to Q 32](#)

Q33.

Solution

Concept — Pattachitra (Odisha): *Patta* means cloth (canvas) and *chitra* means picture/painting. Odisha Pattachitra is executed on cloth (or palm leaf) prepared with a base of chalk powder and tamarind paste gum. The hereditary artist community, the *Chitrakars*, execute the work using natural pigments (stone colours, lampblack, chalk white) and characteristic bold black outlines. Primary subjects include Lord Jagannath of Puri and scenes from Krishna's life. The paintings follow strict iconographic conventions rooted in temple traditions at the Jagannath Puri temple. A related tradition exists in West Bengal (patachitra scroll narratives).



Analysis: Option A correctly identifies the cloth/patta ground, Jagannath/Krishna Lila subjects, Chitrakar community, and natural pigments with black outlines.

Why other options are wrong:

- Option (B): Wall painting on mud walls for hunting scenes describes Gond or other folk traditions from central India, not Odisha Pattachitra.
- Option (C): Silver/gold thread embroidery on silk describes Zardozi, not Pattachitra.
- Option (D): Reverse glass painting with synthetic paints is the description of Tanjore glass painting, not Pattachitra.

Final Answer: Pattachitra (Odisha) = cloth ground, Jagannath imagery, Chitrakar community, natural pigments, black outlines ⇒ A

Answer: (A) [Go Back to Q 33](#)

Q34.

Solution

Concept — Tanjore (Thanjavur) Painting: Tanjore painting is a classical South Indian art form that originated in Thanjavur, Tamil Nadu, under Maratha patronage (18th–19th century), though its roots go back to Nayaka-period mural traditions. It is painted on a wooden board prepared with cloth and chalk (gesso) layers. Raised relief (gesso work) is applied to jewellery, garments, and architectural elements of the deity figure, then covered with gold foil. Semi-precious and precious stones are embedded into the raised areas. The colour areas are flat and vivid. Subjects are almost exclusively Hindu devotional images (Krishna, Saraswati, Lakshmi, Ganesha).

Analysis: Option B correctly identifies gold foil + semi-precious stone inlay over raised gesso on board, with devotional subjects and vibrant undiluted colours.

Why other options are wrong:

- Option (A): Thin watercolour washes and abstract compositions describe Western watercolour or modern art, not Tanjore painting.
- Option (C): Encaustic on terracotta with geometric folk motifs does not describe Tanjore painting.
- Option (D): Batik wax-resist on cotton with Buddhist subjects bears no resemblance to Tanjore painting.

Final Answer: Tanjore painting = gold foil, semi-precious stone inlay, raised gesso



board, Hindu devotional subjects ⇒

Answer: (B) [Go Back to Q 34](#)

Q35.

Solution

Concept — Zardozi Embroidery: *Zardozi* (from Persian: *zar* = gold, *dozi* = embroidery) is a form of heavy metal embroidery using gold and silver wires, sequins, beads, and metallic threads to create highly ornate raised designs. It was patronised extensively at the Mughal court (16th–17th century) to adorn royal garments, elephant trappings, tent furnishings, and court costumes. After a decline post-Mughal era, it was revived under British patronage. Today its primary centres in India are Lucknow (Uttar Pradesh) and Bhopal (Madhya Pradesh), and it is recognised as a Geographical Indication (GI) product.

Analysis: Option C correctly identifies the Persian etymology, Mughal court origin, gold/silver wire technique, and Lucknow/Bhopal as present-day centres.

Why other options are wrong:

- Option (A): Rajasthan camel leather embroidery describes a different folk craft; Zardozi is not associated with leather.
- Option (B): Zardozi is Mughal-origin metallic embroidery, not a Dravidian tradition on cotton.
- Option (D): Portuguese traders did not bring Zardozi; it has Persian/Central Asian roots pre-dating Portuguese contact.

Final Answer: Zardozi = Persian-origin gold/silver wire embroidery, Mughal courts, Lucknow and Bhopal centres ⇒

Answer: (C) [Go Back to Q 35](#)

Q36.

Solution

Concept — Raster Graphics: A raster (or bitmap) image stores visual information as a fixed rectangular grid of individual coloured squares called *pixels* (picture elements). Each pixel has a specific colour value. Because the image is tied to a fixed number of pixels, enlarging it beyond its native resolution causes *pixelation* — the pixel grid becomes visible and the image appears blocky. Common raster formats: JPEG (lossy compression), PNG (lossless, supports transparency), BMP



(uncompressed), PSD (Adobe Photoshop native), TIFF. Raster files are ideal for photographs and detailed continuous-tone imagery.

Analysis: Option D correctly defines raster images as pixel-based, resolution-dependent, lists common formats (JPEG, PNG, BMP, PSD), and explains that enlargement causes pixelation.

Why other options are wrong:

- Option (A): Mathematical Bézier paths and infinite scalability describe vector graphics, not raster.
- Option (B): This describes raster characteristics but assigns them to vector — the opposite of correct.
- Option (C): Only vector images use mathematical paths; raster and vector are fundamentally different encoding methods.

Final Answer: Raster = pixel grid, resolution-dependent, JPEG/PNG/BMP/PSD; enlargement causes pixelation ⇒

Answer: (D) [Go Back to Q 36](#)

Q37.

Solution

Concept — Vector Graphics: Vector graphics encode images as mathematical descriptions of geometric shapes: points, lines, curves (Bézier curves), and polygons defined by coordinates and equations. Because the image is described by math rather than a pixel grid, it can be rendered at *any* size without loss of sharpness — from a 1 cm business card to a 10-metre billboard, the output is equally crisp. Common vector formats: SVG (Scalable Vector Graphics, web standard), AI (Adobe Illustrator native), EPS (Encapsulated PostScript). Vector graphics are ideal for logos, typography, icons, and illustrations that need to scale.

Analysis: Option A correctly identifies infinite scalability, the mathematical path basis, and the key formats (SVG, AI, EPS) as the defining advantage of vector graphics.

Why other options are wrong:

- Option (B): Storing millions of pixel colour values describes raster, not vector graphics.
- Option (C): Vector files are not always smaller than raster files; complex vector illustrations can be large.



- Option (D): Vector graphics are widely used in print (AI, EPS); the claim that they cannot be printed is false.

Final Answer: Vector graphics = mathematically defined paths, infinitely scalable, SVG/AI/EPS formats ⇒

Answer: (A) [Go Back to Q 37](#)

Q38.

Solution

Concept — Raster vs Vector Software: In professional design, different applications are optimised for different image types. **Adobe Photoshop** is the industry-standard *raster* application: it edits pixel-based images, performs photo retouching, compositing, digital painting, and colour correction. **Adobe Illustrator** is the industry-standard *vector* application: it creates and edits mathematical paths and shapes, making it ideal for logos, icons, type-setting, and illustrations that must scale to any size. Understanding which tool to use for which task is fundamental professional knowledge in graphic design.

Analysis: Option B correctly pairs Photoshop with raster (photo editing/compositing/painting) and Illustrator with vector (logos/icons/typography).

Why other options are wrong:

- Option (A): Reverses the two applications — Photoshop is raster, Illustrator is vector.
- Option (C): Both Photoshop and Illustrator are not fully vector; Photoshop is fundamentally raster.
- Option (D): CorelDRAW and Inkscape are actually vector applications; GIMP and Krita are raster applications — this option reverses the correct assignments.

Final Answer: Photoshop = raster (photo editing); Illustrator = vector (logos, icons, typography) ⇒

Answer: (B) [Go Back to Q 38](#)



Q39.

Solution

Concept — Pencil Grades (H–B Scale): Graphite pencils are graded on a scale running from very hard (9H) through medium (HB, F) to very soft/black (9B). **H grades** (Hard): the graphite core contains more clay binder relative to graphite, making the pencil hard; it deposits less graphite per stroke, producing *light, precise, thin lines* — ideal for technical drawing, architectural drafting, and initial under-drawing. **B grades** (Black/Soft): higher graphite content with less clay; deposits more graphite, producing *dark, rich, expressive marks* — ideal for tonal shading, sketching, and gestural drawing. **HB** is the universal midpoint, standard for everyday writing.

Analysis: Option C correctly states H = hard, light, precise; B = soft/black, dark, expressive; HB = midpoint.

Why other options are wrong:

- Option (A): Reverses the H and B definitions — H pencils are light and precise, not dark and soft.
- Option (B): All grades do not produce identical marks; the entire purpose of the grading system is to differentiate mark quality.
- Option (D): The grade number specifies hardness/softness, not pencil length.

Final Answer: H grades = hard, light, precise; B grades = soft, dark, expressive; HB = midpoint ⇒ C

Answer: (C) [Go Back to Q 39](#)

Q40.

Solution

Concept — Conté Crayon: Conté crayon (invented by Nicolas-Jacques Conté, c. 1795) is a drawing medium made of compressed powdered graphite or charcoal combined with clay and a small amount of binding agent. This composition makes it harder and less crumbly than pure charcoal, yet softer and darker than a standard graphite pencil. Conté crayons come in traditional colours: black (carbon), bistre (brown), white, and sanguine (red-brown, imitating the reddish-brown chalk used by Renaissance masters). They are extensively used in academic figure drawing, life studies, and portrait work.

Analysis: Option D correctly identifies the compressed graphite/charcoal + clay



binder composition, the hardness relative to pure charcoal, and the traditional use in sanguine/bistre/black for academic figure drawing.

Why other options are wrong:

- Option (A): Pure compressed graphite without binder describes a graphite stick, not Conté crayon.
- Option (B): Wax-based oil pastel describes oil pastels (e.g. Sennelier), not Conté crayons.
- Option (C): Natural chalk from limestone quarries describes chalk sticks used since the Renaissance, but Conté crayon is a manufactured compressed medium with graphite/charcoal and clay, not natural chalk.

Final Answer: Conté crayon = compressed graphite/charcoal + clay binder; used for academic figure drawing in sanguine, bistre, and black ⇒ D

Answer: (D)

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Answer Key

Q	Ans	Q	Ans	Q	Ans	Q	Ans	Q	Ans
1	A	5	A	9	A	13	A	17	A
21	A	25	A	29	A	33	A	37	A

