

CUET PG 2025 Painting Question Paper with Solutions

Time Allowed :1 Hour 45 Mins	Maximum Marks :300	Total Questions :75
------------------------------	--------------------	---------------------

General Instructions

General Instructions:

1. Question Paper contains 75 Questions .
2. Each correct answer will have +4 marks and wrong answer will lead to -1
3. Use of any electronic appliances is strictly prohibited.

1. A Colour wheel is derived to understand fundamental principles of colour classification, colour scheme and colour interactions. The first such colour wheel was designed by which of the following?

- (1) Goethe
- (2) Chevreul
- (3) Ogden Rood
- (4) Issac Newton

Correct Answer: (4) Issac Newton

Solution: The solution to this question is found by tracing the historical and scientific origins of color theory. **Step 1: Identify the foundational discovery of the color spectrum.** The very concept of a color wheel is predicated on the scientific understanding that white light is a composite of various colors. This breakthrough discovery was made by Sir Isaac Newton in 1666 through his seminal experiments with prisms. He demonstrated that a prism could decompose white light into the sequence of colors found in a rainbow. **Step 2: Connect the spectrum to the circular diagram.** Newton did not merely list the colors he observed (red, orange, yellow, green, blue, indigo, and violet). He took a conceptual leap by arranging them in a circular diagram to visualize the relationships and transitions between them. This circular arrangement was the world's first color wheel. **Step 3: Differentiate from later theorists.** While other figures like Goethe and Chevreul later developed their own influential color wheels, their work was built upon Newton's foundation and focused more on the psychological, perceptual, and aesthetic aspects of color. Newton's wheel, however, was the original, derived directly from his scientific experiments with light, making him the correct answer.

💡 Quick Tip

Associate the first color wheel with the person who first discovered and mapped the visible spectrum of light: Isaac Newton. His work with prisms is the foundation of modern color science.

Direction for question 2: This question has four choices (1), (2), (3) and (4) out of which **ONLY ONE** is correct.

2. Match List-I with List-II

List-I

(Medium)

- (A) Engraving
- (B) Aquatint
- (C) Wood Cut
- (D) Serigraphy

List-II

(Artists)

- (I) Andy Warhol
- (II) Rembrandt
- (III) Goya
- (IV) Durer

Choose the correct answer from the options given below:

- (1) (A) - (I), (B) - (III), (C) - (IV), (D) - (II)
- (2) (A) - (IV), (B) - (II), (C) - (III), (D) - (I)
- (3) (A) - (IV), (B) - (III), (C) - (II), (D) - (I)

(4) (A) - (II), (B) - (III), (C) - (IV), (D) - (I)

Correct Answer: (3) (A) - (IV), (B) - (III), (C) - (II), (D) - (I)

Solution: To solve this matching problem, we must connect each artistic medium with the artist most famously associated with its mastery or popularization.

- **(A) Engraving:** Albrecht Dürer (IV) is a towering figure of the Northern Renaissance, celebrated for his unparalleled skill in printmaking, particularly engraving. His works are renowned for their incredible detail and technical perfection, making the pair (A) - (IV) a definitive match.
- **(B) Aquatint:** The Spanish master Francisco Goya (III) extensively used the aquatint technique to achieve dramatic tonal areas and atmospheric effects, most notably in his critical print series like "Los Caprichos." This strong association makes (B) - (III) a correct pairing.
- **(D) Serigraphy:** This medium, also known as screen printing, is inextricably linked with the Pop Art movement and its leading proponent, Andy Warhol (I). Warhol used serigraphy to mass-produce his iconic images of celebrities and consumer goods. The connection (D) - (I) is a cornerstone of modern art history.
- **(C) Wood Cut:** After establishing the three strong matches above, we are left to pair Wood Cut with Rembrandt (II). It is important to note that while Rembrandt is universally acclaimed as a master of etching, not woodcuts, this is the only remaining possibility within the given options. By process of elimination, we accept the pairing (C) - (II).

Step 2: By combining these established pairings—(A)-(IV), (B)-(III), (C)-(II), and (D)-(I)—we find that the sequence corresponds exactly with option (3).

 Quick Tip

For questions matching artists to techniques, focus on the most famous associations first: Warhol with Serigraphy (Pop Art), Goya with Aquatint (Spanish Romanticism), and Dürer with Engraving (Northern Renaissance).

Direction for question 3: This question has four choices (1), (2), (3) and (4) out of which **ONLY ONE** is correct.

3. As per the additive colour theory, the mixing of red and green in white light gives which of the following colour wavelength?

- (1) Yellow
- (2) Magenta
- (3) Cyan
- (4) Black

Correct Answer: (1) Yellow

Solution: This question requires an understanding of the principles of the additive color model. **Step 1: Define the Additive Color Model.** This model explains how colors are created by mixing light. It's called "additive" because you start with darkness (black) and add different wavelengths of light to create colors. This is the system used by light-emitting devices such as television screens, computer monitors, and mobile phones. The primary colors in this system are Red, Green, and Blue (RGB). **Step 2: Understand the formation of secondary colors.** In the additive model, mixing two primary colors of light produces a secondary color that is brighter than either of the primaries. **Step 3: Apply the specific mixing rule for Red and Green.** When beams of red light and green light are combined or projected onto the same surface, the human eye perceives the resulting color as Yellow. This is a fundamental combination in the RGB system. For a complete understanding, the other combinations are:

- Red light + Blue light = Magenta light
- Green light + Blue light = Cyan light
- Red light + Green light + Blue light = White light

Therefore, the mixing of red and green light produces yellow.

 Quick Tip

Remember the acronym RGB for the additive primaries (for light). The combination of the first two, R and G, gives Yellow, which is a primary color in the subtractive (pigment) system.

Direction for question 4: This question has four choices (1), (2), (3) and (4) out of which ONLY ONE is correct.

4. As per the subtractive colour theory system, the primary colours are:

- (1) Red, Green, Blue
- (2) Cyan, Magenta, Yellow
- (3) Blue, Magenta, Cyan
- (4) Red, Green, Yellow

Correct Answer: (2) Cyan, Magenta, Yellow

Solution: This question assesses knowledge of the subtractive color model, which is distinct from the additive model. **Step 1: Define the Subtractive Color Model.** This model explains how colors are created when light reflects off a surface. Pigments, dyes, and inks on a surface absorb (or "subtract") certain wavelengths of light from the white light that hits them. The color we see is the light that is reflected, not absorbed. This model applies to physical media like paint and printed materials. **Step 2: Identify the primary colors of this system.** In the subtractive system, the primary colors are Cyan, Magenta, and Yellow (CMY). These are the colors that, when mixed, can produce the widest range of other colors by selectively absorbing red, green, and blue light, respectively. For instance, yellow pigment absorbs blue light and reflects red and green light (which we see as yellow). **Step 3:**

Contrast with other color systems. It is crucial to distinguish this from the additive primary colors (Red, Green, Blue), which apply to light sources. The subtractive primaries (CMY) are, in fact, the secondary colors of the additive system. In professional printing, Black (K, for "key") is added to the CMY primaries to create the CMYK model, allowing for deeper blacks and better contrast. Based on the definition, Cyan, Magenta, and Yellow are the primary colors of the subtractive system.

💡 Quick Tip

Think of a printer's ink cartridges: they are typically Cyan, Magenta, and Yellow (plus Black). This is a real-world application of the subtractive color model.

Direction for question 5: This question has four choices (1), (2), (3) and (4) out of which **ONLY ONE** is correct.

5. Match List-I with List-II

List-I	List-II
(Technique)	(Artist/ Site associated)
(A) Fresco	(I) Nandalal Bose
(B) Tempera	(II) Krishna Reddy
(C) Silk Screen	(III) Ajanta
(D) Viscosity	(IV) K. G. Subramanyan

Choose the correct answer from the options given below:

- (1) (A) - (III), (B) - (I), (C) - (IV), (D) - (II)
- (2) (A) - (I), (B) - (III), (C) - (IV), (D) - (II)
- (3) (A) - (III), (B) - (II), (C) - (IV), (D) - (I)
- (4) (A) - (IV), (B) - (III), (C) - (II), (D) - (I)

Correct Answer: (1) (A) - (III), (B) - (I), (C) - (IV), (D) - (II)

Solution: To find the correct answer, we must accurately link each artistic technique from List-I with its corresponding artist or historical site from List-II.

- **(A) Fresco:** The Ajanta Caves (III) are globally renowned for their ancient and extensive wall paintings. These murals, depicting Jataka tales, are among the finest surviving examples of Indian art using the fresco painting technique. This establishes a strong, direct link: (A) - (III).
- **(D) Viscosity:** Viscosity printing is a sophisticated multicolor printmaking process that was co-invented and pioneered by the Indian artist Krishna Reddy (II) at Atelier 17 in Paris. His name is synonymous with this technique. This makes the pairing (D) - (II) definitive.
- **(B) Tempera:** Nandalal Bose (I), a central figure in the Bengal School of Art and modern Indian art, was a master of various media. He frequently used tempera, a traditional medium using pigment mixed with a water-soluble binder, for his works on paper and silk, making (B) - (I) a correct association.

- **(C) Silk Screen:** K. G. Subramanyan (IV) was an exceptionally versatile artist who explored painting, murals, sculpture, and printmaking. He was a notable printmaker who worked with various techniques, including silk screen printing, making (C) - (IV) a valid match.

Step 2: Assembling these established pairs gives us the sequence: (A)-(III), (B)-(I), (C)-(IV), and (D)-(II). This combination matches option (1) precisely.

💡 Quick Tip

Some associations in art history are definitive. Krishna Reddy's invention of Viscosity printing and the Fresco paintings of the Ajanta Caves are two such strong links that can help solve matching questions quickly.

6. The technique of allowing tones of colours to shade gradually into one another and producing a softened or hazy effect is known as which of the following?

- (1) Realism
- (2) Foreshortening
- (3) Husconism
- (4) Sfumato

Correct Answer: (4) Sfumato

Solution: To answer this question, we must match the provided definition with the correct art term from the options. **Step 1: Deconstruct the definition.** The question describes a specific painting technique characterized by a gradual and subtle transition between color tones, resulting in a "softened or hazy effect." The key elements are the lack of hard outlines and a smoky appearance. **Step 2: Evaluate the provided options against this definition.**

- **Realism** is not a technique but a broader artistic movement and style focused on representing subjects in a truthful, non-idealized manner.
- **Foreshortening** is a perspective technique used to depict an object as if it is projecting or receding in space, creating an illusion of depth. It does not relate to the blending of colors.
- **Husconism** is not a standard or recognized term within the discipline of art history.
- **Sfumato** is an Italian term, derived from *sfumare* meaning "to evaporate like smoke." It is the precise painting technique of blending colors or tones so subtly that they melt into one another without perceptible transitions. This method is famously employed by Leonardo da Vinci to create the atmospheric and lifelike quality in his works, such as the Mona Lisa. This perfectly matches the question's description.

Therefore, Sfumato is the correct term for this technique.

💡 Quick Tip

Associate "Sfumato" with its literal meaning of "smoky." The most famous example of this technique is the subtle, mysterious smile of Leonardo da Vinci's Mona Lisa.

Direction for question 7: This question has four choices (1), (2), (3) and (4) out of which **ONLY ONE** is correct.

7. The three primary colours of additive theory, a principle which is used by television monitors for display, is known as:

- (1) RGB (Red, Green, Blue)
- (2) CMYK (Cyan, Magenta, Yellow, Black)
- (3) RYB (Red, Yellow and Blue)
- (4) OGV (Orange, Green and Violet)

Correct Answer: (1) RGB (Red, Green, Blue)

Solution: The question asks to identify the primary colors of the additive color theory, specifically noting its use in television monitors. **Step 1: Define Additive Color Theory in context.** Additive color theory is the model used for creating color with light. Devices that emit light, such as TVs, computer monitors, and smartphones, start with a black screen (the absence of light) and add light in different combinations to produce a spectrum of colors. **Step 2: Identify the primary colors of this light-based system.** The fundamental primary colors for the additive model are Red, Green, and Blue. They are often referred to by the acronym RGB. When these three colors of light are combined at their maximum intensity, they produce white light. **Step 3: Eliminate the other options by identifying their respective color models.**

- **CMYK** (Cyan, Magenta, Yellow, Key/Black) is the set of primary colors for the subtractive color model, used in printing.
- **RYB** (Red, Yellow, Blue) is the traditional set of primary colors used in art education for mixing paints and pigments.
- **OGV** (Orange, Green, Violet) are the secondary colors that result from mixing the RYB primaries.

Given that the question specifies the theory used by television monitors, the correct answer is unequivocally RGB (Red, Green, Blue).

💡 Quick Tip

Remember that anything with a screen that lights up (TV, phone, monitor) uses the **additive** light primaries: **Red, Green, and Blue.**

Direction for question 8: This question has four choices (1), (2), (3) and (4) out of which **ONLY ONE** is correct.

8. Match List-I with List-II

List-I

- (A) Red, Yellow and Blue
- (B) Line, Shape and Form
- (C) Balance, Harmony and Rhythm
- (D) The secondary colour opposite to the primary colours in the colour wheel

List-II

- (I) Elements of Art
- (II) Colour
- (III) Principles of Composition
- (IV) Primary Colours

Choose the correct answer from the options given below:

- (1) (A) - (III), (B) - (II), (C) - (IV), (D) - (I)
- (2) (A) - (I), (B) - (IV), (C) - (III), (D) - (II)
- (3) (A) - (IV), (B) - (I), (C) - (III), (D) - (II)
- (4) (A) - (I), (B) - (III), (C) - (II), (D) - (IV)

Correct Answer: (3) (A) - (IV), (B) - (I), (C) - (III), (D) - (II)

Solution: This question requires classifying fundamental art and design terms into their proper categories. **Step 1: Systematically analyze and match each item in List-I.**

- **(A) Red, Yellow and Blue:** This trio is recognized as the traditional set of **(IV) Primary Colours** used for mixing pigments in painting. This establishes the pair (A) - (IV).
- **(B) Line, Shape and Form:** These are the fundamental visual building blocks that an artist uses to create an artwork. They are correctly classified as **(I) Elements of Art**. This gives the pair (B) - (I).
- **(C) Balance, Harmony and Rhythm:** These terms describe how the Elements of Art are organized or arranged within a work. They are guidelines for creating a successful composition and are known as the **(III) Principles of Composition**. This confirms the pair (C) - (III).
- **(D) The secondary colour opposite to the primary colours in the colour wheel:** This phrase describes the concept of complementary colors (e.g., red and green). This concept is a key aspect of color theory, which falls under the general subject of **(II) Colour**. This gives the final pair (D) - (II).

Step 2: Assemble the pairings to find the correct option. The correct matches are (A)-(IV), (B)-(I), (C)-(III), and (D)-(II). This sequence directly corresponds to option (3).

💡 Quick Tip

To distinguish elements from principles, remember: **Elements** are the "nouns" of art (what you use), while **Principles** are the "verbs" (how you use them).

Direction for question 9: This question has four choices (1), (2), (3) and (4) out of which **ONLY ONE** is correct.

9. The Madhubani painting tradition is also known as:

- (1) Bhithika Painting
- (2) Mithila Painting
- (3) Mathura Painting
- (4) Pata Chitra

Correct Answer: (2) Mithila Painting

Solution: To answer this question, one must know the geographical and cultural origins of the Madhubani art form. **Step 1: Identify the geographical origin of Madhubani art.** Madhubani is a style of Indian folk painting that is practiced in the Mithila region of the Indian subcontinent. This region encompasses parts of the state of Bihar in India and extends into Nepal. Madhubani itself is a district within this larger Mithila cultural area. **Step 2: Connect the geography to the name.** Due to its origin in the Mithila region, the art form is interchangeably referred to as either Madhubani painting or Mithila painting. The names are synonymous. **Step 3: Differentiate from the other options.** The other terms refer to different art forms. **Pata Chitra** is a cloth-based scroll painting tradition from Odisha and West Bengal. **Mathura Painting** refers to the ancient sculptural and artistic style of the Mathura School. **Bhithika Painting** is a less common term, generally referring to wall painting, but it is not a specific synonym for Madhubani. Therefore, Mithila Painting is the correct alternative name.

 Quick Tip

The names "Madhubani" and "Mithila" are geographically linked. Madhubani is a district within the larger cultural region of Mithila, so the art style is named after both.

Direction for question 10: This question has four choices (1), (2), (3) and (4) out of which ONLY ONE is correct.

10. Match List-I with List-II

List-I (Medium)	List-II (Artist)
(A) Acrylic Colours	(I) M. F. Husain
(B) Oil Pastels	(II) Milind Mullick
(C) Oleographs	(III) Edgar Degas
(D) Water Colours	(IV) Raja Ravi Varma

Choose the correct answer from the options given below:

- (1) (A) - (IV), (B) - (II), (C) - (III), (D) - (I)
- (2) (A) - (III), (B) - (IV), (C) - (II), (D) - (I)
- (3) (A) - (I), (B) - (III), (C) - (IV), (D) - (II)
- (4) (A) - (II), (B) - (IV), (C) - (I), (D) - (III)

Correct Answer: (3) (A) - (I), (B) - (III), (C) - (IV), (D) - (II)

Solution: The solution requires matching each artistic medium with the artist who is most renowned for using it. **Step 1: Establish the most definitive pairings first.**

- **(C) Oleographs:** Raja Ravi Varma (IV) is historically significant for being the first Indian artist to use oleography, a type of lithographic printing, to create affordable reproductions of his paintings. This act democratized art in India, making the pairing (C)-(IV) a key historical match.
- **(B) Oil Pastels:** The French Impressionist artist Edgar Degas (III) was a virtuoso with pastels. He used them brilliantly to capture the fleeting moments, movements, and light in his famous depictions of ballet dancers. This makes the association (B)-(III) a classic art history connection.
- **(A) Acrylic Colours:** M. F. Husain (I), one of India's most celebrated modern artists, was known for his prolific output and dynamic, bold style. The fast-drying nature of acrylic paints was perfectly suited to his energetic and rapid painting process. This establishes the pair (A)-(I).
- **(D) Water Colours:** Milind Mullick (II) is a prominent contemporary Indian artist who is widely acclaimed for his mastery of the watercolor medium. His expressive and atmospheric landscapes are celebrated examples of modern watercolor painting. This confirms the pair (D)-(II).

Step 2: Consolidate the matches. Combining the identified pairs—(A)-(I), (B)-(III), (C)-(IV), and (D)-(II)—yields the sequence found in option (3).

💡 Quick Tip

Remember these key artist-medium pairs: Raja Ravi Varma → Oleographs, M. F. Husain → Acrylics, Edgar Degas → Pastels.

Direction for question 11: This question has four choices (1), (2), (3) and (4) out of which **ONLY ONE** is correct.

11. A new technique in printmaking, "Viscosity Printing" was developed by Stanley William Hayter along with a celebrated printmaker from India. What is his name?

- (1) Subramanyam Reddy
- (2) Krishna Reddy
- (3) Krishna Shetty
- (4) Jiten Shetty

Correct Answer: (2) Krishna Reddy

Solution: This question tests specific knowledge about the history of 20th-century printmaking. **Step 1: Identify the context and key figures mentioned.** The question refers to the invention of "Viscosity Printing," a revolutionary multi-color printmaking technique. It correctly attributes its development to Stanley William Hayter, the founder of the influential print studio Atelier 17 in Paris, and asks for the name of his Indian collaborator. **Step 2: Recall the name of the Indian printmaker.** The Indian artist who was a pivotal figure at Atelier 17 and worked closely with Hayter to develop and master

the viscosity printing process was Krishna Reddy. His innovative work with this technique earned him international acclaim and a lasting legacy in the world of printmaking. The other names listed are incorrect. Therefore, Krishna Reddy is the celebrated printmaker from India associated with the development of Viscosity Printing.

 Quick Tip

The invention of the Viscosity Printing process is a major contribution of Indian artist Krishna Reddy to the world of modern printmaking.

Direction for question 12: This question has four choices (1), (2), (3) and (4) out of which **ONLY ONE** is correct.

12. The "Gond Art" belongs to which of the following Indian state?

- (1) Uttar Pradesh
- (2) Madhya Pradesh
- (3) Uttarakhand
- (4) Jharkhand

Correct Answer: (2) Madhya Pradesh

Solution: To answer this question, one must connect the specific tribal art form to its primary state of origin. **Step 1: Identify the origin of Gond art.** Gond art is the traditional visual art form of the Gond people, who are one of the largest Adivasi (tribal) communities in India. **Step 2: Determine the geographical location of the Gond tribe.** The Gond tribe has a significant presence across several states in central India. However, their largest population and the cultural heartland from which the art form is most famously associated is the state of Madhya Pradesh. **Step 3: Conclude the state affiliation.** Because Gond art is the cultural heritage of the Gond tribe, and this tribe is predominantly located in Madhya Pradesh, the art form is correctly attributed to this state.

 Quick Tip

Gond art is a vibrant tribal art form from the heart of India. Think of the Gond tribe and their connection to the forests of Madhya Pradesh.

Direction for question 13: This question has four choices (1), (2), (3) and (4) out of which **ONLY ONE** is correct.

13. Which of the following printmaker who created etchings, lino-cuts and lithographs to raise awareness about the deplorable condition of the poor during the Bengal famine is?

- (1) Somnath Hore
- (2) Amrita Sher-Gil

- (3) Chittoprasad
- (4) K.C.S. Panicker

Correct Answer: (3) Chittoprasad

Solution: This question asks to identify a specific printmaker known for documenting the Bengal Famine of 1943. **Step 1: Analyze the specific historical context.** The question refers to an artist who used printmaking not just as an art form but as a tool for social commentary and raising awareness during the devastating Bengal Famine. **Step 2: Evaluate the contributions of the artists listed.**

- Both Chittoprasad Bhattacharya and Somnath Hore are renowned for their powerful works related to the famine and other social tragedies.
- However, Chittoprasad played a unique role. He traveled through the famine-stricken areas, acting as a visual reporter. He created stark, black-and-white linocuts and drawings that served as immediate, powerful documentation of the suffering. His work was so politically charged that the British authorities confiscated and destroyed many of his prints.
- Somnath Hore was also deeply impacted by the famine, and the trauma he witnessed profoundly shaped his artistic vision, leading to his famous "Wounds" series and other sculptures. His work was often a more abstracted and philosophical reflection on suffering.

Step 3: Conclude based on the emphasis on awareness-raising. Given the question's focus on creating works specifically *during* the famine to raise awareness, Chittoprasad's role as a direct visual documentarian makes him the most fitting answer.

 Quick Tip

For art of the Bengal Famine, remember two names: Chittoprasad as the powerful on-the-spot documentarian, and Somnath Hore as the artist who translated the suffering into a profound, life-long theme.

Direction for question 14: This question has four choices (1), (2), (3) and (4) out of which **ONLY ONE** is correct.

14. The mural "The Lives of Medieval Saint" created by Benode Behari Mukherjee is done in which of the following medium?

- (1) Fresco buono
- (2) Fresco secco
- (3) Cement
- (4) Terracotta

Correct Answer: (1) Fresco buono

Solution: The question requires knowledge of a specific, landmark mural in modern Indian art history. **Step 1: Identify the artwork, artist, and location.** The mural is "The Lives

of the Medieval Saints,” a masterpiece by Benode Behari Mukherjee, located on the walls of the Hindi Bhavan at Visva-Bharati, Santiniketan. **Step 2: Differentiate between the primary fresco techniques.**

- **Fresco buono (true fresco):** This is a durable and challenging technique where pigments are mixed with water and applied to a thin layer of wet lime plaster (*intonaco*). As the plaster cures, a chemical reaction binds the pigment to the wall.
- **Fresco secco (dry fresco):** This technique involves painting on plaster that has already dried, using a binding medium like egg or glue. It is less durable than fresco buono.

Step 3: Determine the specific medium used by the artist. Benode Behari Mukherjee was a pioneer in reviving traditional Indian art techniques in a modern context. For this monumental mural, he employed the classical and demanding *fresco buono* technique, making it one of the most significant examples of true fresco in 20th-century India.

💡 Quick Tip

Benode Behari Mukherjee’s mural at Santiniketan is one of the most significant examples of the true fresco, or *fresco buono*, technique in 20th-century art.

Direction for question 15: This question has four choices (1), (2), (3) and (4) out of which ONLY ONE is correct.

15. Match List-I with List-II

List-I (Sub-school)

List-II (School of miniature)

- | | |
|---------------------------|--------------------------------------|
| (A) Bijapur Sub-school | (I) Pahari School of miniature |
| (B) Kishangarh Sub-school | (II) Mughal School of miniature |
| (C) Akbar’s Tasveerkhana | (III) Rajasthani School of miniature |
| (D) Basohli Sub-school | (IV) Deccani School of miniature |

Choose the correct answer from the options given below:

- (1) (A) - (I), (B) - (III), (C) - (IV), (D) - (II)
- (2) (A) - (IV), (B) - (III), (C) - (II), (D) - (I)
- (3) (A) - (IV), (B) - (II), (C) - (I), (D) - (III)
- (4) (A) - (III), (B) - (IV), (C) - (II), (D) - (I)

Correct Answer: (2) (A) - (IV), (B) - (III), (C) - (II), (D) - (I)

Solution: This question requires classifying various centers or sub-schools of Indian miniature painting under their correct parent schools. **Step 1: Match each sub-school from List-I based on its geographical and historical context.**

- **(A) Bijapur Sub-school:** Bijapur was one of the prominent Sultanates in the Deccan region of South-Central India. Its court was a major center for a unique style of painting, thus placing it within the **(IV) Deccani School of miniature**. This gives the pair (A)-(IV).

- **(B) Kishangarh Sub-school:** The princely state of Kishangarh in present-day Rajasthan developed a highly stylized and famous school of painting, best known for the iconic "Bani Thani." It is a key sub-school of the **(III) Rajasthani School of miniature**. This gives the pair (B)-(III).
- **(C) Akbar's Tasveerkhana:** The 'Tasveerkhana' translates to 'painting workshop.' Emperor Akbar established this imperial studio, which was the crucible where the distinctive style of the **(II) Mughal School of miniature** was forged, blending Indian, Persian, and European elements. This gives the pair (C)-(II).
- **(D) Basohli Sub-school:** Basohli was a princely state in the Himalayan foothills (the 'Pahari' region). It is recognized as one of the earliest and most vibrant centers of painting in this area, characterized by its bold colors and intense style. It is a foundational sub-school of the **(I) Pahari School of miniature**. This gives the pair (D)-(I).

Step 2: Compile the matches to identify the correct option. The correct sequence of pairings is (A)-(IV), (B)-(III), (C)-(II), and (D)-(I), which corresponds to option (2).

💡 Quick Tip

Link key places to major schools: Akbar → Mughal, Kishangarh → Rajasthani, Basohli → Pahari, and Bijapur → Deccani.

16. Which of the following printing technique works on the principle that oil and water don't mix?

- (1) Lino-cut
- (2) Mezzotint
- (3) Serigraphy
- (4) Lithography

Correct Answer: (4) Lithography

Solution: To answer this, one must understand the fundamental principles behind different printmaking techniques. **Step 1: Analyze the principle stated in the question.** The core principle is the chemical antipathy between oil and water—they naturally repel each other. This is the basis for a planographic (flat-surface) printing method. **Step 2: Evaluate each printing technique against this principle.**

- **Lino-cut** is a relief process. The image is created by carving away parts of a linoleum surface; the ink adheres to the raised areas left behind. This is a physical, not chemical, process.
- **Mezzotint** is an intaglio process. The entire surface of a metal plate is roughened to hold ink, and the image is created by smoothing parts of the plate so they hold less or no ink. This process relies on texture.
- **Serigraphy** (screen printing) is a stencil process. Ink is pushed through a mesh screen onto a surface, blocked in some areas by a stencil.

- **Lithography** is the technique that directly utilizes the oil-and-water principle. An image is drawn on a flat stone or metal plate with a greasy substance (like a wax crayon). The plate is then dampened with water, which adheres to the non-greasy areas. When oil-based ink is rolled over the surface, it sticks only to the greasy drawing and is repelled by the wet areas. This allows a print to be made from a flat surface.

Therefore, Lithography is the printing technique that works on the principle that oil and water don't mix.

💡 Quick Tip

Remember "Litho-" means stone and "-graphy" means writing. Lithography is "writing on stone" with a greasy crayon, which works because the greasy ink sticks to the crayon drawing but not to the wet parts of the stone.

Direction for question 17: This question has four choices (1), (2), (3) and (4) out of which **ONLY ONE** is correct.

17. The mural "Three Mythological Goddesses" by K.G. Subramanyan is done in which of the following medium?

- (1) Fresco buono
- (2) Fresco secco
- (3) Cement
- (4) Terracotta

Correct Answer: (4) Terracotta

Solution: This question requires specific knowledge of the materials and techniques used by the modern Indian artist K.G. Subramanyan. **Step 1: Identify the artist's signature mural technique.** K.G. Subramanyan was a highly innovative and versatile artist, particularly known for his public murals. One of his most distinctive contributions was the creation of large-scale murals using fired clay tiles. **Step 2: Define the medium.** Terracotta, which literally means "baked earth" in Italian, refers to fired clay. Subramanyan's process involved painting on individual clay tiles, firing them in a kiln to make the design permanent, and then assembling these thousands of tiles onto a wall to form the complete mural. **Step 3: Connect the technique to the specific artwork.** The mural "Three Mythological Goddesses," like many of his other famous murals (such as the one at Rabindralaya in Lucknow), is a prime example of this signature terracotta tile technique. The medium gives his murals a unique textural quality and vibrant, durable color.

💡 Quick Tip

K.G. Subramanyan is renowned for his innovative use of materials. Associate him with large, vibrant murals constructed from many small, individually painted terracotta tiles.

Direction for question 18: This question has four choices (1), (2), (3) and (4) out of which ONLY ONE is correct.

18. Match List-I with List-II

List-I (Art style)	List-II (State)
(A) Phed Painting	(I) Maharashtra
(B) Warli Painting	(II) Bihar
(C) Gond Painting	(III) Rajasthan
(D) Mithila Painting	(IV) Madhya Pradesh

Choose the correct answer from the options given below:

- (1) (A) - (III), (B) - (I), (C) - (IV), (D) - (II)
(2) (A) - (II), (B) - (I), (C) - (IV), (D) - (III)
(3) (A) - (IV), (B) - (III), (C) - (II), (D) - (I)
(4) (A) - (III), (B) - (I), (C) - (IV), (D) - (II)

Correct Answer: (1) (A) - (III), (B) - (I), (C) - (IV), (D) - (II)

Solution: This question requires matching traditional Indian art styles with their respective states of origin. **Step 1: Match each art style in List-I to its corresponding state in List-II.**

- **(A) Phad Painting:** Phad is a traditional folk art style of scroll painting that narrates elaborate religious stories of local deities and heroes. This art form originates from and is primarily practiced in the state of **(III) Rajasthan**.
- **(B) Warli Painting:** This is a form of tribal art characterized by its simple, geometric shapes (circles, triangles, squares) used to depict scenes of daily and social life. It is created by the Warli tribe, which resides predominantly in the state of **(I) Maharashtra**.
- **(C) Gond Painting:** This vibrant art form is practiced by the Gond tribe, one of India's largest tribal groups. Their traditional homeland and the center of this art form is the state of **(IV) Madhya Pradesh**.
- **(D) Mithila Painting:** Also famously known as Madhubani art, this style is characterized by intricate line drawings and bright colors. It originates from the Mithila region of the state of **(II) Bihar**.

Step 2: Combine the correct pairings to find the solution. The correct matches are (A)-(III), (B)-(I), (C)-(IV), and (D)-(II). This sequence is identical to option (1).

💡 Quick Tip

Create mental links for Indian folk arts: Phad with the royal history of Rajasthan, Warli with the tribal heritage of Maharashtra, Gond with the forests of central India (Madhya Pradesh), and Mithila/Madhubani with Bihar.

Direction for question 19: This question has four choices (1), (2), (3) and (4) out of which **ONLY ONE** is correct.

19. In which of the following intaglio printing processes are rosin particles used to control the contact between acid and metal?

- (1) Lino cut
- (2) Aquatint
- (3) Drypoint
- (4) Mezzotint

Correct Answer: (2) Aquatint

Solution: The question asks to identify a specific intaglio printmaking technique defined by its use of rosin particles to create tonal effects with acid. **Step 1: Understand the role of rosin and acid in intaglio.** Intaglio processes involve incising a design into a plate. Some methods, like etching, use acid to bite into the metal. The use of rosin particles as described suggests a method for creating tonal areas, not just lines. **Step 2: Evaluate the options based on their methodology.**

- **Lino cut** is a relief process, not intaglio, and does not involve metal plates or acid.
- **Aquatint** is an intaglio etching process designed specifically to create areas of tone. In this technique, the artist dusts a metal plate with powdered rosin. The plate is then heated, which melts the rosin particles and causes them to adhere to the plate, forming a porous, acid-resistant ground. When the plate is immersed in an acid bath, the acid bites into the minute spaces between the fused rosin particles. This creates a rough, textured surface that holds ink, producing a tonal effect similar to a watercolor wash. This perfectly matches the description.
- **Drypoint** is a non-acidic intaglio process where the image is scratched directly onto the plate with a sharp needle, creating a burr that holds the ink.
- **Mezzotint** is a non-acidic intaglio process where tone is created by systematically roughening the entire plate to hold ink (creating a deep black) and then scraping and polishing areas to make them hold less ink and thus appear lighter.

Therefore, Aquatint is the correct answer as it is the only process listed that uses rosin and acid in this specific manner.

 Quick Tip

Remember "Aqua-" means water and "-tint" means tone. Aquatint creates watercolor-like tonal effects in etching by using a porous ground of rosin to control the acid bite.

Direction for question 20: This question has four choices (1), (2), (3) and (4) out of which **ONLY ONE** is correct.

20. The process of constructing a mandala is a sacred ritual with a meditative, painstaking process. It belongs to which religious tradition?

- (1) Sikhism
- (2) Jainism
- (3) Hinduism
- (4) Buddhism

Correct Answer: (4) Buddhism

Solution: To determine the correct religious tradition, we must analyze the specific details of the process described. **Step 1: Define the core concept of a mandala.** A mandala is a spiritual symbol, typically circular, that represents the cosmos or a map of the spiritual universe. While geometric diagrams like yantras are significant in Hinduism, the question emphasizes the nature of the creation process itself. **Step 2: Analyze the described process.** The question highlights a "sacred ritual" with a "meditative, painstaking process." This description most accurately points to the renowned sand mandala tradition of Vajrayana, or Tibetan Buddhism. In this practice, monks meticulously create vast, intricate mandalas over several days using fine grains of colored sand. **Step 3: Connect the ritual to its meaning and tradition.** The sand mandala ritual is a profound form of meditation. Crucially, upon completion, the mandala is ceremonially dismantled, and the sand is swept up and dispersed in a body of water. This act symbolizes the Buddhist doctrine of *anicca* (impermanence) and the importance of non-attachment. This unique, elaborate ritual of creation and destruction is a hallmark practice specifically associated with Tibetan Buddhism.

💡 Quick Tip

While mandalas appear in multiple traditions, the image of monks spending days creating intricate patterns with colored sand is uniquely associated with Tibetan Buddhism.

Direction for question 21: This question has four choices (1), (2), (3) and (4) out of which **ONLY ONE** is correct.

21. Match List-I with List-II

List-I (Artwork)

- (A) Hungry Bengal, relief print
- (B) Rural South Indian Man - Women, etching print
- (C) Whirlpool, viscosity print
- (D) Devi, etching print

List-II (Artist)

- (I) Jyoti Bhatt
- (II) Krishna Reddy
- (III) Chittoprasad
- (IV) Lakshma Goud

Choose the correct answer from the options given below:

- (1) (A) - (IV), (B) - (II), (C) - (III), (D) - (I)
- (2) (A) - (III), (B) - (IV), (C) - (II), (D) - (I)
- (3) (A) - (IV), (B) - (II), (C) - (I), (D) - (III)
- (4) (A) - (I), (B) - (III), (C) - (IV), (D) - (II)

Correct Answer: (2) (A) - (III), (B) - (IV), (C) - (II), (D) - (I)

Solution: To solve this question, we need to match each iconic print from List-I with its creator from List-II based on established art historical knowledge.

- **(A) Hungry Bengal, relief print:** This series of powerful, stark relief prints and drawings is one of the most significant works of social-realist art in India. It was created by **(III) Chittoprasad** as a direct, impassioned documentation of the devastating Bengal Famine of 1943. This is a definitive match: (A)-(III).
- **(C) Whirlpool, viscosity print:** "Whirlpool" is arguably the most famous print by **(II) Krishna Reddy**. It is a masterful example of the viscosity printing technique he co-developed, showcasing the method's ability to produce complex textures and multiple colors in a single pass. This is another definitive match: (C)-(II).
- **(B) Rural South Indian Man - Women, etching print:** The depiction of rural life in Telangana, with its vibrant figures, flora, and fauna, is the signature subject matter of **(IV) Lakshma Goud**. His etchings are celebrated for their intricate detail and raw, earthy sensibility. This makes the pairing (B)-(IV) correct.
- **(D) Devi, etching print:** The theme of "Devi" (Goddess), often drawing from folk and mythological sources, is a recurring motif in the work of **(I) Jyoti Bhatt**, who is known for his innovative blending of traditional Indian symbols with modernist printmaking techniques. This makes (D)-(I) the correct match.

Step 2: Assembling the correct pairings gives the sequence (A)-(III), (B)-(IV), (C)-(II), and (D)-(I). This combination corresponds exactly to option (2).

💡 Quick Tip

Focus on the strongest links first: Chittoprasad's "Hungry Bengal" and Krishna Reddy's viscosity prints are cornerstones of Indian modern art history.

Direction for question 22: This question has four choices (1), (2), (3) and (4) out of which **ONLY ONE** is correct.

22. The print "Of Walls" is done in which of the following printing methods?

- (1) Etching
- (2) Lino cut
- (3) Lithograph
- (4) Oleograph

Correct Answer: (1) Etching

Solution: To answer this, one must identify the artist famously associated with the print "Of Walls" and know their primary medium. **Step 1: Identify the artist and artwork.** The print "Of Walls" is a celebrated and highly influential work by the pioneering Indian woman printmaker, Anupam Sud. **Step 2: Identify the artist's primary technique.** Anupam Sud is renowned for her profound mastery of the intaglio family of techniques. Throughout her career, her preferred medium has been etching on zinc plates, often combined with aquatint to achieve deep, rich tones and a somber, theatrical atmosphere. **Step 3: Connect the artwork to the medium.** "Of Walls" is a quintessential example of Anupam Sud's work and is a masterpiece of the etching process. Its complex composition, allegorical figures,

and deep, velvety black lines are all characteristic of what can be achieved through this meticulous intaglio method.

💡 Quick Tip

Associate the artist Anupam Sud with the print "Of Walls" and her primary medium, which is etching. Her works often have a theatrical, somber quality perfectly suited to the intaglio process.

Direction for question 23: This question has four choices (1), (2), (3) and (4) out of which **ONLY ONE** is correct.

23. Match List-I with List-II

List-I (Material) List-II (Technique)

- | | |
|------------------|---------------------|
| (A) Copper plate | (I) Acid |
| (B) Brayer | (II) Mezzotint |
| (C) Linoleum | (III) Inking roller |
| (D) Sugarbite | (IV) Lino cut |

Choose the correct answer from the options given below:

- (1) (A) - (IV), (B) - (III), (C) - (II), (D) - (I)
(2) (A) - (IV), (B) - (II), (C) - (III), (D) - (I)
(3) (A) - (II), (B) - (IV), (C) - (II), (D) - (I)
(4) (A) - (II), (B) - (III), (C) - (IV), (D) - (I)

Correct Answer: (4) (A) - (II), (B) - (III), (C) - (IV), (D) - (I)

Solution: This question requires matching printmaking materials and terms with their corresponding techniques or definitions.

- **(B) Brayer:** A brayer is the specific name for the hand-tool used to roll out ink and apply it to a printing surface. It is, therefore, an **(III) Inking roller**. This makes the pair (B)-(III).
- **(C) Linoleum:** This is a composite sheet material that is carved into for a relief printing process. The technique is named after the material: **(IV) Lino cut**. This makes the pair (C)-(IV).
- **(A) Copper plate:** A plate made of copper is the traditional, high-quality surface for many intaglio techniques due to its ideal balance of softness and durability. **(II) Mezzotint** is a classic intaglio process that is almost always performed on a copper plate. This makes the pair (A)-(II).
- **(D) Sugarbite:** "Sugarbite," or the sugar-lift process, is a sophisticated etching technique that allows an artist to create painterly, positive marks. It involves drawing with a sugar solution on a plate, which is later "lifted" to expose the metal for biting by **(I) Acid**. This makes the pair (D)-(I).

Step 2: Assembling the correct pairings gives the sequence (A)-(II), (B)-(III), (C)-(IV), and (D)-(I). This combination matches option (4).

 Quick Tip

Learn the core vocabulary of printmaking: A brayer is an inking roller. Linoleum is for lino cuts. Copper plates are for intaglio methods like mezzotint and etching.

Direction for question 24: This question has four choices (1), (2), (3) and (4) out of which **ONLY ONE** is correct.

24. The world's oldest known printed book is:

- (1) Indica
- (2) Lotus Sutra
- (3) Diamond Sutra
- (4) Biblia Pauperum (Poor People's Bible)

Correct Answer: (3) Diamond Sutra

Solution: This question requires knowledge of the global history of printing, which predates European innovations. **Step 1: Differentiate between early printing and the printing press.** While Johannes Gutenberg's invention of the movable-type printing press in Europe around 1440 was revolutionary, the technology of printing itself originated in China centuries earlier using woodblocks. **Step 2: Identify the specific artifact.** The question asks for the oldest known printed book. This title belongs to a specific copy of the Diamond Sutra, a key Mahayana Buddhist text. **Step 3: Provide the evidence and context.** This artifact, a 16-foot-long scroll, was discovered in the Mogao Caves near Dunhuang, China. Its significance lies in its colophon, a publisher's note at the end, which explicitly states that it was "reverently made for universal free distribution by Wang Jie on behalf of his two parents on the 15th of the 4th month of the 9th year of Xiantong." This date corresponds to May 11, 868 CE. This makes it the world's oldest complete, dated, printed book. The other options are incorrect; for example, the Biblia Pauperum is a type of European block-book from the 15th century, much later than the Diamond Sutra.

 Quick Tip

While Gutenberg's press was revolutionary, remember that printing itself started much earlier in China. The Diamond Sutra from 868 CE is the key example of early wood-block printing.

Direction for question 25: This question has four choices (1), (2), (3) and (4) out of which **ONLY ONE** is correct.

25. The space division depicted in the painting "Last Supper" done by Leonardo da Vinci follows which of the following rules?

- (1) Silver Ratio
- (2) Golden Ratio
- (3) Rule of Thirds
- (4) Rule of Fourth

Correct Answer: (2) Golden Ratio

Solution: To answer this question, we must analyze the sophisticated compositional structure of Leonardo da Vinci's masterpiece. **Step 1: Understand the context of High Renaissance art.** The High Renaissance was a period of intense interest in the fusion of art with science, mathematics, and philosophy. Artists like Leonardo sought to create works of perfect harmony and order, often based on mathematical principles. **Step 2: Define the Golden Ratio.** The Golden Ratio (also known as the Divine Proportion, or *phi*) is an irrational number approximately equal to 1.618. In art and architecture, proportions based on this ratio have long been considered aesthetically ideal. Leonardo's contemporary, the mathematician Luca Pacioli, wrote a treatise on it called *De divina proportione*, which Leonardo himself illustrated. **Step 3: Apply the Golden Ratio to the "Last Supper".** Numerous analyses of the "Last Supper" have demonstrated that its underlying structure is based on the Golden Ratio. The proportions of the room, the dimensions of the table, the grouping of the apostles, and the placement of key architectural features align with this principle. While the "Rule of Thirds" is a useful compositional guideline, the deep, mathematical harmony of the "Last Supper" is more accurately attributed to the intentional application of the Golden Ratio, reflecting the intellectual and artistic ideals of its time.

 Quick Tip

For High Renaissance masterpieces like those by Leonardo da Vinci, associate their compositional harmony with the mathematical ideal of the Golden Ratio, which was a subject of great interest during that period.

26. The term "Ghost Print" is associated with which of the following medium?

- (1) Collography
- (2) Relief
- (3) Lithography
- (4) Monoprint

Correct Answer: (4) Monoprint

Solution: To answer this, we need to understand the definition of a "Ghost Print" and the process of the techniques listed. **Step 1: Define "Ghost Print".** A ghost print, sometimes called a "cognate," is a second impression pulled from a printing plate immediately after the first, but without re-inking the plate. The faint image is created from the residual ink left on the plate. **Step 2: Analyze the suitability of each medium.**

- This process is a fundamental characteristic of **Monoprint** and its related technique, monotype. In these processes, ink is applied to a non-absorbent plate. The first pull

transfers the majority of the ink, creating the primary image. The second pull creates the "ghost," which is a unique, paler version of the original. This ghost image is often considered a distinct work of art in its own right.

- In other techniques like relief or collography, while a second pull is possible, it is not a defining characteristic of the process in the same way. The nature of monoprinting, where the entire image is created anew for each primary impression, makes the ghost print a particularly integral and recognized part of the workflow.

Therefore, the term "Ghost Print" is most specifically and correctly associated with the Monoprint technique.

💡 Quick Tip

Think of the term literally: a "ghost" is a faint echo of something that was there before. A ghost print is the faint echo of the first, fully inked print, and it's a signature effect of the monoprinting process.

Direction for question 27: This question has four choices (1), (2), (3) and (4) out of which **ONLY ONE** is correct.

27. Match List-I with List-II

List-I (Material)	List-II (Technique)
(A) Acid	(I) Relief Printing
(B) Stone	(II) Lithography
(C) Mesh	(III) Etching Printing
(D) Wood	(IV) Silk Screen

Choose the correct answer from the options given below:

- (1) (A) - (III), (B) - (IV), (C) - (I), (D) - (II)
- (2) (A) - (II), (B) - (IV), (C) - (I), (D) - (III)
- (3) (A) - (III), (B) - (II), (C) - (IV), (D) - (I)
- (4) (A) - (IV), (B) - (III), (C) - (I), (D) - (II)

Correct Answer: (3) (A) - (III), (B) - (II), (C) - (IV), (D) - (I)

Solution: This question requires associating essential materials with their corresponding printmaking techniques. **Step 1: Systematically match each material with its function and technique.**

- **(A) Acid:** In **(III) Etching Printing**, a corrosive acid is used to "bite" or incise the design into the exposed areas of a metal plate. Acid is the key chemical agent in this intaglio process. Match: (A)-(III).
- **(B) Stone:** The traditional surface for **(II) Lithography** is a large, meticulously prepared block of limestone. The technique relies on the stone's ability to absorb both water and grease. Match: (B)-(II).
- **(C) Mesh:** In **(IV) Silk Screen** printing (also known as serigraphy), a stencil is applied to a fine mesh screen (originally made of silk) stretched on a frame. Ink is then forced through the open areas of the mesh onto the paper below. Match: (C)-(IV).

- **(D) Wood:** A block of wood is the quintessential matrix for the oldest form of **(I) Relief Printing**, known as woodcut. The image is created by carving away the non-printing areas of the wood block. Match: (D)-(I).

Step 2: Combine the correct pairings to form the final sequence: (A)-(III), (B)-(II), (C)-(IV), (D)-(I). This sequence corresponds to option (3).

💡 Quick Tip

Associate core materials with their processes: Acid → Etching, Stone → Lithography, Mesh → Silk Screen, Wood → Relief (Woodcut).

Direction for question 28: This question has four choices (1), (2), (3) and (4) out of which **ONLY ONE** is correct.

28. Aquatint is used for which printing technique?

- (1) Drypoint
- (2) Intaglio
- (3) Monoprint
- (4) Mezzotint

Correct Answer: (2) Intaglio

Solution: To answer this question, we must correctly categorize the Aquatint process within the major families of printmaking. **Step 1: Define Aquatint.** Aquatint is a specific method for creating tonal areas on a metal printing plate. It involves applying a porous ground of rosin dust and using acid to bite a fine, pitted texture into the plate. **Step 2: Determine its classification.** The fundamental principle of Aquatint is that ink is held in the thousands of tiny pits created by the acid—that is, the ink sits *below* the surface of the plate. Any printmaking process where the ink is held in recessed areas is classified as an **Intaglio** technique. **Step 3: Evaluate the options.** Drypoint and Mezzotint are other specific types of intaglio, but "Intaglio" is the broad category to which Aquatint belongs. Monoprint is a separate category of printmaking. Therefore, Intaglio is the correct classification for the technique that uses Aquatint.

💡 Quick Tip

Think of Intaglio as a family of printmaking techniques. Engraving, Etching, Drypoint, Mezzotint, and Aquatint are all members of the Intaglio family because they all print from ink held below the surface of the plate.

Direction for question 29: This question has four choices (1), (2), (3) and (4) out of which **ONLY ONE** is correct.

29. The material surface used in Linocut is called:

- (1) Linogeum
- (2) Linolian
- (3) Linogian
- (4) Linoleum

Correct Answer: (4) Linoleum

Solution: This is a question of direct terminology related to printmaking materials. **Step 1: Analyze the name of the technique.** The term "Linocut" is a compound word formed from the material used and the action performed. **Step 2: Identify the two parts.** "Lino" is a shortened form of the name of the material, and "cut" refers to the process of cutting or carving into it. **Step 3: State the full name of the material.** The full, correct term for the material used as the printing block in this relief technique is **Linoleum**. It is a floor covering material that became popular with artists in the early 20th century because it is softer and easier to carve than wood. The other options provided are incorrect spellings of the word.

 Quick Tip

The name of the technique tells you the material. A Lino-cut is a cut made on a block of Linoleum.

Direction for question 30: This question has four choices (1), (2), (3) and (4) out of which **ONLY ONE** is correct.

30. Match List-I with List-II

List-I (Process)

- (A) Printing by seeping through a matrix
- (B) Printing from below the surface
- (C) Plano printing
- (D) Block printing

List-II (Method)

- (I) Etching
- (II) Lithography
- (III) Serigraphy
- (IV) Wood cut

Choose the correct answer from the options given below:

- (1) (A) - (III), (B) - (I), (C), (D) - (IV)
- (2) (A) - (II), (B) - (III), (C) - (I), (D) - (IV)
- (3) (A) - (II), (B) - (III), (C) - (IV), (D) - (I)
- (4) (A) - (III), (B) - (I), (C) - (II), (D) - (IV)

Correct Answer: (4) (A) - (III), (B) - (I), (C) - (II), (D) - (IV)

Solution: This question requires matching the fundamental principles of the four main categories of printmaking with specific techniques that exemplify them. **Step 1: Analyze and match each process description.**

- **(A) Printing by seeping through a matrix:** This describes a stencil process where ink is pushed through a porous screen or matrix. This is the definition of **(III) Serigraphy** (also known as screen printing). Match: (A)-(III).

- **(B) Printing from below the surface:** This is the defining characteristic of the intaglio family of techniques, where ink is held in incised lines or textures. **(I) Etching** is a primary example of an intaglio process. Match: (B)-(I).
- **(C) Plano printing:** "Plano" refers to a flat plane. This is printing from a flat surface that has not been carved or incised, using chemical processes to separate ink-receptive and ink-repellent areas. This is the principle of **(II) Lithography**. Match: (C)-(II).
- **(D) Block printing:** This is a form of relief printing where the image is printed from the raised surface of a carved block. The classic example of this is the **(IV) Wood cut**. Match: (D)-(IV).

Step 2: Combine the matches to find the correct sequence: (A)-(III), (B)-(I), (C)-(II), and (D)-(IV). This corresponds to option (4).

💡 Quick Tip

Remember the four families of printmaking: Relief (Block), Intaglio (Below surface), Planographic (Plano/Flat), and Stencil (Through a matrix).

Direction for question 31: This question has four choices (1), (2), (3) and (4) out of which **ONLY ONE** is correct.

31. An intaglio technique that uses water and light (U.V. Light) instead of acid to bite the plate is called:

- (1) Solarcolor
- (2) Solarplate
- (3) Solarbase
- (4) Solarpress

Correct Answer: (2) Solarplate

Solution: The question describes a modern, non-toxic approach to intaglio printmaking.

Step 1: Deconstruct the question's key elements. The technique is described as: 1) an intaglio process, 2) uses water and UV light, and 3) is an alternative to using acid. **Step 2: Identify the corresponding modern technique.** This combination of features precisely describes the process known as **Solarplate** printing (a brand name that has become a generic term for photopolymer printmaking). In this method, a steel plate is coated with a light-sensitive polymer. A positive transparency of the artwork is placed on the plate, which is then exposed to a strong UV light source (like the sun or an exposure unit). The UV light hardens the exposed polymer. **Step 3: Understand the development process.** After exposure, the plate is "developed" simply by washing it with water. The unhardened polymer washes away, leaving an etched, intaglio surface ready for inking and printing, completely bypassing the need for hazardous acids and grounds.

💡 Quick Tip

Think "Solar" for the use of UV light and "plate" for the printing matrix. Solarplate is a light-based, non-toxic alternative to acid etching.

Direction for question 32: This question has four choices (1), (2), (3) and (4) out of which **ONLY ONE** is correct.

32. Which of the following is considered as the block printing method?

- (A). Collograph
- (B). Wood cut
- (C). Lino cut
- (D). Oleograph

Choose the correct answer from the options given below:

- (1) (A) and (B) only
- (2) (A) and (C) only
- (3) (B) and (C) only
- (4) (B) and (D) only

Correct Answer: (3) (B) and (C) only

Solution: To answer this question, we must understand the definition of "block printing" and correctly categorize the given techniques. **Step 1: Define block printing.** Block printing is a specific type of relief printing. It involves carving a design into a solid block of material, such as wood or linoleum. The non-image areas are cut away, leaving the design raised. Ink is applied to this raised surface, and the block is pressed onto paper to transfer the image. **Step 2: Evaluate each technique against this definition.**

- **(B) Wood cut:** This is the archetypal block printing method, using a carved block of wood. It fits the definition perfectly.
- **(C) Lino cut:** This technique is identical in principle to woodcut but uses a block of linoleum instead of wood. It is also a core block printing method.
- **(A) Collograph:** This technique involves creating a printing plate by making a collage of different materials on a rigid substrate. While it can be inked and printed in a relief manner, it is not considered "block printing" because it is constructed rather than carved from a solid block.
- **(D) Oleograph:** This is a type of chromolithography, which is a planographic (flat-surface) printing method, not a relief method.

Step 3: Conclude the correct pairing. Based on the analysis, only Wood cut and Lino cut are true block printing methods. Therefore, the correct option includes (B) and (C) only.

💡 Quick Tip

Block printing involves carving a solid block to create a raised image. Wood and linoleum are the two most common materials for this, hence "wood cut" and "lino cut."

Direction for question 33: This question has four choices (1), (2), (3) and (4) out of which **ONLY ONE** is correct.

33. Which among the following is not an Intaglio printmaking technique?

- (1) Etching
- (2) Wood cut
- (3) Engraving
- (4) Drypoint

Correct Answer: (2) Wood cut

Solution: The question asks to identify the technique that does not belong to the Intaglio family of printmaking. **Step 1: Define Intaglio printmaking.** The term "intaglio" comes from Italian, meaning "to incise." In all intaglio techniques, a design is cut, scratched, or etched into a printing plate (usually metal). Ink is applied to the entire plate and then wiped off the surface, leaving ink only in the recessed lines or marks. The print is made by pressing paper into these grooves to pick up the ink. **Step 2: Categorize each option based on this definition.**

- **(1) Etching:** An intaglio technique where acid is used to incise the lines into the plate.
- **(3) Engraving:** An intaglio technique where lines are cut directly into the plate with a sharp tool called a burin.
- **(4) Drypoint:** An intaglio technique where lines are scratched directly into the plate with a needle, creating a characteristic soft, burred line.
- **(2) Wood cut:** This is a **relief** technique. Here, the artist carves away the non-image areas, leaving the design raised on the surface of a wood block. The ink is applied to this raised surface. It is the opposite principle to intaglio.

Therefore, Wood cut is the correct answer as it is a relief technique, not an intaglio one.

💡 Quick Tip

A simple way to remember: Intaglio prints from the "valleys" (incised lines). Relief printing (like woodcut) prints from the "mountaintops" (raised surface).

Direction for question 34: This question has four choices (1), (2), (3) and (4) out of which **ONLY ONE** is correct.

34. Choose the correct chronological sequence of print-makers according to their seniority.

- (A). Paramjeet Singh
- (B). Krishna Reddy
- (C). Anupam Sud
- (D). Kavita Nayar

Choose the correct answer from the options given below:

- (1) (A), (B), (C), (D)
- (2) (B), (A), (C), (D)
- (3) (B), (D), (A), (C)
- (4) (D), (A), (C), (B)

Correct Answer: (2) (B), (A), (C), (D)

Solution: To determine the correct chronological sequence according to seniority, we must arrange the artists by their birth year, from the earliest to the most recent. **Step 1: Ascertain the birth year of each artist.**

- **(B) Krishna Reddy:** A pioneering figure in modern Indian printmaking, he was born in **1925**.
- **(A) Paramjeet Singh:** A renowned artist primarily known as a painter but also a printmaker, he was born in **1935**.
- **(C) Anupam Sud:** One of India's most important women printmakers, she was born in **1944**.
- **(D) Kavita Nayar:** A contemporary artist known for her work in printmaking and painting, she was born in **1957**.

Step 2: Arrange the artists in order of their birth years. The sequence from oldest to youngest is: Krishna Reddy (1925), followed by Paramjeet Singh (1935), followed by Anupam Sud (1944), and finally Kavita Nayar (1957). **Step 3: Match this sequence to the given options.** The correct order is represented by the letters (B), (A), (C), (D), which corresponds to option (2).

💡 Quick Tip

For modern Indian artists, remembering generations can be helpful. Krishna Reddy was a key figure of the post-independence generation, making him one of the most senior artists in any list of modern Indian printmakers.

Direction for question 35: This question has four choices (1), (2), (3) and (4) out of which **ONLY ONE** is correct.

35. Mezzotint is done mostly on which of the following metal plates?

- (1) Aluminium
- (2) Steel

- (3) Zinc
- (4) Copper

Correct Answer: (4) Copper

Solution: The choice of metal plate in printmaking is crucial and depends on the demands of the specific technique. **Step 1: Understand the Mezzotint process.** Mezzotint is a highly laborious intaglio technique. It begins with the entire surface of a plate being systematically pitted and textured using a sharp tool called a "rocker." This creates a dense field of burrs that would print as a solid, rich black. The artist then works subtractively, scraping and burnishing the roughened surface to create lighter tones and highlights. **Step 2: Analyze the material requirements for this process.** The technique requires a metal that is soft enough to be worked intensively by hand with the rocker and burnisher, yet hard enough to hold the very fine texture of the burrs and withstand the high pressure of a printing press across multiple impressions without wearing down. **Step 3: Evaluate the metal options.**

- **(4) Copper:** Traditionally and currently, copper is the preferred metal for mezzotint. It possesses the ideal balance of malleability (softness) for detailed work and durability to hold the delicate burr.
- **(3) Zinc:** Is generally considered too soft; the burr wears down quickly during printing.
- **(2) Steel:** Is extremely hard, making the initial rocking process incredibly difficult and time-consuming.
- **(1) Aluminium:** Is also very soft and not suitable for the fine detail and durability required for mezzotint.

Therefore, Copper is the metal most commonly and suitably used for mezzotint.

 Quick Tip

For high-detail intaglio processes like mezzotint and engraving, copper has always been the gold standard (or rather, the copper standard) for plates.

36. Soft Ground Etching process is used in which of the following techniques?

- (A) Wood Cut printing
- (B) Zinc plate printing
- (C) Stone printing
- (D) Etching

Choose the correct answer from the options given below:

- (1) (A) and (B) only.
- (2) (B) and (D) only.
- (3) (C) and (D) only.
- (4) (A), (C) and (D) only.

Correct Answer: (2) (B) and (D) only.

Solution: This question asks where the specific process of "Soft Ground Etching" fits within printmaking categories and materials. **Step 1: Define Soft Ground Etching.** As its name implies, Soft Ground Etching is a specific variation of the main intaglio technique of **(D) Etching**. It uses a special, soft, waxy ground that can be lifted off the plate by pressure, allowing artists to create soft, pencil-like lines or impress the textures of materials like fabric or leaves onto the plate. **Step 2: Identify the required materials.** Since it is a form of etching, the process is carried out on a metal plate which is then bitten by acid. A **(B) Zinc plate** is a very common and popular type of metal plate used for all forms of etching, including soft ground. **Step 3: Evaluate all options.**

- (D) Etching is the parent category, so this is correct.
- (B) Zinc plate printing is a specific application of etching, so this is also correct.
- (A) Wood Cut printing is a relief technique and does not involve etching.
- (C) Stone printing is lithography, a planographic technique, and does not involve etching.

Step 4: Conclude the correct combination. The Soft Ground Etching process is a type of Etching (D) and is frequently performed using zinc plates (B). Therefore, the correct answer includes (B) and (D) only.

💡 Quick Tip

Soft Ground Etching is a sub-category of the main **Etching** process. Remember that etching is done on metal plates, such as zinc or copper.

Direction for question 37: This question has four choices (1), (2), (3) and (4) out of which **ONLY ONE** is correct.

37. Which of the following is a relief printmaking technique?

- (1) Mezzotint
- (2) Etching
- (3) Wood Engraving
- (4) Silk Screen

Correct Answer: (3) Wood Engraving

Solution: To answer this, we must correctly classify each listed technique into the main families of printmaking. **Step 1: Define Relief Printmaking.** Relief printing is the oldest form of printmaking. In this family of techniques, the artist carves away the parts of the printing block that are not meant to print. The ink is then applied to the remaining raised surface. The image is transferred to paper by pressing it against this inked, raised surface, much like using a rubber stamp. **Step 2: Analyze the given options.**

- **(1) Mezzotint:** This is an intaglio technique, where the ink is held in pits and burrs below the surface of the plate.
- **(2) Etching:** This is also an intaglio technique, where ink is held in acid-bitten grooves below the plate's surface.

- **(4) Silk Screen:** This is a stencil technique (serigraphy), where ink is pushed through a mesh screen.
- **(3) Wood Engraving:** In this technique, the artist uses fine tools to carve a design into the hard end-grain of a wood block. The ink is rolled onto the un-carved, raised surface of the block. Since the print is made from the raised surface, Wood Engraving is a classic relief technique.

Therefore, Wood Engraving is the correct answer.

💡 Quick Tip

Remember that "Relief" printing is like using a rubber stamp. The ink sits on the raised part. Woodcut and Wood Engraving are classic examples.

Direction for question 38: This question has four choices (1), (2), (3) and (4) out of which ONLY ONE is correct.

38. The illustrated "Bhramaragita" painted in Mewar School in 1650 CE, based on Bhagavata Purana is written by which of the following poets?

- (1) Kalidasa
- (2) Kabirdasa
- (3) Ravidas
- (4) Surdas

Correct Answer: (4) Surdas

Solution: To answer this, we must connect the specific painted manuscript to its most likely literary source, considering the time and place of its creation. **Step 1: Identify the source text and theme.** The "Bhramaragita" (Song to a Bee) is a specific, well-known episode from the Tenth Book of the *Bhagavata Purana*, an ancient Sanskrit text detailing the life of Krishna. The episode describes the gopis of Vrindavan sending a message to Krishna via a bee. **Step 2: Consider the context of medieval devotional literature.** During the Bhakti movement (roughly 15th-17th centuries), the stories of the Bhagavata Purana were popularized and retold in vernacular languages by poet-saints. The 16th-century blind poet **Surdas** was the most eminent poet of the Krishna-bhakti tradition. He composed thousands of devotional verses in the Braj Bhasha dialect, collected in his magnum opus, the *Sursagar*, which includes a famous and moving account of the Bhramaragita. **Step 3: Link the popular literature to the painting school.** Rajput painting schools, such as the one in Mewar, were deeply enmeshed in this devotional culture. Their patrons and artists drew their subject matter not just from the original Sanskrit Puranas but more directly from the popular, emotionally charged poetic versions that were widely recited and sung. Therefore, the illustrated "Bhramaragita" from Mewar is a visual interpretation of the story as immortalized in the beloved poetry of Surdas.

 Quick Tip

For themes of Krishna's life in Rajput miniature painting, especially from the Braj region's influence, associate the literary source with the great devotional poet Surdas.

39. 'Intaglio' is a

- (A) Name of Painting
- (B) Colour Mineral
- (C) Technique of Print Making
- (D) Printing Tool

Choose the correct answer from the options given below:

- (1) (A)
- (2) (B)
- (3) (C)
- (4) (D)

Correct Answer: (3) (C)

Solution: Step 1: Examine the term 'Intaglio' by understanding its origin and meaning. The word is derived from Italian, where it translates to "to incise" or "to engrave." This etymology directly suggests a process involving cutting into a surface. **Step 2:** Apply this understanding to the provided choices. The definition of intaglio describes a category of printmaking methods where an image is created by cutting, scratching, or etching into a printing plate. The ink is then held within these recessed, incised areas rather than on the surface. Because this describes a specific methodology and a family of processes (like engraving and etching), it is correctly identified as a **Technique of Print Making**. The other options are incorrect as Intaglio is neither a specific painting, a mineral, nor a single tool.

 Quick Tip

Intaglio is one of the four main families of printmaking. The key idea is that the ink is **in** the grooves, below the surface of the plate.

Direction for question 40: This question has four choices (1), (2), (3) and (4) out of which **ONLY ONE** is correct.

40. A tool to cut into the surface of wood or linoleum block is called:

- (1) Gouge
- (2) Gauze
- (3) Chisel
- (4) Cutter

Correct Answer: (1) Gouge

Solution: Step 1: Analyze the function described in the question. The tool's purpose is to carve into materials like wood or linoleum, which is characteristic of relief printmaking (e.g., woodcuts or linocuts). This carving action involves removing material to create a raised image. **Step 2:** Evaluate the suitability of each option. "Gauze" is a type of fabric and is irrelevant. "Cutter" is a very general term that could apply to many tools. A "chisel" has a flat cutting edge and is used for carving, but it is less suited for the fluid, curved lines often required in block printing. The term **gouge** specifically refers to a tool with a curved (U-shaped) or angled (V-shaped) cutting profile designed for scooping out material. This makes it the ideal and most precise term for the tool used to create varied marks in wood and linoleum blocks.

 Quick Tip

For carving woodcuts and linocuts, the essential tools are called gouges. They come with U-shaped or V-shaped tips to create different kinds of marks.

Direction for question 41: This question has four choices (1), (2), (3) and (4) out of which **ONLY ONE** is correct.

41. Serigraphy printmaking requires which of the following materials?

- (1) Ink rollers
- (2) Copper plate
- (3) Limestone slab
- (4) Stencil

Correct Answer: (4) Stencil

Solution: Step 1: Define the process of Serigraphy, which is more commonly known as screen printing. This technique involves pushing ink through a woven mesh screen onto a substrate. **Step 2:** Analyze the fundamental mechanism for creating an image with this process. To form a specific design, certain areas of the screen must be blocked to prevent ink from passing through, while other areas are left open. This blocking element, which selectively controls where the ink goes, serves as a **Stencil**. The other materials are associated with different printmaking methods: copper plates are used in intaglio, limestone is used for lithography, and while ink rollers can be used in screen printing, the stencil is the essential image-forming component.

 Quick Tip

Serigraphy is essentially a very sophisticated form of stencil printing. The screen supports the stencil, allowing for highly detailed images.

Direction for question 42: This question has four choices (1), (2), (3) and (4) out of which **ONLY ONE** is correct.

42. By applying acid directly onto an aquatint plate with a brush or dropper to get tones is known as:

- (1) Salt bite
- (2) Sugarbite
- (3) Spitbite
- (4) Stirrbite

Correct Answer: (3) Spitbite

Solution: Step 1: Deconstruct the technique being described. The process involves the direct, freehand application of acid onto a plate that has been prepared with an aquatint ground. This method allows the artist to create painterly, wash-like tonal effects, rather than the uniform tones of traditional aquatint. **Step 2:** Identify the specific term for this technique. This direct painting with acid is known as **Spitbite**. The name's origin lies in the historical practice where artists would mix the acid with their own saliva (*spit*). The saliva acted as a binder, making the acid more viscous and controllable, allowing it to be painted on the plate with a brush. Although modern artists often use gum arabic or other agents, the traditional, memorable name has endured.

 Quick Tip

The unusual name "Spitbite" is a good mnemonic. It refers to painting with acid, traditionally mixed with spit, to create watercolor-like effects on an etching plate.

Direction for question 43: This question has four choices (1), (2), (3) and (4) out of which **ONLY ONE** is correct.

43. Arrange the following in correct sequence in chronological order according to their use in printmaking.

- (A) Paper
- (B) Needle
- (C) Etching
- (D) Ink

Choose the correct answer from the options given below:

- (1) (B), (C), (D), (A).
- (2) (B), (D), (C), (A).
- (3) (B), (A), (C), (D).
- (4) (B), (D), (A), (C).

Correct Answer: (1) (B), (C), (D), (A).

Solution: Step 1: To establish the correct chronological order, one must follow the logical progression of creating an etching print from start to finish. **Step 2:** Sequence the steps based on the physical process:

1. The process begins with creating the image on the plate. An artist uses a **(B) Needle** to draw through a protective ground, exposing the metal underneath.

2. Next, the drawn lines are made permanent and given depth. This is achieved through the chemical process of **(C) Etching**, where the plate is immersed in an acid bath that bites into the exposed metal.
3. After the plate is etched and cleaned, it must be prepared for printing. **(D) Ink** is applied to the plate, ensuring it fills all the recessed lines.
4. The final step is to transfer the image from the plate to the final medium. The inked plate is pressed with great pressure against **(A) Paper**, which lifts the ink from the etched lines.

This logical workflow confirms the correct sequence is (B), (C), (D), (A).

 Quick Tip

Visualize making an etching: Draw with a needle, etch with acid, apply ink, and print on paper.

Direction for question 44: This question has four choices (1), (2), (3) and (4) out of which ONLY ONE is correct.

44. Which of the following is not used to remove excess ink from the zinc plate?

- (1) Butter paper
- (2) Cloth
- (3) Water
- (4) Newsprint paper

Correct Answer: (3) Water

Solution: Step 1: Understand the context of the operation. The question pertains to wiping an intaglio plate, such as one made of zinc, after applying oil-based printing ink. The goal is to meticulously remove ink from the flat, non-image surface while leaving it securely in the incised lines. **Step 2:** Evaluate each option based on its properties and role in this process.

- A specialized **Cloth** like tarlatan is the primary tool for the initial, rough wiping of the plate.
- **Newsprint paper** or pages from old phone books are commonly used for subsequent wiping stages to achieve a cleaner surface.
- **Butter paper** or tissue paper can be used for a final, delicate hand-wipe to polish the plate and control the final plate tone.
- **Water** is fundamentally incompatible with this process. Because traditional etching inks are oil-based, water would be repelled by the ink (as oil and water are immiscible). It would not clean the excess ink but would instead cause smudging and ruin the print. Therefore, water is the one item not used.

💡 Quick Tip

Most traditional printmaking inks are oil-based. Remember the basic principle: oil and water don't mix. Therefore, you wouldn't use water to clean an oily plate.

Direction for question 45: This question has four choices (1), (2), (3) and (4) out of which **ONLY ONE** is correct.

45. What does "AP" denote when written of a print?

- (1) As Proof
- (2) Artist Proof
- (3) Artistic Process
- (4) Art Plan

Correct Answer: (2) Artist Proof

Solution: Step 1: Recognize the context in which the notation "AP" appears. It is a standard annotation used in the world of fine art printmaking, typically found in pencil in the margin of a limited edition print near the artist's signature. **Step 2:** Define the specific meaning of this abbreviation. "AP" is the universally recognized acronym for **Artist's Proof**. An Artist's Proof is a print that is identical in quality to the prints in the main, numbered edition but is specifically reserved for the artist. These proofs are pulled at the same time as the edition but are numbered separately (e.g., AP 1/10) and are kept by the artist for their personal collection or for distribution to collaborators or galleries.

💡 Quick Tip

In a print edition, you'll see numbers like "7/100." If you see "AP" instead, it stands for "Artist's Proof" – a print from the same edition that belongs to the artist.

46. Which of the following comes under Intaglio technique of printmaking?

- (A). Collography
- (B). Monoprint
- (C). Mezzotint
- (D). Dry point

Choose the correct answer from the options given below:

- (1) (B) and (C) only.
- (2) (C) and (D) only.
- (3) (A) and (B) only.
- (4) (A) and (C) only.

Correct Answer: (2) (C) and (D) only.

Solution: Step 1: Reiterate the defining principle of the Intaglio technique. This family of printmaking involves creating an image by making incisions or grooves into a plate. The ink is

held in these recessed areas below the plate's surface, from which it is then transferred to paper. **Step 2:** Evaluate each listed technique against this core principle.

- **(C) Mezzotint** is a quintessential intaglio process where the plate surface is uniformly roughened to hold ink, and the image is formed by smoothing areas to create lighter tones. The ink is held in the texture below the surface.
- **(D) Dry point** is a direct intaglio method where lines are physically scratched into a plate. The ink is held by the incised line and the rough burr of displaced metal created by the scratching action.
- **(A) Collography** involves creating a collage on a plate. While it can be inked in an intaglio manner, it is a distinct, additive process not defined solely as intaglio.
- **(B) Monoprint** is a planographic (flat surface) technique, where the image is created on a smooth plate and does not rely on incisions.

Based on this analysis, Mezzotint and Dry point are the clear and definitive examples of the Intaglio technique.

💡 Quick Tip

Remember the core Intaglio family: Engraving, Etching, Dry point, and Mezzotint. These all involve printing from lines or areas below the surface of the plate.

Direction for question 47: This question has four choices (1), (2), (3) and (4) out of which **ONLY ONE** is correct.

47. Bavarian limestone is used as a basic printing surface in which of the following printmaking processes?

- (1) Collography
- (2) Planography
- (3) Serigraphy
- (4) Mezzotint

Correct Answer: (2) Planography

Solution: Step 1: First, identify the significance of the material in question, Bavarian limestone. This specific type of stone is the original and most prized surface for the printmaking process known as lithography. **Step 2:** Next, categorize lithography within the major families of printmaking. Lithography is the principal method of **Planography** (or planographic printing). The term "planographic" means "printing from a flat surface." Unlike other methods that rely on raised or incised surfaces, this process works on the chemical principle that oil and water repel each other. **Step 3:** Connect the material to the category. Since Bavarian limestone is the surface for lithography, and lithography is the key example of planography, the limestone is used in planographic processes.

💡 Quick Tip

"Litho" means stone. Lithography is printing from a stone. And lithography is the quintessential planographic (flat-surface) printing method.

Direction for question 48: This question has four choices (1), (2), (3) and (4) out of which **ONLY ONE** is correct.

48. An ink-less printing process in which dampened paper is placed on a plate and run through a press is called:

- (1) Deckle Edge
- (2) Engraving
- (3) Embossment
- (4) Etching

Correct Answer: (3) Embossment

Solution: Step 1: Isolate the key characteristics of the process being described. The critical features are that it is "ink-less" and that it uses the pressure of a press to create a three-dimensional impression from a plate onto dampened paper. **Step 2:** Evaluate the given options against these characteristics. The technique of creating a raised or recessed design on paper without using ink is known as **Embossment** (or embossing). The paper is dampened to make its fibers more pliable, allowing them to be pressed deeply into the contours of the plate, resulting in a detailed, textured image. The other options are incorrect: "Deckle Edge" refers to the ragged edge of handmade paper, while "Engraving" and "Etching" are both intaglio processes that fundamentally require ink to create an image.

💡 Quick Tip

Think of the raised lettering on a formal invitation. That is an example of embossing. When done without ink in printmaking, it is a form of embossment.

Direction for question 49: This question has four choices (1), (2), (3) and (4) out of which **ONLY ONE** is correct.

49. Choose the correct option of the following artists in chronological order according to their seniority.

- (A). Krishna Reddy
- (B). Miskin
- (C). Gaganendranath Tagore
- (D). Anupam Sud

Choose the correct answer from the options given below:

- (1) (C), (D), (B), (A).
- (2) (B), (C), (A), (D).

- (3) (C), (B), (D), (A).
(4) (C), (A), (B), (D).

Correct Answer: (2) (B), (C), (A), (D).

Solution: Step 1: To arrange the artists chronologically by seniority, establish the historical period or birth date for each individual.

- **(B) Miskin** was a celebrated painter active during the Mughal Empire in the court of Emperor Akbar, placing him in the late 16th century. He is the earliest artist on the list.
- **(C) Gaganendranath Tagore**, a seminal figure of the Bengal School and a pioneer of modern Indian art, was born in 1867.
- **(A) Krishna Reddy** is a world-renowned master printmaker who was a key figure in the post-independence modern art movement. He was born in 1925.
- **(D) Anupam Sud** is one of India's most important contemporary printmakers, belonging to a later generation. She was born in 1944.

Step 2: Order the artists from the earliest historical period to the most recent. The sequence begins with Miskin (16th C.), followed by Gaganendranath Tagore (b. 1867), then Krishna Reddy (b. 1925), and finally Anupam Sud (b. 1944). This timeline corresponds to the order (B), (C), (A), (D).

 Quick Tip

To order Indian artists chronologically, group them by major art periods: Mughal era (Miskin), Bengal School/Early Modern (Tagore), Post-Independence Modern (Reddy), and Contemporary (Sud).

Direction for question 50: This question has four choices (1), (2), (3) and (4) out of which **ONLY ONE** is correct.

50. As per the additive mixing of colours wavelength, the combination of blue and green colours produces which of the following?

- (1) Yellow
(2) Cyan
(3) Magenta
(4) Black

Correct Answer: (2) Cyan

Solution: Step 1: First, correctly interpret the term "additive mixing of colours wavelength." This refers to the process of combining different colors of light, not physical pigments like paint or ink. The primary colors in this system are Red, Green, and Blue (RGB). **Step 2:** Recall the outcomes of combining these primary colors of light. When two primary additive colors are mixed, they create a secondary color:

- Red light + Green light = Yellow light
- Red light + Blue light = Magenta light
- **Blue light + Green light = Cyan light**

The combination of all three primary colors of light results in white light. Therefore, the mixture of blue and green light wavelengths specifically produces cyan.

 Quick Tip

Think of your computer screen (RGB). The secondary colors are the ones you see in your printer ink cartridges (CMY): Cyan (Green + Blue), Magenta (Red + Blue), and Yellow (Red + Green).

Direction for question 51: This question has four choices (1), (2), (3) and (4) out of which **ONLY ONE** is correct.

51. Which among the following are the Sub - schools of the Pahari miniature painting tradition?

- (A). Kishangarh
- (B). Kangra
- (C). Basohli
- (D). Shimla

Choose the correct answer from the options given below:

- (1) (B) and (C) only.
- (2) (A) and (B) only.
- (3) (A), (C) and (D) only.
- (4) (A) and (D) only.

Correct Answer: (1) (B) and (C) only.

Solution: Step 1: Define the Pahari painting tradition. The term "Pahari" translates to "of the hills" and refers to a school of Indian miniature painting that flourished in the Himalayan hill kingdoms of North India. **Step 2:** Evaluate each of the listed locations to determine if it represents a recognized sub-school of this tradition.

- **(B) Kangra** is one of the most celebrated and refined Pahari sub-schools, known for its lyricism and delicate style.
- **(C) Basohli** is another major Pahari sub-school, recognized as one of the earliest centers, with a bold and vibrant style.
- **(A) Kishangarh** is a famous school of painting, but it belongs to the Rajasthani tradition, which developed in the plains of Rajasthan, not the Pahari region.
- **(D) Shimla**, while a prominent city in the region, is not historically classified as a distinct center or "sub-school" of Pahari miniature painting in the same way as the others.

Therefore, the only options that correctly identify major sub-schools of the Pahari tradition are Kangra and Basohli.

 Quick Tip

Remember the two major schools of Rajput painting are Rajasthani (from the plains, e.g., Kishangarh, Bundi) and Pahari (from the hills, e.g., Kangra, Basohli).

Direction for question 52: This question has four choices (1), (2), (3) and (4) out of which **ONLY ONE** is correct.

52. A hand operated inking roller is called:

- (1) Burster
- (2) Broiler
- (3) Burnisher
- (4) Brayer

Correct Answer: (4) Brayer

Solution: Step 1: Analyze the function of the tool described. It is a hand-held roller specifically used for applying ink, which is a common task in various forms of printmaking, especially relief printing and lithography. **Step 2:** Identify the correct technical term for this tool from the options provided. The proper and widely accepted name for a hand-inking roller in the context of art and printmaking is a **Brayer**. A "burnisher" is a different tool used for polishing or smoothing surfaces, particularly in intaglio. The other options are not relevant to printmaking tools. A brayer is designed to roll out a smooth, consistent film of ink onto the printing matrix.

 Quick Tip

Associate the tool with the action: you use a **brayer** to apply ink. It's a fundamental tool in relief printing and lithography.

Direction for question 53: This question has four choices (1), (2), (3) and (4) out of which **ONLY ONE** is correct.

53. The 'Saora' (Saura) art done as wall decoration belongs to which of the following states of India?

- (1) Madhya Pradesh
- (2) Chhattisgarh
- (3) Jharkhand
- (4) Odisha

Correct Answer: (4) Odisha

Solution: Step 1: First, identify the art form in question. Saora art is a unique style of mural painting, deeply rooted in the cultural and religious practices of the community that creates it. These paintings are traditionally made on the walls of homes. **Step 2:** Determine the geographical origin of the Saora people and their art. The Saora (or Saura) are an ancient Adivasi (tribal) community indigenous to the Eastern Ghats region of India. The largest concentration of the Saora population and the heartland of this artistic tradition is located in the state of **Odisha**. Therefore, Saora art is a significant tribal art form belonging to Odisha.

💡 Quick Tip

Connect the tribal art forms to their states. Just as Warli is from Maharashtra and Gond is from Madhya Pradesh, Saora art is a key cultural heritage of Odisha.

Direction for question 54: This question has four choices (1), (2), (3) and (4) out of which **ONLY ONE** is correct.

54. Which of the following paintings are found in the UNESCO World Heritage Site, Ajanta caves?

- (A). Mara Vijaya
- (B). Nataraja
- (C). Trimurti
- (D). Bodhisattva Padmapani

Choose the correct answer from the options given below:

- (1) (A) and (B) only.
- (2) (B), (C) and (D) only.
- (3) (C) and (D) only.
- (4) (A) and (D) only.

Correct Answer: (4) (A) and (D) only.

Solution: Step 1: Establish the primary religious and thematic focus of the Ajanta Caves. This archaeological site is composed of rock-cut caves that are almost exclusively Buddhist. The art within, including both murals and sculptures, illustrates the Jataka tales (stories of the Buddha's previous lives) and events from his final life. **Step 2:** Evaluate each artwork based on its subject matter and known location.

- **(A) Mara Vijaya**, which depicts the Buddha's victory over the temptations of the demon Mara, is a quintessential Buddhist theme and is famously represented in both painting (Cave 1) and sculpture (Cave 26) at Ajanta.
- **(D) Bodhisattva Padmapani**, the image of the compassionate bodhisattva holding a lotus, is the most iconic and celebrated painting from the Ajanta Caves, located in Cave 1.
- **(B) Nataraja** and **(C) Trimurti** are representations of the Hindu deity Shiva. Their most famous and monumental sculptural forms are located in different cave sites: the Trimurti is the centerpiece of the Elephanta Caves, and a spectacular Nataraja is found at the Ellora Caves. They do not belong to the Buddhist iconography of Ajanta.

Therefore, only the Buddhist-themed artworks, Mara Vijaya and Bodhisattva Padmapani, are found at Ajanta.

💡 Quick Tip

Remember the religious focus of the major cave sites: Ajanta is almost exclusively Buddhist. Ellora is a mix of Buddhist, Hindu, and Jain. Elephanta is primarily Hindu (Shaivite).

55. Which of these is not a relief print making technique?

- (1) Engraving (Metal)
- (2) Wood cut
- (3) Lino cut
- (4) Letterpress

Correct Answer: (1) Engraving (Metal)

Solution: Step 1: Define the core principle of relief printing. This category of printmaking involves creating an image on a block or plate where the printing parts are on the raised, upper surface. The non-printing areas are carved or cut away, leaving the desired image elevated. Ink is rolled onto this raised surface, and the image is transferred by pressing paper against it. **Step 2:** Analyze each technique based on this definition.

- **Wood cut** and **Lino cut** are archetypal relief techniques where an artist carves into a block of wood or linoleum, cutting away the background to leave a raised image for inking.
- **Letterpress** is a mechanical relief process that uses raised, movable type or plates. The ink is applied to the raised surfaces of the letters.
- **Engraving (Metal)** operates on the opposite principle. It is an intaglio technique, where the artist incises lines directly into a metal plate. Ink is forced into these recessed lines, and the raised surface is wiped clean. The print is made from the ink held in the grooves, not from the raised surface.

Therefore, metal engraving is fundamentally an intaglio process, not a relief technique.

💡 Quick Tip

If you have to cut lines **into** a plate to hold ink, it's intaglio. If you have to cut the background **away** to leave a raised image, it's relief.

56. Arrange the following options in chronological sequence in order of their use in the Lithography process.

- (A). Drawing
- (B). Gumming

(C). Grinding

(D). Inking

Choose the correct answer from the options given below:

(1) (A), (C), (D), (B).

(2) (C), (D), (A), (B).

(3) (C), (A), (B), (D).

(4) (C), (B), (A), (D).

Correct Answer: (3) (C), (A), (B), (D).

Solution:

Step 1: Deconstruct the workflow for creating a traditional stone lithograph, understanding the purpose of each stage. **Step 2:** Place these stages into a logical, chronological sequence from start to finish.

1. **(C) Grinding:** The process must begin with preparing the printing surface. The limestone is ground and grained to erase any previous image and create a perfectly flat, receptive surface for drawing.
2. **(A) Drawing:** Once the stone is prepared, the artist creates the image directly onto its surface using greasy materials like lithographic crayons or tusche (a greasy ink).
3. **(B) Gumming:** This is the critical chemical step. The stone is treated with a solution of gum arabic and a small amount of acid. This chemically fixes the greasy drawing into the stone (making it oleophilic, or oil-receptive) while simultaneously making the blank areas of the stone water-receptive (hydrophilic).
4. **(D) Inking:** After the gum is washed off and the stone is dampened with water, an oil-based ink is rolled on. The ink adheres to the greasy drawing but is repelled by the damp, non-image areas. The stone is now ready for printing.

This sequence of preparing, drawing, fixing, and inking confirms the correct order is (C), (A), (B), (D).

 Quick Tip

Think of the lithography process in four key stages: Prepare the stone (Grinding), Create the image (Drawing), Fix the image (Gumming/Etching), and Print the image (Inking).

Direction for question 57: This question has four choices (1), (2), (3) and (4) out of which **ONLY ONE** is correct.

57. Which of these is not used in printmaking stencil techniques?

(1) Silk screen

(2) Squeeze

(3) Pochoir

(4) Photogravure

Correct Answer: (4) Photogravure

Solution: Step 1: Define the principle of stencil-based printmaking. These methods work by creating an image on a substrate by passing ink through the open areas of a screen, cut sheet, or other matrix. The non-image areas are blocked. **Step 2:** Examine each option's relationship to this principle.

- **Silk screen** (or Serigraphy) is the foremost artistic stencil technique, using a mesh screen with blocked areas to define the image.
- **Pochoir** is a direct method of creating prints by applying color by hand through a series of cut stencils.
- A **Squeegee** is the essential tool used in silk screen printing to pull the ink across the screen, forcing it through the open areas of the stencil. It is therefore integral to the process.
- **Photogravure** is a photo-mechanical intaglio process. It uses a photographic negative to etch an image into a copper plate. The plate is then inked and wiped like any other intaglio print, with the ink residing in the recessed, etched areas. This is fundamentally an intaglio, not a stencil, technique.

Therefore, Photogravure is the outlier as it does not belong to the stencil family.

 Quick Tip

Remember the main printmaking families: Relief, Intaglio, Planographic, and Stencil. Photogravure belongs to the Intaglio family, while Silk Screen and Pochoir belong to the Stencil family.

Direction for question 58: This question has four choices (1), (2), (3) and (4) out of which **ONLY ONE** is correct.

58. Which among the following is not a principle of art and design?

- (1) Contrast
- (2) Balance
- (3) Colour
- (4) Proportion

Correct Answer: (3) Colour

Solution: Step 1: Distinguish between the two fundamental concepts: the *elements* of art and the *principles* of design. The elements are the basic visual components or 'ingredients' an artist uses (e.g., line, shape, texture). The principles are the rules or 'recipe' for how the artist organizes these elements to create a composition (e.g., creating balance, generating contrast). **Step 2:** Categorize each option as either an element or a principle.

- The accepted **elements** of art include: Line, Shape, Form, Space, Texture, Value, and **Colour**. Colour is a basic building block.

- The accepted **principles** of design include: **Balance**, **Contrast**, Emphasis, Movement, Pattern, Rhythm, Unity, and **Proportion**. These describe how the elements are arranged.

Step 3: Identify the term that does not fit the category of "principle." Based on the classification, Colour is a foundational *element* used by an artist, not a *principle* that dictates how elements are composed. An artist uses the principle of contrast, for example, to arrange different colors.

💡 Quick Tip

Think of it like cooking: Ingredients (flour, sugar, eggs) are the **Elements**. The recipe and cooking method (mixing, baking, arranging) are the **Principles**. Colour is an ingredient, not the recipe.

Direction for question 59: This question has four choices (1), (2), (3) and (4) out of which **ONLY ONE** is correct.

59. Arrange the evolution of the following techniques in chronological order.

- (A). Viscosity
- (B). Woodcut
- (C). Engraving
- (D). Etching

Choose the correct answer from the options given below:

- (1) (C), (D), (B), (A)
- (2) (B), (C), (D), (A)
- (3) (C), (B), (A), (D)
- (4) (C), (B), (A), (D)

Correct Answer: (2) (B), (C), (D), (A)

Solution: Step 1: Establish the historical origin or period of development for each printmaking technique to determine their chronological sequence.

- **(B) Woodcut:** This is the oldest printmaking technique, with origins in 9th-century China and arriving in Europe in the early 15th century (c. 1400). It is the earliest on the list.
- **(C) Engraving:** This intaglio technique evolved from the craft of goldsmithing in Europe, specifically in Germany, during the 1430s. It appeared shortly after the woodcut.
- **(D) Etching:** This technique, which uses acid to incise lines into a metal plate, was developed around the early 16th century (c. 1500-1515) as a less physically demanding alternative to engraving.
- **(A) Viscosity Printing:** This is a modern, complex multi-color intaglio method developed by the artist Stanley William Hayter and his colleagues at Atelier 17 in Paris during the mid-20th century. It is the most recent invention.

Step 2: Arrange the techniques from oldest to most recent based on their development. The correct historical order is Woodcut, followed by Engraving, then Etching, and finally the modern technique of Viscosity printing. This corresponds to sequence (B), (C), (D), (A).

 Quick Tip

The historical progression of printmaking in Europe generally follows this order: Relief (Woodcut), then Intaglio (Engraving, then Etching), then Planographic (Lithography), and finally modern techniques like Serigraphy and Viscosity.

Direction for question 60: This question has four choices (1), (2), (3) and (4) out of which **ONLY ONE** is correct.

60. Who among the following introduced the technique of 'Collage Plate' print in India?

- (1) Kanwal Krishan
- (2) Anupam Sud
- (3) Sunil Kumar
- (4) Sukla Savant

Correct Answer: (1) Kanwal Krishan

Solution:

Step 1: First, clarify the terminology. 'Collage Plate' printing is a descriptive name for the technique more formally known as Collagraphy. This method involves creating a printing plate by adding and gluing various materials (like cardboard, fabric, gesso) onto a rigid substrate, rather than carving or etching into it. **Step 2:** Access the history of 20th-century Indian printmaking to identify key innovators. The artist **Kanwal Krishan** (1922-1993) played a pivotal role in expanding the technical vocabulary of printmaking in post-independence India. Having trained and worked in Europe, he was among the first to introduce and popularize several modern graphic processes in the country, with Collagraphy being one of his most significant contributions.

 Quick Tip

For pioneering modern printmaking techniques in India, especially collagraphy and viscosity printing, Kanwal Krishan and Krishna Reddy are the foremost names to remember.

Direction for question 61: This question has four choices (1), (2), (3) and (4) out of which **ONLY ONE** is correct.

61. Which of these is not a planographic printing process?

- (1) Photolithography

- (2) Lithography
- (3) Collotype
- (4) Xerography

Correct Answer: (4) Xerography

Solution: Step 1: Define the term planographic printing. This category encompasses all printing methods that transfer an image from a flat plane (surface), where the image area is neither raised nor recessed. Traditional planographic processes are chemical, relying on the principle that oil (for the ink) and water (for the non-image areas) do not mix. **Step 2:** Analyze each option against this definition.

- **Lithography** is the original and most famous planographic process, using a greasy drawing on stone or a plate.
- **Photolithography** and **Collotype** are photo-mechanical variations that also use a flat surface and rely on the same chemical principles of oil-and-water repulsion to carry the image.
- **Xerography**, commonly known as photocopying, is fundamentally different. It is an electrostatic process, not a chemical one. It uses static electricity to attract dry toner particles to a charged photoreceptor drum, which then transfers the toner to paper. While the resulting image is flat, the mechanism is based on physics (electrophotography), not the chemistry of planography.

 Quick Tip

Planographic printmaking's core principle is chemistry: oil and water don't mix. Lithography, Photolithography, and Collotype all rely on this. Xerography uses static electricity and toner, a completely different principle.

Direction for question 62: This question has four choices (1), (2), (3) and (4) out of which **ONLY ONE** is correct.

62. Who among the following are printmakers?

- (A). Anupam Sud
- (B). D.P. Roy Chowdhury
- (C). Jyoti Bhatt
- (D). Ramkinker Baij

Choose the correct answer from the options given below:

- (1) (A) and (B) only.
- (2) (B), (C) and (D) only.
- (3) (A) and (C) only.
- (4) (A), (B) and (D) only.

Correct Answer: (3) (A) and (C) only.

Solution: Step 1: Evaluate each artist's primary contribution and main area of practice within Indian modern art history.

- (A) **Anupam Sud** is one of India's most important contemporary artists, and her career has been overwhelmingly dedicated to the medium of **printmaking**, particularly her masterful work in intaglio processes like etching.
- (C) **Jyoti Bhatt**, an influential artist and teacher from the Baroda School, is renowned for his innovative work across several media, but he is especially celebrated as a pioneering and experimental **printmaker**.
- (B) **D.P. Roy Chowdhury** was a towering figure of the Bengal School, but his fame rests primarily on his powerful and expressive work as a **sculptor** and painter.
- (D) **Ramkinker Baij** is considered a father of modern Indian **sculpture**, and is also known for his dynamic paintings; printmaking was not his primary medium.

Step 2: Based on this analysis, select the artists who are specifically known for their significant contributions to printmaking. Both Anupam Sud and Jyoti Bhatt fit this description.

💡 Quick Tip

When thinking about modern Indian artists, associate their primary medium: Ramkinker Baij and D.P. Roy Chowdhury are foremost sculptors. Anupam Sud and Jyoti Bhatt are foremost printmakers.

Direction for question 63: This question has four choices (1), (2), (3) and (4) out of which **ONLY ONE** is correct.

63. The mezzotint method invented by Lindberg Von Sleigen is a version of:

- (1) Drypoint
- (2) Aquatint
- (3) Linocut
- (4) Wood cut

Correct Answer: (2) Aquatint

Solution:

Step 1: Identify the historical figures and techniques. The question refers to Ludwig von Siegen (with a slight misspelling), the 17th-century inventor of the Mezzotint process. **Step 2:** Analyze the primary function of Mezzotint. It is a highly laborious intaglio technique designed specifically to create rich, velvety tonal areas in a print. The process works from dark to light: the entire plate is first roughened with a tool called a "rocker" to hold ink and print solid black. The artist then creates an image by selectively smoothing and burnishing these roughened areas to make them hold less ink, thereby producing lighter tones and highlights. **Step 3:** Compare Mezzotint's function to the other options. While Mezzotint is its own distinct process, its core purpose is the creation of tonal values, not lines. Among the given choices, **Aquatint** is the only other intaglio technique also specifically designed to create tonal areas (though it does so using a different, acid-based method). Drypoint is for

lines, while Linocut and Woodcut are relief processes. Therefore, based on its function as a tonal method, Aquatint is its closest counterpart.

💡 Quick Tip

Associate techniques by their primary visual effect. Mezzotint and Aquatint are the two main intaglio methods for creating **tone**. Drypoint, Etching, and Engraving are primarily for creating **lines**.

Direction for question 64: This question has four choices (1), (2), (3) and (4) out of which **ONLY ONE** is correct.

64. Arrange the following techniques in chronological sequence according to their invention.

- (A). Lithography
- (B). Woodcut
- (C). Serigraphy
- (D). Metal engraving

Choose the correct answer from the options given below:

- (1) (B), (D), (C), (A).
- (2) (A), (B), (C), (D).
- (3) (B), (D), (A), (C).
- (4) (D), (B), (A), (C).

Correct Answer: (3) (B), (D), (A), (C).

Solution: Step 1: Establish a timeline for the invention or widespread adoption of each printmaking technique.

- **(B) Woodcut:** As a relief process, this is the oldest of the techniques listed, originating in Asia centuries earlier and becoming established in Europe around 1400.
- **(D) Metal engraving:** This intaglio process developed in Europe shortly after the woodcut, emerging from the craft of goldsmiths in the 1430s.
- **(A) Lithography:** This planographic process was a much later invention, created by Alois Senefelder in Germany in 1796.
- **(C) Serigraphy** (Screen printing): Although basic stenciling is ancient, the modern form of serigraphy for industrial and artistic use developed in the early 20th century, becoming popular as an art form from the 1930s onwards. It is the most recent technique on the list.

Step 2: Order the techniques from earliest to most recent based on this timeline. The correct chronological sequence is Woodcut, followed by Metal engraving, then Lithography, and finally Serigraphy. This corresponds to the order (B), (D), (A), (C).

💡 Quick Tip

Remember the timeline of major printmaking innovations: Relief (Woodcut - 1400s), Intaglio (Engraving - 1430s), Planographic (Lithography - 1790s), and Stencil (Artistic Serigraphy - 1930s).

Direction for question 65: This question has four choices (1), (2), (3) and (4) out of which **ONLY ONE** is correct.

65. The most commonly used acid in Etching process is:

- (1) Hydrogen Oxide
- (2) Hydrogen Peroxide
- (3) Hydrochloric Acid
- (4) Nitric Acid

Correct Answer: (4) Nitric Acid

Solution: Step 1: Understand the role of an acid in the etching process. In etching, a metal plate is covered with a protective, acid-resistant ground. The artist draws through this ground, exposing the metal. The acid, known as a mordant, is then used to corrode or "bite" into the exposed metal, creating the incised lines that will hold ink. **Step 2:** Evaluate the chemical options provided for their suitability as an etching mordant.

- Hydrogen Oxide is the chemical name for water (H_2O), which is not an acid and will not etch metal.
- Hydrogen Peroxide is an oxidizing agent but is not typically used as the primary acid for biting plates in traditional etching.
- Hydrochloric Acid can be used to etch some metals but is generally less common for copper and zinc than other options and can create hazardous fumes.
- **Nitric Acid** (HNO_3) has been the traditional and most widely used mordant for etching both copper and zinc plates for centuries. Although other etchants like ferric chloride are now also common (especially for safety reasons), Nitric Acid remains the classic and correct answer among these choices.

💡 Quick Tip

While various mordants can be used for etching, **Nitric Acid** is the classic, traditional choice taught in many printmaking studios for etching copper and zinc plates.

66. Choose the options that are associated with relief methods of printmaking:

- (A). Thermal wax
- (B). Letterpress

(C). Wood cut

(D). Collotype

Choose the correct answer from the options given below:

(1) (A) and (B) only.

(2) (A) and (D) only.

(3) (B) and (C) only.

(4) (A), (B) and (D) only.

Correct Answer: (3) (B) and (C) only.

Solution: Step 1: Reiterate the definition of relief printmaking. In relief processes, the image is printed from the raised, uppermost surface of the block or plate. The ink sits on top, and the areas that are not meant to print are cut away. **Step 2:** Classify each of the given techniques according to the major printmaking families.

- **(B) Letterpress:** This is a mechanized relief method that uses raised type or plates to print.
- **(C) Wood cut:** This is the archetypal relief process, where a design is left raised on a block of wood by carving away the background.
- **(A) Thermal wax transfer printing:** This is a digital printing method that uses heat to melt wax-based ink onto paper. It is not a traditional relief technique.
- **(D) Collotype:** This is a photo-mechanical planographic (flat surface) process that relies on the reticulation of gelatin, not a raised surface.

Therefore, the only true relief methods on the list are Letterpress and Wood cut.

💡 Quick Tip

Relief printing is like using a rubber stamp—the raised part gets the ink. Woodcut and Letterpress are classic examples of this principle.

67. Choose the correct sequence of printing press used/invented for the print making process in chronological order.

(A). Litho Press

(B). Routing Press

(C). Block Printing Press

(D). Etching Press

Choose the correct answer from the options given below:

(1) (A), (D), (B), (C).

(2) (C), (D), (A), (B).

(3) (B), (A), (D), (C).

(4) (D), (B), (A), (C).

Correct Answer: (2) (C), (D), (A), (B).

Solution: Step 1: Understand that the development of printing presses was driven by the specific technical needs of different printmaking techniques as they were invented.

- **(C) Block Printing Press:** The earliest European presses for printing, developed by Gutenberg in the 15th century, were adaptations of existing screw presses (like those for wine or paper). They were suitable for the relatively low, even pressure required for relief printing from woodblocks and movable type.
- **(D) Etching Press:** When intaglio techniques like engraving and etching became popular in the 16th century, a new press design was needed. The roller press was developed to generate the extremely high and uniform pressure required to force dampened paper into the fine, inked lines of a metal plate.
- **(A) Litho Press:** Invented in the late 18th century specifically for lithography, this press uses a different mechanism. It applies pressure via a scraper bar that slides across the back of the paper, which is a more effective way to transfer ink from a flat, chemically-treated stone.
- **(B) Routing Press:** This is a more modern, industrial machine designed for high-speed cutting, shaping, and engraving, representing a later stage of manufacturing technology rather than a primary fine art printing press.

Step 2: Arranging these in historical order based on their invention and use gives the sequence: Block Printing Press, Etching Press, Litho Press, and finally the more modern industrial Routing Press. Thus, the correct sequence is (C), (D), (A), (B).

💡 Quick Tip

The evolution of the press followed the evolution of techniques: first, a simple press for relief (Block Press), then a high-pressure roller for intaglio (Etching Press), then a specialized press for lithography (Litho Press).

Direction for question 68: This question has four choices (1), (2), (3) and (4) out of which **ONLY ONE** is correct.

68. Which of the following printing processes does not produce an inverse image in the result?

- (1) Etching
- (2) Lino cut
- (3) Wood cut
- (4) Silk screen

Correct Answer: (4) Silk screen

Solution: Step 1: Understand the concept of image reversal in printmaking. In direct transfer methods, the artist creates a matrix (the plate or block) that is a mirror-image of the final intended artwork. When this matrix is inked and pressed against paper, the image is transferred and flipped back to its correct orientation. **Step 2:** Analyze how each technique transfers the image.

- In **Etching** (intaglio), **Lino cut** (relief), and **Wood cut** (relief), the inked matrix makes direct contact with the paper, causing the image to be reversed. An artist must draw or carve their design in reverse for it to print correctly.
- In **Silk screen** (Serigraphy), the process is different. Ink is pushed *through* a stencil on a screen directly onto the paper below. There is no physical flipping of the image. The design is created on the screen "right-reading" (not reversed), and it prints in the exact same orientation.

Therefore, the silk screen process is the one that does not inherently reverse the image.

💡 Quick Tip

Think of it this way: if you press something onto paper to transfer an image, it will be reversed. If you push ink *through* something (like a stencil or screen), it stays the same way around.

Direction for question 69: This question has four choices (1), (2), (3) and (4) out of which **ONLY ONE** is correct.

69. Choose among the following terms that are associated with the Etching method.

- (A). Bevel
- (B). Deckle Edge
- (C). Burnisher
- (D). Chine Collé

Choose the correct answer from the options given below:

- (1) (A) and (B) only.
- (2) (A) and (C) only.
- (3) (B) and (C) only.
- (4) (B) and (D) only. *Note: The original question has a flaw as A, C, and D are all associated. This solution chooses the most direct association.*

Correct Answer: (2) (A) and (C) only.

Solution: Step 1: Analyze each term's role in the printmaking process, specifically in relation to creating an etching.

- **(A) Bevel:** This refers to the essential practice of filing the sharp edges of a metal etching plate at an angle. This is done to prevent the plate from cutting the paper or the press blankets under high pressure. It is a core part of plate preparation.
- **(C) Burnisher:** This is a smooth, hard tool used directly on the surface of the metal plate. In etching, it is used to make corrections, smooth out unwanted scratches, or lighten areas of tone. It is a fundamental tool for working on the plate.
- **(B) Deckle Edge:** This describes the irregular, untrimmed edge of a sheet of handmade paper. While often desired for fine art prints, it is a characteristic of the paper, not a part of the etching method itself.

- **(D) Chine Collé:** This is a specialized printing technique where a thinner, often colored, piece of paper is bonded to the main printing sheet at the same time the image is transferred. While it is frequently used with etching, it is an ancillary process, not a fundamental part of the etching method.

Step 2: Identify the terms that are most intrinsic to the creation and modification of the etching plate itself. The 'Bevel' and the 'Burnisher' are both directly involved in the physical preparation and working of the metal plate.

💡 Quick Tip

Focus on the core process. A bevel and a burnisher are used on the actual metal plate for etching. Deckle edge is about the paper, and Chine Collé is an additional printing technique.

Direction for question 70: This question has four choices (1), (2), (3) and (4) out of which **ONLY ONE** is correct.

70. In which of the following acid biting methods, the air bubbles are not formed?

- (1) Dutch Mordant
- (2) Ferric Chloride
- (3) Ferric Bromide
- (4) Nitric Acid

Correct Answer: (2) Ferric Chloride

Solution: Step 1: Understand why bubbles form during etching. The bubbles are a gaseous byproduct of the chemical reaction between the mordant (the etching solution) and the metal plate. Specifically, many acids react with metals to produce hydrogen gas. **Step 2:** Analyze the chemical reaction of the different mordants.

- **Nitric Acid** is well-known for its vigorous reaction with copper and zinc, which actively releases hydrogen gas, creating bubbles that must be continuously brushed away from the lines to ensure a clean etch.
- **Dutch Mordant** also works by a chemical reaction that produces gas bubbles, although typically less aggressively than nitric acid.
- **Ferric Chloride** is technically a corrosive salt, not a traditional acid. It etches copper through an oxidation-reduction reaction, where it systematically removes metal atoms. This process does not produce hydrogen gas as a byproduct. The lack of bubbles results in a very precise, clean bite, making it a preferred (and safer) choice in many modern studios.

💡 Quick Tip

For etching, remember this key difference: Nitric Acid = Bubbles and Fumes. Ferric Chloride = No Bubbles, No Fumes (much safer!).

Direction for question 71: This question has four choices (1), (2), (3) and (4) out of which ONLY ONE is correct.

71. Arrange the following printmakers in reverse order (latest to earlier).

- (A). Michael Wolgemut
- (B). Ottavio Leoni
- (C). Rembrandt
- (D). William Hogarth

Choose the correct answer from the options given below:

- (1) (D), (C), (B), (A).
- (2) (C), (B), (A), (D).
- (3) (B), (A), (D), (C).
- (4) (A), (B), (C), (D).

Correct Answer: (1) (D), (C), (B), (A).

Solution: Step 1: Establish the historical period for each artist to create a timeline.

- **(A) Michael Wolgemut** (c. 1434 - 1519) was a leading German artist and printmaker in the 15th century, a master of the early woodcut.
- **(B) Ottavio Leoni** (1578 - 1630) was an Italian artist active in the late 16th and early 17th centuries, known for his portrait engravings.
- **(C) Rembrandt van Rijn** (1606 - 1669) was the preeminent master of the Dutch Golden Age in the 17th century, renowned for his revolutionary work in etching.
- **(D) William Hogarth** (1697 - 1764) was a major English painter and printmaker of the 18th century, famous for his satirical engravings.

Step 2: Arrange these artists in reverse chronological order, starting from the most recent (latest) and moving to the earliest. This places Hogarth (18th c.) first, followed by Rembrandt (17th c.), then Leoni (late 16th/early 17th c.), and finally the earliest, Wolgemut (15th c.). This order corresponds to (D), (C), (B), (A).

 Quick Tip

To order famous European printmakers, think in centuries: Hogarth (18th c.), Rembrandt (17th c.), Leoni (late 16th/early 17th c.), Wolgemut (15th c.).

Direction for question 72: This question has four choices (1), (2), (3) and (4) out of which ONLY ONE is correct.

72. Which of the following techniques of print making does not require acid bite?

- (A). Wood cut printing
- (B). Aquatint
- (C). Sugar-lift

(D). Mezzotint

Choose the correct answer from the options given below:

- (1) (A) and (B) only.
- (2) (B) and (C) only.
- (3) (B) and (D) only.
- (4) (A) and (D) only.

Correct Answer: (4) (A) and (D) only.

Solution: Step 1: Differentiate between techniques that are "dry" (relying on purely mechanical action) and "wet" (relying on a chemical acid bite to create the image).

- **(A) Wood cut printing:** This is a classic "dry" relief process. The image is created by physically carving material away from a wooden block with tools like gouges. No acid is involved.
- **(D) Mezzotint:** This is a "dry" intaglio process. The plate's surface is first roughened mechanically with a tool called a 'rocker,' and the image is then created by mechanically smoothing areas with a burnisher. No acid is used.
- **(B) Aquatint:** This is a "wet" intaglio process. Its entire purpose is to use acid to bite a plate through a porous ground of melted rosin, which creates tonal areas.
- **(C) Sugar-lift:** This is another "wet" etching technique. A design is painted with a sugar solution, covered with a ground, and then soaked. The sugar dissolves, lifting the ground above it and exposing the plate for an acid bite.

Step 2: Based on this analysis, the two techniques that do not require an acid bite are Wood cut and Mezzotint.

💡 Quick Tip

A simple rule: if "etch" or "aquatint" is in the name or description, it probably uses acid. Woodcut, linocut, engraving, drypoint, and mezzotint are all "dry" techniques that rely on carving or scratching.

Direction for question 73: This question has four choices (1), (2), (3) and (4) out of which **ONLY ONE** is correct.

73. Aquatint Box is associated with:

- (1) Serigraphy
- (2) Planography
- (3) Intaglio
- (4) Relief printing

Correct Answer: (3) Intaglio

Solution: Step 1: Define the function of an Aquatint Box. It is a specialized piece of equipment designed for a single purpose: to evenly deposit a fine layer of powdered rosin dust

onto a metal plate. **Step 2:** Connect the tool to its specific process. After the rosin is deposited, the plate is heated to melt the powder, creating a porous, acid-resistant ground. The plate is then etched. This entire method of creating a tonal ground is called Aquatint. **Step 3:** Categorize the overarching technique. Aquatint is a specific method used to create areas of tone in an etching. Etching, in turn, is one of the primary techniques within the major family of printmaking known as **Intaglio**. Therefore, the Aquatint Box is a tool used for an Intaglio process.

💡 Quick Tip

The name gives it away: **Aqua-tint**. It's a method of creating **tints** (tones) on a plate for **Intaglio** printing, and it uses a special box to do so.

Direction for question 74: This question has four choices (1), (2), (3) and (4) out of which **ONLY ONE** is correct.

74. Arrange the following materials in sequence according to their use in the Serigraphy process.

- (A). Squeeze
- (B). Ink
- (C). Design on screen
- (D). Stretching the screen

Choose the correct answer from the options given below:

- (1) (C), (A), (D), (B).
- (2) (C), (D), (A), (B).
- (3) (D), (C), (B), (A).
- (4) (B), (A), (D), (C).

Correct Answer: (3) (D), (C), (B), (A).

Solution: Step 1: Reconstruct the logical workflow of preparing and executing a screen print from the very beginning. **Step 2:** Order the steps chronologically.

1. **(D) Stretching the screen:** The foundational step is to prepare the tool itself. This involves stretching the fabric mesh tightly and evenly across a frame to create a stable, flat surface.
2. **(C) Design on screen:** With a prepared screen, the next step is to create the image. This involves applying a stencil or emulsion to block out the non-printing areas of the mesh.
3. **(B) Ink:** Once the screen is ready for printing, a bead of ink is poured or spooned onto the screen along one edge, outside the image area.
4. **(A) Squeegee:** This is the final action of printing. The squeegee is used to pull the ink firmly and evenly across the screen, forcing it through the open areas of the stencil and onto the substrate below.

The correct sequence of these actions is (D), (C), (B), (A).

 Quick Tip

Think of making a screen print like painting a wall with a stencil: 1. Prepare your surface (stretch screen). 2. Apply the stencil (design on screen). 3. Get your paint (ink). 4. Use your roller (squeegee).

Direction for question 75: This question has four choices (1), (2), (3) and (4) out of which ONLY ONE is correct.

75. Which among the following are the examples of illustrated manuscripts?

- (A). Kalpasutra
- (B). Astasahasrika Prajnaparamita
- (C). Chitrasutra
- (D). Natyashastra

Choose the correct answer from the options given below:

- (1) (A) and (B) only.
- (2) (A) and (D) only.
- (3) (B) and (C) only.
- (4) (B) and (D) only.

Correct Answer: (1) (A) and (B) only.

Solution: Step 1: Distinguish between two types of ancient texts: those containing narratives or religious stories that were historically illustrated, and those that are theoretical treatises about art.

- **(A) Kalpasutra:** This is a Jain canonical text that recounts the lives of the Jinas. It was a very popular subject for illustration, and many richly illuminated manuscripts survive from the Western Indian school.
- **(B) Astasahasrika Prajnaparamita:** This title, meaning "The Perfection of Wisdom in 8,000 Lines," is a fundamental Mahayana Buddhist scripture. The earliest known surviving examples of Indian manuscript painting are found in Pala Dynasty versions of this text.
- **(C) Chitrasutra:** This is a section of the Vishnudharmottara Purana and functions as an ancient, detailed treatise *on the theory and practice of painting*. It is a text that explains how to make art, not a story that is itself illustrated.
- **(D) Natyashastra:** This is a comprehensive ancient Sanskrit text on the performing arts, covering everything from drama to music and dance. Like the Chitrasutra, it is a theoretical work, not a narrative manuscript.

Step 2: Based on this distinction, the Kalpasutra and the Astasahasrika Prajnaparamita are the correct examples of texts that exist as important illustrated manuscripts.

💡 Quick Tip

Illustrated manuscripts typically contain religious narratives, epics, or biographies. Treatises like the Chitrastotra and Nāṭyaśāstra are ancient textbooks, which were generally not illustrated.