

UP Board Class 12 Drawing - 2025 Question Paper with Solutions

Time Allowed :3 Hours	Maximum Marks :100	Total questions :32
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General Instructions

1. Questions from all three sections are compulsory. From Section - (A) 'Objective questions', from Section - (B) Design and from Section - (C) only one question are to be attempted.
2. Make at least two or three repeats of the units in the design. Use of sketch pen is not allowed.
3. From Section - (C) attempt one question only and prepare Drawing accordingly. All questions carry equal marks - Object Drawing or Nature Study or Memory Drawing & Natural Landscape Painting.
4. Write your Roll No. in figures and words legibly on the top right-hand corner of the drawing sheet and get it signed by the Room Invigilator.
5. Write your Roll No. also on the tracing paper supplied to you and attach the same with the answer sheet.

Section - A

Objective Type Questions

1(i). Which pencil will draw the darkest line?

- (A) 2B
- (B) 4B
- (C) 6B
- (D) 2H

Correct Answer: (C) 6B

Solution:

Step 1: Understand the pencil grading system.

- Pencils are graded on a scale that indicates the hardness of the graphite core. The scale ranges from H (Hard) to B (Black/Soft).
- '**H**' pencils have more clay mixed with the graphite, making them harder. They leave less graphite on the paper, resulting in lighter, finer lines. The higher the number before the H (e.g., 4H vs 2H), the harder and lighter it is.
- '**B**' pencils have less clay and more graphite, making them softer. They deposit more graphite on the paper, resulting in darker, thicker, and more easily smudged lines. The higher the number before the B (e.g., 6B vs 2B), the softer and darker it is.

Step 2: Compare the given grades.

- **(D) 2H**: This is a hard pencil and will produce a very light line.
- **(A) 2B**: This is a soft pencil, darker than any H pencil.
- **(B) 4B**: This is softer and darker than the 2B.
- **(C) 6B**: This is the softest and has the highest graphite content among the options, meaning it will deposit the most graphite and create the darkest line.

Step 3: Conclusion

In the 'B' range, a larger number signifies a softer and darker lead. Therefore, a 6B pencil will draw the darkest line.

Correct Answer: (C) 6B

💡 Quick Tip

Think of the scale as a spectrum: H (Hard/Light) → F → HB → B (Black/Dark).
For the darkest line, always choose the highest 'B' number.

(ii) Who was the prime patron of Kangra painting style?

- (A) Ranjeet Singh
- (B) Prithvi Chand
- (C) Maharaja Sansar Chand

(D) None of them

Correct Answer: (C) Maharaja Sansar Chand

Solution:

Step 1: Understand the origins of Kangra painting.

- The Kangra style is a school of Pahari painting that developed in the Kangra region of Himachal Pradesh in the mid-18th century. It is renowned for its lyrical and naturalistic style, delicate lines, and vibrant yet soft colors.

Step 2: Identify the key historical figure.

- While the style had earlier roots, it was under the patronage of **Maharaja Sansar Chand** (reigned 1775–1823) that Kangra painting reached its zenith. - He was a great connoisseur of art and attracted many talented artists to his court in Tira-Sujanpur. The period of his reign is considered the golden age of Kangra painting. The most common themes during his time were romantic and devotional, often depicting scenes from the life of Krishna.

Step 3: Rule out other options.

- **(A) Ranjeet Singh:** He was the leader of the Sikh Empire, a contemporary of Sansar Chand, and a patron of the Sikh school of art, but not the Kangra style. - **(B) Prithvi Chand:** He was a much earlier ruler of Kangra and not associated with the peak of this specific painting style.

Step 4: Conclusion

The flourishing of the Kangra painting style is inextricably linked to the patronage and artistic sensibilities of **Maharaja Sansar Chand**.

Correct Answer: (C) Maharaja Sansar Chand

💡 Quick Tip

For Indian miniature painting styles, always try to associate the school (like Kangra, Mughal, or Rajasthani) with its most prominent royal patron. For Kangra, that patron is Maharaja Sansar Chand.

(iii) Where are Badami caves found?

- (A) Aihole
- (B) Mirzapur
- (C) Raigarh
- (D) Aurangabad

Correct Answer: (A) Aihole

Solution:

Step 1: Identify the Badami Caves and their historical context.

- The Badami cave temples are a complex of four Hindu, Jain, and possibly Buddhist cave temples. They are a prime example of Indian rock-cut architecture, specifically the Chalukyan style.
- They are located in the town of Badami in the Bagalkot district of the state of **Karnataka**.

Step 2: Understand the geographical relationship between Badami, Aihole, and Pattadakal.

- Badami, Aihole, and Pattadakal form a significant historical-cultural triangle in Karnataka. They were all important centers of the Early Chalukya dynasty, which ruled the region from the 6th to the 8th century. - **Badami** (formerly Vatapi) was the regal capital. - **Aihole** was an important commercial and cultural center, often referred to as the "cradle of Indian temple architecture," and is located very close to Badami.

Step 3: Analyze the options based on location.

- **(A) Aihole:** While the caves are technically in the town of Badami, Aihole is the most closely associated historical site in the options, located in the same region of Karnataka. This is the best fit. - **(B) Mirzapur:** Located in Uttar Pradesh. - **(C) Raigarh:** Located in Maharashtra. - **(D) Aurangabad:** Located in Maharashtra and famous for the Ajanta and Ellora caves.

Step 4: Conclusion

The Badami caves are located in the Badami town of Karnataka, in close proximity to the historical site of **Aihole**.

Correct Answer: (A) Aihole

Note: A more precise answer would be Badami, Karnataka, but among the given choices, Aihole is the correct regional association.

💡 Quick Tip

Remember the Chalukyan heritage circuit in Karnataka: Badami (the caves and capital), Aihole (the "cradle of architecture"), and Pattadakal (a UNESCO World Heritage site). They are all located near each other.

(iv) Which paper is proper for Oil painting?

- (A) Whatman paper
- (B) Oil sketching paper
- (C) Cartridge paper
- (D) Pastel paper

Correct Answer: (B) Oil sketching paper

Solution:

Step 1: Understand the challenges of using oil paint on paper.

- Oil paint consists of pigment mixed with a drying oil, like linseed oil. The oil can seep into regular paper fibers, causing discoloration (a "halo" effect) around the paint and eventually degrading the paper. - The paint is also heavy and applied thickly, which can cause untreated paper to warp or buckle.

Step 2: Define the properties of an ideal paper for oil painting.

- A proper paper for oil painting must be treated to prevent the oil from soaking through. It needs to be **sized** or **primed** to create a barrier between the paint and the paper fibers. It should also be heavy and durable.

Step 3: Evaluate the options based on these properties.

- **(B) Oil sketching paper:** This paper is manufactured specifically for this purpose. It is typically heavy-weight paper that has been sized or primed with a substance like gesso, which creates a non-absorbent surface ready for oil paint application.

- (A) **Whatman paper:** This is high-quality, heavy paper, often used for watercolors, but in its standard form, it is not sized for oil and will absorb it. - (C) **Cartridge paper:** This is a standard drawing paper, good for dry media like graphite or charcoal, but it is too absorbent and not durable enough for oil paint. - (D) **Pastel paper:** This paper has a textured surface ("tooth") designed to grab and hold dry pastel particles. It is not suitable for wet, oily media.

Step 4: Conclusion

The only paper listed that is specifically designed and treated to handle the unique properties of oil paint is **Oil sketching paper**.

Correct Answer: (B) Oil sketching paper

💡 Quick Tip

Match the medium to the paper: watercolors need absorbent watercolor paper, pastels need textured pastel paper, and oils need a non-absorbent, specially prepared surface like oil sketching paper or a primed canvas.

(v) Who is considered to be the first artist of Modern Indian Painting?

- (A) Rabindra Nath Tagore
- (B) Abanindra Nath Tagore
- (C) Raja Ravi Varma
- (D) M. F. Hussain

Correct Answer: (C) Raja Ravi Varma

Solution:

Step 1: Understanding Modern Indian Painting

- Raja Ravi Varma is regarded as the father of Modern Indian painting. His contributions transformed the art scene in India by incorporating European techniques with Indian themes, and he helped bring Indian art to the global stage.

Step 2: Analyzing the options

- **(A) Rabindra Nath Tagore:** Rabindra Nath Tagore was a celebrated poet and a painter, but he is not considered the first modern artist in India. His contributions were more focused on literature and performing arts.
- **(B) Abanindra Nath Tagore:** Abanindra Nath Tagore was a prominent painter but is known for being part of the Bengal School of Art, not the first modern Indian painter.
- **(C) Raja Ravi Varma:** Correct. Raja Ravi Varma is credited as the first modern Indian artist, as he combined traditional Indian art with European techniques, creating a new genre of art.
- **(D) M. F. Hussain:** M. F. Hussain was an important modern artist, but he came much later than Raja Ravi Varma, and he is not considered the first modern artist in India.

Step 3: Conclusion

Thus, the correct answer is **(C) Raja Ravi Varma**, who is regarded as the first artist of Modern Indian painting.

Correct Answer: (C) Raja Ravi Varma

💡 Quick Tip

Remember: Raja Ravi Varma is considered the first modern artist of India, known for blending Western and Indian artistic traditions.
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(vi) 'Portraiture' was on its high rank in the regime of

- (A) Humayun
- (B) Jahangir
- (C) Shah Jahan
- (D) Akbar

Correct Answer: (B) Jahangir

Solution:

Step 1: Understanding portraiture during Mughal rule

- The art of portraiture flourished during the Mughal period, particularly during the reign of Emperor Jahangir. He was known for his love of art and encouraged the creation of detailed and realistic portraits, not just of royalty but also of common people.

Step 2: Analyzing the options

- (A) **Humayun:** Although Humayun was an important Mughal emperor, his reign did not particularly emphasize portraiture.
- (B) **Jahangir:** Correct. Jahangir is credited with bringing portraiture to a high rank in Mughal art. His court was a center for artistic activity, and he commissioned many portraits of himself and his court.
- (C) **Shah Jahan:** Shah Jahan is better known for his architectural achievements, like the Taj Mahal, rather than portraiture.
- (D) **Akbar:** Akbar did encourage art, but it was Jahangir who gave portraiture a significant status in the Mughal court.

Step 3: Conclusion

Thus, the correct answer is **(B) Jahangir**, as he is associated with the prominence of portraiture in Mughal art.

Correct Answer: (B) Jahangir

💡 Quick Tip

Remember: Jahangir's reign is often considered the golden age of Mughal portraiture, where art and artists were highly patronized.

(vii) In which cave of Ajanta there is the wall painting - 'Maar Vijaya'?

- (A) Cave no. 9
- (B) Cave no. 16
- (C) Cave no. 2
- (D) Cave no. 1

Correct Answer: (B) Cave no. 16

Solution:

Step 1: Understanding the painting 'Maar Vijaya'

- 'Maar Vijaya' is a famous wall painting in the Ajanta caves, known for its vivid depiction of Indian mythology. It is located in Cave no. 16, one of the most celebrated caves in Ajanta due to its beautiful artwork and religious significance.

Step 2: Analyzing the options

- **(A) Cave no. 9:** Cave no. 9 is known for its beautiful sculptures, but it does not house the 'Maar Vijaya' painting.
- **(B) Cave no. 16:** Correct. Cave no. 16 is where the 'Maar Vijaya' wall painting is found. It is one of the largest and most intricately painted caves in Ajanta.
- **(C) Cave no. 2:** Cave no. 2 does not contain 'Maar Vijaya.' It is famous for other Buddhist art.
- **(D) Cave no. 1:** Cave no. 1 is one of the earliest caves in Ajanta, but it does not contain the 'Maar Vijaya' painting.

Step 3: Conclusion

Thus, the correct answer is **(B) Cave no. 16**, where the 'Maar Vijaya' wall painting is located.

Correct Answer: (B) Cave no. 16

💡 Quick Tip

Remember: 'Maar Vijaya' is a notable painting in Cave no. 16 of the Ajanta Caves, famous for its detailed depictions of Indian mythological stories.

(viii) Which is the secondary color in the following?

- (A) Red
- (B) Violet
- (C) Blue
- (D) Yellow

Correct Answer: (B) Violet

Solution:

Step 1: Understanding secondary colors

- Secondary colors are created by mixing two primary colors. The primary colors are red, blue, and yellow. The secondary colors are green, orange, and purple (violet).

Step 2: Analyzing the options

- **(A) Red:** Red is a primary color, not a secondary color.
- **(B) Violet:** Correct. Violet is a secondary color formed by mixing blue and red.
- **(C) Blue:** Blue is a primary color, not a secondary color.
- **(D) Yellow:** Yellow is a primary color, not a secondary color.

Step 3: Conclusion

Thus, the correct answer is **(B) Violet**, which is a secondary color formed by mixing blue and red.

Correct Answer: (B) Violet

Quick Tip
Remember: Secondary colors are formed by mixing two primary colors. Violet is a secondary color created by mixing red and blue.

(ix) Perspective gives you what type of feeling?

- (A) Distance and nearness
- (B) Light-shadow
- (C) Distance
- (D) None of these

Correct Answer: (A) Distance and nearness

Solution:

Step 1: Understanding perspective in art

- In visual art, perspective refers to the technique used to represent three-dimensional objects and spatial relationships on a two-dimensional surface. It creates a sense of depth and distance, helping the viewer understand the spatial arrangement of elements.

Step 2: Analyzing the options

- **(A) Distance and nearness:** Correct. Perspective in art gives the viewer the feeling of depth, making objects appear distant or near, depending on their placement in the composition.
- **(B) Light-shadow:** Light and shadow are important for creating contrast and volume, but they are not directly related to perspective, which deals with spatial relationships.
- **(C) Distance:** While perspective deals with distance, the full answer also includes "nearness," as perspective involves both far and near objects.
- **(D) None of these:** This option is incorrect, as the correct answer is (A).

Step 3: Conclusion

Thus, the correct answer is **(A) Distance and nearness**, as perspective creates the feeling of spatial depth.

Correct Answer: (A) Distance and nearness

💡 Quick Tip

Remember: Perspective in art refers to the technique used to depict spatial relationships and depth, giving the feeling of both distance and nearness.

(x) In India, the main centre of Company style of painting was

- (A) Agra
- (B) Lucknow
- (C) Patna
- (D) None of these

Correct Answer: (B) Lucknow

Solution:

Step 1: Understanding Company painting style

- The Company painting style refers to the type of painting that developed in India during the British colonial period, particularly during the 18th and 19th centuries. This style incorporated European realism and naturalism while also retaining Indian subject matter and traditional techniques.

Step 2: Analyzing the options

- **(A) Agra:** Agra was an important center of Mughal art, but it was not the primary center for Company painting.
- **(B) Lucknow:** Correct. Lucknow became a significant center for the Company style of painting, especially under the patronage of the Nawabs of Lucknow. This style was characterized by the depiction of local culture, portraits, and natural subjects.
- **(C) Patna:** Patna was also a prominent center for art, but it is more famous for its Patna School of Painting rather than the Company style.
- **(D) None of these:** This option is incorrect, as the correct answer is **(B)**.

Step 3: Conclusion

Thus, the correct answer is **(B) Lucknow**, as it was the primary center for the Company style of painting.

Correct Answer: (B) Lucknow

Quick Tip

Remember: The Company style of painting flourished primarily in Lucknow, where European techniques blended with traditional Indian themes.
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Section - B

Design Compulsary

2. Make a design for a decorative curtain border in 8 cm × 24 cm size. The design should be based on Sunflower, leaves and buds. Add any animal or bird at appropriate place in the same. Use at least three colours.

Solution:

The design for the decorative curtain border has been created with the specified dimensions of 8 cm × 24 cm. The design prominently features sunflowers, leaves, and buds. These elements have been arranged symmetrically along the border, creating an aesthetically pleasing flow that enhances the overall visual appeal. The sunflowers have been chosen for their bright and bold appearance, making them a perfect focal point. The leaves and buds complement the sunflowers, adding natural accents to the design.

To bring liveliness to the design, a small bird has been incorporated, placed delicately within the border. This adds a sense of life and movement to the static design, making it more dynamic. The bird has been carefully positioned to maintain balance and harmony within the composition.

In terms of colour, three different colours have been used to enhance the aesthetic quality of the design:

- **Yellow:** For the sunflowers, symbolizing brightness and energy.
- **Green:** For the leaves, representing nature and calmness.
- **Red:** For the buds and bird, to add a contrasting touch and attract attention to specific details.



The overall design incorporates these elements seamlessly, creating a vibrant and harmonious decorative border that is both eye-catching and elegant. The design can be used for creating a decorative curtain or any other household or artistic project.

💡 Quick Tip

When creating decorative designs, balance the elements carefully, and use contrasting colours to highlight specific features of the design.

OR,

Prepare a design for the centre of a table cloth in a circle of 22 cm diameter based on Lotus flower, leaves, and buds. Add any butterfly or deer at appropriate place in the same. Use at least three colours.

Solution:

The design for the tablecloth center has been created in a circular shape with a diameter of 22 cm, as per the given instructions. The design is based on Lotus flowers, leaves, and buds,

which have been arranged in a symmetrical pattern to create a balanced and pleasing visual appeal. The petals of the Lotus flowers are delicately placed around the center, with the leaves and buds complementing the flowers by surrounding them in a fluid, natural design. To enhance the vibrancy of the design, a butterfly has been included at an appropriate location within the pattern. The butterfly is designed in such a way that it adds movement and life to the overall look, while also maintaining balance in the design. The inclusion of the butterfly adds a touch of natural beauty and elegance to the pattern, making the design more dynamic and appealing.

The design uses at least three colours to bring harmony and contrast to the elements. These colours are carefully selected as follows:

- **Pink/Red:** Used for the Lotus flowers, symbolizing beauty and tranquility.
- **Green:** Used for the leaves, representing freshness and nature.
- **Yellow:** Used for the butterfly, creating a contrast and attracting attention to the details.

The following points were carefully considered to ensure the design meets the requirements:

- **Originality and repeats of the units:** The design features unique arrangements of the Lotus flowers, leaves, and butterflies, with a pattern that is both original and has a rhythmic flow. Repetition of similar units ensures that the design is consistent while maintaining an aesthetic balance.
- **Rhythmic lining:** The design elements are placed in such a way that they follow a rhythmic and balanced pattern, enhancing the harmony of the design. The flow of the Lotus flowers and the movement of the butterfly create a visually rhythmic alignment.
- **Good harmony and colour scheme:** The three colours are chosen to create a harmonious effect, where the tones blend well together while allowing each element to stand out. The combination of warm and cool colours ensures that the design is balanced and eye-catching.
- **General effect and attraction:** The overall effect of the design is one of natural beauty, bringing the viewer's attention to the intricate details of the Lotus flowers, leaves, and the butterfly. The design is visually attractive and soothing to look at.



Conclusion:

In conclusion, the design is aesthetically pleasing, with a well-thought-out arrangement of Lotus flowers, leaves, buds, and a butterfly. The use of three colours brings vibrancy and contrast, while the overall design is balanced and harmonious. This tablecloth center design can be used for various artistic or decorative purposes.

💡 Quick Tip

When designing, ensure that the placement of elements is symmetrical, and use contrasting colours to make key features stand out.

Section - C

3. Draw and paint the group of objects placed before you on Whatman (Handmade) paper, Cartridge paper, Pastel paper or Oil sketching paper. The drawing may be painted either in Pastel colours, Oil colours (on oil sketching paper), Oil pastels, Poster

colours or Watercolours. Your drawing should not be less than 20 cm. Paint the drapery of the background and proper foreground along with the group of objects.

A. Correct drawing of the objects as well as correct form and proportions.

B. Colour scheme that is keeping in view the nearness of the true colours of the objects showing proper light, shade, and shadow.

C. Composition of objects.

Solution:

For this task, you are required to draw and paint a group of objects placed before you, ensuring that the drawing is done in an appropriate medium such as pastels, oils, or watercolours. Start by selecting your medium based on the surface you choose (e.g., pastel paper for pastels, oil sketching paper for oils). The drawing should measure at least 20 cm in height or width to ensure adequate detail. The drapery or background should be painted with careful consideration to texture and depth, enhancing the appearance of the main objects.

- Key Points for Painting the Objects:

- Ensure that you observe the objects accurately, paying attention to their shapes, proportions, and details.
- Select a colour palette that matches the true colours of the objects.
- Paint shadows, light sources, and textures to create realism.
- Integrate the background and foreground seamlessly with the objects.
- Use a balanced approach in composition, ensuring the focus remains on the objects without overwhelming them with a distracting background.
- Accurately sketch the objects to maintain their true proportions.
- Use basic geometric shapes as the foundation for more complex forms.
- Focus on maintaining proportion in relation to the other objects.
- Use colours that represent the true hues of the objects.
- Light areas should be highlighted with lighter colours, while shadows should be painted with darker shades.
- Consider the light source and how it affects the appearance of the objects.
- Use the rule of thirds for dynamic composition.
- Place objects thoughtfully to guide the viewer's eye.

- Ensure the background complements the objects rather than distracting from them.

💡 Quick Tip

When painting the background and foreground, use a softer touch to avoid competing with the main objects. Allow the objects to remain the focal point while still complementing the composition.

OR,

Nature Study

Draw and paint at least one flower, one bud, three-four leaves and the stem of the flower plant placed before you in such a natural way that the joint angles of the stem, colour, limbs and views of the plant are properly shown on drawing paper obtained from the centre. Prepare your painting with watercolours. Do not draw the nature study from your memory. The drawing should not be less than 20 cm in size. Try to show the freshness of the flowers and the colours of the leaves and buds in its natural form.

- Correct size & the drawing as well as natural form of the plant.
- Transparent and attractive colour scheme.
- Natural beauty and joint angles.

Solution:

To create the nature study of a flower plant, the following steps should be followed to ensure that the drawing is realistic and well-executed.

Step 1: Sketching the Structure

Begin by sketching the basic structure of the flower, one bud, three or four leaves, and the stem. Pay close attention to the angles of the joints between the stem and the leaves. The drawing should capture the natural flow and symmetry of the plant's limbs and joints. This ensures a more organic, realistic shape.

Step 2: Detailing the Leaves and Flowers

Next, carefully add details to the leaves and flowers. Observe the veins on the leaves, the curves of the petals, and the intricate details of the buds. Make sure that the sizes of the parts are in correct proportion to one another. The flower should appear fresh and lively.

Step 3: Adding Colour

Use watercolours to paint the drawing. Select appropriate shades to represent the freshness of the flowers, leaves, and buds. The colours should blend well and complement each other. Ensure that the colours of the flowers, leaves, and buds are depicted as they naturally appear. The colours of the leaves should vary slightly to reflect natural tones, with the flowers standing out with vibrant hues.

Step 4: Shading and Shadowing

Add shading to the plant to make it more three-dimensional. Pay close attention to the natural light and its effect on the plant. Shadows should be placed on the opposite side of the light source to give depth to the drawing. This will make the plant appear more realistic and the composition more complete.

Step 5: Final Touches

Lastly, review the composition to ensure that all elements are in harmony. Make adjustments where necessary to the sizes, proportions, and placement of the flower, leaves, and buds. Ensure that the colour scheme is attractive, and the painting flows naturally from top to bottom.

💡 Quick Tip

When drawing nature, observe the subject closely for details such as the colour variations and lighting effects. This will make your artwork more realistic and appealing.

OR,

Drawing from Memory:

Make a drawing from your memory on any one of the following with either pencil (HB; 1B, 2B, 3B) or charcoal, showing light, shade and shadow on the drawing sheet given to you. The measurement of the drawing should be about 15 cm.

Solution:

In this exercise, the task is to draw one object of choice from memory, while also ensuring that key artistic techniques, such as shading, light, and shadow, are applied to bring depth and dimension to the drawing. The size of the drawing should not exceed 15 cm. Here are steps and tips to achieve a well-executed drawing:

Step 1: Object Selection

Choose an object from the list:

- Lantern
- Bucket
- Cock
- Shoe brush

For this exercise, let's assume the object selected is a lantern. Visualize its basic structure from memory and recall its details, including the shape, features, and prominent lines.

Step 2: Initial Sketching

Using a pencil (preferably HB for light strokes), start by sketching the basic outline of the lantern. Do not rush—take your time to get the proportions correct. Focus on the key features like the lantern's round base, the glass section, and the top handle. Ensure that the shape is symmetrical and accurate. The measurement should be around 15 cm as per the requirement.

Step 3: Adding Details

Once the basic shape is done, add finer details such as the shadows under the lantern, the metallic texture of the lantern, and any distinguishing marks. This helps in adding realism to the drawing. Keep the edges slightly darker to contrast against the lighter areas of the lantern.

Step 4: Shading and Shadowing

Now, focus on the light source. Determine where the light is coming from (e.g., the top or side). Use 2B or 3B pencils for darker areas and shading to show where the shadow falls. These darker areas should be in contrast with the lighter parts of the lantern. The shadow of the lantern on the surface should also be considered and drawn lightly. Add fine detail to the light, highlighting the areas that are illuminated.

Step 5: Final Touches

Review the drawing, ensuring there is a good balance of light, dark, and shadow. Darken the shadows where needed to create depth, and gently blend the areas with a soft pencil to add a realistic transition between light and dark. Use the charcoal for areas that require deep shading or heavier contrasts.

Step 6: Presentation

Once complete, check that the drawing meets the 15 cm requirement and presents a clean and cohesive final piece. Add a title to the drawing, such as "Lantern" or whichever object you chose, to further identify the subject.



💡 Quick Tip

When using charcoal, make sure to blend it well for smooth transitions between light and dark. Use a kneaded eraser to lift highlights or lighten areas. For pencil shading, vary your pressure to create different tonal values.

OR,

Memory Drawing

Make a drawing from your memory on any one of the following with either pencil (HB; 1B, 2B, 3B) or charcoal, showing light, shade and shadow on the drawing sheet given to you. The measurement of the drawing should be about 15 cm.

- A. Lantern
- B. Bucket
- C. Cock
- D. Shoes Brush

Solution:

The task requires drawing an object from memory using either pencil or charcoal, and showing light, shade, and shadow. This is a subjective drawing task that focuses on the accuracy and representation of the object. The following steps should be followed for an accurate drawing:

1. **Select the Object:** Choose one object from the list provided. For instance, if choosing a lantern, visualize its shape, structure, and details like handle, light source, and body.
2. **Sketch the Basic Shape:** Use a light pencil (HB) to sketch the basic outline of the object. Draw the body, base, and the details that define the object.
3. **Add Detail:** Begin to add finer details like shadows, handles, and structural parts of the object, based on memory.
4. **Shading:** Use softer pencils (2B, 3B) to add depth, texture, and shadow to your drawing. Focus on where the light hits and where shadows should naturally fall.

5. **Final Touches:** Clean up the sketch with an eraser, adding highlights and refining the edges.

Key Points to Consider:

- Ensure that the size and proportions of the object are accurate.
- Focus on shading and light to create depth.
- Pay attention to the texture and feel of the object.
- The drawing should be no smaller than 15 cm in size.

💡 Quick Tip

Using softer pencils (2B or 3B) for shading can create rich, deep shadows, while harder pencils (HB, 1B) are great for light sketches and fine details.

OR,

Landscape Painting

Prepare a landscape painting of any one of the following subjects on the given drawing sheet in a rectangle of 20 cm x 15 cm. The medium of the painting should be watercolour, poster colour or any other medium. Selection of the medium and the composition of the landscape should be beautiful and attractive:

- Any village scene.
- Scene of a temple close to some huts near a pond.
- Some huts with some trees.

Keep in view the following points in the painting:

- Correct drawing and perspective.
- Suitable composition.
- Selection and use of appropriate and amiable colours.
- Suitable drawing & depiction of atmosphere.

Solution:

The landscape painting can be done using various mediums such as watercolors, poster colours, or oil paints. Below is a breakdown of how to approach each of the suggested topics:

- **(i) Any village scene:**

A village scene can be portrayed with elements like lush green fields, small huts, trees, and livestock. The focus should be on depicting the tranquil rural life. The sky can be painted with subtle gradients of blue and white. Use a mix of greens, yellows, and browns to depict the earth and vegetation. The huts can be drawn in muted earthy tones with thatched roofs to give them an authentic look. A few people can be painted to add life to the scene.

- **(ii) Scene of a temple close to some huts near a pond:**

This landscape painting can include a temple structure with simple yet intricate designs on its roof. Surround it with huts, and a pond with a calm reflection of the temple. Use warm, soft colors for the temple's structure and contrasting greens for trees and plants around the pond. Light blue or green for the pond with reflections can be painted using watercolors, creating a serene and peaceful atmosphere.

- **(iii) Some huts with some trees:**

The painting can feature a group of small traditional huts, surrounded by tall trees. The trees should be painted in various shades of green to create depth. The huts should have thatched roofs with earthy tones. A pale blue or soft yellow sky with subtle shading can complete the peaceful rural scene.

💡 Quick Tip
To make your landscape painting more realistic, pay attention to the light sources in your scene. Consider the direction of the sunlight and the way shadows form on objects. This will add depth to your painting.