

NID DAT Drawing

Sample Paper – 6

Duration: 135 Minutes

Maximum Marks: 70

Instructions

- This paper contains **4 Drawing Tasks** (subjective), modelled on Part B of the **NID DAT** (Design Aptitude Test) Prelims.
- This is **Paper – 6**.
- Marks for each task are indicated at the start of the question. **Total: 70 marks.**
- There is **no negative marking**. Attempt all questions.
- Use the drawing space provided. You may use rough space on the reverse for thumbnails.
- Preferred medium is **pencil**; use of colour is permitted where specified. Neatness, proportion, and idea clarity are evaluated — not artistic finish.
- Evaluation criteria: **Idea clarity & relevance to prompt | Composition & proportion | Originality & visual communication | Execution quality.**
- Mobile phones, reference books, and electronic devices are strictly prohibited.

Q1. [15 Marks | Medium: Pencil | Suggested time: 25 min]

TYPE: Human Figure and Gesture Drawing

Draw the following three figures as a **SINGLE unified composition** on the page. The figures interact naturally in a shared space — a **village evening scene**:

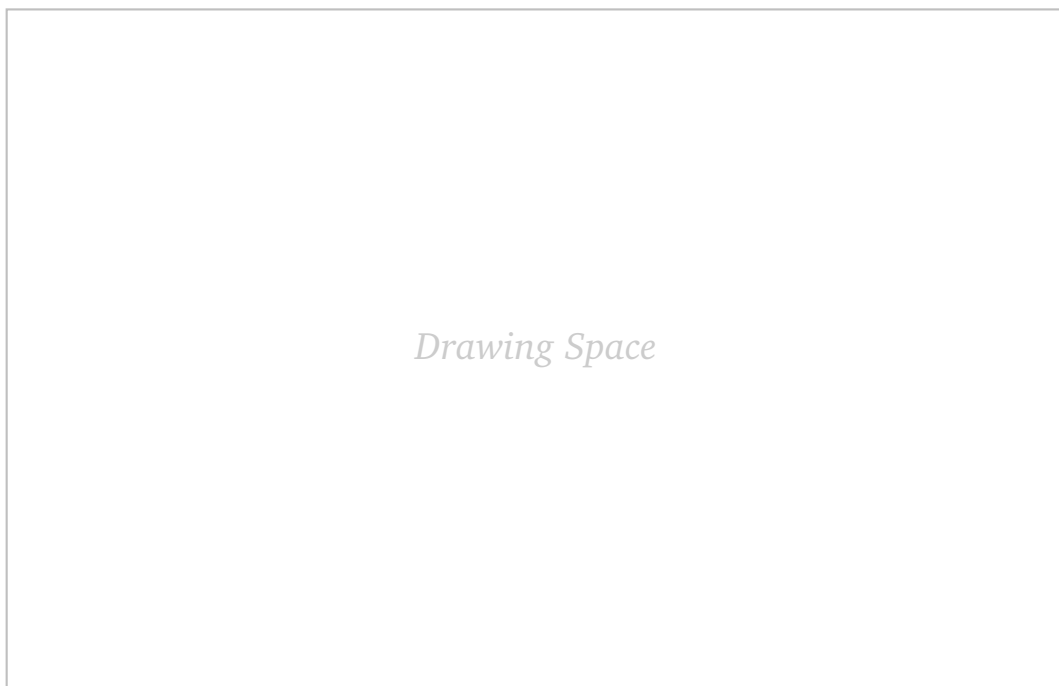
- **Figure A:** A woman in a saree, walking upright, balancing a large decorated clay pot (matka) on her head with one arm raised to steady it.



Show the graceful counterbalance of the spine and the drape of the sari around her lower body.

- **Figure B:** An elderly man seated on a low charpoy (rope cot), reading a newspaper under a lantern hung above him. His posture is relaxed — slight forward lean over the paper. Show the sag of the charpoy weave under his weight.
- **Figure C:** A young boy crouching at the man's feet, drawing patterns in the dust with a stick. His back is arched, knees apart for balance.

All three figures must be drawn in correct anatomical proportion. Show **overlapping** between figures to indicate depth. The woman should appear in the **mid-ground**; the man and boy in the **foreground slightly to the right**.



Q2. [20 Marks | Medium: Pencil | Suggested time: 35 min]

TYPE: Light, Shade, and Rendering — Complex Still Life

Render the following arrangement placed on a smooth stone floor under a single strong light source from the upper-left:

- A polished **BRASS DIYA** (oil lamp) with a small flame, showing:



- Bright specular highlight on the domed top
 - Gradual tonal transition from lit to shaded side
 - Reflected light on the underside of the base
 - Cast shadow stretching diagonally to the lower-right
- **A GLASS BOTTLE** (half-filled with water), showing:
 - Refraction line where water meets air
 - The glass rim as a thin double highlight
 - A bright spot (refracted light patch) on the floor beside the bottle
 - The back of the bottle visible as a faint outline through the glass
 - **A BUNCH OF MARIGOLDS** in a small terracotta pot, showing:
 - Individual petals as overlapping curved forms (not just a blob)
 - Cast shadow from pot falling at the same angle as the diya's shadow
 - Rough texture of the terracotta vs. smooth floor contrast

The three objects must be grouped in a **triangular composition**. Show all tonal values from bright white highlight to deep shadow.

Drawing Space



Q3. [15 Marks | Medium: Pencil or Colour | Suggested time: 25 min]**TYPE: Surface Pattern Design — Geometric Repeat Tile**

Design a single **REPEAT TILE UNIT** (square format) inspired by traditional Indian geometric art (you may take inspiration from Rangoli geometry, Warli grid patterns, Islamic tile geometry, or block-print repeat motifs).

Requirements:

- The tile must be designed so that when repeated in a **4×4 grid** it creates a seamless, interlocking pattern — draw the grid to verify.
- Use only **LINE and FLAT TONE** (no shading gradients).
- The motif must have at least **ONE axis of symmetry** (horizontal, vertical, or diagonal).
- Incorporate at least **2 of the following** geometric forms: concentric circles, interlocking triangles, star polygon, grid of diamonds, radiating petal forms.
- Annotate with brief labels: name the motif type, indicate the repeat axis.

Show: **(a)** the single tile at large scale (approx. half the page), **(b)** the 4×4 repeat grid at smaller scale.

Drawing Space



Q4. [20 Marks | Medium: Pencil | Suggested time: 35 min]**TYPE: Product Design Visualization — 3-View Concept Drawing**

Design a **COMPACT, FOLDABLE STUDY DESK** for use in small urban apartments. The desk must be **wall-mounted** and fold flat when not in use.

Draw **THREE views** of the final design:

- **View 1 (Front Elevation):** The desk in its open/in-use position. Show the writing surface, any storage (shelf, hook, or pencil tray), the folding mechanism hinge at the wall, and a person seated at the desk for scale.
- **View 2 (Side Section):** A cross-section view showing how the desk bracket folds. Show the wall bracket, desk surface thickness, and how it locks in the open position.
- **View 3 (Isometric/3D):** The desk folded flat against the wall — show how it appears as a thin panel flush with or slightly proud of the wall surface. Add any design features visible on the panel face (texture, grip handle).

Label all key parts (writing surface, hinge, bracket arm, locking pin, panel face). Add **dimension annotations** (approximate) for the writing surface area.

Drawing Space



Sample Approaches & Evaluation Guide

Q1 Solution — Human Figure and Gesture Drawing (Village Evening Scene)

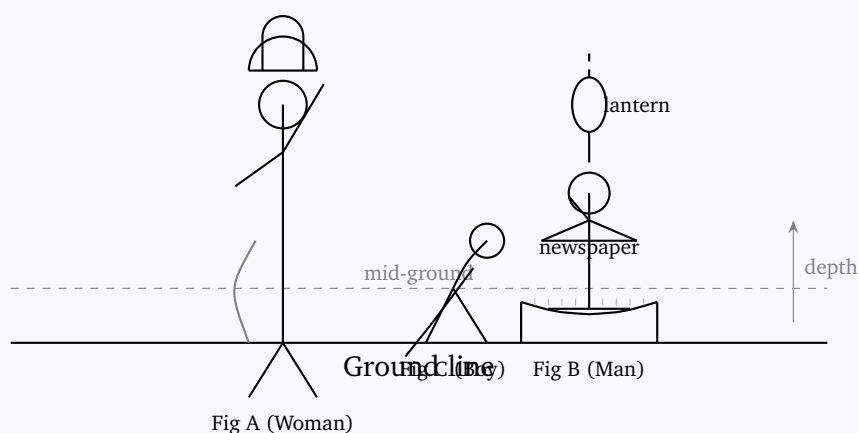
Sample Approach & Evaluation Criteria

Topic: Three-figure village composition — gesture, anatomy, spatial relationship.

Compositional Approach:

- Page divided into mid-ground and foreground zones using a simple ground line.
- **Woman (mid-ground):** 7-head proportion; her spine curves gently to the left to counterbalance the pot weight; the pot sits flat on her head, steadied by raised right arm; saree pleats hang from hip as diagonal curved lines.
- **Man (foreground right):** Seated figure — torso roughly the same height as his knees; slight forward lean of upper body; newspaper as a rectangle at arm's length; charpoy shown with cross-hatched rope weave sagging beneath him.
- **Boy (foreground, overlapping man's charpoy):** Crouching = knees raised to near chest height; spine arched; one arm extended toward the floor holding stick; head tilted down.
- **Lantern** hung above the man: simple ovoid glass with small light burst; line connecting to imaginary hook above frame.
- **Depth:** Woman overlaps middle-ground elements (a wall or tree trunk); man and boy in front of her with heavier line weight.

Compositional Diagram:



Marks Breakdown:



Criterion	Marks
Anatomical accuracy and proportion of each figure	6
Spatial relationships and overlapping for depth	4
Gesture and weight-bearing posture conveyed	3
Environmental context (charpoy, lantern, ground)	2
Total	15

Q2 Solution — Light, Shade, and Rendering: Complex Still Life

Sample Approach & Evaluation Criteria

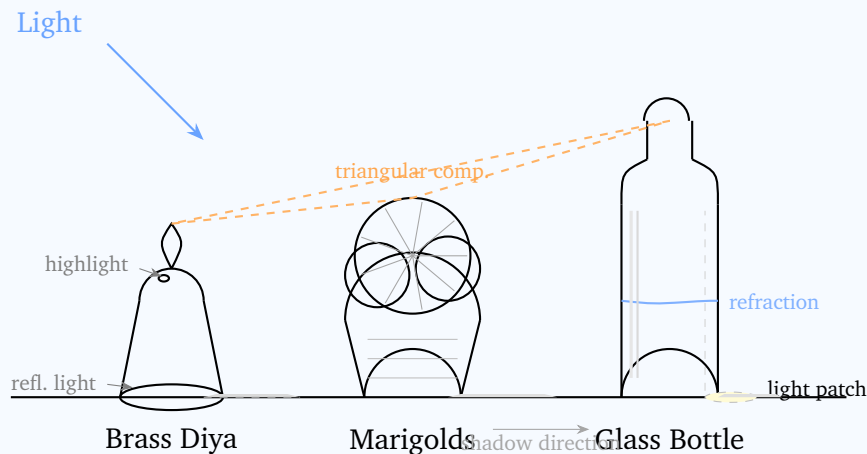
Topic: Brass diya, glass bottle, marigolds — multi-material tonal rendering.

Compositional Approach:

- **Triangular grouping:** Diya at left (tallest), marigold pot at centre (medium height), glass bottle at right (taller than pot but leaner).
- **Light source upper-left:** All highlights on upper-left surfaces; shadows cast to lower-right.
- **Brass diya:** The hemispherical dome has a small white ellipse as specular highlight at ~10 o'clock; transition to mid-grey at equator; dark at lower-right underside with a thin lighter strip of reflected light along the very bottom edge.
- **Glass bottle:** Two parallel vertical highlight lines on the left face of the cylindrical body; a faint doubled outline on the right (back wall seen through glass); a small white ellipse highlight on the shoulder curve; refraction line at the water surface as a horizontal curve inside the bottle that appears displaced.
- **Marigold bunch:** Individual flower heads as clusters of 12–15 petal strokes radiating from a central point; show 3–4 partially hidden flowers behind the front ones; pot = cylinder with rough cross-hatched texture.
- **Cast shadows:** All three objects cast shadows converging in the same direction; the bottle casts a lighter shadow with a bright refracted light patch.

Compositional Diagram — Triangular Arrangement:





Marks Breakdown:

Criterion	Marks
Correct tonal values and specular highlights (diya)	5
Refraction and transparency (glass bottle)	5
Petal and form detail (marigolds)	4
Unified light source, shadows, and floor reflection	4
Triangular composition and spatial arrangement	2
Total	20

Q3 Solution — Surface Pattern Design: Geometric Repeat Tile

Sample Approach & Evaluation Criteria

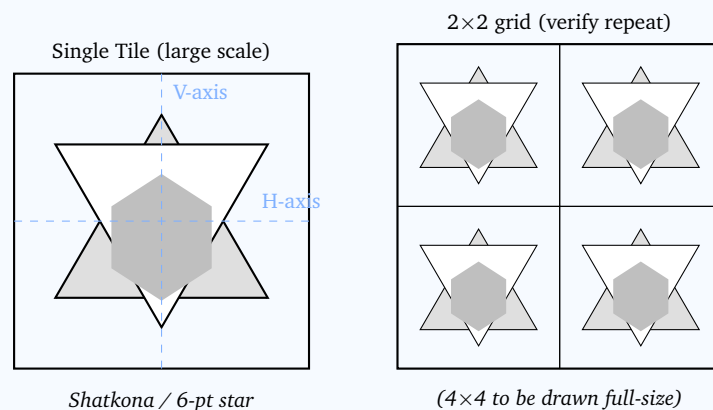
Topic: Geometric repeat tile pattern — symmetry, interlocking, motif variety.

Compositional Approach:

- Plan the tile on a square grid (e.g. 10×10 unit grid). Plot control points symmetrically.
- Recommended motif:** A 6-pointed star formed by two overlapping equilateral triangles (Star of David / Shatkona geometry) surrounded by smaller triangles filling the corners — this tiles seamlessly on a square or hexagonal grid if proportioned correctly.
- Alternative:** Concentric diamond rings with small petal forms in the four quadrants — tiles on a square grid using 4-fold symmetry.
- Single tile (large):** Draw carefully with ruler; label the symmetry axis.

- **4×4 grid (smaller):** Repeat the tile 16 times to verify seamlessness — the pattern between adjacent tiles should look continuous.
- Use flat tone (one or two grey tones) to make the pattern read clearly; leave the ground white.

Tile Diagram — Single Tile and 2×2 Repeat:



Marks Breakdown:

Criterion	Marks
Motif design quality and geometric accuracy	5
Seamless tiling and interlocking (verified by 4×4 grid)	5
Symmetry and use of required geometric forms	3
Annotation and clarity of presentation	2
Total	15

Q4 Solution — Product Design Visualization: Foldable Study Desk

Sample Approach & Evaluation Criteria

Topic: Foldable wall-mounted study desk — 3-view product visualization.

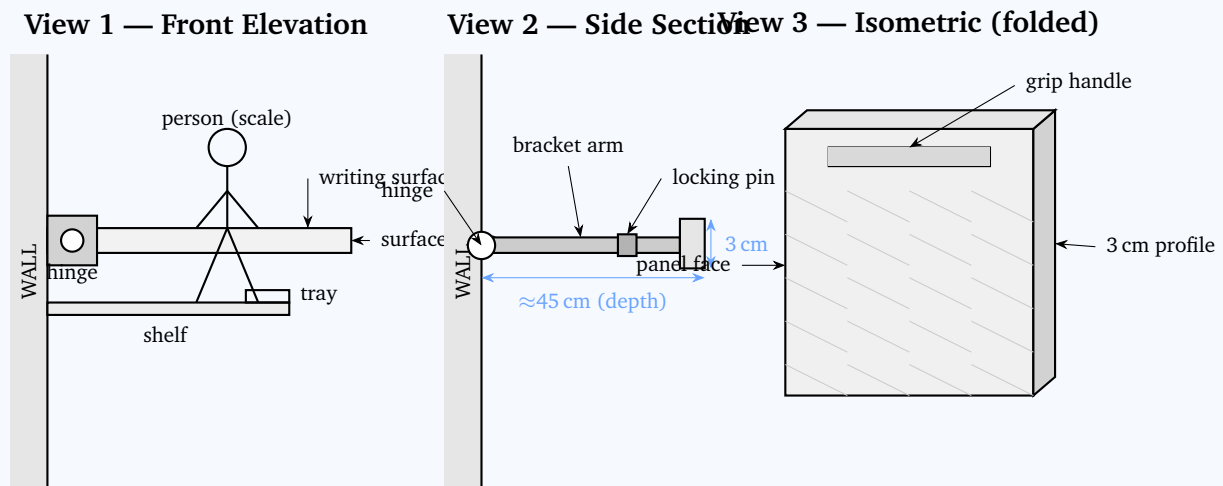
Compositional Approach:

- The three views are placed on the page as: **View 1** (front, large) on the left; **View 2** (section, narrow) in the centre; **View 3** (isometric, compact) on the right.
- **View 1 (Front Elevation):** Desk surface shown as a rectangle projecting from the wall; a figure (simplified silhouette) seated at it for scale; wall bracket shown as a T-shape at the wall edge; a shallow shelf below the desk surface with a pencil tray

detail.

- **View 2 (Side Section):** A thin vertical line = wall; horizontal bracket arm extends to desk surface edge; a hinge circle at the wall-bracket joint; the locking pin (a small rectangle) at the bracket-arm connection; dimension callout: desk depth ≈ 45 cm, surface thickness ≈ 3 cm.
- **View 3 (Isometric folded):** The desk panel lies flat against the wall; show the outer face with a horizontal grip-handle recess at the top; the narrow profile (3 cm) visible on the side; any surface texture as light diagonal hatching.
- Label all parts consistently across views. Use leader lines (thin lines with arrow-head at the detail).

Three-View Layout Diagram:



Marks Breakdown:

Criterion	Marks
Functional logic and clarity of folding mechanism (View 2)	6
Drawing quality and proportions of front elevation (View 1)	5
Isometric view accuracy and design features (View 3)	5
Part labels and dimension annotations	4
Total	20

Evaluation Criteria Summary

Task	Topic	Marks	Primary Focus
Q1	Human Figure Drawing	15	Anatomy, proportion, gesture, depth
Q2	Light, Shade and Rendering	20	Tonal values, highlights, refraction, texture
Q3	Pattern Design	15	Geometric accuracy, seamless tiling, symmetry
Q4	Product Visualization	20	Functional logic, 3-view accuracy, labelling
Total		70	

