

NATA Drawing & Composition Sample Paper – 7

Duration: 90 Minutes

Maximum Marks: 80

Instructions

- This is the **Drawing & Composition** section (Part A) of NATA (National Aptitude Test in Architecture). It has **3 compulsory questions**, each answered by **freehand drawing**.
- **A1** – Composition & Colour (**25 marks**); **A2** – Sketching & Composition, Black & White (**25 marks**); **A3** – Three-Dimensional Composition (**30 marks**). Total: **80 marks**.
- Use **HB / 2B pencils** and an eraser; keep **colour pencils / crayons / poster colours** ready for A1. All work must be **freehand** — scales, compasses and other drawing instruments are not allowed.
- Plan your time at roughly **30 minutes per question**, and draw each answer on the sheet provided.

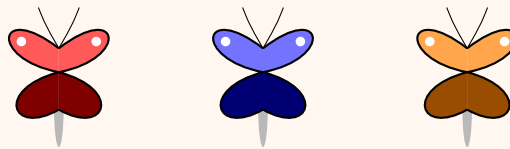
Part A: Drawing & Composition



Question A1 — Composition & Colour**[25 Marks]**

A sunny garden comes alive when butterflies arrive. Using **butterflies of different colours and patterns** as your main motif — along with a few flowers and leaves — create an attractive, balanced and **colourful 2D composition** on the theme “*Butterflies in a Garden*”.

You may take the following butterfly motifs as your starting elements (you are free to add more, change their sizes and arrange them as you wish):



Given butterfly motifs

What is assessed: colour harmony and contrast, balance and focal point, sense of rhythm and overlap, and overall neatness. Show the composition in colour. (*Draw your answer in the space provided on the drawing sheet.*)

Question A2 — Sketching & Composition (Black & White) [25 Marks]

From your **memory and observation**, sketch the scene of “*a cobbler’s roadside shop*”. Your composition should include a **seated cobbler** mending a shoe, his tools and a low stool, several shoes around him, and a small shade / umbrella or a wall in the background.

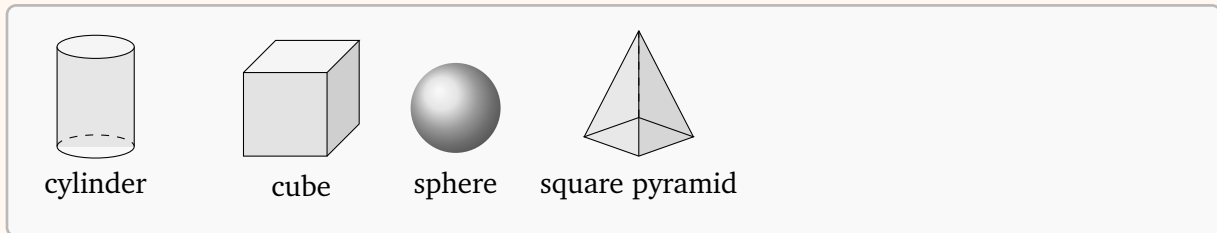
Work in **pencil / black-and-white** only. Show a believable **ground plane and perspective**, correct **proportion** between the figure and the objects, and a clear treatment of **light and shadow** (assume the light is coming from one side).

What is assessed: observation and realism, composition and depth, the play of light and shade (hatching / tonal values), line quality and proportion. (*Draw your answer in the space provided on the drawing sheet.*)



Question A3 — Three-Dimensional Composition**[30 Marks]**

Using **all four** of the **three-dimensional forms** given below — a **cylinder**, a **cube**, a **sphere** and a **square pyramid** — create a single **stable and interesting 3D composition**. You may change their relative sizes and may let the forms touch, rest on or overlap one another, but **every form must appear** in your composition.



Show the composition in **one-point or two-point perspective**, with the light coming from the **upper left**, and render the **light, shade and cast shadows** on a common ground plane.

What is assessed: creativity of the 3D arrangement, stability and logic of the assembly, accuracy of perspective and proportion, and the rendering of light & shadow. *(Draw your answer in the space provided on the drawing sheet.)*

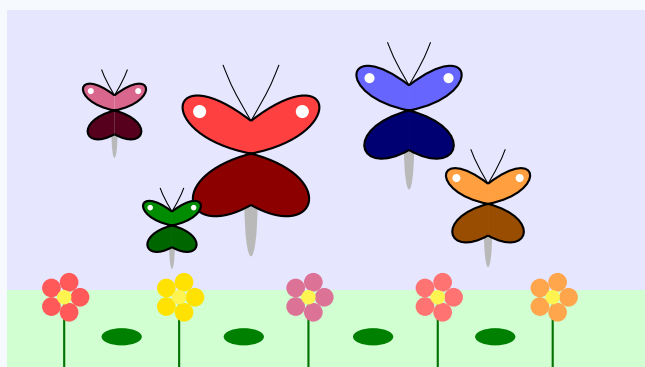


Model Approach & Sample Solutions

There is no single “correct” drawing in NATA — examiners reward imagination, sound composition, proportion, perspective and the handling of colour, light and shade. The sketches below show **one acceptable approach** to each question; treat them as a guide, not as the only answer.

Model Approach & Sample Solution

A1 — Composition & Colour (a worked example). A strong answer places a few large butterflies near a clear focal point and scatters smaller ones towards the edges to create depth and rhythm. The flowers and leaves anchor the lower band, the differently coloured wings give variety, and a limited, harmonious palette (warm butterflies against cool foliage) reads better than many clashing colours.



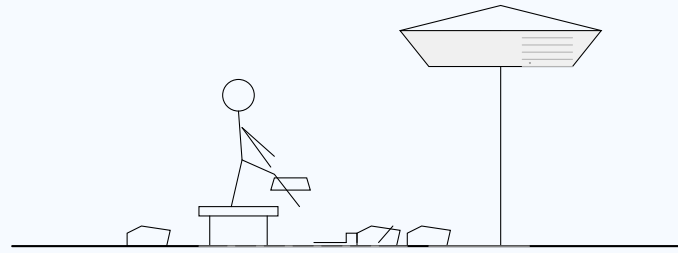
Sample colour composition — “Butterflies in a Garden”

Marks are earned for: a clear focal point and balance (butterflies grouped, not evenly spaced), warm-cool colour harmony, overlap and varied sizes for depth, and clean, confident fills. *Common mistakes:* butterflies all the same size, scattered with no focus; harsh, unrelated colours; an empty, unbalanced background with no flowers or leaves.

Model Approach & Sample Solution

A2 — Sketching & Composition, Black & White (a worked example). Begin with a horizon/ground line and place the seated cobbler first — the figure fixes the scale of everything else. Set him low on a stool, bending over a shoe in his lap, with a small cluster of shoes and tools at his feet and a shade or wall behind. Then build tone: leave the lit (left) planes white and hatch the shaded (right) planes and the cast shadows on the ground.



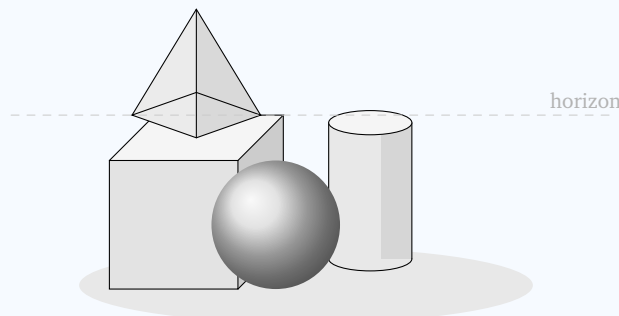


Sample black-&-white sketch — “A cobbler’s roadside shop”

Marks are earned for: correct figure-to-object proportion, a convincing ground plane and perspective, consistent light direction with hatched shadows, and confident, varied line weight. *Common mistakes:* a floating scene with no ground line, a figure out of scale, and flat drawings with no tone.

Model Approach & Sample Solution

A3 — Three-Dimensional Composition (a worked example). Decide a single light direction (upper left) and a common ground plane first. A stable arrangement uses the heavy cube as a base/anchor, stands the cylinder beside it, rests the square pyramid on top of the cube, and places the sphere in front so it overlaps and ties the group together. Keep all the forms agreeing with one horizon line, lighten the top/left planes and darken the right planes, and drop one continuous cast shadow to the right.



Sample 3D composition — cylinder, cube, sphere & square pyramid with light & shadow

Marks are earned for: an inventive yet *stable* grouping (forms resting/leaning logically), all four solids clearly present, a consistent horizon and perspective, and convincing light, shade and a common cast shadow. *Common mistakes:* forms floating or impossibly balanced, mixed light directions, missing one of the given solids, and flat shapes with no tonal modelling.

