Conversion is commonly associated with spiritual transformation during the early modern period, but it was also a means of understanding change – in nature or in direction – more widely. With its emphasis on process and turning, conversion permeates disparate phenomena, from scientific treatises, to stage properties, to navigation. Conversion and navigation comingle, often in surprising ways, in visual imagery produced by European artists who journeyed to Islamic lands. Beginning with an account of how perspective and navigation became enmeshed, this talk turns to how temporal experiences of moving through foreign terrain became deposited in drawing.