One doorway two possibilities

How much can one line choice change the way an image is read?

Draw an imaginary scene twice, change one visual choice and separate what you can see from what you interpret.

Make | 10-20 minutes, or one small sketch | Scrap paper and a pencil or pen, The supplied original doorway example; no image search needed

Start here Draw a rectangle for a doorway, a circle for its window and a triangle above it. A rough version is enough.



Same shapes, one changed outline

1 Keep a reference

Draw the same three shapes again beside the first scene. Keep their positions and sizes similar so you can explain what changes. You can use the supplied example throughout.

2 Change one choice

Use thin outlines in version A. In version B, make only the doorway outline heavier by tracing it again. Keep the circle and triangle thin. You may choose another single change instead, such as spacing, if you name it.

3 Describe, then interpret

Write or say one visible difference: 'The doorway outline is thicker.' Then offer one possible reading: 'It draws my attention to the entrance.' Someone else may interpret it differently.

4 Choose what to keep

Keep either version, combine an idea or leave both unfinished. If you want feedback, ask a precise question such as 'What catches your eye first?' No sharing is required.

Original example an imaginary doorway

This is an invented design comparison, not a report of audience responses. A and B contain the same rectangle, circular window and triangular roof in the same positions.

• A: all three outlines are thin.

• B: only the doorway outline is heavier.

• Visible change: line weight. Possible interpretation: the doorway attracts more attention.

What this example can show A different reading is possible. These drawings do not establish how every viewer feels, or that one version is better.

A different way

Point to the changed outline in the example, describe it aloud or direct someone else to draw it. You can compare without making your own picture.

If you want to go further

Make a third version changing only spacing. Compare whether line weight and spacing guide attention in different ways; keep your claims tied to the actual drawings.

Something to notice

Which part was a visible change, and which part was my interpretation?

Read or explore more

Horizon topic Art

https://launchhorizonhq.com/learn/art/

Horizon topic Colour Contrast

https://launchhorizonhq.com/learn/colour-contrast/

Horizon topic Composition Balance

https://launchhorizonhq.com/learn/composition-balance/

National Gallery of Victoria Explore the Art Elements

https://www.ngv.vic.gov.au/learn/explore-the-art-elements/

National Gallery of Art The Elements of Art

https://www.nga.gov/educational-resources/elements-art

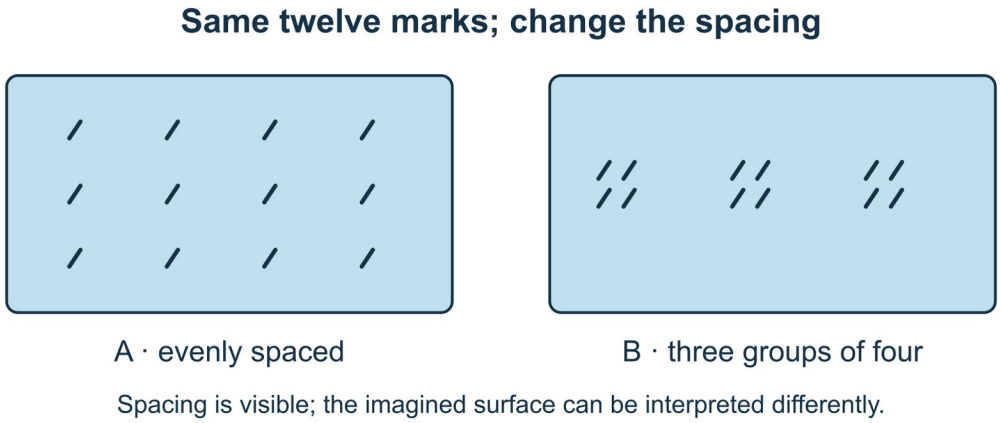
A texture made of marks

How can repeated marks suggest a surface without copying a photograph?

Use repeated lines to suggest a surface, then show what changed in the arrangement.

Make | 10–20 minutes, or one comparison | The supplied example, read or heard, Optional scrap paper and a pen or pencil

Start here Look at the two supplied patches: each contains 12 short slanting marks. A spaces them evenly; B gathers them into three groups of four.



Twelve marks, two arrangements

1 Choose a mark

Draw one small slanting line, or use the supplied mark. Repeat it 12 times in a rectangular patch without trying to depict a real object.

2 Rearrange the same marks

Make a second patch with 12 similar lines gathered into three groups of four. Keep the mark size and direction similar; change the spacing.

3 Describe a possible texture

Name a visible feature first: ‘three tight groups’. Then suggest a surface it could evoke. A drawing can suggest roughness without its paper actually becoming rough.

4 Keep a useful comparison

Label the two patches and choose which arrangement you would develop, if either. You can also explain the example without making your own.

Original model twelve marks two arrangements

These invented patches compare mark spacing. They do not copy a photograph or show a measured physical surface.

• A contains 12 evenly spaced slanting marks.

• B contains the same 12 marks in three groups of four.

• ‘More clustered’ describes B; ‘looks bark-like’ is one possible interpretation.

What this example can show Spacing can suggest texture, but this pair does not show that every viewer sees the same surface or that the paper has changed texture.

A different way

Compare the supplied patches by pointing, speaking or directing someone else to place the marks. No touching or collecting surfaces is needed.

If you want to go further

Keep spacing fixed in a third patch and change only mark direction. Compare how each change affects your reading.

Something to notice

Which part was visible spacing, and which part was an imagined surface?

Read or explore more

Horizon topic Texture Marks

https://launchhorizonhq.com/learn/texture-marks/

Horizon topic Print Patterns

https://launchhorizonhq.com/learn/print-patterns/

Horizon topic Art

https://launchhorizonhq.com/learn/art/

National Gallery of Art The Elements of Art: Texture

https://www.nga.gov/educational-resources/elements-art/elements-art-texture

National Gallery of Art The Elements of Art: Line

https://www.nga.gov/educational-resources/elements-art/elements-art-line

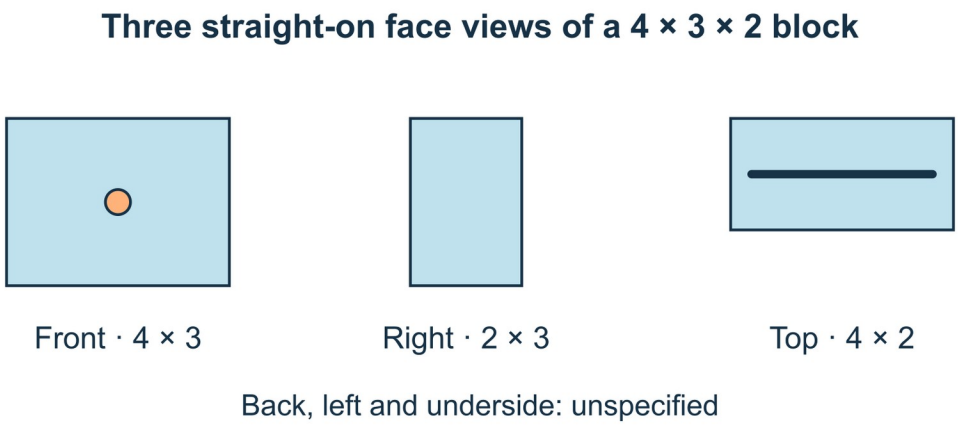
Three views of an invented object

What does each viewpoint reveal or leave hidden?

Compare three straight-on views of an invented block and distinguish a hidden face from a missing feature.

Explore | 15–25 minutes, or two views | The supplied example, read or heard, Optional scrap paper and a pen or pencil

Start here Use an invented block 4 units wide, 3 high and 2 deep. It has one dot on its front face and one stripe on its top face.



Three face views of one block

1 Name the viewpoints

Treat front, right and top as separate straight-on views. Front shows width and height; right shows depth and height; top shows width and depth.

2 Draw the three faces

Sketch front 4 by 3 with a dot, right 2 by 3 blank, and top 4 by 2 with a stripe. These are labelled face views, so you do not need a perspective drawing.

3 Track the information

List where the dot and stripe appear. Not seeing the front dot in the right view does not prove that the block has no dot.

4 Leave unseen faces open

Write a question about the back, left or underside. The supplied model gives no design for them, so do not silently add an answer.

Constructed object front right and top

The block is invented; its dimensions and face markings are supplied facts of the model.

• Front: 4 wide × 3 high, with a dot.

• Right: 2 deep × 3 high, with no marking supplied.

• Top: 4 wide × 2 deep, with a stripe; the other three faces remain unspecified.

What this example can show A view selects information. These schematic views do not establish the appearance of an unshown face or reproduce the perspective of a photograph.

A different way

Compare front and top only, or use spoken labels and rectangles already drawn. No object or model construction is needed.

If you want to go further

Add one clearly declared marking to an unseen face, then make a back view. Distinguish your new design decision from the original specification.

Something to notice

When a feature disappeared from a view, did I mistake hidden for absent?

Read or explore more

Horizon topic Perspective Views

https://launchhorizonhq.com/learn/perspective-views/

Horizon topic Drawing Observation

https://launchhorizonhq.com/learn/drawing-observation/

Horizon topic Art

https://launchhorizonhq.com/learn/art/

National Gallery, London Perspective

https://www.nationalgallery.org.uk/paintings/glossary/perspective

National Gallery of Art The Elements of Art: Line

https://www.nga.gov/educational-resources/elements-art/elements-art-line