

# WHIMSICAL ILLUSTRATION

course curriculum checklist

## KEY

QE - Quick Exercise

ML - Mini Lesson

JS - Journal Spread Tutorial

### 1. FACE MAPPING

Learn how to apply the basic principles of face mapping to your work and create a blueprint for your own whimsical faces.

#### QE. FACES IN PLACES

Practice applying the principles of face mapping to various shapes and structures.

### 2. FEATURE FOCUS

Learn how to draw a simple set of facial features to use in your illustrations.

#### QE. SIMPLIFYING

Learn how to omit details in the face for the purposes of scaling down, or simplifying, your illustrations.

#### ML. EXPRESSIONS

Learn which parts of the face carry the ability to form expression, and how to alter them to affect moods.

#### QE. DOODLE SQUAD

Create a page of expressive faces using a culmination of techniques learned in the course so far.

### 3. HAIR

Learn how to draw various hairstyles through identifying the basic shapes that make them up.

#### QE. RENDERING HAIR

Practice creative approaches to rendering hair in your whimsical illustrations.

### 4. THE BODY BEAUTIFUL

Learn how to construct a framework for female figures, using simple lines and spheres, then adding dynamic movement into gestural poses.

#### QE. PLUMB LINE MERMAIDS

Practice creating dynamic figures, drawing multiple mermaids with undulating plumb lines.

#### ML. SHADOW MAPPING

Use references and our own artistic interpretation to practice adding shadows and highlights to faces.

### 5. SHADE

Learn my specific techniques for applying shading and depth when rendering faces.

### 6. MIXING YOUR MEDIUMS

Look at how using different mediums can result in the same work having a different feel and mood.

### QE. MIXED MEDIA MINGLE

Familiarize ourselves with our art supplies and how they interact with one another.

#### ML. BUILDING BLOCKS

Break our reference image down into manageable, easily replicated shapes, and use them to transcribe our image into our illustration.

### 7. PROPORTIONS + PLACEMENT

Learn about the key features of adding whimsy to your illustration - a blend of proportion and placement.

#### QE. EAT ME!

Use Alice in Wonderland as inspiration to illustrate pieces that emphasize the whimsical effect of changes in proportion and placement.

### 8. TEAM WITH THE THEME

Unpack my creative process to theming your illustrative works and stimulating your imagination.

#### QE. ON A LOOP

Use familiar and personal subject matter to complete a unique version of the "On a Loop" personalized page layout tutorial.

#### ML. FASHION ILLUSTRATION

Explore a simple overview of fashion illustration and create expressive fashion figures with a dry brush ink technique.

### 9. STRIP IT ALL BACK

Strip it all back to basics and build illustrative confidence, drawing in a simplified style with only graphite pencil.

### 10. A REFRESHING REVIEW

Take a look back at all the skills acquired through Whimsical Illustration to refresh our information before we complete the final 3 journal spreads.

#### JS. 1 - FRIDA'S MUSINGS

Follow along the step-by-step video tutorial, applying lessons learned throughout the course, to create a finished, illustrated journal spread.

#### JS. 2 - WALKING ON A SPRITE-ROPE

Follow along the step-by-step video tutorial, applying lessons learned throughout the course, to create a finished, illustrated journal spread.

#### JS. 3 - THIEVES OF THE NIGHT

Follow along the step-by-step video tutorial, applying lessons learned throughout the course, to create a finished, illustrated journal spread.







# FACE MAPPING

## IN THIS LESSON WE WILL

Learn how to apply the basic principles of face mapping to your work and create a blueprint for your own whimsical faces.

## WHAT YOU WILL NEED

JOURNAL

RED/BLEU PENCIL

FACE MAPPING 1 PDF DOWNLOAD

TRACING PAPER

IMAGES OF VARIOUS FACES

## BEFORE WE START

### JUST SOME GENERAL INFO...

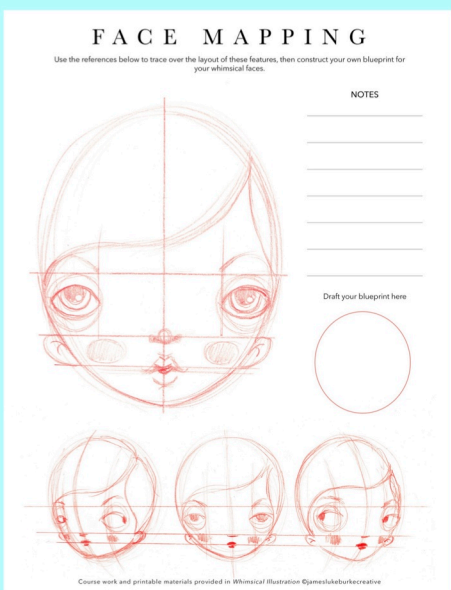
This lesson is designed to gain a better understanding of the way facial features are laid out. All lessons in "Whimsical Illustration" are developed for you to learn at your own pace, so do not feel pressured to try everything you see the first time, or "keep up" with the video. If you need to watch first, and then attempt, I encourage you to do so.

If you are following along and feel an urge to try something different - try it! This learning experience is just as much about following your intuition and curiosities as it is about practicing the course material provided.

To follow along this tutorial, I suggest printing your "FACE MAPPING 1" PDF download before starting. It may also be beneficial to grab some tracing paper/ transparent paper, if you wish to explore some of your own illustrations and inspirations further.

My top tip for this lesson is:

*Start loose, Stay loose - this is just an exercise, no pressure to create the Mona Lisa today.*



*PRINT ME before you start*



# FACE MAPPING

Use the references below to trace over the layout of these features, then construct your own blueprint for your whimsical faces.

NOTES

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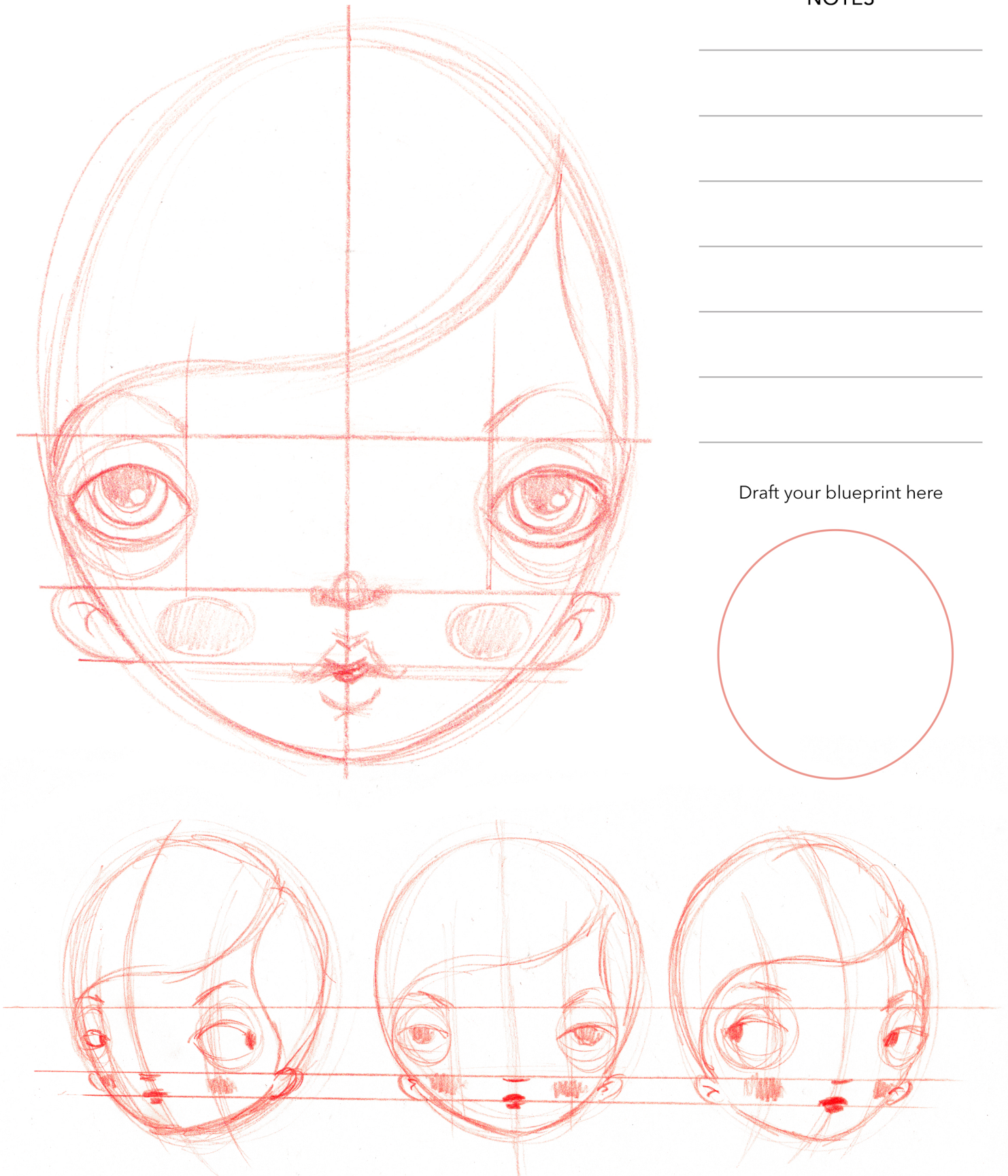
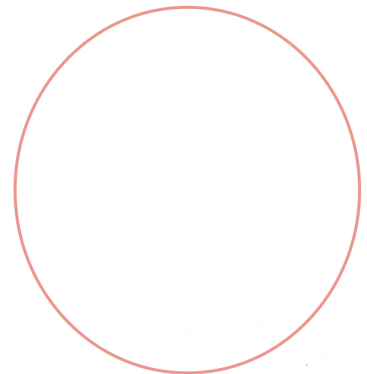
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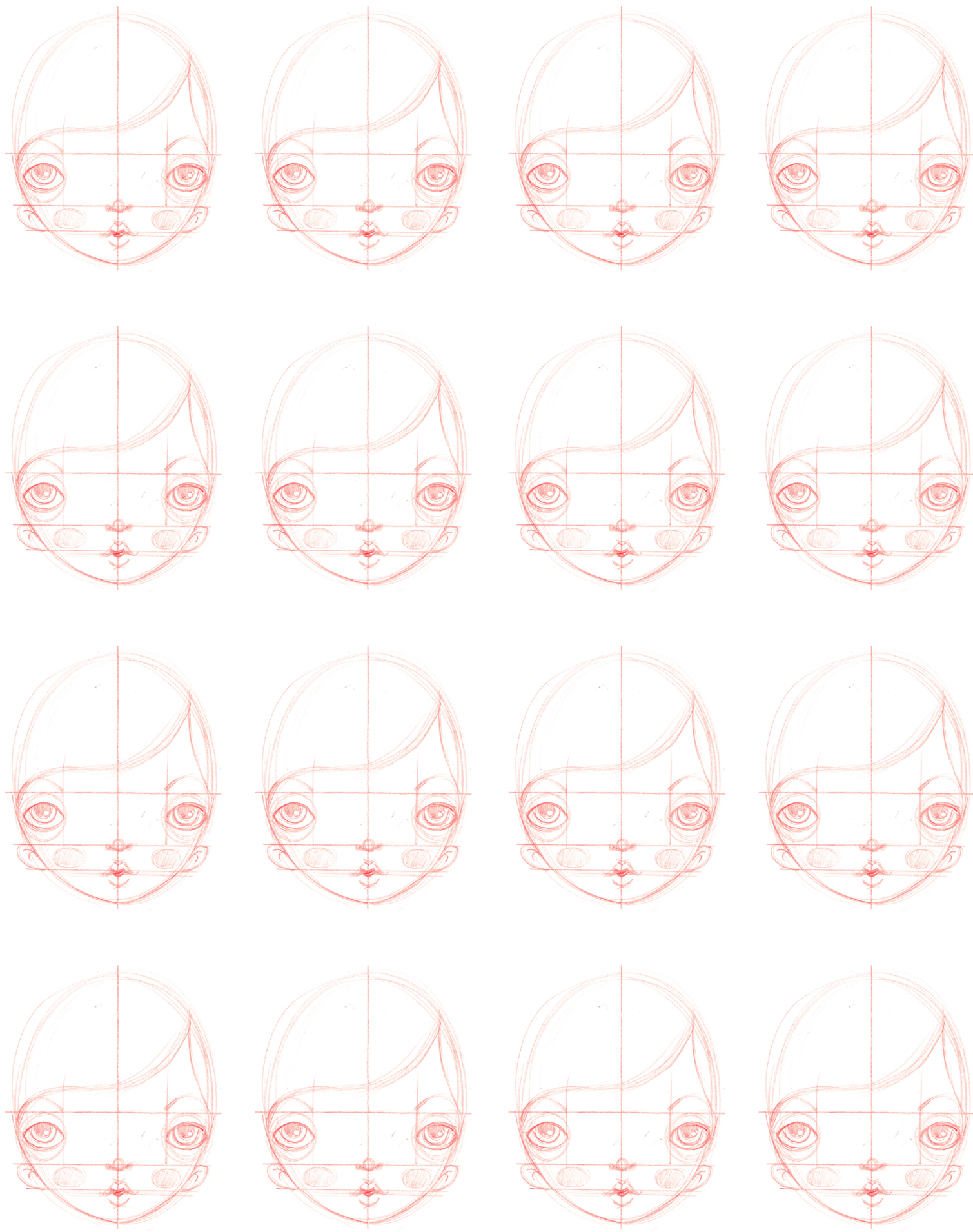
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Draft your blueprint here

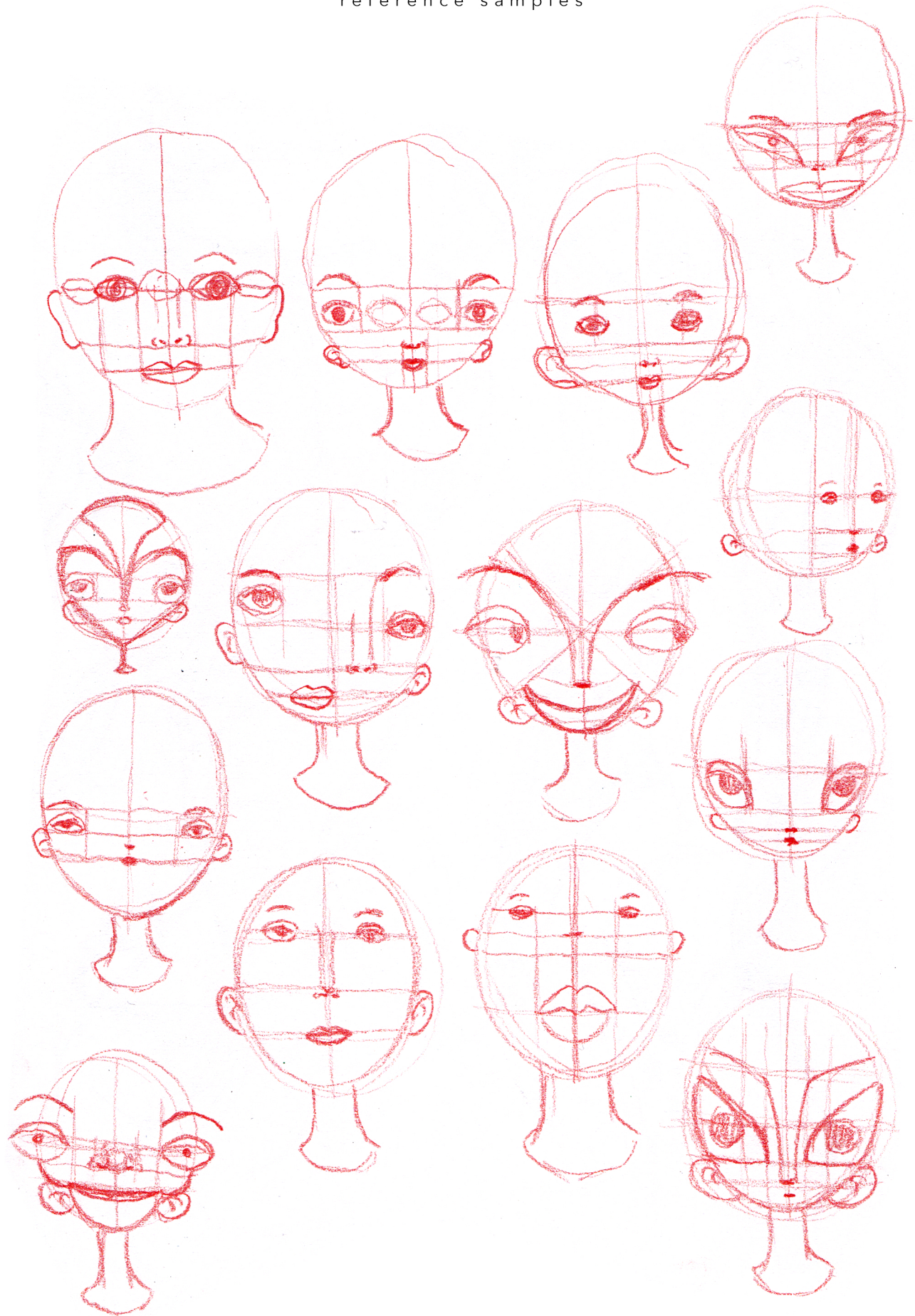






# FACE MAPPING

reference samples







## IN THIS LESSON WE WILL

Practice applying the principles of face mapping to various shapes and structures.

## WHAT YOU WILL NEED

JOURNAL

RED/BLUE PENCIL

GRAPHITE PENCIL

# FACES IN PLACES

## QUICK EXERCISE

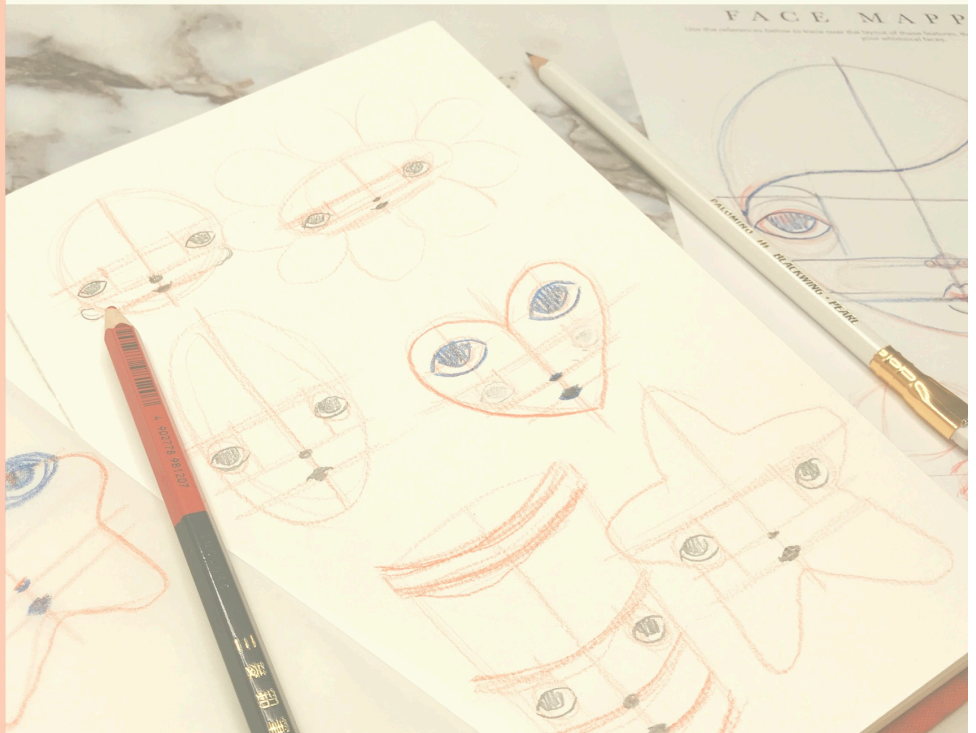
### BEFORE WE START...

This quick exercise is designed to help you easily and effectively apply what you learnt from the previous lesson to a variety of shapes.

I encourage you to try adding a face to at least one cylindrical shape, to get a feeling for how the horizontal guidelines follow the horizontal curves of the shape. Also take note of how face mapping builds consistency in your drawing, and consider how formulating your blueprint can help build cohesion for those of you looking to develop specific styles.

My top tip for this lesson is:

*Keep it Quick! Don't labor over features and expression, instead focus on creating a family of similar faces on various forms.*





## IN THIS LESSON WE WILL

Learn how to draw a simple set of facial features to use in your illustrations.

## WHAT YOU WILL NEED

JOURNAL/PAPER

RED/BLUE PENCIL

GRAPHITE PENCIL

BRUSH PEN (OPTIONAL)

## FEATURE FOCUS

step-by-step and altered examples

### A FEW NOTES...

When following the

step-by-step instructions, follow

the red construction lines as

you move from line to line.

When constructing guidelines,

it is often easier to use a light,

loose hand and an erasable

colored pencil in a light shade.

Red or pink is useful with facial

features as, when coloring, they

blend into most skin tones

without much need for erasing.

If you have a red/blue pencil,

follow the steps using the red

side. Once you're happy with

your guide, confidently line

your features with the blue

side. For more of a challenge,

you could also try with a

graphite pencil and ink with a

brush pen.

If you can, try to avoid erasing

for now. Let your sketchy lines

live through your piece as you

practice discerning messy lines

from the good ones you want

to build. This is a skill that will

come in handy when doing

quick/rough sketches, as well

as revealing the charm of your

process.

Below are some examples of

re-working the shapes of the

features. Have a go at mixing it

up and see what interesting

results you come up with.



Course work and printable materials provided in Whimsical Illustration @jameslukeburkecreative

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IN THE WHIMSICAL ILLUSTRATION WORKSHOP  
@JAMESLUKEBURKECREATIVE

# FEATURE FOCUS

## BEFORE WE START...

This lesson is designed to break down facial features into their more primitive states - taking note of the shapes that make them up in order to create new looks as we transform those shapes.

Try each feature a few times and, when you're feeling confident, alter and exaggerate your guides to find features that suit your aesthetic.

To complement this tutorial I have included a PDF featuring a step-by-step look at the eyes, nose, lips and ears we will learn to draw. There are also some examples that show the different effects we can achieve by playing with our guides, so feel free to print this and use alongside the video.

My top tip for this lesson is:

*Don't be afraid to experiment as you're doodling. Try using the principles we learn and making small changes to your guide lines to create features with varying looks.*





# FEATURE FOCUS

step-by-step and altered samples

## A FEW NOTES...

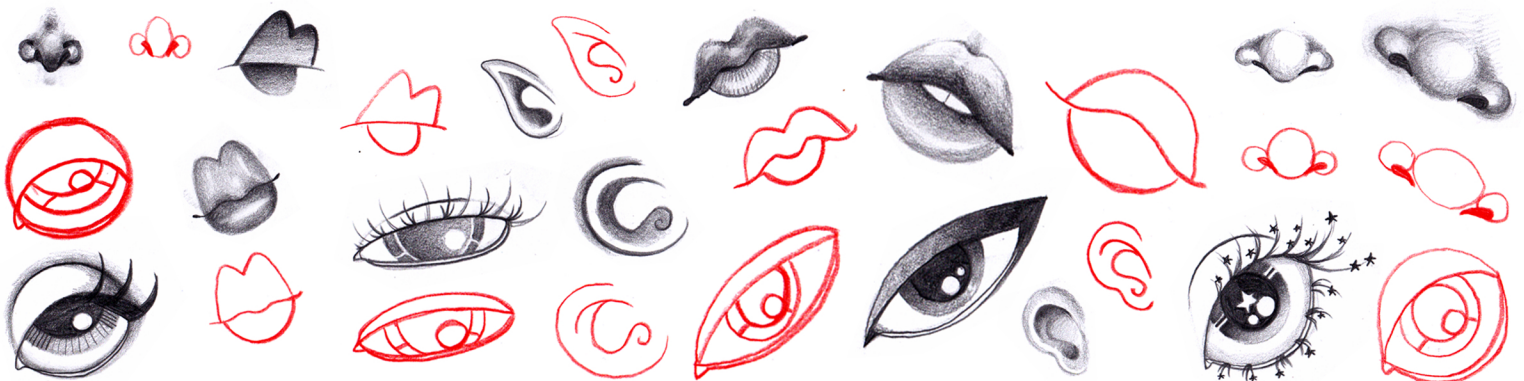
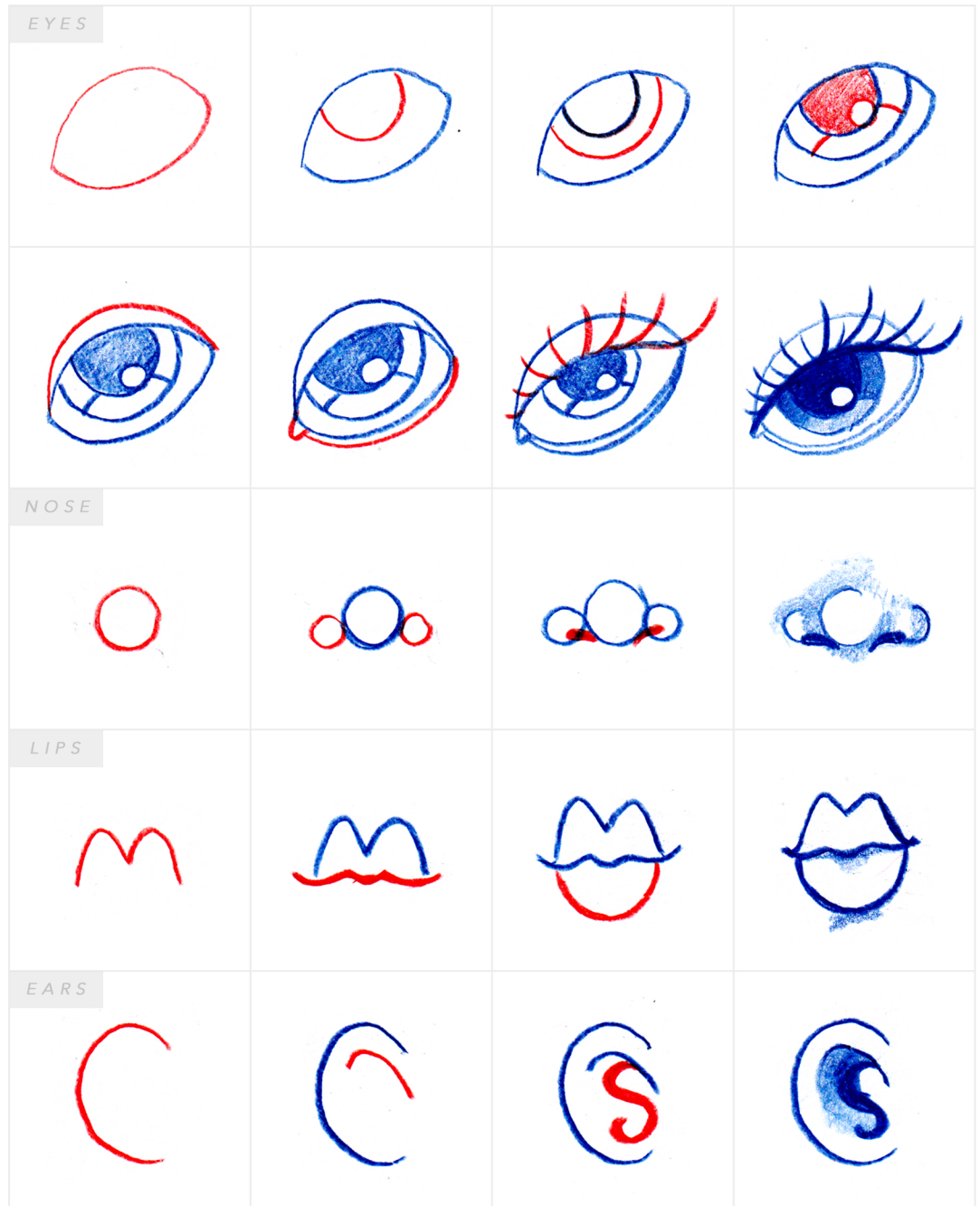
When following the step-by-step instructions, follow the red construction lines as you move from box to box.

When constructing guidelines, it is often easier to use a light, loose hand and an erasable colored pencil in a light shade. Red or pink is useful with facial features as, when coloring, they blend into most skin tones without much need for erasing.

If you have a red/blue pencil, follow the steps using the red side. Once you're happy with your guide, confidently line your features with the blue side. For more of a challenge, you could also try with a graphite pencil and ink with a brush pen.

If you can, try to avoid erasing for now. Let your sketchy lines live through your piece as you practice discerning *messy* lines from the *good ones* you want to bolden. This is a skill that will come in handy when lining quick/rough sketches, as well as revealing the charm of your process.

Below are some examples of re-working the shapes of the features. Have a go at mixing it up and see what interesting results you come up with.



# jib WORKSHOPS

## IN THIS LESSON WE WILL

Learn how to omit details in the face for the purposes of scaling down, or simplifying, your illustrations.

## WHAT YOU WILL NEED

JOURNAL/PAPER

RED/BLUE PENCIL

SIMPLIFYING PDF DOWNLOAD

### SIMPLIFYING

what to leave out when scaling down

Learning the more simplified versions of these facial features comes in super handy when you're scaling your illustrations down. Practice the features below and take note of what time becomes non-essential when simplifying. Mix and match these detailed and less detailed elements to draw attention to specific areas of the face.



Course work and printable materials provided in Whimsical Illustration @jameslukeburkecreative

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IN THE WHIMSICAL ILLUSTRATION WORKSHOP  
@JAMESLUKEBURKECREATIVE

# SIMPLIFYING

## QUICK EXERCISE

### BEFORE WE START...

Taking what we know from "Feature Focus", we're going to look at simplifying our facial features. Simplifying is not necessarily going to make it easier to draw, but will give us a better understanding of what to leave out when our faces become smaller. Sometimes it's really hard to draw a waterline when the eye is the size of a grain of rice.

If you have the PDF printed, you can follow this lesson on the worksheet. There are boxes for you to draw in beneath the examples displayed in the Video Tutorial.

Remember, this is a Quick Exercise, so don't stress over minuscule details / errors. This lesson should take approx. 15 minutes to complete, about 30 if you wish to venture off into some self-study and experimentation.

My top tip for this lesson is:

*You don't have to use all the features from the same column to create a face. Sometimes mixing more detailed features with more simplified ones will bring a specific focus and attention to those more refined areas of the face.*





# SIMPLIFYING

what to leave out when scaling down

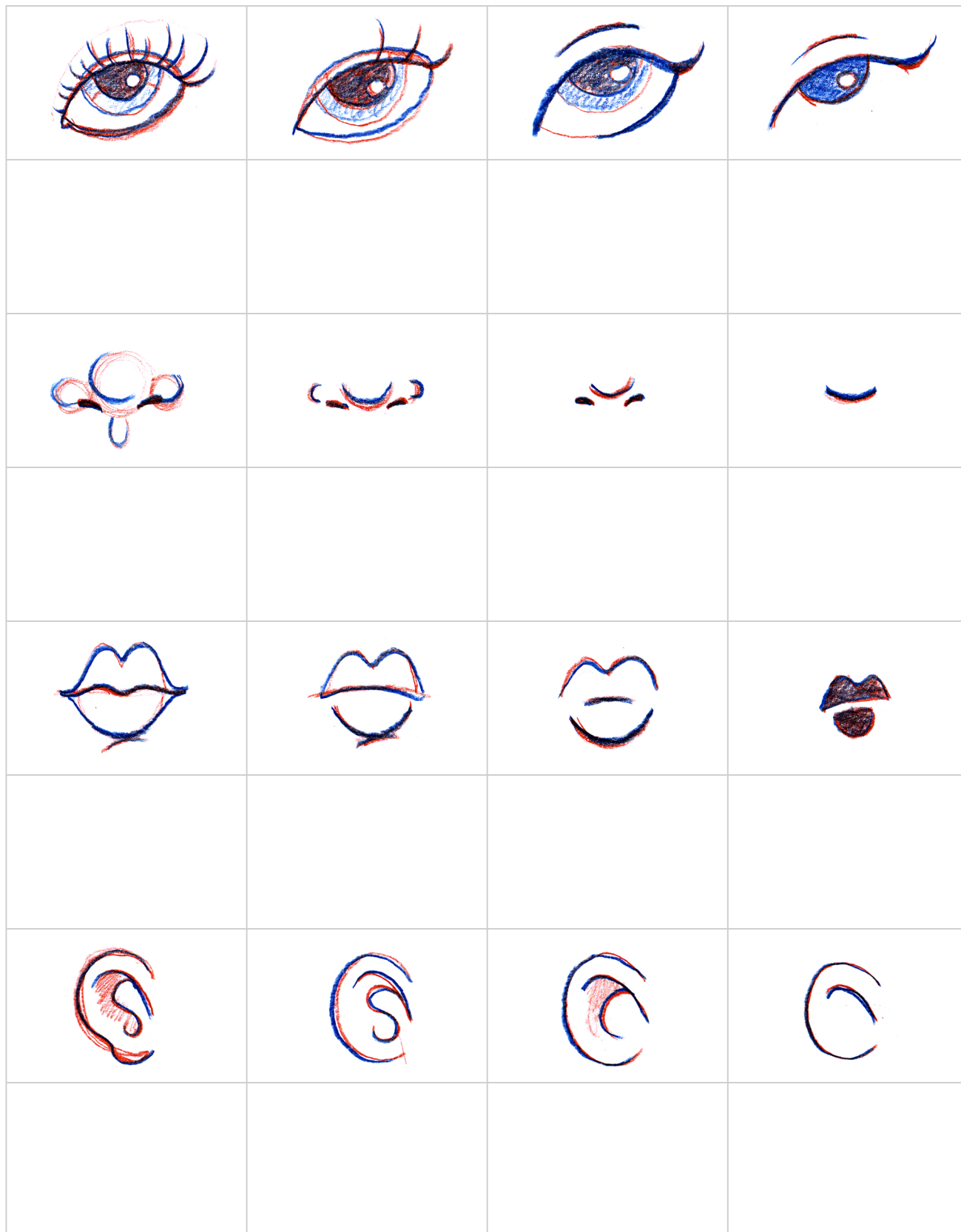
Learning the more simplified versions of these facial features comes in super handy when you're scaling your illustrations down. Practice the features below and take note of what lines become *non-essential* when simplifying. Mix and match these detailed and less detailed elements to draw attention to specific areas of the face.

ONE

TWO

THREE

FOUR





## IN THIS LESSON WE WILL

Learn which parts of the face carry the ability to form expression, and how to alter them to affect moods.

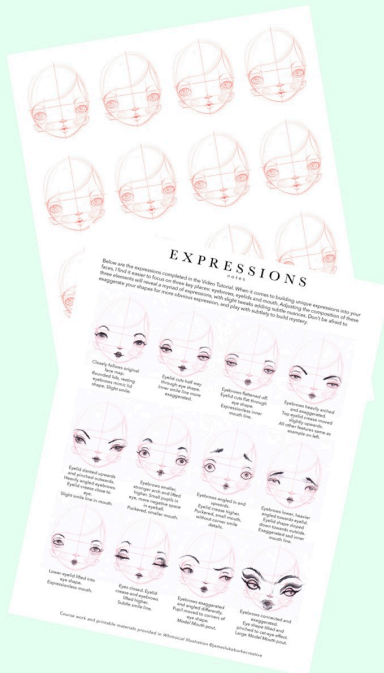
## WHAT YOU WILL NEED

JOURNAL/PAPER

GRAPHITE PENCIL

EXPRESSIONS PDF DOWNLOAD

FACE MAPPING 2 PDF DOWNLOAD



ALL COURSE CONTENT AND DOWNLOADABLE MATERIALS PROVIDED  
IN THE WHIMSICAL ILLUSTRATION WORKSHOP  
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# EXPRESSIONS

## MINI LESSON

### BEFORE WE START...

You might want to draw out a bunch of face maps before we get going so you can practice directly onto your drawings. If you want to grab a spare copy of the "Face Mapping 2" PDF download, you can also practice on there.

Once upon a time I thought ROTE learning was the best way to get comfortable with expressions, but I simply couldn't remember all of them, and using references sometimes takes me out of that fun, intuitive head space I like to be in when I'm drawing.

As I practiced more and more, I noticed that every time I changed an expression, some features were unaffected and others were drawn differently. Eventually I isolated 3 key places in the face (eyebrows, eyelids and mouth) where you can play to get a variety of different expressions, without the need to know EVERY single mood under the sun. Playing with them intuitively also provided quirky nuances to their look and the more I experimented with those lines, the more intriguing those faces became.

My top tip for this lesson is:

*Leave some things to the imagination. Conveying an obvious expression is an effective tool, but sometimes a more ambiguous mood is a lot more interesting.*

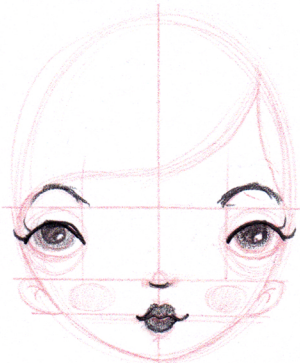




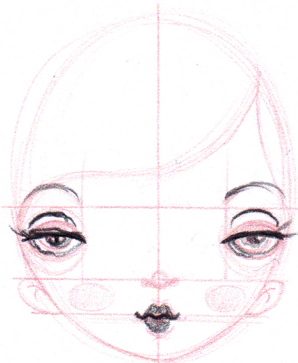
# EXPRESSIONS

notes

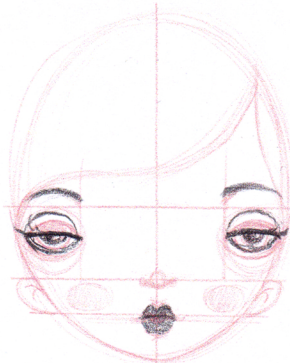
Below are the expressions completed in the Video Tutorial. When it comes to building unique expressions into your faces, I find it easier to focus on three key places: eyebrows, eyelids and mouth. Adjusting the composition of these three elements will reveal a myriad of expressions, with slight tweaks adding subtle nuances. Don't be afraid to exaggerate your shapes for more obvious expression, and play with subtlety to build mystery.



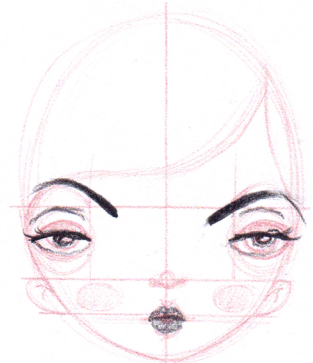
Closely follows original face map.  
Rounded lids, resting eyebrows mimic lid shape. Slight smile.



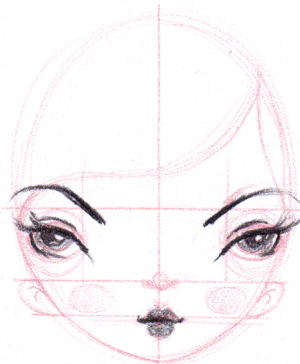
Eyelid cuts half way through eye shape.  
Inner smile line more exaggerated.



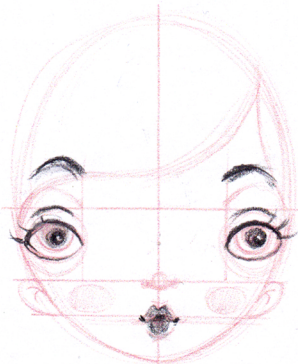
Eyebrows flattened off.  
Eyelid cuts flat through eye shape.  
Expressionless inner mouth line.



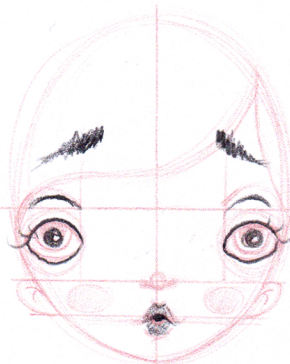
Eyebrows heavily arched and exaggerated.  
Top eyelid crease moved slightly upwards.  
All other features same as example on left.



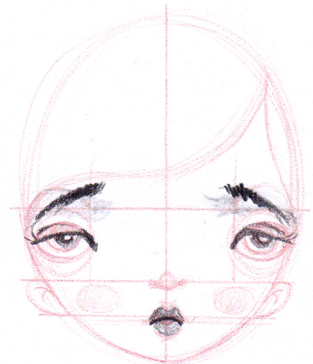
Eyelid slanted upwards and pinched outwards.  
Heavily angled eyebrows.  
Eyelid crease close to eye.  
Slight smile line in mouth.



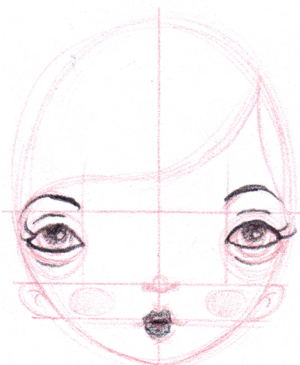
Eyebrows smaller, stronger arch and lifted higher.  
Small pupils in eye, more negative space in eyeball.  
Puckered, smaller mouth.



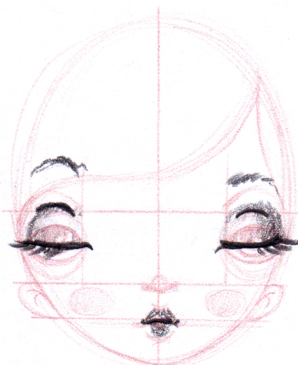
Eyebrows angled in and upwards.  
Eyelid crease higher.  
Puckered, small mouth, without corner smile details.  
Smaller mouth.



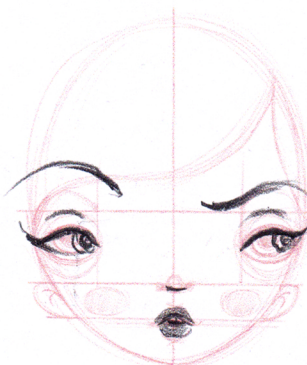
Eyebrows lower, heavier angled towards eyelid.  
Eyelid shape sloped down towards outside.  
Exaggerated sad inner mouth line.



Lower eyelid lifted into eye shape.  
Expressionless mouth.



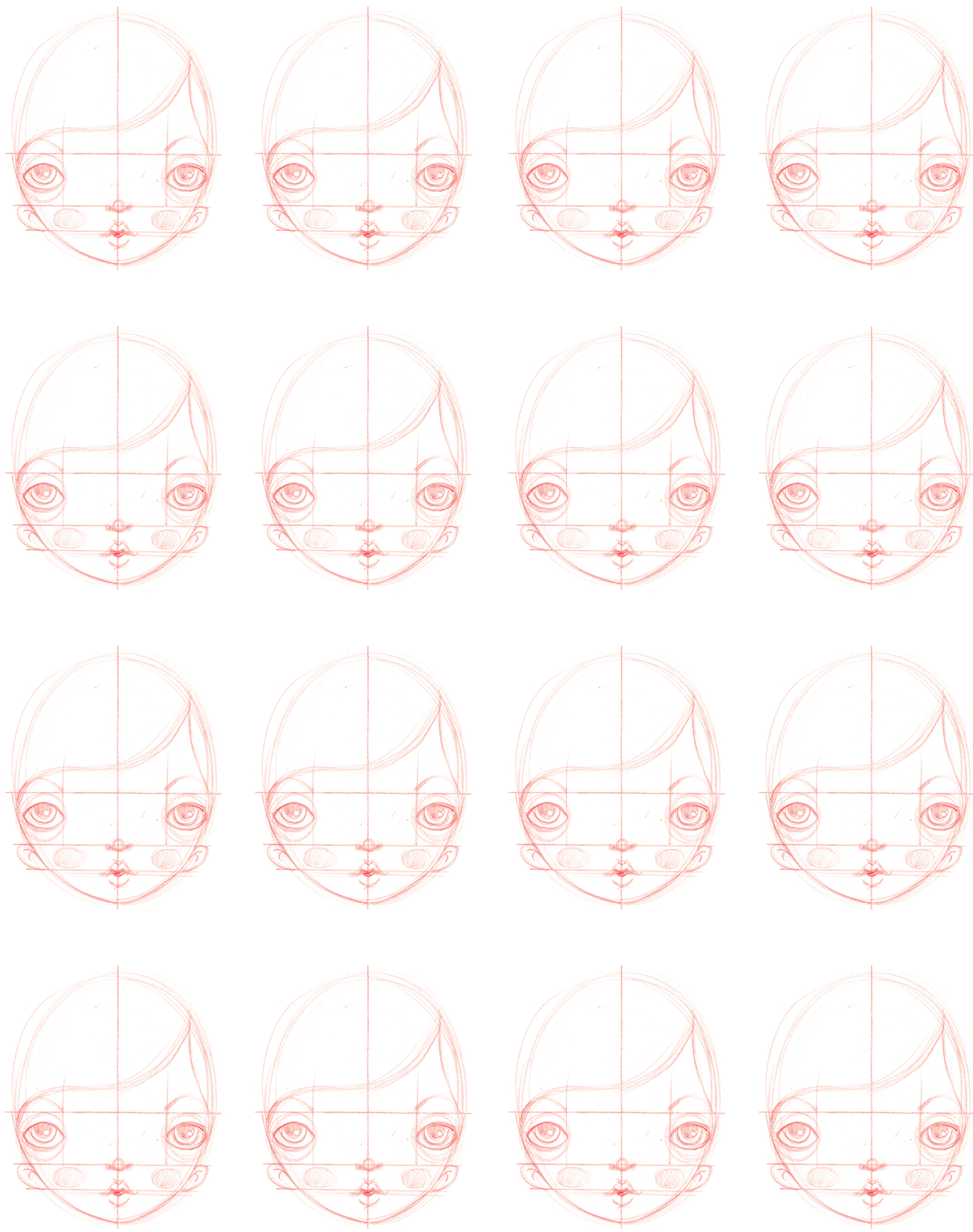
Eyes closed. Eyelid crease and eyebrows lifted higher.  
Subtle smile line.



Eyebrows exaggerated and angled differently.  
Pupil moved to corners of eye shape.  
Model Mouth pout.



Eyebrows connected and exaggerated.  
Eye shape tilted and pinched to cat-eye effect.  
Large Model Mouth pout.







## IN THIS LESSON WE WILL

Create a page of expressive faces using a culmination of techniques learned in the course so far.

## WHAT YOU WILL NEED

JOURNAL/PAPER

ERASABLE PENCIL

ERASER

BRUSH PEN/INKING TOOLS

COLORING MEDIUM - 3 COLORS

### DOODLE SQUAD

reference samples



Course work and printable materials provided in Whimsical Illustration ©JamesLukeBurkeCreative

*PRINT ME if you want to reference  
the sample pieces*

ALL COURSE CONTENT AND DOWNLOADABLE MATERIALS PROVIDED  
IN THE WHIMSICAL ILLUSTRATION WORKSHOP  
©JAMESLUKEBURKECREATIVE

# DOODLE SQUAD

## QUICK EXERCISE

### BEFORE WE START...

In this lesson we will look at all the techniques we've learned so far to build a page of fabulous faces full of expression.

Grab your favorite coloring medium of choice (3 colors) if you wish to complete the piece using the "negative coloring" style shown at the end of the tutorial.

I've demonstrated 6 faces in this piece - feel free to do more, or less, with the space of time you have carved out for this lesson. Without the worry of hair or face shading, I spent about 30 minutes on this page. I'd encourage you to do what feels right for you and your learning; if you need to spend some extra time with the expressions or working on your face maps, this would be a good time to work on those. We are departing from faces after this lesson, so locking down a good understanding of our fundamentals will help as we move through the course.

My top tip for this lesson is:

*Use this exercise to bring together your current knowledge of Whimsical Illustration and constructing faces. If you find yourself stuck on a certain step such as face mapping, or drawing features, re-visit some of your course notes/PDFs to lock in and practice that information.*





# DOODLE SQUAD

reference samples





# jlb WORKSHOPS

## IN THIS LESSON WE WILL

Learn how to draw various hairstyles through identifying the basic shapes that make them up.

## WHAT YOU WILL NEED

JOURNAL/PAPER

ERASABLE PENCIL

ERASER

HAIR 1 PDF DOWNLOAD

HAIR 2 PDF DOWNLOAD



PRINT ME before you start

ALL COURSE CONTENT AND DOWNLOADABLE MATERIALS PROVIDED  
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# HAIR

## BEFORE WE START...

HAIR! Seemingly the most terrifying subject matter to draw once we've locked down a fine face... I'm not sure why, but today's lesson is going to de-mystify hairstyles and how to approach illustrating them.

A LOT of how I draw is about identifying basic shapes. If I can break down what I want to draw into its more basic shapes, or building blocks, I feel like I can conquer anything. The same goes with hair - if you can see simple shapes in a hairstyle (like a bun being a circle) it is much easier to accomplish drawing them.

We'll look at a few tips/tricks/techniques that I like to think about when I'm drawing hairstyles, so take note of anything that speaks to you, or reference the "Hair 2" PDF download which features all samples created in the video tutorial.

My top tip for this lesson is:

*Look for simple shapes in the hairstyle, add breaks to the hair and try to get super comfortable with sweeping "S" curves.*





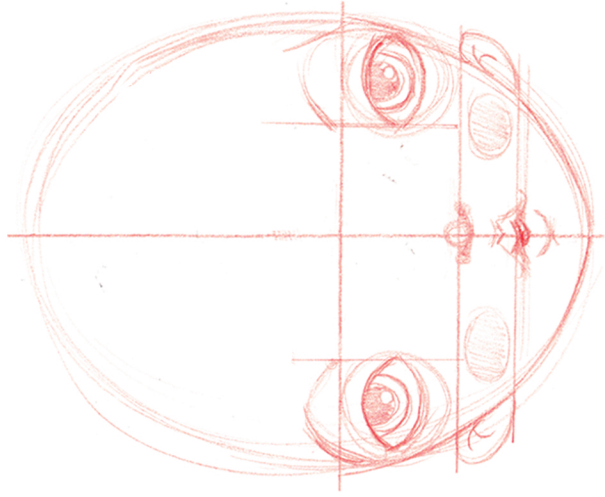
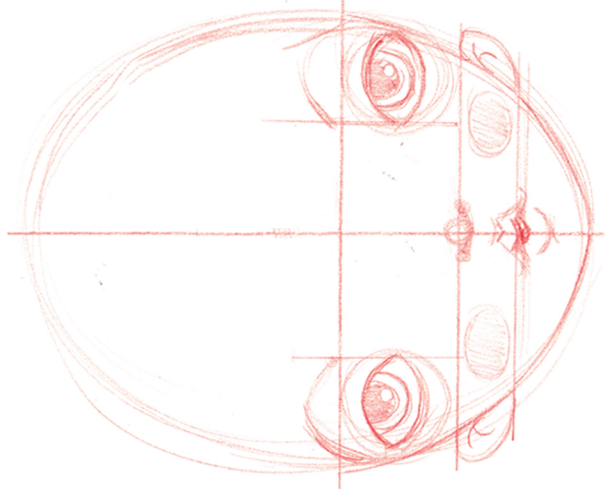
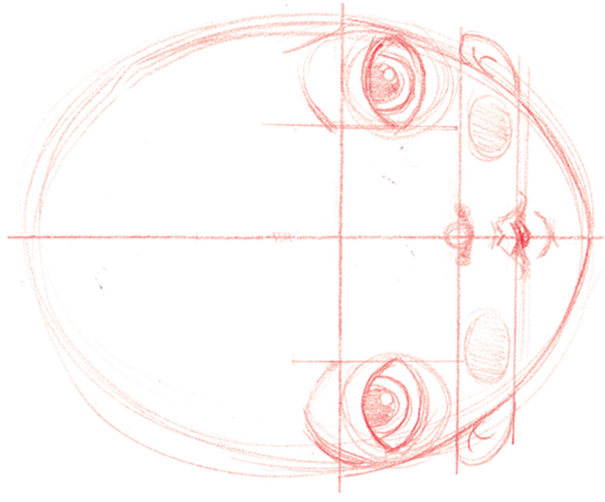
## notes from the lesson

Below are scans from all examples shown in the *Hair* video tutorial. When attempting various hairstyles, take note of the shape of the overall outline of the hairstyle. Translate that shape to your face map and take note of how the hairline cuts into the forehead and the way the hair extends from the head, especially around the eyes and ears.



Practice changing up the hairlines and the way they curve onto the face. Remember to add breaks to your bangs and the ends of your hair styles if they're looking a little too structured. Basic shapes and sweeping "S" curves are your best friend when creating hairstyles; rarely are things 100% straight, although, rules were made to be broken...





# jlb WORKSHOPS

## IN THIS LESSON WE WILL

Practice creative approaches to rendering hair in your whimsical illustrations.

## WHAT YOU WILL NEED

JOURNAL/PAPER

ERASABLE PENCIL

COLORING MEDIUM OF CHOICE

RENDERING HAIR 1 PDF DOWNLOAD

RENDERING HAIR 2 PDF DOWNLOAD

RENDERING HAIR 3 PDF DOWNLOAD



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# RENDERING HAIR

## QUICK EXERCISE

### BEFORE WE START...

HAIR! AGAIN! This time we're going to dive a little deeper into our understanding of finishing the hair, and how we can use it as an opportunity to build more whimsy and character into our piece.

Grab the "Rendering Hair" downloads for this class to work on top of as we go through the video, or practice on your own drawings. I've included a copy of all examples from the video as well as the 2 finished pieces for reference.

This exercise is designed to stretch your imagination and let go of any pre-conceived notions of hair and how it should be drawn.

My top tip for this lesson is:

*Make your hair anything BUT hair! Work towards allowing yourself the freedom to try those random thoughts that pop into your head along the way. Also take note of how pulling from themes (e.g. Wizard of Oz - yellow brick road, Emerald City, song lyrics) can give your illustration a whole new personal meaning and whimsical aesthetic. We will look at themes and conceptualizing with them later in the course, but this is a good example of theming to take note of for now.*





# RENDERING HAIR

creative approaches to hair...

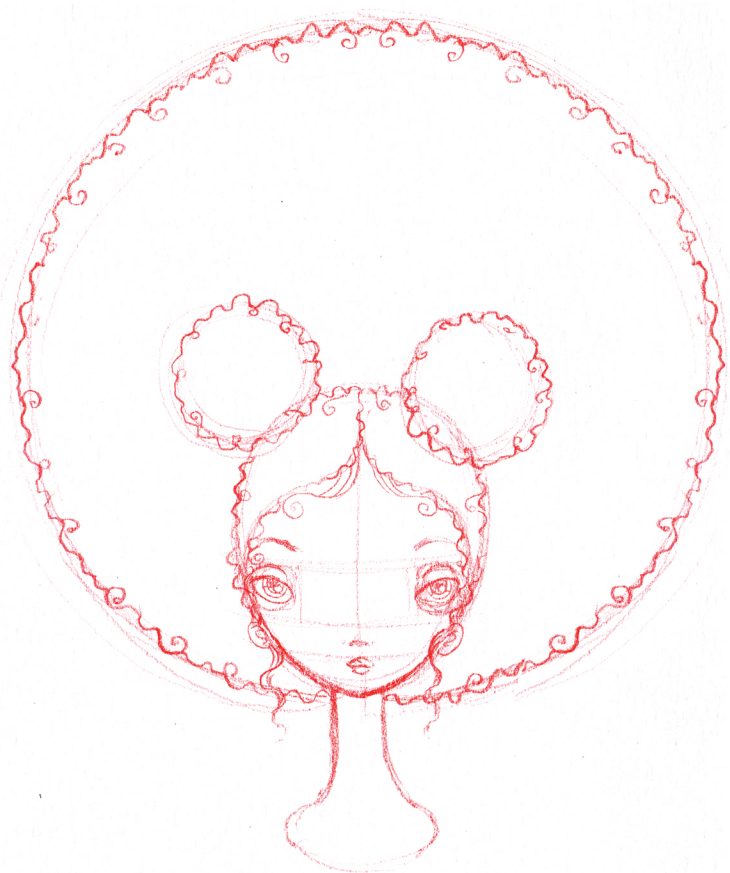
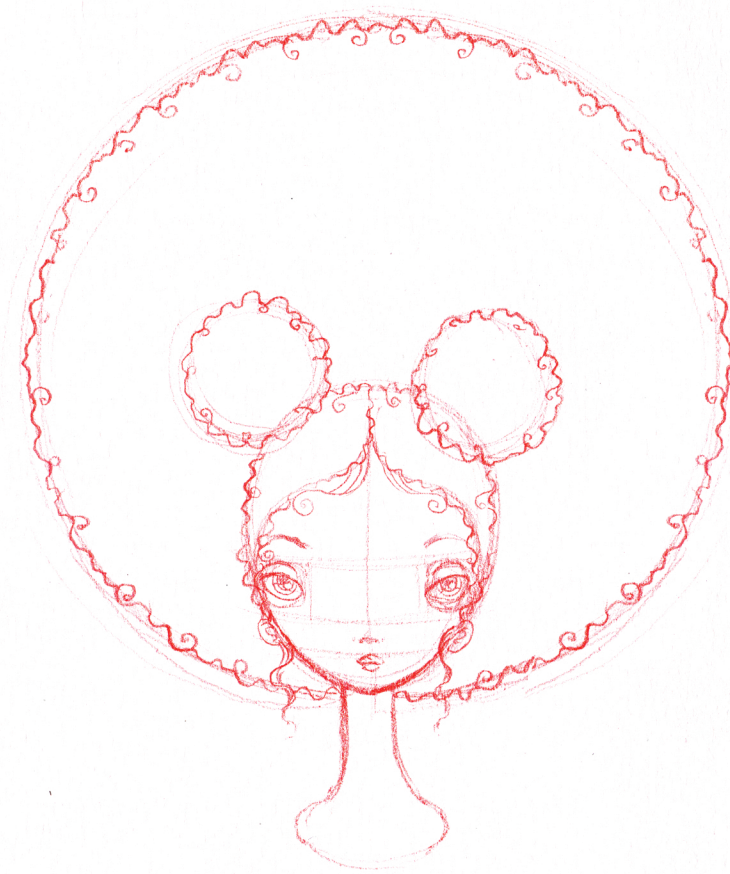
A lot of what makes something whimsical is the "unexpected" or perhaps sometimes "odd". Hair affords us an opportunity to work in a lot of unexpected and strange ideas (when you're not so much looking to build "odd" into your faces). Below are the examples from the video tutorial and finished sample pieces. Have a go at making some bold choices in your approach to different hairstyles, and challenge yourself to think of hair as anything BUT hair...



If you're looking to pull themes into your work, consider taking ideas or motifs from your theme and add them when rendering hair. The Wizard of Oz is one of my favorite films and adding a yellow brick pattern to the hair whimsically ties my illustration to my love of the movie. Once I saw the brick road, I felt like an Emerald City crown would be fitting. Not missing a chance to throw some journaling in, I added "there's no place like home" to a few bricks and BAM! 3 elements from the movie in the hair alone! Try finding a theme you enjoy and explore adding the different patterns, colors, motifs, lyrics or quotes to your hair!









## IN THIS LESSON WE WILL

Learn how to construct a framework for female figures, using simple lines and spheres, then adding dynamic movement into gestural poses.

## WHAT YOU WILL NEED

JOURNAL/PAPER

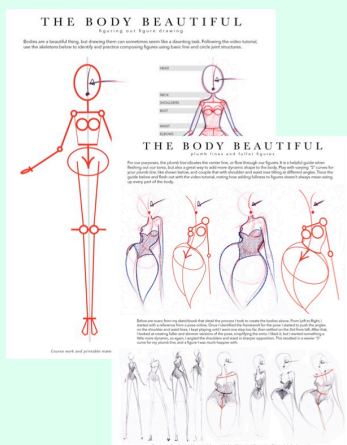
RED/BLUE PENCIL

TRACING PAPER

MAGAZINE/IMAGES OF FULL BODIES

THE BODY BEAUTIFUL 1 PDF DOWNLOAD

THE BODY BEAUTIFUL 2 PDF DOWNLOAD



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# THE BODY BEAUTIFUL

## BEFORE WE START...

Let's talk Body ody ody!

Back in days of old I thought I wanted to be a fashion designer. This dream led me down a path to fashion illustration and ultimately a lifelong obsession with drawing dynamic female figures.

To say that it's easy would be lying, but it is achievable! Like face mapping, our bodies are made up of manageable shapes and fluctuating proportions. I really recommend using the PDF downloads whilst following the video tutorial. Try to give yourself a nice amount of time to complete this tutorial and practice the techniques - we will apply this knowledge to many of the lessons throughout the rest of the course.

My top tip for this lesson is:

*Practice Practice Practice! You knew it was coming sooner or later! Really though, there is no substitute for actually doing the work. Understanding the concepts and watching the tutorials is great, but only when you put pencil to paper will you start building on your skills and creative confidence.*

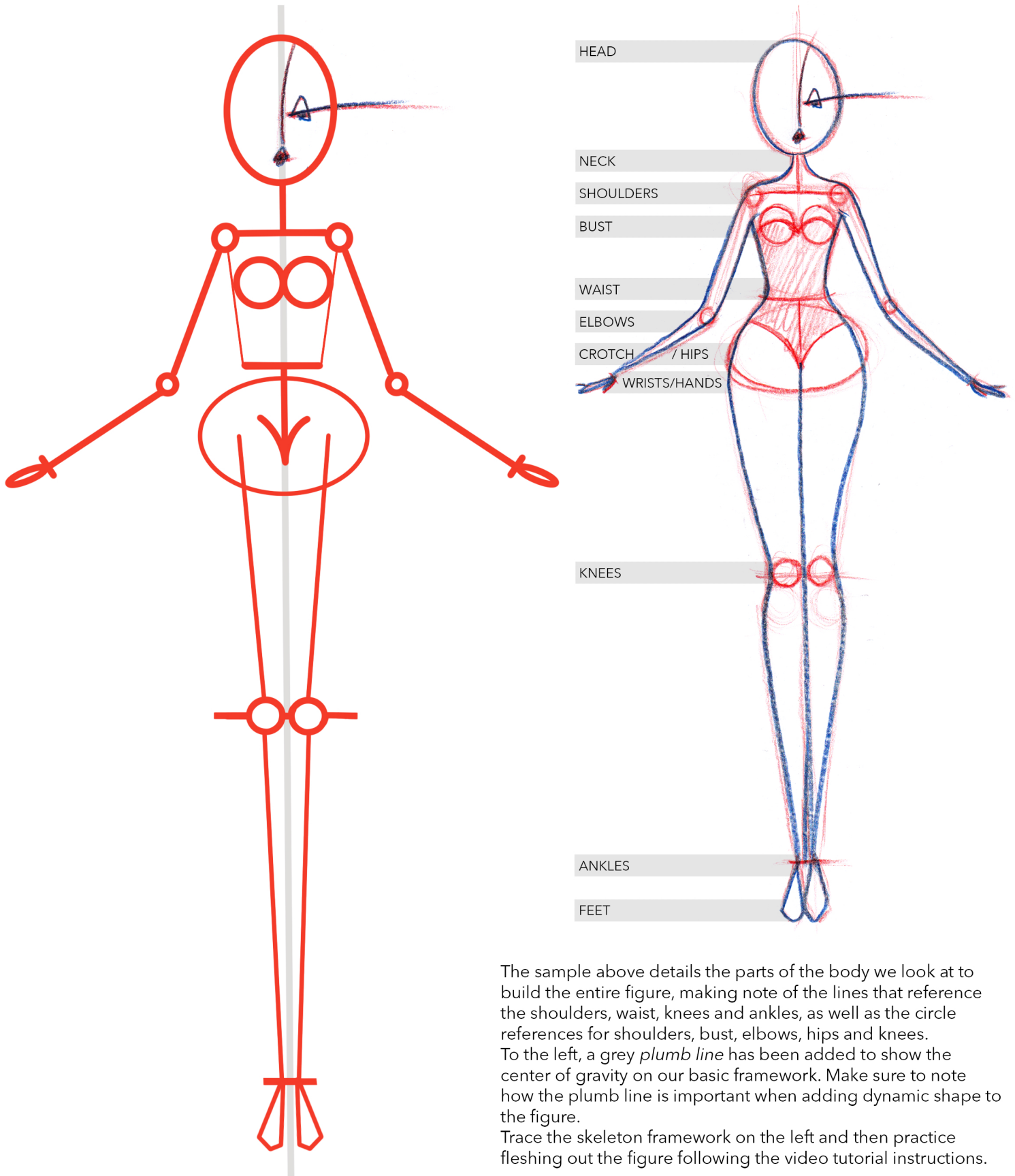




# THE BODY BEAUTIFUL

figuring out figure drawing

Bodies are a beautiful thing, but drawing them can sometimes seem like a daunting task. Following the video tutorial, use the *skeletons* below to identify and practice composing figures using basic line and circle joint structures.

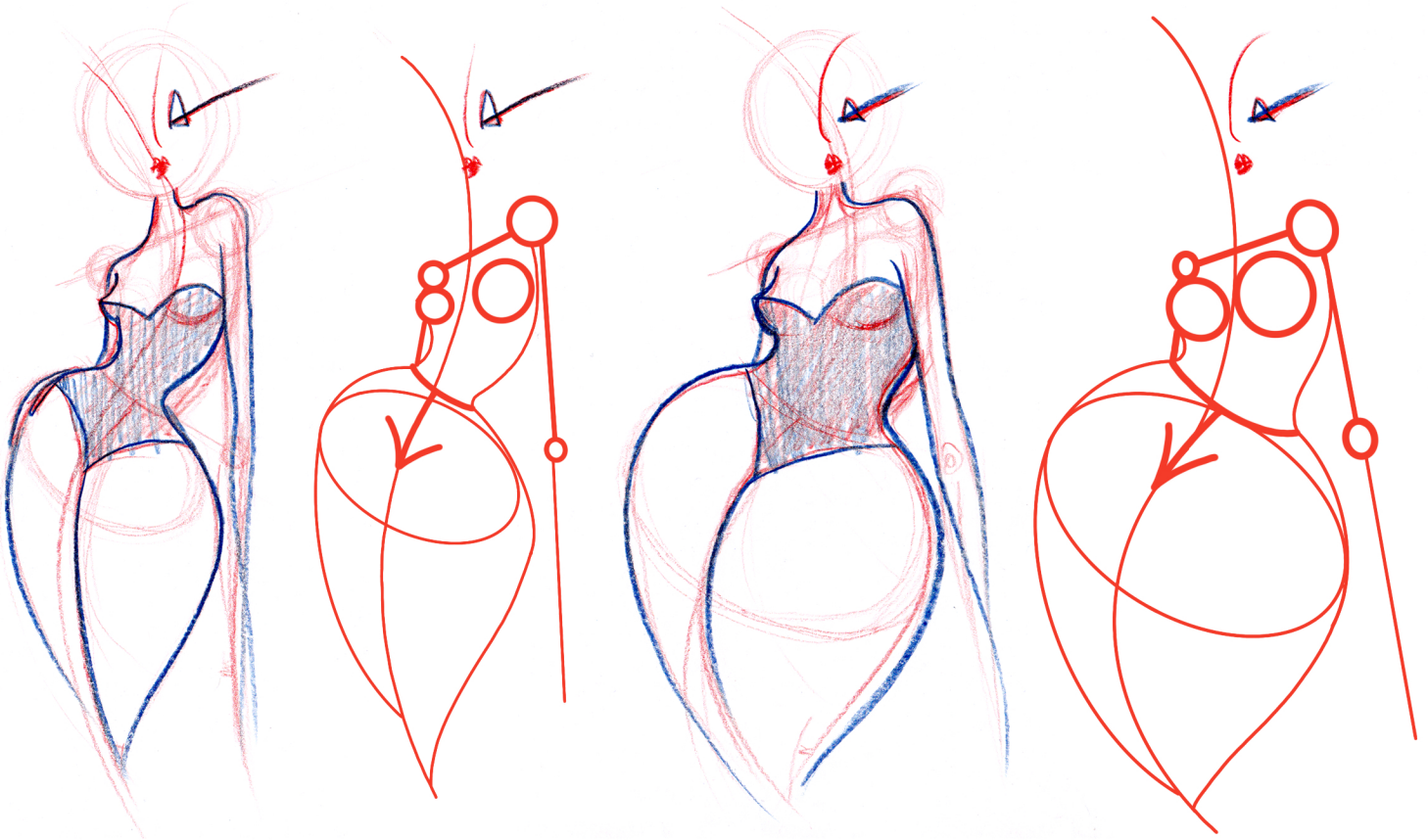


The sample above details the parts of the body we look at to build the entire figure, making note of the lines that reference the shoulders, waist, knees and ankles, as well as the circle references for shoulders, bust, elbows, hips and knees. To the left, a grey *plumb line* has been added to show the center of gravity on our basic framework. Make sure to note how the plumb line is important when adding dynamic shape to the figure. Trace the skeleton framework on the left and then practice fleshing out the figure following the video tutorial instructions.

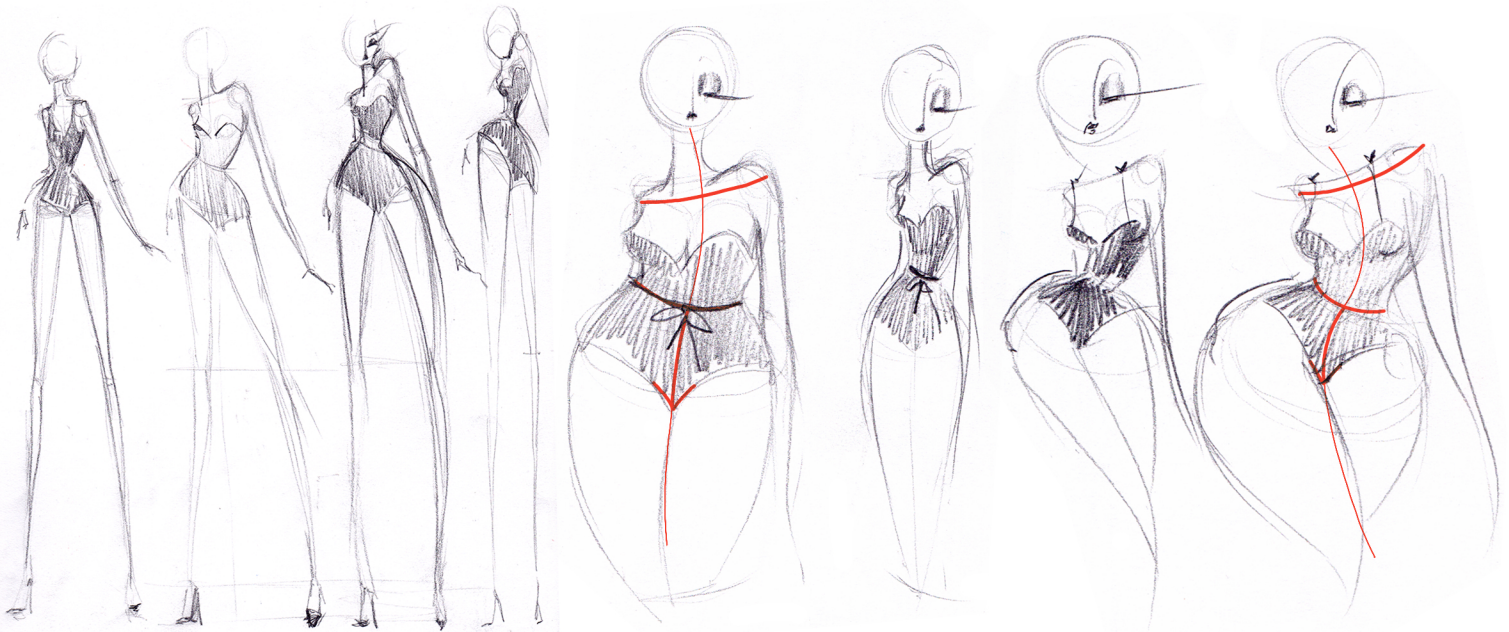
# THE BODY BEAUTIFUL

plumb lines and fuller figures

For our purposes, the *plumb line* indicates the center line, or flow through our figures. It is a helpful guide when fleshing out our torso, but also a great way to add more dynamic shape to the body. Play with varying "S" curves for your *plumb line*, like shown below, and couple that with shoulder and waist lines tilting at different angles. Trace the guide below and flesh out with the video tutorial, noting how adding fullness to figures doesn't always mean sizing up every part of the body.



Below are scans from my sketchbook that detail the process I took to create the bodies above. From Left to Right, I started with a reference from a pose online. Once I identified the framework for the pose I started to push the angles on the shoulder and waist lines. I kept playing until I went one step too far, then settled on the 3rd from left. After that, I looked at creating fuller and slimmer versions of the pose, simplifying the arms. I liked it, but I wanted something a little more dynamic, so again, I angled the shoulders and waist in sharper opposition. This resulted in a wavier "S" curve for my *plumb line*, and a figure I was much happier with.







## IN THIS LESSON WE WILL

Practice creating dynamic figures, drawing multiple mermaids with undulating plumb lines.

## WHAT YOU WILL NEED

JOURNAL/PAPER

PENCIL

WATERCOLORS

GEL PENS

### PLUMB LINE MERMAIDS

from Rowing Fish Friends

Using a combination of all the tricks up our sleeves, we're going to create this illustration for the video tutorial quick exercise "Plumb Line Mermaids". Our goal is to stay loose and elastic. When learning and locking in new techniques it is about quality AND quantity, so don't be afraid to fill a page with your mermaid doodles.



These plumb line mermaids are from my sketchbook and you can see they're simple and playful lines and a very rough figure sketch. I can use this technique to imagine up more physically impossible poses or just repeatedly repeat the process over and over (the repetition makes you quicker and more likely to experiment).

Course work and printable materials provided in Whimsical Illustration ©JamesLukBurkeCreative

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# PLUMB LINE MERMAIDS

## QUICK EXERCISE

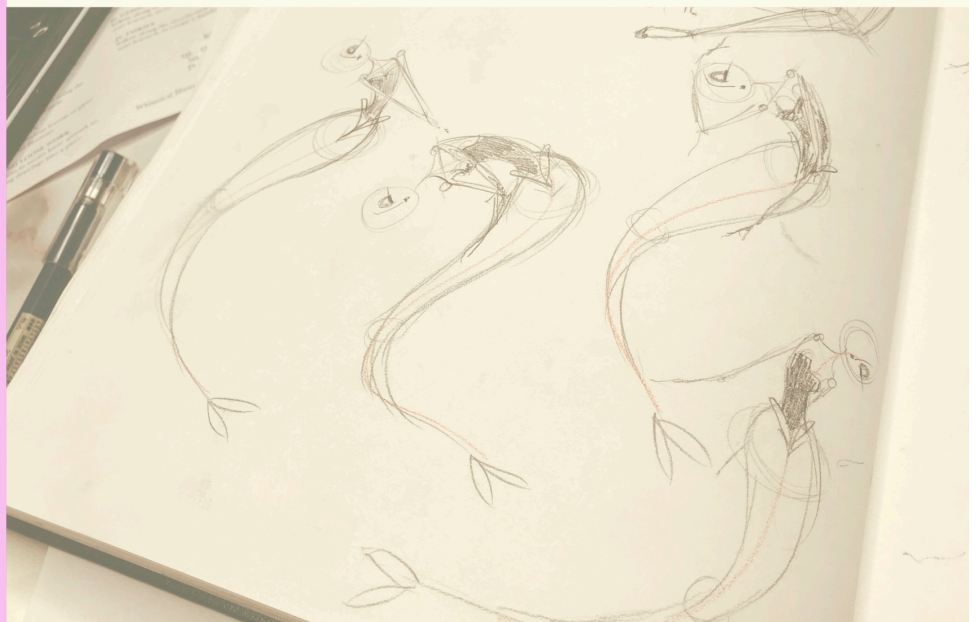
### BEFORE WE START...

A plumb line, by definition, is a line with a plumb attached to it, used for finding the depth of water or determining the vertical on an upright surface. For our purposes, we're using it when we describe the center of gravity through the body. You can also think of this as a line that divides the body in two. We undulate this line to create a sense of movement and dynamic flow to the figures we draw, and it is just a guide. Think of it as a little reminder to curve your body a bit.

On standing figures, we would run this plumb line through the head, shoulders, waist and hips, then straight down the leg that is supporting the weight of our figure. For mermaids, however, gravity doesn't quite work the same way underwater, so we can play with a more winding, flowing, twisting and spinning plumb line.

My top tip for this lesson is:

*Remember to place your guides for shoulders and waist in opposition. As the plumb line curves, so too should the shape of your figure, so try placing your guides on each change in the curve as you run down the line.*

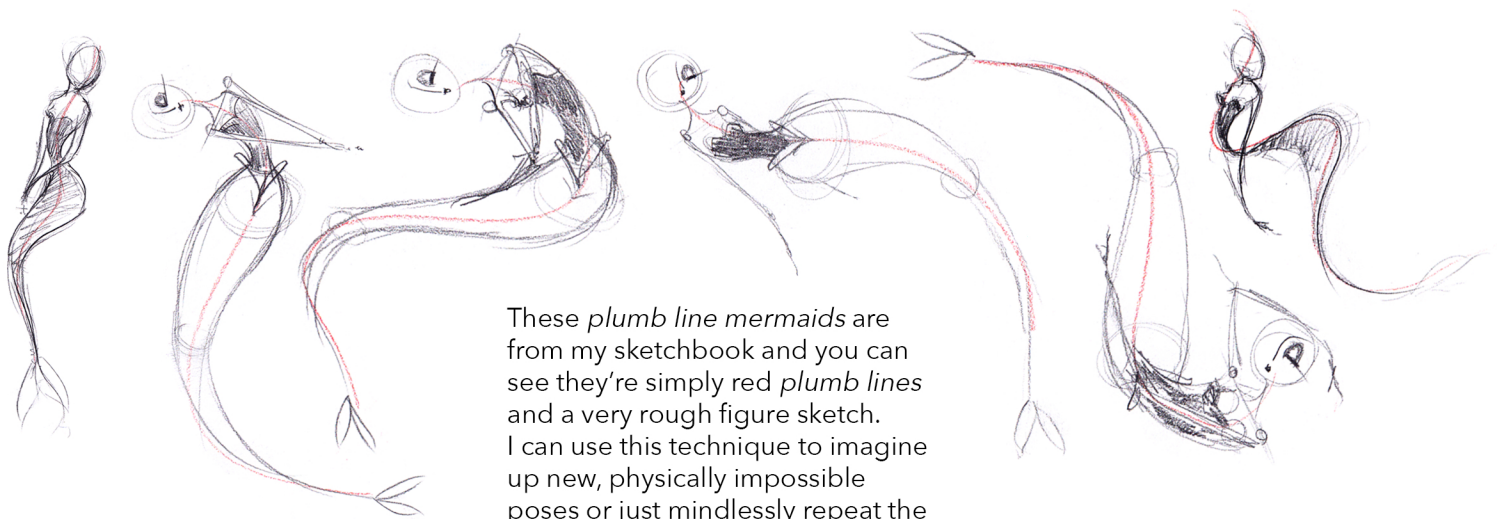




# PLUMB LINE MERMAIDS

free flowing fish friends

Using a combination of all the tricks up our sleeve, we're going to create this illustration for the video tutorial quick exercise "Plumb Line Mermaids". Our goal is to stay loose and sketchy. When learning and locking in new techniques it is about quality AND quantity, so don't be afraid to fill a page with your mermaid doodles.



These *plumb line mermaids* are from my sketchbook and you can see they're simply red *plumb lines* and a very rough figure sketch. I can use this technique to imagine up new, physically impossible poses or just mindlessly repeat the process over and over (the repetition makes you quicker and more likely to experiment).



## IN THIS LESSON WE WILL

Use references and our own artistic interpretation to practice adding shadows and highlights to faces.

## WHAT YOU WILL NEED

JOURNAL/PAPER

TRACING PAPER

GRAPHITE

COLORED PENCILS

WHITE GEL PEN

KRAFT PAPER



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# SHADOW MAPPING

## MINI LESSON

### BEFORE WE START...

Sketch out some of your face maps, or print the "Shadow Mapping 2" PDF, onto Kraft paper. Kraft paper is great for this exercise because the tone of the paper acts as our midtone.

In the video tutorial, we will identify our shadows and highlights. Shadows being the darkest shades on our reference images and the highlights being the lightest. When we map them out, take note of how different light sources create different shadow maps. You can use these to apply directly to your illustrations, or take the general idea of them and use artistic liberty when shading. Personally, I find that applying realistic shadows and highlights to whimsical faces often produces results I don't like, so I use a generic set of highlights and shadows that we will look at deeper in the next lesson "Shade".

My top tip for this lesson is:

*Lighter shades appear closer to us and darker ones recede. Take a look at your own face in a mirror and see where your shadows and highlights fall. You might see darker shadows in the eye sockets and a highlight on the tip of your nose. Your skin may be the same color on your eyelid and your nose, but the shadows and highlights catch your eyes in a way that shows the depth between those two features.*





# SHADOW MAPPING

where to shade faces?

Using the reference images below, trace over the contours of the shadow areas you see on the face. Focus on mapping out the deepest, darkest shadow areas first and then map out secondary shadow areas if you wish. Take note of how different light sources cast unique shadows to the face. Also take note of the lightest areas of the face. These points are the highlights and can be used to add extra dimension to your face shading.



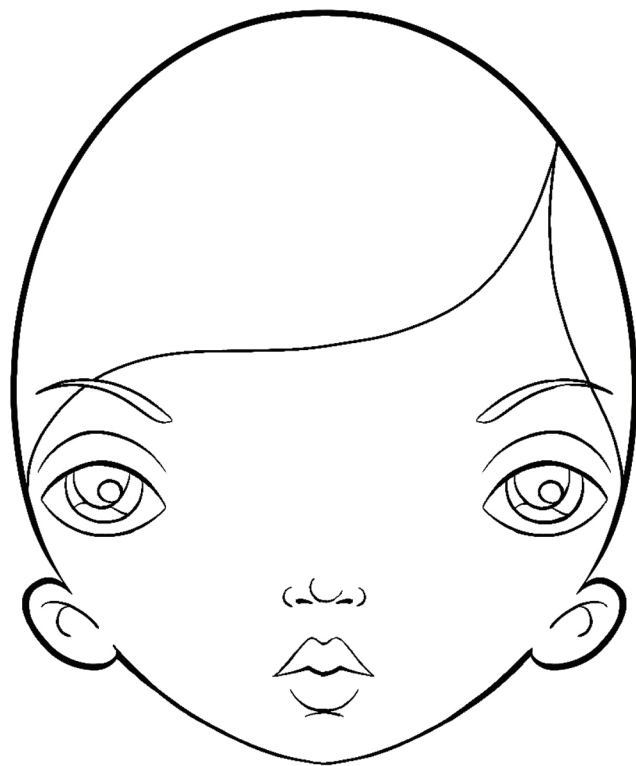
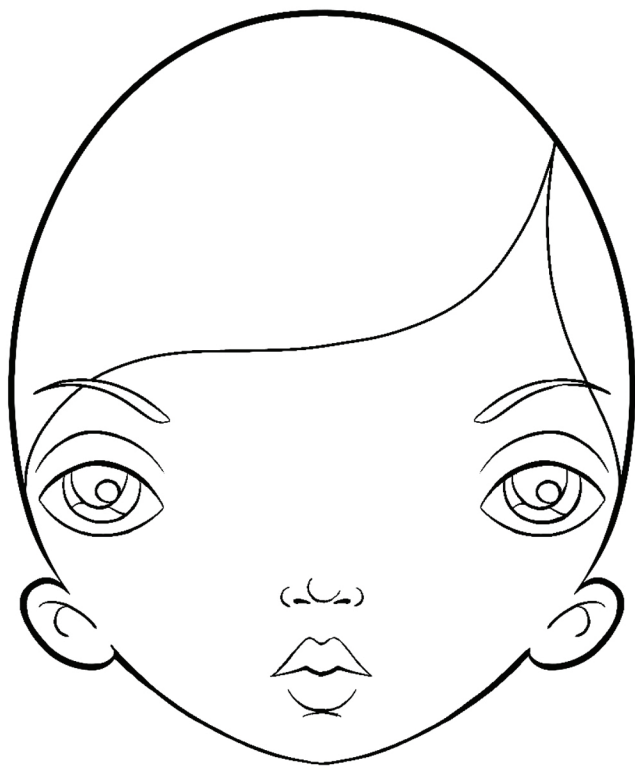
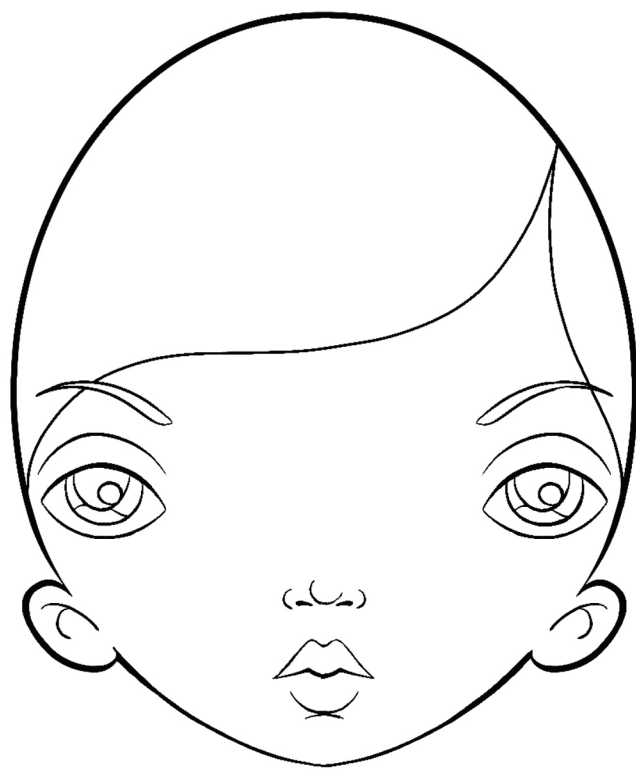
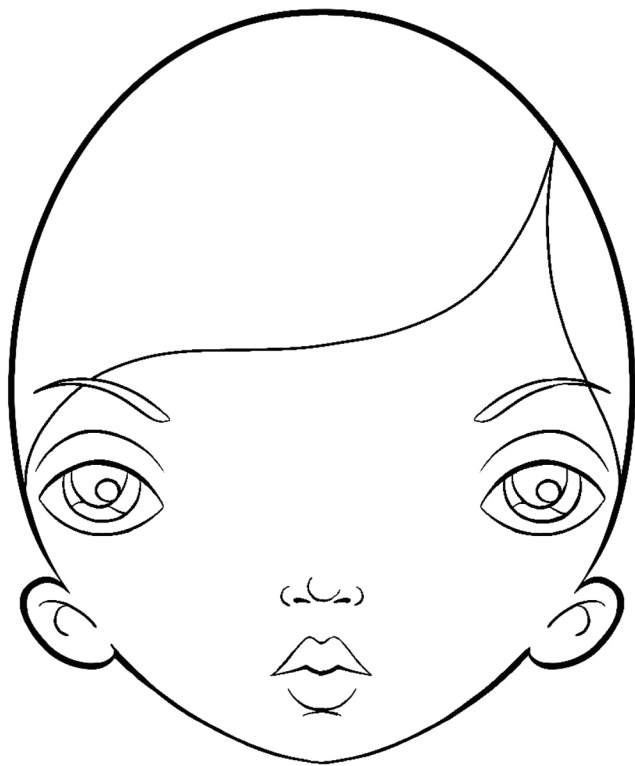
royalty-free images sourced from pixabay.com



# SHADOW MAPPING

where to shade faces?

Using the contour lines traced onto the previous reference images, map out the shadow areas (highlights optional) onto the faces below.



# Jb WORKSHOPS

## IN THIS LESSON WE WILL

Learn my specific techniques for applying shading and depth when rendering faces.

## WHAT YOU WILL NEED

JOURNAL/PAPER

WATERCOLORS

COLORLED PENCILS

WHITE GEL PEN

# SHADE

## BEFORE WE START...

Here come the SECRETS!

If you've seen the PDF download for this tutorial, do not be alarmed! There are a lot of words, but they're not detailing anything outrageous, I just wanted to break it all down so you don't miss anything.

The video tutorial demonstrates how I approach shading and my thoughts/tips/tricks/techniques. There's no specific reality to where I place my shadows and highlights, but it's pretty formulaic. I might not go this far every time, but I do tend to keep the shadows/highlights in the same place.

My top tip for this lesson is:

*Add multiple colors to your shadow areas for a whimsical and vibrant depth in your faces. Work in layers and build more detail into areas you want to pull focus.*

## SHADE

the jibcreative way

Below is the completed sample from the video tutorial "Shade". Whilst I don't cling to any particular rules when it comes to shading (or anything for that matter!) I do have a formula that I use 90% of the time. Not because it's the most natural, or even the most interesting, but because I love to color the EYES! I love for the eyes! The cheeks are guilty by association, so they get some heavy shading too. If there's a facial feature you particularly enjoy rendering, build a shadow map that places heavy shadows in that area. Add multiple layers of color to those shadow areas and focus building vibrant depth to the features, accentuating the enjoyment you have for them.

When watercoloring, add droplets of clear water and puddles of pigment over your base for fun blossoms and blooms.

A loose wash of watercolor is a great way to start your piece with no risk, nothing that works well with other mediums.

Lashes... Always add lashes!

Add fun color and highlight details to the eyes.

Blush the tops of the ears, the nose and shoulders.

Drawline your illustration with a colored pencil. Red/Pinks blend into lighter skin tones well, for a less intense outline.

Try gel pens, they're fun.

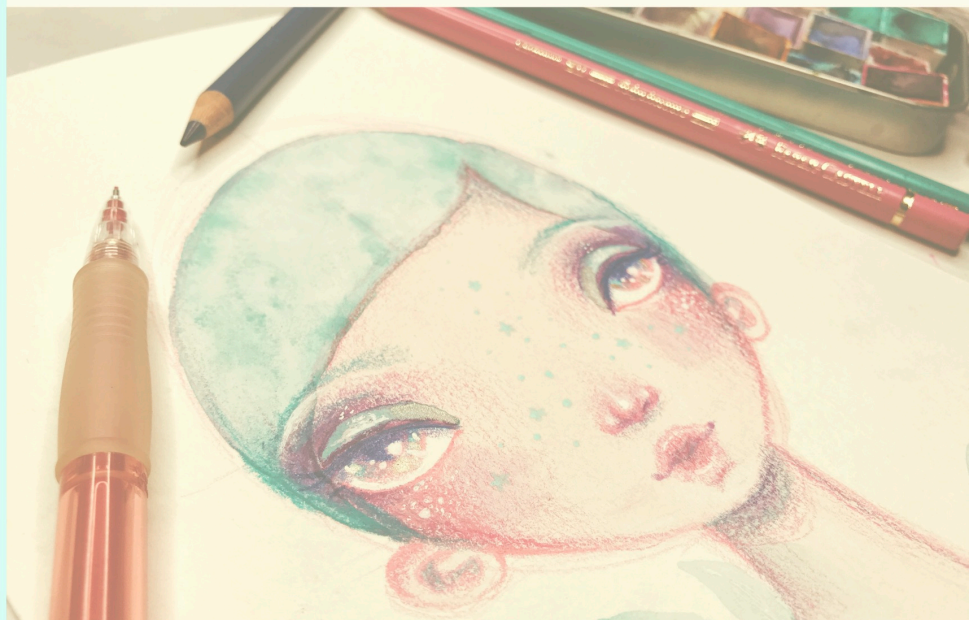
Have fun! Make a note of what you like and want to try again and chase down any creative fences you find yourself in during the tutorial.

You can tell by the abundance of notes on this PDF that I LOVE shading/rendering faces. It's always such a magical experience to watch a blank piece of paper take on a new life right before your eyes. To move your tools across a page and have someone staring back at you when you're done. This formula is a favorite of mine, and a guilty pleasure when I'm just having a fun afternoon illustrating. If you're ever stuck for a new idea for face shading, or want to challenge yourself, try referencing makeup artists and their makeup looks. Often times they will bring new ideas for color palettes/shades/textures/faces and they're already mapped out on a face! Only difference is you're trading eyeshadow for pencils and a face for paper.

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# SHADE

the jlbcreative way

Below is the completed sample from the video tutorial "Shade". Whilst I don't cling to any particular rules when it comes to shading (or anything for that matter) I do have a formula that I use 99% of the time. Not because it is the most natural, or even the most interesting, but because I love to color the EYES! I live for the eyes! The cheeks are guilty by association, so they get some heavy shading too... If there's a facial feature you particularly enjoy rendering, build a shadow map that places heavy shadows in that area. Add multiple layers of color to those shadow areas and focus building vibrant depth to the features, accentuating the enjoyment you have for them.

When watercoloring, add droplets of clean water and puddles of pigment over your base for fun blossoms and blooms.

A loose wash of watercolor is a great way to start your piece with an nice midtone that works well with other mediums.

Lashes... Always add lashes!

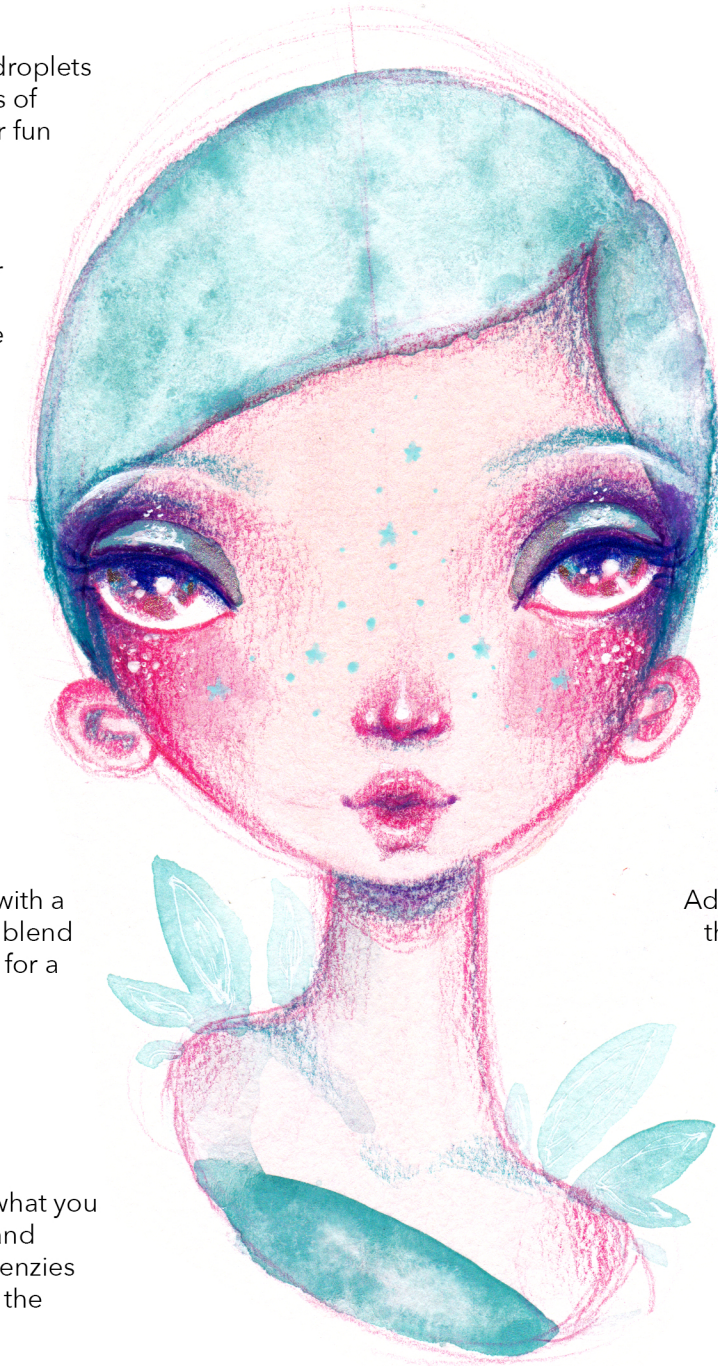
Add fun color and highlight details to the eyes.

Blush the tops of the ears, the nose and shoulders.

Draw/line your illustration with a colored pencil. Reds/Pinks blend into lighter skin tones well, for a less intense outline.

Try gel pens, they're fun.

Have fun! Make a note of what you like and want to try again and chase down any creative frenzies you find yourself in during the tutorial.



Repeat colors throughout the piece. Any color that stands alone will pull focus, so I usually reserve it for the eyes.

Try working without black. you might find you don't need it.

Add a subtle shadow under the lash line for a dreamier look.

Darken eyebrows towards the outer edge.

Focus multiple layers of color to the shadows around the outside of the eyes, deepening up the vibrancy in the eyelid crease.

Add glistening white highlights to the nose, eyelid, brow bone and cheeks.

Add speckles and freckles.

Work in light layers and build cautiously. I tend to sample colors and intensify them once I am happy.

You can tell by the abundance of notes on this PDF that I LOVE shading/rendering faces. It's always such a magical experience to watch a blank piece of paper take on a new life right before your eyes. To move your tools across a page and have someone staring back at you when you're done. This formula is a favorite of mine, and a guilty pleasure when I'm just having a fun afternoon illustrating. If you're ever stuck for a new idea for face shading, or want to challenge yourself, try referencing makeup artists and their makeup looks. Often times they will bring new ideas for color palettes/shapes/textures/finishes and they're already mapped out on a face! Only difference is you're trading eyeshadow for pencils and a face for paper.





## IN THIS LESSON WE WILL

Look at how using different mediums can result in the same work having a different feel and mood.

## WHAT YOU WILL NEED

JOURNAL/PAPER

COLORING MEDIUMS

COPIC MARKER/PASTEL PENCIL

WATERCOLOR/COLORED PENCIL

GRAPHITE PENCIL/GEL PEN

ACRYLIC PAINT/WATER SOLUBLE CRAYON



# MIXING YOUR MEDIUMS

## BEFORE WE START...

If you're anything like me, you could be staring over at your art supplies right now in a moment of panic, realizing that you've spent a small fortune amassing them. The only thing that prevents me from going into total meltdown about it is USING them all. I can somehow justify it that way...

Some mediums I prefer over others, and some I feel completely new at every time I pick them up. I feel very in control with pencils and Copic markers, but hand me a water soluble crayon and I'm going to need a minute. This is natural, and even when you think you know all about a certain type of supply, BAM, a new discovery. I love being a mixed media artist because I feel the freedom to create with ALL the art supplies I can find; the opportunities for discovery seem endless.

In this lesson we will look at combining two mediums together, getting a feel for the mixed media type of illustration that I like to create. We will also use the same base image for each piece. Notice how the change in mediums, and even the techniques used to render each piece, result in four faces with different aesthetics, style and mood.

My top tip for this lesson is:

*Try combinations of mediums you're familiar with and unfamiliar with. Start with the same base each time to track the differences in how you approach each piece and which results you may prefer.*



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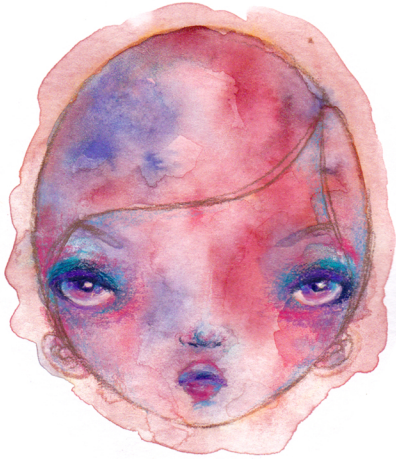
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# MIXING YOUR MEDIUMS

mood and style with mixed media

Half the fun of Illustration is the drawing... the other half - coloring! Well, the split might be more 30/70 for me, but without a foundation of how-to-draw I wouldn't even have drawings to color. There are an abundance of art supplies out in the world and it's sometimes hard to know which to invest in. I've found that sampling a few of EVERYTHING was a nice starting point and, as I enjoyed the supply, I could add to the collection. Below are the samples from the video tutorial. Note how the rendering was all derivative of the "Shade" lesson, but the mixture of coloring mediums challenged me to change my approach. Experiment with combinations of your art supplies and explore how the mediums you use to render can completely change the style, and mood of your work.



WATERCOLOR +  
COLORED PENCILS

## Watercolor

Xanadu Art Studio -  
colors unavailable, seller  
produces  
handmade watercolors in  
various quantities

## Faber-Castell Polychromos

178 nougat  
156 cobalt green  
124 rose carmine  
101 white  
145 light phthalo blue  
136 purple violet  
138 violet  
160 manganese violet

## Caran D'Ache Luminance

083 ultramarine pink  
171 turquoise blue  
112 manganese violet



ALCOHOL MARKERS +  
PASTEL PENCILS

## Copic Markers

E57 light walnut  
E77 maroon  
V25 pale blackberry  
B39 prussian blue  
RV66 raspberry  
Y02 canary yellow

## Faber-Castell Pitt Pastels

1122-102  
1122-103  
1122-169  
1122-180  
1122-191



GEL PENS + GRAPHITE  
PENCILS

## Gel Pens

OHTO Fude Ball 1.5  
MUJI gel ink pen 0.25

## Graphite Pencils

Pilot Opt. 0.5 mechanical  
pencil  
Palomino Blackwing

## NOTES



ACRYLIC PAINT + WATER  
SOLUBLE CRAYONS

## Acrylic Paint

Matte finish acrylic paint -  
source unknown

## Tim Holtz Distress Crayons

abandoned coral  
worn lipstick  
spun sugar  
shaded lilac  
tumbled glass

## Caran D'Ache Neocolor II Aquarelle

cobalt blue  
white  
turquoise blue

# jlb WORKSHOPS

## IN THIS LESSON WE WILL

Familiarize ourselves with our art supplies and how they interact with one another.

## WHAT YOU WILL NEED

JOURNAL/PAPER

ALL ART SUPPLIES

## MIXED MEDIA MINGLE

I'm all about learning... Even as the instructor of this course, I am learning. I have an endless list of styles, techniques and mediums I want to try and will be as a lifelong pursuit to complete that list. I feel like there is no better learning experience than a hands-on session. Let us be made up of so many roles and trying to overcome them all. I realized me, especially when I found out that some people like to mix media at all. In this exercise, want you to throw caution to the wind! Layer your mediums, test what you have, play. If some of your tree tops don't want to be friends with each other, that's fine, remember that for next time and find them a new friend.



I hope you get a better feel for your mediums during this process. I have played with my supplies a million times and still managed to find an INCREDIBLE accident using the drying paint marker with my watercolor. If you would like to finish the piece you can paint over your tree tops. This can be further experimentation with your mediums, but also gives the exercise a completed look... People will see a fabulously textured forest scene and never suspect this was a practice page.

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# MIXED MEDIA MINGLE

## QUICK EXERCISE

### BEFORE WE START...

This lesson is designed to help us gain a better understanding of our options when we use our mixed media art supplies. There are rules upon rules upon rules when it comes to mixing mediums, but guess how many I care for? Correct - ZERO! Ok, well I don't want to put my Copic markers in wet paint, but I'm fine with breaking the other rules.

Using the concept of a Venn diagram, we're going to create a forest scene where our treetops overlap, one on top of the other. During this process, we'll get a feel for certain layering that we enjoy, and other combinations of mediums we might want to abandon in the forest.

My top tip for this lesson is:

*Throw caution to the wind and try as many combinations as you can think of. Get really hands on, playful and messy. Try not only different types of art supplies, but different brands of those same supplies (you'll find not all are made the same).*





# MIXED MEDIA MINGLE

making friends in the forest

I'm all about learning... Even as the instructor of this course, I am learning. I have an endless list of styles, techniques and mediums I want to try and I will be on a lifelong pursuit to complete that list. I feel like there is no better learning experience than a hands-on exercise. Art can be made up of so many rules and trying to memorize them all frustrated me, especially when I found out that some existed for no real reason at all... In this exercise I want you to throw caution to the wind! Layer your mediums, test what you have; play. If some of your treetops don't want to be friends with each other, that's fine, remember that for next time and find them a new friend.



*completed sample from video tutorial*



*patterns added to finish piece*

I hope you get a better feel for your mediums during this process. I have played with my supplies a million times and still managed to find an INCREDIBLE accident mixing the drying paint marker with my watercolors. If you would like to finish the piece pop some patterns over your treetops. This can be further experimentation with your mediums, but also gives the exercise a completed look... People will see a fabulously textured forest scene and never suspect this was a practice page.



# jlb WORKSHOPS

## IN THIS LESSON WE WILL

Break our reference image down into manageable, easily replicated shapes, and use them to transcribe our image into our illustration.

## WHAT YOU WILL NEED

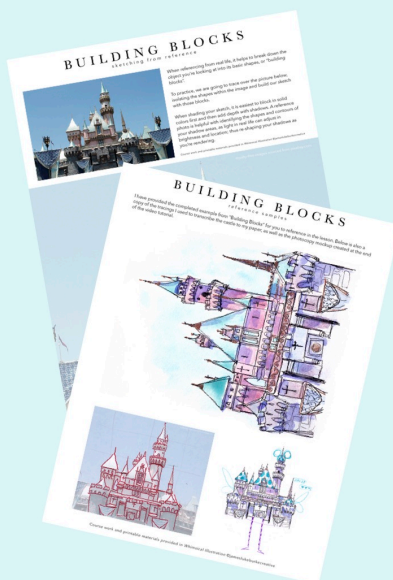
JOURNAL/PAPER

BUILDING BLOCKS 1 PDF DOWNLOAD

BUILDING BLOCKS 2 PDF DOWNLOAD

WATERPROOF PEN

WATERCOLORS



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# BUILDING BLOCKS

## MINI LESSON

### BEFORE WE START...

Urban sketching is something I never thought I would enjoy. The thought of drawing a building instead of a whimsical face was odd to me. However, a few trips to Disneyland with a sketchbook in hand and suddenly I'm drawing a wharf setting, thinking, who am I?!

This lesson will break down how I approach Urban sketching, and the "building blocks" method I like to use when I feel overwhelmed by the complexity of a structure. This same technique of breaking down objects into their primitive shapes, then building them back up again, is useful beyond Urban sketching and we've already touched on the idea in our "Hair" lesson.

We're starting grand with the Disneyland castle, but feel free to use simpler reference images if you'd like.

My top tip for this lesson is:

*Resist the urge to draw the construction blueprint. We're just sketching, and for the most part, implying detail. You do not need to reproduce the reference brick for brick, just capture its essence. Also, take a quick snapshot of your setting if you're sketching on location. Changing light sources can affect the way shadows are cast.*





# BUILDING BLOCKS

sketching from reference



When referencing from real life, it helps to break down the object you're looking at into its basic shapes, or "building blocks".

To practice, we are going to trace over the picture below, isolating the shapes within the image and build our sketch with those blocks.

When shading your sketch, it is easiest to block in solid colors first and then add depth with shadows. A reference photo is helpful with identifying the shapes and contours of your shadow areas, as light in real life can adjust in brightness and location; thus re-shaping your shadows as you're rendering.

Course work and printable materials provided in *Whimsical Illustration* ©jameslukeburkecreative

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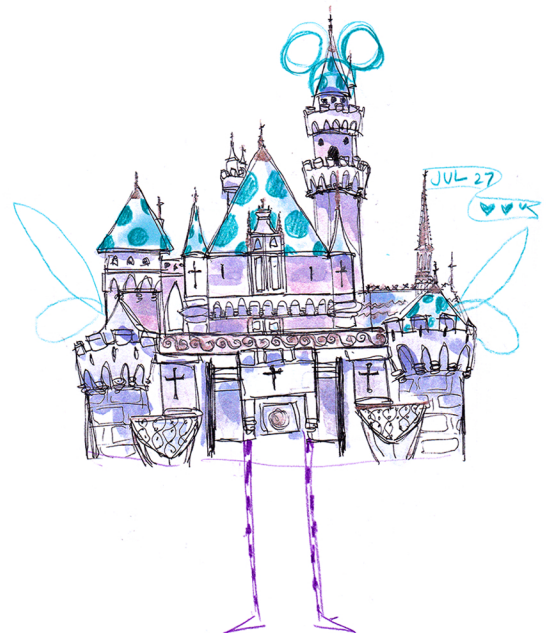
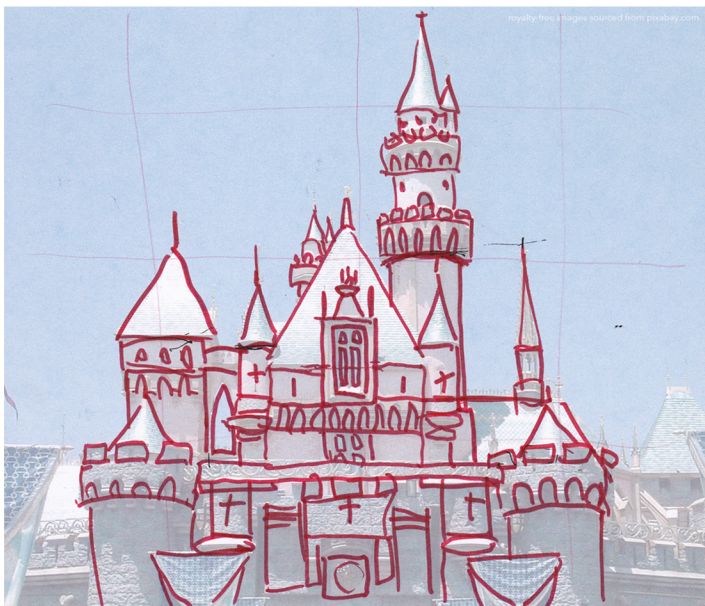




# BUILDING BLOCKS

reference samples

I have provided the completed example from "Building Blocks" for you to reference in the lesson. Below is also a copy of the tracings I used to transcribe the castle to my paper, as well as the photocopy mockup created at the end of the video tutorial.







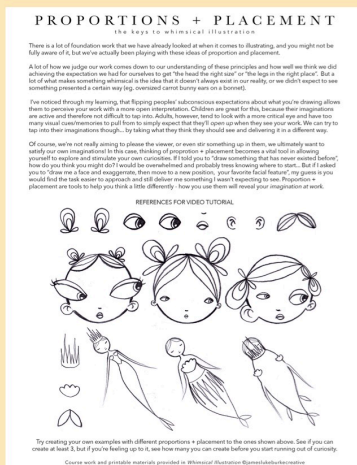
## IN THIS LESSON WE WILL

Learn about the key features of adding whimsy to your illustration - a blend of proportion and placement.

## WHAT YOU WILL NEED

JOURNAL/PAPER

PENCIL



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# PROPORTIONS + PLACEMENT

## BEFORE WE START...

Now that we have laid a SOLID foundation for our illustration technique, we're going to move into how it all comes together in whimsical illustration, and I have another secret:

It's not even that complicated!

See, as anyone approaches an illustration they have a thought process (mostly subconscious) that dictates where certain features should go and what size they should be. For most people, these thoughts are based in reality and formed by an understanding of what they've seen before - also known as a visual memory.

In Whimsical Illustration, we're trying to take people out of their reality and into our own imaginations. We try to illustrate some of those abstract thoughts and display ideas that only exist in the back of our minds. It stands to reason then, that all we need to do is show people what they might not expect to see. This doesn't even mean drawing a creature that's never existed, it could be as simple as enlarging the eyes on a face and moving them outwards. This is all easily achieved playing with proportion and placement.

My top tip for this lesson is:

*Be bold in your decisions. If a change in proportion or placement doesn't look intentional it may seem unresolved. Your visual memory could then perceive it as a "mistake" rather than a "choice".*



# PROPORTIONS + PLACEMENT

the keys to whimsical illustration

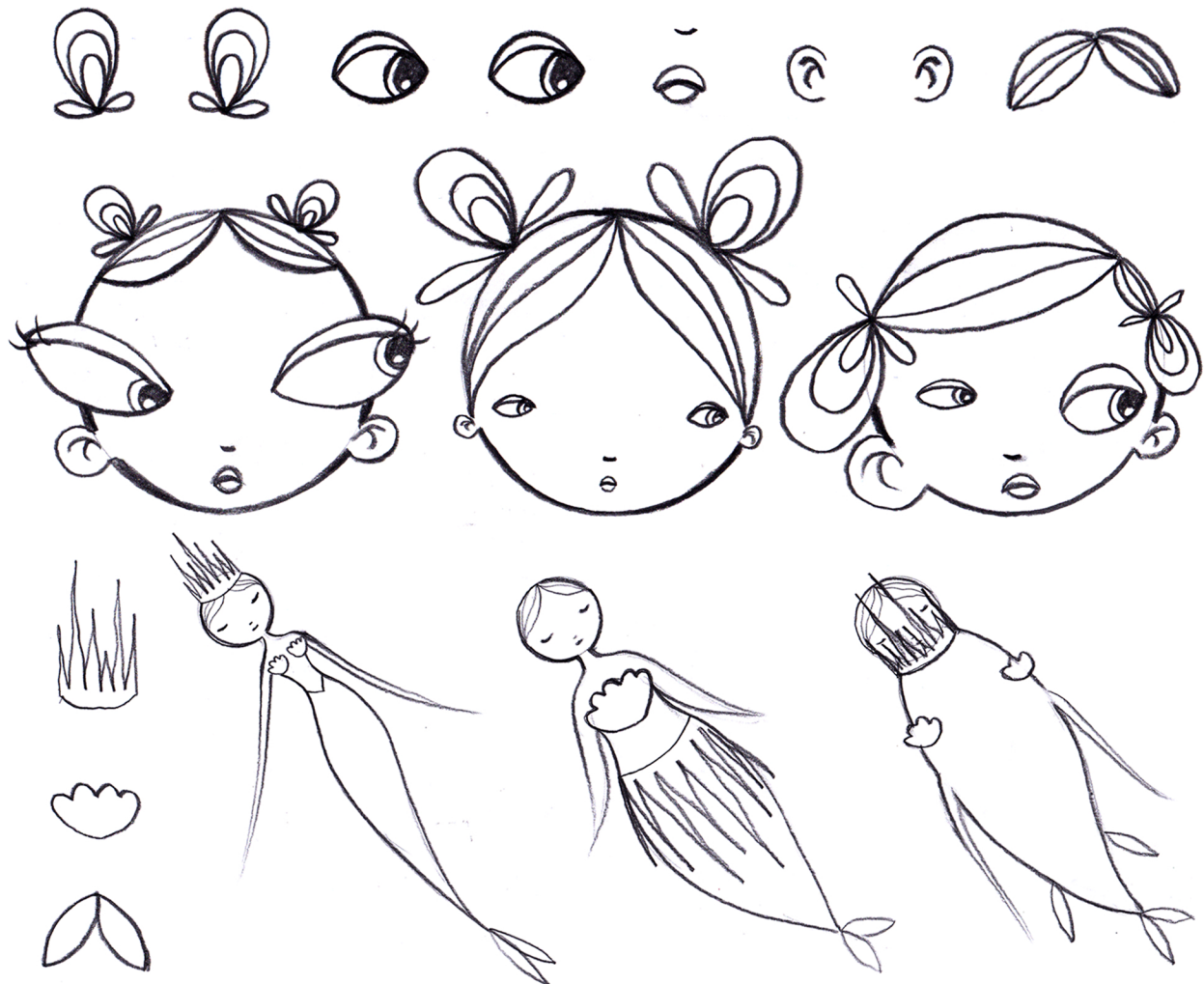
There is a lot of foundation work that we have already looked at when it comes to illustrating, and you might not be fully aware of it, but we've actually been playing with these ideas of proportion and placement.

A lot of how we judge our work comes down to our understanding of these principles and how well we think we did achieving the expectation we had for ourselves to get "the head the right size" or "the legs in the right place". But a lot of what makes something whimsical is the idea that it doesn't always exist in our reality, or we didn't expect to see something presented a certain way (eg. oversized carrot bunny ears on a bonnet).

I've noticed through my learning, that flipping peoples' subconscious expectations about what you're drawing allows them to perceive your work with a more open interpretation. Children are great for this, because their imaginations are active and therefore not difficult to tap into. Adults, however, tend to look with a more critical eye and have too many visual cues/memories to pull from to simply expect that they'll *open up* when they see your work. We can try to tap into their imaginations though... by taking what they think they should see and delivering it in a different way.

Of course, we're not really aiming to please the viewer, or even stir something up in them, we ultimately want to satisfy our own imaginations! In this case, thinking of proportion + placement becomes a vital tool in allowing yourself to explore and stimulate your own curiosities. If I told you to "draw something that has never existed before", how do you think you might do? I would be overwhelmed and probably stress knowing where to start... But if I asked you to "draw me a face and exaggerate, then move to a new position, your favorite facial feature", my guess is you would find the task easier to approach and still deliver me something I wasn't expecting to see. Proportion + placement are tools to help you think a little differently - how you use them will reveal your *imagination at work*.

## REFERENCES FOR VIDEO TUTORIAL



Try creating your own examples with different proportions + placement to the ones shown above. See if you can create at least 3, but if you're feeling up to it, see how many you can create before you start running out of curiosity.



# jib WORKSHOPS

## IN THIS LESSON WE WILL

Use Alice in Wonderland as inspiration to illustrate pieces that emphasize the whimsical effect of changes in proportion + placement.

## WHAT YOU WILL NEED

JOURNAL/PAPER

GRAPHITE PENCIL

COLORING SUPPLIES



PRINT ME before you start

ALL COURSE CONTENT AND DOWNLOADABLE MATERIALS PROVIDED  
IN THE WHIMSICAL ILLUSTRATION WORKSHOP  
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# EAT ME!

## QUICK EXERCISE

### BEFORE WE START...

What place could be more whimsical than Wonderland?!

In this lesson, we continue to look at how proportion and placement play a key role in how we approach adding whimsy to our illustrations.

Once you have finished your sketching, re-visit your findings from "Mixed Media Mingle" to render them complete.

Be sure to print the PDF downloads for this lesson if you want a reference handy throughout the video tutorial.

My top tip for this lesson is:

*Try experimenting with size ambiguity to allow for more open interpretation of your work. Change the relative size of objects in your drawing to skew the perception of what is big and what is small in the piece.*



# EAT ME!

reference samples

Use these line art reference images to assist in the illustration process of the "Eat Me!" video tutorial



## REMEMBER

When playing with the proportions and placement in your illustrations, you can create an interesting ambiguity by not placing in other elements that would create a relative size comparison. Alternatively, you can add multiple elements that play off the sizes of each other. The idea is that size is relative. We assume an egg is quite small, because relative to our own size, we are much larger... but next to a grain of rice, we see it as large...

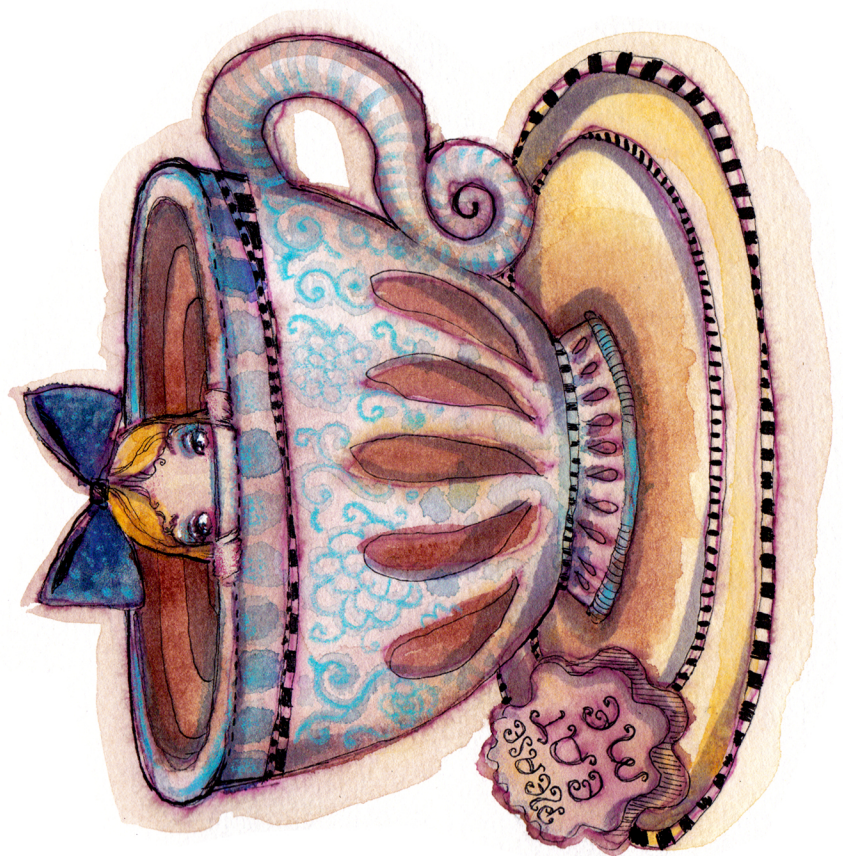
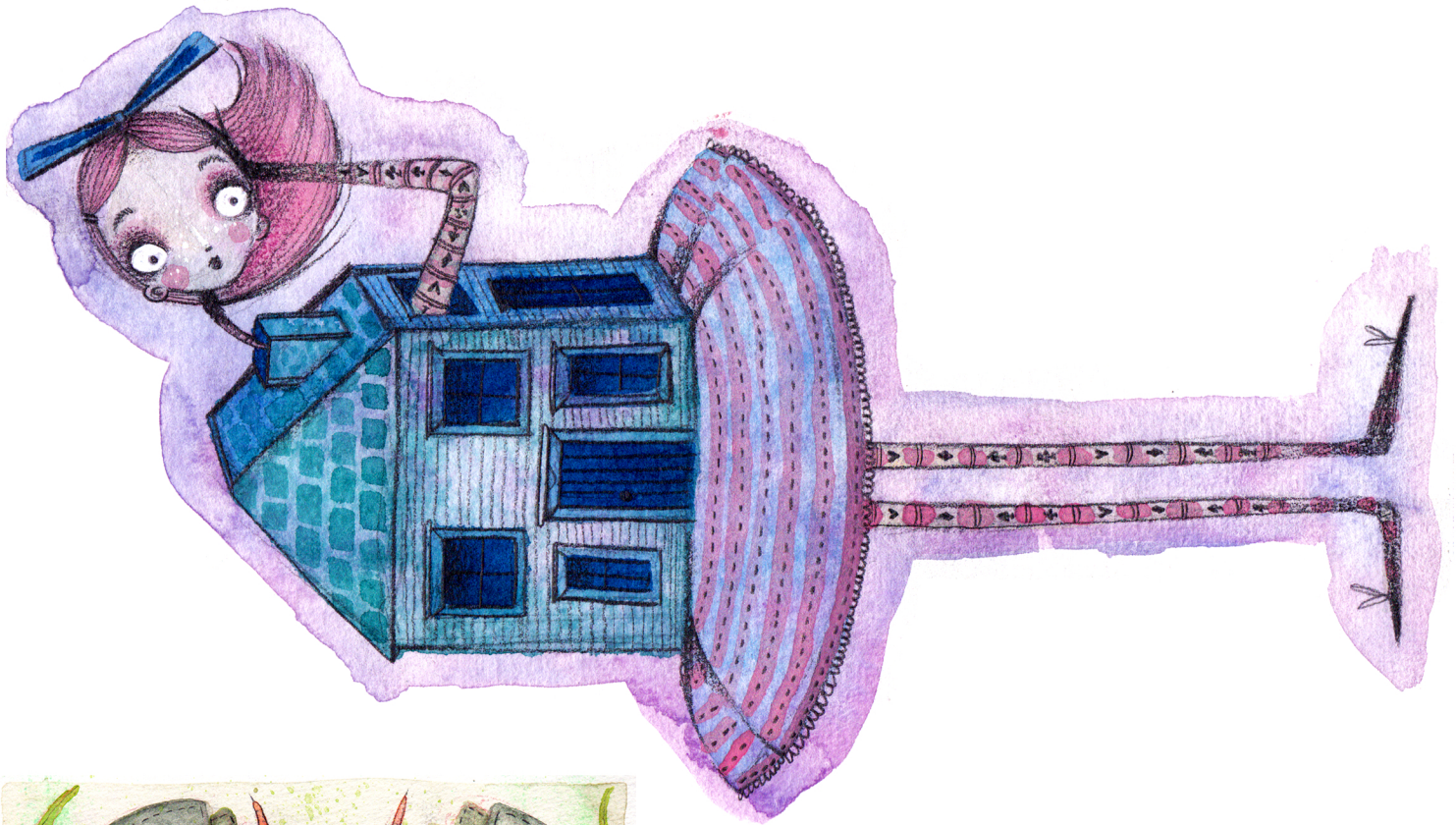
You can build this inexactness into your work to create more room for interpretation. Creating this way leaves a space for your imagination to take over and make decisions about what it's drawing and seeing, as you're conceptualizing it and when it is done. For me, this is the key to *whimsical illustration*.



# EAT ME!

reference samples

Below are the reference images from the "Eat Me!" video tutorial.







## IN THIS LESSON WE WILL

Unpack my creative process to theming your illustrative works and stimulating your imagination.

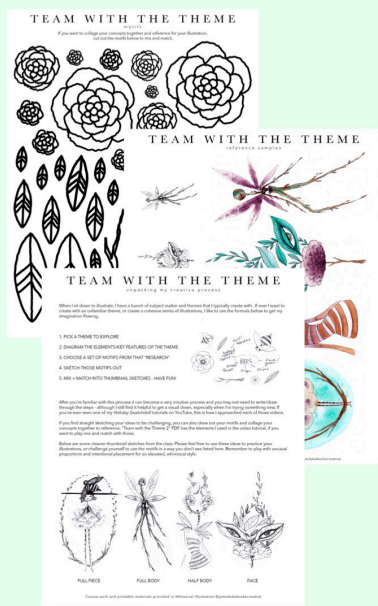
## WHAT YOU WILL NEED

JOURNAL/PAPER

TEAM WITH THE THEME PDF DOWNLOAD 1

GRAPHITE PENCIL

COLORING MEDIUMS



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# TEAM WITH THE THEME

## BEFORE WE START...

Category is... BEES!

Probably not so obvious right away, but the inspiration used to create the 4 pieces in this collection all stemmed from bees.

This lesson will unpack my creative process to theming illustrative works. This process also doubles as a creative exercise for my imagination when I need new ideas to flow in.

Grab the PDF download "Team with the Theme 1" for the step-by-step instructions listed in the video tutorial. PDF 2 is for anyone wishing to get a little more visual with the motif mix and match process. PDF 3 includes scans of all 4 pieces and their thumbnail sketches.

This process has brought about countless fun new journeys for my illustration and style. I thoroughly recommend trying this a few times and chasing down any creative frenzies you have along the way.

My top tip for this lesson is:

*To build a collection of related work, try applying the same color palette and rendering style to each piece in the series.*





# TEAM WITH THE THEME

unpacking my creative process

When I sit down to illustrate, I have a bunch of subject matter and themes that I typically create with. If ever I want to create with an unfamiliar theme, or create a cohesive series of illustrations, I like to use the formula below to get my imagination flowing.

1. PICK A THEME TO EXPLORE
2. DIAGRAM THE ELEMENTS/KEY FEATURES OF THE THEME
3. CHOOSE A SET OF MOTIFS FROM THAT "RESEARCH"
4. SKETCH THOSE MOTIFS OUT
5. MIX + MATCH INTO THUMBNAIL SKETCHES - HAVE FUN!



After you're familiar with this process it can become a very intuitive process and you may not need to write/draw through the steps - although I still find it helpful to get a visual down, especially when I'm trying something new. If you've ever seen one of my *Holiday Swatchdoll* tutorials on YouTube, this is how I approached each of those videos.

If you find straight sketching your ideas to be challenging, you can also draw out your motifs and collage your concepts together to reference. "Team with the Theme 2" PDF has the elements I used in the video tutorial, if you want to play mix and match with those.

Below are some cleaner thumbnail sketches from the class. Please feel free to use these ideas to practice your illustrations, or challenge yourself to use the motifs in a way you don't see listed here. Remember to play with unusual proportions and intentional placement for an elevated, whimsical style.



FULL PIECE



FULL BODY



HALF BODY



FACE

# TEAM WITH THE THEME

motifs

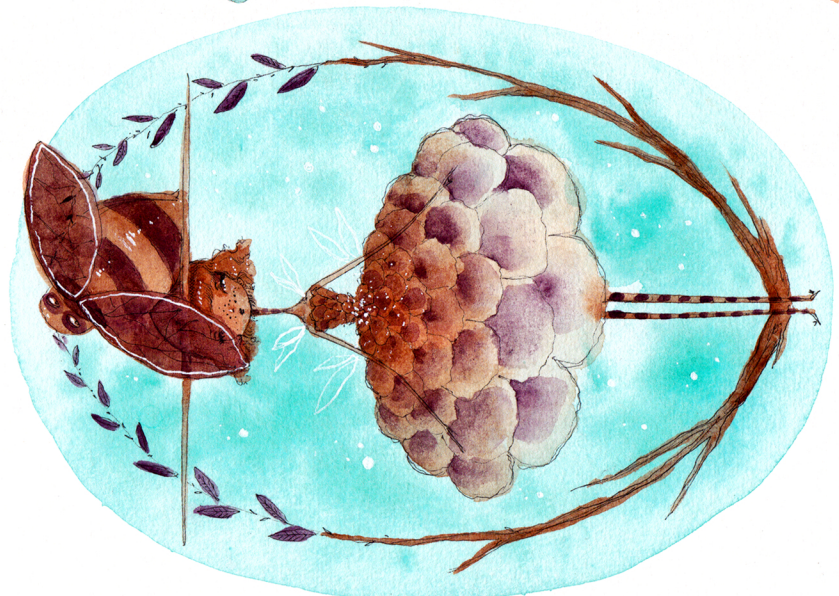
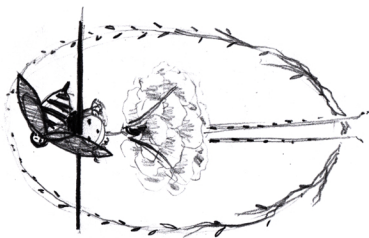
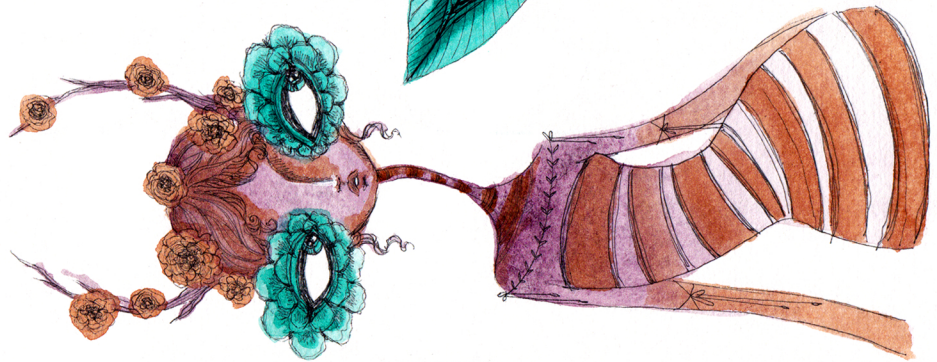
If you want to collage your concepts together and reference for your illustration,  
cut out the motifs below to mix and match.





# TEAM WITH THE THEME

reference samples





# jib WORKSHOPS

## IN THIS LESSON WE WILL

Use familiar and personal subject matter to complete a unique version of the "On A Loop" personalized page layout tutorial.

## WHAT YOU WILL NEED

JOURNAL/PAPER

ON A LOOP PDF DOWNLOAD 1

ON A LOOP PDF DOWNLOAD 2

GRAPHITE PENCIL

COLORING MEDIUMS



PRINT ME before you start

ALL COURSE CONTENT AND DOWNLOADABLE MATERIALS PROVIDED  
IN THE WHIMSICAL ILLUSTRATION WORKSHOP  
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# ON A LOOP

## QUICK EXERCISE

### BEFORE WE START...

Be sure to have your PDF's handy for this one. PDF 1 will have the step-by-step instructions and also the blueprint for the journal spread we create in the video tutorial. PDF 2 will have the cleaned line art from our finished piece (and the colored version) if you need to grab a closer look at any of the details we add.

This lesson was designed for my Art Journaling workshops as a guide to help people get creative when adding personal themes to journal pages. I think it ties in really well at this stage of the course, as we continue to look at themes and extracting ideas/motifs to use in our whimsical illustration.

I have applied "The Little Mermaid" as a theme to look at for this spread, but the world is your oyster (yes, pun) and I would encourage you to try this spread using a theme that excites you.

My top tip for this lesson is:

*Don't force yourself to stick to the blueprint - it is just a simple guide, not a strict formula for success. Also, choose a theme that you're familiar with and excites you. It is more likely to get your imagination stimulated and free-flowing.*

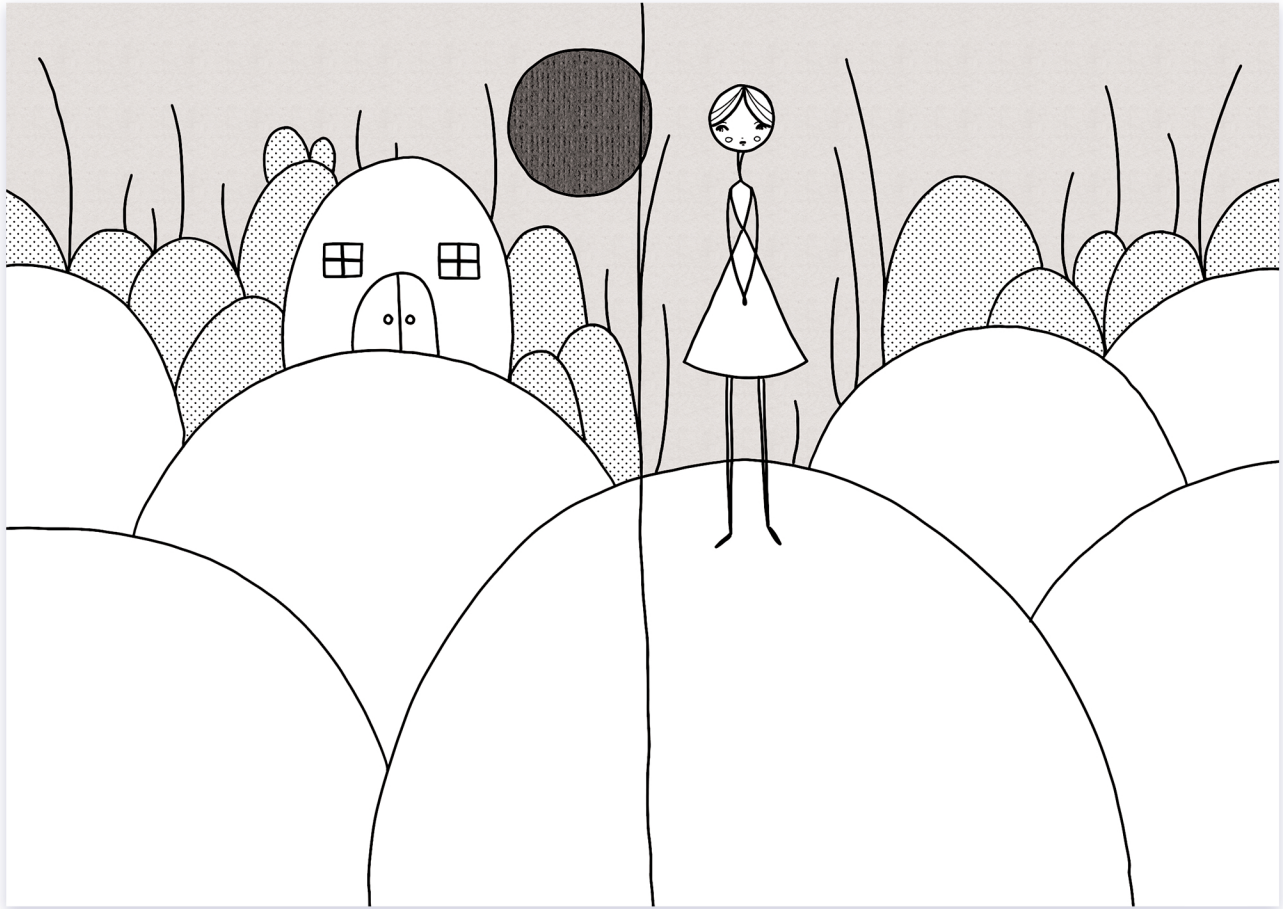




# ON A LOOP

personalized page layout tutorial

Below is the blueprint for our "On a Loop" personalized page layout. Use this as a reference in conjunction with the video tutorial to continue your practice pulling themes and personal subject matter into your illustrations.



## STEP - BY - STEP

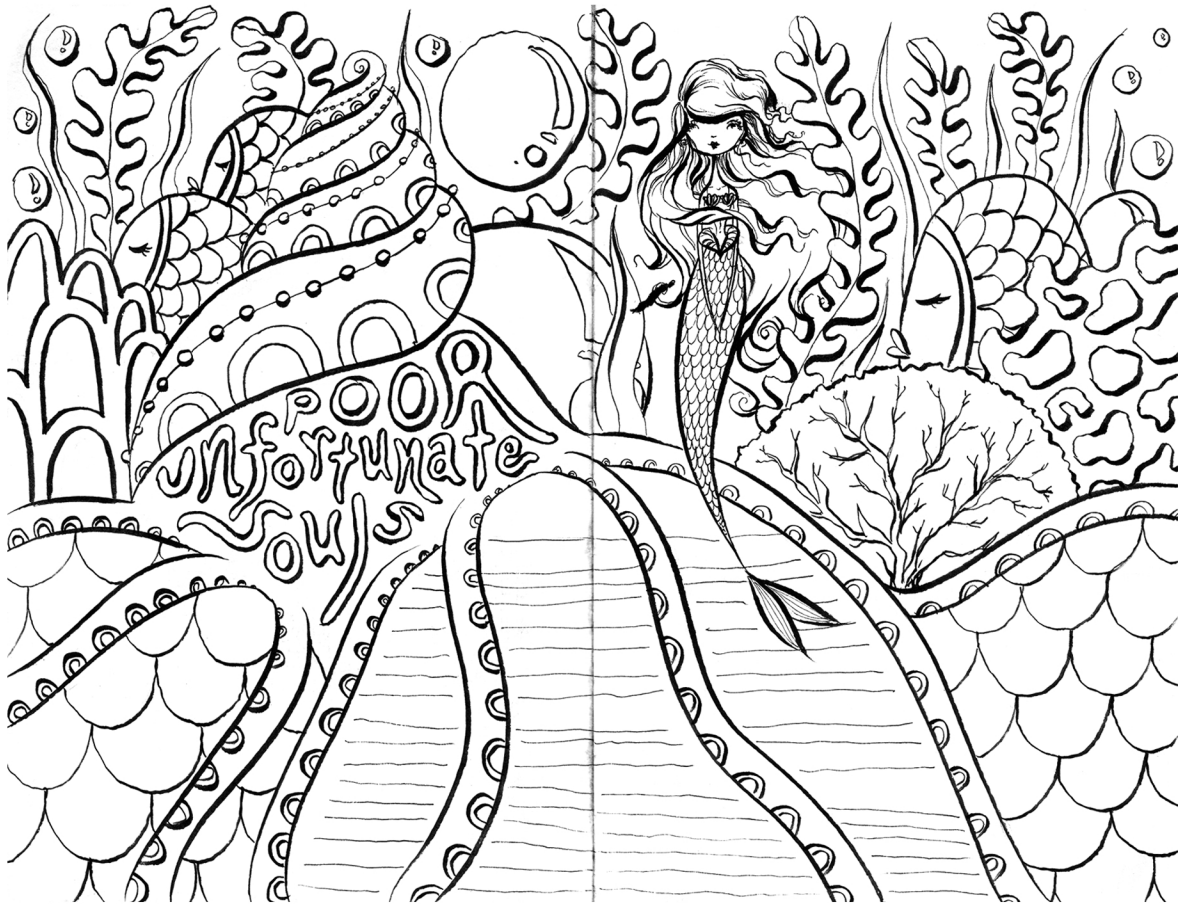
- Choose a theme
- Gather simple motifs and a color palette to suit
- Thumbnail sketch your ideas
- Add your theme to the blueprint
- Render and detail
- Repeat with a new theme!
- Have fun (always have fun)





# ON A LOOP

reference samples





# jib WORKSHOPS

## IN THIS LESSON WE WILL

Explore a simple overview of fashion illustration and create expressive fashion figures using a dry brush ink technique.

## WHAT YOU WILL NEED

JOURNAL/PAPER

WATERPROOF BLACK PEN

WHITE GEL PEN

WATERPROOF BLACK LIQUID INK

CALLIGRAPHY BRUSH



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# FASHION ILLUSTRATION

## MINI LESSON

### BEFORE WE START...

Before I was a mixed media artist, I was a professional dancer... before that, I thought I wanted to be a fashion designer!

My passion for fashion sparked at an extremely early age, learning how to sew dresses with my Gran. Yes, the same Gran who made me my all-time-favorite blue gingham Dorothy dress that I lived in through the ages of 4 - 6.

Throughout high school I was consumed by the fashion industry and read International Vogue magazines cover-to-cover. Honestly, I studied fashion more than I studied my schoolwork.

Naturally this led to a love affair with fashion illustration, and this lesson will break down one of my guilty pleasures - dry brush fashion figures.

My top tip for this lesson is:

*Accept now that this will be a little hit and miss. I still have moments of "WHAT IS THAT?!", but once you get the confidence in your brush strokes you will find more successes than misses. Remember to play with silhouette and implied detail - you can get away with leaving A LOT out of these illustrations (the strokes do all the talking).*





# FASHION ILLUSTRATION

reference samples

Use liquid  
ink and a  
calligraphy  
brush to apply bold,  
expressive brush strokes to  
your elongated fashion  
figures.







## IN THIS LESSON WE WILL

Strip it all back to basics and build illustrative confidence, drawing in a simplified style with only graphite pencil.

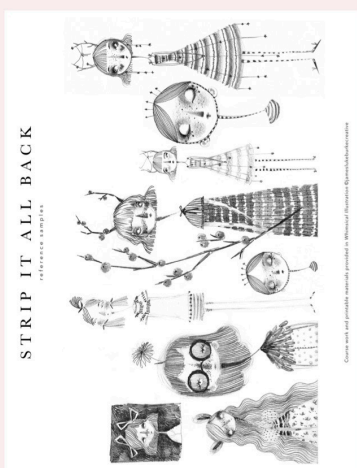
## WHAT YOU WILL NEED

JOURNAL/PAPER

GRAPHITE PENCIL

MECHANICAL PENCIL

ERASER



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# STRIP IT ALL BACK

## BEFORE WE START...

I think as children we approach drawing in such a simple way; we have the desire, and we do it. A child doesn't need more than a crayon and a wall to create a masterpiece, so... do we?

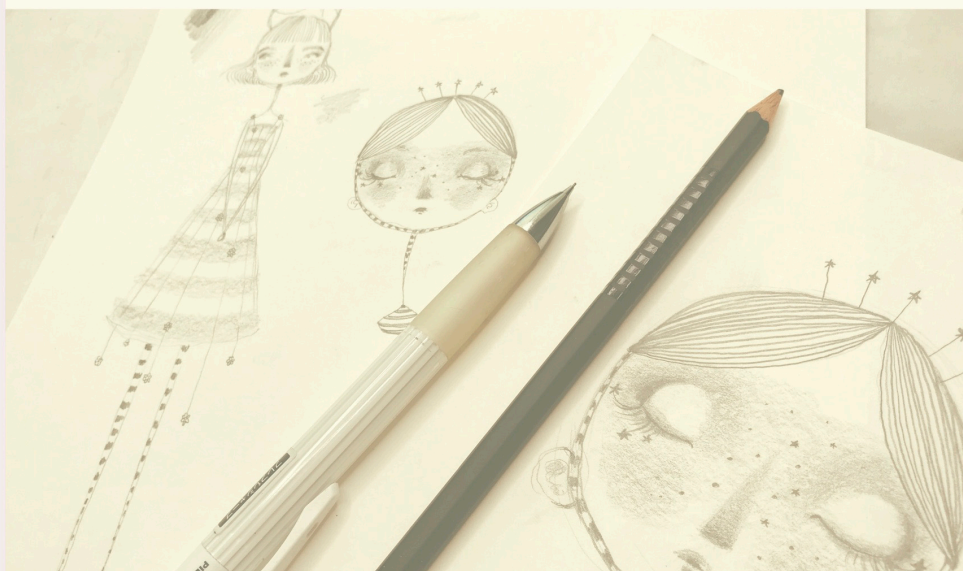
This video tutorial takes the foundation of our course work and pairs it down to a simplified style, with an even simpler approach.

You'll want to grab a regular graphite pencil and a mechanical pencil to draw with interchangeably. There are effects that are easier to achieve when you switch out the pencil, namely fine detail with the mechanical pencil and textured shading with the regular.

If you've been unpacking your own themes since "Team with the Theme" you might want to try applying those motifs to your illustrations in this lesson.

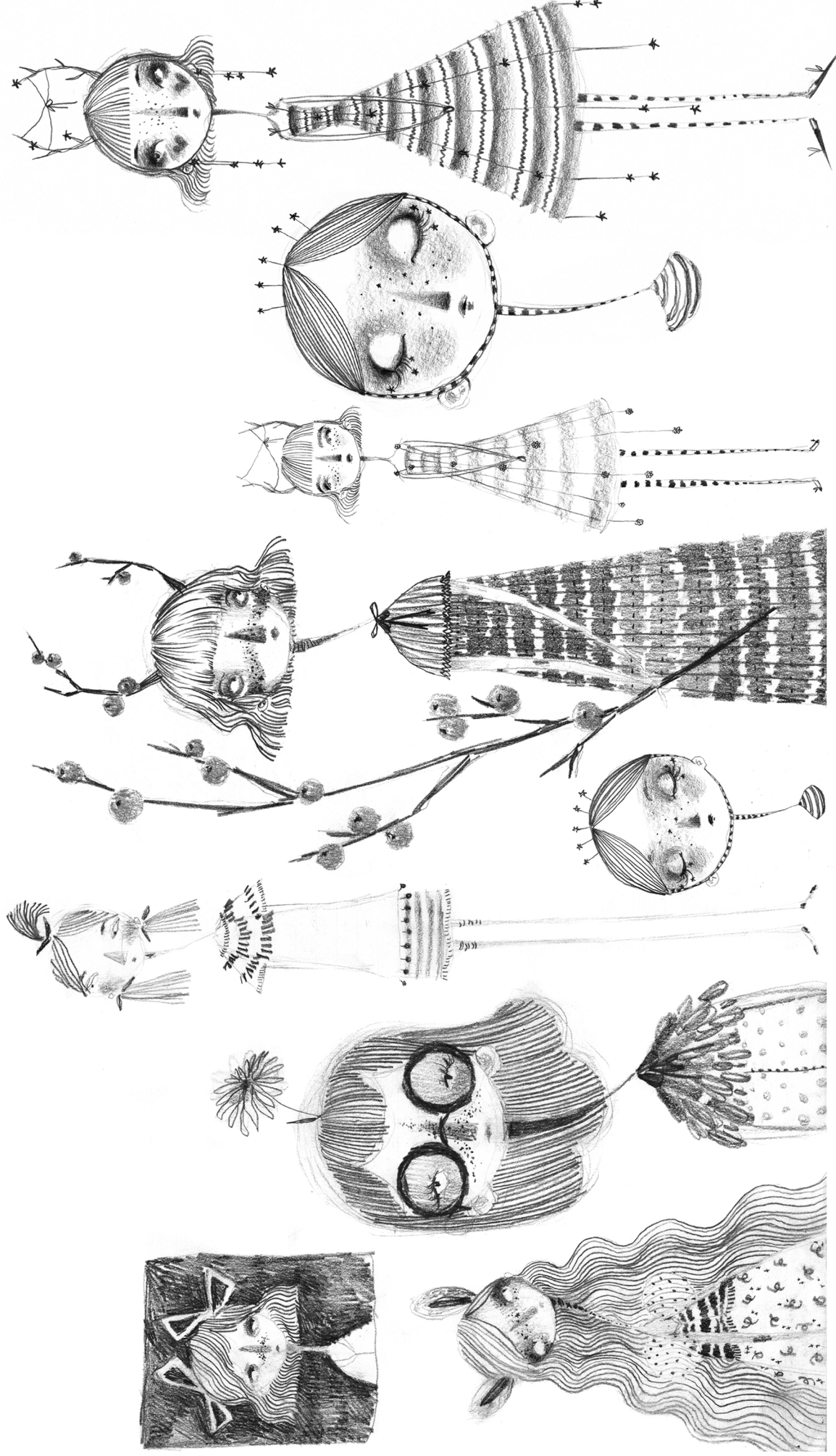
My top tip for this lesson is:

*As my English teacher used to put it, KISS: Keep It Simple, Stupid! Thinking back on it, maybe that was a little harsh, but I think it applies. Keep these illustrations fun for you. Don't stress about teeny tiny details unless you want to. These illustrations start to look elevated when you really work with, and layer, the different textures the pencils can create. Also, the graphite is erasable, so no pressure to get it first go.*



# STRIP IT ALL BACK

reference samples







## IN THIS LESSON WE WILL

Take a look back at all the skills acquired through Whimsical Illustration to refresh our information before we complete the final 3 illustrated journal spreads.

## WHAT YOU WILL NEED

COURSE WORK COMPLETED SO FAR

NOTEPAD

PEN/PENCIL

# A REFRESHING REVIEW

## BEFORE WE START...

Grab a notepad and a pen or pencil before pressing play on this video.

I am going to walk through each lesson of the Whimsical Illustration course and just make note of the important information to take away from each lesson.

If you find that some of this learning feels a little lost, now might be a good time to re-visit some of those lessons and jog your memory. We will move onto creating 3 illustrated journal spreads together that employ MANY of the skills and techniques learned throughout Whimsical Illustration.

Of course, if you prefer to jump straight into the end, I always say there's no better way to learn than to just jump right in. So please feel free to move onto your final lessons and HAVE FUN!

*Remember - there is joy in the process. If you can enjoy just playing with your art supplies, experimenting and staying curious, you will keep motivated and grow without even knowing.*





# FRIDA'S MUSINGS

## IN THIS LESSON WE WILL

Follow the step-by-step video tutorial, applying lessons learned throughout the course, to create a finished, illustrated journal spread.

## WHAT YOU WILL NEED

JOURNAL/PAPER

COLORLED PENCILS

WATERCOLORS

BRUSH PEN

WHITE GEL PEN

## FRIDA'S MUSINGS



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## JOURNAL SPREAD TUTORIAL

### BEFORE WE START...

We have arrived!

With the cumulative knowledge gained throughout the Whimsical Illustration course, you have now arrived at the current stage of my Creative Journey.

Firstly, congratulate yourself on what an accomplishment it is to have come this far! These techniques and skills have been slotting themselves into my tool belt over YEARS of practice, I can't even imagine how full your brain must be having divulged them all in ONE crash course.

There's no better way to lock in everything you've learned so far than to apply it - so we're going to embark on 3 journal spreads together, designed to hone in on your illustrative skills and give you the confidence to forge your own path from here.

This Journal Spread...

Using a quote from iconic artist and inspiration to many, Frida Kahlo, we will build a journal spread taking Frida as our muse. In this tutorial we will work with information from throughout the course, but more specifically - Face Mapping, Rendering Hair, Shade, Mixing your Mediums and Team with the Theme.





# FRIDA'S MUSINGS

journal tutorial reference sample







## IN THIS LESSON WE WILL

Follow the step-by-step video tutorial, applying lessons learned throughout the course, to create a finished, illustrated journal spread.

## WHAT YOU WILL NEED

JOURNAL/PAPER

COPIC MARKERS

WATERPROOF BLACK PEN

COLORLED GEL PENS

WHITE GEL PEN

### WALKING ON A SPRITE-ROPE



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# WALKING ON A SPRITE-ROPE

## JOURNAL SPREAD TUTORIAL

### BEFORE WE START...

The second, of three, journal spread tutorials will take us away from loose, textured, wild mixed media and towards clean, smooth, detailed illustration.

Print out the PDF reference if you want to follow along more closely with certain details and motifs - I can save you a lot of time here by just mentioning... its all LEAVES. Seriously... everything is a leaf... the hands and feet are even leaves!

If you've been working with your figure drawing from The Body Beautiful, you might like to incorporate those poses into this piece. I drew 4 sprites on their "Sprite-rope" (tightrope, in case you missed it), but you can absolutely work with one or two to keep it simpler.

You might want to brush up on what we learned about Plumb Lines and simplifying facial features before you start this video tutorial.

This Journal Spread...

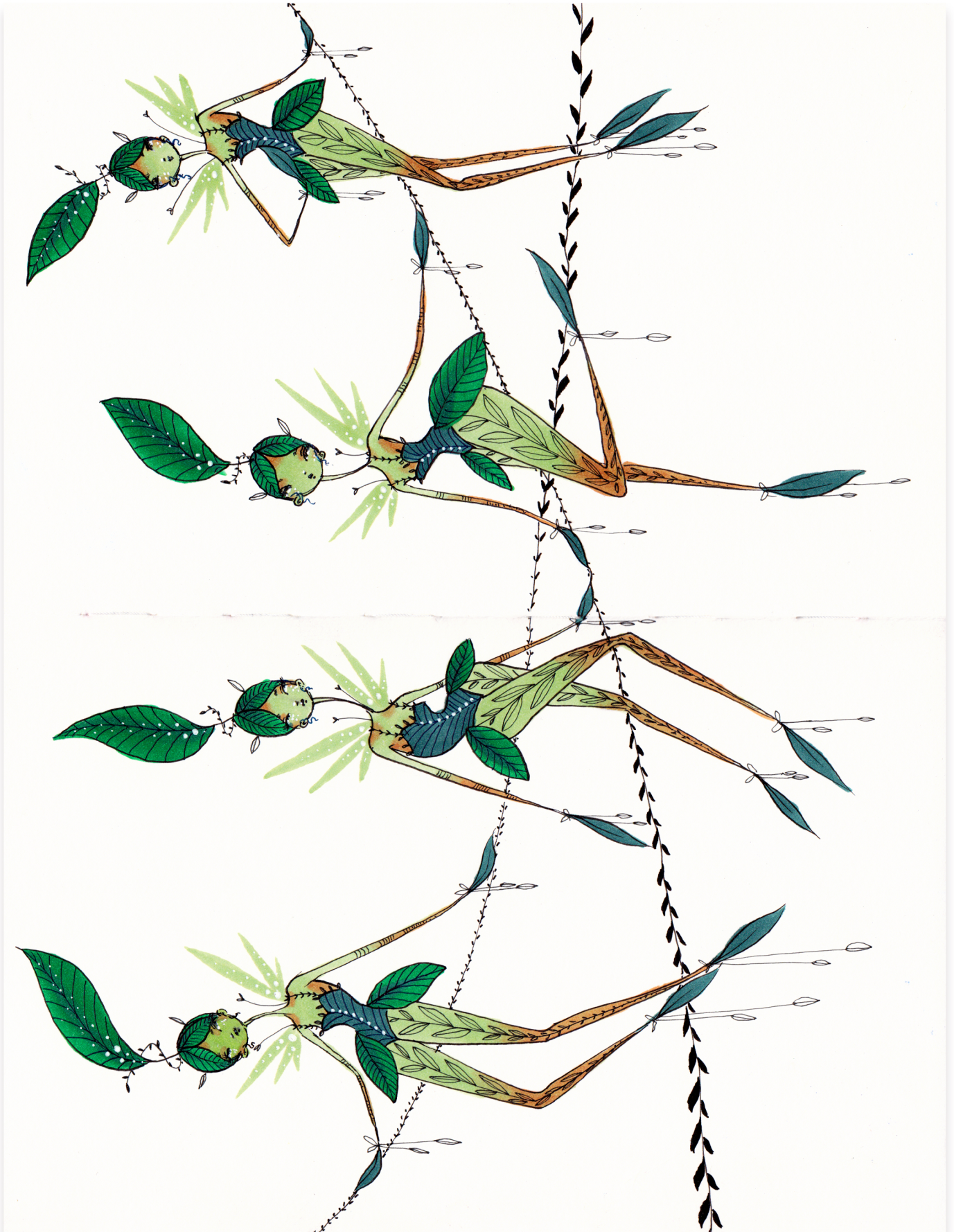
*We're going to look at a playful collection of sprites with a leaf motif. In this tutorial we will work with information from throughout the course, but more specifically - Simplifying, The Body Beautiful, Proportions and Placement and Team with the Theme.*





# WALKING ON A SPRITE-ROPE

journal tutorial reference sample







## IN THIS LESSON WE WILL

Follow the step-by-step video tutorial, applying lessons learned throughout the course, to create a finished, illustrated journal spread.

## WHAT YOU WILL NEED

JOURNAL/PAPER

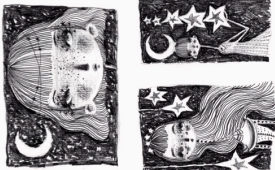
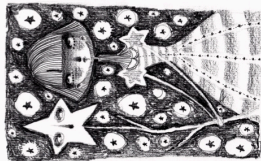
GRAPHITE PENCIL

MECHANICAL PENCIL

ERASER

### THIEVES OF THE NIGHT

(journal tutorial reference sample)



Course work and printable materials provided in Whimsical Illustration ©JamesLukeBurkeCreative

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# THIEVES OF THE NIGHT

## JOURNAL SPREAD TUTORIAL

### BEFORE WE START...

The last of our journal spreads is one I find the most whimsical.

I wanted to leave you with this piece to show you that, beyond all the techniques and study, the supplies and the tricks - there's some paper and a pencil.

Illustrating is fun. We can bring something to the world that might never have existed here. We can share parts of our imagination that don't have words to express themselves.

I've created a few pencil illustrations to share a fun idea I had just doodling some stars. A while ago I drew a piece I loved where I had a whimsical little lady hanging the stars. She was my celestial construction worker. These are a bunch of bandits that decide to steal the stars. There's no tremendously long back-story or character breakdowns. Just a thought, drawn on a page. Where it goes from here, I'll have to pick up my pencil again and see...

This Journal Spread...

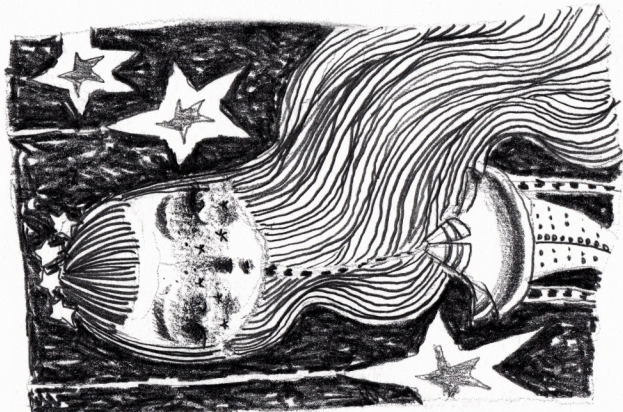
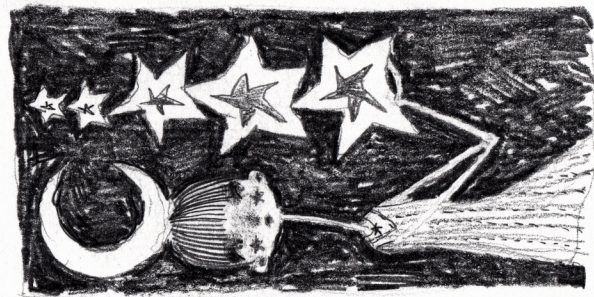
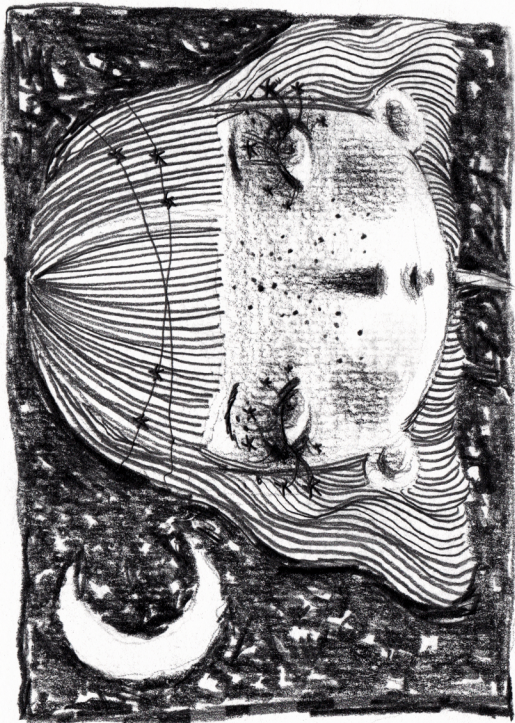
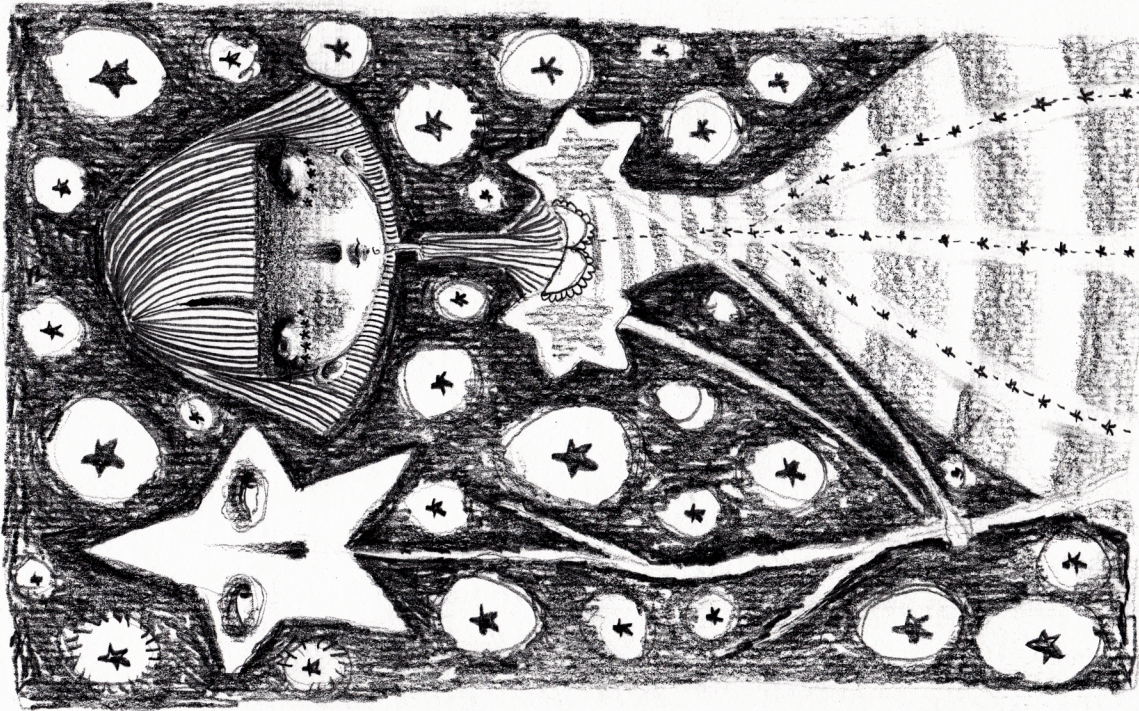
*We're going to illustrate a bunch of star-thieving whimsical ladies. In this tutorial we will work with information from throughout the course, but more specifically - Team with the Theme and Strip it all Back.*





# THIEVES OF THE NIGHT

journal tutorial reference sample







*congratulations!*

for having successfully completed  
the jlbCREATIVE workshop

# WHIMSICAL ILLUSTRATION

and my most sincere wishes for continued  
success and joy in your Creative Journey,

*James Burke*