

Opus Zoom Workshop

Blossoms in Bloom with Georgia Youngs 🌸

Q&A: April 3, 2025

Thank you to everyone who joined me for my virtual art workshop and demo, in partnership with Opus Art Supplies! Such a privilege and joy to share my knowledge and work with such an engaged group! If you'd like to rewatch the demo OR if you missed it, the recording will be available on my [website](#) soon.

Below is a compilation of the questions asked in the Zoom Chat along with my responses! I hope you'll find this a helpful resource in your painting journeys, and don't forget – I am a full-time art instructor, happy to meet new students! Please reach out if you are interested in learning more and taking some classes with me. I love teaching and sharing my passion with artists of all levels of experience.

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1. What canvas size do you typically work with, and what size did you use in today's workshop?

I usually work with a 14 x 18 canvas. Lately, I've been focusing on smaller sizes to keep the artwork more affordable and salable. For today's workshop, I used a smaller canvas as well to demonstrate the process on a manageable scale.

2. Do you work in plein air (outdoor painting) or only in the studio?

I only paint in the studio these days. I prefer to work from photos I've taken, as this gives me more control over the details and composition of the painting.

3. Do you zoom in on specific elements like tree trunks or flowers, or focus on the overall scene?

I always start by carefully selecting the photo I plan to paint, keeping in mind the final look I want to achieve. I sometimes crop the photo to zoom in on specific elements like tree trunks or flowers, which can offer new, interesting details to explore.

4. What is the process for the 'fourth panel' (color panel chart shown at workshop)?

The fourth panel began with a base of Cadmium Orange. Then, I added a dark mixture of Hooker's Green and Dioxazine Purple, which creates a blackish color. For the underpainting, I used complementary colors, like emerald green-blue, which I planned to later cover with Cadmium Red Light and Cadmium Yellow Deep. This underpainting approach adds depth and vibrancy to the overpainting, and I often leave small traces of the underpainting visible for added effect.

5. What did you use for the white sketch?

For the white sketch, I use chalkboard chalk, which I buy from the dollar store. It's water-soluble, making it easy to paint over or wipe off if I need to adjust the drawing.

6. Do you use any medium, or is it just paint and water?

I don't use medium because I find it unnecessary, especially since I prefer to work quickly with thin layers. I only use a small amount of water to adjust the brightness or consistency of the paint when needed.

7. Why don't you use a larger brush for the underpainting?

I prefer working with smaller brushes for more control over my painting. Using a smaller brush allows me to focus on developing specific areas, such as highlights and dark tones, which I find more enjoyable. It also helps me avoid making major changes later in the process.

8. Why do you choose green for your underpainting color?

I always use a complementary color for the underpainting because it enhances the overpainting colors. For example, using green helps boost the vibrancy of the colors I apply later. I leave some traces of the underpainting visible in the final painting, which adds to the overall depth.

9. Do you do a thumbnail sketch or small study before starting?

No, I don't do thumbnail sketches or small studies. I prefer to start directly on the canvas with a fresh drawing. After painting for many years, I have a good sense of where I want to place elements.

10. Can you paint over red oxide with blue?

Yes, I can paint any color over red oxide, including blue. For landscapes, I often use red oxide or Cadmium Orange as a general base color, which works well with most of the colors I apply later.

11. What is the purplish-blue color on your palette?

That color is called Light Blue Violet by Liquitex, and it's similar to Ultramarine Blue Light in soft pastels.

12. What brand do you use for fluorescent paint?

I use several brands for fluorescent paint, including Pebeo Studio Acrylics, Liquitex Basics Acrylics, and sometimes Amsterdam. Some brands label it as "Reflex."

13. Is fluorescent paint the same as iridescent paint?

No, they are very different. Fluorescent paint is vibrant and can glow under UV light, while iridescent paint has a pearlescent, shifting quality.

14. Are there any Canadian paint brands you recommend?

Currently, I don't have a specific recommendation for Canadian paint brands.

15. Are Khoma paints comparable to Golden paints in terms of creaminess?

I'm not particularly fond of Khoma paints, but that's just my personal preference. They are decent, but I find Golden paints to be creamier and more consistent.

16. Will you be revisiting the painting with the green underpainting?

I won't be working on that particular painting during this session, but I plan to finish it later this week. You can find it on my website and Instagram once it's complete. I do love the transformation from the green underpainting to the pink overpainting, so it's worth experiencing!

17. What is your mixture for creating a 'black' color?

I don't use actual black paint. To create a dark, near-black color, I mix Pthalo Green with Deep Red (like Alizarin Crimson or Quinacridone Violet), or for dark blue, I use Pthalo Blue with Dioxazine Purple. The result is a deep, dark color depending on the focal area of the painting.

18. Can you explain the Robert Bateman reference?

Robert Bateman is often thought of as a high-realism painter, but I believe his technique is more loose and expressive. He works on the entire painting loosely, then focuses on adding detail to specific areas, using a more detailed approach only where necessary.

19. Why do some of your paintings have a black background? Is it really black?

If I choose a dark background, it's usually not pure black. I mix dark colors like purple, blue, and green to enhance the subject in the painting. This technique adds depth to the painting, but under certain lighting conditions, the background may appear almost black to the viewer.
