



BACCHUS INC
ArtBacco Studio

01 / 12

Painting the African Sun

How to make grass, sand, stone and hide blaze with
sunlight, painted indoors.

OIL & ACRYLIC

SWIPE FOR THE METHOD



THE PREMISE

You cannot paint the sun. *You paint what it does.*

Your whitest paint reflects roughly a hundredth of the light coming off sunlit sand. So the sun is built from three relationships.

01

Value

Lights high and close together. Shadows far below.

02

Temperature

Warm light, cool shadow, warm bounce.

03

Chroma

Pale lights. Rich halftones.





THE PROBLEM

Brighter paint is *not the answer*



Tube strength. Saturated lights, lifted shadows. The heat has gone.

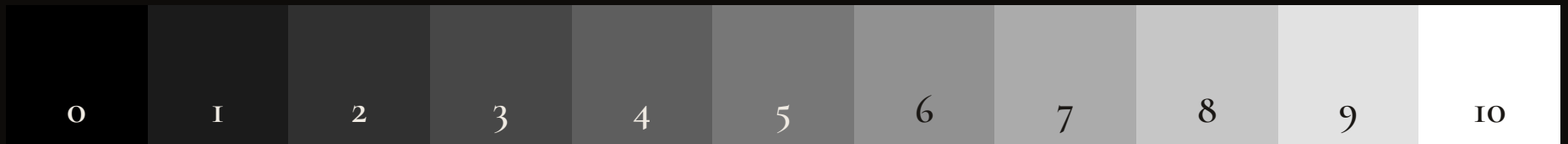


Sunlight. Pale, quiet lights. Dark, cool shadows. The gap does the work.



LEVER 01 · VALUE

Set the values *first*



Lit sand, grass, rock, hide

Compress them within one or two steps

8½–9½

Horizon sky

Pale and greyed

7–8

Upper sky

Darker than the lit ground

4–6

Shadows

Four or more steps below the light

3–5

Pure white

One or two accents only

10



The greyscale test. If the lit ground merges with the sky, the sun has gone.



LEVER 01 · VALUE

Design it *in two values*

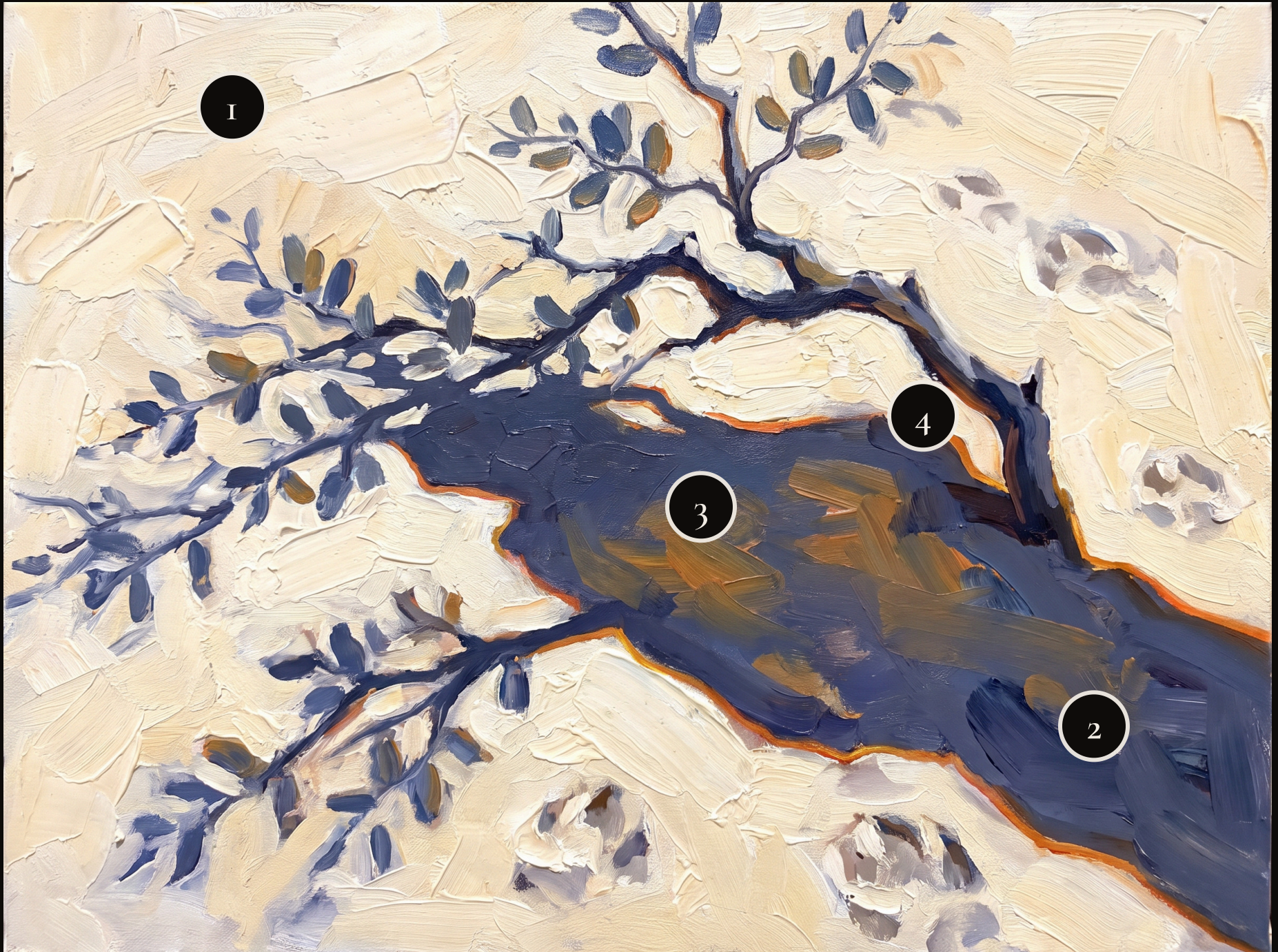


Squint. Reduce the scene to light and shadow only. If the pattern reads as sun in black and white, colour will follow.



LEVER 02 · TEMPERATURE

Warm light, cool shadow



1

Lit sand

Pale, warm, low chroma

3

Bounce

Warm ochre from the ground

2

Cast shadow

Cool blue-violet, lit by the sky

4

Warm rim

A thin line where shadow meets light



LEVER 03 · CHROMA

Where the colour lives



1

Light

The quietest colour on the form

2

Turning edge

The richest colour on the rock

3

Core shadow

Cool violet-grey

4

Reflected light

Warm, bounced from the ground



MIXING

Grass *and sand*

Dry grass



IN LIGHT

White, ochre, a little raw sienna, a speck of violet



TURNING EDGE

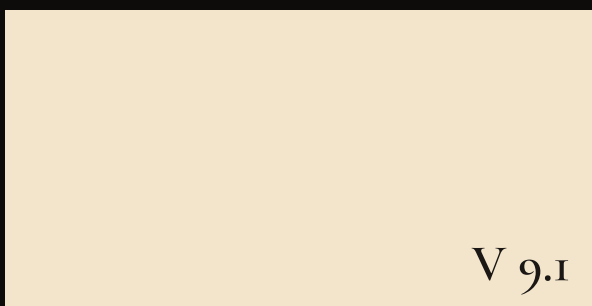
Raw sienna, ochre, a touch of cadmium red



IN SHADOW

Ultramarine, raw sienna, violet.
Never black

Sand



IN LIGHT

White, a little ochre, a hint of burnt sienna



CAST SHADOW

Ultramarine, burnt sienna, white



BOUNCE AT THE EDGE

Shadow mix plus ochre at the edge



WILDLIFE

Animals in full sun



A lion's back in sun is nearly as pale as the sand it stands on.



LIT BACK · V 8.8

White · yellow ochre · a touch of cadmium red light



HALFTONE · V 6.2

Yellow ochre · raw sienna · cadmium red light



SHADOW · V 3.7

Ultramarine · burnt sienna · white



BELLY BOUNCE · V 5.2

Shadow mix · ochre, lit from the sand below



WHITE IN SHADE



BLACK IN SUN

Zebra stripes

Paint what the light does, not what you know the stripe is.



THE PALETTE

Nine colours, *no tube greens*



Titanium white



Yellow ochre



Raw sienna



Cadmium yellow
light



Cadmium red light



Burnt sienna



Ultramarine blue



Cerulean or cobalt



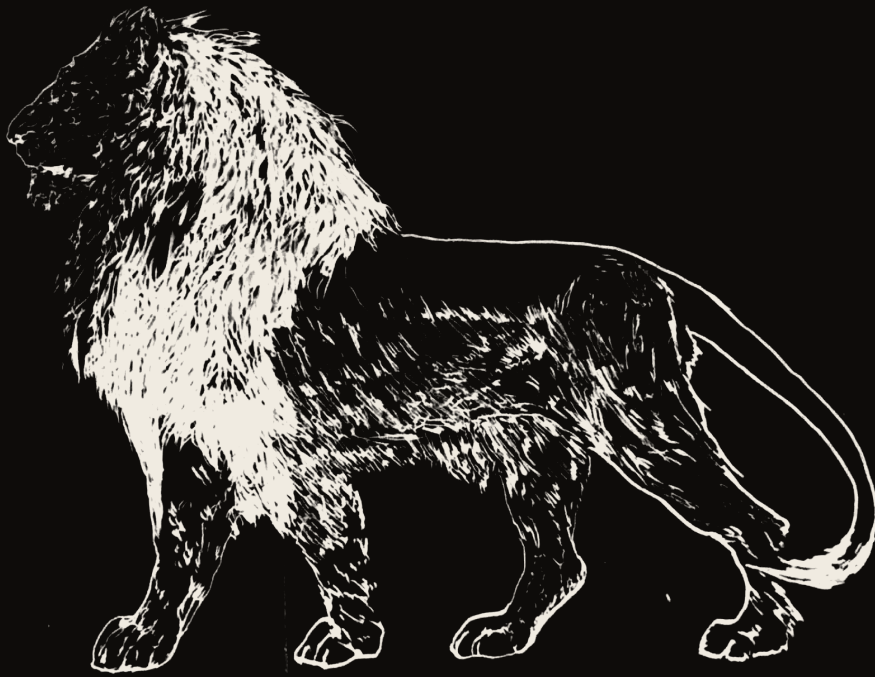
Dioxazine violet



KEEP BY THE EASEL

The sunlight *checklist*

- ☐ A **two-value thumbnail** that already reads as sun
- ☐ A **warm toned ground** and a **5000 K lamp**, CRI 90 or more
- ☐ Lit ground within **one or two steps** of itself
- ☐ Shadows **four or more steps** below the lights
- ☐ Shadows **cool**, bounce light **warm**
- ☐ Strongest colour at the **turning edges**
- ☐ In greyscale, lit ground **lighter than the upper sky**
- ☐ **Pure white** on one or two accents only



*Something transpires
in the making.*

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Example paintings are AI-generated illustrations made to demonstrate the method, not works by the studio.
Swatches are digital approximations.