

# Nurgle Lord Non-Metallic Metal Armour Guide

by Richard Gray



This guide will show you how to achieve the non-metallic armour effect as seen on the Nurgle Lord in the photograph above. A future guide will also describe how to achieve the rusted effect on the model's axe.

The colours for the armour are as follows:

Vallejo: German Grey, Dark Sea Gray, Pale Blue Grey, Leather Brown, Black (not included in photograph below).

Games Workshop: Skavenblight Dunge.

P3: Morrow White.

Coat d'arms: Black

The reason for the Coat d'arms black is that it is slightly satin and so provides a deep black. I will be using it for glazing only.



The exact colours are not a requirement to achieve this effect, a range of greys and a brown will work. I used a Broken Toad size 0 brush for most of the work and then a size 2 for glazes. As with the paint colours, the exact brushes do not matter. Just use what you are most comfortable with, although you will need a sharp point on the brush for the stippling technique; a slightly larger brush makes glazing easier.

The very first thing I did before painting the model is to prepare it. This is a process of washing the plastic to remove any oils and dirt that would affect the paint adhesion and finish. I glued the model together using Tamiya Extra Thin Cement. I prefer the extra thin as it allows me more control and doesn't string out. It does evaporate quickly though.

After gluing I used a small amount of Greenstuff to hide any gaps left over from the build process. After the Greenstuff has dried I primed the model grey and waited 24 hours for the primer to cure.

The base colour of the armour is black, most of it will be painted over, but it is important to have a dark base for the shine effect to work as contrast is key.



The first stage of the non-metallic metal effect is to paint German Grey onto the areas of the armour that would catch the most light. There is no need to be neat at this stage, and in some ways it is better to be messy as it will bring texture through into the armour. Try holding the model under a light to get a good idea of where to paint the light marks.

Note\* There is no stippling or other technique used here, just standard painting.

While painting the armour I used a wet palette. This isn't vital, but it did allow me to go back and use colours without having to worry about them drying out. It made the painting quicker and easier.



The next stage starts to add texture to the armour and refine the lighting. Using Dark Sea Grey start to stipple on the colour, leaving the German Grey showing through. Stippling is the process of many small dots using the tip of your brush. You will want the paint a little thicker than normal so that it makes a definite dot.

Don't worry if the grey looks too light or you make a mistake and a dot is too big. You can fix any issues using the German Grey, or even leave it as it may make an interesting texture as you carry on through the process.



This stage really starts to hit the light points. It is the same process as before but now using Pale Blue Grey. The area for the stippling should be smaller than the last stage to show the higher light points. If you feel an area is getting too bright or cluttered, don't be afraid to go back and stipple again with the previous stage colours. The whole point of this technique is to get the textured effect. Going back and adding darker dots can give the impression of small dints; add very thin lines of Pale Blue Grey underneath these dints to make them look more 3-dimensional.



Here I have added the final white layer of stippling. You may worry at this stage that it looks a bit messy, but this will be fixed in the following stage. Add small dots of white onto random dints.

You should notice that the dots are helping to compliment the sculpted texture of the model to achieve that worn and battered look.

Don't be afraid to stop at any stage if you are happy with the look you have achieved. There is no need to force through to the end. It may be that you like the heavy stippling look and do not want to smooth it down or add more colour.



The final stage smooths the detail out and makes the texture more subtle. I used Battlefield Brown watered down very heavily to create a glaze. It should look like brown paint water. Load up the brush and then rub most of it off on a piece of kitchen towel. When you apply the glaze it should dry very quickly as you are only applying it in a very thin layer. There should be no pooling or streaking.

Finally I used the Coat d'arms black in a glaze (again, dark paint water etc.) and applied it to the darkest areas so show shadows. As the black is slightly satin in makes the black look darker than a matte version. After this stage I added a few more stipples for texture. In the photograph they look quite obvious, but remember that this is extremely blown up; in the flesh they are much more subtle.

Sometimes it is a good idea to step back from a model and take a look at it as a whole. I came to the conclusion that the leg plate needed some work as it looked very dark and it was hard to see the detail.

I decided to go back over the armour on the leg to really bring out the texture.



I used the same colours that were still on my wet palette, but made the light areas much brighter. As you can see, there was no need to strip the paint or do anything drastic, it was just a continuation of the process I had already used.

It can sometimes be difficult to change a piece after you feel you have finished, but if it doesn't match what you have planned, or you aren't happy with it, then have another go! There is no need to be precious with your work, if you have painted it once then you can paint it again.





Here you can see the revised version of the armour. The glazing of Leather Brown and Coat d'arms black has pulled the textures together and hidden some of the grey stippling that stood out on top of the brown glazes previously. An extra stage I added at this point was some gentle glazes of Skavenblight Dunge, just to help bring the textures together more and keep some of the grey metal look. It is a careful balance with adding the brown glaze as it can overwhelm the armour. This might be a good thing if you want that look!

Hopefully this has been of some use to you, and shows you that not all metal effect has to be super shiny!

There will be following guides for the skin and axe on this Plage Lord.

Thank you!