

Non Metallic Metal Gold Painting Guide

by Richard Gray



This guide will instruct you on how to paint non metallic metal gold as seen in the photograph above. It is another in the series of guides I am creating in how to paint the Lord of Plagues diorama.

This particular form of nmm gold is fairly fast and simple.

The colours used for this version of gold are as follows, but there are lots of colours of gold so feel free to try your own recipes.

Games Workshop: Balor Brown, Rhinox Hide

P3: Morrow White, Menoth White Base (you can exchange these colours for GW colours, you just need a white and a bone colour).

P3: Battlefield Brown

Coat d'arms: Black (This can also be exchanged for a GW black)



Firstly use Balor Brown as the base colour. The finish doesn't have to be perfect, just a rough coat will do. As a note, when I say rough coat I don't mean textured! I mean that it doesn't need perfect coverage.

Balor Brown will act as the yellow for this version of the gold, it will create a slightly desaturated gold. If you want a more yellow gold you can add yellow glazes during the final stages or add yellow ink to the Balor Brown. I don't suggest using pure yellow to work as a base colour as yellows don't normally have good coverage. You could probably get away with using something like Averland Sunset by Games Workshop, which is a base paint. It isn't a pure yellow but it slightly stronger than Balor Brown.

*note you can see I have painted the centre of the shoulder pad Balor Brown. This was a mistake while I was filling in colours. Only the trim will be gold.



This stage adds the light and shadow positions. You'll note that I have painted the inner section on the shoulder pad black. This serves two purposes, one it prepares it for the painting I have planned for it, but more importantly it will help to add contrast against the nmm gold. Nmm works based on contrast and light. In a sense it is artificial as it does not move as you rotate the model, so you have to apply techniques to make it work. Having strong dark colours next to light colours tricks the brain into thinking that there is a reflection there.

To position the light reflections one trick is to hold the model under a lamp and see where the light actually lands on the model and the shadows that it creates. You will have to add secondary reflections later but for the primary reflections this makes the task much easier. Some people take photographs of the unpainted model under a light and use it as reference. This works for all sorts of painting and not just nmm.

The highlight is painted on using Menoth White Base and the shadows are done with Rhinox Hide. You can see in the photograph that they are not neat, this actually helps with later stages as the colours will have to be blended in. A sharp, neat highlight or shadow is harder to blend than one with indistinct edges.



Here sees the start of the blending using Battlefield Brown. Already you can see how the paint starts to look like it shines. From here it is just a case of blending all of the colours together and refining/neatening the painting. You should note that there is a small edge highlight on the bottom corner and that the raised lip on the inside of the trim is also lighter than the shading next to it. This is to simulate reflected light and the light just catching raised details. The same will be true for the rivets, although I have missed one in the photograph.

To blend the colours together, have all of the colours laid out in your wet palette and slightly watered down. It may also be useful to mix some Balor Brown and Menoth White Base together to make a transition colour. Do the same for Battlefield Brown and Balor Brown. Now you should have enough colour steps to quickly and easily blend the colours together.

Battlefield brown is an almost translucent colour so is excellent for blending all of the colours together. Be warned that Going over the Balor Brown too much with Battlefield Brown will desaturate it making it look much less yellow.

Keep up the process until you have smooth transitions between all of the colours.



Here is the finished article. The gold looks shiny and polished. As I have used a dark nmm steel next to it, it helps to exaggerate the shine. (There is also a PDF for the nmm on my Patreon).

The golden shine has been achieved using the technique I described previously, along with some even thinner glazes of Battlefield Brown and Rhinox Hide in the shadows. The darkest shadows also have a few glazes of Black, but again be careful as too much black will desaturate it. The black just helps to increase the contrast and as mentioned previously, contrast creates shine.

To create the glazes apply enough water to the paint so that it flows just like water. It should be thinner than milk! Load up your brush with the paint and then gently rub it on some kitchen towel until hardly any paint is left coming off. When you apply the glaze to the model the paint should dry very quickly due to how thin it is. There should be no pooling at all!

Note how the edges of the trim have had highlights painted on them, particularly pay attention to the

inner lip of the trim which has had highlights painted on in line with the outer edge trim. You should also see that all of the rivets have been picked out in Menoth White Base.

The final things to paint on are the White dots. These are such a small touch but they add the important shine and complete the contrast between dark and light. It is not always necessary to go from black to white with nmm, but it makes it much easier to get a shiny effect. Do not do more than a few dots of white on the highlights. They will overpower the piece and desaturate any colour if you go to far.



I've included this photograph with red marks as I particularly want to draw attention to the lighting position across whole sections of armour. You should see that the highlights are consistent across the whole piece! These are the places that should have the main highlights, if you look at the rest of the nmm it is very dark. In the dark areas there are only a few small reflected lights to emphasise small

reflections and imply that the light is hitting raised details.



Here I have applied the nmm gold to a much more complicated shape. The larger panels on the chest have had extra glazing applied to them as the area is larger. You should notice that there are strange black shapes on the chest, the reason for these is that in reality metal reflects the surrounding environment, but in the case of nmm yo have to create your own reflections. These will be distorted shapes of things that you cannot see around the model in the distance. I recommend looking at curved

metal and examining how objects are reflected. In the case of your models you will have to simplify the reflections as I have done in this case.

I hope you find this guide useful!

Thank you for supporting my Patreon.