

# How to Paint NMM Bronze

by Richard Gray



This PDF will describe how to paint the bronze style NMM effect that I used on Mortarion. You can see it on places like his scythe and backpack. The colours will be the same for all of these areas, but in this PDF I will be looking at the backpack in particular.

The following colours were used:

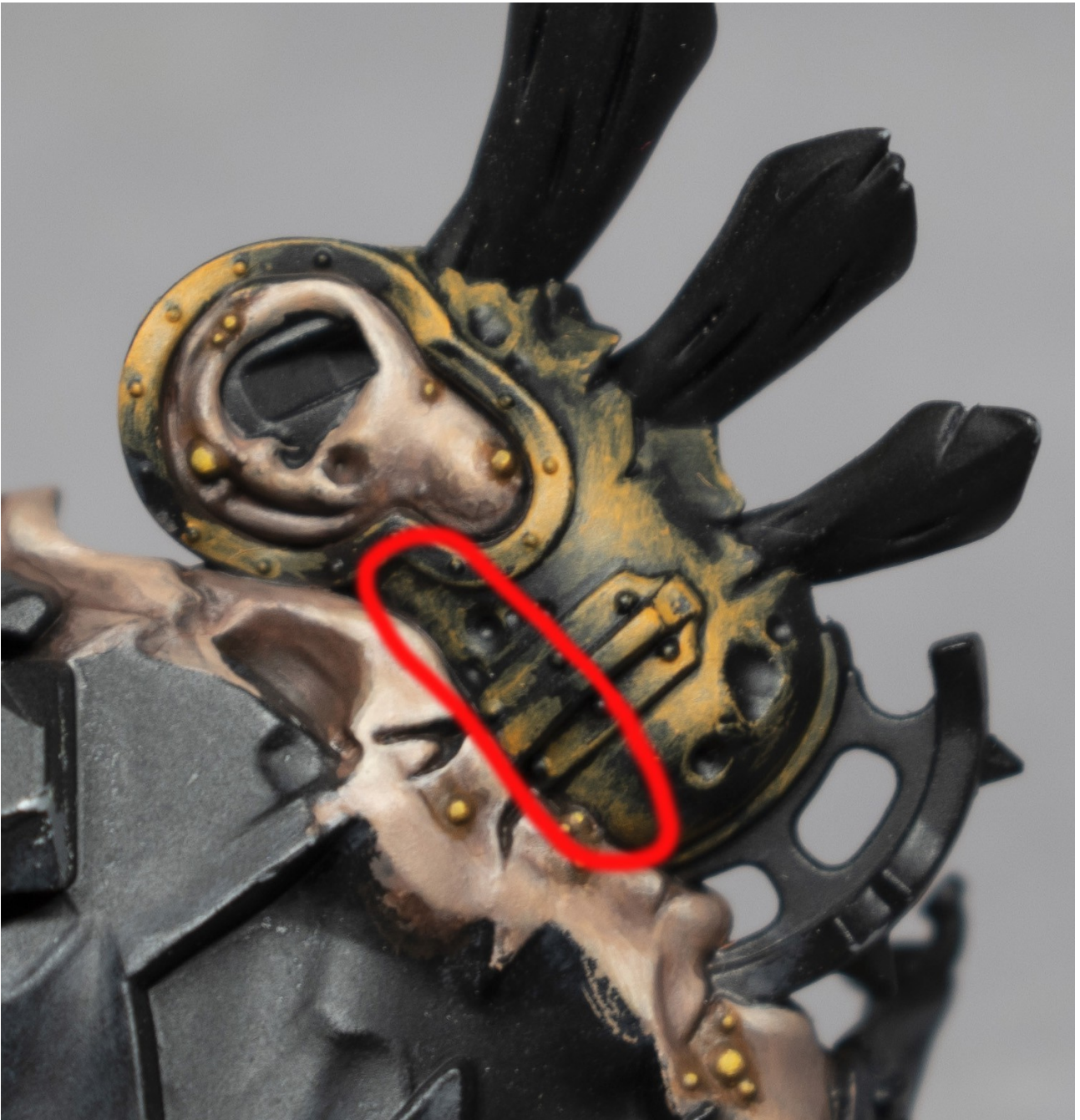
Games Workshop: Fire Dragon Bright, Mournfang Brown, Dorn Yellow



In this photograph you can see the first stage of highlight applied using only Fire Dragon Bright on top of a black primer. If you haven't primed the model black then just base coat the area with a black paint.

The Fire Dragon Bright is a consistency of around single cream and mixed only with water.

The main thing to take into account when applying this layer is the primary light direction. The easiest way to do this is to hold the model under a lamp and just copy how the light hits the model. You will find that as you move the model around the light will obviously change, so a good tip is to take a photograph of the model under the lamp which you can then use as reference.



In this photograph you can see the secondary reflected highlights. These are important as they really give the impression of a shiny surface. Again, remember that all of these marks are just made with Fire Dragon Bright. There are a few layers, so you can see the build up on the upper areas of the canister, but the secondary highlights look rougher.

You will find when applying the paint that it doesn't go on in a smooth, opaque layer but will look more patchy, like the reflected highlights. This is expected, and once you add more layers and some glazing it will become very smooth.

If you vary the direction of the brush strokes it will camouflage the marks themselves and help remove any patterns that appear from repeated brush strokes.





This photograph shows a close up so that you can see the brush work. Note how the sharp edges have been picked out as light naturally catches sharp edges more.

You can see that the rivets have not yet been picked out, but at the end they will be as you can see in the photograph how the light is reflecting off of them, as like sharp edges, small round objects attract the light strongly.

Try not to worry too much about the rivets as you will most likely catch them while painting the larger surfaces. It's fine to focus on the larger surfaces to get good brush strokes and then go back and fix rivets and other details afterwards.



Here you can see additional layers of Fire Dragon Bright and then additional glazes of Mournfang Brown. The additional layers help to smooth out the finish of the Fire Dragon Bright in the brightest areas, making it more opaque. Do not add many layers to the mid and shadow areas as it will make them bright.

To glaze, water down the Mournfang Brown to around 5 parts water to 1 part paint. Load up the brush and then rub it on kitchen roll until hardly any paint is left on the brush. When you apply the glaze it should dry very quickly. If the glazes pools or runs into the crevices then you have applied too much and turned it into a wash.

When applying the glaze start with the brush part way over the Fire Dragon Bright highlights and then move the brush towards the shadows. You can blow on the area to help the glaze dry faster. Keep applying the glaze, making sure to not go over the bright highlight points. It will take many layers, so don't worry if you can't see any immediate colour change.



In the above photograph you can see how the highlights have been pushed higher using Dorn Yellow. This changes the colour of the metal by desaturating it, but the yellow element still keeps it warm. At this stage it looks closer to a golden colour.

You can also see that the section on the back of the canister has been painted. You should be able to see how the highlight points match the previous photograph as the light lands on the black primer.

To apply the Dorn Yellow keep it similar to single cream consistency again, but make sure some of the original Fire Dragon Bright is still visible. Change the direction of the brush strokes as you build up the layers, in the same way as the Fire Dragon Bright.

Note how the rivets have also been picked out now with both Fire Dragon Bright and Dorn Yellow.





Here is the final stage of the NMM. The model has been glazed with Rhinox Hide and Abaddon Black.

Start with Rhinox Hide and apply the glaze starting from the visible Fire Dragon Bright highlights and move the brush in the direction of the shadows. Do not go over any Dorn Yellow as it will destroy the highlight and make the model look dirty.

Keep applying the Rhinox Hide glazes until the transitions look smooth. Try and use as few strokes as possible and do not go over a glaze until it has dried as you will lift the paint off and create a coffee stain like effect. Move the glaze strokes further towards the darkest shadows and away from the highlights as the layers build up, this will help to create a transition.

You will now find that the shadows look dark brown, now you start glazing Abaddon Black but only into the darkest areas to help create the contrast that will make the metal shine.



This final stage is purely optional and is an artificial looking verdigris. Normally, if you look at verdigris it will be slightly more green and will cover more of the area. This effect is more what you would expect on a bronze item that has had a build up of verdigris but then been polished.

In this case I have used Sotek Green and just applied it to the recesses. I made the paint consistency thinner than single cream so that it behaves closer to water but still have a high pigment count. Doing this allows the paint to run into the recesses, rather than having to paint them directly. It may require a few layers, but be careful to only apply a very small amount at a time, you do not want to wash the area or get any on the NMM metal.

This colour will create a colour contrast against the warm colours of the metal. I then added a small amount of Ceramite White to the Sotek Green to reverse highlight the recesses. Do not apply this to all of the verdigris recesses, just interesting points, such as in the centre of dents etc.

That is the end of the tutorial! I hope you found it useful.