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MASTERCCLASS



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How to paint a Metallic Arm

In this month's Virtual Masterclass, I am going to show you how to paint a metallic arm, using the incredible "Non Metallic Metal" (NMM) technique.

Using this technique, you will be able to simulate metal without using metallic colors.





If NMM is new for you, **DO NOT WORRY**, you may find it a bit difficult this Masterclass, at first. That being the case, I recommend you watching this video before reading this Masterclass, which has been especially designed for NMM beginners like you, and is going to help you to establish a solid foundation on which to further knowledge of NMM: <https://youtu.be/Ajb274Y5tj8>



At this Masterclass I am going to use a bust from a soldier by ORCA MODELS as canvas. This figure, which is highly detailed, brings plenty of options to be creative. And that is what we will do...

Why did I choose this figure? I got inspired by a soldier, lost in the JUNGLE. So, I will have to use a color palette with many green hues, which will affect the final result of the NMM arm of the character.

This topic allows us to explore many options, and different ways to paint a unique and quite interesting NMM, which will make our project even more special, helping us to set the figure in ambience and context, without realizing.

These are the color we are going to use to bring our metallic arm to life in the middle of a jungle:

GC Abyssal Turquoise
Ref. Vallejo 72.120

GC Camouflage Green
Ref. Vallejo 72.031

GC Off White
Ref. Vallejo 72.101

XC Omega Blue
Ref. Vallejo 72.413

FX Rust
Ref. Vallejo 72.609

GC Black
Ref. Vallejo 72.051

GC Dead Flesh
Ref. Vallejo 72.035

XC Snake Green
Ref. Vallejo 72.417

GC Dead White
Ref. Vallejo 72.001

GC Orange Fire
Ref. Vallejo 72.008





1.

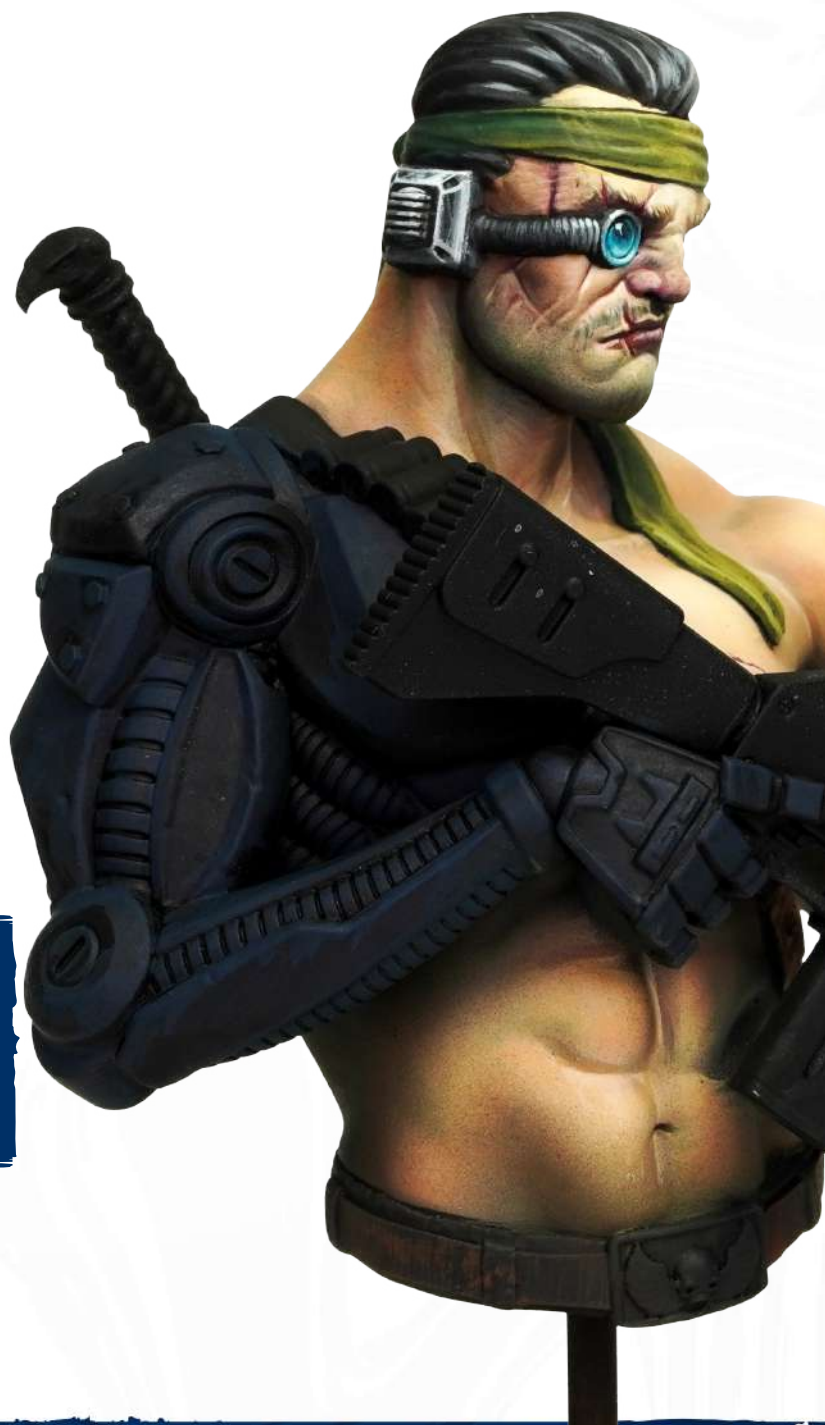
At this stage, the figure is primed with 3 thin layers of Surface Primer Black Ref. 74.602 by Vallejo. Which is a solid and homogeneous base color for our mini.

2.

Now, for the base color we mix 80% Abyssal Turquoise + 20% Black.

We carefully apply this color on the arm of the figure, leaving deeper areas unpainted. This way we create an illumination sketch, which will help us a lot on the following steps.

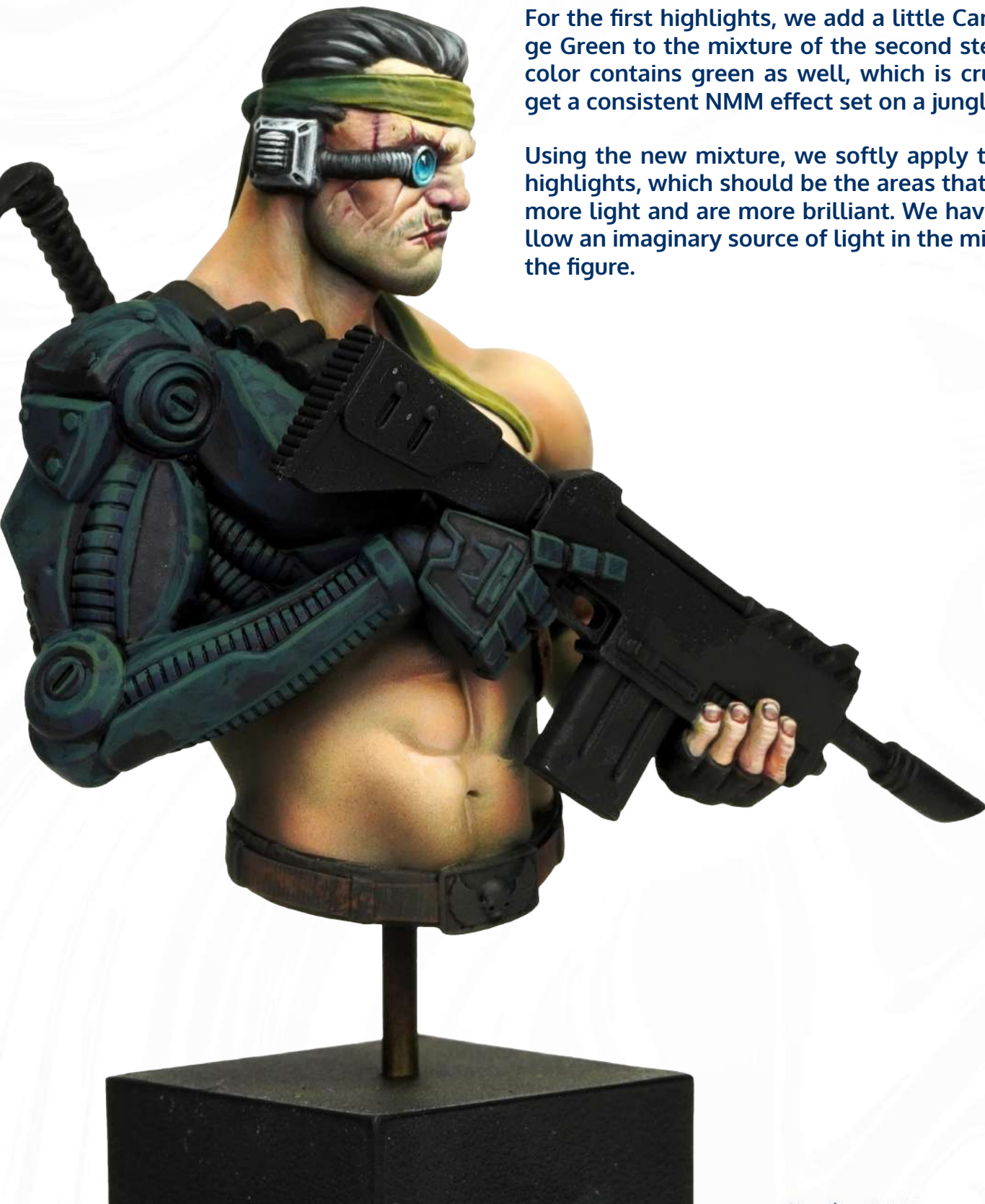
Why Abyssal Turquoise? As a greenish color, it will help us to get a base with similar color to the vegetation, hence, it will match perfectly with the chosen theme, ambience and jungle context.



3.

For the first highlights, we add a little Camouflage Green to the mixture of the second step. This color contains green as well, which is crucial to get a consistent NMM effect set on a jungle.

Using the new mixture, we softly apply the first highlights, which should be the areas that reflect more light and are more brilliant. We have to follow an imaginary source of light in the middle of the figure.

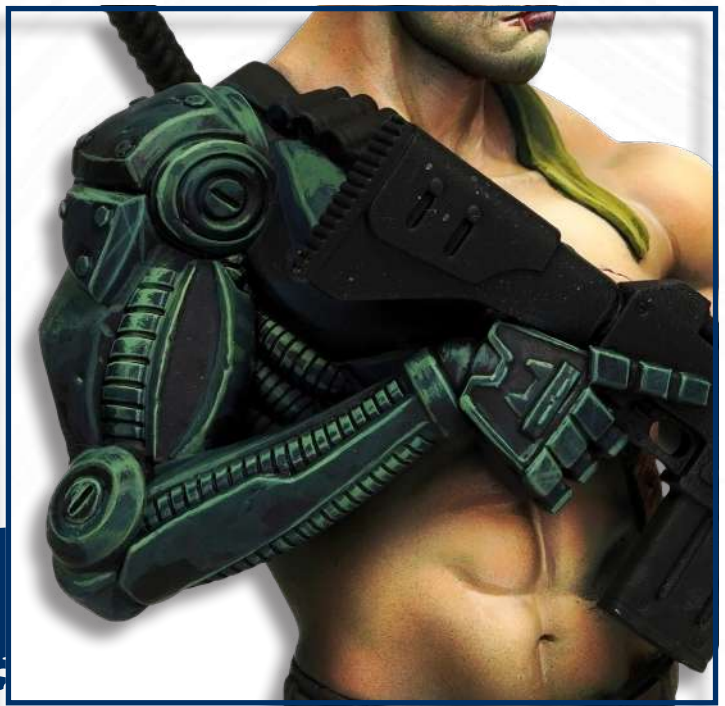


4.

At this stage, our main goal is to outline and define each plate of the arm, to get more definition.

In addition, we can boost the highlights a bit more, using some green hue. For this, we add Dead Flesh to the previous mixture.

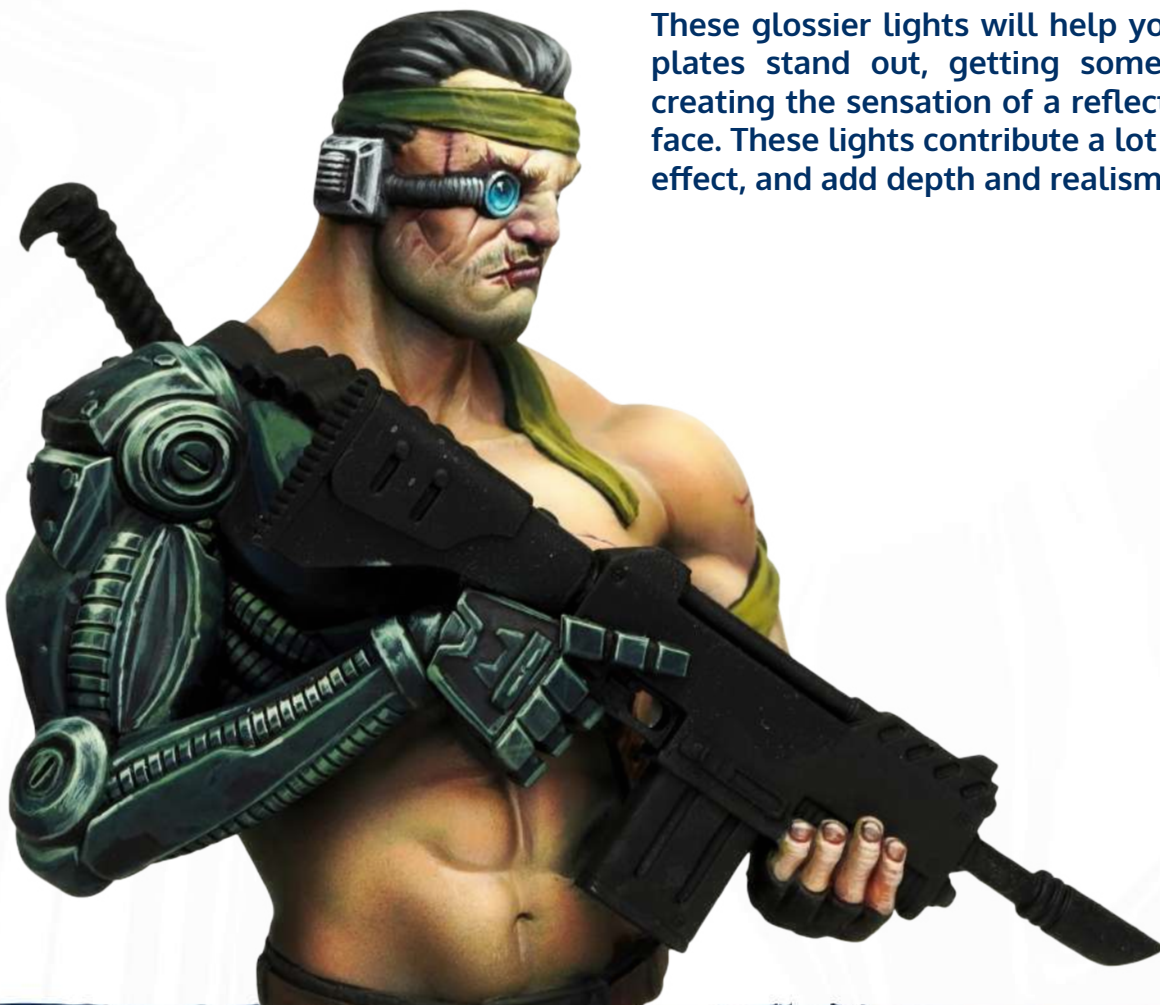
This step is crucial to add shape and personality to the arm, bringing it to the next level of detail.



5.

To get an arm that looks like metal, we add Off White to the previous mixture, and apply more intense lights on some key points of the arm.

These glossier lights will help you to make some plates stand out, getting some brighter areas, creating the sensation of a reflective metallic surface. These lights contribute a lot to get a metallic effect, and add depth and realism to our NMM.



6.

Keep in mind that Xpress Colors are more liquid and translucent than normal colors. If we thin them down with water and reduce their consistency, you will get a perfect mixture to apply glazes.

This is why, before continue highlighting, we will apply glazes to mid areas and shadows, using Snake Green and Omega Blue.

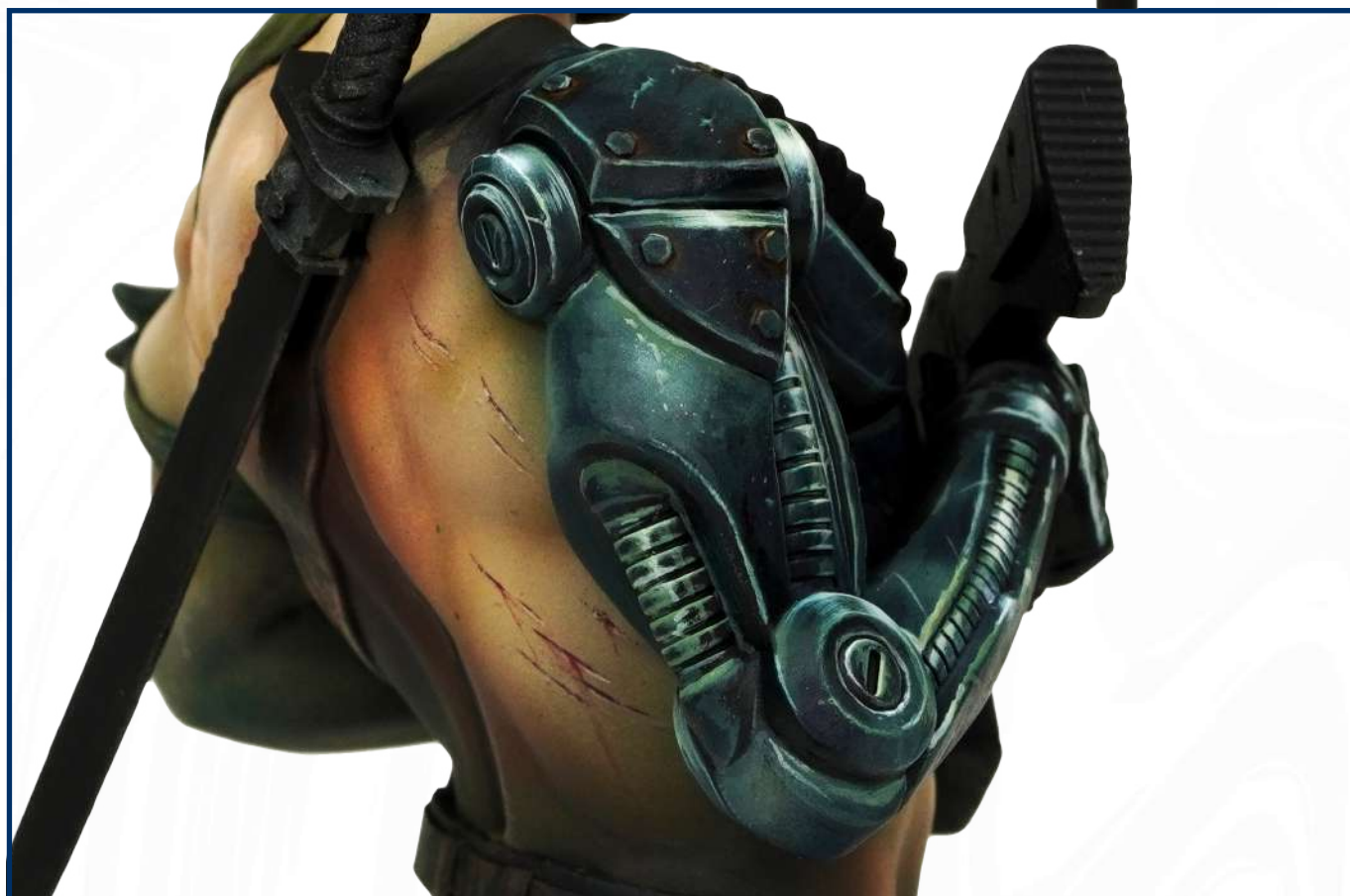
Remember to apply glazes unhurriedly, creating gradual transitions of color, to get a more real result.



7.

At this step, we will use the airbrush to paint some points of light, using Dead White. Even though we can do this by brush, the airbrush helps you to speed up the process, and far smoother and uniform gradient.

The aims of these points of light are to simulate bright points and reflections, which appear on metallic surfaces. Keep in mind that observation is key at this step. These bright points must be subtle and real, to keep the metallic effect.



9.

At the final stage, we mix Rust plus Orange Fire, which we will use to apply washes on the rivets and those areas that tend to corrosion. These washes will add aging and exposition to the jungle ambience.

Remember to apply GLAZES in a subtle way and with precision, focusing on the details to get a real and convincing result.



Finally, we will add some final touches. Use Dead White to boost, now by brush, the points of light. Thus we will get reflections that look far more real and prominent.

After applying the final adjustments, we have achieved an impressive “Non Metallic Metal” (NMM) effect on the arm of this lost in the middle of the jungle soldier.

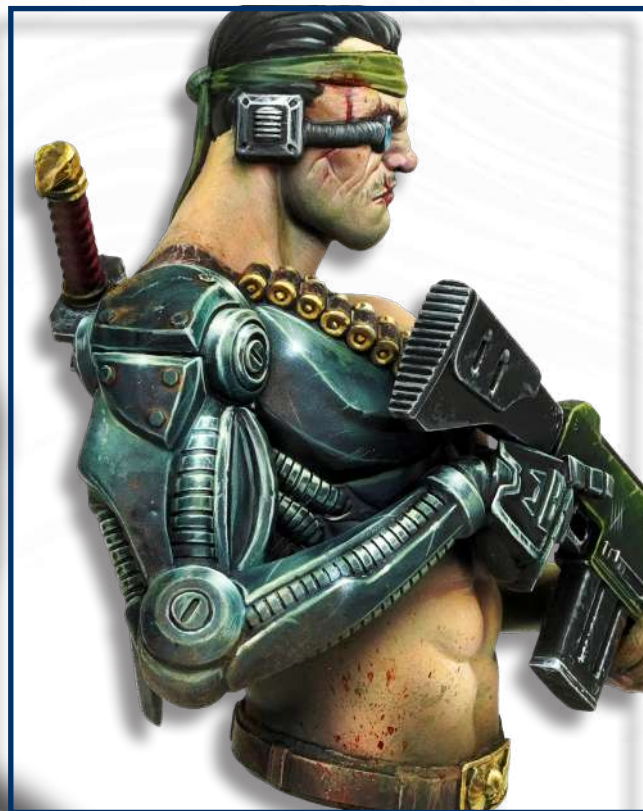
I hope you liked the Masterclass and helped you to apply this technique to many of your characters and ambiances. Remember: practice makes perfect!

**Congratulations for finishing
the Masterclass!**



10.

Final Result.









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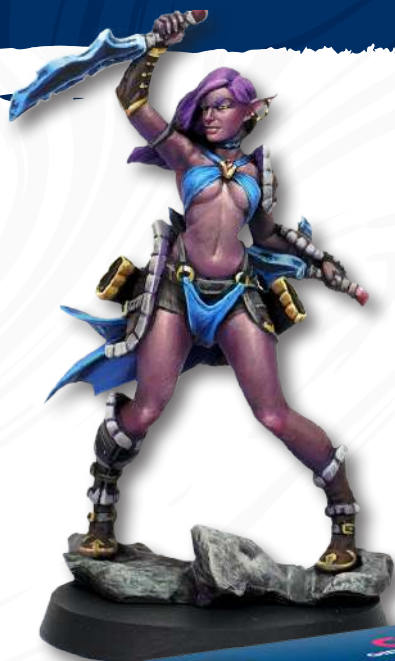


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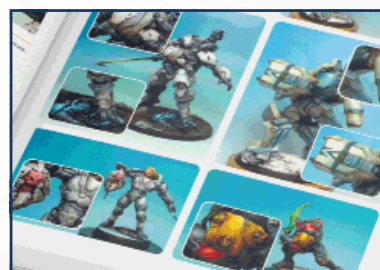
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