

TAMER WIDERSPAN

Gold NMM



STEP BY STEP



Colors

SC BLACK

SCFG ARBUCKLES BROWN

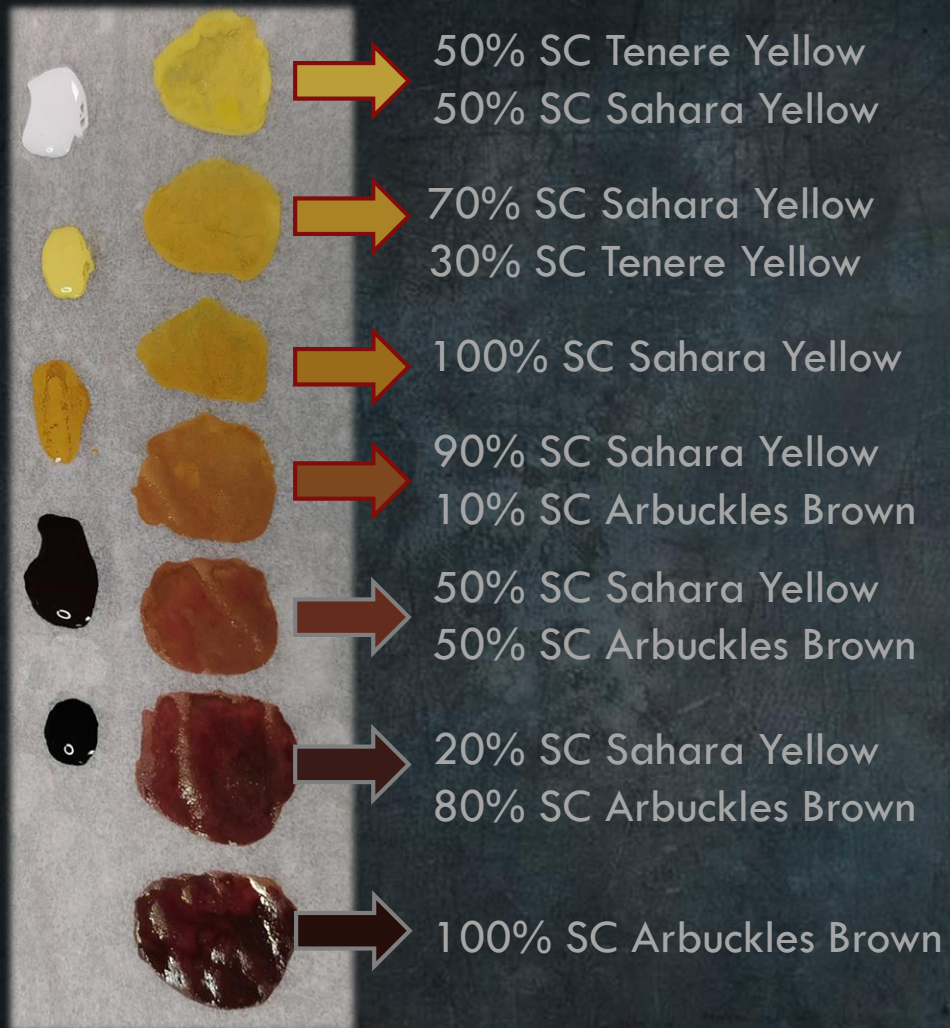
SC SAHARA YELLOW

SC TENERE YELLOW

SC WHITE



Mixing Colors



Before we start, let's make some different mixes of the used colors from dark to bright. To make it very easy and reproducible, we prepare them separately side by side. To paint soft and clean transitions, it's recommended, to mix all adjacent colors again like a subcolor, later in the process. This is a very systematic approach and guarantees a good control and overview while the whole painting.

During the process, it is normal to repeat or go back one step, because painting NMM is never a straight line forward. So step by step means to step back and forth sometimes.

main light



Step 1



Colors:

- SC Arbuckles Brown

Start with two layers SC Arbuckles Brown as darkest shadow for this gold.

Step 2



Colors:

- SC White

Sketch the main highlight in relation to the light direction with SC White in the center of the shield. The main light comes from top/front. You will need two or three layers for accurate opacity.

Step 3

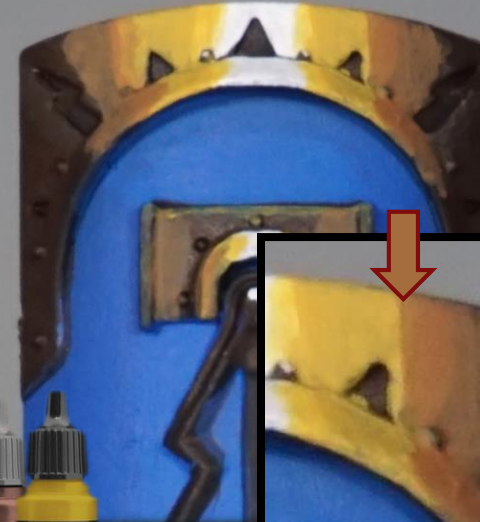


Colors:

- SC Sahara Yellow
- SC Tenere Yellow

We are going to paint the golden shield very symmetric. This shape is a great part for a NMM exercise. Apply two thin layers of SC Sahara Yellow/ Tenere Yellow mix, left and right next to the white. You should overlap the white partially.

Step 4



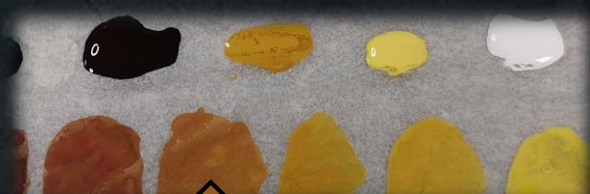
Colors:

- SC Sahara Yellow
- SC Arbuckles Brown

We are still in planning process and try to figure out the right proportions of the midtones for a gold effect. So we proceed layering midtones side by side. Sometimes it's ok to skip one tone from the mixed hues, like in the close-up picture.



All colors on palette



Step 5



Colors:

- SC Tenere Yellow
- SC Sahara Yellow

Now we glaze over the pure white highlight area with the brightest mixed color of SC Tenere Yellow and SC Sahara Yellow. We decrease the brightness at this point, because we want leave some room for the brightest spots later.



Step 6



Colors:

- SC Sahara Yellow

At this point we can already see how good or bad our midtones are arranged. It's possible to go back to previous steps to rearrange the proportions. If we are happy, we can proceed smoothing the hard edges, like here with just pure SC Sahara Yellow, which we skipped in step 4.



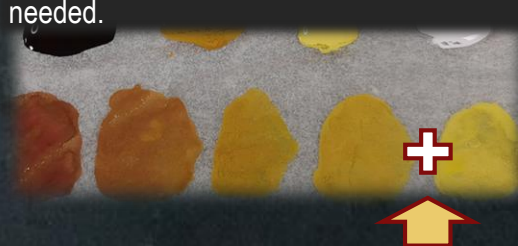
Step 7



Colors:

- SC Sahara Yellow
- SC Tenere Yellow

We clean the transition of the highlight colors like we did before in step 6, with a subcolor between both mixed tones between SC Sahara Yellow and SC Tenere Yellow. This smoothing process takes some time and instinct. Be patient and repeat last steps if needed.



secondary light

Step 8



Colors:

- SC Sahara Yellow

It's time to add secondary light reflections to our gold. This makes the biggest difference and makes this gold NMM look really interesting. These are subtle environmental lights, maybe bouncing main light or from other ambient light sources (Who knows?) and are less intense than the main light in the center. Start to sketch two vertical lines left and right (symmetric) with SC Sahara Yellow.

Masterclass: You can paint the secondary lights in other colors, to represent a very different ambient light source with other hues than the main light (blue light for example)

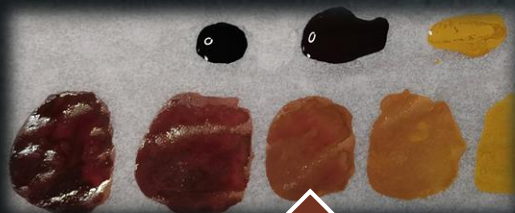
Step 9



Colors:

- SC Arbuckles Brown
- SC Sahara Yellow

Before we work out the secondary lights, we should increase the brightness of the shadow areas, because they are too dark at the moment. So we paint a SC Arbuckles Brown/SC Sahara Yellow shade over it.



Step 10



Colors:

- SC Arbuckles Brown
- SC Sahara Yellow

Keep brighten up the rim of the shield. When you look closely you will notice the subtle scratches. The edges of the shield should look a bit textured and used. Add the first edge highlights with SC Sahara Yellow.



Step 11



Colors:

- SC Sahara Yellow
- SC Arbuckles Brown
- SC Tenere Yellow

Intensify the edge highlights with pure SC Tenere Yellow. It's crucial for a metallic shiny look, that you paint all lower edges of the recesses, which are reflecting the main light from top, very neat and focused. This provides a sharp and reflective look of your NMM work. In the same step, you can blur the transitions of the secondary lights with a mix of SC Arbuckles Brown and SC Sahara Yellow again.

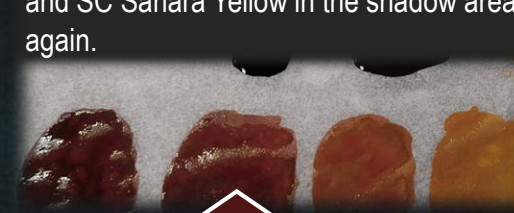
Step 12



Colors:

- SC Arbuckles Brown
- SC Sahara Yellow

Now here is the point, where we need to step back again, because we have lost some contrast during the paint process. There is no point in the process, where you can't change things. You can ALWAYS change things. Just be patient and keep cool. So we add some shade out of SC Arbuckles Brown and SC Sahara Yellow in the shadow areas again.



Step 13



Step 14



Finished shield with saturated warm gold NMM!



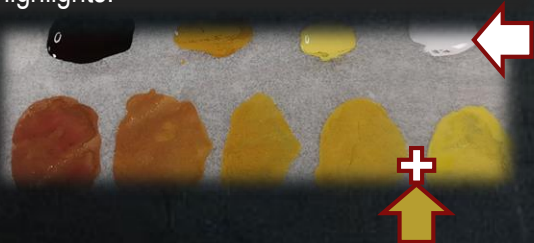
Colors:

- SC Sahara Yellow
- SC Tenere Yellow
- SC White

All Colors:

Here you see that i have painted the hammer in the same way observing the light direction. We can also blackline recesses and very intense shadows with SC Black at the end, to increase the contrast and provide definition of each part.

Now we focus on small details, like the small reflection dots in the highlights. Add some SC White (optional slightly mixed with SC Tenere Yellow) to the edges of the main highlight. And some dots with SC Sahara Yellow/Tenere Yellow into the secondary highlights.



NOTE: The key for this warm and saturated gold NMM is to keep midtones and halfshadows dominant, and the actual highlight small. This is a common misunderstanding, which I'm facing very often, that the proportion of the highlight color is too dominant, so midtones have no space between the shadow.