



8 As you work around the buildings, you will likely end up with more than one active bead – this is fine; it ensures the colours are shared across the area.



9 Continue building the darks towards the foreground. Vary the brush if necessary for tight areas and soften the edges using a clean wet brush.



10 In the foreground, use negative painting to suggest rooftops; boxing them in with darks that join the main dark area. Near the very bottom, leave the dark area more jagged to suggest intervening foliage.



11 When the gloss has disappeared from the wash, but before it dries completely, use the rigger to add details such as shadows beneath the roofs and windows with a strong dark mix.



12 Continue applying dark details across the painting, then use a damp size 10 round brush to soften some of the hard edges at the bottom of the darks areas before they dry.

This completes the second stage – allow the paint to dry completely before continuing.

