

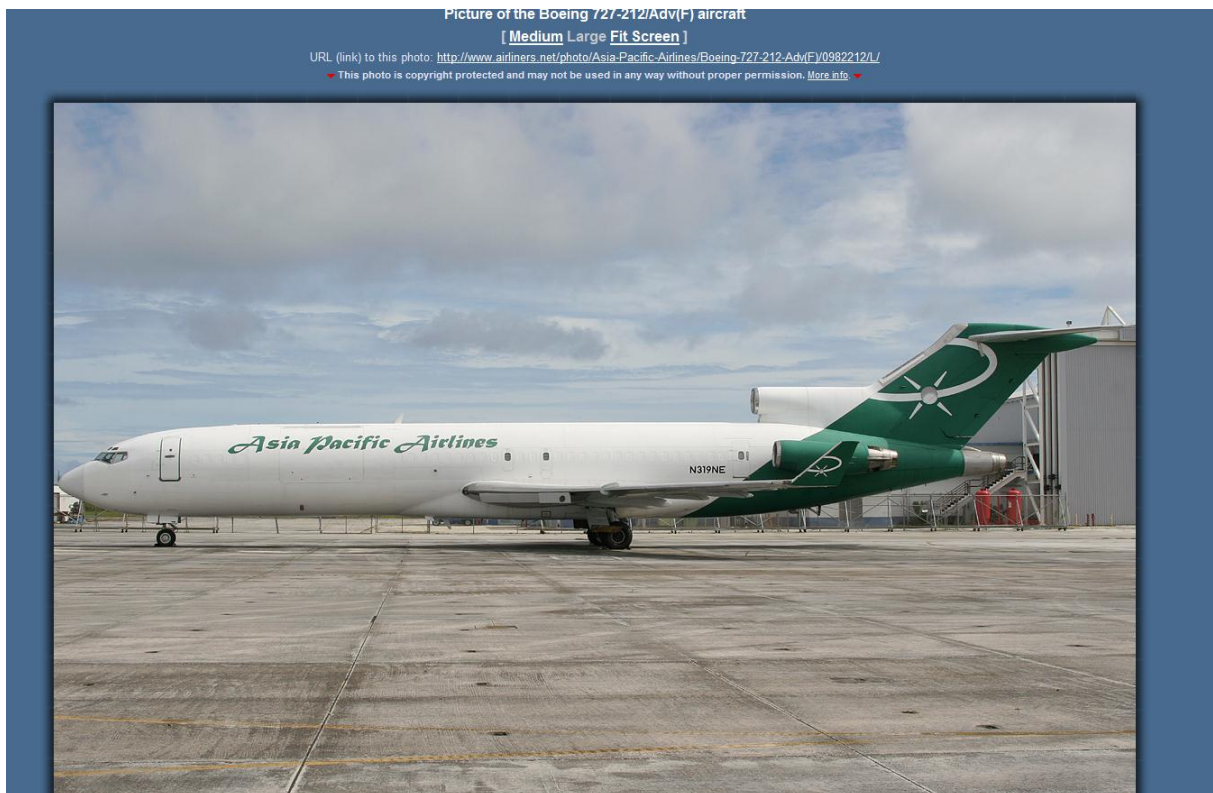
Ok, time for a little tutorial. Ready? Careful with that coffee, don't spill it on the keyboard ;-)

We are going to paint a cargo bird, and I recently found out about this cargo airline based in Honolulu called Asia Pacific Airlines. They operate three 727-200 freighters and I could not find any available repaint so I decided I would have a go at them.

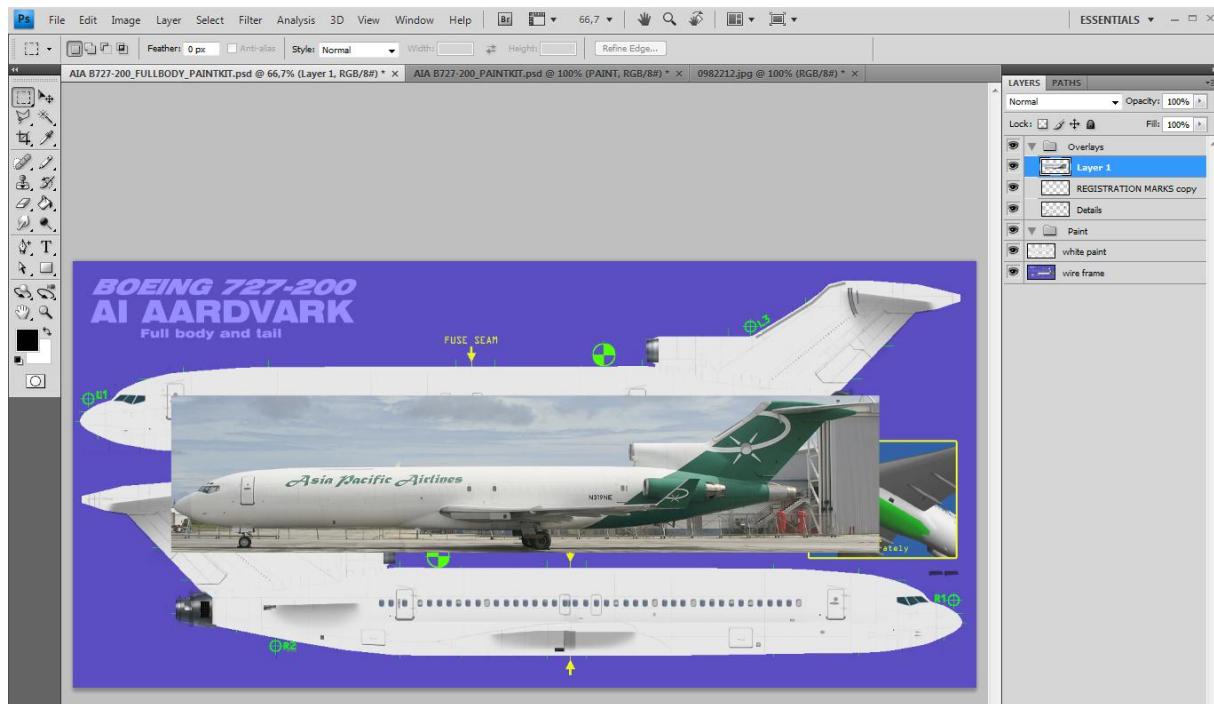
So first thing is to find as many pictures as possible of the subject, from all possible angles so that you can see, or at least get a hint of what is there (this is mostly true for the upper/lower surfaces, but in this case it is not very important since the US do not require over/under wing registration marks so most US registered aircraft do not carry any wing regs.)

I usually start by checking the usual picture sites, airliners.net, jetphotos.net, myaviation.net, planepictures.net. If I don't find enough material, I then run a search on flickr, and/or a Google search for other less known sites. But unless you go for a really exotic bird that only flies in remote jungle locations, you can usually find enough material on the main sites.

In this case, I struck lucky on airliners.net, with a nice full side view of N319NE

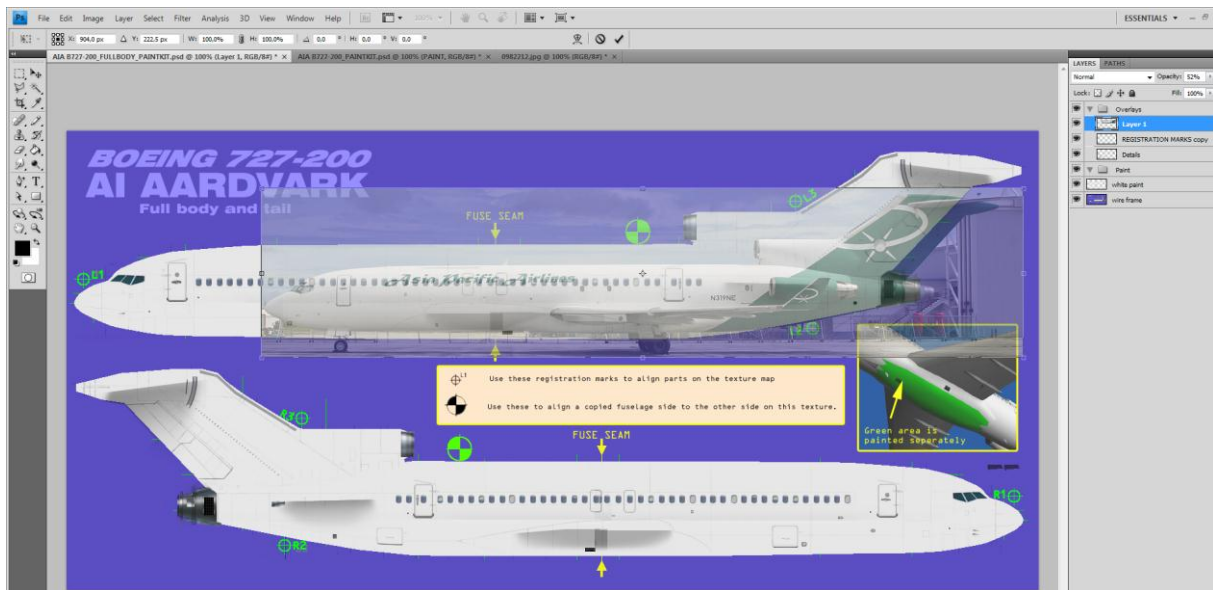


So, let's save this image and open it in Photoshop. Using the rectangular marquee selection tool, we will now isolate the aircraft itself and copy and paste it in the full fuselage psd that you will find in the ai aardvark 727-200 paintkit. As a rule of thumb, never use the full fuselage psd for your repaints. Because all the details are on the real paintkit, and the full fuselage when provided is only meant to make alignment of tail and fuselage sections easier for the painter. This is what we are going to do now



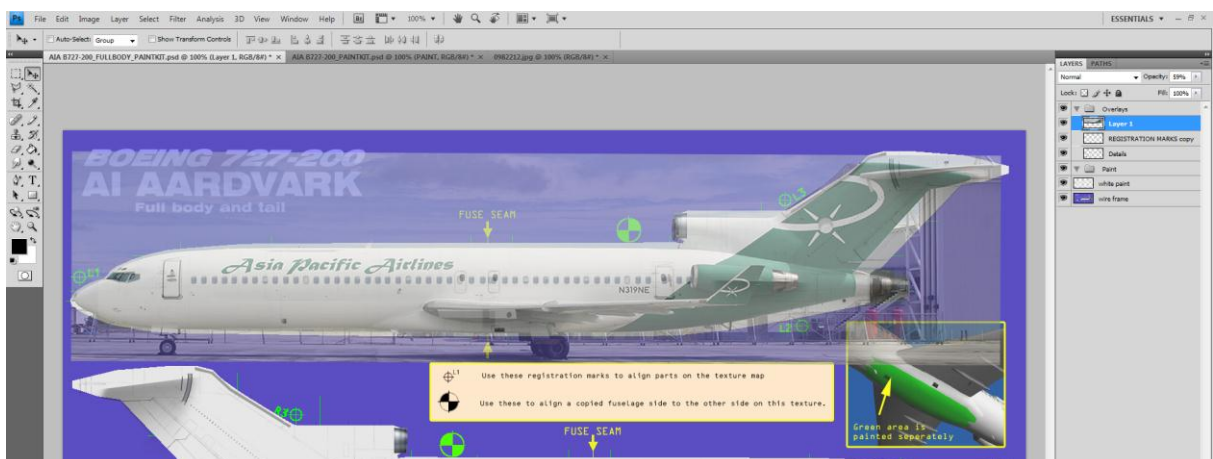
The real power of Photoshop and similar programs is their ability to use layers. If you are not yet familiar with the concept, don't worry, it is in fact very easy to use and will simply allow you to add and modify details, or mix details and add effects without changing the others. Make sure you always have the layers palette open on your workspace so you can easily identify the layer you are currently using or access the one you want. You will also find it easier to group a number of layers into one group so that you can instantly hide or apply some effects to all the concerned layers without having to access them one by one.

Right now, we have the image pasted in the paintkit and you can see that it has added its own layer that is currently highlighted. By default, each new layer gets a numerical "layer *n*" name, but you can give them names so that you can identify them more quickly. But more on this later. For now, we have this picture in the paintkit and do you know why? Because we will use it to copy the main livery features on the paintkit by transparency. Of course, we could do it manually, but why reinvent the wheel? So let's start using the magic of layers to get things done easily! In the layers palette, the picture layer is highlighted and you can move it up or down in that palette so that it will be over or under the others. In this case we want it to be on top of the paintkit, so if it not yet there, we will move it to the top of the list, putting it effectively on top of the other layers, and covering them. But since we want to see what's going on under it and how we are going to make it fit precisely the fuselage shape, we will make it a bit transparent. Still in the layers palette, you will see at the top a box named opacity. Using the slider, we will decrease the opacity to around 50% so that we can still see the picture, but also the fuselage shape under it. Now, we will change the image size to make it match the paintkit. To do this, from the main top PS menu, we will select edit/transform/scale. You will notice that the selected layer is now surrounded by a frame with anchors at the corners.



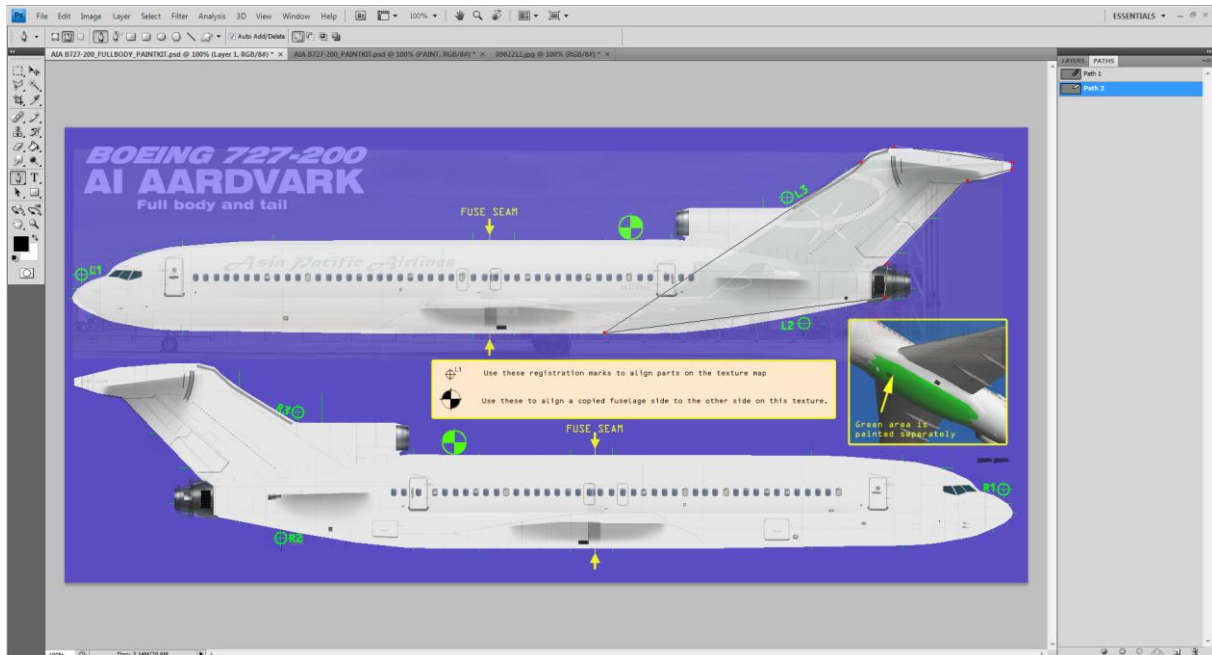
Now using the move (“multiarrow”) tool, we will move the layer and selecting one corner anchor, we will stretch the image until it matches the fuselage on the paintkit. This is why it is important to use a picture that is as much as possible a full side view with as little distortion as possible

But you want to stretch the image symmetrically, keeping its length/width ratio, and to do that you have to press the Shift key on your keyboard (the arrow sign above the Ctrl key) to lock the transform tool. You can also select edit/transform/rotate to make the image fit the paintkit profile as much as possible. Of course, you can not get a 100% match as the paintkit is flat while the picture reflects the 3D shape of the nose, tail and so on. A good reference point is usually the over wing emergency exits, the doors, the window line generally (well in this case, not many windows to use, eh?) and of course we will later adapt the livery to fit the paintkit more precisely.



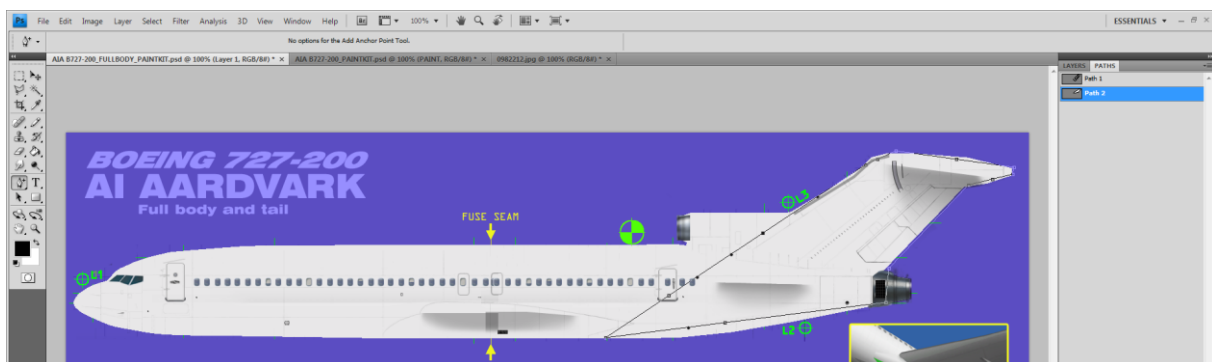
Now the fun begins, as we begin the paint! Open the path palette and click the small icon “create a new path”, then select the pen tool (make sure it is the first one in the menu, the cursor now has a pen shape, without any + or – next to it). With this pen tool, we will draw the green shape covering the tail and rear fuselage. First click a point at the lower fuselage where the green reaches the bottom, then click at another point near the top of the tail, then at the aft tip of the tail, at the lower end of the tail right above the #2 engine exhaust, and finally we will close our shape by clicking again on the first point. You will notice that when you select

the first point again, a small circle will appear next to the pen shape on your cursor, telling you that if you click now you will close the shape, which is what we want. We now have something like this (I edited the screenshot, adding red points to show you how I created the shape)



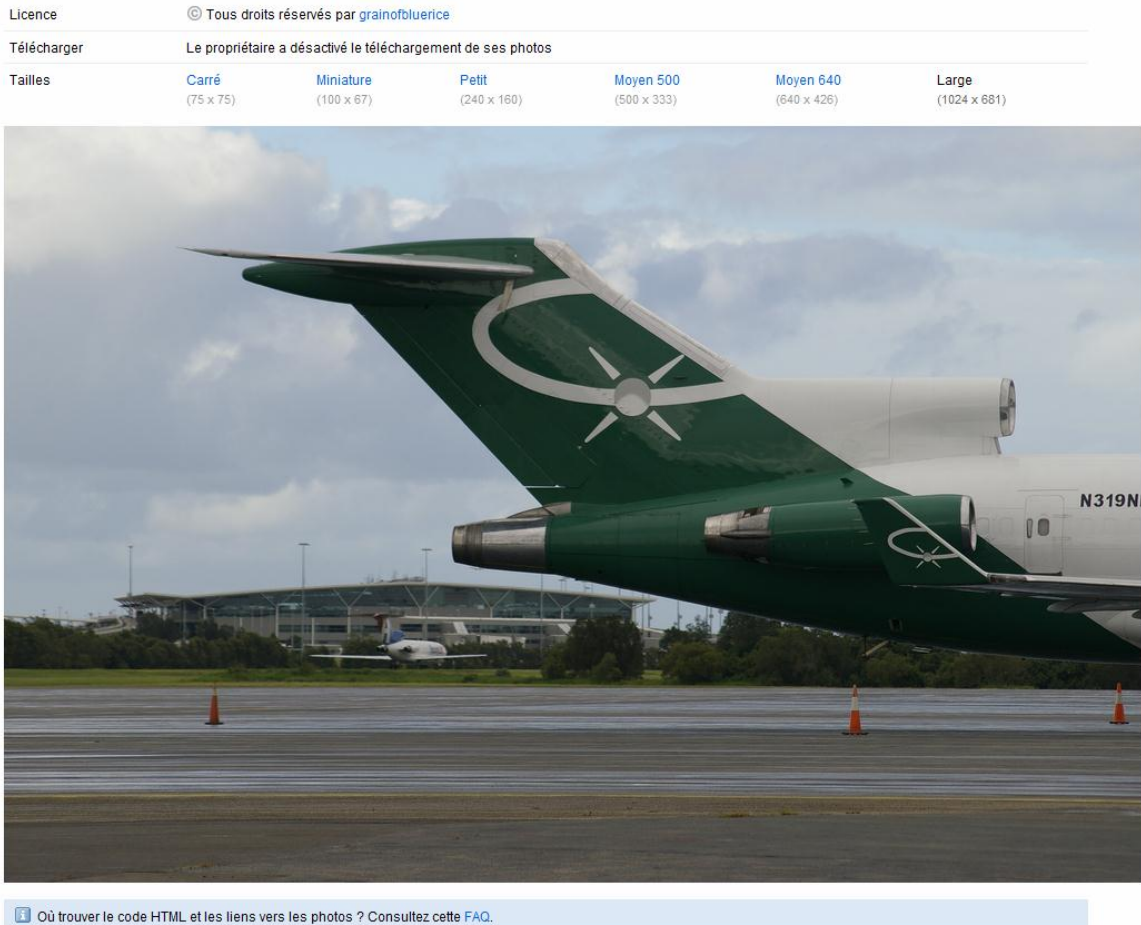
The problem with our shape now is that it is all straight lines, but of course we will fix that. The pen tool has several options, and we will choose the “add anchor point” one, which is the pen icon with an added + sign. Click once on the lower fuselage segment, then on the upper tail one, and two points on the segment going up the front end of the tail. If you add more and want to get rid of the unwanted ones, you can always edit/step backward, or use the “remove anchor point” (pen tool with the – sign) and click on the unwanted anchor point you added.

We now have something like this



Using the direct selection tool (the WHITE arrow below the pen tool) we will move the anchor points on our shape until we find the exact one we want. Don't worry if you don't manage to get it right at once. It does take some practice but soon you will get comfortable with it. And you will be able to create very complex shapes. But right now, we have a relatively easy one to do, so you should be able to get away with it without major efforts. First, we will select the lower fuselage anchor point we just added, and (with the direct selection tool) drag that point down. You will notice that what was a straight line is now

curving down to follow the lower fuselage shape. You will also notice that each added anchor point has handles that you can pull on each side of the anchor point to refine the shape of your line. When you are happy with the result, you can do the same to the upper tail segment, to get the line gently curve up along the upper tail shape. Now, we will get to a little bit more tricky part. The front part of the shape. We will need to see as much as possible how it fits the fuselage. Close up pictures will help to notice small details that can be used as guides. In this case I found a tail close up on flickr.



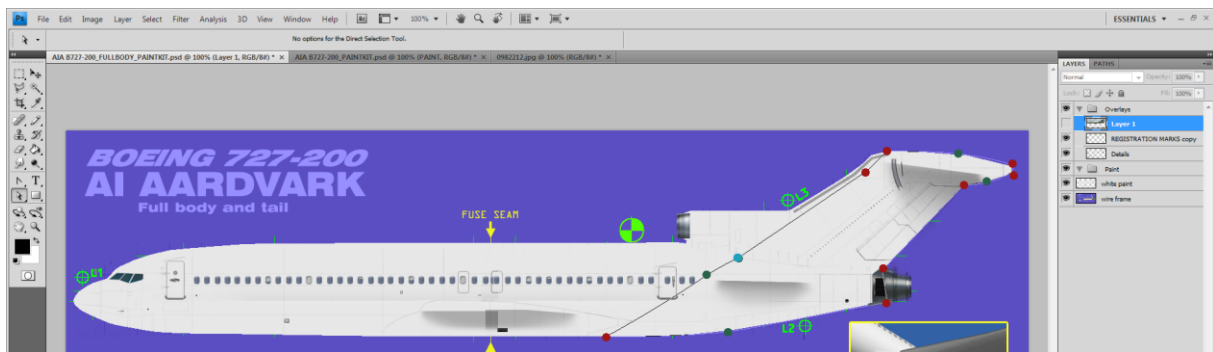
We can notice several things:

1. the leading edge is much thicker than the default one, and extends back to the seam going down the tail.
2. the green section is flush with the leading edge and goes down the tail straight along that le.
3. It slightly curves down around the fuselage, passing the lower edge of the last plugged window, overlapping the lower corner of the back door, and tapering to the lower fuselage right behind the wingbox bulge.

Back to the drawing board, we will follow these guidelines to have the proper shape. Earlier, I told you to add two anchor points to our shape's front line. When you add an anchor point, it comes by default with handles so you can make curved lines. But you can also change that and remove the handles to make straight lines instead. Select the "convert anchor point" tool (the last option of the pen tool) and click one of the anchor points we added to the front shape line. This will allow us to have a straight segment that will go from the upper front corner of the tail down to where the tail meets the fuselage, and we will position this segment to follow

the seam running down the tail just behind the leading edge, going back using the direct selection tool. This same tool will help us position the last remaining anchor point somewhere along the fuselage section, and play a bit with the handles to get the right shape and using the guidelines mentioned earlier: the line should pass right at the lower corner of the last window, very slightly overlap the lower door corner, and finish just behind the wing box bulge.

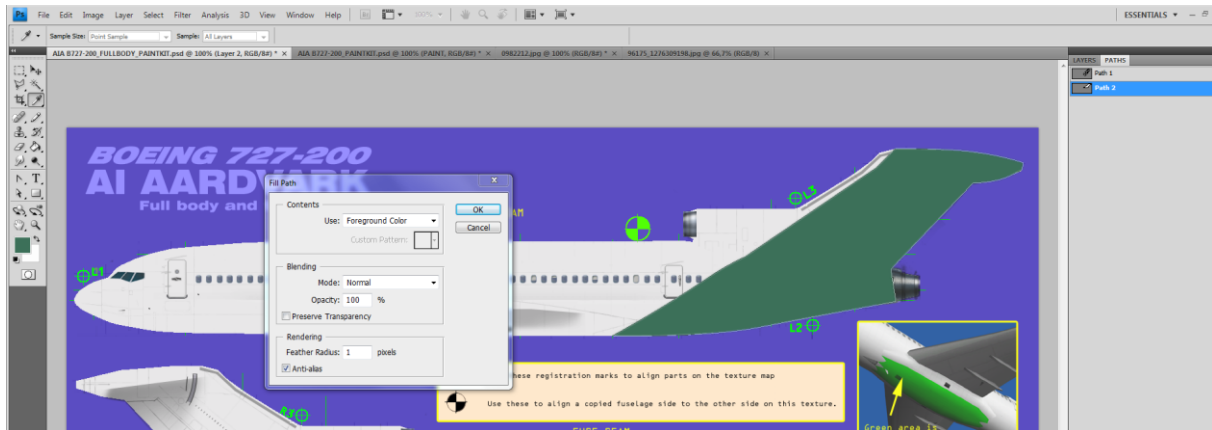
We should now have the proper shape (again, I edited the screenshot to make things clearer. The red dots are the original shape, the green ones the added anchor points, and the blue dot is the added anchor point that we later converted to keep the upper segment going up the tail a straight line) You might want to name your path, that will save it and make it easy to identify later. “green tail” seems appropriate here



Now we will use this shape to paint the green tail and aft fuselage. We will use the eyedropper tool to find the right colour. How you chose a colour is really up to you. I usually find a picture that is not too dark or too bright, with clear skies and decent sunshine. Then save the picture, open it in PS and click the eyedropper to on a “medium” spot on that picture to select the colour and possibly tweak the colour until it looks right to me. In some cases, you might find the exact colour values used by an airline, but it is rather the exception. Never trust the colours featured on the airlines websites, they are usually waaay off from the ones on the aircraft.

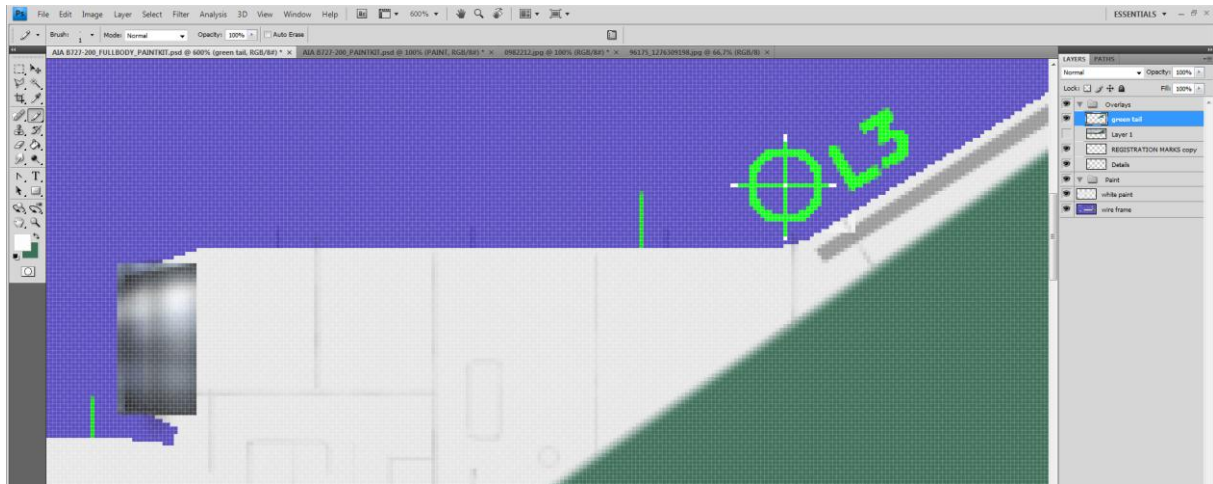
Here is a good example as to why use layers. We will use a specific layer for that green tail and fuselage. So that if we decide later to change the green colour, we will just need to replace this layer, without having to start the whole painting process from scratch!

So we now have selected a green colour that seems to match the real thing, and we can see that it appears in the small square at the bottom of the tools palette. We can apply it to our fuselage. Let's go to the layers palette and click the small icon to create a new layer. Name this new layer “green tail” and make sure it is selected (highlighted) And now back to the path palette, select the “green tail” path we created -by the way, don't forget to **SAVE** your work regularly, and generally once you are happy with a result, this will save you huge frustrations and wasted time! ;-) and **RIGHT** click that path in the path palette. A fold down menu appears in which we will select “fill path”. A new menu window will pop up in which we will select first the colour, in this case the foreground colour, we will keep the default blend values of normal and 100% opacity, but we will give the feather value a 1 pixel and make sure the anti-alias box is ticked. Click ok et voilà! You now have a green layer over your paintkit!



Now, let's go back to the layers palette and select our "green tail" layer we just filled up with colour. Make sure it is highlighted so that we are actually working on this layer and not messing up another one by mistake. In the upper menu, select Filter/Sharpen/sharpen. And again, filter/sharpen/smart sharpen. A new window will open, you can keep the default values and click ok. Your layer is ready! The last steps we did is in fact a little trick to avoid the awful "scale effect" in curved lines and shapes. If we just draw shapes by default, we will get sharp pixel edges that will show ugly "scales" as they curve up or down. By adding the 1pixel feathering, we add a slight blur that will smooth the curves down. Applying the filter afterward will sharpen things up, reducing the blur effect but still eliminating the scale effect. You might want to experiment with different settings and filters but from experience this is what works best for me in most cases.

If we had other livery elements across the fuselage we would draw them here, but in this case, we don't need the full fuselage psd any longer, so we will transfer what we did to the actual paintkit. To do this, we will just have to select all or parts of our layer and simply copy and paste it into the pk. But we want to make sure that the parts will fit their exact position, as we don't want to waste time later moving the layers back and forth trying to have the parts fit together. As you will notice, the original authors added crosshair marks at some points across the paintkit, that will help us adjust the parts. Using the magnifying glass tool, we will get a close up of the tail crosshair and (still making sure that we are working on the "green tail" layer) we will use the pencil tool (make sure the brush size is 1pxl) to draw over the crosshair to pinpoint its location. We will find the same crosshair sign on the main pk (hopefully at the very same location) so all we will have to do is match that location, and we will be sure that our new layer(s) are correctly positioned on the main pk. I personally keep it to a minimum and just put a mark on the crosshair tips and centre, but you can draw the whole thing if you prefer. We will then do the same with the crosshair at the bottom of the aft fuselage. (we won't need to mark the front fuselage crosshair since in this case we have nothing to transfer to the front fuselage section on the main pk)

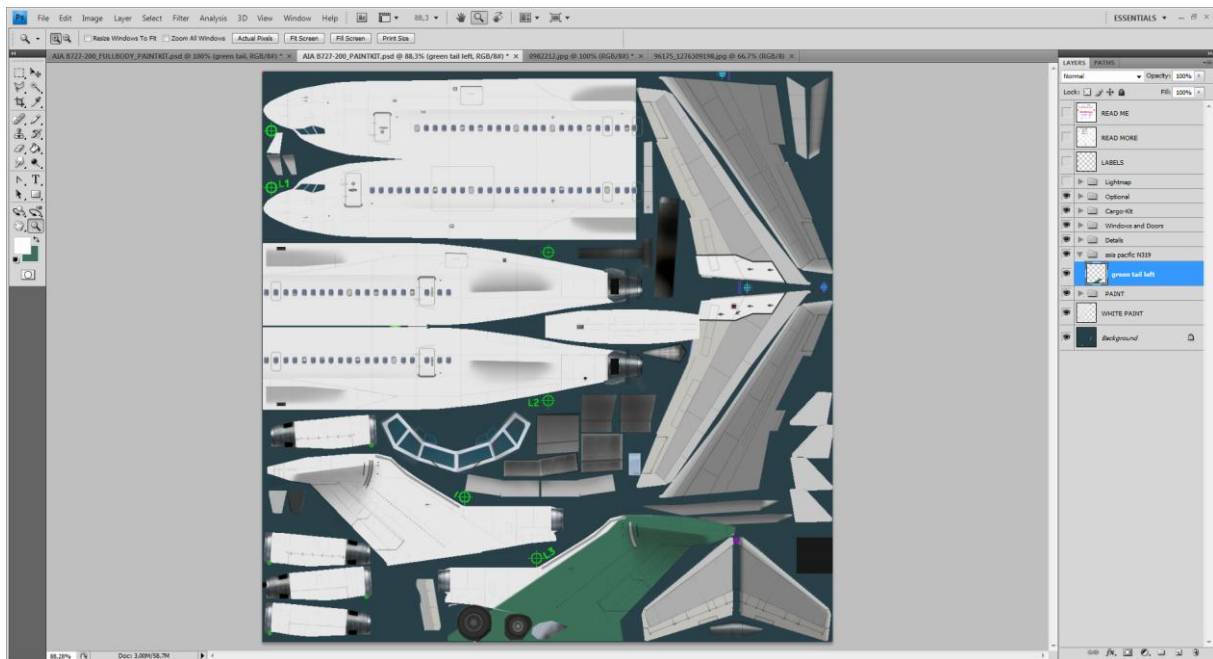


Now we are ready for the transfer. Use the rectangular marquee tool to select most of our green tail layer, and from the top menu, select Edit/copy.

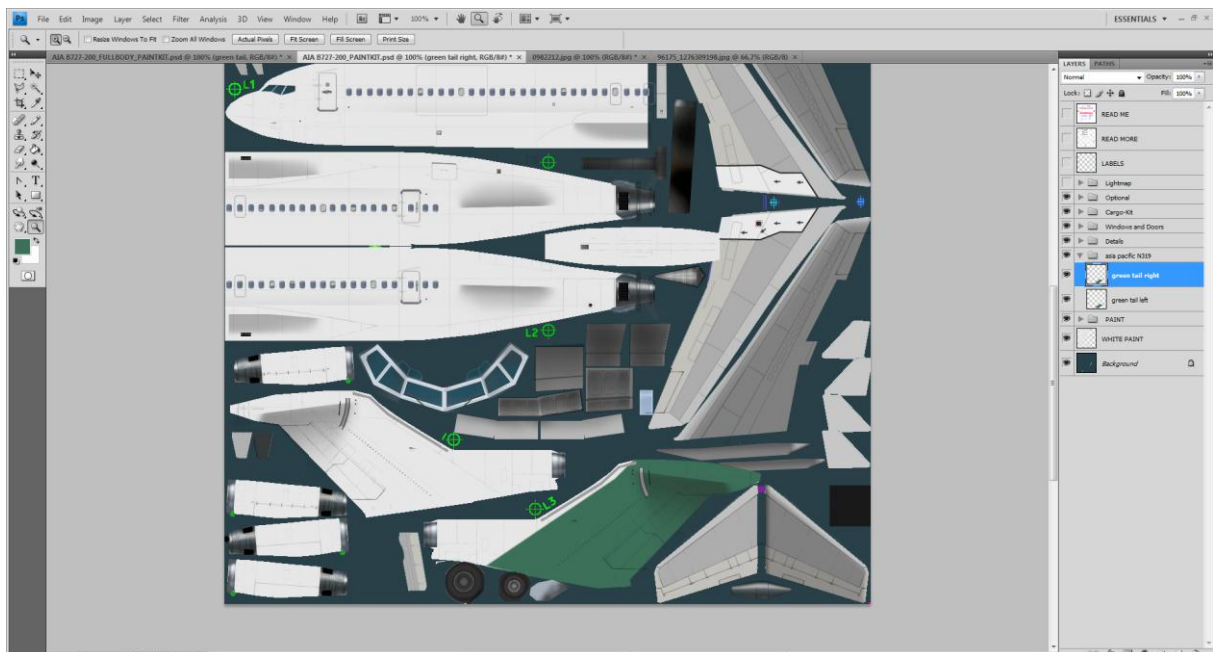
We will open the main pk and from the upper menu, select Edit/paste, thus creating a new layer with our green tail. You will notice that unlike the previous psd, we already have lots of layers in the layers palette, organized in groups. One of them is called “paint” and this is where you should put the new layer we have imported, so that it will rest below all the other layers featuring the windows, doors, and finer details. But hopefully, you will not be totally put off by this tutorial, and you will use this pk to make more repaints in the future, so instead of just having one “paint” group, you will want to create a new group for each new repaint you do. In this case we will create a new group called “asia pacific N319” where we will put our paint layers covering this livery. If needed, we will be able to create other groups inside this one. Make a habit of getting all your layers in a tidy configuration that you can easily navigate, otherwise it will soon become extremely confusing and time consuming finding your way around the layers.

Select the move tool to move the layer around and use the magnifying glass to enlarge the thing as much as needed to make sure the crosshair matches pixel per pixel. Now you are sure that your layer is correctly positioned. Should you notice that it doesn't it means that we f***ed up somewhere along the way, but hopefully we will be happy with the result so far ☺

You will notice from the screenshot that I created a new layer group called asia pacific N319 and that I put our new layer inside it, and called the new layer “green tail left”, because, of course we will need a right texture as well. In most cases we will only need to duplicate and mirror the side we just made and paste it on the other side. You will also notice that in this case, I copied a bit too much of the original layer and that it is going way below the tail section. We will simply delete the unwanted portion, either using the eraser tool, or using the marquee tool to select the portion we want to get rid of and then delete it. Always make sure when you copy and paste layers that you don't have loose color bits that might end up on other pk parts without you noticing.

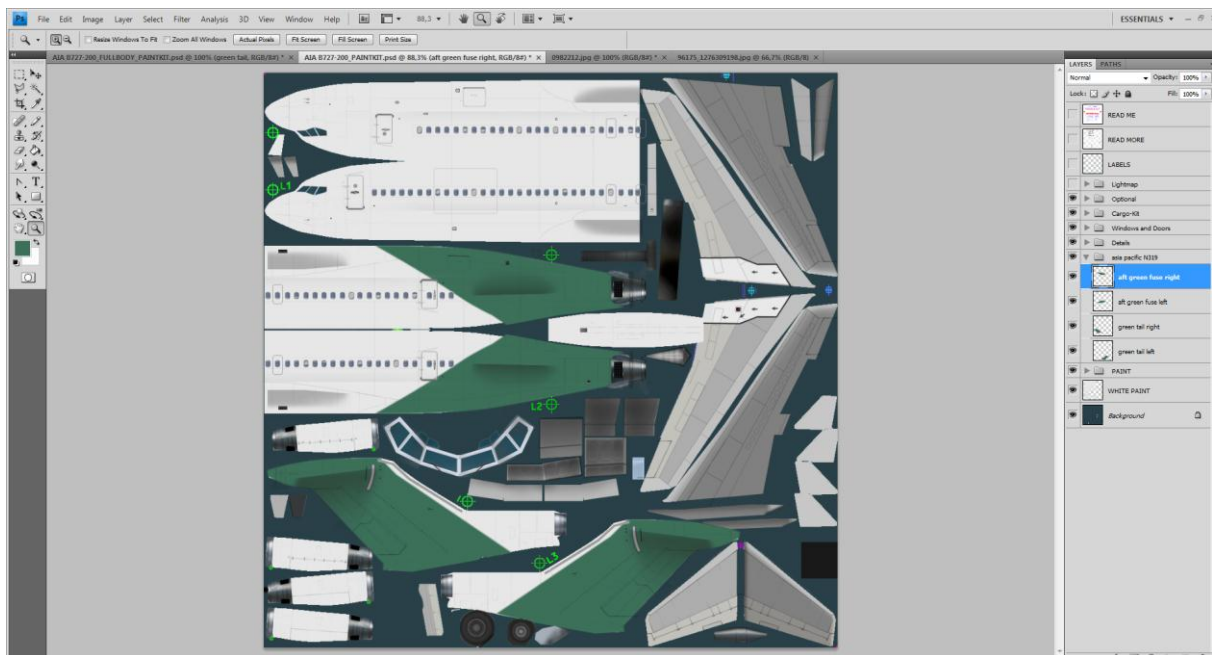


After we have tidied up our tail section paint, we will want to duplicate it and apply it to the other side of the tail. To do this, we will RIGHT click on the highlighted “green tail” layer in the layer palette, and a new drop down menu will appear. Select “duplicate layer” and a new window will pop up offering you the opportunity to name your new layer. By default, it will be “green tail left copy” but it makes sense that we rename it “green tail right”. By default, it will be duplicated in the same psd, but the lower “destination” frame gives you the option to actually duplicate this layer in any other psd document currently opened in PS. Obviously, right now we will keep the default settings and will copy it in the same document.



You will see in the screenshot above that we actually have a new layer highlighted and called green tail right, but you might not see the new layer in the pk, because it is duplicated exactly on top of the previous one, but it is there alright! We will need to mirror it to fit the other tail side. Making sure the new layer is still selected (highlighted in the layers palette) we will go

to the upper menu and select Edit/transform/flip horizontal. Our layer is now facing the right direction, and we can move it to the right location using the move tool and the crosshair mark to adjust the position. Now we can go back to the full fuselage psd to get the second part of our original green layer. Make sure that the “green tail” layer is still selected and use the marquee tool to select a portion covering the fuselage and a bit of the tail. As before, copy this part and paste it in the main pk, making sure the new layer is inside the group we are currently using. We will follow exactly the same steps as before, with the obvious exception that the last step will consist in mirroring the layer vertically and not horizontally, as you will notice that the fuselage sides are textured this way. So once we have positioned our new layer, and have duplicated it, we will go to the upper menu and select edit/transform/flip vertical. We will again use the location marks and the crosshair to position the layer precisely and we should end up with something like this



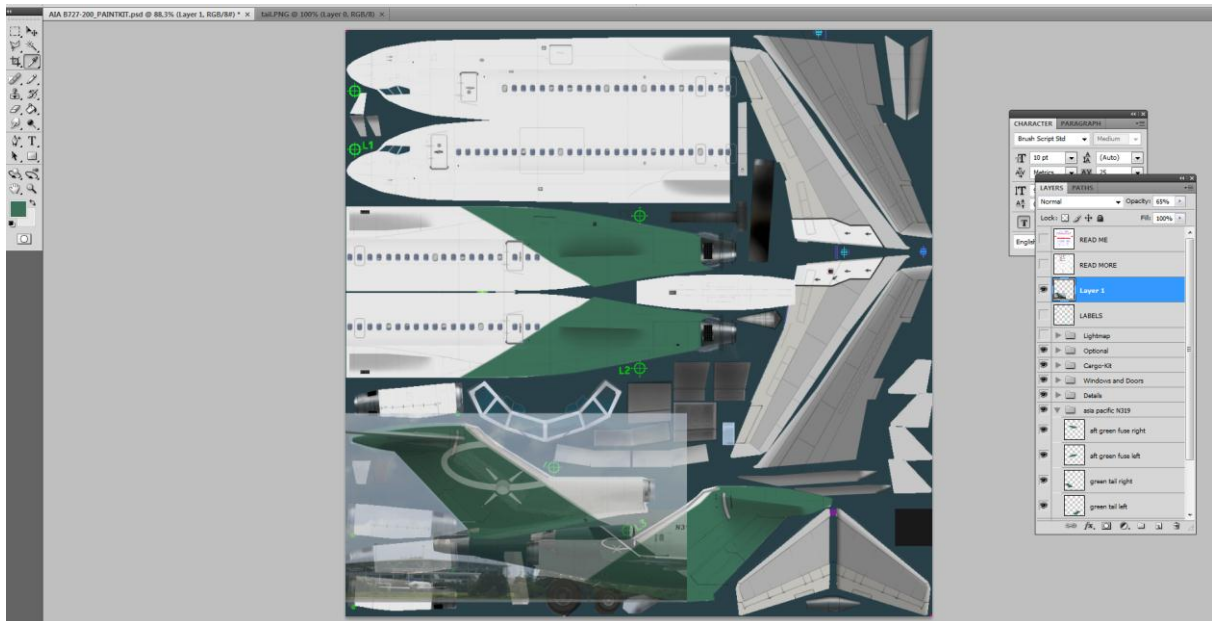
We now have the livery background in place and we will be able to turn our attention to the titles and logo next.

How you want to organize your repaints is really up to you and with some experience, you will find the way that you are most comfortable with. Personally, to make sure that I don't forget some details along the way, I usually start from the nose and cockpit section and go down the fuselage to the tail section. But you might want to do it differently, for instance starting with the larger livery elements (titles, logos, cheatlines) down to the finer details.

In this case, since we started with the tail background, we will pick it up from there and complete the tail section, then go forward and end with the nose section.

The tail logo is relatively easy to do. As we can see from the pictures, it consists of a white ellipse with a circle, probably figuring a planet and its orbit trajectory or something similar. We will use the same technique as before to draw it, first selecting a full side picture, copying and pasting the tail section into the pk. We could use the original picture we already used, but since we have found another one with a close up on the tail, we will use that one as it gives more detail. To resize the picture to fit the paintkit, we will use the tail rudder horizontal lines as a guideline, making sure that other tail elements such as the horizontal stabilizer bare metal

rail also fit. Again, don't expect the whole thing to fit 100%, but get as close as possible, and then we will fix the finer details at a later stage.



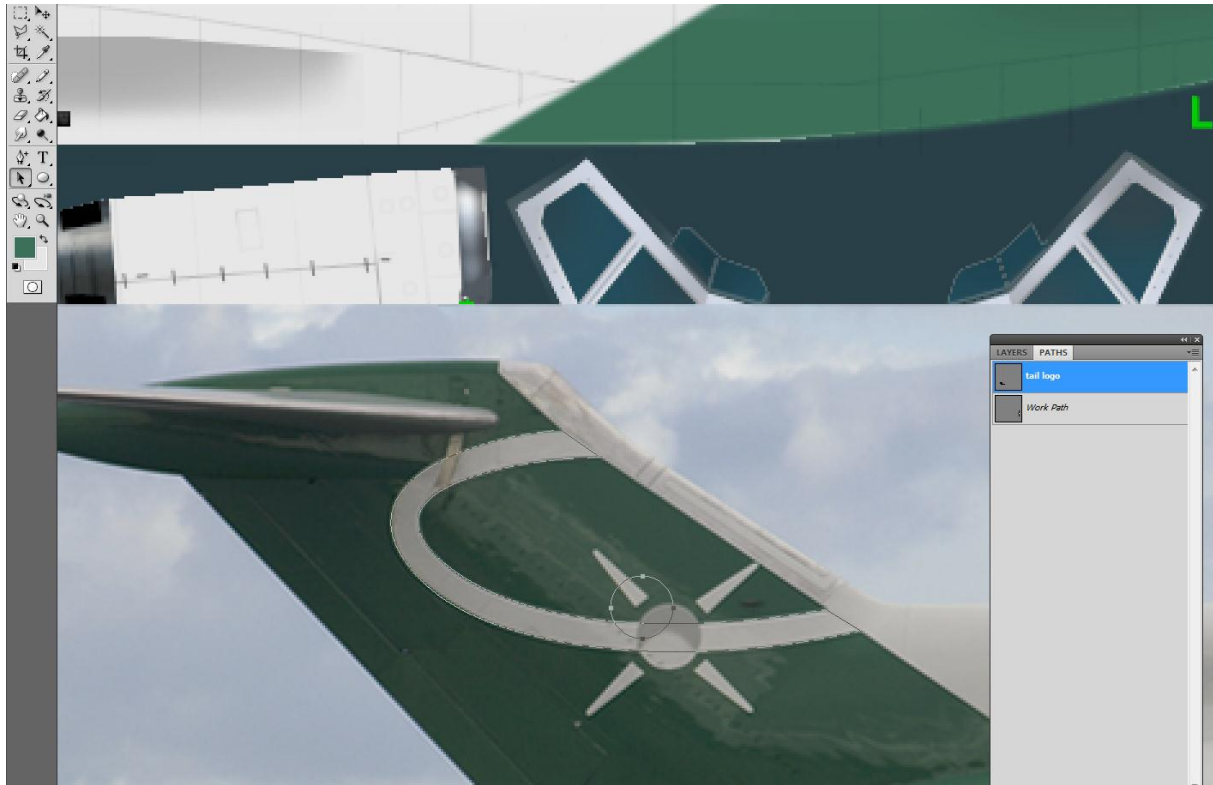
Using the same technique as described above when we made the green background shape, we will path this logo before applying it to the tail. We will see that when creating a path, we can make a single shape as we did before, or add as many different shapes as we want in one single path, yet retaining the ability to manipulate and use each of these shapes separately.

First, we will path the elliptical shape using the pen tool as before.



Now we will add the star, or whatever it is. Since it is a perfect circle, we can use the ellipse tool that will automatically help us draw a circle instead of manually pathing it. Check the rectangle tool in your tool box and select the third option in there, the ellipse tool. With your initial shape still active, and the ellipse tool selected, click anywhere on the psd and drag your

mouse while pressing the shift key (this will produce a circle shape, dragging the mouse without pressing the shift key will give you an ellipse shape but not a perfect circle). Never mind the size and position of your circle, once you have finished drawing it, we will resize it and move it to the right location. Select the path selection tool (black arrow below the pen tool) and click on your circle. You should now see it with its anchor points showing as black dots



From the upper main menu, go to edit/transform path/scale (if a layer was selected in the workspace, the menu option would read “transform” and not “transform path”). A square has now appeared around your circle, and we will be able to move the whole thing around the pk, position it to its right location and scale it up or down to bring it to the right size we want. Of course, we can do this with any separate element of our path if we first select it as we just did for the circle. If only the path is selected instead of one of its elements, then of course, we will be able to move and scale the whole path.



Now to the beams radiating from the star. We have four identical shapes, pointing in opposite directions, so instead of reinventing the wheel, we will first path one of these, and then duplicate that shape and move it accordingly. In this example, the shape is very simple and could be easily pathed manually all four times, but if and when you happen to deal with more complex shapes or designs, you will find this little trick to be very helpful and time saving!

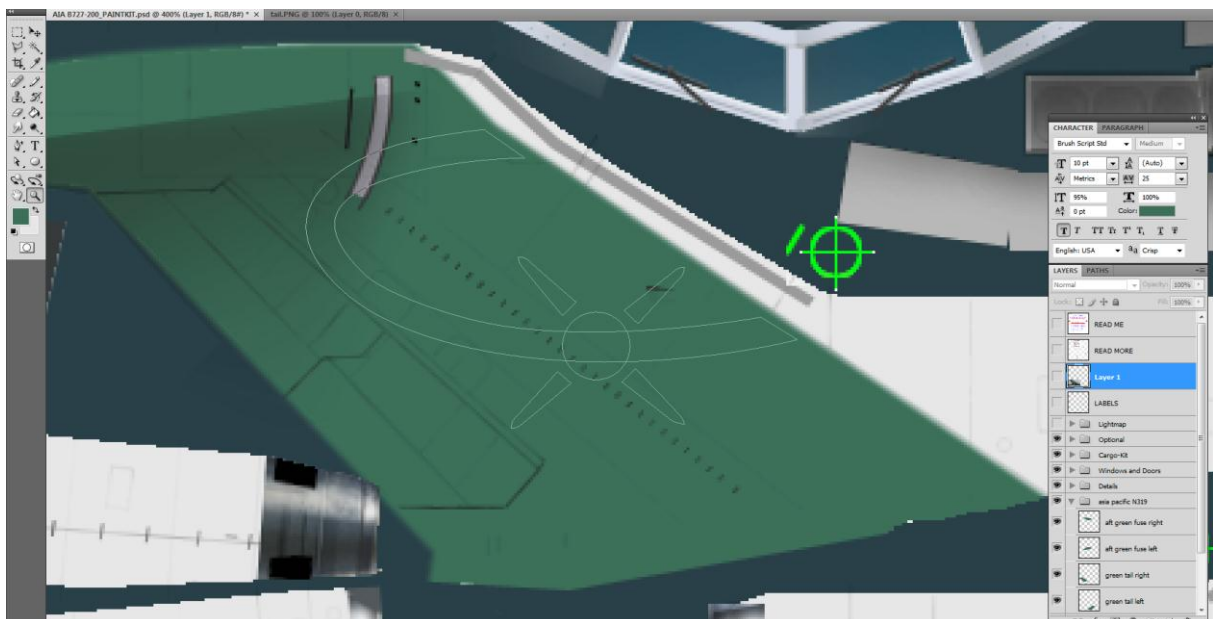
So first, we normally path our first beam, and when done, we will select it by clicking on it with the path selection tool. Then from the upper main menu, we check edit/copy, and then edit/paste. Still using the path selection tool, we drag our beam and notice that we do have two separate beam shapes now. (it might not look obvious at first sight because when you copy/paste, both shapes are exactly on top of each other, so you still see only one shape, but if you drag it away you will see that the original shape is still there, and you now have a copy as well.



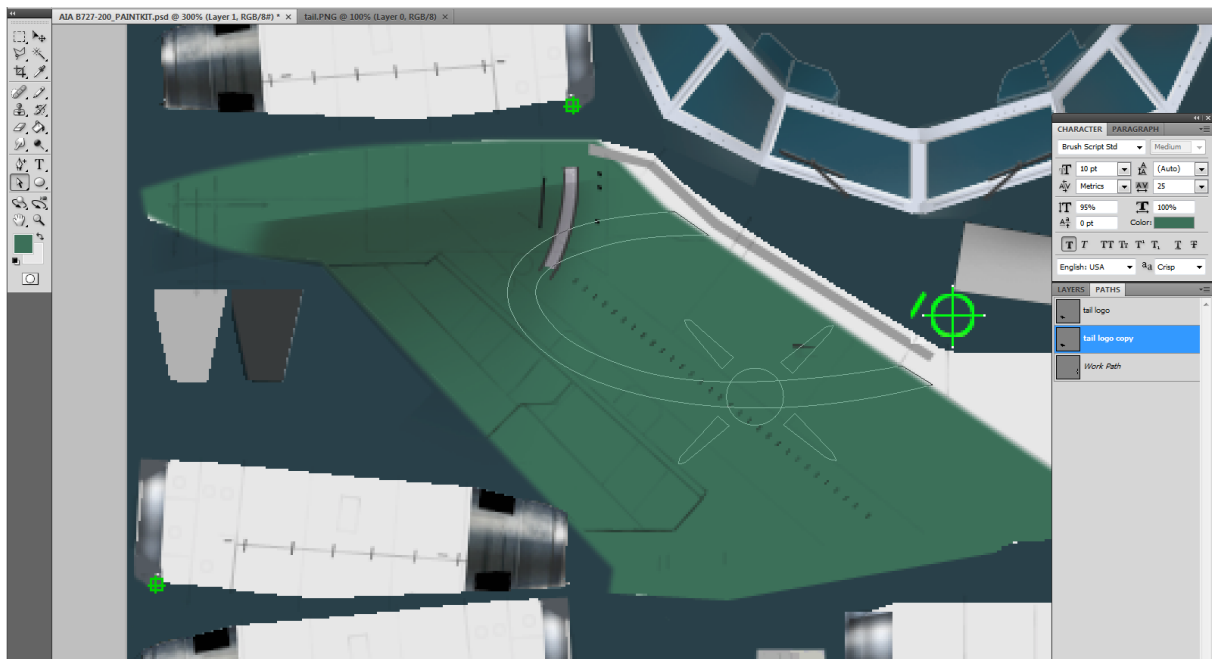
Since these beams are pointing in opposite directions, we will simply move this copy by checking edit/transform path/rotate 180°, and we should have now our beam #2 pointing in the right direction. All we have to do now is moving it to the right location. You will notice that it does not match perfectly the picture, but this is normal since the beam on the picture appears a bit bent as it follows the tail curvature, but our pk being flat, it will eventually get to the same result once mapped to the aircraft model. And we can always go back and fix the shape at a later stage if it doesn't look right in the sim.



So now we have pathed all the logo elements, and we can deactivate the picture to adjust the logo on the tail itself. To do that, simply click the small eye symbol next to the layer containing the picture and it will become completely invisible. Of course, you can also delete the layer if you think you will not need it any more, but for now let's keep it there just in case we need to go back to that tail logo later. As you can see, the logo is not perfectly positioned on the tail, but close to. So we will tweak it a little and use the various tail elements (lines, seams, antennas, curves and so on) as guidelines to make sure we have everything in the right position.



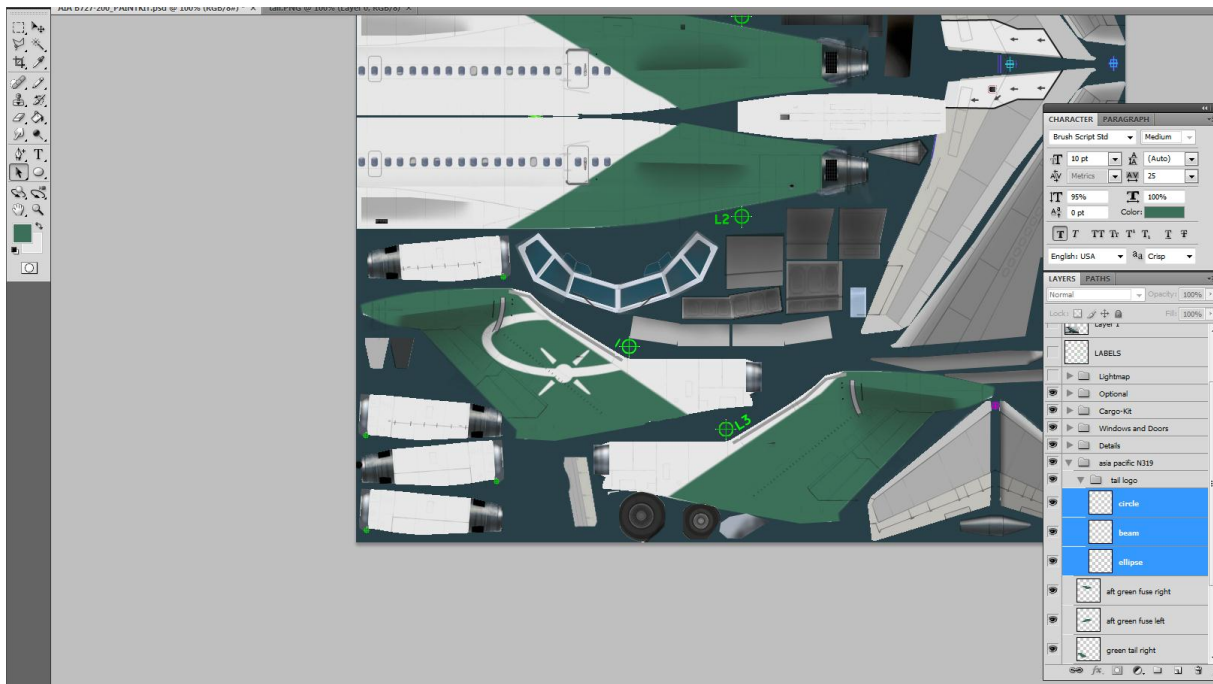
As a precaution, we will first make a copy of our path, so that if we are not happy with our tweaking, we can always come back to our original shapes. Right click on your path in the path palette, and select duplicate path.



Here is the final result. I moved both tips of the ellipse forward so that they reach the edge of the green section, and checking the way the circle intersects the diagonal row of tiny airflow adjustment blades (can't remember their exact name right now), I moved it ever so slightly (by a couple of pixels) to the front, and moved the front beam forward accordingly so that the distance between each beam and the circle remains equal, and we can notice that now, the front beam tip reaches the forward edge of the green section, as it should. So everything is fine, well almost. The pitot antenna intersects the front beam, while the picture shows it to be lower on the tail, between the front beam and the lower part of the ellipse. Such discrepancy will usually mean that you got something wrong, but in this case, all our other elements being in the exact right position, we can only assume that the pk is wrong. Or maybe this very aircraft has a non-standard antenna. So we will correct this detail, but first let us get done with the logo. It is white in the same colour as the rest of the fuselage. One thing about colours. Each colour is identified by its RGB or CMYK values. We are using here the RGB values, with all possible combinations between 0 and 255, an RGB value of 0,0,0 being pure black and 255,255,255 being pure white. For some reason, these pure colours will not look good in the sim, and you will notice that the background white in most pk's is in fact a very light grey with a value of 231,231,231 or something close to it. In this case, this is the background value so we will use this for our logo.

We were working with pathes, but now let's go back to layers. Let's select the layer palette, and click on the last layer we created earlier, inside our "asia pacific n319" group. Of course, we don't want to add anything to that layer, but use a new separate one for the logo. But selecting the last used layer first, then creating a new one will automatically create the new one right on top of the other, which is what we want. Remember that managing your layers in a coherent and logical way will save you a lot of time and frustration, as you will see that we will soon end up with lots of them!

To paint the logo white, we will use the exact same technique that we earlier used to make the green section. When dealing with complex shapes, I usually prefer to break them into simpler shapes and spread them over separate layers. This will give you crisper and sharper results when you later apply a filter on them; so here we will first create a new layer, then go back to the path palette, activate our logo path, and select the ellipse shape with the path selection tool. Right click on the path and select fill subpath. If you have already sampled the white colour with your eyedropper, as evidenced in one of the small colour cubes in your tool menu, you will select it directly as either the foreground or background –as is the case in my screenshot below. Otherwise, you can click the ‘colour’ option and manually enter the values for the colour you want to use to fill that shape, 231,231,231 being the values we need right now. Once this is done, make sure that the feathering option is ticked with 1 pixel width and anti-alias box is also ticked. Once completed, don’t forget to go back to the layer palette, select the new ellipse layer and sharpen the shape from the menu filter/sharpen/sharpen, and then filter/sharpen/smart sharpen with 1 pixel value matching your initial feathering value. We will then proceed with the other pieces of the logo, one layer for the beams, and one layer for the circle. As you can see in the screenshot below, I created one layer for each part and grouped all three layers in a sub-group named tail logo.

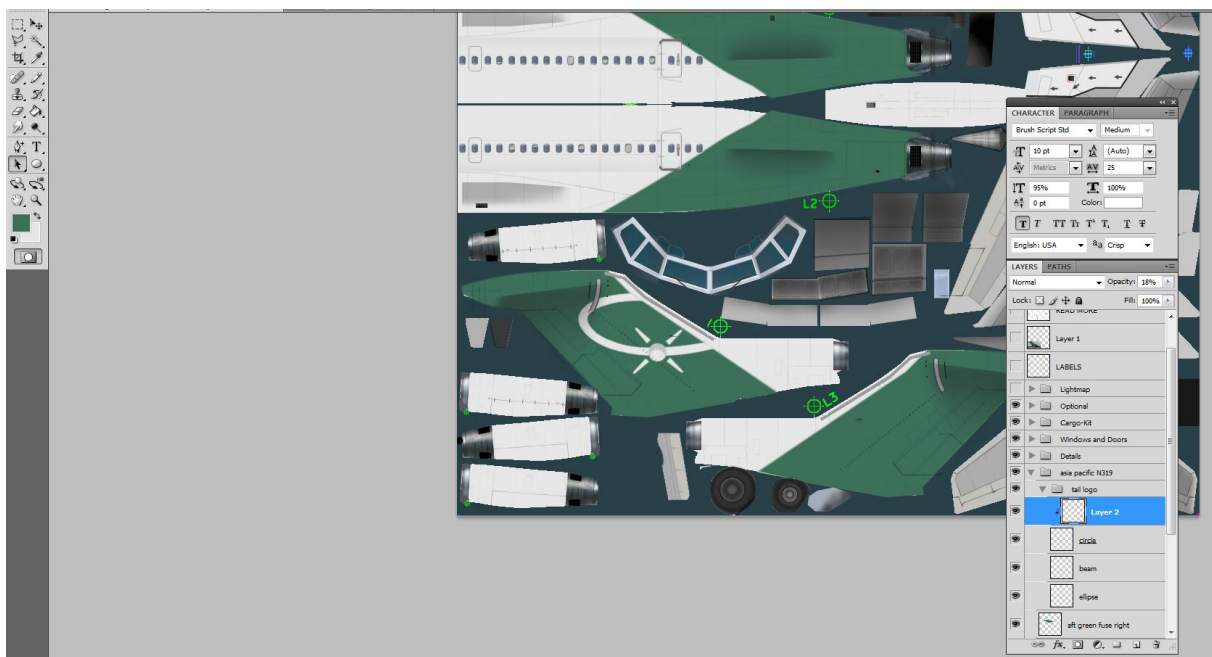


But there is still something missing, right? Yes, that grey shadow inside the circle. We could use several different techniques to do that, but here we will use a very simple one to avoid useless manipulations. First, we will go back to the tail picture and, creating a new path, we will path this shadow. To keep the shadow effect, we want the edge of that grey shape to remain a bit blurred, but of course only the part where the shadow meets the inner white circle should be blurred. The outer circle rim should obviously remain as sharp as the rest of the circle perimeter. How can we achieve that? Very simple, we will use a clipping mask!

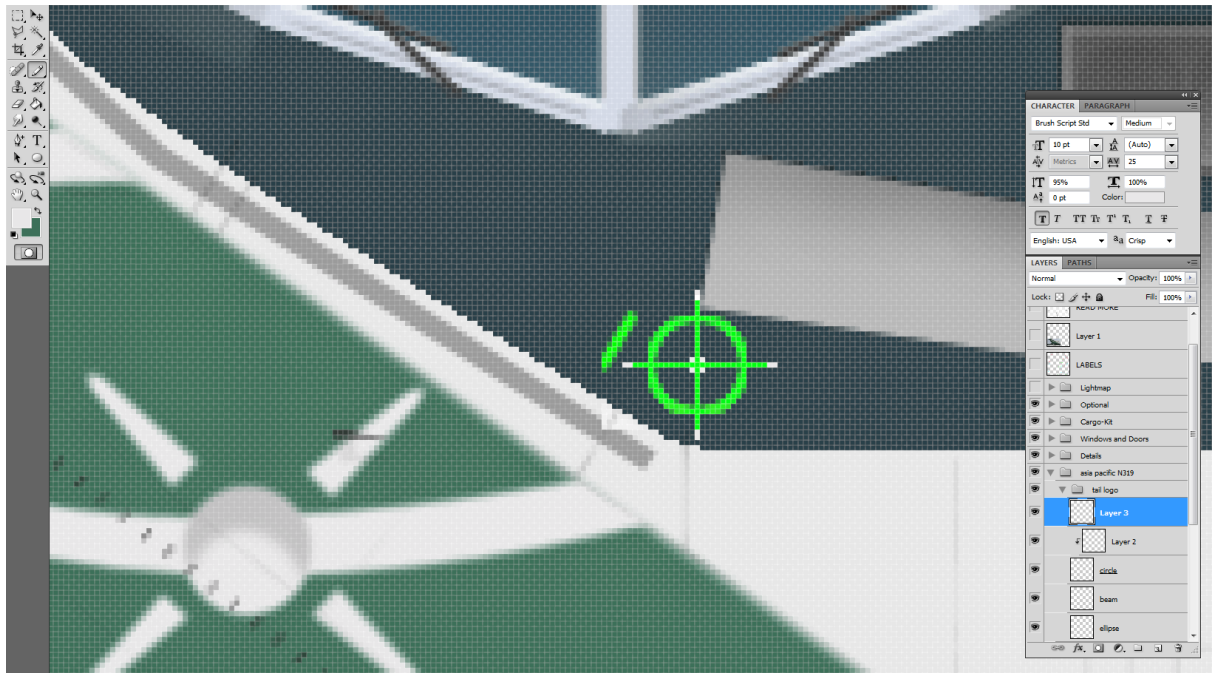
So let’s path this shadow. Only the inner circle shape matters, you will soon see why. So we end up with a shape like the one in the screenshot below and we will fill it with pure black. Since it will be on a white background, we will get the right shade of grey by simply decreasing the layer opacity until we get the right colour.



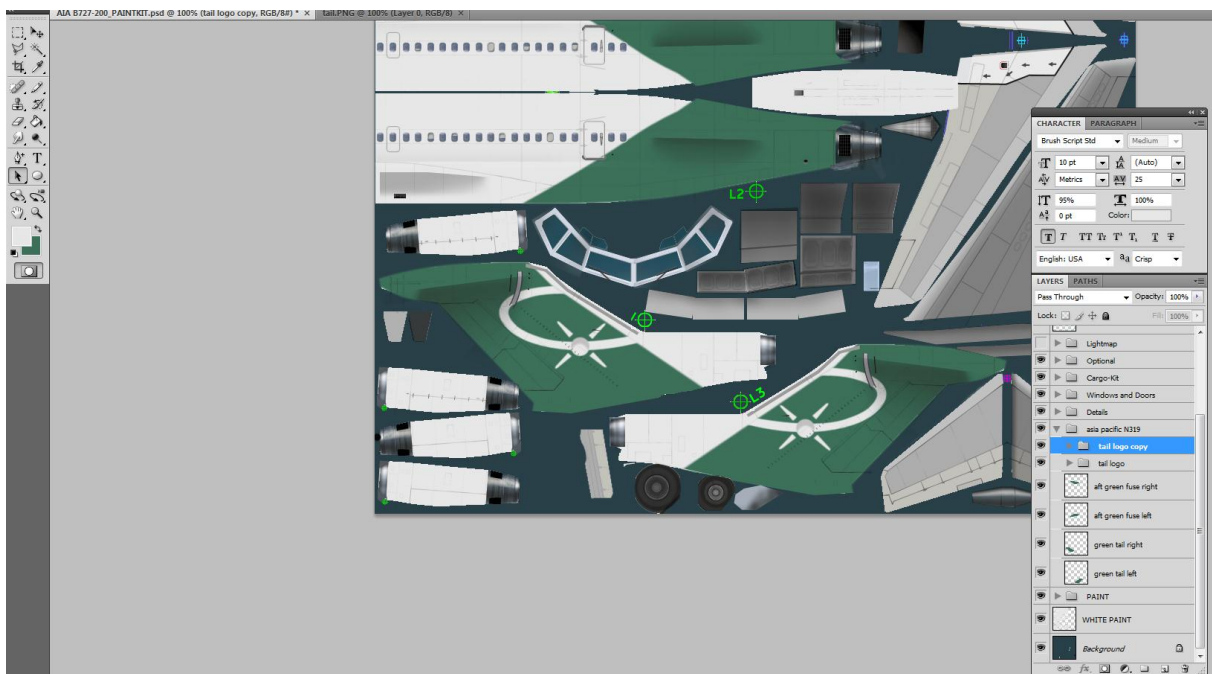
Since we want to keep the blur effect, we will not use the sharpen filter on this one. In fact we might use a blur filter if needed, but it is not really needed here. Now to the clipping mask. We make sure that this new black shape's layer is selected, and is located right on top of the layer containing the white circle. Press control+alt+G and you have added the clipping mask effect to your layer: only the portion that intersects the layer below will show up, in other words, only the part of our black shape located within the white circle below will show up. All we have to do now is decrease the layer opacity to around 20% to get that grey shade we needed.



Now the whole logo is complete, we can copy and paste it on the other tail side. To make sure that it is positioned in exact symmetry, we will once again use the crosshair markers. As you can see in the screenshot below, I have added a new layer, and using a white 1pixel pencil tool, I have marked the crosshair tips and outlined the centre.



Now, we will select the tail logo group, and right click on it to make the options appear. We select duplicate group, and from the upper main menu, edit/transform/flip horizontal. Our duplicated logo is now facing the right direction and we can move it to its exact position making sure the white dots meet the crosshair tips and center. When doing so, make sure that the whole group is highlighted, so that all its layers will move together without changing their position respective to the other logo parts. Of course, once you are happy with the result, you can delete the last layers we added to help locate the crosshair edges.



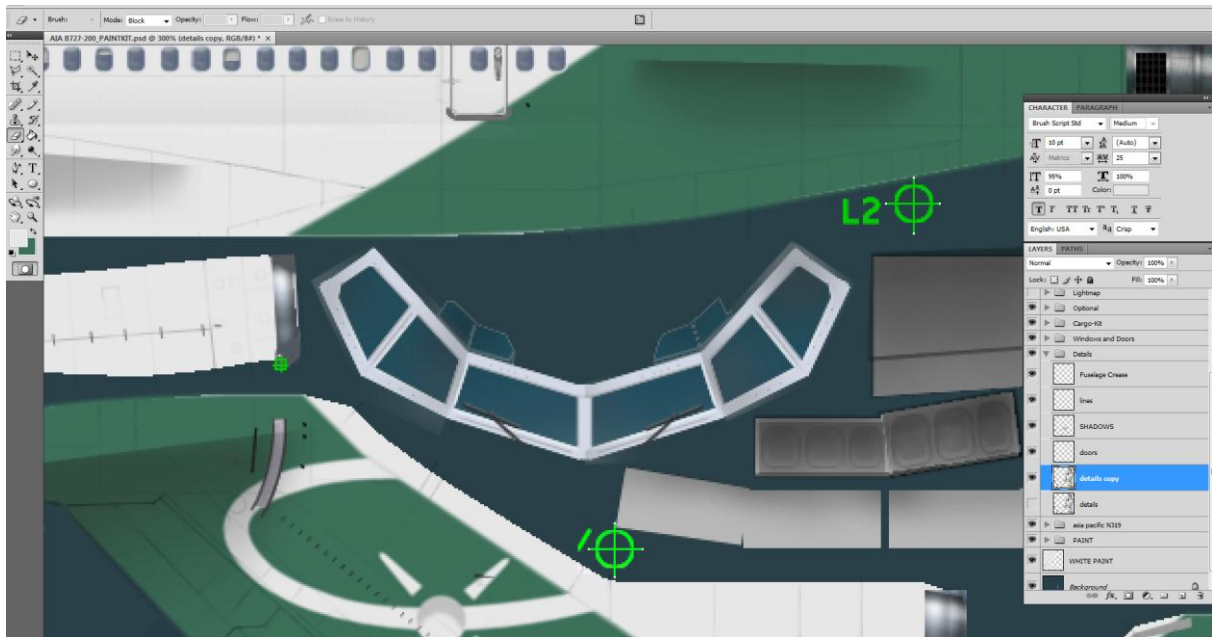
So now we are done with the tail, but before we move to the fuselage, let's fix a couple of details first, lest we forget them later. The first item to fix is the leading edge. The default one is how most 727s looked like, but in this case as we have seen, it should be much larger, so we will replace it with something more adapted. Never assume that the paintkit details will be

100% accurate for the specific repaint you are doing. They usually represent a standard configuration, and in some cases, the paintkit makers will give you a choice between two or more options for the same item. And if something seems weird or missing compared to the pictures, try to find another, close-up picture to double check. These are tiny details that do not always show up clearly on pictures.

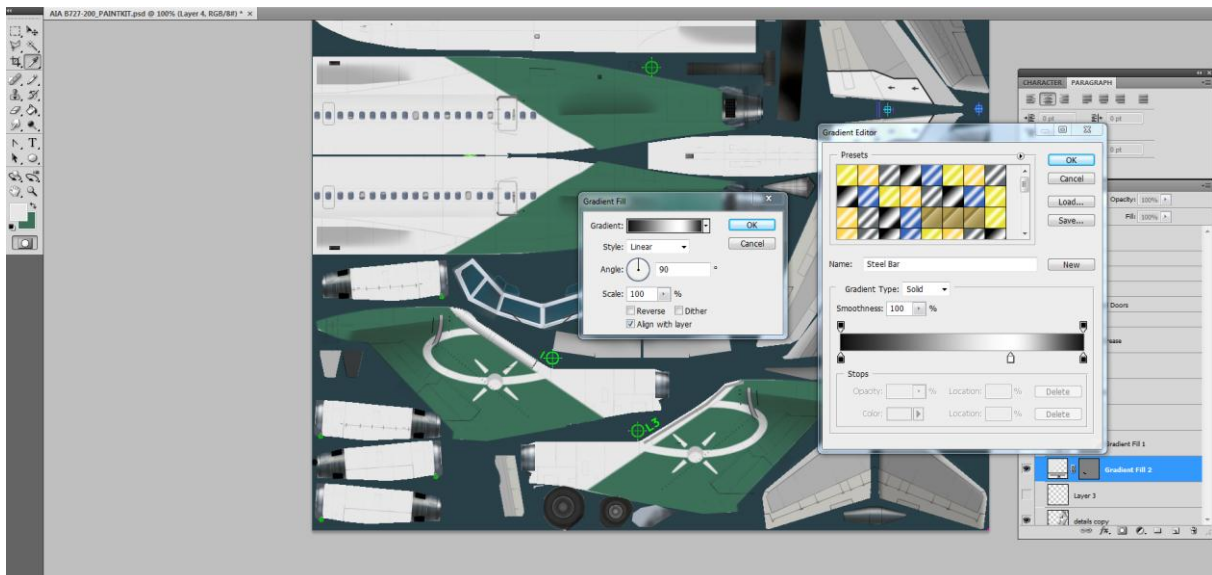
First, we will get rid of the default leading edge. We will find out that it is drawn on a layer called “details” in the paintkit, along with several other details. So obviously, we will not deactivate or delete the whole layer. Besides, we do not want to delete the default leading edge, as we will certainly need it if we later decide to make another 727 repaint. As a rule of thumb, I never delete any part of an original pk, even if I don’t make any use of it. So we will merely make a copy of that default layer, deactivate the original to make it invisible, and make any changes we want on the copy only.



Selecting the eraser tool, we will drag it over the leading edge to actually erase it. First, make sure that we are working on the “details copy” layer, not the original! When you select the eraser tool, you will notice from the upper main menu that you have quite a few options that will allow you to tweak your eraser size, opacity and so on. In this case, the easiest way is to select- or make sure that it is already selected by default- the mode type on “block”. Your cursor will turn into a white square. You can zoom in on the pk to the leading edge area, so that the cursor square is about the same size as the leading edge’s width. We want to use an eraser big enough to erase this item in one go, but since there are many other details on the same layer, we want to limit as much as possible the eraser to the leading edge itself, as we do not want to inadvertently erase more details.



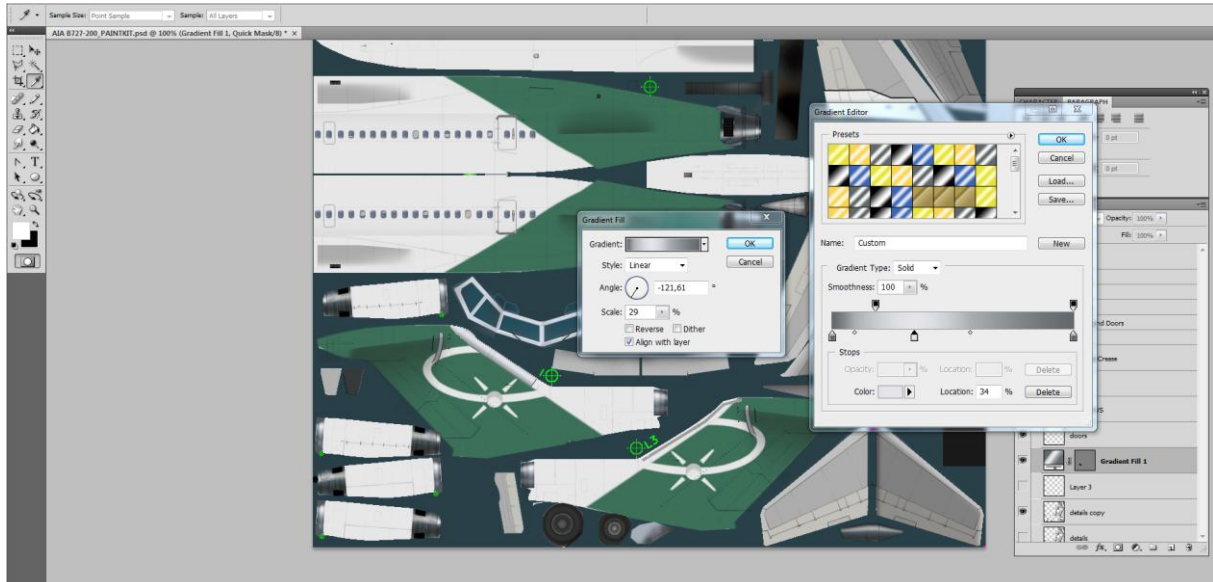
Et voila! No more leading edge. Now we will paint our own, and as usual we will open the path palette, create a new path, and with the pen tool, we will create our leading edge shape. Once tweaked to the right size and shape, we want to paint it. We can use a light grey for that, but since it is a rather shiny aluminium shade in real life, we can use another technique to simulate that metallic shine. First, let's select our new leading edge path, then go back to the layers palette and create a new layer. From the upper main menu, let's click layer/new fill layer/gradient. A new dialogue box will open from which we will be able to select many options. In this case, let's just click ok. A new dialogue box opens called gradient fill, with again a number of options that will allow us to create the metallic reflection effect we want. In the upper box, click on the gradient colour strip, and you will trigger yet another window



What we have basically is a dark grey/black background with one or more lighter /white stripe with a smooth transition from black to white to black again, and this will simulate the metallic reflective aspect of the polished metal. Clicking on the pen symbols, we can change the colours, and pulling them as sliders we can adapt this effect to fit our shape. We will then

click ok and go back to the first dialogue window, where we will select the correct angle and scale to align our reflexion to the desired effect.

I wanted to get a lighter reflexion at the front of the leading edge, while the back showed a darker metallic tone, and here is the final result.



You can keep experimenting until you find a result that satisfies you, even if it doesn't look like mine. Once you are happy with it, time to duplicate it to the other side. First, let's go back to the details copy layer and erase the original leading edge as we did before, select the gradient layer we have just made and duplicate it. We now have highlighted in the layers palette a new gradient layer called Gradient Fill1 copy, and you will see next to that name two small icons, one showing a miniature of what is on this layer, and another one showing the gradient shape and colours. Double click on this gradient icon to open the dialogue box we have seen before. Below the angle and scale commands, there are three option boxes. Untick the last one "Align with layer", and click ok to close the dialogue box. Go to edit/transform/flip horizontal and drag the duplicated element to fit the other tail half. You will probably notice that the reflection is not exactly symmetrical to the one on the other side. If this is the case, just open the gradient dialogue box, and move the angle on the circle until you find the right position.

The next thing we want to do is move the pitot tube slightly downward to match the position as seen on the pictures. This detail is on the details layer, so we will select the duplicate details layer which is the one left active, and from which we have already erased the original leading edge, and using the rectangular marquee, we will drag it over that pitot antenna. Once that area is selected, we will use the move tool to drag it a bit further down, between the front star beam and the lower ellipse part, then we will apply the same process to the other tail half. Once we are done, let's right click anywhere in the workspace. This will open a drop down menu, from which we will click on the first option, "deselect". Otherwise, the last area we had selected with the rectangular marquee would remain active, and any further action we would take would only be possible to implement in that specific area. Here is how our tail section looks like now. You will also notice in the screenshot below that I have created a subgroup in the details areas, where I have located the detail layers we have changed or added specifically for this repaint. And I have also added a colour to this group so that I can easily

spot and identify it later. This way, it will be very easy at a later stage to deactivate all the groups related to this repaint and revert to the default layers, or if we ever need to return to this repaint, say for an update, at a later date, we will very easily identify which layers need to be activated.

