AWESOME MILK TYPOGRA-PHY EFFECT IN PHOTOSHOP
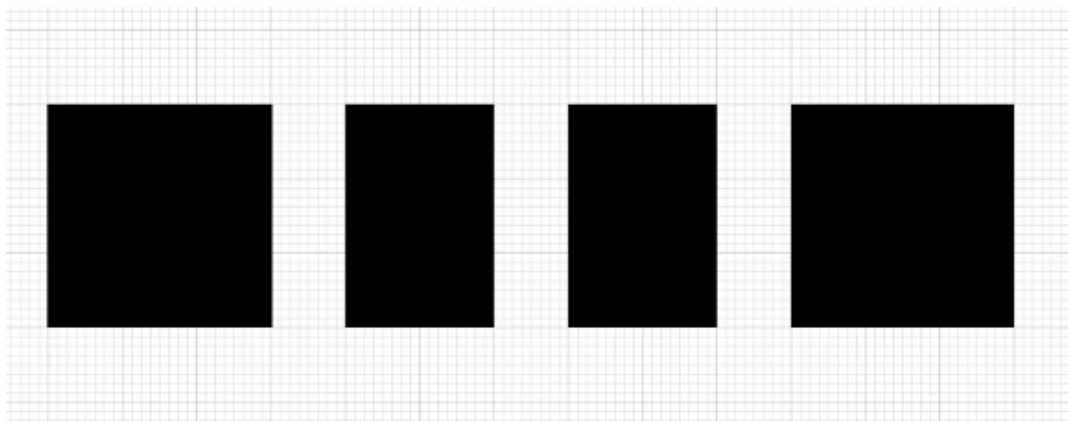
PHOTOSHOP
XỬ LÝ ẢNH

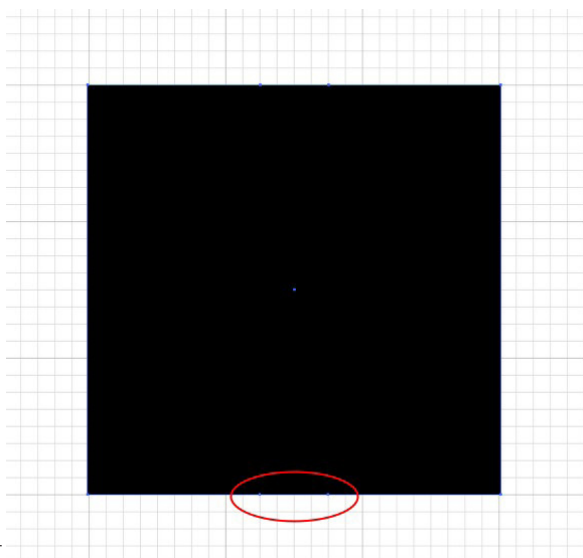## CHƯƠNG 1: THAO TÁC TRÊN HÌNH ẢNH.
phần 1: ÔN TẬP

Step 1

Open Adobe Illustrator and go to View>Show Grid. Then select the Rectangle Tool (M) and create 2 squares and 2 rectangels like the image below.

Step 2

To create the M select the Pen Tool (P) and add 2 points 2 blocks away from the center.
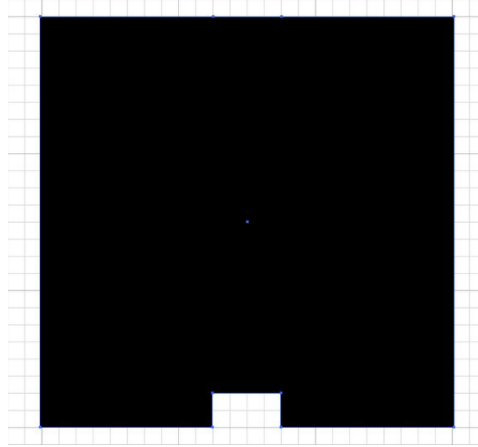
GVHD:

Nguyễn Quốc Thanh

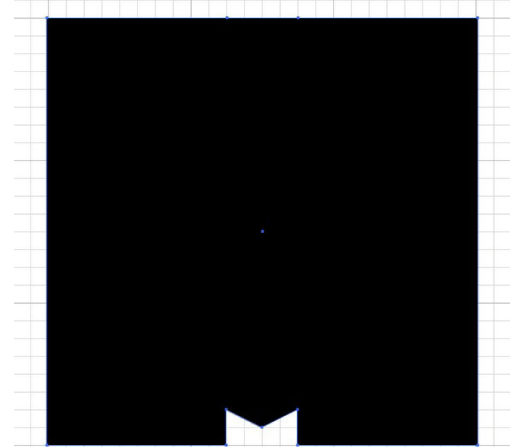*Lê Hữu Nghi*

PHOTOSHOP
XỬ LÝ ẢNH
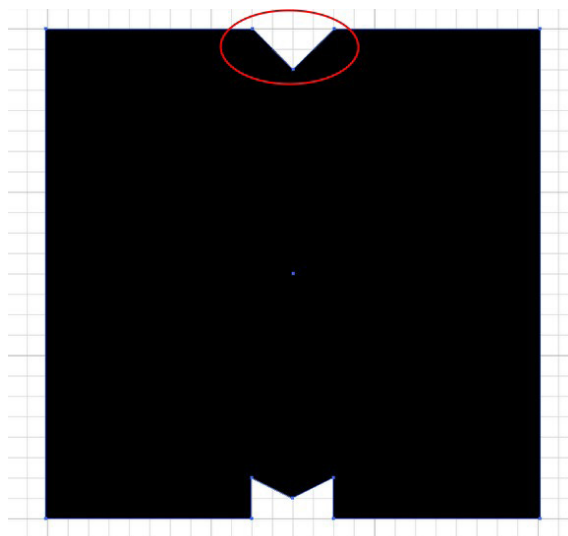
CHƯƠNG 1:
THAO TÁC TRÊN
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phần 1: ÔN TẬP

Step 3
Add 2 more points and the move then nudge them up 2 blocks.

Step 4
Now add another point in the very middle of the line and then nudge that point down 1 block. Use the image below for reference.

Step 5
To finish the M, again with the Pen Tool (P) add 3 new points but move only the middle one down.

Step 6
For the other letters it's pretty much the same, use the Pen Tool (P) and use the same technique we used for the M. Use the image below for reference.
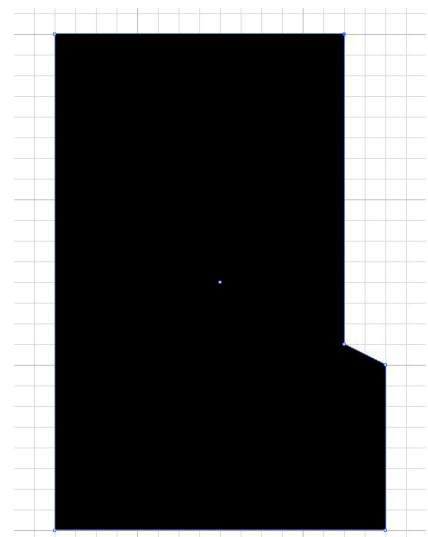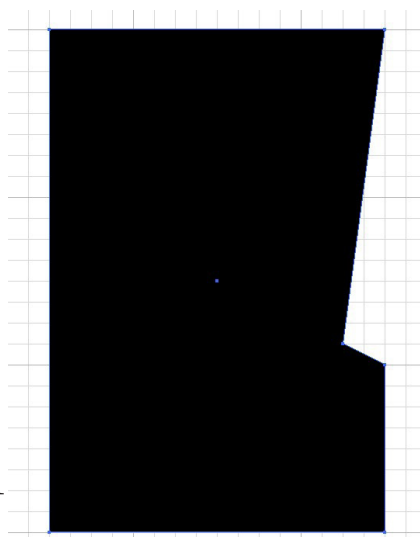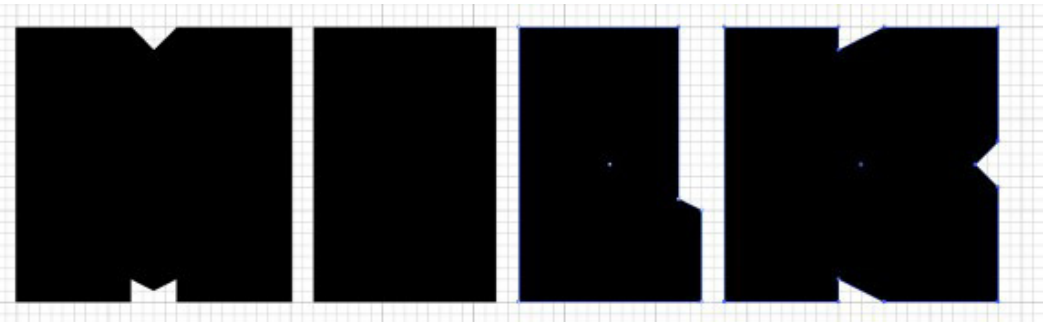
GVHD:
Nguyễn Quốc Thanh
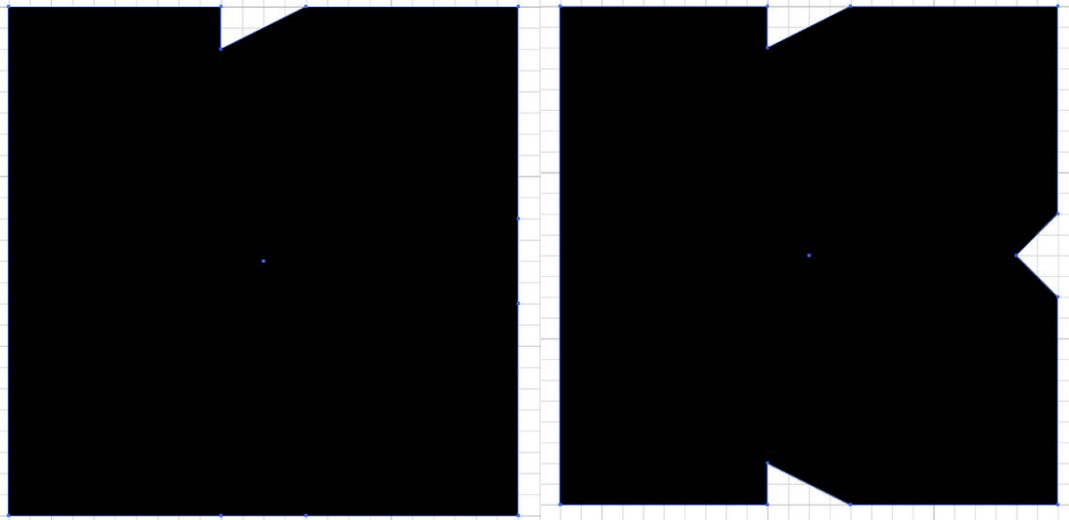*Lê Hữu Nghi*

PHOTOSHOP
XỬ LÝ ẢNH

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HÌNH ẢNH.
phần 1: ÔN TẬP

Step 7

Open Photoshop and create a new document, I used 1920x1200 pixels for the size. Then copy the letters from Illustrator and paste them in Photoshop. Each font has to be in one layer. The Background will be black white the word will be white.

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Step 8
To create the milk splashes I used some stock photos

Step 9
Copy the image and paste in the document. Go to Edit>Transform>Scale and resize it so it fits the width of the M. With the Eraser Tool (E) delete some areas at the bottom of the photos. Also with the Stamp Tool (S) paint the parts where you can see the glass, the idea is to hide the glass and leave just the milk parts.

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Lê Hữu Nghi

Step 10
With the Eraser Tool (E) erase the part of character M on the top right corner where the effect wasn't looking really nice with the milk spalsh.
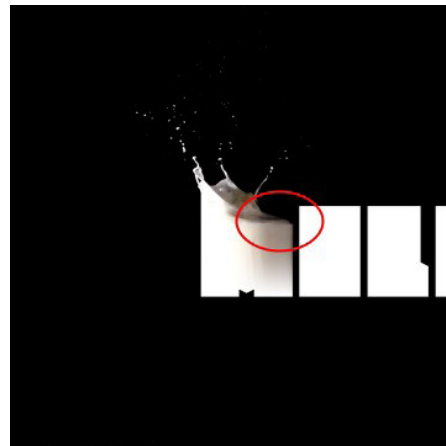
PHOTOSHOP
XỬ LÝ ẢNH

CHƯƠNG 1:
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phần 1: ÔN TẬP

Step 11

For each character we will use a different photo, that way the effect will look more convincing. You can use only one and just tweak it with the warp tool as well.

Step 12

Paste the image in the photoshop document then with the Magic Wand Tool (W) select the black area of the image and delete it. Go to Edit>Transform>Rotate. Also resize it so it fit with the width of the "I"

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Lê Hữu Nghị

With the Rectangular Marquee Tool (M) delete the bottom part of the image where you could see the glass, then select an area that is uniform and go to Edit>Transfor>Scale. Make the area much higher like the image below and then with the Eraser Tool (E) use a very soft brush and delete the bottom of the milk splahs until you have a very smooth transition. You can move down the whole splash a little bit as well.

PHOTOSHOP
XỬ LÝ ẢNH
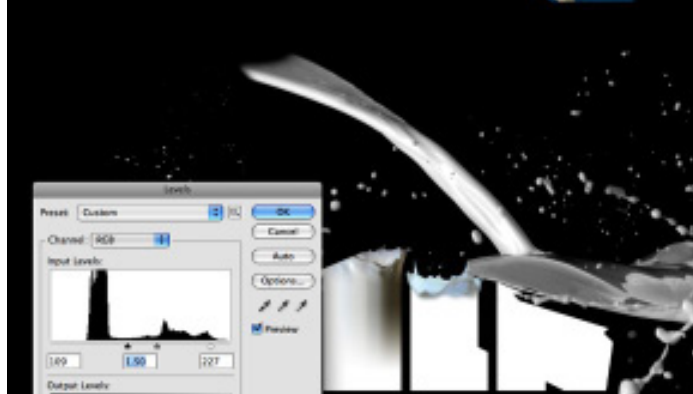
CHƯƠNG 1:
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Step 14

Image>Adjustment>Desaturate. After that go to Image>Adjustment>Levels. Increase the Black Input until you have almost a black background, then with the Magic Wand Tool (W) select and delete the background of the splash image. Go to Edit>Transform>Scale and move it and resized it to match the width of the K, then with the Eraser Tool (E) delete some areas of the splash like the image below. Tip: use the [and] to increase or reduce the Eraser size, it's very important to delete the right areas to make the effect more realistic. Try to follow the flow of the milk.

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phần 1: ÔN TẬP

Step 15

As we used different images and some of them had some color variations, such as the images over the M and L. So to make them look more uniform go to Layer>New Adjustment Layer>Gradient Map. Select the Reverse option and that will be enough to make the splashes look the same.

Step 16

To create the Depth of Field effect, just copy a part of one of those images that have quite a few drops and paste in the document, in my case I used the top right corner of the image used in the step 15. Copy and paste it in the document and again, go to Image>Adjustments>Desaturate, and Image>Adjustments>Levels increasing the Black Input to make the background turn to black. After that go to Edit>Transform>Scale and make it much bigger and go to Filter>Blur>Gaussian Blur. Use 15 for the amount.

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phần 2: CẮT
HÌNH PHỨC TẠP

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Nguyễn Quốc Thanh
Lê Hữu Nghi
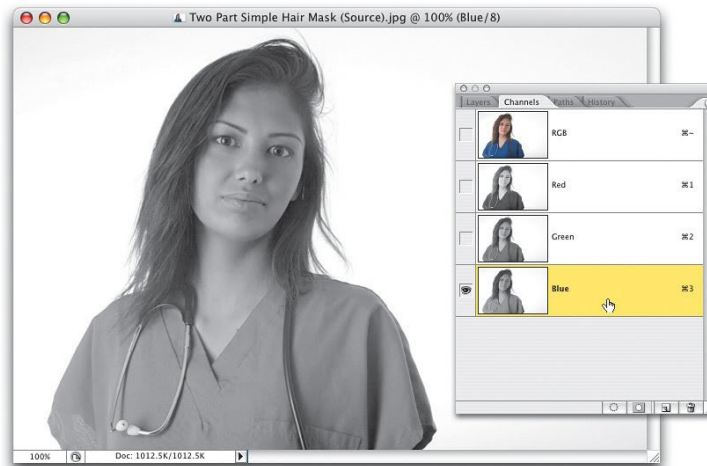
B1:Mở tấm ảnh mà bạn muốn ghép ra:

B2 :Bạn click chuột vào bảng Channel, chọn kênh Red :

B3: bạn lại chọn tiếp kênh Blue:

PHOTOSHOP
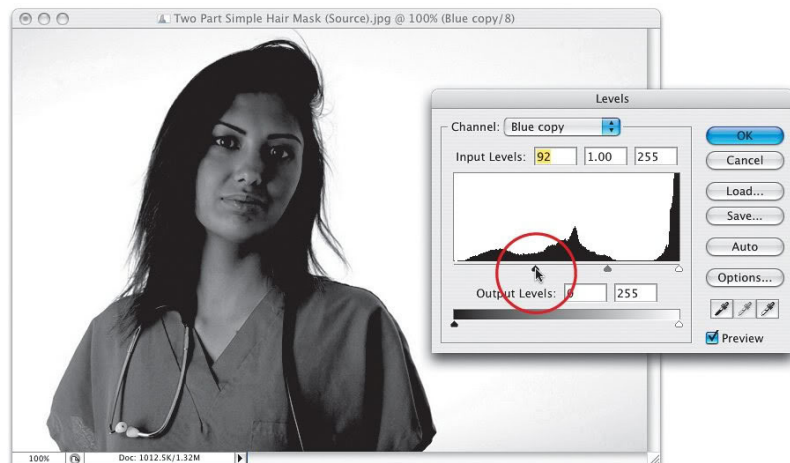**XỬ LÝ ẢNH**
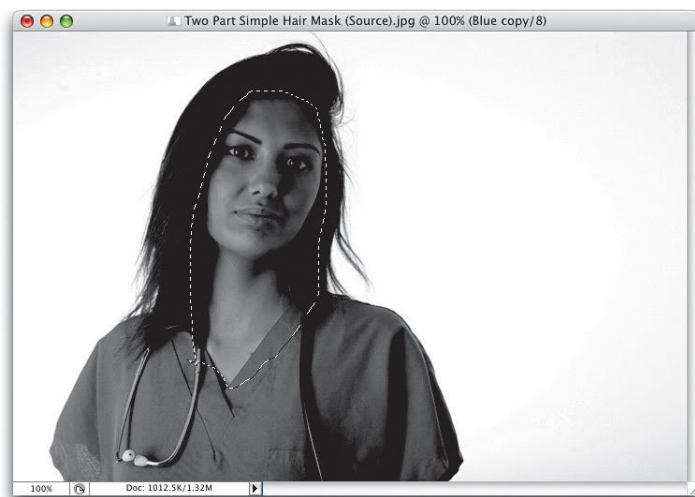CHƯƠNG 1:
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phần 2: CẮT
HÌNH PHỨC TẠP

B4:Chúng ta sẽ bắt đầu với tóc của cô gái,bạn Duplicate channel Blue lên thành channel Blue copy:
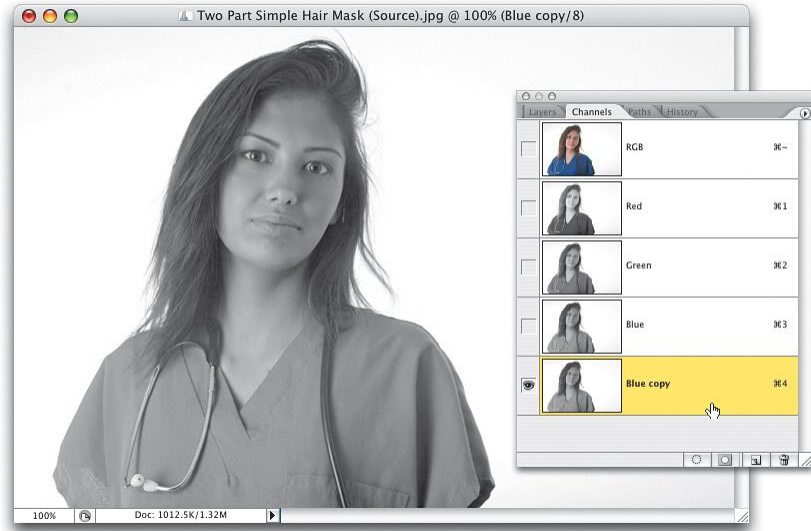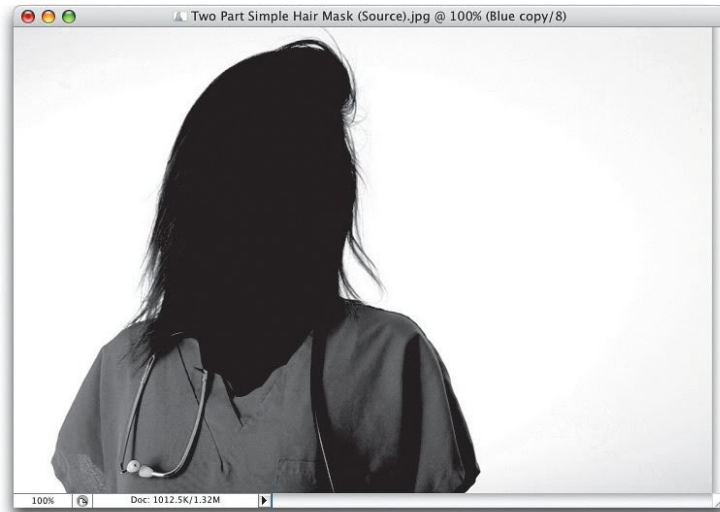

B5:Tiếp đến bạn nhấn Ctrl + L (theo hình sau):

B6:Bạn click chọn công cụ Lasso Tool để khoanh vùng khuôn mặt cô gái lại:

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PHOTOSHOP
XỬ LÝ ẢNH
CHƯƠNG 1:
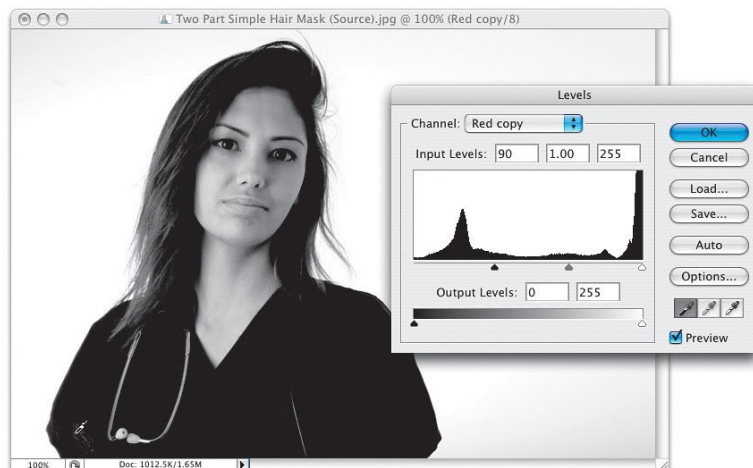THAO TÁC TRÊN
HÌNH ẢNH.
phần 2: CẮT
HÌNH PHỨC TẠP

B7:Bạn bấm D để màu fore/back là màu đen/trắng, sau đó fill vùng chọn đó với màu đen :

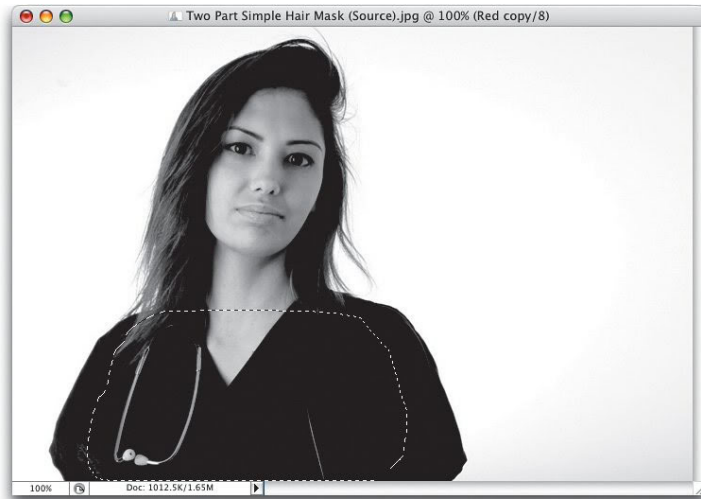B8:các bạn click chọn Channel Red trong bảng Channel, duplicate Red channel lên:

9:tiếp đến bấm Ctrl + L để chỉnh màu:

GVHD:
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PHOTOSHOP
XỬ LÝ ẢNH
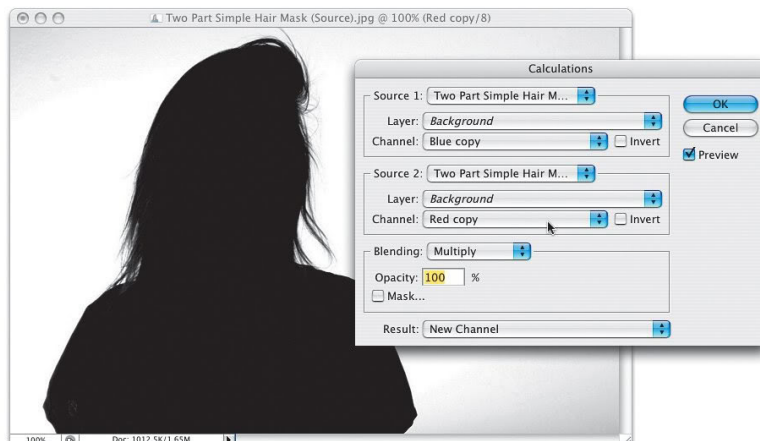CHƯƠNG 1:
THAO TÁC TRÊN
HÌNH ẢNH.
phần 2: CẮT
HÌNH PHỨC TẠP

B10:Bấm "L" để tạo vùng chọn là chiếc áo blouse của cô gái:
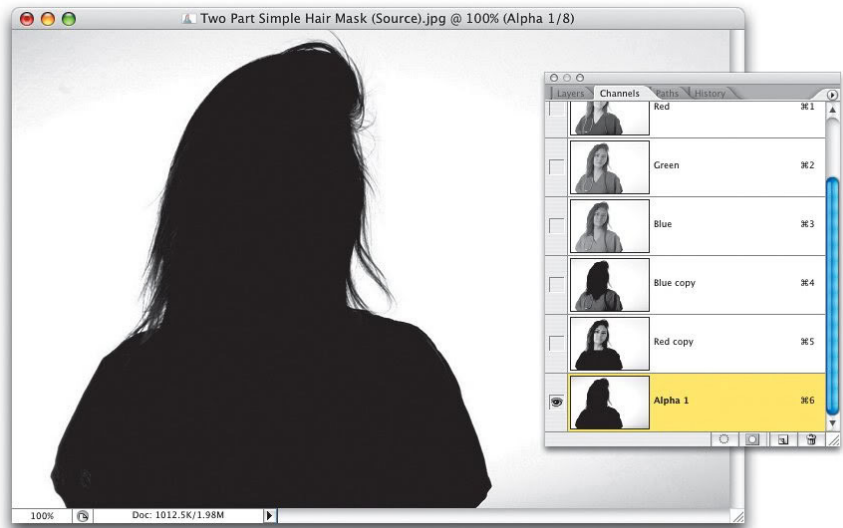

B11:Fill vùng chọn với màu đen và bỏ chọn:

B12:bây giờ các bạn mở Image > Calculations và thiết lập như hình:
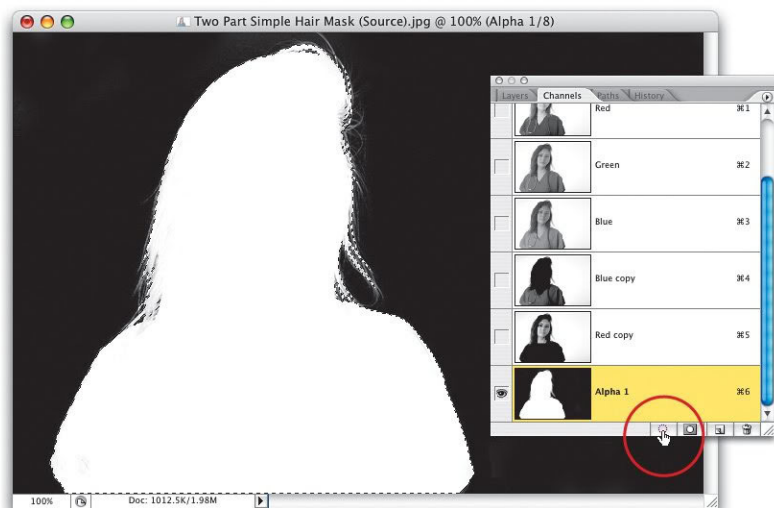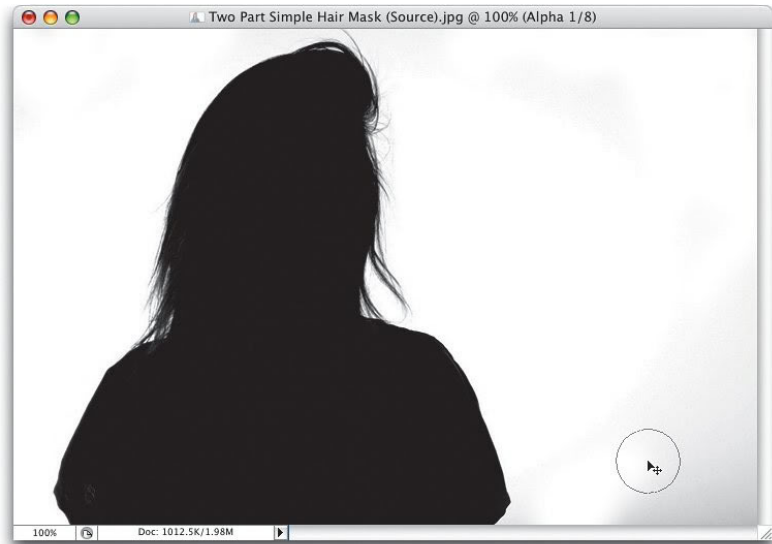
GVHD:
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Lê Hữu Nghi

PHOTOSHOP
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B13: chuyển sang kênh Channel, các bạn click vào Creat a new channel:

B14:bấm D để chuyển màu fore/back về đen/trắng,chuyển sang công cụ Brush = cách bấm B, các bạn tô đi những vùng màu sáng trong bức ảnh:
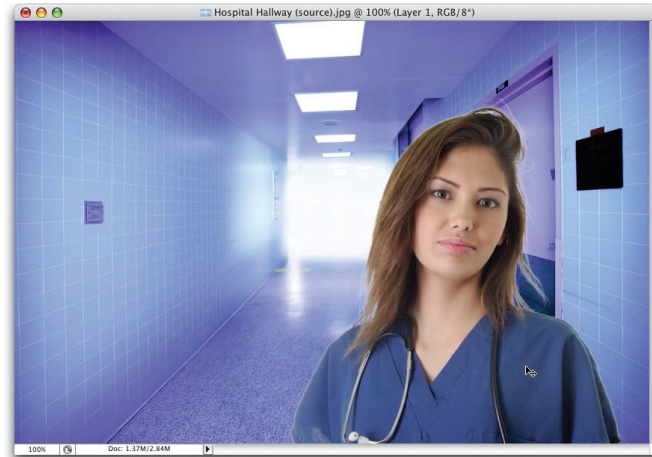
GVHD:
Nguyễn Quốc Thanh
Lê Hữu Nghi

PHOTOSHOP
XỬ LÝ ẢNH
CHƯƠNG 1:
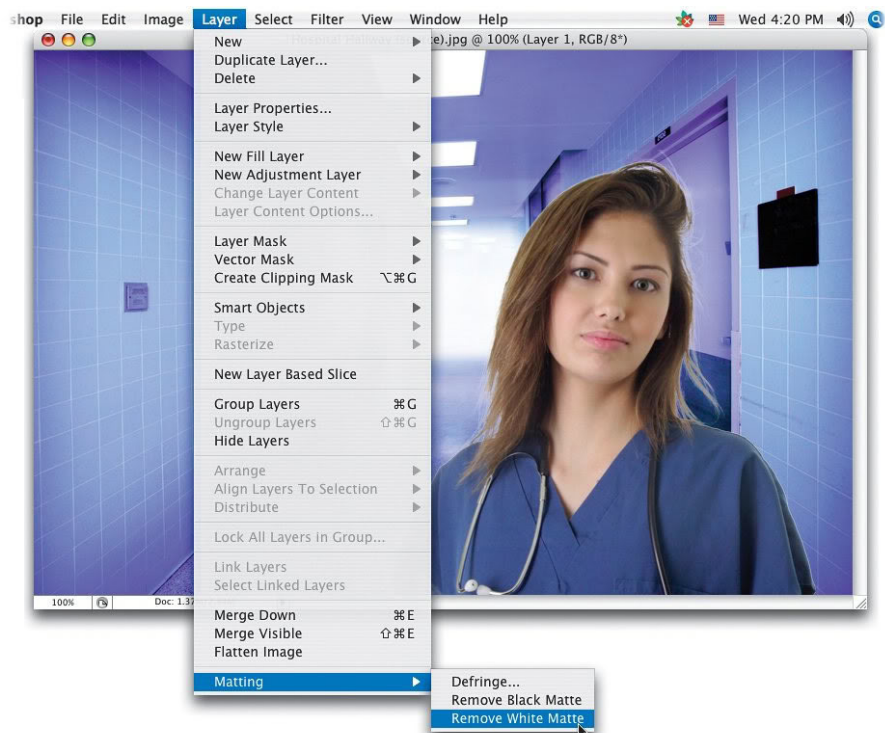THAO TÁC TRÊN
HÌNH ẢNH.
phần 2: CẮT
HÌNH PHỨC TẠP

B16: bấm Ctrl + ~ để trở về kênh màu mặc định, bấm tiếp Ctrl + J để đưa layer cô gái sang một layer mới:

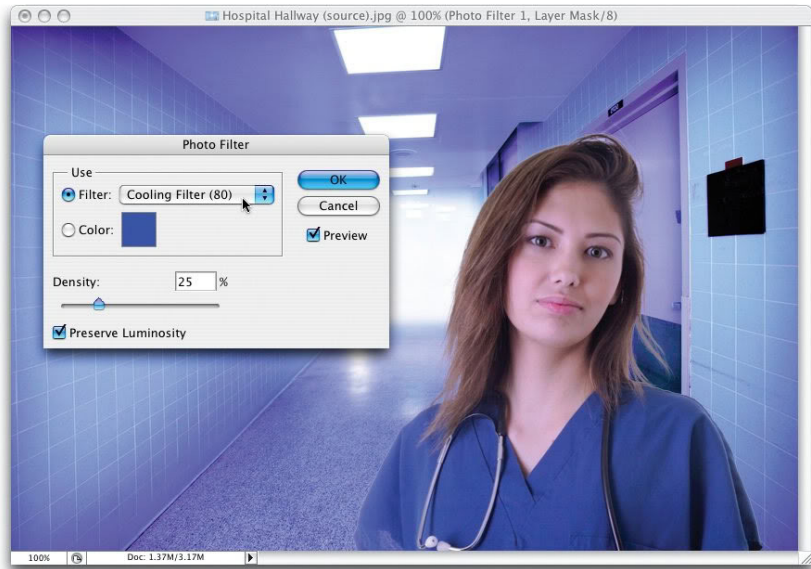B17: Kéo layer vừa mới tạo sang một background mới:

B18: Để khử những vết màu trắng còn lưu lại trên tóc của cô gái sau khi tách ra khỏi nền cũ, các bạn làm theo hình :

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B19:bước cuối cùng:

GVHD:
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XỬ LÝ ẢNH

phần 3: THAO TÁCH HIỆU CHỈNH HÌNH ẢNH

Step 1

Open up Smoker image. It should look like this. That's me in the photo so please keep the abuse down to a minimum. I'll refer to this as the working document from this point on.
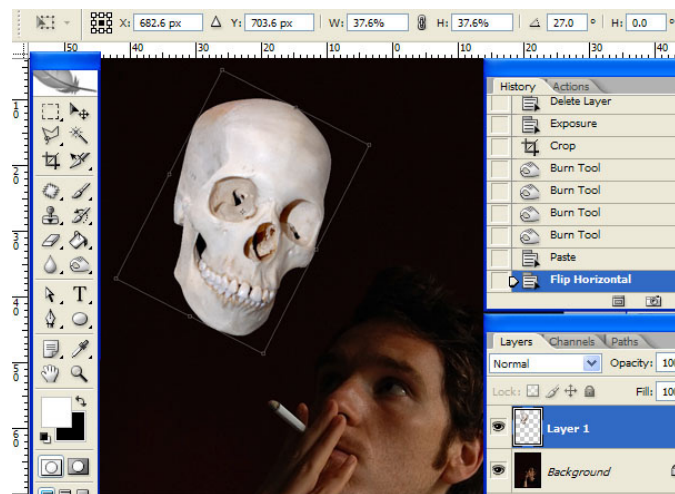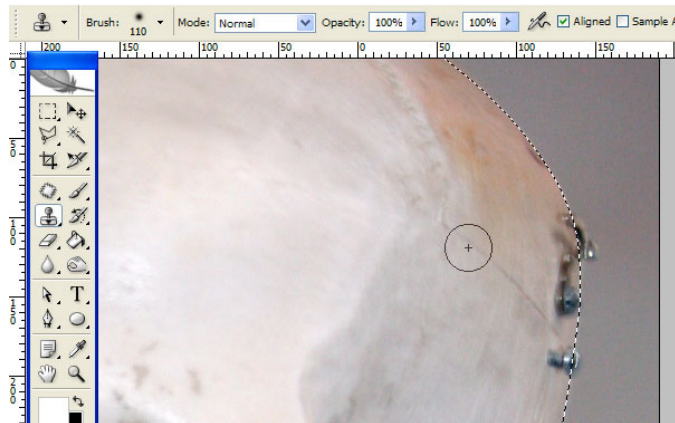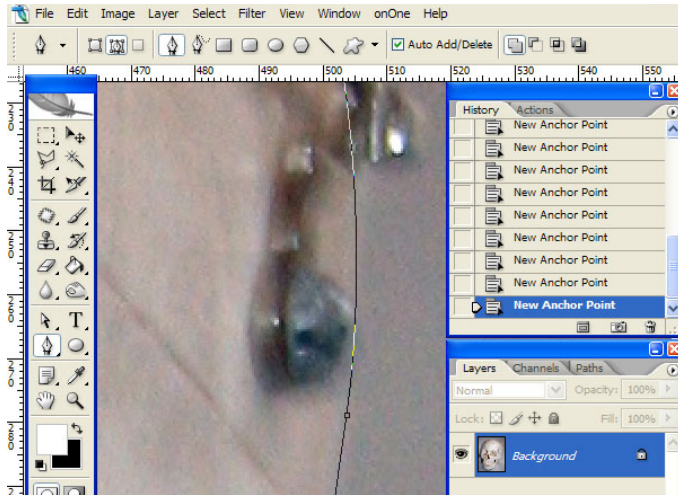
GVHD:

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Step 2

Open the Skull image and draw a path around it using the Pen Tool (set to Paths not Shape Layers). Roughly clone out unwanted elements such as the nuts and bolts using the Clone Stamp Tool (with a soft edged brush).

Make a selection from your Path (Command-click the Path icon on the Paths palette) and copy and paste it into the working document. Flip it horizontally (Edit >Transform > Flip Horizontal) and then use the Free Transform Tool (Command + T) to rotate and resize it. You can flip it during this stage instead by entering -100% into the horizontal scale and then using the corner points to resize.
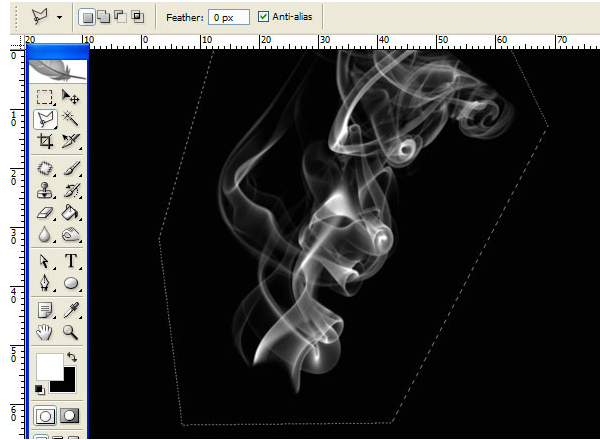
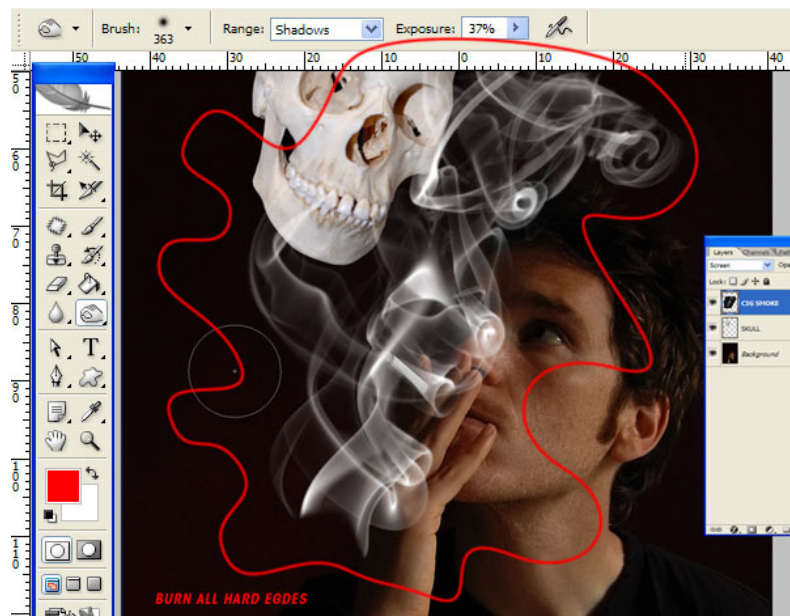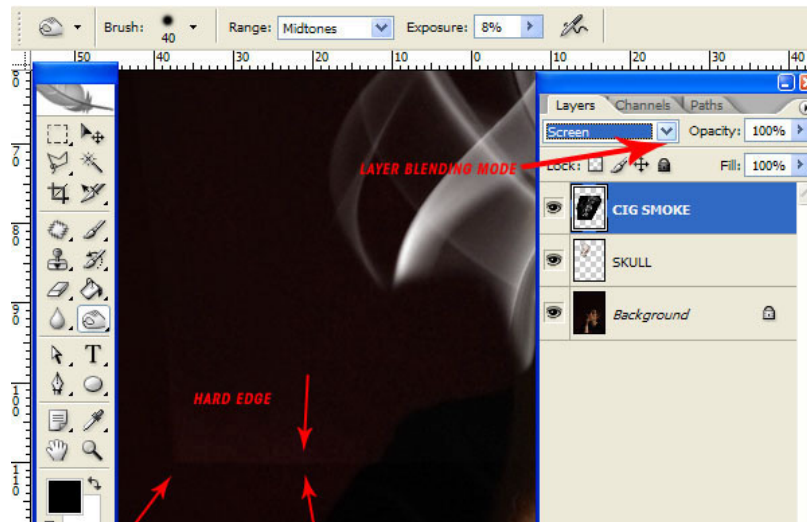*GVHD:*

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Lê Hữu Nghi

Step 3

Open the Smoke 1 image, then clone out the cigarette using the Clone Stamp Tool (with a soft edged brush). Then use the Polygonal Lasso tool to loosely draw a selection around the smoke, taking in some of the background as well. Copy and paste it into the working document and call the layer "CIG_SMOKE."
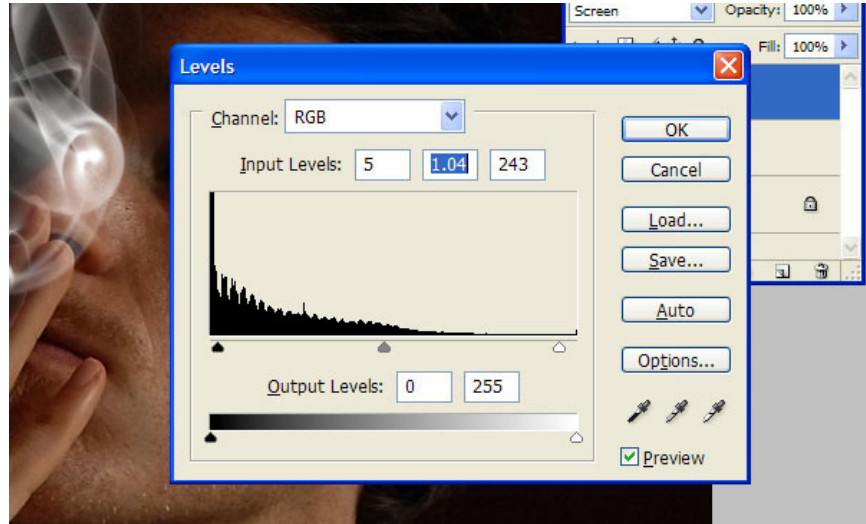

Step 4

Change the "CIG_SMOKE" Layer Blending Mode to Screen. You may now see some hard edges around the smoke, this is caused by the background not being true black, so select the Burn tool and burn. Then adjust the levels and finally Resize and rotate using the Free Transform Tool. See screenshots for the settings if you need them.
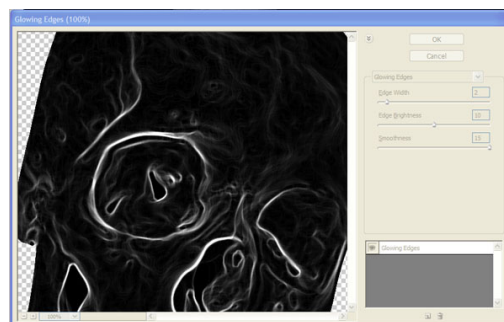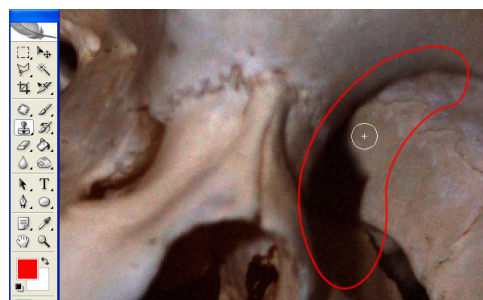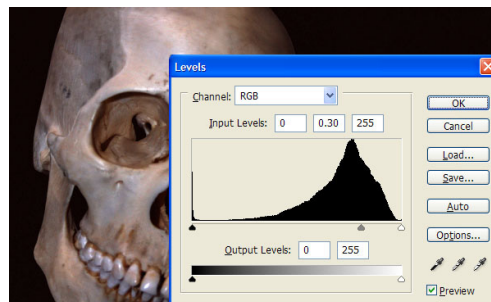

GVHD:
Nguyễn Quốc Thanh
Lê Hữu Nghi

Step 5

Next we're going to treat the skull. Adjust the Levels (Image > Adjustments > Levels) as shown. Then select the Clone Stamp Tool (with a soft edged brush) and clone out the area of shadow in the eye-socket to the right-hand side.

Don't worry about being too accurate, it should take you a minute. Then desaturate the Skull (Image > Adjustments > Desaturate) and apply a Glowing Edges filter (Filter > Stylize > Glowing Edges) as shown.
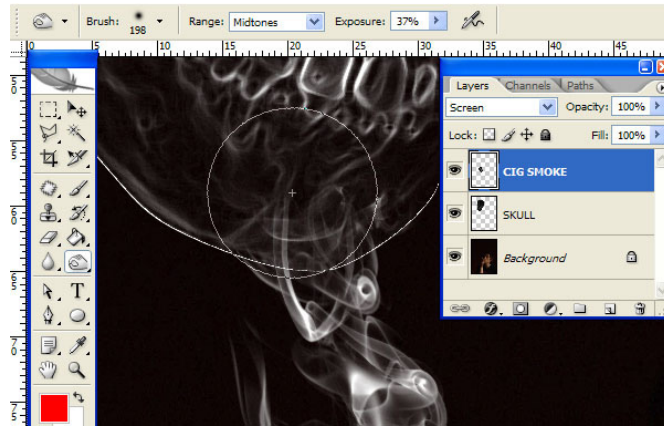
GVHD:
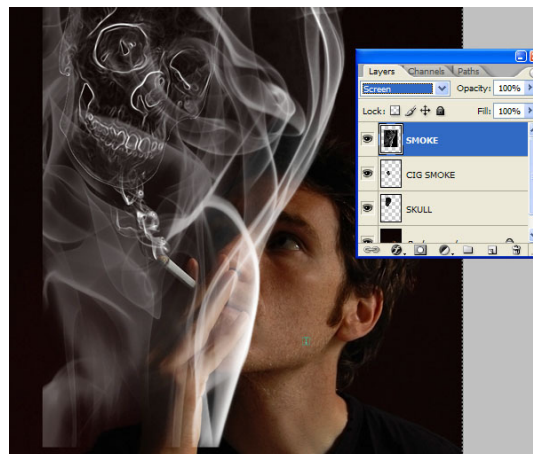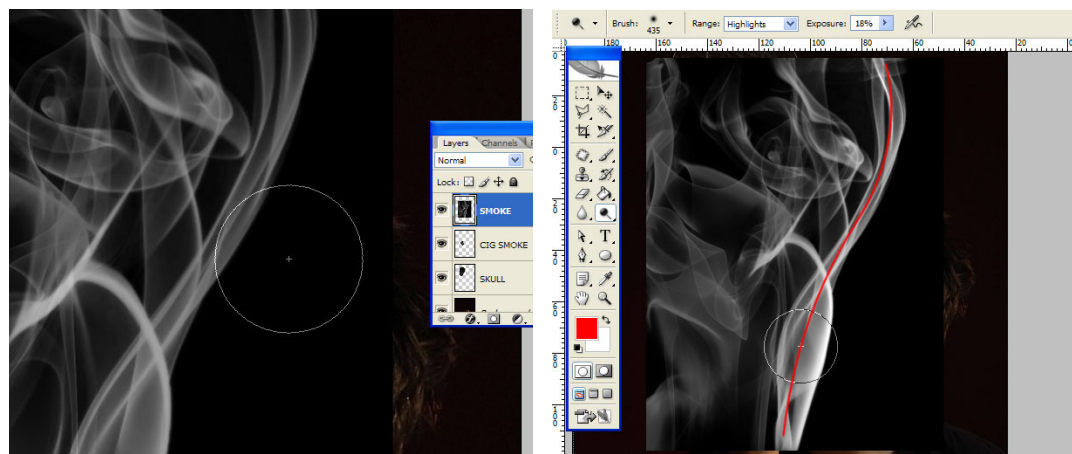*Nguyễn Quốc Thanh*
Lê Hữu Nghi

Step 6

Select "CIG_SMOKE" and use the Burn tool (set to Midtones at an exposure of 37%) to soften the edge that meets the skull. I find it's best to stamp the tool rather than drag it around when affecting areas that you don't want to treat too brutally.

Step 7

Open the Smoke 2 image. Invert the image (Image > Adjustments > Invert) so the smoke is white and the background is black. Then copy and paste it into the working document, and name the layer "SMOKE."

Select the Dodge Tool (set it to highlights with an exposure of 18%) and run it up the right-hand side a few times. Change the layer blending mode to Screen. Finally copy the Layer (Layer > Duplicate layer).

GVHD:
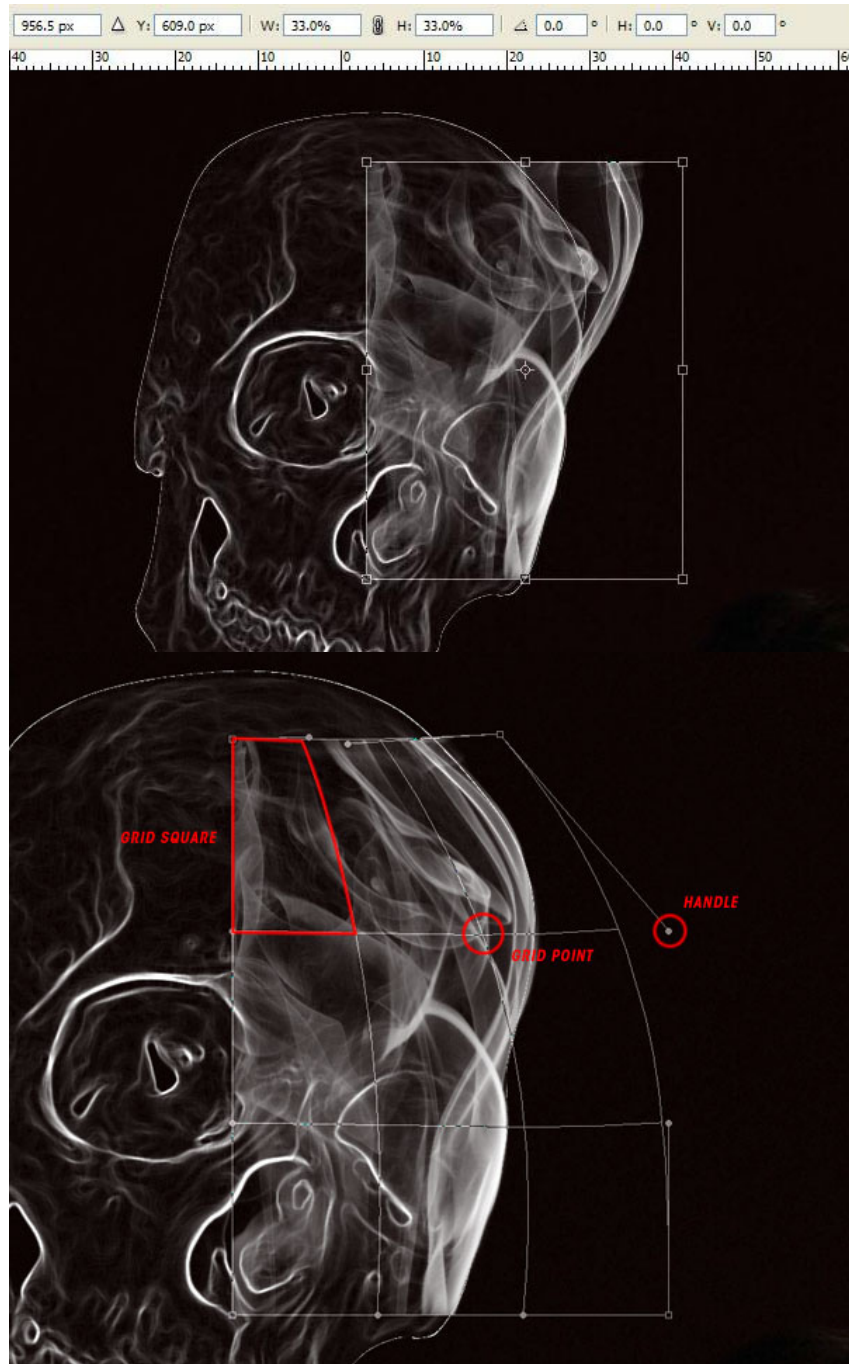*Nguyễn Quốc Thanh*
Lê Hữu Nghi

Step 8

Use the Free Transform Tool to resize, but don't commit the changes. Instead go to Edit > Transform > Warp and adjust the Warp grid as shown below. You need to do it this way so that the Warp grid fits your graphic as you've resized and rotated it. You can manipulate the handles, the grid points and drag anywhere within each grid square. Now Burn to blend any hard-edges of the smoke.

We want to enhance the features of the skull so, still using the Burn Tool, use a soft edged brush to stamp on the eye area, but then ramp the brush hardness up to around 70%. Duplicate the "SMOKE copy," then use the Free Transform Tool to resize and rotate it to fit the jaw of the skull. Before you commit the Transform, go to Edit > Transform > Warp to bring up the warp grid, then manipulate as shown below.
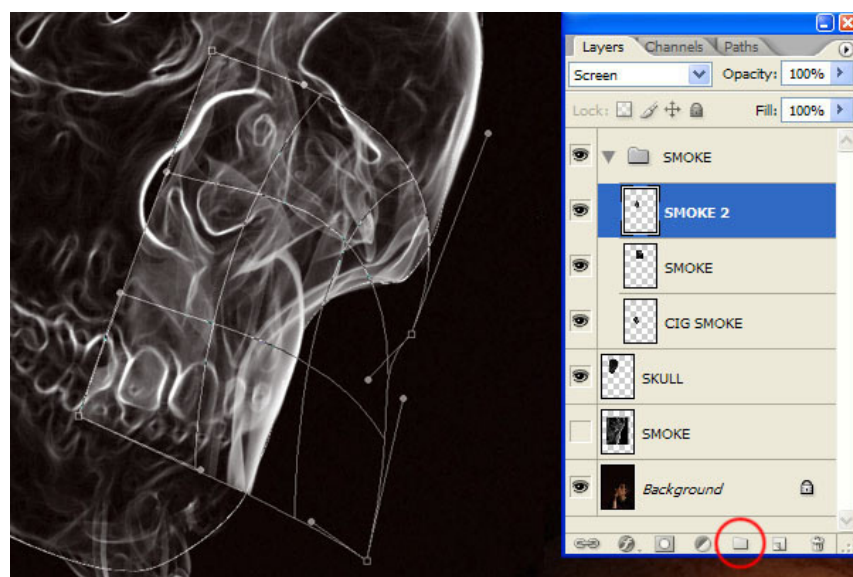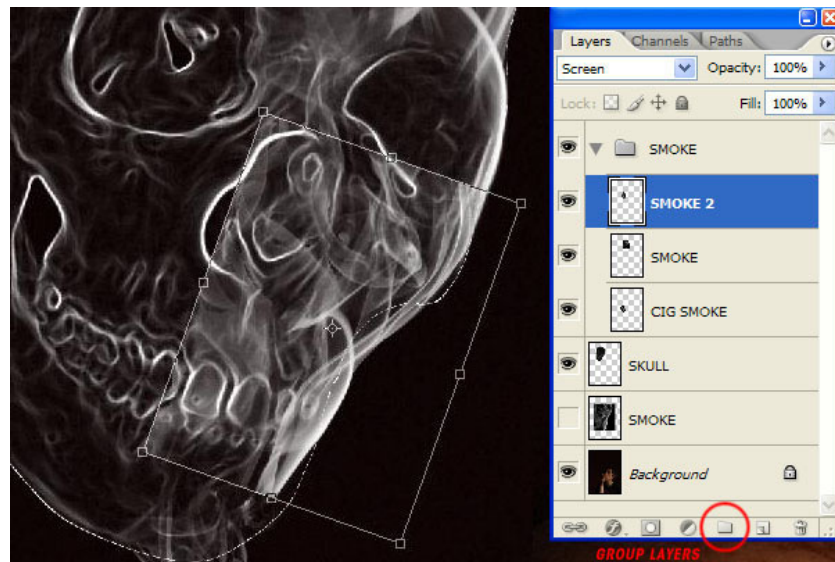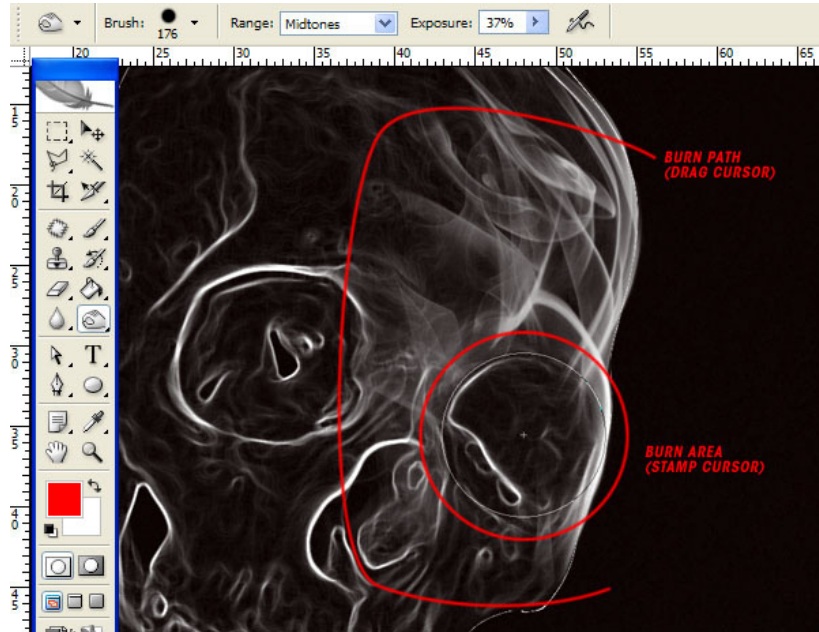
GVHD:
Nguyễn Quốc Thanh
Lê Hữu Nghi

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GVHD:

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Step 9
Continue layering up duplicates of the "SMOKE" layer to fit the contours of the skull. Blend out hard edges using the Burn Tool. Mix up the exposure using Shadows, Midtones and Highlights accordingly. This is trial and error so don't be afraid to use your History palette (Window > History) to jump back to an earlier point. Place some smoke over where "CIG_SMOKE" (the first smoke layer you created) meets the "SKULL" layer to create a more natural blend.
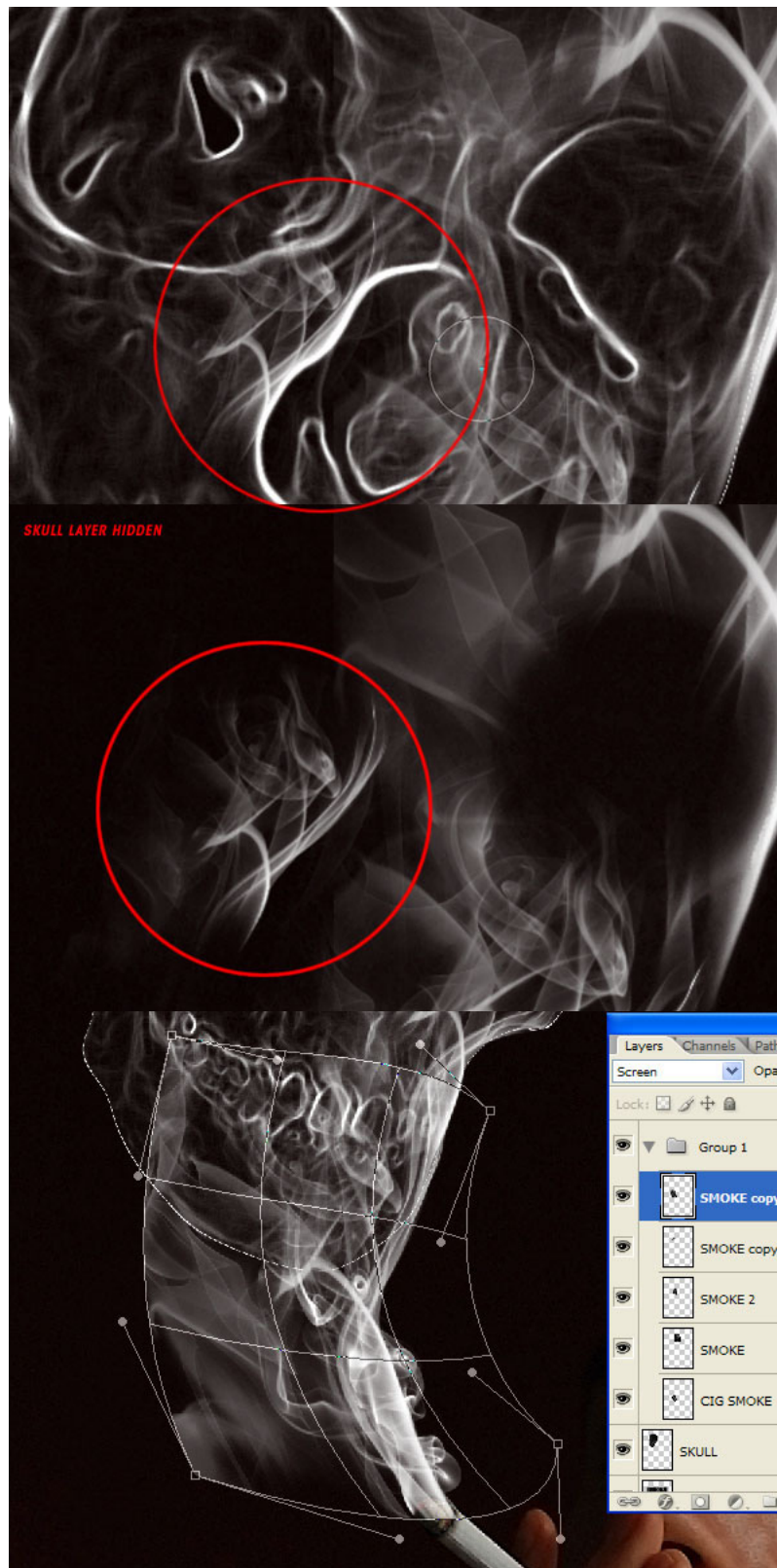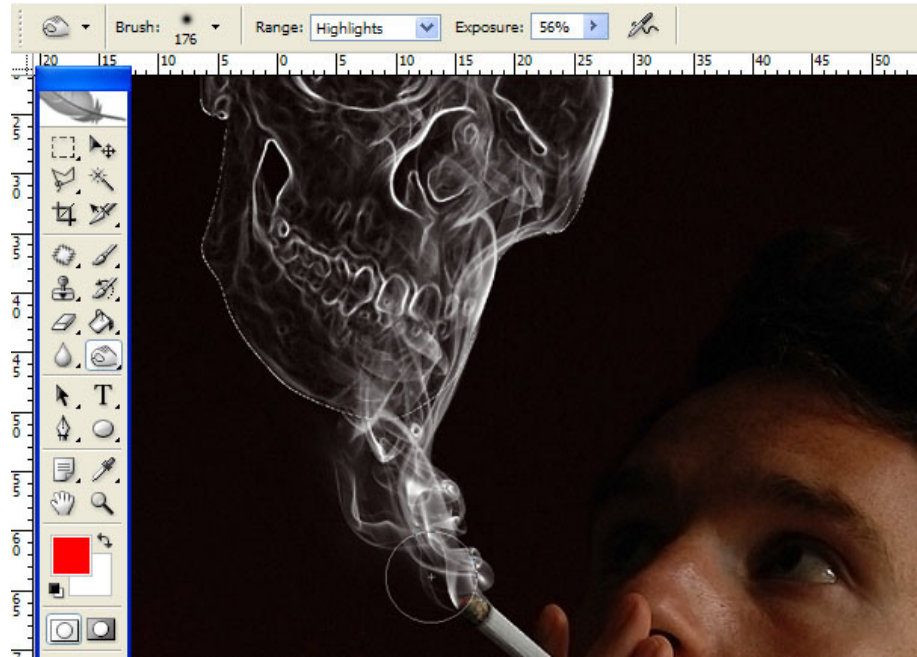
Step 10
Continue building up layers of smoke using copies of the original "SMOKE" layer. You can be fairly loose with the smoke outline, it will look more natural if it isn't perfect.
Use duplicates of layers that you've already warped and blended to fill in areas of similar detail, such as the eye sockets, or any curves around the skull. Turn the "SKULL" layer visibility off by clicking the eye icon next to the layer on the layers palette. This will allow you to see the build-up of you smoke layers.
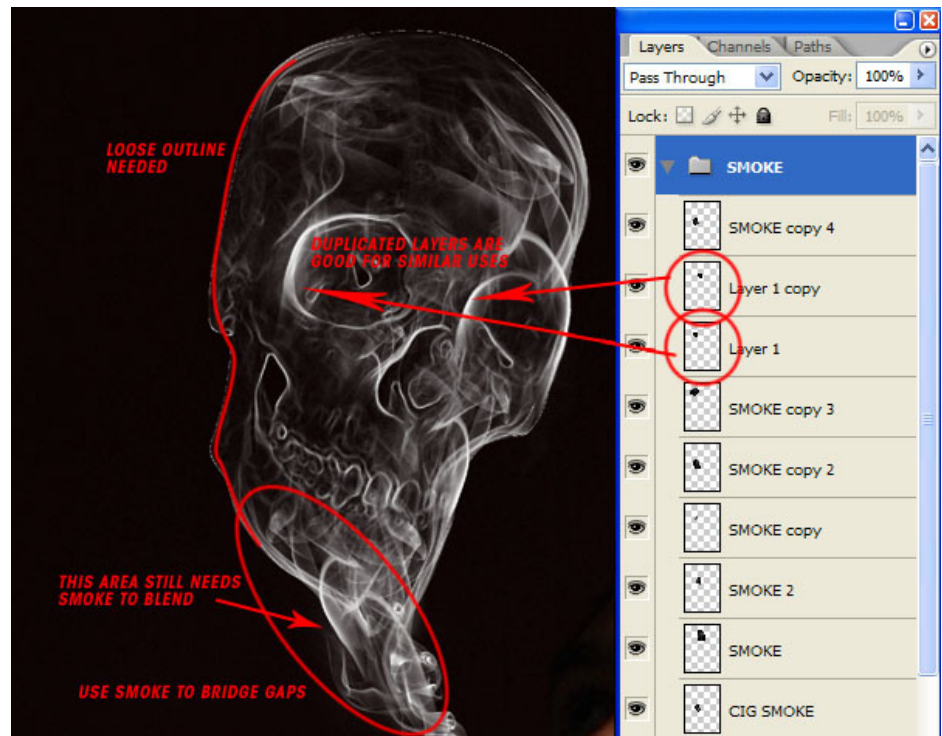
GVHD:
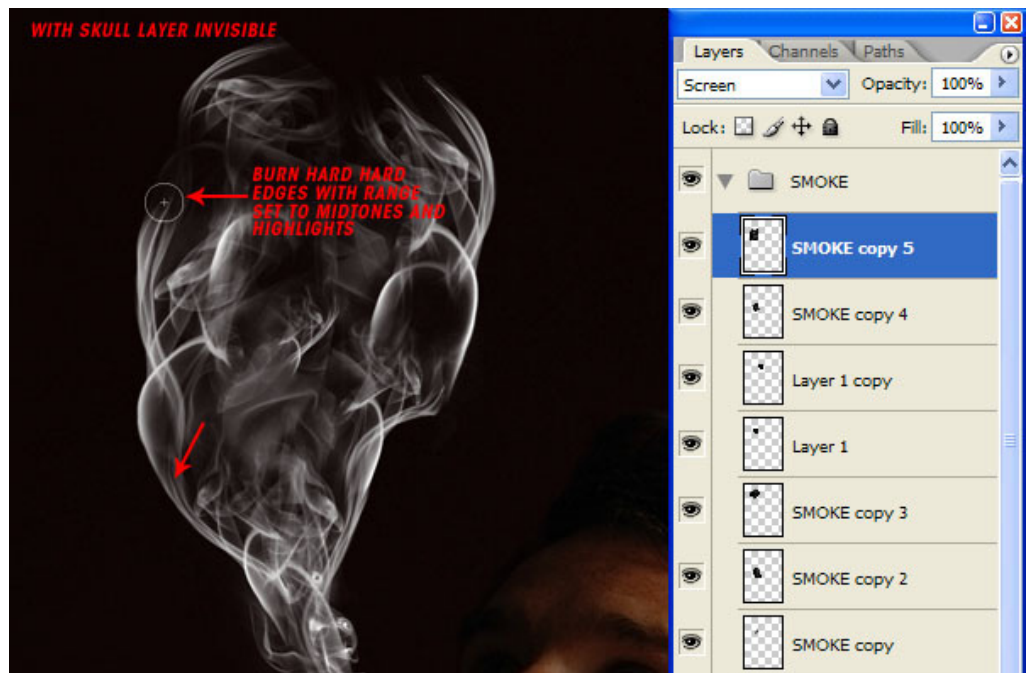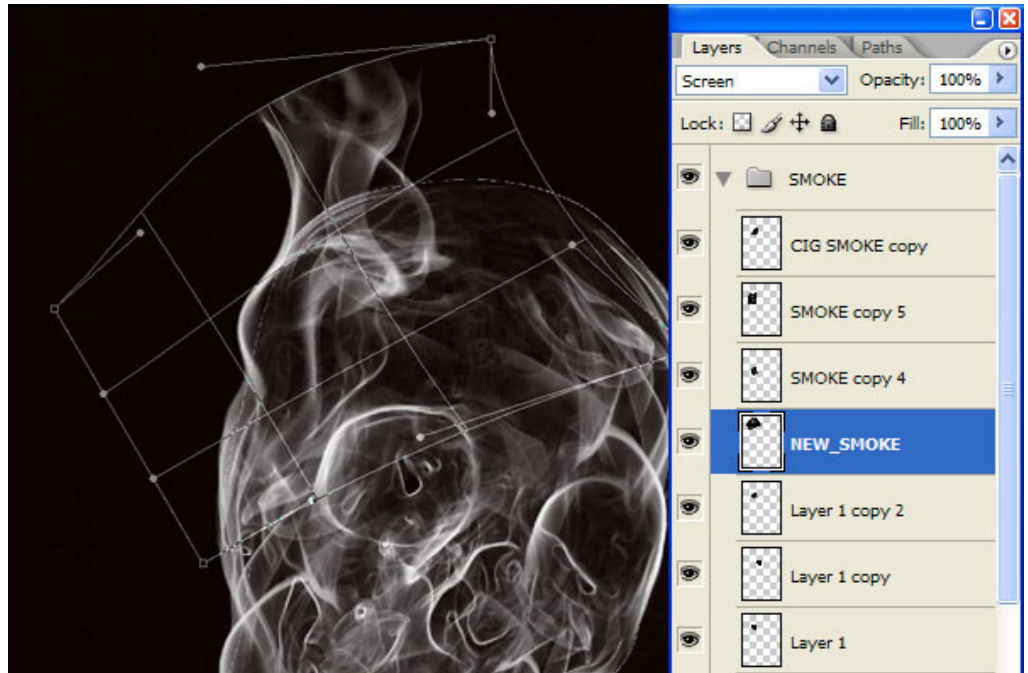*Nguyễn Quốc Thanh*
Lê Hữu Nghi

Step 11

Now that the skull is beginning to take shape, we can add other patterns of smoke to it. Get the Smoke 3 image and open it. Desaturate, copy and paste it into your working document. Call the new layer "NEW_SMOKE."

Change the layer blending mode to Screen and then use the Free Transform Tool to rotate and resize so it fits at the left-hand side of the skull. Don't apply the changes, but go to Edit > Transform > Warp as before, and manipulate the grid to create a funnel-like shape from the smoke. The smoke would begin to disperse as it floats up so try and recreate this by breaking the outline of the skull. Again, blend any hard-edges out by using the Burn Tool.
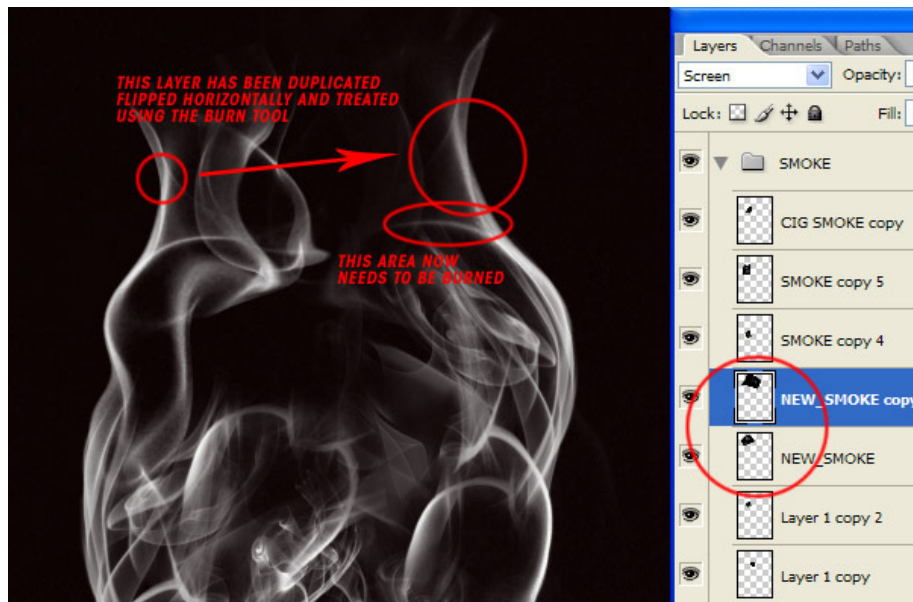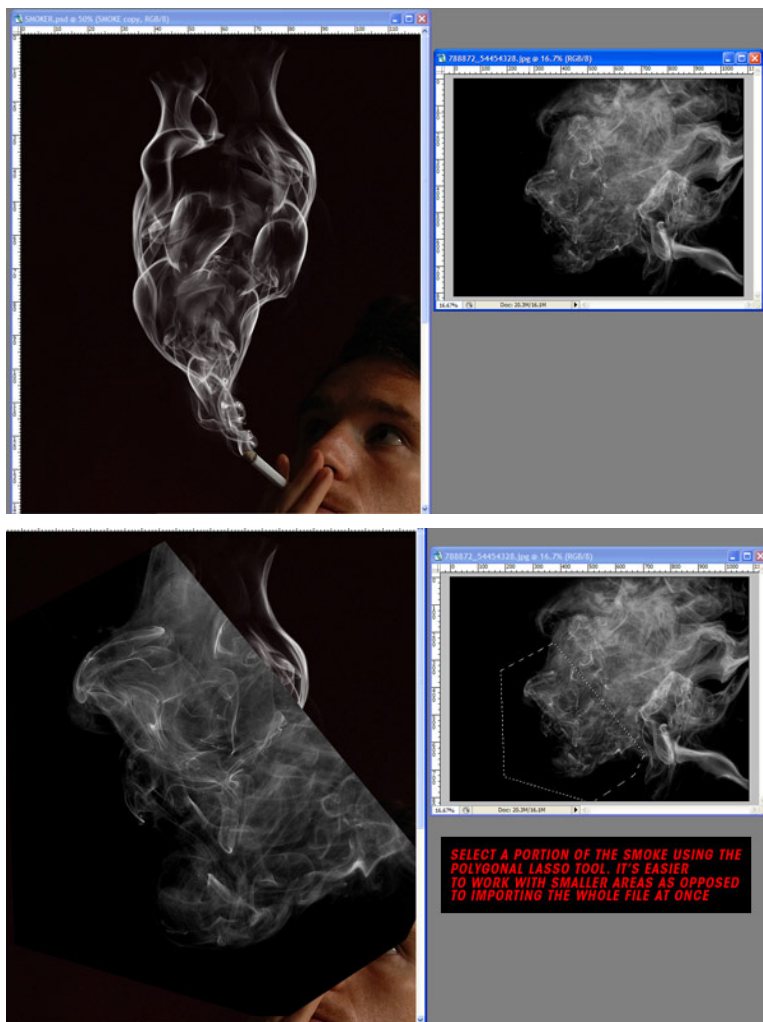
GVHD:
Nguyễn Quốc Thanh
Lê Hữu Nghi

Step 12

Now the skull is ready for some lighter, wispier areas of smoke, which should add realism to it. Download the Smoke 4 image and open it up. Have your working document window open to the side and identify which parts of the image can be used and where.
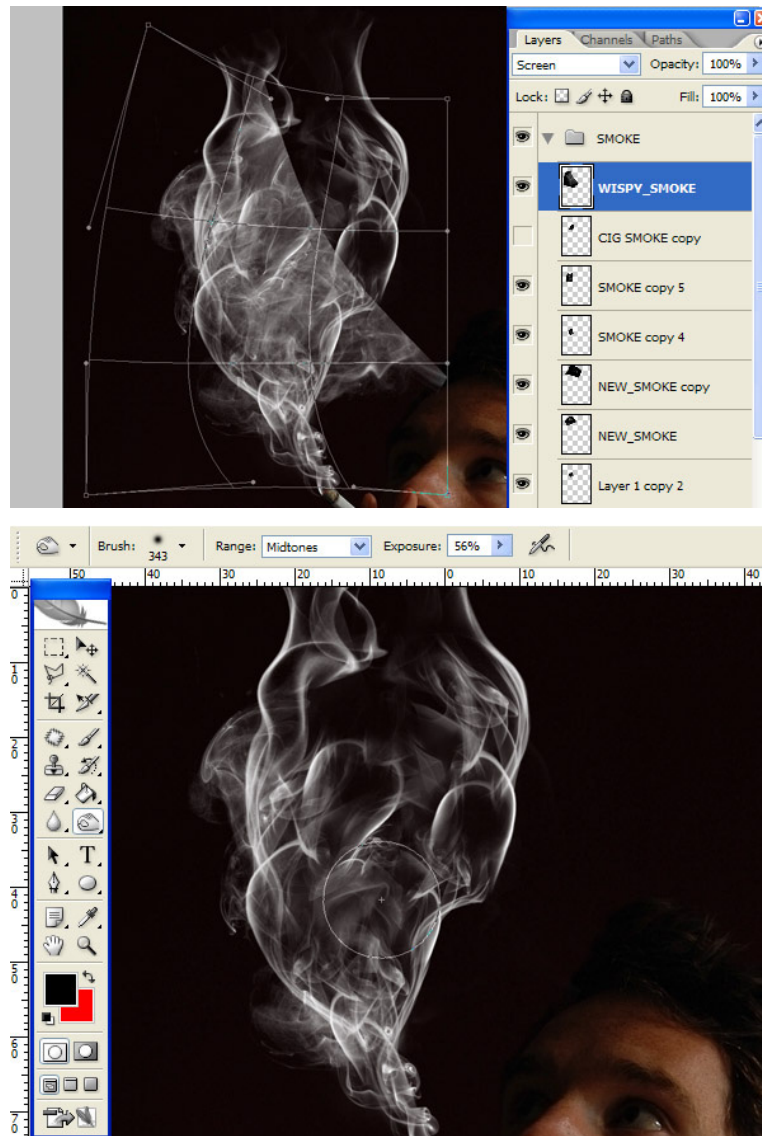
Select a portion of the smoke with the Polygonal Lasso Tool, then copy and paste it into the working document. Call this new layer "WISPY_SMOKE." Remember to desaturate the layer and change it's blending mode to Screen. Then Free transform, Warp and Burn as you did before.

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Lê Hữu Nghi

Step 13

Keep building the skull shape using duplicates of the same smoke assets we've been using up until now. Don't forget to use all the tools we've been using along the way: Burn any hard edges or any patches of detail you wish to get rid of. Flip, rotate and resize areas of smoke. Use the layer opacity to create thinner smoke as it disperses. It should be looking roughly like the image below by this point.

GVHD:
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Lê Hữu Nghi

Step 14

To make the next couple of steps easier it's best to flatten all your smoke layers (select them all in the layers palette and go to Layer > Merge Layers). Once that's done, you'll need to change the layer blend mode back to Screen. Use the Burn Tool to burn out areas in which the skull has features.

Switch the Burn Tool's exposure between Shadows, Midtones and Highlights as needed. Try not to over burn any area, as this will damage the pixels. I find the best way to avoid this is to stamp the tool down, rather than dragging the cursor. Turn the "SKULL" layer on for reference if needed.
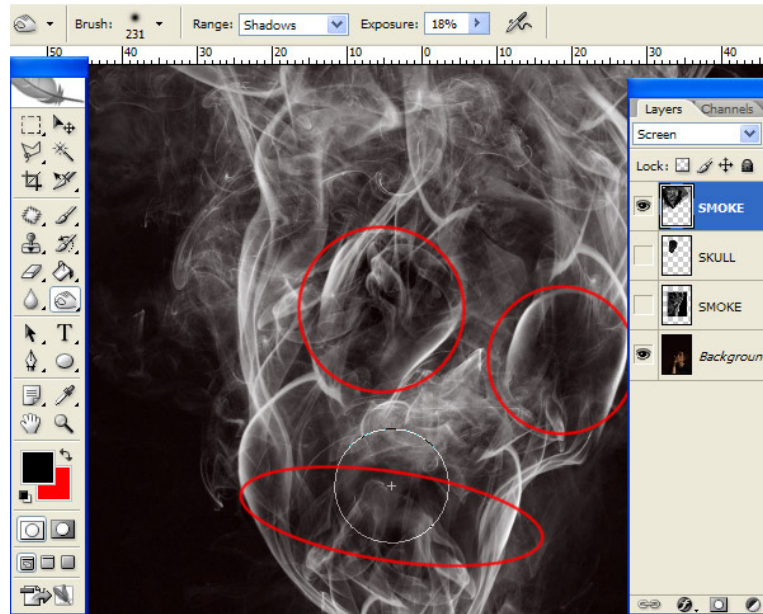
Step 15

Hide all your smoke layers and select the "SKULL" layer. You should have a white keyline around the skull, which is a by-product of running the Glowing Edges Filter. Use the Eraser Tool to remove this. A fairly small brush with a 0% Hardness and 100% Opacity and flow would be best.

Turn any smoke layers visibility back on, select the "SKULL" layer and apply Levels (Image > Adjustments > Levels) as shown. This should add detail to the features of the skull.
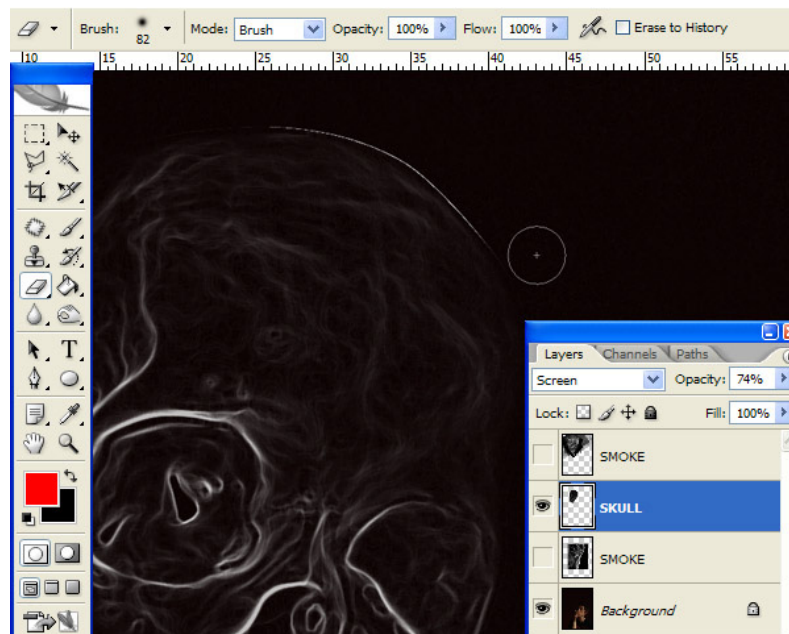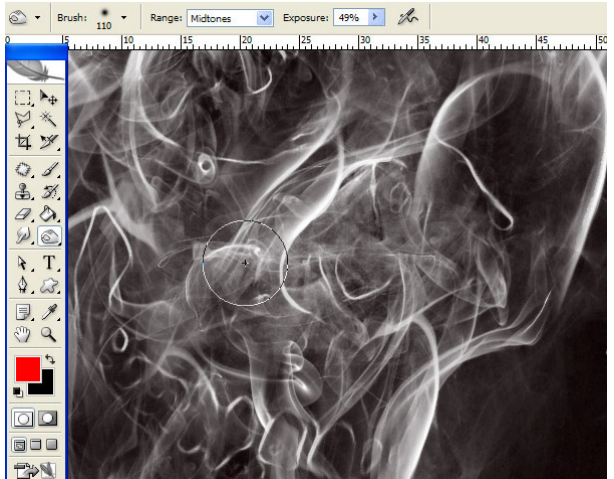
GVHD:
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Lê Hữu Nghi

Step 16
Now we need to better blend in the features. Using the same smoke assets (I used Smoke 2 and Smoke 3) and the same techniques, position smaller bits of smoke over key areas of detail. See how the smoke seems to come off of the teeth and nose, this will really fuse the details with the smoke.
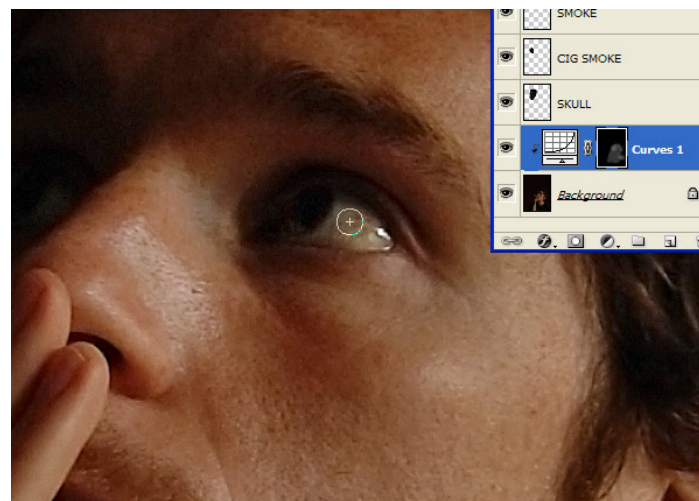
GVHD:
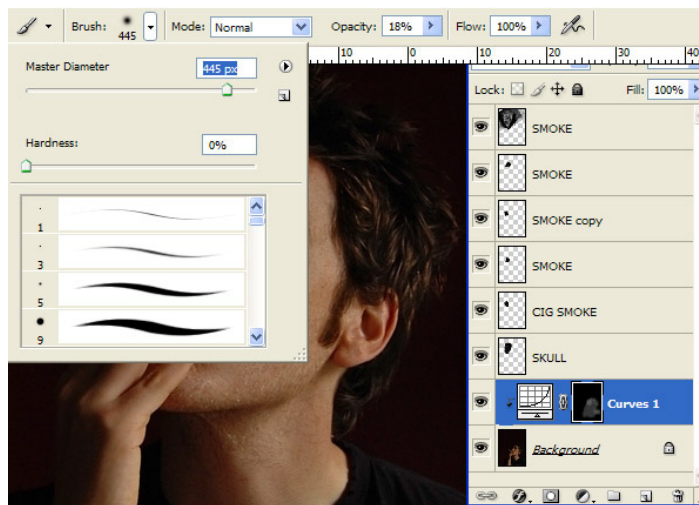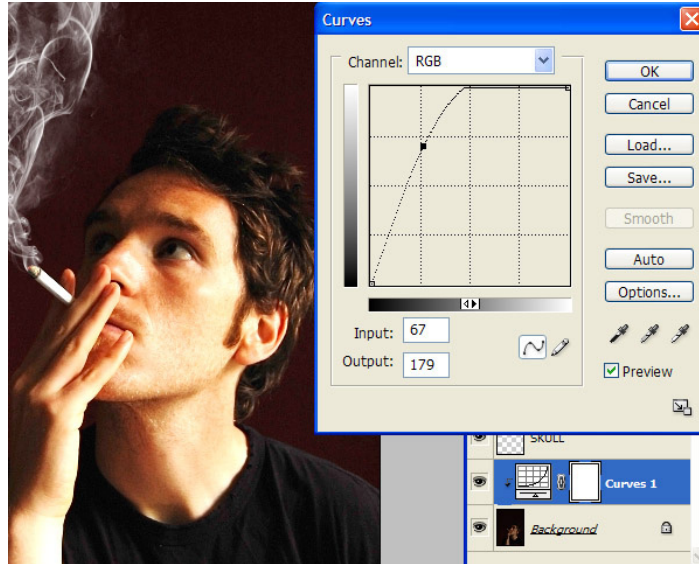*Nguyễn Quốc Thanh*
Lê Hữu Nghi

Step 17
Select the "Background" layer (should be the smoker), then go to Layer > New Adjustment Layer > Curves and set up as shown. Select the Adjustment Layers Layer Mask then go to Select > All and fill it with black. Select the Paintbrush Tool and set it up as shown, then start painting white onto the layer mask to reveal parts of the Curves Adjustment Layer effects.

Use a smaller brush to get smaller areas of detail such as the eyes and any highlights on the skin. Keep painting over areas until you improve the lighting and contrast. If you paint too much then scale back the Layers Opacity.
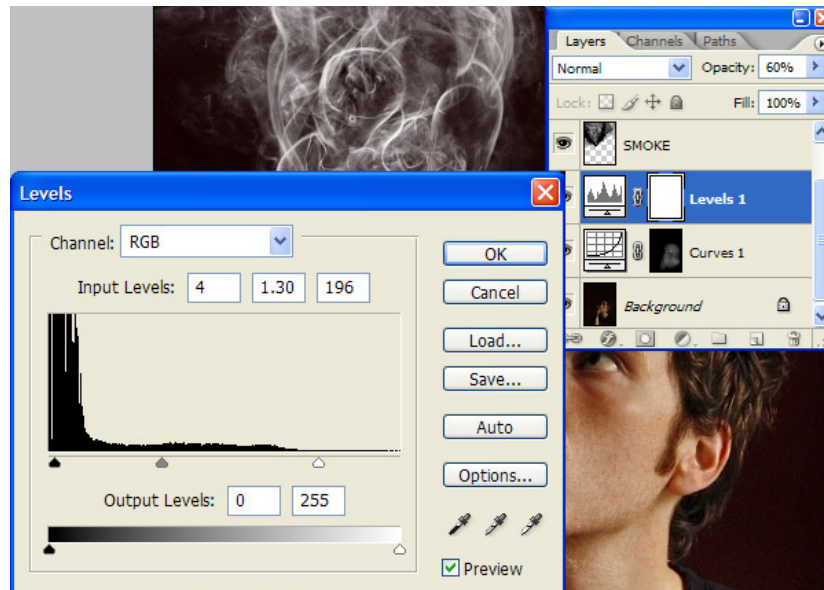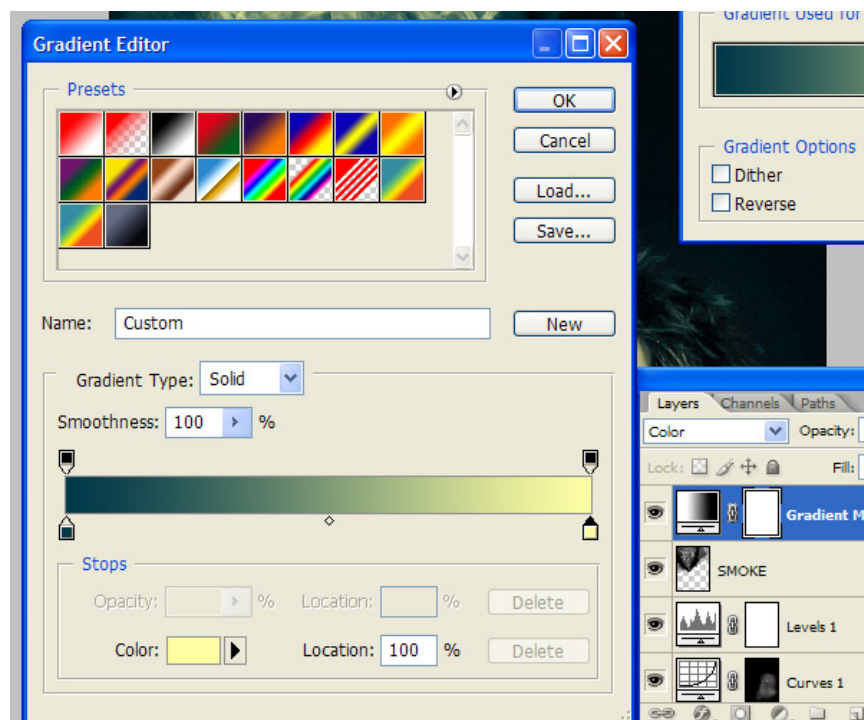
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Lê Hữu Nghi

Step 18
Create a Levels Adjustment Layer above the Curves one and set up as shown.

Step 19
Select the uppermost layer on your layers palette (should be the merged "SMOKE" layers) and go to Layer > New Adjustment Layer > Gradient map (this is optional, add whichever color scheme you see fit, or leave it natural). Edit the gradient so you have color #003949 (if you click the colored rectangle marked Color within the gradient editor window then the color options will appear).
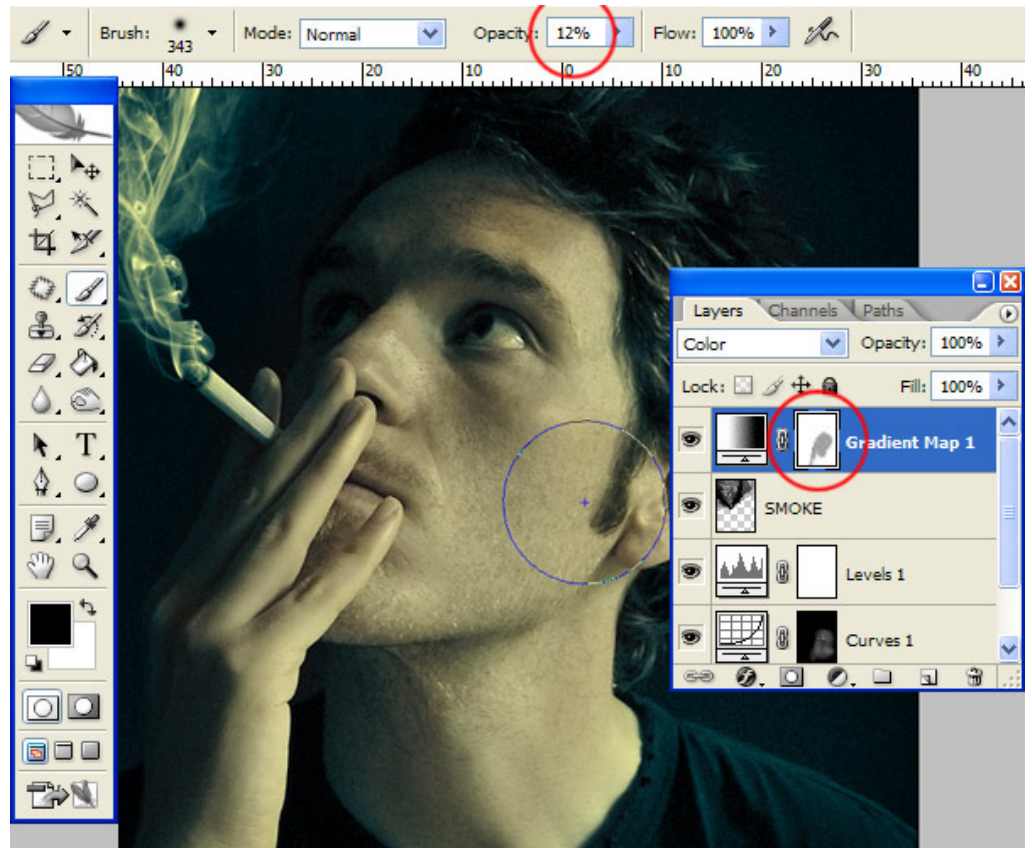
The number field is where you input the values affecting the dark pixels and color #fdfea3 affecting the lighter pixels. Change the Layer Blending mode to Color. Finally, set up a paintbrush as shown and paint on the Layer Mask to reveal some of the natural skin tones underneath. A couple of passes should do it.

PHOTOSHOP
XỬ LÝ ẢNH

phần 3: THAO TÁCH HIỆU CHỈNH HÌNH ẢNH

GVHD:

Nguyễn Quốc Thanh

Lê Hữu Nghi