

## Retouching Magic

When retouching portraits, try adjustment layers before reaching for the Clone Stamp or Healing tools

Photoshop's Symmetry Painting technology preview has hidden secrets that will blow your mind

## Proving Ground

# Photoshop® USER II

Brian Rodgers Jr. | *KelbyOne* Member




IT'S TIME TO  
STOP THE  
DESTRUCTION

A nondestructive workflow is not only about flexibility, it's also about accuracy, efficiency, and creativity

# Photoshop

FEBRUARY 2018 • VOL 21 • NO 2

## USER

AN OFFICIAL PUBLICATION OF 

### EDITORIAL:

**Scott Kelby**, *Editor-in-Chief*  
**Chris Main**, *Managing Editor*  
**Kim Doty**, *Associate Editor*

### CONTRIBUTING WRITERS:

**Corey Barker** • **Peter Bauer** • **Dave Clayton** • **Michael Corsentino**  
**Dave Cross** • **Kirk Nelson** • **Kristina Sherk** • **Colin Smith** • **Lesa Snider**  
**Scott Valentine** • **Erik Vlietinck** • **Jake Widman**

### GRAPHICS:

**Jessica Maldonado**, *Art Director*  
**Margie Rosenstein**, *Senior Graphic Designer*  
**Angela Naymick**, *Senior Web/Graphic Designer*

### MARKETING:

**Jacque Johnson** • **Rachel Scott** • **Kleber Stephenson**  
**John Warwick** • **Melissa White**

### WEB:

**Adam Frick** • **Curt Husting** • **Yojance Rabelo** • **Aaron Westgate**

### PUBLISHING:

**Scott Kelby**, *Publisher*  
**Kalebra Kelby**, *Executive V.P.*  
**Jean A. Kendra**, *Business Manager*

### ADVERTISING:

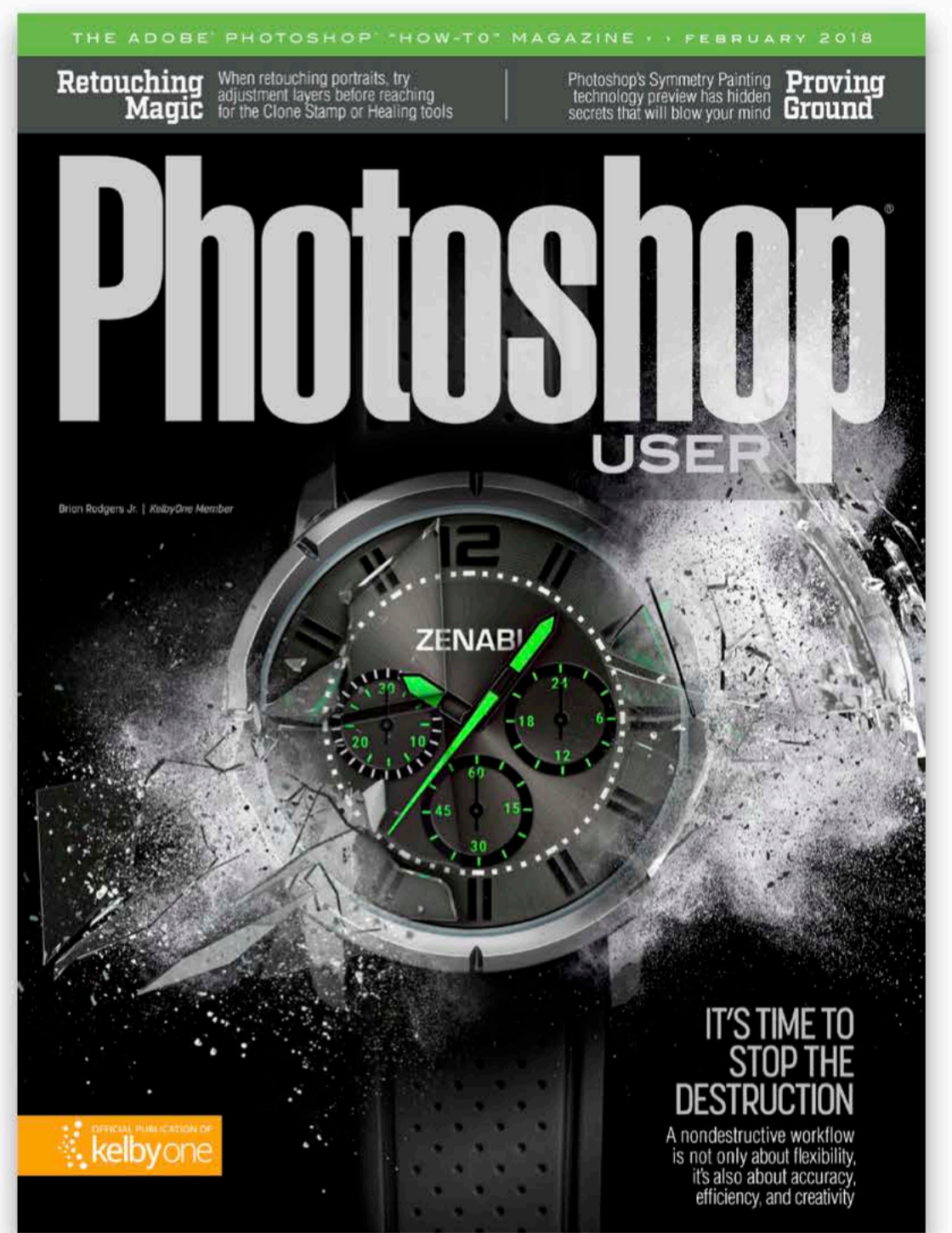
**Jeanne Jilleba**, *Advertising Coordinator* 800-201-7323 ext. 152

### HOW TO CONTACT KELBYONE:

**U.S. Mail:** 118 Douglas Road East • Oldsmar, FL 34677-2922  
**Voice:** 813-433-5000 • **Fax:** 813-433-5015  
**Customer Service:** [info@kelbyone.com](mailto:info@kelbyone.com)  
**Letters to the Editor:** [letters@photoshopuser.com](mailto:letters@photoshopuser.com)  
**Help Desk:** <http://kelbyone.com/my-account/helpdesk>

### COLOPHON:

*Photoshop User* was produced using Adobe Photoshop CC 2018 and Adobe InDesign CC 2018. Korolev was used for headlines and subheads. Frutiger LT Std for text.



Each issue we feature cover art  
by a KelbyOne member!

This issue's cover is by **Brian Rodgers Jr.**, an Addy Award-winning commercial photographer and digital artist based out of South Bend, Indiana. He's the founder and owner of **Digital Art That Rocks** and specializes in product and architectural photography with an emphasis on the postproduction process. Brian has crafted commercial imagery for global companies and small businesses alike through his relentless work ethic, creative vision, and technical proficiency. His rock & roll roots run deep. Learn more about Brian on page 17.

All contents ©COPYRIGHT 2018 KelbyOne, LLC. All rights reserved. Any use of the contents of this publication without the written permission of the publisher is strictly prohibited. Photoshop User is an independent journal, not affiliated in any way with Adobe Systems, Inc. Adobe, the Adobe logo, Acrobat, Illustrator, InDesign, Lightroom, and Photoshop are registered trademarks or trademarks of Adobe Systems, Inc. in the United States and/or other countries. All other trademarks mentioned belong to their respective owners. Some of the views expressed by contributors may not be the representative views of the publisher. ISSN 2470-7031 (online)

## Who's Who in the KelbyOne Community

[Brian Rodgers Jr.](#) is an Addy Award-winning commercial photographer and digital artist based out of South Bend, Indiana. He's the founder and owner of Digital Art That Rocks and specializes in product and architectural photography. That's his creation on the cover of this issue. [@](#) [t](#) [f](#)

### You're no stranger to KelbyOne. When did you discover KelbyOne (NAPP), and what has kept you here?

I remember picking up my first issues of *Photoshop User* magazine around 2006 at a local Barnes & Noble. After graduating college, my wife Jill bought me Scott Kelby's *7-Point System* book for Christmas. I learned more about Photoshop from that book than I ever did in any college class. From there I discovered NAPP and Kelby Training. Kelby Media has really made learning fun. I can't say enough about the impact and value that KelbyOne and its community of instructors has had on my education as a creative. Over the years, I've experienced periods of exponential creative growth by combining hours of practice alongside inspiration from KelbyOne classes.

### You now also teach photography and retouching. What do you enjoy most about teaching?

While I really enjoy building the additional skills that teaching provides, I'd probably say the most rewarding experience is when a student of mine has been inspired enough to go out and create amazing work. It's a really great feeling to know that you've impacted someone's life and inspired them in some way.

### You're also a musician. How do you compare the two professions, and why do you think so many artists have a musical background?

I've been playing guitar for over 20 years. That instrument taught me so much about the virtues of patience, discipline, and self-motivation, which are also helpful in running a creative business. Music plays a huge role in my personal life and in my business, Digital Art That Rocks.

I think many artists have a music background because they really connect to one another. I see a lot of correlations between guitar and photography. Developing an image is very similar to developing your tone. When you're recording music, guitar pedals and software effects are similar to filters in Photoshop. In audio recording software, EQ is very similar to a histogram and a Curves adjustment layer. The subtle nuances in the lighting that crafts an image is similar to the order of notes chosen in a piece of music.

### Your work is so vibrant. Why are you drawn to product photography, and how do you plan your projects?

I think what I love most about product photography, particularly with hero shots, is that you get to slow down and really craft an image because you're not "capturing a moment." I love the challenge of bringing emotion and mood into a product image. I'm drawn to creative concepts with pristine execution.

Sometimes I come up with creative headlines or phrases out of nowhere. I'll document them in Evernote and translate these written words into visuals. My wife and I work really well together creatively as well, so we also bounce ideas off each other. Jill has been my biggest supporter and helps keep me on my toes.

### You're also a great architectural photographer. Do you find the outdoors cleanses your palette after shooting all those close-up product shots?

I love architectural photography. It's a nice change of pace when a client calls me up and I have the opportunity to get out and work on location. Getting out of my studio sometimes is a necessity. My approach and mindset to architectural photography is that I'm just shooting a much larger product outside of a studio environment.

### What gear do you use, and what advice do you have for anyone interested in photography?

I shoot with a Sony A7R II full-frame mirrorless camera with Canon glass. The two lenses that I use for the majority of my product work are the Canon 24-105mm f/4L and a Canon 100mm macro f/2.8L lens. In terms of lighting, I have several Paul C. Buff Einsteins and AlienBees around my studio.

To become good at something, it all comes down to the time you put into learning your craft; you have to practice. Making great imagery is all about being creative and knowing how to use your tools, not necessarily having the most expensive ones. Great gear doesn't make a great artist.

### What's next for you in 2018?

In early 2018 I'm releasing a full-length tutorial on product photography with Fstoppers. I also plan to continue pushing my product and architecture portfolio even further, including shooting more beverage and music/audio products. ■

