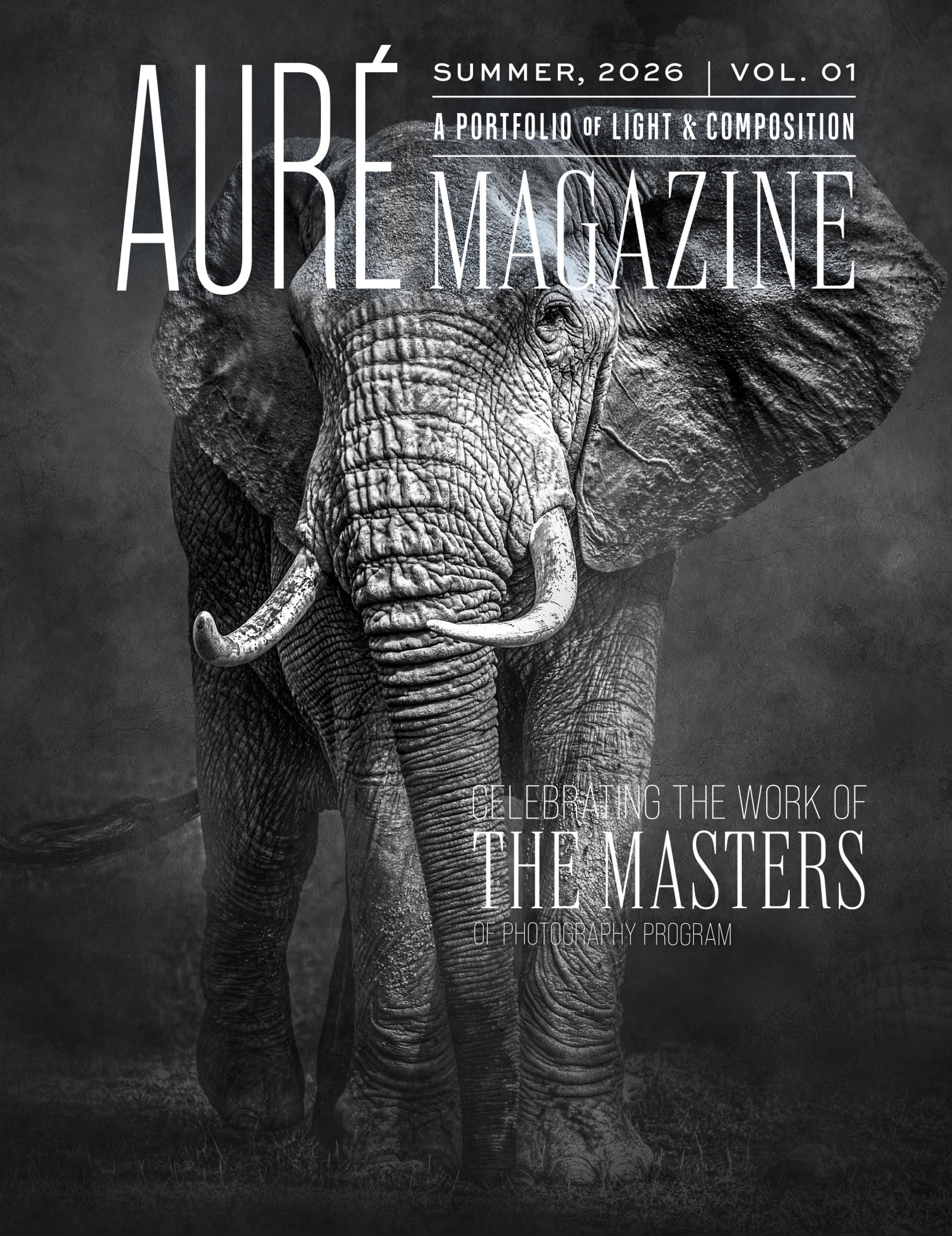




AURÉ MAGAZINE

SUMMER, 2026 | VOL. 01

A PORTFOLIO OF LIGHT & COMPOSITION

CELEBRATING THE WORK OF
THE MASTERS
OF PHOTOGRAPHY PROGRAM

EDITORIAL:
Scott Kelby, Editor-in-Chief
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GRAPHICS:
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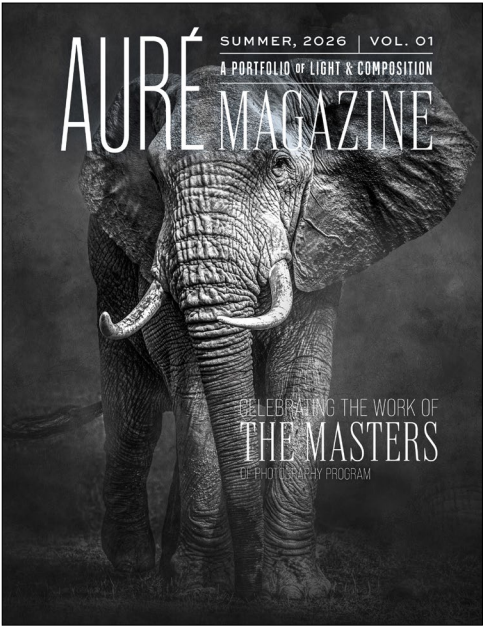
WEB:
Yojance Rabelo
Aaron Westgate

PUBLISHING:
Scott Kelby, Publisher
Kalebra Kelby, Executive VP

ADVERTISING:
Kleber Stephenson, Vice President of Business
Development & Enterprise: kleber@kelbyone.com

CONTACT US:
U.S. Mail: 138 Douglas Road East
Oldsmar, FL 34677-2922
Voice: 813-433-5000 ■ **Fax:** 813-433-5015
Customer Service: support@kelbyone.com

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COVER SHOT

Our cover shot for this issue is from KelbyOne Master of Photography program member Kim Clark. Here's how Kim describes the shot:

"This big guy was traveling alone and decided to give me a show in front of my safari vehicle in Amboseli National Park, Kenya. I stood up through the top of the vehicle and took this image."

See more of Kim's work, including this image, on [page 70](#) of this issue, along with an interview with him on [page 6](#).



EDITOR'S NOTE

Welcome to the inaugural issue of *AURÉ* (an old French term evoking things that are gleaming, brilliant, or splendid, like gold).

Why a magazine? Think about how we view images today. We scroll past incredible work every day on our phones, giving them a fraction of a second of our attention before they're gone forever. It's tough to really appreciate art that way. That's why we created this magazine. We wanted to build a beautiful, quiet space where breathtaking photography created by KelbyOne's most serious, committed members gets a large canvas and an expansive layout that doesn't get in the way of the images.

Our mission is to shine a spotlight on some absolutely amazing photographers who are doing world-class work. The artists featured in these pages are masters of composition, patience, and visual storytelling, and I am incredibly honored to share their work here.

So, do me a huge favor: don't just flip through this issue on your phone. Grab a cup of coffee, find a comfortable chair, and take your time to look closely at the details and let the stories behind the images wash over you.

A big thank you to the brilliant photographers who trusted us with their art, and a huge thank you to you for supporting and celebrating the craft we all love.

Best,

Scott Kelby
Editor-in-Chief

MASTERS OF PHOTOGRAPHY



DIANNE EKBERG ARNOLD
ENCINITAS, CALIFORNIA



ANNIE BARSKY
WASHINGTON, DC



MIGUEL BEJAR
JACKSONVILLE, FLORIDA



JAMES BLASK
PAINESVILLE, OHIO



EDWIN A. BOWE
NICHOLASVILLE, KENTUCKY



DON BROMBERG
BOYNTON BEACH, FLORIDA



MICHAEL BUCKMAN
ALBANY, NEW YORK



KIM CLARK
ROGERS, ARKANSAS



MICHELLE CLELAND
TORONTO, ONTARIO, CANADA



DON DAVENPORT
LAKE MARY, FLORIDA



HOLLY ELMORE
SARASOTA, FLORIDA



STEVE GELINEAU
DELRAY BEACH, FLORIDA



KAREN GRILLION
KANKAKEE, ILLINOIS



TIM JELTEMA
NORTON SHORES, MICHIGAN



LAUREN KING
AURORA, OHIO



METTE KLINT
ROSKILDE, DENMARK



SAM KNUTSON
PORT MATILDA, PENNSYLVANIA



PAUL KOBER
HOLLAND, MICHIGAN



JACK KOSOWSKY
YARDVILLE, NEW JERSEY



JEFFREY LAMARCHE
COLLEGE GROVE, TENNESSEE



LIZ LEIBHAM
PARRISH, FLORIDA



CHARLES MASTERS
LUTTERWORTH, UK



DON MULDREW
OAK RIDGE, TENNESSEE



SATHEESH NAIR
KOLLAM, KERALA, INDIA



SHARON NEEDHAM
INDIANAPOLIS, INDIANA



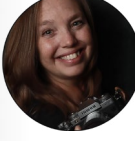
JUNE NORSWORTHY
ST. PETERSBURG, FLORIDA



CRAIG NOWICKE
LAND O' LAKES, FLORIDA



MALCOLMN RAMSEY
ALAMOGORDO, NEW MEXICO



DODIE ROSS
WEST HAVEN, UTAH



SANJANA SACHDEVA
REDMOND, OREGON



STEVEN M. SCHONFELD
WEST ORANGE, NEW JERSEY



RONALD SIMON
BOCA RATON, FLORIDA



PAUL SWEPSTON
HOT SPRINGS, ARKANSAS



ALISON TUCK
OTTERS HAW, SURREY, UK



RON VAN ROODEN
WASHINGTON, DC



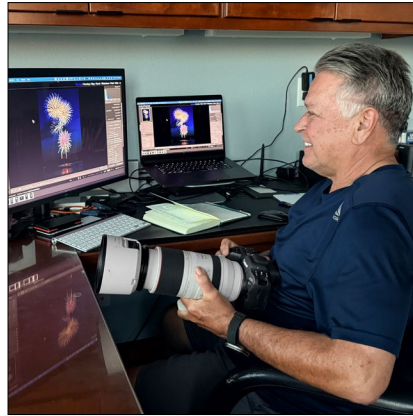
HARESH VIBHAKKAR
SAN DIEGO, CALIFORNIA



JAMES VIOLETTE
ISSAQUAH, WASHINGTON



MARY ANNE WORRELL
FLORENCE, SOUTH CAROLINA



SEVEN QUESTIONS WITH **KIM CLARK**

Q. What's the very first photo you took that made you think, "Yeah, I actually might be good at this"?

A. I grew up in a small town in northern Michigan where everybody knew everybody and everything about everybody. I moved away in my early adulthood to explore the world. During one of my visits back to my hometown during the fall peak color season, I took a picture of a 1963 Chevy Suburban that had not been used for many years. It had a coating of fallen leaves from the trees and looked like it was in its final resting place. I showed the picture to my friends, the owners, and to many other friends of my hometown. The reaction was very emotional. Since then, I have made many copies of that picture for my friends.

Q. When you don't have a camera in your hand, what's your absolute favorite way to spend the day?

A. I like to be in the air or on the water. I have been a pilot for 24 years and love to fly my airplane. It has been a source of fun as well as useful for travel, especially during COVID. I grew up on a lake and I like everything about a lake. I like boating and taking my grandsons swimming.

Q. Is there a specific photo you've taken that everyone else loves, but you still look at and wish you could change one little thing?

A. Yes, the very picture that gave me momentum in photography. The 1963 Chevy Suburban. I wish I would have photographed it from a few additional angles.

Q. What's a piece of advice you've gotten about life—not photography—that you still think about?

A. Take care of yourself—everything else will fall into place.

Q. What's a cool backstory behind one of your photos that the viewer would never guess?

A. In Kenya, Africa, over a two-week period, we saw about 200 elephants. All were mostly going about their business, totally unmoved by any human presence. On one occasion a solitary elephant crossed the road in front of our parked safari vehicle and started walking toward us. He looked agitated. His ears were flapping and mostly out, his head was full of motion up and down, his trunk was also moving rapidly. We were a little concerned that our safari vehicle was no match for this big guy. Fortunately, he moved on without incident. Our safari guide said that we were in an area of recent poaching. He may not like human presence. I really do believe elephants have a good memory. This happens to be the cover picture of our publication.



Kim Clark

Q. How do you know when a photo is good enough to stand on its own without any caption or explanation?

A. When there is a reaction from myself or from other people.

Q. What's your current photo gear setup (camera body, lenses, accessories, etc.)?

A. I have always used Canon gear. Currently, I use Canon R3 and R5 bodies. I have L-series RF lenses, except the Canon 24–240mm lens—one of my most used lenses. I have Gitzo tripods and monopods, and Really Right Stuff tripod heads. I use Canon Speedlights and Profoto flashes. I also have Lee ND filters.

Q. Who was the first person in your life who really believed in your talent and pushed you to keep going?

A. I was about 12 years old when I got my first camera. It was a Kodak X-15, which was a Christmas gift from Santa Claus. My mother always wanted to see every picture I ever took. She gave me momentum and inspiration to start recording moments in time. She wanted to see my pictures throughout her 86 years.



A solitary figure gives new meaning to flower arranging as she carefully places pink lotus flowers in the pond, creating a calming scene and a beautiful reflection.

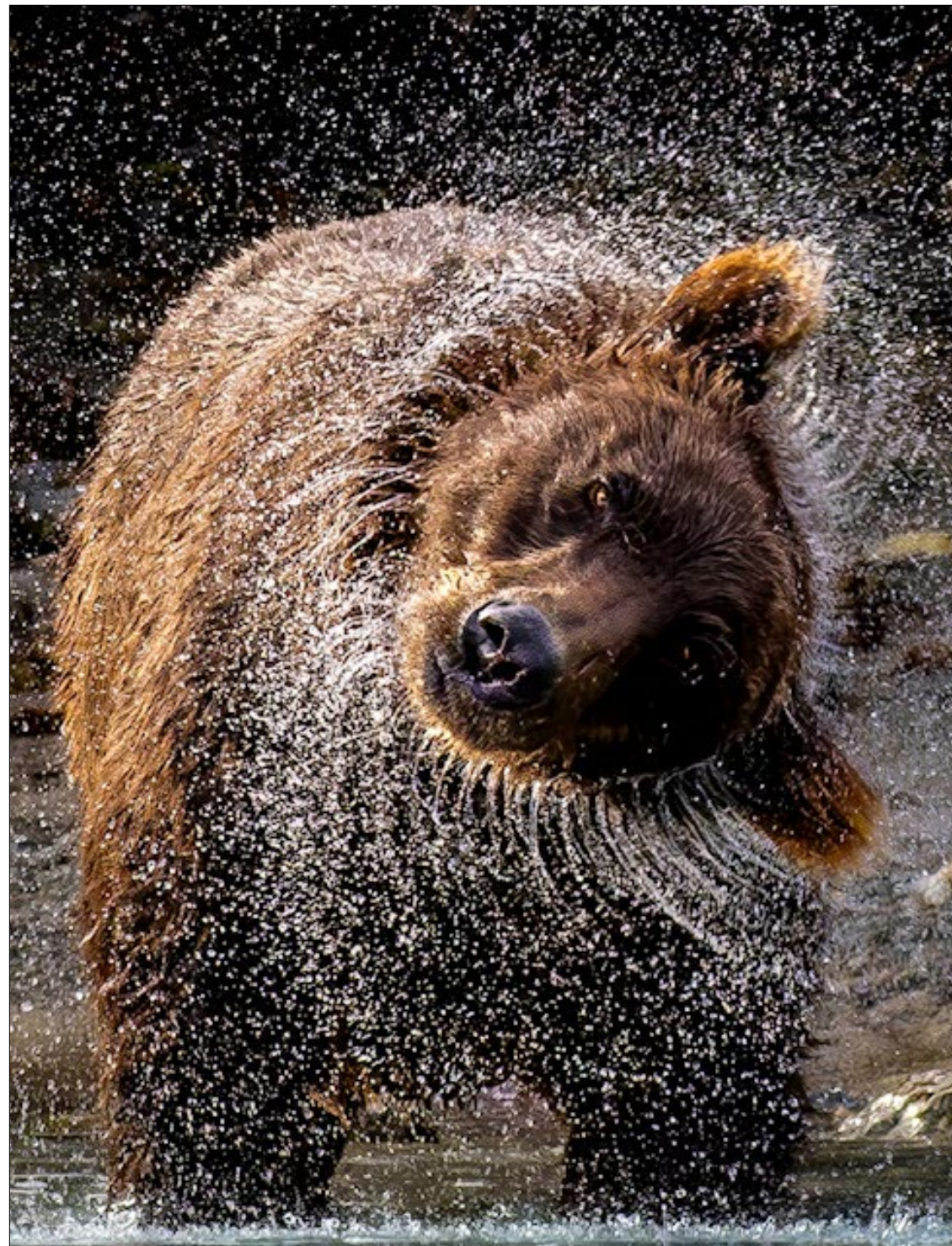


ANNIE BARSKY
WASHINGTON, DC



Annie Barsky

In Bonavista, Newfoundland, puffins spend their days on rocky outcrops raising their chicks before heading out to sea for three years. As this puffin flew onto the hill, it almost collided with its companions. At that moment, the sunlight reflected off its wings, creating a beautiful image. I had been practicing panning and was thrilled when I captured this shot with my OM-1.



Annie Barsky

While visiting Lake Clark National Park in Alaska, I observed bears as they fished for their meals, concentrating on fattening up for hibernation. They scoured the lake's shore, sniffing the air for the scent of their prey. Once they spotted a fish, they lurched into the water. If they missed their catch—a slippery, bright red salmon—they retreated to shore to shake off the water before trying again. Observing bear behavior, using continuous shooting, and being in the right position enabled me to capture this shot with my OM-1.



Annie Barsky

In Nguyen Trai, women skillfully and patiently sew green fishing nets for local fishermen.



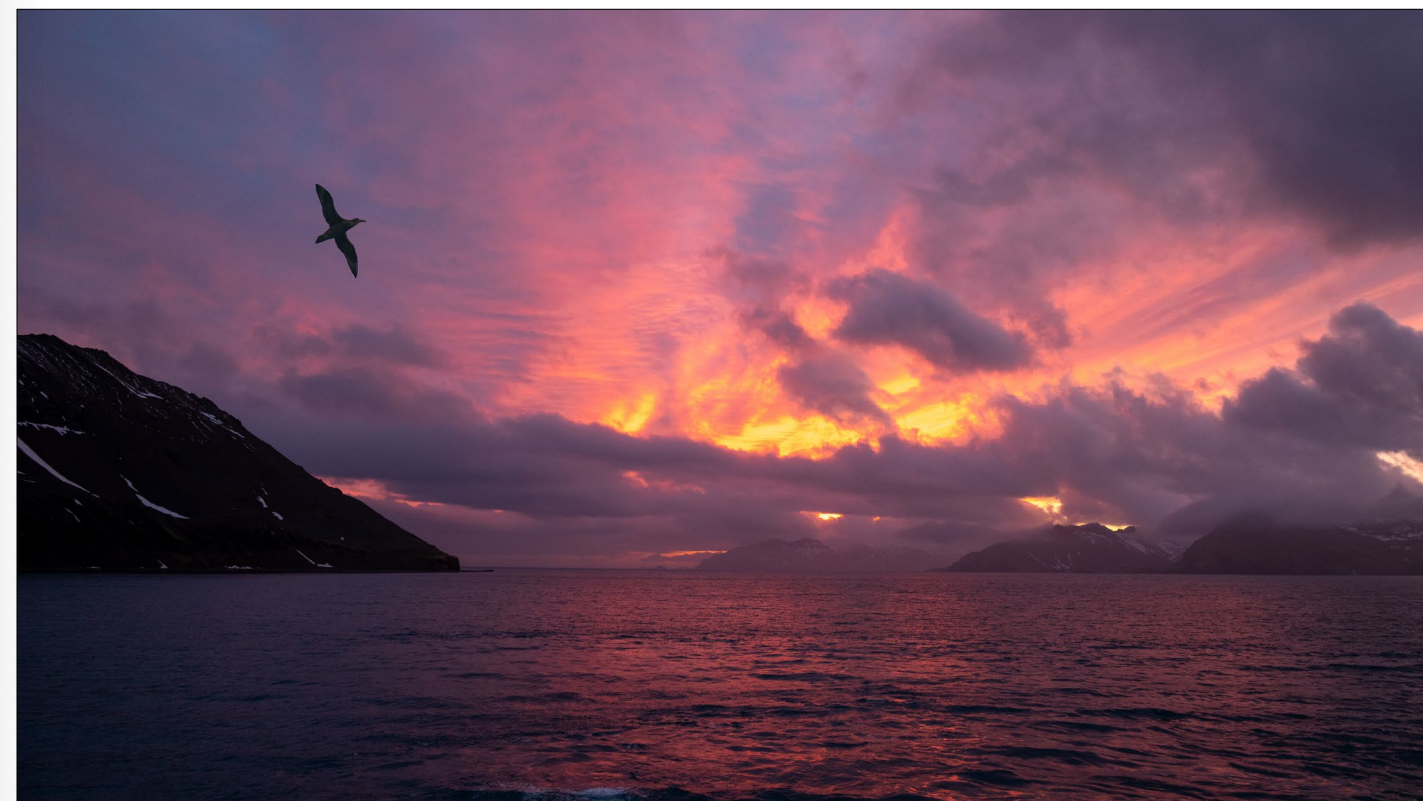
ALISON TUCK
OTTERSHAW, SURREY, UK

ON THE ROCKS

Thanks to Rick Sammon, I set myself a one-picture promise to get a lone penguin on a large iceberg—and this was the resulting image. It happened to be the only Adélie penguin we saw on our trip.



Alison Tuck



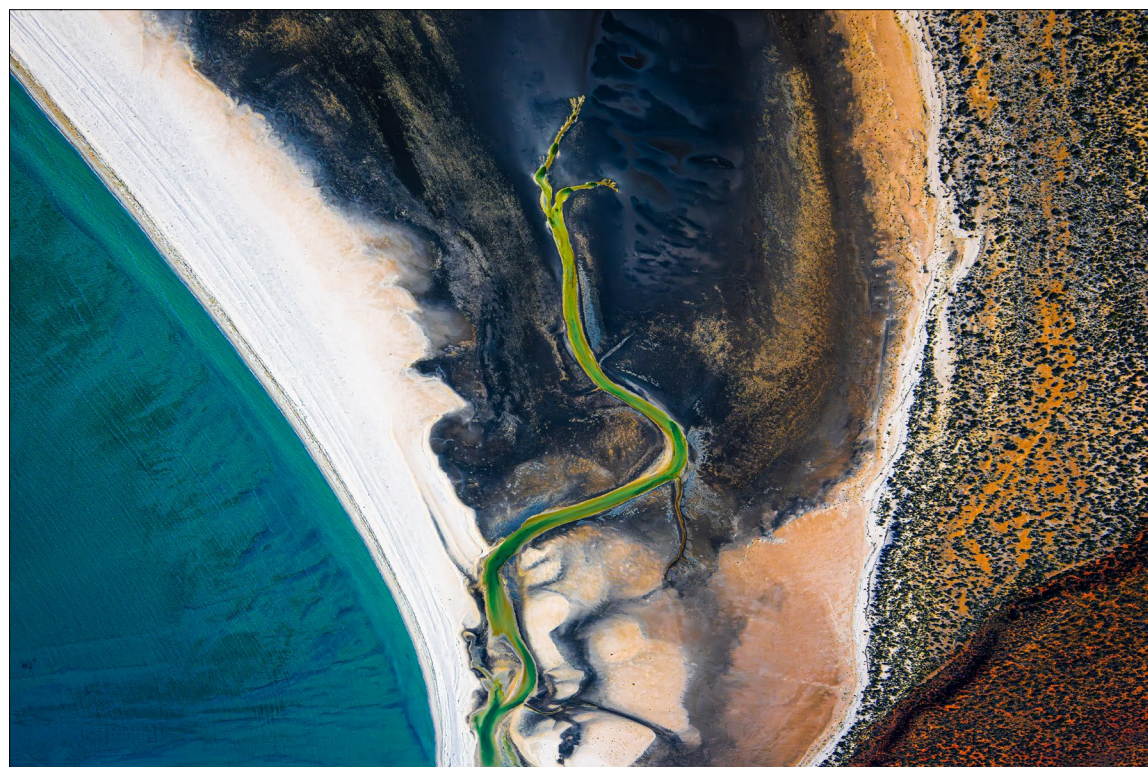
Alison Tuck

The ship detoured so we could see the world's largest iceberg, A23a. We were treated to a gorgeous sunset, and seeing this small breakaway iceberg with a waddle of penguins made the scene even more magical.





SATHEESH NAIR
KOLLAM, KERALA, INDIA



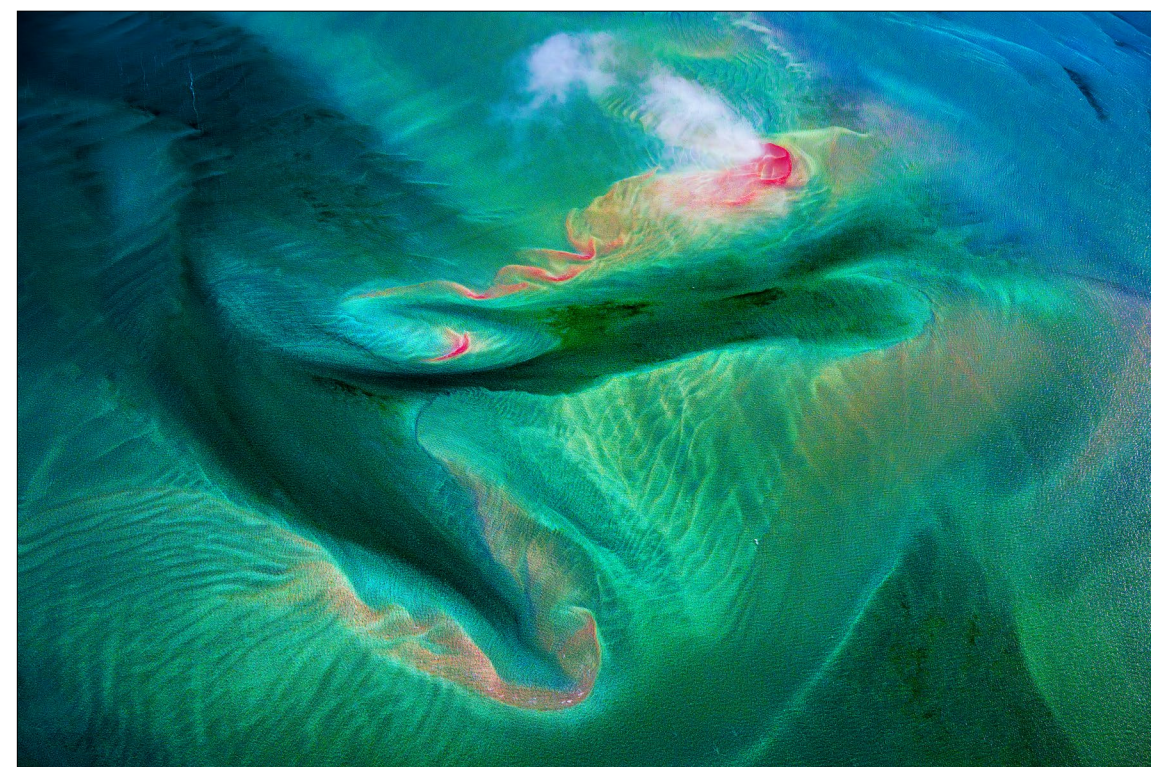
The images in this series were captured over Shark Bay, Western Australia, from a Cessna with the doors removed. Every composition had to be seized in an instant—the frame found and committed to in a single breath.

Shark Bay is one of only a handful of places on Earth where stromatolites—the oldest living organisms on the planet, dating back 3.5 billion years—still thrive in the shallows. This UNESCO World Heritage Site sits at the convergence of three major ocean currents, creating an extraordinary marine ecosystem of unparalleled biodi-

versity, where the land itself seems to pulse with ancient memory.

From high above Shark Bay, nature reveals its artistry—emerald waterways snake through dark sands, bordered by pristine shores and vibrant scrublands. A living tapestry where water, earth, and vegetation converge in a breathtaking symphony.

This image received a Nomination at the FAPA 2025/2026 and an Honorable Mention at the Tokyo International Foto Awards (TIFA 2025).



Satheesh Nair



Satheesh Nair



The Lilac-breasted Roller is widely regarded as the most colorful bird in Africa, and this capture certainly supports that claim. It was a bright, overcast day, and the only way to capture the bird with a good exposure was to overexpose the entire image.



PAUL SWEPSTON
HOT SPRINGS, ARKANSAS



Our driver at Sabi Sabi spent a lot of time in front of a dazzle of zebras, and eventually they arranged themselves so that all of their heads were visible.

Paul Swepton



A composite is a fun way to place your subject in any background you want. It was -30° in Illinois on the day I took this photo of my granddaughter. I was able to photograph the snowy scene outside, then bring it indoors, where I controlled the lighting on my subject in my warm living room. I combined the background with the portrait and finished it off with a color cast and some falling snow in Lightroom and Photoshop. This image was selected as Best Image in the first Master of Photography assignment in January of this year. I couldn't be prouder.



KAREN GRILLION
KANKAKEE, ILLINOIS



Karen Grillion

The KelbyOne Summit, held each year, provides students like me with opportunities to practice genres we may not normally try. This is one example of a model standing next to some amazing window light—a perfect setup for a perfect photo. Walking away with photos like this one builds confidence to go home and try it on our own. What an amazing event!



Sanjana Sachdeva



SANJANA SACHDEVA
REDMOND, OREGON



Sanjana Sachdeva



Malcolm Ramsey



MALCOLMN RAMSEY
ALAMOGORDO, NEW MEXICO

During the silence of a fresh snowfall, this bald eagle continued to circle through this little draw many times, looking for the perfect landing spot. I was able to anticipate its flight pattern and capture an image that shows its remarkable grace, stealth, and control as it glided just above the fresh snow in search of a meal against a minimalist winter background.

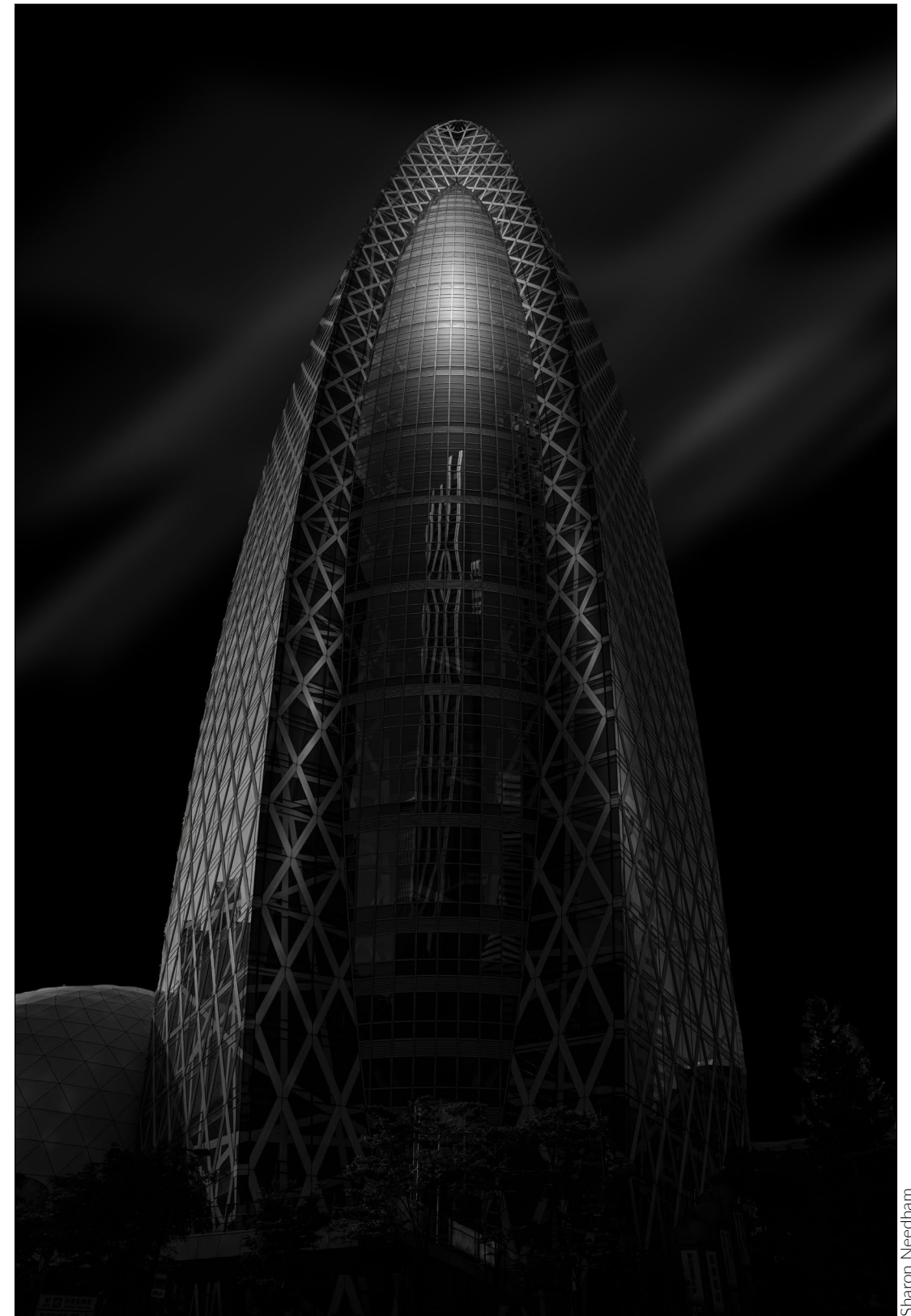




Paris, France. September 2025



SHARON NEEDHAM
INDIANAPOLIS, INDIANA



Sharon Needham

Tokyo, Japan. This building was photographed at 6 a.m. and transformed into a fine art image in Photoshop. It received an award at the KelbyOne Summit in Tampa, FL, in April 2026.

REFLECTIONS

Springtime in Brussels, so there's rain. I used a tiny puddle to capture the reflections of the 17th-century merchant houses at the Grand Place.



RON VAN ROODEN
WASHINGTON, DC





STEVEN M. SCHONFELD
WEST ORANGE, NEW JERSEY

Hamnøy, Norway



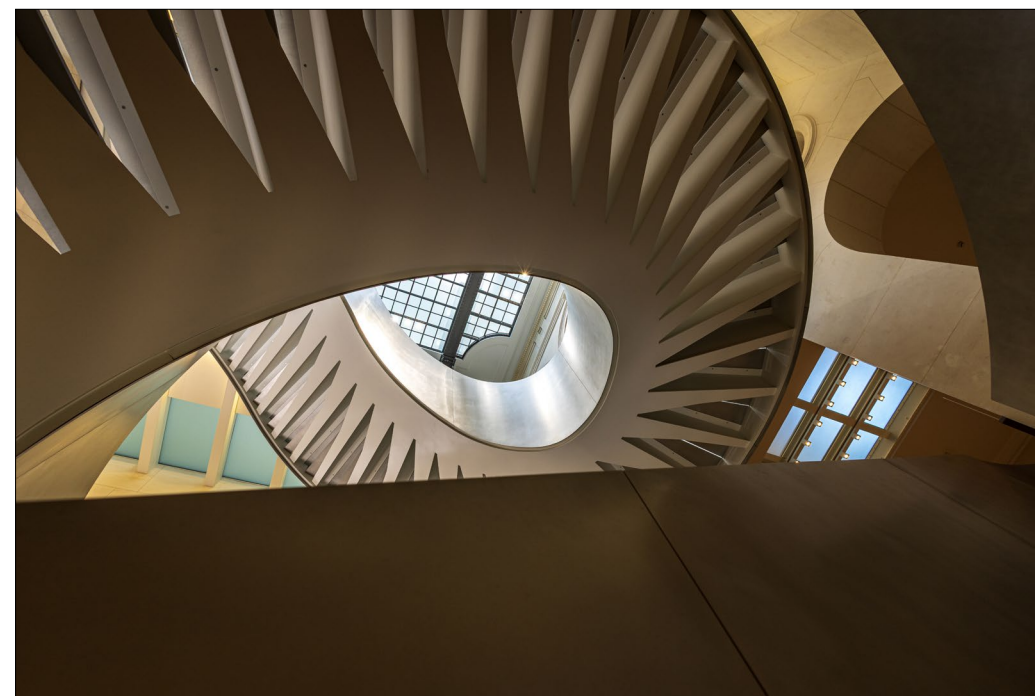
Steven Schonfeld



Steven Schonfeld

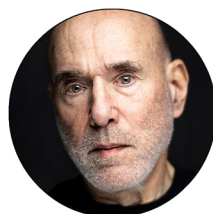


A woman waiting for her train at the Jules Verne-inspired, steampunk-designed Arts et Métiers Paris Métro station.



Michael Buckman

A 16mm full-frame view of the beautiful spiral staircase in the Bibliothèque nationale de France in Paris, photographed from the building's lower level.



MICHAEL BUCKMAN
ALBANY, NEW YORK





THE THINKER

We were fortunate to have private access to the Wolong Giant Panda Sanctuary facility in Wolong, Sichuan, China. This allowed us to get very close to adult pandas and interact with the one-year-old panda cubs in the “panda kindergarten” play area. This particular panda reminded me of Auguste Rodin’s The Thinker.



DIANNE EKBERG ARNOLD
ENCINITAS, CALIFORNIA



PATAGONIA



MIGUEL BEJAR
JACKSONVILLE, FLORIDA



Miguel Bejar



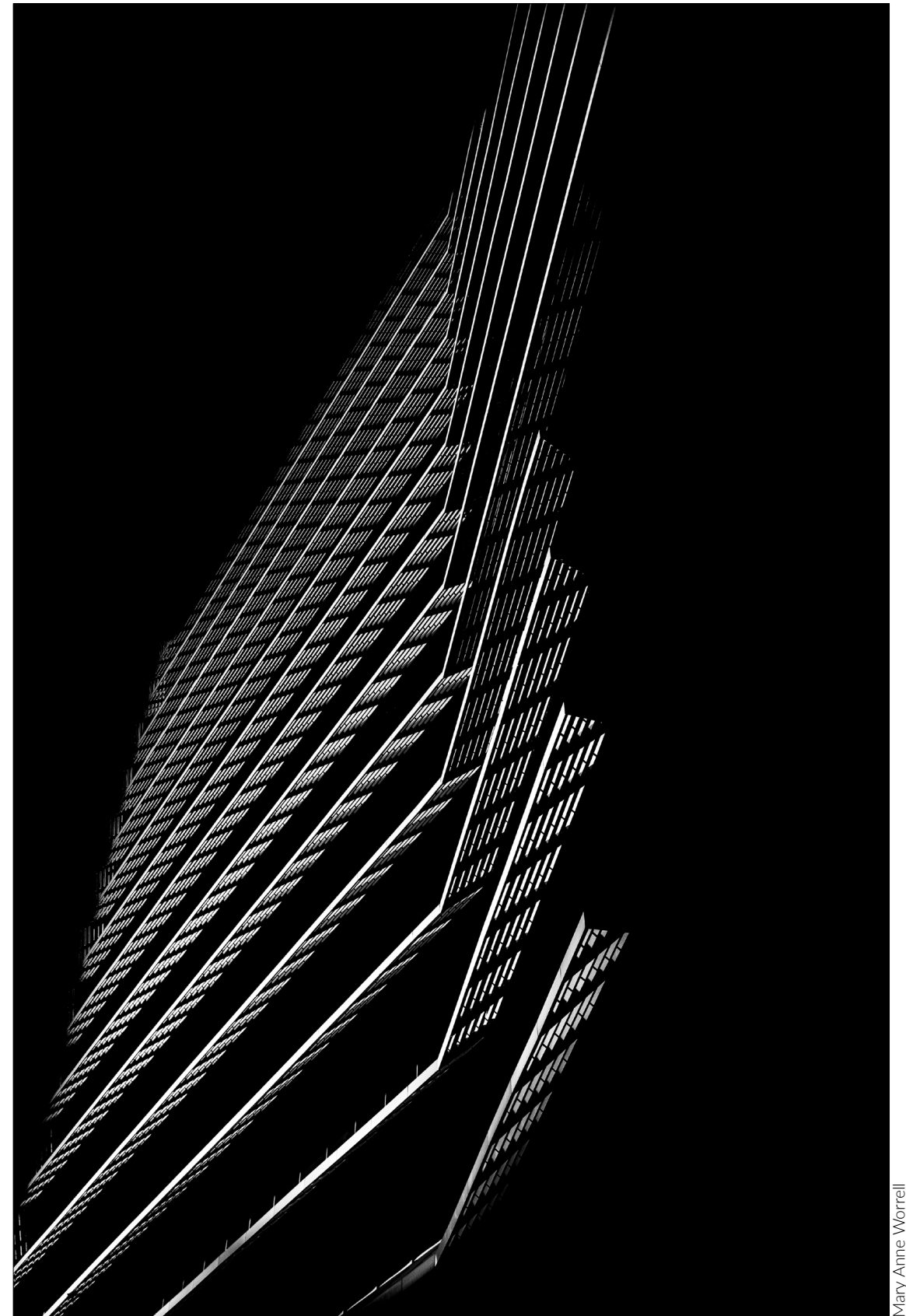
The dahlia, a variety called “Frozen,” came from our garden. I was experimenting with photographing a reflection and converted the image to black and white to emphasize the texture.



EDWIN A. BOWE
NICHOLASVILLE, KENTUCKY



MARY ANNE WORRELL
FLORENCE, SOUTH CAROLINA



Mary Anne Worrell



Warbirds air-to-air over the English countryside.



Descending Mount Vinson in Antarctica.

Charles Masters



CHARLES MASTERS
LUTTERWORTH, UK

COLOR RED

Captured in the renowned Quang Phu Cau Incense Village near Hanoi, Vietnam, this image reveals the centuries-old craft of making incense. Color is not merely aesthetic but essential to tradition. The dyed incense sticks symbolize prosperity, spirituality, and cultural continuity, their intensity heightened by the interplay of light and shadow. Taken from an elevated position, hundreds of handcrafted incense bundles transform the ground into a living canvas.



DON DAVENPORT
LAKE MARY, FLORIDA





Don Davenport



DODIE ROSS
WEST HAVEN, UTAH

For this series, I photographed Monument Valley using a Fujifilm X-T5 paired with the Fujinon 18–120mm lens. I chose this lens for its versatility, allowing me to move

seamlessly from expansive panoramic views to quieter, more intimate details hidden within the landscape. Rather than changing lenses and interrupting the experience, I was able to stay fully connected to the moments unfolding around me.



Dodie Ross



Dodie Ross

In its second season, the loquat tree in the back-yard food forest offers an abundant harvest.



Holly Elmore

The divinely delicious carrots were harvested in the morning, photographed in the afternoon, and consumed in the evening.



HOLLY ELMORE
SARASOTA, FLORIDA

“Tuscan Moonrise” beautifully captures the tranquil essence of the Tuscan landscape, where golden fields roll gently beneath a serene evening sky. The soft light of the setting sun casts long shadows, inviting reflection and a sense of peace.



TIM JELTEMA
NORTON SHORES, MICHIGAN

"Nightsong" connects our earthly yearnings to the vast expanse of space. It is a star-trail photograph of the Wild Horses Monument in central Washington, USA.



JAMES VIOLETTE
ISSAQUAH, WASHINGTON



James Violette



JEFFREY LAMARCHE
COLLEGE GROVE, TENNESSEE

The Sydney Opera House and Harbour Bridge provide a dramatic focal point in this long-exposure image, captured at sunset from Mrs Macquarie's Point.



Jeffrey Lamarche



Jeffrey Lamarche



This is one of the parents of the tricolored heron chicks in a photo I made at Wakodahatchee Wetlands in Delray Beach, Florida. What is special about this photo is that the parent is building the nest in which those particular chicks would hatch!



DON BROMBERG
BOYNTON BEACH, FLORIDA



This family of baboons was sitting about 10 yards away when I took this image. There was so much chatter going on that they paid no attention to the safari vehicle. Amboseli National Park, Kenya.



KIM CLARK
ROGERS, ARKANSAS



Kim Clark



JACK KOSOWSKY
YARDVILLE, NEW JERSEY



LAUREN KING
AURORA, OHIO



LIZ LEIBHAM
PARRISH, FLORIDA



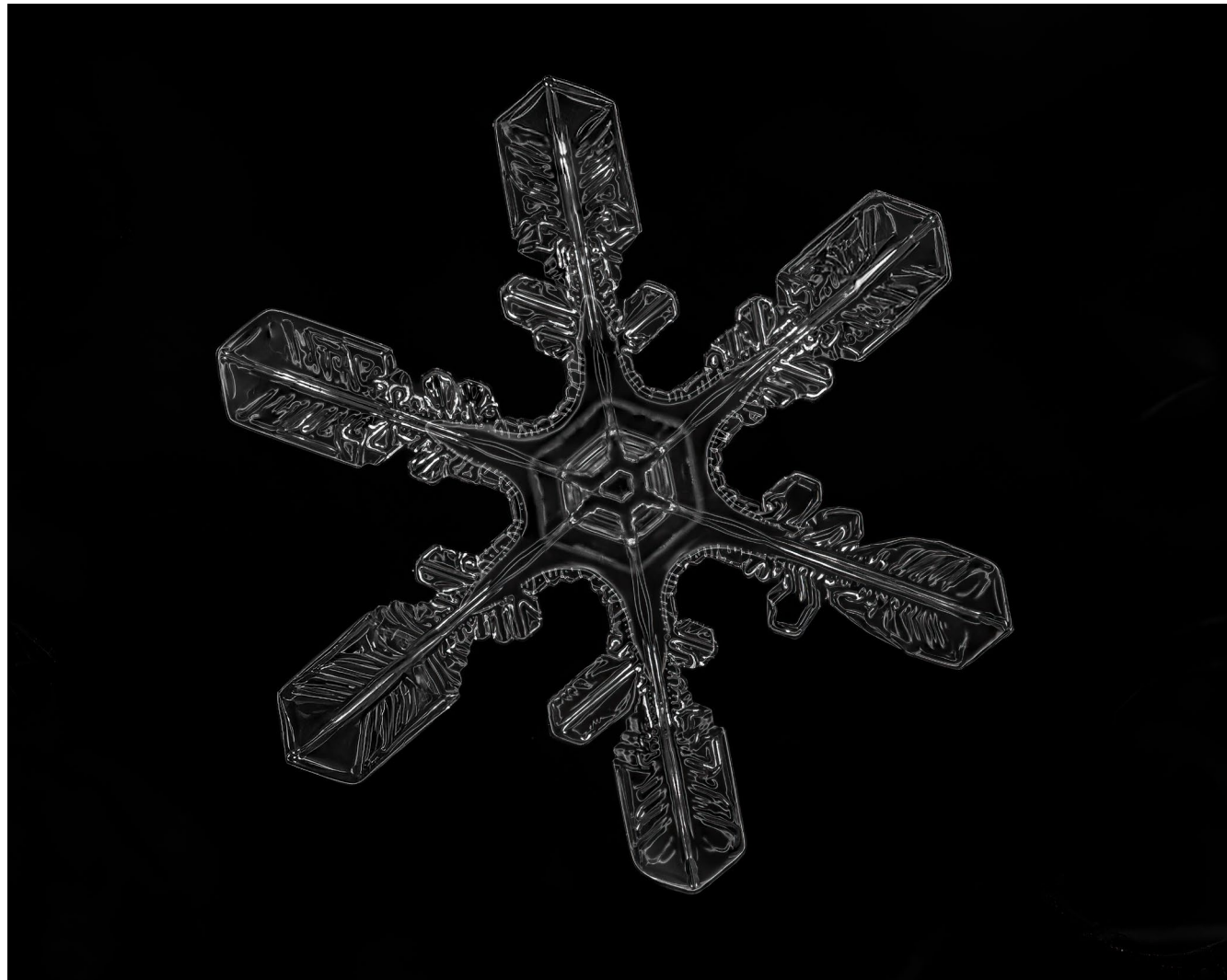
Liz Leibham



DON MULDREW
OAK RIDGE, TENNESSEE



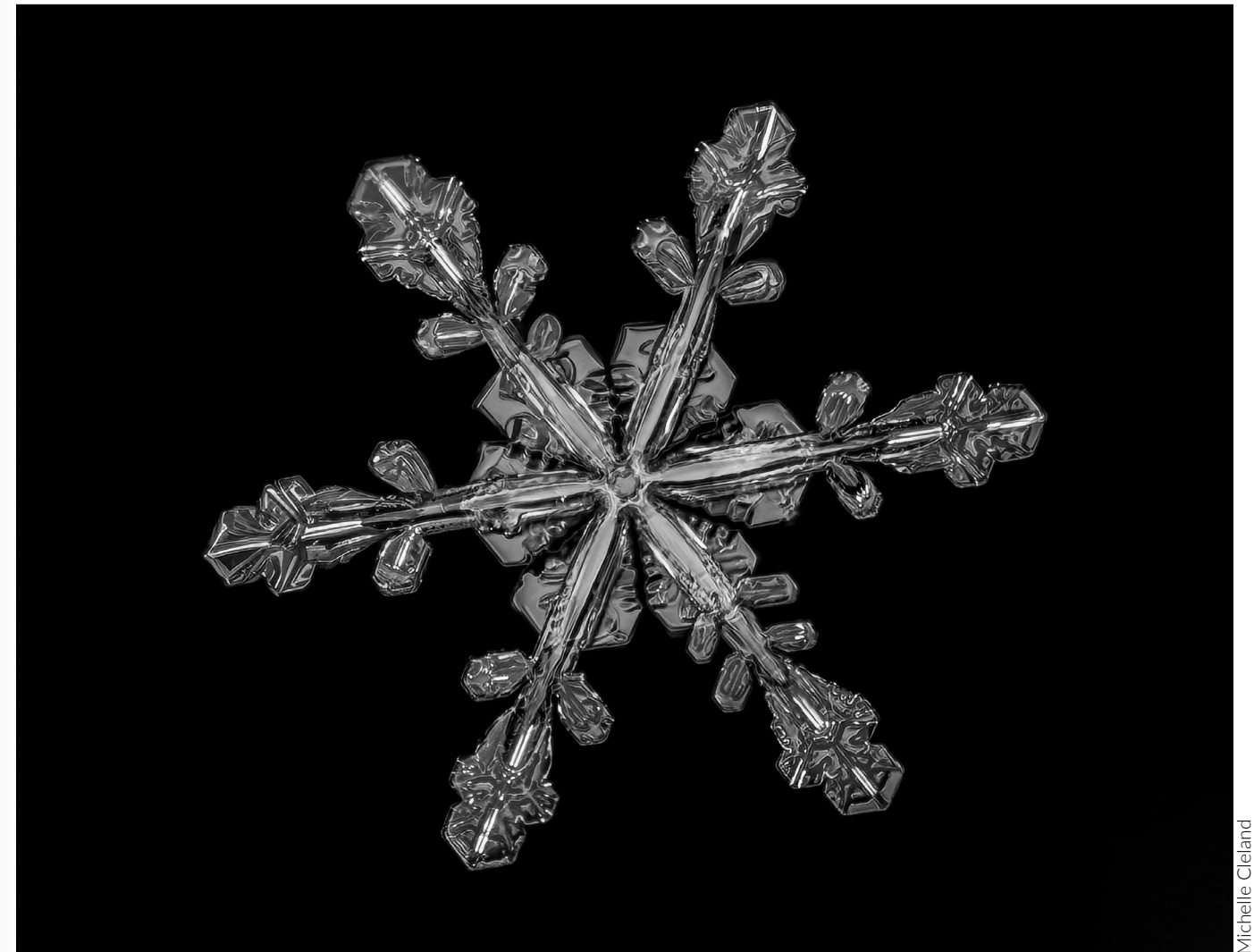
Don Muldrew



I waited all winter for the perfect snowfall, and finally, this past January, the conditions came together. I set up a folding table and chair in our garage, positioning everything beside the open garage door so I could work while the snow was still fresh. My trusty black mitten became the backdrop for these tiny crystals.



MICHELLE CLELAND
TORONTO, ONTARIO, CANADA



Michelle Cleland



Michelle Cleland



Michelle Cleland



This image of a bass player was taken live during his performance, and what drew me in was the contrast between the darkness and the expressive movement of his hands on the instrument. I love how the low-key lighting creates a quiet, moody atmosphere while still preserving the energy of the performance. It's the kind of image that feels both intimate and alive, with the music almost visible in the frame.



PAUL KOBER
HOLLAND, MICHIGAN



Paul Kober

I really love the low-key style of portraiture in this shot of a trumpet player captured in my studio. Using just one FJ400 and some smoke, I wanted to build a scene that felt moody, cinematic, and a little like a nightclub performance. The goal was to keep the lighting simple while still creating depth, atmosphere, and a sense of drama around the player and his trumpet.



HARESSH VIBHAKKAR
SAN DIEGO, CALIFORNIA



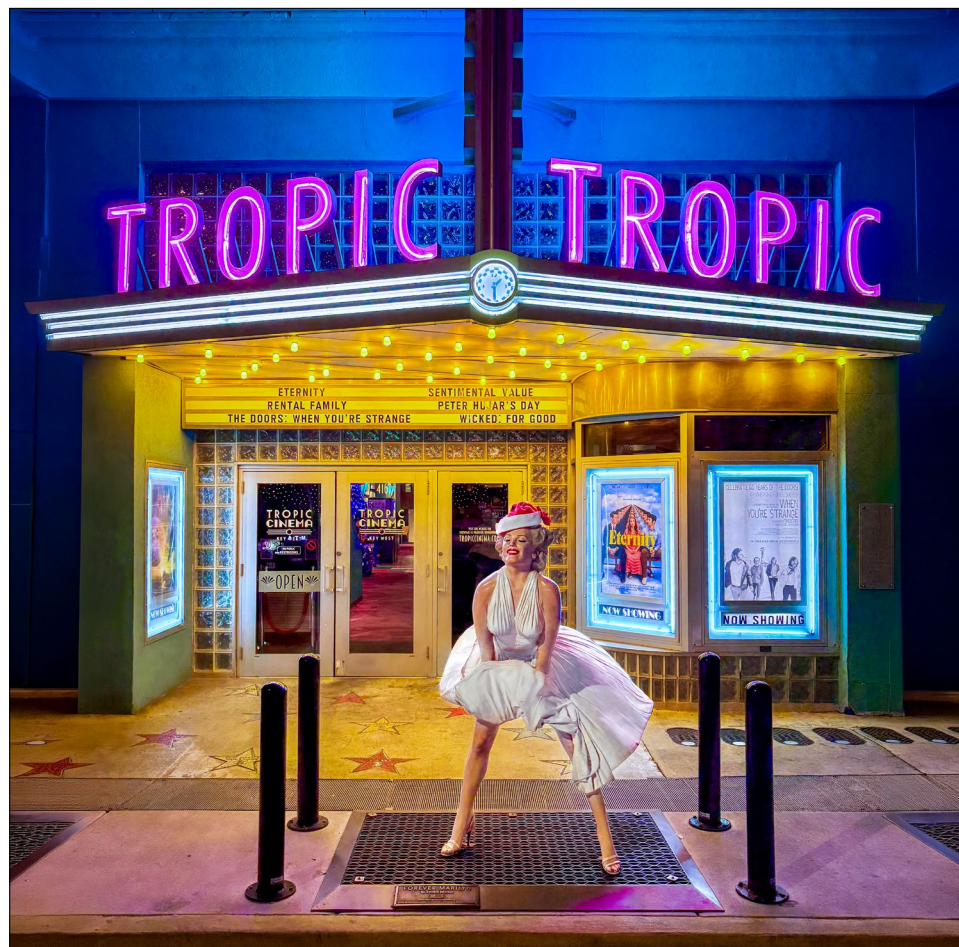
Haresh Vibhakar



Haresh Vibhakar



Haresh Vibhakar



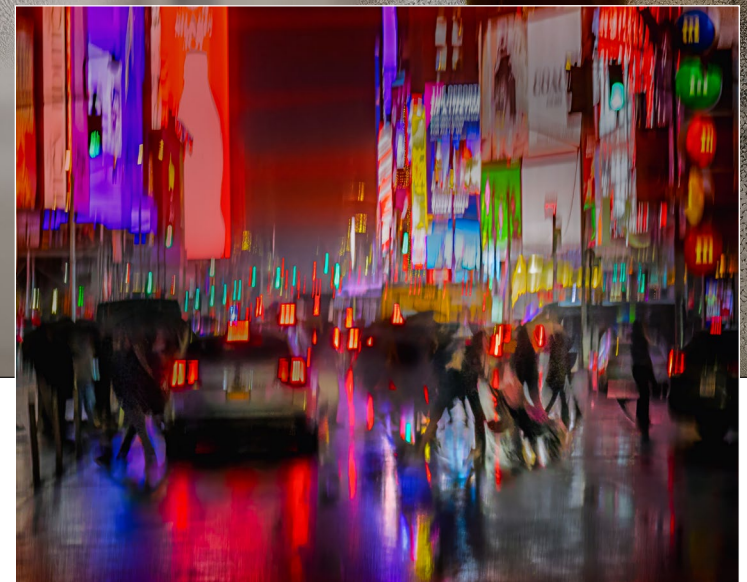
STEVE GELINEAU
DELRAY BEACH, FLORIDA



Steve Gelineau



RONALD SIMON
BOCA RATON, FLORIDA





JUNE NORSWORTHY
ST. PETERSBURG, FLORIDA



June Norsworthy

Photographically, the most successful element here is the forced perspective. The football becomes almost planet-like in the foreground while the player's face remains calm and sharp behind it. That separation creates a visual hierarchy: the game, the body, and the human being behind both. That's what gives the image a narrative rather than making it simply a sports portrait. This is a focus-stacked image, with one frame focused sharply on the football and another on the player, as suggested by Scott Kelby during this photo shoot. The football becomes symbolic rather than just a piece of athletic equipment. There is a presentation of identity with a message: Take the weight. What was most exhilarating was the presence of a true athlete in top form.



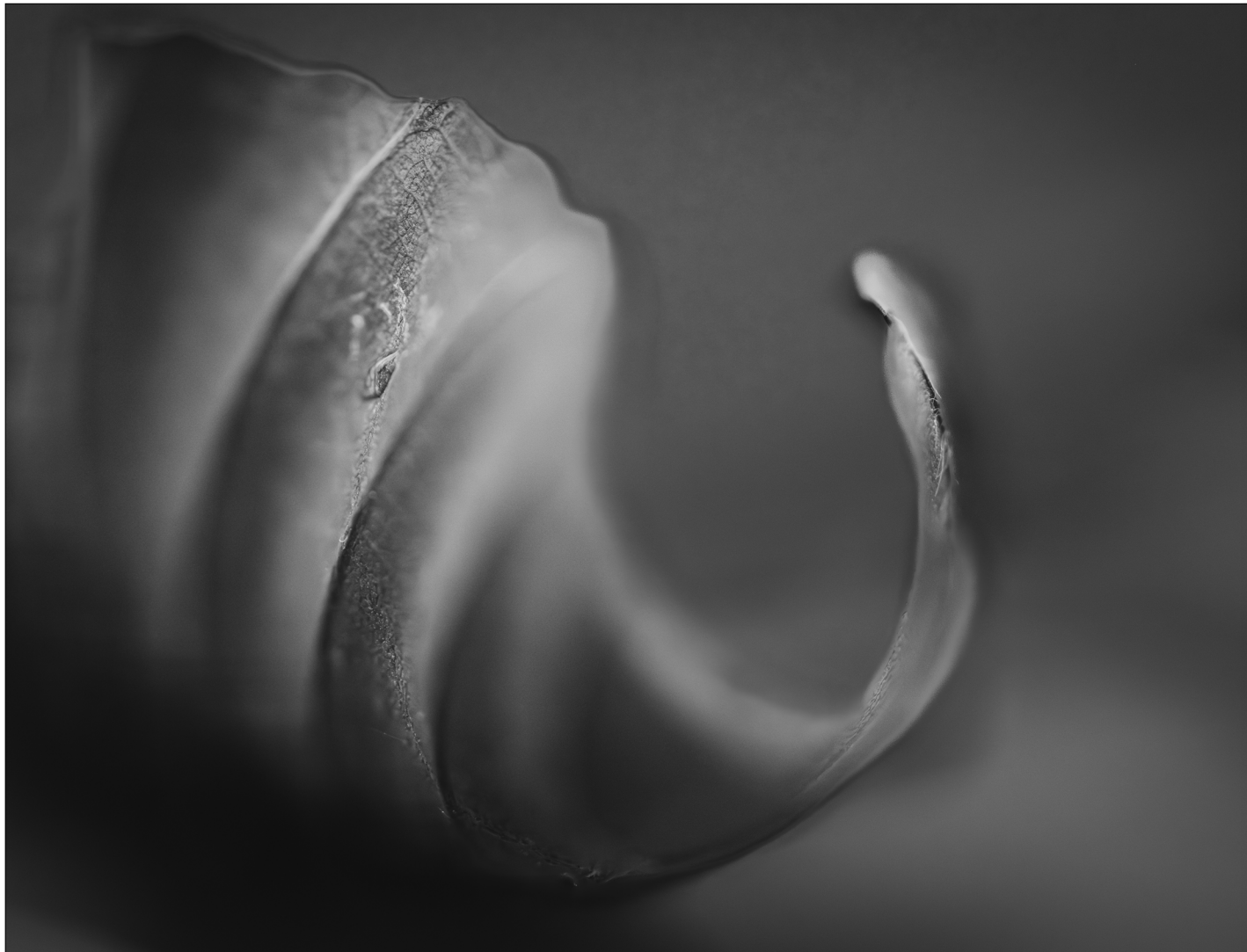
SAM KNUTSON
PORT MATILDA, PENNSYLVANIA



CRAIG NOWICKE
LAND O' LAKES, FLORIDA



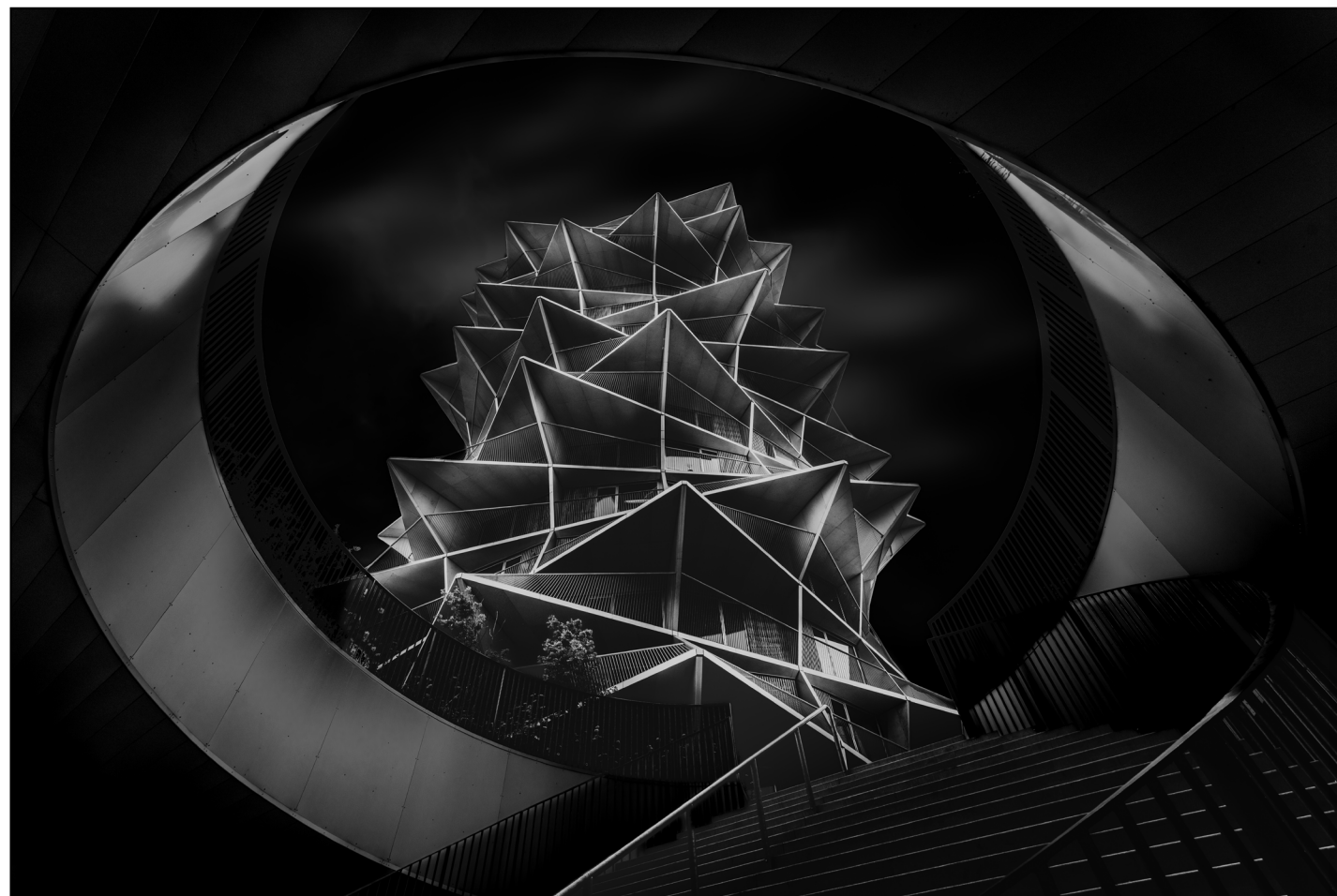
Craig Nowicke



Mette Klint

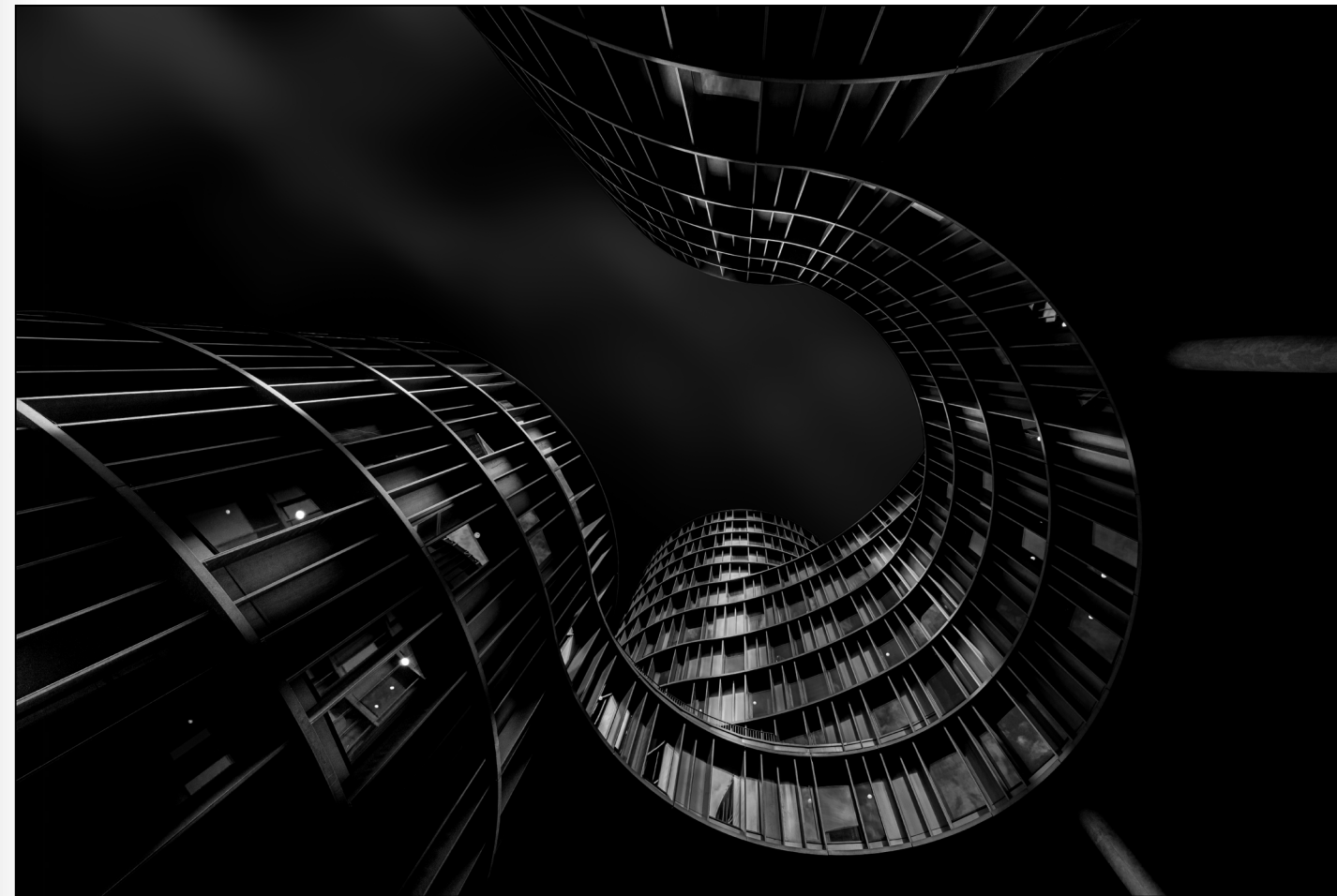


METTE KLINT
ROSKILDE, DENMARK



Mette Klint

*Sharp repetition rises outward, building structure through rhythm and depth.
Platinum and Category Winner, European Photographer of the Year 2025.*



Mette Klint

*Curves unfold in the light, where structure softens and begins to move.
Overall Winner, Guru Awards, Photoshop World 2025.*



The Milky Way suspended above Zabriskie Point in the last dark hours before an April sunrise, with a single meteor cutting through the frame. You can plan everything and still not plan for this.



JAMES BLASK
PAINESVILLE, OHIO



A rare reflection pool on the Badwater Basin floor mirrors a blazing pink and orange sunset sky, with the snow-capped Panamint Range standing watch in the distance. A scene that had no right to be this beautiful.

James Blask



James Blask

Standing on the salt flats at dusk, the crystallized surface stretches toward a horizon that feels impossibly far away. The sky does the talking. The earth just listens.



James Blask

Get low enough, and the salt flats reveal an entirely different landscape: abstract channels, cracked textures, and soft tones that feel more like a painting than a desert floor.



James Blask

The eroded badland ridges of Zabriskie Point up close: every fold and shadow a record of time moving slower than we can comprehend.

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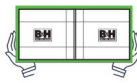
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