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# TECHNOLOGY- FACE IT AND EMBRACE IT

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An Interview with Sean Malyon

Written by Kent DuFault



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# INTRODUCTION

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<https://www.flickr.com/photos/janitors/8386691836>

Our world is changing faster than most of us can keep up with. Photography is no exception. The DSLR was barely in its infancy less than ten years ago. Point-and-shoot digital cameras were slow, electronically noisy, and had low resolution.

In just a few years, cameras have evolved beyond our wildest dreams.

This development shows no sign of slowing down.

I remember film. My son remembers film. His son will probably read about film in history books. And his son's, son, will likely have little to no knowledge that it ever existed.

A recent development in camera technology is what is known as, 'mirror-less cameras'.

These cameras embody the best attributes of the DSLR, and, the point-and-shoot variety.

They are smaller, lighter, and more compact; a big selling point if you're hauling them around on a camera strap all day. They also have high resolution, excellent low light capability, fast shutter response, interchangeable lenses, and quickly improving focusing speed.



The Kodak DCS 460 was introduced in 1995. At the time, it was the highest resolution digital camera in the world- at 6.2 megapixels. It cost a whopping- \$35,600 USD

<https://www.flickr.com/photos/gisleh/14573519>

## WHY GO MIRROR-LESS?

The cameras and lenses are considerably smaller, lightweight, and quieter.

There are many advantages to mirror-less cameras. However, this is an emerging technology.

Remember DSLR cameras from ten years ago? They had a resolution of around 3 megapixels. In the years leading up to 2004, a DSLR could weigh 10 to 20 pounds and had a resolution of one to two megapixels.

What does this illustrate?

It means that mirror-less cameras are just entering the race! We can't even conceive where the technology will be five or ten years from now.

Which raised a question in my mind. How were photographers accepting these major changes in camera design?





I decided to buy a Fuji Finepix X100, and as a result, firmly planted myself into the mirror-less camera world.

<https://www.flickr.com/photos/chilebeans/6715696149>

Always an adventurer, I decided to try out a mirror-less camera for myself.

The Fujifilm X100 entered my life.

And from the moment I created my first photograph with it- I was hooked!

This encouraged me to seek out other photographers who were going mirror-less; that's where I met, Sean Malyon.

Sean is a fashion, lifestyle, and editorial photographer based in Bristol, U.K. He began life working as a journalist. Later, his love of photography moved him to leave a career he had known for decades- and hang his photography studio shingle.

Since then, he's never looked back, and his career is flourishing.



Sean Malyon Photography

When I first discovered Sean's photographs, the air of innocence and spontaneity that they possessed blew me away.

Sean is a commercial photographer, who shoots for clients that want to see their product front and center: this requires styling, and careful placement of every element within the image. Yet, his models appear so completely at ease, and the sets so unpretentious and natural, that it feels like you, or I, might have experienced the moment right out of our own life.

As a former commercial photographer myself, let me tell you, that is extremely difficult to accomplish.

Sean Malyon is a very talented photographer...





Sean Malyon Photography

But, what really intrigued me about him was that he made planned to eschew his traditional Nikon DSLR cameras for the mirror-less variety: to be precise the Fujifilm FinePix mirror-less camera line.

I say 'camera line' because he owns, and uses, almost all of them (including the X100).

I contacted Sean, and we began a dialog. We talked about photography, the photographic industry, life as a working professional shooter, and most importantly... about mirror-less cameras.

Sean was also hooked, and he intends to go mirror-less for all of his assignments. This truly caught my interest, because while I love my X100; it has its limitations.

I had to know how Sean was going to do this. I asked him if he would be willing to submit to an interview and share his insights about photography, working as a photographer, and mirror-less cameras.

He graciously agreed.

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## THE INTERVIEW

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Sean Malyon Photography

**KD-** "Sean, you and I met by accident on Tumblr because we share a mutual interest in Fujifilm mirror-less cameras. When did you first discover mirror-less cameras, and what intrigued you about them?"

**SM-** "A friend of mine had tried a Fujifilm X-Pro1, and after seeing his images, it grabbed my attention. The colours (and general look of the images) seemed more like film than digital. That was in the tail-end of 2012."

**KD-** "Were you immediately drawn to the Fujifilm line of cameras, or did you investigate other brands as well?"

**SM-** "I've been looking for a small digital camera that I could shoot professionally- for a while. I've tried several, and none of them satisfied - either the image quality wasn't good enough, or the camera performed poorly. When I was using film, my favourite camera was a Contax G1 along with the 28mm, 45mm and 90mm lenses. I loved that system, and I travelled widely with it. I have been looking for a digital camera that would give me the same shooting pleasure that I had with the Contax, and I've found it with the Fuji X cameras."





© Sean Malyon Photography



**KD- "You started out life working as a journalist, and later you switched to photography as a full-time career. Can you tell us a little bit about your time as a journalist, and why you left that job to become a full-time photographer?"**

**SM-** "I got a job as a trainee reporter for a local newspaper in a city called Peterborough in 1992. After that, I moved to a golfing magazine, which was very photo led. While there, I worked closely with many pro snappers and got an up-close view of their world - I liked it.

I was coming up with the ideas, and they were shooting them: which helped to develop my creativity and 'my eye'. My knowledge of photography, (and how it works editorially) increased enormously during this time.

In 1995, I visited Scottsdale, Arizona to write a travel article. I photographed everything from 'cowboys' I met in the desert, to a hot-air balloon ride, to visiting the Grand Canyon. The magazine used one of my images full-page, and I knew then that I was okay as a photographer.

I left the magazine in 1997 and went travelling with a Nikon F301 camera and a bag full of film.

In 1998, I moved to Bristol and worked as a freelance magazine editor and journalist. I took a couple of darkroom courses and learnt to print in black and white and colour. I got pretty good at it. I was excited by my new home (I still am), and I began setting up personal photo shoots with people around me that I found interesting - my barber, the local greengrocer, the Italian pizza chef. I started putting together exhibitions in cafes, and arts centres, and on the back of this; I got asked to photograph weddings and family portraits. I picked up a few magazine commissions too.

Then in 2005, I was asked to shoot some kids for Gardens Illustrated Magazine.

After the photographs were published, an advertising agency saw it. They contacted me about shooting corporate social responsibility reports for, 'Waitrose and John Lewis' (a large retail company in the UK).

This was a massive step, and I knew that if I wanted to be a pro photographer this was the right time.

I gave up all my journalism work and went full-time as a snapper.

It wasn't as brave as it sounds because it was the right thing to do. I was okay as a journalist- but I was, and am, so much more passionate about photography."



Sean Malyon Photography

**KD-** "When you decided to go into professional photography, did you know what niche you were interested in? You do a lot of fashion work. That seems like a long way from being a journalist?"

**SM-** "I started out wanting to be a portrait photographer, but when you're freelance, trying to make a living from your hobby (for the first time)- you can't be too particular. I said yes to any job to begin with - I've photographed cardboard boxes, glass decanters (horrible things to photograph) and stuffed animals.

Gradually the portrait work picked up. I was mainly shooting for magazines because that's what I knew. People tell me that I have an editorial style, although everyone seems to have a different interpretation of what that means. I never set out to be a fashion photographer- that just happened. Fashion labels would see my portrait work in magazines, and ask me to shoot their clothes, because they liked my 'editorial' style. So, it may seem a long way from journalism, but there's a connection."





Sean Malyon Photography

**KD-** "Before you discovered the Fuji X system of cameras, what camera system and lenses were you using?"

**SM-** "I have mainly used Nikon cameras. My first was a F301- then the FM2, F100, D70, D200, D2x, D90, D300, D700 and finally a D3s. I've also used Olympus OM1, Olympus X-A2, Mamiya 645, Yashica D TLR, and the Contax G1.

My favourite lens is a 50mm. I've probably shot 75% of my images with this lens.


After that it's a 35mm lens. I have a 85mm lens, and I very rarely shoot more telephoto than that. I've also have a 28mm, and a 14-24mm, that are most useful as ballast in my bag. (Laughing.)"





© Sean Malyon Photography





It always amazes me what you can achieve with one light, particularly if you can balance it with sunlight.

**KD- "What kind of lighting do you primarily use in your work?"**

**SM-** "At the moment, it is nearly all natural light, or with a reflector. Natural light is something that I've become more confident in using for my pro work; it has allowed me to relax in adapting my style over the years.

When shooting a portrait for a client, it's easy to put up a flash and shoot something very usable, (but predictable), regardless of what the natural light is doing. Sometimes you have to do that to ensure you get a usable shot for the client.

I like the unpredictable quality of natural light.

In the UK, the light is constantly changing, and you have to be flexible enough to go with it - it makes you a better photographer.

I do still use lights for some clients who want that sharp, lit look. I work a lot with one Nikon SB800 Speedlight on a light stand with radio triggers.

It always amazes me what you can achieve with one light, particularly if you can balance it with sunlight.

I've also got a Quantum Qflash X5d-R, a Bowens Gemini 750 Pro, and two Bowens Gemini 400 heads. Batteries can power all of the flash heads, so I can achieve studio lighting anywhere (although this is a style of photography I do a lot less than I did five years ago)."







**KD- "Fashion photographers often have large crews. Do you work with a crew, or are you more of a loner?"**

**SM-** "You're never alone on a portrait shoot- but I like photographing a person with just me and them- you can build a better relationship that way with fewer distractions.

Fashion shoots don't work like that. There's no point fighting against it. It's just how it is. I've lost count of the number of times that I'm set up in the perfect location, with perfect light, but the model is in make-up, or the stylist is still dressing them. When the model finally appears the light may have gone, but they look amazing.

Fashion shoots tend to involve a lot of waiting- then furious activity.

So, a good tip for any aspiring fashion photographer is to bring along an assistant whom you can have a good chat with. (Laughing.)"

**KD- "You've hinted that you may hang up the heavy DSLR system and go solo with the Fujifilm mirror-less cameras. This raises several interesting questions-**

**Why would you do that?**

**Do any of your clients have a reaction to what they might see as a 'less professional looking' camera system?**

**Do you find there is a limitation to the mirror-less camera system- such as- available lenses, focus speed, use of manual focus, maximum aperture on the lenses, maximum frame rate, and connectivity with electronic flash systems?"**

**SM-** "I've used the Fujis for several shoots now, and I've never come away thinking that the cameras held me back – quite the opposite.

So, I'm confident with the system now.

I believe that I'm a better photographer with a smaller camera in my hands.

I'm more fluid in the way I work. I'm more visible behind the camera- which makes it easier to communicate with my subjects.

The Fujifilm cameras require more effort to get the best out of them compared to a pro-spec DSLR. Things that a modern DSLR does with ease- must be thought through when using the Fujis - you have to dig a bit deeper, and this makes me a better photographer.

I think the Fujis look very professional. But some clients just expect you to use a massive DSLR with a 70-200mm f2.8 lens strapped to it. Some do comment on my cameras, but often favourably. I work with a lot of creative agency types who are into all things retro.

They like the look of the cameras.

The current lens choices for the Fuji cameras are excellent. I've got a 18mm, 35mm, 56mm, and 18-55mm zoom and that has me pretty much covered.

I'm quite tempted by the 23mm f1.4 because it's the perfect lens for horizontal environmental portraits - the 18mm can distort a little too much and the 35mm doesn't let in enough of the environment.

The mirror-less cameras don't focus as well on moving subjects. My D3s does a better job with that. But- the new X-T1 Fuji camera does a pretty good job."

**(KD- Remember... evolving technology in its infancy.)**

**SM-** "I rarely photograph fast-moving subjects, so it's not a problem for me.

The manual focus on the X-T1 is excellent. It has a split screen focusing mechanism in the viewfinder and focus peaking. I'm now using manual focus as much as AF on the X-T1.

The maximum aperture on the 35mm f1.4 and 56mm f1.2 is all I could hope for. And unlike my Nikon lenses, the image quality when shooting wide open is great.

You don't get quite as narrow a depth-of-field as you do with a full-frame sensor, but the difference is marginal.

I trigger all my flashes with radio slaves, and these work fine. I've recently changed from Pocket Wizards to a Calumet Pro Series 4-channel system, which work perfectly on the Fuji cameras."

**KD- "We've heard other photographers complain that the mirror-less rangefinder style cameras feel too small in their hands. Care to comment?"**

**SM-** "It's not something that has concerned me, and I've got average sized hands. The cameras feel right to me..."

**KD- "Sean, tell us which Fuji X series cameras you are using, and what lenses?"**

**SM-** "I've got an X100, X-E1, X-Pro1 and X-T1. I should really sell one, but I can't bring myself to do it.

The X100 is as beautiful a camera as I've seen.

In many ways I prefer shooting with the X-E1 over the X-Pro1 because of the better EVF (electronic viewfinder) - I only use the EVF because it gives me accurate framing.

I should sell the X-Pro1, but that camera was a game changer for my photography, and I can't part with it. In the years to come, it will be considered a classic camera (along with the X100).

I have a 18mm f2.8, 35mm f1.4, 56mm f1.2 and 18-55mm f2.8-4 lenses. That covers an equivalent focal length range (for the standard 35mm full-frame format) of 27-84mm... right in my photographic wheelhouse." (Smiling.)"





© Sean Malyon Photography

**KD- "Do you have a favorite camera-body and lens combination? And why?"**

**SM-** "That would be the X-Pro1 and the 35mm lens. The lens is perfect for my style, (and for nothing deeper than aesthetic reasons), I love the way it looks on the X-Pro1 body." (Smiling again.)

**KD- "You work as a fashion, portrait, and editorial photographer. How do you see the Fujifilm X cameras benefiting your efforts (in this line of work) versus using a DSLR system?"**

**SM-** "Just after I got the X-Pro1, and the 35mm lens, I had a week-long job with the fashion brand- Lily & Me.

I started the shoot with my Nikon D3s, and during the first setup, I fired off about 10 frames with the Fuji just to get some practise (using the X-Pro1 on a real job).

I did this several times throughout the day- using the Fuji as a second camera to my D3s.

At the end of the day I left the client with the images.

The following morning the client said they preferred the images coming out of the Fuji X-Pro1 (particularly the colours, which are so important to fashion companies). They said I could shoot more with it.

I've never had a reaction like that from a client before.

There's something about the Fujifilm images that is difficult to define, but they have a 'filmic' quality to them.

The images are really sharp, but they somehow render skin tones in a soft way. The skin tones also look correct straight out of the camera. For a photographer who primarily photographs people- that's a big plus point.

There are other more prosaic reasons why I like using the Fuji. I travel a lot with my work, often jumping on a plane to photograph one person and then back in the same day. I'm not sure if the situation is the same in the US, but over here we have to pay for extra luggage on flights. If I can fit all my gear into one carry-on bag it reduces my costs."

**(KD- Wow! That's a big plus that I hadn't thought about!)**

**SM-** "A backpack full of SLR gear is ridiculously heavy and some carriers have stopped me from taking it into the cabin.

I also had problems with my back a few years ago, which wasn't helped by picking up a heavy camera bag.

The Fuji gear is a lot lighter.

Here's another top-tip for any aspiring photographers - keep yourself fit.

I started seeing a personal trainer a few years ago who has strengthened my core, and now I don't get back problems."





© Sean Malyon Photography



**KD- "I'd like to switch gears for a moment and talk about your work specifically. How do you get your models to look so relaxed and natural? And does the use of a mirror-less camera system make your magic go easier?"**

**SM-** "I talk a lot when I shoot. You can have all the camera and lighting skills you could wish for- but if you can't communicate with your subjects- you'll never make a good portrait photographer.

Once in a while, photographers should step into a set and be photographed just to remind themselves how strange it can feel.

For a lot of the people that I photograph - it's a big deal – they're excited, and nervous, and you need to recognise that. Be nice to them, talk to them, find out about them, and get their minds thinking about something other than being photographed.

Be light, and funny, and always talk directly to them. Get on their level. Make the shoot a fun experience for them. If you can do that- your subjects will be relaxed and natural and you'll get better pictures."

**KD- "Using the Fuji system, what's your favorite portrait lens? Fashion lens? Do you use the zoom lenses? Do you like to shoot with your aperture wide open? Stopped down? Or, somewhere in the middle?"**

**SM-** "Up to now my favourite lens (for any style of shoot) has been the 35mm f1.4, which is usually set at (or near) the widest aperture.

You need to achieve separation between your subject and the background and when using natural light; the easiest way to do this is with a narrow depth-of-field.

I recently bought the 56mm f1.2 lens, and I'm really enjoying what this lens can do. I don't think it will take over from the 35mm as my favourite lens; but I can see it getting a lot more use.

I do use the 18-55mm lens occasionally.

I've always preferred the extra 'bite' of primes, and that you have to work a bit harder with them - zoom lenses can make you lazy.

Last year, I travelled to Portugal and Malta with only the X-E1 and 18-55mm lens, (more for convenience than anything else), and I was very happy with what it could do.

Most kit lenses are rubbish- but the Fujifilm 18-55mm is very good."

**KD- "Do you shoot and check your work, or do you just keep shooting and worry about the editing later?"**

**SM-** "I try to edit as I'm shooting. I used to shoot a lot more images, but I don't want to spend any more time than I have to editing images on a Mac screen. As you get more experienced you know when you've got 'the' image and there's no point shooting the same scene over and over."

**KD- "Let's talk about a few of your images."**





**KD-** "This is the first image of yours that I came upon. I just love it. It looks like a window into this man's soul. Can you tell us a little bit of the story behind it? Who is he? How did you come to photograph him? What role did the use of the Fuji camera system play- versus- a DSLR?"

**SM-** "He is an author called, Ewart Hutton. He is Scottish and lives in France; but he was visiting my home city of Bristol to see his son- who is studying here.

He found my website and asked if we could do some pictures for his next book.

We met over a coffee, quickly talked about what he wanted, and then roamed the streets looking for good locations without a clear-cut idea of what we were going to get.

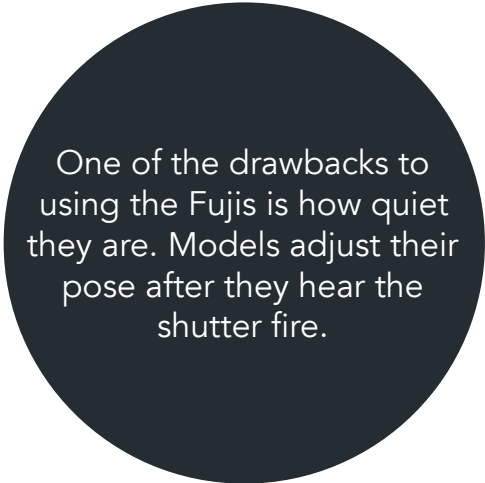
I love working loose like that.

He's also a great guy, and we hit it off immediately. Ewart has a great face, and I wanted to capture all of its character.

I shot this with the 35mm set to f1.4 and focused on his eyes.

I had to get very close to him to get this shot- so getting a good rapport with your subject is vital.

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One of the drawbacks to using the Fujis is how quiet they are. Models adjust their pose after they hear the shutter fire.

When shooting in the streets like that, I'm more comfortable using a camera that doesn't look too flashy. People just think you're taking holiday snaps and tend to leave you alone." (A wink and a smile.)

**KD-** "You do work for the UK fashion brand, Lily & Me. Can you tell us a little bit about how you work with your models? And how the mirror-less camera system helps you with your technique in capturing such wonderful images?"

**SM-** "I prefer the way the Fujis capture colour over the Nikons. When you are shooting clothing you need to have accurate colours- so the images in the brochure (or website) match the garments. One of the drawbacks to using the Fujis is how quiet they are. Models adjust their pose after they hear the shutter fire. Several models have said to me they can't tell when I've shot a frame with the Fujis, particularly when shooting outside."

**KD-** "Interesting, I wouldn't have guessed that being too quiet could be an issue!

**Sean,** you shot an extensive project for an entity called, Prince's Trust.


The images are environmental portraiture; yet, some of the work is so intimate that it borders on gritty street photography.

Can you tell us about that client, their needs, and how you tackled the project using your Fuji X cameras?"





Sean Malyon Photography



Most of the young people have faced terrible hardship, but with the help of the charity, they have turned their lives around.

**SM-** “The Prince’s Trust is a charity (headed by Prince Charles) that helps young people improve their education, or get into training, or work.

They are hugely successful at what they do and a great organisation to be associated with.

My work for them is not a ‘project’, more like on-going work- I’ve taken pictures for them for nearly 10 years.

Every year they host an event called, ‘Celebrate Success’, which honours the achievements of young people. It’s a red-carpet celebrity event hosted in central London with Prince Charles heading the list.

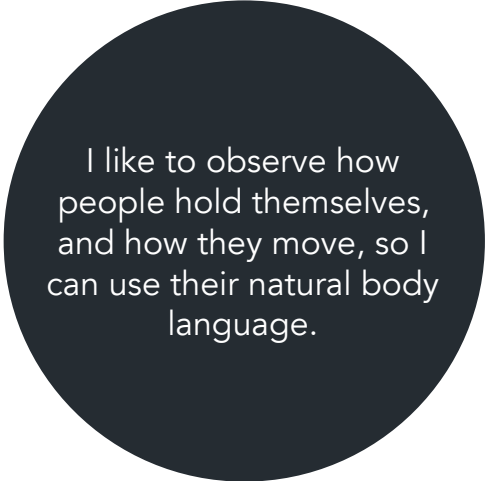
But the real stars of the show are the 21 young people who are being honoured for what they have achieved.

It’s been my job for the last nine years to photograph each of the finalists in their home environment prior to the event. It’s a massively rewarding job to do. Most of the young people have faced terrible hardship, but with the help of the charity, they have turned their lives around.

I also go to events that, The Prince’s Trust, sponsors throughout the year – as an example- the two guys holding the bricks (pictured earlier in the interview) were attending a construction college in London (sponsored by the Trust).”







I like to observe how people hold themselves, and how they move, so I can use their natural body language.

**KD-** "You also shared with us some of your work for the UK retailer, Truffle Shuffle. They sell retro fashion. I imagine your rangefinder style cameras fit right in! These images really embody your style: unusual framing, a spontaneous moment, and the spiking lens flare. Can you tell us a little about your workflow? How do you setup a shot? How much direction do you give the model? Do you pre-visualize elements like the lens flare, or do they just happen? Do you share the images with the client on-site?"

**SM-** "This was a really fun shoot at a diner, in an Airstream caravan, and at a nearby deserted television studio. It was also a challenge because we decided to use inexperienced models. We wanted a more 'real' street look and the model agencies were only able to supply pretty people without the edge we wanted.

So the first job was to relax the models. I have a few ways of doing this. I'm a confident person so that helps them trust me. The client for this shoot was also very upbeat, and fun, which helped a lot.

The first shots are always the most difficult, so we set up the models in pairs, in the diner, gave them a bottle of cola, and asked them to find out about each other.

I'm constantly talking to them as well, gently having fun with them, which helps to relax everyone.

I try not to direct too much- unless I have to.

I like to observe how people hold themselves, and how they move, so I can use their natural body language. Experience has taught me that if you ask someone to stand in a way that's not normal to him or her, they look wrong.

As soon as I get a few shots that I'm happy with, I load them onto a laptop so that the models can see what we're trying to achieve. It's at that moment that a light bulb typically clicks on, and the models get it.





Sean Malyon Photography

These models were a really fun bunch and easy to work with. Now that everyone knows each other, I'm planning on doing a stock shoot with them.

Did you notice the lens flare? I can't resist some lens flare, and if nothing else- it shows you State-siders that it doesn't always rain in the UK. Lens flare is tricky, as the slightest movement in the camera can either reduce the flare to nothing or you end up with so much of it that it ruins the shot.

So before I go for the flare- I make sure I've got some 'safe' shots in the bag.

As to my framing, I like to experiment with as much of the frame as I dare. I really do nothing more than move the frame until it looks right, and then I press the shutter. This makes for a fluid and quick workflow. I like to work fast because it helps me create natural images. The models don't get bored.

Some clients are looking over your shoulder constantly - a few years ago a client had to be physically held back by one of their colleagues because they constantly kept interfering with the shoot.


Truffle Shuffle personnel were exactly the opposite; they stood back and let me do what I do."





© Sean Malyon Photography





When photography is your job, it's good to leave the cameras behind when you're on holiday

**KD- "Your travel work seems to shift a bit in style: leaning more toward a strong graphic statement and increased image manipulation. Can you tell us a little bit about your travel photography? Where do you like to go? What kind of images do you look for? Do you sell this work as stock? What are your favorite post-production techniques? What software do you use?"**

**SM-** "I don't want to take a DSLR with me when I go travelling, so I tend to just carry a point-and-shoot and take fun snaps of my partner and me on holiday.

When photography is your job, it's good to leave the cameras behind when you're on holiday. But this has changed lately because of the Fuji X cameras. I now want to take pictures again when I'm on holiday.

On a trip to Malta last year, I took the Fujifilm X-E1 and fired off a few frames without putting a great deal of effort into it. My editor, at [imagesource.com](http://imagesource.com), knew I had been on holiday and asked to see some of the pictures. Now, 16 of those images are in the library. Next week, we go to Lanzarote (Canary Islands), so the X-T1 and three lenses will be going with me.

This time I'm going to try a bit harder.

The images you see here were taken in the city of Porto, in Portugal. They were manipulated with Snapseed software on an Apple iPad.

I used to do a lot of cross-processing in the days of film, and I enjoy seeing how far you can push an image before you lose it.

Apart from that- all my image editing is done with Adobe Lightroom."

**KD- "Well, Sean, I can't thank you enough for your time. I'd like to end this interview with one of my favorite images (that you shared with me)."**



Sean Malyon Photography

**This image is classic Sean Malyon: the models look natural and relaxed: soft lighting: with a hint of lens flare: and the clothes look awesome!**

**In your closing comments, can you give our readers some tidbit of advice: technical, creative, business- whatever suits your fancy?"**

**SM-** "Book yourself into a darkroom course. Digital is cheap- but photography is valuable.

By doing a darkroom course you are putting value into your photography- and most importantly time.

When you spend two hours in a darkened room trying to get one good print, it focuses your mind on the image.

When using a computer screen it's too easy to get distracted. In a darkroom there is nothing but the image.

When you are printing you will see all sorts of things on the image that you never noticed when you were taking the photograph.

You focus on it in a way you never have on a computer screen. It teaches you to look, to really look. It's the most important thing a photographer should do."

(Note: It could be worth saying that I am not connected with Fujifilm in any way. I bought my Fuji cameras from the photo shop just like everyone else.)

**KD-** "Thanks Sean. Good luck on your travels!"



## About Sean Malyon



Sean Malyon is an editorial, fashion, portrait, and commercial photographer. He has worked all over the UK, as well as overseas. He shoots for Getty, Corbis and Image Source photo libraries.

He has a distinctive editorial style, and he specialises in photographs of people for advertising, corporate, and editorial clients.

You can follow Sean's work here: <http://www.seanmalyon.co.uk/>

## About the Author



Kent DuFault is a writer, and photographer, with over three decades of experience. He has worked for numerous Fortune 500 companies in 28 different countries.

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