

Different Types of Fashion Photography and their effect in the Fashion Design field

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Abstract:

In recent years, the interest of fashion photography has been noteworthy increased. Fashion photography is divided into two types; commercial fashion photography which is related to brand-names, fashion retailers and designers to increase the profit, and editorial fashion photography which is to shoot fashion for art. These two types have the same process steps and a final result which is “the photo”; but they are different in the purpose of shooting.

The study aims to clarify the types of fashion photography through the difference between both editorial and commercial fashion photography. furthermore, the study aims to sitting a scientific method for creating editorial photoshoot and measure the effect of the related sciences on the success of embodying the concept. The researcher in this study performed a photoshoot involving 7 photos under the concept of “the conflict between the civilizations' collapse and exhilaration”. The researchers designed the dresses and created the final look for the models. A questionnaire was done for the related sciences such as the style, color, models and location of photography for specialist and interested participants. The statistics analysis done through the statistical analysis program (SPSS) Statistical Package for the Social Sciences shows that for specialist participants photo (7) is considered as the most important with mean equal 66.60, for interested participants, photo (1) is considered as the most important with mean equal 69.66

Keywords:

Fashion photography,
Still life,
Street style,
High fashion,
Catalogue, Photoshoot

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1. Introduction:

In recent years, the interest for the field of fashion photography is highly increased. There are two main types of fashion photography: commercial and editorial fashion photography. Commercial fashion photography is related to brand-names, fashion retailers and designers. It helps in increasing the profits through a good advertise that reflects the identity, styling, consumer behavior and brand history. Commercial fashion photography includes any kind of photography such as catalogue, still life, high-end fashion, and street style fashion photography which aims to sell fashion, trends, styles, and products. On the other hand, editorial fashion photography is to shoot fashion for art in which all aspects are applied to serve a specific concept that is not related to a brand identity. Thus, clothes could extent to be some fabrics, tissues, aluminum sheets or even big artificial tree leaves draped on the model creating fluffy/fantasy dress or something enigmatic.

Hence, the commercial and editorial fashion photography are similar in the preparation process and the final result which is “the photo”; but they are different in the targeted purpose. According to that, it is very confusing for beginners and trainees to specify the type of the photo. In addition, the success of the commercial photography is measured upon the profits, while it is difficult to measure the success of the editorial photography as it is measured upon the success of the magazine and the fame of the editor.

Thus, the present study aims to clarify the difference between the commercial and editorial fashion photography. In addition, the study aims to sitting a scientific method for creating a professional editorial photoshoot and measure to what extent the combined sciences are successful in embodying the concept.

2. Literature Review:

2.1 Different Types of Fashion Photography:

A number of studies show that there are five types of fashion photography, still life, street

style, high-end fashion, catalogue and editorial photoshoot. The first four types are under the umbrella of commercial printable fashion photography, and the last type is the artistic or editorial fashion photography.

This paper continues the effort of researcher to understand the artistic type of fashion photography (photoshoot), the process, and the characteristics of the shoot; in order to help those interested in fashion photography to distinguish it from other types.

2.1.1 Still life Photography:

Still Life is a type of photography in which the clothes, bags, shoes and accessories are pictured without models. It splits in two main types; the "Flats" in which the clothes are put on surf and they are shot from above, www.purephotographystudio.co.uk "Invisible Mannequins" Where the clothes are shot on a mannequin or a model which is deleted in the editing phase.

2.1.2 Street style Photography:

Street style photography is a new type of photography that consider with people and their different looks in the lifestyle. It mainly interests in youth culture and trends, how they wear and how they create new styles. www.productphotography.com.au

2.1.3 The High-end Fashion Photography:

Luxury and high-end brands and designers use this type of photography, which everything is extreme. The models are extremely tall with unique bone structure as the runway models. The poses can be exaggerated and over-the-top. Expecting to see unusual makeup applications, styles or even locations where photos are taken. (Snyder, G., & Peckolick, A., 2010, p87)

2.1.4 The fashion Brand Catalogue:

Catalogue is a printable book-sized that mainly has colored photographs of fashion seasonal trends for the customers to take away (most of cases). It contains informational images showing the brand wardrobe very clearly.

2.1.5. The Editorial Photography (photoshoot):

2.1.5.1. Definition of Editorial Photoshoot:

Several attempts have been made to explain editorial photography. The researcher indicates that editorial photography is a type of fashion photography usually associated with magazines, in which photographs can be published individually or accompanied by articles. Not intended for advertising. There is a difference between commercial and editorial fashion photography, they are similar in steps and output but commercial fashion photography falls in the advertising category and contributes to selling the product, style and trend, while editorial photography is not about selling a product but something bigger. It more concerns with the concept, by telling a story through many photos. The editor creates these images to create a portfolio through several photoshoots to help him get real money. Editorial photography makes money for the editor and magazine, not the brand or designer.

The story may not exist at all but the images are created to evoke the emotions of viewers through fashion, lifestyle and location using untraditional lighting, intense modeling, extreme makeup and hair or even the location itself. All this gives different impressions to the viewer and makes viewers think beyond the images and take another look at them. www.sheebmagazine.com

For example, suppose we're shooting an editorial about a miserable, lost girl. All aspects should embody this concept. As in photos (1 - 3), the clothes are very simple and imminent to damage; the colors are very faded, white and light grey. The location is a simple room with pale colors even in the flowers. The model is very sad, in photo (1) she is sleeping sadly on the bed in the fetal position that expresses sadness, frustration and insecurity. In photo (2) the model is standing and nodding her head indifferently and sadly. There is not a single element in the photos that brings happiness, but in photo (3) she is looking at the light looking for hope while crying with tears of diamonds expressing that she is precious. Previously, as we mentioned earlier, several elements were created in the shoot to bring the audience's feelings to life.



Miserable lost photoshoot

<https://digital-photography-school.com>

Editorial photography can also mimic a lifestyle, as models may shoot a story throughout the day. The

story begins with the morning wardrobe, then goes to the mid-day wardrobe, and finally the evening wear. Jewelry, scarves, hats, shoes and handbags are appropriate accessories for each period. <https://www.vogue.com/article/adele-one-and-only>
The story may capture one period of the day. And all the elements are designed to create a powerful image that is a piece of life.

Furthermore, on the other hand, editorial defines usage not style. Editorial fashion came about when people of advertising world decided to sell the product in a less straightforward way by telling of a story as a means to sell the item. www.sheebmagazine.com

This happened when the editor has a deal with a brand, such as Chanel, the editor creates a photoshoot story and then use props or cloths belongs to the brand, so it indirectly sells the item but it is not an advertise for Chanel.

This style of editorial photography is most shown in the better fashion magazines such as Vogue, Harper's Bazaar, and Elle; it is usually the featured spreads in 8 to 10 pages. The models are acting out a story that embodies the concept. The most obvious give away is the continuity of the wardrobe by using one type of clothes from page one to the last page.

2.1.5.2. The Steps of creating an Editorial Fashion Photography (Photoshoot):

Editorial fashion photography is a teamwork in which many people collaborate. Each of them has a very important role. The first stage in the photoshoot is the brief that the editor prepares about a specific issue. Then the roles of all the participants in the filming begin after that.

2.1.5.2.1. Pre-shoot

- 2.1.5.2.1.1. The Brief

The brief is the letter which the editor gives to the director to work on and discuss. It could be one word such as "loss" or "love", or it could be a whole concept like "the dark side of the flowers". The fashion director determines the feel of the photos, which means happiness, sadness, exciting or calm. The photos have a great deal with colors or they are muted. And then all the possibilities are depending on the budget. (Gatcum, C., 2011, p24)

- 2.1.5.2.1.2. The stylist

The stylist is the person responsible for the clothing and accessories who plays a large role in the development of the idea. His work focuses on sourcing the most appropriate clothes and accessories for the brief. Although the magazine wants high-brand clothing because it will hold more prestige in the eyes of its readers, the designer does his job according to the brief. In photoshoot it's not really about the brands, it's about the concept, and most importantly about enhancing the director's

perception and vision of the images.

- 2.1.5.2.1.3. Make-up & Hair styling:

These tasks fall under the responsibility of the designer, even if he does not do it himself. By giving the makeup artist and hairstylist clear directions on what they need to do to achieve the desired image. This stage is very important and must be done in the early stages of the brief discussion, as makeup and hair are no less important than clothing because they complete the appearance of the theme.

- 2.1.5.2.1.4. Model casting:

Choosing models is a very essential step to complete the image, as it is one of the main factors that reflect the spirit of the image regardless of the clothes they will wear. The director, photographer and sometimes the stylist choose the models, then the director makes a statement if he chooses a model who is curvaceous or skinny, tall or short, intellectual or non-intellectual, the models show who the director is. (McAssey, et al., 2014, p. 58)

- 2.1.5.2.1.5. Preparations:

Once everything is decided and the date is set, it is important to have the necessary permissions and reservations. For example, the location should be booked, all the crew like makeup artist, hair stylist with their assistants if needed, model, photographer and stylist. Making sure they each had everything they needed and booked it for the day. All props, cameras, tools, vehicles for transporting people and all things must be reserved. (Gatcum, C., 2011, p. 29)

2.1.5.2.2. The shoot:

- 2.1.5.2.2.1. Time schedule

The schedule for the entire shooting day should be set and everyone knows it. It is also necessary to know the exact time in which the shooting must be completed, for example, the time is divided into eight parts to shoot eight photos for publication. Then determine the exact time it takes to pack everything, so you must know the time in which you should take the last photo, and then determine the time it takes to photograph everything, and the same steps are repeated several times with the number of photos.

At this stage the first important thing to do is the models' hair and makeup as it can be very complicated and time consuming. The longer this task takes, the earlier it should be started. Once the makeup and hair are done, the models are ready to put on their first outfit and shooting begins. The same is repeated and once all the clothes are done it is time to pack their belongings and the models get rid of their character makeup. (Jones, J., 2016, p. 45)

- 2.1.5.2.2.2. Art Direction

There is normally one set of clothes outfits per page either single or double page. So, for eight pages fashion photoshoot spread it requires eight sets of outfits and eight locations for the normal practice. But it varies depending on the requirements and circumstances. So, one location or two could be used for the whole shoot. (Gatcum, C., 2011, 33)

While shooting - specifically at the moment of the photo being taken - the fashion director must look at the clothes, models, location and lighting and arrange them according to his liking and in accordance with the brief. The stylist also looks at his own private area that includes clothing, makeup, and hair. This is to make sure the models look their best while the photo is being taken. The director must have a staff to help him focus on the models' facial expressions, as it is difficult for him to observe everything himself.

- 2.1.5.2.2.3. Model Direction

Models have an infinite number of poses and facial expressions that should be directed to the brief. Not only to get good posture but also to create unique postures that help in getting to the concept. If there is no time to figure out the model, the director should try to quickly find out how they look, feel, and modeling attitude, and what they like in general to use that to guide them. (Jones, J., 2016, p.51)

- 2.1.5.2.2.4. Crew

There are many shooting crews, such as the costume team, the lighting team, the production team...etc. The director is responsible for all these teams. Although they work in parallel, each team has a deadline for completing its task, which varies for each task. Therefore, it is necessary to inform each team separately of the starting point and the end of its time.

2.1.5.2.3. Post-Shoot:

- 2.1.5.2.3.1. Processing

At this stage, the photos are handed over to the retouching specialist. Color temperature, exposure compensation and contrast are some of the operations that the re-toucher performs at this point under the responsibility of the photographer. (McAssey, et al.,2014, p61)

- 2.1.5.2.3.2. Retouching

Professional editors and graphic designers will make the final processes that are required for the magazine. (Jones, J., 2016, p.59)

- 2.1.5.2.3.3. Page Layout

This is the last stage of the photoshoot, and it is under the control of the page designer and magazine editor. Each of them arranges and plans the pages layout for the photoshoot. Taking into account the input of the director and photographer to ensure that all of their thinking converge.

(McAssey, et al.,2014, p65)

2.1.5.3. The difference between profitable and artistic fashion photography:

- The researcher investigated that commercial fashion photography is about selling product and increasing profit for the company, the brand or the designer. The editorial fashion photography is about creating emotional visual image, so it concerns a story, the only one who gets money from this is the magazine. So, editorial is not about fashion profit.

- In commercial the clothes in the shoot should be related to a brand or more. In editorials, clothes could be anything wrapped on the models.

- The commercial photography is basically been done for customers such as brand catalogue or a look book, and it may be published in magazines. The editorial photoshoot is only to be published in magazines.

- The commercial photography is directed to target consumers according to the brand identity. The editorial photoshoot is directed to those who love art and fashion and interested in photography themes.

- In commercial photography; a plain background and lighting, a normal hairstyle and makeup could be applied. In editorial the whole image is much more dramatically complex.

2.1.5.4. Examples of global and Egyptian photoshoots:

The author provides an in-depth analysis of Egyptian and international photography to illustrate the difference between them in creating a successful visual image that sends a particular message through a story. This is in order to properly understand the creation of a successful photoshoot and to identify the shortcomings of the Egyptian visual images and their development.

2.1.5.4.1. Arabic Photoshoots:

2.1.5.4.1.1. First photoshoot:

This session was captured by the famous photographer "Khaled Fadda" with the aim of introducing the famous artist "Nelly Karim" for publication on the Internet, in photos (4-8). The researcher noted that the photography does not contain a single concept for all images, as for the model who is a celebrity, we find that her view differs from one image to another. Sometimes she has a stern look, other times she has a dreamy look, and sometimes she smiles. And we find that in another picture she has an insight. Thus, making the message confusing and unclear.

The dress's silhouette fits with the site, which expresses the heritage, but is not specific, as it resembles the Moroccan style and is also close to Coptic art, where the use of fruit elements on the

wall. The site lighting is also very bright with some meaningless shadows in the corners of the site or on the left and right sides. On the other hand, the dress is light and falls on the shoulders and has bright flowers, although it seems that it was inspired by the Moroccan caftan, which is distinguished by the

weight of its non-dropping materials. The make-up did not reflect a personality or feelings that give any spirit to the images. As for the hairstyle, it tends to the Roman style of adopting braids around the head; the lack of coherence in the image elements led to the image's lack of its own identity.



Editorial photography, online
www.KhaledFaddah.eg

2.1.5.4.1.2. Second photoshoot:

This photoshoot has been done for Arabian vogue, November 2011. It was taken by the Stefani Ghalia in Gouna. The three celebrities “Yosra”, “Nelly Kareem” and “Dorra Zarrouk” have been chosen for this photoshoot due to their role in the Arabic cinema.

The photoshoot presented in photos (9-11), whose theme was about the success of Arab women. The dresses are very elegant and royal in character, but

they do not reflect the Arab identity. Also, the makeup and hair style, which was very elegant, but did not add anything and did not reflect feelings or even anything special. But on the other hand, the site was royal in character and suited the style well, and the bright lighting expressed success and hope. The elements of the shoot are pretty standardized but it doesn't have a concept or story to tell, it's just beautiful photos.



Editorial photography (Vogue Arabia magazine, 2017)

2.1.5.4.1.3. Third photoshoot:

This session was taken for “BLK99” magazine, July 2015. The idea of photography revolves around the Bedouin style. But the researcher noted that the concept is unclear, whether it is about repressed, dreamy or strong women. Clothes are in the traditional Bedouin style as shown in photo (12) but in photos (13-14) the style has changed dramatically to a modern style. This is very puzzling: the message to be understood has become undefined; is it tradition or modernity, originality or renewal. Natural and ordinary make-up, such as the

heavy black eyeliner known to Bedouin women, with a very modern hair style rather than the traditional method of Bedouin women to tie their hair to several layers of fabrics, has also disrupted the concept. In addition to that location, where the studio was photographed with a black background in most of the images adds nothing except the photo (15) the background was a sand-like canvas next to the tent cloth, with a set of purple flowers that added sadness. This image is different from other images but without reasons.



Editorial photography (BLK99 magazine, 2015)

2.1.5.4.2. Global Photoshoots:

2.1.5.4.2.1. First photoshoot:

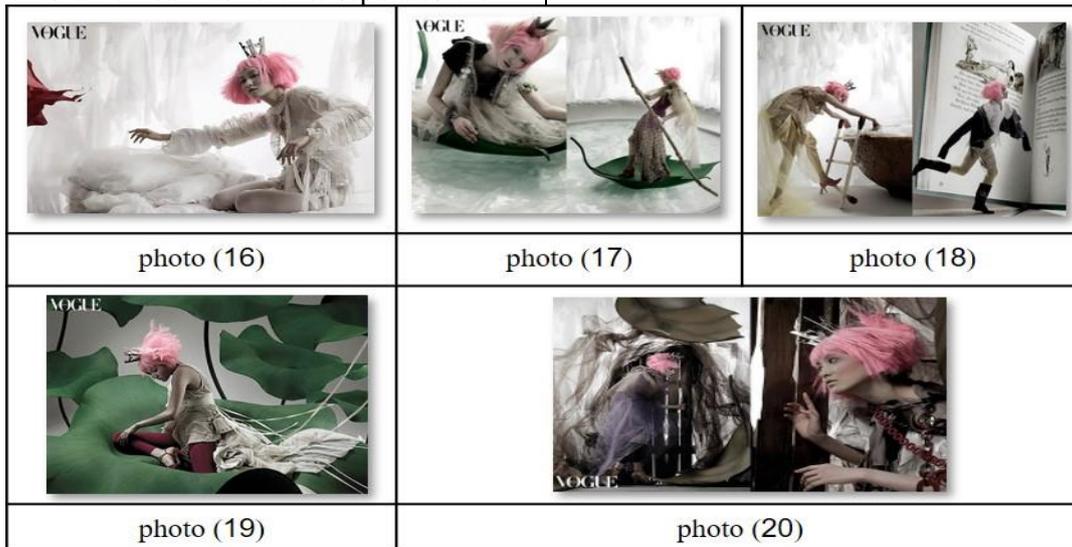
"This photoshoot was for “Vogue” magazine, April 2012 in photos (16-20)."www.vogue.comIt is about a fantasy dream starts when the girl woke up, then she had a journey on a huge tree leaf, and then ended when she came back to her room. The clothes are fluffy and messy referring to a lost sad girl, the unorganized layers and bale colors of clothes added humble and weakness to emphasize the message. The hair color is abnormal for the shooting period of time but it had been used to

reflect fantasy. In addition, the bale and very light make-up emphasized the mood as the clothes. Top of Form

The choice of the skinny model, in addition to her humble and weak positions, succeeded in embodying the concept more. As for the imaginary site, with its bright lighting, the viewer is drawn to the real feeling of being in a dream; Where the volume of the leaves, the book, and the bowl that contains the beam with the huge leaf in turn, which reflects the weakness of the model because it contains it again. The aspects are all united and

reflect vulnerability and depression, taking the audience into an unreal world that separates them

from their real life.



Editorial photography, vogue

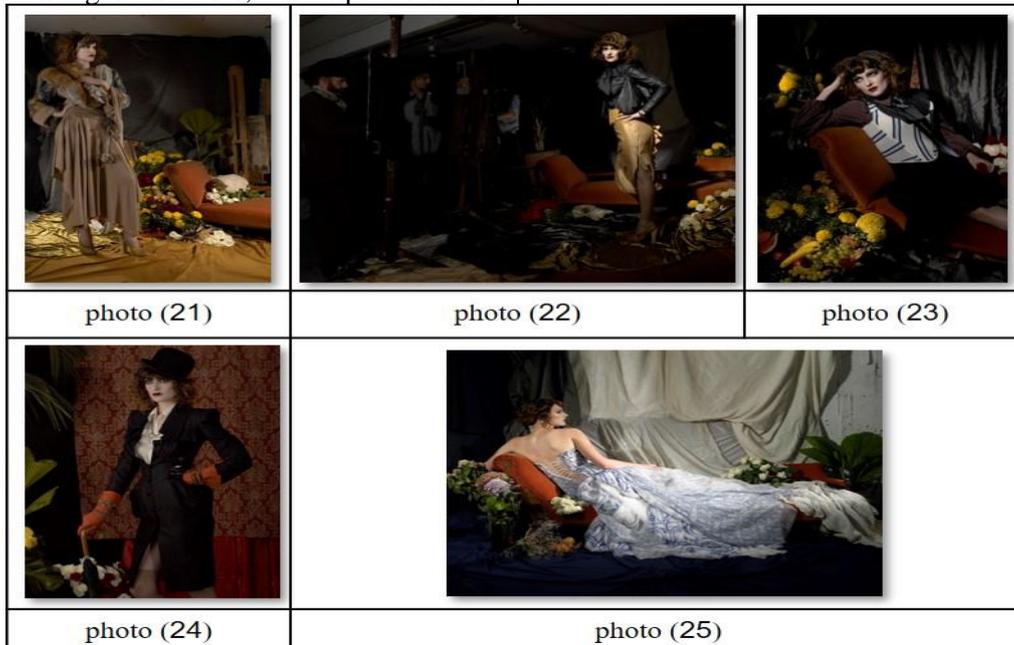
www.vogue.com

2.1.5.4.2.2. Second photoshoot:

“The second photoshoot was taken for the “Space Between” Magazine, May 2015. It was a fashion spread Marchesa Luisa Casati, a very rich Italian who was a muse to many artists but she died in London relatively poor.” <https://digital-photography-school.com>

This photoshoot was all about Marchesa's life journey. The photos (21-25) suggest the glamour of her life. The clothes are very strange and intricate as if they were a character in a magical movie; The clothes are filled with details that indicate luxury, starting with the fishy style and dark colors with the addition of the golden color, an expression of

strength and magic. Heavy makeup and red lips signify strength and brilliance. In addition, the curly hair style reflects strength and betrays an extremely complex, suspicious personality. Adding to this the model's shape, which gives confidence and strength, along with her stern eyes, which emphasizes a stubborn personality even when she is lying on the sofa in photo (25). Moreover, the shoot was filmed in a studio decorated in a strange and frightening style; The old-fashioned room emphasized by the red draped curtain in royal gold, and the large flowers lying around the sofa with dark lighting added mystery and fear.



Editorial photography, Space Between

<https://digital-photography-school.com>

Towards the end of the shoot, the colors of her clothes and the place became more silent and the

lighting became softer in order to embody her death. The clothes are very modest, and the location



returns in a simple room in pale colors up to flowers. In photo (1) the model is very sad and sleeps in the position of the fetus that expresses sadness, frustration and insecurity. In photo (2) she stands carelessly and nods her head in sadness and regret. There is nothing in the pictures that brings happiness, but in the other hands, in photo (3) she looks at the light looking for hope as she cries with diamond tears, which reflects how valuable she is.

2.1.5.4.2.3. Third photoshoot:

“Building upon a great working chemistry, photographer Alexi Lubomirski reunites with stylist Sean Spellman and leading model Ben Hill for the spring edition of *Men’s Vogue China 2010*.” www.voguechina.com

wandering man in the Desert called "Desert Nomad". The model wears layers of earthy clothes to blend in with the desert. These clothes belong to the majority of fashion houses from Louis Vuitton to Burberry. The model embraces the energetic performance emphasizing that messy and sweaty hair style. Moving the model from one place to another expresses his wanderings and lost in the desert, but with enjoyment. These images are not just nice photos that show the models' poses in the desert, where the happiness of the model can be felt while enjoying the desert through his movements and postures during the images. In addition, the location of the shooting on a sunny day in the desert reflects nature and happiness.

This photoshoot, in photos (26-31), is about a



'Desert Nomad' Editorial Photography, men’s vogue <https://www.trendhunter.com/trends/desert-nomad-in-mens-vogue-china>

Previously, and after clarifying the differences between Egyptian and global photoshoots, the researcher found that the Egyptian photoshoots have shortage in embracing a single mood and a single concept for the all photos. The visual image aspects are not presenting the same concept or even not presenting a clear one. The researcher investigated that these Egyptian/Arabian photoshoots are mainly intended to show the beauty of celebrities, and to earn money for the crew. They try to do a good job but they are always missing in terms of concept and story, which are the basis for

the editorial photoshoot. As for global photography, the researcher verified that the photoshoot adopts one interconnected concept. It has been noted that in the global shoots there is no attempt to highlight the beauty or the appearance of the models. Instead, the first and only interest is always focused on the concept, idea and the adaptation of all elements to its embodiment.

3.Method and experiment:

The researcher participated in an Egyptian photoshoot for online publication giving the role to

each of fashion designer and stylist.

3.1. Photoshoot idea:

By showing the contrast between strength and collapse in each photo; the conflict between civilizations/heritages 'collapse and exhilaration has been reflected. Each of Pharaonic, Romanian, Islamic, Sinai, Chinese, Japanese and baroque era is represented from the perspective of collapse showing this through the visual image's contributing aspects such as location, lighting, model poses and the most important "the style".

This photoshoot is Demonstrating a story about the collapse of different civilizations/heritages, including 7 visual images using evening dresses. The photoshoot was launching for an online publishing in august 2017.

3.2. Preparation:

The process of preparing the photoshoot had taken a month since the stylist which is the researcher had met the editor to discuss the brief and the concept

of the shoot. The discussion included the style and colors that reflect the concept of each civilization/heritage, which helped the researcher to draw drafts sketches in color to deal with the tailor to implement dresses.

Then, a second meeting had been held by the designer, advertising manager, editor, photographer and the fashion director to discuss the other aspects of the visual images. This discussion included the selection of the model, locations, lightings, based on a set of images about the most appropriate options that suits the idea and the story of each shot

After agreeing on all details, the teamwork set the time of shooting. It took one day of work - from 10 to 14 hours - to shoot all images. The researcher will show the captured images and explain each in its style, color, location and model poses as follows.

3.3. Photoshoot photos:

3.3.1. The ancient Egyptian civilization:



Photoshoot (1) Pharaonic Style

3.3.1.1. Style:

In a modern way, this dress was inspired by Pharaonic clothes. Adapt the form of the key of life (Ankh) in the dress continuing with accessories in the neck. The dress silhouette is strapless from the top, and tulips from the bottom. A piece of handmade accessories wraps around the neck to complete the "key of life" shape that starts from the neck and ends in the dress's belt. Using the most famous pharaonic symbol indicates the eternal life, which expresses that the civilization is still alive, although the modernity and little interest in it.

The dress is designed to end with two opposing

layers, "called "Schenti" worn by men of kings and middle families in ancient Egypt" <https://egyptsites.wordpress.com> which adds nobility, power, royalty and originality to the look.

The hairstyle was chosen to be black and short the closest authenticity of the traditional Pharaonic hairstyle. Golden make-up adds royalty, black eyeliner and dark eyebrows have been applied to add strength and confidence.

3.3.1.2. Color:

The distinctive Pharaonic colors, white and gold, were been chosen to reflect originality. The contrast between white and dark gold reflects the strength

and grandeur.

3.3.1.3. Location:

The "Rams Road", starting from the shore, a wide street full of statues of Sphinx with the head of the rams, that road linking "Luxor Temple" to "Karnak Temple". The ancient Egyptian called this road "WAt-nTr".

<https://egyptsites.wordpress.com>

Rams Road is one of the most important and popular Pharaonic monuments. That choice reflected strength and power. The rams on both sides are illuminated by strong golden lights. In contrast, to reflect the sadness and mystery, the

shooting time was at the midnight to add darkness to the background. The confusing part was about reflecting strength and weakness, exhilaration and collapse. Emphasizing the struggle between collapse and exhilaration by the height and glimpse of the broken "Karnak Temple" gate in Luxor.

3.3.1.4. Pose:

The model has been framed in the center of the photo to add depth to the image. The strict position, hands behind the back, the left leg steps forward, the chin lifts up and the eye look, all of which emphasize confidence, strength and noble.

3.3.2. The Romanian civilization:



Photoshoot (2) Romanian Style

3.3.2.1. Style:

In this shoot the Roman style has been inspired in a modern way; the strapless empire silhouette applied elegance by wrapping drapes around the neck, ends with a long scarf in front of the dress as marked by Roman clothing. The researcher chose the long dress to reflect strength and noble, for that also the motifs inspired by Roman shafts at the bottom of the dress have been added to express authenticity.

Straight and smooth hair style referring to surrender, on the other hand applying a black eyeliner and red lipstick in make-up reflect strength, which is clearly shows the conflict between strength and weakness.

3.3.2.2. Color:

Glamorous red and golden trims add royalty,

majesty, strength and Excellency.

3.3.2.3. Location:

This location is perfect to the idea of conflict. The incomplete Roman monument and the messy stones in this location show the collapse of the civilization, and add sadness and depression. On the other hand, exhilaration is represented in the completed part of the monument that adds noble and authenticity.

The exact time of shooting after sunset was pointing to the end, confirming sadness and cheerless, which indicates the collapse.

3.3.2.4. Pose:

The model's posture, hands in the waist, chin direction and eye look all represent confidence and lofty.

3.3.3. The Islamic civilization:



Photoshoot (3) Arabian Style

3.3.3.1. Style:

The dress has been inspired by metal chains and badges from ancient Arab and Islamic clothing in a pencil shaped silhouette, especially from the generals' uniform in a very modern style. These chains and engraved badge are applied on the draping side of the dress on the right; the look is totally far from Islamic or Arab clothing to emphasize the collapse.

To emphasize weakness and collapse; the hair has been styled as short and smooth, and the makeup has been designed as pure and simple to reflect a sense of capitulation.

3.3.3.2. Color:

Applying the blue color like in the traditional Islamic clothing and decoration indicates the originality, the silver color dish to achieve the contrast that adds luxury.

3.3.3.3. Location:

The location reflects the struggle between prosperity and collapse as follows; the daylight

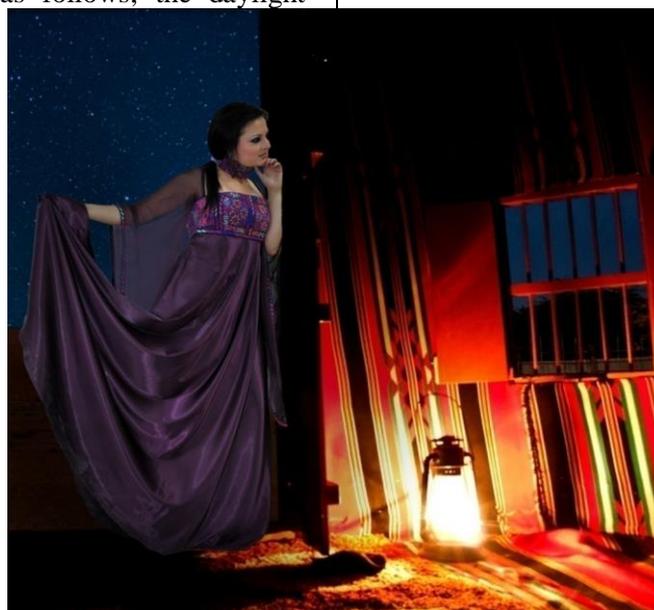
shows bright colored glass in the background in reference to the bright side of that civilization. On the other hand, the light became darker in the foreground where the model stands in reference to the blind side. In addition, the strong intersecting ornament refers to crossed conflicts.

The overlapped and contoured decoration in the foreground in a manner that indicates tension and deception reflects the conflict between the present and civilization. Lighting helps in this, as the photo was taken in the middle of the day to use bright sunlight; the lighting started strong in the background and became weak in the foreground; this with the decorative interventions confirms the breakdown.

3.3.3.4. Pose:

The model's pose, hands status, facial chin posture down and the eye-look reflect sadness and depression; refer to the lost civilization.

3.3.4. Sinai:



Photoshoot (4) Sinai Style

3.3.4.1. Style:

In this shoot, the "Sinai Gelbab" has been designed as a modern evening dress. The empire silhouette dress is wide and long that complements its long-sleeved chiffon like butterfly shape. The Sinai feature has been applied through the handmade needlework which is randomly selected from traditional canvas threads as the people of Sinai used to do to reflect originality.

To add simplicity, the hair had been styled as pony tail banded up. On the other hand, a heavy make-up was applied, the dark eyeliner and shadow were applied to reflect strength and confident.

3.3.4.2. Color:

The upper part is randomly colored, as Sinai people randomly pick threads. To achieve the

contrast that adds elegance, the dark purple was selected for the rest of the dress.

3.3.4.3. Location:

The choice of location emphasizes authenticity through the tent in the desert; despite shooting at night near dawn time in the very dark sky add sadness and depression. On the other hand, the strong light in the tent, the wide opened window that shows the starry sky, is a sign of optimism that sends the message of "Sinai the future".

3.3.4.4. Pose:

The model's pose, putting hands below the chin, facing the tent's window and the eyes look reflect hope and cheerful, in reference to the re-interest in Sinai.

3.3.5. The Chinese civilization:

Photoshoot (5) Chinese Style

3.3.5.1. Style:

The dress in this shoot resembles the traditional Chinese dress "Qi pao" silhouette as applied in the half-neck "baby collar", sidelong button band to reflect the civilization continuation. In contrast to reflect the collapse of civilization, the researcher intended to make the dress short conversely to the traditional one.

To add originality, the hair has been tied with Chinese sticks in the back, and natural make-up was applied with thin eyebrows as Chinese women used to do.

3.3.5.2. Color:

The golden color of the dress was chosen to add royalty and elegance. The bright colored flowers resemble the colors of the Chinese dragon which by extension adds originality.

3.3.5.3. Location:

The location ensures the originality, specialty and strength of the civilization through a Chinese trading street ends with a special building in the background; which seems like the buildings in "the great wall of China"; reflecting continuation. Although, the dark brown in the whole street buildings and the grey ground, in addition to shooting time in the evening reflect the feelings of ending and depression.

3.3.5.4. Pose:

The model's posture, the hands behind the back reflect surrender; the facial mode and the challenge eye-look reflect strength and confidence which shows the conflict between conflicting feelings.

3.3.6. The Japanese civilization:



Photoshoot (6) Japanese Style

3.3.6.1. Style:

In this shoot, the researcher inspired the dress from the Japanese kimono silhouette; especially, the wide belt wrapped on the waist and the kimono sleeves.

To reflect originality, the hair has been styled in a simple straight way close to normal Japanese. The make-up was simple pink like the dress color to reflect goodness, love and hope. Emphasizing originality, the skin tone has been made pale and bright as the Japanese.

3.3.6.2. Color:

For achieving the conflict between collapse and exhilaration; purple and pink were picked due to their different meanings. Purple refers to sadness while pink refers to love and goodness.

3.3.6.3. Location:

The traditional Japanese building reflects authenticity and exclusivity that adds strength and originality. These cheerful colors, green and light blue, add hope while red adds power.

The location lighting was used to reflect the conflict; the foggy sky in the last hours of daylight, suggesting collapse, weakness and fear. On the other hand, the building high lighting indicates hope and strength; embodying the idea of the shoot.

3.3.6.4. Pose:

The model's pose, hands posture on the door, the hopeful eye-look reflect love and prospect; completing the image with the traditional building.

3.3.7. Baroque Era:



Photoshoot (7) Baroque Style

3.3.7.1. Style:

In this shoot, the researcher inspired the dress from a combination of Baroque and Gothic style. The Baroque style is applied in the off-shoulders, the puffer sleeves and the broad belt with the intersecting bands that characterizes that period. Instead of applying the baroque era bright colors such as light pink, yellow or baby blue, the Gothic style had been shown in black color and the make-up style, reflecting strength, solidity and potency. The dress silhouette is also a mixture of peasant and the mermaid.

The hair was styled smoothly to reflect freedom and impulse. The makeup was styled in gothic; Smoky eyes, black eye-liner and strong red lipstick to reflect strength and persistence.

3.3.7.2. Color:

The black adds strength, confidence and elegance; nonetheless, the dark grey of the alley adds sadness and depression to the black color.

3.3.7.3. Location:

The dark busy chaotic entrance of the alley reflects the shuffle. On the other hand, the luminous and orderly side at the end of the alley signifies the hope of solving problems and restoring glory; which emphasizes the conflict between the two feelings.

3.3.7.4. Pose:

The model's pose and the sharp eye-look present the confident, determination and persistence.

Previously, it has been clarified that the photoshoot is not a commercial photography; as it is not concerned with profit or style. Rather, it is deeper than that, as the Photoshoot translates the feelings inside the editor, director or the designer. It is a fine art that conveys feelings and emotional expressions through sensory things such as location, style, colors and models posture. Where its difficulty is in the ability of a photo to express moral feelings and deliver them to different audiences in the same message. Therefore; an integrated team is working on preparing and implementing the photoshoot until it comes out in a form that embodies its message and concept. As it has been shown in this research; how the images could indicate the concept of the struggle between a sense of strength or weakness, and sustainability or collapse.

4. Result:

To evaluate the success of the photo shoot, the researcher created and constructed a questionnaire included four axes including 16 items. Each item was assessed on a 5-degrees (5- totally agree) and (1- totally disagree).

The researcher emptied and analyzed the questionnaire through the statistical analysis program (SPSS) Statistical Package for the Social

Sciences.

Questionnaire clauses**First axis / The Style**

- The style is customizable for the Photo shoot concept
- The style is customizable for the Photo shoot location
- The style is customizable for the model
- The use of the accessories as a supplement to the costume contributes in strengthening the concept of the photo shoot

Second axis / The Color

- The use of distinctive colors for the dress contributed to the enhancement of the concept of photo shoot
- The colors used in the dress expressed civilization
- The color of the dress is matching to the location of the photo shoot
- The colors of the photography location contributed to the realization of the concept of photo shoot

Third axis / The Model

- The model fits to the photo shoot
- The model stands to enhance the concept of photo shoot
- The make-up mode helped bring out the concept of photo shoot
- The hairstyle is suitable for the model

Axis IV / The Location of Photography

- The dress design is fitted to the location of the photograph
- The photography location contributed in communicating and clarifying the concept of photo shoot
- Location lighting helped clarify the concept
- Selecting the timing of the photography helped to illustrate the concept of the photo shoot

The questionnaire was filled by 35 fashion and media specialist participants, and 35 fashion interested participants after seeing the photos and reading their explanation and reading the questionnaire items. Then the statistical transactions were conducted after arbitration.

4.1. Reliability:**4.1.1. Reliability/ Specialists participants**

The present study uses Cronbach's alpha because it is a popular method for measuring internal consistency (Jung & Goldenson, 2008). In the early stages of research on an assessment instrument, reliabilities of 0.7 or higher are considered sufficient for narrow constructs (Van De Ven & Ferry, 1980).

As a result, the reliability of the constructs was measured at an aggregate level; the Cronbach alpha test was used on IBM SPSS 25 for Windows and

the test result had a good internal consistency with the alpha coefficients of 0.941 for the survey.

Table (1) Results of reliability analysis

Axis	Cronbach's alpha
The Style (4 items)	0.901
The Color (4 items)	0.883
The Model (4 items)	0.875
The Location of Photography (4 items)	0.863
All (16 items)	0.941

3.1.2. Reliability/Interested participants

As a result, the reliability of the constructs was measured at an aggregate level; the Cronbach alpha

test was used on IBM SPSS 25 for Windows and the test result had a good internal consistency with the alpha coefficients of 0.979 for the survey.

Table (2) Results of reliability analysis

Axis	Cronbach's alpha
The Style (4 items)	0.935
The Color (4 items)	0.918
The Model (4 items)	0.955
The Location of Photography (4 items)	0.939
All (16 items)	0.979

4.2. The factors:

4.2.1. First factor

Table (3) factor one – The Style between 7 photos/ Specialist’s participants

Photo	The style is customizable for the Photoshoot concept			The style is customizable for the Photoshoot location			The style is customizable for the model			The use of the accessories as a supplement to the costume contributes in strengthening the concept of the photoshoot			Factor mean	%	order
	Mean	Std. Deviation	%	Mean	Std. Deviation	%	Mean	Std. Deviation	%	Mean	Std. Deviation	%			
Photo 1	4.43	0.85	89%	4.40	0.88	88%	3.89	1.02	78%	4.80	0.41	96%	4.38	88%	1
Photo 2	4.20	1.05	84%	4.06	1.00	81%	3.97	1.01	79%	3.91	1.01	78%	4.04	81%	5
Photo 3	3.60	1.24	72%	3.63	1.29	73%	3.51	1.01	70%	3.66	1.19	73%	3.60	72%	7
Photo 4	4.26	0.89	85%	4.06	0.94	81%	4.29	0.86	86%	4.23	0.88	85%	4.21	84%	4
Photo 5	4.37	0.81	87%	4.20	0.90	84%	4.20	0.87	84%	4.20	0.90	84%	4.24	85%	3
Photo 6	3.80	1.28	76%	3.77	1.19	75%	3.69	1.11	74%	3.74	1.29	75%	3.75	75%	6
Photo 7	4.26	1.04	85%	4.31	0.76	86%	4.20	0.90	84%	4.26	0.89	85%	4.26	85%	2

Table (3) shows that the top picture as ranked by Photo (1) was considered as the most important Style demonstrated in table (3) with mean equal

4.38 (88%). Photo (3) from the style factor had the least important Style demonstrated in table (3) with mean equal 3.60 (72%).

Table (4) factor one – The Style between 7 photos/Interested

Photo	The style is customizable for the Photoshoot concept			The style is customizable for the Photoshoot location			The style is customizable for the model			The use of the accessories as a supplement to the costume contributes in strengthening the concept of the photoshoot			Factor mean	%	order
	Mean	Std. Deviation	%	Mean	Std. Deviation	%	Mean	Std. Deviation	%	Mean	Std. Deviation	%			
Photo 1	4.51	0.85	90%	4.37	0.84	87%	4.09	1.07	82%	4.51	0.66	90%	4.37	87%	3
Photo 2	4.31	0.99	86%	4.26	1.01	85%	4.20	1.02	84%	4.37	0.77	87%	4.29	86%	4
Photo 3	4.00	1.33	80%	4.03	1.20	81%	4.00	1.14	80%	4.06	1.11	81%	4.02	80%	7
Photo 4	4.40	0.85	88%	4.34	0.91	87%	4.46	0.74	89%	4.34	0.87	87%	4.39	88%	2
Photo 5	4.23	0.97	85%	4.31	0.83	86%	4.17	0.98	83%	4.29	0.83	86%	4.25	85%	5
Photo 6	4.23	1.06	85%	4.23	0.97	85%	4.11	0.99	82%	4.26	0.78	85%	4.21	84%	6
Photo 7	4.46	0.82	89%	4.49	0.74	90%	4.40	0.74	88%	4.37	0.77	87%	4.43	89%	1

Table (4) shows that the top picture as ranked by

photo (7) was considered as the most important



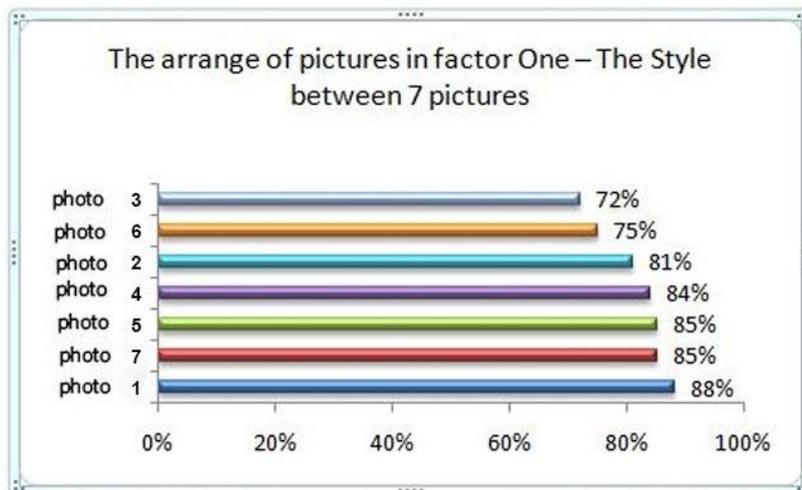
Style demonstrated in table (4) with mean equal 4.43 (89%).

Photo (3) from the style factor had the least important Style demonstrated in table (4) with mean equal 4.02 (80%)

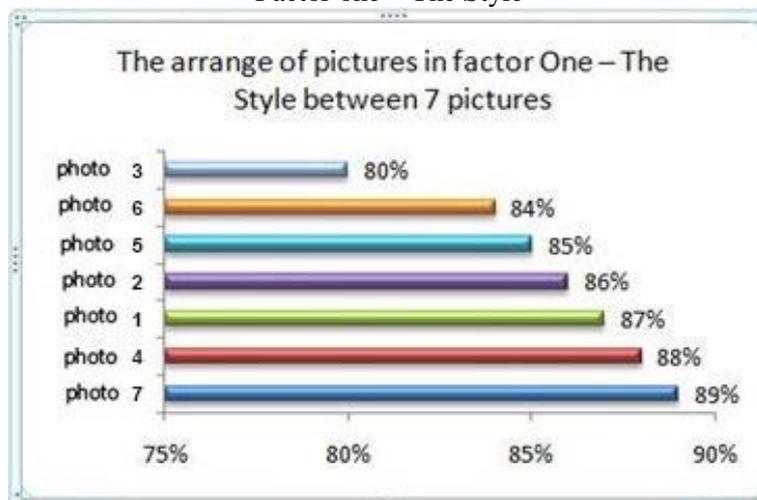
Photo (3) from the style factor had the least

Table (5) the arrange of photos in factor One – The Style between 7 photos

specialist Participants				Interested Participants			
Photo	Factor mean	%	order	Photo	Factor mean	%	order
Photo 1	4.38	88%	1	Photo 1	4.37	87%	3
Photo 2	4.04	81%	5	Photo 2	4.29	86%	4
Photo 3	3.6	72%	7	Photo 3	4.02	80%	7
Photo 4	4.21	84%	4	Photo 4	4.39	88%	2
Photo 5	4.24	85%	3	Photo 5	4.25	85%	5
Photo 6	3.75	75%	6	Photo 6	4.21	84%	6
Photo 7	4.26	85%	2	Photo 7	4.43	89%	1



Graph (1) Specialist Participants
Factor one – The Style



Graph (2) Interested Participants
Factor one – The Style

Previously, the researcher concluded that photo (1) was considered as the most important in Style factor for specialists with mean equal 4.38 (88%), this is because the use of accessories added to the concept in a rate of 96%. But for interested participants was photo (7) with mean equal 4.43 (89%) which was the second picture for the specialist participants with mean equal 4.26 (85%)

which is not a big difference between them, and that because the style in this photo was very customized to the location in a rate of 90% for interested and 86% for specialists.

The two groups of participants agreed that photo (3) in the last important in the style factor because the all factor had average rate of 72% for specialists and 80% for interested.

4.2.2. Second factor

Table (6) factor two – The Color between 7 photos/Specialist’s participants

Photo	The use of distinctive colors for the dress contributed to the enhancement of the concept of photoshoot			The colors used in the dress expressed civilization			The color of the dress is matching to the location of the photoshoot			The colors of the photography location contributed to the realization of the concept of photoshoot			Factor mean	%	order
	Mean	Std. Deviation	%	Mean	Std. Deviation	%	Mean	Std. Deviation	%	Mean	Std. Deviation	%			
Photo 1	4.40	0.74	88%	4.31	0.80	86%	4.11	0.93	82%	3.66	1.19	73%	4.12	82%	3
Photo 2	3.57	1.04	71%	4.00	1.00	80%	3.91	1.15	78%	3.69	1.05	74%	3.79	76%	5
Photo 3	3.89	1.05	78%	3.69	1.25	74%	3.83	1.18	77%	3.46	1.22	69%	3.71	74%	6
Photo 4	4.14	0.91	83%	3.94	1.11	79%	4.03	0.92	81%	4.09	1.07	82%	4.05	81%	4
Photo 5	4.20	0.87	84%	4.26	0.92	85%	4.31	0.76	86%	3.74	1.15	75%	4.13	83%	1
Photo 6	3.57	1.14	71%	3.63	1.14	73%	3.83	1.15	77%	3.66	1.21	73%	3.67	73%	7
Photo 7	4.09	1.01	82%	4.20	0.96	84%	4.23	1.00	85%	4.09	1.04	82%	4.15	83%	2

Table (6) shows that the top photo as ranked by photo (5) was considered as the most important Color demonstrated in table (6) with mean equal

4.15 (83%). Photo (6) from the Color factor had the least important Color demonstrated in table (6) with mean equal 3.73 (73%).

Table (7) factor two – The Color between 7 photos/Interested Participants

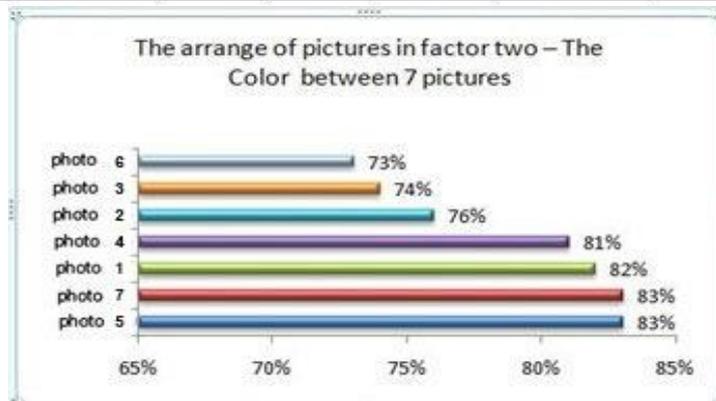
Photo	The use of distinctive colors for the dress contributed to the enhancement of the concept of photoshoot			The colors used in the dress expressed civilization			The color of the dress is matching to the location of the photoshoot			The colors of the photography location contributed to the realization of the concept of photoshoot			Factor mean	%	order
	Mean	Std. Deviation	%	Mean	Std. Deviation	%	Mean	Std. Deviation	%	Mean	Std. Deviation	%			
Photo 1	4.56	0.70	91%	4.60	0.60	92%	4.49	0.74	90%	4.40	0.77	88%	4.51	90%	1
Photo 2	4.34	0.84	87%	4.29	0.80	86%	4.46	0.78	89%	4.37	0.73	87%	4.37	87%	3
Photo 3	4.37	0.73	87%	4.09	0.98	82%	4.06	1.19	81%	4.29	0.86	86%	4.20	84%	7
Photo 4	4.40	0.85	88%	4.29	0.89	86%	4.29	0.86	86%	4.37	0.81	87%	4.34	87%	4
Photo 5	4.40	0.74	88%	4.31	0.80	86%	4.26	0.83	85%	4.31	0.83	86%	4.32	86%	5
Photo 6	4.26	0.89	85%	4.11	0.96	82%	4.17	0.98	83%	4.51	0.70	90%	4.26	85%	6
Photo 7	4.49	0.74	90%	4.49	0.74	90%	4.34	0.80	87%	4.40	0.77	88%	4.43	89%	2

From table (7) we note that the top photo as ranked by picture (1) was considered as the most important Color demonstrated in table (7) with mean equal

4.51 (90%). Photo (3) from the Color factor had the least important Color demonstrated in table (7) with mean equal 4.20 (84%)

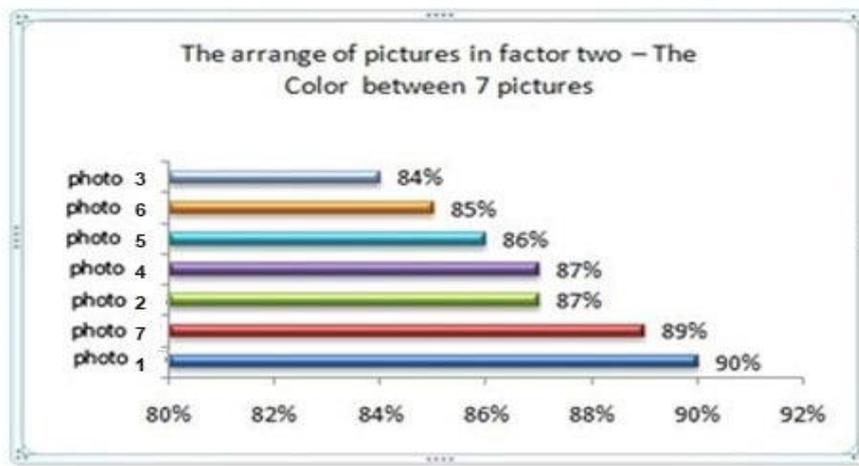
Table (8) the arrange of pictures in factor two – The Color between 7 photos

specialist Participants				Interested Participants			
Photo	Factor mean	%	order	picture	Factor mean	%	order
Photo 1	4.12	82%	3	Photo 1	4.51	90%	1
Photo 2	3.79	76%	5	Photo 2	4.37	87%	3
Photo 3	3.71	74%	6	Photo 3	4.2	84%	7
Photo 4	4.05	81%	4	Photo 4	4.34	87%	4
Photo 5	4.13	83%	1	Photo 5	4.32	86%	5
Photo 6	3.67	73%	7	Photo 6	4.26	85%	6
Photo 7	4.15	83%	2	Photo 7	4.43	89%	2



Graph (3) Specialist paryicipants Factor two – The Color





Graph (4) Intrested participants
Factor two – The Color

The researcher concludes from previous that photo (5) was considered as the most important in color factor for specialists with mean equal 4.15 (83%), and this because the color of the dress customized to the location in rate of 86%. And for the interested participants was photo (1) is the most important with mean equal 4.51 (90%) because the color of the dress expressed the civilization with rate of 92%. That because in these pictures the

colors were inspired from the most distinguished colors of the civilizations. And photo (7) was the second picture in the two groups because the color was dealing with the civilization in a rate of 90% for interested and 84% for specialists, and for the concept in a rate of 90% for interested and 82% for specialists.

4.2.3. Factor three

Table (9) factor three – The Model between7 photos/ specialists Participants

photo	The model fits to the photoshoot			The model stands to enhance the concept of photoshoot			The make-up mode helped bring out the concept of photoshoot			The hairstyle is suitable for the model			Factor mean	%	order
	Mean	Std. Deviation	%	Mean	Std. Deviation	%	Mean	Std. Deviation	%	Mean	Std. Deviation	%			
Photo 1	3.46	1.07	69%	3.51	1.15	70%	4.43	0.81	89%	4.40	0.74	88%	3.95	79%	4
Photo 2	3.80	0.96	76%	3.66	1.11	73%	4.06	1.19	81%	4.14	1.06	83%	3.91	78%	5
Photo 3	3.37	1.37	67%	3.44	1.24	69%	3.60	1.24	72%	3.66	1.26	73%	3.52	70%	7
Photo 4	4.20	0.96	84%	4.17	0.92	83%	4.09	1.15	82%	4.09	1.04	82%	4.14	83%	1
Photo 5	3.71	1.05	74%	4.11	0.90	82%	4.26	0.95	85%	4.32	0.91	86%	4.10	82%	3
Photo 6	3.49	1.22	70%	3.51	1.15	70%	3.69	1.28	74%	3.74	1.24	75%	3.61	72%	6
Photo 7	4.03	0.95	81%	4.00	0.94	80%	4.31	0.90	86%	4.11	1.05	82%	4.11	82%	2

Table (9) notes that the top picture as ranked by picture (4) were considered as the most important Model demonstrated in table (9) with mean equal

4.14 (83%). Picture (3) from the Model factor had the least important Model factor demonstrated in table (9) with mean equal 3.52 (70%).

Table (10) factor three – The Model between7 photos/Interested Participants

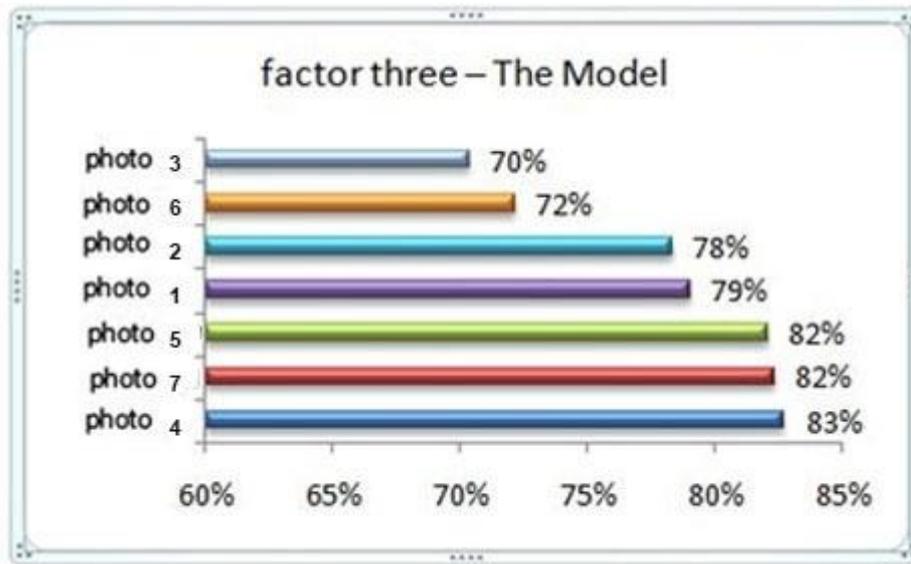
Photo	The model fits to the photoshoot			The model stands to enhance the concept of photoshoot			The make-up mode helped bring out the concept of photoshoot			The hairstyle is suitable for the model			Factor mean	%	order
	Mean	Std. Deviation	%	Mean	Std. Deviation	%	Mean	Std. Deviation	%	Mean	Std. Deviation	%			
Photo 1	4.09	1.15	82%	4.20	1.02	84%	4.06	1.06	81%	4.09	1.12	82%	4.11	82%	5
Photo 2	4.26	0.89	85%	4.14	1.03	83%	4.14	1.00	83%	4.20	0.99	84%	4.04	81%	7
Photo 3	4.09	1.07	82%	3.97	1.29	79%	4.00	1.14	80%	4.09	0.98	82%	4.20	84%	2
Photo 4	4.43	0.81	89%	4.34	0.87	87%	4.31	0.93	86%	4.29	0.97	86%	4.34	87%	1
Photo 5	4.06	1.15	81%	3.97	1.20	79%	4.09	1.01	82%	4.11	0.96	82%	4.06	81%	6
Photo 6	4.26	1.01	85%	4.26	0.92	85%	4.09	1.09	82%	4.11	1.08	82%	4.18	84%	4
Photo 7	4.23	0.91	85%	4.18	0.90	84%	4.14	0.91	83%	4.26	0.90	85%	4.19	84%	3

Table (10) shows that the top picture as ranked by photo (4) was considered as the most important Model demonstrated in table (10) with mean equal

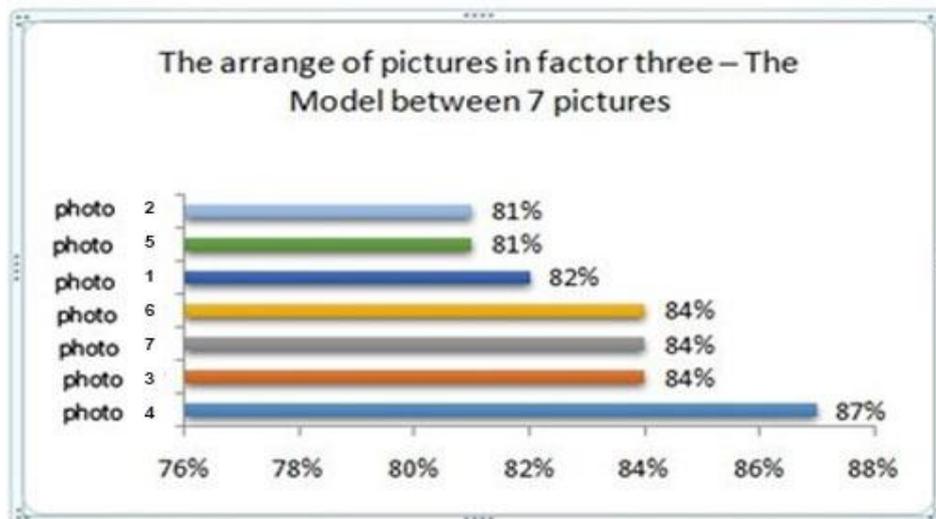
4.34(87%). Photo (2) for the Model factor had the least important Model factor demonstrated in table (10) with mean equal 4.04 (81%).

Table (11) the arrange of photos in factor three – The Model between 7 photos

Specialist's participants				Interested participants			
photo	Factor mean	%	order	Photo	Factor mean	%	order
Photo 1	3.95	79%	4	Photo 1	4.11	82%	5
Photo 2	3.91	78%	5	Photo 2	4.04	81%	7
Photo 3	3.52	70%	7	Photo 3	4.2	84%	2
Photo 4	4.14	83%	1	Photo 4	4.34	87%	1
Photo 5	4.1	82%	3	Photo 5	4.06	81%	6
Photo 6	3.61	72%	6	Photo 6	4.18	84%	4
Photo 7	4.11	82%	2	Photo 7	4.19	84%	3



Graph (5) Specialist participants
Factor three – The Model



Graph (6) Interested participants
Factor three – The Model

Previously, we conclude that the two groups agreed that photo (4) is the top photo with mean equal 4.14 (83%) for specialists and mean equal 4.34(87%) for

interested because of the model fits the photoshoot in a rate of 84% for specialists and 89% for interested.

Photo (3) had the least important for model factor with mean equal 3.52 (70%) for specialist participants because the model doesn't fit the photo shoot in a rate of 67%. But it is the second one in the interested participants with mean equal 4.2 (84%) which is a big difference, and this because

the model fits the photo shoot in a rate of 82%, and the hairstyle suits the model with rate of 82%. That because the model wasn't suitable for this picture and the specialists captured that, but for the interested, they like the model and the hairstyle.

4.2.4. Factor four

Table (12) factor four – The Location of Photography between 7 photos/Specialist participants

Photo	The dress design is fitted to the location of the photograph			The photography location contributed in communicating and clarifying the concept of photoshoot			Location lighting helped clarify the concept			Selecting the timing of the photography helped to illustrate the concept of the photoshoot			Factor mean	%	order
	Mean	Std. Deviation	%	Mean	Std. Deviation	%	Mean	Std. Deviation	%	Mean	Std. Deviation	%			
Photo 1	4.43	0.81	89%	4.40	0.74	88%	4.23	0.94	85%	4.23	0.97	85%	4.32	86%	1
Photo 2	4.06	1.19	81%	4.14	1.06	83%	4.17	0.86	83%	4.17	0.92	83%	4.14	83%	4
Photo 3	3.60	1.24	72%	3.66	1.26	73%	3.89	1.18	78%	3.80	1.23	76%	3.74	75%	7
Photo 4	4.09	1.15	82%	4.09	1.04	82%	4.00	1.03	80%	4.06	1.08	81%	4.06	81%	5
Photo 5	4.26	0.95	85%	4.32	0.91	86%	4.11	0.87	82%	4.23	0.97	85%	4.23	85%	2
Photo 6	3.69	1.28	74%	3.74	1.24	75%	3.80	1.16	76%	3.86	1.14	77%	3.77	75%	6
Photo 7	4.31	0.90	86%	4.11	1.05	82%	4.17	0.98	83%	4.06	1.14	81%	4.16	83%	3

Table (12) shows that the top photo as ranked by photo (1) were considered as the most important The Location of Photography demonstrated in table (12) with mean equal 4.32 (86%). Photo (3) from

the Location of Photography factor had the least important Color demonstrated in table (12) with mean equal 3.74 (74 %).

Table (13) factor four – The Location of Photography between 7 photos/interested participants

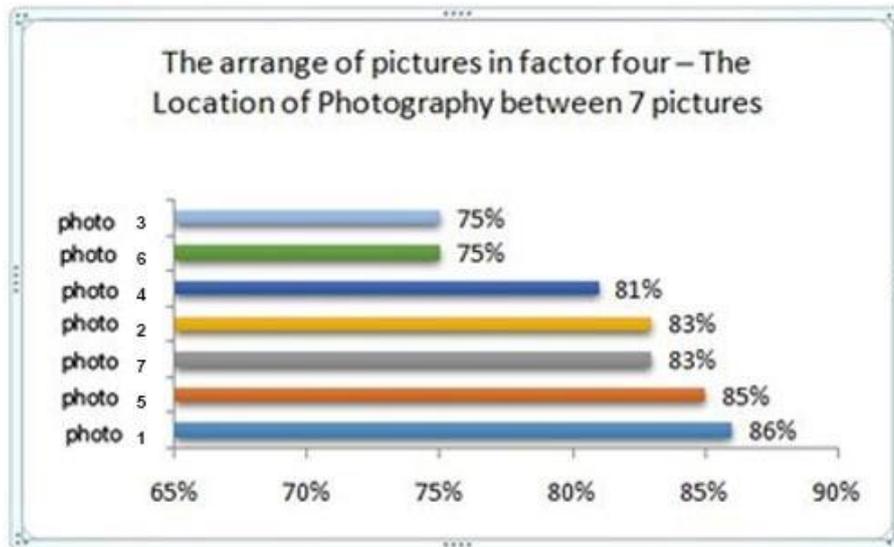
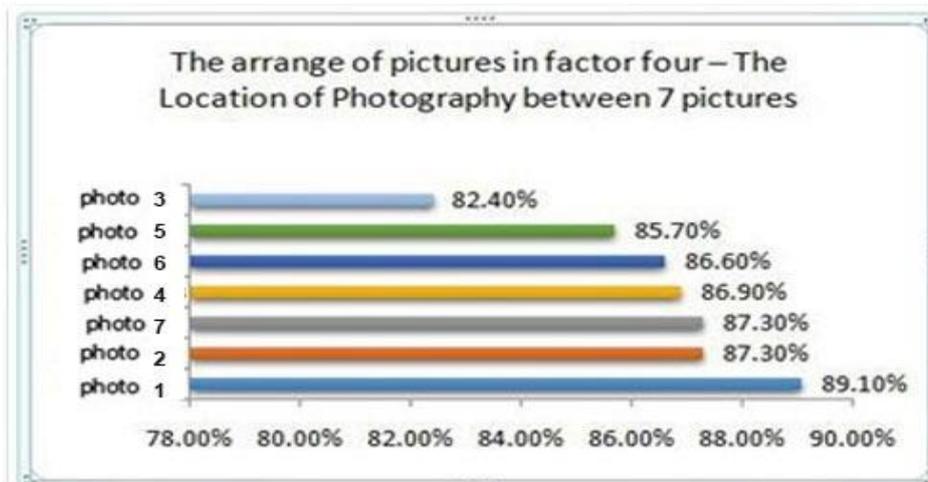
Photo	The dress design is fitted to the location of the photograph			The photography location contributed in communicating and clarifying the concept of photoshoot			Location lighting helped clarify the concept			Selecting the timing of the photography helped to illustrate the concept of the photoshoot			Factor mean	%	order
	Mean	Std. Deviation	%	Mean	Std. Deviation	%	Mean	Std. Deviation	%	Mean	Std. Deviation	%			
Photo 1	4.49	0.70	90%	4.49	0.74	90%	4.46	0.78	89%	4.40	0.85	88%	4.46	89.1%	1
Photo 2	4.37	0.91	87%	4.40	0.81	88%	4.34	0.91	87%	4.35	0.88	87%	4.37	87.3%	2
Photo 3	3.94	1.28	79%	4.17	0.95	83%	4.17	1.04	83%	4.20	1.05	84%	4.12	82.4%	7
Photo 4	4.40	0.88	88%	4.29	0.93	86%	4.31	0.90	86%	4.37	0.84	87%	4.34	86.9%	4
Photo 5	4.26	0.95	85%	4.23	0.97	85%	4.34	0.94	87%	4.31	0.87	86%	4.29	85.7%	6
Photo 6	4.23	0.88	85%	4.29	0.89	86%	4.46	0.74	89%	4.35	0.81	87%	4.33	86.6%	5
Photo 7	4.43	0.81	89%	4.37	0.81	87%	4.29	0.86	86%	4.37	0.84	87%	4.36	87.3%	3

Table (13) shows that the top picture as ranked by photo (1) were considered as the most important The Location of Photography demonstrated in table (13) with mean equal 4.46 (89.1%). Photo (3) from

the Location of Photography factor had the least important Color demonstrated in table (13) with mean equal 4.12 (82.4%).

Table (14) the arrange of pictures in factor four – The Location of Photography between 7 photos

Specialist participants				Interested participants			
Photo	Factor mean	%	Order	Photo	Factor mean	%	order
Photo 1	4.32	86%	1	Photo 1	4.46	89.10%	1
Photo 2	4.14	83%	4	Photo 2	4.37	87.30%	2
Photo 3	3.74	75%	7	Photo 3	4.12	82.40%	7
Photo 4	4.06	81%	5	Photo 4	4.34	86.90%	4
Photo 5	4.23	85%	2	Photo 5	4.29	85.70%	6
Photo 6	3.77	75%	6	Photo 6	4.33	86.60%	5
Photo 7	4.16	83%	3	Photo 7	4.36	87.30%	3

Graph (7) Specialist participants
Factor four – The Location of PhotographyGraph (8) interested participants
Factor four – The Location of Photography

Accordingly, we conclude that the two groups of participants agreed that photo (1) is considered as the most important in The Location of Photography factor with mean equal 4.32 (86%) for specialists, and with mean equal 4.46 (89.1%). And this is because the dress design fitted the location in a rate of 89% for specialists and 90% for interested, and

the location clarified the photo shoot concept with a rate of 88% for specialists and 90% for interested.

They also agreed that Photo (3) is the least important with mean equal 3.74 (74 %) for specialists and with mean equal 4.12 (82.4%) for interested. Which is a very different in percentage between them, and that specialists saw that the

location is not very customized to the concept more that the interested participants, because the suitability of the dress with the location rated 72% for Table (15) the arrange of pictures in all factors between 7 photos

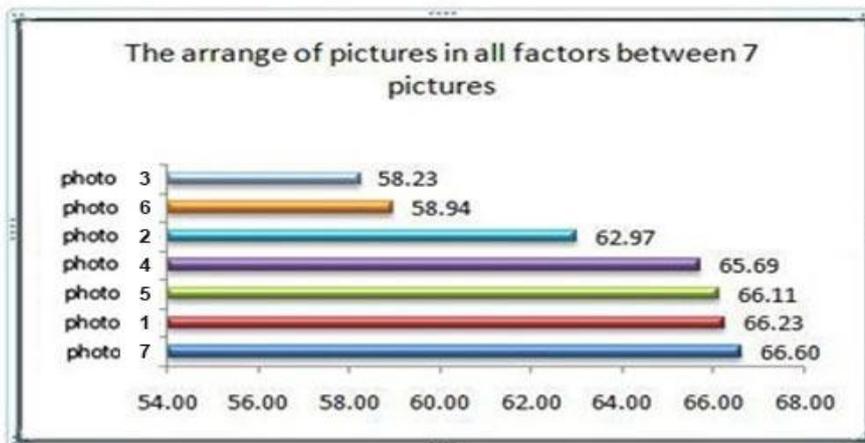
specialists and 79% for interested.

4.3. The arrange of pictures in all factors between 7 photos

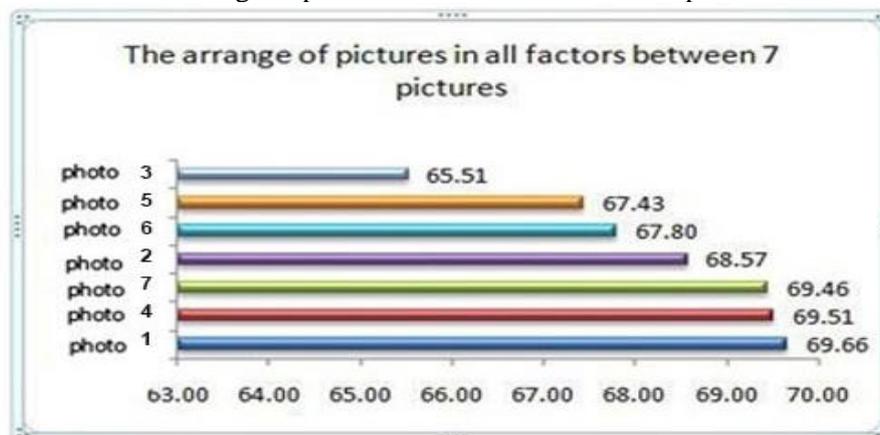
Specialists Participants					Interested Participants				
Photo	N	Mean	Std. Deviation	order	Photo	N	Mean	Std. Deviation	order
Photo 1	35	66.23	10.652	2	Photo 1	35	69.66	11.53	1
Photo 2	35	62.97	13.442	5	Photo 2	35	68.57	12.59	4
Photo 3	35	58.23	15.969	7	Photo 3	35	65.51	15.67	7
Photo 4	35	65.69	13.590	4	Photo 4	35	69.51	12.69	2
Photo 5	35	66.11	12.354	3	Photo 5	35	67.43	13.03	6
Photo 6	35	58.94	17.024	6	Photo 6	35	67.80	13.03	5
Photo 7	35	66.60	13.070	1	Photo 7	35	69.46	12.18	3

Table (15) shows that the top picture for the specialist’s participants as ranked by photo (7) were considered as the most important with mean equal 66.6 and photo (3) had the least important with mean equal 58.23

And the top picture for the interested participants as ranked by photo (1) was considered as the most important with mean equal 69.66 and photo (3) had the least important with mean equal 65.51



Graph (9) Specialist participants
The arrange of pictures in all factors between 7 pictures



Graph (10) Interested Participants
The arrange of pictures in all factors between 7 pictures

Based on the results, we found that the specialists agreed that photo (7) is the most important in all

factors with mean equal 66.6, and the interested agreed for photo (1) with mean equal 69.66, which

is for the specialists is the second one with mean equal 66.23 and that is an approximate percentage, which means that picture one is a successful picture. And they also agreed that photo (3) is the last important for all factors in the two groups with a large difference percentage, it was demonstrated with mean equal 58.23 for specialists, and with mean equal 65.51 for interested. Essentially, the magazine editor's target is the interested audience, and the results highlights that the interested participants' percentage is a pretty high percent, which reveal that the interested audiences received the photoshoot concept, feel it and liked it, which indicates the success of the photo shoot.

5. Conclusion:

This research is concerned with the definition of the fashion photo shoot and the process to create it by the team work, clearing the role of the fashion stylist. The presented results may facilitate improvements in the field of editorial fashion photography and help fashion stylists to involve photo shoots and understand the brief and the process of editorial fashion photography. In addition, they should help fashion followers and interested in receiving messages from photo shoots. The research also highlighted the difference between editorial and commercial fashion photography which helps in understanding the photo shoot.

The researcher made the statistics analysis through the statistical analysis program (SPSS) Statistical Package for the Social Sciences. The result of the specialist participants shows that photo (41) is considered as the most important with mean equal 66.60, and the result of interested participants shows that photo (35) is considered as the most

important with mean equal 69.66

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