

FASHION PROFESSOR

MAGAZINE

Year 2 Issue 4 Autumn 2026

A full-page photograph of three women walking on a city street. The woman on the left has blonde hair, wears sunglasses, a grey blazer, a white t-shirt, and wide-leg blue jeans, carrying two black shopping bags. The woman in the center has long dark hair, wears a maroon turtleneck sweater, a matching fringed scarf, a plaid mini skirt, and knee-high maroon boots, carrying a maroon shopping bag. The woman on the right has dark curly hair, wears a beige trench coat over a white ribbed sweater and black wide-leg trousers, carrying a maroon shopping bag. In the background, there are blurred storefronts with signs like 'STYLE MOVES FASTER' and 'NEW TRENDS NEW YOU'.

The Rise of
Fast Fashion

Contents

The Rise of Fast Fashion

Editor's Letter

Co-Editor's Letter

- 01** When Trends Became Disposable
- 02** The True Cost of Cheap Clothing
- 03** Wm. Michael Reid
- 04** Fashion at the Speed of the Algorithm
- 05** Marija Sekulic
- 06** Why We Buy More Than We Need
- 07** Hanna Naili
- 08** The Environmental Price Tag
- 09** Sabrina 'Sabre' Ocasio
- 10** Who Pays for Our Low-Cost Wardrobes?
- 11** Moon Angel
- 12** When Trends Became Disposable
- 13** Fast Fashion Trends
- 14** Irina Sergeeva
- 15** Fast Fashion: Convenience Or
The Future Of Waste?



Editor's Letter

The Rise of Fast Fashion

Dear Readers,

Fashion has always reflected the spirit of its time. Today, it also reflects its speed. Trends travel from screens to wardrobes in days, turning self-expression into an almost continuous cycle of discovery and replacement.

Fast fashion has widened access to style. Yet its appeal raises difficult questions: What do we value when clothing becomes disposable? Who bears the pressure of constant production? And what happens after the excitement of a new purchase fades?

In this autumn issue, we consider both the possibilities and the contradictions of a fashion culture built on acceleration. Creativity and affordability matter. So do craftsmanship, working conditions and the resources behind every garment.

The challenge is to imagine progress beyond simply producing more. We can celebrate experimentation while asking for greater transparency, better quality and clothes that deserve a longer life.

As the season changes, let us look beyond the next trend and consider the choices shaping fashion's future. Style begins with curiosity. Its future depends on care.

ZaboSMabos

ZaboSMabos

Editor-in-Chief | Fashion Professor



FASHION PROFESSOR

M A G A Z I N E

YEAR 2 · ISSUE 2 · AUTUMN 2026

THE RISE OF FAST FASHION

An Editorial
Exploration



Co-Editor

Mila Micheals



THE RISE OF FAST FASHION

An Editorial Exploration

Co-Editor **Mila Micheals**

Fashion has always changed. What has changed dramatically is how quickly we expect it to change.

For much of the twentieth century, clothing followed a slower rhythm. Fashion collections were seasonal, trends developed over time, and garments were often expected to remain in a woman's wardrobe for years. Clothing could be altered, repaired, passed down, or carefully preserved. Fashion was not necessarily expensive, but it was often viewed as something worth investing in.

Then the industry began to change.

Advances in manufacturing, globalization, and increasingly efficient supply chains made it possible to produce clothing faster and at lower prices. By the 1990s and early 2000s, fast-fashion retailers had transformed the shopping experience. Instead of waiting for a new season, consumers could find new styles appearing in stores every few weeks.

The internet accelerated that transformation.

Online shopping removed many of the limitations of traditional retail, while social media created an entirely new relationship between consumers and fashion. A celebrity outfit, influencer post, or viral trend could travel around the world within hours. Suddenly, fashion was no longer simply seasonal. It was continuous.

And then came the era of the micro-trend.

A style could become popular one week and feel outdated the next. Fashion hauls, "must-have" lists, and constant streams of new products encouraged consumers to think about clothing less as a long-term wardrobe and more as an endless cycle of discovery.

There is another side to this story, however.

Fast fashion has made trends and personal style accessible to people who may not have been able to afford traditional designer or boutique clothing. Affordable fashion can give consumers the freedom to experiment, express themselves, and participate in cultural trends without spending a fortune.

The challenge is finding the balance.

The rise of fast fashion has brought important conversations about textile waste, overconsumption, working conditions, environmental impact, and the true cost of inexpensive clothing. At the same time, consumers still want fashion that is accessible and affordable.

Perhaps the most important question for the future is not whether fashion should stop changing.

Fashion has always evolved.

The question is whether we can learn to value clothing without needing constant newness.

As we look toward the future of fashion, there may be something worth remembering from the past: A beautiful wardrobe does not have to be the largest wardrobe. Sometimes, personal style becomes more powerful when we choose fewer pieces, wear them creatively, and allow them to become part of our story.

"Perhaps the next evolution will be learning when to slow it down."

When Trends Became Disposable

How the pursuit of newness changed our relationship with clothes.

Fashion once asked us to wait. A new season brought fresh silhouettes, while favourite pieces stayed in our wardrobes long enough to gather memories. Today, the next look can arrive before the last one has lost its appeal.

The shift is about more than lower prices. Constant product launches, social feeds and the desire to be seen in something new can make clothing feel temporary. A garment may still be perfectly wearable when its image begins to seem out of date.

This is where trends become disposable: when novelty matters more than usefulness. Buying offers a brief sense of reinvention, yet the satisfaction can fade as soon as another desirable look appears. The wardrobe grows; the feeling of having nothing to wear remains.

Affordable fashion can make experimentation possible for more people. The question is how to preserve that access while giving greater value to the materials, skills and labour behind each piece. A low price should invite curiosity about how clothing is made, rather than end the conversation.

A different relationship with fashion begins with attention. Rewearing, repairing, swapping and choosing pieces that work together can turn a wardrobe into an evolving personal collection. Creativity does not require a completely new outfit every time.

The most meaningful change may be to stop treating relevance as an expiry date. Trends can inspire us without deciding when our clothes are finished.

*A trend can pass.
A garment can still have a future.*



The True Cost of Cheap Clothing

A small price tag rarely tells the whole story.

A bargain is easy to recognise at the checkout. Its wider cost is harder to see. Behind every garment are materials, water, energy, transport and human effort: a chain of decisions that a price tag cannot fully explain.

Low prices do not automatically prove poor working conditions. Yet pressure to deliver more clothing, more quickly and at tighter margins can place strain on suppliers and workers. Understanding a garment's value means asking who made it, under what conditions and with what protections.

The environmental story also extends beyond the shop. Fibre production, dyeing and finishing can demand resources and create pollution. The impact varies by material, factory practices and energy source, while washing, care and disposal add further chapters to a garment's life.

Cheap clothing can become expensive for the buyer, too. A piece worn only once may offer less value than an affordable, well-made favourite worn repeatedly. Cost per wear is a useful perspective, although durability, comfort and a realistic budget matter just as much.

Responsibility cannot rest on shoppers alone. Brands shape design, purchasing practices and the information available to customers. Clear supply-chain disclosure, credible labour safeguards and products designed to last should be part of the offer, rather than optional extras.

The aim is not to make style a privilege. It is to make affordability compatible with dignity and care. A better bargain is one that serves its wearer without hiding the people and resources behind it.

*The price is what we pay.
The cost is what the whole system carries.*



Wm. Michael Reid

Fashion Week Online

FASHION | TALENT | CULTURE | GLOBAL STAGE

NYC LIVE! @ FASHION WEEK

OFFICIAL MODEL CASTING PARIS

 Sunday, September 27, 2026

 2:00 PM - 4:00 PM

 Studi6 Centre D'arte & De Danse
66 Rue Nicolo
75116 Paris, France

CASTING CRITERIA

WOMEN
 5'8" or taller
Sizes 0 to 4 preferred
High heels preferred

MEN
 5'10" or taller preferred
Dress shoes preferred

 **ALL MODELS MUST BRING**
Comp Card, Portfolio Book, or
Professional Photos with
Current Measurements
No exceptions.

 Attendance is required to be considered.

Directed by Wm. Michael Reid
Xposure Modeling • Xposure Media
NYC Live! @ Fashion Week

Upload your model presentation through
the official Model Registration Form:
www.nycliveinternational.com

NYC LIVE!
@ FASHION WEEK
FASHION | TALENT | CULTURE | GLOBAL STAGE

TWO CITIES
ONE VISION
A GLOBAL RUNWAY

MODEL CASTING

MILAN & PARIS

BE PART OF AN INTERNATIONAL
FASHION EXPERIENCE

MILAN	PARIS
SUNDAY, SEPTEMBER 20TH, 2026 1:00 - 4:00 PM	SUNDAY, SEPTEMBER 27TH, 2026 2:00 - 4:00 PM
Hotel Da Vinci Milano Via Senigallia, 6 20161 Milan, Italy	Studi6 Centre D'arte & De Danse 66 Rue Nicolo 75116 Paris, France

MODEL CASTING CRITERIA

Directed by Wm. Michael Reid
of Xposure Modeling, Xposure Media & "NYC Live! @ Fashion Week"

WOMEN	MEN
- Height: 5' 8" or taller; Sizes 0 to 4 preferred - High Heels preferred - Must bring Comp Card, Portfolio Book, or - Professional Photos with Current Measurements (No exceptions)	- Height: 5' 10" or taller preferred - Dress Shoes preferred - Must bring Comp Card, Portfolio Book, or - Professional Photos with Current Measurements (No exceptions)

NOTE:
To be considered for this opportunity, your attendance will be required.
Model Presentations can also be uploaded onto our official
"NYC Live! @ Fashion Week" Model Registration Form via our website —
www.nycliveinternational.com

NYC LIVE! @ FASHION WEEK | XPOZURE MODELING | XPOZURE MEDIA | FASHION HAS NO BORDERS

MILAN | PARIS | NEW YORK | A MORE BEAUTIFUL TOMORROW

NYC LIVE! @ FASHION WEEK

OFFICIAL MODEL CASTING MILAN

 Sunday, September 27, 2026
1:00 PM - 4:00 PM

 Hotel Da Vinci Milano
Via Senigallia, 6
20161 Milan, Italy

CASTING CRITERIA

WOMEN
 5'8" or taller
Sizes 0 to 4 preferred
High heels preferred

MEN
 5'10" or taller preferred
Dress shoes preferred

 **ALL MODELS MUST BRING**
Comp Card, Portfolio Book, or
Professional Photos with
Current Measurements
No exceptions.

★ Attendance is required to be considered.

 Directed by Wm. Michael Reid
Xposure Modeling • Xposure Media
NYC Live! @ Fashion Week

Upload your model presentation through
the official Model Registration Form:
www.nycliveinternational.com

“We’re listed on the official Calendar of Events
for Milan & Paris Fashion Week 2026 via
Fashion Week Online, aka “FWO” ...”

fashionweekonline.com

FASHION LIVES EVERYWHERE

MILAN | PARIS | A MORE BEAUTIFUL TOMORROW

Fashion at the Speed of the Algorithm

When the feed becomes the new fashion runway.

Fashion once moved to the rhythm of seasonal collections. Today, it also follows the rhythm of the feed. A look can travel from a creator's video to a shopping basket within moments, making discovery feel immediate and the next trend always close at hand.

Recommendation systems help shape that journey. By responding to signals such as viewing time, clicks and interactions, they can give certain styles greater visibility. What appears to be a spontaneous wave of taste may also reflect the choices built into a platform's design.

For brands and creators, this offers new opportunities to reach an audience. A small label can find attention beyond its local market. Yet visibility can also be unstable: the image that attracts interest today may disappear beneath tomorrow's stream of content.

Speed changes the experience of getting dressed. Repeated exposure can make an unfamiliar silhouette feel essential, while a favourite outfit begins to seem ordinary. Inspiration becomes pressure when keeping up matters more than deciding what genuinely suits us.

Algorithms do not determine taste on their own. People interpret, remix and resist what they see. Following a wider range of voices, revisiting saved ideas and pausing before a purchase can create space between an appealing image and a buying decision.

The challenge for fashion is to use digital discovery without allowing constant novelty to become its only measure of value. A compelling feed can introduce a new idea. Personal style develops through what we choose to keep.

Let the algorithm suggest. Let personal style decide.



Marija Sekulic

Model



Marija began modeling at the age of ten, when she appeared in her first fashion show. As a child, she took part in numerous commercials, runway shows and campaigns for domestic brands.

At twelve, she ran a television fashion show for children.

At eighteen, she began her international modeling career in Paris.

Fashion Week

Milano • Paris • London • New York

International Fashion Shows

Roma Fashion Days
Roma International Fashion
Berlin International Fashion
Cannes Fashion Days
Monaco Fashion Days
Taormina Fashion Week
Costa Brava Fashion Week

Film Festivals

Cannes • Venice • Festival Sanremo

Magazines

Cosmopolitan • Jolie • Maxim • FHM
Marie Claire • Bazaar

Beauty Pageants

Miss Ftv — Thailand, Hong Kong, Sanya China
Miss Ftv — Cannes
Miss Woman — Rome 2023
Miss Cappadocia — Cappadocia 2022
Miss Glamour Faces — Berlin 2024
Miss Empress Earth — Dubai 2023
Miss Europe Continental — Napoli 2022
Global Model Of The World — Antalya 2023
Runway Model Universe — Istanbul 2023
Top Model Universe — Istanbul 2023
Lady Universe — Istanbul 2023

Awards

Miss Ftv Diamond Awards, Hong Kong
MS Empress Earth 2023, Dubai
Lady Universe 2023, Istanbul

Why We Buy More Than We Need

The emotions behind an overflowing wardrobe.

A wardrobe can be full while the desire for something new remains. Clothing offers more than practical comfort: it can express identity, mark a fresh beginning or help us imagine a different version of ourselves. Sometimes, we buy the possibility as much as the piece.

Shopping can also become a response to a passing mood. Boredom, celebration or the wish for a small reward may turn browsing into buying. The excitement of choosing something new can arrive before we have considered whether it belongs in our everyday lives.

The shopping environment matters. Limited-time offers, constant new arrivals and carefully styled images encourage quick decisions. A discount can make a purchase feel sensible even when the item was never needed. Saving money on an unnecessary garment still means spending.

Social comparison adds another layer. When feeds present an endless sequence of fresh outfits, repeating our own clothes can begin to feel less satisfying. Yet an edited image reveals little about someone else's wardrobe, budget or actual daily routine.

Creating a pause can help. Before buying, consider when you would wear the piece, what you already own that works with it and whether you would still want it without the promotion. Revisiting a wish list later allows an impulse to become a considered choice.

Enjoying fashion does not require rejecting pleasure or experimentation. It means recognising the difference between a garment we will value and a momentary promise of change. A personal wardrobe grows stronger through thoughtful choices, not simply through more additions.

*Buy for the life you live,
not only the moment you imagine.*



Hanna Naili

Elegant. Ambitious. Contemporary.



With a lifelong passion for fashion, Hanna embodies a modern vision of elegance, where beauty meets intelligence and authenticity. Currently in her second year of a Master's degree in Wealth Management, she skillfully balances demanding academic rigor with her true calling: modeling.

Professional and driven, Hanna has already proven her runway presence, having walked in two shows for a fashion designer. Her experience also extends to the bridal industry, where she has featured in several photoshoots for a bridal gown designer, showcasing her versatility and ability to embody sophisticated, diverse styles.

For Hanna, modeling is a vocation that she approaches with the same discipline as her studies. Determined to grace the most prestigious runways and to build a lasting and impactful career in the fashion industry, she is establishing herself as a rising figure on the Parisian scene.



Her story is only just beginning.



The Environmental Price Tag

What our clothes leave behind.

Every garment carries a story that begins before it reaches a wardrobe and continues after its last wear. The environmental price tag includes the resources used to make it, the processes that transform it and the choices that determine how long it remains useful.

Different fibres bring different pressures. Cotton cultivation can require substantial water and agricultural inputs, depending on where and how it is grown. Synthetic fibres rely on fossil-based feedstocks and can release microfibres. No single material offers a universal answer to fashion's environmental challenges.

Dyeing, finishing and manufacturing add further demands. Energy sources, chemical management and wastewater treatment all influence the impact of production. A label naming the fibre tells only part of this story; the conditions behind its transformation matter, too.

What happens after purchase also counts. Washing, drying and care affect both resource use and a garment's lifespan. Following care instructions, repairing damage and keeping clothes in use can help us get more value from the materials already produced.

The end of ownership is not necessarily the end of impact. Donation does not guarantee reuse, and recycling can be complicated by blended fibres, trims and garment construction. Designing for durability, repair and recovery needs to begin long before an item is discarded.

Meaningful progress requires more than reassuring labels. Brands need clearer evidence for environmental claims and greater responsibility for what they put into circulation. For readers, the practical question is simple: will this piece be worn, cared for and valued beyond the excitement of buying it?



A garment's future should be part of its design.

Fashion Professor Magazine

Year 2 Issue 4 Autumn 2026



STYLE
COMMUNITY
A BRIGHTER
TOMORROW



PEOPLE
FASHION
IMPACT



Sabrina 'Sabre' Ocasio

Fashion with Purpose

In a January 2024 profile, Women's Journal presents Sabrina "Sabre" Ocasio as an entrepreneur and advocate who connects fashion with community support. Her studies in marketing and advertising at Temple University helped shape a career in event production and creative leadership.

The article describes how personal loss and experiences with Graves' disease and breast cancer influenced her commitment to health awareness. It traces the creation of Sabre Inc. in 2008 and Auto Immune Metro Style (AIMS) in 2012.

Through charity fashion events, AIMS brings attention to autoimmune diseases while offering emerging designers a platform to present their work. Ocasio's story illustrates how a passion for fashion can become a vehicle for advocacy, mentorship and social contribution.

Source: Women's Journal, 23 January 2024. "Sabrina 'Sabre' Ocasio: A Spirited Advocate and Epitome of Resilience in the Face of Adversity." Branded content.

womensjournal.com

Who Pays for Our Low-Cost Wardrobes?

Looking beyond the price on the label.

A low price can make fashion feel open to everyone. But the amount paid at the checkout does not tell us how value is shared along the supply chain. Behind an affordable outfit are decisions about wages, deadlines, materials and the risks each business is expected to carry.

Garment workers bring skill and precision to the clothes we wear. When purchasing demands leave suppliers little time or room to negotiate, pressure can travel down the chain. Low prices alone do not prove exploitation, yet they make questions about working conditions and fair payment essential.

Suppliers also need predictable relationships. Last-minute changes, unrealistic delivery schedules and uncertain orders can make responsible production harder. A brand's commitments to workers should therefore be reflected in how it buys, not only in what it says.

Communities can face costs that never appear on a receipt. Where waste and wastewater are poorly managed, the consequences extend beyond the factory. Responsibility includes preventing harm rather than leaving others to deal with its effects.

Consumers have a role, but responsibility should match influence. Shoppers cannot inspect every workplace or trace every fibre. Brands can provide meaningful disclosure, support credible worker protections and design products for longer use. Public oversight and workers' voices matter, too.

Affordable style and responsible production should be pursued together. The goal is not to shame people for their budgets, but to ask whether a business model respects everyone involved. A wardrobe becomes better value when its low cost does not depend on someone else carrying an unfair burden.



Affordable fashion should respect every person behind it.

Moon Angel

Unique Beauty. Breaking Moulds. Redefining Standards.



Moon Angel's profile celebrates individuality, describing her as Asian and neurodiverse, with a focus on unique beauty. Her message is about breaking moulds and redefining standards, placing difference at the heart of her creative identity.

Listed as an artist, she presents a personal vision of beauty that values authenticity and self-expression. Her profile identifies her representation as @iamkweirphotography.

“Different is my superpower.”

— Moon Angel

When Trends Became Disposable

Rediscovering the value of what we already own.

A trend can disappear from a feed long before a garment wears out. That gap reveals something important about contemporary fashion: clothes may lose their sense of relevance while retaining their comfort, usefulness and beauty. What has expired is often the story around them.

When novelty becomes the main attraction, a wardrobe can feel like a sequence of short-lived experiments. We begin to judge pieces by when we bought them rather than how well they serve us. The familiar is mistaken for the finished.

Yet personal style often develops through repetition. A favourite jacket, a reliable silhouette or an unexpected colour combination becomes recognisable because we return to it. Wearing something again can express confidence and imagination, rather than a lack of options.

Giving clothes a longer life also creates room for creativity. An altered hem, a repaired seam or a different combination can change how a piece feels. Swapping and second-hand shopping can offer discovery while keeping existing garments in circulation.

This does not mean every item must stay forever. Bodies, needs and preferences change. The useful question is whether we are letting a piece go because it no longer works for us, or because the surrounding conversation has moved on.

Fashion can remain playful without treating yesterday's choices as mistakes. Designers, brands and wearers all help shape what is valued. When attention shifts from constant replacement to lasting possibility, the wardrobe becomes a collection of relationships rather than a record of passing trends.

Rewearing is not a retreat from fashion. It is a way of making it personal.



Fast Fashion Trends

Four looks. Endless ways to make them your own.



RELAXED TAILORING

Roomy blazers and clean lines bring structure to everyday dressing.



TEXTURED LAYERS

Knitwear and warm neutrals create depth without a complete wardrobe reset.



DENIM REWORKED

Tonal denim and new proportions refresh familiar essentials.



DAY-TO-EVENING

A satin dress and considered layers move easily between occasions.



Irina Sergeeva

Irina Sergeeva is an international fashion model, Elegance Expert, Model Coach, Digital Psychologist and founder of the Elite Woman Secrets Club.

Based in Florida, she has walked for more than 68 fashion designers, including designers from the Vogue Foundation, and has appeared at New York Fashion Week, Miami Swim Week, and other major fashion events from CFDA calendars.

She collaborates with luxury fashion and beauty brands while mentoring aspiring models and content creators on personal branding, professional positioning, and building successful careers in the fashion industry.



FAST FASHION: CONVENIENCE OR THE FUTURE OF WASTE?

By Irina Sergeeva



Fast fashion has completely transformed the way we consume clothing. New collections appear almost every week, trends spread across social media within hours, and fashionable pieces have become more affordable than ever. While this has made fashion accessible to millions of people, it has also created significant challenges for our industry and the environment.

As an international fashion model who has worked with designers at Fashion Weeks, including high fashion designers from Vogue Foundation, and collaborated with luxury fashion and beauty brands, I have seen both sides of the industry. Fashion is a beautiful form of self-expression, but I also believe it should be approached with greater awareness and responsibility.

One of the biggest concerns surrounding fast fashion is overproduction. Millions of garments are produced each year, many of which are worn only a few times before ending up in landfills. The constant pressure to keep up with rapidly changing trends encourages unnecessary consumption and contributes to environmental waste.

At the same time, I understand why fast fashion exists. Not everyone can afford luxury clothing, and many people use affordable fashion as a way to express their personality and build confidence. Fashion should be inclusive, and everyone deserves the opportunity to enjoy it.

I believe the future of fashion lies in balance rather than extremes. Instead of buying more, we can choose better. Investing in timeless pieces, supporting ethical brands when possible, taking care of our clothes, and building a wardrobe based on personal style rather than temporary trends can make a meaningful difference.

As someone who mentors aspiring models, influencers and content creators, I always encourage them to focus on quality over quantity. Your personal style is not defined by how many clothes you own, but by how confidently and authentically you wear them.

Fashion has the power to inspire, empower, and unite people. By making thoughtful choices, we can continue to celebrate creativity while helping build a more sustainable future for the next generation.

Irina Sergeeva

International Fashion Model | Elegance Expert |
Model Coach | Founder of the Elite Woman Secrets Club

Fashion Professor Magazine

Year 2 Issue 4 Autumn 2026

ZaboSMaboS

Z  S NYC

New Trends, New Talents, New Dreams



NewYork  

Milano 

Paris 

London 



İstanbul 

Moscow 

Dubai 

Mykanos 



Fashion Professor Magazine

World's First AI-Powered Fashion Magazine

Year 2 Issue 4 Autumn 2026



innovationfashiondays.com