



The Reviews

Stella McCartney

Stella McCartney is embracing all sides of her personality for resort 2026.

There's serious Stella in a double-breasted pinstripe suit; flirty Stella in a ruched butter yellow dress, and rock 'n' roll Stella with leather chaps.

At the core of each look is the environment.

"The collection is inspired by being free and confident and alive. Living in the moment, on the wild side. This is a Stella collection, so of course there is an element of loving nature and living alongside Mother Earth's creatures with kindness," she said in an interview.

McCartney nodded to nature with the use of clouded leopard prints and bursts of color, from a soft peach pink to sky blue to a shimmering silver.

The designer said the collection is a continuation from her fall 2025 show, where she created a wardrobe for "laptop to lap dance."

"You see that consistency in the sexy day-to-night dresses draped in beautiful responsibly sourced jerseys. They are incredibly wearable. I would know, since I did wear one to the Met Gala," she said.

McCartney also didn't shy away from being too literal with a few risqué references – a white vest that said "Slippery when wet" with an image of a model with a blow-up dolphin and monkey or another vest with the word "Hardcore" printed on the chest.

"Spring is my favorite season, and this is one of my favorite collections to date. I want to wear every single piece," the designer said.

For the tailoring in the collection, McCartney dug into her father's wardrobe and pulled a suit of his that he wore in the '60s and '70s.

"I also wanted to lean into my Savile Row heritage and we've given [the suit a] feminine touch paired with our new Elsa heel," she said.

A comfort and slouchy silhouette ran throughout the collection for whichever mood McCartney is feeling.

– Hikmat Mohammed

Diesel

Glenn Martens might be busy readying his first couture show for Maison Margiela to be unveiled next month, but he isn't leaving his Diesel tribe behind.

Only it's getting increasingly dressier in its own way, too, compared to the early stages of the designer's tenure at the denim powerhouse, where very short-hemmed fashions, distressed effects and popping colors best expressed the brand's irreverent nature.

Now that same spirit is conveyed in a subtler way via fashion archetypes revisited with a denim-centric touch and toying with optical illusions that are dear to Martens.

Trickling down some of the concepts introduced at Diesel's latest runway show in February, his accessible resort 2026 collection riffed on cocktail dresses, full skirts and sartorial staples, here updated with a youthful sense of ease and a laid back attitude.

Denim and trompe-l'oeil effects reigned in this rejigging process, as seen in below-the-knee frocks and bon ton-like collarless jackets cut from Neoprene but treated to mimic denim or, conversely, denim trenchcoats and blazer jackets covered in faded tweed checks. A bonded wool and Neoprene double-breasted coat also pointed to a more mature direction with its slightly hourglass silhouette, which was enriched with a knitted collar doubling as a hood.

Tailoring was particularly cool in relaxed, fluid proportions that could tempt even the most reluctant Gen Z into approaching the corporate world just for the sake of a new outfit. Key pieces here included double-breasted jackets with trompe-l'oeil draping, paired with a hybrid between a skirt and pants or with a skirt covered with graffiti tags, in a nod to the fall 2025 show and its striking set-up.

Leather served as another canvas for Martens, as seen in trompe-l'oeil biker jackets or belted coats merging leather and denim. Elsewhere, Martens continued to print knitted sweaters on the inside for a washed-out color effect; to slick denim sets with transparent sequins for extra shine, and to tap into a more athletic vibe via zippered knitted minidresses and soccer-inspired separates.

– Sandra Salibian

Antonio Marras

Not everyone knows that famed French writer and pioneering aviator Antoine de





Saint-Exupéry touched down in Alghero, Sardinia, in the final months of his life. But of course Antonio Marras did.

Every season the designer's creative roads all lead to his beloved homeland, fueling the rich storytelling that's become his brand's trademark and which offers a smart framework to display the evolution of his signature blend of masculine and feminine tropes, military and bucolic inspirations and overall knack for patchworking fabrics and styles.

For resort 2026, more than the real story of de Saint-Exupéry's Sardinian trip with his friend and photojournalist John Phillips, Marras' narrative centered on fantasizing about the writer's wife and artist Consuelo surprising and joining "The Little Prince" author on the island.

What would her wardrobe look like? In Marras' fervent imagination and skilled hands, the Salvadoran artist's independent and eclectic personality – which throughout her life drew a circle that included the likes of Diego Rivera, André Breton, Marcel Duchamp, Marx Ernst and Picasso – would be expressed in just as a bold and multifaceted way.

The lineup swung from the mannish appeal of aviator jackets and parkas turned into a charming affair via floral patchworks to a burgundy series with botanical jacquards and '50s-inspired feminine dresses in a delicate baby blue shade.

In between came plenty of versatile options with a twist. Sartorial pieces stood out for elevating pinstripe or checkered fabrications with little embroideries, lace inserts or corsetry-like details, as well as for playing with volumes, ranging from the fitted jackets and bodices to roomy pants.

Leather and denim were also a nice addition to Marras' language. The former came under many guises, from coats juxtaposing sturdy and textured leather with smooth ones to pencil skirts cut from an extra supple variant of the material. The latter informed roomy, high-waisted pants and oversized jackets, here treated in a brownish, washed-out effect in a loose nod to the natural colors seen when landing in Sardinia, said Marras.

Other easy-to-approach pieces included striped poplin separates overprinted with gold flowers or those covered in Marras' own sketches of Alghero, making for lively postcards to wear. – S.S.

R13

"It's never too big when it's good; when it's bad, it's always too big," R13's Chris Leba said in the brand's downtown Manhattan showroom, surrounded by one of his

largest resort collections to date. "The momentum of the excitement of the line fuels you to create more. It's like when you're engrossed in a movie that's really long; it's not long to you, but a bad movie is too long at half an hour. I like to say this is a great movie."

This season's "movie" had a strong, fresh new feel and was designed to be split into two distinct moods, guided by Leba's new approach of delivering collections through multiple drops that are more easily digestible for consumers.

Unseen from the look book was a strong, opulent assortment of edgy bohemian garb – a new look that the designer should continue to lean into – that encompassed everything from long, drapey sweaters in a variety of strong medallion, paisley, tapestry and rock-meets-boho motifs to pop-colored leathers and denim. The latter, as seen across the collection's look book imagery, leaned into the brand's authentically punk ethos, but with a bit more welcomed femininity, as seen through pink and red hues, heart motifs and debut crystal hardware. Together they married R13's distinct punk look from its past to present to future.

Resort continued to be all about Leba's ethos of the yin and yang of contrasting the moody feminine with edgy masculine, as seen from printed blouses and frilled tuxedo shirts with leather bottoms (a highlight being a pair of trousers that doubled as a front-zip skirt) and a strong evolution of sharp, straighter tailored blazers and jackets with baggier bottoms. With his mix of darker black and neutrals with bold red hues and rich materials, the collection made for a boldly enticing film. – Emily Mercer

Silvia Tcherassi

From Chanel in Lake Como to Gucci in Florence and Dior in the Eternal City, cinematic Italian style is coming into focus for resort 2026. Silvia Tcherassi may not have hopped on the bandwagon with a roaming show like those brands, but she still got into the trend by zeroing in on Naples, as seen through the lens of director Paolo Sorrentino.

"The mood of his films, they're so chic, so elegant," the Colombian designer said during a collection preview. A Naples native, Sorrentino set two recent film projects in the southern port city: 2021's Oscar-nominated autobiographical drama "The Hand of God," and last year's "Parthenope," a heady coming-of-age drama about an enchanting Neapolitan girl on a quest for romance.

Named for the mythical Greek siren who washed up on Naples' shore, Parthenope





would have no trouble at all luring in suitors with Tcherassi's regal caftans and cutout dresses, which exuded the spirit of La Dolce Vita glamor. Texture-play added to the feeling sensuality with sporty track jackets and shirts in bubbled leather and silk pajamas rinsed repeatedly for a velvety hand.

Sorrentino's color mood was of particular interest to Tcherassi, who referenced scenes from Parthenope shot over the Gulf of Naples at what she called the "golden hour." Hence marine blues offset by warm terracotta with bold flashes of pink and red appeared as florals, which were abstracted to the point they actually resembled lava flowing from Mount Vesuvius in nearby Pompeii.

Thinking about natural organic forms, Tcherassi picked up on the spiral shape of nautilus shells, not only for resin belts, but also for bias hems on a couple of kicky fluted dresses. She herself selected one with bishop sleeves and a plunging V-neckline for the cocktail soiree fête her new line at SoHo's Nino Mier gallery.

Surrounded by circular wood paintings by contemporary artist Otis Jones, the designer paired it with the latest addition to her growing handbag business: Eugene, a petite bucket covered in leather fringe with a drawstring compartment made from the same fabric as Italian menswear ties. "It gives movement," Tcherassi said, swaying the bag back and forth, "but it's like a piece of sculpture. Fashion and film, it's art for me." — Ari Stark

LoveShackFancy

Ask designer Rebecca Hessel Cohen where her customers will be spending the tail end of the year, and the answer is clear — here, there and everywhere.

"We're taking all of our girls into consideration," Cohen said of LoveShackFancy's resort collection that

spans from lace puffers to cotton dresses, noting that there was a heavier emphasis on outerwear given the brand's pending retail expansion with more cold-weather doors.

"I can't say where the others are," she said. "But of course, we have Aspen — this ice princess vibe we incorporated, the 2000s Blumarine girl," which got frosty and fun with pastel blue iterations of knit dresses and cardigans.

Every year the Nutcracker becomes a central reference for the brand's collections, she said, but she's evolved the Tchaikovsky allusions to incorporate more celestial embellishments. "We went big into creams, golds, gorgeous stars."

Of course, the founder and creative director incorporated her signature bows, as well as lots of pink. "We love red, and we did some pinks," she said. Nodding to some of the blush tones, she thought of some of the hues as a "glam makeup palette."

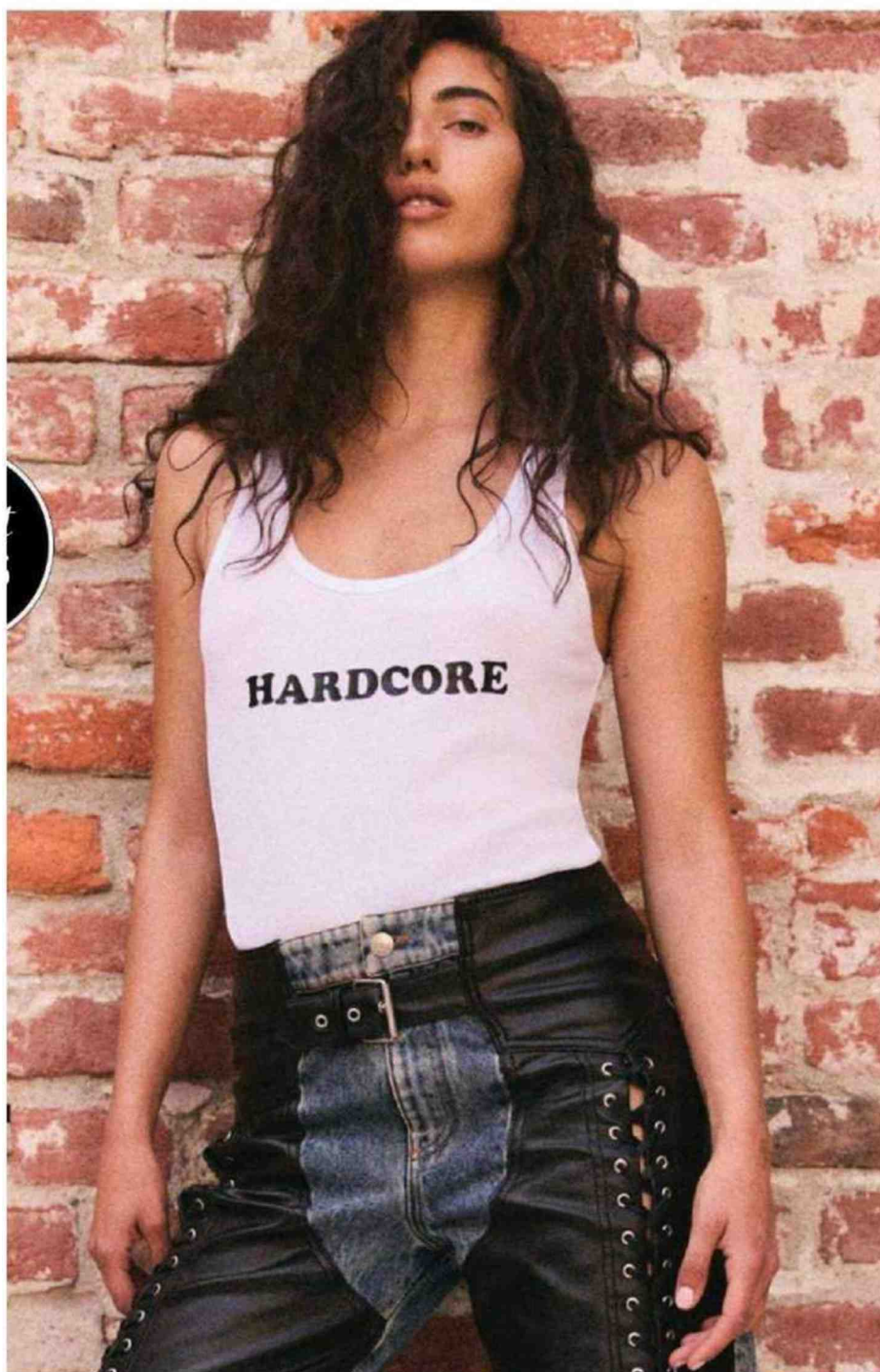
For the customer heading to the tropics for the holidays, "we have this beautiful mermaid-core we touched on a little bit last year," she said. "We're continuing with the shells, the starfish." One ombré gown, styled with a cropped faux fur, nodded to Lauren Hutton at the 1975 Oscars.

On the less rosy side, a few looks — a black dress with pressed crystals here, a gold sequined bodice there — added some dimension beyond the brand's all-pink, all-the-time ethos. Rounding out the collection was more swim, as well as some activewear, that will dovetail with the brand's other collaborations such as skiwear with Bogner Fire+Ice. — James Manso









Diesel







resort
2026