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— POST —

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BOBBI BROWN

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Bobbi Brown

The Founder Of Jones Road Beauty Talks Makeup, Social Media, & How Confidence Is The Most Powerful Beauty Product Of All

By Maggie Kim

Bobbi Brown has spent decades as one of the most trusted names in beauty. In 2020, she launched Jones Road Beauty with a clear mission: makeup should be simple, skin should look like skin, and confidence outperforms any product on the shelf. The name has Hamptons roots, pulled from a road sign she spotted while driving with her husband, Steven. Ahead of Jones Road’s newest launches, Brown spoke about confidence, social media, and why she’d rather make fewer, better products than chase trends.

After such an accomplished career, what inspired you to start fresh with Jones Road, and what has that experience been like for you?

When I left my namesake brand in 2017, I really didn’t know what I was going to do next, but I had an empty calendar and started to work on projects I found interesting, including doing the first class as a makeup artist for the education platform, MasterClass. That project reminded me that what I love to do most is be a makeup artist and a teacher, and to formulate great products. I love teaching women how to use makeup to feel like themselves on their very best days. I also like to create products that are easy to use and over-deliver on their benefits.

Jones Road really started because I was looking for products for my own makeup kit that were clean, high-performing, and easy-to-use, and I couldn’t find exactly what I wanted. So I started making them. I had this incredible opportunity to take everything I’d learned over 30-plus years in the beauty industry and start again with a completely clean slate.

It’s been so much fun because I get to do things differently this time. We’re nimble, we listen to our customers, and if something

doesn’t make sense for us, we don’t do it. I have more freedom, and creatively, that’s incredibly exciting.

You’ve spent your career helping people feel more confident in their own skin. How has your own relationship with beauty and aging changed over the years?

I’ve always believed that beauty is about looking like yourself, and I believe that even more strongly now. As I’ve gotten older, I’ve actually simplified what I do. I wear less makeup, not more.

The biggest thing I’ve learned is that you don’t need to cover everything. Skin should look like skin. I want my skin to look healthy and moisturized. I want a little color in my cheeks. I want my eyes to look awake. I’m not trying to look 30. I want to look like myself, healthy and rested.

Confidence is the most powerful beauty product of all. As we get older, we know ourselves better, and we know what works. There is something very empowering about that.

Your philosophy has always centered on helping people look like the best version of themselves rather than someone else. In an era dominated by filters, viral beauty trends, and constantly changing aesthetics, do you think that message has become more difficult or more important to communicate?

That has consistently been my message for nearly 40 years. I don’t follow trends, and I’ve never believed that makeup should be about



transforming yourself into something you’re not. Makeup should make you look like you on a really good day.

Social media is an incredible tool, and we use it to educate and inspire our customers. We use it to empower women and help them realize that they don’t need to follow every trend, and you don’t need to change the shape of your face because somebody on TikTok told you to. We want women to embrace who they are, flaws and all.

The Hamptons have such a distinct sense of style (effortless, natural, and outdoors). Do you think that mindset has influenced the way you approach beauty or shaped the Jones Road brand?

That effortless Hamptons sensibility is very much how I think about beauty. It’s healthy skin, a little color, maybe some freckles showing through. Your cheeks are slightly flushed, like you’ve just had a great workout, you’ve gotten some fresh air, and you feel good in your skin.

That’s really the Jones Road woman. She doesn’t want to spend an hour doing her makeup. She wants a few great products she can put on with her fingers and then get on with her day. And I love makeup that can take you from being outside all day to dinner at night with just a couple of things thrown in your bag.

Also, my husband Steven and I came up with the name Jones Road when we were driving in the Hamptons. We were in the car — Steven was driving, and I was in charge of directions, using Waze on my phone. I looked down at the directions and saw “Jones Road” on the map. I immediately said out loud, “Jones Road Beauty.” Steven immediately

liked the name. I loved it because it sounded like a bespoke British brand. And we checked with our lawyer, and it was available. The Hamptons are a critical part of Jones Road’s origin story.

After decades in the industry, are there any beauty “rules” you once believed in that you’ve completely changed your mind about?

I’ve never been a big believer in beauty rules. If anything, I’ve gotten even less interested in them as I’ve gotten older.

I used to think you needed more products to create a polished look. Now I think the opposite. You need the right products. You don’t need foundation everywhere — only where you have hyperpigmentation and need to even out your skin tone. Always add products into your routine that are going to instantly make you look better — products that are hydrating and give your skin a bit of a glow; something a little sparkly that you can put on your eyes or cheeks and add a little more blush to your cheeks. Usually, that’s all you need.

You’ve often said makeup should make people feel good, not feel pressured. What do you wish young people today understood about beauty that social media doesn’t always teach them?

That you don’t have to fix your face.

I think young people are seeing themselves through filters and cameras constantly, and that’s very different from how I grew up. When you see a filtered version of yourself over and over again, it’s easy to start thinking that’s what you’re supposed to look like.

But real skin has texture. Faces aren’t perfectly symmetrical, and that’s normal.

Makeup should be fun. Experiment with it. Try a crazy eyeliner or a bright lip if you want to. But do it because it makes you happy, not because you think you need it to be beautiful. The most important thing is figuring out what makes you feel good.

You’re known for listening closely to your customers, whether that’s through social media, in-store conversations, or your online community. Has there ever been a piece of customer feedback that genuinely surprised you or changed the direction of a product?

What has surprised me most is how much our customers actually tell us what they need next. I’m constantly reading comments, talking to people in our stores, and listening to what women are asking for.

When I started Jones Road, I was developing products largely from a makeup artist’s perspective — what was missing from my kit? Now we have this incredible community giving us real-time feedback. They’ll tell us they want a different shade, a different texture, or an easier way to do something, and we listen.

That’s one of the biggest advantages of being an independent company. We can react. We don’t have to create something because a trend report says it’s going to be big next year. If our customers have a real need and I think we can make a better product than is currently out there, we make it.

From the Bright Skin Illuminating Drops to the Your Skin Foundation Stick and new Miracle Balm shades, Jones Road’s newest launches all seem to stay true to the brand’s natural approach to beauty. In an industry where trends move so quickly, how do you decide when a new product is worth creating, and what makes it feel like a meaningful addition to the line?

I don’t create products because something is trending. The world doesn’t need more beauty products — it needs better beauty products.

For me, there has to be a reason for something to exist. Is there something missing from my kit? Are our customers asking us for something? Can we make something easier or better than what’s already out there? And most importantly, does it make you look better without looking like you’re wearing a ton of makeup?

The Bright Skin Illuminating Drops give you that healthy luminosity without covering your skin. Your Skin Foundation Stick gives you coverage exactly where you want it, instead of feeling like you have to put foundation all over your face. And when we add shades of Miracle Balm, it’s because we’re finding new ways to give women that healthy, natural color that has always been at the heart of Jones Road.

I’m also incredibly picky. If a formula isn’t right, we don’t launch it. We don’t launch a new product until we’ve tested it extensively and that I’m confident that it’s better than anything I’ve tried on the market.



Photo by Michael Lavine

Melissa Errico

Melissa Errico has built an acclaimed career spanning Broadway, concert halls, cabaret stages, recordings, and the written word. The Tony Award-nominated Broadway star, singer, author, and New York Times contributor recently returned to Bay Street Theater in Sag Harbor with her acclaimed concert, “The Streisand Effect: Melissa Sings Barbra.” She will also perform her

show “I Can Dream, Can’t I?” at Landmark on Main Street in Port Washington on October 9.

Her recordings include “Sondheim Sublime,” as well as collaborations with Michel Legrand and Arif Mardin, while her personal essays for The New York Times have earned her a readership beyond the stage.

Before her Bay Street performance, Errico

reflected on what each chapter of her career has taught her about connecting with an audience.

“Broadway taught me discipline and the power of storytelling,” she said. “Every night you serve the play before yourself.”

Recording, she said, offered a different kind of lesson. “Recording taught me to trust intimacy. A microphone hears every thought, not just every note. It rewards honesty over volume.”

But it is the concert stage that may have taught her the most. “There is no character to hide behind. It’s just me, extraordinary musicians, and an audience that has chosen to spend an evening together.”

Over time, she has come to understand that audiences are looking for more than a collection of favorite songs. “People want a story, even a purpose, to bind the songs, not just a list of your favorites,” she said. “They come looking for a connection — to me, to history, and to finding meaning in this complex thing called life.”

That philosophy has shaped the way Errico structures her concerts. “If you’re fully present, they meet you there,” she said. “Sometimes I think my concerts have become like performance art shows — everything is interwoven for an experience. The music is surrounded by ideas, and the ideas are surrounded by music.”

Errico explained how her relationship with an audience has changed over time. “I think I’ve become less interested in singing at an audience and much more interested in singing with them,” she said.

That does not necessarily mean a traditional singalong, although she acknowledges that audiences sometimes join in. Rather, she wants the concert to feel like a shared emotional experience.

“I want them to feel that I feel what they’re feeling, rather than wanting them to feel the power of my feelings,” Errico said. “If that feeling makes any sense!”

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Susan Wood, 1963



Easy Rider, 1968

Susan Wood

Capturing Moments & Spirit

By Maggie Kim

Susan Wood built a career out of catching people off guard, in the moment before they remembered to perform for the camera. Now 94, she recently sat down to look through decades of that work, and some of it caught her off guard too.

“There are things I don’t even remember about until this,” she said at her home in Amagansett, flipping through prints and contact sheets from a career that spans roughly 75 years.

The archive is headed to a permanent home. The Center for Creative Photography at the University of Arizona announced in April that it had acquired Wood’s collection as part of an expansion that added photography archives to its holdings. The donated materials include prints, negatives, slides, Polaroids, test prints, tear sheets, exhibition posters, postcards, and publications, tracing her work from magazine assignments to film sets.

Wood started her artistic career at New York’s High School of Music and Art, earned her degree at Sarah Lawrence College, and did graduate work at Yale’s School of Art and Architecture. Her parents raised her on the city’s cultural circuit, spending Saturday mornings in artists’ studios or at children’s concerts at Carnegie Hall.

“I was art all the way,” she said.

This grounding in art shaped her once she picked up a camera. Her career took her through the photography lab at Life magazine and on to assignments for Vogue, Look, People, and New York Magazine. She photographed film sets for 20th Century Fox, Paramount, and United Artists, including work on “Easy Rider,” and turned her lens on John Lennon and Yoko Ono, Peter Fonda, Dennis Hopper, John Wayne, Anthony Quinn, Martha Stewart, and Gloria Steinem. Her 1969 portrait of Lennon and Ono for Look remains one of the images she is best known for.

Susan Wood also worked well outside the world of celebrity portraiture, photographing families, homes, and everyday communities, and reporting on subjects such as medical malpractice and the lives of working women. Journalism and photography developed side by side for her almost from the start.

What she was chasing in front of the camera, she said, was never the easy shot. “I don’t want just smiles. I want the soul,” she said.

Wood admitted that she cannot always explain how she knows when she has gotten the photo. “It just looks fresh. It just looks real,” she said. “There are many times you fail too, when you just can’t get at it.”

The stories behind her photographs make that instinct concrete. Once, photographing playwright Tom Stoppard on the street, she held back rather than interrupt what he was doing, hoping to catch him as he actually was. On other shoots, she used Polaroids to test how light fell across a scene, tearing the prints apart and piecing them back together until the exposure matched from section to section. It was a working method formulated as much on trial and improvisation as on technical skill.

“I just love catching people,” she said. “When I catch them, I don’t just want them unaware, just where I get the spirit. Where the expression actually goes.” The Center for Creative Photography, founded at the University of Arizona in 1975, focuses its collections on such material. Its archives let researchers study a finished photograph alongside the negatives, test prints, and false starts that preceded it. Wood’s collection provides a detailed record of editorial and advertising photography during a period when both the technology and the culture surrounding them shifted dramatically.

Her work has already been acquired by institutions such as the Library of Congress, and Getty Images represents her photography today. She has continued to exhibit in recent years, with a retrospective in Dublin in 2023



John Lennon, Yoko Ono, 1968

and a show at the Laughlin Gallery in 2024.

None of that has slowed her down. She still takes pictures on her phone. She still sails, and still competes. And she still thinks hard about the choices behind an image. Wood has created habits that do not retire along with a career. Asked how someone can live in a moment and document it at the same time,

Wood did not treat it as a contradiction to be untangled. “Appreciate the moment and be part of it and capture it,” she said. “Two different things.”

For decades, Wood has been preserving other people’s fleeting moments. Her archive now gives the rest of us a chance to see how she did it.

James Lane[®]

POST

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Editor’s Note

Welcome to the pages of our September issue! As summer reaches its close, we hope you enjoy one of the best months on the East End and savor all that our region has to offer.

We are thrilled to bring you the features that line the pages of this issue. On our cover, we have Bobbi Brown, the founder of Jones Road Beauty.

We hope you enjoy the read, your Labor Day Weekend and beyond, and all of your time spent on the East End.

Jessica Mackin-Cipro
Editor-in-Chief,
James Lane Post



The James Lane Post August issue.



Solitude

James Katsipis Partners With Bagatelle Montauk To Debut New Exhibition

Montauk-born-and-raised fine art photographer James Katsipis debuted a new partnership with Bagatelle Montauk and

unveiled the exhibit “Solitude” at an intimate dinner and cocktail party on August 27. The captivating new exhibition showcases a 15-piece exhibition honoring his lifelong

connection to Montauk. Set against the waterfront backdrop of Bagatelle Montauk at Gosman’s Dock, the evening brought together art, hospitality, ocean photography, and the

energy of summer in Montauk. Born and raised at the “End of the World,” Katsipis has spent over 20 years transform-

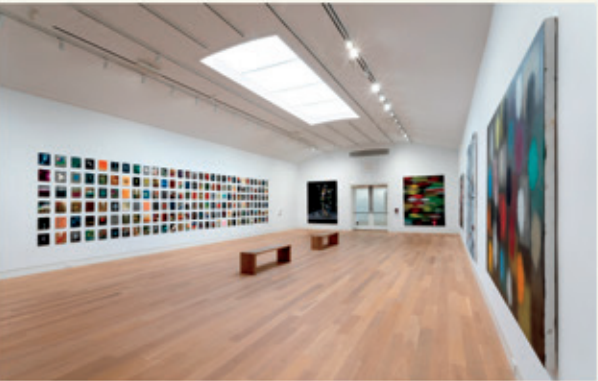
ing his lifelong connection to the ocean into a distinctive body of fine art photography. The ocean has remained his primary muse, shaping both his life and his lens. His work is both a technical and emotional exploration of natural elements, capturing the raw, cinematic energy of the coast from his home shores in Montauk to remote locations worldwide. “Solitude” brings together Katsipis’s signature ocean photography with a striking selection of newly unveiled works. The pieces featured explore Montauk at twilight, moving between stillness and motion while capturing the fleeting light, powerful atmosphere, and deep emotion that define the East End.

Bagatelle Montauk brings the glamorous spirit of the French Riviera to one of Montauk’s most iconic waterfront settings. The partnership created a natural connection between Bagatelle’s vibrant world and Katsipis’ lifelong relationship with the sea.

The exhibition will remain on view at James’s gallery on Main Street (742 Montauk Highway) in Montauk through September 28.



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Dinner In The Vines

RGNY Celebrates The Start Of Harvest Season With Chef Noah Schwartz

Photos by Estefany Molina



RGNY's Harvest Season began on August 15 with Dinner in the Vines, an unforgettable evening beneath the stars at the vineyard in Riverhead. Guests were immersed in the enchanting vineyard setting, surrounded by lush vines and candlelight.

The event featured a thoughtfully curated multi-course meal crafted by Chef Noah Schwartz of Noah's in Greenport, celebrating the flavors of the season. Attendees enjoyed a night of great food, scenic views, and memorable moments as they kicked off the harvest festivities.

As guests arrived, they enjoyed a glass of James Lane Post x RGNY Scielo Summer Rosé and passed canapés including local Oysterponds oysters and poached shrimp raw bar, toasted blinis with smoked salmon and creme fraiche, mini local pulled duck BBQ

tacos, watermelon and heirloom tomato, and gazpacho shooters with basil oil.

The first course was a Latham sweetcorn soup with microgreens and spiced popcorn paired with a 2025 RGNY Pinot Gris. For the entree, guests enjoyed a petite filet mignon surf-and-turf with lobster tail, potato puree, sautéed spinach, blistered cherry tomatoes, and red wine reduction, paired with a 2024 RGNY Petit Verdot.

The meal ended with local peach cobbler for dessert, paired with 2023 RGNY Amphora Skin-Fermented Gewürztraminer.

The series continues in October, in partnership with James Lane Post, with a stomp party on October 4 and a help-us-harvest event on October 24. The season wraps up on November 7 with RGNY's Día de los Muertos celebration.



Chez Adriana Castro

Fashion, Interiors, & Craftsmanship

By Jessica Mackin-Cipro

This summer, Adriana Castro has returned to Capri Southampton with Chez Adriana Castro, a house imagined through fashion, interiors, craftsmanship, and the things we carry with us.

Conceived as a home within Capri, the space, open through September 7, reflects the designer's evolving world through handbags, fashion, objects, textures, and collected pieces that feel personal, layered, and lived in.

This year, the concept evolves further through a collaboration with interior designer Bea Pernia, founder of BEA Interiors Design, whose refined and intuitive approach has helped shape the atmosphere of the space.

We spoke to Adriana Castro to learn more.

You describe Chez Adriana Castro as “a house imagined.” Why was it important for this to feel like a home rather than a boutique?

I have always been drawn to the idea that home is not just a place. It is a feeling we carry with us. It lives in the memories we create, the objects we treasure, the people we gather around, and the rituals that make everyday life meaningful.

That thought became the inspiration for Chez Adriana Castro. I imagined a home where everything has a story to tell. A place guided by the philosophy of “mi casa es tu casa,” where everyone is welcomed into my world through my handbags, home collection, and a thoughtful curation of founder-led brands I admire. My hope is that every visitor leaves carrying a little piece of that feeling with them.

Bringing this vision to Capri Southampton has been incredibly meaningful because it gave us the opportunity to bring that feeling to life. More than anything, I hope people leave inspired to create spaces that reflect who they are, surround themselves with pieces that hold meaning, and celebrate the beauty found in everyday rituals. If that



Photo by Alena Kostromina

happens, then Chez Adriana Castro has fulfilled its purpose.

How did collaborating with Bea Pernia shape the personality of the space?

Collaborating with Bea felt incredibly natural because our relationship goes far beyond this project. Over the years, our

friendship has grown alongside our creative journeys, and I have always admired her extraordinary eye for interiors, her timeless aesthetic, and the intention she brings to everything she creates.

We also share a Latin American heritage and a deep appreciation for craftsmanship, storytelling, and the belief that a home should make people feel something.

The vision for Chez Adriana Castro took shape through the creative thinking and storytelling process we cultivate at Valterego Studios, the creative alchemy studio I co-founded. From the very beginning, Bea understood that vision intuitively and translated it beautifully through her extraordinary talent for interiors. Every detail was thoughtfully considered, from the textures and furnishings to the way my handbags, home collection, and the founder brands we welcomed into the house came together to create a home filled with warmth and character.

I have always believed that the most meaningful collaborations are rooted in trust, mutual admiration, and a shared vision. When those elements come together, a kind of creative alchemy happens. I believe you can feel that spirit throughout every corner of Chez Adriana Castro.

Your work has always celebrated artisanship. In an era of fast fashion and instant shopping, why do handcrafted pieces matter more than ever?

I believe handcrafted pieces matter more than ever because they remind us to value what is made with intention, care, and heart.

Behind every handcrafted piece is a person, a tradition, and countless hours devoted to perfecting a craft. When we choose craftsmanship, we are honoring the hands, the heritage, and the meaning behind every creation.

To me, the objects we choose to surround ourselves with become part of our journey. Whether it is a handbag we carry every day, a piece that becomes part of our home, or something we treasure for years, these objects quietly witness our milestones, our celebrations, our everyday rituals, and the memories we create along the way.

The most meaningful pieces are the ones that transcend trends. They are lived with, loved, and become part of our lives in ways we never expect. That is the kind of lasting connection I hope every piece I design, and every brand we welcome into Chez Adriana Castro, is able to create.

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Susan McGuirk

Talks Historical Fiction Novel ‘Dear Missing Friends,’ A Story Inspired By The Sag Harbor Whaling Industry

By Jessica Mackin-Cipro

Author Susan McGuirk has debuted her first historical fiction novel, “Dear Missing Friends.” Inspired by a 1864 advertisement placed in the Missing Friends newspaper column for Irish people, Susan began her journey into the story of a Sag Harbor whaler searching for his wife, Catherine, the author’s second-great-aunt.

The story unfolds in Sag Harbor in the mid-1800s, after Catherine McGuirk departs Ireland, eager to start anew in America. During the booming whaling era, she marries a dashing sailor who vows to give up life at sea. But when he vanishes westward in pursuit of gold, she must forge her own path as a governess in Manhattan society. Torn between her ambition, the vanished whaleman she married, and the now-wealthy suitor she refused, she faces the challenges of love, loss, and the tides of a changing world.

Susan's 10 years of research and writing led her deep into her family history and local lore. She examined whaling logs, ship mani-

ests, passenger lists, census data, employment, marriage, and death records, as well as newspapers, to confirm details about these characters and their lives. She also traveled to Ireland to visit Catherine's hometown and interview local historians and other ancestors.

We asked Susan a few questions to learn more.

Your career has included HBO, film preservation, higher education, and mentoring. How have those experiences shaped you as a novelist?

The common denominator of all of the above is media. I worked at a network writing film reviews, at a film museum programming films saved from neglect, and mentoring students studying media in college. Dialogue and images are how I thought about stories. I am a visual person, so being able to see the characters' faces in my mind's eye was important to me. I found images on antique photo sites

to use as mental illustrations of each character. I did the same with the settings to better imagine the characters' dwelling places.

This novel began with a single newspaper advertisement from 1864. Can you take us back to the moment you found it? What made you think, there's a novel here?

The first newspaper advertisement in the Missing Friends column, syndicated to Irish papers all over America, was puzzling. A husband from Ohio was trying to find his wife, my second-great-aunt, last seen 20 years ago in Sag Harbor. Still, it did not become a story until I found the second ad Michael placed four years later, still looking for his wife. I knew that most Irish people read the column, as even if they were not seeking a lost loved one, they knew others who were. Why did Catherine not answer Michael? Was there a reason she did not want to be found? Was she dead? Did something happen between them? Why did he use her maiden name in both ads? How did he end up in Ohio? From these questions, a story was born.

What surprised you most as you immersed yourself in the world of Sag Harbor's whaling industry?

What surprised me most was what a unique place Sag Harbor was at that time. It was actually the best possible place my ancestors could have landed. Not only did it not cause a stir that they spoke with Irish accents, but walking along the wharf, they could encounter people from all over the world. Pacific Islanders and Portuguese people were represented on many whaling vessels. Native Americans and Free Blacks were also present on a majority of voyages. These crews lived and got along together for up to three-year voyages. There was opportunity for recent immigrants that they would not have found in New York City.

You examined ship logs, census records, marriage records, passenger lists, and newspapers. Was there one discovery that completely changed the direction of the novel?



Perhaps it was finding the whaling log that Catherine's husband kept on his last sea voyage. Seeing his name on it confirmed that he did indeed go back on his promise and return to the sea. There was a finality about it that pointed to the inevitability of their separation.

You traveled to Ireland to trace Catherine's roots. Was there a particular place or conversation that changed how you wrote her?

A local historian showed me our family's former farm and the school Cath most likely attended. We visited a nearby castle where he said the family members might have worked during the seasonal harvest for extra money. Walking through the meadows, I could picture Cath and her best friend Susie as children running down the hill toward the village where her school and the castle were. It felt almost like the childhood of Catherine's character was revealed to me, leading to a deeper understanding of her nature.



The Class

Taryn Toomey Talks The Intention Behind Her Method

By Jessica Mackin-Cipro

The Class — a movement practice founded by Taryn Toomey — has studios in Tribeca and Santa Monica, recently hosted a residency at Magic Montauk, and also offers a digital studio. Classes bring Taryn’s signature blend of movement and music, providing physical and emotional work. We spoke with Taryn to learn more.

The Class blends physical, mental, and emotional work. What is the intention behind The Class, beyond the physical workout?

The Method weaves bodyweight movement, cardiovascular conditioning, and repetition — elements of yoga, Pilates, and free-form dance — but the physical piece is really the doorway. We use thoughtful cueing and repetition to build steady strength and endurance, but we layer in breath, sound, and music that’s built specifically to move you through an emotional arc, not just a physical one.

What do you hope participants discover about themselves through the practice?

That you can do whatever you focus on. Your

thoughts create your reality. To self-realize their ability to tolerate the sensations that come with change, as well as the ability to receive. To feel a deeper connection with the expansiveness of the Universe. The basics.

What do you hope someone feels as they walk out after their first Class?

Clear, present, and connected to their heart. When one is connected to the heart, they usually make better choices on behalf of themselves and another — which positively impacts another, which impacts another... it just keeps going.

bcm autumn26

Bridgehampton Chamber Music

Marya Martin, Artistic Director

2026 Fall Season

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Oct 24, 5pm
Bridgehampton Presbyterian Church

LOVE STORIES: BEETHOVEN TO GERSHWIN

Nov 14, 5pm
Bridgehampton Presbyterian Church

Michael Stephen Brown, piano | Susanna Phillips, soprano
Yoonah Kim, clarinet | Brannon Cho, cello

BAROQUE CELEBRATION

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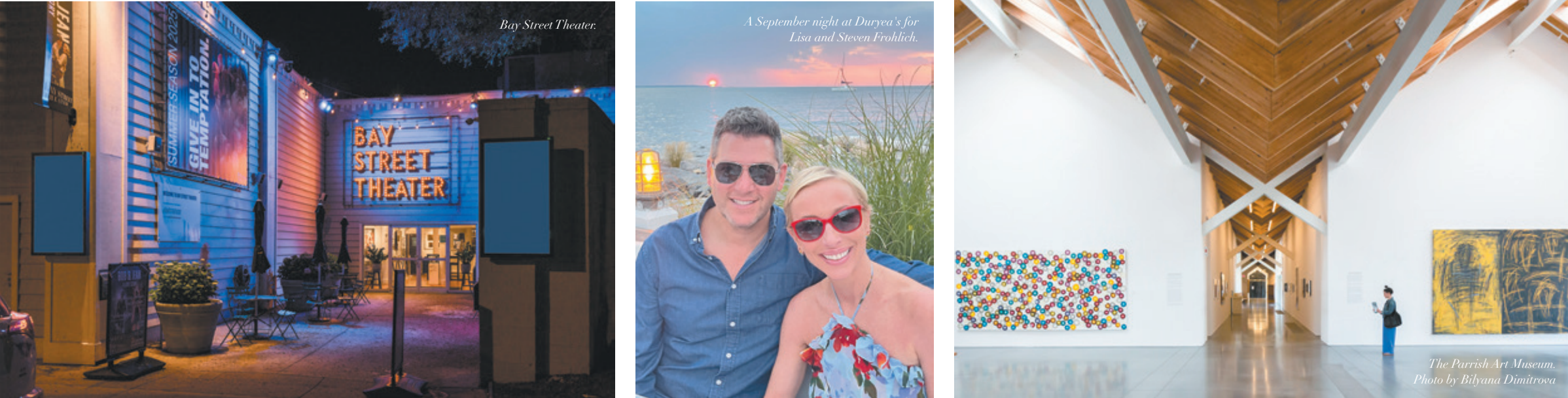
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James Lane Post Hosts Celebration At The Hub

Photos by Vanessa Gordon / East End Taste



James Lane Post hosted a shopping event at The Hub in Bridgehampton on Wednesday, August 5. Guests enjoyed wine from RGNY x James Lane Post, served from the East End Taste Champagne cart, light bites, and received a complimentary monogrammed luggage tag from OLEADA. Attendees also left the event with gifts from Clarity Mind Studio and mimmua! Skincare, as well as a copy of the latest James Lane Post.



The Big Secret

By Lisa Frohlich @HamptonsNYStyle

Every year around Labor Day, I feel the exact same thing. The traffic on 27 lets up. I can actually get a table somewhere without booking it three weeks out. And the light out here gets so soft in the afternoon that I find myself just standing in my driveway for a minute before I go inside. September is the month I wait for all summer, and honestly, I almost don't want to write this because it still feels like our little secret.

But here we are. So let me tell you how I spend it.

Dining

Dinner finally feels normal again. I got into Beacon in Sag Harbor last week without planning, and I'm convinced it's still the best sunset dinner on the East End. Tutto Il Giorno is

where I want a long lunch in that garden of theirs once things quiet down. My husband Steve and I always end up back at Wölffer on a Friday night too, since they keep the live music going well past summer. Honestly, half the fun of September is just going back to all the places that felt impossible to get into two weeks earlier.

The farm stands are still going strong too, so this is when I load up a tote at Balsam Farms in Amagansett, mostly with whatever they've got fresh that week, or swing by Pike Farms in Sagaponack for the last of the corn and sunflowers before they disappear for the year. Serene Green is another good stop if you're out that way, always a nice excuse to wander before heading home.

At Duryea's out in Montauk, the one everyone clamors over all August, you can walk up

and get a table on the water once Labor Day passes, and The Crow's Nest nearby is just as good. You have a couple of weeks to take in the breathtaking water views without the crowds. Duryea's Orient Point season closes on September 13. Duryea's Montauk season closing is September 20. If you have access to a boat, I highly recommend boating to Duryea's Orient Point.

Culture

Culture out here doesn't get better once the crowd thins out, it just keeps going. The Parrish Art Museum is opening a big show at the end of the month called "Abstract Expressionism: The East End," all about how that whole movement actually took root right here on Long Island, and I already know I want an unhurried afternoon for that one. Their Fresh Paint series is worth a stop too. What I love most about September culture, though, is its pace. People aren't checking their watch for the next reservation. They actually want to stand in front of something and talk about it.

At Bay Street Theater, "Bonkers in the Boroughs" is a world premiere comedy from Joy Behar, five original short plays starring Behar and friends, running September 2 to 6 and closing out Bay Street's 35th anniversary season with a sharp, funny take on relationships and everyday New York life.

And this is the month I start paying attention to the Hamptons International Film

Festival too. This year marks its 34th edition, running October 2 through 12, eleven days of screenings and events across the East End, and passes and ticket packages typically go on sale in September ahead of the full lineup announcement. I always try to grab something early since the Spotlight screenings sell out fast, and there's nothing better than catching a film here before it makes its way through the rest of awards season.

Keep an eye out for events at Guild Hall in East Hampton, the Southampton Arts Center, the Westhampton Beach Performing Arts Center, LongHouse Reserve in East Hampton, and more.

Shopping

Shopping shifts into a different gear as well. Main Street in East Hampton, Sag Harbor, and Southampton stops feeling like an obstacle course of beach bags and stroller traffic, and I finally have room to actually browse. As an East Hampton resident, I rarely get to Southampton in the summer due to the traffic. But when the traffic subsides, I love driving to Elyse Walker in Southampton to take in everything they are showing for fall. They do a fabulous curation of denim, bags, sweaters, and the latest jewelry designers. I also love that they are committed to staying open year-round. My husband loves Greyson for golf and activewear, so they were a welcome men's addition to Southampton. I also love Leonard Frisbie and Hank's for men, both stores stay open year-round.

Sports

If you play anything, September is your month. Montauk Downs gets so much easier to book once Labor Day hits, and the lower humidity makes for a much better round than August ever gives you. Tennis holds on too. Sportime's Amagansett club runs all the way into November outdoors, and the courts at Montauk Yacht Club stay open through the end of October, so there's no excuse not to get a match in if the summer heat kept you off the court.

And if you're heading into the city for the U.S. Open while you're still out here, the easiest way I've found is the Hampton Jitney straight to the Queens stop near the airport, then an Uber the rest of the way. So much easier than riding all the way into Manhattan just to turn around and come back out to Queens.

Just Soaking It In

Mostly though, September out here is just a feeling. The beach is still warm enough to sit on, but you could get half of it to yourself. The whole place slows down in a way that feels like a small gift after a busy summer. I love a long bike ride through the back roads of Sagaponack when the hydrangeas start fading, a sunset walk on an empty stretch of beach, or just coffee on a bench on Main Street watching the town remember how to breathe. September is the version of the Hamptons that feels most like home to me.

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Truth. Dare. Love.

A New York Search Comes Out East



One private New York man has enlisted internationally renowned matchmaker Inga Verbeek to help find the woman he hopes could be “the one.” This Labor Day weekend, the search begins in the Hamptons.

New York has always offered ways to meet: the apps, the set-ups, the hopeful seat at the bar or, at this time of

year, a chance encounter somewhere Out East. But one New York man has decided that finding the right person deserves a little more thought.

His answer is Truth.Dare.Love, a new matchmaking game launching this Labor Day weekend in the Hamptons before appearing across New York City in September.

Truth.Dare.Love was conceived by a private New York man and is conducted with Inga Verbeek, the matchmaker behind Ivy Relations. Behind the playfulness sits a search with an audience of one: somewhere between the city and the Hamptons is the woman he hopes to find, and he was never going to look for her on the apps.

Finding love, he believes, deserves more than swiping. Self-aware enough to know he may be looking in an impossibly specific way, yet romantic enough to believe she would do too, he decided to search on his own terms. So he made a game.

Truth.Dare.Love is a gentle rebellion against pixels and profiles. In true New York fashion, the city itself is in on it. She may find the game on a billboard she has passed a hundred times, between the pages of a book, on a matchbook at the bar, or wrapped around a bouquet of flowers. Or perhaps a friend will send it to her with a simple message: “This is so you.”

That is when the game begins. It opens with a choice: tell him something true, or take the dare, and he will do the same. Round by round, she discovers more about the man behind the search, his character, his tastes, his values, and the life he hopes to share, while revealing more of herself. The idea is to know each other properly, to weigh real compatibility, before ever meeting.

It’s oddly intimate, maybe even old-fashioned, because there’s nothing public or performative about it.

Every answer goes straight to Ivy Relations. If Verbeek and her team read between the lines and see a real possibility, they’ll reach out privately to see if an introduction makes sense. There’s no charge and no pressure; anyone can leave the game whenever they like. The man behind it all admits he’s not looking for just anyone. That’s why he’s turned to a matchmaker rather than rolling the dice online.



Verbeek’s own path explains the approach. She has spent over two decades conducting private searches for clients across the United States, the United Kingdom, and Europe. Named among the world’s leading matchmakers in the Spear’s 500, she is known for refusing to leave love to chance, nor to reduce it to a mathematics problem. She describes her work as not a formula, nor intuition alone, but the art and science of bringing two people together.

Which brings us back to the Hamptons. Somewhere among everyone heading Out East this Labor Day weekend could be the woman this entire search was created to find.

For a man who has chosen to look beyond profiles and algorithms, perhaps that’s the point. She might stumble across the game herself. A friend might send it to her. Or perhaps she’ll be reading about it here.

The rules are simple: pick Truth or Dare. Give an honest answer, or try something you wouldn’t normally choose for yourself. If Ivy Relations sees something real, they’ll make the introduction, privately, offline, and away from the noise.

There’s only one way to find out. Truth or Dare? The search begins this Labor Day weekend at Truth.Dare.Love.

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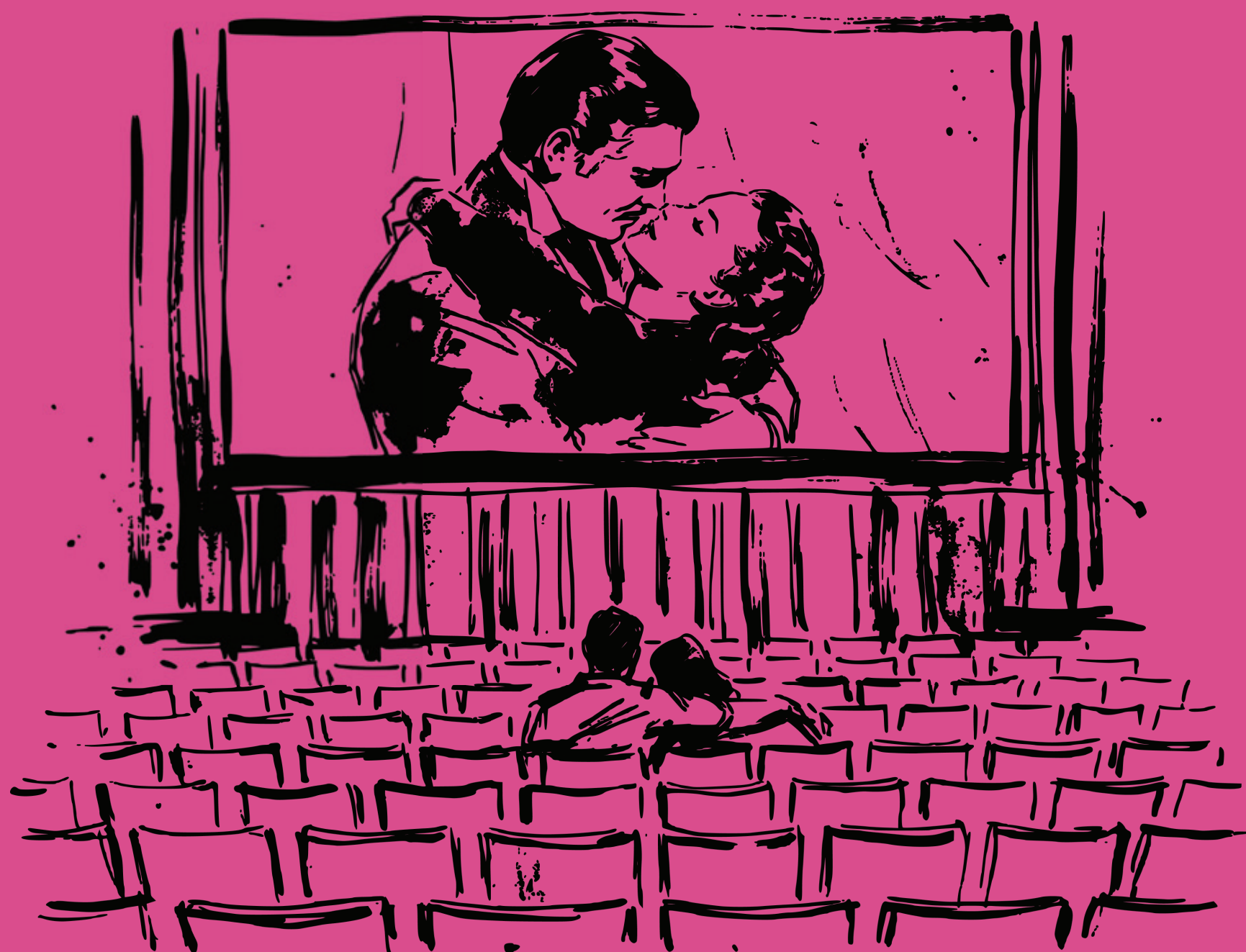
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