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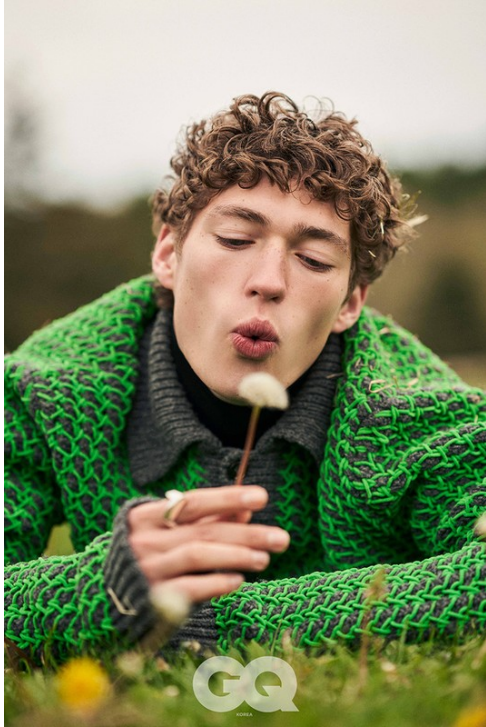
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PHOTOGRAPH BY CHRISTOPHER SHERMAN

EDITOR

A NEW YORKER'S SENSIBILITY

PHOTOGRAPH BY SCOTT RUDD

New York magazine's editor-in-chief David Haskell takes a lunch break to talk publishing, politics, and TikTok lines with Interview's own Mel Ottenberg

MEL OTTENBERG: I want to bring you a magazine out to see. **DAVID HASKELL:** Oh, great. I'm sure you've done that before. I haven't read it yet. **OTTENBERG:** Do you want Lisa or Alan Ocasio? **HASKELL:** I'll take Lisa. **OTTENBERG:** That's what I figured. **HASKELL:** And I'm also going to try to have a Sheryl Crow cover, because I have a thing with Florida who think look like him. **OTTENBERG:** Oh, maybe. **HASKELL:** Yeah, that I got an album. **SPEAKER 1:** Okay. **HASKELL:** Thank you. Before we start, can you tell me what you think makes a good interview? **OTTENBERG:** What makes a good interview magazine interview is an actual conversation where you get a view about who this person is, their life, what they're doing, what they're thinking, but it's also just feel like a time to just talk to someone, without trying to have an interview. **HASKELL:** How often do you do the interview? **OTTENBERG:** I don't know. I just like doing the interview once in a while because I like talking to people. What about you? What's your process? **HASKELL:** I mean, the kind of the person, the who, what, where, when, why, how, and how they're doing it. And it's a different from how I do it as editor-in-chief. I'm really writing with a person and I don't do that many interviews. I like writing material. It's more writing to me. I basically feel like my role as director of a movie. You're casting and you're working towards a big picture, but then you're also in the middle of the process. Like the director. You're putting on a show, and all that stuff feels easier for me than to sit down and interview somebody in front of a camera, or have that kind of a social media presence where you're always on. **OTTENBERG:** I like reading your reports over to cover in print. **HASKELL:** I love my job and I think it shows up in the magazine. Whenever we see each other and we're trading war stories and complaints, I think it's because we're both having fun and sitting from a place of confidence. That confidence allows you to be happy if it allows you to be creative and method. It's up. I'm often pushing the staff towards a wider direction. **OTTENBERG:** That takes your readers? **HASKELL:** Yes, it does. **OTTENBERG:** We didn't look at the issue yet, do you know what you want? **HASKELL:** I'm interested in that age and artistic thing. **OTTENBERG:** It's good. **HASKELL:** I've worked at New York magazine for 10 years now, and the first time I was in the office writing for the book. But yeah, giving people permission to show that age and not censor their own brains—we're not covering anyone, for the most part. There's something unusual about everybody that we employ, but the tendency when you work at a larger organization is to try to flatten yourself out to figure out how to succeed. **OTTENBERG:** One headline present. What did your training for the first 10 years give you the full idea of what the magazine is supposed to be? **HASKELL:** Yeah. My producer was a thematic editor and used it through a big transition from a print magazine to a magazine that was both print and digital. It was a sort of passion project to make New York magazine as great as it was in the first decade. It was a goal. It was kind of a goal. And so one of the things we did was create all these verticals like Culture, The City, and Outlets, so please to double down on all of our distinctive commitments around different subjects. **OTTENBERG:** Right. **HASKELL:** And that's the big thing—your phone, literally right before I go here, popped up this article from Bloomberg about the great print revival of 2024. That's what I've been saying to my colleagues and bosses for the last year or so, which is that the print magazine is an incredibly brilliant, contemporary product, and the world is changing so to help it's a smart business move. We publish a magazine every two weeks, publish about 60 stories a day on the website, and probably see episodes of a podcast each week. There's so much different stuff coming out in the cinematic universe of New York magazine, and I think it creates an environment you want to be in if you're a writer. Kind of, yeah, it's not for everything, and that's really important to own and be confident about, but there's a handful of a million people who are content created that sense something. **OTTENBERG:** How does the print issue come together? How many issues are you doing a week? **HASKELL:** We do it once a year and that's the same. I actually know what the theme of the anniversary issue for next spring will be. **OTTENBERG:** Excuse me. It's going to have the age thing. I'm going to have the anniversary and we'll share an umbrella over. And may I have a look? **SPEAKER 1:** Sure. And would you like another coffee? **HASKELL:** Yes, thank you. Do I have it because we still have some things that take six months to make, and then we've got to make it make a week later. Even though it also adds a ton of anxiety and stress, it's



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Photographed by
BOB
KENTRIDGE

YEEHAW!

Styled by
LUCY
GASTON

MASON RAMSEY RIDES AGAIN

Six years after he first appeared in this magazine (back when he was the viral sensation known as Yodel Boy), the 18-year-old country singer is back, this time with a new Christmas EP, a brand-new whip, and answers to some pretty personal questions

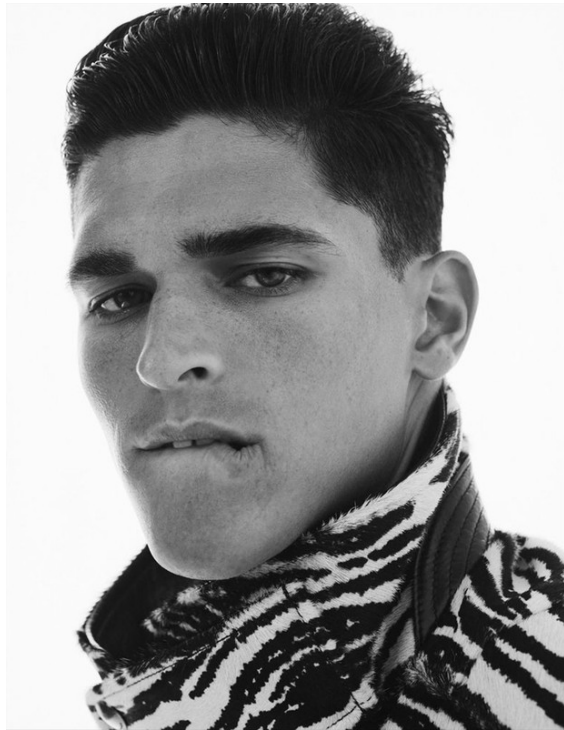
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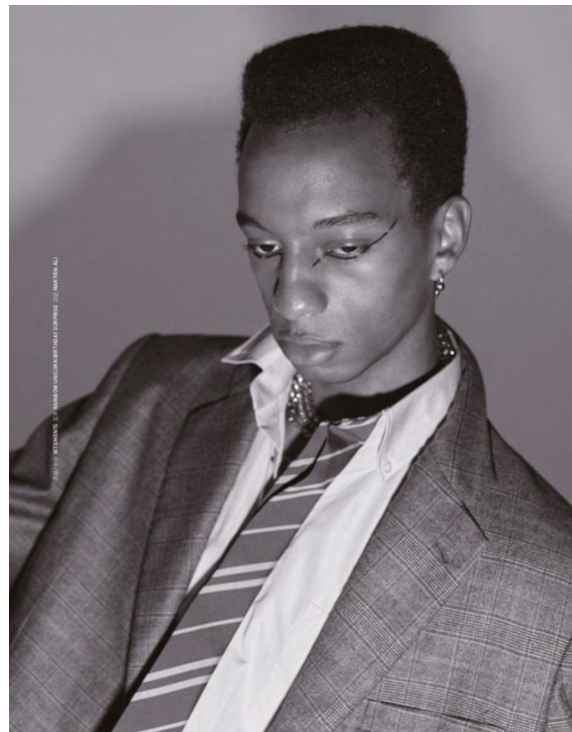
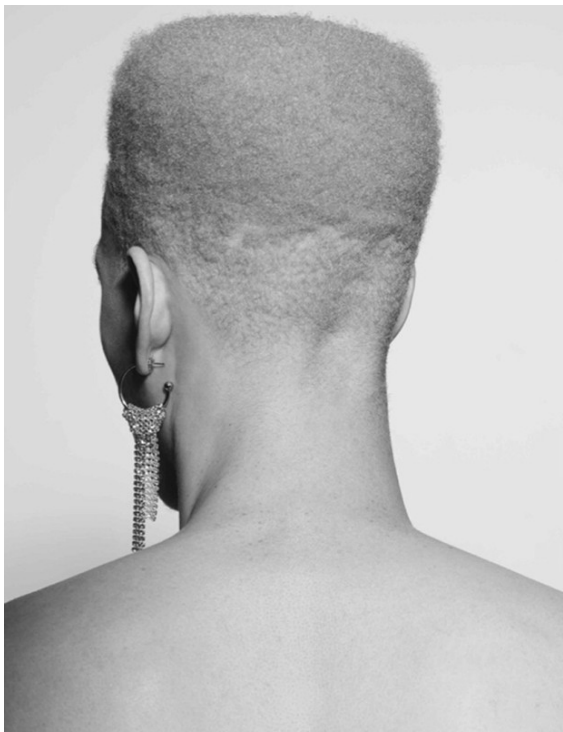
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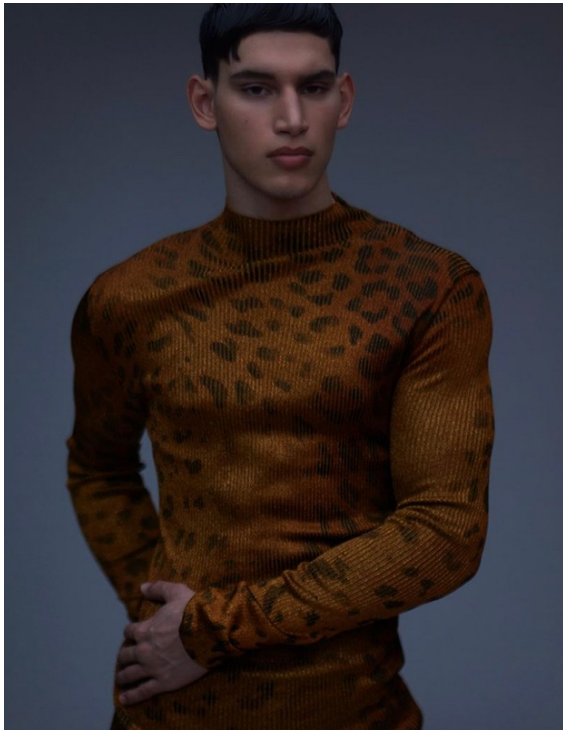
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