

McCandliss and Campbell: Big Ideas, Small Budgets, Great Work

THEY COMBINE TO MAKE A RARE TEAM IN GRAPHIC DESIGN; ONE THAT CAN PRODUCE BOTH SUPERB PHOTOGRAPHY AND EXQUISITE TYPOGRAPHY WITHOUT LETTING THE TYPE GET IN THE WAY OF THE PICTURES, OR VICE VERSA!

Roger Black, *President of Roger Black Studio, Editor-in-Chief of Type Magazine*

NANCY CAMPBELL AND I WERE BOTH PRIVILEGED TO STUDY AND WORK ON GRAPHIC DESIGN IN NEW YORK IN THE LATE 70S AND 80S. SHE HAS SINCE CONTINUED TO PUSH THE LIMITS AND PRACTICE WHAT WE BOTH LEARNED IN THOSE EARLY DAYS.

Paula Greif, *Designer, Paula Greif Ceramics*

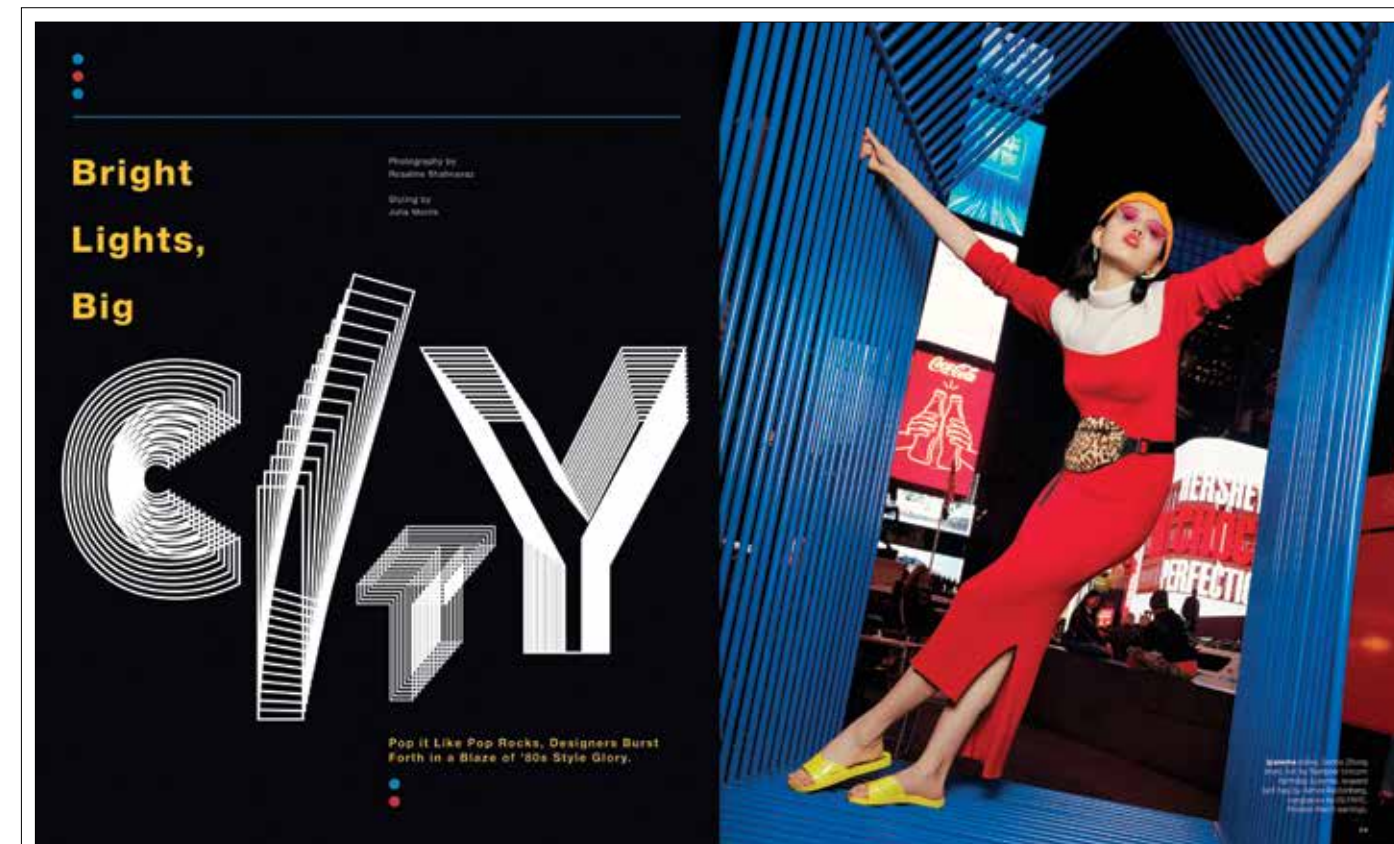
I'VE COLLABORATED WITH THEM ON COUNTLESS PROJECTS OVER THE YEARS. I'VE WATCHED THEM DEVELOP LONG-TERM PARTNERSHIPS WITH OUR CLIENTS THROUGH SUPERIOR SERVICE AND SINCERE COMPASSION.

Emily Beckman, *Editor-In-Chief, Earnshaw's Magazine*

THEY ARE TRULY DEDICATED ARTISANS; THEY LIVE AND BREATHE THEIR WORK AND AS A RESULT HAVE A UNIQUENESS AND A MASTERY.

THESE TWO ARE GREAT MENTORS WHILE REMAINING OPEN TO LEARNING. THERE IS A MUTUAL RESPECT THAT MAKES THE CREATIVE PROCESS AN INSPIRATIONAL EXPERIENCE.

Mariah Walker, *Fashion Editor & Stylist, Earnshaw's Magazine*



(Top) Bright Lights, Big City | Typographic design using the variable font Whoa for Footwear Plus Magazine, December 2019. Photography by Rosaline Shahnava, styling by Julia Morris.
(Bottom) Gentlemen | Customized typography for Earnshaw's Magazine, April / May 2017. Photography by Zoe Adlersberg, styling by Mariah Walker.



(Top) Heel Thyself | Custom typography for Footwear Plus Magazine, December 2016. Photography by Bill Phelps.
 (Bottom) Mod Moves | Custom typography for Footwear Plus Magazine, October / November 2015. Photography by Trevett McCandliss, styling by Edda Gudmundsdottir.

Introduction by Greg Dutter *Editorial Director at Footwear Plus*

I have worked closely with Nancy and Trevett for about fifteen years, which is eons in the world of magazine publishing. In an age when print has been written off for dead (repeatedly), together we have continued to produce an award-winning publication, as well as several custom publications that are respected and loved by the footwear industry. Nancy and Trevett’s talents and willingness to embrace each new issue with fresh ideas and creative solutions are a huge part of our ongoing success. In a market with numerous competitors, we are considered the “beautiful one.” Trade magazines, historically, have a bad (but in many cases well-earned) rep when it comes to design and appearance. Nancy and Trevett have shattered that stigma with our publication, which is celebrating its 31st anniversary this year. Last but not least, while I technically “work” with Nancy and Trevett, it’s more of an ongoing art project that happens to involve shoes. I’m sure any topic we would cover as a publication would be equally creative and beautiful to look at.



Kitschy Keen | Hand-done typographic design for Footwear Plus magazine, December 2017. Photography by Trevett McCandliss, styling by Dani Morales

Introduction by Francesca Messina *Sales Executive at Asia Pacific Offset*

Since 2007, design partners Trevett McCandliss and Nancy Campbell have created a singular body of editorial design work with an unique, handcrafted approach and meticulous attention to detail. Their constant is the approach, combining Trevett’s photographic and type design skills with Nancy’s collages, illustrations, and handcrafted illustrative type. Milton Glaser says, ‘To design is to communicate clearly by whatever means you can control or master.’ Nancy and Trevett have created masterful editorial designs using the constraint of the editorial subject (shoes and fashion) with conceptual solutions that tell a story though handcrafted type, illustration, and gorgeous and innovative fashion photography. They have a range of styles and solutions that tell different stories for different projects. Active in the teaching and design community, they continue to build on their collaborative practice.

AS INSTRUCTORS, THEY BRING THEIR EXPERTISE AND PASSION FOR DESIGN TO OUR STUDENTS IN THE MICHAEL GRAVES COLLEGE AT KEAN UNIVERSITY. THANKS TO THEIR MENTORSHIP, OUR STUDENTS HAVE WON MANY DESIGN AWARDS.

Robin Landa, *Professor of Design at Kean University | Author*

THEY ARE TWO OF THE MOST COMMITTED AND TALENTED DESIGNERS I KNOW. BOTH HAVE INDIVIDUAL STRENGTHS THAT, WHEN COMBINED, PRODUCE STUNNING WORK. ANY DESIGNER SHOULD BE LOOKING TO THEM FOR INSPIRATION.

Katie Belloff, *Art Director of Popular Science*

THEY'RE PROFESSIONAL PARTNERS AT MICHAEL GRAVES COLLEGE. THEIR ABILITY TO TRULY COLLABORATE WITH STUDENTS ON PROJECTS AROUSES CREATIVITY AND IGNITES PASSION ... THEIR PARTNERSHIP IS TRULY MAGICAL.

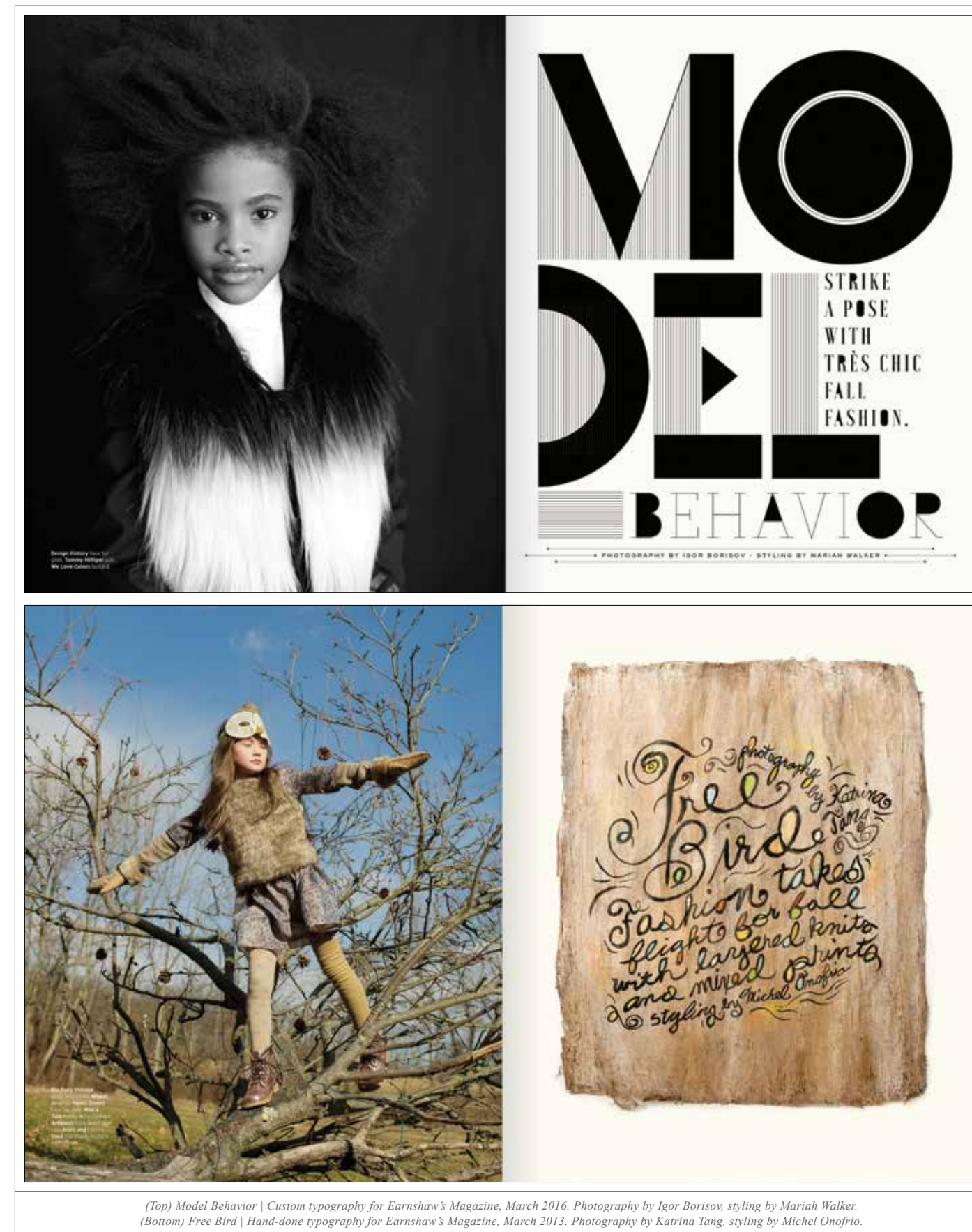
Denise Anderson, *Assistant Professor, Senior Portfolio Coordinator*

OVER THE PAST FEW YEARS, I'VE HAD THE EXTREME PLEASURE OF WORKING WITH THIS DYNAMIC DUO. THEIR GIFTS AS VISIONARIES HELPED ELEVATE THE OVERALL PACKAGING AND DESIGN OF EACH INDIVIDUAL PROJECT.

Lori Pedrick, *Creative Services, LLC (former art director, Yankee Magazine)*

THIS WAS ONE OF HER FIRST GIGS ... BUT THAT DIDN'T STOP HER. NANCY WAS AN ENTHUSIASTIC COLLABORATOR WITH AN IMAGINATIVE MIND AND EXCELLENT EYE ... IT'S NICE THAT SHE EXPANDED THOSE SKILLS INTO A STELLAR CAREER.

John Atwood, *Eastern Review Magazine*



(Top) Model Behavior | Custom typography for Earnshaw's Magazine, March 2016. Photography by Igor Borisov, styling by Mariah Walker.
(Bottom) Free Bird | Hand-done typography for Earnshaw's Magazine, March 2013. Photography by Katrina Tang, styling by Michel Onofrio.



What inspired or motivated you into your careers?

Both of us have backgrounds in the fine arts. We were both good artists in high school, and it made sense to find careers in the visual arts. For a certain type of graphic designer, magazine creative direction is a fascinating and rewarding profession. You get to move a lot of levers at once, from design and typography to concept and photography.

What is the story behind the formation of McCandliss & Campbell?

Nancy was getting back into her magazine career, having worked at Mademoiselle, YM, and Bazaar in the 80s and 90s before taking a decade off to have children. In the summer of 2006, she had just filled in for the art director at at Bridal Guide when Footwear Plus and Earnshaw's magazines called her and offered her a job.

I was finishing my studies at SVA, having graduated from the School of Visual and Performing Arts at Syracuse, traveled to New York to study painting at The New York Studio School, and then worked for a few years as art director at the New York Public Interest Research Group making political posters for college campuses. I was keen to get into magazines, and when I interviewed for the associate art director position at Footwear Plus and Earnshaw's, Nancy liked my work and convinced everyone that I would be a good bet. The first year we worked together, we were nominated for an SPD medal and won a few merits in both photography and design. That was in 2007 and we have been working together ever since.

What is your work philosophy?

Our motto is "big ideas, small budgets." Like many modern art directors since George Louis, we feel that concept is first. If you have the creative freedom to come up with great concepts and you have the skill to execute them, you will be successful. It doesn't take enormous budgets to do great work.

Who is or was your greatest mentor?

I have had many great teachers, from Jerome Witkin at Syracuse to Mercedes Matter, Rosemarie Beck, and Charles Cajori at the New York Studio School. At SVA, my teachers were Genevieve Williams, Ilene Strizver, and Ed Benguiat. Nancy has been a great mentor and collaborator because through working with her, I have been able to put everything together.

Nancy fell in love with editorial design in Bea Feitler's class at SVA. At the time, Bea and Carl Barile were working on the relaunch of Vanity Fair. Sadly, Bea became ill during the semester and Paula Greif had to take over the class. Paula was so impressed with Nancy's work that she hired her to work at Mademoiselle Magazine at the end of the school year. Nancy was only a junior and ended up finishing her degree by taking night classes for the next few years. During her time at Mademoiselle, she also worked with Gene Greif, who had a big impact on her thinking on art and design. Gene combined a razor sharp conceptual mind with constructivist compositional structures and surrealistic imagery. After her time at Mademoiselle, Nancy went on to YM, Eastern Review and McCall's before working at Bazaar with Jerold Smokler, where she learned a lot about laying out fashion stories.

While I was at Syracuse, Jerome Witkin was wrapping up his epic cycle of Holocaust paintings. He was, and is, an absolute magician with paint. Jerome had this fiery and passionate energy, and I got the impression from him that art was about going for it with everything you had. He lived and breathed the art life, and that's what I wanted as well. He was really the first person I had ever met who put it all together like that. One day he in-

vited us to his studio to see his latest work. It was amazing and reminded me of Balzac's story "The Unknown Masterpiece."

Jerome was the one who suggested I go to the New York Studio School, which became one of the most defining experiences of my artistic development. At the NYSS, we spent eight hours a day, five days a week, drawing and painting in their sunlit studios on 8th Street. On Tuesdays and Thursdays there was a lunchtime art history lesson given by Karen Wilkin. In the evening, we attended lectures given by artists, art historians, and curators, which were often followed by dinners that went late into the evening. The pedagogical emphasis during studio time was on the perceptual analysis of the still life and the nude through the modernist spatial construct. This way of seeing has informed my way of thinking about space and form across all disciplines in visual arts, from drawing and painting to graphic design and photography.

What is it about design and photography that you are most passionate about?

The mysterious process of creativity itself never ceases to fascinate. It is unclear where ideas actually come from, but if you allow them to come, they show up.

What is the most difficult challenge you've had to overcome?

For me, getting the opportunity to be a magazine art director was a challenge. Trying to make the right sort of work and the right sort of connections seemed daunting at times. Nancy had to pay her own way through school. She often went to classes all day and did freelance work at night to finance her education.

The magazine world itself is not in great financial shape, and dealing with the insecurities inherent in the current landscape is a challenge. Small budgets have become smaller, but it is imperative that we keep up the quality of our work.

Who among your contemporaries today do you most admire?

Fred Woodward, David Carson, Neville Brody, Fabien Baron, Stephen Sagmeister, Louis Fili, Paul Sahre, James Victore, and Paula Scher.

What is your team dynamic like? What is it like working and collaborating with each other?

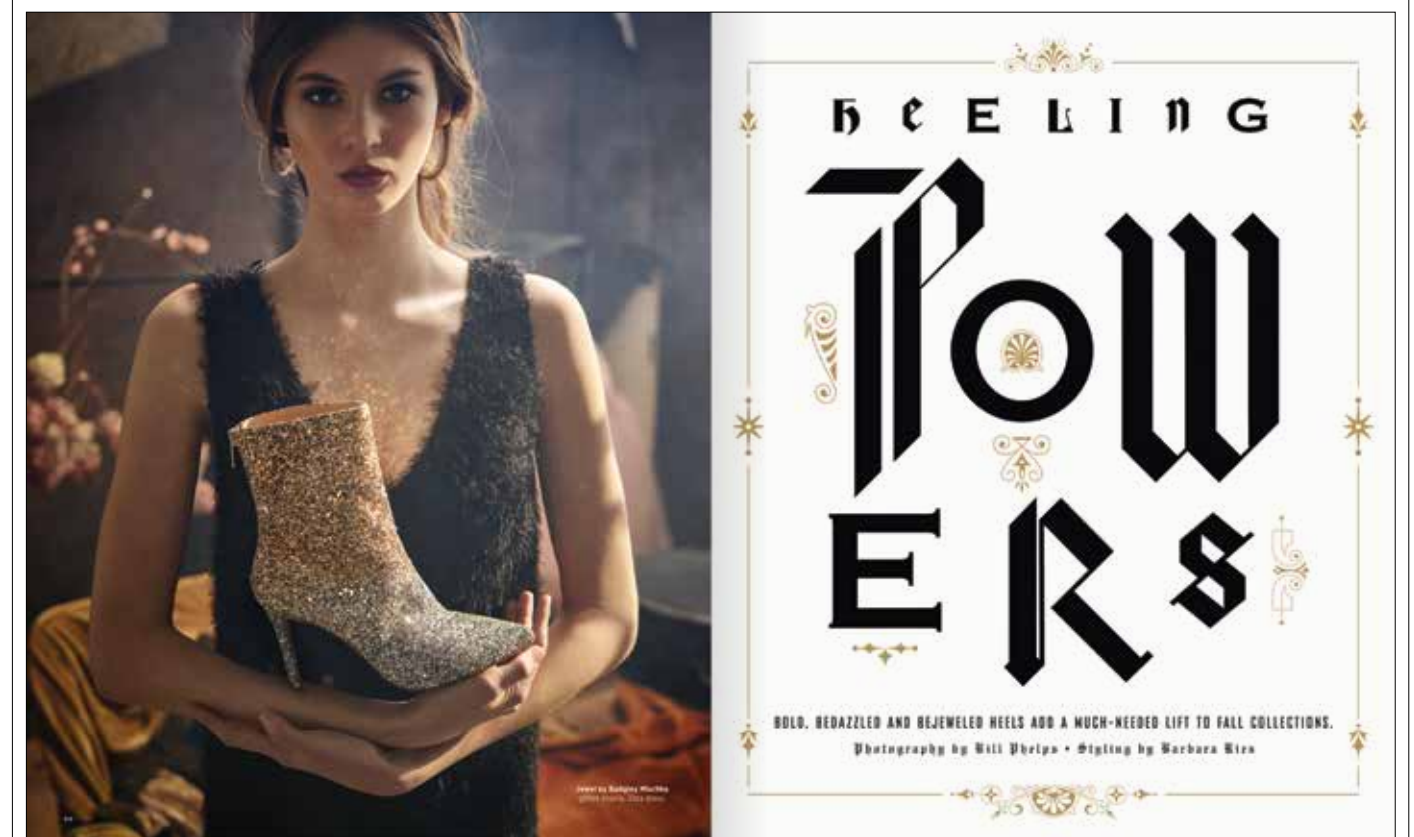
We are lucky to have an "X factor" going for us as collaborators. This means that not only do we have the same visual sensibilities and instincts, but we also are different enough that we don't step on each other's toes. We feel freer to take chances because someone we trust is "spotting" us. All of this is totally natural. We always make work together that is better than what we could do alone. I don't know why it works so well, but it does.

What is your proudest professional achievement?

We are grateful for all the awards and recognition that we have received throughout the years:

1. I would say that the first gold medal we got from SPD was a fantastic feeling! At that point, we were not well-known in the magazine community. During the cocktail after-party, many of our peers came over to introduce themselves and congratulate us.

2. A few years later we were invited to speak in Copenhagen and Oslo with a group of other art directors we admired. Niels Boje Ziegler, a professor from The Danish School of Journalism, put the trip together. He had found our work in design annuals. Being able to share our work with an international group of art directors and designers was an invigorating experience.



(Top) Heeling Powers | Customized typography for Footwear Plus Magazine, February 2018. Photography by Bill Phelps, styling by Barbara Ries.
(Bottom) Party Girl | Hand-done typographic design for Footwear Plus magazine, December 2015. Photography by Christophe Kutner, styling by Edda Gudmundsdottir

TREVETT MCCANDLISS IS A KIND-HEARTED DESIGN MAVERICK. HIS APPROACH TO TYPOGRAPHY/DESIGN MAKES HIM AN AWARD-WINNING CREATIVE DIRECTOR. HE IS A DELIGHT TO WORK WITH.

Keisha Dean, Executive Director of The Society of Publication Designers



An AMERICAN IN PARIS

LES ENFANTS AU PRINTEMPS

PHOTOGRAPHY BY ZOE ADLERSBERG • STYLING BY MARIAH WALKER

Little girl: Lila, Jeanne
 Caillat (11), Lina
 (10), Marie (10),
 Sophie (10),
 Emma (10)



JUNGLE BOOGIE

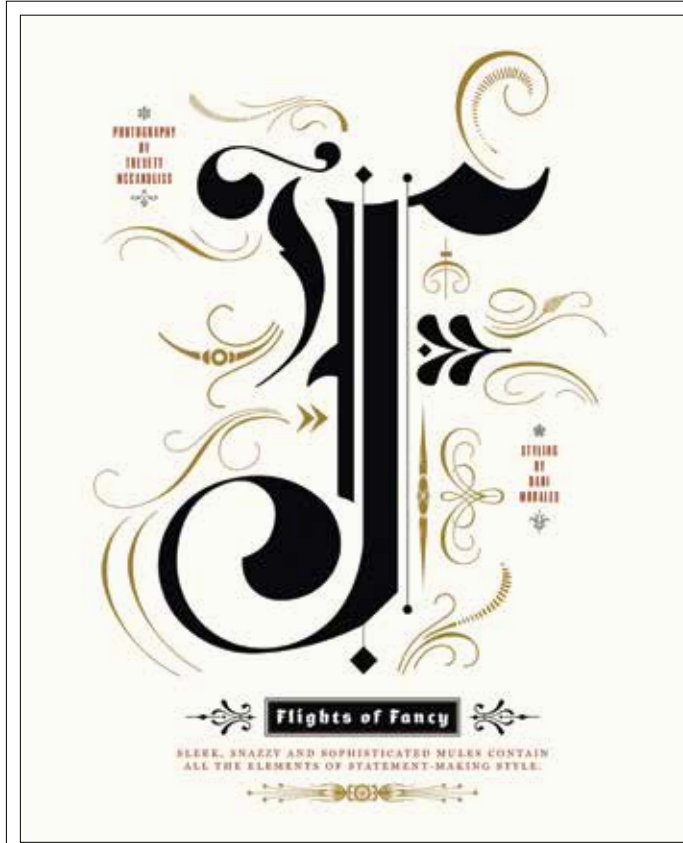
LEOPARDS, tigers, zebras, ah my!
 Designers ANSWER THE CALL of
 THE WILD this fall.

PHOTOGRAPHY BY MARK ANDREW

STYLING BY KIM MESCHES

PHOTOGRAPHY BY
 MARK ANDREW

STYLING BY
 KIM MESCHES



PHOTOGRAPHY BY TREVETT MCCANDLISS

STYLING BY DANI MORALES

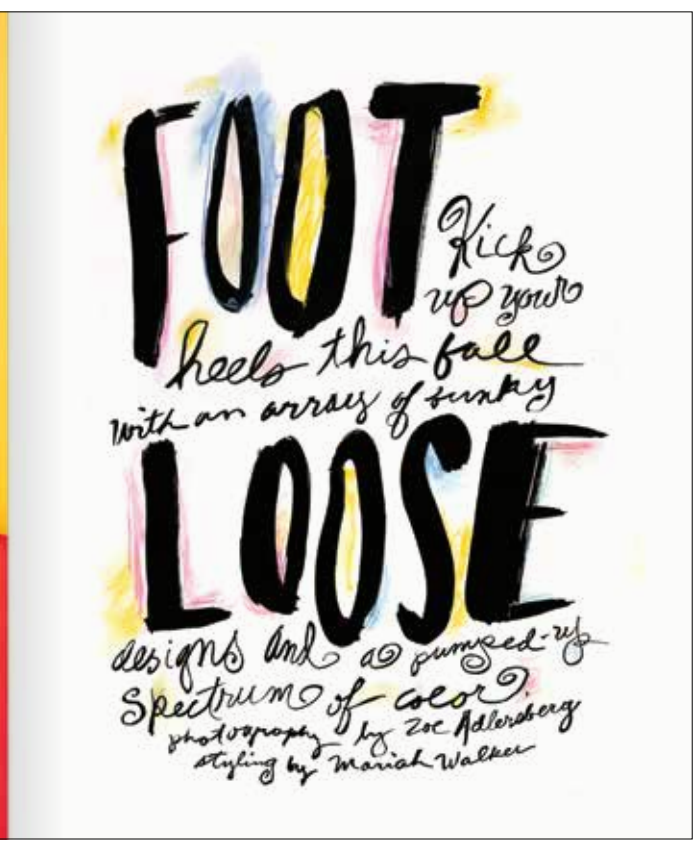
Flights of Fancy

BREEZY, SNAZZY AND SOPHISTICATED MULES CONTAIN
 ALL THE ELEMENTS OF STATEMENT-MAKING STYLE.



PHOTOGRAPHY BY
 TREVETT MCCANDLISS

STYLING BY
 DANI MORALES



FOOT LOOSE

Kick up your heels this fall
 with an array of sunny
 designs and a pumped-up
 spectrum of color.

PHOTOGRAPHY BY ZOE ADLERSBERG
 STYLING BY MARIAH WALKER

(Top) Flights of Fancy | Custom typography for Footwear Plus Magazine, October / November 2017. Photography by Trevett McCandliss, styling by Dani Morales.
 (Bottom) Footloose | Hand-done typography for Earnshaw's magazine, February 2017. Photography by Zoe Adlersberg, styling by Mariah Walker

(Top) An American in Paris | Customized typography for Earnshaw's Magazine, September 2016. Photography by Zoe Adlersberg, styling by Mariah Walker.
 (Bottom) Jungle Boogie | Customized typography for Footwear Plus Magazine, February 2020. Photography by Mark Andrew, styling by Kim Mesches.



3. Niels invited us back a few years later to teach a master class to professional art directors in Copenhagen. The week-long class was an exercise in expressive typography. The students managed to break out of their usual design habits, and we were amazed at the cool work they produced in such a short time.

What is the greatest satisfaction you get from your work?

Living the art life is a reward in itself. Getting into the creative zone is a deeply satisfying experience that I am sure many of your readers can relate to. When you are working on something, right before it's finished and subject to the limits of time and space, you are living in a creative bubble where everything seems possible. These are among the greatest moments in life. We both feel that being a good creative director has a lot to do with selecting the right person for the job and then giving them the freedom to do their best work. Seeing people thrive is incredibly satisfying! We try to create a space at our fashion shoots where everyone involved in the shoot is feeling positive and inspired.

What professional goals do you still have for yourself?

The arts are always a challenging place to make a living. We would like to continue creating. We want to continue to have excellent vessels to pour our best efforts into. Magazines have been an amazing medium to work in because one is working on many levels at once. There is the engagement with the editorial content, word-play, photography, graphic design, and a chance to use expressive typography. We like to explore making new visual statements all the time, so it is perfect for us. Each month we get to do something new.

What advice would you have for students starting out today?

To work in this field, you have to be talented, but you also have to be committed. Both Nancy and I exhibited artistic talent at an early age. I remember being able to copy comic books by rote perfectly as a kid. Nancy won numerous awards for her artistic skills while she was a student, starting in elementary school. We realized, however, that we needed to educate ourselves properly to become professional designers. There is no shortcut. We are still learning.

As a student, you are trying to learn a number of things all at once—conceptual-thinking, acquiring skills, and understanding visual communication. This is a non-linear process that takes time and patience. It is a bit like learning an instrument; you have to learn the theory and the mechanics at the same time. Once you have done that, you have to open your-

self up to allowing your own voice to come through. School is the place to explore and try out different things.

If you have the desire to express yourself in a visual medium, doing the work will be a pleasure. We tell our students they must be dedicated because many people want to work in the creative arts. We always point out that learning is a lifelong endeavor.

What interests do you have outside of work?

Nancy has a rich family life, with a husband and two amazing kids who have recently graduated from college. I spend most of my spare time playing drums with my musician friends. Other than that, thinking about design takes up most of our time.

What do you value most?

I had a dream a long time ago where I was in a dark room and could not see my way out. I had a paintbrush that was also a flashlight. As long as I can stay connected to my creativity, I can make my life work.

What would you change if you had to do it all over again?

I feel like the Twilight Zone has covered this topic. Life is such a rich and complex tapestry, and the machinations of destiny are not known to us. Tampering with even one little thing from the past would potentially change the outcome. Nancy and I are both happy with where life has taken us so, strangely, neither of us would change a thing.

Where do you seek inspiration?

We seek inspiration everywhere. Keeping yourself open, which means honing your intuition, is crucial. We keep a huge file of inspirational visual materials that we are constantly adding to. You can't look for inspiration only when you have a project or a deadline. We also go to lectures, shows, read design magazines, and check out design annuals to see what other people are doing and become inspired by them. Our students also inspire us because they are looking at the world with fresh eyes. It's exciting to see the work they produce and to help guide them.

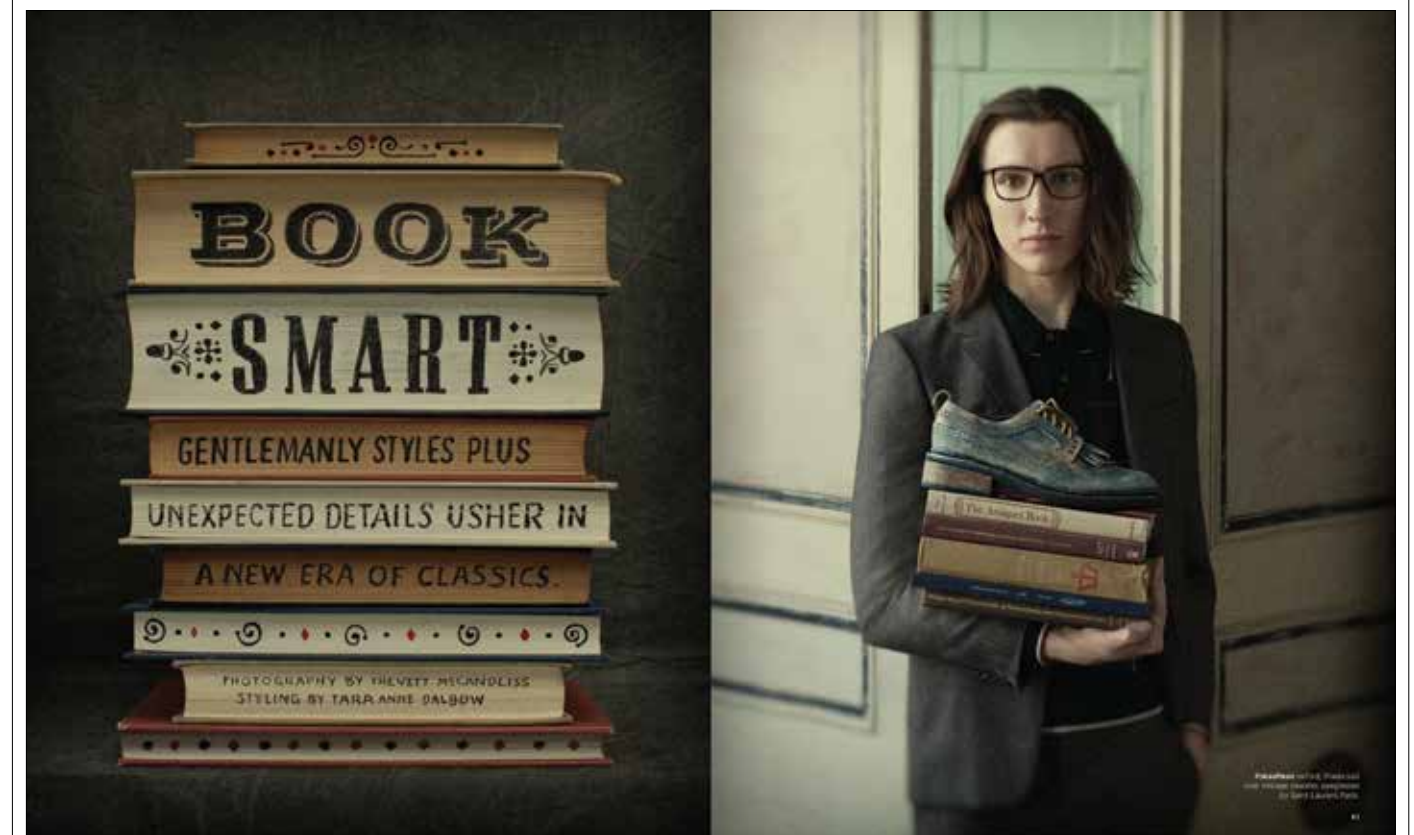
How do you define success?

Being able to make a living doing something you are passionate about is, in our opinion, most important to having a successful life. That, along with having good friends and family, are the best ingredients for happiness. Money really does not have much to do with it in the end.

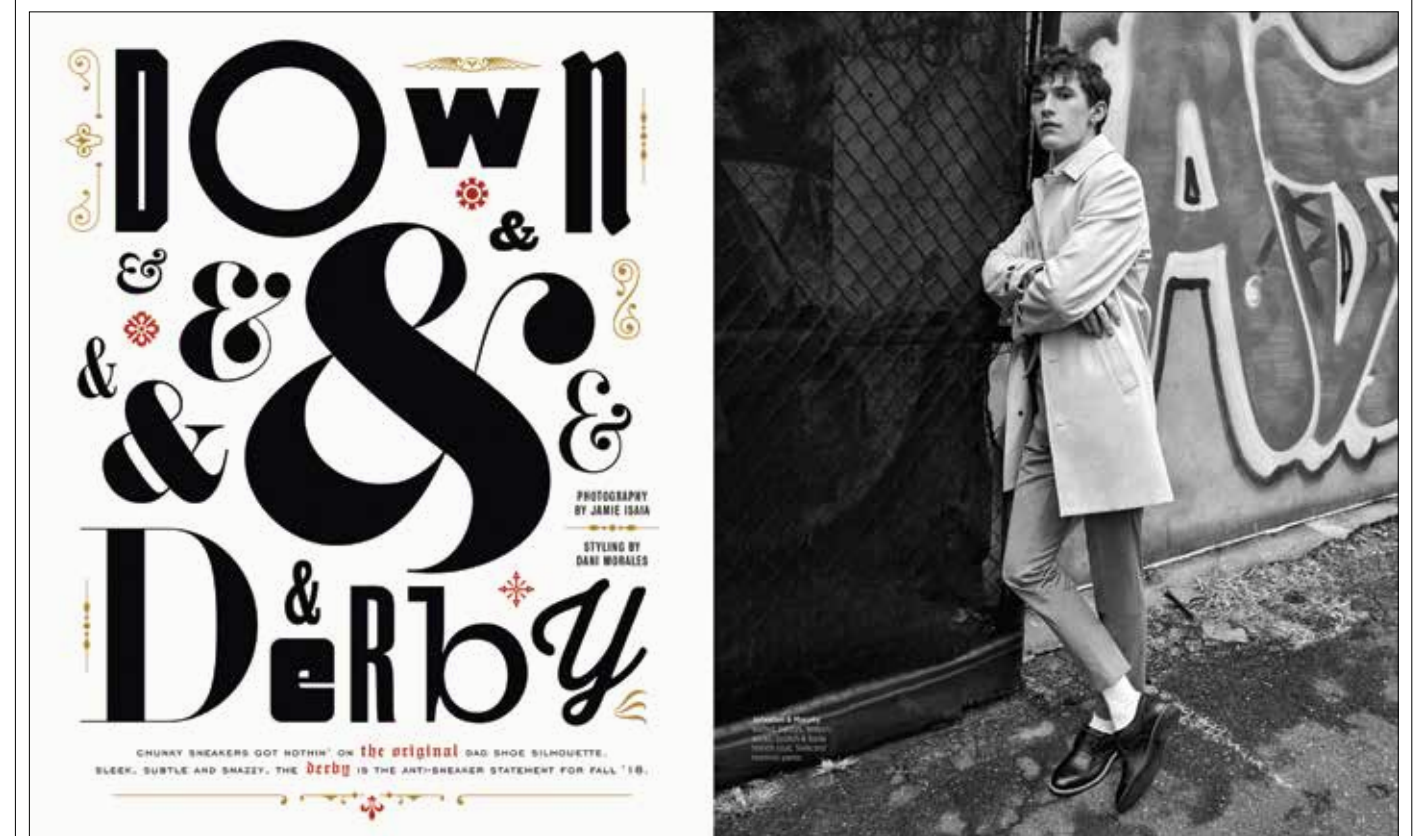
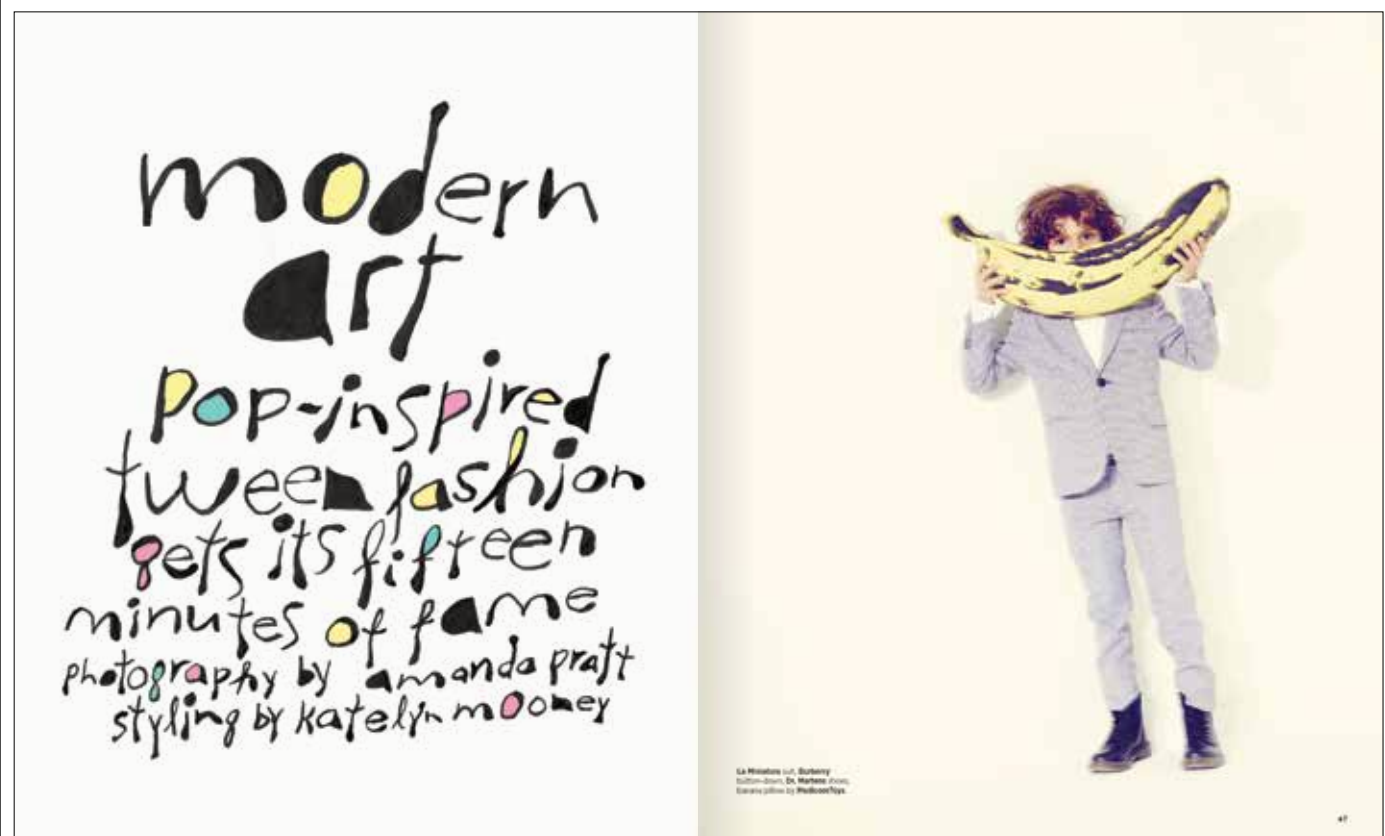
McCandliss & Cambell www.mccandlissandcambell.com

THEY CONSTANTLY AMAZED ME WITH THEIR HANDS-ON "LET'S TRY THIS" CREATIVITY. THEIR GORGEOUS TYPOGRAPHY AND LUSH PHOTOGRAPHY OUTSHINE MOST BIG-BUDGET MAGAZINES.

Holland Utley, Art Director



(Top) Book Smart | Hand-drawn typography for Footwear Plus Magazine, March 2016. Photography by Trevett McCandliss, styling by Tara Anne Dalbow.
(Bottom) Dream a Little Dream | Hand-done grunge script for Earnshaw's magazine, November / December 2018. Photography by Tobias Zarius, styling by Mariah Walker



(Top) In Goth We Trust | Customized typography for Footwear Plus Magazine, December 2018. Photography by Jamie Isaia, styling by Shea Daspin.
(Bottom) Modern Art | Hand-done typography for Earnshaw's magazine, October 2013. Photography by Amanda Pratt, styling by Katelyn Mooney

(Top) Fierce! | Custom typography for Footwear Plus Magazine, August 2019. Photography by Jamie Isaia, styling by Dani Morales.
(Bottom) Down & Derby | Customized typography for Footwear Plus Magazine, March 2018. Photography by Jamie Isaia, styling by Dani Morales.