

Roberto de Vicq de Cumplich and Matteo Bologna

For top designers, Adobe InDesign is font of new creativity

PROFILE

- Roberto de Vicq de Cumplich is senior art director and vice president at HarperCollins.
- Matteo Bologna is founder of Mucca Design, a top graphic design firm.
- Location: New York, New York
- www.harpercollins.com
- www.muccadesign.com
- www.bemboszoo.com

BENEFITS SUMMARY

- InDesign supports creation of sophisticated, subtle type effects via OpenType® fonts and features such as hanging punctuation, the paragraph composer, and optical kerning.
- de Vicq and Bologna value the integrated workflow that InDesign offers and its ability to adapt to the designers' way of working.
- An intuitive interface and tight integration with Adobe Photoshop® and Adobe Illustrator® made it easy for the designers to learn and use InDesign.
- InDesign software's creativity tools enable the designers to generate the specific effects and styles they seek for book covers.
- The ability to produce Adobe PDF files from within InDesign speeds the review process for designs.

You can't judge a book by its cover, the old saying goes. While this may be true, a book's cover does influence how well the book does on the market. Potential readers may be drawn to the colors, fonts, and images used, or they may pass up the book without notice. In addition to being renowned graphic designers, Roberto de Vicq de Cumplich and Matteo Bologna are experts at creating eye-catching covers for top titles. For a creative edge and a more seamless workflow, both designers have adopted Adobe InDesign software.

A well-known designer from Brazil, de Vicq is widely recognized for his innovative work on the award-winning children's book *Bembo's Zoo*. As senior art director and vice president at HarperCollins, he designs or oversees the designs for 800 book covers each year. Italian Matteo Bologna is founder of Mucca Design, a top graphic design firm providing a variety of services including brand identity, packaging, books, and CD jackets. He is also art director for book publisher Rizzoli Libri and teaches typography at Parsons School of Design. The two innovative designers often collaborate on projects.

Putting a new face on type

For many types of design, typography is of utmost importance. The choice of title and sub-title fonts is crucial for creating standout book covers. For de Vicq and Bologna, the choice of InDesign was spurred partially by its powerful, flexible typography tools. "Type is my passion," says de Vicq. "With support for OpenType fonts and features like hanging punctuation,

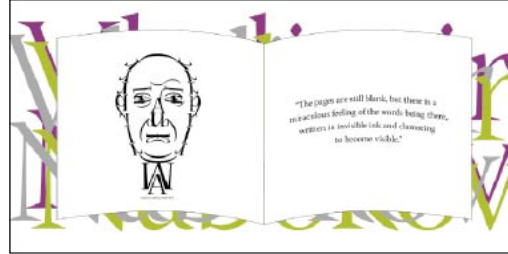
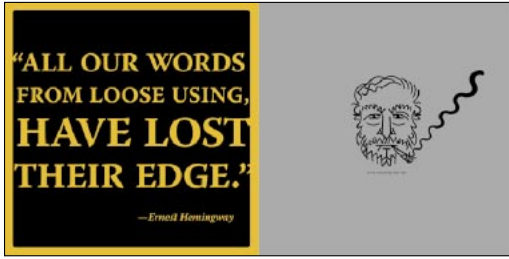
the paragraph composer, and optical kerning, InDesign allows me to produce sophisticated type effects that were almost impossible to achieve using other programs."

Extensive support for OpenType fonts is a favorite InDesign feature for de Vicq and Bologna. OpenType fonts support widely expanded character sets and layout features and offer cross-platform compatibility, allowing reliable file exchange in HarperCollins' mixed-platform publishing environment. They also may contain more than 65,000 glyphs (the individual shapes that make up a character). InDesign provides direct access to and control over a wide range of layout features for OpenType fonts such as discretionary ligatures, true small capitals, and true fractions.

As type experts, both designers quickly agreed when Adobe invited them to create sample artwork showcasing the typography features of InDesign. For their first project, the two produced an innovative poster of John Warnock, Adobe co-founder and chairman, in which Warnock's portrait was composed entirely of glyphs from the Warnock® Pro OpenType font. "InDesign offers superior type-handling," says Bologna. "Support for OpenType, complete with all of the ligatures and nonstandard glyphs, opens a world of creative possibilities."

Familiar and intuitive

Both designers made a smooth transition to InDesign. Because the program shares common



Roberto de Vicq de Cumptich and Matteo Bologna are experts at creating eye-catching covers for top book titles. These spreads, taken from the book *Words on Play*, demonstrates their typographic and design expertise—as shown above in these spreads taken from the book *Words on Play*. Its powerful, flexible typography tools were key factors in the designers' choice to adopt InDesign.

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Senior art director and vice president
HarperCollins*

commands, tools, palettes, and keyboard shortcuts with Adobe Photoshop and Illustrator, getting started proved easy. “Because InDesign has the same toolbox and is based on the same intuitive mindset as Photoshop and Illustrator, it has a fast learning curve,” says de Vicq. For Bologna, a familiar interface was just the beginning. “InDesign is familiar, but it’s also intuitive, which is even more important. I felt at home with InDesign in one hour,” he adds.

Having produced their initial project in InDesign, the designers have expanded their use of the program. They created a book featuring de Vicq’s portraits of famous authors, each created using a font that evokes something about the author. Both de Vicq and Bologna have converted to InDesign to create designs for various projects on a daily basis. de Vicq is also spearheading a transition from QuarkXPress to InDesign throughout the HarperCollins design department.

Multiple creative options

The designers’ reasons for adopting InDesign include expanded creative control and integration with other Adobe software programs for a smooth workflow. Both de Vicq and Bologna use drop shadows, transparent effects, and other creative features in InDesign to give their book covers a fresh look. They also save time

that would otherwise be spent going out to other programs because InDesign incorporates features—such as feathering and editable opacity settings—previously available only in programs such as Photoshop. Multiple undo is another favorite feature because it frees de Vicq and Bologna to experiment without hesitation. “InDesign promotes an integrated workflow and adapts to the designers’ way of working, instead of forcing them to think and work a specific way as some other programs do,” says de Vicq.

Once de Vicq and Bologna create book covers and other designs, they often share work in progress as Adobe Portable Document Format (PDF) files. “Integration with Adobe PDF is another fantastic aspect of InDesign,” says Bologna. “I can easily create Adobe PDF files directly in InDesign and email them to clients. It’s a much faster and less expensive process than distributing comps on paper.”

For de Vicq and Bologna, there is no turning back. These top designers view InDesign as an indispensable tool that helps them work efficiently while creating even more beautiful designs. “QuarkXPress is extremely limiting—so much so that I sometimes think the interface was not designed by humans,” says Bologna. “InDesign, on the other hand, offers the ultimate in intuitiveness, convenience, and creative freedom.”

TOOLBOX

Adobe Acrobat®
Adobe Illustrator
Adobe InDesign
Adobe Photoshop

Apple Power Macintosh G4 computers



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