Inside the makeover

The same graphics come alive when enlarged a bit and placed at rakish angles to the columns. More attention has also been paid to the rhythm of the placement—the photos wind through the spread in a pleasant way and counterbalance both the headlines and each other.

In the type department, the small caps have been adjusted to look more professionally set; they're now just a bit smaller than the regular caps, creating a much more subtle effect. And the makeover uses a refined strategy for signaling paragraph breaks. Whereas the old version used both an extra return (called a full line of space) and a first-line indent in the following paragraph, the new version uses only a half-line of space to separate paragraphs. That eliminates the swiss cheese look of the old design.

Inside the original

Typographically, there were a few minor problems with the old design. For example, the spaces between paragraphs often appeared near each other in neighboring columns, so that distracting patterns of "holes" appear as you scan across the page. The small-caps effect also seems exaggerated—the small caps look much too small and light compared to the real capital letters.

The biggest problem, though, was the unimaginative placement of graphics. Although the pictures help break up the monotony of the densely packed text, they've been shoehorned into the stories as though they're nuisances.