



Together with the Times, La Stampa, and Le Monde, the paper developed the so-called Europa supplement, which accompanied each one of the four newspapers throughout the 1970s and advocated the idea of a united Europe. Even though the supplement itself was not meant to last, it aided DIE WELT in finding new audiences and in turn rendered the paper appealing to advertisers and investors.

Axel Springer died in 1985. Slowly, the boycott of DIE WELT by intellectuals and writers began to loosen up. As a result, the overall editorial quality improved, the economy and culture sections were expanded, and the Monday long-read interviews featuring outstanding personalities in politics, culture, and society became widely recognized in Germany as well as internationally. When the tensions within the GDR increased and eventually led to the fall of the Berlin Wall, DIE WELT strongly supported the unification of Germany and was one of the first West German newspapers to expand its distribution network into the eastern part of the country. It wasn't until 2007 that the newspaper finally began turning a profit again.

Throughout the years, the overall design of the newspaper has seen only slight adaptations, sticking to the globe in its logo and the unobtrusive, elegant serif font of its masthead. Since 2004 the paper has been published in two different formats: the broadsheet DIE WELT and the tabloid version DIE WELT Kompakt, with the latter being published from Monday to Friday. WELT AM SONNTAG is the Sunday edition, which also comes in both broadsheet and tabloid formats.

In 2013 Springer bought the television news channel N24 and announced that the channel's editorial department would be consolidated with DIE WELT. In 2015 the daily versions including the tabloid version and the online edition WELT.DE saw a redesign. The overhaul of WELT AM SONNTAG followed in 2016. Aiming to modernize and prepare the

groundwork for a process of consolidation, the overhaul was supported by the design studio Edenspiekermann and pursued the goal of establishing WELT strictly as a multichannel brand. Today, WELT encompasses a portfolio of several print products, a "freemium" online platform, a mobile app and a television channel, aiming to provide a comprehensive news experience for a generation that values quality journalism across various channels.

The current design of the WELT brand relies on strong contrasts, bold typography that sometimes acts as a visual in its own right, generous use of white space, and a signature dark blue hue that is used across its different platforms, including the app and television channel. Photography plays a prominent role

throughout the various sections of the newspaper and is used in a bold and expressive way that is capable of rendering an image a statement unto itself, to trigger the reader's attention and provide subtle hints on the sentiment of the article in question.

No longer a bastion of conservatism, today WELT positions itself as "the liberal choice of the middle," so says its current editor in chief Ulf Poschardt, who oversees the editorial line of the print and digital editions of WELT and its recently acquired television channel. While its political stance has returned to its initial mission—to be a critical observer of, but not a participant in, politics—Axel Springer's vision of unification continues to thrive in the multimedia empire his company has become.

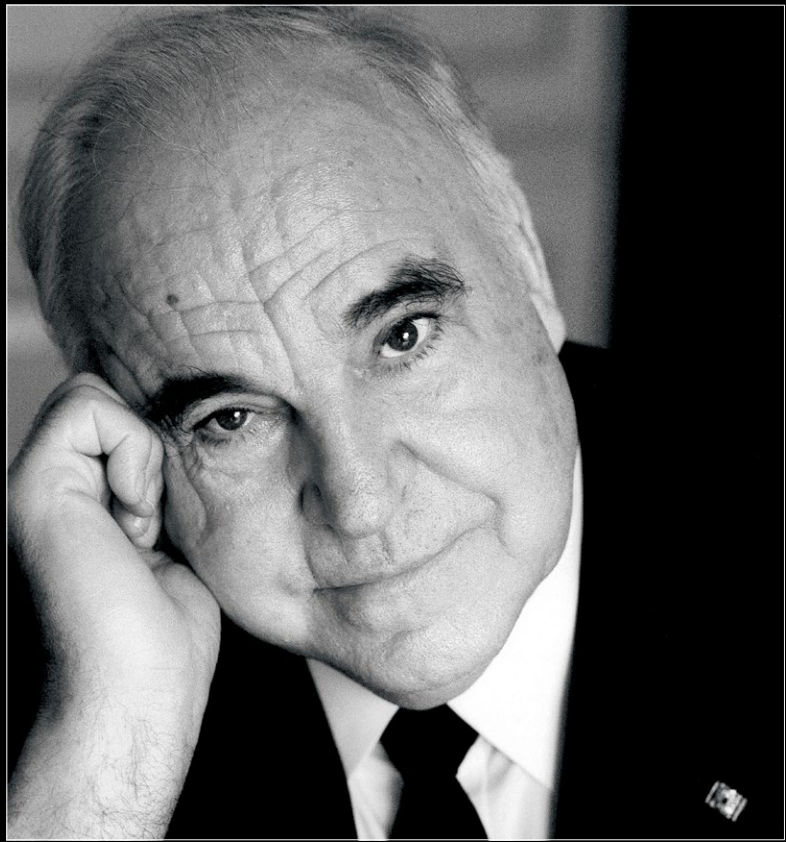
DIE WELT

KUNDENSERVICE 0 800 / 9 35 5 8 3 7

SAMSTAG, 17. JUNI 2017

2,90 EURO B | Nr. 139

Helmut Kohl 1930–2017



IN DIESER AUSGABE
Seine Karriere, sein Werk
Seiten 2 bis 4
Bilder eines Lebens
Seiten 5 und 7
Die Arbeitsweise des Kanzlers
Seite 6
Reaktionen zum Tode
Seite 6
Helmut Kohl in der Wahrnehmung im Ausland
Seite 8

2.

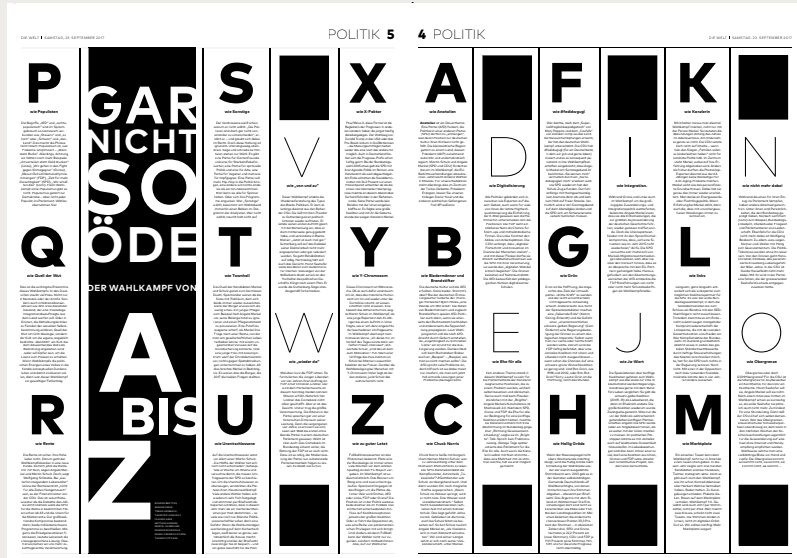
Zadie Smith Kommen zwei Männer in ein Dorf

Menschel ist Freud, Menschel ist Pflanz, er ist ein Mann, der sich nicht von oben, in die Höhe, sondern von unten, in die Tiefe, bewegt. Er ist ein Mann, der sich nicht von oben, in die Höhe, sondern von unten, in die Tiefe, bewegt. Er ist ein Mann, der sich nicht von oben, in die Höhe, sondern von unten, in die Tiefe, bewegt.



„In der afrikanischen Elfenbeinküste ist es üblich, dass man sich die Hände mit einem roten Pulver reinigt, das aus einem natürlichen Mineral besteht. In diesem Bild sieht man einen Mann, der sich die Hände reinigt.“

3.



4.

1. Typography sometimes acts as a visual on its own, as seen here in an example from *DIE LITERARISCHE WELT*, the literature supplement of the newspaper.

2. On special occasions, the main image can fill up the entire space below the masthead. This broadsheet front page is dedicated to Helmut Kohl's obituary.

3. *DIE LITERARISCHE WELT* often features long reads by renowned belletrists and influential thinkers. Here, a deconstructed photograph illustrates an essay by the British novelist Zadie Smith.

4. This double-spread from the politics section offers an overview of the most common

notions that shaped the 2017 elections in Germany. Visualized in the form of an alphabet, they are presented to the reader in an accessible and entertaining way.

5. In this example from the Forum section of the newspaper, an interview with two German journalists and authors is displayed in the form of 15 short questions.

2 FORUM

AUGSTEIN UND BLOME

Die Mitte. Oder so. Auf zum fröhlichen Ideologie-Test: 15 Fragen, die die Welt bewegen – gestellt an die Duellanten Jakob Augstein und Niklaus Blome

- 1. Warum immer noch Deutschland immer?
2. Warum ist die deutsche Wirtschaft so stark?
3. Warum ist die deutsche Wirtschaft so stark?
4. Warum ist die deutsche Wirtschaft so stark?
5. Warum ist die deutsche Wirtschaft so stark?
6. Warum ist die deutsche Wirtschaft so stark?
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13. Warum ist die deutsche Wirtschaft so stark?
14. Warum ist die deutsche Wirtschaft so stark?
15. Warum ist die deutsche Wirtschaft so stark?

5.