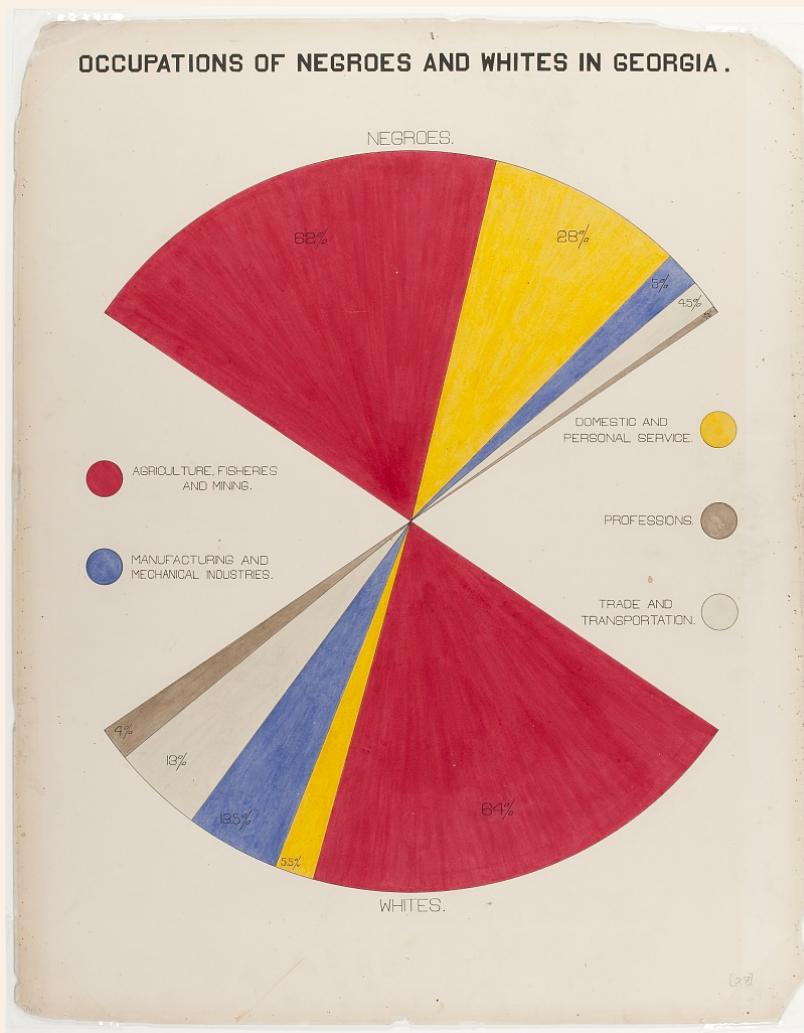


# W.E.B Du Bois Visualization Style Guide



Anthony Starks

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# Introduction

To help designers, artists, developers, and scholars seeking to implement or study the “Du Bois Style”, this document describes aspects of the visualizations created by W. E. B Du Bois' team for the 1900 Paris exposition [1].

To learn more see “W.E.B Du Bois's Data Portraits Visualizing Black America” [2]. by Whitney Battle-Baptise and Britt Rusert and the Library of Congress collection “African American Photographs Assembled for 1900 Paris Exposition” [3].

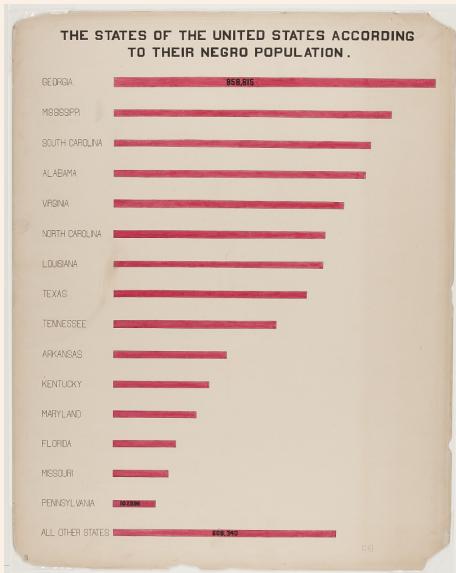
The sources above use plate numbers to indicate the visuals, this document users the same convention.



Exposition of the American Negro, 1900 Paris Exposition

# Taxonomy

The approximately 60 visuals produced for the 1900 Exposition fall into these categories: bar charts (30), maps (9), visuals with circular features (7), visuals using large blocks of color (8), and line graphs (3). The visuals also use bold primary colors and abstract forms prior to modernist movements developed later in the twentieth century.



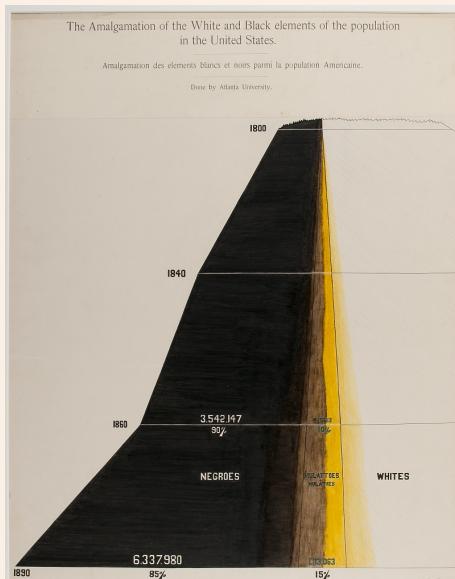
Bars (53%)



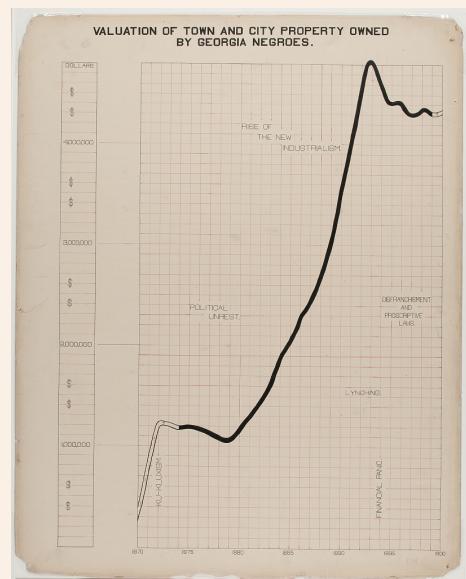
Maps (16%)



Circles (14%)



Blocks (12%)



Line Graphs (5%)

# Bars

The most prevalent type of visualization is bar charts. Some are conventional bar charts with labels on the left, using a single color, with the values sorted. Red tends to be the dominate color for this type, although other colors like gray, yellow and green are also used. In one case the bars echo the shape of its subject -- the state of Georgia (plate 19)

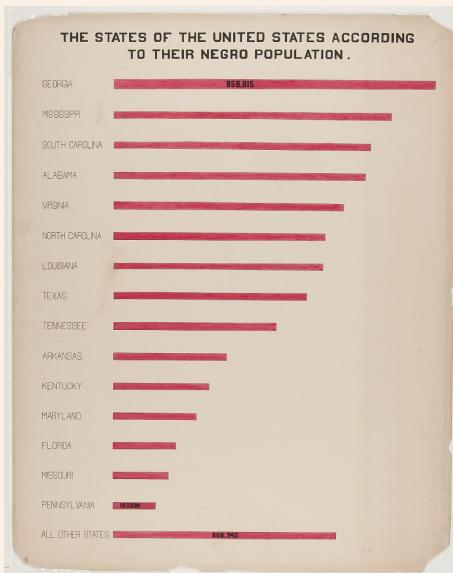


Plate 3

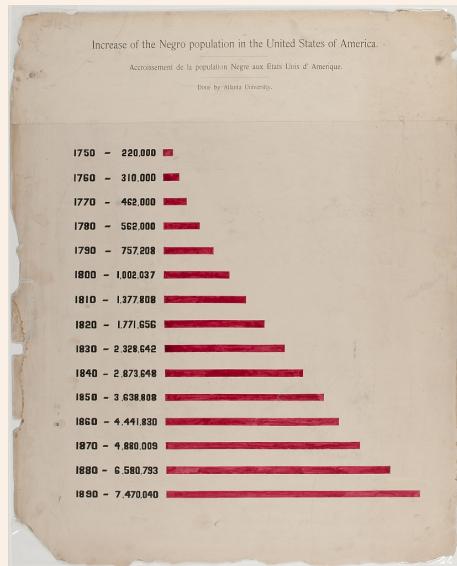


Plate 39

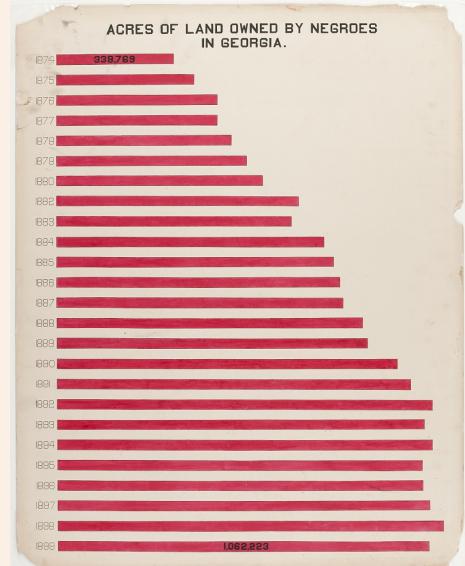


Plate 19

There are three cases (plates 17, 26 and 62) where a bar is wrapped spanning 2-3 vertical lines.

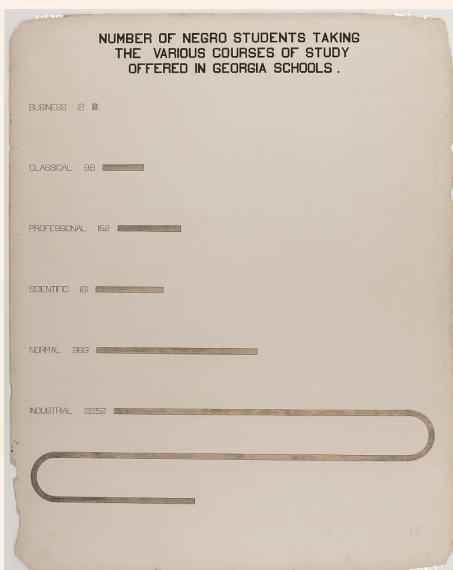


Plate 17

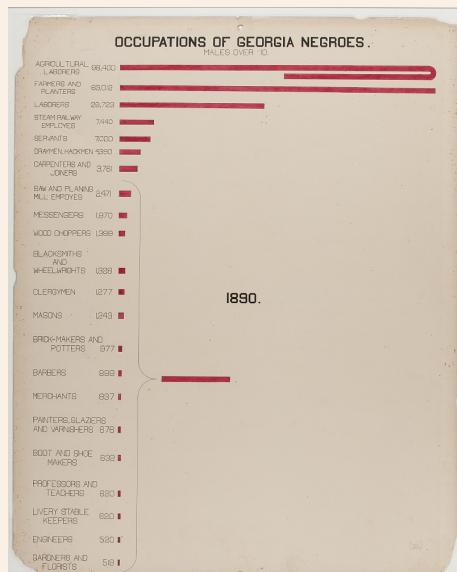


Plate 26

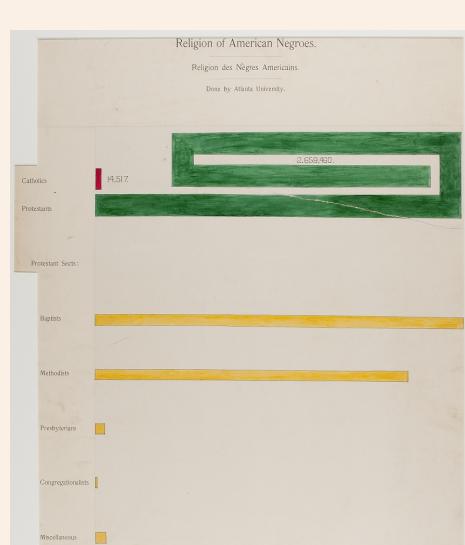


Plate 62

An unconventional use of bar is a “woven” pattern of two contrasting colors (indicating two cities, plate 23.). The weave is used in plate 14 where the timeline is woven with the measure of literacy.

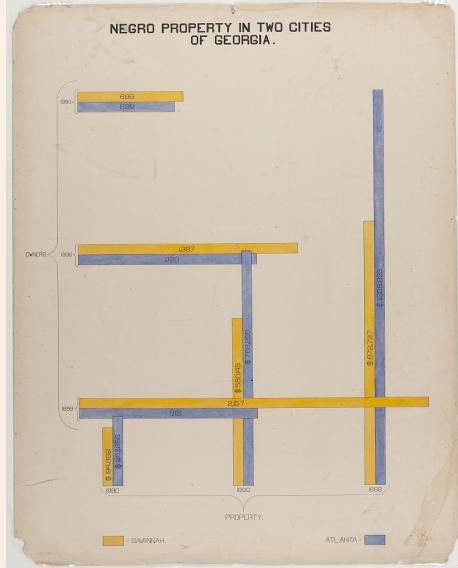


Plate 23

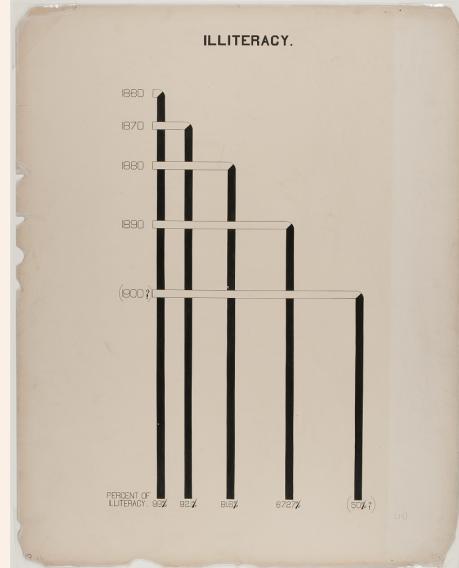


Plate 14

Another bar chart type uses 1-3 vertical bars to describe proportion indicated by 2-3 solid colors (plates 13 and 50). In one case, plate 60, the bar is tilted 45 degrees.



Plate 13

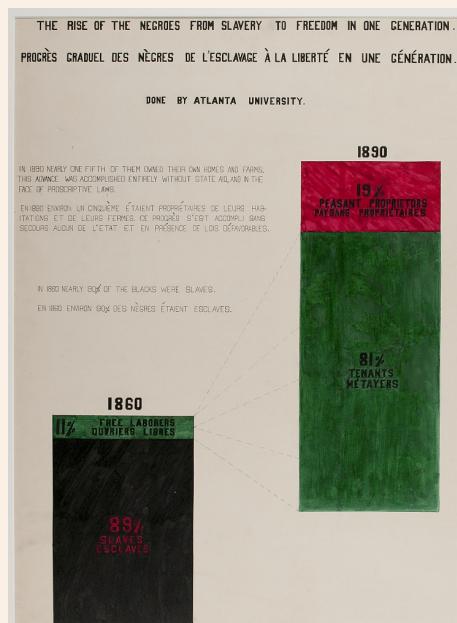


Plate 50

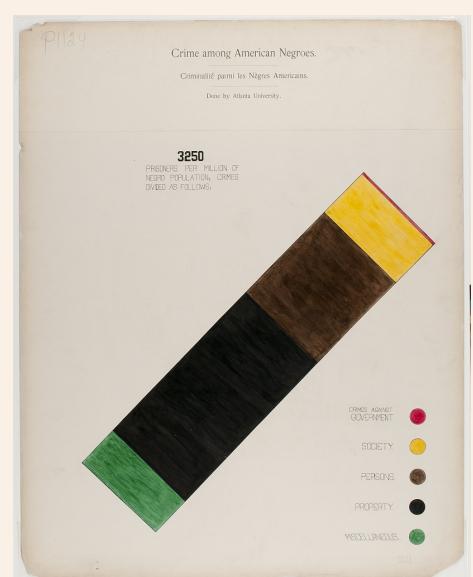


Plate 60

# Maps

The second most prevalent type of visual is the map; the majority of these use US state or Georgia county boundaries filled with color indicating some measure such as population distribution (plates 2, 5, 6, and 8). The maps include colored legends with circles of color to denote the categories. The political outlines may also be labeled with other indicia such as arrows and measures. (plates 8, 20) Two of the maps use filled and outline shapes to compare the US with other countries.

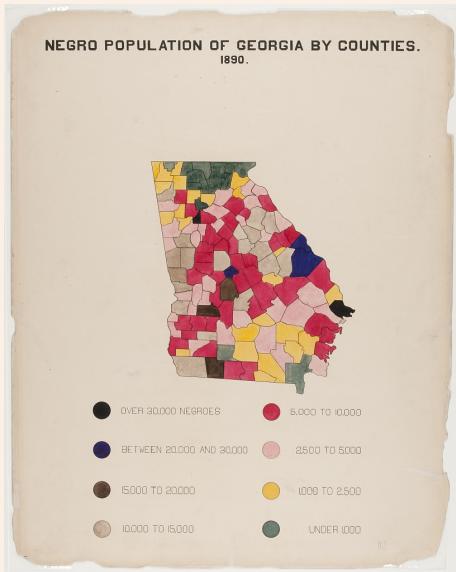


Plate 5



Plate 8

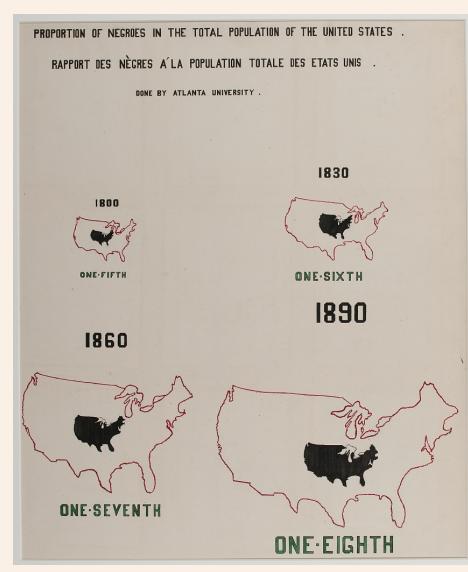


Plate 42

# Circles

Several charts use circular elements; notable are the spirals in plates 11 and 25 (often shown when showing the Du Bois visuals). The spirals are used to indicate large measures; instead of stretching out the lines as in a conventional bar chart, the measures are rolled up in a spiral.

Other uses of circles include conventional pie charts (plate 37), and the “fan” chart (plates 27). A novel “target chart” uses concentric circles with wedge-shaped pointers to the center.



Plate 11

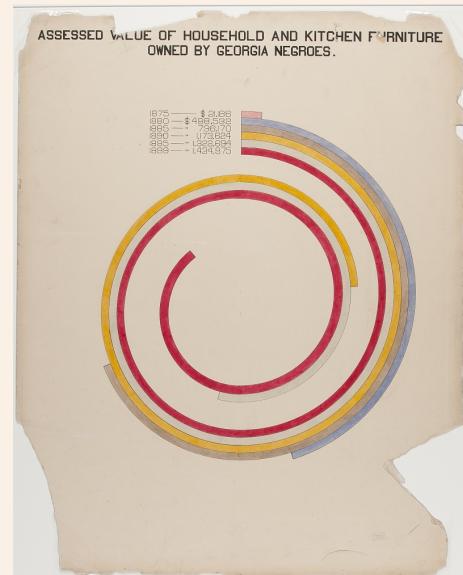


Plate 25



Plate 37

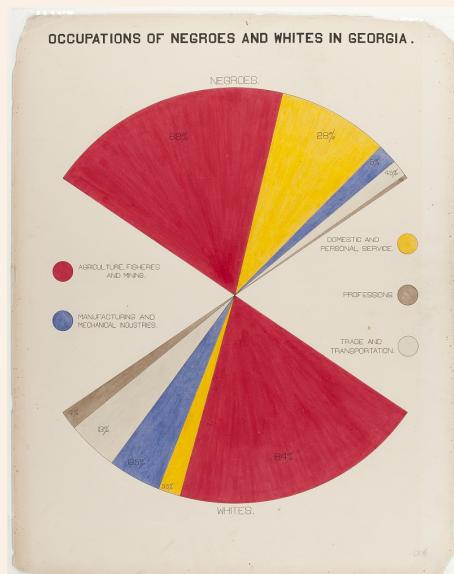


Plate 27

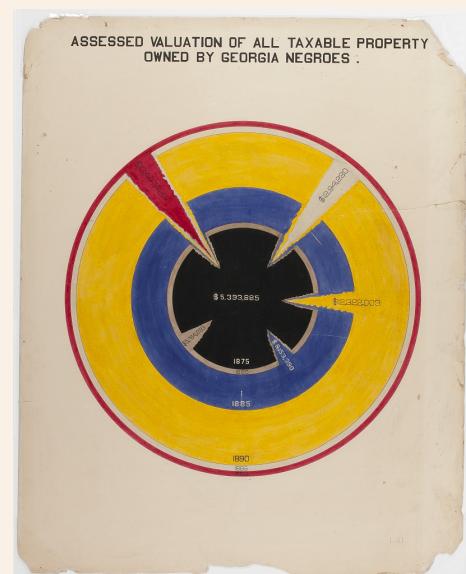


Plate 22

# Blocks

Bold blocks of color are used in several charts, for example, area graphs in plates 51, 53, 54:

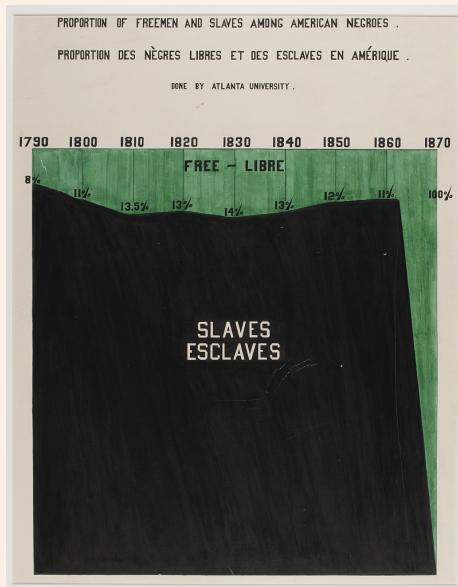


Plate 51

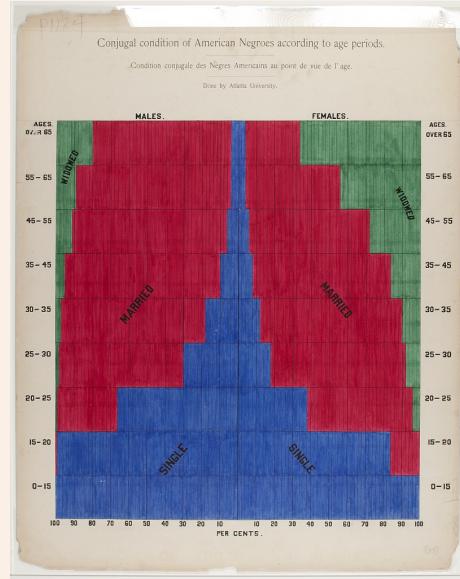


Plate 53

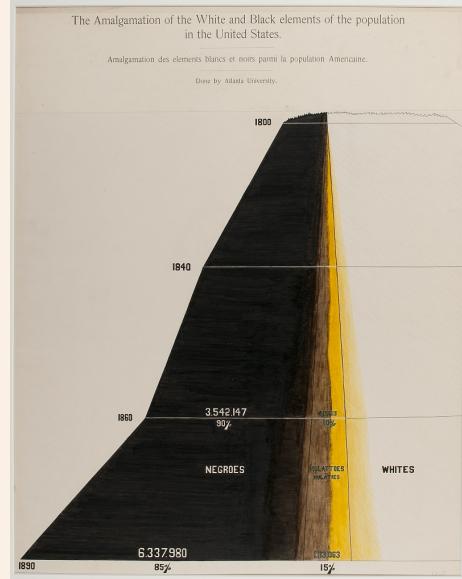


Plate 54

Some visuals use geometric (rectangular, triangular, pyramidal) blocks (plates 57, 55, 61)

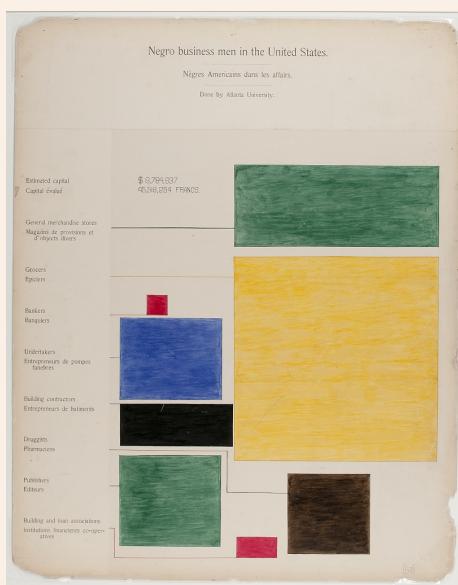


Plate 57



Plate 55

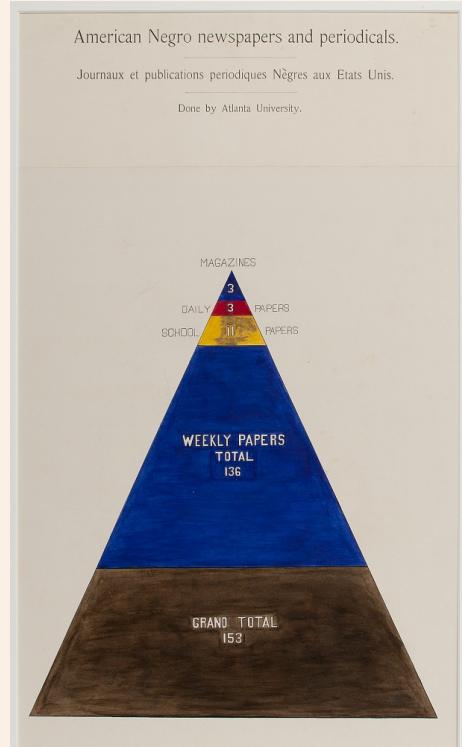


Plate 61

# Graphs

Only three of the visuals use the traditional line chart. Two of the three use red grid lines (plates 7, 21). Plate 7 is unusual: the usual convention of time on x-axis with values on the y axis is reversed.

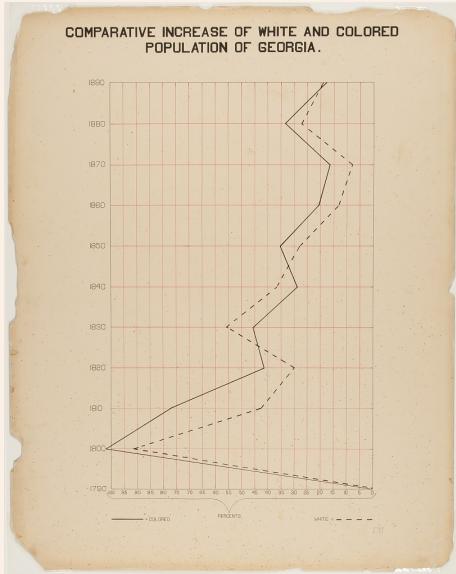


Plate 7

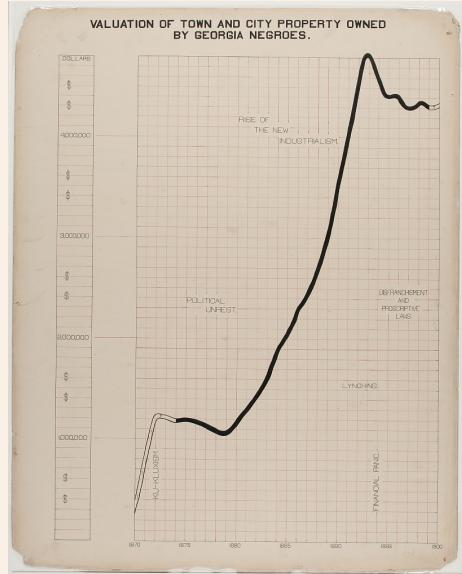


Plate 21

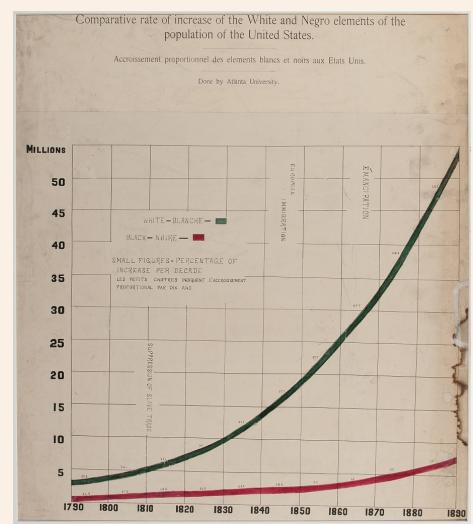


Plate 40

Grids are present, and the line graphs are often annotated, in some cases with rotated text.

# Dimensions

As displayed in Paris exposition, the Du Bois visualizations were large format, 22x28 inch posters, mostly in portrait orientation. (exceptions are plates 30 and 31). To duplicate this layout, use a aspect ratio of approximately 0.78 (portrait) or 1.27 (landscape). For example setting your canvas to 1584x2016 pixels, at 72 pixels/inch, will duplicate the original canvas. Alternatively smaller sizes can be used preserving the aspect ratio.

22 in.

## A SERIES OF STATISTICAL CHARTS, ILLUSTRATING THE CONDITION OF THE DESCENDANTS OF FORMER AFRICAN SLAVES NOW RESIDENT IN THE UNITED STATES OF AMERICA.

UNE SÉRIE DE CARTES ET DIAGRAMMES STATISTIQUES MONTRANT LA CONDITION PRÉSENTE DES DESCENDANTS DES ANCIENS ESCLAVES AFRIQUEAINS ACTUELLEMENT ÉTABLIS DANS LES ETATS UNIS D'AMÉRIQUE.

PREPARED AND EXECUTED BY  
NEGRO STUDENTS UNDER THE  
DIRECTION OF  
ATLANTA UNIVERSITY,  
ATLANTA, GA.  
UNITED STATES OF AMERICA.

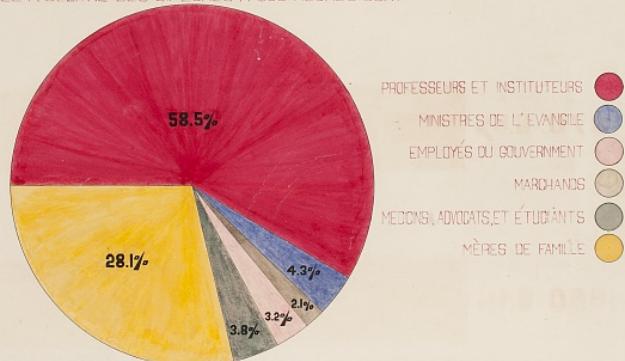
PRÉPARÉES ET EXÉCUTÉES PAR  
DES ÉTUDIANTS NÉGRES SOUS  
LA DIRECTION DE L'UNIVERSITÉ  
D'ATLANTA,  
ETAT DE GÉORGIE,  
ETATS UNIS D'AMÉRIQUE.



■ CENTRE OF NEGRO POPULATION,  
ATLANTA UNIVERSITY.

THE UNIVERSITY WAS FOUNDED IN 1867 IT HAS INSTRUCTED 6000 NEGRO STUDENTS.  
L'UNIVERSITÉ A ÉTÉ FONDÉE EN 1867, ELLE A DONNÉ L'INSTRUCTION À 6000 ÉTUDIANTS NÉGRES.  
IT HAS GRADUATED 330 NEGROES AMONG WHOM ARE:  
ELLE A DÉLIVRÉ DES DIPLÔMES À 330 NÉGRÈS DONT :

- TEACHERS
- MINISTERS
- GOVERNMENT SERVICE
- BUSINESS
- OTHER PROFESSIONS
- HOUSE WIVES



THE UNIVERSITY HAS 20 PROFESSORS AND INSTRUCTORS AND 250 STUDENTS AT PRESENT.  
IT HAS FIVE BUILDINGS, 60 ACRES OF CAMPUS, AND A LIBRARY OF 11,000 VOLUMES. IT AIDS TO RAISE  
AND CIVILIZE THE SONS OF THE FREEDMEN BY TRAINING THEIR MORE CAPABLE MEMBERS IN THE LIBER-  
AL ARTS ACCORDING TO THE BEST STANDARDS OF THE DAY.

THE PROPER ACCOMPLISHMENT OF THIS WORK DEMANDS AN ENDOWMENT FUND OF \$500,000.

L'UNIVERSITÉ A ACTUELLEMENT 20 PROFESSEURS ET INSTRUCTEURS ET 250 ÉTUDIANTS.  
ELLE EST COMPOSÉE DE CINQ BÂTIMENTS, 60 ACRES (ENVIRON 25 HECTARES) DE TERRAIN SERVANT DE  
COEUR ET DE CHAMP DE RÉCRÉATION, ET D'UNE BIBLIOTHÈQUE CONTENANT 11,000 VOLUMES.

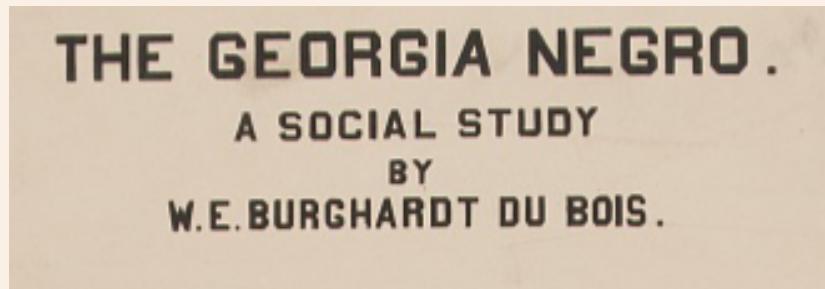
SON BUT EST D'ÉLEVER ET DE CIVILISER LES FILS DES NÉGRÈS AFFRANCHIS EN DONNANT AUX MIEUX  
DOUDÉS UNE ÉDUCATION DANS LES ARTS LIBÉRAUX EN ACCORD AVEC LES IDÉES LES PLUS PROGRES-  
SISTES DE L'ÉPOQUE.

L'ACCOMPLISSEMENT DE CETTE ŒUVRE DEMANDE UNE DOTATION DE \$500,000 (2,500,000 FRANCS).

28 in.

# Typography

Each visual includes a title: typically hand-lettered, sans-serif bold, centered all-caps with a period at the end. The titles may span 2-3 lines and its size of typically 3%-4% if the overall width. In some cases a typeset title is used using a serif font.



To duplicate using modern tools, Public Sans [4] and Charter [5] may be used for sans-serif and serif fonts, respectively. Other choices are B52-ULC W00 [6] for titles and Vasarely-Light [7] for running text. The font DU BOIS [8] from Vocal Type was specifically designed to pay homage to the Du Bois visualizations

Public Sans

Charter

DU BOIS

# Legends

Several visuals use colored legends (plate 2, plates 5-6, 37,38, 60). The legends usually use a circle of color, (except for plate 2), and may be horizontal or vertically oriented.



Plate 27 legend



Plate 60 legend

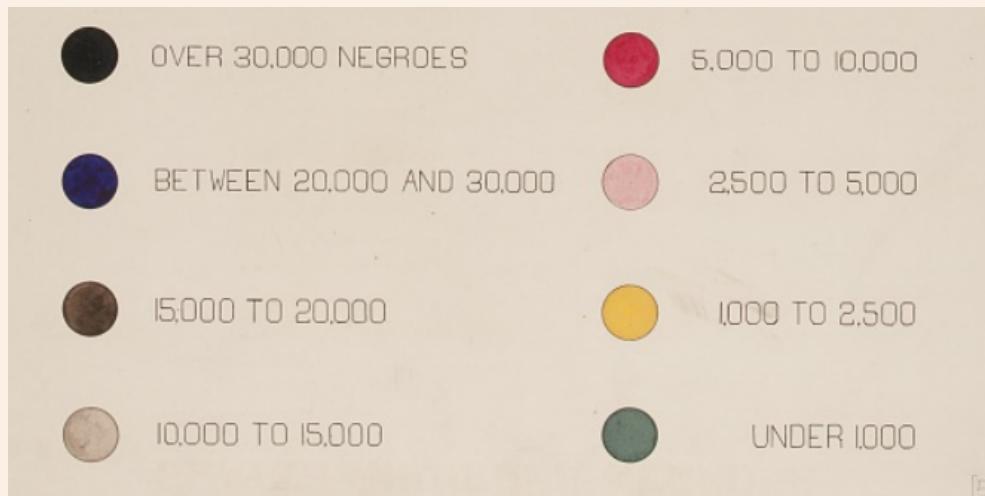
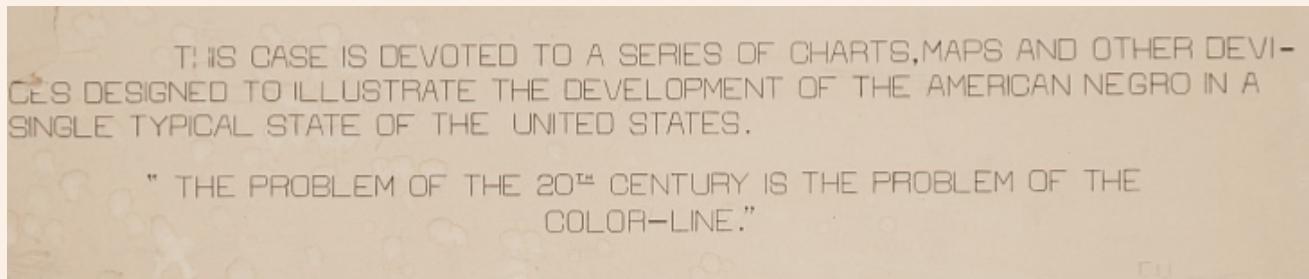


Plate 5 legend

# Annotations

Many visualizations include commentary and annotations, which are typically done in a lighter weight and color. All text is in ALL-CAPS.



Annotations are also used to clarify the message of the visual display, (often using rotated text)

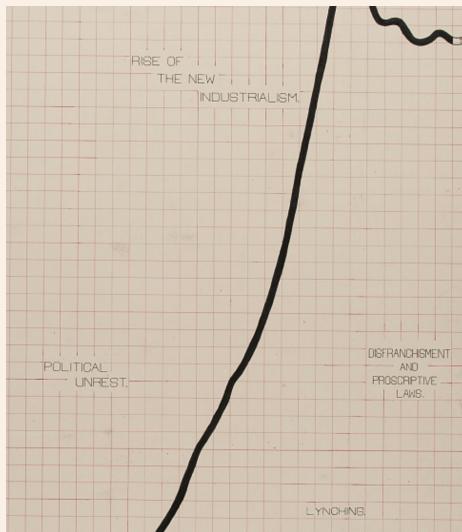


Plate 21 annotation

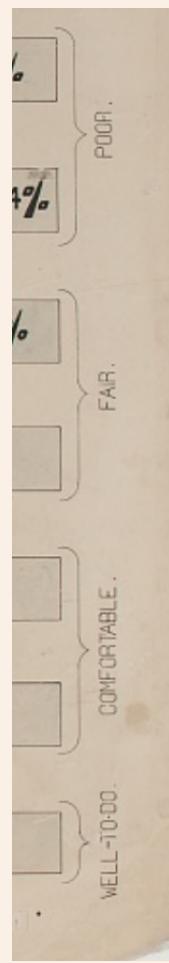


Plate 31 annotation

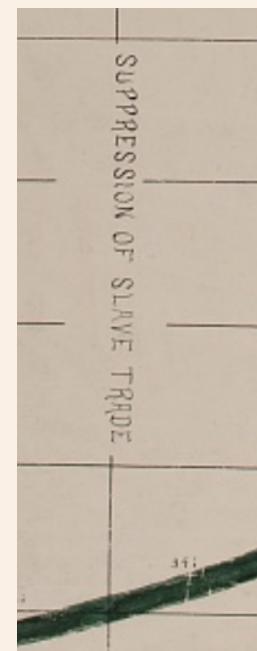


Plate 40 annotation

# Colors

Bold solid colors are characteristic of the Du Bois style. To maintain consistency in your designs, here is a Du Bois-style color palette.

Color	RGB	Hex
	black rgb(0, 0, 0)	#000000
	brown rgb(101, 67, 33)	#654321
	tan rgb(210, 180, 140)	#d2b48c
	gold rgb(255, 215, 0)	#ffd700
	pink rgb(255, 192, 203)	#ffc0cb
	crimson rgb(220, 20, 60)	#dc143c
	green rgb(0, 128, 0)	#00aa00
	blue rgb(70, 130, 180)	#4682b4
	purple rgb(126, 101, 131)	#7e6583

Note the use of the Pan-African colors [9] (used 20 years before they were defined). Black, brown, and gold are used to indicate racial makeup in plates 1, 13, and 54. Plates 12, 50, and 51 use black to indicate slavery, and green for freedom.

# References

- [1] 1900 Paris Exposition
- [2] W.E.B Du Bois Data Portraits Visualizing Black America
- [3] African American Photographs Assembled for 1900 Paris Exposition
- [4] Public Sans Font
- [5] Charter Font
- [6] B-52 ULC Font
- [7] Vasarely-Light Font
- [8] DU BOIS Font
- [9] Pan African Colors