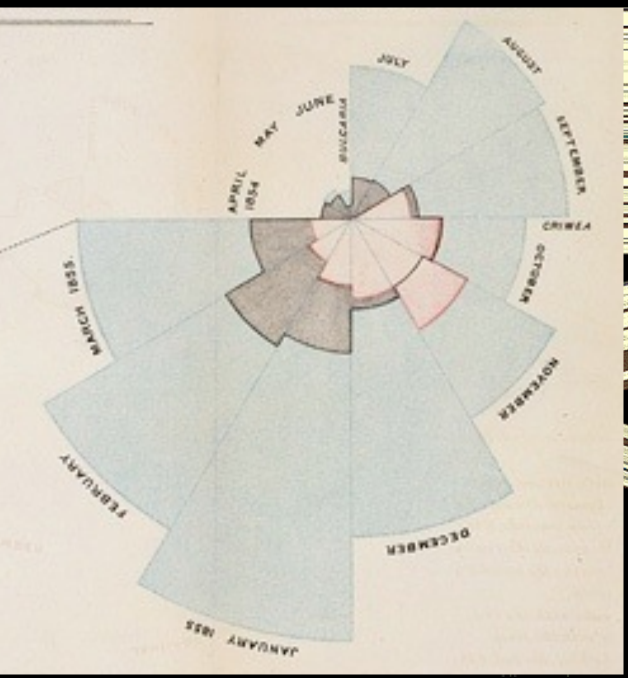
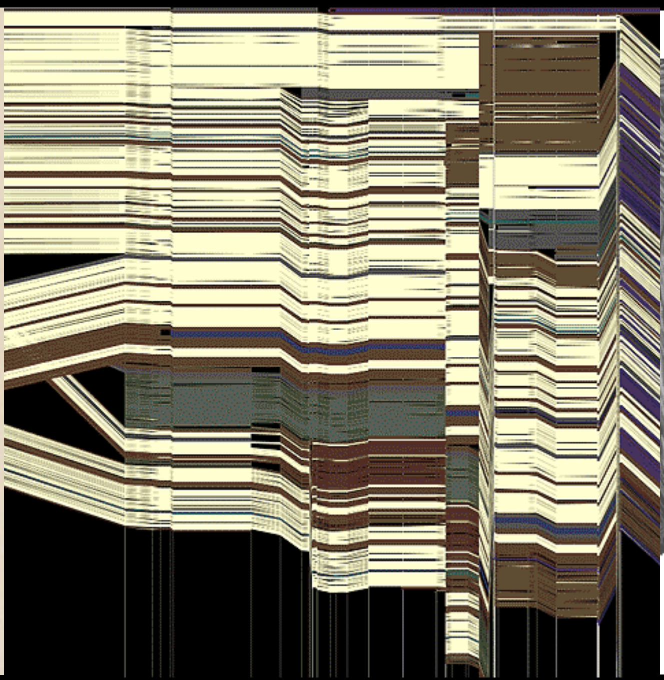
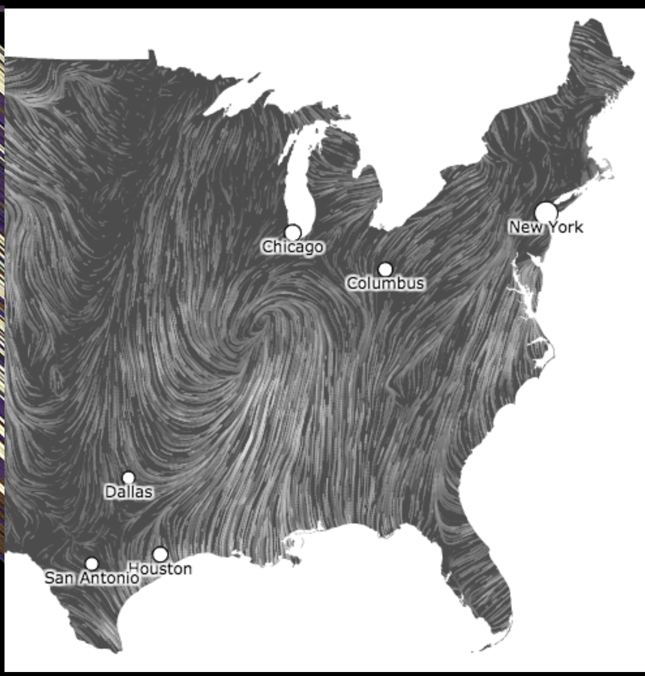
CSE 512 - Data Visualization
Color

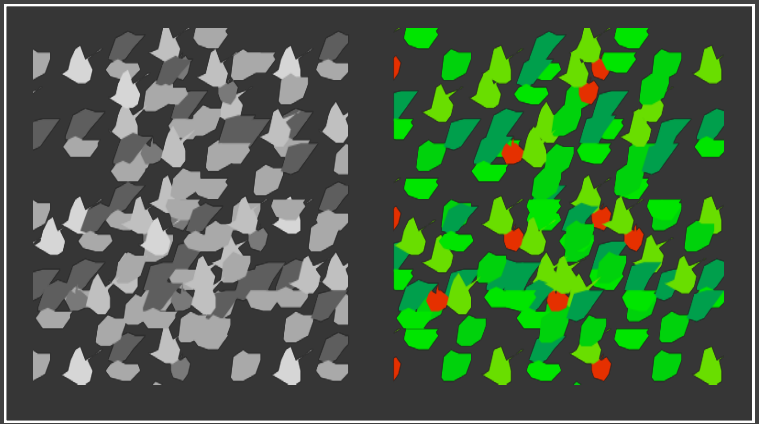






Leilani Battle University of Washington

Purpose of Color



To label
To measure
To represent and imitate
To enliven and decorate

"Above all, do no harm."
- Edward Tufte

Learning Goals

How is color defined in visualization?

How do we reason about color:

as rendered within media?

as perceived by the human eye?

What are useful rules of thumb for applying color in visualizations?

Topics

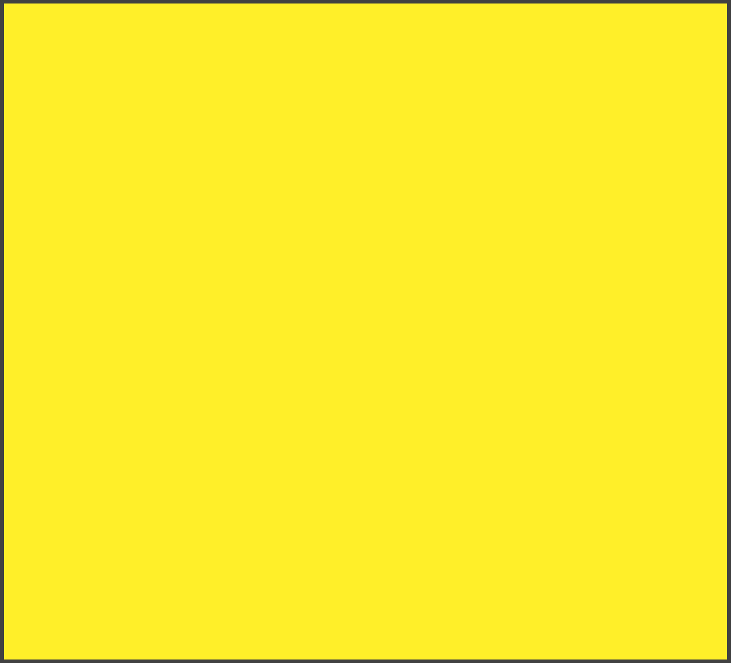
Perception of Color
Light, Visual system, Mental models

Color in Information Visualization
Categorical & Quantitative encoding
Guidelines for color palette design

Perception of Color

What color is this?

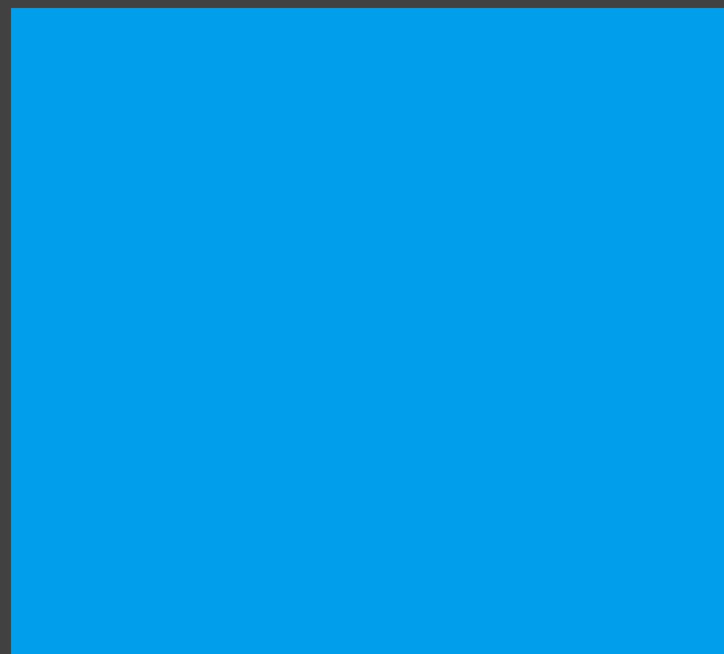
What color is this?



“Yellow”

What color is this?

What color is this?



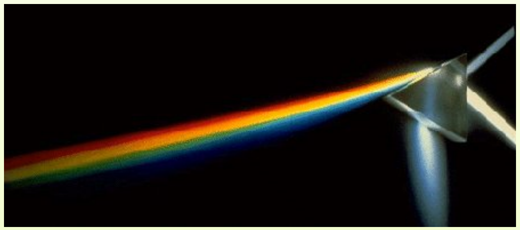
"Blue"

What color is this?

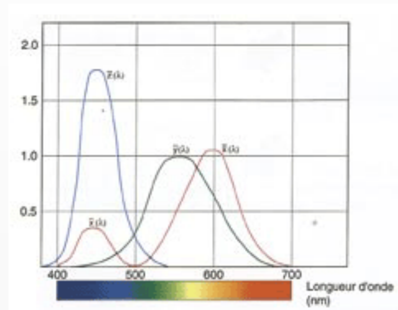
What color is this?

“Teal” ?

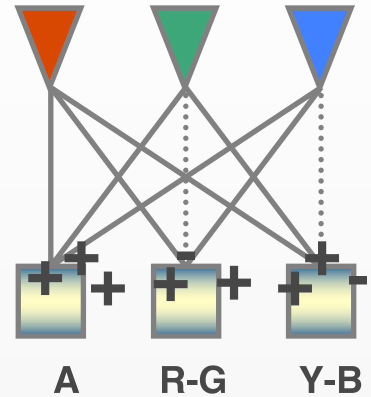
Perception of Color



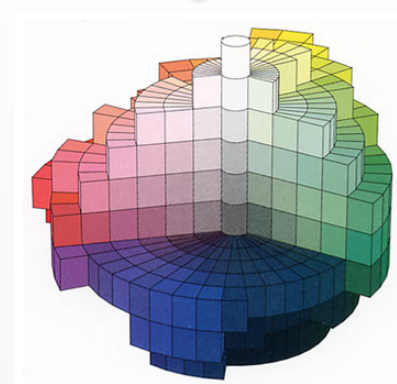
Light



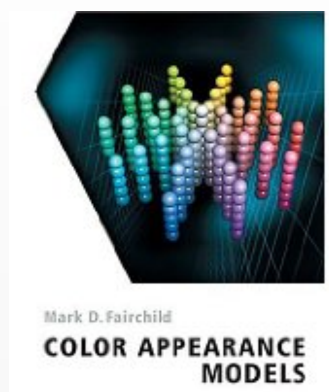
Cone Response



Opponent Signals



Color Perception



Color Appearance

“Yellow”

Color Cognition

Physicist's View

Light as electromagnetic waves

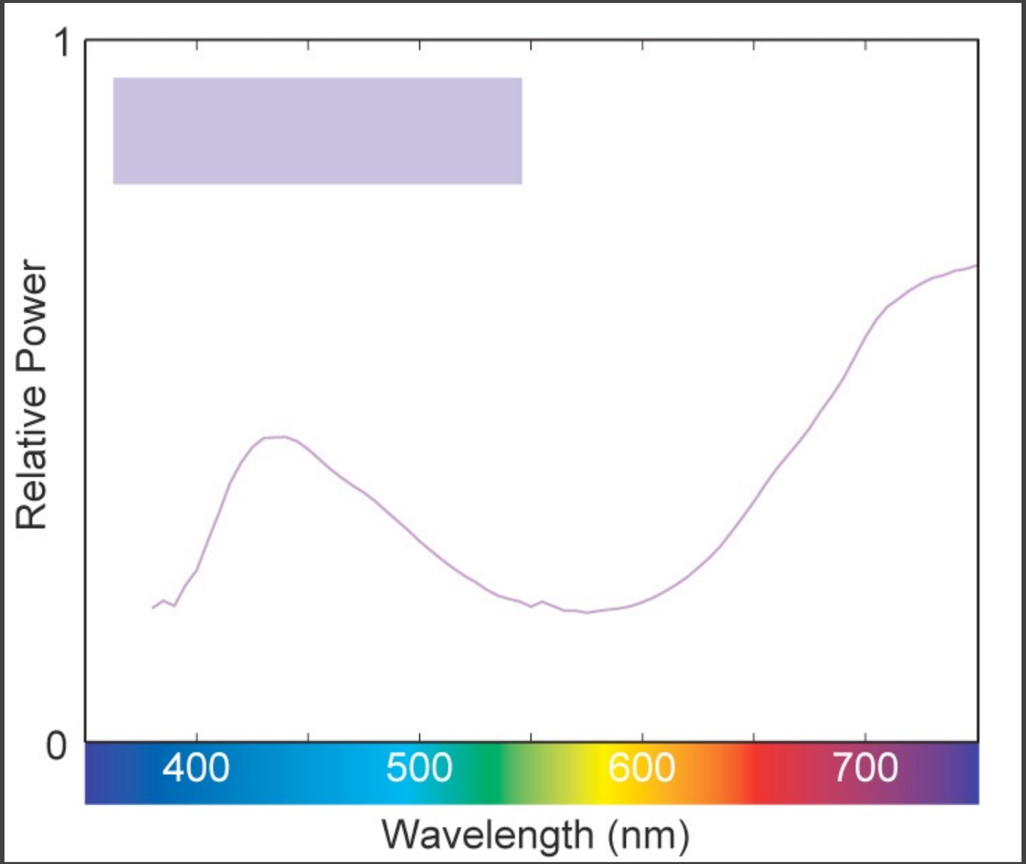
Wavelength

Visible spectrum is

370-730 nm

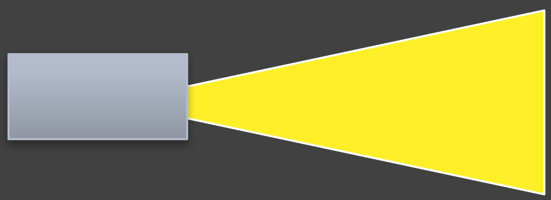
Power or

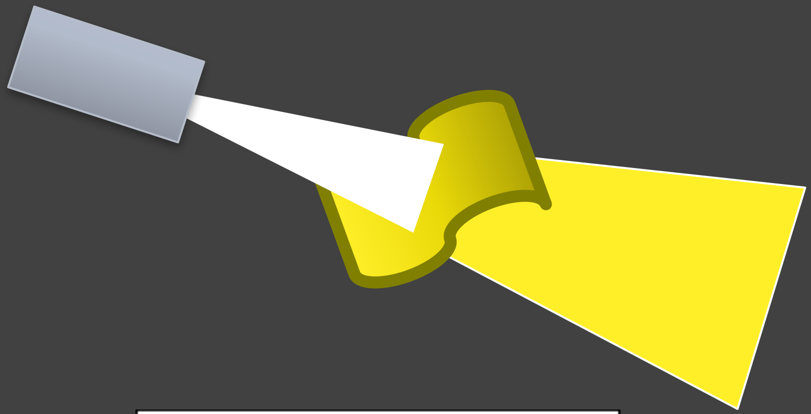
"Relative luminance"



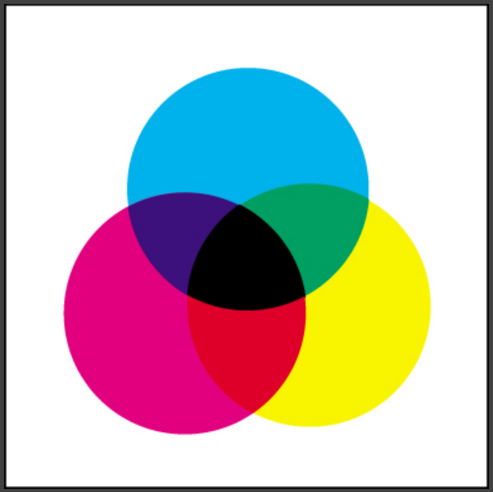
A Field Guide to Digital Color, M. Stone

Emissive vs. Reflective Light



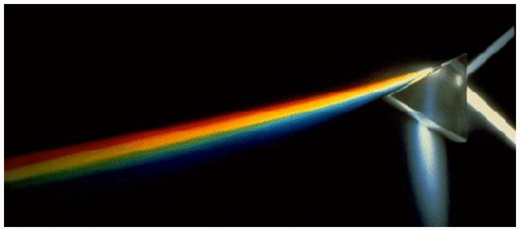


Additive
(digital displays)

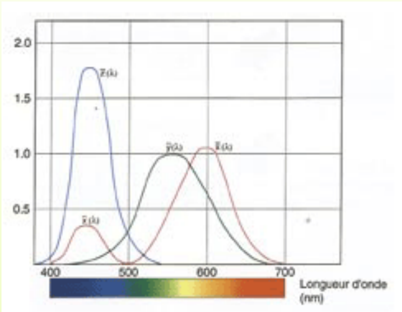


Subtractive
(print, e-paper)

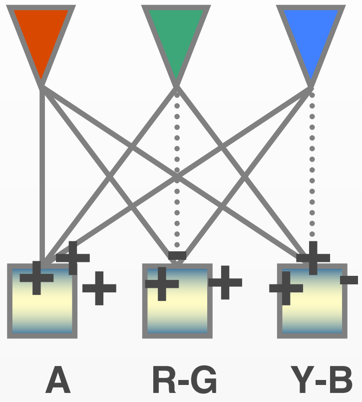
Perception of Color



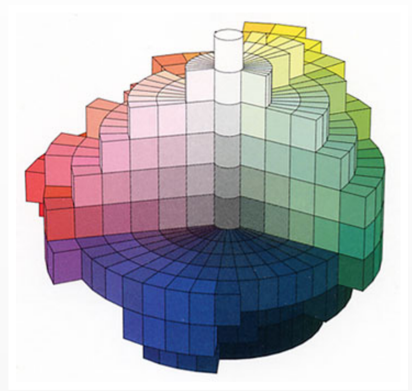
Light



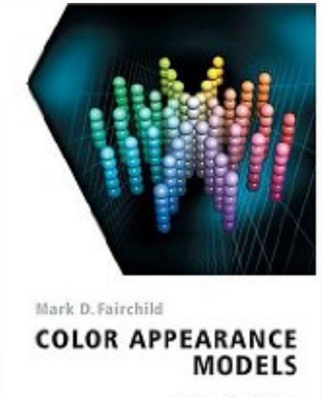
Cone Response



Opponent Signals



Color Perception

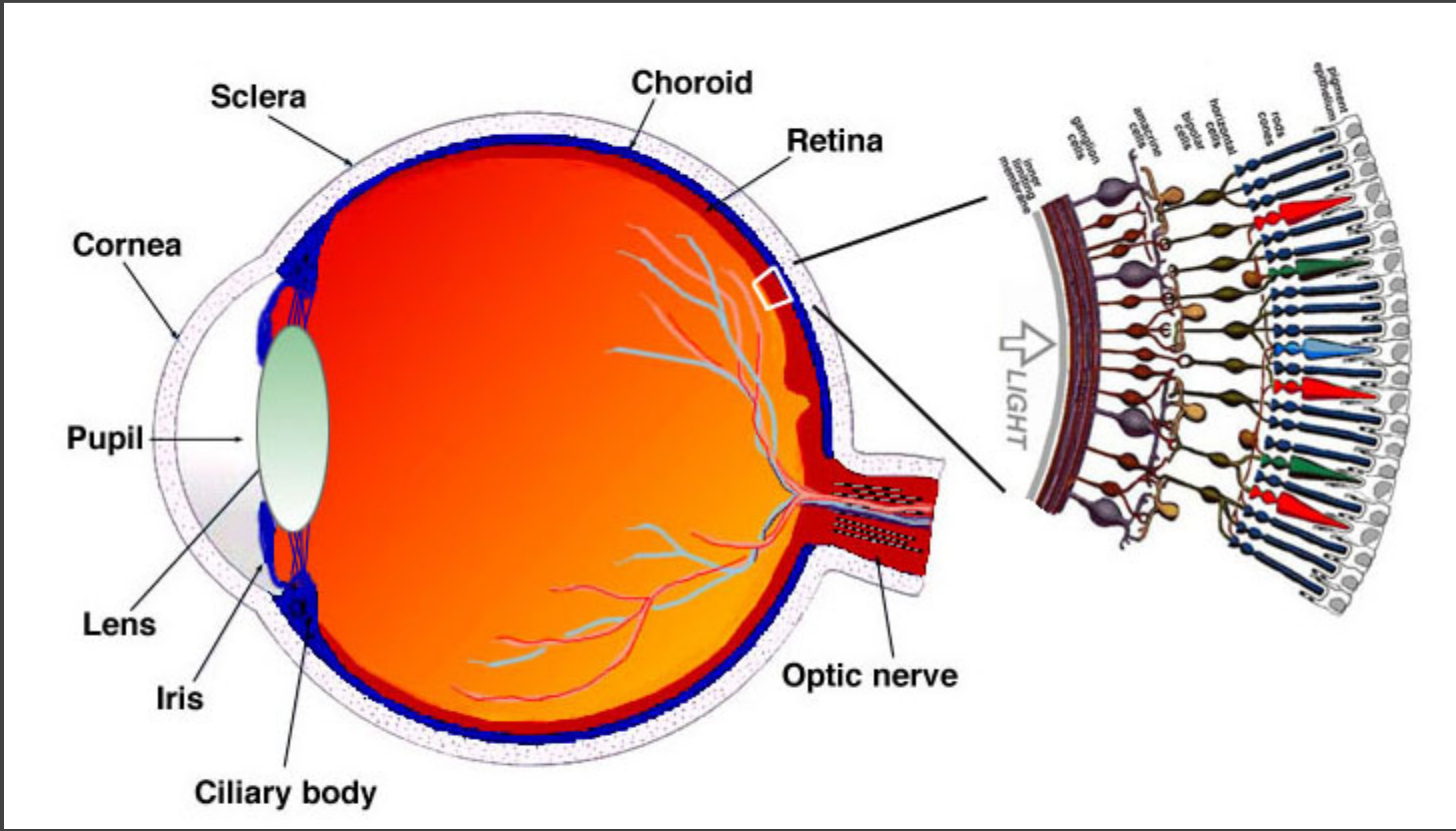


Color Appearance

“Yellow”

Color Cognition

Retina

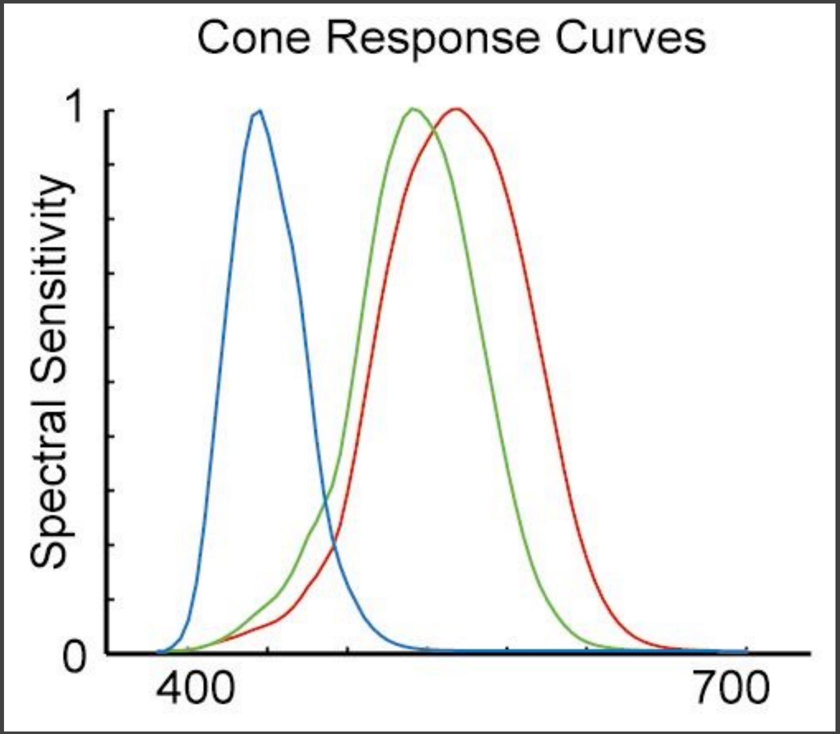


Simple Anatomy of the Retina, Helga Kolb

As light enters our retina…

LMS (Long, Middle, Short) Cones

Sensitive to different wavelengths



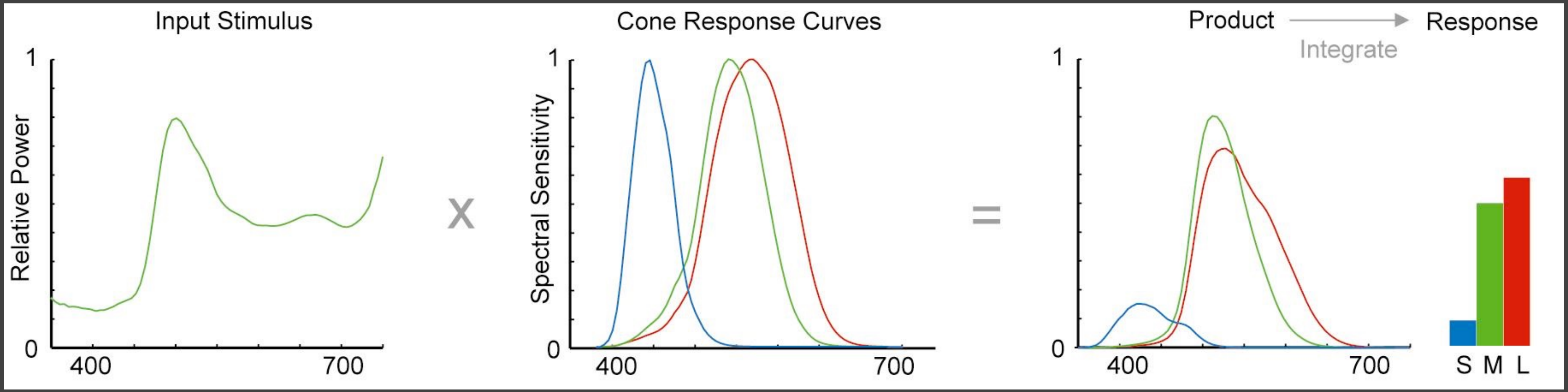
A Field Guide to Digital Color, M. Stone

As light enters our retina…

LMS (Long, Middle, Short) Cones

Sensitive to different wavelengths

Integration with input stimulus



A Field Guide to Digital Color, M. Stone

Effects of Retina Encoding

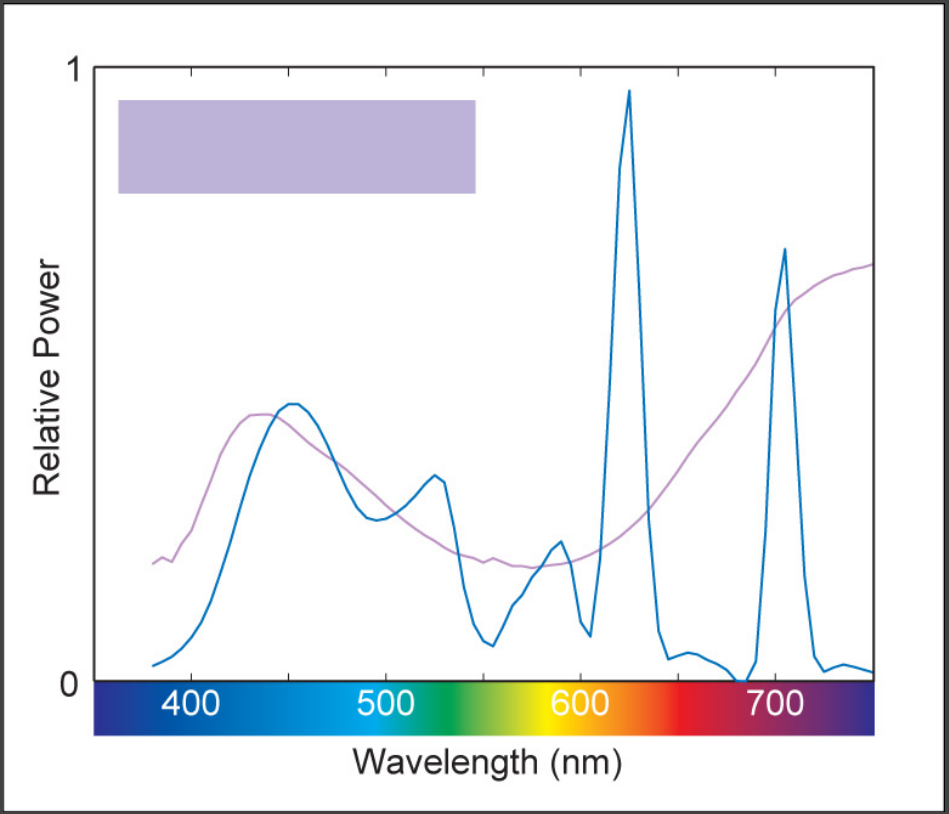
Spectra that stimulate the same LMS response are indistinguishable (a.k.a. "metamers").

"Tri-stimulus"

Computer displays

Digital scanners

Digital cameras



We Use Color Spaces to Express Color Ranges

Color spaces allow us to capture, index, and enumerate colors perceived by the human eye.

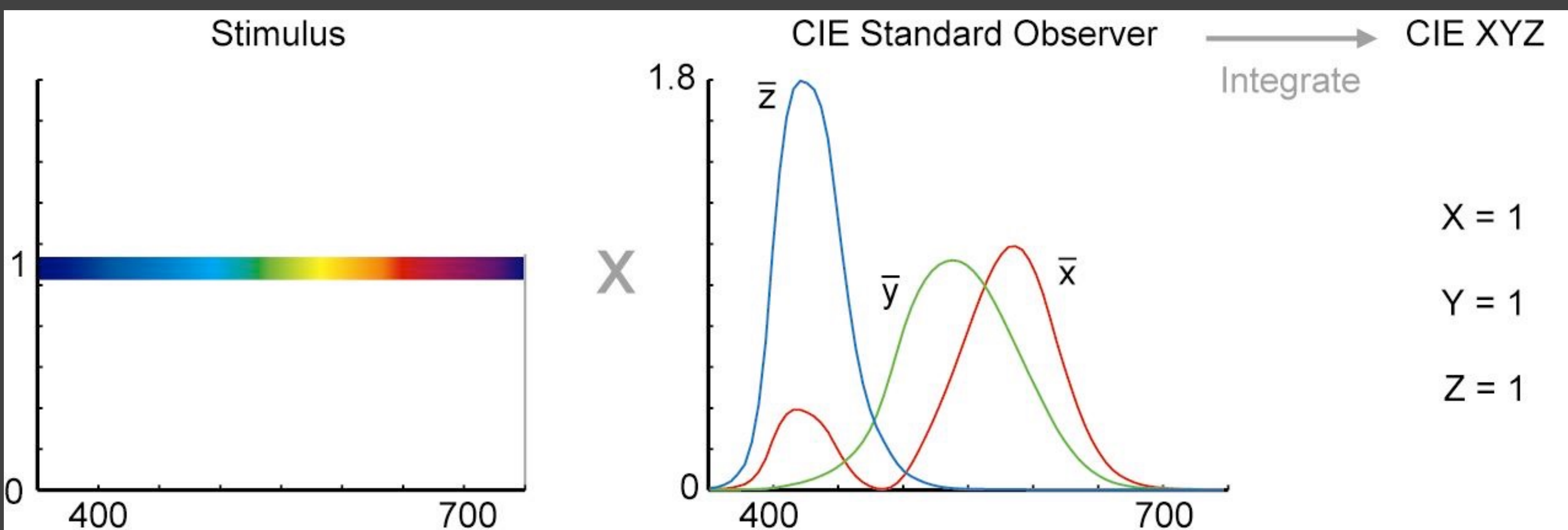
Given a set of input parameters, we can extract the corresponding color from the color space

We can also plot the color space to see its organization and relationships between colors

CIE XYZ Color Space

Standardized in 1931 to mathematically represent tri-stimulus response from cones on the retina.

"Standard observer" response curves

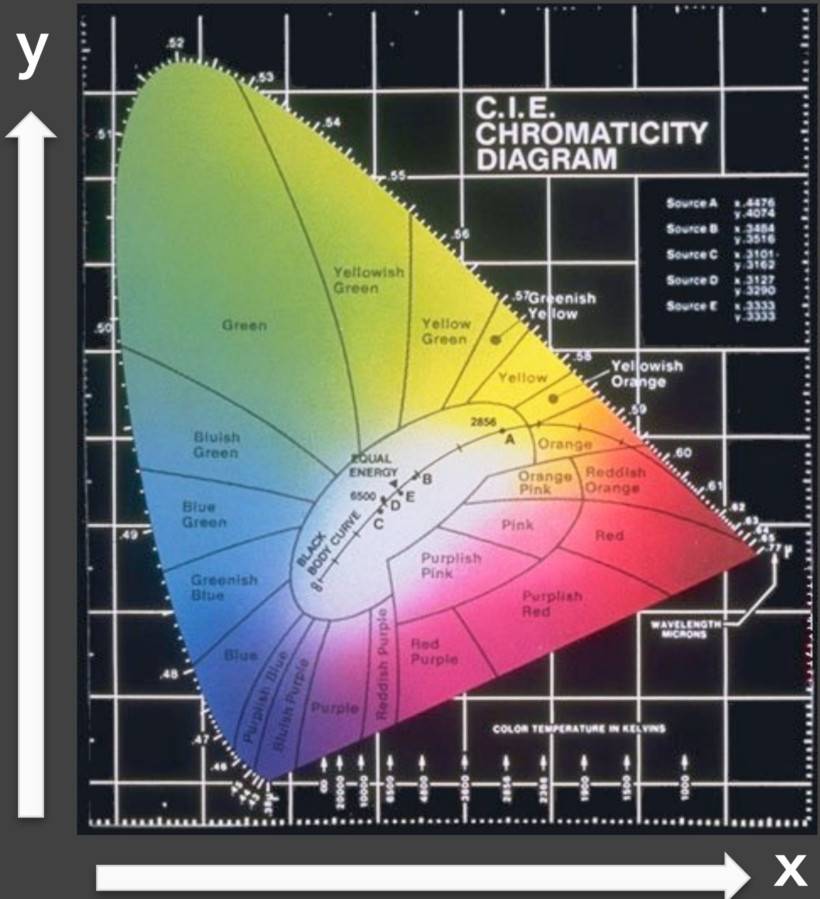


CIE Chromaticity Diagram

Colorfulness vs. Brightness

$x = X / (X+Y+Z)$

$y = Y / (X+Y+Z)$

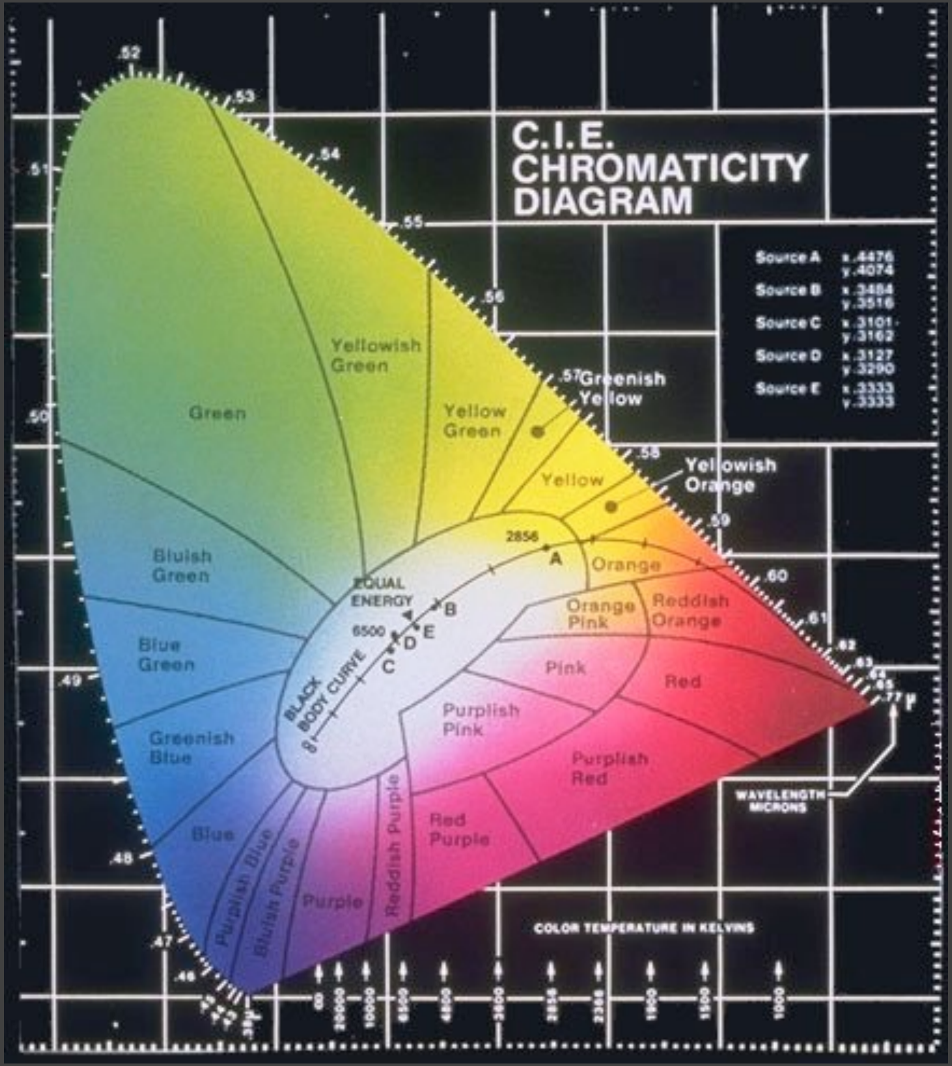


CIE Chromaticity Diagram

Spectrum locus

Purple line

Mixture of two lights appears as a straight line.



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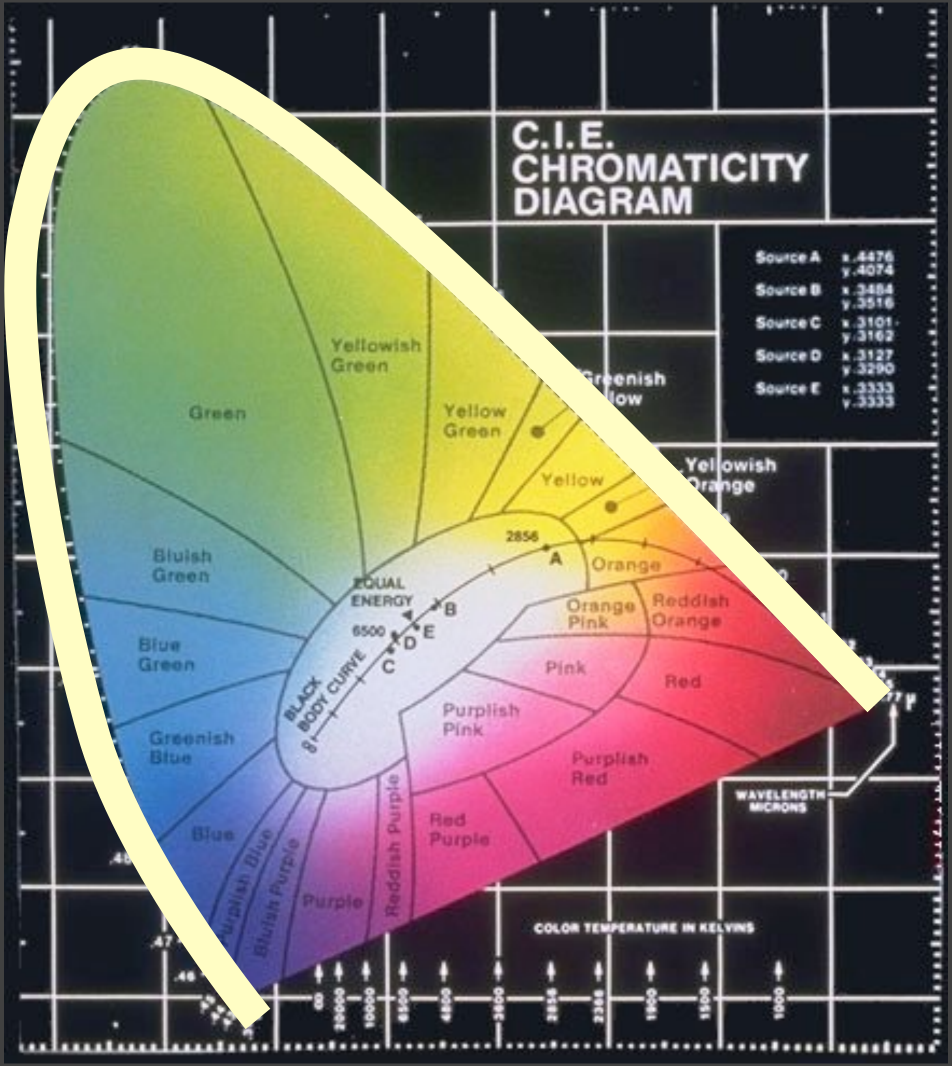

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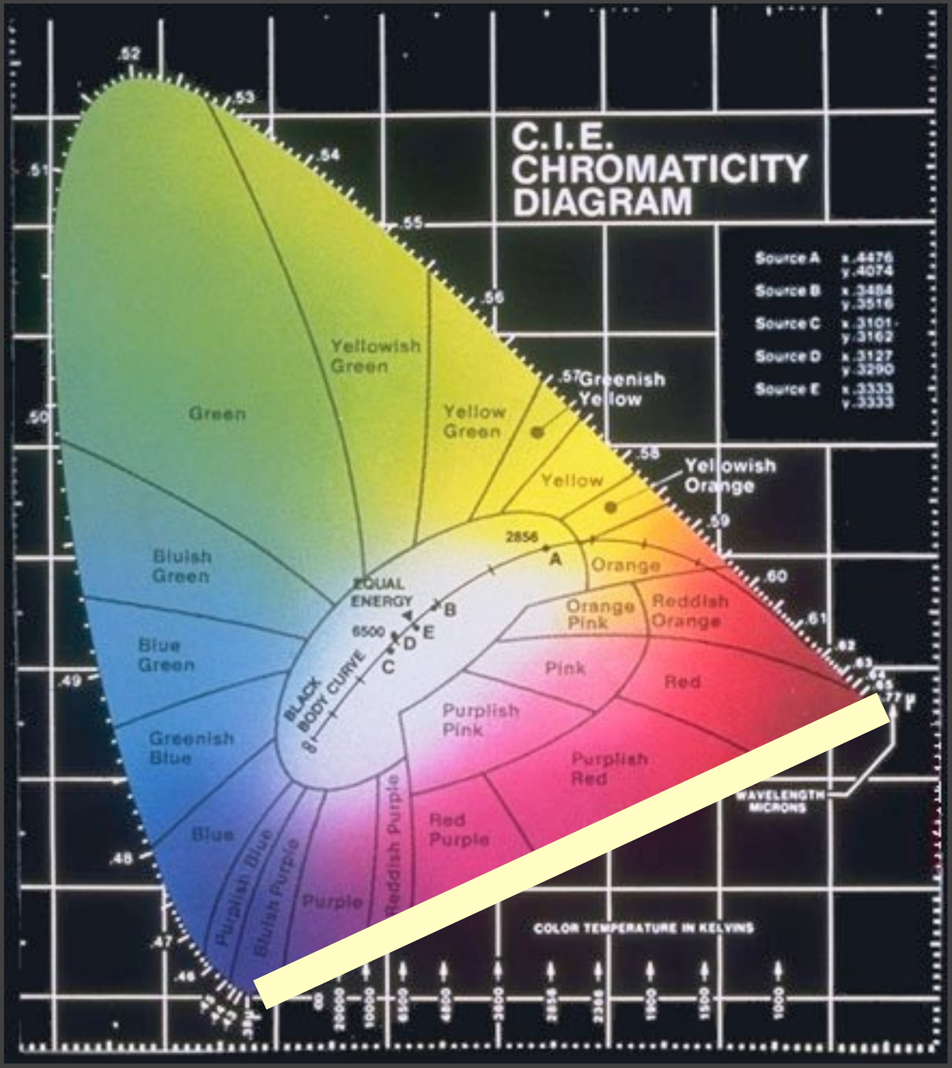

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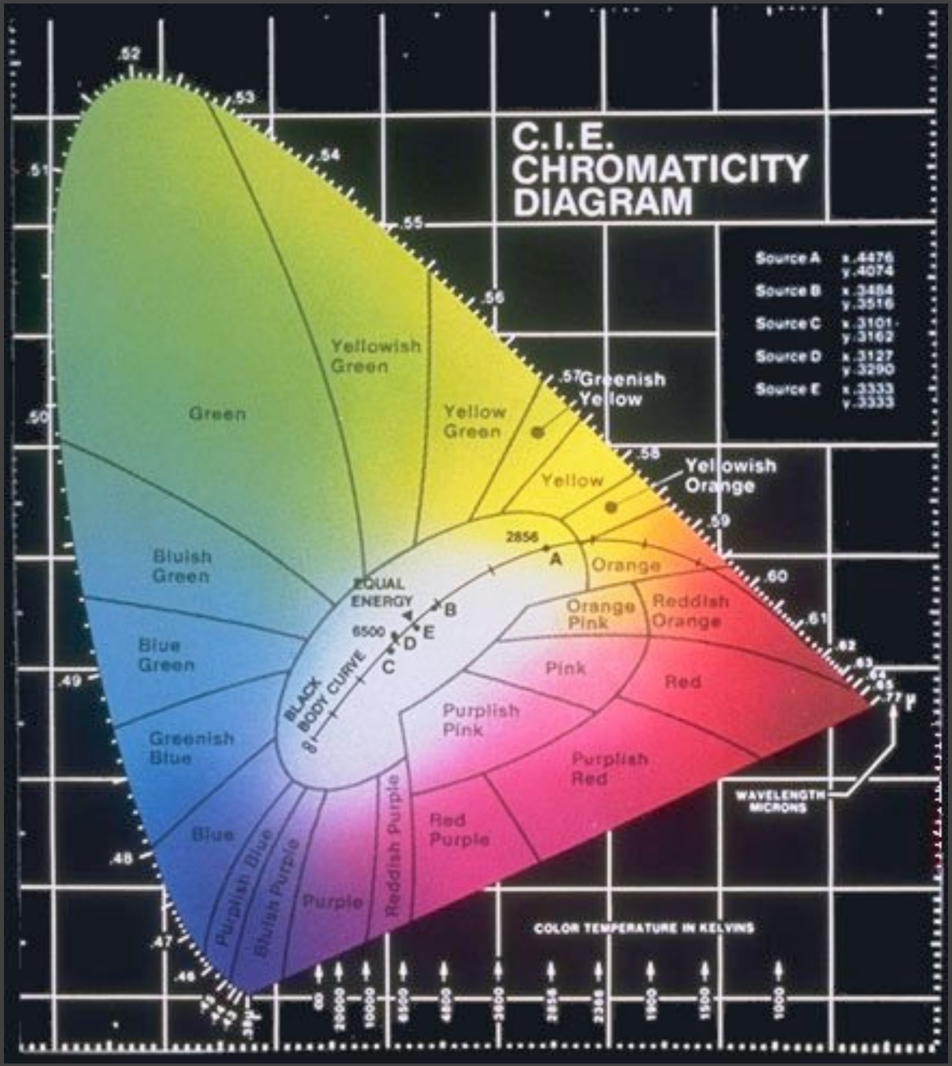
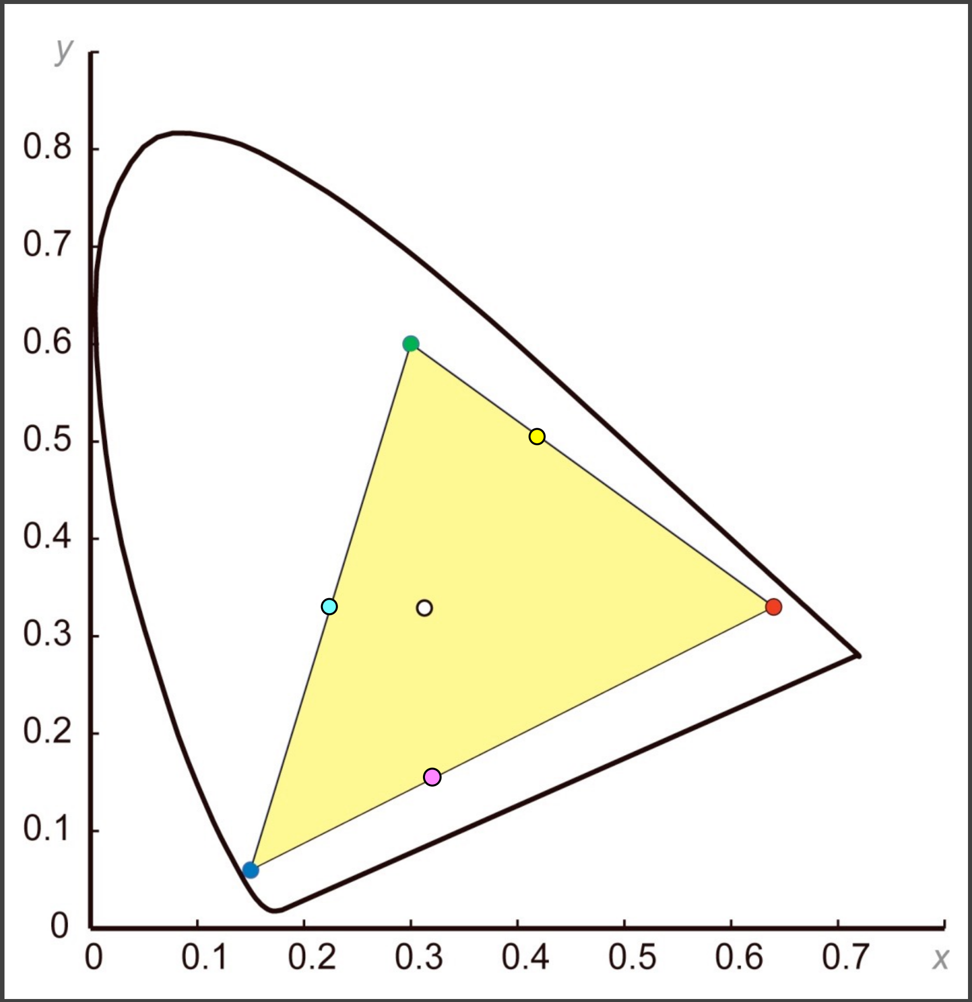


Display Gamuts

Typically defined by:

3 Colorants

Convex region



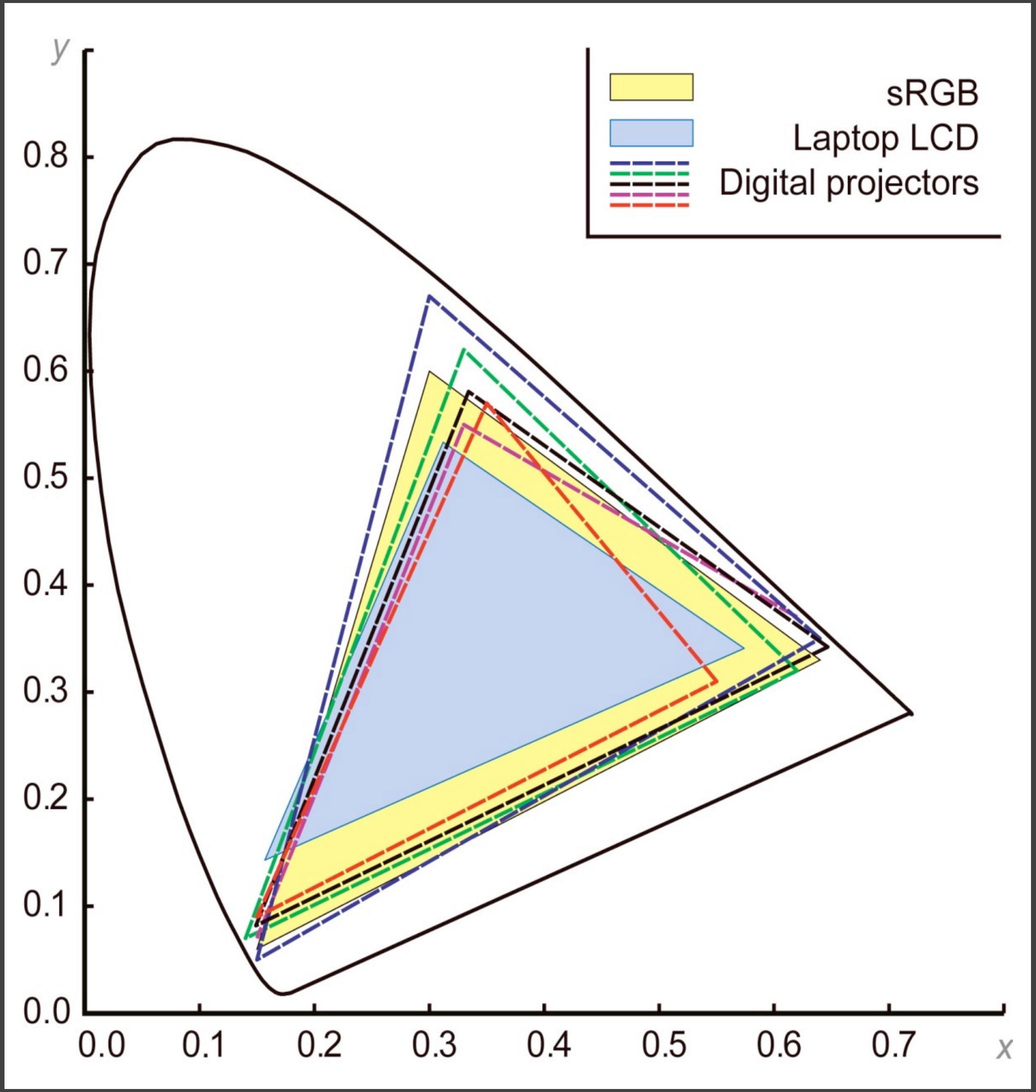
Display Gamuts

Deviations from sRGB specification

Example:

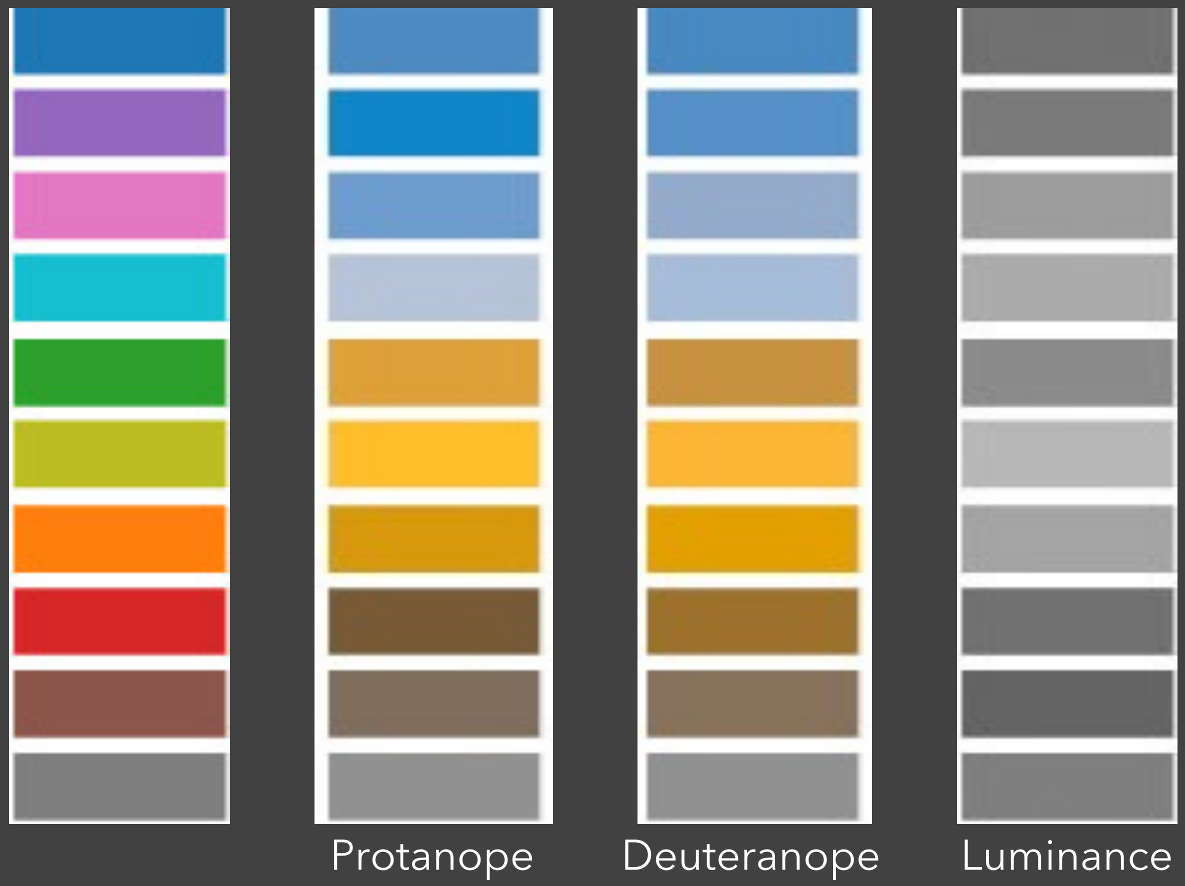
(R, G, B) coordinates ranging from 0-255.

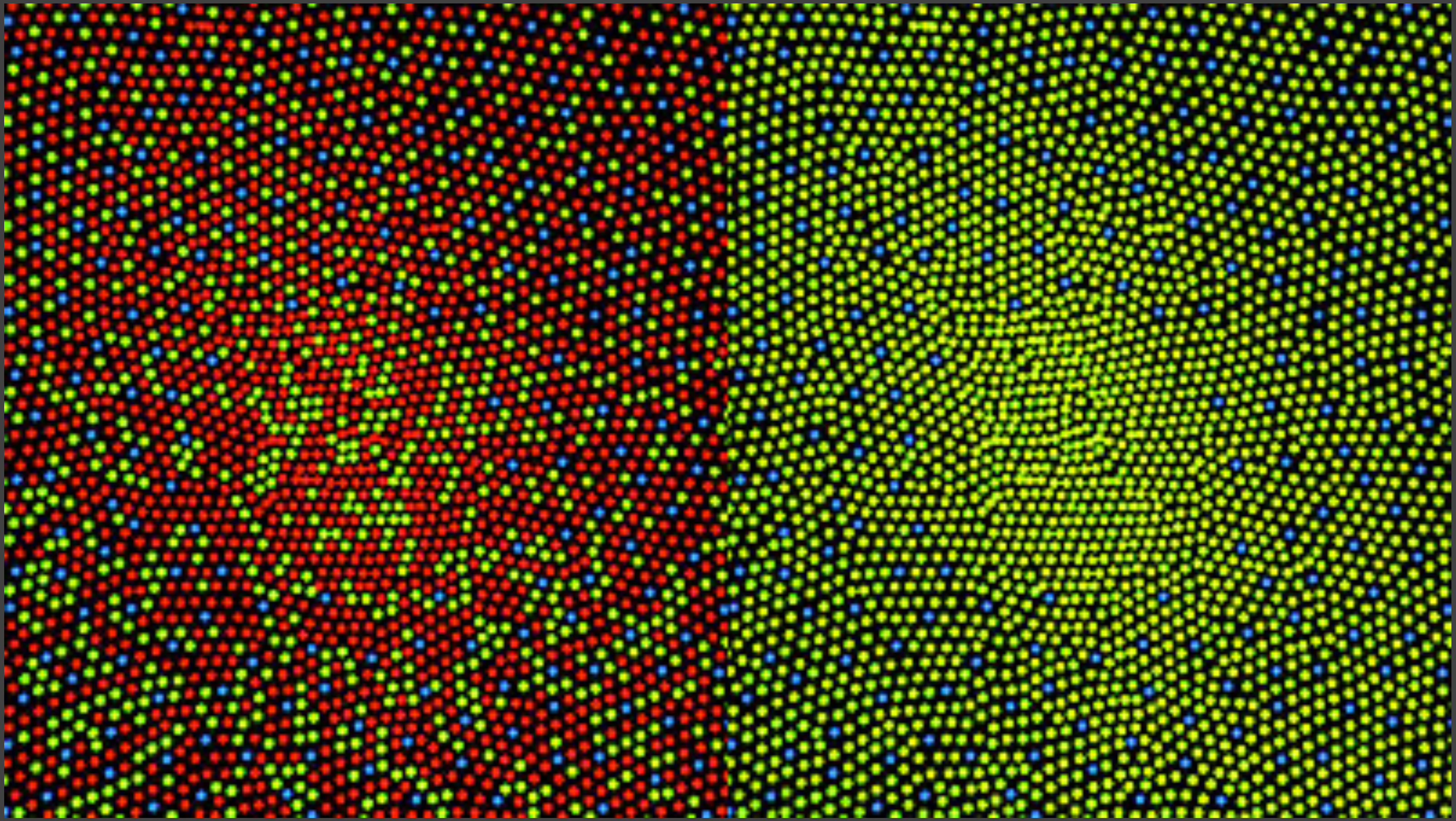
Displays may produce different colors for a coord!



Color Vision Deficiency (CVD)

Missing one or more cones or rods in retina.





Normal Retina

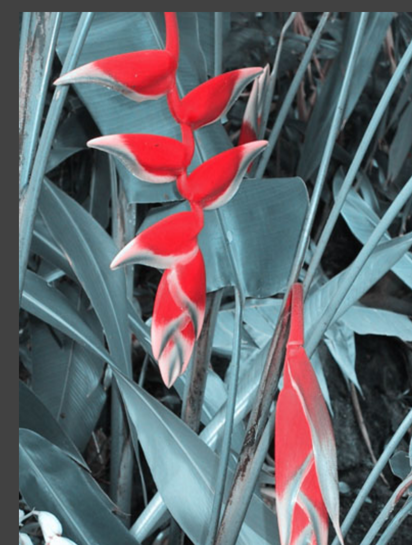
Protanopia

Color Vision Simulators

Simulate color vision deficiencies
Browser plug-ins
Photoshop plug-ins, etc.

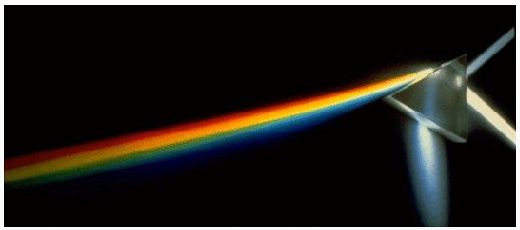
Deuteranope

Protanope

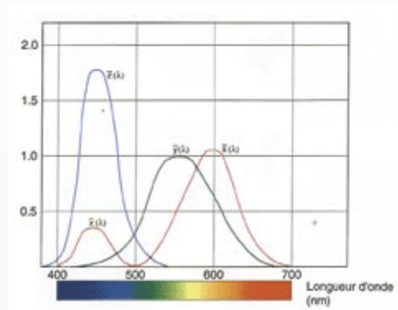


Tritanope

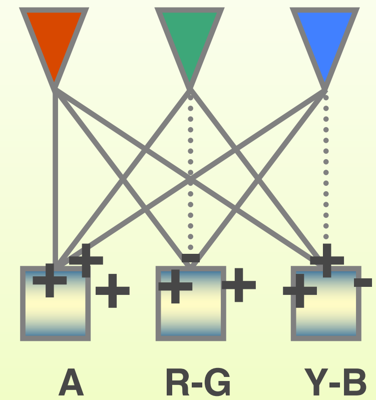
Perception of Color



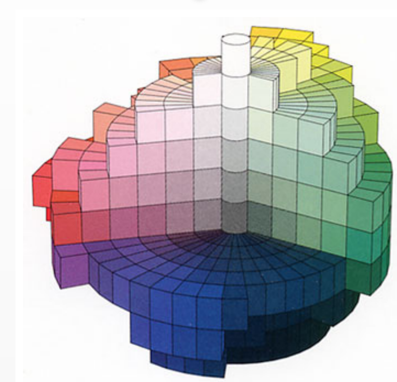
Light



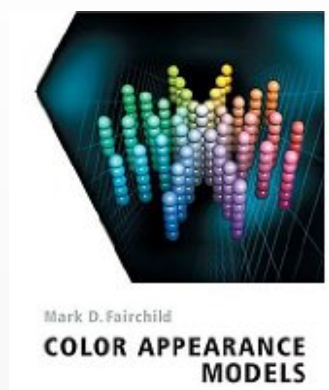
Cone Response



Opponent Signals



Color Perception



Color Appearance

"Yellow"

Color Cognition

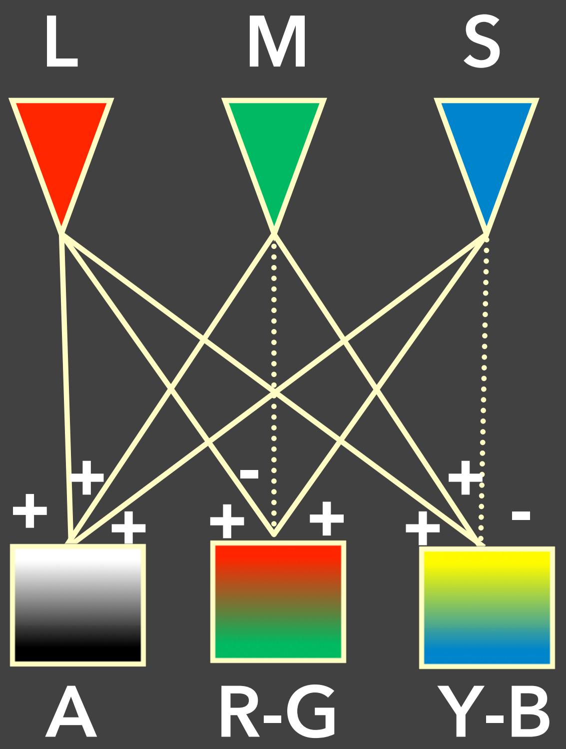
Primary Colors

To paint “all colors”:
Leonardo da Vinci, circa 1500 described in his notebooks a list of simple colors…

Yellow
Blue
Green
Red

Opponent Processing

LMS are combined to create:
Lightness
Red-green contrast
Yellow-blue contrast



[Fairchild]

Opponent Processing

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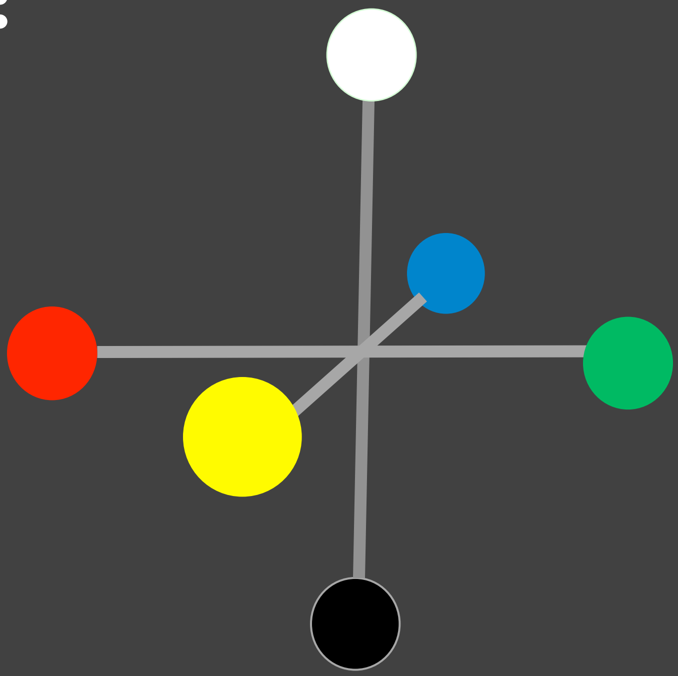
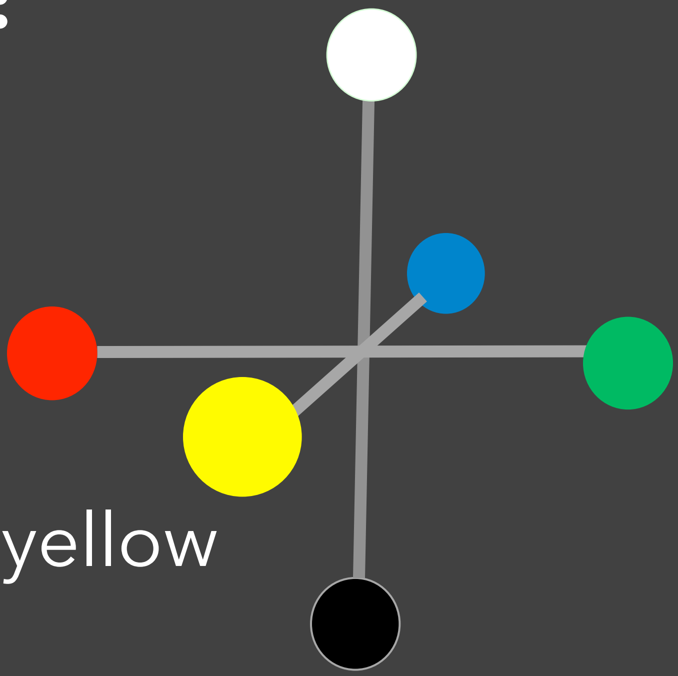


Opponent Processing

LMS are combined to create:
Lightness
Red-green contrast
Yellow-blue contrast

Experiments:
No reddish-green, no blueish-yellow
Color after images



CIE LAB Color Space

Axes correspond to opponent signals
L* = Luminance
a* = Red-green contrast

b* = Yellow-blue contrast

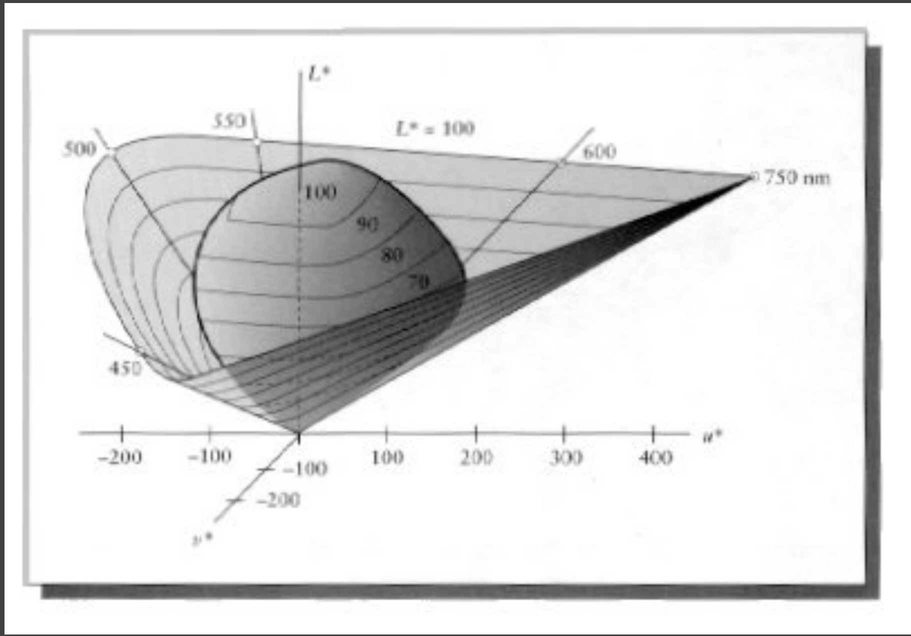
Much more perceptually uniform than RGB!
Scaling of axes to represent "color distance"

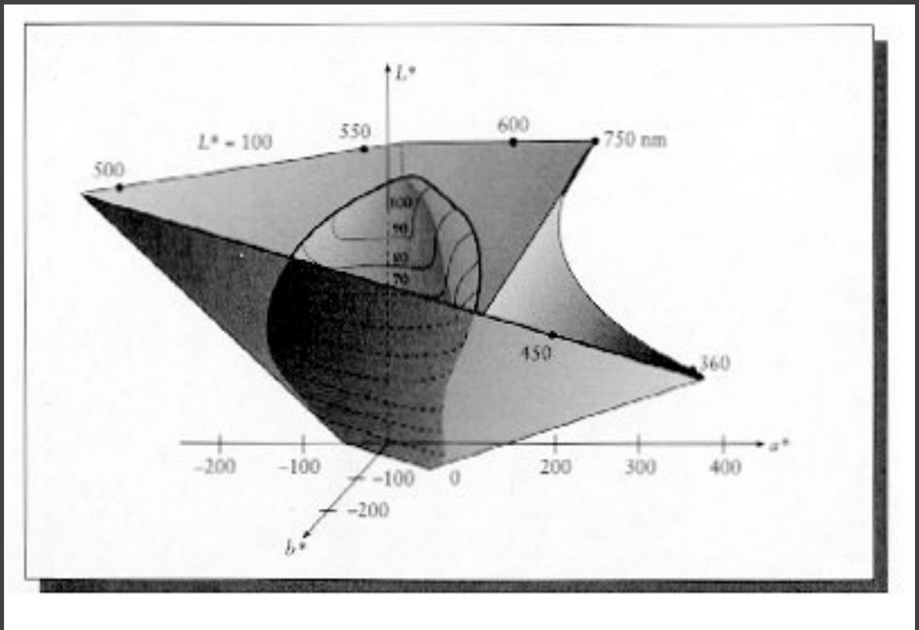
JND = Just noticeable difference (~2.3 units)
D3 + Vega include LAB color space support

CIE LAB and LUV Color Spaces

Standardized in 1976 to mathematically represent opponent processing theory.

Non-linear transformation of CIE XYZ





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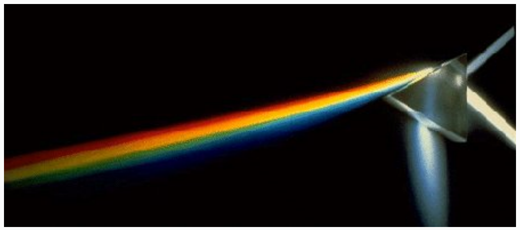
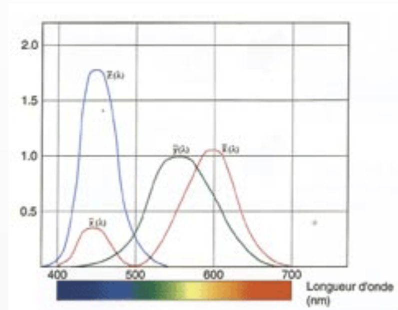
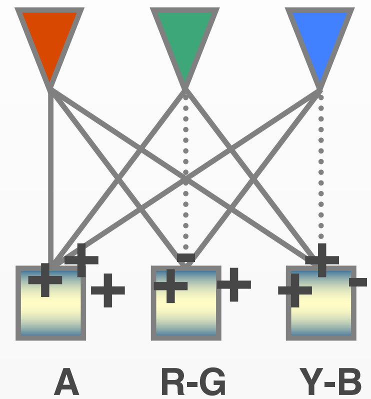
Perception of Color



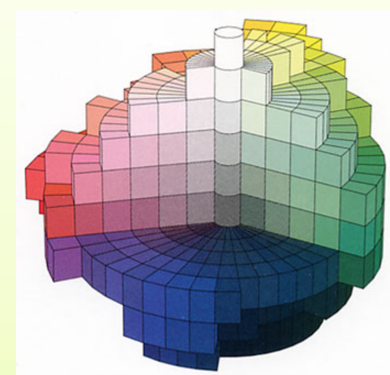
Light



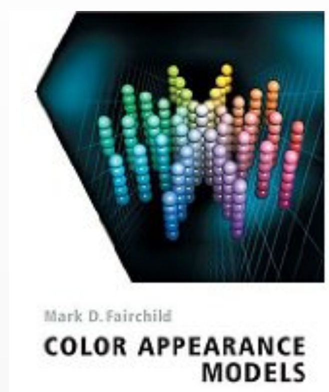
Cone Response



Opponent Signals



Color Perception



Color Appearance

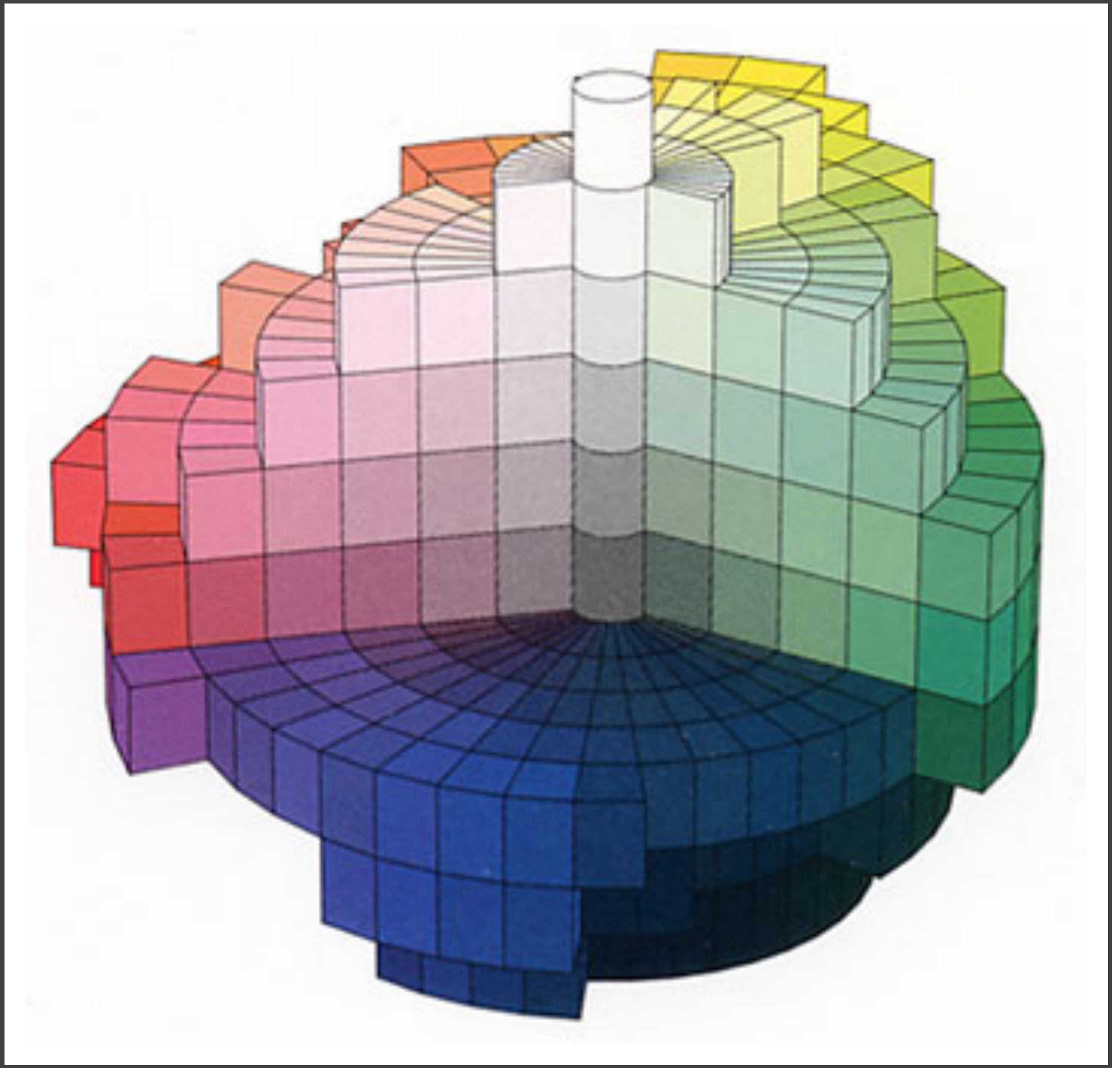
“Yellow”

Color Cognition

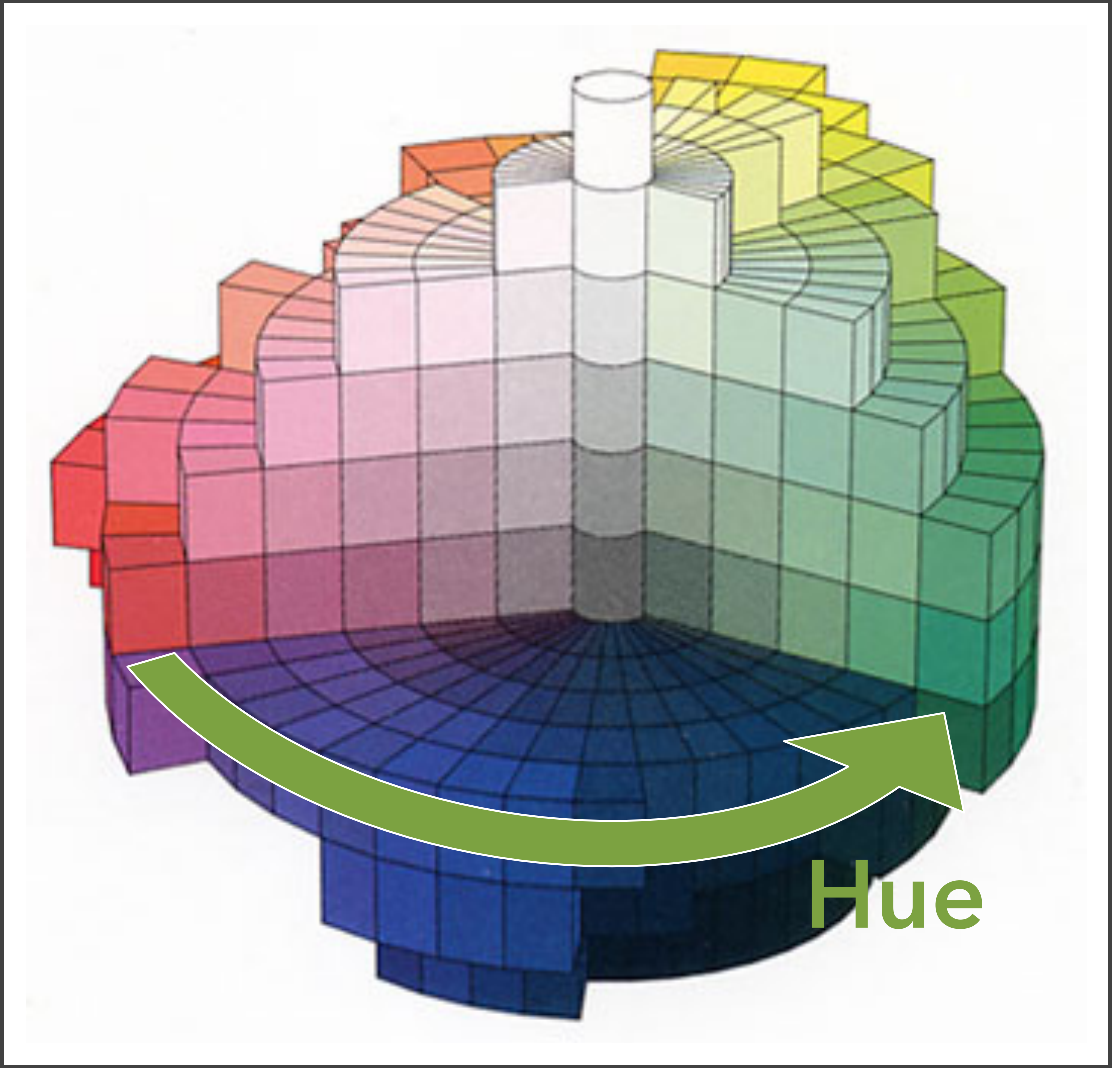
Albert Munsell

Developed the first perceptual color system based on his experience as an artist (1905).

Hue, Value, and Chroma



Hue, Value and Chroma



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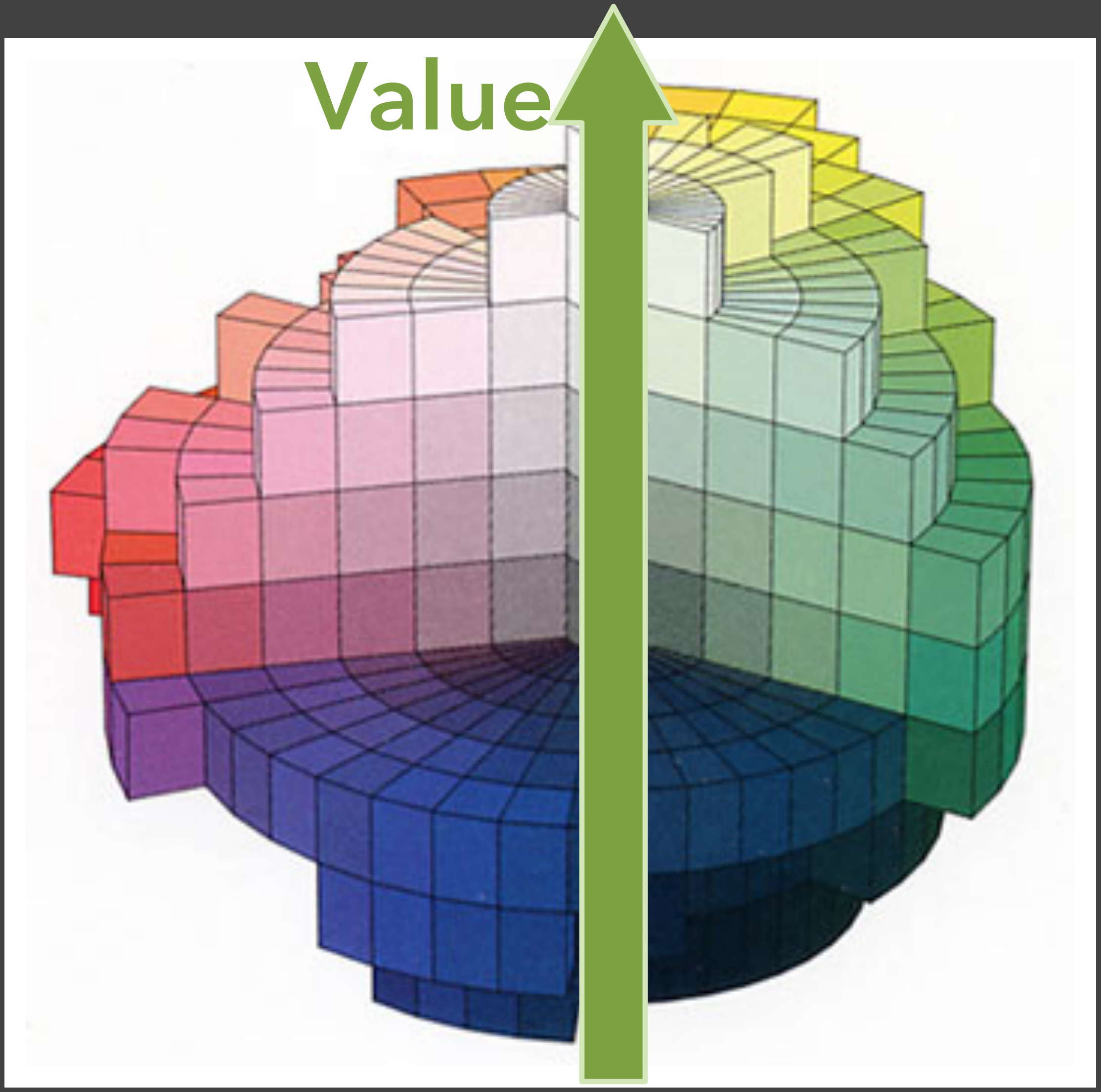
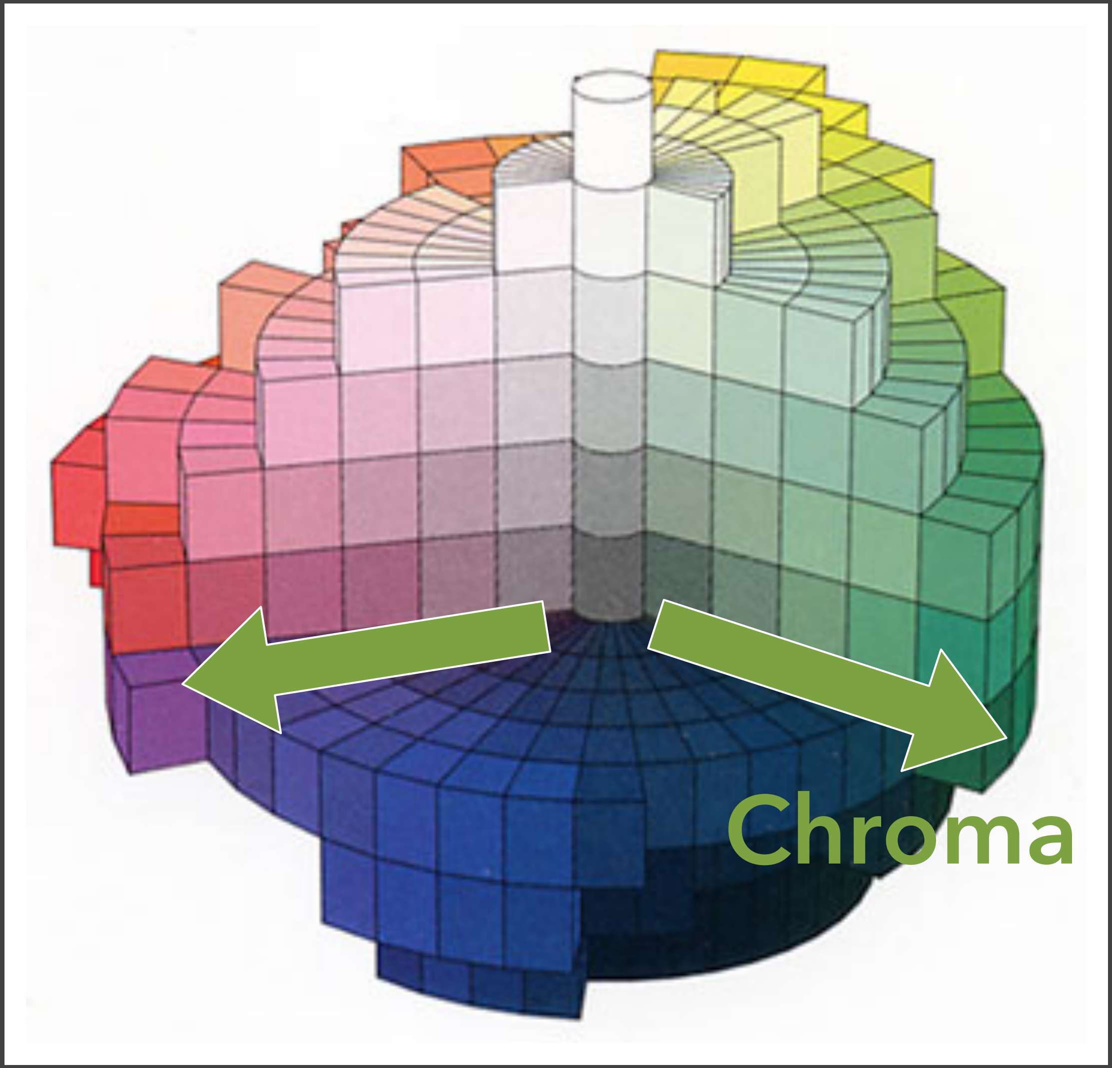


Hue, Value and Chroma



Munsell Color System

Perceptually-based

Precisely reference a color

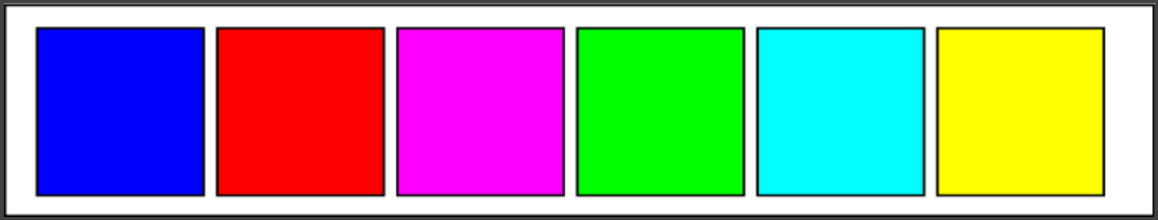
Intuitive dimensions

Look-up table (LUT)

Munsell Color System

Perceptual Brightness

Color palette



Perceptual Brightness

Color palette

HSL Lightness
(Photoshop)

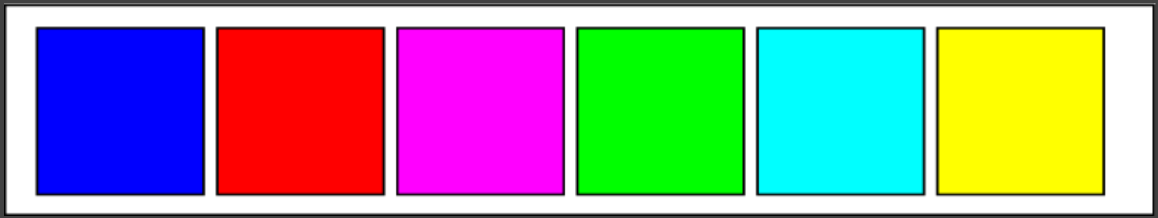
Perceptual Brightness

Color palette

Luminance Y
(CIE XYZ)

Perceptual Brightness

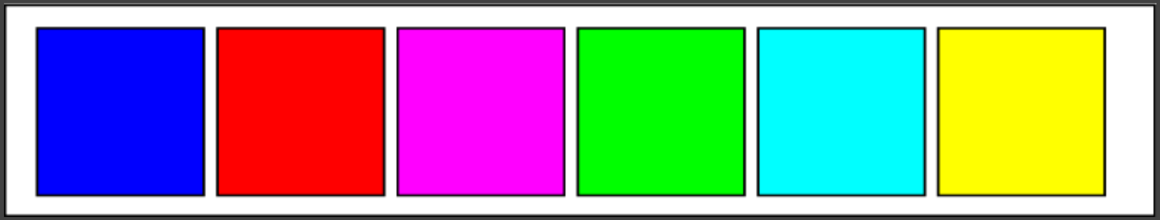
Color palette



Munsell Value

Perceptual Brightness

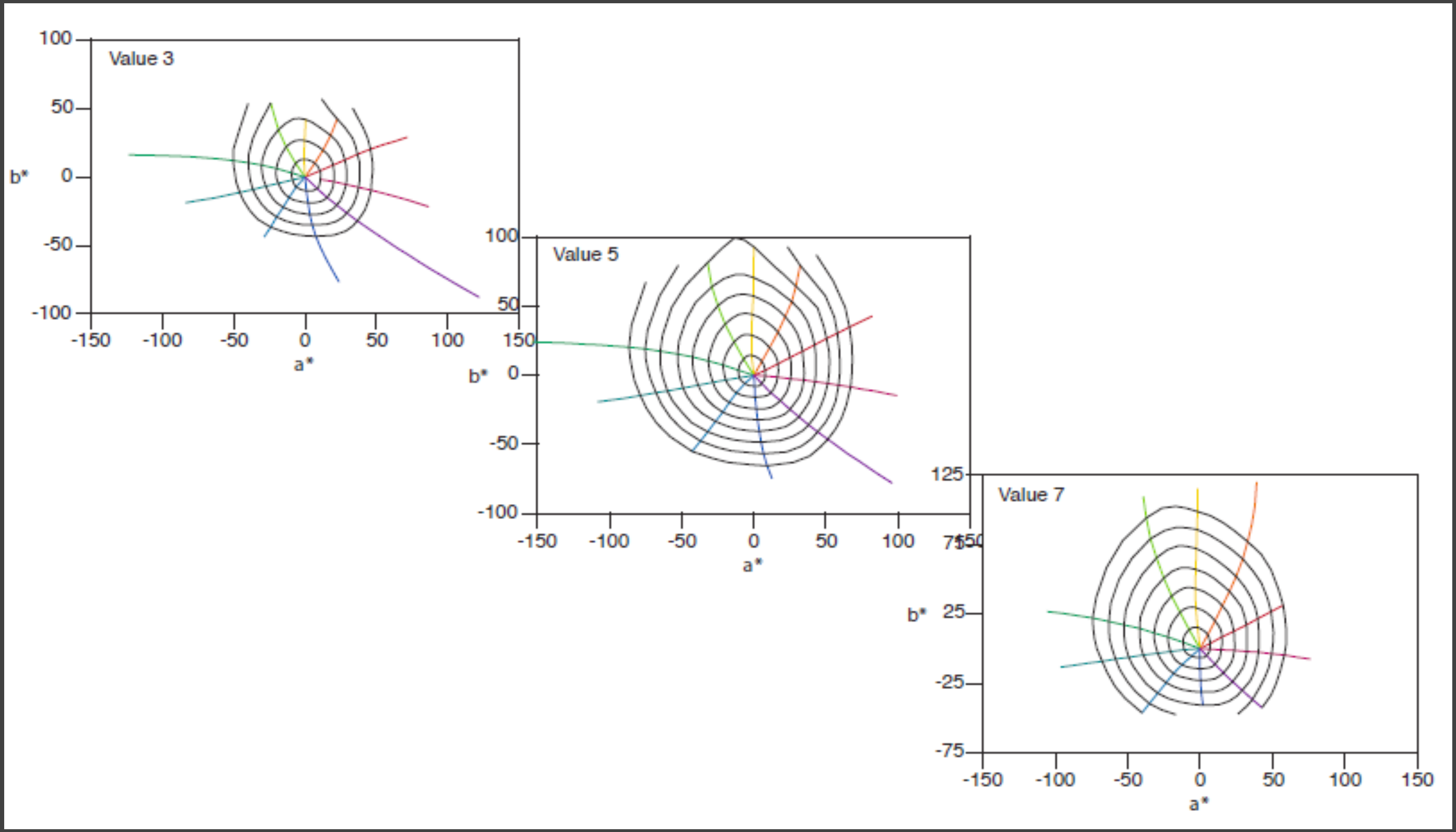
Color palette



Munsell Value
L* (CIE LAB)

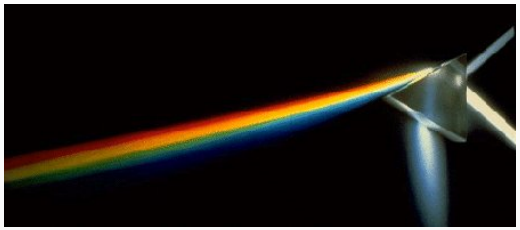
Perceptually-Uniform Color Space

Munsell colors in CIE LAB coordinates

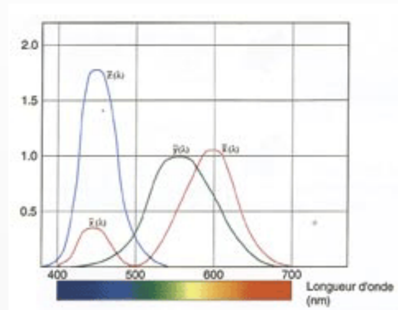


Mark Fairchild

Perception of Color



Light



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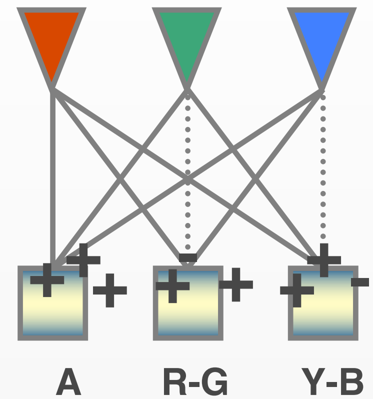
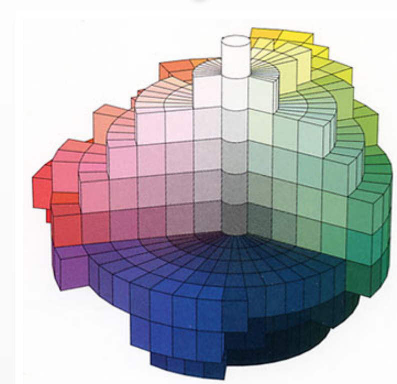
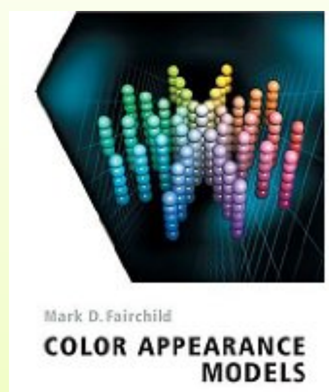


Opponent Signals



Color Perception



Color Appearance

“Yellow”

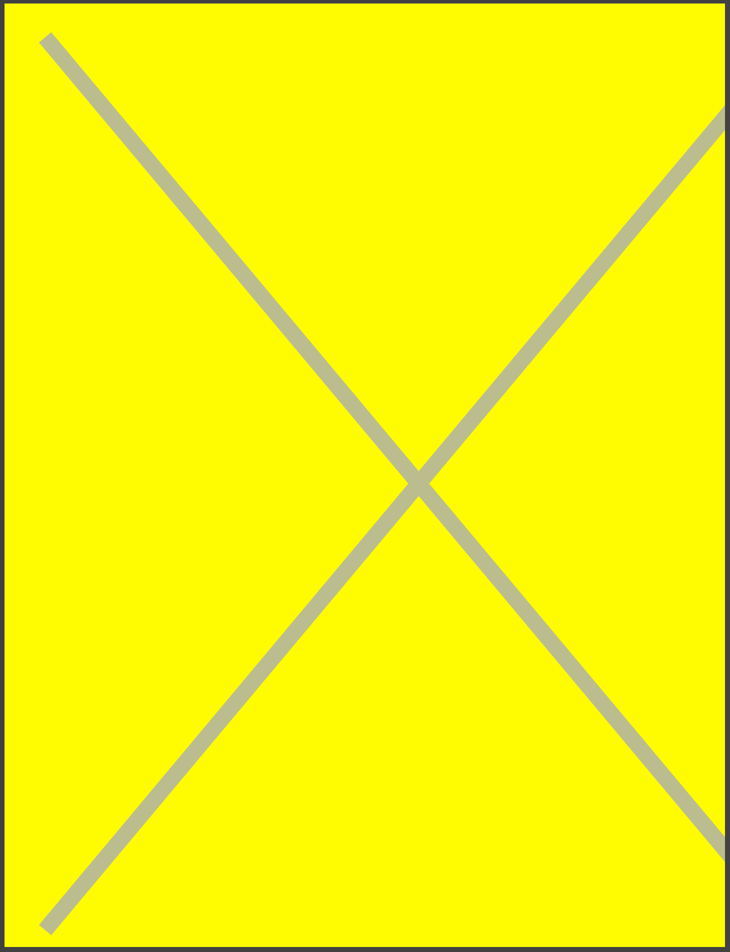
Color Cognition

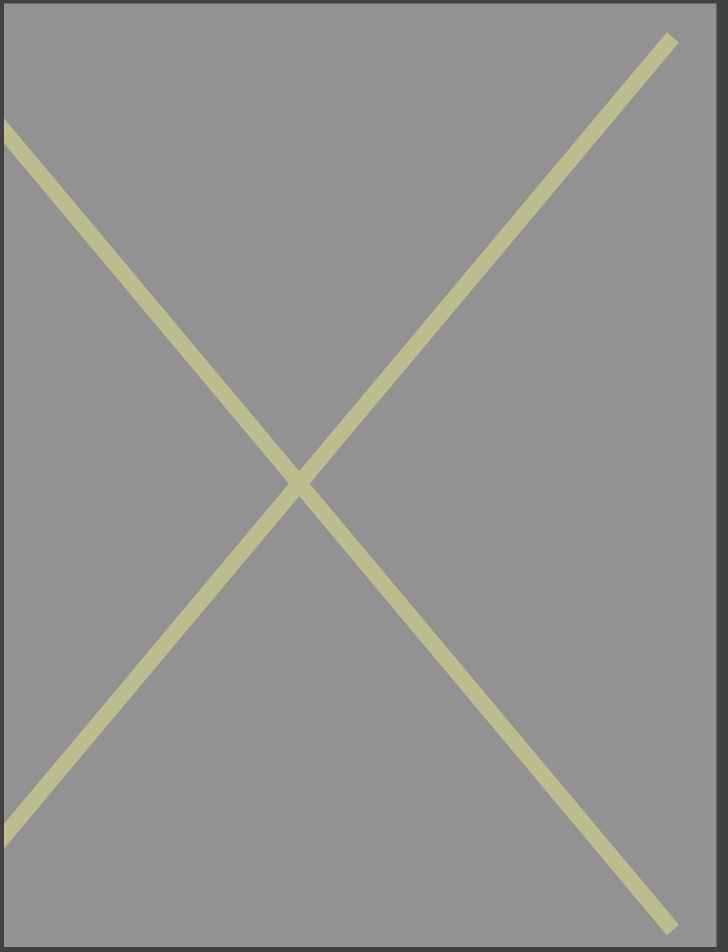
Color Appearance

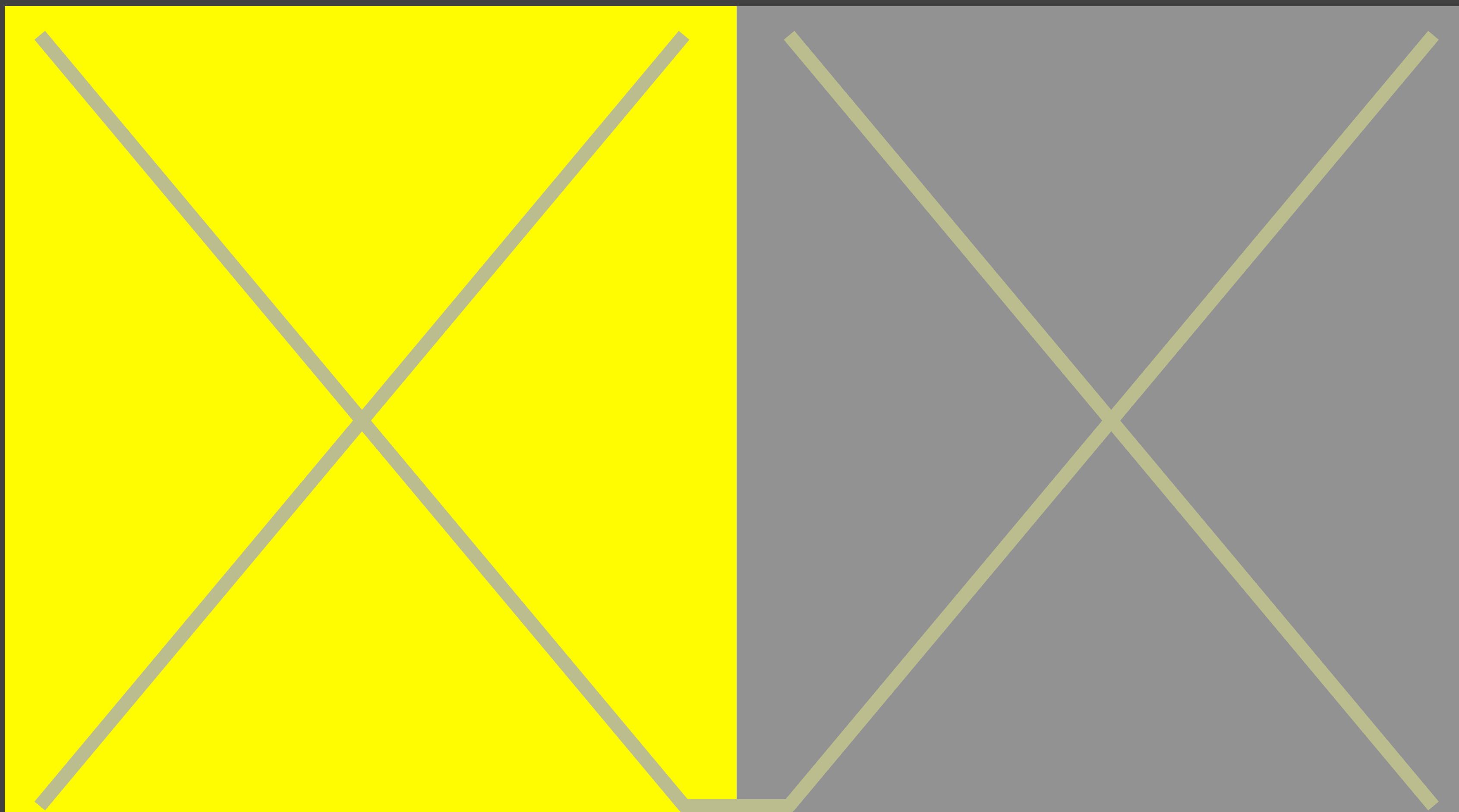
If we have a perceptually-uniform color space, can we predict how we perceive colors?

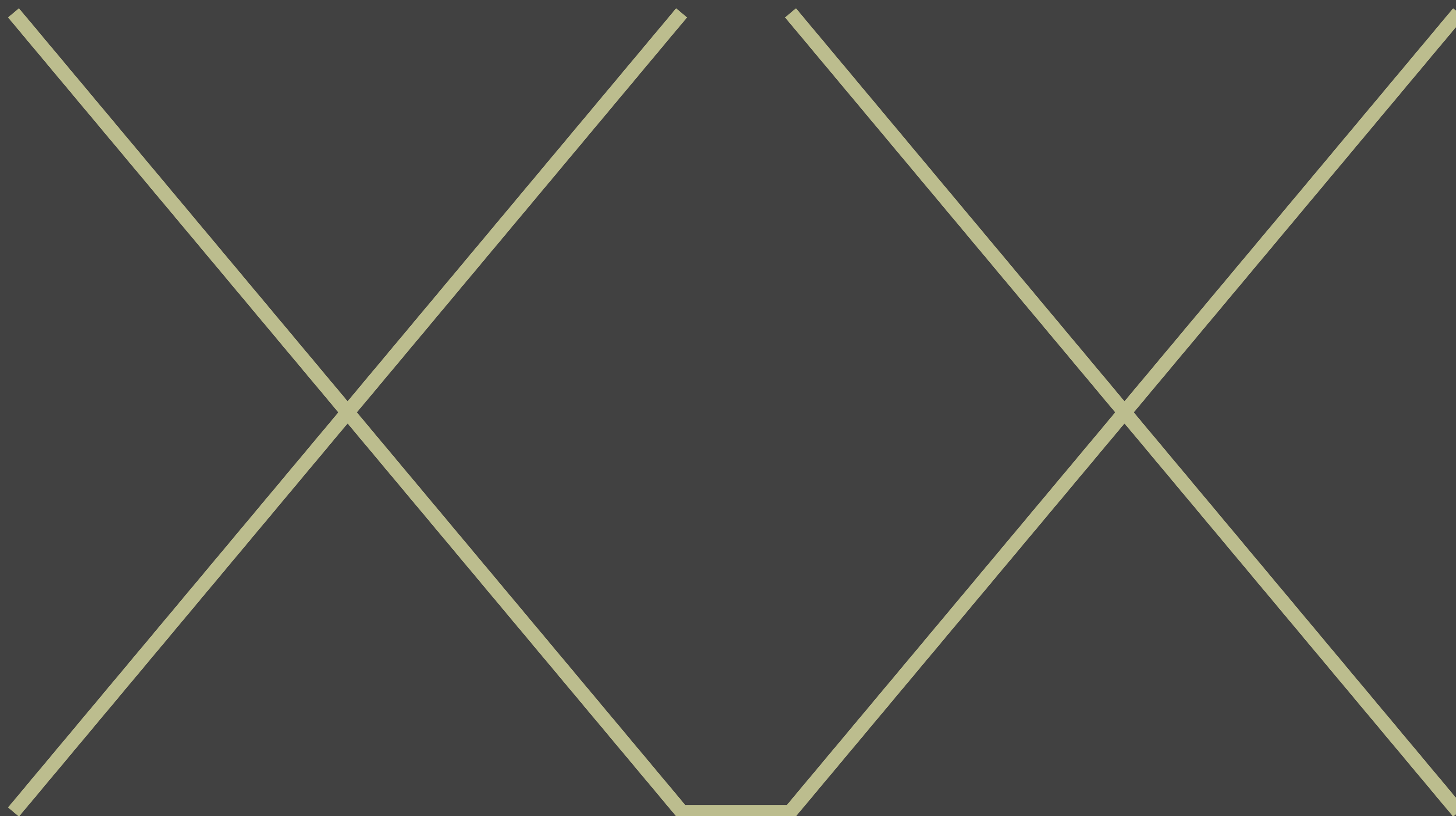
“In order to use color effectively it is necessary to recognize that it deceives continually.”

- Josef Albers, *Interaction of Color*

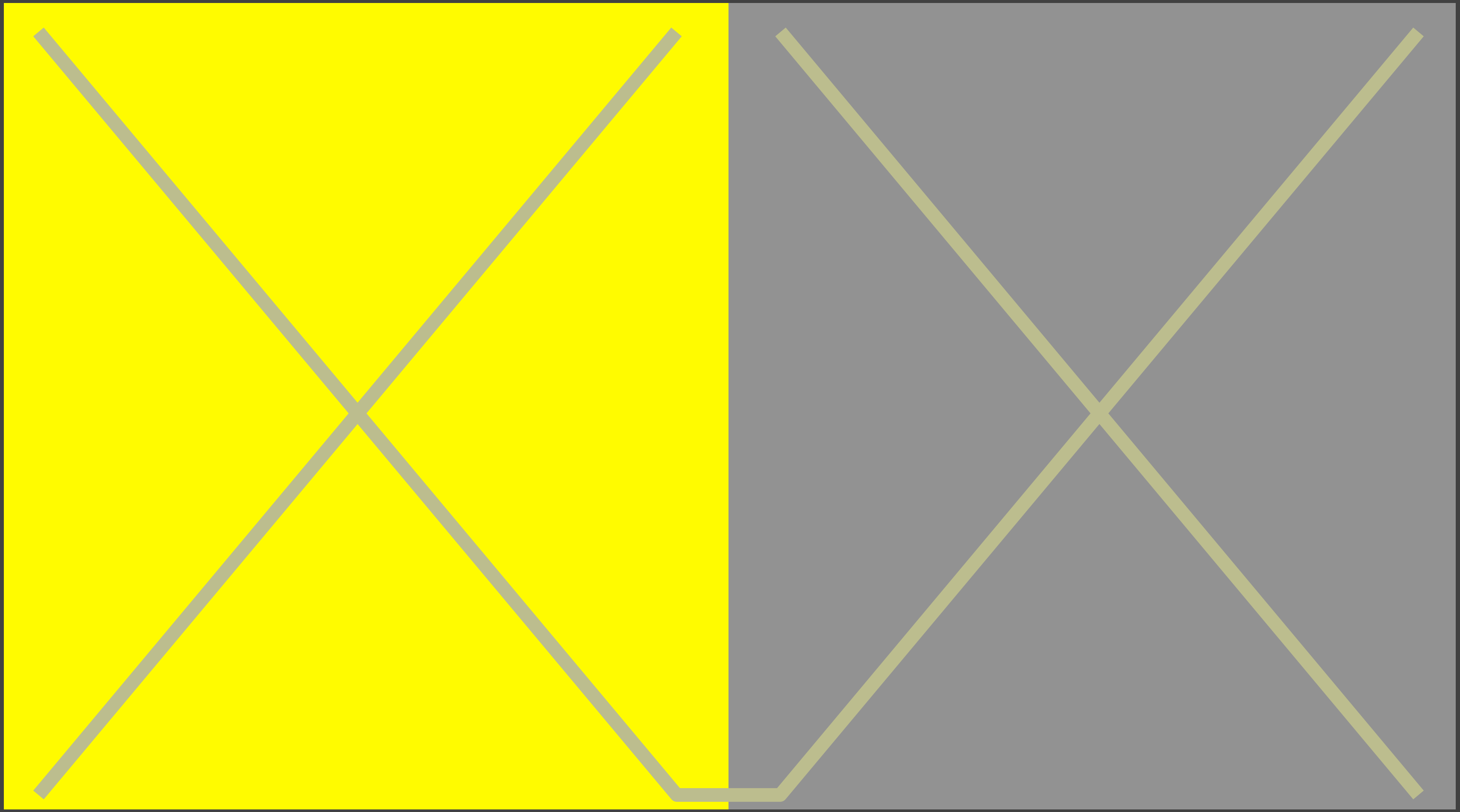








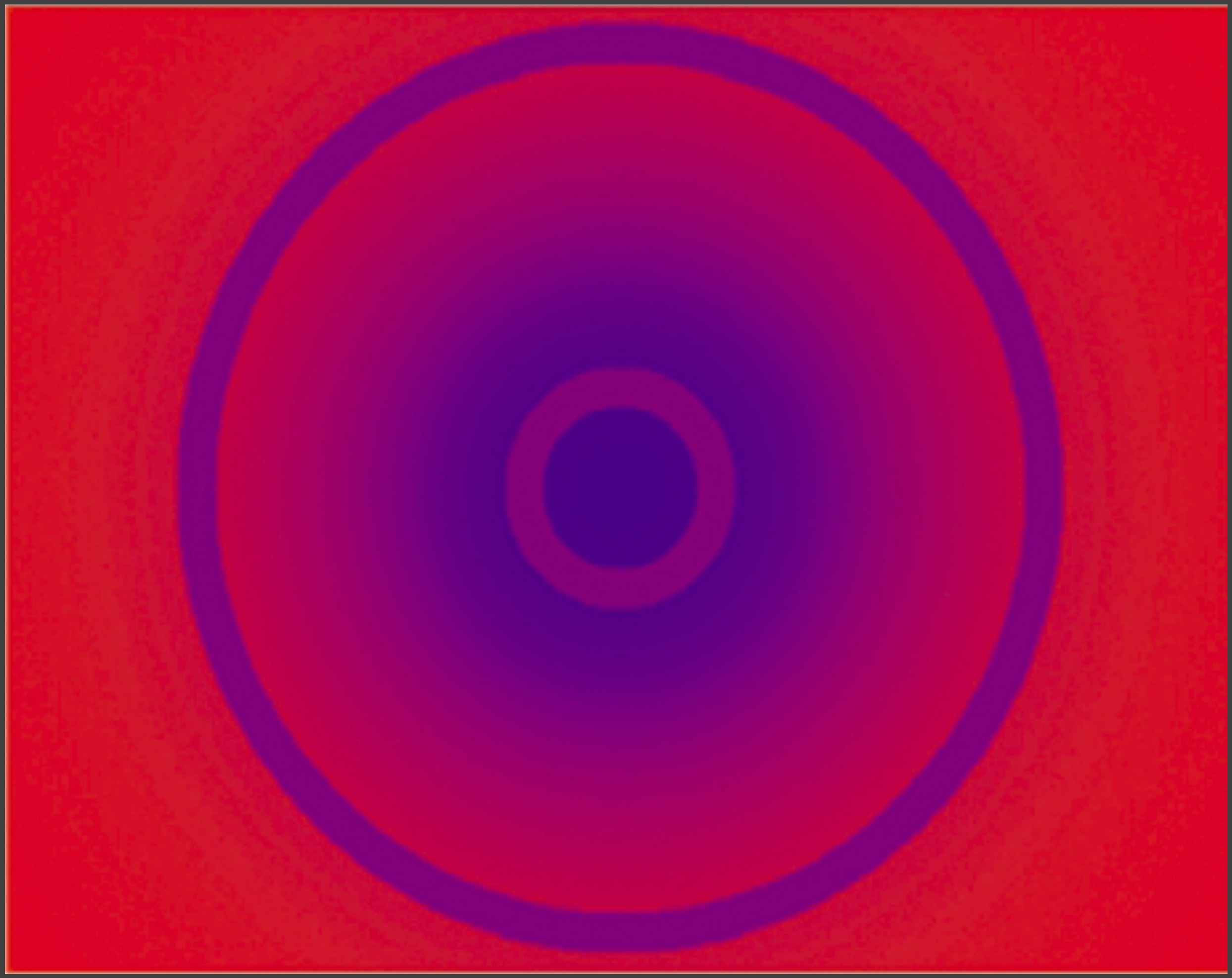
Simultaneous Contrast



Josef Albers

Simultaneous Contrast

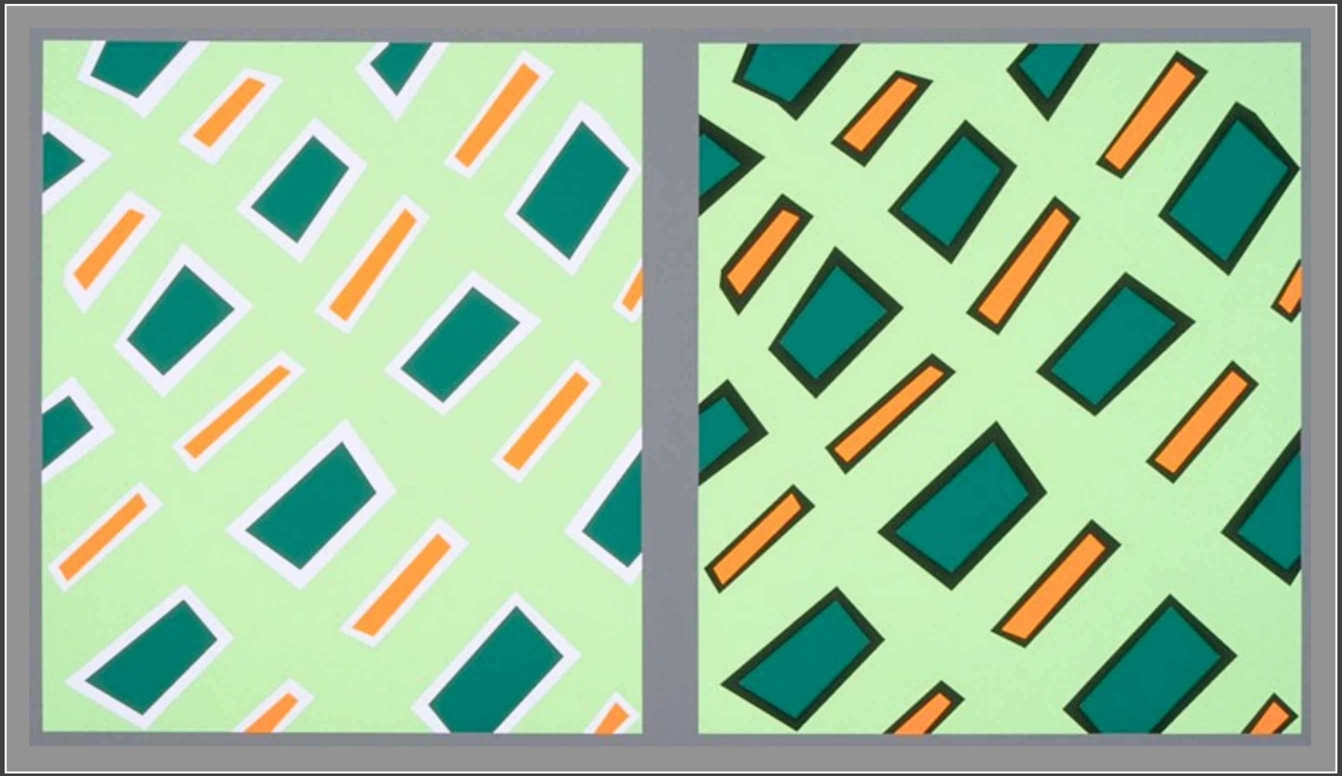
Inner & outer rings are the same physical purple.



Donald MacLeod

Bezold Effect

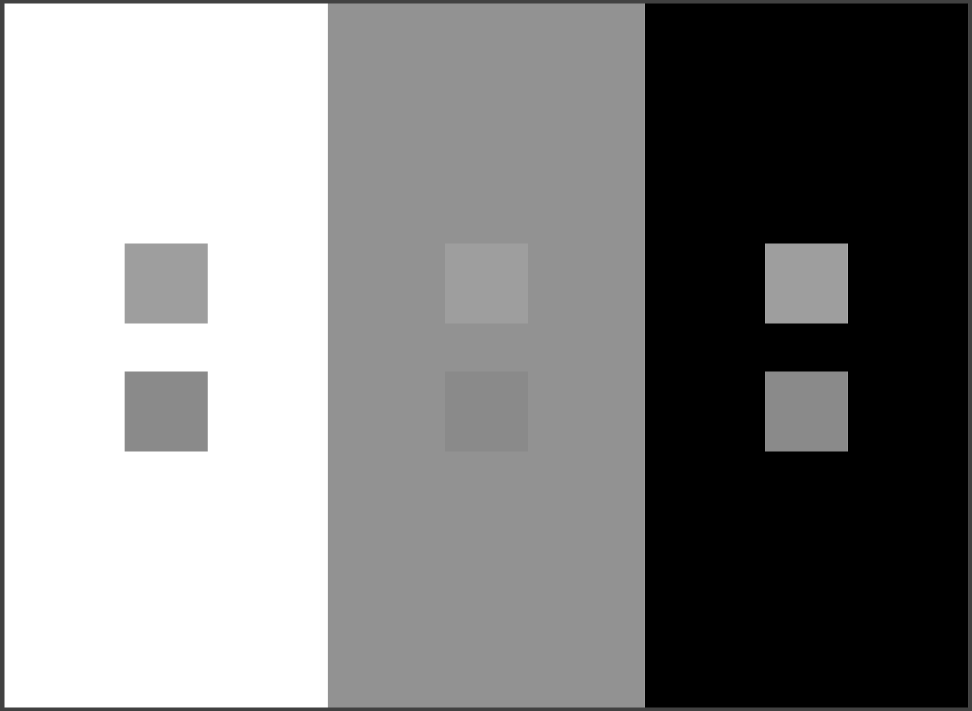
Color appearance depends on adjacent colors



Color Appearance Tutorial by Maureen Stone

Crispening

Perceived difference depends on background



Color Appearance Models, Fairchild

Spreading

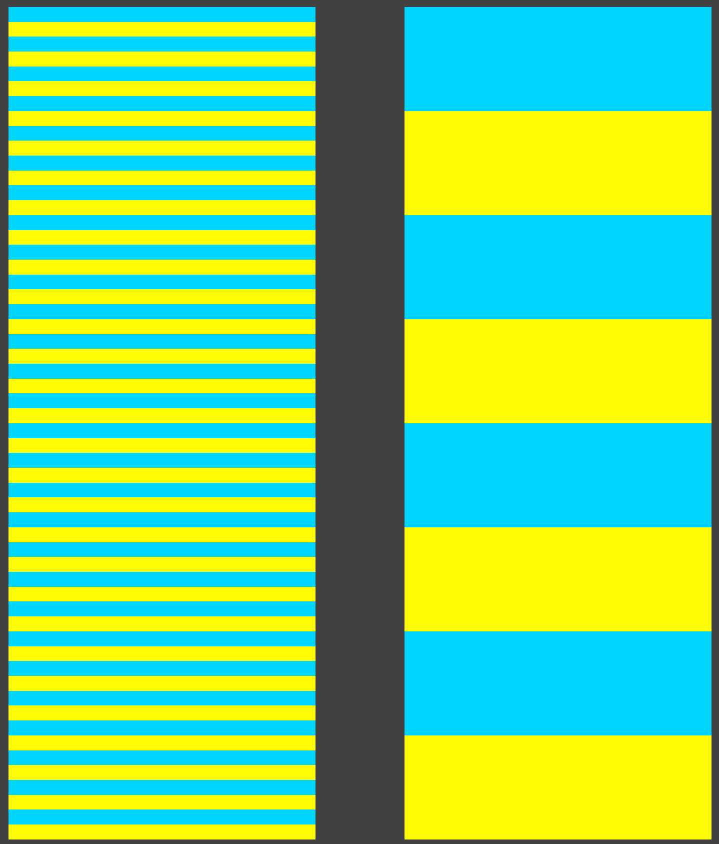
Spatial frequency

The paint chip problem

Small text, lines, glyphs

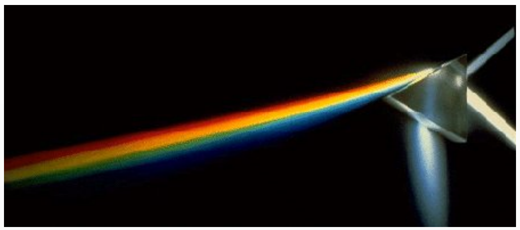
Image colors

Adjacent colors blend

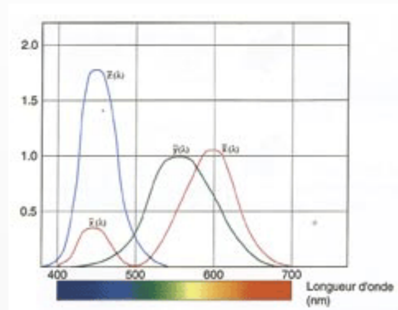


Foundations of Vision, Brian Wandell

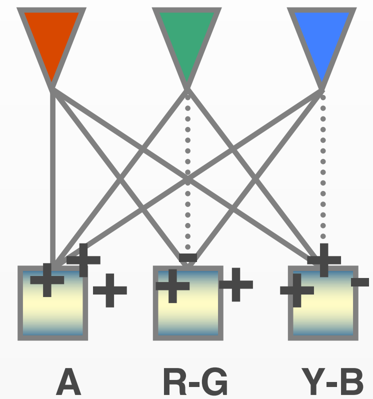
Perception of Color



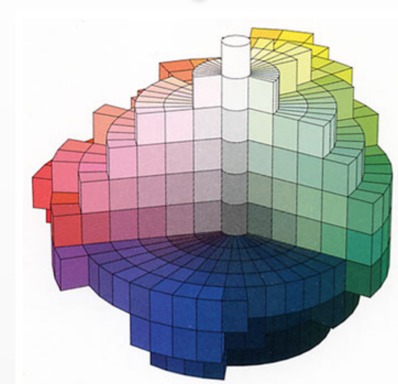
Light



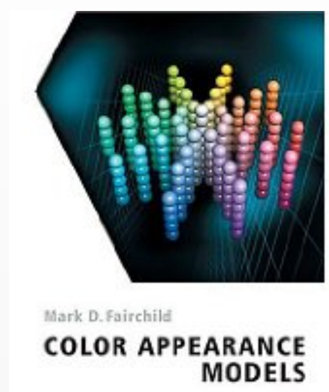
Cone Response



Opponent Signals



Color Perception



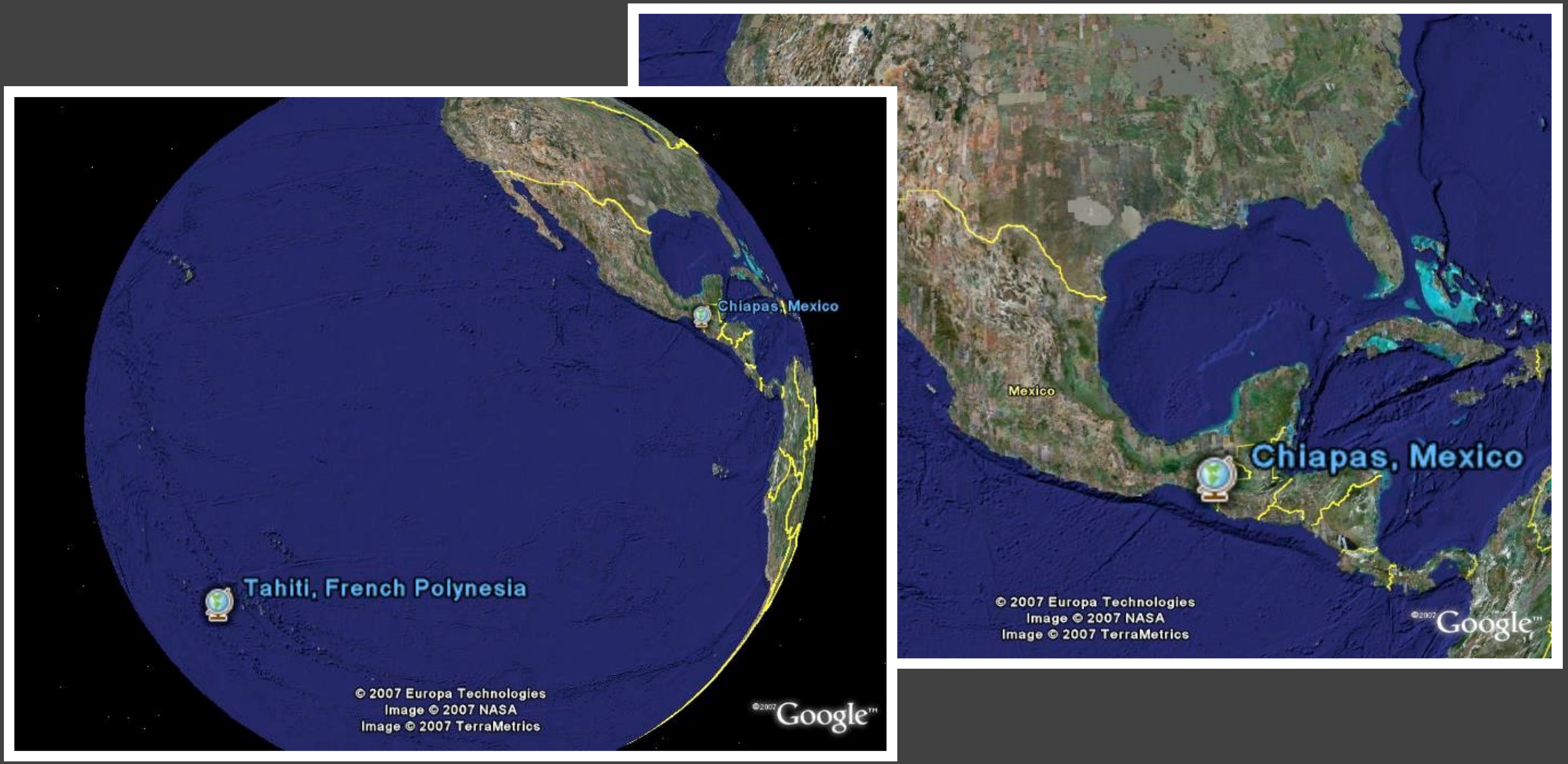
Color Appearance

"Yellow"

Color Cognition

Basic Color Terms

Chance discovery by Brent Berlin and Paul Kay.

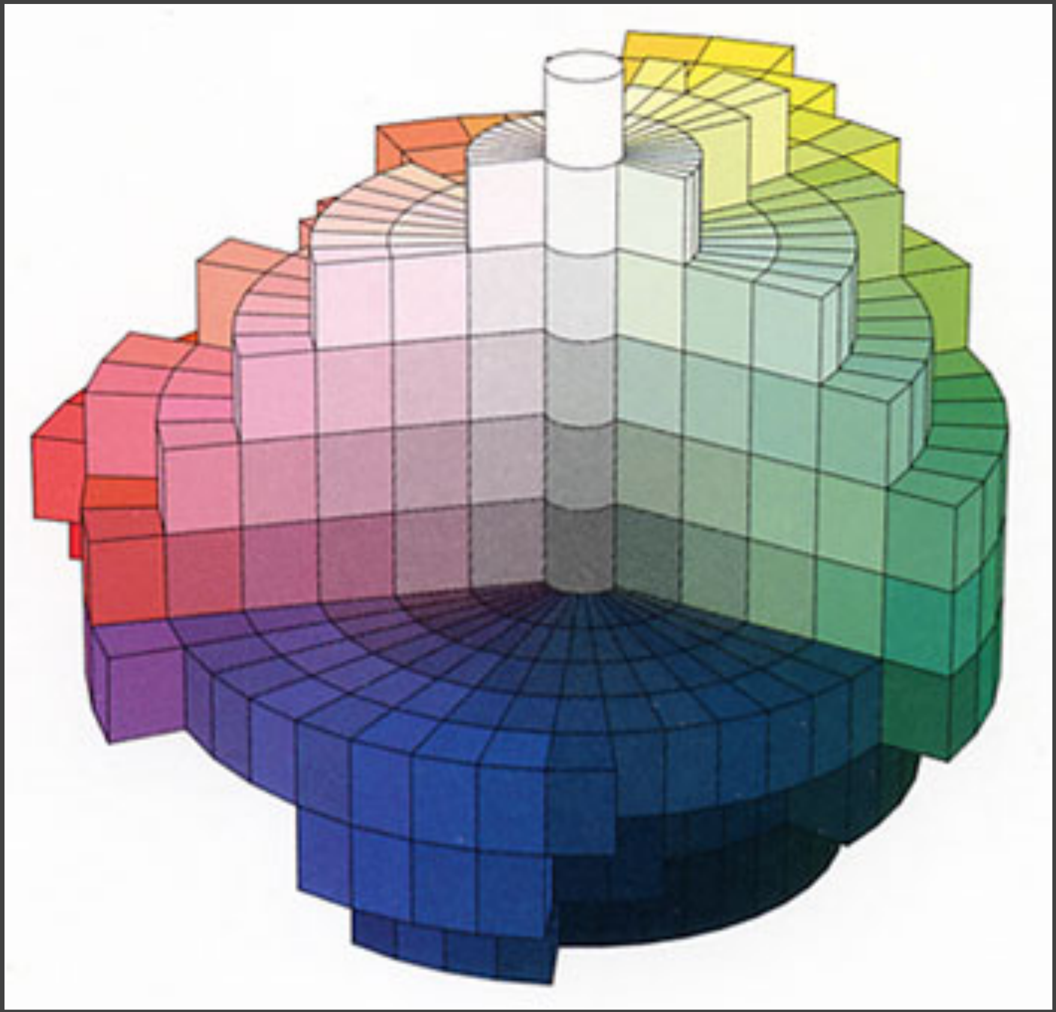


Basic Color Terms

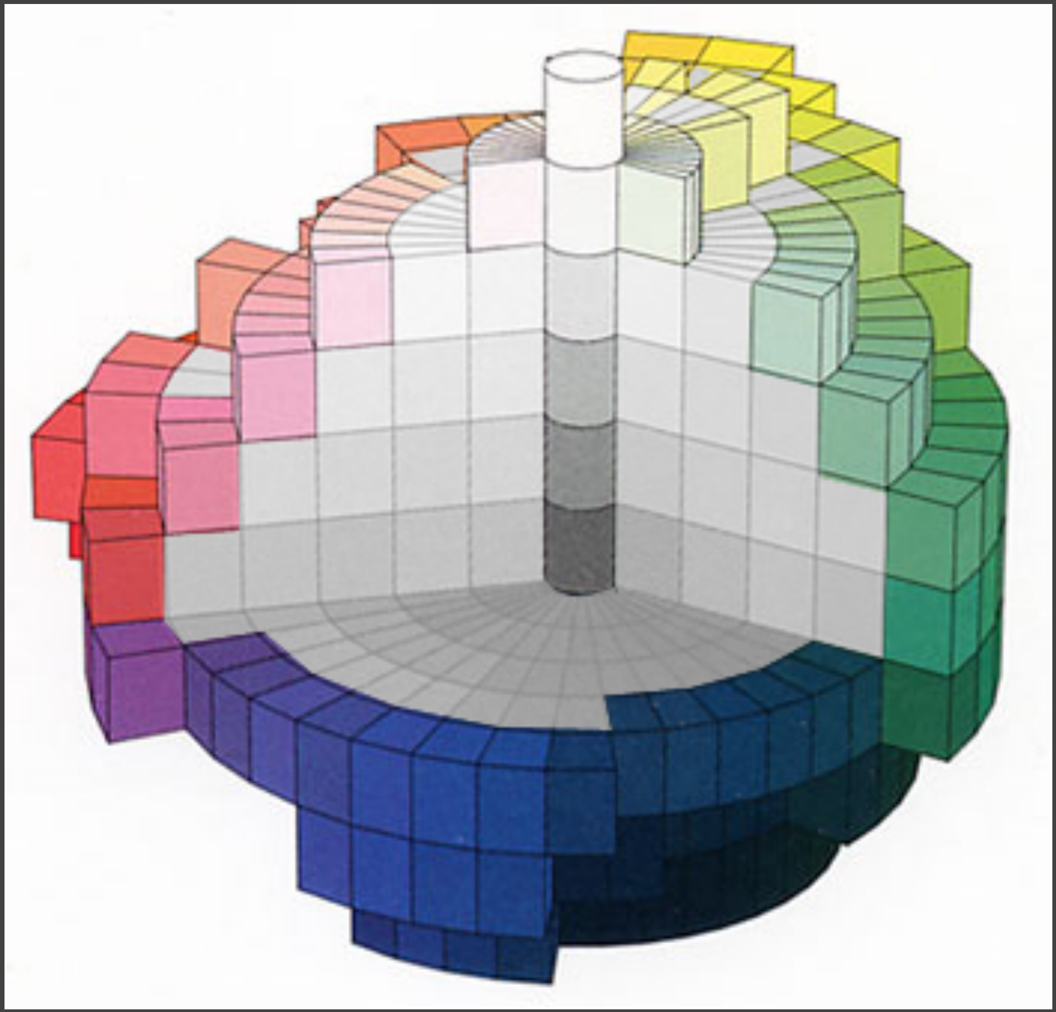
Chance discovery by Brent Berlin and Paul Kay.

Initial study in 1969
Surveyed speakers from 20 languages
Literature from 69 languages

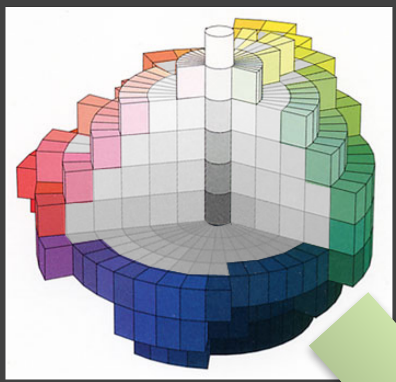
World Color Survey



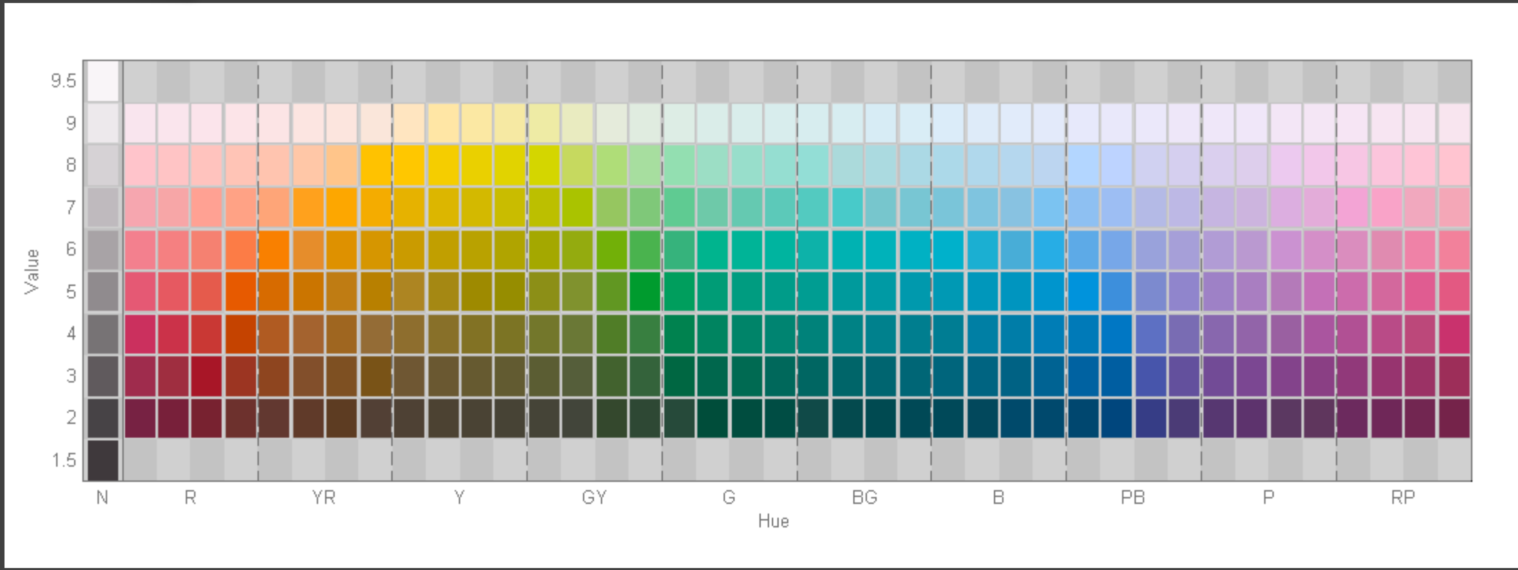
World Color Survey



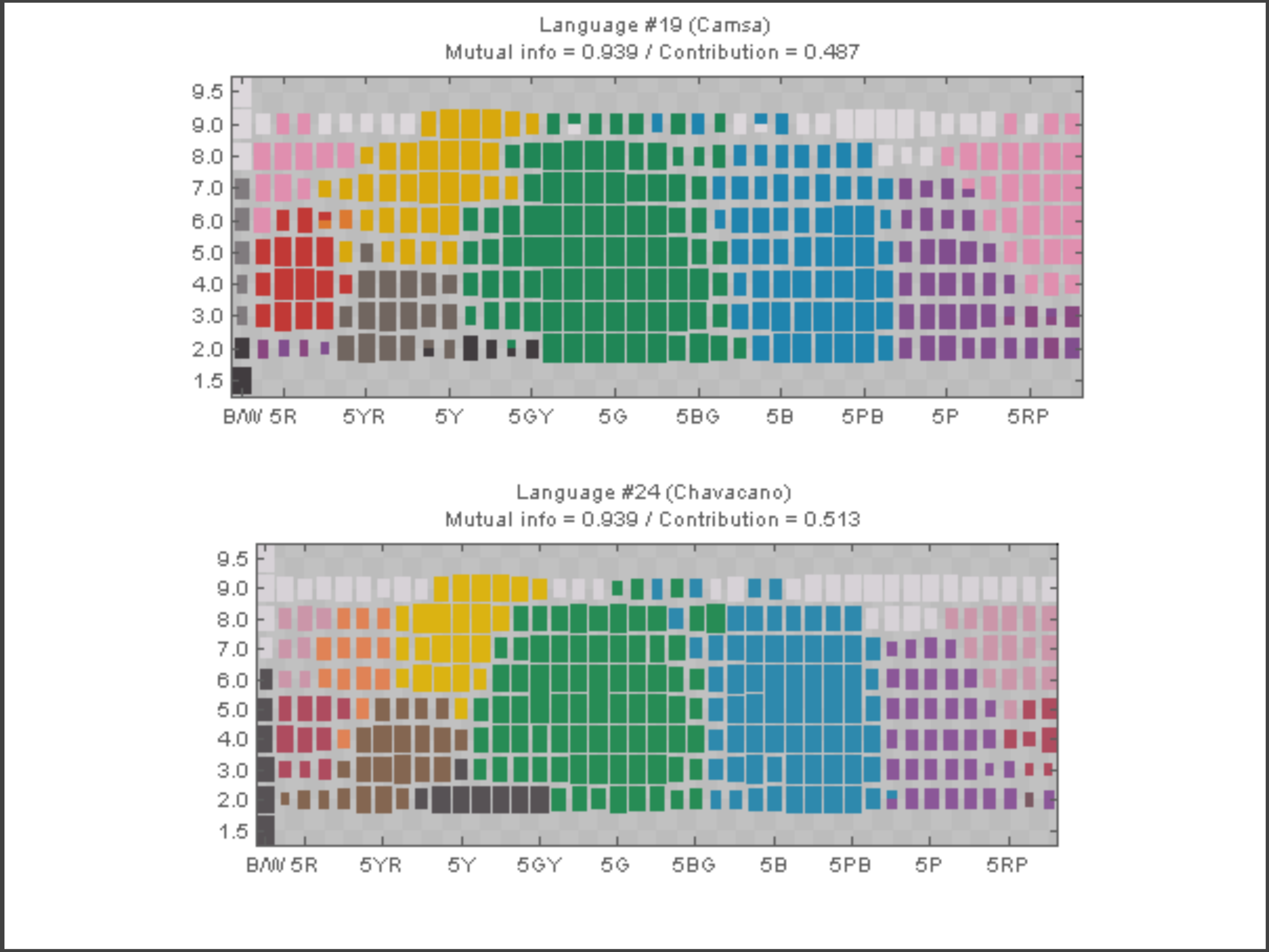
World Color Survey



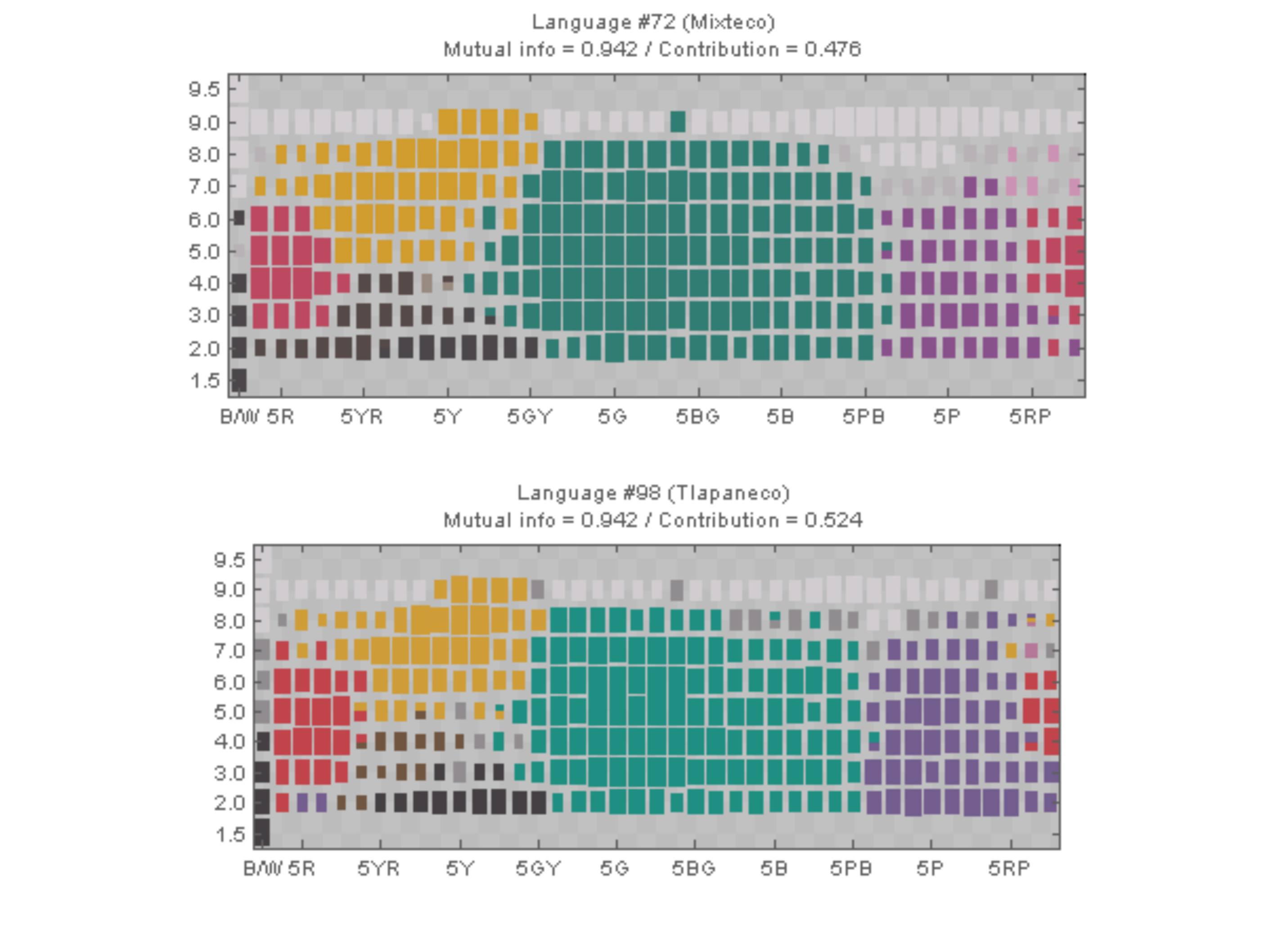
Naming information from 2,616 speakers from 110 languages on 330 Munsell color chips



Results from WCS



Results from WCS



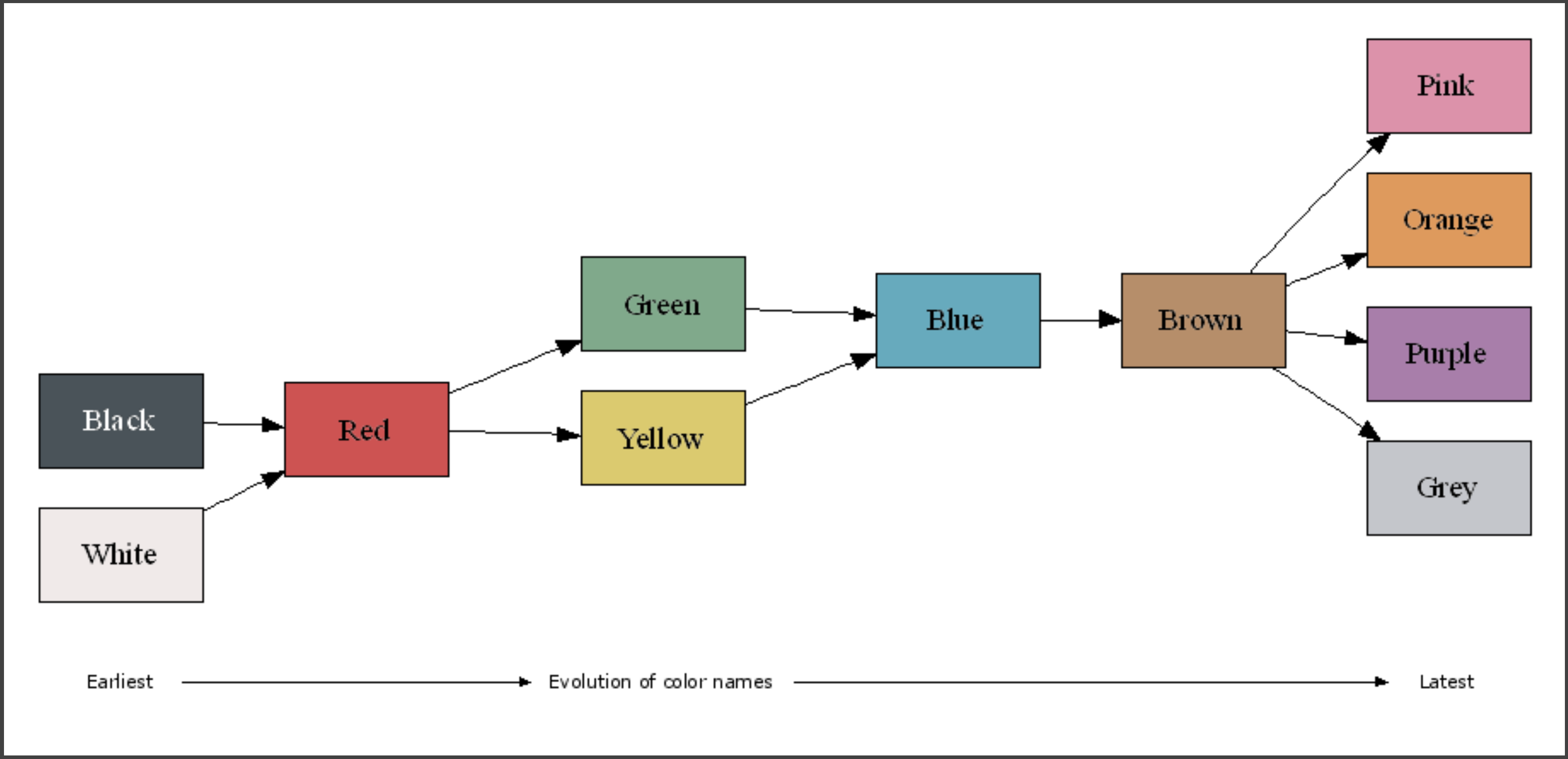
Universal (?) Basic Color Terms

Basic color terms recur across languages.

White	Red	Pink
Grey	Yellow	Brown
Black	Green	Orange
	Blue	Purple

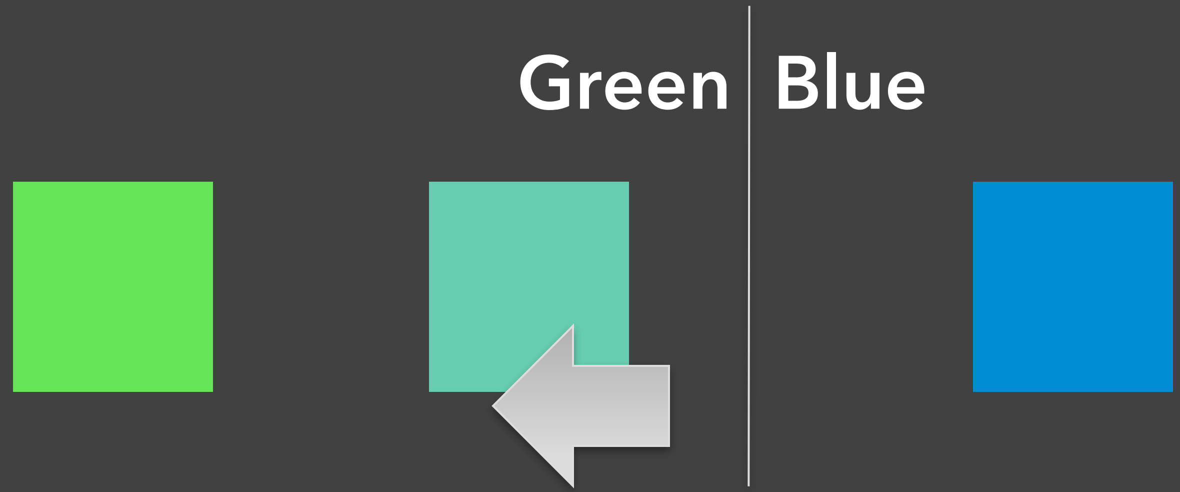
Evolution of Basic Color Terms

Proposed term evolution across languages.



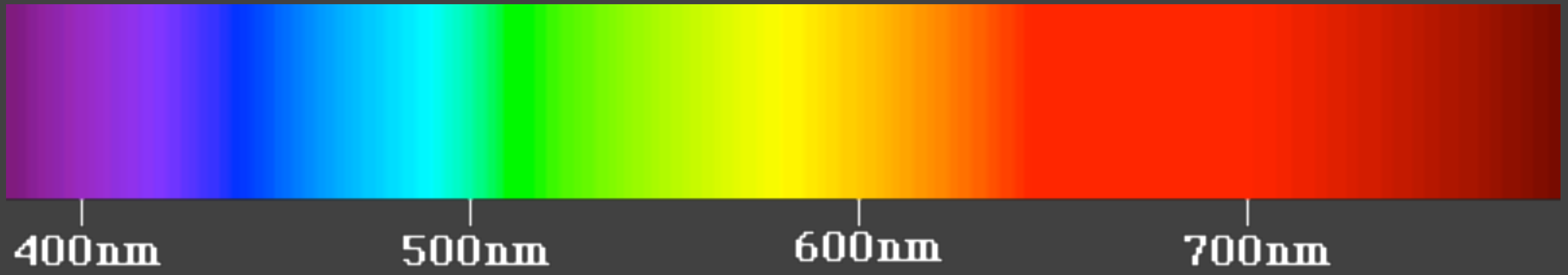
Naming Effects Color Perception

Color name boundaries



Rainbow Color Map

We associate and group colors together, often using the name we assign to the colors.



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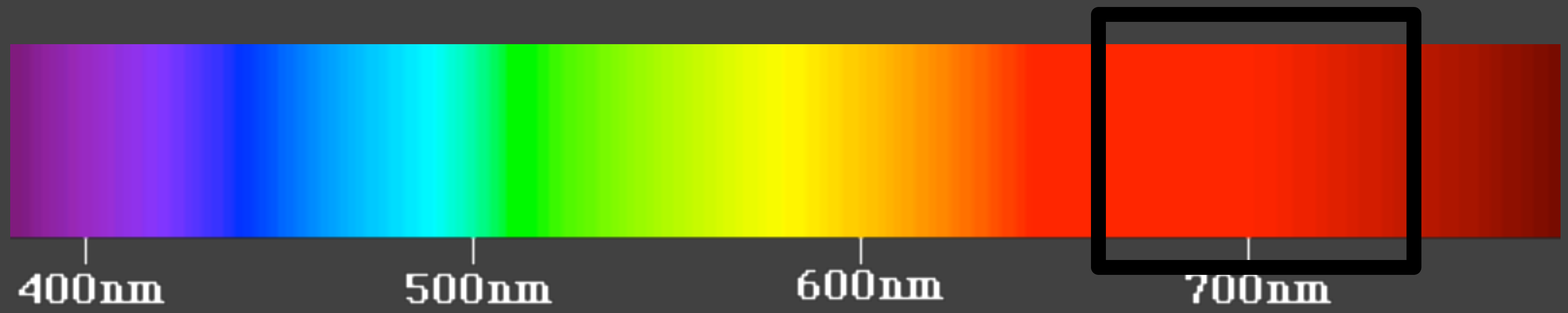

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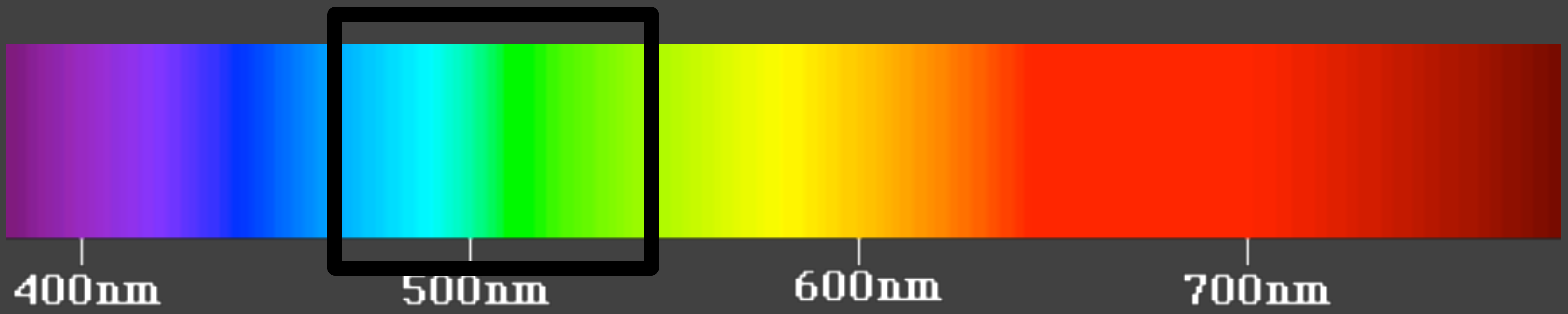
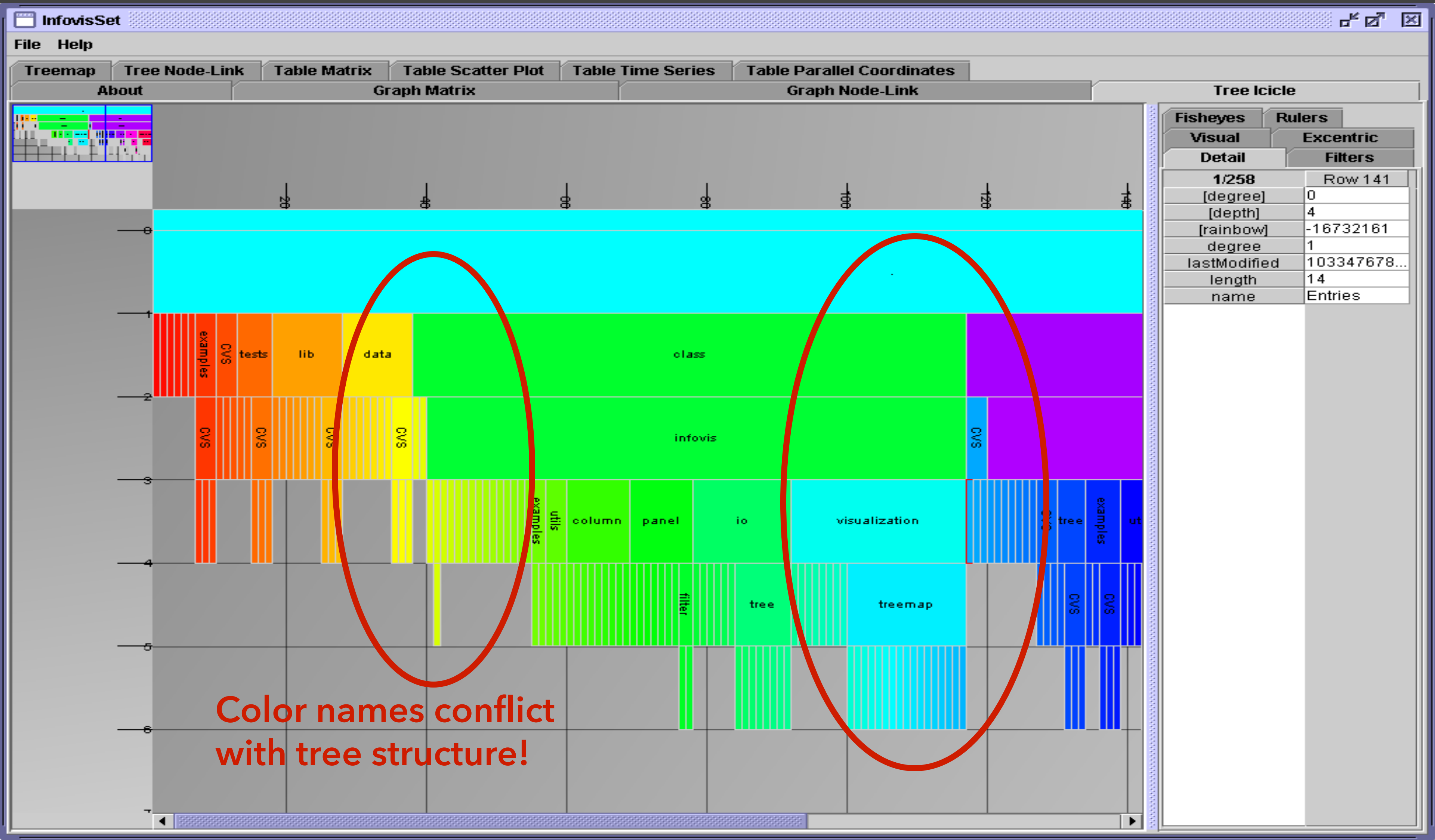


Icicle Tree with Rainbow Coloring

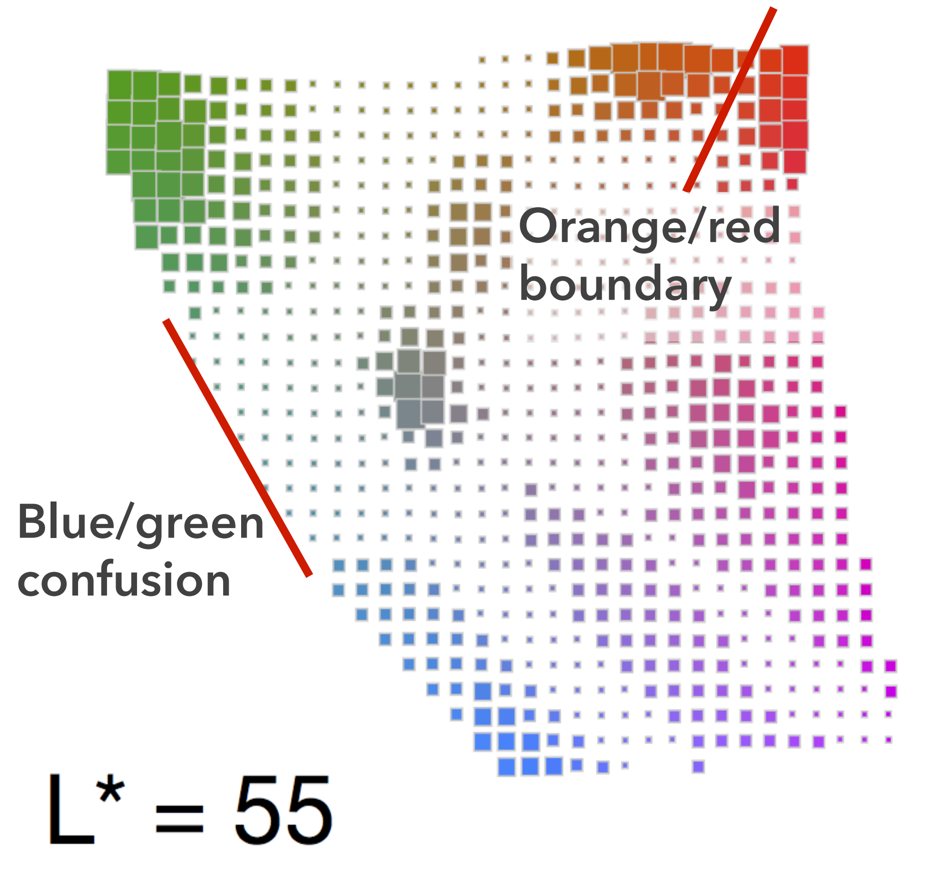


Color names conflict with tree structure!

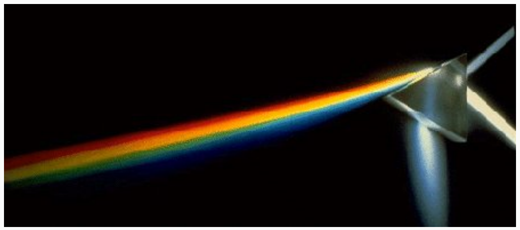
Color Naming Models [Heer & Stone '12]

Model 3 million responses from XKCD survey
Bins in LAB space

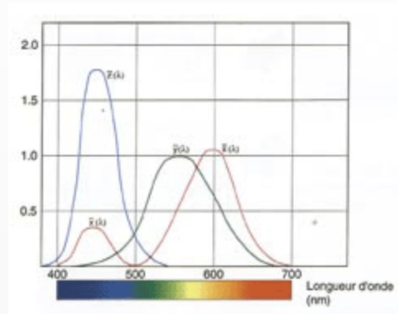
sized by *saliency*:
How much do people agree on color name?
Modeled by entropy of *p(name | color)*



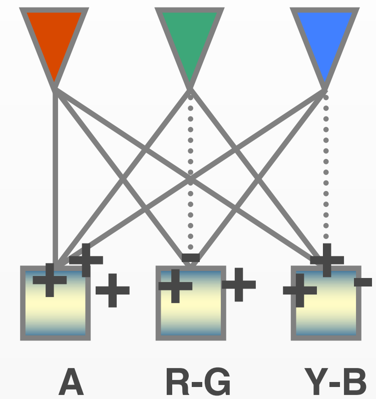
Perception of Color



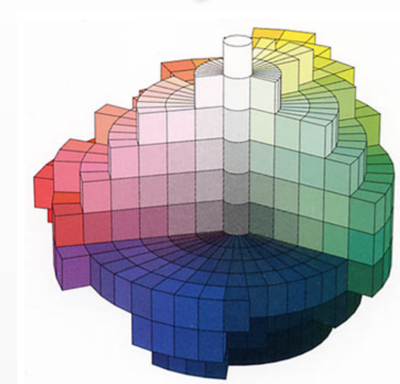
Light



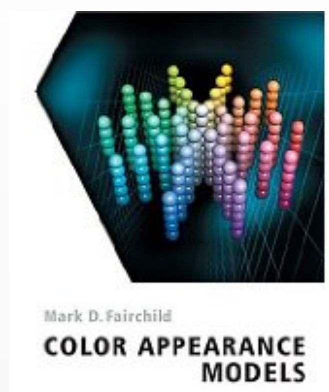
Cone Response



Opponent Signals



Color Perception



Color Appearance

“Yellow”

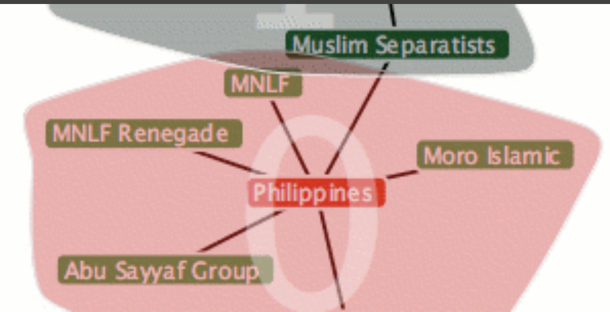
Color Cognition

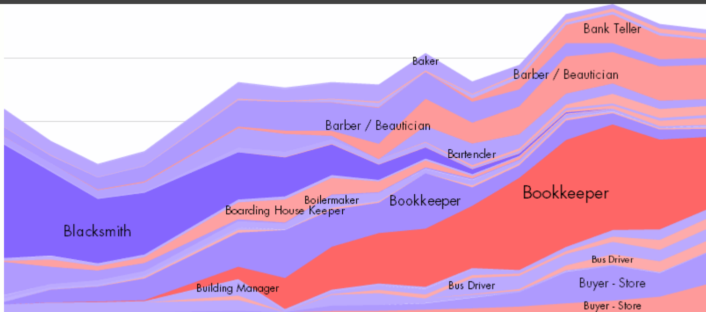
Administrivia

A3: Interactive Prototype

Create an interactive visualization. Choose a driving question for a dataset and develop an appropriate visualization + interaction techniques, then deploy your visualization on the web.

Due by *11:59pm* on **Monday, May 10**.
Work in project teams of 3-4 people.





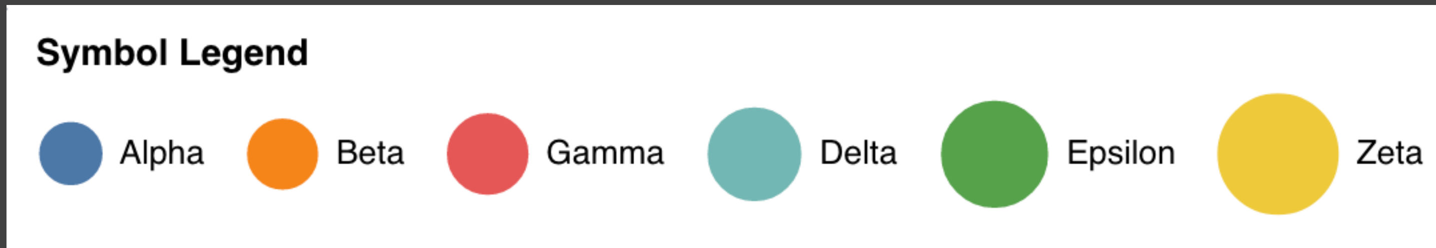
Break Time!

Designing Colormaps

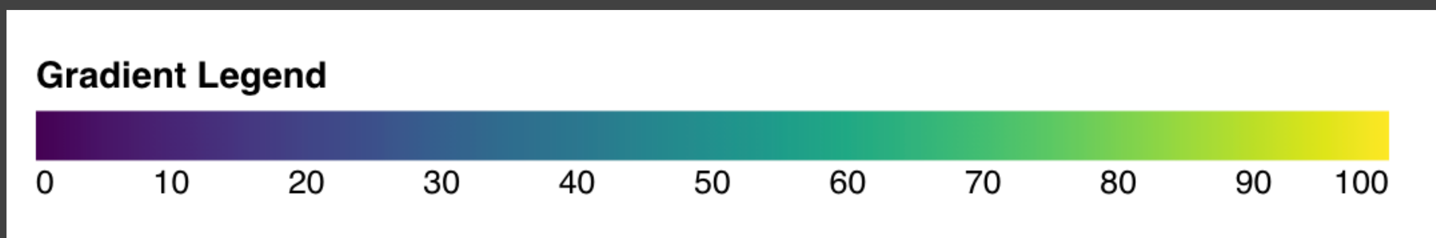
Colormap Design Considerations

Perceptually distinguishable colors
Value distance matches perceptual distance
Colors and concepts properly align
Aesthetically pleasing, intriguing
Respect color vision deficiencies
Should survive printing to black & white
Don’t overwhelm people’s capability!

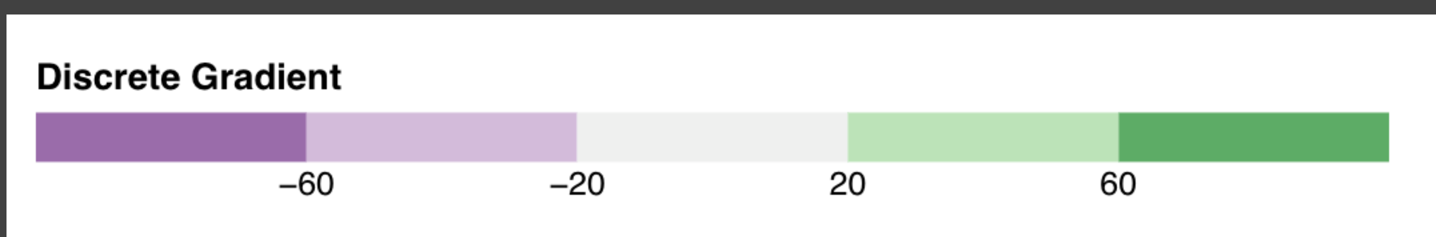
Discrete (Binary, Categorical)



Continuous (Sequential, Diverging, Cyclic)

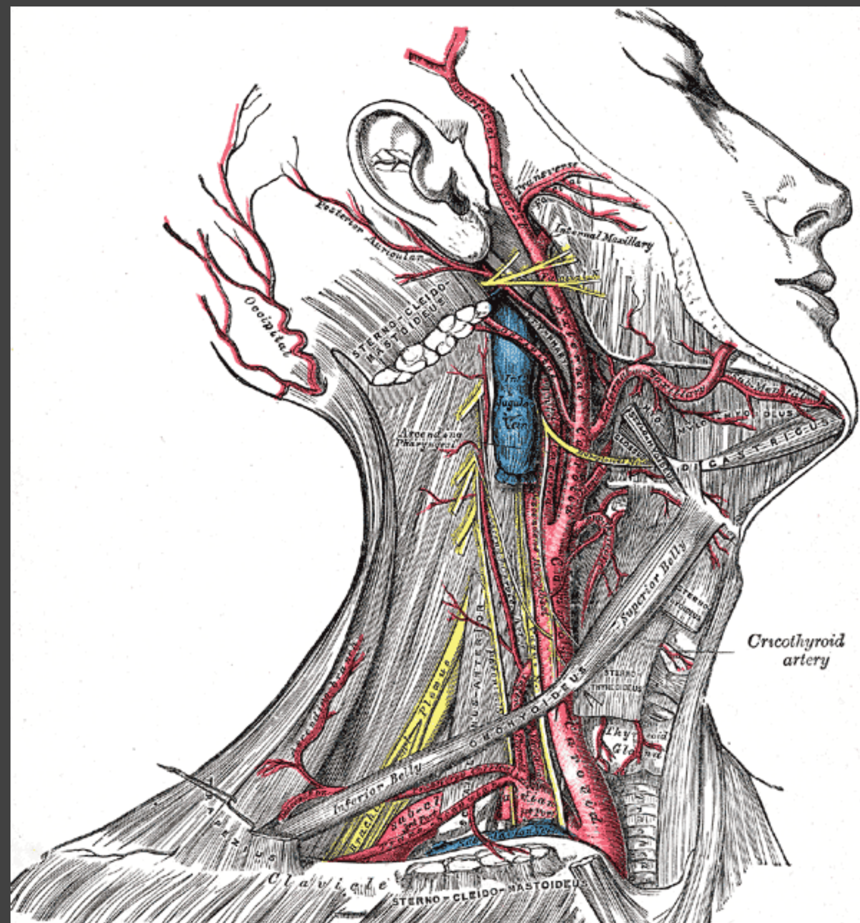


Discretized Continuous



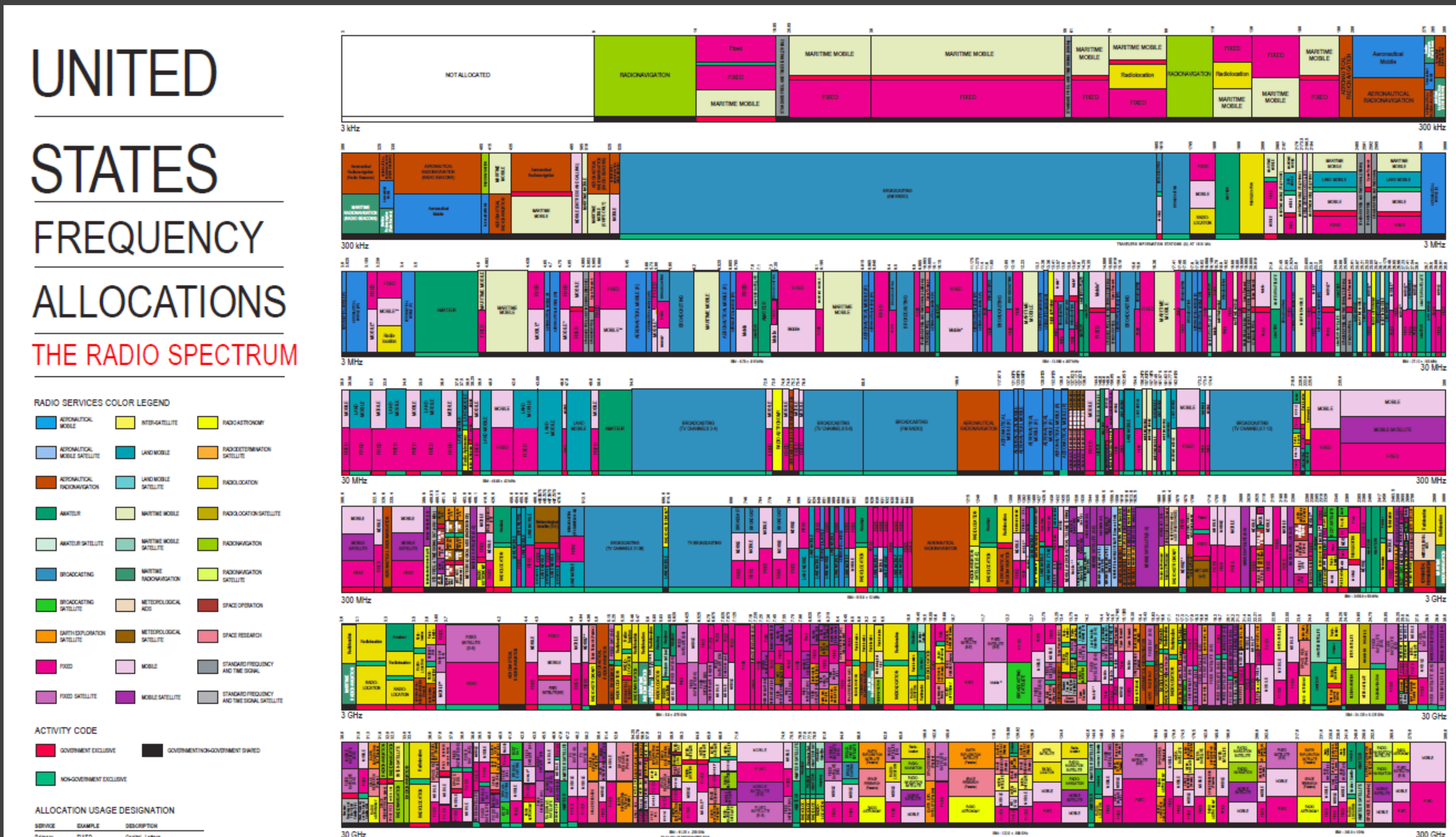
Categorical Color

Gray's Anatomy



Superficial dissection of the right side of the neck, showing the carotid and subclavian arteries. (http://www.bartleby.com/107/illus520.html)

Allocation of the Radio Spectrum

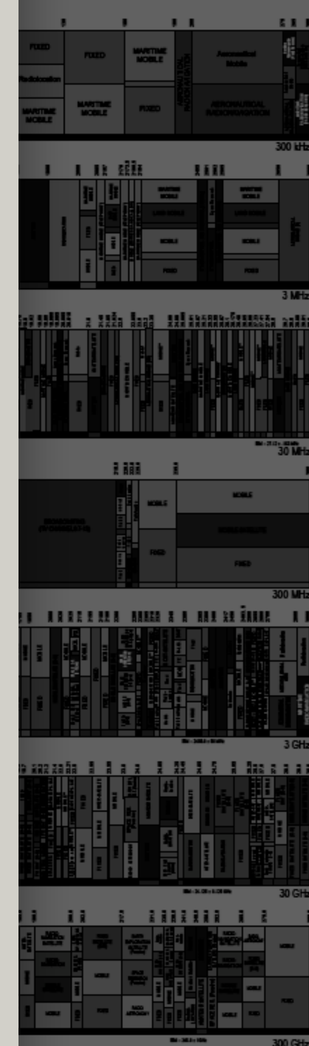


http://www.ntia.doc.gov/osmhome/allochrt.html

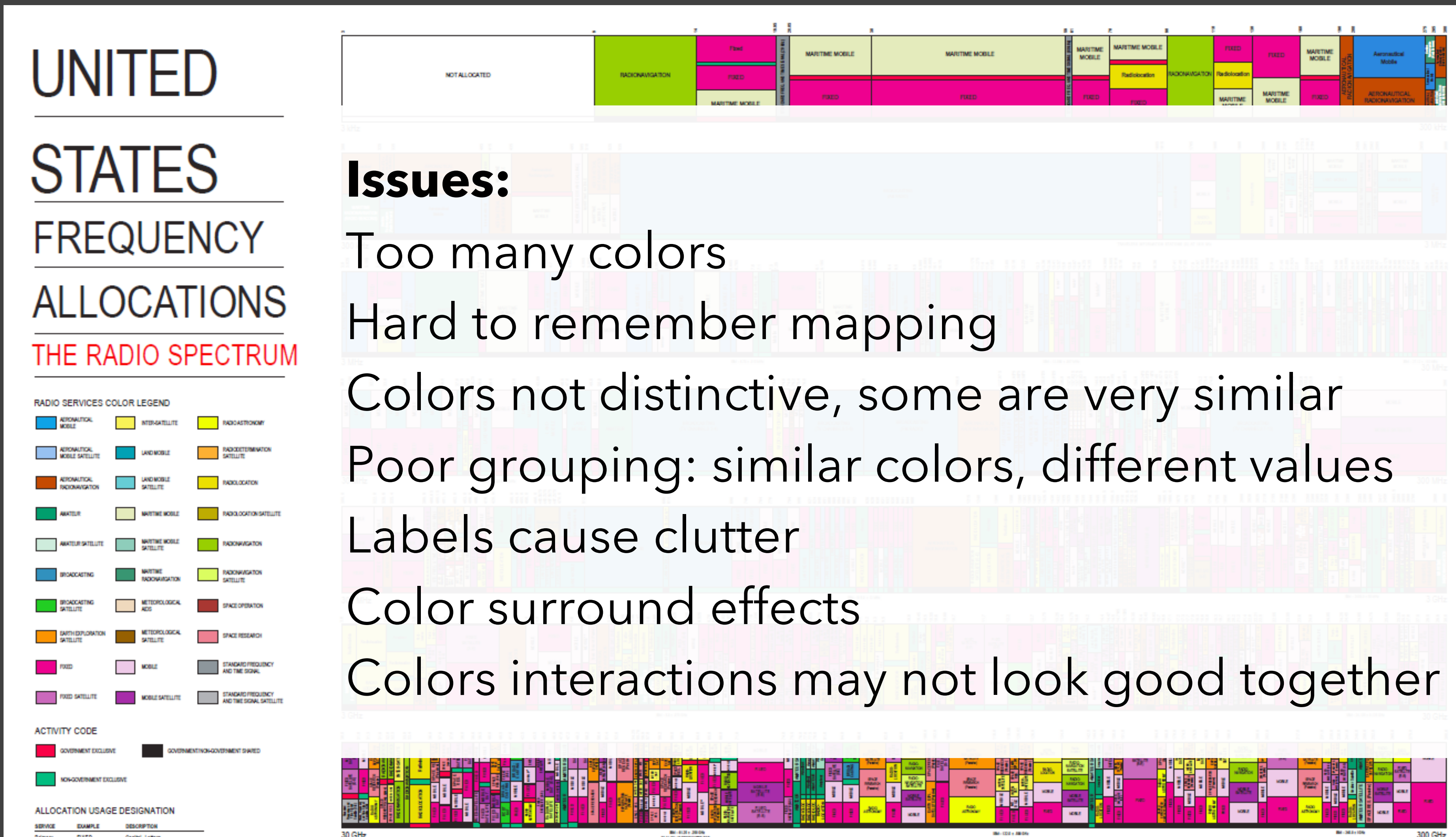
RADIO SERVICES COLOR LEGEND

- AERONAUTICAL MOBILE
- AERONAUTICAL MOBILE SATELLITE
- AERONAUTICAL RADIONAVIGATION
- AMATEUR
- AMATEUR SATELLITE
- BROADCASTING
- BROADCASTING SATELLITE
- EARTH EXPLORATION SATELLITE
- FIXED
- FIXED SATELLITE
- INTER-SATELLITE
- LAND MOBILE
- LAND MOBILE SATELLITE
- MARITIME MOBILE
- MARITIME MOBILE SATELLITE
- MARITIME RADIONAVIGATION
- METEOROLOGICAL AIDS
- METEOROLOGICAL SATELLITE
- MOBILE
- MOBILE SATELLITE
- RADIO ASTRONOMY
- RADIODETERMINATION SATELLITE
- RADIOLOCATION
- RADIOLOCATION SATELLITE
- RADIONAVIGATION
- RADIONAVIGATION SATELLITE
- SPACE OPERATION
- SPACE RESEARCH
- STANDARD FREQUENCY AND TIME SIGNAL
- STANDARD FREQUENCY AND TIME SIGNAL SATELLITE

ACTIVITY CODE



Allocation of the Radio Spectrum



Issues:

Too many colors

Hard to remember mapping

Colors not distinctive, some are very similar

Poor grouping: similar colors, different values

Labels cause clutter

Color surround effects

Colors interactions may not look good together

http://www.ntia.doc.gov/osmhome/allochrt.html

Palette Design & Color Names

Minimize overlap and ambiguity of colors.

Color Name Distance										Salience	Name
0.00	1.00	1.00	1.00	0.98	1.00	1.00	1.00	1.00	0.20	.47	**blue** 62.9%
1.00	0.00	1.00	0.97	1.00	1.00	1.00	1.00	0.96	1.00	.90	**orange** 93.9%
1.00	1.00	0.00	1.00	1.00	1.00	1.00	1.00	0.90	0.99	.67	**green** 79.8%
1.00	0.97	1.00	0.00	1.00	0.95	0.99	1.00	1.00	1.00	.66	**red** 80.4%
0.98	1.00	1.00	1.00	0.00	0.96	0.91	0.97	1.00	0.99	.47	**purple** 51.4%
1.00	1.00	1.00	0.95	0.96	0.00	0.97	0.93	0.98	1.00	.37	**brown** 54.0%
1.00	1.00	1.00	0.99	0.91	0.97	0.00	1.00	1.00	1.00	.58	**pink** 71.7%
1.00	1.00	1.00	1.00	0.97	0.93	1.00	0.00	1.00	1.00	.67	**grey** 79.4%
1.00	0.96	0.90	1.00	1.00	0.98	1.00	1.00	0.00	1.00	.18	**yellow** 31.2%
0.20	1.00	0.99	1.00	0.99	1.00	1.00	1.00	1.00	0.00	.25	**blue** 25.4%
Tableau-10								*Average*	*0.97*	.52	

http://vis.stanford.edu/color-names

Palette Design & Color Names

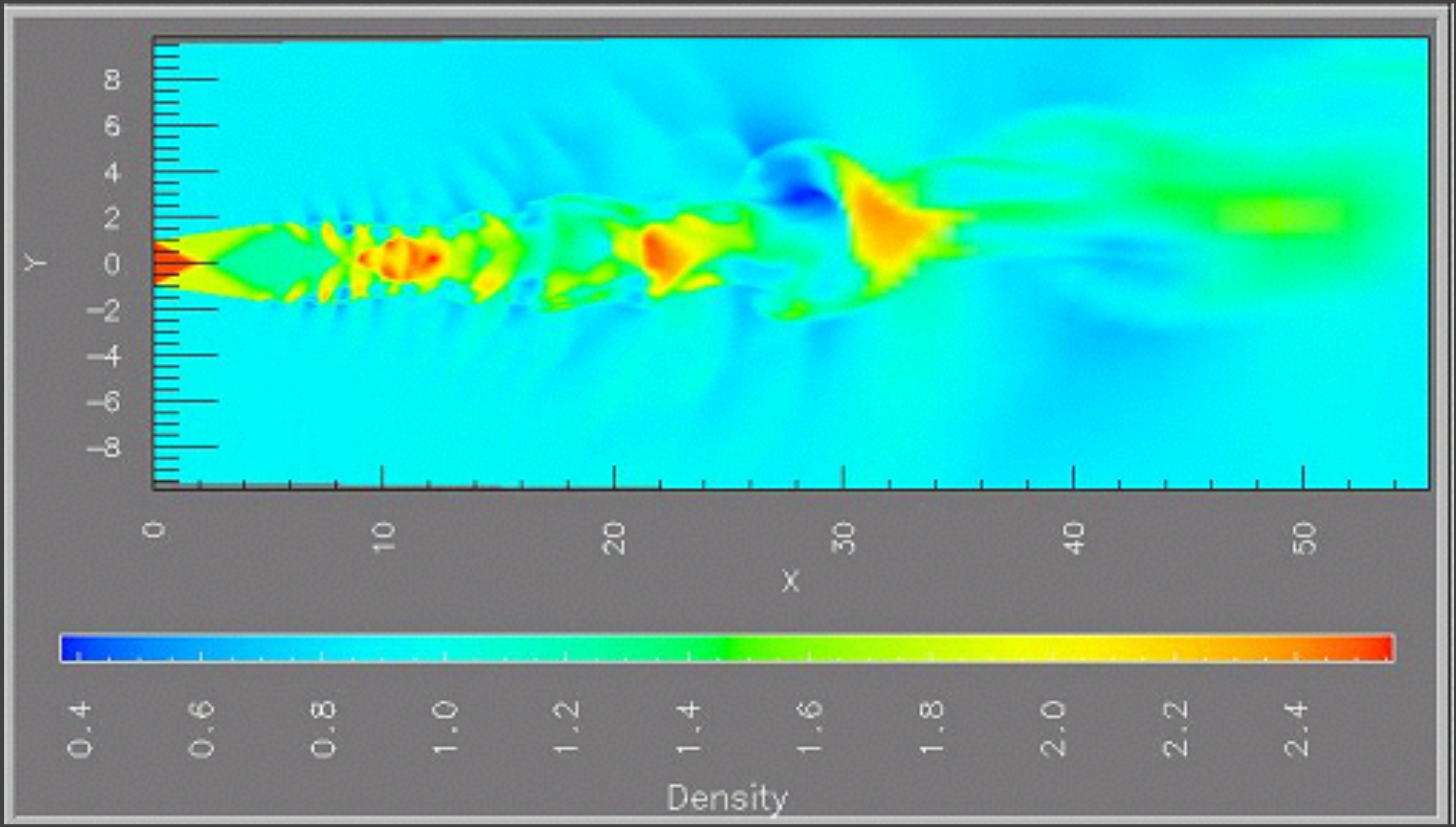
Minimize overlap and ambiguity of colors.

Color Name Distance										Salience	Name
0.00	1.00	1.00	0.89	0.07	1.00	0.35	0.99	1.00	0.89	.30	**blue** 50.5%
1.00	0.00	0.99	1.00	1.00	0.92	1.00	0.84	0.98	0.99	.21	**red** 27.8%
1.00	0.99	0.00	1.00	0.98	1.00	1.00	1.00	0.17	1.00	.34	**green** 36.8%
0.89	1.00	1.00	0.00	0.98	1.00	0.71	0.93	1.00	0.32	.55	**purple** 67.3%
0.07	1.00	0.98	0.98	0.00	1.00	0.36	1.00	0.97	0.95	.20	**blue** 36.6%
1.00	0.92	1.00	1.00	1.00	0.00	1.00	0.97	0.99	1.00	.39	**orange** 51.9%
0.35	1.00	1.00	0.71	0.36	1.00	0.00	0.95	0.92	0.42	.13	**blue** 15.7%
0.99	0.84	1.00	0.93	1.00	0.97	0.95	0.00	0.98	0.85	.16	**pink** 29.4%
1.00	0.98	0.17	1.00	0.97	0.99	0.92	0.98	0.00	0.97	.12	**green** 21.7%
0.89	0.99	1.00	0.32	0.95	1.00	0.42	0.85	0.97	0.00	.30	**purple** 23.9%
Excel-10								*Average*	*0.87*	*.27*	

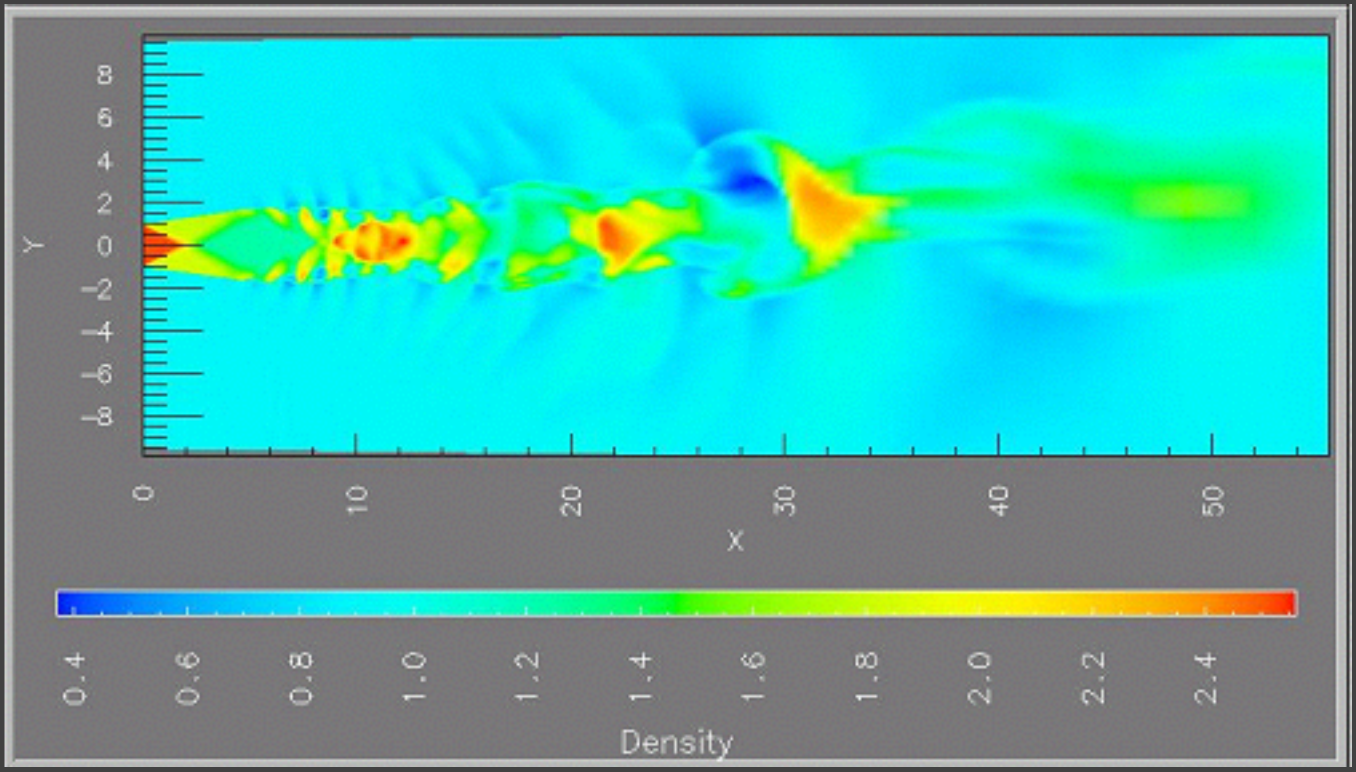
http://vis.stanford.edu/color-names

Quantitative Color

Rainbow Color Maps

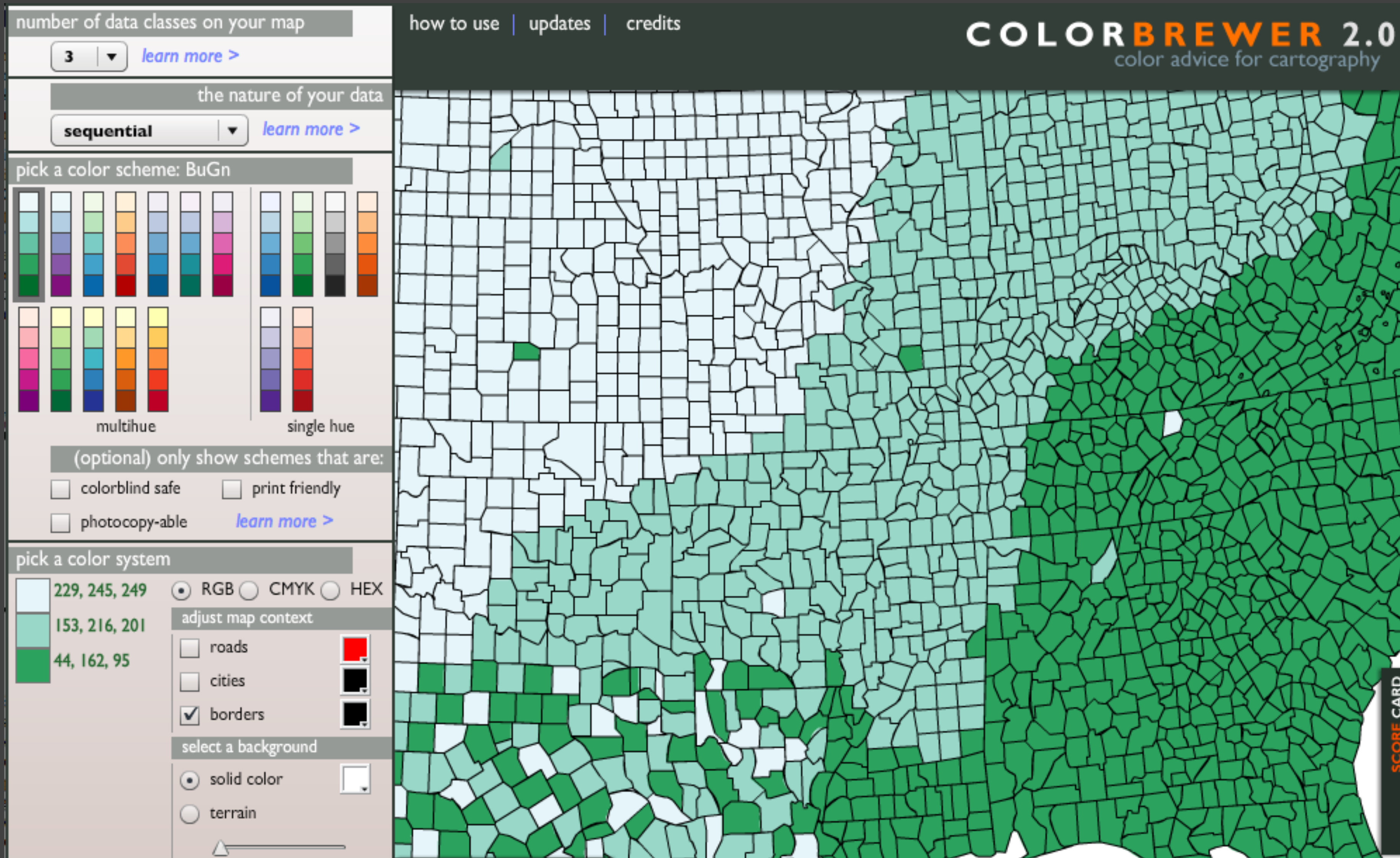


Be Wary of Naïve Rainbows!



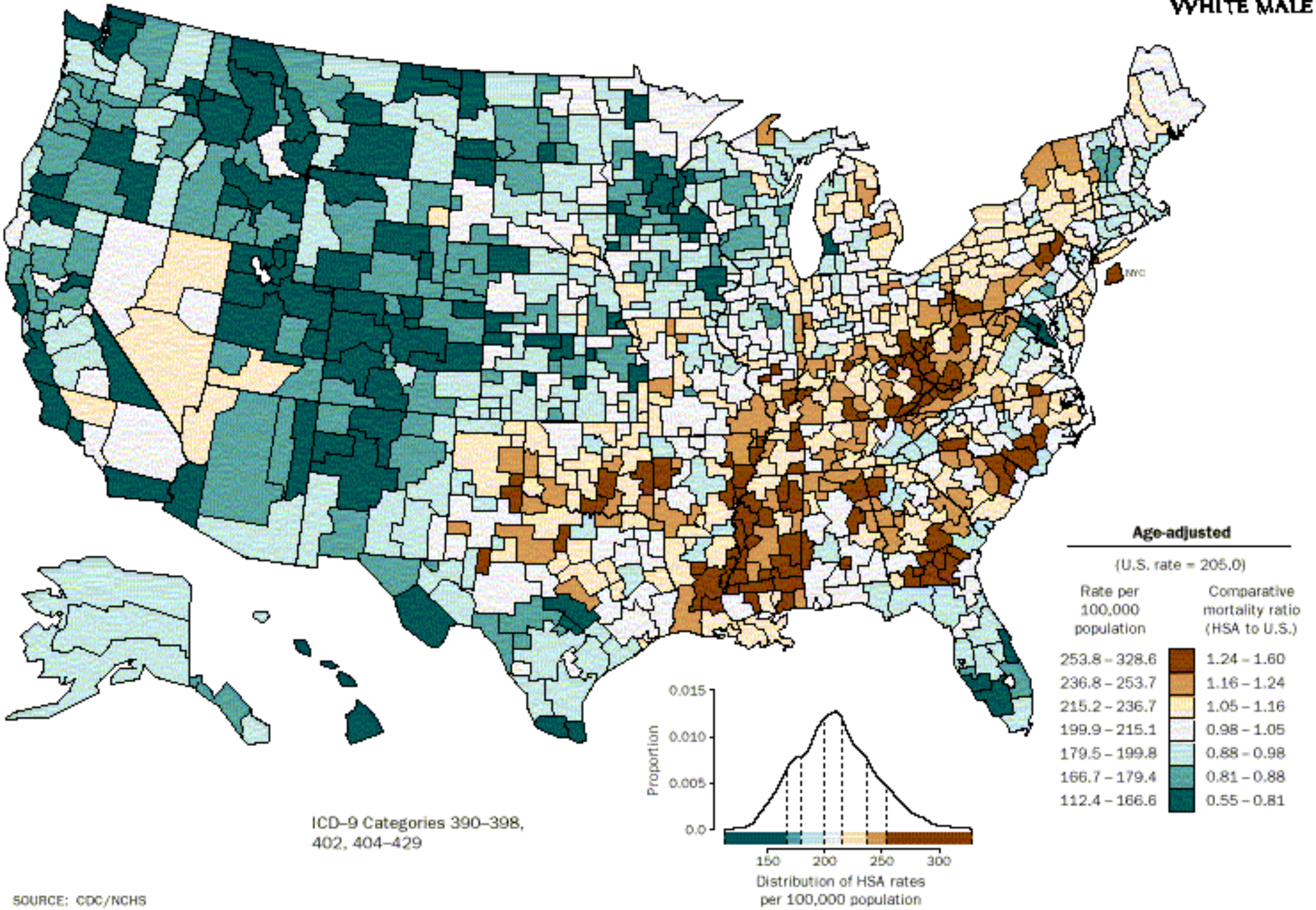
1. Hues are not naturally ordered
2. People segment colors into classes, perceptual banding
3. Naive rainbows are unfriendly to color blind viewers
4. Some colors are less effective at high spatial frequencies

Steps, rather than Gradients?



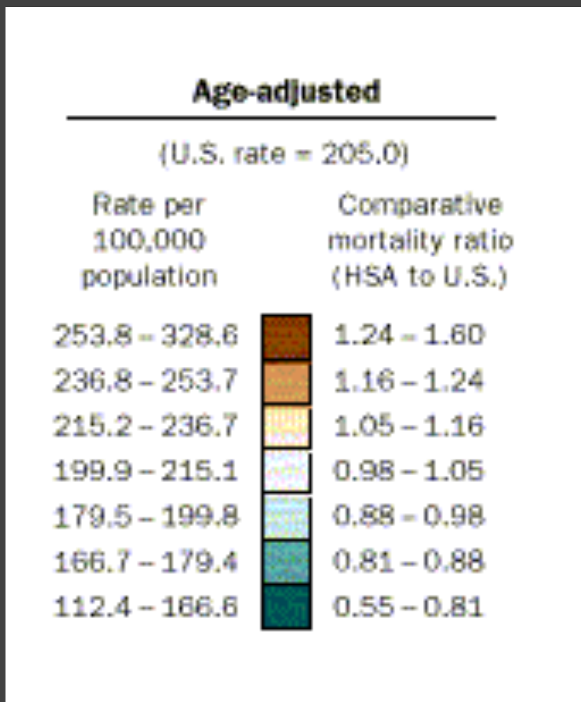
Age-adjusted death rates by HSA, 1988-92

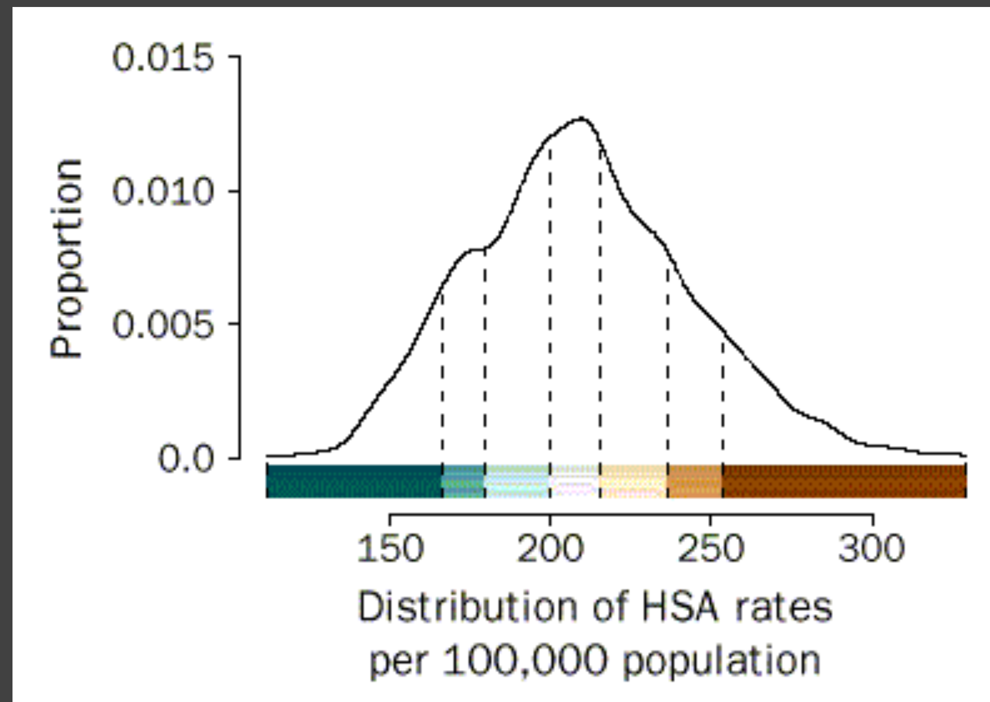
Heart disease
White male



SOURCE: CDC/NCHS

Classing Quantitative Data





Age-adjusted mortality rates for the United States.
Common option: break into 5 or 7 quantiles.

Classing Quantitative Data

1. Equal interval (arithmetic progression)
2. Quantiles *(**recommended**)*
3. Standard deviations
4. Clustering (Jenks' natural breaks / 1D K-Means)

Minimize within group variance

Maximize between group variance

Quantitative Color Encoding

Sequential color scale

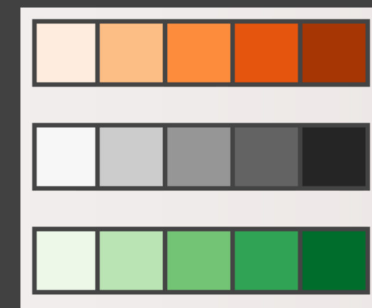
Ramp in luminance, possibly also hue

Higher value -> darker color (or vice versa)

Quantitative Color Encoding

Sequential color scale

Ramp in luminance, possibly also hue
Higher value -> darker color (or vice versa)



Diverging color scale

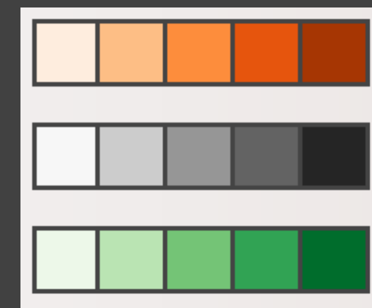
Useful when data has meaningful “midpoint”
Use neutral color (e.g., grey) for midpoint
Use saturated colors for endpoints

Quantitative Color Encoding

Sequential color scale

Ramp in luminance, possibly also hue

Higher value -> darker color (or vice versa)



Diverging color scale

Useful when data has meaningful “midpoint”

Use neutral color (e.g., grey) for midpoint

Use saturated colors for endpoints

Limit number of steps in color to 3-9

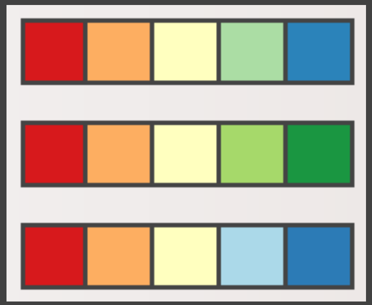
Why?

Quantitative Color Encoding

Sequential color scale

Ramp in luminance, possibly also hue
Higher value -> darker color (or vice versa)

Diverging color scale



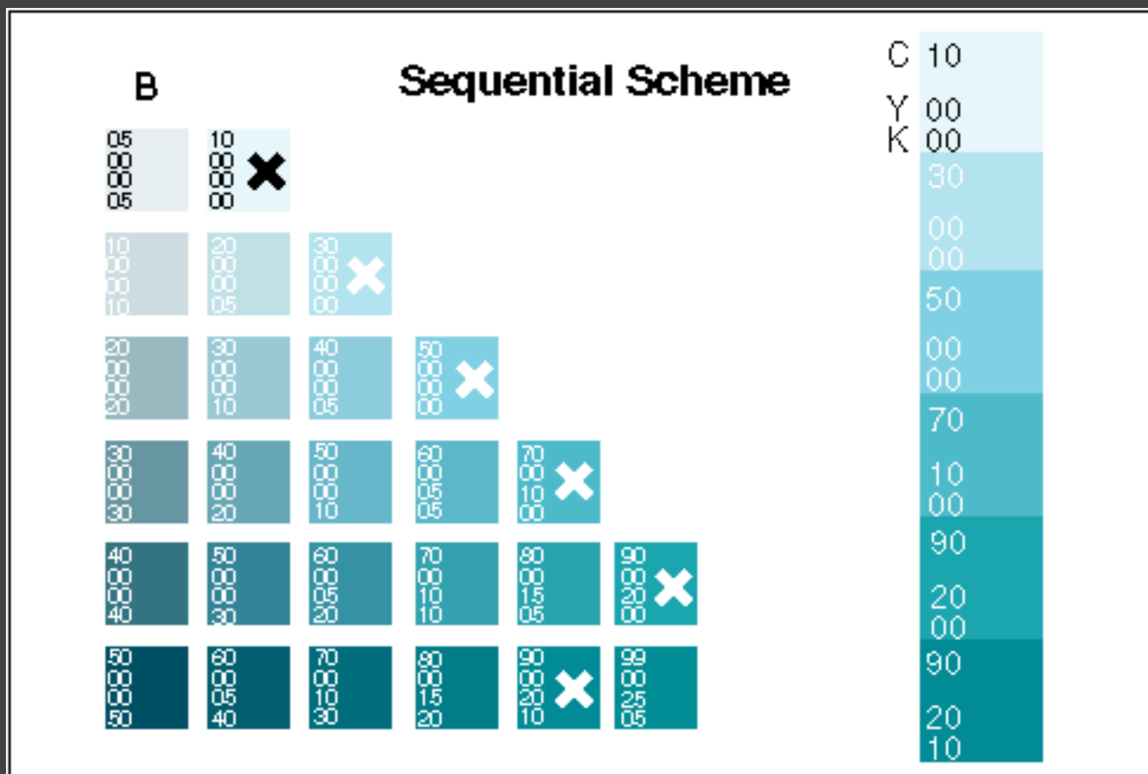
Useful when data has meaningful “midpoint”
Use neutral color (e.g., grey) for midpoint
Use saturated colors for endpoints

Limit number of steps in color to 3-9

Avoid simultaneous contrast, hold mappings in memory

Sequential Scales: Single-Hue

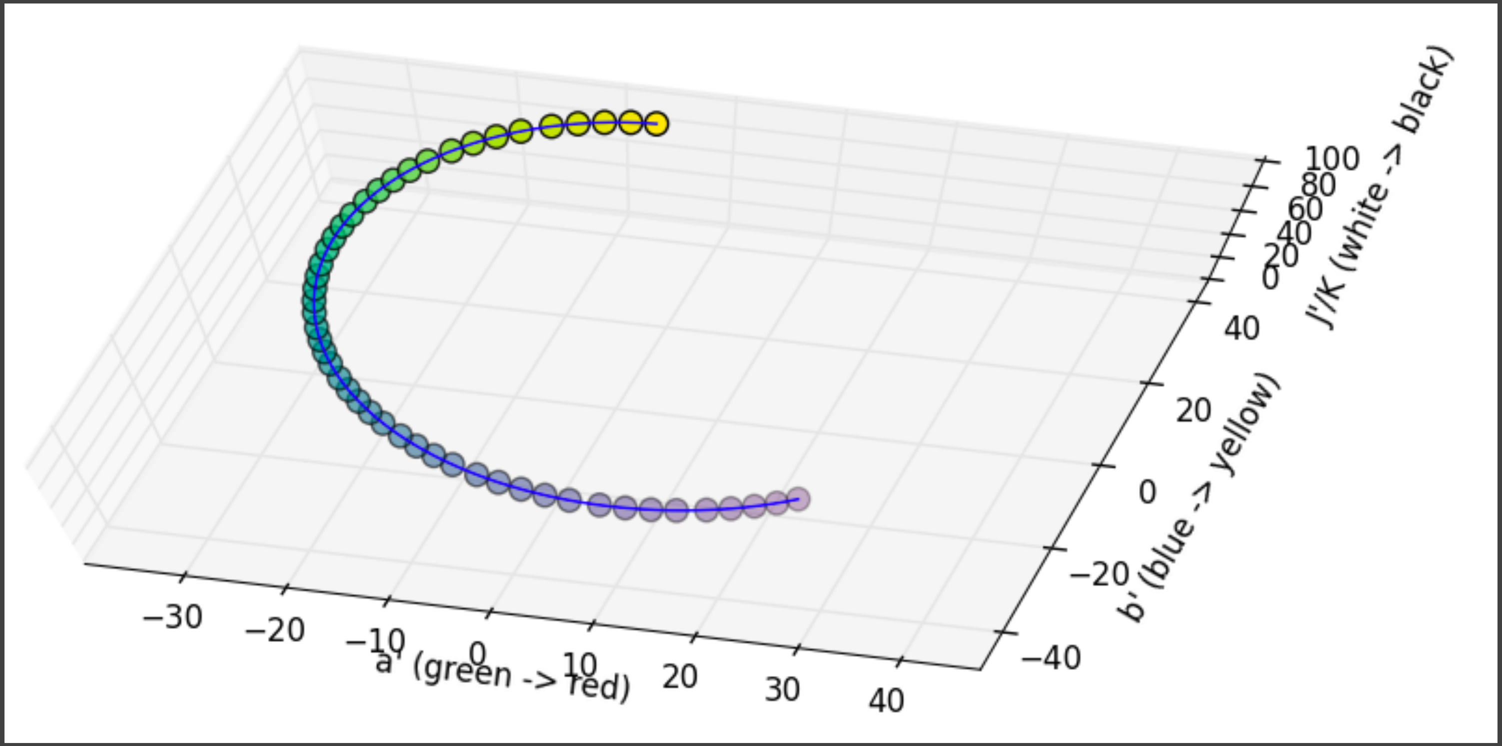
Ramp primarily in luminance, subtle hue difference



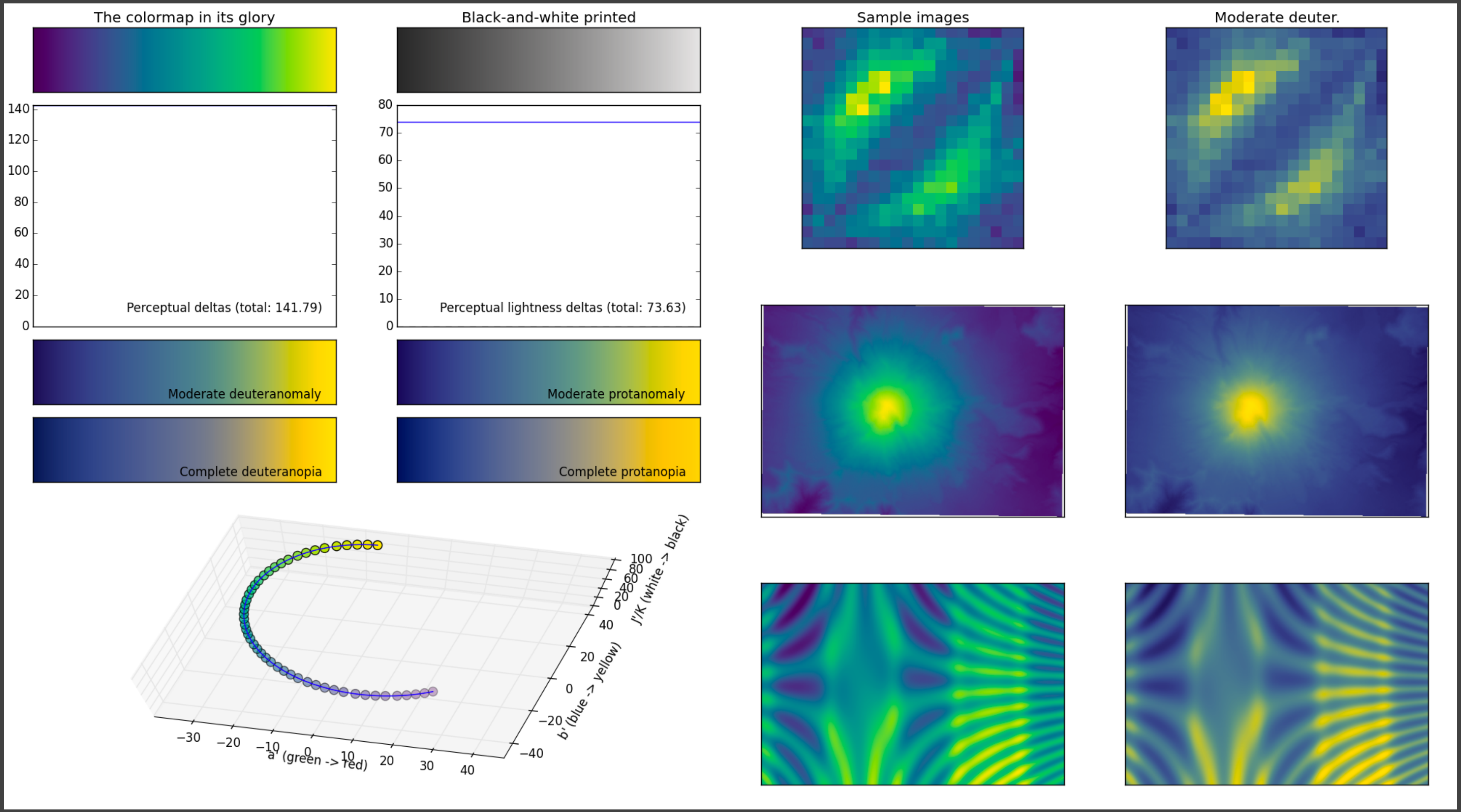
http://www.personal.psu.edu/faculty/c/a/cab38/ColorSch/Schemes.html

Sequential Scales: Multi-Hue

Ramp luminance & hue in perceptual color space
Avoid contrasts subject to color blindness!



Sequential Scales: Multi-Hue



Viridis, https://bids.github.io/colormap/

Designing Sequential Scales

Hue-Lightness

Higher values mapped to darker colors

ColorBrewer schemes have 3-9 steps

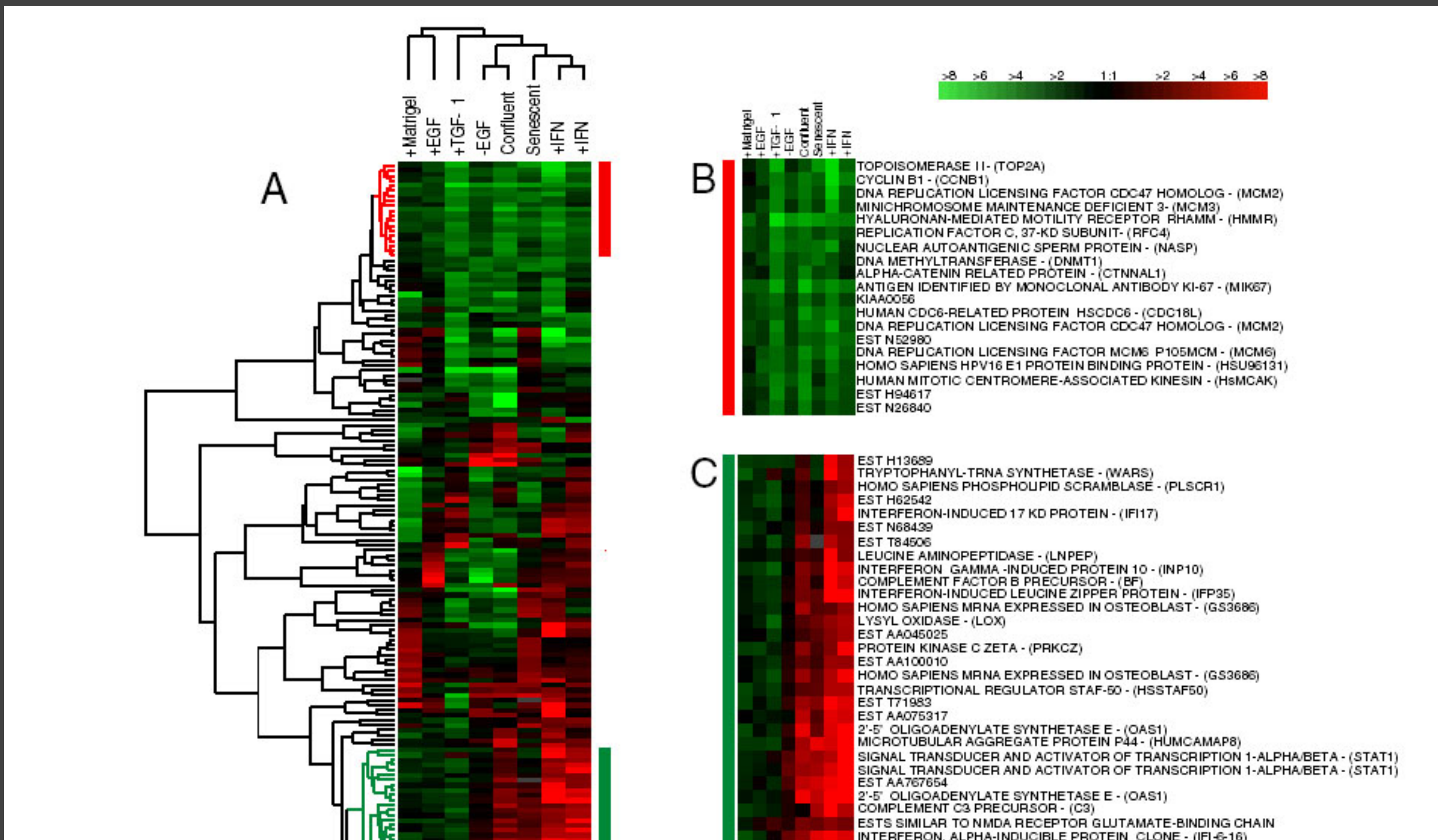
Hue Transition

Two hues

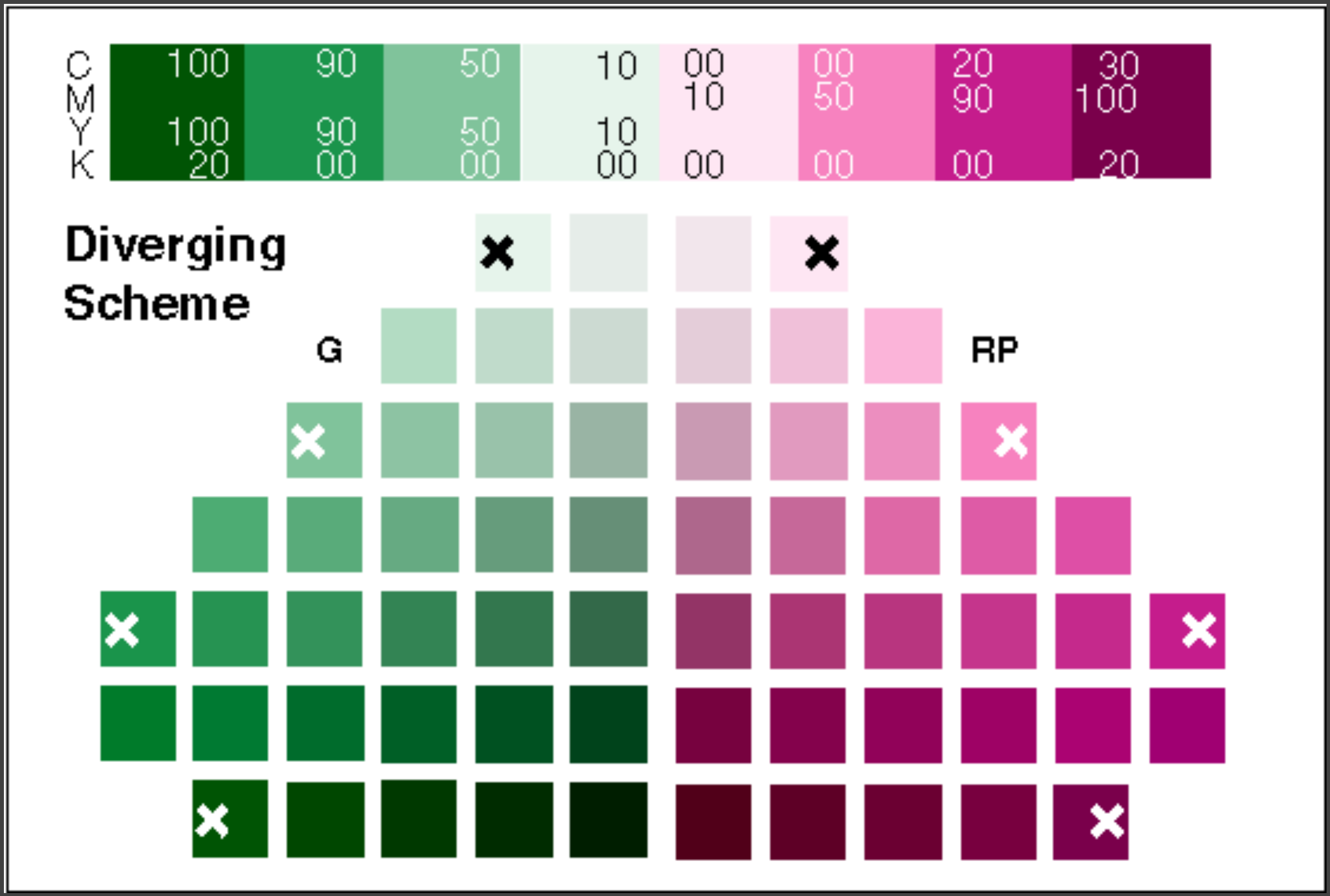
Neighboring hues interpolate better

Couple with change in lightness

Diverging Color Scheme



Designing Diverging Scales



http://www.personal.psu.edu/faculty/c/a/cab38/ColorSch/Schemes.html

Designing Diverging Scales

Hue Transition
Carefully Handle Midpoint
Choose classes of values

Low, Average, High - Average should be gray
Critical Breakpoint
Defining value e.g., 0

Positive & negative should use different hues
Extremes saturated, middle desaturated

Hints for the Colorist

Use **only a few** colors (~6 ideal)

Colors should be **distinctive** and **named**

Strive for color **harmony** (natural colors?)

Use **cultural conventions**; appreciate symbolism

Get it right in **black and white**

Respect the **color blind**

Take advantage of **perceptual color spaces**

Color is cultural and a matter of taste!