Subject: Re: Plot colors
Posted by Jim Pendleton on Fri, 21 Jun 2013 03:22:49 GMT
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On Thursday, June 20, 2013 10:10:53 AM UTC-6, David Fanning wrote:
> David Fanning writes:
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>
>> Mats Löfdahl writes:
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>>
>
>>> OK, so you're no better than me... :o)
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>>
>
>> Yes, that's what I'm saying. :-)
>
>>
>
>>> But I can't help thinking that there should be a better way. Something
>
>>> like picking colors that are evenly distributed in some color space and
>
>>> at the same distance from white? I don't know. I think I can handle
>
>>> thinking about gray scale pretty well but colors are trickier.
>
>>
>
>> Well, I do tend to prefer the number 6 values in the Brewer color tables
>
>> as plot colors (these are on the right-hand side of cgPickColorName, to
>
>> the right of the column of beige colors, "red6", "pbg6", "ygb6" etc.).
>
>> These are probably constructed from an HSV color scheme along the lines
>
>> you suggest.
>
>
>
> As you can see by the response to your question, there are only three
>
> people in the world who could give a flying fig about color in their

> graphics plots, and none of them work at ExelisVis, as you can tell from
> the hideous yellow that is used as the default color of the Surface
> function.
>
>
> I'm just saying, you may have to look elsewhere for color advice. ;-)
>
>
> Cheers,
>
>
> David
>
>
>
>
>
> --
> David Fanning, Ph.D.
> Fanning Software Consulting, Inc.
> Coyote's Guide to IDL Programming: http://www.idlcoyote.com/
> Sepore ma de ni thue. ("Perhaps thou speakest truth.")

At the risk of rudely double-posting... A general rule of thumb is that if you print your color output on a black and white printer and you are unable to distinguish the data you're attempting to highlight, you're using an improper color table or display idiom. There will be someone in your audience (perhaps someone who controls your project's funding) who won't see what's obvious to you.

You might be surprised by the number of folks in VIS consulting who have various issues distinguishing colors, whether it's a common problem like red/green deficiency as I have, or something more obscure. It makes us think out of the box, relative to color information.

When in doubt we rely more on line thicknesses and styles, and try to make the scenes less complex.