

Escaping RGBland: Selecting Colors for Statistical Graphics

Zeileis, Achim; Hornik, Kurt; Murrell, Paul

DOI:

[10.57938/4d8967fb-4ba9-4322-b96c-b31898c52750](https://doi.org/10.57938/4d8967fb-4ba9-4322-b96c-b31898c52750)

Published: 01/01/2007

Document Version

Publisher's PDF, also known as Version of record

[Link to publication](#)

Citation for published version (APA):

Zeileis, A., Hornik, K., & Murrell, P. (2007). *Escaping RGBland: Selecting Colors for Statistical Graphics*. (November 2007 ed.) Department of Statistics and Mathematics, WU Vienna University of Economics and Business. Research Report Series / Department of Statistics and Mathematics No. 61
<https://doi.org/10.57938/4d8967fb-4ba9-4322-b96c-b31898c52750>

Escaping RGBland: Selecting Colors for Statistical Graphics



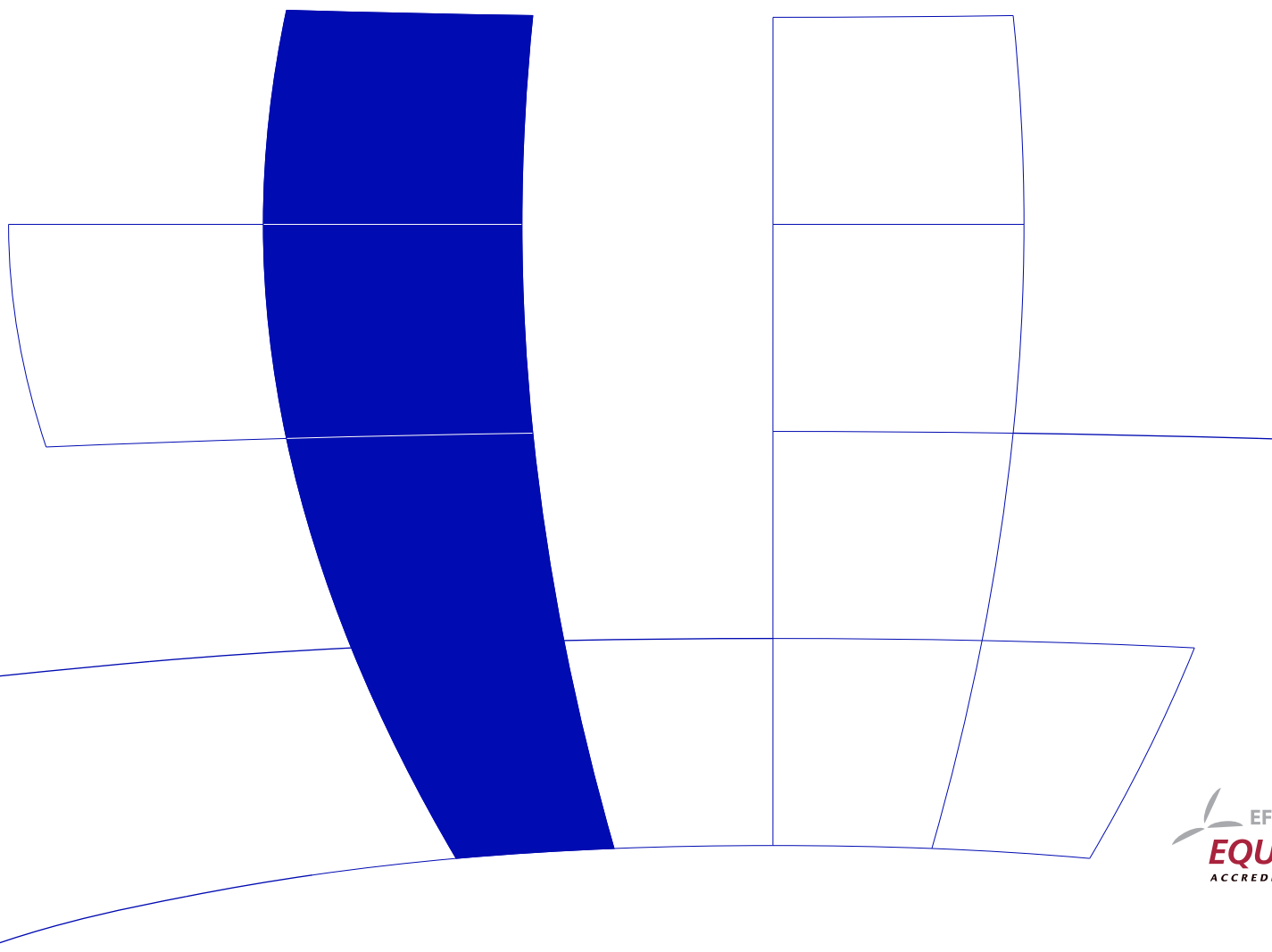
Achim Zeileis, Kurt Hornik, Paul Murrell

Department of Statistics and Mathematics
Wirtschaftsuniversität Wien

Research Report Series

Report 61
November 2007

<http://statmath.wu-wien.ac.at/>



Escaping RGBland: Selecting Colors for Statistical Graphics

Achim Zeileis
Wirtschaftsuniversität Wien

Kurt Hornik
Wirtschaftsuniversität Wien

Paul Murrell
The University of Auckland

Abstract

Statistical graphics are often augmented by the use of color coding information contained in some variable. When this involves the shading of areas (and not only points or lines)—e.g., as in bar plots, pie charts, mosaic displays or heatmaps—it is important that the colors are perceptually based and do not introduce optical illusions or systematic bias. Here, we discuss how the perceptually-based Hue-Chroma-Luminance (HCL) color space can be used for deriving suitable color palettes for coding categorical data (qualitative palettes) and numerical variables (sequential and diverging palettes).

Keywords: qualitative palette, sequential palette, diverging palette, HCL colors, HSV colors, perceptually-based color space.

1. Introduction

Color is an integral element of graphical displays in general, and many statistical graphics in particular. It is easy to create color graphics with any statistical software package and color images are therefore virtually omnipresent in electronic publications such as technical reports, presentation slides, or the electronic version of journal articles (e.g., in *Computational Statistics & Data Analysis*) and increasingly also in printed journals. However, more often than not, color choice in such displays is sub-optimal because selecting colors is not a trivial task and there is relatively little guidance about how to choose appropriate colors for a particular visualization. When selecting colors for a statistical graphic, there are three main obstacles to overcome:

The colors should not be unappealing. It is not necessary for the colors in a statistical plot to reflect fashion trends, but basic principles such as avoiding large areas of fully saturated colors (Tufté 1990) should be adhered to. The requirement is not that the user should have a degree in graphic design, but that the software should provide users with an intuitive way to select colors and control their basic properties. Thus, it is necessary to employ a *color model* or *color space* that describes colors in terms of their perceptual properties: hue, brightness, and colorfulness.

A color model typically supported by software packages involves the specification of colors as Red-Green-Blue (RGB) triplets. However, this specification corresponds to color generation on a computer screen (see Poynton 2000) rather than corresponding to human color perception. For humans, it is virtually impossible to control the perceptual properties of a color in this color space because there is no single dimension that corresponds to, e.g., the hue or the brightness of the color. As a consequence, various perceptually-based color spaces have been suggested, where each dimension of the color space can be matched with a perceptual property. One approach widely implemented in software packages involves Hue-Saturation-Value (HSV) triplets (Smith 1978), a simple transformation of RGB triplets (see Wikipedia 2007b). Unfortunately, the dimensions in HSV space map poorly to perceptual properties and the use of HSV colors encourages the use of highly saturated colors. A perceptually based color model that avoids these problems involves Hue-Chroma-Luminance (HCL) triplets (see Ihaka 2003), which is a transformation of CIELUV color space (see Wikipedia 2007a). This is the color space we advocate in this article.

The colors in a statistical graphic should cooperate with each other. The typical purpose of color in a statistical graphic is to distinguish between different areas or symbols in the plot—to distinguish between different groups or between different levels of a variable. This means that there will typically be several colors, or a *palette* of colors, used within a plot and that those colors should be related to each other.

A natural solution for this task is to vary (at least) one perceptual property of the colors, e.g., the hue or the brightness, keeping other properties fixed. In a perceptually based color space, this corresponds to selecting colors by traversing paths through this space along its dimensions. This approach is implemented in many color picker tools (Moretti and Lyons 2002; Meier *et al.* 2004), however, these are typically based on the HSV model. As argued above, the dimensions in HSV space are not truly independent and hence it is not possible to vary just one perceptual property while keeping the others fixed. This means that it is relatively difficult to select sets of HSV coordinates that yield colors that are “in harmony” (see Munsell 1905). For statistical graphics, this is important because it can introduce size distortions in the perception of shaded areas and can produce optical illusions (Cleveland and McGill 1983). These problems can again be addressed by employing the HCL color space. In addition to the earlier point that HCL space is useful because it allows humans to understand where within the space a particular HCL triplet is located, HCL also allows us to understand motion within the color space because distances between colors have an intuitive and rational meaning.

The colors should work everywhere. The final issue to deal with is that, in an ideal situation, colors should be selected so that they continue to work in any context. For example, different areas of a plot should still be distinguishable when the graphic is displayed on an LCD projector rather than a computer screen, or when it is printed on a grayscale printer, or when the person viewing the graphic is color-blind. These goals cannot always be attained, but attention should be paid to these issues and in many situations it is also possible to resolve any problems.

An example of this approach is **ColorBrewer.org** (Harrower and Brewer 2003), an online tool for selecting color schemes for maps. It provides a collection of prefabricated palettes, information about the suitability for printers or color-blind viewers, and guidance on how to choose a suitable palette for coding various types of information. The drawback to this tool is that it only provides a fixed set of colors for each palette and there is no way to extend the existing palettes.

Following Brewer (1999) and Harrower and Brewer (2003), we take a similar approach and distinguish three types of palettes: qualitative, sequential and diverging. The first is tailored for coding categorical information and the latter two are aimed at numerical or ordinal variables. Unlike **ColorBrewer.org**, we suggest a general principle for selecting colors by traversing paths along perceptual axes in HCL color space. Consequently, the user can decide which path exactly should be taken and how many colors should be selected. Furthermore, by matching the paths with perceptual meaning, the suitability of a palette for color-blind viewers or grayscale printing can be assessed.

The remainder of the paper is organized as follows: Section 2 provides some motivating examples, showing how typical HSV-based graphics can be enhanced by using HCL-based palettes. Section 3 gives a brief introduction to the underlying HSV and HCL color spaces before Section 4 suggests strategies for deriving HCL-based qualitative, sequential, and diverging palettes. Section 5 offers some general remarks on the implementation in statistical software packages as well as some details on the implementation in the R system for statistical computing (R Development Core Team 2007). Section 6 concludes the paper with a discussion.

2. Motivation

To show what can be gained by selecting appropriate color schemes, we present two examples for typical color graphics, contrasting commonly-used HSV palettes with more suitable HCL palettes. Both examples and all HSV palettes are taken from (the electronic version of) recent publications in *Computational Statistics & Data Analysis* (Volume 51).

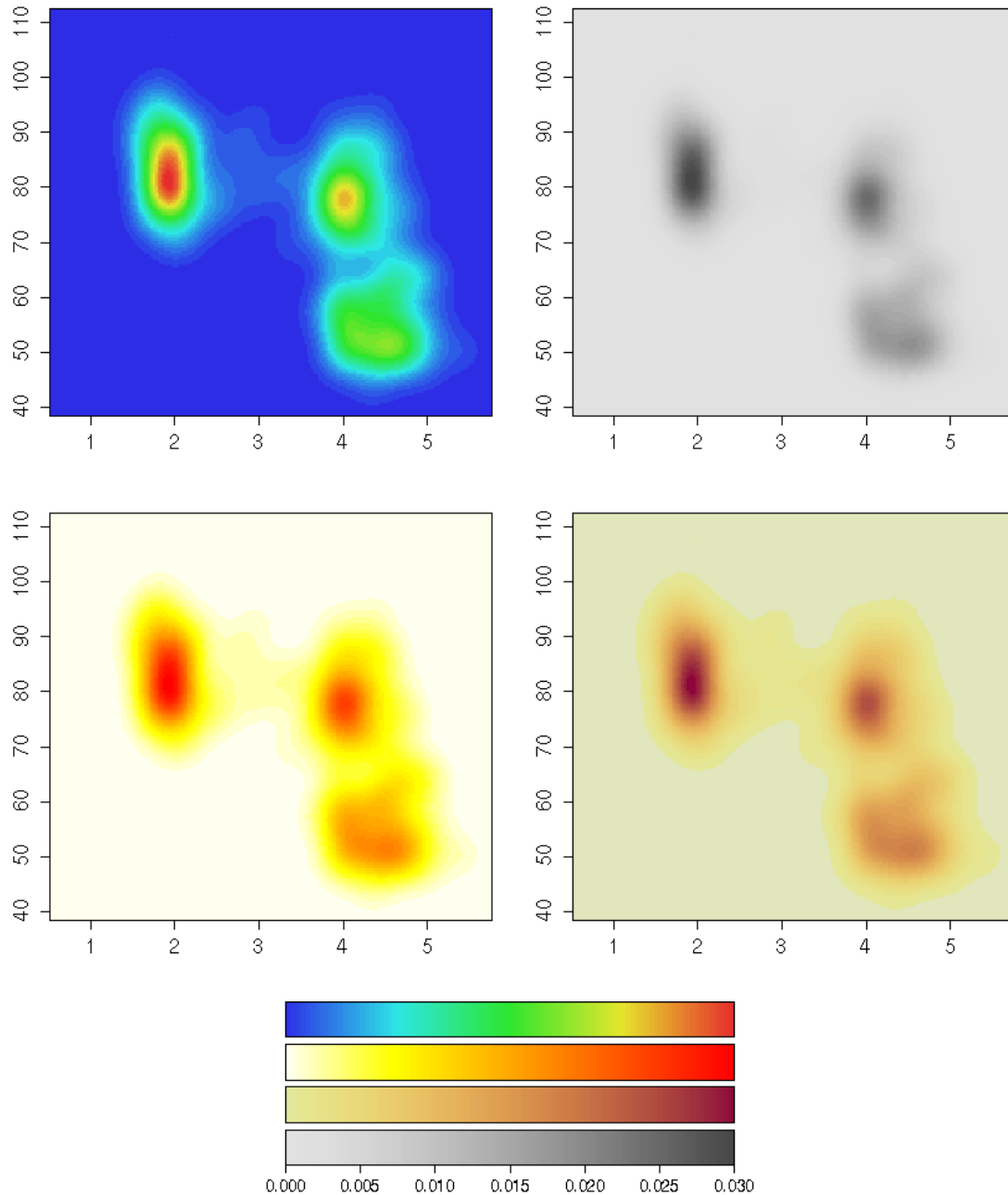


Figure 1: Bivariate density estimation of duration (x-axis) and waiting time (y-axis) for Old Faithful geyser eruptions. The palettes employed are (counterclockwise) an HSV-based rainbow, HSV-based heat colors, HCL-based heat colors and grayscales.

Our first illustration is a heatmap, a very popular display for visualizing a scalar function of two arguments. Here, we use a bivariate kernel density estimate (for the Old Faithful geyser eruptions data from [Azzalini and Bowman 1990](#))—other typical applications include classification maps (as in [Tenenhaus *et al.* 2007](#), Figure 2), function surfaces (as in [Harezlak *et al.* 2007](#), Figure 8), or measurements on a spatial grid (as in [Gelfand *et al.* 2007](#), Figure 3). Figure 1 shows a heatmap bringing out the relationship between the duration of an eruption of the Old Faithful geyser

in Yellowstone National Park and the waiting time for this eruption. It reveals a multi-modal distribution: short waiting times (around 50 minutes) are typically followed by a long eruption (around 4 minutes) whereas long waiting times (around 80 minutes) can be followed by either a long or short eruption (around 2 minutes).

A simple and very effective palette for such a display is a set of gray colors as in the top right panel of Figure 1. This is often (appropriately) used in printed papers when the journal does not offer color graphics—however, in journals that support color graphics (or on presentation slides and in interactive usage in statistical software packages), many users prefer to have colored displays and most often use HSV palettes (as in the two left two panels). These palettes code the variable of interest by varying hue in an HSV color wheel, yielding a “rainbow” of colors, as done by Harezlak *et al.* (2007, Figure 8) or Tenenhaus *et al.* (2007, Figure 2). The palette in the upper left panel codes increasing density by going from a blue to a red hue (via green and yellow)—a similar strategy are the “heat colors” in the lower left panel that increase from yellow to red. The latter works a bit better than the former, however both palettes exhibit several drawbacks. The modes in the map look much more like “rings” rather than a smoothly increasing/decreasing density. The heatmap looks very flashy which—although good for drawing attention to a plot—makes it hard to hold the attention of the viewer for a longer time because the large areas shaded with saturated colors can be distracting and produce after-image effects (Ihaka 2003).

In contrast, the gray colors used in the top right panel do not exhibit the same disadvantages, coding the variable of interest much better and without flashy colors. If, however, the user wants to increase the contrast by adding some color to the plot, this could be done by using a better balanced version of the heat colors (as shown in the bottom right panel). These colors also increase from a yellow to a red hue while using the same brightness levels as in the grayscale palette. Thus, when converted to a grayscale or printed out on a grayscale printer (as in the printed version of *Computational Statistics & Data Analysis*), the upper and lower right panel would look (virtually) identical. Both palettes have in common that they give increasing perceptual emphasis to regions with increasing density, resulting in a heatmap that highlights the (small) interesting high-density regions and not to the large low-density regions surrounding them. By balancing the lower right panel with respect to its brightness levels (i.e., light/dark contrasts), it is assured that the graphic is intelligible for color-blind readers and that the same graphic works in colored electronic versions and printed grayscale versions of a publication.

The second example is presented in Figure 2 (taken from Kneib 2006, Figure 5, left), depicting posterior mode estimates for childhood mortality in different regions of Nigeria. Spatial variations (not included in the model) in childhood mortality are brought out by shading a map according to the corresponding model deviations, revealing decreased mortality in the south-west and increased mortality in the north-east. Kneib (2006) uses an HSV-based palette coding the residuals by the hue, going from green via yellow to red (see the upper left panel of Figure 2). Similar approaches are used by Harezlak *et al.* (2007, Figure 8) and Tenenhaus *et al.* (2007, Figure 2). Our first HCL-based palette in the middle left panel also employs green and red hues for negative and positive residuals respectively, but codes neutral values (around 0) by a neutral light gray. Compared to the HSV-based palette, this offers again a number of advantages: only the interesting areas are highlighted by high-chroma colors; flashy colors are avoided making it easier to look at the display for a longer time; positive and negative residuals with the same absolute size receive the same perceptual weight by being balanced with respect to their brightness.

Another advantage of the HCL-based palette becomes apparent when we collapse the red-green distinctions in the colors to emulate what a person with protanopia (a common red-green color blindness) would see. The right panel of Figure 2 displays the respective palettes from the left panel, but transformed for protanopic vision using the tools of Lumley (2006). In the upper right panel, the low-mortality regions in the south-west just “disappear” because they are transformed to virtually the same yellow as the average-mortality regions. In contrast, in the middle right panel, regions with increased and decreased mortality remain clearly distinguishable. Only the type and amount of color is changed (red turns gray, green turns yellow/brown) but regions with large deviations are still easily indentifiable by being balanced towards darker grays. To avoid

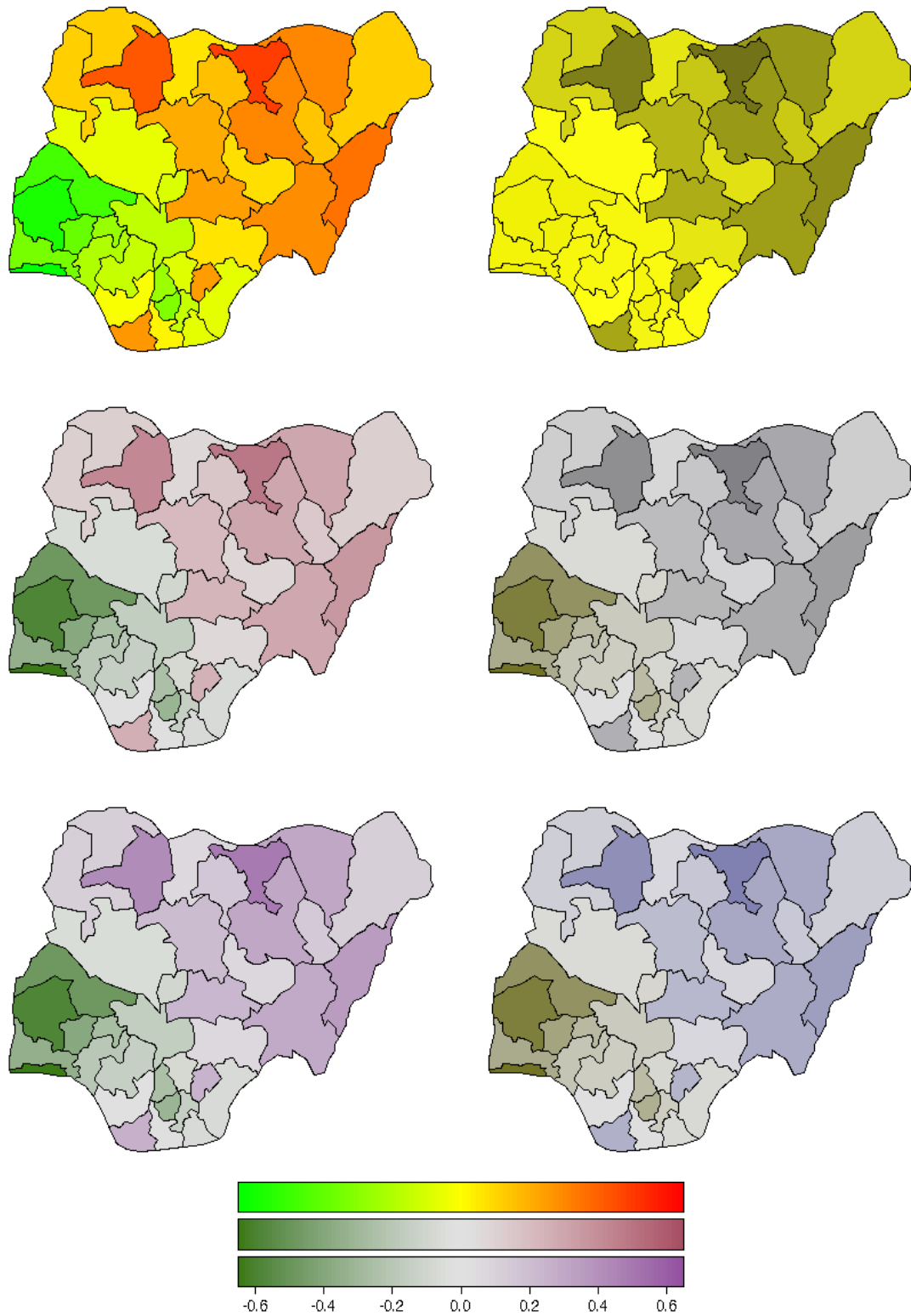


Figure 2: Posterior mode estimates for childhood mortality in Nigeria. The color palettes employed are an HSV-based rainbow and two HCL-based diverging palettes. In the right panels red-green contrasts are collapsed to emulate protanopic vision.

that one of the two “branches” of the palette is only gray in the protanopic version, we could also employ a purple (rather than a red) hue for positive deviations. This is used in the lower panels of Figure 2 showing that after collapsing red-green distinctions, a useful yellow/brown–gray–blue palette remains from the original green–gray–purple palette. Thus, the lower left panel could be used ensuring that it works for both normal and protanopic vision. Similar arguments hold for deuteranopic vision.

3. Color spaces

For choosing color palettes, it is helpful to have a basic idea how human color vision works. It has been hypothesized that it evolved in three distinct stages: 1. perception of *light/dark* contrasts (monochrome only), 2. *yellow/blue* contrasts (usually associated with our notion of warm/cold colors), 3. *green/red* contrasts (helpful for assessing the ripeness of fruit). See Ihaka (2003) and Lumley (2006) for more details and references. Furthermore, physiological studies have shown that light is captured by three distinct receptors (so-called cones) in the retina and hence coded in three dimensions by the human visual system. The perception of this coding, i.e., the subjective experience of this light, is less well-understood; however, current psychophysical theories all describe perception in terms of three dimensions (Knoblauch 2002). Therefore, colors are typically described as locations in 3-dimensional spaces.

The three dimensions used by humans to describe colors are typically:

- *hue* (dominant wavelength),
- *chroma* (colorfulness, intensity of color as compared to gray),
- *luminance* (brightness, amount of gray).

Thus, they do not correspond to the axes described above, but rather to polar coordinates in the color plane (yellow/blue vs. green/red) plus a third light/dark axis. Color models that attempt to capture these perceptual axes are also called perceptually-based color spaces.

A popular implementation of such a color space, available in many graphics and statistics software packages, are HSV colors. They are a simple transformation of RGB colors defined by a triplet (H, S, V) with $H \in [0, 360]$ and $S, V \in [0, 100]$. Although simple to specify and easily available in many computing environments, HSV colors have a fundamental drawback: its three dimensions map to the three dimensions of human color perception very poorly. The three dimensions are confounded: The brightness of colors is not uniform over hues and saturations (given value, see Figure 3)—therefore, HSV colors are often not considered to be perceptually based.

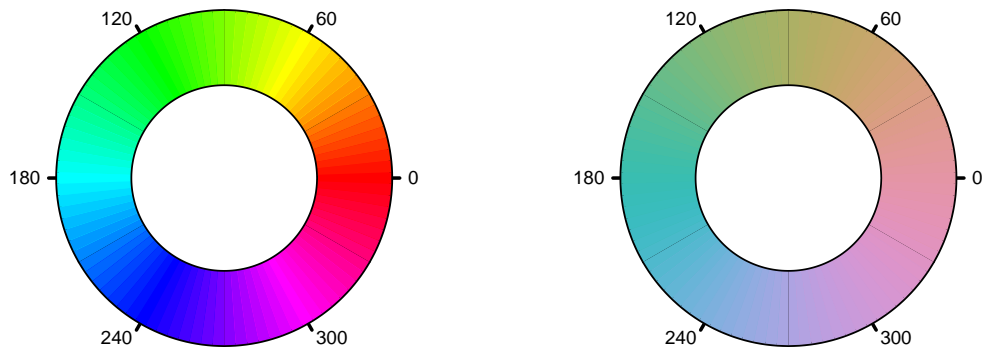


Figure 3: HSV-based and HCL-based color wheel.

To overcome these drawbacks, various color spaces have been suggested that properly map to the perception dimensions, the most prominent of which are the CIELUV and CIELAB spaces developed by the [Commission Internationale de l'Éclairage \(2004\)](#). [Ihaka \(2003\)](#) argues that CIELUV colors are typically preferred for use with emissive technologies such as computer screens which makes them an obvious candidate for implementation in statistical software packages. By taking polar coordinates in the UV plane of CIELUV, HCL colors are obtained, defined by a triplet (H, C, L) with $H \in [0, 360]$ and $C, L \in [0, 100]$. Given a certain luminance L , all colors resulting from different combinations of hue H and chroma C have the same level of brightness, i.e., are balanced towards the same gray and thus look virtually identical when converted to a gray scale. However, the admissible combinations of chroma and luminance coordinates (within the space's boundaries) depend on the hue chosen. The reason for this is that some hues lead to light and others to dark colors, e.g., full chroma yellow is brighter (i.e., has higher luminance) than full chroma blue.

The balancing of HCL colors gives us the opportunity to conveniently choose color palettes which code categorical and/or numerical information by translating it to paths along the three perceptual axes. However, some care is required for dealing with the irregular shape of the HCL space which will be addressed in the following sections.

4. Color palettes

4.1. Qualitative palettes

Qualitative palettes are sets of colors for depicting different categories, i.e., for coding a categorical variable. Usually, these should give the same perceptual weight to each category so that no group is perceived to be larger or more important than any other one. Typical applications of qualitative palettes in statistics would be bar plots (see [Ihaka 2003](#)), pie charts or highlighted mosaic displays.

[Ihaka \(2003\)](#) describes a simple strategy for choosing such palettes: chroma and luminance are kept fixed and only the hue is varied for obtaining different colors which are consequently all balanced towards the same gray. This effect is illustrated in [Figure 3](#) which shows a color wheel obtained by varying the hue only in HSV coordinates $(H, 100, 100)$ and HCL coordinates $(H, 50, 70)$. Clearly, not only the hue but also the amount of chroma and luminance varies for the HSV wheel.

[Figure 4](#) depicts how the HCL-based color wheel is constructed. It shows the hue/chroma plane of HCL space given a luminance of $L = 70$. Not all combinations of hue and chroma are admissible, however for a chroma of $C = 50$ a full color wheel can be obtained. For choosing the hues in a certain palette, various strategies are conceivable. A simple and intuitive one is to use colors as metaphors for categories (e.g., for political parties), another approach would be to use segments from the color wheel corresponding to nearby or distant colors. The latter is shown in [Figure 5](#) which depicts examples for generating qualitative sets of colors $(H, 50, 70)$. In the upper left panel colors from the full spectrum are used ($H = 30, 120, 210, 300$) creating a 'dynamic' set of colors. The upper right panel shows a 'harmonic' set with $H = 60, 120, 180, 240$. Warm colors (from the blue/green part of the spectrum: $H = 270, 230, 190, 150$) and cold colors (from the yellow/red part of the spectrum: $H = 90, 50, 10, 330$) are shown in the lower left and right panel, respectively.

4.2. Sequential palettes

Sequential palettes are used for coding numerical information that ranges in a certain interval where low values are considered to be uninteresting and high values are interesting. Suppose we need to visualize an intensity or interestingness i which (without loss of generality) is scaled to the unit interval. A typical application in statistics are heatmaps (see [Figure 1](#)).

The simplest solution to this task is to employ light/dark contrasts, i.e., rely on the most basic perceptual axis. The interestingness can be coded by an increasing amount of gray corresponding

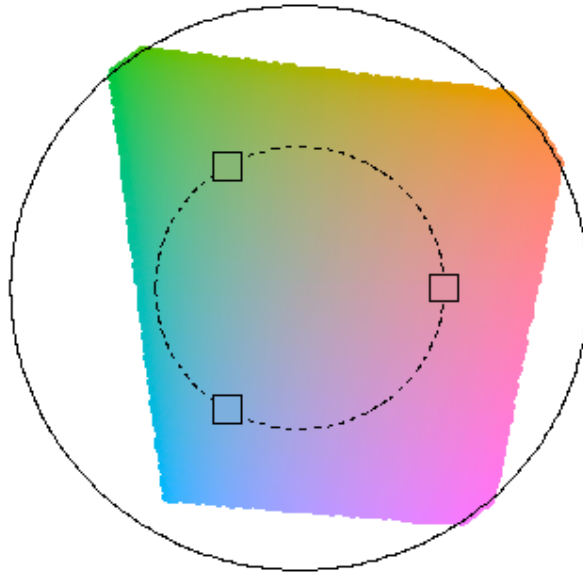


Figure 4: Constructing qualitative palettes. In the hue/chroma plane for $L = 70$, the dashed circle corresponds to a radius $C = 50$ with chosen angles $H = 0, 120, 240$.

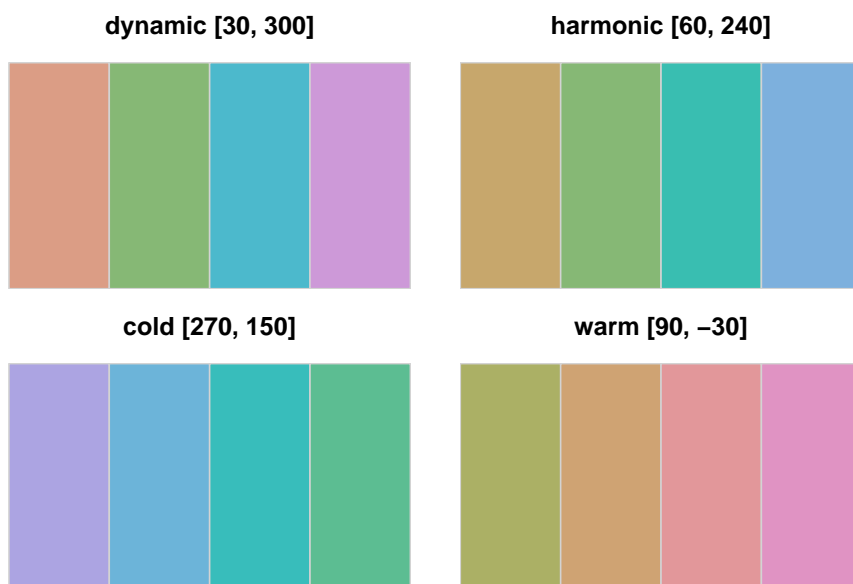


Figure 5: Examples for qualitative palettes. Hue is varied in different intervals for given $C = 50$ and $L = 70$.

to decreasing luminance in HCL space:

$$(H, 0, 90 - i \cdot 60),$$

where the hue H used does not matter, chroma is set to 0 (i.e., no color), and luminance ranges in $[30, 90]$ avoiding the extreme colors white ($L = 100$) and black ($L = 0$). Instead of going linearly from light to dark gray, luminance could also be increased nonlinearly, e.g., by some function $i' = f(i)$ that controls whether luminance is increased quickly with intensity or not. We found $f(i) = i^p$ to be a convenient transformation where the power p can be varied to achieve different degrees of non-linearity.

Furthermore, the intensity i could additionally be coded by colorfulness (chroma), e.g.,

$$(H, 0 + i' \cdot C_{\max}, L_{\max} - i' \cdot (L_{\max} - L_{\min})).$$

This strategy is depicted in the left panel of Figure 6 for a blue hue $H = 260$ and different combinations of maximal chroma ($C_{\max} = 0, 80$ and 100 , respectively) and minimal luminance ($L_{\min} = 30, 30$ and 50 , respectively). The first two combinations are also shown in the first two rows of Figure 7. The right panel of Figure 6 shows that the exact same strategy is not possible for the green hue $H = 120$. While the gray colors without chroma can be chosen in the same way, there is a stronger trade-off between using dark colors (with low luminance) and colorful colors (with high chroma). Hence, the second path from light gray to full green ends at a much lighter color with $L_{\min} = 75$.

To increase the contrast between the colors in the palette even further, the ideas from the previous sequential palettes can also be combined with qualitative palettes by simultaneously varying the hue as well:

$$(H_2 - i \cdot (H_1 - H_2), C_{\max} - i' \cdot (C_{\max} - C_{\min}), L_{\max} - i'' \cdot (L_{\max} - L_{\min})).$$

One application is an HCL-based version of “heat colors” that increase from a light yellow (e.g., $(90, 30, 90)$) to a full red (e.g., $(0, 100, 50)$). To make the change in hue visible, the chroma needs to increase rather quickly for low values of i and then only slowly for higher values of i . This can be achieved by choosing an appropriate transformation i' for chroma and a different transformation i'' for the luminance. Such a strategy is adopted for the palettes shown in the lower three rows in Figure 7 using different pairs of hues as well as different chroma and luminance contrasts.

4.3. Diverging palettes

Diverging palettes are also used for coding numerical information ranging in a certain interval—however, this interval includes a neutral value. Examples for this include residuals or correlations (both with the neutral value 0) or binary classification probabilities (with neutral value 0.5) that could be visualized in mosaic plots (e.g., as in Zeileis *et al.* 2007, Figure 3), classification maps (e.g., as in Tenenhaus *et al.* 2007, Figure 2) or model-based shading in maps such as Figure 2. Analogously to the previous section, we suppose that we want to visualize an intensity or interestingness i from the interval $[-1, 1]$ (without loss of generality).

Given useful sequential palettes, deriving diverging palettes is easy: two different hues are chosen for adding color to the same amount of ‘gray’ at a given intensity $|i|$. Figure 8 shows the chroma/luminance plane back to back for the hues $H = 0$ and 260 with two different paths—giving slightly different emphasis on luminance or chroma contrasts—from a full red over a neutral gray to a full blue. As Figure 6 illustrates, the pair of hues should be chosen carefully because the admissible values in the chroma/luminance plane differ across hues. Clearly, for deriving symmetric palettes, only colors from the intersection of the admissible chroma/luminance planes can be used. The particular hues $H = 0$ and 260 used in Figure 8 were chosen because they correspond to similar geometric shapes in the chroma/luminance plane, allowing for both large chroma and luminance contrasts. If potential viewers of the resulting graphic might be color-blind, the pair of hues should be taken from the yellow/blue axis of the color wheel rather than the green/red

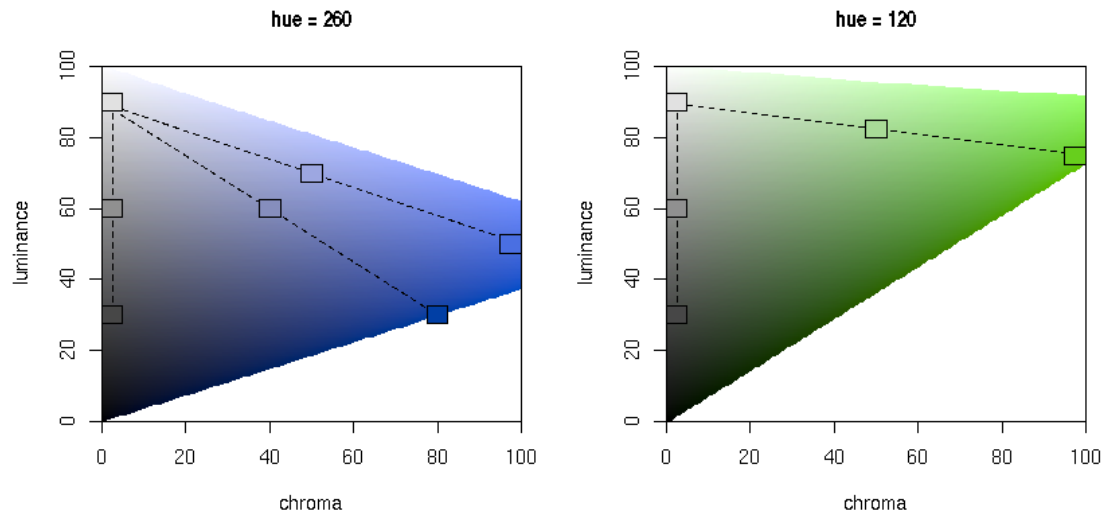


Figure 6: Constructing sequential palettes. The chroma/luminance plane is shown for two hues $H = 260$ (left) and $H = 120$ (right). Colors are chosen by varying either only luminance or both luminance and chroma.

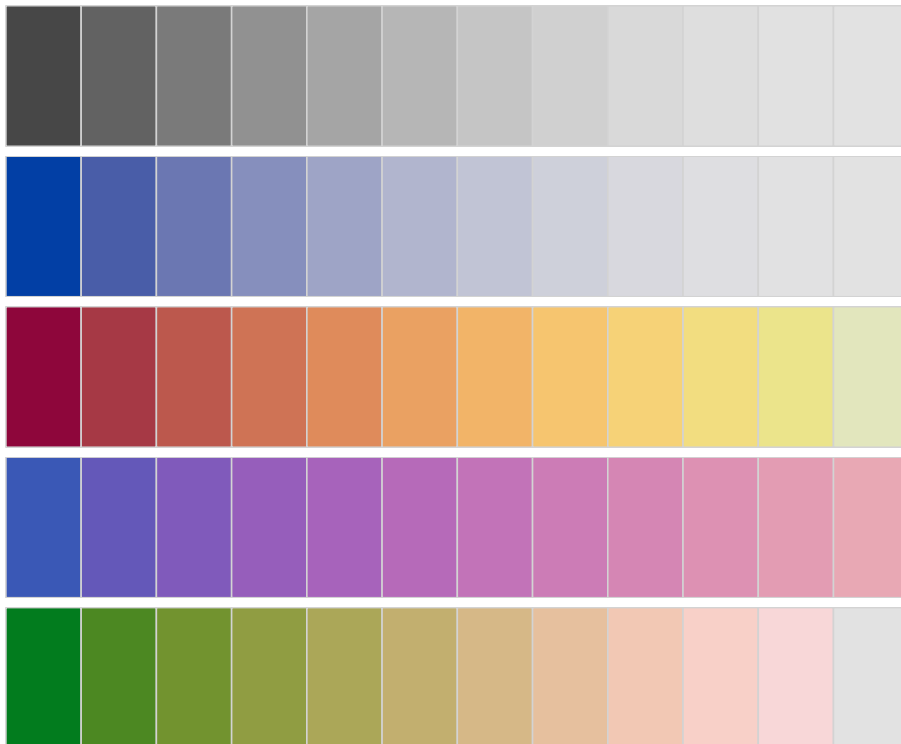


Figure 7: Examples for sequential palettes, varying only luminance (first panel), chroma and luminance (second panel), and hue, chroma and luminance (remaining panels).

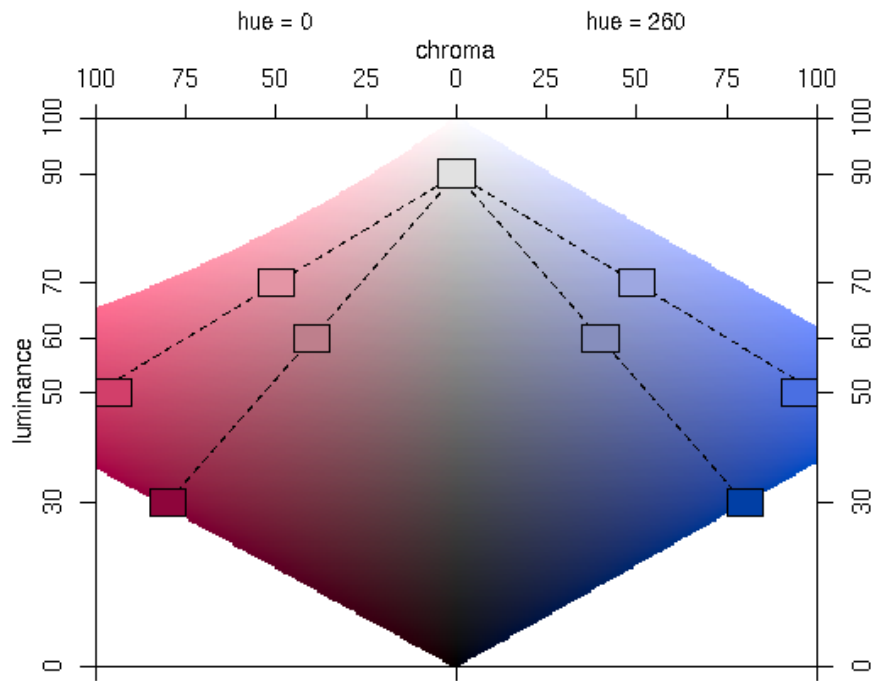


Figure 8: Constructing diverging palettes. The chroma/luminance plane is shown back to back hues $H = 0$ and $H = 260$. Colors are chosen by simultaneously varying luminance and chroma.



Figure 9: Examples for diverging palettes with different pairs of hues and decreasing luminance contrasts.

axis as contrasts on the latter axis are more difficult to distinguish for color-blind people (Lumley 2006).

Figure 9 shows various examples of conceivable combinations of hue, chroma and luminance. The first palette uses a broader range on the luminance axis whereas the others mostly rely on chroma contrasts.

5. Software

Implementing the different color palettes suggested in the previous section is extremely easy if the software environment chosen already provides an implementation of HCL colors: from the formulas provided above the HCL coordinates for a palette can be conveniently computed. A bit more work is required if the software package does not yet provide an HCL implementation. In that case, additional functionality is needed for translating HCL coordinates to the software package's color system which may vary between different packages, but standardized RGB (sRGB) is often used. The typical way of coordinate conversion is to go first from HCL to CIELUV by simply transforming the polar H and C coordinates back to the original U and V . Subsequently, CIELUV is converted to CIEXYZ which in turn is converted to sRGB. The details of these conversions are somewhat technical and tedious (and hence omitted here), however the conversion formulas are still straightforward to implement and can, for example, be found in Wikipedia (2007a) or Poynton (2000).

The R system for statistical computing (R Development Core Team 2007) already comes with an open-source implementation of HCL (and other color spaces) in the package `colorspace` (Ihaka 2006). The coordinate transformations mentioned above are contained in C code within `colorspace` that are easy to port to other statistical software systems. Based on `colorspace` and the R graphics system (see Murrell 2006), the package `vcd` (Meyer *et al.* 2007) provides implementations of all palettes discussed above. Qualitative palettes are provided by `rainbow_hcl()` (named after the HSV-based function `rainbow()` in base R). Sequential palettes based on a single hue are implemented in the function `sequential_hcl()` while `heat_hcl()` offers sequential palettes based on a range of hues. Diverging palettes can be obtained by `diverge_hcl()`. Technical documentation along with a large collection of examples is available via `help("rainbow_hcl", package = "vcd")`. Furthermore, R code for reproducing Figures 5, 7 and 9 (and some illustrations) can be accessed via `vignette("hcl-colors", package = "vcd")`.

6. Discussion

Many statistical graphics—especially when displayed on a computer screen, e.g., as in interactive usage, electronic papers or presentation slides—employ colors to code information about a certain variable. Despite this omnipresence of color, there is often only little guidance in statistical software packages on how to choose a palette appropriate for a particular visualization task—auspicious tools such as **ColorBrewer.org** notwithstanding. We try to address this problem by suggesting color schemes for coding categorical information (qualitative palettes) and numerical information (sequential and diverging palettes) based on the perceptually-based HCL color space.

We provide paths through HCL space along perceptual axes of the human visual system so that colors selected along these paths match human perceptual dimensions. This gives the users the possibility to conveniently experiment with the HCL-based palettes by varying several simple and intuitive graphical parameters. For qualitative palettes, these are the coordinates on the chroma and luminance axis, respectively, controlling whether the colors are light or dark and how colorful they are. For sequential and diverging palettes, the user can decide whether contrasts in the chroma or luminance direction (or both) should be employed. In our experience (as illustrated in Section 2), chroma contrasts work sufficiently well if a small set of colors is used. However, when a larger set of colors is used (e.g., for heatmaps where extreme values should be identifiable) it is much more important to have a big difference in luminance.

Based on these conceptual guidelines and the computational tools readily provided in the R system for statistical computing (and easily implemented in other statistical software packages), users can generate palettes varying these graphical parameters and thus adapting the colors to their particular graphical display.

Acknowledgments

We are thankful to David Meyer, Ross Ihaka, Ken Knoblauch, Brian D. Ripley, Thomas Kneib, Michael Höhle, and Thomas Lumley for feedback, suggestions and discussions.

References

- Azzalini A, Bowman AW (1990). “A Look at Some Data on the Old Faithful Geyser.” *Applied Statistics*, **39**, 357–365.
- Brewer CA (1999). “Color Use Guidelines for Data Representation.” In “Proceedings of the Section on Statistical Graphics, American Statistical Association,” pp. 55–60. Alexandria, VA. URL <http://www.personal.psu.edu/faculty/c/a/cab38/ColorSch/ASApaper.html>.
- Cleveland WS, McGill R (1983). “A Color-caused Optical Illusion on a Statistical Graph.” *The American Statistician*, **37**, 101–105.
- Commission Internationale de l’Éclairage (2004). *Colorimetry*. Publication CIE 15:2004, Vienna, Austria, 3rd edition. ISBN 3-901-90633-9.
- Gelfand AE, Banerjee S, Sirmans CF, Tu Y, Ong SE (2007). “Multilevel Modeling Using Spatial Processes: Application to the Singapore Housing Market.” *Computational Statistics & Data Analysis*, **51**, 3567–3579. doi:10.1016/j.csda.2006.11.019. Figure 3.
- Harezlak J, Coull BA, Laird NM, Magari SR, Christiani DC (2007). “Penalized solutions to functional regression problems.” *Computational Statistics & Data Analysis*, **51**, 4911–4925. doi:10.1016/j.csda.2006.09.034. Figure 8.
- Harrower MA, Brewer CA (2003). “ColorBrewer.org: An Online Tool for Selecting Color Schemes for Maps.” *The Cartographic Journal*, **40**, 27–37. URL <http://ColorBrewer.org/>.
- Ihaka R (2003). “Colour for Presentation Graphics.” In K Hornik, F Leisch, A Zeileis (eds.), “Proceedings of the 3rd International Workshop on Distributed Statistical Computing, Vienna, Austria,” ISSN 1609-395X, URL <http://www.ci.tuwien.ac.at/Conferences/DSC-2003/Proceedings/>.
- Ihaka R (2006). *colorspace: Colorspace Manipulation*. R package version 0.95, URL <http://CRAN.R-project.org/>.
- Kneib T (2006). “Mixed Model-based Inference in Geoadditive Hazard Regression for Interval-censored Survival Times.” *Computational Statistics & Data Analysis*, **51**, 777–792. doi:10.1016/j.csda.2006.06.019. Figure 5 (left).
- Knoblauch K (2002). “Color Vision.” In S Yantis, H Pashler (eds.), “Steven’s Handbook of Experimental Psychology – Sensation and Perception,” volume 1, pp. 41–75. John Wiley & Sons, New York, third edition.
- Lumley T (2006). “Color Coding and Color Blindness in Statistical Graphics.” *ASA Statistical Computing & Graphics Newsletter*, **17**(2), 4–7. URL <http://www.amstat-online.org/sections/graphics/newsletter/Volumes/v172.pdf>.

- Meier BJ, Spalter AM, Karelitz DB (2004). “Interactive Color Palette Tools.” *IEEE Computer Graphics and Applications*, **24**(3), 64–72. URL <http://graphics.cs.brown.edu/research/color/>.
- Meyer D, Zeileis A, Hornik K (2007). *vcd: Visualizing Categorical Data*. R package version 1.0-6, URL <http://CRAN.R-project.org/>.
- Moretti G, Lyons P (2002). “Tools for the Selection of Colour Palettes.” In “Proceedings of the New Zealand Symposium On Computer-Human Interaction (SIGCHI 2002),” University of Waikato, New Zealand.
- Munsell AH (1905). *A Color Notation*. Munsell Color Company, Boston, Massachusetts.
- Murrell P (2006). *R Graphics*. Chapman & Hall/CRC, Boca Raton, Florida.
- Poynton C (2000). “Frequently-Asked Questions About Color.” URL <http://www.poynton.com/ColorFAQ.html>, accessed 2007-11-06.
- R Development Core Team (2007). *R: A Language and Environment for Statistical Computing*. R Foundation for Statistical Computing, Vienna, Austria. ISBN 3-900051-07-0, URL <http://www.R-project.org/>.
- Smith AR (1978). “Color Gamut Transform Pairs.” *Computer Graphics*, **12**(3), 12–19. ACM SIGGRAPH 78 Conference Proceedings, URL <http://www.alvyray.com/>.
- Tenenhaus A, Giron A, Viennet E, Béra M, Saporta G, Fertil B (2007). “Kernel Logistic PLS: A Tool for Supervised Nonlinear Dimensionality Reduction and Binary Classification.” *Computational Statistics & Data Analysis*, **51**, 4083–4100. doi:10.1016/j.csda.2007.01.004. Figure 2.
- Tufte ER (1990). *Envisioning Information*. Graphics Press, Cheshire, CT.
- Wikipedia (2007a). “CIELUV Color Space — Wikipedia, The Free Encyclopedia.” URL http://en.wikipedia.org/wiki/CIELUV_color_space, accessed 2007-11-06.
- Wikipedia (2007b). “HSV Color Space — Wikipedia, The Free Encyclopedia.” URL http://en.wikipedia.org/wiki/HSV_color_space, accessed 2007-11-06.
- Zeileis A, Meyer D, Hornik K (2007). “Residual-based Shadings for Visualizing (Conditional) Independence.” *Journal of Computational and Graphical Statistics*, **16**(3), 507–525. doi:10.1198/106186007X237856.