Visualising Data

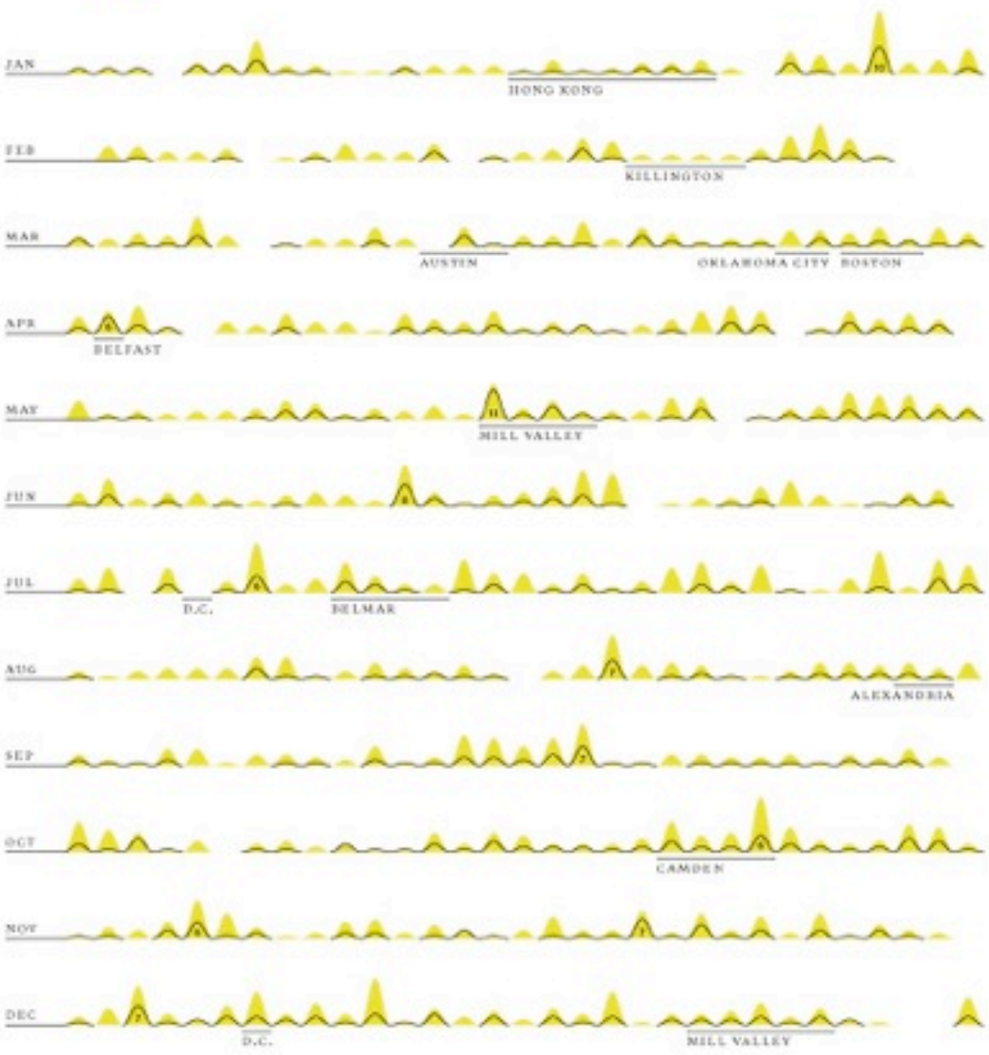
Brian Suda
suda.co.uk
October 12th

Guildford, England
51° 14' 18.762"
0° 33' 59.4534"

Distribution

Date and location of encounters.

FIGURE 1. ENCOUNTERS / RESPONSES



METHODOLOGY

Throughout 2009, friends, family, co-workers and acquaintances of Nicholas Felton were asked to report on his activities whenever they met.

All data on the following pages was compiled from the responses of these participants to a variety of questions concerning their encounter.

TOTAL ENCOUNTERS

1,761

AVERAGE ENCOUNTERS PER DAY

4.8

SURVEYS COMPLETED

560

CUMULATIVE RESPONSE RATE

32%

COUNTRIES INCLUDED

Three

U.S.A., HONG KONG AND NORTHERN IRELAND

STATES INCLUDED

Nine

CALIFORNIA, MAINE, MASSACHUSETTS, NEW JERSEY, NEW YORK, OKLAHOMA, TEXAS, VERMONT, VIRGINIA, PLUS WASHINGTON D.C.

DAYS WITH REPORTS

254

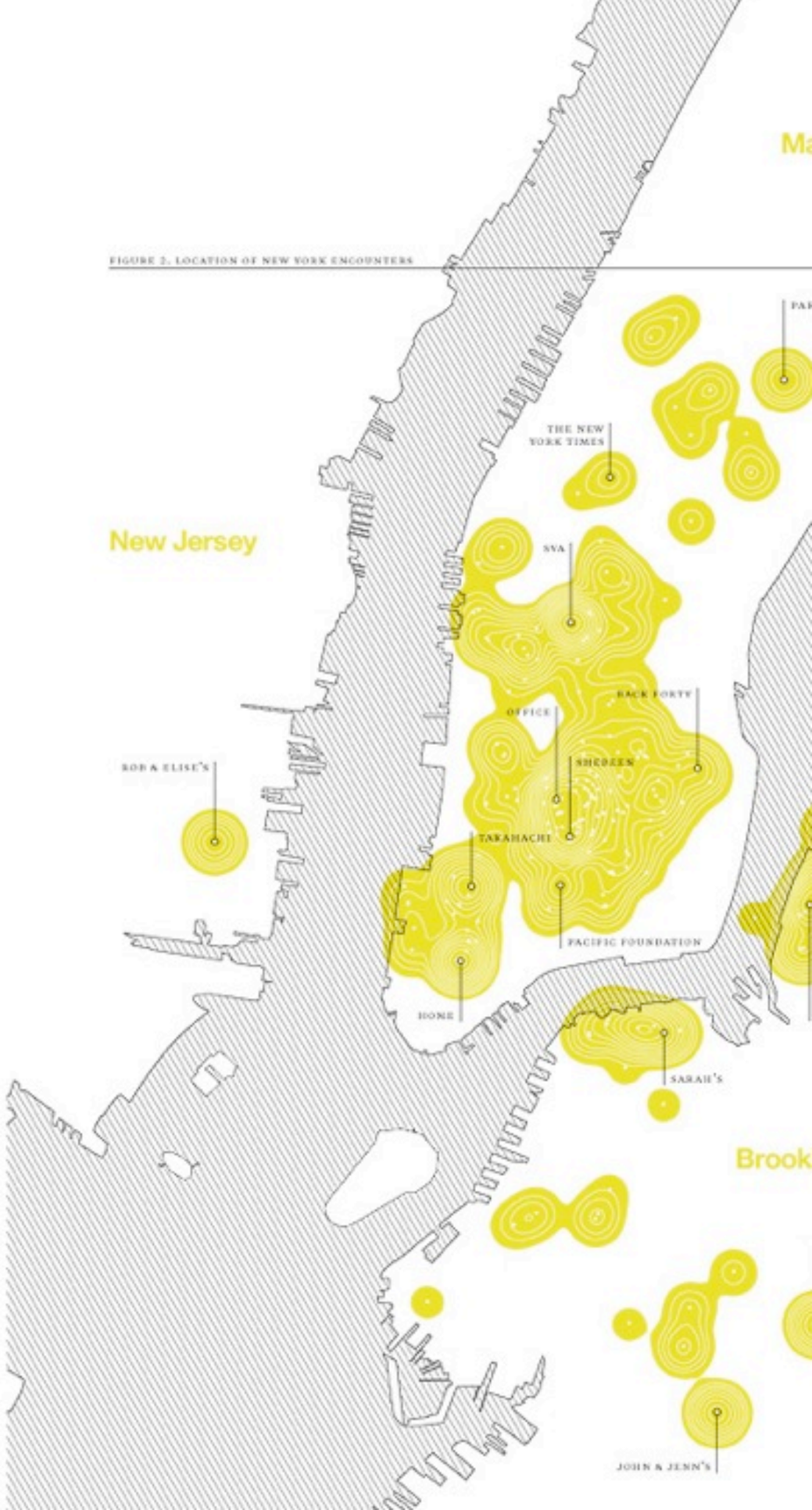
70% OF THE YEAR

CONTRIBUTORS

210

AVERAGE 2.66 REPORTS PER PERSON

FIGURE 2. LOCATION OF NEW YORK ENCOUNTERS



Today's focus

MON
TUE
WED
THU
FRI 1
SAT 2
SUN 3
JANUARY
03
2010 January First Weeks
Life Designs Moment
MON
TUE
WED
THU
FRI 1
SAT 2
SUN 3
JANUARY
02
2010 January First Weeks
Life Designs Moment
MON
TUE
WED
JANUARY

jan	s	m	t	w	t	f	s	
feb	w	t	f	s	s	m	t	■
mar	t	f	s	s	m	t	w	
apr	s	m	t	w	t	f	s	●
may	t	w	t	f	s	s	m	
jun	f	s	s	m	t	w	t	●
jul	s	m	t	w	t	f	s	
aug	w	t	f	s	s	m	t	
sept	s	s	m	t	w	t	f	●
oct	m	t	w	t	f	s	s	
nov	t	f	s	s	m	t	w	●
dec	s	s	m	t	w	t	f	

02012

1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

(optional.is)

jan	t	w	t	f	s	s	m	
feb	f	s	s	m	t	w	t	■
mar	f	s	s	m	t	w	t	
apr	m	t	w	t	f	s	s	●
may	w	t	f	s	s	m	t	
jun	s	s	m	t	w	t	f	●
jul	m	t	w	t	f	s	s	
aug	t	f	s	s	m	t	w	
sept	s	m	t	w	t	f	s	●
oct	t	w	t	f	s	s	m	
nov	f	s	s	m	t	w	t	●
dec	s	m	t	w	t	f	s	

02013

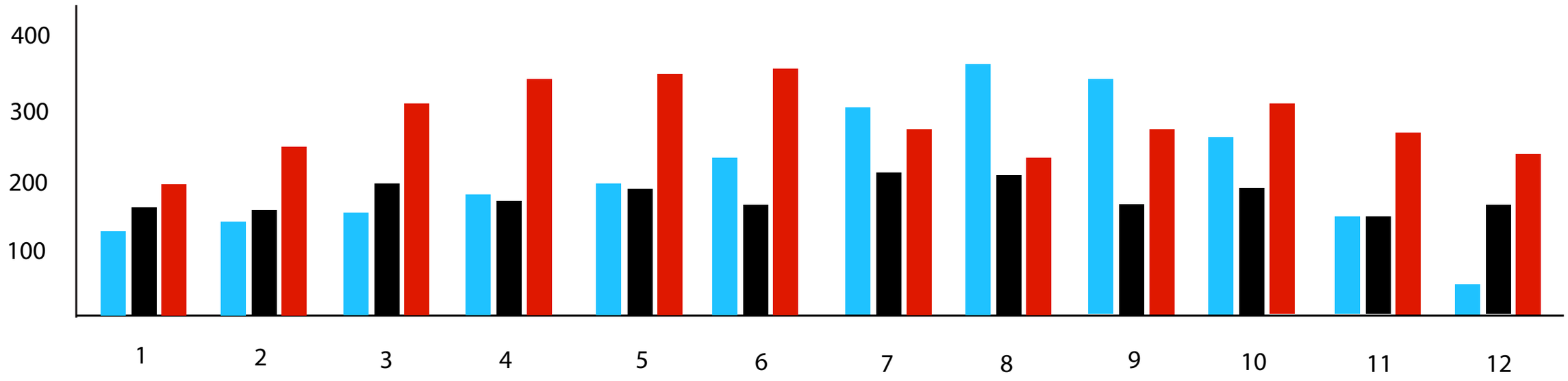
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

(optional.is)

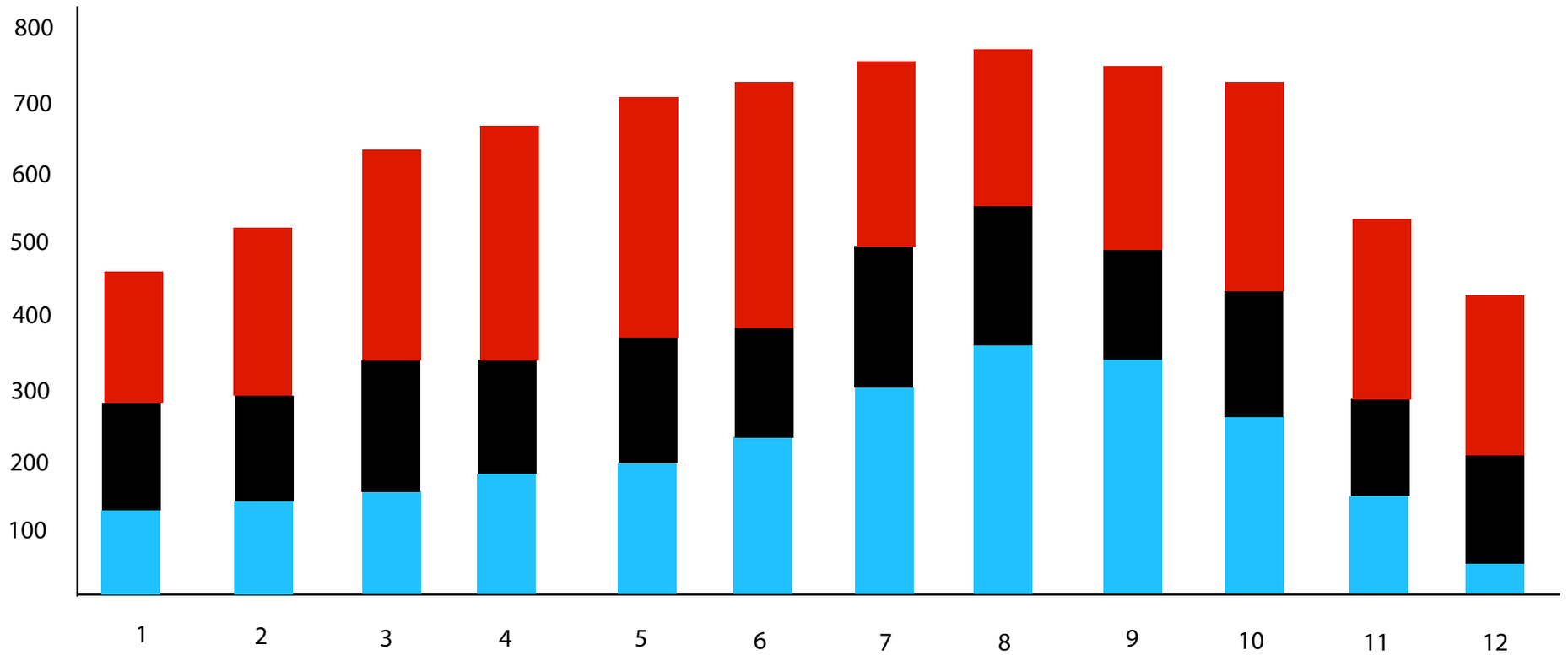

optional.is
jan s m t w t f s
feb w t f s s m t
mar t f s s m t w
apr s m t w t f s
may t w t f s s m
jun f s s m t w t
jul s m t w t f s
aug w t f s s m t
sept s s m t w t f
oct m t w t f s s
nov t f s s m t w
dec s s m t w t f
2012
1 2 3 4 5 6 7
8 9 10 11 12 13 14
15 16 17 18 19 20 21
22 23 24 25 26 27 28
29 30 31
(optional.is)

Each Chart and Graph type tells a different story

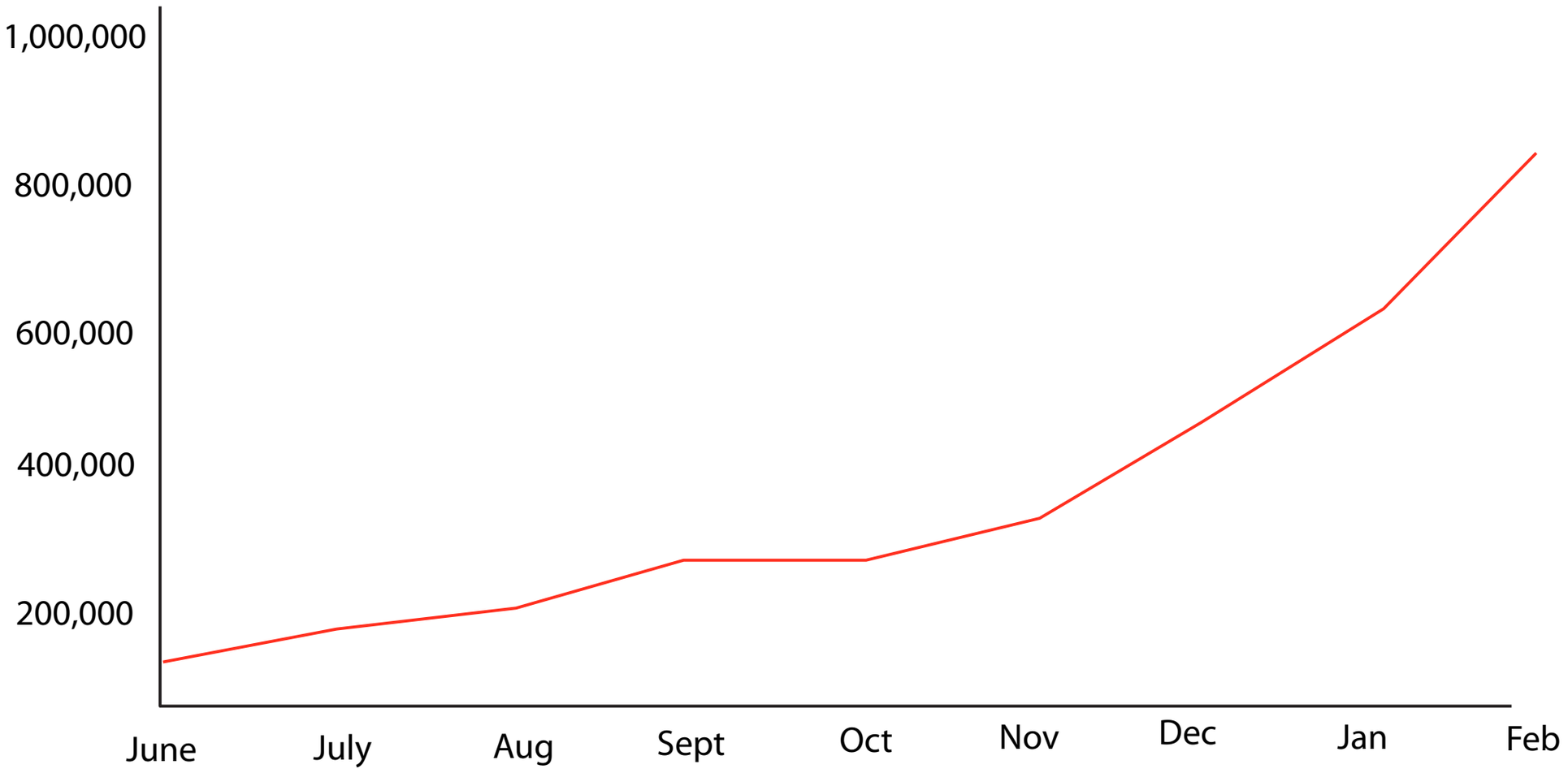
Bar Charts



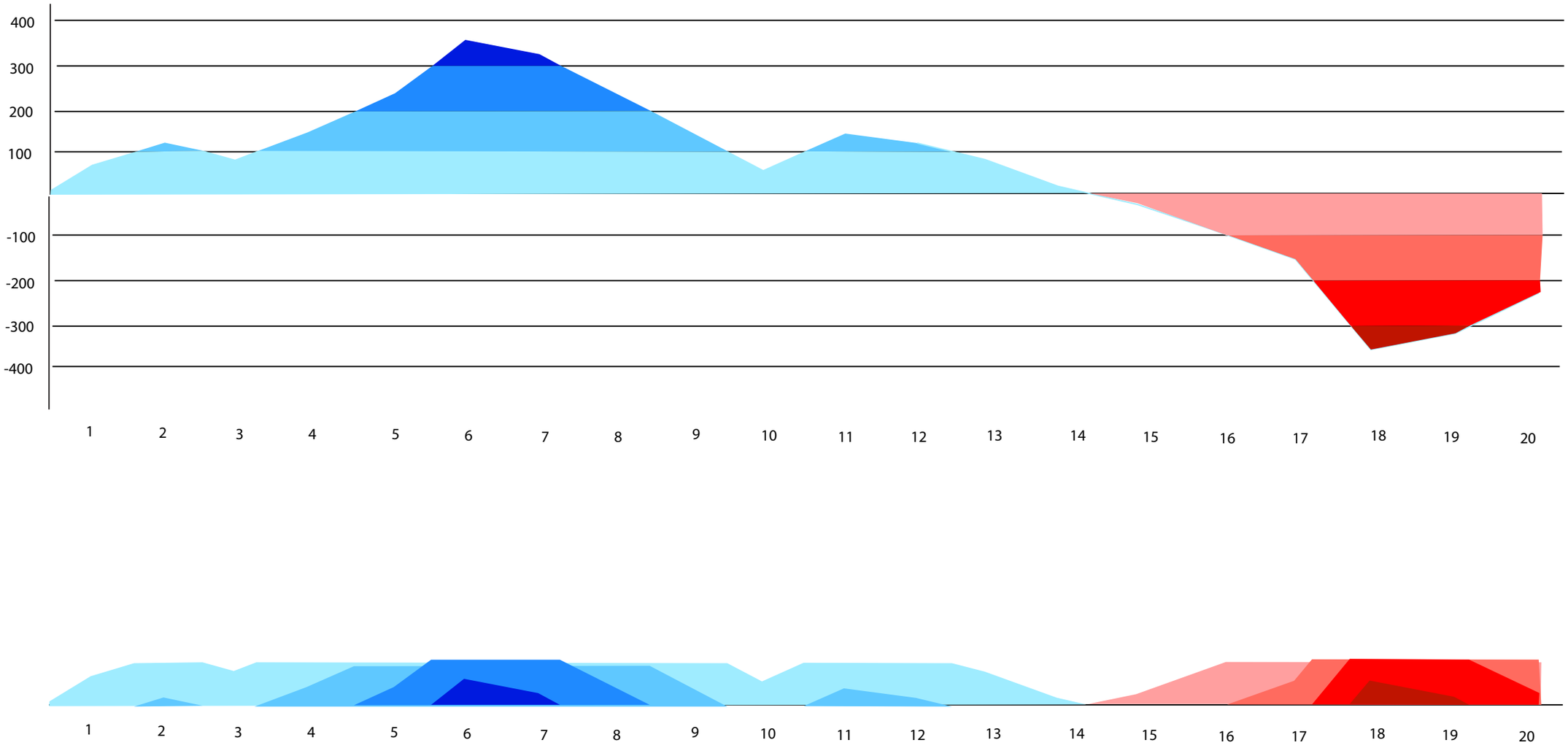
Area Charts



Line Charts

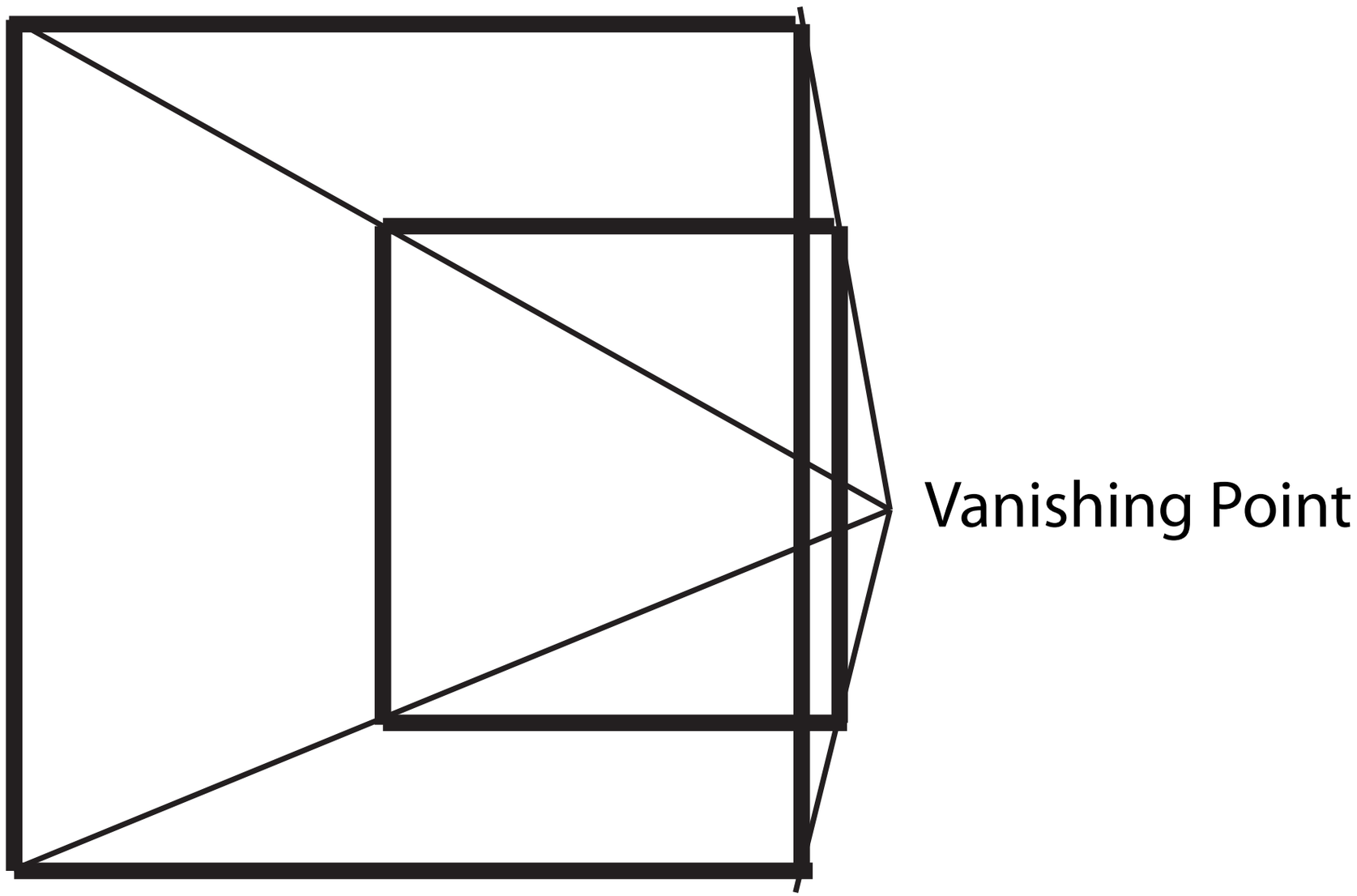

1,000,000
800,000
600,000
400,000
200,000
June
July
Aug
Sept
Oct
Nov
Dec
Jan
Feb

Horizon Graphs

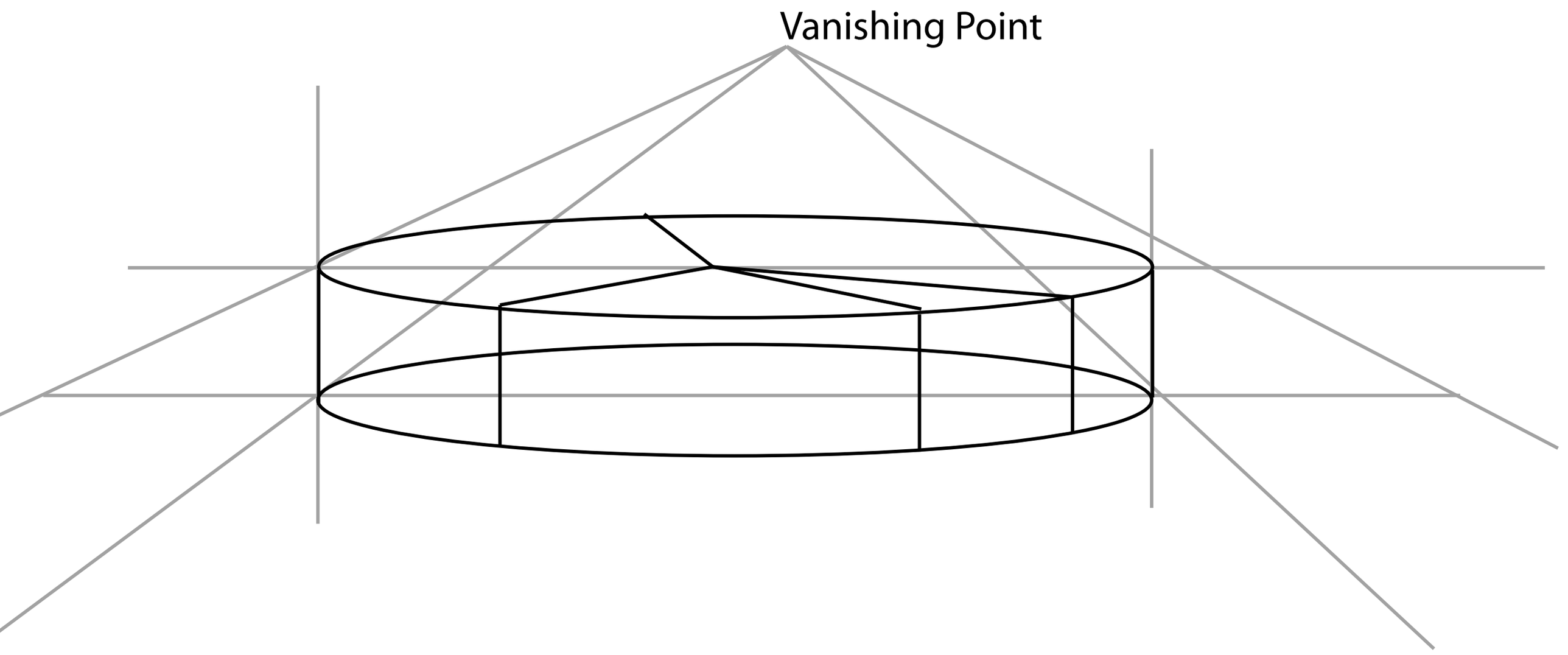


3D

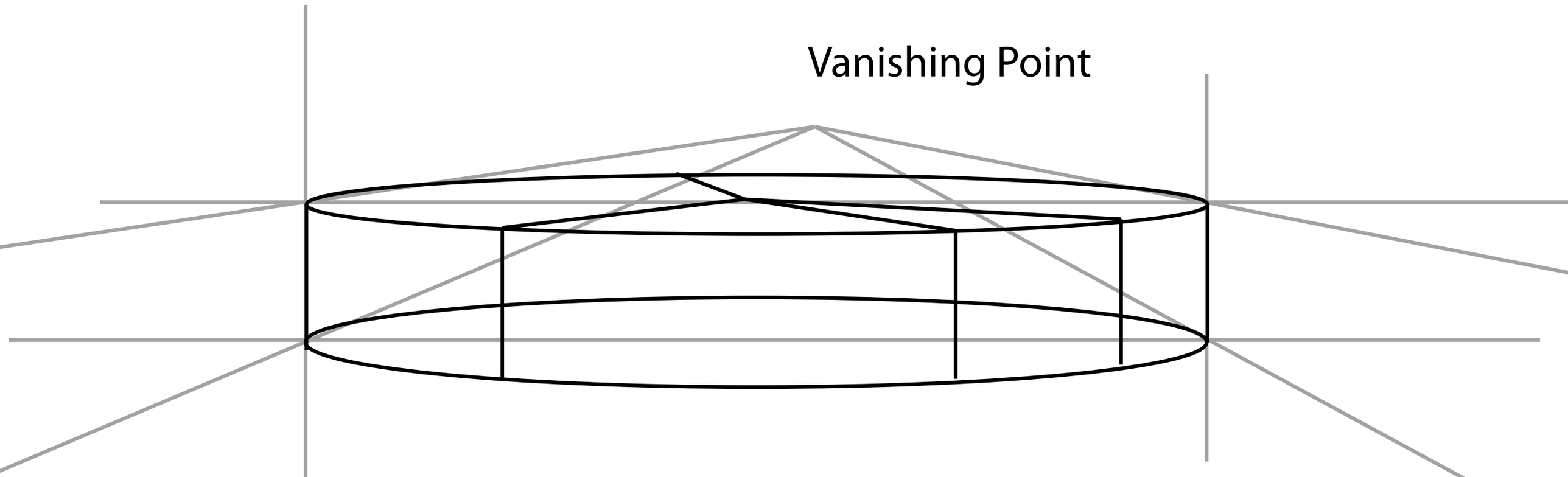
3D Charts!



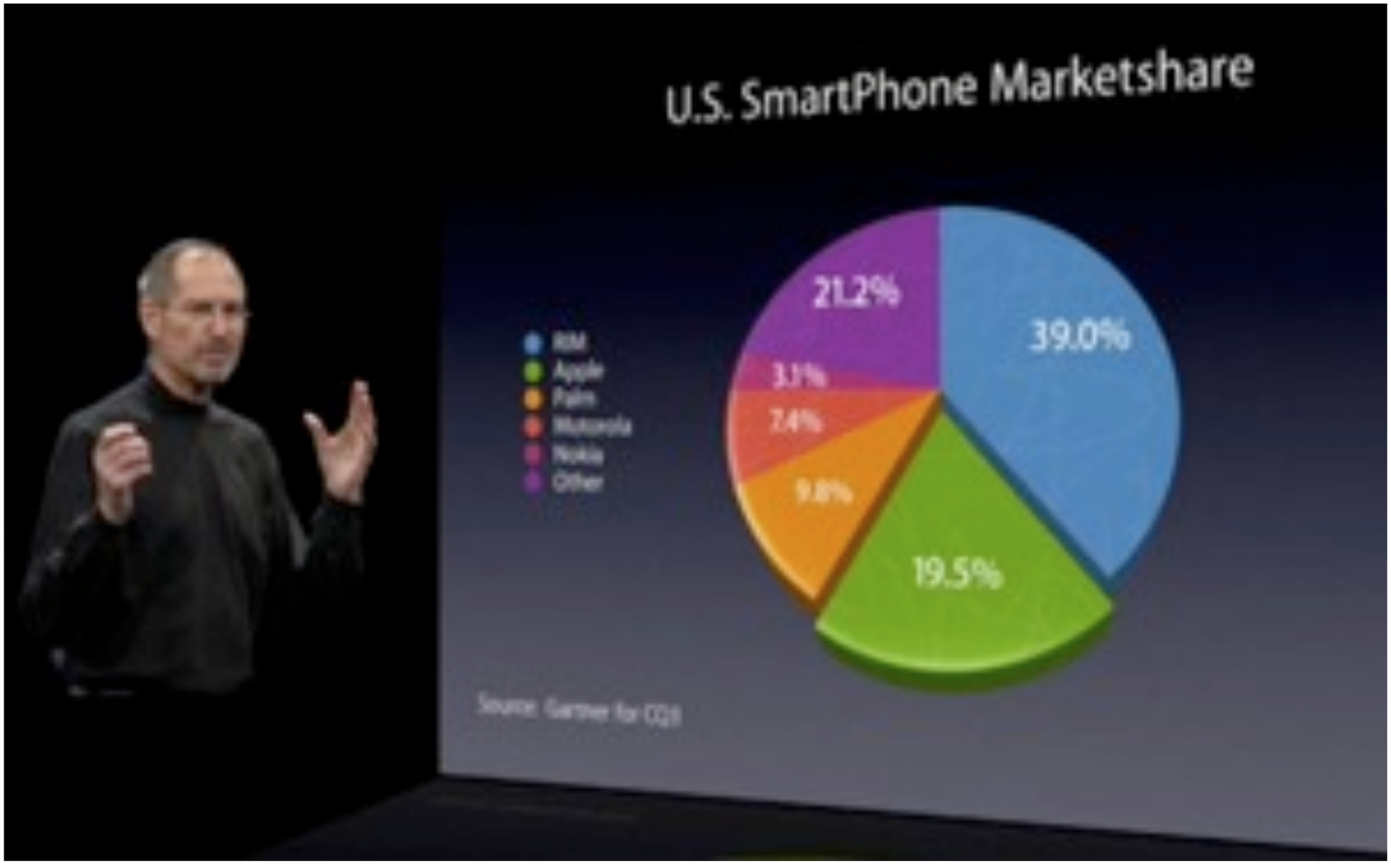
3D Charts!



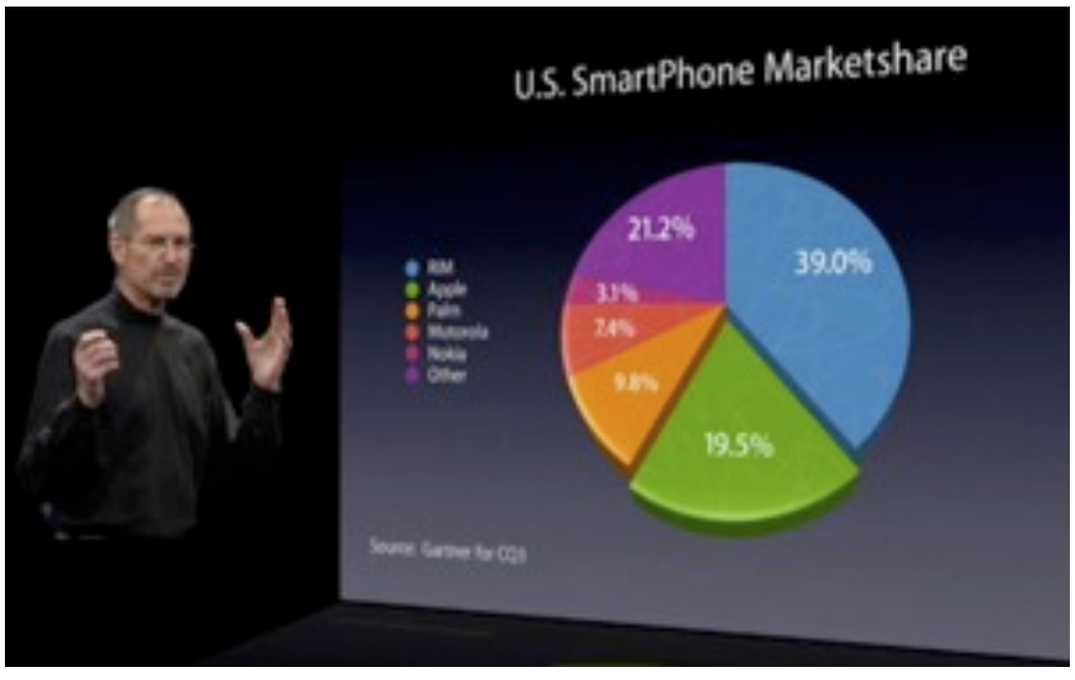
3D Charts!

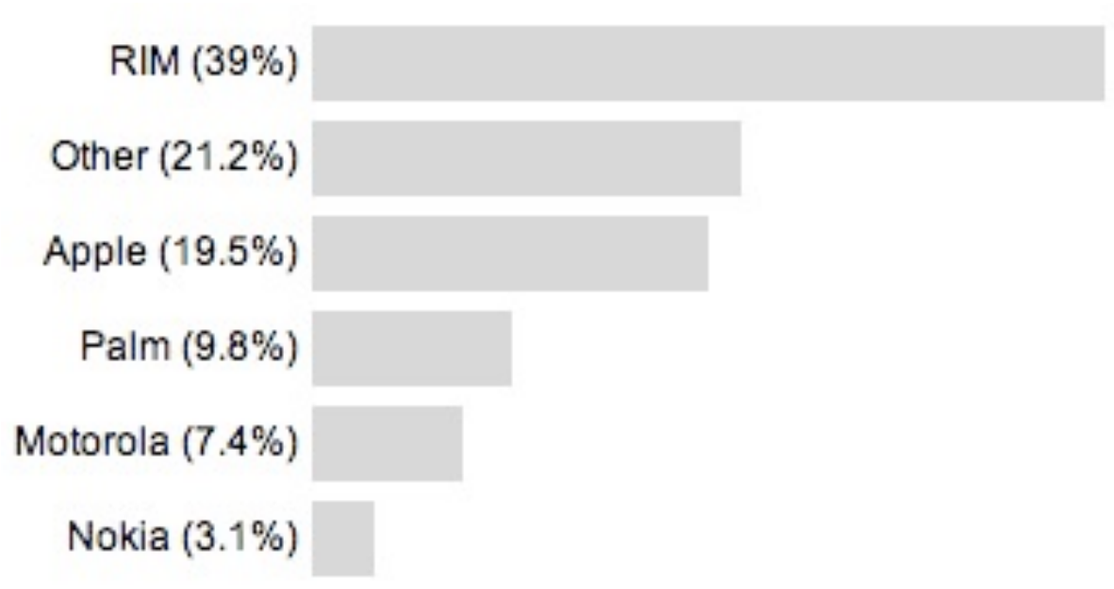


3D Charts!

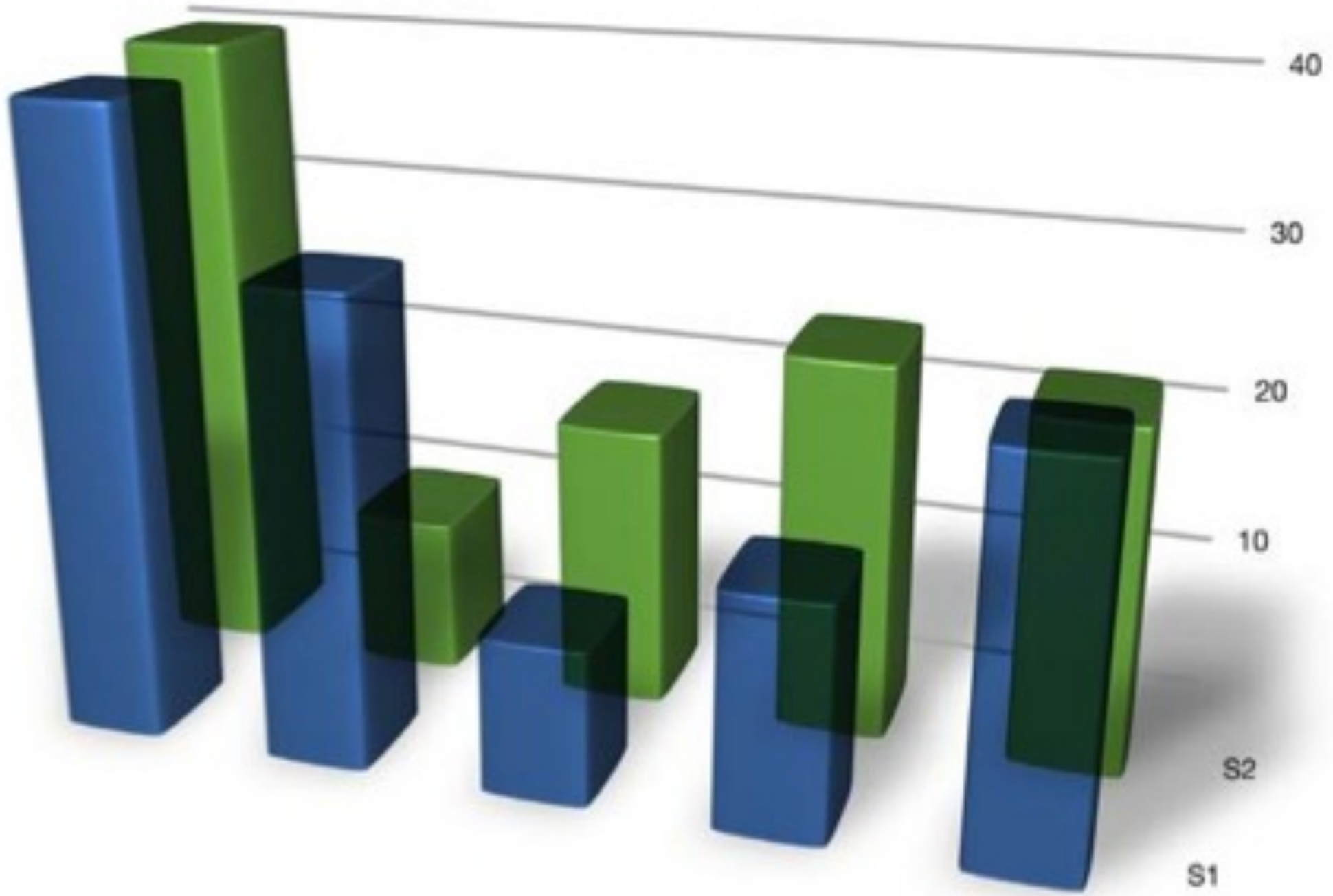

U.S. SmartPhone Marketshare
RIM
Apple
Palm
Motorola
Nokia
Other
21.2%
39.0%
3.1%
7.4%
9.8%
19.5%

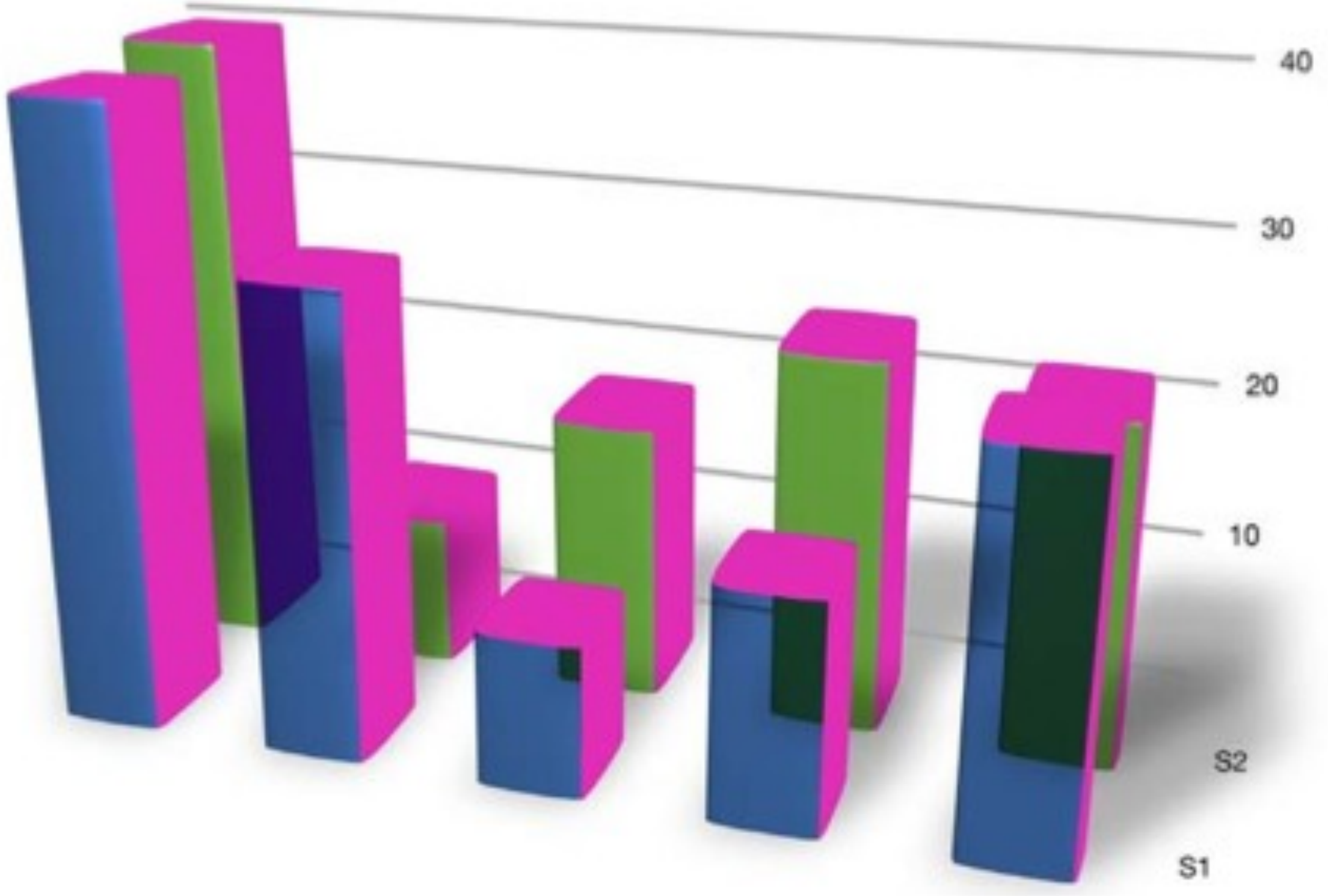
3D Charts!





http://www.guardian.co.uk/technology/blog/2008/jan/21/liesdamnliesandstevejobs


40
30
20
10
S2
S1


40
30
20
10
S2
S1

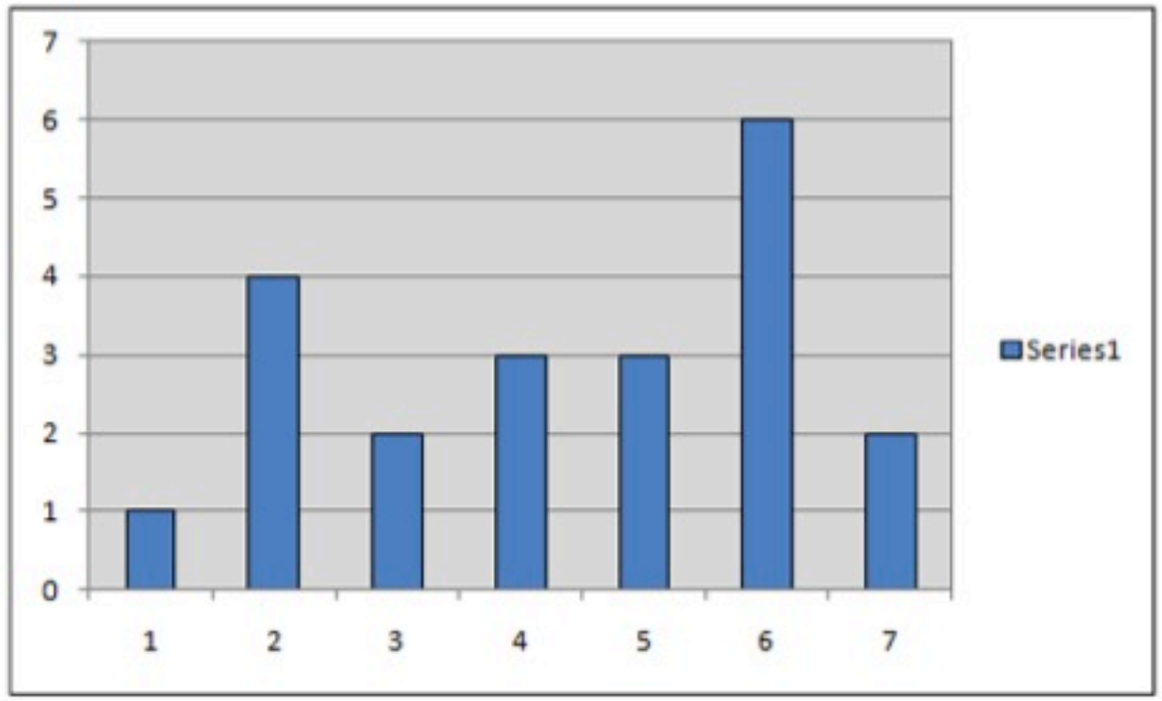
Data to Ink Ratio

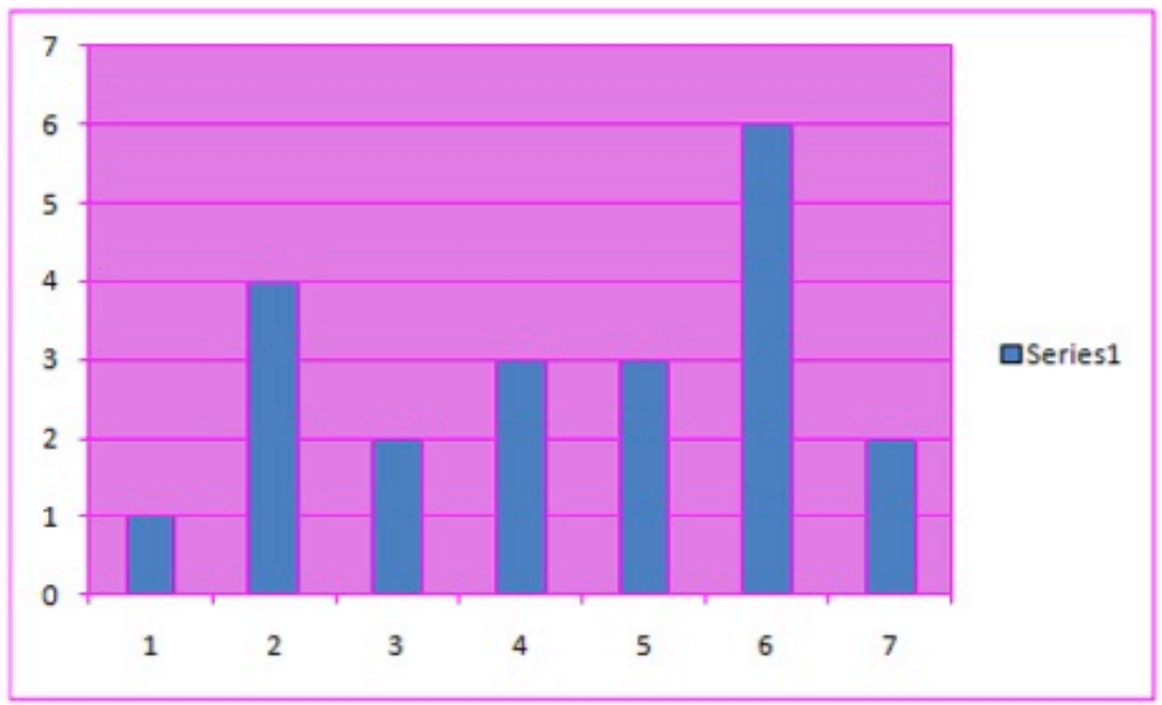
A large share of ink on a graphic should present data-information, the ink changing as the data change. Data-ink is the non-erasable core of a graphic, the non-redundant ink arranged in response to variation in the numbers represented.

Tufte, 1983

Data to Ink Ratio

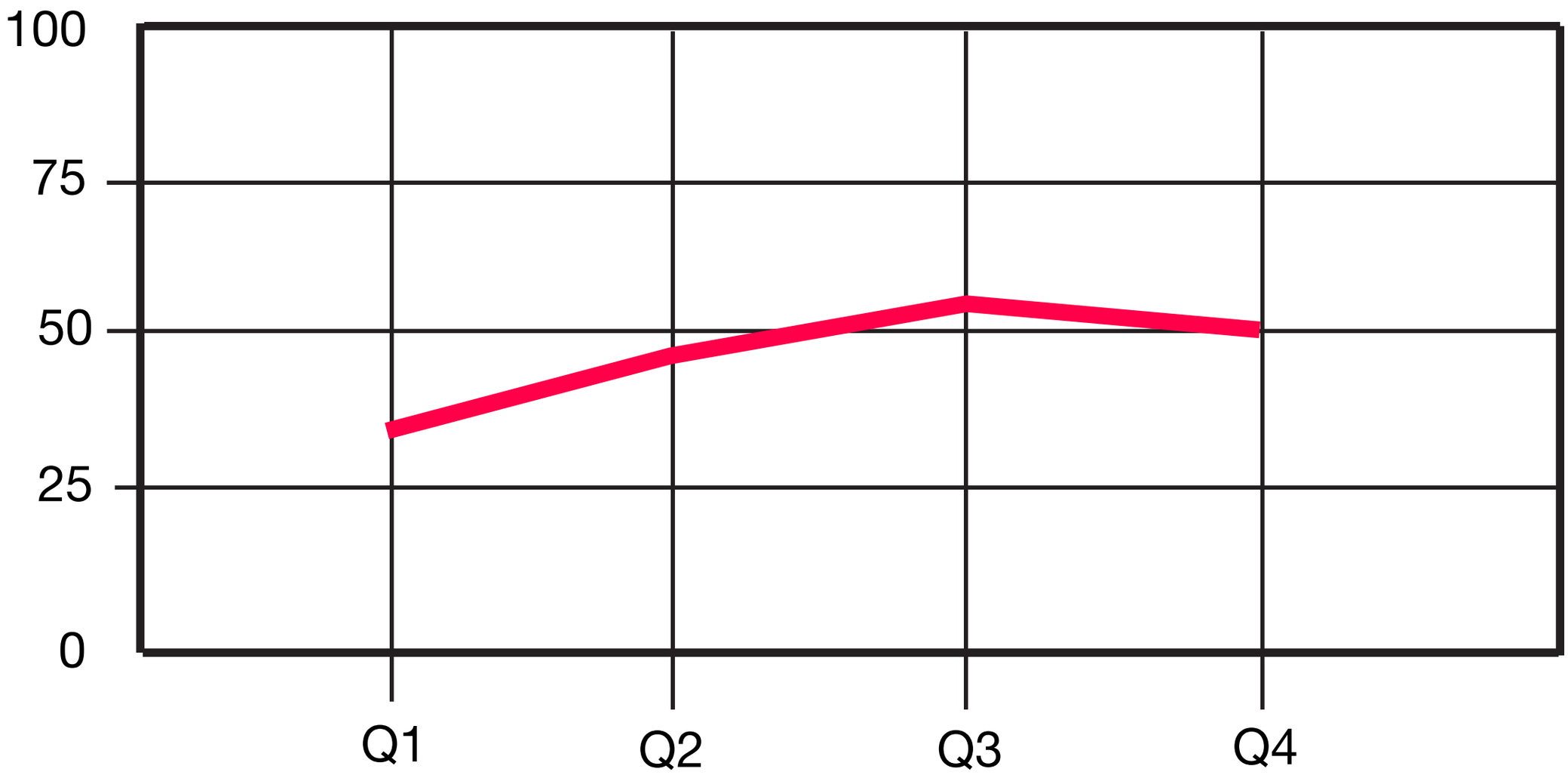
$$\text{Data to ink Ratio} = \frac{\text{Data Ink}}{\text{Total Ink}}$$



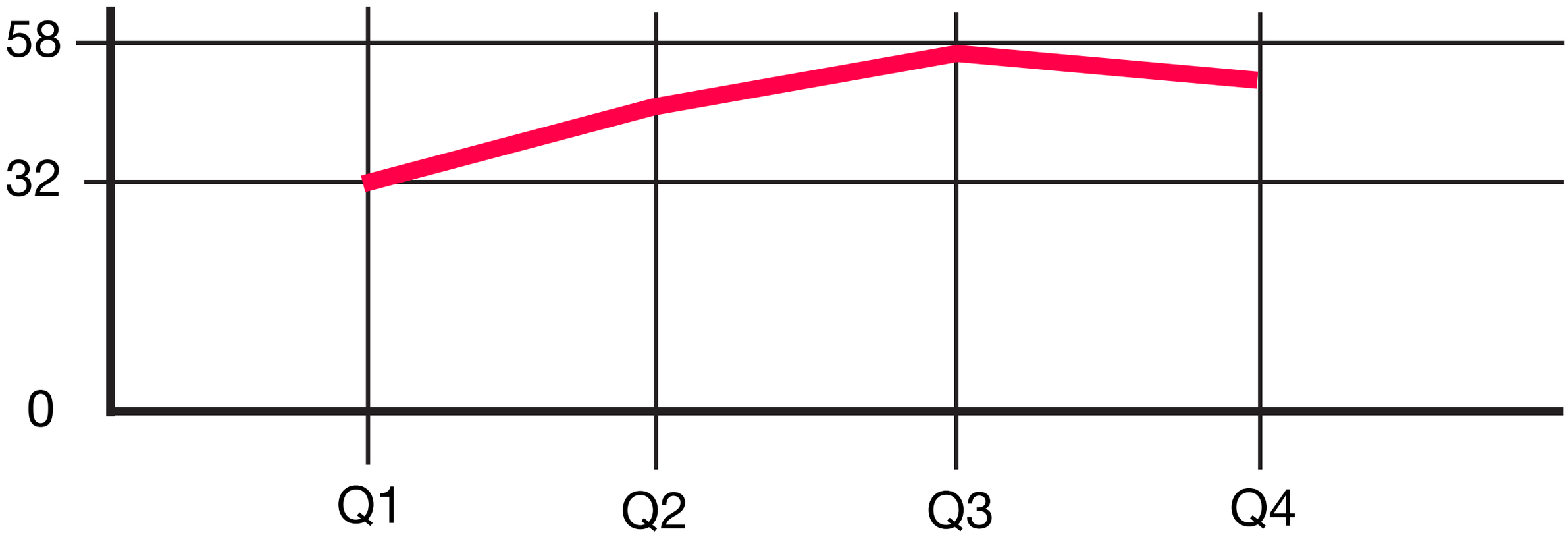


Reduce!!!

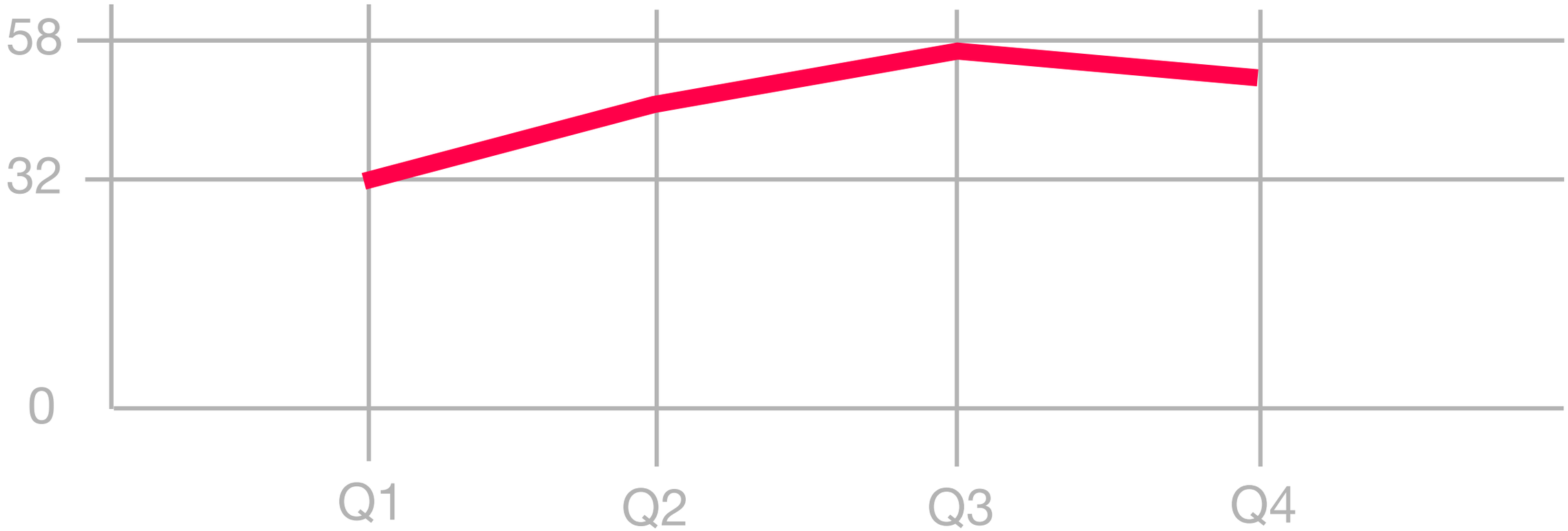
Reduce!!!



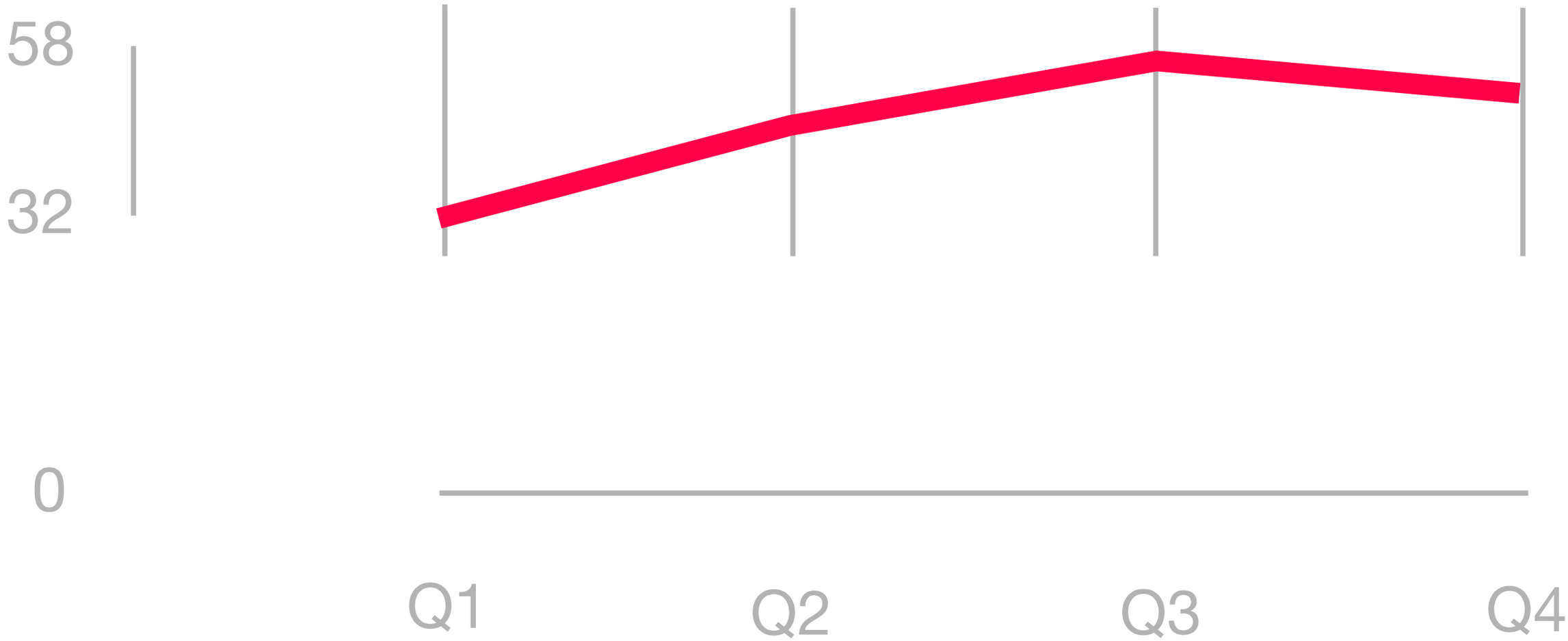
Reduce!!!



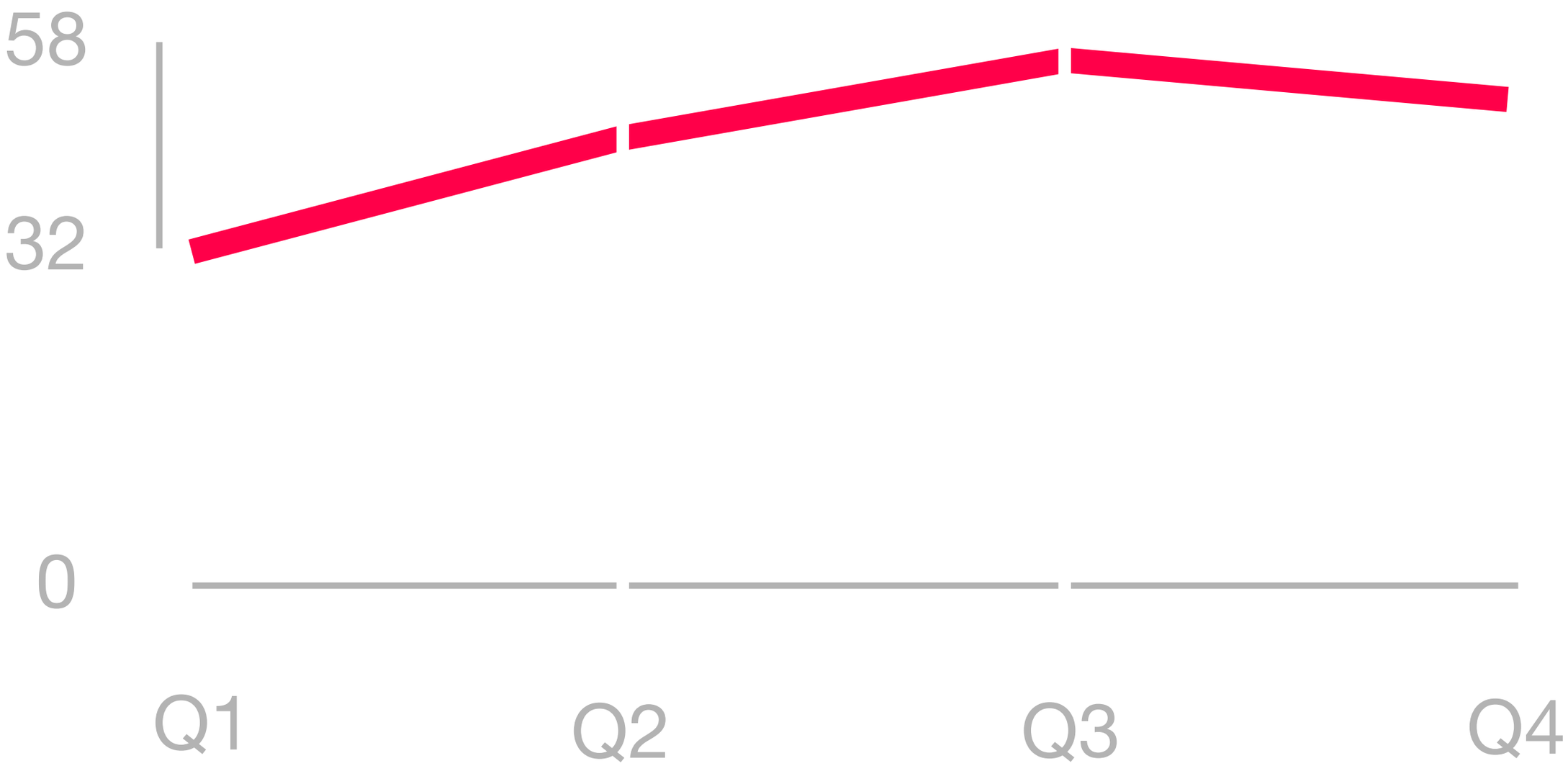
Reduce!!!



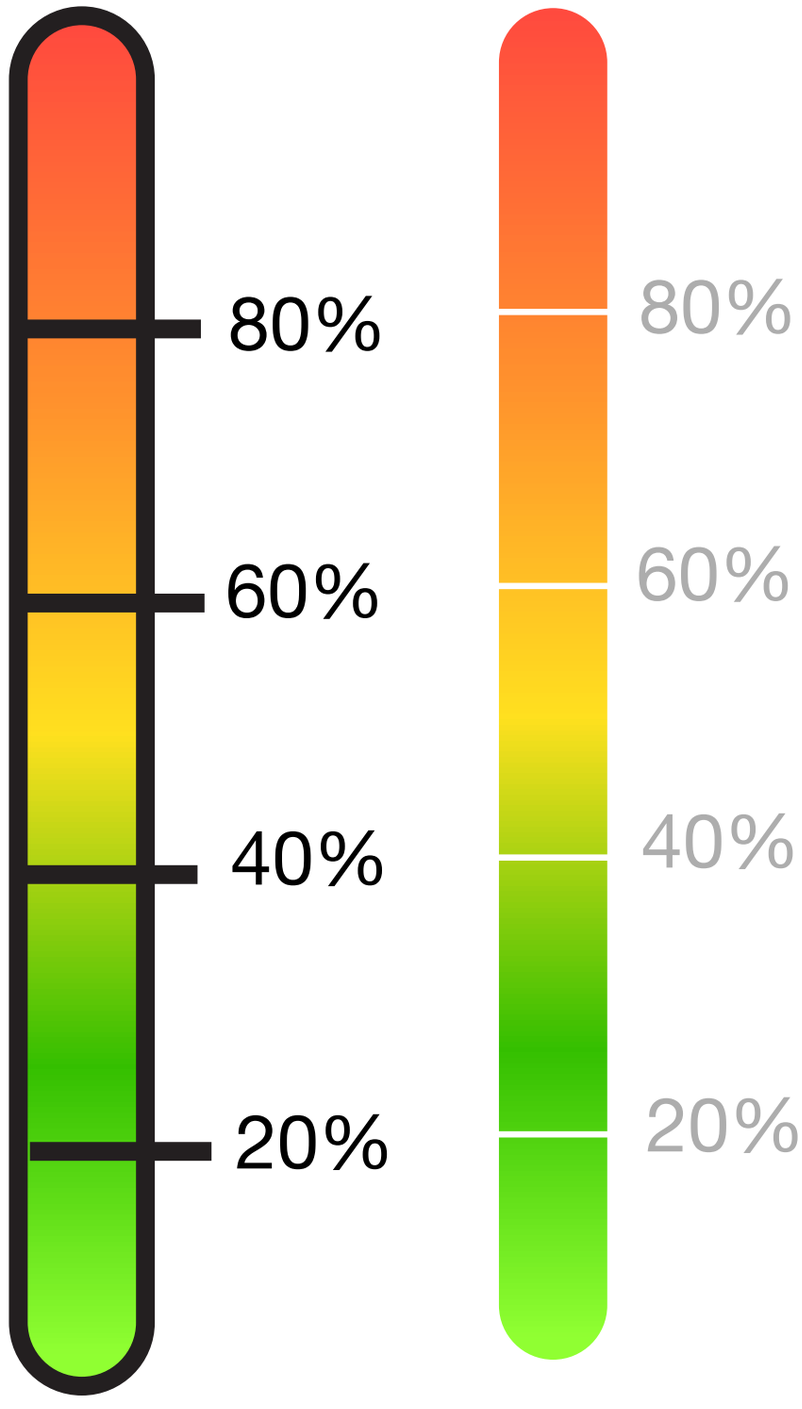
Reduce!!!



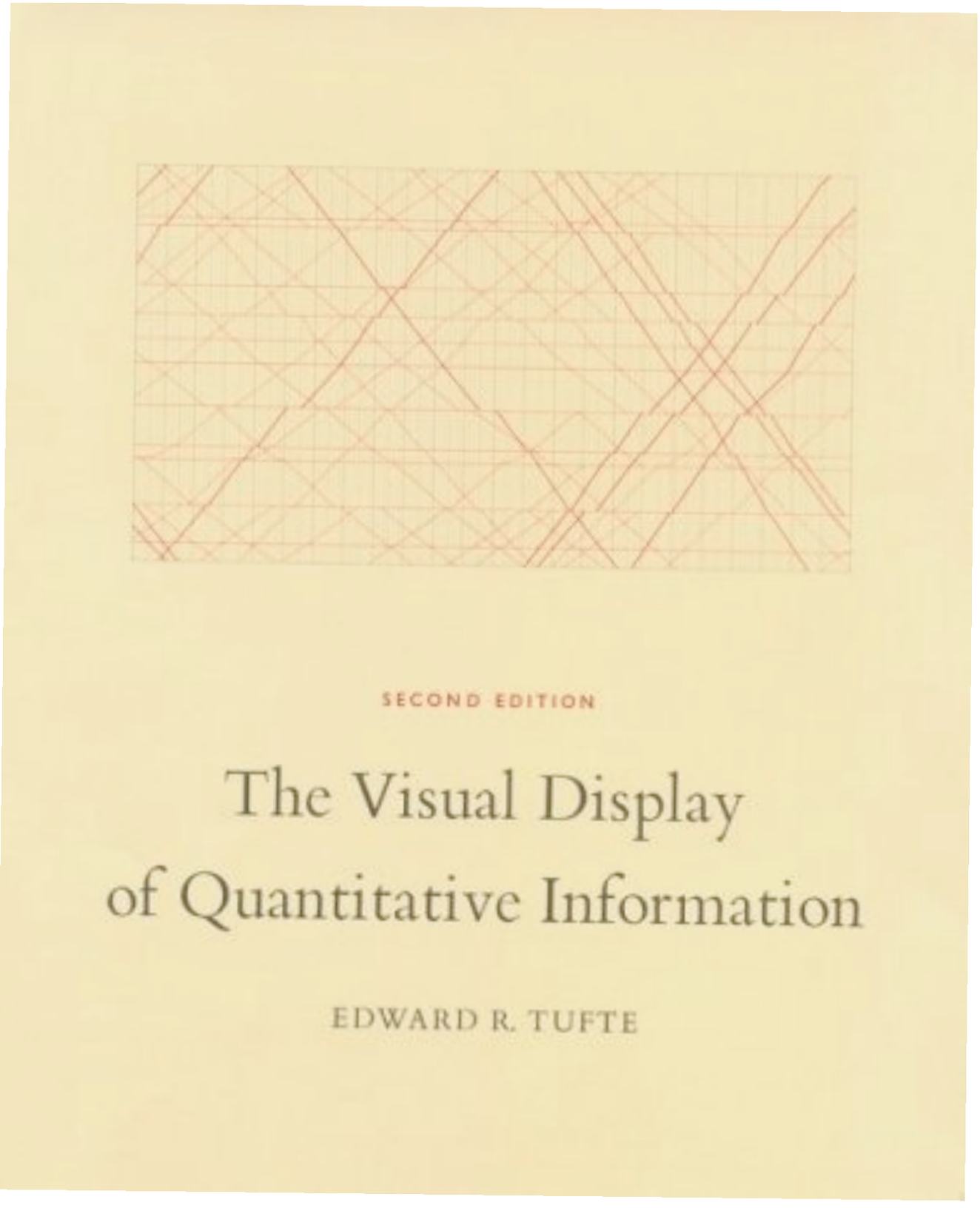
Reduce!!!



Reduce!!!



Two Camps


SECOND EDITION
The Visual Display
of Quantitative Information
EDWARD R. TUFTE

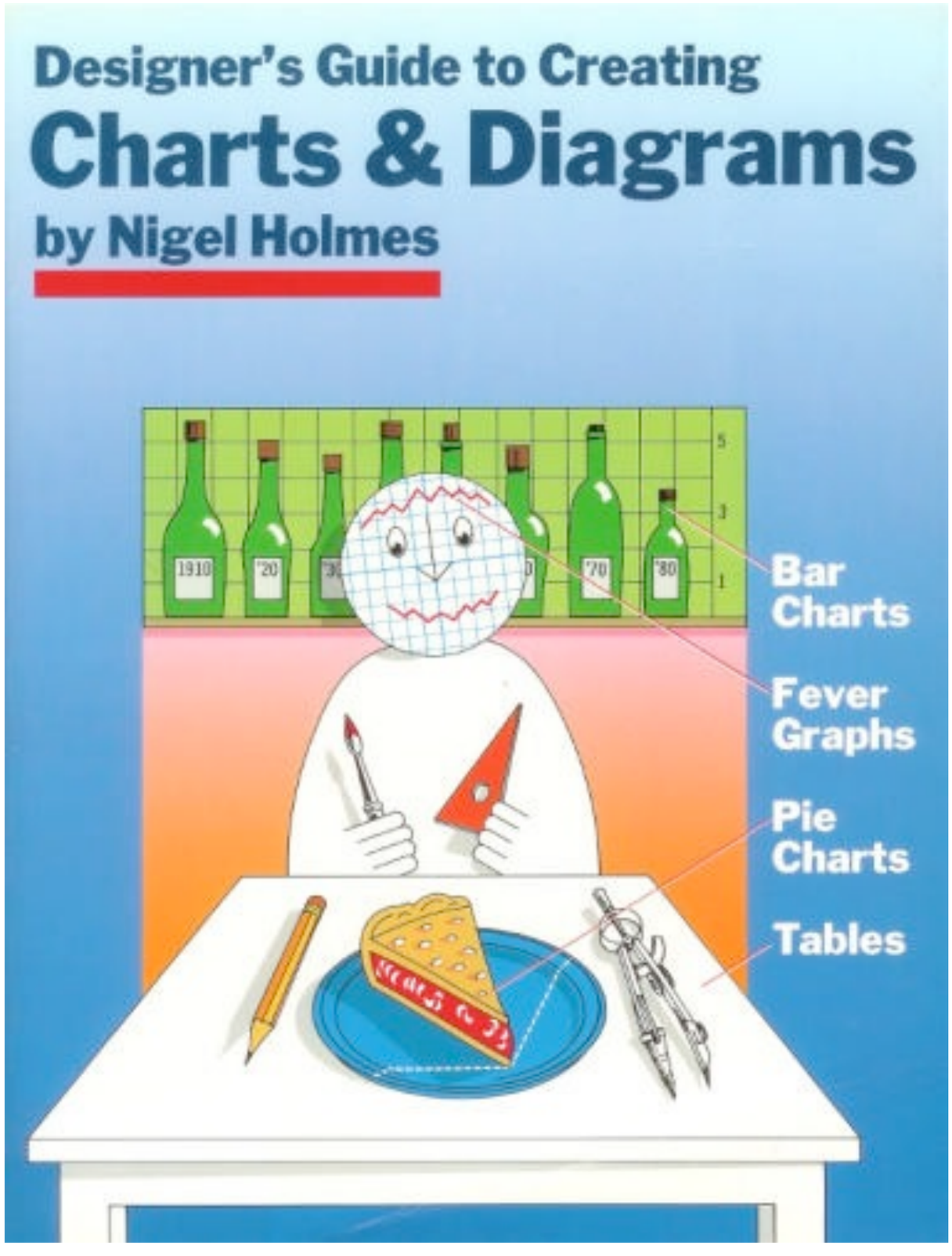
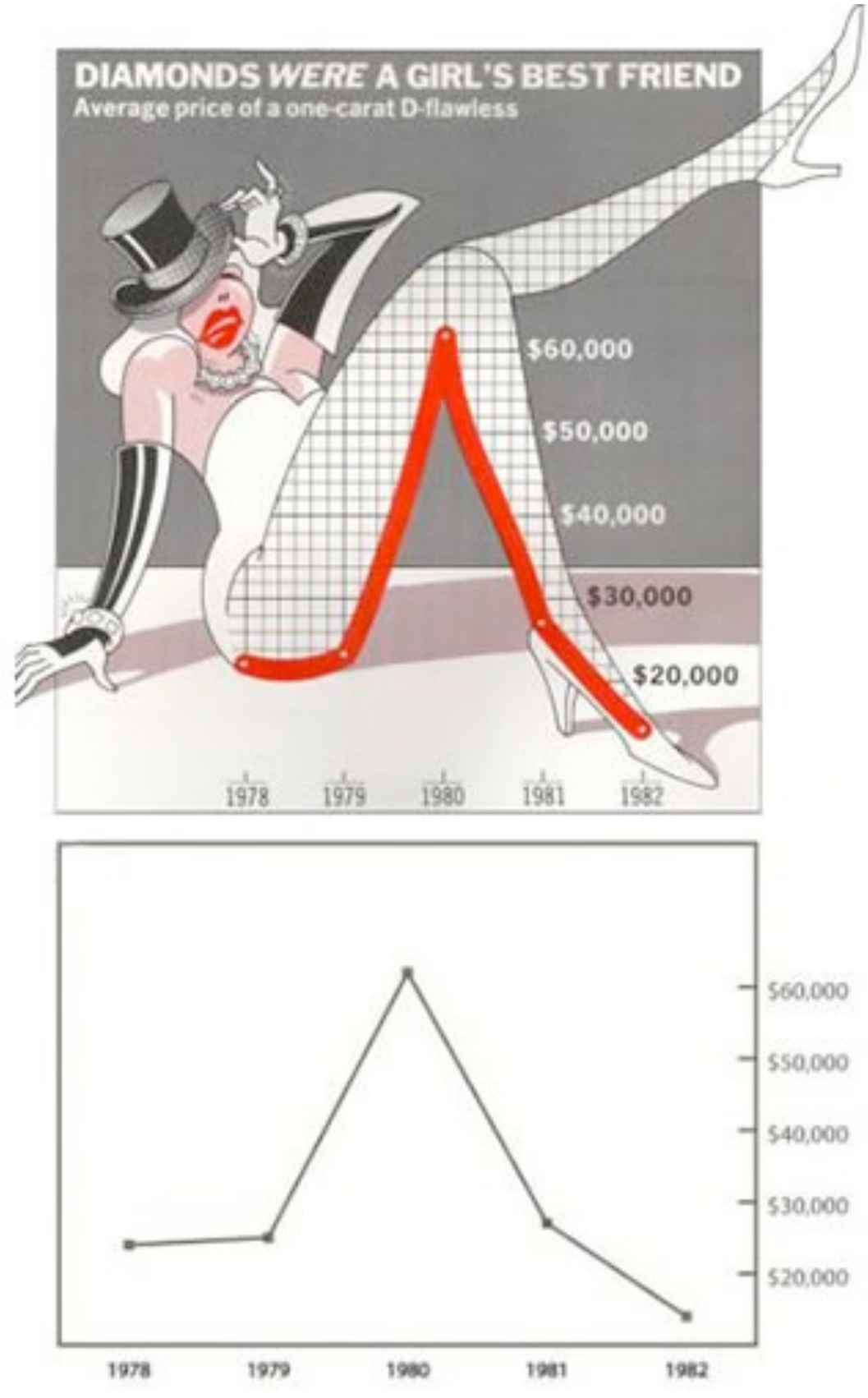

Designer's Guide to Creating
Charts & Diagrams
by Nigel Holmes
Bar Charts
Fever Graphs
Pie Charts
Tables

Chart Junk isn't as bad as you think

http://52weeksofux.com/post/963764999/chart-junk-isnt-as-bad-as-you-think









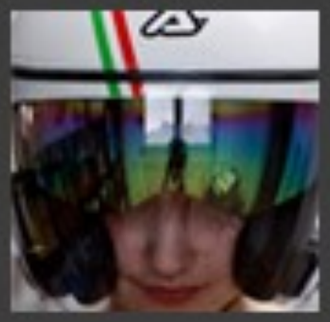

























GetColour()

#36b0cf

$hex = substr(md5(“13:00”),0,6);

October = #eca60a

14:00 = #13a07b

Guildford = #84f00f

WebExpo = #df1300

England = #64f607

Needs a friend

About the author

Brian Suda is a master informatician working to make the web a better place little by little everyday. Since discovering the Internet in the mid-90s, Brian Suda has spent a good portion of each day connected to it. His own little patch of Internet is http://suda.co.uk, where many of his past projects and crazy ideas can be found.

Photo: Jeremy Keith

24 12/2010

Calculating Color Contrast

ARTICLE COMMENTS 23

by Brian Suda

Some websites and services allow you to customize your profile by uploading pictures, changing the background color or other aspects of the design. As a customer, this personalization turns a web app into your little nest where you store your data. As a designer, letting your customers have free rein over the layout and design is a scary prospect. So what happens to all the stock text and images that are designed to work on nice white backgrounds? Even the Mac only lets you choose between two colors for the OS, blue or graphite! Opening up the ability to customize your site's color scheme can be a recipe for disaster unless you are flexible and understand how to find maximum color contrasts.

In this article I will walk you through two simple equations to determine if you should be using white or black text depending on the color of the background. The equations are both easy to implement and produce similar results. It isn't a matter of which is better, but more the fact that you are using one at all! That way, even with the craziest of Geocities color schemes that your customers choose, at least your text will still be readable.

Let's have a look at a range of various possible colors. Maybe these are pre-made color schemes, corporate colors, or plucked from an image.

October = #eca60a

14:00 = #13a07b

Guildford = #84f00f

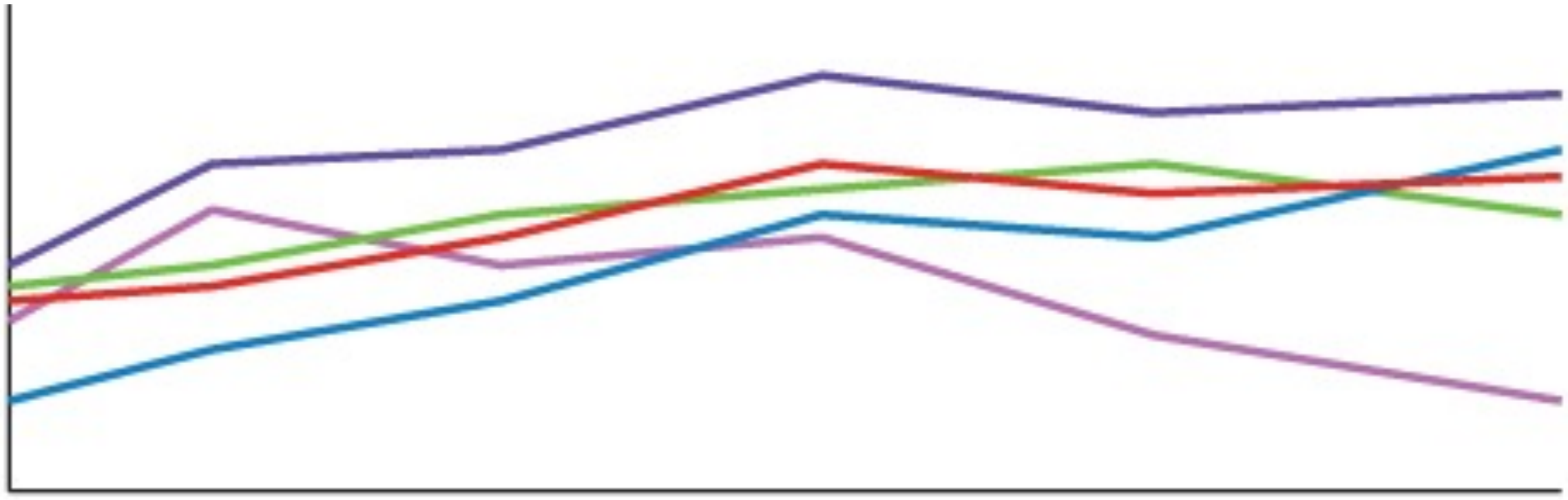
WebExpo = #df1300

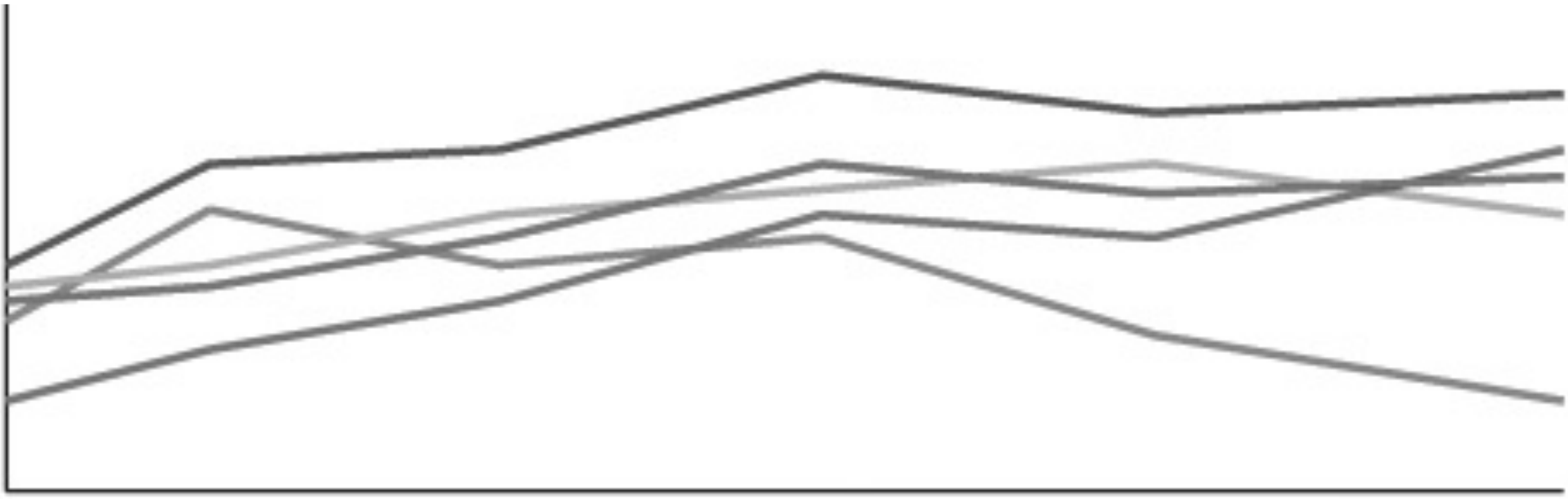
England = #64f607

PARIS 2010
OSLO
TOKYO 2012
TOKYO 2012
TOKYO 2012
SYDNEY 2011
SYDNEY 2011
SYDNEY 2011
STOCKHOLM 2011
STOCKHOLM 2011
SAN FRANCISCO 2011
SAN FRANCISCO 2011
RIO DE JANEIRO 2011
RIO DE JANEIRO 2011
PRAGUE 2011
PRAGUE 2011
PRAGUE 2011
OSLO
OSLO
MILAN 2012
MILAN 2012
MILAN 2012
MIAMI 2012
MIAMI 2012
MIAMI 2012
LONDON 2010
LONDON 2010
LONDON 2010
LOS ANGELES 2012
LOS ANGELES 2012
LOS ANGELES 2012

lonely planet NEW YORK ENCOUNTER
lonely planet NEW YORK ENCOUNTER
lonely planet NEW YORK ENCOUNTER
lonely planet NEW YORK ENCOUNTER
lonely planet MILAN ENCOUNTER
lonely planet MILAN ENCOUNTER
lonely planet MADRID ENCOUNTER
lonely planet MADRID ENCOUNTER
lonely planet LONDON ENCOUNTER
lonely planet LONDON ENCOUNTER
lonely planet LONDON ENCOUNTER
lonely planet LONDON ENCOUNTER
lonely planet LISBON ENCOUNTER
lonely planet LISBON ENCOUNTER
lonely planet LAS VEGAS ENCOUNTER
lonely planet LAS VEGAS ENCOUNTER
lonely planet KRAKÓW ENCOUNTER
lonely planet FLORENCE ENCOUNTER
lonely planet FLORENCE ENCOUNTER
lonely planet FLORENCE ENCOUNTER
lonely planet EDINBURGH ENCOUNTER
lonely planet EDINBURGH ENCOUNTER
lonely planet DUBLIN ENCOUNTER
lonely planet DUBLIN ENCOUNTER
lonely planet DUBLIN ENCOUNTER
lonely planet DUBAI ENCOUNTER
lonely planet COPENHAGEN ENCOUNTER
lonely planet COPENHAGEN ENCOUNTER
lonely planet CANCÚN ENCOUNTER
lonely planet CANCÚN ENCOUNTER
lonely planet BUENOS AIRES ENCOUNTER
lonely planet BUENOS AIRES ENCOUNTER
lonely planet BUENOS AIRES ENCOUNTER
lonely planet BOSTON

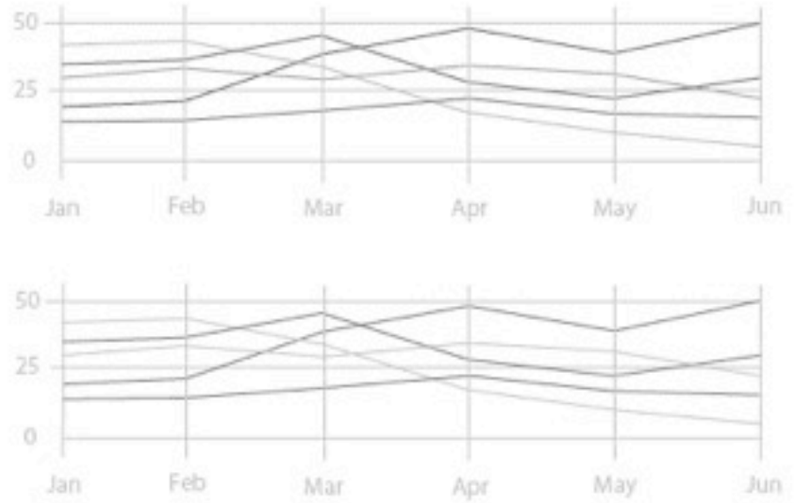
Accessibility





their ink (or paint) supplies.

With graphs and charts, we should take into account that each new colour introduced costs someone money. Knowing this, we also need to make sure that our visualizations work for the lowest common denominator: poor quality black and white inkjet printers. The information needs to convey the same story with or



We've all seen ugly faxes that are so poor in

If your projects revolve around a large set of values that need to be shown in relation to one another, then this algorithm might be a useful tool for you.

Types of color blindness


PURINA
Cat
Chow

Deuteranopia

Protanopia

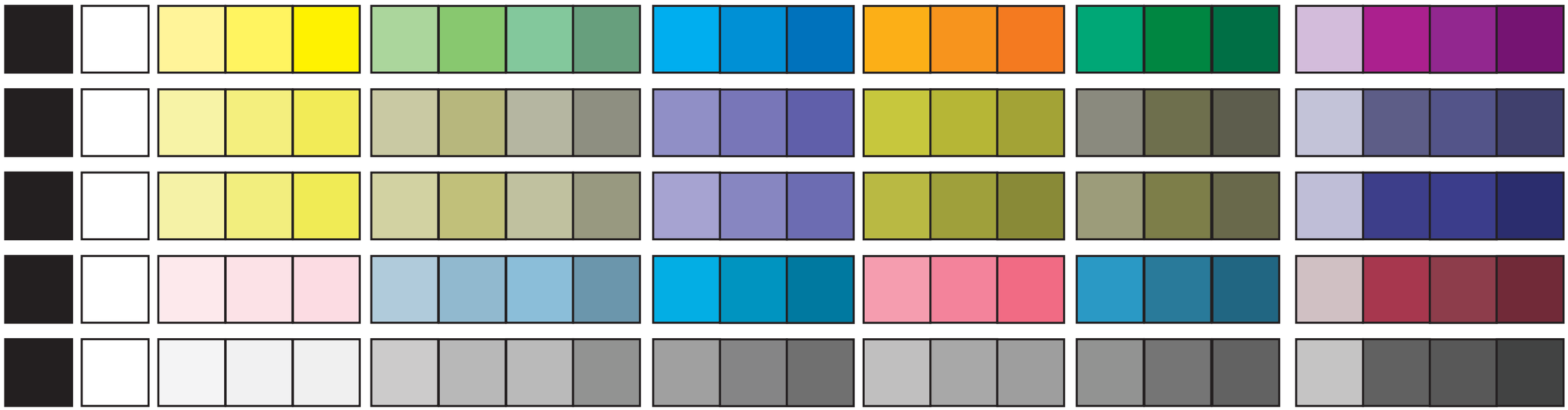
Tritanopia

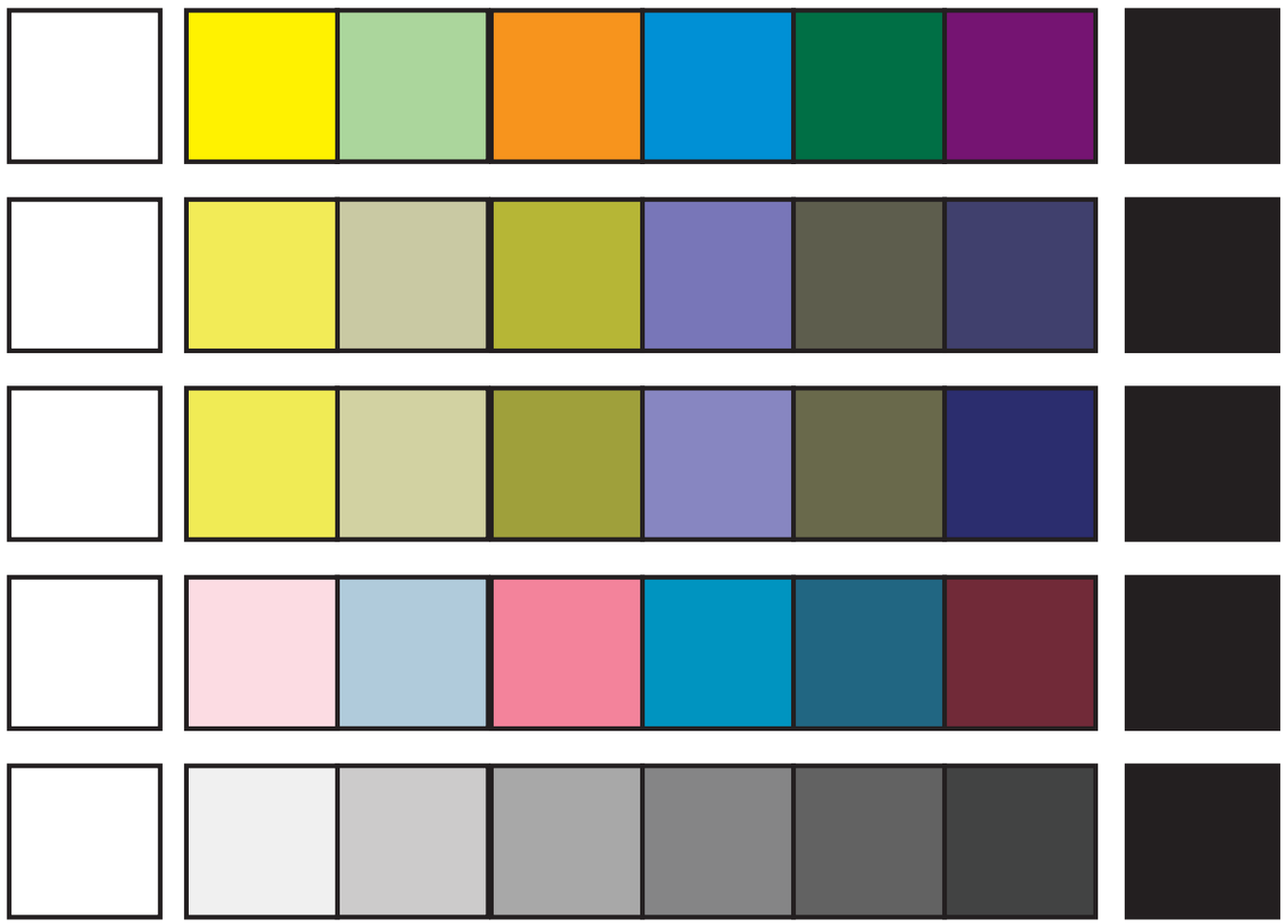

PURINA
Cat Chow


PURINA
Cat Chow


PURINA
Cat Chow


PURINA
Cat Chow





(optional.is)


50
100
MONOPOLY
100
COPYRIGHT 1935 BY
PARKER BROTHERS INC.
5
10

Monopoly Money







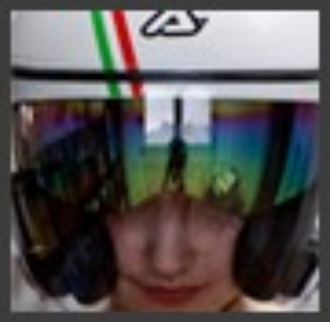


















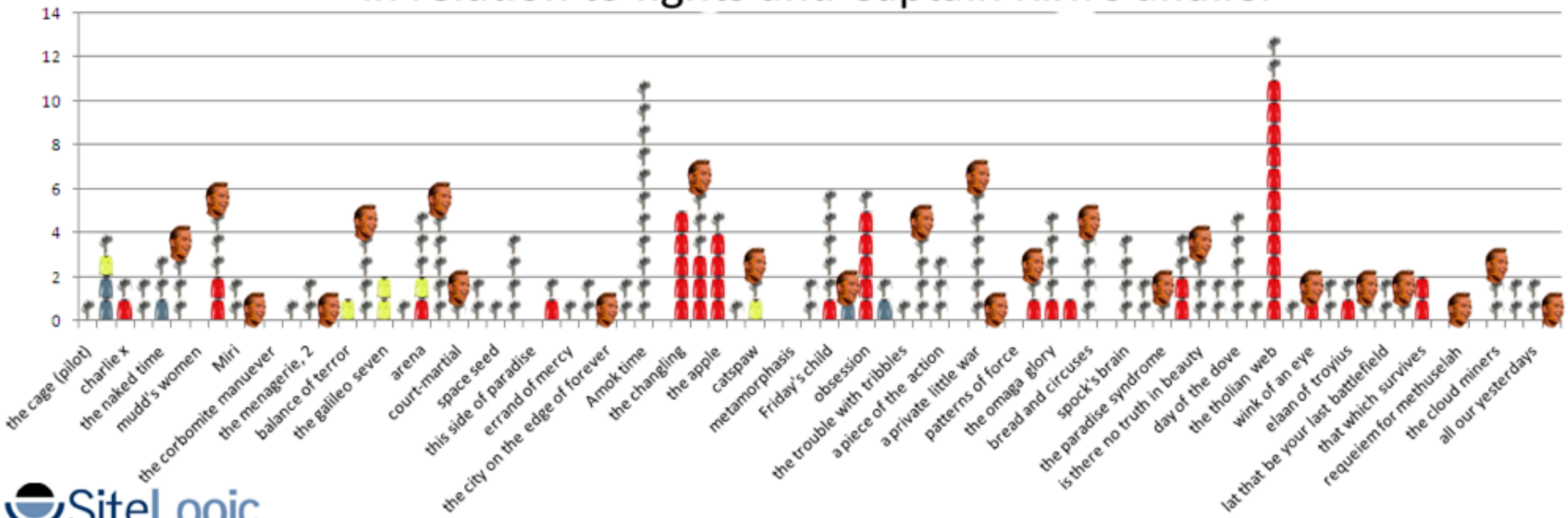




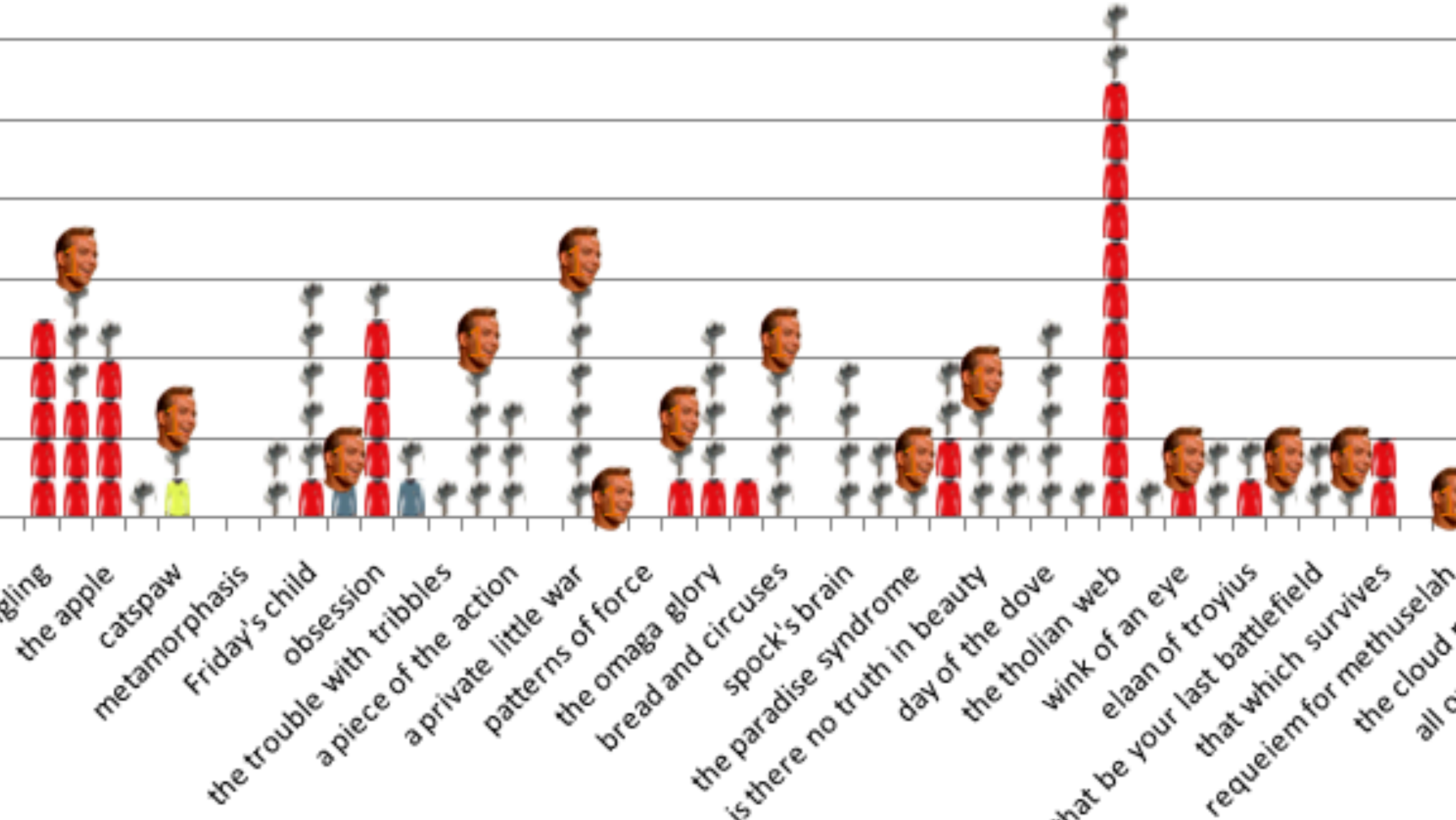



Red shirt theory

Crewmember Deaths; by shirt color, by episode, in relation to fights and Captain Kirk's affairs.



eaths; by shirt color, by episode,
ights and Captain Kirk's affairs.



Deterministic Design

NORDKYN

WHERE
NATURE
RULES

NORDKYN
10.01.09
SSW 14.3M/S
3.2°

NORDKYN
11.01.09
S 8.9M/S
3.3°

NORDKYN
12.01.09
NW 12.1M/S
-2.8°

NORDKYN
13.01.09
N 9.4M/S
-5.8°

NORDKYN
14.01.09
NW 8.2M/S
-5.9°

NORDKYN
04.02.09
E 13.4M/S
-4.5°

NORDKYN
05.02.09
WSW 9.8M/S
-8.5°

NORDKYN
06.02.09
ENE 11.1M/S
-3.8°

NORDKYN
07.02.09
SW 7.2M/S
-13.5°

NORDKYN
08.02.09
SSE 4.4M/S
-13.3°

NORDKYN
01.03.09
SSW 7.1M/S
-3.8°

NORDKYN
02.03.09
SSW 12.2M/S
-8°

NORDKYN
03.03.09
SW 6.7M/S
-0.7°

NORDKYN
04.03.09
SW 3M/S
-2.2°

NORDKYN
05.03.09
WSW 4.1M/S
-2.7°

NORDKYN
26.03.09
S 9.8M/S
-6.1°

NORDKYN
27.03.09
SE 6.9M/S
-5.4°

NORDKYN
28.03.09
SW 3.1M/S
-3.8°

NORDKYN
29.03.09
SSE 3.4M/S
-1.9°

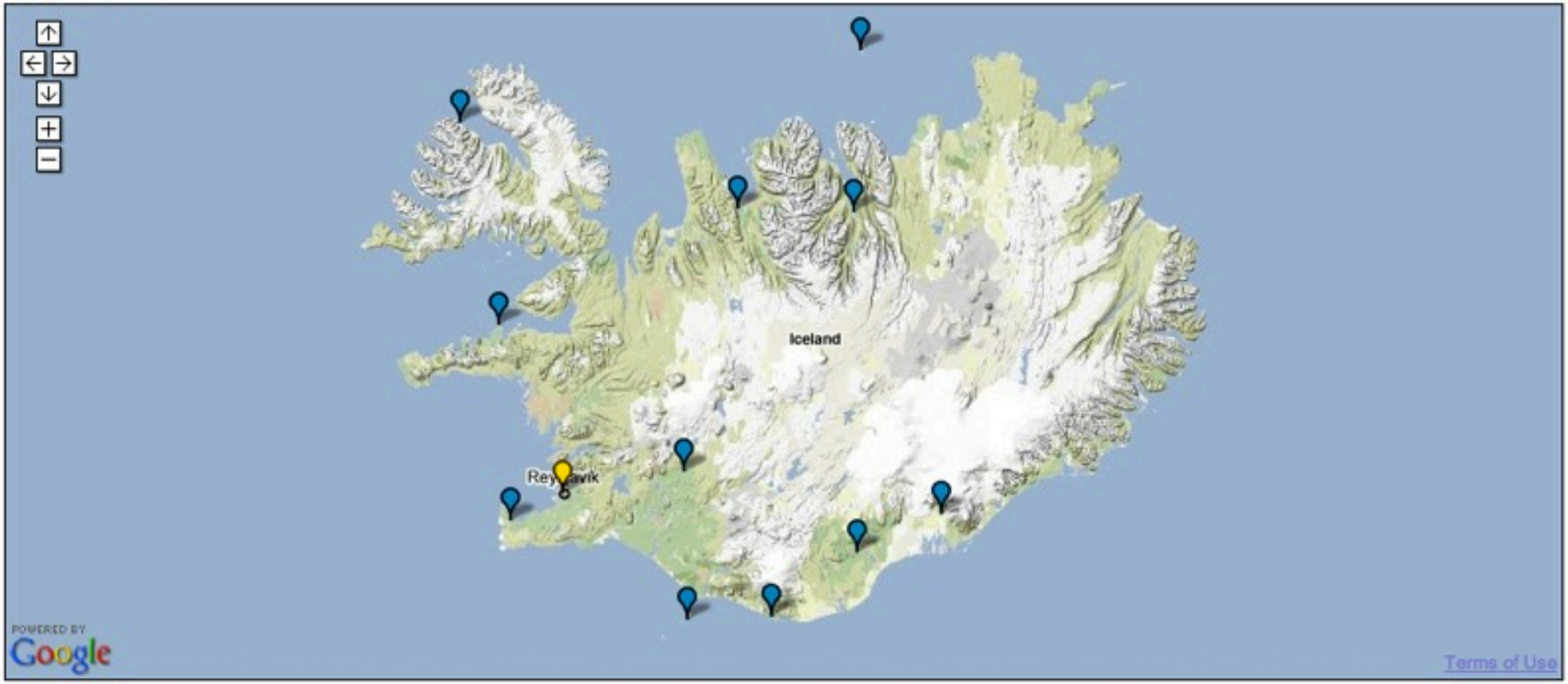
NORDKYN
30.03.09
ESE 6.7M/S
1.1°

Gagnatorg veðurupplýsinga

Tímabil

* Frá 30. 10. 2009 * Til 30. 10. 2010 * Tíðni Mánuður

Veðurstöðvar



Reykjav
Kirkjuba
Stykkish
Bolunga
Vatnssk
Stórhöfð
Skaftafe
Bergsta
Grímsey
Hjarðarl
Akureyr
Keflavík

Select

Mæling

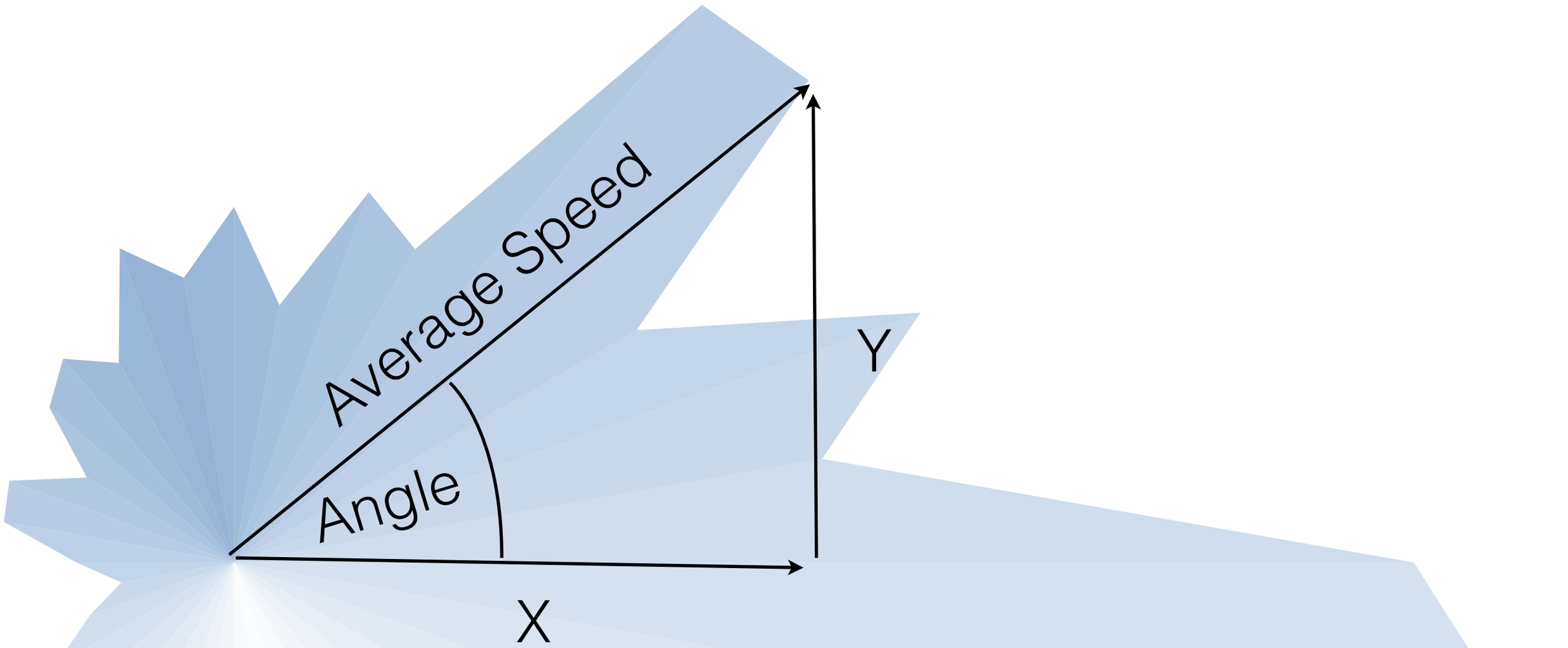
- [ ] Lofthiti
- [x] Vindátt
- [x] Rakastig
- [x] 10 mín. meðalvindhraði
- [ ] Úrkoma

Select Clear

Upprunaleg gildi

Gæðastimplar

```
echo '<!DOCTYPE svg PUBLIC "-//W3C//DTD SVG 1.1//EN"
"http://www.w3.org/Graphics/SVG/1.1/DTD/svg11.dtd">
<svg xmlns="http://www.w3.org/2000/svg" version="1.1">';

$arm_pos = 0;
foreach($dirs as $k=>$v){
  $length = (($v/$counter)*$scaler);
  $x = 100+(sin(deg2rad($k)) * $length);
  $y = 100+(cos(deg2rad($k)) * $length);

  $arm_pos = $k+10;
  if($arm_pos > 360) { $arm_pos = 10; }

  $length = (($dirs[$arm_pos]/$counter)*$scaler);

  $x1 = 100+(sin(deg2rad($arm_pos)) * $length);
  $y1 = 100+(cos(deg2rad($arm_pos)) * $length);

  echo '<polygon points="100,100 '.$x.','.$y.' '.$x1.','.$y1.'" fill="#'.stepper($k).'"/>';
}
echo '</svg>';
```



X = sin(Angle) * Average Speed;
Y = cos(Angle) * Average Speed;

NORDKYN

WHERE
NATURE
RULES

Facebook

yr.no Forecast from yr.no

ARCTIC WINTER | ARCTIC SUMMER | EVERYTHING ELSE

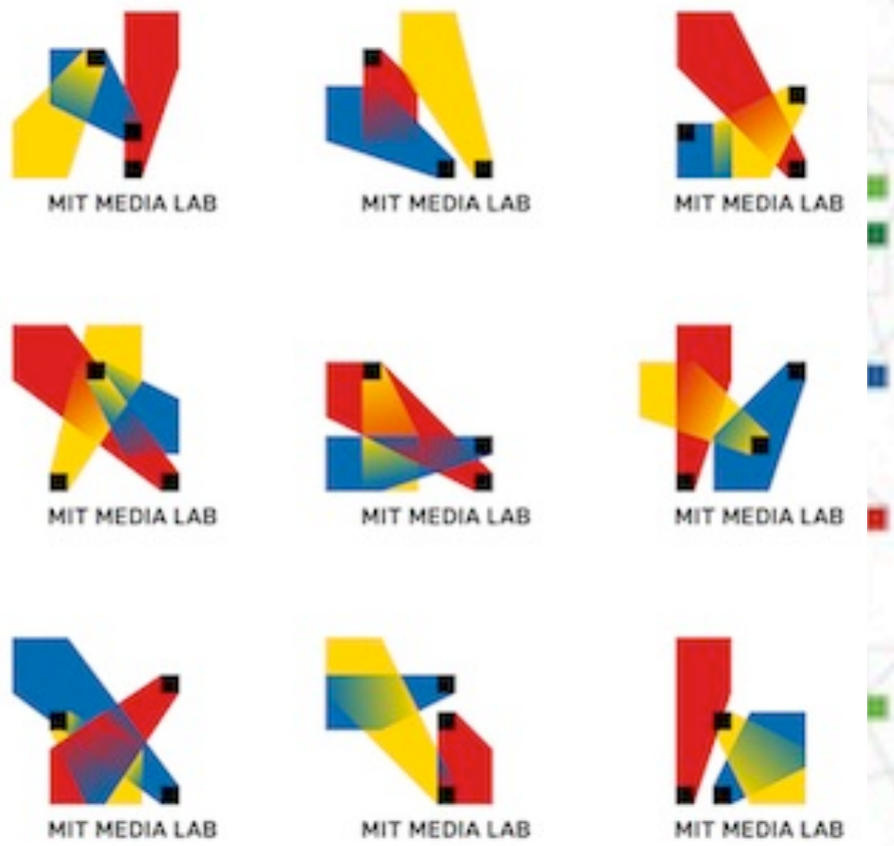
The distance is short between the coast and the mountain plain, and the seconds few between the calm and the storm. And when the hunting is successful and the fish are biting, it's easy to choose to travel up here. This is the top, as far north as you can get in mainland Europe and up here nature rules.

Welcome to Nordkyn!

AWARD FOR DESIGN EXCELLENCE
NORWEGIAN DESIGN COUNCIL

http://visitnordkyn.com


MIT MEDIA LAB


MIT MEDIA LAB
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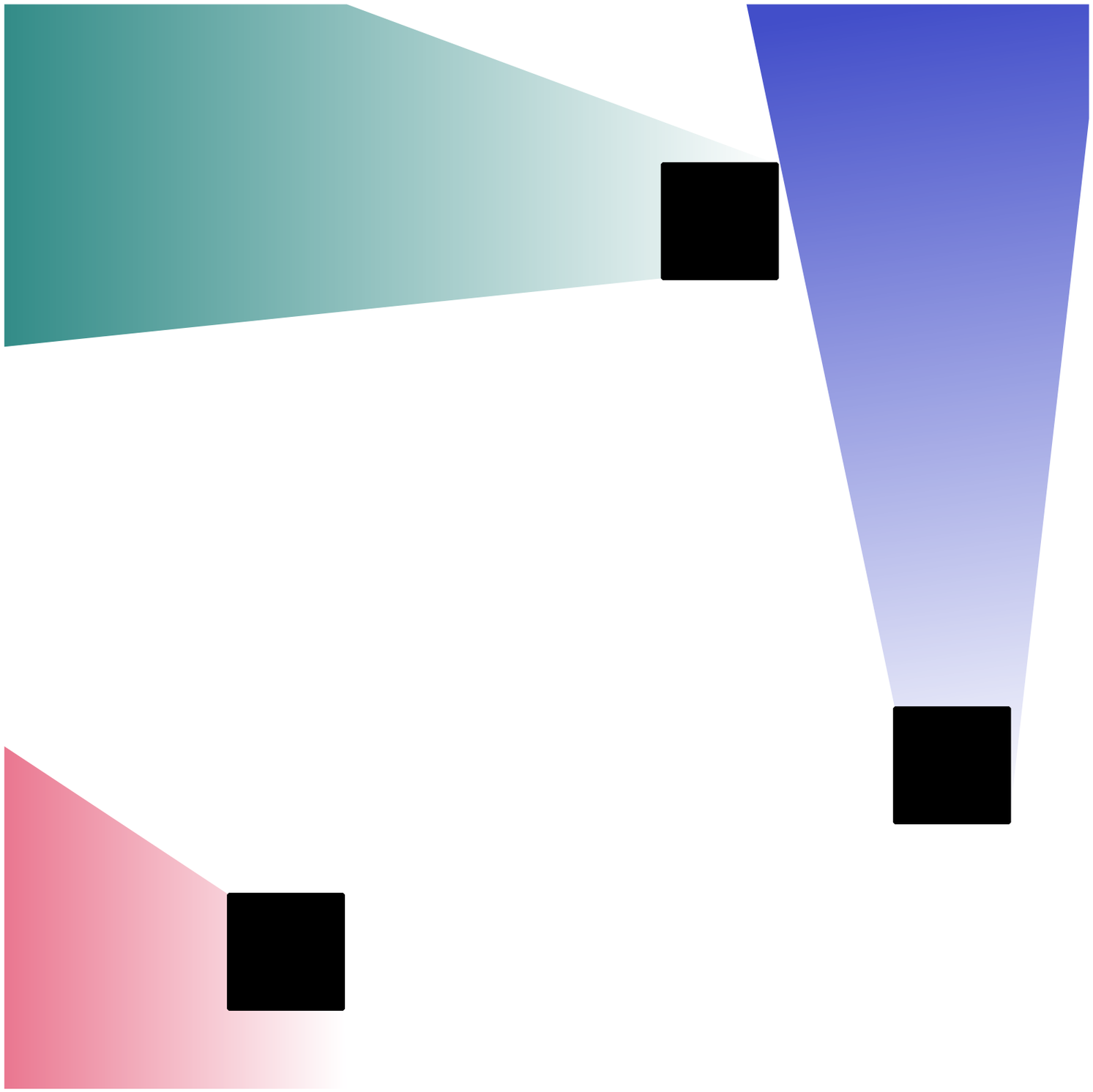
MIT MEDIA LAB
MIT MEDIA LAB
MIT MEDIA LAB

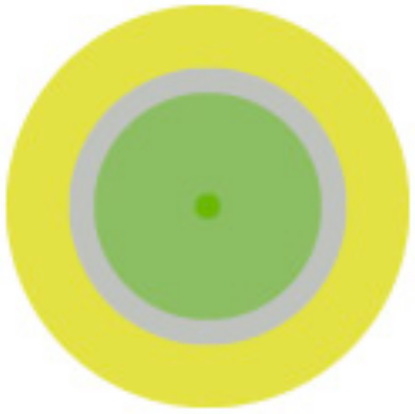
http://mitmedialab.heroku.com/logo?seed=Brian%20Suda

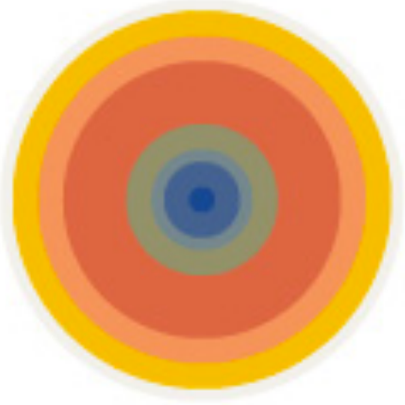


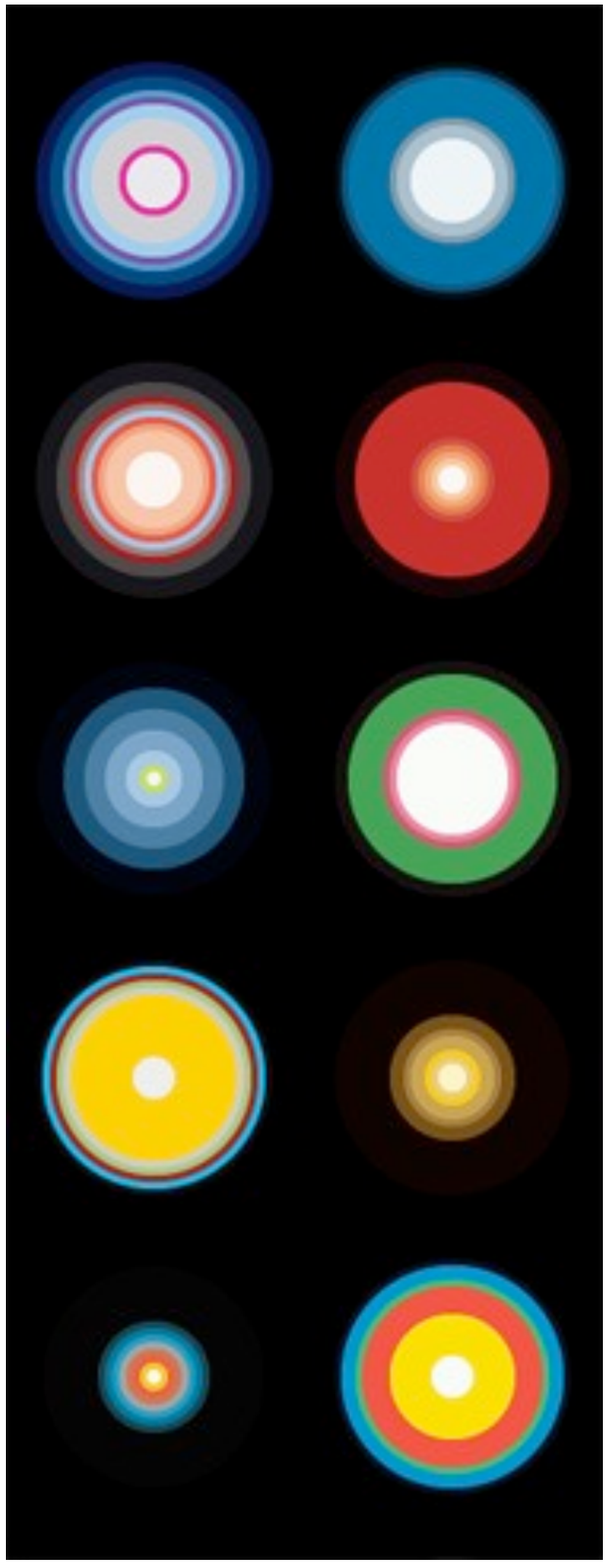
NOTES

This visualization ran as a full page in the June 2008 issue of WIRED.

The custom algorithm in our visualization produces a signature "bull's-eye" pattern for each cover:

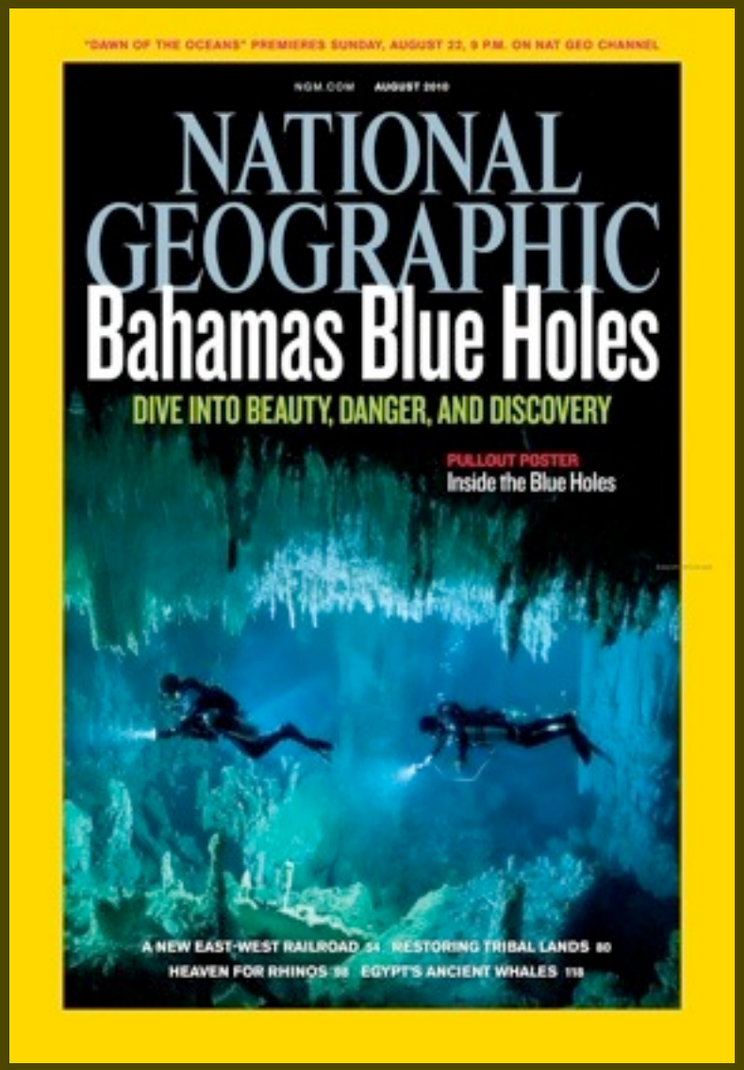


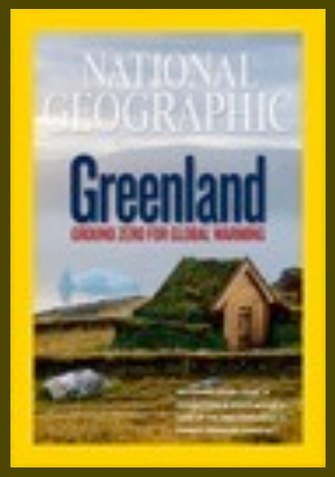


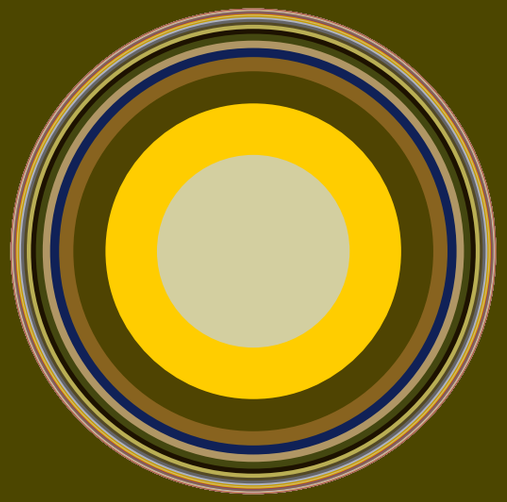


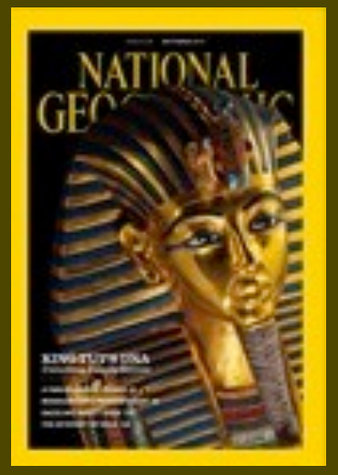
http://hint.fm/projects/wired2008/

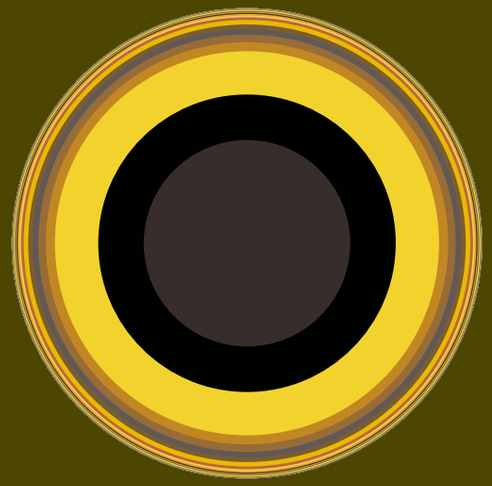
```
echo '<?xml version="1.0" standalone="no"?>
<!DOCTYPE svg PUBLIC "-//W3C//DTD SVG 1.1//EN"
"http://www.w3.org/Graphics/SVG/1.1/DTD/svg11.dtd">

<svg width="100%" height="100%" version="1.1"
xmlns="http://www.w3.org/2000/svg">';

$c = (int)(($x*$y)/$scaler);
$prev = 0;
foreach($rgb as $k=>$v){
  if($v > 0) {
    $r = ($k >> 16) & 0xFF;
    $g = ($k >> 8) & 0xFF;
    $b = $k & 0xFF;

    $hex = str_pad(dechex($r),2,'0',STR_PAD_LEFT).str_pad(dechex($g),
2,'0',STR_PAD_LEFT).str_pad(dechex($b),2,'0',STR_PAD_LEFT);
    echo '<circle cx="'.$c.'" cy="'.$c.'" r="'.($c-$prev).'" fill="#'.$hex.'" />';
    echo "\n";
    $prev += (int)($v/$scaler);

  }
}

echo '</svg>';
```

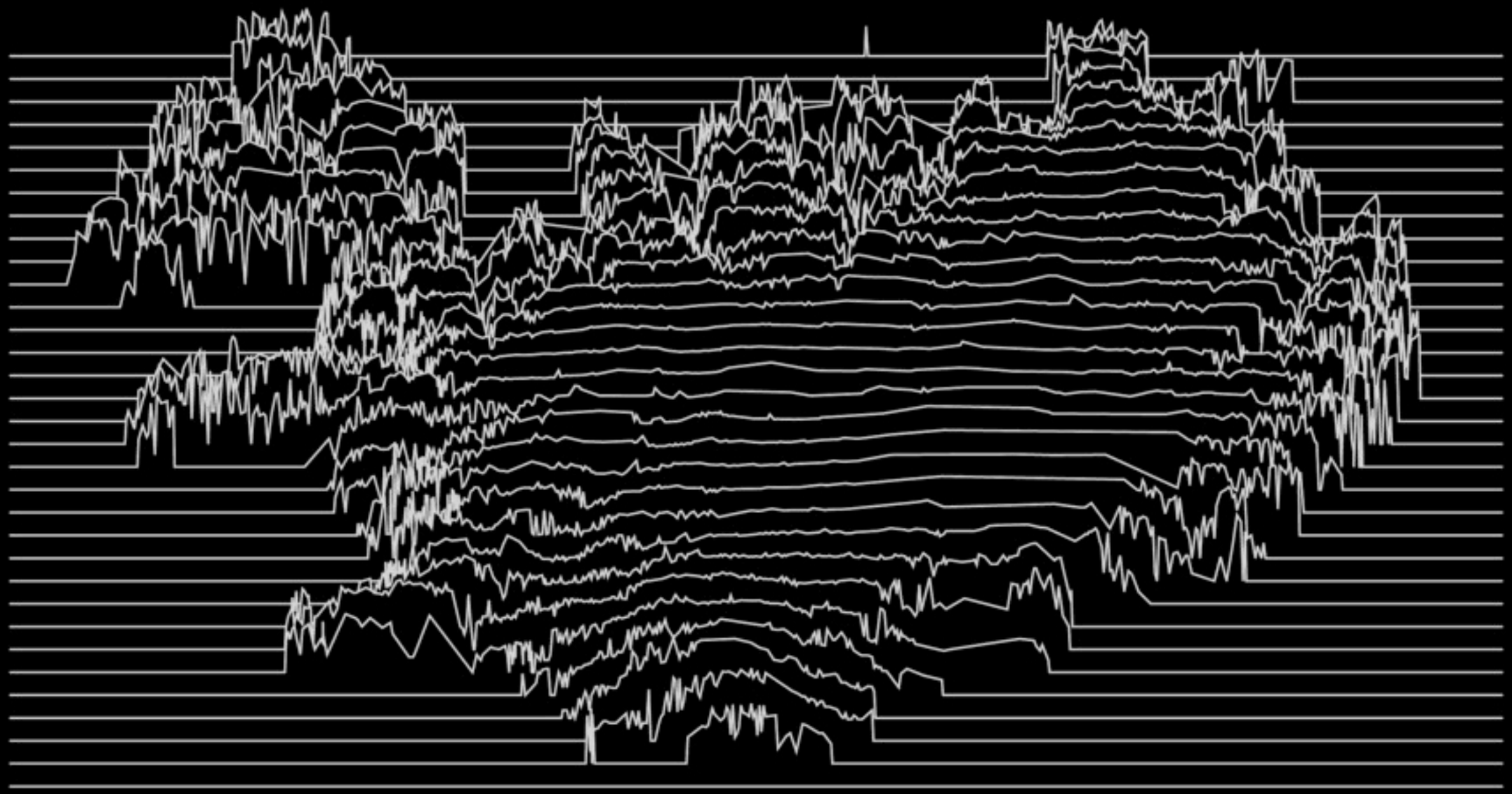

"DAWN OF THE OCEANS" PREMIERES SUNDAY, AUGUST 22, 9 P.M. ON NAT GEO CHANNEL
NGM.COM AUGUST 2010
NATIONAL GEOGRAPHIC
Bahamas Blue Holes
DIVE INTO BEAUTY, DANGER, AND DISCOVERY
PULLOUT POSTER
Inside the Blue Holes
A NEW EAST-WEST RAILROAD 54 RESTORING TRIBAL LANDS 80
HEAVEN FOR RHINOS 98 EGYPT'S ANCIENT WHALES 118

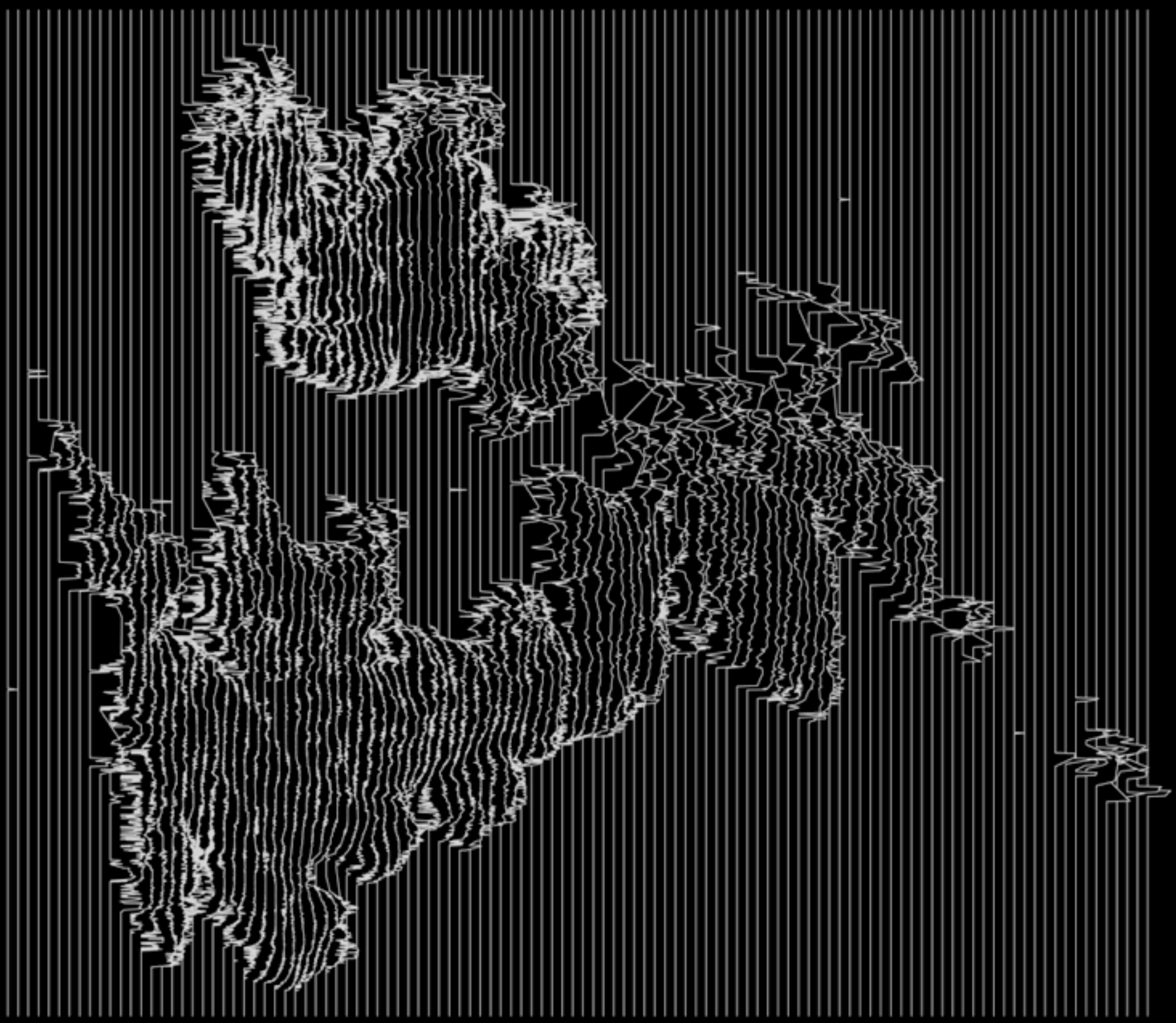

NATIONAL GEOGRAPHIC
Greenland




NATIONAL



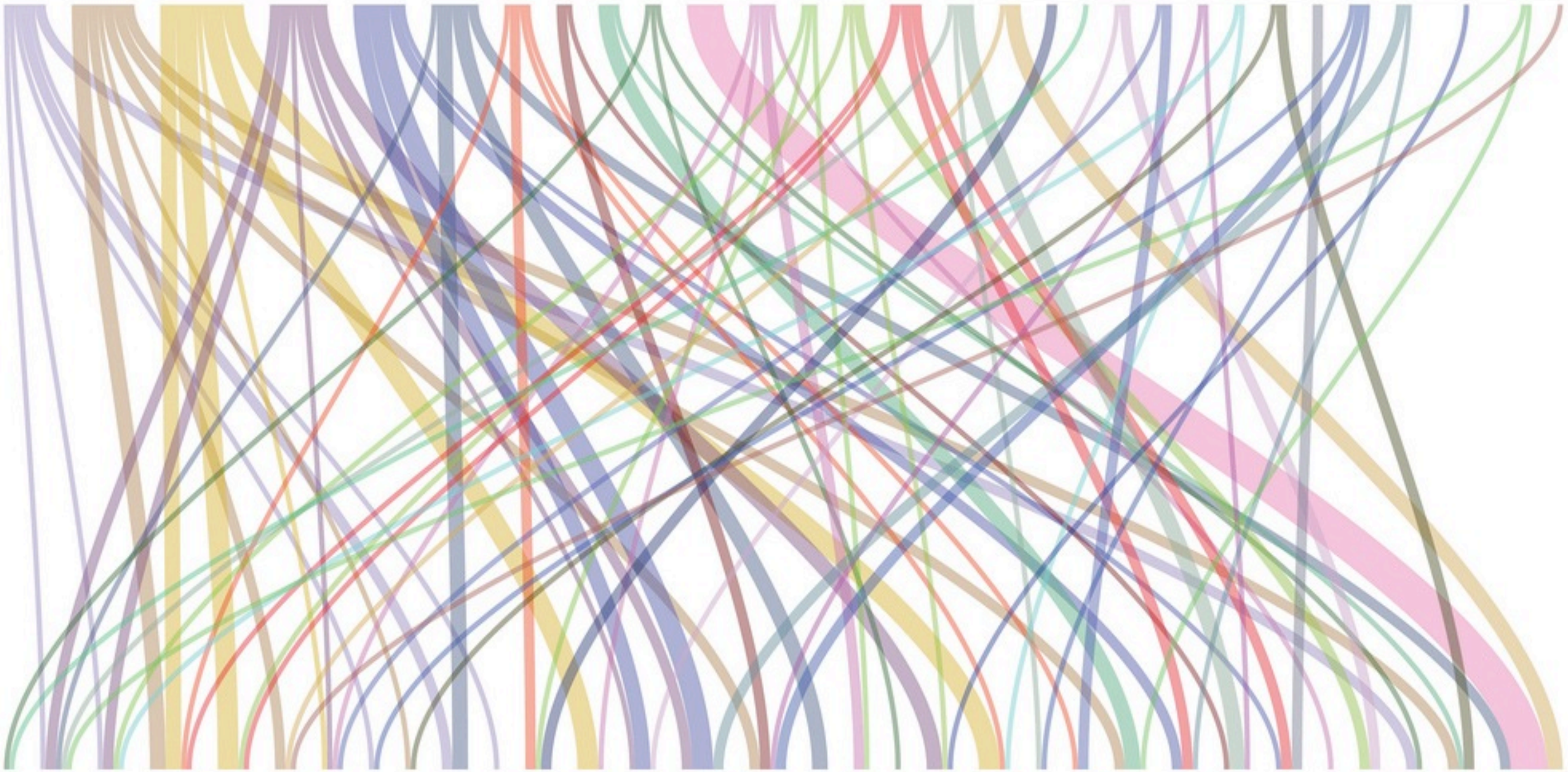




World Cup 2010

Goals Scored

Spain	Netherlands	Germany	Uruguay	Argentina	Brazil	Ghana	Paraguay	Japan	Chile	Portugal	USA	England	Mexico	S.Korea	Slovakia	Ivory Coast	Slovinia	Swiss	S.Africa	Australia	N.Zealand	Serbia	Denmark	Greece	Italy	Nigeria	Algeria	France	HON	CMR	N.Korea
8	12	16	11	10	9	5	3	4	3	7	5	3	4	6	5	4	2	1	3	3	2	2	3	2	4	3	0	1	0	2	1



Spain	Netherlands	Germany	Uruguay	Argentina	Brazil	Ghana	Paraguay	Japan	Chile	Portugal	USA	England	Mexico	S.Korea	Slovakia	Ivory Coast	Slovinia	Swiss	S.Africa	Australia	N.Zealand	Serbia	Denmark	Greece	Italy	Nigeria	Algeria	France	Honduras	Cameroon	N.Korea
2	6	5	8	6	4	4	2	2	5	1	5	5	5	8	7	3	3	1	5	6	2	3	6	5	5	5	1	4	3	5	12

Out in semi-finals

Out in quarter-finals

Out in round of 16

Out in group stage

Goals Conceded

SOUTH AFRICA'S FOOTBALL WORLD CHAMPIONS OF 2010

COMPLETED PASS ▲ SHOT ● GOAL

GROUP STAGE

MINUTES 0' 45' 90'

GROUP A

SOUTH AFRICA
MEXICO

URUGUAY
FRANCE

SOUTH AFRICA
URUGUAY

FRANCE
MEXICO

ADVANCED TO NEXT STAGE

MEXICO
URUGUAY

FRANCE
SOUTH AFRICA

GROUP B

SOUTH KOREA
GREECE

ARGENTINA
NIGERIA

ARGENTINA
SOUTH KOREA

GREECE
NIGERIA

GREECE
ARGENTINA

NIGERIA
SOUTH KOREA

GROUP C

ENGLAND
UNITED STATES

ALGERIA
SLOVENIA

SLOVENIA
UNITED STATES

ENGLAND
ALGERIA

SLOVENIA
ENGLAND

UNITED STATES
ALGERIA

GROUP D

SERBIA
GHANA

GERMANY
AUSTRALIA

GERMANY
SERBIA

GHANA
AUSTRALIA

GHANA
GERMANY

AUSTRALIA
SERBIA

GROUP E

NETHERLANDS
DENMARK

JAPAN
CAMEROON

NETHERLANDS
JAPAN

CAMEROON
DENMARK

DENMARK
JAPAN

CAMEROON
NETHERLANDS

GROUP F

PARAGUAY
ITALY

NEW ZEALAND
SLOVAKIA

SLOVAKIA
PARAGUAY

ITALY
NEW ZEALAND

SLOVAKIA
ITALY

PARAGUAY
NEW ZEALAND

GROUP G

IVORY COAST
PORTUGAL

BRAZIL
NORTH KOREA

BRAZIL
IVORY COAST

PORTUGAL
NORTH KOREA

NORTH KOREA
IVORY COAST

PORTUGAL
BRAZIL

GROUP H

HONDURAS
CHILE

SPAIN
SWITZERLAND

CHILE
SWITZERLAND

SPAIN
HONDURAS

SWITZERLAND
HONDURAS

CHILE
SPAIN

KNOCKOUT STAGE

ROUND OF 16

URUGUAY
SOUTH KOREA

UNITED STATES
GHANA

OVERTIME

NETHERLANDS
SLOVAKIA

BRAZIL
CHILE

ARGENTINA
MEXICO

GERMANY
ENGLAND

PARAGUAY
JAPAN

SHOOTOUT

SPAIN
PORTUGAL

QUARTER-FINALS

GHANA
URUGUAY

BRAZIL
NETHERLANDS

ARGENTINA
GERMANY

PARAGUAY
SPAIN

SEMI-FINALS

URUGUAY
NETHERLANDS

GERMANY
SPAIN

THIRD PLACE

URUGUAY
GERMANY

FINAL

NETHERLANDS
SPAIN

NS OF 2010

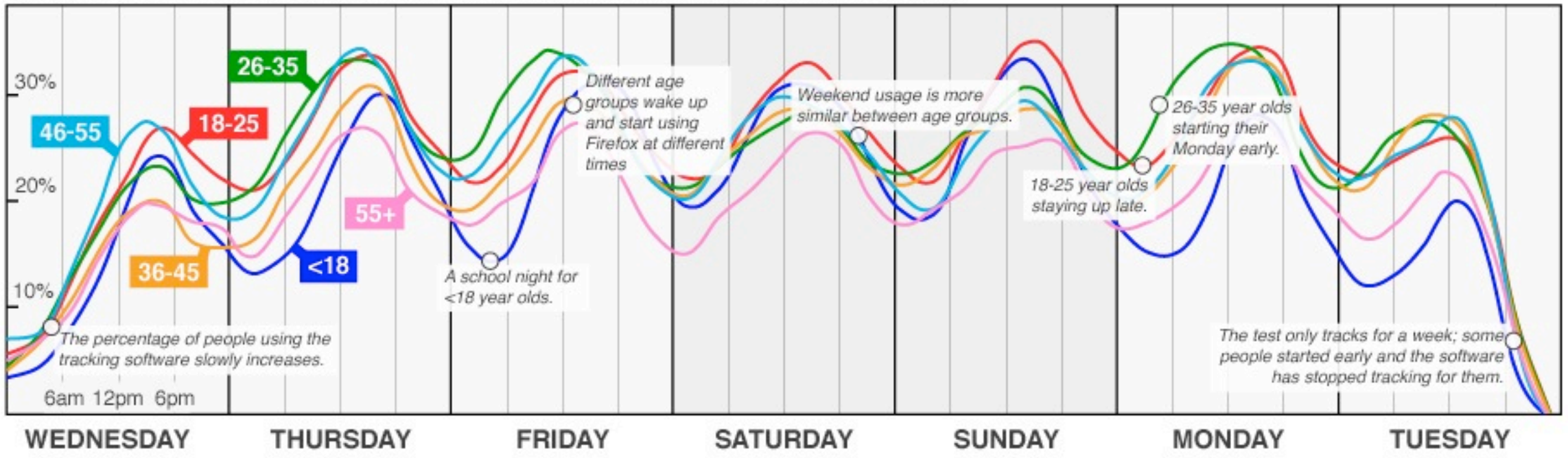
COMPLETED PASS ▲ SHOT ● GOAL

ADVANCED TO NEXT STAGE

KNOCKOUT STAGE

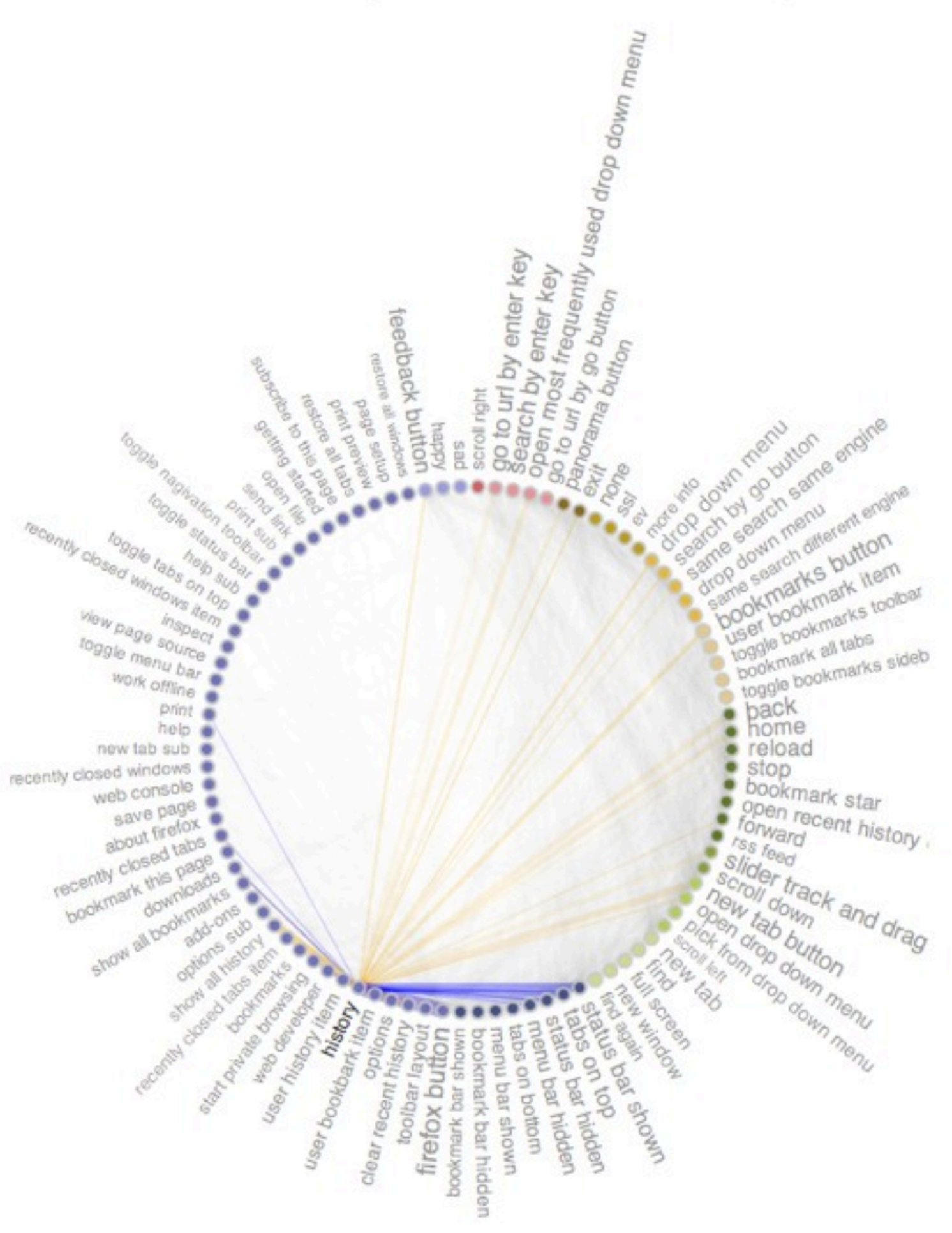
ROUND OF 16

URUGUAY
SOUTH KOREA
OVERTIME
UNITED STATES
GHANA
NETHERLANDS
SLOVAKIA
BRAZIL
CHILE
ARGENTINA
MEXICO
GERMANY
ENGLAND
SHOOTOUT
PARAGUAY
JAPAN
SPAIN
PORTUGAL



http://mozillalabs.com/testpilot/

A brief look at Firefox users



Firefox browser - event sequences

Click/hover event types.

Event font size represents its relative frequence.

Blue lines link this event to **preceding events**, orange lines to **following events** types.

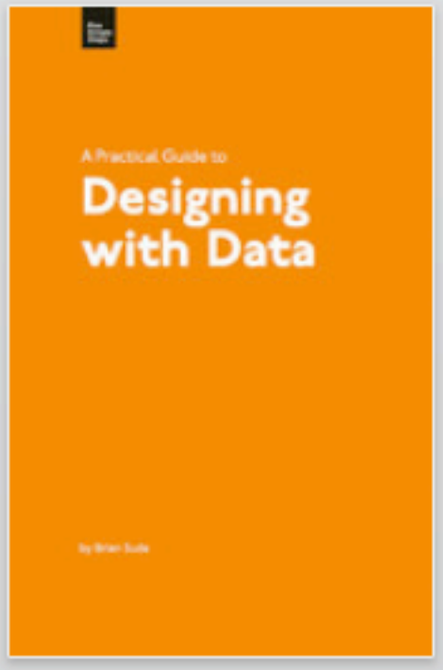
Line width represents the **frequency of such event sequence**, whereas line opacity represents **sequence average rapidity**.

Only event sequences under 8secs were considered.

Submission to the Mozilla Open Data Analysis Competition (Fall 2010)

Visualization by B. Pointet, with Protovis.

Tell one story and only one story!



$9.99

SAMPLE DOWNLOADED

Published: Aug 01, 2010
Publisher: Five Simple Steps
Seller: BookBaby
Category: Internet
Print Length: 223 Pages
Language: English

Brian Suda

A Practical Guide to Designing with Data

Author Page ›

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Description

In recent years, the terms Visualization, Infographic and others have been bantered around with almost no regard to their use or meaning. There is a new vernacular emerging in the realms of data representations, but that doesn't mean we can ignore the much simpler origins and best practices of charts and graphs. Brian Suda takes you on a journey through the basics and makes it easy to produce beautiful looking, accurate representations of data. He'll walk you through how to visualize and design data in such a way that it engages the reader and tells a story rather than just being flashy, cluttered and confusing. Foreword by Jeremy Keith

Customer Ratings

Tap to rate ☆ ☆ ☆ ☆ ☆

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Customer Reviews

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Golden Ratio & Colour

1:1.618