

Contents

Introduction

xiv

PART I foundations

1	Why Visualize: From Information to Wisdom	5
	Rational Optimism	6
	Low-Tech Visualization to the Rescue	8
	Drowning in Data? Only If You Don't Know How to Swim	14
	From Information to Wisdom	15
	Making Reality Visible	17
	Visualization as a Technology	19
2	Forms and Functions: Visualization as a Technology	25
	An Information Graphic on Defense	26
	What Shape Should My Data Have?	28
	The Origins of "Form Follows Function"	32
	More about Functions in Nature	33
	Functions Constrain Forms	36
	The Bubble Plague	39
	More Flexible Than It Seems	43
3	The Beauty Paradox: Art and Communication	45
	Building a Narrative Structure	46
	An Unexpectedly Controversial Chart	47
	The Visualization Wheel	50
	Abstraction-Figuration	52
	Functionality-Decoration	53
	Density-Lightness	54
	Multidimensionality-Unidimensionality	54
	Originality-Familiarity	54
	Novelty-Redundancy	57
	Identifying your audience	59
	Engineers vs. Designers: Edward Tufte and Nigel Holmes	61
	Minimalism and Efficiency	63

Is All “Chartjunk” Junk?	64
Fun and Functionality	68
Otto Neurath and the Visual Education of the Masses	70
4 The Complexity Challenge:	
Presentation and Exploration	73
It’s Not the Style, It’s the Content	74
Seek Depth	76
Graphics Don’t “Simplify” Information	78
Finding Balance: Density and Multidimensionality	80
Functionality and Abstraction	81
Fun-tionality	85
The “Boom” Effect	86

PART II cognition

5 The Eye and the Visual Brain	97
The Unexplained Eye	98
Let There Be Light	99
Light and Photoreceptors	100
Foveal, Peripheral Vision, and Animated Infographics	102
The Lying Brain	105
The Efficient Brain	108
A New Diagram For Vision	110
6 Visualizing for the Mind	111
The Brain Loves a Difference	111
The Gestalt School of Thought and Pattern Recognition	114
Choosing Graphic Forms Based on How Vision Works	118
The Perceptual Tasks Scale as a Guide for Graphics	123
Other Preattentive Features: Seeing in Depth	128
7 Images in the Head	133
How to Open an Airplane Door	134
Recognizing by Remembering	136
The Comparing Brain	139
The Mental Imagery Debate	141
How Do We Really Know that a Face is a Face?	142
Applying Object Recognition to Information Graphics	144
Looking Ahead	146

PART III practice

8 Creating Information Graphics	153
Brazilian Saints	154
The Changing Face of Brazil's Population	160
Inequality and the Economy	167
A Word on Structure, Color, and Type	171
9 The Rise of Interactive Graphics	185
Early Lessons on Interaction Design	188
Visibility	189
Feedback	190
Constraints	192
Consistency	192
Structuring Interactive and Animated Infographics	195
Different Kinds of Interaction	200
Instruction	200
Conversation	200
Manipulation	203
Exploration	204
How to Plan For Interactive Infographics	204

PART IV profiles

1 The Infographics Gentleman	212
John Grimwade (<i>Condé Nast Traveler</i> magazine)	
2 Information Art	231
Juan Velasco and Fernando Baptista (<i>National Geographic</i> magazine)	
3 All the Infographics That Are Fit to Print	250
Steve Duenes and Xaquín G.V. (<i>The New York Times</i>)	
4 Capital Infographics	264
Hannah Fairfield (<i>The Washington Post</i>)	
5 Germanic Precision	279
Jan Schwochow (<i>Golden Section Graphics</i>)	

6 Visualization in Academia	293
Geoff McGhee (<i>Stanford University</i>)	
7 Quantitative Humanism	306
Hans Rosling (<i>Gapminder Foundation</i>)	
8 Truth and Beauty Operator	314
Moritz Stefaner (http://moritz.stefaner.eu)	
9 The Rising Stars	326
Gregor Aisch (<i>driven-by-data.net</i>) and Jan Willem Tulp (<i>TULP interactive</i>)	
10 Visualizing Literature	342
Stefanie Posavec (itsbeenreal.co.uk)	
Bibliography	351
Index	354