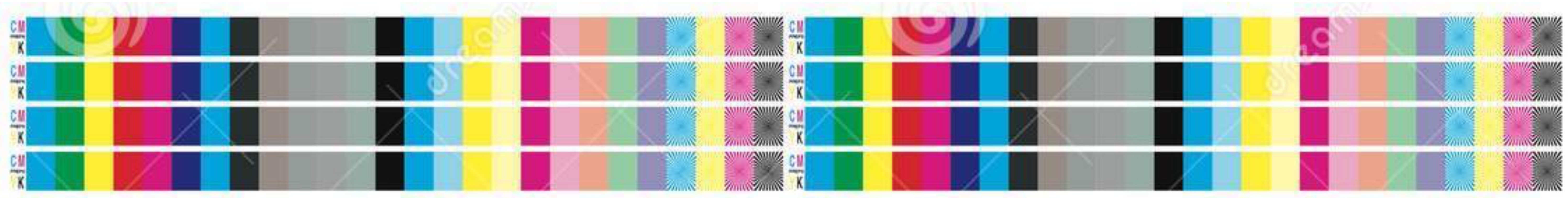
THE UNIVERSITY OF BRITISH COLUMBIA

# CPSC 425: Computer Vision



**Lecture 16:** Color

( unless otherwise stated slides are taken or adopted from **Bob Woodham, Jim Little** and **Fred Tung** )

# **Menu** for Today (**October 12, 2018**)

## Topics:

- Colour
- Colour Matching Experiments
- Trichromasity
- Colour Spaces

## Redings:

- **Today's** Lecture: Forsyth & Ponce (2nd ed.) 3.1-3.3
- **Next** Lecture: N/A

## Reminders:

- **Assignment 3**: Texture Syntheis is **out,** due on **October 29th**

# **Midterm** Details

**50** minutes

Closed book, no calculators

Format similar to posted practice problems

- — Part A: Multiple-part true/false
- — Part B: Short answer

**No** coding questions

**No** complex math questions (see no calculators above)

# **Midterm** Review: Readings

Lecture 1–15 **slides**

Assigned **readings** from Forsyth & Ponce (2nd ed.)
— Paper “Texture Synthesis by Non-parametric Sampling”

**Assignments** 1–2

**iClicker** questions (come see me)

Lecture exercises / examples

Practice problems (with solutions)

# Today's "**fun**" Example: Colour Constancy

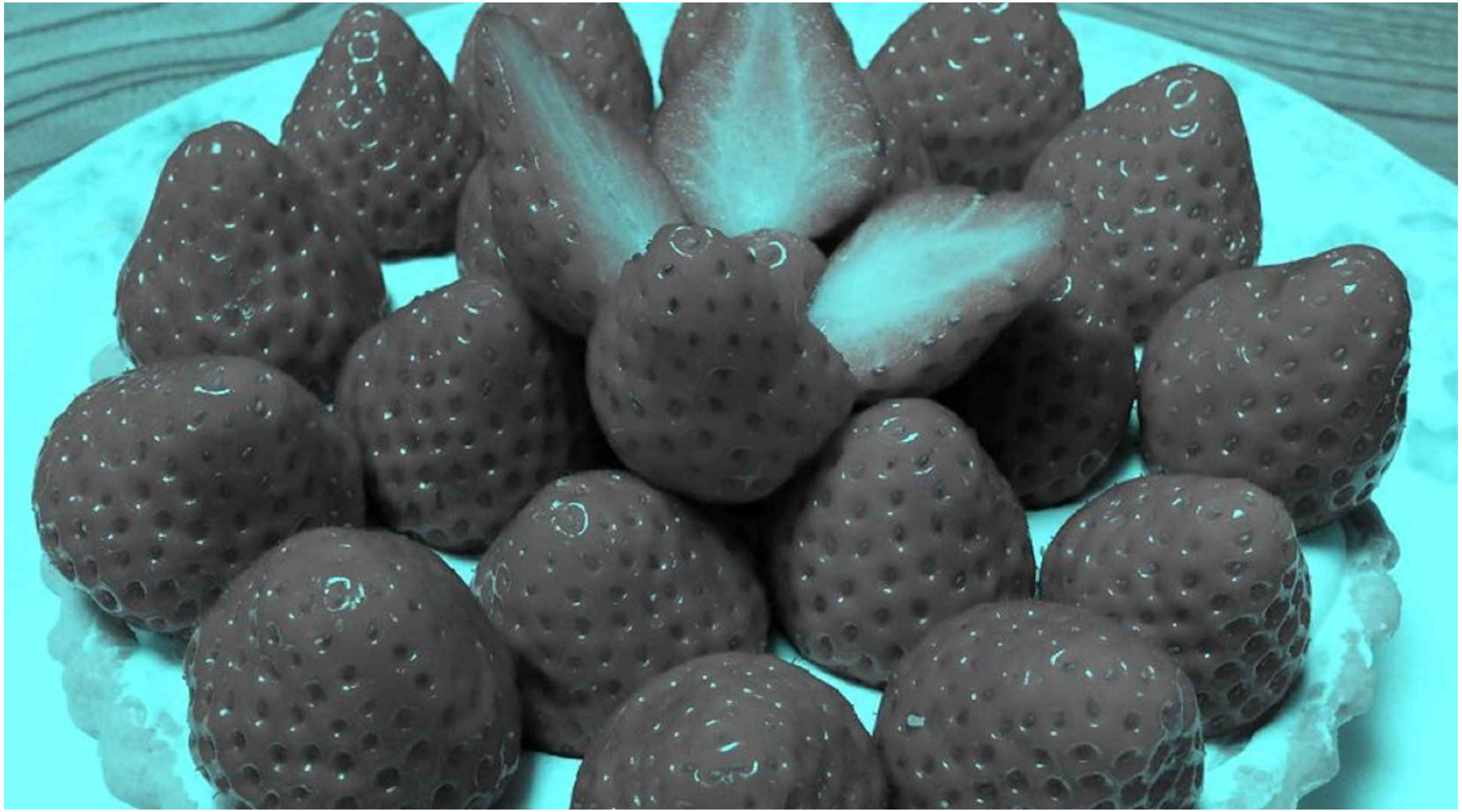


**Image Credit**: Akiyosha Kitoaka

# Today's "**fun**" Example: Colour Constancy

— Some people see a white and gold dress.

— Some people see a blue and black dress.

— Some people see one interpretation and then switch to the other

https://www.nytimes.com/interactive/2015/02/28/science/white-or-blue-dress.html

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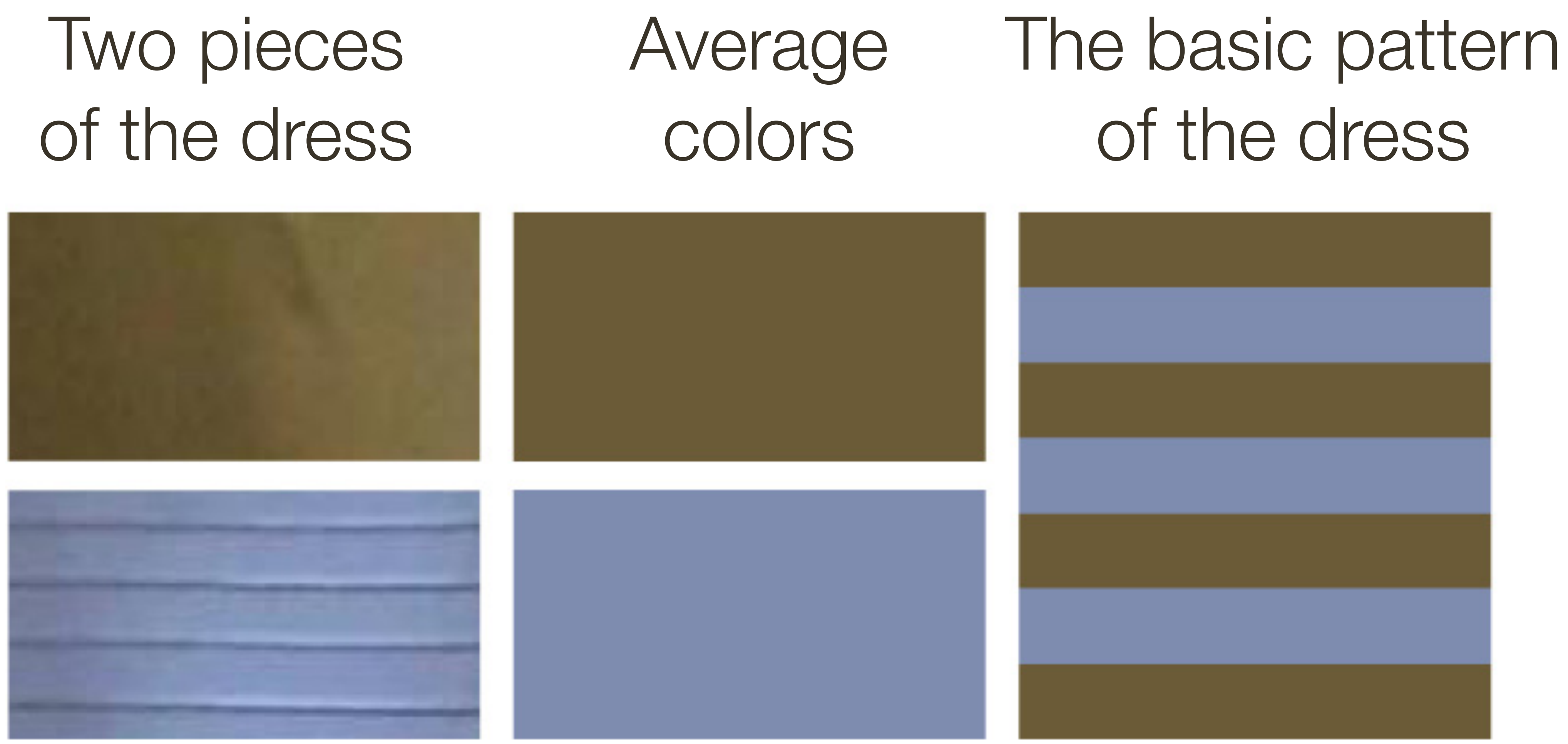
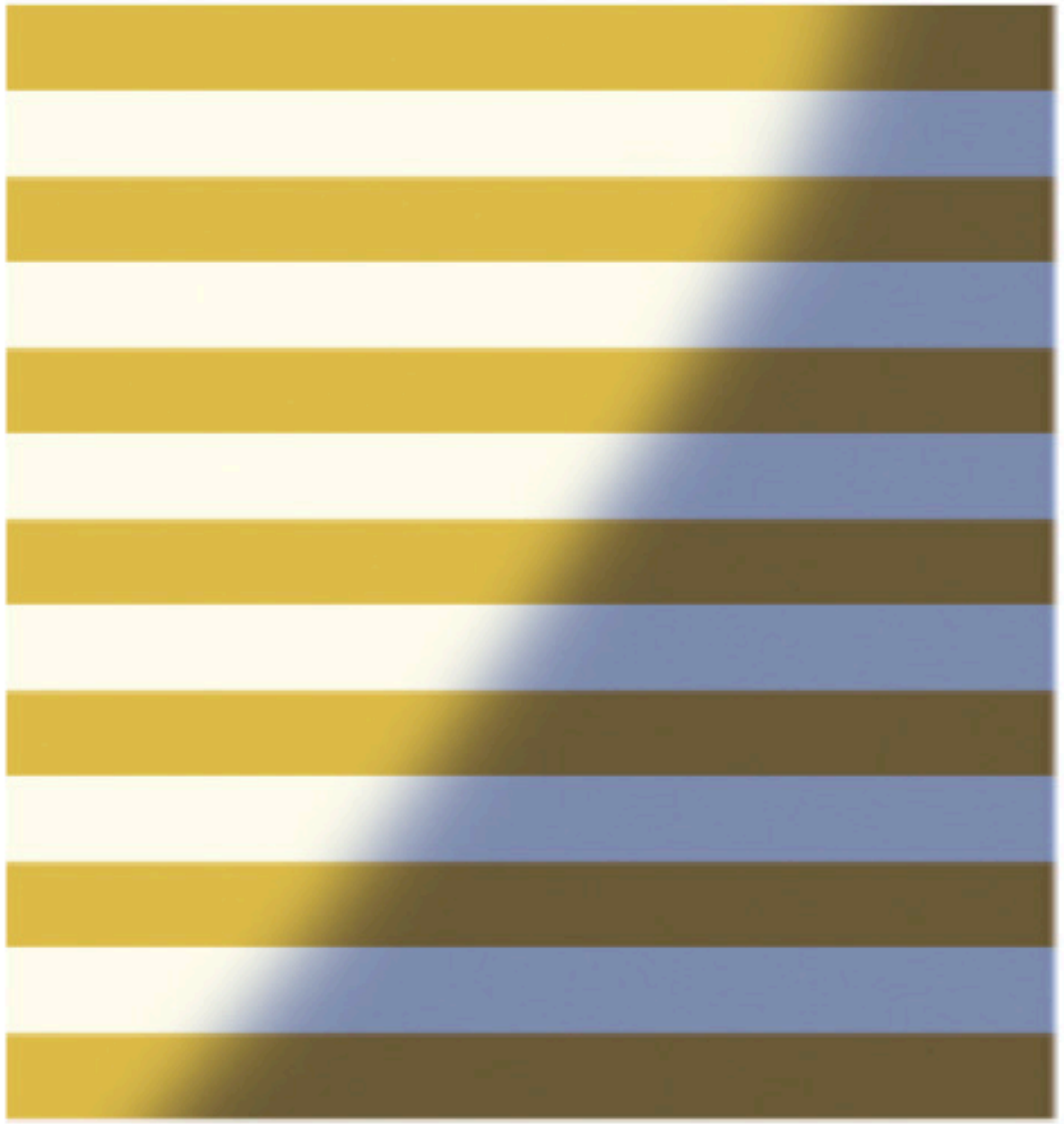



https://www.nytimes.com/interactive/2015/02/28/science/white-or-blue-dress.html

# Today’s “**fun**” Example: Colour Constancy

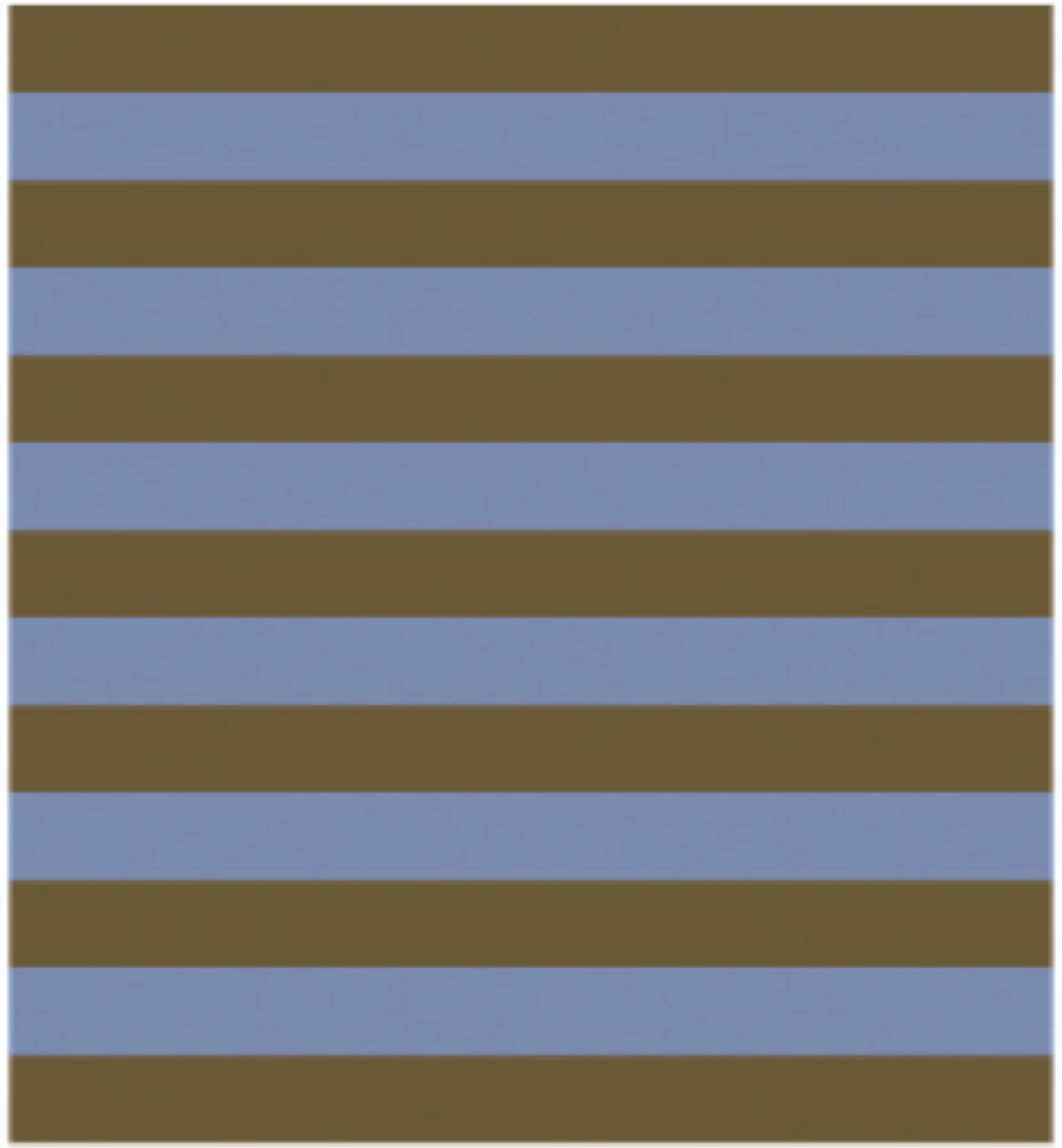
**IS THE DRESS IN SHADOW?**

If you think the dress is in shadow, your brain may remove the blue cast and perceive the dress as being white and gold.



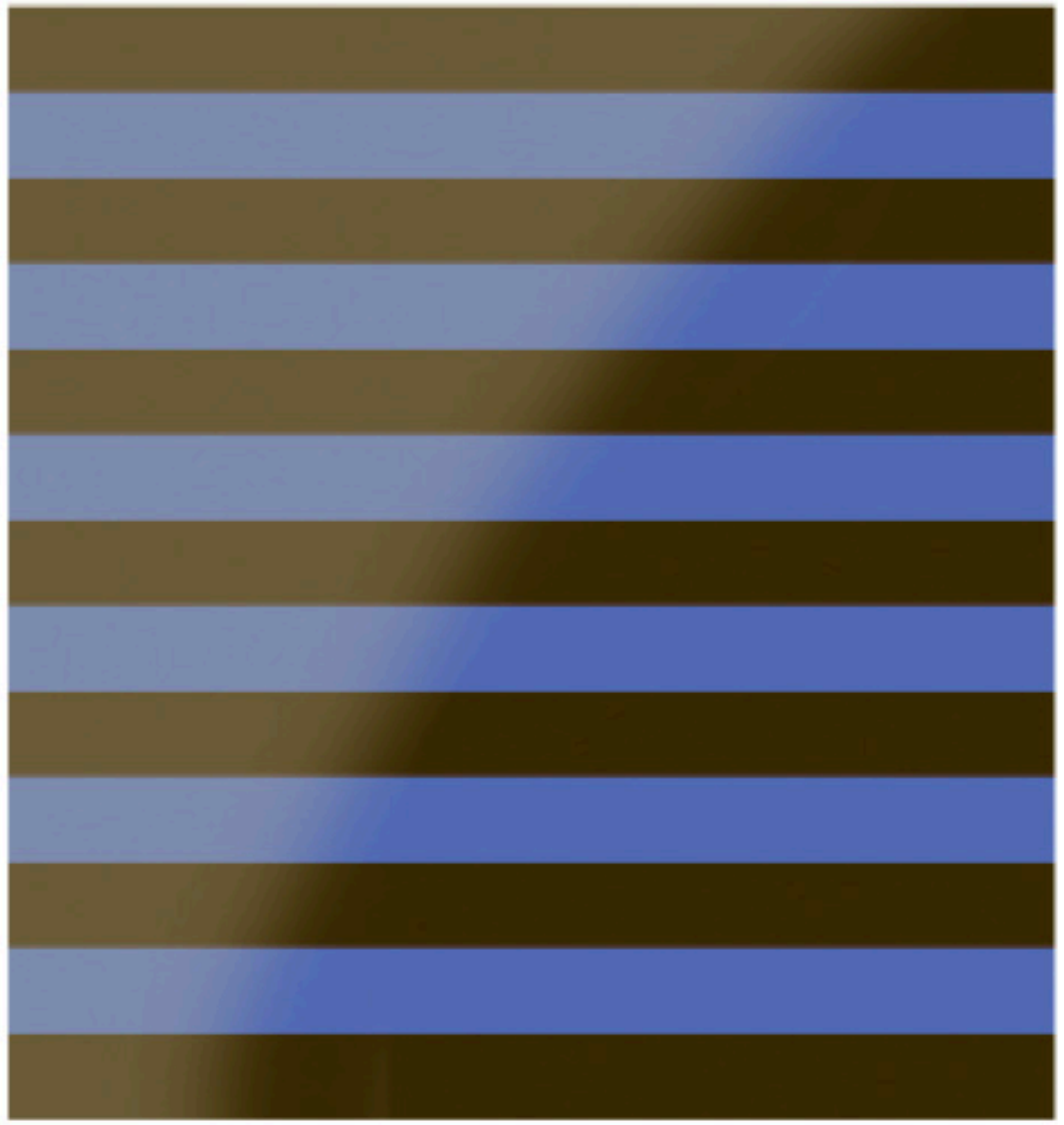
**THE DRESS IN THE PHOTO**

If the photograph showed more of the room, or if skin tones were visible, there might have been more clues about the ambient light.



**IS THE DRESS IN BRIGHT LIGHT?**

If you think the dress is being washed out by bright light, your brain may perceive the dress as a darker blue and black.



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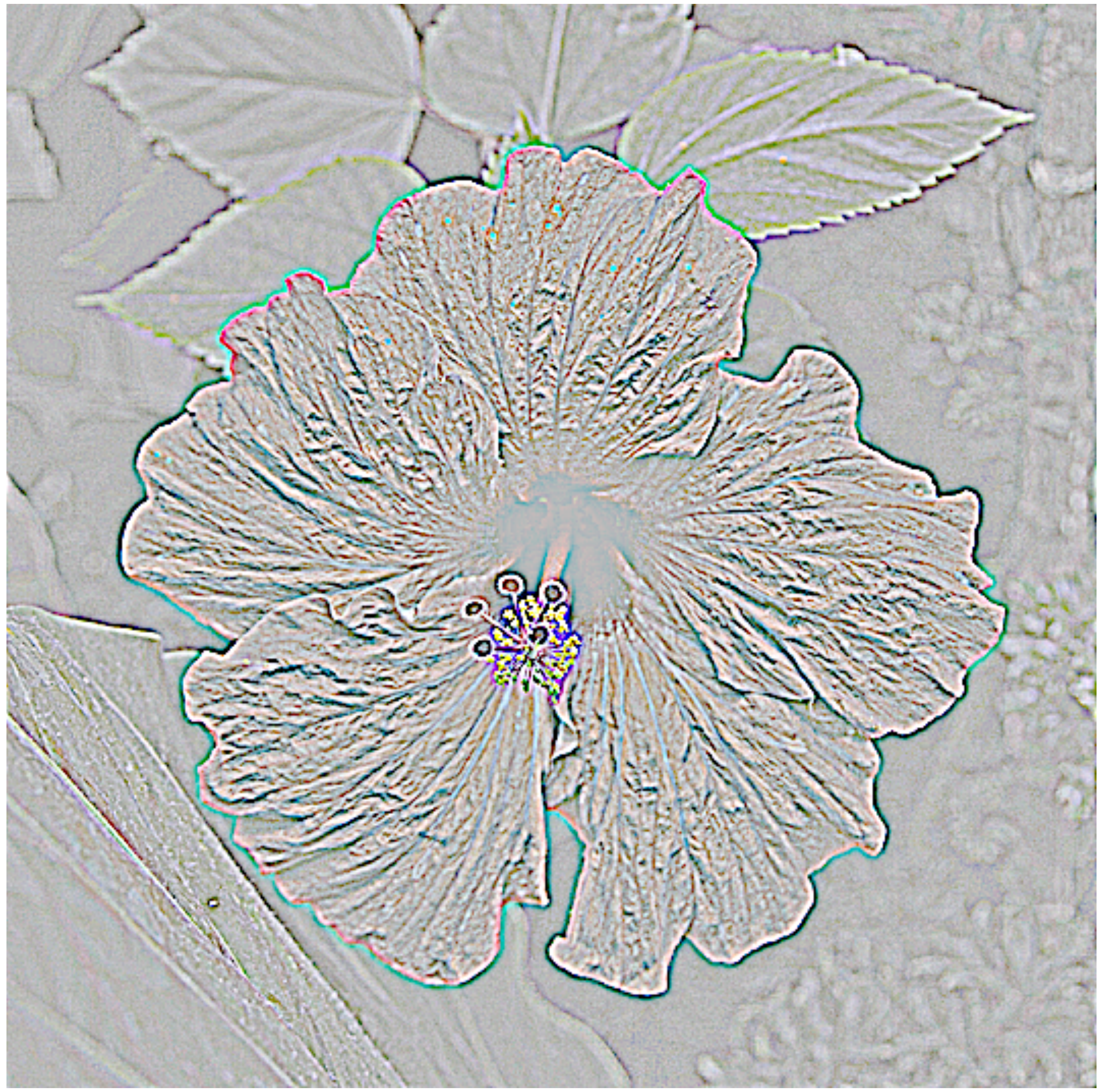
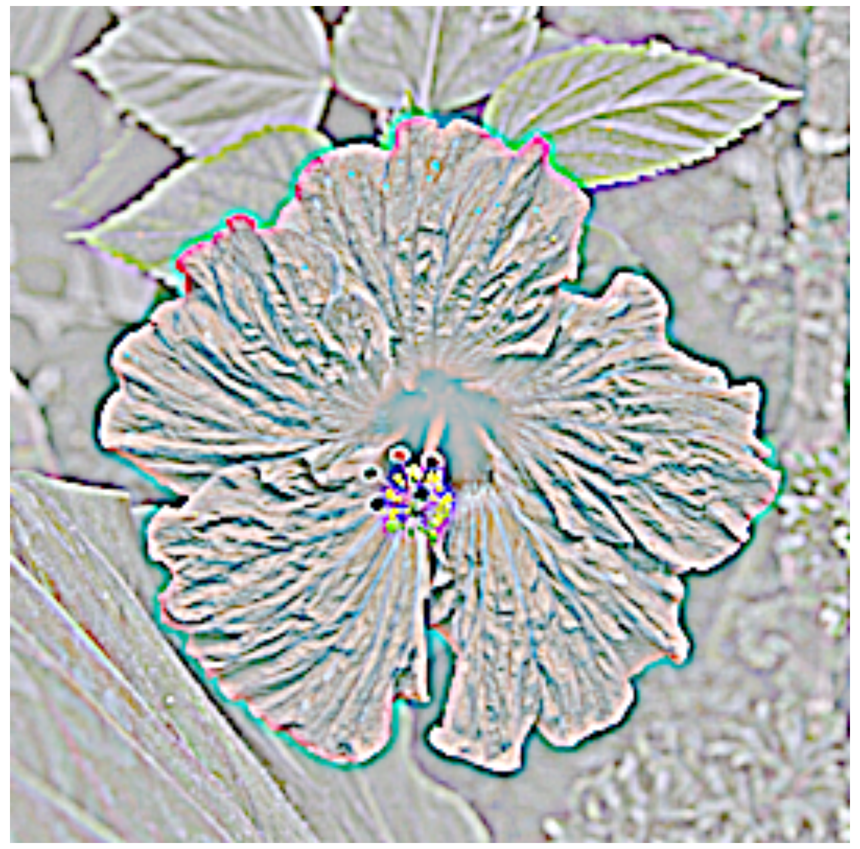
# **Lecture 15**: Re-cap — Laplacian vs. Gaussian Pyramids



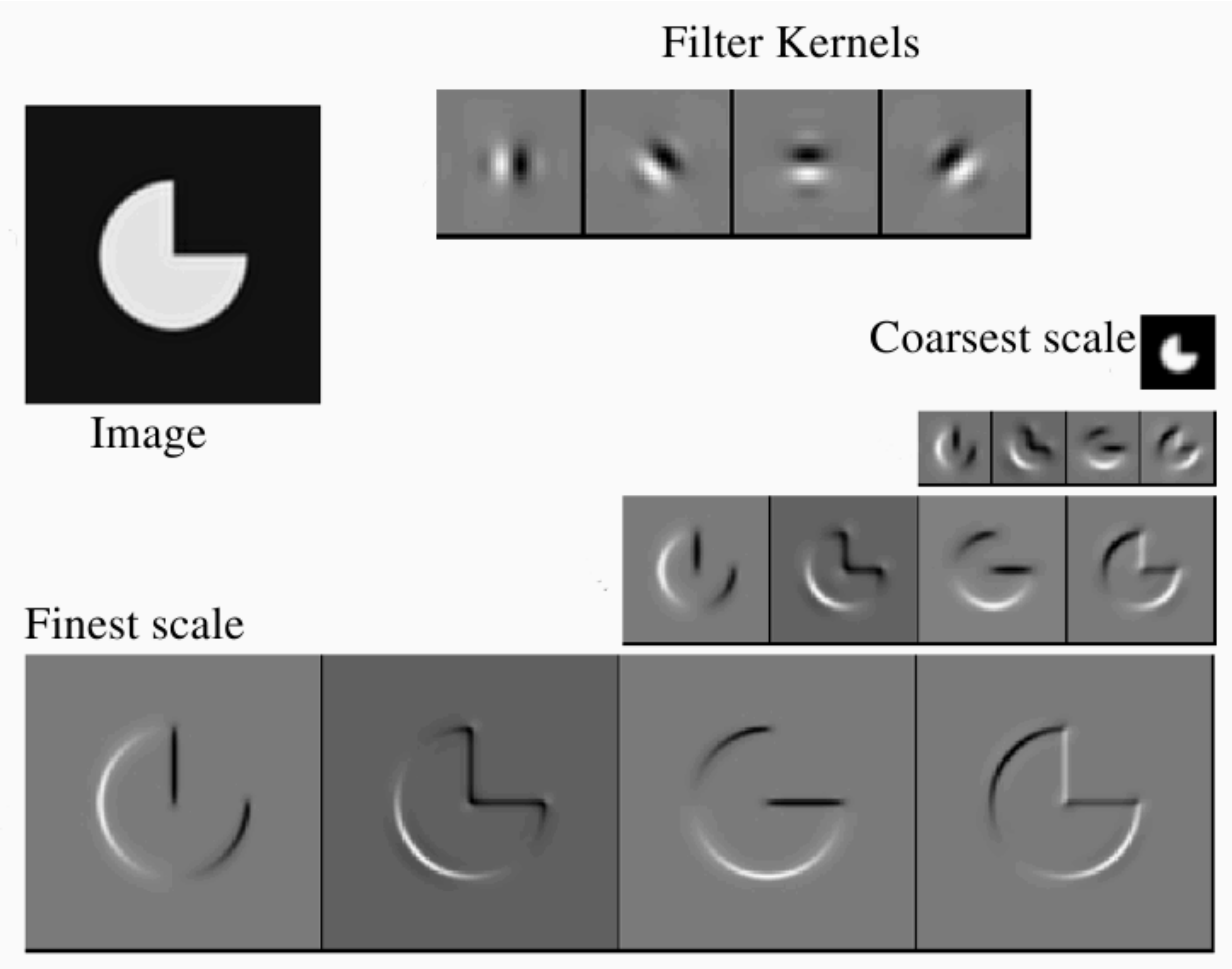

Shown in opposite order for space



**Slide Credit**: Ioannis (Yannis) Gkioulekas (CMU)

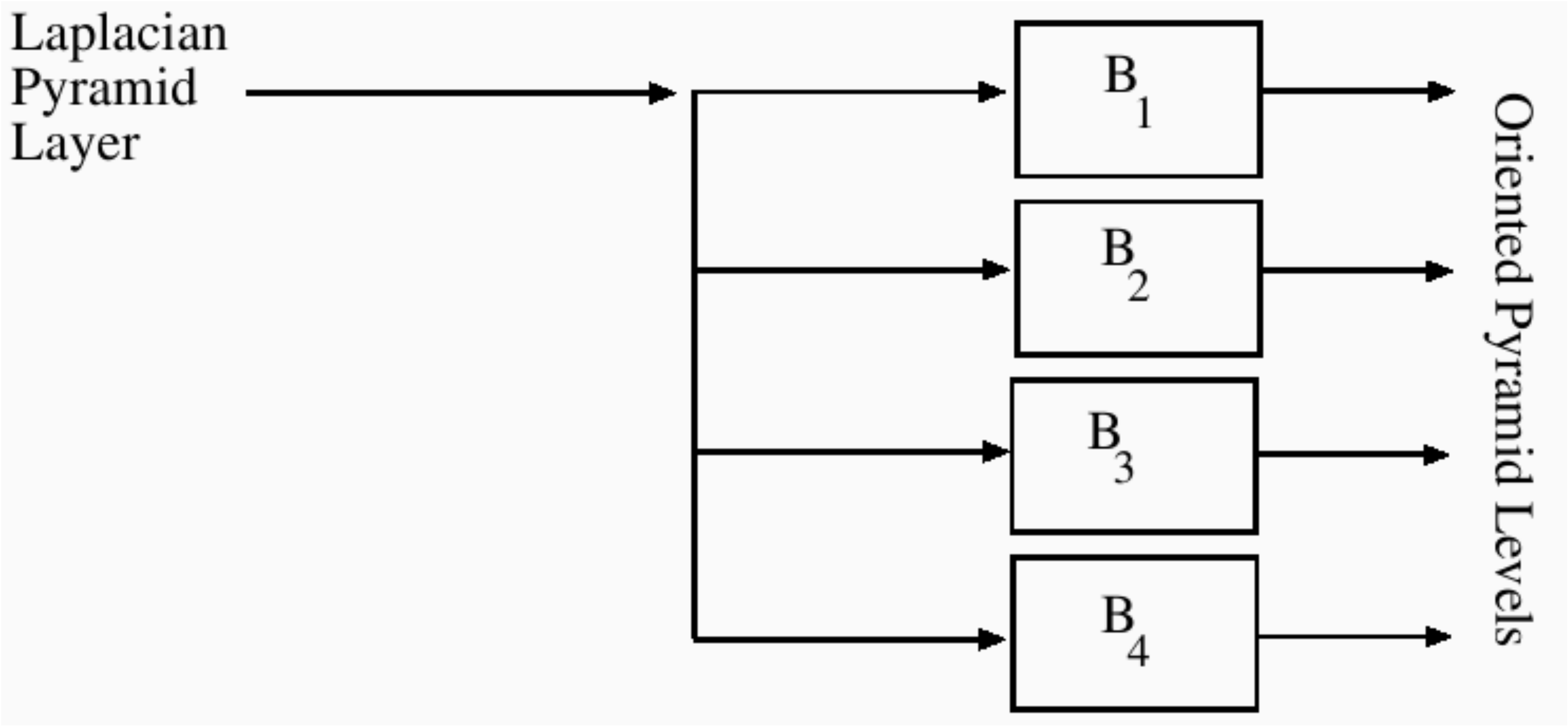
# **Lecture 15**: Re-cap — Oriented Pyramids




Forsyth & Ponce (1st ed.) Figure 9.13

# **Lecture 15**: Re-cap — Oriented Pyramids

Oriental Filters




Forsyth & Ponce (1st ed.) Figure 9.14

# **Lecture 15**: Re-cap — Texture Representation

**Steps**:

1. Form a Laplacian and oriented pyramid (or equivalent set of responses to filters at different scales and orientations)

2. Square the output (makes values positive)

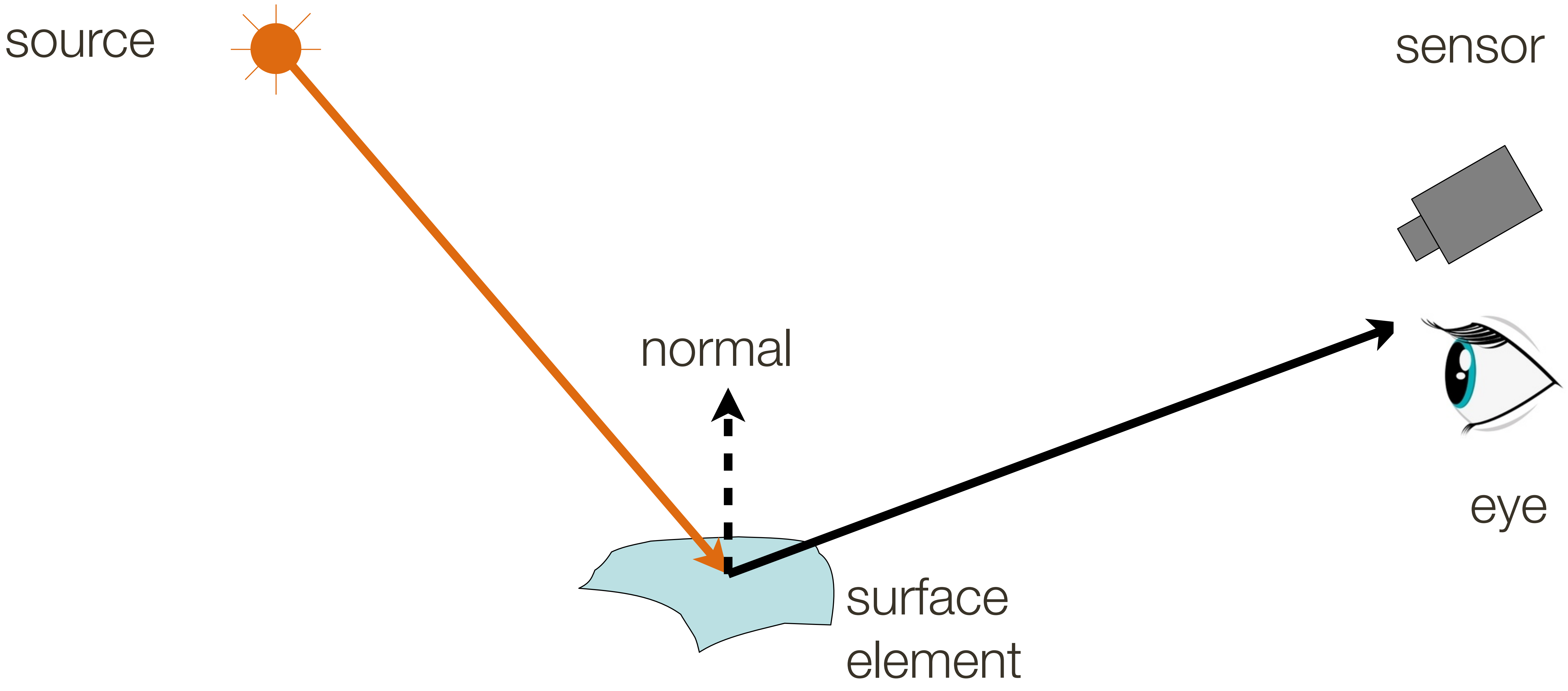
3. Average responses over a neighborhood by blurring with a Gaussian

4. Take statistics of responses
— Mean of each filter output
— Possibly standard deviation of each filter

# **Overview**: Image Formation, Cameras and Lenses

The **image formation process** that produces a particular image depends on

- **Lightening** condition
- Scene **geometry**
- **Surface** properties
- Camera **optics**



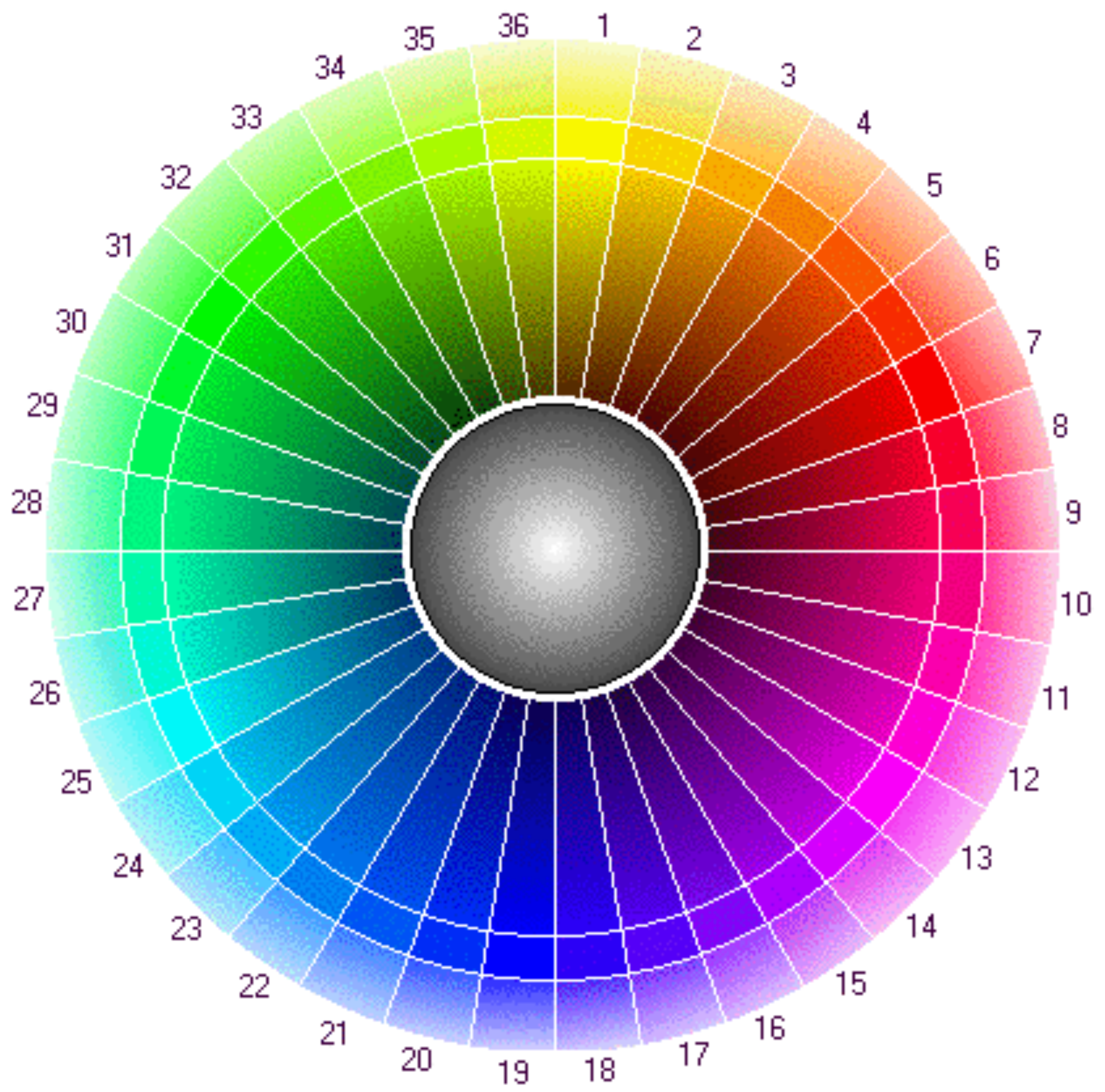

Sensor (or eye) **captures amount of light** reflected from the object

# Colour

— Light is produced in different amounts at different wavelengths by each light source

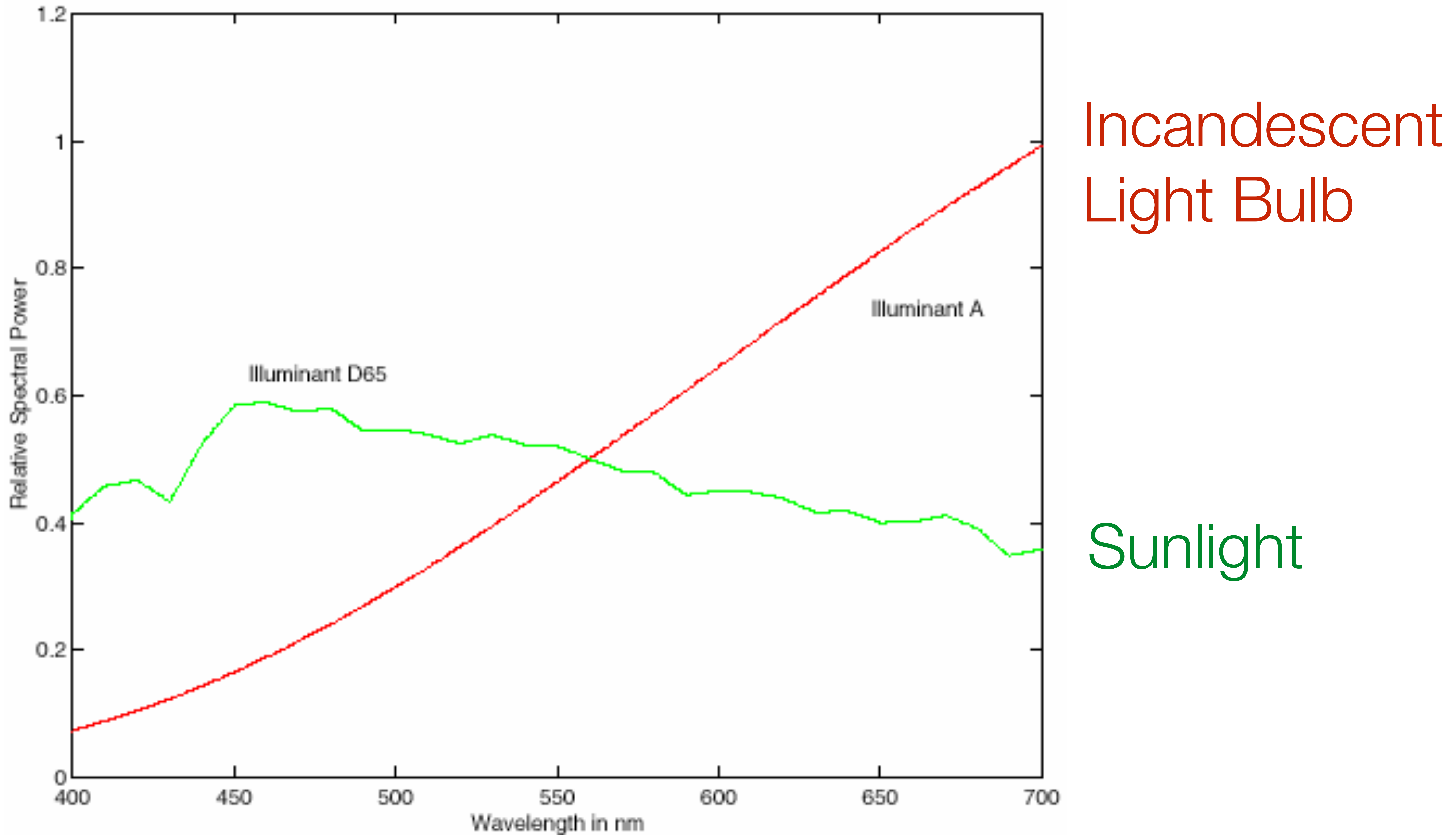
— Light is differentially reflected at each wavelength, which gives objects their natural colour (**surface albedo**)

— The sensation of colour is determined by the human visual system, based on the product of light and reflectance



# Relative **Spectral Power** of Two Illuminants

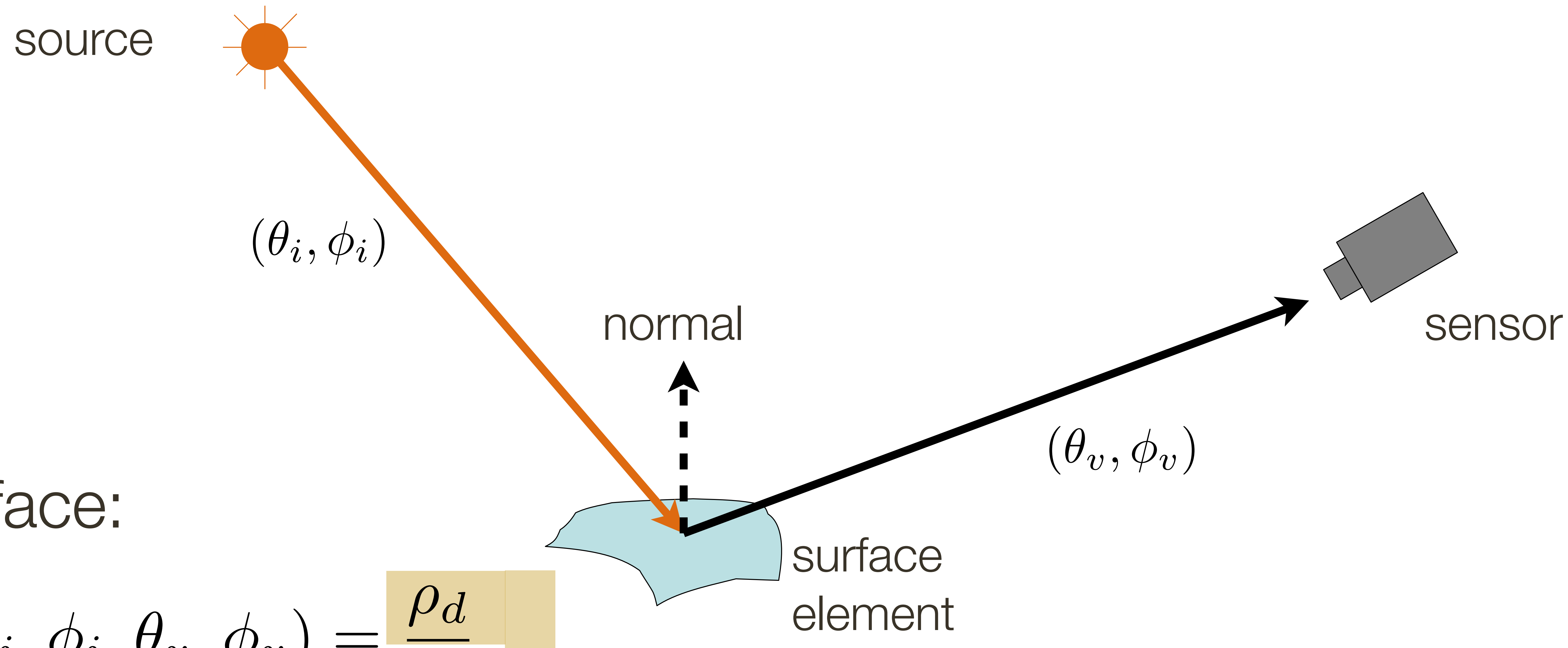
Relative spectral power plotted against wavelength in nm




Forsyth & Ponce (2nd ed.) Figure 3.4

# (small) **Graphics** Review

Surface reflection depends on both the **viewing** $(\theta_v, \phi_v)$ and **illumination** $(\theta_i, \phi_i)$ direction, with Bidirectional Reflection Distribution Function: $\mathbf{BRDF}(\theta_i, \phi_i, \theta_v, \phi_v)$




**Lambertian** surface:

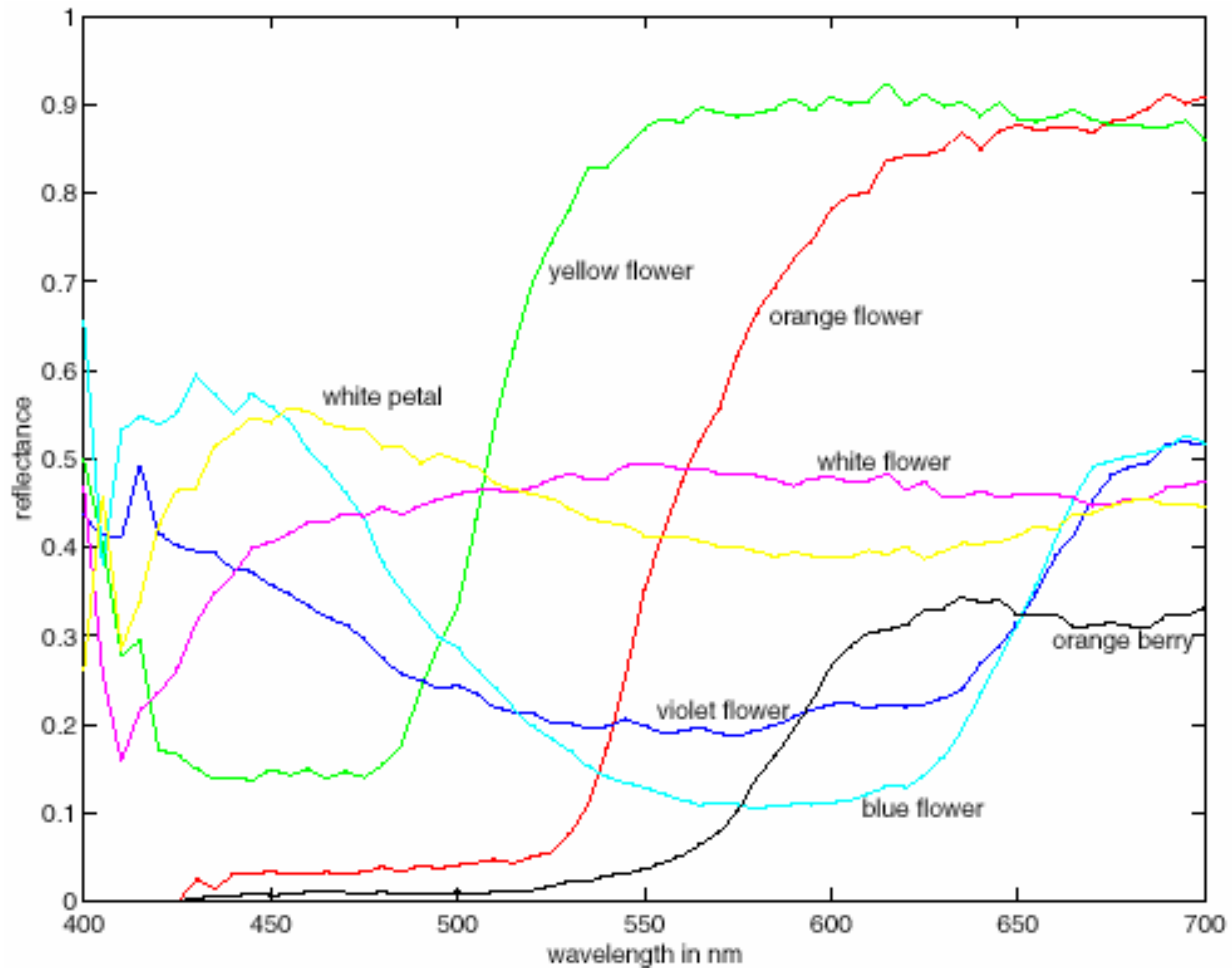
$$\mathbf{BRDF}(\theta_i, \phi_i, \theta_v, \phi_v) = \frac{\rho_d}{\pi}$$

constant, called **albedo**



**Slide adopted from**: Ioannis (Yannis) Gkioulekas (CMU)

# Spectral **Albedo** of Natural Surfaces




Forsyth & Ponce (2nd ed.) Figure 3.6

# **Colour** Appearance

Reflected light **at each wavelength** is the product of illumination and surface reflectance at that wavelength

Surface reflectance often is modeled as having two components:

— **Lambertian** reflectance: equal in all directions (diffuse)

— **Specular** reflectance: mirror reflectance (shiny spots)

# (small) **Graphics** Review

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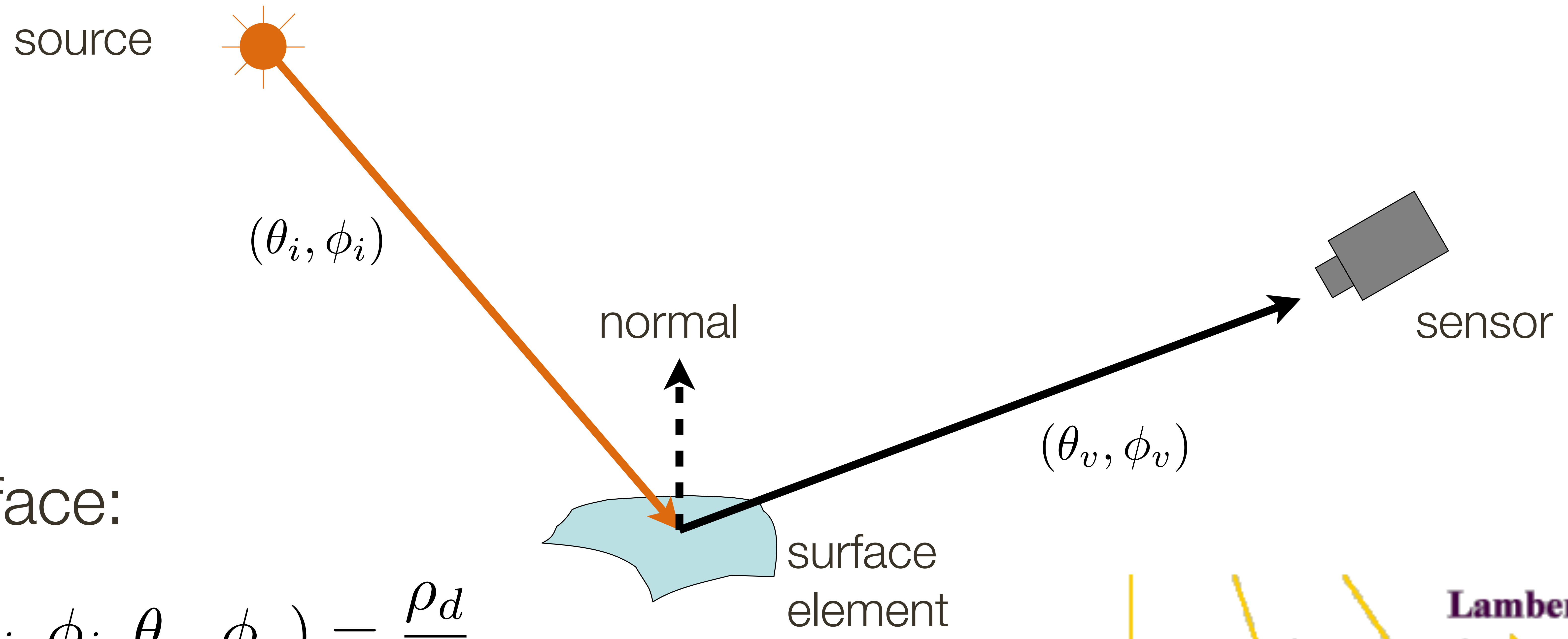
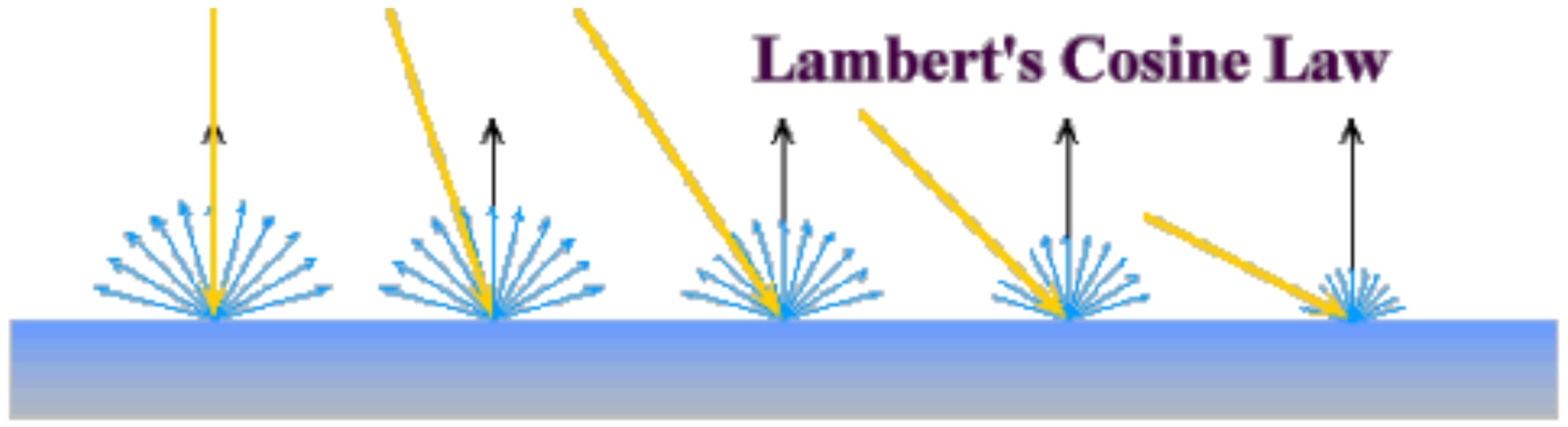



**Lambertian** surface:

$$\mathbf{BRDF}(\theta_i, \phi_i, \theta_v, \phi_v) = \frac{\rho_d}{\pi}$$

$$L = \frac{\rho_d}{\pi} I(\vec{i} \cdot \vec{n})$$






**Slide adopted from**: Ioannis (Yannis) Gkioulekas (CMU)

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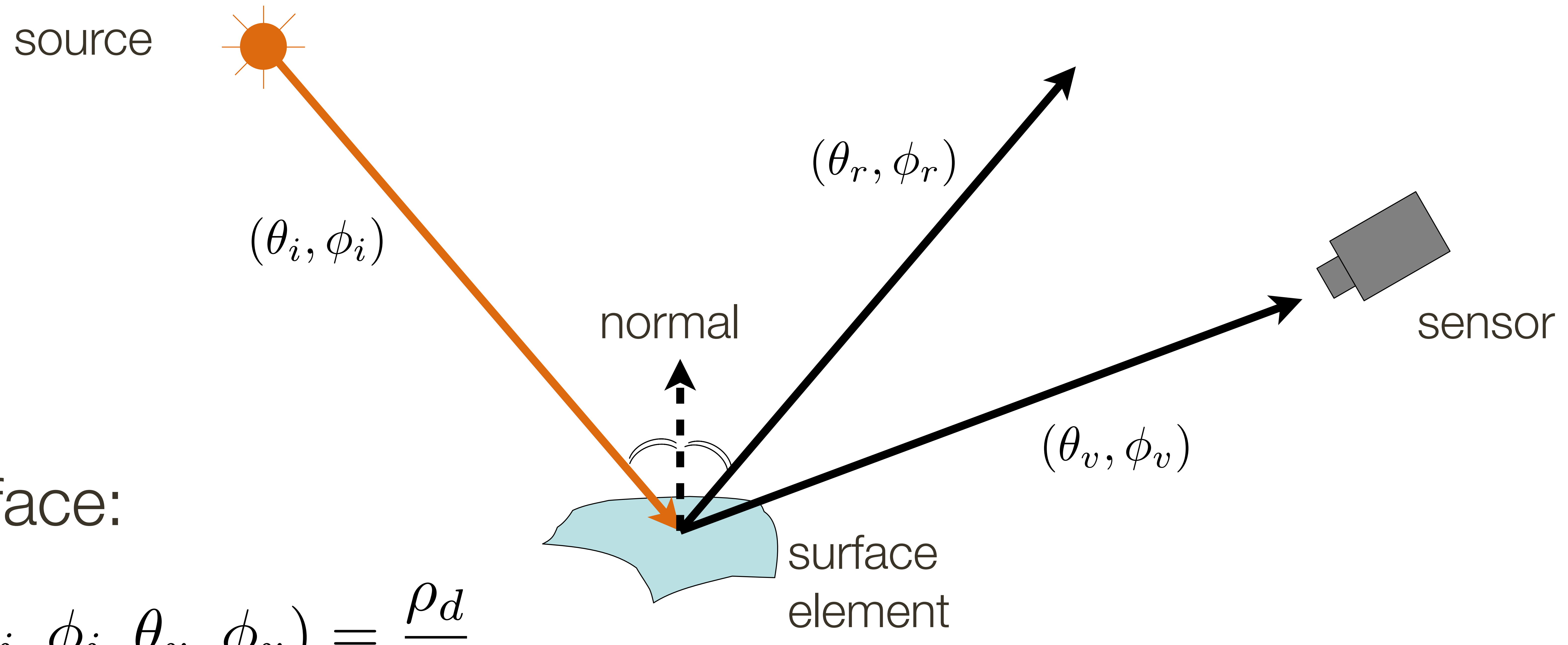



**Lambertian** surface:

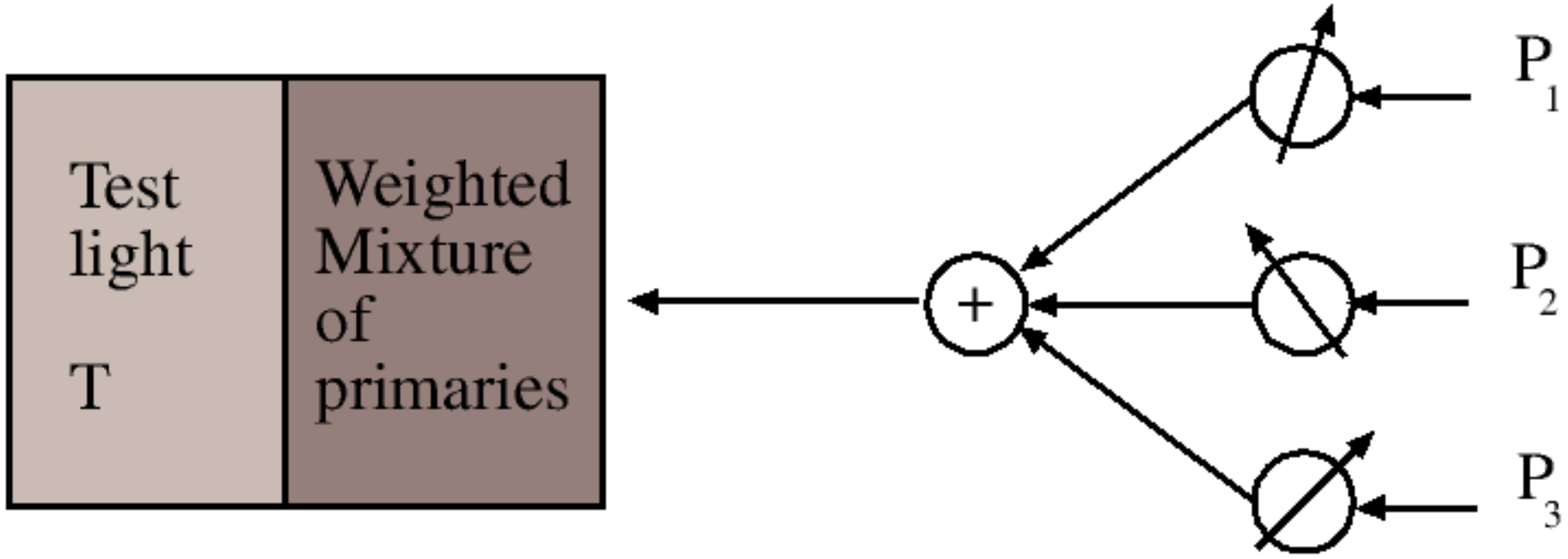
$$\mathbf{BRDF}(\theta_i, \phi_i, \theta_v, \phi_v) = \frac{\rho_d}{\pi}$$

**Mirror** surface: all incident light reflected in one directions $(\theta_v, \phi_v) = (\theta_r, \phi_r)$



**Slide adopted from**: Ioannis (Yannis) Gkioulekas (CMU)

# **Color** Matching Experiments




Forsyth & Ponce (2nd ed.) Figure 3.2

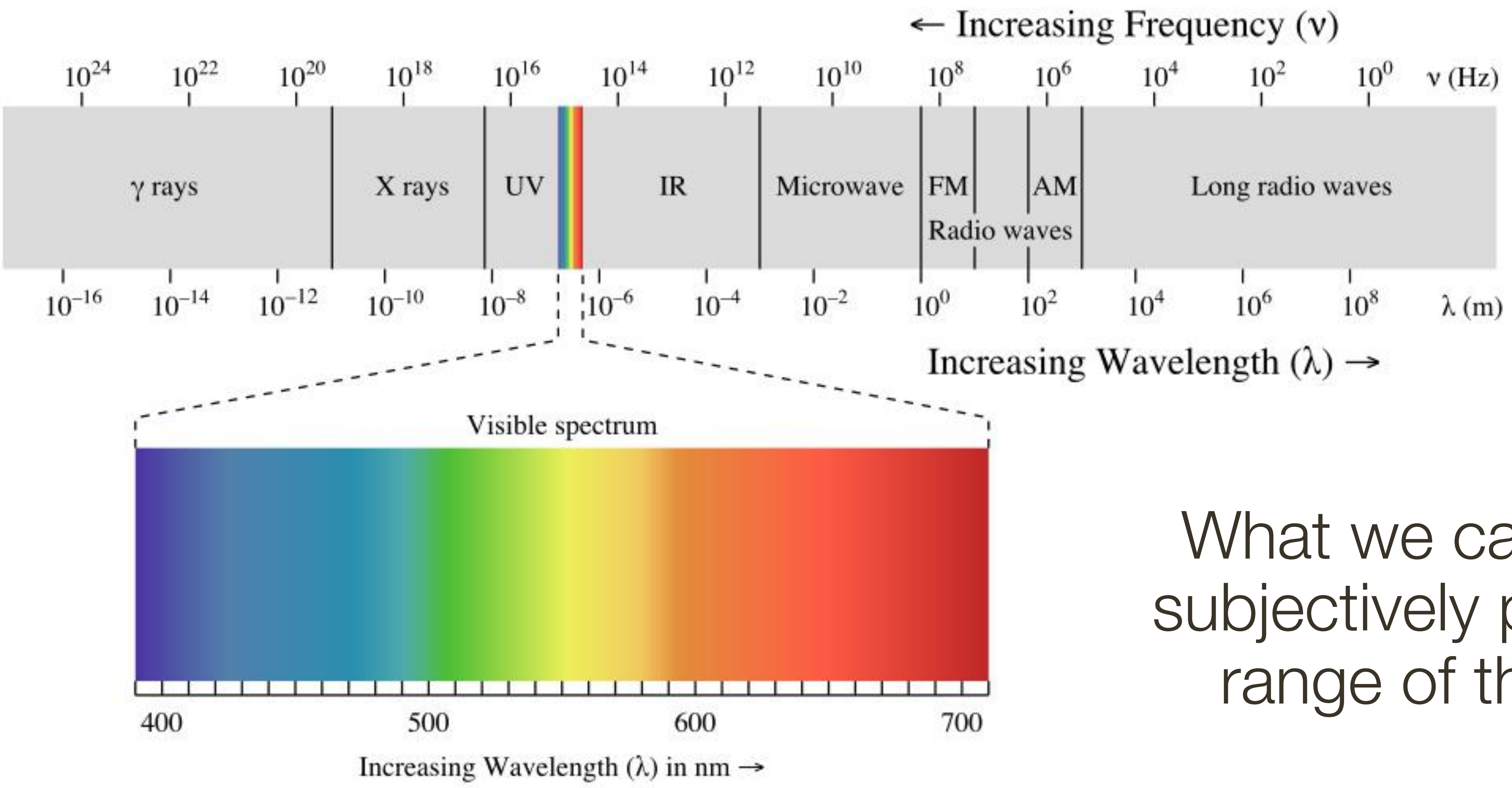
Show a split field to subjects. One side shows the light whose colour one wants to match. The other a weighted mixture of three primaries (fixed lights)

$$T = w_1 P_1 + w_2 P_2 + w_3 P_3$$

# **Recall**: Color is an Artifact of Human Perception

"Color" is **not** an objective physical property of light (electromagnetic radiation).

Instead, light is characterized by its wavelength.



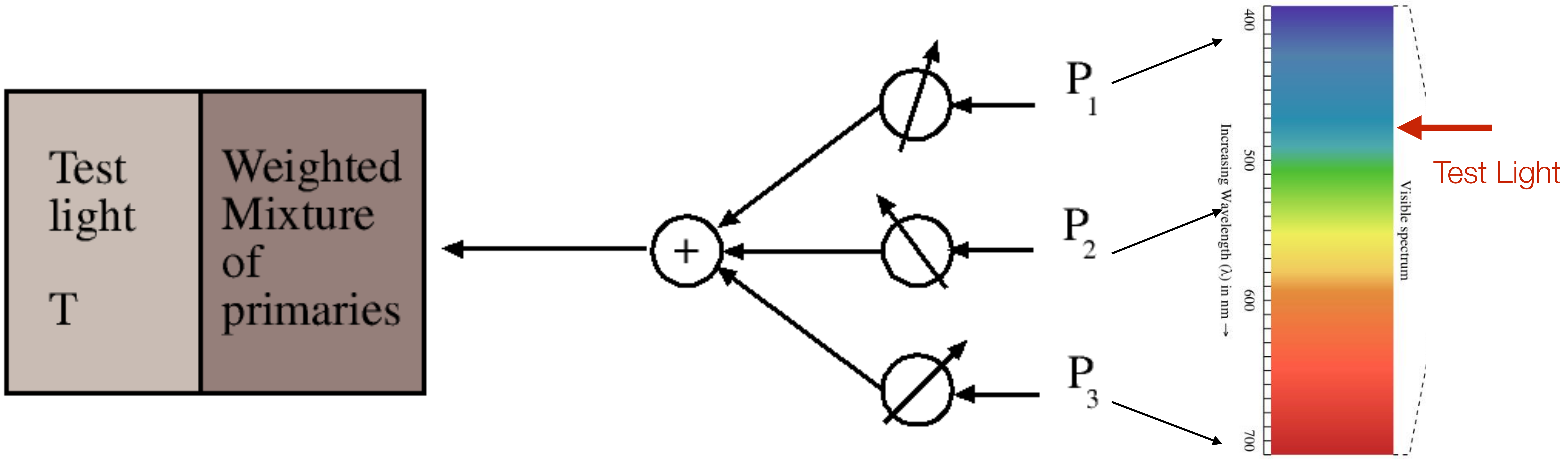

electromagnetic spectrum

What we call "color" is how we subjectively perceive a very small range of these wavelengths.



**Slide Credit**: Ioannis (Yannis) Gkioulekas (CMU)

# **Color** Matching Experiments

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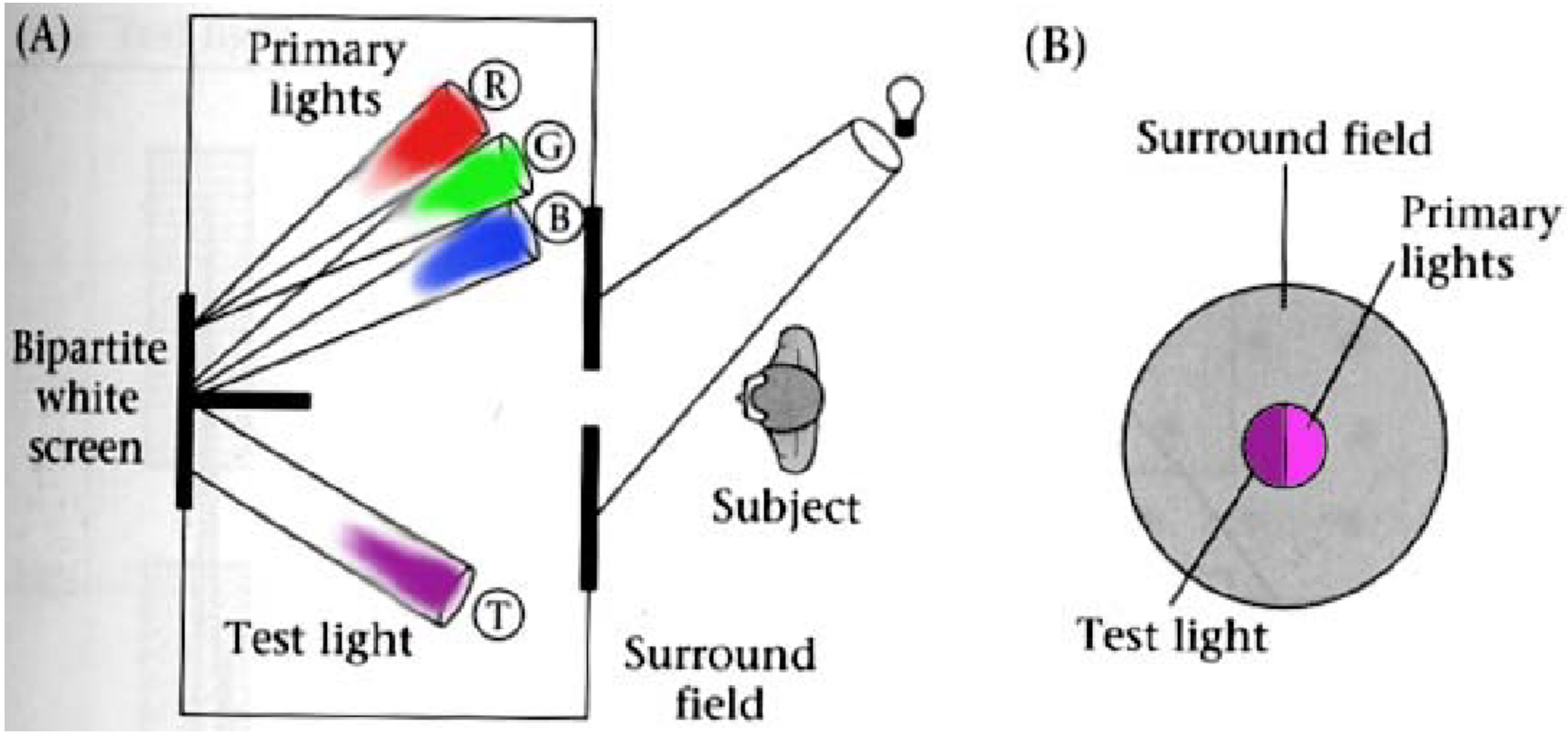
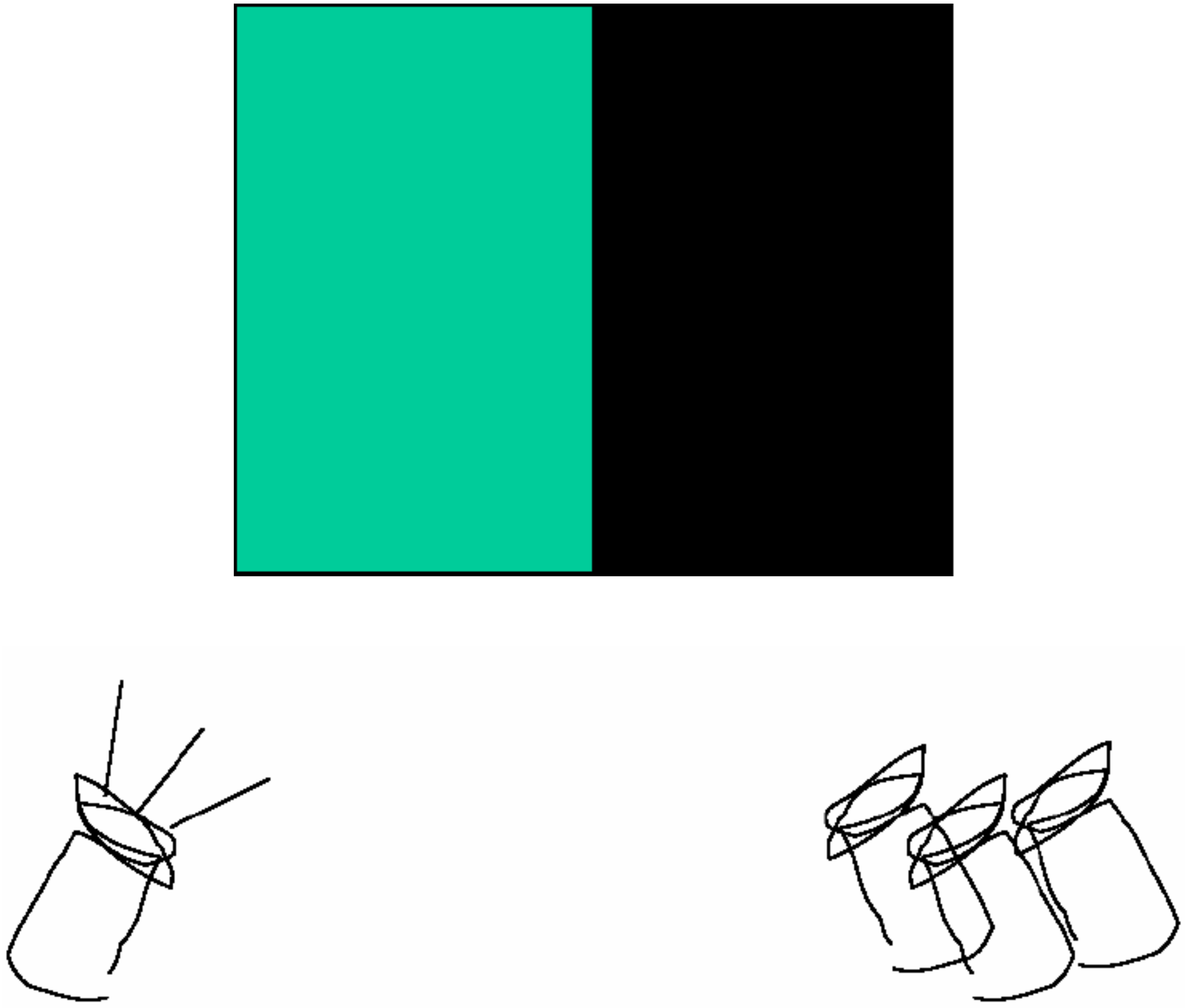



**Figure Credit**: Brian Wandell, Foundations of Vision, Sinauer Associates, 1995

# **Example** 1: Color Matching Experiment



**knobs** here

**Example Credit**: Bill Freeman

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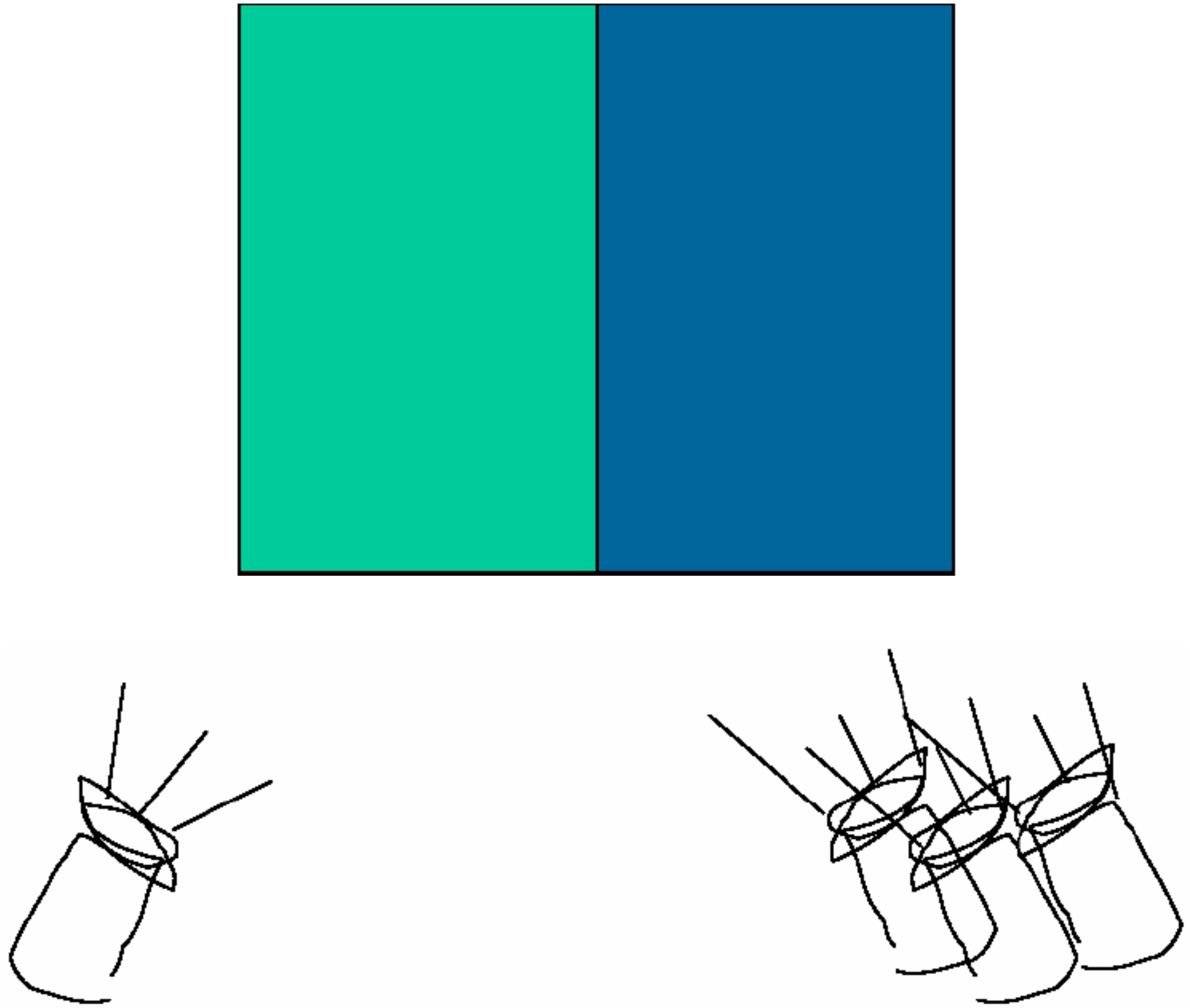

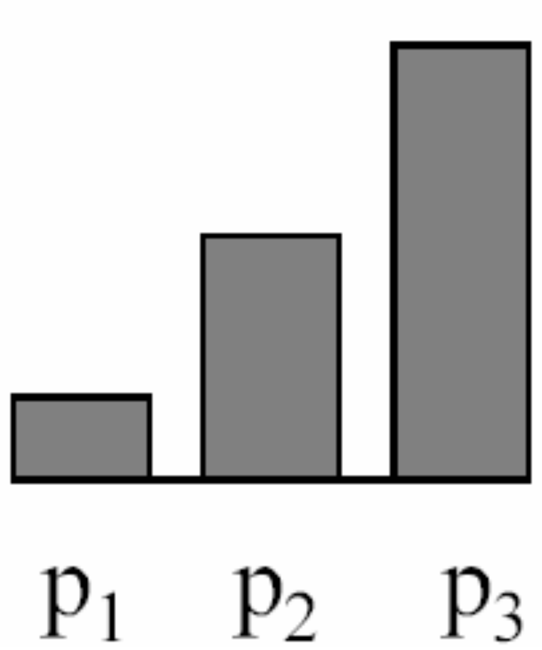


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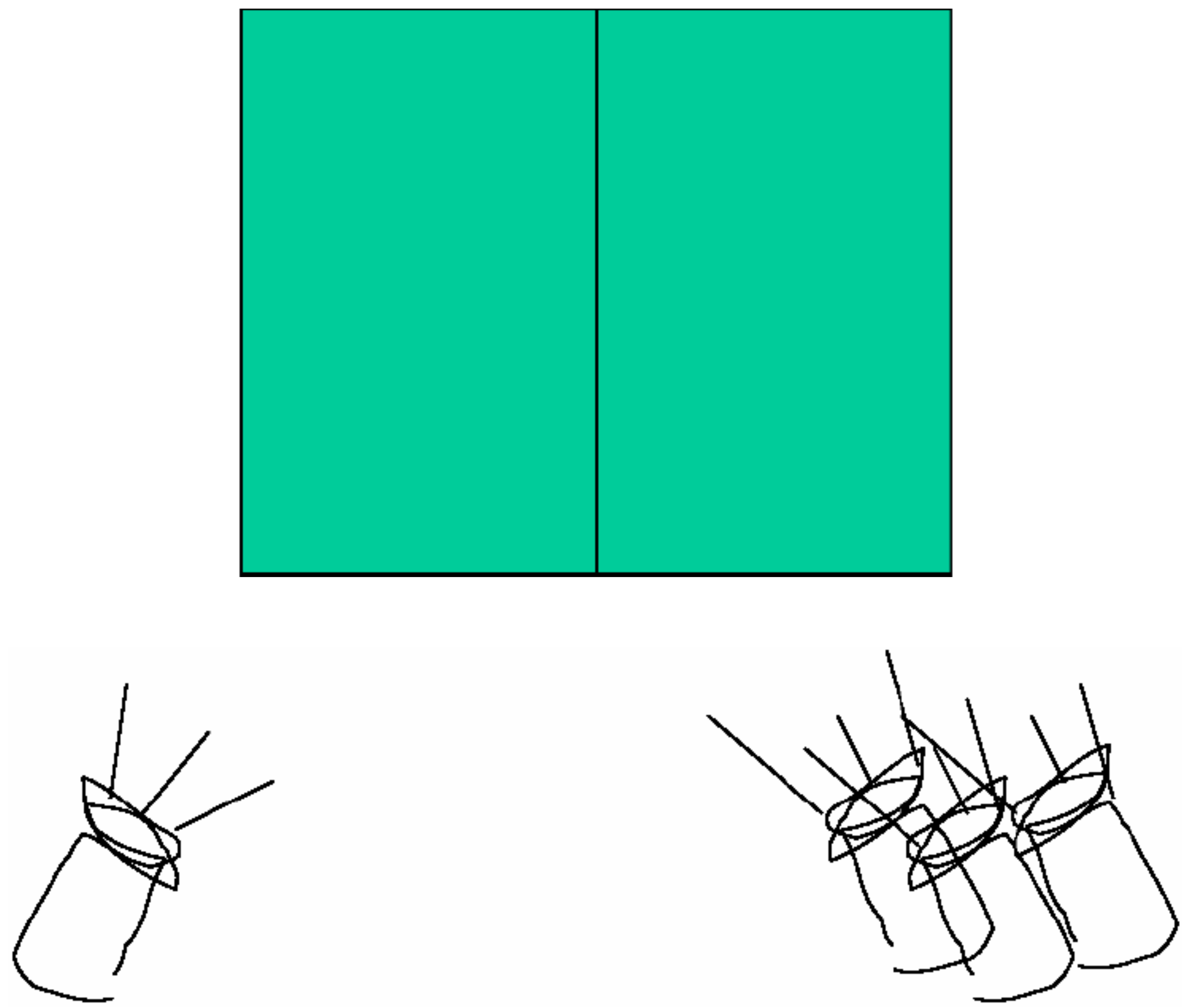

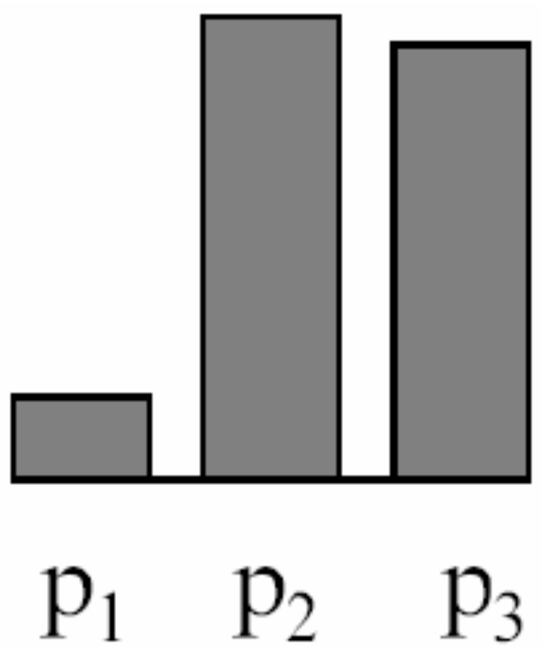


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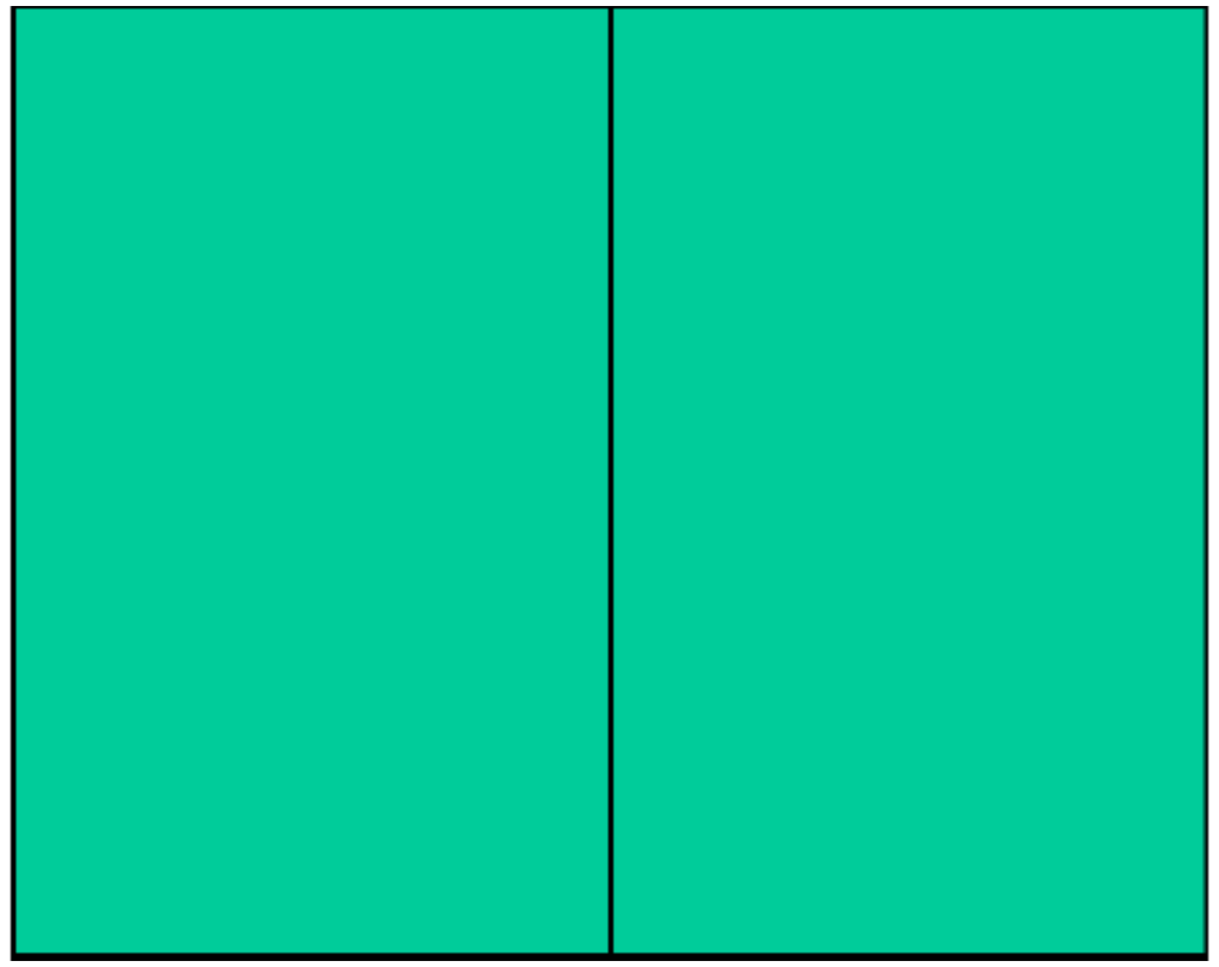

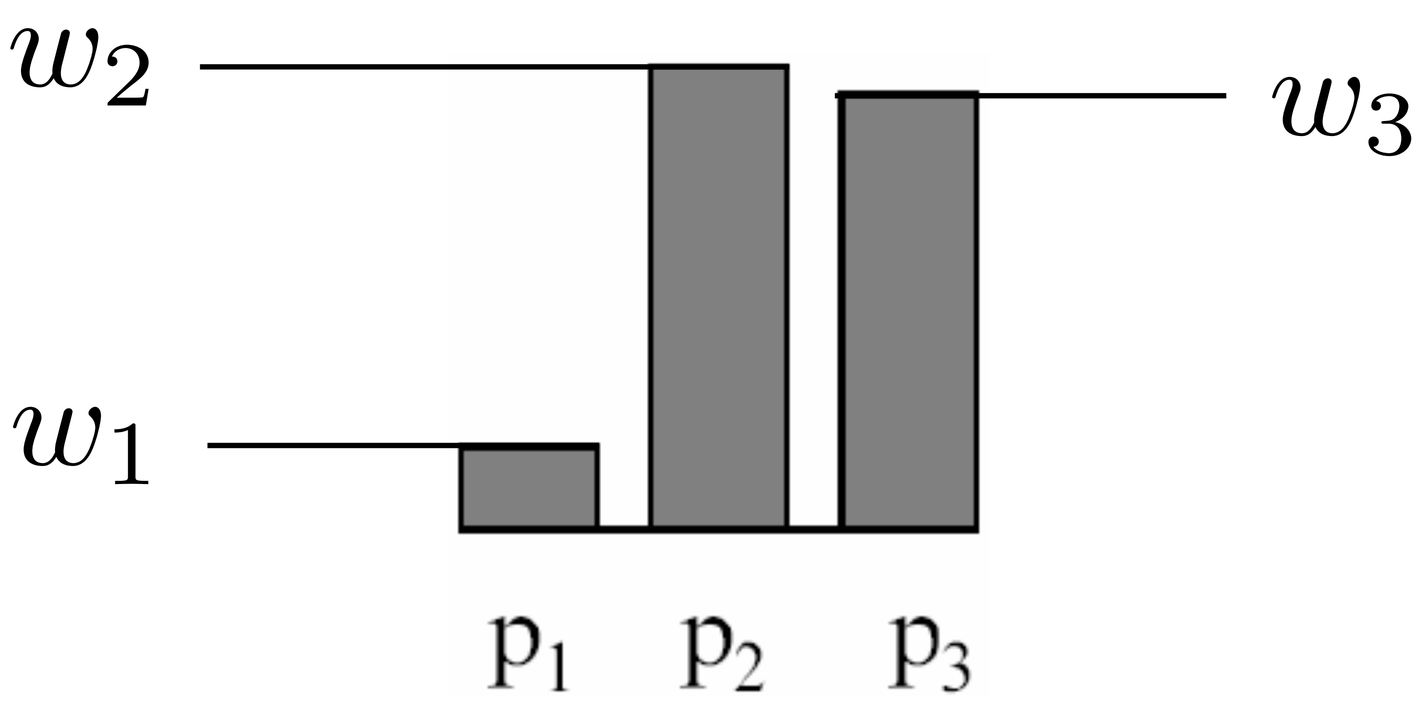


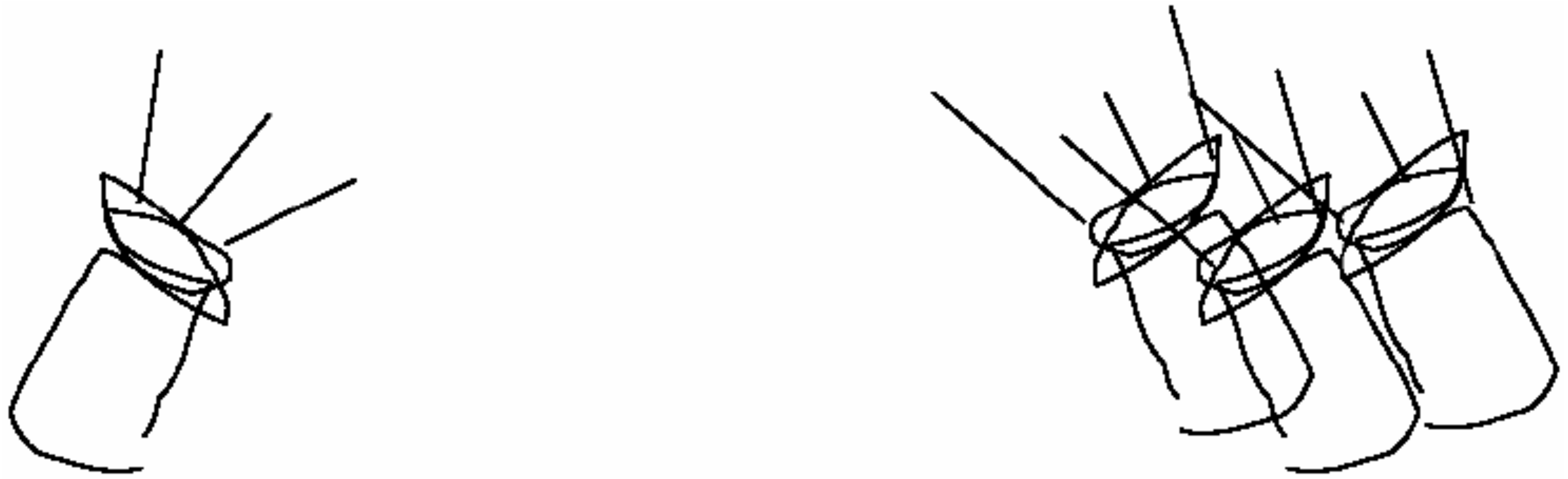

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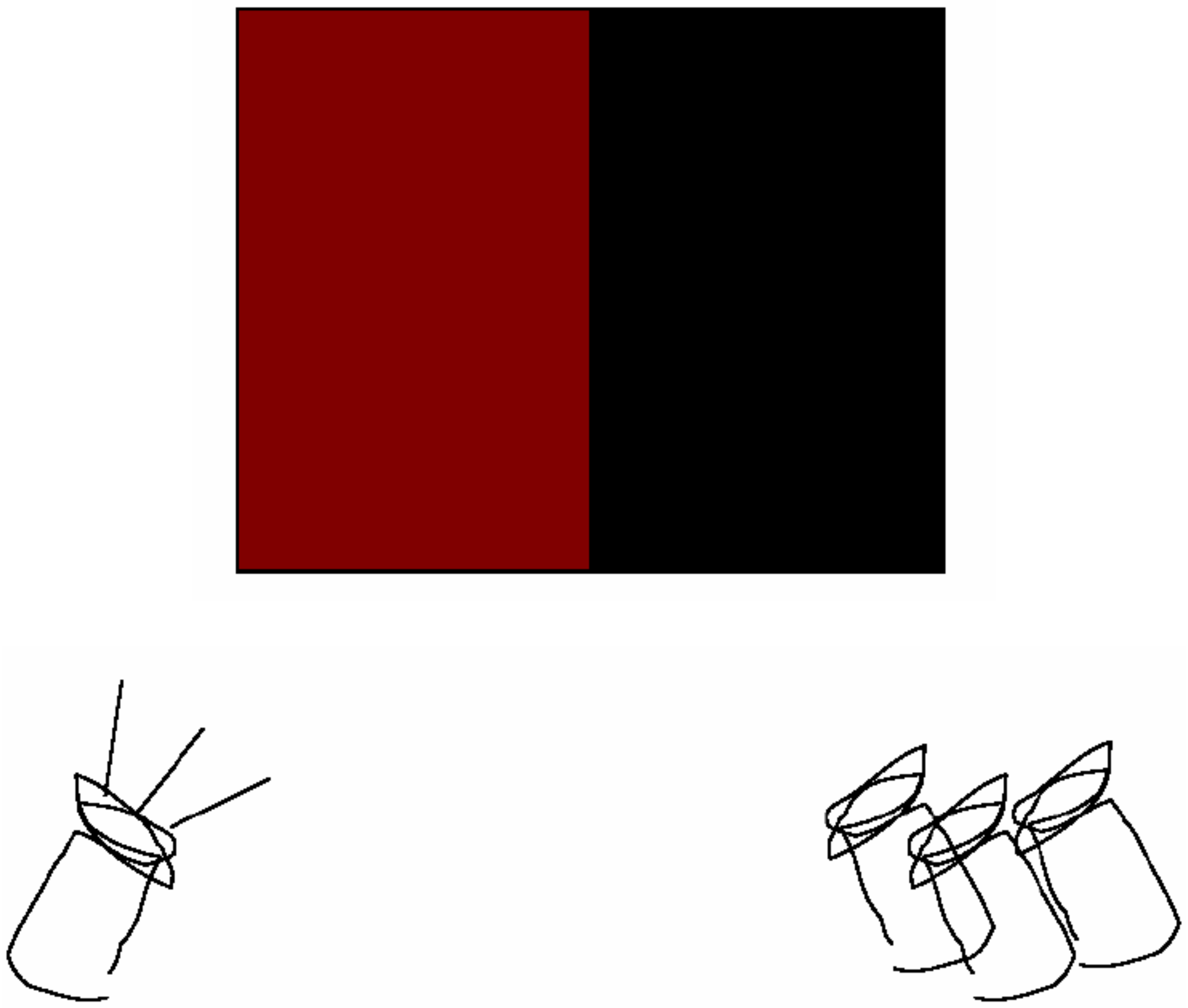
# **Example 2**: Color Matching Experiment



**Example Credit**: Bill Freeman

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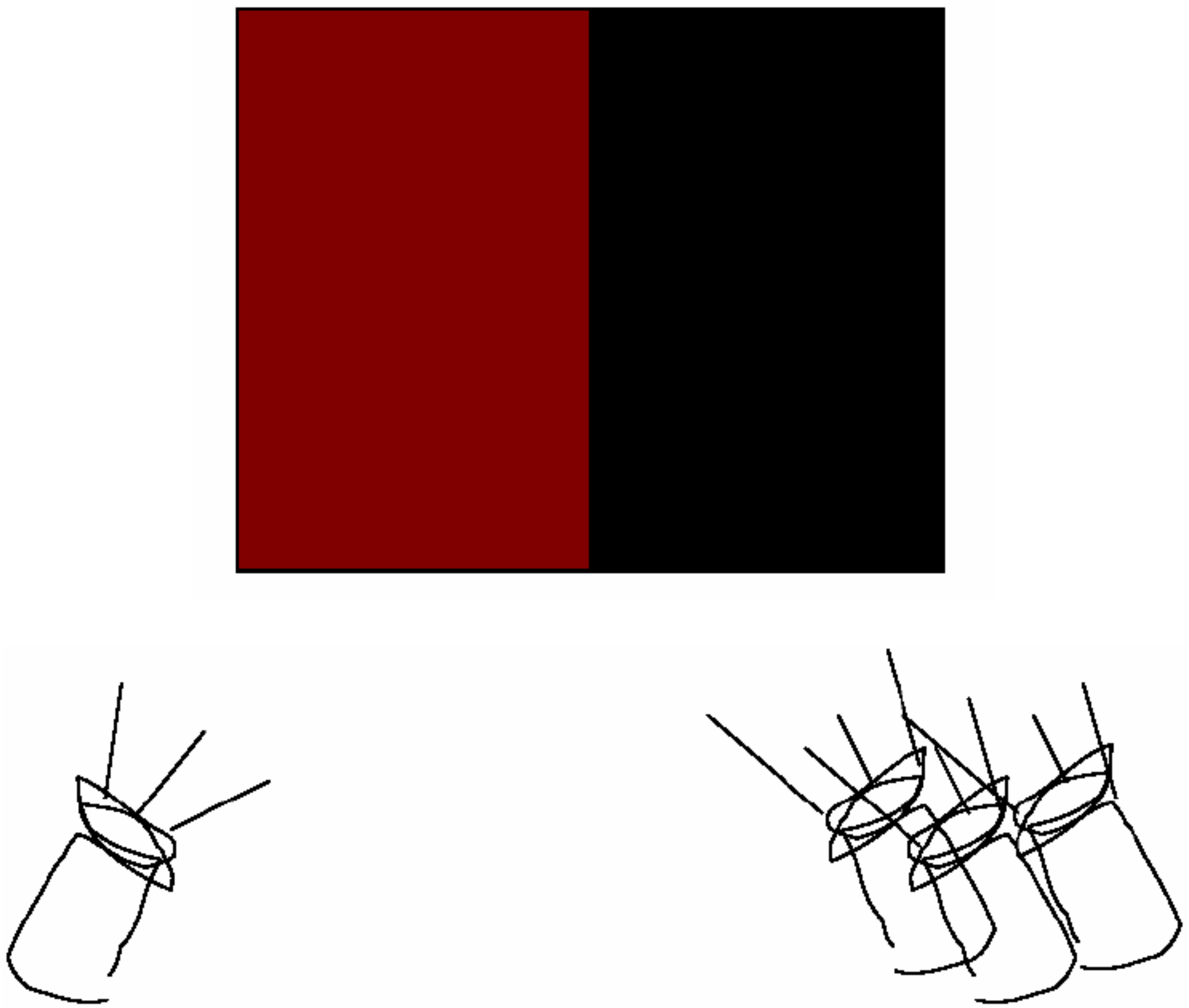

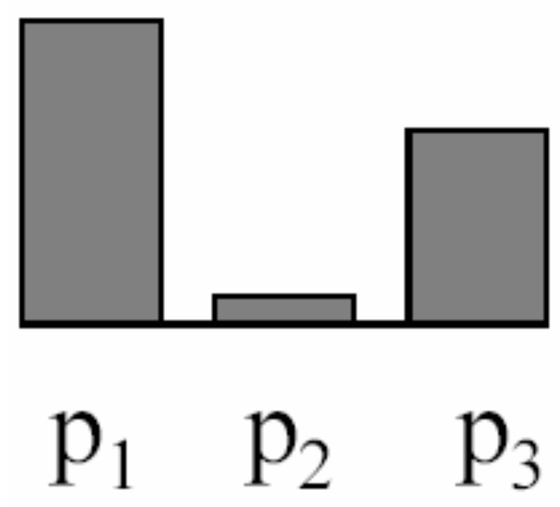


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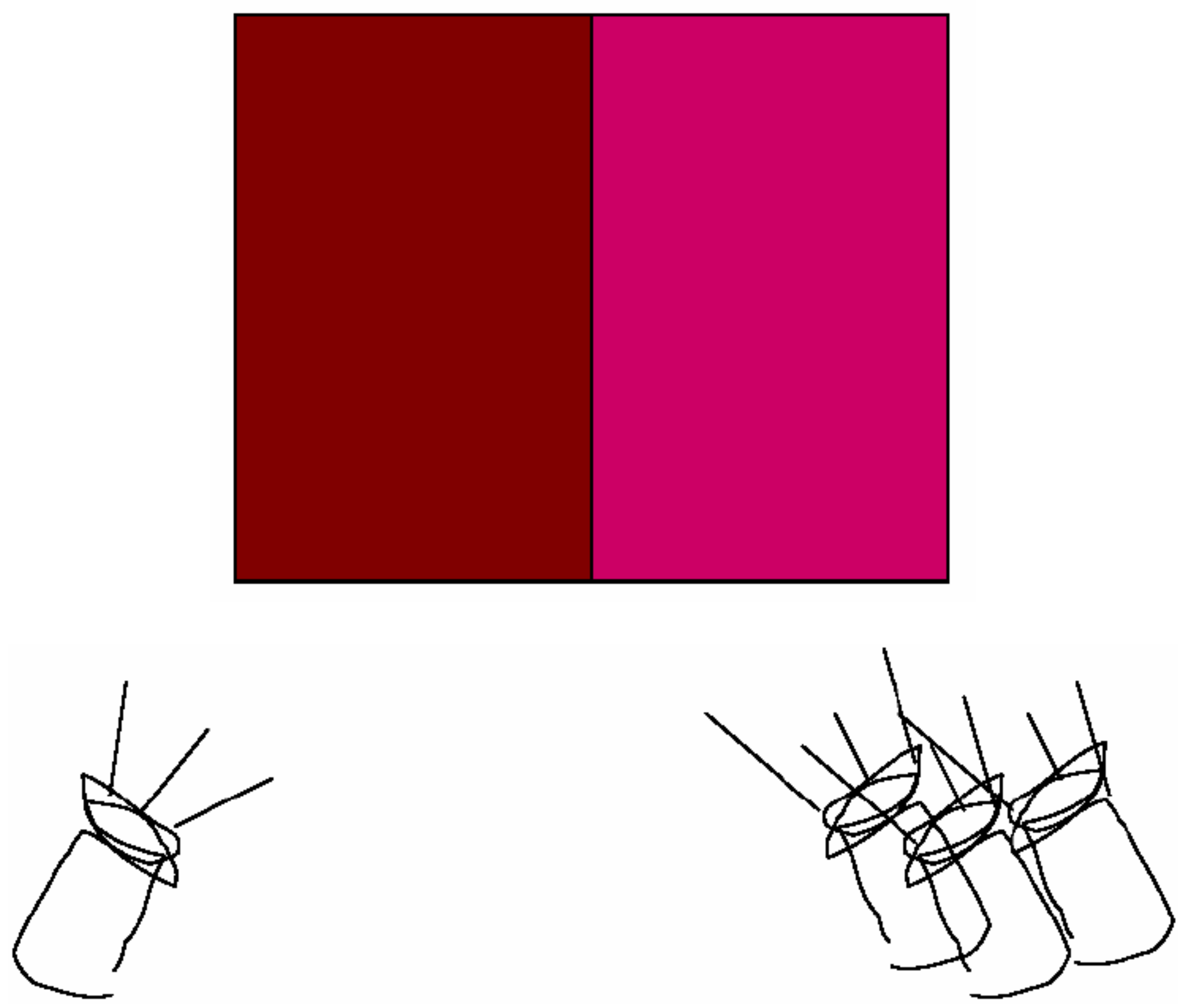

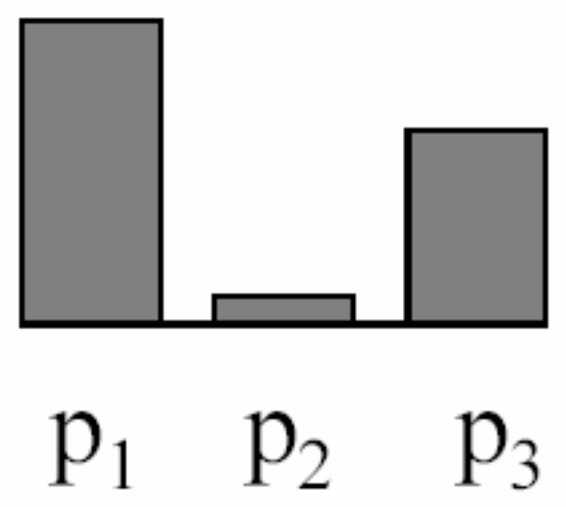


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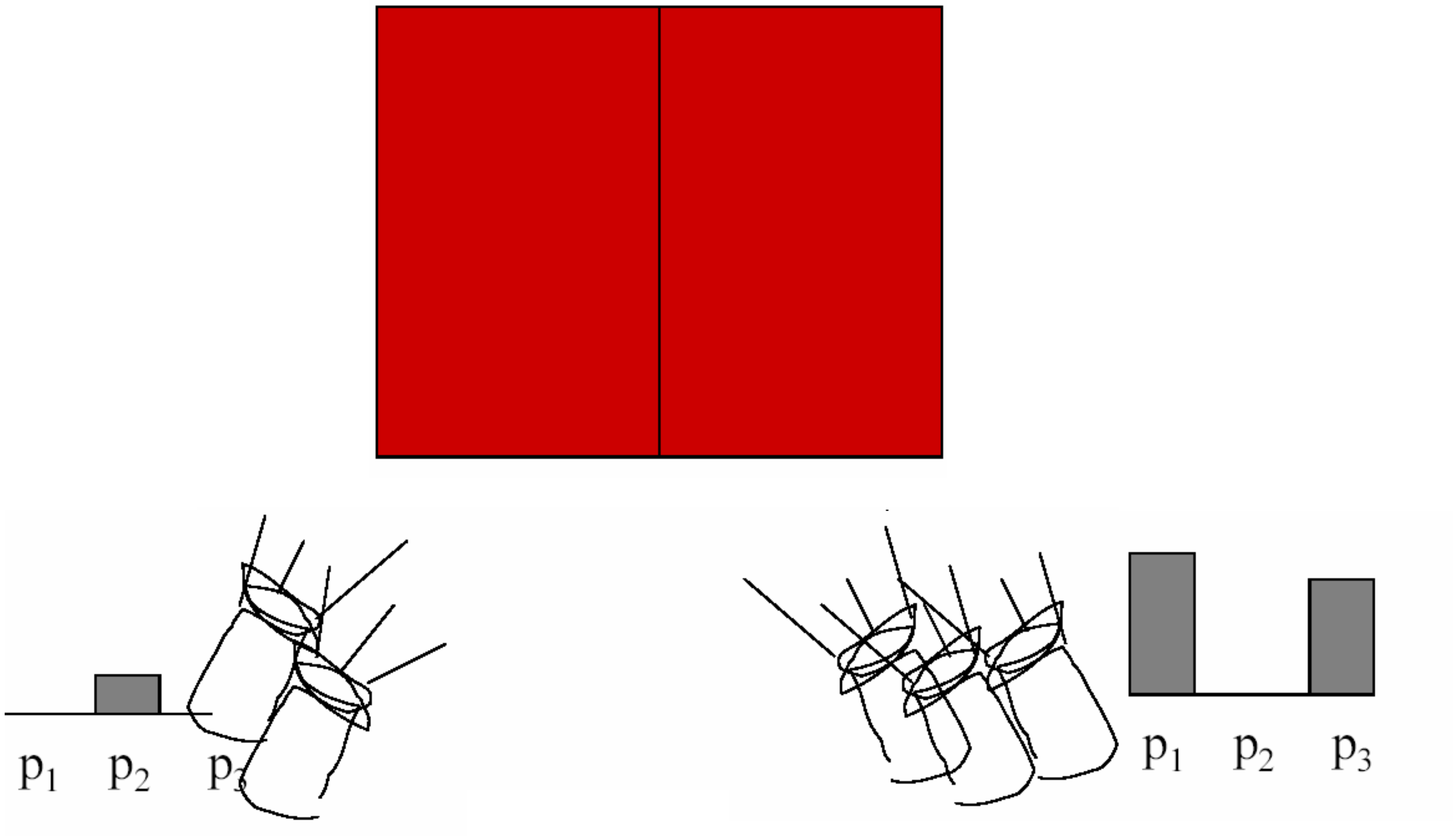
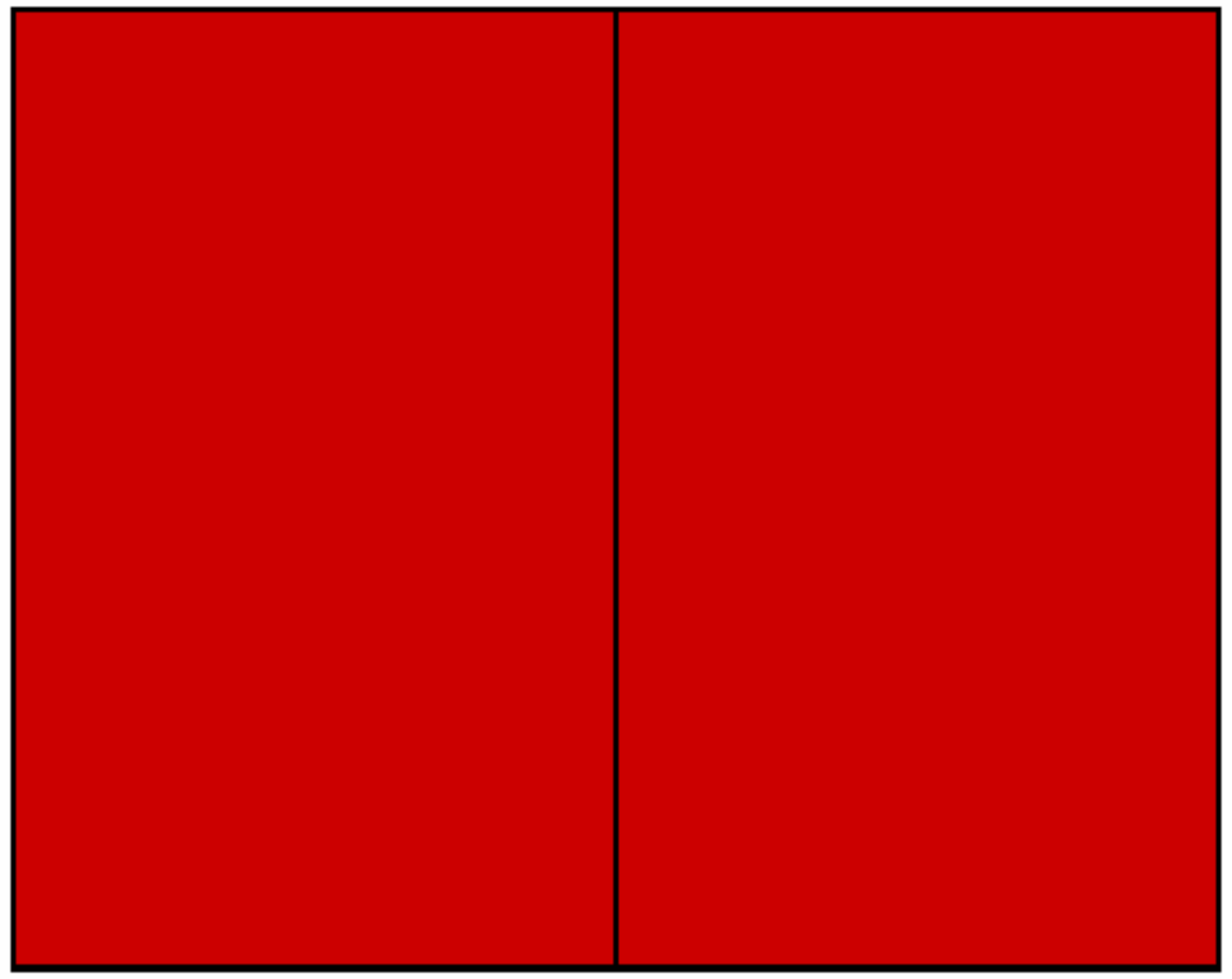
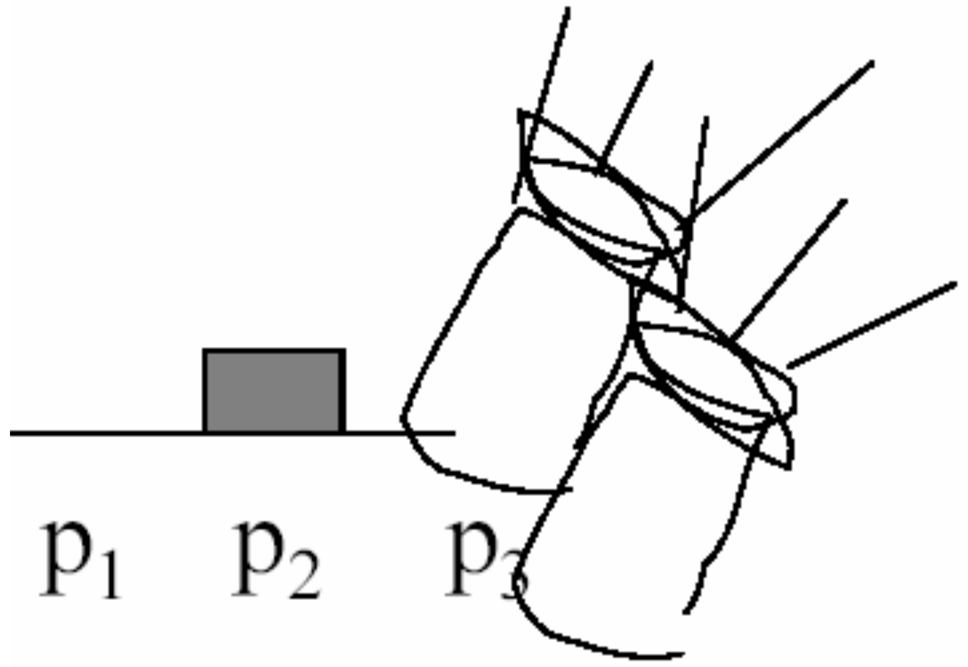


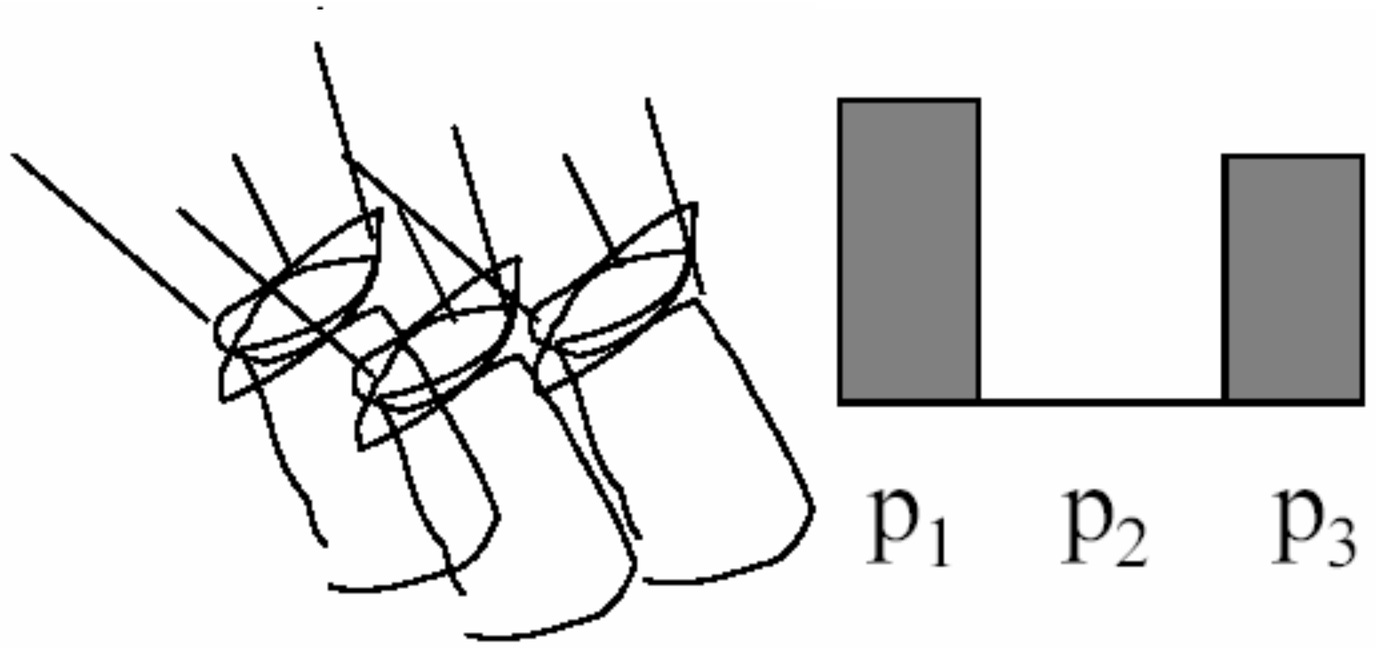

**Example Credit**: Bill Freeman

# **Example 2**: Color Matching Experiment

We say a "negative" amount of $P_2$ was needed to make a match , because we added it to the test color side



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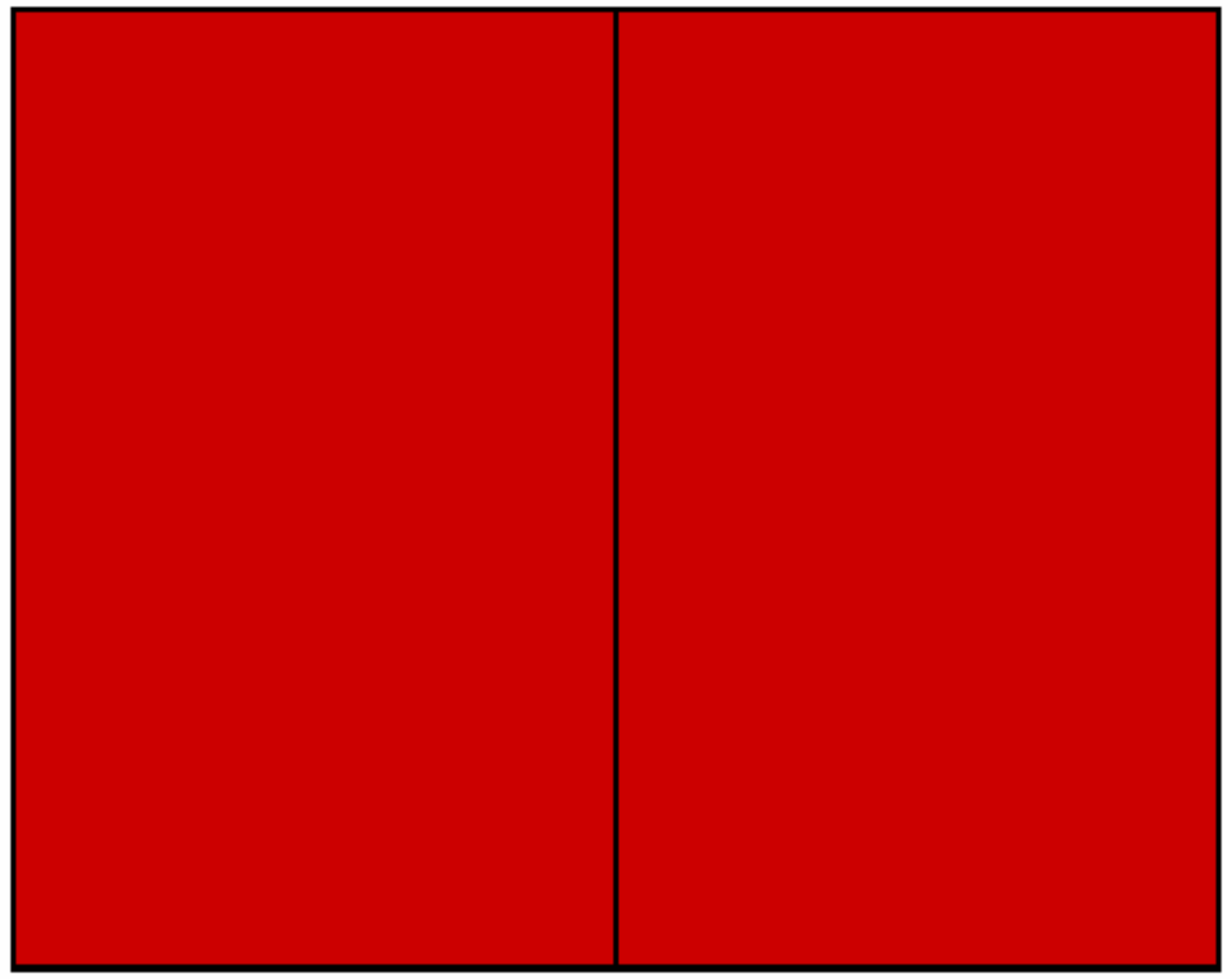
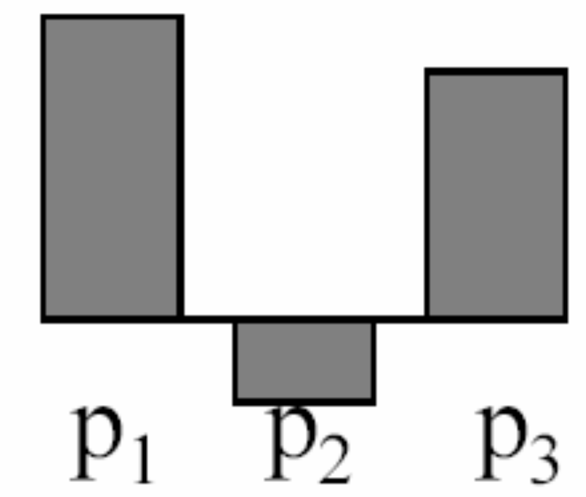
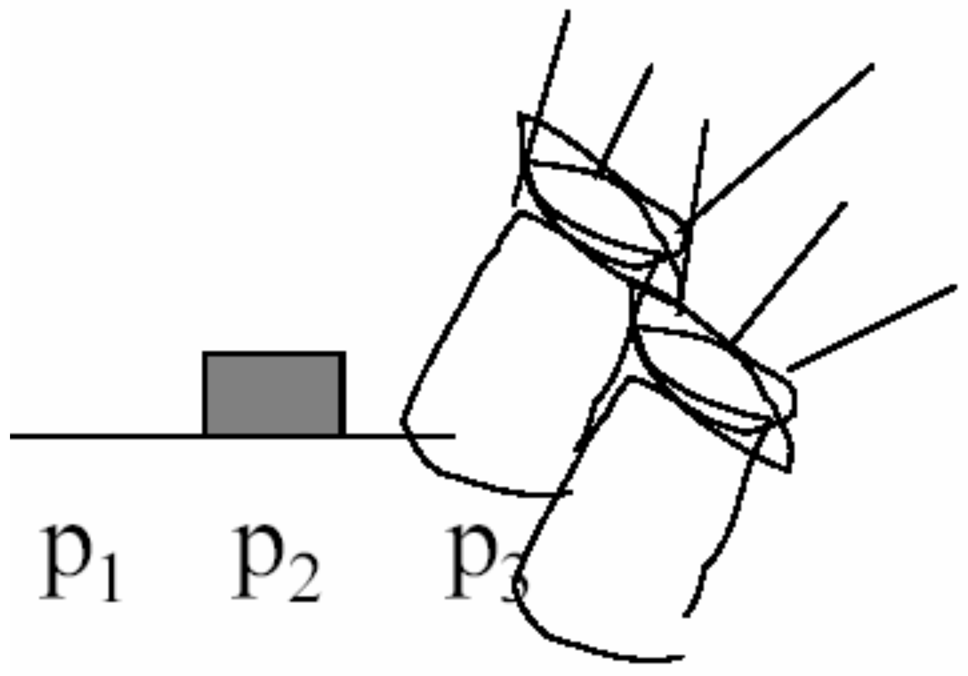
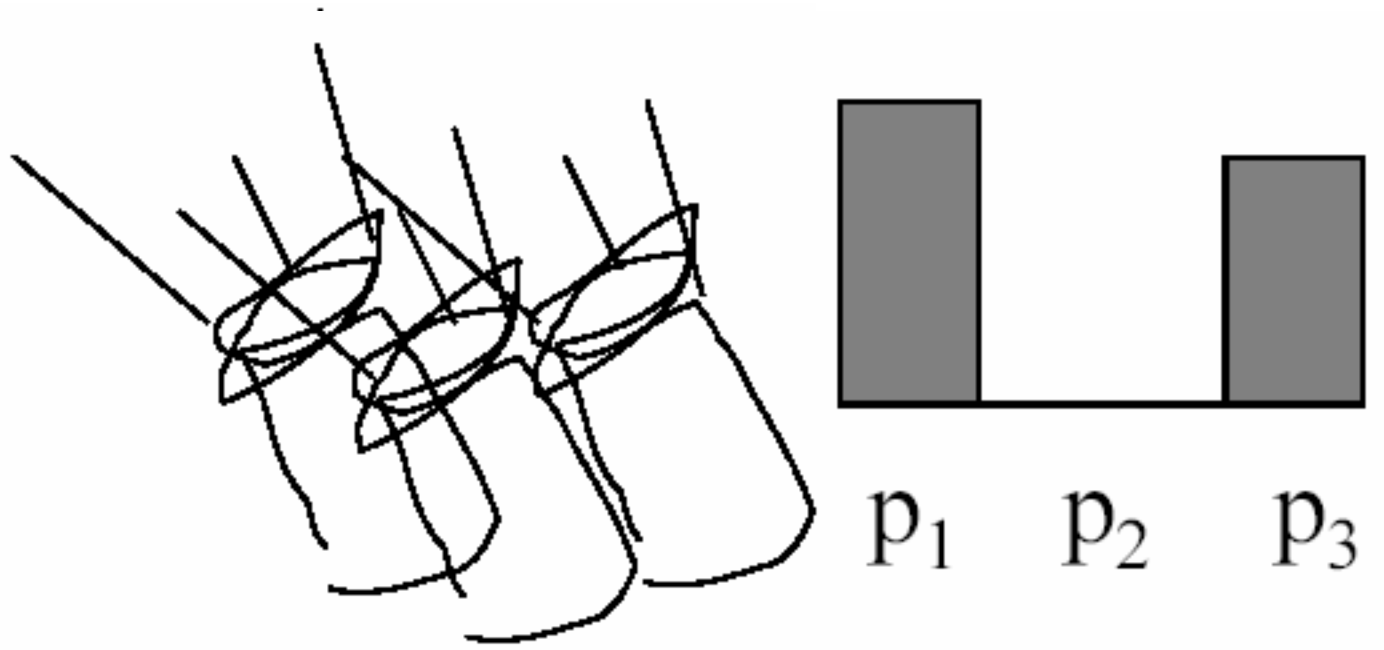


The primary color amount needed to match:




**Example Credit**: Bill Freeman

# **Color** Matching Experiments

— Many colours can be represented as a positive weighted sum of A, B, C

— Write

$$M = aA + bB + cC$$

where the = sign should be read as “matches”

— This is **additive** matching

— Defines a colour description system
  — two people who agree on A, B, C need only supply (a, b, c)

# **Color** Matching Experiments

— Some colours can't be matched this way

— Instead, we must write

$$M + aA = bB + cC$$

where, again, the = sign should be read as "matches"

— This is **subtractive** matching

— Interpret this as (–a, b, c)

# **Color** Matching Experiments

— Some colours can't be matched this way

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— Interpret this as (–a, b, c)

Problem for **designing displays**: Choose phosphors R, G, B so that **positive linear combinations** match a large set of colours

# Principles of **Trichromacy**

**Experimental** facts:

Three primaries work for most people, provided we allow subtractive matching

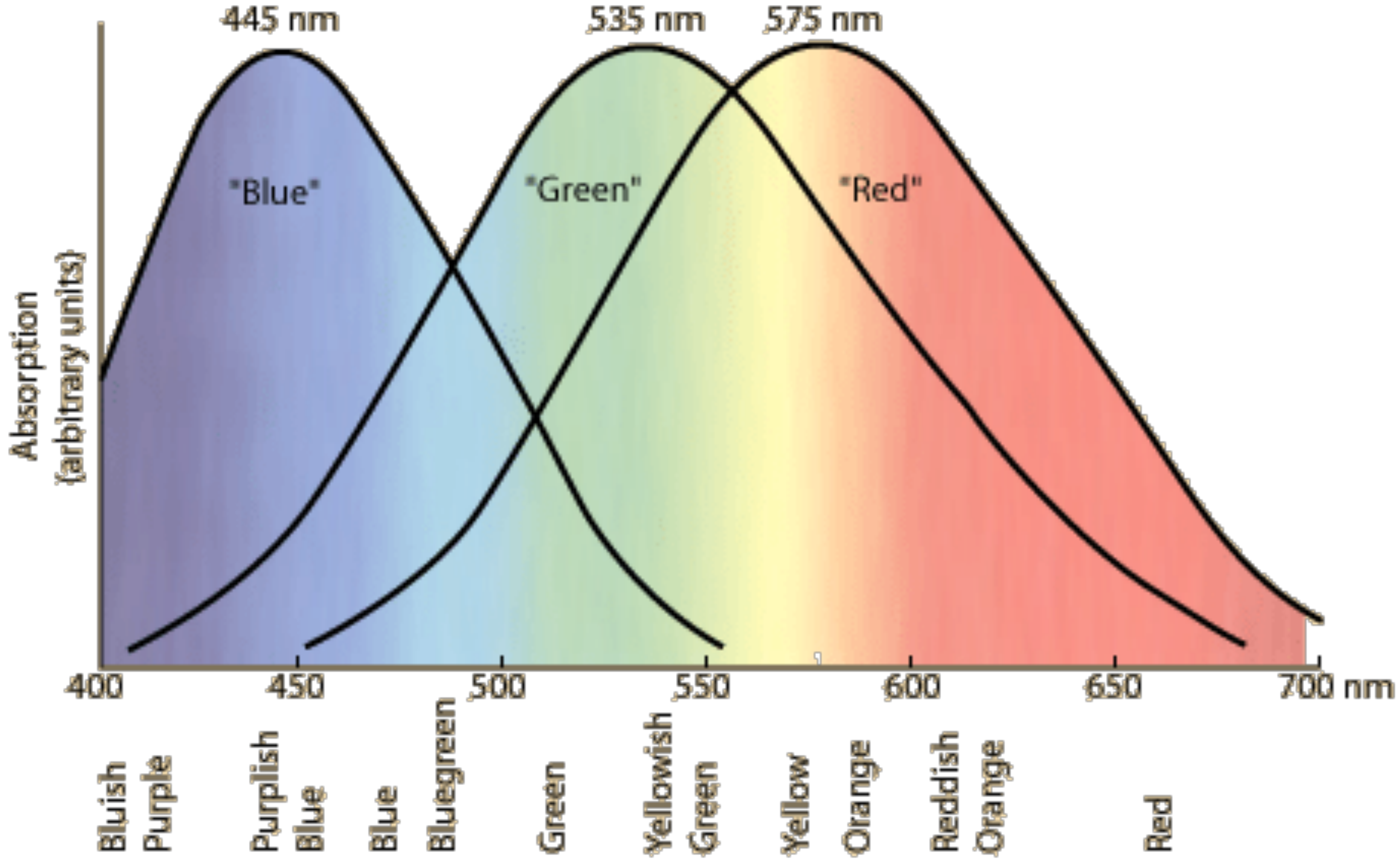
— Exceptional people can match with two or only one primary

— This likely is caused by biological deficiencies

Most people make the same matches

— There are some anomalous trichromats, who use three primaries but match with different combinations

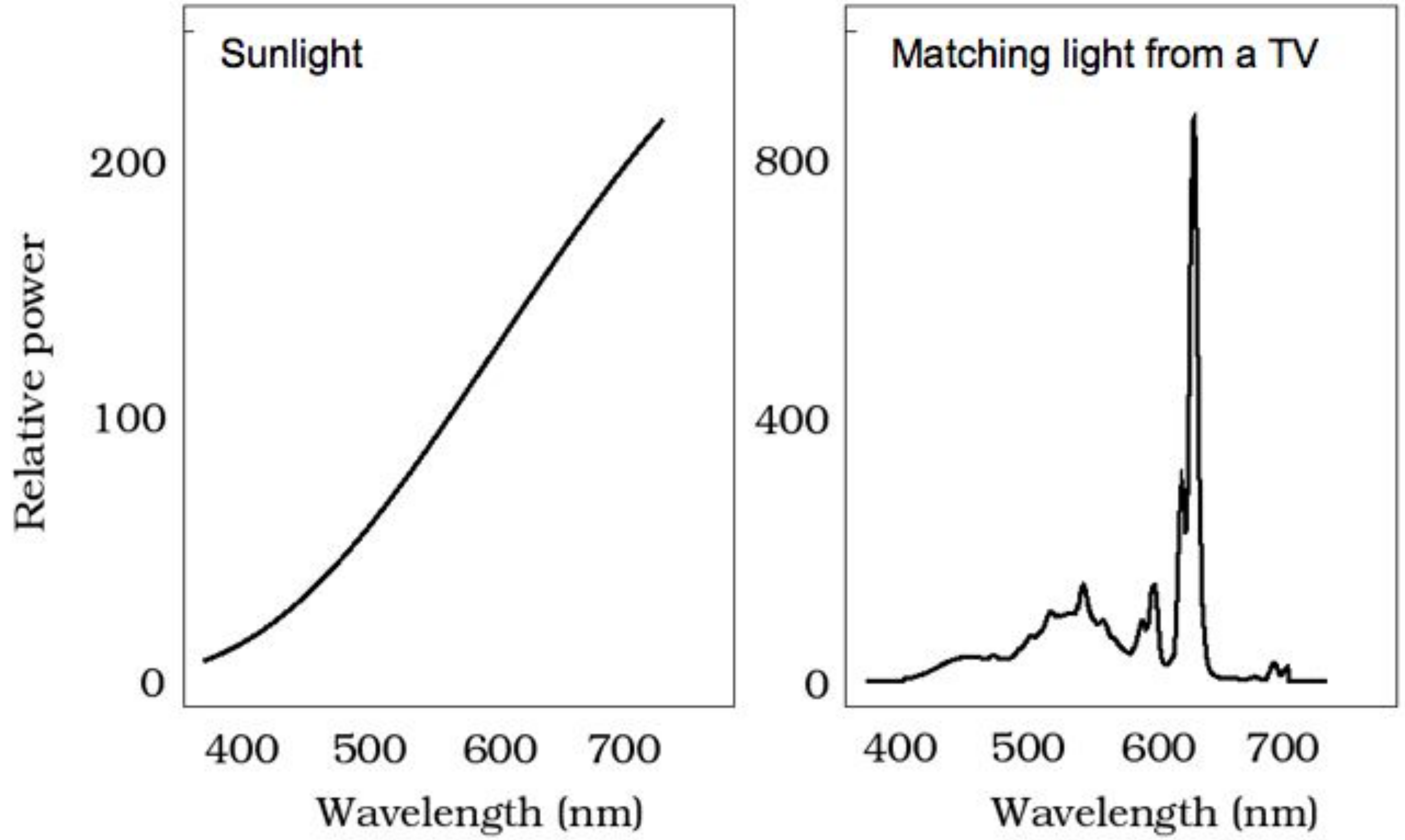
# Human **Cone** Sensitivity




http://hyperphysics.phy-astr.gsu.edu/hbase/vision/colcon.html

# **Metameric** Lights

Two lights whose spectral power distributions appear identical to most observers are called **metamers**.




(A) A tungsten bulb (B) TV monitor set to match (A)

**Figure credit**: Brian Wandell, Foundations of Vision, Sinauer Associates, 1995

# **Grassman**'s Laws

For colour matches:

— **symmetry**: $U = V \Leftrightarrow V = U$

— **transitivity**: $U = V \text{ and } V = W \Rightarrow U = W$

— **proportionality**: $U = V \Leftrightarrow tU = tV$

— **additivity**: if any two of the statements are true, then so is the third

$$U = V,$$
$$W = X,$$
$$(U + W) = (V + X)$$

These statements mean that colour matching is, to an accurate approximation, linear.

# **Representing** Colour

— Describing colours accurately is of practical importance (e.g. Manufacturers are willing to go to a great deal of trouble to ensure that different batches of their product have the same colour)

— This requires a standard system for representing colour.

# **Linear** Color Spaces

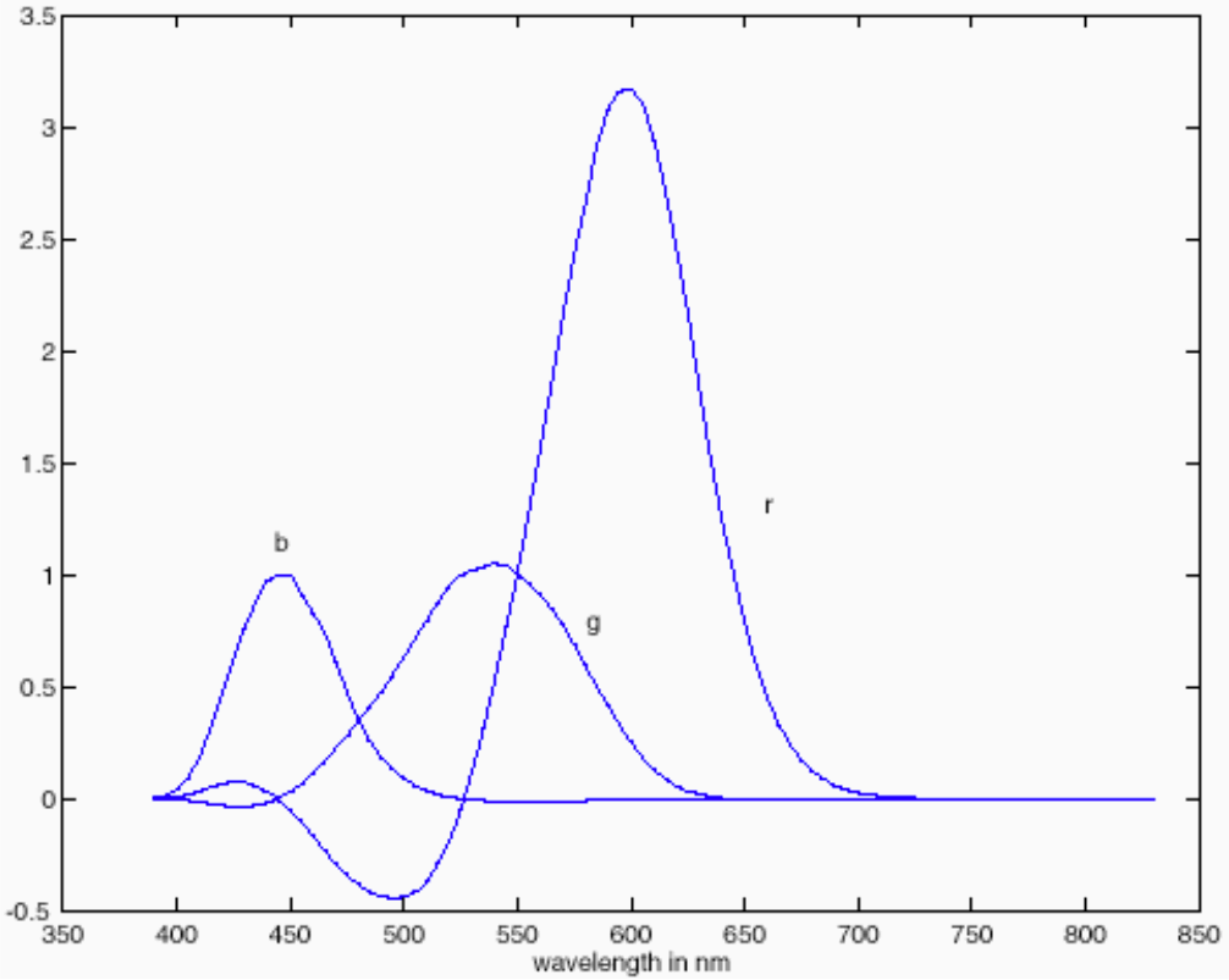
A choice of primaries yields a linear colour space
— the coordinates of a colour are given by the weights of the primaries used to match it

Choice of primaries is equivalent to choice of colour space

— **RGB**: Primaries are monochromatic energies, say 645.2 nm, 526.3 nm, 444.4 nm

— **CIE XYZ**: Primaries are imaginary, but have other convenient properties. Colour coordinates are (X , Y , Z ), where X is the amount of the X primary, etc.

# **RGB** Colour Matching Functions



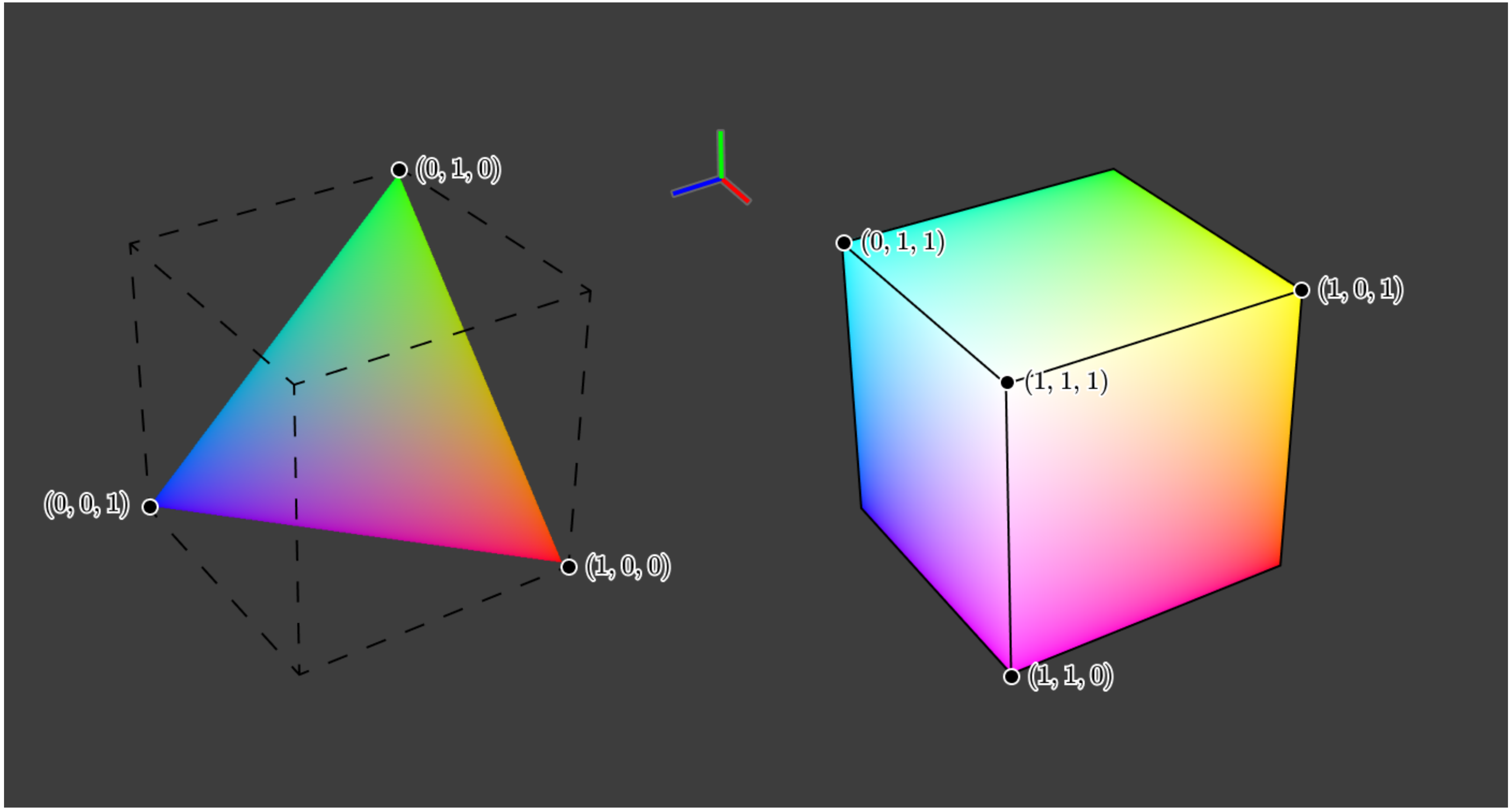

Forsyth & Ponce (2nd ed.) Figure 3.9

— Primaries monochromatic

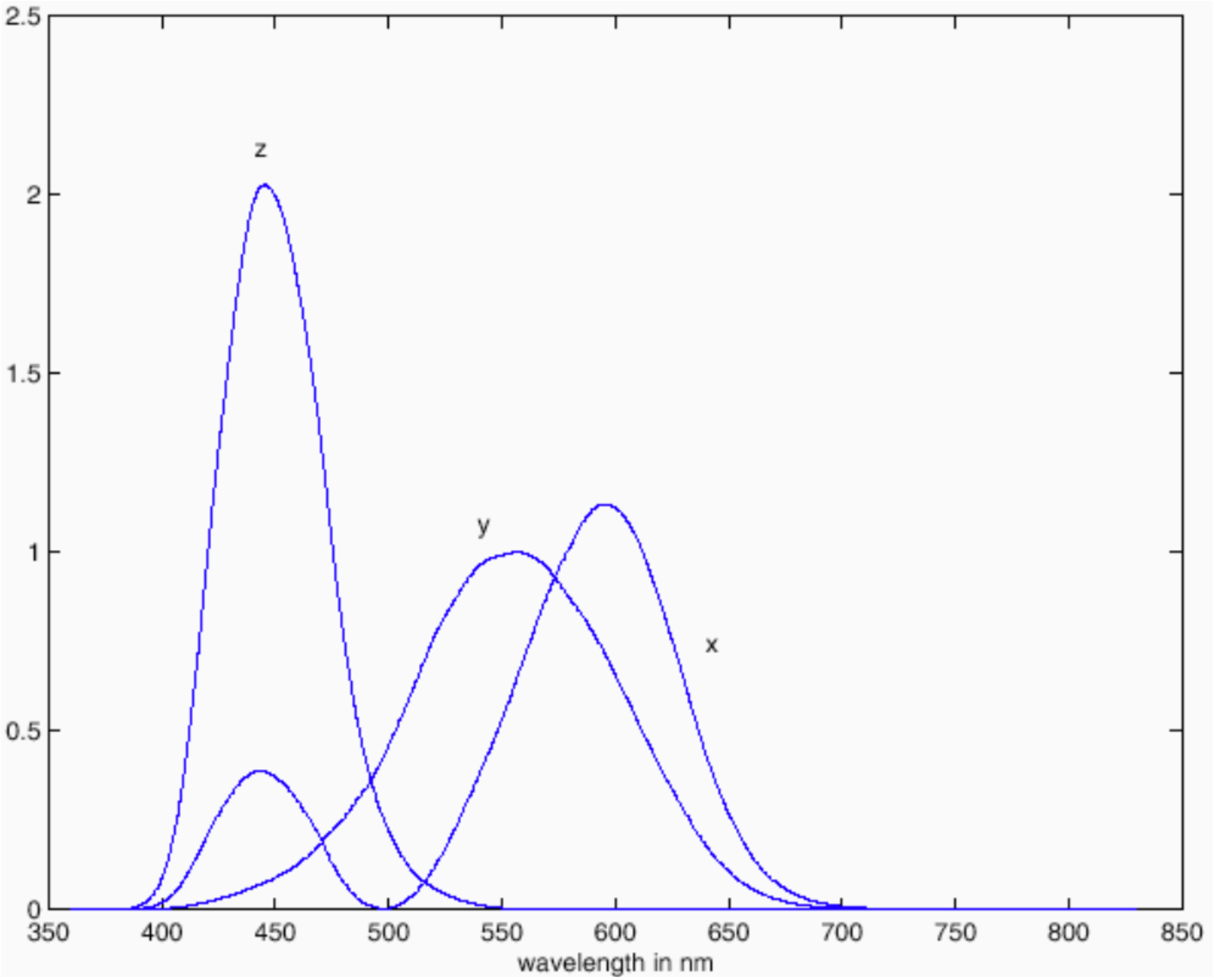
— Wavelengths 645.2, 526.3 and 444.4 nm

— Negative parts means some colours can be matched only subtractively

# **RGB** Color Space



# **RGB** Colour Matching Functions



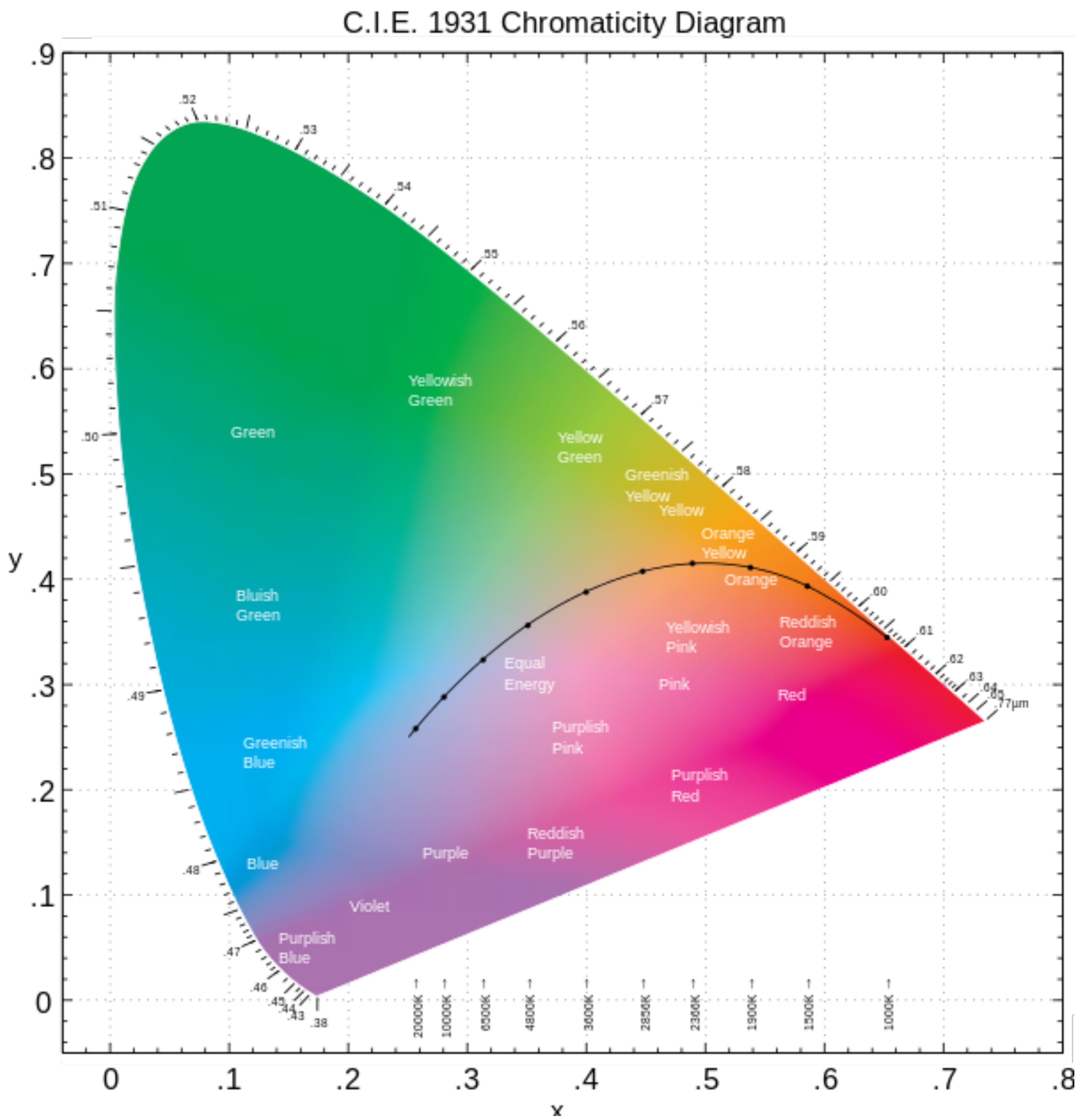

Forsyth & Ponce (2nd ed.) Figure 3.8

CIE XYZ: Colour matching functions are positive everywhere, but primaries are imaginary. Usually draw x, y, where

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

Overall brightness is ignored

# **Geometry** of Colour (CIE)



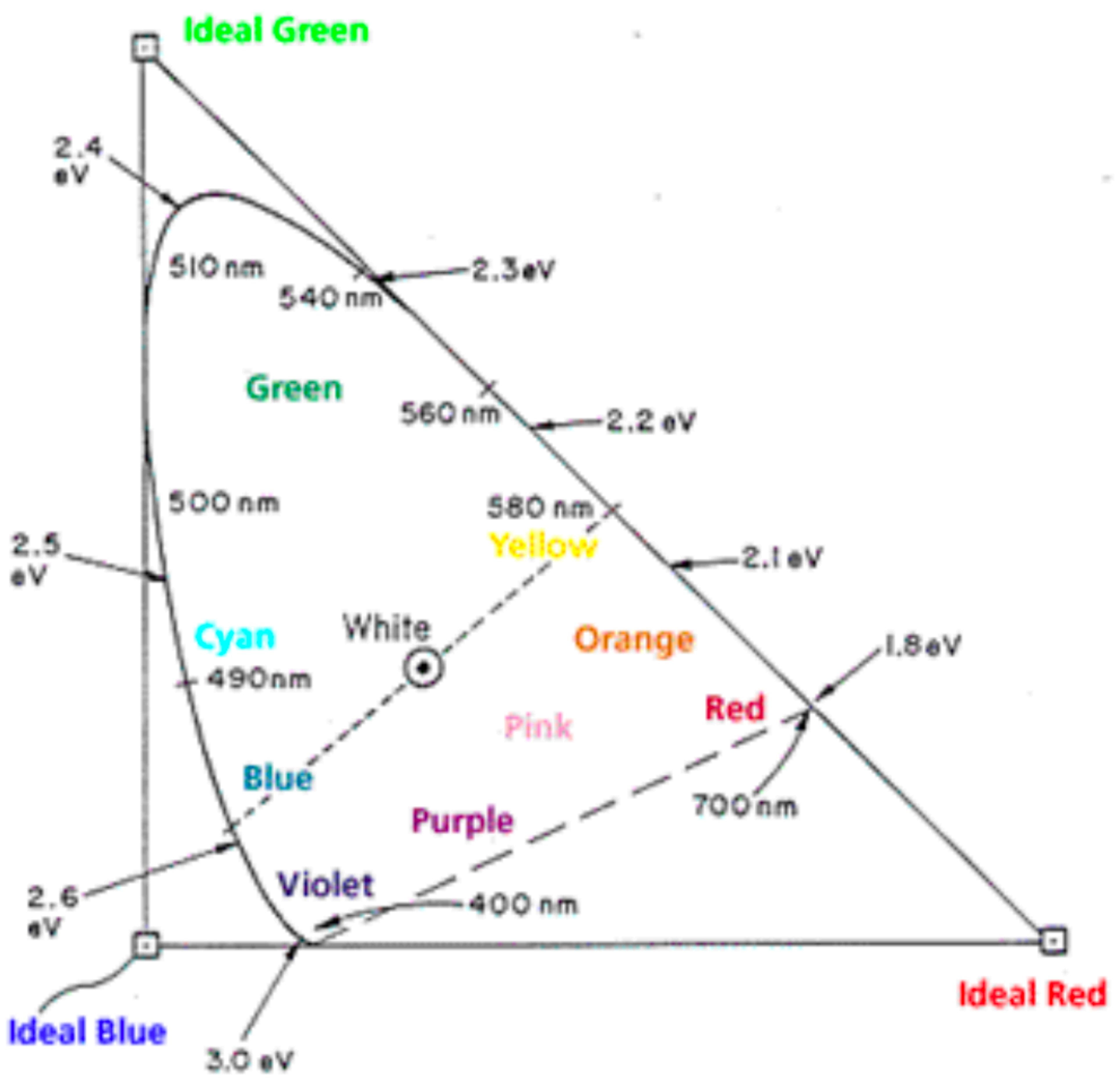

— White is in the center, with saturation increasing towards the boundary

— Mixing two coloured lights creates colours on a straight line

— Mixing 3 colours creates colours within a triangle

— Curved edge means there are no 3 actual lights that can create all colours that humans perceive!

# **Geometry** of Colour (CIE)

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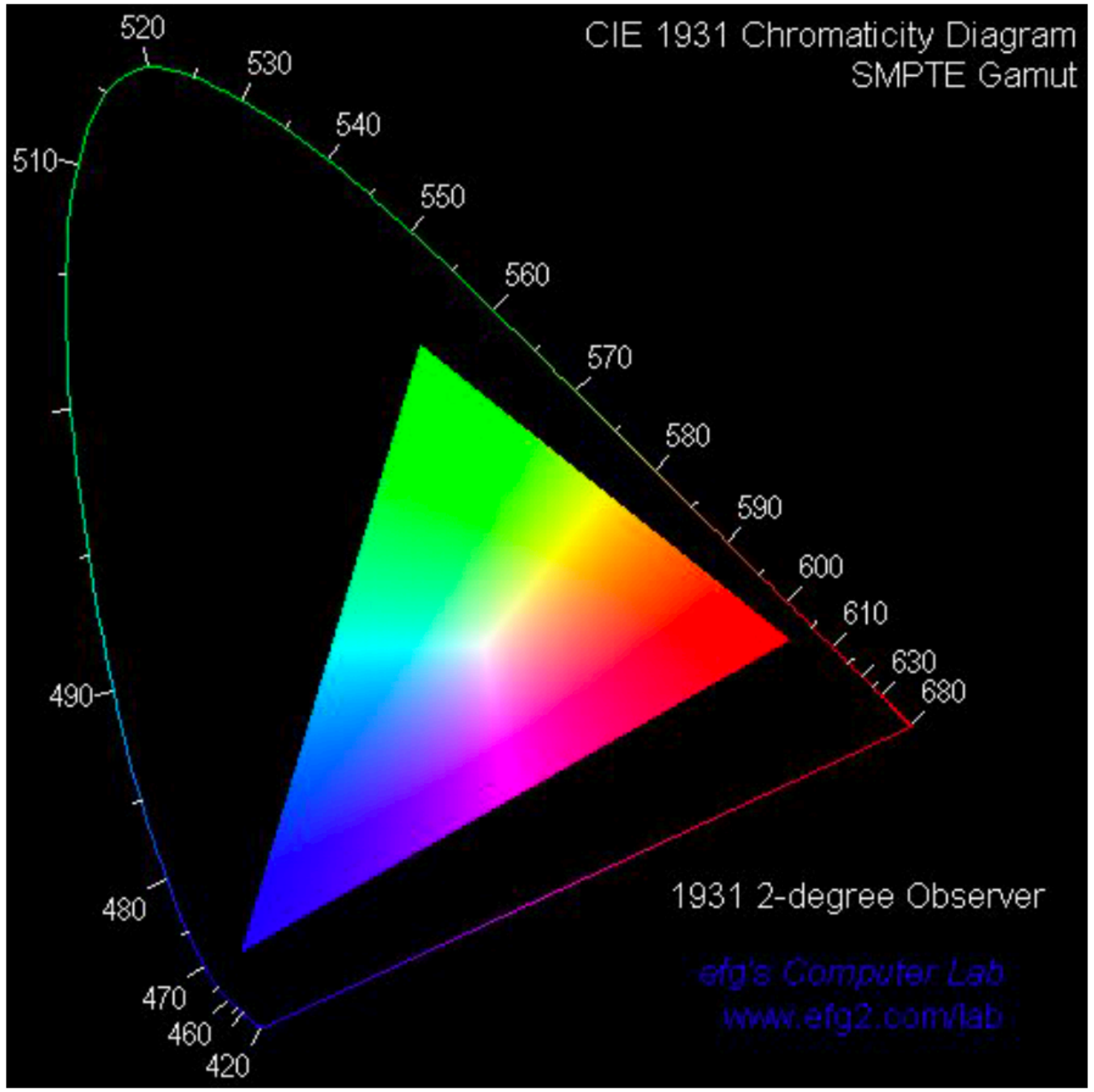
# **RGB** Colour Space




The sub-space of CIE colours that can be displayed on a typical computer monitor (phosphor limitations keep the space quite small)

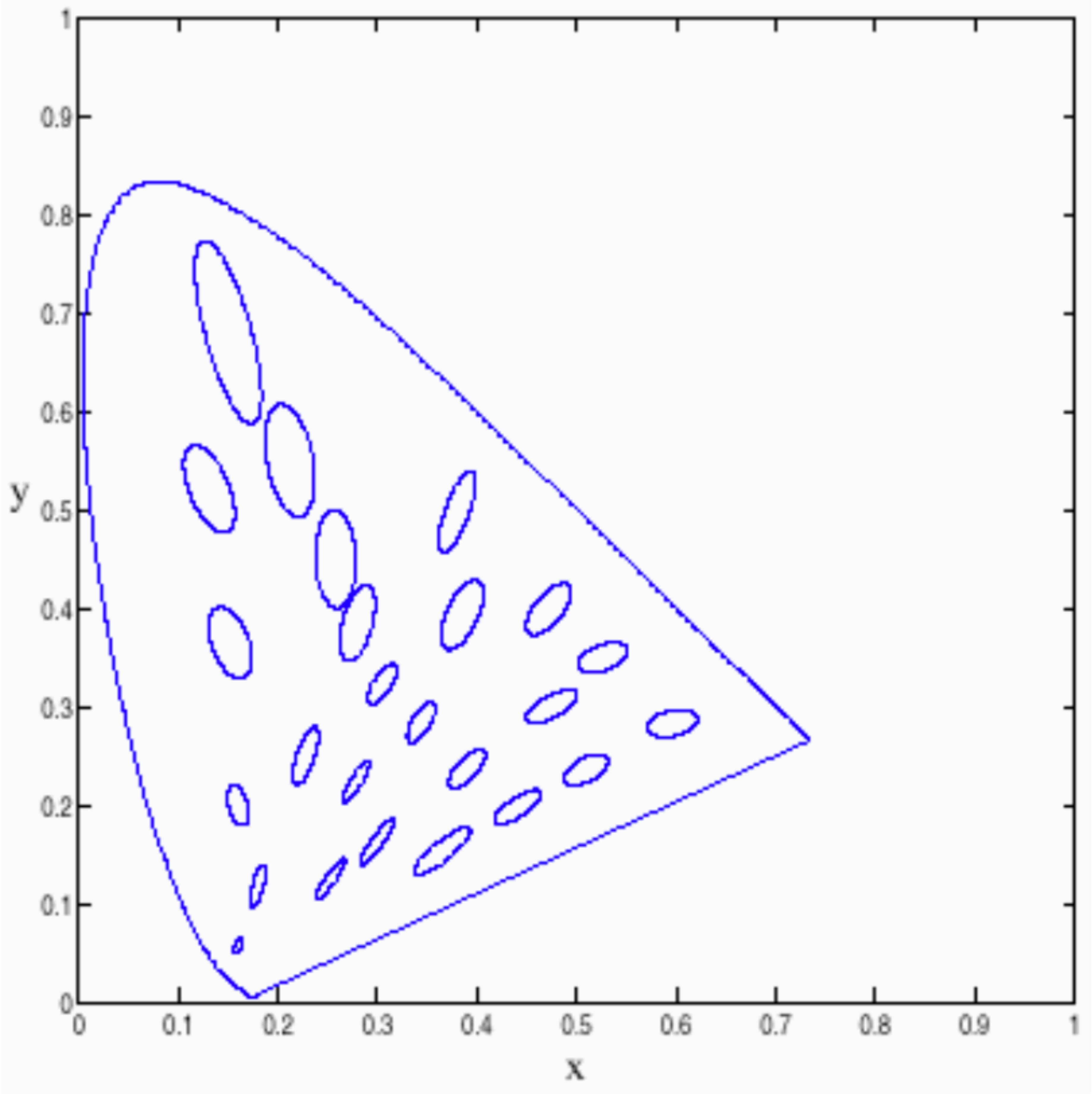
# **Uniform** Colour Spaces

Usually one cannot reproduce colours exactly

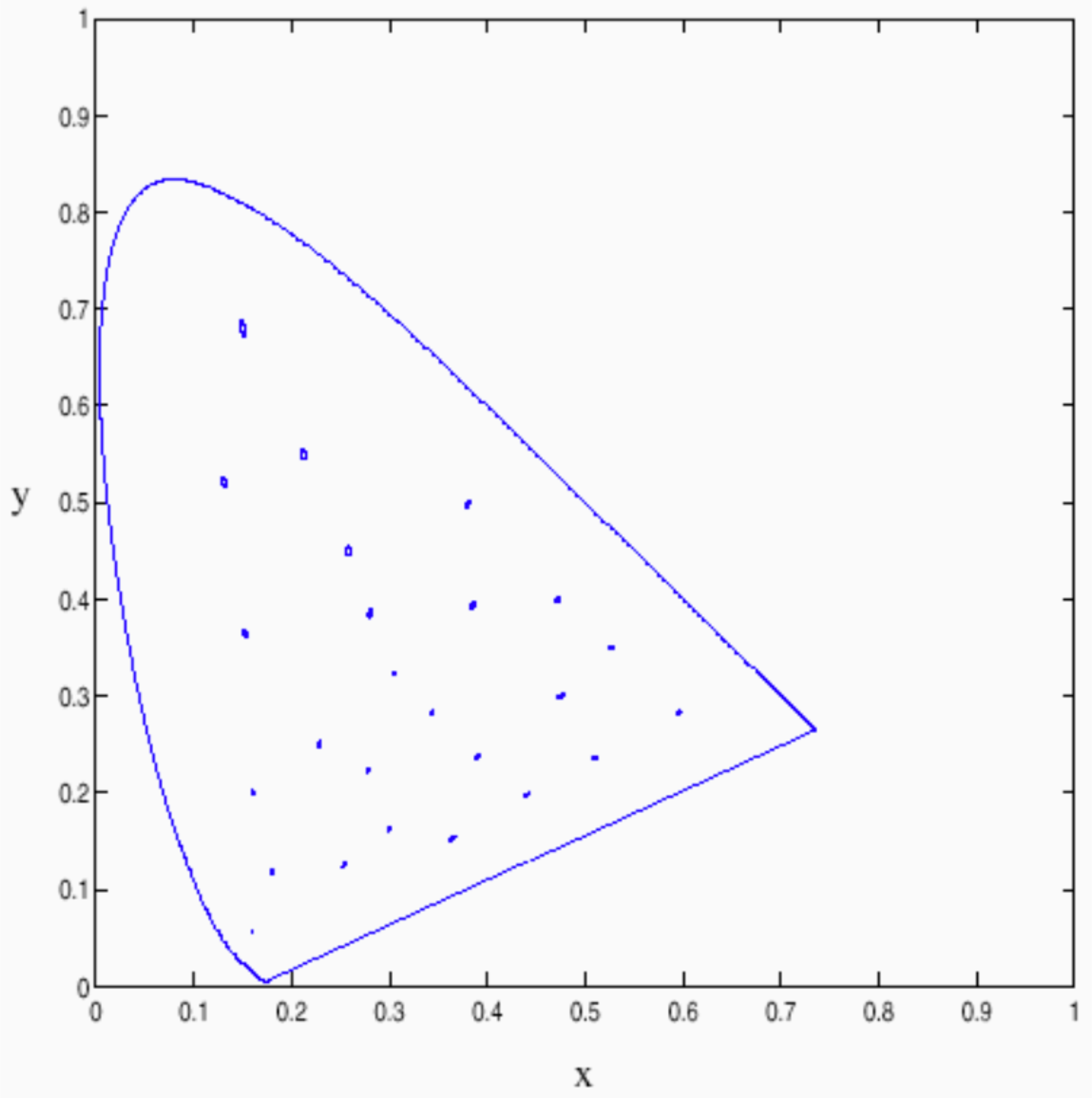
This means it is important to know whether a colour difference would be noticeable to a human viewer

# **Uniform** Colour Spaces

McAdam Ellipses: Each ellipse shows colours perceived to be the same




10 times actual size




Actual Size

Forsyth & Ponce (2nd ed.) Figure 3.14

# **Uniform** Colour Spaces

McAdam ellipses demonstrate that differences in x , y are a poor guide to differences in perceived colour

A **uniform colour space** is one in which differences in coordinates are a good guide to differences in perceived colour

— example: CIE LAB

# **HSV** Colour Space

The coordinates of a colour in a linear space like RGB or CIE XYZ may not necessarily...

— encode properties that are common in language or important in applications

— capture human intuitions about the topology of colours, e.g. hue relations are naturally epxressed in a circle

# **HSV** Colour Space

More natural description of colour for human interpretation

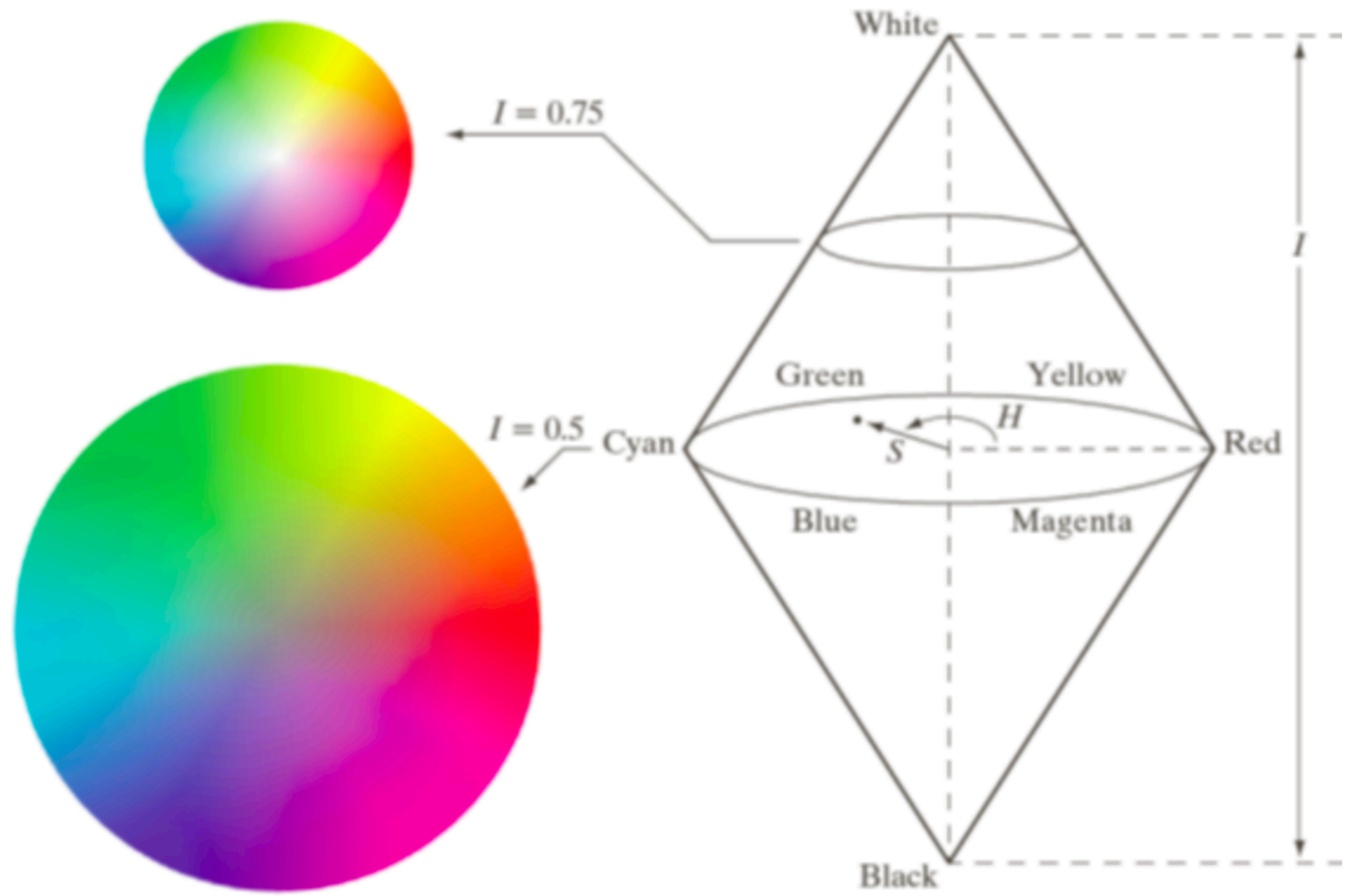
**Hue**: attribute that describes a pure colour
— e.g. 'red', 'blue'

**Saturation**: measure of the degree to which a pure colour is diluted by white light
— pure spectrum colours are fully saturated

**Value**: intensity or brightness

Hue + saturation also referred to as **chromaticity**.

# **HSV** Colour Space




Gonzalez and Woods, 2008

# Colour **Constancy**

Image colour depends on both light colour and surface colour

**Colour constancy**: determine hue and saturation under different colours of lighting

It is surprisingly difficult to predict what colours a human will perceive in a complex scene
— depends on context, other scene information

Humans can usually perceive
— the colour a surface would have under white light

# Colour **Constancy**

A classic experiment by Land and McCann

# **Environmental** Effects

**Chromatic adaptation**: If the human visual system is exposed to a certain colour light for a while, colour perception starts to skew

**Contrast effects**: Nearby colours affect what is perceived

# Summary

— Approaches to texture exploit pyramid (i.e. scaled) and oriented representations

— Human colour perception

- — colour matching experiments
- — additive and subtractive matching
- — principle of trichromacy

— RGB and CIE XYZ are linear colour spaces

— Uniform colour space: differences in coordinates are a good guide to differences in perceived colour

— HSV colour space: more intuitive description of colour for human interpretation

— (Human) colour constancy: perception of intrinsic surface colour under different colours of lighting