# BBM 413
# Fundamentals of Image Processing

Erkut Erdem
Dept. of Computer Engineering
Hacettepe University

Image Formation and the Digital Camera

**Acknowledgement:** The course slides are mostly adapted from the slides prepared by Steve Marschner and Anat Levin

## Today

- Image formation
- Display devices and digital camera
- Digital images



## Today

- Image formation
- Display devices and digital camera
- Digital images



## What is an image?

- A photographic print
- A photographic negative
- This projection screen
- Some numbers in RAM

# An image is:

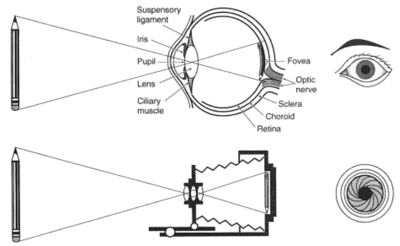
- A 2D distribution of intensity or color
- A function defined on a two-dimensional plane

$$I : \mathbb{R}^2 \rightarrow \ldots$$

- Note: no mention of pixels yet
- To process images, must:
  - obtain images—capture the scenes via hardware
  - represent images—encode them numerically



# Image Formation




Three Dimensional World → Two Dimensional Image Space

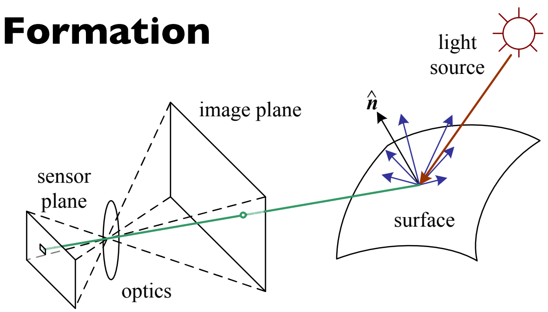
- What is measured in an image location?
  - brightness
  - color

<< viewpoint, illumination conditions, local geometry, local material properties

Figures: Francis Crick, The Astonishing Hypothesis,



# Image Formation




Three Dimensional World → Two Dimensional Image Space

- What is measured in an image location?
  - brightness
  - color

<< viewpoint, illumination conditions, surface properties (local geometry and local material properties)

Figures: Francis Crick, The Astonishing Hypothesis,

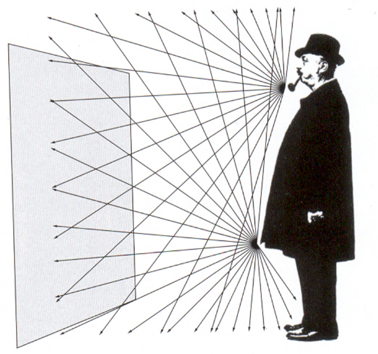


# Image Formation

Images cannot exist without light!

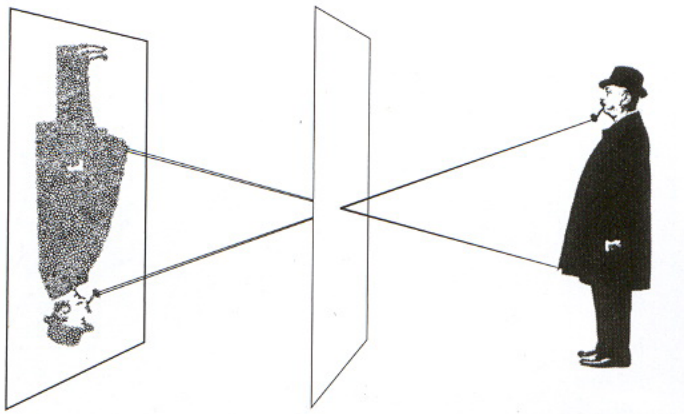
Why is there no image on a white piece of paper?

It receives light from all directions



From Photography, London et al.

# Pinhole

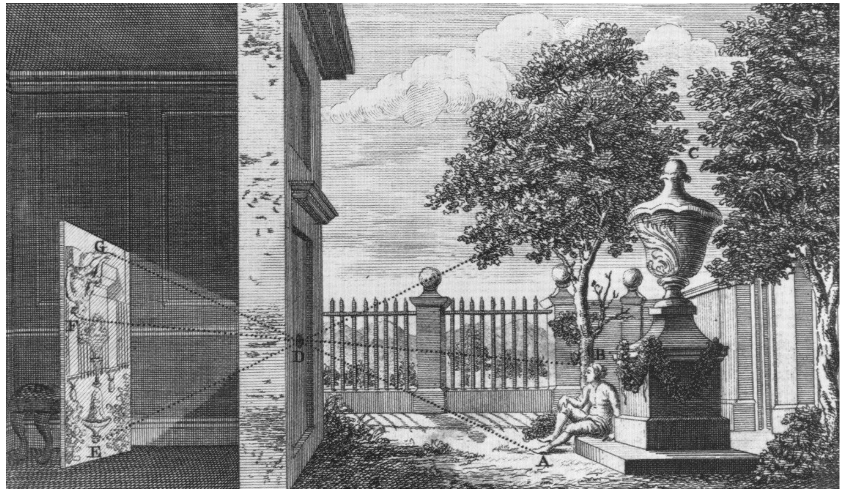


A pinhole projects all rays through
a common center of projection.

From Photography, London et al.



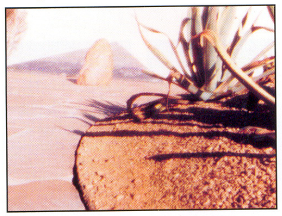
# Pinhole

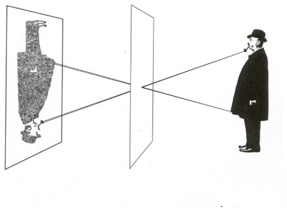




# Pinhole Size?

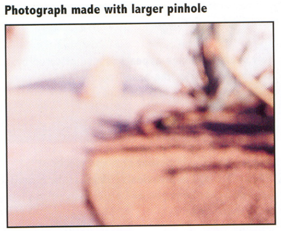
Photograph made with small pinhole

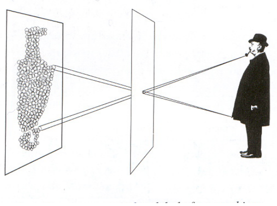




Small pinhole-
sharp but hard to
collect enough light

Photograph made with larger pinhole



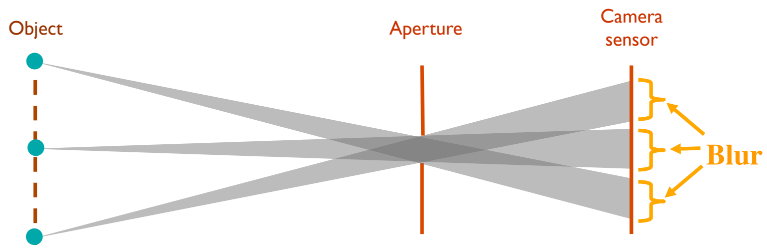


Larger pinhole-
Blur

From Photography, London et al.



# Pinhole Size




small hole => sharp, but doesn't collect enough light (noise)

larger hole => easy to collect enough light, but blur occurs

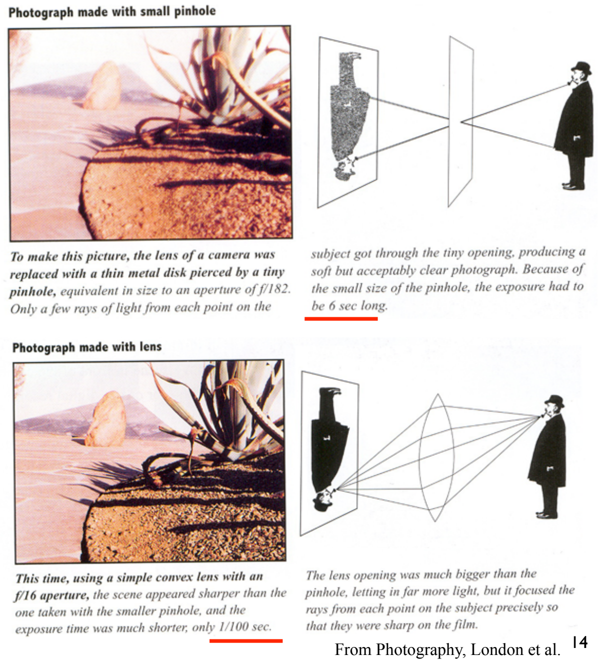
## Solution: light refraction!

From Photography, London et al.



## Lenses

- gather more light!
- But need to be focused



**Photograph made with small pinhole**

***To make this picture, the lens of a camera was replaced with a thin metal disk pierced by a tiny pinhole,*** *equivalent in size to an aperture of f/182. Only a few rays of light from each point on the subject got through the tiny opening, producing a soft but acceptably clear photograph. Because of the small size of the pinhole, the exposure had to be 6 sec long.*

**Photograph made with lens**

***This time, using a simple convex lens with an f/16 aperture,*** *the scene appeared sharper than the one taken with the smaller pinhole, and the exposure time was much shorter, only 1/100 sec.*

*The lens opening was much bigger than the pinhole, letting in far more light, but it focused the rays from each point on the subject precisely so that they were sharp on the film.*

From Photography, London et al.



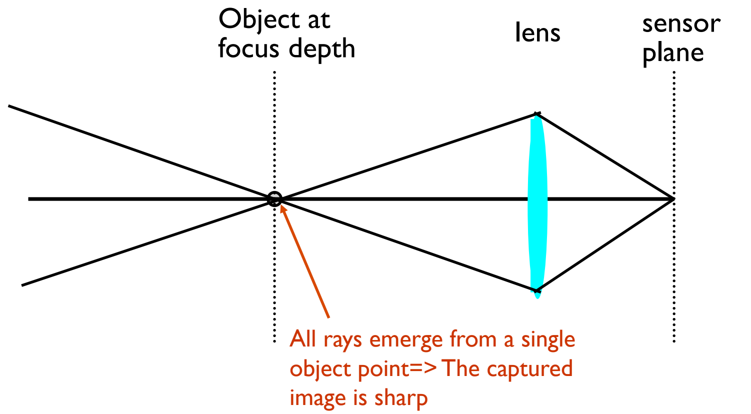
## A lens is focused at a single depth

$$\frac{1}{z_o} + \frac{1}{z_i} = \frac{1}{f}$$

$z_o$: distance to the (focused) object

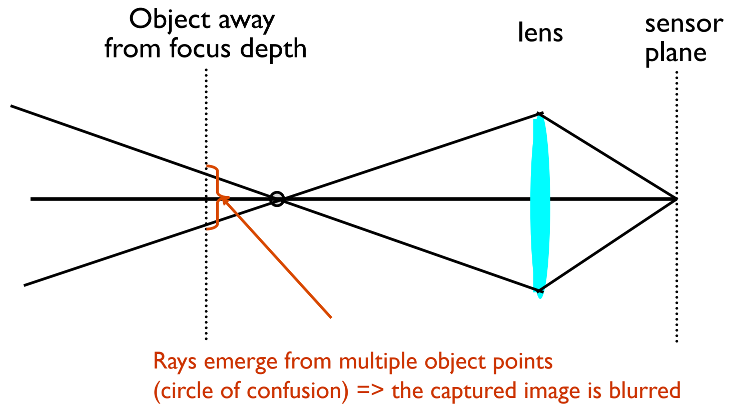
$z_i$: distance behind the lens at which the image is formed

$f$: focal length






## A lens is focused at a single depth



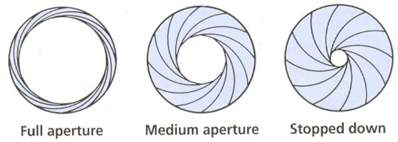
# A lens is focused at a single depth

$$\frac{1}{z_o} + \frac{1}{z_i} = \frac{1}{f}$$



# Aperture

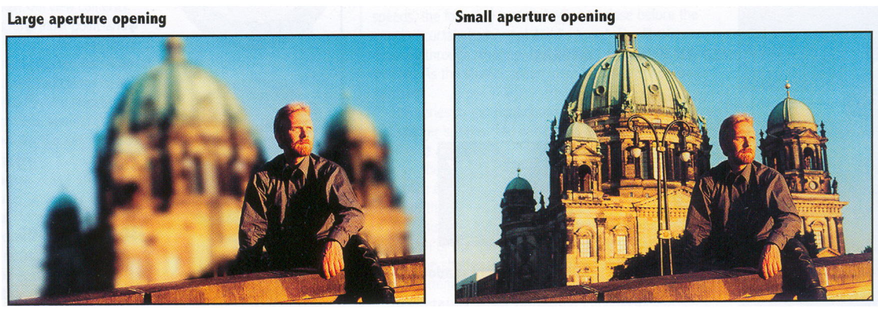
- Diameter of the lens opening (controlled by diaphragm)
- Controls depth of field
- Expressed as a fraction of focal length, in f-number
  - f/2.0 on a 50mm means that the aperture is 25mm
  - f/2.0 on a 100mm means that the aperture is 50mm
- Disconcerting: small f number = big aperture
- What happens to the area of the aperture when going from f/2.0 to f/4.0?
- Typical f numbers are f/2.0, f/2.8, f/4, f/5.6, f/8, f/11, f/16, f/22, f/32






# Main effect of aperture

- **Depth of field:** Allowable depth variation in the scene that limits the circle of confusion to a tolerable number




From Photography, London et al.



# Depth of field

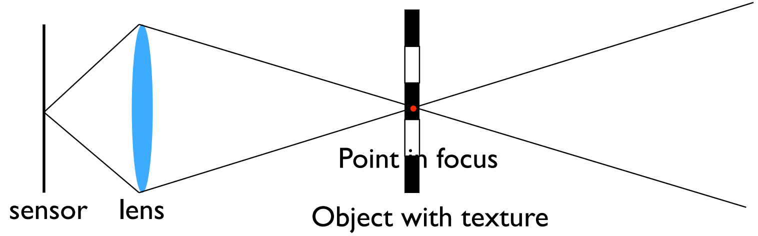



Image of object in focus- sharp (all rays hitting a single sensor point emerge from a single point on the object)

# Depth of field

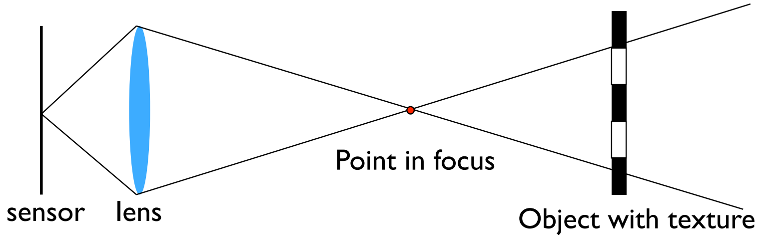


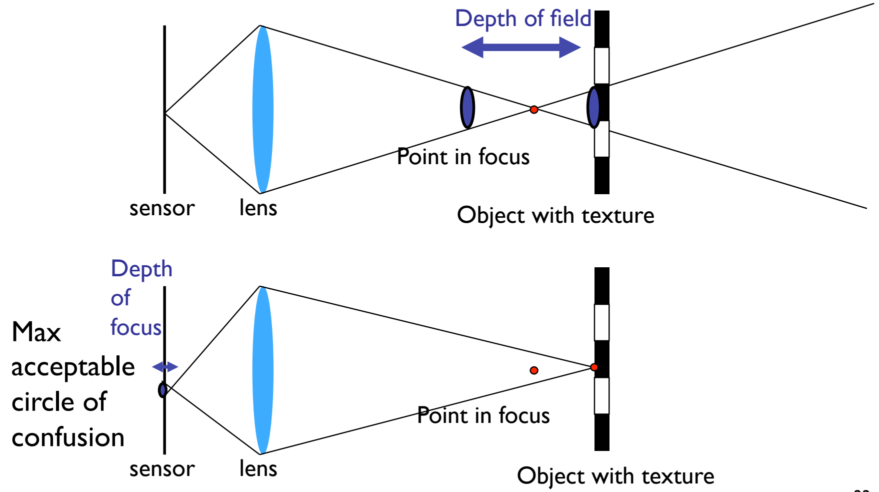

Image of object in focus- sharp (all rays hitting a single sensor point emerge from a single point on the object)

Image of an object away from focus depth- blurred (rays hitting a single sensor point emerge from multiple points on the object)



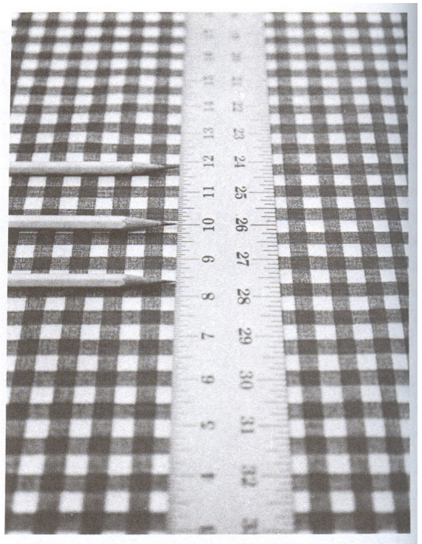
# Depth of field

- We allow for some tolerance






# Depth of Field





# Depth of Field

| | Portrait | Landscape | |
|---|---|---|---|
| Shallow Depth of Field | | | Large Aperture |
| Large Depth of Field | | | Small Aperture |


http://photographertips.net

## Exposure

- Exposure: How much light falls on sensor
- Get the right amount of light to sensor/film
- Main parameters:
  - Shutter speed: How long sensor is exposed to light
  - Aperture (area of lens): How much light can pass through from the lens
  - Sensitivity: How much light is needed by the sensor
  - Lighting conditions

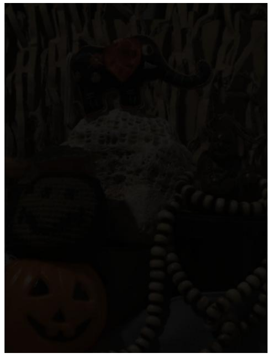


## Shutter speed

- Controls how long the film/sensor is exposed, i.e. the amount of light reaching the sensor
- Pretty much linear effect on exposure
- Usually in fraction of a second:
  - 1/30, 1/60, 1/125, 1/250, 1/500
  - Get the pattern ?
- Faster shutter (e.g. 1/500$^{th}$ sec) = less light
- Slower shutter (e.g. 1/30$^{th}$ sec) = more light
- On a normal lens, normal humans can hand-hold down to 1/60
  - In general, the rule of thumb says that the limit is the inverse of focal length, e.g. 1/500 for a 500mm



## Shutter speed



Short exposure- dark

medium exposure

long exposure- saturation



## Shutter speed

Short exposure after contrast adjustment- noise

medium exposure

long exposure- saturation

## Main effect of slower shutter speed

- For dynamic scenes, the shutter speed also determines the amount of *motion blur* in the resulting picture.
- Camera shake

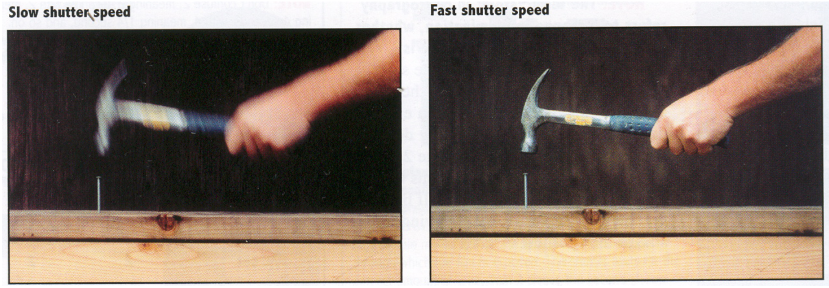
Image taken with a tripod

Image taken with a hand held camera



## Main effect of slower shutter speed

- For dynamic scenes, the shutter speed also determines the amount of *motion blur* in the resulting picture.
- Scene motion



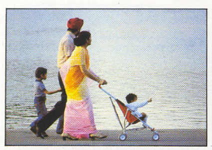

From Photography, London et al.



## Effect of Shutter Speed

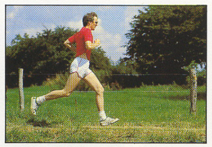
- Freezing motion

Walking people



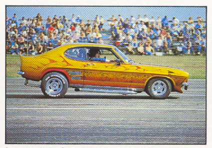
1/125

Running people



1/250

Car



1/500

Fast train

1/1000



## Today

- Image formation
- Display devices and digital camera
- Digital images

# Representative display technologies

Computer displays

- Raster CRT display
- LCD display

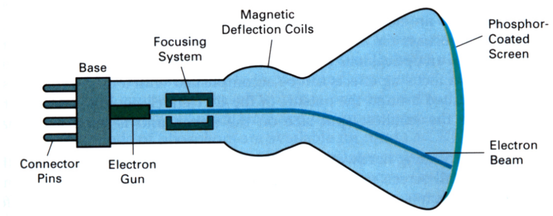
Printers

- Laser printer
- Inkjet printer



# Cathode ray tube

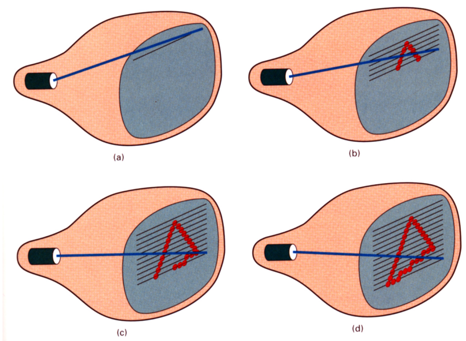
- First widely used electronic display
  - developed for TV in the 1920s–1930s






# Raster CRT display

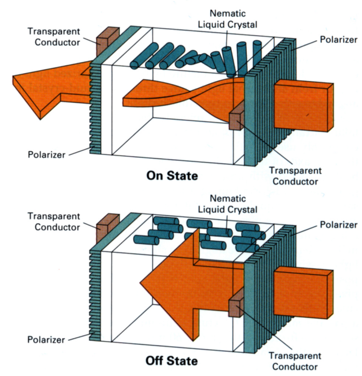
- Scan pattern fixed in display hardware
- Intensity modulated to produce image
- Originally for TV
  - (continuous analog signal)
- For computer, intensity determined by contents of *framebuffer*





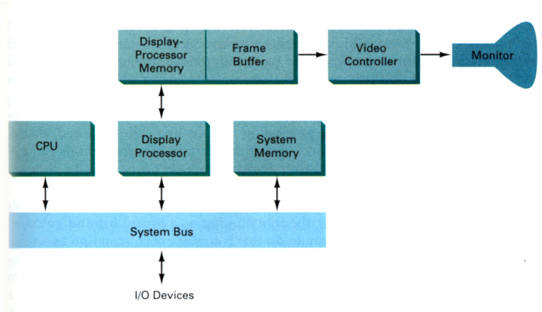

# LCD flat panel or projection display

- Principle: block or transmit light by twisting its polarization
- Intermediate intensity levels possible by partial twist
- Fundamentally raster technology
- Fixed format



# Raster display system

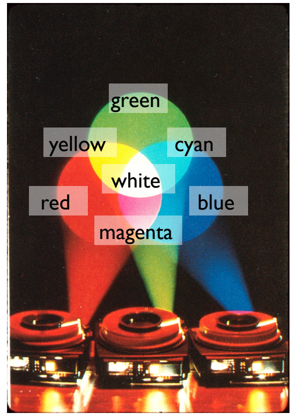
- Screen image defined by a 2D array in RAM
  – for CRT, read out and convert to analog in sync with scan
- In most systems today, it's in a separate memory
- The memory area that maps to the screen is called the *frame buffer*






# Color displays

- Operating principle: humans are trichromatic
  – match any color with blend of three
  – therefore, problem reduces to producing 3 images and blending
- Additive color
  – blend images by sum
  – e.g. overlapping projection
  – e.g. unresolved dots
  – R, G, B make good primaries

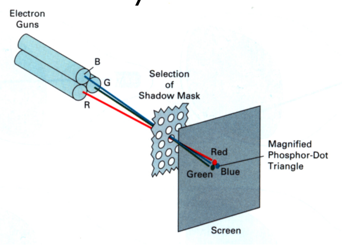



[source unknown]

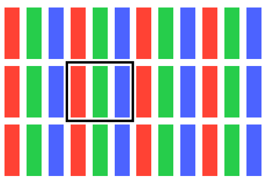


# Color displays

- CRT: phosphor dot pattern to produce finely interleaved color images



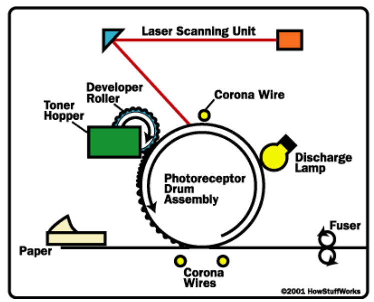

- LCD: interleaved R,G,B pixels





# Laser printer

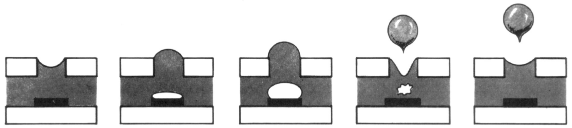
- Xerographic process
- Like a photocopier but with laser-scanned raster as source image
- Key characteristics
  – image is binary
  – resolution is high
  – very small, isolated dots are not possible




[howstuffworks.com]

# Inkjet printer

- Liquid ink sprayed in small drops
  - very small—measured in picoliters
- Head with many jets scans across paper
- Key characteristics:
  - image is binary (drop or no drop; no partial drops)
  - isolated dots are reproduced well



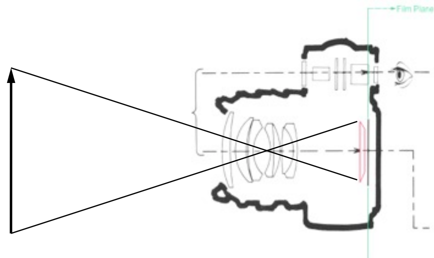

[source unknown]

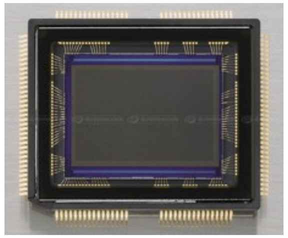


# Digital camera

- A raster input device
- Image sensor contains 2D array of photosensors

[CS 417 Spring 2002]



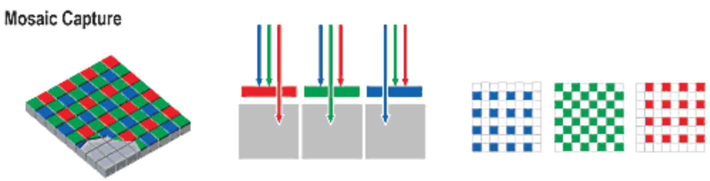


[dpreview.com]



# Digital camera

- Color typically captured using color mosaic
- Demosaicing




[Foveon]

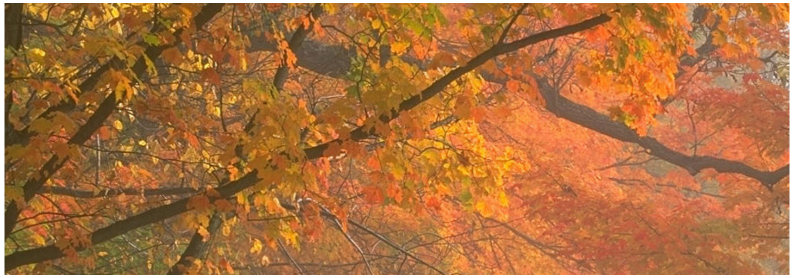


# Today

- Image formation
- Display devices and digital camera
- Digital images

# Raster image representation

- All these devices suggest 2D arrays of numbers
- Big advantage: represent arbitrary images
  - approximate arbitrary functions with increasing resolution
  - works because memory is cheap (brute force approach!)



[Philip Greenspun]

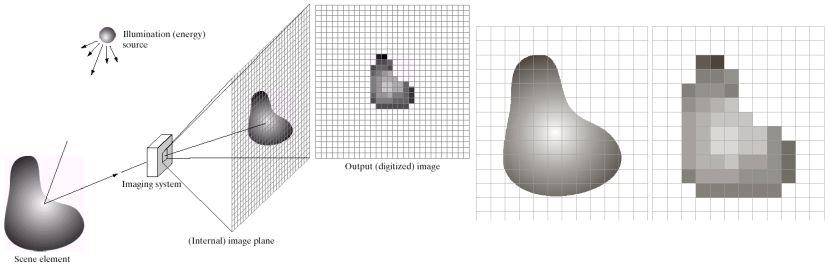


# Meaning of a raster image

- Meaning of a given array is a function on 2D
- Define meaning of array = result of output device?
  - that is, piecewise constant for LCD, blurry for CRT
  - but: we don't have just one output device
  - but: want to define images we can't display (e.g. too big)
- Abstracting from device, problem is reconstruction
  - image is a sampled representation
  - pixel means "this is the intensity around here"
    - LCD: intensity is constant over square regions
    - CRT: intensity varies smoothly across pixel grid



# Image Representation




- Discretization
  - in image space - sampling
  - In image brightness - quantization

Figures: Gonzalez and Woods, Digital Image Processing, 3rd Edition, 2008



# Image Representation

- **Digital image:** 2D discrete function f
- **Pixel**: Smallest element of an image f(x,y)

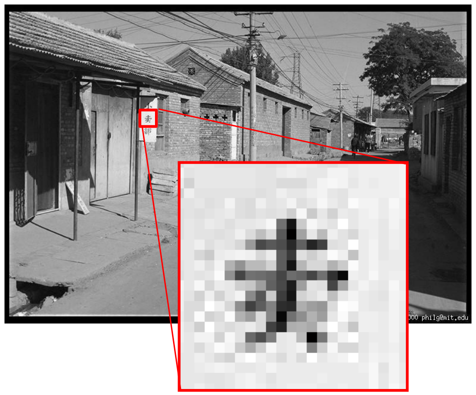
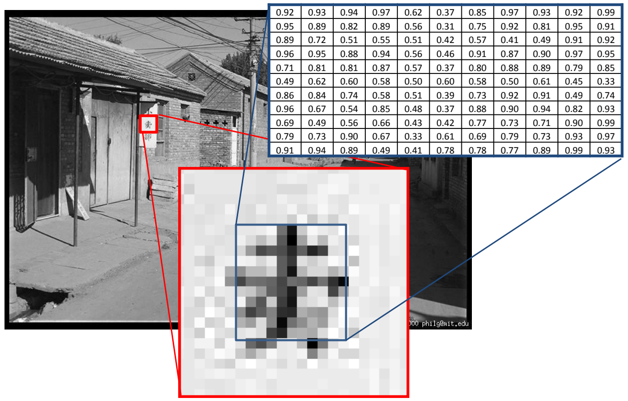


Figure: M. J. Black

# Image Representation

- **Digital image:** 2D discrete function f
- **Pixel**: Smallest element of an image f(x,y)



| | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| 0.92 | 0.93 | 0.94 | 0.97 | 0.62 | 0.37 | 0.85 | 0.97 | 0.93 | 0.92 | 0.99 |
| 0.95 | 0.89 | 0.82 | 0.89 | 0.56 | 0.31 | 0.75 | 0.92 | 0.81 | 0.95 | 0.91 |
| 0.89 | 0.72 | 0.51 | 0.55 | 0.51 | 0.42 | 0.57 | 0.41 | 0.49 | 0.91 | 0.92 |
| 0.96 | 0.95 | 0.88 | 0.94 | 0.56 | 0.46 | 0.91 | 0.87 | 0.90 | 0.97 | 0.95 |
| 0.71 | 0.81 | 0.81 | 0.87 | 0.57 | 0.37 | 0.80 | 0.88 | 0.89 | 0.79 | 0.85 |
| 0.49 | 0.62 | 0.60 | 0.58 | 0.50 | 0.60 | 0.58 | 0.50 | 0.61 | 0.45 | 0.33 |
| 0.86 | 0.84 | 0.74 | 0.58 | 0.51 | 0.39 | 0.73 | 0.92 | 0.91 | 0.49 | 0.74 |
| 0.96 | 0.67 | 0.54 | 0.85 | 0.48 | 0.37 | 0.88 | 0.90 | 0.94 | 0.82 | 0.93 |
| 0.69 | 0.49 | 0.56 | 0.66 | 0.43 | 0.42 | 0.77 | 0.73 | 0.71 | 0.90 | 0.99 |
| 0.79 | 0.73 | 0.90 | 0.67 | 0.33 | 0.61 | 0.69 | 0.79 | 0.73 | 0.93 | 0.97 |
| 0.91 | 0.94 | 0.89 | 0.49 | 0.41 | 0.78 | 0.78 | 0.77 | 0.89 | 0.99 | 0.93 |

Figure: M. J. Black



# Datatypes for raster images

- Bitmaps: `boolean` per pixel (1 bpp): $I : \mathbb{R}^2 \rightarrow \{0,1\}$
  - interp. = black and white; e.g. fax
- Grayscale: integer per pixel: $I : \mathbb{R}^2 \rightarrow [0,1]$
  - interp. = shades of gray; e.g. black-and-white print
  - precision: usually `byte` (8 bpp); sometimes 10, 12, or 16 bpp
- Color: 3 integers per pixel: $I : \mathbb{R}^2 \rightarrow [0,1]^3$
  - interp. = full range of displayable color; e.g. color print
  - precision: usually `byte[3]` (24 bpp)
  - sometimes 16 (5+6+5) or 30 or 36 or 48 bpp
  - indexed color: a fading idea



# Datatypes for raster images

- Floating point: $I : \mathbb{R}^2 \rightarrow \mathbb{R}_+$ or $I : \mathbb{R}^2 \rightarrow \mathbb{R}_+^3$
  - more abstract, because no output device has infinite range
  - provides *high dynamic range* (HDR)
  - represent real scenes independent of display
  - becoming the standard intermediate format in graphics processors
- Clipping and white point
  - common to compute FP, then convert to integer
  - full range of values may not “fit” in display’s output range
  - simplest solution: choose a maximum value, scale so that value becomes full intensity ($2^n$–1 in an *n*-bit integer image)

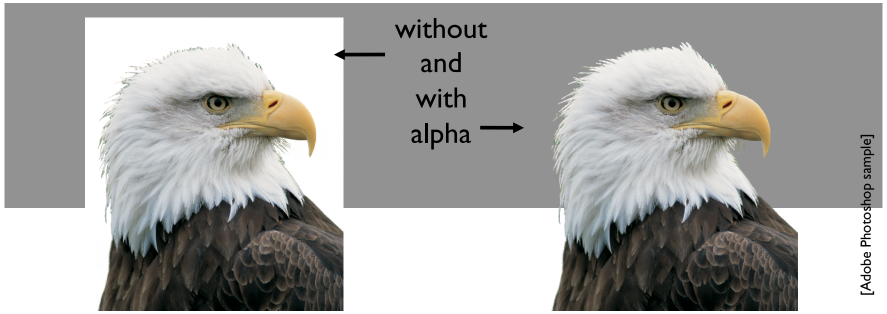


# Intensity encoding in images

- What do the numbers in images (pixel values) mean?
  - they determine how bright that pixel is
  - bigger numbers are (usually) brighter

# Datatypes for raster images

- For color or grayscale, sometimes add *alpha* channel
  - describes transparency of images






# Storage requirements for images

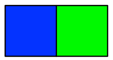
- 1024x1024 image (1 megapixel)
  - bitmap: 128KB
  - grayscale 8bpp: 1MB
  - grayscale 16bpp: 2MB
  - color 24bpp: 3MB
  - floating-point HDR color: 12MB



# Converting pixel formats

- Color to gray
  - could take one channel (blue, say)
    - leads to odd choices of gray value
  - combination of channels is better
    - but different colors contribute differently to lightness
    - which is lighter, full blue or full green?
    - good choice: gray = 0.2 R + 0.7 G + 0.1 B
    - more on this in color, later on

Same pixel values.

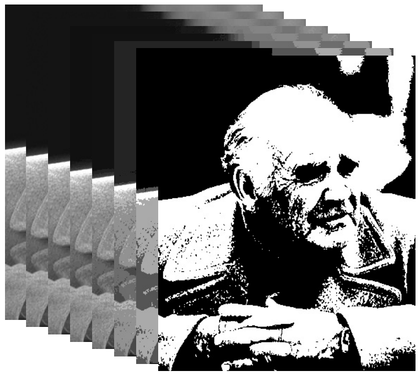


Same luminance?




# Converting pixel precision

- Up is easy; down loses information—be careful



1 bpp (2 grays)

[photo: Philip Greenspun]

## Today

- Image formation
- Display devices and digital camera
- Digital images



## Next class

- Color perception
- Color spaces