

# $L_0$ -Regularized Intensity and Gradient Prior for Text Images Deblurring and Beyond Supplemental Material

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## 1 QUANTITATIVE EVALUATION ON TEXT IMAGE DATASET

In this section, we have created a dataset containing 15 images and 8 blur kernels extracted from Levin *et al.* [1]. Similar to [1], we can generate 120 different blurred images. The 15 ground truth images and 8 blur kernels are shown in Figures 1 and 2, respectively. For simplicity, we still use L0RIG and IL0RIG to denote the original text deblurring method [2] and the modified method for natural image deblurring.

Motion and Tracking  
 Stereo and Structure from Motion  
 Shape-from-X  
 Color and Texture  
 Segmentation and Grouping  
 Image-Based Modeling  
 Illumination and Reflectance  
 Mobile vision  
 Shape Representation and Matching  
 Sensors  
 Early and Biologically-Inspired Vision  
 Computational Photography  
 Video



(a) im01



(f) im06



(g) im07



(k) im11



(l) im12



(h) im08



(m) im13



(d) im04



(i) im09



(n) im14



(e) im05



(j) im10



(o) im15

Fig. 1. Ground truth text images.

For each image, we quantitatively compare average PSNRs among different methods [3], [4], [5], [6], [7], [8], [9] in Figure 3. The average PSNR values of all images are show in Table 1.

Figures 8 and 9 show some results from the test dataset.

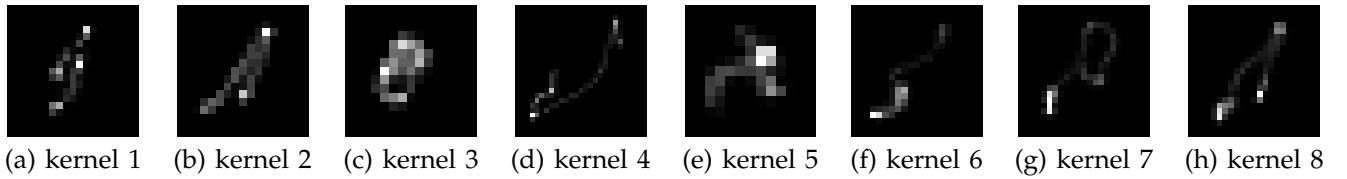


Fig. 2. Ground truth kernels.

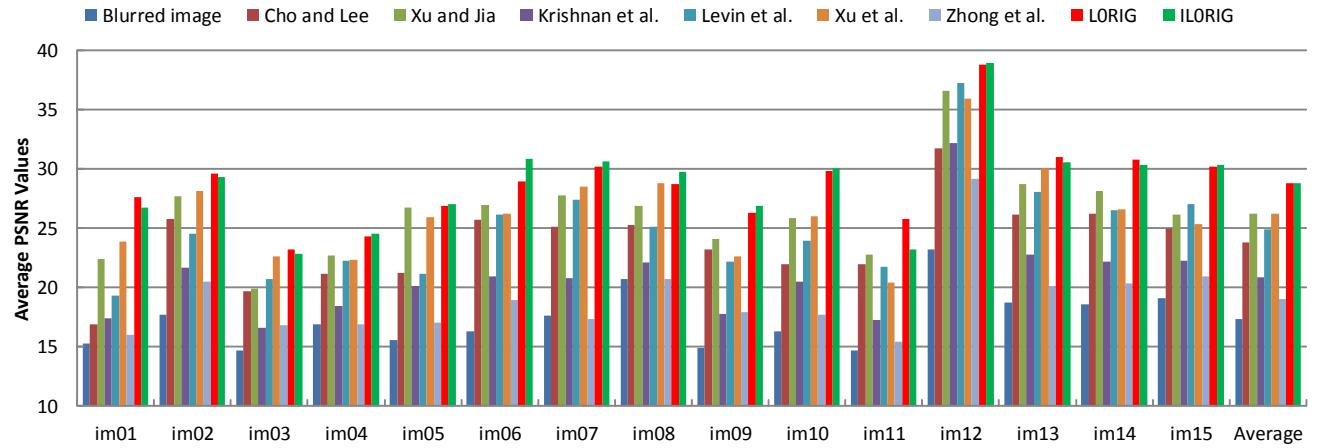


Fig. 3. Quantitative comparison on the dataset. The  $x$ -axis denotes the image index and the average PSNR values of all the images are shown on the rightmost column.

TABLE 1  
The overall average PSNR values on text image dataset

	Blurred images	[4]	[5]	[6]	[7]	[8]	[9]	L0RIG	IL0RIG
Average PSNR	17.35	23.80	26.21	20.86	24.90	26.21	19.05	28.79	28.79

TABLE 2  
The overall average PSNR values on low-illumination image dataset

	Blurred images	[4]	[5]	[6]	[8]	[11]	L0RIG	IL0RIG
Average PSNR	22.07	22.65	22.73	22.43	22.31	22.77	24.15	24.16

Since the code of Cho *et al.* [10] is not available, and the algorithm needs to adjust parameters to get the desirable results, we do not compare with [10] in this dataset. To make follow-up work easier, the MATLAB source code and above dataset will be made available to the public.

## 2 QUANTITATIVE EVALUATION ON LOW-ILLUMINATION IMAGE DATASET

In this section, we have created a dataset containing 6 low-illumination images and 8 blur kernels extracted from Levin *et al.* [1] (See Figure 2). Similar to [11], [12], we stretch the pixel intensities of each image into  $[0, 2.2]$  and then apply 8 different blur kernels. Finally we clip the pixel intensities into dynamic range  $[0, 1]$ . The 6 ground truth images are shown in Figure 6.

Figure 7 shows the average PSNR values of each image and Table 2 shows the overall PSNR values of this dataset.

## 3 QUANTITATIVE EVALUATION ON NATURAL IMAGE DEBLURRING DATASETS [1] AND [13]

To verify the validity of the proposed method on the natural images, we test our method on the dataset [1], which contains 4 ground truth images and 8 blur kernels. Figure 10 (a) shows the cumulative histogram of the deconvolution error ratio across test examples. The proposed method achieves 100% of the results under error ratio 2.2 (See Table 3). Figure 11 shows one visual comparison from dataset [1]. Figures 12-15 show some visual comparisons from dataset [13].

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*CVPR is the premier annual Computer Vision event comprising the main CVPR conference and several co-located workshops and short courses. With its high quality and low cost, it provides an exceptional value for students, academics and industry researchers.*

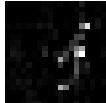
(a) Blurred image (PSNR: 14.74)



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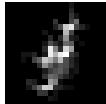
(c) Xu and Jia [5] (PSNR: 18.65)



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(e) Levin *et al.* [7] (PSNR: 17.67)



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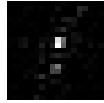
(g) L0RIG (PSNR: 18.95)



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(b) Cho and Lee [4] (PSNR: 21.63)



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(d) Krishnan *et al.* [6] (PSNR: 14.95)



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(f) Xu *et al.* [8] (PSNR: 17.46 )



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(h) IL0RIG (PSNR: 20.75)

Fig. 4. Visualization comparisons on the text image dataset.

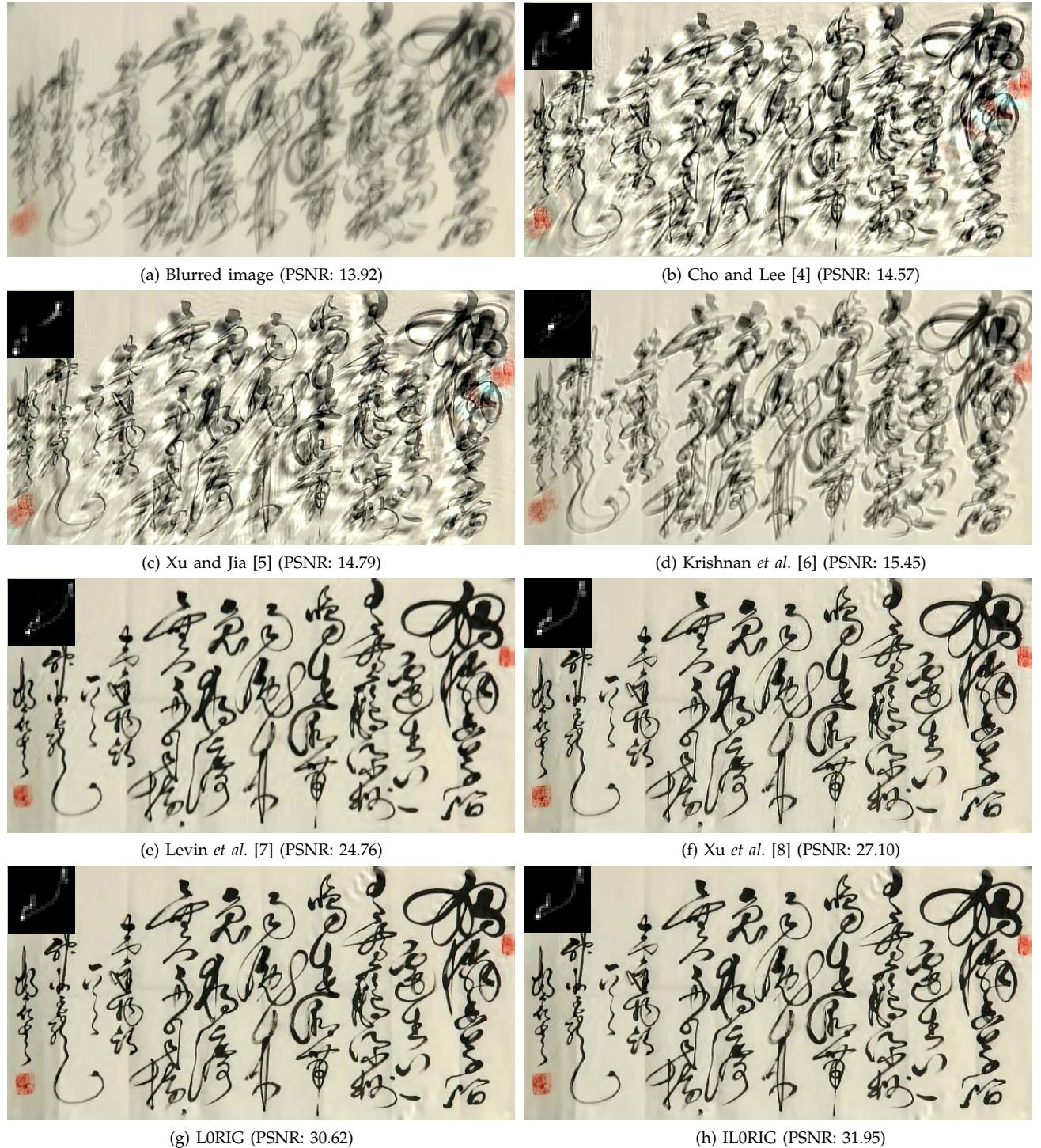


Fig. 5. Visualization comparisons on the text image dataset.



Fig. 6. Ground truth low-illumination images.

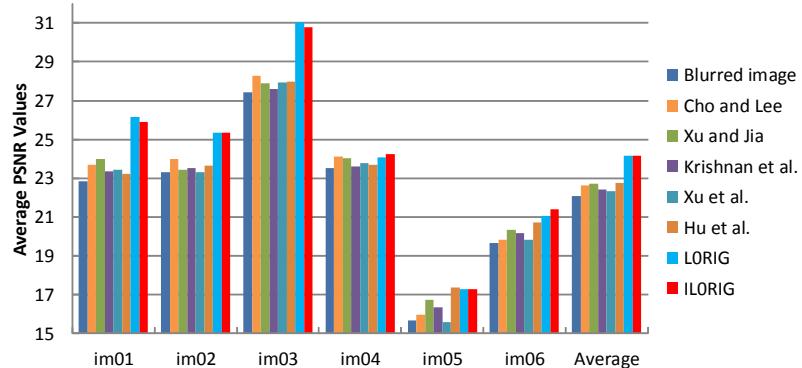


Fig. 7. Quantitative comparison on the low-illumination image dataset. The *x*-axis denotes the image index and the average PSNR values of all the images are shown on the rightmost column.

TABLE 3  
The error ratio values of each restored image generated by ILORIG on dataset [1]

	kernel 1	kernel 2	kernel 3	kernel 4	kernel 5	kernel 6	kernel 7	kernel 8
image 1	1.17	1.19	1.26	1.80	1.34	1.44	1.60	1.73
image 2	1.22	1.33	1.45	1.15	1.45	1.72	1.11	1.53
image 3	1.04	1.14	1.21	1.25	1.07	1.40	1.25	1.21
image 4	1.42	1.28	1.99	2.05	1.83	2.12	2.07	2.04

TABLE 4  
The overall average PSNR values on natural image deblurring dataset [13]

	blurred image	[14]	[3]	[4]	[5]	[6]	[15]	[16]	LORIG	ILORIG
Average PSNR	24.93	2.73	25.89	28.98	29.54	25.73	26.84	28.07	28.40	29.65



Fig. 8. Visualization comparisons on the low-illumination image dataset.



Fig. 9. Visualization comparisons on the low-illumination image dataset.

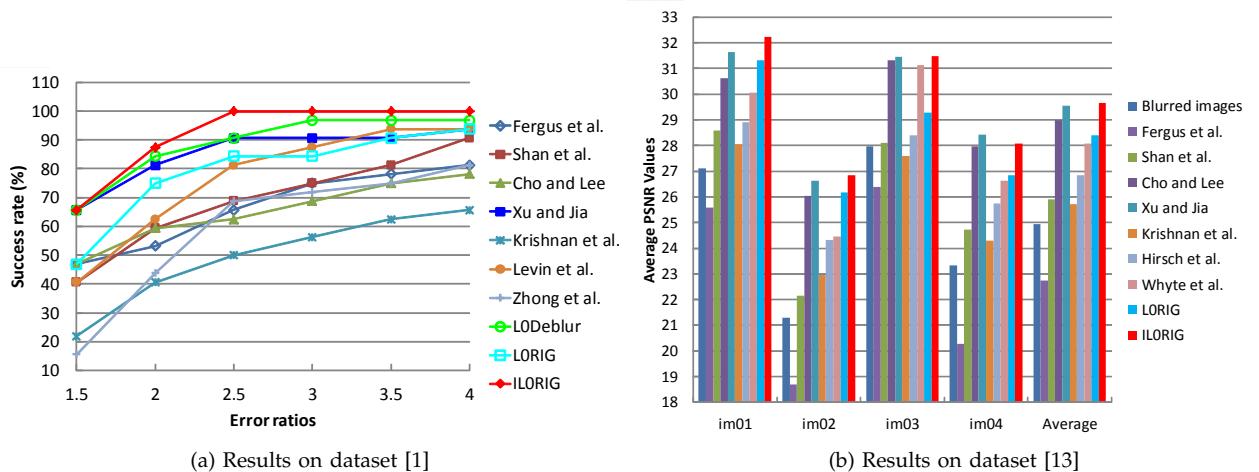


Fig. 10. Quantitative comparison on the natural image datasets [1] and [13]. The numbers below the horizontal axis in (a) denote the error ratio values. Our method achieves 100% of the results under error ratio 2.2 on the dataset [1].

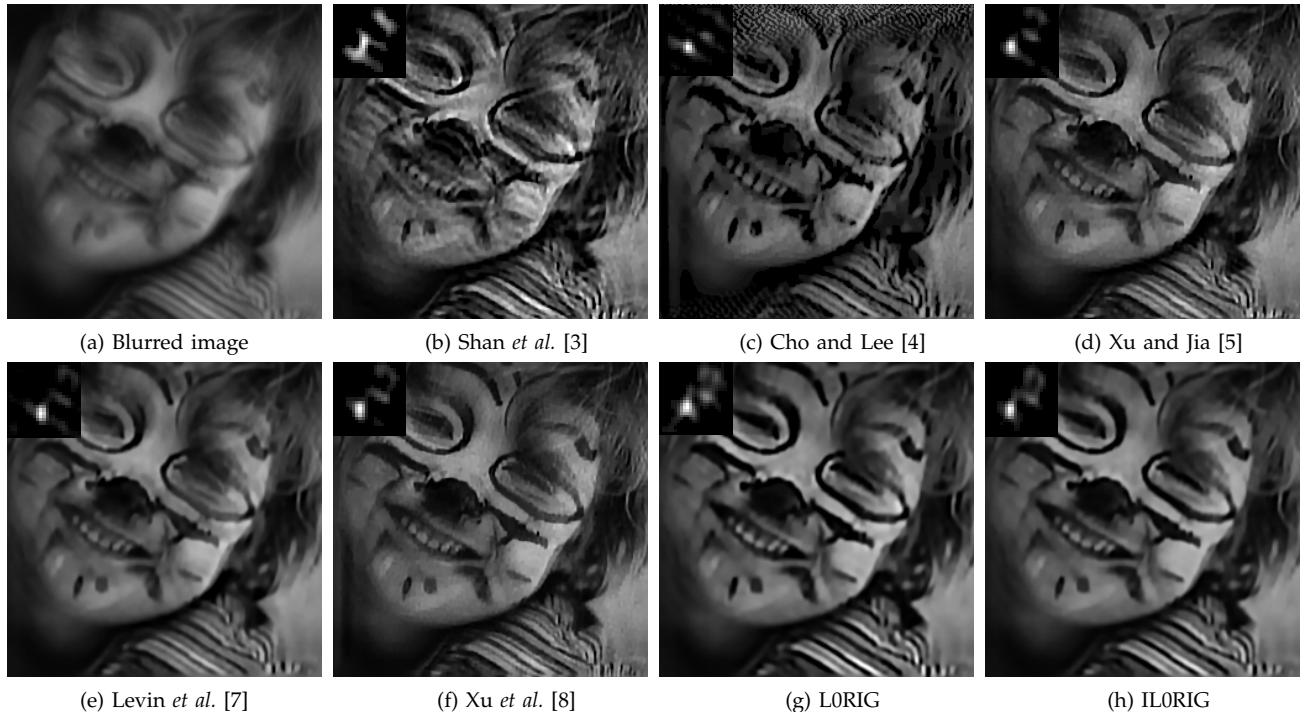


Fig. 11. Visualization comparisons on the natural image dataset [1].

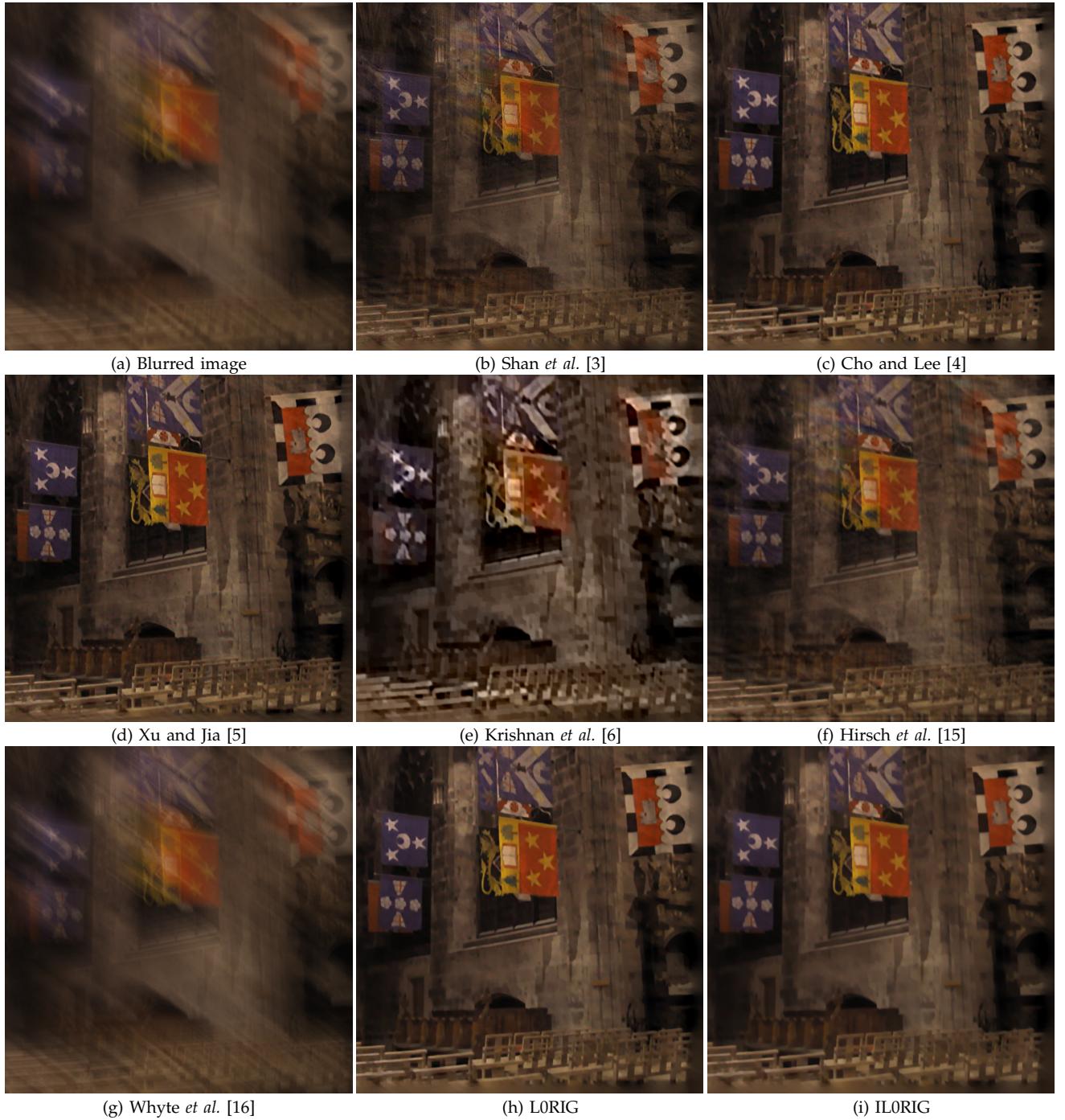


Fig. 12. Visualization comparisons on the natural image dataset [1].

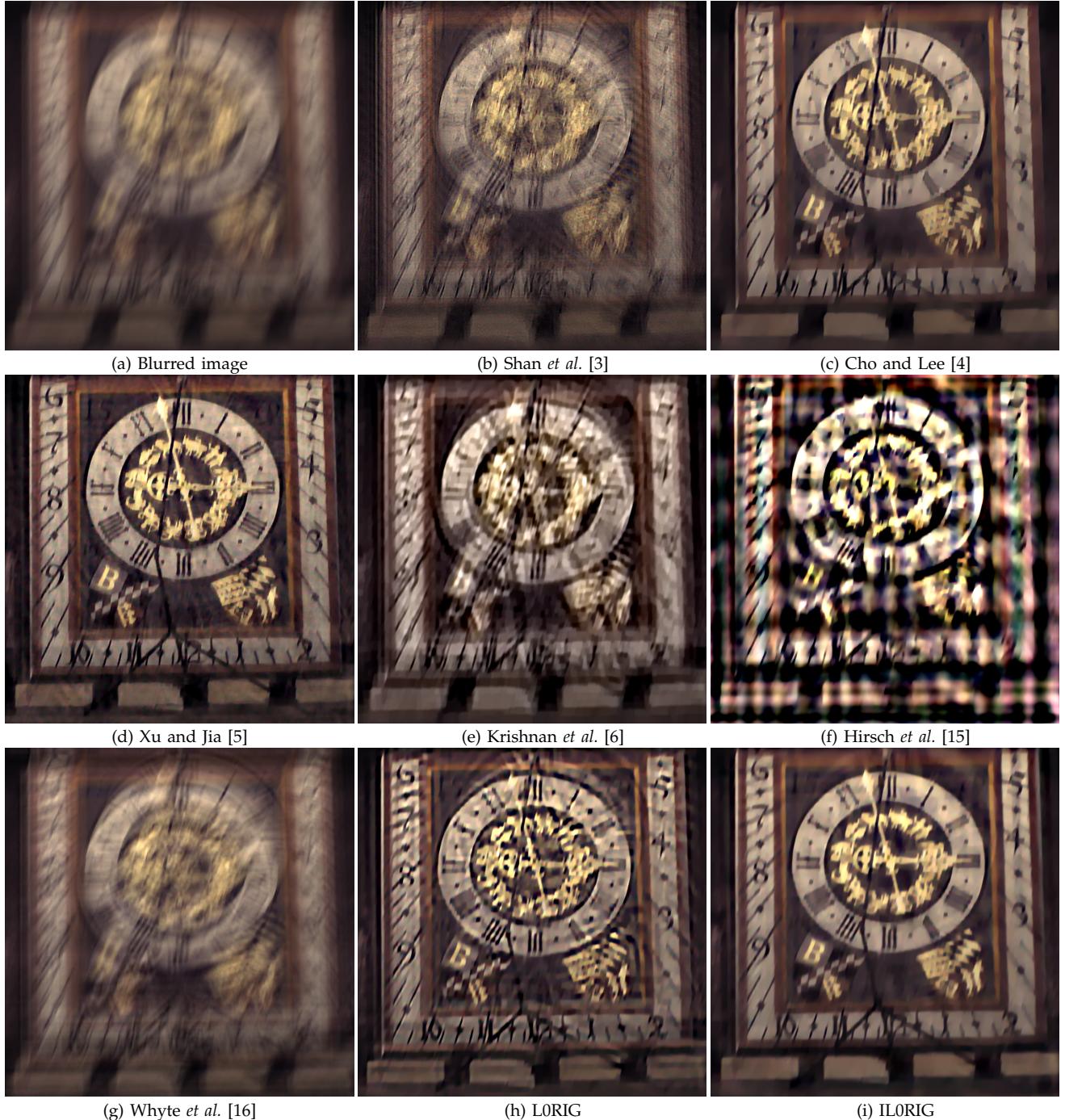


Fig. 13. Visualization comparisons on the natural image dataset [1].

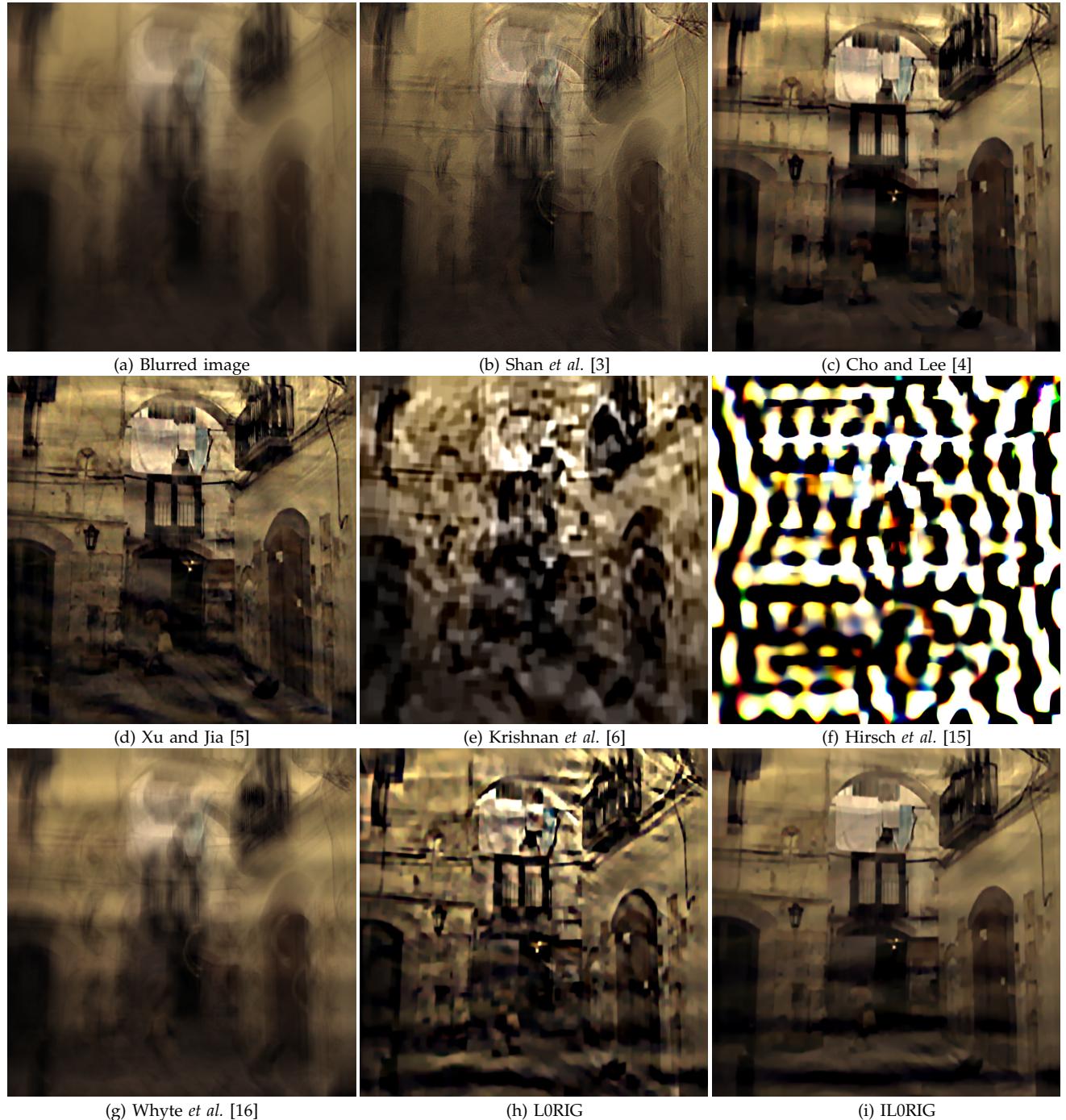


Fig. 14. Visualization comparisons on the natural image dataset [1].

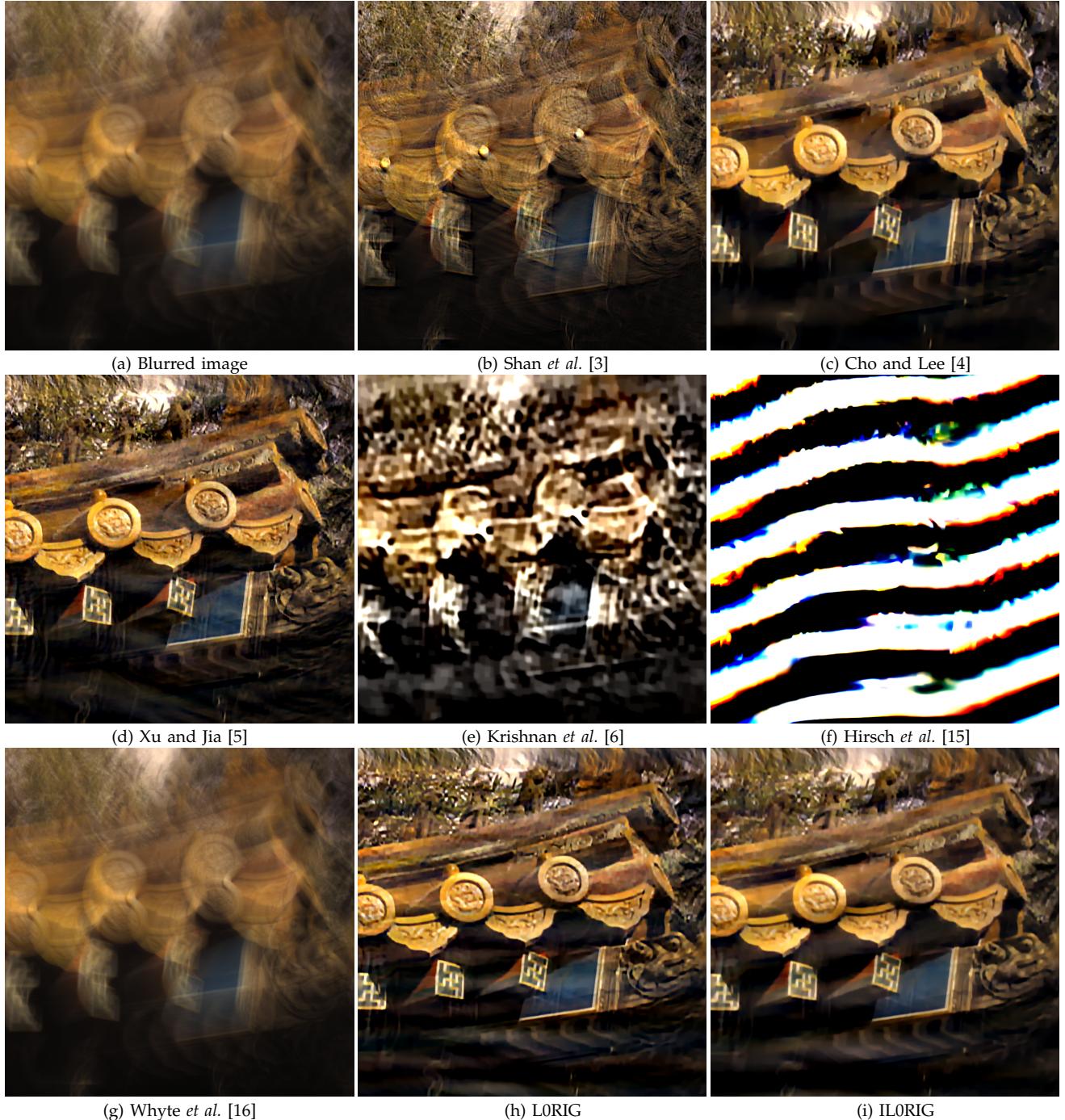


Fig. 15. Visualization comparisons on the natural image dataset [1].

## 4 MORE EXPERIMENTAL RESULTS

In this section, we show more comparison of results which do not appear in the manuscript. We compare our method with several state-of-the-art deblurring methods. It is noted that the codes or softwares of some state-of-the-art deblurring methods (*e.g.*, Levin *et al.* [7], Shan *et al.* [3]) do not generate the results due to the challenging blurred examples, so we do not compare these methods in some following figures.

### 4.1 Synthetic Blurred Text Images



Fig. 16. Synthetic example with large blur.

**TYPOGRAPHICAL ART.**

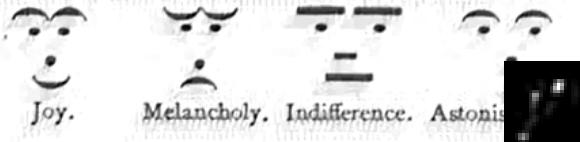
*We wish it to be distinctly understood that the letter-press department of this paper is not going to be trampled on by any tyranical crowd of artists in existence. We mean to let the public see that we can lay out, in our own typographical line, all the cartoonists that ever walked. For fear of startling the public we will give only a small specimen of the artistic achievements within our grasp, by way of a first instalment. The following are from Studies in Passions and Emotions. No copyright.*



(a) Blurred image and kernel

**TYPOGRAPHICAL ART.**

*We wish it to be distinctly understood that the letter-press department of this paper is not going to be trampled on by any tyranical crowd of artists in existence. We mean to let the public see that we can lay out, in our own typographical line, all the cartoonists that ever walked. For fear of startling the public we will give only a small specimen of the artistic achievements within our grasp, by way of a first instalment. The following are from Studies in Passions and Emotions. No copyright.*



(c) Cho and Lee [4] (PSNR: 20.45)

**TYPOGRAPHICAL ART.**

*We wish it to be distinctly understood that the letter-press department of this paper is not going to be trampled on by any tyranical crowd of artists in existence. We mean to let the public see that we can lay out, in our own typographical line, all the cartoonists that ever walked. For fear of startling the public we will give only a small specimen of the artistic achievements within our grasp, by way of a first instalment. The following are from Studies in Passions and Emotions. No copyright.*



(e) Krishnan et al. [6] (PSNR: 15.83)

**TYPOGRAPHICAL ART.**

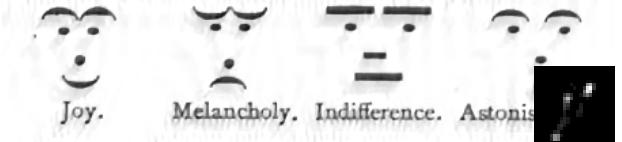
*We wish it to be distinctly understood that the letter-press department of this paper is not going to be trampled on by any tyranical crowd of artists in existence. We mean to let the public see that we can lay out, in our own typographical line, all the cartoonists that ever walked. For fear of startling the public we will give only a small specimen of the artistic achievements within our grasp, by way of a first instalment. The following are from Studies in Passions and Emotions. No copyright.*



(b) Shan et al. [3] (PSNR: 14.79)

**TYPOGRAPHICAL ART.**

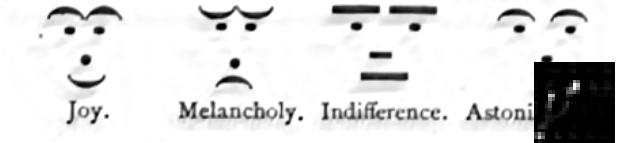
*We wish it to be distinctly understood that the letter-press department of this paper is not going to be trampled on by any tyranical crowd of artists in existence. We mean to let the public see that we can lay out, in our own typographical line, all the cartoonists that ever walked. For fear of startling the public we will give only a small specimen of the artistic achievements within our grasp, by way of a first instalment. The following are from Studies in Passions and Emotions. No copyright.*



(d) Xu and Jia [5] (PSNR: 21.60)

**TYPOGRAPHICAL ART.**

*We wish it to be distinctly understood that the letter-press department of this paper is not going to be trampled on by any tyranical crowd of artists in existence. We mean to let the public see that we can lay out, in our own typographical line, all the cartoonists that ever walked. For fear of startling the public we will give only a small specimen of the artistic achievements within our grasp, by way of a first instalment. The following are from Studies in Passions and Emotions. No copyright.*

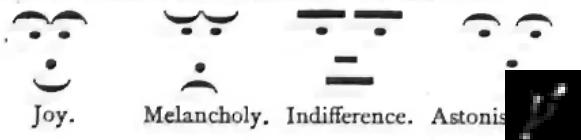


(f) Levin et al. [7] (PSNR: 19.43)

Fig. 17. A synthetic example from [10].

## TYPOGRAPHICAL ART.

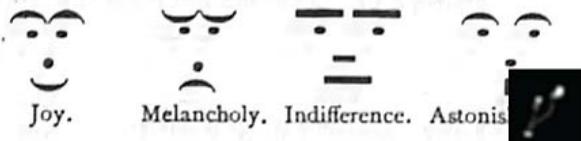
We wish it to be distinctly understood that the letter-press department of this paper is not going to be trampled on by any tyranical crowd of artists in existence. We mean to let the public see that we can lay out, in our own typographical line, all the cartoonists that ever walked. For fear of startling the public we will give only a small specimen of the artistic achievements within our grasp, by way of a first instalment. The following are from Studies in Passions and Emotions. No copyright.



(g) Xu *et al.* [8] (PSNR: 24.21)

## TYPOGRAPHICAL ART.

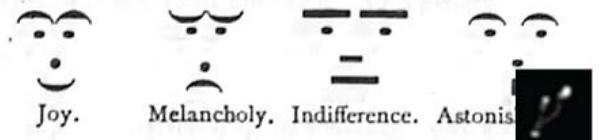
We wish it to be distinctly understood that the letter-press department of this paper is not going to be trampled on by any tyranical crowd of artists in existence. We mean to let the public see that we can lay out, in our own typographical line, all the cartoonists that ever walked. For fear of startling the public we will give only a small specimen of the artistic achievements within our grasp, by way of a first instalment. The following are from Studies in Passions and Emotions. No copyright.



(i) L0RIG (PSNR: 27.08)

## TYPOGRAPHICAL ART.

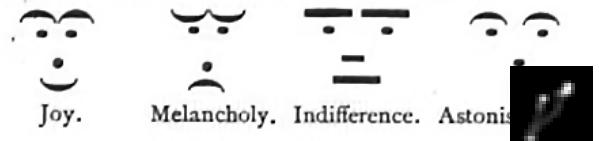
We wish it to be distinctly understood that the letter-press department of this paper is not going to be trampled on by any tyranical crowd of artists in existence. We mean to let the public see that we can lay out, in our own typographical line, all the cartoonists that ever walked. For fear of startling the public we will give only a small specimen of the artistic achievements within our grasp, by way of a first instalment. The following are from Studies in Passions and Emotions. No copyright.



(h) Cho *et al.* [10] (PSNR: 23.96)

## TYPOGRAPHICAL ART.

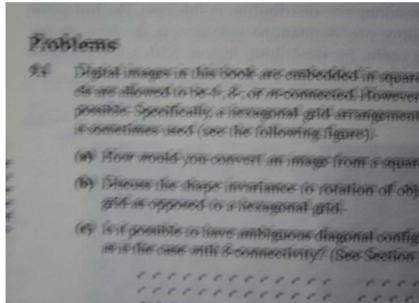
We wish it to be distinctly understood that the letter-press department of this paper is not going to be trampled on by any tyranical crowd of artists in existence. We mean to let the public see that we can lay out, in our own typographical line, all the cartoonists that ever walked. For fear of startling the public we will give only a small specimen of the artistic achievements within our grasp, by way of a first instalment. The following are from Studies in Passions and Emotions. No copyright.



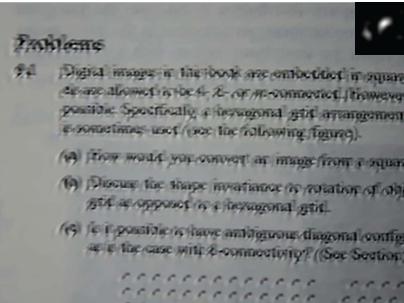
(j) IL0RIG (PSNR: 28.86)

Fig. 17. (continued) A synthetic example from [10].

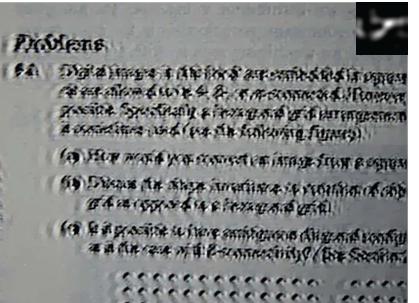
## 4.2 Real Blurred Text Images



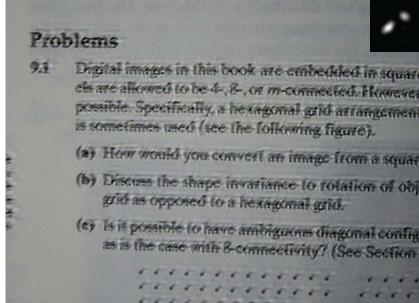
(a) Blurred image



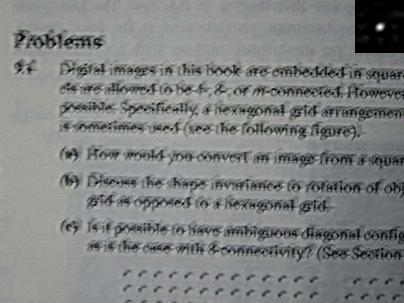
(b) Shan *et al.* [3]



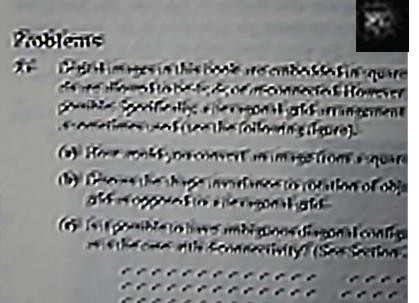
(c) Cho and Lee [4]



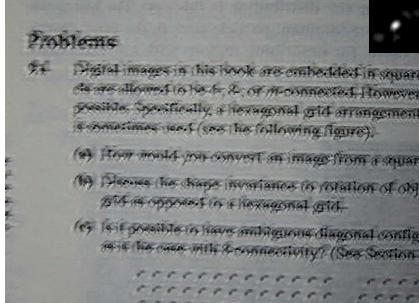
(d) Xu and Jia [5]



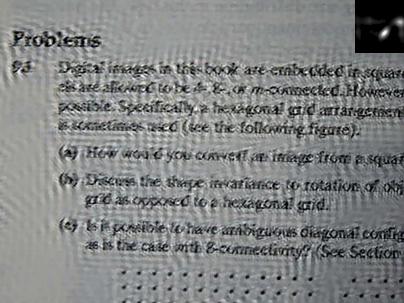
(e) Krishnan *et al.* [6]



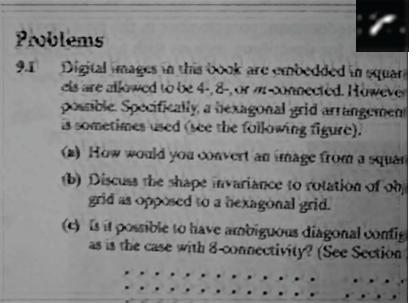
(f) Levin *et al.* [7]



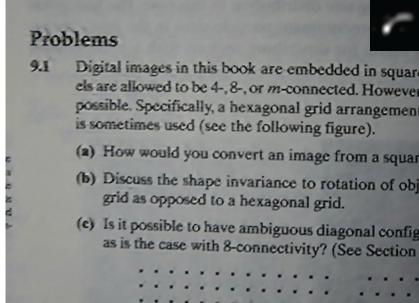
(g) Xu *et al.* [8]



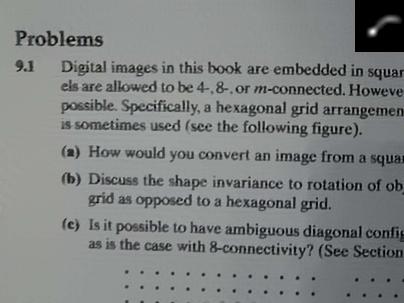
(h) Zhong *et al.* [9]



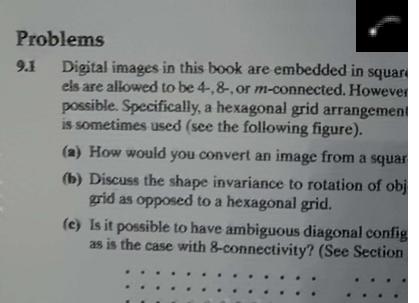
(i) Chen *et al.* [17]



(j) Cho *et al.* [10]



(k) L0RIG



(1) IL0RIG

### 4.3 Natural Blurred Images with Severe Saturated Areas

In this section, we use some real captured blurred images with severe saturated areas to verify the validity of the proposed kernel estimation method.

### 4.4 Natural Image Deblurring

We compare our method with the state-of-the-art natural image deblurring methods [14], [4], [5], [8] by using the images that are presented in their manuscripts.

### 4.5 Non-Uniform Image Deblurring

In this section, we show comparison results of the non-uniform deblurring methods.

## REFERENCES

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Fig. 19. Real captured example. Our method generates the better deblurred result with less ringing artifacts compared to [10].

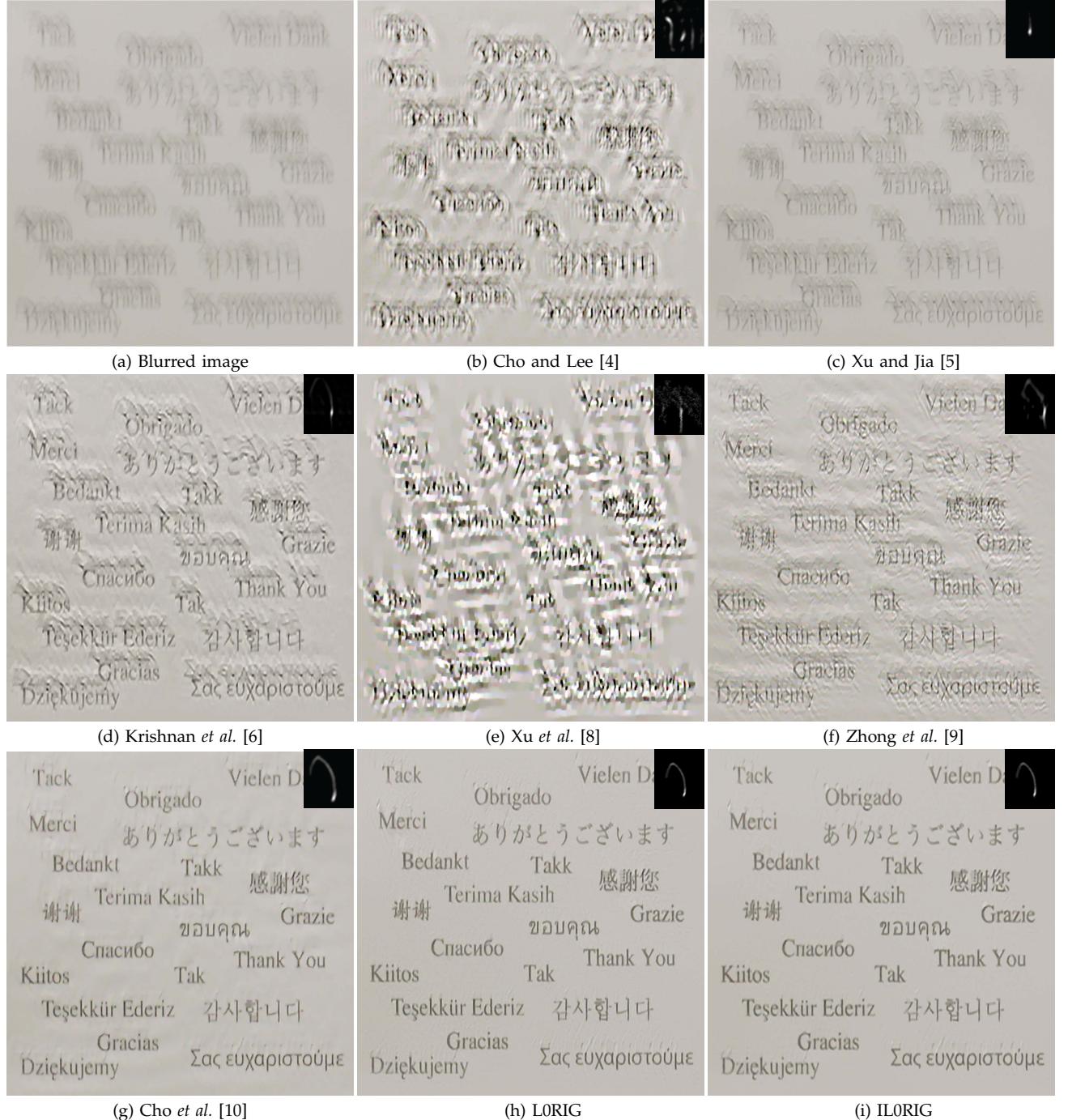


Fig. 20. Real captured example. Our method generates the better deblurred result with less ringing artifacts compared to [10].

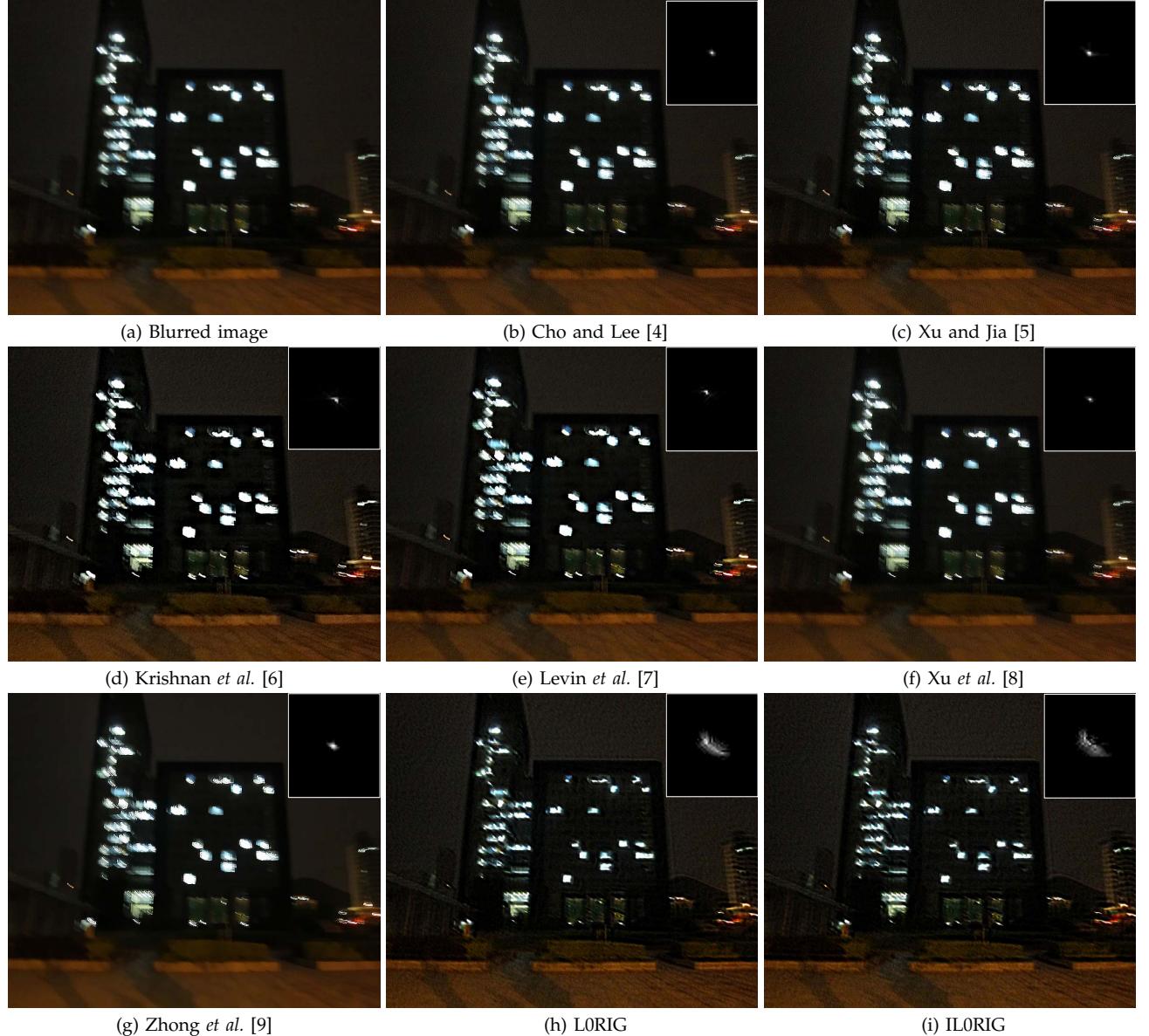


Fig. 21. Real captured example containing lots of saturated areas. The kernel estimates of [4], [5], [6], [7], [8], [9] look like delta kernels. Our method generates a better kernel estimate.

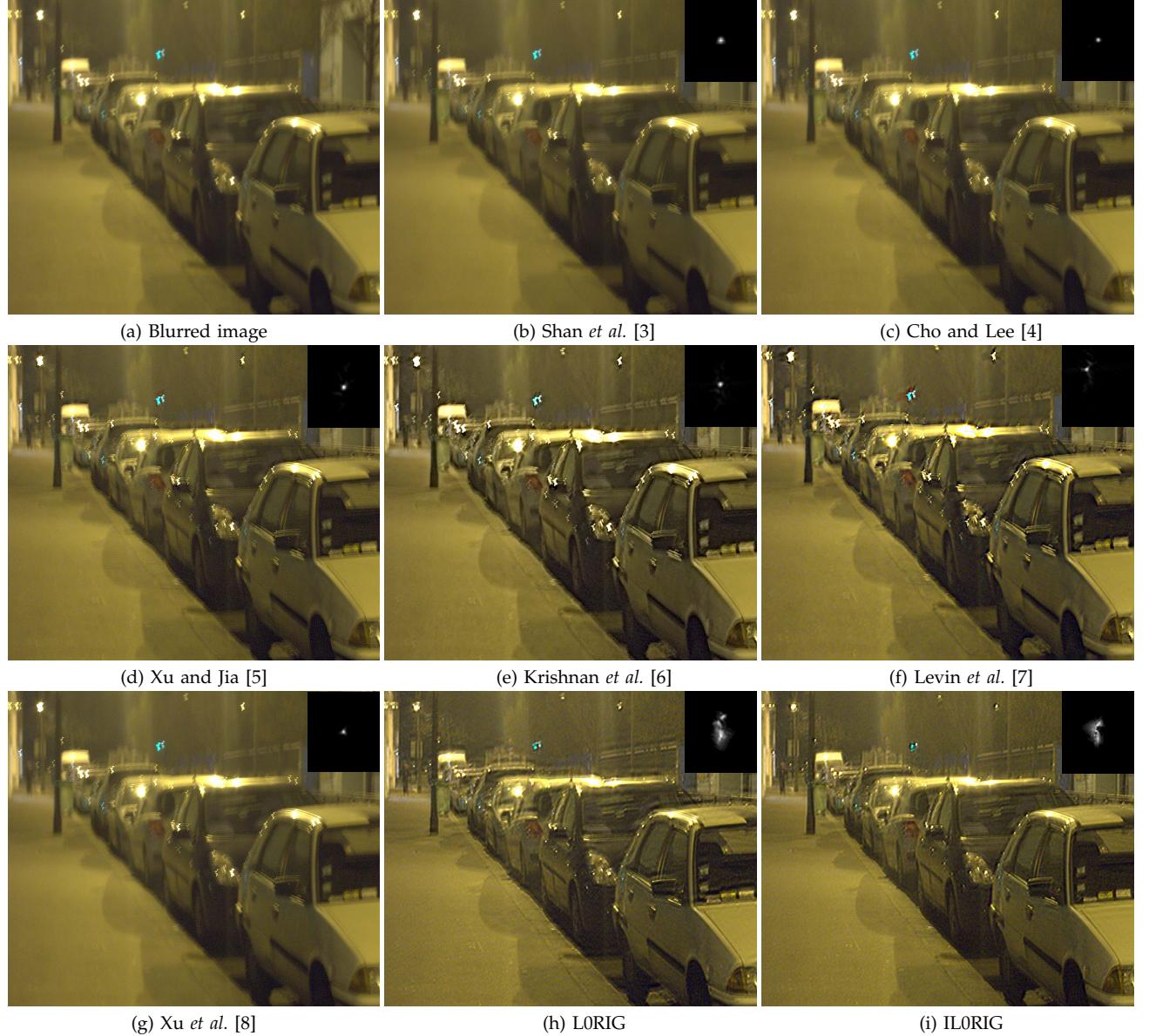


Fig. 22. Real captured example containing lots of saturated areas. The kernel estimates of [3], [4], [5], [6], [7], [8], [9] look like delta kernels. Our method generates a better kernel estimate. This image is obtained from [18].



Fig. 23. An example containing lots of saturated areas. Our method generates comparable results compared to [11] which mainly focuses on blurred images with low-light streaks.

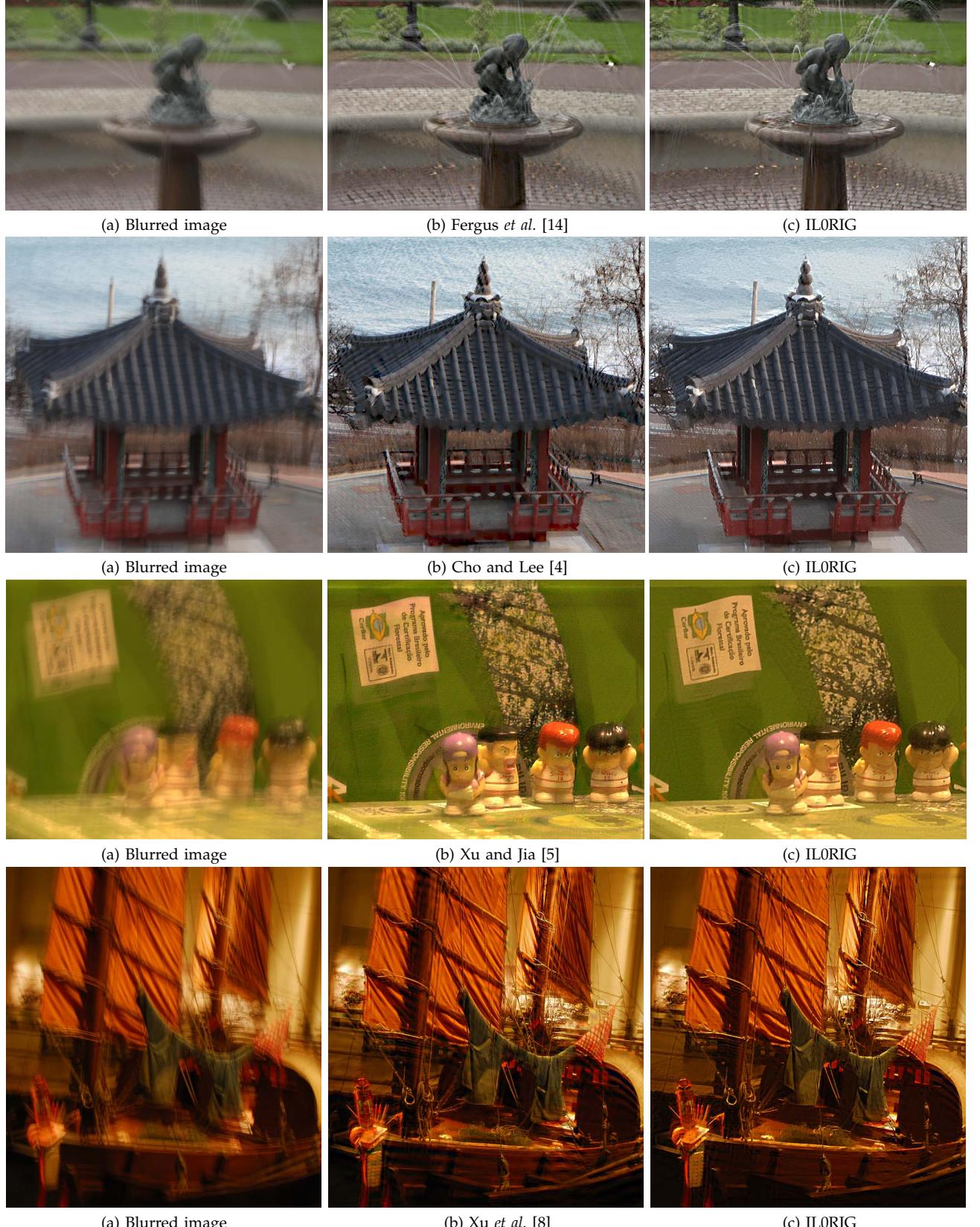


Fig. 24. Natural image deblurring examples. Our method generates comparable or even better results compared to the state-of-the-art natural image deblurring methods.



Fig. 25. Comparison of non-uniform deblurred results. Our method generates a results with clearer characters (the enclosed part in green box in (f)). (best viewed on high-resolution display)



Fig. 26. Comparison of non-uniform deblurred results. Our method generates a results with clearer characters (the enclosed part in red box in (f)). (best viewed on high-resolution display)

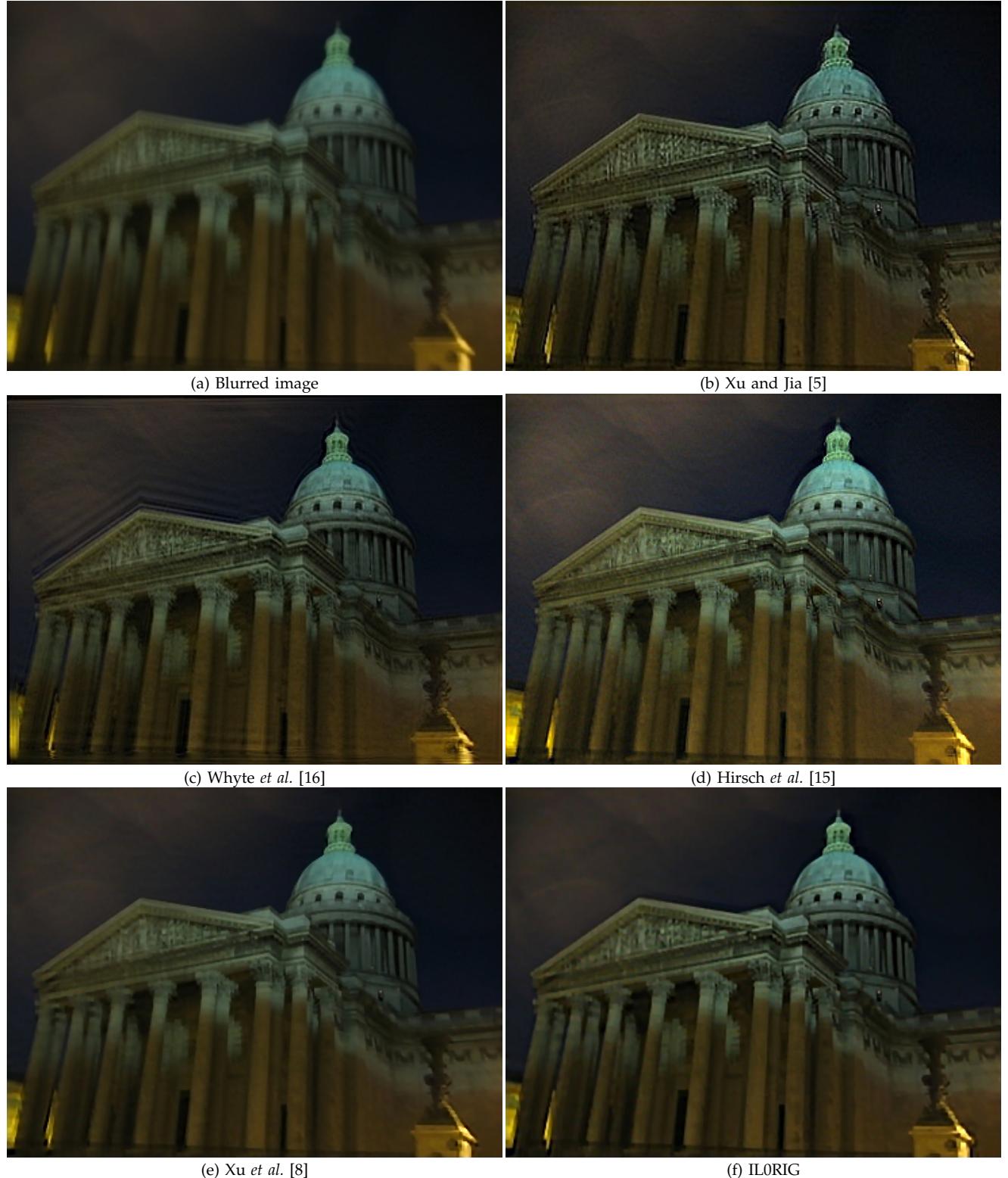


Fig. 27. Comparison of non-uniform deblurred results. The results shown in (b)-(c) contain some ringing artifacts and the result in (e) contains some blur (best viewed on high-resolution display).

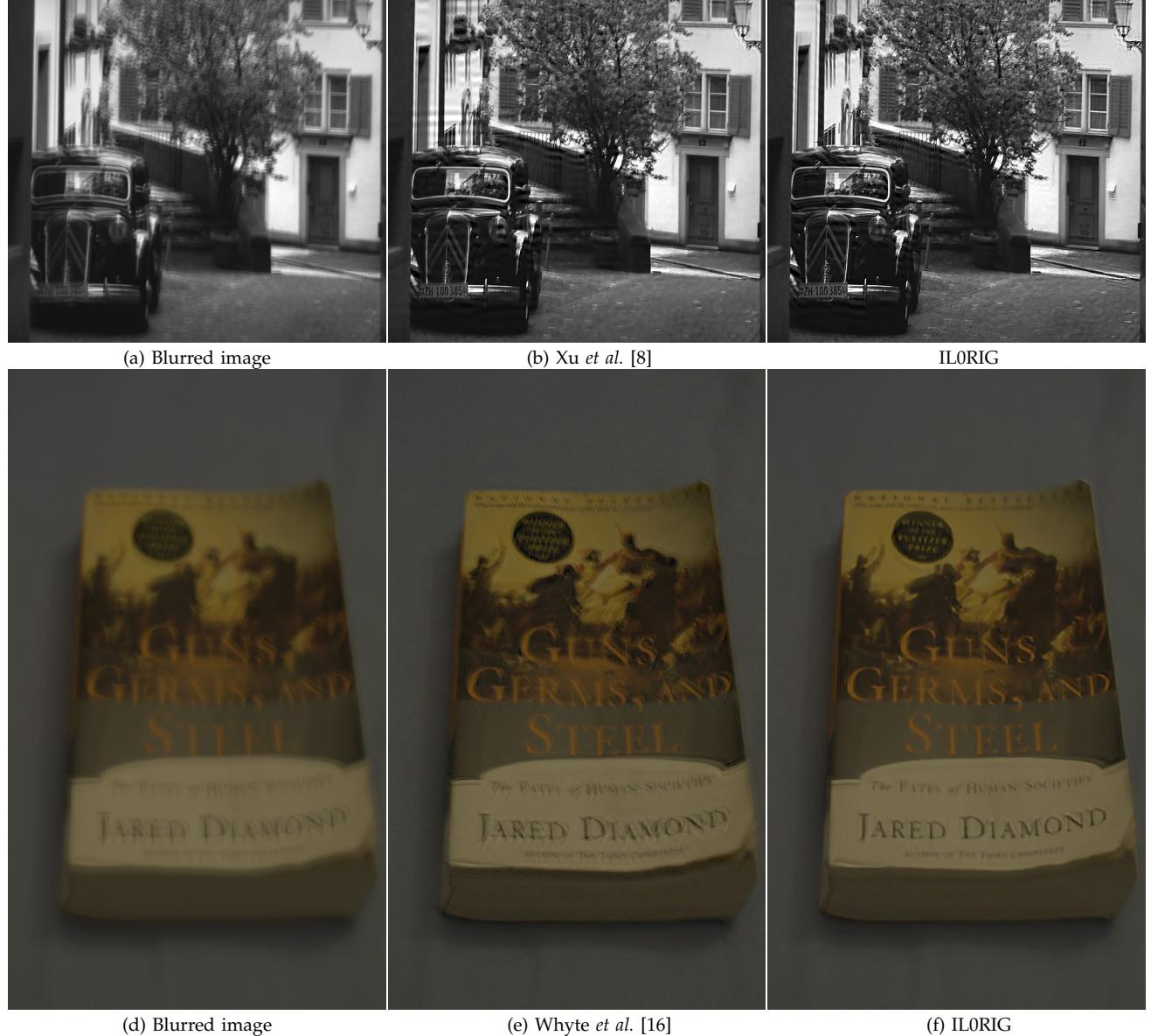


Fig. 28. Comparison of non-uniform deblurred results. Our method generates a results with few ringing artifacts (best viewed on high-resolution display).