Part 1.

1. The equations for log transformation:

s = c \* log(1 + r), where: c is a constant and r is the intensity of pixels.

The effect of log transformation is to stretch low intensity values and compress high intensity values.

The equations for power-law transformation:

s = c \* rg , where: c is a constant, r is the intensity of pixels, and g is a parameter controlling the power calculation.

The effect of power-law transformation is to enrich the functionality of log transformations. By defining different g values, different parts in the grey level can be stretched or compressed.

The image before transformation:

A picture containing tree, outdoor, sky

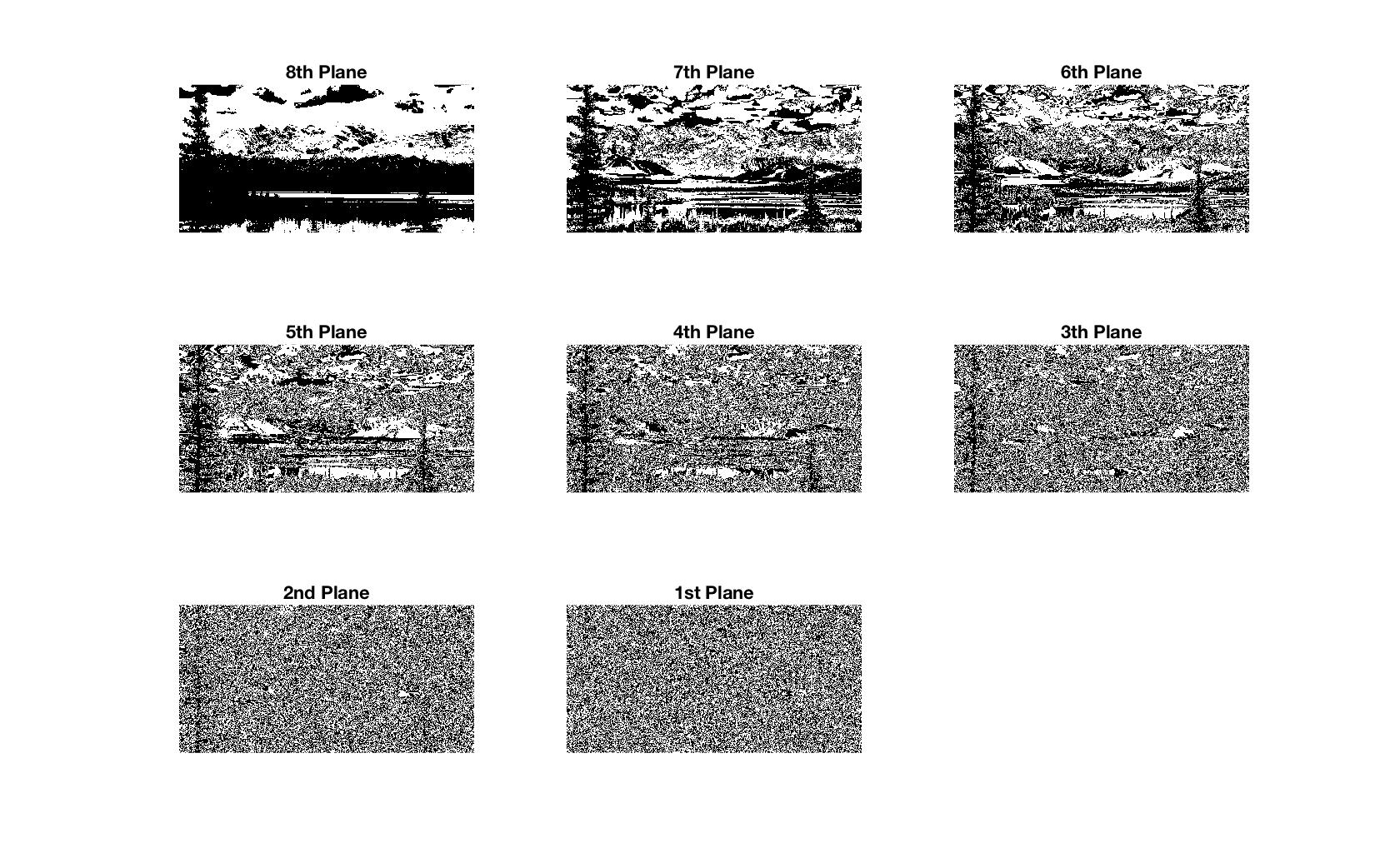
Description automatically generated

The images with different r transformation:

|  |  |
| --- | --- |
| A close up of a tree  Description automatically generated | A close up of a tree  Description automatically generated |
| r = 0.3 | r = 3 |

When a power law transformation with r = 0.3 is applied, the intensity levels tend to grow larger toward 1 under the effect of 0.3 power, which results in a brighter image and some effects like “wash-out”. When r = 3 is applied, intensity levels shrink toward 0, so they just get darker, reducing the wash-outs.

2. Images of bits slicing:



The reconstructed image from the highest 4 big planes:

A body of water

Description automatically generated

3.

For the original image:

|  |  |  |
| --- | --- | --- |
| A close up of text on a white background  Description automatically generated | A screenshot of a cell phone  Description automatically generated | A large body of water  Description automatically generated |
| hist. of before equalization | hist. of after equalization | image equalized |

For the r=0.3 image:

|  |  |  |
| --- | --- | --- |
|  | A screenshot of a cell phone  Description automatically generated | A picture containing outdoor, tree, sky, flying  Description automatically generated |
| hist. of before equalization | hist. of after equalization | image equalized |

For the r=3 image:

|  |  |  |
| --- | --- | --- |
| A screenshot of a cell phone  Description automatically generated | A screenshot of a cell phone  Description automatically generated | A picture containing outdoor, tree, sky, flying  Description automatically generated |
| hist. of before equalization | hist. of after equalization | image equalized |

It could be observed that, after equalization, all three images get a far more balanced histogram at all grey level distributions, and this is exactly the purpose of equalization: to convert the distribution of grey levels toward uniform distribution. And it could be observed from the r=0.3 and r=3 images that, both images get a more balanced brightness after equalization comparing with their origin appearance. Distributions on the two extremes largely move toward more central bins.

4. The process of histogram matching in my understanding:

1) compute the probability distribution for the input image Pr(r)

2) apply histogram equalization on the input image: s = T(r)

3) given the desired distribution, apply histogram equalization on it: s’ = G(z)

4) do the inverse mapping from s to s’, Pr(z) = G-1(s’ --> s)

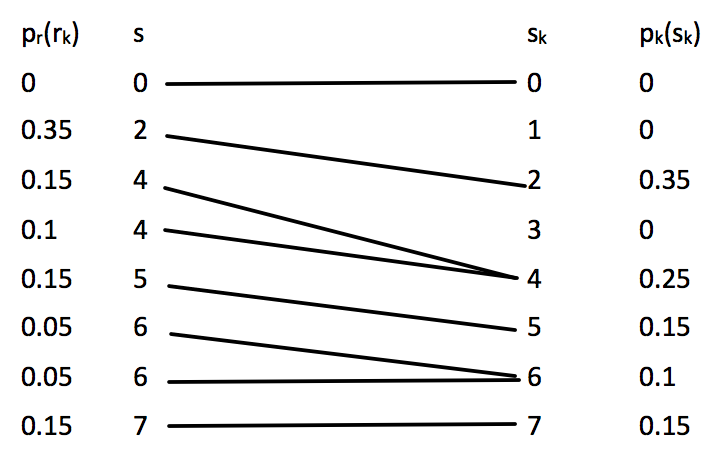
5) Get the output image z according to the inverse mapping G-1.

So here, equalization procedure acts as a bridge to equalize the two uniformed distributions. The mapping between s and s’ makes it possible to reversely map the desired output z to source image r.

Sometimes it is impossible to get exactly the same distribution as desired, because the mapping G-1 conforms to the rule that it finds the closest equalization, and sometimes there will be cases where several s equalizations are mapped to the same s’ equalization. This would cause little bit difference between the final output distribution and the desired one.

5.

|  |  |  |  |
| --- | --- | --- | --- |
| rk | nk | pr (rk) | s |
| r0 = 0 | 0 | 0 | 0 |
| r1 = 1 | 7 | 0.35 | 7\*(0+0.35) = 2.45 ≈ 2 |
| r2 = 2 | 3 | 0.15 | 7\*(0+0.35+0.15) = 3.5 ≈ 4 |
| r3 = 3 | 2 | 0.1 | 7\*(0+0.35+0.15+0.1) = 4.2 ≈ 4 |
| r4 = 4 | 3 | 0.15 | 7\*(0+0.35+0.15+0.1+0.15) = 5.25 ≈ 5 |
| r5 = 5 | 1 | 0.05 | 7\*(0+0.35+0.15+0.1+0.15+0.05) = 5.6 ≈ 6 |
| r6 = 6 | 1 | 0.05 | 7\*(0+0.35+0.15+0.1+0.15+0.05+0.05) = 5.95 ≈ 6 |
| r7 = 7 | 3 | 0.15 | 7\*(0+0.35+0.15+0.1+0.15+0.05+0.05+0.15) = 7 |



|  |  |
| --- | --- |
| Histogram before equalization: | Histogram after equalization: |
|  |  |

Part 2. A brief technical description of padding and shearing using Matlab

Step 1. Applying simple shear and color fill. Different values of a result in different extent of shear.

image = imread('alaska.jpg');

figure; subplot(2,2,1),imshow(image); title('Original Image');

i = 1;

for a=[0.2, 0.5, 0.7]

T = maketform('affine', [1 0 0; a 1 0; 0 0 1] );

color = [5 127 56]';

R = makeresampler({'cubic', 'nearest'}, 'fill');

B = imtransform(image, T, R, 'FillValues', color);

i = i + 1;

subplot(2,2,i),imshow(B); title(strcat('a=', num2str(a)));

end

A close up of a sign

Description automatically generated

Apply different filling colors:

i = 0;

for a=[50, 100, 150, 200]

T = maketform('affine', [1 0 0; 0.3 1 0; 0 0 1] );

color = [mod(a-30, 255) mod(a\*2, 255) mod(a\*3, 255)]';

R = makeresampler({'cubic', 'nearest'}, 'fill');

B = imtransform(image, T, R, 'FillValues', color);

i = i + 1;

subplot(2,2,i),imshow(B); title(strcat('color=', mat2str(color)));

end

A close up of a sign

Description automatically generated

Step 2. Transformation exploration

Apply meshgrid on the original image.

[U,V] = meshgrid(0:20:800,0:20:400);

gray = 0.65 \* [1 1 1];

figure; imshow(image); title("original image");

hold on;

line(U, V, 'Color', gray);

line(U', V', 'Color', gray);

A picture containing sky, building

Description automatically generated

Apply meshgrid on the sheared image.

T = maketform('affine', [1 0 0; 0.3 1 0; 0 0 1] );

color = [5 127 56]';

R = makeresampler({'cubic', 'nearest'}, 'fill');

B = imtransform(image, T, R, 'FillValues', color);

[U,V] = meshgrid(0:20:800,0:20:400);

[X,Y] = tformfwd(T,U,V);

gray = 0.65 \* [1 1 1];

figure; imshow(B); title("sheared image");

hold on;

line(X, Y, 'Color', gray);

line(X', Y', 'Color', gray);

A picture containing solar cell

Description automatically generated

Apply circle meshgrid on both original image and sheared image. Adjust gray to 1 so that they are displayed more clearly.

gray = 1 \* [1 1 1];

for u = 0:100:800

for v = 0:100:400

theta = (0 : 32)' \* (2 \* pi / 32);

uc = u + 20 \* cos(theta);

vc = v + 20 \* sin(theta);

[xc, yc] = tformfwd(T, uc, vc);

figure(h1); line(uc, vc, 'Color', gray);

figure(h2); line(xc, yc, 'Color', gray);

end

end

|  |  |
| --- | --- |
|  | A picture containing solar cell  Description automatically generated |

Step 3. Compare the 'fill', 'replicate', and 'bound' Pad Methods

1) Fill additional space around the sheared image.

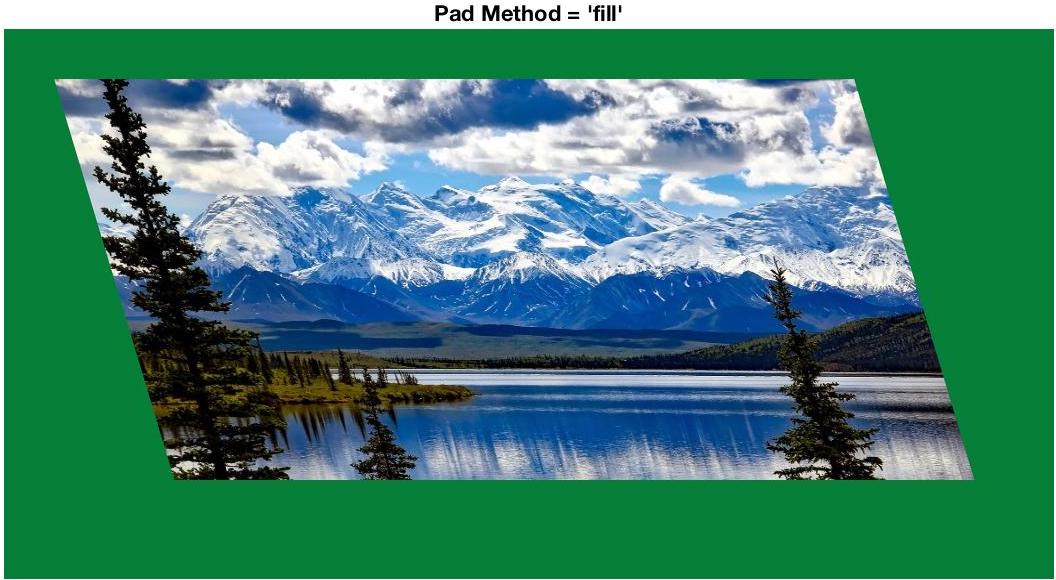
R = makeresampler({'cubic', 'nearest'},'fill');

color = [5 127 56]';

Bf = imtransform(image, T, R, 'XData',[-49 1000], 'YData',[-49 500], 'FillValues', color);

figure, imshow(Bf);

title('Pad Method = ''fill''');



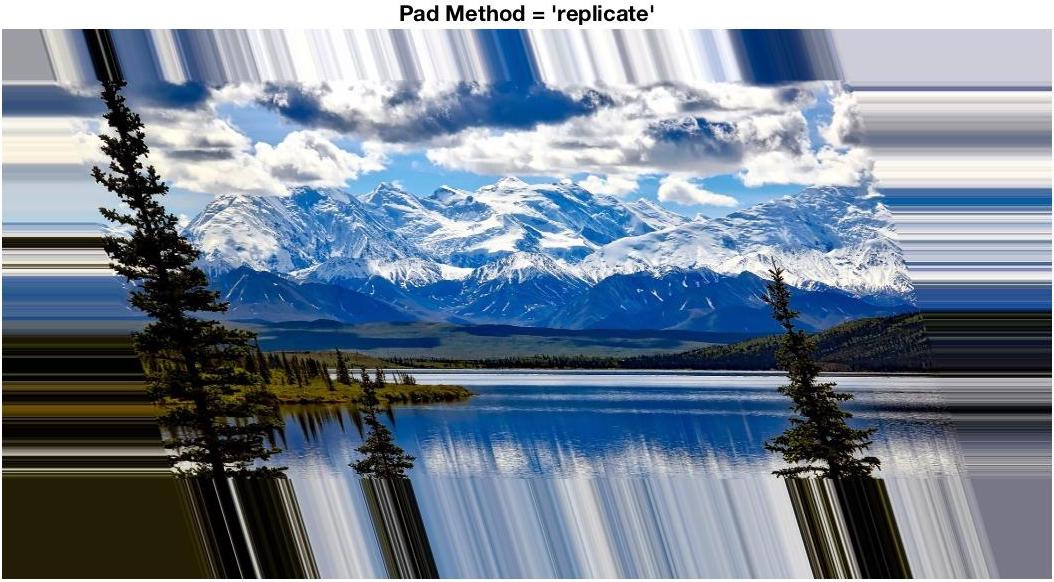
2) Replicate additional space.

R = makeresampler({'cubic', 'nearest'},'replicate');

Br = imtransform(image, T, R, 'XData',[-49 1000],'YData', [-49 500]);

figure, imshow(Br);

title('Pad Method = ''replicate''');



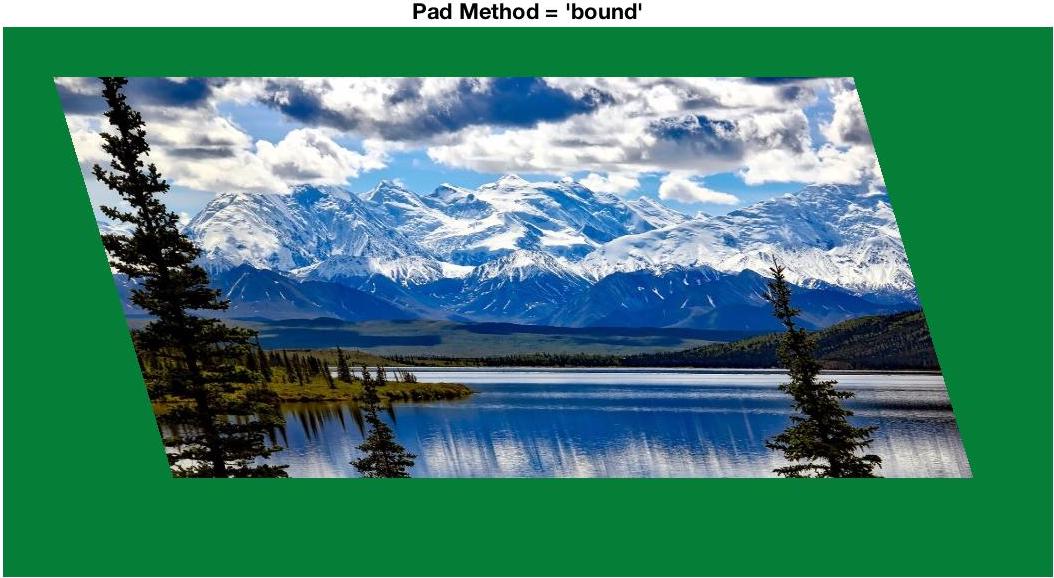
3) Try the “bound” method.

R = makeresampler({'cubic', 'nearest'}, 'bound');

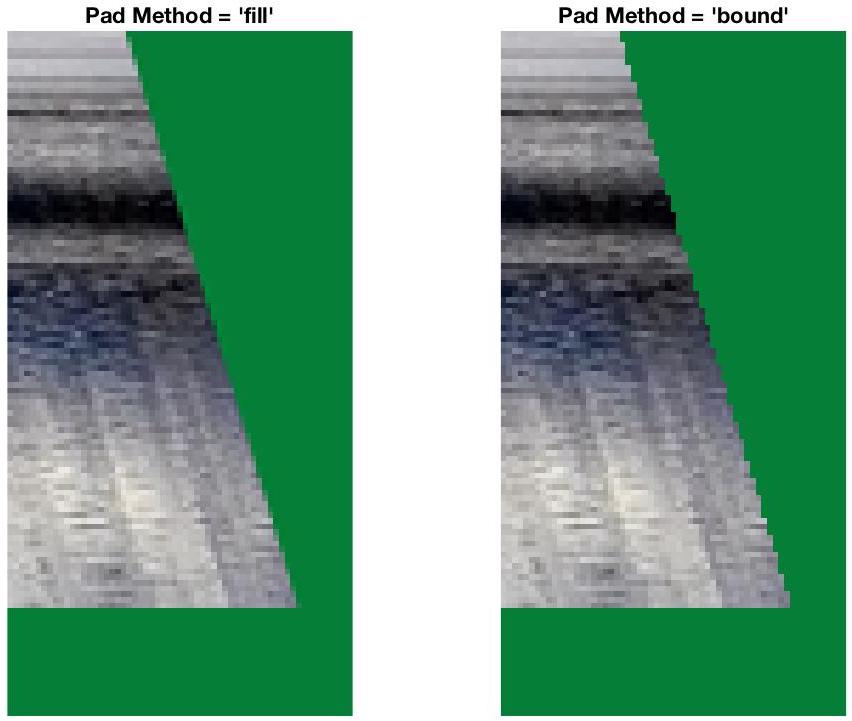
Bb = imtransform(image, T, R, 'XData',[-49 1000],'YData',[-49 500], 'FillValues',[5 127 56]');

figure, imshow(Bb);

title('Pad Method = ''bound''');



Comparing with ‘fill’, the ‘Bound’ method presents a clearer strict boundary around the sheared image due to its implementation of applying replication around the edge. While ‘fill’ method does a cubic interpolation that would mix up filled value and original image values a little bit.



Step 4. The 'circular' and 'symmetric' padding methods.

1) Apply the ‘circular’ method, which conducts a circular repetition for each dimension.

Thalf = maketform('affine', [1 0; 0.3 1; 0 0]/2);

R = makeresampler({'cubic', 'nearest'},'circular');

Bc = imtransform(image, Thalf, R, 'XData',[-49 1000],'YData',[-49 500], 'FillValues',[5 127 56]');

figure, imshow(Bc);

title('Pad Method = ''circular''');

A picture containing tree, skiing, snow, man

Description automatically generated

2) Apply the ‘symmetric’ method, which adds a circular repetition with mirrored image.

R = makeresampler({'cubic', 'nearest'},'symmetric');

Bs = imtransform(image, Thalf, R, 'XData', [-49 1000],'YData', [-49 500],

'FillValues', [5 127 56]');

figure, imshow(Bs);

title('Pad Method = ''symmetric''');

A picture containing snow, tree, outdoor, skiing

Description automatically generated

Part 3. Progress update on the final project.

My final project goal is to transfer the style of an image into that of an oil painting.

For the past 1-2 weeks, I start from the traditional methods first(no inclusion of deep learning or neural networks), thinking of how to apply knowledges learned during class into this idea. And I got several points:

* Smoothing should be a necessary step in converting image into oil painting style. Methods such as averaging or Gaussian blur could be a help to achieve that.
* Analyzing edges in the image would help defining the direction of every oil stroke. Techniques in edge detection such as Sobel and Canny edge detector would be a good fit.
* In order to mimic the style of an oil painting, it is better to simulate the color and shape style of a brush. I’m in the process of some material research into this topic right now.
* I’m quite interested in the magical concept of histogram mapping. Not sure if it’s a good idea trying to do a histogram specification using existing oil paintings. I’m in the process of implementing this using Matlab.

Generally speaking, turning an image into oil painting style is basically a special transformation involving color, blurring, shape and edges, and a fun as well. It provides a way to explore the techniques discussed in class and their effect in practical image processing.