

Texture Synthesis and Hole-Filling



Computational Photography
Derek Hoiem, University of Illinois

Project 1

- Vote for class favorites by e-mail
 - Favorite project
 - Favorite result

Next section: The digital canvas



Cutting and pasting objects,
filling holes, and blending

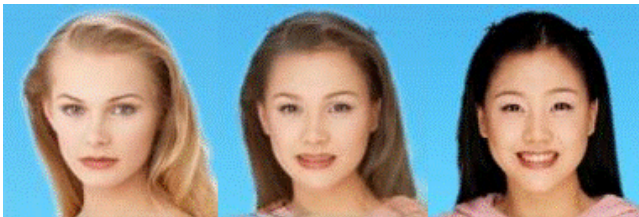


Image warping and object
morphing

Today's Class

- Texture synthesis and hole-filling



Texture

- Texture depicts spatially repeating patterns
- Textures appear naturally and frequently



radishes



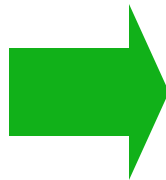
rocks



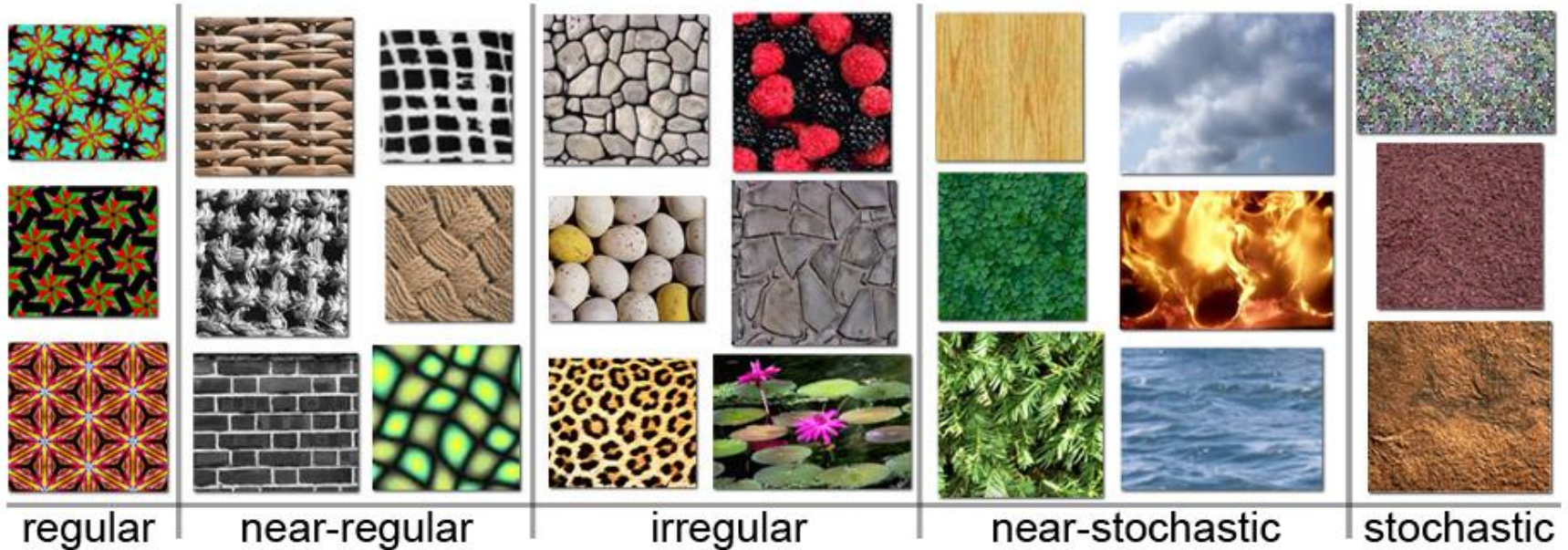
yogurt

Texture Synthesis

- Goal of Texture Synthesis: create new samples of a given texture
- Many applications: virtual environments, hole-filling, texturing surfaces



The Challenge



Need to model the whole spectrum: from repeated to stochastic texture

One idea: Build Probability Distributions

Basic idea

1. Compute statistics of input texture (e.g., histogram of edge filter responses)
2. Generate a new texture that keeps those same statistics



- D. J. Heeger and J. R. Bergen. Pyramid-based texture analysis/synthesis. In *SIGGRAPH '95*.
- E. P. Simoncelli and J. Portilla. Texture characterization via joint statistics of wavelet coefficient magnitudes. In *ICIP 1998*.

One idea: Build Probability Distributions

But it (usually) doesn't work

- Probability distributions are hard to model well

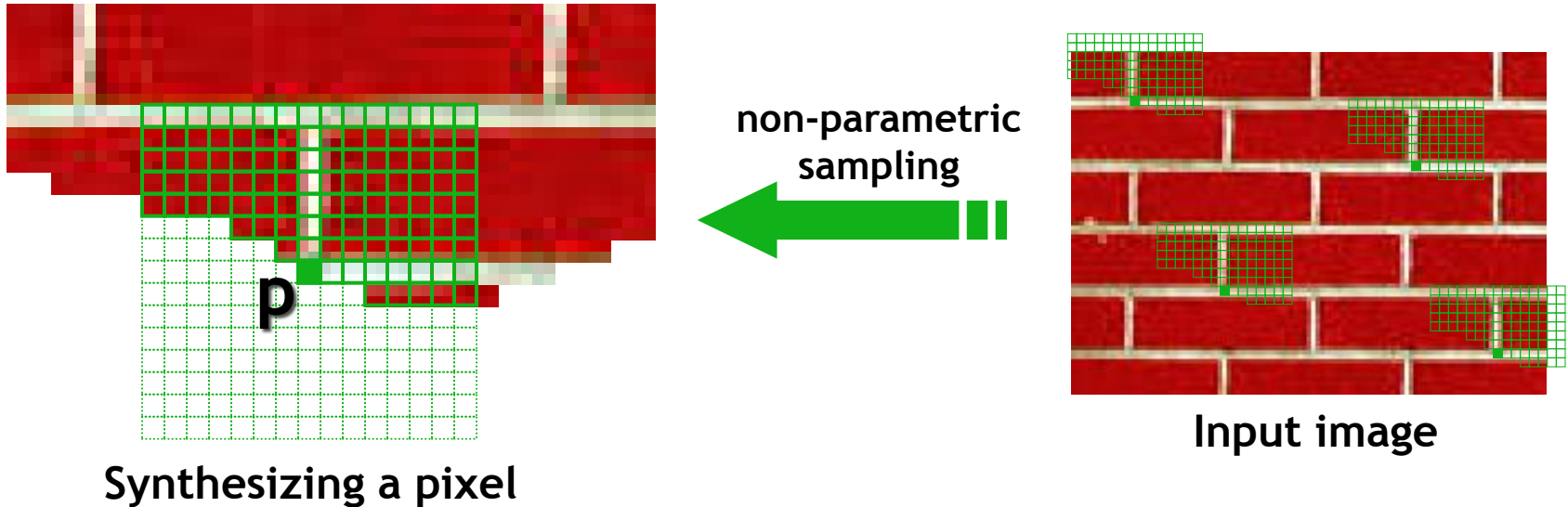
Input



Synthesized



Another idea: Sample from the image



- Assuming Markov property, compute $P(\mathbf{p} | N(\mathbf{p}))$
 - Building explicit probability tables infeasible
 - Instead, we *search the input image* for all similar neighborhoods — that's our pdf for $\mathbf{p}$
 - To sample from this pdf, just pick one match at random

Idea from Shannon (Information Theory)

- Generate English-sounding sentences by modeling the probability of each word given the previous words (n-grams)
- Large “n” will give more structured sentences

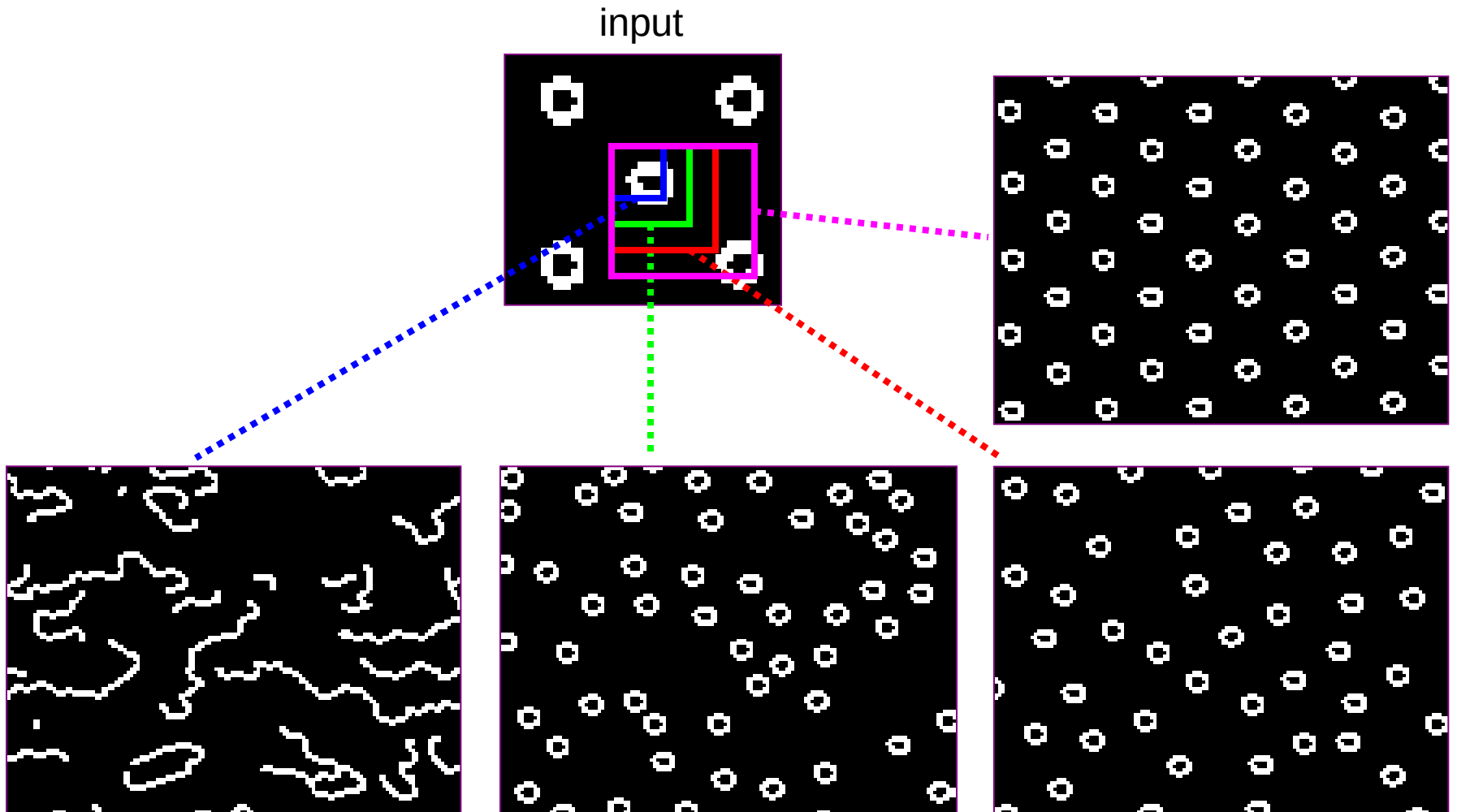
“I spent an interesting evening recently
with a grain of salt.”

(example from fake single.net user [Mark V Shaney](#))

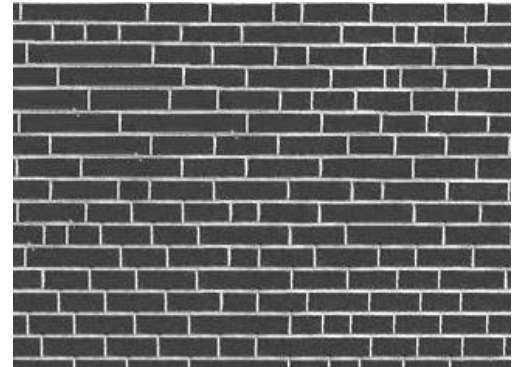
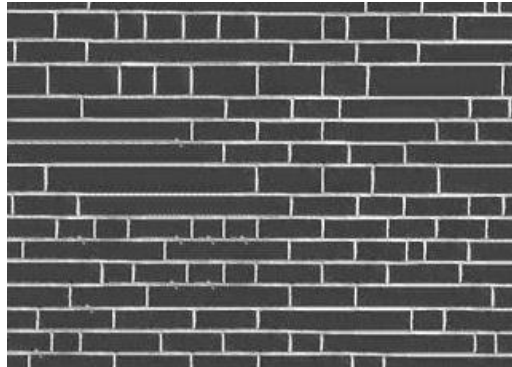
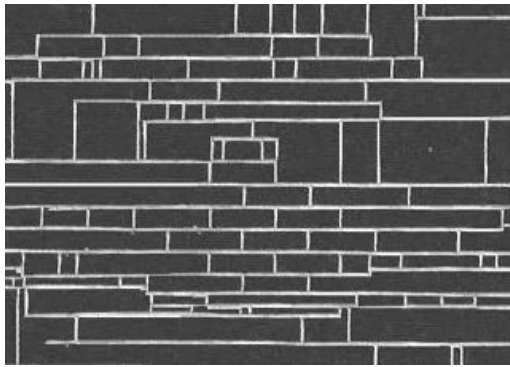
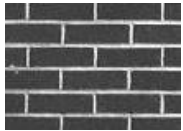
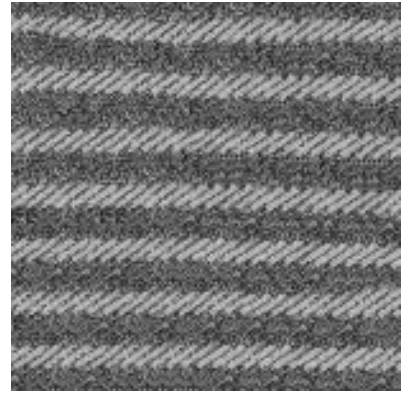
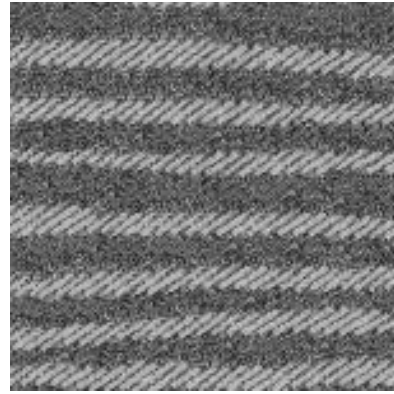
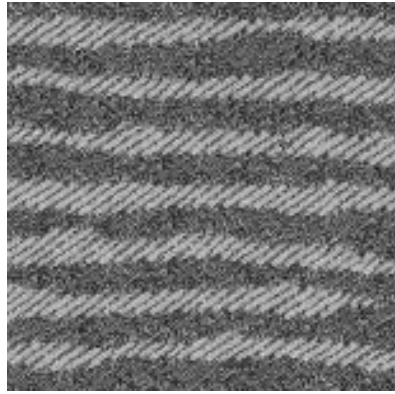
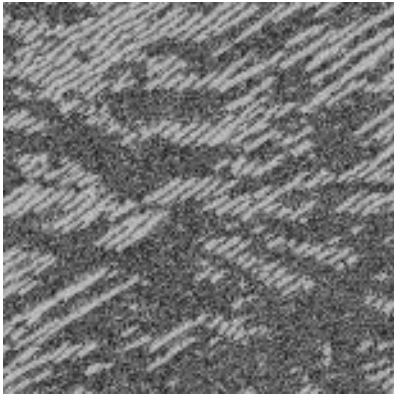
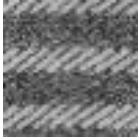
Details

- How to match patches?
 - Gaussian-weighted SSD (more emphasis on nearby pixels)
- What order to fill in new pixels?
 - “Onion skin” order: pixels with most neighbors are synthesized first
 - To synthesize from scratch, start with a randomly selected small patch from the source texture
- How big should the patches be?

Size of Neighborhood Window



Varying Window Size



Increasing window size

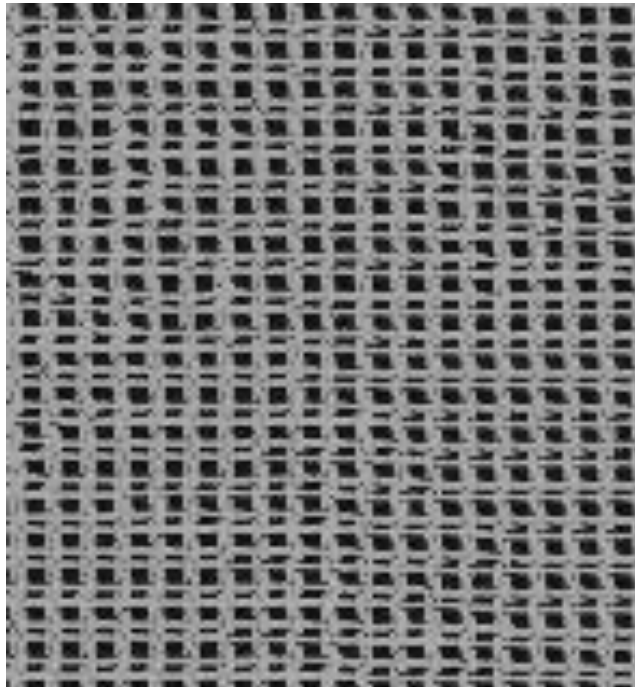
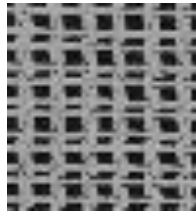


Texture synthesis algorithm

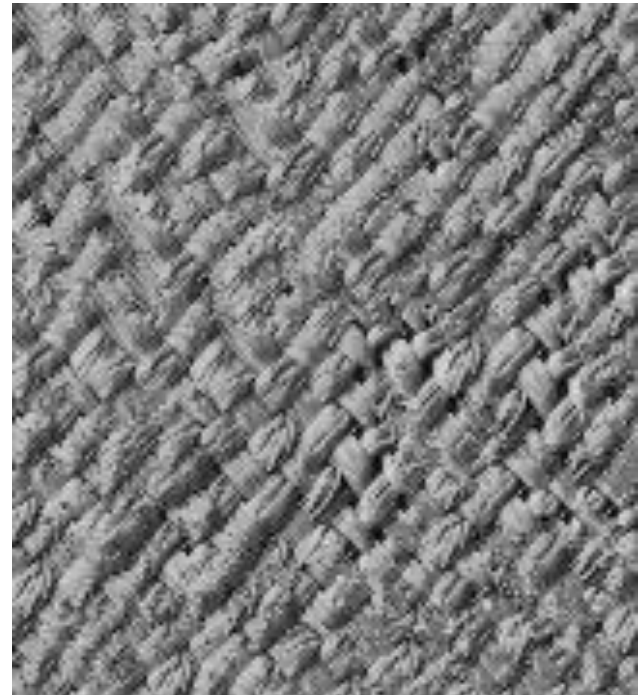
- While image not filled
 1. Get unfilled pixels with filled neighbors, sorted by number of filled neighbors
 2. For each pixel, get top N matches based on visible neighbors
 - Patch Distance: Gaussian-weighted SSD
 3. Randomly select one of the matches and copy pixel from it

Synthesis Results

french canvas



rafia weave

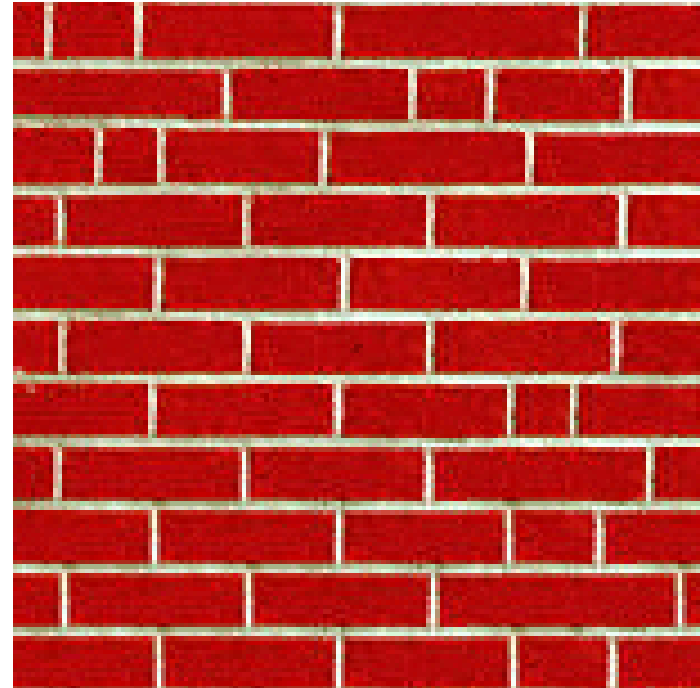
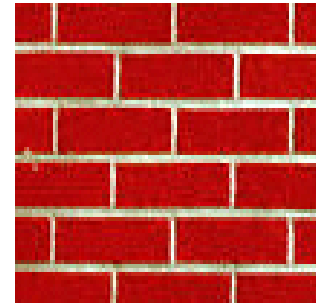


More Results

white bread



brick wall



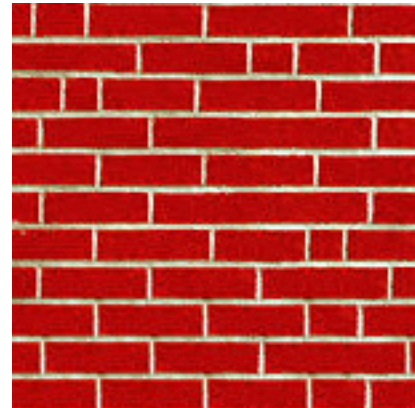
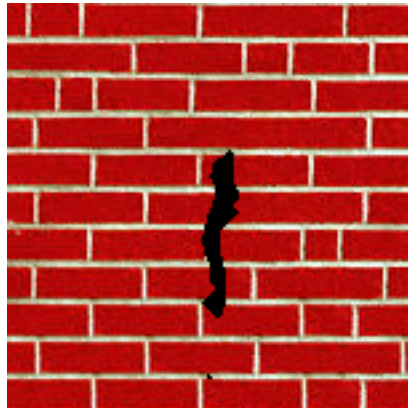
Homage to Shannon

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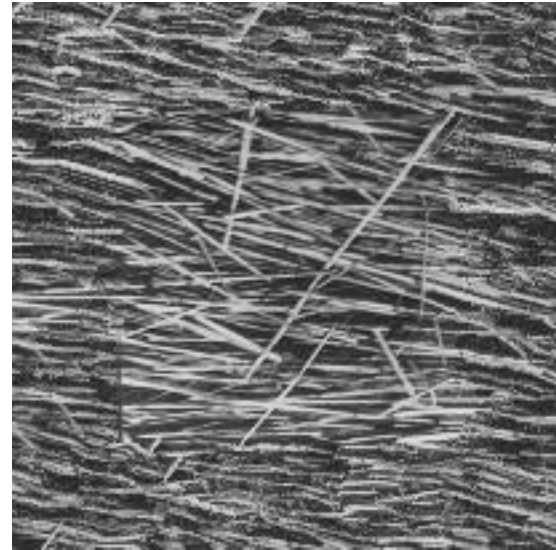
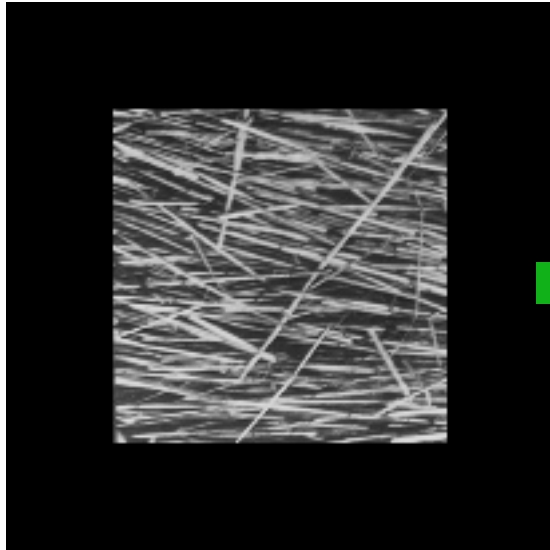


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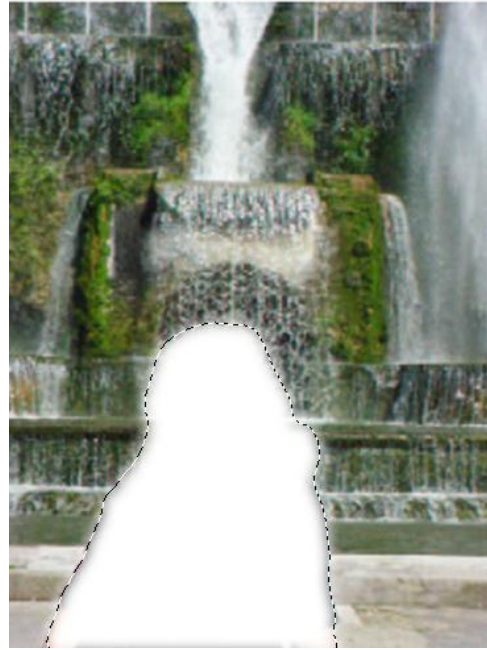
Hole Filling



Extrapolation



In-painting natural scenes



Key idea: Filling order matters

In-painting Result



Image with Hole



Raster-Scan Order



Onion-Peel
(Concentric Layers)



Gradient-Sensitive
Order

Filling order

Fill a pixel that:

1. Is surrounded by other known pixels
2. Is a continuation of a strong gradient or edge



Comparison



Original



With Hole



Onion-Ring Fill



Criminisi

Comparison



a



b



Concentric Layers

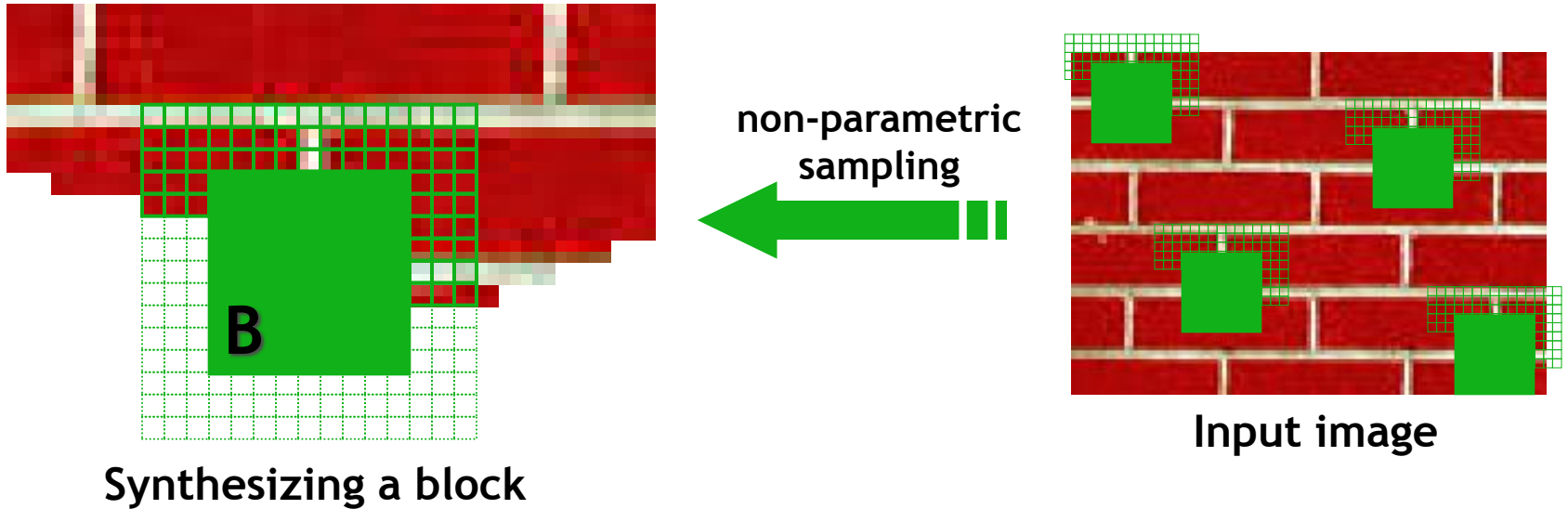


Gradient Sensitive

Summary

- The Efros & Leung texture synthesis algorithm
 - Very simple
 - Surprisingly good results
 - Synthesis is easier than analysis!
 - ...but very slow

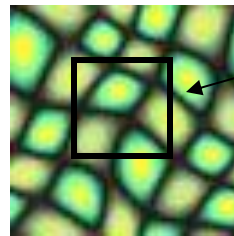
Image Quilting [Efros & Freeman 2001]



- Observation: neighbor pixels are highly correlated

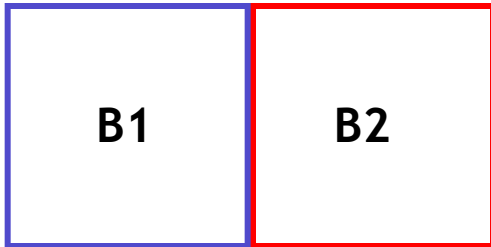
Idea: unit of synthesis = block

- Exactly the same but now we want $P(B|N(B))$
- Much faster: synthesize all pixels in a block at once

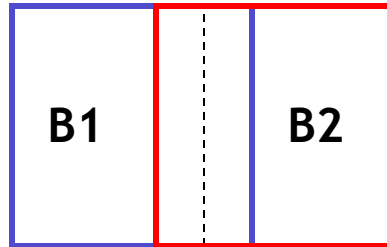


block

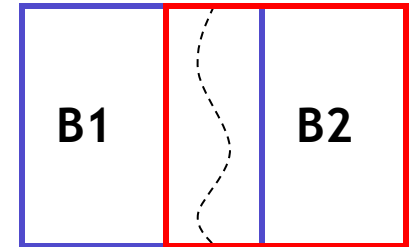
Input texture



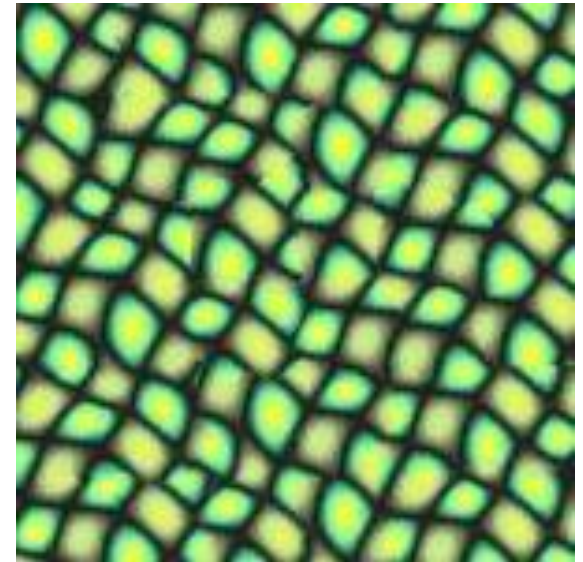
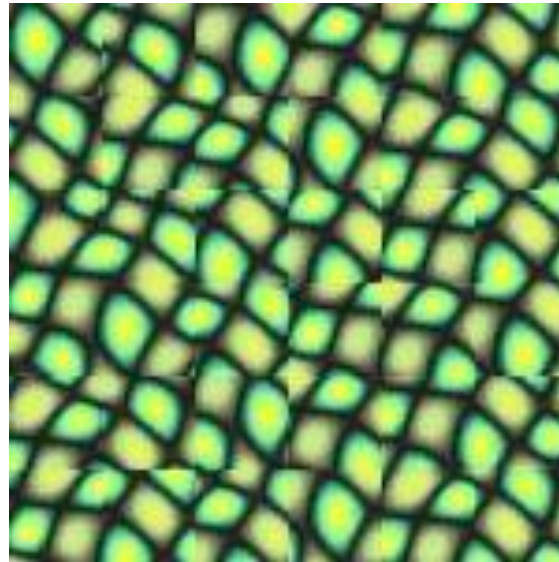
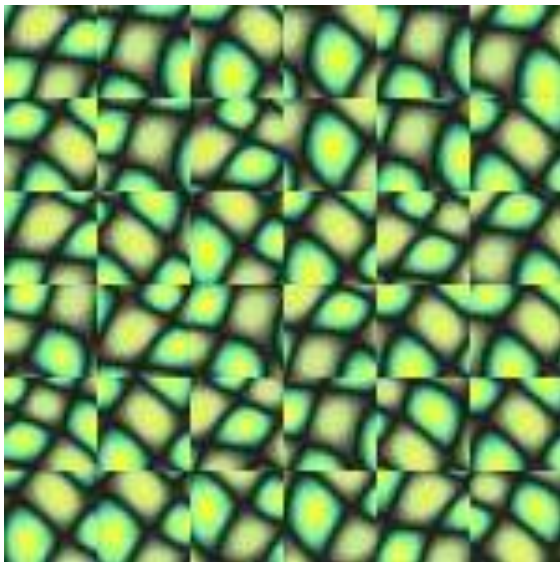
Random placement
of blocks



Neighboring blocks
constrained by overlap

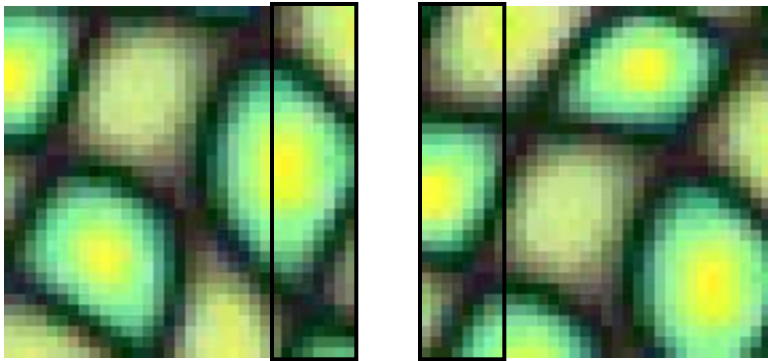


Minimal error
boundary cut

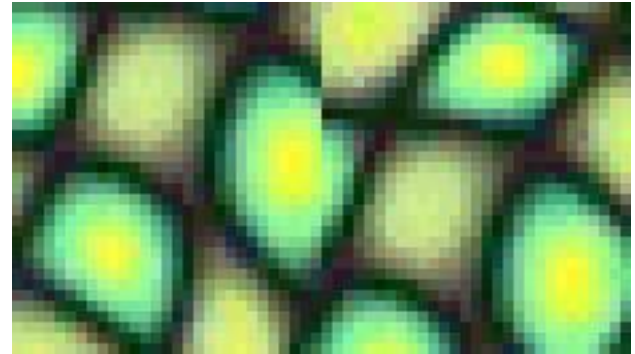


Minimal error boundary

overlapping blocks

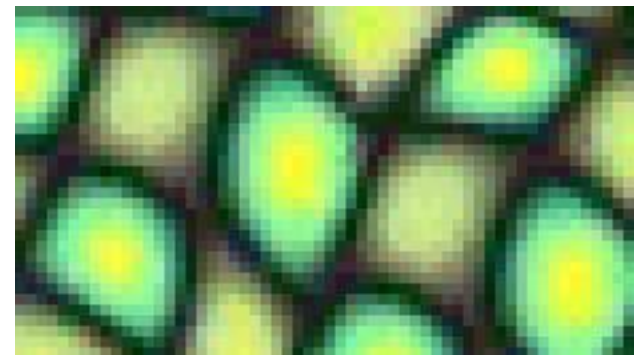


vertical boundary



A diagram illustrating the calculation of the overlap error. It shows two vertical blocks of the cell image, each with a black border. A large left square bracket groups them, with a minus sign between them. To the right of the bracket is a large superscript '2'. This is followed by an equals sign and a vertical strip of the image. A red line is drawn along the boundary of this strip, representing the error.

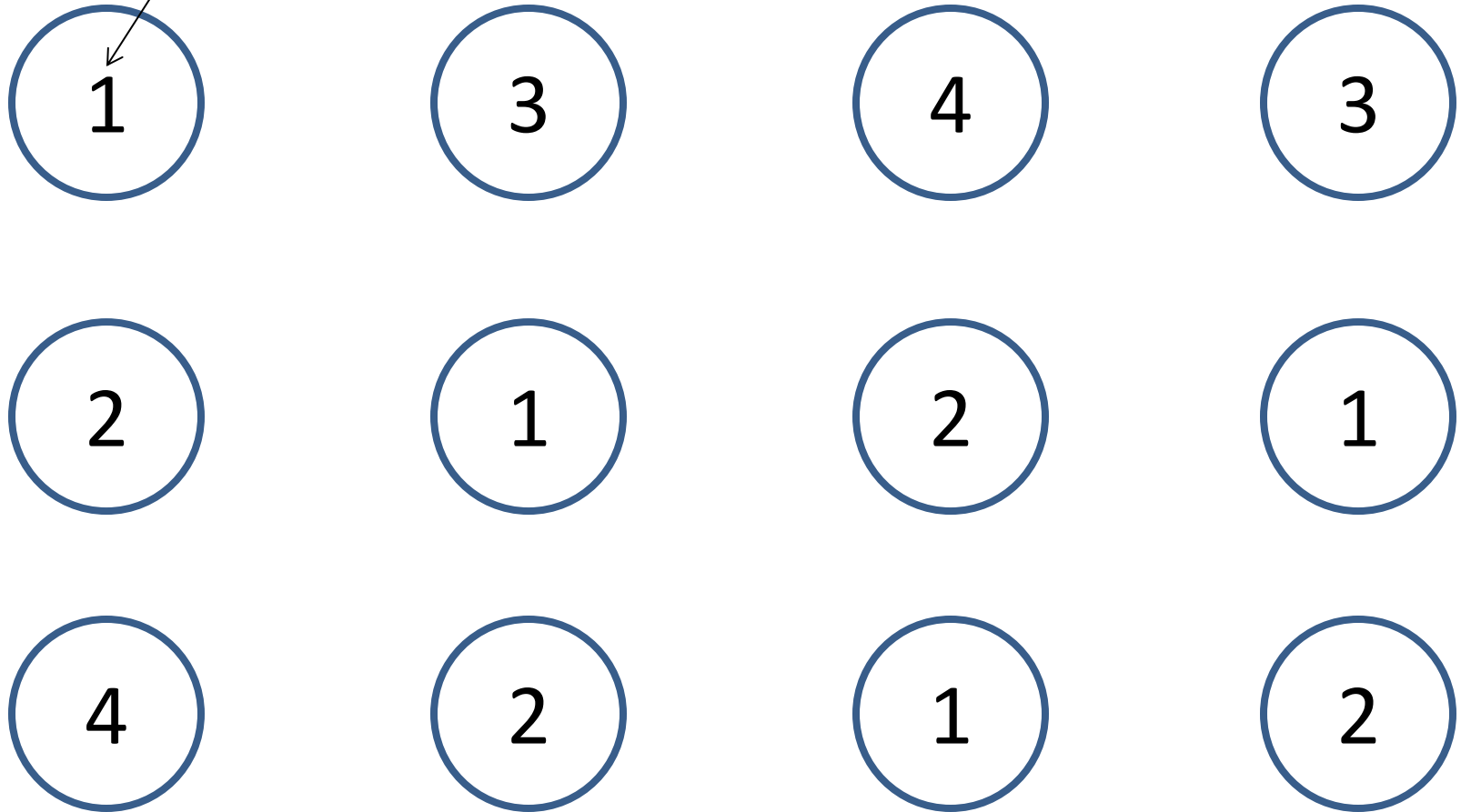
overlap error



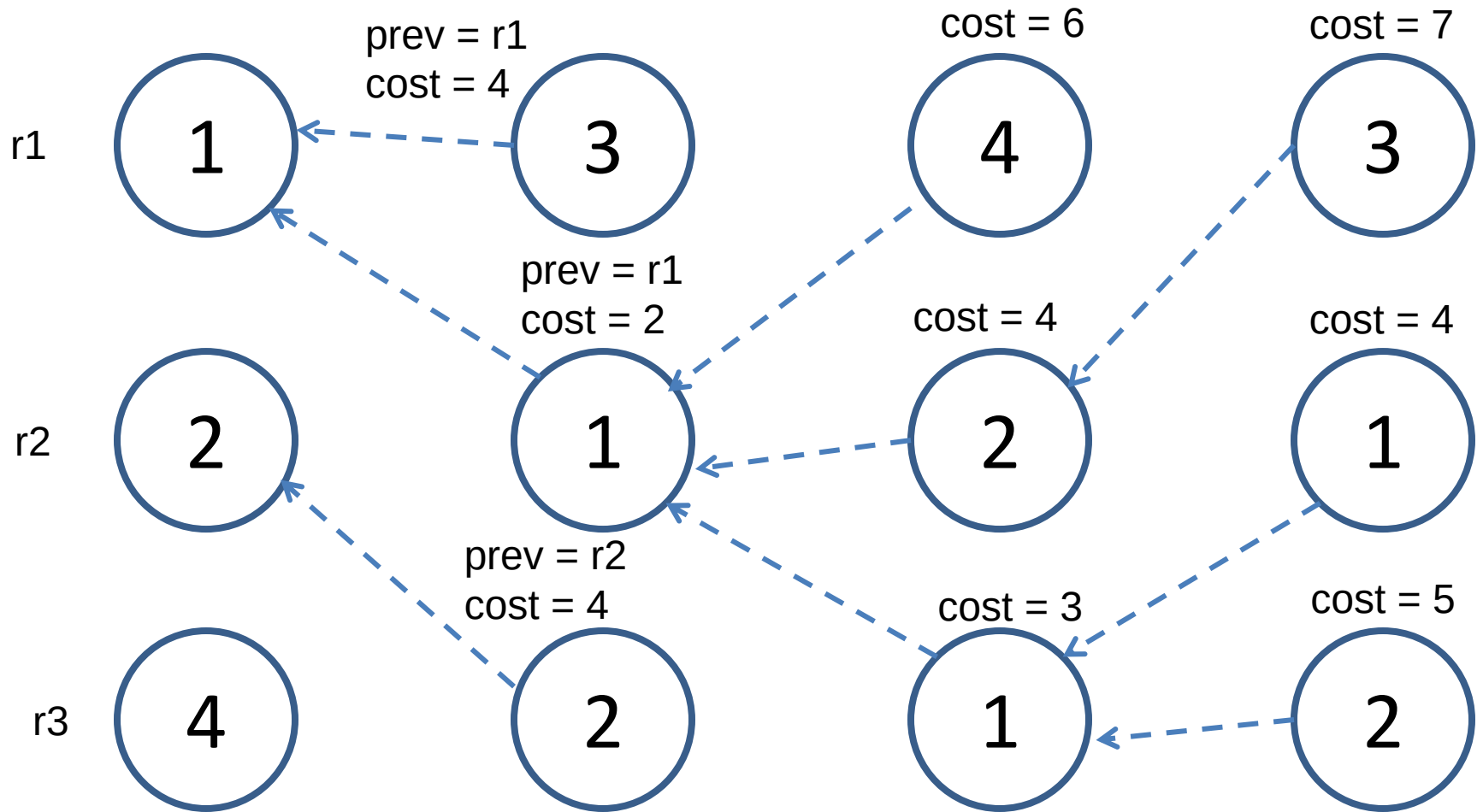
min. error boundary

Solving for Minimum Cut Path

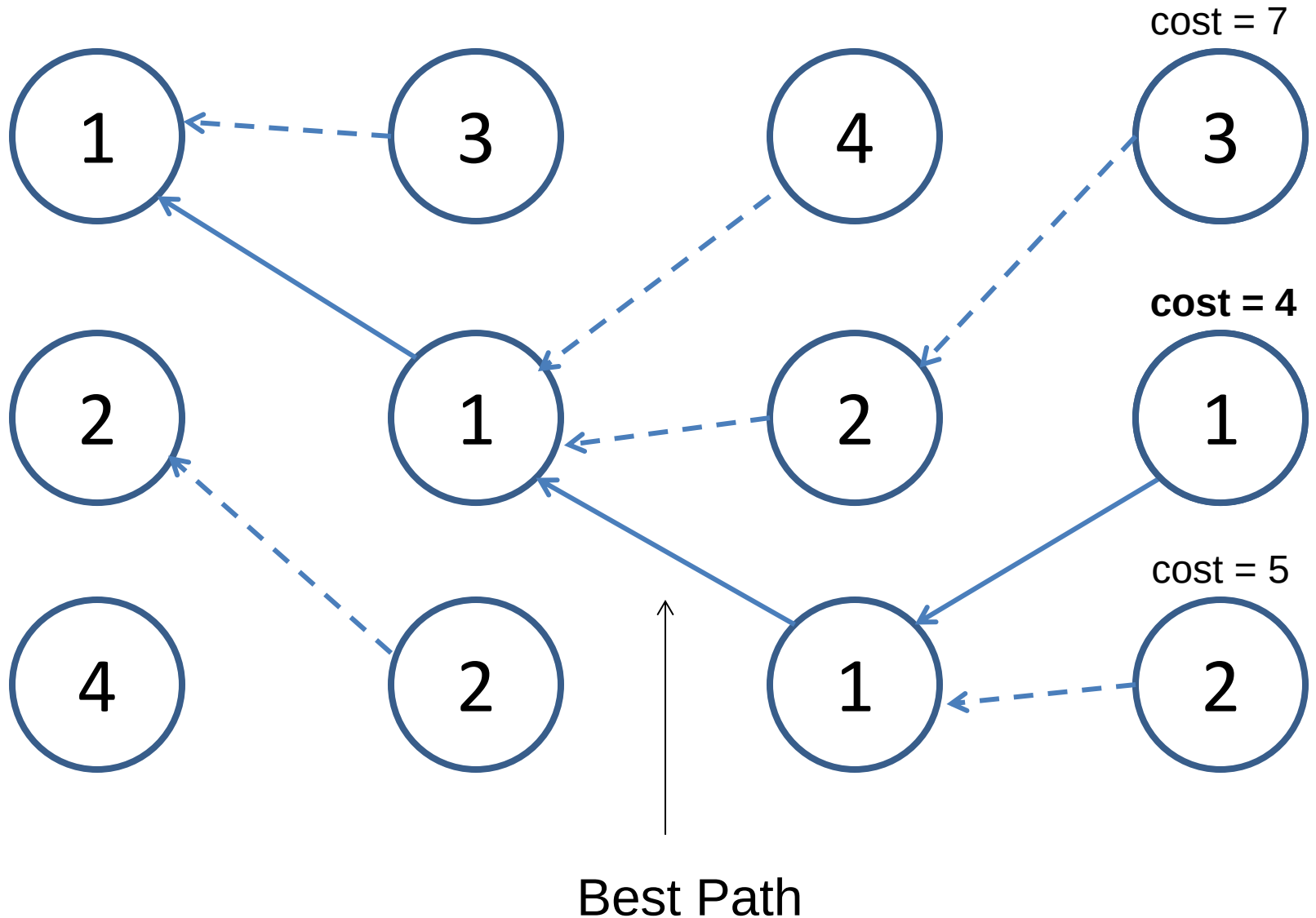
Cost of a cut through this pixel



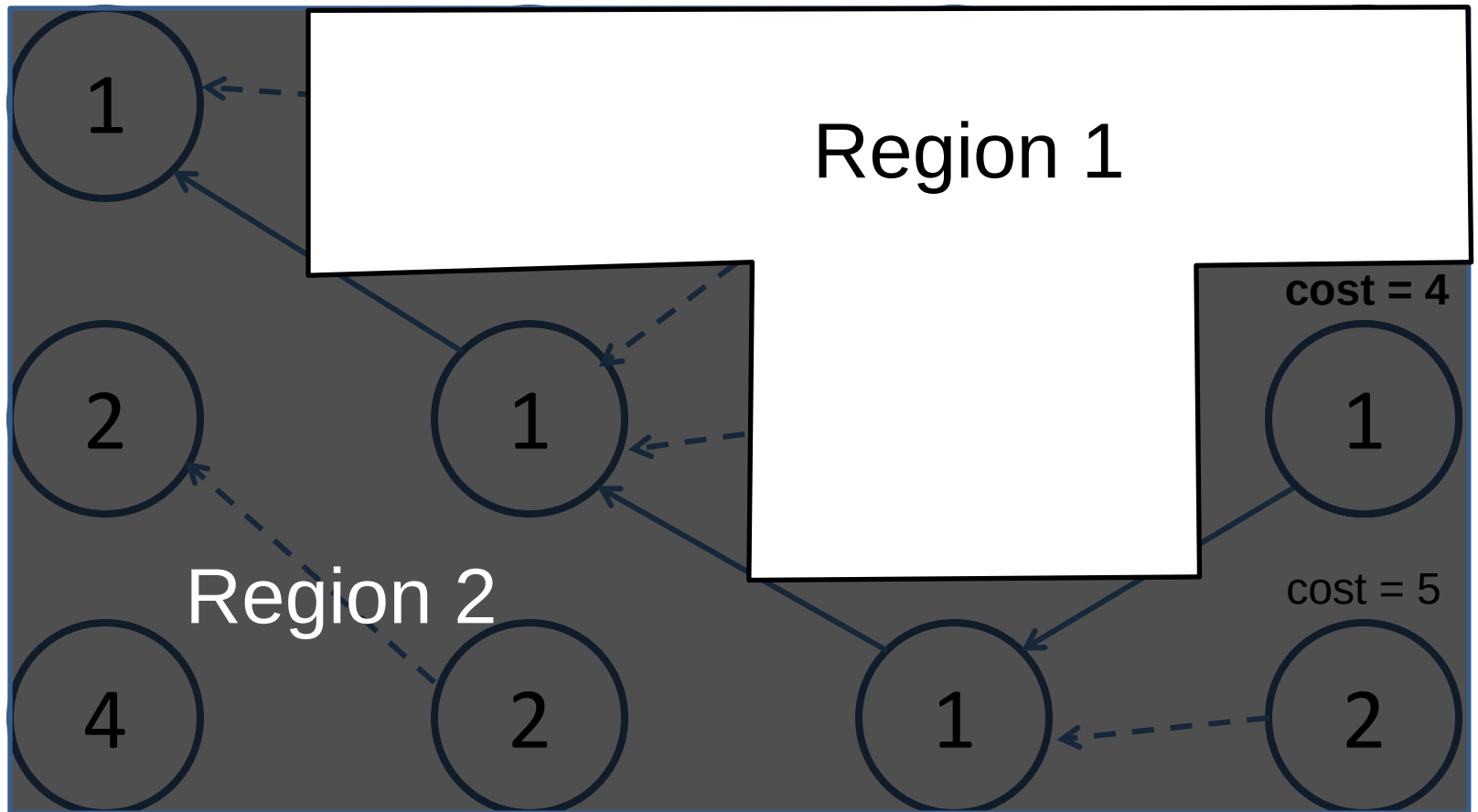
Solving for Minimum Cut Path



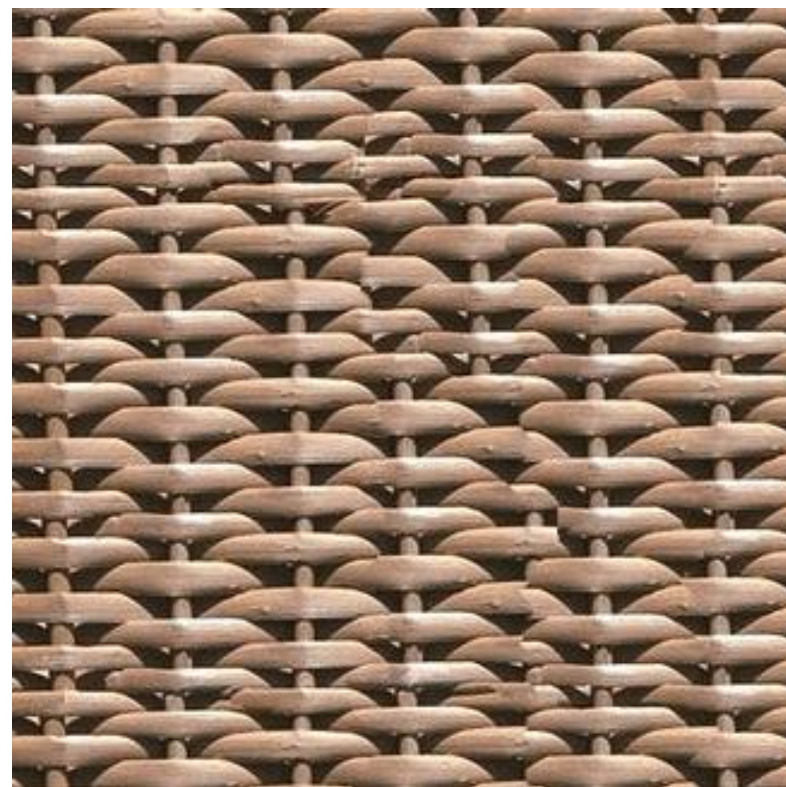
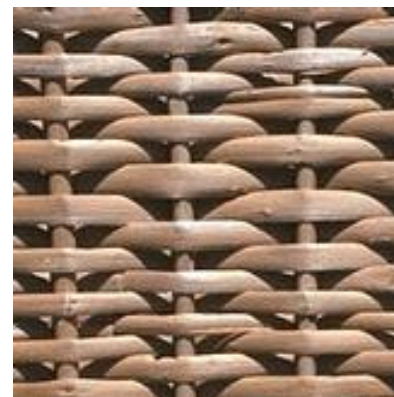
Solving for Minimum Cut Path

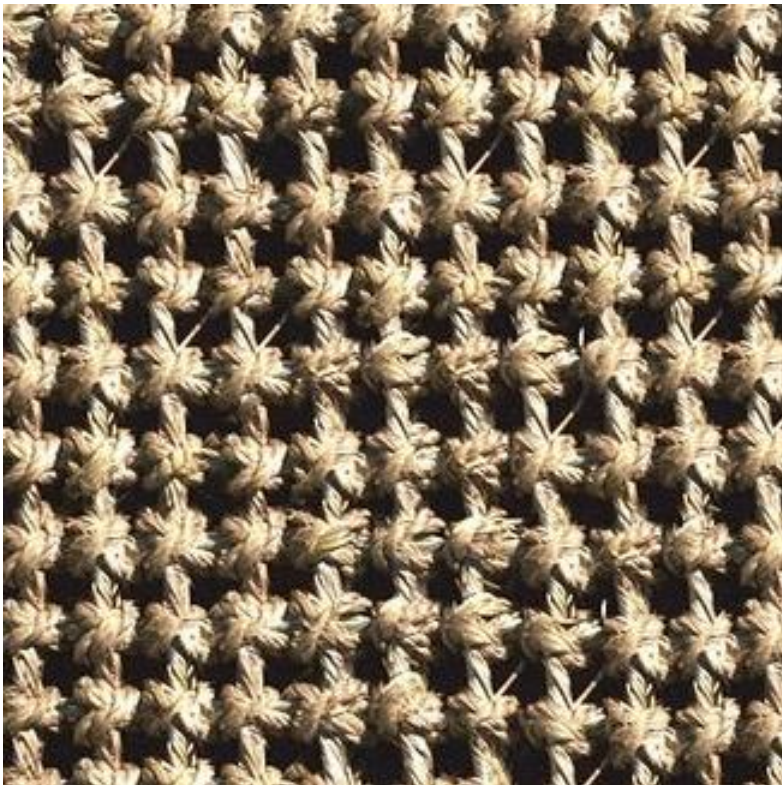


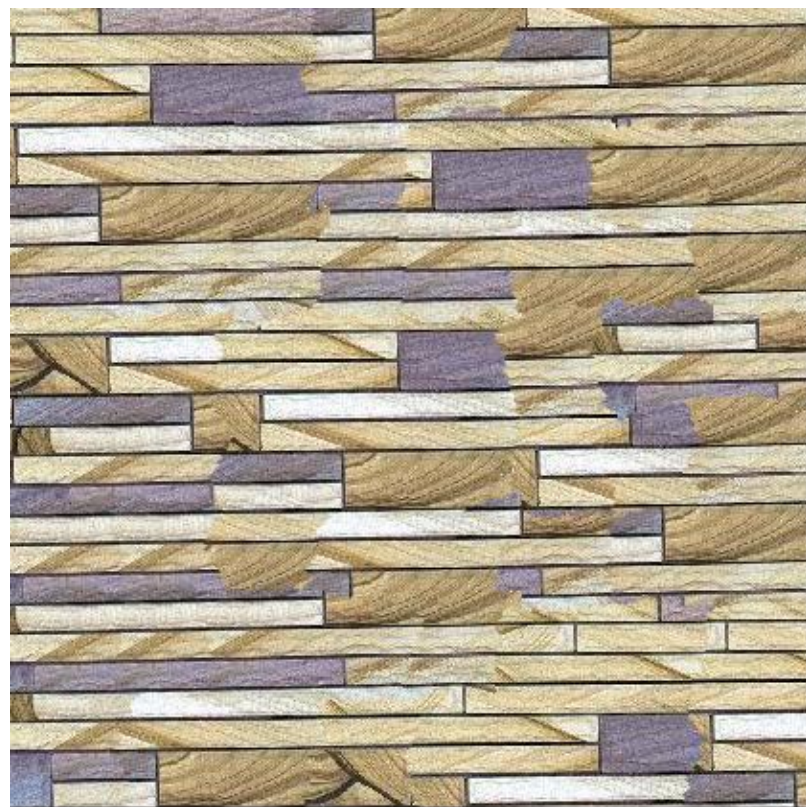
Solving for Minimum Cut Path



Mask Based on Best Path

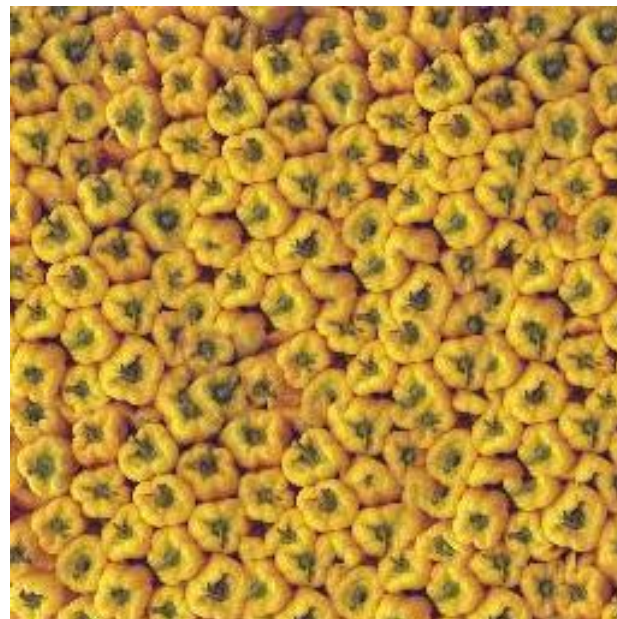
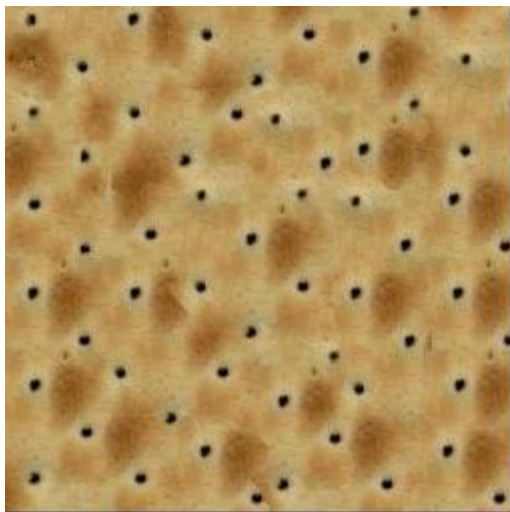
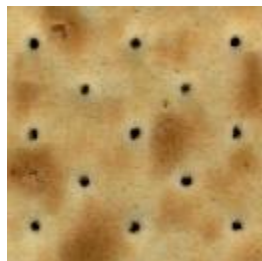


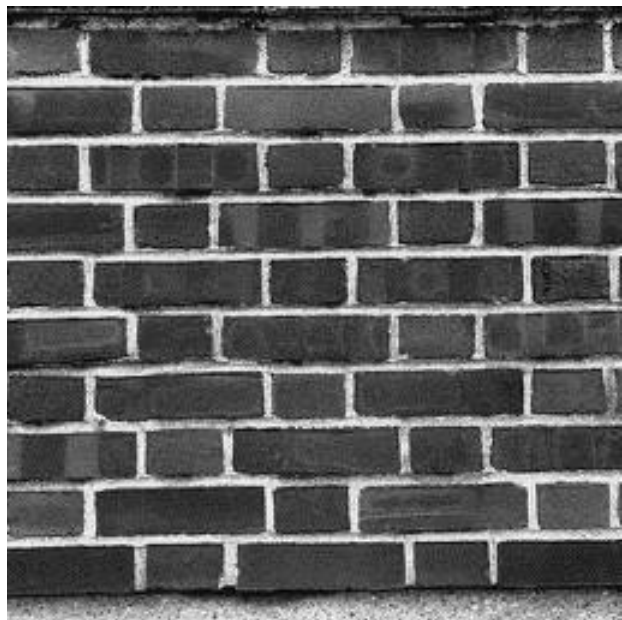








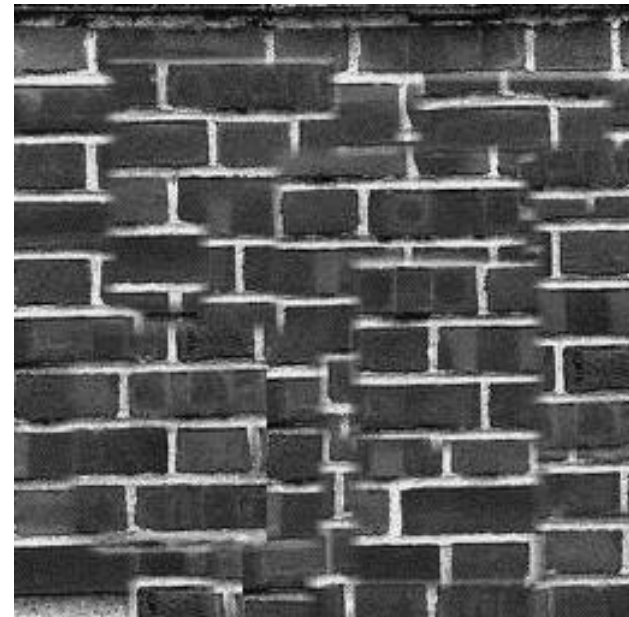




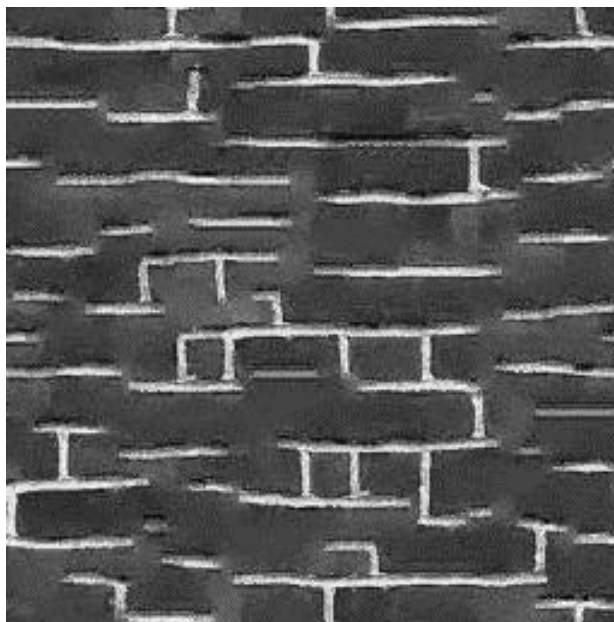
input image



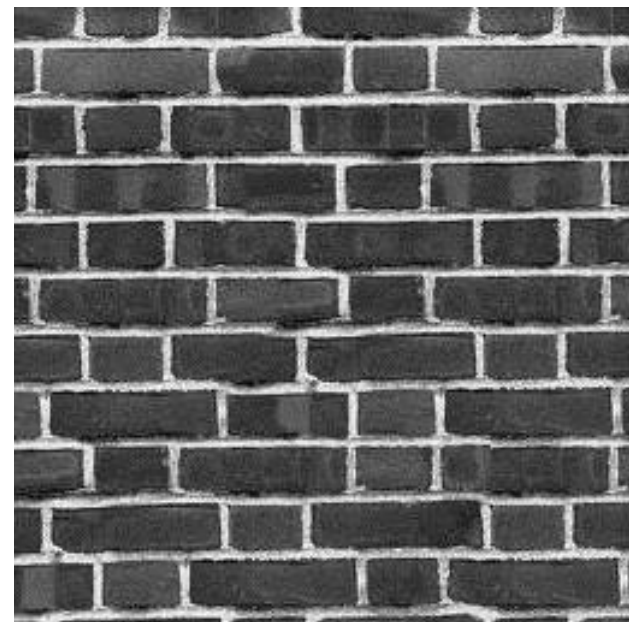
Portilla & Simoncelli



Xu, Guo & Shum



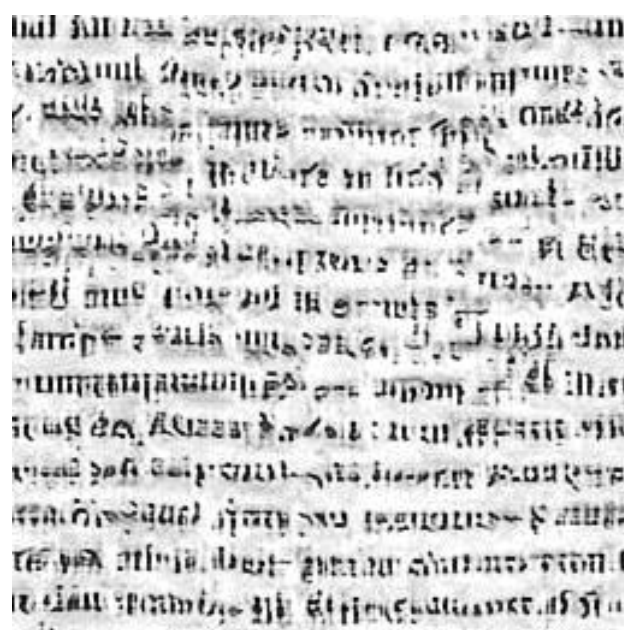
Wei & Levoy



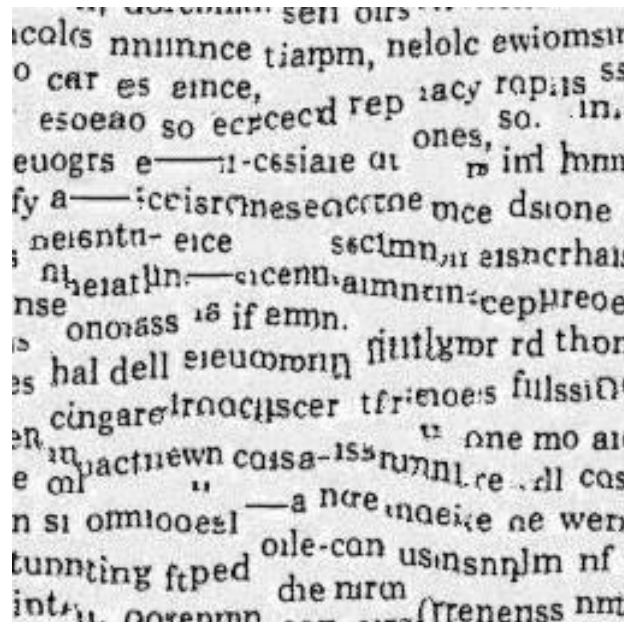
Quilting

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input image



Portilla & Simoncelli



Wei & Levoy

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Xu, Guo & Shum

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Quilting

Political Texture Synthesis!

Bush campaign digitally altered TV ad

President Bush's campaign acknowledged Thursday that it had digitally altered a photo that appeared in a national cable television commercial. In the photo, a handful of soldiers were multiplied many times.

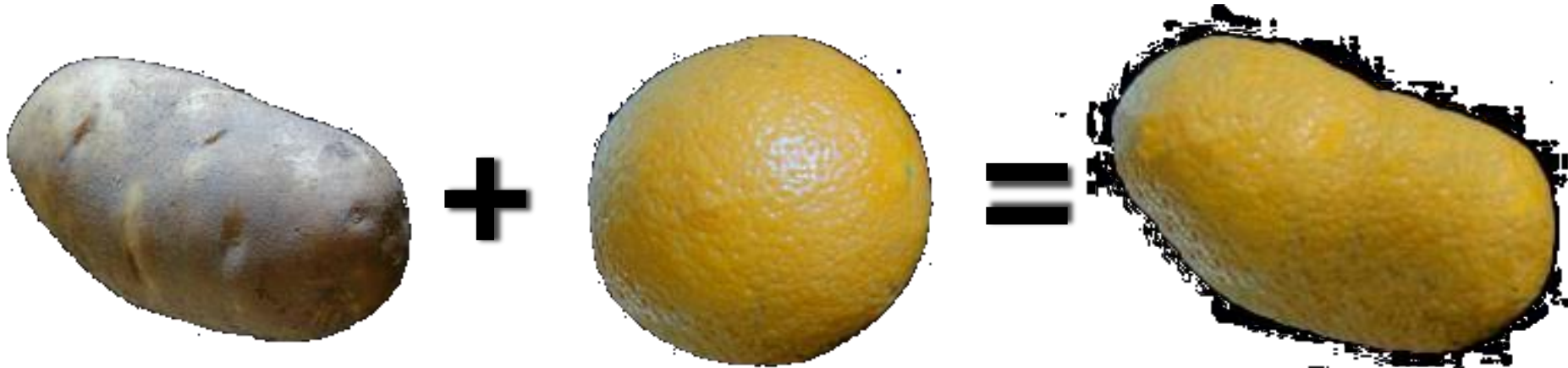
This section shows a sampling of the duplication of soldiers.



Original photograph

Texture Transfer

- Try to explain one object with bits and pieces of another object:



Texture Transfer



Constraint

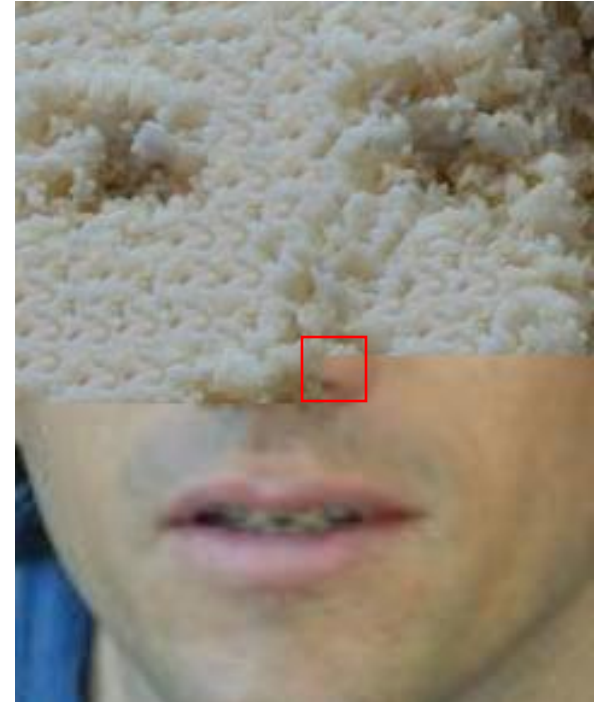


Texture sample



Texture Transfer

Take the texture from one image and “paint” it onto another object



Same as texture synthesis, except an additional constraint:

1. Consistency of texture
2. Patches from texture should correspond to patches from constraint in some way. Typical example: blurr luminance, use SSD for distance



source texture



target image

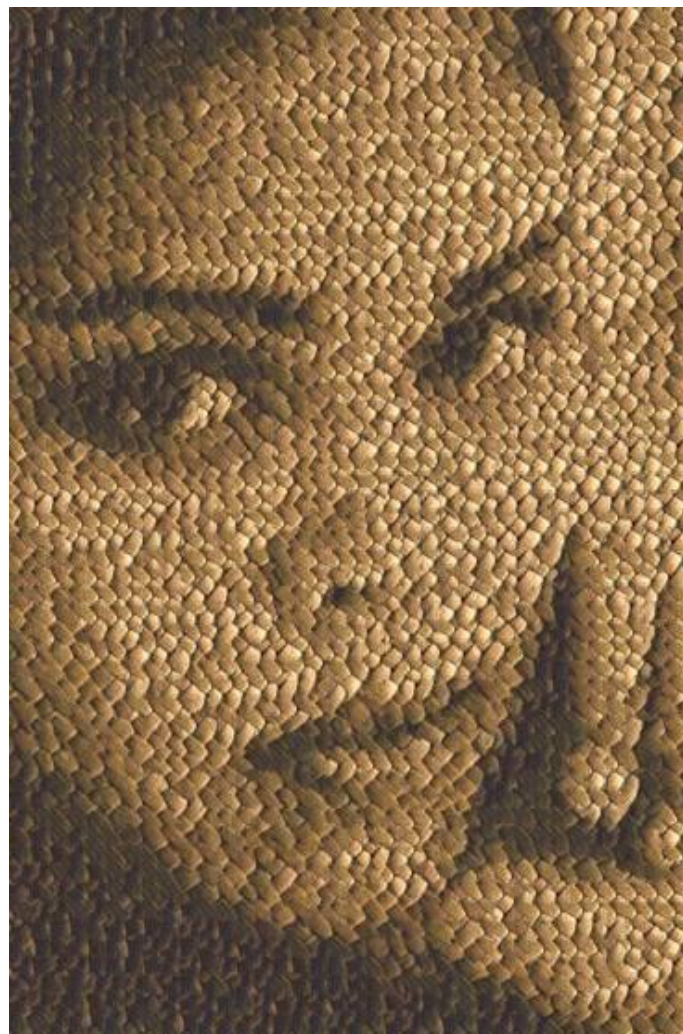


correspondence maps

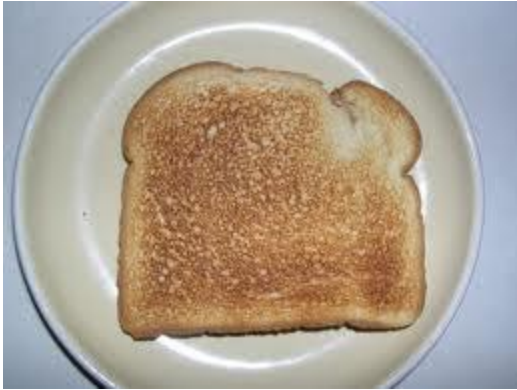


texture transfer result





Making sacred toast



+



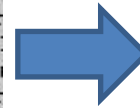
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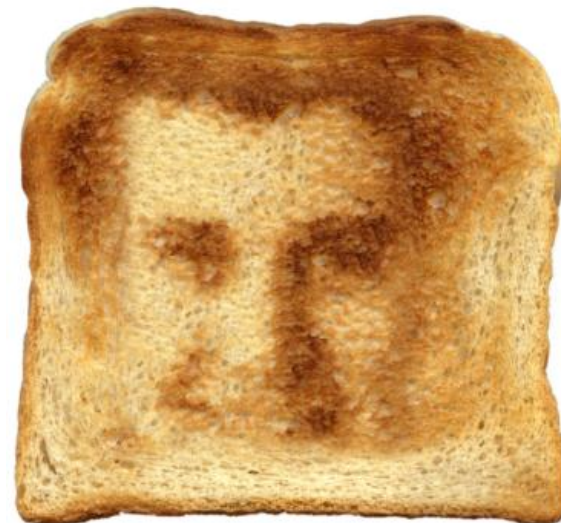
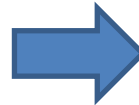
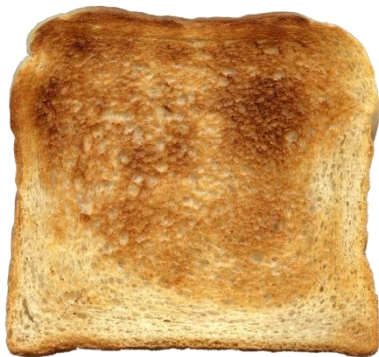
Project 2: texture synthesis and transfer

- <http://courses.engr.illinois.edu/cs498dh3/projects/quilting/ComputationalPhotographyProjectQuilting.html>
- Note: this is significantly more challenging than the first project

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Texture Synthesis and Transfer Recap



For each overlapping patch in the output image

1. Compute the cost to each patch in the sample
 - Texture synthesis: this cost is the SSD (sum of square difference) of pixel values in the overlapping portion of the existing output and sample
 - Texture transfer: cost is $\alpha * SSD_{overlap} + (1 - \alpha) * SSD_{transfer}$ The latter term enforces that the source and target correspondence patches should match.
2. Select one sample patch that has a small cost
3. Find a cut through the left/top borders of the patch based on overlapping region with existing output
 - Use this cut to create a mask that specifies which pixels to copy from sample patch
4. Copy masked pixels from sample image to corresponding pixel locations in output image

Related idea: Image Analogies



A

⋮



A'



B

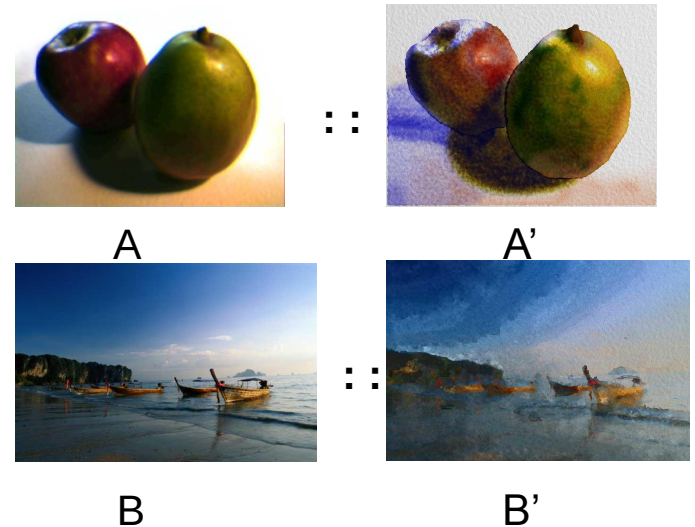
⋮



B'



Image analogies



- Define a similarity between A and B
- For each patch in B:
 - Find a matching patch in A, whose corresponding A' also fits in well with existing patches in B'
 - Copy the patch in A' to B'
- Algorithm is done iteratively, coarse-to-fine

Blur Filter



Unfiltered source (A)



Filtered source (A')



Unfiltered target (B)

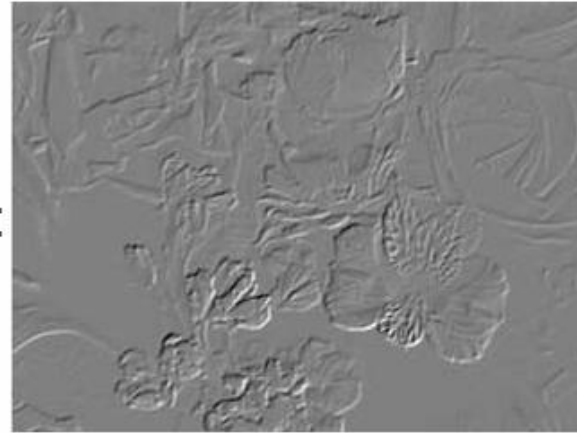


Filtered target (B')

Edge Filter



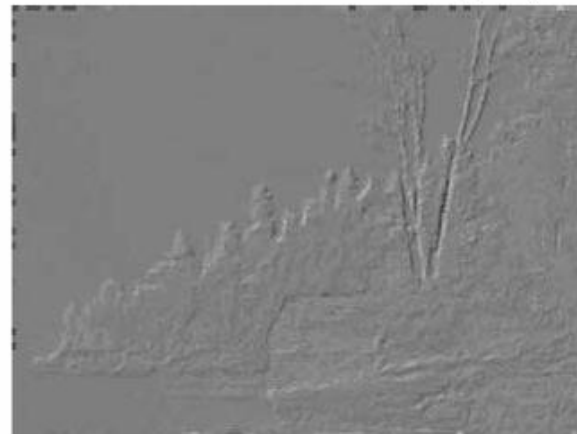
Unfiltered source (A)



Filtered source (A')



Unfiltered target (B)



Filtered target (B')

Artistic Filters



A



A'



B



B'

Colorization



Unfiltered source (A)

▪
▪



Filtered source (A')

▪ ▪
▪ ▪



Unfiltered target (B)

▪
▪



Filtered target (B')

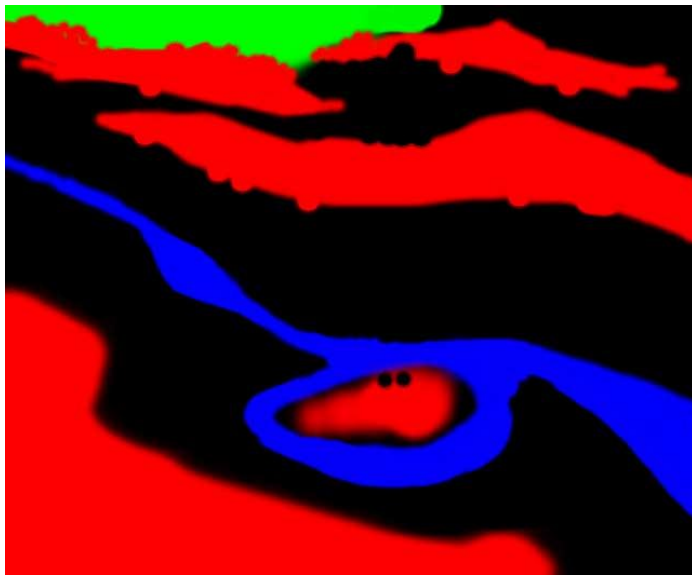
Texture-by-numbers



A



A'



B



B'

Super-resolution



A



A'



Super-resolution (result!)



B



B'

Things to remember

- Texture synthesis and hole-filling can be thought of as a form of probabilistic hallucination
- Simple, similarity-based matching is a powerful tool
 - Synthesis
 - Hole-filling
 - Transfer
 - Artistic filtering
 - Super-resolution
 - Recognition, etc.



- Key is usually how to define similarity

Next class

- Cutting and seam finding