

Contents

1. Introduction	1
1.1 What is Image Processing?	1
1.2 Descriptions of Images	2
1.3 Sources and Types of Images	3
1.4 Processing Images	3
1.5 Purposes of Processing	4
1.6 Image Quality	5
1.7 A Generalized Image Processing System	6
1.7.1 Source/Object	6
1.7.2 Optical System	6
1.7.3 The Camera	8
1.7.4 Source/Sink Coder	8
1.7.5 Channel Coder	9
1.7.6 Channel	9
1.7.7 Channel Decoder	10
1.7.8 Source/Sink Decoder	10
1.7.9 The Display	10
1.8 A Simple Television System	11
1.8.1 Choice of Components	12
1.8.2 Scanning Standards	12
1.8.3 Sampling in the Time Domain	13
1.8.4 Explaining Motion Rendition and Flicker	14
1.8.5 Sampling in the Space Domain	17
1.8.6 Analog Transmission	17
1.9 Lessons for the System Designer	18
2. Light and Optical Imaging Systems	19
2.1 Light Sources	19
2.2 Photometry	22
2.3 Luminous Transfer of Simple Optical Systems	25
2.4 Some Nonideal Behavior of Simple Optical Systems	27
2.4.1 The Cosine ⁴ Law and Vignetting	27
2.4.2 Aberrations	28
2.4.3 Diffraction	28
2.5 Fourier Optics and the Modulation Transfer Function	30
2.5.1 The Linearity of Optical Systems	30
2.5.2 The Spectrum of Images	31

2.5.3	The Aperture Effect	36
2.5.4	Temporal Video Signals	37
2.5.5	The Correlation Function and the Shape of the Spectrum	40
2.5.6	Concluding Remarks about the Video Spectrum	44
2.6	Quantum Phenomena and Related Noise Sources	45
2.6.1	The Quantum Nature of Light	45
2.6.2	Shot Noise	46
2.6.3	Other Noise Sources	48
2.7	Lessons for the System Designer	52
2.8	Appendix: Statistical Considerations	53
3.	Perception of Images	58
3.1	Seeing in the Dark	58
3.1.1	Visual Thresholds	60
3.2	Contrast Sensitivity	64
3.2.1	Lightness Curves	67
3.3	The Effect of Shape	69
3.3.1	Relationship Between Sharpness and Contrast	73
3.4	Masking	77
3.5	Temporal Phenomena	78
3.5.1	Frequency Response and Flicker	78
3.5.2	Motion Rendition	79
3.6	Lessons for the System Designer	82
4.	Sampling, Interpolation, and Quantization	84
4.1	Introduction	84
4.2	The Sampling Theorem	85
4.3	The Two-Dimensional Spectrum	89
4.4	Interpolation of Digital Images	90
4.5	The Presampling Filter	93
4.6	Hexagonal Sampling	95
4.7	Quantization	97
4.7.1	Amplitude of the Quantizing Noise	97
4.7.2	Randomization of the Quantization Noise	98
4.7.3	Filtering the Noise Spectrum	101
4.7.4	Combination of Filtering and Randomization	102
4.8	Lessons for the System Designer	103
5.	Compression	104
5.1	Introduction	104
5.2	Information-Preserving Coding	106
5.2.1	The Basis for Statistical Coding	106
5.2.2	Coding Based on Conditional Probability Distributions	109
5.2.3	Noise as a Limit to the Efficiency of Entropy Coding	110
5.2.4	The Variation of Entropy with Sampling Density	110
5.3	Graphics Coding	113

5.3.1	One-Dimensional Run-Length Coding	114
5.3.2	Two-Dimensional Coding	115
5.3.3	Some Practical Coding Systems and Their Performance as a Function of Resolution ..	116
5.3.4	CCITT Standard Codes	118
5.4	Coding of Continuous-Tone Images	120
5.4.1	Lossless Coding	120
5.4.2	Approximation in the Space Domain (Waveform Coding)	121
5.5	Lessons for the System Designer	132
6.	Image Processing in the Graphic Arts	134
6.1	Introduction	134
6.2	Type Composition	137
6.2.1	Type Casting Machines	137
6.2.2	Photocomposition	138
6.2.3	Text Editing Systems	139
6.2.4	Page Composition	140
6.3	Modern Plate Making	140
6.3.1	Letterpress	140
6.3.2	Lithography	142
6.3.3	Gravure	143
6.4	The Halftone Process	145
6.4.1	Introduction	145
6.4.2	The Photographic Halftone Process	145
6.4.3	Fundamental Considerations in Halftone Reproduction	146
6.4.4	Electronic Screens	154
6.5	Lessons for the System Designer	167
7.	Color	168
7.1	Color Matching	169
7.2	Color Mixtures	169
7.3	Numerical Colorimetry	170
7.3.1	Graphical Representations	171
7.3.2	Chromaticity Coordinates	173
7.3.3	Transformation of Coordinates	173
7.3.4	The CIE Chromaticity Diagram	174
7.3.5	The Nature of the CIE Primaries	176
7.4	Other Color Spaces	179
7.4.1	CIE UCS (Uniform Chromaticity Scale) Diagram ...	180
7.4.2	Munsell Space	181
7.4.3	CIE $L^*a^*b^*$ Space	182
7.5	Additive Color Reproduction	182
7.6	Subtractive Color Reproduction	184
7.6.1	Elementary Color Correction in Subtractive Systems .	186
7.6.2	Problems in Color Reproduction with Printed Inks ...	189

7.6.3	Color Correction in Electronic Scanners	189
7.6.4	Color Correction by Computer Processing	191
7.6.5	Nonprintable Colors	193
7.6.6	The Black Printer	193
7.6.7	Making Accurate Color Copies	195
7.7	Color Editing	196
7.7.1	Appearance Editing	197
7.8	Color Coding	198
7.8.1	Color Representation in Digital Systems	198
7.8.2	Color Representation in Analog Systems	200
7.8.3	Vector Coding	202
7.9	Some Experiments in Color Perception	203
7.9.1	The Spectrum	203
7.9.2	Spectral Composition of the Common Colors	205
7.9.3	Simultaneous Contrast	205
7.9.4	Sequential Contrast and After-Images	206
7.10	Lessons for the System Designer	206
8.	The Design of Improved Television Systems	208
8.1	A Review of TV Basics	209
8.1.1	The TV Chain as a Generalized Linear System	209
8.1.2	Sampling	210
8.1.3	Interlace	210
8.1.4	The Camera	211
8.1.5	The Display	212
8.1.6	The Channel	212
8.2	Relevant Psychophysics	213
8.2.1	Normal Seeing	213
8.2.2	Contrast Sensitivity	213
8.2.3	Temporal Frequency Response	214
8.2.4	Spatial Frequency Response	214
8.2.5	Spatiotemporal Interactions	214
8.2.6	Noise Visibility and Masking	215
8.3	The 1941 NTSC System	216
8.3.1	Audio System	216
8.3.2	Modulation Methods	216
8.3.3	Scanning Parameters	216
8.4	Adding Color	217
8.4.1	The CBS Field-Sequential System	218
8.4.2	Luminance/Chrominance and Mixed Highs	220
8.4.3	The Color Subcarrier and Quadrature Modulation ...	221
8.5	NTSC System-Design Limitations	222
8.5.1	Limitations Due to Use of a Simple Receiver	222
8.5.2	Interlace	222
8.5.3	Vestigial-Sideband Modulation	223

8.5.4	The Separate Sound Carrier	223
8.5.5	Chrominance Limitations	223
8.5.6	Violation of the Constant-Luminance Principle	223
8.6	Compatible Improvements to NTSC	224
8.6.1	Cross Effects	225
8.6.2	Upconverted Displays	226
8.6.3	Hiding Augmentation Information in the NTSC Signal	227
8.6.4	PALplus and Wide-Screen NTSC	230
8.7	Designing from Scratch	230
8.7.1	Receiver Processing Power	231
8.7.2	Scanning Standards	233
8.7.3	Modulation Methods	233
8.7.4	Vision-Based Design	234
8.7.5	Providing for Evolutionary Improvements	235
8.8	Desirable Characteristics of a New System	236
8.8.1	Spectrum Efficiency	236
8.8.2	Picture and Sound Quality	237
8.8.3	Production, Distribution, and Transcoding	238
8.8.4	Interoperability	238
8.9	Channel Considerations	239
8.9.1	Variable Signal Levels	239
8.9.2	Noise	240
8.9.3	Multipath	240
8.9.4	Frequency Distortion	240
8.9.5	Orthogonal Frequency Division Multiplex (OFDM) ..	241
8.9.6	Single-Frequency Networks (SFN)	242
8.10	Interference Considerations	242
8.10.1	Taboo Channels	243
8.10.2	Desired/Undesired Ratio	243
8.10.3	The Zenith System	244
8.11	Video Function Characteristics Useful for System Design ...	245
8.11.1	Spatiotemporal Redundancy	245
8.11.2	The Preponderance of Relatively Blank Areas	246
8.12	Some Specialized Video Signal-Processing Techniques	246
8.12.1	Subband Coding	247
8.12.2	Adaptive Modulation	248
8.12.3	Scrambling	250
8.12.4	Scrambling and Adaptive Modulation Combined	253
8.12.5	Motion Adaptation	253
8.12.6	Motion Compensation	255
8.12.7	Data-Packing Methods	256
8.13	Digital Terrestrial Broadcasting	257
8.13.1	The General Instrument Proposal	257
8.13.2	Claims for Digital Broadcasting	258
8.13.3	Interaction Between Source Coding and Channel Coding	259

8.13.4	Digital Transmission with Soft Thresholds	260
8.13.5	Hybrid Transmission	260
8.14	Some Sample System Designs	262
8.14.1	A 90-Mb/s Digital System	263
8.14.2	A System Using Amplitude Modulation	264
8.14.3	A System Using Frequency Modulation	265
8.14.4	Systems Using Adaptive Selection of Subbands	268
8.14.5	JPEG	268
8.14.6	MPEG	272
8.15	Lessons for the System Designer	273
Appendix: Development of High-Definition Television in Japan, Europe, and the United States		275
A1.	Introduction	275
A1.1	Compatibility	276
A1.2	Spectrum Considerations	276
A1.3	Alternative Transmission Channels	277
A1.4	Transition Scenarios	280
A2.	Japan	282
A2.1	History of the Japanese Developments	282
A2.2	The "Studio" System	283
A2.3	MUSE	284
A2.4	Systems Specifically Designed for US Broadcast Use	286
A2.4.1	Narrow MUSE	286
A2.4.2	NTSC "MUSE"-6	286
A2.4.3	NTSC "MUSE"-9	287
A2.5	Conclusions: Japan	287
A3.	The United States	289
A3.1	The FCC Inquiry	291
A3.2	Originally Proposed Systems	292
A3.3	The General Instrument Proposal	293
A3.4	Other Digital Proposals	296
A3.5	Problems of All-Digital Systems	299
A3.6	Conclusions: United States	300
A4.	Europe	300
A4.1	Multiplexed Analog Components	301
A4.2	Overall European Strategy	301
A4.3	Technological Approach	302
A4.4	Three-Branch Motion Compensation	303
A4.5	Implementation of D2-MAC and HD-MAC	303
A4.6	PALplus	305
A4.7	Digital Television in Europe	306
A4.8	Conclusions: Europe	307
A5.	Overall Conclusions	308

References	311
Bibliography	325
Subject Index	329