

MORPHOLOGICAL SEGMENTATIONS OF COLOUR IMAGES

Jean Serra

Centre de Morphologie Mathématique - Ecole des Mines de Paris

35 rue Saint Honoré - 77300 Fontainebleau - France

Jean.Serra@cmm.ensmp.fr

Abstract Colour images are multivariable functions, and for segmenting them one must go through a reducing step. It is classically obtained by calculating a gradient module, which is then segmented as a gray tone image. An alternative solution is proposed in the paper. It is based on separated segmentations, followed by a final merging into a unique partition. Three problems are treated this way. First, the search for alignments in the 2-D saturation/luminance histograms. It yields partial, but instructive results which suggest a model for the distribution of the light over the space. Second, the combination of luminance dominant and hue dominant regions in images. Third, the synthesis between colour and shape information in human bust tracking.

Keywords: colour, segmentation, saturation, norms, light propagation, connection, multivariate analysis

1. Introduction

The present paper aims to analyse the way information is reduced when we go from multi-dimensional colour images to their segmentations, i.e. to final unique optimal partitions [15]. The problem is the following: sooner or later, the processing of such multi-dimensional data goes through a *scalar reduction*, which in turn yields the final partition. Usually, the scalar reduction arises rapidly, since in the most popular procedures it consists in replacing, from the beginning, the bunch of images by a sole gradient module on which the various minimizations hold (e.g. the watershed technique). When the scalar reduction occurs too soon, it risks to ignore specific features of each band, and to destroy them in the melting pot that generates the 1-D variable. The alternative approach we propose here works in the exactly opposite way. We will try and obtain first various intermediary partitions, and then make the final segmentation hold on them.

This idea is developed below through three studies. The first one extends to colour images the simplest segmentation technique for numerical functions, which consists in histogram thresholding. How to extend it to the 2-D or 3-D histograms of the colour case? The question will be tackled in the framework of the *brightness-saturation-hue* representations. Such polar coordinates have to be defined in a suitable manner for image processing, as A. Hanbury and J. Serra did in [8]. We have also to check the pertinence of these new representations. J. Angulo [2] did it by analysing their 2-D histograms, which exhibit typical alignments. The physical interpretation of these structures leads to an original model for light reception, which is proposed below, in section 3.

The second study relies on the intuition that human vision exploits the hue for segmenting the highly saturated regions, and the luminance for the weakly saturated ones. This way of thinking already appears in literature with C.-H. Demarty and S. Beucher [6], and with P. Lambert and T. Carron [9]. But it is developed here differently, as we seek for an optimal partition by combining the three segmentations of the polar coordinates [1] (section 4).

The third variant enlarges the scope, and aims to synthesize segmentations according to both colour and shape. When we look at a bust, for example, the face of the person presents characteristic colours, whereas the shoulders are better described by their shape. How to mix together such heterogeneous sources? This sort of questions suggests a new model for multi-labelled connections that we will construct on the way (section 5).

The first two studies need a detour, as we have to justify the creation of new parameters (of saturation in particular). A brief remainder on the gamma correction is necessary. An excellent presentation of the theme may be found in Ch. Poynton's book [11], see also [18]. As for the notation, we follow Ch. Poynton, who differentiates by apostrophes the electronic colours (e.g. r') from the light intensities (e.g. r). Below, the rule is extended to the operations themselves; for example the arithmetic mean is written m for intensities and m' for video variables. Also, we adopt the convention of the CIE, which designates the absolute quantities by upper letters (e.g. X, Z) and the relative ones by lower case letters (e.g. x, z).

2. The 3-D polar representations of the colour

Light intensities and gamma correction

Consider a television receiver. It uses three different colour representations. On the one side, the input Hertzian signal is coded as one grey image plus two other ones, associated to green-red and blue-yellow contrasts (i.e. one luminance and two chrominances). On the other side, the image on the monitor is obtained from three electrical signals, which excite three layers of green, red and blue photo-receivers. These two representations are quite different,

although technically sound for their respective purposes. However, the manufacturers take none of them for the user's interface, and prefer human adjustments based on light (luminance), contrast (saturation), and, in case of an old receiver, from hue. Hence, this last triplet turns out to be the simplest one for human vision.

What are the relationships between these various representations? Do the technological steps modify the initial light that enters a device? Colour image processing rests on a few basic operations (addition, comparison,...) and properties (increasingness, distances...). Have these tools a physical meaning? In colour imagery the basic notion is the spectral power distribution (SPD) of the light radiating from or incident on a surface. This intensity has the dimension of an energy per unit area, such as watt per m^2 . When the light arrives at a photo-receiver, this sensor filters the intensities of each frequency by weighting them according to fixed values. The sum of the resulting intensities generates a signal that exhibits a certain "colour". The CIE (Commission Internationale de l'Eclairage), in its *Rec 709*, has standardized the weights which yield the triplet $R_{709}, G_{709}, B_{709}$ [4]. As energies, the intensities are additive, so that all colours accessible from an RGB basis are obtain by sums of the primary colours R, G , and B and by multiplications by non negative constants.

The exploration of the spectrum is lower bounded by $R = G = B = 0$ (zero energy) higher bounded by a maximum red R_0 , green G_0 and blue B_0 that are given by the context (illumination, technological limits of the sensors, or of the eye, etc.) in which we work. Generally, each technology fixes the three bounds, which therefore define the reference white, and then introduces the *reduced variables*

$$r = \frac{R}{R_0}, \quad g = \frac{G}{G_0}, \quad b = \frac{B}{B_0}. \quad (1)$$

The digital sensitive layers of cameras transform the light intensities into voltages; conversely, the cathodic tubes (CRT) and the flat screens that display images return photons from the electrical current. Now, their response is not linear, but a power function of the input voltage whose exponent γ , (gamma), varies around 2.5 according to the technologies. If we want the light intensities of the CRT to be proportional to those of the scene itself, the gamma effect has to be compensated. In video systems, this *gamma correction* is universally at the camera. The *Rec. 709* of CIE proposes the following correction function

$$\begin{aligned} r' &= 4.5r & r &\leq 0.018 \\ r' &= 1.099r^{0.45} - 0.099 & r &> 0.018 \end{aligned} \quad (2)$$

that we write here for the reduced red intensity r , and where $1/\gamma = 0.45$. The same transfer function is applied to both green and blue bands.

Fig. 1, drawn from [11] depicts the graph of Rel.(2). The variation domain $[0, 1]$ is the same for the reduced intensities (r) as for the video colours (r'),

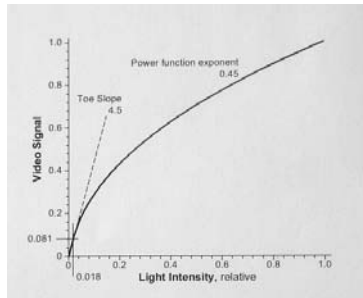


Figure 1. Gamma correction function.

which implies that the white point $R_0 G_0 B_0$ is left invariant. The linear beginning in Rel.(2) minimizes the effect of the sensor noise. An ideal monitor should invert the transform Rel.(2). Indeed, they generally have neither linear segment, nor gamma exponent equal to $1/0,45$ [11].

Fig. 1 shows that for r closed to 1, the graph looks like a straight line. More precisely, the limited expansion

$$(1 - u)^{1/\gamma} = 1 - \frac{u}{\gamma} + \epsilon(u) \tag{3}$$

for small u , leads us to replace the second equation (2) by

$$r'^* = (0.55 + 0.45r)1.099 - 0.099 \tag{4}$$

i.e., numerically

r	0.9	0.8	0.7	0.6	0.5
r'	0.949	0.895	0.837	0.774	0.705
r'^*	0.950	0.901	0.851	0.802	0.753
$\frac{r' - r'^*}{r'}$	0.1%	0.6%	1.4%	2.8%	4.8%

In comparison with the noise of the video systems, we can consider the approximation r'^* is perfect for $r \geq 0.8$ and excellent for $0.6 \leq r \leq 0.8$.

Colour Vector Spaces

Their linearity provide the intensities r, g, b with the structure of a 3 dimensions vector space, or rather of the part E which is limited to the unit cube $[0, 1] \times [0, 1] \times [0, 1]$ of \mathbb{R}^3 . For colour image processing purposes, it would be wise to go back from the video bands (r', g', b') to the reduced intensities (r, g, b) by the inverse transform of Rel.(2). When starting from the usual 3×8 bits (r', g', b') images, the best should probably be to code in 3×16 bits for

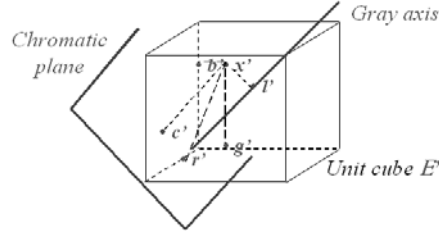


Figure 2. Chromatic plane and a-chromatic axis.

computation (or in floating variables). But as a matter of fact, people keeps the (r', g', b') video space, which is implicitly modelled as a part of a vector space, from which one builds arithmetic means, projections, histograms, Fourier transforms, etc... which often gives significant results.

What are the real consequences of the gamma correction Rel.(2) on the processing of colour data? Formally speaking, one can always consider the unit video cube (r', g', b') as a part, E' say, of a 3-dimensions vector space. This allows us to formulate operations, but their physical interpretations demand we come back to the intensities (r, g, b) .

Fig. 2 depicts the unit cube E' . The vector \vec{x}' , of coordinates (r', g', b') can also be decomposed into two orthogonal vectors \vec{c}' and \vec{l}' of the chromatic plane and the a-chromatic (or gray) axis respectively. The latter is the main diagonal of the cube going through the origin O and the chromatic plane is perpendicular to the gray axis in O . The two vectors \vec{c}' and \vec{l}' have the following coordinates

$$\begin{aligned} 3\vec{c}' &= (2r' - g' - b', 2g' - b' - r', 2b' - r' - g') \\ 3\vec{l}' &= (r' + g' + b', r' + g' + b', r' + g' + b') \end{aligned} \quad (5)$$

Consider the red band $r'(z)$ over a zone Z in a colour image. What meaning can we give to the average red in Z ? As we just saw, the only average that has a physical meaning is the quantity $\bar{r} = \frac{1}{Z} \int (r'(z))^\gamma dz$, which needs to be corrected into $\bar{r}^{1/\gamma}$ for display purposes (for the moment we neglect the constants 1,099 and 0,099 in Rel.(2)). On the other hand, the usual segmentations aim to split the space into regions Z where the colour is nearly constant. Then at each point $z \in Z$, we can approximate $r(z)$ by the limited expansion

$$r(z) = r'(z)^\gamma = \bar{r}'^\gamma \left[1 - \frac{\bar{r}' - r'(z)}{\bar{r}'} \right]^\gamma = \bar{r}'^\gamma \left[1 - \gamma \left(\frac{\bar{r}' - r'(z)}{\bar{r}'} \right) + \varepsilon(r') \right]$$

where $\bar{r}' = \frac{1}{Z} \int_Z r'(z) dz$. Under averaging in Z , the coefficient of the γ term in the right member becomes zero, so that

$$(\bar{r})^{1/\gamma} = \bar{r}' + \bar{\varepsilon}(r') \quad (6)$$

Therefore, the arithmetic mean of the video red r' equals, at the second order, the mean of the red intensity r followed by the gamma correction. The result remains true when the coefficients of Rel.(2) are added, when the average is weighted, and also for the dark zones Z where the first Rel.(2) applies. It extends to the greens and blues. Rel.(6) turns out to be a theoretical justification of the “mosaic” based image segmentations (e.g. waterfall algorithm).

Brightness

From the point of view of physics, brightness is nothing but the integral of the power spectrum, i.e., here, the sum of the three components r , g , and b , that stand for this spectrum. For colorimetric purposes, this sum has to be weighted relatively to the spectral sensitivity of the eye. The CIE *Rec. 709* defines a white point and three weighting functions of the spectrum which lead to the variables R_{709} , G_{709} and B_{709} , then to the *luminance*

$$Y_{709} = 0.212R_{709} + 0.715G_{709} + 0.072B_{709} \quad (7)$$

and to the luminance Y_W of the associated white point. The three coefficients of Rel.(7) are related to the brightness sensitivity of the human vision and have been estimated by colorimetric measurements on a comprehensive population. The luminance Y_{709} , as a linear function of intensities, is an energy ($watts/m^2$).

Human vision responds to intensities in a logarithmic way, according to laws of the type $di/i = constant$. Just as we took into account the spectral sensitivity of the eye, we should not ignore its energetic sensitivity. Now, by an amazing coincidence vision response to intensity is closed to the gamma correction of Rel.(2): for example, when the luminance of a source is reduced to 20%, the eye perceives an intensity reduction of 50% only. Therefore, following many authors, we can consider the transforms

$$r' = r^{1/\gamma} \quad g' = g^{1/\gamma} \quad b' = b^{1/\gamma} \quad (8)$$

for $\gamma \simeq 2.2$ as generating *perceptual intensities*. For example, the *Rec. BT 601-E* proposes the *luma* y'_{601} as a perceptual brightness measurement

$$y'_{601} = 0.299r' + 0.587g' + 0.144b'. \quad (9)$$

However, this *luma*, as established from video values has not an energy dimension, and not any more the deriving additivity properties. The CIE follows the same direction, but defines the *lightness* l^* by taking a slightly different exponent

$$l^* = 116\left(\frac{Y_{709}}{Y_W}\right)^{1/3} - 16 \quad Y \geq 0.0089Y_W.$$

As regards the operations of segmentation in image processing, the situation is different. They do not hold on a *perceived* brightness, but on that of the *object under study*. In microscopy, the histological stainings usually range from blue to violet; the spectrum of a sunset, or that of a human face have nothing to do with the weights given to r , g , and b in Rel.(7) or (9). Thus in the absence of *a priori* information on the spectra of the objects under study, the purpose of segmentation leads us to take as brightness a *symmetrical function* of primary colours.

As regards the perceived energies now, consider, in the intensity space E , a vector x whose direction is given by $x_o = r_o, g_o, b_o$ but whose intensity varies, i.e.

$$x = (\lambda r_o, \lambda g_o, \lambda b_o) \quad \lambda \in [0, \lambda_{\max}]$$

The point x describes the segment S which begins in O , goes through (r_o, g_o, b_o) and ends on the edge of cube E . In the video space E' there corresponds to x the point x' :

$$x' = \left((\lambda r_o)^{1/\gamma}, (\lambda g_o)^{1/\gamma}, (\lambda b_o)^{1/\gamma} \right) = \lambda^{1/\gamma} x'_o \quad (10)$$

with $x'_o = r_o^{1/\gamma}, g_o^{1/\gamma}, b_o^{1/\gamma}$. Similarly, the point x' describes a segment S' in E' . When x varies, if we want its perceptual brightness to seem additive, then Rel.(10) implies that the corresponding brightness of x' is a linear function of the three primary components. Finally, since this "image processing brightness" has to vary from 0 to 1, as r and r' do, the only possibility is to take for it the arithmetic mean m' of the primary colours :

$$m' = \frac{1}{3}(r' + g' + b'). \quad (11)$$

Put $\lambda' = \lambda^{1/\gamma}$. The two expressions

$$\begin{aligned} |m(x_1) - m(x_2)| &= |\lambda_1 - \lambda_2| m(x_o) \\ |m'(x'_1) - m'(x'_2)| &= \left| \lambda_1^{1/\gamma} - \lambda_2^{1/\gamma} \right| m'(x'_o) \end{aligned}$$

turn out to be different distances in segments S and S' respectively. The exponent $1/\gamma$ provides the second one with a meaning of *perceptual homogeneity*. But image processing is more demanding, as we must be able to express that a colour point E' (or more generally a set of points) gets closer to another even when these two points are not aligned with the origin. Now, the mean (11) is nothing but the restriction to the cube E' of the L_1 norm, which is defined in the whole space \mathbb{R}^3 (i.e. for $r', g', h' \in [-\infty, +\infty]$) by taking $\alpha = 1$ in the relation

$$n(x') = \left(|r'(x)|^\alpha + |g'(x)|^\alpha + |b'(x)|^\alpha \right)^{1/\alpha} \quad \alpha \geq 1 \quad (12)$$

(This Rel.(12) introduces indeed a family of norms as soon as $\alpha \geq 1$. For $\alpha = 2$, we obtain the Euclidean norm L_2 , and for $\alpha = \infty$, the “max” norm). In a vector space V , any norm n generates a distance d_n (see [5], section VII-1-4) by the relation

$$d_n(x'_1, x'_2) = n(x'_1 - x'_2) \quad x'_1, x'_2 \in V \quad (13)$$

Therefore L_1 is a distance, as well, of course, as its restriction to the unit cube E' .

For $\alpha = 1$, both brightness $m'(x')$ and distance $d(x'_1, x'_2) = m'(|x'_1 - x'_2|)$ in E' thus derive from a unique concept. This latter relation is important, as in segmentation a number of algorithms which were established for numerical functions extend to vector functions when a distance is provided (e.g. watershed).

Saturation

The CIE was more interested in various formulations of the brightness (luminance, lightness ...) than in saturation, that it defines as "*the colourfulness of an area judged in proportion to its brightness*". In other words, it is the concern of the part of uniform spectrum (i.e. of gray) in a colour spectrum, so that any maximal monochromatic colour has a unit saturation and so that any triplet $r = g = b$ has a zero saturation.

Intuitively, what the CIE means here is clear, but its definition of the saturation lends itself to various interpretations. From a given point $x \in E$, one can draw several paths along which the colour density varies in proportion to brightness. For example, in Fig. 2, supposed to represent cube E , we can take the perpendicular xc to the chromatic plane, or the perpendicular xl to the gray axis, or again the axis Ox , etc.. Which path to choose?

Indeed, these ambiguities vanish as soon as we set the context in the chromatic plane. The cube E is projected according to Hexagon H centered in O . Consider a point $x_o \in E$, of projection c_0 in H , and such that $c_0 \neq O$. Following the CIE, we define as a saturation any non negative function along the axis Oc_0 that *increases* from O ; in O , it equals zero (pure gray) and has its maximum value when the edge of Hexagon H is reached, in c_{\max} say (saturated colour). The hue remains constant along the segment $[0, c_{\max}]$, and the hue of the opposite segment $[0, \bar{c}_{\max}]$ is said to be *complementary* of that of segment $[0, c_{\max}]$. For a point $c \in [0, c_{\max}]$, we have $c = \lambda c_0$, $0 \leq \lambda \leq 1$. Thus, given $c_0 \in H$, the saturation $s(c) = s(\lambda c_0)$ is a function of λ only, and this function is increasing.

We have to go back to the 3-D cube E , as point c_0 , projection of x_0 , is just an intermediary step (moreover $c_0 \notin E$). The saturation $s(x_0)$ of point $x_0 \in E$ is then defined by

$$s(x_0) = s(c_0)$$

Note that when a point $x \in E$ moves away from the chromatic plane along the perpendicular c_0x_0 to this plane, its gray proportion increases, but its saturation $s(x)$ does not change: it is indeed a matter of *chromatism* and not of *energy* of the light intensity.

As point c describes the radius $[0, \bar{c}_{\max}]$ which is at the opposite of $[0, c_{\max}]$ in the chromatic plane, we have

$$c \in [0, \bar{c}_{\max}] \quad \Longleftrightarrow \quad c = \lambda c_0 \quad \lambda(\bar{c}_{\max}) \leq \lambda \leq 0$$

where λ indicates the proportionality ratio, now negative, between c and \bar{c}_0 . This purely vector equivalence admits a physical interpretation if we extend the definition of the saturation to all diameters $D(c_0) = [0, c_{\max}] \cup [0, \bar{c}_{\max}]$, $c_0 \in H$, of the hexagon H (saturation was previously introduced for radii only). This can be done by putting $c \in D(c_0)$, $s(c) = s(\lambda c_0) = s(|\lambda| c_0)$. Two opposite points have the same saturation, and more generally if $c_1 \in [0, c_{\max}]$ and $c_2 \in [0, \bar{c}_{\max}]$, then $c_1 + c_2 = (\lambda_1 + \lambda_2) c_0$, with $\lambda_1 \geq 0$ and $\lambda_2 \leq 0$. As s is increasing we have

$$c_1 \in [0, c_{\max}], \quad c_2 \in [0, \bar{c}_{\max}] \quad \Longrightarrow \quad s(c_1 + c_2) \leq s(c_1) + s(c_2). \quad (14)$$

When $c_1 = c_{\max}$ and $c_2 = \bar{c}_{\max}$ we find in particular Newton's disc experiment, reduced to two complementary colours.

When considering the saturation in the video cube E' , the conditions of increasingness of s' along the radii (now of H') and of its nullity on the gray axis are still valid. They must be completed by the two requirements of image processing, namely the symmetry w.r.t. r', g', b' and the fact that $s'(x'_1 - x'_2)$ must be a distance in E' .

We saw that the mean m' , in Rel.(11), was the L_1 norm expressed in the unit cube E' , and that $3m'(x')$ was both the norm of x' and of its projection l' on the gray axis, i.e.

$$L_1(x') = L_1(l') = 3m'(x')$$

It is tempting to keep the same norm for the hexagon H' of the chromatic plane. By using Rel.(5) we find

$$s'(x') = L_1(c') = \frac{1}{3} [|2r' - g' - b'| + |2g' - b' - r'| + |2b' - r' - g'|]. \quad (15)$$

By symmetry, $s'(x')$ depends on the three functions $max' = \max(r', g', b')$, $min' = \min(r', g', b')$, and $med' = \text{mediane}(r', g', b')$ only, which gives

$$s' = \begin{cases} \frac{3}{2}(max' - m') & \text{if } m' \geq med' \\ \frac{3}{2}(m' - min') & \text{if } m' \leq med' \end{cases} \quad (16)$$

One can find in [14] the derivation yielding s' , and that of the following expression h' of the hue (which avoids to bring trigonometric terms into play),

$$h' = \frac{\pi}{3} \left[\lambda + \frac{1}{2} - (-1)^\lambda \frac{\max' + \min' - 2\text{med}'}{2s'} \right] \quad (17)$$

with λ equals

$$\begin{array}{lll} 0 \text{ if } r > g \geq b, & 1 \text{ if } g \geq r > b, & 2 \text{ if } g > b \geq r, \\ 3 \text{ if } b \geq g > r, & 4 \text{ if } b > r \geq g, & 5 \text{ if } r \geq b > g \end{array} \quad (18)$$

The hue h' , as a coordinate on the unit circle, is defined modulo 2π . The value $h' = 0$ in Eq.(17) corresponds to the red. For $s' = 0$, colour point lies on the gray axis, so that its hue is meaningless. The inverse formulae are given in [8], and the detailed proofs may be found in [14].

The relations (15) and (13) entail that $s' (c'_1 - c'_2) = L_1 (c'_1 - c'_2)$ is a distance in the chromatic plane, which therefore brings into play both saturation and hue. On the other hand, as L_1 is a norm, Rel.(14) becomes true for all triplets c'_1, c'_2 and $c'_1 + c'_2$ that are on a same diameter of H' . Remark that here the L_1 norm is the concern of the *projections* c' , the norm of the vectors x' themselves being their arithmetic mean. Finally, the above comments apply also to the Euclidean norm and to the max-min, which both induce distances in the chromatic hexagon H' .

When passing from the video variables to the intensities, a first result is obtained by observing that the averaging of the saturation s' follows the same law than that of the brightness m' , namely Rel.(6), in the zones Z where the colour varies weakly. Moreover, the mapping $x'_0 = (r'_0, g'_0, b'_0) \rightarrow x_0 = (r_0^\gamma, g_0^\gamma, b_0^\gamma)$ shows that $c' = \lambda c'_0$ becomes $c = \lambda^\gamma c_0$, hence

$$s'(x') = \lambda L_1 (c'_0) = \lambda s'(x'_0) \Leftrightarrow s(x) = \lambda^\gamma L_1 (c_0) = \lambda s(x_0).$$

In other words, the L_1 norm is increasing on the radii, and is zero for the grays, on both chromatic hexagons H of the intensities and H' of the video variables. Thus it represents a saturation *in both spaces*. It seems difficult to go further, as two points $x'_0, x'_1 \in E'$ whose projections c'_0 and c'_1 lie on a same radius of H' may have homolog points x_0 and $x_1 \in E$ whose projections are not always aligned with O .

Two other norms

How to build polar representations which be not contradictory with the previous requirements? Besides the L_1 norm, we can think of two ones. Firstly,

the Euclidean norm L_2 . In practical image processing, it turns to be less convenient than the L_1 norm, which suits particularly well to linear and morphological operations, and provides nice inverses. In addition, the associated 2-D histograms are rather unclear [2].

Another possibility is to correct the classical HLS system, by replacing its saturation by $\max(r, g, b) - \min(r, g, b)$. In the whole space, the quantity $\max - \min$ is a semi-norm only: two distinct vectors c and c' , whose difference $c - c'$ is a gray have the same $\max - \min$ [8]. However, in the chromatic plane, $\max - \min$ becomes a norm. It can be used for the saturation in parallel with m' for the brightness. This is what we will do below each time $\max - \min$ norm is introduced.

Finally, the norm and distance based approach presents the significant advantage that it *separates the variables*: two points x'_1 and $x'_2 \in E'$ which have the same projection on the chromatic plane (resp. on the gray axis) have the same saturation (resp. the same brightness). However, the last property, on brightness, vanishes when the three bands are given different weights in the means m or m' .

The classical polar representations

Even though the transformation from RGB to hue, saturation and brightness coordinates is simply a transformation from a rectangular colour coordinate system (RGB) to a three-dimensional polar (cylindrical) coordinate system, one is faced with a bewildering array of such transformations described in the literature (HSI, HSB, HSV, HLS, etc.). Most of them date from the end of the seventies [17], and were conceived neither for processing purposes, nor for the current computing facilities. This results in a confusing choice between models which essentially all offer the same representation. The most popular one is the HLS triplet of System (19), which appears in many software packages. The comments which follow hold on this particular model, but they apply to the other ones. The HLS triplet derives from RGB by the following system

$$\left\{ \begin{array}{l} l'_{HLS} = \frac{\max(r', g', b') + \min(r', g', b')}{2} \\ s'_{HLS} = \begin{cases} \frac{\max(r', g', b') - \min(r', g', b')}{\max(r', g', b') + \min(r', g', b')} & \text{if } l'_{HLS} \leq 0.5 \\ \frac{\max(r', g', b') - \min(r', g', b')}{2 - \max(r', g', b') - \min(r', g', b')} & \text{if } l'_{HLS} \geq 0.5 \end{cases} \end{array} \right. \quad (19)$$

One easily checks that the HLS expressions do not preserve the above requirements of linearity (for the brightness), of increasingness (for the saturation) and of variables separation. The HLS luminance both RGB triplets



Figure 3. Two test images.

$(1/2, 1/2, 0)$ and $(0, 1/2, 1/2)$ equals $1/4$, whereas that of their mean equals $3/8$, i.e. it is lighter than both terms of the mean. The HLS saturations of the RGB triplets $(4/6, 1/6, 1/6)$ and $(2/6, 3/6, 3/6)$ equals $3/5$ and $1/5$ respectively, whereas that of their sum is 1: it is just Newton's experiment denial! Finally the independence property is no more satisfied. Take the two RGB triplets $(1/2, 1/2, 0)$ and $(3/4, 3/4, 1/4)$. One passes from the first to the second by adding the gray $r' = g' = b' = 1/4$. Hence both triplets have the same projection on the chromatic plane. However, the HLS saturation of the first one equals 1 and that of the second $1/2$.

3. 2-D Histograms and linearly regionalized spectra

In practice, is it really worth deviating from beaten tracks, and lengthening the polar triplets list? What for? We may answer the question by comparing the *luminance/saturation* bi-dimensional histograms for HLS system and for various norms. J. Angulo and J. Serra did so on a dozen images [2] [3]. Two of them are depicted below, in Fig. 3.

Bi-dimensional histograms

In the first image, we observe strong reflections on the rubber ring, and various types of shadows. The corresponding L_1 and HLS histograms are reported in Fig. 4, with luminance on the x axis and saturation on y axis. No information can be drawn from HLS histogram, although alignments are visible on L_1 norm.

By coming back to the images, we can localize the pixels which give alignments, as depicted in Fig. 5. They correspond to three types of areas:

- shadows with steady hue,
- graduated shading on a plane,
- reflections with a partial saturation.

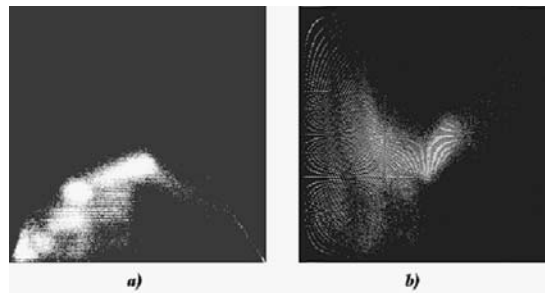


Figure 4. Bi-dimensional histograms of the “rubber ring” image. The x -axis corresponds the luminance and the y -axis to the saturation. a) L_1 norm, b)HLS representation.

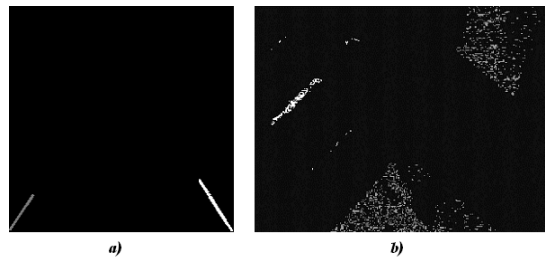


Figure 5. Zones of “Rubber ring” associated with alignments. The left image a) show the supports of the alignments in Fig. 4 (in L_1 norm), and the right image indicate the locations of the aligned pixels in the space of the initial picture. The white (resp. gray) alignments of Fig. a) correspond to the white (resp. gray) pixels of Fig.b).

Consider now the more complex image of “Ana Blanco”, in Fig.3b. It includes various sources light (television monitor, alpha-numerical incrustations...), and the light diffused by the background is piecewise uniform over the space. However, there are still alignments, which do not always go through points $(0, 0)$, or $(1, 0)$, and are sometimes parallel. In the lum/hue plane of the L_1 norm representation, several horizontal lines (constant hue) are located at different hue levels, and alternate with elongated clouds of points (Fig.6b).

All in all, we draw from the above histograms four main informations.

- 1 In the lum/sat histogram, there is no accumulation of pixels at point $(1,0)$. It means that the sensors we use are not physically saturated, which make realistic the proposed linear approach;
- 2 Still in the lum/sat histogram, some well drawn alignments can be extrapolated to point $(0,0)$ or point $(1,0)$. The others are parallels to the first ones;

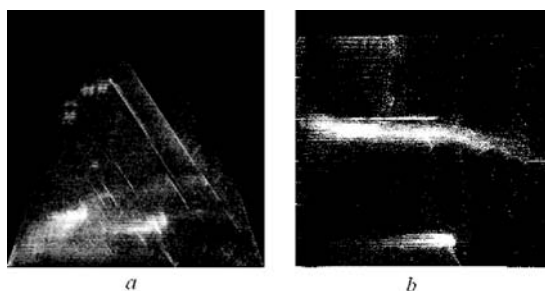


Figure 6. (a) and (b) the two histograms of “Ana Blanco”, in the *luminance/saturation* and the *luminance/hue* plane respectively, both in L_1 norm.

- 3 However, most of the pixels form clouds in both *lum/sat* and *lum/hue* histograms are not aligned at all, whether the model does not apply, or the homogeneous zones are too small;
- 4 In the *lum/hue* histogram, most often the aligned pixels exhibit a (quasi) constant hue, i.e. draw horizontal lines. But sometimes, these "lines" turn out to be a narrow horizontal stripe.

Such characteristic structures, such distinct lines suggest we seek a physical explanation of the phenomenon. This is what we will do now. But besides any physical model, a first point is worth to be noticed: the only norm that enables us the extraction of reflection areas, of shadows and gradations is L_1 . No other polar model results in such an achievement.

Linearly regionalized spectra (LR model)

If we assume that the alignments are a property of the spectrum, and not an artefact due to some particular representation, we have to express the spectrum in such a way that the sequence

$$(spectrum) \rightarrow (r'g'b') \rightarrow (m's'h') \rightarrow (m' = \alpha s' + \beta)$$

be true (in the alignments) whatever the weights generating r, g and b are, and also whatever the spectrum itself is. Consider a zone Z of the space whose all pixels yield an alignment in the L_1 histogram. Denote by $sp(\nu; z)$ the spectrum of the light intensity at point $z \in Z$. We will say that this spectrum is *linearly regionalized* in Z when for each point $z \in Z$ one can decompose $sp(\nu; z)$ into the sum of a first spectrum $sp_0(\nu)$, independent of point z , and of a second one, $\bar{w}(z)sp_1(\nu)$, which proportionally varies in Z from one point to another. For all $z \in Z$, we have

$$sp(\nu; z) = sp_0(\nu) + \bar{w}(z)sp_1(\nu) \quad (20)$$

where $\bar{\omega}(z)$ is a numerical function which depends on z only, and where sp_0 and sp_1 are two fixed spectra.

In the spectrum $sp(\nu; z)$, though sp_0 usually corresponds to diffuse light and sp_1 to specular one, we do not need to distinguish between the emitted and reflected components of the light. It can be the concern of the light transmitted through a net curtain, for example, or of that of a TV monitor; but it can also come from passive reflectance, such as those described by Shafer's dichromatic model [16], or by Obein et Al.'s model of glossiness [10]. But unlike these two models, the term $\bar{\omega}(z)sp_1$ may also represent an absorption, when it is negative. Similarly, we do not need to distinguish between diffuse and specular lights. The term sp_0 may describe a diffuse source over the zone Z , as well as a constant specular reflection stemming from the same zone. But above all, the emphasis is put here on the *space variation* of the spectrum. It is introduced by the weight $\bar{\omega}(z)$, that depends on point z , but not on spectrum sp_1 . This weight may bring into play cosines, when the angle of the incident beam varies, or the normal to a glossy surface, etc...

The three spectra sp , sp_0 and sp_1 are known only through the weighting functions that generate a (R, G, B) triplet. We use here the notation (R, G, B) in a canonical manner, i.e. it may designate the (X, Y, Z) coordinates of the CIE, or the perceptual system (L, M, S) [18], as well as the (Y, U, V) and (Y, I, Q) TV standards. In all cases it is a matter of *scalar products* of the spectra by such or such frequency weighting. In particular, the white colour given by $r = g = b = 1$ can be obtained from a spectrum which is far from being uniform. We write

$$r(z) = \int [sp_0(\nu) + \bar{\omega}(z)sp_1(\nu)] \xi(\nu) d\nu = r_0 + r_1\bar{\omega}(z) \quad (21)$$

$$g(z) = \int sp(\nu; z) \chi(\nu) d\nu = g_0 + g_1\bar{\omega}(z) \quad (22)$$

and

$$b(z) = \int s(\nu; z) \psi(\nu) d\nu = b_0 + b_1\bar{\omega}(z) \quad (23)$$

where ξ , χ and ψ are the three weighting functions that generate the primary colours r , g and b .

As sp_0 and sp_1 are power spectra, they induce *intensities* r , g , and b . Now, in the above histograms, the L_1 norm applies to the *video variables* $r' = r^{1/\gamma}$, $g' = g^{1/\gamma}$, and $b' = b^{1/\gamma}$ (if we neglect the behaviour near the origin). Then we draw from Rel.(21)

$$r'(z) = [r(z)]^{1/\gamma} = [r_0 + \bar{\omega}(z)r_1]^{1/\gamma}, \quad (24)$$

with similar derivations for the video green and blue bands.

Is the linearly regionalized model able to explain the alignments in video histograms, despite the gamma correction? For the sake of simplicity, we will tackle this question by fixing the order of the video bands as $r' \geq g' \geq b'$, and $m' \geq g'$. Then we have

$$\begin{aligned} 3m'(z) &= r'(z) + g'(z) + b'(z) \\ 2s'(z) &= 2r'(z) - g'(z) - b'(z) \end{aligned}$$

Alignments with the dark point In the *luminance/saturation* histograms in L_1 norm, several alignments are in the prolongation of the point $(0, 0)$, of zero luminance and saturation. The shadow regions of the “rubber ring” image illustrate this situation.

Suppose that, in the relation (20) which defines the LR spectrum, the term $sp_0(\nu; z)$ is identically zero. Then $r(z)$ reduces to $\bar{\omega}(z)r_1$, which gives

$$r'(z) = r^{1/\gamma} = \bar{\omega}^{1/\gamma} r_1^{1/\gamma} = \bar{\omega}^{1/\gamma}(z) r_1',$$

with similar derivations for two other bands. Therefore we have

$$3m'(z) = \bar{\omega}^{1/\gamma}(z) [r_1^{1/\gamma} + g_1^{1/\gamma} + b_1^{1/\gamma}] = 3\bar{\omega}^{1/\gamma}(z) m_1'$$

and

$$2s'(z) = 2r'(z) - g'(z) - b'(z) = \bar{\omega}^{1/\gamma}(z) [2r_1' - g_1' - b_1']$$

hence $m'(z)s_1' = m_1's'(z)$. In the space E of the intensities, we find in the same way that $m(z)s_1 = m_1s(z)$. Therefore the nullity of the constant spectrum $sp_0(\nu)$ entails that both m' and s' on the one hand, and m and s on the other one, are proportional. Each *video* alignment indicates a zone where the *intensities* spectrum varies proportionally from one point to another.

Alignments with the white point The “rubber ring” image generates also an alignment along a line going through the point $(1, 0)$, i.e. the point with maximum luminance and zero saturation. That suggests to suppose the spectrum $sp_0(\nu; z)$ constant and equal to 1, and in addition that the three colors r_1, g_1, b_1 are not identical (if not, the saturation s' should be zero). We have

$$r(z) = 1 + \bar{\omega}(z)r_1 \tag{25}$$

and the two sister relations for $g(z)$ and $b(z)$. Under gamma correction, $r(z)$ becomes

$$r'(z) = (1 + \bar{\omega}(z)r_1)^{1/\gamma}.$$

Now, to say that the alignment is closed to a point of maximum luminance comes down to saying that r_1, g_1 , and b_1 are small with respect to 1, or again that

$$r'(z) = 1 + \frac{\bar{\omega}(z)}{\gamma} r_1 + \varepsilon(r_1), \quad (26)$$

hence $m'(z) = 1 + \frac{\bar{\omega}(z)}{\gamma} m_1$ and $s'(z) = \frac{\bar{\omega}(z)}{\gamma} [2r_1 - g_1 - b_1]$. We observe that the two conditions $r_1 \geq 0$ and $r'(z) \leq 1$, jointly with Rel.(26) imply that the coefficient $\bar{\omega}(z)$ is negative. Moreover, as the three colours r_1, g_1, b_1 are distinct, the condition $s'(z) \geq 0$ implies in turn that the quantity $2r_1 - g_1 - b_1$ is strictly negative. By putting $\sigma_1 = -(2r_1 - g_1 - b_1) > 0$ (σ_1 is not the saturation at point z_1), we obtain the following linear relation with positive coefficients

$$m'(z) = 1 - \frac{m_1}{\sigma_1} s'(z). \quad (27)$$

As in the previous case, but without approximations, the mean $m(z)$ and the saturation $s(z)$ of the intensities are linked by the same equation (27): it is a direct consequence of Eq.(25). Again, both video and intensity histograms carry the same information, and indicate the zones of almost white reflections.

Alignments with a gray point There appears in some images, as “Ana Blanco”, series of parallel alignments. Their supports go through points of (quasi) zero saturation but their luminance is strictly comprised between 0 and 1. The interpretation we just gave for the case of reflections extends to such a situation. It is still assumed that $r_0 = g_0 = b_0$, but with $0 < r_0 \leq 1$, and that the terms $\bar{\omega}(z)r_1$, $\bar{\omega}(z)g_1$, and $\bar{\omega}(z)b_1$ are small with respect to r_0 . Then we have,

$$r'(z) = (r_0 + \bar{\omega}(z)r_1)^{1/\gamma} = r_0^{1/\gamma} + r_0^{1/\gamma-1} \frac{\bar{\omega}(z)}{\gamma} r_1,$$

and the two sister relations for g' and b' . Hence

$$m'(z) = r_0^{1/\gamma} + r_0^{1/\gamma-1} \frac{\bar{\omega}(z)}{\gamma} m_1,$$

$$s'(z) = -r_0^{1/\gamma-1} \frac{\bar{\omega}(z)}{\gamma} \sigma_1,$$

so that, finally

$$m'(z) = r_0^{1/\gamma} - \frac{m_1}{\sigma_1} s'(z). \quad (28)$$

When the colour component (r_1, g_1, b_1) remains unchanged, but that the gray component (r_0, g_0, b_0) takes successively various values, then each of them induces an alignment of the same slope $\frac{m_1}{s_1}$. Rel.(28) extends, without approximation, to the histograms of the intensities themselves.

Finally, we derive from Eq.(17) that, in the three cases, the hue remains *constant* in each alignment zone.



Figure 7. Initial image of parrots.

4. Saturation weighted segmentations

The most radical change between the classical *HLS* system and those based on norms holds on the saturation equation. In system (19), when $\min(r, g, b) = 0$, (with $l \leq 0.5$), or when $\max(r, g, b) = 1$, (with $l \geq 0.5$), then the saturation equals 1. Now for human vision, the most significant parameter is the hue in high saturated areas, and it turns to luminance when saturation decreases. Any person whose reaction to colours is normal can easily check it. In the darkness, or, at the opposite, in white scenes (e.g. a landscape of snowy mountains), the eye grasps the contours by scrutinizing all small grey variations, whereas when the scene juxtaposes spots of saturated colours, then the eye localizes the frontiers at the changes of the hue. But how to transcribe quantitatively such a remark by a saturation function that takes its maxima precisely when the colours loose their saturation, as the classical *HLS* system does?

The norms based representations correct this drawback, so that their saturations may serve to split the space into hue-dominant versus grey-dominant regions. This very convenient key to entering the segmentation of colour images was initially proposed by C.Demarty and S.Beucher [6]. They introduce the function $\max - \min$ on the image under study, and threshold it at a level s_0 that depends on the context. Then they adopt the HSV representation, but they replace its saturation by 1 in the regions above s_0 and by 0 elsewhere. Their downstream segmentations become easier and more robust.

However, they did not take the plunge of a new representation, and they worked at the pixel level, which is not the most informative. In order to go further in the same way of thinking, J. Angulo and J. Serra propose, in [1], the following two steps segmentation procedure:

- 1 to *separately* segment the luminance, the saturation and the hue in a correct Newtonian representation;
- 2 to combine the obtained partitions of the luminance and of the hue by means of that of the saturation: the later is taken as a *criterion* for choosing at each place either the luminance class, or the hue one.

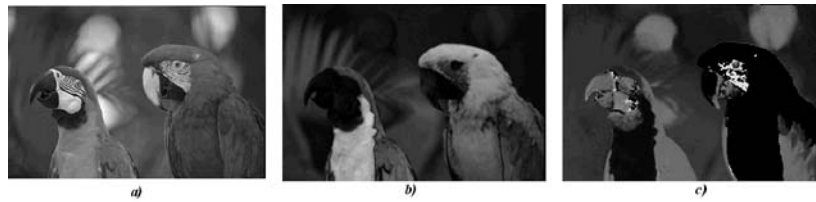


Figure 8. Representation of the "Parrots" image 7 in L_1 norm: a) luminance, b) saturation, c) hue.



Figure 9. Grey segmentations of the luminance (a) and the hue (b). Both are depicted in false colour.

The three bands of the "parrots" image of Fig.7, in L_1 representation, are depicted in Fig.8(a-c). Each band is segmented by the *jump connection* algorithm [15] (one groups in same classes all points x where $f(x)$ differs by less than k of an extremum in the same connected component, these classes are then withdrawn from the image, and one iterates). The method depends only on the jump positive value k .

As the parameter k increases, the over-segmentations reduce, but in compensation heterogeneous regions appear. A satisfactory balance seems to be reached for $k = 20$ (for 8-bits images), up to the filtering of a few very small regions. We obtain the two segmentations depicted in Fig.9.

Synthetic partition

How to combine the two partitions of images 9a and 9b? The idea consists in splitting the saturation image into two sets X_s and X_s^c of high and low saturations respectively, and in assigning the hue partition to the first set, and the luminance one to the second. A class of the synthetic partition is either the intersection of a luminance class with the low saturation zone X_s^c , or the intersection of a hue class with the high saturation zone X_s . If the classes of the luminance, the hue, and the synthetic partition at point x are denoted by



Figure 10. a) Segmentation of the saturation (presented in grey tones); b) optimal threshold of a); c) final synthetic partition, superimposed to the initial image.

$A_m(x)$, $A_h(x)$, and $A(x)$ respectively, we have

$$\begin{aligned} A(x) &= A_m(x) \cap X_s^c \quad \text{when } x \in X_s^c \\ A(x) &= A_h(x) \cap X_s \quad \text{when } x \in X_s. \end{aligned}$$

The simplest way to generate the set X_s consists, of course, in thresholding the saturation image. But this risks to result in an irregular set X_s , with holes, small particles, etc. Preferably, one can start from the mosaic image of the saturation provided by the same segmentation algorithm as for the hue and the luminance (Fig.10a). An optimal threshold on the saturation histogram determines the value for the a-chromatic/chromatic separation (Fig.10b). We finally obtain the composite partition depicted in Fig.10c, which is excellent.

5. Colour and mixed segmentations

Colour and shape

The discrimination we have just made between the zones of the space where the hue is more significant than the luminance, and their complements, is a first step towards the more precise discrimination between colour and shape that we propose now. The video-image depicted in Fig. 11 illustrates the purpose. It has been extracted from a test sequence for the image compression algorithm proposed by C. Gomila in her Ph.D. Thesis [7] and described by steps *a* to *f* below. The goal here consists in contouring the individual in the foreground, in order to code him more finely than the background. This outline groups the face and the bust. We observe that the former is better spotted by the colour of the skin, which ranges in a specific domain, and the latter by the shape of the shoulders, and by their location at the down part of the frame.

Beyond this example, the problem of combining two modes of description into a merged segmentation is set. One may view to segment twice the image, according to criteria associated with each mode separately, but then how to manage the merging, and its overlapping? There is no referee, here, to play the role given to the saturation in the “parrot” case. On the other hand, we cannot

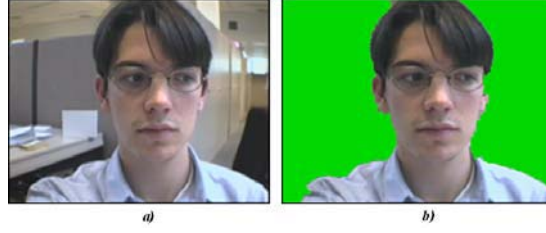


Figure 11. a) Initial image; b) final contouring.

afford just to take the supremum of the two partitions, as it is well known that in the classes of this supremum, both criteria may be satisfied : they do not generate an exclusive “or” (see for example [15], section 2). Nevertheless, if we provide a priority between the two modes of description, then an optimal bipartition of the space can be obtained, as shown below.

Quasi-connection

DEFINITION 1 Let E be an arbitrary space. Any class $\mathcal{C}_1 \subseteq \mathcal{P}(E)$ such that

- (i) $\emptyset \in \mathcal{C}_1$
 - (ii) for each family $\{C_i \mid i \in I\}$ in \mathcal{C}_1 , $\cap C_i \neq \emptyset$ implies $\cup C_i \in \mathcal{C}_1$,
- defines a quasi-connection on E .

Unlike a connection, a quasi-connection does not necessarily contain the set \mathcal{S} of all singletons of $\mathcal{P}(E)$. What are the consequences of this missing axiom ? We still can associate a (quasi) connected opening $\gamma_{1,x}$ with each point $x \in E$ by putting for any $A \subseteq E$

$$\begin{aligned} \gamma_{1,x}(A) &= \emptyset \text{ when the family } \{C_1 \in \mathcal{C}_1, x \in C_1 \subseteq A\} \text{ is empty} \\ \gamma_{1,x}(A) &= \cup \{C_1 \in \mathcal{C}_1, x \in C_1 \subseteq A\} \text{ when not} \end{aligned} \quad (29)$$

Operator $\gamma_{1,x}$ is obviously an opening since it coincides with that of the connection $\mathcal{C}_1 \cup \mathcal{S}$ when $\gamma_{1,x}(A) \neq \emptyset$. Moreover, for all $A \subseteq E$ and all $x, y \in E$, $\gamma_{1,x}(A)$ and $\gamma_{1,y}(A)$ are still equal or disjoint, i.e.

$$\gamma_{1,x}(A) \cap \gamma_{1,y}(A) \neq \emptyset \Rightarrow \gamma_{1,x}(A) = \gamma_{1,y}(A) \quad (30)$$

and for all $A \subseteq E$ and all $x \in E$, we have $x \notin A \Rightarrow \gamma_{1,x}(A) = \emptyset$. The only change with the connection case is that now $\gamma_{1,x}(A)$ may equal \emptyset , even when $x \in A$. As a consequence, the supremum $\gamma_1 = \vee \{\gamma_{1,x}, x \in E\}$ generates an opening on $\mathcal{P}(E)$ whose residual $\rho_1(A) = A \setminus \gamma_1(A)$, for a set $A \subseteq E$ is not necessarily empty. In other words, to say that $x \in \rho_1(A)$ is equivalent to saying that the family $\{C_1 \in \mathcal{C}_1, x \in C_1 \subseteq A\}$ is empty. Remark that when \mathcal{C}_1 is a connection, then γ_1 turns out to be the identity operator.

Two levels mixed segmentations

Let \mathcal{C}_1 be a quasi-connection on $\mathcal{P}(E)$ of point openings $\{\gamma_{1,x}, x \in E\}$, and \mathcal{C}_2 be a connection on $\mathcal{P}(E)$ of point connected openings $\{\gamma_{2,x}, x \in E\}$. We introduce a hierarchy between them by restricting the classes according to \mathcal{C}_2 to the zones that are not reached by \mathcal{C}_1 . This can be done via the operator

$$\begin{aligned} \chi_{2,x}(A) &= \gamma_{2,x}[\rho_1(A)] && \text{when } x \in \rho_1(A) \\ \chi_{2,x}(A) &= \emptyset && \text{when not} \end{aligned} \quad (31)$$

This operator $\chi_{2,x}$ is not increasing, as it acts on set $A \subseteq E$ via the residual of $\gamma_1(A)$. Nevertheless, it satisfies a few nice other properties.

PROPOSITION 2 *The operator $\chi_{2,x}$ defined by system (31) is anti-extensive, idempotent and disjunctive, i.e.*

$$\chi_{2,x}(A) \cap \chi_{2,y}(A) \neq \emptyset \Rightarrow \chi_{2,x}(A) = \chi_{2,y}(A) \quad \forall A \subseteq E; \forall x, y \in E \quad (32)$$

Proof. The anti-extensivity of $\chi_{2,x}$ is obvious. To prove its idempotence, suppose first that $\chi_{2,x}(A) \neq \emptyset$. Then, for all $z \in \chi_{2,x}(A)$, we have $\gamma_{1,z}[\chi_{2,x}(A)] \subseteq \gamma_{1,z}[\rho_1(A)] = \emptyset$, hence $\rho_1[\chi_{2,x}(A)] = \chi_{2,x}(A) \ni x$. As set $\chi_{2,x}(A)$ is an invariant of opening $\gamma_{2,x}$, we have

$$\chi_{2,x}[\chi_{2,x}(A)] = \gamma_{2,x}[\rho_1(\chi_{2,x}(A))] = \gamma_{2,x}[\chi_{2,x}(A)] = \chi_{2,x}(A).$$

Suppose now that $\chi_{2,x}(A) = \emptyset$. As $\gamma_{1,x}$ is an opening, we have $\gamma_{1,x}[\chi_{2,x}(A)] = \emptyset$, so $\rho_1[\chi_{2,x}(A)] = \emptyset$ hence $\chi_{2,x}[\chi_{2,x}(A)] = \emptyset$.

The disjunction implication remains to be proved (30). If the intersection $\chi_{2,x}(A) \cap \chi_{2,y}(A)$ is not empty, then it is equal to $\gamma_{2,x}[\rho_1(A)] \cap \gamma_{2,y}[\rho_1(A)]$. As $\gamma_{2,x}$ and $\gamma_{2,y}$ are two point openings of connection \mathcal{C}_2 , we have $\chi_{2,x}(A) = \chi_{2,y}(A)$, which achieves the proof. ■

Consider now the supremum $\chi_x = \gamma_{1,x} \vee \chi_{2,x}$ of the two operators $\gamma_{1,x}$ and $\chi_{2,x}$. We will prove that as x ranges over E , the family $\{\chi_x\}$ partitions all $A \subseteq E$ in an optimal way. More precisely, we can state

PROPOSITION 3 *Let \mathcal{C}_1 be a quasi-connection and \mathcal{C}_2 be a connection, both on $\mathcal{P}(E)$, where set E is arbitrary. Then,*

- 1 *the union of the two families $\{\gamma_{1,x}\}$ and $\{\chi_{2,x}\}$, $x \in E$, of operators partition every set $A \subseteq E$ into two families of classes $\{A_{1,i}\}$ and $\{A_{2,j}\}$;*
- 2 *this partition is the greatest one with classes of \mathcal{C}_1 on $\gamma_1(A)$ and classes of \mathcal{C}_2 on $A \setminus \gamma_1(A)$.*

Proof. 1/Let $A \subseteq E$. If $\gamma_1(A) \neq \emptyset$, then each point $x \in \gamma_1(A)$ belongs to the non empty A_1 class $\gamma_{1,x}(A)$ and if $A \neq \gamma_1(A)$, each point $y \in A \setminus \gamma_1(A)$

belongs to the non empty A_2 class $\gamma_{2,y}[A \setminus \gamma_1(A)]$. If $\gamma_1(A) = \emptyset$, then each point $y \in A$ belongs to class $\gamma_{2,y}(A)$. Therefore, the various classes cover set A . Moreover, Rel.(30) shows that the $\{A_{1,i}\}$ classes are disjunctive in the set $\gamma_1(A)$ and Prop.2 that the $\{A_{2,j}\}$ classes are disjunctive in $A \setminus \gamma_1(A)$.

2/ Let $\{A'_{1,r}\}$ and $\{A'_{2,s}\}$ be another partition of A into \mathcal{C}_1 and \mathcal{C}_2 components. Each point $x \in A$ belongs to one class of each partition. Suppose first that both classes are of type $n^\circ 1$, i.e. $x \in A_{1,i} \cap A'_{1,s}$, with $A_{1,i}, A'_{1,s} \in \mathcal{C}_1$, for some i and some s . Therefore $A_{1,i} \cup A'_{1,s} \in \mathcal{C}_1$ and $x \in A_{1,i} \cup A'_{1,s} \subseteq \gamma_{1,x}(A) = A_{1,i}$ hence $A'_{1,s} \subseteq A_{1,i}$. If we suppose now that both classes $A_{2,j}$ and $A'_{2,s}$ going through x are of type $n^\circ 2$, then the same proof, but for \mathcal{C}_2 , shows that $A'_{2,s} \subseteq A_{2,j}$. Finally, the combination at point x of a \mathcal{C}_1 -class of the first partition with a \mathcal{C}_2 -class of the second one is impossible. Indeed, we draw from the previous paragraph of this proof that $\cup \{A'_{1,r}\} \subseteq \cup \{A_{1,i}\} = \gamma_1(A)$ and that $\cup \{A'_{2,s}\} \subseteq \cup \{A_{2,j}\} = A \setminus \gamma_1(A)$; as $\cup \{A'_{1,r}\} \cup \{A'_{2,s}\} = A$ we have $\gamma_1(A) = \cup \{A'_{1,r}\}$ and $A \setminus \gamma_1(A) = \cup \{A'_{2,s}\}$, which achieves the proof. ■

Proposition 3 allows us to partition A into a hierarchy of successive mixed segmentations. Clearly, it extends to three phases by replacing \mathcal{C}_2 by a pseudo-connection and by adding a third connection \mathcal{C}_3, \dots and so on for n phases. The lack of increasingness entails that if $A \subseteq B$, then $\gamma_{1,x}(A) \subseteq \gamma_{1,x}(B)$ for all $x \in E$, but not $\chi_{2,x}(A) \subseteq \chi_{2,x}(B)$. Remark that when we look for segmenting the whole space E , the possible comparison of E with another set B becomes useless. An example of such an iteration based hierarchy is given by the jump connection [13] [15]. Given a continuous bounded function f the quasi one-jump criterion σ is defined by the following requirement: $\sigma[f, A] = 1$ iff for any point $x \in A$ there exists a minimum m of f in A such that $0 \leq f(x) - m < k$. The class \mathcal{C}_1 of the A such that $\sigma[f, A] = 1$ generates a quasi-connection. Take $\mathcal{C}_2 = \mathcal{C}_1$ and iterate the process. The first step extracts the connected components of the space in which the function is less than k above the minima; the second step does the same on the function reduced to the residual space, and so on, which results in the so called "jump connection from minima".

Before illustrating Prop. 3 by an example, we would like to comment on the case when $\mathcal{C}_2 = \mathcal{S} \cup \emptyset$, i.e. when the second connection is the family of the singletons plus the empty set. Then, by taking $\mathcal{C} = \mathcal{C}_1 \cup \mathcal{C}_2 = \mathcal{C}_1 \cup \mathcal{S}$, we obtain the smallest connection that contains \mathcal{C}_1 . However, the two phased approach $(\mathcal{C}_1, \mathcal{C}_2)$ is more informative than the only use of \mathcal{C} . For example, given the numerical function $f : \mathbb{R}^1 \rightarrow \mathbb{R}^1$, the segment along which $f(x) \geq 1$ forms a connection \mathcal{C} . In particular, if we take

$$f = |x| \quad \text{for } x \neq 0 \quad \text{and} \quad f = 2 \quad \text{for } x = 0$$

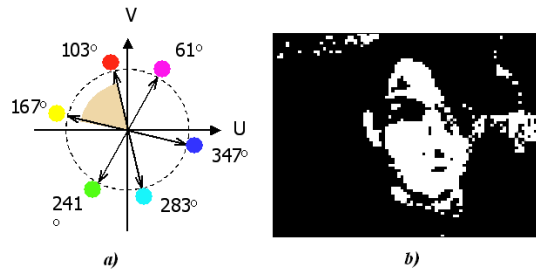


Figure 12. a) Sector of the human skins in the (U, V) plane; b) Threshold of Fig. 11a according to the skins sector.



Figure 13. a) Previous segmentation of Fig. 11a; b) Head reconstruction (after symmetry).

then all points of $] -1, +1[$ induce singleton classes, and there is no mean in connection for \mathcal{C} distinguishing between $x = 0$, where f is ≥ 1 , and the other points of $] -1, +1[$, where f is < 1 . On the contrary, if we adopt the above twofold approach, then $\{0\} \in \mathcal{C}_1$, and the other singletons belong to \mathcal{C}_2 .

Return to the colour and shape example

The colour/shape segmentation algorithm proposed by Ch. Gomila illustrates very well our twofold approach [7]. It proceeds as follows :

a/ the image under study (Fig. 11a) is given in the standard colour video representation YUV

$$\begin{aligned} y &= 0.299r + 0.587g + 0.114b \\ u &= 0.492(b - y) \\ v &= 0.877(r - y) \end{aligned} \quad (33)$$

b/ a previous segmentation resulted in the tessellation depicted in false colour in Fig. 13a or Fig. 14a. For the further steps, this mosaic becomes the working space E , whose "points" are the polygons of the mosaic;

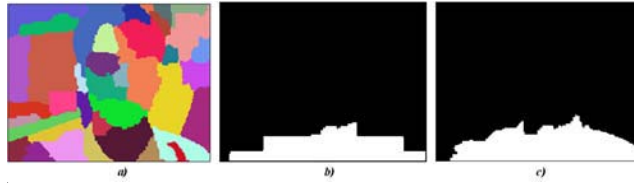


Figure 14. a) Previous segmentation of Fig.11a; b) “shoulder/head” marker; c) bust reconstruction.

c/ classical studies have demonstrated that, for all types of human skins, two chrominances U and V practically lie in the sector region depicted in Fig. 12a. By thresholding the initial image Fig. 11a by this sector, we obtain the set Fig 12b, whose a small filtering by size suppresses the small regions, yielding a marker set;

d/ all “points” of E that contain at least a pixel of the marker set, or of its symmetrical w.r.t. a vertical axis, are kept, and the others are removed : this produces the opening $\gamma_1(E)$, depicted in Fig. 13b;

e/ for the bust, an outside shape marker made of three superimposed rectangles is introduced. All their pixels that belong to a “point” of $\gamma_1(E)$ are removed from the bust marker, since this second marker must hold on $E \setminus \gamma_1(E)$ only. That is depicted in Fig. 14b, where one can notice how much the upper rectangle has been reduced; the associated opening $\gamma_2[E \setminus \gamma_1(E)]$ is depicted in Fig. 14c;

f/ the union $\gamma_1(E) \cup \gamma_2[E \setminus \gamma_1(E)]$ defines the zone inside which the initial image Fig.11a is kept, as depicted in Fig.11b.

The example may seem simple; it holds on a rather poor discrete space and acts via two elementary quasi-connections and connections. However, it proved to be robust and well adapted to its goal, and its robustness is a direct consequence of the optimality of the involved segmentations.

6. Conclusion

The three studies which compose this paper follow a certain order. The first two ones require imperatively a correct quantitative definition of the polar representation and of the saturation. When colour and shape are treated jointly, the physical meaning of the colour descriptors becomes less crucial, since the latter match with shape parameters whose physical meaning is totally different.

The above studies illustrate also a certain approach to segmentation. We have attempted to show that maximum partitions can be “added”, conditioned by one another, can form hierarchies, etc... in order to express segmentations in the sense of [15], whose the main theorems underlay all the above examples.

Acknowledgements *The author gratefully thanks Prof Ch. Ronse and Dr J. Angulo for their valuable comments and the improvements they suggested.*

References

- [1] Angulo, J., Serra, J. (2003) "Color segmentation by ordered mergings," in *Proc. of IEEE Int. Conference on Image Proc. (ICIP'03)*, Barcelona, Spain, IEEE, Vol. 2, p. 125–128.
- [2] Angulo, J. (2003) *Morphologie mathématique et indexation d'images couleur. Application à la microscopie en biomédecine*, Thèse de Doctorat en Morphologie Mathématique, Ecole des Mines de Paris, Dec. 2003, 341 p.
- [3] Angulo, J., Serra, J. (2004) "Traitements des images de couleur en représentation luminance/saturation/teinte par norme L_1 ," *Technical Report N-/04/MM*, Ecole des Mines de Paris, April 2004, 26 p.
- [4] Commission Internationale de l'Eclairage (CIE) (1986) *Colorimetry*, Second Edition. *CIE Publication No. 15.2*, Vienna.
- [5] Choquet, G. (1966) *Topologie*, Academic Press, New York.
- [6] Demarty, C.-H., Beucher, S. (1998) "Color segmentation algorithm using an HLS transformation," in *Proc. of ISMM '98*, Kluwer, p. 231–238.
- [7] Gomila, C. (2001) *Mise en correspondance de partitions en vue du suivi d'objets*, Thèse de Doctorat en Morphologie Mathématique, Ecole des Mines de Paris, Sept. 2001, 242 p.
- [8] Hanbury, A., Serra, J. (2003) "Colour Image Analysis in 3D-polar coordinates," in *Proc. of DAGM symposium*, Vienna, April 2003.
- [9] Lambert, P., Carron, T. (1999) "Symbolic fusion of luminance-hue-chroma features for region segmentation," *Pattern Recognition*, Vol. 32, p. 1857–1872.
- [10] Obein, G., Knoblauch, K., Viénot, F. (2002) "Perceptual scaling of the gloss of a one-dimensional series of painted black samples," *Perception*, Vol. 31, Suppl., p. 65.
- [11] Poynton, Ch. (1996) *A technical Introduction to Digital Video*, Wiley, New York. Chapter 6, "Gamma" is available online at <http://www.poynton.com/PDFs/TIDV/Gamma.pdf>
- [12] Salembier, P., Serra, J. (1995) "Flat Zones Filtering, Connected Operators, and Filters by Reconstruction," *IEEE Transactions on Image Processing*, Vol. 4, No. 8, p. 1153–1160.
- [13] Serra, J. (2000) "Connectivity for sets and functions," *Fund. Inform.*, Vol. 41, 147–186.
- [14] Serra, J. (2002) "Espaces couleur et traitement d'images," *Technical Report N-34/02/MM*, Ecole des Mines de Paris, Oct. 2002, 13 p.
- [15] Serra, J. (2004) "A lattice approach to Image segmentation," To be published by *Journal of Mathematical Imaging and Vision*, 75 p.
- [16] Shafer, S.A. (1985) "Using color to separate reflection components from a color image," *Color Research and Applications*, Vol. 10, No. 4, p. 210–218.
- [17] Smith, A.R. (1978) "Color gammut transform pairs," *Computer Graphics*, Vol. 12, No. 3, p. 12–19.
- [18] Tremeau, A., Fernandez-Maloigne, Ch., Bonton, P. (2004) *Image numérique couleur*, Ed. Dunod, Paris.