Conveying Shape: Shading, Lighting and Texture

Maneesh Agrawala

CS 294-10: Visualization
Fall 2008

Final project

Design new visualization method
- Pose problem, Implement creative solution

Deliverables
- Implementation of solution
- 8-12 page paper in format of conference paper submission
- 2 design discussion presentations

Schedule
- Initial problem presentation: 10/27, 10/29 or 11/3
- Midpoint design discussion: 11/19, 11/24 or 11/26
- Final poster session: 12/10
- Final paper due: 12/15

Grading
- Groups of up to 3 people, graded individually
- Clearly report responsibilities of each member

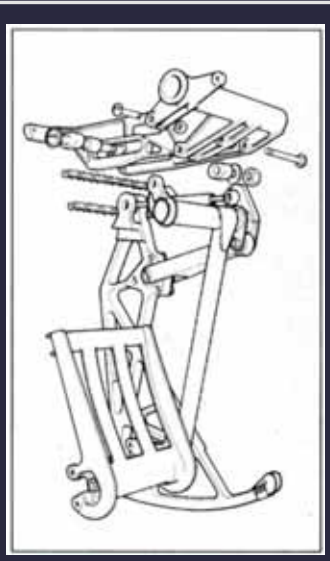
Posters

- PDF is best format – 40”(w) x 30”(h)
- PPT also works

Conveying shape

Lines

Shading



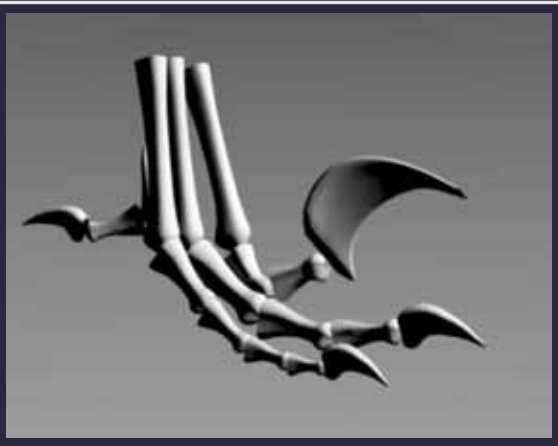
From Gooch[2]

Topics

Shading
Shape from shading
Lighting
Texture

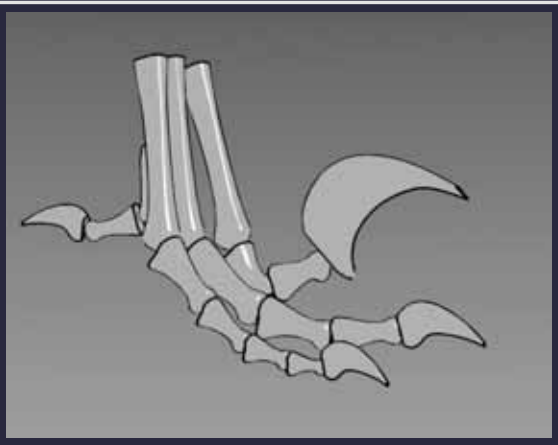
Shading

Diffuse shading [Gooch et al. 99]



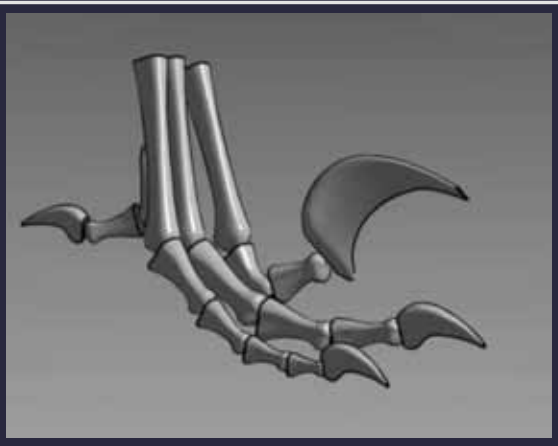
Dark regions hide details
Gray silhouettes merge with background
Surface orientation not emphasized

Edges + highlights



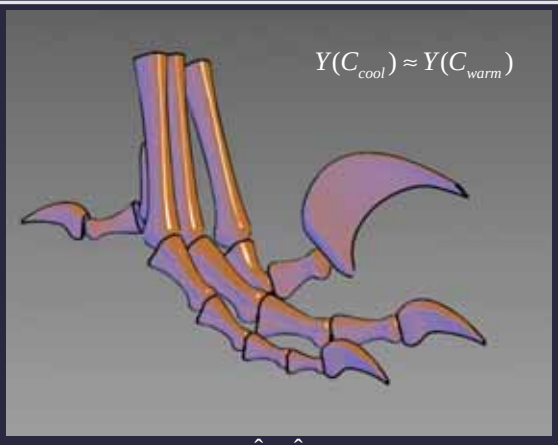
Edge lines divide object into parts
Highlights convey light direction and curvature
Can't see some regions of high curvature

Edges + highlights + diffuse + ambient



Some details lost in dark gray regions, but can see curvature better in claws

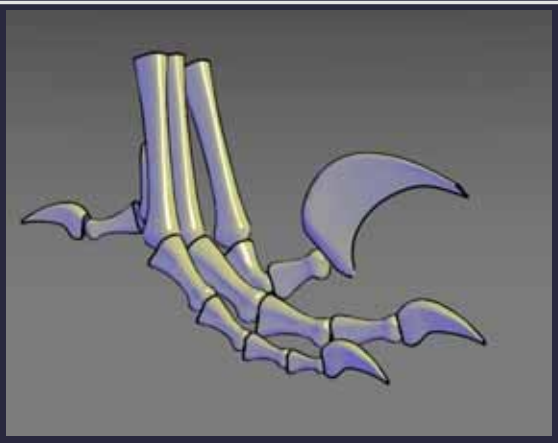
Constant luminance tone rendering



$$L = \text{lerp}(\frac{1+\hat{\mathbf{N}} \bullet \hat{\mathbf{L}}}{2}, C_{cool}, C_{warm})$$

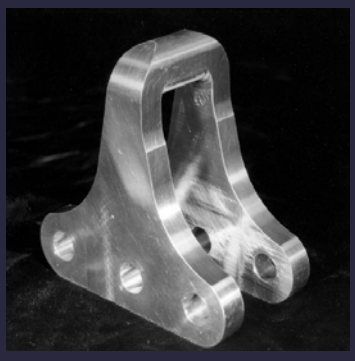
Cool colors (blue green) recede, warm colors (red, orange) approach
Hue shift conveys subtle sense of depth

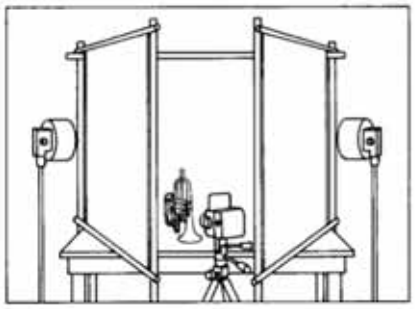
Luminance and hue/tone



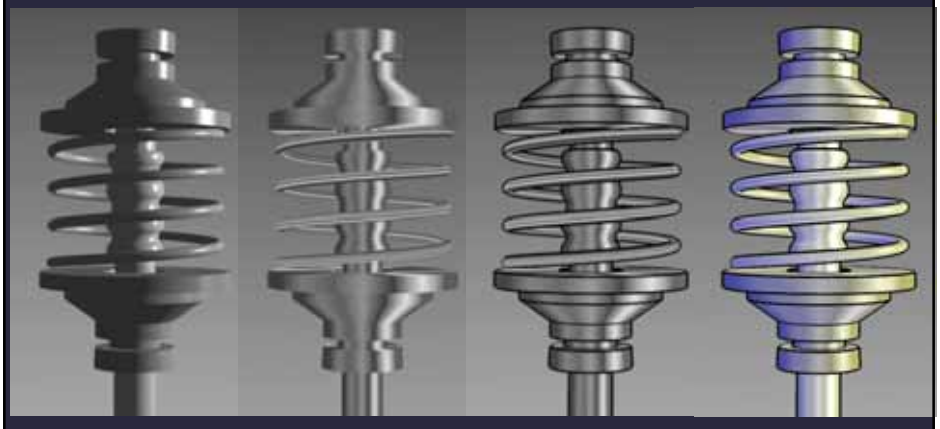
Shifting luminance and hue/tone gives stronger sense of depth

Anisotropic metallic objects





Metallic shading



Phong | Metal | Metal+Edges | Metal+Tone

Reflection lines

From Farin and Harnsford

Photo-retouching

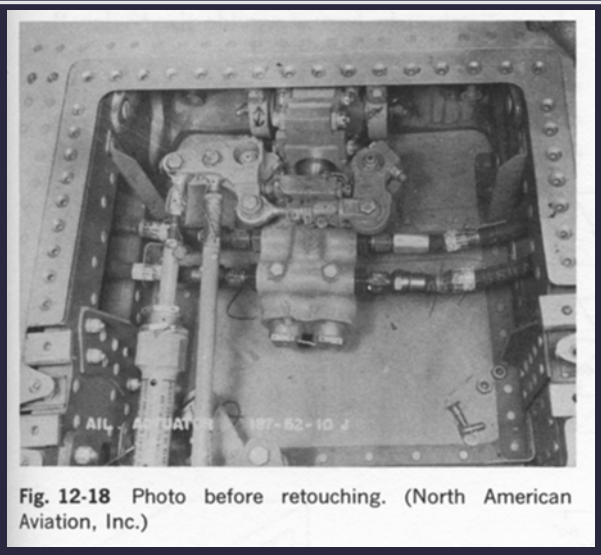


Fig. 12-18 Photo before retouching. (North American Aviation, Inc.)

T. A. Thomas, Technical illustration

Photo-retouching

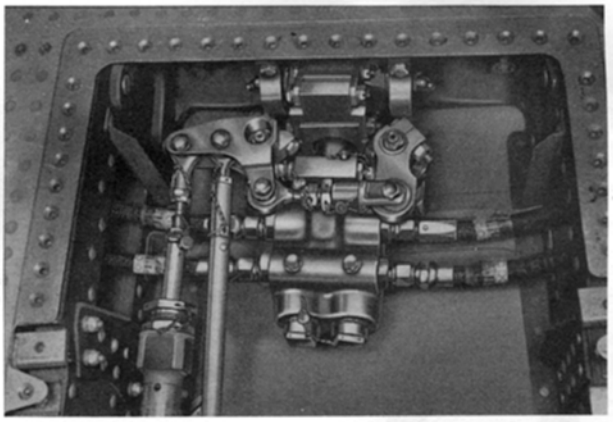


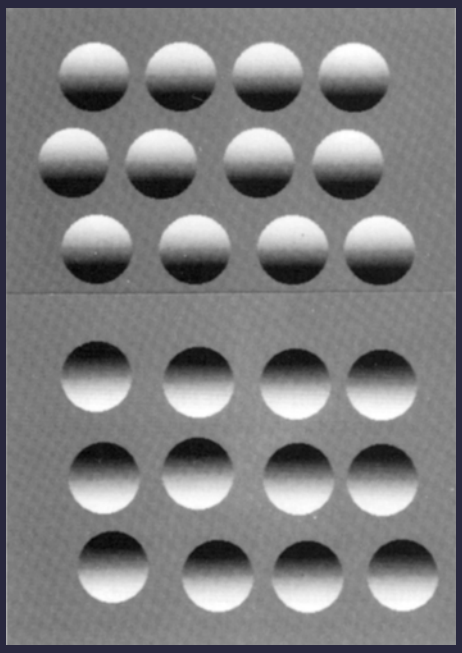
Fig. 12-19 Photo after retouching. (North American Aviation, Inc.)

T. A. Thomas, Technical illustration

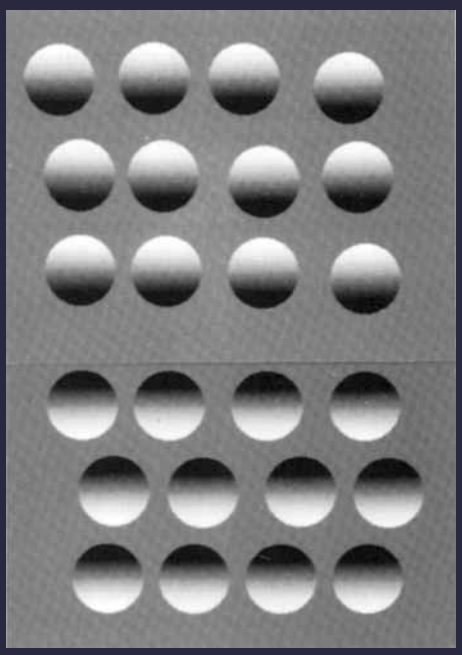
Shape from Shading

V.S. Ramachandran

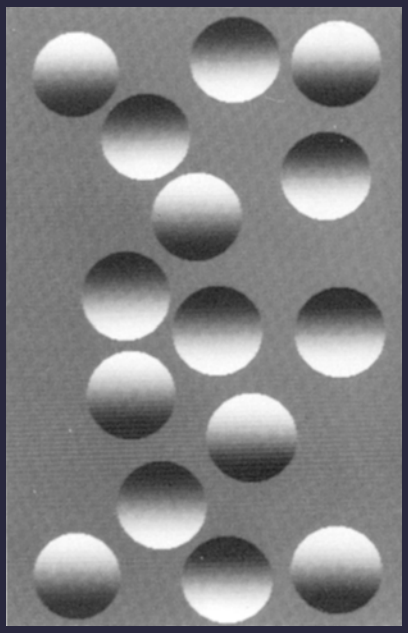
Spheres or cavities?



Brain assumes light comes from above



Separating convex/concave is very fast – preattentive?



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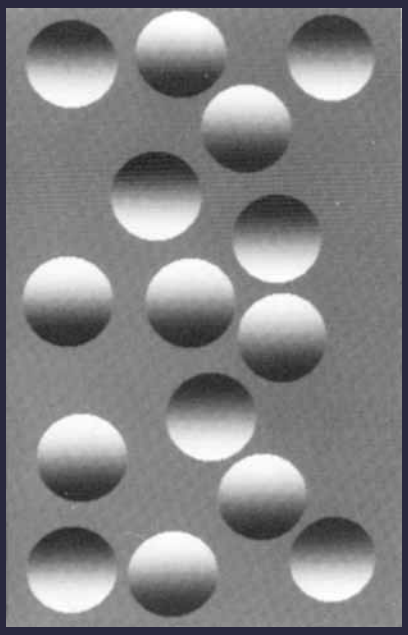
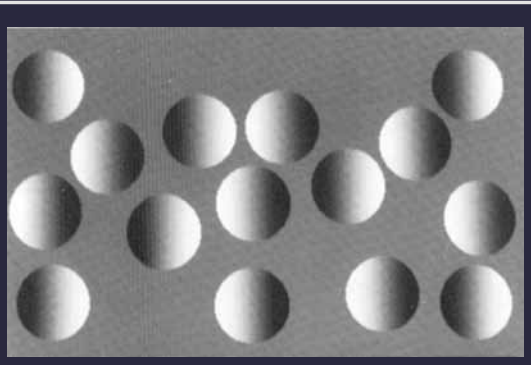


Effect diminishes at 90° rotation

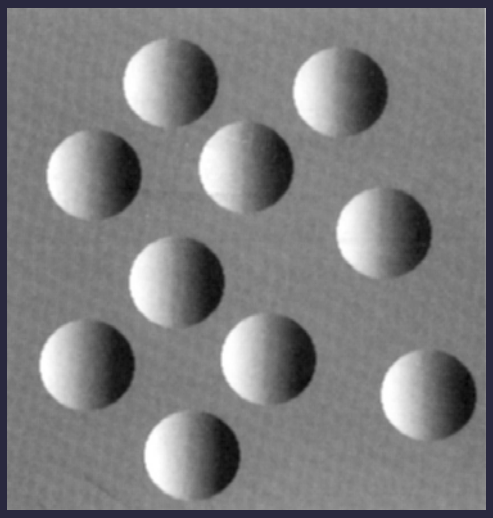


More difficult to separate convex/concave

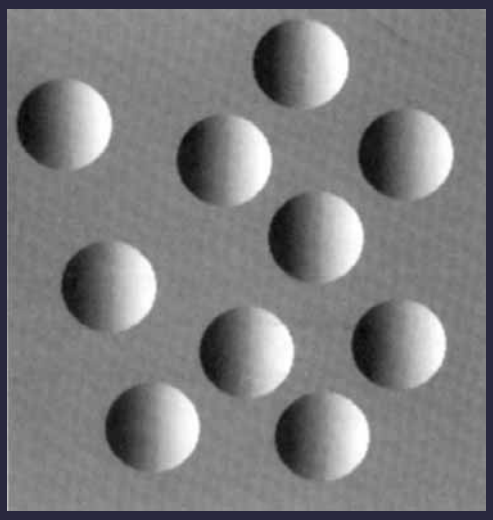
Rotation of head l/r set preference for light direction l/r

- Preference based on retinal orientation, not vestibular orientation
- Shape from shading is relatively early in visual system

Spheres or cavities

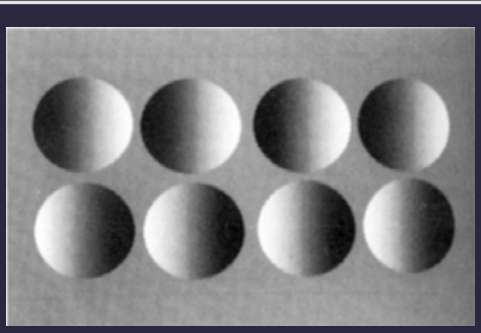


Spheres or cavities



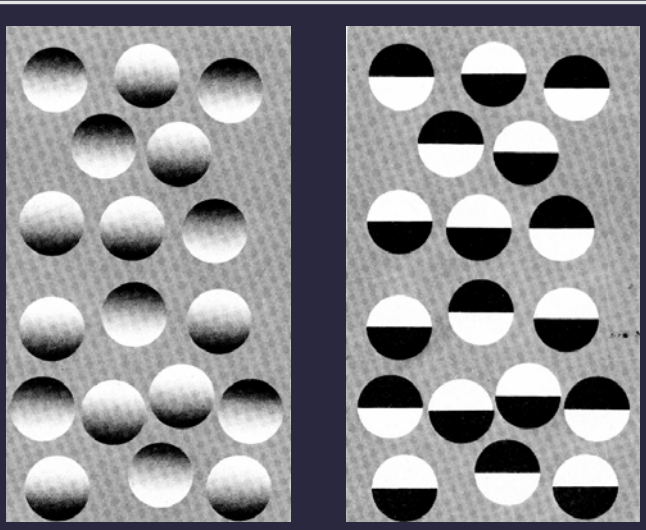
Common fate: All are convex or all are concave

Single light source constraint



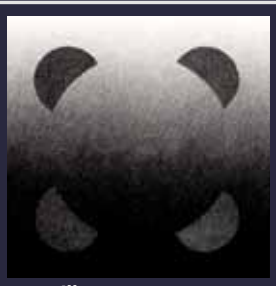
Difficult to see all objects as convex or as concave
When one row is convex the other row is always concave
Brain only accepts 1 light source for entire image

Effect diminishes without gradients



Illusory contours and gradients

Illusory contour

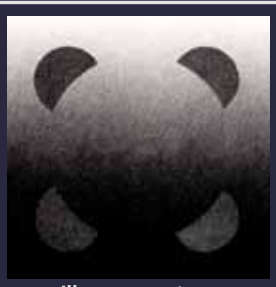


Illusory contour
with background gradient

True contour
with background gradient

Illusory contours and gradients

Illusory contour



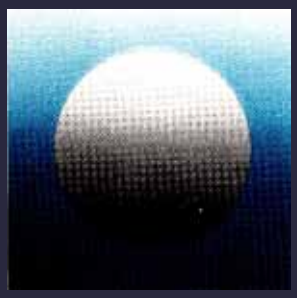
Illusory contour
with background gradient

True contour
with background gradient

- Edges interact with interpretation of shape from shading
- Partial occlusion stronger evidence for existence of object than mere outline

Background brightness & color

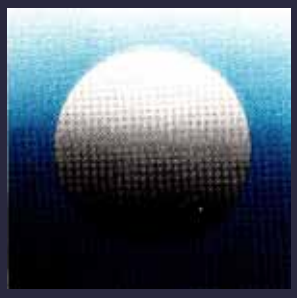
Change in background
brightness



Change in background
hue, brightness constant

Background brightness & color

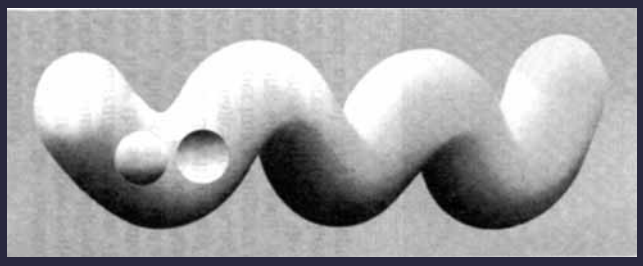
Change in background brightness



Change in background hue, brightness constant

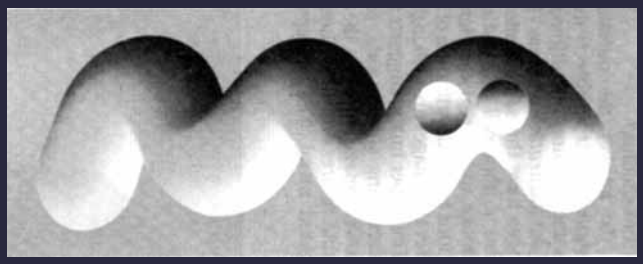
Effect strong when edge defined by change in brightness
Diminishes when change is due to hue, not brightness

Complex shape seen as convex



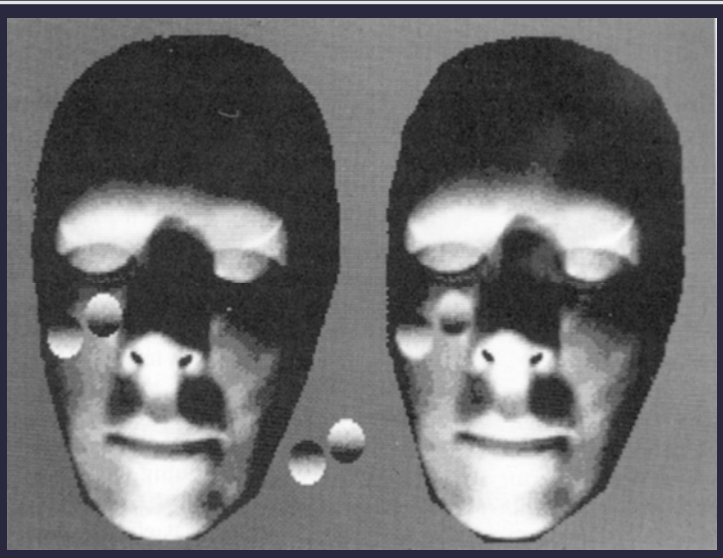
Complex sha s convex

Complex shape seen as convex



Boundary occlusions reinforce convex interpretation
Disks interpreted with respect to lighting of tube

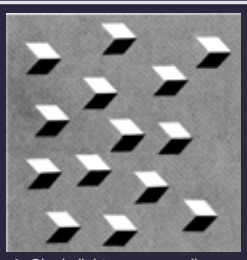
Hollow masks lit from above



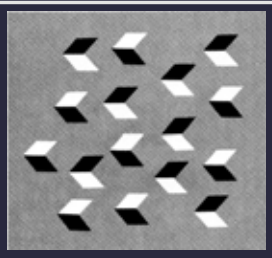
Mask lit from right side

http://www.kyb.tuebingen.mpg.de/bu/demo/mask/index.html

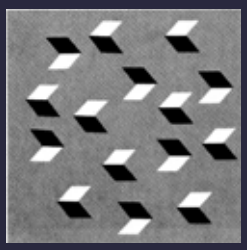
Single light source and pointing



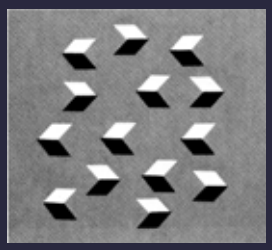
A. Single light source so all seen same way



B. Inconsistent lighting, but all seen same way due to pointing

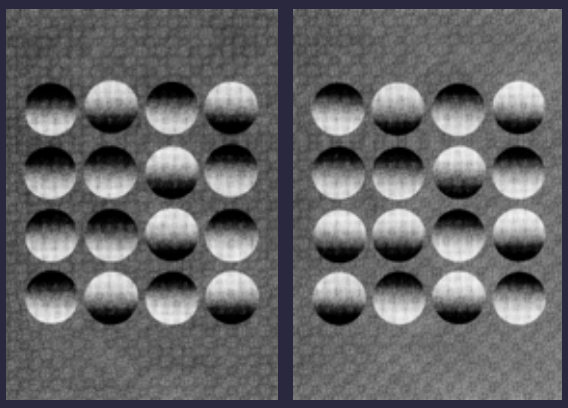


C. Single light source so we can see mixture

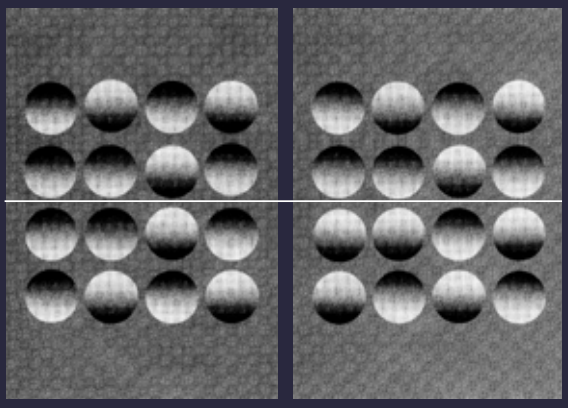


D. Inconsistent lighting, no pointing so difficult to interpret 3D shape – seen as 2D

Symmetry



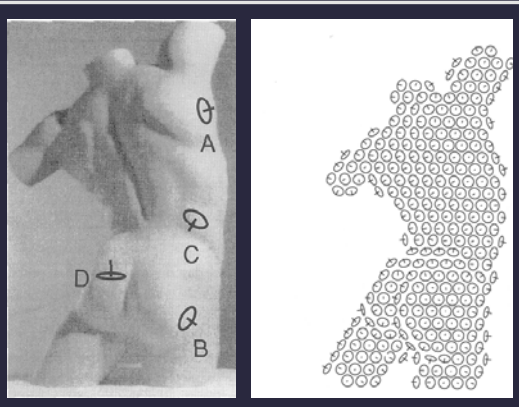
Symmetry



Horizontal shape symmetry Horizontal shading symmetry

Shape from shading extracted before symmetry

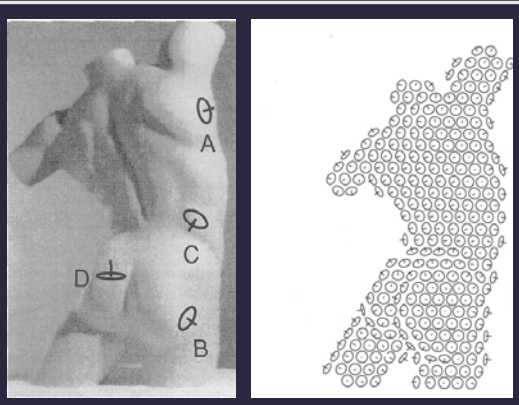
Estimating orientation



From Koenderink, van Doorn, Kappers [1992, 1996]

Subject place gauge figures on photo so that ellipse appears to lie flat
Results from one subject averaged over several sessions
Integrate normals to get surfaces (i.e. depth estimates)

Results of estimating orientation



From Koenderink, van Doorn, Kappers [1992, 1996]

Little variability between subjects estimates of surface orientation
Variability independent of subjects familiarity with object
Subjects use global information over significant portion of object surface

Lighting

Categories of light

Single source light
Double source light
Flat, diffused light
Moonlight
Sculptural light
…

B. Hogarth. Dynamic Light and Shade

Goals of lighting

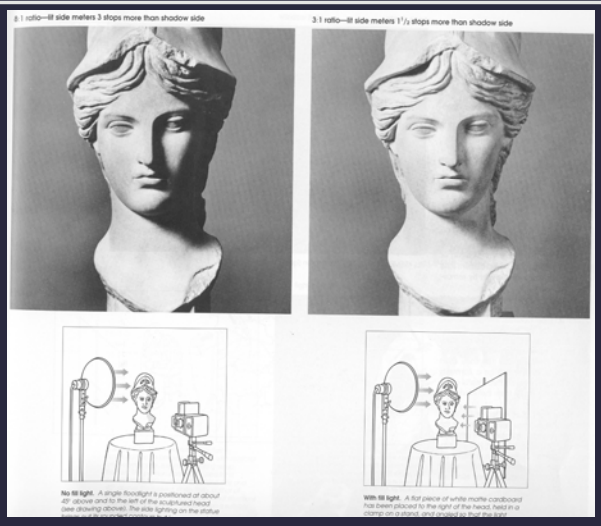
Power of lighting

- Show form and orientation of surface
- Emphasize high curvature with highlights
- Show silhouette clearly
- Separate object from background
- Rake bumps and surface textural details

Unintended side effects

- Over- and under-exposure
- Unintended shadows
- Distracting highlights and glare

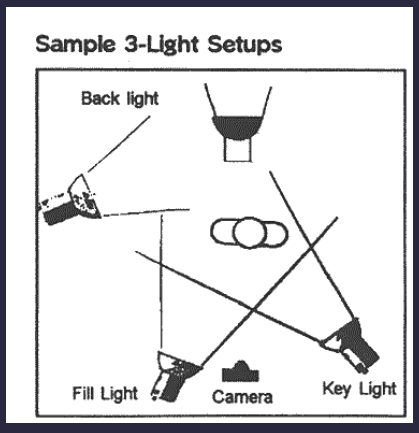
Lighting design



From *Photography*, 5th Ed., by London & Upton. Harper Collins. 1992.

Lighting design

Multiblitz lighting system, RTS Inc.



Basic Portrait Lighting Set-Up Guide, Warehouse Photography

Illustration

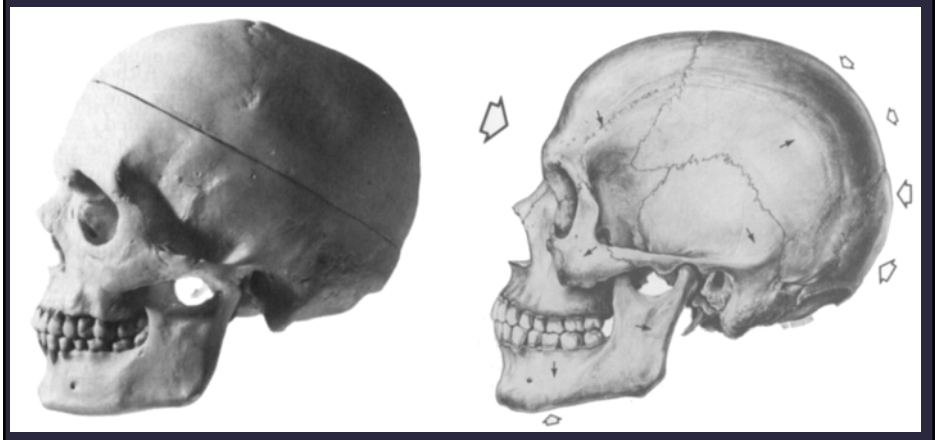
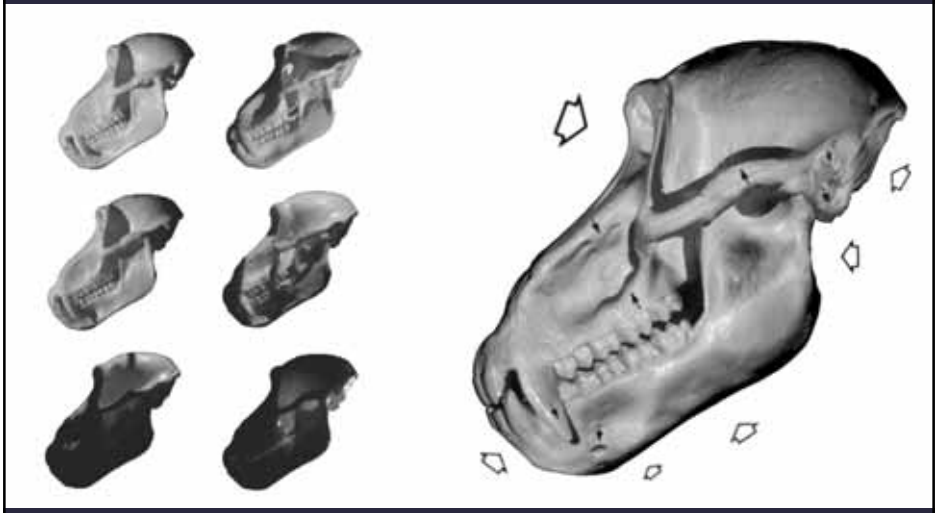


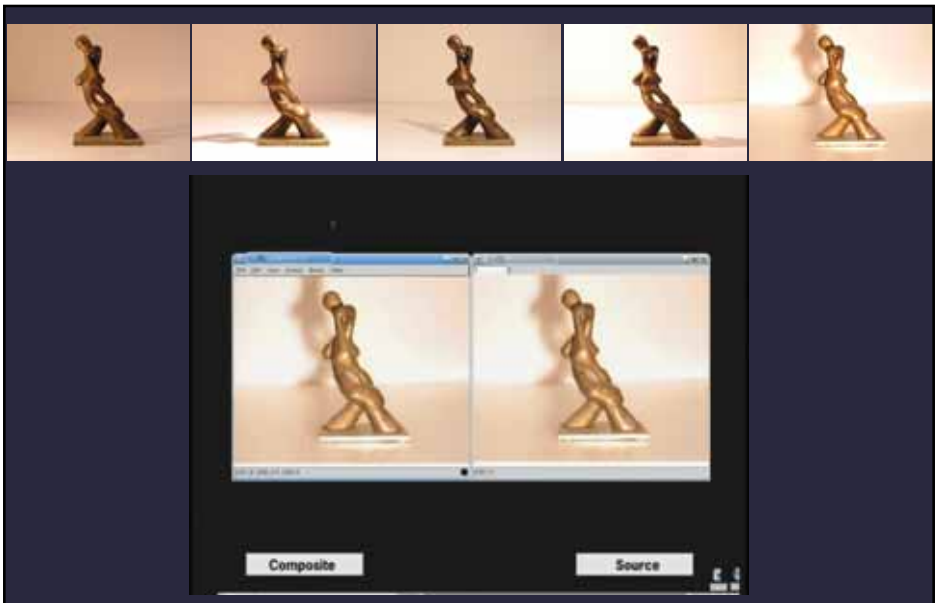
Photo & Illustration by William L. Brudon,
from *Essentials of Human Anatomy*, 8th Ed. 1988. Oxford University Press



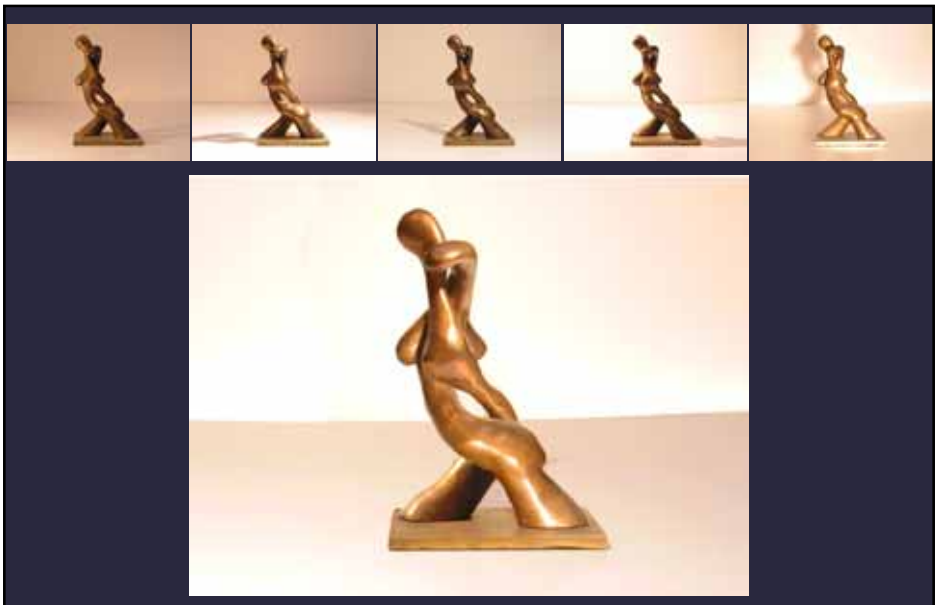
Conveying Shape and Features with Image-Based Relighting [Akers 03]

Conveying Shape and Features with Image-Based Relighting [Akers 03]

Video



Interactive Digital Photomontage [Agarwala 04]



Photomontage composite

Input images from Debevec

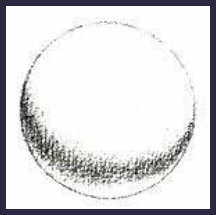
→

Glamorous

Frightening

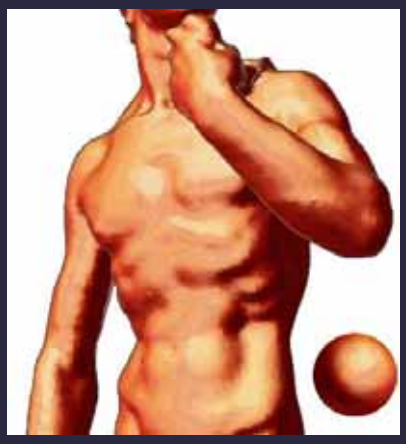
Interactive Digital Photomontage [Agarwala 04]

The lit sphere [Sloan et al. 01]



Artists often creating shading studies a sphere
Shows shading for all visible surface orientations
Then adapt shading to complex surface

Applying idea to 3D models



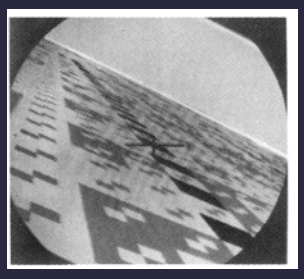
After drawing sphere by hand, can look up surface color based on normal to render 3D model

Extracting sphere from 2D image

Texture

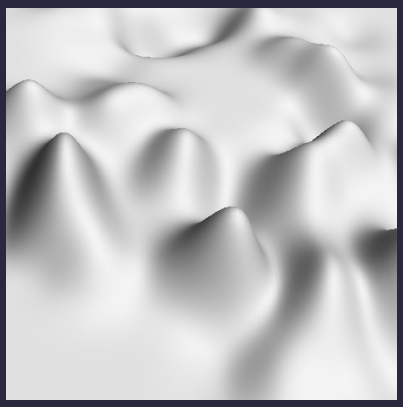
Visual cues

SGI flight 1987



GE Apollo Simulator 1963

Texturing

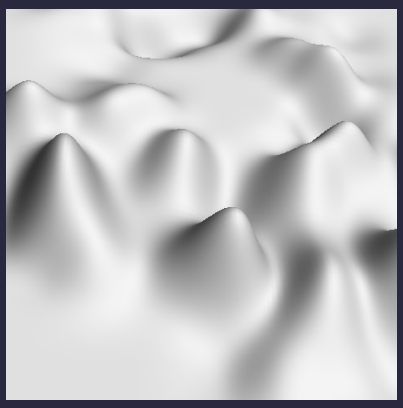


Diffuse shading only

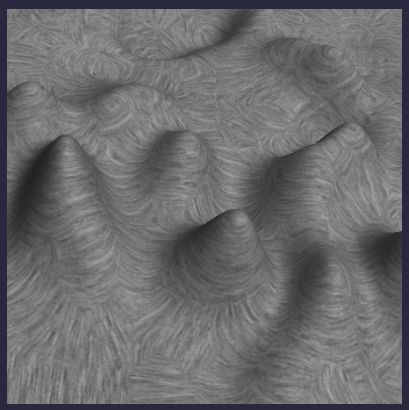
Lines in one direction of principal curvature

From V. Interrante
http://www-users.cs.umn.edu/~interran/texture/index.html

Texturing



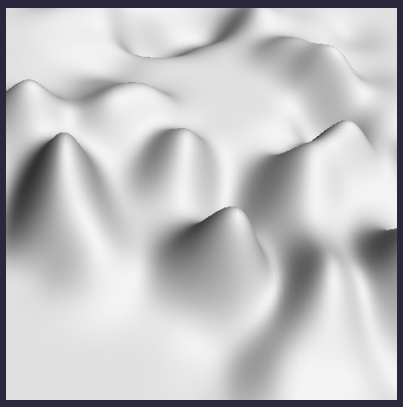
Diffuse shading only



Lines in one direction of principal curvature generated using line integral convolution (LIC)

From V. Interrante
http://www-users.cs.umn.edu/~interran/texture/index.html

Texturing



Diffuse shading only

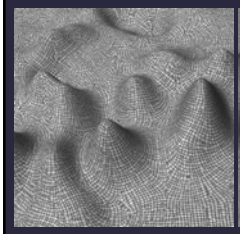
Lines in two directions of principal curvature

From V. Interrante
http://www-users.cs.umn.edu/~interran/texture/index.html

Texturing results

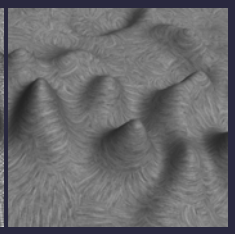
Gauge figure studies

Significant main effect of texture type (p=0.0002843)



Two-directional

BEST



LIC

One-directional

Diffuse

WORST

From V. Interrante

http://www-users.cs.umn.edu/~interran/texture/index.html

Summary

Goals of lighting and shading

- Reveal shape
- Separate foreground from background
- Show surface detail

Lighting design is extremely challenging

Surface-oriented texture is powerful cue