M.I.T Media Laboratory Perceptual Computing Section Technical Report No. 360
Submitted to IBM Systems Journal; revised 4/23/96

A Society of Models for Video and Image Libraries*

Rosalind W. Picard

MIT Media Lab; 20 Ames St., Cambridge, MA 02139
picard@media.mit.edu; http://www.media.mit.edu/~picard/

Abstract

The average person with a computer will soon have access to the world's collections of digital video and images. However, unlike text which can be alphabetized or numbers which can be ordered, image and video has no general language to aid in its organization. Although tools which can "see" and "understand" the content of imagery are still in their infancy, they are now at the point where they can provide substantial assistance to users in navigating through visual media. This paper describes new tools based on "vision texture" for modeling image and video. The focus of this research is the use of a society of low-level models for performing relatively high-level tasks, such as retrieval and annotation of image and video libraries. This paper surveys our recent and present research in this fast-growing area.

1 Introduction: Vision Texture

Suppose you have a set of vacation photos of Paris and the surrounding countryside, and you accidentally drop them on the floor. They get out of order, and you pick them up, sorting them back into two stacks – city and country. With only a quick glance at each photo, you are able to re-sort them to the right categories with high accuracy. How do you do this so quickly, without taking time to look at the precise content of each photo?

In this scenario, and many other picture recognition and sorting tasks, people appear to use relatively low-level information for making "quick glance" high-level decisions. Studies have shown that even pigeons with their pea-sized brains can discriminate images of water and trees [1] as well as impressionist and cubist paintings [2]. Inspired by these kinds of successful behavior, we have been exploring the use of collective low-level features, such as texture and color, for making relatively high-level decisions about images. Such features tend to produce faster results than the traditional computer vision algorithms aimed at constructing detailed representations of everything in a picture. In this paper I'll describe several of the models we have explored, and the important additional step of combining them into systems that interact with humans.

Before proceeding, consider a computer solution to the scenario above. A simple measure of local orientation over scale, a low-level operation designed to mimic part of what scientists believe occurs in the human visual system ([3], [4], [5]) was used with some simple decision rules for classifying a set of 98 vacation photos. Based on only a quick decision with the low-level orientation information, 91 out of 98 of the photos were correctly classified into the categories "city/suburb" or "other" [6]. Two of these photos are shown in Figure 1. (These images, and those which appear in Figures 12 and 13 are part of the BT image database, available by ftp to teleos.com, in VISION-LIST-ARCHIVE/IMAGERY/BT_scenes.) The careful use of low-level collective properties of image data for relatively high-level visual tasks is referred to as "vision texture."

Low-level features such as color and texture are not just for "low-level" tasks. Although vision texture is not sufficient for completing high-level relational tasks such as "find an image with an oak tree on the left and a lake on the right," there are numerous demonstrations of the success of vision texture for achieving or helping achieve relatively high-level tasks. Swain and Ballard [7] illustrated the use of simple color histograms for retrieving images from a diverse database, and Syeda-Mahmood has shown how a combination of color and texture features can speed up selection of items of interest in photos[8]. Texture has also been shown to be powerful for recognition of motions [9].

1.1 Texture: beyond the traditional definition

There is much more texture in the world than most people realize. Texture is ubiquitous; it is felt on the tiny surface of a shriveled pea, can be heard in the interwoven melodies of a fugue, can be seen in the rocking motion of a boat, and even shows up in human affect and behavior patterns. Eluding precise definition, texture is usually distinguished by being tactile, patterned, rhythmic, or noisy.

It is generally an ill-posed problem to say "find the texture in this picture." Texture eludes precise definition. Some researchers define it like pornography, "you know it when you see it." I find it helpful to list properties usually associated with texture, such as the three

[*] Limited Distribution Notice: This manuscript is being submitted for publication in the IBM Systems Journal. This early version is intended for and should be limited to peer communications and specific requests.

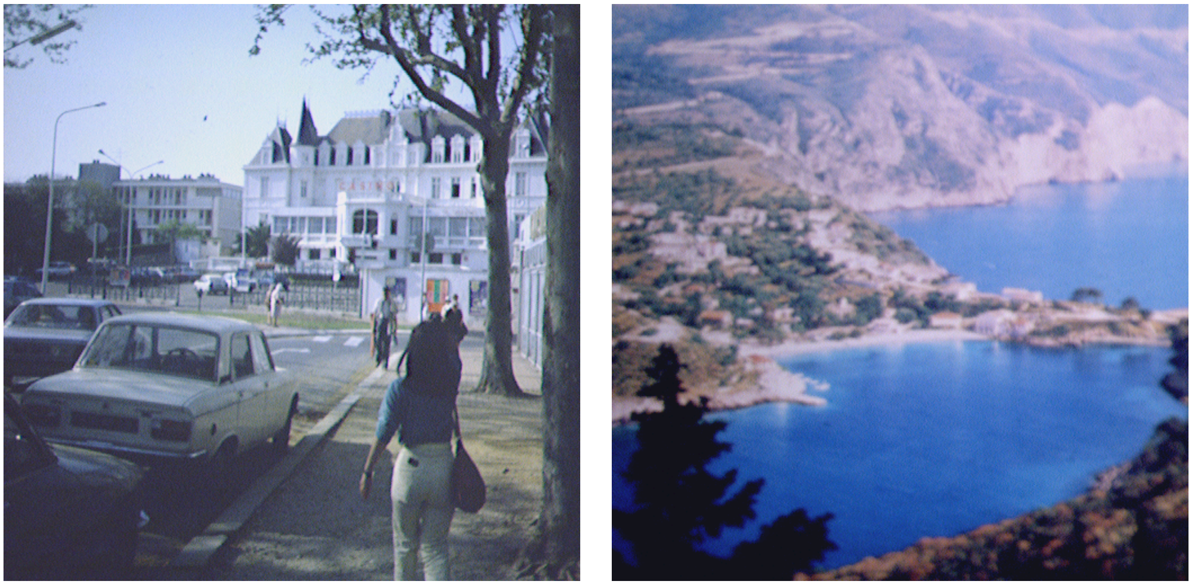


Figure 1: Quick glance recognition: city or country?

HiccupHiccupHiiccup

sh ysSTehtignaSio m

This Says Something

Figure 2: Defining texture: The first two strings are periodic and random 1-D textures, respectively; the third depends too much on a specific ordering to be a texture.

which follow. These three properties are not mutually exclusive, but are separated for easier discussion of how they influence applications.

1.1.1 Property 1: lack of specific complexity

The first property is illustrated by considering three categories of patterns, illustrated by the 1-D strings of letters in Figure 2. (These strings were inspired by the discussion of different kinds of entropy in [10].)

The first string is a 1-D periodic texture. It has a basic primitive, a specific set of rules for replication of the primitive, and allowance for minor perturbations. The primitive may be complex, but its complexity is leveraged over the whole pattern, resulting in low overall complexity as the string becomes longer. Periodic textures like this show up in physical materials such as nylon and crystals, and in audio such as the sound of a copy machine repeatedly sounding "ker-chunk ker-chunk slurp, ..." Periodic textures also occur in 2-D imagery of tile floors, and in repetitive space-time patterns such as two feet of a person riding a bicycle.

The second string is a sample of a 1-D stochastic texture, perhaps generated with a random number generator or filtered noise. A random sequence may look complex, but it has no specific order; it is characterized by a probability distribution. Random polymers, the sound of applause, and nucleic acids are other 1-D examples; turbulent water and kids footsteps while playing tag make higher-dimensional stochastic textures.

The third string, like the structure of DNA and proteins, is distinguished by having both specific order and complexity. Although it is an anagram of the second, and may be extracted from the same probability distribution, its specificity makes it qualitatively different.[1] This third string and its higher-dimensional analogues are not textures. For example, an analogous image would be a human face; without its underlying specific arrangement of eyes, nose, and mouth it would cease to be recognized as a face. A single face is not a texture.

Note that my use of "texture" here includes most textures used in computer graphics, but is not as broad as that literature's use of the term "texture" in "texture-mapping." The latter refers to arbitrary pixel maps placed over a 3-D structure to add realism to the scene. In computer graphics, an image of a face might be "texture mapped" onto polygons or a finite-element mesh to render a more realistic 3-D face. The face is not a texture by the properties outlined here, but is being treated like a texture with respect to the surface onto which it is being mapped. Similarly, a texture image such as sand might be texture-mapped onto a 3-D polygon shaped like a mound to render the effect of a 3-D pile of sand.

The three strings may also be combined in higher dimensions. For example, an image of a plowed field combines randomness along one direction with periodicity along the other. The Wold model, which will be highlighted further below, is based on such a separation of random and deterministic components.

There is no hard boundary between the three cases.

[1] Note that Shannon deliberately left "meaning" out of his probability-based information theory.[11].

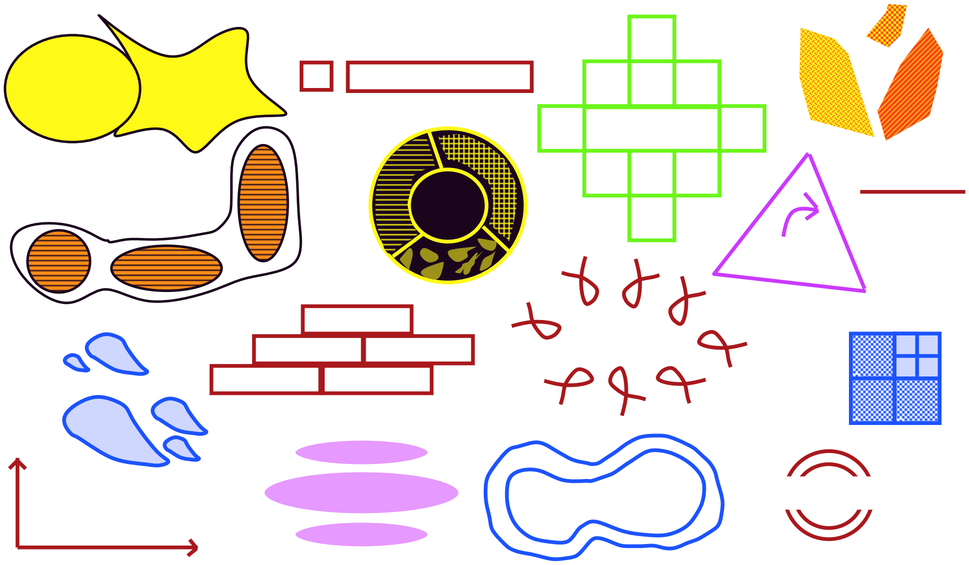


Figure 3: A society of models. Although some of these can model any signal, each has different strengths and weaknesses.

Consider the following two examples:

Example 1: String 3 can be replicated, resulting in a periodic texture like the case of String 1. The boundary between non-texture and texture is analogous to the boundary between count nouns and mass nouns: Asking how many replications of a non-texture it takes to make a texture is like asking how many grains of sand it takes to make a pile.

Example 2: String 3 can be gradually permuted until the order is no longer recognizable as a meaningful sentence, and it becomes like the case of String 2. An analogy in the image domain would be to overlay multiple views of a face, so that it suddenly had multiple eyes, noses, and mouths, no longer in the expected specific arrangement. The result is an effect like Picasso achieved with cubism, and may explain why people (and pigeons, perhaps) sometimes think such paintings look like textures.

1.1.2 Property 2: high frequencies

Although both texture and non-texture can contain high-frequency changes, they tend to occur more with texture. This property is perhaps most important, and annoying, to researchers in image coding where standardized coding methods utilize basis-functions such as the discrete cosine transform. These methods attain the best compression in smooth (low-frequency content) areas, so that pictures with lots of texture tend to be hard to compress efficiently.

Note that extreme smoothness can still be considered to be a texture, especially in the tactile domain (feel the "silky smooth" texture of this garment) but in digital imagery, smooth regions generally are considered as non-textured.

1.1.3 Property 3: restricted range of scale

Textures, unless they are truly fractal [12], tend to exist over a finite range of scales. Tree bark may look smooth from a distance, grooved as you move in closer, and pitted when you press your nose to the trunk. A brick wall looks periodic from a distance, but loses its periodicity when you are so close that you can see only a few bricks. This lack of persistence of texture over scale complicates the association of objects with texture; a range of scale and "typical views" must be a part of the association.

Scaling similarity also shows up in a less obvious way – across very different phenomena at different scales. In his delightful book on patterns in nature, Stevens [13] shows pictures of gas clouds and of milk poured into a black slate sink – two different materials at scales ranging from a centimeter to over ten quintillion kilometers, both which can be generated as "turbulence" textures. Stevens examines many of the common behaviors of natural patterns, including close packing, spirals, branching, shrinking surfaces, and turbulence – revealing a small number of underlying mechanisms responsible for an astronomical variety of patterns. This variety of mechanisms for forming patterns in nature suggests that we might find more than one model useful in forming digital patterns.

The three properties just described – lack of specific complexity, presence of high frequencies, and restricted scale – hint at the difficulty of characterizing textures, but more importantly, illustrate an expanse of possible forms. Texture occurs in audio, chemical structures, motion, imagery, and even human behavior patterns. A significant research challenge is to develop a family of models useful for representing, manipulating, comparing, and recognizing textures in digital libraries.

1.2 Paper organization

In the rest of this paper, the focus will be on texture models for image and video (Section 2), and on the systems we have developed using vision texture for applications such as browsing, retrieval and annotation (Section 3).

2 A society of models

A ski jumper shoots out of the gate, speeds down the snowy slope, forms an airfoil – flying – steady – then lands. To predict the jumper's motion, one might picture a straight trajectory lifting at the top of the hill, lowering at the bottom, and followed by a switch into two possibilities at the instant of landing. At that instant, the predictor may switch from a "straight-ahead" model, to a "tumbling-out-of-control" model. Two models – straight, or random – are useful for efficiently describing the motion. Similarly in football, whether we watch the motion of the ball being passed, carried, or fumbled, we switch naturally between different mental models of prediction. The right repertoire of models, and their proper combination, is more effective than trying to use one model for all tasks.

Figure 3 contains several models that have been used in computer vision, image processing, and computer graphics. Some of these are general enough to represent arbitrary signals and may be used for synthesizing data – perhaps for simultaneous compression and recognition in digital libraries. Other models only capture some features of a given signal which are useful for recognition or query. "Analysis" usually refers to the estimation of features or parameters of the model. Sometimes model features might be used (say, within an optimization framework) to approximate a reconstruction to the data, but in general they need not be sufficient for reconstructing the data. Such features might be useful, however, for discriminating among several categories of data. Both kinds of models – those which can re-synthesize the data, and those which can't, have applications in digital libraries.

One of the realities of research is that each model tends to have a trendy period of use, and then it is abandoned in pursuit of a presumably newer better model. Instead of searching for one "best" model, the approach here is that it is important to study a variety of models, to learn what they do best, and to learn how they may be effectively combined. This approach shares the spirit of Minsky's Society of Mind [14], whereby specialized agents, or models in this case, interact to make sense of what they see. Just because a model is capable of representing everything does not mean that it is best to use for everything.

In the rest of this section I will survey six models which have been the focus of our recent research. These six models are chosen to represent a variety of forms, including deterministic, stochastic, mixed, linear, and nonlinear forms. Some have parameters which are physically motivated, some which are perceptual, and some which are semantic. Most can be applied to arbitrary digital signals, although the emphasis here is on modeling imagery in space and time. Information on the other models in Figure 3 can be found in the references, especially overviews such as [15] and [16]. There is not space here for equations and details, but these are referenced for each model. The focus in the descriptions below is to familiarize the reader with each model, highlight some apparent strengths and weaknesses of each model, and point to important relations between the models. Section 3 will then discuss two systems we have built that rely on a society of models for more effective performance.

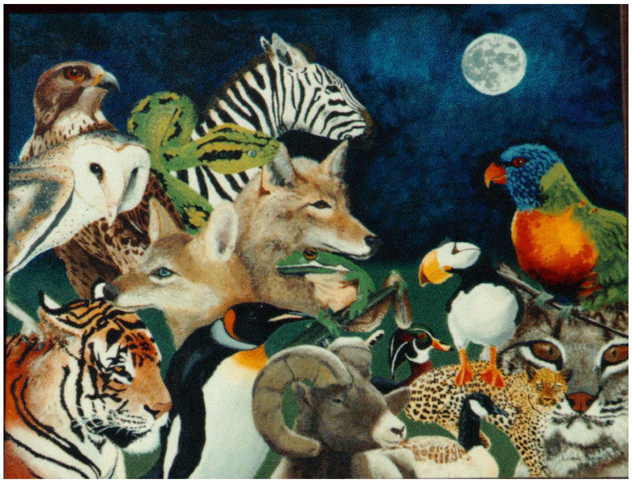


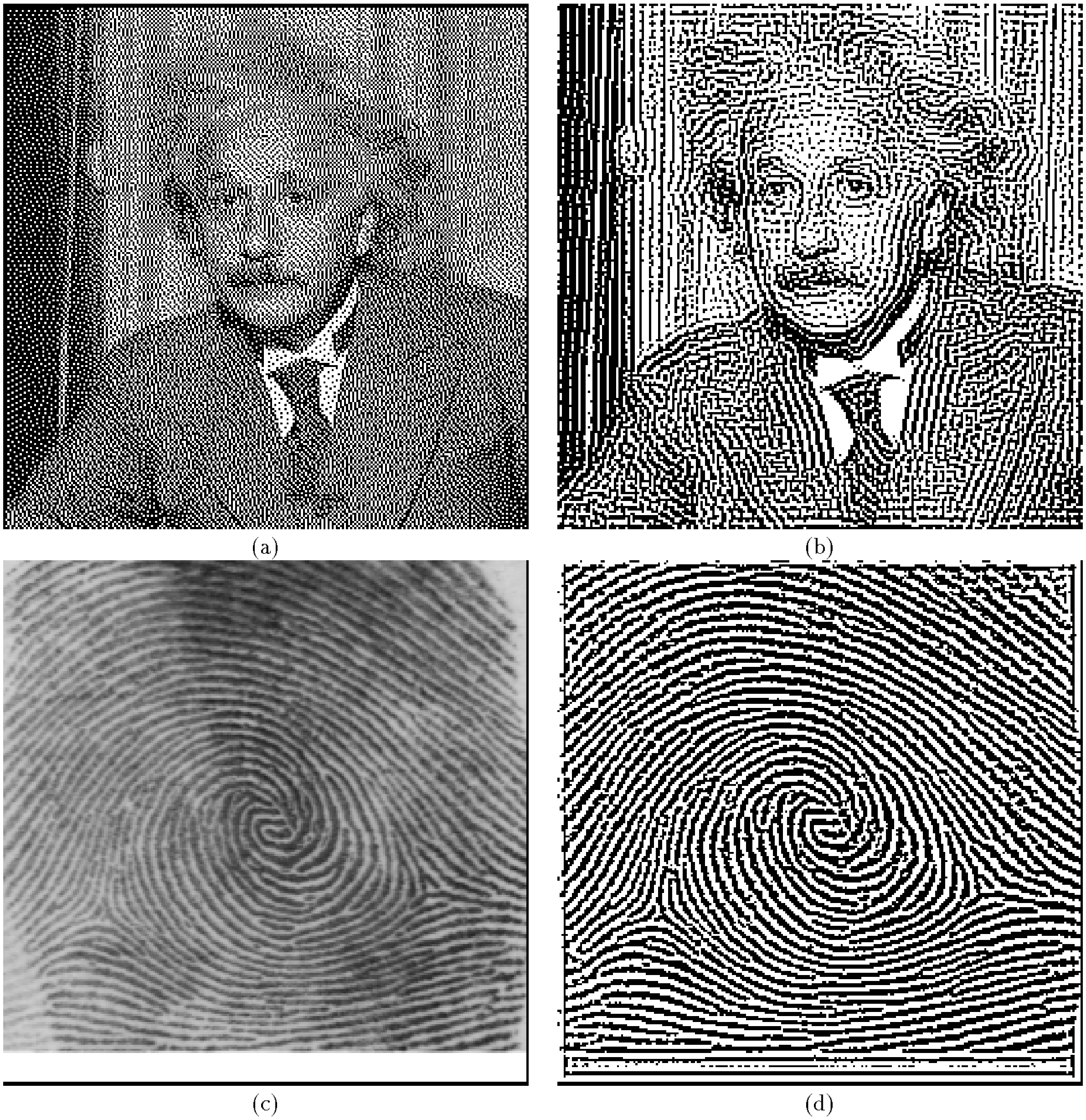
Figure 4: Painting by Lenore Ramm. Biological patterns like these can be mimicked by digital texture models. In particular, reaction-diffusion models may be used for efficient description of most natural patterns involving spots and stripes.

2.1 Reaction-diffusion models: beyond zebra stripes and leopard spots

Nature appears to use simple nonlinear mechanisms for pattern formation, or *morphogenesis*. For example, butterfly wings exhibit a great variety of patterns, all of which must be produced within a simple, light-weight, insect structure. The spots and stripes on lepidoptera are also found on brightly-colored tropical fish, zebras, leopards, tigers, cheetahs, birds, and more. In a digital library of such imagery, one might expect a reaction-diffusion model to be powerful for both representation and retrieval. Figure 4 illustrates some of the variety of animal patterns which are well modeled by reaction-diffusion.

Turing proposed in 1952 [17] that dappled patterns could be synthesized by a set of coupled nonlinear partial differential equations known as a "reaction-diffusion" system. Under certain conditions, reaction-diffusion models also can be used for analysis [18]. Inspired by Turing's work, we have developed a new nonlinear "M-Lattice" model which solves the biggest practical problem of the original Turing model (boundedness), and is still great at making spots and stripes.

Figure 5 demonstrates an application to halftoning, the representation of gray-level images by black spots on a white background [19]. The new M-Lattice solves a



(a)

(b)

(c)

(d)

Figure 5: Reaction-diffusion model (stripes and spots) used to make (a) "faithful" halftone, (b) "special effects" halftone, and (d) a binary enhanced fingerprint image from (c) an original noisy fingerprint image.

variety of nonlinear optimization problems, such as the creation of the "Wall Street Journal Style" halftone, that grows patterns along visually dominant directions, much like the hand-drawn versions made by artists [20]. The basic idea here is that the error introduced by halftoning gets pushed into perceptually-favorable directions, along lines that already exist in the image. We have also demonstrated the creation of color halftones with these effects using the M-Lattice [21].

Stripes, such as on zebras and fish, are well-modeled by the nonlinear Turing and corresponding M-Lattice models. However, digital libraries of zebras and fish are not presently as abundant as those of fingerprints. Human fingerprints, which resemble bifurcating stripes on zebras, have recently been successfully modeled with the new M-Lattice for the purposes of enhancement and binarization. Instead of merely removing noise, the M-Lattice boosts the underlying fingerprint pattern, effectively suppressing unwanted noise and intensity variations [19].

The reaction-diffusion model has found applications in image processing [22], [19], computer vision, [23], and computer graphics [24] [25]. In the latter, the emphasis has been on synthesis, although the synthesizing parameters could certainly be stored in a database of synthetic imagery and used for data manipulation, annotation, and retrieval. The effectiveness of reaction-diffusion as a biological model, not just for animal coat pattern formation, but also for emergence of structure of all kinds, is an ongoing research topic in mathematical biology [26]. In the digital arena, the model has been most successful in the synthesis of textures or images comprised of spots and stripes. However, the model is still new and largely unexplored. As a nonlinear model with a huge space of possible behaviors, it will be some time before its strengths and weaknesses are fully characterized.

2.2 Markov random field models: from grass and sand to monkey fur

The reaction-diffusion model is deterministic. However, there is another class of models that bears a resemblance to reaction-diffusion but which is stochastic – the class of Markov random field (MRF) models. Unlike most texture models, an MRF is capable of generating random, regular, and even highly structured patterns. In theory, it can produce any pattern. It does not just describe some characteristics for distinguishing textures, but it can be used for both texture analysis and synthesis.

The MRF has simultaneous roots in the Gibbs distribution of statistical mechanics and the Markov models of probability. The Gibbs distribution has a rich history of applications in physics including the modeling of lattice gases, molecular interactions in magnets, and ordering processes in condensed matter. In computer vision and image processing, the MRF is touted for its ability to relate the Markov conditional probabilities to the Gibbs joint probability. It can be easily incorporated into a Bayesian framework, making it flexible for a variety of applications.

Hassner and Sklansky [28] appear to have been the first to suggest the use of Markov/Gibbs models for image texture. Cross and Jain [29] conducted the first explorations of the MRF for gray-level texture modeling and showed that it generated natural appearing microtextures such as grass or sand. A Gaussian MRF has been applied to texture classification and modeling by Chellappa and Chatterjee [30], [31] and Cohen *et al.* [32].

Given successful use in these small sets of data, the MRF should also be useful in large digital library problems, when the library data is well-described by the model. For example, the aura framework derived from an MRF model has been shown to be useful for characterizing spatial yields of semiconductor wafers [33]. Searches through a database of wafer-yield imagery might therefore favor this model for finding similar patterns.

The interplay between microscopic dynamics and macroscopic force, such as that associated with a phase transition [34] triggered by temperature is an important factor in natural pattern formation. The effects of a temperature parameter on pattern formation with MRF's have been studied [35] revealing relationships between structuring models within mathematical morphology and the useful statistical features of co-occurrence [36]. However, these relationships also indicate limitations on the patterns that can occur at low-temperature [37]. Although in theory the MRF can model anything, these low-temperature relationships point to weaknesses of the MRF model.

In particular, although the MRF can make structures such as the stripes and spots favored by the reaction-diffusion model, it does not typically make such patterns unless coupled with an external structuring force, or forced into a low-temperature state [38]. For example, running at low-temperature on low-frequency structural cloud images was successful at simultaneously capturing cloud texture while preserving cloud shape [39]. In general, the expertise of the MRF does not seem to lie in large-scale structured patterns, except in a few special cases, and when careful temperature control is exercised.

The strength of the MRF appears to lie with homogeneous microtextures and simple attractive-repulsive interactions. Figure 6 shows the use of an MRF model for synthesizing the microtexture of fur in two patches of a mandril image. Details how this was done, as well as its potential for model-based semantic image compression, are discussed in [40]. Although the model is successful for fur in this example, the reader should keep in mind that the model is not typically successful on nonhomogeneous or non-micro-textures, and was not found to be successful when trained on other parts of the mandril image. To summarize: in theory the MRF can represent all patterns; however, in practice, its strengths make it suitable to only certain kinds of imagery that might occur in a digital library. Like all the models we've examined, its utility depends greatly on the contents of the digital library.

2.3 Cluster-based probability modeling: audiovisual patterns

As mentioned above, the MRF can theoretically represent any pattern, but is typically only good at capturing low-order interactions due to the complexity of its parameter estimation. The mandril fur above is a typical example of what it is good at synthesizing. The MRF fails at capturing patterns like those shown in the top row of Figure 7. To capture more complicated structures

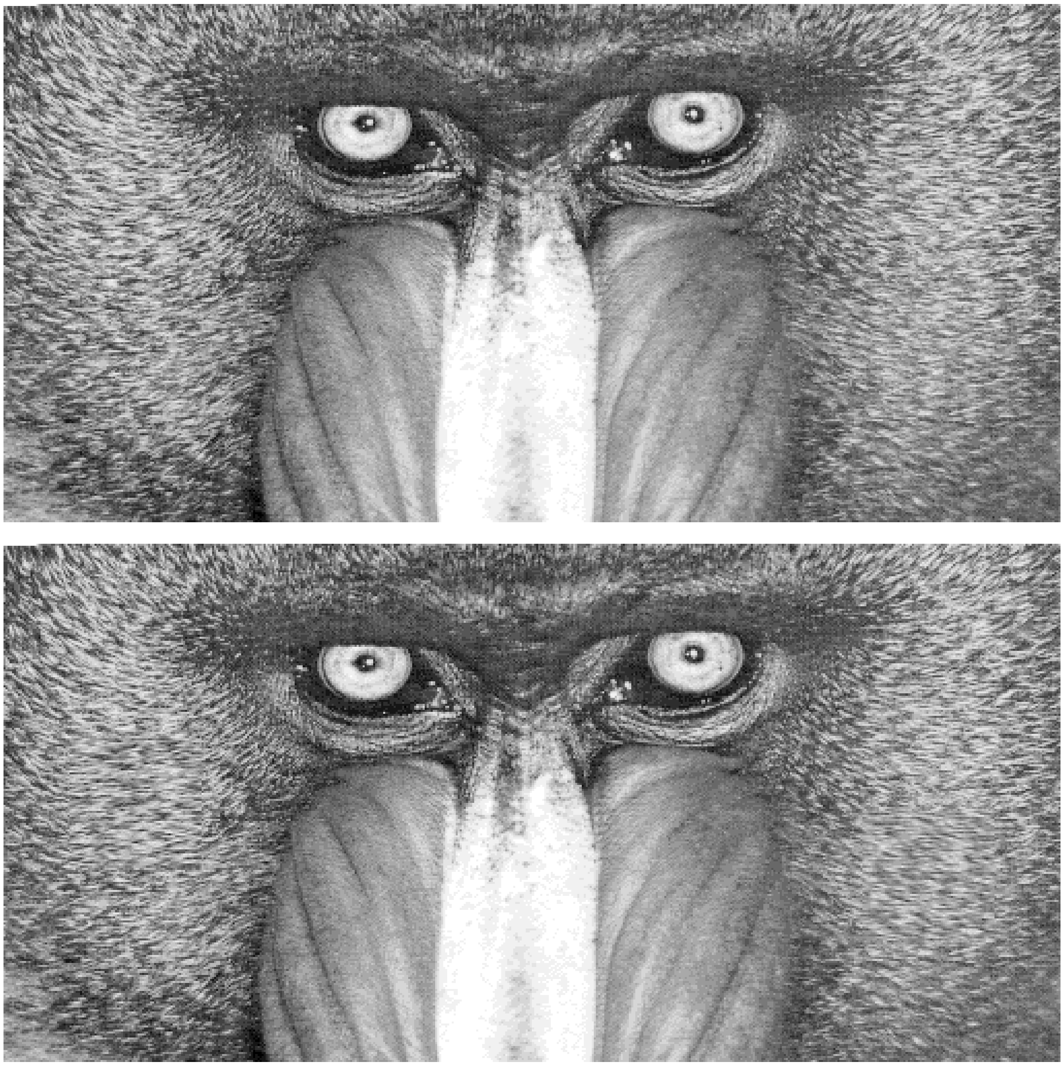


Figure 6: Illustration of a strength of the MRF model. The top image is the 256×512 original; the bottom image is the same except for two 64×64 patches of synthetic fur. Can you see them?

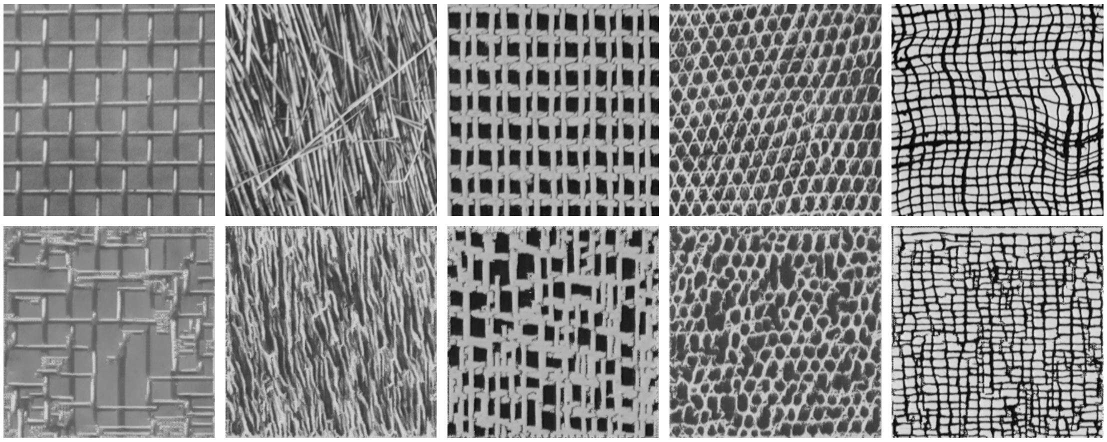


Figure 7: Top row: 256 × 256 patches from the Brodatz [27] album, used to train cluster-based probability models. Bottom row: deterministic multiresolution synthesis. The textures are, from left to right, D1 (aluminum wire mesh), D15 (straw), D20 (magnified French canvas), D22 (reptile skin), and D103 (loose burlap).

than in microtextures, we now consider a higher-order probabilistic model.

The key problem with increasing the order of a probabilistic model is that it exponentially increases the space of possibilities. For example, to consider joint interactions among a set of 14 pixels in a 256 gray-level image results in 2^{112} possibilities. This number dwarfs even the total number of images all of humankind could have ever seen, a mere 2^{70} possibilities. (The latter assumes 10 billion humans with their eyes open 24 hours/day, watching 30 frames/sec, living 100 years each.) Clearly, a model dealing with this many possibilities will run into practical problems.

The approach taken to make this model practical is described in [41]. To illustrate its power at capturing both microtexture features and higher-structured features, its parameters have been trained on six patterns shown in Figure 7, using 14th order joint probability statistics. To jointly model fourteen variables is a significant increase over the MRF; the latter is computationally tractable usually only for up to 3rd-order joint statistics. A multiresolution maximum-likelihood method was used to synthesize textures from the model parameters; these results are shown in the bottom row of Figure 7. Notice that the probability distributions did not involve enough variables to enforce globally regular structures; nonetheless, much of the character of the original is present in the full-resolution result. For example, the probabilistic model trained on the wire mesh in the first column captures relatively high-level features such as shading, bending, and even occlusion of the wire strands.

The cluster-based probability model implemented here is related to several other models, such as Gaussian mixture models; these relations, along with the application of this model to image restoration and compression, are discussed further in [42]. One of the drawbacks of the model is that it presently requires a lot of parameters compared to other texture models. Research is underway to determine how the parameters can be leveraged across large classes of patterns, to make the model more efficient for use in digital libraries.

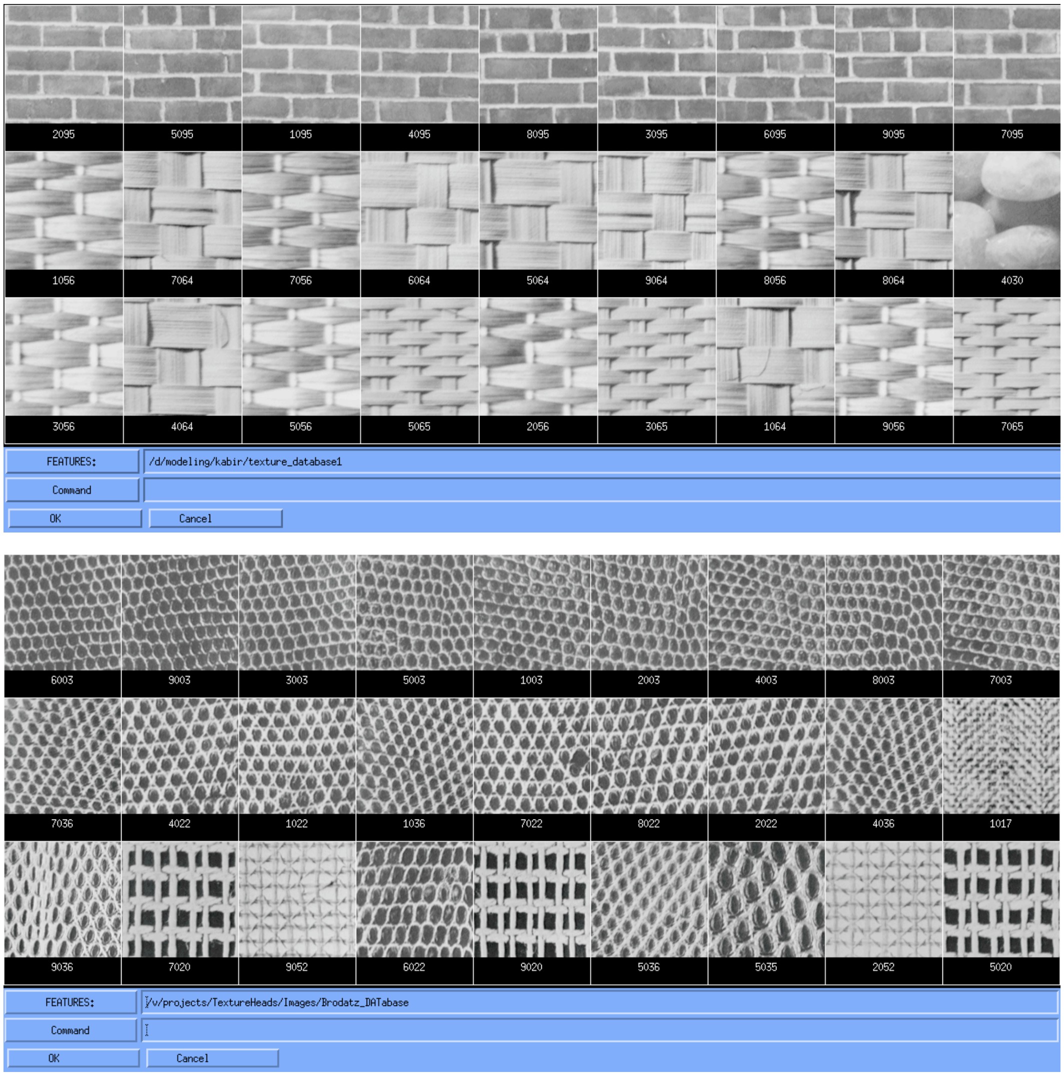
The cluster-based probability model has recently been shown to be capable of realistic sound texture synthesis [43], and to perform well on certain perceptual similarity comparisons of sounds [44]. Indeed, a truly effective society of models will include models that work not just for visual features, but also for arbitrary perceptual and semantic information features. Digital libraries often contain mixed media such as audio and image; models which can handle multiple media offer savings in design time, development time, and overall system cost.

2.4 A new Wold model for perceptual pattern matching

What features are important to people when measuring similarity in pictures? A perceptual study by Rao and Lohse [45] has shown that the top three features may be described by 1) periodicity, 2) directionality, and 3) randomness. A model that explicitly gives control over these features would potentially provide more perceptual control over pattern formation and visual queries.

In statistics, there is a theorem by Wold which provides for the decomposition of regular 1-D stochastic processes into mutually orthogonal deterministic and stochastic components. For images, this results in a decomposition into three components, which approximately correspond to periodicity, directionality, and randomness. As such, the Wold model is one of the few models that has intuitive parameters, or semantic "control knobs." An implementation of this model for analysis and synthesis of homogeneous textures can be found in [46].

For the purposes of image retrieval, we have developed a new implementation of the Wold model. This implementation facilitates the finding of perceptually-similar patterns in a database containing both homogeneous and non-homogeneous textured images [47]. When the user selects a given image, similar-looking images are



FEATURES: /d/modeling/kabir/texture_database1

Command

FEATURES: /v/projects/TextureHeads/Images/Brodatz_DATabase

Command

Figure 8: Two examples of using Wold features for pattern retrieval, searching for patterns similar to the pattern at upper left.

retrieved. Examples are shown in Figure 8. The upper left image in each of the two figures is the one selected by the user. The images which follow represent the closest images in raster-scan order from the selected image. Although the images here are from the Brodatz database, they could just as well be from a large database of fabrics, tiles, wallcoverings, and other textiles, facilitating searches by consumers and designers.

Although the Wold model was found to be the most successful of five texture models [47] for retrieval in the Brodatz database, it is not necessarily the best for an arbitrary set of imagery. To summarize, its strengths appear to lie in natural pattern similarity, especially when periodicity, directionality, and randomness are distinguishing features. One of the weaknesses can be seen in the second row of Figure 8, in the right-most image, where round stones were retrieved, due largely to the presence of high contrast horizontal edges near the center of this image.

2.5 Stochastic model for temporal textures

Video is full of motion, providing a new challenge for texture models. Some motions are rigid, like a car moving across a scene, and can be captured by simple non-textural models. However, motions such as blowing leaves and wavy water are non-rigid, and require models which exploit local collective properties – temporal texture models.

Temporal texture is a relatively new research area; only in the last few years have researchers been able to deal with the growth in computational complexity and storage caused by an extra dimension of raw data. Our work in this area has focused on treating video as a spatio-temporal image volume. Patterns in the volume show up as a result of periodic or random motions – for example, a person walking across a scene results in a periodic braided pattern at leg-level [48]. The types of queries we hope to address with this research are queries such as "find scenes with moving water," or "are there other scenes where a person is walking?" Like spatial texture, temporal texture will need to be augmented with other information before it can address relational queries such as "find dogs chasing cars."

In an effort to first formulate a general temporal texture model, a linear auto-regressive model (of the auto-regressive moving average (ARMA) family in Figure 3) [49] was extended for stochastic temporal textures. The standard 2-D model was augmented to form a linear spatio-temporal auto-regressive (STAR) model, which predicts new image values based on a volume of values lagged in space and time [50]. Using the STAR model, parameters for stochastic temporal textures were estimated, and the motions were resynthesized from the parameters. Resynthesis of motion textures such as steam, river water, and boiling water were found to look natural. These patterns might be thought of as temporal microtextures in that their perceptual characteristics are well-captured by pair-wise (2nd order) statistics over a small volume of the data.

An "x-y-t" volume of an original river sequence and a synthetic river sequence are shown in Figure 9, showing how perceptually similar they appear even though the one at the right was synthesized from model parameters. Although the STAR model was found to be strong at characterizing such homogeneous temporal textures, it was not found to be able to capture the structure in less homogeneous temporal patterns, such as swirling water going down a drain. Such patterns, like their spatial counter-parts, seem to require either a larger joint inter-pixel characterization, or coupling with some global structure, as provided by the MRF external field. Nonetheless, a digital library might contain data for which the STAR model is the best choice. Alternatively, a model that directly incorporates mechanisms of swirling and other fluid motions might be better for some types of queries. The sixth model, described next, is an example of a model with explicit physically-motivated mechanisms to control motion behavior.

2.6 Synthetic flames via polygonal particle systems

One of the most challenging temporal textures to model is fire. Fire is one of Nature's greatest actors, able to evoke a wide range of feelings through its emotional and destructive power. For filmmaking, fire is extremely difficult to control, and results in the expensive construction and subsequent destruction of objects on the set. Valuable resources are spent trying to exploit the power of fire through pyrotechnic techniques, and ultimately the range of available effects is limited by the laws of physics.

We have developed a model for synthesizing fires that look real, respond properly to wind and gravity, light their environment, spread over and char 3D objects, and compute in interactive time [51]. The flames are rendered using a technique based on modified particle systems – each particle is a shaded translucent polygon, which combines with others to build the flickering flames. The flames are coupled with a physically-based spreading mechanisms to achieve realistic movement around polygonal 3-D objects. The model parameters were designed to give graphic engineers semantic control knobs to change factors such as flammability of the underlying material or velocity of the wind, and have the fire respond in the expected natural way. The resulting model makes it easier for realistic-looking synthetic fires to be placed into both artificial and natural scenes. Hence, the model avoids the costs and dangers associated with real fires, while giving a greater possible variety of effects. Additionally, the parameters can be set to control flame density, shape, blending, and noisyness, allowing non-physical special effects. A few flames are shown in Figure 10.

Models with semantic parameters such as this flame model have a variety of uses beyond synthesis. As designers construct digital libraries of synthetic video and graphics, it becomes useful to use synthesis parameters for retrieval: "what was the name of that file that contained flames blowing in the wind but not spreading?" It is also possible that some of the parameters of the synthetic models might be estimated from natural footage, given that the parameters are physically-motivated; this is an unexplored research area. Currently, the model parameters also allow fast and easy manipulation, so that a user may craft a variety of fires (candle flame, roof fire, etc.) either for modifying a particular retrieved scene to

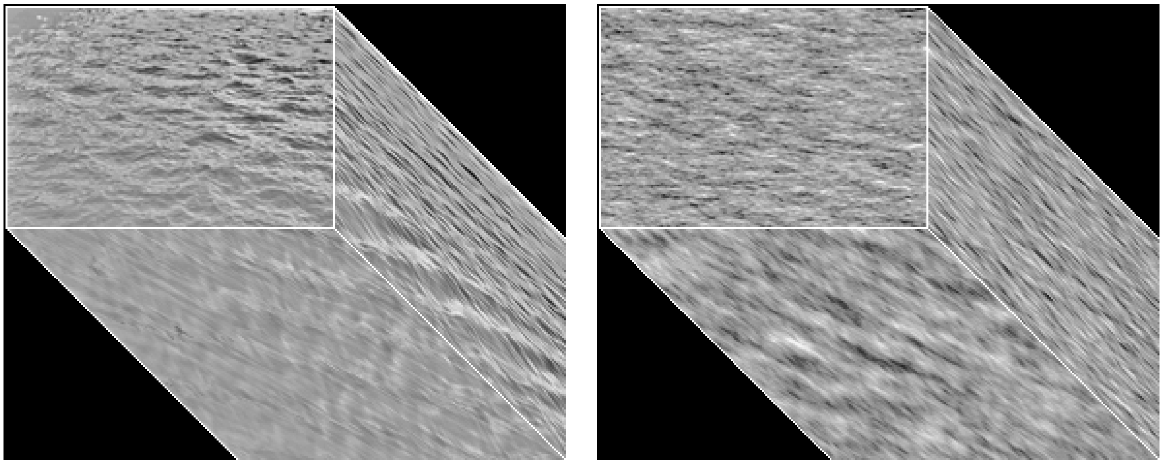


Figure 9: Left: original river video sequence. Right: synthetic sequence made from STAR model, illustrating similarity to the original.

be closer to what the user wants, or for creating a prototype to search on. An example is "find fires spreading up vertical structures."

3 Systems for browsing, retrieval, and annotation

The six models highlighted above do not solve all the problems in texture modeling, much less all the problems in digital libraries. However, they illustrate a variety of areas of expertise, which can work individually or collectively to assist in representing, manipulating, comparing, recognizing, and annotating data in digital libraries. Which one or ones should be used? Unless a digital library contains a highly restricted set of data, which is known in advance, we cannot expect a single model to be best at all the tasks demanded of the digital library. A model that is good for finding flames that move in a particular way is probably not going to be good for finding particular human motions. In this section I will briefly survey two systems we have built which incorporate vision texture and a society of models for assisting in browsing, retrieval, and annotation of image and video. Both systems are flexible in their abilities to incorporate a variety of models. The first depends on the user to select the models; the second learns to select or combine models automatically.

3.1 Photobook: browsing and retrieval

Both academic and industrial scientists have begun researching and developing systems to assist users in navigating through digital imagery. Some of the earliest and largest research efforts have been at IBM Almaden [52], ISS [53], and MIT [54]. Early results have already been made into products, and can be explored interactively on the world-wide web [55], [56].

The first system developed at the MIT Media Lab was Photobook. Photobook is an interface that displays still images and video keyframes, and offers access to a variety of tools for browsing and retrieval. Photobook currently interfaces to databases including faces, animals, artwork, tools, fabric samples, brain-ventricles, and vacation photos. Depending on the category of images, different algorithms are available for assisting in retrieval. Each image has pre-computed (offline) features associated with it, so that when a user selects an image of interest, the system instantly updates the screen showing other images in the database most similar to the selected image.

The problems of what models to use for image representation, and how to measure image similarity are challenging research problems for the image processing community [57]. Photobook, like the systems of [55] and [56], allows the user to select manually from a variety of models and associated feature combinations. As a research tool, Photobook assists in rapid benchmarking of new pattern recognition and computer vision algorithms. An example interaction with Photobook, looking at video keyframes, is shown in Figure 11.

Experience interacting with the Photobook system has taught us that although it saves time in browsing and retrieval tasks, the job of selecting which model to use, or which combination of features for searching is generally non-intuitive. Although an expert who works with the models can learn which tend to work best on which data, this kind of expertise only holds across uniform databases, such as fingerprint images or face images. For general consumer photos, stock photos, or clip-art services, there may not be one winning model or fixed combination of models, but these may need to vary within the database, or vary with each new search. Even the expert with good intuitive understanding of the features rapidly becomes frustrated at how often the settings to combine features need to be changed for optimal performance.

The model combination in Photobook and similar industrial systems is feature-based, and tends to be limited to linear combinations of features – e.g., "Use 60% of texture model A, 20% of texture model D, 10% of color model B, and 10% of shape model A." Unfortunately, users don't naturally sort images by similarity using this

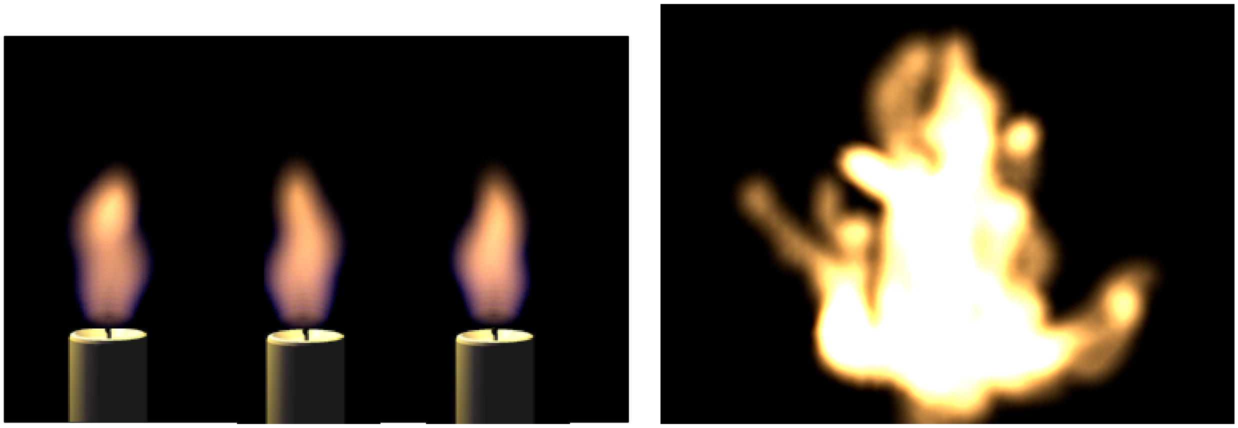


Figure 10: Synthetic flames.

kind of language. In particular, as the dimensionality (based on total number of model features) increases, intuition about how to pick relative weightings among features is lost. The need to determine all the weightings for multiple features, and hence for the society of models, is a problem that plagues all existing retrieval systems to date. A solution to this harder problem was a key motivation for the system described next.

3.2 Foureyes: learning from user interaction

People have different goals when they interact with a digital library retrieval system. Even if they are nominally interested only in annotation, or only in retrieval, they are likely to have different criteria for the labels they would give images and the associations they would like retrieved. These criteria tend to be data-dependent, goal-dependent, culture-dependent, and even mood-dependent. On top of this unpredictability, the average user has no idea how to set all the system knobs to provide the right balance of color, texture, shape, and other model features to retrieve the desired data.

A society of models is most powerful when the models are well-matched to the problems, where the problems may depend significantly not just on the data, but on the present user's notion of similarity. The request "find more examples *like this*" has many right answers, and different models or model combinations may perform best for different answers. We have found that combinations of low-level models well-chosen to suit a particular task can outperform single more sophisticated models that do not suit the task well. We have also found cases where a single sophisticated model can outperform combinations of low-level models. What is needed is a system that can learn how to best exploit multiple models and their combinations, freeing the user from this concern.

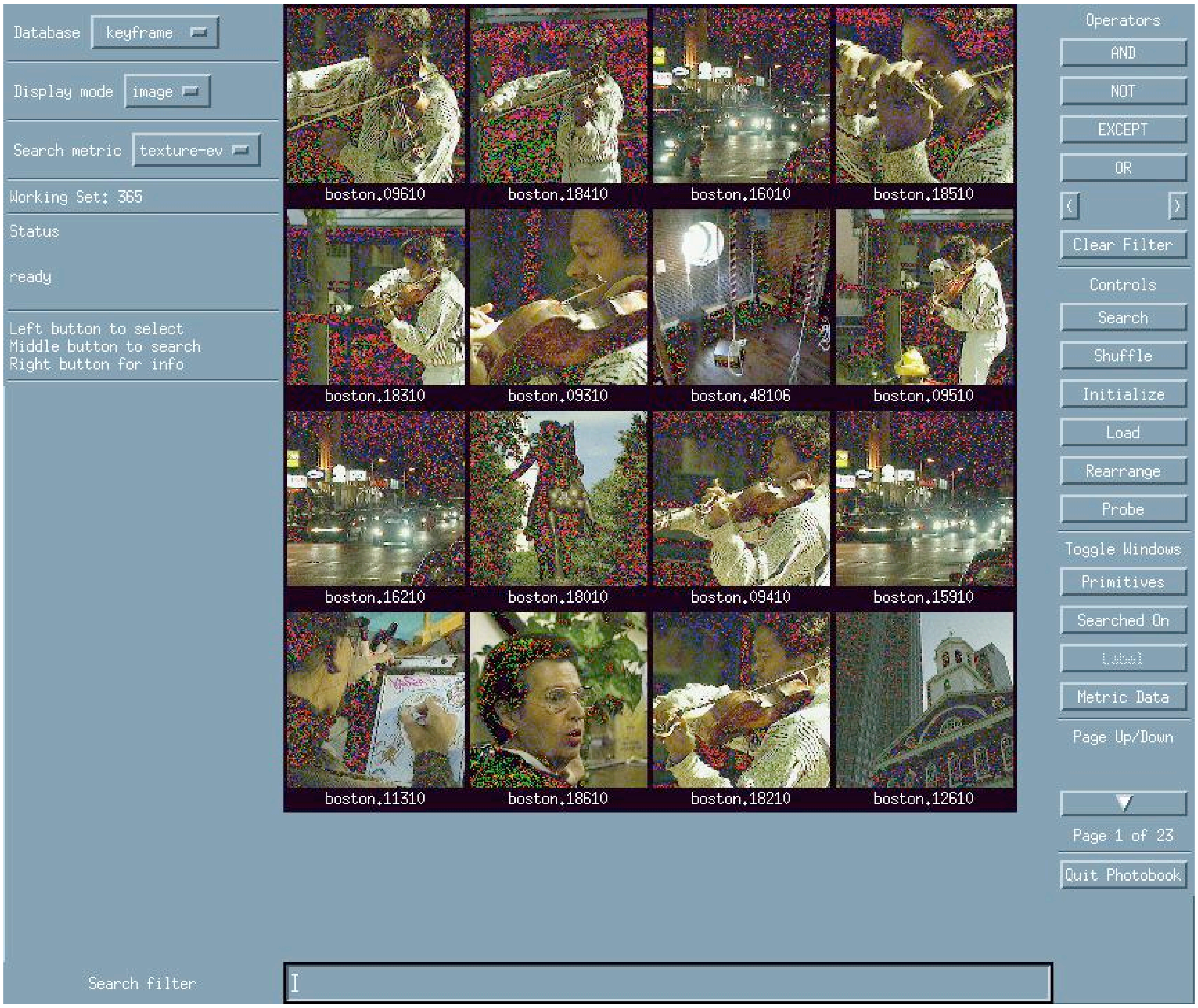
Our goal has been two-fold: to develop a system that (1) can select the best model when one is best, and figure out how to combine models when that is best, and (2) can *learn* to recognize, remember, and refine best model choices and combinations, by looking both at the data features and at the user interaction, and thereby increase its speed and knowledge with continuous use. The system FourEyes was developed for this two-part goal.

FourEyes not only looks at pre-computed features of the data (as does Photobook), but additionally, FourEyes looks at the user's interaction with the data. The user can give the system examples of data he or she is interested in, e.g. by clicking on some buildings and then on the "positive" example button. The user can also give negative examples, providing corrective feedback to the system. FourEye's use of user examples is a kind of relevance feedback, a well-known and powerful technique used in the latest text-based retrieval systems. However, FourEyes goes beyond relevance feedback in its abilities to combine models and to learn.

Given a set of positive and negative examples, FourEyes looks at all the models and determines which model or combination of models best describes the positive examples chosen by the user, while satisfying the constraints of the negative examples. FourEyes is able to choose or combine models in interactive-time with each set of positive and negative examples, allowing the features used by the system to change with each query.

FourEyes achieves model combination by multiple stages of processing. Instead of combining features in a numerical feature space (say, by concatenating all the model features into one vector and conducting some kind of subsequent feature selection or linear feature combination), FourEyes abandons numerical feature spaces after they have been used for an initial (first-stage) offline formation of groupings. This is a key step which distinguishes FourEyes from other existing systems that work with multiple models. The groupings in FourEyes act as a new language through which models can interact; all the models can group all the data, either individually or cooperatively. The problem at this point becomes which models best group the data of interest to the user?

The final stage of the model combination involves an online learning method. FourEyes can currently use one of several possible methods (e.g. set cover, decision list, or decision tree) to choose which groupings best cover the user's positive examples, cover none of their negative examples, and satisfy some additional criteria. (See [58] and [59] for details on the learning, as well as on other stages of processing in FourEyes.) The learner can select



Database keyframe

Display mode image

Search metric texture-ev

Working Set: 365

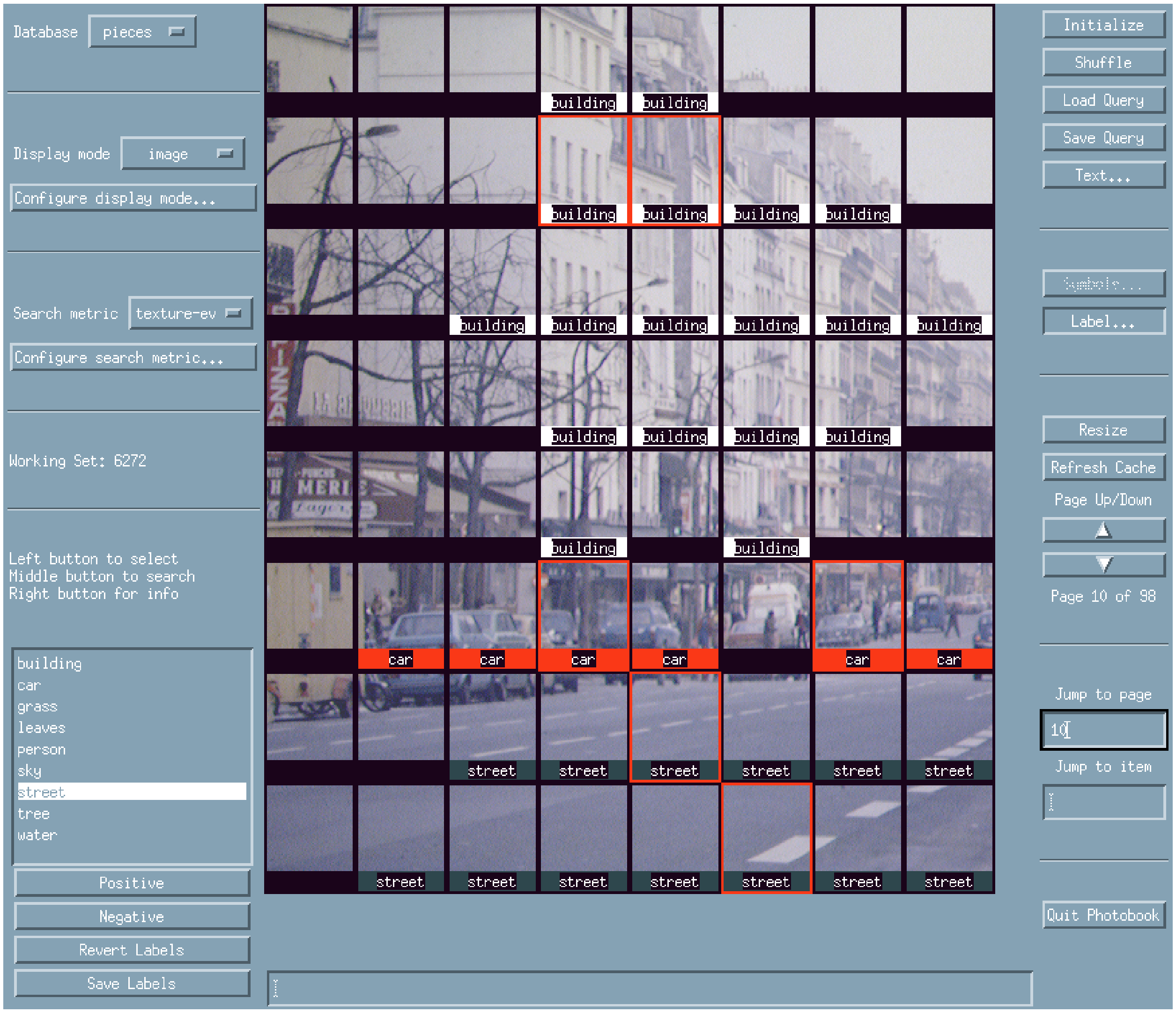
Status

ready

Left button to select
Middle button to search
Right button for info

Search filter

Figure 11: Photobook vision-based content query: Are there any images similar to the image of the violin player shown at the top left? After searching a database of several hundred video keyframes, the result is the series of images shown here, ranked by similarity to the query image in terms of their visual content. The system does surprisingly well...although there are cases where it is difficult to understand the computer's similarity judgement.



Database pieces

Display mode image

Search metric texture-ev

Working Set: 6272

Left button to select
Middle button to search
Right button for info

Page 10 of 98

Jump to page 10

Figure 12: Screen shot of FourEyes during the labeling of examples of building, cars, and street.

groupings all from one model, or groupings from any combination of the models available to it. It might, for example, use a mixture of groupings from motion, color, and texture models.

It is important to emphasize that FourEyes is a learning system; it *learns* which methods of combination best solve a particular problem, and remembers these combinations. In this sense it is quite different from traditional relevance feedback systems. When presented with a new problem similar to one FourEyes has solved before, then FourEyes can solve it more quickly than it could the first time. If the new problem is dissimilar, then FourEyes learns a new combination of models for solving it. FourEyes gets faster as it sees problems similar to those it has seen before. ("Faster" is defined by an ability to retrieve or label the desired concepts given a smaller number of examples of what the user wants.) FourEyes has also demonstrated faster learning across new related (but different) problems [59]. Current research on FourEyes aims to improve its abilities as a "continuous learner," using knowledge from problems it has been trained on to improve its performance across new problems for which it has not been trained. This is important in digital libraries, enabling users to change their minds and queries frequently as they see more of the available data.

3.2.1 Power-assisted annotation

Much of image retrieval depends on text descriptions, or *annotations*, which have been tediously typed in by humans. Ideally, semantic annotations and perceptual image features work together, with annotations describing visual relations, and visual features helping propagate annotations to "visual synonyms" [60]. The first version of FourEyes was designed to use vision texture and a society of models to assist the user in annotation.

In annotation, the user labels prototypes in a handful of images, and FourEyes then labels the rest of the database based on the examples of the user. Figure 12 shows an example annotation – the user selected two patches and labeled them "building" (red boundaries indicate patches selected by the user), two patches of "cars" and two patches of "street." The system then responded by finding the 31 additional labels shown in Figure 12. At the same time, the system went through all the other images in the database, and labeled other places it found to "look like" building, cars, and street. In small-scale tests on a set of vacation photos, this power-assisted annotation process cut the cost of annotating by more than 80% [61].

Once images are partially annotated, retrieval systems can use semantic search criteria as well as the present visual-feature based criteria. For example, after using FourEyes to annotate less than 20% of the BT image database, queries for "semantically similar" scenes could be made, as illustrated by Figure 13, where an image was retrieved as similar if it contained a similar percentage of regions with labels of building and street. The location of the labeled regions was not considered, but only their relative area within the image. Effectively the model is a histogram of labels, equipped with a distance on the histogram. At this semantic stage there are many existing tools available which can be used, e.g. an online text thesaurus.

It is worth mentioning that no one model available to FourEyes was able to represent the variety of buildings and street shown in Figure 13. Instead, FourEyes constructed a concept of "building" and a concept of "street" by combining groupings found by several different models. The exact combinations are transparent to the user, but are learned by the system for speeding up future similar requests.

In general, the performance of power-assisted annotation depends on the data, the nature of the annotations, and the learning algorithm. A benefit of building a learning algorithm into an annotation system is that the FourEyes system saves the most useful label-visual feature associations, essentially constructing a representation that acts as a "visual thesaurus" [60]. A cluster labeled "building" that looks like white buildings viewed from a sharp perspective can therefore get associated with a cluster labeled "building" that looks like white trimmed-red brick from a different perspective. Different prototypes of visual building get linked to the same semantic label. Not only does the system accumulate knowledge and improve its performance, but it ultimately helps vision researchers study the connections between high-level visual descriptions and low-level vision texture.

FourEye's learning ability allows retrieval algorithms to be customized for each user's goals, while freeing the user from having to figure out how to hand-set the models' non-intuitive weights and combinations every time his or her query goals change.

FourEye's reliance on the society of models means that it can simultaneously provide for many notions of similarity – including color, texture, shape, motion, position, and even user-defined subjective associations. The latter are particularly important as many queries (indeed, the most common ones for stock photos in advertising [62]) are for images with a certain "mood." Giving computers the ability to learn about affect will make huge new demands on tools for learning and pattern modeling, but is essential for improving their performance in tasks involving human interaction [63].

4 Summary

This paper surveys recent research in the Vision Texture group of the MIT Media Laboratory. This research broadens the definition of texture to include all signals best described by collective properties of low-level features – for images, the visual equivalent of "mass nouns." Several texture models have been investigated, including reaction-diffusion, Markov random fields, cluster-based probability distributions, Wold features, STAR models, and modified particle systems, for describing combinations of visual features that occur in image, video, and graphics. This paper briefly describes each of these, highlighting its strengths, relations to other models, and potential uses in digital libraries.

Understanding multiple models and their interactions is an essential part of a greater goal, the construction of an effective "society of models." The society of models approach allows a system to flexibly choose the best solution, whether it is a combination of low-level models or

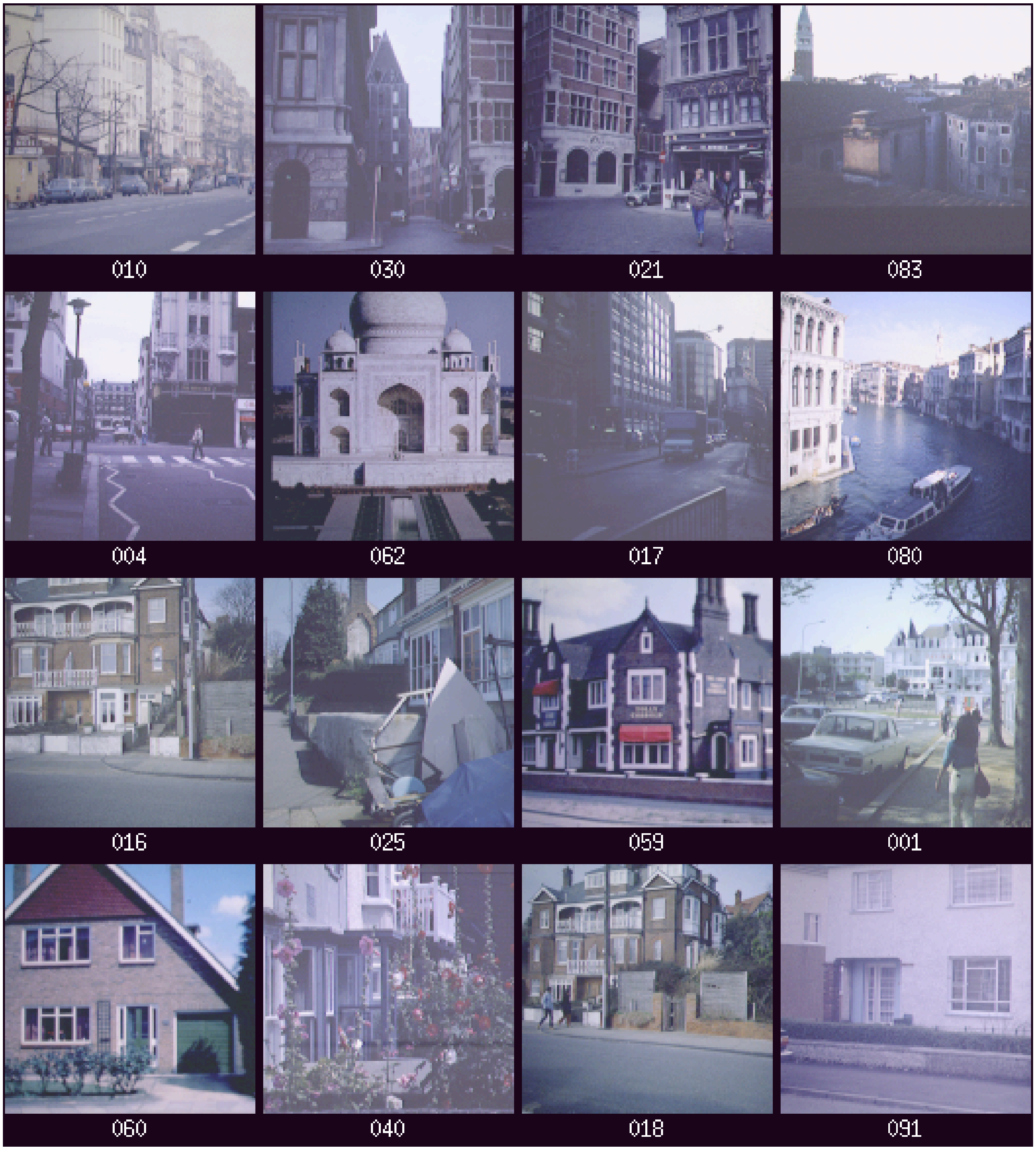


Figure 13: Results after labeling data in FourEyes. “Computer, go find scenes like this one (upper left), with buildings and/or street.”

a single sophisticated model. This approach is especially important in interactive systems for image browsing and retrieval, where a variety of models tailored to different goals are necessary for best performance.

This paper describes two such systems for interactive browsing, retrieval, and annotation of image and video data. One of these systems, FourEyes, looks not only at pre-computed features of the data (like the other system, Photobook), but also looks at the user's interaction with the data. Using a learning algorithm, FourEyes determines which models or combinations of models perform best for the user's task. It accumulates knowledge from the user, becoming more effective with increased use. Together, the vision texture models and learning algorithm contribute to new systems that save users time organizing, manipulating, browsing, querying, and annotating large sets of visual information.

Acknowledgments

It is a pleasure to acknowledge the graduate students who have contributed to the research described in this survey: Monika Gorkani, Fang Liu, Tom Minka, Chris Perry, Kris Popat, Alex Sherstinsky, and Martin Szummer. Marty Friedmann contributed the multiple-models football scenario, and started me thinking about how humans switch among models with different strengths. I'd also like to acknowledge the anonymous reviewers for their helpful comments. This work has been generously supported by BT PLC, HP Research Labs, IBM, Interval, and NEC.

References

[1] R. J. Herrnstein, D. H. Loveland, and C. Cable, "Natural concepts in pigeons," *J. of Exp. Psych: Anim. Beh. Procs.*, vol. 2, pp. 285–302, 1976.

[2] S. Watanabe, J. Sakamoto, and M. Wakita, "Pigeons' discrimination of paintings by Monet and Picasso," *Journal of the Experimental Analysis of Behavior*, vol. 63, March 1995.

[3] H. D. Hubel and T. N. Wiesel, "Receptive fields and functional architecture of monkey striate cortex," *J. Physiology*, vol. 195, pp. 215–243, 1968.

[4] W. T. Freeman and E. H. Adelson, "The design and use of steerable filters," *IEEE T. Patt. Analy. and Mach. Intell.*, vol. PAMI-13, pp. 891–906, Sept. 1991.

[5] R. W. Picard and M. Gorkani, "Finding perceptually dominant orientations in natural textures," *Spatial Vision, special Julesz birthday issue*, vol. 8, no. 2, pp. 221–253, 1994.

[6] M. M. Gorkani and R. W. Picard, "Texture orientation for sorting photos at a glance," in *Proc. Int. Conf. Pat. Rec.*, vol. I, (Jerusalem, Israel), pp. 459–464, Oct. 1994.

[7] M. J. Swain and D. H. Ballard, "Indexing via color histograms," in *Image Understanding Workshop*, (Pittsburgh, PA), pp. 623–630, Sept. 1990.

[8] T. Syeda-Mahmood, "Model-driven selection using texture," in *Proc. 4th British Machine Vision Conference* (J. Illingworth, ed.), (Univ. of Surrey, Guildford), pp. 65–74, BMVA Press, Sept. 1993.

[9] R. Polana and R. Nelson, "Low level recognition of human motion," in *IEEE Workshop on Motion of Non-rigid and Articulated Objects*, (Austin, TX), 1994.

[10] C. B. Thaxton, W. L. Bradley, and R. L. Olsen, *The Mystery of Life's Origin.* New York: Philosoph. Lib., 1984.

[11] C. E. Shannon and W. Weaver, *The Mathematical Theory of Communication.* Urbana and Chicago: University of Illinois Press, 1963.

[12] B. B. Mandelbrot, *The Fractal Geometry of Nature.* New York: W. H. Freeman and Company, 1983.

[13] P. S. Stevens, *Patterns in Nature.* Boston, MA: Little, Brown and Co., 1974.

[14] M. Minsky, *The Society of Mind.* New York, NY: Simon & Schuster, 1985.

[15] R. Haralick, "Statistical and structural approaches to texture," *Proc. IEEE*, vol. 67, pp. 786–804, May 1979.

[16] M. Tuceryan and A. K. Jain, "Texture Analysis," in *The Handbook of Pattern Recognition and Computer Vision* (C. H. Chen, L. F. Pau, and P. S. P. Wang, eds.), pp. 235–276, World Scientific Pub. Co, 1993.

[17] A. M. Turing, "The chemical basis of morphogenesis," *Phil Trans. R. Soc. Land.*, vol. B 237, pp. 37–72, 1952.

[18] A. S. Sherstinsky, *M-Lattice: A System for Signal Synthesis and Processing Based on Reaction-Diffusion.* ScD thesis, MIT, Cambridge, MA, 1994.

[19] A. Sherstinsky and R. W. Picard, "M-lattice: From morphogenesis to image processing," *IEEE Transactions on Image Processing*, 1995. To appear; Also appears as MIT Media Lab Perceptual Computing TR #299.

[20] R. Kelman, 1994. Dow Jones; Personal communication.

[21] A. Sherstinsky and R. W. Picard, "Color halftoning with M-lattice," in *IEEE Second Int. Conf. on Image Proc.*, (Washington, DC), Oct. 1995. To appear; Also appears as MIT Media Lab Perceptual Computing TR #336.

[22] C. B. Price, P. Wambacq, and A. Oosterlinck, "Applications of reaction-diffusion equations to image processing," in *3rd Int'l Conf. on Image Proc. and Its Appl.*, pp. 49–53, 1989.

[23] B. B. Kimia, A. R. Tannenbaum, and S. W. Zucker, "Shapes, shocks, and deformations I: The components of shape and the reaction-diffusion space," Lab for Engineering Man/Machine Systems LEMS-105, Brown University, June 1992.

[24] G. Turk, "Generating textures on arbitrary surfaces using reaction-diffusion," *Computer Graphics*, vol. 25, pp. 289–298, July 1991.

[25] A. Witkin and M. Kass, "Reaction-diffusion textures," in *Siggraph*, 1991.

[26] J. D. Murray, *Mathematical Biology.* New York, NY: Springer-Verlag, 1990.

[27] P. Brodatz, *Textures: A Photographic Album for Artists and Designers.* New York: Dover, 1966.

[28] M. Hassner and J. Sklansky, "The use of Markov random fields as models of texture," *Comp. Graph. and Img. Proc.*, vol. 12, pp. 357–370, 1980.

[29] G. R. Cross and A. K. Jain, "Markov random field texture models," *IEEE T. Patt. Analy. and Mach. Intell.*, vol. PAMI-5, no. 1, pp. 25–39, 1983.

[30] R. Chellappa and S. Chatterjee, "Classification of textures using Markov random field models," in *Proc. ICASSP*, (San Diego), pp. 32.9.1–32.9.4, 1984.

[31] R. Chellappa, S. Chatterjee, and R. Bagdazian, "Texture synthesis and compression using Gaussian-Markov random field models," *IEEE T. Sys., Man and Cyber.*, vol. SMC-15, Mar/Apr. 1985.

[32] F. S. Cohen, Z. Fan, and M. A. Patel, "Classification of rotated and scaled textured images using Gaussian Markov random field models," *IEEE T. Patt. Analy. and Mach. Intell.*, vol. PAMI-13, no. 2, pp. 192–202, 1991.

[33] A. I. Mirza, "Spatial yield modeling for semiconductor wafers," Master's thesis, MIT, Cambridge, MA, May 1995. EECS.

[34] E. Ben-Jacob and P. Garik, "The formation of patterns in non-equilibrium growth," *Nature*, vol. 343, no. 6258, pp. 523–530, 1990.

[35] R. W. Picard and A. P. Pentland, "Temperature and Gibbs image modeling," Media Laboratory, Perceptual Computing 254, MIT, Cambridge, MA, 1995.

[36] I. M. Elfadel and R. W. Picard, "Gibbs random fields, co-occurrences and texture modeling," *IEEE T. Patt. Analy. and Mach. Intell.*, vol. 16, pp. 24–37, Jan. 1994.

[37] R. W. Picard and I. M. Elfadel, "Structure of aura and co-occurrence matrices for the Gibbs texture model," *J. of Mathematical Imaging and Vision*, vol. 2, pp. 5–25, 1992.

[38] R. W. Picard, "Structured patterns from random fields," in *Asilomar Conference on Signals, Systems and Computers*, (Pacific Grove, CA), pp. 1011–1015, Oct 1992.

[39] L. Garand and J. A. Weinman, "A structural-stochastic model for the analysis and synthesis of cloud images," *J. of Climate and Appl. Meteorology*, vol. 25, pp. 1052–1068, 1986.

[40] R. W. Picard, "Random field texture coding," in *Soc. for Info. Disp. Int. Symp. Dig.*, (Boston,MA), pp. 685–688, May 1992.

[41] K. Popat and R. W. Picard, "Novel cluster-based probability models for texture synthesis, classification, and compression," in *Proc. SPIE Visual Communication and Image Proc.*, vol. 2094, (Boston), pp. 756–768, Nov. 1993.

[42] K. Popat and R. W. Picard, "Cluster-based probability model and its application to image and texture processing," *Submitted for Publication*, 1995.

[43] N. Saint-Arnaud and K. Popat, "Analysis and synthesis of sound textures," in *Proceedings of IJCAI-95 two-day workshop on Computational Auditory Scene Analysis*, (Montreal), pp. 125–131, August 1995.

[44] N. Saint-Arnaud, "Classification of sound textures," Master's thesis, MIT, Cambridge, MA, September 1995.

[45] A. R. Rao and J. Lohse, "Identifying high level features of texture perception," Computer Science RC17629 #77673, IBM, 1992.

[46] J. M. Francos, A. Z. Meiri, and B. Porat, "A unified texture model based on a 2-D Wold like decomposition," *IEEE T. Sig. Proc.*, pp. 2665–2678, August 1993.

[47] F. Liu and R. W. Picard, "Periodicity, directionality, and randomness: Wold features for image modeling and retrieval," *IEEE T. Patt. Analy. and Mach. Intell.*, To appear. Also MIT Media Laboratory Perceptual Computing TR#320.

[48] S. A. Niyogi and E. H. Adelson, "Analyzing and recognizing walking figures in XYT," in *CVPR*, (Seattle, WA), pp. 469–474, Computer Vision and Pattern Recognition, IEEE Computer Society Press, June 1994.

[49] A. K. Jain, *Fundamentals of Digital Image Processing.* New Jersey: Prentice Hall, 1989.

[50] M. Szummer and R. W. Picard, "Temporal texture modeling," in *Proceedings ICIP*, (Lausanne), 1996. To appear.

[51] C. H. Perry and R. W. Picard, "Synthesizing flames and their spreading," in *Proceedings of the Fifth Eurograhics Workshop on Animation and Simulation*, (Oslo, Norway), Sept. 1994.

[52] W. Niblack, R. Barber, W. Equitz, M. Flickner, E. Glasman, D. Petkovic, P. Yanker, C. Faloutsos, and G. Taubin, "The QBIC project: Querying images by content using color, texture, and shape," in *Storage and Retrieval for Image and Video Databases* (W. Niblack, ed.), (San Jose, CA), pp. 173–181, SPIE, Feb. 1993.

[53] H.-J. Zhang, S. W. Smoliar, J. H. Wu, C. Y. Low, and A. Kankanhalli, "A video database system for digital libraries." ISS, Nat. Univ. Singapore, June 1994.

[54] A. Pentland, R. Picard, and S. Sclaroff, "Photobook: Tools for content-based manipulation of image databases," *Int'l Journal of Computer Vision*, 1996. in press.

[55] "Virage," 1995. http://www.virage.com/.

[56] "IBM QBIC project." http://wwwqbic.almaden.ibm.com/˜qbic/qbic.html.

[57] R. W. Picard, "Light-years from Lena: Video and image libraries of the future," in *IEEE Second Int. Conf. on Image Proc.*, (Washington, DC), Oct. 1995. To appear; Also appears as MIT Media Lab Perceptual Computing TR #339.

[58] T. P. Minka and R. W. Picard, "Interactive learning using a 'society of models'," *Submitted for Publication*, 1995. Also appears as MIT Media Lab Perceptual Computing TR#349.

[59] T. P. Minka, "An image database browser that learns from user interaction," Master's thesis, MIT, Cambridge, MA, May 1996. EECS.

[60] R. W. Picard, "Toward a visual thesaurus," in *Springer-Verlag Workshops in Computing*, 1995. To appear; Also appears as MIT Media Lab Perceptual Computing TR #358.

[61] R. W. Picard and T. P. Minka, "Vision texture for annotation," *Journal of Multimedia Systems*, vol. 3, pp. 3–14, 1995.

[62] D. Romer, "The Kodak picture exchange," April 1995. seminar at MIT Media Lab.

[63] R. W. Picard, "Affective computing," Media Laboratory, Perceptual Computing 321, MIT, Cambridge, MA, 1995.

Additional technical notes and computer code are available from our world wide web pages, http://www-white.media.mit.edu/vismod/vismod.html, and by anonymous FTP from whitechapel.media.mit.edu.