International Journal of Multidisciplinary Engineering in Current Research - IJMEC
Volume 10, Issue 6, June-2025, http://ijmec.com/, ISSN: 2456-4265

Color Balance and Fusion for Underwater Image Enhancement

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ABSTRACT

We introduce an effective technique to enhance the images captured underwater and degraded due to the medium scattering and absorption. Our method is a single image approach that does not require specialized hardware or knowledge about the underwater conditions or scene structure. It builds on the blending of two images that are directly derived from a color compensated and white-balanced version of the original degraded image. The two images to fusion, as well as their associated weight maps, are defined to promote the transfer of edges and color contrast to the output image. To avoid that the sharp weight map transitions create artifacts in the low frequency components of the reconstructed image, we also adapt a multiscale fusion strategy. Our extensive qualitative and quantitative evaluation reveals that our enhanced images and videos are characterized by better exposedness of the dark regions, improved global contrast, and edges sharpness. Our validation also proves that our algorithm is reasonably independent of the camera settings, and improves the accuracy of several image processing applications, such as image segmentation and key point matching. Index Terms— Underwater, image fusion, white-balancing.

1-INTRODUCTION

In the area of research and development, underwater imaging is a major field. In a lowered climate, there are several remarkable focal points such as sparkling scenes, marine creatures, and rare wrecks. Scattering and light maintenance are major factors in the poor separation and visibility of lowered videos. Ingestion significantly reduces gentle strength, and it is dependent on a variety of additional contaminants, such as pungency and turbidity of water, suspended waste, and so on Due to anomalies in the unfurl medium, flotsam and jetsam, and other influences, light dissipating causes the pillar to be diverted from its original route.

The foggy appearance, poor isolation, and obfuscation of shadings. Because of a hazy picture caught in lowered a few results of lower medium Methods for the suspended particles in lowered current regarding these forces. Light recurses at various stages of water. Longer frequencies are ingested first in water, and more pronounced small recurrences appear at a radius. The importance of water is inextricably linked to the concealment of information.

The alien takeover the importance of the water and recurrence determine the meaning of the tones. The absence of concealing in lowered photographs occurs in a comparable solicitation when they appear in the concealing assortment, resulting in a fairly blue tone in lowered photographs. The redesigned photograph as a result of the planned technique

Proposed System

Color balance and fusion techniques are essential for underwater image enhancement. By adjusting the color temperature, contrast, and brightness, and combining multiple images or modalities, these techniques can improve the quality and accuracy of

underwater images and videos.

Proposed Work

Image fogginess and light digestion were used to propose an exact significance assessment technique for restoring lowered images. It will be used to enhance and repair the deteriorated underwater picture in general within the image affiliation form. Since scene importance isn't often measured by concealing channels, it's possible to recover lowered photographs correctly. More notable extraordinary BL and importance appraisal are included in the recommended method. First and foremost, BL has a low- resolution shot of hazy districts. The meaning chart and the TMs are then applied to recover scene brightness in light of the BL. The suggested technique's flowchart as seen in Figure.

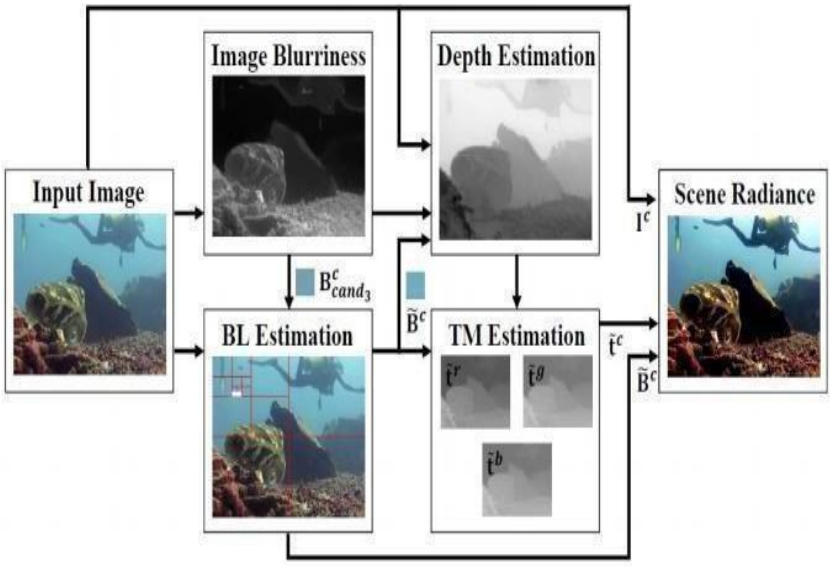

Fig 1: process of proposed method

The importance of darkness is immense. Picture fogginess isn't necessarily used to assess significance; picture murkiness and light repairs are also taken into consideration. Foggy BL is made up of contender BLs obtained from foggy places. After that, the more drastic whole-image retrieval techniques are used. By considering BL, significance evaluation is based on Fake lights can be addressed using light osmosis. Water absorbs all of the most notable light so it passes a larger distance within the water.

A top-notch frontal area is outlined by fake lights in a lowered image. Frontal region items are used to mull through the light that comes from a phony lighting apparatus' supply. It flies a shorter distance within the water and is less confined and dispersed. In comparison to premise pixels, dishonestly illuminated impeccable nearer see pixels are fewer ventured forward using a recovery technique. In the case that the BL of a lowered picture involves slight fake illumination, changing with the significance map gathered with the aid of the blood red channel guide will see those stunning pixels as being near and not over-take care of their concealment at this stage.

When BL is breathtaking, the pink light from the institution pixels can dim more than that from the frontal district pixels, which can be successfully interpreted as scene the meaning the suggested technique has the potential to enhance reconstructing

and progression by bringing in approximately different lowered concealing tones and light conditions that are different from most lowered photo recovery procedures.

2-PROJECT DESCRIPTION

White Balancing

Due to exceptional light or medium reducing properties, white-changing aims to improve the picture and video viewpoint, primarily by removing undesired concealing castings. In lowered, the perspective on concealing is strongly linked to the importance, and an enormous issue is the unpracticed blurred blue appearance, which needs to be adjusted. As the gentle enters the water, the decreasing interaction has a significant impact on the recurrence range, which is influenced by these lines, which affect the force and the presence of a hidden surface. Because the protracted frequencies are more debilitated by scattering than the short frequencies, as we descend deeper into more significant water, the hidden insight is reawakened. Finally, the debilitating and lack of concealment are both dependent on the hard and quick space between the observer and the scene.

Stage 1: Compensation for the blood red channel's inadequacy.

Stage 2: Adoption of the Gray World tally to determine the white picture transition. Step 1: Making up for the pink channel's deficiencies

To compensate for the lack of red channel, we develop the four after insights:

The green channel, which differs from the purple and blue ones, is usually defended lower. A light with an all-encompassing recurrence, such as the blood red light, should be missed first when entering clean water.

The unpracticed channel is the only one that includes enemy-hiding dimensions that differ from the red channel, and it is particularly dependent on these lines to compensate for the extra grounded debilitating impelled on red, which appeared differently in comparison to green. As a result, we reimburse the Adding a small volume of the unpracticed channel to purple makes red crippling. Prior to all of that, we had attempted to add both a small piece of unpracticed and blue to the red at the same time, as can be seen, relying purely on the calculations of the unpracticed channel licenses to the full spectrum the most likely get well the whole concealing scope while maintaining a capable look of the establishment (water areas).

Since, under the gray world assumption (all channels have a comparative infer an impetus before tightening), this qualification represents the uniqueness/unbalance of red and unpracticed declining, the compensation should be compared to the contrast between the imply unpracticed and the mean purple characteristics.

At the end of the day, untested channel assessments cannot be relocated in districts where the channel's current realities are crucial. Likewise, we must escape the ruddy appearance given by the Gray-World existing in the over-exposed areas. In general, red channel reimbursement can be done exceptionally well in those cases where it is really Debilitated was required. This opposition follows [29], which states that if a pixel has a large impetus for the three channels, it is in a region near the passerby, or in a misleadingly lit region, and should not be restored.

Fig: Correct white balance and Reddish/Yellowish image

Gray World Applications

Anything considered is a self-contained dark. If there is a strong scattering of shadings in the picture, a dim global idea will shield us. Provided that our scene has a good variety of shadings, the ordinary thinking tone is recommended to have a soft tinge. As a result, we'll look into it. By observing the usual tone and separating it from darkish, edification conceals a deep. The mean of each channel of the image is treated by the dull worldwide computation, which gives a measure of illumination. Each of the normalization methodologies is to use the proposal of the three parts as a lighting up evaluation edification concealing strong by looking at the normal tone and standing out it from darkish. Dull worldwide computation offers a measure of illumination through handling the mean of each channel of the image. One of the methodologies for normalization is that the propose of the three sections is used as lighting up assessment of the photograph By and by, we look at the rectangular map fig: 3.1 and see the square blueprint of present methodology.

Algorithms

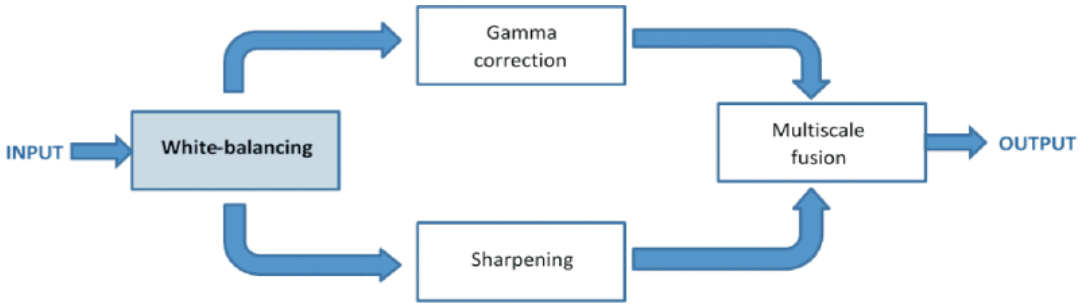

Fig: Algorithms

Sharpening an Image

Sharpening is perhaps one of the most remarkable adjustments you can make to a photograph because it helps to bring out clarity that was previously hidden. What it genuinely does, however, is to attract focus to the photo's edges and make them easy to detect, with the increased perception being to make the subject look more visible and sharpened new nuances are clearly made.

3-DESIGN AND IMPLEMENTATION

The image enhancing technique embraces a -task machine that incorporates white changing and picture mixing to boost lowered images without resorting to a direct inversion of the optical shape. White shifting goals compensate for the concealing fashioned in our strategy presented by the novel absorption of significant tones, though picture blend is considered to enhance the scene's edges and nuances, as well as to mitigate the insufficiency of separation caused by back scattering.

Inputs of the Fusion Process

Since the concealing shift is so critical in lowered, we'll start by training our white changing technique

to deal with the most important picture. This movement seeks to update the photograph's presentation by eliminating unnecessary concealing assignments that are viewed in a haphazard fashion using specific illuminants. In water depths of less than 30 feet, white shifting examinations reveal obvious effects, indicating that the benefits of colors are difficult to regain. In this manner, we perform a gamma modification of the white modified picture shape to obtain our first data.

Treatment with gamma radiation targets adjusting the total qualification which is significant when you consider that, by means of and large, white modified lowered photos would in well-known seem unreasonably amazing. This treatment creates a comparison of darker/lighter areas at the cost of a lack of nuances in the under/over-exposed areas. To compensate for this disadvantage, we choose a second record that focuses on a sharpened version of the white-changed image. We'll stick to the unsharp hiding key value from now on, which means we'll mix a darkened or unsharp (here Gaussian isolated) variation of the picture with the one we're honing. The default setting for unsharp ensuring depicts a sharpened picture S:

$S = I + \beta(I - G * I)$,

Where I represents the image to sharpen (in our case, the white modified photo), G*I represents the Gaussian filtered version of I, which is a limit. In a nutshell, the judgment of isn't insignificant. A little fails to sharpen me, but an unreasonably huge results in over-submerged districts, and all the repercussions it entails more super-highlights and difficult-to-reach shadows to avoid this issue, we depict the sharpened image S as follows:

$S = (I + N\ \{I - G * I\})/2$,His next piece of material focuses on using scattering to reduce the amount of debasement that is spread out. This is because the association between a white modified photograph and its Gaussian isolated variety has an exorbitant pass sign that approximates anything inverse to Laplacian. The aim of movement is to escalate the inordinate repeat upheaval, culminating in unwanted relics in the resulting records.

Laplacian Contrast Weight (WL)

It assesses the ultimate distinction by enlisting the entire evaluation of a Laplacian channel added to each truth luminance channel. However, with the reduced dehazing challenge, this is sufficient Weight is inadequate to restore the distinction, due to the fact that it is unable to interpret sections between grade and level regions. To deal with this problem, we've created a new and crucial separation assessment metric.

Saliency weight (WS)

It focuses on enhancing the setting elements that have lost their comprehensive appeal within the lowered scene. We used the saliency assessor to determine the saliency stage. Methods for the natural concept of center envelops evaluation have sparked this computationally amazing count. Regardless, the significance is undeniable the guide will be highlighted in a chic way (zones with over-the-top luminance regards). To overcome this limitation, we granted an additional weight chart based on the observation that inundation decreases within the highlighted regions.

Saturation Weight (WSAT)

It uses the blend count to monitor chromatic records by taking advantage of heavily saturated regions. This weight map is simply calculated (for each insight I k) as the difference (in pixel area) between the R k, G k, and B k color channels, as well as the luminance L k of the kth input. To overcome this limitation, we granted an additional weight chart based on the observation that inundation decreases within the highlighted regions.

Image Pyramid

The truth framework used to work with image data may be crucial to a project's efficient completion. The photo pyramid is one concept that has received a lot of attention. This entails making a series of low pass and band pass copies of a photograph, each of which is intended to format documents of the same kind a scale of trade The aim of image pyramids is to create channel-based depictions that disintegrate previews into data at multiple scales, eliminate top-class features/developments, and minimize clatter.

4-RESULTS

Outcome of the Project

In this work we gone through process of single image dehazing which leads for image enhancement. To improve the quality of underground image there is need of some important steps to be followed. The result analysis is done using MATLAB 2016a software. Analysis is done by scripting the code in MATLAB and results proves that our method is better for different conditions of haze and underwater problems.

For the input image white balancing is applied at the first step, after that the output image is passed through gamma correction and edge sharpening. The output of gamma correction and edge sharpening are fused by multiscale fusion to get final enhanced image.

a) Input Image

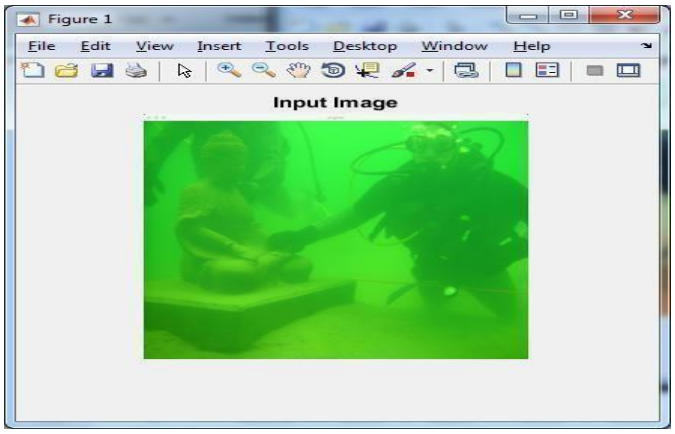

Fig 1: Input Image for Enhancement

The image content seems to be aquatic. Possibly taken by a diver or from an underwater camera. The green is likely from water absorption or color distortion. It's a common issue in underwater photography. This specific image requires correction. It sets the stage for image processing. Demonstrates a typical input. The image resolution appears moderate. It fills the dedicated display area.

The green could also be an artifact. But context suggests it's environmental. This image is the focus of the first step. It's a visual example of an unenhanced image. The image depicts murky waters or water with high chlorophyll content. It's a static representation. The window frame is

typical. The image content is consistent. It's an important illustration.

b) White Balance image

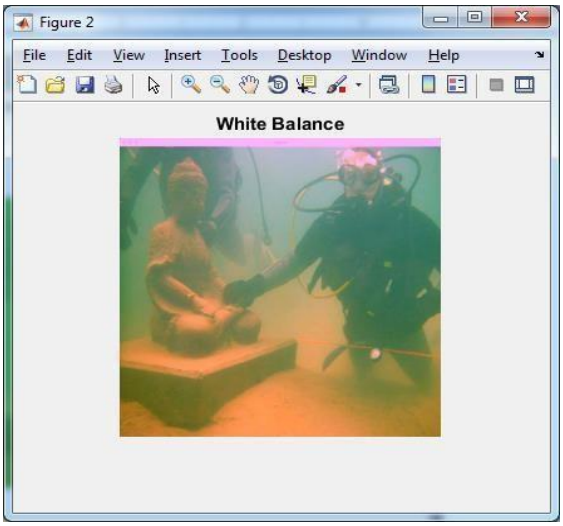

Fig 2: White balance Image

White balancing is used to remove the particular color caste induced because of scattering effects. White balance image mostly enhances the edges in image and improves the details present in the scene with removing back scattering which cause the loss of contrast. This is a white-balanced image. The image has improved colors. It clearly shows an underwater scene. Divers are visible in the image. One diver is on the right. Another figure, possibly a statue, is on the left. The colors are much more natural. The green cast is gone or significantly reduced. The water appears clearer. This image is an "after" picture. It shows the result of processing. Specifically, white balance correction.

c) Input1 Sharpened Image

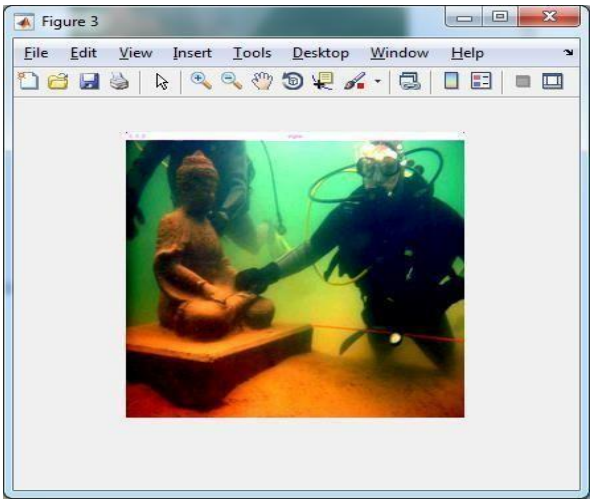

Fig 3: Edge Sharpening applied to an ImageTo overcome loss problems, we applied edge sharpening and it preserves the quality of an input image. While the severe green cast from the initial input image is no longer present, a slight greenish tint remains, suggesting that white balance might have been an earlier step. The primary focus of this image is to demonstrate enhanced details and edges, particularly around the diver and the Buddha statue. This output is a crucial step in improving the overall clarity and visual fidelity of the underwater photograph, overcoming the challenges of low contrast and detail loss often encountered in such environments.

d) **Input2 Gamma Correction**

Fig 4: Gamma Correction Applied for Image

This particular image showcases the result of gamma correction applied to an underwater scene featuring a diver and a Buddha statue. The image has undergone a further adjustment in its tonal range, likely to enhance brightness and contrast, especially in darker areas, making details more visible. Compared to previous stages, this step aims to improve the overall illumination and visual clarity of the scene, building upon prior enhancements like white balance and edge sharpening. The purpose is o achieve a more perceptually appealing and detailed final image.

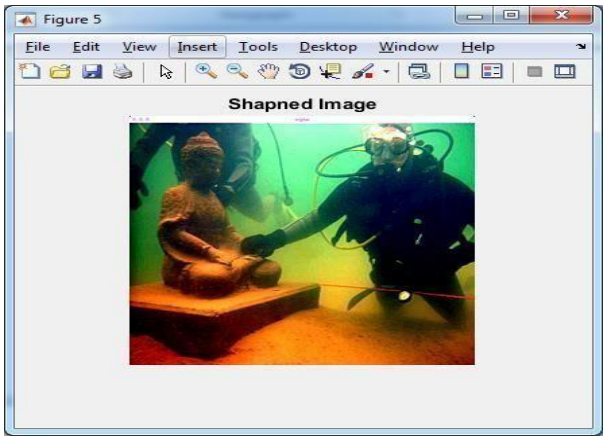

Fig 5: Sharpened Image

e) **Sharpened Image**

A sharpened image is a digitally enhanced visual representation that accentuates details and textures, resulting in a more refined and vivid output. Image sharpening is a crucial process in various fields, including photography, medical imaging, and forensic science. The primary objective of image sharpening is to amplify high-frequency components, which correspond to the edges and textures within an image. This process helps to counteract the effects of image degradation, such as blurring and noise, which can occur during image capture, transmission, or storage. However, over-sharpening can lead to undesirable effects, such as noise amplification and edge artifacts. Therefore, it is essential to strike a balance between sharpening and preserving image integrity. It is a digital representation in color enhancement process.

f) Laplacian Image

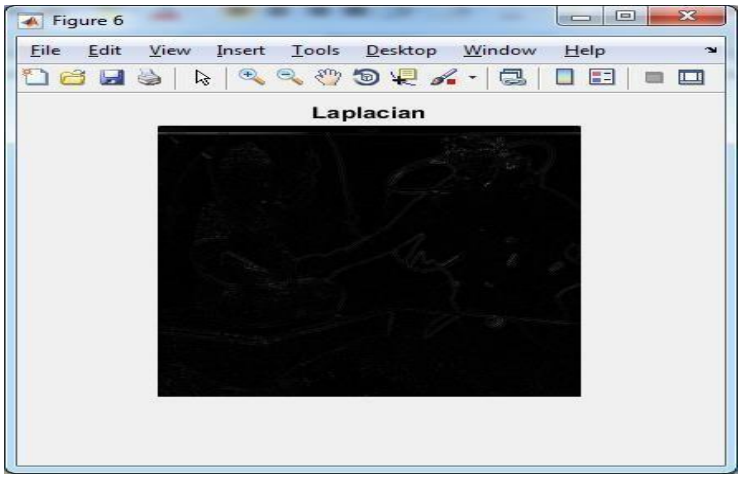

Fig 6: Laplacian ImageThis black image represents the output of a Laplacian filter applied to an earlier image in the processing sequence. In image processing, a Laplacian filter is commonly used for edge detection, and its output often appears as a black image with only edges highlighted as white or gray lines. The complete blackness here indicates either an image with no prominent edges, or more likely, that the raw output of the Laplacian filter before normalization or scaling is shown, where zero values (black) dominate the non-edge regions.

a) Input Video

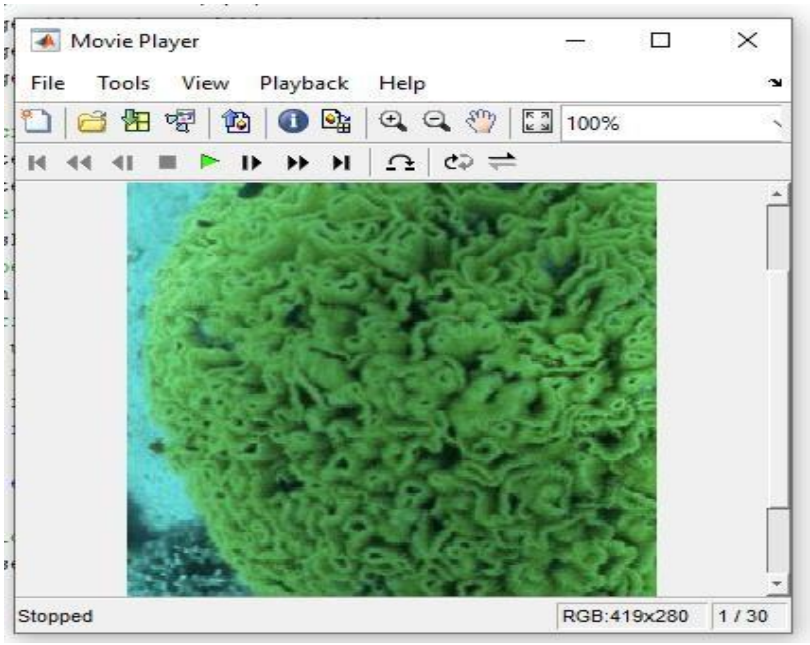

Fig 7: Input Video

Video is nothing but sequence of frames. Applying same algorithm as we applied for image, we can get the final video enhancement. Same steps for image enhancement are used to get the video enhancement.

b) Final output video

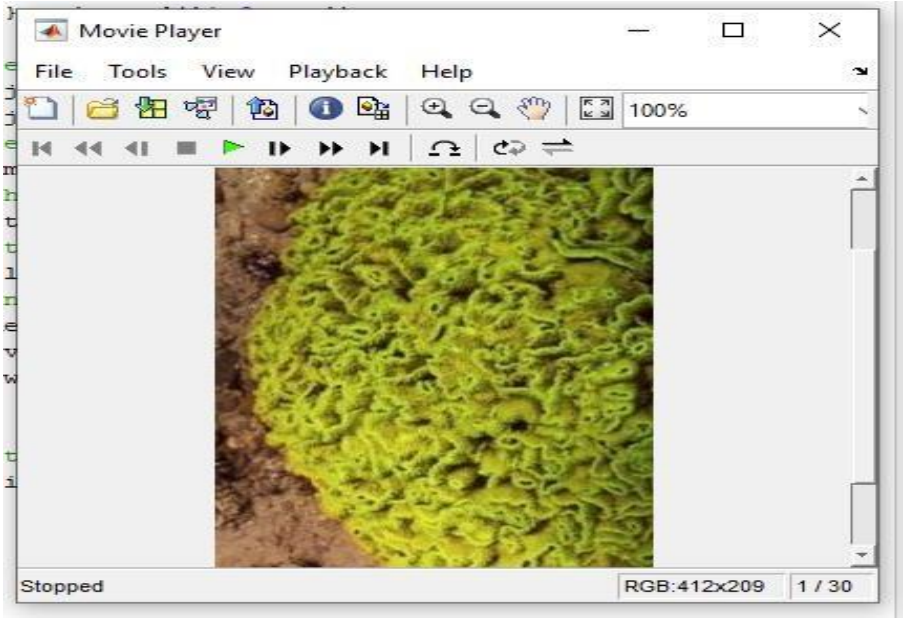

Fig 8 Final Output Vide

Final Enhanced video also is the sequence of frames from enhanced frames. Final Results obtained by proposed algorithm can provide improved results compared to existing methods.

6-CONCLUSION

Our underwater strategy builds on the fusion principle and does not require additional information than the single original image. We have shown in our experiments that our approach is able to enhance a wide range of underwater images (eg. different cameras, depths, light conditions) with high accuracy, being able to recover important faded features and edges. Moreover, for the first time, we demonstrate the utility and relevance of the proposed image enhancement technique for several challenging underwater computer vision applications. The filter used helps to remove the noise and make better quality image. We have demonstrated that an adequate selection of inputs and weight maps are essential for ensuring highly enhanced image.

A strong and effective multi-fusion method which can incorporate features of all the fused images into the resultant output constitutes the backbone of the proposed algorithm. The method has also proven its ability in recovering edges and features that are faded.

We proved our proposed method produces readable and visually interpretable results with no greenish and bluish effect, even for images lying deepest under the sea. And provides better solution for image captured in underwater and which is hazed and present with scattering effects.

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