Cameras

Digital Visual Effects, Spring 2005

Yung-Yu Chuang

2005/3/2

with slides by Brian Curless, Steve Seitz and Alexei Efros

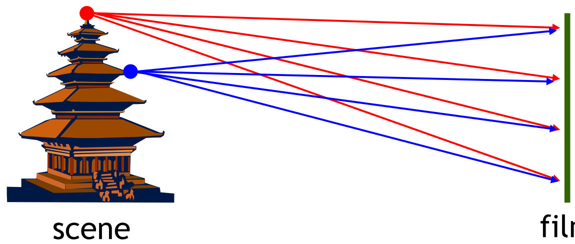
Announcements

- Classroom is changed to Room101
- Assignment schedule
  - Image morphing (3/9-3/30)
  - Image stitching (3/30-4/20)
  - Matchmove (4/20-5/11)
  - Final project (5/11-6/22)
- Scribe
- Send cyy@csie.ntu.edu.tw to subscribe vfx

Outline

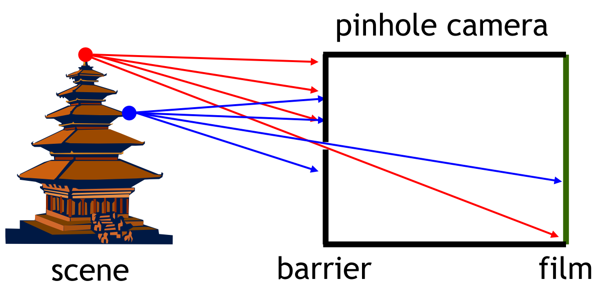
- Pinhole camera
- Film camera
- Digital camera
- Video camera
- High dynamic range imaging

Camera trial #1



Put a piece of film in front of an object.

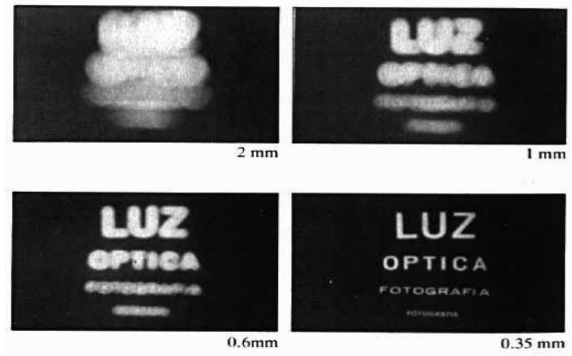
Pinhole camera



Add a barrier to block off most of the rays.

- It reduces blurring
- The pinhole is known as the aperture
- The image is inverted

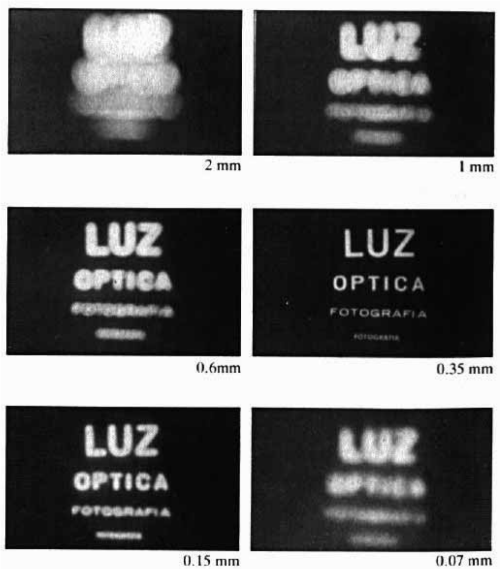
Shrinking the aperture



Why not make the aperture as small as possible?

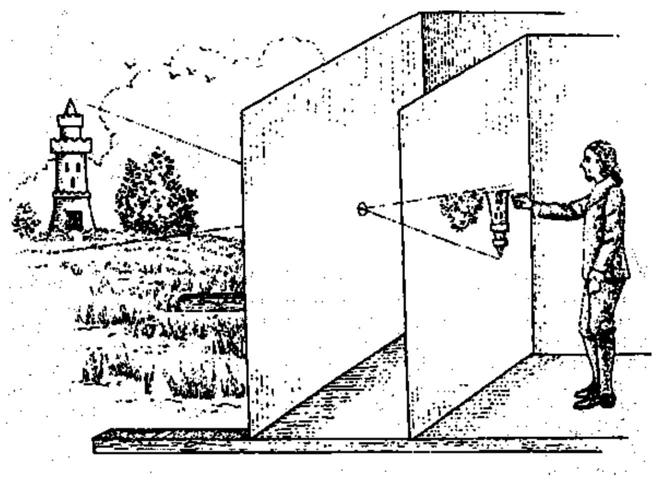
- Less light gets through
- Diffraction effect

Shrinking the aperture

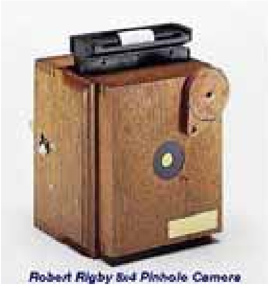


Camera Obscura

Drawing from "The Great Art of Light and Shadow"
Jesuit Athanasius Kircher, 1646.

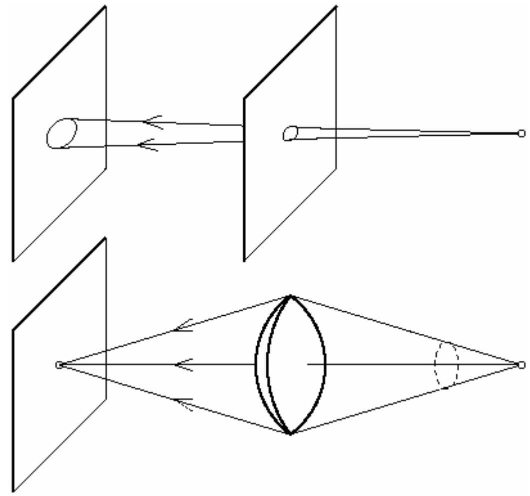


High-end commercial pinhole cameras

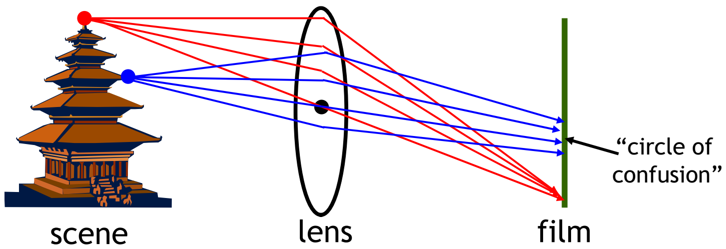


http://www.bobrigby.com/html/pinhole.html

Adding a lens



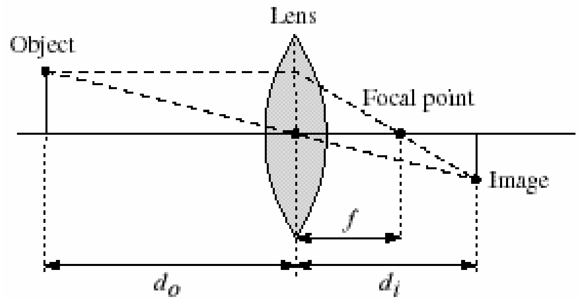
Adding a lens



A lens focuses light onto the film

- There is a specific distance at which objects are "in focus"
- other points project to a "circle of confusion" in the image

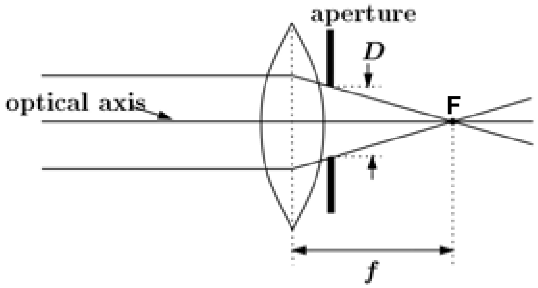
Lenses



Thin lens equation: $\frac{1}{d_o} + \frac{1}{d_i} = \frac{1}{f}$

- Any object point satisfying this equation is in focus
- Thin lens applet: http://www.phy.ntnu.edu.tw/java/Lens/lens_e.html

Exposure = aperture + shutter speed

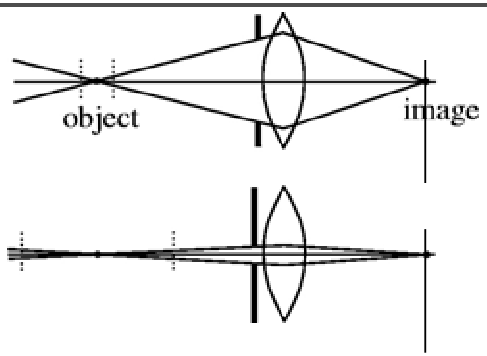


- Aperture of diameter D restricts the range of rays (aperture may be on either side of the lens)
- Shutter speed is the amount of light is allowed to pass through the aperture

Aperture

- Aperture is usually specified by f-stop, f/D. When a change in f-stop occurs, the light is either doubled or cut in half.
- Lower f-stop, more light (larger lens opening)
- Higher f-stop, less light (smaller lens opening)

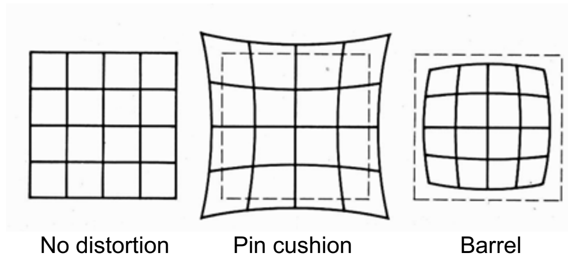
Depth of field



Changing the aperture size affects depth of field. A smaller aperture increases the range in which the object is approximately in focus

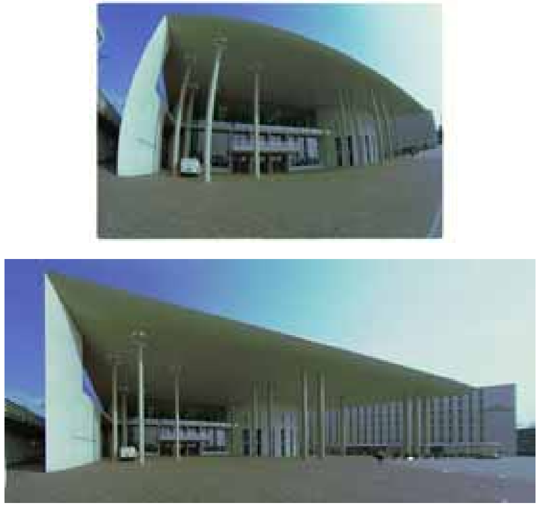
See http://www.photonhead.com/simcam/

Distortion



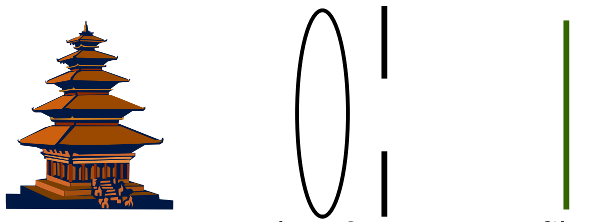
- Radial distortion of the image
  - Caused by imperfect lenses
  - Deviations are most noticeable for rays that pass through the edge of the lens

Correcting radial distortion

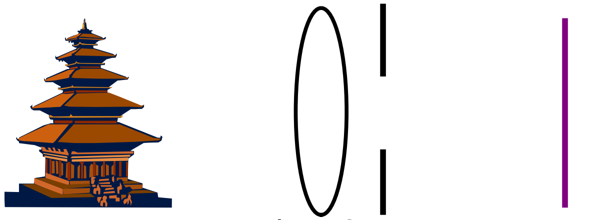


from Helmut Dersch

Film camera



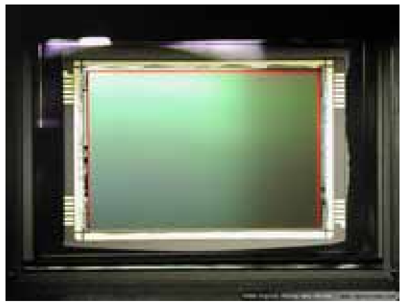
Digital camera



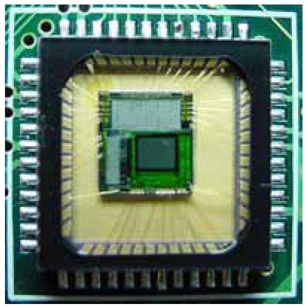
- A digital camera replaces film with a sensor array
- Each cell in the array is a light-sensitive diode that converts photons to electrons

CCD v.s. CMOS

- CCD is less susceptible to noise (special process, higher fill factor)
- CMOS is more flexible, less expensive (standard process), less power consumption



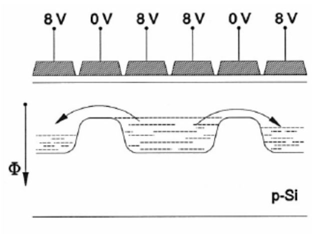
CCD



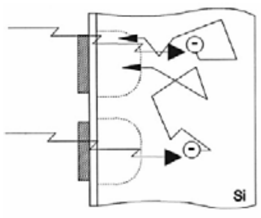
CMOS

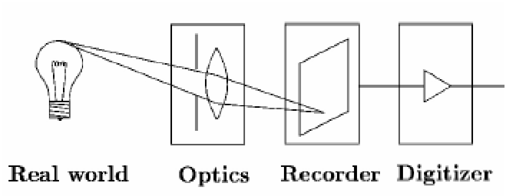
Sensor noise

- Blooming
- Diffusion
- Dark current
- Photon shot noise
- Amplifier readout noise



Blooming





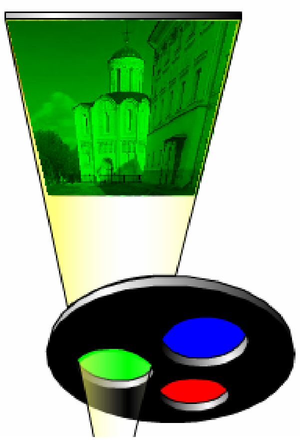
Color

So far, we've only talked about monochrome sensors. Color imaging has been implemented in a number of ways:

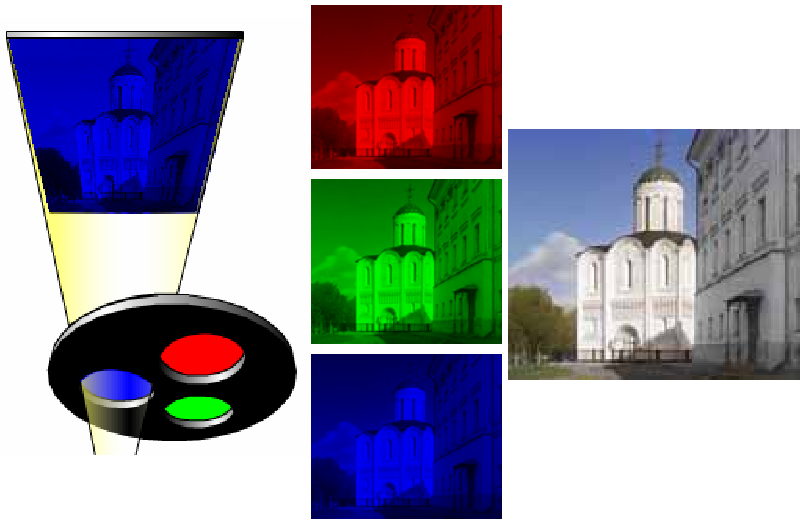
- Field sequential
- Multi-chip
- Color filter array
- X3 sensor

Field sequential

Field sequential



Field sequential

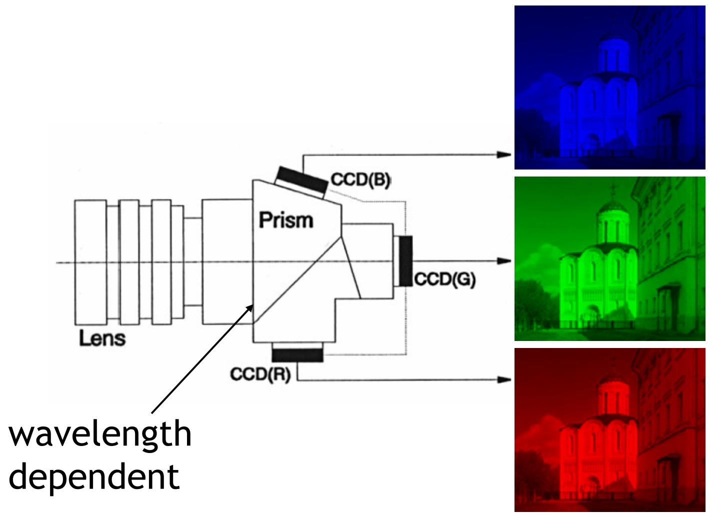


Prokudin-Gorskii (early 1990's)

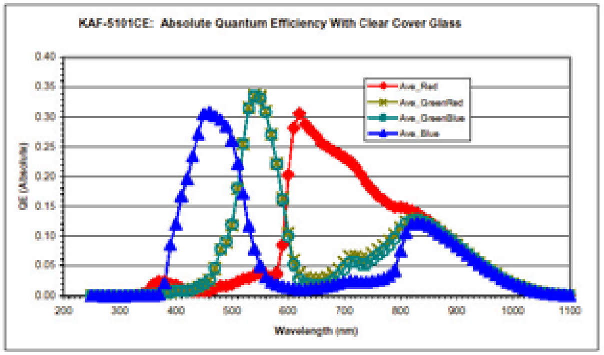
http://www.loc.gov/exhibits/empire/

Prokudin-Gorskii (early 1990's)

Multi-chip

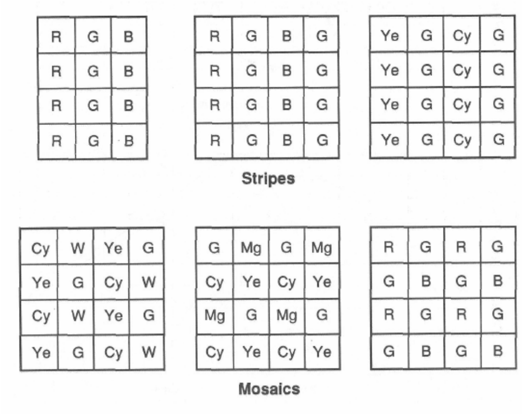


Embedded color filters

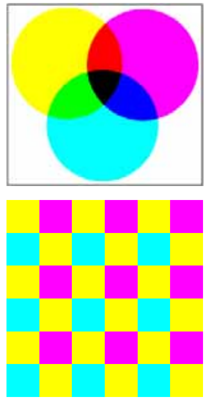


Color filters can be manufactured directly onto the photodetectors.

Color filter array

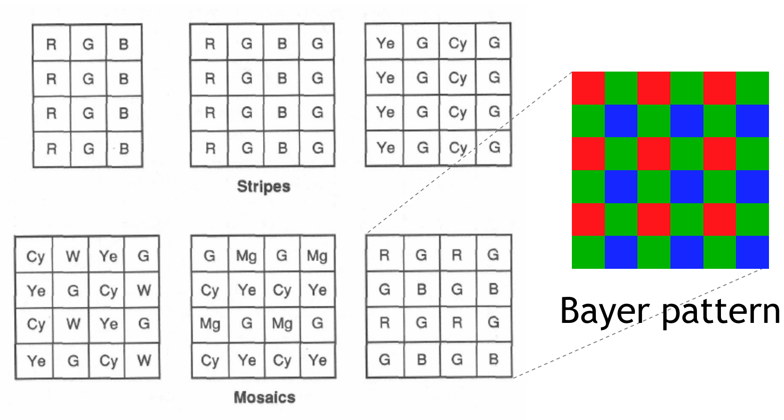


Kodak DCS620x



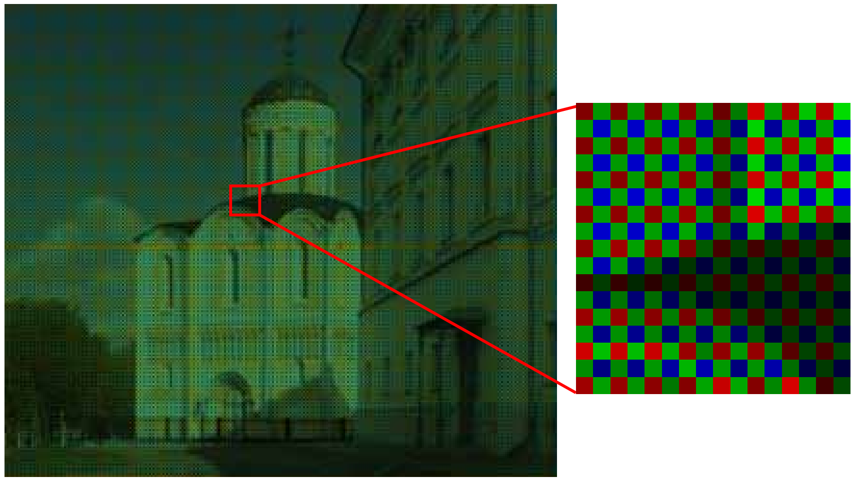
Color filter arrays (CFAs)/color filter mosaics

Color filter array



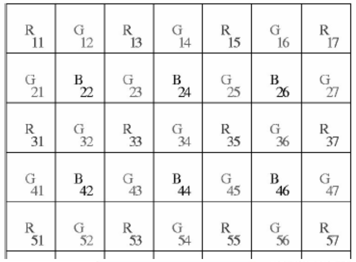
Color filter arrays (CFAs)/color filter mosaics

Bayer's pattern



Demosaicking CFA’s

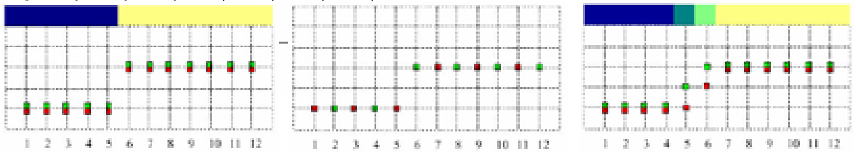
DigiVFX



bilinear interpolation

$$G_{44}=(G_{34}+G_{43}+G_{45}+G_{54})/4$$

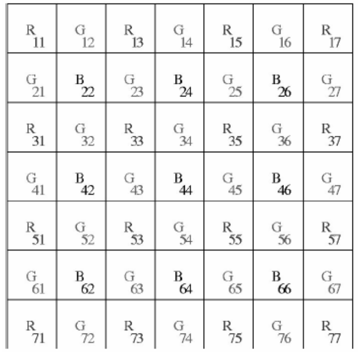
$$R_{44}=(R_{33}+R_{35}+R_{53}+R_{55})/4$$



original input linear interpolation

Demosaicking CFA’s

DigiVFX



Constant hue-based interpolation (Cok)

Hue: $(R/G,B/G)$

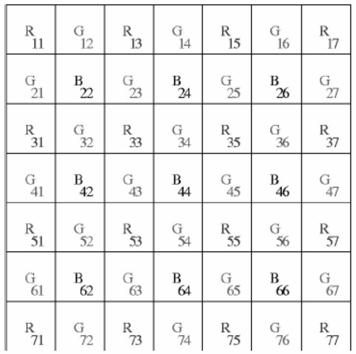
Interpolate G first

$$R_{44}=\mathbf{G}_{44}\frac{\frac{R_{33}}{\mathbf{G}_{33}}+\frac{R_{35}}{\mathbf{G}_{35}}+\frac{R_{53}}{\mathbf{G}_{53}}+\frac{R_{55}}{\mathbf{G}_{55}}}{4}$$

$$B_{33}=\mathbf{G}_{33}\frac{\frac{B_{22}}{\mathbf{G}_{22}}+\frac{B_{24}}{\mathbf{G}_{24}}+\frac{B_{42}}{\mathbf{G}_{42}}+\frac{B_{44}}{\mathbf{G}_{44}}}{4}$$

Demosaicking CFA’s

DigiVFX



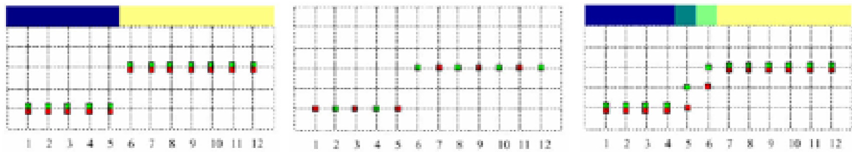
Median-based interpolation (Freeman)

1. Linear interpolation
2. Median filter on color differences

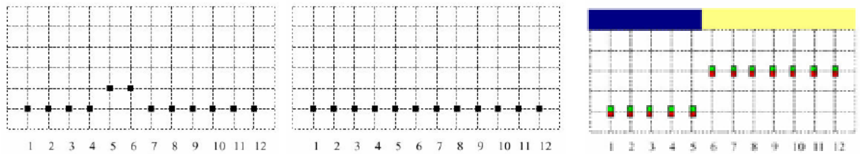
Demosaicking CFA’s

DigiVFX

Median-based interpolation (Freeman)



original input linear interpolation



color difference median filter reconstruction

Demosaicking CFA's

R11	G12	R13	G14	R15	G16	R17
G21	B22	G23	B24	G25	B26	G27
R31	G32	R33	G34	R35	G36	R37
G41	B42	G43	B44	G45	B46	G47
R51	G52	R53	G54	R55	G56	R57
G61	B62	G63	B64	G65	B66	G67
R71	G72	R73	G74	R75	G76	R77

Gradient-based interpolation (LaRoche-Prescott)

1. Interpolation on G

$\alpha = \text{abs}[(B_{42}+B_{46})/2 - B_{44}]$

$\beta = \text{abs}[(B_{24}+B_{64})/2 - B_{44}]$

$$\mathbf{G}_{44} = \begin{cases} \frac{G_{43}+G_{45}}{2} & \text{if } \alpha<\beta \\ \frac{G_{34}+G_{54}}{2} & \text{if } \alpha>\beta. \\ \frac{G_{43}+G_{45}+G_{34}+G_{54}}{4} & \text{if } \alpha=\beta \end{cases}$$

Demosaicking CFA's

R11	G12	R13	G14	R15	G16	R17
G21	B22	G23	B24	G25	B26	G27
R31	G32	R33	G34	R35	G36	R37
G41	B42	G43	B44	G45	B46	G47
R51	G52	R53	G54	R55	G56	R57
G61	B62	G63	B64	G65	B66	G67
R71	G72	R73	G74	R75	G76	R77

Gradient-based interpolation (LaRoche-Prescott)

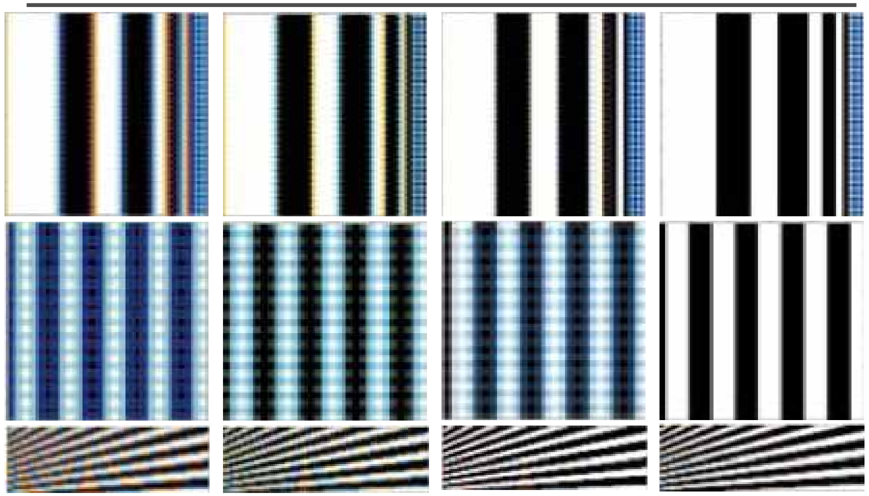
2. Interpolation of color differences

$$R_{34} = \frac{(R_{33}-\mathbf{G}_{33})+(R_{35}-\mathbf{G}_{35})}{2} + G_{34},$$

$$R_{43} = \frac{(R_{33}-\mathbf{G}_{33})+(R_{35}-\mathbf{G}_{35})}{2} + G_{43},$$

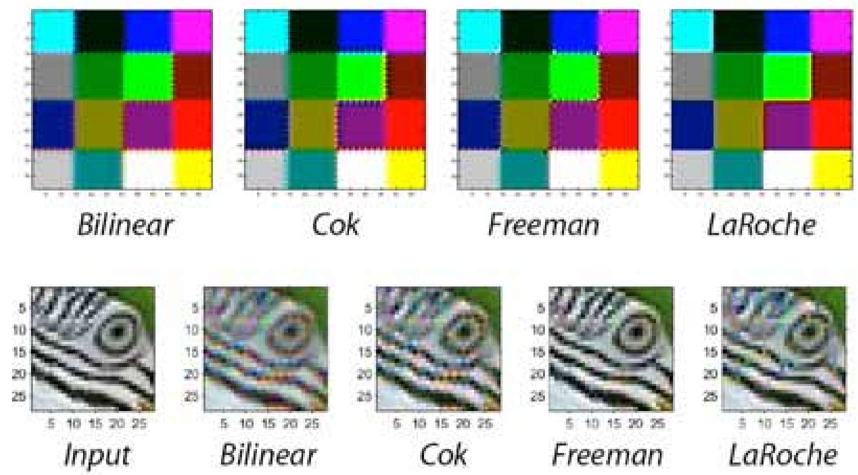
$$R_{44} = \frac{(R_{33}-\mathbf{G}_{33})+(R_{35}-\mathbf{G}_{35})+(R_{53}-\mathbf{G}_{53})+(R_{55}-\mathbf{G}_{55})}{4} + G_{44}.$$

Demosaicking CFA's



bilinear Cok Freeman LaRoche

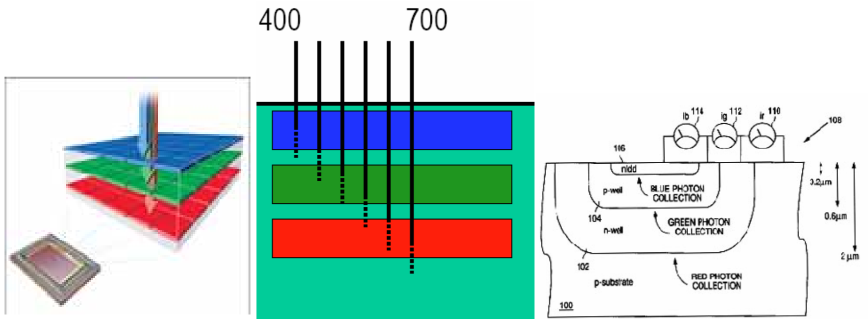
Demosaicking CFA's



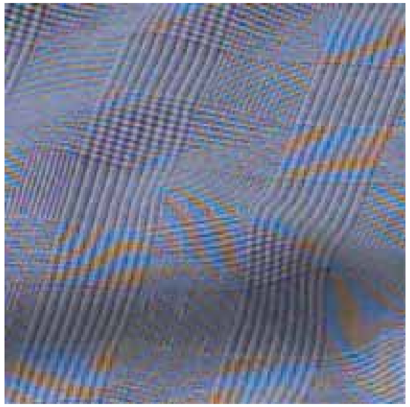
Generally, Freeman's is the best, especially for natural images.

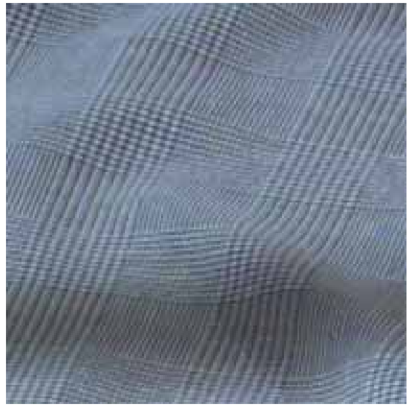
Foveon X3 sensor

- light penetrates to different depths for different wavelengths
- multilayer CMOS sensor gets 3 different spectral sensitivities



Foveon X3 sensor


Bayer CFA


X3 sensor

Color processing

- After color values are recorded, more color processing usually happens:
  - White balance
  - Non-linearity to approximate film response or match TV monitor gamma

White Balance


warmer +3


automatic white balance

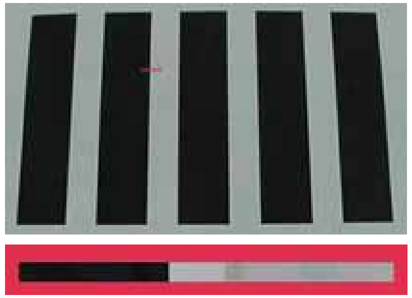
Manual white balance

white balance with the white book

white balance with the red book

Autofocus

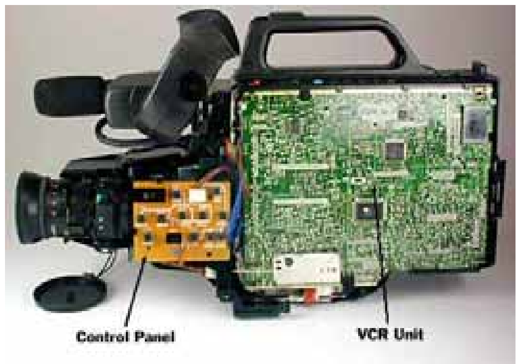
- Active
  - Sonar
  - Infrared
- Passive



Digital camera review website

- http://www.dpreview.com/

Camcorder



Interlacing

without interlacing

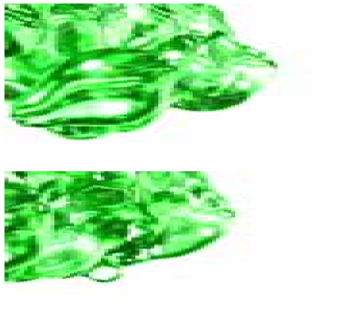
with interlacing

deinterlacing

blend

weave

deinterlacing



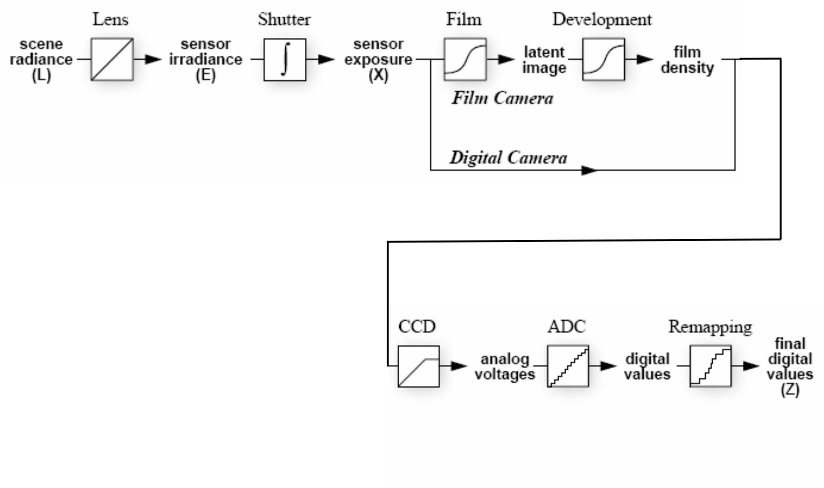
Discard

Progressive scan

Hard cases

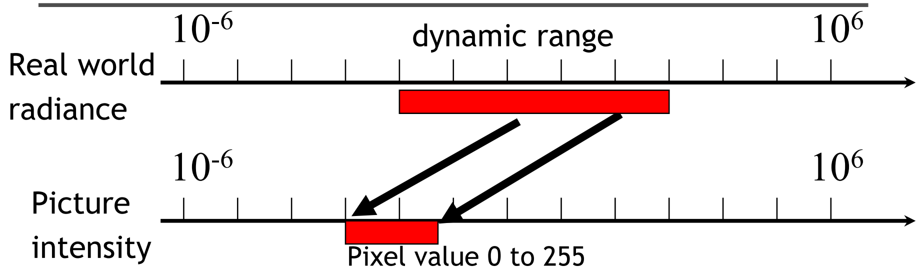
High dynamic range imaging

Camera pipeline

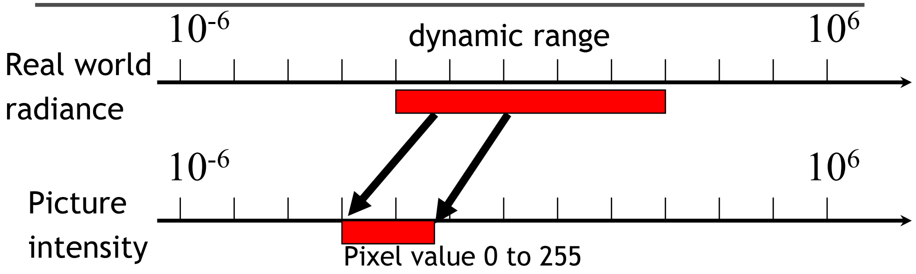


High dynamic range image

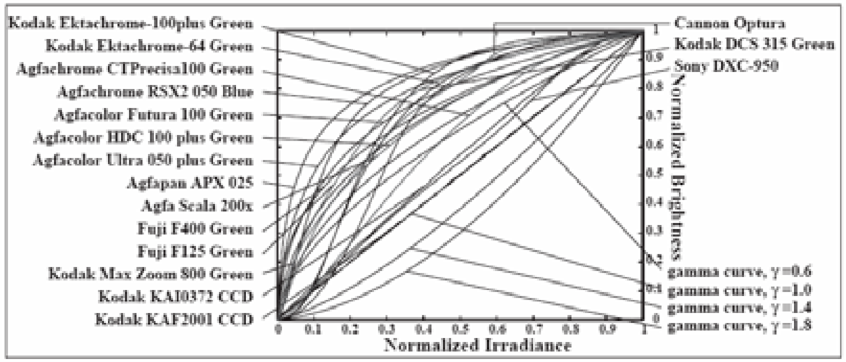
Short exposure



Long exposure



Real-world response functions



Camera calibration

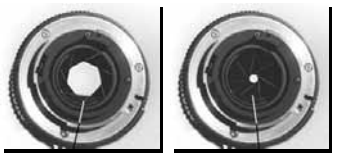
- Geometric
  - How pixel **coordinates** relate to **directions** in the world
- Photometric
  - How pixel **values** relate to **radiance** amounts in the world

Camera is not a photometer

- Limited dynamic range
  - ⇒ Perhaps use multiple exposures?
- Unknown, nonlinear response
  - ⇒ Not possible to convert pixel values to radiance
- Solution:
  - Recover response curve from multiple exposures, then reconstruct the ***radiance map***

Varying exposure

- Ways to change exposure
  - Shutter speed
  - Aperture
  - Natural density filters



Shutter speed

- Note: shutter times usually obey a power series - each "stop" is a factor of 2

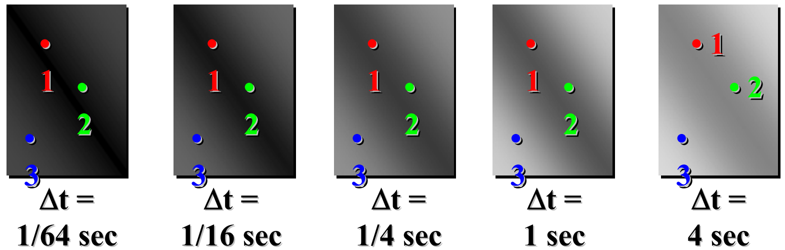
- ¼, 1/8, 1/15, 1/30, 1/60, 1/125, 1/250, 1/500, 1/1000 sec

  Usually really is:

  ¼, 1/8, 1/16, 1/32, 1/64, 1/128, 1/256, 1/512, 1/1024 sec

Varying shutter speeds

Algorithm

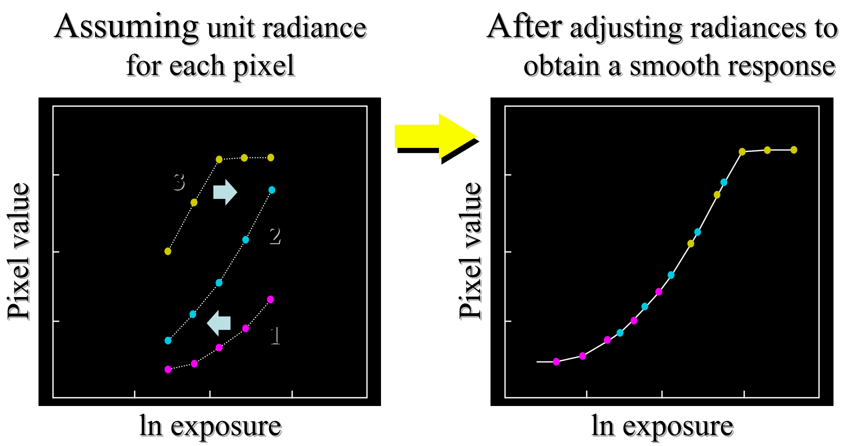


Z=F(exposure)

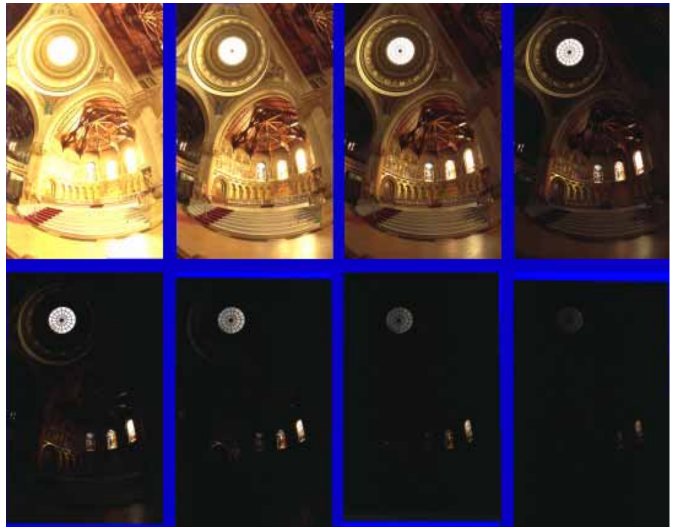
exposure=radiance* Δt

log exposure = log radiance + log Δt

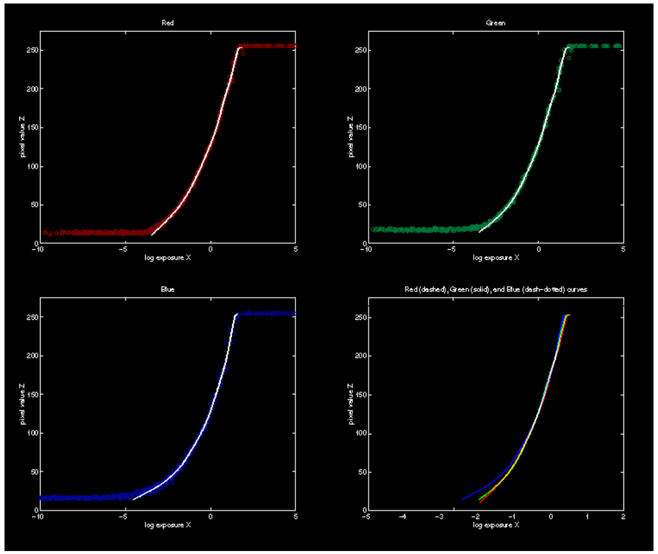
Response curve



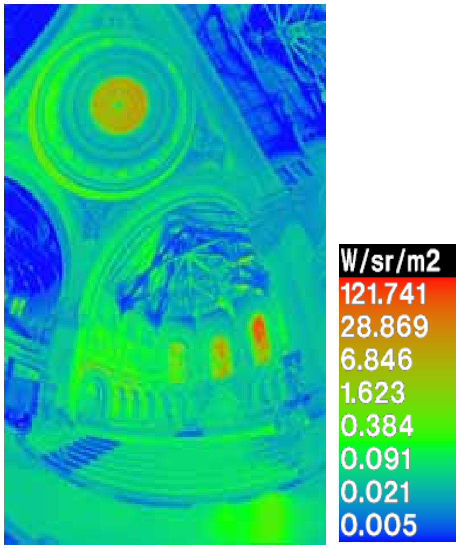
Results (color film)



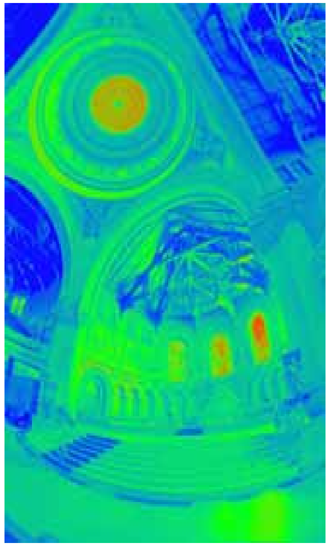
Recovered response function



Reconstructed radiance map

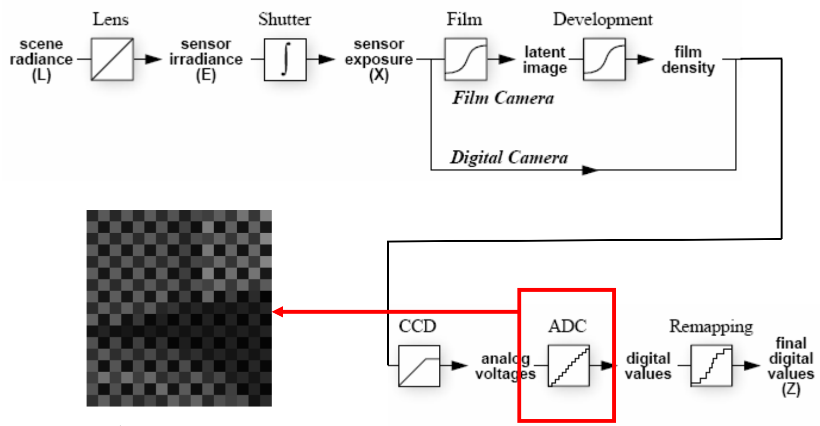


What is this for?



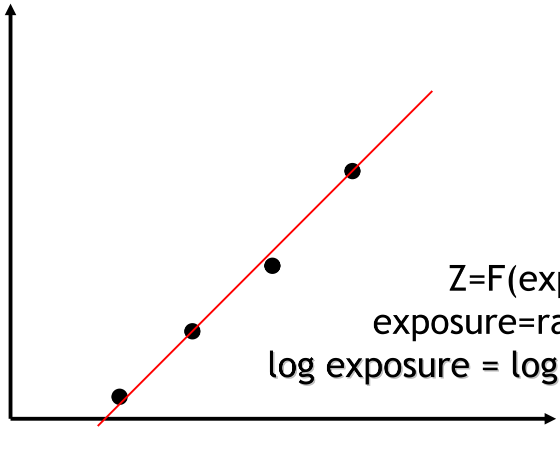
- Human perception
- Vision/graphics applications

Easier HDR reconstruction



raw image =
12-bit CCD snapshot

Easier HDR reconstruction



Z=F(exposure)

exposure=radiance* Δt

log exposure = log radiance + log Δt

Reference

- http://www.howstuffworks.com/digital-camera.htm
- http://electronics.howstuffworks.com/autofocus.htm
- Ramanath, Snyder, Bilbro, and Sander. Demosaicking Methods for Bayer Color Arrays, Journal of Electronic Imaging, 11(3), pp306-315.
- Paul E. Debevec, Jitendra Malik, Recovering High Dynamic Range Radiance Maps from Photographs, SIGGRAPH 1997.
- http://www.worldatwar.org/photos/whitebalance/index.mhtml
- http://www.100fps.com/