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TOWARDS HIGH-PRECISION LENS DISTORTION CORRECTION

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ABSTRACT

This paper points out and attempts to remedy a serious discrepancy in results obtained by global calibration methods: The re-projection error can be rendered very small by these methods, but we show that the optical distortion correction is far less accurate. This discrepancy can only be explained by internal error compensations in the global methods that leave undetected the inadequacy of the distortion model. This fact led us to design a model-free distortion correction method where the distortion can be any image domain diffeomorphism. The obtained precision compares favorably to the distortion given by state of the art global calibration and reaches a RMSE of 0.08 pixels. Nonetheless, we also show that this accuracy can still be improved.

Index Terms— Planar textured pattern, virtual pinhole camera, nonparametric, high-precision, lens distortion

1. INTRODUCTION

This paper presents a small step forward in a research programme whose aim is to devise a highly accurate camera calibration method. By highly accurate, we mean that the residual error between the camera and its numerical model obtained by calibration should be far smaller than the pixel size. At first sight, this problem seemed to have been solved adequately by recent global calibration methods. The celebrated Lavest et al. method [13] measures the non-flatness of a pattern and yields a remarkably small re-projection error of about 0.02 pixels, which outperforms the precision of other methods. The experiments described below will actually confirm this figure. For the goals of computer vision, this precision would be more than sufficient. Yet, this paper describes a new method that does not belong to any of the three categories. Indeed, it is non-parametric, non-iterative and model-free. Like most methods in the second and third category, the method decouples the distortion estimation from the calibration of camera internal parameters, thus avoiding any error compensation between them [10, 14].

The proposed distortion correction method does not deviate from the ideal pinhole model [9] by a lens distortion [3]. Thus, distortion correction is a fundamental step in multi-view geometry applications such as 3D reconstruction. The above mentioned error measurement discrepancy may explain why three categories of distortion correction methods still co-exist: classic pattern-based methods [19, 20, 13], plumb lines methods [6, 11, 17, 1] whose goal is to correct the distortion only, and methods based on enlarged epipolar geometry [14, 8, 12, 18]. Yet, these methods are all parametric and depend on the a priori choice of a distortion model with a fixed number of parameters. This per se is a drawback: such calibration methods require several trials and a manual model selection. Most methods assume a radial distortion modeled as a low-order even polynomial [19, 16] (models with more parameters are needed for wide-angle or fish-eye lens [2, 6]).

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2. THE VIRTUAL PINHOLE CAMERA

The classic camera model is

\[
\hat{C} := DKR[I \mid -T]
\]  

(1)

where \(T\) is a 3D point representing the optic center of camera, \(R\) is a 3D rotation representing camera orientation, \(K\) is a \(3 \times 3\) upper triangular matrix containing the camera internal
parameters, and $D$ is a diffeomorphism of the image domain representing the non-linear lens distortion. By pinhole camera model we mean a distortion-free camera model

$$C := KR[I \mid -T]. \quad (2)$$

The nonparametric method will estimate the distortion up to an arbitrary invertible homography $H$: $\tilde{D} = DH$. The correction precision evaluation will be based on the straightness of corrected lines, which is preserved by any homography. Applying $D^{-1}$ on $C$, yields

$$\tilde{C} = \tilde{D}^{-1}DKR[I \mid -T]$$
$$= H^{-1}D^{-1}DKR[I \mid -T] = H^{-1}KR[I \mid -T]. \quad (3)$$

Thus, inverting the distortion on all images produced by the camera yields a new camera model which becomes pinhole. $H$, $K$ being invertible, the decomposition $H^{-1}K = KR$ is unique by QR decomposition. So after distortion correction (up to a homography) we have $\tilde{C} = KR[I \mid -T] = K\tilde{R}[I \mid -T]$, which we call the virtual pinhole camera obtained after distortion correction. The orientation and internal parameters of this virtual model do not match the physics of the actual camera, but yield a virtual pinhole camera that can be used to the very same purposes. Indeed, consider several positions of the physical camera inducing as many camera models $C_i = DKR_i[I \mid -T_i]$. Applying the correction $D^{-1}$ to all images obtained from these camera positions yields virtual pinhole cameras $\tilde{C}_i = KR_i[I \mid -T_i]$, which maintains the same relative orientations. From these cameras the whole 3D scene can be reconstructed by standard methods, up to a 3D similarity.

### 3. NONPARAMETRIC DISTORTION CORRECTION

#### 3.1. The experimental set up

A nonparametric method requires the use of a highly textured planar pattern obtained by printing a textured image and pasting it on a very flat object (a mirror was used in the experiments). Two photos of the pattern are taken by the camera in a fixed lens configuration (e.g., with fixed zoom and focus). Ideally, the whole captor must be covered by the whole pattern.

#### 3.2. Feature points

The distortion is estimated (up to a homography) as the diffeomorphism mapping the original digital pattern to a photograph of it. This requires a dense registration, which is obtained by an improved version of the SIFT [15] method providing high-precision localization about 0.03 pixels [4]. Denote by $I$ the original digital pattern, by $P$ the printed pattern, and by $v$ the photo of $P$. The set of SIFT points matching from $I$ to $v$ is denoted by $I_v$ and the corresponding points in $v$ by $v_I$. Since the pattern is planar, there is a planar homography $H$ such that $DHv_I = v_I$. Knowing $DH$ permits to synthesize a virtual pinhole camera by applying $(DH)^{-1}$ on $\tilde{C}$, as shown in Eq. (3).

#### 3.3. Triangulation and affine interpolation

The correspondences $(I_v, v_I)$ actually only define the distortion field $DH$ on the SIFT points $I_v$. The distortion being very smooth and the SIFT points dense enough, an affine interpolation is sufficient. This interpolation is performed after the image domain has been partitioned by a Delaunay triangulation of the SIFT points in $v$ and $I$ respectively (Fig. 2). Fig. 1 shows the texture pattern, selected to yield a maximal density of reproducible SIFT points at fine scales.

#### 3.4. Outliers elimination: a loop validation

The few wrong SIFT matches (outliers) are nonetheless a serious problem. In our case, precisely because of the lens distortion, matching points are not related by a homography, and directly applying RANSAC [7] would not work. The problem is solved by a loop validation (Fig. 3). Consider two similar photos of the pattern, $u$ and $v$ (obtained by moving slightly the camera between two successive snapshots). With straightforward notation we have $u_I = DH_uI_u$ and $v_I = DH_vI_v$ (since the same camera and configuration are used, $D$ does not change). The points $v_I$ can be projected back on $I$ by the distortion field from $u$ to $I$, obtaining $I_{uv} = (DH_u)^{-1}v_I$. It follows that $I_v$ and $I_{uv}$ are related by a homography (without distortion) because

$$I_{uv} = (DH_u)^{-1}DH_vI_v = H_u^{-1}H_vI_v. \quad (4)$$

This homography can be estimated by RANSAC algorithm and all the outliers not compatible with the homography are eliminated.
3.5. Algorithm summary

1. Take two slightly different photos of a textured planar pattern with constant camera settings;
2. apply high precision SIFT between the original digital pattern and both photographs;
3. eliminate outliers by the loop validation step;
4. interpolate the remaining matches to get a dense reverse distortion field;
5. by applying the reverse distortion field to all images produced by the real camera, the camera is converted into a virtual pinhole camera.

4. EXPERIMENTS

The experiments were made with a Canon EOS 30D reflex camera and an EFS 18 – 55mm lens. The minimal focal length (18mm) was chosen to produce a fairly large distortion. The RAW images were demosaicked by summing up the four pixels of each 2 × 2 Bayer cell, obtaining a half-size image. Fig. 1 shows the digital pattern I that was used.

Fig. 4a shows a subsampling of the resulting distortion field, after the validation loop, and Fig. 4b shows the modulus of the interpolated distortion field on the discrete image domain. The distortion field is not circular symmetric, which is natural, the distortion being estimated up to an unknown homography.

To check the quality of the correction, we built a pattern with tightly stretched strings, that guarantees straightness, see Fig. 5a. The distortion is visible near the border of the image. Fig. 5b shows the image corrected by our nonparametric method. The lines numbered in Fig. 5a were used to evaluate the distortion error and compare it with the error left by the Lavest et al. algorithm [13]. On each corrected line, subpixel precision edge points were obtained by Devernay’s algorithm [5]. Then, their regression line was computed and the RMS (root-mean-square) distance from each edge point to the line was used as the error measure. Table 1 shows the results. The proposed nonparametric method shows an improvement over the Lavest et al. method. But this difference is not just quantitative. The Lavest et al. result is somewhat final. Indeed, it already includes a correction of the non-flatness of the pattern while the nonparametric method does not.

Figure 6 plots the straightness error of the proposed method along line number one (that is, the distance between edge points to the regression line). One can see small oscillations easily explained by noise and aliasing, but also a global tendency which can only be due to the non-flatness of the pattern. A parallel deterministic tendency observed on the other lines confirms this explanation. Fig. 7 shows that a flatness error of 100 µm (the thickness of a normal paper sheet) can produce the observed tendency. This non-flatness effect is stronger near the border of the image because the angle-of-view is larger. Simple physical measurements by the classic ruler method confirmed that the pattern showed a non-flatness of this amount.
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7. REFERENCES