

Texture Synthesis and Hole-Filling



Computational Photography
Derek Hoiem, University of Illinois

Administrative

- Project 1
 - Results page is up
 - Aim to have it graded within this week
- Jason Salavon talk at 62 Krannert Art Museum at Thurs 5:30pm
 - Yuan's office hours moved to 3:30 on Thurs

Texture Synthesis and Hole-Filling



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Next section: The digital canvas



Cutting and pasting objects,
filling holes, and blending



Image warping and object
morphing

Today's Class

- Texture synthesis and hole-filling



Texture

- Texture depicts spatially repeating patterns
- Textures appear naturally and frequently



radishes



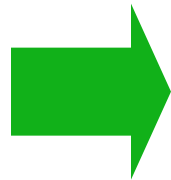
rocks



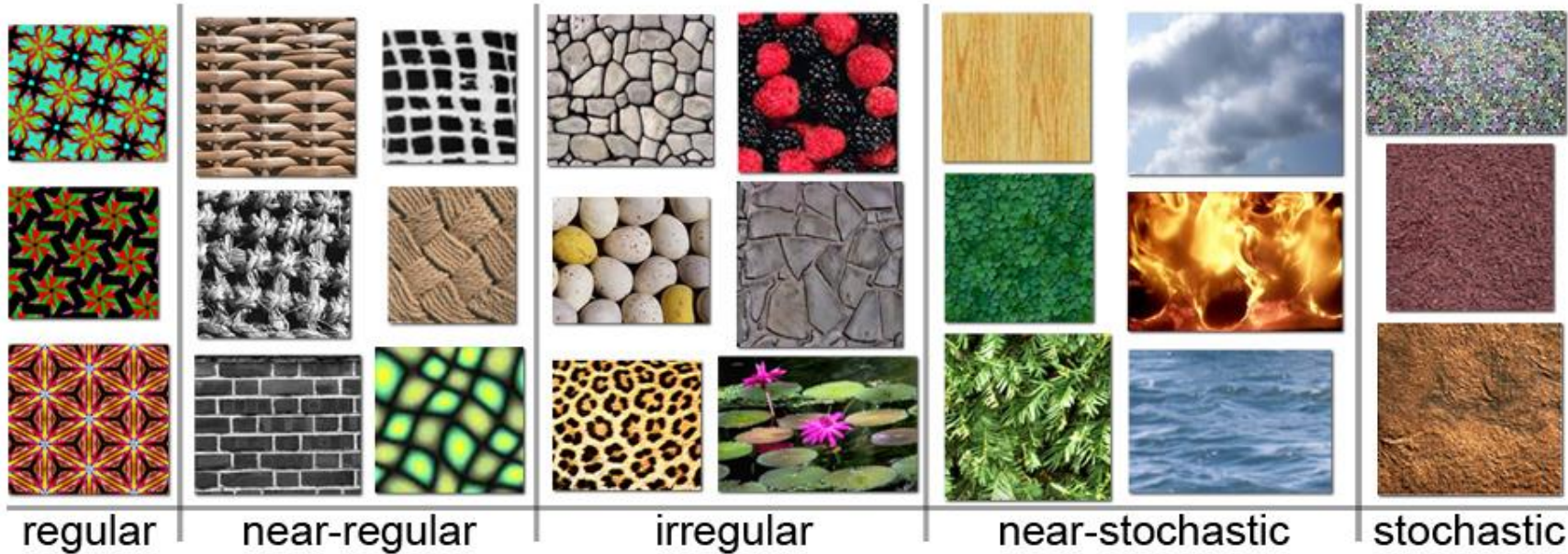
yogurt

Texture Synthesis

- Goal of Texture Synthesis: create new samples of a given texture
- Many applications: virtual environments, hole-filling, texturing surfaces



The Challenge

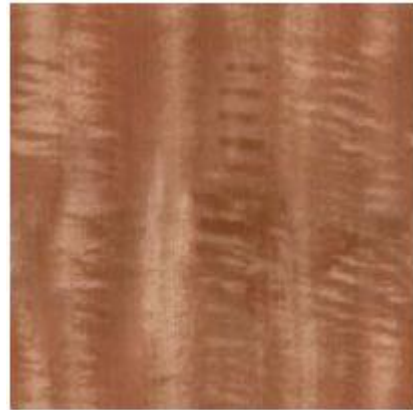


Need to model the whole spectrum: from repeated to stochastic texture

One idea: Build Probability Distributions

Basic idea

1. Compute statistics of input texture (e.g., histogram of edge filter responses)
2. Generate a new texture that keeps those same statistics



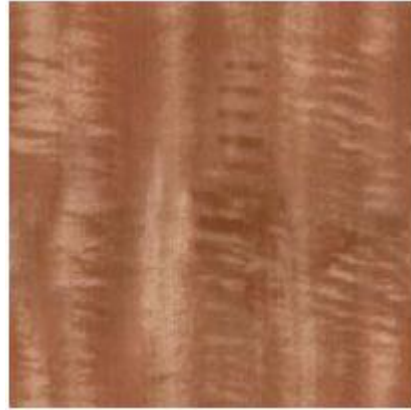
- D. J. Heeger and J. R. Bergen. Pyramid-based texture analysis/synthesis. In *SIGGRAPH '95*.
- E. P. Simoncelli and J. Portilla. Texture characterization via joint statistics of wavelet coefficient magnitudes. In *ICIP 1998*.

One idea: Build Probability Distributions

But it (usually) doesn't work

- Probability distributions are hard to model well

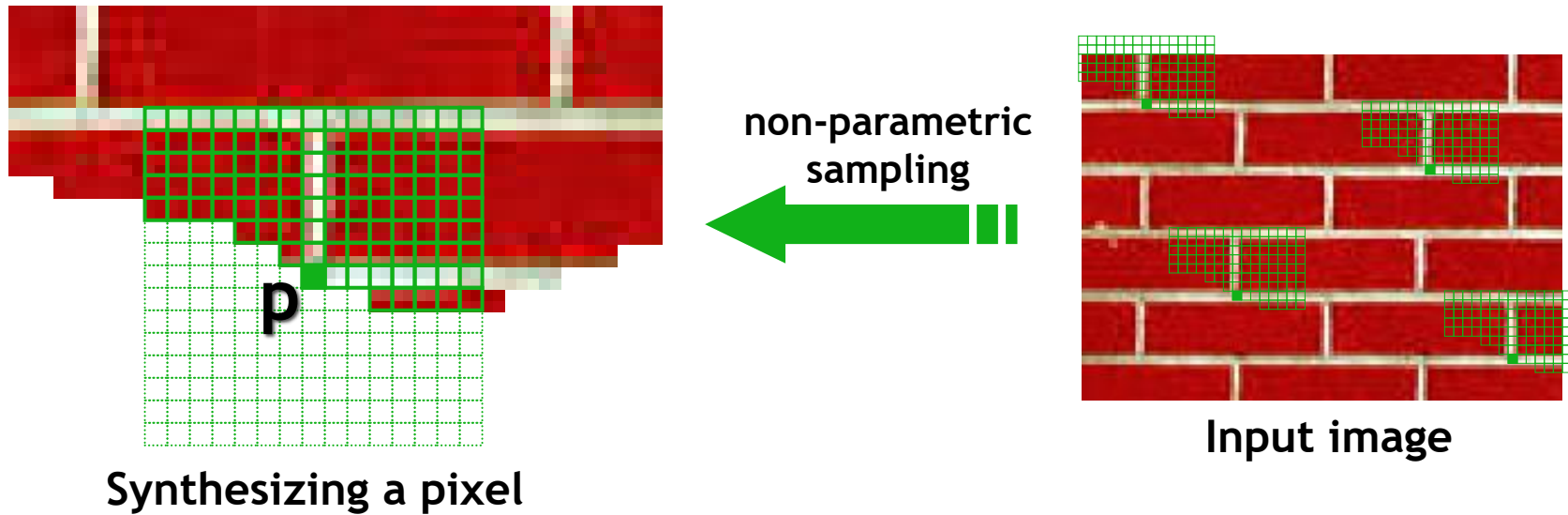
Input



Synthesized



Another idea: Sample from the image



- Assuming Markov property, compute $P(\mathbf{p} | N(\mathbf{p}))$
 - Building explicit probability tables infeasible
 - Instead, we *search the input image* for all similar neighborhoods — that's our pdf for \mathbf{p}
 - To sample from this pdf, just pick one match at random

Idea from Shannon (Information Theory)

- Generate English-sounding sentences by modeling the probability of each word given the previous words (n-grams)
- Large “n” will give more structured sentences

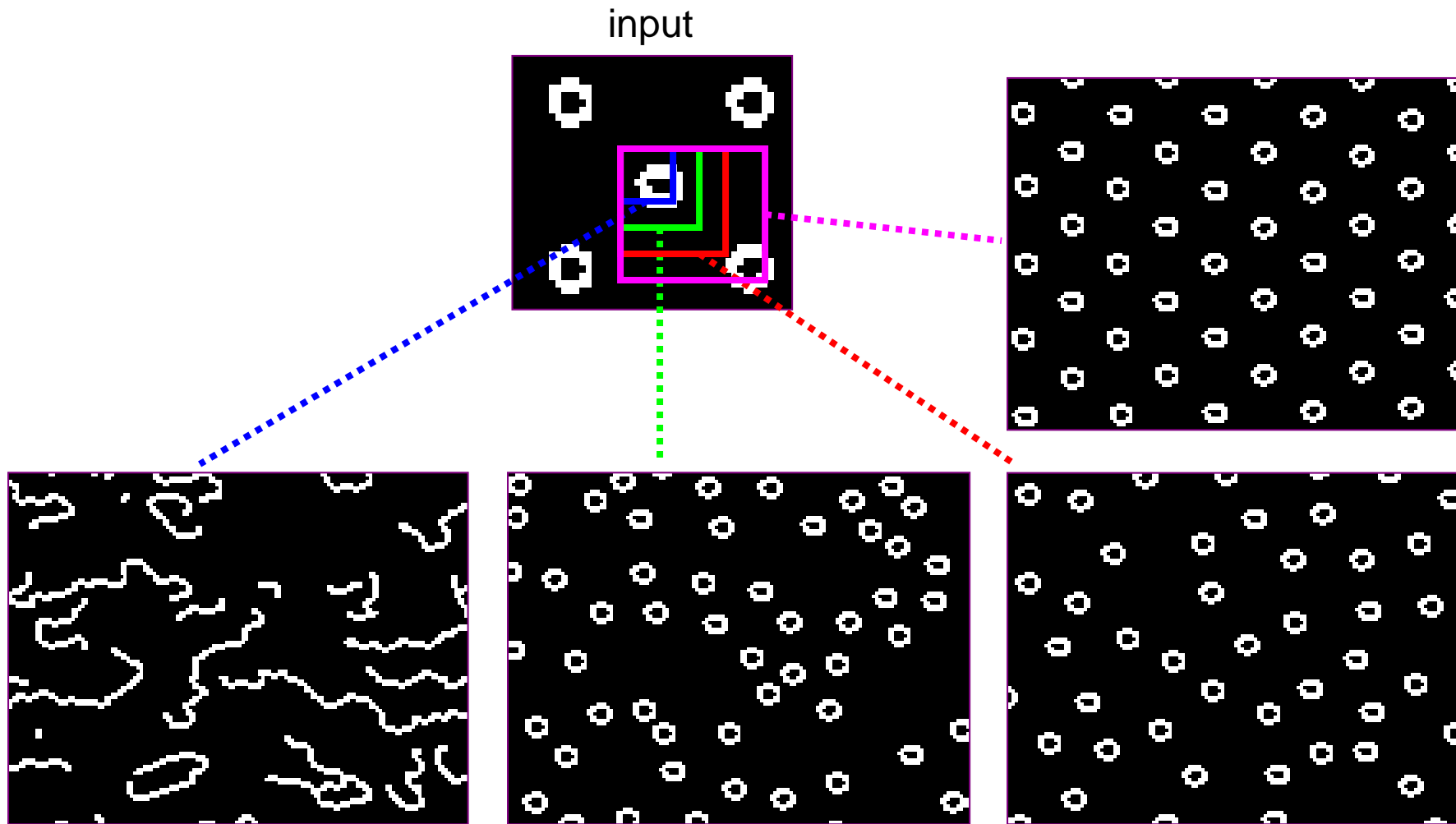
“I spent an interesting evening recently
with a grain of salt.”

(example from fake single.net user [Mark V Shaney](#))

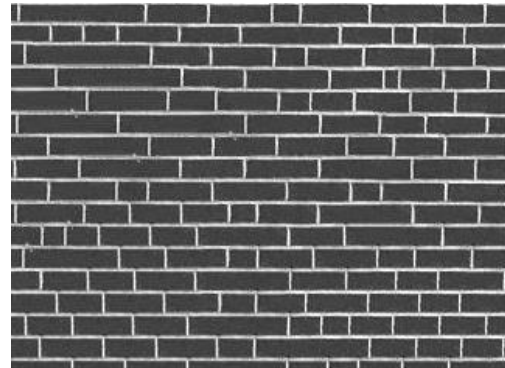
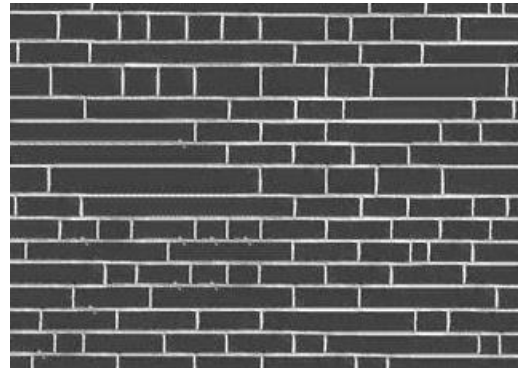
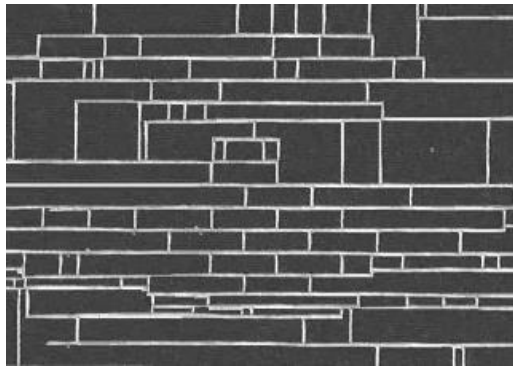
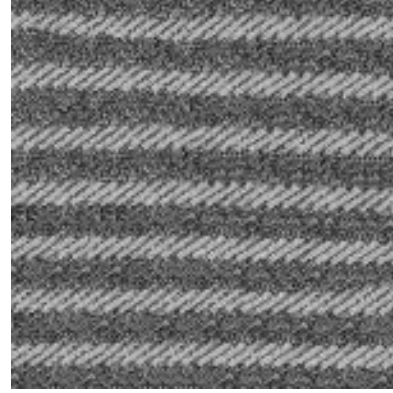
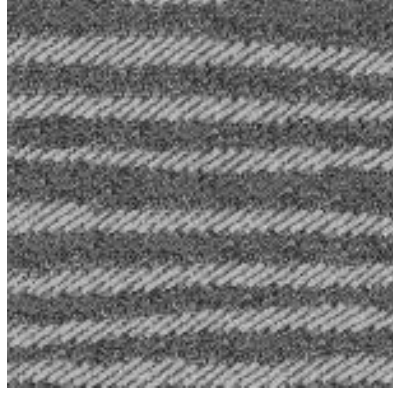
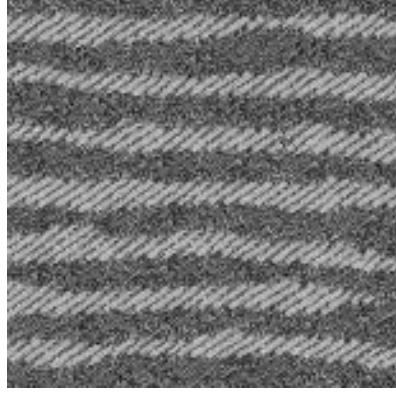
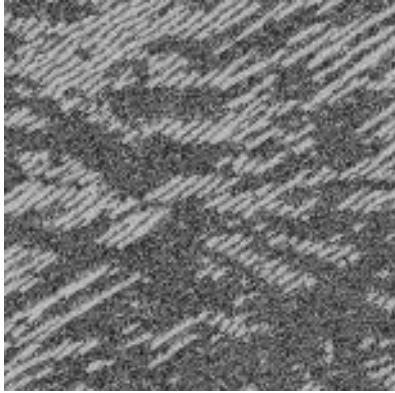
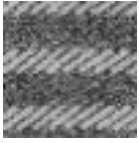
Details

- How to match patches?
 - Gaussian-weighted SSD (more emphasis on nearby pixels)
- What order to fill in new pixels?
 - “Onion skin” order: pixels with most neighbors are synthesized first
 - To synthesize from scratch, start with a randomly selected small patch from the source texture
- How big should the patches be?

Size of Neighborhood Window



Varying Window Size



Increasing window size



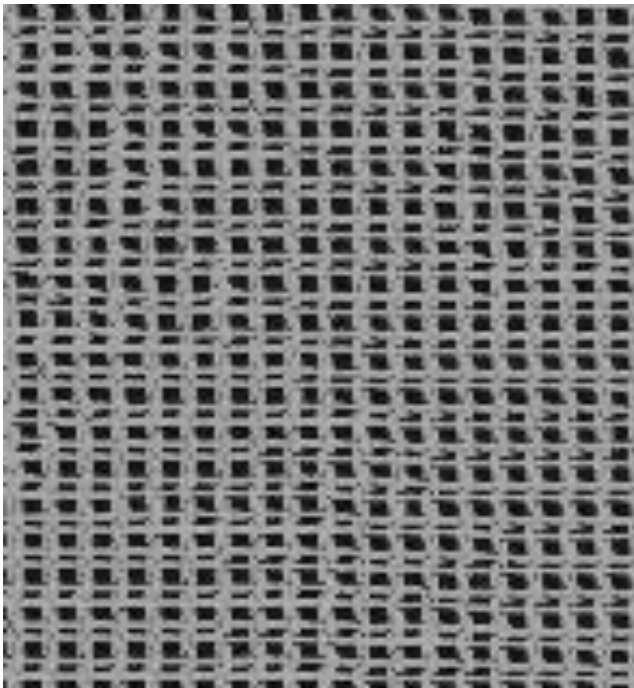
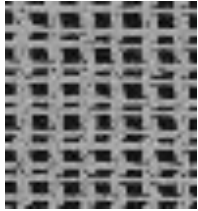
Texture synthesis algorithm

While image not filled

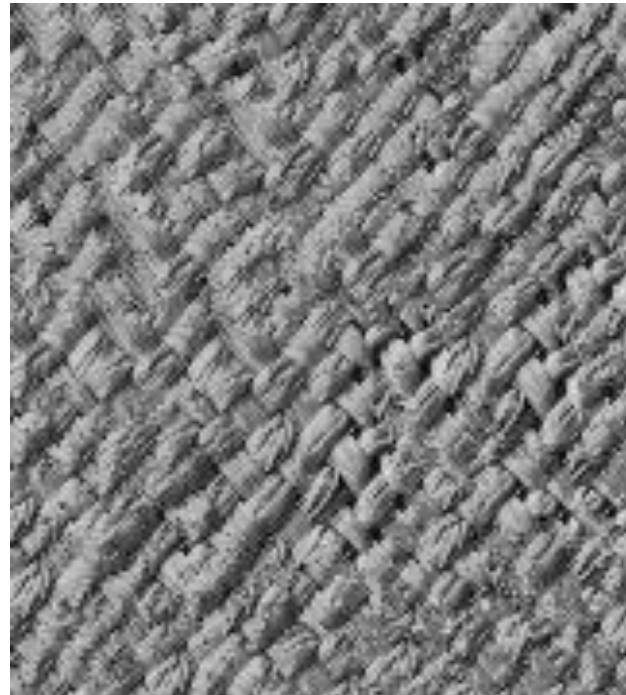
1. Get unfilled pixels with filled neighbors, sorted by number of filled neighbors
2. For each pixel, get top N matches based on visible neighbors
 - Patch Distance: Gaussian-weighted SSD
3. Randomly select one of the matches and copy pixel from it

Synthesis Results

french canvas



rafia weave

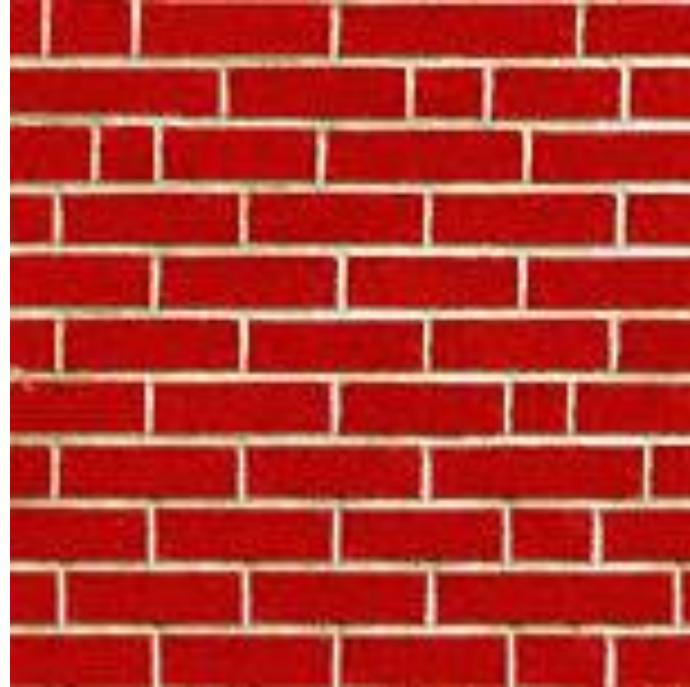
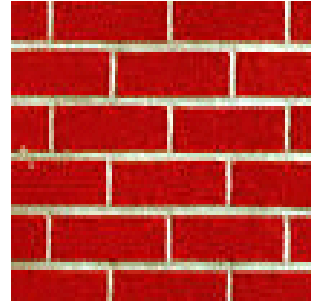


More Results

white bread



brick wall



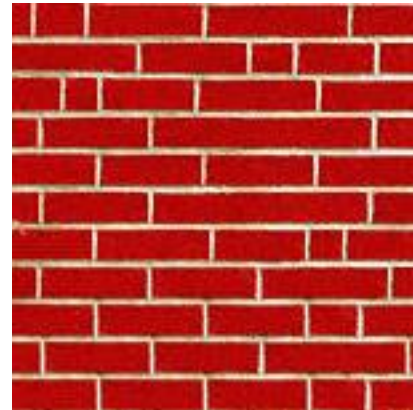
Homage to Shannon

coming in the unsensational
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es against Clinton. "Boy
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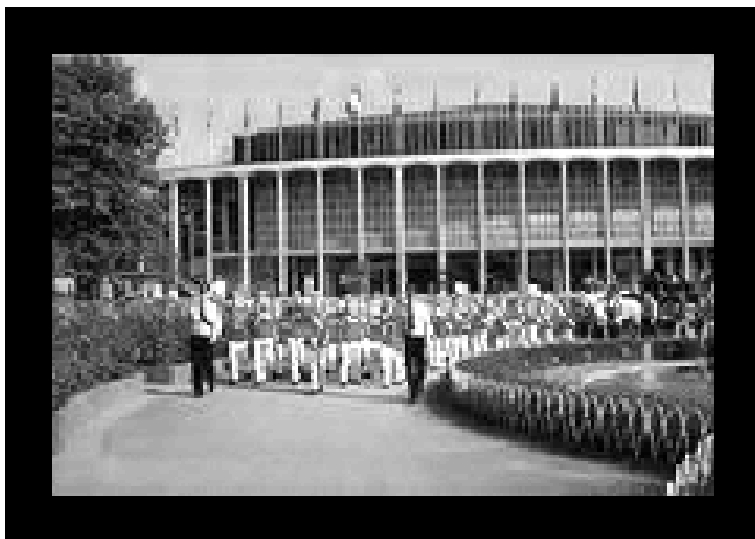
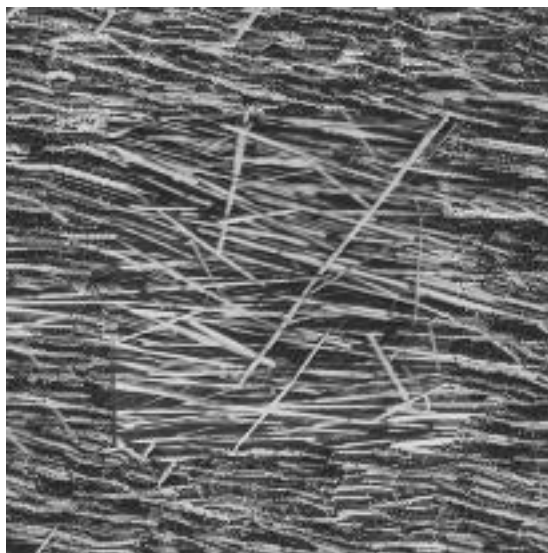
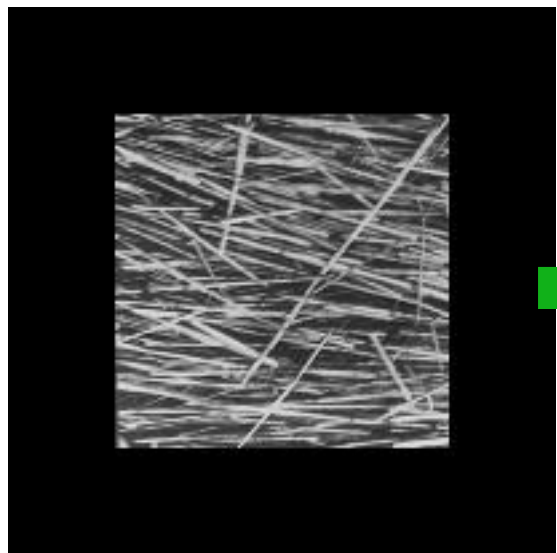


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Hole Filling



Extrapolation



In-painting natural scenes



Key idea: Filling order matters

In-painting Result



Image with Hole



Raster-Scan Order



Onion-Peel
(Concentric Layers)



Gradient-Sensitive
Order

Filling order

Fill a pixel that:

1. Is surrounded by other known pixels
2. Is a continuation of a strong gradient or edge



Comparison



Original



With Hole



Onion-Ring Fill



Criminisi

Comparison



a



b



Concentric Layers

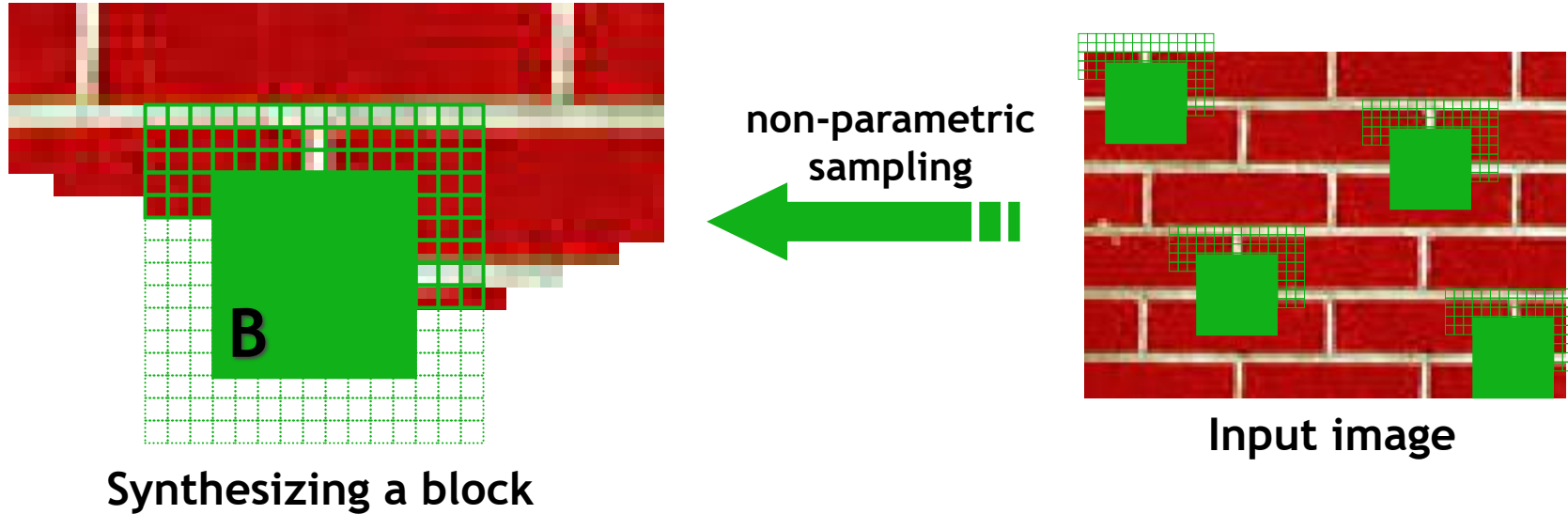


Gradient Sensitive

Summary

- The Efros & Leung texture synthesis algorithm
 - Very simple
 - Surprisingly good results
 - Synthesis is easier than analysis!
 - ...but very slow

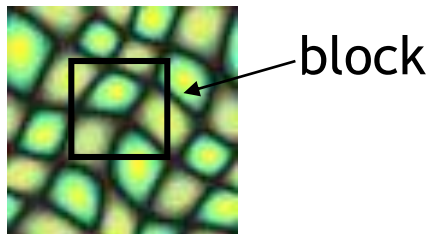
Image Quilting [Efros & Freeman 2001]



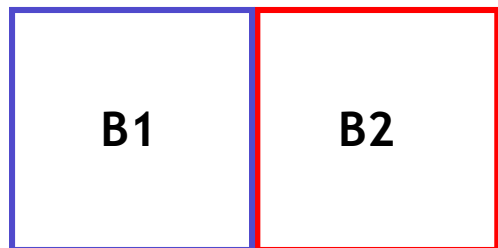
- Observation: neighbor pixels are highly correlated

Idea: unit of synthesis = block

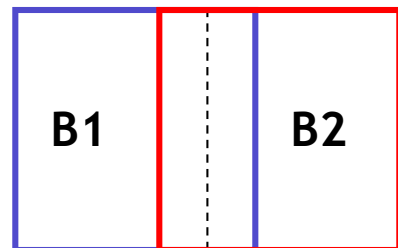
- Exactly the same but now we want $P(B|N(B))$
- Much faster: synthesize all pixels in a block at once



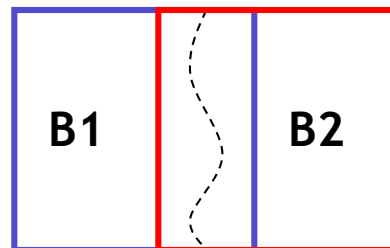
Input texture



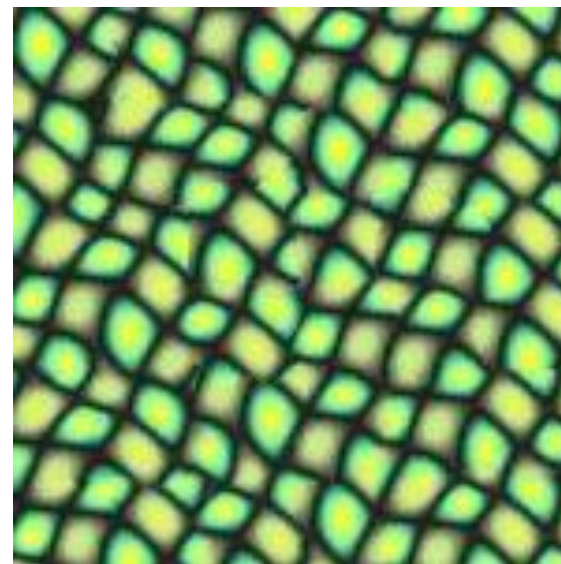
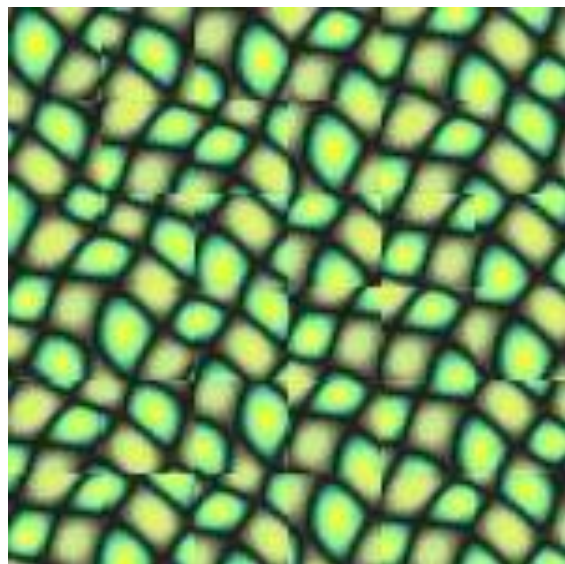
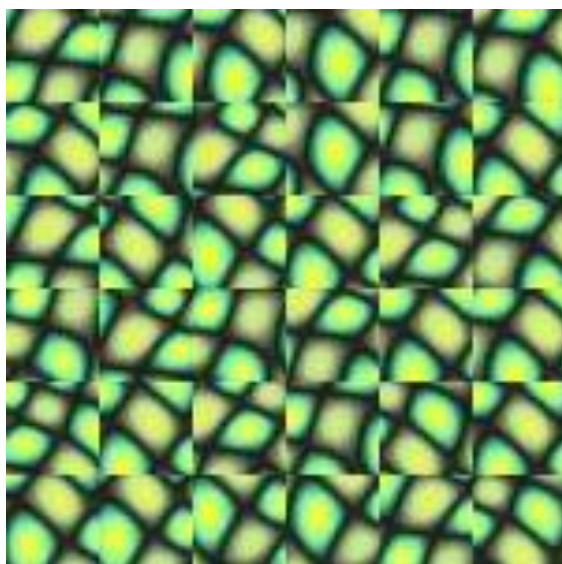
Random placement
of blocks



Neighboring blocks
constrained by overlap

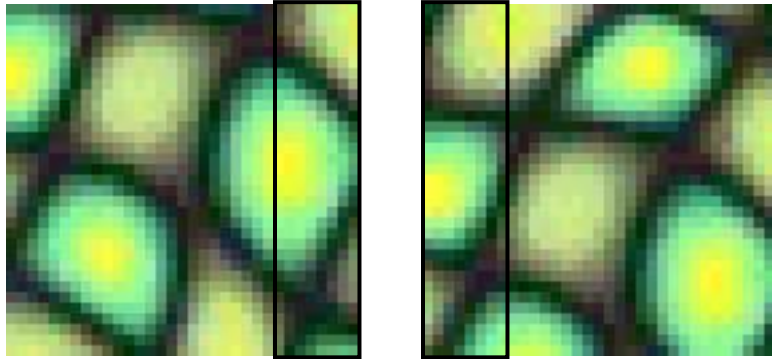


Minimal error
boundary cut

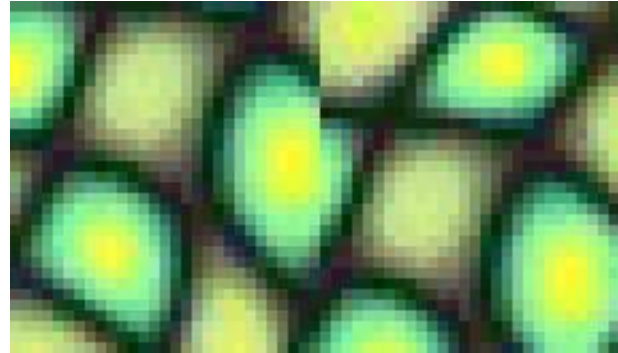


Minimal error boundary

overlapping blocks



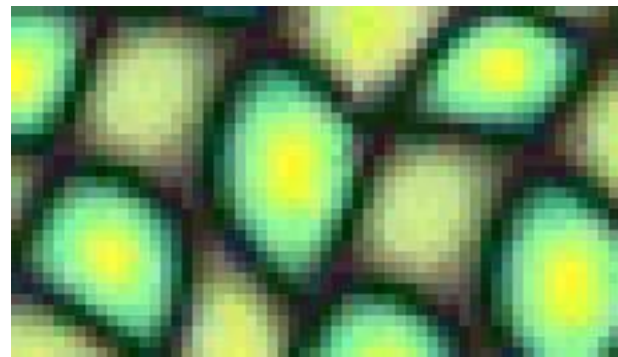
vertical boundary



$$\left[\begin{array}{c} \text{block 1} \\ - \\ \text{block 2} \end{array} \right]^2 = \text{error map}$$

The diagram shows two overlapping blocks of a cell image. A minus sign is placed between them, and a large square symbol is to the right. This is followed by an equals sign and a vertical strip of the image with a red line tracing the boundary. Arrows point from the top of the two blocks to the top of the subtraction operation.

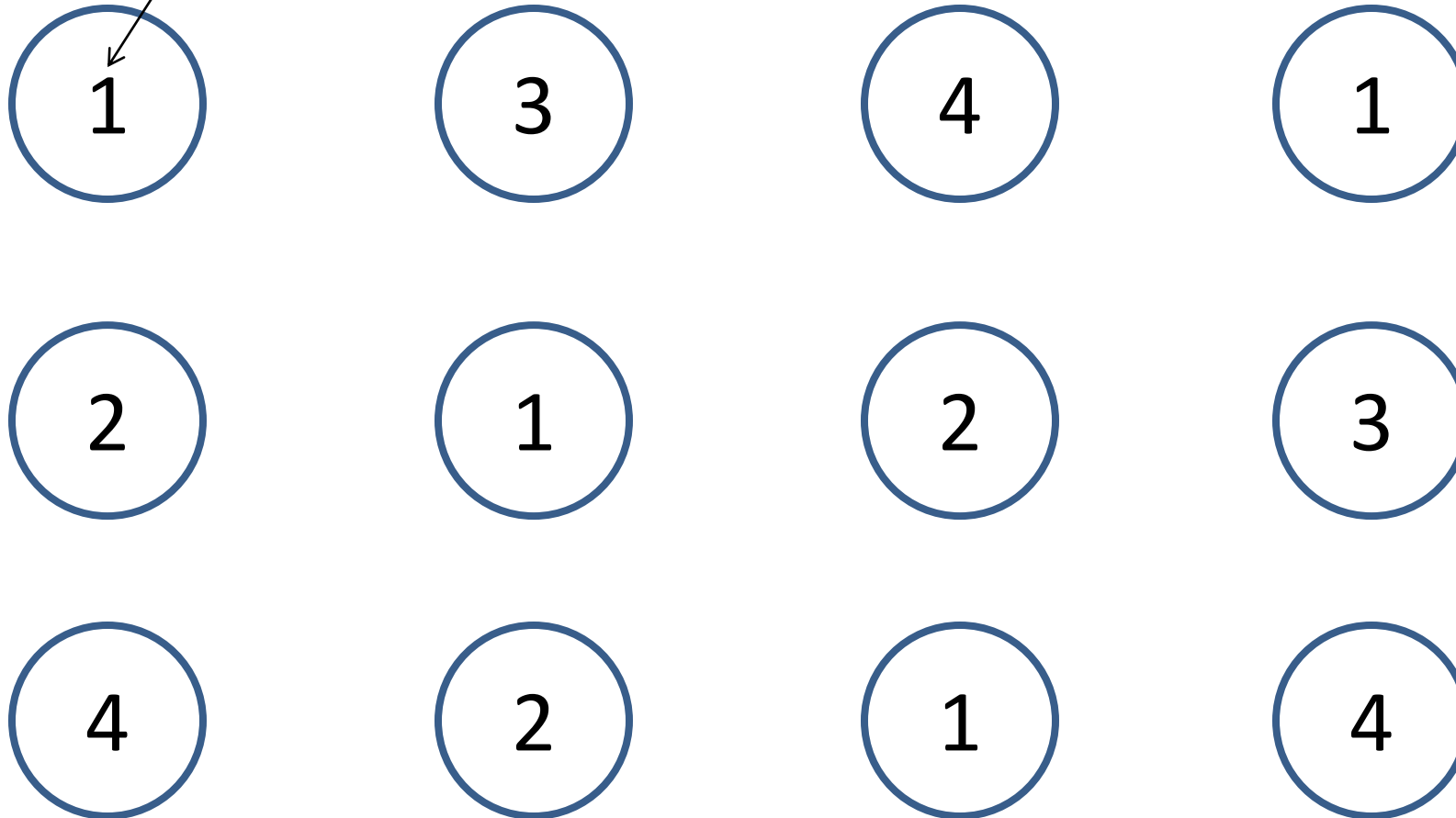
overlap error



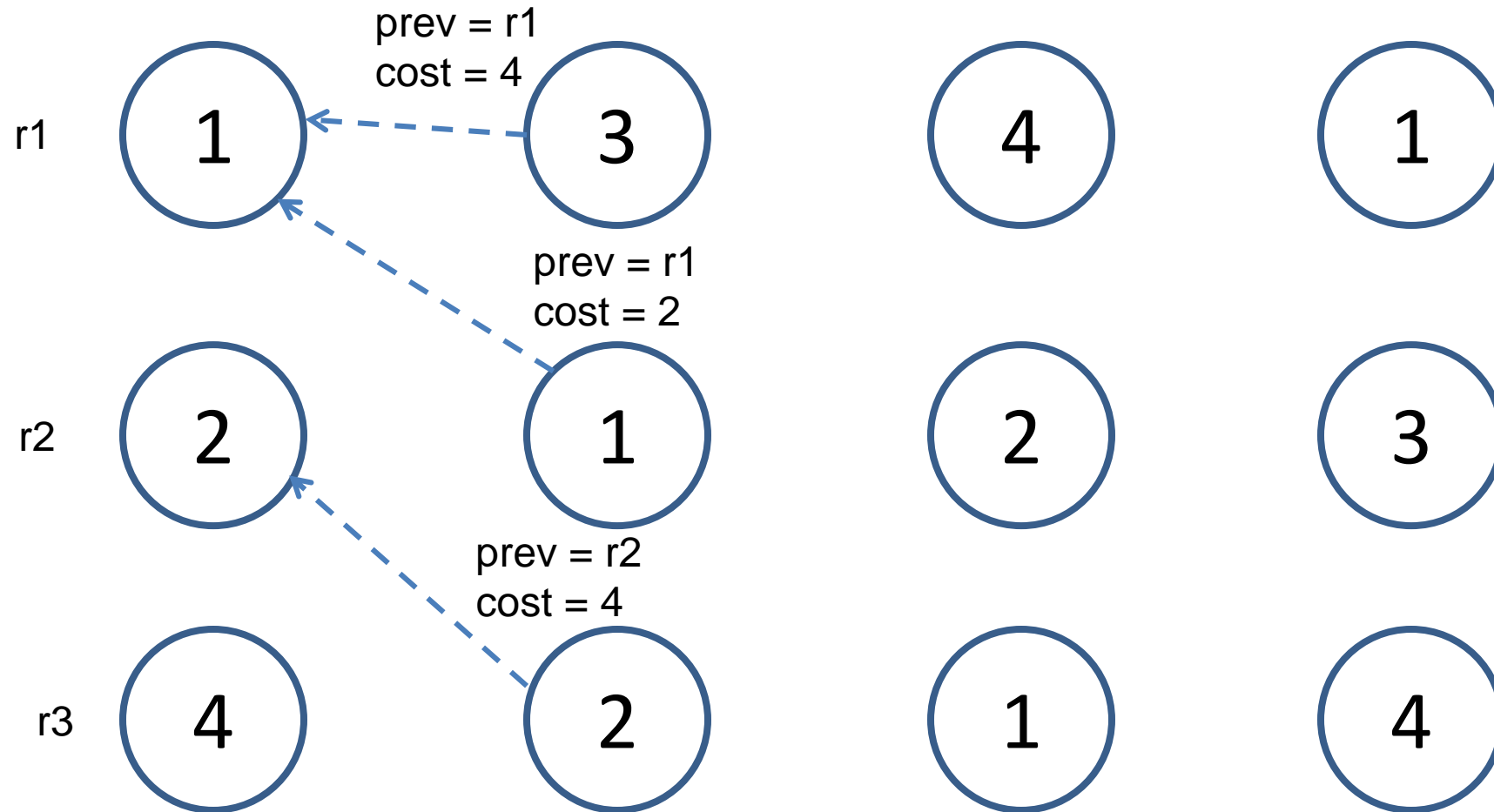
min. error boundary

Solving for Minimum Cut Path

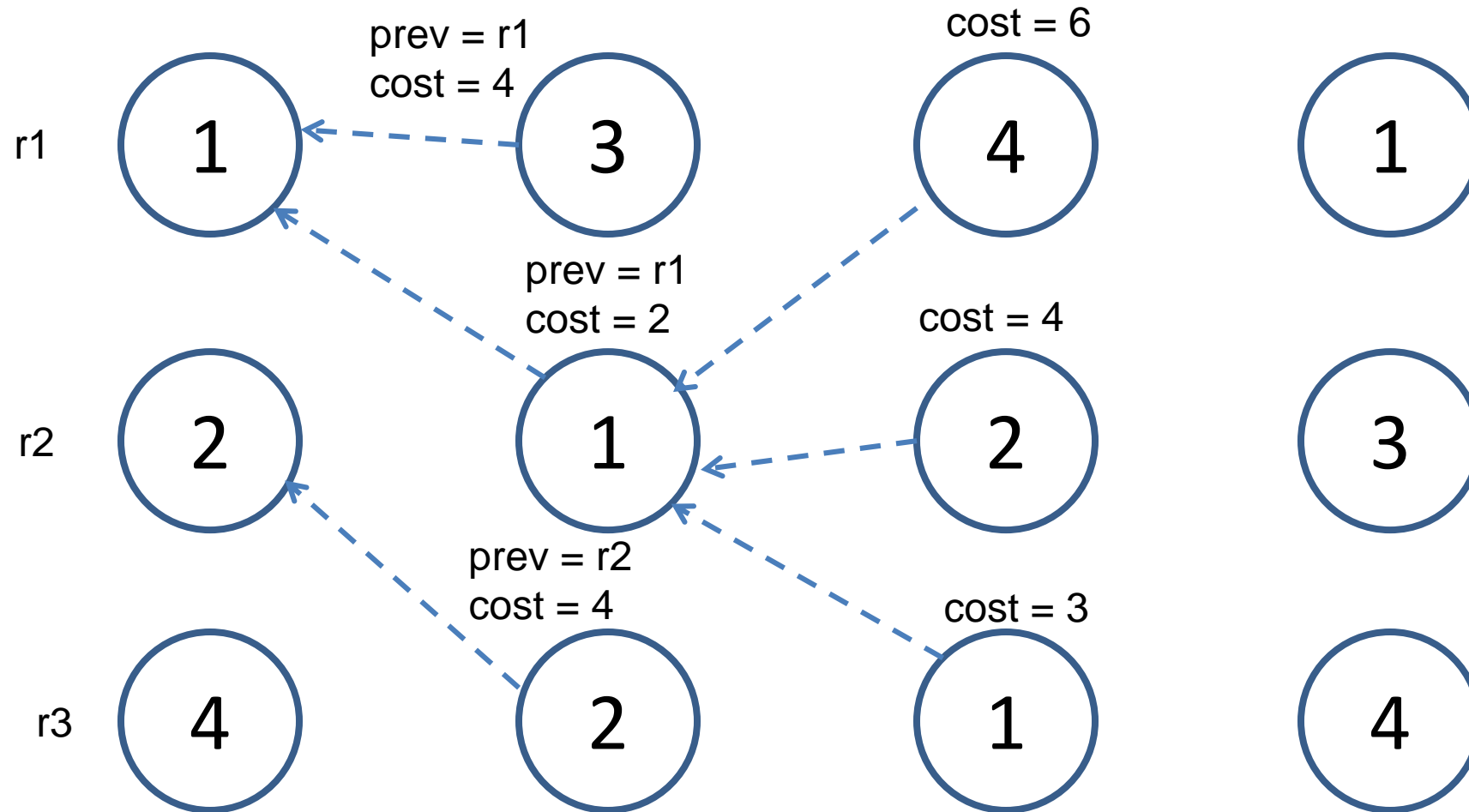
Cost of a cut through this pixel



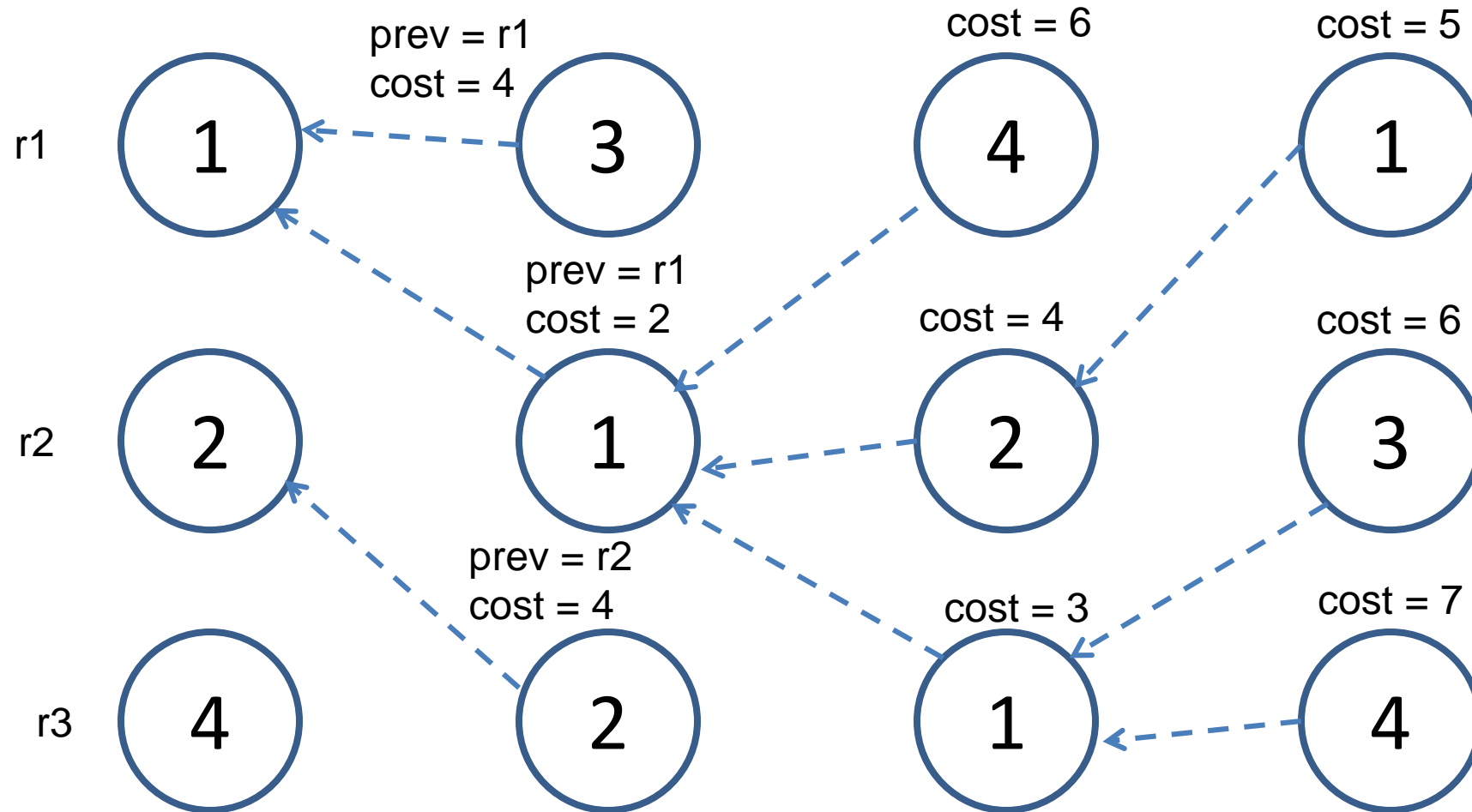
Solving for Minimum Cut Path



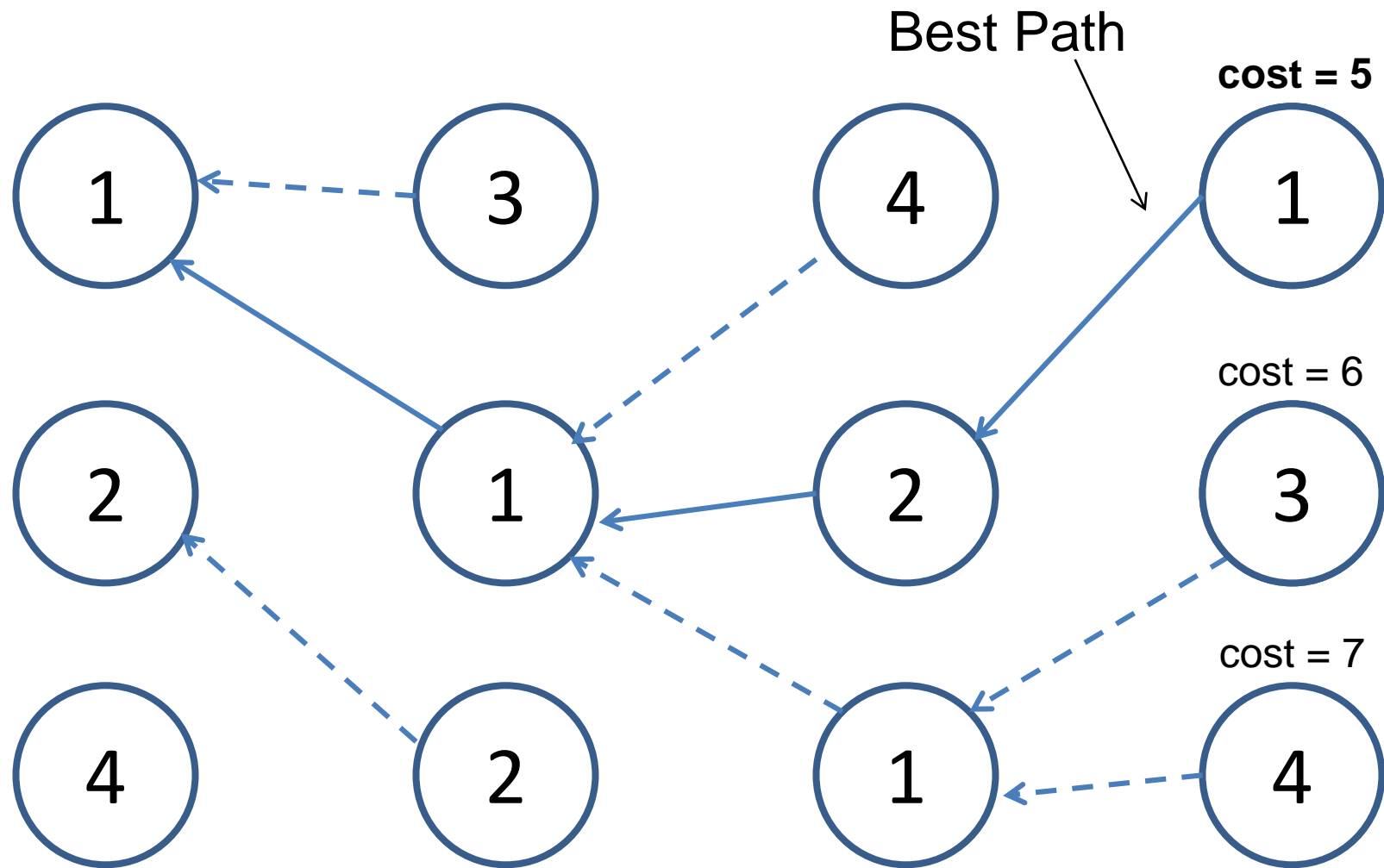
Solving for Minimum Cut Path



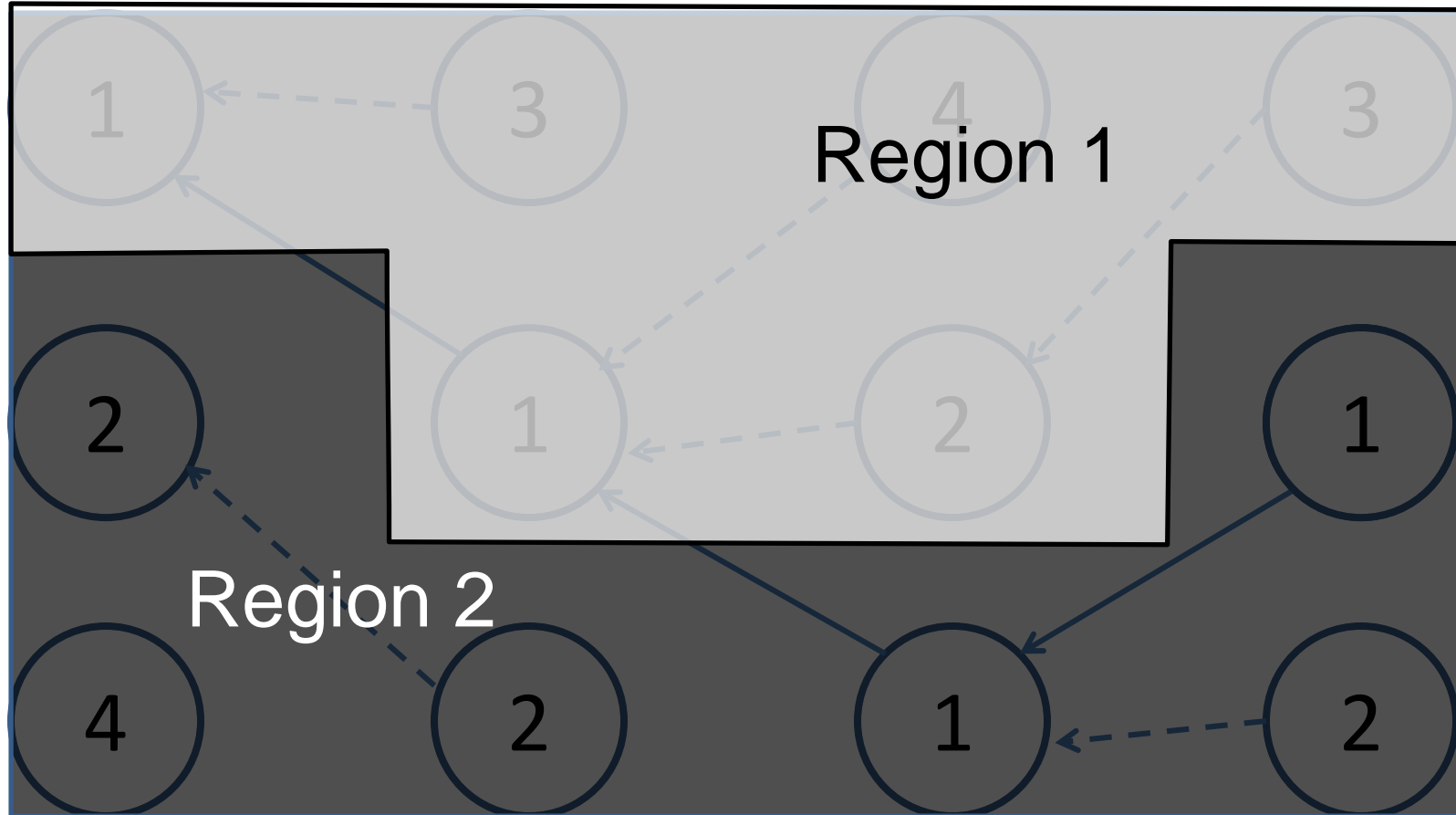
Solving for Minimum Cut Path



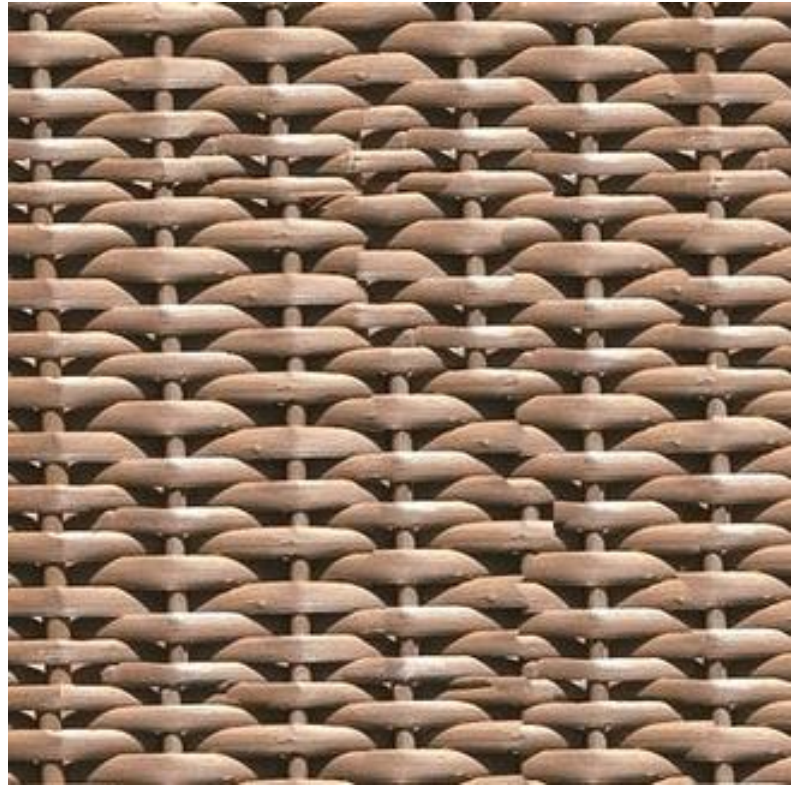
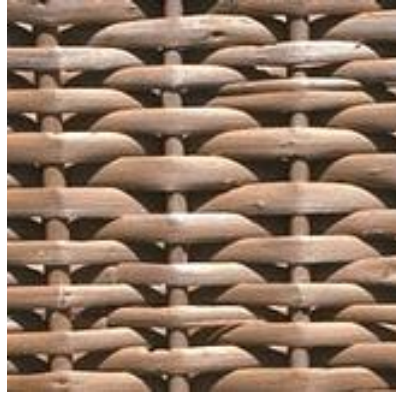
Solving for Minimum Cut Path

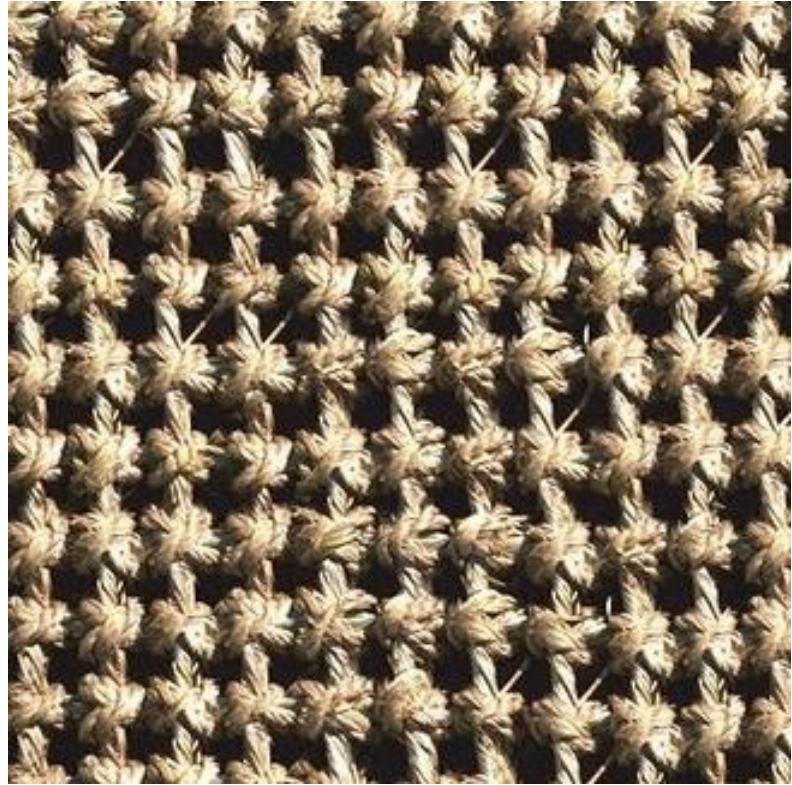


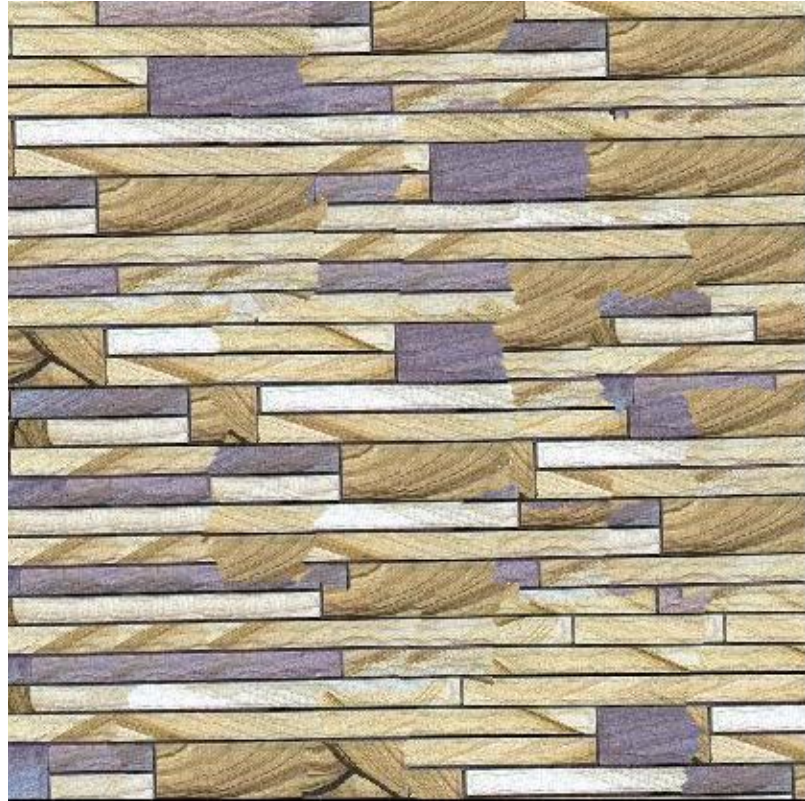
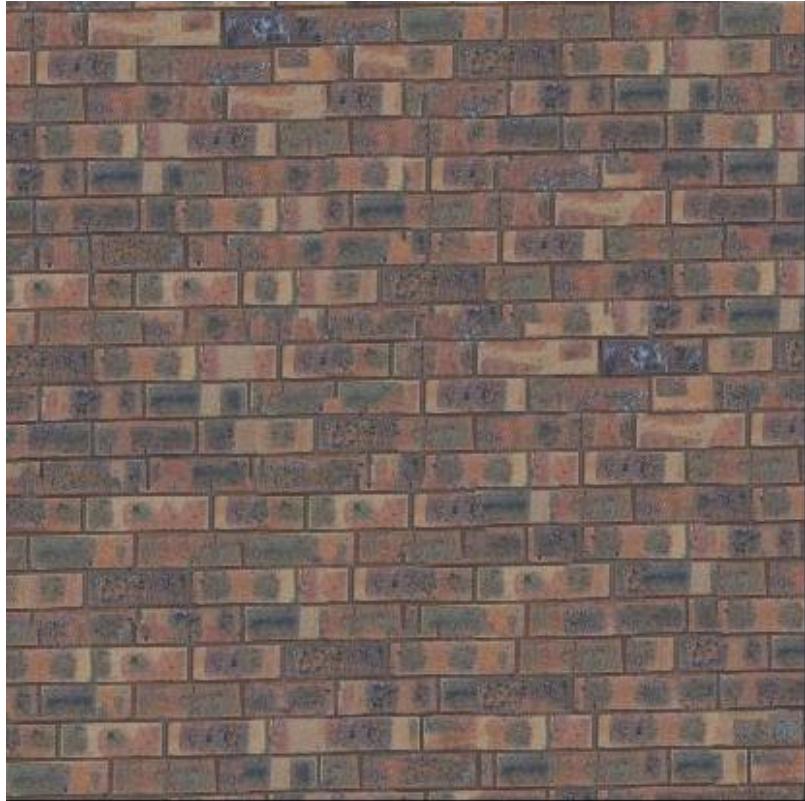
Solving for Minimum Cut Path



Mask Based on Best Path

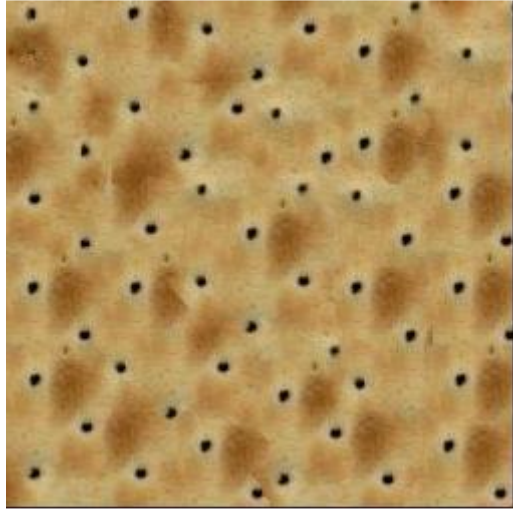
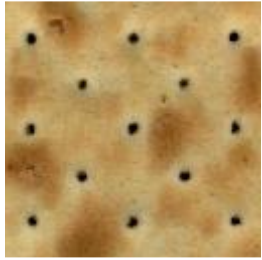


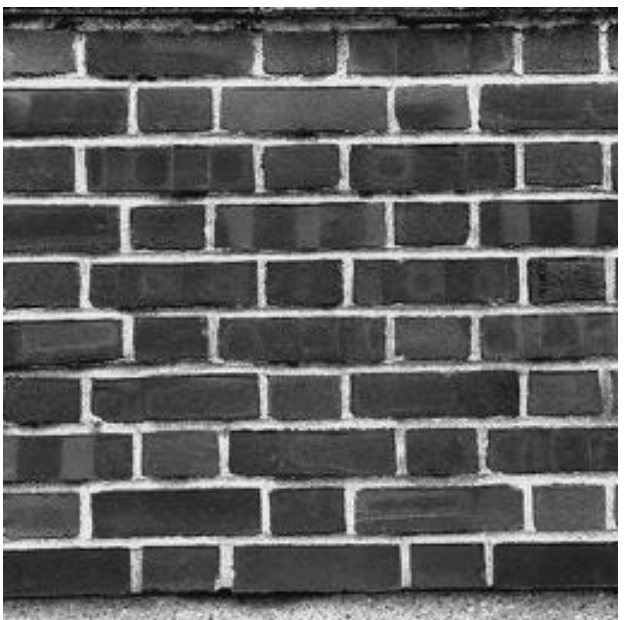








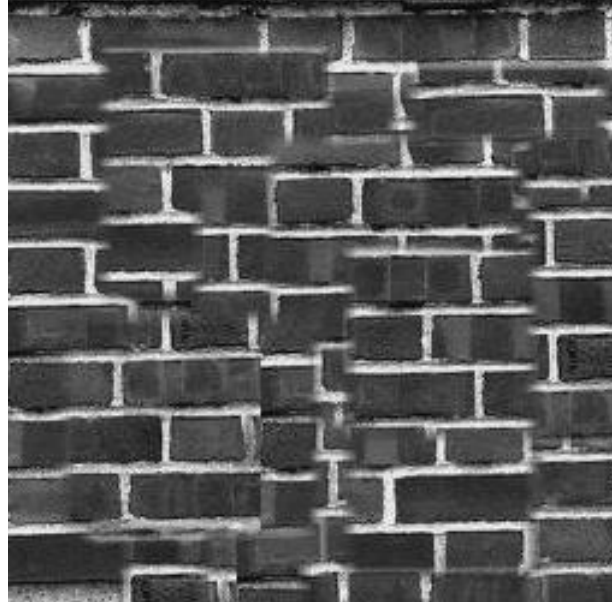




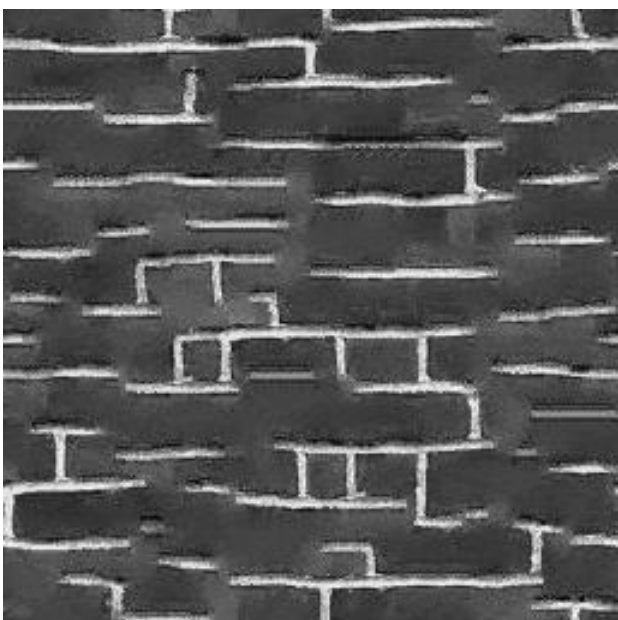
input image



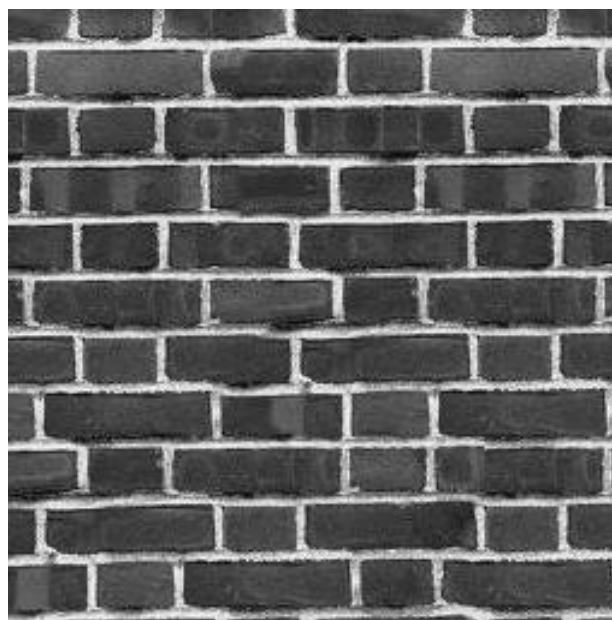
Portilla & Simoncelli



Xu, Guo & Shum



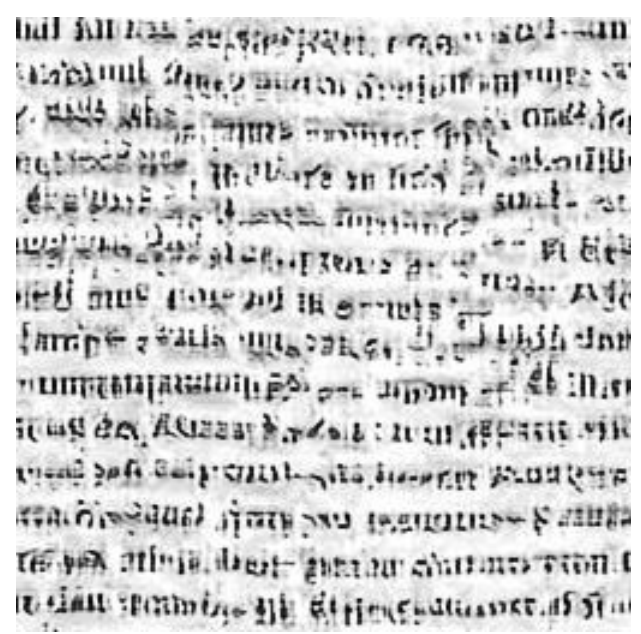
Wei & Levoy



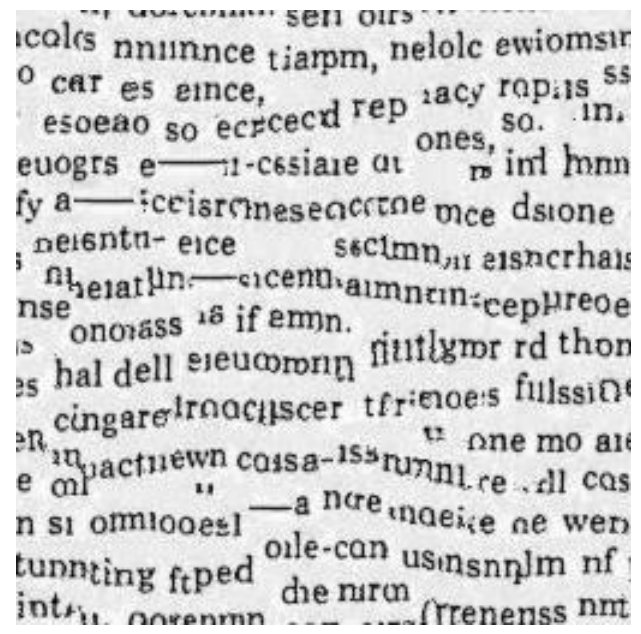
Quilting

end of a visual cortical neuron—the in
describing the response of that neuro
ht as a function of position—is perhap
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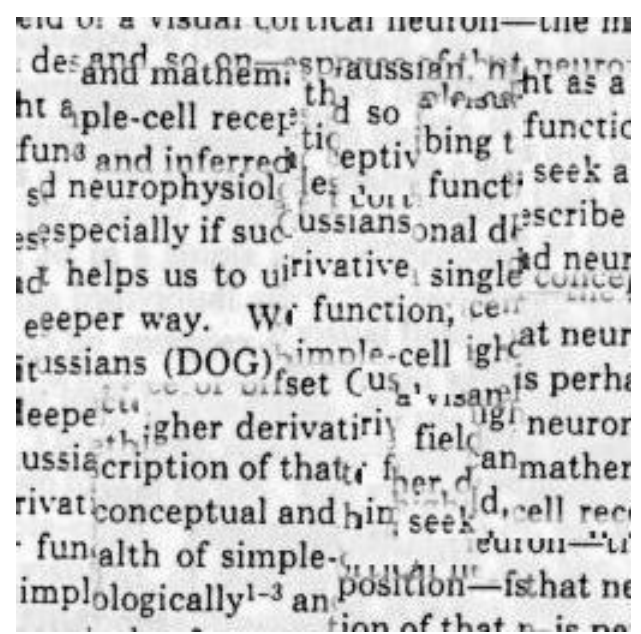
input image



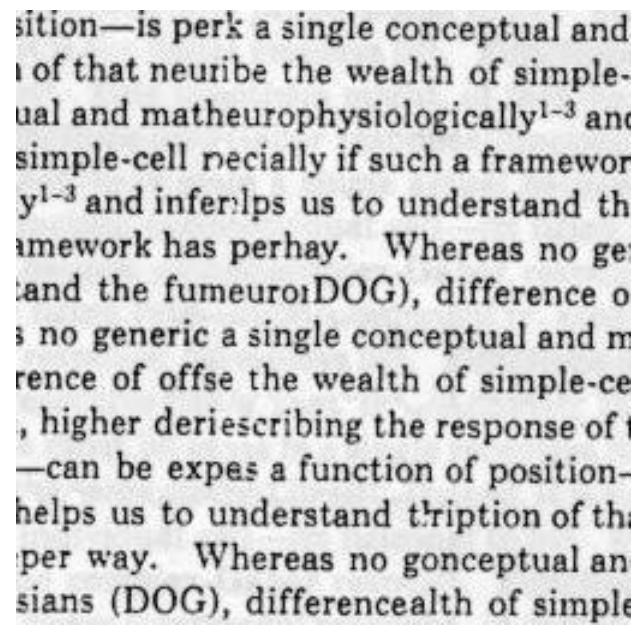
Portilla & Simoncelli



Wei & Levoy



Xu, Guo & Shum



Quilting

Political Texture Synthesis

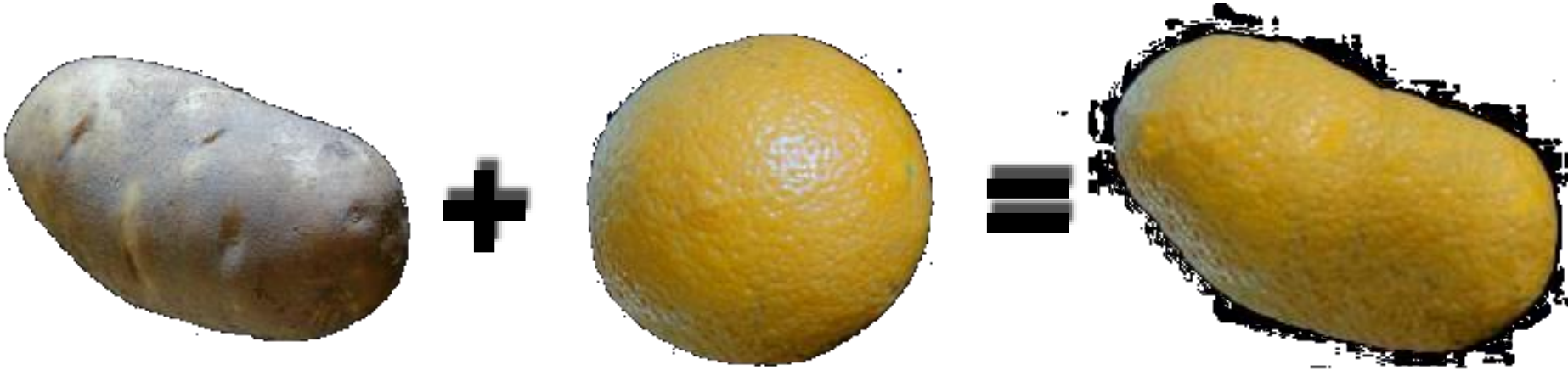
Bush campaign digitally altered TV ad

President Bush's campaign acknowledged Thursday that it had digitally altered a photo that appeared in a national cable television commercial. In the photo, a handful of soldiers were multiplied many times.



Texture Transfer

- Try to explain one object with bits and pieces of another object:



Texture Transfer



Constraint

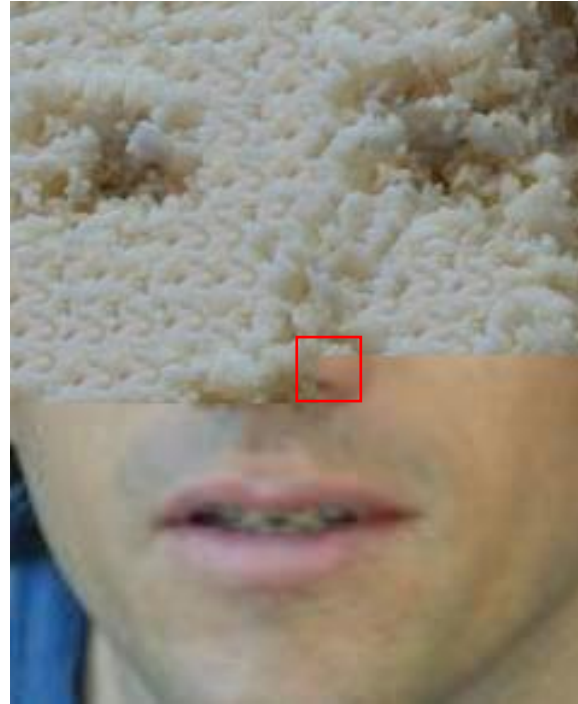


Texture sample



Texture Transfer

Take the texture from one image and “paint” it onto another object

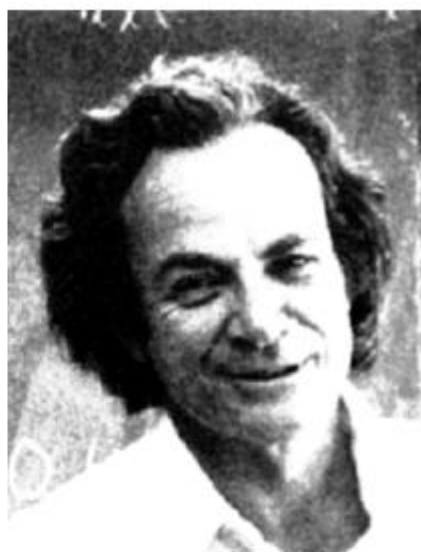


Same as texture synthesis, except an additional constraint:

1. Consistency of texture
2. Patches from texture should correspond to patches from constraint in some way. Typical example: blur luminance, use SSD for distance



source texture



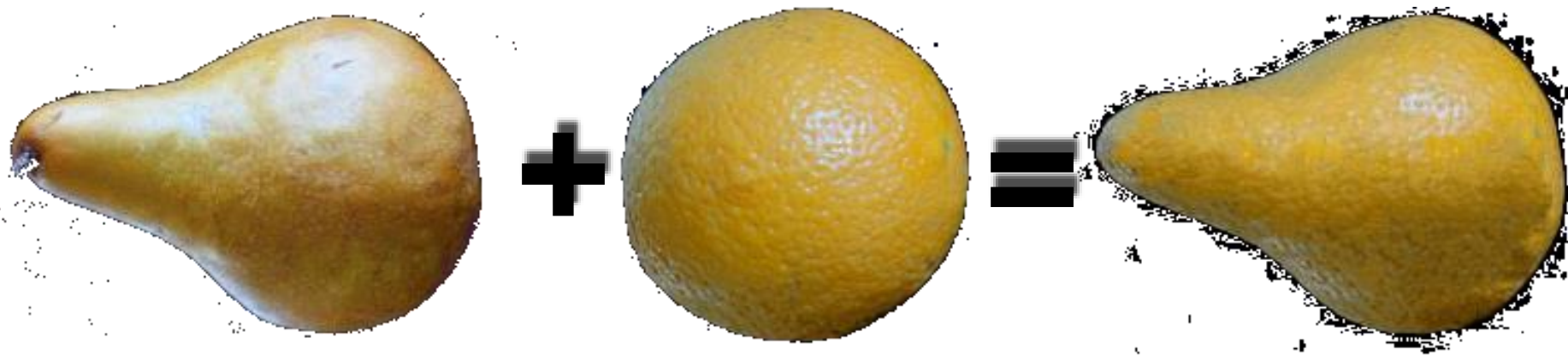
target image

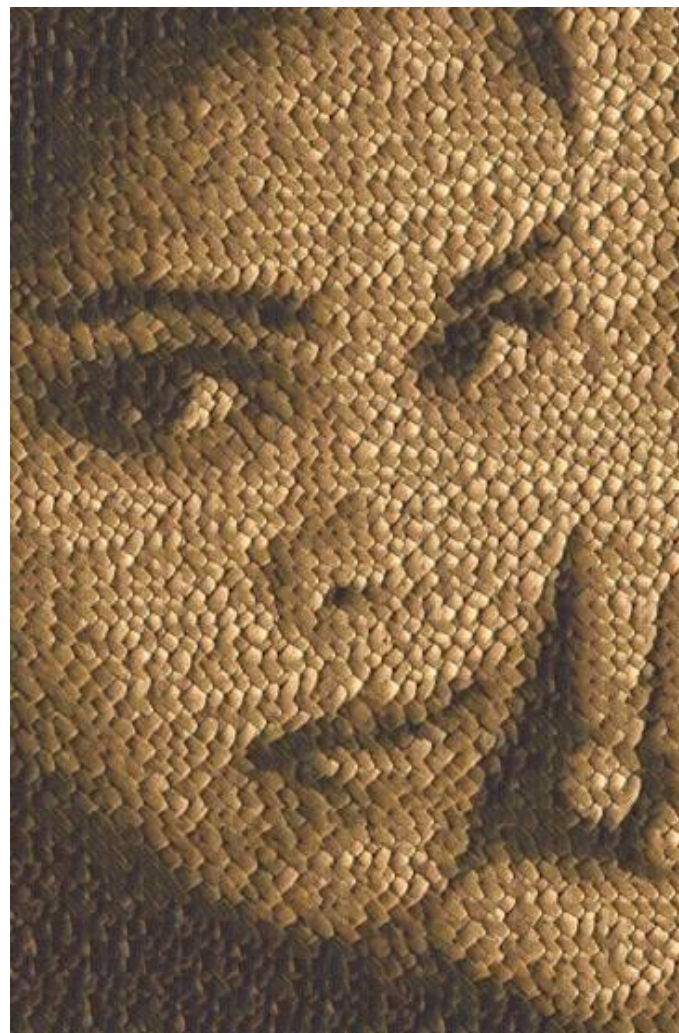


correspondence maps

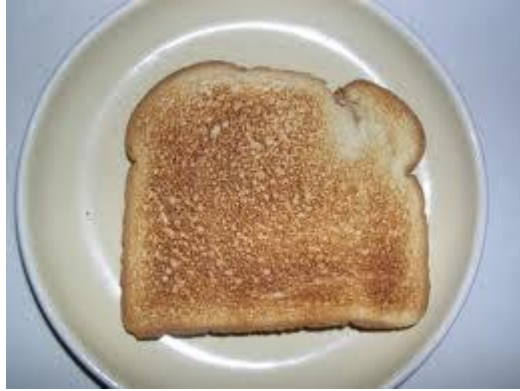


texture transfer result

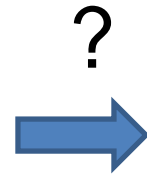




Making sacred toast



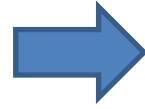
+



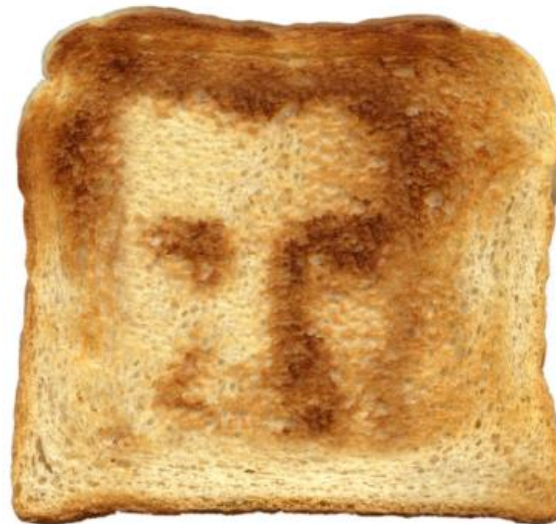
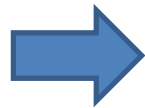
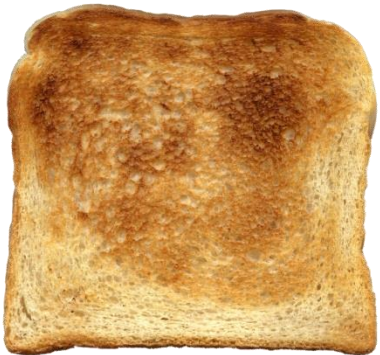
Project 2: texture synthesis and transfer

- https://courses.engr.illinois.edu/cs445/fa2019/projects/quilting/ComputationalPhotography_ProjectQuilting.html
- Note: this is significantly more challenging than the first project

ut it becomes harder to lau
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ving rooms," as House Der
cribed it last fall. He fai
at he left a ringing questi
ore years of Monica Lewit
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Texture Synthesis and Transfer Recap



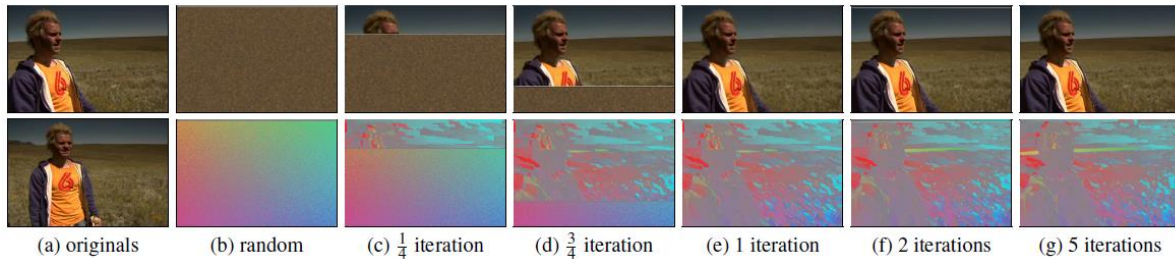
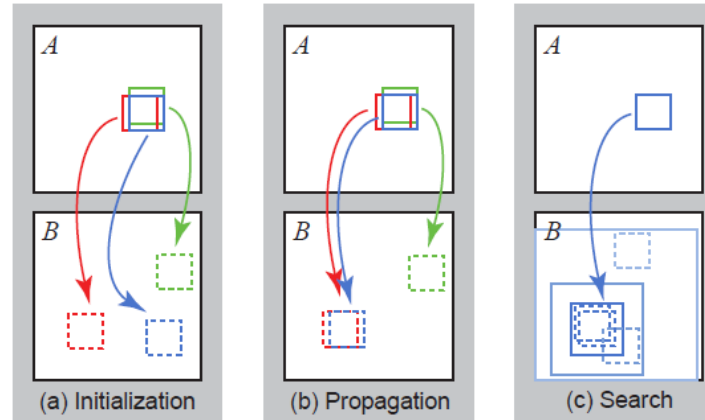
For each overlapping patch in the output image

1. Compute the cost to each patch in the sample
 - Texture synthesis: this cost is the SSD (sum of square difference) of pixel values in the overlapping portion of the existing output and sample
 - Texture transfer: cost is $\alpha * SSD_{overlap} + (1 - \alpha) * SSD_{transfer}$. The latter term enforces that the source and target correspondence patches should match.
2. Select one sample patch that has a small cost (e.g. randomly pick one of K candidates)
3. Find a cut through the left/top borders of the patch based on overlapping region with existing output
 - Use this cut to create a mask that specifies which pixels to copy from sample patch
4. Copy masked pixels from sample image to corresponding pixel locations in output image

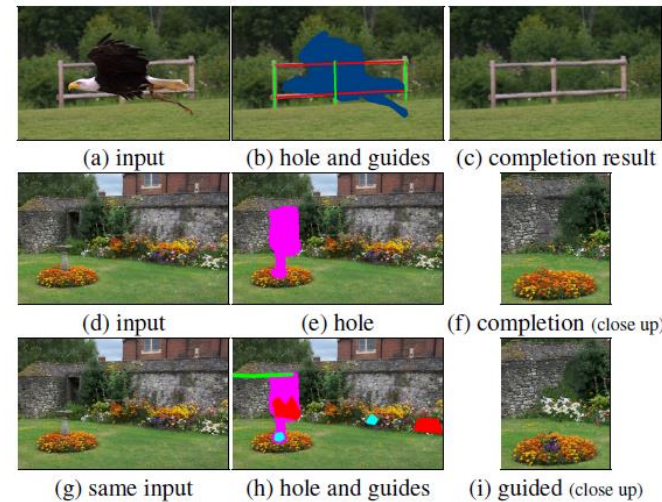
PatchMatch

More efficient search:

1. Randomly initialize matches
2. See if neighbor's offsets are better
3. Randomly search a local window for better matches
4. Repeat 3, 4 across image several times



Reconstructing top-left image with patches from bottom-left image



Applications to hole-filling, retargeting; constraints can guide search

Related idea: Image Analogies



A

⋮



A'



B

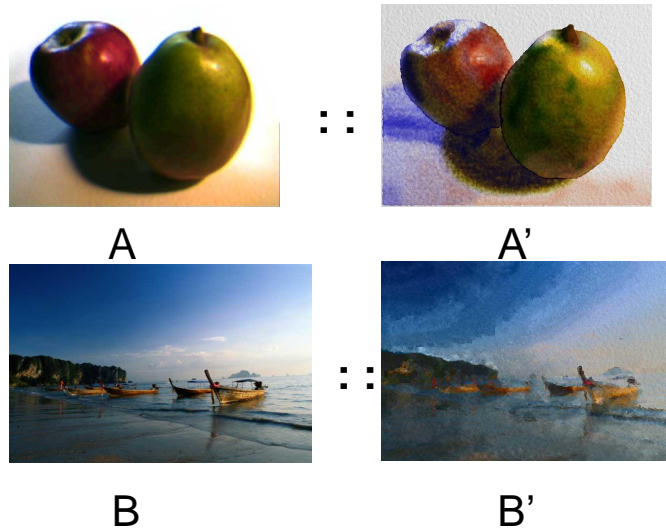
⋮



B'



Image analogies



- Define a similarity between A and B
- For each patch in B:
 - Find a matching patch in A, whose corresponding A' also fits in well with existing patches in B'
 - Copy the patch in A' to B'
- Algorithm is done iteratively, coarse-to-fine

Image-to-Image Translation with Conditional Adversarial Networks

<https://phillipi.github.io/pix2pix/>

Phillip Isola

Jun-Yan Zhu

Tinghui Zhou

Alexei A. Efros

Berkeley AI Research (BAIR) Laboratory
University of California, Berkeley

{isola, junyanz, tinghuiz, efros}@eecs.berkeley.edu CVPR 2017

Learn to map from one image representation to another

- Trained from input/output pairs
- Patch memorization is implicit through learned representation

Labels to Street Scene



input

output

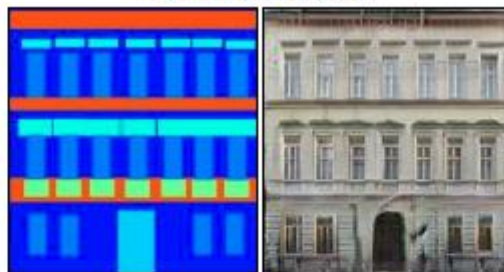
Aerial to Map



input

output

Labels to Facade



input

output

BW to Color



input

output

Day to Night



input

output

Edges to Photo



input

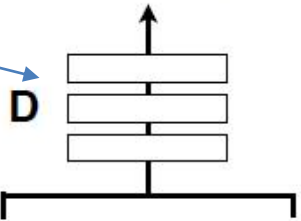
output

Learning to synthesize

Positive examples

Real or fake pair?

Scores NxN patches for realism

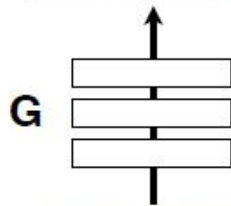
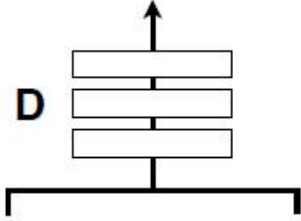


G tries to synthesize fake images that fool **D**

D tries to identify the fakes

Negative examples

Real or fake pair?



There is also an objective to produce the paired image with a L1 loss

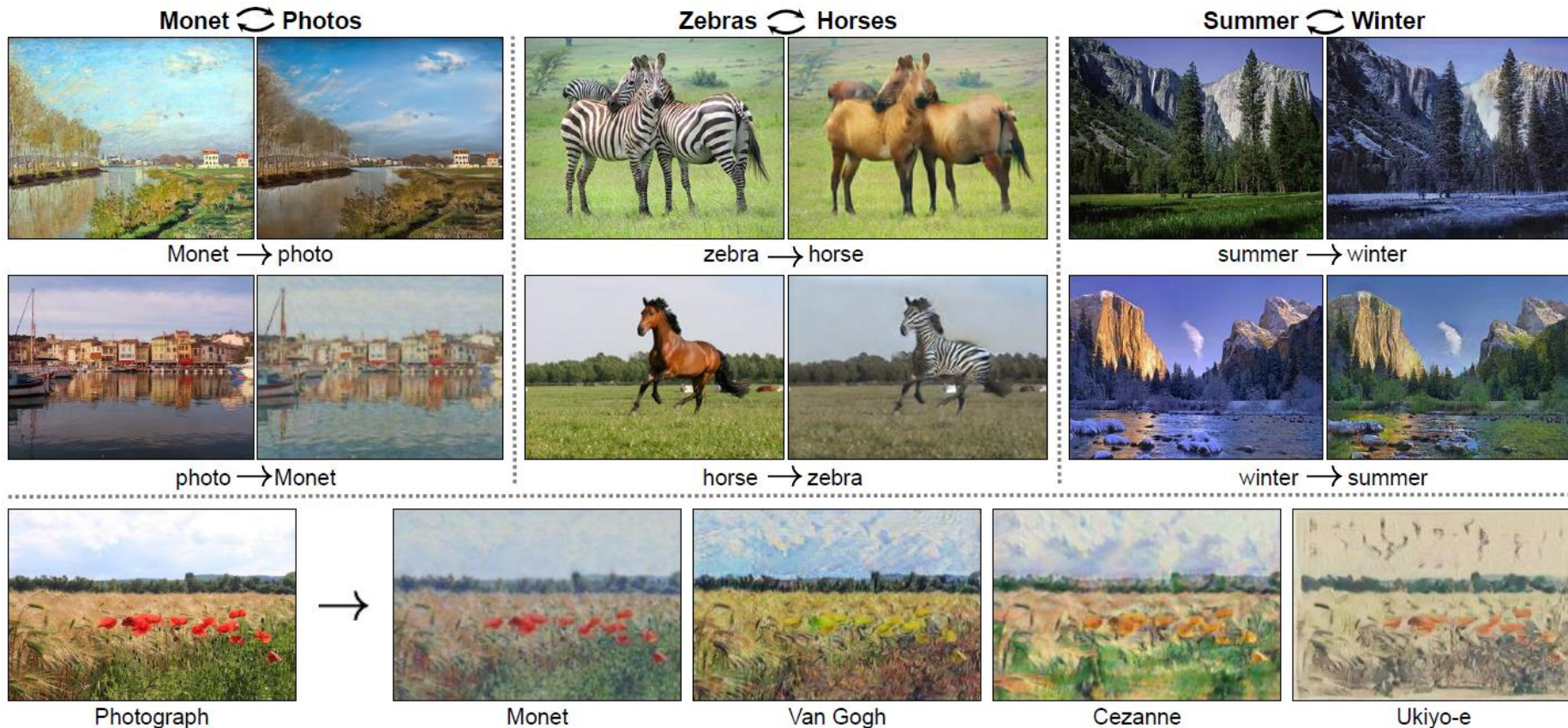
Demos

<https://affinelayer.com/pixsrv/>

Cycle GAN (ICCV 2017)

Unpaired Image-to-Image Translation using Cycle-Consistent Adversarial Networks

Jun-Yan Zhu* Taesung Park* Phillip Isola Alexei A. Efros
Berkeley AI Research (BAIR) laboratory, UC Berkeley



Things to remember

- Texture synthesis and hole-filling can be thought of as a form of probabilistic hallucination
- Simple, similarity-based matching is a powerful tool
 - Synthesis
 - Hole-filling
 - Transfer
 - Artistic filtering
 - Super-resolution
 - Recognition, etc.
- Key is how to define similarity and efficiently find neighbors
- New methods learn patch/image representations to create more flexible synthesis, so that similarity function and “neighbors” are implicit



Next class

- Cutting and seam finding

