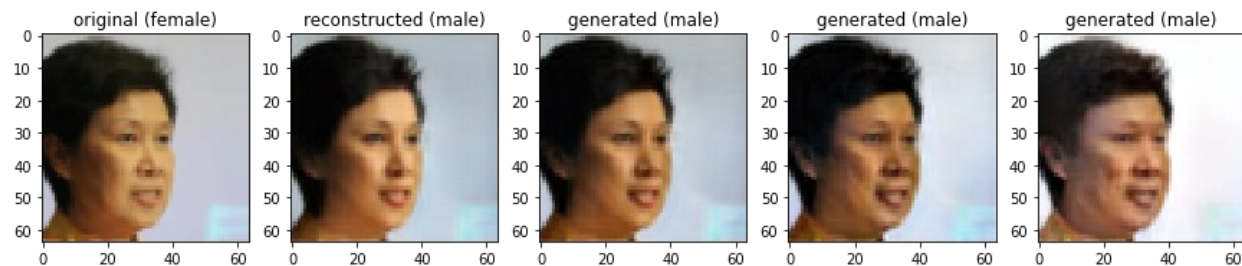
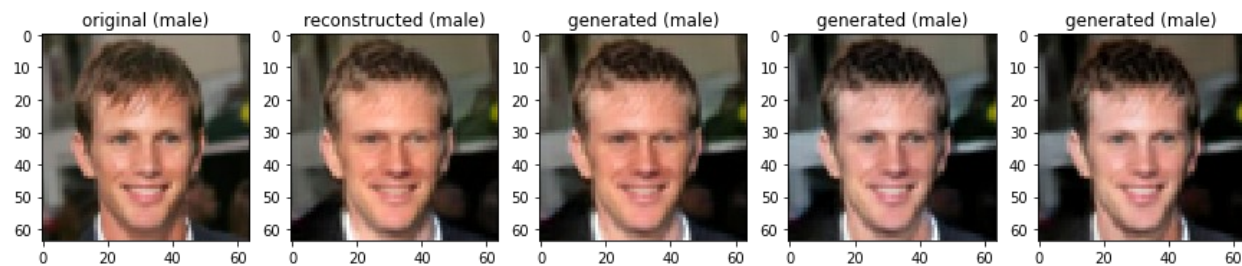
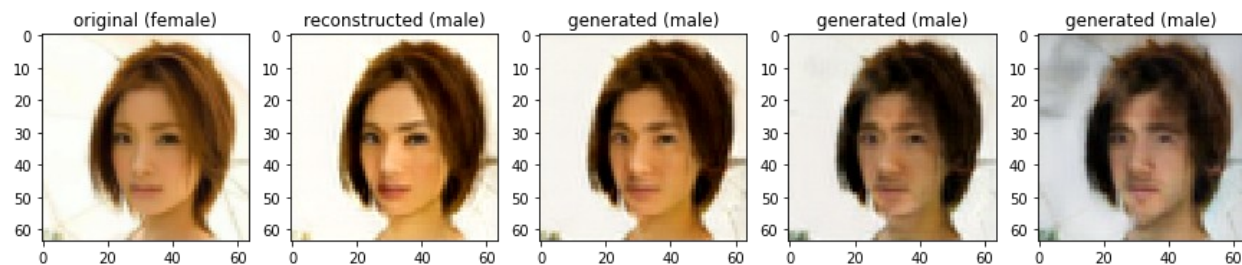
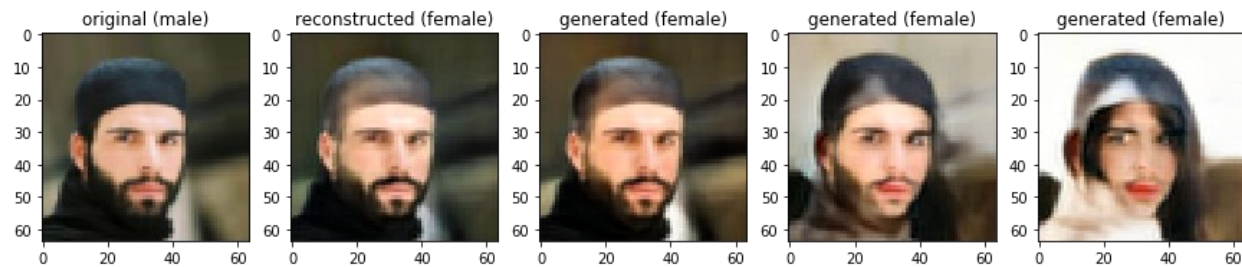
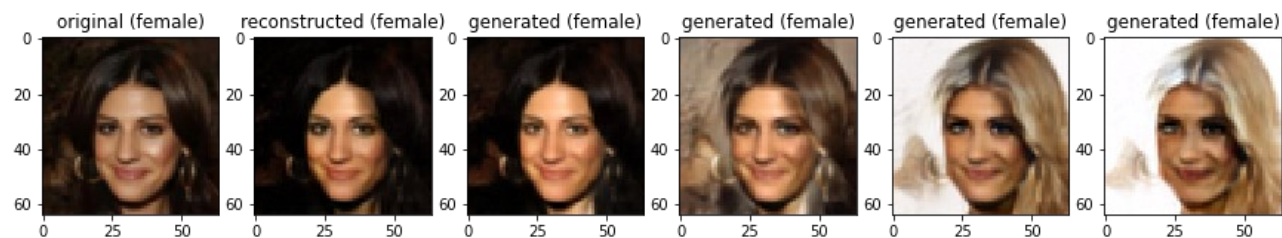
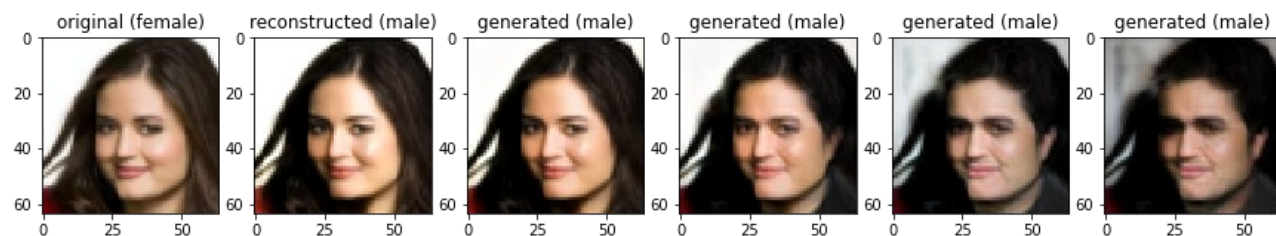
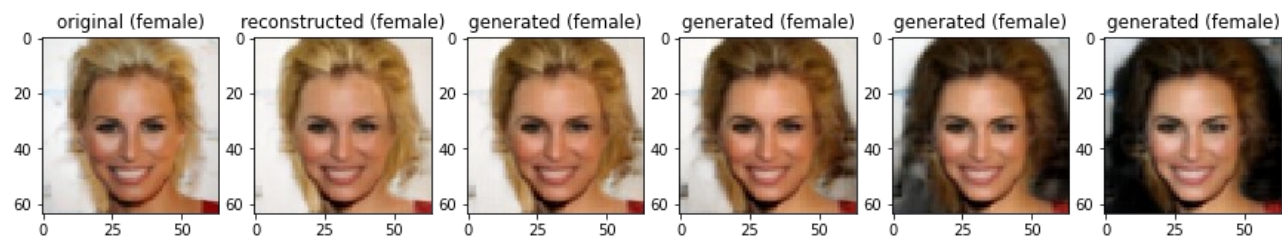
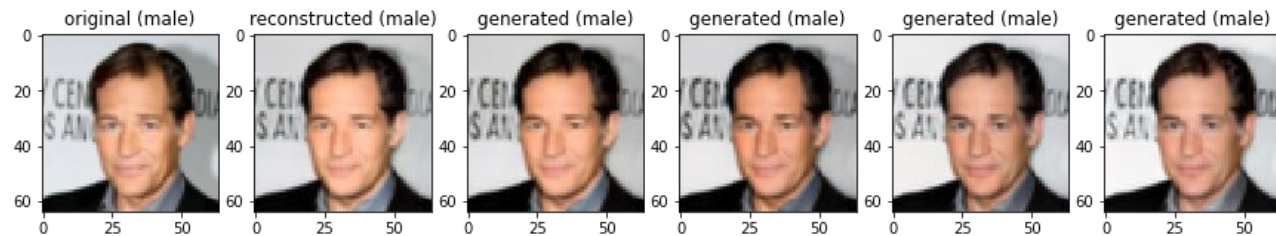


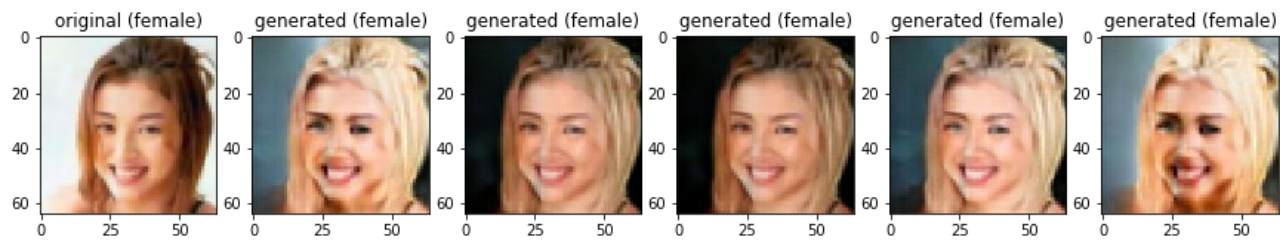
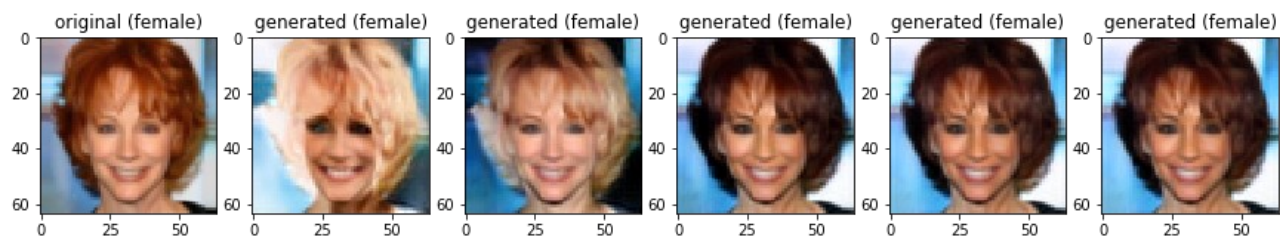
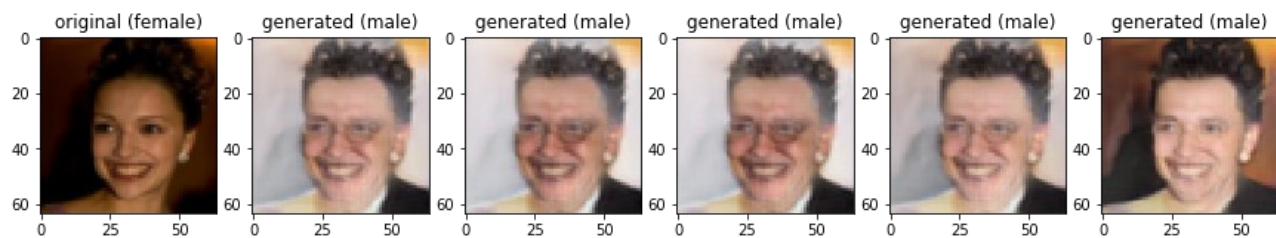
Latent analysis

Below we do some examples with linear interpolation of style. The first column is the original image, the next column is reconstructed style, and the last column is from style generated by the mapping network. The ones in between are linear interpolation of target style.

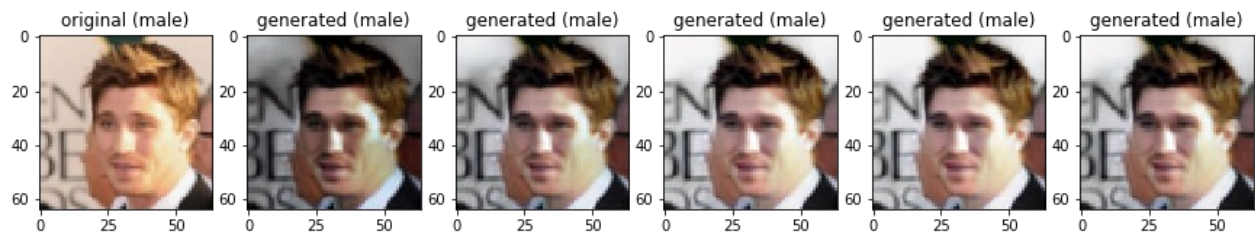
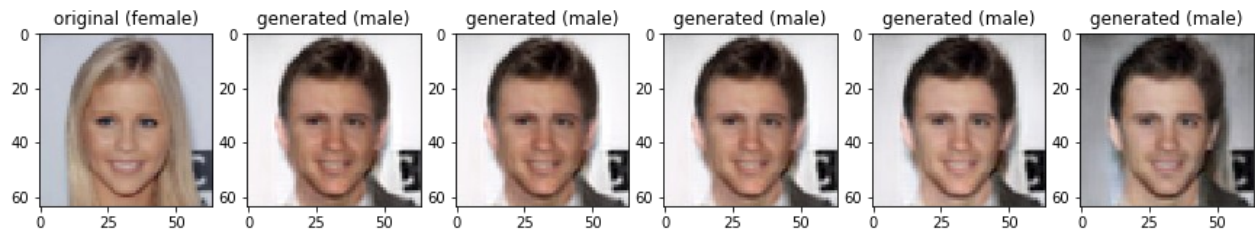
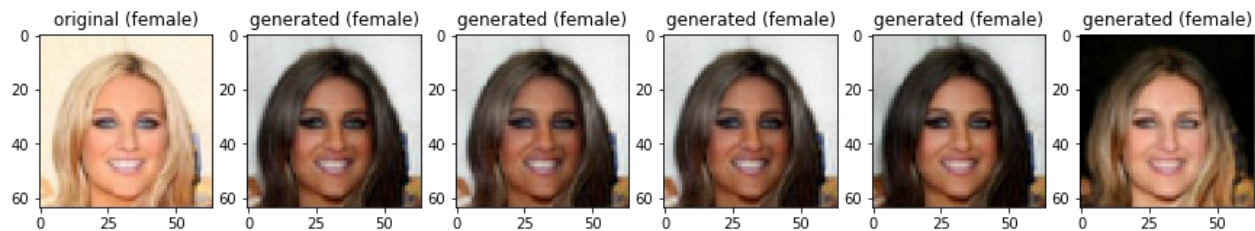
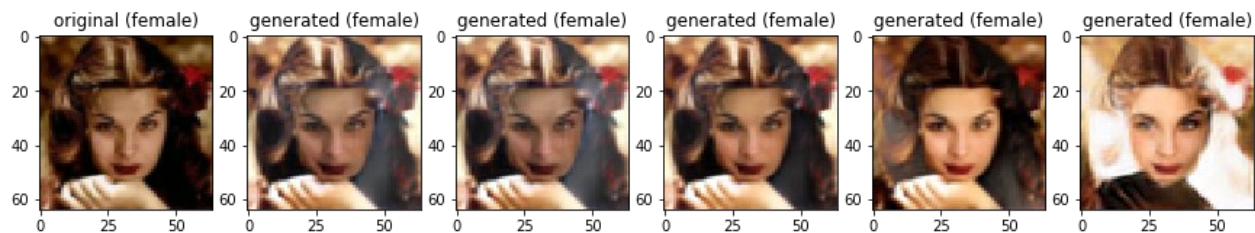


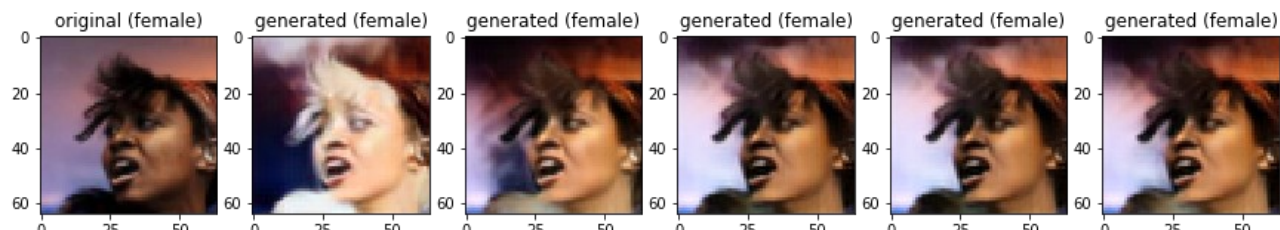
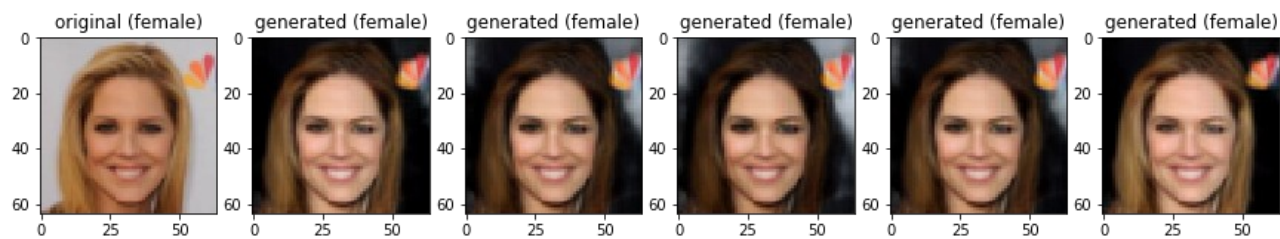
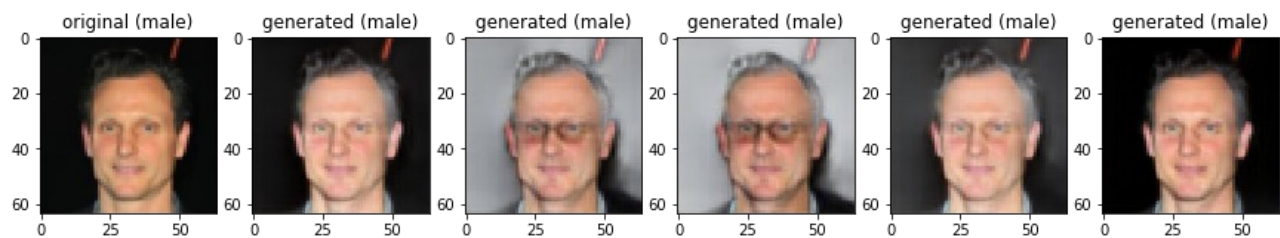
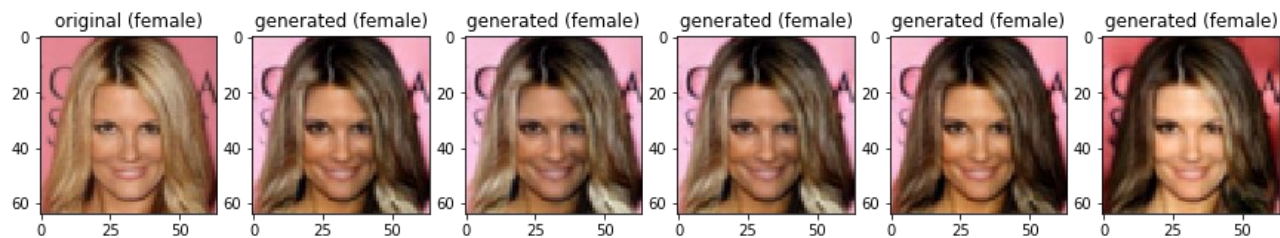


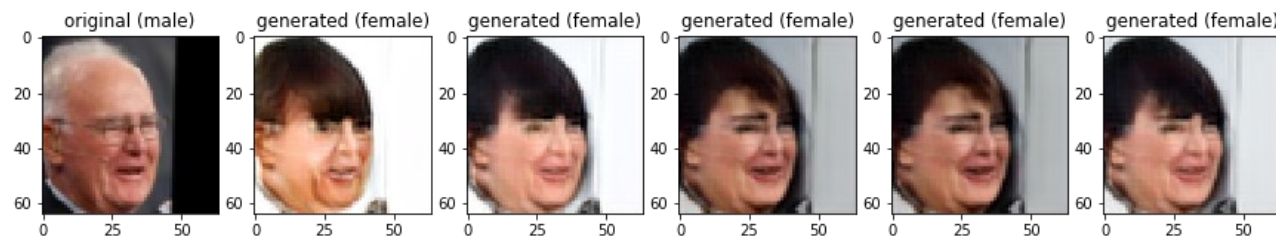
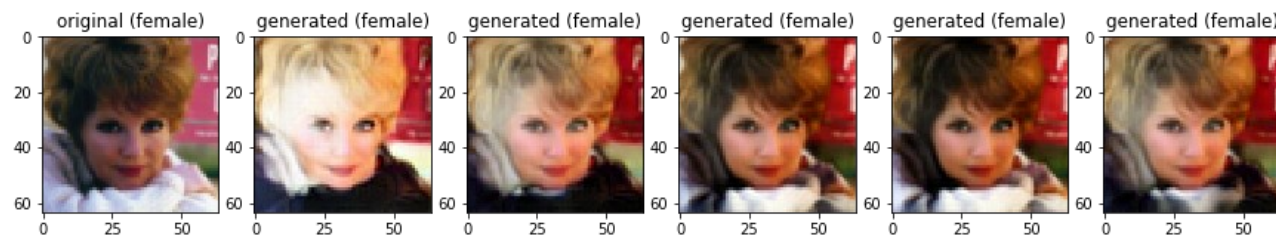
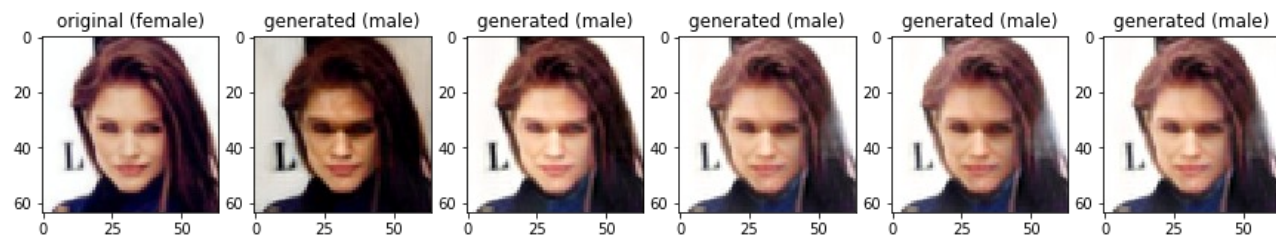
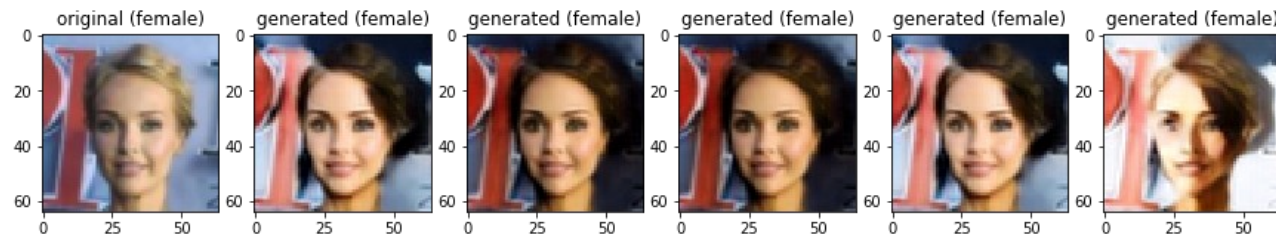
Mostly we see a pretty sharp transition, although in the last row above, we can see a smooth transition of hair colour. Let's try the same thing, but we will linearly interpolate the latent code. Again, the first column is original. The next column corresponds to one latent code, and the last to another. In between are linearly interpolated codes.



- It is curious to note above in the third row, how the interpolated latent corresponds to brunette, while the initial and final are blonde.







As we see, transitions are smoother and the transition latent states correspond to more realistic people.