

1 Introduction: an algorithm supporting a nail polish try-on mobile application

We often cannot judge based on the appearance of a product worn by a model how that product will actually look on ourselves. Compared to users, the model may have very different skin colour and other bodily features. Ideally, to help the user make a better informed purchasing decision, the model demonstrating the product should be customized to each user. To achieve this, there are already many applications developed for the virtual trying on of products in the beauty, cosmetics and garment industries which digitally modify the images of models to take on the appearance of the user [1] [2, 3].

For this project, we have a video in a mobile app demonstrating nail polish on a model hand to allow virtual try-on of different nail polish colours. We would like to edit this demo video so that the model appears to have the user's exact skin colour, to help the user better determine whether the nail polish colours look pleasant on the user's own hand. While it is possible to manually prepare a series of demo videos with models of a range skin colours, preparing even a single video for virtual try-on is an extremely time intensive task. Moreover, each person has a particular skin colour and it's preferable to be able to tailor the video exactly to the skin colour of the user while the user is using the app.

To address these challenges, we propose developing an algorithm to incorporate into the app that quickly and automatically performs the image editing task while the user is using the app. The user should be able to provide an image of their own hand as input, and the video of the model hand should be convincingly and accurately modified to having the skin colour of the provided user image. A wide range of user skin colours should be supported by a single model of mid-toned skin, and the process should be able to run quickly on a mobile device, such that the user notices no significant time lag to see the resulting video frames upon inputting their own skin colour.

Currently, we aren't aware of an existing algorithm that satisfies all our specific requirements. While there has been a large body of work done addressing transfer of colour between images in general [4–8], only a smaller set of work specifically addresses transfer of skin colour [9–11]. All such studies address face skin colour rather than hand skin colour, which often means that more of the study is devoted to handling colour transfer of different, more complex aspects of the face [11]. Skin colour transfer is also used as parts of other, more general imaging processing applications, but in those cases, since the skin colour transfer is often only a small part of the whole process, the algorithm used is often relatively simple and not heavily designed for achieving accuracy to the user skin colour [2, 3]. In the related field of skin colour enhancement applications, the methods used often are not meant to make large changes to the user skin colour [12, 13]. Finally, algorithms developed by most of the prior studies do not appear to be meant for use with the limited resources on a mobile device. We discuss these previous studies of methods of skin colour transfer in detail in section 2.2.

1.1 The goals, constraints and requirements for an effective skin colour transfer algorithm

Our project is intended to manipulate image frames in a video of a model hand demonstrating nail polish product so that the model hand takes on the user's skin colour. The images we must process will mostly consist of the back of a single hand shown prominently in the image. We expect image sizes the algorithm should be able to handle to be approximately 800 x 800 px and larger. We show an example of the desired output of our algorithm in Table 1.

Table 1: Example of our desired result given an original (the model) and a target image (from the user)

No.	Original	Target	Result
1.1			

To narrow the scope of our project, we will not include skin detection as part of this project and assume that our algorithm is already given a mask of the skin areas of all the images. We will focus solely on the transfer of the hand skin colour.

Based on our goals and the nature of our project, we list below several constraints and design paradigms against which we will evaluate our algorithm:

Compatibile with mobile device: Our algorithm is ultimately intended to support and application on a mobile device, so we must ensure that our code is portable to mobile devices and that the algorithm we develop can operate quickly with the limited resources of a mobile device so that the user will be able to see near-instant results.

Fully automatic: Since the goal of our project is for a commercial user to be able to change the model to his or her own skin colour, our algorithm cannot rely on any user input to perform the image editing and should able to accept only an image containing the user's own hand as the target image to transfer the colour of the model hand to.

Realistic skin colour transfer: Since the goal of our project is to perform skin colour transfer for model images that are meant to demonstrate cosmetic products to users, and the results are meant to invoke for the user the impression that the user's own hand is wearing the product, our final images must look as realistic as possible to avoid a displeasing, uncanny valley effect. Furthermore, the images we process will be large and feature a the skin on the back of a hand very prominently, so we can expect the realistic appearance we can expect that our result will be very heavily scrutinized by the user.

Accurate skin colour transfer: Since the entire goal of nail polish try-on application is to demonstrate to the user how a particular shade of nail polish will appear on his or her own hand, we must ensure that the results of the algorithm, more than looking pleasing to the user, actually matches the skin colour sample provided by the user exactly.

Wide range of colour transfer: Since the goal of the project is to reduce the number of nail polish try-on videos of different skin colours needed and since users may have a wide range of skin colour and should all be supported, our algorithm needs to be able to transfer the skin colour of a mid-toned hand to as wide a range of skin colour as possible.

2 Background and Literature Review: existing methods for skin colour transfer and enhancement

2.1 Changing and matching skin colour in Photoshop

Skin colour correction is a frequent problem encountered in photo retouching and there are a wide range of online video tutorials available documenting the methods artists use to manually adjust human skin tone in individual images using Adobe Photoshop, a widely used commercial image manipulation software. The purposes of these videos include giving the subject of an image the appearance of a tan, matching the skin tone of the subject to a desired skin tone on another individual, or matching the skin tone of a subject's face to the rest of the subject's body, which is often a slightly different colour [14–16]. Bearing in mind that techniques described by such tutorials expect artistic input from a human editor to achieve the results and are therefore not entirely aligned with the purposes of this project, it is useful to study these methods because the results achieved are usually extremely realistic and aesthetically pleasing and should be a standard that the algorithm developed in this project strives towards. We therefore surveyed a number of these videos and summarize below the techniques of some of the most relevant videos.

Summary of Photoshop techniques

Shaver demonstrated how to change a person's skin colour from dark to light [17], which is an impressively wide range to change. Shaver used levels and curves, which are tools that manipulate the *rgb* colour histogram of the image, to increase brightness to an extent, then performed further brightening by using a grey scale conversion to brighten the skin area of a black and white image and then using the luminosity blend mode to place the colour back into the image. We show the results achieved in Table 2.

Table 2: Screen captures from Photoshop tutorial for changing skin colour from dark to light.

Original	Result
	

Phlearn demonstrated an effect in the reverse direction by demonstrating a technique for giving the model the image appearance of a dark tan [14]. The highlights and shadows of the image are adjusted separately by using the "blend if" function of Photoshop, which blends in an effect only if the original pixel is above a certain threshold of brightness.

Phlearn also demonstrated a method for matching the skin colour of body and face in an image where the two appear mismatched [16]. The author sampled a range of colours from the body and adjusted the face with the levels tool for each colour channel. We show the results achieved

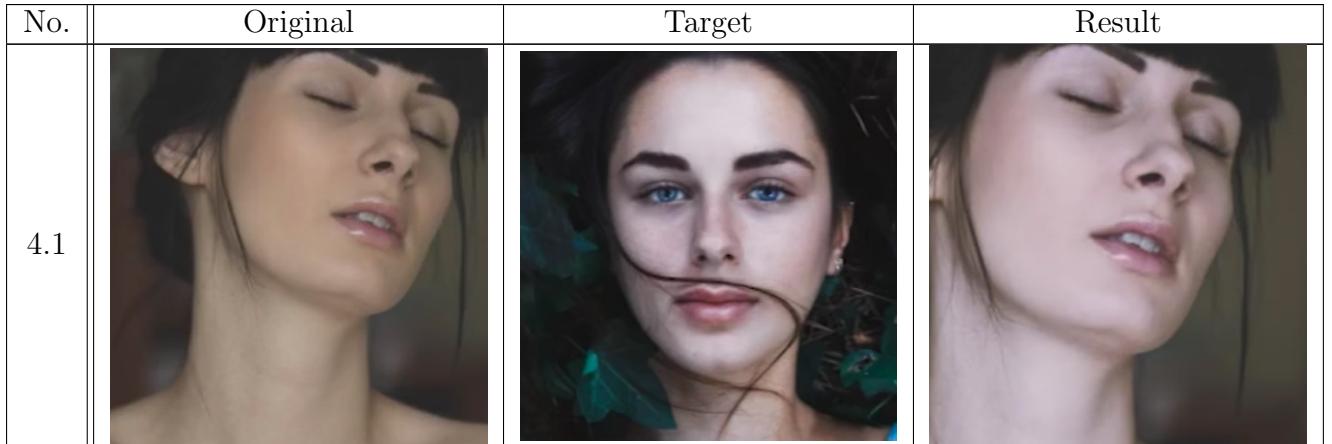
in Table 3.

Table 3: Screen captures from Photoshop tutorial for matching the skintones of face and body.



PiXimperfect demonstrated a method for matching skin colour in one portrait to another [15]. PiXimperfect first calculates the two average colours of the faces and uses the Photoshop curves tool to match the average colours of the original image to the target image. There must then be further adjustments by eye to change colour, brightness and contrast. Examples of the results from PiXimperfect is show in Table 4

Table 4: Screen captures from Photoshop tutorial for matching the skintones of portraits of different people.





In summary, for most of the techniques surveyed, levels and curves are frequently used for small brightness adjustments [15–17], and often to reduce the vividness of the colour adjustments the saturation must be slightly decreased [16, 17]. After all other effects are applied, the opacity of the overall effect is often reduced from 100% for a more natural appearance [16, 17].

Limitations of Photoshop techniques

Unlike the purpose of our project, the Photoshop techniques surveyed are not meant for automation. Instead, they are meant to be tailored to each specific image that a human is adjusting, and there are many junctures where the specific numerical amount of an adjustment often have to be judged by eye. While Photoshop has a method for automating processes using actions, the processes are meant for increasing ease of use by artists who can make additional adjustments and are familiar with the tool, rather than for use in commercial applications where the process is entirely automated [19].

Another limitation is that Photoshop operates at a higher level of abstraction than image processing software making use of libraries such as OpenCV. Image processing code has much more control over processes that can be applied to images, and the regions on the image that processes are applied to.

Finally, some Photoshop effects may be proprietary and are of course limited to the platforms that Photoshop supports, while a program developed with a platform such as OpenCV can be made open source and adapted to uses on a variety of different platforms.

2.2 Academic work related to colour transfer and skin colour enhancement

We have also surveyed the current state of the academic work relevant to our project, which fall into four rough categories:

Colour transfer for general images. There is a large body of work on the subject of automatically transferring the “style” or colours in an example image to another image. Though the work is usually focused on being effective for a wide range different images, it is often referred to by skin colour transfer algorithms and processes and so is of interest to us.

Colour transfer for human skin colour. There have also been several prior studies transferring colour specifically for images wherein skin colour is prominent. These are most similar in purpose to our project we will discuss each study in detail.

Skin colour transfer as part of other applications We have also found several examples of practical application of skin transfer algorithms, where different application demonstrate practical uses of usually relatively simple skin transfer algorithm that is part of a larger project; we will discuss several of these projects.

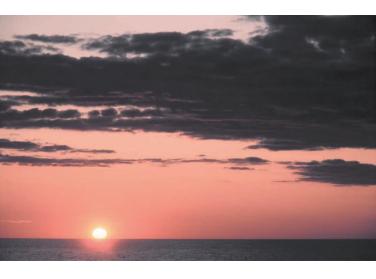
Skin colour enhancement mobile applications. Finally, there is the related field of skin tone enhancement software, where algorithms are usually intended to adjust the user skin colour towards a more pleasing tone and not to a specific target colour. We include the latter because unlike the other categories of prior work there are several studies of adjusting skin tone on a mobile device, which is part of the requirements for this project.

2.2.1 Colour transfer by example image for general images

Colour transfer refers to modifying the colours of an image to give it the desired appearance and style demonstrated by an example image, which we will refer to as the *target image*. Table ?? illustrates an example of this effect.

There have been a wide range of studies done in this area beginning with the seminal work of Reinhard et al. in 2001 [4]. The authors convert the image into $l\alpha\beta$ colour space, a colour space designed for natural scenes and based on research into human perception to reduce the correlation between each channel and remove the need to consider cross-channel effects when performing transformations on each channel. The authors then perform a simple operation to match the average and standard deviation of each channel of the original image to that of the target image. The resultant image is then converted back into *rgb* space.

Table 5: Example of image colour transfer using the algorithm from Reinhard et al. All images from [4]

No.	Original	Target	Result
5.1			

In a later study, Pitié et al. developed a method for entirely transferring the exact statistical distribution of the colours of the target image to the original image [5], and later improved on the technique with the motivation of automating film grading, or the process of enhancing frames in films to ensure consistency of colour and “feel” [20]. We show an example the effects they achieve in Table 6

Table 6: Example of film grading based on an example image using the algorithm from Pitié et al. All images from [20]

No.	Original	Target	Result
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6.1			
6.2			

More recently, Bonnel et al. conducted a further study on colour transfer for film grading considering both spacial and temporal information [21] and Chang et al. created a tool for user editing of image based on a automatically generated colour palette [7].

While these techniques are interesting possibilities to try when transferring human skin colour, because the these prior studies are all concerned with different problems that can arise with general images but not specifically for human skin colour, studies that specifically relate to human skin colour demonstrate that the general colour transfer techniques can be improved upon.

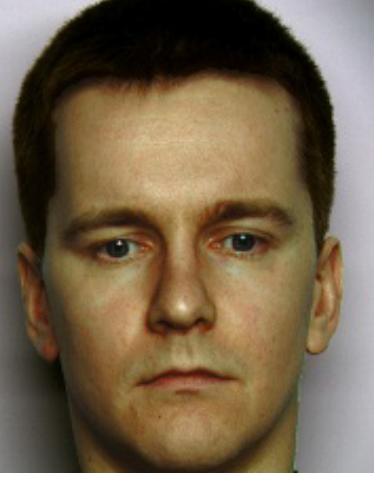
2.2.2 Colour transfer by example for images with human skin

There are fewer studies done specifically on the transfer of human skin colour, but there are several of great interest to us.

Seo et al. has a purpose most similar to the purpose of this project, which is to find a method of transferring human skin colours as realistically and accurately as possible [10]. In their study, authors demonstrate results that improve in realistic appearance compared to the Reinhard's algorithm. To achieve this, authors model the skin colour as an elongated distribution around a line referred to as the *principle line* in *rgb* space. To perform the colour transfer, the authors transform the distribution of the original image such that the principle line aligns with that of the target image. The authors then break the colour values into bins along the principle lines and also match the distribution of each bin. Table 7 demonstrates the output of this method.

Table 7: Example of image colour transfer using the algorithm from Seo et al. All images from [10]

No.	Original	Target	Result
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7.1			
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However, as far as the other requirements of this project is concerned, it is not clear how fast this algorithm can run, particularly on a mobile device, nor the range of colours that the algorithm can transform a single skin colour, and it is in these areas that our project will attempt to improve upon.

Yang et al. performed a more recent study of colour transfer for human portraits [11] - Table 8 demonstrates their results. However, as Table 8 shows, this study focuses on the effect on the whole portrait, and places emphasis on transferring colour for different features of the human face. The actual algorithm the authors use to transfer skin colour is actually Reinhard's algorithm. This method also ranks the preferred target image for similarity to the original image before performing the colour transfer, which differs from our project where a key issue is that we have no control over the target image that the user will provide us and must be able to transfer to a wide range of colours.

Table 8: Example of image colour transfer using the algorithm from Yang et al. All images from [11]

No.	Original	Target	Result
8.1			

Yin et al. performed a study on the transfer of skin colour between races in order to aid a psychological study [9]. The authors use a process of first global adjustment of the two images to match the average colours, and then using the pixels from the target image with a colour most resembling the colour in the original image to entirely replace that pixel in the original image. Table 9 shows an example of the results using this technique.

Table 9: Example of image colour transfer using the algorithm from Yin et al. All images from [9]

No.	Original	Target	Result
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We include this study because it is one of the few that explicitly tries to transfer colour between large difference of skin colour, however, we feel it has many flaws with respect to our other requirements. Although the authors describe a study done evaluating the verisimilitude of the results with good results, we feel that particularly in the case of large skin colour changes shown above, the results are not realistic and show bright spots of saturation. Furthermore, the authors describe their algorithm as having $O(n^2)$ time, which likely means that this algorithm will perform too slowly for our purposes.

2.2.3 Skin colour transfer as part of other applications

Several applications performing different functions make use of skin colour transfer.

Shilkrot et al. published a study on transferring identity of the user on to a model image wearing garments the user may desire to purchase to create the virtual experience of the user trying on the garment [2]. The purpose of this article is fundamentally related to the purpose of the application that is this project's goal to support, and so this article is of great interest to us.

In fact, as part of the identity transfer, this article performs skin colour transfer on the model image to take on the skin colour of the user. Shilkrot uses a Gaussian Mixed Model for transfer skin colours and seems to use it for a relatively wide range of colour differences.

The difference between Shilkrot's study and ours is that skin is only a small part of their final image, and the skin transfer process is only a small part of their study, which also places emphasis on the transfer of the user's head and the reshaping of the model's body proportions. In our case, the hand will be the only object of interest in our inputs and outputs. While we need not devote our efforts to any aspect but the skin colour change, any flaws in the colour transfer causing unrealistic results will be much more noticeable.

Another interesting case of skin colour matching is the work Bitouk et al to create a face swapping software that seamlessly changes faces in photos to stock photo faces [22]. Since the skin colour of stock photo face does not exactly match the rest of the skin colour in the original photo, the authors adjust the lighting and skin colour until they do match. In their case however, the author specifically state large skin colour changes cannot be made, and to support a wide range of skin colours, the authors rely on having a large library of stock photos of every lighting position and skin colour. On the other hand, in our case, we are motivated by that fact that it is difficult to prepare videos for the full range of user skin colours.

Another application we've found is the work Baba et al. to develop a software that edits portraits in yearbook photos to all have a uniform skin colour given an example skin colour image [23]. The algorithm that the authors use to achieve this uses Piti's colour grading algorithm and guided image filtering. However, the goal of the project in terms of skin colour appears to be to have skin colours close to the target image but not necessarily exactly the same; the authors are focusing on the overall appearance of the set of portraits rather than the accuracy of the skin colour transfer for each individual image. On the other hand, the goal of our project is to ensure that the transformed skin colour of the model is as accurate as possible to the user's skin colour.

2.2.4 Skin colour enhancement mobile applications

For the most part the studies we have found are not meant to be run on a mobile platform and there are few specifically devoted to human skin colour. There are however many skin colour enhancement applications that modify human skin colour and several studies that perform this on mobile devices.

For example, Lee et al. enhances skin colour of users to a *preferred skin color*, or a skin colour close to the user's original skin colour that the user's race would find the most pleasing, in addition to changing the background of the user's video on a mobile phone ??.

The difference between those studies and ours is that we have a target colour that could be very different from the colour that skin enhancement is aiming for, and our requirements for accuracy to the target colour is more stringent.

2.3 Summary of differences between prior studies and this project

In summary, we find that the prior work can some but all of our requirements for this project.

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