DressRecon: Freeform 4D Human Reconstruction from Monocular Video

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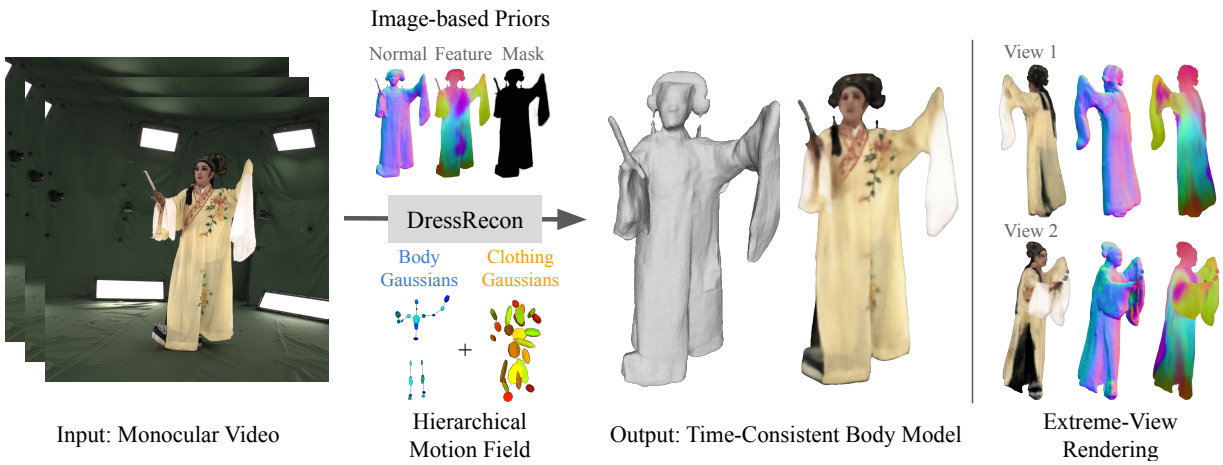

Figure 1. Given an input video of a human, DressRecon reconstructs a time-consistent 4D body model, including shape, appearance, time-varying body articulations, as well as deformation of extremely loose clothing or accessory objects. We propose a hierarchical bag-of-bones deformation model that allows body and clothing motion to be separated. We leverage image-based priors such as human body pose, surface normals, and optical flow to make optimization more tractable. The resulting neural fields can be extracted into time-consistent meshes, or further optimized as explicit 3D Gaussians for high-fidelity interactive rendering.

Abstract

We present a method to reconstruct time-consistent human body models from monocular videos, focusing on extremely loose clothing or handheld object interactions. Prior work in human reconstruction is either limited to tight clothing with no object interactions, or requires calibrated multi-view captures or personalized template scans which are costly to collect at scale. Our key insight for high-quality yet flexible reconstruction is the careful combination of generic human priors about articulated body shape (learned from large-scale training data) with video-specific articulated "bag-of-bones" deformation (fit to a single video via test-time optimization). We accomplish this by learning a neural implicit model that disentangles body versus clothing deformations as separate motion model layers. To capture subtle geometry of clothing, we leverage image-based priors such as human body pose, surface normals, and optical flow during optimization. The resulting neural fields can be extracted into time-consistent meshes, or further optimized as explicit 3D Gaussians for high-fidelity interactive rendering. On datasets with highly challenging clothing deformations and object interactions, DressRecon yields higher-fidelity 3D reconstructions than prior art. Project page: https://jefftan969.github.io/dressrecon/

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1. Introduction

We aim to reconstruct animatable dynamic human avatars from videos of people wearing loose clothing or interacting with objects, such as monocular videos recorded on a phone or from the Internet. High-quality reconstructions in this setting traditionally require calibrated multi-view captures [41, 64], which are costly to obtain.

From only a single viewpoint, recovering freely-deforming humans with arbitrary topology is highly under-constrained, and thus prior works often rely on domain-specific constraints which struggle to support loose clothing. Template-based human reconstruction [18, 19, 63] requires personalized scanned templates, which works well for a single instance but cannot reconstruct unseen cloth-

ing and body shapes and clothing. Methods that regress 3D surfaces from a single image [61, 62] can produce high-quality geometry at observed regions, but the results are inconsistent across frames and sometimes fail to produce coherent body shapes. Human-specific methods [16, 24, 55] can achieve high quality on tight clothing, but often use a fixed human skeleton or parametric body template and thus cannot handle extreme deformations outside the body. More broadly, generic methods for humans and animals [66, 67] can support arbitrary deformations, but often produce lower quality results than human-specific methods.

This paper presents DressRecon, which reconstructs freeform 4D humans with loose clothing and handheld objects from monocular videos. Our key insight is the careful combination of generic human-level priors about articulated body shape (learned from large-scale training data) with video-specific articulated "bag-of-bones" clothing models (fit to a single video via test-time optimization). We accomplish this by learning a neural implicit model that disentangles body and clothing deformations as separate motion layers. To capture subtle geometry of clothing, we leverage image-based priors such as masks, normals, and body pose during optimization. When the goal is shape reconstruction, we extract time-consistent meshes from the optimized neural fields. Otherwise, to enable high-quality interactive rendering, we propose a refinement stage that converts our implicit neural body into 3D Gaussians while maintaining the motion field design. On datasets with highly challenging clothing and object deformations, DressRecon yields higher-fidelity 3D reconstructions than prior art.

2. Related Work

Humans from multi-view or depth. With sufficient information as input, multi-view methods [9, 13, 26, 37, 41, 46, 59] can reconstruct human shape and appearance of very high fidelity, but the reliance on a dense capture studio limits their applicability at a consumer level. Depth-based methods [10, 60, 73] follow the seminal DynamicFusion work [44] to integrate human shape from a monocular depth stream into a canonical space with the help of a deformation model. However, their application scenarios are also limited because they require specialized depth sensors.

Monocular human reconstruction. Monocular RGB-based reconstruction is challenging due to the 3D ambiguity of a monocular input. Early work [2, 15, 28, 58] aims to reconstruct 3D human keypoints or skeletal poses using a deformable human model [27, 40]. Compared with sparse keypoints, reconstructing dense human surfaces is even more challenging, especially when clothing is considered. Trained on ground truth 3D scans, pixel-aligned implicit functions [34, 48, 62] regress clothed human surfaces from a monocular image, but their output on a video tends to be less temporally coherent. Another line of work aims to reconstruct dynamic human shapes from video input, using a deformable human model [16, 22, 55] or pre-scanned personalized templates [19, 25, 63] and often achieving significant speedups [20, 23, 33]. Generic human models (e.g. SMPL) help resolve monocular 3D ambiguity, but without a personalized clothed template, few works can handle dynamic clothing that does not closely follow body motion. HOSNeRF [39] reconstructs objects rigidly attached to the human body (e.g., hand) by introducing new object bones into the human skeleton hierarchy. Our method took a step further and introduces a novel representation that not only leverages human-specific model priors, but also simultaneously enjoys the flexibility to handle loose garments. A concurrent work, ReLoo [17], also applies a two layer deformation model to account for the motion of loose garments.

Table 1. **Related work** in monocular 3D body reconstruction. (1)Methods based on human body and pose models. (2)General methods for humans and animals. Dense: Dense deformation fields. Bob: Bag-of-bones. H: Human body and pose priors. F: Optical flow. N: Surface normal. ϕ: Features. Our method combines the best of human-specific and general methods by fitting a flexible motion model initialized from off-the-shelf 3D human poses, using dense image-based priors.

	Method	Motion model	Prior	Input
(1)	ECON [62]	N.A.	H,N	Image
	NeuMan [24]	Skeleton	H	Video
	Vid2Avatar [16]	Skeleton	H	Video
	SelfRecon [22]	Skeleton+Dense	H,N	Video
	HumanNeRF [55]	Skeleton+Dense	H	Video
(2)	MagicPony [57]	Skeleton	ϕ	Image
	LASR [66]	Bob	F	Video
	BANMo [68]	Bob	F,ϕ	Video
	RAC [69]	Skeleton+Dense	F,ϕ	Video
	DressRecon (Ours)	Hierarchical Bob	H,F,N,ϕ	Video

Monocular nonrigid 3D reconstruction. Non-rigid structure from motion (NRSfM) methods [4] reconstruct non-rigid 3D shapes from 2D point trajectories in a class-agnostic way. However, due to the oversimplified motion model and the difficulties in estimating long-range correspondences [50], they do not work well for videos with challenging deformations. Recent work applies differentiable rendering to reconstruct articulated objects from videos [47, 56, 66, 67] or images [14, 29, 57, 72]. However, they cannot reconstruct challenging body articulations and large deformations beyond the body, due to the lack of a flexible motion representation and sufficient measurement signals. As shown in Tab. 1, we introduce a hierarchical bag-of-bones motion model that is capable of representing the deformation of loose garments and accessories, fitted using rich signals from pretrained vision models such as human body pose, surface normals, and optical flow.

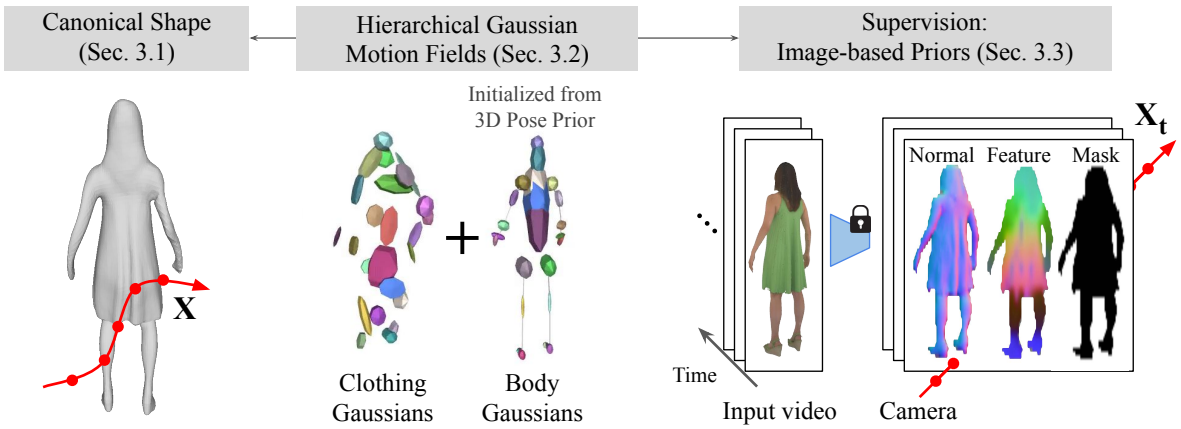

Figure 2. **Method Overview**: We represent 3D humans in loose clothing as temporally consistent 4D neural fields (Sec. 3.1). Central to our approach is a flexible motion representation that captures fine-grained clothing deformations as well as limb motions, while effectively utilizing domain-specific priors such as 3D human body pose (Sec. 3.2). We perform video-specific optimization that fits this model to dense image-based priors via differentiable rendering (Sec. 3.3). After optimization, our neural implicit surface can be extracted into a time-consistent mesh via marching cubes, or converted into explicit 3D Gaussians for high-fidelity interactive rendering (Sec. 3.4).

3. Method

Our goal is to reconstruct time-varying 3D humans in loose clothing from monocular videos (Fig. 2). We represent humans with clothing as 4D neural fields and perform per-video optimization with differentiable rendering (Sec. 3.1). Key to our approach is a hierarchical motion model (Sec. 3.2) capable of representing large limb motions as well as clothing and object deformations. We leverage image-based priors (Sec. 3.3) such as body pose, surface normals, and optical flow to make optimization more stable and tractable. The resulting neural fields can be extracted into time-consistent meshes via marching cubes, or converted into explicit 3D Gaussians for high-fidelity interactive rendering (Sec. 3.4).

3.1. Preliminary: Consistent 4D Neural Fields

To represent a time-varying 3D human, we construct a time-invariant canonical shape that is warped by a time-varying deformation field.

Canonical shape. We represent the body shape as a neural signed distance field (SDF) in the canonical space, with the following properties: signed distance d, color $\mathbf{c}$, and universal features $\boldsymbol{\phi}$. The canonical fields are defined as

$$(d, \boldsymbol{\phi}) = \mathbf{MLP}_{\text{SDF}}(\mathbf{X}), \tag{1}$$

$$\mathbf{c}_t = \mathbf{MLP}_{\text{color}}(\mathbf{X}, \boldsymbol{\omega}_t), \tag{2}$$

where $\mathbf{X}$ is a 3D point in canonical space and $\boldsymbol{\omega}_t$ is a time-varying appearance code specific to each frame.

Space-time warpings. We represent time-varying motion using continuous 3D deformation fields. A forward deformation field $\mathcal{W}(t)^+ : \mathbf{X} \to \mathbf{X}_t$ maps a canonical 3D point to time t. During volume rendering, rays at time t are traced back to the canonical space using a backward deformation field $\mathcal{W}(t)^- : \mathbf{X}_t \to \mathbf{X}$. We use a 3D cycle loss $\mathcal{L}_{\text{cyc}}$ to ensure that $\mathcal{W}(t)^+ \circ \mathcal{W}(t)^-$ is close to identity [35, 68].

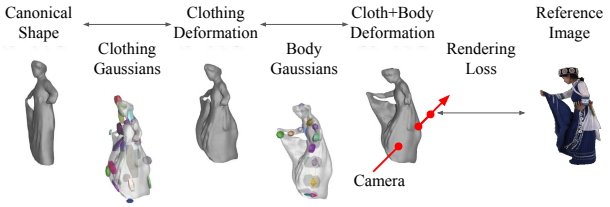

Figure 3. **Visualization of two-layer deformation**. The body and clothing deformation layers each contribute separate types of motion. In this sequence, the clothing Gaussians deform the woman's dress to be larger, while the body Gaussians move her right arm forward. During forward warping, we start from the canonical shape (left), and first apply the forward warp described by clothing Gaussians, then the forward warp described by body Gaussians. The same process happens in reverse during backward warping.

Volume rendering. We optimize neural fields via differentiable volume rendering [42], which renders images and minimizes reconstruction errors (e.g. photometric loss). To provide additional supervision on geometry and motion, we augment the training data with additional signals obtained from off-the-shelf networks, detailed in Sec. 3.3.

3.2. Hierarchical Gaussian Motion Fields

In monocular 4D reconstruction, it is challenging to find a motion representation that is both sufficiently flexible and easy to optimize. Recent methods are either not flexible enough to model dynamic structures outside the body [22], or struggle to robustly reconstruct dynamic motions at high quality [66]. We introduce hierarchical motion fields to strike a balance between flexibility and robustness.

Bag-of-bones skinning deformation. Our motion model is inspired by deformation graphs and its extension to Gaussian blend skinning models [3, 51, 66]. The idea is to use the motion of B bones (defined as 3D Gaussians, typically $B = 25$) to drive the canonical geometry's motion. Each Gaussian maintains a time-varying trajectory of its 3D centers $\boldsymbol{\mu}_t \in \mathbb{R}^{T\times 3}$ and orientations $\mathbf{V}_t \in \mathbb{R}^{T\times 3}$ over T frames, as well as axis-aligned scales $\boldsymbol{\Lambda} \in \mathbb{R}^3$ that are time-invariant. Given the 3D Gaussians, we compute a dense forward deformation field by blending the $\mathbf{SE}(3)$ transformations of Gaussians with forward skinning weights $\mathbf{W}^+$. Similarly, a dense backward deformation field is produced by blending with backward skinning weights $\mathbf{W}_t^-$:

$$\mathbf{X}_t = \mathcal{W}^+(\mathbf{X}, t) = \left(\sum_{b=1}^{B} \mathbf{W}^{+,b} \mathbf{G}_t^b \left(\mathbf{G}^b\right)^{-1} \right) \mathbf{X} \tag{3}$$

$$\mathbf{X} = \mathcal{W}^-(\mathbf{X}_t, t) = \left(\sum_{b=1}^{B} \mathbf{W}_t^{-,b} \mathbf{G}^b \left(\mathbf{G}_t^b\right)^{-1} \right) \mathbf{X}_t \tag{4}$$

Here $\mathbf{G}$ and $\mathbf{G}_t$ are the $\mathbf{SE}(3)$ transformations of canonical and time t Gaussians. Forward skinning weights $\mathbf{W}^+ \in \mathbb{R}^b$ are computed using Mahalanobis distance from $\mathbf{X}$ to each canonical Gaussian $\mathbf{G}$. We use a coordinate MLP to refine the weights (similar to [68]), and use a negative softmax such that farther Gaussians are assigned a lower weight. Backward skinning weights $\mathbf{W}_t^- \in \mathbb{R}^{T\times b}$ are also computed using Mahalanobis distance from $\mathbf{X}_t$ to each time t Gaussian $\mathbf{G}_t$, followed by MLP refinement.

This bag-of-bones representation can represent large non-rigid deformations due to its flexibility, but can be challenging to optimize. For example, most Gaussians can get concentrated in a local region, which limits the ability to deform the other parts of the target. Carefully initializing the Gaussians and spatially distributing them during optimization can help avoid such bad local minima. Our key idea is to divide the Gaussians into body and clothing layers, which are initialized and regularized separately.

Body Gaussians are intended to represent skeletal motions of the target. With recent advances in robust human body pose [15, 43], we predict SMPL [40] poses from input images and initialize a body Gaussian between each pair of connected joints. This allows body Gaussian trajectories to start from a close-to-optimal solution and get locally refined via differentiable rendering. The refined body Gaussians exhibit less temporal jitter than the single-frame SMPL predictor, and are aligned to physical bone locations.

Clothing Gaussians are intended to represent free-form deformations not explained by body Gaussians, such as cloth deformation and handheld object motion. We initialize clothing Gaussians randomly within the bounding box of the human. To encourage that clothing Gaussians only deform structures outside the scope of body Gaussians, we minimize the deformation induced by clothing Gaussians:

$$\mathcal{L}_{\text{cl}} = \left\| \mathcal{W}^+_{\text{cloth}}(\mathbf{X}, t) - \mathbf{X} \right\|^2 \tag{5}$$

To encourage body and clothing Gaussians to be well-distributed in 3D space, we also use a Sinkhorn divergence loss $\mathcal{L}_{\text{sink}}$ [12] to match the spatial distribution of body and clothing Gaussians with the body shape. The Sinkhorn divergence is computed between 1k random points on the canonical rest surface, and 3D points on the Gaussians of both deformation layers.

Compositional two-layer deformation. The final deformation fields are the composition of body and clothing layer deformations (Fig. 3), each with about 25 Gaussian bones. During forward warping we apply the clothing deformation before the body deformation, and during backward warping we perform the reverse:

$$\mathcal{W}^+(t) = \mathcal{W}^+_{\text{body}}(t) \circ \mathcal{W}^+_{\text{cloth}}(t) \tag{6}$$

$$\mathcal{W}^-(t) = \mathcal{W}^-_{\text{cloth}}(t) \circ \mathcal{W}^-_{\text{body}}(t) \tag{7}$$

We optimize the body and clothing Gaussians jointly. With proper initialization and regularization, we empirically find that body and clothing motion are disentangled. In Fig. 3, the clothing Gaussians deform the dress while the body Gaussians deform the woman's arm. On the supplementary webpage, we show video examples where two-layer deformation disentangles body and clothing motion.

3.3. Optimization with Image-Based Priors

Optimizing time-varying 3D geometry from monocular videos is challenging due to its under-constrained nature. Recent advances in surface normals [11], optical flow [52, 65], image features [5, 45], and zero-shot segmentation [32] provide additional interpretations of raw pixel values. This knowledge is not only generic, but also highly correlated with the geometry and motion of the underlying scene, making it suitable for our reconstruction task. We introduce an optimization routine that uses foundational image-based priors as supervision to make the problem tractable.

Surface normals. Without multi-view inputs, it is challenging to distinguish shape from appearance. For example, detailed structures such as clothing wrinkles can just as easily be painted as colors on a flat surface, leading to inaccurate surface geometry. To counteract this, we use normal estimators [31] trained on large datasets to provide a signal to improve the geometry. We can take spatial derivatives of signed distance d with respect to $\mathbf{X}_t$ to compute the surface normal of a point $\mathbf{X}_t$ in deformed space. We normalize the rendered and estimated surface normals and compute a normal loss as $\mathcal{L}_2$ error between them. Similar to prior work on neural surface reconstruction [71], we also compute an

eikonal loss $\mathcal{L}_{\text{eik}}$ to regularize the neural surface.

$$\mathbf{n} = \text{normalize}(\nabla d(\mathcal{W}^{-}(\mathbf{X}_t, t))) \tag{8}$$

$$\mathcal{L}_{\mathbf{n}} = \|\mathbf{n} - \mathbf{n}^*\|^2 = 2 - 2\langle \mathbf{n}, \mathbf{n}^* \rangle \tag{9}$$

$$\mathcal{L}_{\mathbf{eik}} = \left\|\text{norm}(\nabla d(\mathcal{W}^{-}(\mathbf{X}_t, t))) - 1\right\| \tag{10}$$

Normals with numerical gradients. Most prior work uses analytical gradients (e.g. auto-diff) to compute normals of signed distance fields. However, these are computed within an infinitesimally small neighborhood of $\mathbf{X}_t$ and suffer from noise in both the estimated backward warping fields and signed distances [7]. This leads to unstable optimization when dealing with deformable objects. To avoid this, we compute normals by numerical gradients [36] with a fixed 1mm step size during optimization.

Normals with eikonal filtering. Although numerical normal computation works well on static scenes, it is more challenging in deformable scenes where the warping field's influence can cause $\|\mathbf{X}_t + \delta - \mathbf{X}_t\|$ to be very different from $\|\mathcal{W}^{-}(\mathbf{X}_t + \delta) - \mathcal{W}^{-}(\mathbf{X}_t)\|$. For example, the hand and waist might be close in deformed space but far in canonical space, causing exploding gradients due to a large change in signed distance gradient over a small neighborhood. To avoid this problem, we clip the normal direction to 0 after Eq. 8 whenever the gradient magnitude exceeds some threshold, in our case $\|\nabla d\| > 10$.

Optical flow. We use optical flow [52, 65] to learn the non-rigid deformation and relative camera transform between two frames. We compute 3D scene flow vectors by backward warping deformed points to canonical space, then forward-warping to another timestamp. We use the camera matrix to project 3D flow vectors into 2D, and compute $\mathcal{L}_2$ error between rendered flow $\mathbf{f}$ and estimated flow $\mathbf{f}^*$, $L_{\mathbf{f}} = \|\mathbf{f} - \mathbf{f}^*\|$. Here, $|t' - t| = \{1, 2, 4, 8\}$:

$$\mathbf{f}_{\text{3D}}(\mathbf{X}_t, t \to t') = \mathcal{W}^{+}(\mathcal{W}^{-}(\mathbf{X}_t, t), t') - \mathbf{X}_t \tag{11}$$

Universal features. Deep neural features are useful for registering pixels to a 3D model [38, 67], while allowing better convergence at textureless regions or under deformation. Prior work relies on category-specific image features, but we find DINOv2 [45]) to be a robust and universal feature descriptor that works well for clothing and accessories. We choose the small DINOv2 model with registers, as it produces fewer peaky feature artifacts [8]. We obtain pixel-level features from DINOv2's patch descriptors by evaluating DINOv2 on an image pyramid, averaging features across pyramid levels, and reducing the dimension to 16 via PCA [1]. We compute feature loss as $\mathcal{L}_2$ error between rendered and estimated features, $\mathcal{L}_{\boldsymbol{\phi}} = \|\boldsymbol{\phi} - \boldsymbol{\phi}^*\|^2$.

Zero-shot segmentation. Inspired by shape-from-silhouette [53], we use image segmentation to carve out the 3D boundary of the target. We leverage the foundational 2D segmentation model SAM [32] and its extension to tracking [70] to predict accurate silhouettes of humans with clothing and accessories. We pass different prompts according to different scenarios we aim to reconstruct, such as "human wearing cloth" and "human holding an object". We compute silhouette loss as the $\mathcal{L}_2$ error between rendered and estimated silhouettes, $\mathcal{L}_{\mathbf{s}} = \|\mathbf{s} - \mathbf{s}^*\|^2$.

Losses. Our final loss is a weighted sum of reconstruction ($\mathcal{L}_{\text{rec}}$) and regularization ($\mathcal{L}_{\text{reg}}$) terms:

$$\mathcal{L}_{\text{rec}} = \lambda_{\mathbf{c}}\mathcal{L}_{\mathbf{c}} + \lambda_{\mathbf{f}}\mathcal{L}_{\mathbf{f}} + \lambda_{\mathbf{n}}\mathcal{L}_{\mathbf{n}} + \lambda_{\boldsymbol{\phi}}\mathcal{L}_{\boldsymbol{\phi}} + \lambda_{\mathbf{s}}\mathcal{L}_{\mathbf{s}} \tag{12}$$

$$\mathcal{L}_{\text{reg}} = \lambda_{\text{eik}}\mathcal{L}_{\text{eik}} + \lambda_{\text{cyc}}\mathcal{L}_{\text{cyc}} + \lambda_{\text{sink}}\mathcal{L}_{\text{sink}} + \lambda_{\text{cl}}\mathcal{L}_{\text{cl}} \tag{13}$$

3.4. Refinement with 3D Gaussians

Representation. Neural SDFs are ideal for extracting surfaces, but can be difficult to optimize as adding new geometry requires making global changes. In light of this, we introduce a refinement procedure that replaces the canonical shape representation with 3D Gaussians [30] while keeping the two-layer motion model as is. To render an image, we warp Gaussians forward from canonical space to time t (Eq. 17) and call the differentiable Gaussian rasterizer.

Initialization. We use 40k Gaussians, each parameterized by 14 values, including its opacity, RGB color, center location, orientation, and axis-aligned scales. Gaussians are initialized on the surface of the neural SDF with isotropic scaling. To initialize the color of each Gaussian, we query the canonical color MLP (Eq. 2) at its center.

Optimization. We update both the canonical 3D Gaussian parameters and the motion fields by minimizing

$$\mathcal{L}_{\text{rec}} = \lambda_{\mathbf{c}}\mathcal{L}_{\mathbf{c}} + \lambda_{\mathbf{f}}\mathcal{L}_{\mathbf{f}} + \lambda_{\mathbf{s}}\mathcal{L}_{\mathbf{s}} \tag{14}$$

$$\mathcal{L}_{\text{reg}} = \lambda_{\text{sink}}\mathcal{L}_{\text{sink}}. \tag{15}$$

The 3D cycle loss $\mathcal{L}_{\text{cyc}}$ is dropped since rasterization does not require computing backward warps.

4. Experiments

We evaluate DressRecon's ability to reconstruct both 3D shape and appearance given challenging monocular videos. Video results are available on the supplementary webpage.

4.1. Datasets

Dynamic clothing and accessories. To evaluate DressRecon's ability to reconstruct dynamic clothing and objects, we select 14 sequences from DNA-Rendering [6] with challenging cloth deformation and/or handheld objects (e.g. playing a cello, swinging a cloth, waving a brush). As DNA-Rendering does not provide ground-truth meshes, we compute pseudo-ground-truth 3D meshes by using all 48 available cameras to optimize a separate NeuS2 [54] instance at each timestep. To overcome the limited viewpoint range of each individual camera, we assemble turntable

monocular videos by rendering these per-frame NeuS2 instances along a smooth 360-degree camera trajectory.

Avatars from casual videos. We also evaluate DressRecon's ability to recover high-fidelity human avatars from casual turntable videos. We evaluate our method on ActorsHQ [21] and select subsets of the first 4 sequences for evaluation, each about 200 frames. As ActorsHQ cameras have small fields of view and often do not cover the whole body, we colorize the provided ground-truth meshes and render turntable monocular videos with 360° of camera rotation.

4.2. Results

Reconstructing dynamic clothing and accessories. Tab. 2 reports the 3D chamfer distance (cm, ↓) for reconstructing dynamic clothing and handheld objects, evaluated across 14 DNA-Rendering sequences. We compare with Vid2Avatar [16], BANMo [68], RAC [69], and ECON [62], and show qualitative results in Fig. 4. The project page contains corresponding video results. DressRecon reconstructs finer details and more accurate body shape than prior art, and is able to handle challenging scenarios such as the tip of the cello (image 1), the hair tassels (image 2), and the detailed cloth wrinkles on the martial arts uniform (image 4).

Reconstructing avatars from casual videos. Tab. 4 reports 3D chamfer distance (cm, ↓) and F-score at $\{1, 2, 5\}$-cm thresholds for recovering avatars from turntable videos, evaluated across 4 ActorsHQ sequences. We compare with Vid2Avatar [16] and show qualitative results in Fig. 5. DressRecon performs on par with Vid2Avatar in tight clothing scenarios, and reconstructs higher-fidelity geometry on sequences with challenging clothing such as dresses.

Rendering dynamic clothing and accessories. Tab. 3 reports the RGB PSNR (↑), SSIM (↑), LPIPS (↓), and mask IoU (↑) on test views by holding out every 8-th training view. We compare against Vid2Avatar [16], BANMo [68], and RAC [69], and show qualitative results in Fig. 7. The project page contains extensive video results. DressRecon produces more accurate renderings than prior art.

4.3. Diagnostics

3D Gaussian refinement. In Tab. 6, we show results from optimizing a neural implicit model from scratch (Sec. 3.1), a 3DGS model from scratch, and a 3DGS model initialized from a neural implicit model (Sec. 3.4). All experiments use the same computational budget. The highest rendering quality is achieved with neural implicit optimization followed by 3D Gaussian refinement. This suggests that the neural implicit model helps produce a good initialization of shape and deformation, making it easier for 3DGS to converge to better local optima.

Choice of deformation model. In Tab. 5, we swap our hierarchical two-layer deformation model with several alternatives in the literature. Swapping to a skeleton+dense warping field [22, 55], skeleton alone [69], or bag-of-bones alone [68] reduces the geometry quality. Note that bag-of-

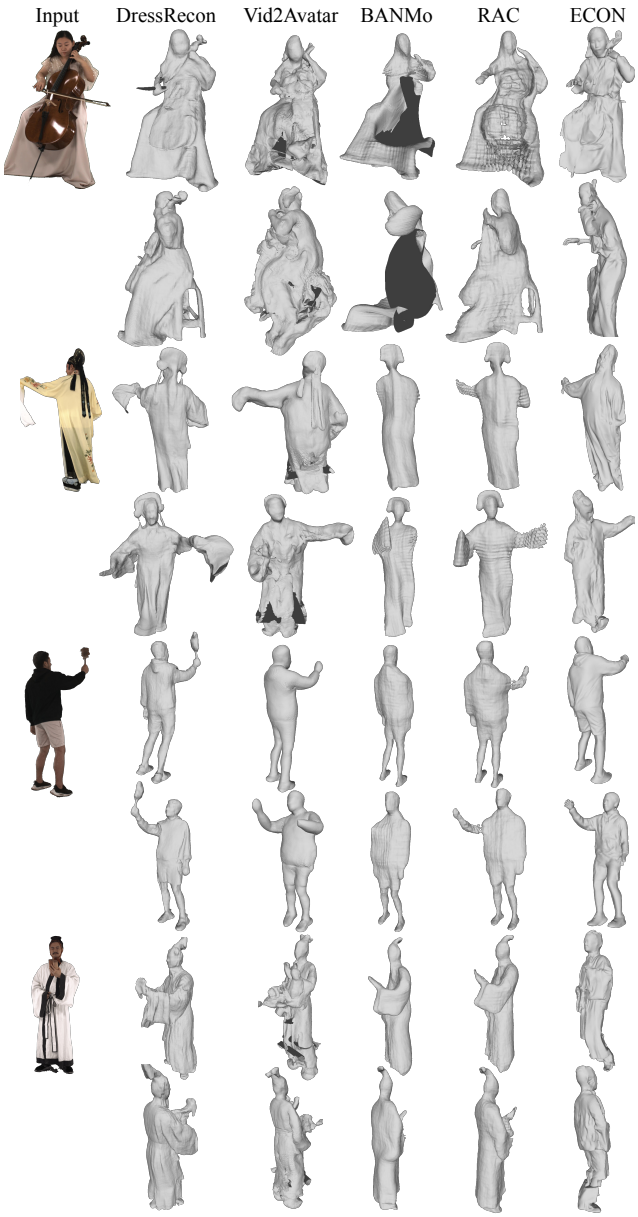

Figure 4. **3D reconstruction results on DNA-Rendering.** We demonstrate DressRecon's ability to reconstruct challenging sequences with large cloth deformation. DressRecon's predictions align well with the image evidence, even in the presence of rapid clothing and object deformations. Vid2Avatar often outputs spurious shape artifacts and is unable to reconstruct challenging structures, such as the white cloth (row 2), brown brush (row 3), and detailed sleeves (row 4). BANMo and RAC produce hollow cellos on the first row, and tend to output over-smoothed surfaces for the other cases. ECON produces highly detailed textures, but it performs the worst numerically (Tab. 2) as the outputs often have an incorrect overall shape (e.g. Row 1). We encourage readers to view the video results on the supplementary webpage.

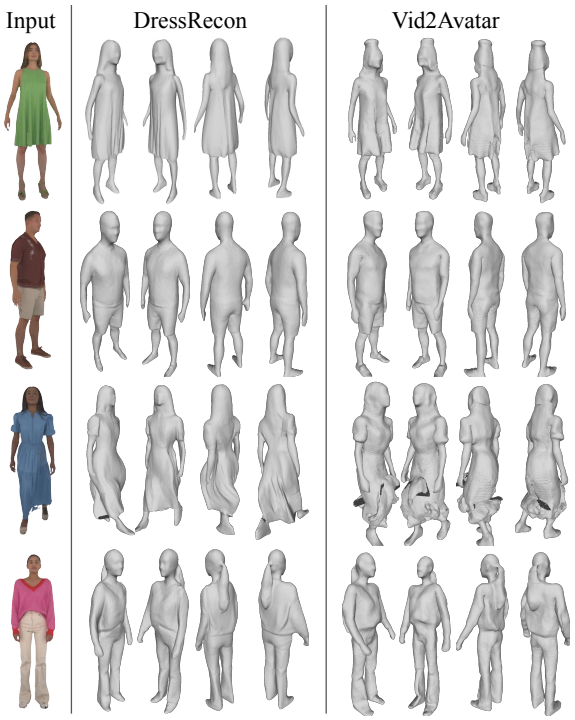

Figure 5. **3D reconstruction results on ActorsHQ.** DressRecon is on par with Vid2Avatar for standard clothing (Rows 2 and 4), and higher fidelity than Vid2Avatar for loose clothing (Rows 1 and 3). Vid2Avatar's reconstructed skirts often contain shape artifacts. We attribute DressRecon's improved performance to its flexible shape and deformation representation, which is capable of representing non-standard geometry and deformation.

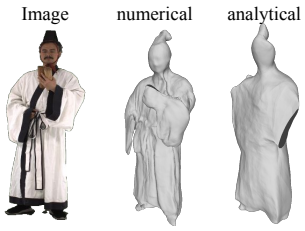

Figure 6. **Qualitative ablation of numerical normals**. We show the difference between optimizing with numerical and analytical normals. Using analytical normals causes training to be unstable, resulting in a flat shape with no surface detail. The quality of surface details is reduced when normal loss is disabled (Tab. 5).

bones deformation is equivalent to deformation by only a single layer of clothing Gaussians, showing the benefit of two-layer deformation.

Choice of image-based priors. In Tab. 5, we run the optimization routine and remove one of the image-based priors each time. Without mask loss, the surface geometry has an incorrect overall structure. Without normal loss, the reconstructed surface has lower detail. Without flow loss, the shape is less sensible and camera optimization is less stable.

Choice of normal supervision. In Fig. 6, we show the benefit of using normal loss with numerical gradients. With analytical gradients, shape optimization becomes unstable.

Table 2. **3D reconstruction metrics on DNA-Rendering sequences.** We evaluate 3D chamfer distance (cm, ↓) on fourteen DNA-Rendering sequences with challenging clothing deformation or handheld objects. DressRecon outperforms all baselines, and is the **best** or second-best method on all sequences.

Sequence	DressRecon (Ours)	Vid2Avatar [16]	BANMo [68]	RAC [69]	ECON [62]
0008_01	7.300	**6.786**	7.768	8.112	9.420
0047_01	8.542	11.216	**7.808**	9.106	17.102
0047_12	**6.064**	9.334	6.914	6.618	7.541
0102_02	5.421	7.812	**5.131**	7.278	10.181
0113_06	**6.872**	8.517	8.362	8.391	11.282
0121_02	**5.520**	6.478	7.453	6.926	9.334
0123_02	**6.725**	8.343	7.418	9.683	12.108
0128_04	**7.803**	8.184	8.913	10.005	11.569
0133_07	**6.194**	6.314	7.017	7.449	7.320
0152_01	6.437	7.465	6.815	**6.170**	8.735
0166_04	**4.356**	4.608	5.969	6.286	6.562
0188_02	**5.403**	5.887	6.341	5.829	9.026
0206_04	**7.555**	8.392	8.404	9.644	9.987
0239_01	5.559	**5.503**	6.503	7.831	8.026
Average	**6.411**	7.489	7.201	7.809	9.871

Table 3. **Rendering metrics on DNA-Rendering sequences.** We evaluate RGB PSNR (↑), SSIM (↑), LPIPS (↓), and mask IoU (↑), averaged across fourteen DNA-Rendering sequences with challenging clothing deformation or handheld objects. DressRecon outperforms all baselines, particularly when 3D Gaussian refinement is used to improve the rendering quality.

Method	PSNR	SSIM	LPIPS	Mask IoU
DressRecon	22.03	0.9375	0.1059	0.9544
w/ 3DGS refinement	**22.27**	**0.9506**	**0.0860**	**0.9786**
Vid2Avatar [16]	19.61	0.8948	0.1167	0.7931
BANMo [68]	19.78	0.9341	0.1257	0.8988
RAC [69]	19.89	0.9351	0.1157	0.9044

Table 4. **3D reconstruction metrics on ActorsHQ sequences.** We evaluate 3D chamfer distance (cm, ↓) and F-score at $\{1, 2, 5\}$-cm thresholds (%, ↑) on the four ActorsHQ sequences shown in Fig. 5. DressRecon outperforms Vid2Avatar on most sequences.

	DressRecon				Vid2Avatar			
Sequence	CD	F@5	F@2	F@1	CD	F@5	F@2	F@1
a1s1	3.212	94.74	**72.46**	**48.99**	**3.204**	**98.22**	69.69	39.25
a2s1	**1.838**	**99.96**	**92.72**	**62.14**	2.891	97.59	79.35	40.65
a3s1	**2.647**	**97.15**	**79.91**	**51.38**	4.376	90.93	56.83	30.33
a4s1	2.247	**98.88**	85.02	57.00	**2.039**	98.82	**89.26**	**63.84**
Average	**2.486**	**97.68**	**82.53**	**54.88**	3.128	96.39	73.78	43.52

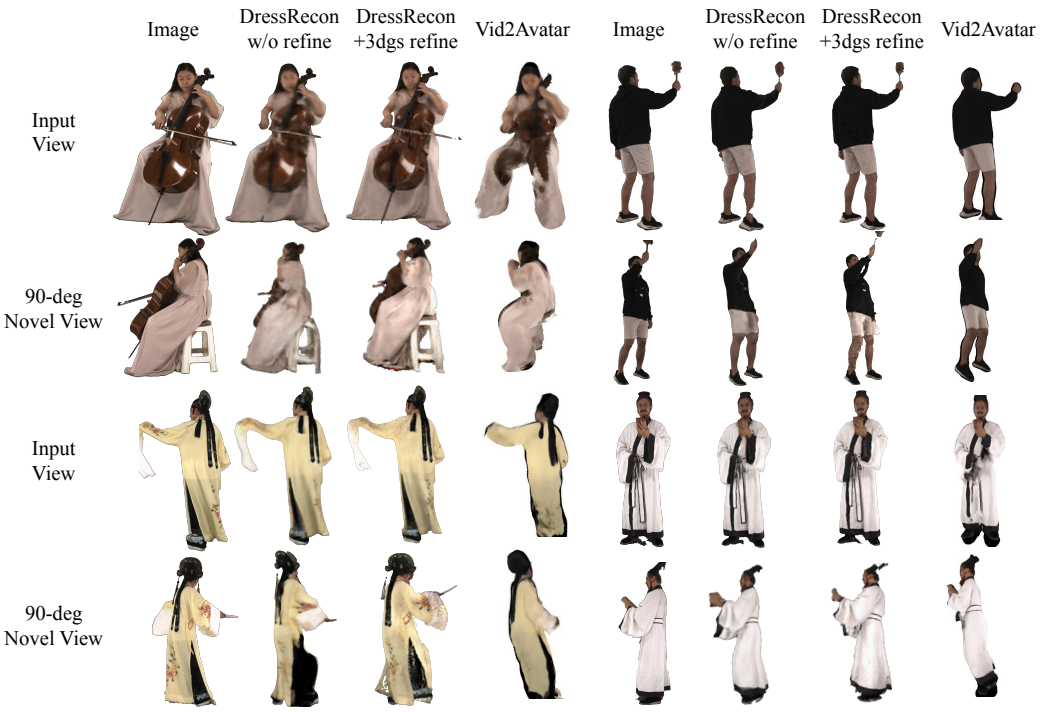

Figure 7. **RGB rendering results on DNA-Rendering.** For each sequence, we show DressRecon's and Vid2Avatar's renderings at both the input view and a 90-degree novel view. DressRecon's renderings are shown with and without 3D Gaussian refinement. We find (similar to Tab. 3) that refinement significantly improves the textures, especially the flowers on the yellow dancer's sleeve. Vid2Avatar's renderings are less detailed, and fail to accurately depict structures that substantially deviate from the body, such as the cello and white stool.

Table 5. **Ablation study for 3D reconstruction.** We ablate the importance of motion field representation and choice of image-based priors, by evaluating 3D chamfer distance (cm, ↓) and F-score at $\{1, 2, 5\}$-cm thresholds (%, ↑) on 14 DNA-Rendering sequences. DressRecon performs worse after switching motion representations (skeleton-only [16], bag-of-bones [68], skeleton+dense [22]) and after removing any image-based prior.

Sequence	CD	F@5	F@2	F@1
DressRecon	**6.411**	**81.16**	**47.66**	**25.62**
skeleton-only	7.340	78.10	44.55	22.67
bag-of-bones	6.942	80.19	47.21	25.49
skeleton+dense	7.526	76.33	41.58	21.91
w/o mask	10.647	65.73	33.61	17.42
w/o normal	7.206	77.70	43.46	23.53
w/o flow	7.094	79.03	45.72	24.41
w/o pose	6.938	78.87	46.21	25.11
w/o feat	6.829	79.25	46.75	25.34

Table 6. **Ablation study for Gaussian refinement.** We ablate the impact of 3D Gaussian refinement, by evaluating RGB PSNR (↑), SSIM (↑), LPIPS (↓), and mask IoU (↑) on 14 DNA-Rendering sequences. We perform experiments where only an implicit SDF is optimized, where 3D Gaussians are optimized without initializing from an SDF, and where a neural SDF is used to initialize 3D Gaussians. The best rendering quality is obtained by initializing 3D Gaussians from an SDF.

Sequence	PSNR	SSIM	LPIPS	Mask IoU
Implicit-only	22.03	0.9375	0.1059	0.9544
3DGS-only	21.31	0.9455	0.0939	0.9737
Implicit→3DGS	**22.27**	**0.9506**	**0.0860**	**0.9786**

5. Discussion

We present DressRecon, which reconstructs humans with loose clothing and accessory objects from monocular videos. DressRecon uses hierarchical bag-of-bones deformation to model clothing and body deformation separately, and leverages off-the-shelf priors such as masks and surface normals to make optimization more tractable. To improve the rendering quality, we introduce a refinement stage that converts the implicit neural body into 3D Gaussians.

Limitations. DressRecon requires sufficient view coverage to reconstruct a complete human, and cannot hallucinate unobserved body parts. It also has no understanding of cloth deformation physics. As a result, clothing may deform unnaturally if we reanimate with novel body motion. We leave reanimating human-cloth and human-object interactions as future work. Moreover, specifying inaccurate segmentation, e.g. by passing the wrong prompt to SAM [32], could result in failure to reconstruct some details.

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