

# Resolve Tracking Secrets: Color and Fusion Pages

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## Introduction and Core Techniques

This document details how to track almost any mask in DaVinci Resolve, focusing on techniques usable even in the **free version**.

The core goal demonstrated is isolating an object, such as a festive present, to modify it. The techniques shown work similarly for masking anything in a shot.

## Tracking in the Color Page (Simple Workflow)

The Color Page is ideal for tasks like changing the color of an isolated object.

### Example 1: Changing the Color of a Present

#### Workflow Steps:

1. Switch over to the Color Page.
2. **Masking:** Draw a mask (window) around the object (e.g., the present). A perfect mask is often not necessary if color curves are used effectively.
3. **Color Adjustment:** Go to the color curves and select the second button, **Hue versus Hue**.
4. Color pick the color of the object (e.g., the golden color). This creates three control points on the Hue curve.
5. Take the middle control point and push it up or down to change the hue (e.g., resulting in green).
6. Widen the curve slightly.
7. Feather the mask using the softness control.

*Note:* Even a poorly drawn mask can work pretty well when combined with Hue vs. Hue adjustments.

## Tracking the Mask in the Color Page

To ensure the mask moves with the object throughout the shot, you must track it.

#### Tracking Steps:

1. Put your mask on the desired object.
2. Switch over to the **tracking palette**.
3. Hit **track back and forth**.

*Insight:* The tracker in the Color Page often works extremely well, even when the selected area includes high-contrast background elements or lines; it seems to know to stick to the intended object (e.g., the gift).

*Refinement:* Once the track is complete, you can adjust the mask to be a little bit closer or more accurate, and the tracking information will move the refined mask along with the shot.

### Example 2: Tracking and Changing Eye Color

The Color Page tracker can stick to nearly anything.

### Workflow Steps:

1. Create a **new node**.
2. Grab a **circle window** and place it over the eye, creating a "glasses" effect.
3. Make another circle node for the second eye.
4. The softness does not need to be very high during tracking.
5. Go to the track palette and track the window (track back and forth).
6. Once tracking is complete, adjust the mask (window) to be precisely around the eyes.
7. In that node, adjust the color (e.g., change hue to make them blue or green, and increase saturation).

*Summary:* The Color Page facilitates easy selection and color change of an object simply by masking and tracking the mask.

## Tracking and Rotoscoping in the Fusion Page

The Fusion page is used when you need to do something beyond just changing an object's color.

### When to Use Fusion

Fusion is required for rotoscoping—tasks involving cutting things out and putting objects behind them (occlusion).

- If you are **cutting something out**.
- If you are wanting to **put something behind** the masked object.
- If you need to **stick a logo** to something.

*Note:* Workflow in Fusion is generally "a little bit more work" because the tracker functions differently than in the Color Page.

### General Workflow in Fusion

The tracking order in Fusion is typically different than in the Color Page:

- **Color Page:** Draw the mask first.
- **Fusion Page:** Generally, you want to **track things first**.

### Method A: Planar Tracker

The Planar Tracker is the easiest method in Fusion and functions most similarly to the Color Page tracker.

#### Steps for Planar Tracker:

1. Open the Fusion page.
2. Type **shift spacebar** and then type:

P L A N A R

This brings up the Planar Tracker.

3. Run the footage into the Planar Tracker node.
4. **Draw a mask** (similar to the Color Page).
5. Go to the Inspector panel and hit **Set**.
6. Track forward and track backward.

### Planar Tracker Behavior and Limitations:

- The Planar Tracker looks at an area, finds small tracking points, and tracks them all together to calculate an **average movement**.
- It often tracks elements like high-contrast features on a shirt, potentially ignoring the intended object (e.g., the present).
- It works well for tracking broad areas like a face.

### Example: Tracking a Face for Sunglasses

1. Select the face area using the Planar Tracker.
2. Hit **Set** and track.
3. The track follows the face movement well.
4. Create the object to be stuck (e.g., sunglasses, made using a background and a polygon mask).
5. With the Planar Tracker node selected, hit the small button **create planer transform**.
6. Run the sunglasses/object through this new transform node to stick them to the face.

### Method B: Point Tracker

The Point Tracker is necessary when there are not enough distinctive features for the Planar Tracker to rely on, or when you need control over scale and rotation.

### Steps for Point Tracker:

1. Type **shift spacebar** and type:

tracker

Ensure you are viewing the tracker output.

2. Drag the box around to pick a single point (e.g., the upper left corner of the present).
3. Hit **Add Tracker** (often labeled **intell track**).
4. Place the second tracker point (e.g., the bottom corner of the present).
5. Track the points back and forth.

*Functionality:* Two tracked points allow the software to determine the object's **movement**, **rotation**, and **scale** based on how they move in relation to each other.

### Applying the Track (Match Move):

1. In the Tracker controls in the Inspector, go to **Operation**.
2. Change the operation from **none** to **match move**.

### Example: Sticking a Logo to a Present

1. Take the logo image.
2. Type **shift space bar** and type:

XF

(for Transform).

3. Scale and rotate the logo.
4. Run the logo through the Tracker node set to **Match Move**. The logo will move along with the tracked object.

### Fixing a Lost Track (Troubleshooting):

Sometimes the track can "tweak" or jump because the tracker lost the object for a frame.

1. Use the keyboard brackets (left and right) to move back and forth through the footage, looking for the frame where the movement stops or jumps.
2. Adjust the tracker box manually on that frame to correct its position.
3. If the tracked item (e.g., the logo) is to appear realistic, use lens blur and go to the Tracker settings to turn the **Blend** down slightly to blend the color.

### Using the Point Tracker for a Mask (Occlusion)

The same Point Tracker idea can be used to track a mask for rotoscoping.

### Example: Text Behind the Present

1. A **polygon mask** is placed on a green background and run into a Tracker. The mask is tracked using two corners (same as the logo process).
2. The resulting tracked mask is merged over the footage.
3. Add text and merge it over the tracked object.
4. The tracked mask is then used as a mask for the text.
5. To put the text behind the present, go to the settings and **apply that mask inverted**.

*Summary:* While the Planar Tracker is faster, it can have problems; the Point Tracker may offer a much better track with minimal extra work.

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If you want to practice tracking and masking, resources are available, including a visual effects workshop where you can download footage and follow along.