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Cinderella dress transformation disney

The moment when Fegudmor transforms Cinderella's torn, handmade pink dress into the iconic blue number we've loved for 70 years is pure film magic. But could that moment translate to real life? Watch as we bring the magic of Walt Disney Animation Studios' classic Cinderella to life with these dresses built to transform! Cinderella Transformation Dresses | DisneyIt's like real magic! Not only does this artist recreate Cinderella's iconic dress transformation, but they also turn a pumpkin into a beautiful carriage - in dress shape! And Drizella's green dress seamlessly converts to Anastasia's pink. These dresses are works of art! For more #DisneyMagicMoments, head to Disney.com/MagicMoments. And celebrate the 70th anniversary of Cinderella, now streaming on Disney+! TranscriptHey, I marlon West from Walt Disney Animation Studios.Today we want to talk about the lasting consequences of Cinderella dress transformation. These are Notes on a Scene.Something simple but daring too. Oh, just leave it to me. What a dress it will be. Bippity, boppity. Bippity, boppity. Bippity, boppity, boo! [angel music] This was one of Walt's favorite moments, and as an effects artist, it's one of the touchstones of what we call character effects. It's actually a moment when effects and character animation are interconnected and this unique collaboration between character animation and effects that feels like a beautiful thing. It's something we go back to again and again. So the character animation was performed by the great Mark Davisand the effects animation was performed by George Riley.This whole effect here that we dig so much, this pixie dust, it goes next level. So one of the reasons we call it pixie dust in businessis because George Riley also did it in Peter Pan as well for Tinker Bell and it really kind of got along with her magic and other fairies and goblin. Even to this day, in fact, that effect goes over the castle logo on our current film. So to get into this scene, it's actually a really big frame where Cinderella is between transformation. This dust and all the design, all the sensory movement your coming here and you can kind of seein these little areas and I can pull it over here. The thing about this effect that's so cool and why it's emulated all the time is how it starts to fall. Not as fast as rain or anything, or water. You'll also look in here and it's a good setting for it, you have some of these little stars that are on their tips and then some of 'em that are actually starting to pop. If we were animating this, they all probably start this way, become it, and do, do it, and it's just something that gets done like all the time. These are the original pencil test recordings that Mark Davis and George Riley made together. It is very clear here in these pencil tests how unified the character performances and effects are. You can see this line here. So obviously the character animator went first and the effects are laid over the top of it, but you can see how these lines really support the action, the hemline of the dress, move along with her, and then even after the transformation is complete, there's all this magical brawl inside the dress. How to keep this sense of magic, that sense of transformation, even after it is already done. The brand new-ness. There's a real intersection between effects animation and design, and I also love howthere's not also a dissolve, there's a color change here. The dress actually transforms. And so much of this movie is about clothes. Make clothes, get dresses to go to this ball,and this beautiful transformation is like the top of itand look, watch this thong go from a similar hanging to this actually undulating thing right here. That's really cool. I'm just noticing that for the first time. Mark Davis is actually animating all the overlap of this little piece of her dress that moves and all the transformation from one dress to another, her hairstyle, all this is the character animation even though it feels like an effect happening to her. And the effects artist makes all this beautiful, magical pixie dust. They really work together in tandemto actually make this one beautiful effect on a character's transformation, which is why it's so iconic. It's had a lasting impact on the whole industry, but certainly here in this building on the movies we're making today. [magic music] This is a scene from Princess and the Frog, a film that I was head of effects on. [water spritzing] [breathing deeply] [lips smooching] [water bubbling magically] [magical dot softly] It was a kind of return to 2D animation. It came out 10 years ago this year. Instead of actually turning into a princess, as Cinderella does, we have Tiana, dressed as a princess, being turned into a frog. [screaming] Let's break down the transformation and the effects we actually do to make her a frog. They are a little inspired by but trying to make a little twiston what was done in this dress transformation. She's going in, bam! So it's actually a good framework. You know, you have all these tasty rays of light going out to hide what's happening to her. So one of the things to kind of help support that this is actually the Princess and the Frog,that this is actually, it's going on in New Orleans.Instead of the traditional pixie dust that we've done, we've got those kinds of water drops. So all in place of actually these bright spots, as I had described earlier, are these little splashes of water. The character animation was performed by the great Mark Henn.He's made a bunch of Disney princesses. Dan Lund did the effects here and you can see, over here in the corner, which is like a soap bubble, but you can't do these magical Disney effects without some little sparkles. Here are some sparkles over here. But you can see more of these big water droplets as this transformation is going on and one of the things they didn't do in Cinderellas these, I'd say under lit these were digital effects. But, you know, back in the day, they were actually on an animation camera with a light shooting through them, but all these pixie dust drawings were actually just paint, but these were actually radiating light. All these water drops, however, as well as these sparkle. They kind of behave like the other pixie dust does. They kind of float down, not quite like water would and we carry it over through this shot and get rid of it here because now we're in Tiana's point of view. There's no magic anymore, because the sister will be disappointed. View? [magic music] Going a little further in time is Wreck-It Ralph. [electronic dinging] Who,and what's with all the magic sparkles? [electronic beep] So this is a clip in which Vanellope is revealed that she is in fact a princess, even though she has been like a around the way girl all along. So this shot in particular, I just want to stop at because it's this wonderful mashup of pixie dustwe have been talking about and it's actually an overt callback to Cinderella because it's actually a travesty, so, you know, we tried to do something else in The Princess and frogmen this is really trying to take you back to that moment and get a little laugh going at the same time. But another thing it's got happening is all this kind of electrical effects here. Bright light, this electronic thing rains down as well. To tell you that you are still in a video game. Again, here we are with our friends the little pixie dust. Gotta have that popping off. Bam, the whole world is transforming. Now this is a combination of both effects and lookso you've got two different environmentsactically being revealed here by an effects pass. There are all these kinds of digital images hereand there is all this light. It is also a real collaboration between the look department, environments, effects and lighting. We don't have that kind of like, a department that shakes hands with someone else. We work right next door which brings me to my next clip, which is from the original Frozen. [magic music]♪ Let it go ♪♪ Let it go ♪♪ And I'll travel as dawn ♪♪ Let it go ♪♪ Let it go ♪♪ The perfect girl has gone ♪♪ Here I'm ♪ [Marlon] The transformation of Elsa from Queen Elsa to Elsa Elsa is beautifulin this as Let it Go sequence and I wannakind breakdown of the breakdown how we madethat sequence happen. ♪ Let it go ♪♪ the cold never bothered me anyway. ♪The wonderful thing about Elsais she is her own fairy godmother. So one thing I like about this is that before the magical transformation happens, she's defiant, takes her crown out, slings it. No magic and it's just straightto just lets his own hair down. Another cool thing about this character animation performed by Becky Breseewho is a character supervisor for Elsa.Jay Yoon did the effects animation in hereand we go full, full pixie. We actually take some of the similarities in Elsa's royal gown and reveal her classic Elsa costume underneath. So you can see how we of likelight up the top of her chest. The effects help reveal her dress, and because she does it on her own, she throws her arm out, bam! The dress comes on because she's in control. I'm just doing it for myself. So that's one thing that we really tried to do in this transformation is because it's not something that actually happens to Elsa.She's actually doing it herself, and then she goes out, makes this cape, almost afterthought, like bam! Take this cape. So one of the things that makes Elsa's magic very important. Now we have the kind of pixie dust in here that we've talked about, but we also have snow and ice mixed into this traditional magic. So it was actually weeks back and forth between Dan, as I mentioned from Princess and the Frog, Jay, and Becky, working together to kind of plot what she was going to do when that effect was going to happen based on this pose and this pose. So let's go over it again. See how the effects light up the heralong patterns in Elsa's dress that are already there,which is actually part of the design of her costume, which she already wears. It lights up and creates all this magic. And of course it's a musical, so it has to be made into the song that is she sings. The effects, again, go all the way back to Cinderella and Princess and the Frog, Wreck-It Ralph, and something that we've actually doneis that we have to be in support of her performance,of who she is as a person at this particular time and the special action that's going on. So here she is almost fully formed here, and then we just have the kind of accents of both the classic kind of pixie dust magic and the snow and ice that you associate with Elsa throughout the film. And even before the dress actually formswe begin to bring these signature elsakind of snowflakes on. Almost anticipate it. You get this almost, pre, preview of what will happen. And then here, start with her reflection, bam! All fully formed and it's all lighting actually. I don't actually think we were doing effects on this picture. Thinking that we just pull off these cute little highlights. So that's the enduring legacy of the dress transformation from Cinderella going all up to some of the movies we're making today. Tiana, Vanellope, by Elsa.Whether it's the character animator actuallydrawing the dress switching from one dress to another. About the effects artists reveal the dress underneath. The collaboration it takes to actually make a transformation like this,between character animation and effects can actually make something that feels like viewerlike one thing, a great special bit of magic. I think it's pretty cool. [Fairy Godmother] Bippity, boppity boo! [angel song] song]

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