



Grishko®

GRISHKO® STAGE





# FACTORY №3



Grishko® theatrical costume factory, situated in the historical center of Moscow, is known practically by every Russian theater performer; for it is a place which has already for two decades been creating unique costumes for performance as well as for rehearsals.

The act of creating a theatrical costume is a very special art which might be rather sophisticated for some unless an incredible amount of years of practice have been devoted to it. It is therefore remarkable that most of our crafts personnel have been with the company since the very beginning, still fascinated by and enjoying being a vital part of the process of making the unique costumes.

Now that so much knowledge has been accumulated on the subject within our company over the long years, we are fully capable of making recommendations as to how to make sure the costumes look good on stage, and the selected materials match the purpose and the proposed budget. Our regular customers include not only separate individuals but also a great number of renowned theatres, such as the Kremlin Ballet Theater (Moscow), New National Theatre Foundation (Tokyo), the Slovak National Theater, the Istanbul State Opera and Ballet, the Irkutsk State Opera and Ballet Theater, the Tomsk New Opera, etc..

When placing an order, a customer is free to decide whether to buy necessary fabrics and materials on his/her own beforehand or to choose them from the finest Grishko® selection of Italian tulle and fabrics. Upon request, our costume designer can offer a draft design of a costume embroidered with gold thread typically regarded as an essential element of costume design.

Please kindly note that this look-book includes only brief reference to the costume options available for order. All the specific order details can be discussed and negotiated separately, on a case-by-case basis, in any preferred way.





# THE BLUEBIRD

"THE SLEEPING BEAUTY"  
MUSIC BY PYOTR TCHAIKOVSKY

The costume consists of leggings and jerkin with  
unique embroidery resembling bird wings with  
colorful feathers.







Feathers of different shape and size are cut manually, using several types of fabrics, and sewn onto a semi-transparent piece of cloth. The 'wings' are additionally decorated with crystals, sequins, and silver and gold threads. Upon a performer's request, a designer can make certain amendments to the design of the costume, as well as to its fabrics, leaving the essential classical elements unaltered. Depending on a performer's appearance or other actor's costumes, the color combinations may be altered as well, so that they may be either fairly mild and dim or rather sharp.





# KITRI

"DON QUIXOTE"  
MUSIC BY LUDWIG MINKUS

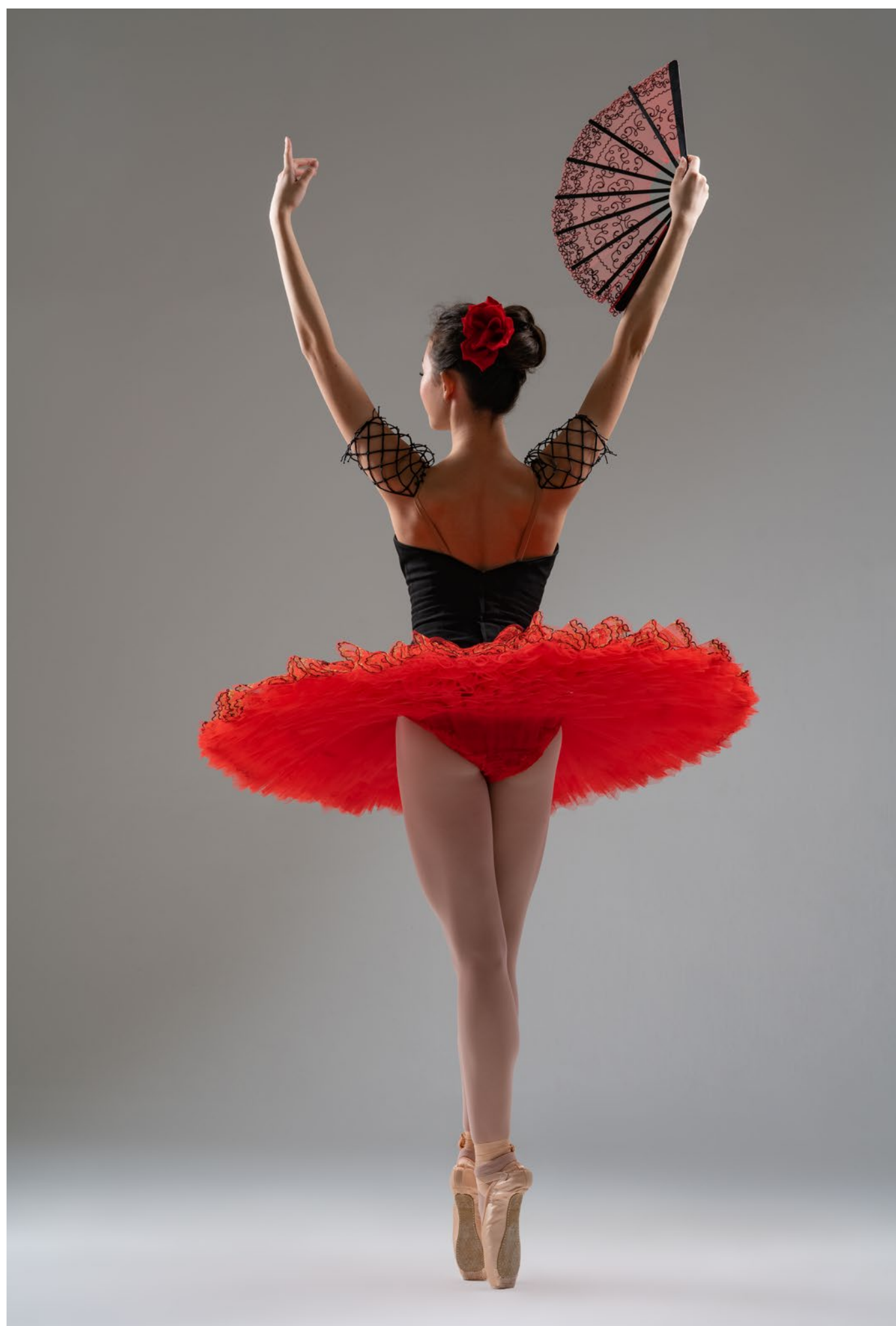


This iconic costume is made in black and red and complimented by a fan. A flesh-colored insert on the décolletage is supposed to make a performer look taller, while the sleeves are made from mesh fabric, so that the audience's attention is captured every time an actor performs particularly artistic arm movements during the performance. The ruffled upper layer of the tutu reflects the Hispanic origin of the character.

Although the designs of the fan and the tutu often match, any ballerina, that desires to feel exceptional, may get a unique design of the tutu or the décolletage. Gold embroidery, sequins and large red crystals are also typically used in this costume sewn onto it by hand. The costume, yet without the fan, may as well be seen used for the role of Esmeralda.







Elizaveta Kokoreva  
The State Academic Bolshoi Theater of Russia



# FRANZ

"COPELLIA"

MUSIC BY LEO DELIBES



**T**his costume traditionally has puffy sleeves, a narrow

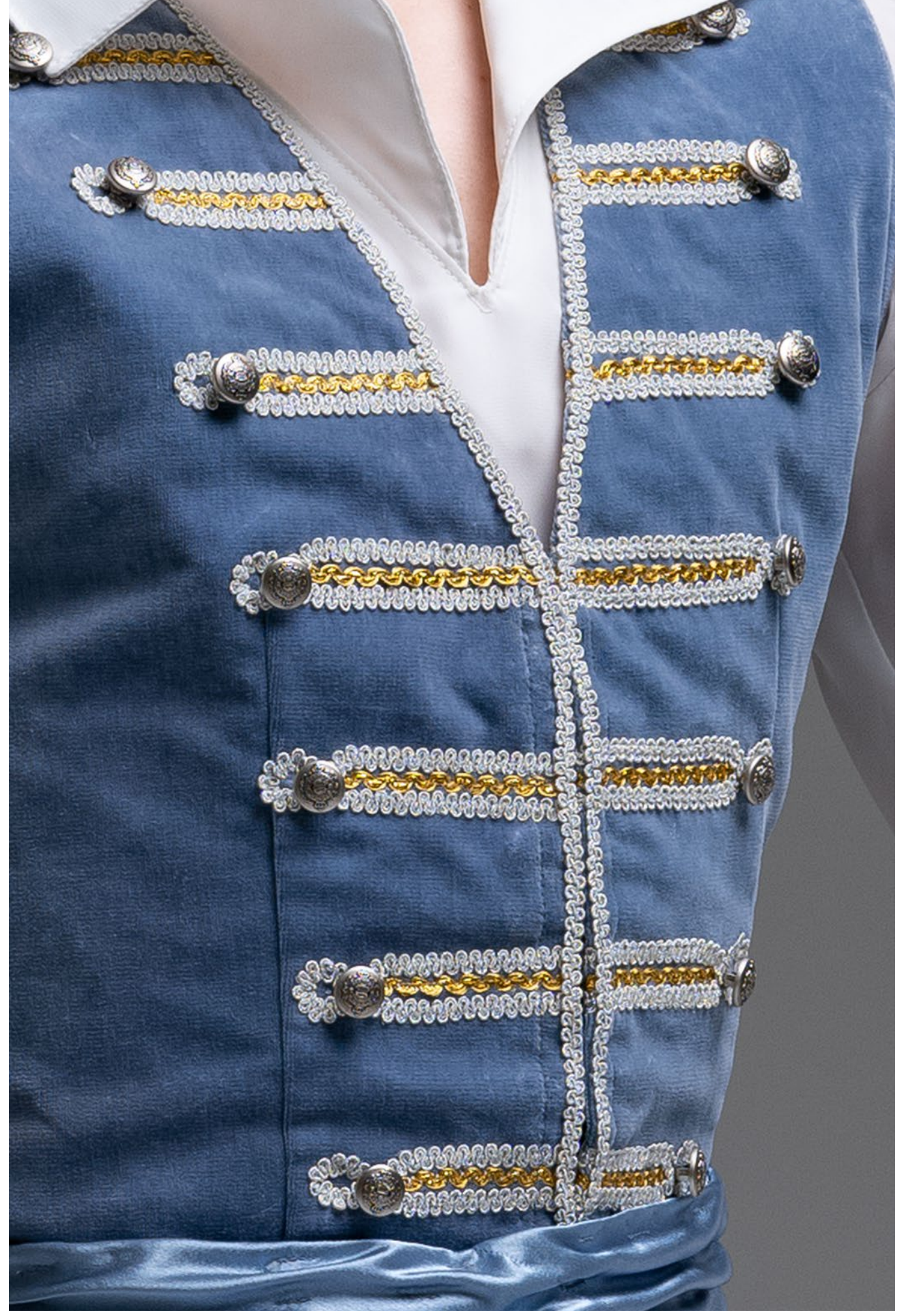
vest decorated with the elements typical for a military uniform, and leggings. Due to comfort and utility benefits of the costume, it is commonly regarded as a basic type of costume, and its variants are often seen as outfit of such iconic characters as:

- The knight Jean de Bienne ('Raymonda'). Usually, the knight's costume is white and decorated with gold elements.
- The Grand pas classique ('Paquita') main characters. In this performance the costume is made in red and white, and richly embroidered with gold thread so that it resembles a military dress uniform.
- Phoebus de Chateaupers ('La Esmeralda'). His costume is often made in black and gold. If necessary, ballet slippers may be replaced by boots.





Igor Gorelkin  
The State Academic Bolshoi Theater of Russia





# MARIE

"THE NUTCRACKER"

MUSIC BY PYOTR TCHAIKOVSKY

Marie, outside Russia's stages commonly known as Clara (or Marichen, as given in the original story written by E. T. A. Hoffman), wears a classic multi-layered tutu with delicate semi-transparent extra-short sleeves.



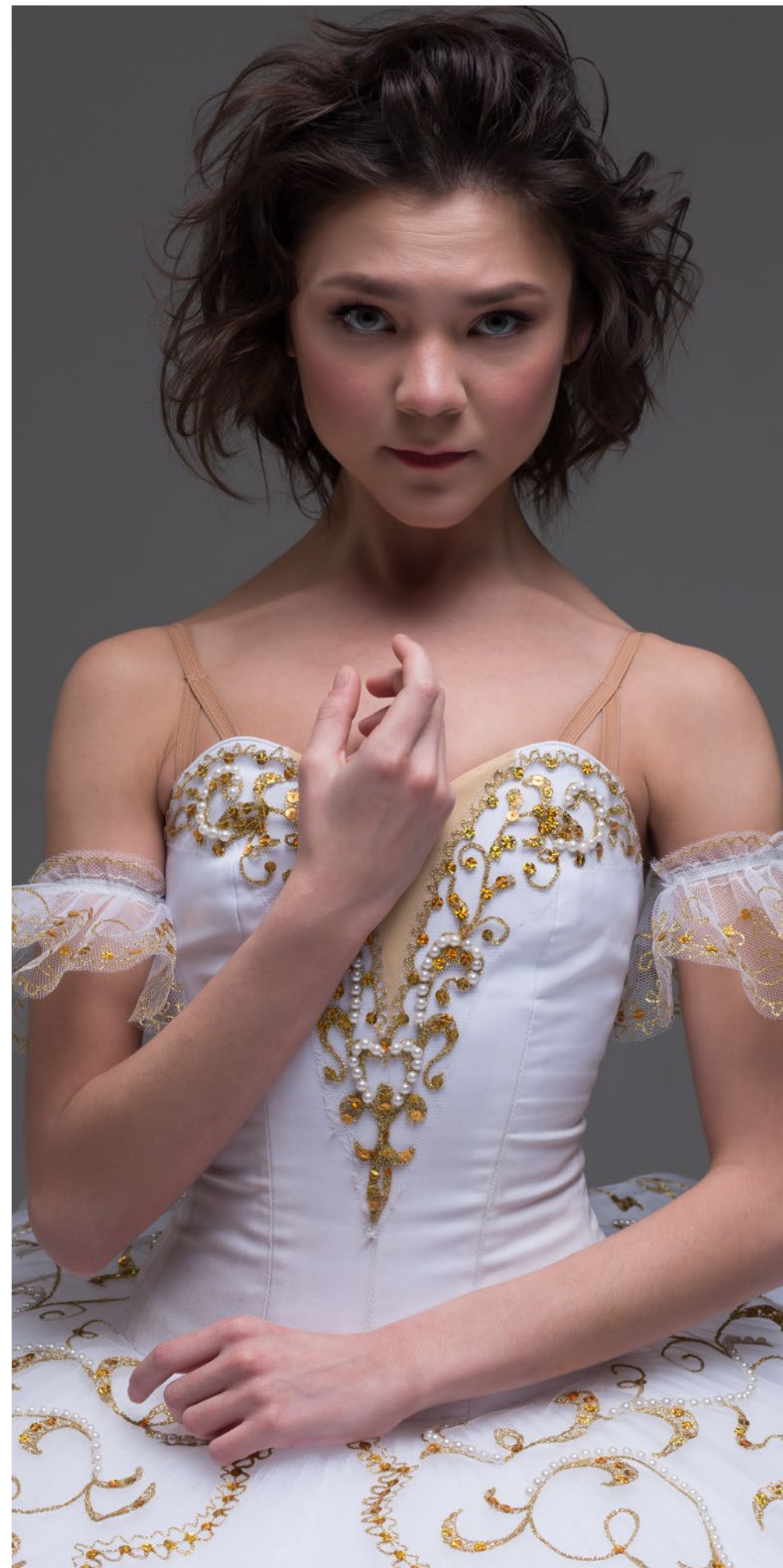
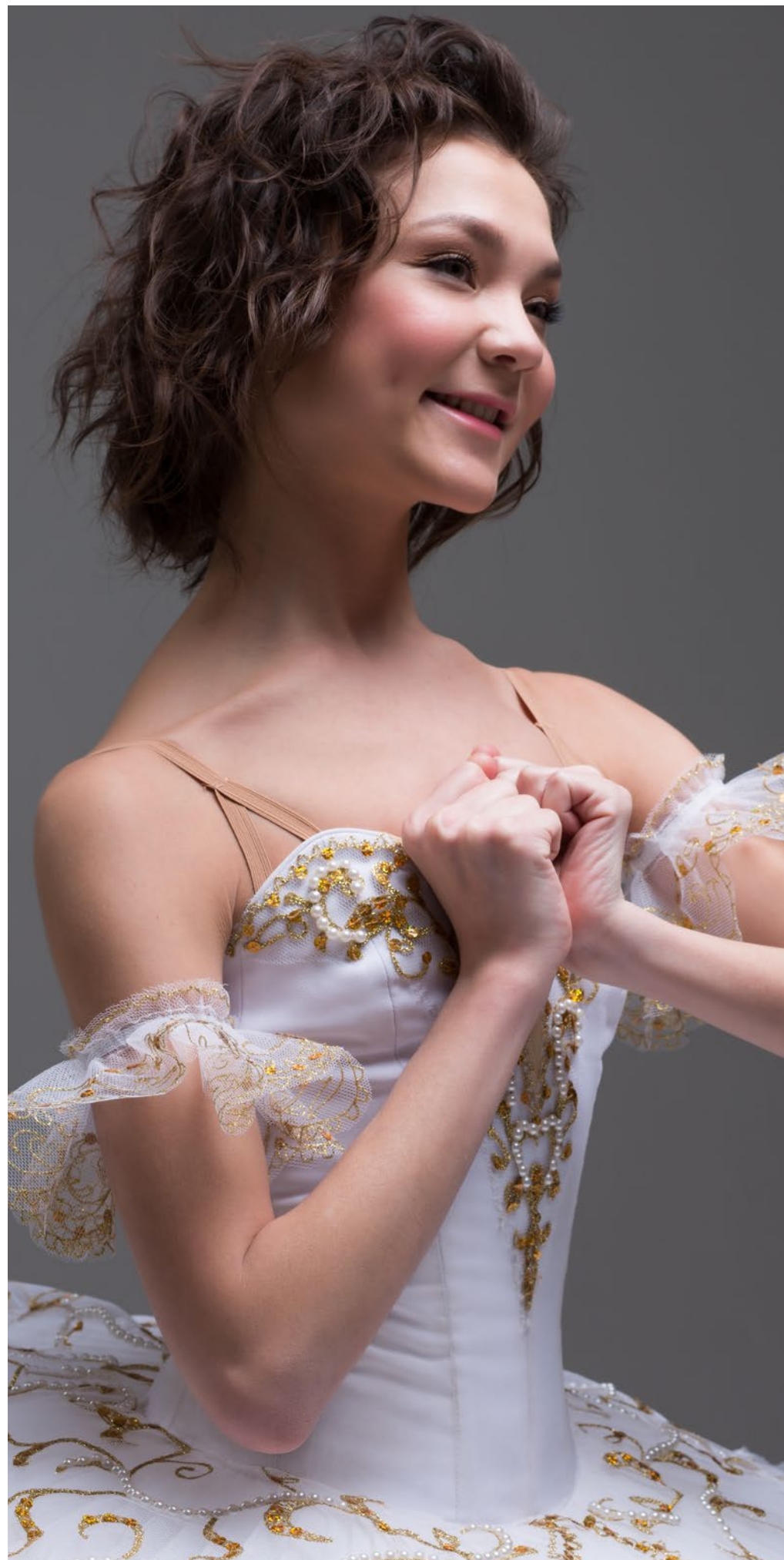
Ekaterina Kiyavina  
The State Academic Bolshoi Theater of Russia

The smooth surface of the tutu is usually decorated with gold and silver threads, sequins, beads, pearls, and many more.

This costume is similar to the ones often seen in many famous plays such as:

- "Don Quixote", the second act, the dream scene. The costume is complimented by a diadem.
- "Don Quixote", the final grand pas scene. The costume is made in red and white, and may be complimented by a comb.
- "The Sleeping Beauty", Aurora. Princess Aurora wears a costume of mellow hues such as pink, white, peach, complimented by a diadem, which is available for order at Grishko®.

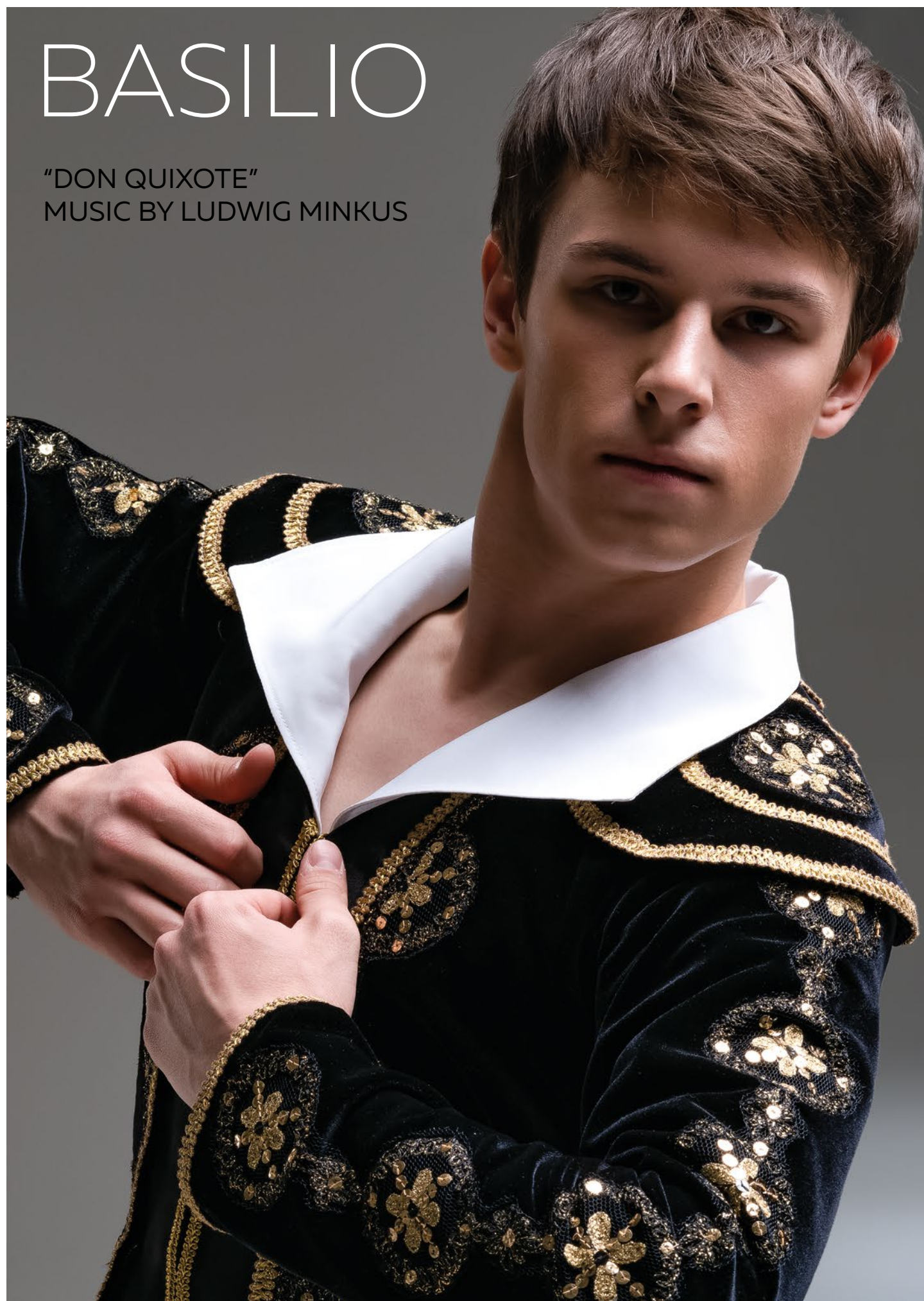






# BASILIO

"DON QUIXOTE"  
MUSIC BY LUDWIG MINKUS



**B**lack, embroidered with gold thread, combined with leggings and bolero as richly decorated with gold, as well as with sequins, this costume is often worn in "Don Quixote" by such characters as Espada or toreadors. Depending on a performer's requirements, the leggings may be both black and white.

Black, white or red variant of this costume, apart from "Don Quixote", may as well be used in such performances as "Lauren-cia", "The Nutcracker", and "Swan Lake".









# THE LILAC FAIRY

"THE SLEEPING BEAUTY"  
MUSIC BY PYOTR TCHAIKOVSKY



The dress set of such character from "The Sleeping Beauty" as the Lilac Fairy comprises a classic tutu complimented by airy sleeves, so essential for this role, and a diadem. The décolletage and the upper layer of the tutu are typically embroidered with gold and silver threads, in addition to sequins. The diadem, like many other types of stage headgear created by Grishko®, is purely hand-made and traditionally decorated with a rich combination of crystals, pearls, beads and many more. This tutu dress set, save the sleeves and a diadem, may as well be worn by the main character of "Raymonda".







Sophia Shatokhina  
Moscow State Academic Theater of Dance Gzhel



# LAURENCIA

"LAURENCIA"  
MUSIC BY ALEXANDER KREIN

The dress set consists of a light and airy romantic tutu, also known as "Chopin" style skirt, and a laced corset. The skirt has three layers, each being decorated with exclusively designed patterns, and is made of tulle, which makes it look as airy as possible.

The corset fits perfectly, due to comfortable flesh colored straps, and is embroidered with silver thread matching the skirt. As a part of the dress set, on the head the performer usually wears a pure white veil, which can be made of tulle, lace or mesh fabric, and decorated with exclusively designed silver thread embroidery.

Wearing this white dress with delicate silver elements surely may help an actor create an airy and romantic character.









# SIEGFRIED

"SWAN LAKE"

MUSIC BY PYOTR TCHAIKOVSKY





The costume has a pretty laconic, yet recognizable design. It has an emphasized waistline so as to make the dancer's posture look more kingly, while the pure bright white color of the dress reflects the fair and delicate nature of the character. Due to the wide puff sleeves with narrow cuffs and the chest element designed in a lace-like fashion, the dress, as discreet and simple as it might look at first glance, has a fairly complete and splendid look. Upon request, the collet may be decorated with crystals and pearls. The variant of the costume in black with gold or silver embroidery may well be used in the second act of the performance.





# ALBERT

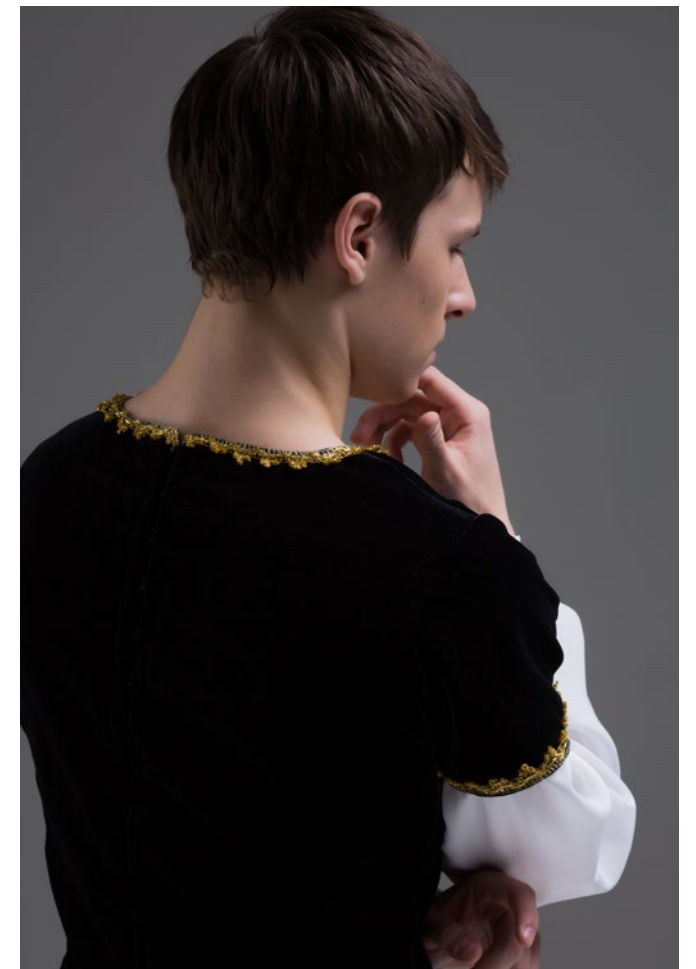
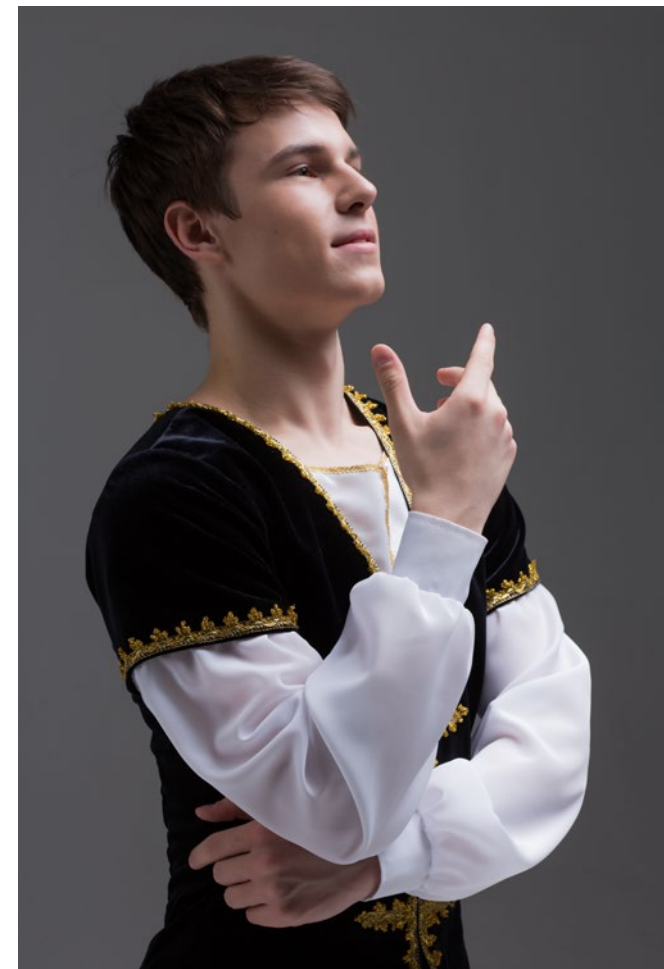
"SATANELLA",  
PAS DE DEUX "LE CARNAVAL DE VENICE"  
MUSIC BY CESARE PUGNI



This dress set includes a velvet vest with gold embroidery and a plain white shirt. Combined with black leggings and slippers, it makes the dancer look taller and his shoulders broader.

This type of dress is worn by Albert in "Giselle" (the second act), as well as by Siegfried in "Swan Lake" (the first act).

Svyatoslav Moiseyev  
Ekaterinburg State Academic Opera and Ballet Theater





# ASPICCIA

"THE PHARAOH'S DAUGHTER"  
MUSIC BY CESARE PUGNI



Sophia Shatokhina  
Moscow State Academic Theater of Dance Gzhel

In "The Pharaoh's Daughter" the character of Aspaccia wears a bright and colorful tutu dress with geometric design. The main colors are blue and gold, complemented by white and silver. This multi-layered tutu dress is made of tulle of different hues of blue (which is possible, since Grishko® offers tutu dresses in whatever color design is wished by a customer). The style of this dress may also be perfectly suitable when playing one of the main characters of "Paquita", though the design of the dress ought to be changed according to the historical period described in the performance, and such colors as red, white, light blue and violet should be used instead, as well.









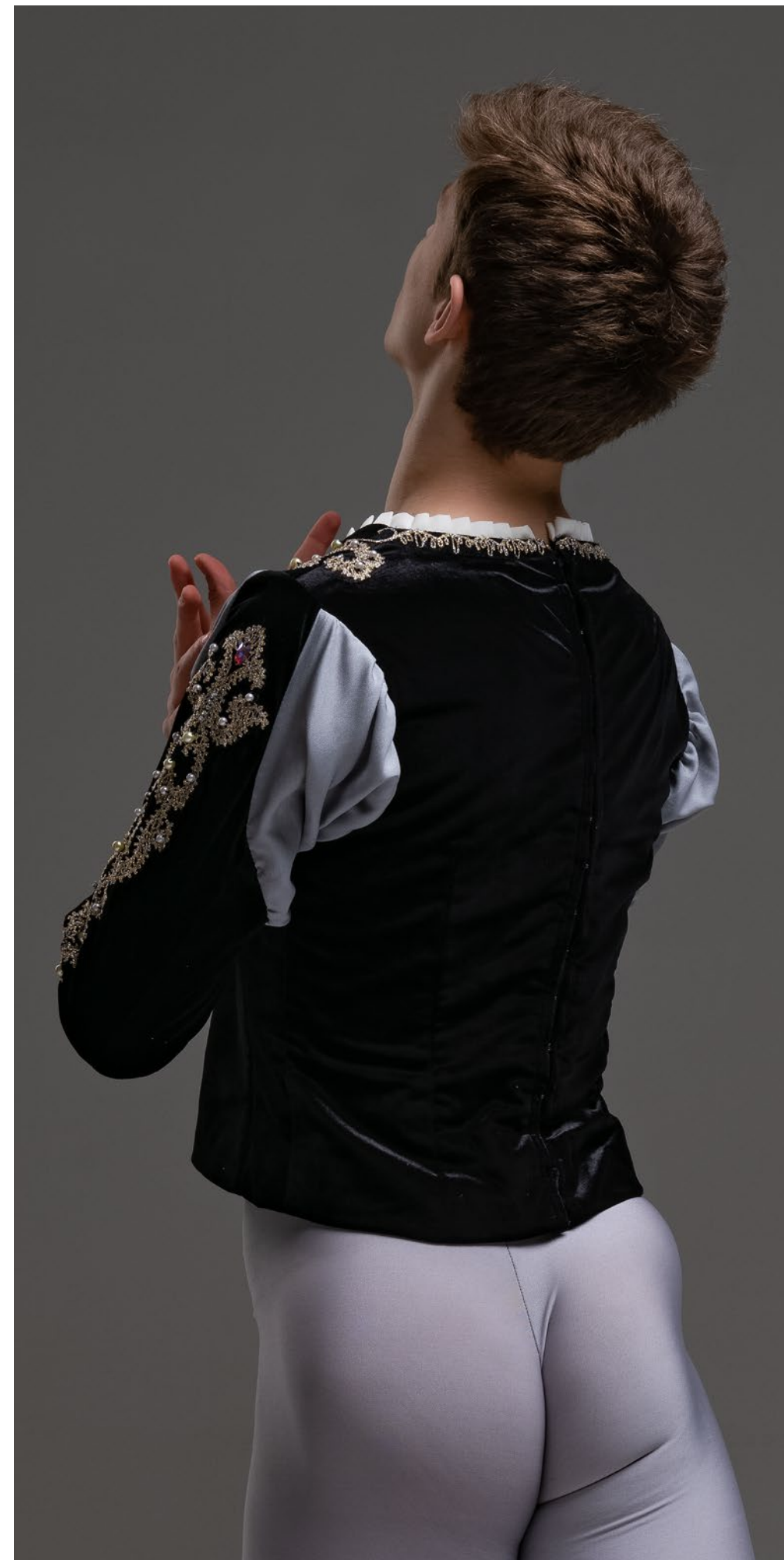
# SIEGFRIED 2

"SWAN LAKE"

MUSIC BY PYOTR TCHAIKOVSKY







This stage costume is worn by Prince Siegfried in the second act of "Swan Lake". The slim-fitted collet is made of elastic velvet. The wide puff sleeves with narrow cuffs emphasize the dancer's stature. Every element of the costume is hand-decorated, including gold thread embroidery, crystals and pearls, so as to emphasize the high status of the character. A similar costume is often worn by Count Albert in "Giselle".



# MEDORA

"LE CORSAIRE"  
MUSIC BY ADOLPHE ADAN

Traditionally Medora is seen wearing a bright blue tutu dress combined with semi-transparent sleeves which give a touch of lightness and airiness to the character. The flesh colored insert in the décolletage area makes the figure of the dancer look more slender and graceful. Every detail of the dress is decorated with gold and silver thread and sequins. On the head the performer wears a diadem made with the hands of brilliant craftsmen of Grishko®. This type of dress in other color designs may often be seen in "Raymonda" (the second act), as well as in "The Sleeping Beauty", where it is worn by the Fairy in white or pink colors.







Viktoria Sedova  
Saint-Petersburg State Academic Leonid Yacobson Ballet Theater



# ESMERALDA

"NOTRE DAME DE PARIS"  
MUSIC BY CESARE PUGNI



The design of Esmeralda's dress is quite different from that of classic tutu dress, as it comprises a slightly lowered bell-shaped tutu skirt, and sleeves made of soft chiffon and decorated with jingling coins, while in the hair flowers are delicately placed. The tambourine in the hands of the ballerina usually matches the color design of the dress. The tutu skirt may at times be replaced by a plain wide skirt complimented by a scarf tied around the waist and decorated by coins or fringe. Whatever the color design of the gypsy Esmeralda's dress, it ought to be but exceptionally colorful. Therefore, mostly such colors as red, blue, green, yellow and black are in priority.







Melina Fidan  
Moscow State Academic Theater of Dance Gzhel





# THE NUTCRACKER

"THE NUTCRACKER"  
MUSIC BY PYOTR TCHAIKOVSKY

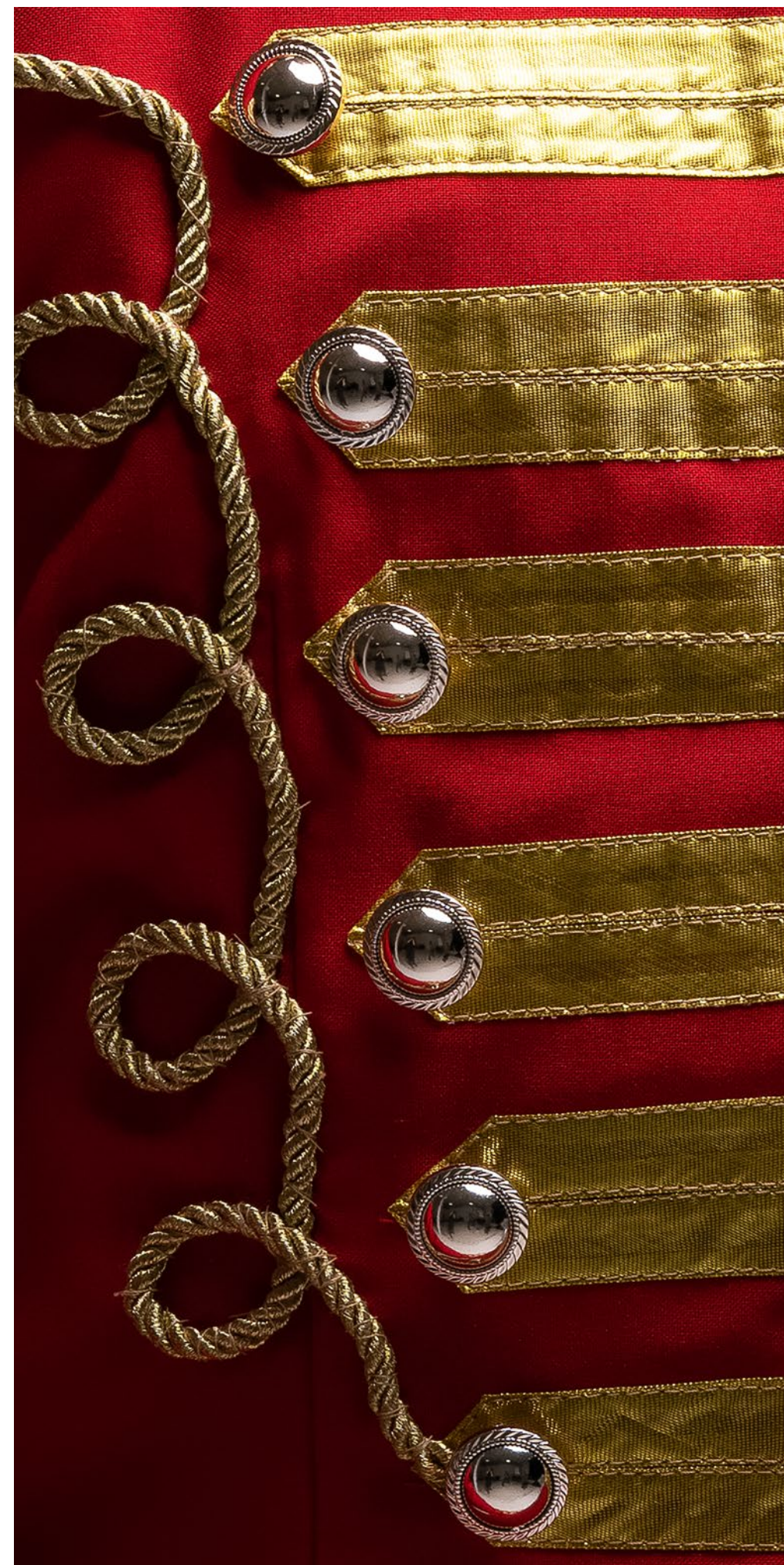


Pavel Smirnov  
The State Academic Bolshoi Theater of Russia





The bright red uniform is an essential part of the Nutcracker's costume. The leggings are traditionally made in white or red color, although alternative options are allowed as well. For instance, green leggings or even green elements of the uniform may often be seen in many theatres of Europe. Although each country has its own unique approach to design of a military uniform, including its decorative elements, gold is still the most common color present in the character's costume. The front part of the collet, the sleeves, and the cuffs may be decorated by gold embroidery, laces, tassels, buttons, shoulder straps, ribbons, and various inserts of contrasting colors. The white variant of this costume may be relevant when performing "Paquita".





# MEDORA

"LE CORSAIRE"  
MUSIC BY ADOLPHE ADAN

Airy, refined and elegant, this dress combined with a skirt of mellow hues is often seen in such ballets as "Talisman" and "Le Corsaire" where it is worn by the main character Medora.

The corset with the flesh colored inserts is decorated with gold and silver embroidery, and the lowered skirt is made of several layers of light chiffon.

The white variant of this dress is often ordered for "Cinderella".







Viktoria Sedova  
Saint-Petersburg State Academic Leonid Yacobson Ballet Theater



# MEASUREMENTS

Before making a stage costume it is crucial to take measurements so that it fits perfectly, since each actor has his own unique parameters.

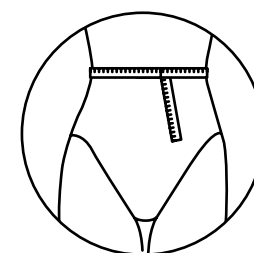


**W**hen taking individual measurements it is strongly recommended to refer to Grishko® guide rather than to commonly used and widely available conventional measurement charts. Moreover, all the necessary professional measurement assistance would be gladly provided at the Grishko® stage costume factory.

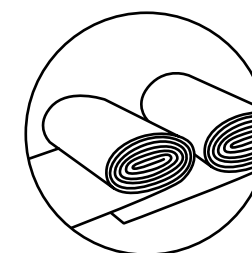
## STAGE COSTUME CREATION STEPS



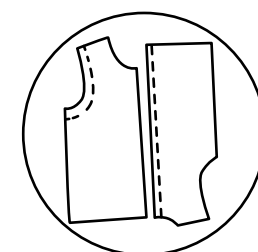
**1**  
Discussing the role, the purpose and the draft design



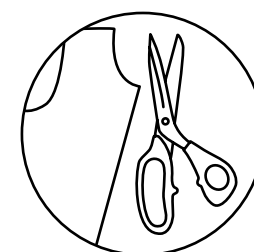
**2**  
Taking measurements



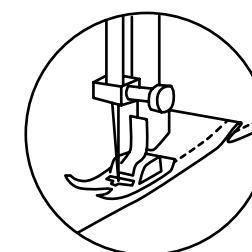
**3**  
Selecting fabric material and decorative elements, and, upon request, creating their exclusive design



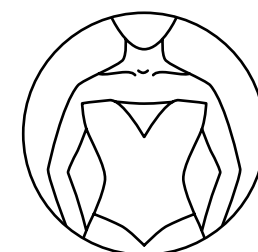
**4**  
Making personalized templates



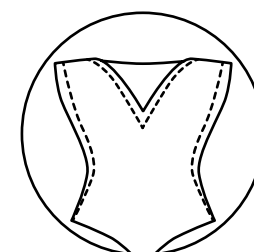
**5**  
Cutting of cloth material



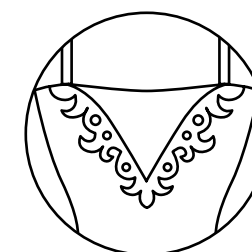
**6**  
Production



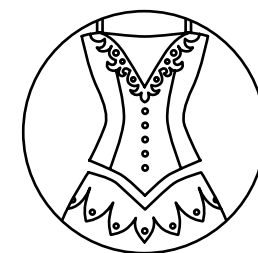
**7**  
Fitting



**8**  
Amendments if necessary



**9**  
Custom decoration

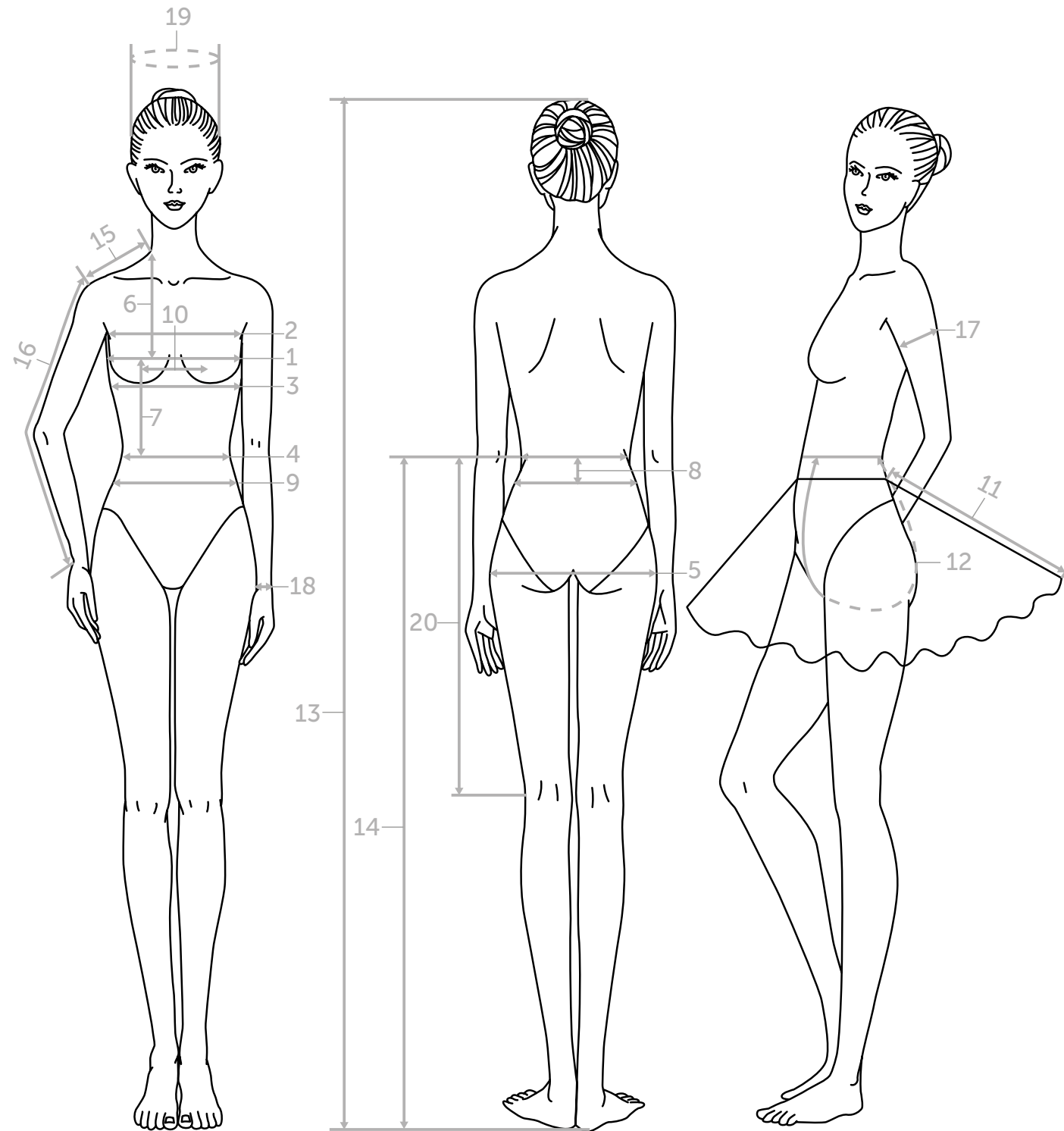


**10**  
Final production

Grishko® has a highly experienced stage tailoring team having deep practical knowledge on the subject and hence capable of meeting any demand so that each piece of the order, whether a tutu, a chiton, a collet, or a bolero, is custom-made on an individual basis.



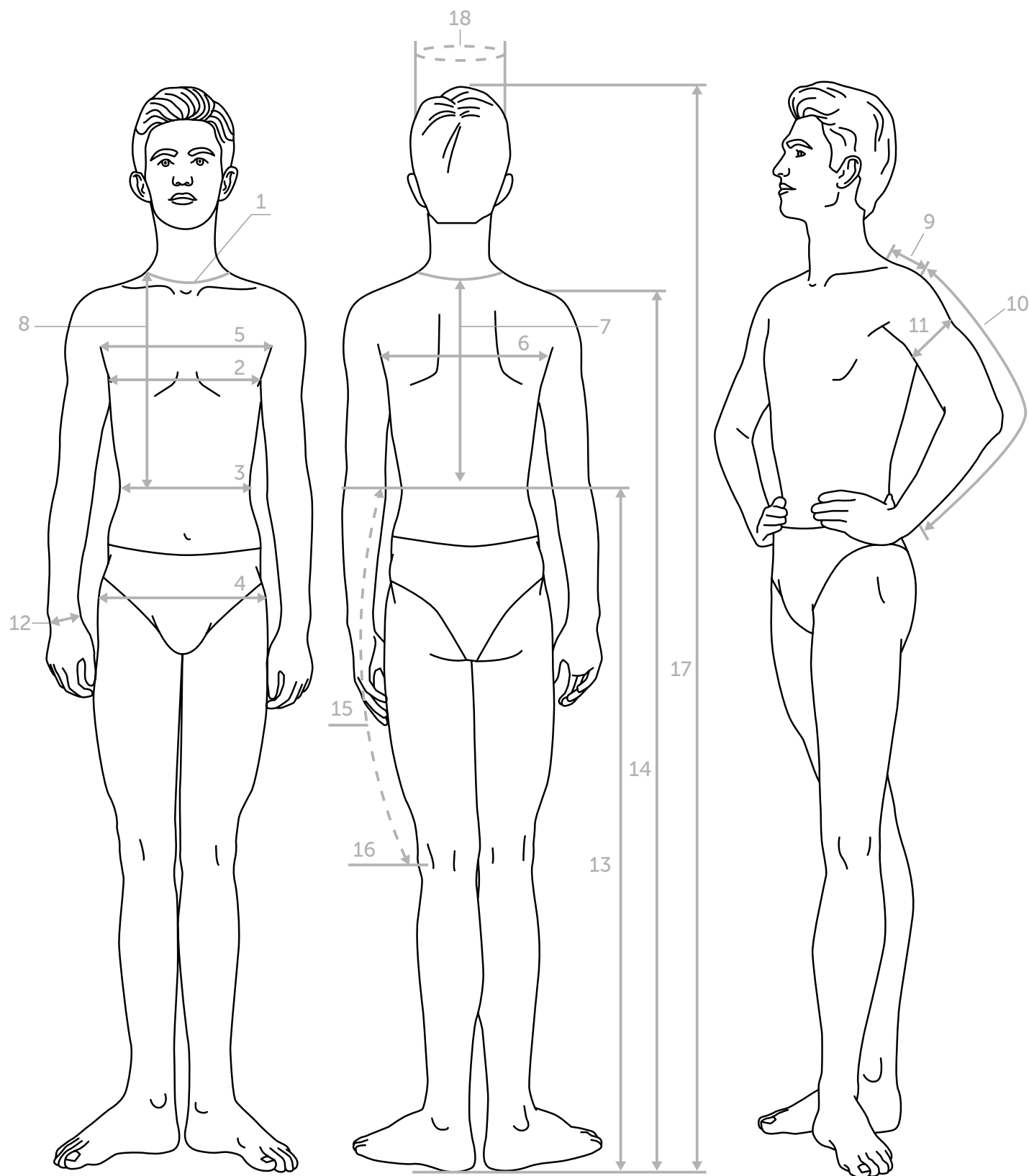
## FEMALE MEASUREMENT



1. BUST  
Measured horizontally around the torso through nipple area.
2. OVER BUST  
Measured horizontally along backline through armpit and over bust.
3. UNDER BUST  
Measured under bust.
4. WAIST  
Measured horizontally around waistline.
5. HIPS (LARGEST CIRCLE)  
Measured horizontally around hips.
6. BUST HEIGHT  
Measured from neck base to nipple.
7. BUST NIPPLE TO WAISTLINE  
Measured vertically from nipple to front waistline.
8. WAIST TO SKIRT WAIST  
Measured vertically from waistline to line between bodice and skirt.
9. HIPS (SMALLEST CIRCLE)  
Measured around line between bodice and skirt.
10. MID-BUST  
Measured between nipples.
11. SKIRT LENGTH  
Measured from front waistline to back waistline through crotch area.
12. CROTCH LENGTH  
Measured from front waistline to back waistline through crotch area.
13. HEIGHT  
Measured from floor to top of head.
14. WAIST TO FLOOR  
Measured from waistline to floor.
15. NECK TO SHOULDER  
Measured from neck base to shoulder.
16. ARM LENGTH  
Measured from shoulder along elbow to wrist.
17. BICEP  
Measured horizontally around bicep near armpit.
18. WRIST  
Measured around wrist bone.
19. HEAD  
Measured around head.



# MALE MEASUREMENT



1. NECK  
Measured horizontally along neck backline.
2. BUST  
Measured horizontally around the torso through nipple area.
3. WAIST  
Measured horizontally around waistline.
4. HIPS (LARGEST CIRCLE)  
Measured horizontally around hips.
5. BUST WIDTH  
Measured between armpits along front torso.
6. BACK WIDTH  
Measured between armpits along backline.
7. BACK TO WAIST  
Measured vertically from neck base to waistline along back.
8. SHOULDER TO WAIST  
Measured vertically from neck base to waistline through nipple area.
9. NECK TO SHOULDER  
Measured from neck base to shoulder.
10. ARM LENGTH  
Measured from shoulder along elbow to wrist.
11. BICEP  
Measured horizontally around bicep near armpit.
12. WRIST  
Measured around wrist bone.
13. WAIST TO FLOOR  
Measured from waistline to floor.
14. COSTUME LENGTH  
Measured vertically from neck base to costume bottom.
15. TROUSERS LENGTH  
Measured from waistline to trousers' bottom.
16. WAIST TO KNEE  
Measured from waistline to knee.
17. HEIGHT  
Measured from forehead to back of the head.
18. HEAD  
Measured from forehead to back of the head.





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