

### 1: Toni Bentley (Author of Holding On to the Air)

*Costumes by Karinska chronicles the life and work of this remarkably talented woman, a consummate perfectionist who brought unprecedented quality, innovation, and beauty to costumes designed and executed for film, theater, opera, and dance.*

Born in Kharkov, now Ukraine, in the Russian Empire, she grew up to become a successful textile manufacturer. She was the third and eldest female of the ten Jmoudsky siblings. Ukrainian embroidery was an art form filled with detailed shades and colors of varying texture of stitches—some tiny and fine and others broad and rough. Vladimir and Irina were raised as brother and sister. Varvara soon remarried a prominent lawyer, N. Karinsky, who, being from Moscow, was residing in Kharkov. With his law practice burgeoning, the Karinsky family of four moved to Moscow in 1905 to a spacious apartment that Varvara had purchased. Karinsky continued to practice criminal and political law and gained fame and prestige throughout the Russian Empire. Varvara, meanwhile, became totally engrossed in the arts and hosted her famous salon every night after the theater or ballet. She developed her own form of painting applying pieces of colored silk gauze to photographs and drawings. Her first subjects were ballet scenes. After much tearing apart and redoing, she exhibited about 12 of her works in a prominent Moscow gallery and was quite successful both financially and critically. Karinsky held the governorship of several southern provinces. Varvara, Irina and Vladimir spent the years of the civil war moving between Kharkov and Crimea; Karinsky joining them where and whenever possible. With the fall of Crimea to the Red forces, in 1920, Karinsky was a marked man, yet he stayed at his post until the very end helping others to escape. Karinsky eventually made his way to New York where, unable to speak English, he undertook a variety of menial jobs, including driving a taxi. Nicholas Karinsky never lost his good nature or optimistic philosophy of life. He continued his intellectual pursuits editing for the Russian American press and authored a number of articles and monographs; most notably a history of aviation in pre-revolutionary Russia. In the same complex she founded an haute-couture and a millinery atelier to dress the wives of the Soviet elite. She opened an antique store and an embroidery school where she taught the needle arts to the proletariat. Karinska devised a plan to save Mamontov. The proposition was enthusiastically accepted across the high ranks, although Lunacharsky and others knew quite well what she was up to. With corruption widely practiced throughout the Soviet government, an exit visa was obtained for Mamontov who left immediately for Germany where he had cousins in exile. A few weeks later Karinska, Irina and Vladimir left together from Moscow station on a Berlin-bound train. Irina boarded the train whimpering under the weight of a huge chapeau. Later the girl of 14 learned that the hat was filled with diamonds. Vladimir boarded the train with a suitcase filled with his Soviet school books, American hundred dollar bills, bought on the black market, hidden between the pages. Karinska boarded the train waving and blowing kisses to the crowd that came to bid her bon voyage. But Brussels was too quiet for Karinska and after a few months they moved to Paris. After two years of luxurious living in Paris, all the treasures brought from Russia were gone. The family was forced to move to a popular quarter of the city of lights and Karinska looked desperately for any and every kind of work using her skills of sewing and embroidery. With her beauty and aplomb she had no difficulty meeting whoever she wanted to meet. More single orders followed and then larger and larger ones. All the time Irina and Vladimir worked with her. Karinska soon became in Paris, the premiere interpreter of the costume for the ballet and musical theater. She costumed the plays of Jean Cocteau and Louis Jouvet. Life in London [edit] In 1938, and free of Mamontov for several years, a series of circumstances led Karinska to make the decision to leave Paris. Barbara Karinska and Vladimir, sponsored by Mme. Hayward Court Dressmaker, settled in London. The partnership was short lived and, after a second short-lived partnership with another prestigious London dress firm, Karinska and Vladimir rented the Sir Joshua Reynolds House where they each took an upper floor for their respective flats while the spacious lower floors housed the costume making facilities. The London years were far more prosperous than Paris. They costumed ballet, musical revue, Shakespeare, and cinema while still attending to Louis Jouvet back in Paris. Here Karinska began her long collaborative relationship with Cecil Beaton. England and France declared war on Germany in September, 1939, and Vladimir, feeling

greater allegiance to France than to England, returned to Paris and enlisted in the French army. Vladimir received instructions to make his way to the Spanish border where he would be provided safe transit to a ship leaving Lisbon for New York, via Havana. Emaciated and sickly, he arrived to New York in January where he was smothered by his aunts hugs and kisses. His new apartment awaited him at the mansion that Karinska was renting on E. She kept the mansion; the name Karinska Inc. Miss Lee believed that Karinska understood the impact of her performance and enhanced her ability to deliver her unique style of burlesque to the audience. Vladimir hit it off well with Sharaff and made it possible for the two rivals to work together. Vladimir and Love were both makers of masks and hard costumes. But the rivalry was short lived as Vladimir was drafted into the United States Army. Back to work with Karinska, Vlady brought to the great costumer something she had never known: American military order, discipline and administration. The 56th Street mansion was soon abandoned; Karinska Inc. The affordable rent of the dusty atelier permitted Karinska to purchase a townhouse on E. During the war years, while Karinska took extensive leaves to supervise costume production for motion pictures in Hollywood, she would rent her 56th St. With Vlady permanently settled in New York, he would run the business while Karinska worked in Hollywood. An example of the confusion between mother and daughter was found in a well-intentioned contribution to this very article. Karinska and Chagall had been close friends and mutual artistic admirers since Moscow in the s. With the "Firebird" collaboration, their friendship was rekindled and Karinska would spend several weeks each summer of her final creative years with Madame and Monsieur Chagall at their home in St Paul de Vence , in the south of France. Both aging during the s Balanchine and Karinska created a fantasy ballet, "Birds of America," based on the drawings of John Jay Audubon. Elaborate beyond possibility, "Birds of America" was never meant to be materialized; it was a means to keep their attention on life and beauty. Karinska would make endless sketches by pasting pieces of fine fabric onto pencil-drawn figures on heavy watercolor paper. They would walk in the woods daily and Balanchine would choreograph by imitating the dances of different birds. They both died in , Balanchine in April and Karinska in October; two weeks after her 97th birthday. Cornelius Vanderbilt Whitney Hall of Fame. Karinska solved this problem by devising the " powder puff " tutu, with a shorter skirt made of six or seven layers of gathered net, each layer a half inch longer than the preceding layer. The layers were tacked together for a fluffier, looser appearance than the stiff "pancake" tutu. Because the shorter layers are self-supporting, no wire hoop is needed in the "powder puff" tutu, aka the Balanchine-Karinska tutu. This tutu design has become standard in ballet companies all over the world since it first appeared in , in the ballet Symphony in C. Balanchine said, "I attribute to [Karinska] fifty percent of the success of my ballets to those that she has dressed.

## 2: Costumes By Karinska by Toni Bentley ()

*Summary; Karinska's costumes ran the gamut of theatrical genres, from burlesque and Broadway to Shakespeare and Moliere. As one of legendary choreographer George Balanchine's closest collaborators, Karinska dressed over 75 of his productions.*

Costumes by Karinska chronicles the life and work of this remarkably talented woman, a consummate perfectionist who brought unprecedented quality, innovation, and beauty to costumes designed and executed for film, theater, opera, and dance. This was, however, by no means her only professional association in a career spanning forty-five years. The lively text by Toni Bentley, a former dancer with the New York City Ballet, is full of anecdotes from those who knew the designer, revealing a sophisticated, independent woman with great style and aristocratic flair. In the foreword to this magnificently produced book, the great Balanchine is quoted as saying to the Ford Foundation that what he needed most for his work was "Karinska. Karinska worked with many other famous creative people in her long and varied career including Agnes De Mille, Jerome Robbins, Franco Zeffirelli and George Cukor to name just a few. This oversized book contains scores of wonderful photographs and sketches in color and in black and white including, to me, the most interesting part of the book: Treat yourself to this relatively expensive but very much worthwhile history of costume in the last century and the personal and professional life of the woman who "dressed" so many major stars from Gypsy Rose Lee to Laurence Olivier. Tony once again is very successful with this magical book. When one reads Costumes by Karinska you never want to put it down. This book is also very rich in photos. One does not have to be a dancer to read this book. It is a rare treat. I hope when I pass I will get to meet Karinska, who was so gifted. Bentley did was outstanding. She worked a long time on this. Gorgeous photographs, and while I can never see enough of Diana Adams and Tanny, I was so happy to see my very favorite ballerina of all time, Allegra Kent, featured in a few of them. Add a Book Review Book Summary: This particular edition is in a Hardcover format. It was published by Harry N. Abrams and has a total of pages in the book. To buy this book at the lowest price, [Click Here](#).

## 3: Living In Fifties Fashion: Featuring Barbara Karinska on World Ballet Day

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## 4: Barbara Karinska - Wikipedia

*In COSTUMES BY KARINSKA Bentley traces Barbara Karinska's life and work in Russia and then, after becoming one of the numerous emigres to the West, in Paris, Monte Carlo, London, Hollywood and, finally, Manhattan in*

## 5: 35 best Barbara Karinska images on Pinterest | Ballet, Ballet dance and Ballet costumes

*The costumes created by Barbara Karinska () go hand in hand with the history of 20th-century ballet. Starting with her work for the Ballets Russes companies, through her longtime affiliation with George Balanchine and New York City Ballet, Karinska was the authority on outfitting dancers.*

## 6: Costumes By Karinska by Toni Bentley

*The Costume Shop The New York City Ballet is very fortunate to have its own, permanent Costume Shop. The Costume Shop overlooks the Hudson River and is filled with light from huge westward-looking windows.*

## 7: Barbara Karinska - IMDb

## COSTUMES BY KARINSKA pdf

*Varvara Jmoudsky, better known as Barbara Karinska or simply Karinska (October 3, - October 18, ), was costumer of the New York City Ballet, and the first costume designer ever to win the Capezio Dance Award, for costumes "of visual beauty for the spectator and complete delight for the dancer".*

### 8: The history of the Tutu - the ballerina's signature outfit

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