



Photo by **COURTLAND W. RICHARDS**

“Edmond taught me how necessary research was,” Wainwright said, “and also the importance of color.”

Since its revival after the Civil War, Mardi Gras had progressed hand-in-hand with certain colors – primarily purple and gold, colors identifiable across the spectrum of humanity, from classic depictions of Christ and His angels to the tones of Caesar’s robes to Mobile’s Mystic celebrations.

Depicting that spectrum of humanity is an absolute necessity for Wainwright, who now produces series’ of limited-edition Mardi Gras prints, always with a broad and diverse crowd cheering a traditional Carnival icon. He cites the Joe Cain era as a major influence in his belief in the Mardi Gras spirit, and the art it inspires.

“After the Civil War, the city needed a mood change,” Wainwright said. “And we got it.” Wainwright uses the components of his style to capture that emergent mood in his prints, employing vibrant blends of colors and iconic subjects, meticulously brought to life through shading, shadow and composition. “Complimentary elements that bring out the contrast of Mardi Gras,” Wainwright said.

Composition and perspective were stylistic elements Wainwright gleaned from a second legendary mentor – writer, sculptor and painter, Julian “Judy” Rayford, author of *Chasin’ the Devil Round a Stump*, a colorful Mardi Gras history as lavish as Mobile itself.

“My aunt Lois was a close friend and cohort of Julian’s,” he said, “and I used to go down to the riverfront and watch him sculpt.” Wainwright says though Rayford