Complementary Colors
Two colors that are opposite each other on the color wheel. Complementary colors together are intrinsically high-contrast and draw maximum attention.

Primary Colors
(Red, Yellow, and Blue) are those that are not formed by the mixing of any other colors and can be said to be "pure" colors.

Value
Value is the lightness or darkness of a color. Lightened values are called "Tints", medium values are called "Midtones", and darkened values are called "Shades".
Layer One
Complimentary COLORS

Layer Two
Contrasting SHAPES (organic vs. angular)

Layer Three
Contrasting SIZES (big and small thick and thin)

Layer Four
3-dimensional TEXTURE
1. Measure in equally on all four sides of paper. (2” in for 8.5”x11”)

2. Make 4 cuts towards middle, stopping at edge intersection.

3. Fold up edges to make sides.

4. Tape wings and attach them to the inside.

5. Secure all four wings to the inside to complete the underside of the float.

6. Flip the float-shape over to show the top of your float.

7. Add color, shape, and texture to finalize your float.
**FLOAT KEY**

<p>| | |</p>
<table>
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<td>(name)</td>
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<td><strong>CUT</strong></td>
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<tr>
<td><strong>FOLD</strong></td>
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*Note: This is inside of your float*
Know What it Means: Carnival [Lesson 3: Design Inspiration Map] © KID smART

DESIGN INSPIRATION

List describing words to help you design your costume:

Animals, plants or objects?
You can be anything you want!
What’s your theme? What do you want to be?

Details
What makes your costume unique?
Special materials or parts?

Colors
(Warm colors, cool tones, complimentary?)

2:3:1
Baby Dolls

Kim Vaz, dean at Xavier University, explains the origins of the costumes:

"At that time, baby dolls were very rare and very hard to get," Vaz says. "So it had all that double meaning in it because African-American women weren't considered precious and doll-like."  

Skull and Bones

The gang’s chief, musician Bruce “Sunpie” Barnes describes how they make their costumes:

“We do it the same way it was done 100 years ago,” he says. “We use bailing wire and newspaper for the head. We do everything by hand. We are the most economical suits that you’ll see in the street, I guarantee you.”

Mardi Gras Indians

“No one in the city dons more elaborate attire or takes costuming more seriously than Mardi Gras Indians do. Their fantastic costumes are unforgettable hand-sewn creations of intricate beadwork and dramatic images which rank among the nation's best folk art. Worn just once, the costumes take an entire year to create, with hundreds of thousands of beads, brightly dyed ostrich plumes, sequins, velvet and rhinestones sewn on by hand – some weighing as much as 150 pounds!”


Family Costumes

During Carnival, dressing up in costume was also called masking. Parents would go to costume or masquerade balls dressed up in their finest gowns or themed costumes. On Mardi Gras day, children also get the opportunity to dress up. Children can wear costumes of their choosing, but sometimes a family chooses a theme and costumes together. They meet up with family and friends to eat, drink, and watch parades.


LEFT: All Rights Reserved
Mardi Gras Mask Sketches

Symmetrical Designs

Geometric Designs

Asymmetrical Designs
VALUE SCALE

Value indicates lightness or darkness. Lightened values are called "Tints", medium values are called "Midtones" and darkened values are called "Shades". When mixing colors to create different color values, the value is changed by how much white or black you mix accordingly. When using only a pencil, value indicates how light or dark your pencil work will be.

A painting or drawing that only uses **Midtones** can be flat and dull. Value contrast (using both light and dark tones) creates visual interest or excitement in a piece of art.
The story goes that H. Alvin Sharpe, a local artist, got word that the School of Design, better known as the Rex Organization, was looking for a new throw. The men who put on the Rex parade recognized their position in the Carnival hierarchy and regularly took steps to maintain it. By the late 1950s, parades grew in number and spread out into most neighborhoods of the city. There were even groups expanding parading into the suburbs. Rex would have to do something to keep ahead of the crowd. Mr. Sharpe, having a passion for Mardi Gras and skills in painting and sculpting, thought a coin minted from aluminum would make a unique throw for the King of Carnival.