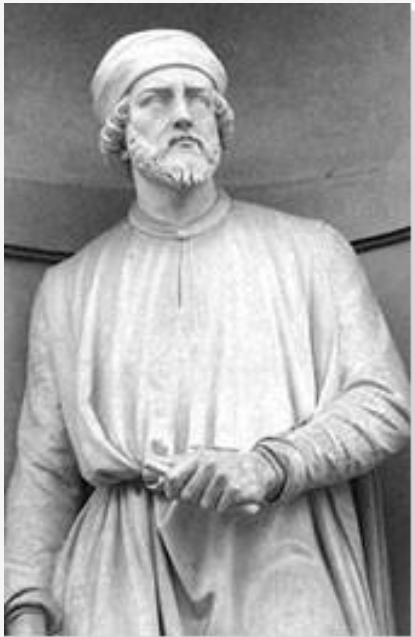


*DONATELLO;
CHANGING
SCULPTING AND
ART*


Presented by Cassie Jo Twiggs

About Him



- Born:1386
- Died: 1466
- Real Name: Donato di Niccolo di Betto Bardi
 - Came from a family of bankers and artists
 - Smart and wealthy family
- Never Married
 - No children
- Italian Sculptor
 - Known for Marble and Bronze
 - One of the best own for his time
- Hard to work with
 - Wanted artistic freedom, went against the rules for the time
- Lots of knowledge of old school sculpting
 - Based on ancient visual works that he mad his own

Early Career

- Unsure where he learned stone carving
 - He was a wool carder
 - Learned from the workers working in the Cathedral of Florence (~1400)
 - Lorenzo Ghiberti
 - Goldsmith, major knowledge of Metallurgy and Sculpting
 - Donatello joined his workshop to learn more about sculpting (~1404-1407)
 - Apprentice of his
 - Helped forge doors and other things
 - Branched out to art
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Start of His Art



- 1st known sculpture
 - David
 - Early 15th century
 - Carved out of marble
 - Smooth and modern
 - Influenced by northern European art
- Originally for the cathedral but moved to the city hall, under one of Michelangelo's sculptures
 - Portrayed a civic-patriotic symbol for the city

Highlights of His Career




- Became known for 2 marble statues
 - St. Mark
 - St. George
- Focused on the human body
 - Confidence
 - Beauty
- Started making statues for the cathedral
 - Religious figures and prophies
 - Focused on the bodies, very detailed
- Renaissance Period Shift
 - Brought other ideas to start the shift
 - Donatello influenced with these statues

Different materials



- Started sculpting with bronze (1423)
 - Life size statue of St. Louis of Toulouse
 - Making doors
 - Medici Church
- Paduan Period
 - 1443, Gattamelata in pseudo
 - Classical armor, very detailed mounted on his horse
- Started making more Sculptures for the Church of San Antonio
 - Bronze crucifix, new alter
 - More statues

Biggest Accomplishments

- Donatello's work was influenced by interest in the sciences, mathematics, and architecture
 - One-point perspective
 - First to reintroduce the nude sculpture
 - Realistic proportion, emotionality,
 - mythic, historical, or everyday people,
 - created genuine reality over the idealized imagery
 - Prolific master of stone, bronze, wood, stucco, clay, and wax
 - First to illustrate the art of sculpture
 - Laid a foundation for many future sculptors looking to discover new artistic ideas
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How Did He Do It All?

Direct Lost Wax Technique:

The sculptor first molds the desired sculpture shape out of clay. He then covers the whole core with a thin layer of wax and makes all the small details of the sculpture on the wax. Then he attaches wax rods perpendicular to the wax surface. Another layer of clay is then placed over the entire wax covering. The whole structure is then baked and the wax melts. The chaplets are necessary to hold the two clay shells together when the wax melts. A mold has now been created. The whole structure is then banked up with dirt or sand to hold it steady and help the mold resist the pressure created when the molten metal is poured in. The mold should also be hot when the metal is poured so that it won't crack and that the metal won't cool too quickly and not fill all the mold.

Indirect Lost Wax Technique:

By the end of the 1400s, the indirect lost wax technique was developed. This enabled copies to be made of the bronze object or statue and it involves a few more steps than the direct method. A second model in wax is required, the so called intermodel, from the original model made by the sculptor. The sculptor takes the original bronze work, or the wax model and divides the surface mentally into different parts. He then places plaster of clay over the wax or bronze in the designated segmented areas. This system is called piece molding. When the pieces harden and are taken off the surface, the wax or bronze object is saved for further use. The pieces are reassembled and securely bound together, and the now empty mold is filled with molten wax to cast the desired intermodel. The wax intermodel will not stick to the piece mold if the plaster is dampened before filling it. After the intermodel is freed from the piece mould, the wax rods which form the sprues are attached. From here, the process proceeds as the direct method. Another option is not to make the core out of solid wax but make the wax a thin layer over the piece mold and then to fill the rest of space with clay to make the core. The result will be a hollow bronze object.

*Pictures of
some of his
most known
artworks*



EQUESTRIAN
STATUE OF
GATTAMELATA



Judith and Holofernes

Penitent Magdalene



David

St George



St. Mark

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