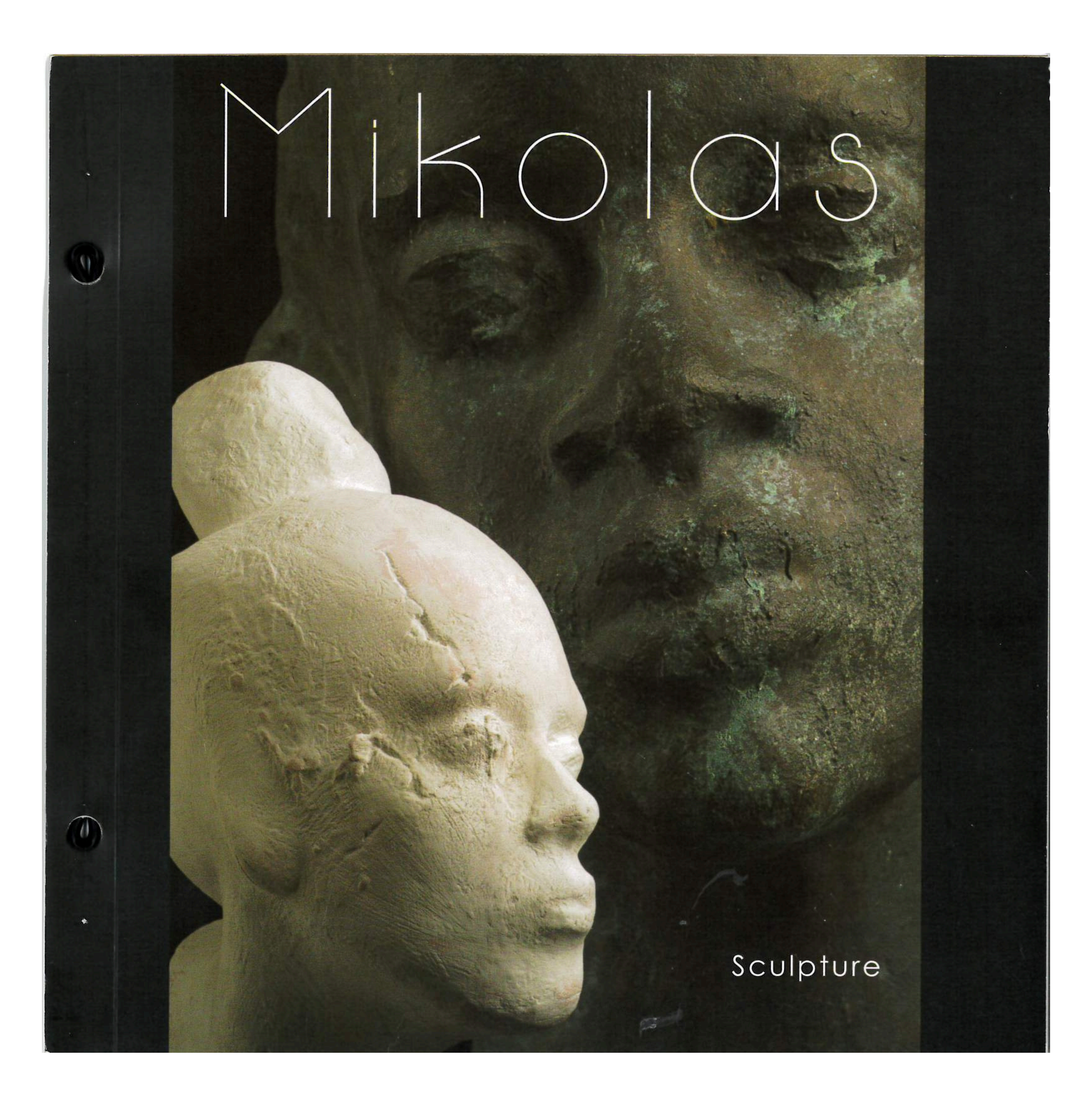


Mikolaidis

The book cover features a dark, textured background with a large, dark sculpture of a face. In the foreground, there is a smaller, white sculpture of a head in profile. The title 'Mikolaidis' is written in a white, thin, sans-serif font at the top. The word 'Sculpture' is written in a white, sans-serif font at the bottom right. The cover has a black spine on the left with two circular holes.

Sculpture

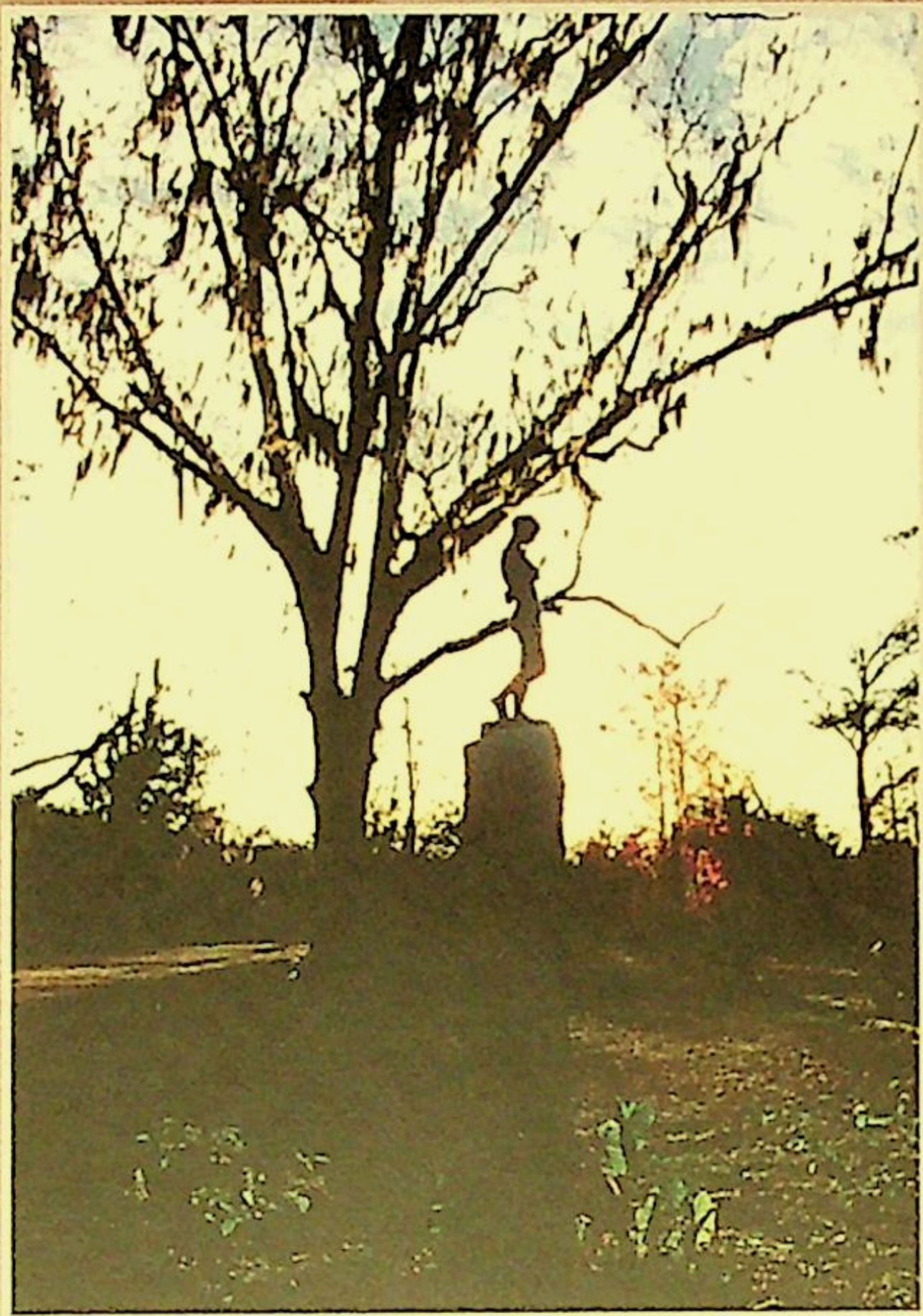
Karel and Bronze

Karel is a brilliant sculptor, modeler and also an accomplished foundry man. Besides his realistic portraits, which he humbly calls “swordsman daily exercises,” the best of his work is largely “abstract” with evidence of the human body as a reference and constant reminder of the complexity and beauty in all of us.

Growing up in the eclectic town of Prague, (now the Czech Republic) Karel did have endless opportunities to discover, practice and master virtually any substance to make objects of lasting beauty.

In his early years, Karel worked in Prague’s Fine Art Foundry as a finisher, ciseleur and patineur under the keen eye of bronze master Karel Bartak. Bartak spent his formative years in Paris, working for the late Alexis Rudier Foundry, a favorite casting place of Auguste Rodin. This wonderful training, combined with rigorous study in one of the best fine art academies in Prague at that time, allowed Karel to develop incredible skills and freedom of expression from modeling clay to the fine finished surfaces of his bronzes, which remind us of the intense quality of the old masters of the ancient times when bronze sculpture was only hand made.



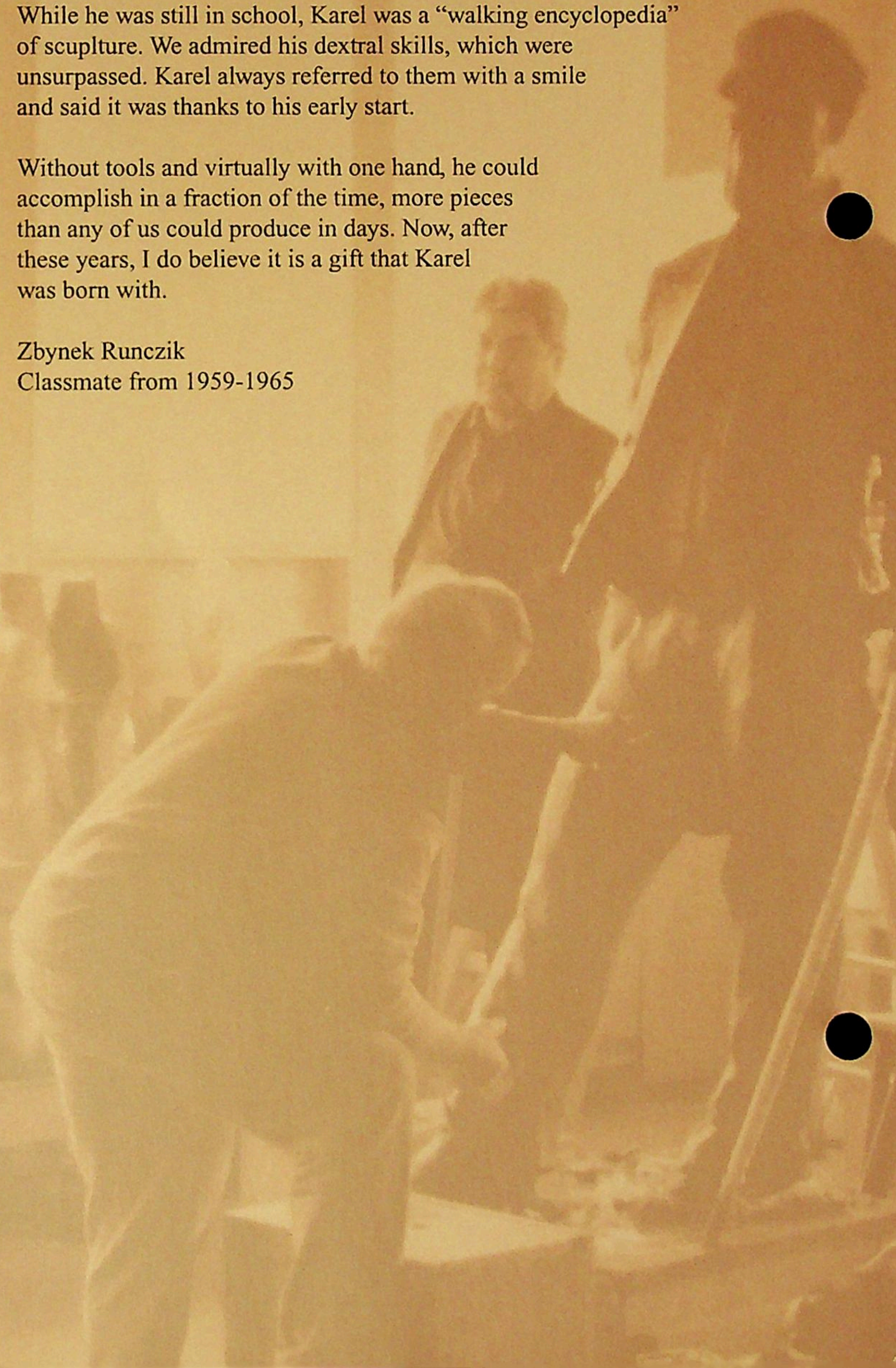


The Muse
Bronze at Limehouse Sculpture Garden
Johns Island, South Carolina

While he was still in school, Karel was a “walking encyclopedia” of sculpture. We admired his dextral skills, which were unsurpassed. Karel always referred to them with a smile and said it was thanks to his early start.

Without tools and virtually with one hand, he could accomplish in a fraction of the time, more pieces than any of us could produce in days. Now, after these years, I do believe it is a gift that Karel was born with.

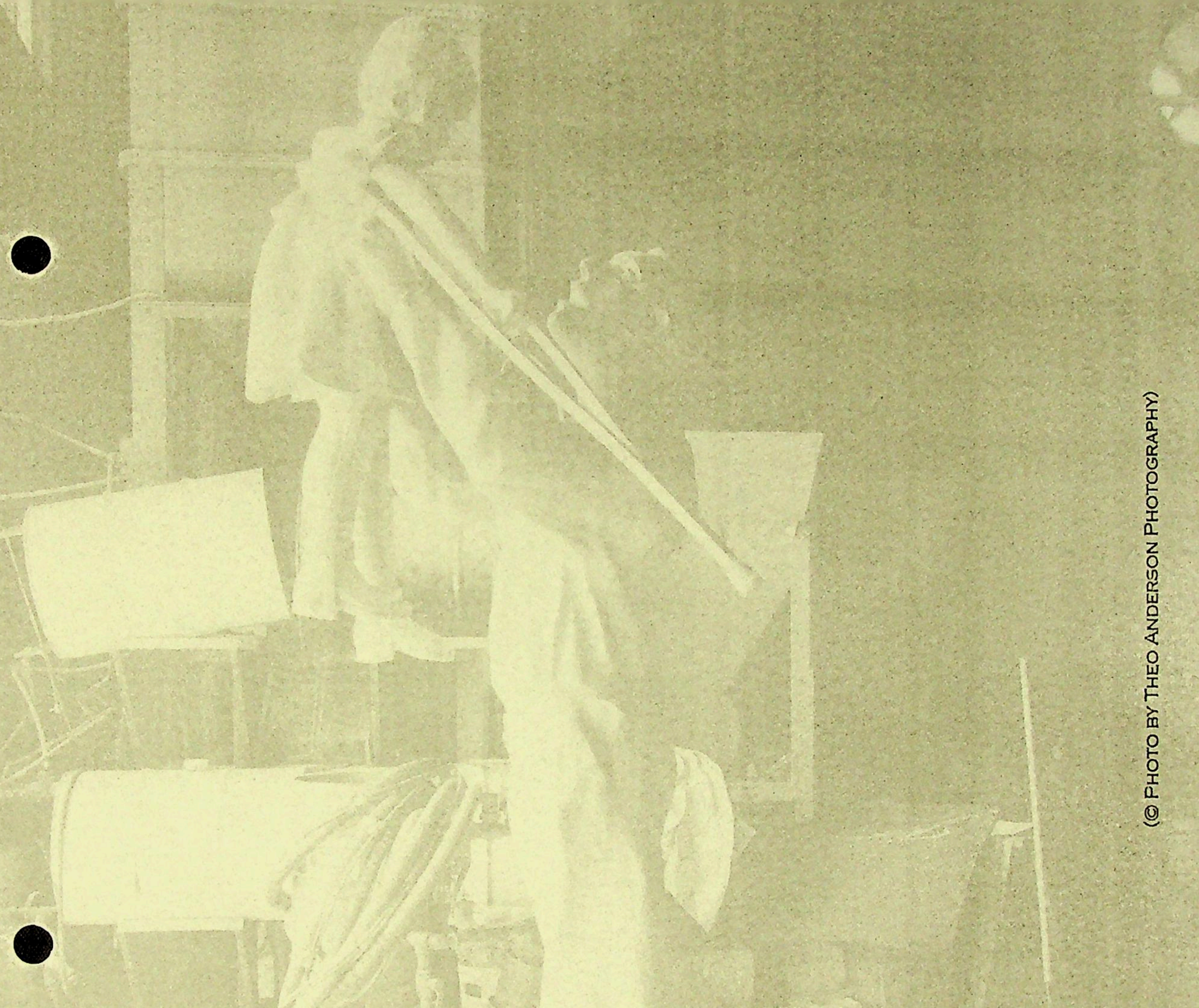
Zbynek Runczik
Classmate from 1959-1965





Why? Because he believes that our lives are shaped by the environment we live in and that will reflect on one's mental and spiritual balance.

In Karel's case he loves to surround himself with objects of lasting beauty in all of his spaces, which he also designed and built himself.



(© PHOTO BY THEO ANDERSON PHOTOGRAPHY)

“FOR THIS SCULPTURE AS FOR ALL MY PIECES, I BRING CLASSICAL TRAINING AND TECHNIQUE IN THE TRADITION OF THE FINEST BOHEMIAN BAROQUE SCULPTORS. THEY WERE MY INSPIRATION GROWING UP IN PRAGUE WHERE ART IS AN ESSENTIAL INGREDIENT TO DAILY LIVING. I WENT TO GREAT LENGTHS TO GIVE THIS PIECE FLOW AND MOVEMENT, ALMOST AS THOUGH THE LITTLE GIRL CAN FLY. AS YOU WALK AROUND, I HOPE TO BRING AN ELEMENT OF SURPRISE AND JOY AT EVERY ANGLE.”

— KAREL MIKOLAS

THE CONRAD W. RAKER MEMORIAL SCULPTURE
COMMISSIONED BY GOOD SHEPHERD REHABILITATION NETWORK, ALLENTOWN, PA.
DEDICATED OCTOBER 13, 2006

THE STORY BEHIND THE CONRAD W. RAKER MEMORIAL SCULPTURE THAT ADORNS THE SOUTH ALLENTOWN CAMPUS OF GOOD SHEPHERD REHABILITATION NETWORK BEGINS WITH A 1955 BLACK-AND-WHITE PHOTOGRAPH OF DR. RAKER, THE SON OF GOOD SHEPHERD'S FOUNDERS. FINE ART SCULPTOR KAREL MIKOLAS DEVOTED MORE THAN A YEAR TO COMPLETING THE SCULPTURE. IT WAS A CHALLENGE THAT WOULD PROVE AS MONUMENTAL AS THE PIECE ITSELF, TESTING HIS ARTISTIC AND ENGINEERING SKILLS AS NEVER BEFORE.



Working Materials and Approaches

Before Karel approaches any large-scale projects, he will spend an incredible amount of time to design, draw and make many variations on small models, maquettes, and figures as well.

For bronze figures, besides the models, he will make a full or life size scale study, or as he calls it, the portrait of the model. This will be essential in all occasions, that he will cast the "portraits" in bronze and they will become a permanent part of his collections.

To Karel Mikolas

What was has always been
What is has always been
What will be has always been

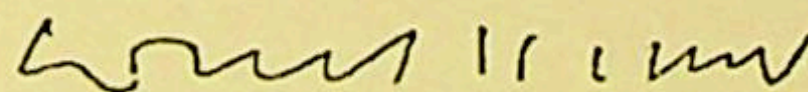
His work is in this continuum where all styles blend, confirming the unmeasurable truth which a work of art reveals. In his hands every medium touches its limit, revealing its nature, and is given radiance through his free classical inclinations by his choice of mass, shape, line and color.

Painter, Sculptor, Craftsman and Teacher, also I discovered the Architect in him. This became clear working with him on my newest commission, the Memorial to Franklin Delano Roosevelt. His ready suggestions about the required sculpture, as the ideas unfolded, offered new attitudes and, even more, a grasp of wholeness which influenced the overall concepts of the design.

About Art

That moment when the eyes opened. 'Beauty' the Light!
Could it be so if Joy had not inspired sight?
Joy, the medium impelling creation over trials of
infinite pulses from Nature's touch to the marvel of seeing
has, is, will be 'the birth of beauty'
the sense of the prevailing harmony at once felt.

Art - the first word.



Louis I. Kahn
November 1973