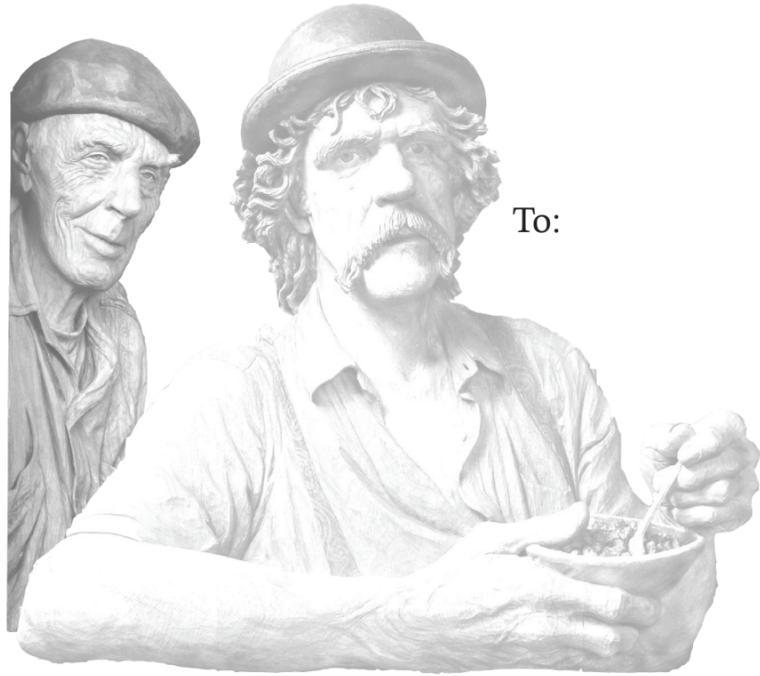


virtualrurality.com
904 Olaf Av NW
Willmar, MN 56201

Price: 50¢ Tacks Ink.
Refundable ten-fold with
Purchase exceeding \$50.



To:

...Hindsight ain't what it used to be, but yet it will in time distinguish what was truly avant garde from the kink's nude clothes. Meanwhile, rest assured that traditional would-carvering will abveigfs be "cutting edge." ...Be

demand consumers confident of their own perceptions; buyers will necessarily lack the comforting reassurance of friends with like acquisitions. extent of one's commitments are seldom wreccognized until it be too late to breezily modify em. Compliments are much appreciated, but you is reminded that the sincerest form of flattery is acquisition. Rare works



"Bad Poetry; E-Motions Wreck-Collected In Tranquility" (...apologies to Wordsworth), a.k.a., "Wooden Lyle Love It?", Butternut, ca.18"h x 6" x 6", 2011

Wood is a special medium... It imparts warmth and individuality. Each piece exhibits grain and color common to the specie yet uniquely nuanced, particularly as it finds its specific sculpturally contoured, as opposed to planed, expression. Each work dictates its particular conditions for pigmentation reduction or enhancement.

For as long as it endures, its cellular structure leaves it dynamic by degree in terms of moisture content and, consequently, volume. Its composition also poses considerable conundrums when augmentation is required. Moisture and joinery dilemmas increase with the size of the piece, and vary with specie.

The xyloid creations of Rural Virtue, Ltd./Virtual Rurality are those of self-taught sculptor and woodworker Fred Cogelow, most always rendered in wood he harvested himself. Each is a "one-off," executed directly from his design or imagination, as opposed to being engineered reproductions of pieces first worked in more amenable media. Most are of an intricacy which would make reproduction molds impossible without severe damage to the original piece, insuring the likelihood that, with the rarest of exceptions, each Cogelow sculpture will remain one of a kind.



Norsk Rullestol ("Norwegian Wheelchair,"), (a.k.a., "COWCO #1—Cogelow Original Wagon Co. #1"), Butternut/Wormy Butternut, plus Black walnut, Bur Oak Burl, 34"h x 28"w x 40" long, 2004

(screened) "Betty's Spies," (A treatise on disloyalty in small town dining) Basswood, 21"h x 24.25"w x 5.6" deep, 2010

"(Gunder & Swen.) The Knuteson Twins" Butternut 19"h x 14.4"w x 8.4" deep, 2000



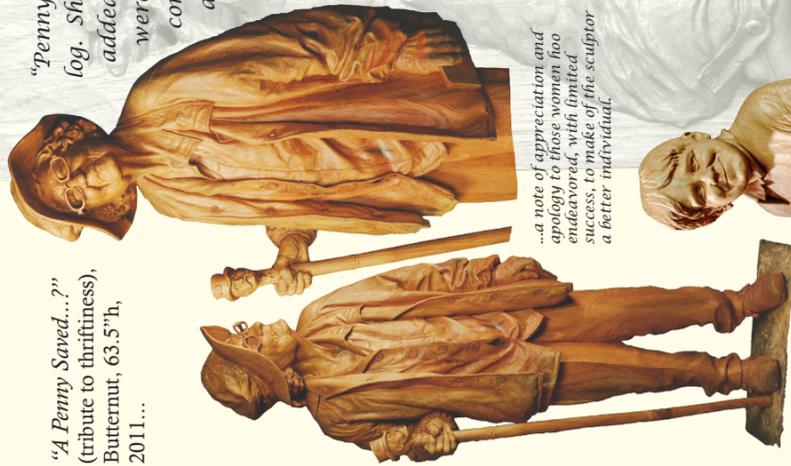
"Rest Easy Tonight" (Salute to the Department of Homeland Security) butternut, 19"h, walnut base, 2003



Postage Here



"A Penny Saved...?" (tribute to thriftiness), Butternut, 63.5"h, 2011...



...a note of appreciation and apology to those women who endeavored, with limited success, to make of the sculptor a better individual.

"Beets Weedin'" (Tribute to Darren Grislason) Butternut, 31"h x 18" x 27.25", 2008

"Wrong Arm of The Law," Butternut, 27.9"h x 5.75"w x 2.5" deep 2006

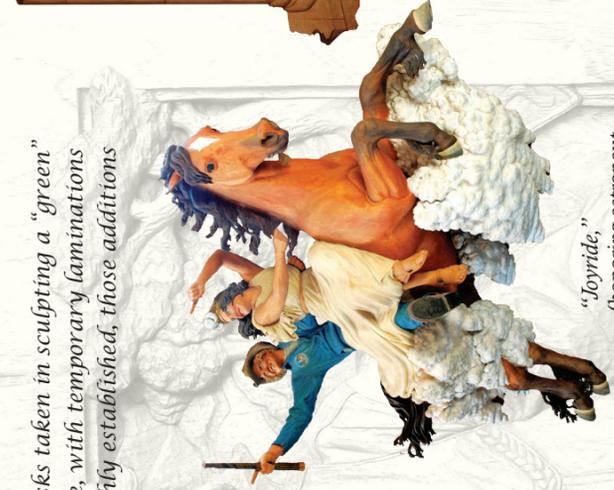
"Penny," at left, represented the substantial risks taken in sculpting a "green" log. She was roughed out as rapidly as possible, with temporary laminations added as required. With the final form roughly established, those additions were removed and the conservative following, done earlier, was expanded as much as was dared. A fan was kept blowing in her innards while her exterior portions not being worked were mostly kept covered. Final laminations of stock with the best grain and color match were made as stabilization allowed. Dilemmas encountered were far greater than the preceding suggests, but were deemed worthwhile as working from the log in this manner allows optimum retention and exploitation of the esthetic continuum of the log's grain pattern. Her final weight was one pound for every inch of height.

Guarantee:

To the best of our knowledge, the carved mezzo-relief portraiture from Rural Virtue, Ltd., stands alone in quality and the capture of the subjects' character and personality. An automatic 30% discount (on pieces priced \$12,000+) will be extended to anyone who finds, within that genre, another contemporary American portrait equalling Cogelow's work in rendering the spirit of the subject (... even if the other work is more expensive).

"Long Arm of the Law," (a.k.a., "Ned's Nemesis"), Butternut, 26.5 "h x 9" w x 3.5" deep, 2006

(screened) "Harley King Romancer" Butternut, 23"h x 19.5"w x 2.1" deep, 2005



"Joyride," (honoring astronaut George "Pink-Knee" Nelson), Polychromed Basswood, 96"h x 96" w x 26" deep, 1999



"In Hac Petra" ("Upon This Rock" – Peter's Denial of Christ), basswood, 52"h x 58"w x 3.25" deep, 2000



"Silent Soliloquy," (a.k.a., "She must be a vegetarian, 'cuz she doughn't go fur ham"), Basswood, butternut, walnut, 57"h x 50" w x 18" deep, 1993

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"First he'll frame You..."
Basswood (on BlackWalnut), 10.4"h x 7.25"w x 1.75" deep, 2012

from Rural Virtue, Ltd.: portraits in wood by Fred Cogelov

"Finn Hall Banned"
Butternut, 24.5"h x 20"w x 6.6" deep, 2012



Cogelov's works are most exemplary within the genre of **Mezzo-relief**, a particularly tedious and obstreperous field of pursuit. As with bas-relief, the linear composition is the most important element. Unlike the latter, in which execution is rather straightforward and uncomplicated, every mezzo-relief is somewhat



"Dining With Big Daddy Hum (&Miam)"
Butternut, bleached, tinted oil finish, 28"h x 34"w x 7" deep, 2013

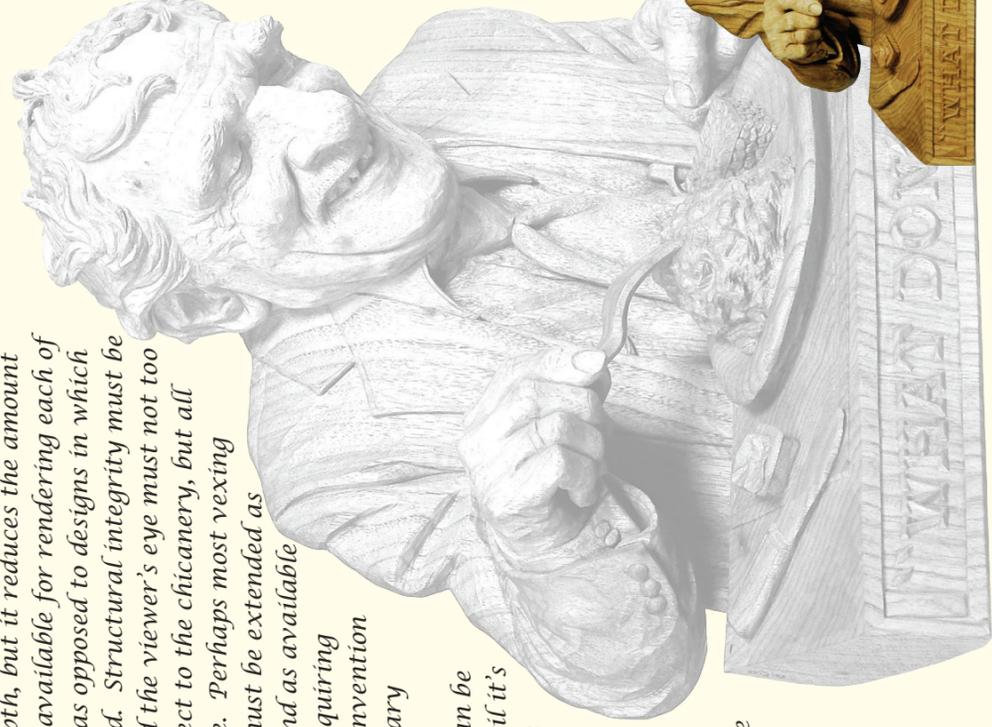


"John 'Sunny' Beach"
Birch/butternut, bleached/tinted, 24.5"h x 15"w x 4.5" deep, 2013

experimental, particularly when the principal subject is large and set mid-ground. In the juggling of juxtaposed competing interests, there are few absolute rules and no perfect solutions. Overlapping details and elements, for example, may create the best composition and lend to linear portrayal of depth, but it reduces the amount of actual depth available for rendering each of those elements, as opposed to designs in which they are isolated. Structural integrity must be maintained and the viewer's eye must not too strenuously object to the chicanery, but all else is fair game. Perhaps most vexing is that details must be extended as fully in the round as available depth allows, requiring extrapolation, invention and extraordinary patience. No undercutting can be undertaken until it's certain that the involved element or facet will not require further recession to accommodate utilization of actual depth elsewhere.



"Deck of 51", (portraits of 77 year-old farmer and his five year-old daughter), butternut, 15.5"h x 17.25"w x 5.6" deep, 2010



"After Thought"
(a.k.a., "Absterman Lincolnson")
Butternut, 58"h x 8"w x 5" deep, 2012

"Famished Fritz 'Fingers' Feldmann Felicitously Forks Fine Funeral Fare Following Friday's Fond Farewell For Philandering Philanthropist Phillip Fladaboe's Fabulously Flaming Femme Fatale, Phyllis Floren."
(a.k.a., "What Don't Kill Ya...")
Butternut, 14"h x 16.25"w x 5" deep, 2011