Hindsight ain’t what it used to be, but yet it will in time distinguish what was truly demand consumers confident of their own perceptions; buyers will necessarily lack the comforting reassurance of friends with like acquisitions.

2011

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

To:

avant garde from the kink’s nude clothes. Meanwhile, rest assured that traditional wouldcarvering will alweighs be “cutting edge.” …Be

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 subject’s character and personality. An automatic 30% discount (on pieces priced $2,000+) 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).

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from Rural Virtue, ltd.: portraits in wood
by Fred Cogelow

Cogelow’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 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 chicaneary, 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.

“First he’ll frame You…”
Basswood (on BlackWalnut). 10.4”hx 7.25”w x 1.75”deep. 2012

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

“John ‘Sunny’ Beach”
Birch/butternut, bleached/tinted. 24.5”h x 15”w x 4.5” deep, 2013

“Dining With Big Daddy Hum (&Mum)”
Butternut, bleached, tinted oil finish, 28’h x 34”w x 7” deep. 2013

“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

“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
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Butternut, ca.18"h x 6" x 6", 2011... 

To Wordsworth), a.k.a., "Tranquility" Wreck-Collected In...

"Bad Poetry; E-Motions (...apologies virtual rurality.com Willmar, MN 56201 904 Olaf Av NW


Cogelow sculpture will remain one of a kind. to the original piece, insuring the likelihood that, with the rarest of exceptions, each an intricacy which would make reproduction molds impossible without severe damage engineered reproductions of pieces first worked in more amenable media. Most are of 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

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

For as long as it endures, its cellular structure leaves it dynamic by degree in reduction or enhancement.

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