

INTRODUCTION, HISTORY and RESUME

Artwork That Adds Serenity and Harmony to Everyday Life.



Indian River Just After Sunrise

I must be an idealist because most of my work seems to be set in ideal environments.

I have no idea whether astrology plays any part in this. However, I find it very interesting that I was born within a few hours of the chronological center of the sign of Aquarius (The water bearer); and that almost every painting, sketch, photograph or video I have been inspired to create or capture has revolved around water. Also, The Age of Aquarius is: "An astrological era bringing increased spirituality and harmony to the people of the world". Maybe that is why most of my art has a serene and eloquent ambiance about it that seems to grow on those who own it. Patrons say it gives them a place for their mind to rest. Several of their affirmations are reprinted later in this introduction.



Southeastern Sea Oats Silhouette

The sun, shining through a hole in the clouds, keeps your eye on the subject.

Today, it seems that the flashier, splashier and the more outrageous art is, the more it appeals to the younger generation. I know the world is always changing; but I don't think a person's occasional psychological need for a peaceful moment has changed. And I try, through my work, to give its owners that place and that moment.

Between 1967 and 1996, I painted and sold over one thousand seven hundred oil paintings, and produced and sold hundreds of fine art photographs. Then I began having major flu-like symptoms and was diagnosed with COPD (Chronic Obstructive Pulmonary Disease). Thirty years of spending long hours in closed rooms filled with paint fumes and caustic darkroom fumes (this was long before the digital age) finally caught up with me. My doctor told me I had better find something else to do for a living because I would not last long if I continued to breathe these fumes. So, I had no choice: if I wanted to continue sharing my art, philosophy, ideals and experience with the world, I had to learn how to put the art I had created into print. However, at that time, producing archival prints of my work (I will settle for nothing less) was way beyond my financial capability.



Gulf Moon © Chick Allen 1984

Archived watercolor pigment print of an oil painting framed in a Museum format.

You will probably notice, as you read through this introduction/resume, that I have an affinity for the self-employed commercial fishermen; especially for those working small boats around the coasts of New England, the Chesapeake Bay and Florida's east coast. Unless I can share my art and experiences with the world, an important part of America's free enterprise history will be reduced to only a memory in the minds of those few surviving fishermen who lived that life.



Archie Smith's Fish House and Mullet Skiff with Net.

Those of you that decide to invest in one or more of my Limited Edition prints will find them not only a good investment and an interesting conversation piece, but also, by collecting them, you will help preserve the life style and the unique boats of the twentieth century independent small business fishermen as seen through the eyes of an artist who actually lived that life full time for several years. A life that, like the Mom and Pop stores of that era, have all but disappeared in a world now dominated by giant callous hearted, profit oriented corporate conglomerates.

I have spent a great deal of my life portraying the life and the boats of these hard working enterprising fishermen, depicting them in an appropriate setting that my patrons, according to their written testimonies, seem to treasure.

While doing this, to make myself a more competent artist, I knew I had to learn everything I could about my subject. So, in 1977 I decided to take the time from my art career to become a fisherman, starting by building both boats shown below.



Above shows me heading out, as I did five nights a week for four years, in the two boats I built myself (patterned after local commercial boats). I am on my way to make the first of two net sets for the night.



Here I am in 1978, loading the 1800 foot net that Coolidge Judah, who had been doing this kind of fishing for more than forty years, taught me how to stitch together. After the first hour, stitching a net together seems to take days of automatic, mind and body numbing routine, which I swore I would never, ever do again.

(Two photos above by Billie Allen.)

To become even more knowledgeable about the subject I was focusing on, I needed to know how the fishing industry functioned from the inside out, so I put my art business on hold from 1977 through 1981 and made my living by working full time as a commercial fisherman, using only the equipment I had built or put together with my own hands.

My wife Billie and I had worked together to build my career as an artist, and we both enjoyed each other's company while we were doing so. With this in mind, I had originally started this business with the idea that Billie and I would work it together; but after only a month, Billie decided that pulling a net loaded with fish on board a small boat in the middle of a dark stormy night was not her cup of tea. She is a natural born networker; but the social kind, not the fish catching kind. She knew she would be a lot more comfortable working in an office; so off she went. After almost two decades of working with her beside me, I missed her terribly; but I understood.

As you can see, I have a lot more than just a second hand idea of the ins and outs of operating a twentieth century small boat fishing business. I actually worked myself up in that industry, starting from the very bottom, with absolutely no experience, into a paying business.

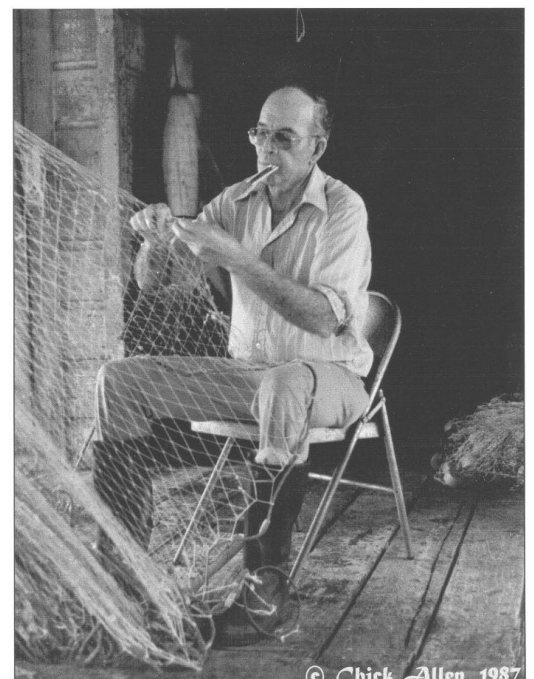


These small fisheries were mostly family businesses.

The life of the fisherman was one of long hours and hard work for little more money than it takes to stay in business. One has to love what he is doing to undergo what the self-employed fisherman continually went through day after day. Sure, he had his big catches; but they are like the everyday sports fisherman's big catches. They are the ones he is most proud of and therefore the one's you hear most about.

Those who had a family of fishermen working together, or the resources to open a fish market or a fish processing and wholesaling plant did much better than the average fisherman. When the weather permitted, the average small boat fisherman, selling his daily catch to local fish houses, were making just enough to keep his business afloat. Also, fishing is not just going fishing; it takes a lot of work, time and money to keep a well-used commercial fishing boat and gear in good repair.

But, like the life of the starving artist, which I have also experienced first-hand, the most important and wonderful thing to these fishermen is that they are able to make a living doing what they love doing most in life. Long hours of maintaining boats, motors and nets are just part of the price of being an independent fisherman. Hard work is not a chore, if one loves doing it.



Coolidge Judah mending his net.



Knowing How and Where To Find Schools of Mullet Takes Years Of Experience.

That is why I chose to be a night fisherman. Setting a net and waiting for the fish to catch themselves was chancy, but a lot easier way for me, an artist at heart, to make a living at fishing.



Netting and Picking a School of Mullet from a Heavy Net Took Hours of Very Hard Work.

The pelicans you see here, trying to steal fish from the net, sometimes damaged the salability of those fish caught near the surface. I personally liked night fishing, which caught a lot of different fish, some quite interesting as well as valuable. This, many times, made up for the smaller number of fish caught at night.



Crates of Mullet Were Always a Welcome Sight at The Fish House.

Mullet are vegan (plant eating) fish; consequently they have less fat and toxins in their system, making them more nutritious than carnivore fish which ate fish that were eating other fish, building up more toxins with each layer of flesh and fat they put on.



Wielding a Filleting Knife Processing Mullet Takes a Lot of Skill.
The Judah boys had been doing this kind of work for most of their lives.



Marketing Takes a Congenial Personality
And Greg Judah surely had that. He was always interested in his customers,
and treated everybody with respect.



Judah's Fish Market (right) and Their Maintenance and Net Storage Shed (center).
The shed is no more. Sometime after 2000, it was destroyed by a hurricane.



Coolidge Judah, an Indian River mullet fisherman, working his net around a school of mullet.
In this monochromatic oil painting, I tried to capture the effort it took to row out six hundred feet of heavy duty mullet netting. © Chick Allen 1977.

Back in the early 1970's, because I was an artist interested in the maritime life, an acquaintance in the Finger Lakes area of New York used to loan me his sailboat powered by an ancient Lateen sail; a sail that's been around with little change since at least 880 AD. So, I also have had some firsthand experience with Maritime's ancient commercial history.

On the subject of maritime history, because I was a known professional maritime artist along the east coast, I was allowed to climb into and over many of the boats and ships I used in my paintings. Vessels like the whaling bark *Charles W. Morgan*; the huge Grand Banks fishing schooner *L.A. Dunton*; the square rigger *Joseph Conrad*; the racing/fishing schooner *Blue Nose*; and I also was able to study a lot of old lobster boats, Friendship sloops, Catboats; Chesapeake oyster boats like the skipjacks and bugeyes; old steam tug boats, inshore mullet skiffs and small gillnet fishing boats; several side draggers and shrimp boats before I started my own fishing business in 1977. So, as you can see, unlike some maritime artists, who, I have noticed, paint their subjects from well-known illustrations in picture books; my professional artworks are derived directly from my own knowledge and professional experiences.



September Morn. Lobstermen Taking a Break to Socialize Oil - © Chick Allen 1976

For most of my life I have used only the best materials in my artwork. I have always thought that my art is more than just a living; and that it is important enough to be archived, and archiving takes very special (and expensive) ingredients. (When I was starting my art career, I saw others seemingly profit by cutting corners, only to have it come back to haunt them years later. Because I've made it a habit to learn from other's mistakes, I steered clear of that idea.)

I used the finest materials available for maximum longevity in my art, even if it sometimes had to come out of our living expenses. I always did the best I could with whatever piece I was working on without concern for its salability or profitability. My main objective was to express a serene overall ambiance in my art while incorporating the same compositional effects that the great artists had always used. Since everything I produced during my thirty years as an artist sold to a professional art dealer, art patron or art lover, I guess you might say I was a success.

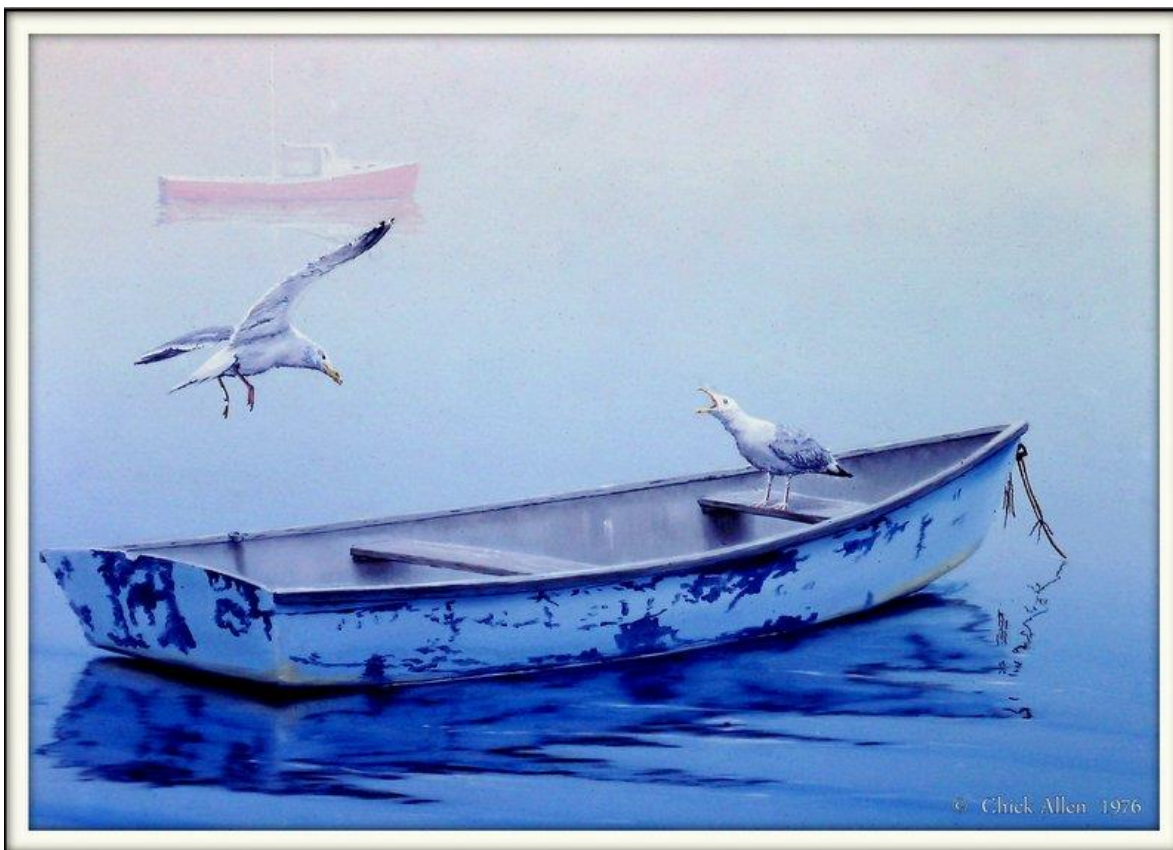
Today, I work under the same principles as I did then. I print my work not with common inkjet dyes, but with water color pigments on 100% cotton fiber paper that has a reputation, with proper care, of lasting for at least five hundred years. I've read that there is a print of this same quality and materials in Italy that is dated 1502; and it is still in excellent condition.

Since I started chickallenartist.com, owners of my oil paintings have emailed me photos of my works they purchased as long ago as 1968. Because I used only the finest materials, these art works look exactly as they did when painted. The owners tell me the paintings give them the same feelings they got when they purchased them.



Side Dragger and Campobello Light House Oil painting - © Chick Allen 1976

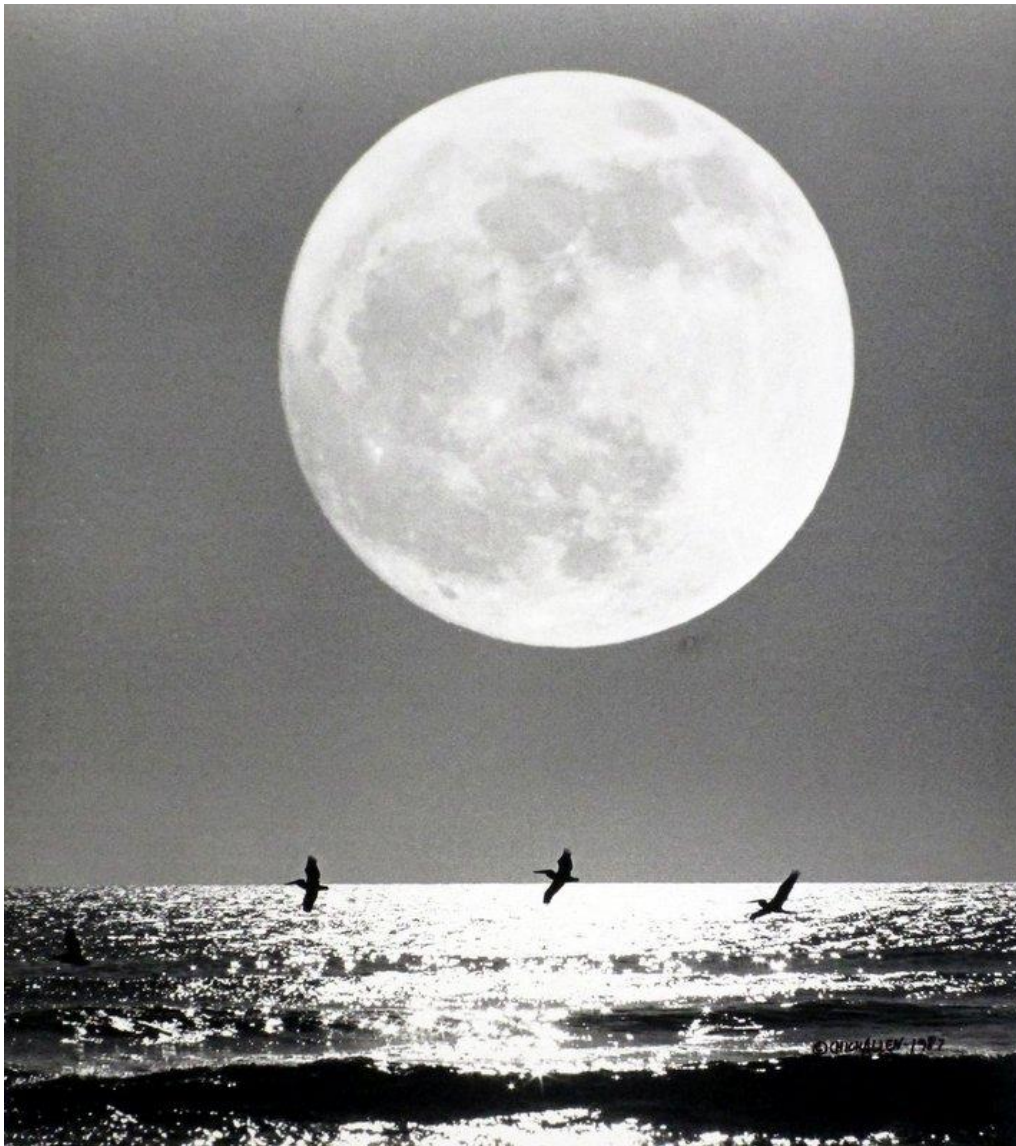
Each of the 100 Limited Edition prints that I offer from my portfolio is a sure and safe investment because of my policy that an increase in price will be governed exclusively by an increase in demand. That is, each time a specific limited edition print sells, \$5.00 is added to the price of the next print in line in that edition's series. Therefore, the price of the 100th print will be \$500 more than the price of the first print in that series. So, the smaller the number, the greater its worth. Also, the price of sold out Limited Editions have been known to skyrocket. This is why, if you are buying art for an investment, it only makes sense to purchase early in the Limited Edition print's life.



Big Herring Gulls On a Lobsterman's Punt Oil - © Chick Allen 1976

This policy also means that each print will have increased in value before it is even hung on the new owner's wall. Increasing demand is what makes Limited Editions so valuable. And, in the case of my art, I guarantee there will be no

second editions lowering a print's value. I can do this because I have enough high resolution transparencies of my other works, from my half century as an artist/photographer, which I'm anxious to show off in other future Limited Editions.



Brown pelicans heading for their roost.

Fine Art Photography. © Chick Allen 1987

From time to time, I will repeat a very significant point that shows how and why my work stands above many others: **To start, my Limited Edition prints are not printed with standard inkjet dyes but with water color pigments printed on 100% cotton fiber paper; a combination that is known to hold its luster and value for many centuries.**

Another important point I will help you keep in mind is: All Chick Allen Limited Edition Prints are printed from high quality transparencies and negatives that I personally made of my original artworks; artworks that discriminating collectors have paid a significant sum of money in order to collect them. Please keep in mind that everyone who purchases my original art and/or my limited editions has signed or must sign a receipt that includes the words: "I UNDERSTAND THAT CHICK ALLEN'S WORKS ARE COPYRIGHTED AND REGISTERED AND THAT NO RIGHTS TO PUBLISH CHICK ALLEN'S ARTWORKS ARE GIVEN OR IMPLIED WITH THIS SALE." This guarantees, by law, their uniqueness. I hope you now have a better understanding of my original purpose in capturing and offering in print the artworks shown in my Portfolio. If you decide to own a Chick Allen Limited Edition print, you can be assured that it is not only a good monetary investment, but the print's serene ambiance makes it a fine addition to your life. The fact that it is made of archival materials makes it a great conversation piece. After all, how many people, in this day and age of mass production, own artworks created and printed by the artist himself to last at least five hundred years? The answer to that question is: only the very wealthy and the most discriminating patrons of the arts. This means that owning one of my Limited Edition Prints will give you and your family an honest to goodness heirloom that can be passed on for twenty-five or more generations.



While I'm on the subject of heirlooms, for the last thirty years, since the mid 1980's, when I graduated from the New York Institute of Photography and Hamilton Studio's School of Photo Retouching, I have also been offering my talents, schooling and experience to restore and archive important heritage, historical and personal photographs.

I archive these photographs, which you can email to me, by enhancing and reprinting them using an inkjet printer that I personally have modified to print with water color pigments instead of inkjet dyes. As most people know, water color pigments are the same as oil pigments; both are ground from rock or minerals and are considered permanent.



If you are interested in preserving and bringing your genealogy to life for those who come after you, my archival process is a must. Family pictures of departed loved ones and other special moments in your life, are worth the price of archiving for the benefit and connectivity of your Descendants. After archiving your valuable pictures with water color pigments printed on 100% cotton fiber paper, I then dry them for twenty-four hours before sealing them with four light coats of clear, archival quality acrylic. They have just enough moisture left in them to hold their luster and yet are fully protected against light stains and finger prints.



These reprints will be returned to you as unframed 5X7s, 8X10s or 11X14s. I can also save you a considerable sum by framing them in an appropriately sized museum format. The smaller ones in a 12X16 (elongated subjects in a 12X20). Or the 8X10 or the 11X14 prints framed in a 16X20, (elongated subjects in a 16X24 museum format).

You can search online for instructions on how to email photos at their original size, resolution and quality on which ever search engine you are using, and for which ever operating and email system you are using. Use the CONTACT tab to email these photos for an estimated price on my archiving them. From that tab you can also ask the current price of the Limited Edition number from my portfolio that you are interested in owning.

For safety sake, all prints offered in **my portfolio** are shipped fully protected by being framed in a museum type format, ready to hang. You only have to unwrap and hang them on your wall. This is not only a safer way to ship this valuable art, but also saves you half the amount of money and time looking for a custom framer (whose average price, by the way, is almost \$130 for a 16X20 frame job).



One room school house in Minn. Attended by Grandma Conklin in 1902

Another conversation piece is that the artist himself produced, printed and framed this artwork. I save you the expense and time because I already have on hand the archival materials needed for a museum type format framing of your prints. Though these materials are not the expensive standard museum materials, they are certified archival. No one would guess the difference by their looks. The prints are the best that can be had anywhere but for your convenience, are not mounted permanently onto the acid free backing; so, if you desire the far more costly museum materials later, a framer would have no trouble transferring them.

Proud of your military service? Then don't let the visual proof of what you've done for your country fade into oblivion. As below, nothing is a better reminder than a photograph, especially one made to last for dozens of generations

Or maybe, as in the picture below, you take pride in the growth from the humble beginnings of your career or your family business. Don't make those following in your footsteps struggle to make out what's on those old, faded photographs. Let me enhance and archive those moments for you so you can share them with your successors. By doing this, you might well be remembered for the next five hundred years.



It has been my experience that art patrons want to know something about their artist and his background; so I'll take a page or two here to help satisfy that desire:

I have always been service oriented rather than profit oriented, and I adhere to a policy of only doing what I enjoy doing; which is using my talent to create works of art that I hope will improve people's lives; that last longer

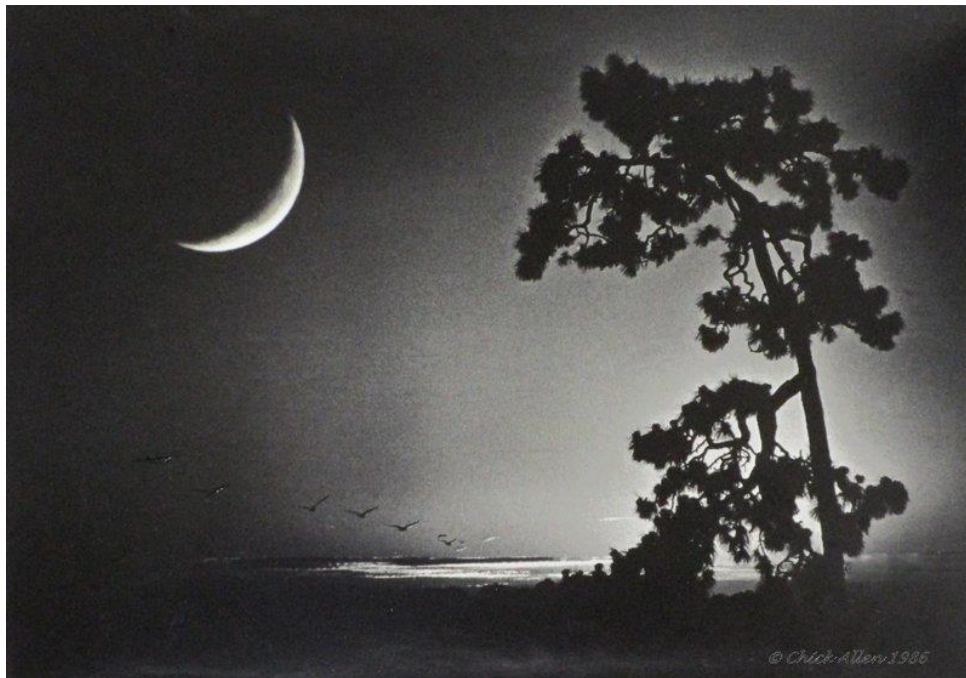
and, if possible, do so without sacrificing quality or affordability for those that need or desire my work. I have been doing this full time since 1967. It must be the right thing because, even though things were tight in the early days, I have never,

in all that time, experienced a lack of any necessity whatsoever. Yes, I've had desires that were not fulfilled but never a need. In my mind, I require no more proof than that to show me I am probably doing the right thing with my life.



This is a photograph of me in my 80 X 120 foot 100% organic, 100% self-sustaining fruit and vegetable garden. (Photo by Billie Allen in 2013)

I have never had any desire to keep up with the Joneses; and, in fact, I have nothing but contempt for those who show off their excesses while others less fortunate are living in poverty. I personally am constantly amazed by, and am grateful for, what I already have. So much so that I count my blessings and express my thanks several times a day, especially when I drive up the driveway to my modest but quite sufficient home and garden both of which were practically dropped in my lap (I'll explain that miracle, and other of the numerous miracles in my life, at another, more appropriate, time).



***Long Leaf Pine and Moon at Sundown* © Chick Allen 1986**

I also think my grateful attitude comes from knowing, through personal experience, that something I call my Guiding Spirit is helping my wife Billie and I by constantly watching out after us and nudging us in the direction we should be going. This eliminates a lot of personal pressure or worry on our part. It also makes what I'm doing with my life (because it is right and natural for me) seem more like play than work. As an example; we have been steered to articles, books and lectures that show us how harmful it is to eat commercially processed foods and/or anything with cholesterol in it (according to Harvard Medical school, UC Berkeley Medical program, The American Heart Association, etc., etc.,

the human body makes more of the right kind of cholesterol than it needs; and that many plant based foods actually have more protein per cup than beef (Billie and I haven't eaten anything with cholesterol in it for more than three years). Because of our way of eating, our weight automatically dropped to its optimum in one year (I lost 58 pounds in 2011), and our weight stays there, no matter how much we eat. Billie looks so good and so young that at our fiftieth wedding anniversary people accused me of robbing the cradle (I'm not kidding). We are both in better health than we were twenty years ago. I believe this is one of the reasons for my still being young enough to restart my art business at age eighty-four.



Young Photographer in love - capturing his version of Aphrodite
Fine Art Photograph © Chick Allen 1969

Billie and I met in 1960 and I knew right away she was the girl for me. Yes, we have our differences; in fact, we are quite the opposite of each other. But, like opposing colors on a color wheel, our differences are complimentary. Most importantly, we both believe that we were made for each other.



Serene monochromatic of *Judah's fish market in an early morning haze*

Getting back to my art: Here are a few more reasons why I can offer you my archival service or one of my limited edition prints of America's maritime history at such an affordable price: Being service oriented rather than profit oriented, and a sole proprietorship (a one man operation), dealing directly with my patrons online, eliminates any employee payroll or payroll taxes, middleman commission or retail store upkeep. And, I have created several ways to dramatically cut cost while preserving my artwork's superior quality, tranquil feelings and originality.

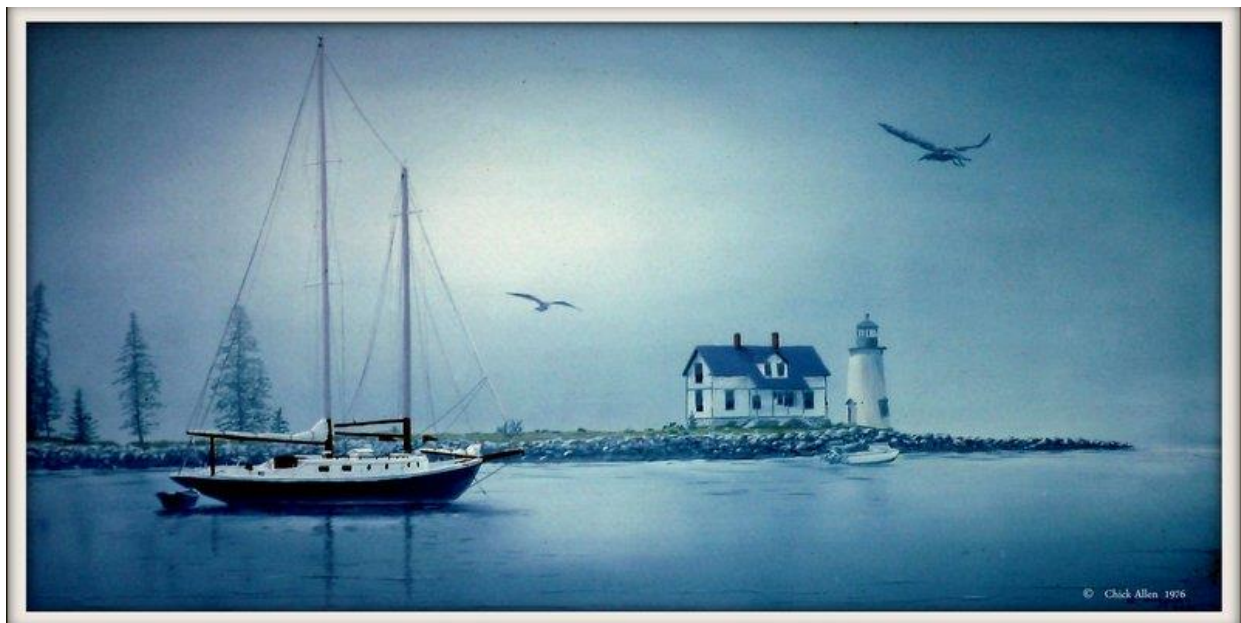
Besides restricting my sales to online, my printing and assembly studio is in a converted bedroom of my home, which brings my expenses down to not much more than materials. Then I cut even more costs by offering only a few standard frame sizes, and by buying my frames and acid free backing materials pre-cut in ready to assemble bulk lots, it means I have already cut the costs of framing in half without compromising the quality. Then I have, using my creative talent as an artist, designed a way to virtually incorporate the traditional dual matte effect into the print itself, saving time and materials, reducing the cost by another \$50 or more, making my Limited Editions affordable to many more people.



The Gulf Ranger.

A shrimp boat at dawn. Oil painting © Chick Allen 1974

A related side note on the subject of my Limited Edition Prints that you might find interesting; we have noticed that some of my originals are now being resold by galleries, antique stores and at auctions (and these sales are getting more numerous every year; which is a very good sign for those that are investing in my Limited Edition Prints).



Prospect Harbor, Maine Monochromatic Oil Painting © Chick Allen 1976

I'm keeping this Limited Edition Print venture going mostly because I like doing it (it is also good for my ego to see how many people still love my work). I've always believed that my art is special; but I'm still flattered by the number of people who, after four decades, say they will never part with it.

I have been a full time, self-employed professional artist ever since I put my DBA ("Doing Business As") in the Burbank newspaper in April of 1967. This un-conventional career did not make me monetarily well off or well known; but, considering how happy I am where I am now, I would not trade it for any other.

As I have previously stated, I'm in my mid-eighties now, and still totally independent, happily set in my ways, enjoying my home, my organic garden and proudly resting on the achievements of my fifty year artist's career.

For you, that means big savings because I am more interested in seeing the serene feelings and the boats of the Twentieth Century small fishing businesses I've captured from my personal experience enjoyed by more people around the world than I am in plugging up the life and the time I've got left with a lot of distracting excesses. In other words: I am one happy camper living just the way I am living now, hoping I can keep it up for at least ten more years. And I know, because of our close to nature lifestyle and our natural way of eating, that will more than likely happen.



Gaff rigged, Clipper bowed *Grand Banks fishing schooner under sail*

During the last half century, I have enjoyed personal freedoms that most aspiring artists today would give just about anything to experience. Several times each year, during those years I was touring the nation with my art, participating in over eight hundred promotions and exhibits, I have had people with degrees from the finest art schools in the world approach me, wanting to know the secret of my being a full time, totally independent artist.

The secret is there is no secret. I just had such a burning desire to learn how to capture what I thought was important, and to express it in a way that owners would never tire of, that I was willing to starve in order to do so. (Though we never actually went hungry, we did have to live and sleep amongst our artwork in the back of our van for our first year on the road).

Being a full time artist is not just a job, it is an all-consuming way of life. Since I have always been an independent, free thinking nonconformist, it is a lifestyle that, in my mind, not only serves a good purpose, but suits my personality to a tee. Though the pay is not all that great, I could ask for nothing more fulfilling than being a successful artist.

During the twenty-nine years before 1996, when COPD closed the book on my painting/photographing career, my work was good enough that I received hundreds of invitations every year from art shows and promoters across the United States, asking me to exhibit my art and demonstrate my abilities at whatever function they were promoting. From these invitations, I scheduled about thirty exhibits a year.

From the mid 1960's to the mid 90's my oil and acrylic paintings, and Fine-Art Photographs were purchased (according to the receipts, and from what the buyers told us) for homes, corporate and government offices in the U.S., Japan, France, England, Canada, Scotland, Portugal, and Spain. (The Fine-Art Photography, by the way, was composed through camera or darkroom enlarger lenses (precise stuff as there was no digital Photoshop in those days. If you made a mistake processing the original negative or transparency, that was it. There was no way to correct those media.))

I have three Fine Art Photographs hanging permanently in museums. I've had many offers to put my works in state and city maritime museums; but they want exclusive rights to these works and I cannot afford to do that. Nonetheless, the offers do verify, in my mind, that my work is top notch. And that, as an artist, means a lot to me.

In December of 1969, while I was on my first national tour, George H. Harrison, at that time, the managing editor of *National Wildlife Federation* wrote that I was "one of the very good photographers in the United States."



This was early in my career, and I was just learning how to exhibit my artwork, and where the market was sophisticated enough to appreciate what I had to offer. Besides that, touring the country was terribly expensive, so Mr. Harrison's comments helped us give credence to my Fine-Art-Photography which, in turn, helped us survive the rough spots.

Though we were just barely paying the costs of gas and upkeep of our van, barely paying our motel bills when we could afford one, and barely feeding ourselves, we were always thankful we were able to keep my art career alive.

These were very rough years for us; but we believed in what we were doing, so we toughed it out and made it work; and things eventually got better and better as we became more experienced.

The photograph above, *the Great White Egret*, took perfect panning and micro second timing. It was taken with Kodak's Technical Pan (a very slow, high resolution film) in a 1967 manual focus Minolta T-101.

I loved the unintended compliments given about my skills when professional photographers, looking over my work, asked me about the equipment I was using. When I told them that I used a \$100 Minolta T-101 and a \$75 Kodak enlarger, they as much as called me a liar when they responded that that quality of work could not be done with that equipment. For the fun of it, I did not tell them that I was using the best lenses in my equipment.

In 1972, we managed to afford a used twenty-one foot travel trailer, which saved us enough in motel costs to pay for itself the first year (and we had our own shower, bed, refrigerator and stove). Pulling into a trailer park was a lot more convenient than hunting for an affordable motel as we changed cities two or three times a month. Also, because of that travel trailer we were able to stay in National and State Parks between exhibits, which helped make our tour a much more pleasant experience. We also purchased a 14X14 cabin tent which made a nice portable studio for me to work in.

Besides generating a modest amount of newspaper coverage and personal appearances on TV and radio news and talk shows, my art has won hundreds of awards from my over 800 exhibits (I stopped keeping count long ago (the exception being my Museum Purchase Awards, and my two most cherished awards; which were given when hundreds of my peers, by vote, selected me as the best artist in a major professional invitational art show (once in Cincinnati in 1975 and again in Palm Beach in 1986)).

During the 1970's and 80's my work (according to the purchasers) was also acquired by teachers for use in accredited art schools in at least five countries. I believe this happened because I never took "snap shots." And (out of fear that my artist's eye would be negatively influenced) I never (though it caused some hard feelings) looked at other people's snap shots. I only had eyes for work that I thought was better than what I was doing. Those artist/photographers considered masters were my inspiration.



Greater Yellow Legs

Placement and contrast alone can make a great photograph.

I have always taken the time to compose my photographs through the camera or enlarger using the principles governing fine art composition; the most obvious of these, I hope, will show themselves in my work.



Mute Swans Oil Painting - © Chick Allen 1972

Jane Kinney, at that time, head of the *United Nations' World Wildlife Fund* and executive director of *Photo-Researchers Inc.*, began selling my photographs worldwide for use in books, encyclopedias, magazines, catalogs and major reference books in Italy, France, Spain and Germany as well as in the U.S. The number of sales was not large, but fully appreciated. Just the fact that we were selling to known publications internationally helped our sales to patrons enough to make our lives on the road a lot more comfortable and relaxed.



Oyster Pointe Resort

Placement and leading lines

In the 1970s, 80s, and 90s my oils and my signed and numbered limited edition prints were also purchased for use at Vanderbilt University, San Jose State, the University of California at Los Angeles, the University of Nevada at Las Vegas, and the New York State Education Office (I'm sure, over that twenty nine years, there must have been even more of my works privately purchased for teaching purposes.).

Some noted collectors of my work were Time-Life Inc.; I.B.M. San Jose; Dart Industries, Los Angeles; The Australian Embassy in Washington DC; the First National Bank of Lake City, Florida; Burger King Headquarters, Miami, Charles R. Walgreen III, president and grandson of the founder of Walgreen Drugs, Carl A. Jacobson, Chairman of the Board of Tropigas Inc.; and Centruy Towers, Los Angeles, CA.



Indian River Oysterman

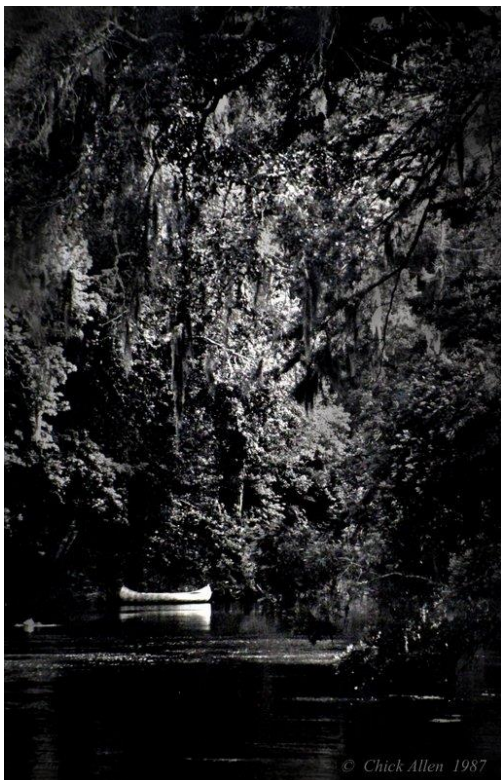
Placement and contrast make the subject stand out, giving the picture its depth.

About the Oystermen: To preserve the oyster's ecosystem, a law was passed that oystering had to be done by hand in the Indian River Lagoon. In the sweltering heat and humidity of summer, oystering is a miserable, backbreaking way to make a living.



Semler & Semler's Fish Receiving Dock

Leading lines give depth to the picture and help fix your eyes on a small subject.



Since we started chickallenartist.com, Billie (my wife for over half a century) is very pleased by the number of people who remember meeting us after so many decades of not having had any contact whatsoever.

Left: ***Birch bark Canoe on the Suwannee River***
Fine-Art-Photography © Chick Allen 1987

Placement, contrast and leading lines. The height gives the same feeling one gets being in a cathedral.



Sunburst over the St. Sebastian River Fine Art Photography © Chick Allen 1988

This was a very tricky and complicated lighting situation.
I exposed the negative for the shadows and then developed it for the highlights.



Sunday on the Suwannee River © Chick Allen 1987

A perfectly composed example of Fine Art Photography
Being heavy on the bottom gives the picture excellent balance. Subject is placed on lines dividing the picture into thirds, and is at the highest point of contrast. It is also naturally and solidly framed with trees that have branches that lead the eye back to the subject.



Sunburst over the Indian River Lagoon

When I saw this sky, there was no subject. Leading lines by themselves do not exemplify Fine Art. The lines must lead to a subject to be effective. So, knowing sunbursts only last a short while (about three to five minutes), I had to find a subject quickly; the only thing I could see was a small island out in the river.

By hurrying out to the end of a nearby dock, I managed to move myself to a place where the island was the point of interest. I accomplished this just as the light and color were disappearing.

It is interesting how big this tiny, nondescript island appears after the leading lines point it out.

Before selling on the internet became commonplace, we had an idea for a promotion for sales of prints of my Fine Art Photography that would take us back on the road again, a life that we had grown to love in the past. So we contacted some of our customers (it had been decades since they purchased their Chick Allen artwork, so many of the addresses we had were no longer valid). We asked those we managed to contact if they would mind writing a testimonial telling people what they liked about the art they had purchased from us. Those that responded are shown here with permission.

We are very proud owners of a Chick Allen Indian River Scenic.

To know that we are also contributing to your excellent promotion, and, as a result, increasing the value of our own Chick Allen work would naturally please anyone.

Thank you for the opportunity.

Dean & Bobby Haymore

Virginia City, Nev.

Phyllis McCullers - Realtor

Sebastian, Fl 32958

To whom it may concern:

So far, I have four Chick Allen Archival Limited Edition Photographs, my Sister Barbara has two, and we purchased one Limited Edition Test Print as a gift.

We love them all and highly recommend his art to anyone interested in collecting an artist's works for investment and/or for just the pleasure of having true Fine Art with a tasteful, serene ambiance for their environment.

Phyllis McCullers
Sebastian, Florida

GEORGE B. MENDEN
MERGER & AQUISITION CONSULTANT

MARIETTA, GA 30067
(404) 642-0104

MESA, AZ 85201
(602) 834-0186

WE HAVE HAD A CHICK ALLEN FINE ART PHOTOGRAPH IN OUR HOME SINCE 1971.
IT IS AS BREATHTAKING TODAY AS IT WAS THE DAY WE ACQUIRED IT.

IT HAS BECOME A PART OF OUR LIVES AND I DOUBT IF WE WOULD EVEN CONSIDER
PARTING WITH IT.

GEORGE B. MENDEN

M. Stewart Galleries

*Originals – Prints – Framing
Box 4, Rt. 30, Paradise Pennsylvania 17542*

As an art dealer for thirty years, we have sold Chick Allen's paintings and photographs and also acquired them for our private collection since meeting him in 1972.

We can honestly say the prices patrons have been willing to pay for Chick's pieces has consistently increased for as long as we have known him.

Budd & Bonita Reed,
Paradise, PA.

E. M. DEL MONTE

Outrigger Lane
Carlsbad, CA 92008

To Whom It May Concern:

I have two exceptionally fine
Chick Allen Limited Edition Photographs
in my office. They are appreciated by
everyone who sees them.

They emanate a quiet and spacious
atmosphere, perfect for my working hours.

E.M. Del Monte
Carlsbad, Calif.

KATHY BRUSH

Houston, TX

AS AN ART AGENT/DEALER, I HAVE FOLLOWED THE CAREER OF CHICK ALLEN FOR OVER 20 YEARS. I AM DELIGHTED TO HAVE HIS WORK IN MY PRIVATE COLLECTION.

HE HAS ALWAYS BEEN A HARD AND PERSISTANT WORKER WITH GOOD VISION; THEREFORE, I AM SURE HIS NEW PROMOTIONAL CAMPAIGN WILL BE A SUCCESS.

KATHY BRUSH
HOUSTON, TEXAS

EDWARD M. SLADE

LICENSED REAL ESTATE BROKER
120 West 31st Street ,
New York, NY 10001

Dear Chick:

It is interesting to me that a photograph can have such a soothing effect on one's soul. When I walk into the room where your photo is hung, a composite of the moon and a heron, it immediately evokes a feeling in me a feeling of serenity and eternity, perhaps because of the primeval nature of the subject. It affected me that way when I purchased it, and it does every time I see it.

Ed Slade

BETTY L. HORNER

Prescott, AZ

I am the proud owner of both CHICK ALLEN oil paintings and CHICK ALLEN Fine Art Photography and have been collecting them since 1968.

It is very exciting to see recognition and growth coming to such a well deserving artist.

Betty L. Horner

Prescott, Arizona

BRUCE & IRENE McKINNEY

Sebastian, FL

We originally purchased one of Chick Allen's Fine Art Limited Edition Photographs for our dining room.

We liked it and the feeling it gave us so much that a year later we bought two more pieces for our living Room. These we treasure equally well.

Bruce and Irene McKinney

Sebastian, Florida

However, my COPD (lung damage from breathing caustic paint and darkroom fumes for so many years) had left my lungs so vulnerable that my doctors advised me not to travel where I might be exposed to exhaust fumes in heavy traffic or cooking fumes in restaurants, and to stay away from crowds, especially during flu season. So, our planned promotion came to a halt before it even got started.



Sebastian Inlet, Florida

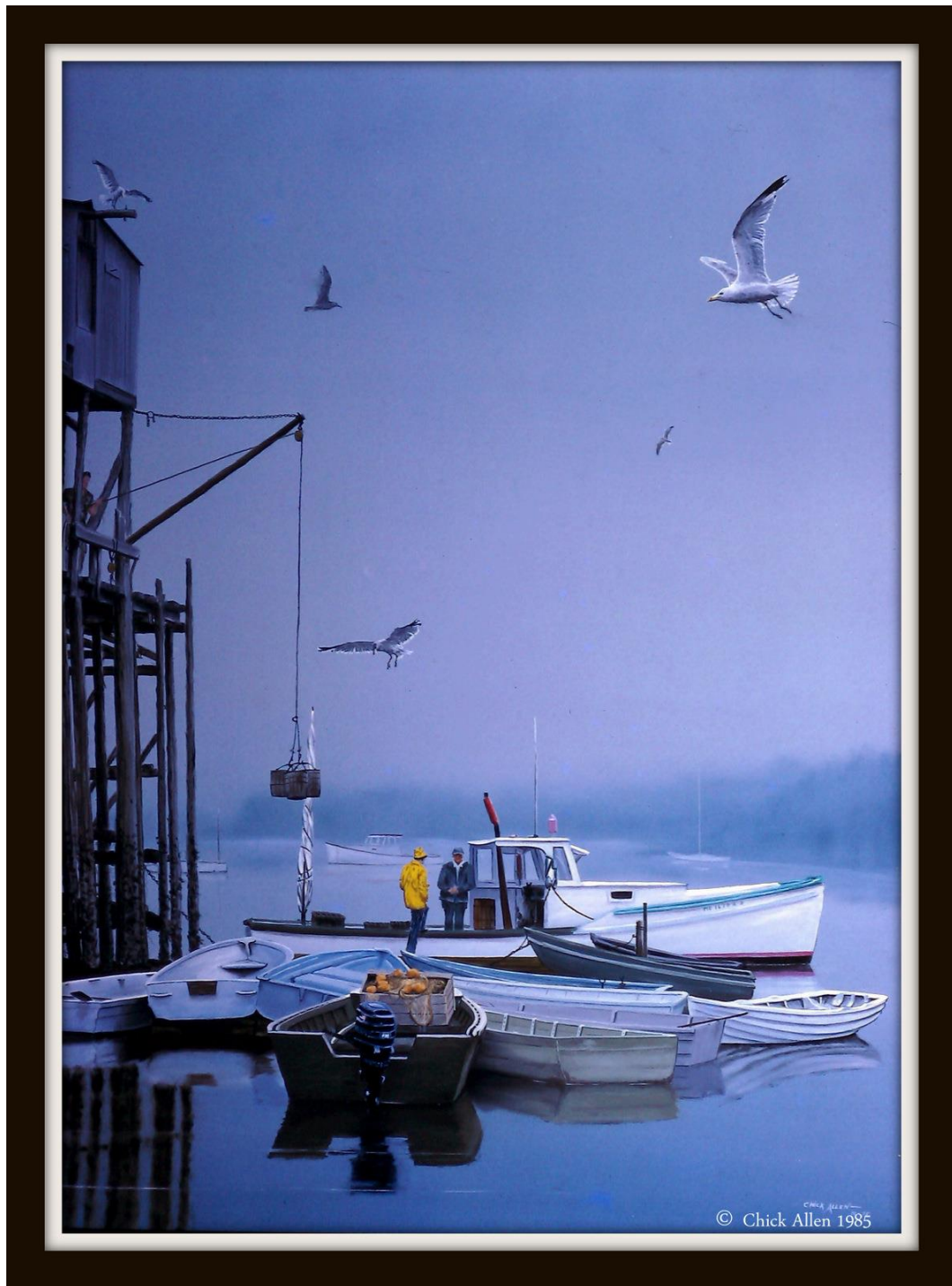
I liked the long, inward artistic curve of this jetty; but it sent the eye to nothing but an empty horizon. I needed something to steer the eye back into the picture, which was the subject of the photograph.

I had the camera on a tripod, set as you see it above. A few minutes later the boat showed up leaving a wake behind it that grabbed the eye, sending it back toward the jetty.

As far as sales go, for most of my life I have simply exhibited my work at promotional shows and galleries where the people who like it enough to buy one or more did so. My COPD makes crowds a health hazard; so selling on the internet, I hope, will be a solution. This is something new to me, but luckily, I'm getting by financially, so there is no pressure to sell at all and I can afford to learn as I go or just let it happen.

Of course, if you like what you see here, some "word of mouth" advertising will be much appreciated.

Having been an independent, self-employed artist for most of my life, I am really not comfortably being anything else. I thought about retiring but I'm only eighty-four years old; so I'm far too young with too much to offer the world to just work in my garden or just go fishing. (Besides that; I've seen too many people retire and, without a purpose, die shortly afterward. Billie and I are having a wonderful life together, so that's the last thing I want.) So; rejuvenating my artist's life could be a life saver.



Low Tide at Buck's Harbor, Maine

I painted this because I wanted to see if I could duplicate, with my oils and brushes, all the different materials small boats are made of.

The painting now hangs on a wall across from the exit door of a penthouse's private elevator.

I also want to continue to sell my prints because a lot of people benefit from the serene atmosphere of my art and I really feel obligated to find a way, especially in this day and age, to do what I can to counteract all the stresses people are being subjected to.



Cockspur Island Light Umber Monochromatic Oil

My monochrome paintings seemed to have a special appeal to professional decorators.
These decorators have my art hanging in fine homes and offices.



Hobie Regatta

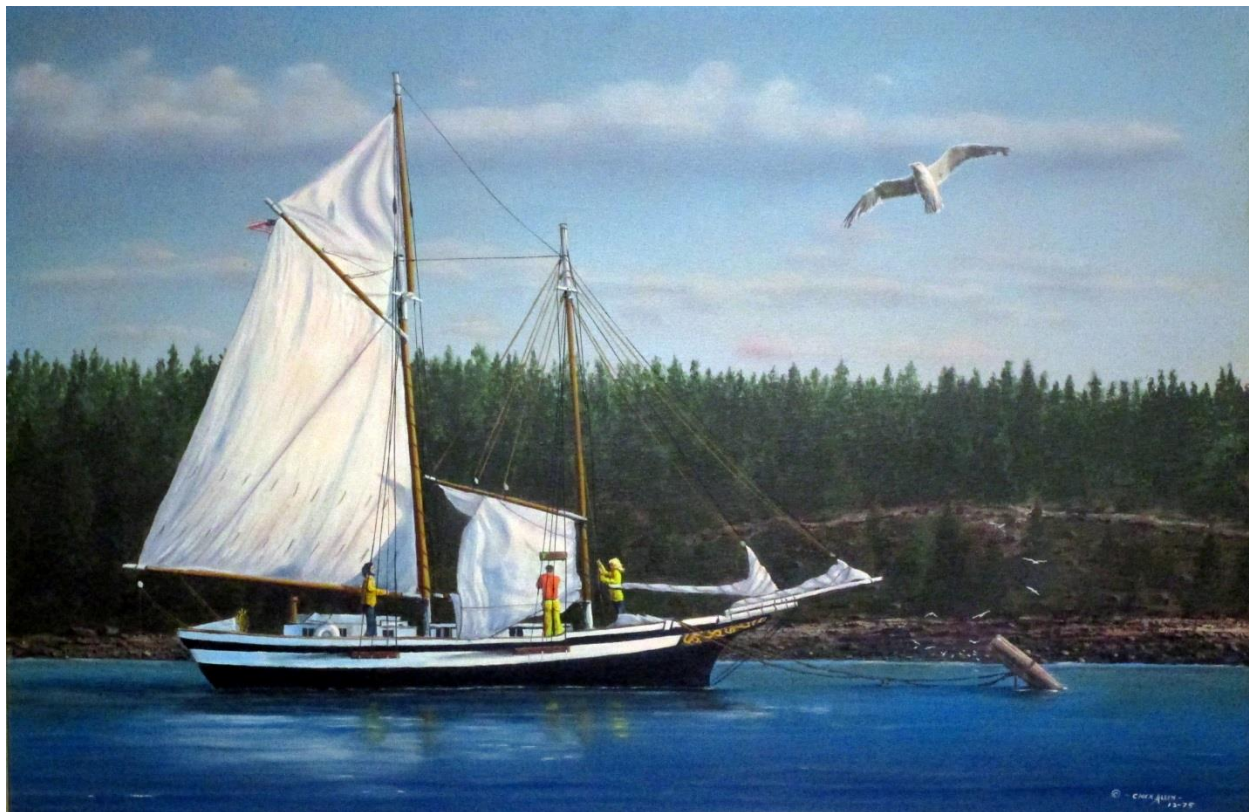
My bright and cheery contemporary acrylic paintings also attracted the eye of decorators.

I hope you now have a better understanding of my original purpose in capturing and offering in print the artworks shown in my Portfolio. If you decide to own a Chick Allen Limited Edition print and I hope you do, you can be assured that it is not only a good monetary investment but a great conversation piece. After all, how many people, in this day and age of disposable discount store pictures, own artworks made to last five hundred years, or twenty-five or more generations?



Gaff Rigged, Clipper Bowed Grand Banks Fishing Schooner

Grand Banks schooners were in commercial use from 1880 through the 1920's



Classic Evening.

Many of these well-built, seaworthy Grand Banks Fishing Schooners are being converted into private yachts.



The Victory Chimes

An all oak, three masted schooner built in 1900 at Bethel, Delaware.
She is still powered by sail alone, and still sails the coast of New England as a
working tour boat where vacationers pay to become part of her crew for the trip.

Oil painting by © Chick Allen 1975

The prices shown for the prints in my portfolio may not be kept up to date, or are the starting price before the first sale. So please keep in mind that after every sale the price for the next print is increased by \$5.00.

Use the **CONTACT** tab to find the limited edition number and price of the limited print you are interested in. Remember; the sooner you order, the more you will save and profit if you ever decide to put it on the market.

According to the rules for Limited Editions, the artist is allowed to sell his proofs, as long as they don't number more than 10% of the limited edition. These I also offer in numbered limited edition proofs 1/10 through 10/10. Proofs are also printed using pigments; but, because they are proofs, I've printed them on Epson premium presentation paper; a very good quality paper; but less expensive than the 100% cotton fiber used for my archival prints.

Or Click on the PROOFS tab.