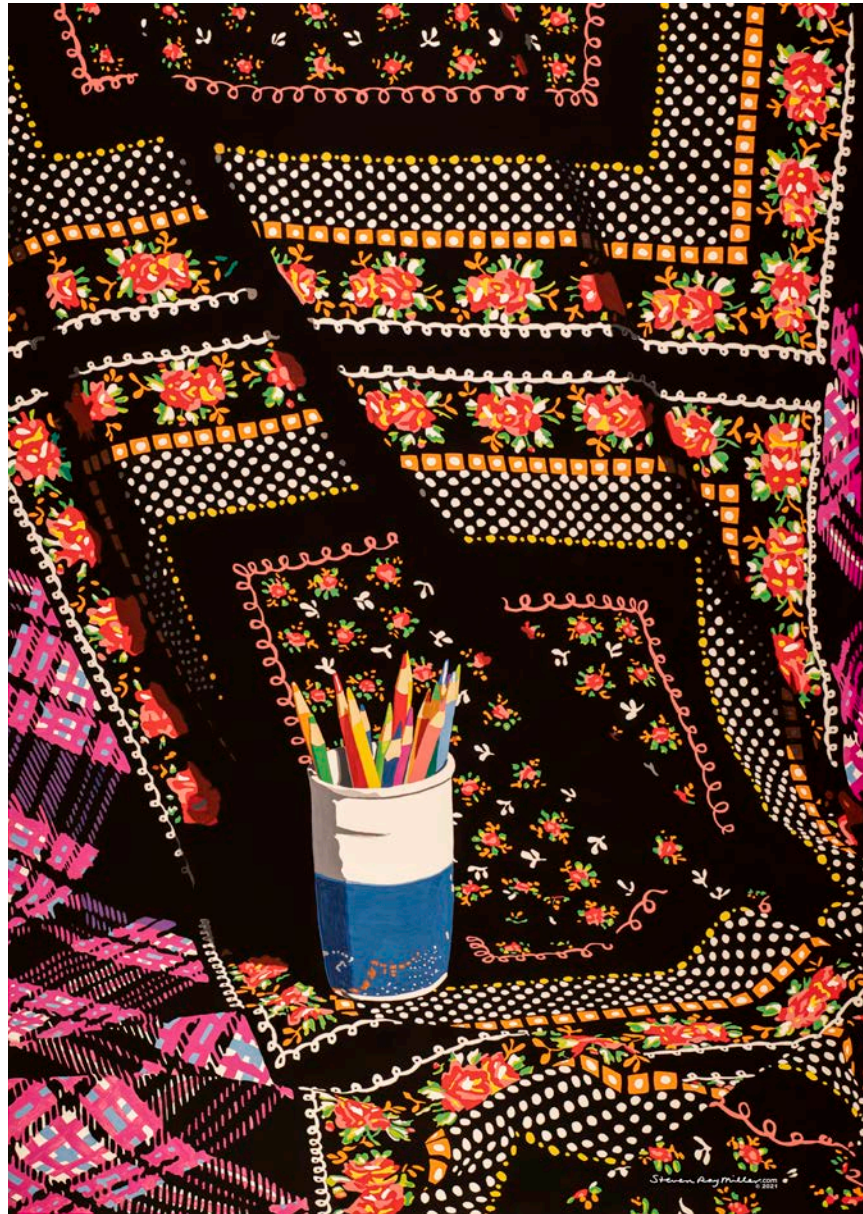


Steven Ray Miller



an ARTobiography

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Although painting is primarily a solitary activity, I am very fortunate to have had a tremendous amount of support, encouragement, and brilliance from an amazing team of skilled professionals in creating this book and throughout my career.

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A special thank you to Toby Church, Winston Church, Casey Church and the team at Ad Resources. Toby and I have been working together through 20 years of desktop calendars, flyers, business cards and coloring pages. With Ad Resources located .4 miles from my home, this book is truly all about “local colors!”

And – thanks to YOU for holding this book in your hands right now.

This edition of

Steven Ray Miller

an ARTobiography

has been limited to:
two hundred fifty copies,
and signed by the author.

This copy is number

*This book is dedicated to my Mom and Dad,
whose love brought me into this world.*

“Lucky indeed is the person who can latch on to a dream, whatever it is, and hold tight to it, even persevere enough to make a lifetime of it. Rarer still are those who can do this under the banner we know of as the creative arts, because I assure you, that is no easy path. Steven Miller is one of those lucky few. However, I contend that we are the lucky ones for what he has given us all to wonder at, to absorb, to enjoy. If you want to know how he did it — the story of someone who had talent and learned how to nurture it, the tale of an honestly open-hearted man who looked at the world around him and then reimagined it through the special prism that is his — then this is the book for you.

“Also, he still owes me twenty bucks from when we were roommates.”

— *Chris Dunn, Television Writer since 1987*

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Chapter 1:

Before I Was Born

My parents met on a blind date in New York City in 1944. My Dad was on his last night of leave before reporting back to his army base in New Jersey. When he arrived home late, his father was waiting, and annoyed. Dad told his father “I just met the girl I’m going to marry.” Grandpa said, “Don’t be ridiculous. Go to bed. You have to get up early.”



Edward Miller (born 1923)

Blanche Forman (born 1926)



Dad at Camp

Mom as a Teenager

EDWARD ALLAN MILLER, New York City; Lacrosse.
GERALD MILLER, New York, N. Y.; Z B T.



*Dad and Uncle Jerry's
Duke Yearbook Photos*

During World War II, Dad
was stationed in Calcutta,
India. He traded his
officer's liquor ration
for ice.

Dad drove the Burma
Road. I wish I could have
talked to him about his
wartime experiences.
That never happened.





Mom and Dad married in May 1946, in New York City.

It is said that personality traits often skip a generation. My Dad was a great dancer. My son, Eli, was dancing before he could walk. Me? Not so much.

I love this photo. What beautiful and hopeful smiles.

Dad had one semester to complete at Duke. They headed to Durham, and Dad started walking the streets near East Campus, in his army uniform, looking for a place for them to stay. The war had just ended, and available housing was scarce. They were running out of money and discussed the possibility of Mom returning to New York.

Fortunately, Dad found a dormer attic room on Watts Street. They lived there while Dad finished his degree at Duke. Dad sold engraved stationery and used Mom as an escort to gain access to the women's dorms. He was the number one salesman on college campuses in the country that year. Mom got a job working for Dr. Kempner, who had just started the Rice Diet in Durham. After graduation, Mom and Dad returned to New York. Mark was born in 1949 and I arrived three years later.

Here I am at 705 Watts Street, Durham, NC, 78 Years Later



Chapter 2:

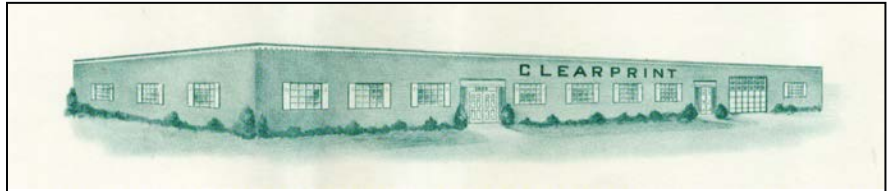
My First 17 Years

I was born on February 2, 1952 in White Plains, NY. I arrived 6 weeks early, weighing 5 lbs. 3 oz. and was placed in an incubator. Several days later my Dad arrived in his Jeep to pick Mom and me up from the hospital. Mom sent him home to pick up the other car, which was much easier to get into.

Me in Diapers

Shortly before I was born, my family moved to 8 Ria Drive in White Plains, NY. My Dad and his partner, Alan Spiegel, founded Clearprint Incorporated and opened a factory on Dyer Avenue in the Bronx. My Dad was in charge of sales, and Alan ran the factory. It was a very successful partnership.

Dad had started with a glassine envelope company, but quickly realized that polyethylene packaging was the future. Their machines printed and sealed custom plastic bags for an array of products. I have fond memories of visiting the factory, watching the presses run, and... the unmistakable smell of the ink.





I am guessing I was 4 years old when these photos were taken. Was the coonskin cap a precursor of a later hairdo?



In 1957, brother Rob arrived. We grew up in a brand-new neighborhood full of kids and one block away from Ridgeway Elementary School. We rode our bikes, played ball, went sledding and enjoyed the baby boom with our neighbors.

I am blessed to be the middle of 3 boys.





Every summer I looked forward to going to Brant Lake Camp in the Adirondacks and loved it for 8 years.

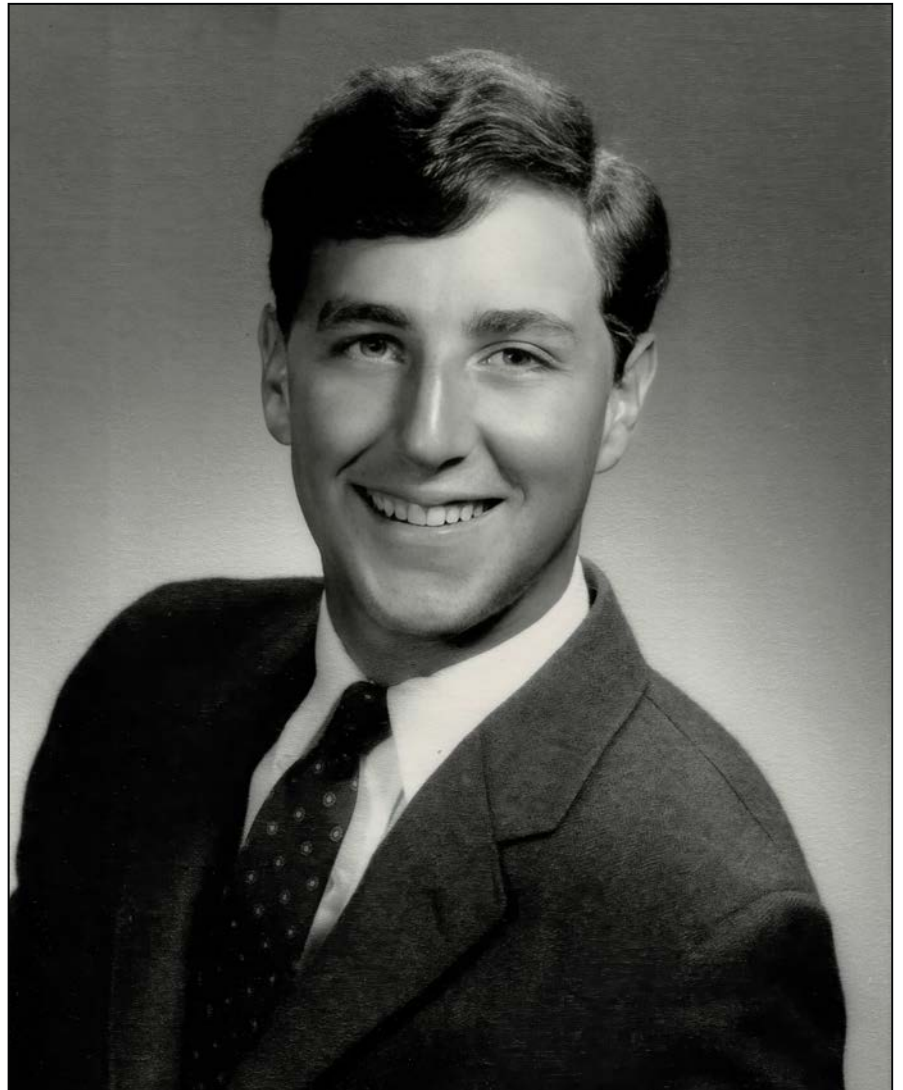


I played the trombone for a few years. I have fond memories of being in the marching band in 7th grade — trombones were in the front row. In November 1964, we moved to 1031 Cove Road in Mamaroneck. I was in the 8th grade.

My favorite photo of Mom and Dad from the mid-1960's. Tragically, Dad died of a heart attack on the golf course in October 1968. He was 45 years old. Mom was widowed at 42 with 3 sons ranging from 11 to 19. Mark was a sophomore at Duke, I was a senior in high school, and Rob was in 6th grade.

Fortunately, My Dad had been successful in his business, and Mom, who had lost her father at a young age, did an amazing job of raising us. I appreciate this so much more now than I did then. I had already applied for early decision at Duke and was accepted a few weeks after Dad died. This took care of all the pressure of getting into college, and I enjoyed my senior year at Mamaroneck High School. I was President of the National Honor Society and headed the Ways and Means Committee for the General Association. We sold pretzels after school, pom-poms at the football games and pulled off a magazine subscription drive that raised lots of money.

I graduated from high school in 1969. Norman Rockwell is the most famous dropout of our high school, and our birthdays are one day apart.



Do you remember 1969? I became interested in black lights and DayGlo paint. I did several string art constructions and some glued toothpick sculptures. I painted the backs of jigsaw puzzles in DayGlo, then assembled the puzzles, and displayed the “random” back side design. I wish I had some photos to show.

I spent the first part of the summer with the Lachmans in East Hampton, NY. Charlie Lachman and I worked at the IGA in Amagansett, earning \$1.60 an hour. I was in charge of the dairy aisle — I had long arms to scrub the curdled milk from the refrigerated cases. Charlie was in charge of beverages. On July 20, we all watched on a small black and white TV as Neil Armstrong walked on the moon. It was a joyous moment and an amazing accomplishment.

I returned to Mamaroneck and briefly had a job in a local deli. Then my friend Danny Bookheim told me about this amazing music festival — Yes, Woodstock! We bought a three-day ticket (\$18) and headed to Max Yasgur’s farm Thursday afternoon.

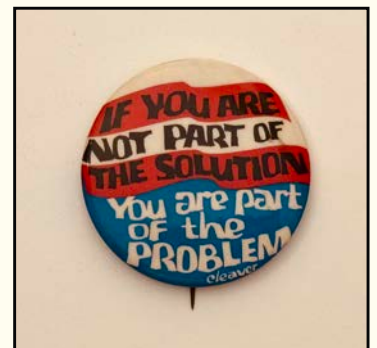
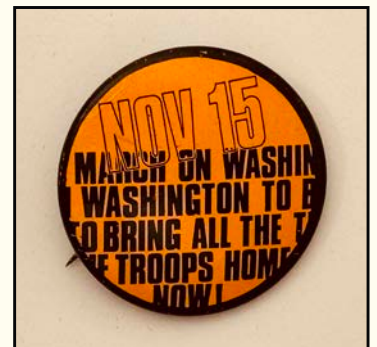
We arrived just as the main road into the farm had been blocked off, so we parked a short distance away. Danny was an Eagle Scout and we were well prepared. We walked in carrying a tent, cooler, and Coleman stove. We noticed that the chain link fence was still being constructed. I remember thinking at the time, I don’t think this is going to be done by tomorrow. As it turns out, there was only enough materials and manpower to complete the fences or build the stage, but not both.

Since we were on foot, we were able to pitch our tent on the hill behind the stage which was a fortunate location. Being there with so many thousands was a surprise to all of us — the crowd, locals, cops, and it WAS an amazing few days. We decided to leave on Sunday morning, as we thought we might be stuck there for a few days and drove to Maine to see a friend.

I have caught endless grief for having left Woodstock early. No sex, no drugs, LOTS of rock and roll. I did swim in the naked pond.



String Construction
Dimensions Unknown
1969



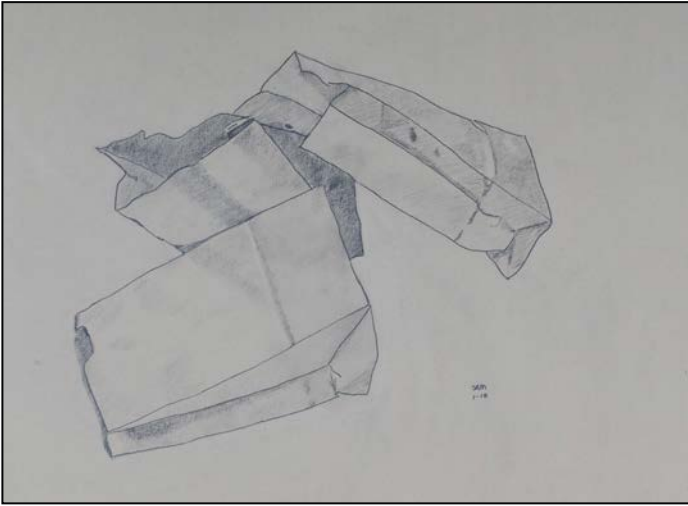
*Buttons from the March
on Washington, November
15, 1969*

Chapter 3: Duke

When I arrived at Duke in September 1969. I thought I would be a chemist, or maybe even a doctor. Unfortunately, I never understood calculus or statistics, so my chemistry studies hit a brick wall. I studied a lot of psychology and sociology and realized they weren't for me. In the spring of 1971, at age nineteen, pretty much everything changed. I am grateful for all that happened back then.

In the course of a few months. I read *Be Here Now*, visited the Outer Banks of North Carolina for the first time, experimented with psychedelics, bought my VW bus, AND decided to become an artist. I had a Selective Service draft number of 28 and did not want to go to Vietnam. I decided I needed to stay in school. Special thanks to Beth Shapiro for suggesting I take an art course, something I had not considered. The studio art department at Duke was small, not very competitive, and I was able to enroll in a studio class without submitting any type of portfolio. Right from the start, I enjoyed studio art immensely and was very happy pursuing this new path. I had no idea what I would do when I graduated.

Fortunately, in May 1973, when I graduated from Duke, the draft was suspended. Perhaps the only time I was happy about anything that Melvin Laird (Nixon's Secretary of Defense) had to say.



Paper Bags

Pencil
24" x 18"
1971

The first semester of my junior year at Duke, I took my first art course since the 8th grade.

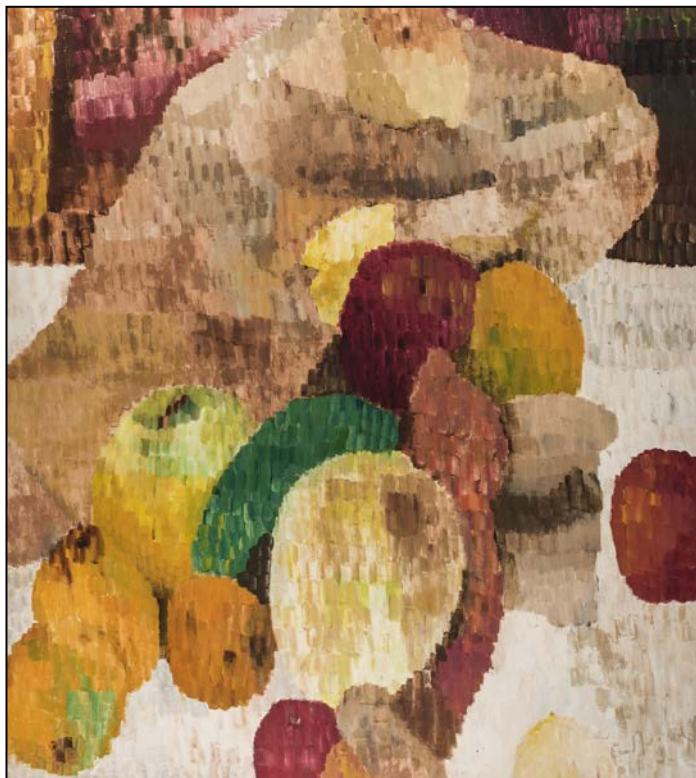
It was an introduction to drawing and composition. This was my first attempt at a still life with paper bags.



Front Porch

Oil
34" x 24"
1972

By the end of my junior year, I knew I wanted to get a degree in studio art, and graduate on time. Since Duke did not offer any studio courses in the summer, I enrolled at UNC and took two studio art classes. This is my first oil painting — the front porch at 108. W. Trinity Ave in Durham. My teacher, Dennis Zaborowski, told us that usually your first hour's work on a painting is the best. Something I've remembered.



Fruit With Paper Bag

Oil
37" x 42"
1972

In this still life, I experimented with using a short jabbing stroke of the brush, for consistency. I really loved the rich, glowing color and consistency of oil paint. Nothing like it.

I returned to Duke in the fall for my senior year, and was very excited and grateful that I could just take art courses — three Studio art courses and one art history course each semester. It was terrific. I entered this *Untitled* painting in the Springs Art Show, and it was accepted for the Traveling Show, which went around the Carolinas and included Springs headquarters in New York City.

“Steven & I became fast friends in our freshman year at Duke. He sat behind me in one of the best courses offered at Duke — Introduction to French Literature, with Professor Wallace Fowlie, a world-renowned scholar of Proust and other French writers.

“From our first meeting 55 years ago, our friendship grew. For many years, I have thought of him as my brother from another mother; and his mother Blanche was my other mother of this brother.

“We have had so many good times together through the years and continue to have many belly laughs when we reminisce over our experiences together.

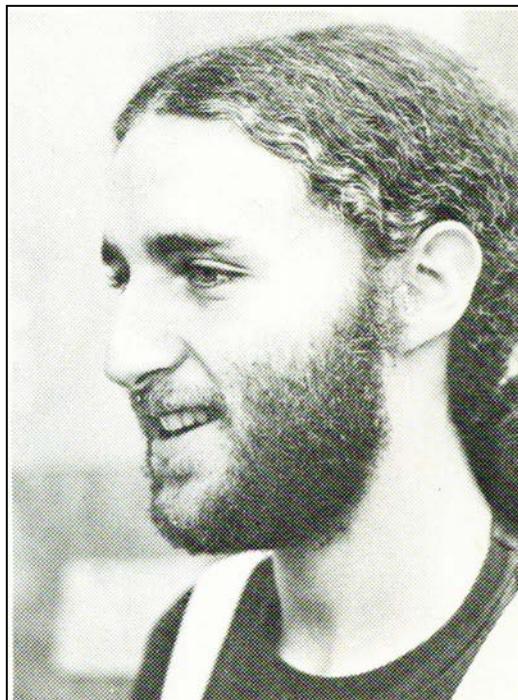
“Love you Steven, and happy for you! Keep up your good work! Looking forward to many more good times going forward!” — *Ken Miner*

The 1972-73 Springs Traveling Art Show

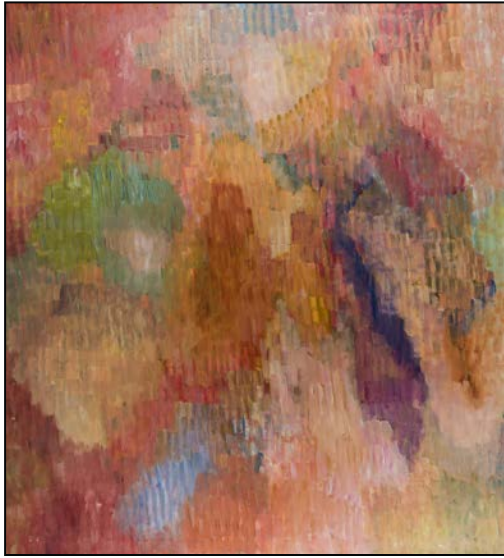
Sponsored by
Springs Mills, Inc.



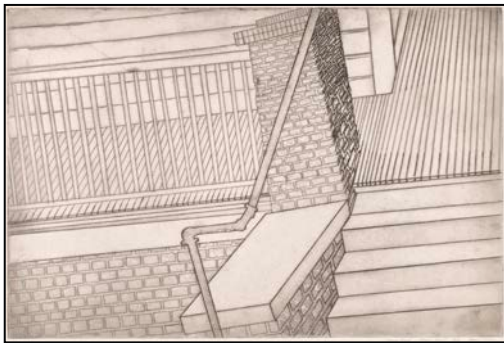
Steven Miller



Steven Miller



Untitled
Oil
42" x 45"
1972



Front Porch
Etching
18" x 12"
1972



Joni Mitchell
Etching
6" x 12"
1972

Thanks to Stephen White, an artist from Carrboro, for teaching an introductory printmaking class at Duke. Our studio was in the Old Chemistry Building on West Campus, complete with old lab equipment, Bunsen burners, and acid baths with exhaust fans to etch the zinc plates. There was a large etching press that I really enjoyed operating. After wetting the printing paper, and inking the plate, it was “run” through the press with enough pressure to transfer the ink from the plate to the paper. The press had five long “handles” around a wheel that needed to keep moving smoothly while the print was being made.

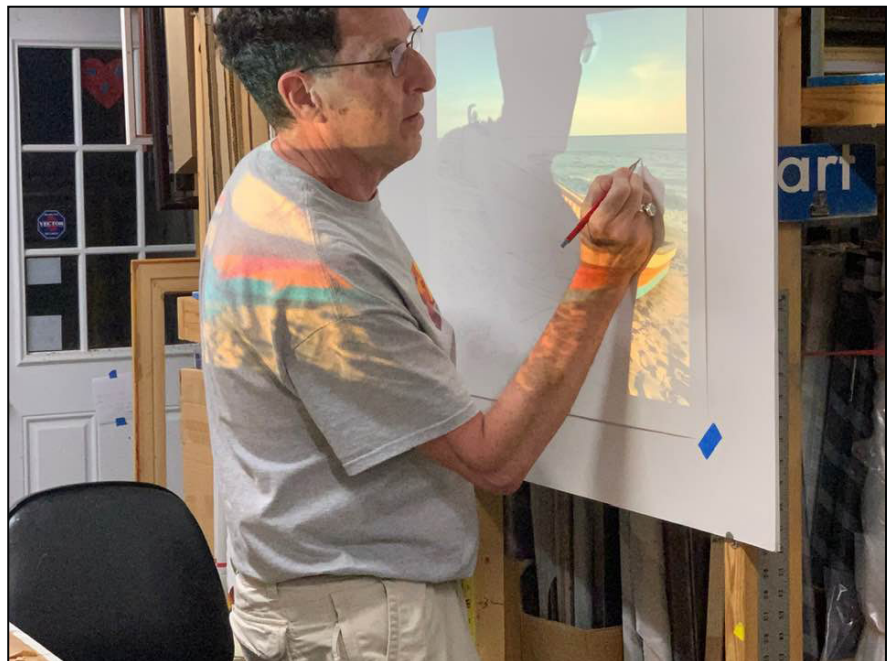
For my first etching, I returned to the *Front Porch* that I had painted a few months before.

This etching of *Joni Mitchell* combined an abstract background with a line drawing from a high contrast photograph in the newspaper.

Thanks to Sheila Pratt for letting me know about this studio that was available for rent: 208 1/2 North Buchanan Blvd, next to Duke's East Campus.

It was 15' x 19', with electricity and gas heat. No plumbing. \$27/month. It was a great home base for several years.

Thanks to Vernon Pratt, my painting instructor at Duke who brought David Goings to lecture to our studio class. He gave a slide presentation that showed him doing a slide projection drawing of the Rose Bowl parade. I had never known the possibility of using a slide projector to shine directly onto the paper that you are going to be painting on and then making a drawing. It was a light bulb, life changing moment. I had always been interested in photography and I was lousy at drawing. This was the breakthrough that enabled me to make intricate drawings from my photographs that I could then paint by hand. And that's what I've been doing for the last 50 years. Lucky me.



Chapter 4:

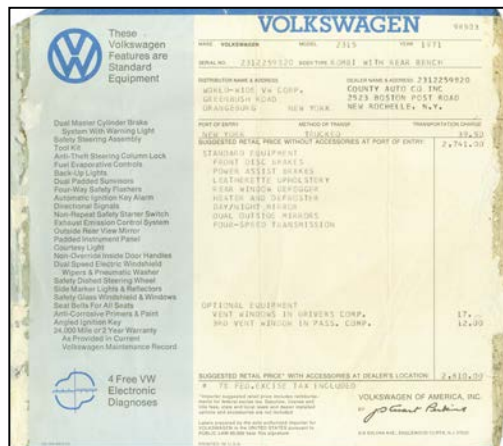
The Bus

In the Spring of 1971, six of us ventured to Ocracoke Island in Herb Lehman's VW bus. This trip turned out to be a life-changing visit. We traveled in a Westfalia camper that had a pop-up roof, a refrigerator, a sink, and a stove. It was like a traveling room, and I loved it. Ocracoke is on North Carolina's Outer Banks and is part of the Cape Hatteras National Seashore. It is a beautiful place, an amazingly delicate 14-mile-long strip of sand off the coast of NC.

The highest point on the island is about 15 feet above sea level. After we rode the ferry to the north tip of the island, Herb turned the bus off the road and onto the beach.

Because I had grown up in the suburbs with paved streets, this in itself was a big adventure. At night, under a sky full of more stars than I had ever seen, I pondered my future and decided to pursue art courses at Duke. I thought I would be a photographer.

A vintage white van is parked behind a low stone wall. The scene is surrounded by large trees with dense foliage in shades of green and yellow, suggesting an autumn setting. The van is positioned in the lower center of the frame, partially obscured by the wall and the trees. The overall atmosphere is serene and nostalgic.



Chapter 5:

Ram Dass

My first awareness of Ram Dass came when I heard his interviews on WBAI after his return from India in 1967.

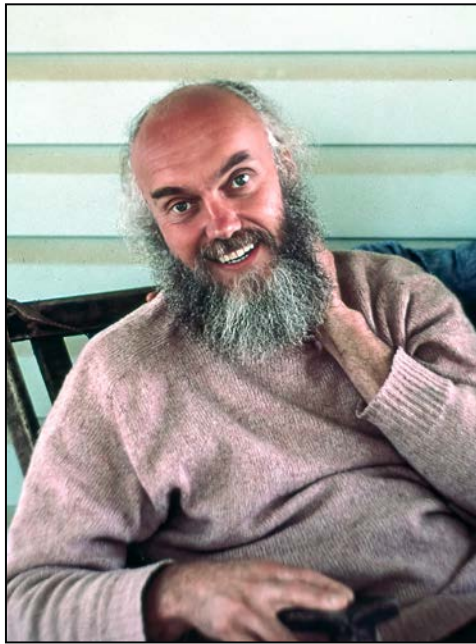
Born Richard Alpert, he was a psychology professor at Harvard with Timothy Leary. They were both fired in 1963 for engaging in LSD and psilocybin experimentation with their students. Whereas Leary became very well known for advocating the use of psychedelics — “turn on, tune in and drop out,” Alpert went to India, where he met his guru, Neem Karoli Baba (Maharaj-ji) and was given the name Ram Dass (servant of God). This lineage of Hinduism honors Hanuman, the monkey who represents strength, courage and devotion.

In May of 1971, Nona McKee invited me to Blythewood, SC to meet some friends at a birthday celebration. We also went to Columbia to see *Fantasia*, which I enjoyed immensely. Two other life-changing events happened that weekend.

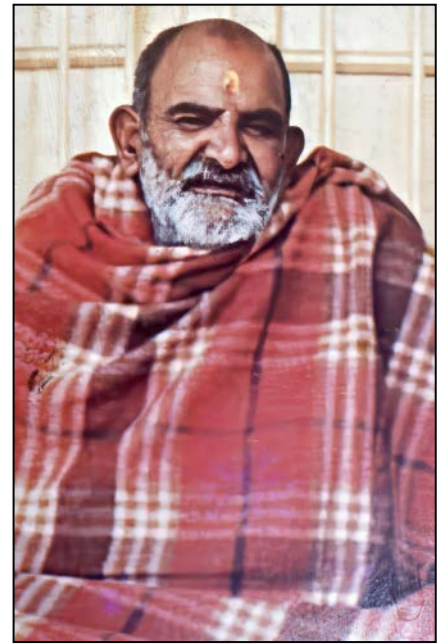
Nona gave me a copy of *Be Here Now*, and said, “You need to read this.” By the time I finished the book, I had some very new (and reaffirmed) perspectives on life.

This is where I met Pam and Donald T. McMahon, who were expecting their first child, Joshua, the following month. We have been family ever since our first meeting, 53 years ago.

Ram Dass spoke at Baldwin Auditorium at Duke University on December 1, 1973. I met him a few days later at Sunshine Farms, home of Bo and Sita Lozoff, in Bahama, NC. When I took this photo, I did not notice the lizard on the chair — did you?



Ram Dass



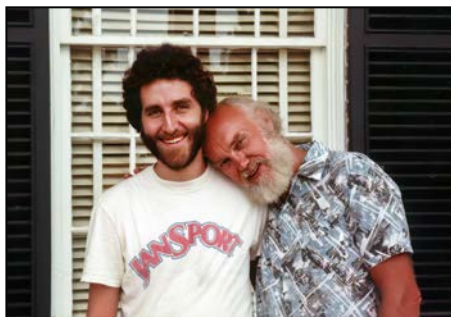
Neem Karoli Baba

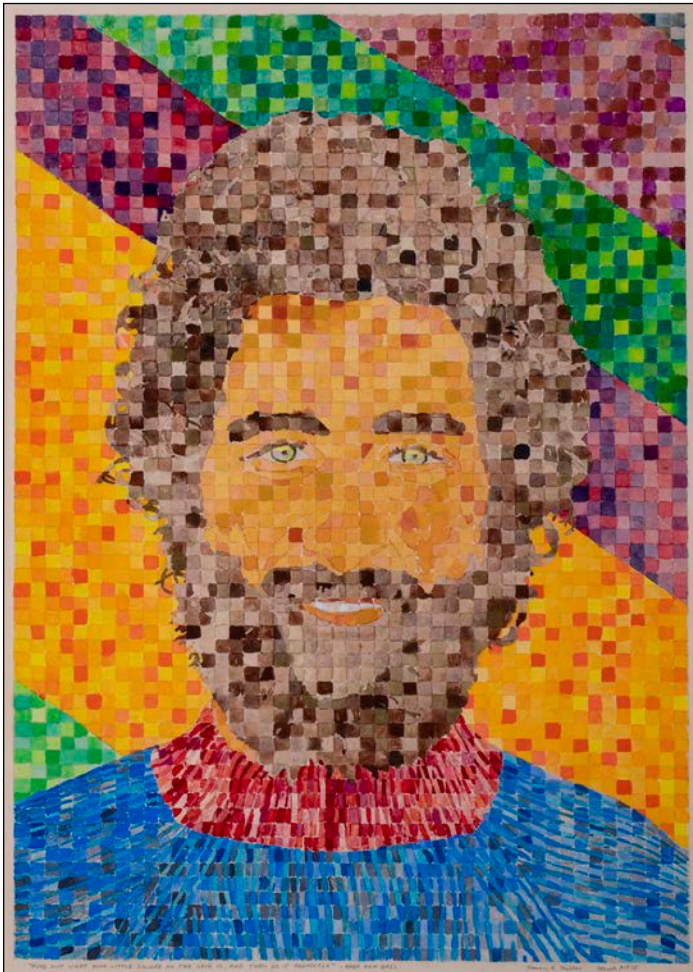
When Ram Dass was leaving Sunshine Farms, he gave all of us this post card of Maharaj-ji. Little did I know where that would lead years later.

The flyer for my first solo exhibition — on Duke's West Campus, in 1975. How about those hand-made graphics and a few puns?

I had the chance to meet with Ram Dass in Chapel Hill in 1981.

In 2001, Ram Dass visited Kindness House, where I lived at the time.





*"Find Out What
Your Little
Square In The
Grid Is, And
Then Do It
Perfectly" —
Baba Ram Dass*
Gouache
(opaque
water color)
18" x 26"
1975

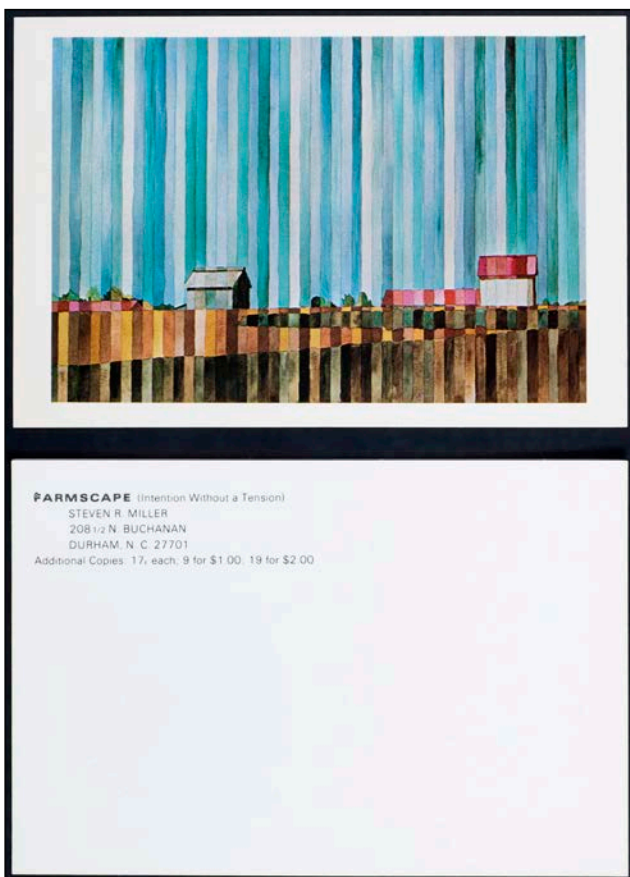
Many thanks to my friend and housemate from Duke, Bill Plotkin. He had introduced me to Kundalini Yoga in 1972. In 1974, he told me that Ram Dass was going to be teaching a class on the *Bhagavad Gita* at the first session of the Naropa Institute (now Naropa University) in Boulder, Colorado that summer.

I signed up for Ram Dass' large lecture class, and also enrolled in a Thangka (Buddhist deity) painting class and a sculpture class. I drove out in the Bus and was able to stay in Bill's driveway on Pine Street. I used my bicycle to get around town. Ahhhh... Boulder in 1974!

Although I was not very good (or interested) in Thangka paintings, I LOVED using gouache (opaque watercolor) paint. From that point on, gouache has been my primary medium. It has several advantages for me over oils or acrylics — more transportable, no fumes, and for me, the flow of the rich colors onto smooth dry paper is WONDER FULL.

Chapter 6: Postcards

In 1975, inspired by the postcard of Neem Karoli Baba that Ram Dass had given me a few years prior, I decided that I wanted to make a postcard of one of my paintings. I used the Manhattan Yellow Pages (how many of y'all remember Yellow Pages?) to find a printer who could print full color postcards. I printed 3,000 postcards and started using them for staying in touch with my friends, new collectors and as announcements for exhibits. For many years, I also sold them at Somethyme restaurant in Durham.



***Farmscape
(Intention Without
A Tension)***

Postcard

1975

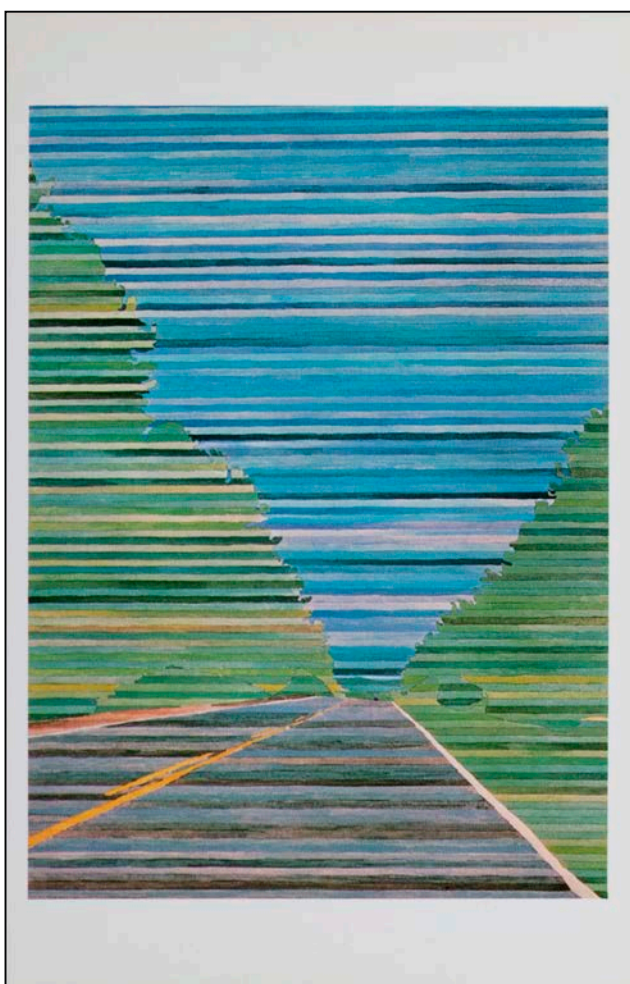
Available as a
signed, framed
mini print

***Farmscape (Intention
Without a Tension)***

This painting was a game changer. After completing my self-portrait, I intended to use the same small squares for this scene; a farm in eastern North Carolina enroute to the Outer Banks. After completing the projection, I drew the vertical lines in pencil. I decided to stop there and paint stripes instead of squares. This was the start of many years of striped paintings, woven paintings and repeating shapes that overlapped.

Did you notice the discount for buying more than one postcard and the punny title?

I sold this painting for \$54.



***U.S. 21, South
Carolina***

Postcard

1975

Available as a
signed, framed
mini print

U.S. 21, South Carolina

When I started working for the South Carolina Arts Commission in 1974, I traveled back and forth between Durham and Columbia, S.C. every few weeks. Interstate 77 had not been built. This is a stretch of very straight and hilly road between Great Falls and Ridgeway.

***Middleton Gardens,
South Carolina***

This was a former rice plantation and the first landscaped garden in America. You can barely see the horse grazing in the field. This was my first attempt at painting sunlight coming through clouds. Clouds have been an ongoing challenge for me to paint in gouache.

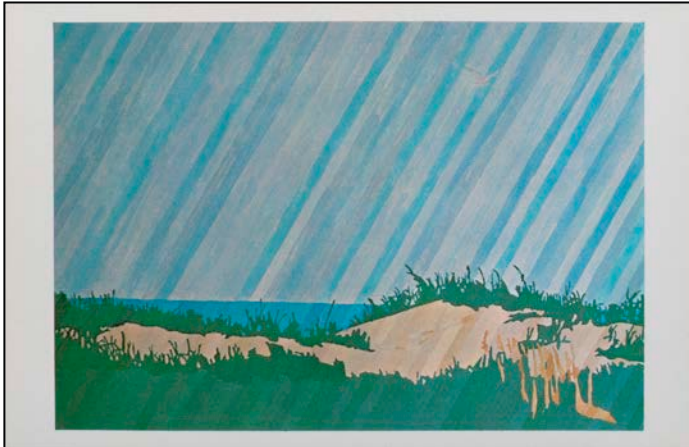


***Middleton
Gardens, South
Carolina***

Postcard
1975
Available as a
signed, framed
mini print

***The Oceanic Feeling
of Love***

I have done several paintings of Ocracoke, an island at the southern end of North Carolina's Outer Banks. This was one of my first paintings featuring parallel diagonal lines, which I felt gave a feeling of sunlight that energized the painting.



***The Oceanic
Feeling of Love***

Postcard
1975
Available as a
signed, framed
mini print

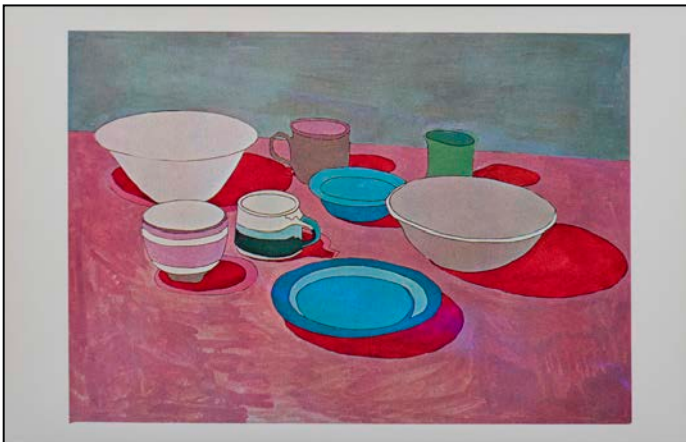
***Richard, Joshua and
Kimberlee***

This was my first painting of people in motion using woven stripes. Photography made it possible to “freeze the motion” of the children running. I have done several paintings similar to this. I am much better at painting people going away from me, rather than approaching. I have learned to avoid painting faces — not my strong suit. Joshua is now 53 years old.

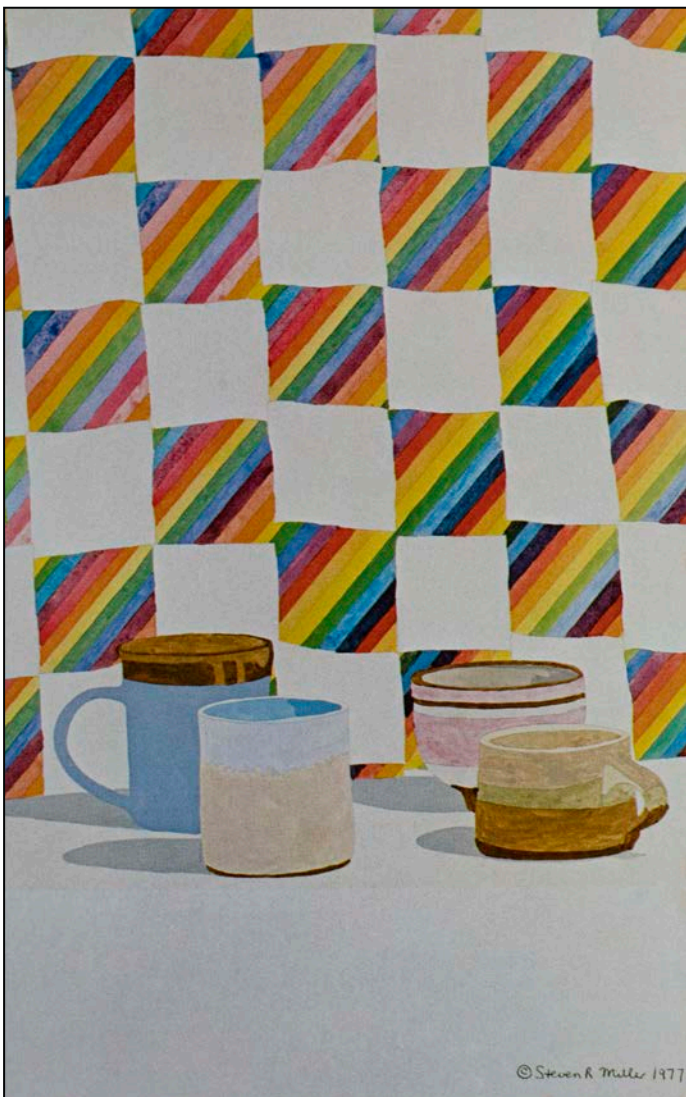


***Richard, Joshua
and Kimberlee***

Postcard
1976
Available as a
signed, framed
mini print



Still Life — 8 Containers at 8 ½
Postcard
1976
Available as a signed, framed mini print



Happy Day Postcard
Postcard
1977
Available as a signed, framed mini print

Still Life — 8 Containers at 8 ½

This painting was influenced by the composition of still life paintings of Giorgio Morandi and Wayne Thiebaud's colorful shadows.

I appreciated the benefit of including household items in my paintings as they were always available and stayed in place.

Happy Day Postcard

This was my first use of rainbow stripes. It was published by C. R. Gibson as a note card. It was a precursor to MANY pencil cup paintings to come.

Paintings on Exhibit

I used this postcard to announce my exhibit at the Durham Arts Council in 1980. I took photos of an exhibit at the Hirshhorn Museum and “inserted” my paintings in the frames.

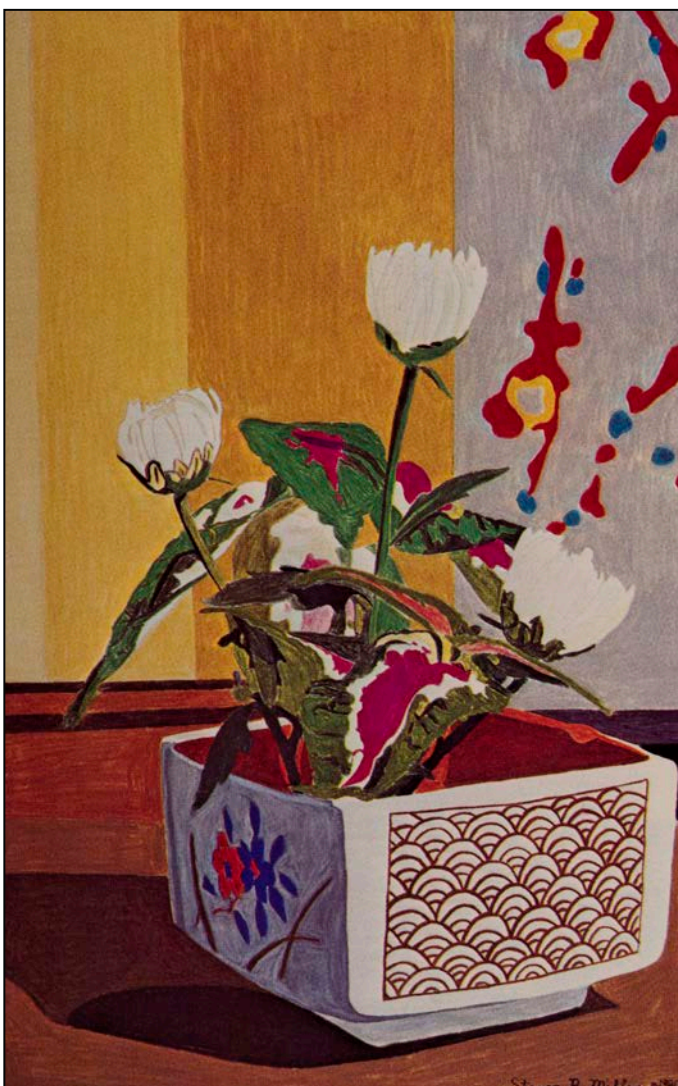
Ikebana

Thanks to Rosie Craig for my introduction to Ikebana (the Japanese art of floral arrangement) which means “making flowers come alive.” Floral arrangements have been one of my favorite subjects. This is one of a few large size colored pencil drawings.



Paintings on Exhibit

Postcard
1975
Available as a signed, framed mini print



Ikebana
Postcard (from colored pencil)
1975
Available as a signed, framed mini print

Chapter 7: South Carolina

In August 1976, I accepted a full-time job as an Artist-in-Residence with the South Carolina Arts Commission and moved to 1074-B Pecan Circle in Rock Hill, SC. I worked for Project TAP (Total Arts Project.) This was a terrific program that was funded by the NEA, SCAC, Springs Mills, and local schools.

Project TAP brought poets, potters, printmakers, weavers, and writers to the schools of Fort Mill, Lancaster, and Chester for one-week residencies. I worked with K-12 in printmaking. In elementary schools, we made prints by “mashing down” on Styrofoam food trays with pencils; older students carved linoleum blocks. I enjoyed teaching 100 new students every week, as well as having several weeks per year for me to work at home in my studio.

And a predictable paycheck with health insurance was terrific.

One Man Exhibit
at Springs Gallery

This was my one-man exhibit
at Springs Mills headquarters
in Fort Mill, SC.

How about those prices?

Thanks to Jim Brand for
suggesting that the Interstate
Highway System was the
51st state.

Portrait caption from
J. Tomas Lopez:

“It was my first semester in
grad school, and I was
experimenting with 17-18th
century portrait lighting.

“I think you were the first and
it could very well be the best.”

Carolina Autumn

This was my first offset
lithograph. I was very happy
with the “woven stripes”
and delighted to have the
opportunity to produce a full
color limited edition print.

How about that order form?
A typewriter and ruled lines
(not always straight).

Twelve dollars each, 5 for \$50.
Did I sell any “5-packs?”

Nope. This was way before
Costco existed.

Steven R. Miller...		
STEVEN R. MILLER was born February 2, 1952 in White Plains, N. Y. Since 1969 he has been centered around the Carolinas (and the 51st state the interstate).		
In 1971 he began his study of art at Duke University, exploring drawing, painting, etching and monoprinting, and graduated with a B. A. in studio art and psychology.		
In the summer of 1974, Steven was a student at the Naropa Institute in Boulder Colorado. There he learned of gouache (opaque water color) paints and a meditative approach to his work. Since then he has developed a style of photo-impressionism, combining photographic contours and composition with geometric patterns -- usually stripes, grids, or painted visual weavings.		
This is Steven's third year with S. C. Arts Commission. He has served as painter/printmaker on the ARTS Truck, a mobile studio, and as visiting artist in Project TAP. This year he is an artist-in-residence, teaching linoleum block printing to public school students in Fort Mill and Chester.		
Steven's work has been exhibited in the Springs Mills Traveling Art Show twice, the N. C. Artists Exhibit, one man shows, and galleries in New York. In the past year, Steven has sold and distributed 10,000 post cards of his paintings. He looks forward to continuing his work in this area.		
PAINTINGS		
1. Tribute to Buttersworth	\$ 197.00	
2. Still Life: 8 Containers at 8 1/2 (Plus 100 Postcards)	125.00	
3. First Try -- Circular Sky	N.F.S.	
4. 50's Day at Lancaster H. S.	75.00	
5. A Red Lilly	65.00	
6. A Rock and a Reservoir in N. H.	50.00	
7. A White Lilly and Lilly Pads	50.00	
8. Lancaster, S. C., Special Olympics	50.00	
9. A Helping Hand	45.00	
10. Clouds Over Manhattan	40.00	
11. Still Life From Holly Hill, S. C.	35.00	
12. Carolina Autumn	250.00	
HAND PRINTED LINOLEUM BLOCKS (Unframed)		
13. Tree and Sky	8.00	
14. Sunlight and Clouds	6.00	
15. N. C. Farmcape	5.00	
16. Fruit in Bowl	1.00	
17. Magnolia Blossom	1.00	
18. Joshua With Kite at the Millers	1.00	
19. Church Steeple and Trees	3.00	
20. Lilly Pads	3.00	
21. Joshua	3.00	
POST CARDS (Unframed)		
22. Complete Set -- 7 Cards	1.00	

One Man
Exhibit At Springs
Gallery
Springs Mills
Executive Offices
Fort Mill, SC
November 1976 -
January 1977



Portrait by
J. Tomas Lopez
1976

"CAROLINA AUTUMN"			
QTY.	DESCRIPTION	COST	AMOUNT
	LIMITED EDITION PRINT		
	15" x 9", EDITION OF 250	\$12 each	
	NUMBERED AND SIGNED	5 for \$50	
	NOTE CARD WITH ENVELOPE	75¢ each	
	BOX OF 10	\$5.00	
		subtotal	
		S. C. RESIDENTS ADD 4% SALES TAX	
		TOTAL ENCLOSED	
PRICES INCLUDE POSTAGE AND HANDLING			
STEVEN R. MILLER		NAME	
1074-B PECAN CIRCLE		ADDRESS	
ROCK HILL, S. C. 29730		ZIP	

Carolina
Autumn
Limited edition
lithograph
15" x 9"
1977



Pam & Donald T. McMahon

“There are moments in our lives which seem insignificant at the time, that turn out to be monumentally important. There are people who enter and alter the storyline of our circus with impacts that cannot be predicted. That is the way it is with my friend and lifelong fellow traveler Steven Ray Miller.

“When we met Steven in 1971, my wife Pam and I were refugees from reality in search of escape, miracles, and enlightenment. I was a returning Vietnam combat veteran, and she was a veteran of the wars of anti-war protests, civil rights protests, women’s rights protests from her apartment in Greenwich Village, and she was pregnant. The tall, thin, gray wisp of a young Jewish man from suburban New York, with kinky hair and the wide-open innocent eyes of a Duke sophomore stumbled into our Carolina forest hideaway, clearly a little fearful. We bonded instantly in a moment that Steven would come to call ‘his first non-New York experience.’

“For the next half century our lives would be entangled in one-derful ways. Sometimes he would show up as a first responder when our lives would slip off the rails and we needed a genuine friend, or shelter, or ransom, or just a ride to the airport as we disappeared into another adventure. He has been the best support anyone could ask for. And during those same years, we watched as the thin, grey kid discovered colors, and his heart as an artist, and leapt courageously from the bland predictable path of Duke sameness to the completely unpredictable world of following his passion into the land of HeartArt. We have shared unending laughter, travel, discovery, intimacy, spirit, joy, excitement, anticipation, and no small amount of tears and comfort when life surprised us. Somewhere along the line, our peculiar friendship became Love, and we became Family. Pam and I have been honored and humbled to walk beside him and be witnesses to his compassionate blossoming. I gaze daily at his works in my home, and smile.”

— *Donald T. McMahon*

Printing a large linoleum block at my home studio in Rock Hill, SC.

I used to use Styrofoam egg cartons to mix my paints.

Now I use pill cases. I still sit in that chair when I paint.





Fruit in Bowl
Linocut
6" x 4"
1977

Fruit in Bowl

This demonstrates the two basic principles of block printing.

Wherever you carve out the surface, the paper will show through.

The image reverses left to right.



Tree and Sky
Linocut
12" x 12"
1978

Tree and Sky

I was happy with the high contrast silhouette of this tree against the sky.



Pamela, T-shirt and Rainbow Pin
Linocut and colored pencil
12" x 12"
1978

Pamela, T-shirt and Rainbow Pin

After printing with gold ink, I hand-colored the rainbow pin with pencils.

McMahons Blast Off, 1981

Shortly before moving to Hawaii, we took one more shot in South Carolina.

We're All Bozos On This Bus.

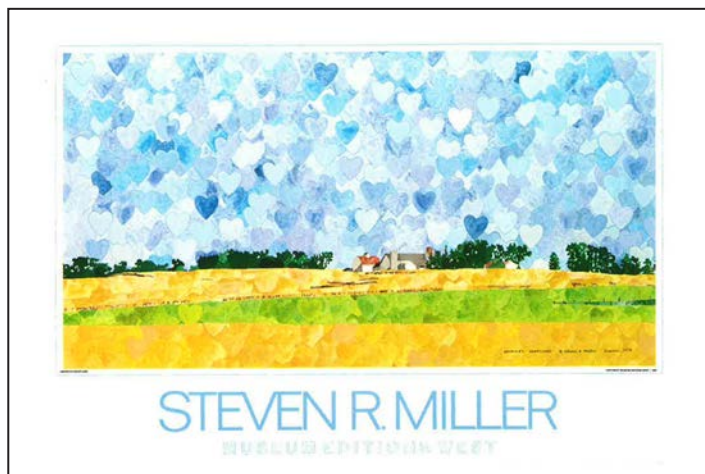
Lee Faulkner

Thanks to Rosalie Macklin for introducing me to Lee Faulkner, a gifted astrologer who lived in Pineville, NC — a short drive from Rock Hill. We became life-long friends. Lee was one of several friends who bought VW buses after seeing how much I enjoyed mine.

Pam & Donald T. McMahon

The rainbow pin returns — with two of my favorite smiles in the world.





America's Heartland

Gouache

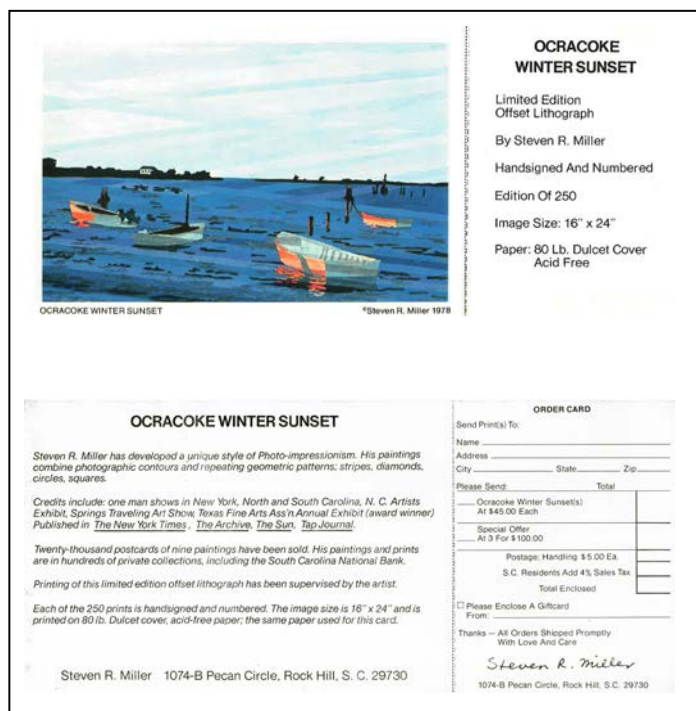
1978

Published as
a Poster, 1984
36" x 24"

America's Heartland

In the summer of 1978, I drove to California in the bus, largely using secondary roads instead of the Interstate. This was a farm in Iowa, and it was the first time I used repeating, overlapping hearts. Six years later it was published by Museum Editions West as a poster that was distributed nationally.

I have boasted that I was using the term *America's Heartland* before Ronald Reagan was campaigning for President.



Ocracoke Winter Sunset

Limited edition
lithograph
24" x 16"
1978

Ocracoke Winter Sunset

Thanks to Leonard and Lorrie Blumberg for buying this original painting in 1978. Leonard was an enthusiastic supporter of my art from the get-go. He also introduced me to the concept of "other people's money" as a source of funding my publishing efforts. I always looked forward to showing the Blumbergs my latest paintings whenever I visited Mamaroneck.



Birch Trees

Gouache

26" x 18"

1978

Available as
a signed,
archival print

How about that "new and improved" order form? Typeset with perforations and an offer to enclose a gift card.

Did I sell any 3-packs? Nope.

Birch Trees

A scene from southern Vermont. The birch trees are unpainted white paper.

Heartrise Over Manhattan

I submitted this to *The New Yorker* magazine in 1979 for a cover. Maybe I should try again?

Nebraska Grasslands

Another scene from my 1978 cross-country trip. Sometimes referred to as “Winnebagoescape.”



Heartrise Over Manhattan

Gouache
16" x 23"
1979
Available as
a signed,
digital print



Nebraska Grasslands

Gouache
19" x 19"
1979



Blue VW in Charleston
Colored Pencil
4.25" x 7.25"
1979

Blue VW in Charleston
One of my first attempts at rendering a car, this pencil drawing is not much larger than shown here. The metal balcony was tricky for me.

Silver Lake Jigsaw
I traced the pieces of a jigsaw puzzle onto my pencil drawing, and painted, piece by piece. Silver Lake is the harbor at the southern end of Ocracoke Island, on the Outer Banks of North Carolina. You can see the lighthouse in the distance.



Silver Lake Jigsaw
Gouache
22.5" x 18"
1979
Available as a jigsaw puzzle and a signed, archival print

Cover art for The Sun, Issue 63, January 1981

I first met Sy Safransky at a crafts fair at Duke. In 1974, he started *The Sun*, an independent, ad-free magazine that for more than fifty years has used words and photographs to evoke the splendor and heartache of being human. Kudos to Sy for his vision and tenacity.

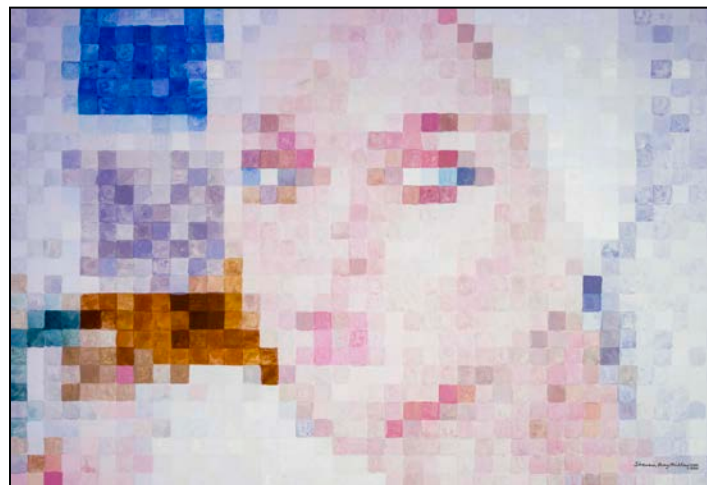
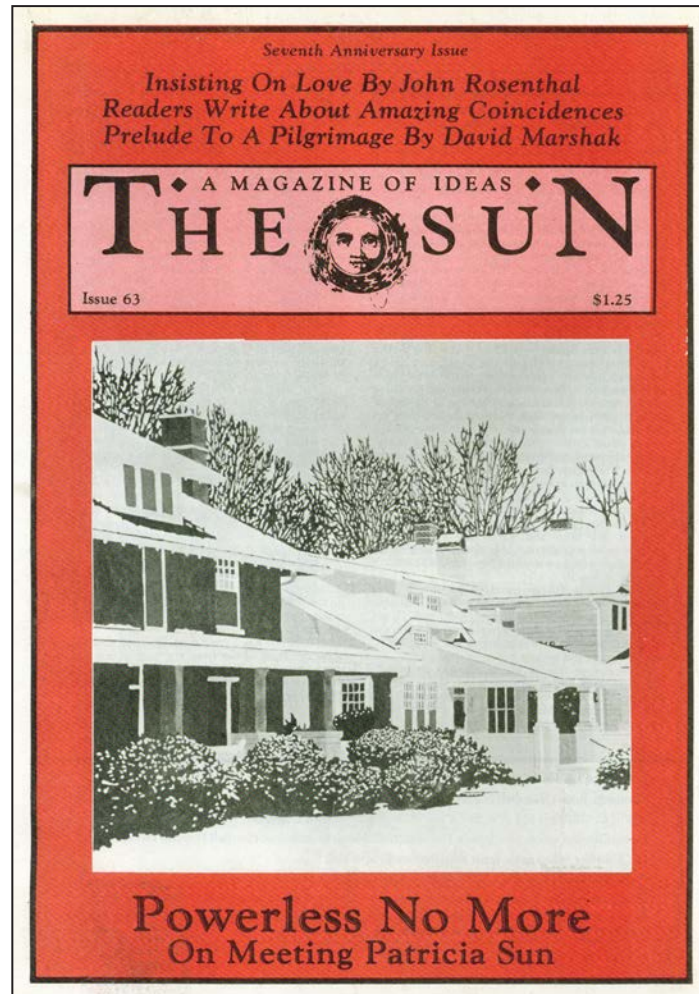
The Farther You Get, The Better She Looks

This came from a still photo of a pixelated image on a TV screen. I think it was a soap commercial.

In 1973, I saw the movie *Westworld* and I was so amazed by the “grid vision” I saw through Yul Brynner’s (computerized) eyes, I gasped out loud.

Boston Light Beams

This is a view from Hingham, Massachusetts. Boston Light is the oldest continually used and last staffed lighthouse in the country, and dates back to the Revolutionary War.



The Farther You Get, The Better She Looks
Gouache
26" x 18"
1981
Available as a signed archival print



Boston Light Beams
Gouache
52" x 14"
1982
Available as a signed archival print



ARTS and CRAFTS Trucks

In 1982, I was commissioned to paint murals on the sides of the ARTS truck, and CRAFTS truck — semi-trailers that were converted to traveling art studios. My first job with the South Carolina Arts Commission in 1974 was teaching painting and printmaking on the ARTS truck. We would do a two-week residency in towns throughout South Carolina, then I would return to Durham for two weeks. There are few towns in South Carolina that I have not worked in or driven through. My largest paintings...so far.

25th Anniversary Springs Art Show

This is an offset serigraph, using a hand-cut stencil for each color that was printed two solid colors at a time on a Heidelberg offset press. Thanks to Stephen R. McCrae, Director of Art Services at Springs, for hiring me for this project.

Two Hot Air Balloons

I enjoyed going to several balloon launches in Statesville, North Carolina.

In 1990, I met Malcolm Forbes at the premiere of *Egg Magazine* in Los Angeles. I had hopes of selling this painting to Mr. Forbes, who was an avid balloonist. Unfortunately, he died 8 days later.



25th Anniversary Springs Art Show
Limited edition
offset serigraph
23" x 35"



Two Hot Air Balloons
Gouache
18" x 27"
1983



*Computer
Incarnations I*
Gouache
16" x 25"
1984



*Computer
Incarnations II*
Gouache
16" x 25"
1984



*Computer
Incarnations III*
Gouache
16" x 25"
1984

*Computer Incarnations
I-II-III*

Pursuing my interest
in "grid vision," I painted
this triptych, going from
regular, to pixelated, to
exploding pixels.

3 Sailboats

Thanks to Betsy Oakleaf for her friendship and support for 45 years. And thanks to her husband, Paul Richards, for many enjoyable sailing adventures, including my only clam digging experience on Chebeague Island, Maine.

Steven Ray Miller

Thanks to Lee Faulkner, who took this photo, which I used as the back cover of my first catalog in 1986. I felt lucky to have Mom and Dad smiling over my shoulder.

2 Scullers

I did several paintings of scullers from a visit to Connecticut.



3 Sailboats
Gouache
17" x 17"
1985
Available as
a signed,
archival print



2 Scullers
Gouache
30" x 22.5"
1986



*House Portrait,
Greenwich, CT*
Gouache
35.5" x 23.5"
1986

*House Portrait,
Greenwich, CT*

Commissioned by James J. Dunn, Publisher of *Forbes Magazine*, this is a large and complex house portrait.



*Prudential Agency,
Chincoteague, VA*
Gouache
30" x 22"
1987

Prudential Agency

Thanks to Jeffrey Kurzweil for my introduction to Al Viebranz, who commissioned this painting from a Polaroid photo he had taken. Our first meeting was outside the East Wing of the National Gallery of Art, where Al was the Assistant to the Director. There was no way to bring my art portfolio in and OUT of the East Wing, so I leaned my shrink-wrapped prints against the Henry Moore sculpture outside the entrance. Al bought an *Ocracoke Winter Sunset* lithograph for \$45. cash, and I watched him walk into the National Gallery with my artwork under his arm — a VERY happy moment for me. Al was very encouraging and supportive — another mentor who really helped me along the way.



*Gladioli and Necktie
Pencil Cup*
Gouache
18.5" x 29"
1987
Available as a signed,
framed mini print

*Gladioli and Necktie
Pencil Cup*

This was my post card advertising my booth at the New York Art Expo in 1988.

Steven R. Miller

ONE PERSON SHOW
GOUACHE PAINTINGS
LIMITED EDITION SERIGRAPHS

MILLER DESIGNS
9509 VIA SALERNO
BURBANK, CA 91504
818-768-2424

10th Annual
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JAVITS CONVENTION CENTER • MARCH 17-21, 1988

BOOTH 1142

My booth at the New York Art Expo in 1988

Carson Tredgett

Carson came up from Charlotte, NC, to visit my booth and see our latest serigraph, *Flower Stand*, on display.

Mom and Her Three Sons

From a birthday party in the late 1980's. Could our glasses have been any bigger?



Chapter 8: Serigraphs

Serigraphy, also known as silk screening, is a stencil-based printing process in which ink is forced through a fine screen onto the paper beneath. Screens were originally made of silk, but they are now made of finely woven polyester or nylon.

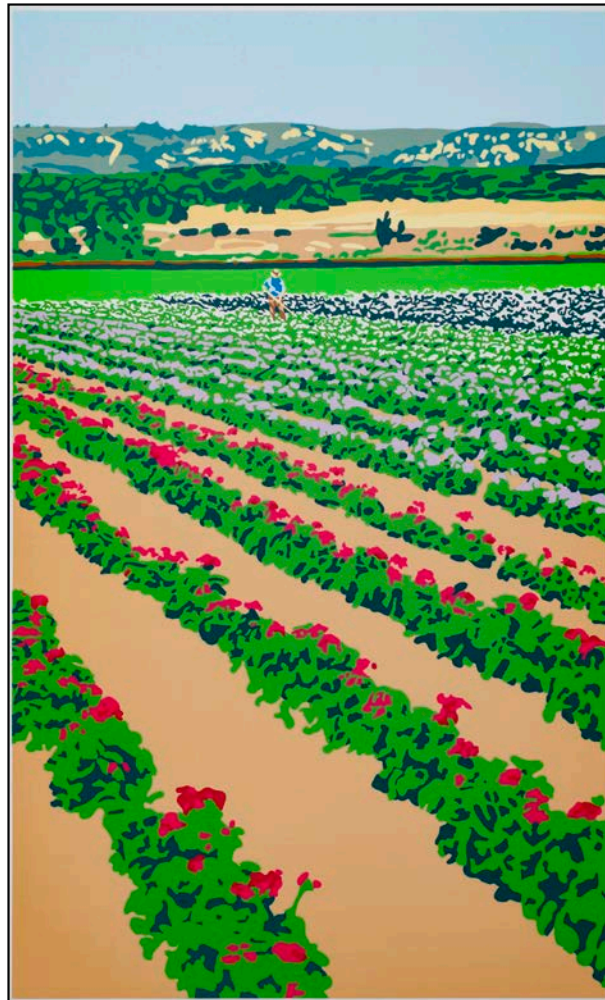
Serigraphs make it possible to create very crisp and smoothly saturated colors. The challenge is to design a print with as few colors as possible, because each color requires a separate screen.

California Flower Fields

In my cross-country travels in 1978 I came upon this scene near Lompoc, California. Yes, I jumped out of my 1971 VW bus and started clicking. Remember — these were the days of film — with no results to be seen until the film was processed days later. I felt incredibly lucky to have seen this scene.

I am very pleased with the very deep depth of field, from the row of flowers right at your feet, to the worker who is very small, and the layers of hills in the background.

This is my most valuable print — I only have a few left.



California Flower Fields
Serigraph
15" x 25"
1980

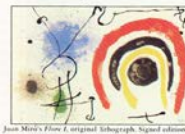
Original Print Collector's Group Magazine Ad

In 1980, I formed Flower Fields Associates, a limited partnership to fund the printing and marketing of *California Flower Fields*. I sold a portion of the edition to the Original Print Collectors Group. This ad ran in several national magazines. Thanks to Martin Witte, Bill Witte, Andy Erdman, and Libby Ladu for your help in launching my publishing career.

What your home could have in common with the Met, the Tate, and the Louvre



M. William Schlegel's *Terrace View*, original serigraph. Signed edition of 100.



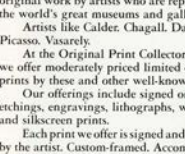
Joan Miro's *Flow I*, original lithograph. Signed edition of 50.



John De Boer's *Floral Poppies*, original serigraph. Signed edition of 25.



Thom de Jung's *French Dresser*, original etching. Signed edition of 175.



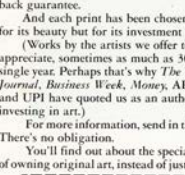
Franklin S. Calverton's *Surreal*, original hand-colored etching. Signed edition of 200.



John De Boer's *Reflections*, original serigraph. Signed edition of 200.



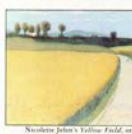
Steven R. Miller's *California Flower Fields*, original serigraph. Signed edition of 300.



John De Boer's *Floral Poppies*, original serigraph. Signed edition of 25.



John De Boer's *Floral Poppies*, original serigraph. Signed edition of 25.



Nicolette John's *Yellow Field*, original etching. Signed edition of 175.



John De Boer's *Floral Poppies*, original serigraph. Signed edition of 25.



John De Boer's *Floral Poppies*, original serigraph. Signed edition of 25.

Original print collectors group, Ltd. 215 LEXINGTON AVE. DEPT. PO-8, NEW YORK 10016
PLEASE SEND ME YOUR FREE COLOR CATALOG, LATEST NEWSLETTER AND OTHER INFORMATION.

NAME _____ (PLEASE PRINT)
ADDRESS _____
CITY _____
STATE _____ ZIP _____



John De Boer's *Floral Poppies*, original serigraph. Signed edition of 25.



California Flower Fields

This sixteen-color serigraph has received awards from Curators of the Whitney Museum of American Art. It was printed by Master Printer Carson Tredgett in the summer of 1980 at Lotus Studios in Charlotte, NC. I was the “racker” who pulled the sheets off of the press and placed them onto drying racks. Each sheet is printed 16 times, once for each color. In order to complete an edition of 300, we started with 500 sheets of paper. That is 8,000 squeegee pulls! Carson did an AMAZING job of cutting the films, and keeping the prints “in register,” (properly aligned) to produce smoothly saturated and crisply defined areas of color.

Lady on the Beach

A scene from my visit to the Breakers Hotel in Palm Beach, Florida in 1981. One of my favorite compositions that I have painted several times. Once again, kudos to Carson Tredgett's extraordinary skill in registering the smooth shapes of the hat in the sand.

Offerings to the Buddha

This hand-colored serigraph shows a statue of the Buddha in Golden Gate Park in San Francisco.

I chose to show the statue only in lines, and the offerings of carnations and fortune cookies in color.

Flower Stand

I came upon this scene on the Upper East Side of Manhattan. I was attracted to the red, white and blue awning, brightly colored flowers, and the silhouette of an interested customer.



Lady on the Beach

Serigraph
24" x 16"
1981



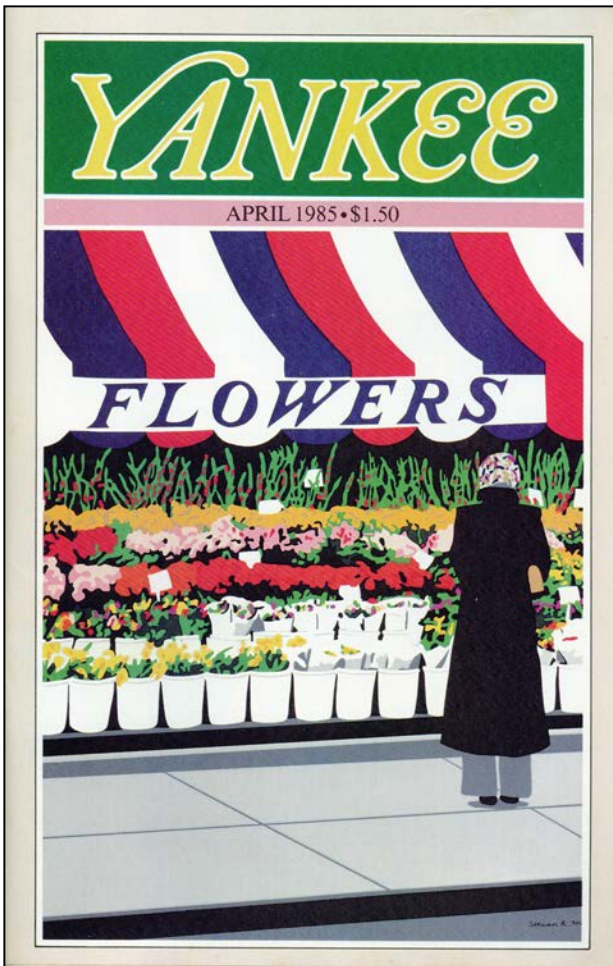
Offerings to the Buddha

Serigraph and
Gouache
23" x 15"
1981



Flower Stand

Serigraph
21" x 29"
1985



Yankee Magazine
Cover
April, 1985

Flower Stand was featured as the cover of *Yankee Magazine* in April 1985 — my first national magazine cover. Norman Rockwell painted 322 *Saturday Evening Post* covers!

Snowscape

I was visiting Rick Carro on Capitol Hill in Washington, D.C. in 1979, just in time for a big snowfall. If you are an old car enthusiast, you will recognize the Ford Torino, and VW Karmann Ghia. There has been great debate over the years as to the identity of the third car. What is your opinion? My guess is a Chevy Vega.



Snowscape
Offset Serigraph
20" x 30"
1986

Chapter 9: Posters and Pencil Cups

In the early 1980s I wanted to reach a wider audience, and entered the world of fine art posters, which were very popular at that time. My entry point was a pencil cup painting. Several publishers helped me gain some national exposure with my pencil cup paintings. Several years later, my Mom said, “Enough with the pencil cups.”



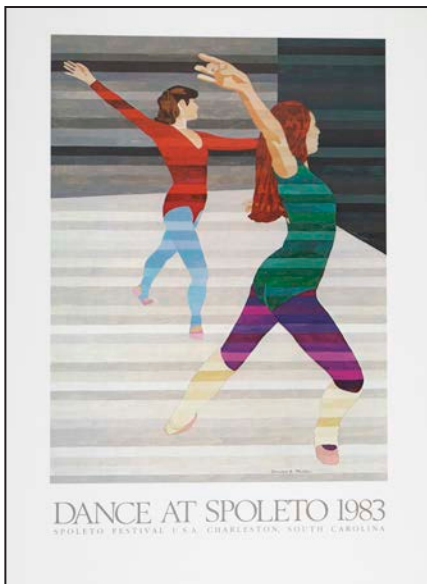
*San Francisco
Art Expo Poster*
24" x 36"
1981

San Francisco Art Expo
This was my first pencil cup poster. Thanks to Beth Ross Johnson for providing the fabrics and cups for this still life.



*Pencils With
Patchwork
Poster*
26" x 35"
1982

Pencils with Patchwork
Published by the New York Graphic Society, this poster received nationwide exposure.



*Dance at
Spoleto
Poster*
18" x 24"
1983

Dance at Spoleto
In 1983, I entered a statewide contest for the Dance at Spoleto poster for the Spoleto festival in Charleston, SC. My painting was chosen from 120 entries.

Pencil Cup Revisited

My largest (26" x 38") and most complex pencil cup painting.

There is no white paint here — what we see as white is unpainted paper.

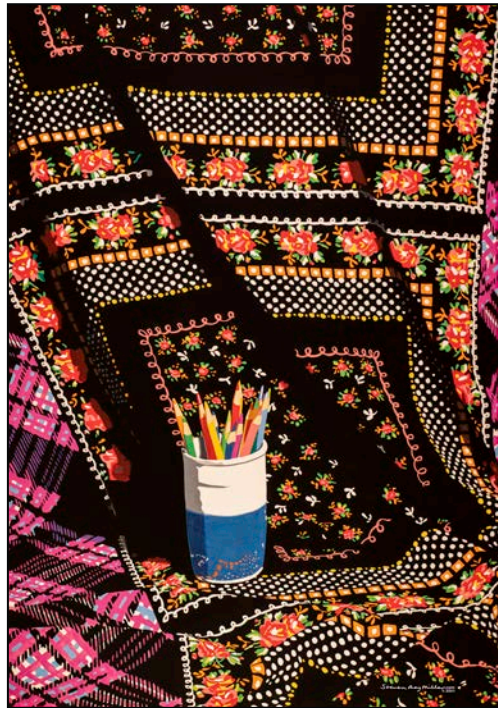
Cathy and Rich Preiss

Rich Preiss and I have been best friends since we were in the 5th grade in White Plains, NY. I met Cathy Ray in 1976 while we were both working for the SC Arts Commission. In the summer of 1978, they were both at the Penland School of Crafts. I suggested they should meet each other. While I was traveling cross-country, I made phone contact with Rich and asked him if he had met Cathy. He said, "Yeah, she is right here." 46 years later... here we are. Cathy lent me this fabric in 1984. A few months ago, she gave me a surprise gift!

1984 Springs Art Show Catalog

Pencil Cup Revisited was chosen from entries from 325 North and South Carolina artists and awarded "Best Painting or Drawing on Paper" by Nicolai Cikovsky, curator of American Art at The National Gallery. He said, "It recalls Matisse."

My best review...so far.

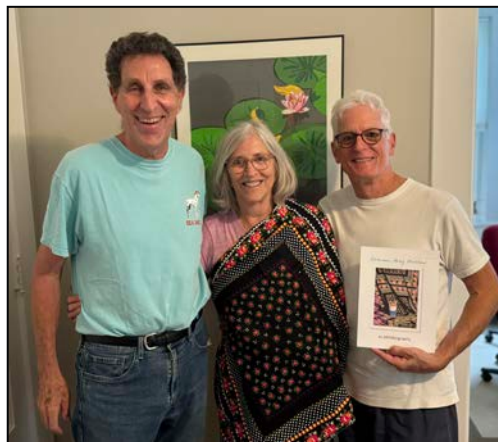


Pencil Cup Revisited

Gouache
26" x 38"

1984

Available as a signed, digital print and jigsaw puzzle



Steven R. Miller
Rock Hill, S. C.

\$500 Merit Award Paintings and Drawings on Paper

A painter, poster artist and silkscreen printer, Miller first entered the Springs Art Show in 1972 as a Duke University senior. His first entry was selected for the 1972-73 Springs Traveling Art Show.

Miller has been a full-time artist since 1979 and his posters have been published by the New York Graphics Society, which recently reprinted as a fine arts reproduction his painting, ZINNIAS IN YELLOW VASE. Other posters have been published by Museum Editions West in Los Angeles, Calif. Miller designed the poster for the 25th Anniversary of the Springs Art Show in 1983, and also in 1983 won a poster competition sponsored by Spoleto U.S.A. He has had 17 one-man shows.

Judge's Comment

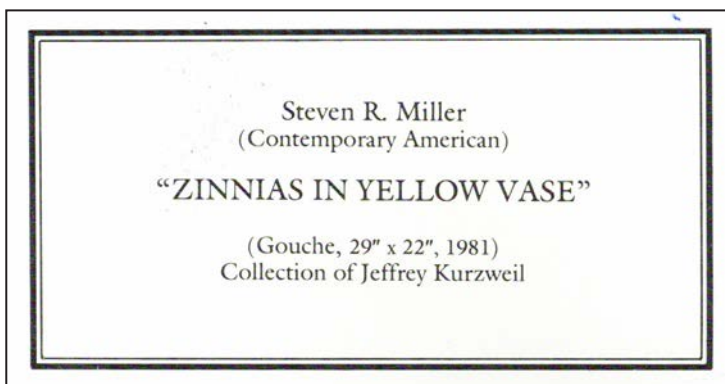
"A work of tremendous scale. It has a splendid sense of design and coloration which carries marvelously; it recalls Matisse."



*Zinnias in
Yellow Vase*
Poster
22" x 30"
1984

Zinnias in Yellow Vase

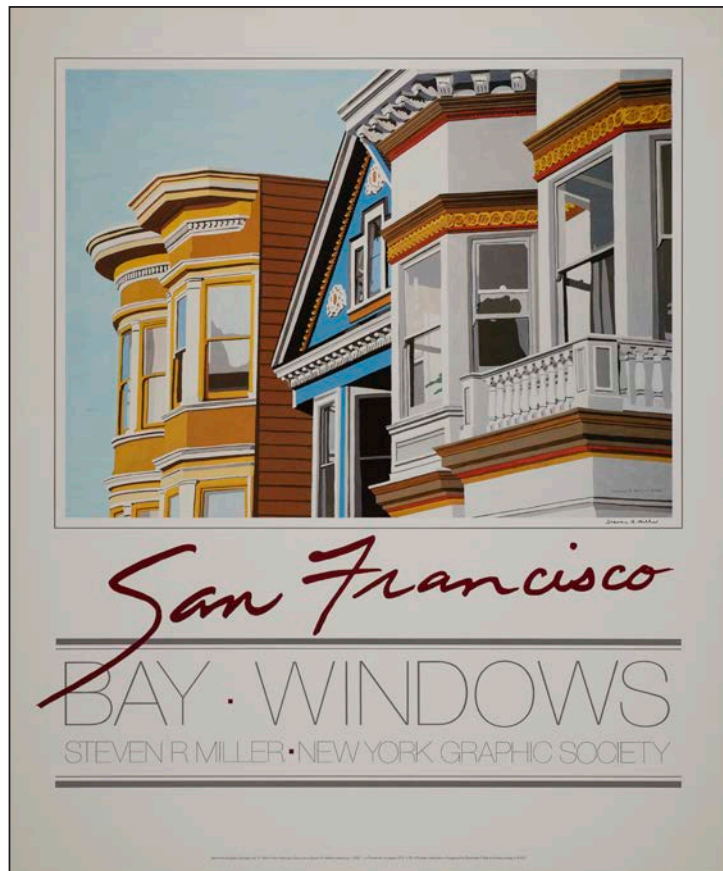
Did you watch *Wheel of Fortune* in the 1980's? Do you remember the 3 rotating rooms full of furniture and appliances? This print, published by the New York Graphic Society, was offered as a prize more than a dozen times. Truth be told, it was only chosen a few times, when the contestant had a few hundred dollars that they still needed to spend. "OK, Pat, I'll take the lithograph." When it was chosen, this is what we heard: "This beautiful lithograph, appropriately titled *Zinnias in Yellow Vase*, will brighten any room." *Wheel of Fortune* had 40 million viewers back then — 1 out of every 7 Americans saw this painting! Definitely a few of my "15 minutes of fame" promised to all of us by Andy Warhol.



I was delighted to see "Contemporary American" and surprised to see the misspelling of "gouache." Another publisher misspelled it "guache."

San Francisco Bay Windows

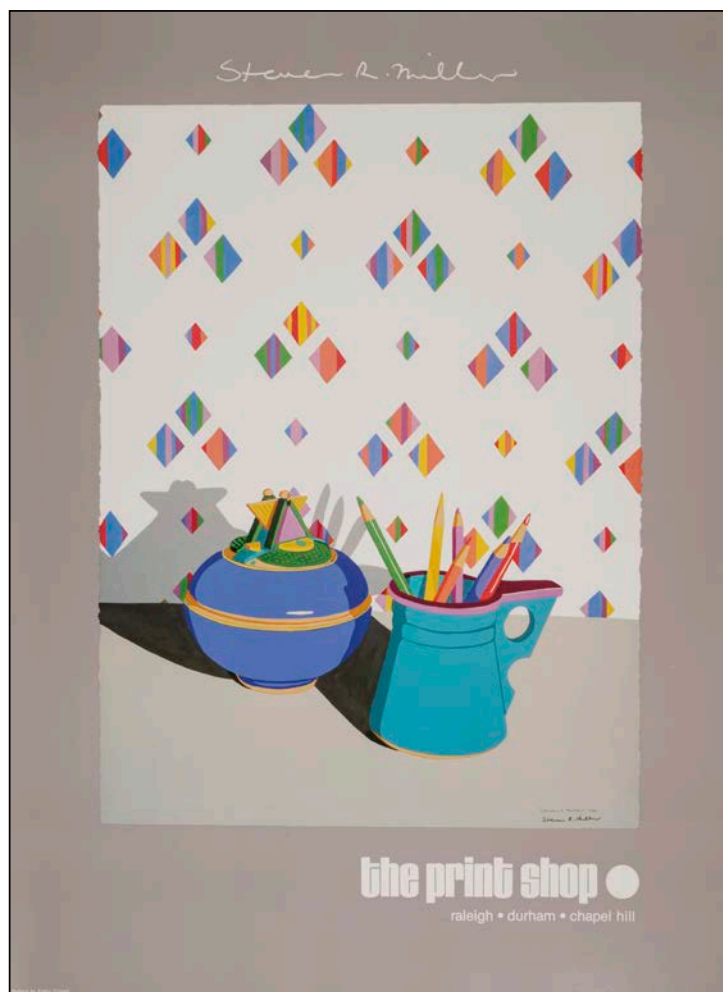
I have enjoyed doing many paintings of San Francisco. Thanks to Chris Dunn, this poster was used on the set of the TV soap opera *Santa Barbara*.



San Francisco Bay Windows
Poster
25" x 30"
1984

The print shop poster

In 1985 I was commissioned by the print shop to do a poster to celebrate the opening of their Raleigh store.



the print shop poster
24" x 33"
1985

Chapter 10: California

In 1986, after 10 years in Rock Hill, South Carolina, I was ready for a change. My high-school friend, Peter Steen, invited me to move into a house in North Hollywood, with two of his friends. I loaded up the bus... and moved to California. North Hollywood, that is.

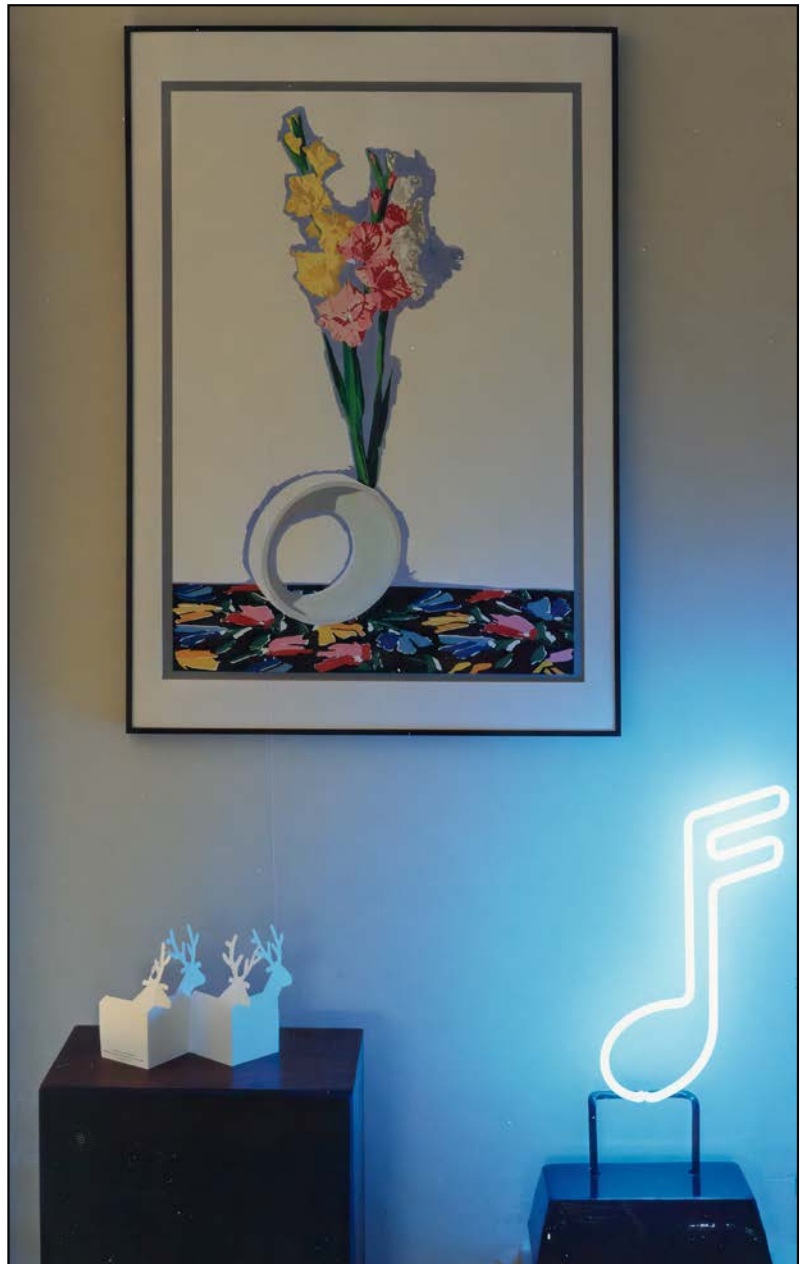


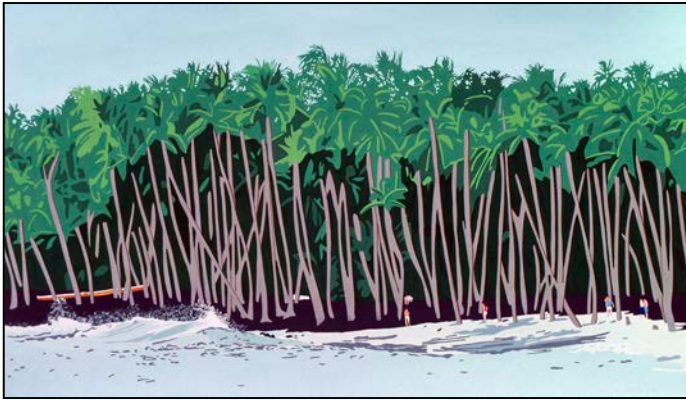
*North Hollywood Group Shot.
Left to right: Peter Steen, Chris
Dunn, Roger Cortes, me, and
Kevin Quinn.*

This photo was taken at
5811 Agnes Avenue in North
Hollywood. Many thanks to
these guys for welcoming
me to Los Angeles.

*5811 Agnes Avenue
Living Room*

How's this for LA in
the 1980's? I loved
painting gladioli.





Black Sand Beach

Gouache
29.5" x 17"
1989

Black Sand Beach

Thanks to an invitation from Jim Brand, I visited Hawaii in 1983 — a great adventure for me. I had never seen a black sand beach. I was pleased with the trees waving in the wind, and the spray of the crashing waves.



Van Gogh on Lithium

Gouache
27" x 19"
1989

Van Gogh on Lithium

What if Van Gogh “stayed in the lines?” I made a stencil from a chosen brushstroke, and repeated the shape, precisely, throughout the painting. A farmscape from upstate New York.



Southernmost House, Key West

Postcard
1990
Available as a signed, framed mini print

Southernmost House, Key West

This is the southernmost point in the continental United States. It is closer to Havana than Miami. The Southernmost House was the first home in Key West with electricity. Thomas Edison was engaged to oversee the electrical design and installation for the house. In the 1930s air conditioning was installed. Five U.S. Presidents have stayed here. The Southernmost House is now being operated as an 18-room bed and breakfast.

Still Waters

A scene from Marblehead, Massachusetts, as seen from Fort Sewall. I believe that if I am remembered as a “one-hit wonder,” THIS will be it. It seems to have the most widespread appeal of any of my paintings.

I once lost a sale to a woman who said it would make her seasick! That is the best “rejection” I have experienced so far.

There are two small hearts in the water near the top of the painting.

Jim Brand in NYC

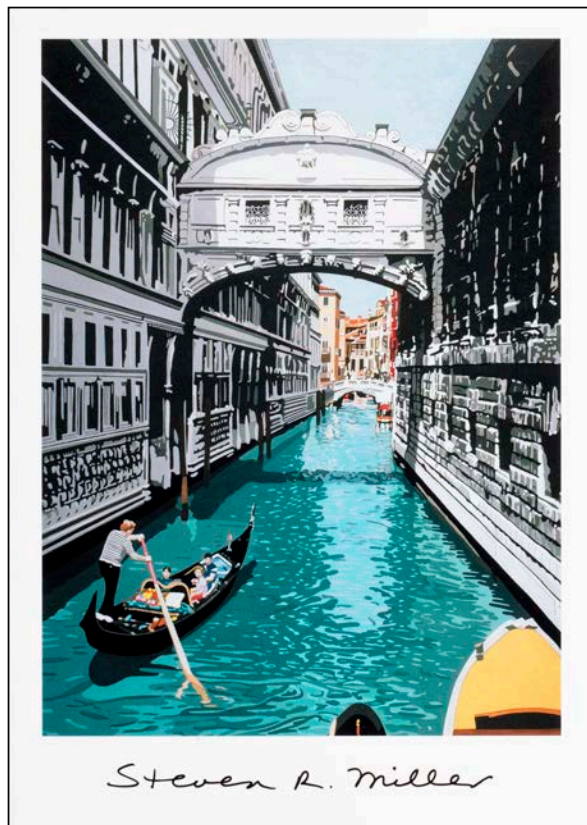
This was the very memorable day in 1990 that Jim Brand purchased the original painting, *Still Waters*, for \$5000, making it possible for me to publish it as a limited edition lithograph.

Bridge of Sighs

An iconic view of Venice, Italy, made possible by borrowing a photo from a friend’s trip to Europe. Although I have been to 49 of the 50 United States, I have not (yet) been to Europe. I have been fortunate to be able to paint my collectors’ photos from beautiful places around the world.



Still Waters
Limited edition
lithograph
25” x 18”
1990



Bridge of Sighs
Postcard
1990
Available as a
signed, framed
mini print



*Reflections
of Venice*
Gouache
19.5" x 29"
1991



Venetian Bridge
Limited edition
lithograph
9" x 13.5"
1991



*Small View
of Venice*
Limited edition
lithograph
9" x 13.5"
1991

Reflections of Venice

Thanks to my Duke
classmate, Alan Shaw,
for allowing me to paint his
photo. What an intriguing
perspective!

Venetian Bridge

Thanks to Chris and Mary
Ellen Kiehne, for adding this
painting to their collection,
and many parties and
introductions to their
friends over the years.

Small View of Venice

I enjoyed painting this
dynamic perspective, and
contrast from bright sky to
dark reflections in the water.

The Party Machine

Thanks to David Leaf for an introduction in 1991 that led to me being hired as the “Graffiti Artist” for the premiere episode of *The Party Machine* with Nia Peeples. Arsenio Hall created *The Party Machine* as a televised afterparty to his own program. During the taping, I completed a 4’ x 8’ painting on Plexiglass.

My wardrobe, including beret, was waiting for me in my dressing room. At 39, I was much older than any of the dancers — my friends suggested that I should have been called the “Graffiti Accountant.” It was a one-night gig.

Lorrie’s Tulips

One of many paintings collected by Lorrie and Leonard Blumberg. I have always enjoyed painting tulips.

Tulips and Hearts

I love the shadows and overlapping hearts as they climb the wall.



The Party Machine
Acrylic on Plexiglass
8’ x 4’
1991



Lorrie’s Tulips
Note Card
1992
Available as a signed, framed mini print



Tulips and Hearts
Note Card
1992
Available as a signed, framed mini print



Solo Lily
Note Card
1992
Available as a signed,
framed mini print



Oriental Floral
Note Card
1992
Available as a signed,
framed mini print



Striped Daffodils
Note Card
1992
Available as a signed,
framed mini print

Solo Lily

One of my favorite lily paintings from 43 years ago. Even today I love water lilies for their beauty, simplicity, and feelings of peace. Thanks to Rick and Laura Carro, for collecting many of my paintings, and hosting me at their home and bed and breakfast for several decades.

Oriental Floral

I saw these silk flowers on the mantel at my cousin's house. Thanks to Teri Miller Piccozzi for such a beautiful display. I enjoyed experimenting with the subtle triangles that permeate this painting.

Striped Daffodils

I enjoyed combining the vertical stripes with the refracted water and cast shadow.

2 Hawaiian Lilies

I was intrigued that, in Hawaii, the lilies bloom on stems, instead of on the water’s surface.

Amaryllis

In 1992, I published *12 Floral Note Cards* and conducted a sweepstakes to determine the most popular painting. *Amaryllis* was chosen to be published as a limited edition lithograph.

Johnny Carson’s Final Tonight Show Ticket

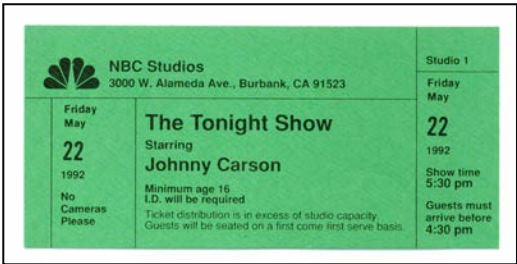
When I moved from North Hollywood to Burbank, Roger Cortes was my housemate. He was one of the audio engineers for *The Tonight Show* and gave me his ticket to Johnny Carson’s final show on May 22, 1992. Although I have “misplaced” my Woodstock ticket, I know where this one is. There were only 500 guests in the studio audience.

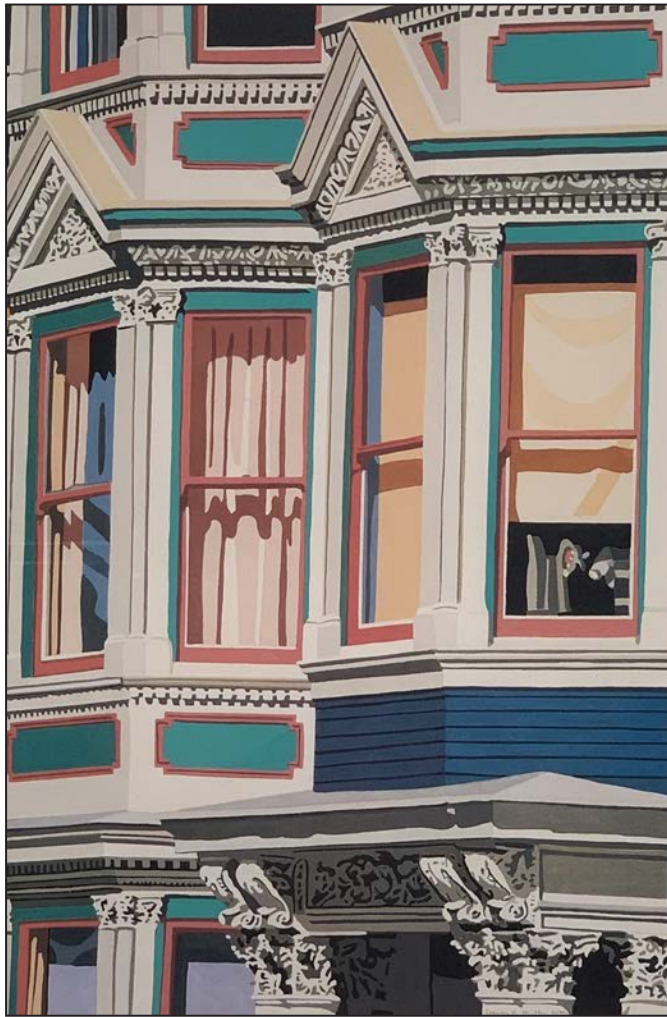


2 Hawaiian Lilies
Note Card
1992
Available as a signed, framed mini print



Amaryllis
Limited edition lithograph
9” x 13.5”
1992





Victorian Windows

Limited edition
lithograph
9" x 13.5"
1992



San Francisco Rooftops

Limited edition
lithograph
25.1" x 15.4"
1992

Victorian Windows

I have always been drawn (pun intended) to the architecture of San Francisco. The details of the wood construction, bright colors and the crisp shadows are a joy for me to paint.

San Francisco Rooftops

This is probably my most complex painting. It features 82 buildings, 671 windows, 3 hearts, and one human being.

While visiting San Francisco in 1978, I spent a night at the Holiday Inn at the corner of Van Ness and Pine, 20+ stories up, and took a photo with a zoom lens that became the basis of this painting. I did a very detailed line drawing, which I printed as a one-color black ink serigraph, then used several coats of gouache to create these saturated colors. YES.... I do like to "stay within the lines"....

After working on this painting for 3 months, I woke up one morning and decided "Today is the day I will complete this painting." I did that every day for the next two weeks, then FINALLY signed it and called it "done." I have referred to ***San Francisco Rooftops*** as my "Sisyphus painting," as I could have continued to paint on it for the rest of my life.

Blue Chevy Hill

Another San Francisco scene — a punny title derived from Fats Domino's "I found my thrill on Blueberry Hill."

South Beach Deco

The Art Deco district in Miami Beach, Florida, was in a state of decline when I visited there in the early 1980's. Now it is some of the hottest real estate in the country. I wanted to capture the distinctive feeling of these hotels and enjoyed bending the shadow of the National.

Dog Dip Afternoon

Do you remember *Dog Day Afternoon* — the movie starring Al Pacino? It became *Dog Dip Afternoon*.

The banner proclaiming "Free Dog Dip Every Saturday" caught my eye when I saw this scene featuring the Acme Farm Supply building in downtown Nashville, Tennessee, in 1992. Painting a precise checkerboard with two coats of gouache is a tedious and challenging process.



Blue Chevy Hill
Gouache
18.25" x 29.25"
1993



South Beach Deco
Gouache
30" x 22"
1993



Dog Dip Afternoon
Limited edition lithograph
18" x 25"
1993

“The meticulous, colorful art of Steven Ray Miller has delighted me for over 40 years. Even as I write, I see on a wall directly across from my desk an all-time favorite in my painting-filled house, *Dog Dip Afternoon*. It never fails to make me smile. In fact, I can almost guarantee that any painting or community project Steven creates comes from his heart and is explicitly designed, probably subconsciously, to project pleasure and the happy satisfaction we overlook as an alternate possibility to the day-to-day fiddlings that keep us busy.

“Steven’s outlook on life is translated into art that is carefully precise and detailed but doesn’t lose any of the resulting delight that it produces. People who stand in front of any of his paintings might express actual awe at how the flowers, buildings, boats or even full cityscapes transform with a new kind of light and color under the artist’s brush. They will certainly lean forward and think ‘how did he do that?!’ when they realize the prodigious amount of time and patience it must take to produce both the work and resultant emotion.

“And to leave out the artist behind the art would be ridiculous. Steven Ray Miller exudes energy, talent, and endless enthusiasm for his work, his friends and family, and his community, to which he ‘gives back’ by sharing numerous donations of time and art. While we all change over time, I can assure you that the constant in this artist’s life has been dedication to his exacting, optimistic art and the love of creating it for the pleasure of others.”

— *Lauren Hildebrand, Arts Educator and Writer*

Chapter 11:

Back to Durham

I visited Durham in October 1993, to attend my 20th Duke reunion. While staying with Bo and Sita Lozoff, I was introduced to Catherine Dumas, who was volunteering for the Human Kindness Foundation. We spent a few wonderful weeks together. I returned to California, packed up my stuff and moved back to Durham. We were married in August 1994.



*Ninth Street,
Durham*
Limited edition
lithograph
11" x 8.5"
1994



Ninth Street, Durham
Ninth Street is one block from Duke University's East Campus. This painting depicts 1994, when the Ninth Street Bakery was still on Ninth Street. Fortunately, the Ninth Street Bakery is still thriving in downtown Durham. Elmo's is there now — serving great food for a long time. You can actually see the ingredients in all of their dishes! Not many restaurants will do that. The familiar checkerboard of Barnes Supply has been part of Durham's landscape for many decades.

*Wedding Photo (Left to Right)
Sita and Bo Lozoff, Catherine,
me, Donald T. and Pam
McMahon*



*Peaceful
Harbor*
Limited edition
lithograph
30" x 22"
1994

Peaceful Harbor
I came upon this seascape as I was driving to Portsmouth from Rye Beach, New Hampshire. The lithograph is large and vibrant, with two small hearts; one is in the sand.

Duke Gardens in Bloom

The Sarah P. Duke Gardens at Duke University feature a myriad of flowers year-round.

There are several small hearts in this painting. They will be hard to see at this small size.

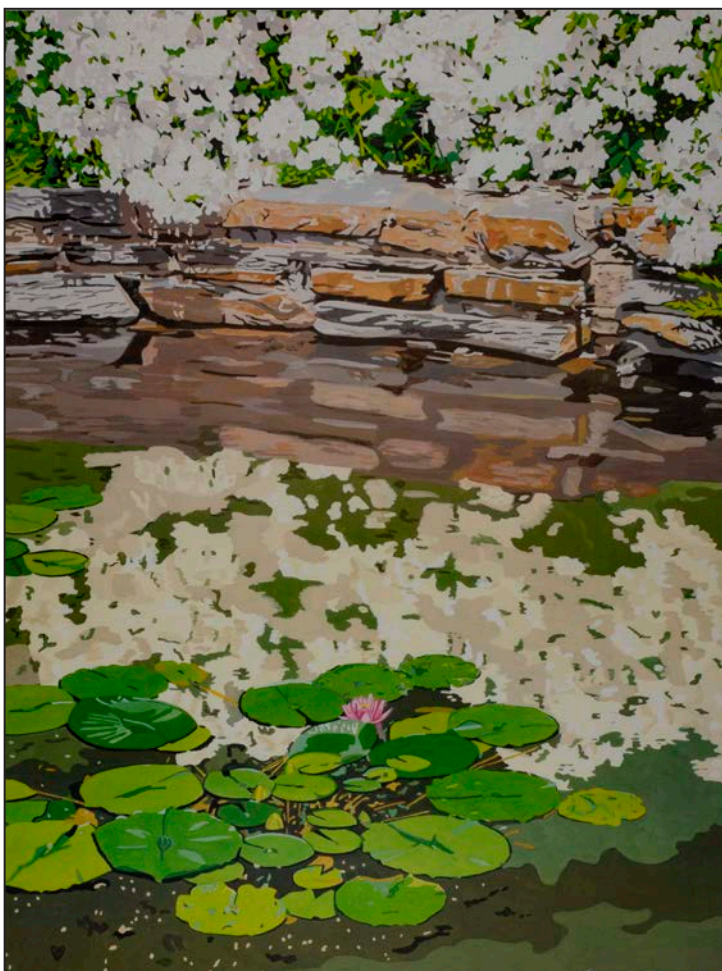
Reflections of Duke Gardens

White azaleas in bloom, lily pads and Duke stone, quarried in nearby Hillsborough, are reflected in this painting. I encourage you to visit Duke Gardens, beautiful and peaceful oasis.



Duke Gardens in Bloom

Limited edition
lithograph
24" x 18"
1995



Reflections of Duke Gardens

Limited edition
lithograph
18" x 24"
1995

Have Frame Shop, Will Travel 

We make **HOUSE CALLS!**
Save time and take the guess work out of matching your decor. We come to your home or office with frame and matboard samples. Enjoy the confidence of knowing you've made a great choice!

Locally Owned and Operated by Steven & Catherine Miller

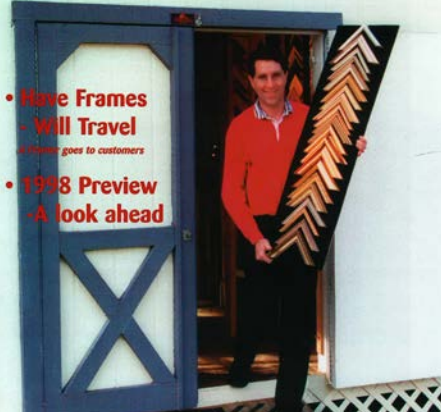
- 23 Years of Experience
- References Available

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SOUTHEASTERN FRAMER
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Serving the Framing Industry



- Have Frames
- Will Travel
- *It comes goes to customers*
- 1998 Preview
- A look ahead

Have Frame Shop, Will Travel 

Framer makes House Calls

By Kathy Wagnell

Steve Miller matches the mat and frame perfectly with the customer's lifestyle and color scheme without ever leaving a client walk through his office door. In fact, Miller does not have an office, just a home. Owner of *Have Frame Will Travel*, the Durham resident is using the innovative approach of bringing personalized framing services to the home and office for a perfect match.

"There are a lot of people who are frame shop phobic or are just very busy," said Miller. "With this method, I can bring the mat and frame samples and see where the finished product will go. And I don't charge for house calls."

"...The problem with frame shops sometimes is the person who is taking the order is not the person who will do the work. I can offer more."

Miller says he enjoys going solo in this business because he always knows what is going on with his projects. Working in a rustic but new two-story barn behind his home, Miller enjoys a large work space and no overhead expenses. His vehicle is a 1971 VW van with more than 300,000 miles on the odometer and six engines to its credit.

"I don't advertise much because I find I get most of my business by word of mouth referrals from happy customers. Nothing works better," says the New York native, adding that he wants his customers to be happy every time they look at their framed work of art.

An accomplished artist for 23 years with one other business of his own, Miller Designs, fans of his paintings and limited edition prints of "classified masters" may wonder why Miller is now presenting a one-man show in the framing business. Actually, Miller's framing and art business live a natural co-existence and is just another example of his philosophy of going solo and being his own agent and promoter.

"*Have Frame Will Travel* is terrific exposure for my works," said Miller, whose energy and enthusiasm for both businesses is contagious. "After I finish a job I mention to them that I am an artist and most will say, 'Oh, I'd love to see your work.' Some people assume artists are flaky and kind of nuts, but I'm not. If I see a blank wall space, I go for it."

A graduate of Duke University in 1973 with a psychology and studio art degree, the 45-year-old began, out of necessity, to frame his own paintings and prints. He recently returned to frame his own paintings and prints.



Steve Miller works on a job he picked up.

Durham to marry his fiancée, Catherine Dumas, whom he met at a 20-year college reunion. They are now dating parents of two-year-old Eli and are enjoying the village town with its small town atmosphere and convenient opportunities.

Ever mindful of networking and community involvement, Miller is the only artist registered with Durham's Chamber of Commerce. His art work filled with vivid colors and precision resembling photographs hangs in the Chamber as well as the offices and homes of corporate America including Philip Morris, NationsBank and PepsiCo.

To simplify the selection of mat and frame, Miller talks with customers in their homes.

Page 2 — SOUTHEASTERN FRAMER — January, 1998

In the late 90's I started attending several networking groups as an artist. After several requests to frame artwork, I launched **Have Frame Shop, Will Travel**. I loaded up the bus with frame samples and matboards, and made house calls to my clients' home or office. It was helpful and convenient for the client to be able to make choices "on location," and it saved them two trips to a frame shop. Unfortunately, it eventually became clear that if I traveled twice to your home for a \$150. frame, I was not making much profit. Taking the frame shop "off the road" was a big first step in becoming a "recovering non-profit." I am still working on that goal.

Eli and Bus

I think Eli was 3 or 4 when this photo was taken. Many joyful memories of our travels in the bus.

Southeastern Framer Front Cover

To my delightful surprise, in 1998 I was featured as the cover story for *Southeastern Framer*, a trade publication. Apparently, when I filled out the subscription card as "Have Frame Shop, Will Travel," it sparked some interest that resulted in this cover story.

Pondscape

This painting demonstrates the difference between one and two coats of gouache. The brush strokes are visible in the trees, as compared to the smooth, crisp saturation of the field and pond.



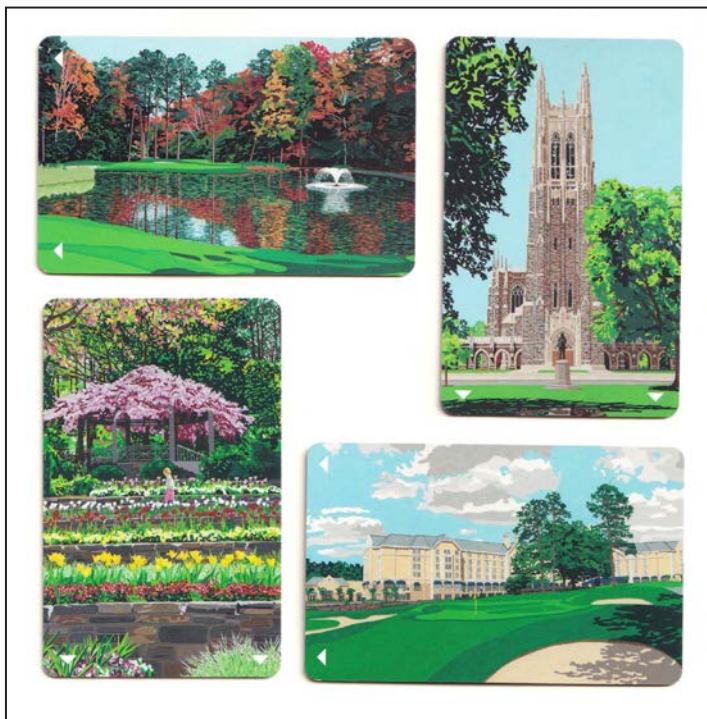
Pondscape
Gouache
18.5" x 28"
2000

Daffodils Revisited

I have painted this composition several times. Hopefully, it is a bit more uplifting than Edward Munch's *The Scream*, which he painted several times.



Daffodils Revisited
Postcard
2001
Available as a
signed, framed
mini print



***Washington
Duke Inn Key
Cards***
Plastic Key Cards
3" x 5"
2005

Washington Duke Inn Key Cards

In 2005, I was commissioned to create 4 paintings for the Washington Duke Inn & Golf Club. The original paintings are on display at the Inn, which is next to the campus of Duke University in Durham, North Carolina. If you have stayed at the Washington Duke Inn since 2005, you have held my artwork in your hand when you entered your room.



***Sarah P. Duke
Gardens***
Limited edition
lithograph
17" x 25"
2005
Available as a
signed, framed
mini print and
jigsaw puzzle

Sarah P. Duke Gardens

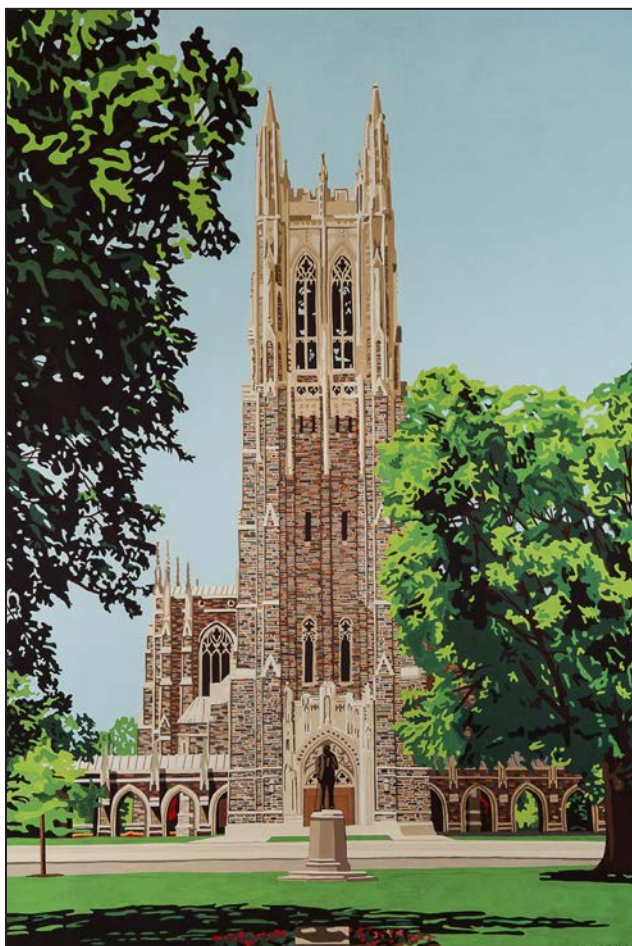
The Sarah P. Duke Gardens have been called the "jewel in the crown" of Duke University. The wisteria on top of the pergola is only in bloom for about one week each year, and I was lucky to be there at the right time. This painting has 53 tiny hearts (Yes, I did count them when I was done.)

Duke Chapel

Duke Chapel is a beautiful and inspiring presence on the West Campus of Duke University. I hope you will be able to see Duke Chapel and this painting on display at the Washington Duke Inn the next time you are in Durham. There is a great deal of detail in rendering the stone construction of the Chapel. Several hearts are visible in the trees.

Duke University Golf Course Hole #12

It is a challenge for golfers to land their tee shot on the green of Duke University Golf Course — Hole #12. Fortunately, I have sold several of these prints to golfers who have made a hole-in-one here. I enjoyed painting the fall colors, reflections, and spraying water of the fountain.



Duke Chapel
Limited edition
lithograph
17" x 25"
2005
Available as a
signed, framed
mini print



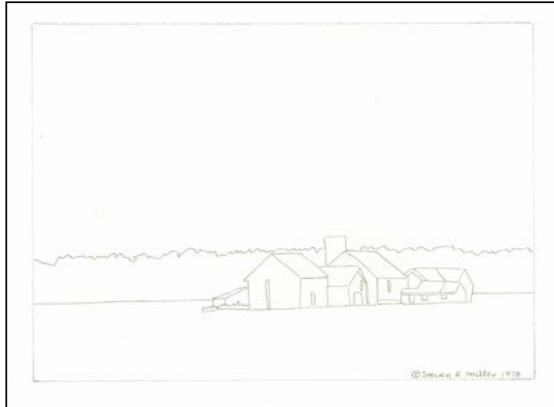
***Duke Golf Course
Hole #12***
Limited edition
lithograph
25" x 17"
2005
Available as a
signed, framed
mini print



San Francisco Victorians

Serigraph and
gouache
27" x 17.5"
2008
Available as a signed,
archival print and
jigsaw puzzle

This painting of ***San Francisco Victorians*** depicts the famous row of "Painted Ladies" in Alamo Square. The fantastic architectural details, combined with light and shadow, provide a dramatic 3-D effect that has always intrigued me. I started with a one-color black line serigraph, then painted two coats of gouache. If you like to "stay between the lines," then this painting is for you! There are 7 small hearts in the bush in the lower left, and several more in the stained-glass windows. ***San Francisco Victorians*** was accepted into the "Carolina's Got Art" exhibition in Charlotte, NC. — October 2010



Winter Farmscape

Ink
7" x 5"
1978



Winter Farmscape

Gouache
11" x 8"
2009

Winter Farmscape Line Drawing

This is how it starts — with a line drawing.

Winter Farmscape

After drawing hearts in the sky, I used two coats of gouache to complete this painting.



Textured Heart Flag

Wallpaper
8" x 9"
2009

Textured Heart Flag

This is a collage of hand-cut pieces of wallpaper.

Eli Ultimate Catch

This picture from 2011 captured the game winning catch in the championship game of the under 16 youth national championships for Ultimate Frisbee — the first time a youth team from North Carolina had ever won a title. We took a road trip from Durham to Minnesota for the tournament, and the day after Eli won the championship we toured Carleton College, where he would eventually attend (and win another Ultimate National Title in 2017.)



Kville sign being painted

I will admit that I did not know how to spell Krzyzewski until I painted this sign.

KRZYZEWSKIVILLE 2015

This painting was completed just before the Duke-UNC game at Cameron Indoor Stadium, celebrating its 75th anniversary that year.

KRZYZEWSKIVILLE 2015 features the tent village where Duke University students live for several weeks, in order to gain admittance to the most contested basketball game of the season.

The COACH 1K rock commemorates Mike Krzyzewski becoming the first NCAA coach to achieve 1000 Division 1 basketball career victories. The sign showing 1005 wins refers to the number of Coach K's wins just prior to the Duke-UNC game that year. The Duke Blue Devils beat the UNC Tar Heels in Cameron Indoor Stadium, and went on to win the NCAA National Championship in Indianapolis on April 6, 2015, the 5th time for the Duke Blue Devils and Coach K. There are 1018 signed and numbered prints — one for each of Coach Krzyzewski's wins at the end of the 2015 season.



***KRZYZEWSKIVILLE
2015***

Limited edition
lithograph
15" x 11"
2015

Video link to:
KRZYZEWSKIVILLE
2015

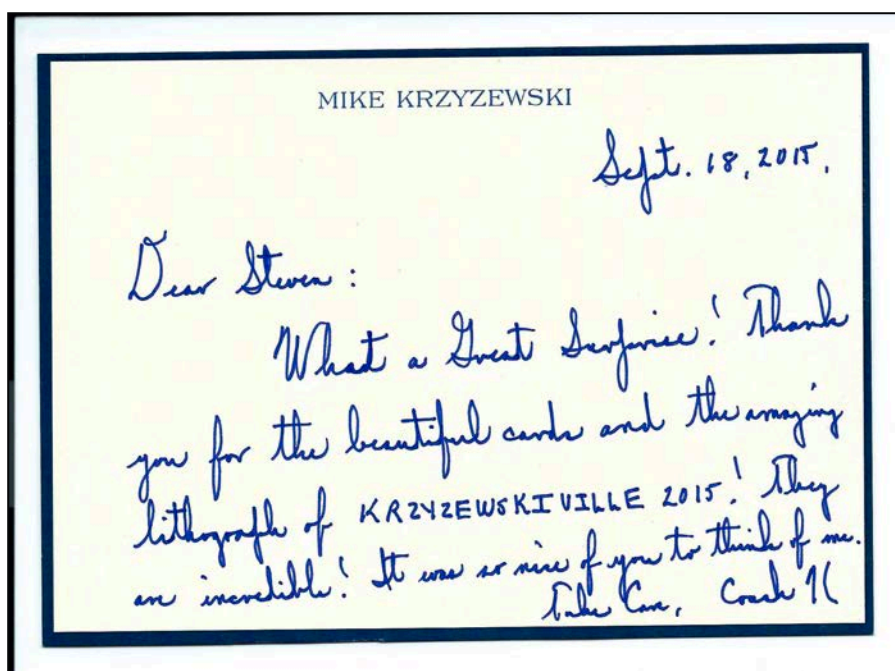


Coach K

I had the opportunity to meet Coach K in 2015, and present him with a **KRZYZEWSKIVILLE 2015** lithograph. Then he signed another lithograph print for me!

Coach K Note

I was delighted to receive this handwritten note from Coach K.





*Main Street,
Carrboro*
Limited edition
lithograph
15" x 11"
2016



*Fullsteam
Brewery*
Gouache
30" x 22"
2016

Main Street, Carrboro depicts the historic mill town to the west of Chapel Hill, NC. Once known as the “Paris of the Piedmont,” Carrboro’s motto is “Feel Free.” Here we see the Armadillo Grill, 2nd Wind, Vespertine, This & That, Weaver Street Realty, and Styles of Elegance, as well as an array of pedestrians and a cyclist. Carrboro has an active restaurant and music scene to enjoy. The ArtsCenter is right around the corner.

Fullsteam Brewery was an urban pioneer when its doors opened on Rigsbee Avenue in downtown Durham in 2010. Kudos to Sean Lilly Wilson, CEO (Chief Executive Optimist) for believing in downtown Durham. By crafting beers with a true Southern sense of place, Fullsteam fosters community pride, champions agricultural innovation, and inspires entrepreneurship in the post-tobacco South. Now that downtown Durham has boomed, Fullsteam Brewery is re-locating to a larger facility at the American Tobacco Campus.

Painting Emily K Center

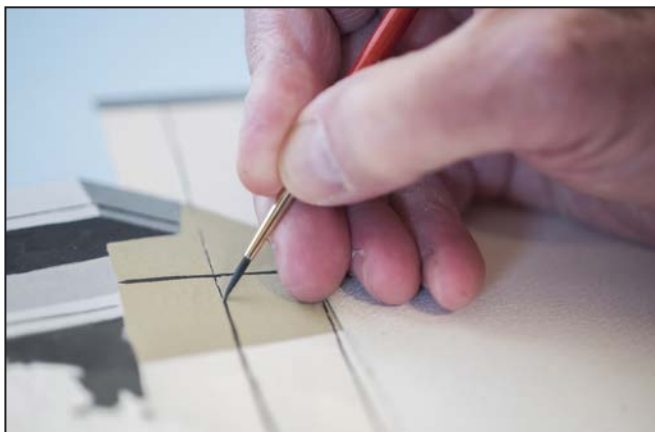
As a watercolorist, I have always enjoyed painting on a flat table.

Painting Emily K Center Close Up

Since I paint on dry, smooth paper, the paint stays right where I put it. Two coats of gouache produce smooth and precise shapes of color.

Emily K Center

In 2016, I was commissioned to paint the Emily K Center. This painting hangs outside the gymnasium. The Emily Krzyzewski Center, a nonprofit organization in Durham, North Carolina, “serves students from elementary school through college and equips them with the skills necessary to successfully complete higher education, connect to promising careers, and become agents of change within their communities.” The Emily K Center was established in 2006 and named in honor of Coach Mike Krzyzewski's mother. As a graduate of Duke University, I was proud to contribute my work in the name of a woman who helped and inspired so many people.



Emily K Center
Gouache
30" x 22"
2016

Chapter 12: Mixed Media

In 2002, I started experimenting with mixed media, combining gouache and hand cut paper. Thanks to Linda Dickerson for supplying MANY books of outdated wallpaper samples that provided hundreds of sheets of varied colors and patterns. I created new versions of several of my favorite paintings.

Boats and Squares

Another rendition of *Still Waters* – I liked contrasting the precise squares of the cut paper with the smooth contours of the boats.

Field of Hearts

I was happy to see *Richard, Joshua, and Kimberlee* running through a field of green hearts. There are many shades of green, and a variety of patterns in the wallpaper.

Valentine Tulips

I created 3-dimensional marbled matboard and repeated the heart shapes in the cast shadow. I love to paint tulips.



Boats and Squares
Gouache and Wallpaper
33.5" x 25.5"
2002



Field of Hearts
Gouache and Wallpaper
33.5" x 25.5"
2002
Available as a signed, archival print



Valentine Tulips
Gouache and Wallpaper
40" x 32"
2002
Available as a signed, archival print



Harbor of Hearts

Gouache and
Wallpaper

31" x 23"

2002

Available as a
jigsaw puzzle
and a signed,
archival print

Harbor of Hearts

This is an updated version of
Ocracoke Winter Sunset.

Over the years, the wallpaper
hearts have started to curl a
bit, which makes the sky and
water very 3-dimensional.



Beach Lovers

Gouache and
Wallpaper

40" x 32"

2003

Available as
a signed,
archival print

In this painting, I gave ***Lady
on the Beach*** a fashion
makeover. I enjoyed using
varying tones of wallpaper
for the sand.

Chapter 13:

Paintings on Glass

In 2006 I abandoned my Nikon 35mm film camera and made the big switch to a digital SLR. Although there were many advantages to digital photography, I encountered one major problem. I had no way to project a digital photo to make a pencil drawing. Digital projectors were very expensive. I explored a new possibility — laying a piece of glass directly onto a photo and using acrylics to paint what I saw through the glass.

This technique had a few surprises. Since I was painting on the back side of glass, images reversed left to right. That was not a big deal, as I have had experience with this issue from my days of etchings and linocuts. Unlike a traditional painting, whatever is painted first will always be visible. You are painting the foreground before the background. The good news is that you never “lose” your earliest work on the painting. The challenge is that once you move to the next color, there is no “going back” unless you scrape the earlier layer(s) off and start again.

I started with single panes of glass, and then added a second layer of “floated glass” to create a 3-dimensional painting. This combined my skills as a painter and framer to create a unique “package.”

I wish you could see these paintings in person. Our eyes see the 3-dimensional aspect of the painting in a way that is diminished when the painting is photographed.



Summer Solstice Heartrise

Original acrylic painting on glass
6" x 8"

2009

Available as a signed, archival print in a variety of sizes

Summer Solstice Heartrise

One of my earliest paintings on glass, this is a very small painting that combined the precision of the sun and horizon, with palette knife strokes in the sky and water. Here is a benefit of digital photography — since the glass is entirely covered in paint, a high-resolution digital file can be printed much larger than the original.



Tulips and Wall

Original 3-D acrylic painting on 2 layers of glass

10.5" x 7.25"

2009

Tulips and Wall

I liked silhouetting the tulips on a blank background.



Middle Road, Chilmark, Martha's Vineyard

Original 3-D acrylic painting on 3 layers of glass

11" x 8.5"

2010

Middle Road, Chilmark, Martha's Vineyard

This is my first acrylic painting with 3 layers of glass. Thanks to my friend Todd Follansbee's invitation, a visit to Martha's Vineyard in 2009 was the basis for many of my glass paintings. On the way from West Tisbury to Menemsha, I saw this scene from Middle Road. Todd was a great guide on the Vineyard, and a generous and inspiring friend to so many of us.

I signed this painting at 05:06:07 on 08/09/10.... can you tell? Now you know.

Video link to:
Painting on Glass



First Day of Spring

I saw this scene in Edgartown, Martha's Vineyard. I was working on it on the *First Day of Spring*. I am very pleased with the effect of the white pansies coming forward in contrast to the very dark background. There are more than 20 hearts in this painting.

Painting Edgartown Pansies

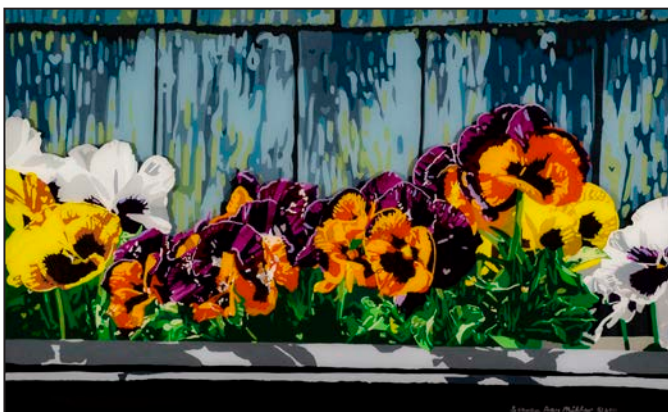
Edgartown Pansies is one of my largest paintings on glass. After doing the initial painting, it was helpful to hold the glass up so that I could look through the glass, and make sure I had not "missed anything."

Edgartown Pansies

I came upon this flower box on Martha's Vineyard. The flowers pop in front of the weathered wood. This is the first time I painted pansies.



First Day of Spring
Original 3-D acrylic
painting on 2 layers
of glass
30" x 20"
2011



Edgartown Pansies
Original 3-D acrylic
painting on 2 layers
of glass
30" x 18"
2011



Statue of Liberty
Original 3-D acrylic
painting on 2 layers
of glass
18.5" x 30.5"
2011



Ferns
Original 3-D acrylic
painting on 2 layers
of glass
11" x 8.5"
2011

Statue of Liberty

This is my first painting of the Statue of Liberty. If you could see this painting in person, you would notice that the statue actually stands in front of the sky, providing a dynamic 3-dimensional presence. The tiny people below the statue help to give a sense of scale to this incredible monument that continues to inspire so many millions of Americans and visitors from other countries.

For me, the Statue of Liberty symbolizes the greatness of our country, gaining strength from the opportunities we have provided to so many of our ancestors, including mine, for so many generations. We are a nation of immigrants. Thanks to my son, Eli, for taking the photograph that was the starting point for this painting.

Ferns

I enjoyed the simplicity and patterns of these overlapping fern fronds.

Hand Painting Day Lilies

Many thanks to Steven Paul Whitsitt for this photo, which I felt was reminiscent of M.C. Escher. Steve has been my friend and photographer for 25 years. He is incredibly skillful and creative and has done an AMAZING job of photographing my artwork... and me.

Day Lilies

One of my most dramatic paintings on glass, thanks to the black background on the rear pane of glass.



Day Lilies
Original 3-D
acrylic painting on
2 layers of glass
7.25" x 10.75"
2011



Black-eyed Susans

Original 3-D acrylic
painting on 2 layers
of glass
11" x 8.5"
2012



MOM WOW

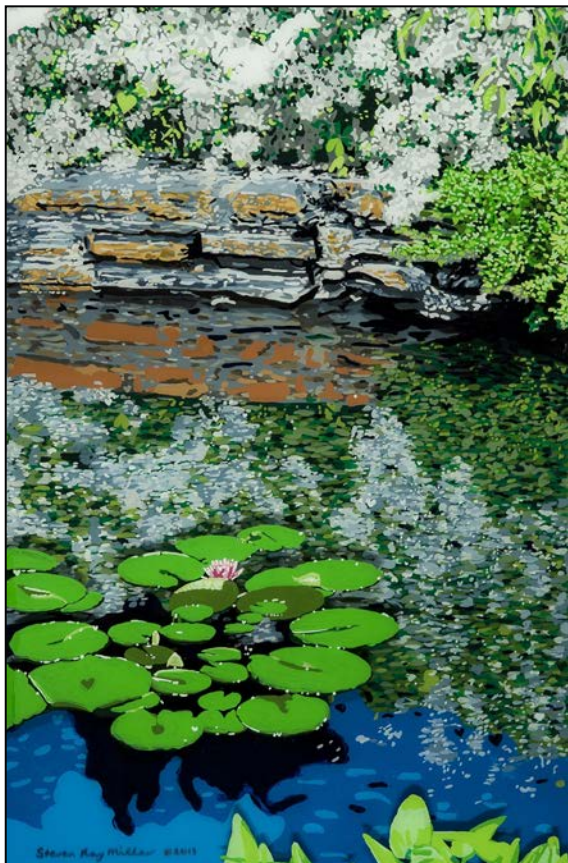
Original 3-D acrylic
painting on 2 layers
of glass
12" x 9.5"
2012

Black-eyed Susans

I hope this painting makes
you smile — the bright
flowers and their shadows
really pop.

MOM WOW

This was a present for my
Mom in 2012.



***Reflections —
Sarah P. Duke
Gardens***

Original 3-D acrylic
painting on 2 layers
of glass
22" x 30"
2013
Available as a signed
archival print

***Reflections — Sarah P.
Duke Gardens***

This is my largest and most
complex painting on glass.
It was commissioned by the
Duke Heart Center.

Chapter 14:

Heart Covered Objects

Although I have described myself as “the world’s worst sculptor,” I have enjoyed covering a variety of objects with overlapping rainbow-colored hearts.



Heartstrings
Acrylic painted violin
2011

Heartstrings

This violin was included in a 2011 Holiday Gala and raffle to benefit the Durham Symphony Orchestra. Thanks to Jennifer Creadick for stringing the instrument.

First date with Laurie

My first date with Laurie Paolicelli. Although she bought a long strand of raffle tickets, none were winners. However, Laurie did win my heart.





Painting HeARTstanding Cow

I used two coats of acrylic paint to paint this sculpture.

HeARTstanding Cow
in the field.



HeARTstanding Cow
Acrylic painted sculpture
2012



*HeARTstanding Cow visits
Bull Durham*



We paid our respects to *Bull Durham* — the sign in the left outfield at the Durham Bulls Athletic Park that was featured in the movie. The sign says: “Hit Bull, Win Steak. Hit Grass, Win Salad.”

*HeARTstanding Cow
Glamor shot*

Video link to:
*HeARTstanding Cow, the
MOOvie*



HeARTy Hog was
commissioned by Hog
Day, an annual event in
Hillsborough, NC

HeARTy Hog lips

Lipstick on a pig?



HeARTy Hog
Acrylic painted
sculpture
2016





Rainbow Ram
Acrylic painted
sculpture
2017



Love to Learn
Acrylic painted
desk chair
2017

Rainbow Ram

“Steven Ray Miller is a friend as well as a talented artist who created ***Rainbow Ram*** for our Chapel Hill-based Visitors Center. The Chapel Hill/Orange County Visitors Bureau commissioned Steven to paint a colorful, 4-foot tall expression of the love that Tar Heel fans have for their beloved mascot, Rameses. The Visitors Bureau turned to Steven Ray Miller, who had already painted a cow, a goat, and a pig to benefit local causes. Miller is known for covering these animals completely in rainbow-colored hearts.

His first success was with ***HeARTstanding Cow***, one of 80 cows painted to benefit the North Carolina Children’s Hospital. The miniature replicas were the most popular in Cow Parade’s international sales. Today ***Rainbow Ram*** is one of the most photographed pieces by visitors to our Welcome Center and is also used as the official Mascot in Carrboro’s Pride Piper Parade.” — *Laurie Paolicelli, Executive Director, Chapel Hill/Orange County Visitors Bureau*

Love to Learn

Auctioned to benefit Caswell County Local Foods at CHAIRity Auction.

HeART Dog unleashed

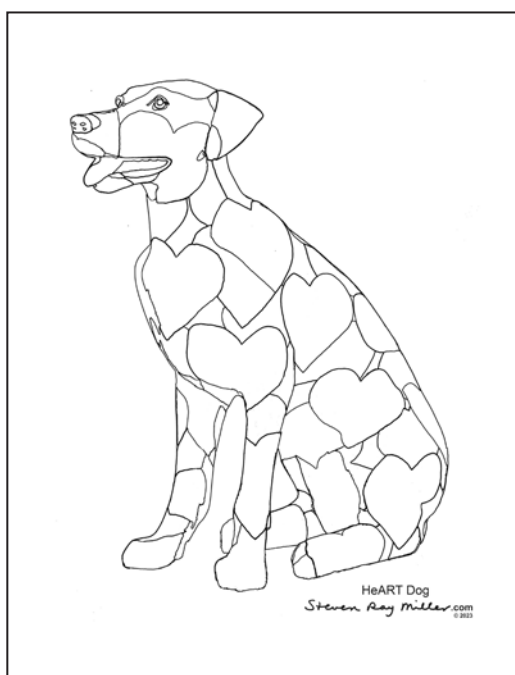
HeART Dog was auctioned to provide funds for PetPalsNC, a non-profit organization that provides animal-assisted therapy in North Carolina schools.

HeART Dog Coloring Page

A coloring page for all ages.



HeART Dog
Acrylic painted
sculpture
2023



HeART Dog
Coloring Page
8.5" x 11"
2023



***HeART Dog
Shadowbox***

Signed archival
print with paint
samples and paper
towel
21" x 33"

HeART Dog shadowbox

I saved the plastic bottle caps and paper towels that I used while painting *HeART Dog*, and plan to make 6 unique shadowbox frames, like the one shown here.

HeART Dog palette caps

These are the palette caps that I used to paint *HeART Dog*.

Taking *HeART Dog* for his first walk.



Chapter 15: Y'all Means EVERYONE

In 2014, I painted a “rainbow heart map” of North Carolina, which I made into t-shirts. I decided to add the phrase **Y'all Means EVERYONE** and make bumper stickers. Thanks to Randy Bernstein, aka The Brand Shark, for making the suggestion that I should consider magnets. What an excellent idea!



*Y'all Means
EVERYONE
(NC)*
Bumper sticker
and magnet
8" x 3.3"
2014



*United Hearts of
America*
Limited edition
lithograph
15" x 10"
2015



I ♥ DURHAM
Signed, archival
print
32" x 12"
2018

Y'all Means EVERYONE NC

I have produced 6 states so far — the artwork is ready and waiting for all 50 states. If you would like to help “launch” your state, please let me know.

United Hearts of America

is a limited edition lithograph from an original painting completed in 2014. On June 26, 2015, the United States Supreme Court ruled in favor of marriage equality for all 50 states. This image reflects my belief and joy in the fact that we, as Americans, are free to marry any one we choose.

I ♥ Durham

This was originally designed to be printed as a mural on the side of a Durham parking garage. It is now available in a much smaller size.

Hearts of Inclusivity

This is my version of the LGBTQ+ flag. The browns represent the varieties of skin colors, and the shades of black and gray reflect the range of hair colors, from young to old.

Peace All Ways

Combining the peace sign, rainbow colors, and overlapping hearts — back to Woodstock?



Hearts of Inclusivity
Gouache, acrylic and ink
32" x 24"
2018
Available as a signed, archival print



Peace All Ways
Gouache and ink
17.5" x 17.5"
2018
Available as a signed, archival print

Chapter 16: Recent Years

For the last ten years, I have been doing lots of architectural paintings, including several commissioned house portraits. My dream of making jigsaw puzzles has come true.

Mom's 90th Birthday

We celebrated Mom's 90th birthday in 2016 in Danbury, Connecticut. All of Mom's children and grandchildren were there.



Mom's 91st Birthday with Laurie

When Mom found out what BFF meant (Best Friend Forever), she said, "That's Laurie!"





CAMILA
Gouache
25" x 18"
2019
Available as
a signed,
archival print

CAMILA

My first trip to the coast of El Salvador to celebrate Kate and Raul's wedding in December 2018. The Pacific Ocean on a beautiful December day was the inspiration for this painting. I think it is my best rendition of a sandy beach.



Drawing Sammy's Lakeside Pizza

Thanks to Laurie for this photo from Duluth, Minnesota. This was a very detailed projection that took several hours to draw. The drawing must be done in one sitting. The projector cannot be touched during that time. I was delighted to "discover" the shadow of the bird on the wire in the upper left window.



**Sammy's
Lakeside Pizza**
Gouache
22" x 21"
2019
Available as
a signed,
archival print

Sammy's Lakeside Pizza
Delicious pizza, even though it is cut into squares, not slices. I love that the STOP sign has been "touched" a few times.

Walter's Hot Dog Stand

Walter's Hot Dogs are now being enjoyed all across our country. It all started at this location in Mamaroneck, New York across the street from my high school. Additional note: Norman Rockwell once lived a few blocks from here.

Walter's National Historic Register

In 2019, Walter's celebrated its 100th anniversary!

Silver Lake Jigsaw Puzzle

41 years after painting *Silver Lake Jigsaw*, I was able to make it into my first jigsaw puzzle. Sometimes referred to as "puzzle snacks," my jigsaw puzzles are a great opportunity for grandparents to assemble a puzzle with their grandchildren. No batteries required.



Walter's Hot Dog Stand

Gouache
26" x 18"
2019
Available as a signed, archival print and jigsaw puzzle



Silver Lake Jigsaw Puzzle
17" x 11"
2020



***Soo Line,
Superior***
Gouache
26" x 16"
2019

Soo Line, Superior

Thanks to Laurie for my introduction to the Twin Port cities of Superior, Wisconsin and Duluth, Minnesota. This was the train station in Superior which it is now a brewery. I was very happy with the shadow of the sign on the roof.



***Drew at the
Beach***
Gouache
23.5" x 15"
2020
Available as a
signed, archival
print and jigsaw
puzzle

Drew at the Beach

This painting was commissioned by Drew's mom, Stephanie Anderson, from a photo she took several years ago at Indian Beach, NC. She said, "It felt like a Steven Miller painting." Thanks, Stephanie! And now it is a jigsaw puzzle.



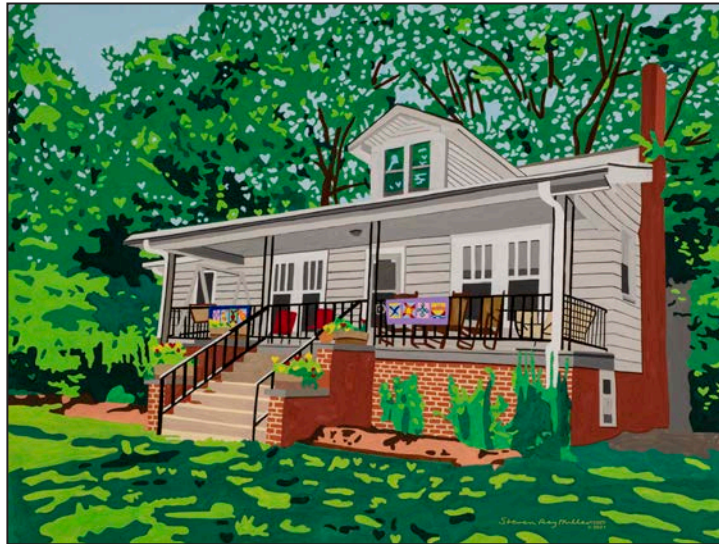
3 Generations
Gouache
24" x 18"
2021

3 Generations

Mary, Kate, and Elena going to pick blueberries at The Hickories in Ridgefield, Connecticut, with baby Alicia on her way.

Dixon Home Place

Thanks to Mary Anne Dixon Hubbard for this commissioned painting of her family home in North Carolina. MANY shades of green here.



Dixon Home Place

Gouache
24" x 18"
2021

Home in the Alps

Thanks to Marcia Hampton, my high school classmate, for this commission of her home in Garmisch, Germany. We managed to keep this painting a surprise from her husband. Whew!



Home in the Alps

Gouache
27.5" x 14"
2022

Me, Mom and Eli

Mom was blessed with a full head of hair, which she stopped coloring in her 90's. This photo makes me smile every time I see it. Mom passed away, peacefully, at home, in July 2022. She was 96 years old. A life well-lived.





1104 Broad Street
a memoir
Mary Rocap

1104 Broad
Street
Book Cover
2022

1104 Broad Street ***Book Cover***

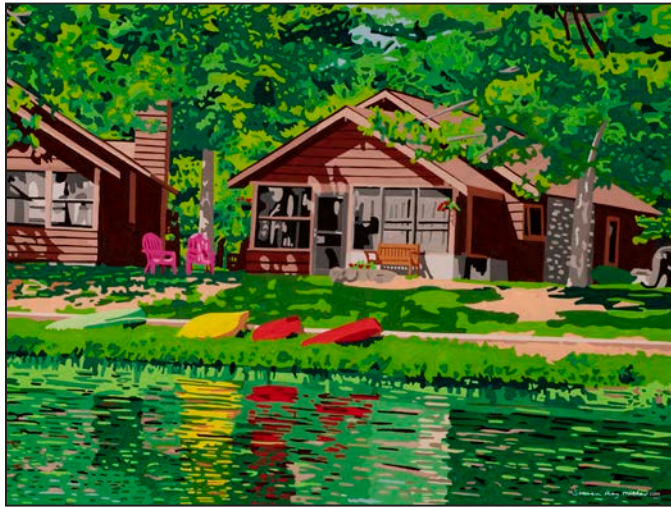
Thanks to Mary Rocap for using my painting from 1975 featuring Bev Dawson and Nancy Dickinson Brooks in front of Somethyme restaurant in Durham. Big oops — when I did the projected drawing, I reversed the image left to right!

Zinnias

This is sort of an “homage to Warhol.” It is available as seen here, or as individual prints.



Zinnias
Signed, archival
print
Available in a
variety of sizes
2023



Balsam Cabin
Gouache
26" x 19"
2023

Balsam Cabin

Thanks to Julie and Joe Chusid for great visits to their cabin on Lost Lake, in St. Germain, in the Northwoods of Wisconsin.

Eli and me, 2024

3 Brothers, with Rob, Mark, and Me, 2024



Chapter 17:

Gallery and Frame Shop

I am very fortunate to have a full-service frame shop in my back yard. I have turned my entire house into an art gallery. I hope I will have the opportunity of seeing you here one day. I have LOTS to show you.

MICRO-ENTERPRISE BUSINESS OF THE YEAR



CHAPEL HILL-CARRBORO CHAMBER OF COMMERCE
BUSINESS EXCELLENCE AWARDS 2017

2017 BEA Award

I was delighted to receive this Business Excellence Award from the Chapel Hill-Carrboro Chamber of Commerce in 2017. I am grateful for this recognition.

2024 BOD 5peat Label

Five years in a row!
Many thanks to friends EVERYWHERE who took the time to vote for my Gallery and Frame Shop as the Best of Durham.

Steven Ray Miller Gallery and Frame Shop

I am very fortunate to live and work here. Thanks to Kim Anderson, architect, for designing this building.

Best Art Gallery



Steven Ray Miller
Gallery and Frame Shop





Steven Ray Miller and Bruce Wilson at the Gallery and Frame Shop

I first met Bruce Wilson in Charlotte in 1978, when he was working as a picture framer. We IMMEDIATELY hit it off. He gave me some helpful advice about a specialized mat marking tool. Fast forward 46 years, and he and Rich Preiss, separately and brilliantly, repaired that very same tool — like new! Bruce has several framing superpowers. He can make an old frame look like new or transform a new frame into a vintage classic. He cuts glass in a straight line — freehand — and has even taught others to do the same. Bruce and his wife, Jackie, opened Art Aspects in 1980 in Charlotte and expanded to Salisbury in 1995. When you visit *Fine Frame Gallery*, please let them know that I sent you there.

Flag Flying Outside Frame Shop



Welcome to my frame shop. I am happy to help you with your custom picture framing.

Chapter 18: What's Next

November, 2024

It has been a year of many changes. Last December Laurie and I parted ways after 12 years of love, laughter, and life. We were a terrific team.

On February 21, at a meeting of Wake-Up Wednesday — a networking group in Pittsboro, NC — I said to the group “I am 72 years old, single, and after 50 years, I am ready for overnight success.” Nine days later, *The ArtsCenter* in Carrboro invited me to exhibit my work in December.

Steven Ray Miller – 52 years of Paintings, Postcards, Prints, Posters, Puzzles, and Pencil Cups

December 6, 2024 - January 21, 2025

The ArtsCenter, 400 Roberson Street, Carrboro, NC

The exhibit will be hung in a chronological timeline, starting with my first oil painting, *Front Porch*, from 1972.

What was conceived as a catalog for the exhibit has become this *ARTobiography*.



Back to Sal's
Gouache
24" x 18"
2024
Available
as a signed,
archival print

Back to Sal's is my first painting since my cataract surgery this past winter. My eye surgeon told me, "You will see blues like never before." He was right! I am grateful to be able to paint with more clarity and precision than ever before.

In September, I went to my 55th reunion of Mamaroneck High School Class of 1969. It is astonishing that we FINISHED high school a few months before we walked on the moon. Yes, I believe we were really there.

Sal's Pizzeria, in Mamaroneck, NY makes one of the best slices you can find. Thanks to Sal's for the pizza box and Charlie Seton for the photo. This painting features three coats of paint, as compared to my typical two coats. My surprise in this painting was discovering that Sal's was founded in 1964, the same year that my family moved to Mamaroneck from White Plains.

How many painted hearts in this painting? The correct answer is between 100 and 200.



“Steve Miller's art has hung everywhere I've lived for half a century, and it's been a joy to watch him and his art evolve. We first met as Duke students, and his boundless enthusiasm has been consistent ever since. I'm particularly fond of his floral work, and actively covet the flowers on glass. *Duke Gardens in Bloom, Amaryllis, and America's Heartland* all hang in the core of my home, where I pass and enjoy them multiple times daily.”
— *Taffy Cannon, Award-Winning Novelist and Mystery Author*

“I’ve long been a fan (and buyer) of Steven’s work. This book is insanely great, although he made me wait until the last page for one of my favorite pieces of his. And trust me, a piece at Sal’s or of Sal’s is the best.” — *David Leaf, author, filmmaker and UCLA professor*

“I have had the pleasure of knowing Steven Ray Miller, a truly remarkable and creative individual whose artistic journey is as inspiring as it is impressive. Steven Ray has not only captivated audiences with his unique and imaginative works but has also shared his personal story through a beautifully written autobiography. This book offers a glimpse into the heart and soul of an artist who deeply cherishes the love and support of his parents, which has been a guiding force throughout his life. A proud graduate of Duke University, Steven Ray has consistently demonstrated a commitment to excellence and innovation, making him a standout figure in the art world. His creativity knows no bounds, and his story is a testament to the power of passion and perseverance.” — *Sharon A. Hill, President, Sharon Hill International*

“I am a (really) long-time fan of Steven and his work. Looking again at his marvelous rendering of the ancient Walter’s Hot Dog Pagoda which hangs on my den wall I am delighted by his ability to make art that is both nostalgic and utterly contemporary and alive. Next purchase: Sal’s Pizzeria!”
— *Chip Gibson, Former President and Publisher Random House, Inc.*

“As one of Steven R. Miller’s original Duke University pals, sometime housemate and constant co-conspirator, it was my privilege to be ‘present at the creation’ as he shelved the psych, sociology, and French texts and embraced his true self in a world of color and happiness. The printmaking, acrylics, canvas, and glass created joy, and his bright colors brought optimistic smiles and a bit of relief from the stresses of the time - angry, divisive politics, global strife, unfortunate fashion choices. And they still do. It was a pleasure beyond measure to witness and encourage the ‘creation,’ being there then. And being here now.” — *Dick Davies, Steven R. Miller’s cohort at Duke, now a yoga instructor*