

Cheryl D. Miller, D.H.L., D.F.A., is a lecturer at the Chadwick A. Boseman College of Fine Arts at Howard University. She is an acclaimed designer, author, historian, and theologian whose lifelong work has redefined the cultural narrative of design. Recipient of the AIGA MEDAL and the 2025 Steven Heller Award for Cultural Commentary, she stands as one of the most influential voices illuminating how design shapes identity, equity, and belonging.

Best known for her 1987 essay “Black Designers: Missing in Action,” Miller exposed systemic exclusion in the profession and inspired generations to rethink design education. Through her firm, Cheryl D. Miller Design, Inc. (NYC), she pioneered social impact communications for Fortune 500 clients and national organizations during the post–Civil Rights era, ensuring representation and visibility through design.

Her seminal works — *HERE: Where the Black Designers Are* (Princeton Architectural Press, 2024) and *Decolonizing Graphic Design: A Black Perspective* (Kendall Hunt, 2025) — form the foundation of a new design historiography that challenges the Eurocentric canon and elevates global narratives of cultural contribution. In 2025, Miller’s inclusion in Meggs’ *History of Graphic Design* and dedication in *The Graphic Artists Guild Pricing & Ethical Guidelines* marked a historic moment of canonical recognition — transforming her from critic of the canon to one of its architects.

Her archives, the Cheryl D. Miller Collection at Stanford University, and Cooper Union as well as countless museums document her decades-long leadership at the intersection of design, theology, race, and social transformation.

A graduate of the Maryland Institute College of Art, Pratt Institute, and Union Theological Seminary as well as foundation studies at Rhode Island School of Design, with honorary doctorates from MICA, RISD, PRATT, and VCFA, Dr. Miller continues to write, lecture, and advise globally. Her teaching and scholarship now transcend the language of “diversity, equity, and inclusion,” advancing instead a new design ethos grounded in cultural impact, belonging, restoration, and global heritage leadership.

Miller’s vision and determination have, in the words of the acclaimed African art historian and scholar, Leslie King Hammond, Ph.D., “obliterated a fault line in the canon.”