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## Contributors

**John Cullars** is Bibliographer for the Humanities and associate professor at the University of Illinois at Chicago. He has written seven articles on citations practices in humanities monographs and is active in the Western European Specialists Section (WESS) of the association of College and Research Libraries (ACRL). His most recent article was a co-authored (with Helen Georgas), which was a citation study of the literature of linguistics in fall 2005.

**Gökhan Ersan** received his BS in Statistics (Middle East Technical University, 1993); MFA in Cultural Studies/Design (Bilkent University, 1997); and MFA in Visual Communication (School of the Art Institute of Chicago, 2001). He is a doctoral candidate in History of Art and Design at the UIC. Mr. Ersan has taught in the visual communication department at the SAIC since 2001. He is a Fulbright fellow.

**Raiford Guins** is a founding principal editor with the *Journal of Visual Culture* and author of *Edited C\*\*\*n Version: Governing Culture Through Control Technology* (University of Minnesota, 2007). He teaches media at the University of the West of England, Bristol.

**George Hardie** trained as a graphic designer at St. Martin's and the Royal College of Art in London. He was a partner at NTA studios and designed many legendary record covers (Pink Floyd, Led Zeppelin) with Hipgnosis. He has worked as a jobbing illustrator for some thirty-seven years, commissioned to solve problems and make illustrations for a variety of clients in many countries (fourteen to date). His work primarily involves ideas that are carefully composed and crafted into graphic art. As part of a process he describes as "going amateur," he has made and published a number of books which he explains as "graphics without clients" rather than artist's books. George is a member and the International Secretary of the Alliance Graphique Internationale and a professor at the University of Brighton where he teaches on postgraduate courses. He has recently been elected a Royal Designer for Industry.

**Jack Ingram** is head of the School of Product Design at the University of Central England, UK. He works with companies in the management of new product development, and is project director for the Centre for High Value-Added Products. He is a Council member of the Design Research Society, a founder member of the European Academy of Design, and co-founder of *The Design Journal*.

**Javier Gimeno Martínez** is a postdoctoral fellow of the Research Fund K.U.Leuven. He teaches in the art history department at the Katholieke Universiteit Leuven (Belgium). His research interests encompass design and fashion in relationship with consumption, gender and national identity. His articles have been published in *Journal of Design History* (Oxford University Press) and *Journal of Spanish Cultural Studies* (Routledge).

**Emmanuel Bankole Ojo** is a senior lecturer in textile design and printmaking in the department of industrial design, Federal University of Technology, Akure, Ondo State, Nigeria. His research interest is in textile design theory and techniques, traditional woven and constructed textiles, and symbol development and textile printing. A participant in many conferences, he is a frequent contributor to Nigerian journals. He is included in *Nigerian Artists: Who's Who and Bibliography* Bernice Kelly and Janet Stanley, eds. (Washington, DC: Smithsonian Institution Press, 1993).

*And we would like to include an update of Seçil Şatir (22.3 Summer, 2006).*

**Seçil Şatir** obtained a graduate degree in industrial product design from the Gesamthochschule Kassel (GHK) Germany, a FineArts Qualification Diploma in 1985—Mimar Sinan University (MSÜ) and finally a Ph.D. in industrial product design from Mimar Sinan University (MSÜ) and is currently an associate professor in the department of industrial product design at Istanbul Technical University (ITU).

**Elizabeth Shove** is reader in sociology at Lancaster University, UK. She is currently interested in the sociology of practice, technology and ordinary consumption. She has written about concepts of comfort, cleanliness and convenience and has recently completed a project on sustainable domestic technologies in the kitchen and the bathroom.

**Robert O. Swinehart** is a professor of design at the Carnegie Mellon University, School of Design. His professional focus is in information design, branding, corporate identity design and the historical research of marks and trademarks. His work has been exhibited in the U.S., Europe, and Japan as well as being included in the permanent collection of the U.S. Library of Congress. He is a lifetime honorary member of the Society of Typographic Arts, (formally the American Center for Design), a former national board member of the American Institute of Graphic Arts and is currently president of the International Institute for Information Design in Vienna, Austria.

**Nancy J. Troy** is professor of art history at the University of Southern California and the author of *Modernism and the Decorative Arts in France: Art Nouveau to Le Corbusier* (MIT Press, 1991) as well as *The De Stijl Environment* and *Couture: Culture: A Study in Modern Art and Fashion*. Her current book project involves the posthumous circulation of Piet Mondrian's work in elite and popular domains.

**Matthew Watson** is a post-doctoral research associate in geography at Durham University, UK. His research interests address issues of practice, particularly in relation to knowledge and materiality. Research projects have explored these themes in relation to nature reserves, waste practices and domestic consumption.

**Jennifer Whyte** is a research fellow at the Tanaka Business School, Imperial College, London. Her research explores design practices, technological change, and industrial innovation. She is the author of fourteen refereed journal articles and a book. Her work includes in-depth study of how companies use advanced prototyping and visualization applications in their innovation processes, as well as interview and survey-based research on design and involvement in developing Design Quality Indicators (DQIs) for buildings. Jennifer is a member of the advisory board for the European Academy of Design, and serves on the Institute of Structural Engineers (IStructE) Research Panel. She also is a member of the Academy of Management. She gratefully acknowledges the support of the UK's Engineering and Physical Sciences Research Council (EPSRC) through the Innovative Manufacturing Research Centre, BEIC, at the Tanaka Business School, Imperial College London.

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## Notes to Contributors

Authors should submit seven copies of each manuscript for consideration to the Editorial Board, *Design Issues*, School of Design, Carnegie Mellon University, 110 Margaret Morrison, Pittsburgh, PA 15213-3890. Authors are advised to keep a copy of their manuscript as protection against loss in transit. A short biographical statement, including present affiliation and previous publications by the authors, is required. After acceptance of the article author will be expected to send a computer file of the article.

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Manuscripts, including text, endnotes, long quotations, tables, illustrations and captions, should be typed double-spaced with approximately 250 words per page. The preferred length is a maximum of 5,000 words, or 20 pages, of text. Pages should be numbered consecutively, including separate pages following the text for endnotes and illustration captions.

If possible, the style of the manuscripts should conform to the *Chicago Manual of Style*, latest edition, published by the University of Chicago Press. Authors outside of the United States should use an equally standard style manual.

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End notes should be numbered consecutively, and references to them indicated clearly by corresponding numbers in the text. Style should conform to footnote style in the *Chicago Manual of Style* or foreign equivalent.

The first mention of a particular work should appear fully cited; subsequent material should appear in shortened form.

Quotations from foreign language sources should be translated into English in the text; their original, if necessary, may appear in endnotes.

### Illustrations

Photocopies of the illustrations should accompany the manuscripts. Illustrations should be marked on the back in soft pencil with the author's last name, figure number *corresponding to position in the text* and the list of illustrations, and an indication of the top of the illustration if there might be any questions.

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Book reviews are solicited by the Book Review Editor. The length of the review will be determined jointly by the Book Review Editor and the Editorial Board. Reviews should conform, if possible, to *Chicago Manual of Style*, and the editorial guidelines for articles mentioned above.

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*Design Issues* invites submission of visual projects of a theoretical or experimental nature. The primary criteria for selection are that the work be provocative and of high visual quality. All work should be submitted in black and white. Photostats or photographs are preferred and should be 8"x10" black and white glossy. Slides will NOT be accepted. Work will be resized as necessary. Bleeds and crops will not be made unless specifically noted by the designer.

Visual material will be returned only if accompanied by a self-addressed envelope with the proper postage affixed.

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Letters that comment on articles and reviews will be sent to the author of the original article for response.

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