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HM Customs  
and Excise

### CERTIFICATE OF REGISTRATION FOR VALUE ADDED TAX

REGISTRATION NUMBER **894 9417 62**

EFFECTIVE DATE **1 NOVEMBER 2006**

AMENDED  
CERTIFICATE ISSUED ON **12 APRIL 2010**

RETURNS TO BE MADE IN RESPECT OF  
PERIOD ENDING **30 APRIL 2010**  
AND **THREE MONTHLY** THEREAFTER

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BANK A/C NO. **00289296**

LEGAL ENTITY **INCORPORATED COMPANY**

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**SPECIALISED DESIGN ACTIVITIES**

Please check the above details are correct. It is particularly important that your bank details are accurate as they will be used to make any repayment of tax that may be due to you.

You should inform the National Registration Service of any error or change in these details. Please refer to the supplement of notice 700/1 *Should I be registered for VAT?* or refer to the Customs and Excise website at [www.hmce.gov.uk](http://www.hmce.gov.uk) to find out which of the registration sites you should contact.

If you need further advice and help please ring the Customs and Excise National Advice Service on 0845 010 9000 between 8.00am and 8.00pm, Monday to Friday. If you have hearing difficulties, please ring the Textphone service on 0845 000 0200.

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**After the News**

**AFTER** THE  
**NEWS** OF  
**WORLD** THE

**CREATIVE  
AGENCY!**

**New Media**

---

A '360°' creative agency, the media IS the message. Our digital team is full conversant with HTML5, PHP, MySQL and can hack any mobile device from the Nokia Cityman 100 onwards.

Creative 'problem solvers' born and bred, there is no ethical issue for which we can't find a 'work-round'.

**Business as usual.**







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3pot

THE  
END OF  
PRINT:

MUTAG

THE GRAPHIC DESIGN  
OF DAVID

CARSON

BY LEWIS BLACKWELL  
INTRODUCTION BY DAVID BYRNE

# THE END

**THE VIC CLOSING PARTY!**

**Friday 10 June  
11.30pm - 4am**

**Tickets from The Vic: £3 (gsa)/5  
Please buy in advance**

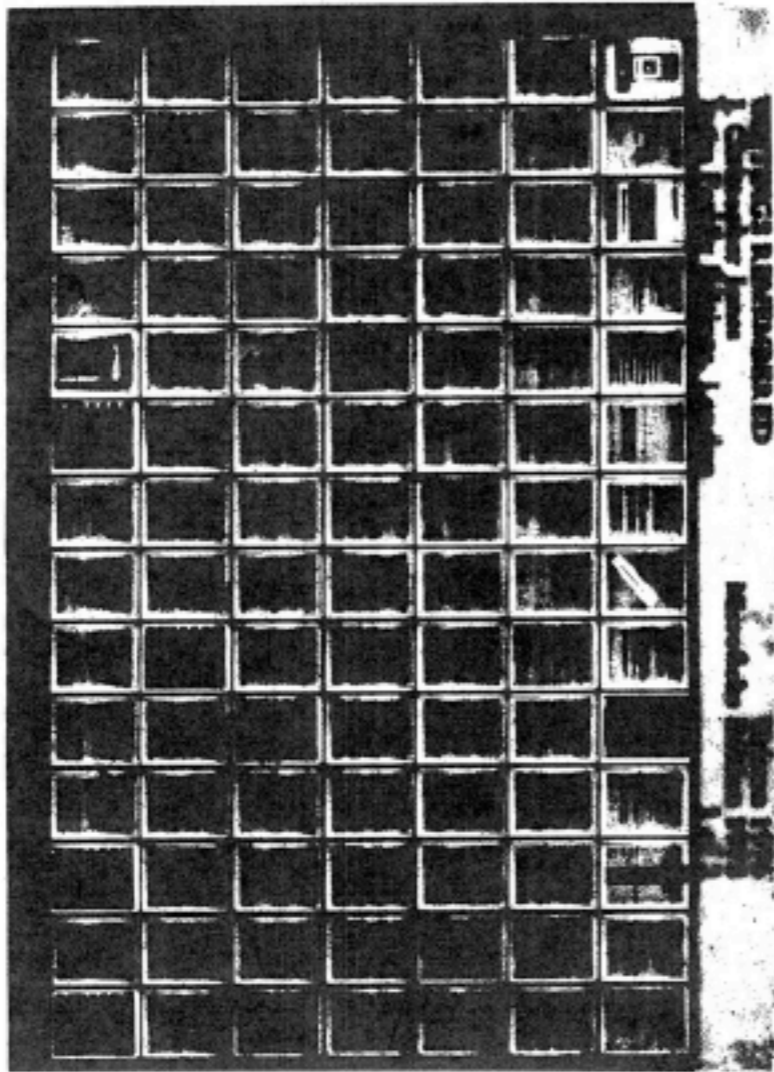
**Endism**



*“...old rules and values being built into new systems ... still expecting the old social values to survive.”*

John Christopher Jones,  
The Internet and Everyone





ONCE ITS TYPED ITS PUBLISHED

the story of my writings from 1950 to 1979  
and attempts at publishing  
in microfiche and xerox

with a catalog of texts  
and details of where & how to get them

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Post – Fordism and its  
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Edition  JVE  
 LULU.com

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 EUR 17.04

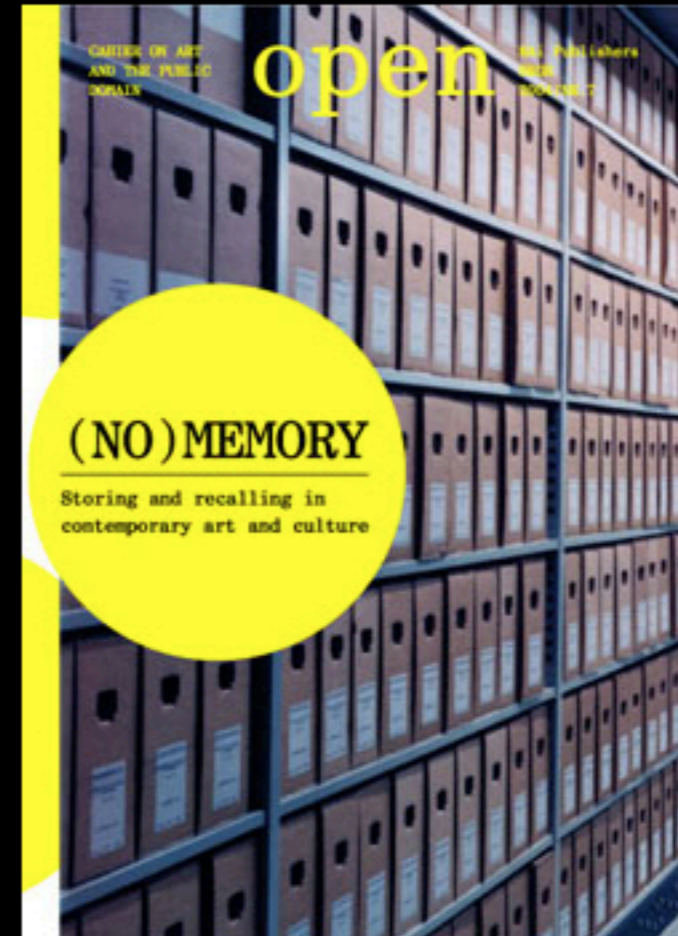
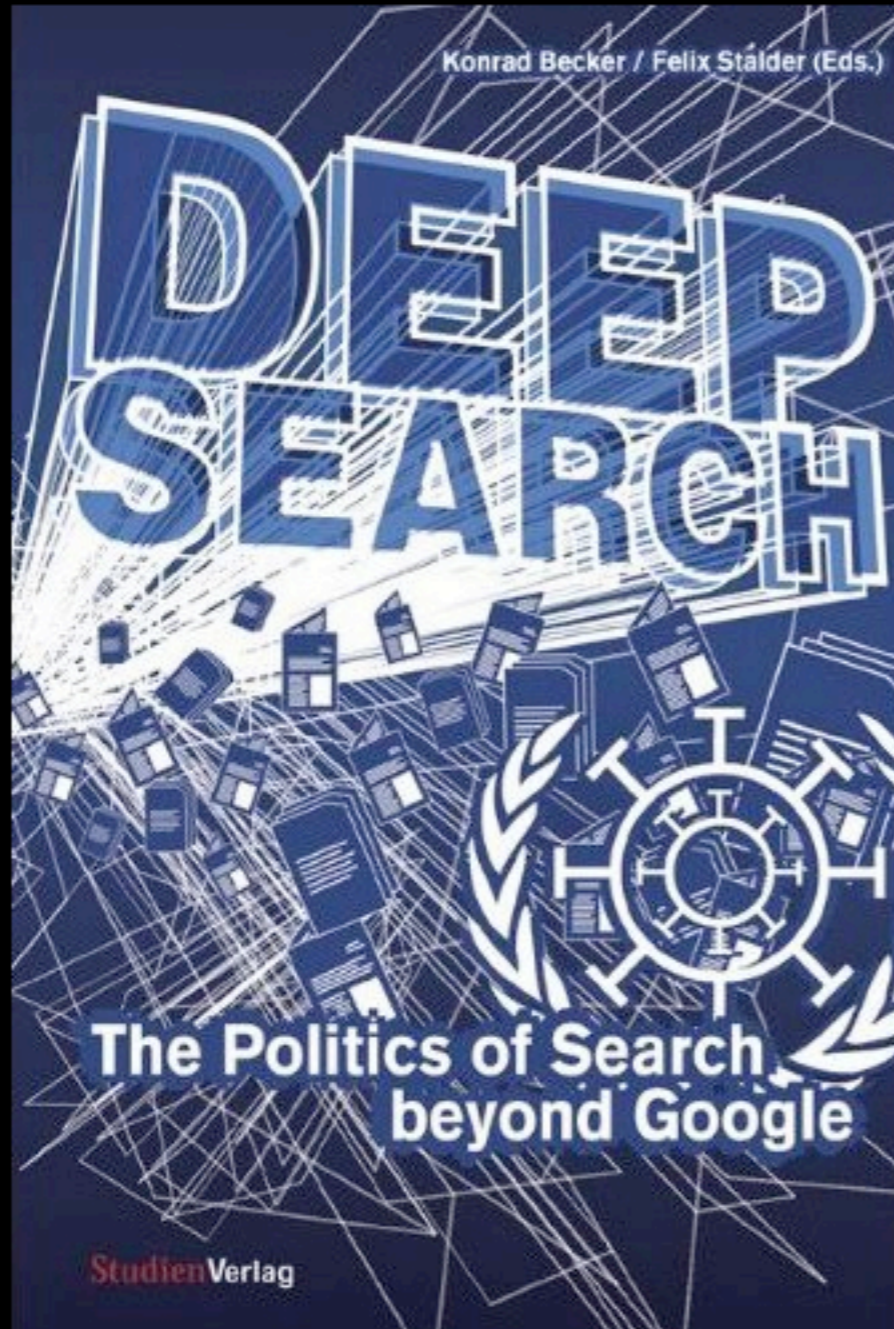
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**OPEN  
CULTURES**

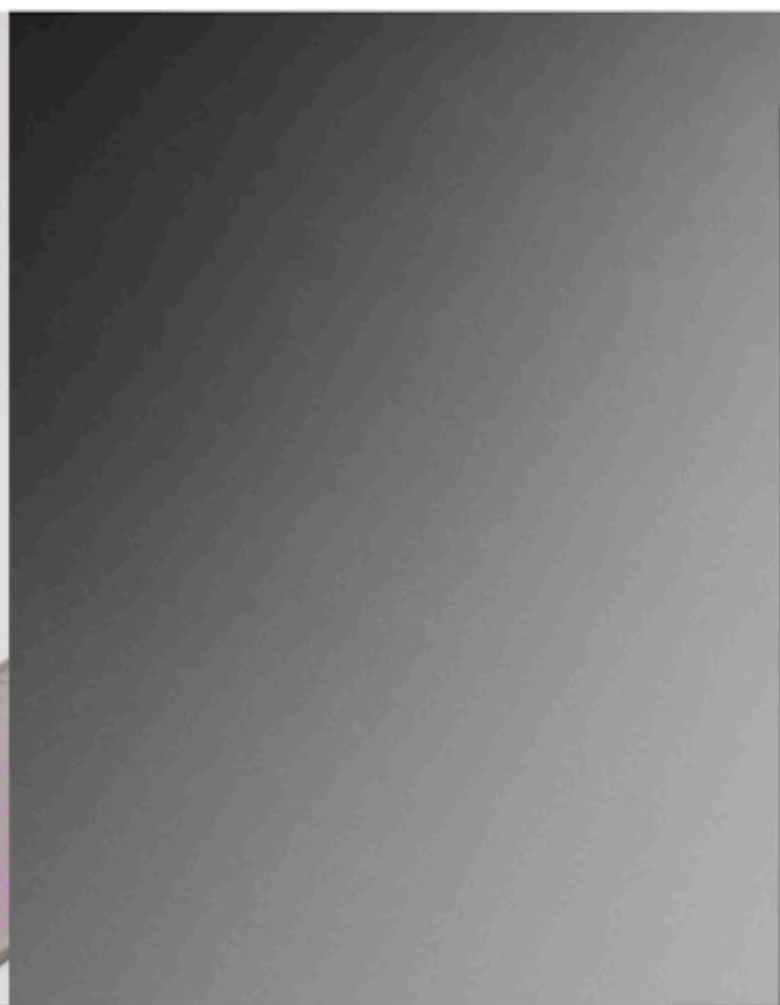








All text is  
Hypertext



[For an explanation of the underlying philosophy behind \*Inframutt\* - click here](#)

# Inframutt

alpha

Neil McGuire

Fetch

- Faithfully retrieving the underdog since 2010 -



WikiLeaks has an **image economy**.

WikiLeaks' most significant characteristic is its **architecture**. Design for WikiLeaks should reflect its architecture.

WikiLeaks potential lies in its **model**. There was a world 'before' WikiLeaks, and one 'after' WikiLeaks.

WikiLeaks' 'visual identity' could be a projection of that world.





"in the future everyone will be famous for 15 minutes"  
*Andy Warhol*



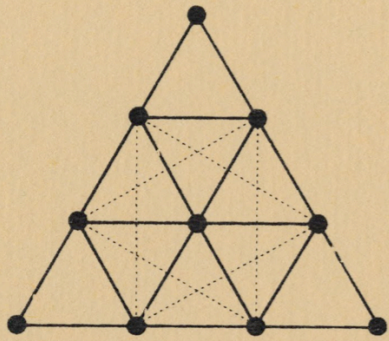
SOLUTION 11-167  
THE BOOK OF  
SCOTLANDS  
MOMUS

**EVERY  
LIE CREATES  
A PARALLEL  
WORLD.  
THE WORLD  
IN WHICH IT  
IS TRUE.**

S11-167

*SternbergPress* ✨





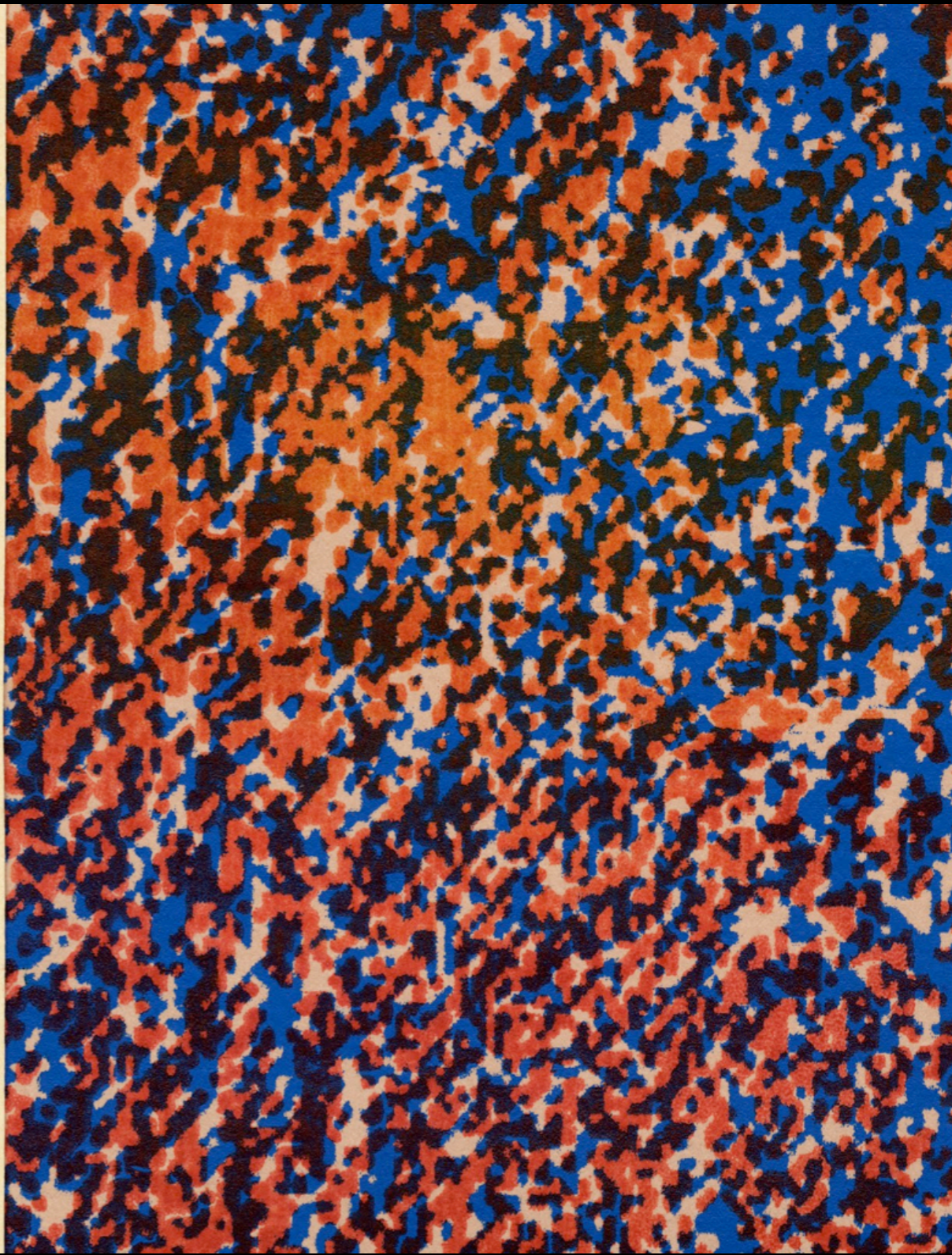
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LUCIFER RISING SUITE

ATIONAL HARVESTER



M E R E D I T H M O N K

DO YOU BE and BEGINNINGS





Staff believe they are working in a real Apple store

*“The usual difficulty is that of losing control of the design situation once one is committed to a systematic procedure which seems to fit the problem less and less as designing proceeds”*

John Christopher Jones,  
Design Methods, 1970



A portrait of David Cameron, the former Prime Minister of the United Kingdom, looking directly at the camera with a neutral expression. He is wearing a dark blue suit jacket over a white shirt.

**We can't go on like this.  
Weird PHP output will  
fix our broken cocks**

**AIRBRUSHED  
FOR  
CHANGE**

Read our plan for change at [mydavidcameron.com](http://mydavidcameron.com)

*Everyone Is a Designer in the Age of Social Media* is a book about the position of design in the ever-expanding areas it finds itself in. Designers born after 1980 have a totally different view of visual culture, aesthetic products, visions and history from people born before the eighties. Communication aesthetics are in a constant temporary state: design has become a dynamic and unstable area.

**INCLUDED** **DESIGNER**  
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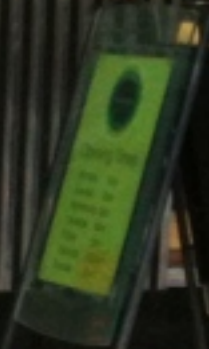
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**What?**



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