

**B E A M S**

**Z E R O**

**ANXL**

**beam(s) [beem] noun:**

1. Rigid member or structure supported at each end, subject to bending stresses.
2. A line of light that shines from a bright object.

## SOME WORDS

This is but a draft, an idea,  
the presentation of a concept.

Whatever it may be, this project  
was made with passion and care,  
and out of a desire to create.

I hope you'll like it.

And if you do, please  
take some time to share it,  
and send any thoughts  
towards my email,  
[> anxmailacc@gmail.com](mailto:anxmailacc@gmail.com)

Thanks to Alex, Moshe, Edwin,  
Danielle, and to all of those  
that didn't make the cut  
on this one.

**A N X L**

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**alex abian.**

**freelance  
photographer  
in Japan.**









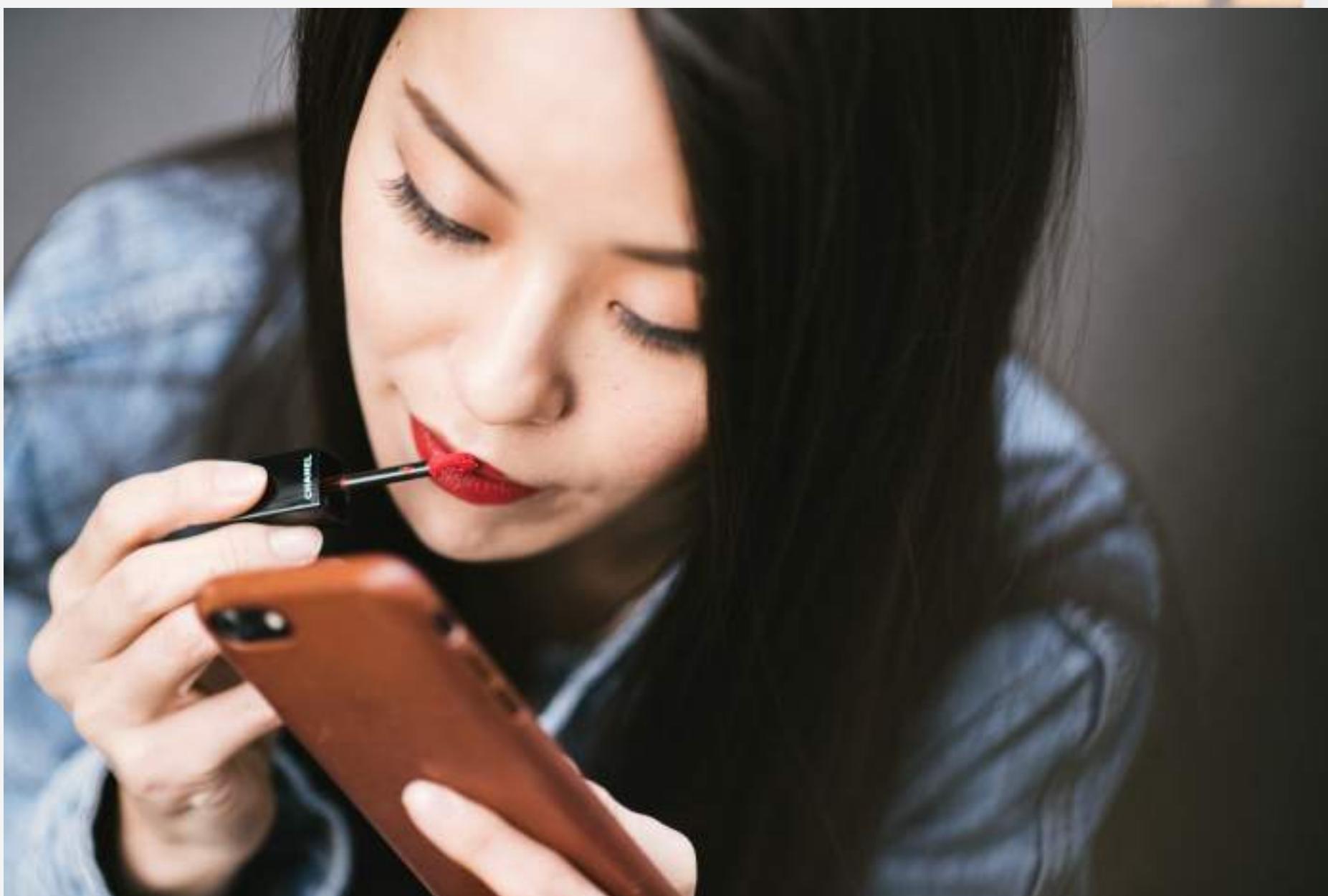


It's complicated – I do define myself as a photographer, but my work is a little bit heterogeneous. I know that, in theory, you're supposed to have a focus to be successful, and that's what I'm trying to do now: I'm focusing mostly on portraits.

I like to take photos of people, I want to achieve portraits that are strong, and representative. But I'm also interested in the street stuff, the people in the streets, street photography, urban landscapes, you know, I've always been interested in the urban aesthetics.

There's always this connection thread in my work: everything happens in the city. It's about the people that live the city, the metropolis.



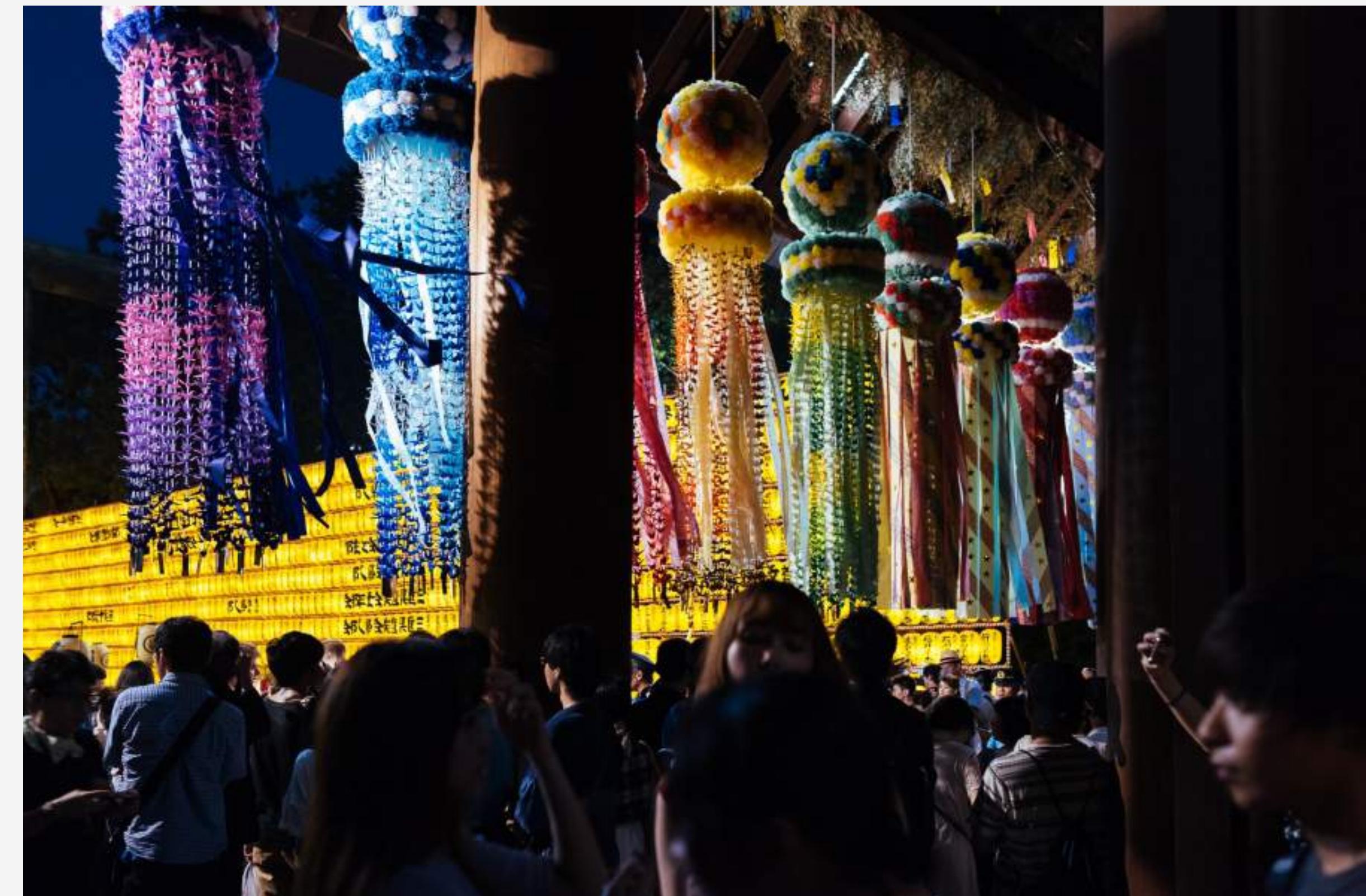


For me, it was a bit of a double jump, because initially, I was living in London, and I spent four years living there. And, because I was living there, I came in contact with Japanese culture, that has a lot, let's say, of influence over there; there are some Japanese people living there, a lot of shops, a lot of memorabilia, so I started to become interested in the whole thing.

I started to re-connect to a younger me, you know, that loved anime and such things, so, yeah, I started studying the language, and I started thinking that, well, I'd love to come to live here [to Tokyo], and it started to slip into my mind, and I do come from the land of stubbornness, so I ended up coming, of course (laughs)







It's not random at all. This is something that has been promoted and funded by the Japanese government for quite some time. They're going big in the development and strengthening of tourism, and they want Japan to be one of the biggest nations in terms of tourism – which it kind of is, already.



So there's been a whole lot of cultural initiatives: they have a really huge budget, for example, that's being spent in foreign organizations that promote Japanese culture all over the world, you know, they have these very large ramifications all over the world, it's like that big thing that Korea has been doing now with its idols, the "Korean Wave", but Japan has been on the game for decades.







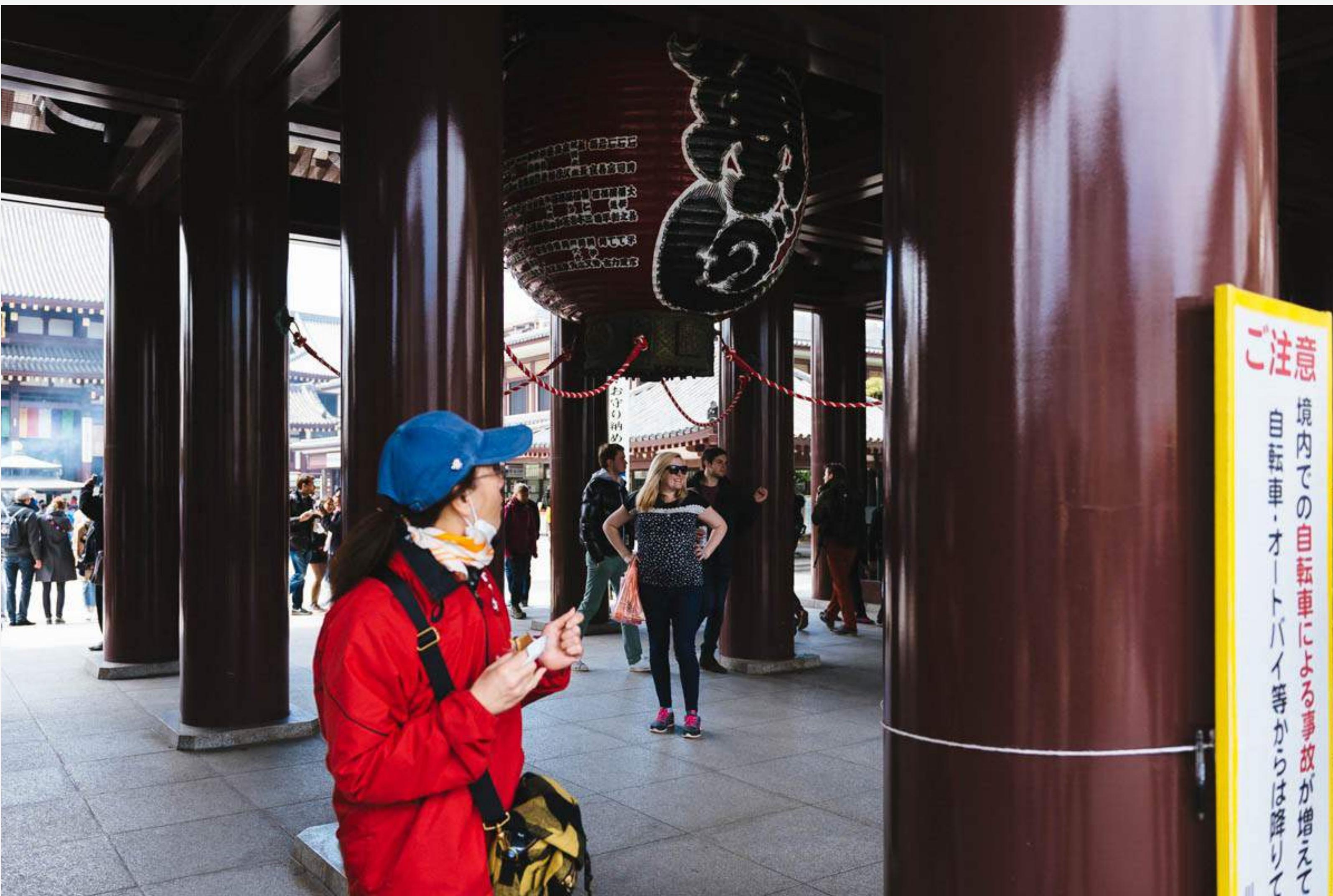


I mean, yeah, it has caused a little bit of pushback against certain countries, especially the ones that have brought the largest numbers of tourists, places like China.

The press does, sometimes, focus a little bit too much in some incidents that are caused by tourists, and that creates certain feelings within Japanese society – same thing with the clash against “the West”, especially so when western tourists come here and cause controversy, like that guy who went to Aokigahara, and found a corpse. You know the story.

But generally, there’s no problem with it; in the general view, let’s say, bird’s eye, it’s a positive situation for the country right now, and it brings in big money.







When I came here, and I found all of these festivals and cultural celebrations, I became mesmerized. The whole thing was just incredible to me, just magical. To the people coming from outside, to us, this is absolutely incredible, it's as if you were transported to 300 or 400 years in the past. It's amazing.

But to them, it's an everyday thing, it's just tradition, just like if we thought about our own festivals and celebrations, and how used we are to them.











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Well, the thing was that, even though I had been doing photography for many years already, I always lacked a central focus, I always ended up taking pictures of whatever I found, or whatever I felt like that day.

But I wanted to focus on a concrete project, and I wanted to learn to communicate that project, you know, I'd love to publish a photo book someday, so what I wanted to do was to learn to write, to learn to tell stories, not only through my pics, but also through the written word.



So that was stuck in my brain for years, and I made a lot of questions, to the people that I knew, about my style of photography, and I called some old teachers, until I came to the conclusion that this > [State of Tokyo](#) thing had what I wanted.

Then it was about thinking the name, designing the logo, creating the site, all of that was part of the project. I had already tried to do something similar in London, which was to be called "Londography", but it never worked, because I was always busy. But when I came here, I said, you know, fuck it, I have to get this running, so that's how it came about.







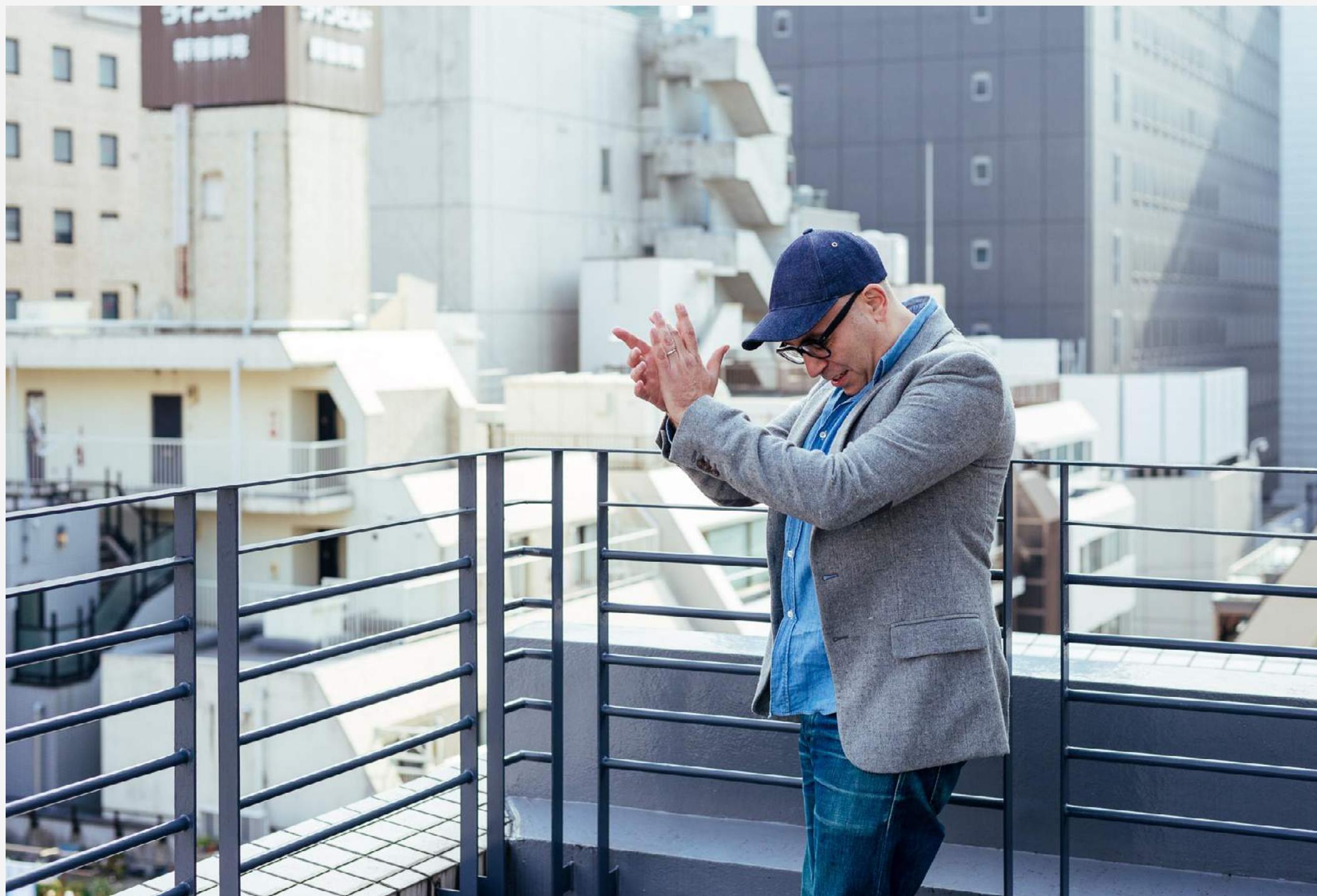


I always tell people that they should make their own personal projects, and it's not only some kind of personal stuff, but also, business-wise, it's incredibly helpful to show clients what you're capable of.

Speaking of which, I recently heard this amazing podcast with Suzanee Sease, who has been hiring photographers for decades now, and what she said, is that, if you don't have a personal project, as a photographer, how am I supposed to know who you are? How is the client supposed to know what you can do, what's your thing, you art, how do you want to go about it, what's your viewpoint?

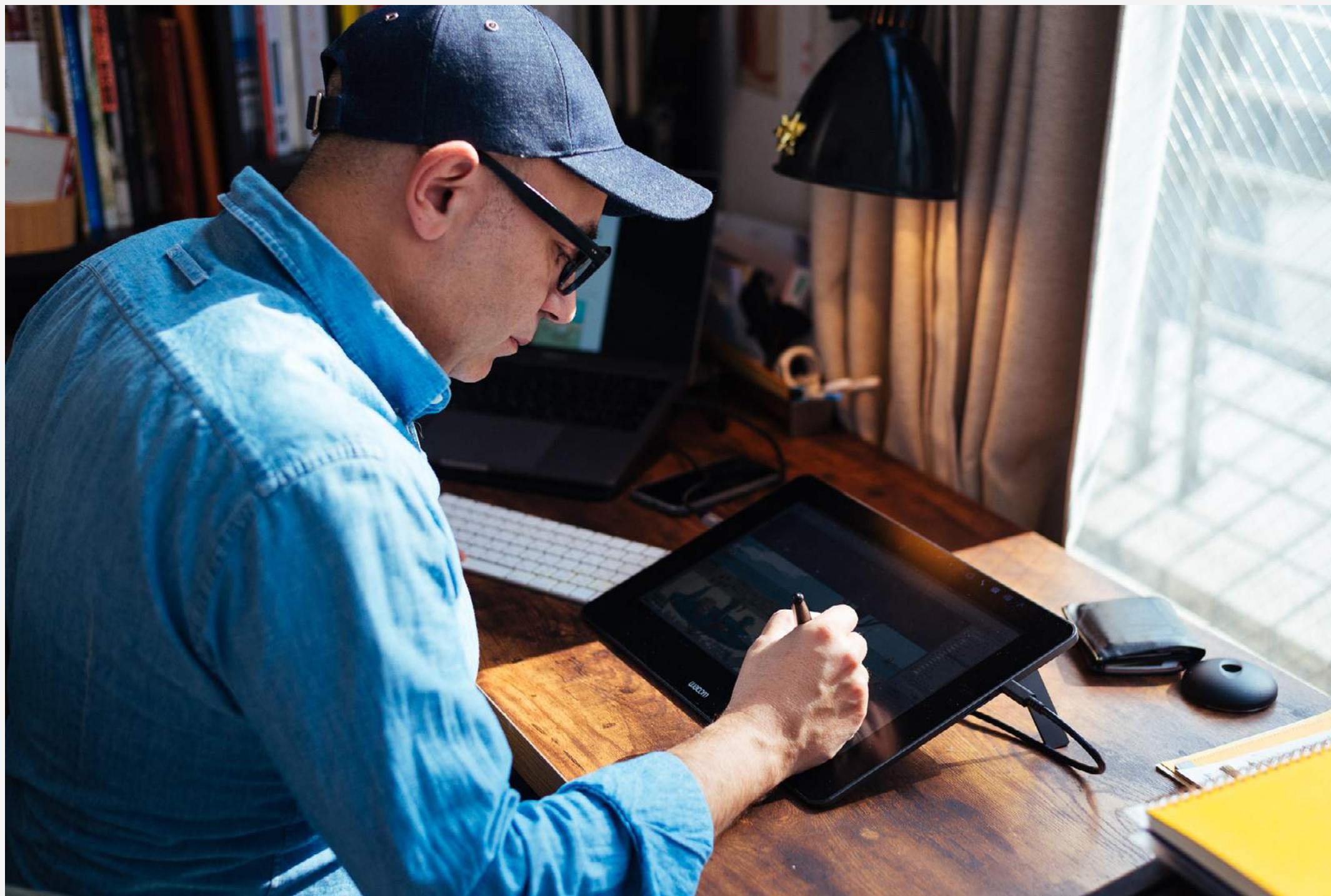






I think that, in this world we're living in, where we're being constantly sold on the idea of celebrities, and the whole idyllic paradise beach scenario, I think it's necessary to show and portray the other side, the real side, the people who walk the streets. I mean, the people that I usually portray, or I want to portray, they're not picked at random – I seek those who are just a little bit out the curve, that want to be different, which is very hard in Japan, if you're Japanese. These simple things, as growing a beard or making a tattoo, are really frowned upon here.

But some people dare to break the norm a little, and live their lives as they see fit; and maybe their families would be more proud if they decided to be a lawyer or a suit-and-tie person, but they say, no, I'm going to work in this bike shop, or I'm going to draw manga, even if I earn less money, but I will try to be happier, to have a little bit more time to myself, or to spend it with my family. Besides, it kind of is our responsibility, I think, as artists, to push people into breaking the rules, and to show that, even in this absurd society of consumerism and capitalism, we can do other stuff. We can be free.







My only advice would be to get out of your comfort zone, as they say, and don't settle. Never stop learning, be humble – most of us, we're never going to be the best at what we do, but I think it's not about that, it's about trying to better ourselves constantly, and to enjoy the little things along the way.

It's about never being 100% satisfied; not in terms of economics, but of knowledge. I think we should always aspire to know more, to understand better, and to listen more attentively to those around us.



**it's about trying to  
better ourselves,  
and to enjoy the little  
things along the way.**



ALEX ABIAN

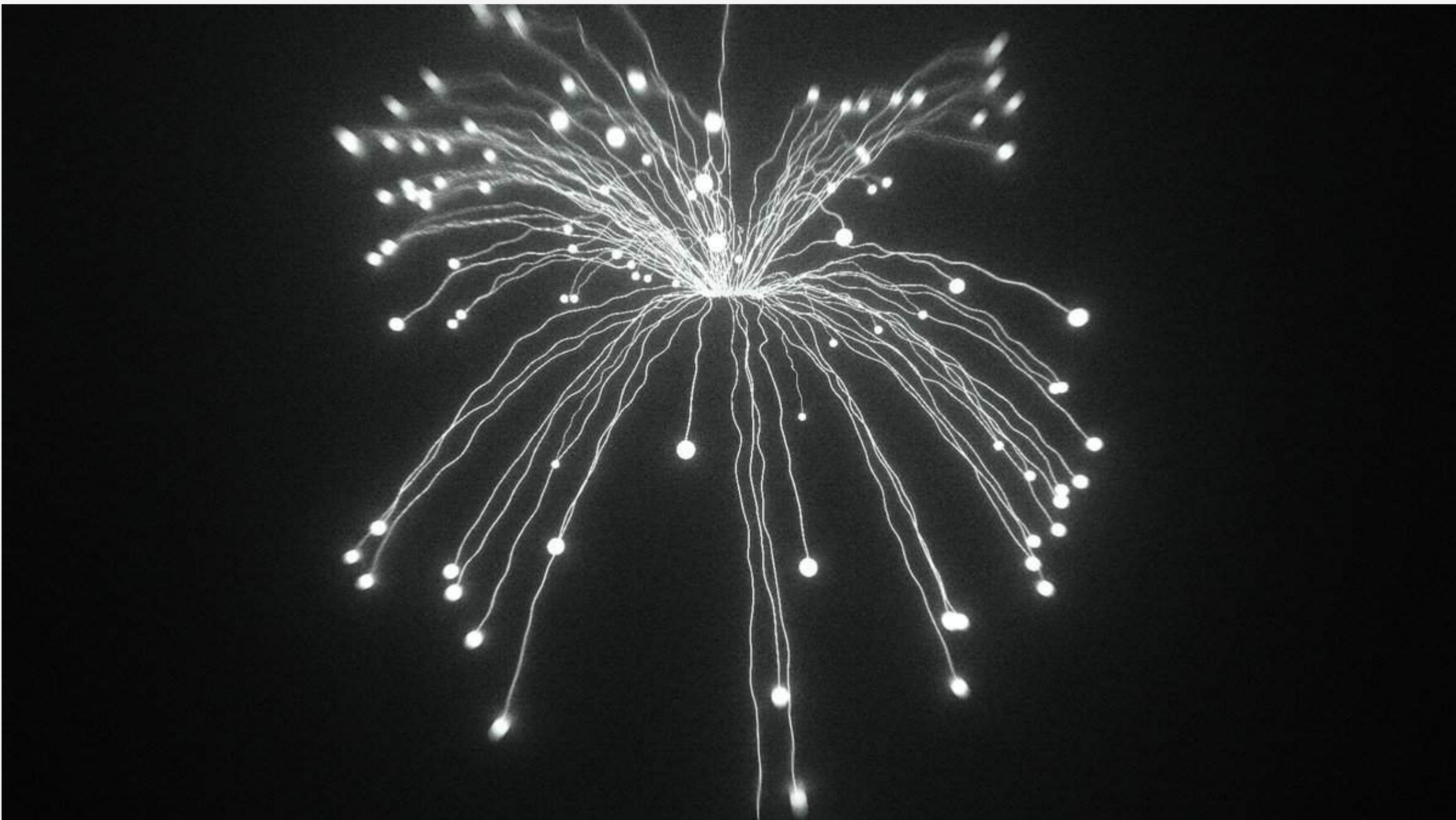
- > WEBSITE
- > INSTAGRAM
- > TWITTER

**moshe linke.**

**experimental videogame  
designer.**







I'm always struggling to decide if I'm more art or more video game, like, I see myself more as an artist, because I'm mostly working alone, and I feel like it's always very personal, and I have a clear vision of what I want to create. And almost every time, it's a product, it's the end what I have in mind, all the time.

So I would say that I like to experiment with indie games, to focus on art, design, architecture, and sound, like, I love to create atmospheres, and I think all of that combined is just, an atmospheric work, like big ambient projects, all the time.





Brutalism for me is a very interesting part of architecture; it looks so alienating when you find a brutalist building in your city, and it fascinates me

how out of place they sometimes look in the city's skyline. Brutalism is also very minimalistic, like, you have

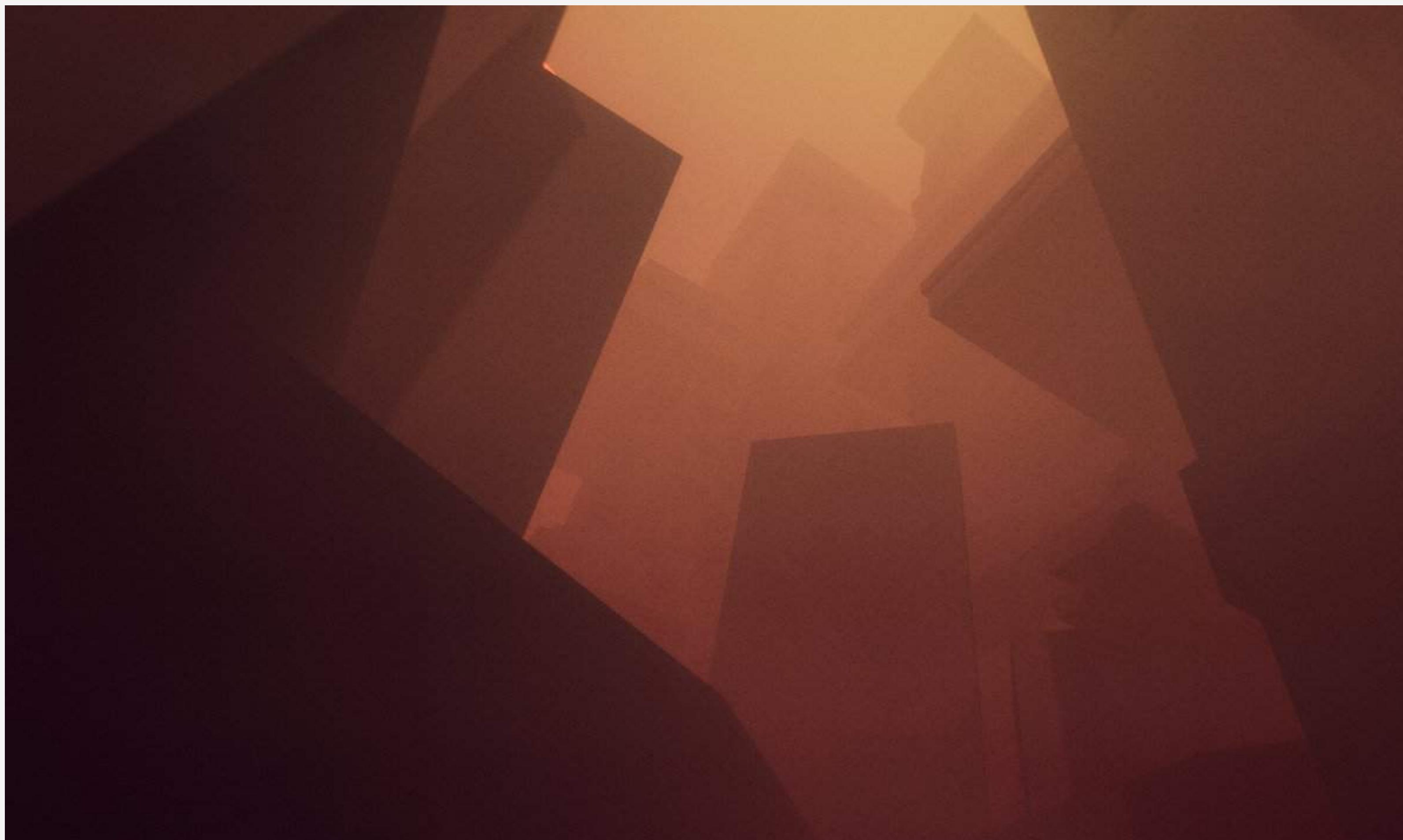
hard shapes, hard edges, and you have to think very creatively how to create an interesting brutalist build-

ing with minimal possibilities. Like, you can't use a lot of ornaments, or a lot of stuff, you have to be very cubistic, you have to box out things, and I love that aspect of it.

I feel like Brutalism also works very well with nature; the relationship between Brutalism and nature always fascinates me. Like when brutalist buildings are found in the desert, or in a forest. It's a great contrast between nature and the hard edge shapes, the concrete.

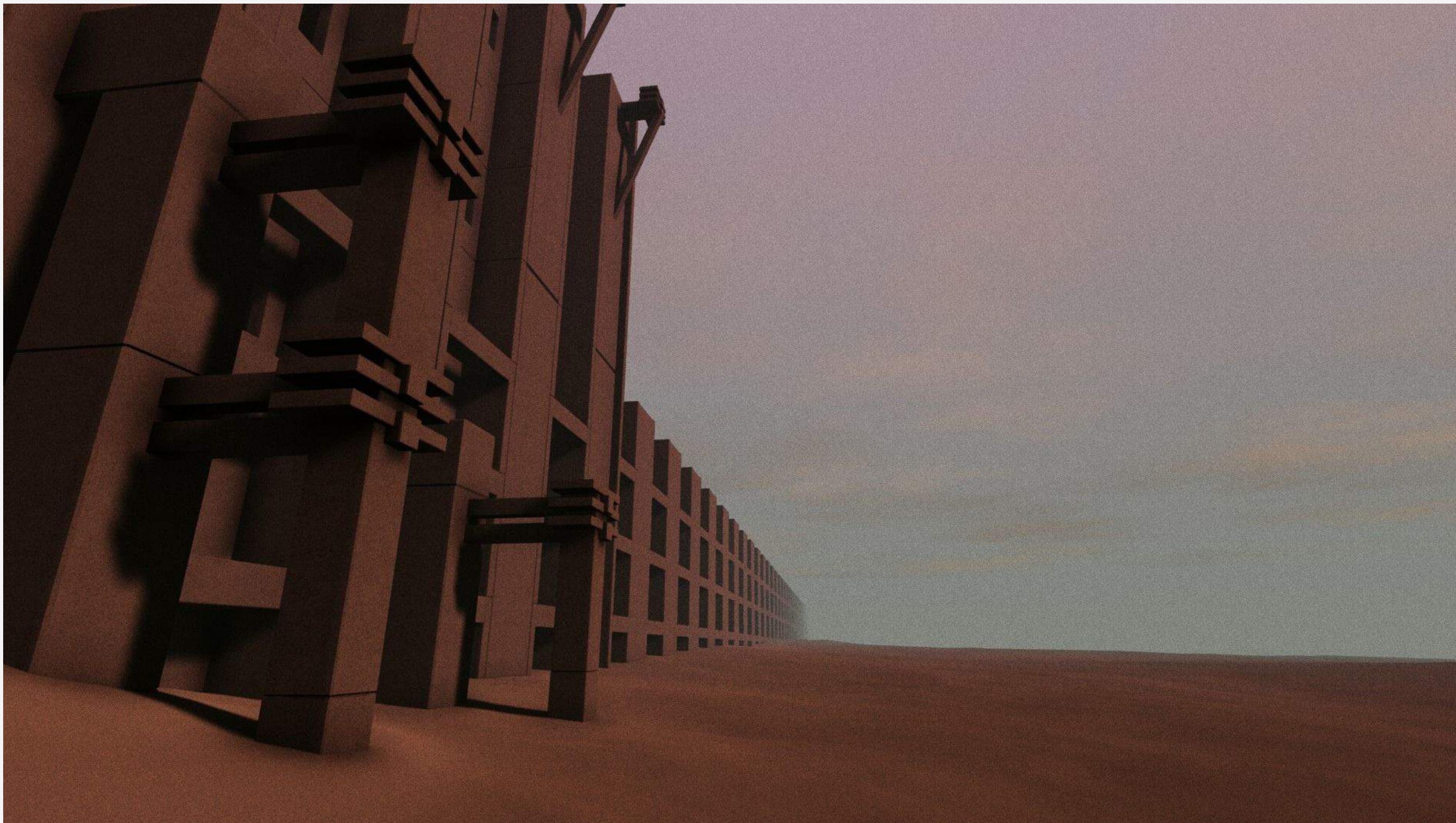


BEAMS // ZERO







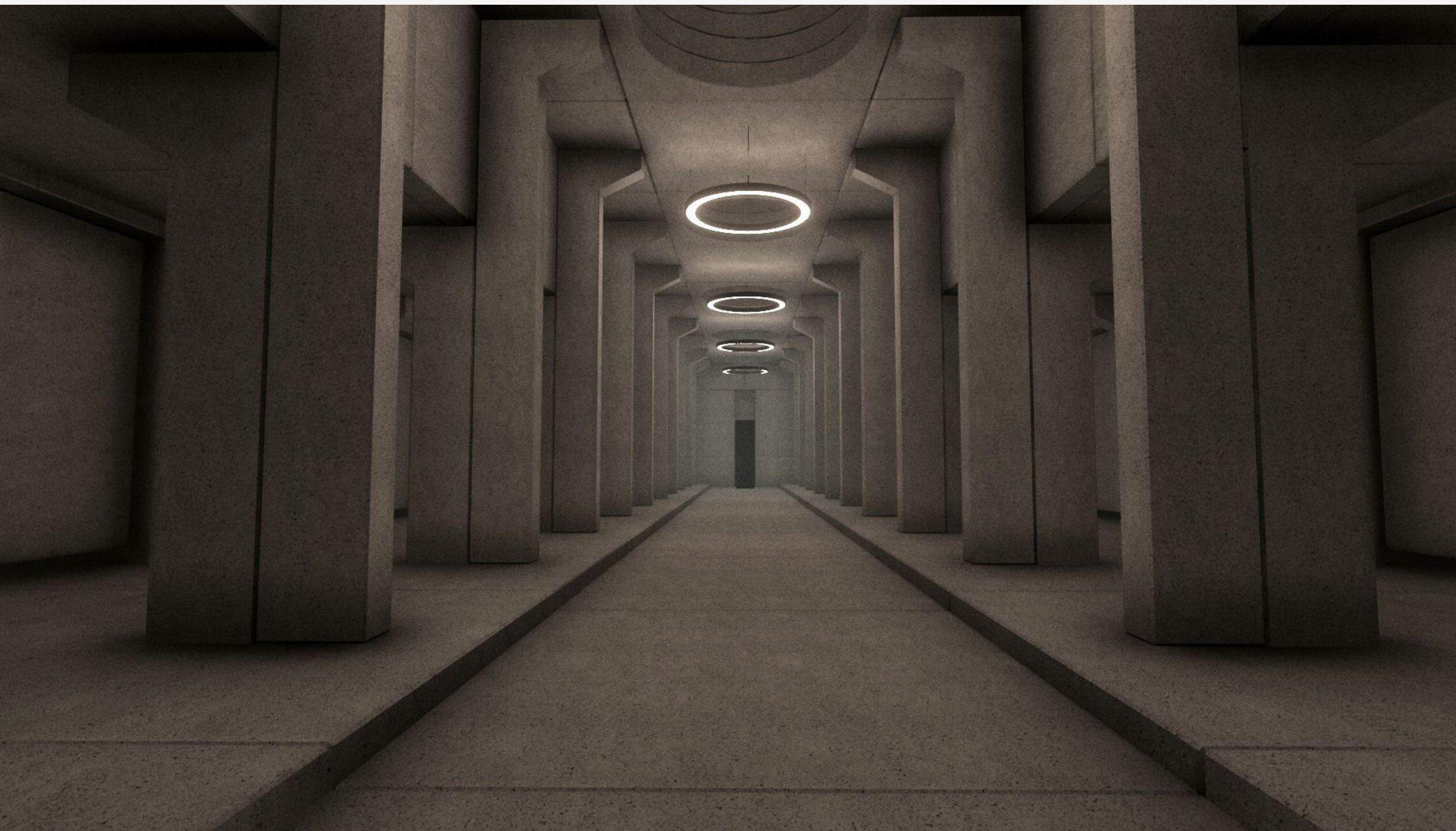


I think video games are the perfect form of art. You have sound, you have music, you have space, you have 3d space, where you can design a place; you have colors, it's like, all art forms combined. And you can make it explorable, it's interactive. I love interactive art, it's what draws me to contemporary art, because in contemporary art, almost every time you have the ability to interact with it, and it's a spirit that I love.

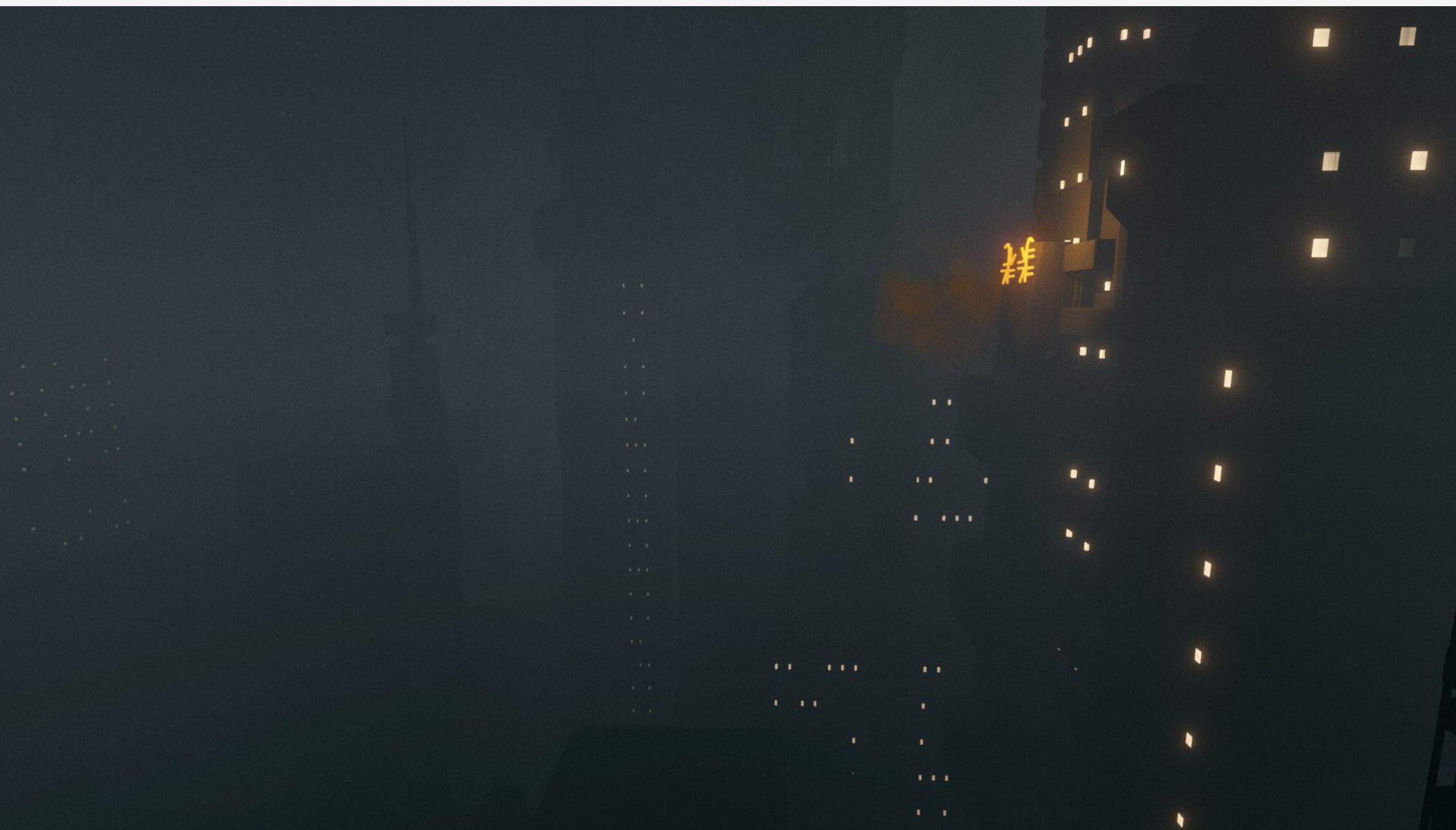
To create environments is so important, I think, in games; like, modern games lose this concept of atmosphere. I don't remember the last time I found a great atmosphere in a game. For me, atmosphere and ambient are the most important parts of a video game, and I think you should first create those, and after that, you can create the rest of it.

BEAMS // ZERO

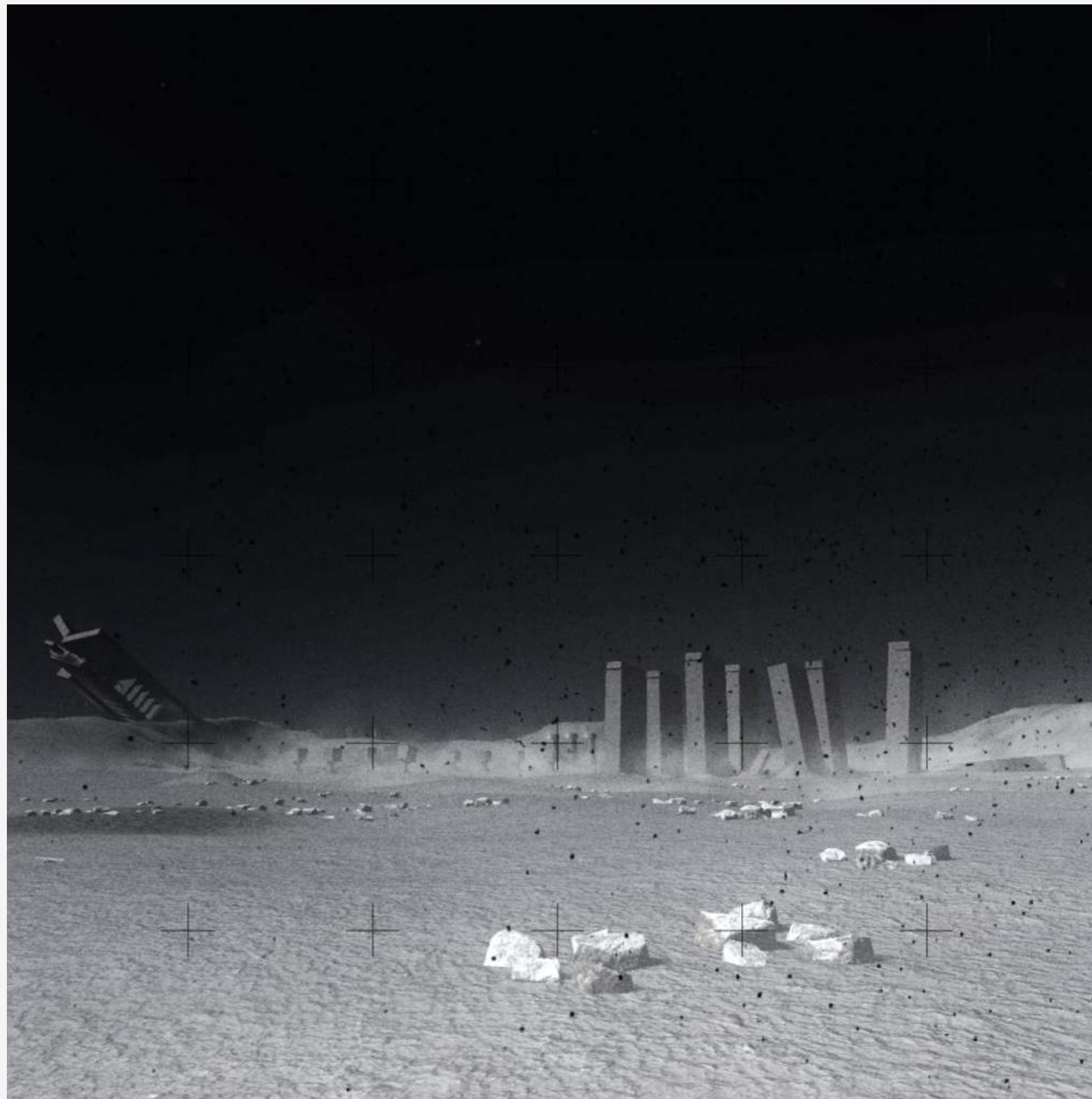




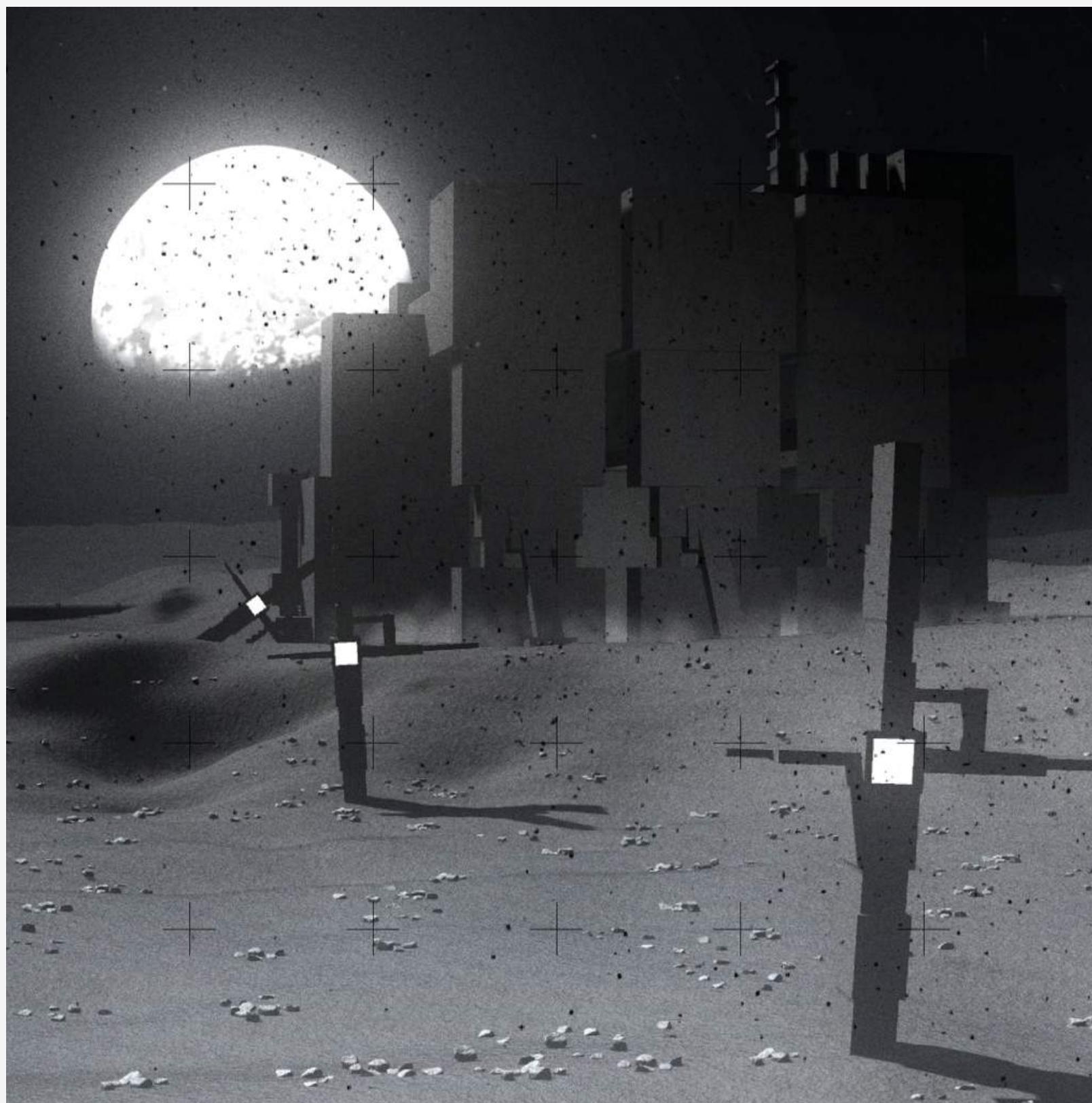
BEAMS // ZERO



I love triple A games, I play a lot of triple A games, but sometimes it's just like, it's too much. You get flooded with quests, with places, with everything, like, it's a huge sensory overload, in my opinion, and many games feel like this at this time, which is very sad. There was a time when games were more minimalistic, when there were not so many possibilities, and the developers had to be creative to make a game interesting. And I wanted to bring this philosophy back.



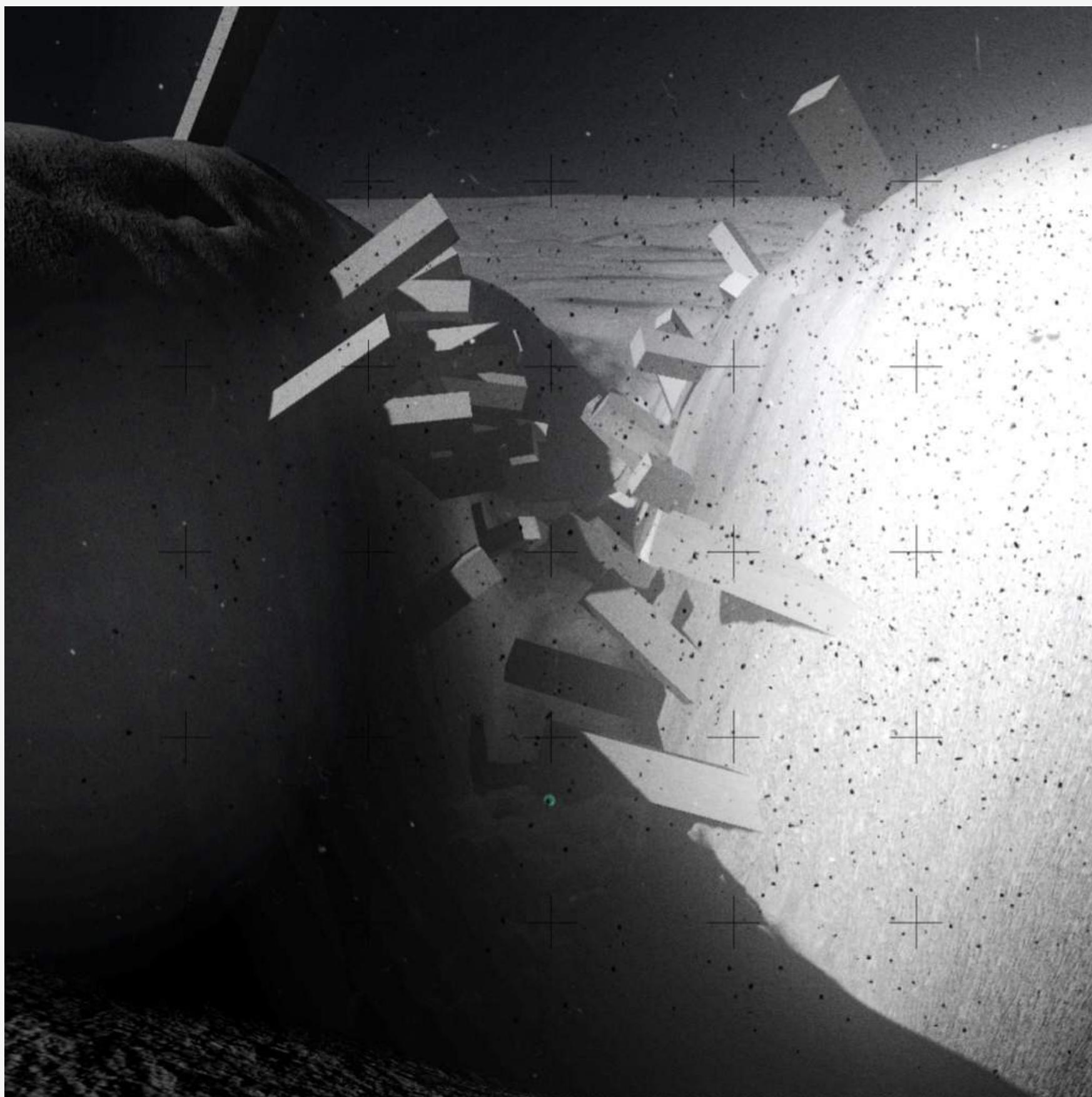
I'm not a coder, I have no knowledge of programming, but I'm doing game development. I don't have the ability to add much gameplay to my games, but I'm doing them anyway, and I've risen to "success" without adding any of those stressful things. I want to bring my players into this mindset of slowness. You have to take your time, to immerse yourself. You don't have a saving system in my games.



With my games, you have to play them in one go-through. I don't want to give the player the ability to pause the game and come back later, because, like, the whole experience would be broken if you had a break in the game, in my opinion, and my games are always like an hour long. It's like with movies. You don't pause a movie and then come back an hour later, you don't go into the cinema and then, like, come again the next day again and watch the same movie from another point onwards.



That's what I wanted to transmit to the players. I wanted them to experience the whole thing, so you have to go through it in one go, and I wanted them to take their time, I wanted them to be patient. I have a 10-minute sequence just at the beginning of "Fugue in Void", and I got a lot of criticism for that, for putting an unskippable part before the gameplay, but that's my way of telling them, you know, be patient. I want to hypnotize you. I want to take you into my world.

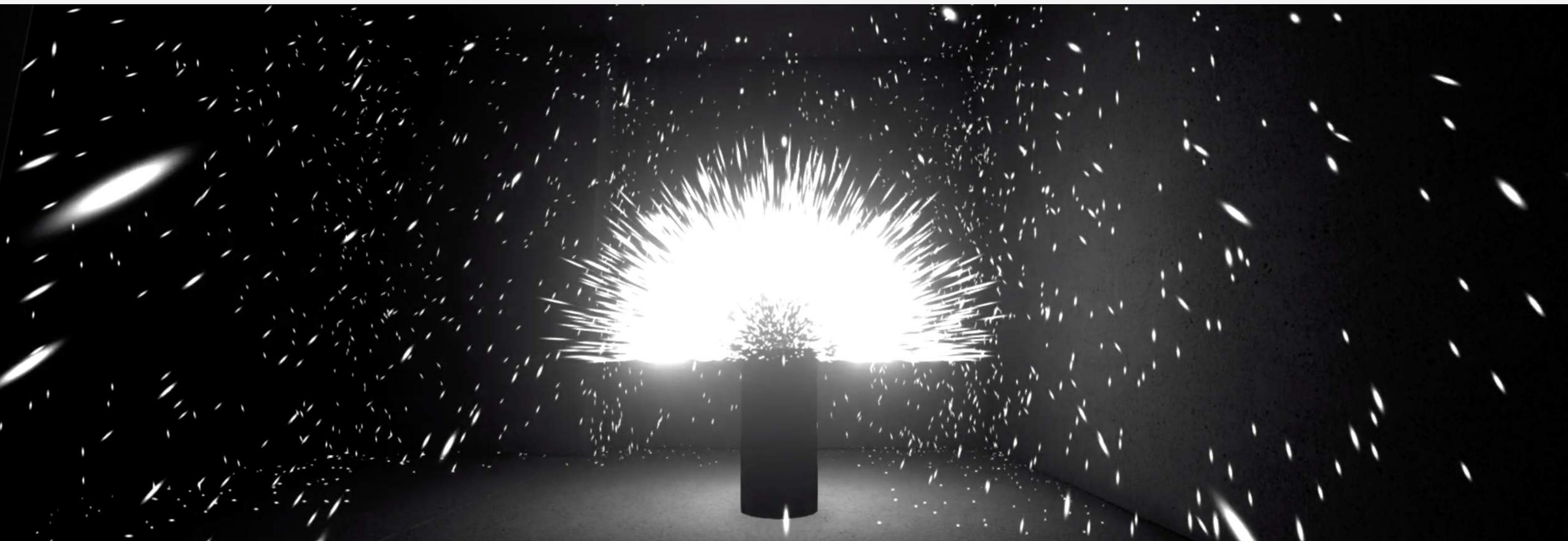




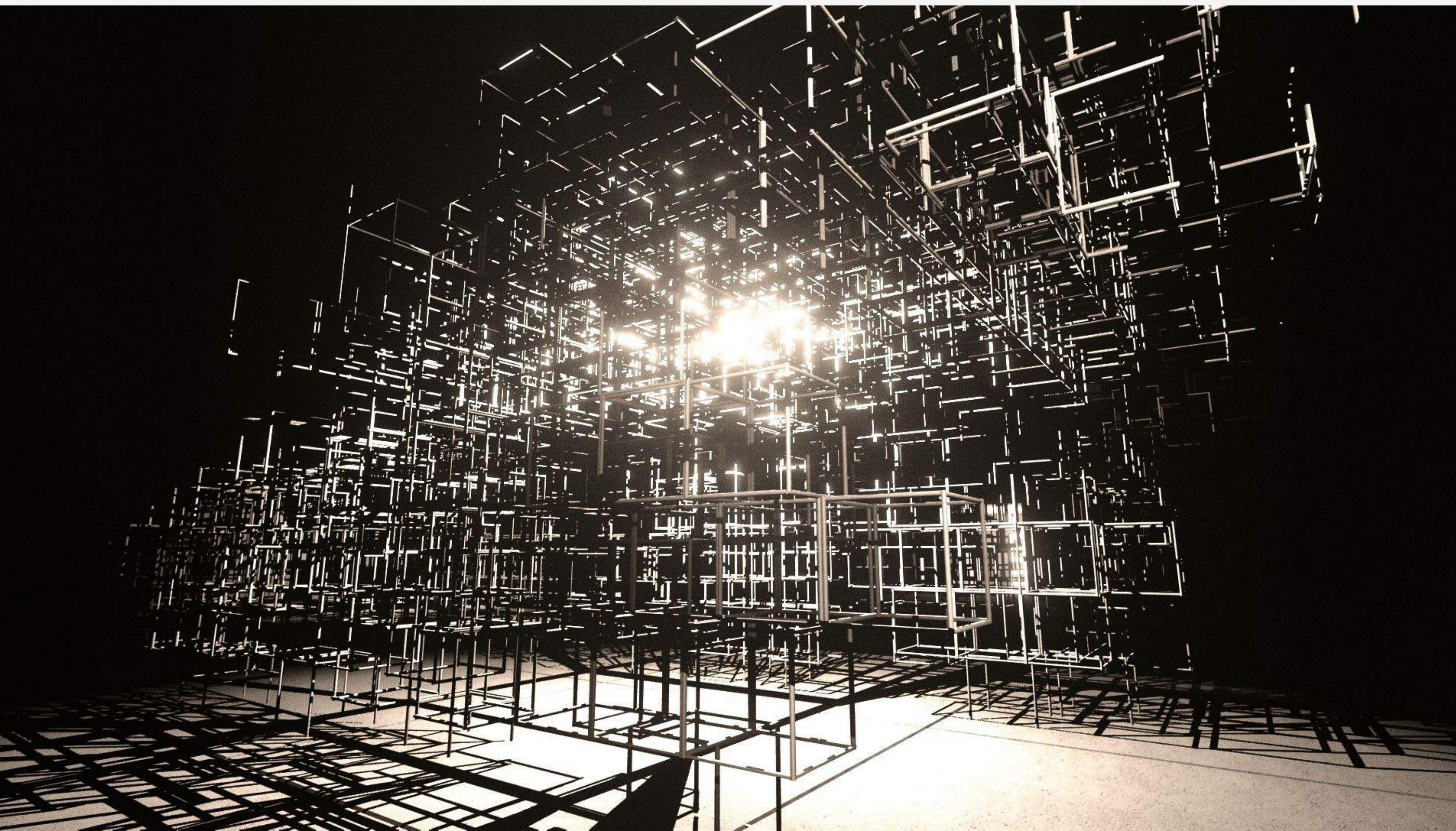
It all started with games I didn't ask any money for. I didn't have in mind that I wanted to earn money, but I saw that some people were donating money anyway; and i got more and more into the idea that yeah, maybe it's okay to take money from it because, it's a passion for me, and there are people out there who are genuinely interested in it, and would love to support me, and that's why I took the bet, and put a price tag on my game.

And yeah, it was quite amazing to see that it did quite well, and that's what I'm thinking now, like, should I make my next game in the same direction of "Fugue in Void", following what has already worked? Or should I stay in this mindset, where I don't do it for the money, and I do what I want, do weird stuff, do experimental stuff, that people may not like?



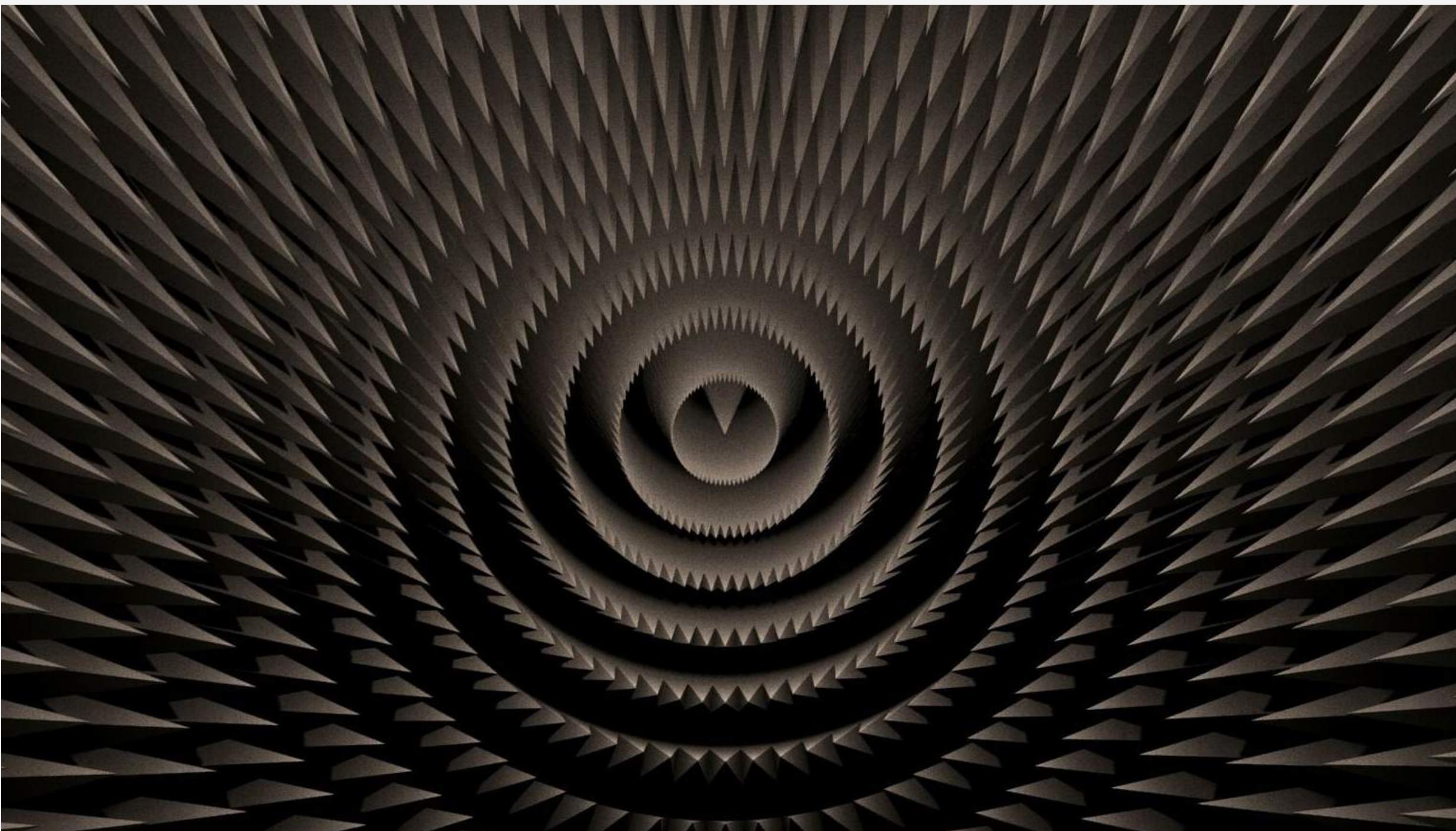


I don't want to  
make the games  
that people ask me  
to make. I'm not  
changing my spirit.

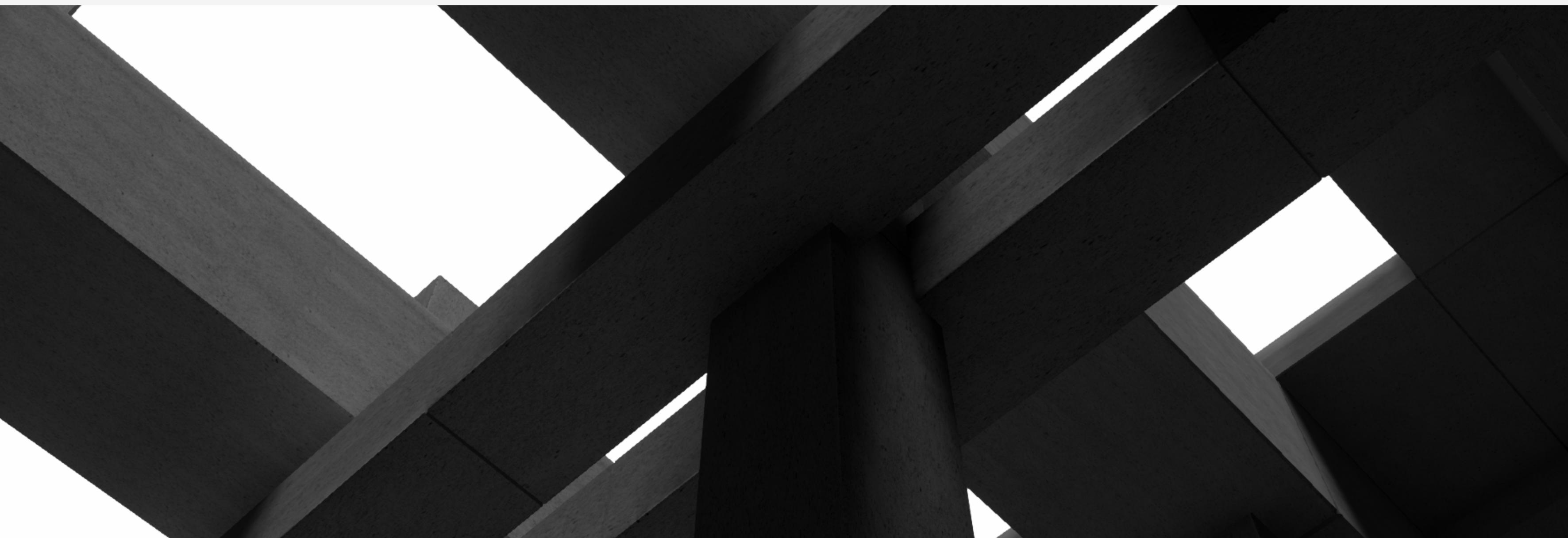


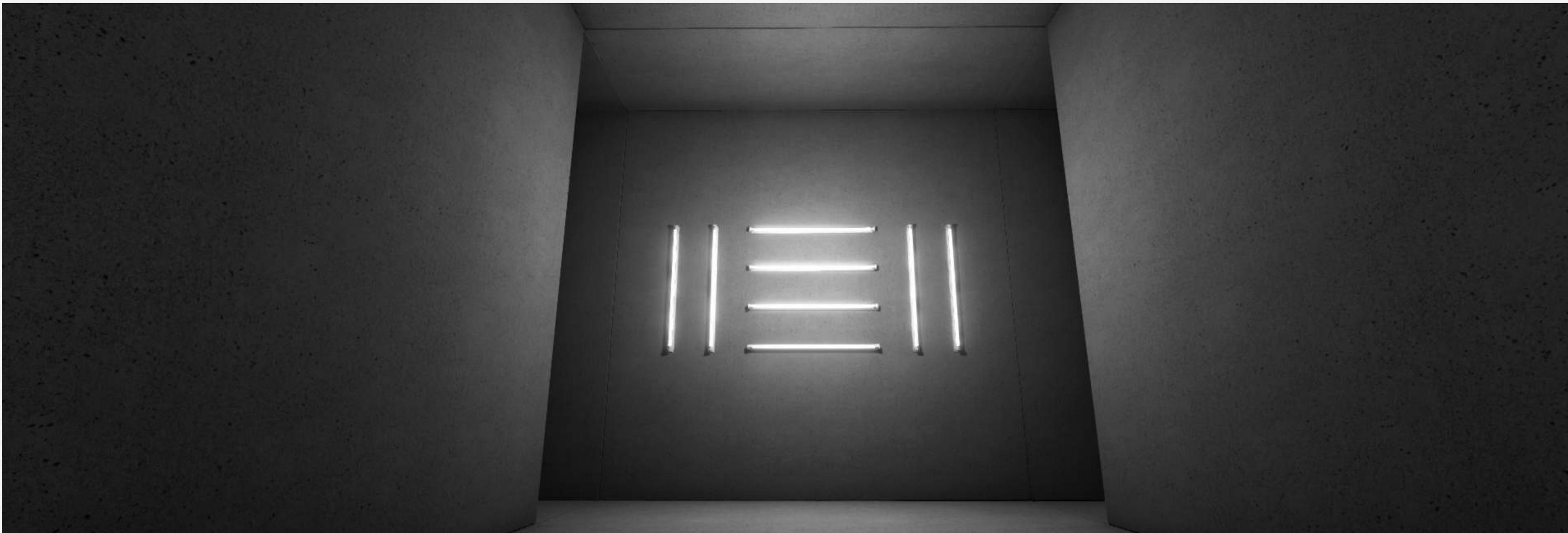


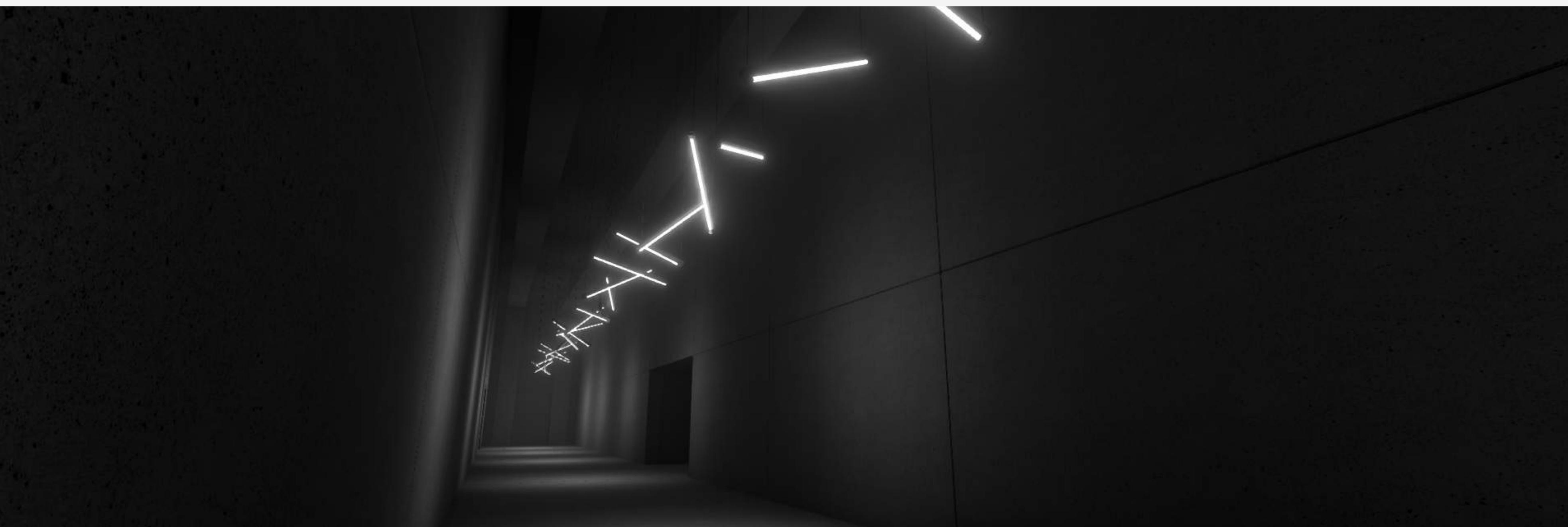
Steam gets flooded these days by games, and I mean bad games. I'm sorry if I have this opinion, but when I go onto the steam page, and I check all the upcoming games, I'm like, 90% is totally a mess, they're super cheap, fast-produced, just-to-earn-money games. But I think it's okay, it has to be an open field, it's the same way with all the arts, and it's the people that will decide what is right at the end.

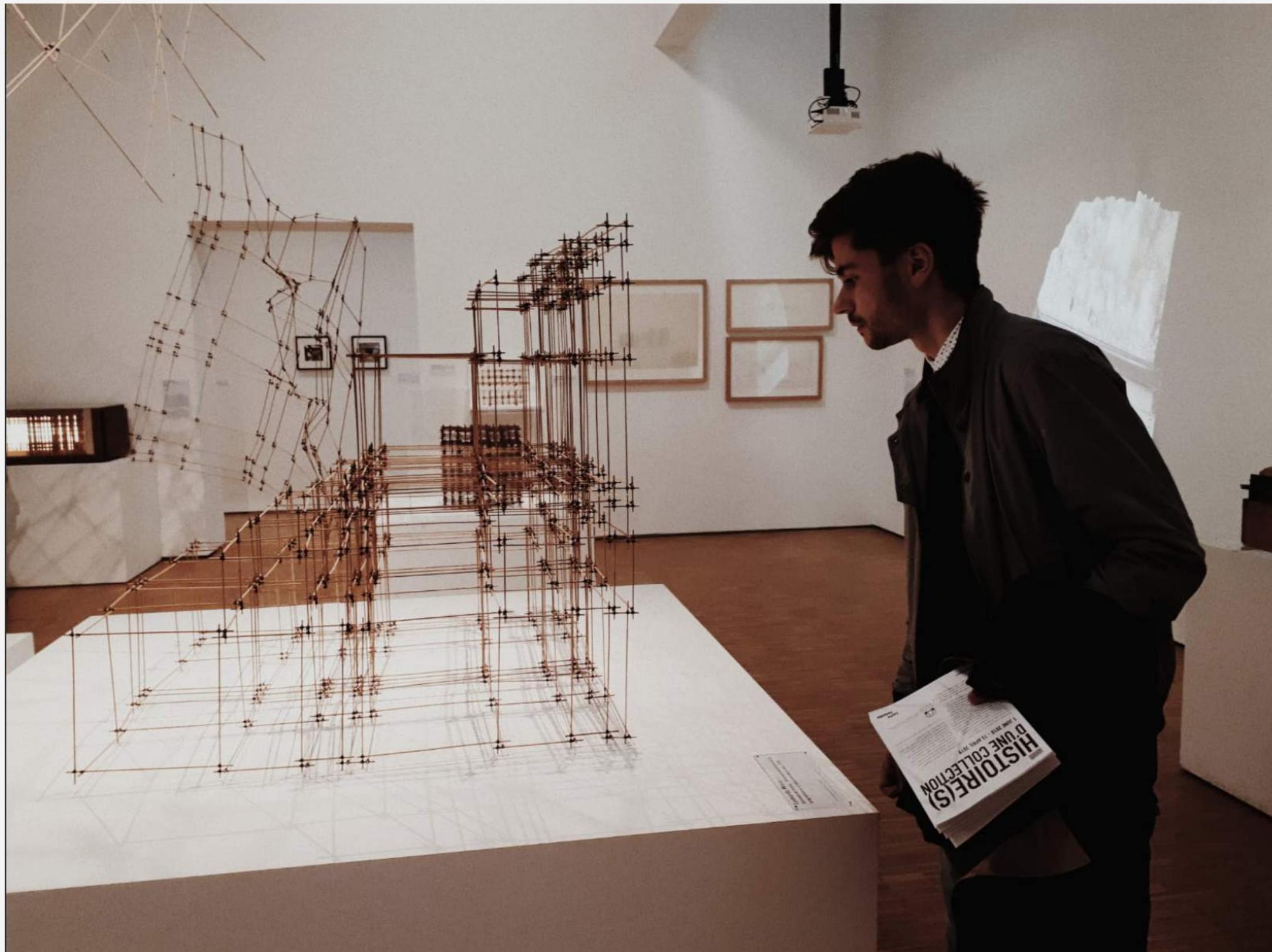


I trust that the people will see where effort is put, and feel what is a clear artistic vision, and what is not. They're not dumb, the players are not dumb. I trust the consumer. I've always trusted them, because it worked for me, and I think that, if you are an artist, and want to make an artistic game, you should always trust them, because the world will discover you, someday, and people will love it.





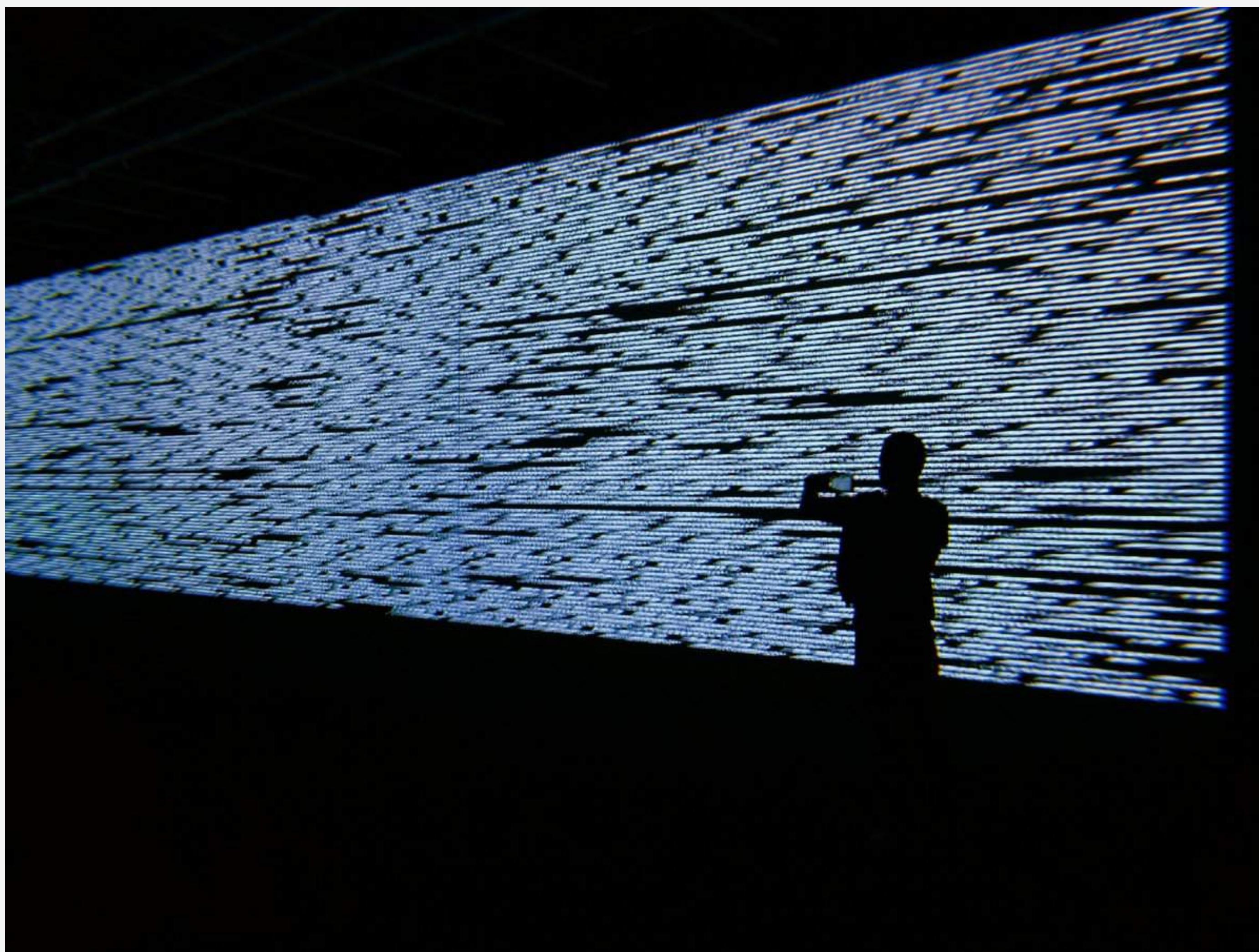




At the time, I'm in a point that feels very good, like, I wish I could do this forever. I have so many ideas, I have a whole universe I want to build. I wish there was a way of making a living out of it, like, if I had a place where I could just make experimental games and I could live there, yeah, I would love to do what I'm doing forever. But I think I will have to morph a little bit to be able to truly make a living out of it. Some other part of me would like to transform itself. I like to experience new things, and I also like the idea of doing some installation art, like, my games have already been presented and exposed three times in a physical space, at exhibitions, and I want to go more in that direction, of exhibitions and real-life events.

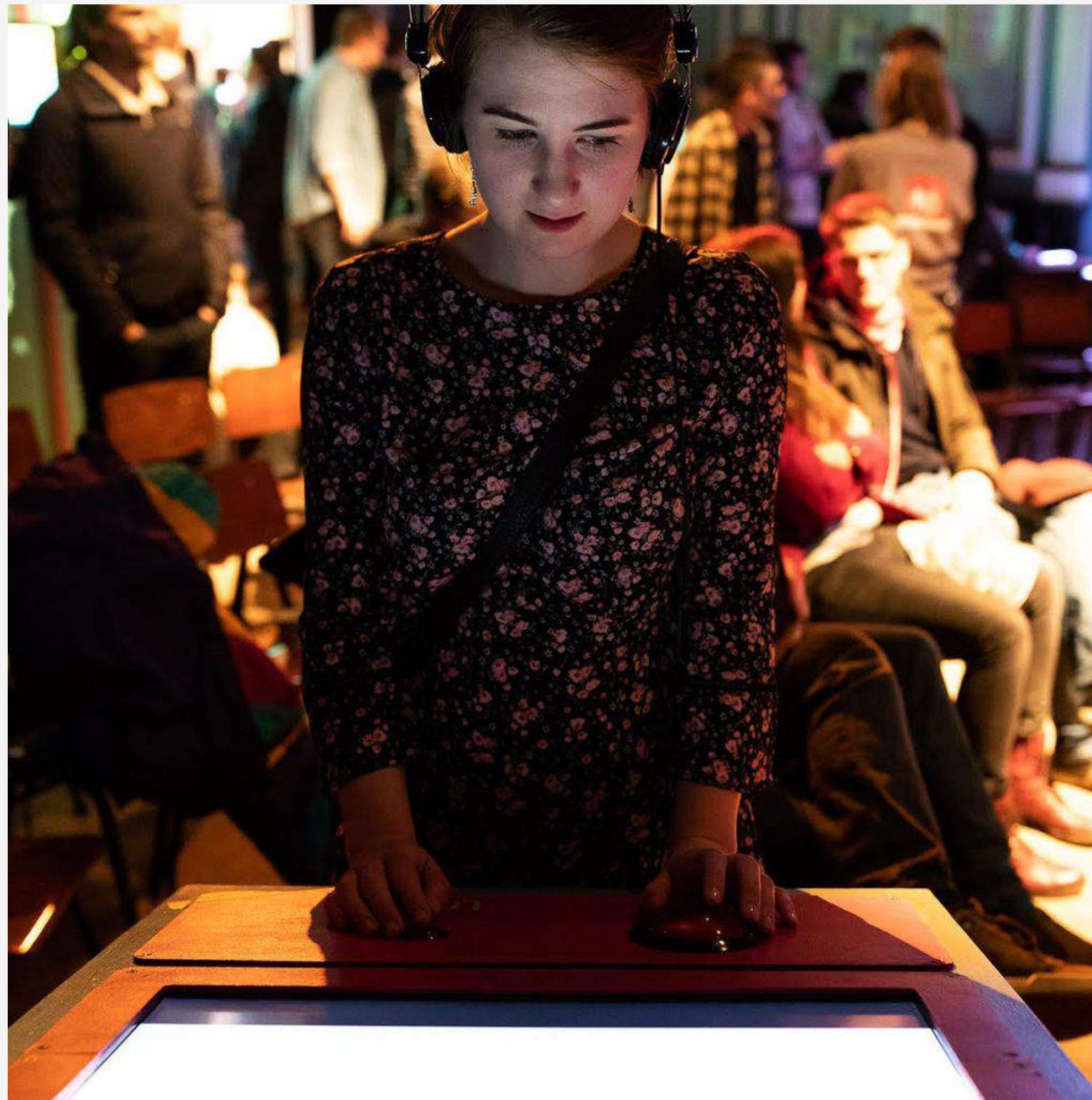
I want to actually meet the people that play my games, and talk to them, and let them talk to me, and see them. That's why I may go more into the event direction, and make limited events, or like, exhibitions, and I would like to do a lot of like, collaborations. I can't say anything for now, but for my next project, there is a collaboration with a very famous indie developer. I think people will love it, and it's also a new way for me to do a project, for the first time. Maybe I'd also like to go international. I want to travel. I want to show my work to the world.



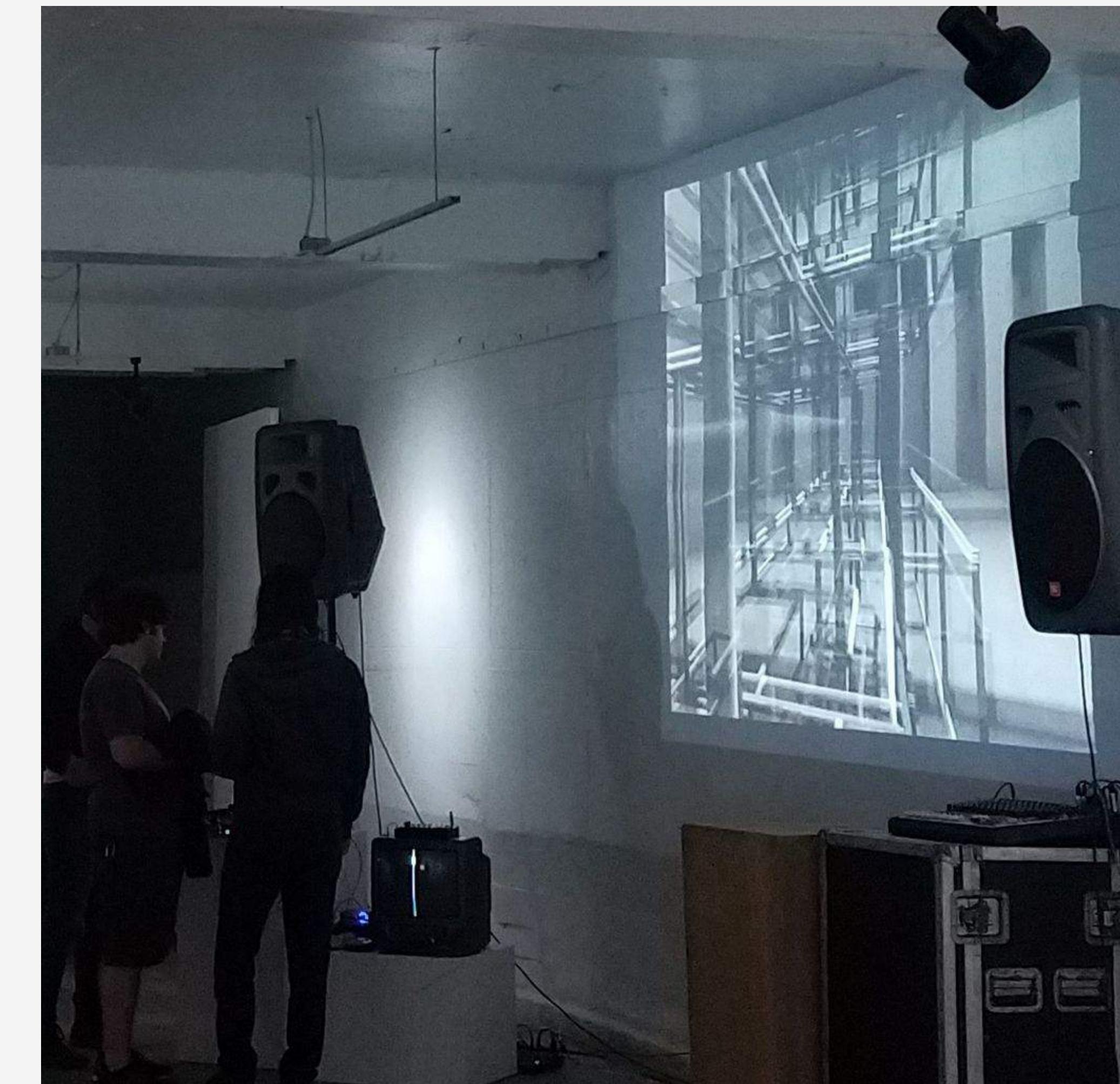


It's hard. I'm now over five years into that, and I'm still learning, and I'm still frustrated when I don't get something right, and I don't get it as I want it. The beginning is the hardest point, like, there's a lot of time in the beginning while you're learning, and you watch tutorials, and you're reading about engines, and I would

say, I would suggest anybody to learn an engine really well, like, you can use Unity for example, which is very user-friendly. And just experiment, like, just do crazy stuff, just play with the engine, play with your possibilities, and be spontaneous, improvise.



In my games, I improvise a lot. I don't draw my scenes before I make them, I like to make them like a painting. When you're experimenting, you go at it for days, and sometimes there's something that happens, and it's like, "hey, that looks cool. I should stick to that". And when you're at that point, I think you should just continue until you think that's what you want to see, or what people might be interested in. Or even if you think people won't ever be interested, you should still get it out there, because eventually people will find it, and you'll start building a community. But you have to be patient.





**Even if you think  
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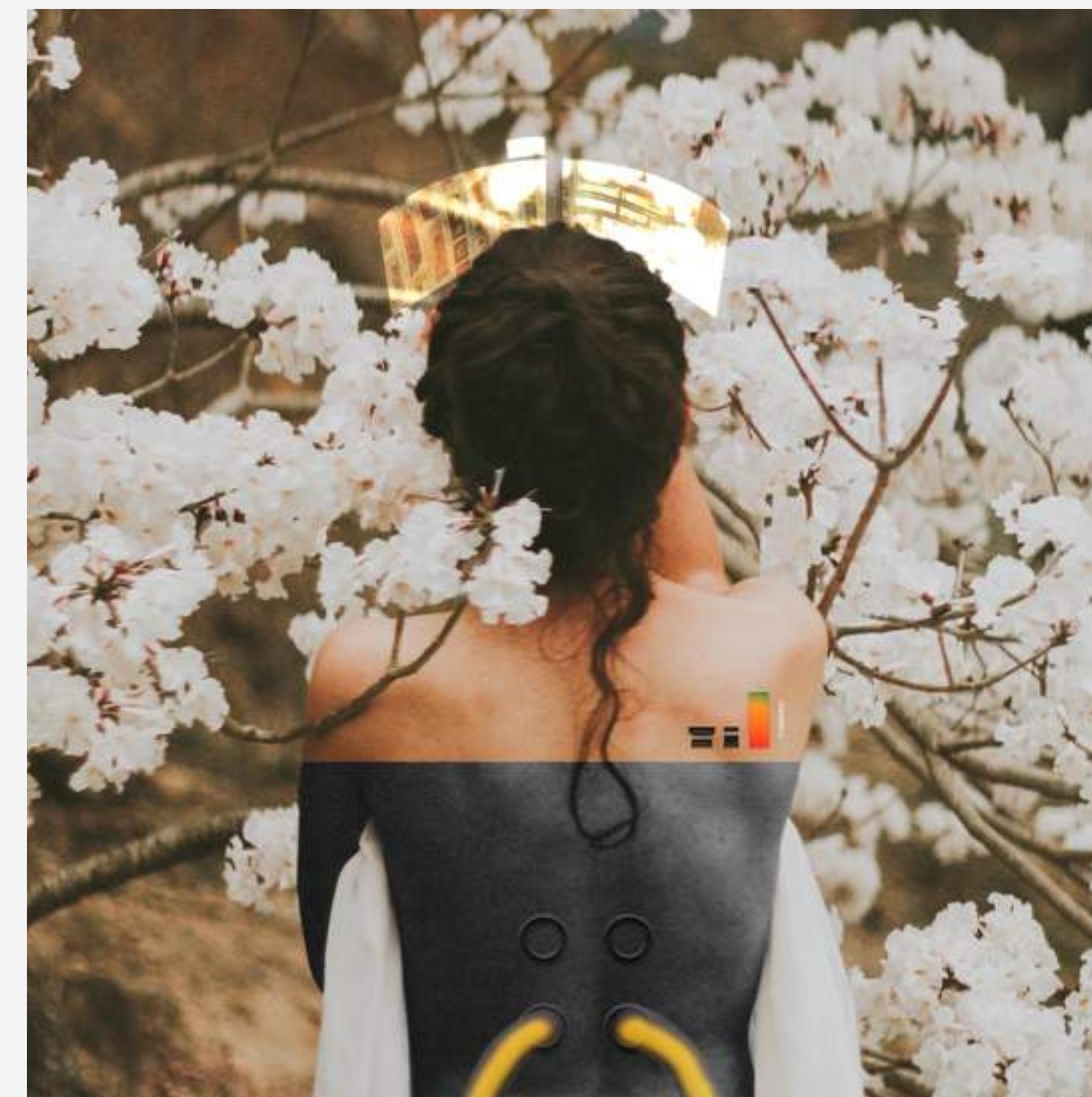
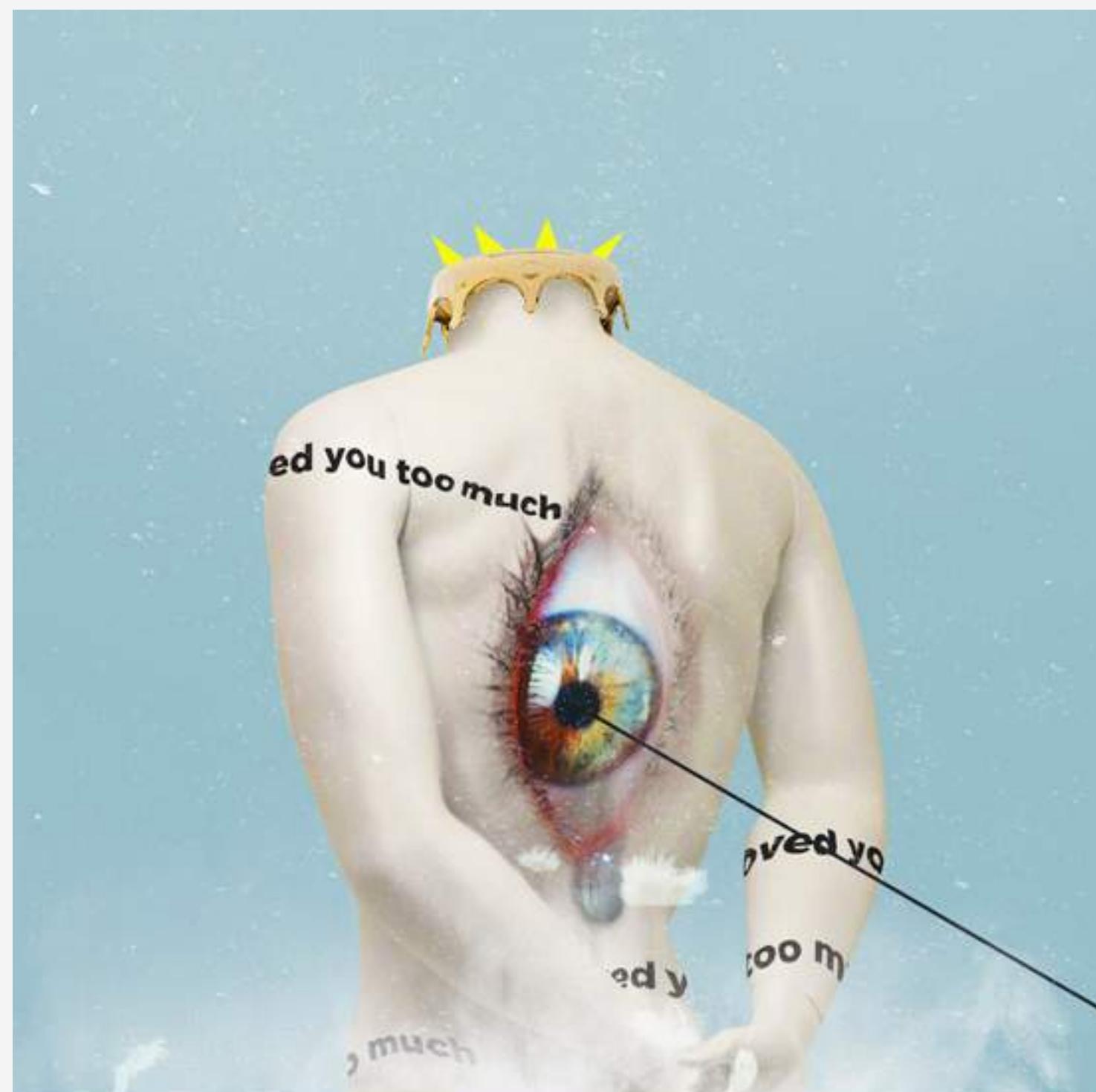
## MOSHE LINKE

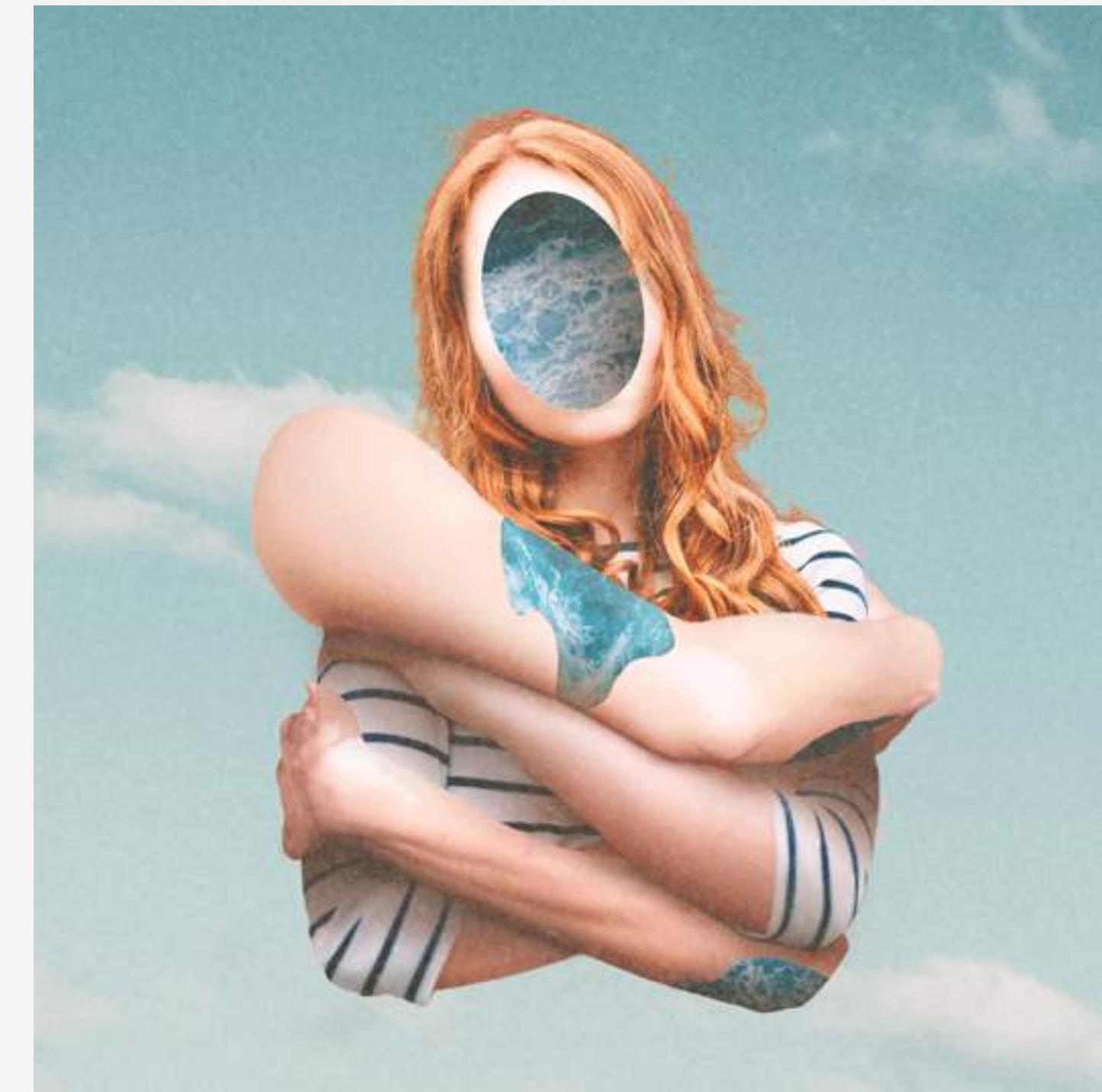
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**edwin carl  
capalla.  
one design  
every day.**





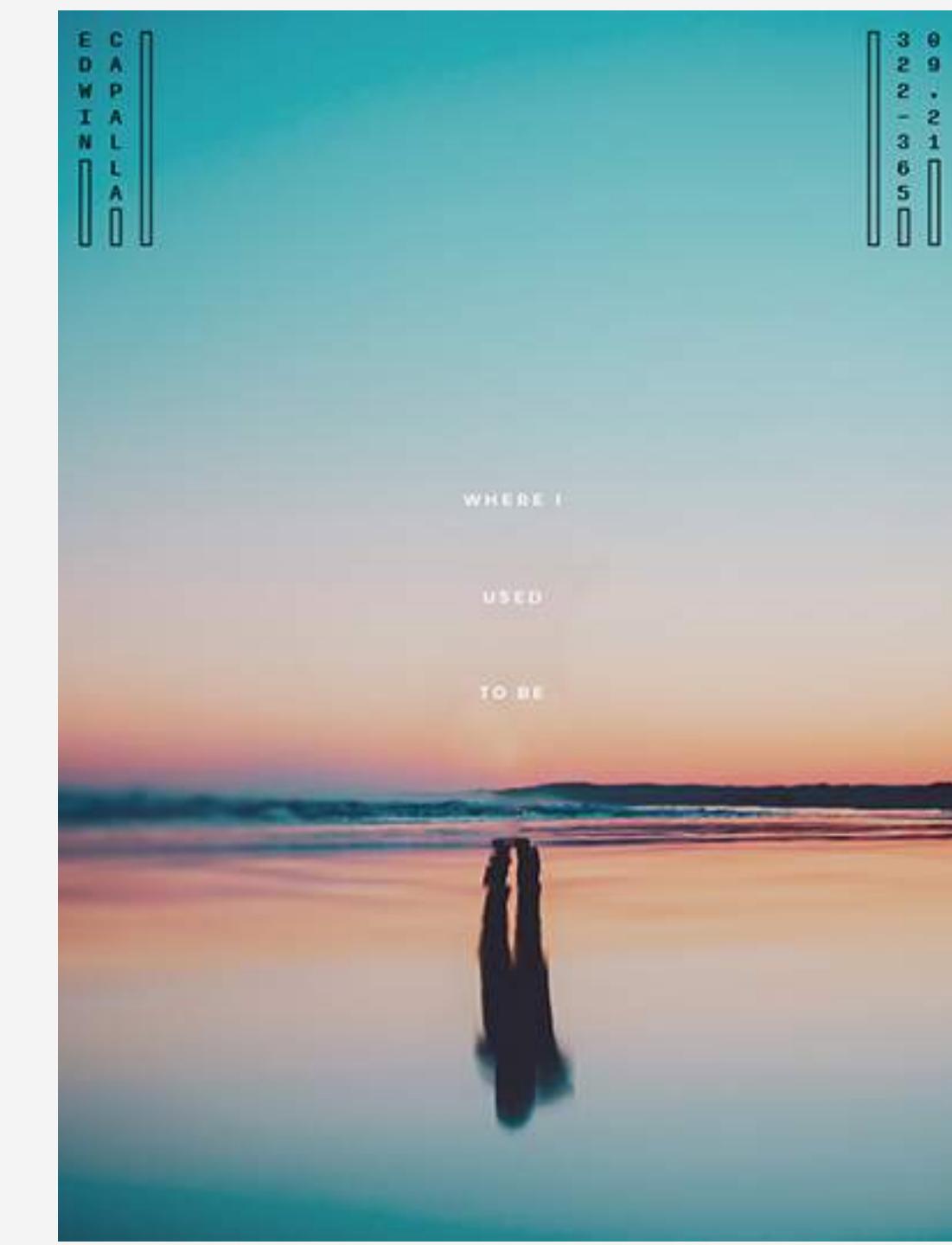




At the start, I didn't know what I wanted to do, so I just started doing logos, doing web design, layouts, trying different fields, and like, finding what it was that I wanted to actually pursue. So, one time, I was scrolling through Instagram, and I found this profile called "Baugasm", by Vasjen Katro. At that time, I didn't even touch Photoshop that much, I was mostly using Illustrator. But after that, it dawned on me: if I wanted to get better at Photoshop, and I wanted to become a better designer, I had to force myself into it.

So I took this challenge of doing posters every day, in order to get better, to get familiarized with all of the Photoshop tools, and get better.



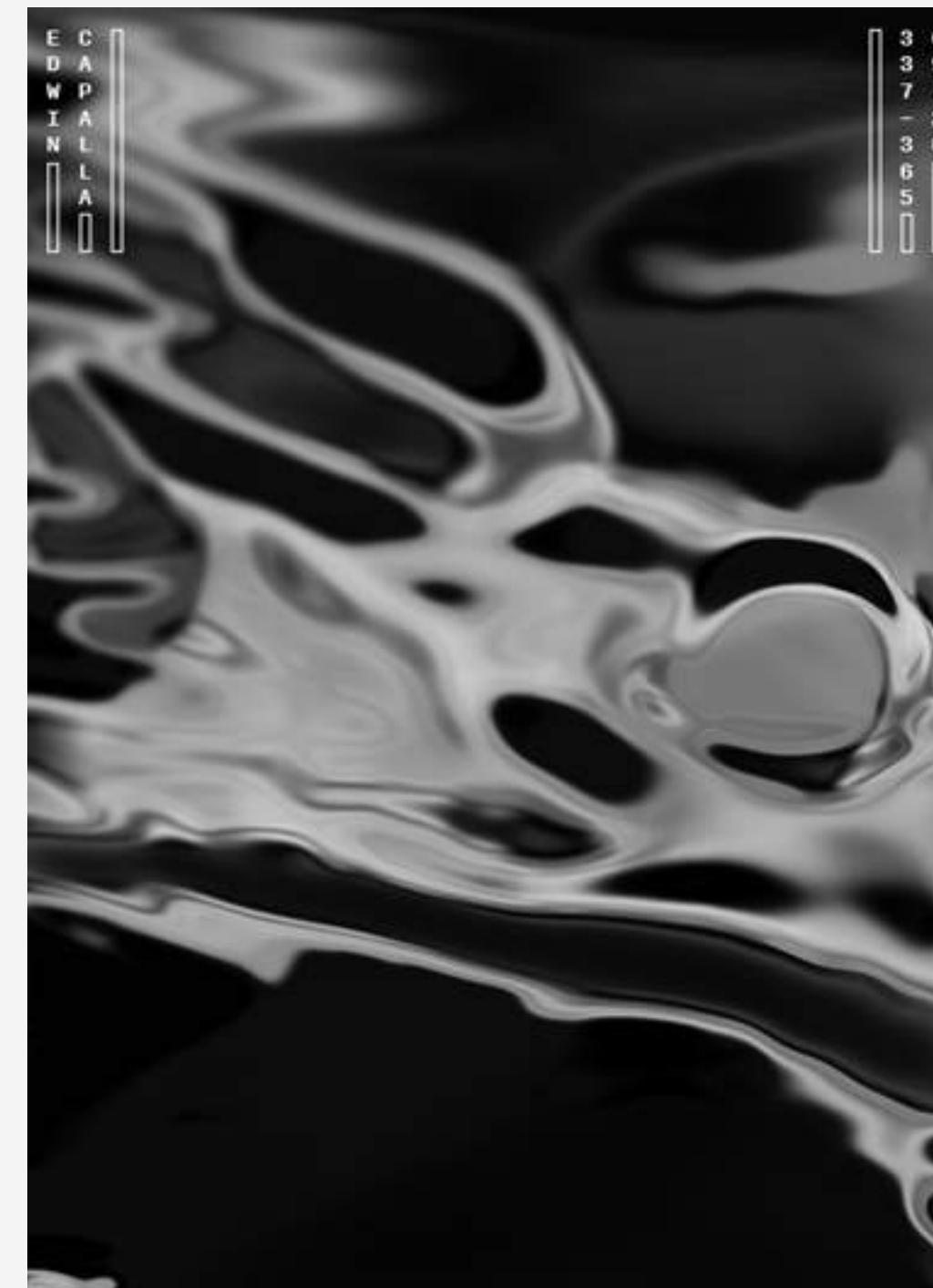




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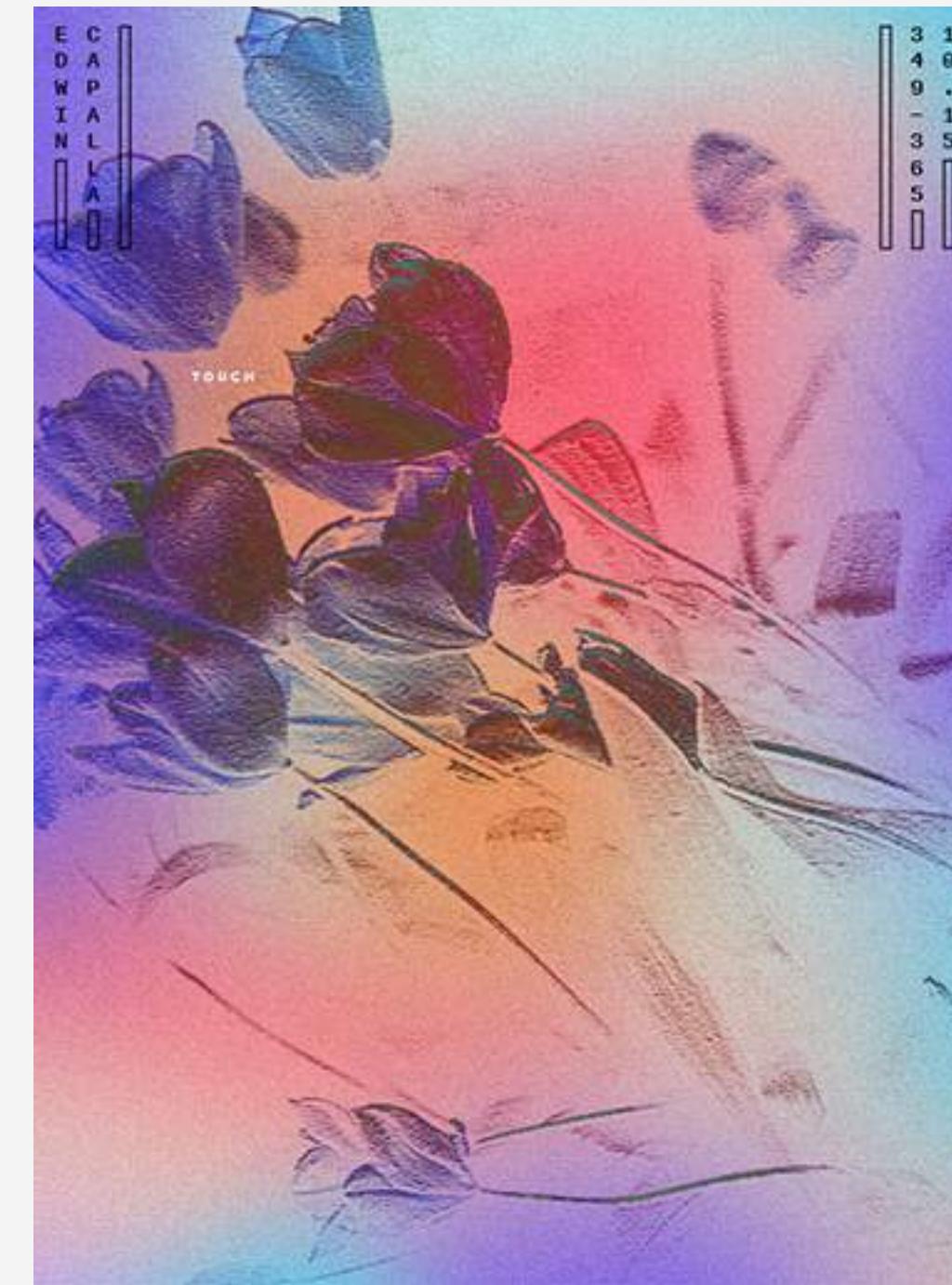
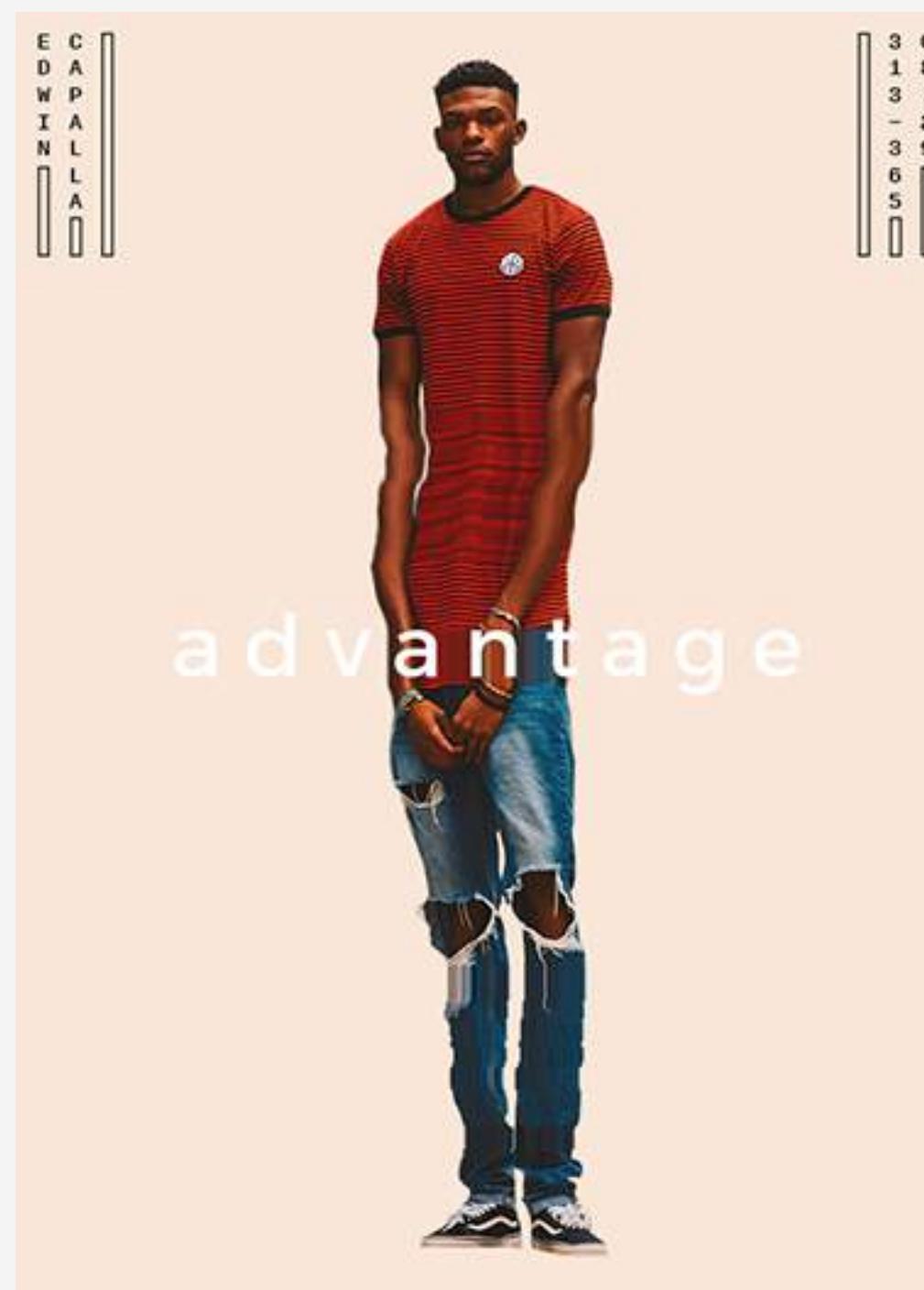
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My process hasn't really changed since I started doing the posters. It's mostly like, when I wake up, I don't really have any idea in mind, it usually starts later in the afternoon, when I sit down to actually do it, when there's this time, this internal stopwatch, that forces me to get the idea out before the next day.

I usually just sit in front of the computer, waiting, or sometimes I just go scrolling through Unsplash, and find this picture that I think is really interesting, or that I find has some element that I want to play around, or sometimes it's about what happens in my life. Some pieces are more personal, compared to others. And some are just like, I create it just to have something on my Instagram. Something to post, and move on.

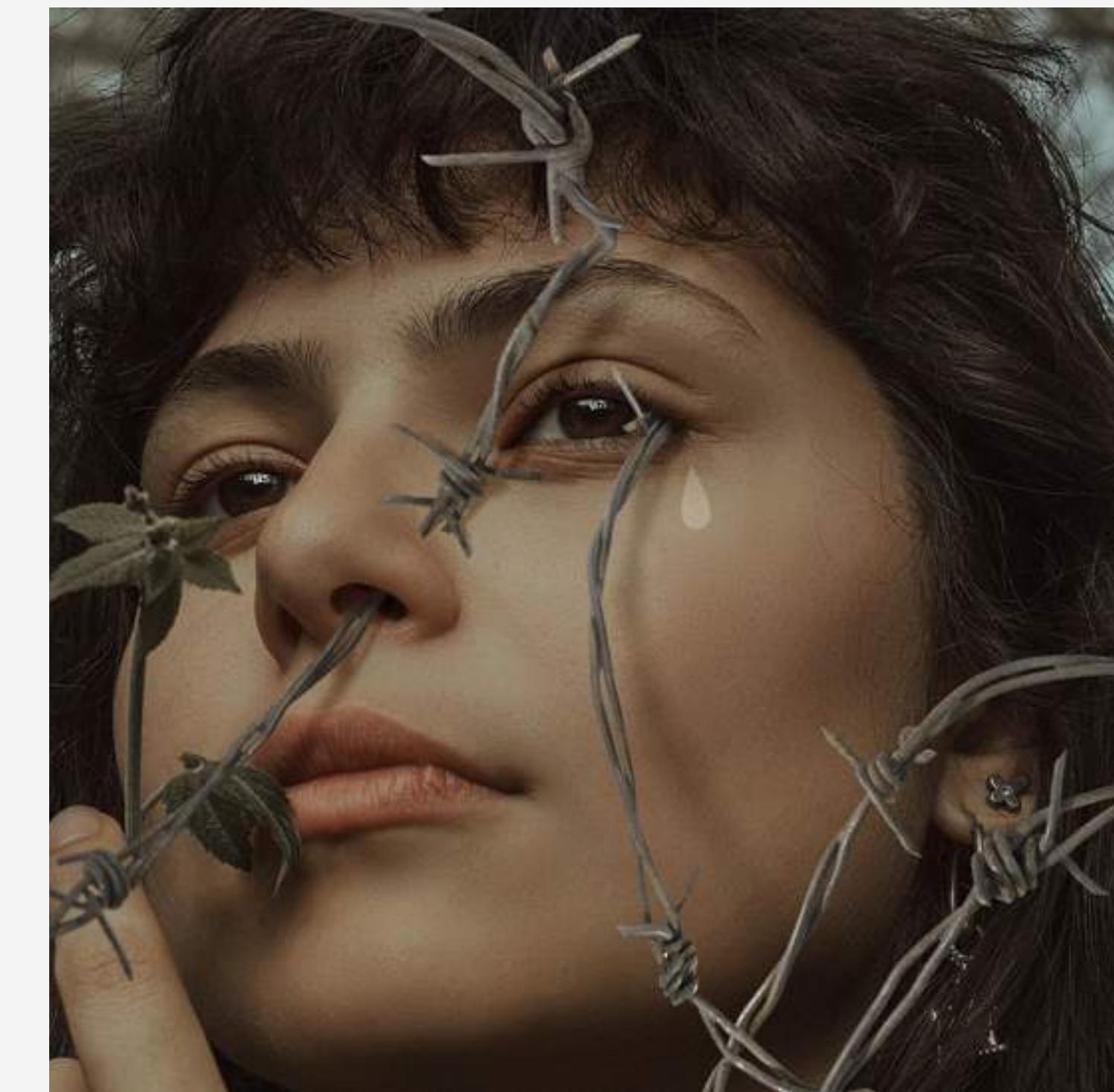






The problem that usually surfaces is not really about creating the piece itself, but that after creating it, there's this like, "what's next?". There's this usual panic inside of me of like, "wow, what am I going to do tomorrow, that's different enough for people to like it, to get attention".

But right now, I've found that the best way to overcome that it's to not care at all. The more that I think about it, the more I like, really get deep in thought and don't get inspired. But in the end, it always comes when it's time for it to come, and I end up creating whatever stuff I want to create, so I just try to forget about it.

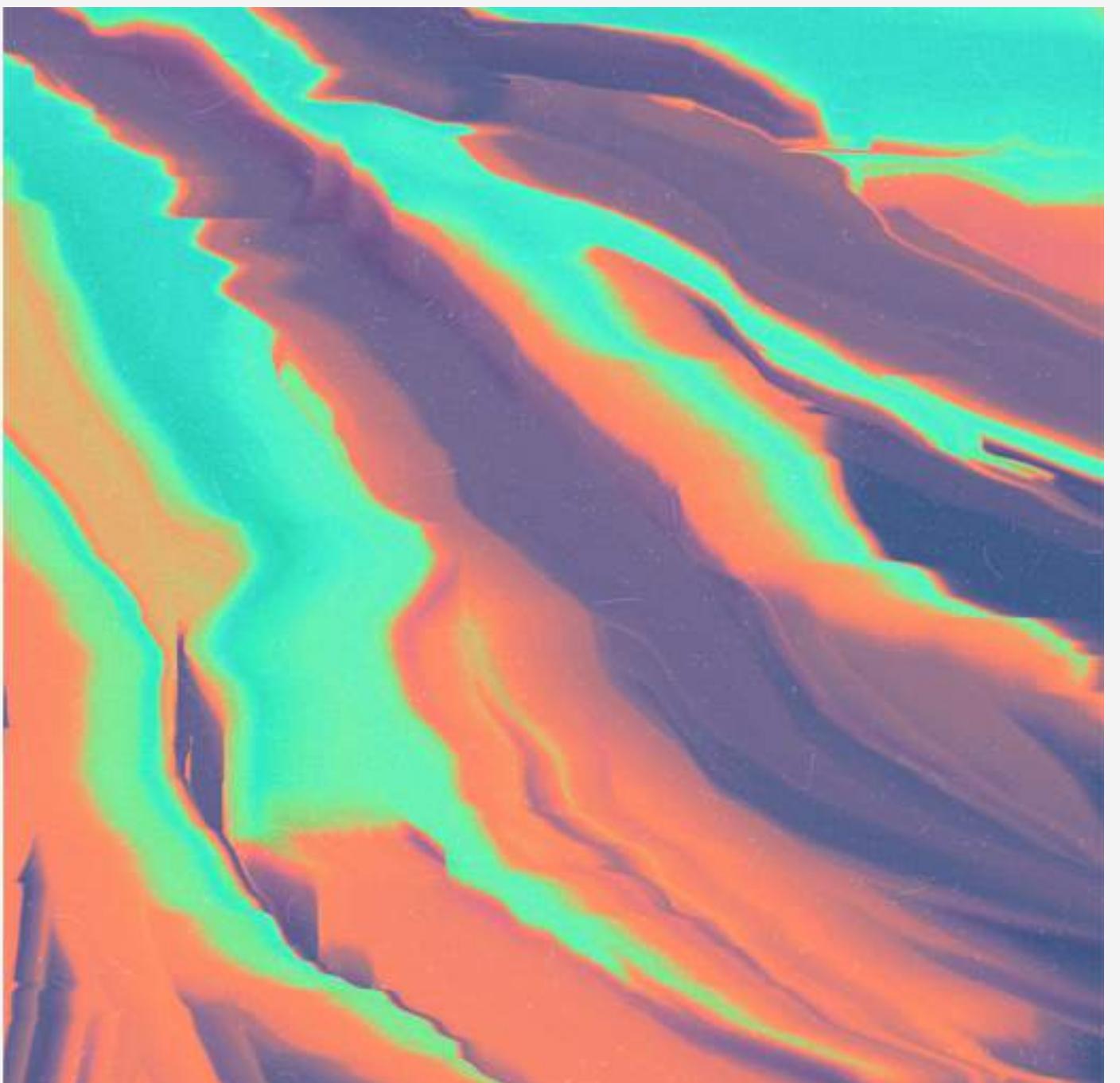


**it always comes  
when it's time  
for it to come.**







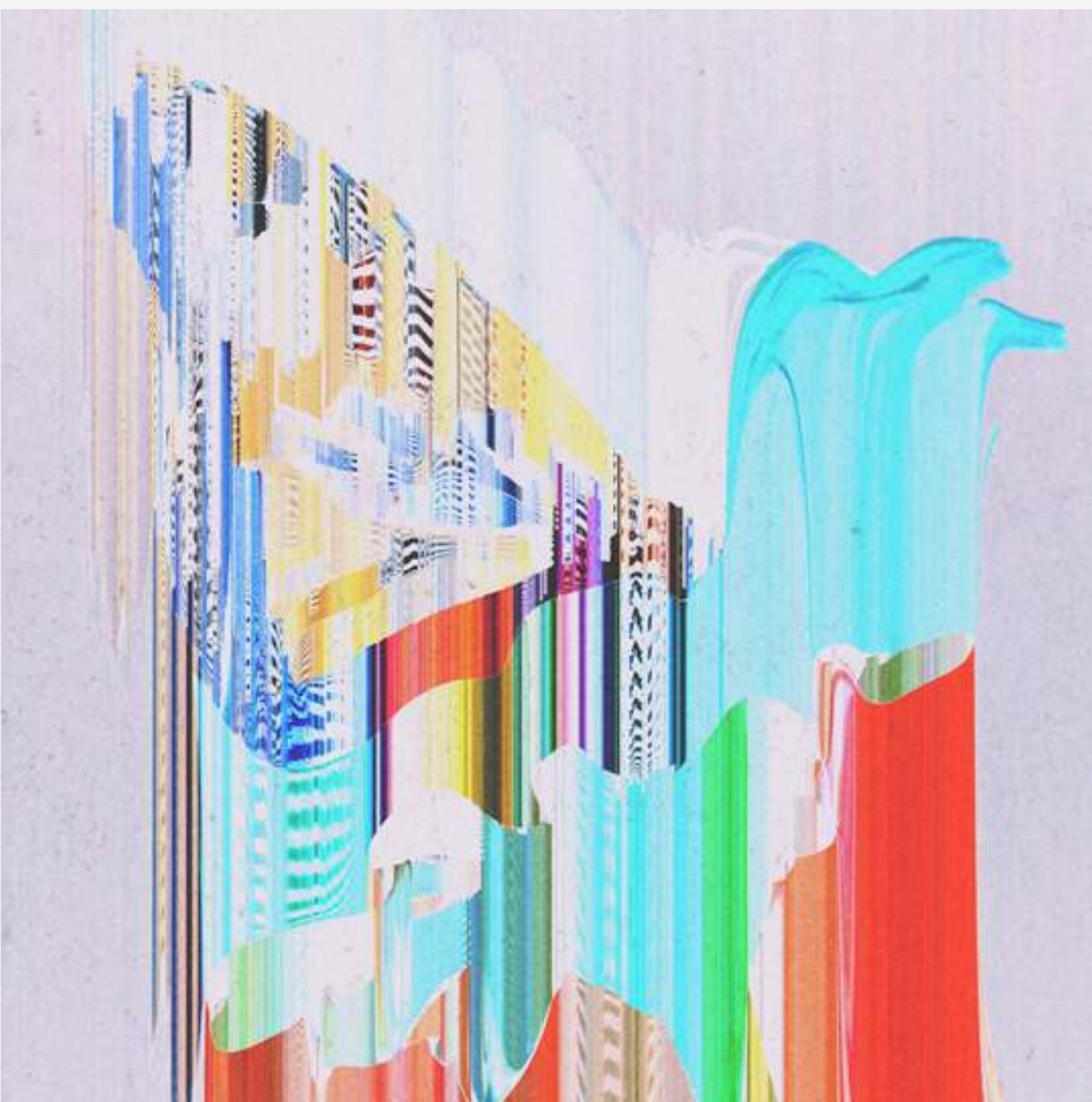


I noticed that some Instagram users that have this large following, they really just do the same thing like, over and over, for hundreds of posts – but that's not me, I really didn't want to stale, I wanted to mix it up.

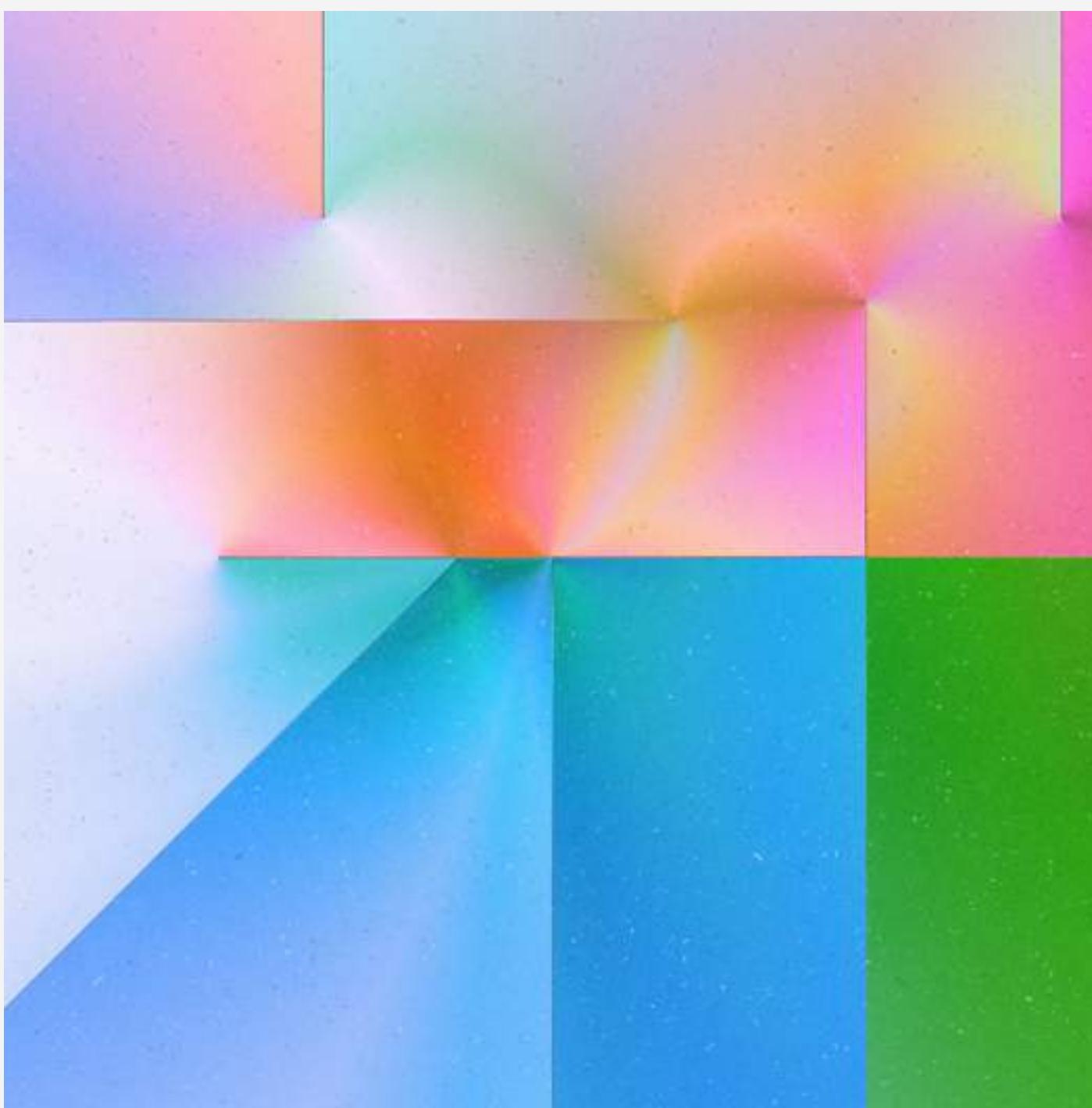
So sometimes I will use Illustrator, or sometimes I won't use images, sometimes I will use them, sometimes I will use different tools in Photoshop, that I want to concentrate on: for example, one day I will use the "liquify" tool, on another I will focus on this other tool, etc.

Focusing on different tools lets me explore different options. I'm a big fan of, you know, I think you really have to experiment and try all the things. Sometimes I will use Processing, this kind of programming language, or I will use Illustrator, or sometimes I use glitch tools like Gimp and Audacity, so it kind of changes depending on the day.







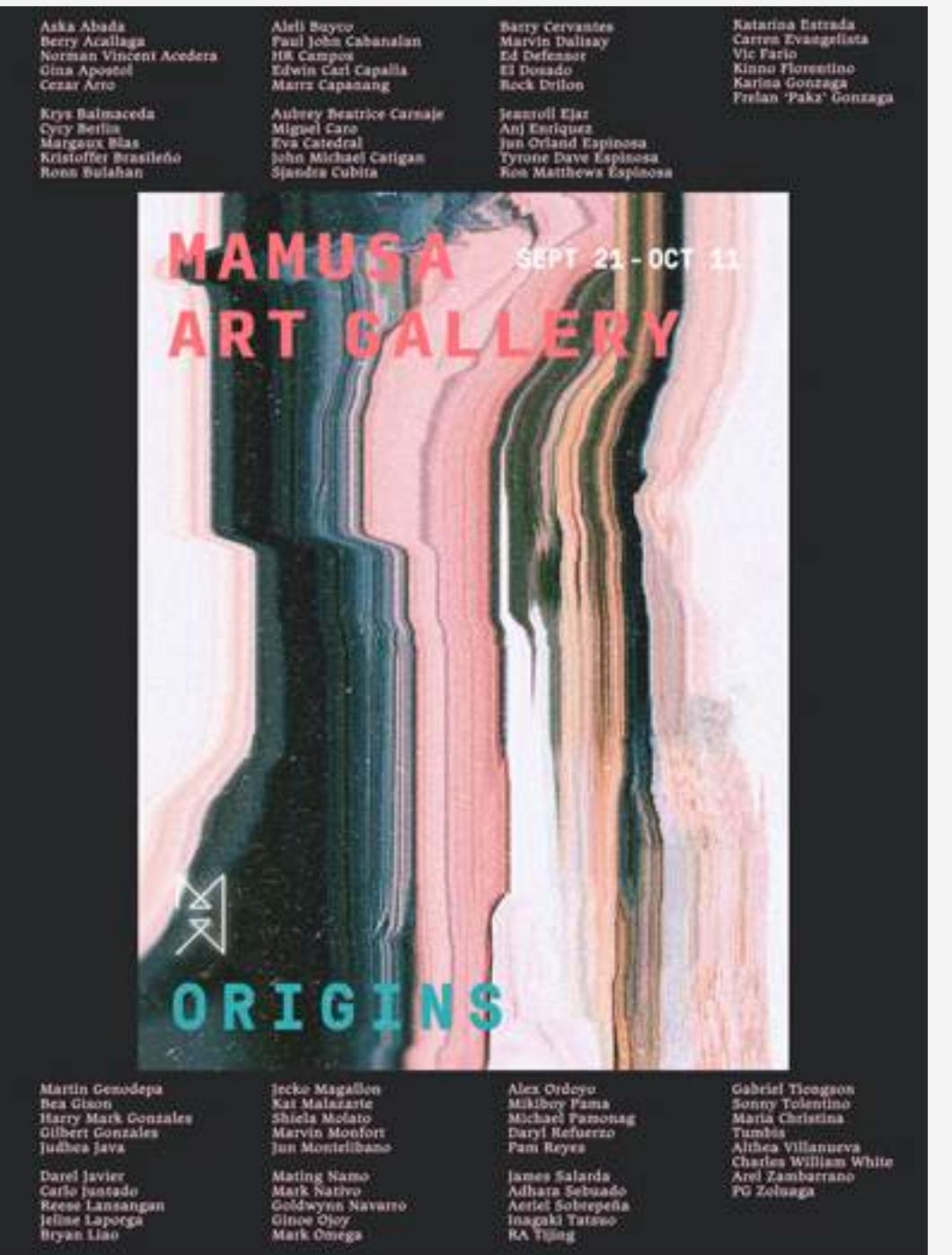


I really had this at the back of my head when I started the series. I wanted to create this portfolio for clients and other people to realize that I could do these things, all while learning all of these techniques.

And the companies that I used to work for, actually, fun fact, they found my posters and they thought, "oh, this is interesting, why don't we get you on and create some illustrations for us", and that was a really big moment in my life, this kind of feeling of like "I made it", you know. That was big for me.









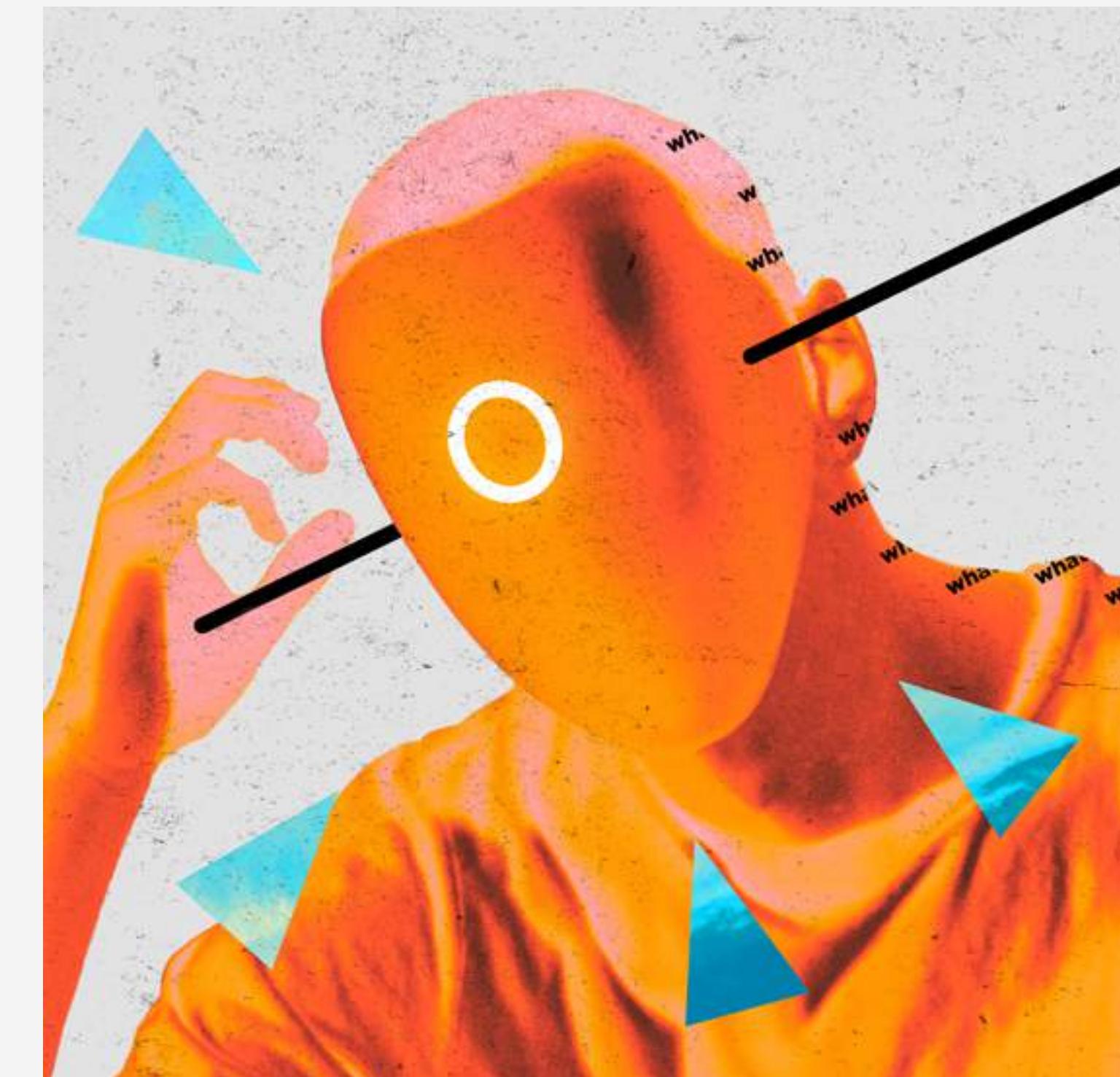
So, the thing is, what I'd tell people is that, don't do it for the followers, do it for yourself. Try as many things as possible, learn, experiment. It's only when you learn new things, when you do things every day, that your voice comes out; and you find you sort of, niche, you could say, and you find your personal style, your thing, that other people and other clients might find interesting.

But you'll never know if you don't get it out. You have to allow it, to let it come out. And that only happens by making a lot of different stuff.





**you have to let  
it come out. And  
that only hap-  
pens by making a  
lot of stuff.**



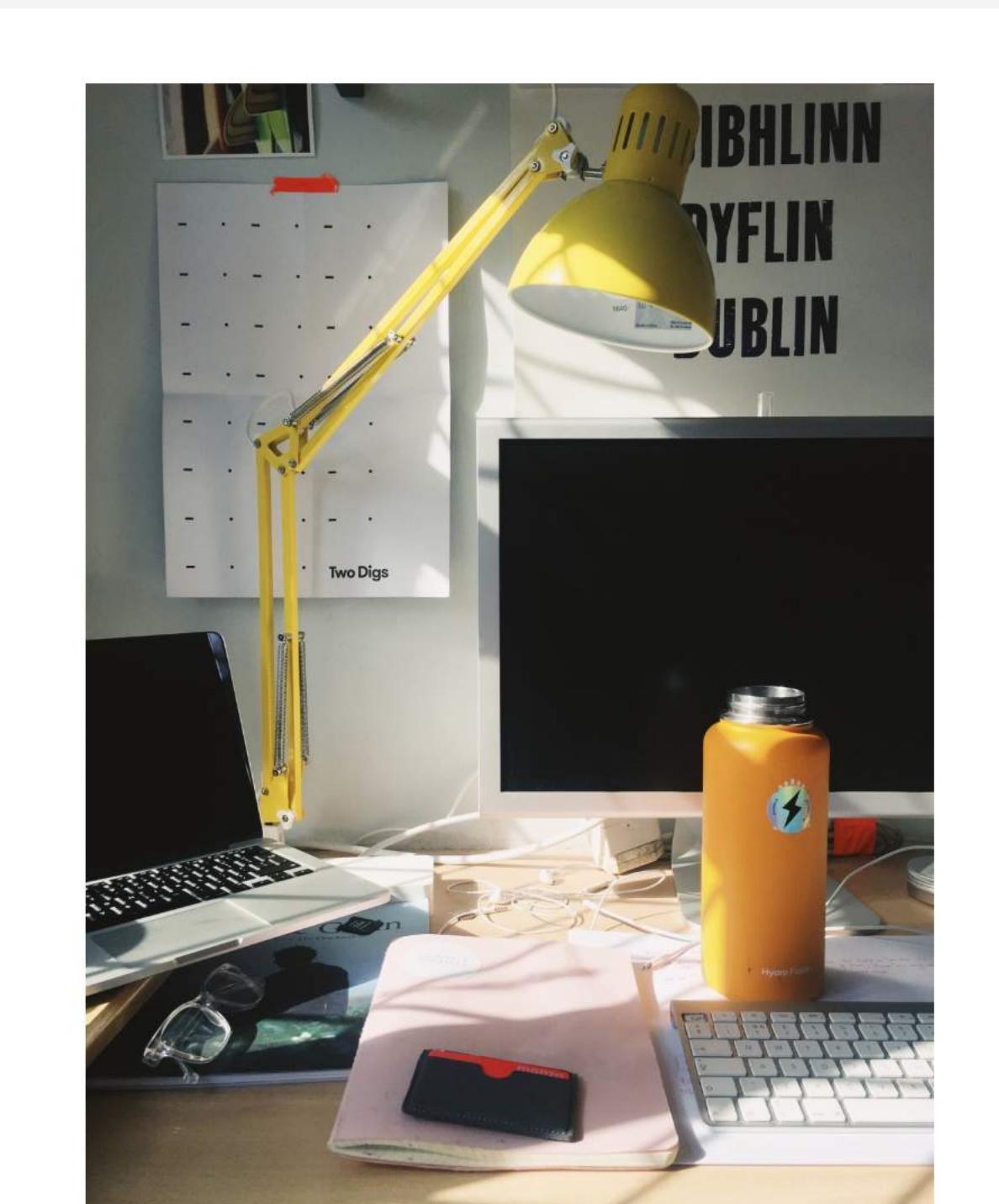
**EDWIN CARL  
CAPALLA**

- > INSTAGRAM**
- > DRIBBBLE**
- > TWITTER**

**danielle  
morgan.  
digital product  
designer.**





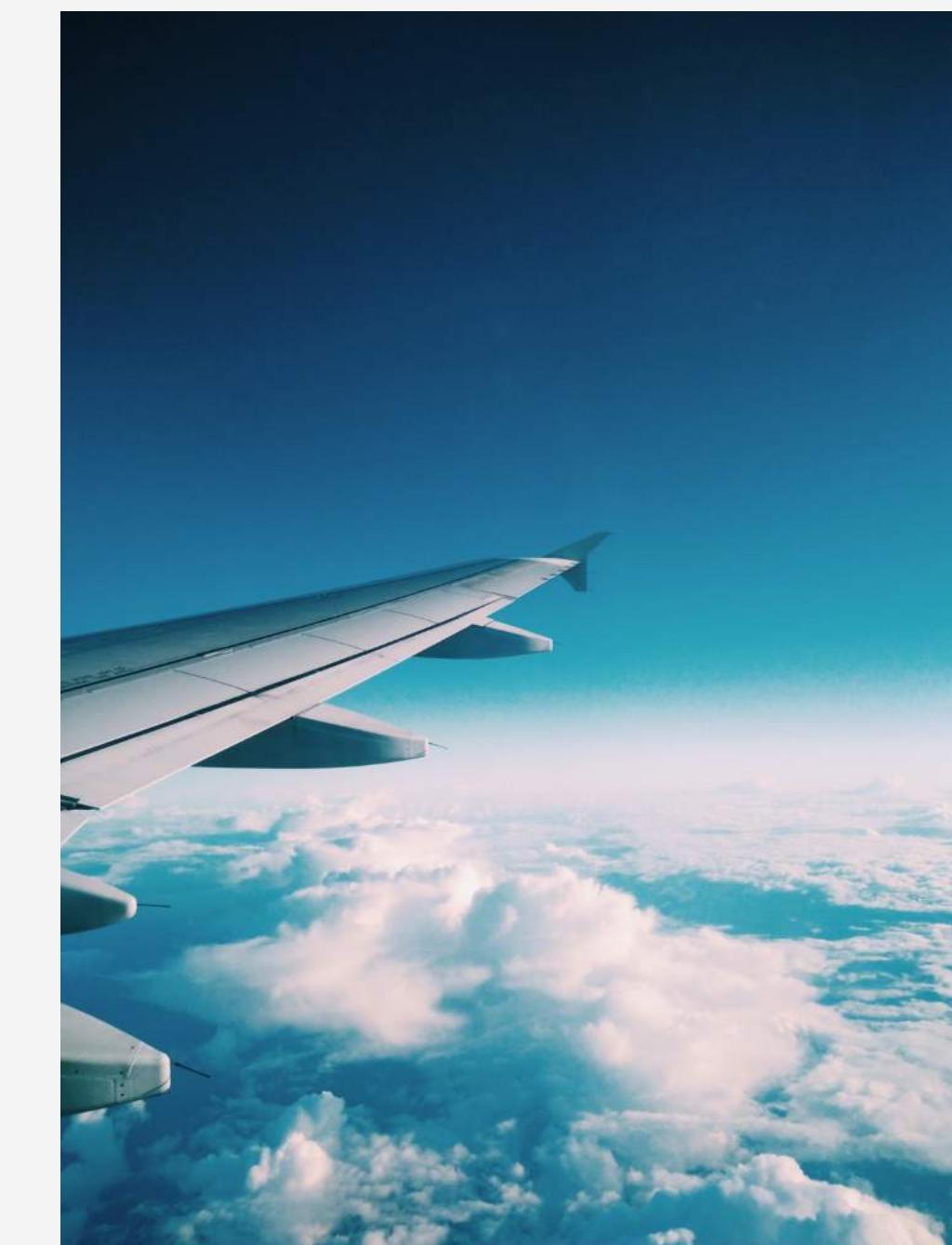
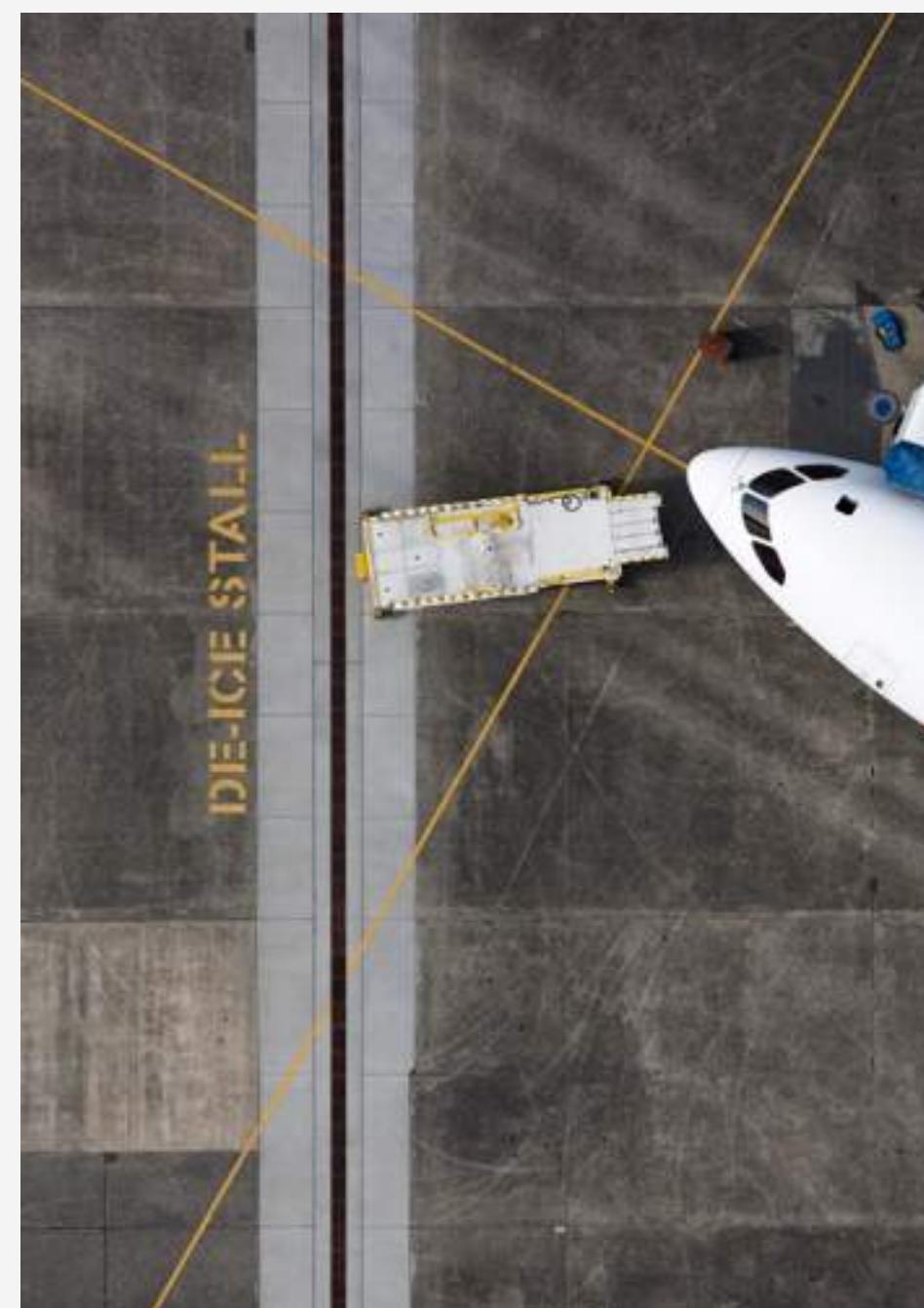


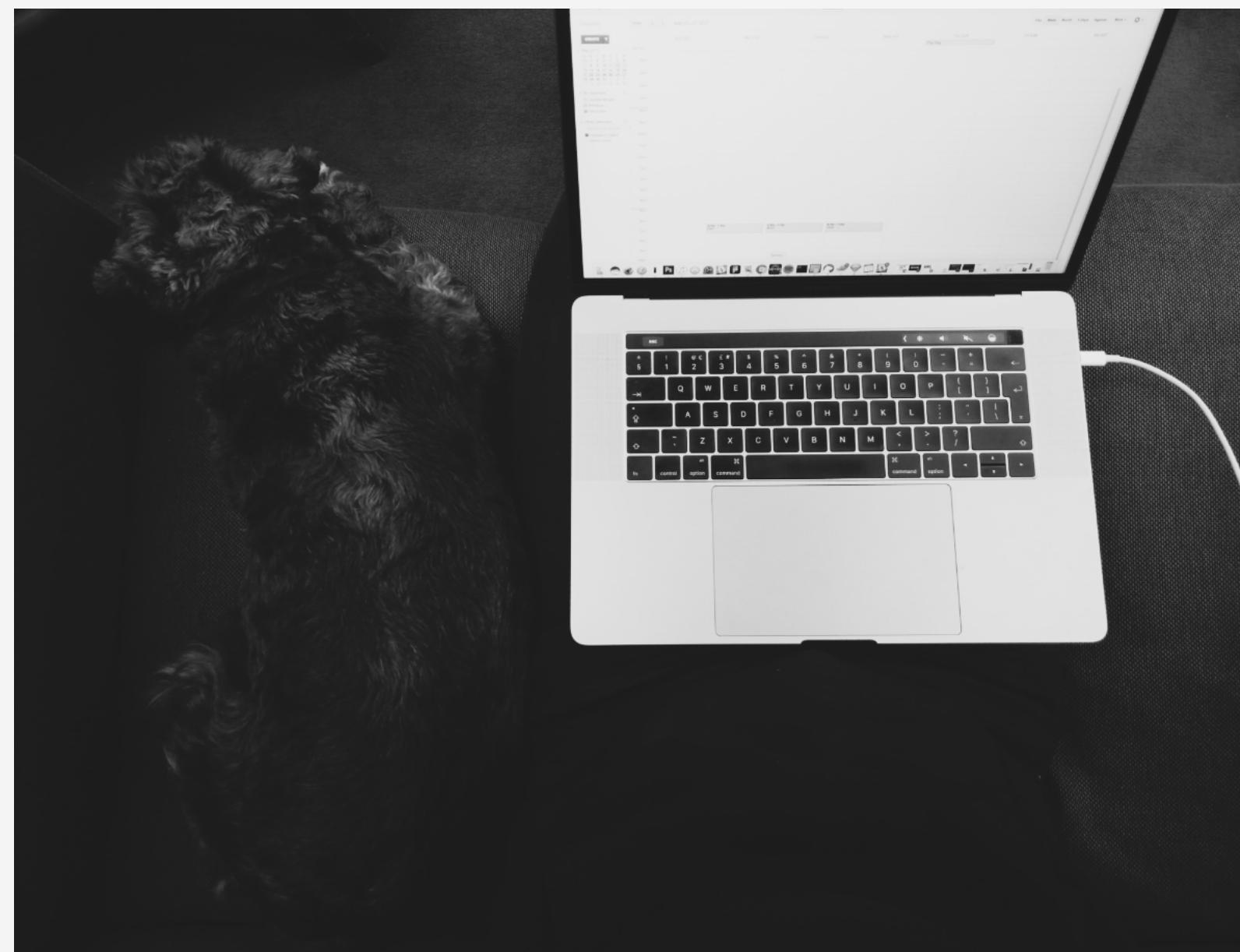
I always had a creative flair, but I didn't know it, like, I wasn't really aware of it – so I decided to go to university, and I got into aerospatial engineering. But once there, I went to do an internship, and I quickly realized that I didn't like it. It wasn't for me, all those excel sheets.

You weren't doing designs of like a wing, or the inside of the cabin, etc., you were doing none of the actual cool shit there. So then I realized that in order to do all that cool shit you had to get, like, a Ph.D., or be a lecturer, or researcher, or come from the right university.



So then I was like, okay, I got into the final year, and I was doing my thesis, and I started to, like, design an App for the thesis. And then I said, wow, I really like doing this. So then I just started making stuff, if anyone asked me to do a website, I'd do it, because I just wanted to have that creative output, and then I realized that like, I could actually use this. I could actually just become a designer.





I suppose I'm very competitive and hard working; I have a big sports background, so that probably comes from there. I really love dabbling in side projects, I mean, the work is good, but it's the side projects that keep you really interested.

So, I'm in a studio, and there's a fine artist, there are fashion designers, there are industrial designers, product designers, and like, out of that, I was able to work with them, and collaborate with them in different projects for the foreseeable future, so that's like, my real creative output, whereas work is much more like systems thinking and a lot of that stuff.

The screenshot displays a professional business dashboard with a dark theme. At the top, there's a navigation bar with icons for HANSARD, a search bar, and user profile information for Danielle Morgan.

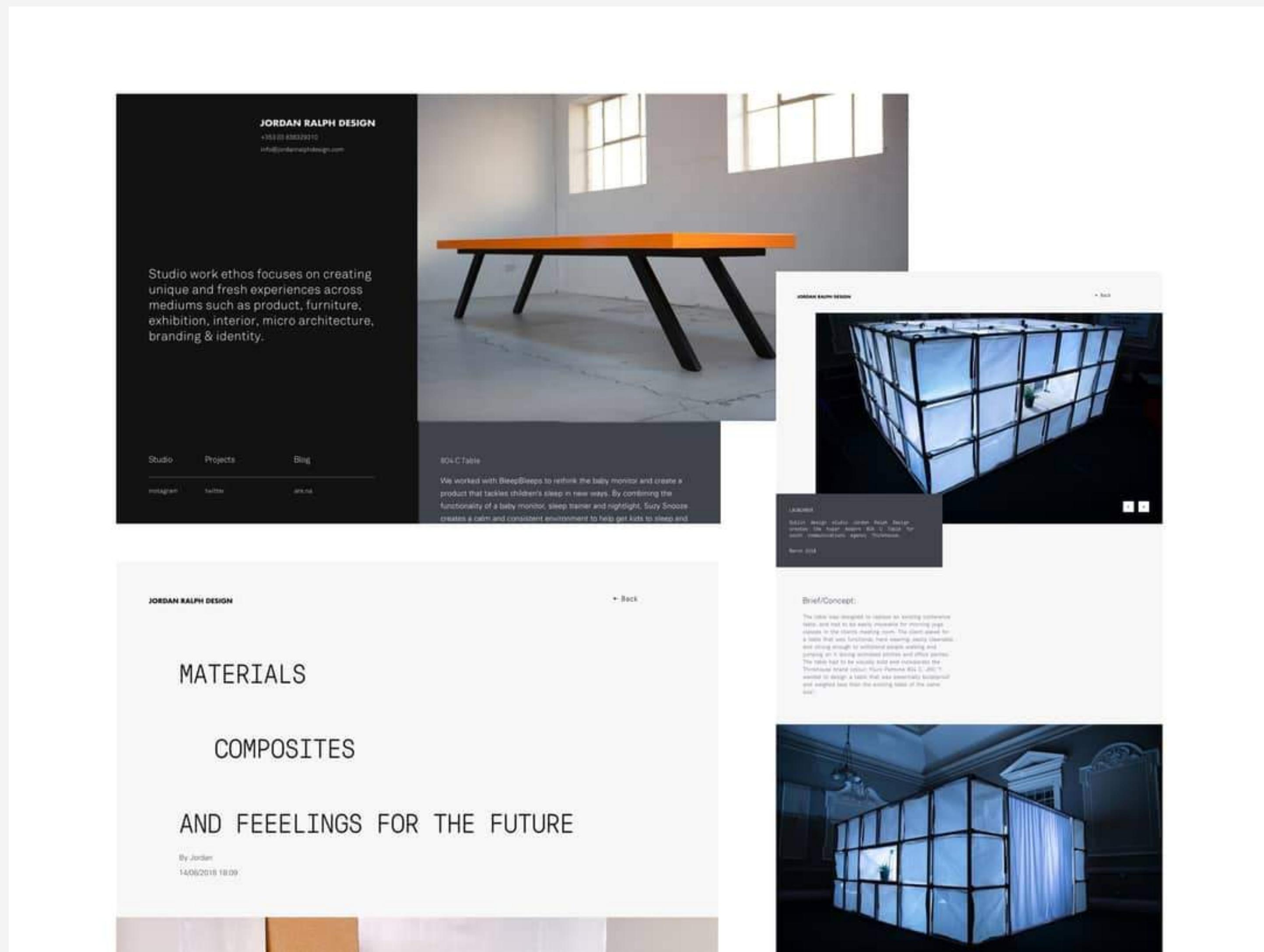
**Dashboard Overview:**

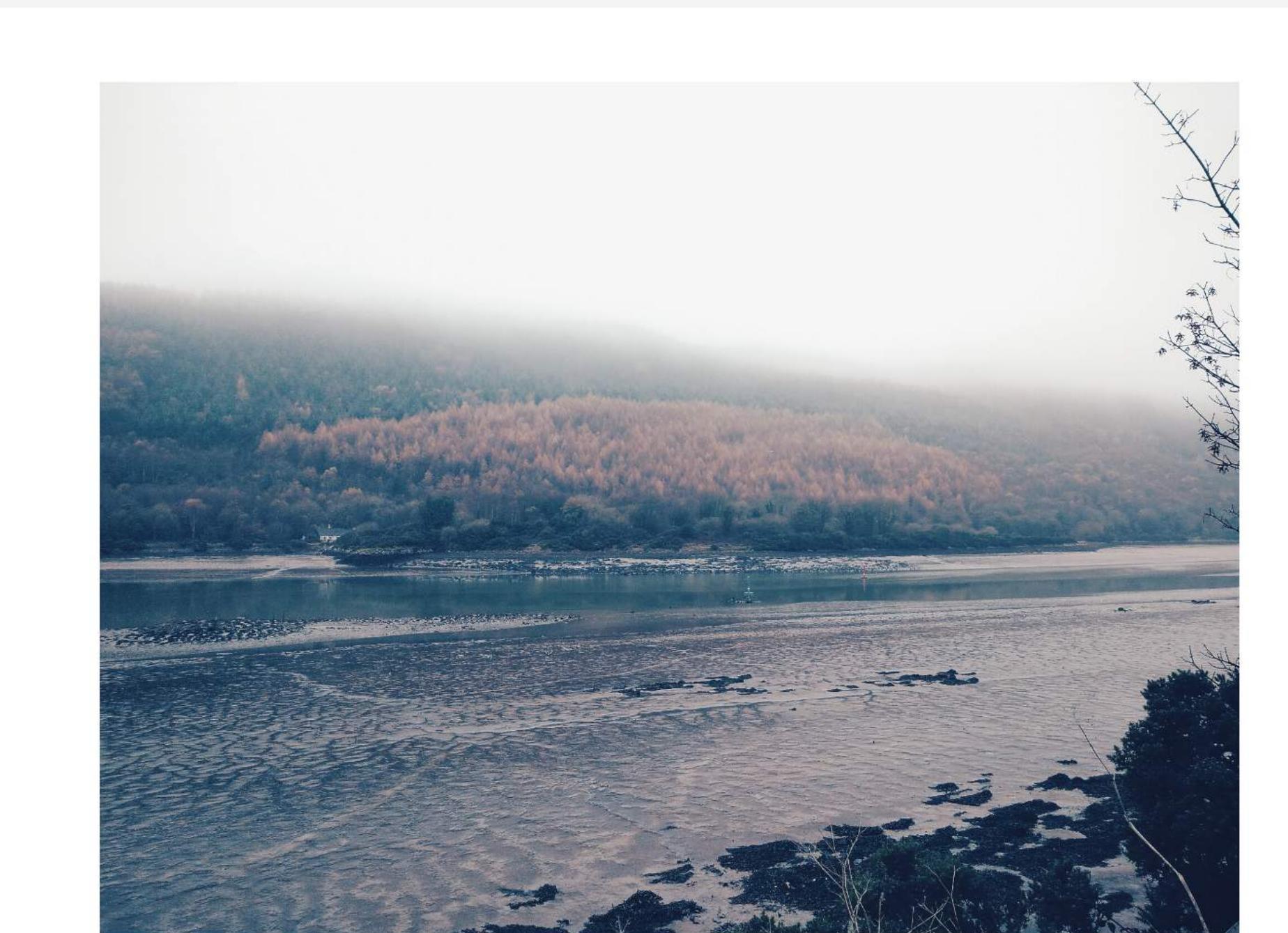
- Client / Policy Search:** A search bar with placeholder text "クライアント名またはポリシー番号を入力してください".
- New Business:** A section with a large blue circle containing the number 5, labeled "新しいビジネス不完全".
- Report Center:** A section titled "プローカーのパフォーマンスデータと分析". It includes a chart showing 100保留中のアプリケーション and 20不完全なアプリケーション.
- Unit Fund Center:** Shows 100新規登録 and 100情報要求する提出.
- News:** Displays a total of ¥39.22M in mission mode.
- Personal Portfolio Data:** A graph showing projected growth from 2018 to 2020, starting at ¥0 and reaching approximately ¥80k by 2020.
- Open Transactions:** A table listing clients with their current status: Katherine Brooks (保留中), Brent Houston (保留中), Dennis Olson (保留中), Lucile Pierce (保留中), and Lucy Carroll (保留中).

**Right Panel: News Feed (ニュースフィード)**

- Long-term Reserve Funds:** Information about the long-term reserve fund, last updated 16/07/2018.
- Hansard International Fund Closure:** Information about the Hansard International Fund Closure, last updated 11/06/2018.
- New Business Update:** Information about new business updates, last updated 11/06/2018.
- New Business Update:** Information about new business updates, last updated 23/11/2018.
- New Business Update:** Information about new business updates, last updated 11/06/2018.
- New Business Update:** Information about new business updates, last updated 11/06/2018.







The whole, like, the monospaced and the futuristic, and this utopian, dystopian, whatever way you wanna look at it, this aesthetic – I've always been interested in it, just because of my background. I've always been into hyper-futuristic stuff, kind of, look and feel, like, if you look through my are.na, it's been there for ages, and it's what my eye really draws to.



I suppose now more and more people are starting to become more aware of that, because of all these films like, you know, Ex-Machina, those sorts of things are like, becoming more frequent in our eye-line, and I suppose we kind of favorite them now, so that's what I'd say about all of that, systems and space. Because space is like, I'm a nerd, and you know, NASA hasn't always been a cool thing, but now it is. It's like the Elon thing, and all of these futuristic things, they're becoming a trend now, whereas I've always been interested in all this stuff.









I'd seen people do these kinds of 365 projects, like, where they'd do something for an entire year, and a particular one that I followed was an industrial design company, and what they did was, they used the Teenage Engineering OP1, every day, and created music, every single day, for an entire year.



So I saw that, and then I saw another project, that I actually featured in my 365 projects, and I was like, hey, I think I could do that, but just focusing on the things that I would find interesting every day, and the things that I've researched that day, or things that just catch my eye, on Are.na, or Instagram, or the weirdest shit, like, you take a photo, and you put it up, you know, things like that. It was simple, I just built it and did it.





Obviously, number one, we're very visual people, we feed off visual, so that is why. Since I was a small child,

I always made this kind of scrapbooks, sticking things into them.

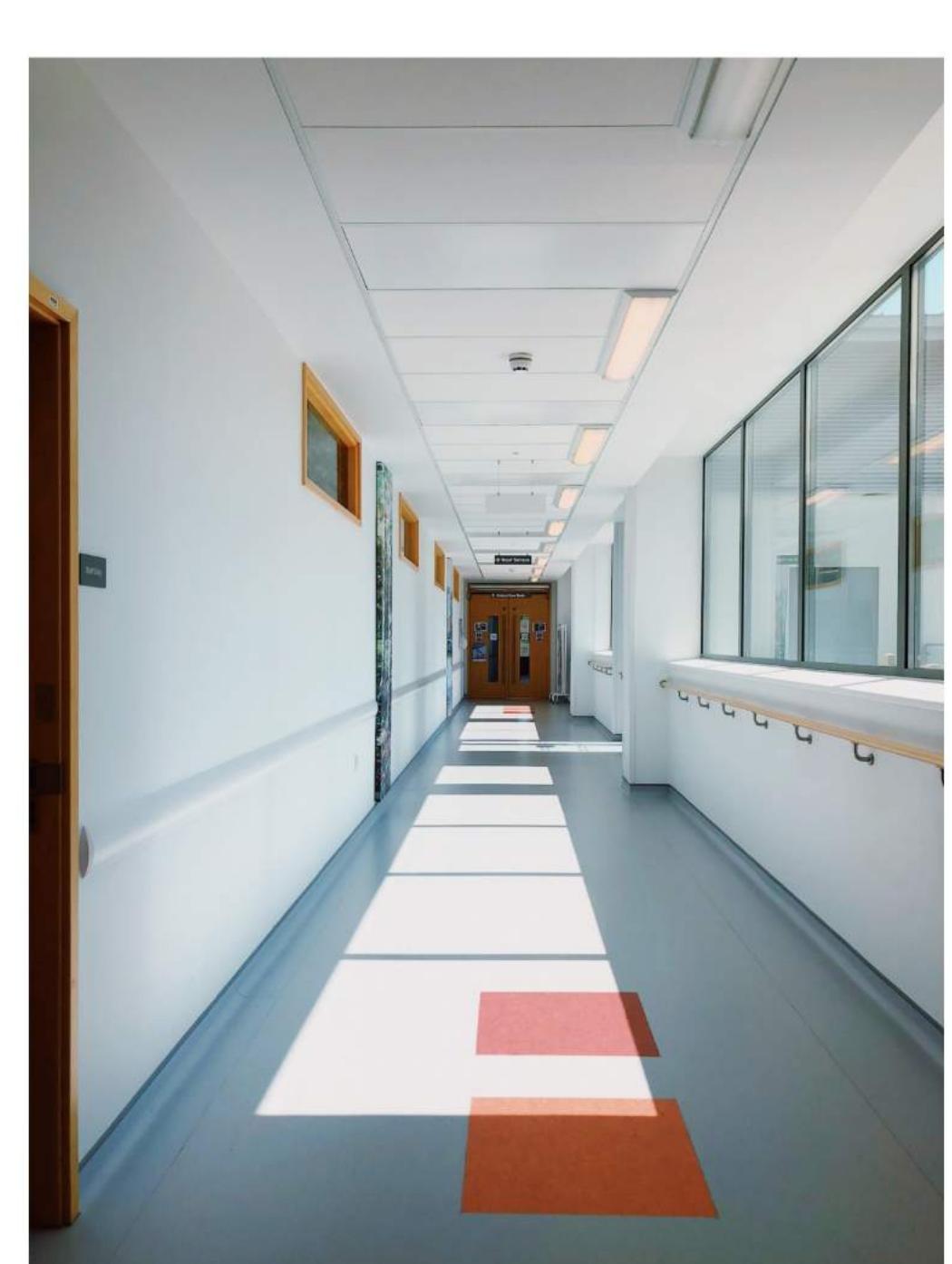
That hasn't just started because of

Instagram to me, that has always been there throughout my life, even

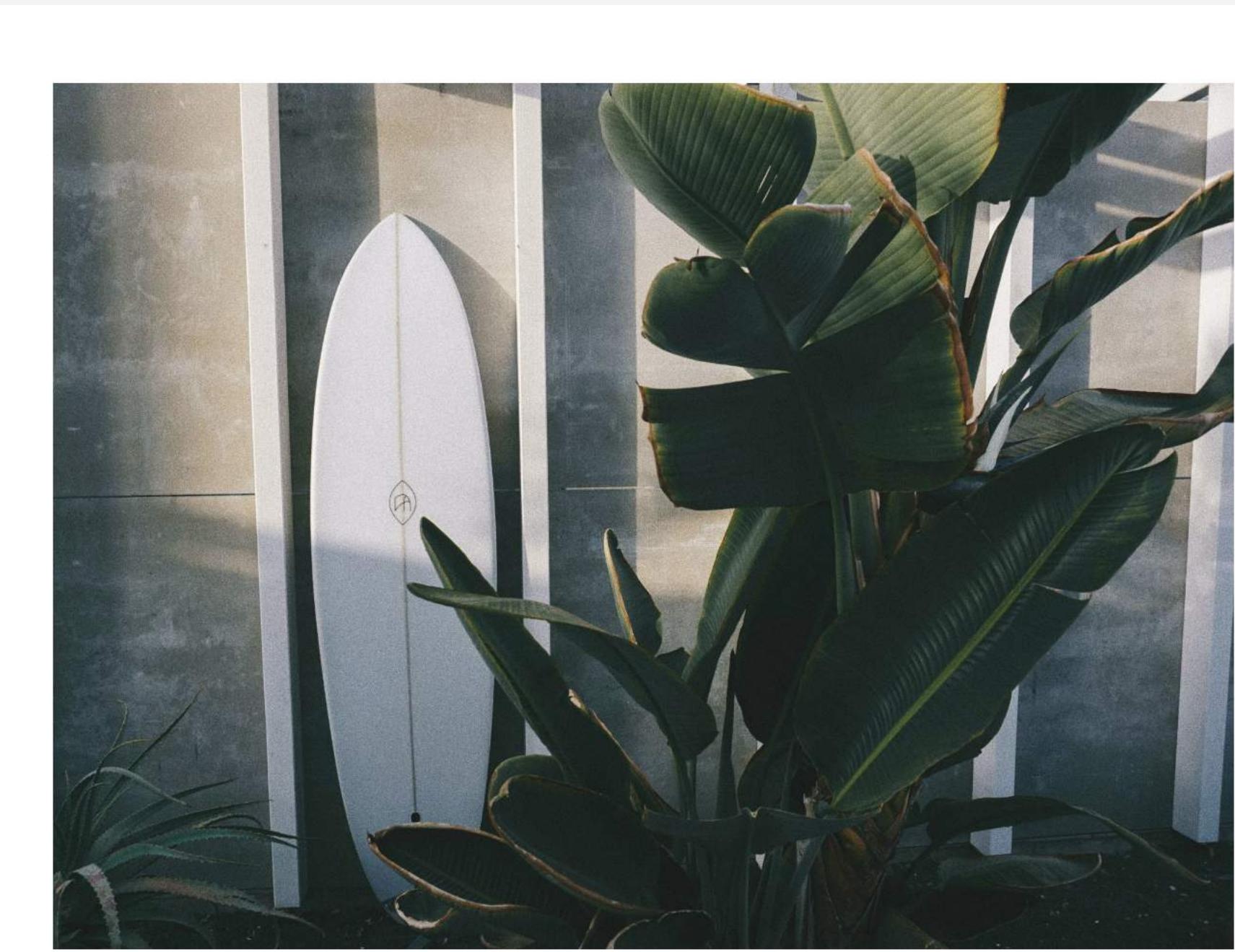
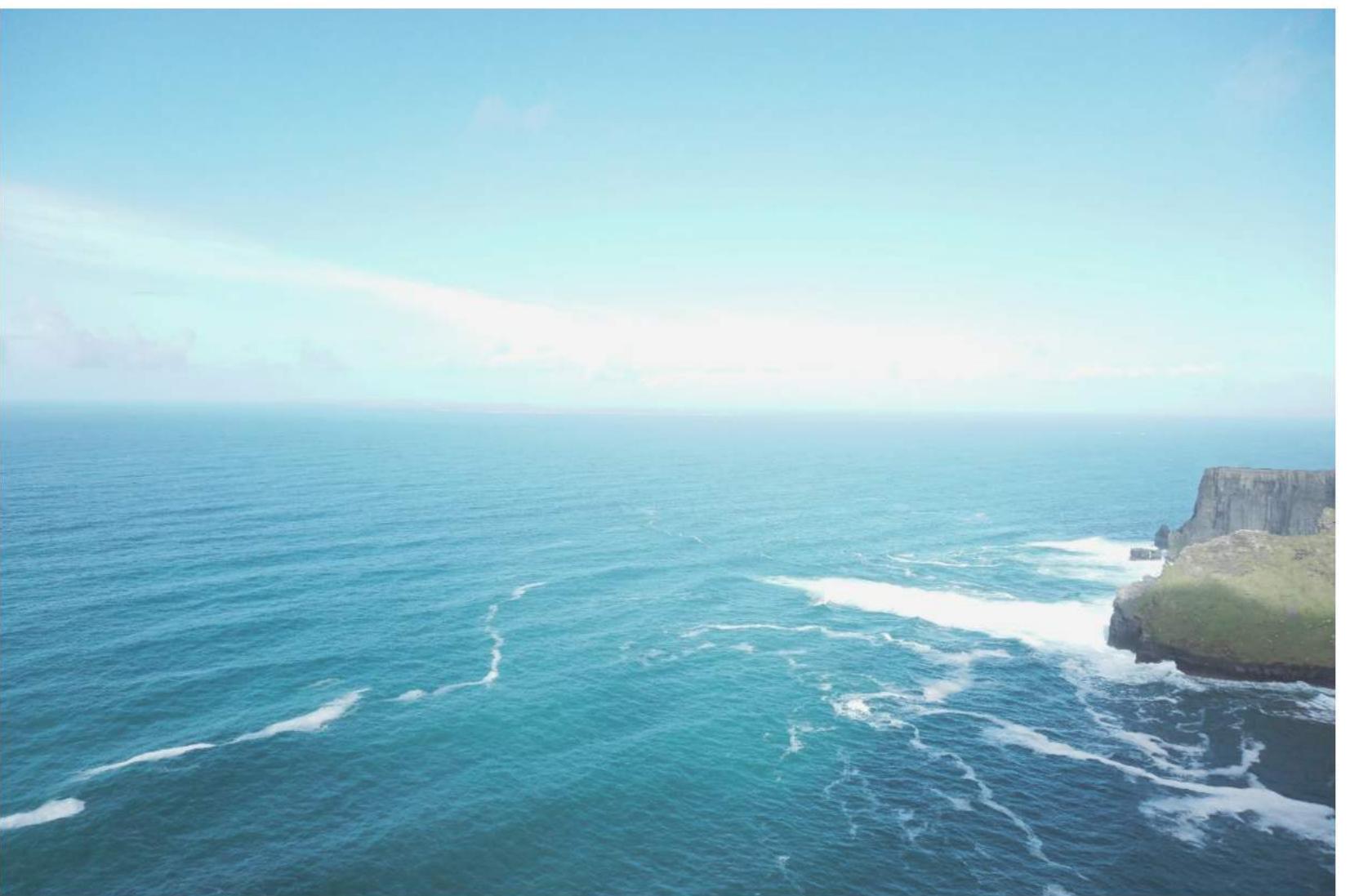
with own files, you know, I organize them like, in a certain way, like, visually,

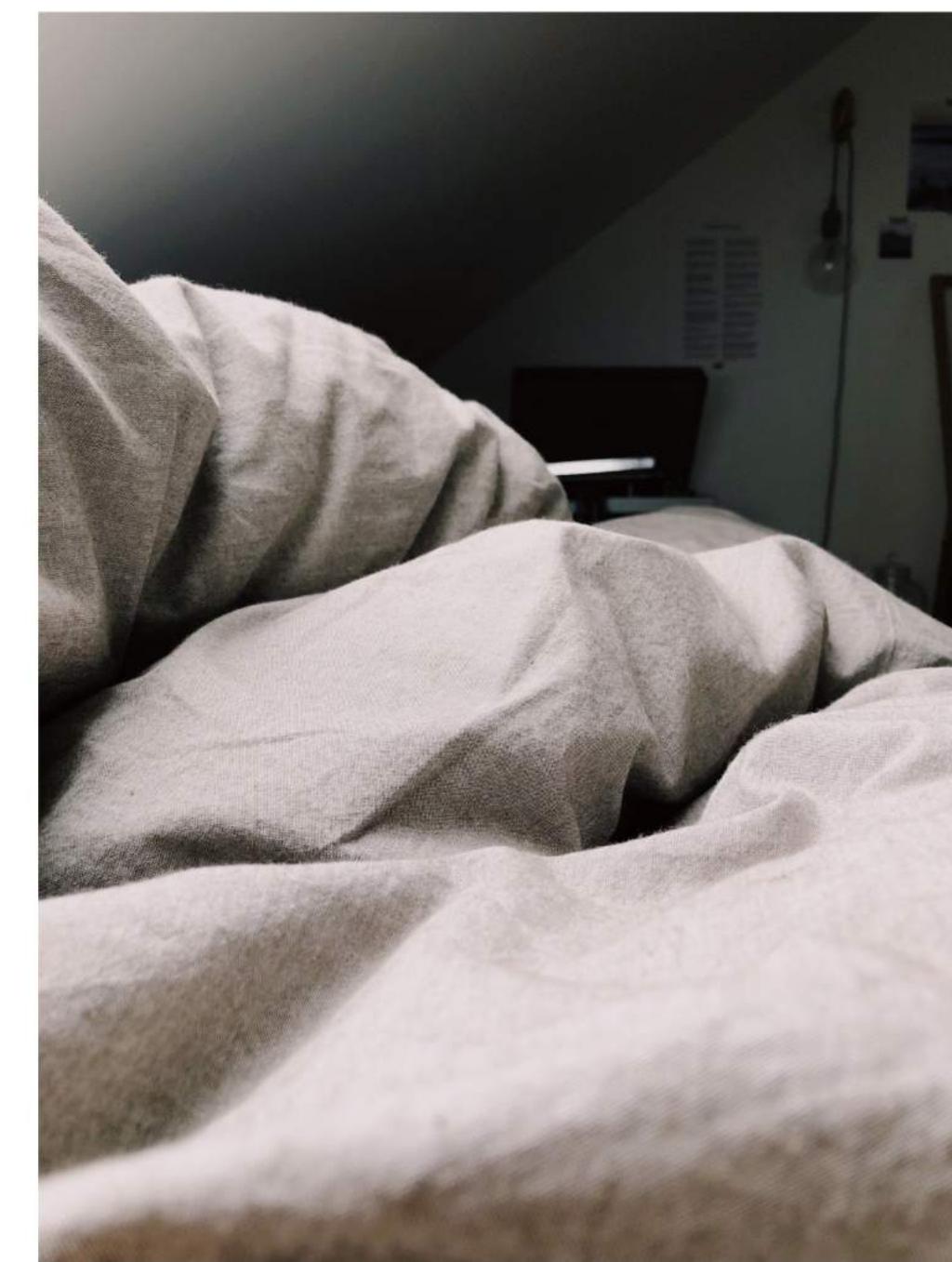
you know, I want them to look good to me, and visually, like, it's not a clutter, not a mess.

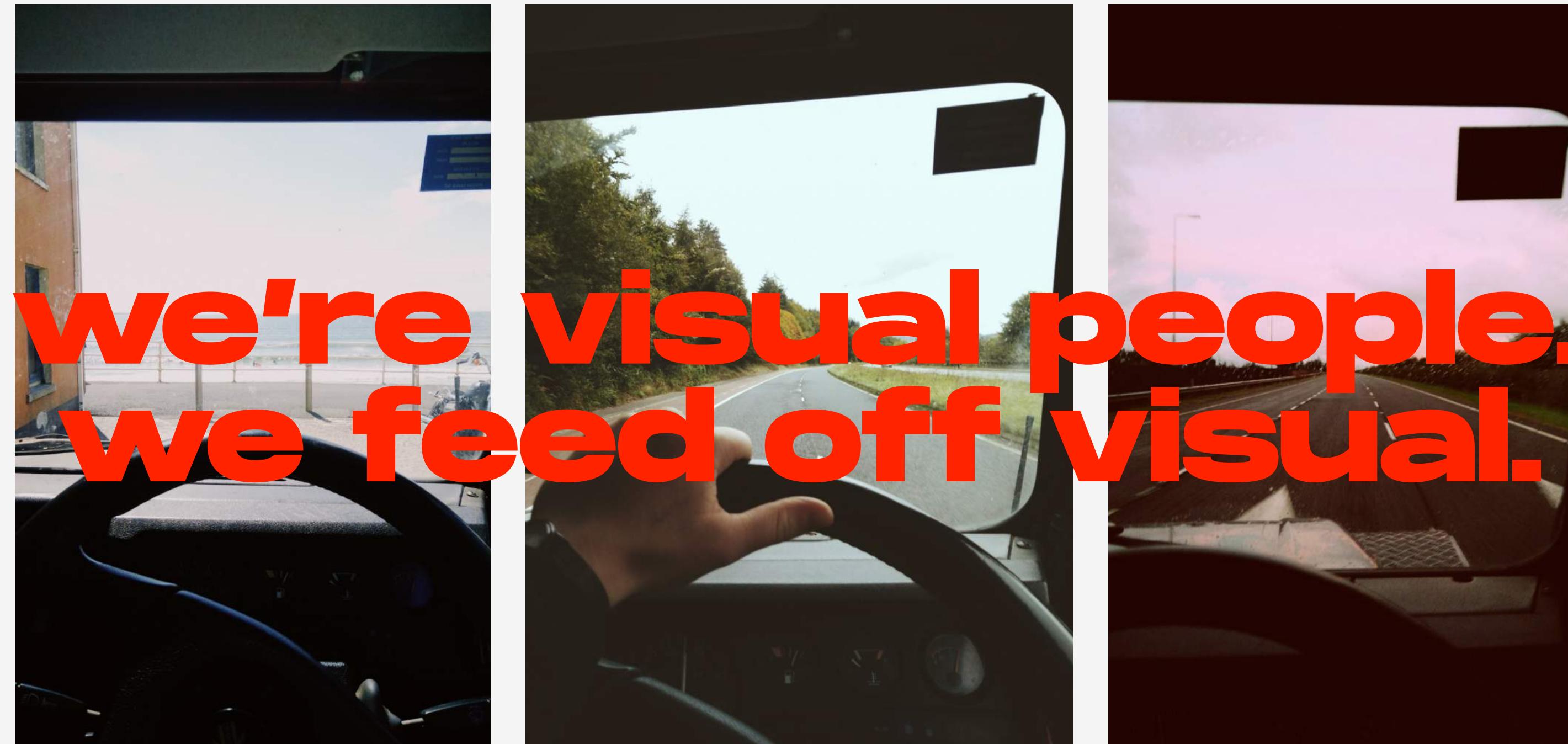
I think that's where that comes from, and I like to take pictures of things that, like, maybe I got a cool record, or, there are certain moments that are connected to my images as well, which is why Instagram was created on the first place.



Sometimes though, I'll put up images of like fucking nothing, you know, like, the simplest things that just catch my eye, and then I'll put them up, you know, it's just the way that I go about it. I wouldn't go like, I'm not one of these people that go around shooting for like, hours, and then take one photo and put it on Instagram. That's not what I do, for me it takes like 30 seconds. It's visual, it's my visual feed, it's what I see, and what I find attractive.













I'm working full time for a really exciting tech company here in Dublin, and we're sorting, hopefully, sorting problems for ten years time, or fifteen years time, not for right now, with regards to voice assistance; and like, sort of, for example, if you were to ask Alexa, "why is my WiFi so slow", it'd be able to give you an accurate answer – so that's the kind of stuff we're working on.

On average now, there's like 10 smart devices in your home. By 2020, there's going to be 25 to 40, and like, at the minute, devices are like kids, so you have to look after them. You're probably that person for your parents, when they ask, "oh, my Internet is not working", you have to solve that. We want to be that person, that solution, for everybody. So that's what we're building towards.

The screenshot shows the SWEEPR app interface. At the top, there's a header with the SWEEPR logo and a 'Hi Di' button. Below it is a card for a device named 'Danielle's Lapka Enviornment'. The card includes a blurred profile picture, the device name, model (Lapka Enviornment Model v3.10.12), and a 'Connected' status indicator. It also shows the last seen time as 'NOW'. On the right side of the card, there are sections for 'Actions' (Reconnect system, Change Settings, Update Firmware) and 'Recent Issues' (a list of five items related to Fortnite and Homepod connectivity problems).

SWEETR

Hi Di

Danielle's Lapka Enviornment

Lapka Enviornment Model v3.10.12

Connected

Last Seen NOW

lumber

ISP Account Number

Address

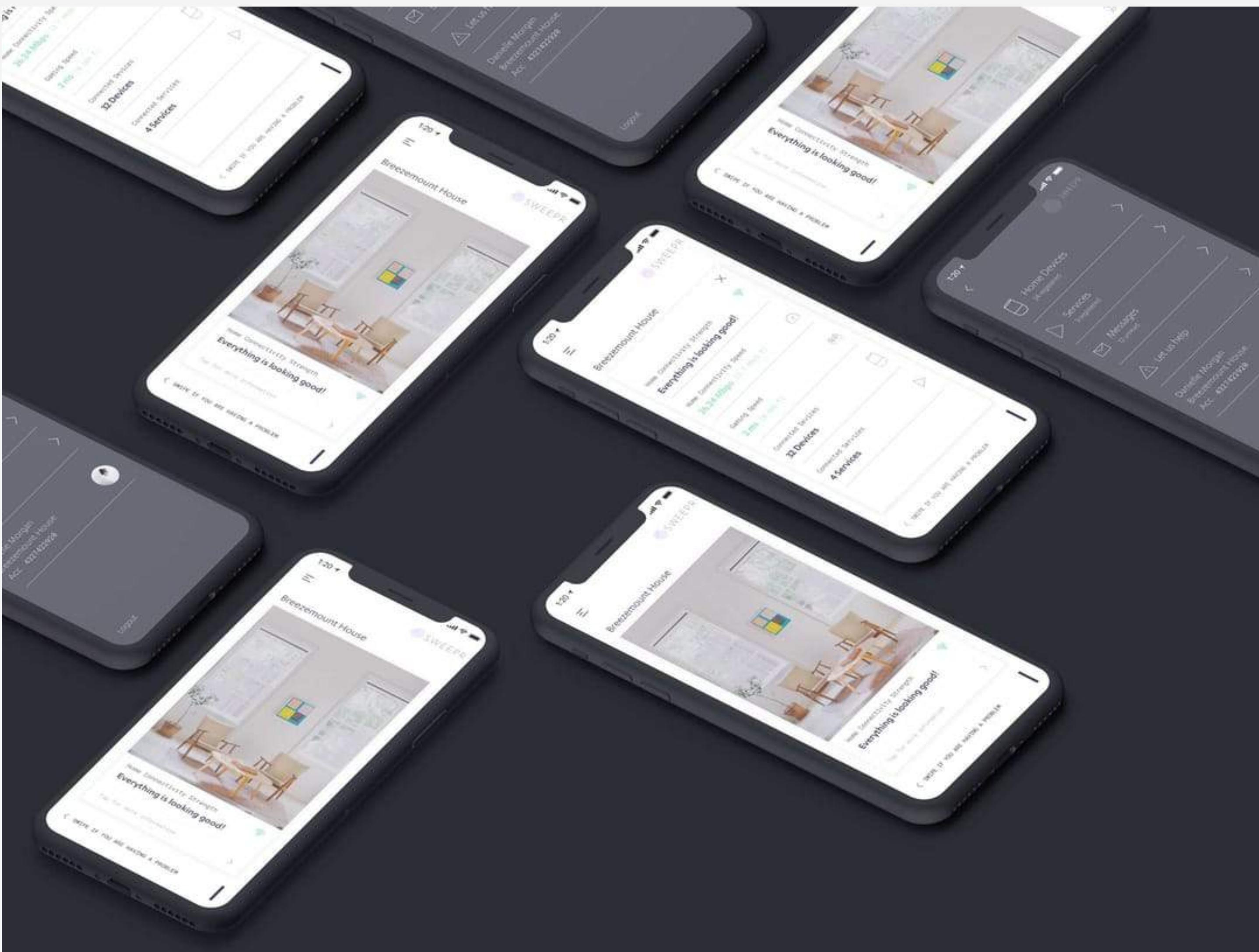
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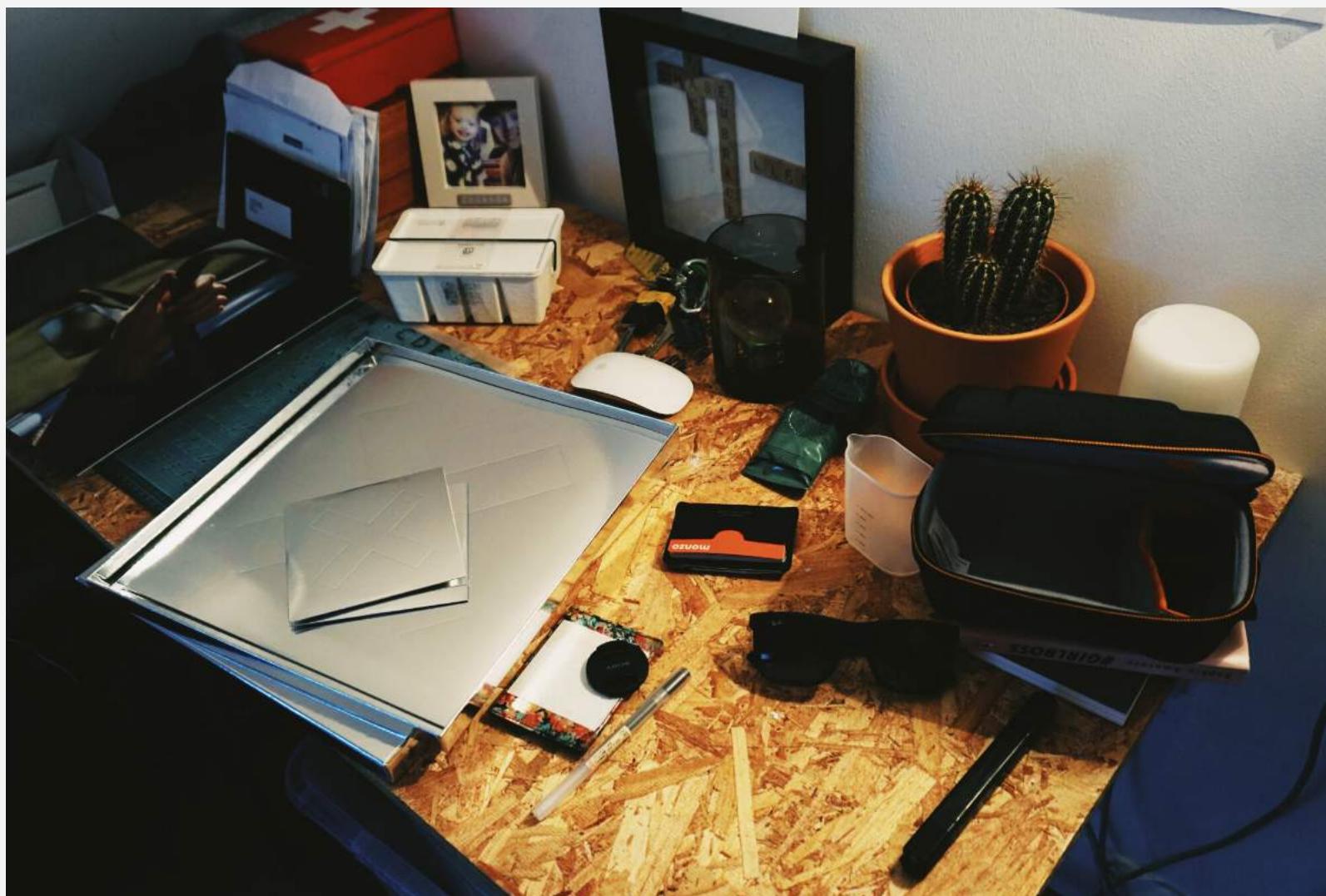
IE323212329

National College Ireland  
IFSC  
Dublin 1  
Ireland

Recent Issues

01. Fortnite is lagging AUTO  
Home Xbox  
Fortnite Servers are down - Twitter status
02. Fortnite is broken AUTO  
Luke's PS4  
Fortnite Servers are down - Twitter status
03. Fortnite is lagging AUTO  
PS4 Den  
Home connection is slow
04. Fortnite is broken MANUAL  
Luke's PS4  
Home connection is slow
05. Homepod is not connecting MANUAL





So, what I'd say is, make a lot of stuff. You don't have to always share what you do, it can be your own thing, you know, you can do it for yourself. It doesn't always have to be in the same line, like, I'm a product designer, but I make things with my hands too, sometimes. It's all about making and getting those creative juices flowing.

And don't be afraid. Don't be afraid to learn how to code, don't be afraid to go do that ceramic class, don't be afraid to paint. Just get those creatives juices flowing, and things will eventually start pouring out of you, and you'll grow to be confident in yourself, and in the things that you're capable of doing.







**make a lot of stuff.  
make it for yourself.  
don' be afraid.**

**DANIELLE  
MORGAN**

- > WEBSITE**
- > TWITTER**
- > INSTAGRAM**

**TYPEFACES:**  
**MONUMENT & RUBIK**

B E A M S  
E N D  
T H A N K Y O U  
F O R R E A D I N G

**BY ANXL**  
**05/12/2018**