

# PORT- FOLIO

MICHAELLA BERRO

2 0 2 0



01

INTRODUCTION

## I'M MICHAELLA ARCHITECT ARTIST.

AS AN ARCHITECT, AND AN ARTIST, COMIC ILLUSTRATOR, I'VE FOUND THAT THE CORE PRINCIPLES OF ARCHITECTURE, ART, AND STORY TELLING ARE VERY SIMILAR. THROUGH ARCHITECTURE, WE CAN READ PAST THE VISUAL LAYER AND DISCOVER MANY THINGS ABOUT SOCIETY AND ITS LIFE. THROUGH ARCHITECTURE, WE CAN CHANGE HUMANITY'S WAY OF LIVING. SIMILARLY, THROUGH STORYTELLING, WE CAN INFLUENCE THOUGHTS AND PERSPECTIVES, AND ALSO ESTABLISH A NEW WAY OF THINKING OR LIVING.





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SUPERVISED BY: A.BACHAR AL AMIN

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—  
ARCHITECTURAL  
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# I THE OTHER DALIEH DALIEH OF RAOUCHE

ARCHITECTURE AM4  
SENIOR PROJECT  
2017-2018

SUPERVISED BY  
A. BACHAR AL AMIN



## ABSTRACT

FOR QUITE A LONG TIME, DALIEH HAS ACTED AS AN 'OPEN ACCESS SHARED SPACE' FOR A WIDE ASSORTMENT OF CITY INHABITANTS. THE SITE HAS BEEN PERCEIVED FOR ITS BIOLOGICAL RICHES, IT INCORPORATES A RICH DECENT VARIETY OF GEOGRAPHICAL AND TOPOGRAPHICAL HIGHLIGHTS. PRESENTLY THERE IS AN AFFIRMATION OF THE DEVELOPMENT OF AN EXTRAVAGANCE PRIVATE PROJECT, TO PUT IT PLAINLY, THE "GROWTH MACHINE" IS RELEASED; RENDERING URGENT CLAIMS OVER THE PUBLIC NATURE OF THIS SPACE. TO DO AS SUCH, THE SCENE OF THE DALIEH OF RAOUCHE CAN FILL IN AS AN UNENDING WELLSPRING OF PROBABILITY AND MOTIVATION FOR MAKING ANOTHER AMICABLE NATURAL VENTURE THAT ASSUMES THE PART OF TAKING THIS BEING (DALIEH) OUT OF ITS BEING, THE REPRESENTATIVE ESTIMATION OF WHEREVER IS GAINED WHEN THE PLACE KEEPS UP ITS LINE OF LIFE, AND KEEPS ON EXISTING.

SO REGARDLESS OF THE PREDOMINANCE OF THE EXPERTS ON THE SITE AND SEASIDE LINE, AS A RULE, WE CAN AT PRESENT STEP FORWARD TO KEEP UP THE DYNAMIC EXISTENCE OF THE DALIEH SCENE, THE VOYAGE TO ENSURE IT DOESN'T SIMPLY END HERE, WE CAN, IN ANY CASE, MAKE A MOVE, WITH NEW PROPOSITION, THAT GRASPS OUR DALIEH. THE NEW AGE WHO WON'T BE ABLE TO ENCOUNTER THE LIFE OF DALIEH, ON ACCOUNT OF THE PRIVATIZATION HAPPENING ON THE SITE, WON'T FIND THE OPPORTUNITY OF KEEPING RECOLLECTIONS OF ITS REALITY, AND THIS IMAGE, THAT PORTRAYS THE LIFE OF BEIRUT, OF LEBANON, SOMEHOW, ARCHITECTURE IS FIT FOR PROTECTING IT THROUGH NEW AMICABLE NATURAL TASK THAT ASSUMES THE PART OF TAKING THIS PRESENCE TO ANOTHER LEVEL, TO ESTEEM ITS EMBLEMATIC, SCENOGRAPHY SIGNIFICANCE, TO THE PEOPLE TO COME.

## THE SHADOWS OF THE DALIEH

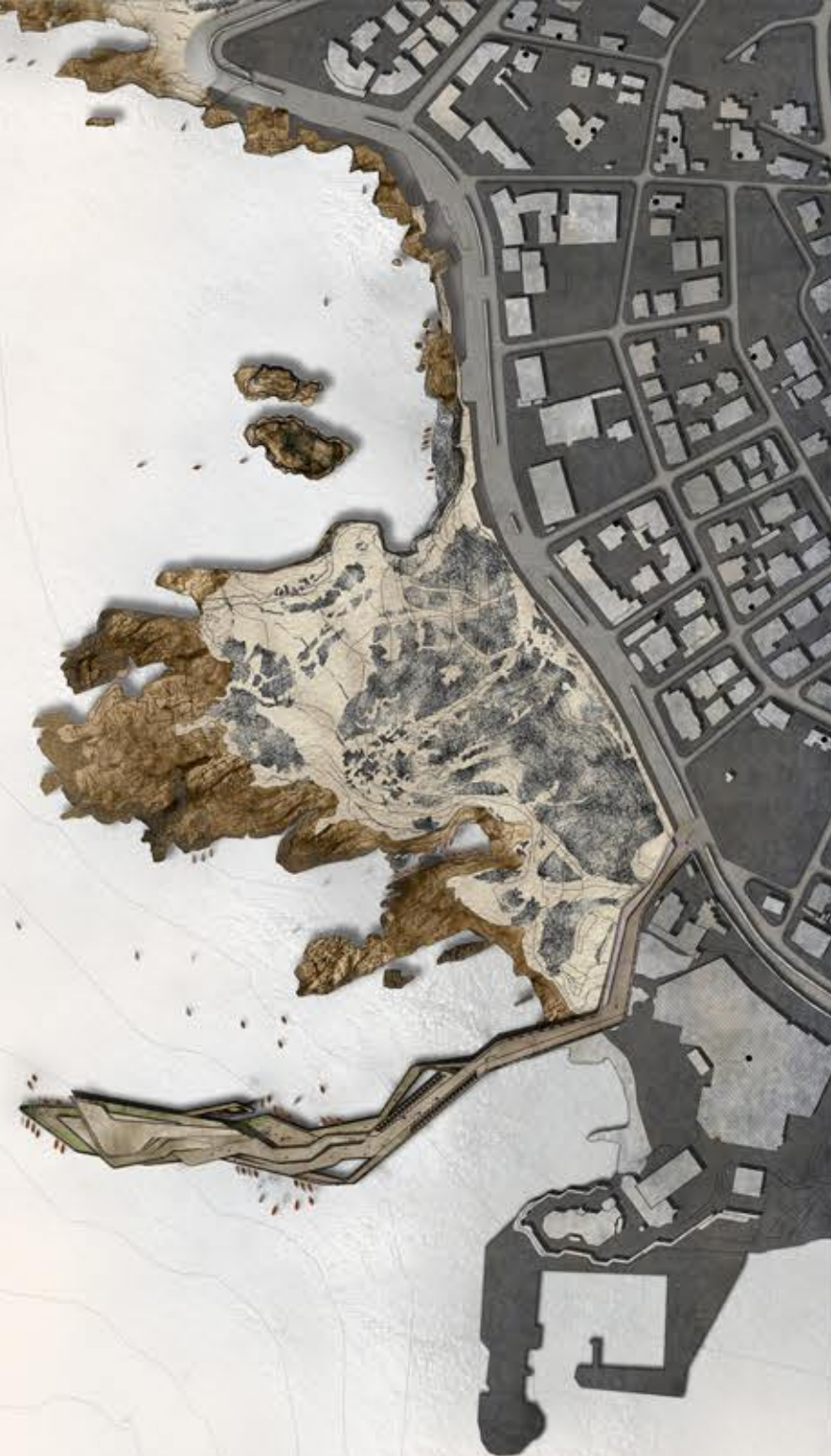
THE PROJECT IS GIVING MORE THAN ONE DIMENSION FOR THIS AREA, CREATING NEW DALIEH"S", LIKE THE SHADOWS THAT RESULT DUE TO THE LIGHT EFFECTS THAT HIT THE OBJECT/ FIGURE, SO ONE OBJECT CAN GIVE MORE THAN ONE IMAGE OF ITSELF, IF WE CAN CHANGE ITS CIRCUMSTANCES OR ITS CONTEXT OF VISION, HERE WE CAN CHANGE THE PERCEPTION OF THE DALIEH WE KNOW TODAY.

### A PROMENADE;

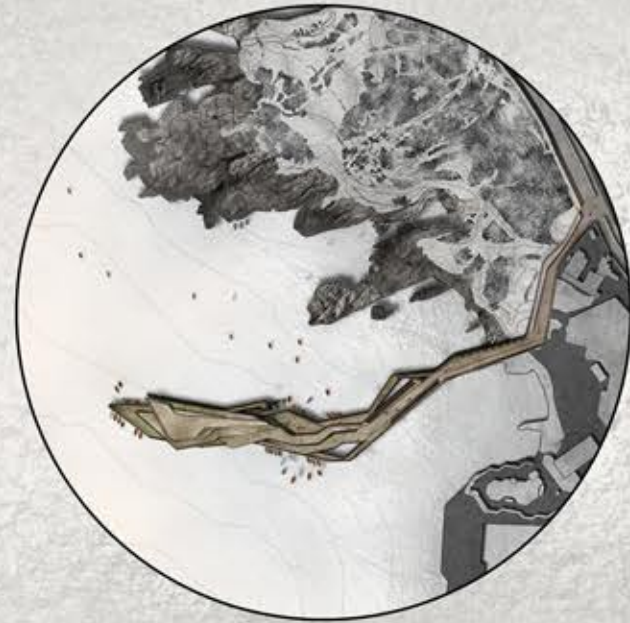
### A MOVING SHADOW OF THE DALIEH;

### A CONTOUR LINE OF THE DALIEH;

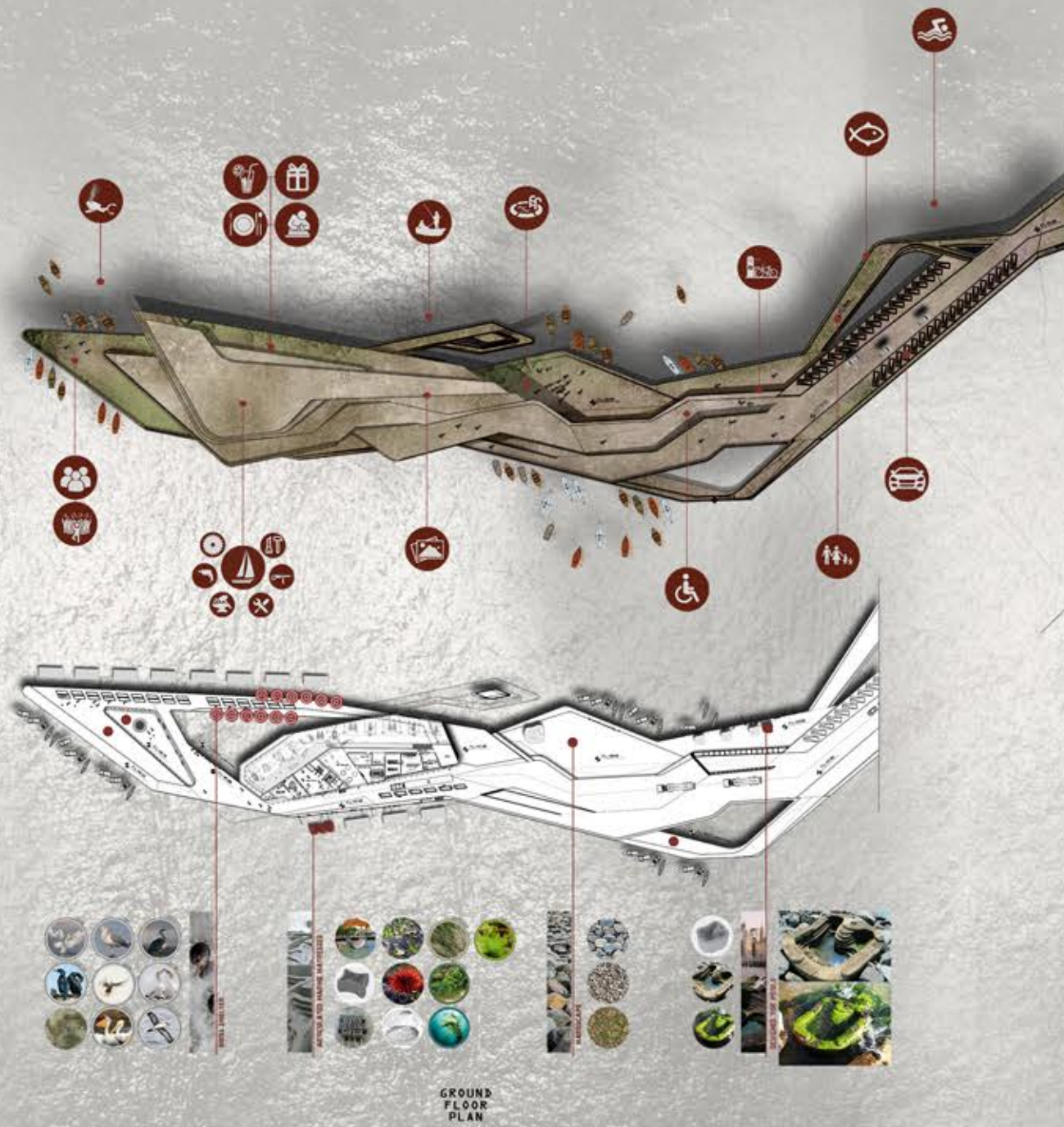
### A SCENO- GRAPHIC PROJECT



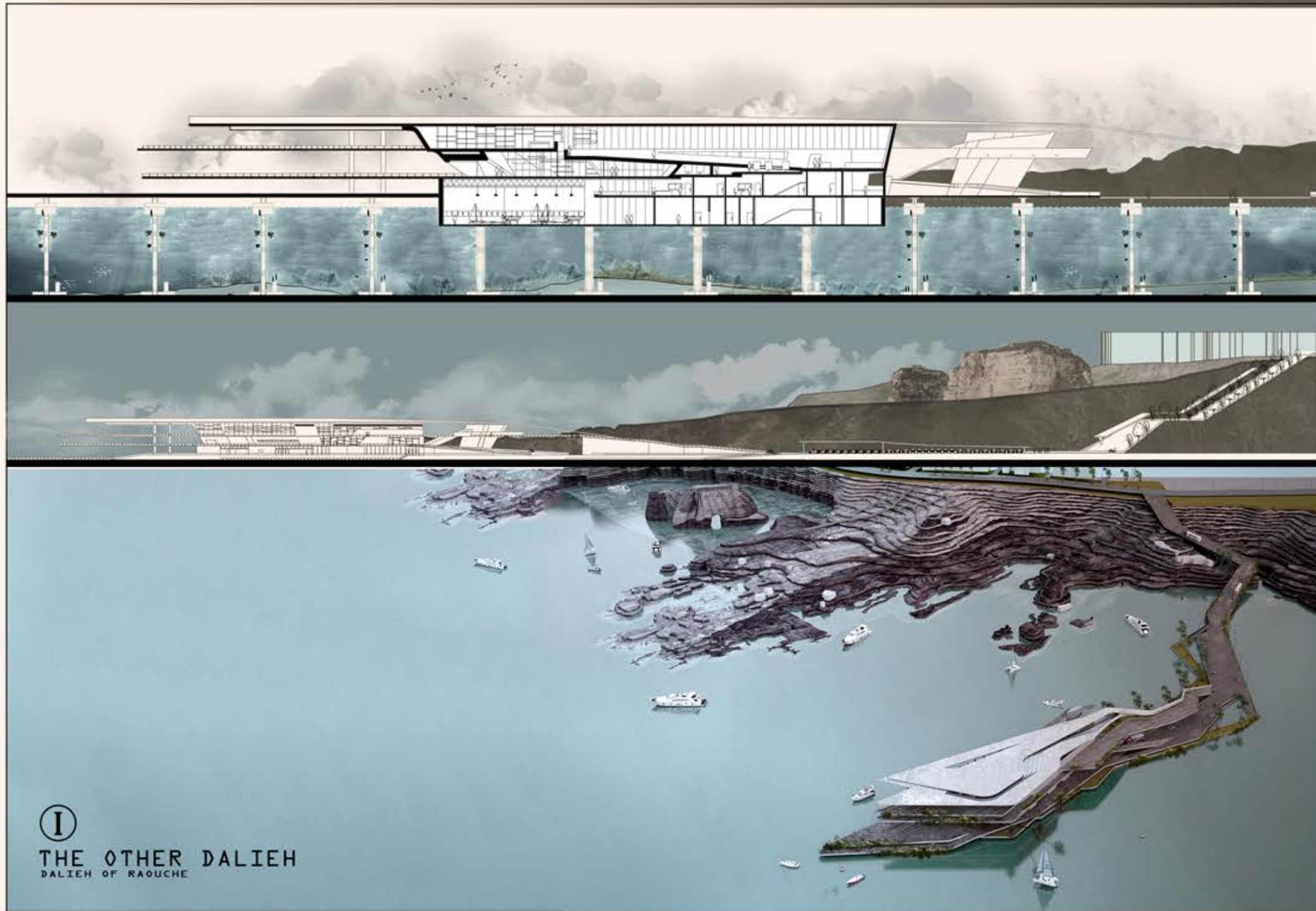




**I**  
THE OTHER DALIEH  
DALIEH OF RAOUCHE









# DOCUMENTATION OF LOCAL ARCHITECTURE

## SHMOSTAR-BAALBAK ABBAS' FAYAD HOUSE PROPERTY 306

A GROUP WORK:  
ABBAS AL HUSSEINI- AHMAD AL HUSSEINI- ALI BACHAROUCHE  
MICHAELLA BERRO- MOHAMMAD FARHAT- SAMIR SUKAYNI

2017

SUPERVISED BY  
DR. HABIB SADEK



### ABOUT THE HOUSE:

THE OWNER: MR.ABBAS FAYAD.

PROPERTY NUMBER: 306.

FUNCTION OF THE BUILDING: RESIDENCE.

BRIEF HISTORY: THIS HOUSE WAS ESTABLISHED 100 YEARS AGO WHICH WAS BUILT DURING THE OTTOMAN ERA, IN THE TIME WHEN FAMINE HAS HIT LEBANON, DISPLACING THE PEOPLE OF THE MOUNTAIN SPECIFICALLY DHOUR CHOUER TO THE AREA "SHAMTAR", WHERE THEY SOUGHT REFUGE AND BEGAN TO INFLUENCE CLEARLY IN THEIR ARCHITECTURAL PATTERNS.

THE DISPLACEMENT MOVEMENT PLAYED A ROLE IN THE EMERGENCE OF AN ARCHITECTURAL PATTERN THAT BECAME EVIDENT OVER TIME IN THE HOUSES OF THAT REGION, AND IT MOSTLY APPEARED IN ITS FACADES.

IN LATER STAGES (40 YEARS AGO): SOME ADDITIONS TO THE HOUSE BEGAN DUE TO THE NEEDS OF THE NEW ERA THAT BEGAN TO CHANGE, BUT MOST OF THESE ADDITIONS WEREN'T CONSIDERED WITH THE REST OF THE MAIN BUILDING'S DESIGN. THREE YEARS AGO, A NEW HOUSE WAS BUILT BORDERING THE MAIN COURTYARD, AS WELL AS MINOR MODIFICATIONS TO THE COLUMNS AND WALLS.

LOCATON: OLD CENTER OF SHMOSTAR.

CONSTRUCTION MATERIALS: CLAY, LIMESTONE, WOOD.

AREA OF THE HOUSE: 344 METERS SQUARED

PROPERTY AREA: 488 METERS SQUARED

FLOOR NUMBERS: GROUND AND FIRST

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AND ARCHITECTURE  
BRANCH 1

CHAOS  
ARCHITECTURE  
COMPANY

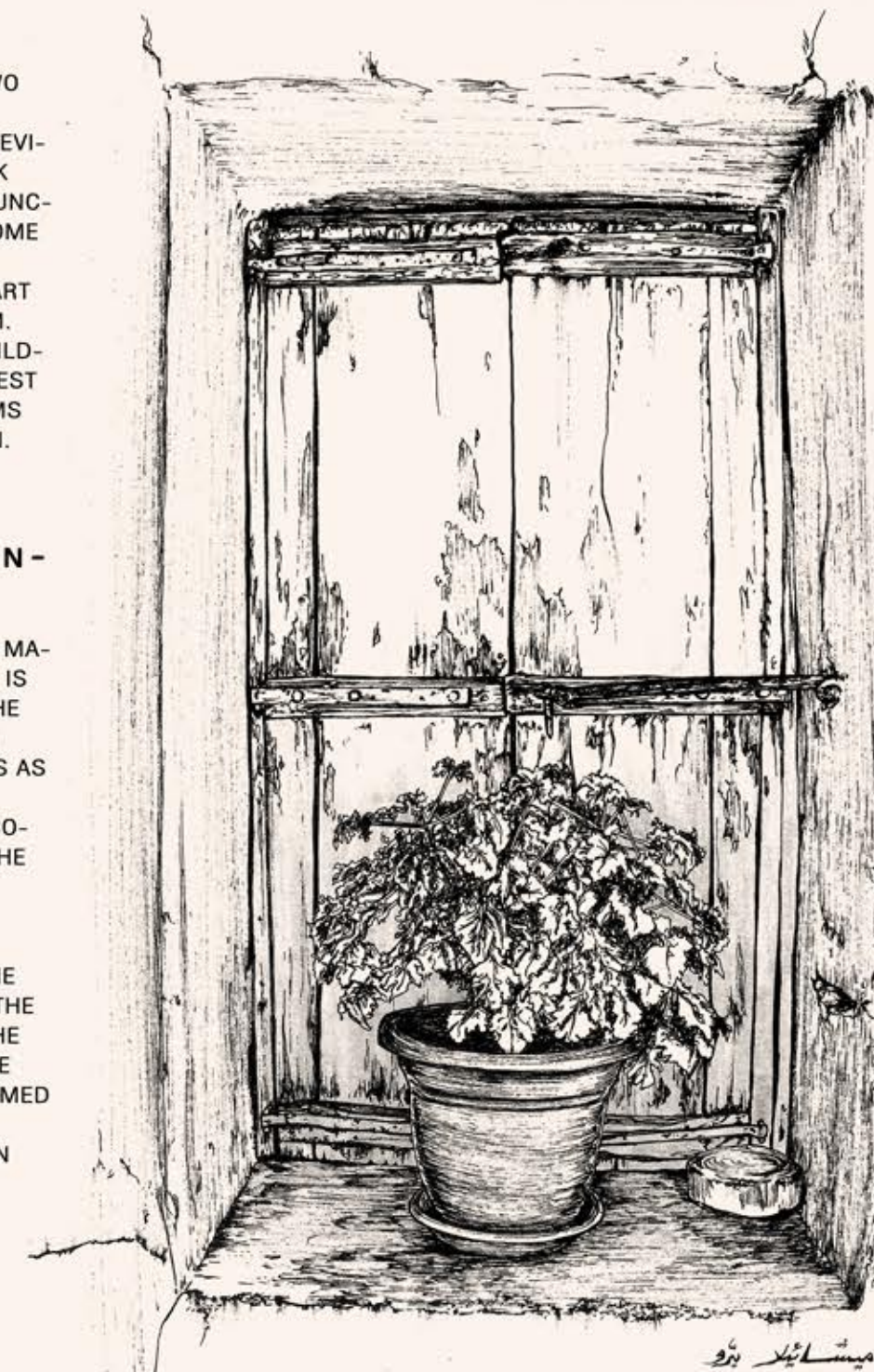
### STATE OF THE HOUSE:

THE HOUSE CONSISTS OF TWO LAYERS:

THE GROUND FLOOR WAS PREVIOUSLY USED AS A LIVESTOCK BREEDING, BUT TODAY ITS FUNCTION HAS CHANGED TO BECOME PART OF A STOREHOUSE OF MORTAR, AND THE OTHER PART TURNED INTO A LIVING ROOM. THE FIRST FLOOR OF THE BUILDING IS DIVIDED BETWEEN GUEST ROOMS AND SLEEPING ROOMS IN ADDITION TO THE KITCHEN.

### THE MATERIALS USED IN THE CONSTRUCTION:

NATURAL STONE, CLAY, AND WOOD WERE THE MOST USED MATERIALS AT THE TIME. BUT IT IS IMPORTANT TO HIGHLIGHT THE TECHNIQUE OF ARMING MUD WALLS WITH TREE BRANCHES AS WELL AS HAY AND FIBERS, WHICH HAVE ESTABLISHED COHERENCE AT THE LEVEL OF THE BEARING WALLS INSIDE THE GROUND FLOOR. THIS TECHNIQUE WAS DISTINGUISHED DURING THE ANALYSIS OF THE STRUCTURAL ELEMENTS OF THE BUILDING. SO AS WELL AS THE ROOFS THAT RESTED ON TREE TRUNKS WHICH IN TURN FORMED BRIDGES THAT TRANSPORT LOADS TO THE MAIN WOODEN COLUMNS.





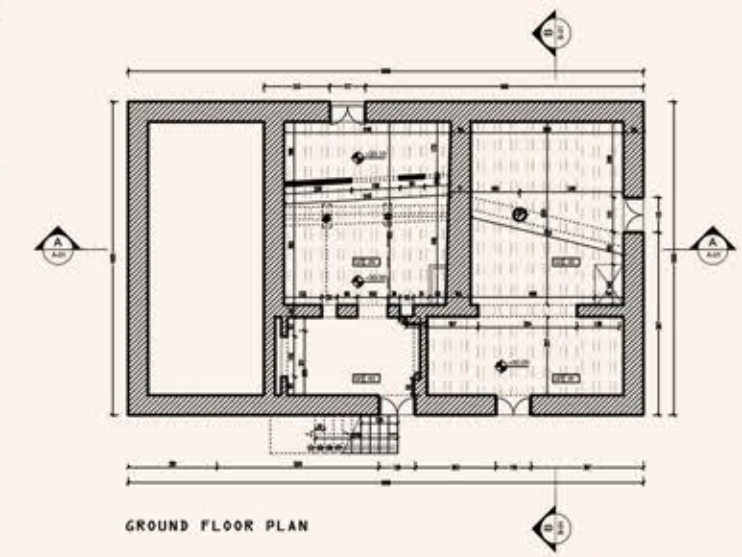


## FLOOR PLANS

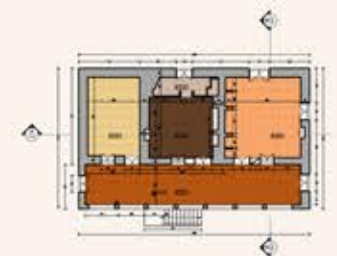


GROUND FLOOR PLAN

- GF-01: MAIN ENTRANCE
- GF-02: SITTING ROOM
- GF-03: HOUSEBARN ENTRANCE
- GF-03: HOUSEBARN

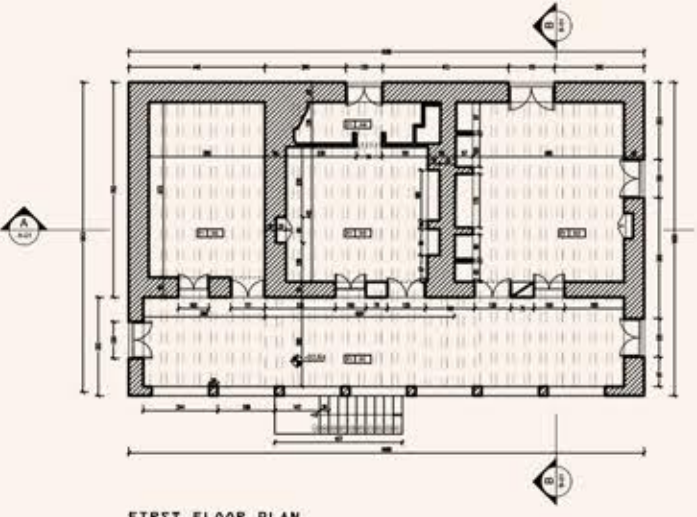


GROUND FLOOR PLAN



FIRST FLOOR PLAN

- F1-01: SIDE COLONNADE
- F1-02: GUEST SITTING ROOM
- F1-03: LIVING ROOM
- F1-03: KITCHEN
- F1-05: UNSPECIFIED ROOM FUNCTION

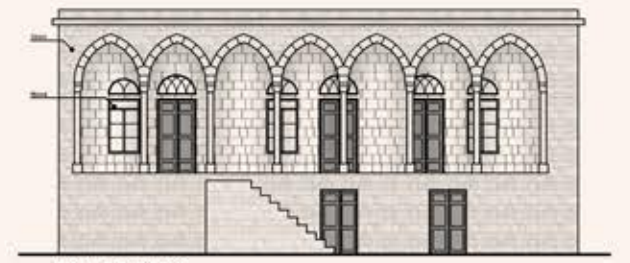


FIRST FLOOR PLAN

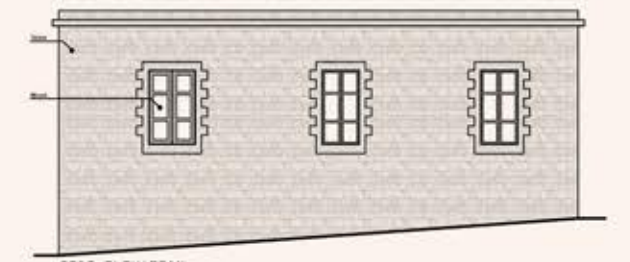


**ABBAS' FAYAD HOUSE**  
DOCUMENTATION OF A LOCAL HOUSE  
IN SHMOSTAR-BAALBAK

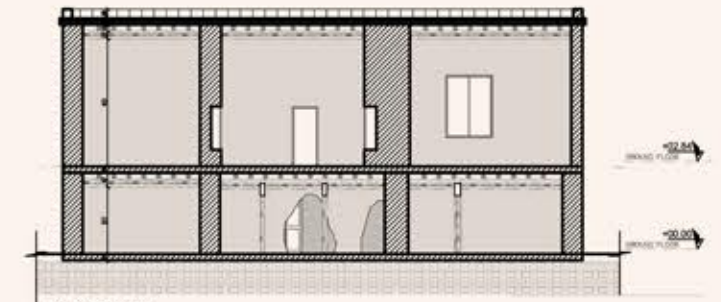
## ELEVATIONS AND SECTIONS



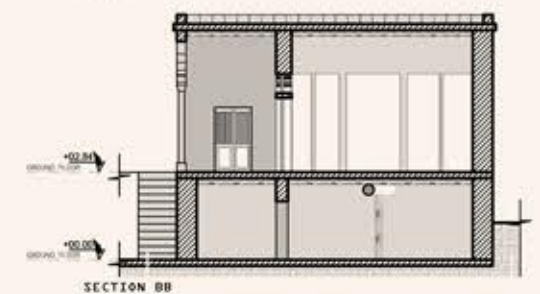
MAIN ELEVATION



SIDE ELEVATION



SECTION AA



SECTION BB



## STRUCTURAL STATE



STRUCTURAL DAMAGE CAUSED BY A DESIGN ERROR

AT THE TOP OF THE LINTEL OF THE NORTHEAST CELLAR'S OPENING, THERE IS A COLUMN STANDS IN THE MIDDLE OF THE BEARING STRUCTURAL ELEMENT, A STRUCTURAL ARCHITECTURAL ERROR THAT LED TO CRACKING AND A CLEAR CHANGE IN THE STRUCTURE OF THE LINTEL.



DAMAGE CAUSED BY NATURAL DISASTERS

## MATERIALS USED

INDIGO STONE WAS USED AND IT WAS A SYMBOL OF FEUDALISM



IN THE INTERIOR, WOOD OF 'LAZZAB' TYPE WAS USED IN BRIDGES AND CEILINGS. WALLS WERE MOSTLY BUILT OF A MIXTURE OF HAY AND DIRT PAINTED WITH WHITE LINE



## ADDITIONS

THE FIRST THING THAT IS NOTICED IN THIS HOUSE IS THE CONTEMPORARY AND OLD ADDITIONS TO WHAT HAS EXISTED SINCE THE BEGINNING OF THE TWENTIETH CENTURY. WE SEE, AFTER SCRUTINY, HOW TO ADJUST THE EXISTING AT DIFFERENT STAGES OF TIME TO SUIT EACH GENERATION AND ITS NEEDS.



«... هو كان في قطع»

## PSYCHOLOGY OF PLACE

THE MAIN CONCERN WAS THE 'AL BAYKAH' BASEMENT, WHICH MEANS THAT ANIMALS WERE THE MAIN SOURCE OF LIVELIHOOD (FOR TRADE). (DISHS, GLASSES, MUGS, ... HAND-CRAFTED WITH HIGH CRAFTSMANSHIP WITH THE NAME OF THE GRANDFATHER ENGRAVED ON EACH PIECE. IN ADDITION TO 'THE HOOKAH OF JAMAL BASHAY', MIRRORS AND IVORY ...). THE KITCHENWARE AND HOSPITALITY USED TO STORE SOME OF THE RELATIVELY EXPENSIVE ITEMS. IN ADDITION TO THE MATERIALS USED IN THE CONSTRUCTION REFLECT THE SITUATION OF THE INHABITANTS OF THIS AFFORDABLE HOUSE.

### METHODS OF PREPARING FOOD:

DETERMINATION OF MEAT (UKMA) STRAW BASKET



GRAIN STORAGE CABINET (INCLUDES AIR VENTS)



PACKING SHEETS THE YUK IS IN THE WALL WHERE THE BED IS PLACED



LUXURY EQUIPMENT: SILVER, IVORY, ETC.



ABBAS' FAYAD HOUSE  
DOCUMENTATION OF A LOCAL HOUSE  
IN SHMOSTAR-BAALBAK





# REHABILITATION OF THE NATURAL ARCHEOLOGICAL SITE: HAMZAH CAVE

SHMOSTAR-BAALBAK

A GROUP WORK:  
ABBAS AL HUSSEINI  
ALI BACHAROUCHE  
MICHAELLA BERRO

2017

SUPERVISED BY  
DR. HABIB SADEK

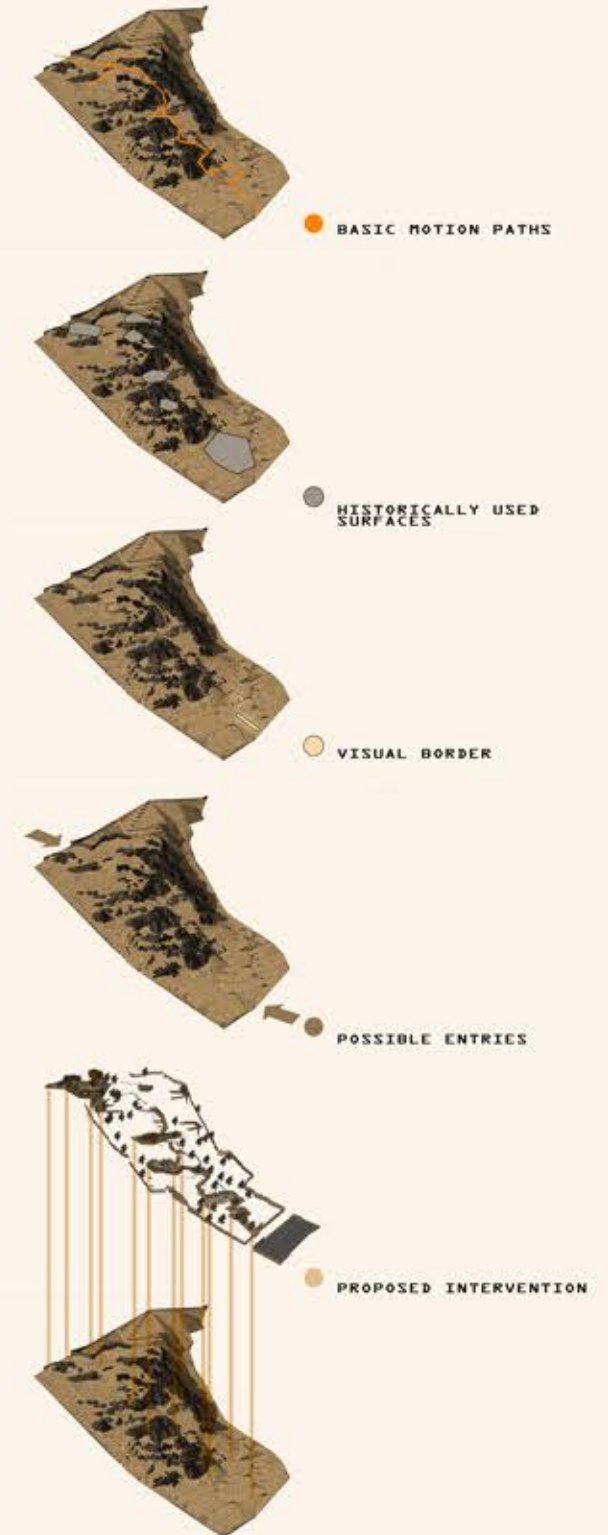


## PROJECT'S CONCEPT:

THE CAVE OF HAMZA IS ONE OF THE SITES THAT HAVE AN ARCHAEOLOGICAL VALUE THAT LEFT A MARK IN THE MINDS OF THE INHABITANTS OF THE REGION AND CHANGED ITS USE OVER THE SUCCESSIVE YEARS, IT CONTAINED A RELIGIOUS FUNCTION SO THAT THE CAVE WAS A PLACE TO FOLLOW THE RELIGIOUS RITUALS OF THE ANCIENT TIMES WHO BURIED THEIR DEAD INSIDE THE NAWAWIS IN THE HEART OF THE CAVE AND WERE OFFERING SACRIFICE IN ITS YARD ACCORDING TO HISTORIANS, BY TIME IT LOST ITS RELIGIOUS CHARACTER AND ITS FUNCTION HAS CHANGED TO BECOME A PUBLIC PLACE VISITED BY PEOPLE GAINING THE STATUS OF "PARK" IN THE PROPOSED PROJECT IN CONJUNCTION WITH THE NATURAL STRENGTH OF THE PLACE AND FORM A SOLID BACKGROUND WITH A MAJESTIC PRESENCE OF THE PARK, WHICH WILL FORM A TRANSITIONAL SPACE BETWEEN THE VARIOUS SQUARES TO SPREAD OVER SEVERAL LEVELS. THIS CORRIDOR WILL INTERACT WITH THE PLACE IN A SPONTANEOUS NON-FABRICATED SCENOGRAPHIC WAY AWAY FROM THE HEAVY ARCHITECTURE.

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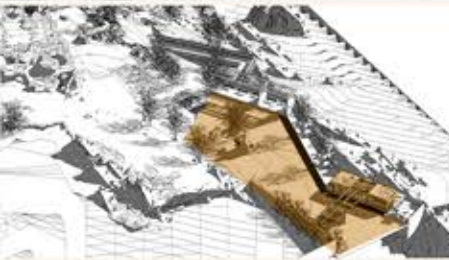




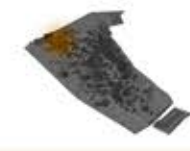
A REST AREA IN THE CENTER OF THE PROJECT HAS A SMALL PLACE TO BUY FOOD AND ON THE ROOF SEATING AREAS IN ADDITION TO MICRO-SCOPES



THE MAIN ENTRANCE SQUARE INCLUDES: RECEPTION SERVICES AND BATHROOMS



THE MAIN ENTRANCE SQUARE FROM THE HIGHEST POINT INCLUDES: RECEPTION SERVICES AND OPEN AREA OVERLOOKING THE PROJECT



## CORE SQUARE

PROPOSED POSTS IN THE CORE SQUARE AREA THEY VARY DEPENDING ON THE NEED FOR USE:

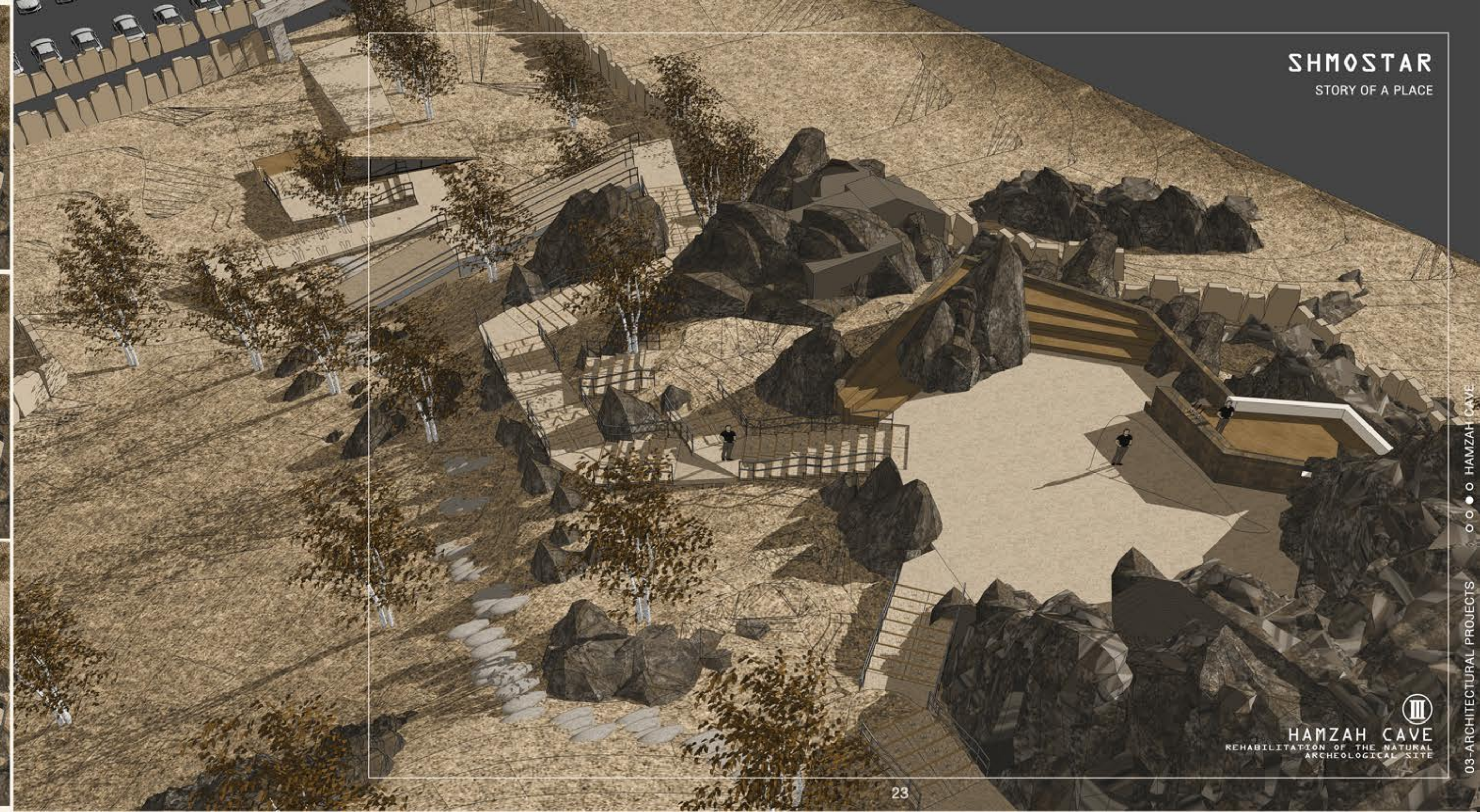
### 1-SCOUT CAMPS



## 2-POETRY SEMINARS



## 3-BAZAAR





IV

# A SOCIAL-CULTURAL & SPORTIVE CENTRE IN KFARMILKI

ARCHITECTURE AM2

2017  
A WORKSHOP WITH  
UN-HABITAT



## ABSTRACT:

THE INTENTION WAS TO BUILD A SOCIAL, CULTURAL AND 'SPORTIVE' CENTRE IN KFARMILKI, SOUTH LEBANON, WHERE IT WILL ACT AS AN EXTENSION TO THE EXISTING FOOTBALL FIELD THAT HAS MINIMUM DIMENSIONS OF AN OLYMPIC FOOTBALL PLAYGROUND, BUT THE DIRECTION OF THE FIELD IS EAST-WEST, THIS WAS A CHALLENGE TO GIVE A SOLUTION WITH MINIMUM COSTS, BUILDING A LIGHT STRUCTURE RE

DUCING THE EFFECT OF THE SUNLIGHT ON THE PLAYERS WAS ONE OF THE OPTIONS TO PREVENT THIS PROBLEM. THERE IS ALSO AN EXISTING BASKETBALL PLAYGROUND AND A SCHOOL RIGHT NEXT TO THE SUGGESTED ENTRANCE, SO THE PROJECT ALSO ACT AS AN EXTENSION TO THE NEEDS OF THE STUDENTS. ANOTHER CHALLENGE WAS THE STIFF SLOPE IN THE SITE, AND EMBRACING THIS GREEN AREA.



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AND ARCHITECTURE  
BRANCH 1

## RAMIFICATION: VISUAL PART:

THE SYNTAX OF VISUAL PART IN ARCHITECTURE:  
1. RAMIFICATION  
2. DECONSTRUCTION  
3. FRAGMENTATION OF LAYERS



## ARCHITECTURE AND LAND- SCAPE COMPONENTS:

### CONSTITUTANTS: BOTANIC



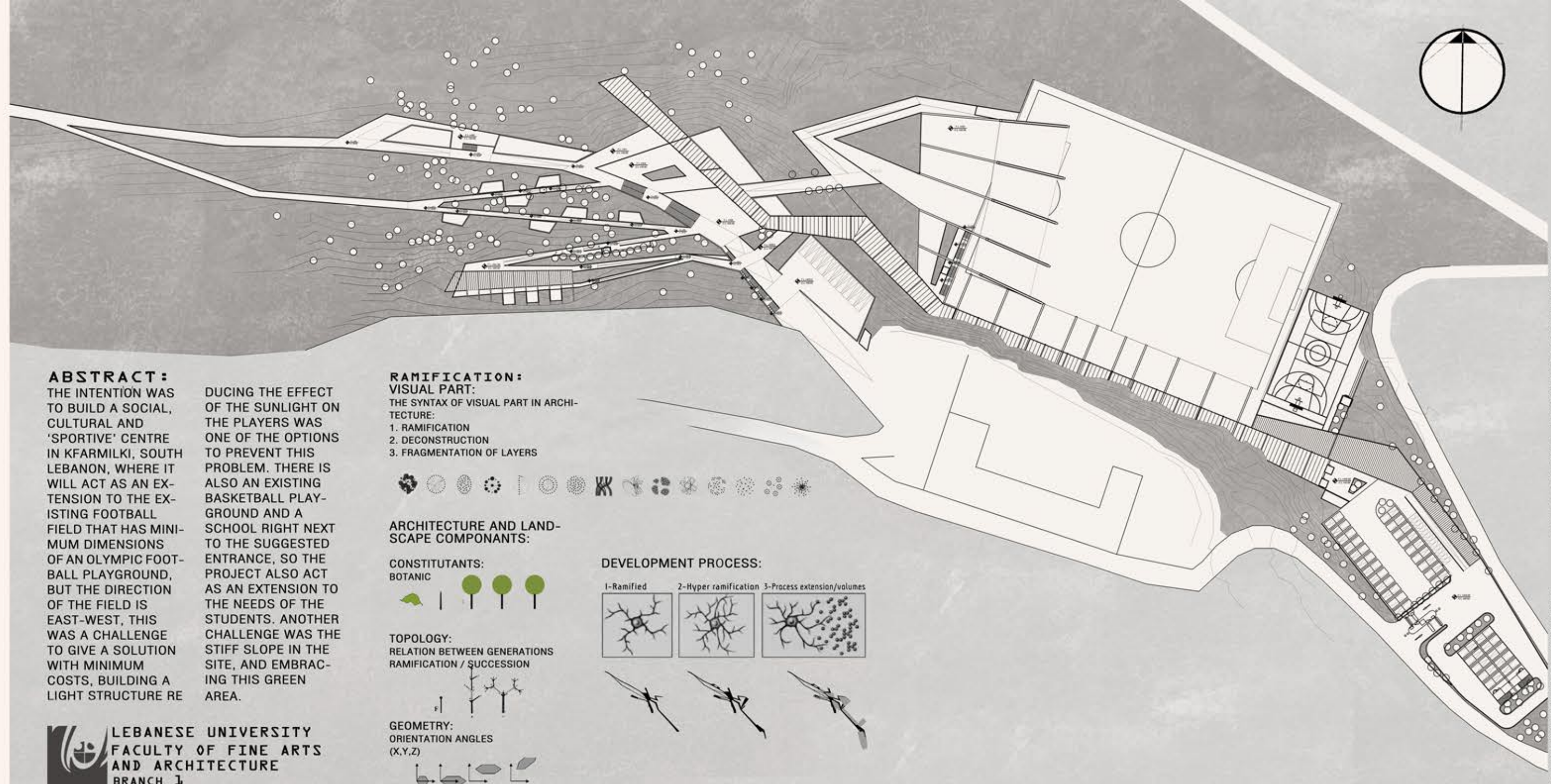
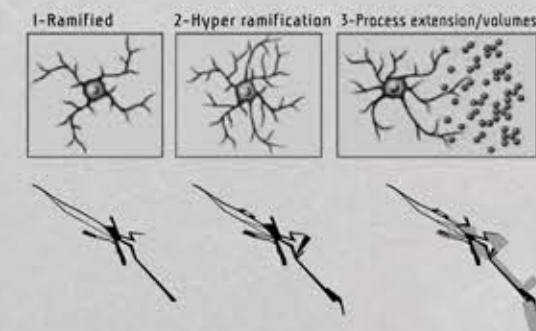
### TOPOLOGY: RELATION BETWEEN GENERATIONS RAMIFICATION / SUCCESSION



### GEOMETRY: ORIENTATION ANGLES (X,Y,Z)

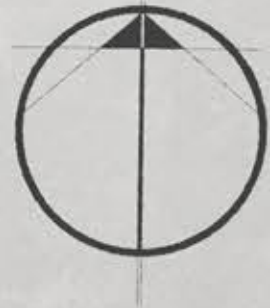


### DEVELOPMENT PROCESS:

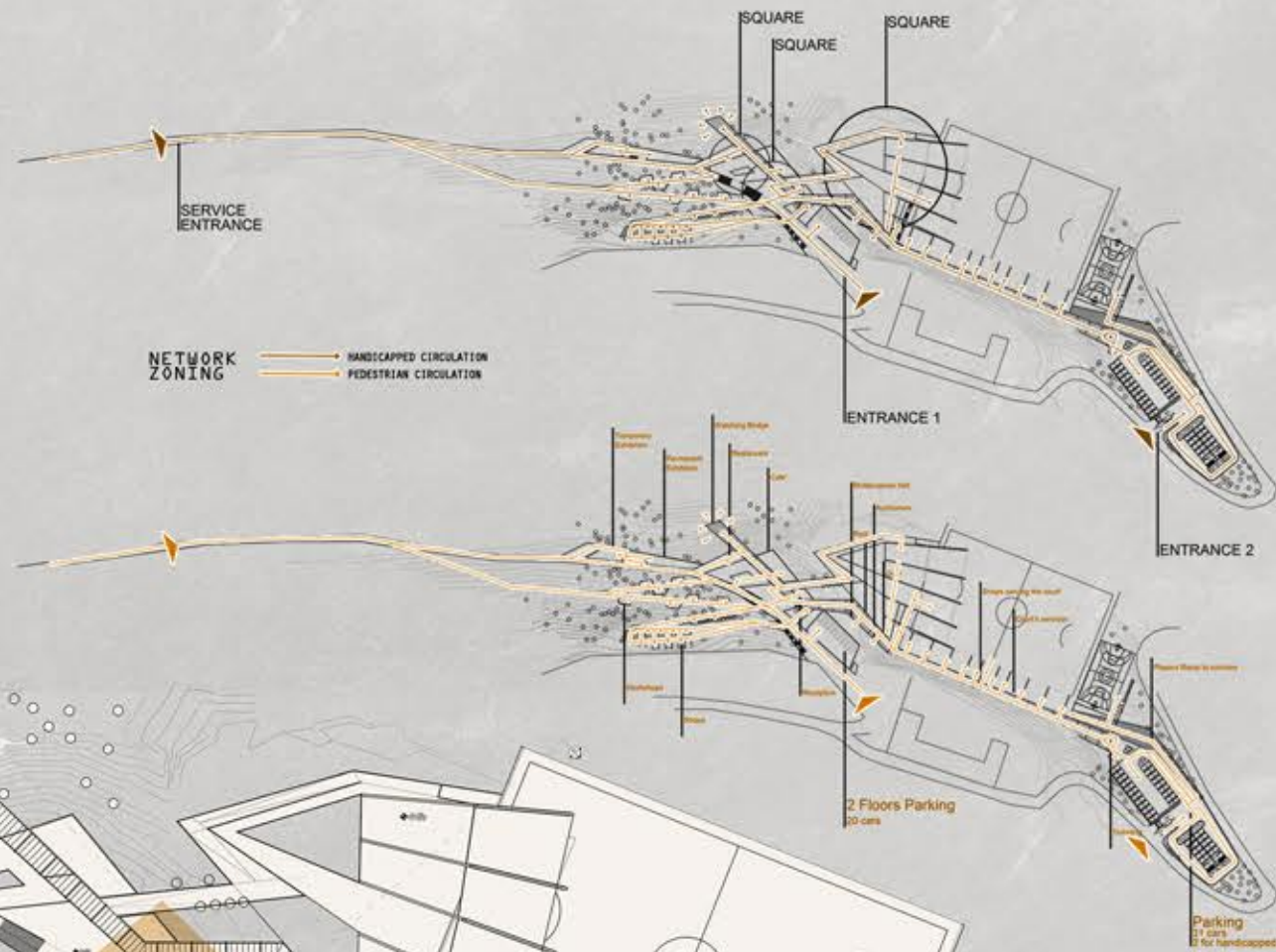




**IV**  
**SOCIAL-CULTURAL  
 & SPORTIVE CENTRE**  
 IN KFAHMILKI

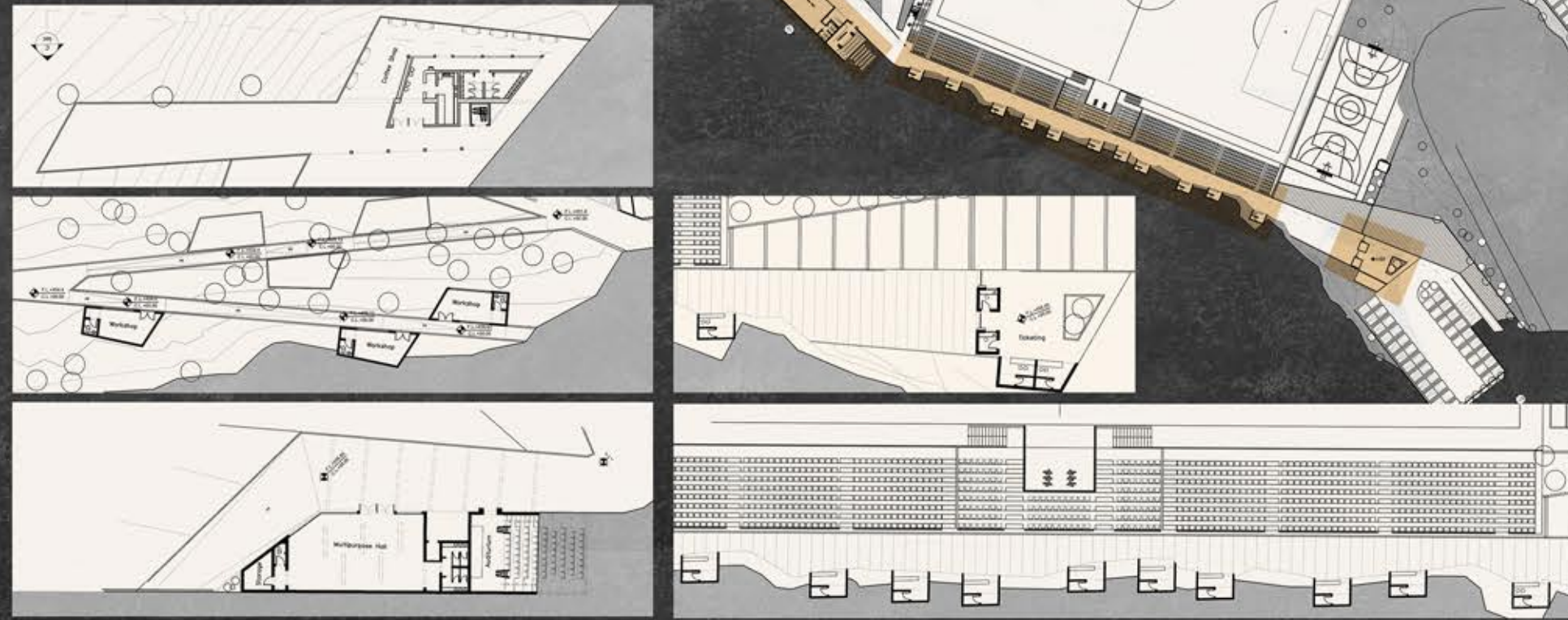


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 Scale 1/500

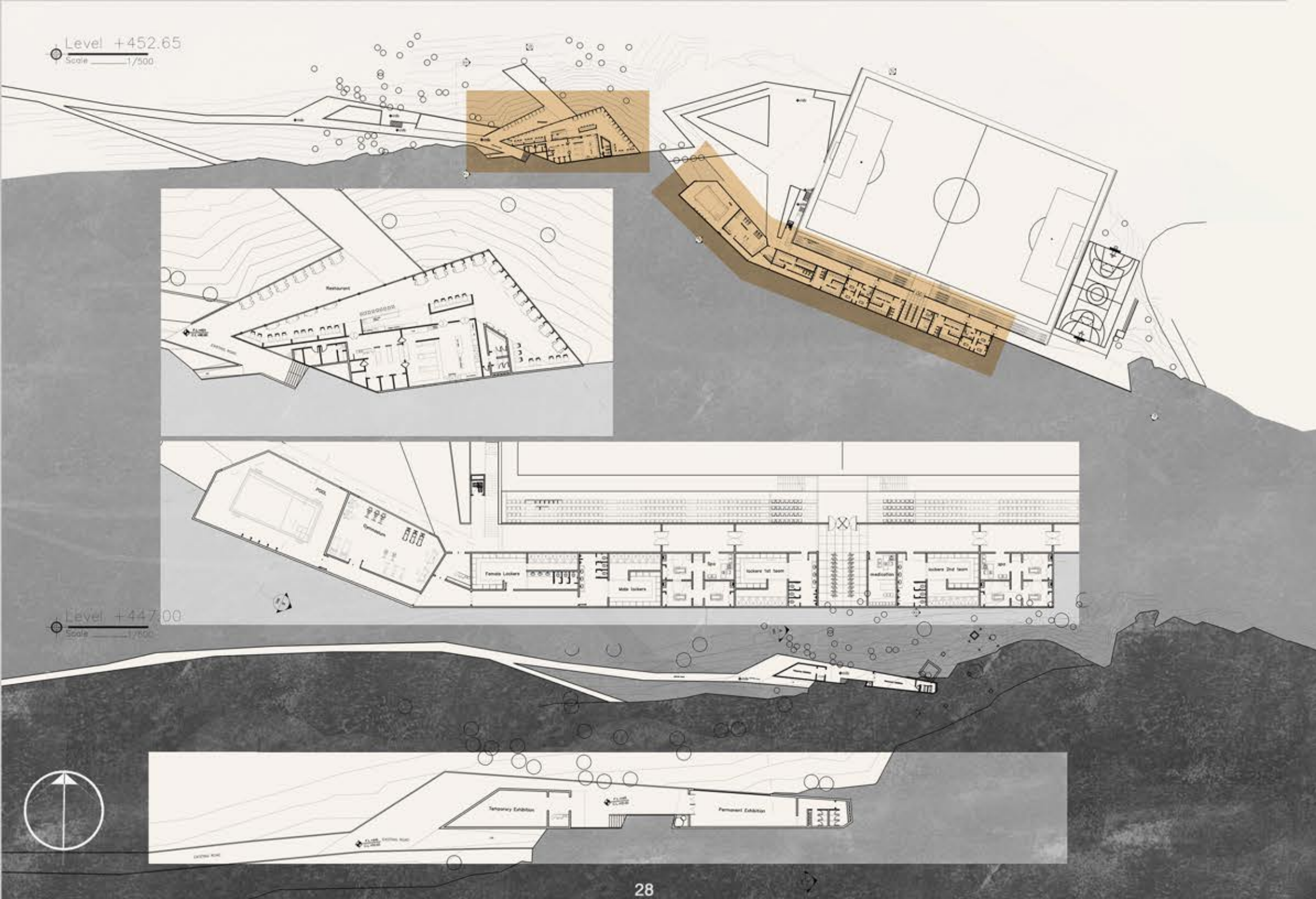


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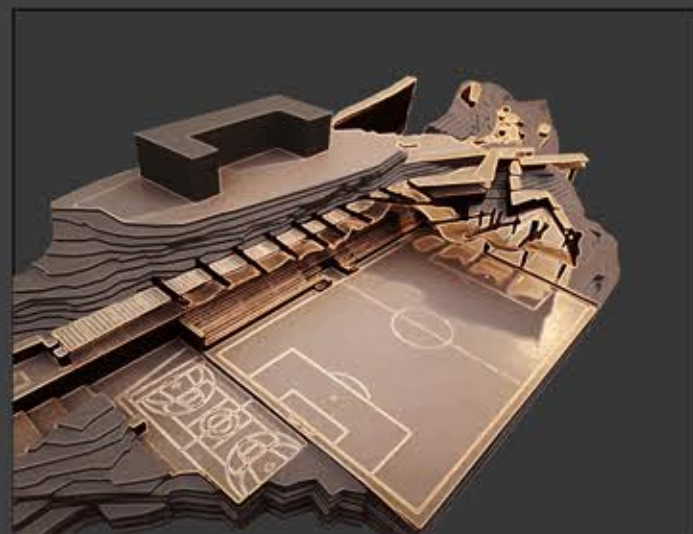
Level +456.75  
 Scale 1/500











IV  
SOCIAL-CULTURAL  
& SPORTIVE CENTRE  
IN Kfarmilki





I FIRST STARTED WITH A MALE-FACE MODELING ON BLENDER 2.79, I NEVER FINISHED IT THOUGH, AND BEGAN WITH SIMPLER SHAPES, I AM STILL GOING THROUGH THIS JOURNEY TO PERSUE A LEVEL OF PROFESSION-CY IN 3D MODELING AND RENDER-ING.



04

— BLENDER-3D RENDERERS —





# BLENDER

2.79  
2-0-1-9

IN THIS ANVIL,  
EVERY DETAIL  
WAS DONE ON  
BLENDER, FROM  
MODELING THE  
MESH TO UV UN-  
WRAPPING, TO  
SCULPTING AND  
BAKING, TO  
LIGHTING AND  
RENDERING ON  
CYCLES  
RENDER.



BLENDER 2.79



# BLENDER

2.79  
2.80  
2-0-1-9



BLENDER 2.79:  
THE EARTH

PHOTOMON-  
TAGE ON ADOBE  
PHOTOSHOP  
CC: THE MAN

YB  
BRUNELLA  
ITALY



BLENDER 2.80

BLENDER 2.79-2.80

04-BLENDER-3D-RENDERS



# BLENDER

2.81

2-0-2-0



BLENDER 2.81

04-BLENDER-3D RENDERS







BLENDER  
2.79  
2-0-2-0



7138



ALL OF THE DIGITAL ART WORKS  
ARE CONSIDERED AS A WAY TO  
EXPRESS FEELINGS AT THE TIME.  
FEW SPEED PAINT VIDEOS ARE  
UPLOADED ON MY FACEBOOK  
PROFILE [میشائلا برو](#)

05

—  
DIGITAL PAINTINGS









# الاديلوكس

VB  
MICHAELLA  
BELO





PHOTOSHOP  
CC 2013



YB





EVER SINCE I WAS A CHILD, I ALWAYS HAD MY OWN IMAGINARY WORLD THAT NOBODY SEES. THEN, ONE NIGHT, I HAD THIS DREAM... AND AFTER I WOKE UP, IT GREW INTO A BIGGER IDEA IN MY MIND. I STARTED WANTING TO TURN IT INTO A FULLY PUBLISHED STORY AS PART OF MY DESIRE TO MATERIALIZATE THE IDEAS AND STORIES I HAVE IN MY MIND AND SHARE THEM WITH THE WORLD. THANKS TO MY CHILDHOOD FRIEND, I CAME ACROSS AN AMAZING OPPORTUNITY TO TAKE MY STORY TO A WHOLE OTHER LEVEL WITH THE PUBLICATION OF A MANGA ANTHOLOGY IN 'SPLASH'-ISSUE 1. WITH THE HELP OF MRS. SEIKO HATAKEYAMA, AND THE SUPPORT OF SAM AND DALIA, I WAS ABLE TO FINALLY ACCOMPLISH MY GOAL OF PROFESSIONALLY COMPLETING THE FIRST CHAPTER OF MY STORY, 'A WORLD WITHIN'. THE STORY FOLLOWS AN ARCHITECTURE STUDENT, WHOSE DREAMS BECOME ANOTHER WORLD IN AND OF THEMSELVES, AND THEY'RE STILL SOMEHOW RELATED TO REALITY. SIMILARLY, DREW UPON MY PERSONAL EXPERIENCES IN REALITY TO WRITE THIS STORY.

06

—  
COMIC STORY —  
A WORLD WITHIN



SENIOR PROJECT 2017-2018  
THE OTHER DALIEN  
SUPERVISED BY A BACHAM AL AMIN



# A WORLD WITHIN

## CHAPTER 1: ASLEEP

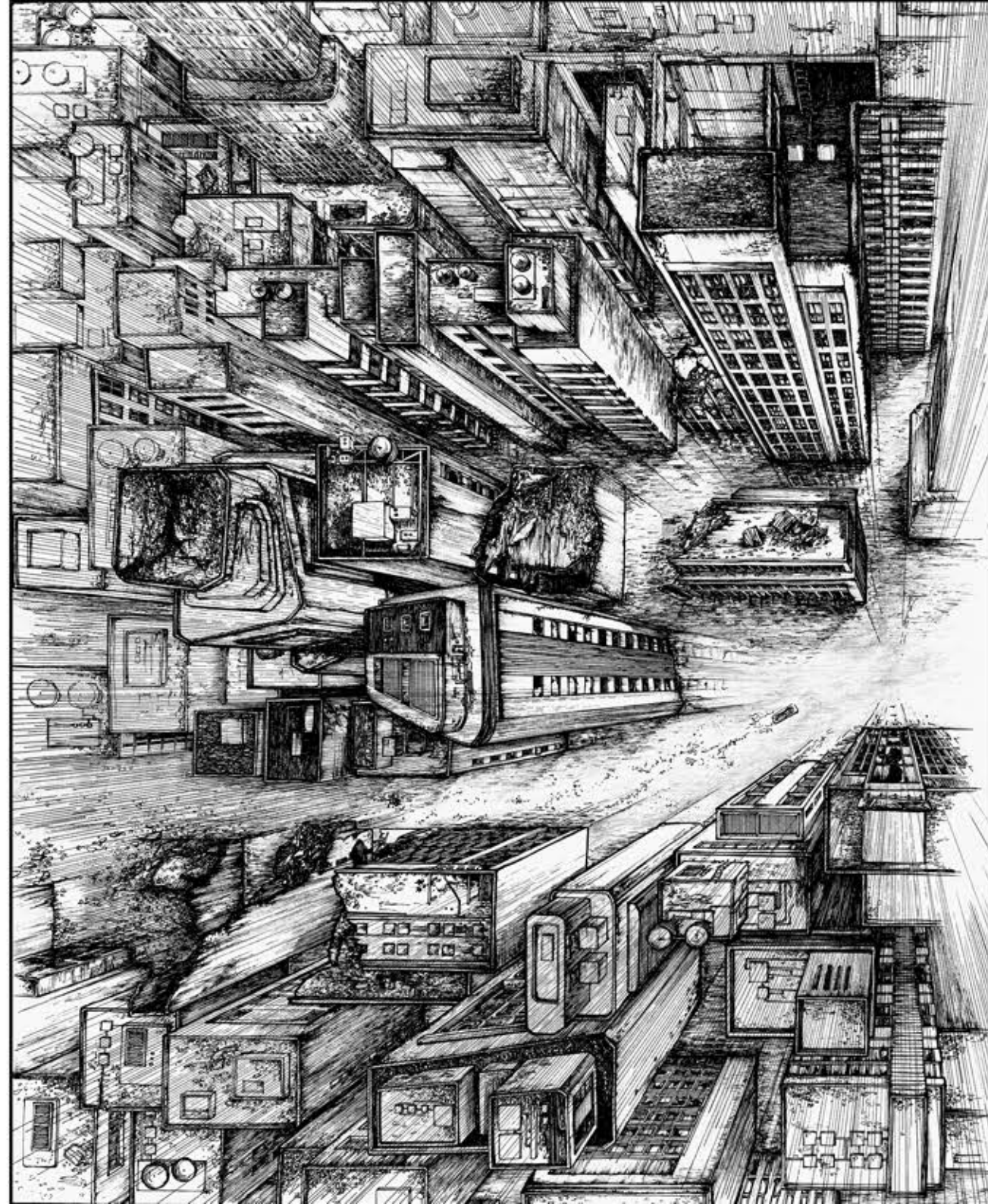
ART AND STORY BY: MICHAELLA BERRO  
SUPERVISED BY DALIA AND SAM

### SURREAL FANTASY- ROMANCE

MARCI FINDS HERSELF TRANSPORTED TO A SURREAL WORLD EVERY TIME SHE GOES TO SLEEP. THE PLACES SHE SEES AND THE PEOPLE SHE MEETS ARE FAMILIAR BUT DIFFERENT ALL THE SAME.





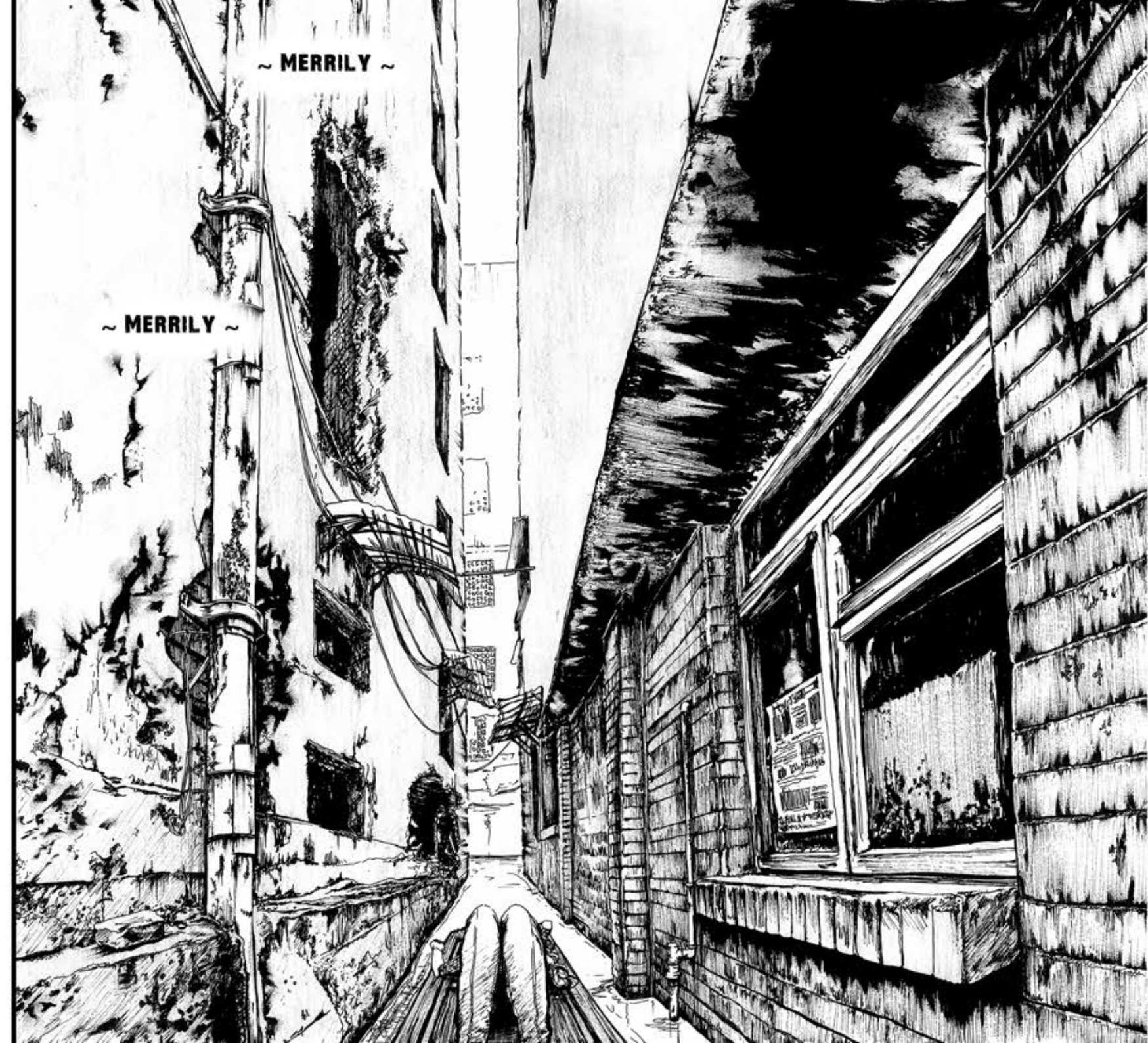


... IT'S LIKE A  
COMPLETE DAY HAS  
PASSED BY.

WHEN WILL I  
WAKE UP?



**AGAIN!**



~ MERRILY ~

~ MERRILY ~



07

—  
PORTRAIT ART



VB  
MICHAELLA  
2010

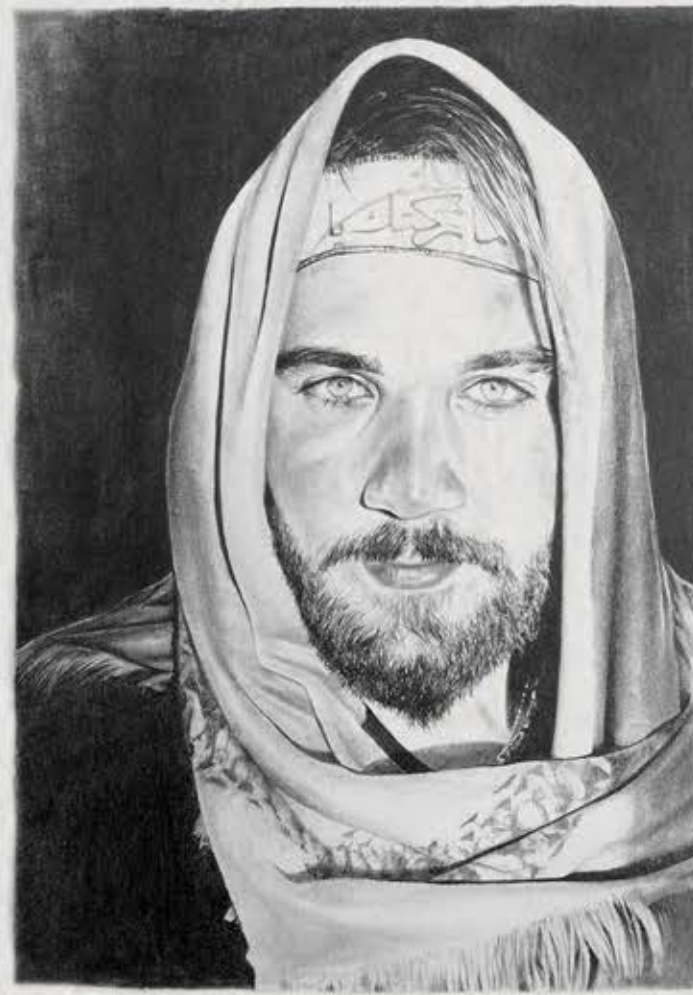


# PORTRAIT ART

AS A SELF-TAUGHT ARTIST, I HAVE STARTED AS A  
 FREELANCER IN PORTRAIT ART SINCE 2012

2-0-1-7 \_ 2-0-1-8

MB  
 MICHAELLA  
 BEYRO





EVERY SKETCH IS A PERSONAL  
WORK, THEY VARY IN TECHNIQUE  
AND STYLE.  
THERE ARE SEVERAL MATERIALS  
USED, FROM WATERCOLOR PEN-  
CILS TO MARKERS, GOUACHE,  
AQUARELLE, INK, ETC...







# PENCIL SKETCHES

## SKETCHBOOK

PENCIL H/8B - BLACK INK 0.2







66

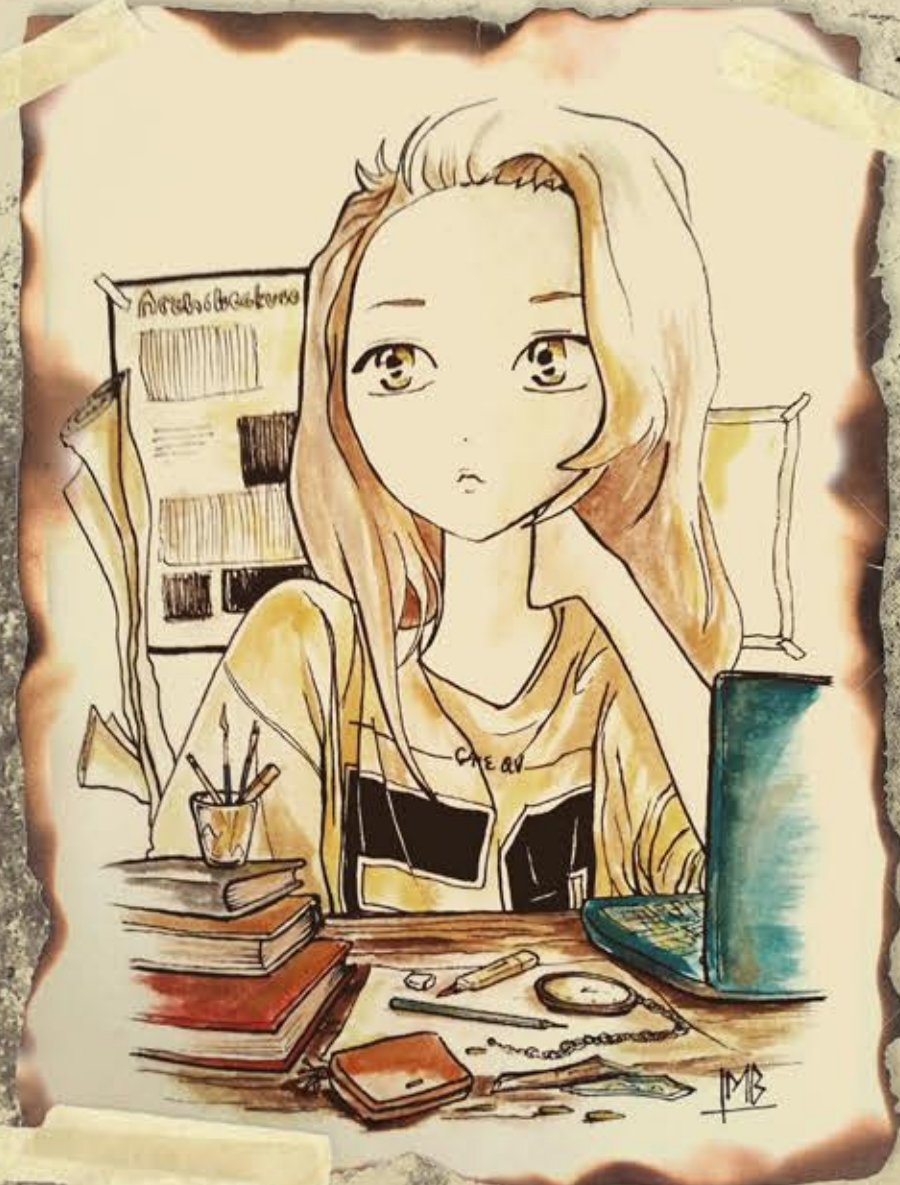
# PENCIL SKETCHES

## SKETCHBOOK

MARKERS-GOUACHE-AQUARELLE-WATERCOLOR PENCIL-INK



MICHAELA BERRO 2011



MB



REMINISCENT

M. L. Berro

67





# THANK YOU

.....  
GET IN TOUCH

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