

# **ARCHITECTURE PORTFOLIO**

Gwendoline Albright N.



Gwendoline Albright N.  
Tel: (201) 916 - 2108  
Email: gwendolinea@andrews.edu



I am gentle and caring. I am highly intuitive, tends to be artistic and creative in everything I do. Since I am not idle to dreams, I urge myself to take concrete steps towards them. Because I am a learner, I am rarely satisfied with anything before testing it and having a full logical understanding of it. I see hidden meanings and potential in everything and everyone. Overall, I am much more interested in meeting or exceeding anybody's high standards or expectancy of me by my willingness to learn and try it until I get it.

“...we live not by accident, but purposefully. Stewardship, intentionality and courage is the key.”

During my time as an architecture student, and serving in different student lead clubs and organizations, I learned a lot about myself, about the world's need for change, and about the potential of architecture to be the vehicle for the change. I believe that this can be achieved through true stewardship, intentionality and courage to not give up until the work is completed. I understand that life, career is a journey, and I am committed to a life filled with learning, experimentation, exploration, and implementation.

“...start with the why”, see a hidden meaning and a potential, possibility and be willing to take risks.”

I charge myself every day to take full advantage of the opportunities surrounding me as long as the answer to the “why” is clear and has the potential to influence a life, a community, or a nation. I continuously challenge myself to take the time to develop relationships, pushing myself past my comfort zones, listen and learn all I can about opportunities that come with leading and working in teams. I challenge myself to soak up everything I can from mentors, stakeholders and people that surround me, by asking questions and listening carefully to their answers. The work in this book is a journey to these discoveries.

# CONTENT

## COMMUNITY DEVELOPMENT PROJECTS.....I

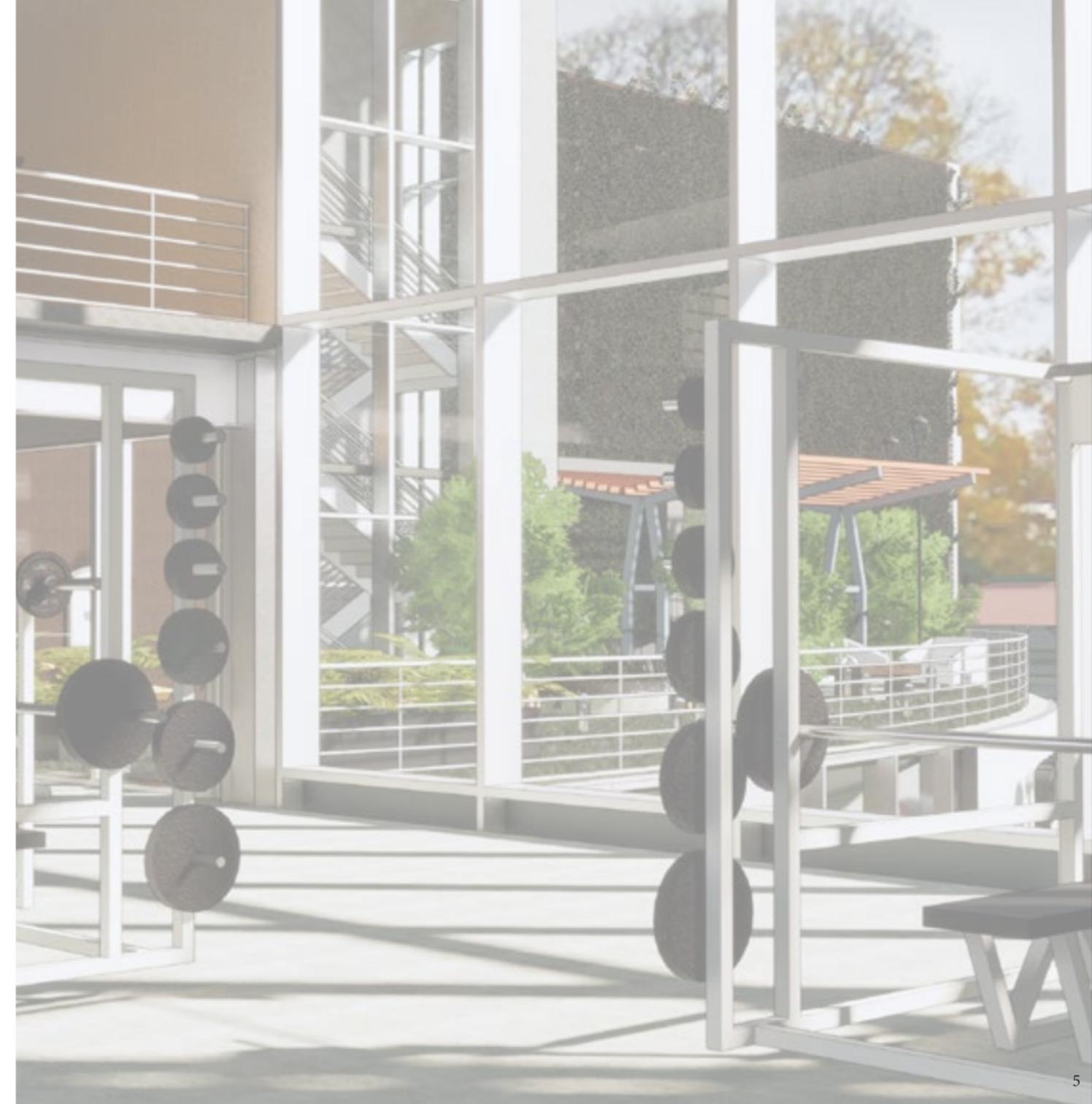
- Intsaba, A mountain home. Grandvalley, Swaziland (eSwatini)
- Cultivate, Downtown South Bend, IN
- Dealing with the great controversy, Bujumbura, Burundi

## INSPIRATIONAL BUILDINGS PROJECTS .....II

- The Morton hill baran replacement, Benton Harbor, MI
- The Cave of inspiration - Morton hill, Benton Harbor, MI
- The indoor-outdoor Cafe - Andrews University, Berrien Springs, MI

## RENDERINGS, HAND DRAWINGS, AND SKETCHES.....III

- Various renderings (from Internships)
- Hand Drawings and drafting
- Sketches (Europe, Jordan and Israel Trip)





# INTSABA

In a country surrounded by its beauty, sense of community, and tradition; breaking the chain of dependency in children is essential to the stability of the developing nation. For the children are the future of the country.

What if their upbringing is enriched instead of interrupted?

Enriched by experiencing God's love, learning Christian values and being empowered instead of being overwhelmed by the tragedies and calamities they face. What if their lives were enhanced by a rich education, as well as opportunities to grow physically fit and emotionally whole? What if children grew up in this beautiful environment knowing that they can become all God designed them to be?



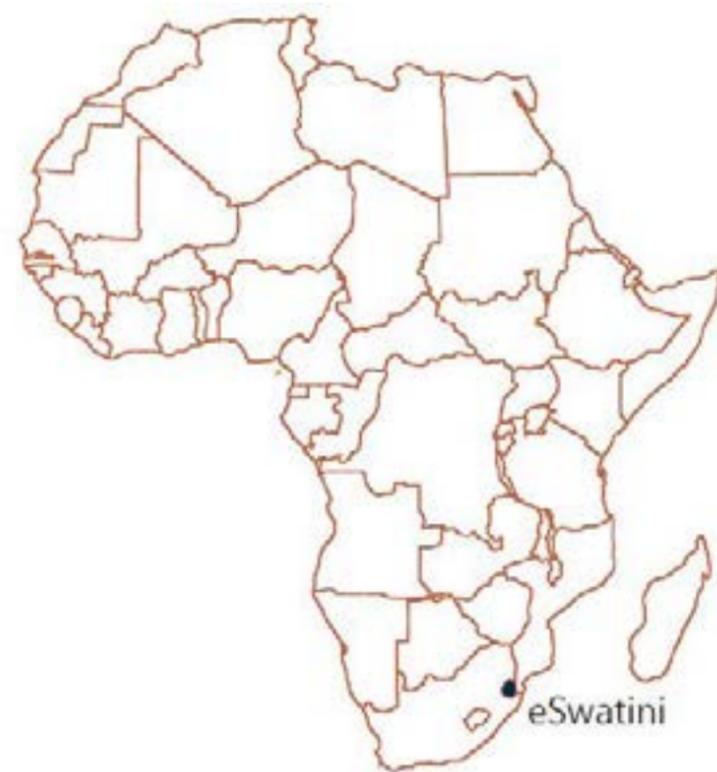
Intsaba proposed Development

## History of the place

eSwatini is a mountainous land-locked developing country in southeastern Africa bordered by Mozambique in the northeast and surrounded by South Africa. The kingdom is known for its natural beauty, reserves and festivals highlighting its culture. eSwatini, one of the smallest countries in Africa and the last absolute monarchy, is ruled jointly by King Mswati III and Mother Ntfombi Tfwala.

The country has roughly 1.3 million people with a population growth rate of 1.2%. The average age of the youth population is 20.5 years, with people aged 14 years or younger constituting 37.5% of the country's total population.

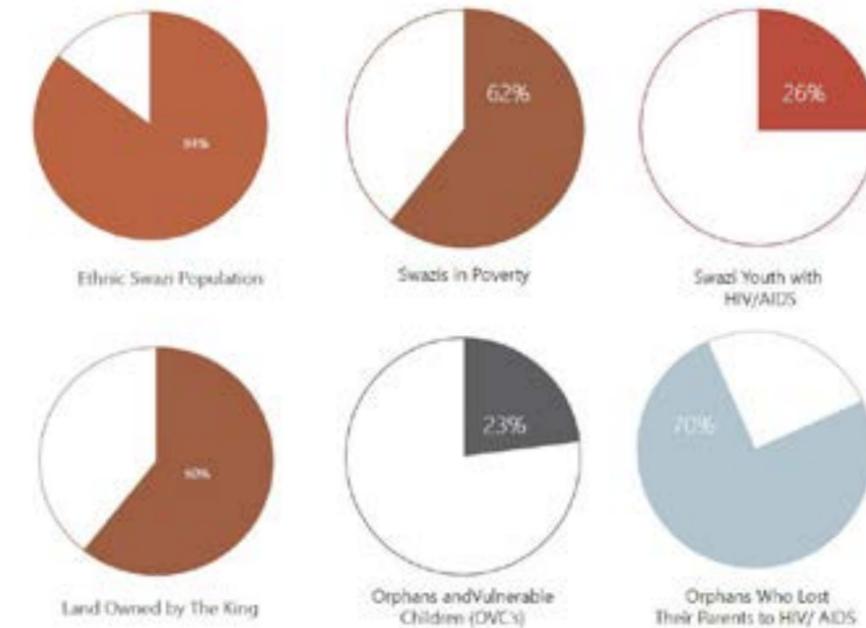
The majority of the country's employment is found in its agricultural and manufacturing sectors. Tourism is also very popular. People love having tourists visiting their country, giving them the opportunity to express their hospitality, highlight their rich cultural traditions and show case eSwatini's natural beauty.



There is something deferent when you are designing for children, especially when they are children in need. In a country that is warm hearted and beautiful, the future of the present generation hangs in the balance. When I met this children, the thought that this could have been me never left my thoughts and was a constant motivation to do my best.

With the continuous loss of children to the atrocities they face daily, having the ability to create a safe community for OVCs is critical. The goal of this project was to be a vehicle of change for these innocent lives as we give them a hope that would change their future. The project is going to provide a designed program that could be utilized to give these children educational opportunity, skills building, spiritual nurture and empowerment to overcome their many challenges and to embrace a hope filled future on a beautiful mountain side farm

Developing a Village for these children at risk was the first step towards a journey that can impact these children and all eSwatini. Through our design, we considered our clients, the children, as Hope Seekers. And as the main writer and editor of the Intsaba book, it was in my responsibility that the book about them shows the courage and ingenuity they display as they strive to survive, and how architecture can be a vehicle to bring real hope to a population of children who need it most.



Meeting the Clients





Intsaba proposed Development



Empowering the children



Designing with the children

To achieve the goal of breaking the chain of dependency in Swazi children by providing them with the basic needs and exposing them to diverse opportunities that this land offers, such as tourism and agriculture. The place is designed to be a center of excellence in the care of OVCs in eSwatini and Southern Africa. Therefore, the different deliverables include:

- Housing for up to 250 orphans+ staff
- Phase I cottage, each for 6 children + an Auntie or caregiver
- School and skills training center
- Social enterprisefacilities for trades and crafts
- Medical clinic and counseling center
- Arts/cultural center, and assembly/ worship hall
- Agricultural, security, and village support facilities
- Playgrounds and various sports and social gathering spaces
- Tourism lodge, retreat center, and self catering chalet
- Nature trails and Outdoor Recreational Activities



The farm is a beautiful mountainside property and a direct answer to SOHO's prayer for a sanctuary with safe homes where children can live and flourish. The farm is 5 minutes' drive from the MR9, one of the country's main roads and it is close to the cities of Manzini and Nhlngano. Piet Retief, a commercial city in South Africa is close, yet INTSABA is an oasis of natural beauty where those who live or work or visit can experience the richness of God's blessings and a sense of his presence.

#### A Service Mindset

Serving our targeted population with compassion as a beacon that points to God as the source of blessing. Embodying duty, responsibility, and commitment as change agents for the targeted communities.

#### The Value of Life

The model of service acknowledges and values every life regardless of race, gender, or economic status. In a patriarchal society where orphaned girls may be marginalized because of gender and poverty, the project will provide an equal place at the table of life.

#### Education and Wellness

With careful land stewardship, the project will provide a safe and healing environment for orphans and vulnerable children. Their education will be holistic (mental, physical, spiritual) and total wellness will be emphasized in every program.

#### Community Empowerment

Empowering children and local people to develop self-worth, valuable skills, and a vision for the future. Equipping women to nurture vulnerable children and be gatekeepers in communities where parents are not present

#### Sustainable Change

Developing and delivering sustainable programs that are economically viable and safe, culturally authentic and local, yet attractive and welcoming.



Intsaba School Complex



Intsaba Church and Sabbath School



In addition to designing a children village, our team also designed a touristic lodge to increase the economic sustainability of the project as a whole. Pamela Cominetti in her own words describes why the Intsaba lodge is necessary and how the village and the country would benefit from it.

“Currently there is no other Lifestyle Centre in eSwatini that offers a program where locals and guests can get training in healthy cooking, enjoy a detox or stop smoking program. Therefore, having an Eco Lodge and Lifestyle Centre on the site will not only be a marketing asset for the overall projects, it will also be a great way to attract tourists to eSwatini, since the kingdom of eSwatini has been named one of the planet’s top destinations for 2020. The INTSABA lodge will also be in a position to provide ministry, skills training, and jobs in various disciplines to the children and the communities around. “

- Pamela Cominetti  
SOHO Hospitality Consultant  
CEO, Summer Place, Malawi



Intsaba Lodge



## CULTIVATE

“A garden requires patient labor, and attention. Plants do not grow merely to satisfy ambitions or to fulfill good intentions. They thrive because someone expended effort on them.”



Built off of the initial idea of hospitals and schools (education and health) as well as the community, this project hopes to revive the connections that lack between the people of South Bend and their environment. It aims at promoting human flourishing and connections through its architecture design and urban spaces. The project will bring back nature's publicness in people's environment to contribute to their well-being and development. It will cultivate human flourishing, social interaction, and human connection that the community needs through its multiple functions. And as a result, it will show the potential that the downtown north end has to revive the city's vision for growth. Furthermore, by developing a suitable design, the project will hold qualitative difference between a place and space. Spaces that are constituted of memories and affections, through repeated encounters and complex association; have greater capacity to become meaningful places.

- Premise

**Principles**

**Diversity**

This will ensure variety and uniqueness in every decision made about the design. All the functions in the facility will have a unique role in bringing the community together despite any difference



**Revival**

The site has potential to become a hub and a place of influence to both the people and to the city. My design will therefore help stimulate the place's potential with the goal to revive it in every way.



**Harmony**

Encourages relationships and encourage growth through cultivation of differences. Opportunities provided function in harmony with each other so to fulfill a common goal



**Connection**

This will allow the facility to maximize it's potential. It will encourage relationship and inter-mutual help and assistance to develop a sense of community in people using the building



Discovery of opportunities



Main street view

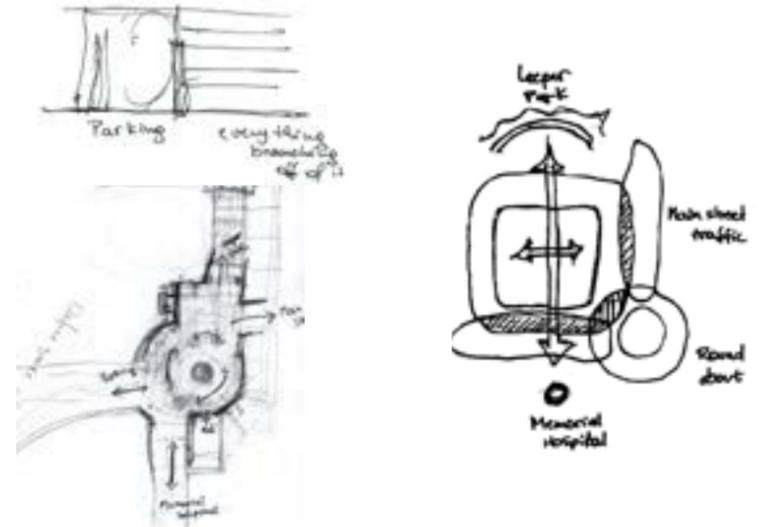


Balcony view

**Manifestation of Analogy**

Since my project revolves around cultivating, I based my design organization, composition and design inspiration on the concept of layering, a community based facility with defined places rather than just spaces in order to fulfill the goal of the cultivating aim of the project. The design has many different defined corners and surfaces that will allow people to realize and experience something different in every corner of the facility.

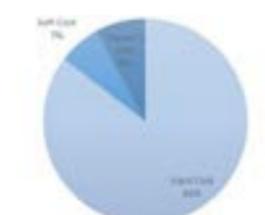
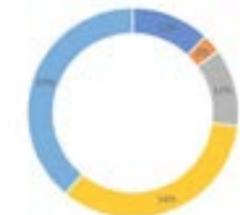
**Process Work**



**Project Detail**

Program : 303,879 SF

Budget: \$50,252,420.64



**Architectural & Site Patterns**



Inviting entrances



Refreshing gardens



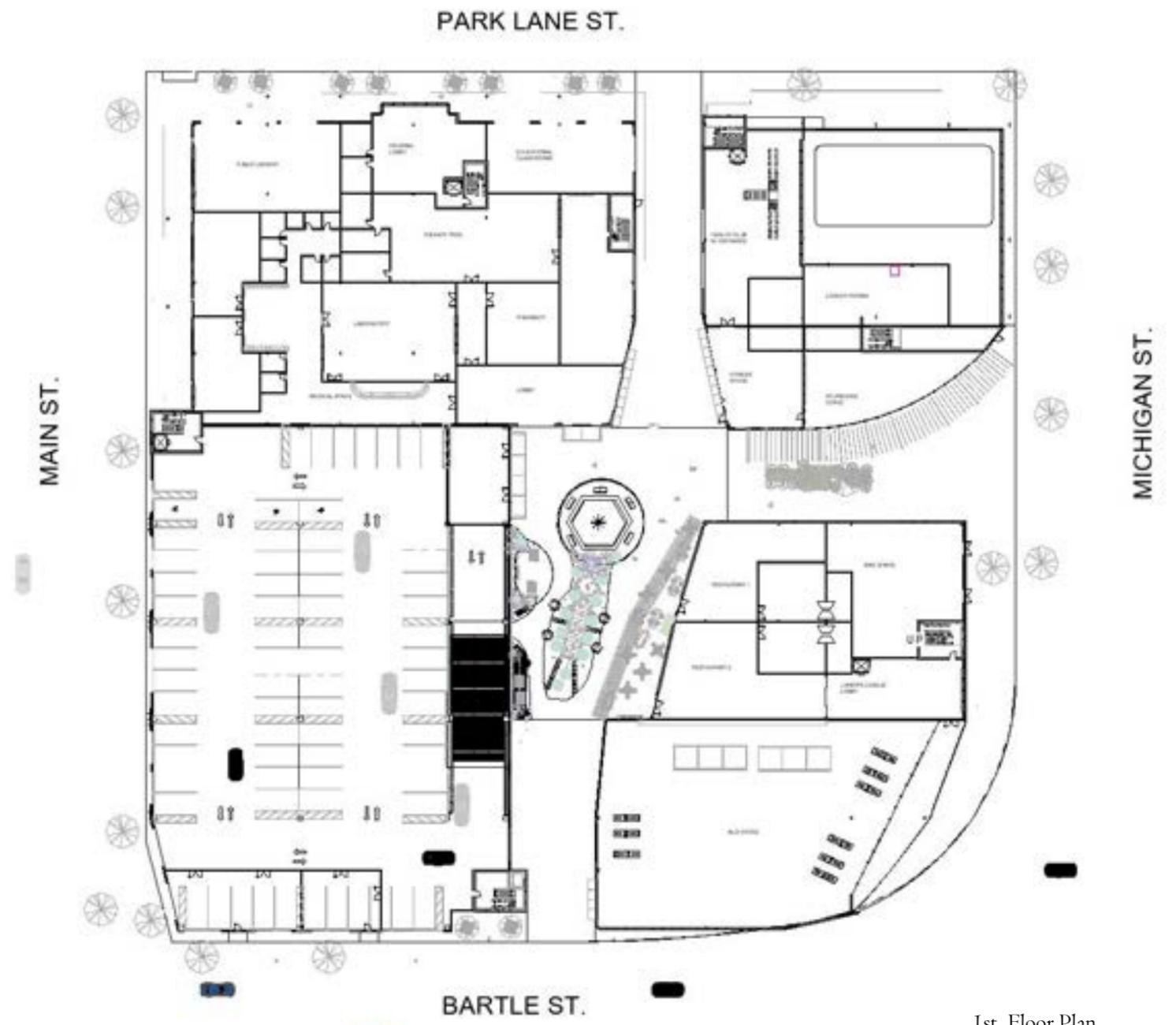
Dynamic composition to explore



Shapes that directs



Materials that defines



1st Floor Plan



LEVEL 2  
FLOOR



RESIDENTIAL COURTYARD

In order to cultivate the sense of community in this building, on the 2nd floor of the building, I intentionally designed an outdoor space that can be used as a park for the apartments residents. This will providing them a destination that is experientially connected to nature and enable them to connect with other residents.



LEVEL 3  
FLOOR



3RD LEVEL OUTDOOR SPACE

On the 3rd floor of the building, in addition to having a gym where the community will come and enjoy, I made sure I added a designed space outside where the members of the gym can go outside and experience nature as they socialize with each other enjoying the view onto the road.



LEVEL 4  
FLOOR



LOOK OUTSIDE THE GYM

The potential of the site and of the building will not only be enjoyed from the outside, but will also be enjoyed from the inside through transparency and accessibility.



LEVEL 5  
FLOOR



5TH FLOOR TERRACE

Furthermore, in addition to having an outdoor space on the 3rd level, the members of the gym will have a terrace on the 5th floor for more spaces to enjoy community, views and nature.





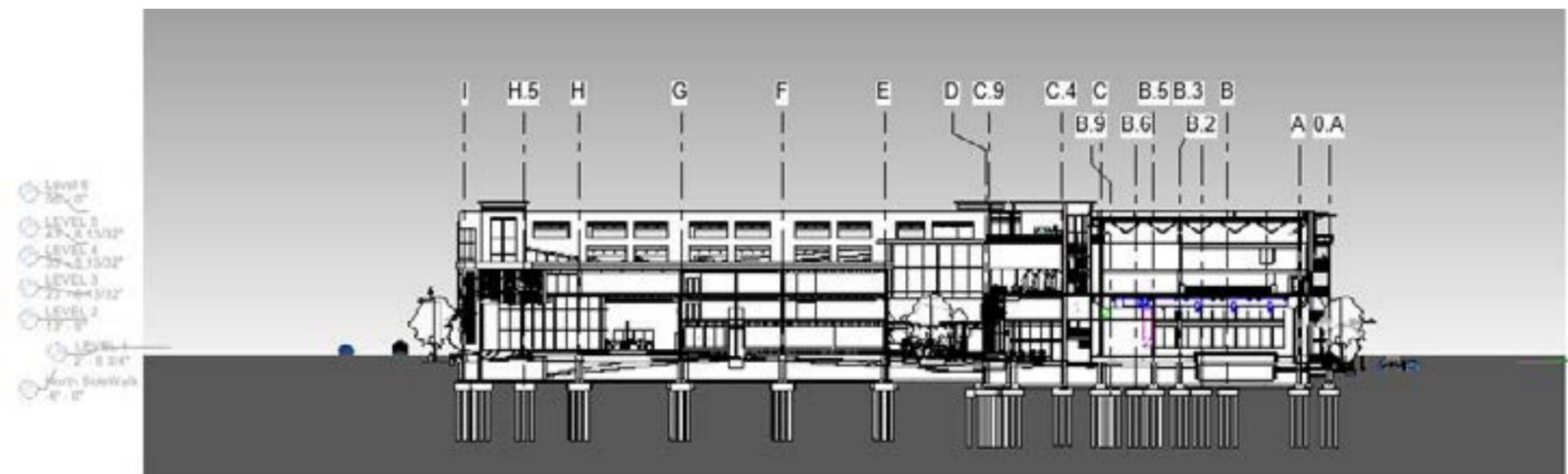
EAST ELEVATION

1" = 32'0"



SOUTH ELEVATION

1" = 32'0"



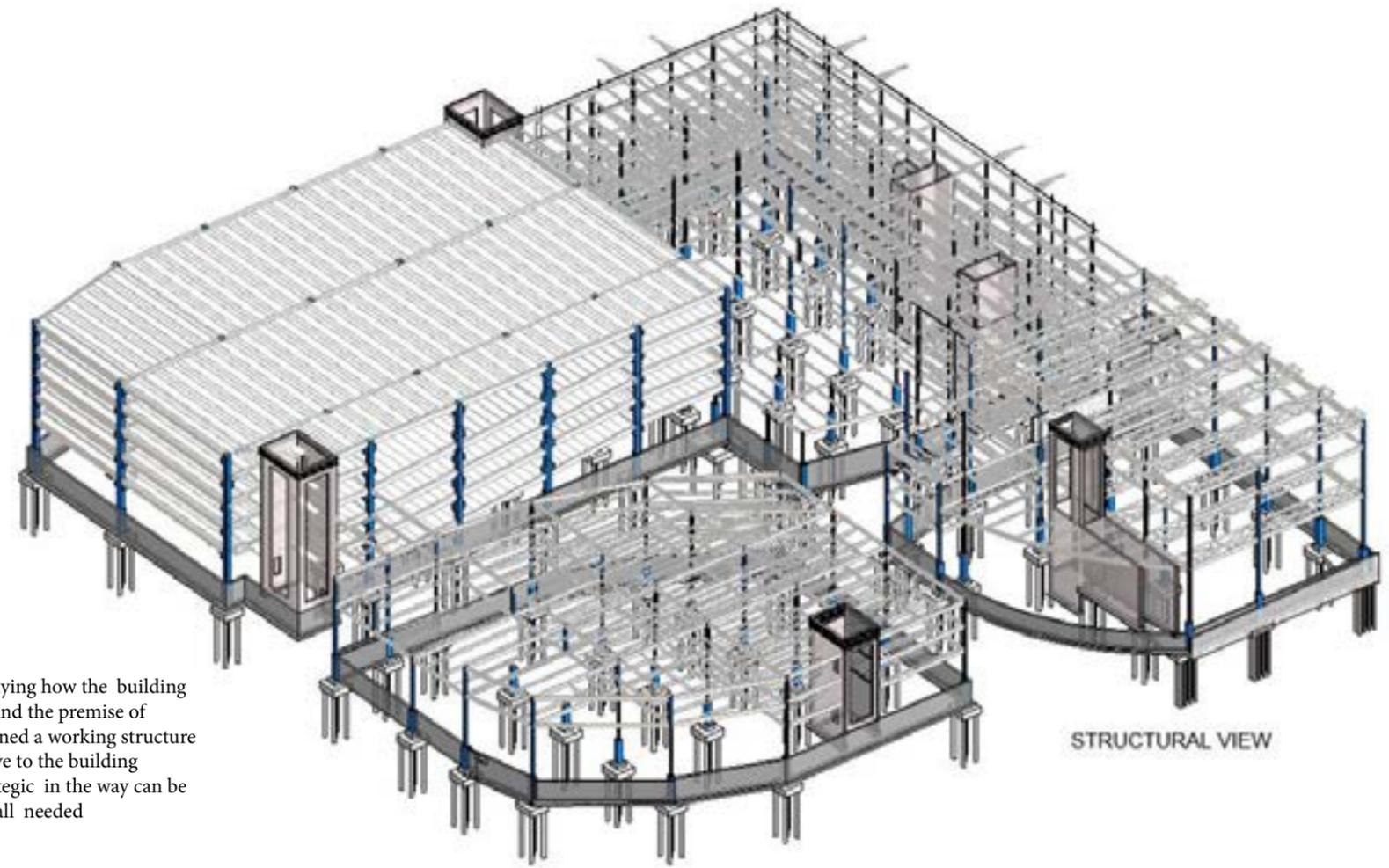
NORTH / SOUTH BUILDING SECTION

1" = 32'0"

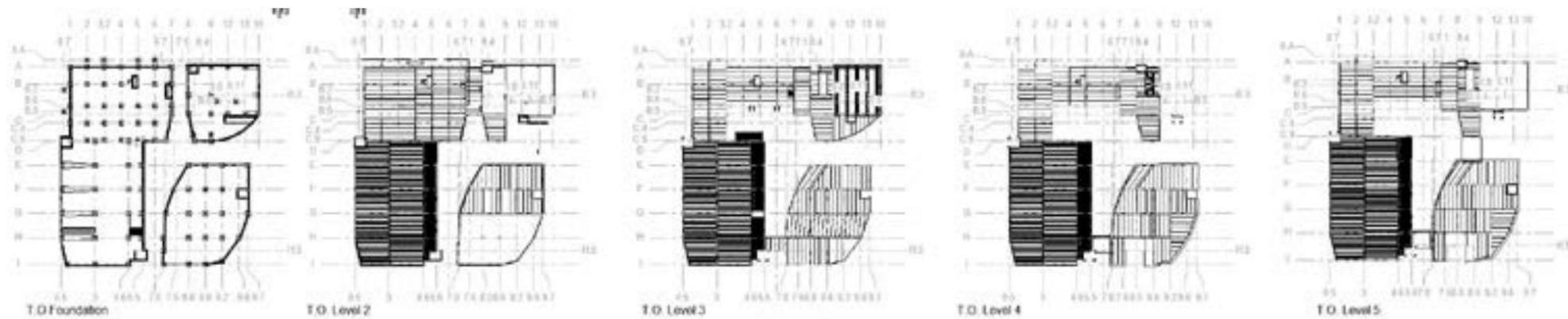
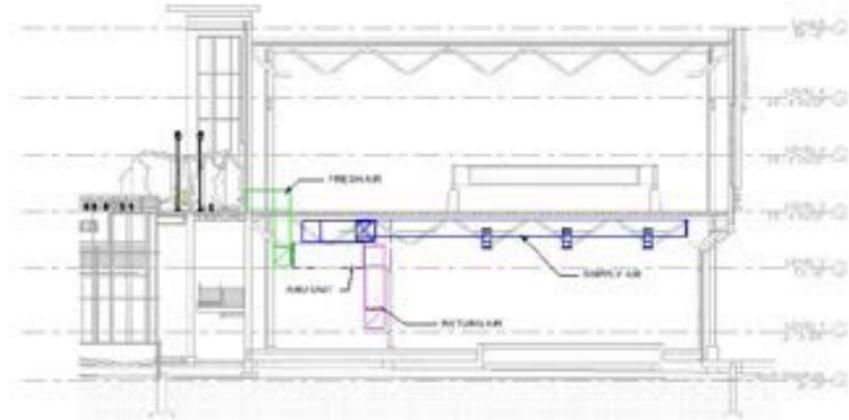
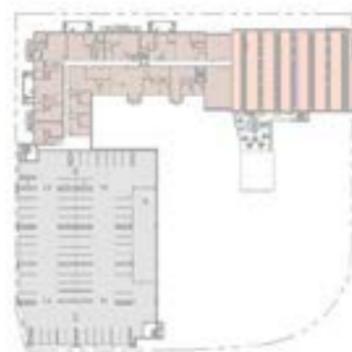
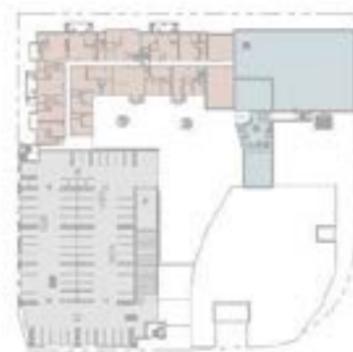


EAST / WEST BUILDING SECTION

In addition to studying how the building design can be around the premise of cultivating, I designed a working structure that is very adaptive to the building functions and strategic in the way can be build phases if at all needed



- MECANICAL ZONES**
- Area
  - Atrium/large lobbies
  - Business Office
  - Circulation
  - Exercise space
  - Large retails
  - Parking
  - R2 - Housing MED - HI
  - Theater / Assembly



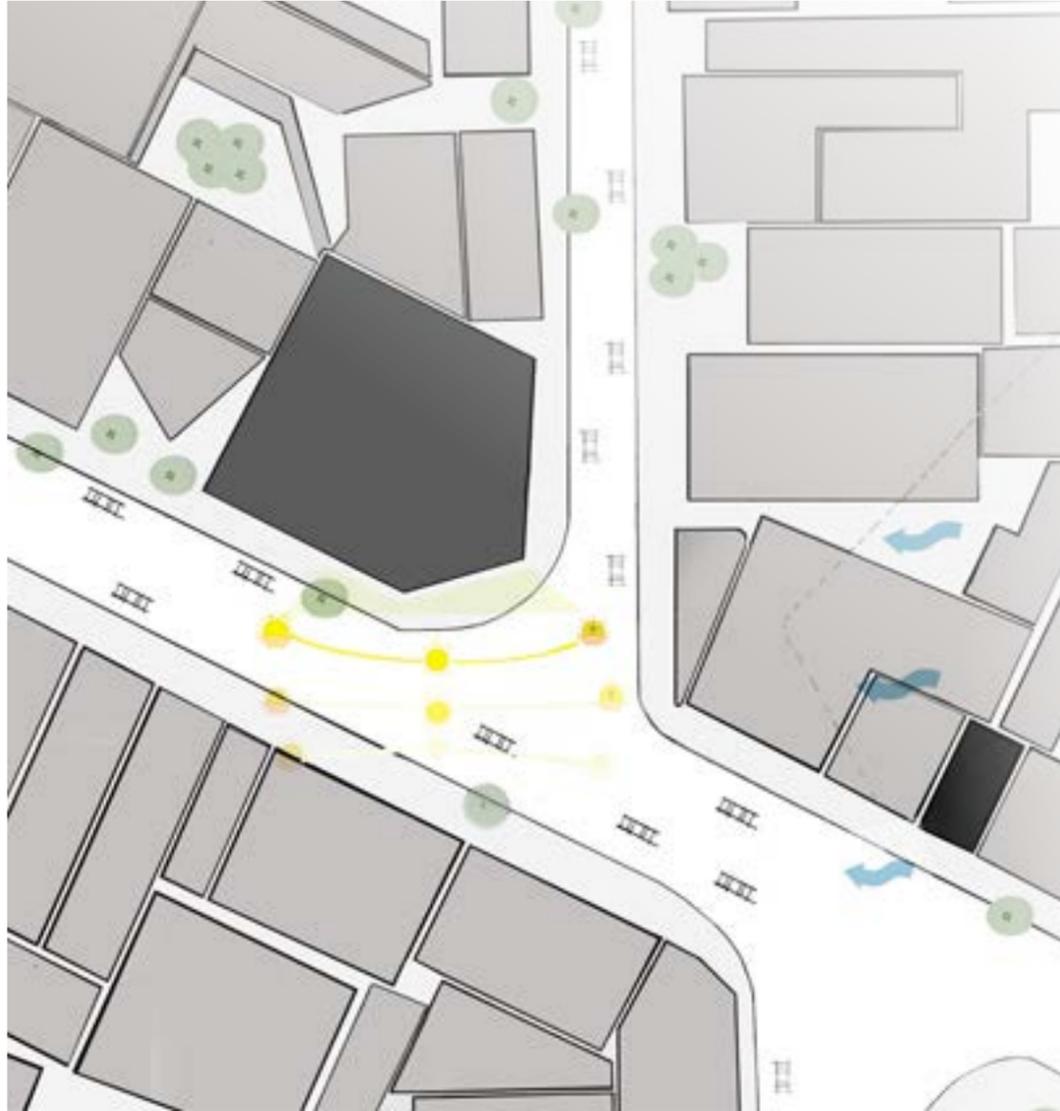


Designed Storefront apartment  
building for the missionaries

## DEALING WITH THE GREAT CONTROVERSY

“It is Satan’s constant effort to misrepresent the character of God, the nature of sin, and the real issues at stake in the great controversy. His sophistry lessens the obligation of the divine law and gives men license to sin. At the same time he causes them to cherish false conceptions of God so that they regard Him with fear and hate rather than with love. The cruelty inherent in his own character is attributed to the Creator; it is embodied in systems of religion and expressed in modes of worship.”

- Ellen G. White, Great controversy



Site Plan . Scale: 1"=20'



## History of the place

Burundi, located in the heart of Africa, is now one of the poorest nations in the world. One of the reasons for Burundi's current poverty is the ongoing strife from years of ethnic-based tensions and civil instability. Since its independence in 1962, it has been overwhelmed by the tension between the usually dominant Tutsi minority and the Hutu majority fights. The official civil war that sparked off in 1993, was never resolved and led to more war outbreaks. I remember growing up in a city that was never safe to walk in at any time of the day, where no one ever knew that they will make it to the next day because of the unpredictable gunshot and bombing at any time of the day.



## Manifestation of analogy

This Project is designed to the population of Bujumbura in Burundi that have been dealing with civil war for many years now. The Seventh-day Adventist church being my client, I decided to use this design in dealing with what Ellen G. White calls the Great Controversy in her book published in 1858. She refers to it as to the cosmic battle between Jesus Christ and Satan on earth. My experience as an architecture student and researcher made me believe in design as a potential contributor to solving social problems. Therefore, with the opportunity I was given to design a building in the downtown of my home city, I took on the challenge to design a building with the aim of contribution to the wellbeing of the community of Bujumbura through the functions that will be found in the building.



East Elevation . Scale: 3/32"=1'-0"



South Elevation . Scale: 3/32"=1'-0"

## Building and Wall Section

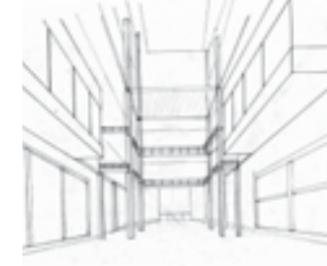


Section A . Scale: 3/32"=1'-0

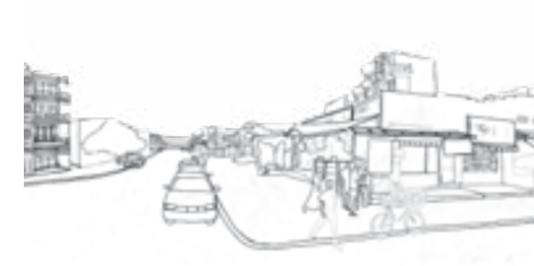


Section B . Scale: 3/32"=1'-0

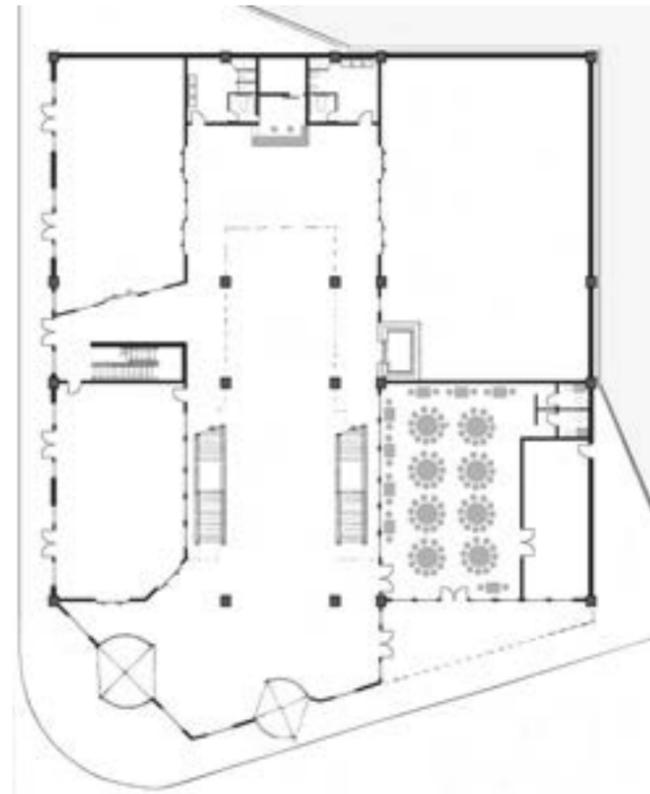
## Process Work & Study Sketches.



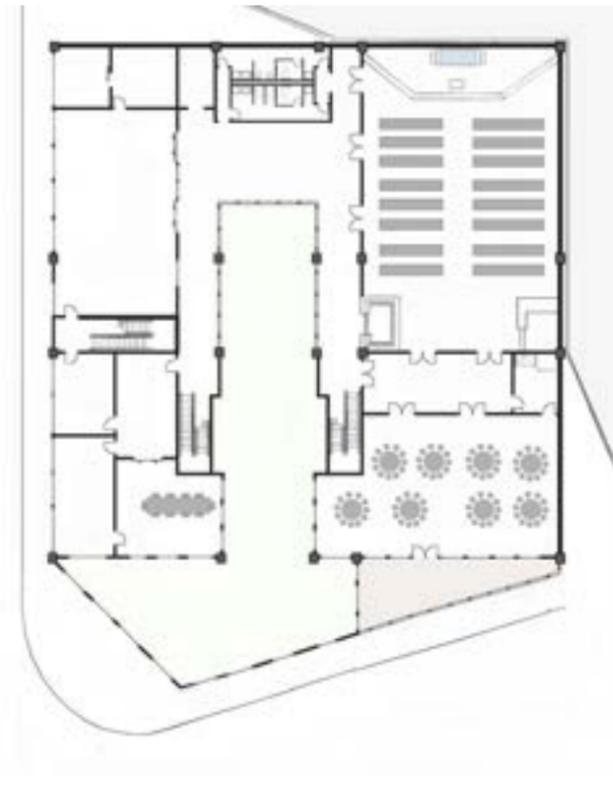
Interior perspective



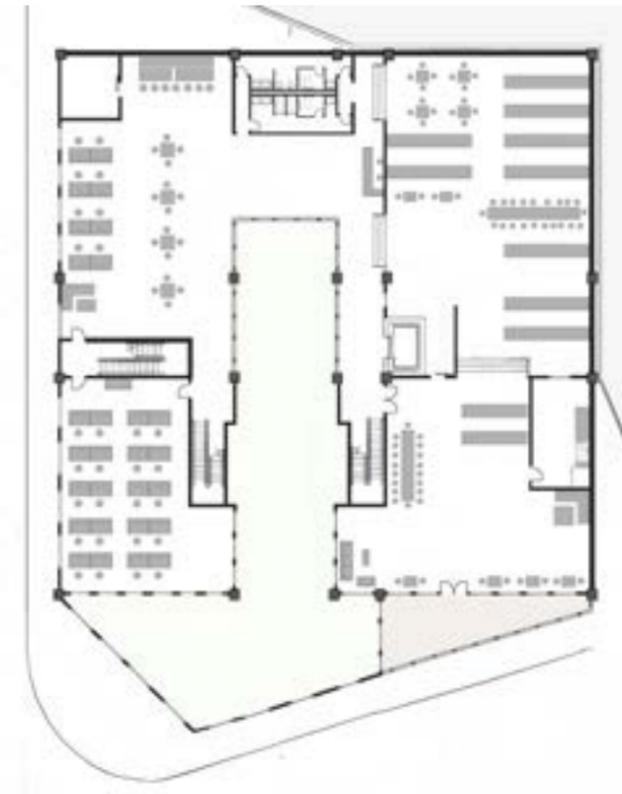
Exterior perspective



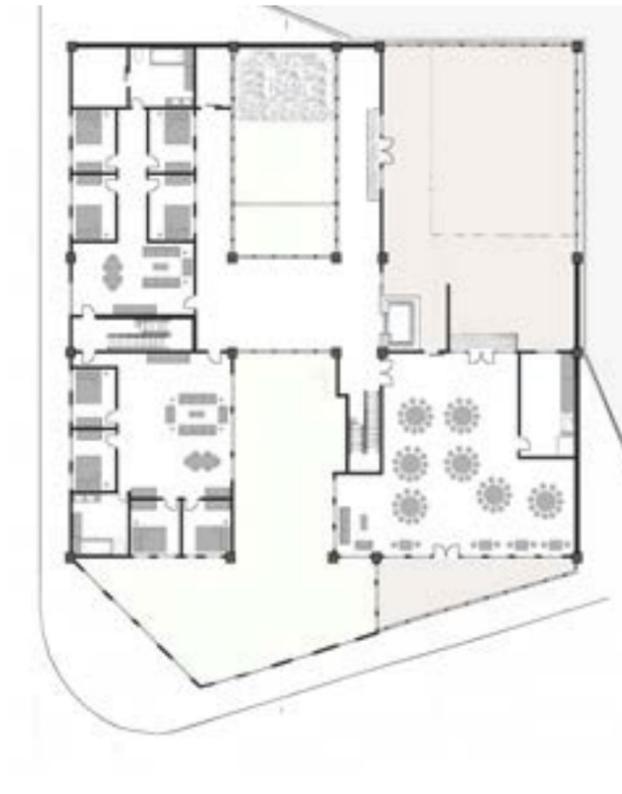
1st floor Plan . Scale: 3/32"=1'-0



2nd floor Plan . Scale: 3/32"=1'-0



3rd floor Plan . Scale: 3/32"=1'-0



4th floor Plan . Scale: 3/32"=1'-0



- METAL PARAPET FLASHING
- CONCRETE INSULATION
- REINFORCED CONCRETE SLAB
- WOODEN VANETIAN BLINDS
- 8" CMU WALLS
- BALCONY RAILING
- SITE CAST 2WAY
- Waffle SLAB
- SLAB ON GRADE FOUNDATION

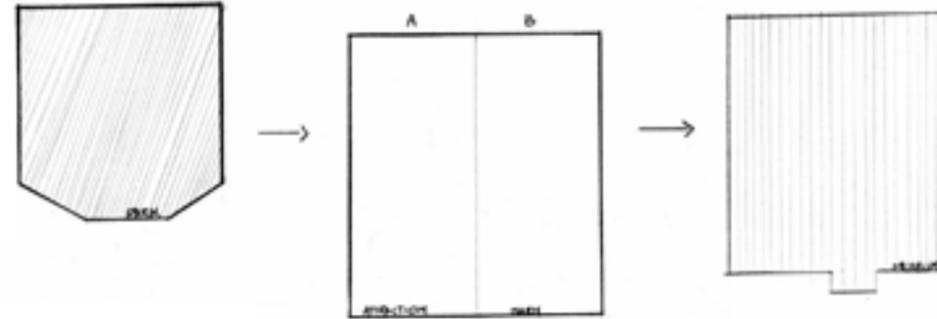
# Morton Hill Developments Projects

In the pursuit of reviving the Morton hill Community, Our 2nd year craft studio took on the task to design some building facilities including a barn and artist studios that will engage the community and bring back the historical tradition of togetherness.  
- Ellen G. White, Great controversy

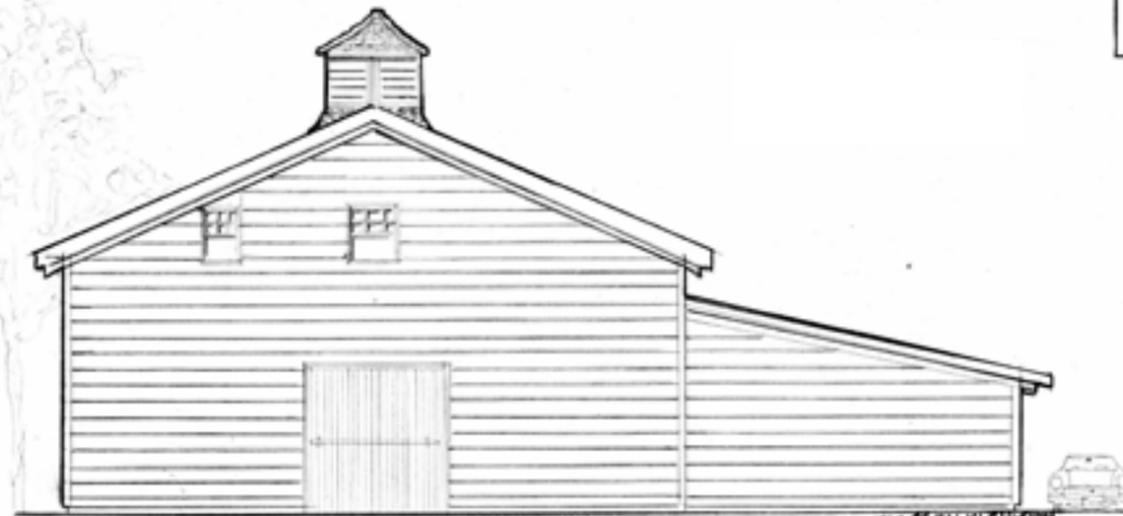


# MORTON HILL BARN REPLACEMENT

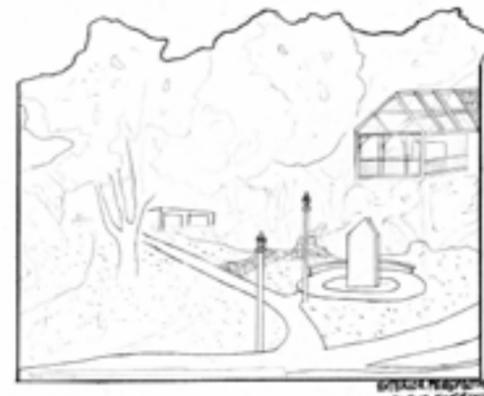
Towards the Museum,  
Barton Hacker, 2012



ROOF PLAN

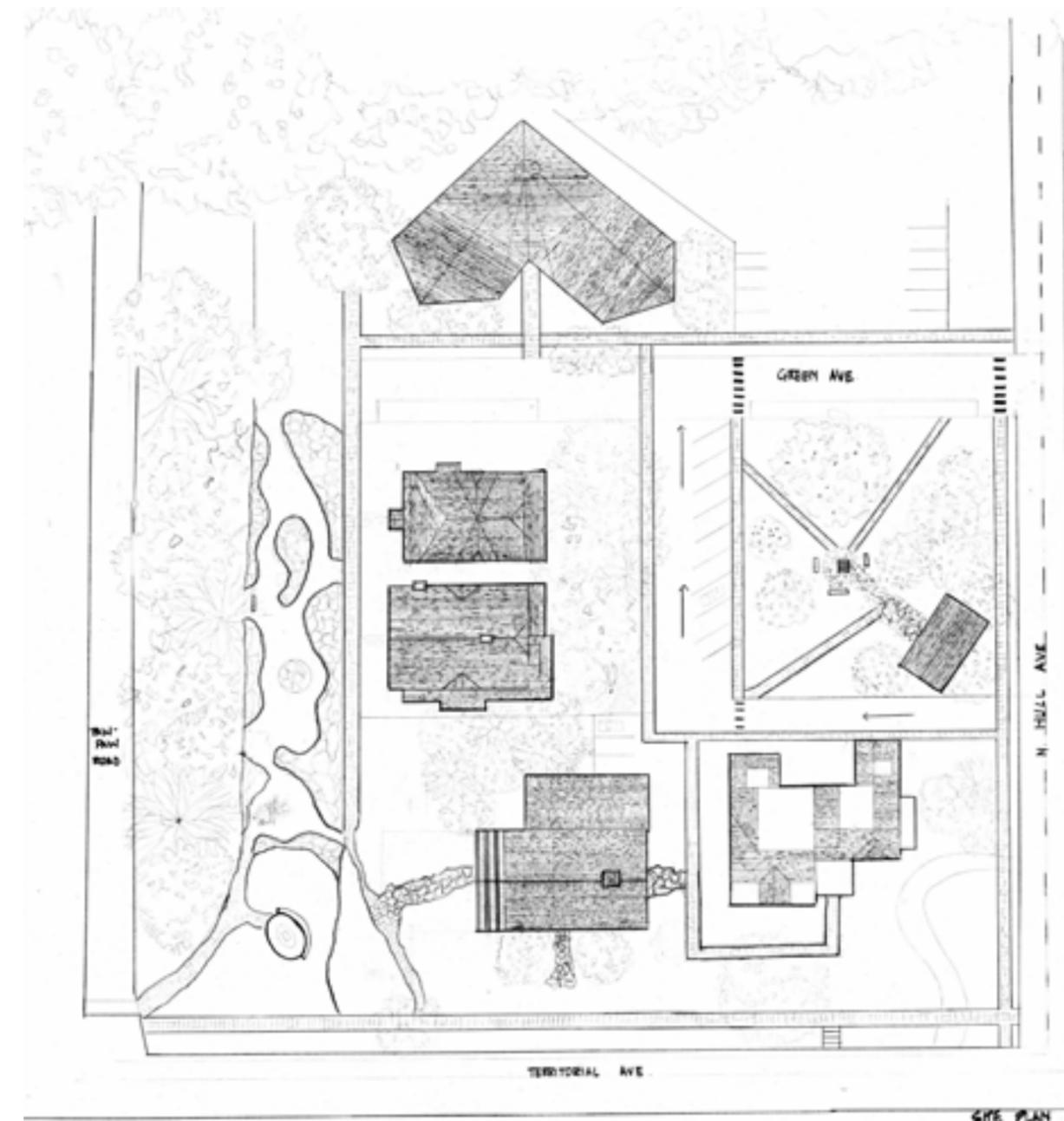


EASTERN ELEVATION  
1/8" = 1'-0"



SITE PLAN

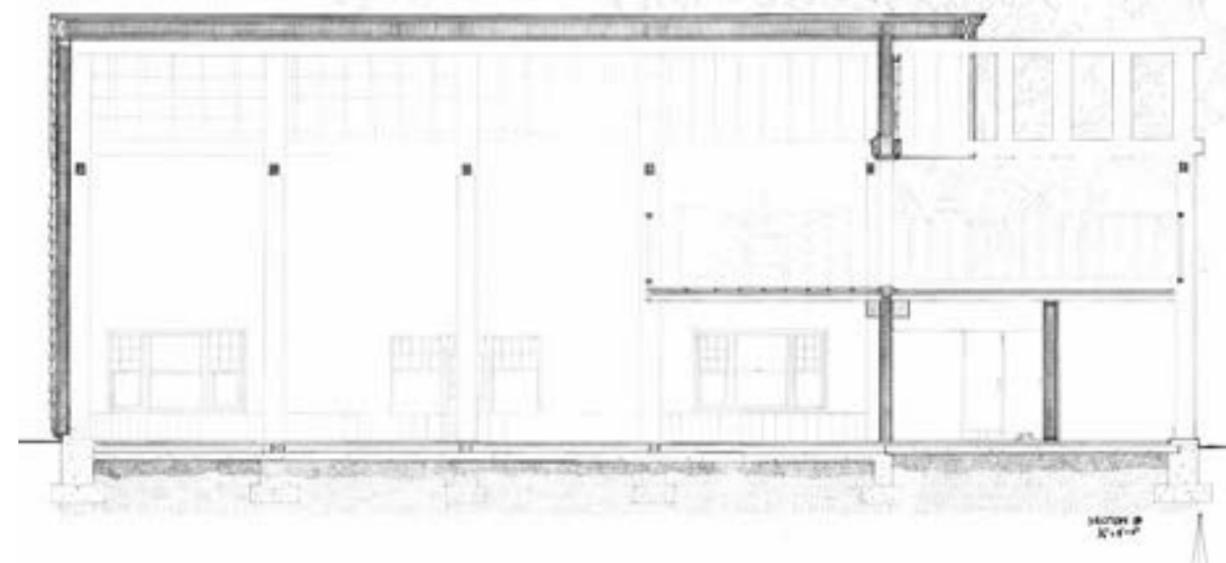
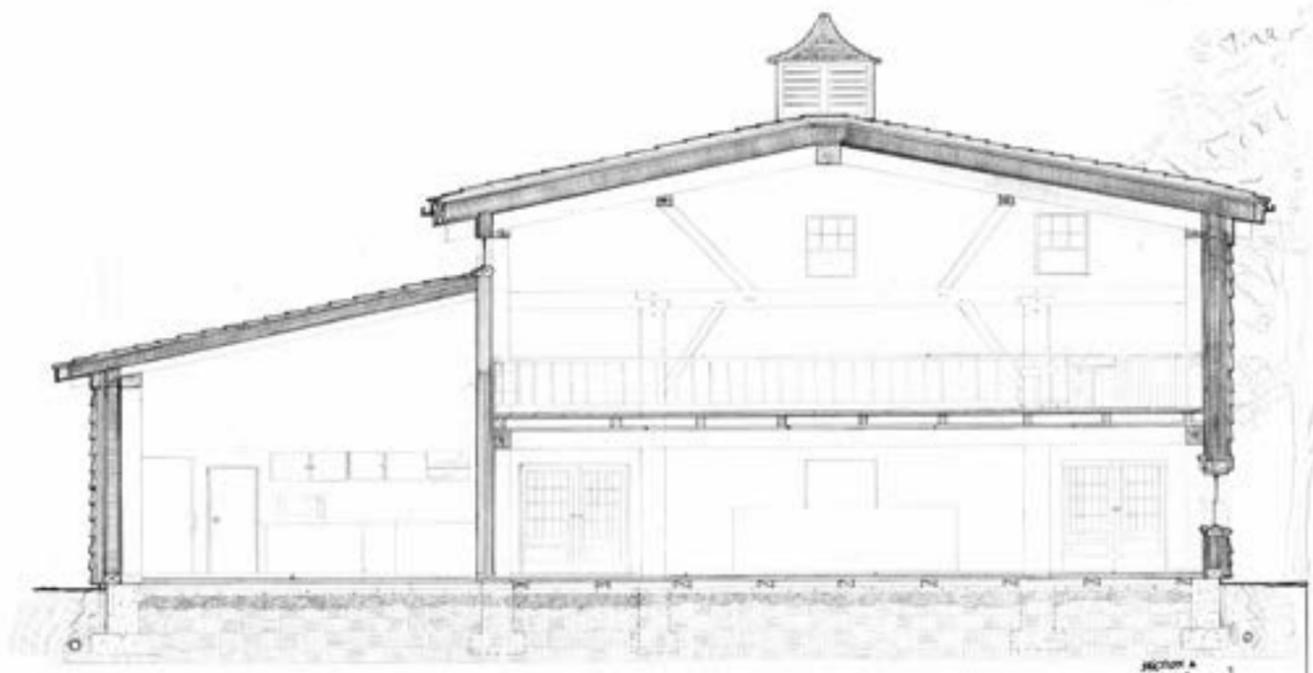
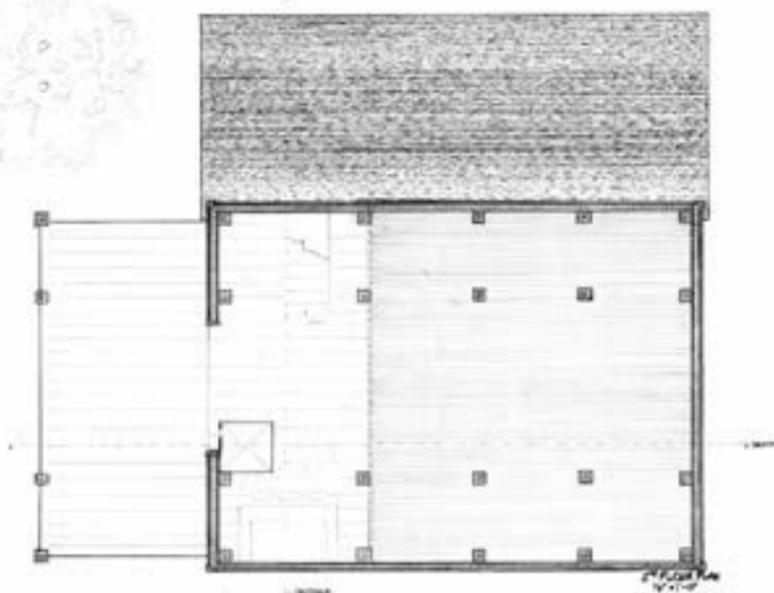
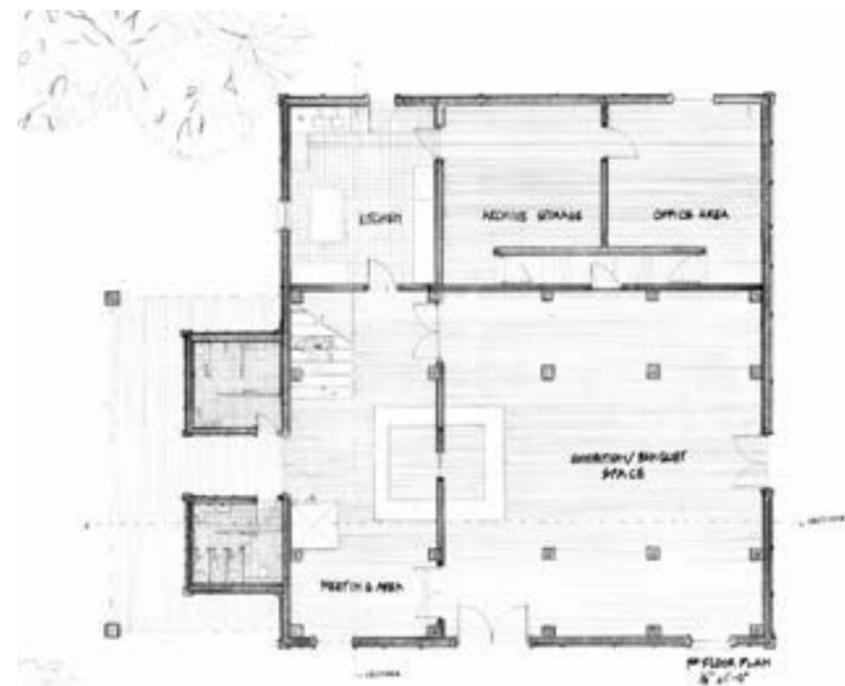
In addition to designing a cave of inspiration for a special artist, the task now was to design a barn that would benefit the community at large. The guidelines were that it should be a multi-functional type of barn to host meetings and diverse activities. An exhibition space and an archive space was also required so that this barn would serve as a place to showcase the community's story and bring back the light that the place once had. Basing off of that request of this barn to be a way of rediscovering the identity of the place and of the community, I based my design off of the barn that previously existed at the same place. To it I added a component of openness and gathering spaces that would serve as an attraction to the place from a far.

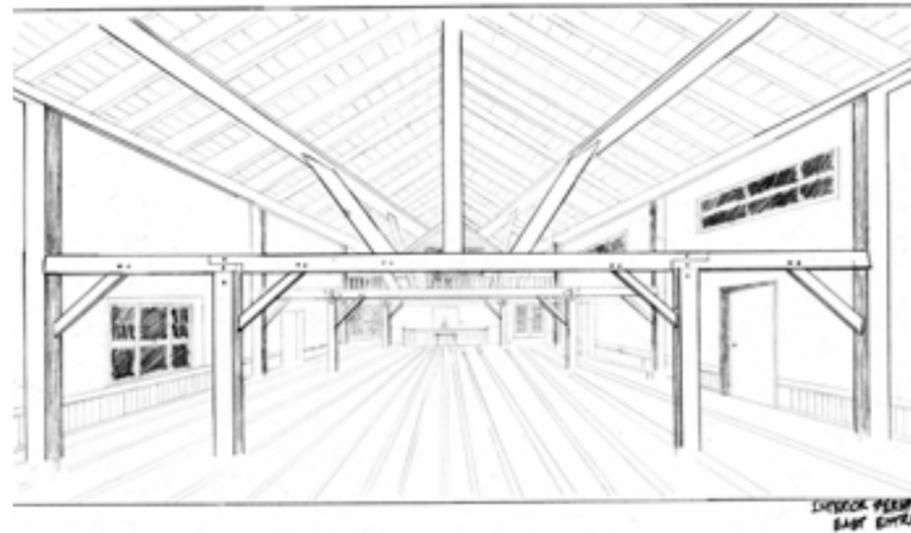
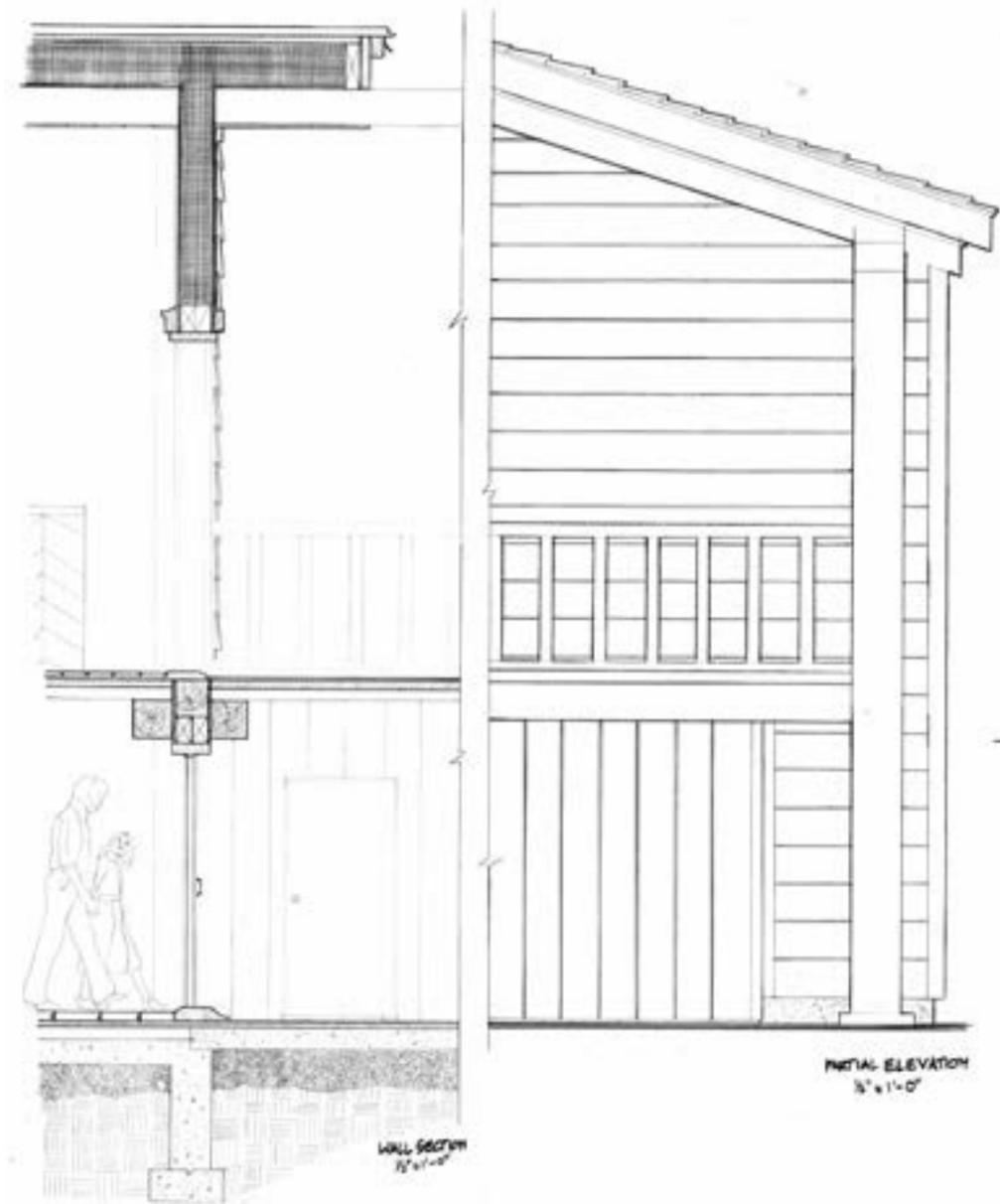


SITE PLAN



While using the previous barn as the precedent study and the foundation of my inspiration, I also took into consideration the features that the museum next door have. From these two I created a space of gathering up on the second floor and designed it in a unique way (partially covered) so that the space will not feel enclosed but would rather blend in with the nature that is around it.





To maintain the initial analogy of designing a barn, I designed the interior to totally feel like being in a barn (in the exhibition space) while also looking at another space that is upstairs where all the gathering happens. My aim was to create multiple spaces that are interconnected but that are unique to what they bring to the barn in terms of what they offer. They are interconnected in such a way that people would want to explore the barn further.



Corner Model





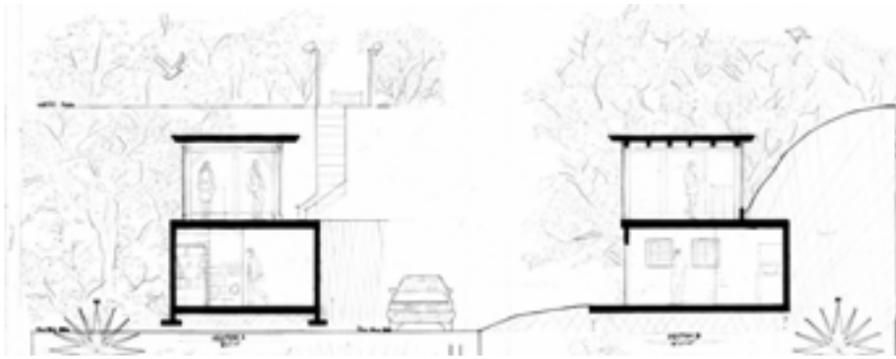
More model  
construction

For studying and understanding the craft and process of framing, we were introduced and given a task to frame a small residential house. In addition to framing, this model highlights the understanding of stairs roof, opening and cantilevered balconies.



# THE CAVE OF INSPIRATION

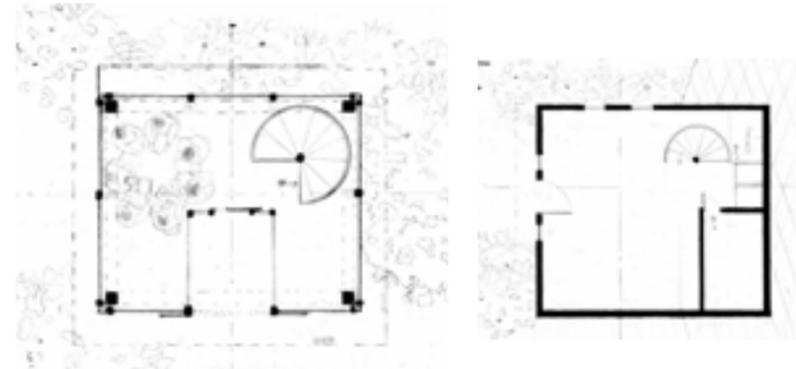
1 KIN 18:13-18: THERE HE WENT TO A CAVE AND SPENT THE NIGHT  
 AND THE WORD OF THE LORD CAME TO HIM/WHEN HE ROSE FROM THE CAVE  
 "I HAVE BEEN VERY ZEALOUS FOR THE LORD GOD ALMIGHTY...SAYING ONLY ONE WORD...  
 "GO OUT AND SERVE ON THE MOUNTAIN IN THE PRESENCE OF THE LORD FOR HE SAID TO MOSES"  
 "HE SAID, "THIS JOURNALS PRINCIPLES FROM THE PEETH OF A CAVE  
 IS MORE POWERFUL THAN AN ARMY" -DAN HALL



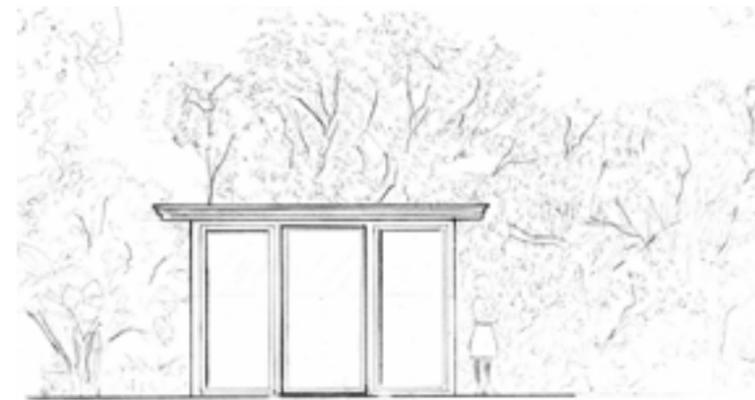
EAST ELEVATION (MORTON VIEW)



WEST ELEVATION (ORIN VIEW)  
 W 11'-0"



Not overly designed, the cave only was designed to house only one artist in the basement and his master pieces. Everything else that is public would happen on the 1st floor. The basement is the cave where all the inspiration happens. The cave have access to both roads but one would be more private and the other one public.



SOUTH ELEVATION (MAIN ENTRANCE)  
 W 11'-0"



## INDOOR - OUTDOOR CAFE

A campus environment should not only be shaped by people who have an important influence,  
but by everyone who lives, studies or works there.  
- Robert Cowan



Outdoor public spaces have been one of the most studied elements as one of the most used and impactful spaces that impact and shape communities. Unfortunately, the stipulation of public spaces as a need for public life and healthy living is not always an emphasis on college campuses. Particularly, in places that experience sunshine only about 4 months in the whole year; the likelihood of enjoying an outdoor public space is limited to about a third of the year. This project seeks to harness the possibility of intentionally and corporately design a public space at the center of campus, as a student-lead and build project, that would help promote positive public life on campus no matter the season of the year. The proposed project is a bright socially active indoor-outdoor public space that would encourage students, faculty, and staff to go outside any time of the year; providing them with a destination that is experientially connected to the landscape. The designed space/building would be covered and heated or cooled when needed so people can be exposed to light and nature regardless of the weather or season of the year, with the hope to continuously promote a healthy and a community-oriented campus on the turf of Andrews University all year round.

- Premise

## Problem Statement



Hidden from traffic



Too far



Can not be used in winter

## Manifestation of the analogy

Schematic designs through a charette through a student organization Freedom by Design. The design would be encouraged to be in such a way that the Andrews community would be invited to rest, recharge and gather especially in the midst of busy and/or gloomy days. Our main inspiration will be from cafés with picnic emphasis. All designed decisions, implementation plans, and programs would be determined based on the premise that this indoor-outdoor café would be a hub of activities by all, providing refreshments (e.g., cold drinks in summer or hot drinks in winter, healthy snacks, etc.), casual and social interactive venue that will promote a good nutrition and wellness in the community. Below are benefits that this project, if executed, would bring to the campus community:

### Benefits

- The new design will promote a community-based campus by providing a place for Andrews students and staff to commute regardless of the time and season of the year.
- Students will not need to go so far to the campus center every time they need a snack or refreshment and socialize.
- There will be an opportunity for the campus community to connect with nature and light which would help prevent or reduce the likeliness of students suffering from a seasonal affective disorder in students.
- The gathering culture of the school would be developed and met through this space while making an economic profit out of it.
- Students and staff will be encouraged and empowered to take part in bringing a change on campus.
- 5th-year design-build studio will be involved in the construction and funding process, which will greatly diminish the project cost.



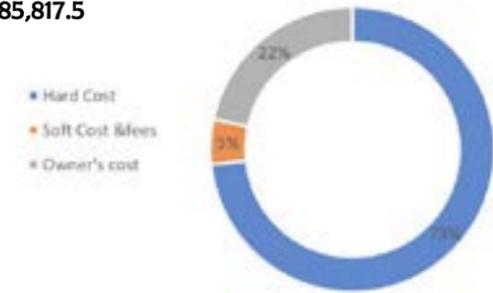
Proposed site

## Project Detail

### Program

- Accommodating at least 30 people with 20 square feet per person.
- 600squarefoot total (dining) + 200 square feet for a kitchenette, storage, and mechanical space.
- Total building area of 1000 square footage in the center of campus.

Budget : \$385,817.5



### Charrette guidelines

- Performance tests span measurements across several environmental parameters in accordance with WELL, including:
  - Air quality (e.g., organic and inorganic gases, particulates)
  - Water quality (e.g., dissolved chemicals, suspended solids)
  - Light attributes (e.g., color quality, intensity, spectral power distribution)
  - Thermal considerations (e.g., ambient and radiant temperature, airspeed, humidity)
  - Acoustic elements (e.g., decibel levels, reverberation)
- Agenda for the charrette + facilitators to lead the charrette (3hrs)
  - It will include a debriefing of the project, a site visits to get the environmental aspect and grouping ourselves into teams directed by Myself helped by Prof. Moreno – 30min
  - Handing out resources and breaking into 3 groups to begin the schematic design in different groups lead by Prof. Moreno, Von Maur, and Solis – 1h30min
  - Collection of design drafts and ideas, pinning up and critics/ discussions of charrette (usage of sticky notes...) – 1hr
- Resources provided to help during the charrette
  - Site maps to scale, precedent studies, Context photos, trace papers, pencil and pens, scales, paper, sticky notes plus snacks.



After the site visit



Team A



Team B

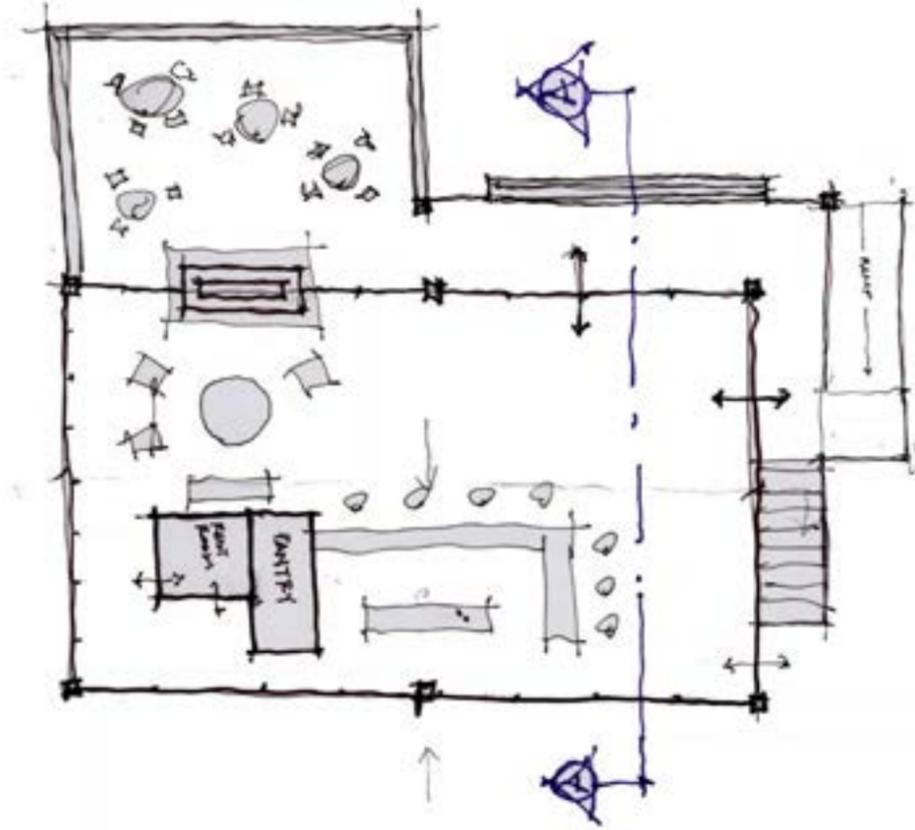


Presentations



Discussions

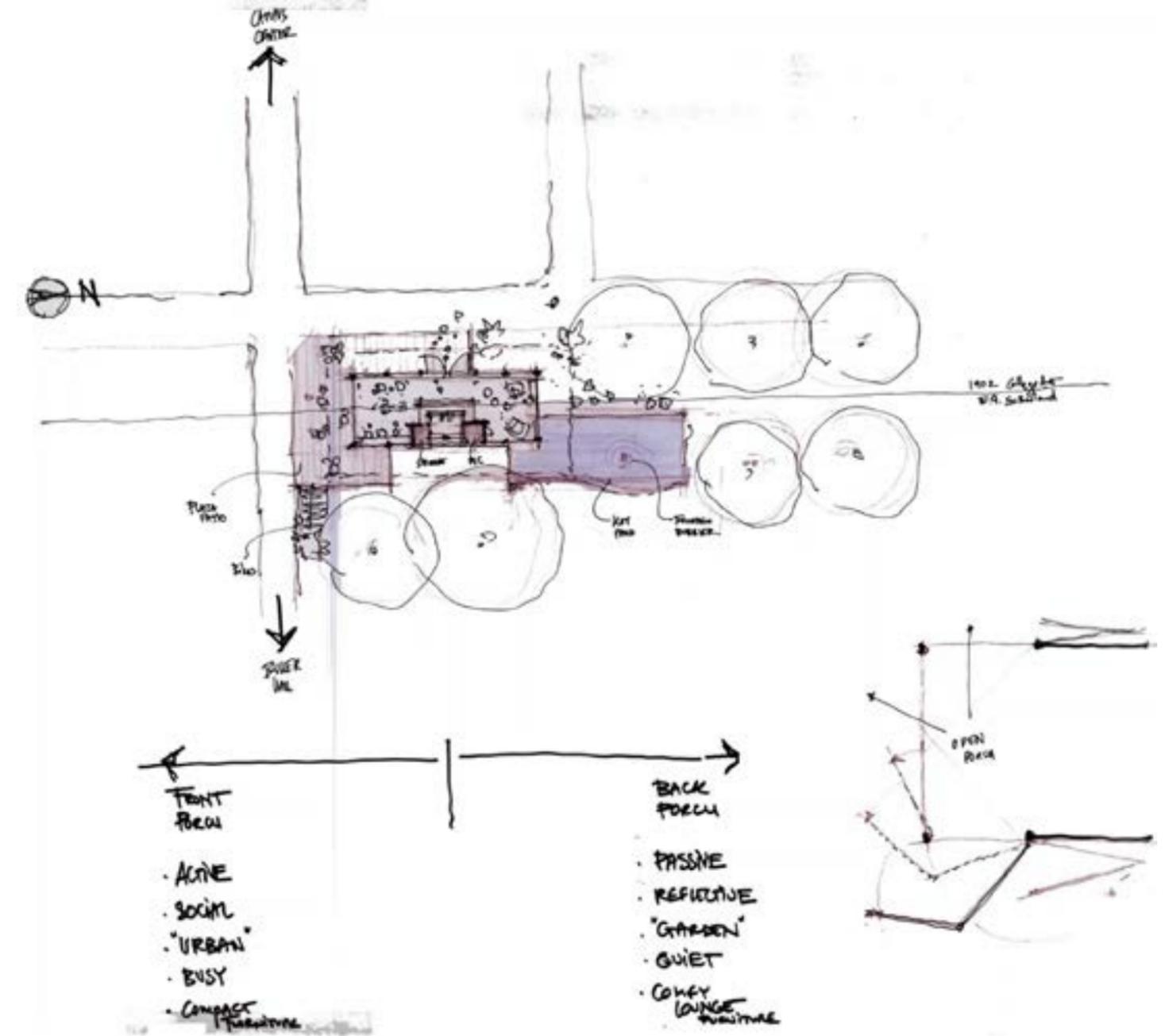
Some of the charrette outcome



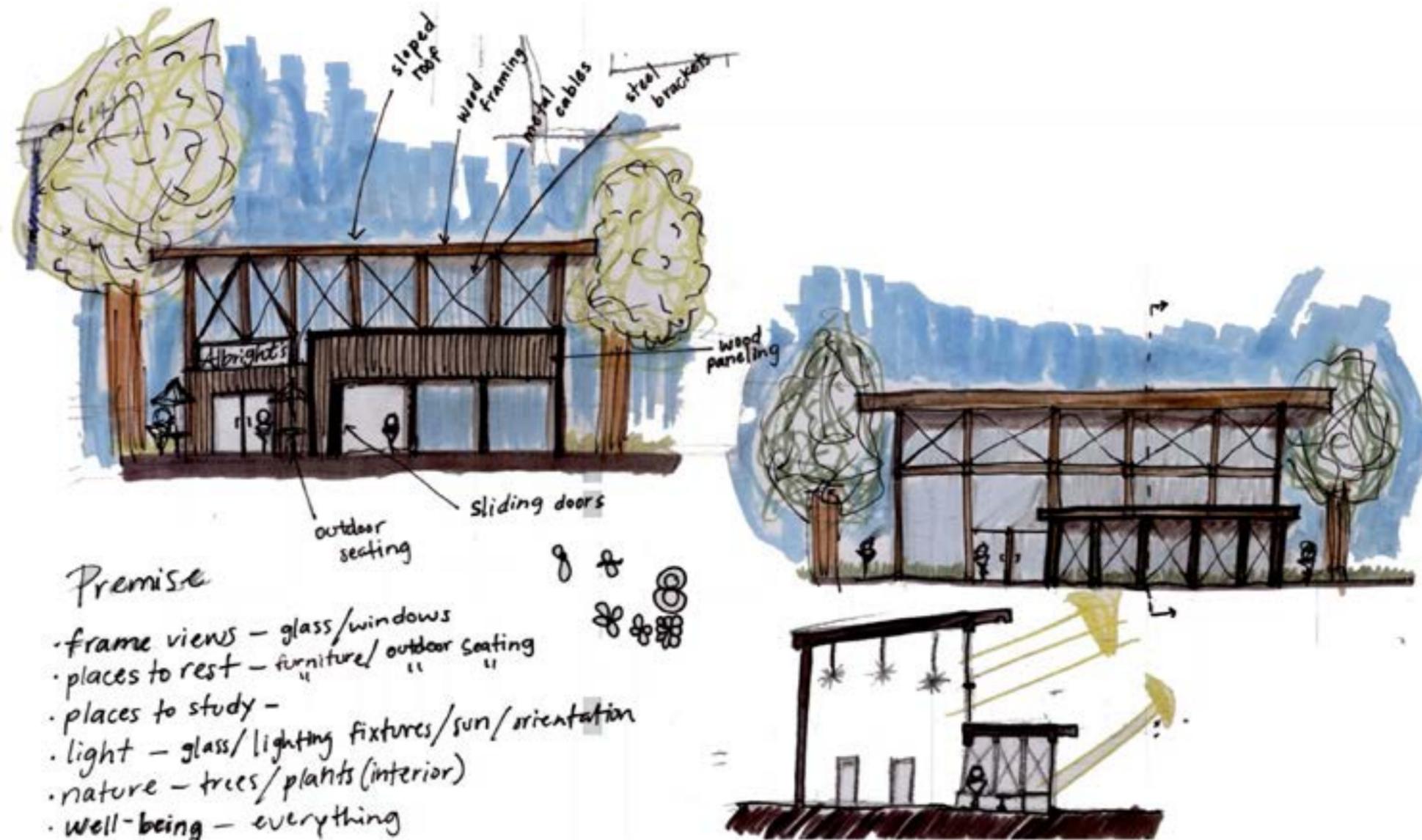
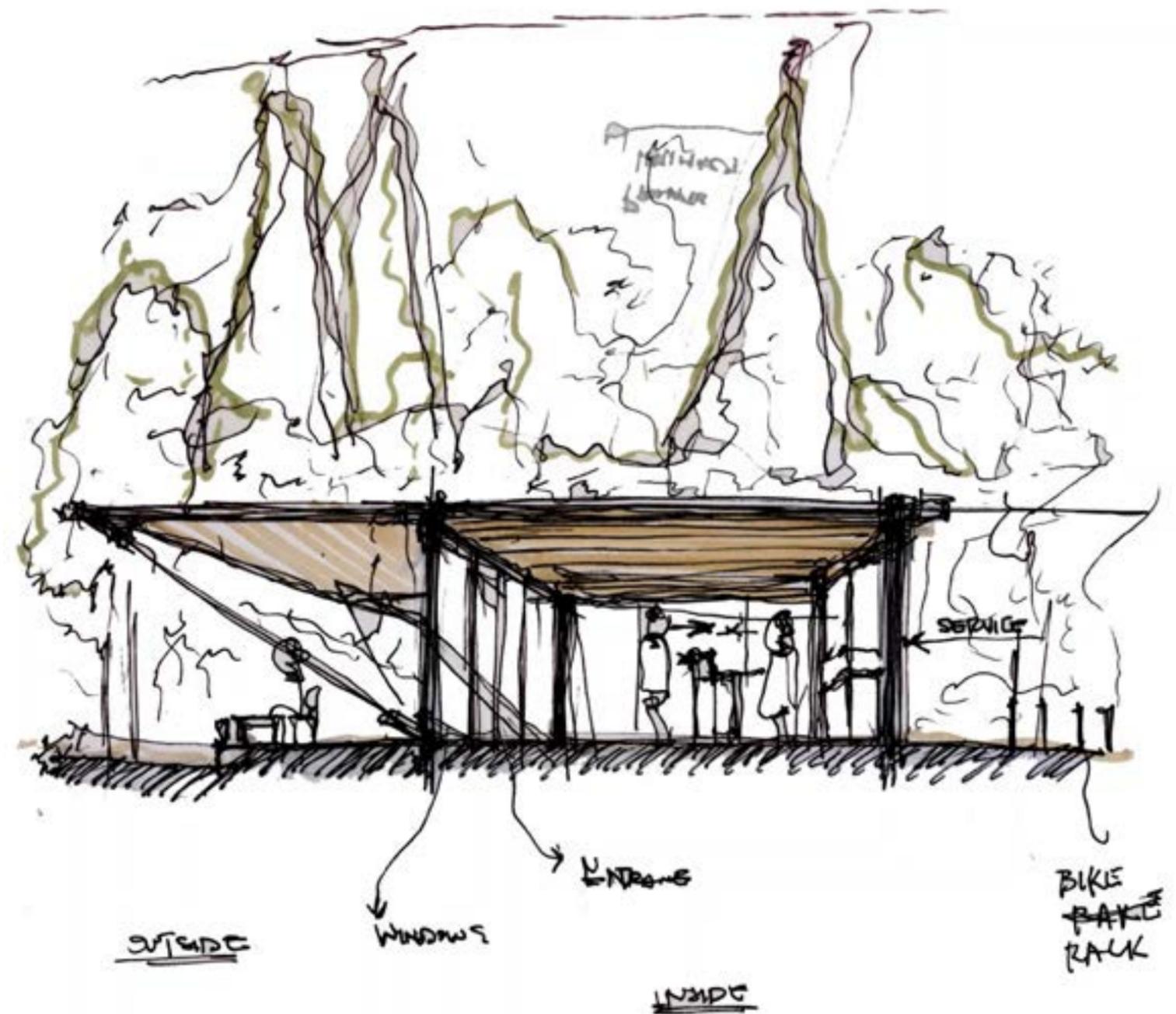
- gem in the garden
- a sculptural roof
- Heavy anchor among the light + airy materials (wood/metal)

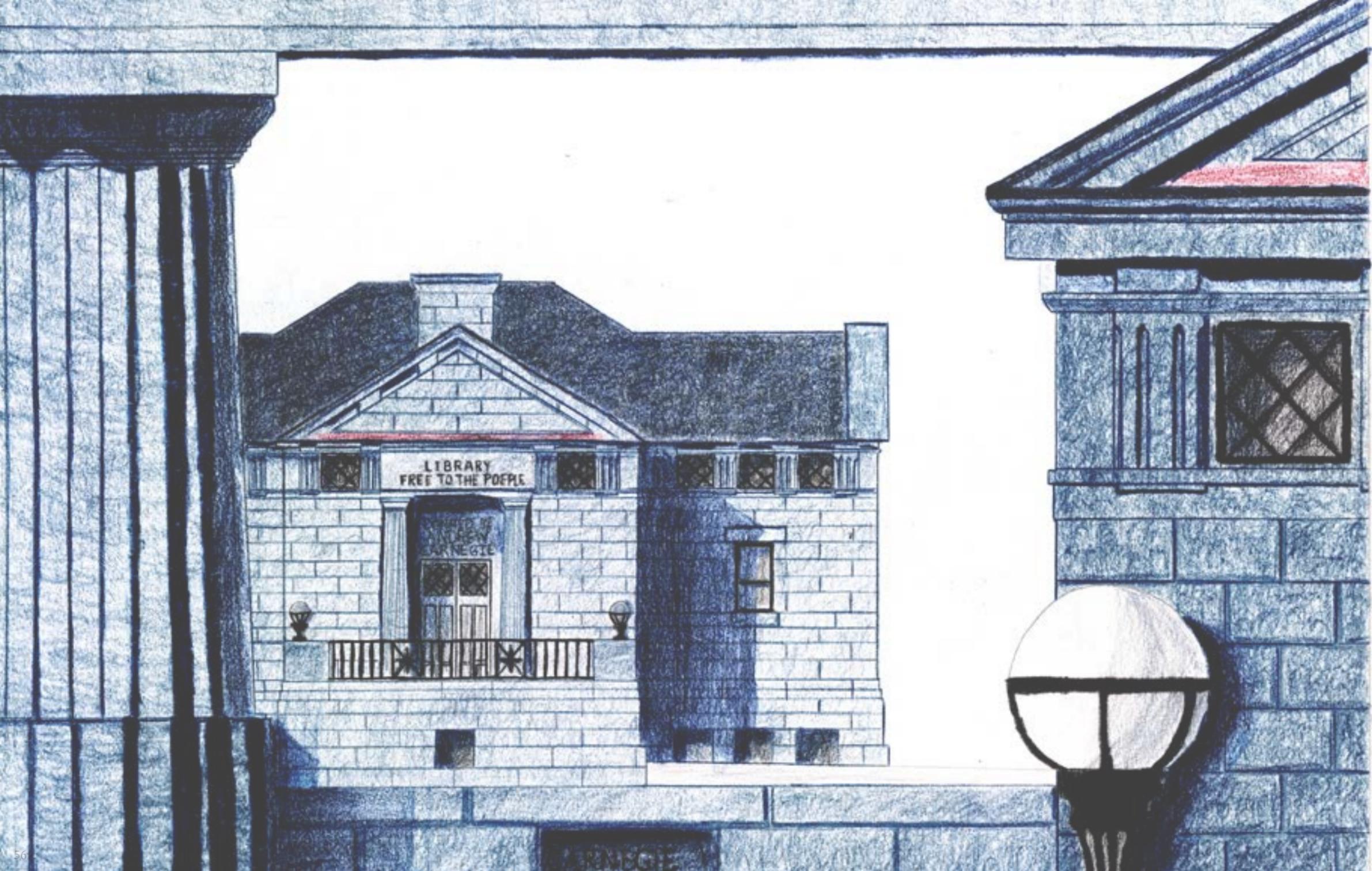
I also asked the participants to give me one word that they would give to identify this place:

- |  |              |
|--|--------------|
| • Transparency                         | • Hemic      |
| • Interaction                          | • Inclusion  |
| • Open                                 | • Soft       |
| • Warmth (can be color or temperature) | • Settling   |
| • Nature                               | • Connecting |
| • Comfort                              | • Albright   |



- |                     |                |
|---------------------|----------------|
| • ACTIVE            | • PASSIVE      |
| • SOCIAL            | • REFLECTIVE   |
| • "URBAN"           | • "GARDEN"     |
| • BUSY              | • QUIET        |
| • Compact Furniture | • COMFY LOUNGE |





# RENDERINGS, SKETCHES & DRAFTING PROJECTS

“ Architecture is a visual art, where buildings are able to speak for themselves. I believe  
Rendering empowers them to do so.

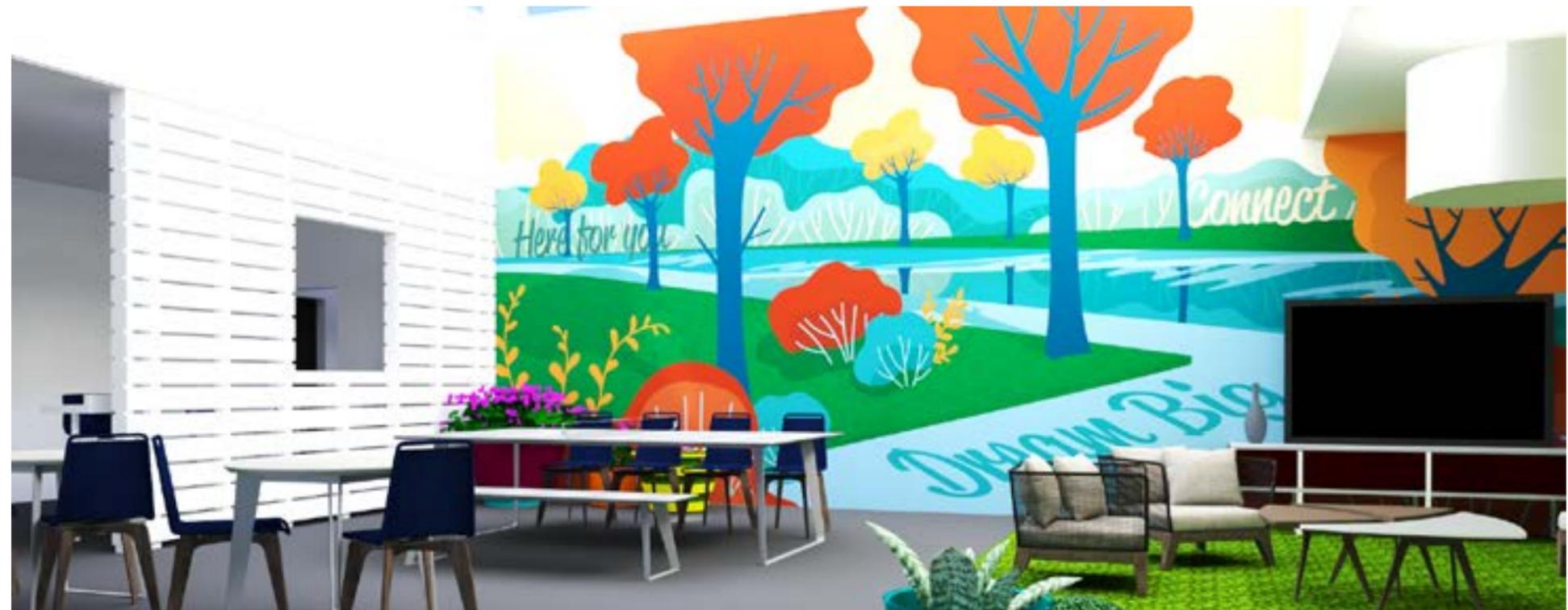


Various Exterior  
Renderings





Vray Interior  
Renderings

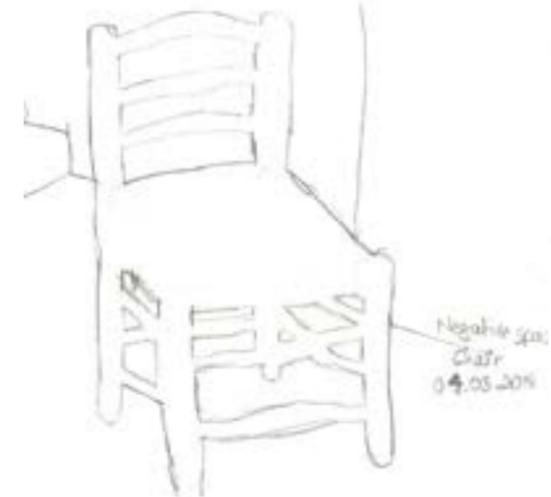




## Sketches and drafting projects

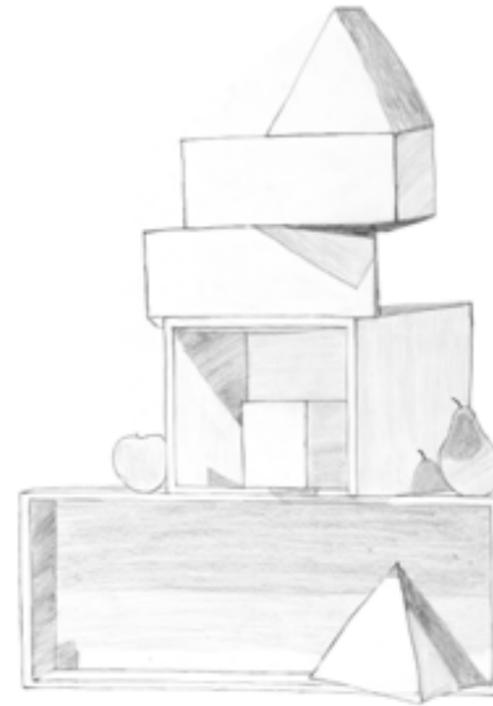
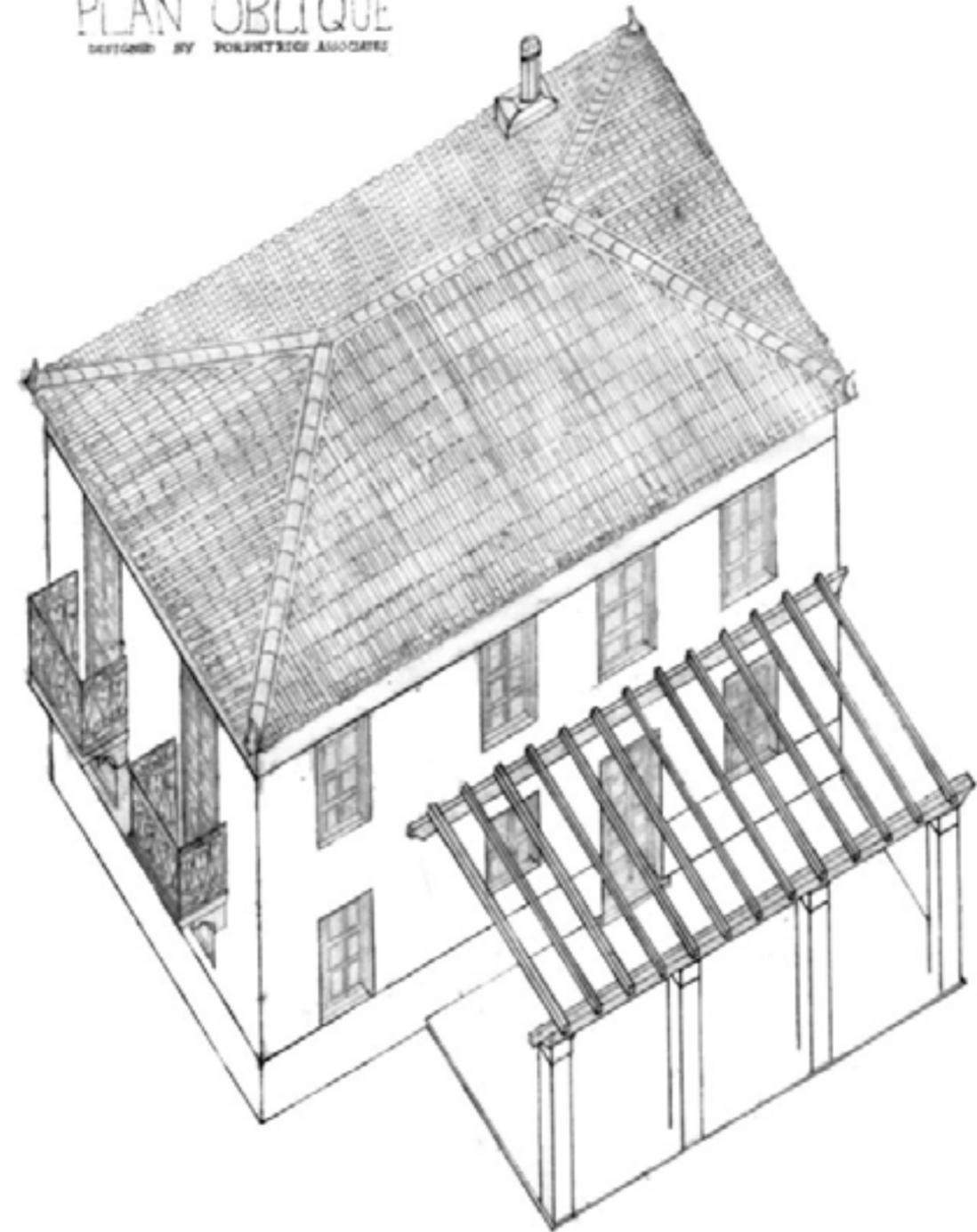
Coming from a background where drawing was never an encouraged skill to learn or perfection, I found myself in a necessity to learn again the skill of drawing and change my perception of it being a talent instead of a skill. After finding myself in architecture school, I decide that I was going to give my self excuses to why I can't draw and took the initiative to learn it all over again with the help of "Drawing on the Right Side of the Brain". Find some of the result in this section.

"It is like deciding that you shouldn't take a Spanish class because you don't already speak the language."  
- Betty Edwards.



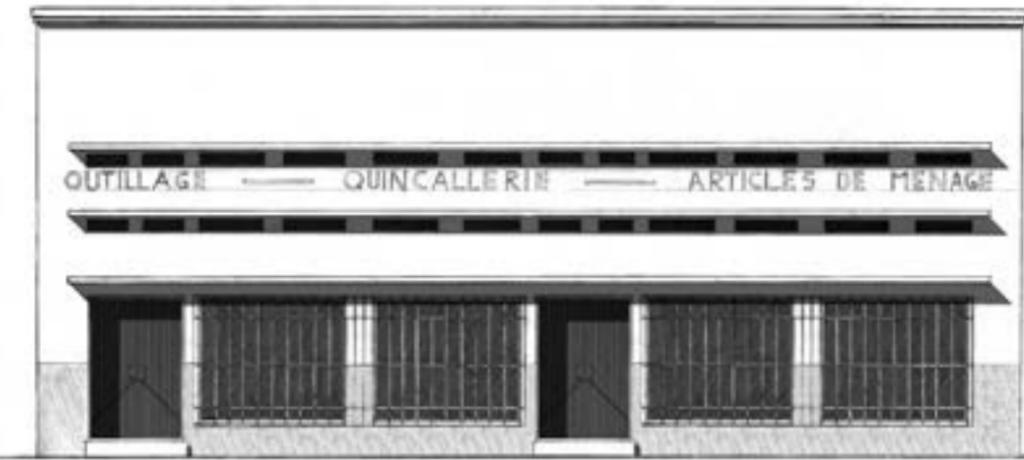
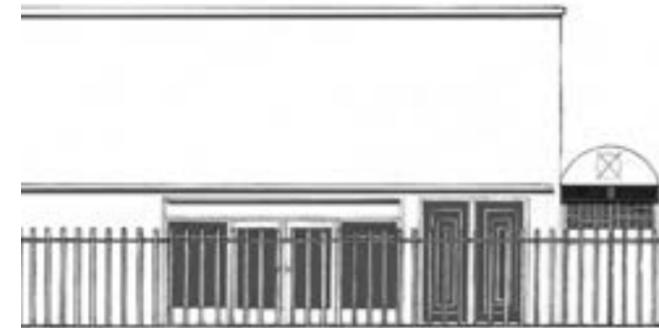


HOUSE  
PLAN OBLIQUE  
DESIGNED BY FORESTRICE ASSOCIATES

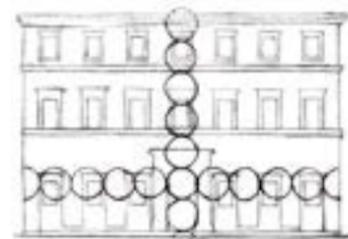
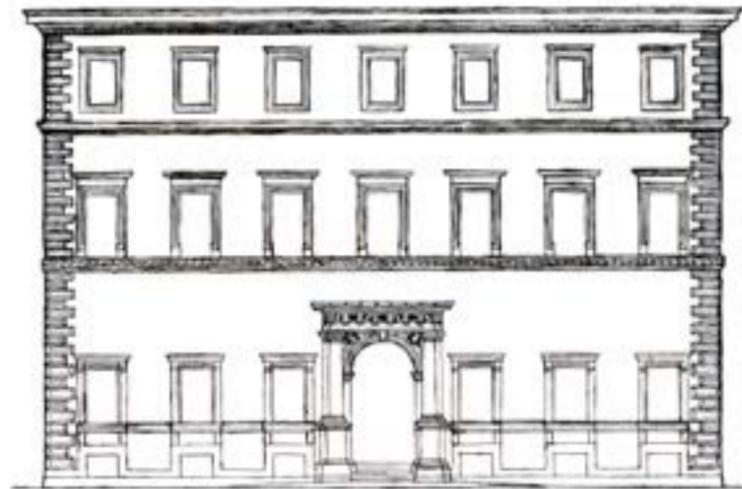


“As your skills increase, you will see your unique style become firm and recognizable. Guard it, nurture it, and cherish it, for your style expresses you. As with the Zen master-archer, the target is yourself.”

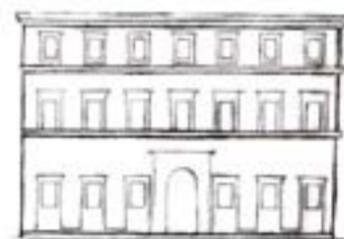
- Betty Edwards, Drawing on the Right Side of the Brain



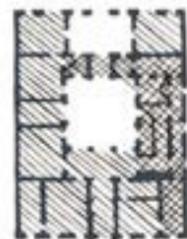
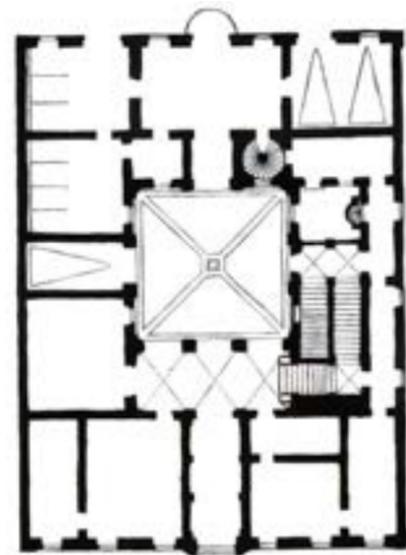
# PALAZZO PALMA



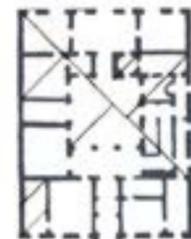
Geometry



Hierarchy



Hierarchy



Square



Axis



“One of the most encouraging new discoveries that the human brain has made about itself is that it can physically change itself by changing its accustomed ways of thinking, by deliberately exposing itself to new ideas and routines, and by learning new skills.”

Betty Edwards, *Drawing on the Right Side of the Brain*

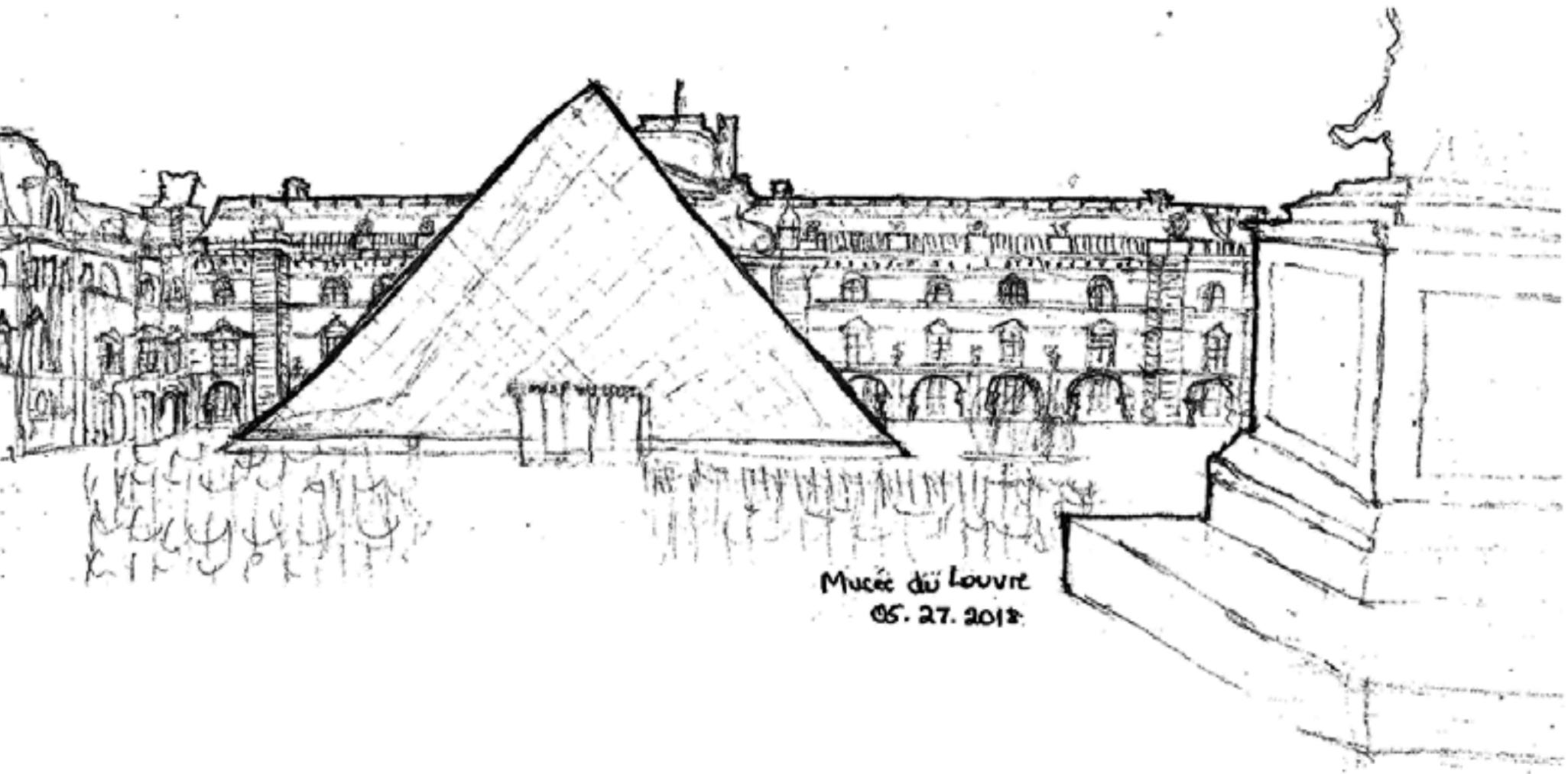


## Europe Trip Sketches and Watercolor

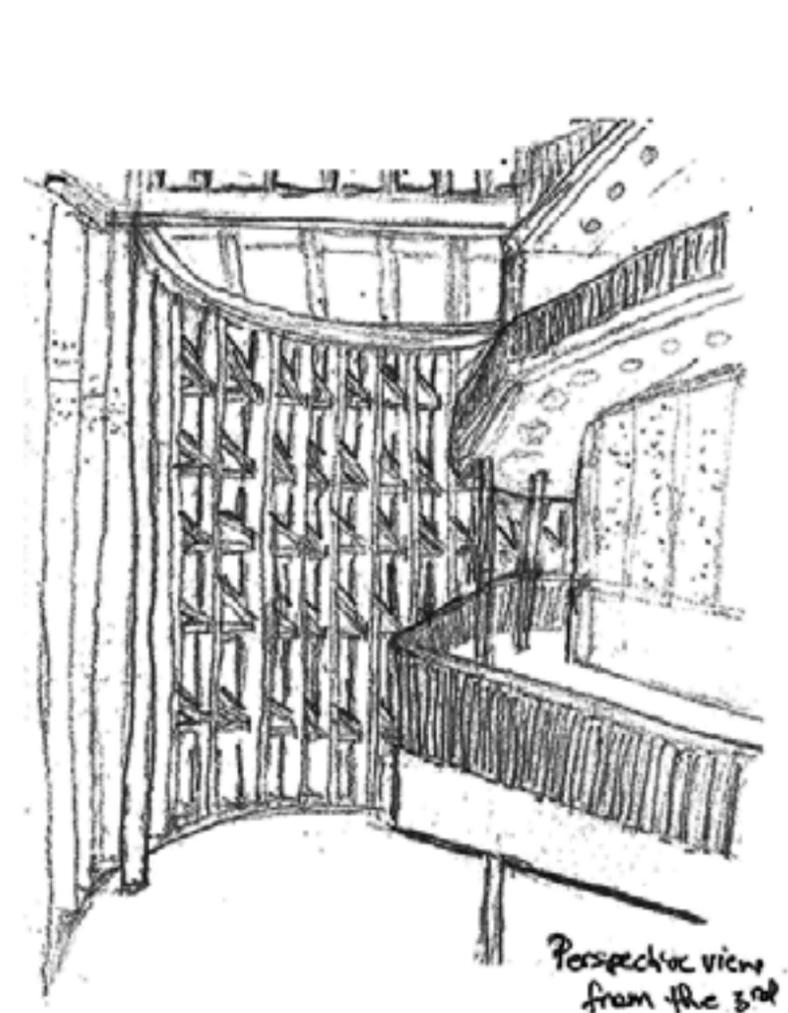
Furthermore, with the analytical summer abroad class in summer 2018, I had the opportunity to exercise and develop my drawing and sketching skills.

“For the global skill of drawing, the basic component skills, as I have defined them, are: The perception of edges (seeing where one thing ends and another starts) The perception of spaces (seeing what lies beside and beyond) The perception of relationships (seeing in perspective and in proportion) The perception of lights and shadows (seeing things in degrees of values) The perception of the gestalt (seeing the whole and its parts)”

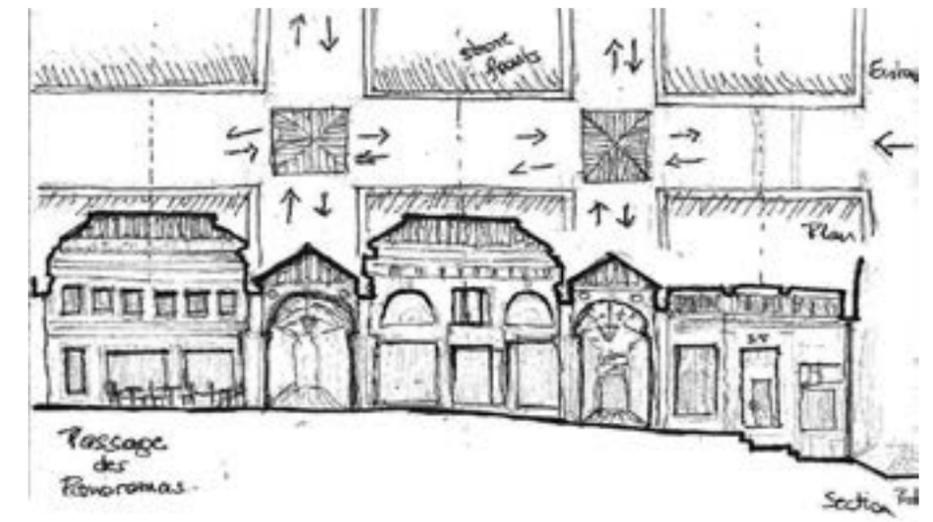
- Betty Edwards, Drawing on the Right Side of the Brain.



Musée du Louvre  
05.27.2012



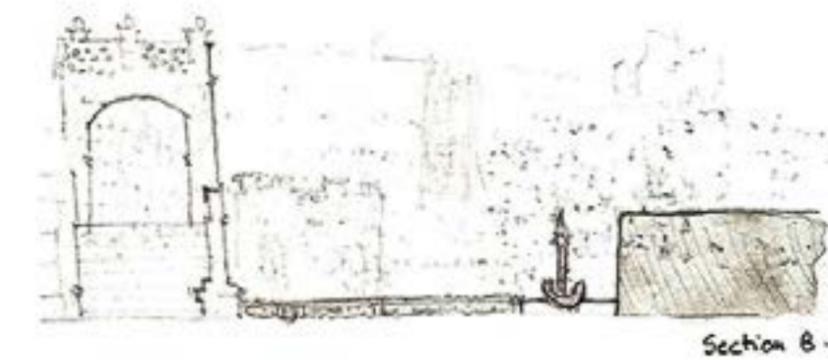
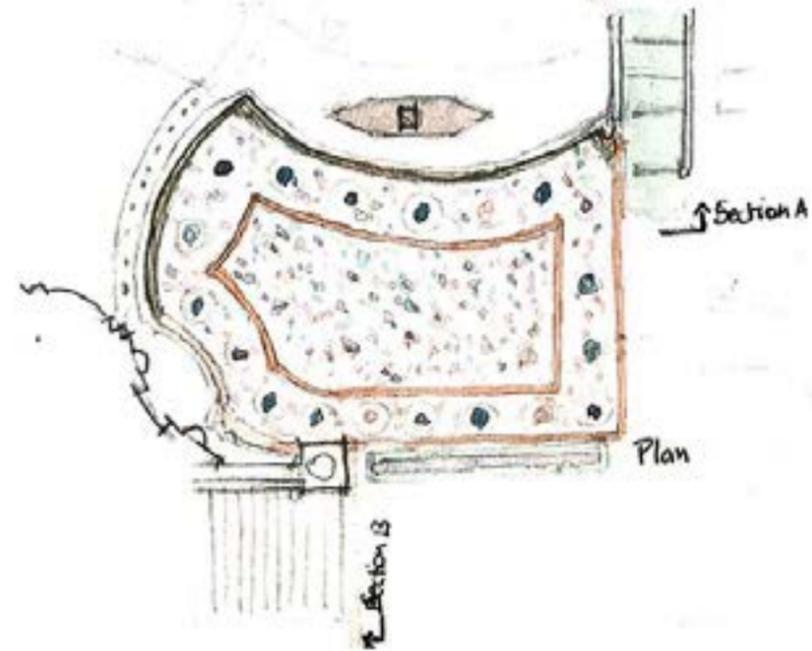
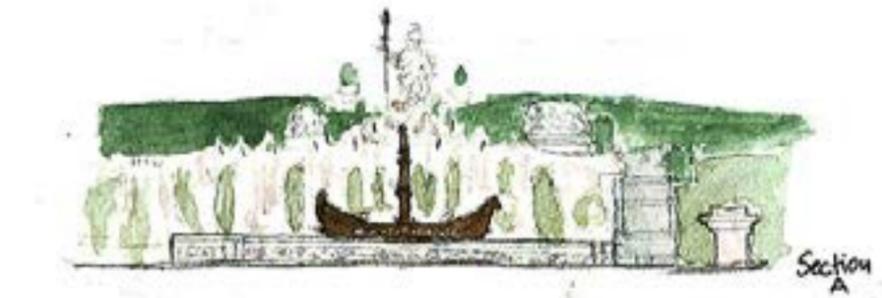
Perspective view  
from the 3rd  
floor stairs



Passage  
des  
Panoramas



Tienza  
06.15.2012

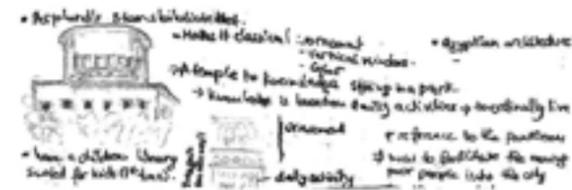


Water color  
05.23.2018.

## Water Color Sketches



“If all these barriers and difficulties did not persuade her enough to give up, why wouldn't we admit that she is capable and let ourselves be one of the witnesses of how exceptional the girl is? How much greater her work will be with our support?” – Gwendoline Albright N.



Gwendoline Albright N.  
Tel: (201) 916 - 2108  
Email: gwendolinea@andrews.edu

