

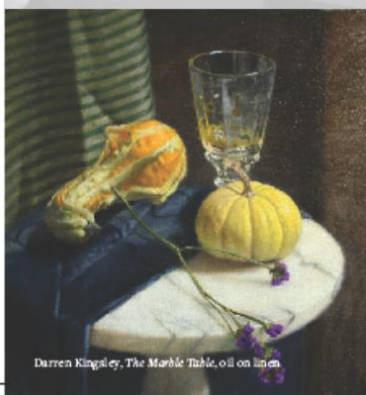
REACHING ACROSS GENERATIONS

MASTERING TECHNIQUE
AS THE PRELUDE TO
CREATIVE EXPRESSION

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STUDIO INCAMMINATI
SCHOOL FOR CONTEMPORARY REALIST ART

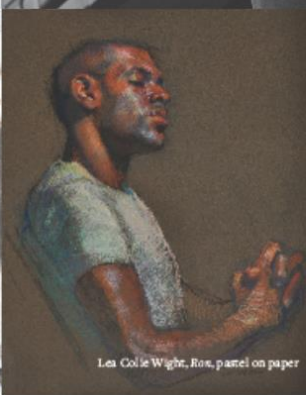
1901 S. 9th Street, BOK, 7th Floor, Philadelphia, PA 19148



Darren Kingsley, *The Marble Table*, oil on linen



Stephen Early, *Couple*, oil on panel



Les Colle Wight, *Rox*, panel on paper



Leona Shanks, *Endress*, oil on linen

Studio Incamminati

School for contemporary Realist Art

2022 - 2023 School Catalog

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MISSION

Studio Incamminati exists to meet the express needs of students eager to learn the aesthetic and philosophical techniques and principles of humanist realism.

Modeled on the traditional Italian Accademia and French atelier, Studio Incamminati provides a dynamic teaching program to produce highly skilled artists who can call upon their abilities to create art with depth of purpose. We teach artists whose art and teaching will in turn inspire others. As Studio Incamminati progresses, our students will master the practices needed to develop rewarding careers and lives in the arts.

Address:

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Phone:

215.592.7910

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info@studioincamminati.edu

Website:

studioincamminati.edu

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Studio Incamminati is accredited by the National Association of Schools of Art and Design, Licensed (registered) by the Pennsylvania State Board of Private Licensed Schools, and recognized as a nonprofit 501(c)(3) organization.

◆ Revised July 2022

ABOUT STUDIO INCAMMINATI

The name "Studio Incamminati" is filled with symbolism. In Italian, "Incamminati" means "moving forward." It also invokes the spirit and practices of its namesake studio founded by the great Renaissance artist, Annibale Carracci. Most importantly, Studio Incamminati reflects Founder Nelson Shanks' commitment to handing these techniques and philosophy to a new generation. Studio Incamminati helps fulfill this ambition through its Full and Part-time Advanced Fine Art Program, workshops, continuing education programs for the general public, and art educators, and its award-winning outreach programs for school-age artists.

FOUNDERS

Nelson Shanks

The late Nelson Shanks was a world-renowned artist and educator famous for his portraits of international luminaries ranging from Pope John Paul II to Princess Diana to the four female Supreme Court justices. His artistic philosophy and techniques are the culmination of decades spent painting and teaching.

He is only the second living American artist invited to display his work in the Russian Museum, St. Petersburg, and the Russian Academy of Arts, Moscow. His work has been honored and exhibited in numerous museums and galleries worldwide, including the National Academy of Design, the Philadelphia Museum of Art, the National Gallery of Art, and the Dayton Art Institute, and is represented in many distinguished European and American collections. Shanks has served as visiting professor in fine arts at George Washington University and taught at the University of the Arts in Philadelphia, the Art Students League in New York, and the Art Institute of Chicago.

After decades of exploring and developing art curricula, he founded Studio Incamminati as a personal display of his commitment to changing the world's view of art. Highlighting his numerous accolades are lifetime achievement awards from the Portrait Society of America in 2009 and the National Arts Club in 2010, the 2006 Pennsylvania Governor's Award for Excellence in the Arts, and the 2008 Fresh Artists Visionary Award for his work in art education.

Leona Shanks

Leona Shanks co-founded Studio Incamminati with her husband Nelson. She earned First Place in a juried competition of "Inspiring Figures: American Women and Figurative Art," at the Butler Institute of American Art in 2010. She was a Top 100 finalist in the Art Renewal Center's International 2009 ARC Salon still life category. Her solo exhibition, "Searching the Soul," was featured at Dacia Gallery in New York City. An accomplished sculptor, Leona also won the 2002 Edmund Stewardson Award for Sculpture. Her paintings have been exhibited in numerous exhibitions and are included in many private collections.

ACCREDITATION / LICENSING

Studio Incamminati is accredited by the National Association of Schools of Art and Design (NASAD). For a copy of Studio Incamminati's accreditation status, please visit the NASAD website at www.nasad.arts-accredit.org. The school is also licensed by the Pennsylvania State Board of Private Licensed Schools.

ABOUT STUDIO INCAMMINATI

THE ARTISTIC COMMUNITY

Studio Incamminati offers an intimate artistic community and supportive atmosphere from faculty with on-site studios, administration, and fellow students. The group dynamic provides a nurturing environment where a community of artists learns from each other and grows together.

FACILITIES

The facility has over 18,000 sq. ft. of north-lit studio space with an atmosphere designed for the devoted pursuit of creative excellence. The facility includes exhibition space for all Advanced Fine Art Program students, on-site faculty studios necessary for communal learning, a casting studio, a reference library, a school supply store, and a kitchen. The studio is located in the Bok Building in South Philadelphia, near Center City's "cultural mile" of world-class museums, art galleries, shops, and restaurants, and is within a few hours of New York and Washington D.C.

LEARNING THROUGH EXHIBITIONS

Exhibitions are an important part of the learning experience. Studio Incamminati has at least two shows per year at galleries and other public venues. Students also travel to museums and galleries in Philadelphia, New York, and Washington D.C. to enrich their experience.

PROFESSIONAL ARTISTS AS FACULTY

Accomplished instructors are the cornerstone of Studio Incamminati. Our faculty consists of professional working artists, some with on-site studios, and visiting faculty who are internationally renowned artists and educators bringing a wide range of experience. Some have studied extensively with Nelson Shanks while others bring mastery developed in studios around the world. All are award-winning artists dedicated to helping students learn and succeed and providing them with the tools needed to realize a career in the arts.

The faculty is led by the Dean of Fine Arts whose role is to ensure that the faculty are stewards of the artistic and educational mission and vision of the school and that students receive the highest quality educational experience possible.

PROGRAMS

Studio Incamminati's extraordinary premise draws artists from a wide variety of circumstances. Our flexible offerings enable the most talented artists to participate, regardless of their stage of life, professional experience, or geographical distance. To meet the diverse needs of artists at all levels, we offer a variety of programs: the Advanced Fine Art Programs, a partnership program with Rowan University for a Bachelor of Fine Arts

degree with an Atelier Concentration, Continuing Education Programs, Art Education Program and Winter, Spring and Summer Workshops, In Your Town Workshops, and Emerging Artist High School and Youth Programs.

THE DIPLOMA PROGRAM IN ADVANCED FINE ARTS

Studio Incamminati and Rowan University's Ric Edelman College of Communication & Creative Arts, have partnered to offer students a unique Bachelor of Fine Arts degree path. This program is designed to offer intensive training in humanist realism and representational skill development at Studio Incamminati, along with the liberal arts and art theory/history courses at Rowan University (some Rowan courses may also be available to take online and during the summer.) This coursework will culminate in a BFA in Studio with a contemporary realist art concentration from Rowan University.

Through the program, students will study the human figure from direct observation. This includes drawing, painting, sculpture, and design from live models in a studio setting. They will thoroughly explore skill-based, traditional drawing and, later, become fluent in a contemporary artist's range of pigments. Following three years of intense training at Studio Incamminati, students will complete their studies with general education courses at Rowan University

ENTRANCE REQUIREMENTS

The Bachelor of Fine Arts Contemporary Realist Art Concentration with Rowan University is a highly selective course of study. Entrance is based on artistic merit, as determined by portfolio review and written application. Promising candidates are interviewed. A High School diploma or GED is required.

Rowan University reviews the portfolios of all incoming degree-seeking students. Applicant portfolios are evaluated through Rowan's normal process (*Slideroom*). The application fee to Rowan is waived for Studio Incamminati student applicants.

DIPLOMA OF FINE ART / MINIMUM COURSE REQUIREMENTS

Studio Studies

Level 1: 24.5 Credit Hours Minimum

Level 2: 24.5 Credit Hours Minimum

Level 3: 25 Credit Hours Minimum

Level 4: 25 Credit Hours Minimum

TOTAL FOR DIPLOMA: 99.0 Credit Hours Minimum

The Full-Time Advanced Fine Art Program requires four -years of study. In addition to courses required that count toward the Diploma of Fine Art, students are required to attend art history lectures, discussion groups, museum tours, and participate in school exhibitions.

Total credits required to graduate and receive a Diploma of Fine Art: 98.5 Credit Hours. Students must pass with a minimum GPA of 2.00 while completing 99.0 credit hours.

STUDIO INCAMMINATI CREDIT HOUR POLICY

Federal definition, according to the Electronic Code of Federal Regulations, Title 34 Part 600: Institutional Eligibility under the Higher Education Act of 1965, as amended

Credit hour: Except as provided in 34 CFR 668.8(k) and (l), a credit hour is an amount of work represented in intended learning outcomes and verified by evidence of student achievement that is an institutionally established equivalency that reasonably approximates not less than (1) One hour of classroom or direct faculty instruction and a minimum of two hours of out of class student work each week for approximately fifteen weeks for one semester or trimester hour of credit, or ten to twelve weeks for one quarter hour of credit, or the equivalent amount of work over a different amount of time; or (2) At least an equivalent amount of work as required in paragraph (1) of this definition for other academic activities as established by the institution including laboratory work, internships, practica, studio work, and other academic work leading to the award of credit hours.

Studio Incamminati Credit and Time Requirements

As a unified means of measuring comparative work, Studio Incamminati has adopted the following *minimum* requirement for determining course credit. One semester credit is defined as 45 hours of work with at least one-half and up to two-thirds of those hours consisting of contact with an instructor. *To ensure time for appropriate breaks one contact hour is defined as 50 minutes.*

1.0 Credit = 2.5 hours per week for 16 weeks = 40 hours

1.5 Credits = 3.5 hours per week for 16 weeks = 56 hours

2.0 Credits = 4.5 hours per week for 16 weeks = 72 hours

2.5 Credits = 5.75 hours per week for 16 weeks = 92 hours

3.0 Credits = 7 hours per week for 16 weeks = 112 hours

3.5 Credits = 8 hours per week for 16 weeks = 128 hours

4.0 Credits = 9 hours per week for 16 weeks = 144 hours

5.0 Credits = 11.5 hours per week for 16 weeks = 184 hours

6.0 Credits = 14 hours per week for 16 weeks = 224 hours

7.0 Credits = 16 hours per week for 16 weeks = 256 hours.

Studio Incamminati's educational program is organized around two traditional (fall and spring) 16-week semesters comprising 15 weeks of instruction plus an evaluation period during the 16th week, with additional coursework offered during intersessions and the summer session. The additional coursework that is offered during the summer session takes into careful consideration the contact-hour minimums for the calculation of course credit.

Courses having non-standard contact formats, non-standard time-frames for delivery, or a course credit value other than 3 must be approved by the appropriate Dean of Fine Arts before scheduling and implementation. This requirement applies to all courses, including all intersession and summer courses.

Consistency of Credit Hour Procedures and Policies

Unless otherwise proposed, 3 credit studio courses are assigned to meet 6.5 hours each week of a 15-week semester with the understanding that all 3 credit courses require 112 hours total of in-class contact time and outside work. Courses having non-standard contact formats, non-standard time-frames for delivery, or a course credit value other than 3 must demonstrate that they meet Studio Incamminati's definition of a credit hour as an integral part of the

approval process.

All new course offerings are assessed by the Dean of Fine Arts and the Executive Director prior to initial implementation.

Variations in Credit Hour Assignment

As noted, Studio Incamminati offers alternative session and summer terms of study that are not based on a 16-week calendar. Nonetheless, summer courses offered for academic credit meet the ratio of hours of contact to hours of outside student work outlined in the formula above. For example, a 3-credit studio course in a 3-week module would normally require 112 hours of in-class contact time.

Studio Incamminati encourages faculty to develop alternative pedagogical approaches to content delivery. Courses that combine or blend academic activities such as reading, writing, and research with studio practice, or hybrid courses that combine face-to-face engagement with online study, may offer blended contact models in which faculty contact respects the standard models above and student assessment is based on the completion of forty-five hours of work (40 contact hours) for each credit hour awarded. All such courses and programs must be reviewed and approved by the Dean of Fine Arts and Executive Director prior to scheduling and implementation.

EVALUATIONS

Students' progress through the Advanced Fine Art Program is determined by the mid and end-of-semester evaluations. The Mid-Semester evaluations are done one-on-one with students and their instructor. The end of Semester evaluations can be done one-on-one or in a group critique format depending on the instructor's preference. These evaluations and the student's body of artwork produced in class determine the retention and advancement status of students into the next level/year.

BACHELOR OF FINE ARTS WITH A CONTEMPORARY REALIST ART CONCENTRATION – Rowan University Partnership and Articulation Agreement

Studio Incamminati and Rowan University's Ric Edelman College of Communication & Creative Arts, have partnered to offer students a unique Bachelor of Fine Arts degree path. This program is designed to offer intensive training in humanist realism and representational skill development at Studio Incamminati, along with the liberal arts and art theory/history courses at Rowan University (some Rowan courses may also be available to take online and during the summer.) This coursework will culminate in a BFA in Studio with a Contemporary Realist Art concentration from Rowan University.

Through the program, students will study the human figure from direct observation. This includes drawing, painting, sculpture, and design from live models in a studio setting. They will thoroughly explore skill-based, traditional drawing and, later, become fluent in a contemporary artist's range of pigments. Following three

years of intense training at Studio Incamminati, students will complete their studies with general education courses at Rowan University.

ENTRANCE REQUIREMENTS

The Bachelor of Fine Arts Contemporary Realist Art Concentration with Rowan University is a highly selective course of study. Entrance is based on artistic merit, as determined by portfolio review and written application. Promising candidates are interviewed. A High School diploma or GED is required.

Rowan University reviews the portfolios of all incoming degree-seeking students. Applicant portfolios are evaluated through Rowan's normal process (*Slideroom*). The application fee to Rowan is waived for Studio Incamminati student applicants

STUDIO INCAMMINATI – ROWAN UNIVERSITY
 BFA in Studio Art with Contemporary Realist Art Concentration
 Recommended Course Sequences

Option A: Matriculate at Studio Incamminati to begin BFA

<i>Studio Incamminati Courses: FG=Figure Class, CT=Cast Class, SL= Still Life Class</i>					
1st Semester @ Studio Incamminati		Credit	2nd Semester @ Studio Incamminati		Credit
Drawing 102FG <i>Structural Shape in Graphite 1: Anatomical Influences</i>		2.5	Drawing 103FG <i>Structural Shape in Graphite 2: Anatomical Influences</i>		2.5
Drawing 120CT <i>The Cast in Graphite 1: Refined Block-In</i>		2.5	Drawing 121CT <i>The Cast in Graphite 2: Structural Elements</i>		2.5
Drawing 110FG <i>Figure Drawing: Charcoal 1</i>		7.0	Drawing 150FG <i>Figure Drawing: Charcoal 2</i>		5.0
			Drawing/Painting 170SLFG <i>Charcoal Still Life and Intro to Painting: Open Grisaille</i>		2.5
TOTAL		12.0	Total		12.5
SUMMER SESSION/TRANSFER CREDIT/or ADVANCED PLACEMENT = Non-Program Electives - TOTAL 3.0					
3rd Semester @ Studio Incamminati		Credit	4th Semester @ Studio Incamminati		Credit
Painting 243SL <i>Color Study: Still Life</i>		2.5	Painting 244SLFG <i>Color Study: The Figure</i>		2.5
Drawing 200FG <i>Figure Drawing: Graphite</i>		2.5	Painting 230SL <i>Still Life: 2-D to 3-D</i>		2.5
Sculpture 220SC <i>Figure Structure in Clay</i>		2.5	Painting 270FG <i>Closed Grisaille 2</i>		5.0
Painting 230FG <i>Closed Grisaille 1</i>		5.0	Sculpture 290SC <i>Figure Écorché: Osteology, Arthrology</i>		2.5
TOTAL		12.5	TOTAL		12.5
SUMMER SESSION/TRANSFER CREDIT/or ADVANCED PLACEMENT = Non-Program Electives - TOTAL 6.0					
5th Semester @ Studio Incamminati		Credit	6th Semester Studio Incamminati		Credit
Painting 310FG <i>The Portrait 1: Duotone into Color</i>		2.5	Painting 330FG <i>The Portrait 2: Duotone into Full Color</i>		2.5
Painting 321FG <i>Elements of Figure Painting 1</i>		2.5	Painting 331FG <i>Elements of Figure Painting 2</i>		2.5
Painting 322FG <i>Figure Painting: Controlled Palette</i>		2.5	Painting 332FG <i>Figure Painting: Full Palette</i>		2.5
Sculpture 320SC <i>Figure Écorché: Myology, Morphology</i>		2.5	Sculpture 390SC <i>Portrait Écorché and Facial Expression</i>		2.5
Painting 302SL <i>Refinement: Still Life 1</i>		2.5	Painting 303SL <i>Refinement: Still Life 2</i>		2.5
TOTAL		12.5	TOTAL		12.5
SUMMER SESSION/TRANSFER CREDIT/or ADVANCED PLACEMENT = Non-Program Electives - TOTAL 6.0					
7th Semester @ Rowan University		Credit	8th Semester @ Rowan University		Credit
College Composition I (RS)		3.0	College Composition II		3.0
Art History Survey I		3.0	Art History Survey II		3.0
Digital Media & Techniques		3.0	Social & Behavior Sciences Choice		3.0
Music/Theatre/Dance (ACE)		3.0	Math		3.0
Social & Behavior Sciences Choice		3.0	Non-Program Elective (MG)		3.0
TOTAL		15.0			15.0
Students must take a minimum of 30 Rowan University “Resident Credits”					

Studio Incamminati Credits: 75 credits

Rowan University Credits: 30 credits

Summer Session/Transfer Credit/or Advanced Placement = Non-Program Credits – 15.0 TOTAL

for BFA in Studio Art with Contemporary Realist Art Concentration: 120 credit

Option B: Matriculate at Studio Incamminati to begin BFA

<i>Studio Incamminati Courses: FG=Figure Class, CT=Cast Class, SL= Still Life Class</i>					
1st Semester @ Studio Incamminati		Credit	2nd Semester @ Studio Incamminati		Credit
Drawing 102FG <i>Structural Shape in Graphite 1: Anatomical Influences</i>		2.5	Drawing 103FG <i>Structural Shape in Graphite 2: Anatomical Influences</i>		2.5
Drawing 120CT <i>The Cast in Graphite 1: Refined Block-In</i>		2.5	Drawing 121CT <i>The Cast in Graphite 2: Structural Elements</i>		2.5
Drawing 110FG <i>Figure Drawing: Charcoal 1</i>		7.0	Drawing 150FG <i>Figure Drawing – Charcoal 2</i>		5.0
			Drawing/Painting 170SLFG <i>Charcoal Still Life and Intro to Painting: Open Grisaille</i>		2.5
TOTAL		12.0	Total		12.5
SUMMER SESSION/TRANSFER CREDIT/or ADVANCED PLACEMENT = Non-Program Electives - TOTAL 3.0					
3rd Semester @ Studio Incamminati		Credit	4th Semester @ Studio Incamminati		Credit
Painting 243SL <i>Color Study: Still Life</i>		2.5	Painting 244SLFG <i>Color Study: The Figure</i>		2.5
Drawing 200FG <i>Figure Drawing: Graphite</i>		2.5	Painting 230SL <i>Still Life: 2-D to 3-D</i>		2.5
Sculpture 220SC <i>Figure Structure in Clay</i>		2.5	Painting 270FG <i>Closed Grisaille 2</i>		5.0
Painting 230FG <i>Closed Grisaille 1</i>		5.0	Sculpture 290SC <i>Figure Écorché: Osteology, Arthrology</i>		2.5
TOTAL		12.5	TOTAL		12.5
SUMMER SESSION/TRANSFER CREDIT/or ADVANCED PLACEMENT = Non-Program Electives - TOTAL 6.0					
5th Semester @ Studio Incamminati		Credit	6th Semester @ Rowan University		Credit
Painting 310FG <i>The Portrait 1: Duotone into Color</i>		2.5	College Composition I (RS)		3.0
Painting 321FG <i>Elements of Figure Painting 1</i>		2.5	Art History Survey I		3.0
Painting 322FG <i>Figure Painting: Controlled Palette</i>		2.5	Digital Media & Techniques		3.0
Sculpture 320SC <i>Figure Écorché: Myology, Morphology</i>		2.5	Music/Theatre/Dance (ACE)		3.0
Painting 302SL <i>Refinement: Still Life 1</i>		2.5	Social & Behavior Sciences Choice		3.0
TOTAL		12.5	TOTAL		15.0
SUMMER SESSION/TRANSFER CREDIT/or ADVANCED PLACEMENT = Non-Program Electives - TOTAL 6.0					
7th Semester @ Rowan University		Credit	8th Semester @ Rowan University		Credit
College Composition II		3.0	Public Speaking (PS)		3.0
Art History Survey II		3.0	Art History Choice		3.0
Social & Behavior Sciences Choice		3.0	Art History Choice		3.0
Math (QNTL)		3.0	Lab Science (LAB)		3.0-4.0
History/Humanities/Language Choice (LIT) (M/G)		3.0	Philosophy (WI Choice)		3.0
TOTAL		15.0	TOTAL		15-16
Students must take a minimum of 30 Rowan University “Resident Credits”					

Studio Incamminati Credits: 63 credits

Rowan University Credits: 45 credits

Summer Session/Transfer Credit/or Advanced Placement = Non-Program Credits – 15.0

TOTAL for BFA in Studio Art with Contemporary Realist Art Concentration: 123 credits

Option C: Matriculate at Rowan to begin BFA

<i>Studio Incamminati Courses: FG=Figure Class, CT=Cast Class, SL= Still Life Class</i>					
1st Semester @ Rowan University		Credit	2nd Semester @ Rowan University		Credit
College Composition (RS) (COML)		3.0	College Composition II (COML)		3.0
Art History Survey I		3.0	Art History II		3.0
Digital Media & Techniques		3.0	Non-Program Elective (ARTL) Music/Theatre/Dance Artistic (ARTL)		3.0
Art History Choice		3.0	Non-Program Elective (LIT)		3.0
Science Scientific (SCIL)		3.0	Non-Program Elective Global (GLBL)		3.0
TOTAL		15.0	Total		15.0
SUMMER SESSION/TRANSFER CREDIT/or ADVANCED PLACEMENT = Non-Program Electives - TOTAL 6.0					
3rd Semester @ Studio Incamminati		Credit	4th Semester @ Studio Incamminati		Credit
Drawing 102FG <i>Structural Shape in Graphite 1: Anatomical Influences</i>		2.5	Drawing 103FG <i>Structural Shape in Graphite 2: Anatomical Influences</i>		2.5
Drawing 120CT <i>The Cast in Graphite 1: Refined Block-In</i>		2.5	Drawing 121CT <i>The Cast in Graphite 2: Structural Elements</i>		2.5
Drawing 110FG <i>Figure Drawing: Charcoal 1</i>		7.0	Drawing 150FG <i>Figure Drawing – Charcoal 2</i>		5.0
			Drawing/Painting 170SLFG <i>Charcoal Still Life and Intro to Painting: Open Grisaille</i>		2.5
TOTAL		12.0	TOTAL		12.5
SUMMER SESSION/TRANSFER CREDIT/or ADVANCED PLACEMENT = Non-Program Electives - TOTAL 6.0					
5th Semester @ Studio Incamminati		Credit	6th Semester @ Studio Incamminati		Credit
Painting 243SL <i>Color Study: Still Life</i>		2.5	Painting 244SLFG <i>Color Study: The Figure</i>		2.5
Drawing 200FG <i>Figure Drawing: Graphite</i>		2.5	Painting 230SL <i>Still Life: 2-D to 3-D</i>		2.5
Sculpture 220SC <i>Figure Structure in Clay</i>		2.5	Painting 270FG <i>Closed Grisaille 2</i>		5.0
Painting 230FG <i>Closed Grisaille 1</i>		5.0	Sculpture 290SC <i>Figure Écorché: Osteology, Arthrology</i>		2.5
TOTAL		12.5	TOTAL		12.5
SUMMER SESSION/TRANSFER CREDIT/or ADVANCED PLACEMENT = Non-Program Electives - TOTAL 3.0					
7th Semester @ Studio Incamminati		Credit	8th Semester @ Studio Incamminati		Credit
Painting 310FG <i>The Portrait 1: Duotone into Color</i>		2.5	Painting 330FG <i>Portrait 2: Duotone into Full Color</i>		2.5
Painting 321FG <i>Elements of Figure Painting 1</i>		2.5	Painting 331FG <i>Elements of Figure Painting 2</i>		2.5
Painting 322FG <i>Figure Painting: Controlled Palette</i>		2.5	Painting 332FG <i>Figure Painting: Full Palette</i>		2.5
Sculpture 320SC <i>Figure Écorché: Myology, Morphology</i>		2.5	Sculpture 390SC <i>Portrait Écorché and Facial Expression</i>		2.5
Painting 302SL <i>Refinement: Still Life 1</i>		2.5	Painting 303SL <i>Refinement: Still Life 2</i>		2.5
TOTAL		12.5	TOTAL		12.5
Students must take a minimum of 30 Rowan University “Resident Credits”					

Studio Incamminati Credits: 75 credits

Rowan University Credits: 30 credits

Summer Session/Transfer Credit/or Advanced Placement = Non-Program Credits – 15.0

TOTAL for BFA in Studio Art with Contemporary Realist Art Concentration: 120 credits

<i>Studio Incamminati Courses: FG=Figure Class, CT=Cast Class, SL= Still Life Class</i>					
1st Semester @ Rowan University		Credit	2nd Semester @ Rowan University		Credit
College Composition (RS) (COML)		3.0	College Composition II (COML)		3.0
Art History Survey I		3.0	Art History II		3.0
Digital Media & Techniques		3.0	Non-Program Elective		3.0
Science Scientific (SCIL)		3-4.0	Math Quantitative (QNTL)		3.0
Non-Program Elective		3.0	Non-Program Elective (LIT)		3.0
			Non-Program Elective Global (GLBL)		3.0
TOTAL		15-16	Total		18.0
SUMMER SESSION/TRANSFER CREDIT/or ADVANCED PLACEMENT = Non-Program Electives - TOTAL 3.0					
3rd Semester @ Studio Incamminati		Credit	4th Semester @ Studio Incamminati		Credit
Drawing 102FG <i>Structural Shape in Graphite 1: Anatomical Influences</i>		2.5	Drawing 103FG <i>Structural Shape in Graphite 2: Anatomical Influences</i>		2.5
Drawing 120CT <i>The Cast in Graphite 1: Refined Block-In</i>		2.5	Drawing 160SL <i>The Cast in Graphite 2: Structural Elements</i>		2.5
Drawing 110FG <i>Figure Drawing: Charcoal 1</i>		7.0	Drawing 150FG <i>Figure Drawing – Charcoal 2</i>		5.0
			Drawing/Painting 170SLFG <i>Charcoal Still Life and Intro to Painting: Open Grisaille</i>		2.5
TOTAL		12.0	TOTAL		12.5
SUMMER SESSION/TRANSFER CREDIT/or ADVANCED PLACEMENT = Non-Program Electives - TOTAL 3.0					
5th Semester @ Studio Incamminati		Credit	6th Semester @ Studio Incamminati		Credit
Painting 243SL <i>Color Study: Still Life</i>		2.5	Painting 244SLFG <i>Color Study: The Figure</i>		2.5
Drawing 200FG <i>Figure Drawing: Graphite</i>		2.5	Painting 230SL <i>Still Life: 2-D to 3-D</i>		2.5
Sculpture 220SC <i>Figure Structure in Clay</i>		2.5	Painting 270FG <i>Closed Grisaille 2</i>		5.0
Painting 230FG <i>Closed Grisaille 1</i>		5.0	Sculpture 290SC <i>Figure Écorché: Osteology, Arthrology</i>		2.5
TOTAL		12.5	TOTAL		12.5
SUMMER SESSION/None					
7th Semester @ Studio Incamminati		Credit	8th Semester @ Rowan University		Credit
Painting 310FG <i>The Portrait 1: Duotone into Color</i>		2.5	Public Speaking (PS) COML)		3
Painting 321FG <i>Elements of Figure Painting 1</i>		2.5	Art History Choice		3.0
Painting 322FG <i>Figure Painting: Controlled Palette</i>		2.5	Art History Choice		3.0
Sculpture 320SC <i>Figure Écorché: Myology, Morphology</i>		2.5	Non-Program Elective Music/Theatre/Dance Artistic (ARTL)		3.0
Painting 302SL <i>Refinement: Still Life 1</i>		2.5	Non-Program Elective Philosophy (WI) Humanistic (HUML)		3.0
			Non-Program Elective		3.0
Total		12.5	Total		18.0
Students must take a minimum of 30 Rowan University “Resident Credits”					

Studio Incamminati Credits: 75 Credits

Rowan University Credits: 30 credits

Summer Session/Transfer Credit/or Advanced Placement = Non-Program Credits – 15.0

TOTAL for BFA in Studio Art with Contemporary Realist Art Concentration: 120 credits

GRADING SYSTEM

Advanced Fine Art Program and BFA students receive a satisfactory or unsatisfactory report at the mid-semester evaluation. Mid-semester evaluations are for informational purposes only and therefore students do not receive a letter grade. Students receive a letter grade as indicated on the chart below and are based on the end-of-semester evaluations.

Students who receive an "F" course grade will be required to repeat that course.

GRADE	POINTS	DESCRIPTION
A	4.00	Exceptional proficiency, the highest level of work
A-	3.70	High proficiency in all course objectives
B+	3.30	Great work, demonstrates proficiency well above average aptitude
B	3.00	Very good work, consistently more than proficient in all course objectives
B-	2.70	Good work, comprehends and reliably achieves a majority of course objectives
C+	2.30	Satisfactory work, comprehends and demonstrates proficiency in some course objectives
C	2.00	Minimal passing work
F	0.00	Failure: deficiency in subject matter
I	0.00	Incomplete
W	0.00	Withdrawal

STUDIO INCAMMINATI GAINFUL EMPLOYMENT DISCLOSURE

The U.S. Department of Education requires postsecondary educational institutions that participate in Federal Student Aid programs to disclose to prospective students a variety of information that "prepares students for gainful employment in a recognized occupation." The information below is available at studioincamminati.edu/Gedt/Gedt.html

Occupations by name and Standard Occupational Classification that the program prepares students to enter; Normal time to complete the program; On-time graduation rate for students; Costs of tuition and fees, supplies, and books; Placement rate for those completing the program, as determined by states or accrediting agencies; Median debt load of those completing the program by loan type and award year.

Studio Incamminati does not guarantee employment.

POLICIES AND GUIDELINES

From health and safety to studio amenities, the Policies & Guidelines manual tells you almost everything you need to know about student life. The Drug & Alcohol Prevention Handbook is an overview of the health and legal risks of drug and alcohol use. It also outlines school disciplinary sanctions.

Title IX Statement (Please Refer to the Policies and Guidelines Handbook for full policy and procedures regarding Title IX.)

It is the policy of Studio Incamminati that, while employed or enrolled at the school, no administrator, faculty member, staff member, or student shall be subject to discrimination based upon sex, which can include acts of sexual violence, sexual harassment, domestic violence, dating violence, and stalking, by another member of the school community.

Studio Incamminati's community includes staff, faculty, guest instructors, volunteers, students, models, and independent contractors. Studio Incamminati expects all members to conduct themselves in a manner that does not infringe upon the rights of others; the school believes in a zero-tolerance policy for gender-based or sexual misconduct.

Included within this Policy is Studio Incamminati's commitment to protecting the individuals who are involved in an investigation of a potential violation of this Policy against retaliation from any member of the school community. Such retaliation will be deemed a separate basis for violating the School's Policy on Sex Discrimination, Sexual Harassment, and Sexual Violence. For this policy, sex discrimination, sexual harassment, and sexual violence all fall under the category of sexual misconduct. The policies on sex discrimination, sexual harassment, and sexual violence are located in Section III.6, Health and Safety of the Policies and Guidelines. For sexual harassment issues, please see section I. 2, Sexual Harassment in the Policies & Guidelines manual.

Questions or complaints regarding the school's policy, or its implementation, should be made promptly to the Title IX Coordinator who maintains a confidential list of complaints made under this policy, the disposition of these complaints, and the timeline for resolution.

Tamara Stokes, Financial Administrator

tstokes@studioincamminati.edu

215-592-7910

Campus Health & Safety Annual Security Report

Studio Incamminati provides this information to all students and employees in compliance with the Jeanne Clery Disclosure of Campus Security Policy and Campus Crime Statistics Act. This act requires all higher education institutions to make public their campus security and safety policies and reported crime data for the previous three years and disseminate this information to the campus community. The goal of this legislation is to help maintain a safe campus environment by increasing the awareness of crimes committed on campus, the security and safety policies in place, and the crime prevention programs available. Fortunately, we experience a low crime rate as evidenced by this report. The safety of our students is a top priority.

Student Grievances

Studio Incamminati provides a dynamic teaching program to produce highly skilled artists who can call upon their abilities to create art with depth of purpose. Studio Incamminati strives to provide a nurturing and supportive environment where students can learn and grow together. In doing so, Studio Incamminati strives to provide the best experience possible and the highest level of service. In the event students have a serious complaint, the following procedures are available.

- If the dispute involves curriculum, classroom management, instruction, or evaluations, it is best to resolve the issue with the individual teacher. If that does not resolve the issue, please see the Chief of Staff & Director of Operations, Dean of Fine Arts, and then the Executive Director.
- If the concern pertains to financial aid or billing, please see the Financial Administrator and then the Executive Director, in that order.

- If the above procedure does not resolve the issue, students may address their grievances in writing to the Board of Directors, which meets six times per year. Grievances must be submitted to the Executive Director at least one month before the board meeting.

Print an official State Board of Private Licensed Schools Student Complaint questionnaire and download current copies of the Policy & Guidelines Manual, the Drug & Alcohol Prevention Handbook, and the Annual Security Report at studioincamminati.edu/advanced-fine-art-program/policies-guidelines.

CURRICULUM

Concept: Seeing and drawing basic shapes and forms

Skills to attain:

LEVEL ONE	LEVEL TWO	LEVEL THREE	LEVEL FOUR
<ul style="list-style-type: none"> • Abstracting from nature • Gesture • Block-in • Using straight lines and angles • Accuracy of gesture and proportion • Massing lights and darks • Understanding light direction • Value fields • Seeing shapes in perspective • Stepping back to assess the big picture 	<ul style="list-style-type: none"> • Maintaining basic shapes and forms as new disciplines are introduced • Stating relative values with accuracy • Creating value systems/value relationships • Developing edges and textures • Building structure and form 	<ul style="list-style-type: none"> • Making shapes beautiful and combining shapes into poetic, musical wholes • Composing multiple elements • Marrying drawing skills to color 	<ul style="list-style-type: none"> • Maintaining a consistent level of fluid drawing that properly prioritizes the order of macro to micro

Concept: Understanding human anatomy

Skills to attain:

LEVEL ONE	LEVEL TWO	LEVEL THREE	LEVEL FOUR
<ul style="list-style-type: none"> • Seeing and expressing the human figure as a whole • Learning to edit down to the bare essentials to create a powerful image that is not cluttered with senseless information • Further defining shapes in subsequent passes 	<ul style="list-style-type: none"> • Studying the values of the figure in its environment • Relating gesture, angles, anatomical landmarks, and shapes of light and shadow • Transforming flat shapes into fully dimensional forms • Seeing and expressing abstract linear movements through the figure • Studying anatomy • Using resources to figure out the anatomy of the model 	<ul style="list-style-type: none"> • Making shapes beautiful and combining shapes into poetic, musical wholes • Composing multiple elements • Marrying drawing skills to color 	<ul style="list-style-type: none"> • Maintaining a consistent level of fluid drawing that properly prioritizes the order of macro to micro

Concept: Applying this knowledge in monochromatic paint studies

Skills to attain:

LEVEL ONE	LEVEL TWO	LEVEL THREE	LEVEL FOUR
<ul style="list-style-type: none"> Using fluid strokes Painting with charcoal first Advancing to grisaille 	<ul style="list-style-type: none"> Proficiency in paint handling Controlling paint in thin layers Rhythmically integrating edges Advancing to the full tonal and value spectrum with “closed grisaille” 	<ul style="list-style-type: none"> Using warm and cool a mixture in “closed grisaille” Studying planes and light effects 	<ul style="list-style-type: none"> Calibrating values while keeping each value note harmonic with the whole

Concept: Pure color studies

Skills to attain:

LEVEL ONE	LEVEL TWO	LEVEL THREE	LEVEL FOUR
<ul style="list-style-type: none"> Seeing and relating basic color relationships under artificial light Learning the vocabulary of pigments and terms such as hue, value, intensity, and temperature 	<ul style="list-style-type: none"> Advancing to figure studies Appreciating color relationships under different light conditions Seeing and expressing complex color setups 	<ul style="list-style-type: none"> Developing color in light and shadow areas in progressively longer studies Advancing to natural light set-ups Exploring personal aesthetic sensibilities Capturing the essence of the whole in a three-hour color study and maintaining the order of the whole when developing a study further 	<ul style="list-style-type: none"> Calibrating values while keeping each value note harmonic with the whole

Concept: Synthesis

Skills to attain:

LEVEL ONE	LEVEL TWO	LEVEL THREE	LEVEL FOUR
<ul style="list-style-type: none"> Setting up and composing still life Developing still life and figure drawings 	<ul style="list-style-type: none"> A long pose figure drawing in charcoal A long pose figure drawing in graphite to see relative values and to plan with specific goals for stages of a long pose figure drawing 	<ul style="list-style-type: none"> Preparing compositional sketch and basic color study to apply skills acquired up to this point to a fully realized painting Developing paintings in stages from drawing and composition studies through grisaille to completion 	<ul style="list-style-type: none"> Advanced figure studies incorporating all the fundamental concepts at the core of the program Still life

Concept: Refining preceding stages by focusing on personal expression, selection of subject matter, and careful examination of why one paints subject matter selected

Skills to attain:

LEVEL ONE	LEVEL TWO	LEVEL THREE	LEVEL FOUR
<ul style="list-style-type: none"> Applying principles learned in still life to figure work and vice versa Attending lectures on art history Touring major exhibitions and collections in NY, Philadelphia, and D.C. (all levels) 	<ul style="list-style-type: none"> Determining what the goal of the painting exercise is and when it is reached 	<ul style="list-style-type: none"> Working with mentors to begin thinking about their professional direction Progressing on the path to self-discovery and self-reliance Planning Level 4 schedule 	<ul style="list-style-type: none"> Preparing for specific exhibition opportunities such as auctions and Studio Incamminati exhibitions Choosing between painting still life or strengthening skills through classes on other levels

Concept: Independent studies

Skills to attain:

LEVEL ONE	LEVEL TWO	LEVEL THREE	LEVEL FOUR
<ul style="list-style-type: none"> Completion of assigned homework such as Bargue drawings and Old Master copies 	<ul style="list-style-type: none"> Completion of homework such as self-portrait in charcoal and grisaille, and copying Old Master paintings for structure, composition, and abstract value fields 	<ul style="list-style-type: none"> Completion of assigned homework, such as creating a painting from figure studies 	<ul style="list-style-type: none"> Developing creativity in concept and composition in consultation with assigned mentors Preparing for independent work at Studio Incamminati or elsewhere

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ADVANCED FINE ART PROGRAM & BFA CORE COURSES

(FG=Figure Class, CT=Cast Class, SL=Still Life Class, SC=Sculpture Class)

FALL SEMESTER COURSES

Level One/First-year students

102 FG (Introductory Level Course)

Course Title: Structural Shape in Graphite 1: Anatomical Influences

2.5 Credit Hours, 6.0 Hours/Week 96.0 Hours/Term Meeting Pattern: 1 Day/Week 9 am-4:30 pm 16 Weeks

Course Description: This course supports the practice of figure drawing by examining the three-dimensional forms unique to the human body. Students will explore these forms through the short pose, studying their influences on the mosaic of perceptual shapes that animate the human figure. By learning the structural shapes (the constructive “signals” evident in shapes) common to all human bodies, students will amplify their insights within/without all short pose drawing situations. Their capacity with beginning strat drawing will be strengthened. The student will hone their abilities to more ably navigate the challenges of figure drawing, which include gesture, proportion, composition, and craftsmanship.

110 FG (Introductory Level Course)

Course Title: Figure Drawing: Charcoal 1

7.0 Credit Hours, 18.0/Hours/Week, 288.0 Hours/Term, Meeting Pattern: 3 Days/Week 9:00 am-4:30 pm
16 Weeks

Course Description: This course will approach the design of the human figure by determining the action of a pose. From direct observation of the live model, a series of rapid, fundamental exercises will be introduced, testing the student's ability to recreate the essence of a pose, called the gesture. Through the immersive practice of short pose drawing, the student will hone the capacity to establish characteristics observed as vital to communicating the pose: its energy, feeling, and strength. This course is also designed to enforce a strong foundation that will, with time, lend itself to longer-term drawings and paintings. Students will develop the ability to simplify the figure into a few lines representing the movement, stance, and impact. Additionally, mass drawing principles utilized to capture the essence of any pose will be explored. As the semester progresses, students will create large abstractions of light and shadow, which will start to create a sense of volume.

Focusing on gesture, proportion, structural anatomy, and abstract shapes of light and shadow, the student will learn to successfully achieve the following goals:

- Execute fluid gestural starts that build on linear marks to support solid block-ins
- Identify and abstract simple shapes from nature
- Begin to develop linear gesture drawing into a mass-oriented structure
- Become aware of the order of light in nature and the harmony of light and shadow

These concepts will be executed through an application of charcoal on toned paper. Vine charcoal is an ideal drawing medium for this purpose in that it acts much like oil paint; it can be easily moved around with ease and freedom. Control of this medium is a priority and essential to achieving the required goals.

120 CT (Introductory Level Course)

Course Title: The Cast in Graphite 1: Refined Block-In

2.5 Credit Hours, 6.0 Hours/Week, 96.0 Hours/Term, Meeting Pattern: 1 Day/Week 9 am-4:30 pm 16 weeks

Course Description: The goal of this course is to familiarize the student with sound drafting principles and strategies for depicting their subjects with confidence and reliability moving forward. Working with the time-honored stationary, monochromatic plaster cast as our subject, and graphite as our medium, we'll explore concepts surrounding drawing strategy, graphic shape, Measurement, and proportion as concepts in their own right, structure, composition, and form principles. To that end, there will be several independent works assigned to reinforce the course content, as well as to aid the student in finding a more personalized angle when incorporating these concepts into their own work outside of the cast drawing studio.

Level Two/Second-year students

200 FG (Intermediate Level Course)

Course Title: Figure Drawing Graphite

2.5 Credit Hours, 6.0 Hours/Week 96.0 Hours/Term Meeting Pattern: 1 Day/Week 9 am-4:30 pm 16 Weeks

Course Description: The purpose of this course is to push drawing skills to demonstrate the ability to deal effectively with gestures and accurate proportions in the human figure. While developing drawings, students explore phases of form modeling in graphite, principles of light and shadow, and test their understanding of subtle form turns to support a more profound level of technical expertise. 110FG, 102FG, 120CT, 103FG, 150FG, 121CT, 170SLFG

220 SC (Intermediate Level Course)

Course Title: Figure Structure in Clay

2.5 Credit Hours, 6.0 Hours/Week 96.0 Hours/Term Meeting Pattern: 1 Day/Week 9 am-4:30 pm 16 Weeks

Course Description: This course on modeling the human figure in clay begins with a focus on movement, as the gesture is interpreted three-dimensionally through sculpture. By setting gesture as the predicate, studies in clay are used to analyze the body from large to small elements. This approach complements parallel techniques in drawing and painting within the Advanced Fine Arts program. Working in clay allows the student to grasp form in a more volumetric manner, which is often obscured by flat light and shadow patterning. Having been taught in Level 1 to, at first, embrace such patterns, students utilize this course to more fully realize the figure in tactile ways. The course is not meant to explore anatomy, preferring to identify the movement capacity of each of the great fundamental, archetypical solids of the human body.

The examination of depth in the figure occurs momentarily within its large, simple masses and their corresponding bone-derived geometry. Three-dimensional gesture studies are meant to capture the emotion and rhythm that embody physical expression on a large scale. Sculpting this helps to define the weight of the forms and their interactions, thereby supporting both the internal dynamics of giant trapezoids and how to animate the human figure with these tools. Separate sections of the body are also studied to understand smaller forms fit together and flow, as students return to working on the full figure afterward.

With available time, the class concentrates on the head and neck as a three-dimensional, rhythmic phenomenon. The head, its volumes, planes, and organic forms, prioritizing the presiding masses over the minor forms, are studied. Students learn to activate the portrait through its gesture, facial expressions, and the impact of using simplified constructions before increasing in complexity of the gesture. Prerequisites: 110FG, 102FG, 120CT, 103FG, 150FG, 121CT, 170SLFG

230 FG (Intermediate Level Course)

Course Title: Closed Grisaille 1

5.0 Credit Hours, 6.0 Hours/Week 192.0 Hours/Term Meeting Pattern: 2 Days/Week 9 am-4:30 pm 16 Weeks

Course Description: This course will address the principles that are essential to transforming abstract shapes into form and creating a sense of light on the figure. The student will focus on developing the ability to make accurate value calibrations. The focus will be on structure, anatomy, proportion, light direction, edge conditions, and abstract movements through the figure and composition. These concepts will be executed through an application of semi-opaque and opaque paint in the light and shadow areas of the figure. This will also enable the student to develop painting skills such as scumbling and texture. Control of the medium is a priority and essential to achieving required goals. Prerequisites: 110FG, 102FG, 120CT, 103FG, 150FG, 121CT, 170SLFG

243SL (Intermediate Level Course)

Course Title: Color Study: Still Life

2.5 Credit Hours, 6.0 Hours/Week 96.0 Hours/Term Meeting Pattern: 1 Day/Week 9 am-4:30 pm 16 Weeks

Course Description: The focus of this course is to study the immediate impact of light on simple, basic shapes, and to understand color relationships. Students explore simple relationships of color with still-life objects and analyze their work using a universal vocabulary of color comparison and theory. Subsequent stages of color adjustment and refinement of color shapes attune the students to accurately depict the shock of the light on the form. The course addresses the fundamental stages of color study to help students improve their color perception and understanding. Once they can calibrate fundamental color relationships, they start breaking down these larger relationships into smaller ones.

The course explores the concepts, purpose, and process of color study in depth. Students develop an understanding of the principles and practice of painting the effect of light as opposed to painting the local color of an object and become familiar with the paint colors of the Studio Incamminati palette, their properties, and how to mix colors. Students paint still-life objects under various light conditions, including artificial lights of various colors including indoor or outdoor settings. These light conditions provide a deeper understanding of the effect of the light source on the color of all subject matter. Prerequisites: 110FG, 102FG, 120CT, 103FG, 150FG, 121CT, 170SLFG

Level Three/Third-year students

320SC (Advanced Level Course)

Course Title: Figure Écorché: Myology, Morphology

2.5 Credit Hours, 6.0 Hours/Week 96.0 Hours/Term Meeting Pattern: 1 Day/Week 9 am-4:30 pm 16 Weeks

Course Description: This course on modeling the human figure in clay continues a multi-semester endeavor focused on Écorché, a French word meaning "flayed figure". In this course Level, 3 students are taught Myology, the study of muscles, and Morphology, and the study of superficial forms which rest closer to the body's surface than musculature. Students learn to use Myology and Morphology to decode the mystifying effect of flesh and fat tissues on form-making.

Using the same 36", roughly half-life-sized armature from the previous semester, students build muscular structures from the deep to the superficial. While learning the attachments and functionality of muscles, students sculpt progressively outward. In this way, they experience the influences of the underlying forms as muscles layer. This connects them to Osteology, which underpins all forms. Muscles are studied for contraction, leverage, and idealism, and are examined in their characteristic form sense. Students continue to utilize Artistic Anatomy, by Dr. Paul Richer, a 19th-century text on the aesthetics of anatomy.

Female and Male Morphology, art historical and ideal concepts reconcile surface forms with deeper anatomy. Because one sees what one knows, this class along with the previous one awakens a large visual dictionary of the forms of the human body. Learning outcomes involve a deeper, more diagrammatic, and more profound understanding of the human organism.

Prerequisites: 110FG, 102FG, 120CT, 103FG, 150FG, 121CT, 170SLFG, 200FG, 220SC, 230FG, 243SL, 244SLFG, 230SL, 270FG, 290SC

302 SL (Advanced Level Course)

Course Title: Refinement: Still Life 1

2.5 Credit Hours, 6.0 Hours/Week 96.0 Hours/Term Meeting Pattern: 1 Day/Week 9 am-4:30 pm 16 Weeks

Course Description: The goal of Refinement: Still Life 1 is to provide students with the opportunity to elaborate on techniques for creating compelling compositions. Students explore more personal strategies and procedures, developing still life paintings well beyond the block in or color study phase and into a more highly finished state. This course focuses on design as well as finding ways to create depth in paintings through value control and the use of relative edges. This enables students to build engaging imagery with more attention on how to forge a painting narrative.

Prerequisites: 110FG, 102FG, 120CT, 103FG, 150FG, 121CT, 170SLFG, 200FG, 220SC, 230FG, 243SL, 244SLFG, 230SL, 270FG, 290SC

310 FG (Advanced Level Course)

Course Title: The Portrait 1: Duotone into Color

2.5 Credit Hours, 6.0 Hours/Week 96.0 Hours/Term Meeting Pattern: 1 Day/Week 9 am-4:30 pm 16 Weeks

Course Description: This course focuses on the portrait in artificial light and focuses on gaining proficiency with the beginning and middle stages of painting construction. The course begins with Bargue and Cast drawing exercises to sharpen the perception of abstract angle relationships and familiarize students with the proportions and structure of the head. Students move from this to the live model, with gradually lengthening poses which range from one-hour to one or two-day set ups. In these exercises, students focus on gestural, expressive starts and establish proportional relationships in the block in stage. Afterward, a more complex procedure is launched, involving the use of structure, anatomy and modifying the grisaille into a flesh-colored form vehicle. Form painting is the basis constitutes the long pose strategy, integrating color development as skill level increases.

Prerequisites: 110FG, 102FG, 120CT, 103FG, 150FG, 121CT, 170SLFG, 200FG, 220SC, 230FG, 243SL, 244SLFG, 230SL, 270FG, 290SC

321 FG (Advanced Level Course)

Course Title: Elements of Figure Painting 1

2.5 Credit Hours, 6.0 Hours/Week 96.0 Hours/Term Meeting Pattern: 1 Day/Week 9 am-4:30 pm 16 Weeks

Course Description: Course description: Elements of Figure Painting 1 introduces students to strategic thinking within the art of painting the human figure. The course emphasizes problem-solving, structural believability of human form and the calibration of a figure in an environment. The lessons are built upon the vital visual disciplines of the first two Levels of the Advanced Fine Arts Program: gesture drawing, drawing in graphite, open grisaille, and closed grisaille. Separate exercises targeting these independent disciplines may be revisited, as needed, to affirm student aptitude.

Prerequisites: 110FG, 102FG, 120CT, 103FG, 150FG, 121CT, 170SLFG, 200FG, 220SC, 230FG, 243SL, 244SLFG, 230SL, 270FG, 290SC

322 FG (Advanced Level Course)

Course Title: Figure Painting: Controlled Palette

2.5 Credit Hours, 6.0 Hours/Week 96.0 Hours/Term Meeting Pattern: 1 Day/Week 9 am-4:30 pm 16 Weeks

Course Description: This course is designed to guide students through the opening stages of full-color painting and provide them with a strong foundation for long-pose figure painting from life. The course presents a format of study that develops from painting the figure in duotone to controlled palette painting in oil. Students concentrate on concepts of structure, form building, planar thinking, and anatomy. Paint handling with a limited palette using light, temperature, and spatial composition is addressed in long poses, which are adjusted to meet the needs of the class.

Prerequisites: 110FG, 102FG, 120CT, 103FG, 150FG, 121CT, 170SLFG, 200FG, 220SC, 230FG, 243SL, 244SLFG, 230SL, 270FG, 290SC

Level Four/Fourth-year students

400 FG (Advanced Level Course)

Course Title: The Portrait 3: Long Pose

2.5 Credit Hours, 6.0 Hours/Week 96.0 Hours/Term Meeting Pattern: 1 Day/Week 9 am-4:30 pm 16 Weeks

Course Description: The purpose of this course to develop an ability with portrait painting in natural light. Beginning most sessions with drawing exercises to promote strong starts in natural light, students work from lithographs by noted 19th century artist Charles Bargue or practice with plaster casts before painting live models under natural light conditions. Painting with grisaille and Duotone (flesh tones), students learn and practice short poses from direct observation in order to achieve a greater accuracy of angles, shapes, and basic value relationships. Students build

upon this with flesh tone modeling (Duo tone) in order to further describe light on the surface of the flesh. Students expand the color palette as poses lengthen, cultivating strategies for finishing, toward the end of the semester. Demonstrations encourage the creation of a system of building the infrastructure of the head, going from the simple to the complex. Proficiency with essential relationships of compositional and formal construction on the oil portrait enables students to investigate more intricate color passages and edges.

Prerequisites: 110FG, 102FG, 120CT, 103FG, 150FG, 121CT, 170SLFG, 200FG, 220SC, 230FG, 243SL, 244SLFG, 230SL, 270FG, 290SC, 310FG, 320SC, 302SL, 321FG, 322FG, 303SL, 330FG, 331FG, 332FG, 390SC

402FG (Advanced Level Course)

Course Title: Figure Drawing: Long Pose 1

2.5 Credit Hours, 6.0 Hours/Week 96.0 Hours/Term Meeting Pattern: 1 Day/Week 9 am-4:30 pm 16 Weeks

Course Description: This class encourages students to expand their aptitude for figure construction and its influence on surface morphology through long pose drawing. Students employ form, light, and tonality while acknowledging that these are, by this time, components of a larger aesthetic endeavor for creating realist work with distinctiveness. The drawing media expands in this course to include more atypical techniques, which may originate from or be inspired by master drawings. Students reconcile the nuanced lighting on the figure's edges, weight, folds, and environment while considering the implications of pose variations on asserting a narrative in a drawing. Prerequisites: 110FG, 102FG, 120CT, 103FG, 150FG, 121CT, 170SLFG, 200FG, 220SC, 230FG, 243SL, 244SLFG, 230SL, 270FG, 290SC, 310FG, 320SC, 302SL, 321FG, 322FG, 303SL, 330FG, 331FG, 332FG, 390SC

410 FG (Advanced Level Course)

Course Title: Figure Painting 3: Long Pose

5.0 Credit Hours, 6.0 Hours/Week 192.0 Hours/Term Meeting Pattern: 2 Days/Week 9 am-4:30 pm 16 Weeks

Course Description: This course is designed for Level 4 students to develop figure paintings over several weeks. Guidance and critiques focus upon specific principles, and issues of strategy, and are designed to address the specific needs of each student. This class will provide opportunities for the personal growth and development of each painter's artistic identity. Level four artists participate in setting the model poses, dioramas, or set-ups.

The continuing growth of each advanced-level Studio Incamminati student needs to be able to identify weaknesses in their work and create a plan of study to overcome these weaknesses. This capacity for self-critique and the resulting intellectual discourse plays a significant part in artistic development during this semester.

Prerequisites: 110FG, 102FG, 120CT, 103FG, 150FG, 121CT, 170SLFG, 200FG, 220SC, 230FG, 243SL, 244SLFG, 230SL, 270FG, 290SC, 310FG, 320SC, 302SL, 321FG, 322FG, 303SL, 330FG, 331FG, 332FG, 390SC

404 SL (Advanced Level Course)

Refinement: Still Life 3

2.5 Credit Hours, 6.0 Hours/Week 96.0 Hours/Term Meeting Pattern: 1 Day/Week 9 am-4:30 pm 16 Weeks

Course Description: The goal of Refinement: Still Life 3 is to build upon the principles of Refinement: Still Life 2. Students apply the intellectual framework in a manner which provides promotes an understanding of what it means to actually resolve a painting. Students explore personal creative strategies and procedures, using extended still life paintings to develop a more advanced awareness of strategic painting. Imagery is developed which pushes well beyond the initial phase of painting while preserving the strengths of the earlier stages. This provides a more comprehensive awareness of how the visual disciplines within the Advanced Fine Arts program relate and complement one another. Prerequisites: 110FG, 102FG, 120CT, 103FG, 150FG, 121CT, 170SLFG, 200FG, 220SC, 230FG, 243SL, 244SLFG, 230SL, 270FG, 290SC, 310FG, 320SC, 302SL, 321FG, 322FG, 303SL, 330FG, 331FG, 332FG, 390SC

SPRING SEMESTER COURSES

Level One/First-year students

103 FG (Introductory Level Course)

Course Title: Structural Shape in Graphite 2: Anatomical Influences

2.5 Credit Hours, 6.0 Hours/Week 96.0 Hours/Term Meeting Pattern: 1 Day/Week 9 am-4:30 pm 16 Weeks

Course Description: This is the second in a two-part series of courses that support the practice of figure drawing through examining the three-dimensional forms unique to the human body. In part one, students learned to use boney anatomical landmarks to work with the figure as a three-dimensional form. In part two, students examine the major masses of the human body with more emphasis on myology and arthrology. By focusing on a more comprehensive variety of structural “signals” evident in the optical shapes common to all human bodies, students learn to discern various interconnected networks of bone, muscle, and tendon in figure drawing. Their capacity with anatomical influences in figure drawing is expanded. Students hone their abilities with shape and tonal drawing to more ably navigate the challenges of figure drawing, which include gesture, proportion, perspective, composition, and craftsmanship.

Prerequisites: 110FG, 102FG, 120C

150 FG (Introductory Level Course)

Course Title: Figure Drawing: Charcoal 2: Shape & Construction

5.0 Credit Hours, 6.0 Hours/Week 192.0 Hours/Term Meeting Pattern: 2 Days/Week 9 am-4:30 pm 16 Weeks

Course Description: This course in figure drawing builds upon the foundational skills taught in the first semester. Lessons continue to focus on depicting the figure’s gesture: establishing characteristics observed as vital to communicate the energy, feeling, and strength of each pose, through distinct light and shadow masses. Students gain increased familiarity with charcoal as a medium, furthering their ability to build upon the pose’s linear abstraction on toned paper. By blocking in dark shapes and wiping out light shapes with greater precision, students transition more naturally into painting. Students continue to draw in an immersive environment, with short poses demanding decisive gestural statements in charcoal. Poses gradually increase in length throughout the semester and shift into longer settings, including all-day poses. These exercises further evaluate a student’s comprehension of the first marks.

Focusing on gesture, proportion, structural anatomy, and abstract shapes of light and shadow, the student will learn to successfully achieve the following goals:

- Execute fluid and more sophisticated gestural starts than those executed in the fall semester – starts that continue to forge linear marks to support solid block-ins
- Identify and abstract from nature, breaking into smaller, more nuanced shapes, placing the figure in an environment
- Build upon the foundational exercises of gesture, abstraction of light/shadow shapes, basic proportion, and structural anatomy through more challenging poses
- Become more enabled to move drawings into an understanding of the fall-off of light and a basic value hierarchy

These concepts will be executed through an application of charcoal on toned paper. Vine charcoal is ideal in that it acts much like oil paint as one can move it around on the paper with freedom. Control of the medium is a priority and essential to achieving the required goals. Other required tools are viva paper towels, a chamois, drawing stumps, a dry, unused paintbrush, and a kneaded eraser.

Prerequisites: 110FG, 102FG, 120CT

121CT (Introductory Level Course)

Course Title: The Cast in Graphite 2: Structural Elements

2.5 Credit Hours, 6.0 Hours/Week 96.0 Hours/Term Meeting Pattern: 1 Day/Week 9 am-4:30 pm 16 Weeks

Course Description: Working with Studio Incamminati's plaster cast collection, students of this course will continue to build a portfolio of graphite cast drawings that speak to a considered and compelling "Start", as well as a refined sensibility of structural form. Building on their success in previous courses, students will develop improved starting strategies to both better react to their observed subject matter, and to develop measured anticipation of the continued development of an artwork. Strong emphasis will be placed on navigating structural elements that support evolving conceptions of a form's unique architecture. Students also learn to factor perspectival concerns into visual phenomena, reflecting depiction strategies, as well as to prioritize the practical inclusion of an enclosed form's presence into linear construction.

Prerequisites: 110FG, 102FG, 120CT

170 SLFG (Introductory Level Course)

Course Title: Charcoal Still Life & Intro to Painting: Open Grisaille

2.5 Credit Hours, 6.0 Hours/Week 96.0 Hours/Term Meeting Pattern: 1 Day/Week 9 am-4:30 pm 16 Weeks

Course Description: The first part of this course strengthens the Level 1 student's foundational appreciation for drawing essential relationships of shape, proportion and value fields within the condition of light bathing stationary subject matter. The painterly media of charcoal contributes a material significance to this course, as students strive to draw fluidly, in mass, identifying a process that is particularly suited for training painters.

The course begins with shorter exercises, as detail-oriented seeing emerges in still life drawing after students learn to control the order of the masses.

The second part of this course introduces students to working in oil paint, specifically with a technique called Open Grisaille. Students use a warm/cool tonal mixture to become familiar with paint as a medium while observing similar principles of drawing learned in charcoal. In short poses, students focus on painting the gesture of the figure by capturing the energetic movements of the pose. Once the poses lengthen, major anatomical landmarks of the figure and their corresponding proportions are also depicted in oil. As poses lengthen, the flat, graphic information is adjusted for accuracy. Later in the semester, students devote more attention to manifesting the form of the human body in oil paint. Prerequisites: 110FG, 102FG, 120CT

Level Two/Second-year students

230 SL (Intermediate Level Course)

Course Title: Still Life: 2-D to 3-D

2.5 Credit Hours, 6.0 Hours/Week 96.0 Hours/Term Meeting Pattern: 1 Day/Week 9 am-4:30 pm 16 Weeks

Course Description: This course introduces students to the use of planar thinking in color painting. By painting objects with very clear surface delineation, such as boxes, students shift their thinking to managing the larger surfaces of color studies, thereby changing them from statements about flat light effects to paintings with a demonstrably carved look. In these exercises, the aim is to analyze and interpret the *form* aspect of "light on form." Students relate colors to one another, pushing the effect of light, and then organize surfaces as bridges to what will later become "rounded" forms when students reach a more advanced level of understanding. The learning outcomes of 2-D to 3-D Still Life must avoid nuance, finish, or rounding form; the exercises created in this course are painted to prove competencies with the large facets of the form. In the long term, the use of facets in color refinement will help students transition into full-color painting. Using a variety of light conditions, students pursue an intelligent methodology for the breakdown of variations within a color mass, into and beyond major planes of color.

Prerequisites: 110FG, 102FG, 120CT, 103FG, 150FG, 121CT, 170SLFG, 200FG, 220SC, 230FG, 243SL

244SLFG (Intermediate Level Course)

Course Title: Color Study: The Figure

2.5 Credit Hours, 6.0 Hours/Week 96.0 Hours/Term Meeting Pattern: 1 Day/Week 9 am-4:30 pm 16 Weeks

Course Description: In this course, students begin the study of painting the effect of light on the human form and its surroundings. They develop a keen understanding of how color relationships work. With a series of short studies, students organize the masses of the head and/or figure into simple, abstract color-driven shapes, called masses. The studies of these masses explore principles of relative effects, of light on the figure, as opposed to painting the local color. Students gain experience with the paint colors of the Studio Incamminati palette, their properties, and how to mix colors in the context of a “flesh tone.” Proficiency with painting the head & figure involves a student’s ability to maintain the fidelity of the key as the color exercise evolves. Students learn how to use brushes and palette knives as painter’s tools. The semester begins with short color studies, ranging in length, focused on pigment experimentation and the development of accurate and determinate light keys. Students also begin to contemplate a series of governing surfaces, called planes. Once students become proficient at this stage, they further develop the planes on the figure and maintain color relationships throughout the entire composition.

Prerequisites: 110FG, 102FG, 120CT, 103FG, 150FG, 121CT, 170SLFG, 200FG, 220SC, 230FG, 243SL

270 FG (Intermediate Level Course)

Course Title: Closed Grisaille 2

5.0 Credit Hours, 6.0 Hours/Week 192.0 Hours/Term Meeting Pattern: 2 Days/Week 9 am-4:30 pm 16 Weeks

Course Description: This course addresses the principles essential to transforming abstract shapes into form and creating a sense of light on the figure. The student depicts a full range of values and develops the ability to make accurate value calibrations. An understanding of the full value range allows students to capture the effect of light on form. The course's focus is on structure, anatomy, proportion, light direction, edge conditions, and abstract movements found throughout the figure and composition. These concepts are executed through the application of semi-opaque and opaque paint in the light and shadow areas of the figure. Students develop painting skills through practical training, informed by instructor demonstrations. Control of the medium is a priority and essential to achieving the required goals.

Prerequisites: 110FG, 102FG, 120CT, 103FG, 150FG, 121CT, 170SLFG, 200FG, 220SC, 230FG, 243SL

290 SC (Intermediate Level Course)

Course Title: Figure Écorché: Osteology, Arthrology

2.5 Credit Hours, 6.0 Hours/Week 96.0 Hours/Term Meeting Pattern: 1 Day/Week 9 am-4:30 pm 16 Weeks

Course Description: This course on modeling the human figure in clay launches a multi-semester endeavor focused on Écorché, a French word meaning “flayed figure”. Level 2 students learn to conceive of the critical anatomical forms of the human body by building a reverse dissection at an approximately half-life-sized scale. Osteology, or bone structure, initiates the sculpture, and Arthrology, the study of the joints, adds important information about how bones articulate with one another. The study of Osteology as the element of greatest importance imparts proportional rationality and surprisingly lifelike and organic quality to the human form. As the veritable key of the entire human figure, Osteology resoundingly impacts musculature.

The joint-driven study of Arthrology provides students with the bones of the body, a functional range of movement, as well as a shifting manner of interconnection, depending upon the model’s pose. Throughout the course, students use the seminal, classic text *Artistic Anatomy*, by Dr. Paul Richer, a 19th-century book that offers valuable information about the aesthetics of anatomical forms through the quality of its illustrations, even as it promotes logic and science of anatomy.

Prerequisites: 110FG, 102FG, 120CT, 103FG, 150FG, 121CT, 170SLFG, 200FG, 220SC, 230FG, 243SL

Level Three/Third-year students

303 SL (Advanced Level Course)

Course Title: Refinement: Still Life 2

2.5 Credit Hours, 6.0 Hours/Week 96.0 Hours/Term Meeting Pattern: 1 Day/Week 9 am-4:30 pm 16 Weeks

Course Description: The goal of Refinement: Still Life 2 is to expand on the creative and conceptual tools explored in Refinement: Still Life 1. These include the use of composition, a more advanced understanding of color values, and edge modulations in representational painting. Students continue developing more personal strategies, creating paintings that push well beyond the block in or color study phase and into a more highly finished state. This course reiterates the use of design and the employment of depth indicators to create imagery with narrative interest.

Students apply these tools to a longer painting, leading to a greater aptitude for resolving an image.

Prerequisites: 110FG, 102FG, 120CT, 103FG, 150FG, 121CT, 170SLFG, 200FG, 220SC, 230FG, 243SL, 244SLFG, 230SL, 270FG, 290SC, 310FG, 320SC, 302SL, 321FG, 322FG

330 FG (Advanced Level Course)

Course Title: The Portrait: Duotone into Full Color

2.5 Credit Hours, 6.0 Hours/Week 96.0 Hours/Term Meeting Pattern: 1 Day/Week 9 am-4:30 pm 16 Weeks

Course Description: This course is designed as a continuation of the first semester of level three portrait painting. Students strengthen their portrait work in oil on poses that range from three to four days. Painting from artificial light, students practice the more complex technique of modified warm/cool grisaille called Duotone, involved controlled opacity/transparency. As the semester progresses, they begin incorporating the full-color palette, producing more fully developed paintings by integrating additional color mixtures. Instruction emphasizes topics relevant to the middle stages of the painting process, including paint handling on wet into wet oil procedure as well as layered work. Students continue to refine proportion, value, color, edges, textures and the fundamental anatomy of the head. As students gain proficiency in the beginning and middle stages of the painting process, they are better prepared for level four assignments, which involve even longer poses. Repetitive practice strengthens the student's ability to paint the head and comfortably transition from duotone to full-color studies. Refinement and finishing methods are explored during this semester as poses lengthen and proficiency develops.

Prerequisites: 110FG, 102FG, 120CT, 103FG, 150FG, 121CT, 170SLFG, 200FG, 220SC, 230FG, 243SL, 244SLFG, 230SL, 270FG, 290SC, 310FG, 320SC, 302SL, 321FG, 322FG

331 FG (Advanced Level Course)

Course Title: Elements of Figure Painting 2

2.5 Credit Hours, 6.0 Hours/Week 96.0 Hours/Term Meeting Pattern: 1 Day/Week 9 am-4:30 pm 16 Weeks

Course Description: Course description: Elements of Figure Painting 2 builds upon Elements of Figure Painting 1 by challenging students to demonstrate the skill sets they have acquired thus far in their studies to create paintings that reflect both a mature technical ability and personal aesthetic. Students learn to better see and explore the visual phenomena of the figure in an environment through paint handling, form building in the color, atmosphere, and spatial composition. Preliminary studies and completed paintings. Instructional strategies in this course include demonstrations, Art History and/or Anatomy discussion, color theory or practical application, master image presentations, and critiques.

Prerequisites: 110FG, 102FG, 120CT, 103FG, 150FG, 121CT, 170SLFG, 200FG, 220SC, 230FG, 243SL, 244SLFG, 230SL, 270FG, 290SC, 310FG, 320SC, 302SL, 321FG, 322FG

332 FG (Advanced Level Course)

Course Title: Figure Painting: Full Palette

2.5 Credit Hours, 6.0 Hours/Week 96.0 Hours/Term Meeting Pattern: 1 Day/Week 9 am-4:30 pm 16 Weeks

Course Description: This course focuses on the development of full-color figure painting in an environment. Pose lengths and setups vary in complexity to test a student's initiative and creativity with lighting and textural effects. The set poses may demand value mass studies, black & white painting, or color studies as preliminary exercises for composition, to precede longer paintings. The figure poses are staged with various lighting effects, which require adept paint handling and form building with a limited palette. Full color is then addressed through light temperature and spatial composition.

Prerequisites: 110FG, 102FG, 120CT, 103FG, 150FG, 121CT, 170SLFG, 200FG, 220SC, 230FG, 243SL, 244SLFG, 230SL, 270FG, 290SC, 310FG, 320SC, 302SL, 321FG, 322FG

390 SC (Advanced Level Course)

Course Title: Portrait Écorché and Facial Expression

2.5 Credit Hours, 6.0 Hours/Week 96.0 Hours/Term Meeting Pattern: 1 Day/Week 9 am-4:30 pm 16 Weeks

Course Description: This Level 3 course on modeling the human head, neck, and upper torso in clay centers on head Écorché. Students work within a life-sized scale to gain greater accessibility to form-making. In a manner similar to Figure Écorché, students initially work from the skeleton, upon which they sculpt muscles, cartilage, and, finally, subcutaneous fatty deposits which bring the head and neck up to the surface. The special attention that the head receives relates to its primacy: muscles of the facial region are of special concern as they create the visual language of facial expression. So much of a person is revealed by a face that its forms truly need to be examined in depth, conveying the inner character and emotions of the figure from moment to moment.

Students proceed to animate the face guided by Dr. Paul Ekman's research into the universal nature of facial expression. Students awaken 6 categorical facial expressions on their completed heads and examine how these are created – by which muscle means and the nature of their prevalence on surface morphology. Students also analyze the simultaneous blending of complex facial expressions such as surprise and happiness. This animating device of the face which directs a resounding language of visual communication enables students in a broad array of creative settings. If time permits, the course also devotes special attention to the human hands.

Prerequisites: 110FG, 102FG, 120CT, 103FG, 150FG, 121CT, 170SLFG, 200FG, 220SC, 230FG, 243SL, 244SLFG, 230SL, 270FG, 290SC, 310FG, 320SC, 302SL, 321FG, 322FG

Level Four/Fourth-year students

403FG (Advanced Level Course)

Course Title: Figure Drawing: Long Pose 2

2.5 Credit Hours, 6.0 Hours/Week 96.0 Hours/Term Meeting Pattern: 1 Day/Week 9 am-4:30 pm 16 Weeks

Course Description: This course explores the body in a long pose through varied drawing media, and continues to enable students to find the freedom of individual expression upon the formidable foundation of visual skillsets. Students draw in more subtle, nuanced lighting, depicting the figure through insights into the complexity of surface modeling. This course also engages students in the material characteristics of drawing, through warm/cool lighting agents, such as white chalk. The mixture of media like compressed charcoal and softer graphite, as well as the utilization of paper tone, enable a technique called “stopped modeling.” By concentrating on the confluence of media, close observation, and drawing resolution, narratives in this art form may be forged.

Prerequisites: 110FG, 102FG, 120CT, 103FG, 150FG, 121CT, 170SLFG, 200FG, 220SC, 230FG, 243SL, 244SLFG, 230SL, 270FG, 290SC, 310FG, 320SC, 302SL, 321FG, 322FG, 303SL, 330FG, 331FG, 332FG, 390SC, 400FG, 402FG, 410FG, 404SL

430 FG (Advanced Level Course)

Course Title: The Portrait 4: Long Pose

2.5 Credit Hours, 6.0 Hours/Week 96.0 Hours/Term Meeting Pattern: 1 Day/Week 9 am-4:30 pm 16 Weeks

Course Description: In this course, students have the opportunity to create fully resolved portrait paintings working towards a finish, involving longer poses in natural light, completed over the course of the semester. Students work through extended challenges as they progress through every stage of the portrait painting process from start to finish. Successful portraits completed in this course should be included in student portfolios. The semester is divided into several, multi-day poses which require strategic focus. Lighting plays a major role in the utility of this course, as form nuances in the head are reconciled with a host of additional aesthetic priorities. Students set the poses with the assistance of the instructor.

Prerequisites: 110FG, 102FG, 120CT, 103FG, 150FG, 121CT, 170SLFG, 200FG, 220SC, 230FG, 243SL, 244SLFG, 230SL, 270FG, 290SC, 310FG, 320SC, 302SL, 321FG, 322FG, 303SL, 330FG, 331FG, 332FG, 390SC, 400FG, 402FG, 410FG, 404SL

440 FG (Advanced Level Course)

Course Title: Figure Painting 4: Long Pose

5.0 Credit Hours, 6.0 Hours/Week 192.0 Hours/Term Meeting Pattern: 2 Days/Week 9 am-4:30 pm 16 Weeks

Course Description: This course is designed to further educate students on how to develop longer paintings of the human figure within a pictorial environment. Guidance and critiques focus on the complexity of developing a consistent, personal process, as students continue to manifest the painter’s artistic identity within each exercise. Level four artists are invited to join in on setting the model poses. The self-analysis component of this course is critical for the continued growth of each artist within the Advanced Fine Art Program. The number of figure poses is kept to a minimum so that each may be segmented into the most challenging situation possible. Ample time is spent without instruction so that each student may work on concepts and skills acquired throughout their student experiences.

Prerequisites: 110FG, 102FG, 120CT, 103FG, 150FG, 121CT, 170SLFG, 200FG, 220SC, 230FG, 243SL, 244SLFG, 230SL, 270FG, 290SC, 310FG, 320SC, 302SL, 321FG, 322FG, 303SL, 330FG, 331FG, 332FG, 390SC, 400FG, 402FG, 410FG, 404SL

405 SL (Advanced Level Course)

Refinement: Still Life 4

2.5 Credit Hours, 6.0 Hours/Week 96.0 Hours/Term Meeting Pattern: 1 Day/Week 9 am-4:30 pm 16 Week

Course Description: The goal of Refinement: Still Life 4 is to build upon the principles of Refinement: Still Life 3. Students apply the intellectual framework in a manner which provides promotes an understanding of what it means to actually resolve a painting. Students explore personal creative strategies and procedures to the final phase, executed on extended still life paintings. Students learn to resolve an image in a manner indicative of the style while preserving the strengths of the earlier stages. The longer exercises provide further, practical knowledge, leading to a comprehensive awareness of how the disciplines promoted within the Advanced Fine Arts program culminate into a finished piece.

Prerequisites: 110FG, 102FG, 120CT, 103FG, 150FG, 121CT, 170SLFG, 200FG, 220SC, 230FG, 243SL, 244SLFG, 230SL, 270FG, 290SC, 310FG, 320SC, 302SL, 321FG, 322FG, 303SL, 330FG, 331FG, 332FG, 390SC, 400FG, 402FG, 410FG, 404SL ,170FG & SL, 200FG, 220FG, 230FG, 240SL, 260SL, 270FG, 280FG, 290FG, 310FG, 320FG, 330FG, 340FG, 350SL

ADDITIONAL PROGRAMS

PART-TIME ADVANCED FINE ART PROGRAM

Students' progress through the Advanced Fine Art Program curriculum two, three, or four days per week. Students begin the program by taking one figure course and one still life (two days) or two figure courses and one still life (three days) per semester. Like the full-time program, the Part-Time Advanced Fine Art Program is based on the student's progression from Charcoal Drawing through to Grisaille, Color Studies, and Completed Painting.

FELLOWS PROGRAM

The Fellows Program allows Studio Incamminati students who have completed the Advanced Fine Art Program or the Bachelor of Fine Arts to continue working toward personal artistic and professional goals. Fellows will have access to a private studio space based on availability, are welcome to audit courses as space allows, and are mentored by faculty and the Fellows Chair. This is a one-year program with an option to re-apply annually.

Applicants create a written proposal for a series of paintings and or drawings built upon a theme based on realism or figurative representation. Proposals should be conceptually engaging and purposeful in how ideas are to be developed into formal artworks. Proposals should also include an in-depth description of intent for the series, to be completed within the timeline of a year. Fellowship is designed to culminate in an exhibition that illustrates "emergence" as an artist. Fellows may receive feedback from several visiting critics, ultimately organizing the exhibition of a body of work as a learning experience, a bridge toward professional practice.

PROGRAM APPLICATION AND ADMISSIONS PROCESS

PROGRAM APPLICATION

Studio Incamminati welcomes applications from those who seek to inspire others through their art and teaching. Similarly, we seek students who demonstrate talent and the desire to learn.

The Advanced Fine Art Program and the BFA in Studio Art: Contemporary Realist Art Concentration are highly selective, intensive courses of study. Entrance to these highly competitive programs is primarily based on artistic merit, as determined by a portfolio review and application. Promising candidates are then invited to the studio for an interview. A High School diploma or GED is required.

Early Decision is an option available for applicants with strong qualifications and who have selected Studio Incamminati as their first choice to study. Candidates for Early Decision can apply any time before December 1 for the following academic year. Applicants will receive acceptance notification within 30 days of the interview. If accepted, a deposit of \$500 is required to secure registration.

TRANSFER CREDIT

Transfer credit may be awarded for courses completed at regionally accredited institutions, which are similar in content and of comparable standards to those offered at Studio Incamminati. Course descriptions and/or syllabi may be requested to ensure proper evaluation.

Credits transferred from other institutions become part of the academic record. However, grades will not be recorded on the transcript or used in determining the grade point average.

Applicants are provided a preliminary transfer credit evaluation at the time of admission. The final award of transfer credit and level determination are subject to receipt and verification of official final transcripts and portfolio evaluation by Studio Incamminati. If final transcripts are not received by the advising period of the student's second semester of attendance, pending transfer credit will be removed.

The following criteria must be met for coursework to be evaluated for transfer:

- A **grade of C or better** is required to transfer credits from other institutions. A C- grade **will not** be accepted by Studio Incamminati.
- The course must be **equivalent** to a course offered by Studio Incamminati.
- Coursework must have been **completed in the past 10 years** to be eligible for transfer credit.
- A maximum of 24-semester credits will be accepted for transfer credit.

2022 – 2023 Admissions Schedule

For Spring 2023 Admission

Application Deadline: December 16, 2022

For Fall 2023 Admission

Application deadline: April 28, 2023

Thereafter, applications will be accepted as space allows.

2022 – 2023 Scholarship Schedule

Applications due: April 28, 2023

Decisions mailed to applicants no later than June 16, 2023

For more information and to apply, visit www.studioincamminati.edu/apply

ADMISSIONS PROCESS

1. Prospective students should schedule a visit or attend the annual Open House. Students who cannot visit are encouraged to contact the office at 215-592-7910 before applying so that questions can be answered.
2. Complete the application following the Admissions Schedule and Application Checklist and include a \$25 application fee in the form of a check or credit card online. The application is available at studioincamminati.edu/advanced-fine-art-program/apply or call 215-592-7910.
3. The Admissions Committee reviews the application and promising candidates are invited for an interview. Applicants are notified of admission based on the Admissions Schedule.

Applicants must meet the following requirements to be admitted into the Advanced Fine Art or Bachelor of Fine Art Program:

1. Submit an official high school transcript, diploma, or Recognized Equivalency of a High School Diploma (RED). Students who have graduated from a foreign high school are also required to provide a copy of the diploma. If this is not possible, they must sign a statement indicating they are a graduate of a foreign high school. The high school diploma or transcript requirement is acceptable from a foreign school if it is equivalent to a U.S. high school diploma. Documented proof of completion of secondary education from a foreign country must be officially translated into English and officially certified as the equivalent of high school completion in the United States. We recommend World Education Services, Inc. (WES) wes.org or Educational Credentials Evaluators (ECE) ece.org for this service.
2. Submit proof that they are U.S. Citizens or Permanent Residents.
3. Complete a Confirmation Form with a \$500 registration deposit upon acceptance into the program.
4. Provide a verifiable Social Security Number and valid driver's license, state ID with photo, or valid passport, and complete all admissions paperwork.
5. Have the ability to speak, read and write in English.

STUDENTS WITH DISABILITIES

Studio Incamminati complies with the Americans with Disabilities Act of 1990 and is wheelchair accessible. The facility is equipped with ramp access from the street with access to all studios and offices and has A.D.A. required door handles and a restroom to accommodate students with disabilities.

Applicants interested in attending Studio Incamminati and who require reasonable accommodations should schedule an appointment with the Operations Manager. At this meeting, a discussion will take place to understand the nature of the reported disability and its impact on learning. A discussion will take place on the process of issuing reasonable accommodations and the types of accommodations available. Applicants must present copies of current documentation of a disability at this meeting. Documentation must be provided by a medical expert within the last three years and include:

- A diagnosis of the disability; how the diagnosis was determined (what tests were given and the results); and
- A clinical summary includes an assessment of how the disability will impact the individual in a college environment and what accommodations are recommended.

Upon completion of the initial meeting, a formal request for the accommodation must be submitted in writing to the school. The initial meeting, formal request, and response from the school must take place before the pre-enrollment process. To be eligible for Title IV, HEA funding, students must be able to benefit from reasonable accommodations.

APPLICATION FEES

A \$25 fee is required to process applications. The fee is fully refundable before signing the enrollment agreement and if the student requests cancellation within five calendar days after signing the enrollment agreement if no classes have been attended, lessons completed, or materials used. A request for cancellation that is not made in writing must be confirmed in writing within five additional calendar days.

TUITION – 2022-2023 Academic Year

All Advanced Fine Art Program and BFA students' benefits include virtual key access to studios, discounts on Continuing Education Programs, and complimentary admittance to lectures, demonstrations, and Studio Incamminati weekly Open Studio sessions with live models.

Four program options offer scheduling and payment flexibility:

- Two days per week, 9 a.m.-4:30 p.m.: \$4,125 per semester, \$8,250 per year (2 semesters)
- Three days per week, 9 a.m.-4:30 p.m.: \$5,775 per semester, \$11,550 per year (2 semesters)
- Four days per week, 9 a.m.-4:30 p.m.: \$7,149 per semester, \$14,298 per year (2 semesters)
- Five days per week, 9 a.m.-4:30 p.m.; \$8,250 per semester (Full-Time), \$16,500 per year (2 semesters)

Supplies costs are not included in tuition. An on-site store is available with all needed supplies for students enrolled in the Advanced Fine Art Program. Supply lists are included in course syllabi provided before each semester.

PAYMENT, FEES, REFUNDS

Payment is due 30 days before the first day of class each semester. Payment may be made by Visa, MasterCard, American Express, Discover, check, or money order. A tuition deposit of \$500 is due upon acceptance in the BFA and Advanced Fine Art Programs. This deposit is refundable according to our policy, which is stated below. In addition, an Installment Payment Plan is available for all BFA Advanced Fine Art Program students in good standing at the beginning of the second semester of the first year. For information on the plan, call 215-592-7910 or visit www.studioincamminati.edu/programs/financial-aid

A student may withdraw before the start of classes. The \$500 tuition deposit and other tuition payments are fully refundable up to the first day of class. See the schedule below for tuition refunds once classes have started. The \$25 application fee is fully refundable before the enrollment agreement is signed and if the student requests cancellation within five calendar days after signing the enrollment agreement if no classes have been attended, lessons completed, or materials used. A request for cancellation that is not made in writing must be confirmed in writing within five additional calendar days.

Students who withdraw during the first seven calendar days of the semester will receive a 75% refund of the tuition for the semester. Students who withdraw after the first seven calendar days, but within the first 25% of the semester, will receive a 55% refund of the tuition for the semester. Students who withdraw after 25% but within 50% of the semester will receive a 30% refund of the tuition. Students who withdraw after 50% of the semester will receive no refund.

For students who withdraw without official notification, the withdrawal date will be determined as the day of the last class attended. The date of withdrawal for a student who is on an approved Leave of Absence shall be the last date of attendance before the leave began.

Students enrolled in the payment plan are responsible for any outstanding tuition payments after withdrawing from the program.

RETURN TO TITLE IV

Studio Incamminati's Financial Aid Office is required by federal statute to recalculate federal financial aid eligibility for students who withdraw, drop out, are dismissed, or take a leave of absence before completing 60% of a payment period or term. The federal Title IV financial aid programs must be recalculated in these situations.

If a student leaves the institution before completing 60% of a payment period or term, the financial aid office recalculates eligibility for Title IV funds.

Recalculation is based on the percentage of earned aid using the following Federal Return of Title IV funds formula: Percentage of aid earned = the number of scheduled credits in the payment period divided by the total credits in the payment period as per the school's attendance.

If this percentage is greater than 60%, the student earns 100% of the disbursed Title IV funds or aid that could have been disbursed. If this percentage is 60% or less, then the percentage earned is equal to the calculated value.

Aid to be returned = Aid disbursed minus the aid earned. If a student earned less aid than was disbursed, the institution would be required to return a portion of the funds and the student may be required to return a portion of the funds. All Title IV funds that the institution must return will be made no later than 45 calendar days after the date the school determines that the student withdrew.

When Title IV funds are returned, the student may owe a balance to the institution.

If a student earned more aid than was disbursed to him/her, the institution must send written notification to the student (or parent for PLUS loan funds) to offer a post-withdrawal disbursement for any amount not credited to the student's account no later than 30 calendar days after the date that the school determines that the student withdrew.

The institution is required to make a post-withdrawal disbursement within 45 days of the student's date of determination that they withdrew for grants and 180 days of the student's date of determination that they withdrew for loans.

Refunds are allocated in the following order:

Unsubsidized Federal Stafford Loan

Subsidized Federal Stafford Loan

Federal Parent (PLUS) Loan

Federal Pell Grant

Federal Supplemental Opportunity Grant

FINANCIAL AID

As part of its mission to meet the needs of students, Studio Incamminati strives to make its education as accessible as possible to all talented art students regardless of financial means. Therefore, Studio Incamminati sets its tuition fees well below the level that would make the school self-supporting. The school also provides several options for students who need financial assistance. For information, please contact Tamara Stokes, the Financial Administrator at 215-592-7910 or financialaid@studioincamminati.edu

TYPES OF FINANCIAL AID

The Financial Aid Administrator will take the Cost of Education, deduct the Expected Family Contribution and the remainder is the Financial Need. The Financial Need will determine the financial aid package that students receive. A financial aid package may consist of a combination of different types of aid. There are three basic types of financial aid:

- **Grants** are funds that do not have to be repaid. Federal grants are based on need, as determined by the Free Application for Federal Student Aid (FAFSA). Visit our Federal Student Aid page for more information on the Pell Grants and other financial aid. Grants from Private foundations and other organizations may be based on need and/or merit. Visit our grants and scholarship page at www.studioincamminati.edu/programs/financial-aid
- Scholarships are also awards that do not have to be repaid. Some scholarships may have a need component; however, scholarships generally are merit-based and reward students for academic or artistic excellence, and/or community service.
- Loans are funds that must be repaid, usually after graduation or upon leaving school. Federal student loans have lower interest rates than most commercial loans. A student's first loan requires a master promissory note and entrance counseling before disbursement. Students must complete an exit interview before leaving the school.

STUDIO INCAMMINATI SCHOLARSHIPS

Studio Incamminati offers two \$5,000 and six \$3,000 scholarships annually to current students and those considering enrollment in the Advanced Fine Art Program full-time. Overall criteria for the successful applicant include quality of work, artistic potential, dedication and commitment to becoming an artist, and demonstrated financial need. Scholarship money is applied only to tuition, not for materials, housing, or any other expenses. The Dean of Fine Arts evaluates all applicants and makes award decisions under the advice of the faculty. The decision of the Committee is final.

PENNSYLVANIA HIGHER EDUCATION ASSISTANCE AGENCY GRANT

This grant is awarded by the Pennsylvania Higher Education Assistance Agency (PHEAA). To be eligible for this award, the student must be a Pennsylvania resident pursuing his/her first undergraduate degree. The PHEAA grant is based on the student's financial need as determined by PHEAA from the information submitted on the Free Application for Federal Student Aid (FAFSA). Students from a state other than Pennsylvania should check with the Office of Higher Education in their state to find out if your state offers a state grant that can be used in Pennsylvania. For more information, visit the PHEAA website at www.pheaa.org

FEDERAL STUDENT AID

Federal Pell Grant

The Pell Grant is a need-based award that does not have to be repaid. Pell Grants are awarded only to undergraduate students who have not earned a bachelor's degree. Award amounts and eligibility are determined by a standard calculation (established by the U.S. Congress) based on a student's Free Application for Federal Student Aid (FAFSA). The calculation also produces a student's Expected Family Contribution (EFC). The Student Aid Report (SAR) tells students their EFC and eligibility to receive a Pell grant.

Federal Subsidized Direct Loan (formerly Federal Subsidized Stafford Loan)

The Federal Subsidized Direct Loan is a fixed rate loan for undergraduate students, if eligible. No interest will accrue on the Federal Subsidized Direct Loans and no payments are required of the principal during the entire in-school period, provided that students maintain at least half-time status per semester.

Federal Unsubsidized Direct Loan (formerly Federal Unsubsidized Stafford Loan)

The Federal Unsubsidized Direct Loan is a fixed rate loan for undergraduate students. If students do not qualify for a Federal Subsidized Direct Loan, a Federal Unsubsidized Direct Loan can be issued for the full amount of eligibility or in combination with the Federal Subsidized Direct Loan. Interest may be paid quarterly while in school or capitalized (added to principal each year). Repayment of principal starts six months after students leave school and students have ten years to repay the loan.

Federal Direct Parent PLUS Loan

For dependent students, the Federal Direct Parent PLUS Loan allows parents to borrow money for education. Eligibility for the Federal Direct Parent PLUS Loan is determined by a credit check. To apply for the Parent PLUS Loan, please go to www.studentloans.gov.

SATISFACTORY ACADEMIC PROGRESS (SAP)

Federal regulations require all schools participating in Federal Title IV, HEA Student Financial Aid programs to establish and apply reasonable standards for measuring Satisfactory Academic Progress. These standards apply to all students enrolled in the Advanced Fine Art and BFA programs and are used to measure their satisfactory progress toward graduation. The policy is provided to all students before the first class session and is consistently applied to all students in the program, regardless of the student's participation in the Title IV programs. Evaluations are maintained in students' files.

Studio Incamminati has developed policies to determine the academic standards that students must meet and constructed a means and a schedule of measuring acceptable Quantitative (Pace of Progress) and Qualitative (Grade Point Average) standards. The Quantitative measure ensures students are progressing through their program of study at a minimum Pace that will provide for completion of their program within 150% of the normal timeframe.

SAP standards are established by the faculty in consultation with the Dean of Fine Arts and compliance with Accrediting agency standards and Federal Title IV regulations. Students must maintain SAP according to the following standards to continue enrollment. SAP is measured at the end of each payment period and will be checked before disbursement of aid. The SAP policy for Title IV, HEA students is identical to the school standards for students enrolled in the same educational programs who are not receiving Title IV aid.

Evaluation Periods

Formal evaluations for SAP are conducted at the end of each Term (payment period) as follows: Fall Semester – December. Spring Semester – May. Informal (non-binding) written evaluations are also conducted at the midsemester point: Fall Semester – October. Spring Semester – March. Evaluations determine if students have met the minimum requirements for SAP. The frequency of evaluations ensures that students have continuous knowledge of their progress toward completion.

Because written evaluations are non-binding, they enable students to effectively address inadequacies in learning performance. Students who fall well below the qualitative standards receive a Midterm Academic Warning.

Academic Year Definition

For purposes of federal financial aid, the academic year definition is a minimum of 24 credits and 32 weeks of instructional time.

Quantitative Measure (Pace of Progression) and Maximum Time Frame

Studio Incamminati's SAP policy contains a measure of the Pace of Progression. Students must progress through the Advanced Fine Art Program at a sufficient pace to ensure completion within the maximum timeframe of 150% of the published length of the program, as expressed in attempted credits.

The maximum time for students to complete the Advanced Fine Art Program is as follows:

- Credit Hours in Program: 99 credits (Minimum)
- Maximum Attempted Credit Hours: 148 credits

All students are expected to complete the curriculum ideally within 4 years of enrolled full time. To be considered to have achieved SAP, students are required to earn a minimum of 67% of the credits attempted, cumulatively, at each evaluation point. This will ensure completion of the program within 150% of the normal timeframe. Evaluations are conducted at the end of each payment period to determine if students have met the minimum requirements and these are based on the cumulative credit completion percentage as of the last day of the evaluation period. The Pace of Progression is determined by dividing the cumulative credit hours earned/completed by the cumulative credit hours attempted. At the end of each evaluation period, the school determines if students have maintained at least 67% cumulative Pace of Progression since the beginning of the course. This indicates that, given the same Pace, the student will graduate within the maximum time frame allowed.

If, after the equivalent of 6 years of full-time enrollment (150% of the normal timeframe), any student is still unable to meet SAP or GPA standards, the student's portfolio of work will be reviewed by an ad hoc committee formed of the Level Chairs and the Dean of Fine Arts to determine whether dismissal from the program is merited or whether the student may be allowed to continue under conditions determined by the committee. These conditions may include either a period of probation to be followed by automatic readmission, or, as an alternative, a period of probation to be followed by the possibility of readmission solely at the discretion of the admissions committee on the basis of a new application from the student.

Qualitative Measure

The qualitative measure of progress is based on grade point average. Students must maintain a cumulative grade point average of at least 2.0 at the end of each evaluation point (semester). The Financial Aid Administrator and the Director of Educational Programming monitor qualitative progress.

Academic Warning

Studio Incamminati evaluates student academic performance at the midterm point of each semester. This is done through written midterm evaluations with each instructor. Students who fail to meet either the Quantitative and/or Qualitative measures of SAP by not producing work of sufficient proficiency are identified as "Not Making SAP". Students Not Making SAP receive an Academic Warning from the Dean of Fine Arts for the specific course in which the danger of failure exists. Academic Warnings enable students to effectively address inadequacies in learning performance. Students are urged to take measures, under the guidance of their instructors, to improve academic performance. Students are encouraged to seek clarification from their Faculty, the Operations Director/Chief of Staff, and/or the Dean of Fine Arts. Students who face an Academic Warning are provided with links to the applicable section(s) of the School Catalogue or Policies and Guidelines Handbook, and offered additional consultation with the Dean of Fine Arts.

Financial Aid Warning

Studio Incamminati evaluates SAP at the end of each semester (payment period). Students who fail to meet either the Quantitative and/or Qualitative measures of SAP are considered in a status of "Not Making SAP". Students Not Making SAP will be put on Financial Aid Warning for one semester/payment period. Students who are put on a Financial Aid Warning continue to receive Title IV aid for one semester/payment period after they are placed on Financial Aid Warning status. The status will be conferred automatically without the student appealing the SAP status. Students will be notified in writing of their failure to meet SAP requirements and placement on FA Warning status.

Academic Failure

Students who do not demonstrate improvement at the end of the Academic or Financial Aid Warning period will fail the course, particularly students who fail to maintain a grade of 2.0 or higher. These students will be required to repeat the course in order to earn credit for the academic failure. These students will also be placed on Academic Development Status and have the right to appeal that status. Students review the status of their Title IV, HEA financial aid with the Financial Administrator.

Appeal Process

Students who do not make SAP at the end of the Financial Aid Warning period are considered "Not Making SAP" and lose their Title IV financial aid eligibility. These students will be placed on Academic Development Status and have the right to appeal. Students may have the opportunity to have their Title IV, HEA financial aid

eligibility reinstated by appealing the Not Making SAP/Academic Development Status and being placed on Financial Aid Probation if the appeal is granted.

To appeal, students have three (3) business days after being notified to submit an appeal. The appeal must be in writing and given to the Executive Director, who will meet with the Financial Aid Academic Appeals Committee to decide on the appeal. The basis on which a student may file an appeal is injury or illness; death of a relative; or other special circumstance. Students must provide supporting documents and describe in writing any unusual circumstances that warrant special consideration. Students must provide information as to why they did not make SAP and what has changed that will allow them to make SAP by the next evaluation point.

The Executive Director will provide a decision in writing within five (5) business days.

Financial Aid Probation

If Probation Status is granted, students regain Title IV, HEA eligibility for the next eligible payment period only. Students must be making SAP at the end of the payment period to regain Title IV, HEA funding for the next payment period. Students who regain SAP at the next evaluation period regain full eligibility for Title IV, HEA funding. Students not making SAP continue to be ineligible to receive Title IV funds without the option to appeal.

Reinstatement of Title IV, HEA Aid

Reinstatement of aid is limited to the period under evaluation. Students making SAP by the conclusion of the Financial Aid Warning or Financial Aid Probation period will be removed from said status and will regain eligibility for Title IV, HEA funding.

A former student requesting to be reinstated as an active student should do so in writing. Supportive documentation and/or information concerning any mitigating circumstances should be noted in the request. The requesting former student shall be notified of the Reinstatement Review within five (5) business days following the decision of the Financial Aid Academic Appeals Committee. A returning student always re-enters the program in the same SAP status as when the student left the program.

Course Incompletes, Withdrawals, Repetitions

Students who withdraw and re-enroll will return in the same SAP status as at the time of withdrawal. Course incompletes, repetitions, and non-credit remedial courses do not apply. Therefore, the school does not issue incompletes or offer non-credit remedial courses. All hours attended are considered attempted. Students are not permitted to withdraw from individual subjects. Students withdrawing from school will receive credit for all work completed up to the point of withdrawal.

Official Withdrawal from the School

Students who withdraw from the school must consult with the Executive Director, Dean of Fine Arts, and/or Chief of Staff & Director of Operations and notify them in writing of his/her official last day.

Unofficial Withdrawal from the School

If Studio Incamminati unofficially withdraws a student from the school, the Executive Director, Dean of Fine Arts, and/or Chief of Staff & Director of Operations will record the circumstances and last day in writing and include the information in the student's official file. A student who fails to attend classes for 14 consecutive calendar days will be considered to have unofficially withdrawn from the institution.

STUDIO INCAMMINATI TITLE IV STUDENT LOANS CODE OF CONDUCT

Studio Incamminati disseminates the following information annually to all of the institution's officers, and employees: the institution's officers and employees may not receive directly or indirectly, points, premiums, payments, stock or other securities, prizes, travel, entertainment expenses, tuition payment or reimbursement, the provision of information technology equipment at below market value, additional financial aid funds or any other inducement from a guaranty agency or eligible lender in payment for securing applicants for loans.

The institution or its employees may not provide names and addresses and/or e-mail addresses of students or prospective students or parents to eligible lenders or guaranty agencies to conduct unsolicited mailings, by either postal or electronic means, of Title IV student loan applications.

Studio Incamminati will not allow any employee of the guaranty agency or eligible lender to perform any school-required function with the possible exception of exit counseling. The institution will not permit guaranty agencies to conduct fraudulent or misleading advertising concerning loan availability, terms, or conditions.

Studio Incamminati will not permit employees to enter into a consulting arrangement or another contract with an eligible lender. In addition, Studio Incamminati will not permit an employee working in the student financial aid office to serve on an advisory board for an eligible lender.

VETERANS BENEFITS

In appreciation of those who have served our country, Studio Incamminati is now approved to accept students wishing to use their Veterans Education Benefits. Students entitled to Veterans Education Benefits may register for the Advanced Fine Art Program. The Department of Veterans Affairs determines the eligibility of educational benefits to which students are entitled. The Department of Veteran Affairs administers a variety of education benefit programs:

- Post 9/11 GI Bill (Chapter 33) provides financial support for education and housing to individuals with at least 90 days of aggregate service on or after Sept. 11, 2001, or individuals discharged with a service-connected disability after 30 days. You must have received an honorable discharge to be eligible for the Post 9/11 GI Bill.
- Montgomery GI Bill - Active Duty (Chapter 30)
- Montgomery GI Bill - Selected Reserve (Chapter 1606)
- Reserve Educational Assistance Program (Chapter 1607)
- Survivors' and Dependents' Educational Assistance Program (Chapter 35)
- Vocational Rehabilitation and Employment (Chapter 31)

Any transfer of the Post 9/11 GI Bill to a family member must be done through The Department of Defense. For more information: www.defense.gov/home/features/2009/0409_gibill/

Any individual who is entitled to educational assistance under chapter 31, Vocational Rehabilitation and Employment, or chapter 33 Post-9/11 GI Bill benefits can attend or participate in the course of education during the period beginning on the date on which the individual provides to the educational institution a certificate of eligibility for entitlement to educational assistance under chapter 31 or 33 (a “certificate of eligibility” can also include a “Statement of Benefits” obtained from the Department of Veteran’s Affairs (VA) website e-Benefits or a VAF 28-1905 form for chapter 31 authorization purposes) and ending on the earlier of the following dates:

1. The date on which payment from VA is made to the institution.

2. 90 days after the date the institution certified tuition and fees following the receipt of the certificate of eligibility.

Our institution can ensure that any individual under chapter 31 or 33 will not receive a penalty, including the assessment of late fees, the denial of access to classes, libraries, or other institutional facilities, or the requirement that a covered individual borrows additional funds, on any covered individual because of the individual's inability to meet his or her financial obligation to Studio Incamminati due to the delayed disbursement funding from the VA.

How to Apply for Benefits and Financial Aid

1. Determine which benefit is best for you: Use the GI Bill Road Map for Success at www.gibill.va.gov/apply-for-benefits/road-map/ or call the VA at 1-888-GI BILL-1 (1-888-442-4551).
2. Complete the Veterans Online Application at www.gibill.va.gov/apply-for-benefits/application to apply for your benefits.
3. Contact Tamara Stokes, Studio Incamminati Certifying Official at 215-592-7910 or financialaid@studioincamminati.edu.
4. If you have any questions regarding the application for your benefits, remaining entitlement, or any other general benefits questions, please contact the Veteran's Affairs Office of the Philadelphia Education Department at 1-888-GI-BILL-1 (1-888-442-4551) or visit www.gibill.va.gov.

GI Bill® is a registered trademark of the U.S. Department of Veterans Affairs.

GRANTS AND SCHOLARSHIPS RESOURCES

Financial support may be available from several sources. Visit studioincamminati.edu/programs/financial-aid for a list of resource links.

FINANCIAL AID CONTACT INFORMATION

Students are encouraged to contact Tamara Stokes, Financial Administrator with any questions or concerns at tstokes@studioincamminati.edu or 215-592-7910.

Mailing Address:

Studio Incamminati
Financial Aid Office
Studio Incamminati
1901 S. 9th Street
Bok 7th Floor
Philadelphia, PA 19148

Monday – Friday, 9 a.m. – 5 p.m.

The following important Federal Student Aid information is located at www.studioincamminati.edu/programs/financial-aid:

- Determination of Financial Need
- Applying for Financial Aid
- Cost of Education
- Processing Loans
- Important Financial Aid Policies

- Consumer Information

INTERNATIONAL STUDENTS

Studio Incamminati welcomes international students. Our mission to produce highly skilled artists who can call upon their abilities and whose art and teaching inspire others is especially applicable to student artists from around the world. Studio Incamminati already has enrolled students from five continents in the Advanced Fine Art Program and workshops.

Studio Incamminati is authorized to accept non-immigrant students and is part of the Student and Exchange Visitor Information System (SEVIS), a networked computer system in the United States that tracks information on non-immigrant international students and scholars attending school in the United States.

For information about applying as an international student, contact Tamara Stokes, Financial Administrator, at tstokes@studioincamminati.edu

The following are helpful websites on visa requirements:

www.educationusa.state.gov

and www.ice.gov/sevis

1. Complete the application and follow the admissions requirements and schedule as outlined in the Apply section of www.Studioincamminati.edu
2. International students whose native language is not English are required to submit an official score on the Test of English Language (TOEFL). Studio Incamminati suggests a TOEFL internet score of 80. However, all applicant credentials and information submitted in the application process are considered. Information on TOEFL is at www.ets.org/toefl. Studio Incamminati's school code is 4170.
3. Studio Incamminati's Admissions Committee reviews the application and promising candidates are invited for a phone interview. Applicants are notified of admission based on the Admissions Schedule.\

STUDENT VISAS

Accepted international students are provided with an I-20 Form to apply for the F-1 visa at their local U.S. embassy or consulate. International students must provide evidence of the ability to pay full tuition and living expenses for the first school year before a U.S. visa can be issued.

SCHOLARSHIPS

Partial scholarships are available. For information and application instructions, go to www.studioincamminati.edu/programs/financial-aid

ATTENDANCE/WITHDRAWALS/TERMINATION

Full participation is expected of all Studio Incamminati students and is necessary to fully benefit from and succeed in the SP's Advanced Fine Art Program. *All students are expected to attend classes regularly and promptly and for the full duration of the scheduled class time.* For regular semester classes students are allowed up to 4 absences (excused or unexcused) per semester with the caveat that all required work that has been missed due to absence must be made up before the end of the term.

Excessive absences will result in failure or a lowering of grade for the class. After 4 absences (one-quarter of the

semester) students will automatically fail the course and will need to repeat the course the following year. Students who miss more than 4 class sessions will be asked to withdraw from the course and receive a grade of W for the course. Excused or unexcused, it is the student's responsibility to communicate with instructors about missing class and to arrange for making up any missed assignments. In the case of medical or extenuating circumstances that may prevent a student from attending class for an extended period, the student should notify the Administration (the Dean and/or the Chief of Staff/Director of Operations).

LEAVE OF ABSENCE

Leaves of Absence for students in good standing must be mutually agreed upon by administration, faculty, and student.

MAKEUP CLASSES

Students who miss required class time must consult with their instructors on an action plan to make up the missed work to meet class requirements. Instructors will determine the work to be made up.

POLICIES AND GUIDELINES

In our continuing efforts to provide a clear understanding of studio practices and protocol, the Policies and Guidelines document is available at www.studioincamminati.edu/advanced-fine-art-program/policies-guidelines

NON-DISCRIMINATION POLICY

Studio Incamminati does not discriminate based on race, color, sex, age, religion, national origin, or disability in any admissions, education program, activities, or employment practices. This policy is under State and Federal laws, including Title IX of the Education Amendments of 1972, Section 504 of the Rehabilitation Act of 1973, and the Americans with Disabilities Act of 1990.

FACULTY / STAFF AND STUDENT RELATIONSHIP POLICY

Introduction

Studio Incamminati is committed to providing all community members a safe, equitable, and hospitable academic and work environment.

Sexual, romantic, or economic relationships between Incamminati students and staff/faculty in unequal positions of power or authority can undermine this commitment and raise significant legal, administrative, and ethical risks. For purposes hereof, an "economic" relationship includes any of the following: landlord-tenant, employer-employee, lender-borrower, and creditor-debtor.

There are many ways problems can arise when Incamminati students and staff/faculty in unequal positions of power engage in a sexual, romantic or economic relationship. When one person can grade, advance, promote, recommend, or otherwise influence the employment or academic status of the other, there is the possibility that what appears to be a consensual relationship is not so. Some recipients of sexual advances may fear that refusal will result in loss of employment or academic benefit and thus enter into such a relationship even though it is in fact unwelcome. Such situations may constitute sexual harassment, which is illegal.

The person in the position of greater authority who may desire a sexual, romantic, or economic relationship also has strong reasons to avoid it since what seems initially consensual turns out to be unwelcome or coercive from the perspective of the participant with less power. The fact that a relationship was initially consensual or that the person with greater power genuinely thought it was consensual does not insulate that person from a sexual or other

harassment grievance or lawsuit.

Even when such a relationship is genuinely consensual (and therefore does not constitute unlawful harassment or conduct), the relationship can cause problems for both parties and harm the academic and work environment at Incamminati. There is the appearance and often the reality of a conflict of interest on the part of both parties to the relationship, and the relationship could lead to damaging claims or concerns of favoritism or exploitation.

Accordingly, Incamminati has established this Policy to protect the members of its community and the integrity of its academic and work environment from the conflicts of interest and disruptions that can arise from consensual sexual, romantic, or economic relationships involving Incamminati students and staff/faculty in unequal positions of power or authority.

Policy

No faculty, fellow or staff member shall enter into a sexual, romantic or economic relationship with a current student. Conversely, no faculty or staff member shall exercise direct authority over a student with whom the faculty or staff member previously had a sexual, romantic or economic relationship.

Additionally, no student serving in a teaching or evaluative role for a specific course (e.g., as a teaching assistant or teaching associate) shall enter into a sexual, romantic, or economic relationship with any student enrolled in that course. Conversely, no student serving in a teaching or evaluative role for a specific course shall exercise academic authority over any student in that course with whom he or she currently has, or previously had, a sexual, romantic, or economic relationship.

If any of the above situations preexist or arise, the party in the position of greater authority must promptly recuse him or herself from any role with direct authority over the other party and disclose the situation to the school in accordance with the disclosure, conflict of interest, code of conduct and other applicable policies in effect at the time.

Sanctions

Failure to comply with this Policy governing staff/faculty and student sexual, romantic or economic relationships will result in severe disciplinary action up to and including dismissal, depending on the particular situation, as well as any legal costs that the school may incur as a result of the signatory's non-compliance with this policy.

GRIEVANCE POLICY

Studio Incamminati strives to provide a nurturing and supportive environment where students can learn and grow together, offering the best experience possible and the highest level of service. In the event, students have a serious complaint, the procedures for resolving the issue are detailed in the Policies & Guidelines document available to each enrolled or prospective student, and online at www.studioincamminati.edu/advanced-fine-art-program/policies-guidelines.

CORE FACULTY

Stephen Early

Level 1 Chair

Stephen, a Studio Incamminati graduate, and an instructor began his art education at the Pennsylvania Academy of Fine Arts in Philadelphia. He has received many notable portrait painting commissions from the likes of Richard Carlin, Henry Siegel (the founder of Sea Gull Lighting Company), and the Honorable Judge William Hart Rufe II, among others. He was the recipient of a Certificate of Excellence at the Portrait Society of America's 2008 and 2010 Portrait Competitions. He has taught workshops at the Pennsylvania Academy of Fine Arts, and at the New York Academy of Fine Arts workshop, among others. He has exhibited his work at the Scottsdale Salon of Fine Art in Scottsdale, Arizona; The Gratz Gallery and Conservation Studio in Doylestown, PA; in the Forbes Magazine Gallery in New York City; and the Union League of Philadelphia, among others. His work has received media coverage in the following publications as well: American Painter Video Magazine, spring 2011 edition; the book, Star Wars Vision by J.W Rinzler and George Lucas, which was published in 2010; and American Artist magazine, March 2007, among others. Stephen won the 2000 American Society of Classical Realism Scholarship and was a finalist in American Artist magazine's Realism Today competition. His work was included in the book "Star Wars: Visions." He has participated in exhibitions including S. R. Brennen Fine Art, Santa Fe; the National Arts Club; the Philadelphia Youth Orchestra gala, the Union League of Philadelphia, Markeim Arts Center, and the Philadelphia Youth Orchestra gala, as well as the American Red Cross of Central New Jersey and the Daylesford Abbey, Paoli, PA. His work is in many private collections including those of Nelson and Leona Shanks. StephenEarly.com

Alisyn Blake

Alisyn, a Studio Incamminati graduate and teaching fellow, was one of four studio artists chosen by the Children's Hospital of Philadelphia for Face to Face: The Craniofacial Program Portrait Project. She was selected to deliver a presentation on the project at the Representational Art conference 2014. Her work has been exhibited in Europe and the United States including at the National Arts Council, the School of Visual Arts Museum, the National Arts Club, and the Philadelphia Youth Orchestra galas. Her commissioned works hang in several private collections. Alisyn received her MFA from the School of Visual Arts and her BFA from Kutztown University where she later served as an associate professor of design. AlisynBlake.com

Kerry Dunn

Kerry, a Studio Incamminati graduate, and an instructor was named "one of 25 Artists of Tomorrow" by American Artist magazine. His self-portrait was awarded Best in Show in the Portrait Society of America's 2013 International. Portrait Competition and was featured on the cover of American Art Collector. He also earned Certificates of Excellence in the Portrait Society of America's 2016 and 2009 competitions as well as the society's Exceptional Merit Award. He was one of four studio artists chosen by Children's Hospital of Philadelphia for Face to Face: The Craniofacial Program Portrait Project. His work and teaching methods have been featured in American Artist magazine and his art has appeared in numerous exhibitions and private collections. Kerry joined Studio Incamminati in 2002 after studying with Nelson Shanks at the Art Students League in New York. He holds a B.F.A. from Ringling School of Art and Design, Sarasota, FL. KerryDunn.com

Rob Goodman

Rob, a Studio Incamminati graduate, and instructor has exhibited at S. R. Brennen Fine Art, Santa Fe; Freeman's, the Comcast Center, the Union League of Philadelphia, Philadelphia Open Studio Tours, and the Philadelphia Youth Orchestra galas.

Katya Held

Katya, a Studio Incamminati graduate, and instructor received an MFA from St. Petersburg (Russia) State

Academy of Art and Industry. the Philadelphia Sketch Club selected Katya as a monthly Invitational Artist and hosted her solo show. She has been in more than 50 group and solo shows at notable galleries and museums, including S. R. Brennen Fine Art, Santa Fe; Artworks at the Philadelphia Museum of Art, Newman Galleries; Freeman's; the National Art Club in New York; Maurice Sternberg Gallery, Chicago; Stieglitz Museum and the League of Artists of Russia, Saint Petersburg. Katya's paintings are displayed in private collections and corporate headquarters throughout the world including commissions for corporate collections of Sunoco and ARC Wheeler Group. She maintains studios in Philadelphia and St. Petersburg, Russia, and teaches classes and workshops at various art schools. KatyaGallery.com

Jarred Fisher

Jarred is an Advanced Fine Art Program graduate and a principal instructor in the school's partnership teaching high-school students at Doane Academy, Burlington, NJ. Jarred, who works in oils and metal point, has works hanging in many private collections and he has exhibited in numerous groups shows and solo shows. A graduate of the Delaware College of Art and Design, he has received first-place awards in numerous exhibitions. Delaware's Happening magazine named him to its "Happening List" as an artist.

Natalie Italiano

Level Chair, Fellows Program.

Natalie, a Studio Incamminati graduate, and teaching fellow were honored by the Portrait Society of America as one of three chosen for the society's new "Signature Status" which recognizes accomplished artists who consistently demonstrate a high level of skill. She received the Best Portrait award in the Philadelphia Sketch Club's annual Small Works exhibition for three consecutive years. Her still life paintings earned Honorable Mention in the Portrait Society of America's Members Only competition and she was awarded a 2009 Certificate of Excellence from the society. Her project, "Portraits of Promise: One Hundred Alla Prima Portraits of American Teenagers," exhibited at Gloucester County College, received media coverage. She mounted a solo show at Rutledge Street Gallery in Camden, **45**, where she currently exhibits. Her portraits and still-life paintings have appeared in

numerous exhibitions including S. R. Brennen Fine Art, Santa Fe; the National Arts Club; Oil Painters of America; Catherine Lorillard Wolfe Club, and the Union League of Philadelphia. Her still-life and commissioned portraits are in numerous private collections including the Anne and Larry Hall collection. Natalie holds a teaching certificate from the Moore College of Art, a BA in Psychology from Rowan University, and attended the Pennsylvania Academy of the Fine Arts. Natalie also teaches at Reopening Fine Arts in Audubon, NJ. She is a founding member of Studio Incamminati. NatalieItaliano.com

Jason Patrick Jenkins

BFA (Visual Arts), Sir Wilfred Grenfell College, Memorial University of Newfoundland, Canada

Canada native Jason Patrick Jenkins, an Advanced Fine Art Program graduate, holds Associate Living Master status with the Art Renewal Center. His work and method have been featured in Fine Art Today and International Artist Magazine. He has been recognized in numerous national and international juried contests and recently was awarded a grant from the Stobart Foundation. Jason, who earned a BFA from the Memorial University of Newfoundland, is represented by Gora Gallery/Galleries Gora, Montreal.

Darren Kingsley

Level 2 Chair

Darren, a Studio Incamminati graduate, and instructor won the 2000 American Society of Classical Realism Scholarship and was a finalist in American Artist magazine's Realism Today competition. His work was included in the book "Star Wars: Visions." He has participated in exhibitions including S. R. Brennen Fine Art, Santa Fe; the National Arts Club; the Philadelphia Youth Orchestra gala, the Union League of Philadelphia, Markeim Arts Center, and the Philadelphia Youth Orchestra gala, as well as the American Red Cross of Central New Jersey and the Daylesford Abbey, Paoli, PA. His work is in many private collections including those of Nelson and Leona Shanks. DarrenKingsley.com

Evan Kitson

Evan earned his BFA in Illustration from the Pennsylvania College of Art & Design, his MFA from the New York Academy of Art, and has held several studio assistantships, notably working with Odd Nerdrum. Evan has taught in many institutions, including The Art Students League of New York, The

Pennsylvania College of Art & Design, The Janus Collaborative School of Art, The New York Academy of Art, The Metropolitan Museum of Art, Harrisburg Area Community College, and Studio Incamminati. He's given talks at Booth Gallery, Grand Central Atelier, and in the classrooms of Millersville University, The New York Academy, and Parsons School of Design. His work can be found in private collections across the U.S, and in regular exhibits in both the Lancaster, PA region as well as in New York City, most recently at Booth Gallery and Sugar lift.

JaFang Lu

Level 3 Chair

JaFang, a Studio Incamminati graduate and instructor, was included in the "Year of the Woman" exhibition at Artists' House, Philadelphia. She studied with Nelson Shanks at the Art Students League of New York where she was awarded a Merit Scholarship. Her Portraits of Philadelphians in Black and White project, which attempts to reflect and promote tolerance for racial diversity, was funded by the Leeway Foundation. JaFang has been an assistant instructor to Nelson Shanks at the Academy of Figurative Art and the Pennsylvania Academy of Fine Art and has taught at the Maitland Art Center, Orlando, FL. She is the winner of the Goodman Short Fiction Award, City College of New York, and has exhibited at S. R. Brennen Fine Art, Santa Fe; the National Arts Club, the Artists of Studio Incamminati catalog exhibition, the Philadelphia Youth Orchestra gala, the Union League of Philadelphia and the Daylesford Abbey, Paoli, PA. JaFang holds a B.A. from the City College of New York University. JaFangLu.com

Daniel Mahlman

Chief of Staff and Director of Operations

Dan, a Studio Incamminati graduate, and fellow, created a series of grisailles inspired by the landscape of Wissahickon Park which was featured in New Trails, an exhibit produced in conjunction with the Fairmount Park Commission and the Philadelphia Department of Parks and Recreation. His work also was exhibited in Aktion Gallery at Fall Studios. Dan is an instructor in the Project HOME drawing classes helping persons transitioning from homelessness. He has exhibited at Freeman's, the Philadelphia Youth Orchestra galas, and the Comcast Center. DanielMahlman.com

Christopher Nixon

Chris, an Advanced Fine Art Program graduate, is a self-taught artist who worked in the construction and remodeling business in Jacksonville, FL, before pursuing his passion for art full time at Studio Incamminati. He has performed public painting demonstrations for the school and his work has been exhibited at Manitou Galleries, Santa Fe; the Comcast Center, and the Philadelphia Youth Orchestra gala. As a teaching assistant, he aids faculty members in studio classroom work. ChristopherNixonFineArt.com

Nell O'Leary

Nell is a painter from Philadelphia, PA, USA. She received a B.A. in Art from Hillsdale College in Hillsdale, MI, and continued her studies at the fine art atelier, Studio Incamminati, in Philly. Incamminati's program helped Nell to become well-versed in painting from life by utilizing prismatic color, which she continues to carry into her current body of work. Her intimate portraits place just as much attention on the enchantment of paint as they do the depiction of the face. Nell received her M.F.A. in 2020 from Burren College of Art in County Clare, Ireland.

Stephen Perkins

Stephen Perkins is a classically trained sculptor, painter and draughtsman, and anatomist. His training has been with sculptors Leslie Posey, Walker Hancock, and Elizabeth Gordon Chandler. In painting, Stephen studied under Nelson Shanks and Henry Hensche. Anatomy and draughtsmanship were studied under Deanne Keller Jr. and Jack Kramer. His awards include five National Sculpture Society scholarships as well as the society's Jennewein Award and Gloria Medal, the Posey Grant, and Lyme Academy Scholarships. His teaching positions include the New York Academy, the Grand Central Academy, Janus Collaborative, and the Academy of Art University. In addition, Stephen teaches workshops across the United States and in Europe. He also created an extensive online *écorché* class. Stephen's work is mostly of a personal expression, but he also produces public art commissions, both portrait and figurative in sculpture, drawing, and painting. Stephen maintains a studio in the oceanside town of Melbourne Beach, FL. StephenPerkinsart.net

Rachel Pierson

Rachel is an Advanced Fine Art Program graduate and an instructor in the Project HOME drawing classes

which help persons transitioning from homelessness. She has exhibited at Manitou Galleries, Santa Fe; Freeman's, the Philadelphia Youth Orchestra gala, the Art League Gallery, the Arlington (VA) Arts Center, the Arlington Arts Gallery, and the Comcast Center. Rachel is a graduate of the University of Michigan Law School and Oberlin College and served as an assistant United States attorney in the District of Columbia. RachelAdelmanPierson.com

Leona Shanks

Leona co-founded Studio Incamminati with her husband Nelson. She was a Finalist in the Still Life Category of the Art Renewal Center 2011/2012 International Salon Competition. Her solo exhibition, *Searching the Soul*, was featured at Dacia Gallery, NY, and her work was included in the World of Art Showcase in Las Vegas, a collection of 70 artists and 2,000 pieces of art. She was juried into the 2011 Laumeister Fine Art Competition at the Bennington Center for the Arts and placed first in the juried competition of *Inspiring Figures: American Women and Figurative Art* at the Butler Institute of Contemporary Art in 2010. She was selected as one of the top 100 finalists in the 2009 Art Renewal Center's International ARC Salon in the still-life category. She also was a finalist in the 2007 competition. An accomplished sculptor, Leona won the Edmund Stewardson Award for Sculpture. Her paintings have been included in numerous exhibitions and her work is included in many private collections. LeonaShanks.com

Lynn Snyder

Lynn, an Advanced Fine Arts Program graduate, and school Fellow has exhibited at Avery Galleries, Freeman's, The Union League of Philadelphia, and the Philadelphia Youth Orchestra gala. She participates in Studio Incamminati's alma prima senior portrait project with Camden's Urban Promise Academy and has blogged for the Portrait Society of America. She was awarded an honorable mention for her painting "The Violin in the "The Art of Music" exhibition at Beauty Art Gallery, Newtown Square, PA.

Born and raised in Philadelphia, Pennsylvania, Lynn was always interested in drawing and painting. She attended the Philadelphia College of Art (now called the University of the Arts) and The Art Institute of Philadelphia.

Lynn teaches *Outdoor Color Still Life* at Studio Incamminati and maintains a studio in the Bok Building. She also teaches classical drawing and painting skills to students at the Doane Academy.

Dan Thompson

Dan was born in Alexandria, Virginia, and graduated from the Corcoran School of Art in Washington, DC. He earned his MFA from the Graduate School of Figurative Art of the New York Academy of Art and supplemented his training with several additional years of private study and studio apprenticeships along the east coast of the United States. In 2006 Dan co-founded the Grand Central Academy of Art in New York. In 2008, he co-founded the Janus Collaborative School of Art in New York. Dan Thompson has also instructed privately at Studio 126 in New York and is on the faculty of the New York Academy of Art, the Art Students League of New York, and Studio Incamminati, in Philadelphia, PA. He has demonstrated and taught workshops in San Francisco, Seattle, Santa Fe, Los Angeles, New York, Philadelphia, New Orleans, Washington, D.C., Virginia, Sarasota, FL, Massachusetts, Oregon, Boston, and Colorado. He has also demonstrated and instructed internationally in Toronto, Canada, Subiaco, Italy, China, and the Provence region of France. In 2007, Thompson was selected as an ARC Living Master Artist. His work can be found in public and private collections throughout the United States, and in Canada, Europe, and the Middle East. He has been awarded two grants from the Elizabeth Greenshields Foundation and has twice received the Ethel Lorraine Bernstein Memorial Award for Excellence in Painting from the Corcoran College of Art and Design. In 2001, Thompson won Best of Show in the American Society of Portrait Artist's International Portrait Competition at the Metropolitan Museum of Art in New York. DanThompsonArt.com

Rebecca Tait

Rebecca, who received a 2009 Certificate of Excellence from the Portrait Society of America, is the lead instructor of Studio Incamminati's Emerging Artist program for talented high-school students, a curriculum she helped design. Her work has won numerous awards including an award of honor at the Catherine Lorillard Wolfe Annual Juried exhibit in New York City and the 2008 Biennial Contemporary American Realism at the Fort

Wayne Museum of Art Exhibition. She received the People's Choice award at the Monmouth Museum of Art Exhibition. Rebecca has exhibited in The National Arts Club, The Artists of Studio Incamminati catalog exhibition, Markeim Arts Center, the Philadelphia Youth Orchestra gala, The Union League of Philadelphia, and the Daylesford Abbey, Paoli, PA. Rebecca's work also is in many private collections. Rebecca, who has been an instructor under Nelson Shanks paints and teaches at her private studio, Studio at Glen Gables, Laurel Springs NJ.

Lea Colie Wight

Level 4 Chair

Lea, a Studio Incamminati graduate, and instructor received a 2011 Certificate of Excellence and 2010 and 2009 Honor Awards from the Portrait Society of America as well as several awards from the Greenhouse Gallery of Fine Art 2009 Salon International. Her work also was accepted into the 2011 Oil Painters of America National Exhibition. Lea was selected to teach at American Artist magazine's "Weekend with the Masters Intensive: New York City" and she was on the faculty of the 2011 Portrait Society of America's annual conference where she taught a drawing workshop and participated in the "face-of" painting event. Her DVD, "Color Essentials: A Painter's Guide with Lea Colie Wight," was produced by American Artist magazine. Her work was included in the exhibition "Inspiring Figures: American Women & Figurative Art at the Butler Institute of Contemporary Art" as well as the Fort Wayne Museum Contemporary Realism 2010 Biennial. Her work has appeared in many publications including an American Artist magazine cover story in 2009 and in Artist's Magazine's March 2011 issue. Her drawings are included in "Classical Life Drawing Studio: Lessons & Teachings in the Art of Figure Drawing" published by the Art Students League of New York. Lea, who has been a teaching assistant to Nelson Shanks at the Art Students League in New York, has her work in many private collections. She earned a B.F.A. from the Minneapolis College of Art and Design. LeaWight.com

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ACADEMIC CALENDAR

Academic Calendar 2022-2023
AUGUST
24-25 Faculty Workshops
26 New Student Orientation
29 First Day of Fall Classes
SEPTEMBER
5 Labor Day – NO CLASSES OFFICE CLOSED
30 NO CLASSES GALA PREP
OCTOBER
1 Founders Day - Gala Event
15 Open House - Admission AFAP and BFA - Virtual
17-21 Mid-Semester Evaluations
NOVEMBER
14-18 Advising and Registration for Fall 2022
24-25 Thanksgiving Holiday NO CLASSES OFFICE CLOSED
DECEMBER
12-16 Final Evaluation
15 Applications for Spring 2023 are due
19 Last Day of Fall Semester
20-22 Make-up classes
23 Grades Due for all Fall Classes
23 Studio Restoration Day - Students, Faculty & Staff
24-25 Christmas Holiday OFFICE CLOSED
26 to January 3 - Winter Holiday - Office with reduced schedule
JANUARY
2-20 Interim Workshops/Master Classes
16 MLK Day - Day of Service NO CLASSES
20 New Student Orientation for Spring '23 Admits
23 First Day of Spring Semester
FEBRUARY

4 Open House - Admission AFAP and BFA - (VIRTUAL)
MARCH

13-17 Mid-Semester Evaluations
20-24 Spring Break NO CLASSES
APRIL
15 Open House - Admission AFAP and BFA
18-22 Advising and Registration for Fall 2023
29 New Student Applications Due AFAP and BFA
29 Scholarship Applications Due
MAY
2 Fellowship Applications Due
15-19 Final Evaluations
17 Fellowship Presentation and Crit
18 Graduation and Level 4 Exhibition Opening
19 Last Day of Spring Classes
30 Grades are Due for all Spring Classes
JUNE
2 Studio Restoration Day- Students, Faculty & Staff
6 Beginning of Summer Workshops/Intensives
JULY
4 Independence Day Holiday - NO CLASSES - OFFICE CLOSED
Studio Restoration Days - Faculty, Staff, and Students are present to restore the studios to an orderly, clean condition.

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STUDIO INCAMMINATI
SCHOOL FOR CONTEMPORARY REALIST ART

Nelson and Leona Shanks, Founders

DEDICATED TO DRAWING, COMPOSITION, AND COLOR

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