

Studio Incamminati

School for Contemporary Realist

Art 2026- 2027 School Catalog

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MISSION

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

Modeled on the traditional Italian Accademia and French atelier, Studio amminati 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.

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www.studioincamminati.edu

Follow us: FB | IG | TW!

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 2024

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 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, including Pope John Paul II, Princess Diana, and the four female Supreme Court justices. His artistic philosophy and techniques are the culmination of decades spent painting and teaching.

He is 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. It is represented in many distinguished European and American collections. Shanks has served as a 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 to display 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 "Inspiring Figures: American Women and Figurative Art" competition 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 Pennsylvania State Board of Private Licensed Schools licenses Studio Incamminati's Advanced Fine Art Program.

ABOUT STUDIO INCAMMINATI

THE ARTISTIC COMMUNITY

Studio Incamminati offers an intimate artistic community and a supportive atmosphere, featuring faculty with on-site studios, administrative support, and fellow students. The group dynamic fosters a nurturing environment where a community of artists learns from one another and grows together.

FACILITIES

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

LEARNING THROUGH EXHIBITIONS

Exhibitions are a vital component of the learning experience. Studio Incamminati has at least two annual shows 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 comprises 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, providing them with the tools needed to pursue a career in the arts.

The faculty is led by the Artistic Director, whose role is to ensure that the faculty are stewards of the school's artistic and educational mission and vision and that students receive the highest quality educational experience possible.

PROGRAMS

Studio Incamminati's extraordinary premise attracts artists from a diverse range of backgrounds. 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, including the Advanced Fine Art Programs and a partnership program with Rowan University for a Bachelor of Fine Arts degree.

Degree with an Atelier Concentration, Continuing Education Programs, Art Education Program, 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 provide 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, including drawing, painting, sculpture, and design from live models in a studio setting. They will thoroughly explore skill-based, traditional drawing and 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

Candidates must submit a completed application that includes ten images of current work. Entrance is based on artistic merit, as determined by a portfolio review and a written biography. Faculty members interview promising candidates to assess their skill level. A High School diploma or GED is required.

The Bachelor of Fine Arts Contemporary Realist Art Concentration at Rowan University is a highly selective course.

ROWAN UNIVERSITY ENTRANCE REQUIREMENTS

Rowan University reviews the portfolios of all incoming degree-seeking students. Applicant portfolios are evaluated through Rowan's normal process (*Slide room*). 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 that count toward the Diploma of Fine Art, students are required to attend art history lectures, participate in discussion groups, and engage in museum tours, as well as exhibit their work in school exhibitions.

Total credits required to graduate and receive a Diploma of Fine Arts: 99 Credit Hours. Students must pass with a minimum GPA of 2.00 while completing 99.0 credit hours.

A semester hour of credit represents three hours of classroom studio studies each week for 16 Weeks. Semesters are designated as Fall (September through December) and Spring (January through May).

STUDIO INCAMMINATI CREDIT HOUR POLICY

The federal definition, as outlined in the Electronic Code of Federal Regulations, Title 34, Part 600: Institutional Eligibility under the Higher Education Act of 1965, has been amended.

Federal definition, according to the Electonic Code of federal Regulation, Title 34 Part 600: Institutional Eligibilty 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 a 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, practical, studio work, and other academic work leading to the award of credit hours.

Studio Incamminati Credit and Time Requirements

As a means of comparing the amount of work required by its various courses, Studio Incamminati measures the value of a course in terms of semester credits. It has adopted the following minimum requirements for semester credits. In this table, credits are calculated in terms of the minimum hours of work they require each week during a semester, as well as the 16-week semester total of those hours:

The following table shows credits for the 50-minute contact-hour unit and the standard 60-minute "hour of work" unit.

1.0 Credit = 3 hours per week for 16 weeks = 48 contact hours

1.5 Credit = 3.5 hours per week for 16 weeks = 56 contact hours

2.0 Credit = 4.5 hours per week for 16 weeks = 72 contact hours

2.5 Credit = 6 hours per week for 16 weeks = 96 contact hours

3.0 Credit = 7 hours per week for 16 weeks = 112 contact hours

3.5 Credit = 8 hours per week for 16 weeks = 128 contact hours

4.0 Credit = 9 hours per week for 16 weeks = 144 contact hours

5.0 Credit = 12 hours per week for 16 weeks = 192 contact hours

6.0 Credit = 14 hours per week for 16 weeks = 224 contact hours

7.0 Credit = 16 hours per week for 16 weeks = 288 contact hours.

9.5 Credit = 28.5 hours per week for 16 weeks = 456 contact hours

Studio Incrimination's educational program consists of two traditional 16-week fall and spring semesters. Additional coursework may be offered in a summer session or other intersession breaks, with attention paid to contact hour minimums when assigning course credit.

Courses based on different contact formats or time frames for delivery, or those with a credit value other than 2.5, must be approved by the Co-Artistic Directors or the Executive Director before scheduling and implementation.

This rule also applies to intersession and summer courses.

Consistency of Credit Hour Procedures and Policies

Unless otherwise stated, Studio courses worth 2.5 credits will meet 96 hours each week, with the understanding that all 2.5-credit courses require a minimum of 96 hours of work, carried out during both the class period and possibly outside of it. Courses based on alternative contact formats or time frames for delivery, as well as courses valued at more than three credits or fewer than 2.5 credits, must demonstrate that they meet Studio requirements.

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The Co-Artistic and Executive Directors assess all new course offerings before initial implementation. This rule also applies to intersession and summer courses.

Variations in Credit Hour Assignment

As noted, Studio Incamminati offers alternative sessions 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 typically requires 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 integrated contact models in which faculty contact respects the standard model's above and student assessment is based on completing forty-five hours of work (40 contact hours) for each credit hour awarded. The Co-Artistic Directors and Executive Director must review and approve all such courses and programs before scheduling and implementation.

EVALUATIONS

The mid- and end-of-semester evaluations determine students' progress through the Advanced Fine Art Program. The Mid-Semester evaluations are done one-on-one with students and their instructors. 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, along with the student's body of artwork produced in class, determine students' retention and advancement status into the next level or 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 provide intensive training in humanist realism and representational skill development at Studio Incamminati, in conjunction with liberal arts and art theory/history courses at Rowan.
University (some Rowan courses may also be available online or summer study). This coursework will culminate in a BFA in Studio with Contemporary Realist Art concentration from Rowan University.

Through the program, students will study the human figure from direct observation, including drawing, painting, sculpture, and design from live models in a studio setting. They will thoroughly explore skill-based, traditional drawing and 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.

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.

Studio Incamminati Courses: FG=Figure Class, CT=Cast Class, SL= Still Life Class				
1ST Semester @ Studio Incamminati	**Credit**		**2nd Semester Studio Incamminati**	**Credit**
Drawing 102FG *Structural Shape in Graphite 1: Anatomical Influences*	2.5		Drawing 103FG *Structural Shape in Graphite 2: Anatomical Influences*	2.5
Drawing 110FG *Figure Drawing: Charcoal 1*	9.5		Drawing 152FG *Figure Block-in*	2.5
			Drawing 150FG *Figure Drawing: Charcoal 2*	5
			Drawing/Painting 190FG *Charcoal Figure*	2.5
TOTAL	**12.0**		*and Intro to Painting Open Grisaille* **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 *Color Study: Still Life*	5.0		Painting 244SLFG *Color Study: The Figure*	5.0
Drawing 200FG *Figure Drawing: Graphite*	2.5		Drawing 201FG *Figure Drawing Graphite 2*	2.5
			Painting 270FG *Closed Grisaille 2*	5.0
Painting 230FG *Closed Grisaille 1*	5.0			
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 *The Portrait 1: Duotone into Color*	2.5		Painting 330FG *The Portrait 2: Duotone into Full Color*	2.5
Painting 321FG *Elements of Figure Painting 1*	2.5		Painting 331FG *Elements of Figure Painting 2*	2.5
Painting 322FG *Figure Painting: Controlled Palette*	2.5		Painting 332FG *Figure Painting: Full Palette*	2.5
Sculpture 320SC *Myology, Morphology*	2.5		Sculpture 390SC *Écorché*	2.5
Painting 302SL *Refinement: Still Life 1*	2.5		Painting 303SL *Refinement: Still Life 2*	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 Credit
Rowan University Credit: 30 Credit

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

Option B: Matriculate at Studio Incamminati to begin the BFA program.

Studio Incamminati Courses: FG=Figure Class, CT=Cast Class, SL= Still Life Class				
1st Semester Studio Incamminati	Credit		2nd Semester Studio Incamminati	Credit
Drawing 102FG *Structural Shape in Graphite 1: Anatomical Influences*	2.5		Drawing 103FG *Structural Shape in Graphite 2: Anatomical Influences*	2.5
	9.5		Drawing 152FG *Figure Block-in*	2.5
Drawing 110FG *Figure Drawing: Charcoal 1*			Drawing 150FG *Figure Drawing: Charcoal 2*	5
			Drawing/Painting *190FG Charcoal Figure and Intro to Painting Open Grisaille*	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 *Color Study: Still Life*	5.0		Painting 244SLFG *Color Study: The Figure*	5.0
Drawing 200FG *Figure Drawing: Graphite*	2.5		Drawing 201FG *Figure Drawing Graphite 2*	2.5
			Painting 270FG *Closed Grisaille 2*	5.0
Painting 230FG *Closed Grisaille 1*	5.0			
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 *The Portrait 1: Duotone into Color*	2.5		*College Composition I* **(RS)**	3.0
Painting 321FG *Elements of Figure Painting*	2.5		*Art History Survey I*	3.0
Painting 322FG *Figure Painting: Controlled Palette*	2.5		*Digital Media & Techniques*	3.0
Sculpture 320SC *Myology, Morphology*	2.5		*Music/Theatre/Dance* **(ACE)**	3.0
Painting 302SL *Refinement: Still Life 1*	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.

Studio Incamminati Courses: FG=Figure Class, CT=Cast Class, SL= Still Life Class				
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 *Structural Shape in Graphite 1: Anatomical Influences*	2.5		Drawing 103FG *Structural Shape in Graphite 2: Anatomical Influences*	2.5
			Drawing 152FG Figure Block-in	2.5
Drawing 110FG *Figure Drawing: Charcoal 1*	9.5		Drawing 150FG *Figure Drawing – Charcoal 2*	5
			Drawing/Painting 190FG *Charcoal Figure and*	2.5
TOTAL	**12.0**		*Intro to Painting Open Grisaille* **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 *Color Study: Still Life*	5.0		Painting 244SLFG *Color Study: The Figure*	5.0
Drawing 200FG *Figure Drawing: Graphite*	2.5		Drawing 201FG *Figure Drawing: Graphite 2*	2.5
			Painting 270FG *Closed Grisaille 2*	5.0
Painting 230FG *Closed Grisaille 1*	5.0			
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 *The Portrait 1: Duotone into Color*	2.5		Painting 330FG *Portrait 2: Duotone into Full Color*	2.5
Painting 321FG *Elements of Figure Painting 1*	2.5		Painting 331FG *Elements of Figure Painting 2*	2.5
Painting 322FG *Figure Painting: Controlled Palette*	2.5		Painting 332FG *Figure Painting: Full Palette*	2.5
Sculpture 320SC *Myology, Morphology*	2.5		Sculpture 390SC *Écorché*	2.5
Painting 302SL *Refinement: Still Life 1*	2.5		Painting 303SL *Refinement: Still Life 2*	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

Studio Incamminati Courses: FG=Figure Class, CT=Cast Class, SL= Still Life Class				
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 *Structural Shape in Graphite 1: Anatomical Influences*	2.5		Drawing 103FG *Structural Shape in Graphite 2: Anatomical Influences*	2.5
			Drawing 150FG *Figure Drawing – Charcoal 2*	5
Drawing 110FG *Figure Drawing: Charcoal 1*	9.5		Drawing 152FG *Figure Block-in*	2.5
			Drawing/Painting 190FG *Charcoal Figure and Intro to Painting Open Grisaille*	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 *Color Study: Still Life*	5.0		Painting 244SLFG *Color Study: The Figure*	5.0
Drawing 200FG *Figure Drawing: Graphite*	2.5		Painting 230SL Still Life: 2-D to 3-D	2.5
			Painting 270FG *Closed Grisaille 2*	5.0
Painting 230FG *Closed Grisaille 1*	5.0			
TOTAL	**12.5**		**TOTAL**	**12.5**
SUMMER SESSION/None				
7th Semester Studio Incamminati	**Credit**		**8th Semester Rowan University**	**Credit**
Painting 310FG *The Portrait 1: Duotone into Color*	2.5		Public Speaking (PS) COML)	3
Painting 321FG *Elements of Figure Painting 1*	2.5		Art History Choice	3.0
Painting 322FG *Figure Painting: Controlled Palette*	2.5		Art History Choice	3.0
Sculpture 320SC *Myology, Morphology*	2.5		Non-Program Elective Music/Theatre/Dance Artistic (ARTL)	3.0
Painting 302SL *Refinement: Still Life 1*	2.5		Nom-Program Elective Philosophy (WI) Humanistic (HUML)	3.0
			Non-Program Elective	3.0
Tota	**12.5**		**Tota**	**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, so students do not receive a letter grade. Students receive a letter grade based on the end-of-semester evaluations as indicated on the chart below.

Students who receive an "F" in a course must repeat it.

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	Excellent work, consistently more than proficient in all course objectives
B-	2.70	Good work comprehends and reliably achieves a majority of the course objectives.
C+	2.30	Satisfactory work comprehends and demonstrates proficiency in most course objectives.
C	2.00	Passing work demonstrates proficiency in some course objectives, but it is intermittent.
C-	1.70	Passing work, limited proficiency in most course objectives
D+	1.30	Passing work, limited proficiency; additional study recommended
D	1.00	Passing work, minimal proficiency; additional study required
F	0.00	Failure: Deficiency in subject matter

STUDIO INCAMMINATI GAINFUL EMPLOYMENT DISCLOSURE

The U.S. Department of Education requires postsecondary educational institutions participating 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

https://studioincamminati.edu/wp-content/uploads/2023/09/Advanced-Fine-Arts-Program-Gainful-Employment-Disclosure.pdf

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

The Policies & Guidelines manual tells you almost everything you need to know about student life, from health and safety to studio amenities. 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 maintains a zero-tolerance policy for gender-based or sexual misconduct.

This Policy includes Studio Incamminati's commitment to protecting individuals involved in an investigation of a potential violation of this Policy from retaliation by any school community member. 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 sexual misconduct. The policy guidelines for discrimination, sexual harassment, and sexual violence are in Section III.6. Health and Safety Policies and Guidelines. For information on sexual harassment issues, please refer to 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 publicize their campus security and safety policies, report crime data for the previous three years, and disseminate this information to the campus community. This legislation aims to maintain a safe campus environment by increasing awareness of crimes committed on campus, implementing security and safety policies, and providing access to crime prevention programs. 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 deliver the best possible experience and the highest level of service. If students have a serious complaint, the following procedures are available for them.

- If the dispute involves curriculum, classroom management, instruction, or evaluations, resolving the issue directly with the individual teacher is usually the best approach. If that does not resolve the matter, please contact the President.
- If the concern pertains to financial aid or billing, please see the Financial Administrator and then the President 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 yearly. Grievances must be submitted to the Executive Director at least one month before the board meeting.

If Grievance is not satisfactorily resolved by the person designated above or other school officials can be referred to the State Board of Private Licensed Schools, Pennsylvania Department of Education, 333 Market Street, Harrisburg, Pennsylvania 17101. Print an official State Board of Private Licensed Schools Student Complaint questionnaire, https://www.pa.gov/content/dam/copapwp-pagov/en/education/documents/instruction/postsecondary-adult/college-and-career-education/private-licensed-schools/student%20complaint%20form.pdf , 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

LEVEL ONE	LEVEL TWO	LEVEL THREE	LEVEL FOUR
• 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	• 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	• Making shapes beautiful and combining shapes into poetic, musical holes • Composing multiple elements • Marrying drawing skills to color	• Maintaining a consistent level of fluid drawing that appropriately prioritizes the order of macro to micro

Concept: Understanding human anatomy

Skills to attain:

LEVEL ONE	LEVEL TWO	LEVEL THREE	LEVEL FOUR
• 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	• Studying the values of the figure in its environment • Relating gestures, 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	• Making shapes beautiful and combining shapes into poetic, musical holes • Composing multiple elements • Marrying drawing skills to color	• Maintaining a consistent level of fluid drawing that appropriately 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
• Using fluid strokes • Painting with charcoal first • Advancing to grisaille	• Proficiency in handling paint • Controlling paint in thin layers • Rhythmically integrating edges • Advancing to the full tonal and value spectrum with "closed grisaille."	• Using warm and cool a mixture in "closed grisaille." • Studying planes and light effects	• Calibrating values while keeping each value in harmony with the whole

Concept: Pure color studies

Skills to attain:

LEVEL ONE	LEVEL TWO	LEVEL THREE	LEVEL FOUR
• Seeing and relating basic color relationships under artificial light • Learning the vocabulary of pigments and terms such as hue, value, intensity, and temperature	• Advancing to figure studies • Appreciating color relationships under different light conditions • Seeing and expressing complex color setups	• 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	• Calibrating values while keeping each value in harmony with the whole

Concept: Synthesis

Skills to attain:

LEVEL ONE	LEVEL TWO	LEVEL THREE	LEVEL FOUR
• Setting up and composing a still life • Developing still life and figure drawings	• Along with figure drawing in charcoal • A long pose figure drawing in graphite to see relative values and to plan with specific goals for the stages of a long pose figure drawing.	• Preparing a compositional sketch and a 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	• Advanced figure studies incorporate all the fundamental concepts at the program's core. • Still life

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

Skills to attain:

LEVEL ONE	LEVEL TWO	LEVEL THREE	LEVEL FOUR
• 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)	• Determining what the goal of the painting exercise is and when it is reached	• Working with mentors to begin thinking about their professional direction. • Progressing on the path to self-discovery and self-reliance • Planning Level 4 schedule	• Preparing for specific exhibition opportunities, such as auctions and Studio Incamminati exhibitions • Choosing between painting still life and strengthening skills through classes on other levels

Concept: Independent studies

Skills to attain:

LEVEL ONE	LEVEL TWO	LEVEL THREE	LEVEL FOUR
• Completion of assigned homework, such as Bargue drawings and Old Master copies	• Completion of homework such as a self-portrait in charcoal and grisaille, and copying Old Master paintings for structure, composition, and abstract value fields	• Completion of assigned homework, such as creating a painting from figure studies	• 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, 6.5 Hours/Week 104.0 Hours/Term Meeting Pattern: 1 Day/Week 8:45 am-3:45 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 to begin drawing will be strengthened. The student will hone their abilities to navigate figure drawing challenges more ably, including gesture, proportion, composition, and craftsmanship.

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110 FG (Introductory Level Course)

Course Title: Figure Drawing: Charcoal 1
7.0 Credit Hours, 19.5/Hours/Week, 312.0 Hours/Term, Meeting Pattern: 3 Days/Week, 8:30 am-3:45 pm, 16 Weeks

Course Description: This course will approach the design of the human figure by determining the action implied by the pose. Direct observation of the live model will introduce a series of rapid, fundamental exercises that test the student's ability to recreate the essence of a gesture pose.
Through the immersive practice of short pose drawing, students will hone their capacity to establish characteristics 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 a figure into a few lines that represent the movement, stance, and impact. Additionally, mass drawing principles will be explored to capture the essence of any pose. As the semester progresses, students will create large abstractions of light and shadow, creating a sense of volume.

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

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120 CT (Introductory Level Course)
Course Title: The Cast in Graphite 1: Refined Block-In / Bargue Drawing
2.5 Credit Hours, 6.5 Hours/Week 104.0 Hours/Term Meeting Pattern: 1 Day/Week 8:45 am-3:45 pm 16 Weeks

Course Description: This course will explore the design of the human figure by analyzing the action implied by a pose. Through 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 known as the gesture. Through the immersive practice of short pose drawing, students will hone their capacity to establish characteristics observed as vital to communicating the pose, including 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 a figure into a few lines that represent the movement, stance, and impact. Additionally, mass drawing principles will be explored to capture the essence of any pose. As the semester progresses, students will create large-scale abstractions of light and shadow, which will help develop a sense of volume.

Level Two/Second-year students

200 FG (Intermediate Level Course)

Course Title: Figure Drawing Graphite
2.5 Credit Hours, 6.5 Hours/Week 104.0 Hours/Term Meeting Pattern: 1 Day/Week 8:45 am-3:45 pm 16 Weeks

Course Description: This course aims to develop drawing skills, enabling students to effectively represent 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.
Prerequisites: 110FG, 102FG, 103FG, 150FG

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230 FG (Intermediate Level Course)
Course Title: Closed Grisaille 1
5.0 Credit Hours, 13.0 Hours/Week 208.0 Hours/Term Meeting Pattern: 2 Days/Week 9 am-4:30 pm 16 Weeks

Course Description: This course will address the principles essential to transforming abstract shapes into form and creating a sense of light in 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 by applying 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 the required goals. **Prerequisites: 110FG, 102FG, 103FG, 150FG**

243SL (Intermediate Level Course)

Course Title: Color Study: Still Life
5.0 Credit Hours, 13.0 Hours/Week 208.0 Hours/Term Meeting Pattern: 2 Days/Week 8:45 am-3:45pm 16 Weeks.

Course Description: This course focuses on studying the immediate impact of light on simple, basic shapes and understanding the relationships between colors. Students explore the superficial relationships between color and 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 help students accurately depict the effect of light on the form. The course addresses the fundamental steps of color study to help students improve their color perception and understanding. Once they can calibrate real color relationships, they break down these more extensive 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, rather than painting the local color of an object. They 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 lighting conditions, including artificial lights of different colors, in both indoor and 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, 103FG, 150FG

Level Three/Third-year students

320SC (Advanced Level Course)
Course Title: Myology, Morphology
2.5 Credit Hours, 6.5 Hours/Week 104.0 Hours/Term Meeting Pattern: 1 Day/Week 8:45 am-3:45pm 16 Weeks

Course Description: In this course, Level 3 students are introduced to Myology, the study of muscles, and Morphology, the study of simple forms, specifically how the artist reproduces them in 3D media, such as clay. Special attention will be given to teaching how the artist uses specific simplification and abstraction techniques (and internal visualizations) to recreate the interrelated, complex forms of the human body. Because one sees what one knows, this class awakens a vast tactile dictionary of the human body's forms, which ideally reinforces the primarily 2-D and visual channels of other 2-D courses.
Prerequisites: 110FG, 102FG, 103FG, 150FG, 200FG, 230FG, 243SL, 244SLFG, 230SL, 270FG

302 SL (Advanced Level Course)
Course Title: Refinement: Still Life 1
2.5 Credit Hours, 6.5 Hours/Week 104.0 Hours/Term Meeting Pattern: 1 Day/Week 8:45 am-3:45pm 16 Weeks

Course Description: Refinement: Still Life 1 aims to allow students 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 the design and finding ways to create depth in paintings through value control and relative edges. Students build engaging imagery with a greater focus on how to craft a painting narrative.
Prerequisites: 110FG, 102FG, 103FG, 150FG, 200FG, 230FG, 243SL, 244SLFG, 230SL, 270FG

310 FG (Advanced Level Course)
Course Title: The Portrait 1: Duotone into Color
2.5 Credit Hours, 6.5 Hours/Week 104.0 Hours/Term Meeting Pattern: 1 Day/Week 8:45 am-3:45pm 16 Weeks

Course Description: This course focuses on the portrait in artificial light and on gaining proficiency with painting construction's beginning and middle stages. 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 that 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 structure, anatomy, and modifying the grisaille into a flesh-colored form vehicle. Form painting is the basis that constitutes the long pose strategy, integrating color development as skill level increases.
Prerequisites: 110FG, 102FG, 103FG, 150FG, 200FG, 230FG, 243SL, 244SLFG, 230SL, 270FG

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321 FG (Advanced Level Course)

Course Title: Elements of Figure Painting 1
2.5 Credit Hours, 6.5 Hours/Week 104.0 Hours/Term Meeting Pattern: 1 Day/Week 8:45 am- 3:45pm 16 Weeks

Course Description: Elements of Figure Painting 1: Introduces students to strategic thinking in human figure painting. 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 to affirm student aptitude.
Prerequisites: 110FG, 102FG, 103FG, 150FG, 200FG, 230FG, 243SL, 244SLFG, 230SL, 270FG

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322 FG (Advanced Level Course)

Course Title: Figure Painting: Controlled Palette
2.5 Credit Hours, 6.5 Hours/Week 104.0 Hours/Term Meeting Pattern: 1 Day/Week 8:45 am- 3:45pm 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 study format 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, utilizing light, temperature, and spatial composition, is addressed in long poses, which are adjusted to meet the class's needs.
Prerequisites: 110FG, 102FG, 103FG, 150FG, 200FG, 230FG, 243SL, 244SLFG, 230SL, 270FG

Level Four/Fourth-year students

400 FG (Advanced Level Course)
Course Title: The Portrait 3: Long Pose
2.5 Credit Hours, 6.5 Hours/Week 104.0 Hours/Term Meeting Pattern: 1 Day/Week 8:45 am-3:45pm 16 Weeks

Course Description: This course aims to develop the ability to paint portraits 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 to achieve greater accuracy of angles, shapes, and basic relationships. Students build upon this with flesh tone modeling (Duotone) 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 in the oil portrait enables students to investigate more intricate color passages and edges.
Prerequisites: 110FG, 102FG, 103FG, 150FG, 200FG, , 230FG, 243SL, 244SLFG, 230SL, 270FG,310FG, 320SC, 302SL, 321FG, 322FG, 303SL, 330FG, 331FG, 332FG, 390SC

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410 FG (Advanced Level Course)
Course Title: Figure Painting 3: Long Pose
7.5 Credit Hours, 19.5 Hours/Week 312.0 Hours/Term Meeting Pattern: 3 Days/Week 9 am-4:30 pm 16 Weeks

Course Description: This course is designed for Level 4 students to develop their figure painting skills over several weeks. Guidance and critiques focus on specific principles and strategy issues, designed to address each student's particular needs. 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 continued growth of each advanced-level Studio Incamminati student requires them to identify weaknesses in their work and create a plan of study to overcome these weaknesses. This capacity for self-criticism and the resulting intellectual discourse plays a significant part in artistic development during this semester.
Prerequisites: 110FG, 102FG, 103FG, 150FG, 200FG, 230FG, 243SL, 244SLFG, 230SL, 270FG, , 310FG, 320SC, 302SL, 321FG, 322FG, 303SL, 330FG, 331FG, 332FG, 390SC

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404 SL (Advanced Level Course)
Course Title: Refinement: Still Life 3
2.5 Credit Hours, 6.5 Hours/Week 104.0 Hours/Term Meeting Pattern: 1 Day/Week 8:45 am-3:45pm 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 that promotes an understanding of what it means to 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 created, 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 to and complement one another. **Prerequisites: 110FG, 102FG, 103FG, 150FG, 200FG, 230FG, 243SL, 244SLFG, 230SL, 270FG, , 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, 6.5 Hours/Week 104.0 Hours/Term Meeting Pattern: 1 Day/Week 8:45 am-3:45pm 16 Weeks

Course Description: This is the second in a two-part series of courses that support the practice of figure drawing by examining the three-dimensional forms unique to the human body. In part one, students learned to use bony 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 a greater 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 interconnected networks of bone, muscle, and tendon in figure drawing. Student capacity for anatomical influences in figure drawing is expanded. Students hone their abilities with shape and tonal drawing to more ably navigate figure drawing challenges, including gesture, proportion, perspective, composition, and craftsmanship. **Prerequisites: 110FG, 102FG, 121 CT**

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190 FG (Introductory Level Course)
Course Title: Charcoal Figure and Intro to Painting Open Grisaille
2.5 Credit Hours, 6.5 Hours/Week 104.0 Hours/Term Meeting Pattern: 1 Day/Week 8:45 am-3:45pm 16 Weeks

Course Description: The first part of this course 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 the painting process. 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. 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, 121 CT**

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150 FG (Introductory Level Course)
Course Title: Figure Drawing: Charcoal 2: Shape & Construction
5.0 Credit hours, 13.0 hours/Week, 208.0 Hours/Term Meeting Pattern: 2 Days/Week, 8:45 am- 3:45 pm, 16 Weeks

Course Description: This course in figure drawing builds upon the foundational skills taught in the First semester. Lessons focus on depicting the figure's gesture, establishing characteristics vital to communicating each pose's energy, feeling, and strength 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 the painting process. 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.
Prerequisites: 110FG, 102FG, 121 CT

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121 CT (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 8:45 am-3:45 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 react better to their observed subject matter and to create a measured anticipation of the continued development of an artwork. A strong emphasis will be placed on navigating the 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, 121 CT

These concepts will be executed through an application of charcoal on toned paper. Vine charcoal is ideal because it acts like oil paint, as one can move it around on 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.

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152 FG (Introductory Level Course)
Course Title: Figure Block-in
2.5 Credit Hours, 6.5 Hours/Week 104.0 Hours/Term Meeting Pattern: 1 Day/Week 8:45 am-3:45pm 16 Weeks

Course Description: 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 the figure. The painterly medium of charcoal contributes significantly to this course, as students will learn to identify the largest masses of the figure, recreate and control these masses in the correct balance within the drawing medium, and apply this knowledge to any figure in any human position. **Prerequisites: 110FG, 102FG**

Level Two/Second-year students

201 FG (Intermediate Level Course)
Course Title: Figure Drawing Graphite
2.5 Credit Hours, 6.5 Hours/Week 104.0 Hours/Term Meeting Pattern: 1 Day/Week 8:45 am-3:45pm 16 Weeks

Course Description: This course builds on 200FG and comes with longer poses. Students will be allowed to fully develop the human form in graphite by moving onto smaller and smaller shapes within the form, perfecting overall value relationships, honing the illusion of light and shadow, and generally creating an expert level of figurative depiction in the medium of graphite.
Prerequisites: 110FG, 102FG, 103FG, 150FG, 190FG, 200FG, 230FG, 243SL

244SLFG (Intermediate Level Course)
Course Title: Color Study: The Figure
5.0 Credit hours, 13.0 hours/Week, 208.0 Hours/Term Meeting Pattern: 2 Days/Week, 9 am- 4:30 pm 16 Weeks

Course Description: In this course, students begin studying the effects of light on the human form and its surroundings through the medium of painting. They develop a keen understanding of how color relationships work. Through a series of short studies, students organize the masses of the head or figure into simple, abstract, and color-driven shapes, known as 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 essential tools for painters. The semester begins with short color studies, varying in length, that focus 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 of the figure and maintain color relationships throughout the composition.
Prerequisites: 110FG, 102FG, 103FG, 150FG, 190FG, 200FG, 230FG, 243SL

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270 FG (Intermediate Level Course)
Course Title: Closed Grisaille 2
5.0 Credit Hours, 13 Hours/Week 208.0 Hours/Term Meeting Pattern: 2 Days/Week 8:45 am-3:45pm 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. Understanding the full value range allows students to capture the effect of light on form. The course focuses on the structure, anatomy, proportion, light direction, edge conditions, and abstract movements throughout the figure and composition. These concepts are executed by applying semi-opaque and opaque paint in the light and shadow areas of the figure. Students develop their 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, 103FG, 150FG, 190FG, 200FG, 230FG, 243SL

Level Three/Third-year students

303 SL (Advanced Level Course)
Course Title: Refinement: Still Life 2
2.5 Credit Hours, 6.5 Hours/Week 104.0 Hours/Term Meeting Pattern: 1 Day/Week 8:45 am-3:45pm 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 personal strategies, creating artworks that push well beyond the block in the 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, creating a greater aptitude for resolving an image.
Prerequisites: 110FG, 102FG, 103FG, 150, FG, 190FG, 200FG, , 230FG, 243SL, 244SLFG, 230SL, 270FG, , 310FG, 320SC, 302SL, 321FG, 322FG

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330 FG (Advanced Level Course)
Course Title: The Portrait 2: Duotone into Full Color
2.5 Credit Hours, 6.5 Hours/Week 104.0 Hours/Term Meeting Pattern: 1 Day/Week 8:45 am-3:45 pm 16 Weeks

Course Description: This course builds upon 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, which involves controlled opacity and transparency. They begin incorporating the full-color palette as the semester progresses, 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 procedures and 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 this semester as poses lengthen and proficiency develops.
Prerequisites: 110FG, 102FG, 103FG, 150FG, 190FG, 200FG, 230FG, 243SL, 244SLFG, 230SL, 270FG, 310FG, 320SC, 302SL, 321FG, 322FG

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332 FG (Advanced Level Course)
Course Title: Figure Painting: Full Palette
2.5 Credit Hours, 6.5 Hours/Week 104.0 Hours/Term Meeting Pattern: 1 Day/Week 8:45 am-3:45pm 16 weeks.

Course Description: This course focuses on developing full-color figure painting skills in a studio 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 figures are posed 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, 103FG, 150FG, 200FG, , 230FG, 243SL, 244SLFG, 230SL, 270FG, 310FG, 320SC, 302SL, 321FG, 322FG

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331 FG (Advanced Level Course)
Course Title: Elements of Figure Painting 2
2.5 Credit Hours, 6.5 Hours/Week 104.0 Hours/Term Meeting Pattern: 1 Day/Week 8:45 am-3:45pm 16 weeks.

Course Description: This course 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 perceive and explore the visual phenomena of the figure in an environment through paint handling, form building in color, atmosphere, and spatial composition, as demonstrated in both preliminary studies and completed paintings. Instructional strategies in this course include demonstrations, discussions of Art History and/or Anatomy, color theory, practical applications, master image presentations, and critiques.
Prerequisites: 110FG, 102FG, 103FG, 150FG, 200FG, , 230FG, 243SL, 244SLFG, 230SL, 270FG, 310FG, 320SC, 302SL, 321FG, 322FG

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390 SC (Advanced Level Course)
Course Title: Écorché
2.5 Credit Hours, 6.5 Hours/Week 104.0 Hours/Term Meeting Pattern: 1 Day/Week 8:45 am-3:45 pm 16 Weeks

Course Description: Students build muscular structures from the deep to the superficial using the same 36", roughly half-life-sized armature from the previous semester. While learning the attachments and functionality of muscles, students sculpt progressively outward. In this way, they experience the influences of the underlying forms as layers of muscles. 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.
Prerequisites: 110FG, 102FG, 103FG, 150FG, 200FG, 230FG, 243SL, 244SLFG, 230SL, 270FG, 310FG, 320SC, 302SL, 321FG, 322FG

Level Four/Fourth-year students

430 FG (Advanced Level Course)
Course Title: The Portrait 4: Long Pose
2.5 Credit Hours, 6.5 Hours/Week 104.0 Hours/Term Meeting Pattern: 1 Day/Week 8:45 am-3:45pm 16 Weeks

Course Description: In this course, students will create fully resolved portrait paintings, working towards a final piece involving longer poses in natural light, which will be completed over 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 that require strategic focus. Lighting plays a significant 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 instructor's assistance.
Prerequisites: 110FG, 102FG, 103FG, 150FG, 200FG, 230FG, 243SL, 244SLFG, 230SL, 270FG, 310FG, 320SC, 302SL, 321FG, 322FG, 303SL, 330FG, 331FG, 332FG, 390SC, 400FG, 402FG, 410FG, 404SL

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440 FG (Advanced Level Course)
Course Title: Figure Painting 4: Long Pose
7.5 Credit Hours, 19.5 Hours/Week 312.0 Hours/Term Meeting Pattern: 3 Days/Week 8:45 am-3:45pm 16 Weeks

Course Description: This course is designed to further educate students on developing longer human figure paintings within a pictorial environment. Guidance and critiques focus on the complexity of developing a consistent, personal process as students continue to manifest their artistic identity as painters 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, allowing students to work on concepts and skills acquired through their experiences.
Prerequisites: 110FG, 102FG, 103FG, 150FG, 200FG, 230FG, 243SL, 244SLFG, 230SL, 270FG, 310FG, 320SC, 302SL, 321FG, 322FG, 303SL, 330FG, 331FG, 332FG, 390SC, 400FG, 402FG, 410FG, 404SL

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405 SL (Advanced Level Course)
Refinement: Still Life 4
2.5 Credit Hours, 6.5 Hours/Week 104.0 Hours/Term Meeting Pattern: 1 Day/Week 8:45 am-3:45pm 16 Week

Course Description: Refinement: Still Life 4 is to build upon the principles of Refinement: Still Life 3. Students apply the intellectual framework in a manner that promotes an understanding of what it means to resolve a painting. Students explore personal creative strategies and procedures in the final phase, which are executed through extended still-life paintings. Students learn to refine an image in a manner that is 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, 103FG, 150FG, 200FG, 230FG, 243SL, 244SLFG, 230SL, 270FG, , 310FG, 320SC, 302SL, 321FG, 322FG, 303SL, 330FG, 331FG, 332FG, 390SC, 400FG, 402FG, 410FG, 404SL, 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 to Grisaille, Color Studies, and Completed Painting.

FELLOWS PROGRAM

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

Applicants create a written proposal for a series of paintings and drawings built upon a realism or figurative representation theme. Submissions should be conceptually engaging and purposeful in terms of how the student's ideas will be developed into formal artworks. Proposals should also include an in-depth description of the series' intent, which will be completed within a one-year timeline. Fellowship is designed to culminate in an exhibition that showcases the "emergence" of 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 seeking to inspire others through 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, with a Contemporary Realist Art Concentration, are highly selective and 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 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 who have selected Studio Incamminati as their first choice to study. Candidates for Early Decision can apply before December 1 for the following academic year. Applicants will receive notification of acceptance 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 that are similar in content and of comparable standards to those offered at Studio Incamminati. Course descriptions and syllabi may be requested to ensure proper evaluation.

Credits transferred from other institutions are recorded as part of the academic record. However, grades will not be recorded on the transcript and will not be used to determine the grade point average.

Applicants are provided with a preliminary transfer credit evaluation during the admission process. 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- or lower grade will not be accepted.
- The course must be **equivalent** to a course offered by Studio Incamminati.
- Students' coursework must have been **completed in the past ten years** to be eligible for transfer credit.
- A maximum of 24 semester credits will be accepted for transfer credit.

2026– 2027 Admissions
Schedule For Spring 2027
Admission
Application Deadline: December 1, 2026
For Fall 2026 Admission
Application deadline: July 1, 2026
After that, applications will be accepted on a space-available basis.

2026– 2027 Scholarship Schedule
Applications due: April 29, 2026

Decisions mailed to applicants no later than June 16, 2026
For more information and to apply, visit https://studioincamminati.edu/apply-2/

ADMISSIONS PROCESS

1. Prospective students are encouraged to schedule a visit or attend the annual Open House. Students who are unable to visit are encouraged to contact the office at 215-592-7910 to obtain information about the program.
2. Complete the application by following the Admissions Schedule and Application Checklist, and include a $25 application fee, payable by check or online credit card. The application is available at https://studioincamminati.edu/apply-2/ or by calling 215-592-7910.
3. The Admissions Committee reviews the application, inviting promising candidates for an interview. Applicants are notified of admission based on the Admissions Schedule.

Applicants must meet the following requirements for admission into the Advanced Fine Arts or Bachelor of Fine Arts Program:

1. Submit an official high school transcript, diploma, or Recognized Equivalency of a High School Diploma (RED). Graduates from a foreign high school must also provide a copy of the certificate. If this is impossible, they must sign a statement indicating they have graduated from 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 or transcript. Students who have documented proof of completion of secondary education from a foreign country must have it officially translated into English and formally certified as equivalent to high school completion in the United States. We recommend World Education Services, Inc. (WES), at wes.org, or Educational Credentials Evaluators (ECE), at 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, valid driver's license, state ID with photo, or valid passport, and complete all admissions paperwork.
5. Can 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 has ramp access from the street to all studios and offices. It features ADA-compliant door handles and a restroom that accommodates 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 occur to understand the nature of the reported disability and its impact on learning. A conversation will take place regarding the issuance of reasonable accommodation and the available accommodation types. Applicants must present copies of current disability documentation at this meeting. Documentation must be provided by a medical expert within the last three years and include the following:

- A diagnosis of the disability, how the diagnosis was determined (what tests were given and the results); and
- A clinical summary involves assessing how the disability will impact the individual in a college environment and recommending suitable accommodation.

Upon completion of the initial meeting, the student must submit a formal written accommodation request to the school. The initial meeting, formal request, and response from the school must occur before the enrollment process begins. To be eligible for Title IV HEA funding, students must be able to demonstrate a need for reasonable accommodation.

APPLICATION FEES

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

TUITION – 2026-2027 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:

(Full-Time) Five days per week, 8:30 am. - 3:45 pm. $ 9,875.00 per semester, $19,750.00 per year (two 16-week semesters per year), Fall and Spring.

Part-time students enrolled in fewer than five courses per week will be charged tuition and other fees.

OTHER FEES

Hazardous Waste Fee: $100.00 Per Semester,

School Supplies

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

PAYMENT, FEES, REFUNDS

Payment is due 30 days before the first day of class each semester. Payments accepted: Visa, MasterCard, American Express, Discover, check, or money order. A tuition deposit of $500 is due upon acceptance into the BFA and Advanced Fine Art Programs. This deposit is refundable per our policy. 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 https://studioincamminati.edu/financial-aid-2/. A student may withdraw before the start of classes. The $500 tuition deposit and other payments are fully refundable until the first day of class. Refer to the schedule below for information on tuition refunds after courses have started. The
$25 application fee is fully refundable if the enrollment agreement is not signed. If the student requests cancellation within five calendar days after signing the enrollment agreement, no classes have been attended, lessons have not been completed, or materials have not been used. Cancellation requests 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. Students who withdrew after 25% but within 50% of the semester will receive a 30%tuition refund. Students who withdraw after 50% of the semester will receive no refund.

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

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

Students enrolled in the payment plan are responsible for any outstanding tuition payments if they withdraw 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: Assistance percentage 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 exceeds 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, the percentage earned equals the calculated value.

Returning Title IV Funds = Aid disbursed minus the aid earned. If a student earned less support than was paid, the institution would be required to return a portion of the funds, and the student may be required to return an amount. All Student Title IV funds that the institution must return will be made 45 calendar days after the school determines that the student withdrew.

When Title IV funds are returned, the student may owe a balance to the institution.
Suppose a student earned more aid than was disbursed to them. In that case, the institution must send written notification to the student (or the 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 the school determines the student withdrew.

The institution must make a post-withdrawal disbursement within 45 days of the student's determination. They withdrew grants within 180 days of the student's decision to cancel 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 info@studioincamminati.edu.

TYPES OF FINANCIAL AID

The financial aid administrator will calculate the cost of education and deduct the expected family contribution, leaving the remainder as the financial need. The Financial Need will determine the financial aid package that students receive. A package of financial assistance may consist of a combination of different types of aid. There are three basic types of financial assistance:

- **Grants** are funds that do not require repayment. 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 Grant and other financial aid. Grants from Private foundations and other organizations may be based on need and merit. Visit our grants and scholarship page at https://studioincamminati.edu/financial-aid-2/
- Scholarships are also awards that do not require repayment. Some scholarships may have a need-based component; however, most scholarships are merit-based and reward students for academic or artistic excellence, as well as community service.
- Loans 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 the loan is disbursed. Students must complete an exit interview before leaving school.

STUDIO INCAMMINATI SCHOLARSHIPS

Studio Incamminati offers two $5,000 and six $3,000 scholarships annually to current students and those considering full-time enrollment in the Advanced Fine Art Program. The overall criteria for a successful applicant include the quality of work, artistic potential, dedication, commitment to becoming an artist, and demonstrated financial need. Scholarship money is applied only to tuition, not to materials, housing, or any other expenses. The Scholarship Committee evaluates all applicants and makes award decisions, guided by the advice of the faculty. The Committee's decision 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 their 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 their state's Office of Higher Education to determine if their state offers a 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 require repayment. Pell Grants are awarded only to undergraduate students who have yet to earn a bachelor's degree. A standard calculation (established by the U.S. Congress) determines award amounts and eligibility based on a student's Free Application for Federal Student Aid (FAFSA). The analysis also produces a student's Expected Family Contribution (EFC). The Student Aid Report (SAR) tells students about 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 available to undergraduate students who are eligible. No interest will accrue on the Federal Subsidized Direct Loans, and no payments are required on 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. Suppose students do not qualify for a Federal Subsidized Direct Loan. In that case, a Federal Unsubsidized Direct Loan can be issued for the total amount of eligibility or in combination with the Federal Subsidized Direct Loan. Interest may be paid quarterly while in school or capitalized (added to the principal yearly). 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 enables parents to borrow funds for their child's 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 studentaid.gov/plus-app/parent/landing

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 Arts and BFA programs and are used to measure their satisfactory progress toward graduation. The policy is provided to all students before the first session. It is consistently applied to all students in the program, regardless of their participation in the Title IV programs. Evaluations are placed in students' files.

New SAP definitions took effect on July 1, and Studio Incamminati developed policies to determine the academic standards that students must meet. The policies also constructed a means and schedule for measuring acceptable Quantitative (Pace of Progress) and Qualitative (Grade Point Average) criteria. The quantitative measure ensures that students are progressing through their program of study at a pace that is at least 150% of the standard time frame, allowing them to complete their program within the standard timeframe.

The faculty establishes SAP standards in consultation with the Co-Artistic Directors and complies with the Accrediting agency standards and Federal Title IV regulations. Students must maintain SAP according to the following criteria to continue enrollment. SAP is measured at the end of each payment period and will be checked before aid disbursement. 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), which is as follows: Fall Semester – December. Spring Semester – May. 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.

Academic Year Definition

For federal financial aid, the definition of the academic year 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 sufficiently to ensure completion within the maximum timeframe of 150% of the program's published length, 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

To be considered to have made SAP, students must earn at least 67% of the credits attempted, cumulatively, at each evaluation point. He will ensure program completion within 150% of the expected timeframe. Evaluations are conducted at the end of each payment period to determine if students have met the minimum requirements, based on their 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 whether students have maintained a pace of progression of at least 67% since the beginning of the course. He indicates that, given the same Pace, the student will graduate within the maximum time frame allowed.

Qualitative Measure

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

Financial Aid Warning

Studio Incamminati evaluates SAP at the end of each payment period (semester). Students who fail to meet SAP's Quantitative and Qualitative measures are considered "Not Making SAP." Students Not Making SAP will be placed on Financial Aid Warning for one semester or payment period. Students who are set on a Financial Aid Warning continue to receive Title IV aid for one semester/payment period after being placed on Financial Aid Warning status. The status will be conferred automatically, without the student having to appeal the SAP status.

Students will be notified in writing of their failure to meet SAP requirements and will be placed on FA Warning status.

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 the decision. Students may have the opportunity to have their Title IV HEA financial aid eligibility reinstated by appealing to the Not Making SAP/Academic Development Status and being placed on Financial Aid Probation.

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 and 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 extraordinary circumstance. Students must provide supporting documents and describe any unusual events that warrant special consideration in writing. Students must explain why they did not meet the SAP and what changes have been made to allow them to meet the SAP by the next evaluation point.

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

Financial Aid Probation

If probation status is granted, students will only regain Title IV HEA eligibility for the following eligible payment period. Students must make 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 need to make SAP to be eligible for Title IV funds, with the option to appeal.

Reinstatement of Title IV, HEA Aid

Reinstatement of aid is limited to the period under evaluation. Students who make SAP after the Financial Aid Warning or Probation period will be removed from that status. They will regain eligibility for Title IV HEA funding.

A former student requesting reinstatement as an active student should submit their request in writing. Supportive documentation and 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 with the same SAP status as when the student left the program.

Course Incomplete, Withdrawals, Repetitions

Students who withdraw and then re-enroll will return to the same SAP status they had at the time of withdrawal. Course incomplete, repetition, and non-credit remedial courses do not apply. Therefore, the school only issues complete or offers 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, Artistic Director, & Director of Operations and notify them of their official last day in writing.

Unofficial Withdrawal from the School

Studio Incamminati reserves the right to withdraw a student from the school without formal notice. In that case, the Executive Director and Director of Operations will record the circumstances and the 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 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 the names, addresses, and email addresses of students, prospective students, or parents to eligible lenders or guaranty agencies for the purpose of conducting unsolicited mailings, postal, or electronic communications regarding Title IV student loan applications.

Studio Incamminati will not permit any employee of the guaranty agency or eligible lender to perform any school-required function, except for 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 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 Veterans 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 qualify 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)

Veterans wishing to transfer Post 9/11 "GI Bill®" to a family member must visit the Department of Defense. For more information, visit: milconnect.dmdc.osd.mil/milconnect/

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 the VA is made to the institution.

"GI Bill ®" is a registered trademark of the U.S. Department of Veterans Affairs (VA). For more information about the education benefits offered by the VA, please visit the official U.S. government website at www.benefits.va.gov/gibill.

2. Ninety days after the date, the institution certifies tuition and fees upon 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 their financial obligation to Studio Incamminati due to the delayed disbursement of funding from the VA.

How to Apply for Benefits and Financial Aid

3. 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)

4. Complete the Veterans Online Application at www.gibill.va.gov/apply-for-benefits/application to apply for your benefits.
5. Contact Tamara Stokes, Studio Incamminati Certifying Official, at
6. 215- 592-7910 or financialaid@studioincamminati.edu.
7. If you have any questions regarding the application for your benefits, remaining entitlement, or any other general benefits questions, please get in touch with the Veterans Affairs Office of the Philadelphia Education Department at 1-888-GI-BIL®-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 (VA). For more information about the education benefits offered by the VA, please visit the official U.S. government website at www.benefits.va.gov/gibill.

GRANTS AND SCHOLARSHIP RESOURCES

Financial support may be available from several sources. Visit https://studioincamminati.edu/financial-aid-2/ for a list of source 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 https://studioincamminati.edu/financial-aid-2/:

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

"GI Bill ®" is a registered trademark of the U.S. Department of Veterans Affairs (VA). For more information about the education benefits offered by the VA, please visit the official U.S. government website at www.benefits.va.gov/gibill.

- 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 worldwide. Studio Incamminati has already 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 F-1 Visa requirements: **studyinthestates.dhs.gov** and **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 must submit an official score on the Test of English as a Foreign 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 issued 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 their ability to pay full tuition and living expenses for the first year of study before a U.S. visa can be issued.

SCHOLARSHIPS

Partial scholarships are available. For information and application instructions, go to https://studioincamminati.edu/financial-aid-2/

ATTENDANCE/WITHDRAWALS/TERMINATION

Full participation is expected of all Studio Incamminati students and is necessary to fully benefit from and succeed in the SI's Advanced Fine Art Program. *All students are expected to attend classes regularly and promptly, and for the entire duration of the scheduled class time*. For regular semester classes, students are allowed up to four absences (excused or unexcused) per semester, with the caveat that the student submits all required work missed due to absences and makes it up before the end of the term.

Excessive absences will result in failure or a lowering of grade for the class. After four absences (one-quarter of the semester), students will automatically fail the course and will be required to retake it the following year. Students who miss more than four class sessions will be asked to withdraw from the course and receive a grade of W for the course. Whether excused or unexcused, the student must communicate with instructors about missing classes and arrange to complete any assignments that were missed. Suppose medical or extenuating circumstances may prevent a student from attending class for an extended period. The student should notify their Instructor and the Financial Offices.

LEAVE OF ABSENCE

The administration, faculty, and students must mutually agree upon leaves of Absence for students in good standing.

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 https://studioincamminati.edu/policies-guidelines-title-ix-2/.

NON-DISCRIMINATION POLICY

Studio Incamminati does not discriminate based on race, color, sex, age, religion, national origin, or disability in any of its admissions, educational programs, activities, or employment practices. This policy is governed by 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.

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 https://studioincamminati.edu/policies-guidelines-title-ix-2/.

FELLOWS PROGRAM

The Fellows Program enables Studio Incamminati students who have completed the Advanced Fine Art Program and Teacher Training Program to continue working toward their personal artistic and professional goals while maintaining a mutually beneficial relationship with the school. In exchange for teaching courses, mentoring other students, and performing other duties, Teaching Fellows receive studio space, pay for instruction, and other benefits. This is a one-year program with an option to reapply annually.

Studio Incamminati Faculty

Instructors

Steven Early

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 Richard Carlin, Henry Siegel (the founder of Sea Gull Lighting Company), and the Honorable Judge William Hart Rufe II, among others. He received 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 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: American Painter Video Magazine, spring 2011edition; the book Star Wars Vision by J.W Rinzler and George Lucas, 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

Lea Colie Wight

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 and several awards from the Greenhouse Gallery of Fine Art 2009 Salon International. Her work was also accepted into the 2011 Oil Painters of America National Exhibition. Lea was selected to teach at American Artists 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" and the Fort Wayne Museum of Contemporary Realism 2010 Biennial. Her work has appeared in many publications, including an American Artist magazine cover story in 2009 and 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

Studio Incamminati Faculty

Jarred Fisher

Jarred is a graduate of the Advanced Fine Art Program and a principal instructor at Studio Incamminati, as well as a high school art teacher at Doane Academy in Burlington, NJ. Jarred, who works in oil and metal points, has works hanging in many private collections and has exhibited in numerous group shows and solo shows. A graduate of the Delaware College of Art and Design, he has received first-place awards in multiple exhibitions.
Delaware's Happening magazine named him to its "Happening List" as an artist.

Alexander Shanks

(b. 1996) is an American artist who began his creative pursuits at a young age by spending time in his parents' art studio, curiously picking up pencils and brushes and passionately absorbing technical training. He studied at Studio Incamminati in Philadelphia, and continued to pursue a career in teaching and portrait commissions. Alexander recently graduated from the New York Academy of Art where he began to explore new approaches to observational realism, blending classical techniques and contemporary conversations in his work. Alexander's practice explores the world around him through depictions of landscapes, people, social interactions and interconnectedness.

Rob Goodman

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

Morgan Dummit

Morgan Dummitt began studying the figure at the Art Students League of New York. He earned a certificate from the Pennsylvania Academy of Fine Arts and has also studied at the Florence Academy of Art and the Pelletieri Stone Carving Academy. He served an extensive apprenticeship with renowned marble carver Fred X Brownstein. He has been an active member of the Philadelphia Traction Company since 2013. In 2016, he was awarded a residency at the St. Gaudens Historic Site in Cornish, NH, and in 2024, he will serve the first Walter Hancock Memorial residency in Gloucester, MA. He has exhibited throughout the country and completed numerous public and private commissions.

Studio Incamminati Faculty

Jason Patrick Jenkins

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

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

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 in fine art at Studio Incamminati in Philadelphia. Incamminati's program helped Nell become well-versed in painting from life by utilizing prismatic color, which she continues to incorporate into her current body of work. Her intimate portraits focus on the enchantment of paint as a means of capturing the essence of the face. Nell received her M.F.A. in 2020 from Burren College of Art in County Clare, Ireland.

Stephen Bush

Born in Alexandria, VA, Stephen moved to Minnesota to study at The Atelier before continuing his studies at Studio Incamminati. In 2024, he graduated from Studio Incamminati and was awarded a fellowship grant. Stephen is a practicing painter and draughtsman based in Philadelphia, PA.

JaFang Lu

JaFang, a Studio Incamminati graduate and instructor, was featured in the "Year of the Woman" exhibition at Artists' House in Philadelphia. She studied with Nelson Shanks at the Art Students League of New York and was awarded a Merit Scholarship. Her "Portraits of Philadelphians in Black and White" project, which aims to reflect and promote tolerance for racial diversity, was funded by the Leeway Foundation. JaFang has served as an assistant instructor to Nelson Shanks at the Academy of Figurative Art and the Pennsylvania Academy of Fine Arts, and has taught at the Maitland Art Center in 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.
]aFangLu.com

Catherine Haverkamp

MFA, Pennsylvania Academy of Fine Arts, BFA, Rowan University/Studio Incamminati,
Cleveland Institute of Art, Memphis College of Art,

Catherine "Kat" Haverkamp is a Philadelphia-based realist artist. Her work has been recognized in numerous national and international competitions, including the yearly International Portrait Competition hosted by the Portrait Society of America, and has traveled the world through the Art Renewal Center's International Salon Competition. Her paintings have been featured in numerous publications, including International Artist magazine and Fine Art Connoisseur.

Studio Incamminati Faculty

Mina Mohtasham

Received a BFA in Painting from the Pennsylvania Academy of the Fine Arts
(PAFA) in 2021 and graduated from the Lyme Academy of Fine Arts in 2023. Working across painting, drawing, and sculpture, she has received numerous honors, including the Raymond D. Estelle Rubens Travel Scholarship, first-place awards in the Susan McDowell Eakins Figure Painting Prize, the Stimson Figure Sculpting Competition, and the Salmagundi Club Annual Figure Drawing Competition, as well as Elizabeth Greenshields Foundation Grants in 2021 and 2025. Working primarily from observation, her practice explores light, atmosphere, and everyday moments while incorporating abstraction, color, and collage to create works that balance traditional techniques with a contemporary perspective. She currently teaches privately and abroad.

Justin Kapp

Grew up in Columbus, OH, and first studied figure painting at the Columbus College of Art and Design. After some time away from art, he moved to Philadelphia in 2017, to study at Studio Incamminati School for Contemporary Realist Art. He completed the program in 2024 and was a Fellow for two years. He now teaches in the Advanced Fine Art Program at Studio Incamminati and maintains his own studio practice. You can view his work at JustinKapp.com

Studio Incamminati Staff and Board of Directors

Daniel Mahlman,

COO, Interim President

Daniel Mahlman is the current COO and Interim President, as well as an alumnus of Studio Incamminati. After graduating in 2014, he taught in the Project HOME art program before earning his MS in Arts Administration & Museum Leadership at Drexel University and joining the administration staff. Dan sees traditional art education as transformative and, in addition to working to improve outcomes for students and developing professional opportunities for school alums, strives to foster outreach programs that connect art training with new constituencies and institutions.

Stephen Bush,

Art Coordinator

Serves as Art Coordinator at Studio Incamminati. Born in Alexandria, VA, Stephen moved to Minnesota to study at The Atelier before continuing his studies at Studio Incamminati. In 2024, he graduated from Studio Incamminati and was awarded a fellowship grant. Stephen is a practicing painter and draughtsman based in Philadelphia, PA.

Tamara Stokes,

Financial Administrator

Tamara is a skilled financial administrator with seven years of experience working at Commerce Bank and Gaudenzia Inc. She began her career as a bookkeeper and quickly advanced to the role of Administrative Assistant, thanks to her exceptional skills and dedication. Tamara is an expert in Title IV funding policies and procedures, and she has developed an extensive network of resources related to Student Aid that are invaluable in her position.

Emma Klement,

Office Administrator

Serves as Office Administrator at Studio Incamminati. She earned her B.A. in Art History from Bard College in 2019 and her M.A. in Museum Studies from the University of the Arts in 2022. Emma brings a diverse background in marketing, curriculum development, fundraising, event planning, and arts management. With a strong commitment to arts education, she is dedicated to fostering a dynamic and inclusive learning environment. Emma works to strengthen educational programming while expanding Studio Incamminati's brand as well as opportunities for student growth, leadership, and community outreach at Studio Incamminati.

Studio Incamminati Staff and Board of Directors

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Esq. Ayana Ross

Susan McCalmont

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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.

Disclaimer

The information in this catalog is subject to change without notice. This catalog may not be relied upon as a contract. The current status of all information therein may be verified by contacting the Studio Incamminati office.

Studio Incamminati Academic Calendar | 2026 to 2027

Aug 2026						
S	M	T	W	T	F	S
						1
2	3	4	5	6	7	8
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Sept 2026						
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Oct 2026						
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Nov 2026						
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Dec 2026						
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Jan 2027						
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Feb 2027						
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Mar 2027						
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Apr 2027						
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May 2027						
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June 2027						
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July 2027						
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25	26	27	28	29	30	31

Fall Semester Dates To-From

Aug 24 – Dec 14 | Fall Semester

Fall Semester Make Up Days

Dec 15 – Dec 17 | Fall Semester Make Up Days

Spring Semester Dates To-From

Jan 19 – May 17 | Spring Semester

Spring Break

Mar 15 – Mar 19 | Spring Break

Observances – School and Office Closed

STUDIO INCAMMINATI

SCHOOL FOR CONTEMPORARY REALIST ART

Nelson and Leona Shanks, Founders

DEDICATED TO DRAWING, COMPOSITION, AND COLOR

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

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