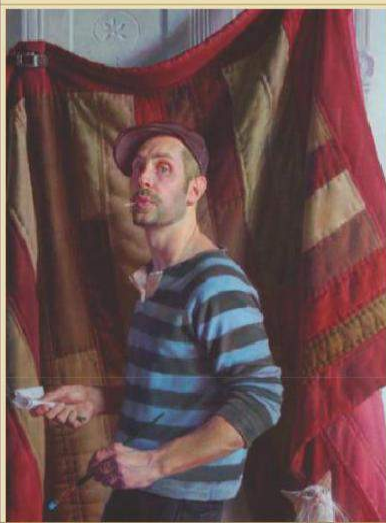


STUDIO INCAMMINATI

SCHOOL FOR CONTEMPORARY REALIST ART



2019 - 2020 SCHOOL CATALOG

MISSION

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

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

STUDIO INCAMMINATI SCHOOL FOR CONTEMPORARY REALIST ART

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Philadelphia, Pennsylvania 19007

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215.592.7910

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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.

Artwork on front cover (*clockwise from top left*):

TOTO AND I, Kerry Dunn, Oil on canvas, 2013, 30 x 40 inches; KOREAN CHILD'S HANBOK, Natalie Italiano, Oil on canvas, 2012, 18 x 24 inches; FUMIKO, Joseph Dolderer, Oil on linen, 2012, 30 x 20 inches

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ABOUT STUDIO INCAMMINATI

SCHOOL FOR CONTEMPORARY REALIST ART

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, and continuing education programs for the general public, art educators, and its award-winning outreach programs for school-age artists.

FOUNDERS

Nelson Shanks

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

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

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

Leona Shanks

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

ACCREDITATION / LICENSING

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

ABOUT STUDIO INCAMMINATI

THE ARTISTIC COMMUNITY

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

FACILITIES

The facility has over 13,000 sq. ft. of north lit studio space with atmosphere designed for the devoted pursuit of creative excellence. The facility includes exhibition space for all Advanced Fine Art Program students, and on-site faculty studios necessary for communal learning, cast studio, reference library, school supply store, and kitchen. The studio is located in Center City Philadelphia within blocks of the city's "cultural mile" of world-class museums, art galleries, shops, and restaurants and is within a few hours of New York and Washington D.C.

LEARNING THROUGH EXHIBITIONS

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

PROFESSIONAL ARTISTS AS FACULTY

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

PROGRAMS

Studio Incamminati's extraordinary premise draws artists from a wide variety of circumstances. Our flexible offerings enable the most talented artists to participate, regardless of stage of life, professional experience or geographical distance. To meet the diverse needs of artists at all levels, we offer a variety of programs: the Advanced Fine Art Programs, Continuing Education Programs and Winter, Spring and Summer Workshops, In Your Town Workshops and Emerging Artist High School and Youth Programs

DEAN OF FACULTY AND STUDENTS

The Dean provides a leadership role in ensuring that the artistic mission and vision of the school is carried forth, and ensures that students receive the highest quality possible educational experience.

ADVANCED FINE ART PROGRAM

The Advanced Fine Art Program is based on teaching representational art-figurative, still life and portrait. It is designed for artists of all ages and levels of ability, from professionals seeking to expand their skills to high school graduates just embarking on their artistic journey. This program is designed for students who want to become a professional fine artist. However, it is also excellent for those seeking superior classical drawing and painting skills vital to other disciplines such as illustration, animation, graphic design and concept art for films, video games, books and other media. The program requires approximately four years of study. Students receive a Diploma of Fine Art upon successful completing the program.

Part-time options are available to fit individual schedules and financial situations. Students receive a Diploma of Fine Art after successfully completing the program.

ENTRANCE REQUIREMENTS

The Advanced Fine Art Program is a highly selective course of study. Entrance is based on artistic merit, as determined by portfolio review and written application. Promising candidates are interviewed. A High School diploma or GED is required.

DIPLOMA OF FINE ART / MINIMUM COURSE REQUIREMENTS

Studio Studies

Drawing: 25 Credit Hours

Painting: 62 Credit Hours

Sculpture: 12 Credit Hours

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

Total hours required to graduate and receive a Diploma of Fine Art: 99 Credit Hours. Students must pass with a minimum GPA of 1.00 while completing 99 credit hours.

A semester hour of credit represents three hours of classroom studio studies each week for a period of 20 weeks. Semesters are designated as Fall (September through January) and Spring (February through June).

EVALUATIONS

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

GRADING SYSTEM

Advanced Fine Art Program students receive a satisfactory or unsatisfactory report at the mid semester evaluation. Mid-semester evaluations are for informational purposes only and therefore students do not receive a letter grade.

Students receive a letter grade as indicated on the chart below and is based on the end-of-semester evaluations. Students who receive an "F" course grade will be required to repeat that course.

GRADE	POINTS	DESCRIPTION
A	4.00	Superior: Mastery of subject matter
A-	3.70	
B+	3.30	
B	3.00	Good: Above average of mastery of subject matter
B-	2.70	
C+	2.30	
C	2.00	Satisfactory: Acceptable mastery of subject matter
C-	1.70	
D+	1.30	
D	1.00	Low pass: Limited mastery of subject matter
F	0.00	
		Failure: Deficiency in subject matter

STUDIO INCAMMINATI GAINFUL EMPLOYMENT DISCLOSURE

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

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

Studio Incamminati does not guarantee employment.

POLICIES AND GUIDELINES

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

Title IX Statement

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

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

Included within this Policy is Studio Incamminati's commitment to protect the individuals who are involved in an investigation of a potential violation of this Policy against retaliation from any member of the School community. Such retaliation will be deemed a separate basis for violating the School's Policy on Sex Discrimination, Sexual Harassment and Sexual Violence. For the purposes of this policy, sex discrimination, sexual harassment and sexual violence all fall under the category of sexual misconduct. The

policies on sex discrimination, sexual harassment, and sexual violence are located in Section III.6, Health and Safety of the Policies and Guidelines. For sexual harassment issues, please see section I. 2, Sexual Harassment in the Policies & Guidelines manual.

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

Tamara Stokes, Financial Administrator

tstokes@studioincamminati.org

215-592-7910

Campus Health & Safety Annual Security Report

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

Student Grievances

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

- If the dispute involves curriculum, classroom management, instruction, or evaluations, it is best to resolve the issue with the individual teacher. If that does not resolve the issue, please see the Director of Educational Programming and then the President.
- If the concern pertains to financial aid or billing, please see the Administrative Services Manager 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 per year. Grievances must be submitted to the President at least one month prior to the board meeting.

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

CURRICULUM

Concept: Seeing and drawing basic shapes and forms

Skills to attain:

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

Concept: Understanding human anatomy

Skills to attain:

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

Concept: Applying this knowledge in monochromatic paint studies

Skills to attain:

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

Concept: Pure color studies

Skills to attain:

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

Concept: Synthesis

Skills to attain:

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

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

Skills to attain:

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

Concept: Independent studies

Skills to attain:

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

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FALL 2019 COURSES

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

First semester: September 3, 2019 -January 1, 2020

Level One/First year students

100 FG (Introductory Level Course)

Course Title: Design Fundamentals 1

Instructor: Dan Thompson and

Jarred Fisher Location: Level One Studio /

Studio D&E Time: Mondays, 9 a.m.-3:45 p.m.

Course Description: This course is devised to empower students with an array of compositional tools so that they possess a concrete foundation of pictorial design. This Course is to be taught with a focus on learning accepted compositional theories. This course will expose students to a range of compositional theories, utilize the exercise of master copy to teach the benefits of comprehensive design and understanding of simple forms (i.e. cubes, ellipses, etc.) in perspective so they may be applied as drawing tools, and to identify those structural drawing tools and apply them to the figure. *2 Credit Hours*

110 FG (Introductory Level Course)

Course Title: Figure Drawing: Charcoal 1

Instructors: Rob Goodman/Jason Jenkins and Rachel Pierson

Location: Level One Studio / Studio D&E

Time: Wednesdays, 9 a.m.-3:45 p.m. (Goodman/Jenkins)

Fridays, 9 a.m.-3:45 p.m. (Pierson)

Course Description: This course stresses the crucial importance of an effective start to a drawing or a painting and addresses the principles essential to capture the energy, feeling, and the gesture of a pose. Students develop the ability to simplify the figure into internal lines representing the movement, stance and action of the pose. As the semester progresses, students create the large abstract shapes of light and shadow, which start to create a sense of mass and volume. These concepts are executed through an application of charcoal on toned paper. Control of the medium is essential to achieving the required goals. *2.5 Credit Hours each day/ 5 total Credit Hours*

120 CT (Introductory Level Course)

Course Title: Still Life Drawing: The Cast

Instructor: Christopher Nixon and Evan Kitson

Location: Cast Room Level One Studio / Studio D&E

Time: Tuesdays, 9 a.m.-3:45 p.m.

Course Description: The goal of this class is to draw a cast that seems to emerge from the surface of the paper, pushing the student to see, understand and draw as clearly and accurately as possible. Studying from a cast gives the student consistency in lighting and poses allowing them to check and double check their accuracy over time. The principles that are studied here will be directly applied to figure and still life paintings. Students will begin by drawing in contour for a few days to lock the proportions and composition in place. The concepts of gesture, triangulating points and proportion are of primary importance at this stage. This is not a value drawing at this stage but a simple light/shadow drawing. *3 Credit Hours*

130 SL (Introductory Level Course)

Course Title: Still Life Drawing: Charcoal

Instructor: Robin Frey & Alisyn Blake

Location: Level One Studios

Time: Thursdays 9 a.m.-3:45 p.m.

Course Description: First year still life charcoal drawing teaches students to simplify the subject matter by resisting detail and learning to extract what is necessary to build a drawing. It is critical to the foundation to learn basic relationships of proportion, shapes and value fields while at the same time, creating the effect of light bathing the objects. Charcoal is a very painterly material and allows students to work easily with massing values in a drawing process that is particularly suited for training painters. The degree to which one develops the ability to master charcoal is in direct relationship to the level of painting skills later. Details in a drawing or painting are developed after students learn to control the order of the foundational large masses. The course begins with short still life drawings to develop the ability to correctly see proportion and shape. Eventually, the students work on two-day drawings. *2 Credit Hours*

Level Two/Second year students

240 SLFG (Intermediate Level Course)

Course Title: Color Study: Still Life

Instructor: Natalie Italiano

Location: Level Two Studio / Studio A

Time: Mondays, 9 a.m.-3:45 p.m.

Course Description: The focus of this course is to study the immediate impact of light on simple, basic shapes, and to understand color relationships. Students will explore simple relationships of color with still life objects and analyze their work using universal vocabulary of color theory. Subsequent stages of color adjustment and refinement of color shapes will attune the students to accurately depict the shock of the light on the form. The class will take as much time as needed in the fundamental stages to help students improve their color perception and understanding. Once they are able to calibrate fundamental color relationships, they start breaking down these larger relationships into smaller ones. *3 Credit Hours / Prerequisites: 100FG, 110FG, 120SL, 130SL, 140FG, 150FG, 160SL, 170FG & SL*

200 FG (Intermediate Level Course)

Course Title: Figure Drawing Graphite

Instructor: Darren Kingsley

Location: Level Two Studio / Studio A

Time: Tuesdays, 9 a.m.-3:45 p.m.

Course Description: The purpose of this course is to push drawing skills in accuracy of gesture, proportions, form modeling, understanding of the principles of light and shadow, and general technical expertise. Students will produce several block-ins in the beginning of the semester to work on gesture, accuracy of poses, and to further acquaint themselves with the medium. Students will move past the block-in stage and learn how to take drawing to a highly finished level of development. *3 Credit Hours / Prerequisites: 100FG, 110FG, 120CT 130SL, 140FG, 150FG, 160FG, 170FG & SL*

220 FG (Intermediate Level Course)

Course Title: Figure Structure in Clay

Instructor: Stephen Perkins (content); Katya Held

Location: Studio B

Time: Wednesdays, 9:15 a.m.-4:00 p.m.

Course Description: This course is essentially modeling the figure in three dimensions in clay. It is meant to follow the pattern of gestural studies and large to small vision that Studio Incamminati inculcates in its students. Working in clay allows the student to grasp the three-dimensional volumes that their flat patternings represent. They will see what is facing them as more of a part of a larger volume that recedes in space and has another side they cannot see. This is not anatomy, which is for another day. This class studies the fundamental, indeed universal forms, volumes and rhythms of the body and the progressive manner in which those forms give way to increasingly smaller forms while holding the simplicity of the larger form. *3 Credit Hours / Prerequisites: 100FG, 110FG, 120CT 130SL, 140FG, 150FG, 160FG, 170FG & SL*

230 FG (Intermediate Level Course)

Course Title: Closed Grisaille 1

Instructors: Stephen Early and Darren Kingsley

Location: Level Two Studio / Studio A

Time: Thursdays 9 a.m.-3:45 p.m. (Early)

Fridays, 9 a.m.-noon (Kingsley)

Course Description: This course addresses the principles essential to transform abstract shape into form and create a sense of light on the figure. Students focus on the full range of values and develop the ability to make accurate value calibrations. An understanding of the full range of values allows the student to create the effect of light on form. The focus is on structure, anatomy, proportion, light direction, edge conditions and abstract movements through the figure and composition. These concepts are executed through an application of semi-opaque and opaque paint in the light and shadow areas of the figure. This enables the student to develop painting skills such as scumbling, feathering, and texture. *5 Credit Hours total / Prerequisites: 100FG, 110FG, 120SL, 130SL, 140FG, 150FG, 160SL, 170FG & SL, 200FG*

Level Three/Third year students

310 FG (Advanced Level Course)

Course Title: The Portrait 1: Duotone into Color

Instructor: Kerry Dunn

Location: Level Three Studio / Studio B

Time: Mondays, 9 a.m.-3:45 p.m.

Course Description: This course has two main goals: to address the head/portrait as a subject and employ the technique known as duotone as the bridge from monochromatic to full-color painting. The focus is on starts and middle stages of the painting process. Accurate proportions are instrumental to getting a good likeness and this is true at the start as well as in longer poses. This is primarily explored at the grisaille stage. Basic value relationships are also explored within the duotone monochromatic palette. With this foundation, subsequent values can be introduced while staying organized. Color slowly is introduced and students learn how to identify which colors are most significant. This transitions into a full-color block-in and then into more developed paintings where a longer time period is employed to explore the middle stages of the painting process and its subsequent challenges. *2 Credit Hours (This class is combined with The Figure: Duotone into Color 1) / Prerequisites: 100FG, 110FG, 120CT, 130SL, 140FG, 150FG, 160FG, 170FG & SL, 200FG, 220FG, 230FG, 240SL, 260SL, 270FG, 280FG, 290FG*

320 FG (Advanced Level Course)

Course Title: Figure Painting 1

Instructor: JaFang Lu and Natalie Italiano

Location: Level Three Studio / Studio B

Time: Tuesdays, 9 am-3:45 p.m. (Lu)

Thursdays 9 a.m.-3:45 p.m. (Italiano)

Course Description: This course guides students through the opening stages of full-color painting and provides them with a foundational painting process. The student brings a level of competency in drawing, color study and value awareness learned in the first two years and these skills are brought together to inform the full-color paintings. Poses begin with 12 three-hour sessions moving to 10 six-hour painting sessions as the semester progresses. The poses are in both natural and artificial light. Paint handling, form building in color, atmosphere and spatial composition are addressed. *5 total Credit Hours / Prerequisites: 100FG, 110FG, 120CT, 130SL, 140FG, 150FG, 160FG, 170FG & SL, 200FG, 220FG, 230FG, 240SL,, 260SL, 270FG, 280FG, 290FG*

350 SL (Advanced Level Course)

Course Title: Mentorship

Instructor: Studio Incamminati Instructors

Location: Instructor's Studios

Time: Fridays, 9 a.m.-3:45 p.m.

Course Description: Continuing from the fall session, Mentorship gives Level Three students an opportunity to apply all the principles learned into several completed paintings, guided by an instructor in his or her private studio. Students learn to take control of the painting with simple composition, and build the painting starting with a grisaille until satisfied with the proportions and basic drawing. Students learn how each stage is a stepping stone from the previous layer. The instructor guides the student towards completed paintings that may be used for studio exhibitions. Students gain the experience of working in a different instructor's studio every six or seven weeks, thus benefiting from the perspective of several artistic viewpoints. Both student and mentor learn from this process. *2 Credit Hours / Prerequisites: 100FG, 110FG, 120CT, 130SL, 140FG, 150FG, 160FG, 170FG & SL, 200FG, 220FG, 230FG, 240SL,, 260SL, 270FG, 280FG, 290FG*

220 FG (Advanced Level Course)

Course Title: Figure Structure in Clay

Instructor: Stephen Perkins (content); Katya Held

Location: Studio B

Time: Wednesdays, 9:15 a.m.-4:00 p.m.

Course Description: This Course is essentially modeling the figure in three dimensions in clay. It is meant to follow the pattern of gestural studies and large to small vision that Studio Incamminati inculcates in its students. Working in clay allows the student to grasp the three-dimensional volumes that their flat patternings represent. . They will see what is facing them as more of a part of a larger volume that recedes in space and has another side they cannot see. This is not anatomy, that is for another day. This class studies the fundamental, indeed universal forms, volumes and rhythms of the body and the progressive manner in which those forms give way to increasingly smaller forms while holding the simplicity of the larger form. *3 Credit Hours / Prerequisites: 100FG, 110FG, 120CT 130SL, 140FG, 150FG, 160FG, 170FG & SL*

Level Four/Fourth year students

400 FG (Advanced Level Course)

Course Title: The Portrait 3

Instructor: Kerry Dunn

Location: Level Four Studio / Studio C

Time: Mondays, 9 a.m.-3:45 p.m.

Course Description: The purpose is to complete four portrait paintings over the course of the year. Students work out problems as they go through all the stages of the painting process. The result is four fully resolved portrait paintings ready for showing within a portfolio and/or studio exhibition. *2 Credit Hours / Prerequisites: 100FG, 110FG, 120SL, 130SL, 140FG, 150FG, 160SL, 170FG & SL, 200FG, 220FG, 230FG, 240SL, 260SL, 270FG, 280FG, 290FG, 310FG, 320FG, 330FG, 340FG, 350SL*

410 FG (Advanced Level Course)

Course Title: Figure Painting 3

Instructor: JaFang Lu and Stephen Early

Location: Level Four Studio / Studio C

Time: Tuesdays, 9 a.m.-3:45 p.m. (Lu)

Thursdays 9 a.m.-3:45 p.m. (Early)

Course Description: This course provides the opportunity for students to develop paintings over the course of several weeks. Guidance and critiques are provided as well as specific suggestions for areas of study designed to address the specific needs of each student. This course provides opportunity for the personal growth and development of each painter's artistic identity. Level Four artists are encouraged to work as a team in setting the poses. *5 total Credit Hours / Prerequisites: 100FG, 110FG, 120SL, 130SL, 140FG, 150FG, 160SL, 170FG & SL, 200FG, 220FG, 230FG, 240SL, 260SL, 270FG, 280FG, 290FG, 310FG, 320FG, 330FG, 340FG, 350SL*

VT Fall (Advanced Level Course)

Course Title: Independent Visual Thesis

Instructor: Studio Incamminati Instructors

Location: Level Four Artist Studio

Time: Wednesdays, 9 a.m.-3:45 p.m.

Fridays, 9 a.m.-3:45 p.m.

Course Description: Students develop a personal proposal prior to the Fall session for a series of paintings built upon a theme in either figurative or still life or both. Proposals must be purposeful and include an in-depth description of intent for the series; a timeline, the dimensions of the canvases, all of which must be approved by the instructors. The goal is to complete a series paintings for presentation or studio exhibition at the end of the school year. Students receive four different mentors throughout the school year who guide and assist them with their Independent Visual Thesis. *5 Credit Hours / Prerequisites: 100FG, 110FG, 120SL, 130SL, 140FG, 150FG, 160SL, 170FG & SL, 200FG, 220FG, 230FG, 240SL, 260SL, 270FG, 280FG, 290FG, 310FG, 320FG, 330FG, 340FG, 350SL*

WINTER/SPRING 2020 COURSES

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

Second semester: January 27- June 12, 2020

Level One/First year students

100 FG (Introductory Level Course)

Course Title: Design Fundamentals 2

Instructor: Dan Thompson and Jarred Fisher

Location: Level One Studio / Studio D&E

Time: Mondays, 9 a.m.-noon

Course Description: This course is devised to empower students with a farrago of compositional tools so that they possess a concrete foundation of pictorial design. *2 Credit Hours / Prerequisites: 100FG, 110FG, 12OCT, 13OS*

150 FG (Introductory Level Course)

Course Title: Figure Drawing: Charcoal 2

Instructors: Rob Goodman/ Jason Jenkins and Stephen Early

Location: Level One Studio / Studio D&E

Time: Wednesdays, 9 a.m.-3:45 p.m. (Goodman/Jenkins)

Thursdays 9 a.m.-3:45 p.m. (Early)

Course Description: This course builds upon the foundational skills taught in earlier ????. Lessons continue to focus on depicting the figure's gesture, basic anatomical landmarks, and light and shadow masses. Students learn to see various planes of the human form. By addressing large plane changes before smaller ones, students learn to draw the figure simply at first, only later including complexities of form and value. The figure's gesture is captured with straight lines, which helps students relate angles and adjust proportional relationships. Students gain increased familiarity with charcoal as a medium, further developing their ability to create the illusion of mass on toned paper. By blocking-in dark shapes and wiping out light shapes, students transition naturally into painting. For the first 20 to 40 minutes of every class, students work from short poses and draw gestures. Poses increase in length throughout the morning. Longer poses are provided in the afternoons. As the semester progresses, students work from increasingly longer poses, including all-day poses. *5 total Credit Hours/ Prerequisites: 100FG, 110FG, 12OCT, 13OS*

160 SL (Introductory Level Course)

Course Title: Anatomical Drawing

Instructor: Christopher Nixon & Evan Kitson

Location: Level One Studio / Studio D&E

Time: Tuesdays, 9 a.m.-3:45 p.m.

Course Description: The goal of this class is to draw a cast that literally seems to emerge from the surface of the paper, to push the student to see how to do this, and to understand the process as comprehensively as possible. Studying from a cast gives the student consistency in lighting, position, and allows the student to check and double check proportional accuracy over time. The principles that are studied here will be directly applied to figure and still life paintings. *Prerequisites: 3 Credit Hours / Prerequisites: 100FG, 110FG, 12OCT, 13OS*

170 FG (Introductory Level Course)

Course Title: Introduction to Painting: Open Grisaille

Instructor: Natalie Italiano

Location: Level One Studio / Studio D&E

Time: Fridays, 9 a.m.-3:45 p.m. (Jan. 27 -April 3, 2020)

Course Description: This course introduces students to working in paint, specifically in grisaille. Students use a tonal grisaille paint mixture of burnt sienna, French ultramarine blue, and titanium white. As students become familiar with paint as a medium, they follow the same principles of drawing learned in charcoal classes. Students first focus on painting the gesture of the figure. The goal is to capture the main, energetic movements of the pose. Once the poses lengthen, students depict the major anatomical landmarks of the figure and adjust basic proportions. Working rapidly, yet carefully, students then proceed to block-in major shadow masses. These flat, graphic shapes are adjusted for accuracy. Later in the semester, students devote more attention to values, painting the human form in three-dimensions. Students first focus on painting the gesture of the figure. The goal is to capture the main, energetic movements of the pose. Once the poses lengthen, students depict the major anatomical landmarks of the figure and adjust basic proportions. Working rapidly, yet carefully, students then proceed to block-in major shadow masses. These flat, graphic shapes are adjusted for accuracy. Later in the semester, students devote more attention to values, painting the human form in three -dimensions. *1.5 Credit Hours (This class is combined with 170 SL Introduction to Painting: Color Study) / Prerequisites: 100FG, 110FG, 120CT, 130SL, 140FG, 150FG, 160SL*

170 SL (Introductory Level Course)

Course Title: Introduction to Painting: Color Study

Instructor: Natalie Italiano & Robin Frey

Location: Level One Studio / Studio D&E

Time: Fridays, 9 a.m.-3:45 p.m. (April 17-June 12, 2020)

Course Description: This course introduces students to the use of color in painting. By painting simple objects, such as boxes, students begin their first color studies. In these exercises, the aim is to see color as the effect of light on form. Students relate colors to one another, pushing the effect of light as opposed to the local color of objects. Using artificial light, students complete several simple studies, gaining familiarity with Studio Incamminati's full-color palette. Fundamental skills, including the depiction of accurate proportions and values, are important in color study. Students also continue to use methods, such as abstraction and blocking-in, to paint simple shapes and planes with color. *1.5 Credit Hours (This class is combined with 170 FG Introduction to Painting: Open Grisaille) / Prerequisites: 100FG, 110FG, 120CT, 130SL, 140FG, 150FG, 160SL*

Level Two/Second year students

280 FG (Intermediate Level Course)

Course Title: Color Study: The Figure

Instructor: Alisyn Blake

Location: Level Two Studio / Studio A

Time: Mondays, 9 a.m.-3:45 p.m.

Course Description: In this course, students learn to see and paint the effect of light on the human form and surrounding space. They develop a keen understanding of how color relationships work. With a series of short studies, students begin painting the figure with simple, abstract shapes. These studies focus on basic color relationships, including those between the figure and its environment. Once students become proficient at this stage, they further develop the figure and maintain color relationships throughout the entire composition. The semester begins with short color studies, ranging from 1-3 hours, focused on pigment experimentation and the development of accurate color relationships. Students become acquainted with the full-color palette, prioritizing the development of basic color shapes, as opposed to the rounding of forms. Later in the semester, students work from longer poses, incorporating their

understanding of the human form (the drawing) and continuing to adjust and improve color relationships. *2 Credit Hours / Prerequisites: 100FG, 110FG, 120CT, 130SL, 140FG, 150FG, 160SL, 170FG & 200FG, 220FG, 230FG, 240SL*

260 SL (Intermediate Level Course)

Course Title: Still Life: Black and White Painting and Color Study

Instructor: Robin Frey

Location: Cast Studio

Time: Tuesdays, 9 a.m.-3:45 p.m.

Course Description: In this course, students practice black and white painting in the context of still life, using skills they have learned in other closed grisaille painting classes. Students devote the morning to a black and white still life painting. In the afternoon, they paint the same setup in color. The black and white study explores the value range and relationships. Information gleaned from this type of value study helps the student transition into full-color painting. *3 Credit Hours / Prerequisites: 100FG, 110FG, 120SL, 130SL, 140FG, 150FG 160SL, 170FG & SL, 200FG, 210SL, 220FG, 230FG, 240SL*

270 FG (Intermediate Level Course)

Course Title: Closed Grisaille 2

Instructors: Stephen Early and Darren Kingsley

Location: Level Two Studio / Studio A

Time: Thursdays 9 a.m.-3:45 p.m. (Early)

Fridays, 9 a.m.-noon (Kingsley)

Course Description: This course addresses the principles essential to transforming abstract shapes into form and creating a sense of light on the figure. The student depicts a full range of values and develops the ability to make accurate value calibrations. An understanding of the full value range allows students to capture the effect of light on form. The course's focus is on structure, anatomy, proportion, light direction, edge conditions, and abstract movements found throughout the figure and composition. These concepts are executed through the application of semi-opaque and opaque paint in the light and shadow areas of the figure. Students develop painting skills in scumbling, feathering, and texture development. Control of the medium is a priority and essential to achieving the required goals. Poses range from 6-30 hours. The course consists of value studies of the full-figure, along with in-depth analysis of the torso, head, arms, and legs. Each class focuses on a particular exercise which supports the objectives described above. There is a demonstration of each assignment. *5 total Credit Hours / Prerequisites: 100FG, 110FG, 120CT, 130SL, 140FG, 150FG, 160SL, 170FG & 200FG, 220FG, 230FG, 240SL*

290 FG (Intermediate Level Course)

Course Title: Figure Ecorche

Instructor: Stephen Perkins and Katya Held

Location: Level Two Studio / Studio B

Time: Wednesdays, 9:15 a.m.-4:00 p.m.

Course Description: Ecorche is a French word meaning "flayed figure". In a broad sense that pretty much describes this class. The class creates a flayed figure, meaning a figure without the flesh via steps over the course of the semester. In a large sense, this course is analogous to learning the contents of a large visual dictionary of the figure. One's conception of forms from the largest to smallest should become much more enhanced, nuanced and sophisticated, contemporary realist figure painting. *3 Credit Hours / Prerequisites: 100FG, 110FG, 120CT, 130SL, 140FG, 150FG, 160SL, 170FG & 200FG, 220FG, 221FG, 230FG, 240SL*

Level Three/Third year students

330 FG (Advanced Level Course)

Course Title: The Portrait 2

Instructor: Kerry Dunn

Location: Level Three Studio / Studio B

Time: Mondays, 9 a.m.-3:45 p.m.

Course Description: This Course serves as a continuation of the first semester of level three portrait painting. In this course, students paint from longer poses that range from two to four days. Students continue to work from artificial light, practicing duotone starts. As the semester progresses, students begin using the full-color palette, producing more fully developed paintings. Instruction emphasizes topics relevant to the middle stages of the painting process, including paint handling and layer work. Students continue to address topics such as, proportion, value, color, edges, and the basic 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. Working from artificial light, students paint approximately six two-day portrait studies. Repetitive practice strengthens the student's ability to paint the head and comfortably transition from duotone to full-color studies. At the end of the semester, students work from three-day poses, furthering develop values and color under artificial light. Depending on students' progress, portrait studies in natural light may be explored. *2 Credit Hours / Prerequisites: 100FG, 110FG, 120CT, 130SL, 140FG, 150FG, 160SL, 170FG & 200FG, 220FG, 221FG, 230FG, 240SL, 260SL, 270FG, 280FG, 290FG, 310FG, 320FG*

340 FG (Advanced Level Course)

Course Title: Figure Painting 2

Instructor: JaFang Lu and Natalie Italiano

Location: Level Three Studio / Studio B

Time: Tuesdays, 9 a.m.-3:45 p.m. (Lu)

Thursdays 9 a.m.-3:45 p.m. (Italiano)

Course Description: This course is designed as a continuation of the fall figure painting course. Poses continue to lengthen during the semester, providing additional painting time. Instructors guide students through the opening and middle stages of full-color painting. student brings a level of competency in drawing, values, and color, learned in the previous two years of study. These skills are brought together to inform the development of full-color paintings. Poses are set in both natural and artificial light. Instruction emphasizes topics such as, paint handling, form building in color, atmosphere, and spatial composition. The course consists of poses lasting from 48 to 60 hours. There are two poses each day, one in the morning and another in the afternoon. This allows for both an artificial and a natural light pose. Before beginning their paintings, students are advised to execute studies that investigate both composition and color. Studies serve as helpful reference during the painting process. *5 total Credit Hours / Prerequisites: 100FG, 110FG, 120CT, 130SL, 140FG, 150FG, 160SL, 170FG & 200FG, 220FG, 221FG, 230FG, 240SL, 260SL, 270FG, 280FG, 290FG, 310FG, 320FG*

290 FG (Advanced Level Course)

Course Title: Figure Ecorche

Instructor: Stephen Perkins and Katya Held

Location: Level Two Studio / Studio B

Time: Wednesdays, 9:15 a.m.-4:00 p.m.

Course Description: Ecorche is a French word meaning "flayed figure". In a broad sense that pretty much describes this class. The class The Class creates a flayed figure, meaning a figure without the flesh via steps over the course of the semester. In a large sense, this course is analogous to learning the contents of a large visual dictionary of the

figure. One's conception of forms from the largest to smallest should become much more enhanced, nuanced and sophisticated, contemporary realist figure painting. *3 Credit Hours / Prerequisites: 100FG, 110FG, 120CT, 130SL, 140FG, 150FG, 160SL, 170FG & 200FG, 220FG, 221FG, 230FG, 240SL, 260SL, 270FG, 280FG, 290FG, 310FG, 320FG*

350FG (Advanced Level Course)

Course Title: Mentorship

Instructor: Studio Incamminati Instructors

Location: Instructor's Studios

Time: Fridays, 9 a.m.-3:45 p.m.

Course Description: Continuing from the fall session, Mentorship gives Level Three students an opportunity to apply all the principles learned into several completed paintings, guided by an instructor in his or her private studio. Students learn to take control of the painting with simple composition, and build the painting starting with a grisaille until satisfied with the proportions and basic drawing. Students learn how each stage is a stepping stone from the previous layer. The instructor guides the student towards completed paintings that may be used for studio exhibitions. Students gain the experience of working in a different instructor's studio every six or seven weeks, thus benefiting from the perspective of several artistic viewpoints. Both student and mentor learn from this process. *2 Credit Hours / Prerequisites: 100FG, 110FG, 120CT, 130SL, 140FG, 150FG, 160SL, 170FG & 200FG, 220FG, 221FG, 230FG, 240SL, 260SL, 270FG, 280FG, 290FG, 310FG, 320FG*

Level Four/Fourth year students

430 FG (Advanced Level Course)

Course Title: The Portrait 4

Instructor: Kerry Dunn

Location: Level Four Studio / Studio C

Time: Mondays, 9 a.m.-3:45 p.m.

Course Description: In this course, students have the opportunity to create fully resolved portrait paintings, completing two over the course of the semester. Students have time to work through challenges as they progress through all the stages of the painting process. Successful portraits completed in this course should be included in student portfolios. The semester is divided into two ten-day poses. The first pose is lit in artificial light and the second in natural light. Students set the poses with the assistance of the instructor. *2 Credit Hours / Prerequisites: 100FG, 110FG, 120CT, 130SL, 140FG, 150FG, 160SL, 170FG & 200FG, 220FG, 221FG, 230FG, 240SL, 260SL, 270FG, 280FG, 290FG, 291FG, 310FG, 320FG, 330FG, 340FG, 350FG, 400FG, 410FG*

440 FG (Advanced Level Course)

Course Title: Figure Painting 4

Instructors: Darren Kingsley and JaFang Lu

Location: Level Four Studio / Studio C

Time: Tuesdays, 9 a.m.-3:45 p.m. (Kingsley)

Thursdays 9 a.m.-3:45 p.m. (Lu)

Course Description: In this course, students have the opportunity to develop paintings over the course of several weeks. Instructors give critiques, as well as specific suggestions for areas of study based on students' individual needs. This course provides the chance for the personal growth and development of each painter's artistic identity. Level four artists are invited to assist in setting poses. During the semester, students develop the ability to identify weaknesses in their own work and create appropriate study plans. This form of self-analysis is essential for the continued growth of each artist after completion of the Advanced Fine Art Program. There are a total of three poses, each divided into six-week segments and providing approximately 72 hours of painting. There are three hours of

uninstructed time on Wednesday mornings. The student may work on one or more paintings for the entire pose. Three hours of instruction are provided each day of class. *5 total Credit Hours / Prerequisites: 100FG, 110FG, 120CT, 130SL, 140FG, 150FG, 160SL, 170FG & 200FG, 220FG, 221FG, 230FG, 240SL, 260SL, 270FG, 280FG, 290FG, 291FG, 310FG, 320FG, 330FG, 340FG, 350FG, 400FG, 410FG*

VT Spring (Advanced Level Course)

Course Title: Independent Visual Thesis

Instructor: Studio Incamminati Instructors

Location: Level Four Artist Studio

Time: Wednesdays, 9 a.m.-3:45 p.m.

Fridays, 9 a.m.-3:45 p.m.

Course Description: Level Four students develop a personal proposal for a series of paintings built upon a theme. The theme may be based on figurative work, still life, or both. Proposals are purposeful and include an in-depth description of the intent of the series. Students compose and create paintings and preliminary studies independently, with the guidance of mentors. By the end of the school year, each student produces a series of at least five completed paintings for in-studio exhibition and presentation to the school. *5 Credit Hours*

ADDITIONAL PROGRAMS

PART-TIME ADVANCED FINE ART PROGRAM

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

FELLOWS PROGRAM

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

PROGRAM APPLICATION AND ADMISSIONS PROCESS

PROGRAM APPLICATION

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

The Advanced Fine Art Program is a highly selective, intensive course of study. Entrance to this highly competitive program is primarily based on artistic merit, as determined by a portfolio review and application. Promising candidates are then invited to the studio for an interview. A High School diploma or GED is required.

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

Because of its unique curriculum, Studio Incamminati does not accept transfer credits from other educational institutions. Studio Incamminati does not guarantee that credits will transfer to another educational institution.

2019 – 2020 Admissions Schedule

Early Decision Application: December 1, 2019 - March 27, 2020

Application deadline: June 30, 2019

2019 – 2020 Scholarship Schedule

Applications due: May 31, 2020

Decisions mailed to applicants: June 19, 2020

For more information and to apply, visit StudioIncamminati.org/apply

ADMISSIONS PROCESS

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

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

1. Submit an official high-school transcript, diploma, or Recognized Equivalency of a High School Diploma (RED). Students who have graduated from a foreign high school are also required to provide a copy of the diploma. If this is not possible, they must sign a statement indicating they are a graduate of a foreign high school. The high school diploma or transcript requirement is acceptable from a foreign school if it is equivalent to a U.S. high school diploma. Documented proof of completion of secondary education from a foreign country must be officially translated into English and officially certified as the equivalent of high school completion in the United States. We recommend World Education Services, Inc. (WES) wes.org or Educational Credentials Evaluators (ECE) ece.org for this service.

2. Submit proof that they are a U.S. Citizen or Permanent Resident.
3. Complete a Confirmation Form with a \$500 registration deposit upon acceptance into the program.
4. Provide a verifiable Social Security Number and valid driver's license, state ID with photo, or valid passport and complete all admissions paperwork.
5. Have the ability to speak, read and write in English.

STUDENTS WITH DISABILITIES

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

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

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

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

APPLICATION FEES

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

TUITION

All Advanced Fine Art Program students benefit include 24/7 key access to studio, discounts on Continuing Education Programs, and complimentary admittance to lectures, demonstrations and Studio Incamminati weekly Open Studio sessions with live models.

Three program options offer scheduling and payment flexibility:

- Two days per week, 9 a.m.-4 p.m.: \$3,150 for 20-week semester
- Three days per week, 9 a.m.-4 p.m.: \$4,410 for 20-week semester
- Four days per week, 9 a.m.-4 p.m.: \$5,460 for 20-week semester

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

PAYMENT, FEES, REFUNDS

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

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

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

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

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

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 a number of options for students who need financial assistance. For information, please contact Tamara Stokes, Financial Administrator at 215-592-7910 or financialaid@studioincamminati.org

TYPES OF FINANCIAL AID

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

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

STUDIO INCAMMINATI SCHOLARSHIPS

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

PENNSYLVANIA HIGHER EDUCATION ASSISTANCE AGENCY GRANT

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

FEDERAL STUDENT AID

Federal Pell Grant

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

Federal Subsidized Direct Loan (formerly Federal Subsidized Stafford Loan)

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

Federal Unsubsidized Direct Loan (formerly Federal Unsubsidized Stafford Loan)

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

Federal Direct Parent PLUS Loan

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

SATISFACTORY ACADEMIC PROGRESS (SAP)

Federal regulations require all schools participating in Federal Title IV, HEA Student Financial Aid programs to establish and apply reasonable standards for measuring Satisfactory Academic Progress. These standards are applicable to all students enrolled in the Advanced Fine Art Program and are used to measure their satisfactory progress toward graduation. The policy is provided to all students prior to the first class session and is consistently

applied to all students in the program, regardless of the student's participation in the Title IV programs. Evaluations are maintained in students' files.

New SAP definitions went into effect on July 1, 2011. Studio Incamminati developed policies to determine the academic standards that students must meet and constructed a means and a schedule of measuring acceptable Quantitative (Pace of Progress) and Qualitative (Grade Point Average) standards. The Quantitative measure ensures students are progressing through their program of study at a minimum Pace that will provide for completion of their program within 150% of the normal timeframe.

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

Evaluation Periods

Formal evaluations for SAP are conducted at the end of each Term (payment period) as follows: Fall Semester – January. Spring Semester – June 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 purposes of Federal financial aid, the academic year definition is a minimum of 24 credits and 37 weeks of instructional time.

Quantitative Measure (Pace of Progression) and Maximum Time Frame

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

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

- Credit Hours in Program: 99 credits
- Maximum Attempted Credit Hours: 148 credits

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

Qualitative Measure

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

Financial Aid Warning

Studio Incamminati evaluates SAP at the end of each semester (payment period). Students who fail to meet either the Quantitative and/or Qualitative measures of SAP are considered in a status of "Not Making SAP". Students Not Making SAP will be put on Financial Aid Warning for one semester/payment period. Students who are put on a

Financial Aid Warning continue to receive Title IV aid for one semester/payment period after they are placed on Financial Aid Warning status. The status will be conferred automatically without the student appealing the SAP status. Students will be notified in writing of their failure to meet SAP requirements and placement on FA Warning status.

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

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

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

Financial Aid Probation

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

Reinstatement of Title IV, HEA Aid

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

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

Course Incompletes, Withdrawals, Repetitions and Transfer Credits

Students who withdraw and re-enroll will return in the same SAP status as at the time of withdrawal. Course incompletes, repetitions and non-credit remedial courses do not apply. Therefore, the school does not issue incompletes or offer non-credit remedial courses. All hours attended are considered attempted. Students are not permitted to withdraw from individual subjects. Students withdrawing from school will receive credit for all work successfully completed up to the point of withdrawal. Due to the unique nature of Studio Incamminati's curriculum, transfer credits are not accepted from other institutions. Studio Incamminati does not guarantee that credits will transfer to another educational institution.

Official Withdrawal From the School

Students who withdraw from the school must consult with the President and/or Director of Educational Programming and notify them in writing of his/her official last day.

Unofficial Withdrawal From the School

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

STUDIO INCAMMINATI TITLE IV STUDENT LOANS CODE OF CONDUCT

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

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

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

Studio Incamminati will not permit employees to enter into a consulting arrangement or other 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 to those who have served our country, Studio Incamminati is now approved to accept students wishing to use their Veterans Education Benefits. Students entitled to Veterans Education Benefits may register for the Advanced Fine Art Program. The Department of Veterans Affairs determines the eligibility of educational benefits to which students are entitled. The Department of Veteran Affairs administers a variety of education benefit programs:

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

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

Any individual who is entitled to educational assistance under chapter 31, Vocational Rehabilitation and Employment, or chapter 33 Post-9/11 GI Bill benefits can attend or participate in the course of education during the period beginning on the date on which the individual provides to the educational institution a certificate of eligibility for

entitlement to education assistance under chapter 31 or 33 (a “certificate of eligibility” can also include a “Statement of Benefits” obtained from the Department of Veteran’s Affairs (VA) website e-Benefits, or a VAF 28-1905 form for chapter 31 authorization purposes) and ending on the earlier of the following dates:

1. The date on which payment from VA is made to the institution.
2. 90 days after the date the institution certified tuition and fees following the receipt of the certificate of eligibility.

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

How to Apply for Benefits and Financial Aid

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

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

GRANTS AND SCHOLARSHIPS RESOURCES

Financial support may be available from a number of sources. Visit www.StudioIncamminati.org/programs/financial-aid for a list of resource links.

FINANCIAL AID CONTACT INFORMATION

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

Mailing Address:

Studio Incamminati
Financial Aid Office
340 North 12th Street, Suite 400
Philadelphia, PA 19107
Monday – Friday, 9 a.m. – 5 p.m.

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

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

INTERNATIONAL STUDENTS

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

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

For information about applying as an international student, contact Dan Mahlman, Operations Manager, at dmahlman@studioincamminati.org

The following are helpful websites on visa requirements:

www.educationusa.state.gov

www.ice.gov/sevis

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

STUDENT VISAS

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

SCHOLARSHIPS

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

ATTENDANCE/WITHDRAWALS/TERMINATION

Studio Incamminati reserves the right to require the withdrawal of any student whose educational development is unsatisfactory or whose conduct is deemed harmful to the Studio by the administration. Students are required to be present at least 90% of their approved schedule. Students who do meet these attendance requirements will receive written notification from the administration. If poor attendance continues, students will be asked to repeat classes, or a full year of the program, or be dismissed from Studio Incamminati. Student tardiness will be recorded and prorated as absences. Students who withdraw, may be re-instated with the approval of administration and faculty. Students who are dismissed from the Advanced Fine Art Program for unsatisfactory progress must re-apply through the standard application process.

LEAVE OF ABSENCE

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

MAKEUP CLASSES

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

POLICIES AND GUIDELINES

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

NON-DISCRIMINATION POLICY

Studio Incamminati does not discriminate on the basis of race, color, sex, age, religion, national origin, or disability in any admissions, education program, activities, or employment practices. This policy is in accordance with the 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 StudioIncamminati.org/advanced-fine-art-program/policies-guidelines.

CONTINUING EDUCATION

EVENING AND DAY COURSES

Evening and weekend courses are based on the techniques and philosophy taught in our Advanced Fine Art Program. Specific elements are extracted from our curriculum and aimed at practicing artists as well as promising artists at all levels of experience. Portfolio review and application is not required. These programs allow participants to focus on particular areas of skill development.

2019 /2020 EVENING COURSES

Evening Courses offer artists the opportunity to concentrate on skill development in specific areas of realist drawing and painting. Students experience focused study in small, intensive groups led by professional artists. Courses and lectures are conducted at Studio Incamminati's main studios in Center City, Philadelphia. Evening Course participants and alumni receive invitations to lectures and special events at Studio Incamminati. Each course runs for 10 consecutive weeks (except where noted), with one extra week for any make-up days. Enrollment is limited to first-come, first-served.

Evening Courses participants and alumni also receive invitations to lectures and special events at Studio Incamminati. All are welcome to join Advanced Fine Art Program artists in Open Studio sessions most Sundays from 1-4 p.m.

Course Title: Painting the Portrait

Instructor: Kerry Dunn

Time: Mondays, 6 p.m.-9 p.m.

Dates: Fall 2019 session: Sept. 16-Nov. 18

Winter 2020 session: Jan. 13-March 23 (No class on January 20)

Spring 2020 session: April 13-June 22

(No class on May 25/Memorial Day)

Tuition: \$399

Course Description: The purpose of this class is to learn the process of painting the head from a live model and learn the visual principles of each stage of development. An image is built on a series of relationships. The first relationships discussed are proportion or "tilts and distances," which is key to getting a likeness. The focus is on accuracy, working from larger to smaller and endeavoring to work up the drawing as a unified whole. Next students use value and tone relationships as flat shapes to separate light and shadow and to establish the basic framework of the painting, also called the "block-in." Paintings are more tonal in the beginning and the color range is broadened as the painting progresses. This further establishes the framework of the "whole." The painting is then developed using this same set of visual tools as students work in smaller areas relating back to the framework. Color theory is addressed along with a basic strategy of how to apply it. Edges, rendering light on form, paint handling, basic anatomy and how to finish are also discussed throughout the class. The poses get longer, starting with a one-night pose and ending with a four-night pose.

Course Title: Introduction to Pencil Drawing

Instructor: Katya Held

Time: Mondays, 6 p.m.-9 p.m.

Dates: Fall 2018 session: Sept. 16-Nov. 18

Winter 2020 session: Jan. 13-March 23 (No class on January 20)

Spring 2020 session: April 15-June 24 (No class on May 27)

Tuition: \$399

Course Description: Students develop an understanding of the step-by-step drawing process and technical skills required in drawing from life. This course is divided into three units of study: Bargue linear copies, the Cast and Still Life Drawing. A main focus of this class is to study proportions that are a major component of all drawing and painting. The better one is at this skill, the easier painting and drawing will be in a future. In the beginning of the course, Charles Bargue drawing plates will be the reference to study fundamental skills. Learning to "see" angles, tilts and points across a flat 2-D surface leads to a more accurate judgment of proportion (height to width). Once these linear skills of proportion are acquired, students apply them to drawing from life using the cast and still-life objects. They will build upon the Charles Bargue technique and advance to learn how to "block in" simple masses of flat value. In the next stage of the course, students should progress from flat shapes into fully realized cast objects. They will study the abstract relationships between line, proportion, shape, planes, mass, and value. Final still life drawings will be composed from simple objects, and students will explore the relative value.

Course Title: Full Color Pastel Painting

Instructor: Lea Colie Wight

Time: Tuesdays, 6 p.m.-9 p.m.

Dates: Fall 2019 session: Sept. 17-Nov. 19

Winter 2020 session: Jan. 14-March 23 (No class on January 21)

Spring 2020 session: April 14-June 16

Tuition: \$399

Course Description: When many artists think of pastel they visualize little girls sniffing flowers or blazing sunsets. The fact is that in the hands of the serious artist pastel is as valid a medium as oil paint. One of the differences is how color is achieved. In pastel, it involves visually mixing color by layering one on top of another until the desired color is found. In oil painting there is more mixing color directly on the canvas or on the palette by merging one pigment into another. Switching back and forth between the two makes both the oil painting and pastel painting more dynamic.

Course Title: Full Palette Long Pose Figure Painting in Oil

Instructor: Jason Jenkins

Time: Wednesdays, 6 p.m.-9 p.m.

Dates: Fall 2019 session: Sept. 18-Nov. 20

Winter 2020 session: Jan. 15-March 24 (No class on January 22)

Spring 2020 session: April 15-June 17

Tuition: \$399

Course Description: We begin with the gesture, and work through the block-in and the wipeout. Then we close the grisaille and develop a limited-palette underpainting. The purpose of this stage is not to fully render in a limited palette, but to employ the limited palette in a way that allows information gathering and note taking. This enables the advancement of the drawing, and preliminary value and form development.

Course Title: The Alla Prima Portrait and how it relates to the Planar Head

Instructor: Michela Mansuino

Time: Thursdays, 6 p.m.-9 p.m.

Dates: Fall 2019 session: Sept. 19 -Nov. 20

Winter 2020 session: Jan. 16-March 26 (No class on January 22)

Spring 2020 session: April 16-June 18

Tuition: \$399

Course Description: Students learn to combine knowledge of the planes of the head and understanding of color to build a convincing three dimensional “alla prima” portrait. In a series of exercises, students build the painting from open grisaille to closed grisaille, to full color paint application in the Studio Incamminati 23 color palette. We will be using both the palette knife and brushes. This approach leads to correctly lining up the features in perspective. The layering of wet into wet paint application will be emphasized, using the basic five-value scale of three values in the light and two in the shadow.

2019-2020 DAY COURSES

Day Courses offer artists whose schedules prohibit taking Evening and Weekend courses the opportunity to concentrate on skill development in specific areas of realist drawing and painting. Students experience focused study in small, intensive groups led by professional artists. Courses and lectures are conducted at Studio Incamminati's main studios in Center City, Philadelphia. Day Course participants and alumni receive invitations to lectures and special events at Studio Incamminati. Two classes are offered on Fridays (morning and afternoon), with each course scheduled for 10 weeks and one extra week for any make-up days. Enrollment is limited to first-come, first-served.

Day Program participants and alumni also receive invitations to lectures and special events at Studio Incamminati. All are welcome to join Advanced Fine Art Program artists in Open Studio sessions most Sundays from 1-4 p.m.

Course Title: Figure and Portrait Drawing

Instructor – Katya Held (Fall session only) & Ja Fang Lu (Winter & Spring session)

Time: Fridays, 9 a.m.-4 p.m.

Dates: Fall 2019 session (Katya Held): Sept. 20- November 22

Winter 2020 session: (Ja Fang Lu) Jan. 17-March 27 (No class on Jan. 24)

Spring 2020 session: (Ja Fang Lu) April 17 -June 19

Tuition: \$798*

*The class runs from 9-4 p.m. with a one hour break at noon. Students who wish to only attend either the morning or afternoon session should contact the school at 215-592-7910

Course Description: Students learn skills that enable them to do a longer (more finished) figure/portrait drawing without sacrificing the dynamism and spirit of the pose/sitter. The goal of this class is to help students develop skills that will enable them to do a longer (more finished) figure/portrait drawing without sacrificing the dynamism and spirit of the pose/sitter. Through demos, lectures, and exercises, the instructor introduces information and concept that help students understand and analyze visual cues, namely - gestures, proportions, structures and forms and translate that information onto the paper in an organized, efficient and organic (non-mechanical) way. Students are guided to learn "how to" think about drawing problems rather than being told what to do minute by minute and how to pull out of trouble they run into rather than developing a mechanical way of working that avoids all mistakes. In essence, the class is about helping students develop problem-solving skills and is suited for students of all drawing abilities who are comfortable in making mistakes and learning from them and who are both at ease of being guided as well as working out problems independently at times. The overarching progression of the class is from larger principles to specific information and from shorter/gestural to longer poses.

REGISTRATION, PAYMENT AND REFUND POLICIES FOR CONTINUING EDUCATION

To register by mail with check or money order, visit StudioIncamminati.org for printable form or to register over the phone with VISA, MasterCard, American Express or Discover by calling 215-592-7910. Due to limited class space, tuition must be paid in full at time of registration. A \$100 fee is applied for cancellation up to the first class. No refunds will be issued after the first day of class. Supplies cost not included in tuition. Supply lists are available on a printable form at StudioIncamminati.org/purchase

POLICIES AND GUIDELINES

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

CONTINUING EDUCATION

EMERGING ARTISTS HIGH SCHOOL PROGRAM

2019-2020 EMERGING ARTISTS HIGH SCHOOL PROGRAM

Studio Incamminati's Emerging Artists program offers a rare opportunity for serious high-school students to learn the fundamentals of life drawing and painting in a traditional atelier environment. Through energetic and repetitive studies, experienced instructors guide students through the complex, creative process of drawing and painting the human figure. Using various figures, including nude models, the course goal is for students to capture the essence of the human body on canvas with knowledge, strength, and understanding.

The program includes frequent demonstrations by the instructors and students are also invited to attend Studio Incamminati lectures and events. Class size is limited to 12 students. Portfolio review and application is not required. Registration is first-come, first-served.

Course Title: Emerging Artists School Year Program at Studio Incamminati (16 weeks)

Saturdays, 1-5 p.m.

Session A: Sept. 28, 2019 – April 5, 2020

Instructor: Rebecca Tait

Session B: Oct. 12, 2019-April 5, 2020

Instructor: Jarred Fisher

Tuition: \$499

Course Description: Through energetic and repetitive studies, experienced instructors guide students through the complex, creative process of drawing and painting the human figure. Using various figures, including nude models, the course goal is for students to capture the essence of the human body on canvas with knowledge, strength, and understanding.

REGISTRATION, PAYMENT AND REFUND POLICIES FOR EMERGING ARTISTS PROGRAM

To register by mail with check or money order, visit www.studioincamminati.org for printable form or to register by phone with VISA, MasterCard, American Express or Discover by calling 215-592-7910.

Due to limited class space, tuition must be paid in full at time of registration. A \$100 fee is applied for cancellation up to the first class. No refunds will be issued after the first day of class. Supplies cost not included in tuition. Supply lists are available on a downloadable form at www.StudioIncamminati.org.

POLICIES AND GUIDELINES

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

2019 – 2020 OPEN STUDIO SESSIONS

Artists of all levels can get a taste of the Studio Incamminati experience at our weekly Open Studio sessions. Draw or paint from a live model with other artists in a studio setting. Bring your own art supplies; an easel and taboret are provided.

When: Sundays (except selected dates as noted on the website)
1 p.m. - 4 p.m.; doors open at 12:30 p.m.

Where: Fifth Floor Studio, Studio Incamminati, 340 North 12th Street, Philadelphia, PA

Payment: \$12 per each three-hour session, payable at the door; or purchase a 10-visit discount card for \$90 (\$9 per session.) Your card is punched each visit. May be shared and does not expire.

Note: Studio Incamminati is closed on holiday weekends, please visit studioincamminati.org/programs/open-studio for a current list of dates.

WORKSHOPS

These intensive weekend or week-long courses on diverse subjects are taught by Studio Incamminati teaching fellows, visiting instructors, and other carefully selected artists. Offered throughout the year, workshops allow artists to build upon their knowledge and skills. Portfolio review and application is not required. All workshops take place at Studio Incamminati unless otherwise specified.

WINTER 2020 COURSES

Course Title: Reading the Body

Instructor: Roberto Osti

January 18 - 19

9 a.m. – 4 p.m.

Tuition: \$425

Course Description: In this intensive 2 day workshop, students will learn the essential elements of anatomy for artists that can be applied to the practice of figure drawing. The emphasis of this workshop will be on the aesthetic and dynamic aspects of the human figure. Starting from the structural, layered method developed during the Renaissance and moving on to the expressive aspects of the human figure at rest and in movement, the students will learn to “read” and recognize the body’s structural and anatomical characteristics, allowing the artist to employ an “active” interpretation of the human figure rather than a mimetic or passive one. Each class will begin with a 1-hour lecture followed by a 5-hour figure drawing session with live models, alternating male and female models each day.

Course Title: Portrait Painting from Life: An Abstract Approach to a Detailed Portrait

Instructor: Seth Haverkamp

January 20 – 24, 2020

9 a.m. – 4 p.m.

Tuition: \$599

Course Description: In this workshop we will concentrate on representing a likeness through large shapes. By using this step by step approach, the complexities of painting a portrait is simplified to the very basics. By making large shapes progressively smaller, students will begin placing simplified versions of the features until they have a fully developed portrait. The color palette will remain limited and students will see how to achieve many different "flesh" colors with very few colors on the palette.

Course Title: Floral Painting

Instructor: Carlo Russo

January 25 - 26

9 a.m.-4 p.m.

Tuition: \$399

Course Description: In this two-day class students focus on painting the floral still life in oils in a manner inspired by the French 19th Century painter, Henri Fantin-Latour. This method will involve painting florals in a fairly direct manner, which is somewhat painterly and also atmospheric. Many artists can attest that flowers can be a daunting subject and we will try to make sense of the beautiful forms which have fascinated and frustrated artists for centuries. Since flowers and plants tend to move from day to day and even hour to hour the students will draw and paint directly on the canvas with the brush only. The focus will be on

capturing the essentials of the blooms directly from life and finishing areas wet in to wet. I will give frequent demonstrations, help and critique as we explore the unique nature of flowers and plants in paint.

SUMMER 2020 COURSES

Course Title: Still life

Instructor: JaFang Lu

June 15 – 19

9 a.m.-4 p.m.

Tuition: \$599

Course Description: In this workshop, students will learn to develop a painting utilizing simple still life objects. We will spend the first 2 days of the workshop exploring different compositions in tonal and color studies. At this stage, students learn to compose objects of different shapes, values, colors and texture to achieve and create different visual interests. Students will then develop a three-day painting based on one of the studies. The focus at this stage then shifts to paint application, form and focal point development.

Course Title: Emerging Artists Summer Youth Program

Week One: Figure Drawing in Graphite

Instructor: Jarred Fisher

June 29 – July 3

Week Two: Color Study of the Human Figure

Instructor: Robin Frey

July 6 -10

Week Three: Advanced Portraiture in Oil

Instructor: Rebecca Tait

July 13-17

9 a.m.-4 p.m.

Tuition: \$1,350 (Separate weeks at \$499 each)

Course Description: Students study in small groups and receive intensive training in drawing and painting taught by award-winning, working professional artists. This program provides training not available in any post-secondary schools and are designed for beginners to experienced young artists looking to build excellent portfolio's for post high school education.

Course Title: Form Painting with the Figure

Instructors: Darren Kingsley and Stephen Early

July 20 – 24

9 a.m. - 4 p.m.

Tuition: \$699

Course Description: This workshop will be a combination of short and long pose figure painting in limited palette combined with demos and exercises with structural forms and anatomy. We'll begin to study the figure with shorter poses combined with occasional demos of simple form and structure. We'll finish with a 3 day pose including demos of structural thinking, studies of simple, easily understood forms of several body parts combined with anatomy drawings.

Course Title: Master Portrait Painting

Instructor: Lea Colie Wight

August 9 – 15

9 a.m. - 4 p.m.

Tuition: \$899*

* *Take Master Portrait and Long Pose Master Figure workshops for only \$1,098*

Course Description: This workshop focuses on the principles and practice essential to achieving a convincing, dimensional and well executed portrait in oils. These principles are analyzed in a logical sequence beginning with block-in and continuing through fine tuning color and value. This is an information packed workshop geared towards the experienced painter. The workshop covers breaking down the painting process into stages and building the painting through awareness of main angles, masses, structure, anatomical landmarks, values and color relationships, edges and creating a focal point. Working with fabric will also be covered. The workshop includes a morning demonstration covering the day's work. There is a long pose set Tuesday, allowing for a five-day painting. Working with an awareness of stages and focusing on specific information necessary to each stage allows the painter to be in control of their canvas.

Course Title: Master Figure Painting: The Long Pose

Instructor: Kerry Dunn

August 16 – 22

9 a.m. - 4 p.m.

Tuition: \$899*

* *Take Master Portrait and Long Pose Master Figure workshops for only \$1,098*

Course Description: This workshop focuses on a seven-day pose, working with a live model. The instructor demonstrates from start to finish over the course of the seven days. Each morning the instructor demos from 9 a.m. to 11 a.m. in order to lead students with what they will work on for the day. The first day focuses on the grisaille stage, which uses a brown paint to establish the drawing. The instructor illustrates how to get better proportions by calibrating abstract angle relationships, working from larger to smaller, basic anatomy and gesture. On the second day the class uses flesh tones to block-in the planes of the structure, begins modeling the forms "toward the light source," establishing a value range and further developing the anatomy. This creates the figure as an under-painting; color is then incorporated at a later stage.

On the third day a basic color theory is introduced, at which point the class takes a short break from the long pose to explore a separate color study of the figure. The students then apply what they have learned about color to the figure and its environment of the long pose, resulting in a full color under-painting by the end of the fourth day. Finally, students are guided on how to build the "finish pass" over the course of the last three days. At this stage students learn about painting wet- into-wet vs. scumbling, modeling the form toward the light source, basic anatomy, and managing color and flesh tones together, rendering edges, and finishing. The workshop has been expanded to give students more time to develop their figure painting to a fuller finish. The instructor teaches with visual demonstrations every morning as well as with each individual student throughout the day. Students leave with one fully finished painting, one color study, and a more thorough understanding of the painting process from start to finish with the figure as the subject.

IN YOUR TOWN WORKSHOPS

Studio Incamminati brings its renowned instructors and workshops outside of the Philadelphia area.

Course Title: Form Painting the Figure: Understanding Light, Structure, and Anatomy on the Human Body in Oils

Instructor: Peter Kelsey

Location: Creighton University/Lied Center for the Arts 2500 California Plaza #302, Omaha, Nebraska

March 9 – 13, 2020

9 a.m. - 4 p.m.

Tuition: \$599

Course Description: Students will develop an understanding of structure, the simplified building blocks of the figure, as the key to depicting the play of light with value changes, called form to the artist. This course will be divided into five parts: torso, leg, arm, head and facial features. Anatomy will be explored with a unique lens, at the service of painting and as a further refinement of structure. Lectures and demos will be provided to illustrate classical and contemporary interpretations of both structure and anatomy as well as methods of rendering form with paint.

Course Title: Figure Painting

Instructor: Natalie Italiano

Location: Workhouse Arts Center, Lorton, Virginia

March 23 – 27, 2020

9 a.m. - 4 p.m.

Tuition: \$625

Course Description: This workshop is designed for both beginning and experienced painters and will guide them through a series of exercises which teach the sequential stages necessary to paint a figure from life. Students will learn concepts and exercises taught at Studio Incamminati including finding the dynamic gesture, understanding light and shadow with a monochromatic grisaille, and understanding form with a limited palette ‘duo-tone’. Instructor demonstrations will include building a painting from simple shapes to complex form, and will clearly illustrate all concepts taught. Students use these fundamental exercises as a basis for building and developing a figure painting. The exercises will build in length and complexity and include finding the important anatomical landmarks of the figure and building form with values. The student will leave the workshop with fundamental skills and exercises they can use in their ongoing growth and development, and a clear understanding of a sequence for moving through the opening and middle stages of a painting of the model from life.

Course Title: Portrait Painting

Instructor: Kerry Dunn

Location: Haines ANB/ANS Hall, Haines, Alaska

July 6 – 10, 2020

9 a.m. - 4 p.m.

Tuition: \$599

Course Description: This Portrait Painting Workshop will focus on a five -day long pose, working with a live model. The instructor demonstrates from start to finish over the course of the five days. Every morning the instructor will demo from 9- 11 am in order to lead students with what they will work on for the day. The

first day will focus on the grisaille stage, which uses a brown paint to establish the drawing. The instructor will illustrate how to get better proportions by calibrating abstract angle relationships, working from larger to smaller, basic anatomy and gesture. The second day the class will use flesh tones to block-in the planes of the structure, begin modeling the forms 'toward the light source', establishing a value range and further developing the anatomy. This will create the portrait as an under-painting.

The third day a basic color theory will be introduced and color will be incorporated into the building process. Finally, students will be guided on how to build the 'finish pass' over the course of the last two days. At this stage students will learn about painting wet-into- wet vs. scumbling, modeling the form toward the light source, basic anatomy, managing color and flesh tones together, rendering edges, and finishing.

2020 ART EDUCATORS WORKSHOPS

The Art Educators Workshops are aimed at teaching the tenets of realist art, and Studio Incamminati methods, to secondary school teachers. The workshops are open to all teachers and middle and high-school teachers are encouraged to apply. Portfolio review and application is not required. The content addresses Pennsylvania Academic and National Standards for Art Education and teachers can earn 30 hours of Pennsylvania Department of Education Act 48 credits. New Jersey teachers can earn New Jersey Continuing Education Credits. Studio Incamminati also offers custom-designed educator workshops taught at the teachers' site. All workshops are held at Studio Incamminati unless otherwise specified.

Course Title: Portrait Painting Fundamentals

Instructor: Natalie Italiano

July 6 – 10

9 a.m. - 4 p.m.

Tuition: \$550 (\$350 for Art Educators)

Course Description: This workshop introduces fundamental portrait painting concepts based on the curriculum of Studio Incamminati. Through a series of exercises, students learn principles and direct painting methods for painting a portrait from life. Exercises begin with a dynamic approach to grasping the gesture of the head, and teach students to simplify and work from simple to complex. Studies progress from monochromatic "grisaille" painting to value and limited palette studies. Concepts covered include construction of the head with simple planes and anatomical landmarks, value relationships and modeling form. Limited palette exercises explore light on form and color temperature and will include the basic Zorn palette. Paint handling, edges, and the stages of developing a portrait will be explored in this direct, alla prima approach. Morning sessions include shorter exercises, and afternoons three hour poses. Five different models give students the opportunity to study construction of the head as it applies to different individuals, and the chance to paint a variety of skin tones. Daily instructor demonstrations and discussions clearly explain concepts taught, and explore ways in which educators can apply the skills learned and lessons taught to the classroom. This introductory class is open to all artists.

Course Title: Composition and Color in Still Life

Instructor: Natalie Italiano

July 13 – 17

9 a.m. - 4 p.m.

Tuition: \$550 (\$350 for Art Educators)

Course Description: This workshop will focus on basic principles essential to creating a still life painting. Students begin the workshop with a series of value compositional "Notan" studies, exploring the graphic design of their composition with simplified values. Concepts dealing with form, light and color are also introduced. The concept of "color study" will be explored as it applies to still life painting. The instructor will demo and discuss each concept, followed by exercises where students put these concepts into practice. During the last two days of the workshop, students have the option of creating one painting combining the concepts studied during in the first three days. Experienced students may choose to work on a longer still life painting preceded by studies under the instructor's guidance. We will consider the ideas of several artist educators including John Wesley Dow, Johannes Itten, Albert Munsell and Henry Hensche. This workshop will benefit students of all levels.

WORKSHOP REGISTRATION, PAYMENTS, & POLICIES

REGISTRATION, PAYMENT AND REFUND POLICIES FOR WINTER, SUMMER, IN YOUR TOWN AND ART EDUCATOR WORKSHOPS

To register by mail with check or money order, visit www.studioincamminati.org for printable form or to register over the phone with VISA, MasterCard, American Express or Discover by calling 215-592-7910. Due to limited class space, tuition is non-refundable. A credit for tuition may be issued up to 30 days before the first workshop class. No credit will be issued after that time. Registration and enrollment is first-come, first-served with full tuition due at time of registration.

POLICIES AND GUIDELINES

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

ADVANCED FINE ART PROGRAM FACULTY

Alisyn Blake

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

Kerry Dunn

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

Jarred Fisher

Jarred is an Advanced Fine Art Program graduate and a principal instructor in the school's partnership teaching high-school students at Doane Academy, Burlington, NJ. Jarred, who works in oils and metalpoint, has works hanging in many private collections and he 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 numerous exhibitions. Delaware's Happening magazine named him to its "Happening List" as an artist.

Rohin Frey

Robin, a Studio Incamminati graduate, is a principal instructor in the school's partnership teaching high-school students at Doane Academy, Burlington, NJ. Her work was chosen for the 45th annual Art of the State, the official, statewide juried competition for Pennsylvania artists. She also had her work juried into Catharine Lorillard Wolfe Art Club's 115th Annual Juried Exhibition at the National Arts Club. She received an Honor Award in the Portrait Society of America's 2008 Portrait Competition and was one of four studio artists chosen by the Children's Hospital of Philadelphia for Face to Face: The Craniofacial Program Portrait Project. She previously earned a National Conference Scholarship from the portrait society. Her art is featured in the book "Portrait Painting Atelier: Old Master Techniques and Contemporary Applications." She has exhibited in numerous shows and her work is included in many private collections. Robin holds a B.F.A. from Eastern Mennonite University. *RobinFrey.com*

Roh Goodman

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

Katya Held

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

Natalie Italiano

Natalie, a Studio Incamminati graduate and teaching fellow, was honored by the Portrait Society of America as one of three chosen for the society's new "Signature Status" which recognizes accomplished artists who consistently demonstrate a high level of skill. She received Best Portrait award in the Philadelphia Sketch Club's annual Small Works exhibition for three consecutive years. Her still life paintings earned Honorable Mention in the Portrait Society of America's Members Only competition and she was awarded a 2009 Certificate of Excellence from the society. Her project, "Portraits of Promise: One Hundred Alla Prima Portraits of American Teenagers," exhibited at Gloucester County College, received media coverage. She mounted a solo show at the Rutledge Street Gallery in Camden, SC, where she currently exhibits. Her portraits and still life paintings have appeared in numerous exhibitions including S. R. Brennen Fine Art, Santa Fe; he National Arts Club; Oil Painters of America; Catherine Lorillard Wolfe Club and the Union League of Philadelphia. Her still life and commissioned portraits are in numerous private collections including the Anne and Larry Hall collection. Natalie holds a teaching certificate from the Moore College of Art, a BA in Psychology from Rowan University and attended the Pennsylvania Academy of the Fine Arts. Natalie also teaches at Repenning Fine Arts in Audubon, NJ. She is a founding member of Studio Incamminati. *NatalieItaliano.com*

Darren Kingsley

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

JaFang Lu

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

Daniel Mahlman

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

Christopher Nixon

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

Stephen Perkins

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

Rachel Pierson

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

Leona Shanks

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

Dan Thompson

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

Show in the American Society of Portrait Artist's International Portrait Competition at the Metropolitan Museum of Art in New York. *DanThompsonArt.com*

Evan Kitson

Evan earned his BFA in Illustration from the Pennsylvania College of Art & Design, his MFA from the New York Academy of Art, and has held a number of studio assistantships, notably working with Odd Nerdrum. Evan has taught in many institutions, including The Art Student's League of New York, The Pennsylvania College of Art & Design, The Janus Collaborative School of Art, The New York Academy of Art, The Metropolitan Museum of Art, Harrisburg Area Community College, and Studio Incamminati. He's given talks at Booth Gallery, Grand Central Atelier, and in the classrooms of Millersville University, The New York Academy, and Parsons School of Design. His work can be found in private collections across the U.S, and in regular exhibits in both the Lancaster, PA region as well as in New York City, most recently at Booth Gallery and Sugarlift.

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

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ACADEMIC CALENDAR

<i>January</i>	13	Winter Continuing Education classes begin
	17	Fall Semester ends
	18-26	Winter Workshops
	27	Spring Semester begins
<i>February</i>	5	Art History Lecture: Patrick Connors
<i>March</i>	4	Art History Lecture: Patrick Connors
	29-31	NASAD Site Visit
<i>April</i>	1	Art History Lecture: Patrick Connors
	3	Winter Continuing Education classes end
	6-10	Spring Break (no classes)
	13	Spring Continuing Education classes begin
<i>May</i>	2	Facebook Live event
	13	Art History Lecture: Patrick Connors
	25	Memorial Day (no classes)
<i>June</i>	10	Diplomas awarded and Senior Exhibition
	12	Spring Semester ends
	15	Summer Workshop begins
	17	Spring Continuing Education classes end
<i>July</i>	4	Independence Day (no classes)
<i>August</i>	21	Summer Workshops end

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 at any time. This catalog may not be relied upon as a contract. Current status of all information therein may be verified by contacting the Studio Incamminati office.

STUDIO INCAMMINATI

SCHOOL FOR CONTEMPORARY REALIST ART

Nelson and Leona Shanks, Founders
DEDICATED TO DRAWING, COMPOSITION, AND COLOR

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