

**ART DEPARTMENT
COURSE OUTLINE**

ART 234 / 334 TITLE PAINTING I & II HRS T/TH 1 – 3:50 p.m. Spring 2008

INSTRUCTOR AVINA, M ROOM AM 121A

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Office Hrs: Wed. 11a.m. - 4p.m. Please sign up on office door if possible.

————— *Students are responsible for knowing what is contained in this syllabus* —————

COURSE DESCRIPTION:

Goals for this course: **2D Design is highly recommended as a foundation for Painting I**

- to learn, practice and refine painting technique
- to apply principles of form and content to painting assignments
- to learn to analyze art technically and according to these principles
- to develop and enhance creativity within the structure of assignments
- to begin to understand painting genres, goals and venues

Philosophy:

- instructor and students come to each class session prepared with a positive attitude
- the learning environment is a sacred space in which students and instructor respect each student's right to strive to reach their full potential
- the university level and standard assumes that students are striving to develop professional level abilities
- discussions during studio time about work-in-progress are encouraged / lengthy chatting about non-art topics is discouraged
- students are encouraged to seek creative stimulation and explore via galleries, museums and periodicals

Students will be expected to put aside preconceived notions of painting during this semester's learning experience. A slide show will begin a semester-long dialogue of topics such as: What are the major movements in painting and how does the contemporary artist fit into history? What are Fine Art, Illustration, and Mural painting? What makes a good abstract painting? What is local color? Can we be paint realism and be contemporary?

Beginning students work in acrylic, at first on large gessoed paper, then on canvas. After instructor demonstrations of technique, they will begin their studio work with still life painting exercises in order to practice that technique applied to composition, value, and eventually the use of color. There will be a self-portrait and another portrait or figure painting. Then, an artist's statement explaining one's choice of selected genre area is required, after which paintings are open-content. Throughout the semester, studies and exploration in an "inspiration book" will lay the groundwork for later open-content works.

Intermediate students paint in oil with an initial explanation of the medium. They work on two painting simultaneously for a period of approximately three consecutive weeks. When the first two paintings are complete, they begin two more, and so forth, for the course of the semester. Like beginning students, they will pick from Fine Art, Illustration, or Murals. They are responsible for scheduling their own workup as described in the genre handout.

It is essential that Intermediate students realize the instructor's time is concentrated primarily in Painting I. Though every effort is made to circulate periodically among the Painting II students, collaboration among level II painters is essential. At times they will need to actively seek out the instructor if they have questions or needs

related to their work.

MODERNISM: Human progress through science and reason = theory driven.

POST MODERNISM: “The interpretation of this piece is up to the reader [viewer]”

SUBJECT MATTER TO BE COVERED:

- Painting I: Brush use and care, preparation of palette and surfaces, composition, paint handling, color mixing, analysis of paintings applying visual principles of *form** and technique. Skin tones and facial proportions. The use of neutral hues. Individual expression appropriate to chosen painting emphasis. Discussion of content. Construction and development of concept and image in an inspiration book.
- Painting II: Use of oil paint and mediums; continued analysis of work applying visual principles of *form** and technique, as well as discussion of content. Continued individual expression appropriate to chosen painting genre will be explored. Alternative surface and/or conceptual art. Research and presentation on contemporary painter.

**Form* includes compositional issues including but not limited to value contrast, use of color harmony, movement, on the two-dimensional surface, the illusion of spatial depth on a two dimensional surface, domination and subordination, and the elements of form (line, shape, texture, value, etc.)

PROCEDURES AND ACTIVITIES:

The semester begins with a slide show, then construction of the inspiration book, demonstration on brush use and care, preparation of palette and surfaces, composition, and paint handling, Students’ first painting is a achromatic still life used to develop basic skills without the complexity of color issues. Each painting builds on the skills of the previous one. Most days are spent painting, unless there is a scheduled critique. The painting studio is an environment energized by collaboration and enthusiasm for the creative process.

There will be group and peer critiques to discuss work, both in progress and completed. For Painting I, the first paintings will be done on high quality printmaking paper (provided with lab fees), which students prepare with provided latex house paint. **(For later works and/or pieces that one wishes to keep, artist grade acrylic gesso is recommended.)** A detailed handout describes the three emphasis areas and the expectations and criteria for each as applied to open-content paintings. The “inspiration book” will be constructed early on in order to begin to research content and compositions for open content paintings.

Preparation of materials before class is oftentimes required. Detailed scheduling requires that students, using the calendar and/or schedule in this syllabus, keep very careful track of what materials and preparation are needed for each class. A three-credit studio class requires 90 hours of contact in the classroom.

Students are expected to visit the library and browse contemporary art journals listed in recommended reading. You cannot be a contemporary artist without interest in what is contemporary. *If the instructor mentions the work of a professional artist in relation to a student’s work, the student is expected to write down the artist’s name and look into their work either in the library or online.* The professor may check up on students’ follow-up of such references.

CRITIQUES:

The purpose of critiques is to emphasize the strengths of student work and to encourage effort and excellence. The use of visual terminology is expected.

Student’s skills range from those a few brave souls who begin with very little skill, to those who come in with more experience and knowledge. In either case, a positive learning experience can be had by all while assuming it is understood that a university is the most rigorous arena for learning and that students in this setting want to be all they can be. This instructor believes you are capable of more than you can imagine and that constructive input is a compliment for someone here to learn. In other words, if I make suggestions, it is because I believe that you have amazing potential.

GRADING SYSTEM:

See below for grading rubric. The entire semester’s work is graded at the end of the semester with a mid-semester one-on-one progress or each student with flexible grade projections.

Value contrast and activation of negative space are very important for beginners to remember and will figure into grades. Also, understand that a fine art painting is more than an image. It is also an object. Avoid thin paint and visible underlying gesso. Do not use the acrylic like watercolor in thin washes unless there is an underlying opaque color already laid down. Illustration, on the other hand, because it is created primarily for reproduction, is usually done larger scale than the final reproduction and the appearance of the reproduction is the most important factor.

Please understand that just because you work hard and enjoy the class, an “A” may not be the appropriate grade for you.

Letter grades indicate the following in varying degrees:

Grade	High to low A	High to low B	High to low C	High to low D
Assignments	All on time	All on time	Mostly on time	Late or missing
Imagination and creative effort	Excellent & not predictable	Good effort & less predictable	Adequate but perhaps not highly innovative.	Weak
Talent <i>*see note below</i>	Strong evidence seen	Evidence seen	Needs developing	Not yet very evident
Craft	High quality	Good quality	Could use improvement	Low quality
Participation in Critiques	Insightful observation & input	Good observation & input	Adequate	Little
Unexcused absences	Fewer than 3	Fewer than 3 or “A” w/3+	Fewer than 3 or “B” w/3+, “A” w/6-8	Fewer than 3 or “C” w/3+ “B” w/6-8 “A” w/9 or more

F = Many absences and missing assignments and/or very weak work.

*** Regarding Talent:** Painting does not necessarily require excellent drafting skills. For this reason, sometimes even former non-artists can excel in painting, while the best draftsmen might make predictable uninspired work.

More...

The best painters have dynamic and exciting qualities in their work that make it irresistible to the viewer—things such as **(but not limited to):**

- an innate understanding of paint evident in masterful handling,
- analytical, insightful or intuitive understanding and use of color,
- dramatic elements such as contrast, wonderful shapes, interesting mark making,
- beautiful light on form,
- depth of content such as conceptual sophistication, fascinating imagery; engaging intellect, humor, sarcasm etc.

Realism can work if there is embedding in the work evidence of an understanding of subject matter that goes beyond representation suggesting deeper development and observation. For example, as a realist, Cezanne spent his life trying to express the harmonies of nature in his beloved Provence—harmonies that he sensed intellectually and spiritually, and worked to express through color and form. He developed a way to move the viewer through the painting, not only two-dimensionally, but also into it three-dimensionally. He was also authentic, finding a place among his contemporaries because of his true uniqueness; rather than positioning himself in the midst of trends. He went against the current grain, celebrating and insisting on his provinciality when others were emphasizing their urbane sophistication.

The highest degree of technical mastery might awe the impressionable viewer but, by itself, risks failing to ever go beyond proficient but uninspired exercise. Nevertheless, skill forms the artist’s foundation.

The best painters avoid divisiveness (tricky techniques).

ASSIGNMENTS, SCHEDULE, AND PERCENTAGE OF GRADES PER ASSIGNMENT:

BEGINNING PAINTING:

A. 50% WORKS ON PAPER:

1. The **Inspiration book** will be an 8 leaf book of Lenox paper containing the following: **[2: Lenox]**

Due dates are on the index you will attach to the first page.

- a. **Cover and Table of Contents:** You can do what you want with the cover. The first page will be the index handout attached with due dates.
 - b. **The first 2 open spreads** are for free creative research with inspirational elements on the left side of the spread and compositions inspired by them on the right. No pasted elements in the composition unless they are part of the composition as art study.
 - c. **Spread 3** is for another figure or portrait following in class self portrait work.
 - d. **The last 3 open spreads** are to develop ideas for emphasis area paintings (or free exploration for Fine Art)
 - e. **Neutral blend:** On the back cover will be an in-class exercise blend of complimentary colors.
2. **Genre area paper / Due Oct 16:** You will discuss your selection of emphasis area in a two-page paper, which you will paper clip into your inspiration book. (Type with half-inch margins, single-spaced, 11 point type).

Page 1: write an artist’s statement about the emphasis you have chosen and why.

Page 2: Find an artist in your emphasis area whose work you admire, and then write one page of discussion of formal issues and for fine artists, write about scale, your perceptions of their intent, and your overall impressions of their work. See *ArtNews*, *Art in America*, *Art Forum*, all in the library periodicals section. for illustration, write about their style and technique. See *Communication Arts*, *Illustration Annual*, in the library periodicals section for murals; write about their region, imagery and social relevance. See me for books

Page 3: Attach a photocopy of one of the pieces of the artist you discuss.

3. Cup painting exercise for brush technique **Due: Jan. 29** (*Homework*: half sheet) **[1/2: Lenox]**
4. Achromatic still life **Due: Jan. 31** (full sheet) **[1: Lenox]**
5. Monochromatic still life **Due: Feb. 7** half sheet) **[1/2: Lenox]**
6. Long and short paintings, same subject **Due: Feb. 12** **[2half sheets = 1: Lenox total]**
7. Full color still life **Due: Feb. 21** (full sheet) **[1: Lenox]**
8. Portrait research **Due: Feb. 21**
9. Genre paper **Due March 4**
- Self portrait (full sheet) **Due: March 6** **[1: Lenox]**
10. Neutral painting (full sheet) **Due: March 18** **[1: Lenox]**

B. 25% ACRYLIC ON CANVAS: Minimum 22”x 30” (same size as Lenox paper)

Genre area painting / Fine art, Illustration, or murals and focus on formal issues including com-positional structure, defining shapes, value contrast in figure/ground relationships, color harmony, etc.

CHOOSE ONE Genre AREA:

FINE ART:

1. A poetry or lyric-inspired (not literal illustration) painting minimum **Due: April 10** [1 Canvas]
2. An open content Wed. **Due: April 10** [1 Canvas]

OR

ILLUSTRATION:

- 1 & 2: Select from list on painting emphasis area handout. **Due: April 10** [2 Canvas]
(roughs sketches in inspiration book / semi comp on Lenox) **Due: April 10** [1/2: Lenox]

OR

MURALS:

- 1 Proposals, study and progress on maquette (see expectations & process in emphasis area handout)
Wed. **Due: April 10**

C. 25% FINAL Due: April 24

FINE ART:

- 1 painting: Open content painting [1 Canvas]

ILLUSTRATION:

- 1 painting: Select from list on painting emphasis area handout. [1 Canvas]

MURALS:

- 1 Proposals, study and maquette (see expectations & process in emphasis area handout)
(roughs sketches in inspiration book / semi comp on Lenox) [1: Lenox]

INTERMEDIATE PAINTING:

SIZE REQUIREMENT: All paintings except the first one (and alternative surface) are a minimum of 22" x 30" on canvas over stretcher bars or hardboard on framework. **No commercial canvas board.**

NOTE: If you are doing Illustrations, you will be responsible for scheduling your own workup. See explanation at bottom of first calendar page.

75% of grade for #1-6

1. **Oil:** Monochromatic still life (minimum 20" x 24") **Due: Feb. 12**
2. **Oil:** Open content **Due: Feb.12**
3. **Oil:** Self portrait (see article in *Painting as Language* on reserve in library) **Due: March 4**
4. **a. Oil:** Spatial work derivative of post 1970's master **Due: March 4** with **b. ORAL/VISUAL PRESENTATION Due: March 4**
5. **Oil or acrylic:** Open content **Due: April 1**
6. **Oil or acrylic:** Conceptual **Due: April 1**

or

Oil, acrylic and/or mixed media: Alternative surface **Due: April 1**

25% of grade for FINAL:

- 7&8 or 7 only. One large or two small (Minimum 22" x 30") open content painting based in a painting emphasis area: Fine art or Illustration. Open content **Due: April 24**

PLAGARISM:

Work created for this class must be original. Though you may reference works of other artists, it must be reinterpreted to such a degree that it becomes original. Plagiarism will result in automatic failure and possible expulsion.

Work must be done specifically for this class. Direct copying of photographs is not acceptable. Making paintings of other artists' sculpture, photography, or other artwork that relies on that work for its dynamics lacks creative strength.

ATTENDANCE POLICIES:

Attendance is essential. Students are expected to notify the instructor prior to an absence and provide reasonable documentation for the cause of their absence. If you miss a class it is your responsibility to obtain missed lecture and demonstration information from a fellow student or to sign up for office hours if re-presentation on a one-on-one basis is reasonable.

Every three unexcused absences will lower the semester grade one full grade. It is unfair to give students a similar final grade for similar work if one student attends regularly and another does not.

All canvases and paper preparation must be done outside of class time. Such preparation done during class time will be considered a partial or full absence.

IMPORTANT re nonattendance: If you stop attending class, it is your responsibility to drop the course at the records office. If you stop attending and your name still appears on the official roster, you will receive a grade of “F” which will be permanently recorded on your transcripts unless you repeat the class and specifically request removal of the “F” from your GPA once the class is completed with a passing grade.

RECOMMENDED READINGS:

TEXT ON RESERVE IN THE LIBRARY:

Painting as Language by Jean Robertson and Craig McDaniel.

Harcourt College Publishers, ISBN 0-15-505600-X

This book has excellent assignments, great ideas, and good examples of late 20th century paintings.

The Art Spirit by Robert Henri

This book is an age-old standard for both technique and philosophy. Often available used.

Visible Signs by David Crow Published by AVA

Publishing SA rue du Bugnon 7, Switzerland, ISBN 2-88479-035-7 • mostly visual book on semiotics

PERIODICALS AVAILABLE IN OUR LIBRARY:

ArtNews, *Art Forum*, *Artweek*, and *Art in America*: if you are serious about a future in fine art, make a habit of viewing these.

For **Illustration Emphasis**: *Communication Arts*, (especially the Illustration Annual, *PRINT* magazine (especially the Regional Design Annual, Sept. issue).

REFERENCE: *The Artist's Handbook* by Ralph Mayer

This book has formulas for everything from gesso to making your own chalk pastels and paint mixtures, to mixing plaster for sculpture. 2-D and 3-D techniques. Newer editions have digital info. Older editions are oftentimes available used and are still excellent.

DENVER ART GALLERIES:

Site with links to many galleries: http://art-collecting.com/galleries_co_denver.htm

Also: http://www.meininger.com/Education_Center/galleries.cfm

Some good contemporary galleries in LoDo: WILLIAM HAVU, + GALLERY, ROBISCHON, RULE GALLERY.

SPACE GALLERY, WEILWORKS, ANDEKEN, SANDY CARSON GALLERY, ART AND SOUL, SPARK GALLERY

Always worth a visit: Denver Art Museum

MATERIALS: Almost all of your lab fees have been used to be purchased items for you.

Some good quality synthetic brushes have been purchased. Ideally you will need to buy additional brushes to supplement these. Wal-Mart and Hobby Lobby have packaged sets for a reasonable price. For beginning, paper for initial assignments will also be provided. If you wish to make your own stretcher bars (there will be a demo) canvas will be provided on a first-come-first serve basis. You may purchase pre-made stretcher bars.

Students will need to obtain all other items on the materials list. The cost will vary depending upon where items are purchased. Bookstore prices are competitive. Never refrain from attending class if you are missing a supply, but do inform the instructor so alternate arrangements can be made when possible.

FINAL EXAM:

- Final critique and potluck will be **during the last scheduled class time, Thursday April 24th.**
- (Pick up work the following week: Thursday April 29th, 1-3:30)

Due at Final:

- Painting I: Inspiration book and all of the semester's work in a flat opening portfolio. (See list above in “ASSIGNMENTS”). Painting II: All of the semester's work
- **DOCUMENTATION REQUIREMENT** for art majors: slides or digital print-out of works completed in this course. Artworks should fill the frame, be in focus, not be pixelated and sides of the artwork should be

parallel to the frame of the photo for 2D works that are square or rectangular.

Instructor / Student Agreement

Spring 2008

Agreement

As your instructor, I promise to teach this course to the best of my ability; to show respect for each of you as a human being and a learner; to help each student with his or her individual needs; to practice fairness in grading and to show tolerance for responsible alternative points-of-view. As a student, each of you promises to attend class meetings; to be honest and truthful in the work you present; to complete assignments on time to the best of your ability; to show tolerance for responsible alternative points-of-view; and to make a genuine effort to learn something from this course.

Grading

Much of the grading for creative work in this course is subjective, in other words, the instructor must personally assign grades on the bases of the stated objectives for the assignment and the student's performance in meeting those objectives. I want all of you to receive an honest and fair grade for the work you perform in this course. If you are not clear why you received a specific grade, please do not hesitate to make an appointment during office hours to discuss it with the instructor. If you are having any other difficulties in this course, please consult with me so we can resolve them. If you complete an assignment, you will be given at least 50% for trying; if you fail to turn in an assignment, you will receive 0 points.

Disabilities Act

Accommodations statement adopted by Faculty Senate:

This University abides by the Americans with Disabilities Act and Section 504 of the Rehabilitation Act of 1973, which stipulates that no student shall be denied the benefits of an education "solely by reason of a handicap." If you have a documented disability that may impact your work in this class and for which you may require accommodations, please see the instructor as soon as possible to arrange accommodations. In order to receive accommodations, you must be registered with and provide documentation of your disability to: The Disability Resource Office, which is located in the Psychology Building, Suite 232.

PAINTING I (Beginning) MATERIAL LIST

Provided: synthetic brushes / palette knife / 8 sheets Lenox paper 22"x30"/vine charcoal / canvas on a first-come-first-serve basis for those wishing to build their own stretcher bars / Latex house paint f/ priming paper

MATERIALS:

- _____ PORTFOLIO: 22" x 30" or larger portfolio.
- _____ Hardboard larger than 22" x 30" (Home Depot sells this smaller size in bins near lumber)
- _____ Palette: *GLAD* brand 10" x 13" disposable food container with lid (they come three to a pkg.)
- _____ T-shirt fabric cut to the exact same size and shape as the bottom of your palette
- _____ 2 water containers (**no glass** / large cottage cheese containers are perfect)
- _____ spray bottle for water
- _____ tool box
- _____ color wheel /neutral grid /color harmony charts
- _____ large clips to secure paper to hardboard
- _____ Optional:
- _____ Stretcher bar material: Pre-made or 1" x 2" clear unwarped **poplar**, hemlock, or fir as needed

PAINT:

Acrylics: HEAVY BODY (versus fluid) Recommended brands: **Golden, Liquitex, Windsor Newton, Grumbacher, Shiva, Hyplar, L & B, Academy.** Do not use craft acrylics. BASICS by Liquitex are "student grade" and not very good quality (from Hobby Lobby) There is much flexibility for color selection, so do not worry if you cannot get these exact hues in a particular brand.

You are buying warm and cool hues for the three primaries, plus white, and the specified earth colors. It is not necessary to purchase secondary and tertiary colors as you can mix these hues with your primaries. Do not buy black. You will mix your own black.

THESE COLORS ARE SPECIFICALLY REQUIRED:

- White: Titanium (not Zinc) (**3x as much as other colors**)
- Quinacrinadone Violet or Magenta (cool red)—*look for deep color without white. Med. Magenta is not good.*
- Cadmium red (light or medium) (warm red)
- Ultramarine (cool blue) • Cerulean (warm blue)
- Hansa or Lemon Yellow (cool yellow) • Cadmium Yellow Medium (warm yellow)
- Burn sienna • Burnt umber
- Yellow ochre

Optional but highly recommended:

- Pthalo green • Pthalo blue

Other optional: Gel medium, retarder, and other additives

BRUSHES: Avoid very soft or very stiff brushes. Natural bristle brushes show brushstrokes; synthetic are smoother and textureless.

- Cheap 2" varnish brush from the hardware store
- Large flat natural bristle brushes.

Do not let acrylic paint dry in your brushes. It will ruin them! You will acquire more brushes with time. Look for sales and try a variety of bristle types to find out what kind you prefer. If you only have a few brushes, you will have to wash every time you change colors, thus wasting paint! Having a few more allows you to switch colors back and forth easily. Inexpensive brushes will shed their bristles, but they will suffice if necessary. Small (1-2") good quality house painting brushes are good for large paintings but they take a lot of paint to "charge" up.

SURFACE: Beginning does painting on both paper and canvas

- 3 canvases minimum 22" x 30" (For those who want to learn to make their own stretcher bars, an optional demo will be scheduled. Canvas will be provided.

————— **INTERMEDIATE PAINTING MATERIAL LIST** —————

Provided: synthetic brushes / palette knife / vine charcoal (**do not use pencil!**) / Damar varnish crystals / canvas for those wishing to build their own stretcher bars; available on a first-come-first-serve basis. / Acrylic gesso if you

do build your own stretcher bars /Dorland's wax medium / Hand protectant / Brush soap

Buy:

OIL PAINT: There are many many quality brands of paint. I prefer the 200 ml. tubes of WINTON (Windsor Newton's economy grade paint) for under painting. If you want to then go on to a high quality paint on top, you can use it frugally.

PRIMARIES / A warm and cool of each primary:

- (Cool red) Permanent Magenta or Permanent Rose—*look for deep color without white*
- (warm red) Cadmium red hue
- (cool blue) French Ultramarine
- (warm blue) Cerulean
- (cool yellow) Lemon Yellow
- (warm yellow) Chrome Orange or Cadmium Yellow Deep
- WHITE x 3 (Titanium white is opaque, Zinc white is transparent. Permalba brand white is a mixture.)

EARTH TONES

- Burnt sienna, ochre, burnt umber, etc.

OPTIONAL: TRANSPARENT PAINTS COLORS: Indian yellow, Sap green, Alizarin Crimson, DS Quinacrinadone colors (I particularly like the Gold). **ALSO:** I always have Alizarin Crimson, a Japanese Red, and if you can find it, I like L&B Stable Violet.

BRUSHES: See notes under beginning.

- Large flat natural bristle brushes

MEDIUM: Medium is a liquid or semi-liquid mixture, which you add to your oil paint. See handout for mediums and varnishes. There are many formulas. I generally have used a mixture of the following:

- Refined Linseed oil or Stand Oil
- Pure gum turpentine (buy at the hardware store in pints)
- (Damar varnish: we will make with provided crystals.)

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- Odorless turpentine (buy at the hardware store in a gallon and share--also called Mineral Spirits). This is for washing brushes but I have read you can use it instead of pure gum turp

MATERIALS:

- Eyedropper (many pharmacists will give you one for free)
- Small relish dish to hold medium while you work. (or flared votive candleholder from Hobby Lobby is fifty cents. Japanese wasabe dishes work well also).
- Single edged razor blade paint scraper
- Small measuring device like a Tablespoon or child's cough syrup cup.
- Minimum 1/8" thick sheet of glass with beveled or taped edges. Approx. 11 x 17 minimum recommended. **Attach white paper to the underside.** Tape thinner glass to an unbending board.
- Minimum 4 short wide mouth jars with sealing lids. (Baby food jars or marinated artichoke jars are ideal.)
- Two larger wide mouth jars with lids that seal.
- Cotton rags
- Color wheel /neutral grid /color harmony charts
- Toolbox for paints
- Canvases: If you don't care to build your own canvases using provided fabric, you must purchase 8 canvases. See semester schedule for sizes. If you build your own canvases, you will need to buy stretcher bar material: 1" x 2" clear fir, poplar or hemlock as needed / (Pre-made stretcher strips are fine but expensive. Poplar from Lowe's is my favorite.)
- Laundry detergent **Can be shared**
- Apron

NOTE: If, for any reason, you do not want to work amongst the fumes created in the oil painting studio,

there are several options. I have had students wear a vapor mask, or work in another space, which will now be 131A. Please do not hesitate to work in the way that is best for you.