TAKE 3 FABRICS, JUST ADD THREAD (73" x 73")
by MARY REINHARDT, PAGE JOHNSON, JAN MALMQITS, and DEE LEGVOLD of Rosemount, Minnesota, USA.
The 2015 IQA JUDGED SHOW
First Place – Innovative Appliqué

Category sponsored by EZ Quilting by Simplicity Creative Group

**REBORN**
by Molly Hamilton-McNally of Tehachapi, California, USA.
Letter from the President
Linda talks about the importance of passing the love for and teaching of quilting through the generations...using a very personal example!

IQA Files—Barbara Korengold
The artist who puts her own spin on detailed Baltimore Album-style quilts discusses her work and how her quilting friends inspire her.

Winners Gallery: Traditional Pieced
Quilters practicing the most storied category of quilting show off their works from last year’s Judged Show.

2016 Judged Show Sponsors
Our complete list of generous corporate donors who, combined, will give away $96,750 in cash prizes at this year’s Judged Show. And – best of all – winners get to keep their quilts!

Winners Gallery: Art—People, Portraits, and Figures
See how the winners from the most recent Judged Show make their very life-like quilts come to...well...life!

2016 IQA Teacher Directory
Dear IQA Members,

In some families, quilting is handed down from generation to generation, and others start quilting with no family history in the art form.

In my family, we have quilts from four generations of the family—from my dad’s grandmother, my maternal grandmother, my mom and now my sister and me. We have often wondered if the fifth generation would take up quilting as adults.

My mom introduced sewing and quilting to my two nieces as children, and they both made a quilt with the help their grandmother when they were about nine or ten years old. She enjoyed spending time with them, helping them with the process of creating a quilt, and they are both proud of the finished quilt. In addition, she made quilts for each of my nieces, and they love them.

As adults, both nieces have found their creative outlets from remodeling houses, refurbishing furniture, and making jewelry. And yes, I am proud to share—I think we have a quilter!

My youngest niece, for her wedding favors, wants to make a quilted table mat for each guest. Luckily, she is planning a small intimate wedding. She plans on making the mats herself (okay, maybe my Mom, sister, and myself will get involved as the wedding is this fall).

My hope is that she enjoys the process and sharing of her gifts on her special day. In addition, my Mom, sister, and I are working on a quilt to gift her at her wedding. Quilts are definitely going to be a part of the wedding and our family life.

However you came to be a quilter—through family ties, friends, or discovering the art form by yourself—the ability to enjoy making a quilt with fabric is all one we share as quilters. Whether we are making a quilt for a special occasion, such as my niece, or one just because, enjoy each stitch of the process.

Happy Quilting,

Linda Pumphrey
President, International Quilt Association

Check out IQA on Facebook! /InternationalQuiltAssociation
Golden Girl, by Hollee Chatelain.

Passion through the Quilt

My mother, a quilter, taught me the very old “Original design.” She remembers my quilt that makes me very happy. If somebody had made this quilt, it would be someone who expression of beauty, flowers, and Christmas rose. Because I wanted it. I love the "Artists Statement: At times, we recall.

Pure, by Sachiko Chiba.

Reborn, by Molly Hamilton-McNally.

Original design. It may be hard to cover her "bloodshot eyes."—us a clue as to why she always wears a bonnet. The little drunkard's path forgets that it is rather vain. The little drunkard's path into the mind—this quilt implies the non-traditional name. From the knot, the memory of a life aspect of making this quilt
every aspect of making this quilt
"Artists Statement: I enjoyed watching

Breaking Wind, by Peggy Kreger.

Note: Quilts are featured throughout this issue.

Take 3 Fabrics, Just Add Thread.
I learned to use my mother’s featherweight sewing machine and to knit as a child. I also did a lot of needlepoint. I made clothes for myself, and a few special occasion dresses for my daughter when she was young. I did a lot of sewing for our homes. I made my first quilt after purchasing a book on watercolor quilts when they were popular.

**IQA Journal: What is it about appliqué that attracts you most?**

**Korengold:** When I first started quilting, I created poorly made patchwork quilts on my sewing machine. I kept looking at books, especially with photographs of old quilts, and was just blown away by the Baltimore Album quilts. It never occurred to me that it might actually be possible to attempt to make anything similar.

Then, I came across one of Elly Sienkiewicz’s books in a second hand bookstore. It happened to be one that had a lot of instruction, as well as photographs and patterns. Now it didn’t seem so daunting, and I tried
it. The rest, obviously, is history. There was no looking back for me.

I love having the fabrics, threads, and needles in my hands. I love not spending hours sitting at a sewing machine. It's portable, as I always have a piece of appliqué in my bag. I also think that appliqué is very forgiving. If something isn't exactly perfect, I can always make adjustments to hide my mistakes.

**IQA Journal:** And what about the Album style quilt, specifically, are you drawn to?

**Korengold:** The Album style is the classic, and I think the basis for everything else. The first two quilts I made came from that Sienkiewicz book. As I learned more about appliqué, and specifically about the Baltimore Album quilts, I began to expand my design sources little by little.

I have found, however, that periodically I need to come back to the beginning. My last three completed quilts all had very different, non-quilt inspirations, but the one I'm currently working on is a very

*Lost Boy* (70.5” x 81”)
traditional Baltimore-style design. It’s kind of like my comfort food version of quilting.

IQA Journal: And in what other styles/techniques do you work?
Korengold: My style and technique are really very narrow. I appreciate and admire many different kinds of quilts, but I’m very happy doing my needleturn appliqué, and hand quilting. I have begun doing more embroidery to embellish my quilts, and have used trapunto on some of them.

IQA Journal: I understand that you’ve never taken a class. How did you learn to quilt, and to become as skilled as you are?
Korengold: I have yet to take a class. I credit Alex Anderson with teaching me how to quilt. I used to watch her “Simply Quilts” show every morning when I exercised.

I’ve also learned a lot from a small group of women with whom I quilt weekly. I’ve said many times that if I hadn’t connected with these quilting friends, I wouldn’t make the quilts that I do. We really inspire and learn from each other. I think that is what makes quilting unique from all the other needle arts—the social aspect of it. All the other needlework I used to do was very solitary. The only time there was any interaction with other artists was when I went to a shop to buy something. With quilt guilds, mini groups, retreats, etc., there is a real community of quilters.

IQA Journal: How long does it typically take you to complete a quilt? And is it one continuous process, or do you take breaks along the way to work on other projects?
Korengold: Typically, I work on a quilt for anywhere between two and three years. I always have an appliqué project going. When I finish a top and begin to quilt it, I start the appliqué for the next project. So while I’m quilting (because that has to stay at home), I have two quilts going.

When I finish the quilting, then I work exclusively on the appliqué until that top is finished, and the whole process continues. This seems
to work for me—I get nervous if I have too much going on at once, and also I seem to manage to complete quilts. I don’t have any “UFOs.”

IQA Journal: Your quilts are generally very detailed, and made almost entirely by hand. Do you simply prefer hand quilting to machine, or do you feel that hand appliqué and quilting give you better control over your design?
Korengold: I just really love having the fibers and needles in my fingers. It feels very isolating to me to sit at the sewing machine. Also, I’m a little afraid of my machine!

Several years ago, when I began to win some prizes for my work, at a show, I bought a close-out show special of a bottom of the line Bernina to replace the Singer zigzag machine that I bought when I was in high school. It mostly sits on the floor under my worktable. I still have to check the instruction manual every now and then, but it does make a nice seam.

Ben’s Midnight Garden (86” x 82”)
**IQA Journal:** Are there any funny or amusing stories that involve your quilting?  
**Korengold:** Nothing particular comes to mind. There is always a lot of humor among us women at my little Thursday morning quilting meetings.

I will tell you a cute story about the name of *Sam’s Owl (a Mary Brown Album)*. I was at my daughter’s house when I finished making the owl block for this quilt. I held it up to show my grandson Sam, who was about four at the time. Sam said, “He has to stay here.” So, I ended up making a second owl block that is in the quilt, and that original owl is in a frame on Sam’s bedroom wall.

**IQA Journal:** You’ve won a number of awards through the years. How does each make you feel?  
**Korengold:** I’m always amazed, flattered, gratified, and thrilled when I win anything. I’m just excited and very happy when I get a notification that a quilt has been juried into a show.
**IQA Journal:** Finally, I read that your quilts are always created for family members. Is that true? And if so, how do you determine who receives each one?

**Korengold:** No, I don’t make the quilts for anyone particularly. I suppose *Sam’s Owl* will eventually go to Sam if he wants it, and now *Ben’s Midnight Garden* will probably be Ben’s (Sam’s younger brother) if he wants it. For now, I have them all.

We live in a very small house, and there’s one wall where I can hang a quilt. So they rotate, and the rest are folded up in the linen closet. They will eventually go to our daughter, and it will be up to her to decide what to do with them.
FIRST PLACE (Also Viewers’ Choice for entire show)

*Why Not?* (75.5" x 75.5")

by Angela Petrocelli of Prescott Valley, Arizona, USA.
Artist’s Statement: “After purchasing my first sewing machine, my quilting friends said I should start with something simple. I asked ‘Why?’ and explained I had a vision of what I wanted to do. Over 2,000 colors and 10,000 pieces later, I have finished my first quilt and now I say, ‘Why Not?’” Original design, using Flower Block – Easy Machine Paper Piecing by Carol Doak, inspired by Diamond Log Cabin by Cindi Edgerton.

At one time, Petrocelli told herself – and anybody else who would listen – that she would “never” be a quilter. And indeed, she resisted until she got “bored” with counted cross-stitch. And the result is this, her first ever completed quilt. She thinks now that she might be onto something.

“My friends told me to start with something simple. I have never been one to start with something easy,” she says. “I figured if I was going to make something, I might as well make what I wanted. The design was inspired by my collection of charm packs bought from quilt shops while traveling with my husband. And I needed to do something with them. The value gradation was born out of necessity.”

This quilt took three years to design, piece, and quilt. And she estimates that “three or four months” were spent ripping out stitches. Interestingly, it is also the quilt that she made while learning to use her new sewing machine – which she purchased with winnings from a casino!

“I began with hand appliqué because I enjoyed doing hand work,” Petrocelli continues. “In the end, everything went together well, but at every step, there were things that went very wrong. At which point I would laugh at myself and move on.”

The quilt she is working on now has three times as many pieces as this one, and Petrocelli says she’s “learned to love” tiny pieces. But for this first effort, there is a valuable lesson that she very much hopes to impart to others.

“It is important to me that every quilter realize that a beginner can create an award-winning quilt. It has more to do with patience than anything else. Patience, extra fabric…and a good seam ripper!”
SECOND PLACE

**Barbara’s Circle** (107" x 106")

pieced by Beth Nufre of Brookings Oregon, USA, and quilted by Clem Buzick.
Artist’s Statement: “I wanted to design a Mariner’s Compass with as many points as I could and be able to piece it accurately. My inspiration was the gradated fabrics.” Original design.

Proving that people will do just about anything that their mamas ask them to, Nufer’s artistic journey began with fulfilling a simple parental request.

“I got involved in quilting because my mother asked me to take a beginning quilting class with her,” Nufer offers. “And I fell in love with it!”

Nufer says that she “loves” Mariner’s Compass quilts, and wanted to design one with as many points as she could, yet still be able to piece it together accurately. For this effort, her center Compass ended up having 256 points, with smaller ones being 128 points and 56 points respectively.

“It is a more traditional quilt than I usually do. And my husband thought it was boring at first, so I just kept putting more colors into it!” she says. “I named it after my mother, Barbara.”
THIRD PLACE

A Splendid Display (80" x 80")
by Cindy Seitz-Krug of Overgaard, Arizona, USA.
**Artist’s Statement:** “I have a thing for peacocks, so when this line of fabric came out, I just had to make a peacock quilt. I’m very grateful to Sally Collins and Jinny Beyer for their books on piecing complex borders and blocks. I thoroughly enjoyed every step in making this quilt and when it was finally completed, I actually felt a bit *sad* that it was done. But, oh so happy too!”

*Original design.*

Seitz-Krug is the second winner in this category who came to love quilting after being dragged to a class by her mother – this one at the local junior college on Saturdays!

“My quilt here was inspired by the peacock fabrics featured in it. But I do have a tendency to make Medallion-style quilts,” she says. “I just start with something eye-catching in the center, and start working outward. It was a lot of fun—but also a challenge—to make the borders fit. Sally Collins’ book on borders was my ‘go to’ resource for that!”

Rather than being happy when it was finished, though, Seitz-Krug was “almost sad” because she loved working on it so much. Fortunately, the crystals were added over a year after it was finished, so she was happy to be working on it again.

“I don’t know if this quilt really stands out apart from my others aside from the fact that it’s so colorful and rich. People do seem to gravitate to it when it’s hanging at a show,” she adds. “And my son told me ‘When you die, I want that quilt!’ So, apparently, it *does* stand out from the rest!”
HONORABLE MENTION

Red Tide (82" x 82")
by Bonnie Keller of Chehalis, Washington, USA.
Artist’s Statement: “I always wanted to do a paper-pieced quilt. As I had a wonderful stash of red fabrics, this appealed to me. I enlarged it from 46" sq. to 82" sq. I had a lot of fun enhancing the quilting by using fabric pens in three colors. It brought the quilt to life.” 
*Designed by Jacqueline de Jong, from the pattern “Surprisingly Red.”* 

The concept of “retirement” after many years spent in the workforce means different things to different people. For Keller, it was a chance to take up quilting, buoyed by the fact that she could use fabrics from sample books left over from a career in interior design. With one unexpected outcome.

“My first quilt,” she says, “was heavy. Really heavy!”

Keller usually designs her own quilts, but wanted to try paper piecing, and loved this pattern by Jacqueline de Jonge. “I got well into making this quilt, but put it aside for several years to work on other quilts,” she recalls. “By the time I pulled it out to work on it, I had to try to figure it all out again!”

While the quilt was on her longarm machine in the process of quilting, Keller says she started wondering if there was a way she could make the border feathers stand out more. So she started playing with Tsukineko Fabrico markers on a fabric scrap, and then just boldly went for it!

“I filled in the entire background of the border with black ink. I also added black ink to the center star,” she says. “I had never intended to enter this quilt in any big shows, but the result of the ink work made it so lovely that I just *had to!*”
**CALIFORNIA**
Jennifer Rapacki  
3851 Les Maisons Dr.  
Santa Maria, CA  93455  
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www.jenniferrapacki.com  
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The 2015 IQA JUDGED SHOW
First Place – Merit Quilting, Hand

Category sponsored by Flynn Quilt Frame Co.

PURE (76" x 76")
by Sachiko Chiba of Morioka, Iwate, Japan.
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Note: Click on a company’s logo to visit their website

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*These prizes also include airfare to and hotel accommodations for Quilt Festival.
Each Category Award Totals $2,000
($1,000 for first place, $700 for second, and $300 for third)

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FIRST PLACE

Fly Me To The Moon (65" x 80")

by Jerry Granata of Palm Springs, California, USA.
**Artist’s Statement:** “The idea for this quilt came from a small painting by my friend, Juan Carlos Espejo. It begged to be a large quilt. I wanted to give it an old Hollywood retro feel, so I used lamé and bright colors against a black background to achieve it. Metallic threads and Swarovski crystals add sparkle.” *Inspired by a Juan Carlos Espejo painting, used with permission.*

When Granata first saw the painting by Juan Carlos Espejo that inspired this work, he says his “heart skipped a beat” and it practically begged to be made into a quilt. And that positive vibe continued into its creation.

“This was that one quilt that gave me no problems whatsoever. It was a joy to create from start to finish,” he offers. “I had the ideas, knew what fabrics and colors I would use, and knew exactly how I wanted to quilt it right down to the threads I would use. All before I even started to put the quilt together. I’m not sure that will ever happen again!”

Granata started quilting in 1976 with the resurgence of interest in home crafts during the Bicentennial, and was hooked immediately - although he admits that he never saw a quilt in his house or anyone even quilting. He had previously worked as a garment sewer for the National Marionette Company, and had designed/created his own clothing.

“I’m known for using more unusual fabrics in my quilts, and this quilt uses far more quilting cotton than I’ve used in past quilts,” he adds.

And the original painting that inspired this work? Granata purchased it, and plans to hang it right next to his fabric interpretation in his home.
SECOND PLACE

Poor and Rich (95" x 51")

by Janneke De Vries-Bodzinga of Friesland, the Netherlands.
**Artist’s Statement:** “The gap between poor and rich in Africa has not changed. In spite of all the help of the last 70 years from many countries all over the world, the situation is still the same.” *Original design.*

never use paint in my quilts,” De Vries-Bodzinga says of her art “It is all fabric.”

Her quilting journey began when she was on holiday in Alaska in 2003. She had plenty of time before catching her flight back to the Netherlands, and went to a quilt shop in Anchorage.

“There were many different home machines running, and a lot of women were very busy with fabric, threads, and needles,” she says. “I asked the saleswoman how to get the [supplies] to make the same quilt at home. And so, all the stuff I needed were put into different plastic bags in my suitcase!”

And while her first quilting effort – featuring animals of Alaska – took two years to complete, later ones came more rapidly.

“All of my quilts are inspired from my holidays in Africa,” she sums up. “I take a lot of photographs, put them together, and a new quilt is born.”
THIRD PLACE

Vermeer Meets Fassett (19" x 30")

by Lynn Czaban of Eugene, Oregon, USA.
Artist’s Statement: “One in a series of portraits where I have taken the ‘Masters’ to meet Kaffe Fassett.” *Inspired by the painting* Girl with the Pearl Earring *by Jan Vermeer.*

Teacher-by-day Czaban’s entry into quilting was a mixture of panic, pregnancy, and paper piecing.

“The Community Coordinator for our school came running into the staffroom one morning looking for another person to sign up for an upcoming quilting class, or otherwise she would have to cancel it,” she explains. “Getting no interest from the room and quite frantic really, her eyes scanned the room and stopped at me, ‘Lynn, you’re pregnant! Don’t you want to make a baby quilt?’ And by simply nodding my head, I began a class on English Paper Piecing. My son was 13 when I finished that first quilt!”

For this effort, Czaban continued the spirit of a previous effort in which she and a friend rendered the iconic painting *American Gothic* with Kaffe Fassett fabrics. And she began working on this one to inspire her quilting friends to make a group quilt.

“This quilt perhaps stands apart from the others in that it was made for the fun of it,” she says. “Other quilts get planned and hang in the studio unfinished for longer than they should while I fretted over each stitch. And ‘The Girl’ just came together, and each step was so enjoyable.”
HONORABLE MENTION

A QUÉ ESPERAN? (55" x 35")

by DANNA BYROM of Austin, Texas, USA.
Artist’s Statement: “I love sewing and I love photography. Interpreting my photographs into fabric is thrilling, challenging, and addictive. The photograph, taken in San Miguel de Allende, has always intrigued me. Seeing it in fabric is delicious.” Original design.

Author Thomas Wolfe once wrote that “you can’t go home again.” Luckily with all of the needle arts, you can always come back to it—no matter how long your absence from it has been!

“I started sewing again when my granddaughter wanted ‘Princess’ dresses. The desire to sew pretty things morphed into an obsession with Crazy Quilting, then quilting using other people’s photos!” Byrom says.

Having had a long career as a professional photographer, she wanted to turn her own photographs into quilts. Byrom turned to YouTube to learn how to do this and much to her delight—and a lot of practice—she was able to interpret her photographs into fabric paintings.

“This quilt is inspired by a photograph I took in San Miguel Allende,” she offers. “This photograph has everything I like: composition, texture, color, and people in natural repose. Transferring these qualities to fabric was my goal, and I think I accomplished it!”
The 2015 IQA JUDGED SHOW

First Place – Art, Painted Surface

Category sponsored by TheQuiltShow.com

GOLDEN GIRL (24" x 60")
by Hollis Chatelain of Hillsborough, North Carolina, USA.
The 2015 IQA JUDGED SHOW

First Place – Innovative Pieced

Category sponsored by Tin Lizzie 18

**DISCOVERY** (58" x 45.5"")
by SALLY COLLINS of Walnut Creek, California, USA.
The 2015 IQA JUDGED SHOW
First Place – Art-Whimsical

Category sponsored by Hobbs Bonded Fibers

Breaking Wind (80" x 55")
by Peggy Kragnes of Felton, Minnesota, USA.