

2d Artist

Concept Art, Digital & Matte Painting Magazine
Issue012 December 2006 \$4 / €3.25 / £2.25

Thierry Doizon

Interviews

Thierry "BARONTIERi" Doizon
Tim Flattery
Tom Arthur Opasinski
Jean-Marie Vives

Articles

Creatively Self-Employed
Conceptart.org & Massive Black Workshop

Tutorials

'Cornelius' : Colouring in a Cartoon style
'Tuc Tuc' Concept Painting & Painting Armour

Making Of's

'Hex', 'The Devil's Fountain' & 'Mea culpa '

Galleries

10 of the best 2D digital artworks



2DARTIST	Tim Flattery
www.2dartistmag.com	Tom Arthur Opasinski
EDITOR	Jean-Marie Vives
Ben Barnes	
ASSISTANT EDITOR	TUTORIALS
Warin Pismoke	Siku
MARKETING	Richard Tilbury
Lynette Clee	Name
	Daarken
DESIGNERS	Name
Bobby Brown	Sam Lamont
Alex Price	Andreas Rocha
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INTERVIEWS
Thierry Doizon

GALLERIES
Sam Lamont
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Malone
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welcome **Editorial**

Editorial

Welcome

To Issue 12, and a whole year in business! Our sister magazine 3DCreative hit its first birthday earlier this year and now 2DArtist has reached the same milestone. We hope we have managed to get this far because we are providing the magazine that you want! We are always open to suggestions and critiques for improving the mag and we read every email you send us! Keep 'em coming in and we hope not to disappoint in the new year when we unveil the new look-better-bigger 2DArtist magazine.

Artist Interviews

4 fabulous artists this month all pouring their souls out for you lot! Concept Artist & Snowboarder Thierry Doizon, Concept Artist & 'Fantastical' designer Tim Flattery, Movie Poster Artist Tom Arthur Opasinski & Veteran Matte-Painter & Digital Artist Jean-Marie Vives.

Tutorials

This month we begin a new era of tutorials at 2DArtist. We have so many quality tutorials planned for next year, it'll blow your proverbial socks off!... Or tights... Or speedo's.... Depends on the individual really: Colouring in a Cartoon Style with Siku, entitled 'Cornelius'; Digital Painting Concepts, or Tuc-Tuc as we are calling it; Part 1 of a 3-part series on Painting Armour, this month: European Knight & Medieval. Then we have 3 Project Overviews by Sam Lamont, Andreas Rocha and Erich Schreiner.

Articles

Also check out the wonderful advice for all you 'wannabe' freelancers from Kristen Fischer, and take a look at the amazing Conceptart.org & Massive Black Studios 2007 workshop. Last years event was a huge success and this year is gearing up to be even better.



About us

Zoo Publishing is a new company comprising of a small team here in the Midlands, UK. This magazine is our first project which we are hoping, with the support of the community, will build into a great resource and a highly anticipated monthly release. The 'support of the community' is an interesting point, where a 'magazine for 2D artists' is not an original idea, but the marketing and distribution of this magazine, as far as we know, is a first. It follows the principle of traditional magazines that are sold on news stands and in many outlets, but being a digital downloadable mag the many established web communities on the net are our outlets and news-stands. 2DArtist is supported by 1DCafe, 2DValley, 3DKingdom, 3DLinks, 3dm3, 3DPalace, 3DResources, 3DStudio.eu, 3DTotal, 3DTutorials.sk, 3DValley, 3DX3.com, the123d.com, Ambiguous Arts, CGArena, CGChannel, CGDirectory, CGEmpire, CGFocus, CGUnderground, Childplay Studios, Deathfall, Digital Tutors, Epic3DStudios, Epilogue, GFX-Artist, Kurv Studios, Max-realms, Max Arena, Mediaworks, Pixel Box Academy, PlanIT3D, Rendezvous3D, Spinquad, Subdivision, The3dstudio, TheBest3D, Treddi, Vocanson & Vanishingpoint. We look forward to lasting and successful partnerships with these CG community sites.





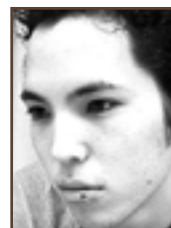
Contributors

Every month, many artists from around the world contribute to 2DArtist Magazine. This month, we would like to thank the following for their time, experiences and inspiration...



Daarken

2D Illustrator/Concept Artist, USA. I began working in the gaming industry after graduating from the Academy of Art University, San Francisco, 2004. I



have worked for Wizards of the Coast, Fantasy Flight Games, Widescreen Games, Digital Extremes and BreakAway Games. I am teaching a digital illustration workshop at the Academy of Art University in San Francisco, as well as working on projects such as "Magic: The Gathering", "Dungeons & Dragons", and a next-gen title for Widescreen Games.

daarkenart@daarken.com <http://www.daarken.com>



Sikur

Concept Artist/Designer/Comic-book Author. I specialised in graphic design, but trained in sculpture, ceramics, painting and textile design. From Art College I worked as an Advertising Visualiser & Designer, then moved on to comics where my work was published for several years in 2000AD stripes under titles such "Judge Dredd", "Slaine" & a strip I co-created called "Pan-African Judges". I then moved into games as a Visual Director. I also work on TV commercials and work for Nickelodeon IP and promos.

mutantbox@aol.com

www.theartofsikur.com

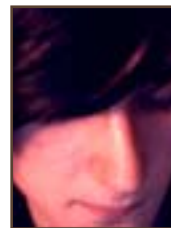


Sam Lamont

2D Artist/Animator/Student, Wales, UK. I started out on Photoshop whilst in High School, and continued using computer-based art programs such as Illustrator and Corel Painter. After studying Multimedia at college, I started to work in web programs such as Flash and Dream Weaver. Currently studying 2D animation at Glamorgan Centre for Art and Design Technology, in Wales, I hope to do concept art for games and films in the future.

detrix_slx@hotmail.com

<http://moonskinned.deviantart.com/>



Jean-Marie Vives

Painter/Illustrator/Photographer. After a few years as an Illustrator, I worked as a matte painter for ten years, painting glass plates, creating models and special effects, until I discovered Photoshop (Version 1.0.7) in 1990 & so began my first digital matte paintings. Now, without however abandoning the cinema, I have turned towards the still image, & work on more personal projects, which include a book & animation film in 3D.

jmvives@jeanmarievives.com

<http://www.jeanmarievives.com>

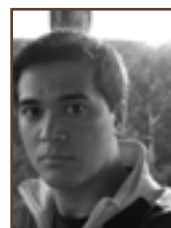


Thierry Doizon

AKA 'BARONTIERI', Concept Designer (Ubisoft)/Co-Founder, STEAMBOT Studios. Thierry attended the Kent Institute of Arts & Design (UK), where he graduated with honors with a B.A. degree in Industrial Design, in 1995. He fell into the weird World of Videogames just a few months later and he has since then worked for different companies such as Cryo Interactive, Acclaim Studios, Splash Damage & now Ubisoft Montreal on the game "Assasin's Creed".

www.barontieri.com

www.steambotstudios.com



totalTextures

v4: r2

Humans & Creatures

The Original Total Texture collection was created in 2001, utilising the best methods and technology of the time. Since then, techniques and technology have both moved forward, and here at 3DTotal we felt that although the original collection is still widely used and highly regarded among artists and studios of all calibers, it was time for an update...

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12 Human Misc (Body)
24 Human Misc (Facial)
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2 Human Skin (Old)
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15 Collections of amazing Textures

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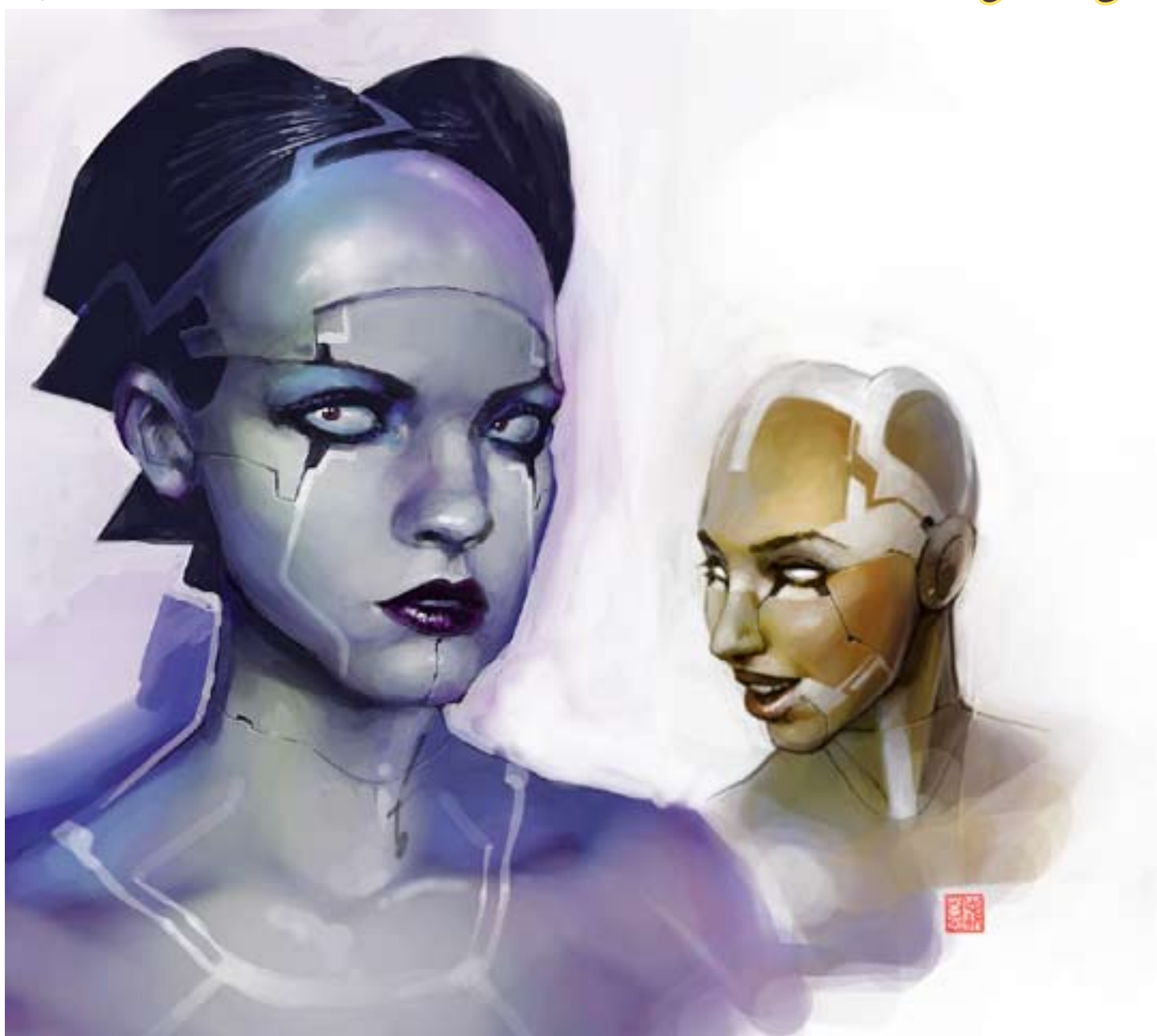
Thierry "BARONTIERI" Doizon,
Concept Artist, snowboarder
and joint founder of a
very exciting project,
"Steambot", takes time
out from his busy
schedule in Montreal
to talk with us and
share some thoughts...





an interview with

Thierry Doizon



THIERRY DOIZON

Hi Thierry, can we start by finding out a little more about "Steambot": when and how did it all start? It's a little hard to tell from the website whether you are a collective of artists working at different locations, or you are all full-time at your Montreal Studio?

Bonjour, STEAMBOT isn't a very new idea for David (aka Vyle) and I; we had thought about creating a collective of artists since about 1994 at the Industrial Design School in Toulon, in the south of France. Nevertheless, the idea evolved a lot, and what you see now is the result of the concerted efforts from many creative people. Our goal is to push the boundaries of

entertainment and visual development, using and creating new tools while sharing techniques with other artists. Indeed, it seems a bit difficult from the website to tell what we are currently doing, but rest assured... we are working like fools to launch STEAMBOT in the best way, so be prepared, it's coming real soon!

So it sounds as if having your own studio/team has been your ambition for some time? Whilst on the subject of ambitions, do you have an ultimate project you dream of being offered to you?



Yes, it has been a while, but dreams have been starting to take shape this year. I've always wanted to be part of an art book and this project is now a reality, in fact there are few books we are going to release next year. Hmm... I hope to work on Fantasy/ Horror/SF movies one day; I'd love to meet with directors like Chris Cunningham, Tarantino, David Fincher or Michel Gondry. I love games - don't get me wrong - but marketing has really killed the content of gaming lately and it's tough to find an interesting project, with enough freedom for the developers and more "shut the f***k up" to the producers! If I had to pick someone to work with in videogame, I'd say Miyamoto on a Wii game: no guns, environmentally concerned and fun! Ahhh... Dreams! Nevertheless, I'm working on some different concepts and ideas for a TV series, which is my dream-job because you have more time to spend on scenarios and characters, time to describe their quests and backgrounds, their interactions with the world you created, etc. This will probably never hit any screens, but I can later use it for comic books or an animated short.



an interview with

Thierry Doizon



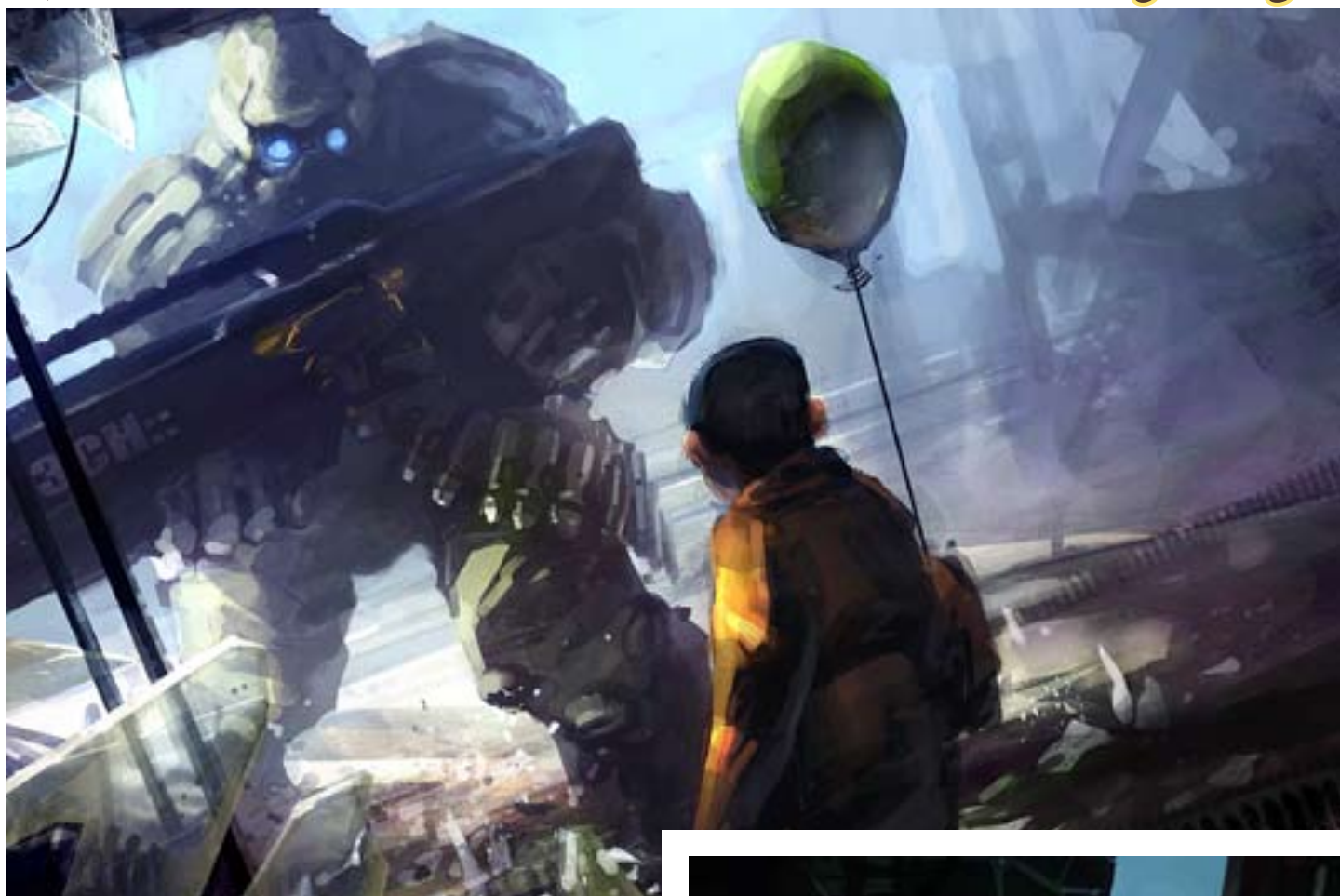
You seem to be in demand for interviews, tutorials and general pimping of your artwork! Does this continual exposure work well for you and something you enjoy, or do you ever long for the quiet life?

To be honest, I don't have that much exposure and I'm not really looking for it. I have a lot of people asking me questions online, or wanting to be somewhat connected, which is already time consuming. I do love to share tips and tricks, meet people, review portfolios and go to conferences, which is why I've accepted interviews and tutorials in magazines, but it also means a lot of stress. For example, I don't really enjoy being on a stage in front of a large crowd, but I do like art classes and focused workshops, so I shall prepare some cool things for the next ADAPT Conference.

I read in your Bio that you spent some time working in England. How did you find the London scene?



An interview with **Thierry Doizon**

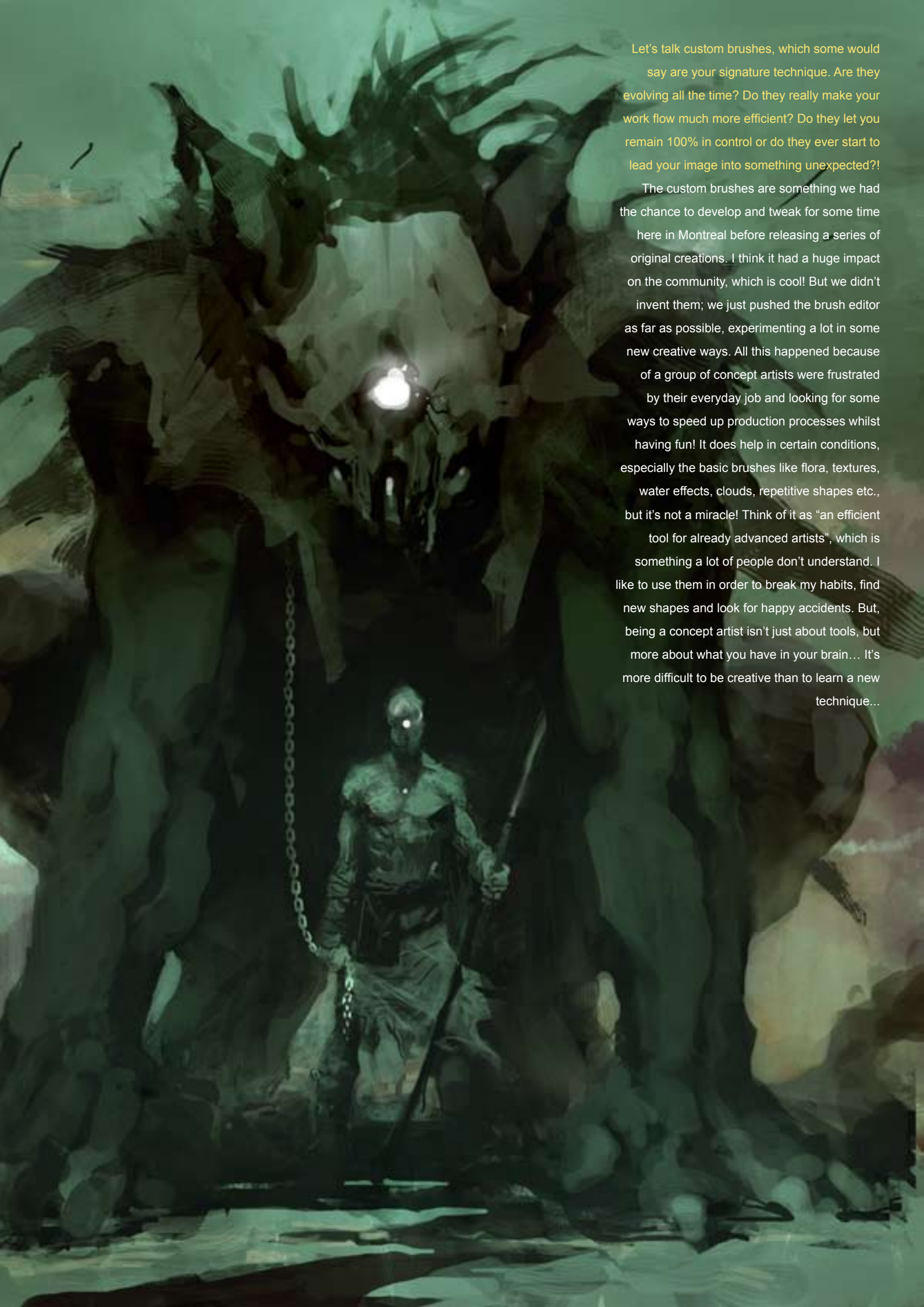


I don't know that much of the London "scene" as you say; I worked in Bromley for a few months for Splash Damage on "Quake Wars", and then moved to Pinewood Studios, working for Digi-guys on a CG short. I really loved Pinewood, especially at the time when they were building the entire city of "Charlie and the Chocolate Factory"... It's an awesome place to be, but I can't stand English weather for too long. I got my BA in Rochester a few years before that and, as a student, I enjoyed London much more as it's a party town and a very creative environment.

Sounds like an interesting path! With hindsight, is there anything you would have done differently?

It's easy to look at our past and think about what went well or wrong, the girls you should have kissed at the time, the ones you should have left earlier, etc. Of course, it's already done! But seriously, I don't think I ever took a bad decision in the BIG moments (I hope so) - the ones you know that are going to change your life - thanks to my parents and friends. I'm very happy with my life so far, and I have some incredible friends, the only problem is time: not enough to go snowboarding, wakeskating, Brazilian Jiu-jitsu and travel all around the world. I've worked so much the past year that I had to compromise of the fun side... I hate that!





Let's talk custom brushes, which some would say are your signature technique. Are they evolving all the time? Do they really make your work flow much more efficient? Do they let you remain 100% in control or do they ever start to lead your image into something unexpected?!

The custom brushes are something we had the chance to develop and tweak for some time here in Montreal before releasing a series of original creations. I think it had a huge impact on the community, which is cool! But we didn't invent them; we just pushed the brush editor as far as possible, experimenting a lot in some new creative ways. All this happened because of a group of concept artists were frustrated by their everyday job and looking for some ways to speed up production processes whilst having fun! It does help in certain conditions, especially the basic brushes like flora, textures, water effects, clouds, repetitive shapes etc., but it's not a miracle! Think of it as "an efficient tool for already advanced artists", which is something a lot of people don't understand. I like to use them in order to break my habits, find new shapes and look for happy accidents. But, being a concept artist isn't just about tools, but more about what you have in your brain... It's more difficult to be creative than to learn a new technique...



An interview with **Thierry Doizon**

Are there any advances in the software that you would like to see?

Yeah! I'd love to see an intuitive 2D/3D software, a blend of Photoshop and Z-Brush with a very ergonomic user interface and a powerful brush editor. There is still a lot to do in this domain because the technology finally allows us to think about new possibilities, but in my opinion the main problem now is to break the polygon domination (we don't sculpt with triangular flat objects in real life) and give artists more freedom and spontaneity.

I too had a great time at the ADAPT festival in Montreal, where I saw you with your STEAMBOT colleagues in one of your talks - which was very inspiring. How did you find the whole weekend? Will you be doing a talk again next year? Or do you have anything similar planned at any other events?

I loved this conference: it's probably the best one I went to and I'm very happy that it






an interview with **Thierry Doizon**

happened in Montreal. Of course, being a speaker isn't always fun (less time to see the other speakers), but at least we saw Ian McCaig's demo which was excellent!!! The guys from Digital 04 have done a great job and, for a premiere, it was a huge success so I can't wait for the next one. STEAMBOT will be doing some demos again; for my part I'll try to prepare a smaller room (steam-room?) for more interaction and sharing with the audience.

Do you have any upcoming projects that you are particularly excited about?

GhaaAaa! Crawling under soooo many projects... STEAMBOT is going to announce the content of our works soon; we are working on a concept design book including lots of guest artists; I work full-time on the next POP game series at UBISOFT Montreal; I have some DVDs in preparation with both Gnomon





and CG Channel; I do a lot of freelance and I try to find some time to work on my own I.Ps too. 2006 has been the busiest year of my life so far, it's exciting but so tiring! I don't want to sacrifice my personal life and I'm waiting for this winter season, trying my new snowboard is definitely one of the most important things to come!

How is the snowboarding in your area? Do you travel far to snowboard?
As you mentioned, the rainy English weather doesn't help us, so there are no opportunities on our doorstep but we hope to go to Bulgaria in a couple of months...

Ahaha! Mountains are pretty small around here but I still love to ride. At least the resorts are less busy and the people are much more friendly than in Europe. There is also less "attitude" with the snowboarders in general. You can tell that it's more of a basic winter sport here - everybody goes skiing. I do miss the long free-ride sessions of the Alps though. I broke a finger on a dry-slope skiing centre around Rochester in the U.K. (bad memory)! I wish you a pleasant trip in Bulgaria, it sounds really cool!

Thierry Doizon

You can see more of this artists work at:

<http://www.barontieri.com/>

And contact them via:

barontieri@hotmail.com

Interview by : Tom Greenway



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With the Brand new "Fantasticar" and the "Batmobile" rooted in his portfolio, Tim needs very little introduction. With a host of film credits including the "Fantastic Four", "Batman" and "Back to the Future II", we were honoured to talk to Tim about his career in Concept Design so far...





an interview with **Tim Flattery**

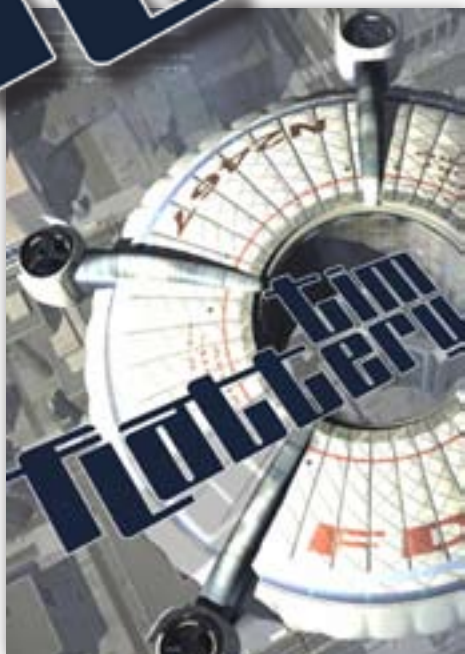
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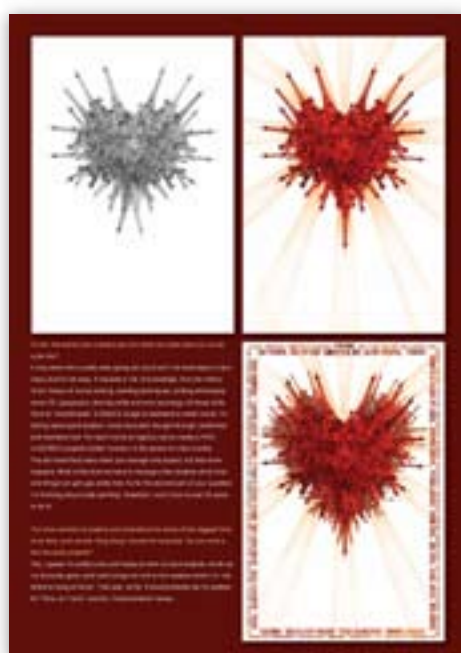
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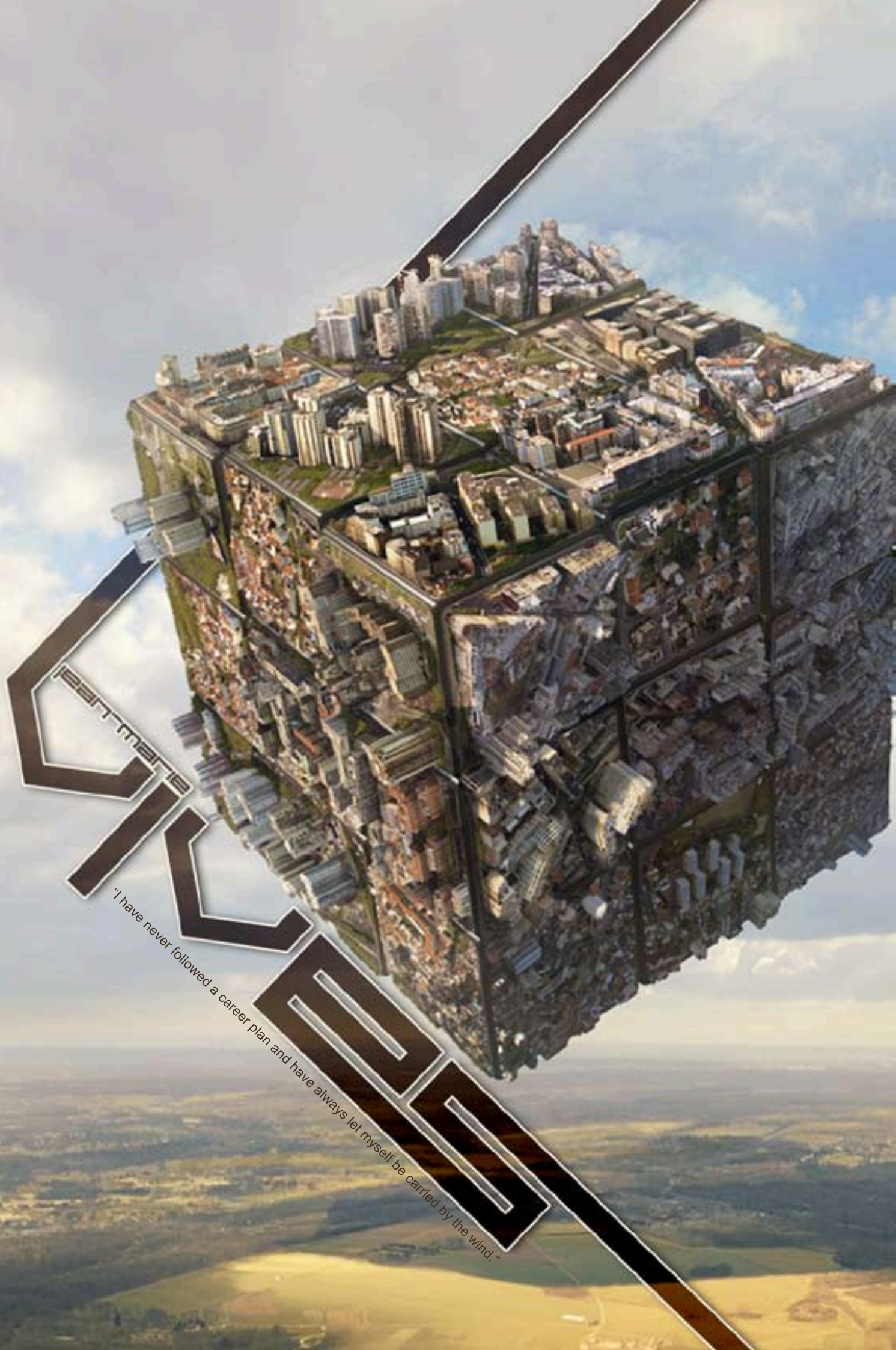
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"I have never followed a career plan and have always let myself be carried by the wind."



An interview with **Jean-Marie Vives**

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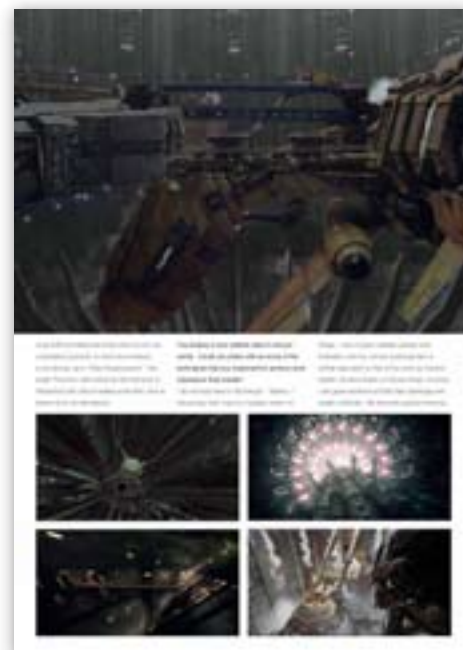
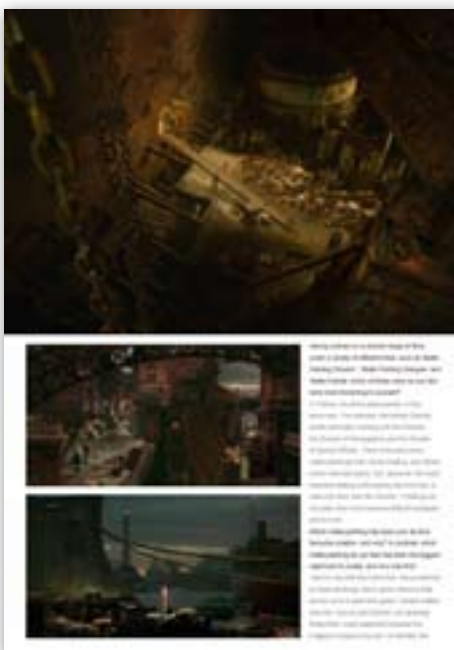
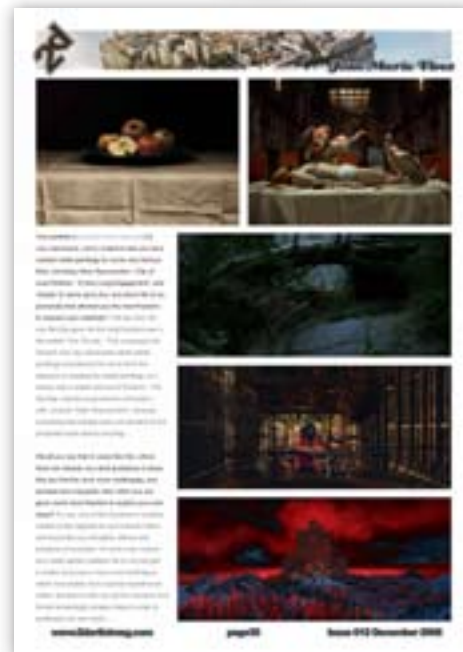
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Digit named Strata 3D CX the number one 3D app for designers, and awarded it "Best Buy" in its 3D Design Software Shootout.

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Creatively self-employed

Ever wanted to go freelance? Ever wondered where to start? Ever thought about how you would cope once you had taken that first step? Kristen Fischer isn't out to change the world, she just wants people to follow their creative dreams, and to know that it's OK to experience a few ups and downs along the way. That's what prompted Kristen, 28, to write her debut book "Creatively Self-Employed: How Writers and Artists Deal with Career Ups and Downs". The collection of anecdotes, from more than 65 creatives, covers everything from dealing with rejection and loneliness to marketing the "right-brained" way. For 3 months, Kristen will share her, and others', experiences from the world of Creative Self-employment. This month: "Battling with Loneliness"...



Creatively Self-Employed

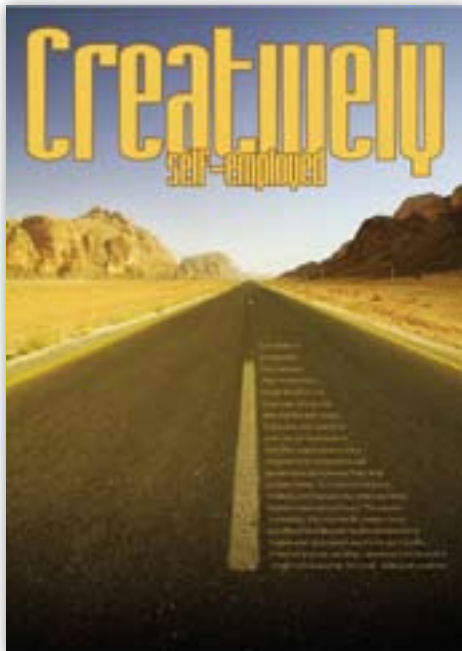
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Image by ZBrush Artist
- Steven Chen

ZBrush.com
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Conceptart.org & Massive Black once again host their amazing digital painting and concept art workshops this year in San Francisco. 2DArtist Magazine have teamed up with them to give you a taster of whats in store at this, once again, unmissable event...



Conceptart.org & massive black 2007 Workshop **Insomania**

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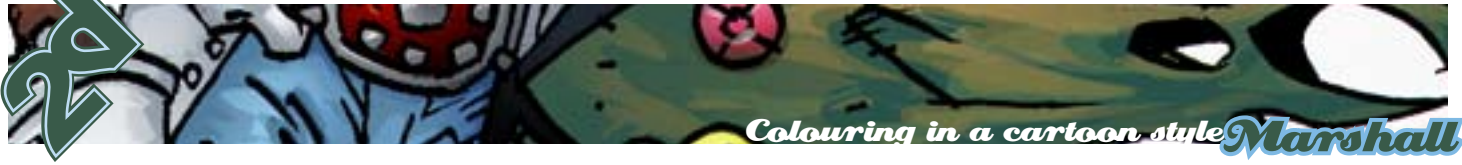
Insomania





colouring in a cartoon style

Marshall is a character from an original concept from the world of S.O.U.N.D.; created by Herbie Crichlow, designed by Siku and Copyright Alchemix Entertainment Ltd. This tutorial will show you, step-by-step, how to colour your illustrations in a comic book style...



Colouring in a cartoon style **Marshall**

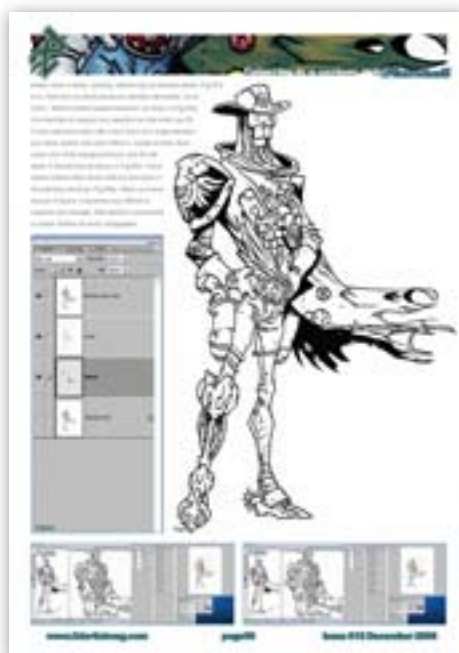
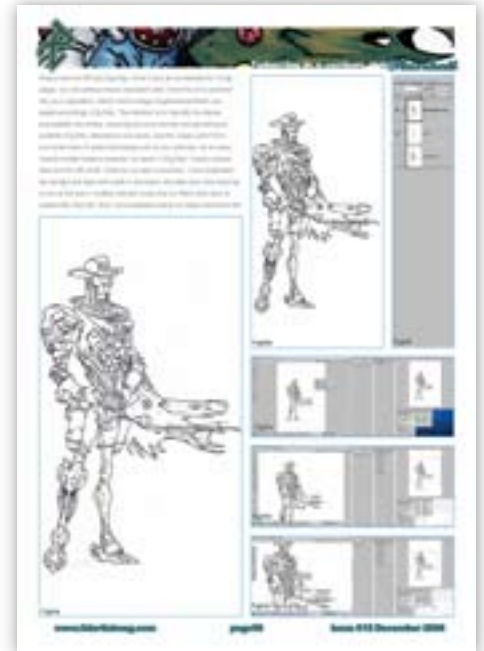
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Marshall
colouring in a cartoon style

15 pages



CONCEPT DESIGN 2

WORLDS FROM SEVEN LOS ANGELES ENTERTAINMENT DESIGNERS
AND SEVENTEEN GUEST DESIGNERS



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* guest designers: NICOLAS BOUTIER RYAN CHURCH DYLAN COLE NARRA FARAHANI SEAN HARGREAVES
KHAND LE WARREN MANDEN STEPHAN MARTINIERE ED NASTIVIDAD RICK O'BRIEN SAN GUARINOTROM
CHRISTIAN L. SCHUBNER OLIVER SCHOLL SARZAD KHARABAKHIAN HIRE YAMADA FELIX YUKA YONG ZHU

3DCreative have teamed up with 3dtotal.com and design studio press to give you a preview of some fantastic books on offer.

This Month; Concept Design 2.

Seventeen guest artists are featured along with the original Seven Los Angeles Entertainment Designers from Concept Design 1 to show us worlds, vehicles, monsters and creations beyond the wildest imagination! Take a journey into the minds of talented and successful concept design professionals who are able to create for the sake of creation keeping the motto, "art for thought's sake" alive and well.

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STEPHAN MARTINIERE

NAUTILUS

When I started this painting, I was unsure what the end result would be. The starting point was a book cover I did called *Building Harlequin's Moon* by Larry Niven and Brenda Cooper. The story is about a small human colony terraforming a moon in a distant future, using enormous automated machines. The vehicle I created was half train, half harvester. Although I was pleased with the result, I felt the desire to see something bigger in scale. After experimenting with different ideas for a floating vehicle, some very organic shapes reminiscent of seashells started to emerge. I thought it would be interesting to create an environment reminiscent of an aquatic setting.

How would an underwater species evolve out of its environment and still retain some of its original aquatic design, say a thousand years in the future? I always like to think of connections between all the elements in a painting. The challenging and exciting part is to design from existing forms in the underwater ecosystem, and extrapolate those forms into terrestrial and aerial environments. The organic connection in this painting is not structural but more visual. Biomorphic. I want-

ed the elements to remind me of specific organisms like the nautilus, the fan-shaped sponge, or the jellyfish. Fins could have evolved into some organic solar sails powering biomechanic ships. I particularly like the structures in the distance. They rise in an intricate assembly of very thin, white blades and curves reminiscent of fish skulls. They have a certain elegance and lightness that seem to defy gravity. I didn't sit for hours at my table like I sometimes do, exploring numerous shape and concept possibilities. Had I spent more time I could have come up with very different and possibly more interesting shapes, but this was not a commissioned assignment. The process for making this painting was more organic, more spontaneous. I was more interested in seeing it happen than I was in doing it. I was letting the colors and shapes dictate the next step; letting the end result be a surprise. The underwater species evolution idea was more of a guideline. I like this spontaneous approach as much as the rigorous process of concepts. They both have their intellectual and visual rewards.





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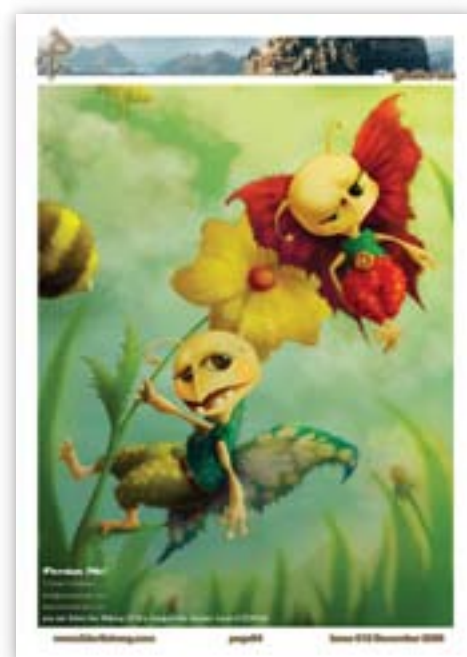
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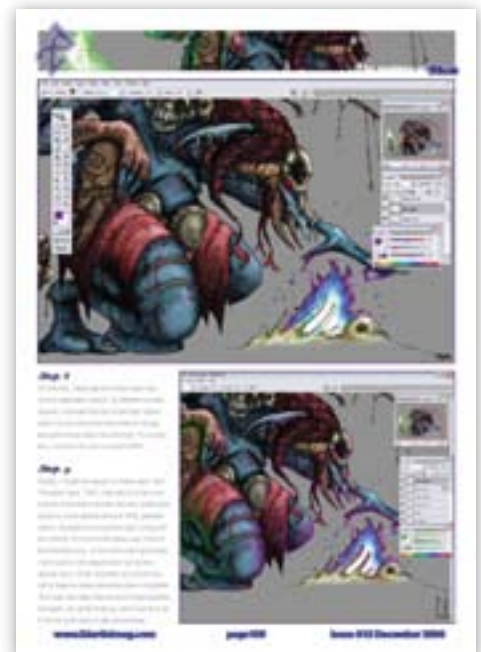
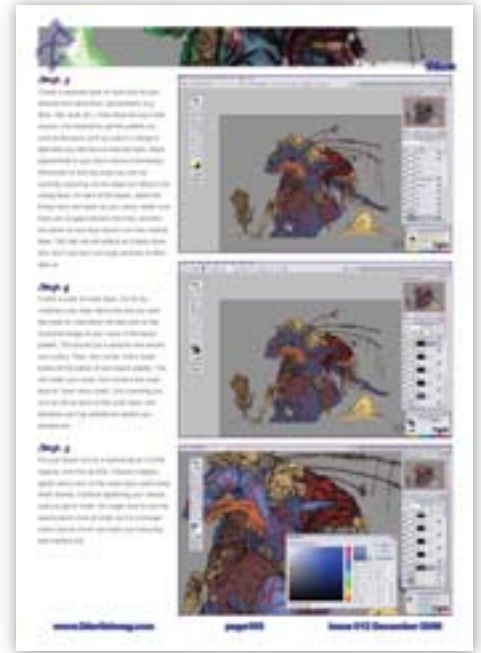
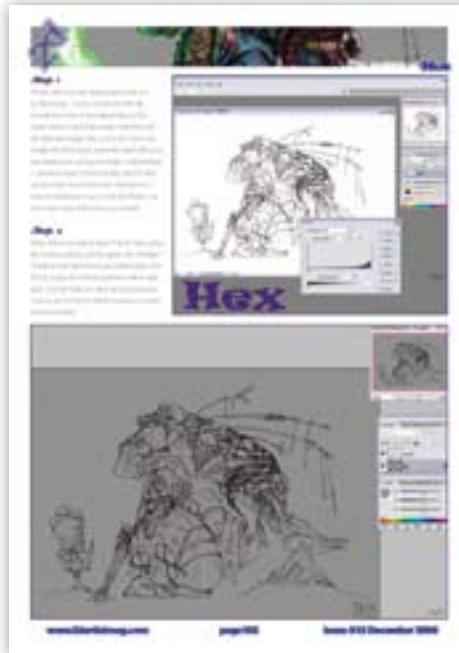


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One day, I was taking
photos around Lisbon and I
came across some beautiful
stone statues in the middle
of lakes set in some of the city's
most beautiful parks. Later,
I came across another
fountain in a square,
which had three of those classic
angel-like figures standing below. Taking
this photo as reference, setting it in the
mood I had witnessed before at the park and
adding a malevolent twist, I decided to make
the painting entitled
"Fountain of Hell"...

The Devil's Fountain

Andi Rocha
Oct 2006



The making of *The Devil's Fountain*

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The Devil's Fountain

5

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DIGITAL ART MASTERS : VOL 2

CALL FOR ENTRIES



© Neil Maccormack

Recent 3DTotal gallery submissions shown on this page....examples of what we are looking for!

Following the success of our first book 'Digital Art Masters: vol 1' we would like to announce the 'Call for Entries' for the second book of the series;

'Digital Art Masters: vol 2'

Vol 1' was 3DTotal's first book project which featured some of the best 3d & 2d artwork from such artists as Natascha Rooesli, Philip Straub, Rob Chang, Jesse Sandifer, PiSONG, Meny Hilsenrad and Ryan Lim. The one thing that set 'Digital Art Masters' apart from other gallery/catalogue books, was the fact that we wanted to show the readers how the images were created, so each artist wrote a breakdown overview to accompany their piece in the book.



'Digital Art Masters: vol 2' will again be showcasing some of the finest 2d and 3d images from talented artists across the globe. Initial submissions need to be of your final image only to enable entrance into the selection process. Chosen artists then need to supply an additional text overview with 'making of' and 'work in progress' images. See samples at bottom of page to give you a good idea of what is required.

If you think you have what it takes then go here for the full information and submission process details:

http://www.3dtotal.com/services/digital_art_masters/volume2/call_for_entries.asp

Estimated Book Launch : May / June 2007

[Related links - 'Digital Art Masters : vol 1' Details and Purchase Details here](#)



Mea Culpa

There are many approaches by artists for creating paintings - it all depends upon personal preferences, different subject matters and personal development over the years, including developed skills and experience - especially in the digital world! This is Erich's current working method for the following subject matter...





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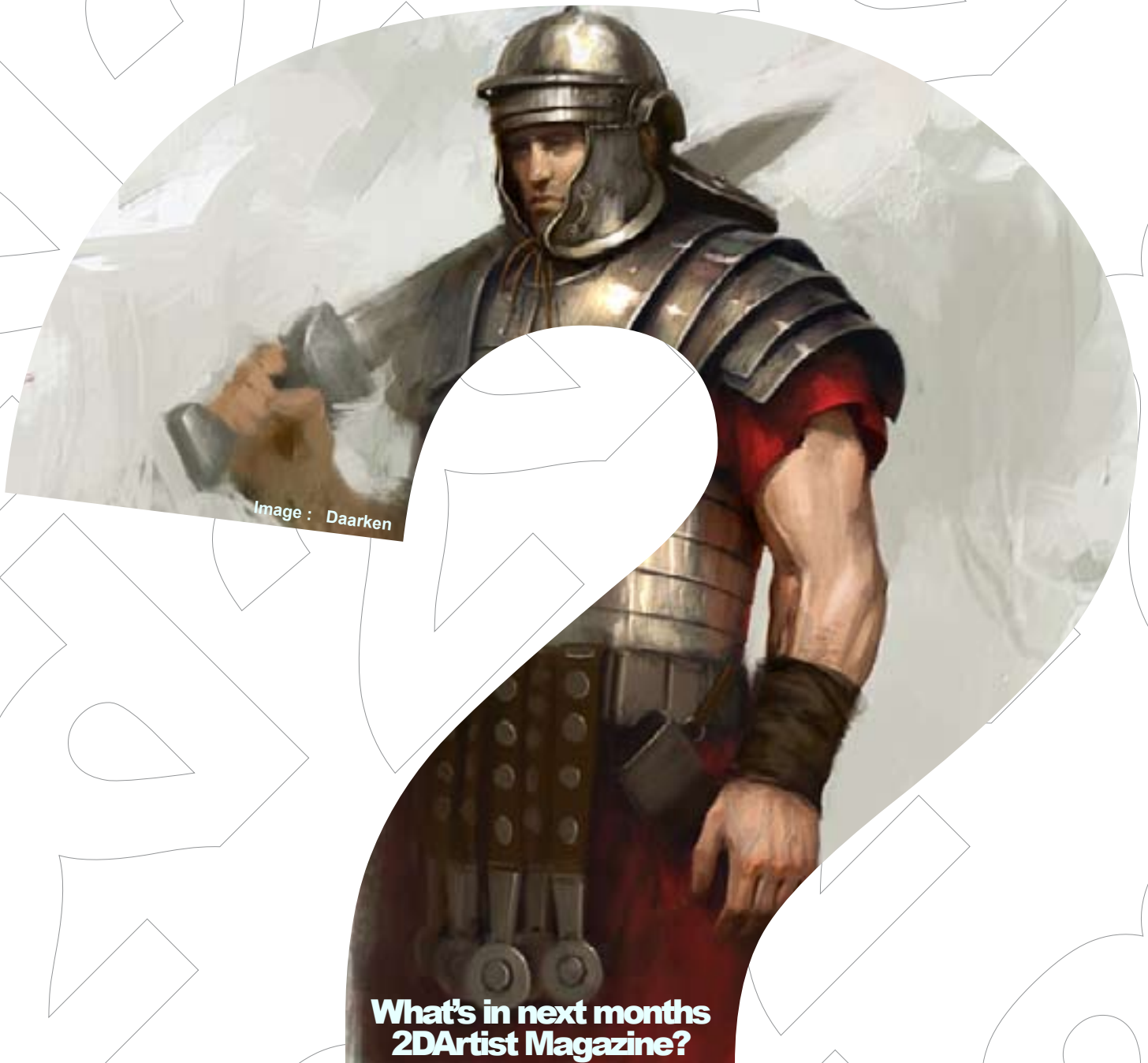


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More content, Exclusive tutorials, Interviews & Articles. We are also introducing better security, and a more reliable download and subscription service. We will also be featuring video clips and some actual 3D content in the magazines for future articles and tutorials. There are many more improvements scheduled for 2007 to make 2DArtist magazine better, faster, more reliable and bigger! Current subscribers will automatically receive this updated version and new customers will instantly see the benefits of our PDF based magazine. All details will be posted on www.2dartistmag.com in the future.



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Editor > Ben Barnes

ben@zoopublishing.com

Assistant Editor > Chris Perrins

chris@zoopublishing.com

Marketing > Lynette Clee

lynette@zoopublishing.com

Content Manager > Warin Pismoke

warin@zoopublishing.com

