

+ / Drawings

Varik Valefor

April 10, 2022

# Contents

<b>1 Abstract</b>	<b>4</b>
<b>2 Licensing</b>	<b>5</b>
<b>3 20200414042645-03</b>	<b>6</b>
3.1 The Original Description of the Drawing . . . . .	6
3.2 Watermarking . . . . .	7
3.3 Faults . . . . .	7
<b>4 Proactive Security</b>	<b>8</b>
4.1 The Original Description of thhe Drawing . . . . .	8
<b>5 WESTERNUNIONSOFTHECOUNTRYWESTERNS</b>	<b>9</b>
5.1 The Original Description of the Drawing . . . . .	10
5.1.1 A Successful “Three-Quarters” Thing . . . . .	10
5.1.2 Watermarking and Licensing . . . . .	10
5.1.3 Tools Used . . . . .	10
5.1.4 “Logos” and Whatnot . . . . .	10
5.1.5 On the Use of Version Control . . . . .	10
5.1.6 Criticism . . . . .	11
5.1.7 Tools Used . . . . .	11
5.2 Janky Abdominal Muscles . . . . .	11
5.3 Speedpaint . . . . .	11
5.3.1 Crappy Video Quality . . . . .	11
5.4 Lack of Fur Detail . . . . .	11
5.5 Sketches . . . . .	11
5.5.1 First Sketch . . . . .	11
5.5.2 Second Sketch . . . . .	12
<b>6 HOLLYWOODFREAKSONTHEHOLLYWOODSCENE</b>	<b>14</b>
6.1 The Original Description of the Drawing . . . . .	14
6.1.1 A Cheesy-Ass Short Story . . . . .	14
6.1.2 Blah . . . . .	15
6.1.3 The Contents of the Coat . . . . .	15
6.1.4 Criticism . . . . .	15
6.1.5 Tools Used . . . . .	15
6.2 Two-Dimensional Appearance of Clothing . . . . .	15
6.3 Shading of Discs . . . . .	16

<b>7 BROKEDOWNOUTINADITCHOFOLDRUBBISH</b>	<b>17</b>
7.1 The Original Description of the Drawing . . . . .	17
7.1.1 “Proper” Background...and Jokes . . . . .	17
7.1.2 On the Box . . . . .	18
7.1.3 Origins as an Inside Joke . . . . .	18
7.1.4 On “ZZZ...” . . . . .	18
7.1.5 Criticism . . . . .	18
7.1.6 Weapons of Choice . . . . .	18
<b>8 DANCINGONTHEROOFSHOOTINGHOLESINTHEMOON</b>	<b>19</b>
8.1 The Original Description of the Drawing . . . . .	20
8.1.1 Definitions . . . . .	20
8.1.2 Executive Summary . . . . .	20
8.1.3 Jokes and Whatnot . . . . .	20
8.1.4 On “SOUP” . . . . .	20
8.1.5 Warning Label . . . . .	20
8.1.6 Keyboard . . . . .	20
8.1.7 Criticism . . . . .	20
8.1.8 Licence . . . . .	20
8.1.9 Tools Used . . . . .	21
8.2 Chair . . . . .	21
<b>9 ITHINKWEREGOINGCRAZY</b>	<b>22</b>
9.1 The Original Description of the Drawing . . . . .	22
9.1.1 “What the Hell am I Looking At?” . . . . .	23
9.1.2 Timing . . . . .	23
9.1.3 History . . . . .	23
9.1.4 On this Drawing’s Nature as an Amalgamation . . . . .	23
9.1.5 Criticism . . . . .	24
9.1.6 Licence . . . . .	24
9.1.7 Tools Used . . . . .	24
9.2 Eyestrain . . . . .	24
9.3 Reception . . . . .	24
9.3.1 Description of Reception . . . . .	24
9.3.2 Possible Cause of Lukewarm Reception . . . . .	24
<b>10 JUDASTRAINWRECK</b>	<b>25</b>
10.1 The Original Description of the Drawing . . . . .	25
10.1.1 Summary . . . . .	26
10.1.2 Sketch-to-Proper Drawing Pipeline . . . . .	26
10.1.3 On the Text Boxes . . . . .	26
10.1.4 Licence . . . . .	26
10.1.5 Tools Used . . . . .	26
10.2 Reception of the Drawing . . . . .	26
10.2.1 Some Thoughts Regarding the Drawing . . . . .	26
10.3 Hands . . . . .	27
<b>11 “THROWTHOSEPICTURESDOWNTHELANE”</b>	<b>28</b>
11.1 The Actual Drawing . . . . .	28
11.2 The Original Description . . . . .	29
11.2.1 Executive Summary . . . . .	29
11.2.2 Return from Hiatus . . . . .	29

11.2.3	Description of Drawing . . . . .	29
11.2.4	Motivation . . . . .	29
11.2.5	Grass . . . . .	29
11.2.6	Public Domain Stuff . . . . .	29
11.2.7	Criticism . . . . .	30
11.2.8	Tools Used . . . . .	30
11.3	VARIK's Own Criticism . . . . .	30
11.3.1	Grass's Resemlance to Fur . . . . .	30
11.4	Other Men's Criticism . . . . .	30
11.4.1	The Length of VUNC's Arms . . . . .	30
11.4.2	The Darkness of the Floor or Whatever . . . . .	31
11.4.3	The Brightness of the Grass . . . . .	31
11.4.4	The Length of VUNC's Legs . . . . .	31
11.4.5	The Positioning of the Stripes of VUNC's "Waistcoat" . . . . .	31
11.4.6	The Visibility of VUNC's Left Leg . . . . .	31
11.4.7	VUNC's Alleged Robotic Appearance . . . . .	31

# **Chapter 1**

## **Abstract**

This document contains some recent drawings which are created by VARIK VALEFOR, as well as some information regarding such drawings.

The word “some” is used because there exists a recent drawing which is created by VARIK VALEFOR  $l$  such that  $l$  is intentionally omitted from this document. Examples of such drawings include VARIK’s pornographic drawings.

## **Chapter 2**

# **Licensing**

All drawings which this document contains are released in accordance with the Unlicense, which is described at <https://unlicense.org>. Although the original descriptions of many such drawings state that such drawings are released in accordance with the CC BY-NC 4.0, these descriptions are outdated; VARIK has re-licensed such drawings such that these drawings are placed into the public domain.

# Chapter 3

20200414042645-03

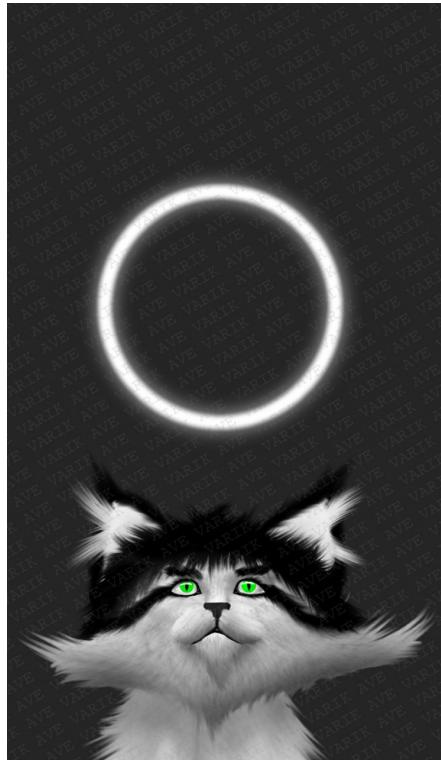


Figure 3.1: The test drawing which has no “true” title.

## 3.1 The Original Description of the Drawing

This drawing was drawn to determine whether or not the use of computer mice as drawing tools is viable, and to determine whether or not GIMP is actually a terrible program; when drawing this image, that GIMP is a horrible computer program became very apparent, as did the computer mouse’s viability as a drawing tool.

Dickcissels are cool.

### 3.2 Watermarking

VARIK finds that the watermarking of this drawing is a bit excessive...especially when considering VARIK's having released relatively low-resolution unwatermarked versions of "20200414042645-03".



Figure 3.2: A version of the drawing which lacks watermarking is revealed...as is the absence of some fur texturing. Gross.

### 3.3 Faults

A subset of the faults which plague "20200414042645-03" is as follows:

- "JUDASTRAINWRECK"'s depiction of VUNC's neck lacks some shading which VUNC's head should "cast" onto VUNC's neck...as well as some fur texturing.
- The upper bit of the visible part of VUNC's left eye lacks some shading.

## Chapter 4

# Proactive Security

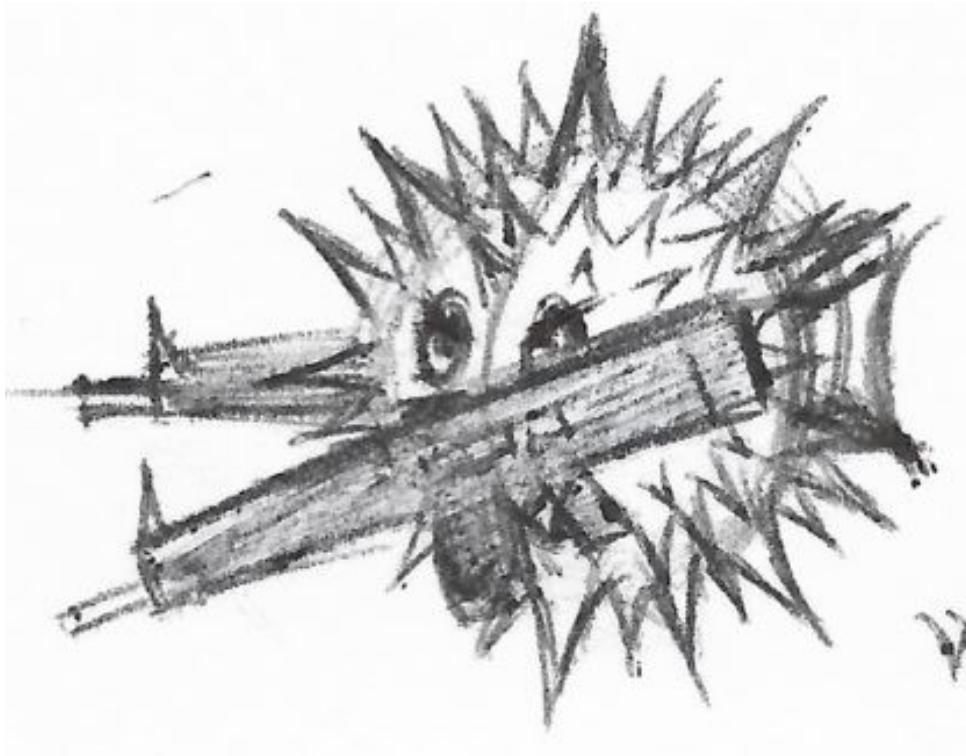


Figure 4.1: We run OpenBSD here. Don't even try it, punk.

### 4.1 The Original Description of thhe Drawing

The attached drawing is posted in response to the apparent lack of drawings which feature Puffy.

Puffy lacks eyebrows because someone forgot to add eyebrows.

The AA-12 is a cool gun.

## Chapter 5

# WESTERNUNIONSOFTHE- COUNTRYWESTERNS



Figure 5.1: The actual drawing, as opposed to a bunch of text.

## 5.1 The Original Description of the Drawing

### 5.1.1 A Successful “Three-Quarters” Thing

After trying and struggling to draw VARIK’s character in a “three quarters” pose for a decent period of time and taking rather long breaks between drawings, VARIK actually manages to somewhat decently draw VARIK’s character such that VARIK’s character is depicted in a “three quarters” pose.

### 5.1.2 Watermarking and Licensing

Additionally, this drawing is not *too* obviously watermark. However, this drawing is NOT released into the public domain. VARIK retains the rights to this drawing, although this fact may change as time passes; as time passes, VARIK becomes increasingly friendly to the idea of releasing VARIK’s drawings into the public domain.

### 5.1.3 Tools Used

This drawing is drawn using Krita, which VARIK quite dislikes.

During the creation of this drawing, Krita is all but unusably slow, as Krita manages to make layers invisible in the short timespan of approximately thirty seconds. Partially as a result of this slowness, VARIK may create future drawings using CLIP STUDIO PAINT EX; VARIK owns a copy of CLIP STUDIO PAINT EX and finds that CLIP STUDIO PAINT EX is superior to Krita by nearly every metric. VARIK’s appreciation for WINE on FreeBSD manages to grow even greater.

GIMP is also used for a short while; however, after being in development for multiple decades, GIMP lacks some basic features which VARIK uses, e.g., clipping masks. As such, VARIK completes this drawing with Krita.

#### Yes, Open-Source Stuff *can* be All Right

The “open-source” idea is cool...but can generate some real shit. “Critics can fix the software” is a crap excuse, as not all users are computer programmers. Additionally, nearly unmaintainable source code exists, and VARIK does not find that Krita’s source code is particularly good.

These problems are mentioned because VARIK wishes to like Krita and GIMP...but cannot actually like Krita and GIMP unless Krita and GIMP stop being frass.

### 5.1.4 “Logos” and Whatnot

Determining the meanings of the “logos” which are present on the toolbox is left as a trivial exercise for the reader. “[L]ogos” is written in inverted commas because some such things may not really be logos.

### 5.1.5 On the Use of Version Control

The history of this file may eventually be uploaded to GitHub; this file is tracked via Git, generating a fairly large repository. However, this history *may* be encrypted, as VARIK wishes to be able to reasonably easily provide evidence of VARIK’s having created this drawing.

### **5.1.6 Criticism**

As ever, decent criticism is strongly appreciated. However, VARIK requests that such criticism is detailed; VARIK finds that the extent to which “the shape of the fur does not match the shading of the arm” is helpful is greater than the extent to which “the fur looks bad” is helpful, although both things can be helpful.

### **5.1.7 Tools Used**

This description is written with the good ol’ ed(1).

## **5.2 Janky Abdominal Muscles**

In “WESTERNUNIONSOFTHECOUNTRYWESTERNS”, VUNC’s abdominal muscles are a bit misshapen.

This problem likely results from VARIK’s cheesy method of adding VUNC’s abdominal muscles. This method involves adding muscles individually.

## **5.3 Speedpaint**

A narrated video which depicts the creation of “WESTERNUNIONSOFTHECOUNTRYWESTERNS” is available at <https://diode.zone/w/vR9yipHTfuaH3SKPiEXFLm> and <https://vimeo.com/635651456>. However, motherfucking heretics can also view the video at <https://www.youtube.com/watch?v=0wyF7okop64>.

### **5.3.1 Crappy Video Quality**

The quality of the video portion of the narrated speedpaint is a bit cheesy.

This cheesiness likely results from VARIK’s having used FFMPEG’s optionless AVI output to record the narrated video; when used without options, FFMPEG’s AVI output uses very lossy H.264 encoding.

## **5.4 Lack of Fur Detail**

In this drawing, VUNC’s fur lacks some fine detail.

Whilst drawing “WESTERNUNIONSOFTHECOUNTRYWESTERNS”, VARIK fails to add the fine fur layer to the drawing. This failure results in a drawing which contains only coarse fur texturing.

## **5.5 Sketches**

### **5.5.1 First Sketch**

The first version of “WESTERNUNIONSOFTHECOUNTRYWESTERNS” is a fairly cheesy pencil sketch.



Figure 5.2: The first sketch of “WESTERNUNIONSOFTHECOUNTRYWESTERNS”.

### 5.5.2 Second Sketch

The second version of “WESTERNUNIONSOFTHECOUNTRYWESTERNS” begins as a relatively decent pencil sketch. However, this sketch eventually becomes the vector image which is visible at <https://github.com/varikvalefor/drawingstuff/blob/master/50x/toolbox/toolboxsketch002.svg>.



Figure 5.3: The second sketch of “WESTERNUNIONSOFTHECOUNTRYWESTERNS”.

## Chapter 6

# HOLLYWOODFREAKSONTHE- HOLLYWOODSCENE



Figure 6.1: “HOLLYWOODFREAKSONTHEHOLLYWOODSCENE”.

### 6.1 The Original Description of the Drawing

#### 6.1.1 A Cheesy-Ass Short Story

Let there exist a man  $J$ .

*K* denotes the depicted man.

In the middle of an arbitrary night, as *J* walks down an arbitrary street and nears a power substation, *K* appears from behind a bush and slowly approaches *J*.

Whilst *J* appears rather surprised and unnerved, *K* opens *K*'s coat and speaks the following words: "Hey, kid...want some free software?"

Determining whether or not *J* "takes up" *K*'s offer is left as an exercise for the reader.

### 6.1.2 Blah

Another dumb joke is revealed! In this case, the joke takes the form of a drawing which is called "HOLLYWOODFREAKSONTHEHOLLYWOODSCENE".

In addition to being a dumb joke, this drawing is VARIK's first *real* attempt to draw fabric.

### 6.1.3 The Contents of the Coat

#### Discs

The "7.0" disc is an OpenBSD installation disc, and the "13" disc is a FreeBSD installation disc. As of the publishing of this drawing, 7.0 and 13.0 are the most recent versions of OpenBSD and FreeBSD, respectively.

#### Coat Pockets

The reader can assume that the contents of the pockets of the coat are specifications and compilers of the programming languages whose "logos" are mentioned. "[L]ogos" is written in inverted commas because one such "logo" is not an established logo but is a recognisable feature of the programming language which this "logo" represents.

#### On the Amount of Stuff

Whilst conceptualising this drawing, VARIK intends to mention a relatively great number of softwares. However, there exists an idea such that this idea does not immediately come to fruition. A "deluxe" version of this drawing may eventually be created.

### 6.1.4 Criticism

As ever, criticism regarding this drawing is appreciated.

### 6.1.5 Tools Used

This drawing is drawn using GIMP.

This description is written using ed(1).

## 6.2 Two-Dimensional Appearance of Clothing

Several men claim that in "HOLLYWOODFREAKSONTHEHOLLYWOODSCENE", VUNC's clothing lacks depth and appears to be paper or something.

VARIK agrees with this assessment.

Luckily, the idea of wearing a paper suit which lacks a back is damn funny.

### **6.3 Shading of Discs**

VARIK finds that the discs resemble paper cut-outs, as opposed to optical discs. This problem may result from the discs' complete opacity.

# Chapter 7

## BROKEDOWNOUTINADITCHOFLDRUBBISH



Figure 7.1: This figure is the drawing. Is a photograph of a ham sandwich or something expected? Have some sense, foo'.

### 7.1 The Original Description of the Drawing

A new drawing is revealed!

#### 7.1.1 “Proper” Background...and Jokes

This drawing, which is called “BROKEDOWNOUTINADITCHOFLDRUBBISH”, is VARIK’s first published drawing which features a “proper” background, as opposed to a solid colour or some

abstract thing. Additionally, “BROKEDOWNOUTINADITCHOFOLDRUBBISH” includes a few jokes.

### **7.1.2 On the Box**

The reader can assume that the cardboard box in which the character lies is reinforced such that this box is not deformed under minor weight. The reader can also assume that the flaps of this box are folded inward or removed.

### **7.1.3 Origins as an Inside Joke**

This drawing actually begins as an inside joke, as the box is originally adorned with some text which functions as an inside joke. However, VARIK eventually concludes that this inside joke is not terribly amusing and removes the part of the drawing which qualifies as an inside joke.

### **7.1.4 On “ZZZ...”**

The presence of “ZZZ...” indicates that the character is snoring, which indicates that the character is sleeping. But why in the hell is “ZZZ...” the accepted transcription of snoring?

### **7.1.5 Criticism**

As ever, criticism is appreciated.

### **7.1.6 Weapons of Choice**

This drawing is created using GIMP. The actual drawing work is done with a trackpad.

This description is written using ed(1).

Both GIMP and ed(1) are run on OpenBSD.

## Chapter 8

# DANCINGONTHEROOFSHOOT- INGHOLESINTHEMOON



Figure 8.1: The full version of “DANCINGONTHEROOFSHOOTINGHOLESINTHEMOON”. To see every detail, use a magnifying glass...or a microscope.

## 8.1 The Original Description of the Drawing

Yet another drawing is created! In this case, the drawing depicts an everyday situation...but is hopefully not too boring.

### 8.1.1 Definitions

Let “VUNC” denote VARIK’s character.

### 8.1.2 Executive Summary

In this drawing, VUNC sits at a terminal and works on some tedious software-related stuff...whilst reading terrible chatroom messages.

### 8.1.3 Jokes and Whatnot

Like VARIK’s other drawings, this drawing features a decent number of jokes and references. Explaining these jokes is left as an exercise for the reader. However, in addition to some jokes, this drawing contains a small social commentary. Describing this social commentary is *also* left as an exercise for the reader.

### 8.1.4 On “SOUP”

The stupid-looking “SOUP” image on the display is present because VARIK is uncertain of whether or not the original image can be included freely in the drawing. To prevent a lawsuit or the threat of a lawsuit, a “description” of the possibly copyrighted image replaces the possibly copyrighted image.

“[D]escription” is written in inverted commas because this “description” is not terribly descriptive. A relatively descriptive description of the original image is “a heavily-compressed photograph of a bowl of alphabet soup”.

### 8.1.5 Warning Label

The full text of the warning label is as follows:

WARNING

Attempting to service this device may result in bodily harm. The device is safe, but our servicemen have pipe wrenches and want your money.

### 8.1.6 Keyboard

In the depicted scene, VUNC uses a keyboard. However, this keyboard is not visible, and VUNC’s use of this keyboard could probably be relatively well indicated.

### 8.1.7 Criticism

As ever, criticism is welcomed.

### 8.1.8 Licence

This drawing is released in accordance with the CC BY-NC 4.0 licence. The full text of this licence is available at <https://creativecommons.org/licenses/by-nc/4.0/legalcode>.

### **8.1.9 Tools Used**

This drawing is created using GIMP. GIMP is terrible but seems to be the best open-source drawing software.

This description is written using ed(1).

Both GIMP and ed(1) are run on OpenBSD.

## **8.2 Chair**

The chair which VUNC uses lacks detail; the material of the chair is ambiguous. The design of the chair is mostly style-based, as VARIK strongly likes brutalist architecture; however, regardless of the style, the chair just looks a bit cheesy.

## Chapter 9

# ITHINKWEREGOINGCRAZY

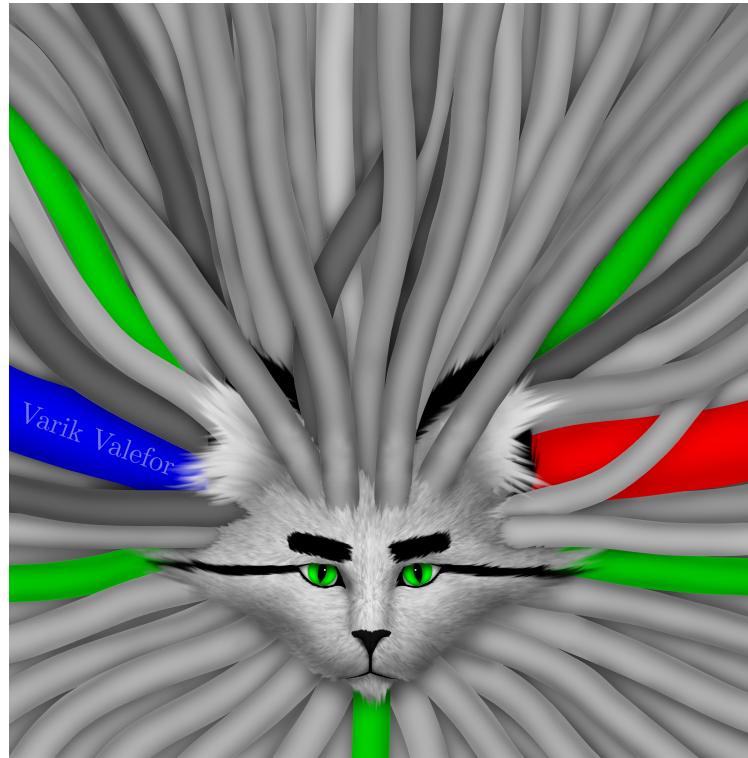


Figure 9.1: “ITHINKWEREGOINGCRAZY”.

### 9.1 The Original Description of the Drawing

BLOCKED BY SHODAN LEVEL SECURITY.

### **9.1.1 “What the Hell am I Looking At?”**

This drawing depicts VARIK’s character’s being connected to some cables and having a neutral facial expression a la *System Shock*’s SHODAN.

### **9.1.2 Timing**

December apparently has at least one (1) drawing, as well.

### **9.1.3 History**

#### **The Sketch**

Approximately fifteen (15) quintillion years ago, VARIK reveals a sketch which features VUNC hooked up to some cables a la *System Shock*’s SHODAN.

#### **The First Attempted Conversion**

In early 2021, VARIK begins to convert this sketch into a “proper” drawing. However, before VARIK backs up the drawing, VARIK accidentally deletes the master boot record of the hard disk drive of VARIK’s terminal. As a result of this mistake, the original version of the “proper” drawing is probably lost forever.

#### **The Second Attempted Conversion**

On 20210411, VARIK begins the process of converting the sketch into a “proper” drawing by adding the un-furred outlines of VUNC to a Scalable Vector Graphics file. This process is finished with minimal “hiccups”.

#### **Attempting to Add Detail**

Circa 20210602, VARIK converts the aforementioned SVG file into an XCF file and begins to add some detail. For some reason, such detail is added before the cables are added.

Although few “real” problems are encountered, VARIK does not particularly care for the end result of the addition of such detail and pauses the creation of the drawing.

#### **Successfully Adding Detail**

On 20211127, VARIK resumes the creation of the drawing. VARIK encounters few “real” problems but again concludes that GIMP can be a real turd...figuratively.

#### **Finishing the Drawing**

On 20211201, VARIK declares that this drawing is finished.

### **9.1.4 On this Drawing’s Nature as an Amalgamation**

*System Shock*’s SHODAN serves as the direct inspiration of the creation of the SHODAN-“inspired” parts of this drawing. However, VARIK uses no particular SHODAN design as a reference whilst creating this drawing; VARIK bases this drawing upon a mental combination of SHODAN’s *System Shock* and *System Shock 2* designs.

### 9.1.5 Criticism

As ever, criticism is welcomed.

### 9.1.6 Licence

This drawing is released in accordance with the CC BY-NC 4.0 licence. The full text of this licence is available at <https://creativecommons.org/licenses/by-nc/4.0/legalcode>.

### 9.1.7 Tools Used

This drawing is created using GIMP. GIMP is terrible but at least beats Krita.

This description is written using ed(1).

Both GIMP and ed(1) are run on OpenBSD.

## 9.2 Eyestrain

There exists a subset of all men  $K$  such that for all  $a \in K$ ,  $a$  claims that  $a$ 's viewing of "ITHINKWEREGOINGCRAZY" results in the eyestrain of  $a$ . VARIK suspects that men of  $K$  are exaggerating things or have some weird eye problem; VARIK is incapable of finding any particular source of the eyestrain.

## 9.3 Reception

In short, "ITHINKWEREGOINGCRAZY" is relatively unpopular...possibly because the "source material" of "ITHINKWEREGOINGCRAZY" is a bit obscure.

### 9.3.1 Description of Reception

The mean warmth of the reception of "ITHINKWEREGOINGCRAZY" is less than the mean of the warmths of the receptions of all drawings which VARIK creates.

### 9.3.2 Possible Cause of Lukewarm Reception

VARIK suspects that the relatively lukewarm reception of "ITHINKWEREGOINGCRAZY" may be a result of the relatively obscure nature of "ITHINKWEREGOINGCRAZY".

**Theorem 1.** "*ITHINKWEREGOINGCRAZY*" likely has a lukewarm reception.

*Proof.*

For all things  $a$ , for all drawings  $b$ , for all men  $m$ ,  $b$  is a parody of  $a$  only if ( $m$  fully understands  $b$  only if  $m$  is familiar with  $a$ ).

For all drawings  $b$ , few men fully understand  $b$  only if  $b$  likely has a lukewarm reception.<sup>1</sup>

Few men are familiar with *System Shock*.<sup>2</sup>

"ITHINKWEREGOINGCRAZY" is a parody of *System Shock*.

Therefore, "ITHINKWEREGOINGCRAZY" likely has a lukewarm reception. □

---

<sup>1</sup>The reader should probably take this statement with the proverbial grain of salt.

<sup>2</sup>"Few" may be an understatement.

# Chapter 10

## JUDASTRAINWRECK



Figure 10.1: “JUDASTRAINWRECK”.

### 10.1 The Original Description of the Drawing

VARIK finds that the facepalm is a beautiful thing.

### **10.1.1 Summary**

There exists a paper sketch such that this paper sketch becomes a vector drawing which becomes *this* drawing.

The text boxes are paraphrased versions of messages which VARIK has actually received. POINT AND LAUGH!

This drawing is released in accordance with the CC BY-NC 4.0 licence.

Run OpenBSD, lamer.

### **10.1.2 Sketch-to-Proper Drawing Pipeline**

VARIK creates the original sketch with the sole intent of drawing *something*, as opposed to creating a specific thing.

VARIK converts the original sketch into a vector drawing with the intent of creating something which looks cool.

VARIK draws the current version of the drawing with the intent of having a laugh at the expense of some men who ask stupid questions...or have some ridiculous thought processes.

### **10.1.3 On the Text Boxes**

The text boxes which surround VUNC's head contain paraphrased versions of messages which have been sent to VARIK.

After repeatedly unintentionally re-enacting SIDESHOW BOB's rake-induced groaning, VARIK decides that publicly mocking such men such that these men remain anonymous may lead to some laughs.

### **10.1.4 Licence**

This drawing is released in accordance with the CC BY-NC 4.0 licence. The full text of this licence is available at <https://creativecommons.org/licenses/by-nc/4.0/legalcode>.

### **10.1.5 Tools Used**

This drawing is created using GIMP. GIMP is terrible but at least beats Krita.

This description is written using ed(1).

Both GIMP and ed(1) are run on OpenBSD.

## **10.2 Reception of the Drawing**

Few men publicly provide criticism regarding "JUDASTRAINWRECK"...or publicly express such men's approval of "JUDASTRAINWRECK".

### **10.2.1 Some Thoughts Regarding the Drawing**

Some thoughts regarding "JUDASTRAINWRECK" are as follows:

- "In 'JUDASTRAINWRECK', VUNC appears to be a plush toy...possibly because the character bears an excessive amount of fur."

- VARIK disagrees with the preceding statement.
- “The subject of ‘JUDASTRAINWRECK’ is unclear.”
  - VARIK somewhat agrees with the preceding statement.
- “‘JUDASTRAINWRECK’ is cute.”
  - VARIK has no real opinion regarding the preceding statement.

### 10.3 Hands

“JUDASTRAINWRECK” indicates that VUNC’s fingers are short. However, VUNC’s fingers are really *not* particularly short; “JUDASTRAINWRECK” just depicts VUNC’s hand poorly.

# Chapter 11

## “THROWTHOSEPICTURES-DOWNTHELANE”

### 11.1 The Actual Drawing

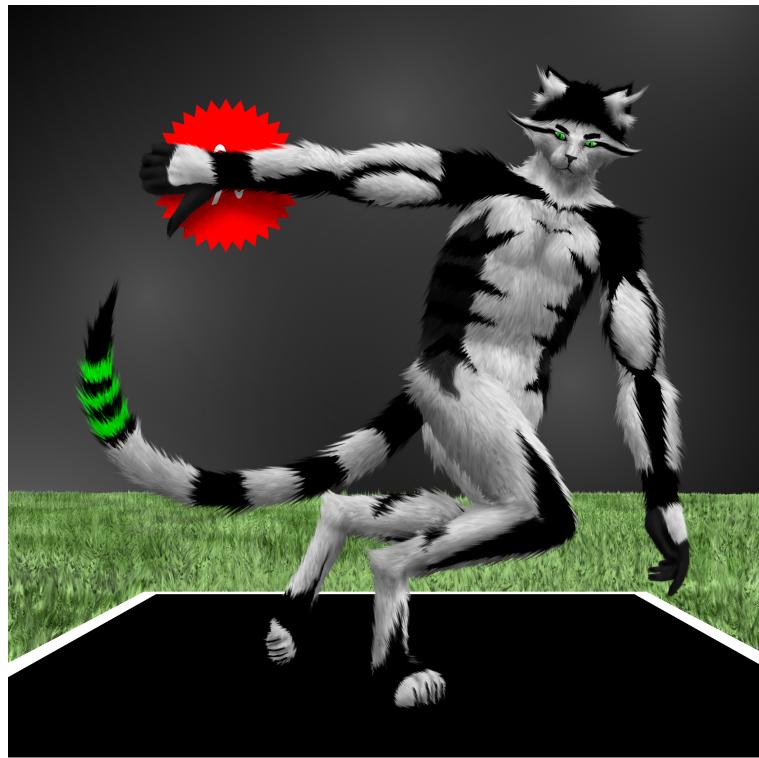


Figure 11.1: This caption contains no joke.

## **11.2 The Original Description**

### **11.2.1 Executive Summary**

VARIK ends a hiatus and reveals a NEW DRAWING!!!

In this drawing, VUNC throws a weird, red, spiked discus which happens to feature a lambda.

VARIK creates this drawing partially because VARIK wishes to celebrate releasing stuff into the public domain...and advertise Matel.

VARIK struggles to add grass to this drawing.

This drawing is released into the public domain...like VARIK's other drawings.

Criticism is still requested.

This drawing is created using GIMP, OpenBSD, and a God-damned trackpad.

### **11.2.2 Return from Hiatus**

After falling ill and forgetting to complete February's drawing, VARIK reveals a new drawing. In this case, the drawing is called "THROWTHOSEPICTURESDOWNTHELANE".

### **11.2.3 Description of Drawing**

This drawing depicts VUNC's throwing of a discus which is really just the logo of Matel, which is a software project for which VARIK is responsible. Men who may have some interest in Matel may be pleased to know that Matel's source code is hosted at <https://github.com/varikvalefor/matel>.

### **11.2.4 Motivation**

This drawing is partially a celebration of VARIK's having slam-dunked Matel into the public domain.

### **11.2.5 Grass**

This drawing features grass, which VARIK rarely draws.

VARIK's adding of fur to this drawing demands a decent bit of time.

VARIK attempts to add grass by modifying VARIK's fur-drawing process such that the result resembles grass. VARIK has no strong opinion regarding this result but finds that the result SHOULD be somewhat acceptable.

### **11.2.6 Public Domain Stuff**

"THROWTHOSEPICTURESDOWNTHELANE" is released in accordance with the Unlicense <<https://unlicense.org>>.

VARIK admits that the extent to which the Unlicense is suitable for software stuff is greater than the extent to which the Unlicense is suitable for drawings. However, VARIK still uses the Unlicense; VARIK strongly likes the terseness of the Unlicense and has some disdain for the length of the CC0 and similar things.

Additionally, all drawings which VARIK has previously released are now released in accordance with the same Unlicense.

Additionally still, most THINGS which VARIK creates are being thrown into the public domain.

### **11.2.7 Criticism**

VARIK requests useful criticism regarding this drawing.

Similarly, VARIK does not particularly desire vague compliments.

Examples of useless criticism include “I dislike this”, which could be interpreted as “I dislike the subject matter” or “I dislike your depiction of the subject matter”.

### **11.2.8 Tools Used**

As usual, VARIK creates this drawing using GIMP, OpenBSD, and a cheesy-ass trackpad. One advantage of drawing using a cheesy-ass trackpad is being able to get some sick bragging rights about which no one really cares.

## **11.3 VARIK’s Own Criticism**

A subset of VARIK’s findings regarding “THROWTHOSEPICTURESDOWNTHELANE” is as follows:

- The grass which “THROWTHOSEPICTURESDOWNTHELANE” depicts resembles fur.

### **11.3.1 Grass’s Resemlance to Fur**

VARIK finds that the grass which “THROWTHOSEPICTURESDOWNTHELANE” depicts resembles fur. VARIK suspects that this resemblance is a result of VARIK’s having used a modified version of VARIK’s fur-drawing technique to draw the grass which “THROWTHOSEPICTURES-DOWNTHELANE” depicts. But VARIK requests a “second opinion” regarding the extent to which the grass resembles fur.

## **11.4 Other Men’s Criticism**

Some men who are not VARIK have offered criticism regarding “THROWTHOSEPICTURES-DOWNTHELANE”. A subset of the paraphrasings of such criticisms is as follows:

- “VUNC’s arms are excessively long.”
- “The thing on which VUNC stands is excessively black.”
- “The grass which is farthest from the ‘camera’ is excessively bright.”
- “VUNC’s legs are excessively short.”
- “The lowest left ‘spike’ of VUNC’s ‘waistcoat’ is excessively visible.”
- “VUNC’s left leg is excessively visible.”
- “VUNC looks like a friggin’ robot.”

### **11.4.1 The Length of VUNC’s Arms**

Some men claim that “THROWTHOSEPICTURESDOWNTHELANE” indicates that VUNC’s arms are excessively long. VARIK *somewhat* agrees with the aforementioned claim...but finds that the apparent length of VUNC’s arms is likely just a result of VUNC’s pose which “THROWTHOSEPICTURESDOWNTHELANE” depicts. However, VARIK *does* admit that in “THROWTHOSEPICTURESDOWNTHELANE”, VUNC’s arms may just be excessively long.

#### **11.4.2 The Darkness of the Floor or Whatever**

Some men claim that the thing on which VUNC stands is excessively black. VARIK disagrees with the aforementioned claim; the thing on which VUNC stands is intentionally excessively black.

#### **11.4.3 The Brightness of the Grass**

Some men assert that the grass which is farthest from the “camera” is excessively bright and assert that this grass should be darkened. VARIK somewhat agrees with the aforementioned claim.

#### **11.4.4 The Length of VUNC’s Legs**

Some men claim that “THROWTHOSEPICTURESDOWNTHELANE” indicates that VUNC’s legs are excessively short. As of the writing of the current sentence, VARIK disagrees with the aforementioned claim; VARIK finds that the ratio of the length of VUNC’s legs and the length of VUNC’s torso is acceptable.

#### **11.4.5 The Positioning of the Stripes of VUNC’s “Waistcoat”**

Some men claim that the lowest left “spike” of VUNC’s “waistcoat” is placed excessively high and claim that the aforementioned stripe should be drawn on VUNC’s left thigh. VARIK agrees with both points. ‘

#### **11.4.6 The Visibility of VUNC’s Left Leg**

Some men claim that (in “THROWTHOSEPICTURESDOWNTHELANE”, VUNC’s left leg is excessively visible) and that (in “THROWTHOSEPICTURESDOWNTHELANE”, VUNC’s left leg *should* be behind VUNC’s right leg). VARIK again agrees with both points.

#### **11.4.7 VUNC’s Alleged Robotic Appearance**

Some men claim that “THROWTHOSEPICTURESDOWNTHELANE” depicts VUNC’s taking a static, “robotic” pose. VARIK somewhat agrees with the aforementioned claim...but asserts that the “robotic” pose of VUNC can be a joke regarding some men’s tendency to jokingly claim that VARIK is a robot.