



**Luscious Dick Industries**  
**Quarterly Report | 4Q FY2022**  
prepared by Sean Cearley

This document (The Quarterly Report) is all poetry I (S Clearley) released from July 2022 through September 2022 on Twitter using the hashtags

#concretepoetrythursday  
#concretepoetry

and on federated networks via the mastodon.art instance using the hashtag

#concretepoetry

presented here as a single document.

The PDFs in this edition are not necessarily presented in correct chronological order. Some computers in the move from the US to Norway had clock errors, so the order in some places is not the same as was posted.

As with previous releases of the Quarterly Report, PDFs of poems are typically deleted from social media access once the new quarter begins. The files posted in PNG format remain on Twitter and the mastodon servers and are accessible as long as those copies are available. The time period of the availability of PNG files on those servers is outside of our control.

All Poems in this book are covered by a CC-BY-NC 4.0 Creative Commons license.  
NFTs of these works are prohibited.

We miss you, mom.  
We miss you too, Matt.

apparently at random [L system]

apparently at random [extrude]

terror cards

Bibelen

reported 3 days ago

Dali re-invents the sea urchin telescope.

each take half an hour or two

Berlin notebook

overtime darkness over time

down to the stadium

Er wird nie berühmt.

from ROME

she looked at allll of it

Monsieur Cher

Memoirs went on

some pathetic remnant of his captor

succoring distressed ladies

swiftsuperior

He sang about alopecia. Who knows what he collected for.

the right kind of confectionery style

snowball, snowflake,

you know how

Everywhere is incredible.

now the black air

I'll look over this herb.

Multiply paper work with delicacy and deference.

raised up and died (dyed)

arrange the eatables

I hate to go on,

in Essex

childish ingenuity

the present and the other present

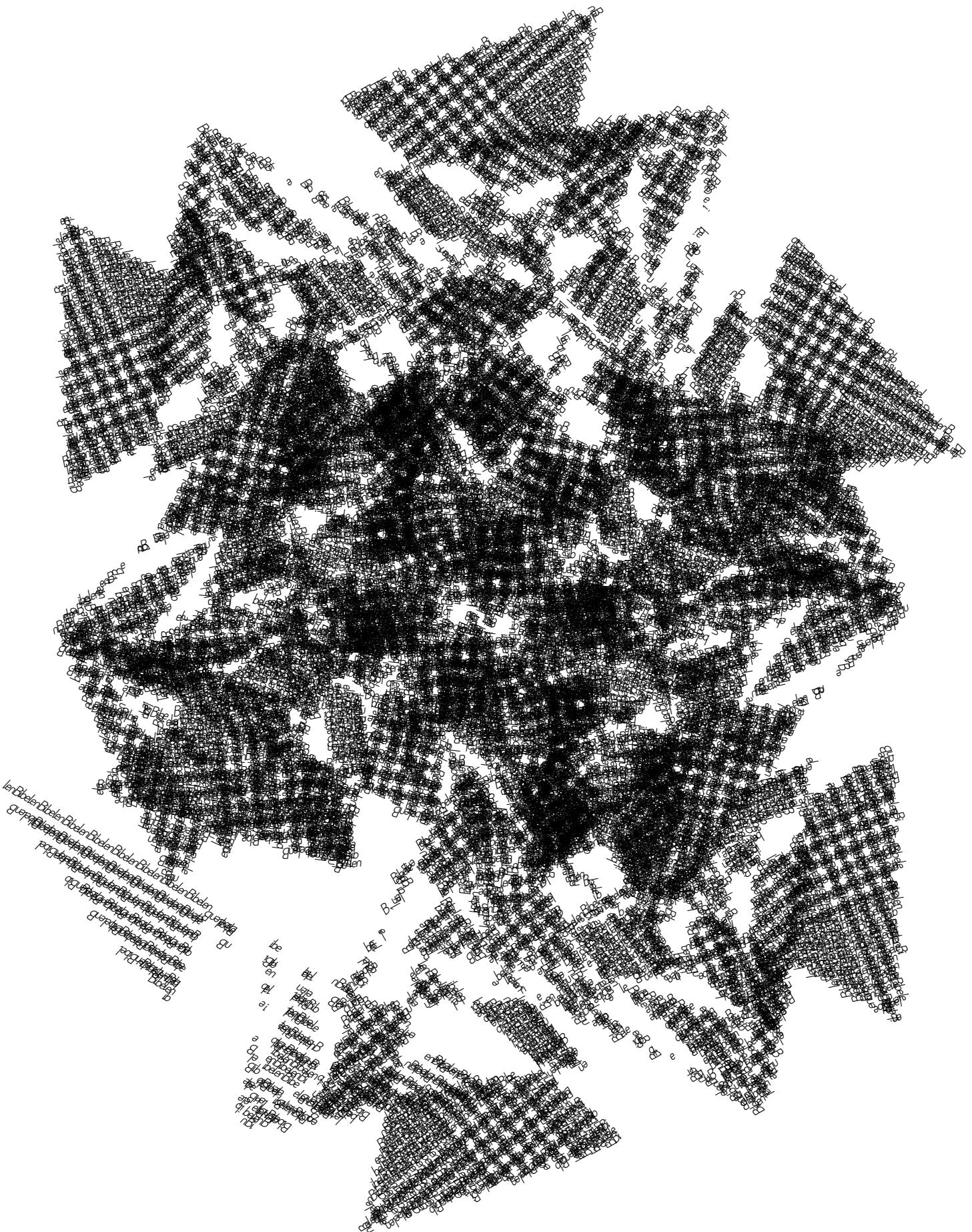
the worth of the candle

sandstone and limestone

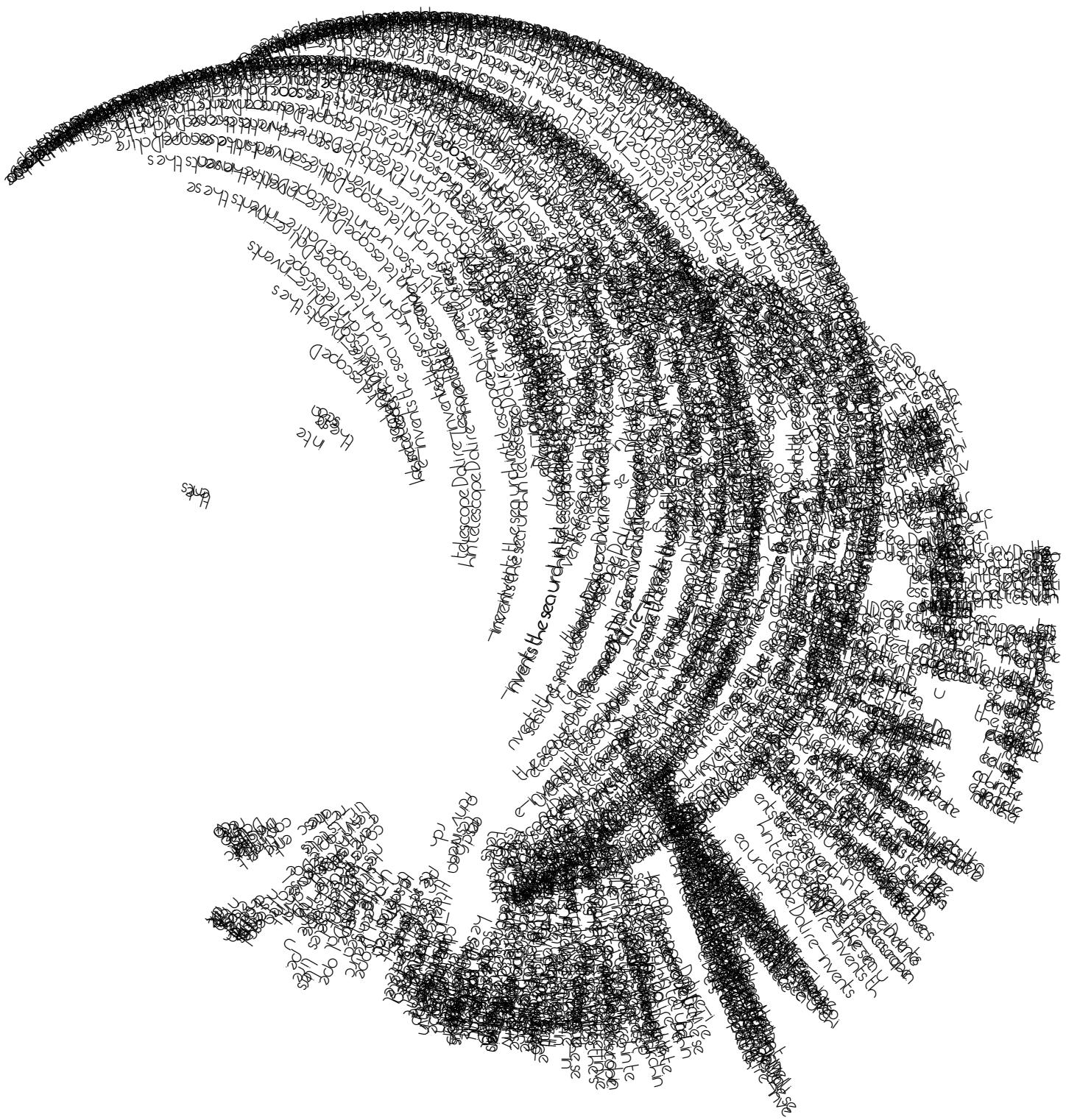
The image shows a dense, abstract word cloud composed entirely of the letter 'S' in a single, continuous font. The letters are arranged in a roughly circular pattern, creating a complex, organic shape. The density of the letters varies, with some areas being more crowded than others, giving it a textured appearance. The overall effect is a minimalist yet intricate representation of language.





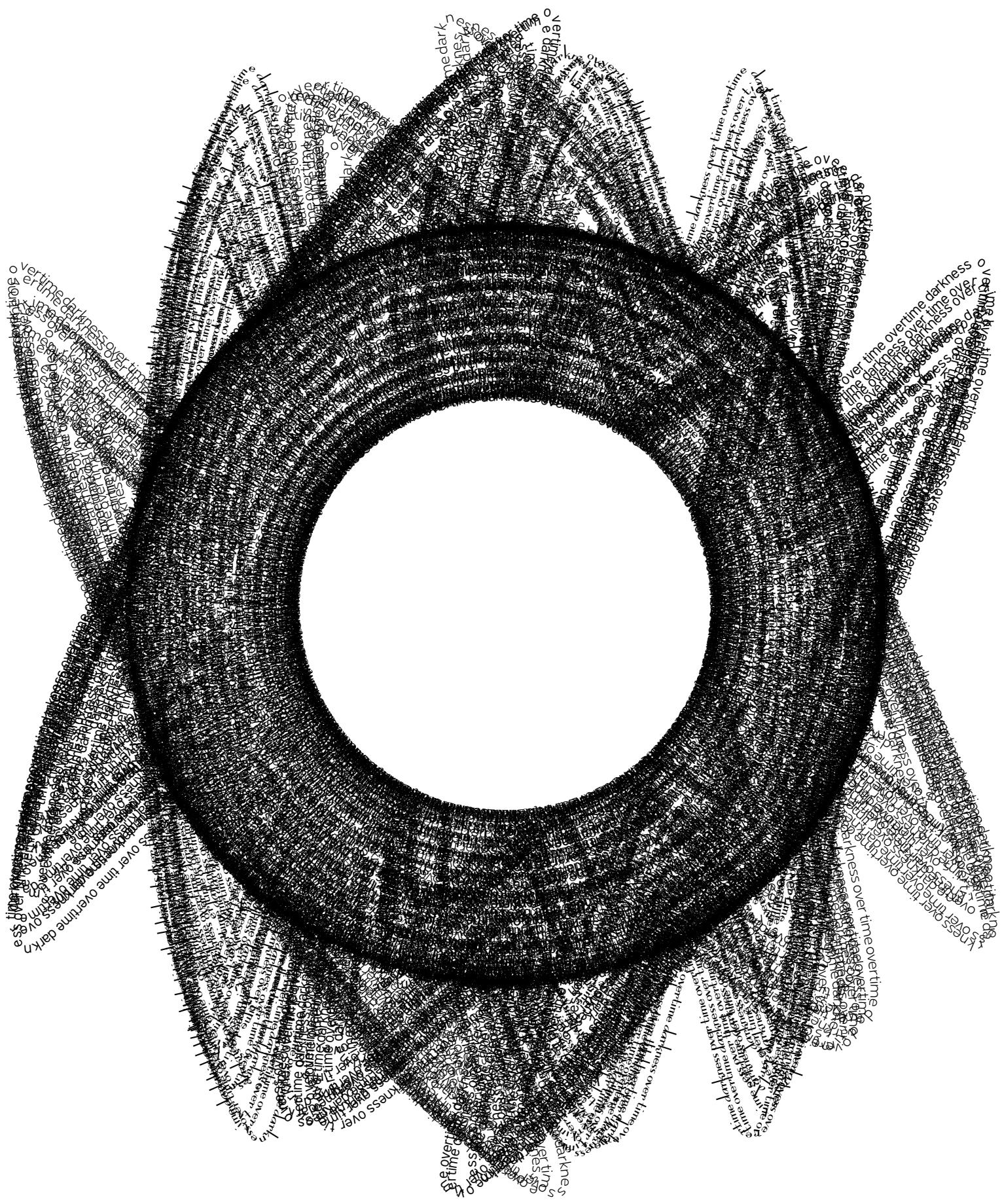


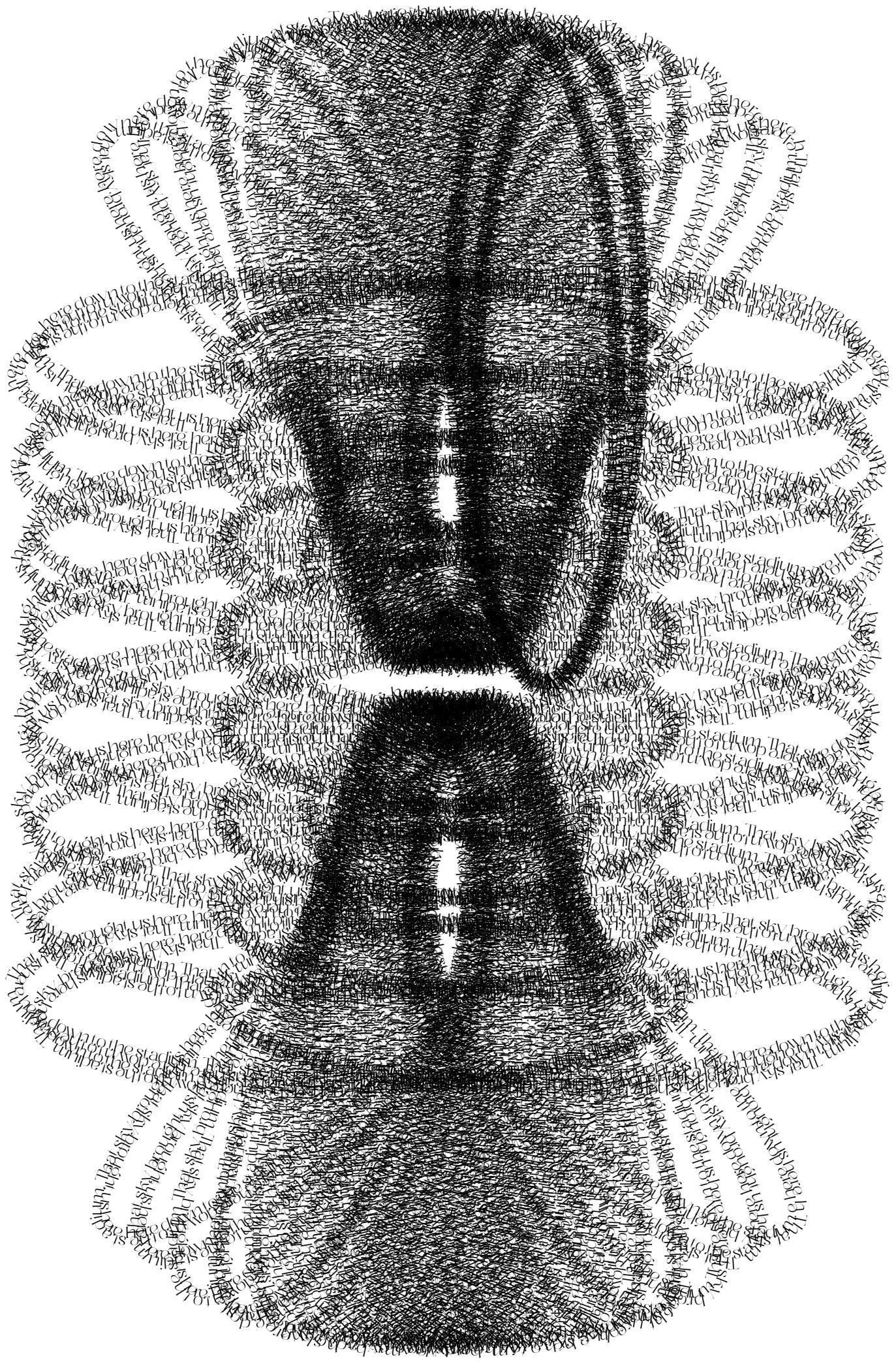
The figure consists of a dense, abstract arrangement of black text on a white background. The text is organized into several distinct vertical columns, which together form a shape that suggests a map or a specific graphic. The text is primarily in a sans-serif font and appears to be a mix of lowercase and uppercase letters. Some words are clearly legible, such as "Container Ship", "US East Coast", "Coordinates", and "3 days ago". Other words are more fragmented or overlapping, creating a complex visual texture. The overall effect is reminiscent of a word cloud but with a more structured, graphic quality.

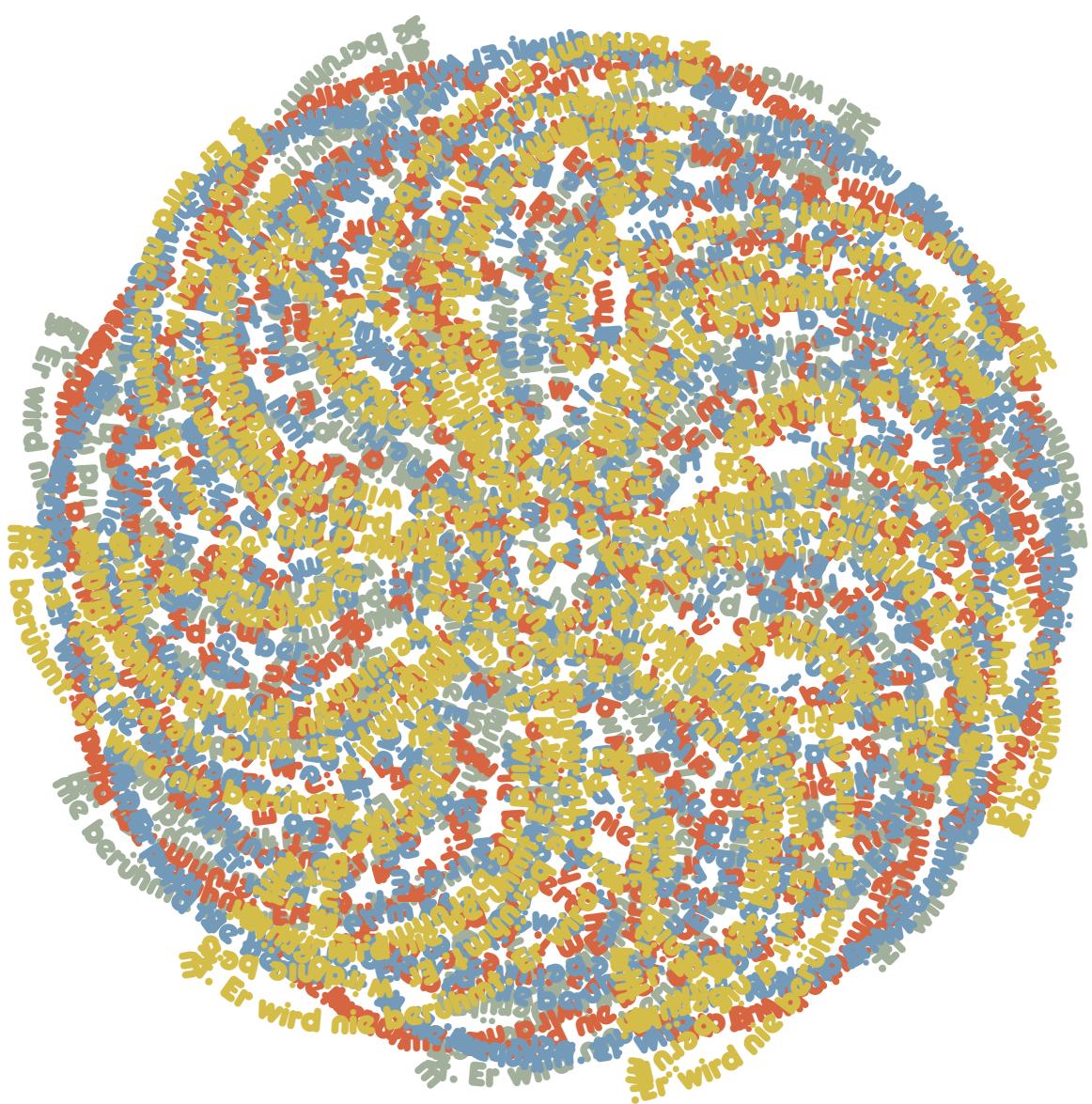


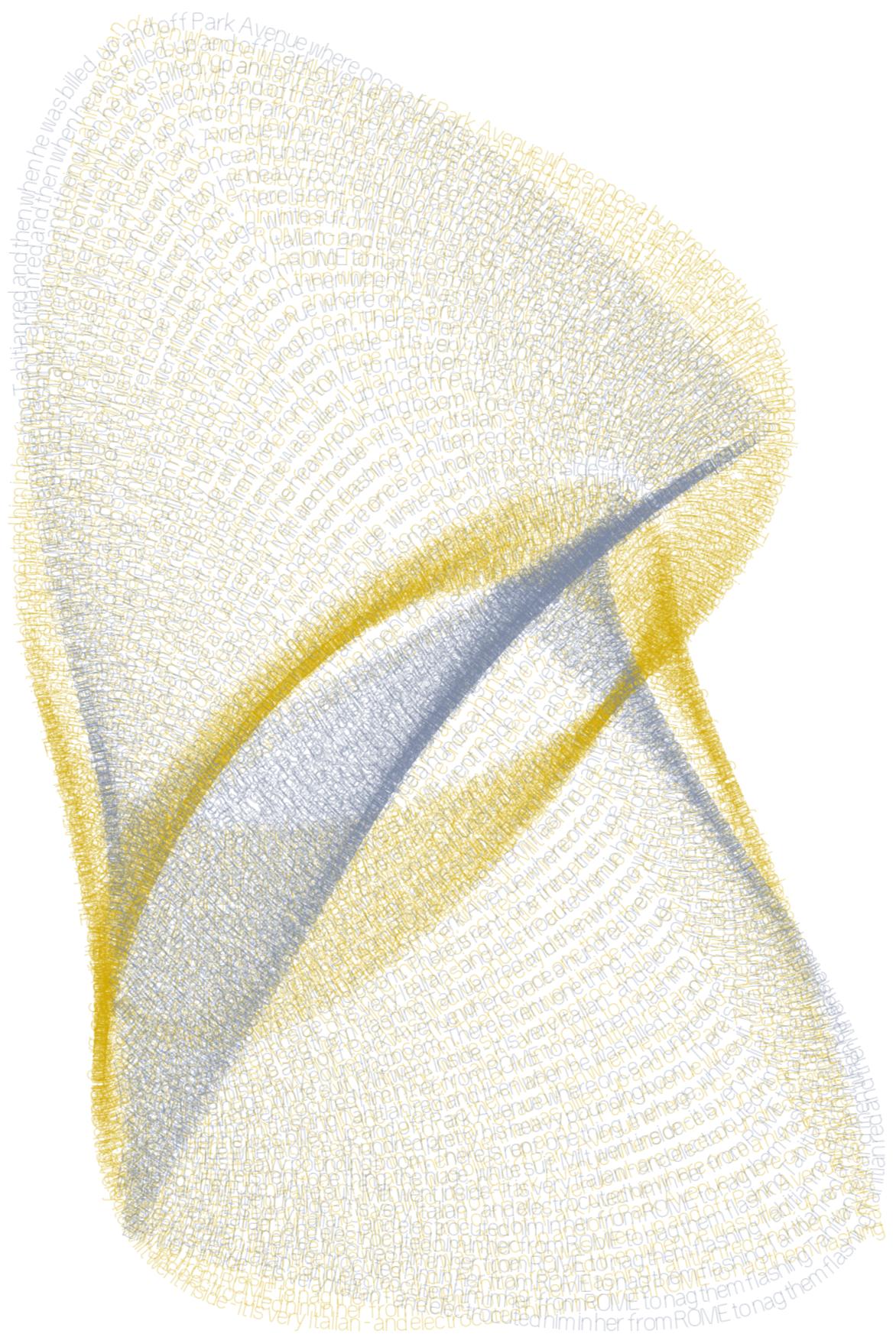
The garden was filled with the sound of birdsong and the rustling of leaves. Fine, a woman with long dark hair and a gentle smile, stood in the center of the garden, holding a small bouquet of flowers. She was wearing a light blue dress with a delicate floral pattern. Her eyes were closed, and she seemed to be in a state of deep relaxation. She took a few steps forward, her movements graceful and fluid. As she walked, she spoke softly to herself, her voice barely audible. She stopped in front of a large tree, its branches spreading wide over the garden. She reached up and gently touched the bark of the tree, her fingers tracing the rough texture. She then closed her eyes again and took a deep breath, inhaling the fresh air and the scent of the garden. After a moment, she opened her eyes and looked around the garden, her expression one of contentment and peace. She turned and began to walk away, her steps light and purposeful. The garden was a place of beauty and tranquility, a place where Fine could find solace and peace.

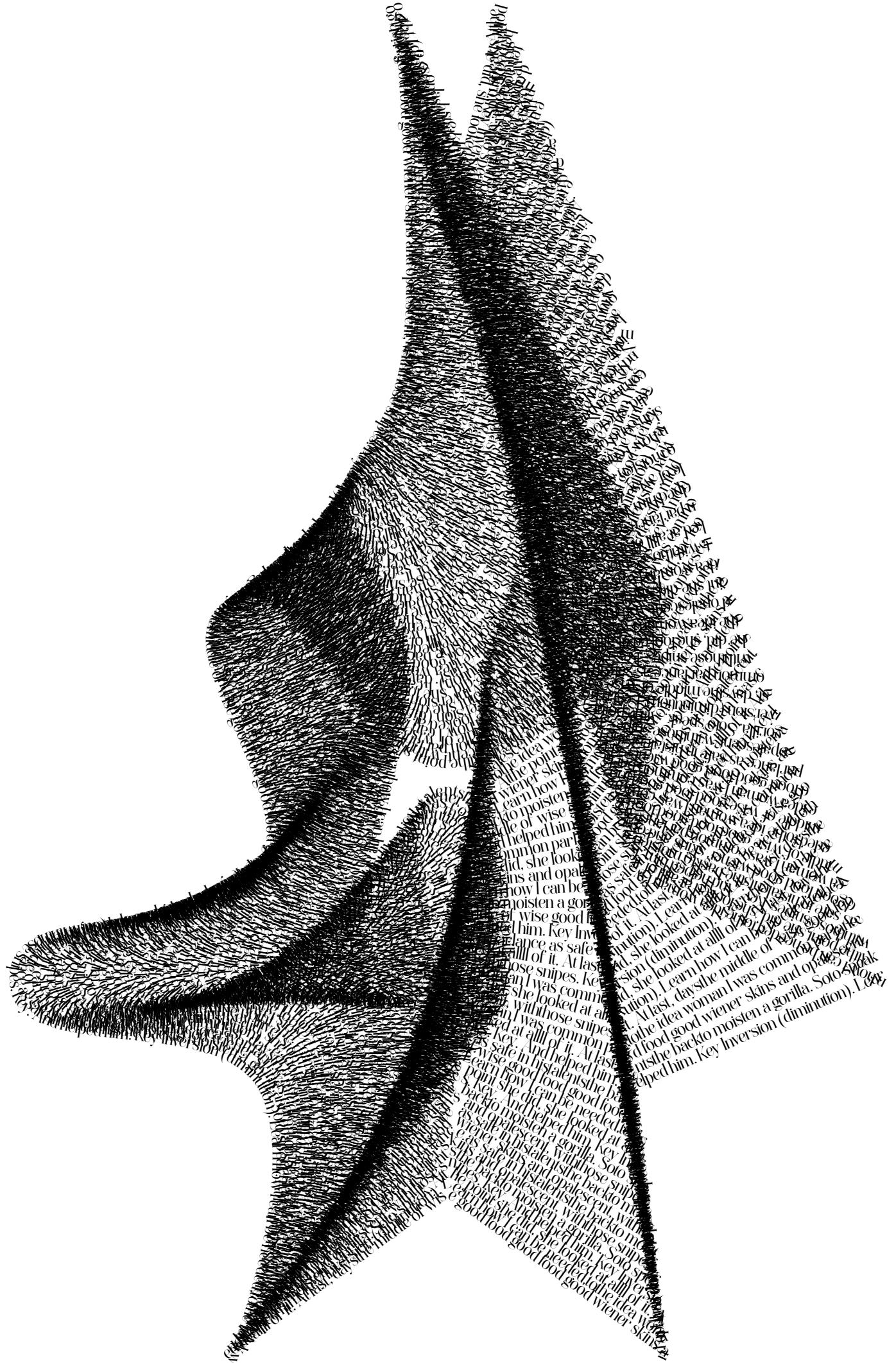






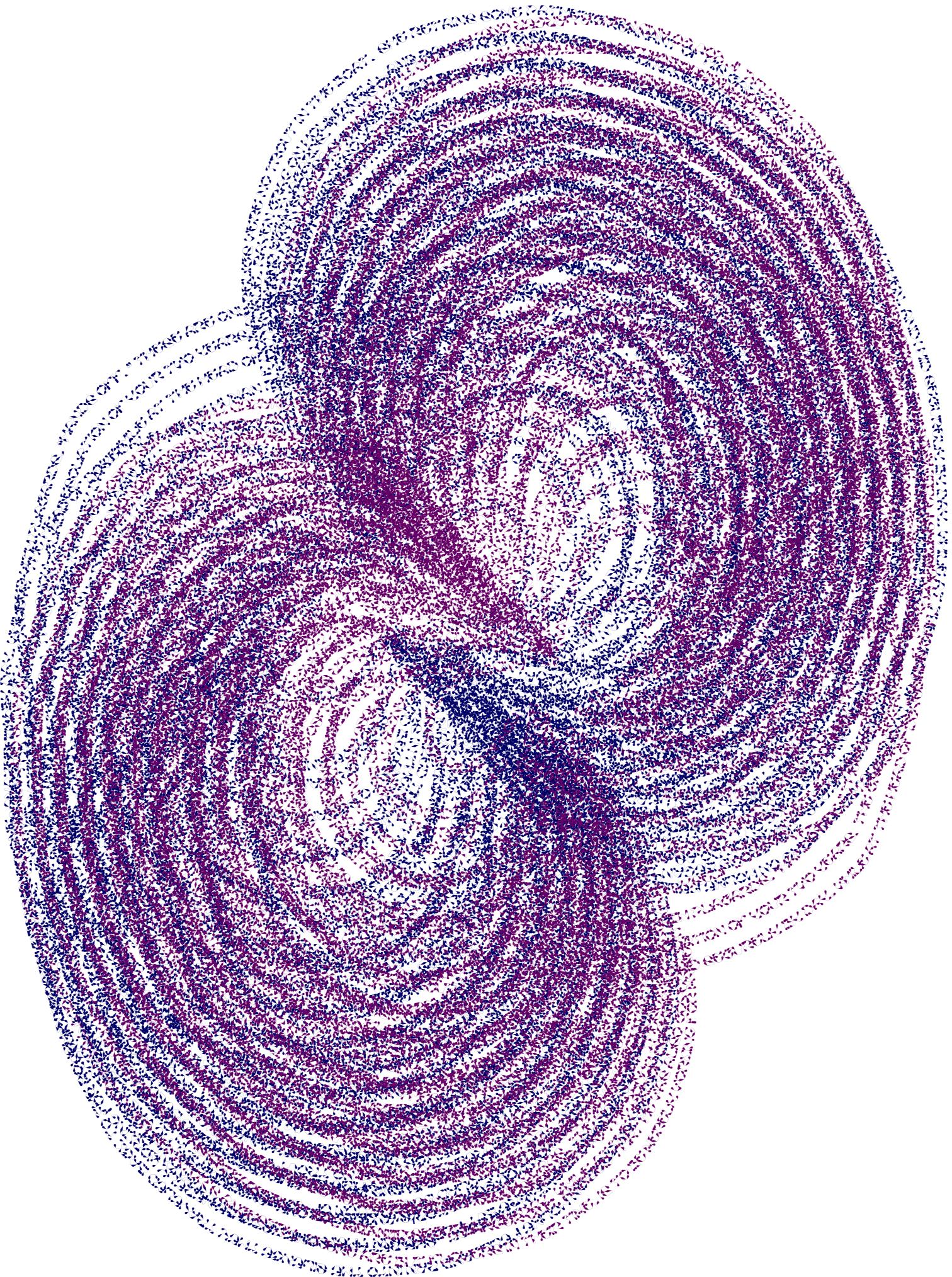


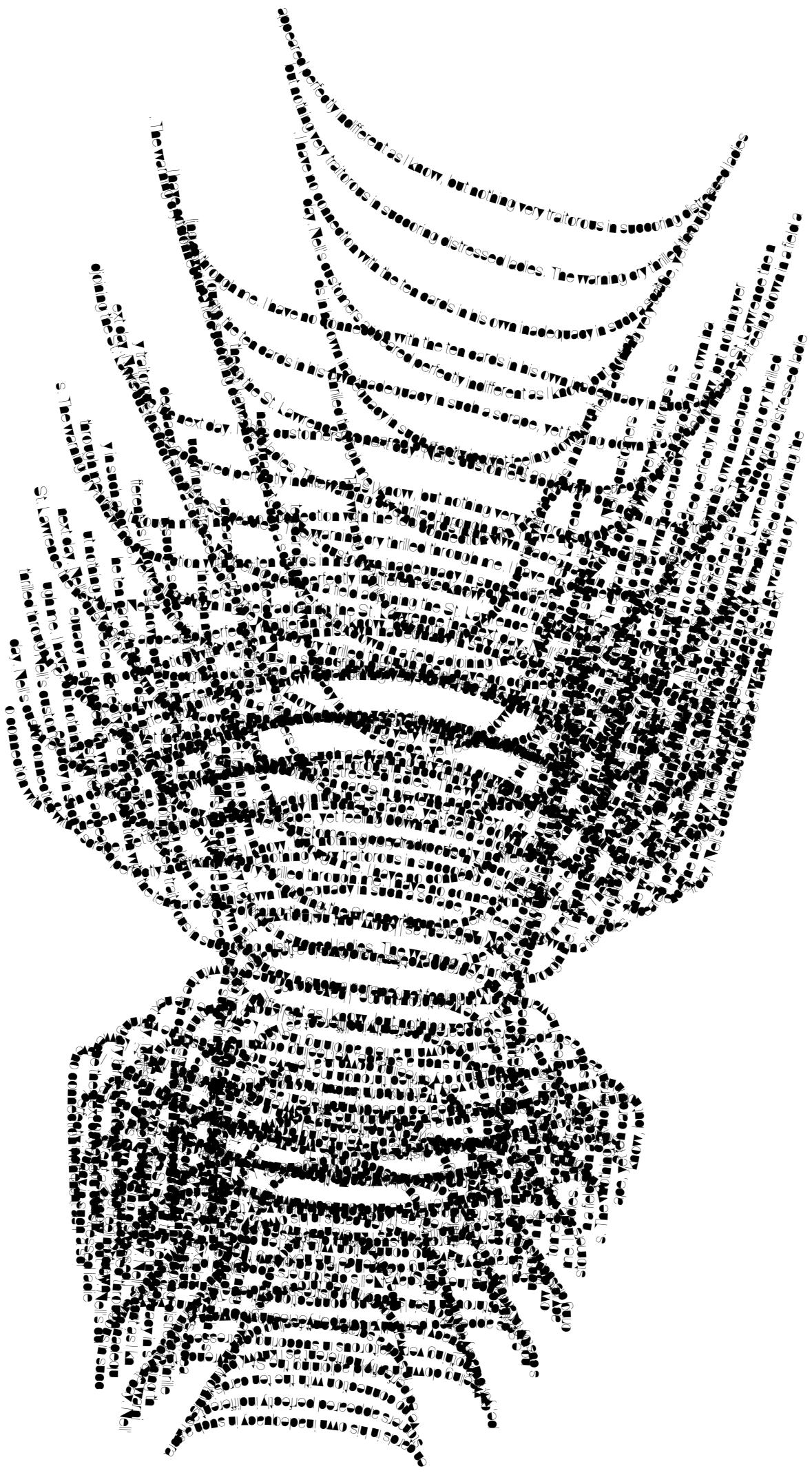


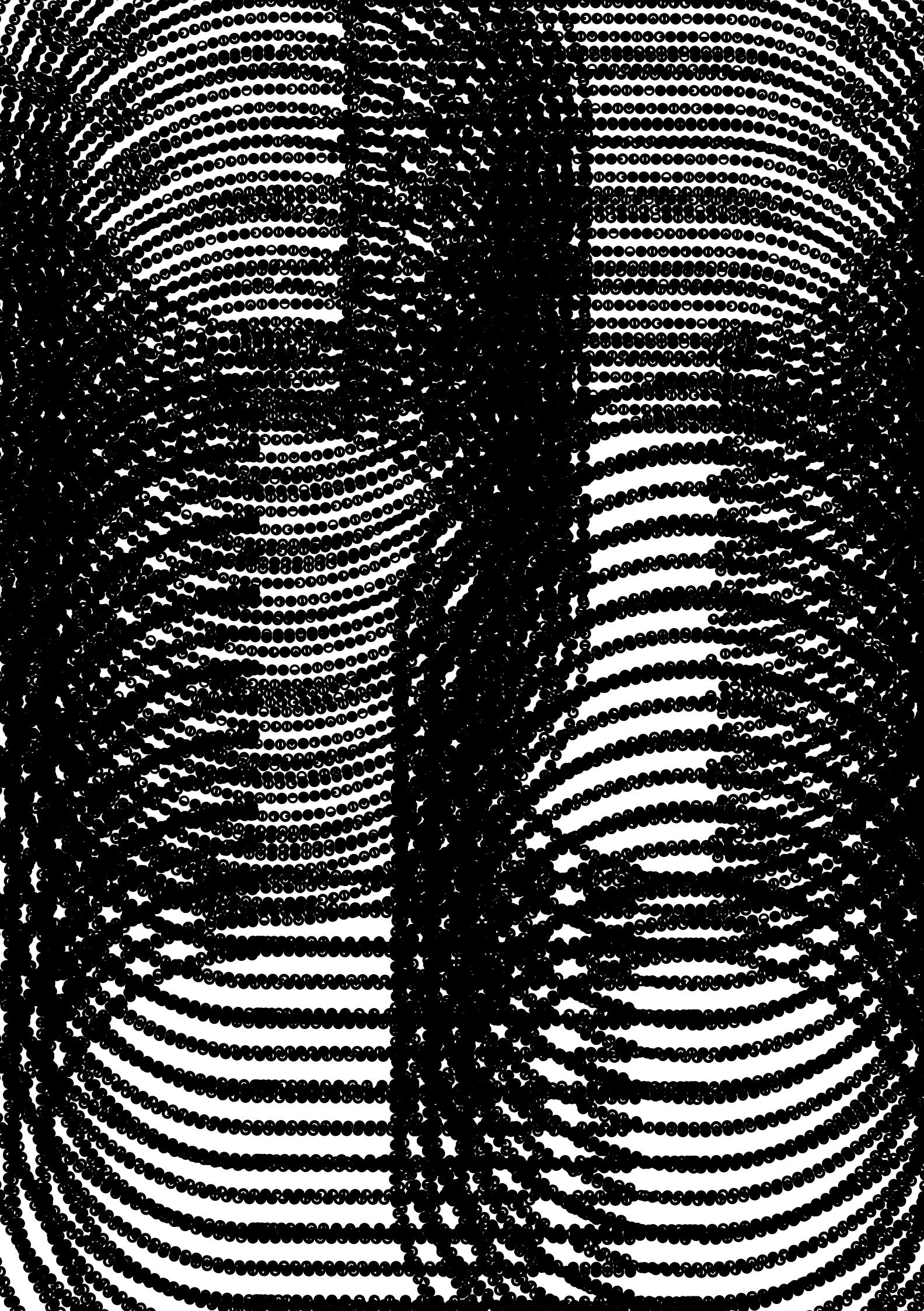






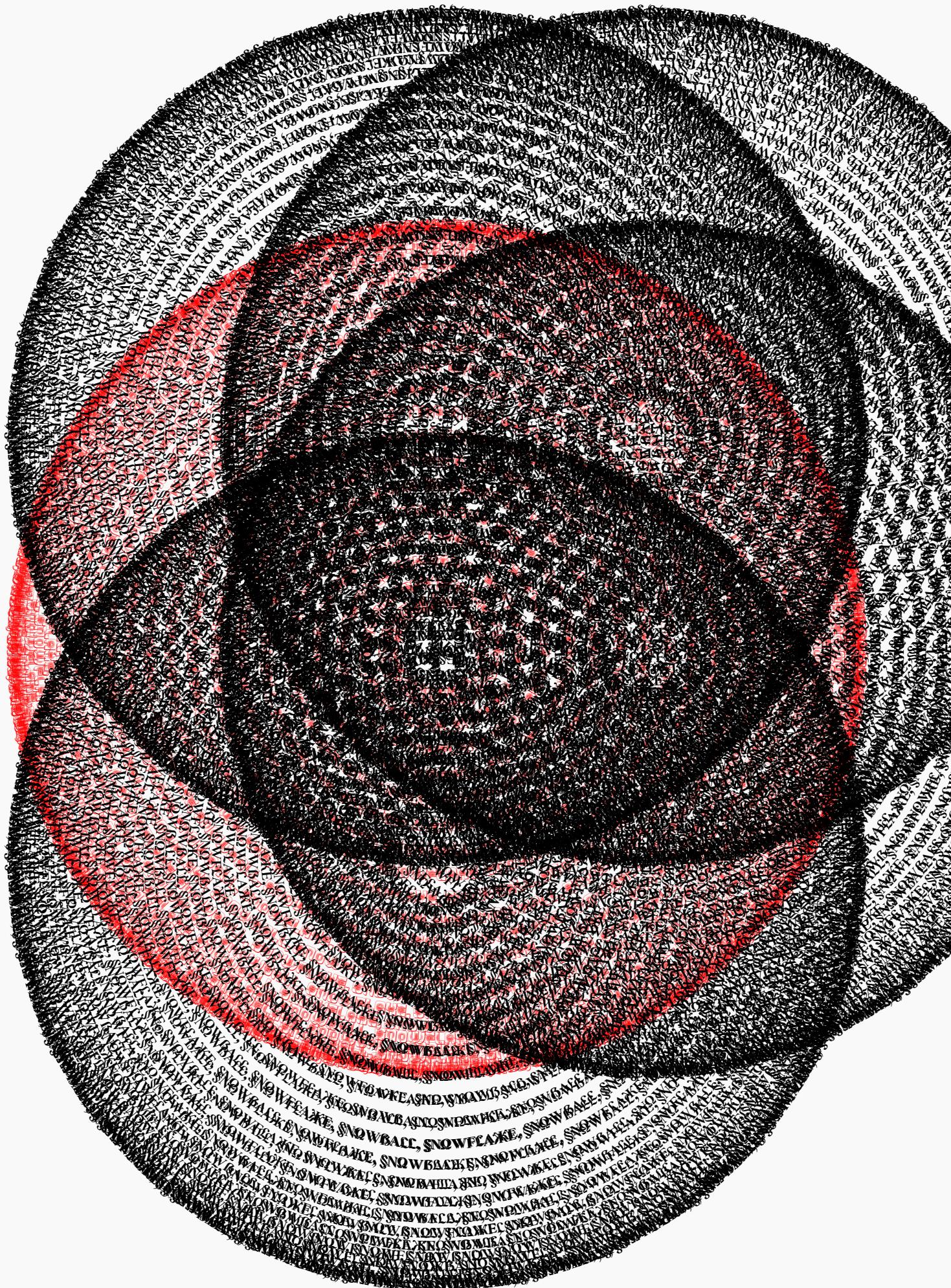


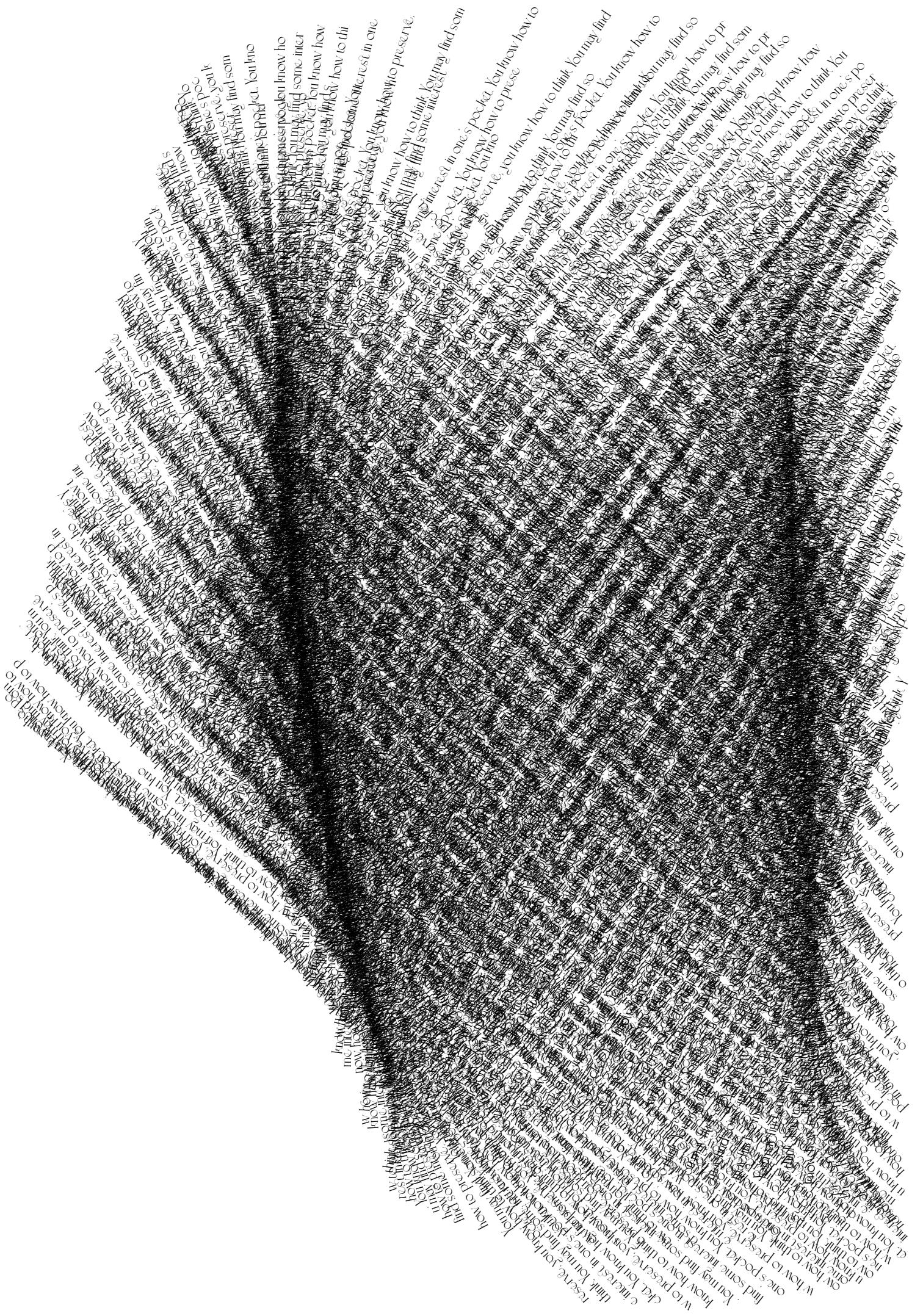






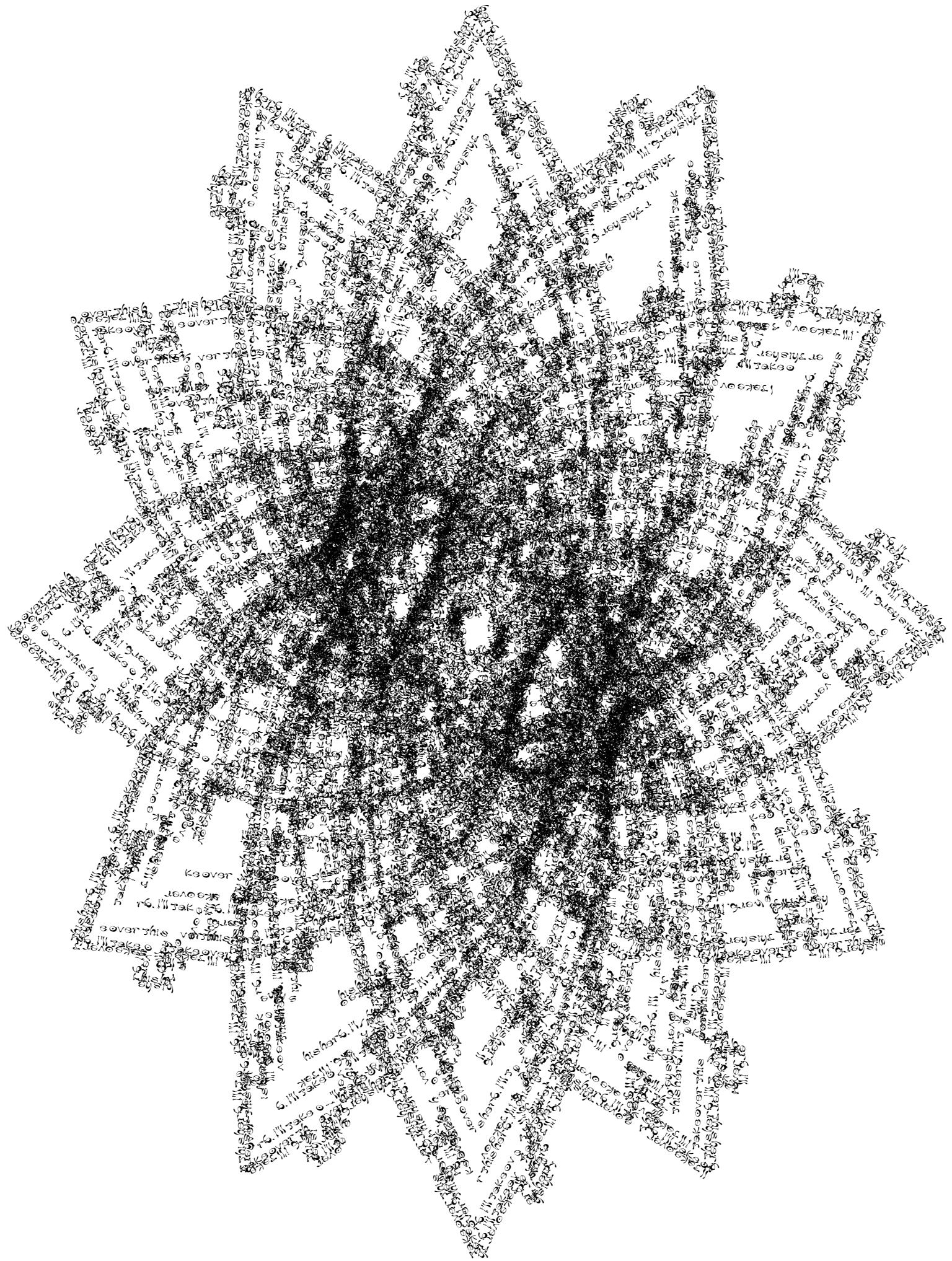


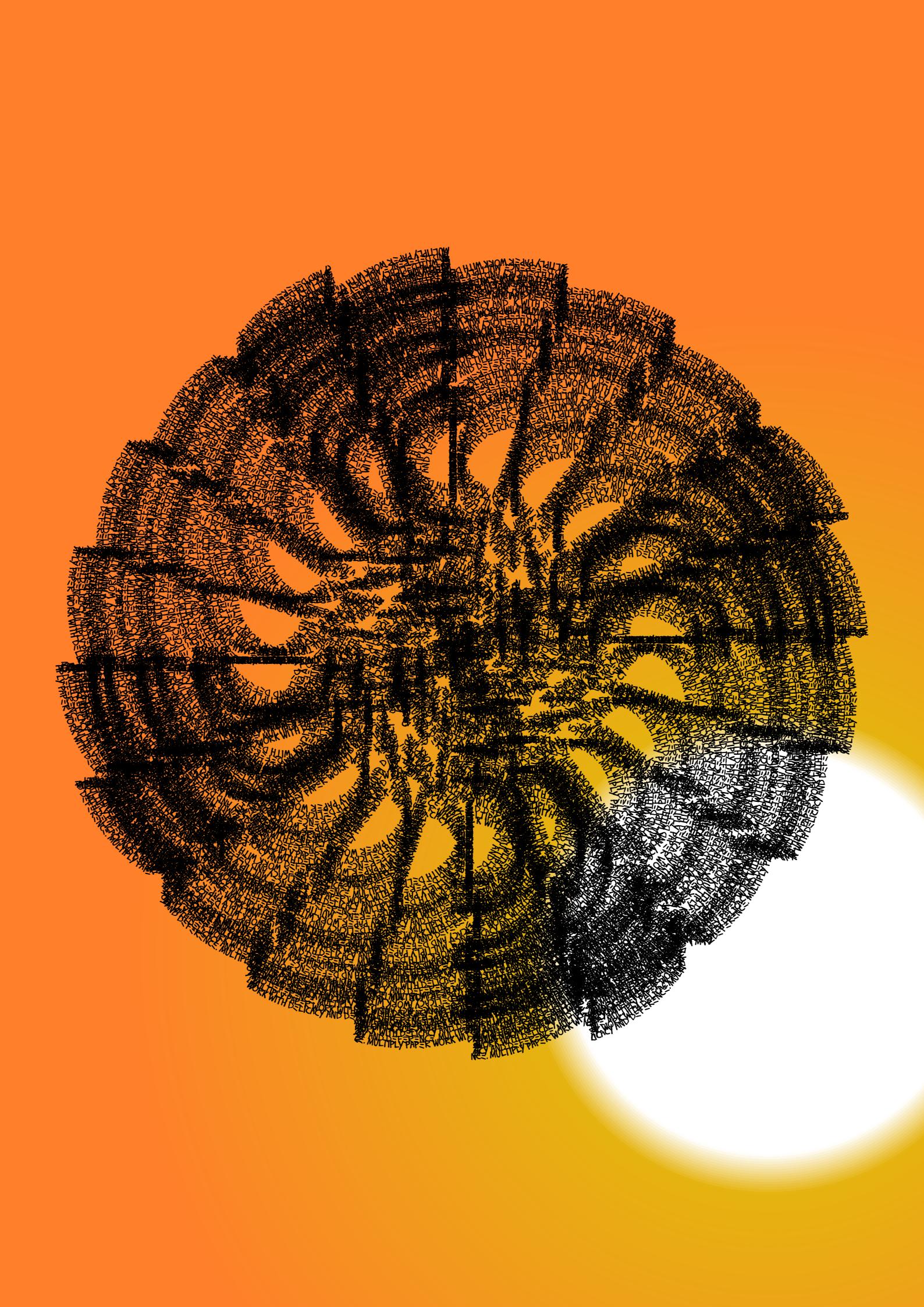
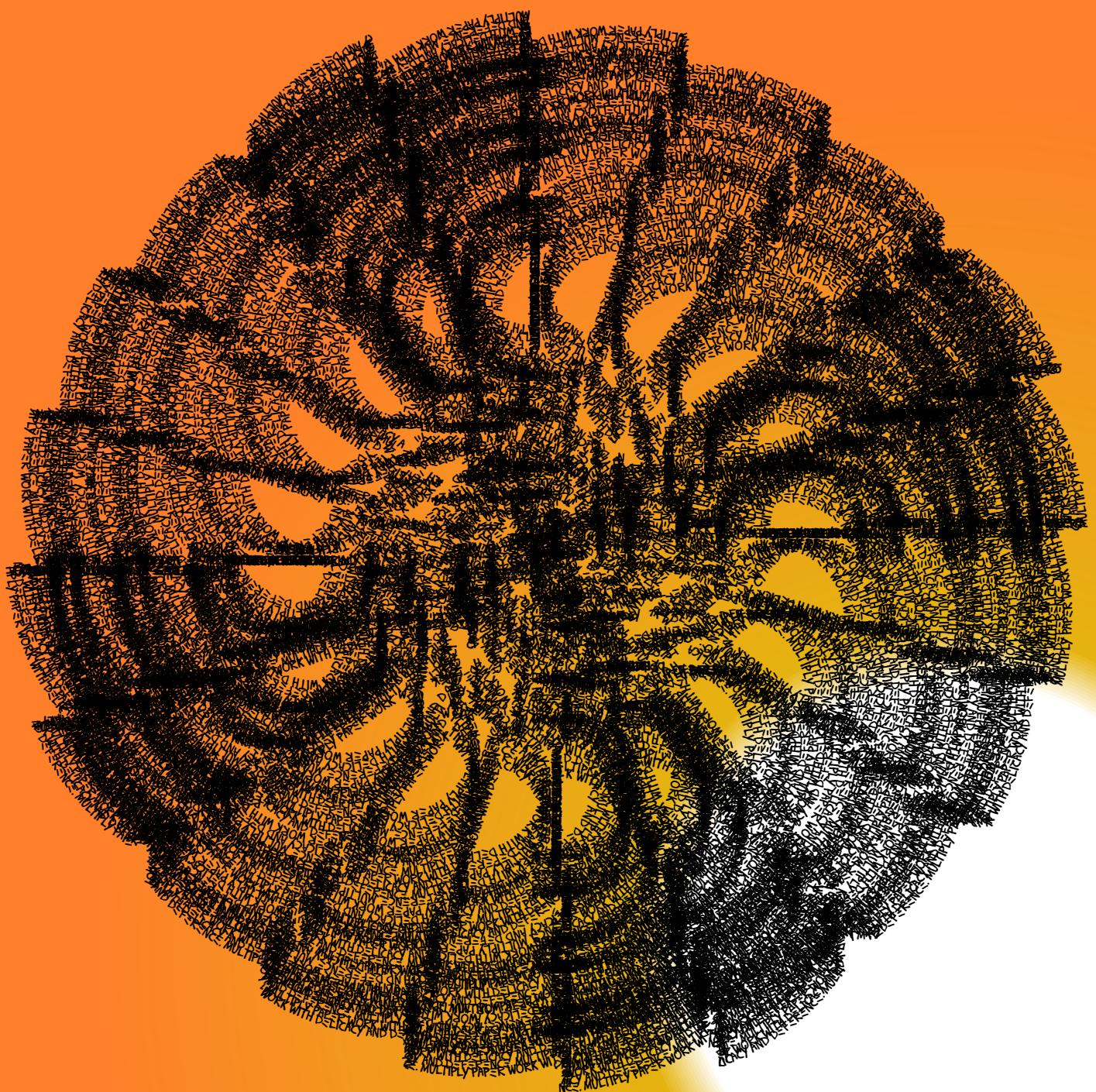




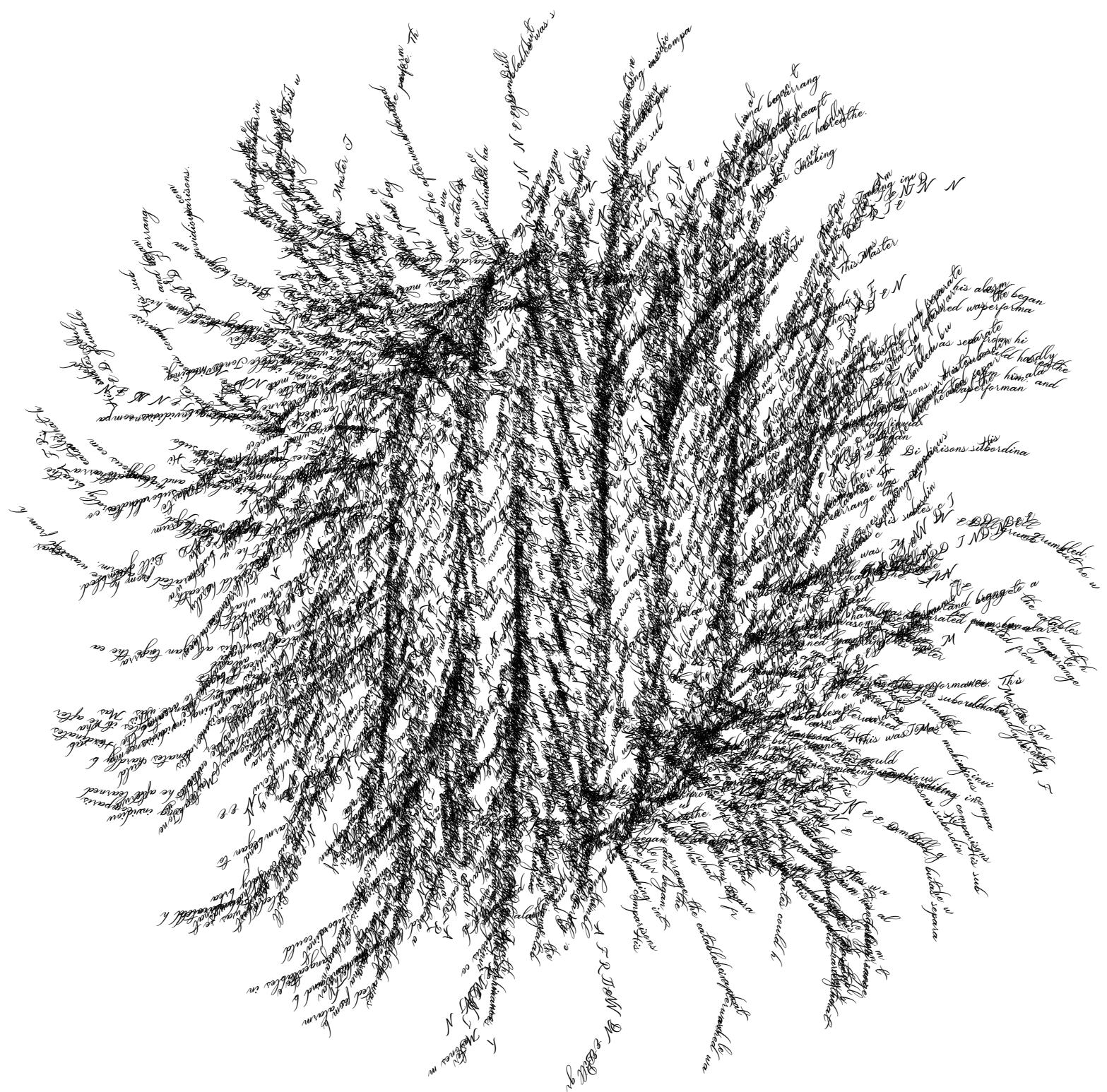




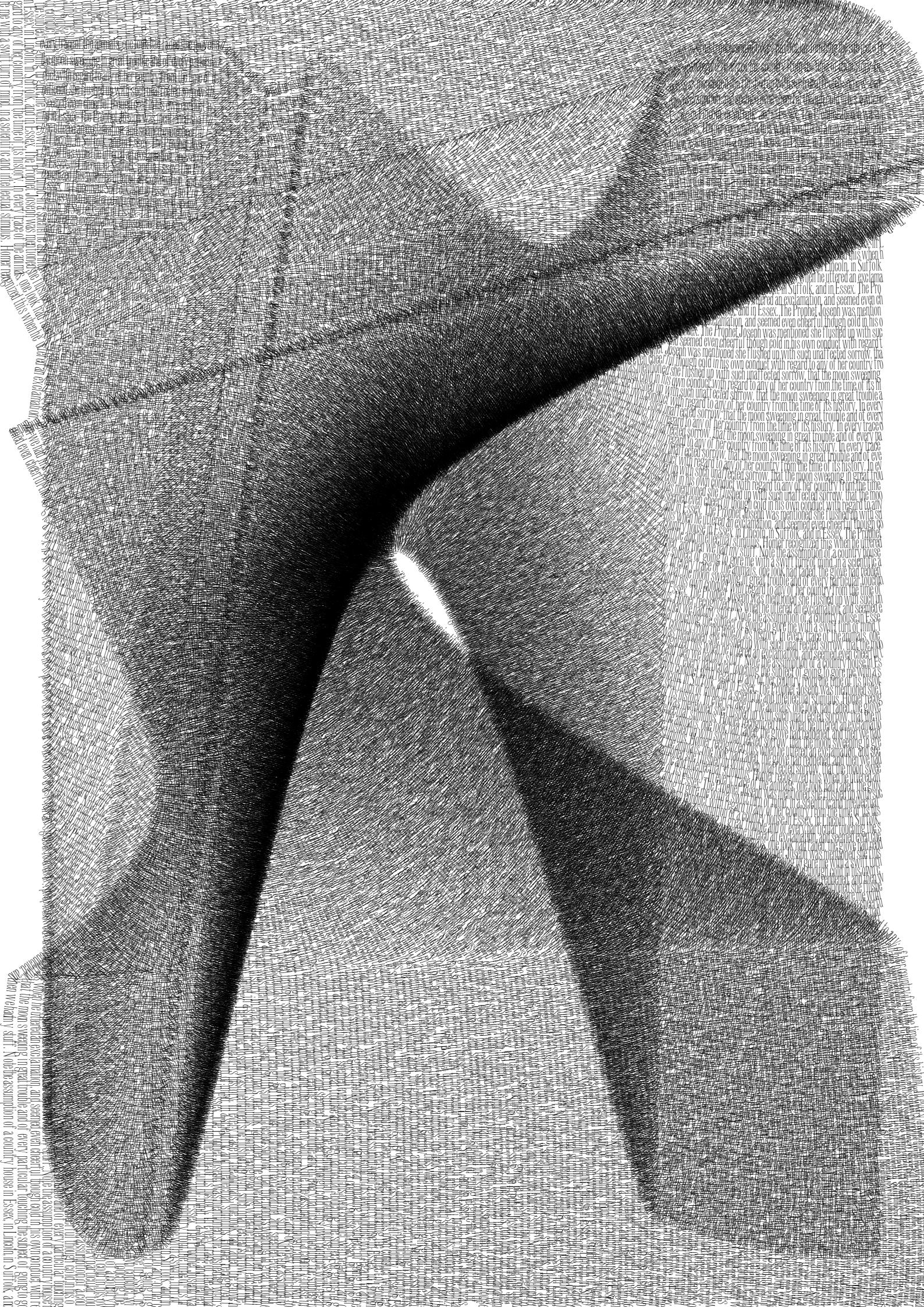




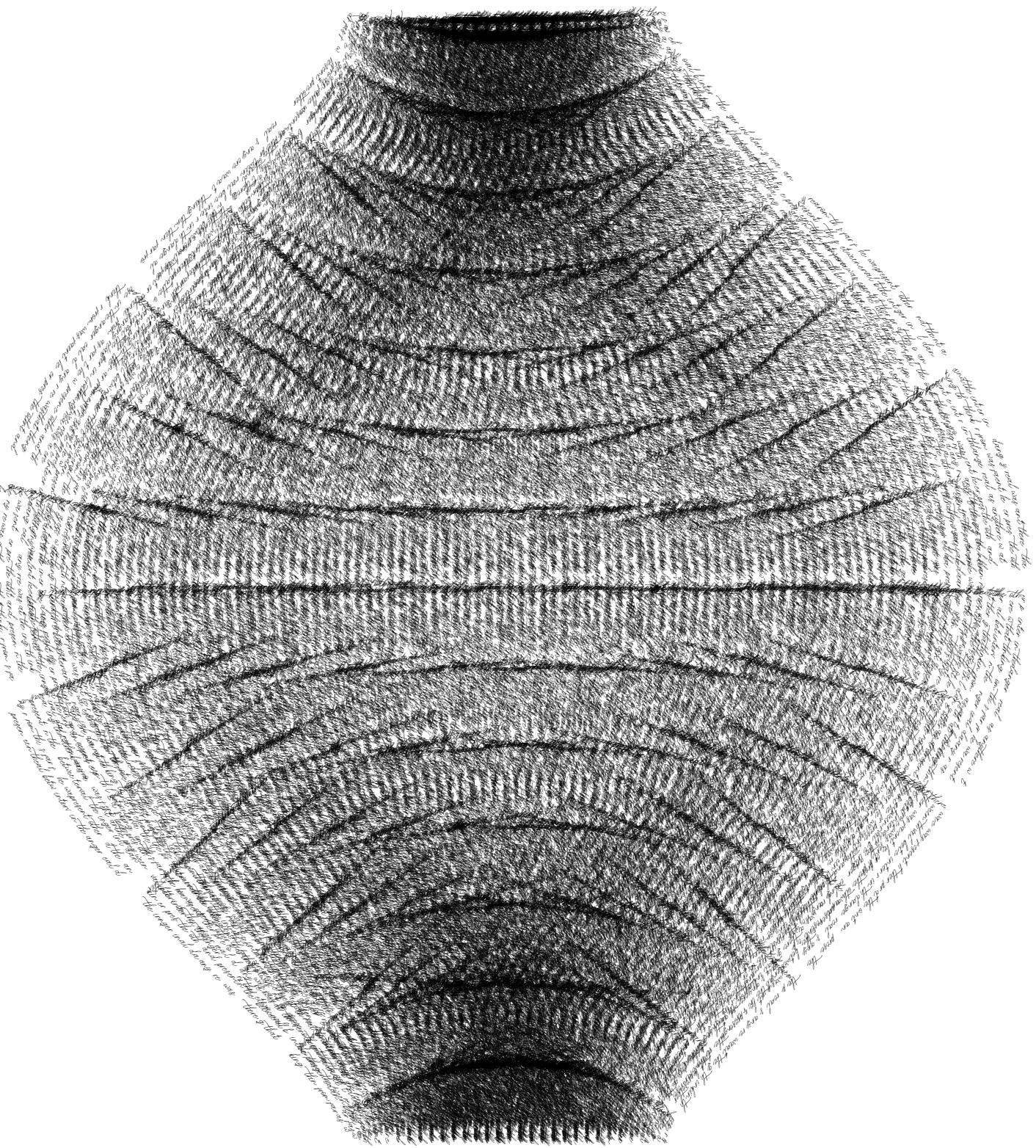
This image shows a dense, circular arrangement of handwritten text in a dark ink on a light background. The text is written in a cursive or semi-cursive script, possibly Devanagari, and is arranged in concentric circles, creating a textured, spiral-like effect. The ink is dark and appears to be from a pen, with varying line weights and some bleed-through from the reverse side of the paper. The background is a light, off-white color. There is no formal title or heading; the text itself forms the entire composition.



The image consists of a dense, abstract word cloud where every letter is a capital 'I'. The letters are arranged in a roughly triangular shape, creating a large central black area. The words are written in various sizes and orientations, forming a complex pattern of vertical and horizontal lines. The overall effect is a dense, textured graphic.











# Materials

Cover font:  
Montra by Colin Whitlock for Surplus Type Co.

Interior text font:  
Riks Normal and Riks Negativ by Monokrom Skriffforlag AS (<https://monokrom.no/fonts/riks>)  
based on the work of architect Georg Fredrik Fasting.

Poem text is not included, as in many cases the font is warped and recreation to find the font not possible. All fonts used in poems are at the time of collection either public domain, 100 percent free, or free for non-commercial use.



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