

Word Worth®

©World Magazine of Ideas and the Arts™ — November & December 2015. Volume XV, Issue 6

[[Cover](#)] [[Editorials](#)] [[Columns](#)] [[Letters](#)] [[Arts](#)] [[Insights](#)] [[Take A Look!](#)]

Front Page

Welcome to November and December's **Word Worth® Magazine**. Our [Editorial](#) *What Do We Do with the Poor* is by Anna Seymour; our [Column](#) is *Dawn of Digital Art* by Verna Marie O'Donnell. In the [Arts](#) section, we present O'Donnell's digital works.

Enjoy the issue!

Archives — Our archives are stored at www.wordworth.org

Word Worth's mission is to publish Editorials and Columns on subjects as diverse as xeriscaping, travel, archaeology, and many others, and to present fine poetry, stories, novels, and photography in the Arts section. The opinions presented are those of the individual writers, and not necessarily those of *Word Worth*. We do not shy away from controversial subjects, but we believe in dealing with them respectfully and rationally. In one of his relatively more recent concerts, Arlo Guthrie said that over the years he had made friends that he might not have expected to make initially. He concluded that there are two kinds of people: those who care and those who don't. He came to realize that you can find both of those kinds on every side of every issue. We concur with that sentiment, and hope to present ideas in the spirit of enlightened searching.

If we cannot discuss rationally and respectfully the issues concerning our governance, this democracy will not last.

—M H Perry

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Editorials

What Do We Do with the Poor

Anna Seymour

Ben Carson identifies himself as a Christian candidate. He wants to tax everyone at a flat 15% rate. That's what churches do for tithing, he tells us.

Wow! That's a great idea. That's what Jesus would do. Sock it to the poor. He said so right in the Bible. The poor will always be with us, he said, so get rid of them now so we won't have to keep putting up with them.

And Carson's scheme is just the way to do it. Let's say a family of four is making \$30k a year—the poverty level is between \$22 and 24k, and many families are living on that now. How is that family of four going to spend their money—especially if they're good Christians: 15% on taxes, 15% on tithing: that's \$9,000 spent with \$21,000 left.

According to the government food plans (USDA), the least a family of four can spend is \$650.50 a month, and that's under the tightest possible budget. That leaves \$13,194. In most places, you can't get housing for less than \$1000 per month. That leaves \$1194 to spend on utilities: heat, light, phone—forget about internet. Forget about clothes for the kids. Forget about books and especially toys. And the little buggers better not get sick.

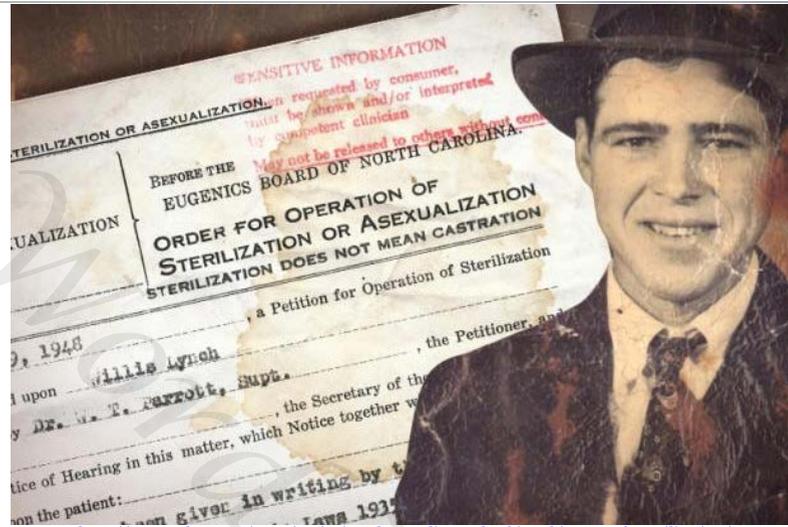
But then it's their own fault for having children in the first place. They should have known that they couldn't afford it. Of course, no one wants abortion to be used as birth control, and fortunately, they couldn't afford it anyway.

Many "conservatives" are also trying to eliminate other family planning such as birth control pills. Maybe the married poor should just abstain, or better yet, not get married and abstain.

So many impoverished people have a problem doing that, though. If we prohibit TV and movies for them where they constantly see all kinds of fornication and copulation, maybe they'll be less stimulated.

A better plan, however, would be to go back to the Eugenics laws that were passed by 30 states in this country in the first half of the 1900s. Those laws were a model for the Nazis. The US Holocaust Memorial Museum has requested documents from Virginia which forced the sterilization of 8000 people.

Willis Lynch, an orphan, was sterilized in North Carolina at the age of 14 as someone unfit to father children.



http://www.salon.com/2013/08/11/north_carolinas_shocking_history_of_sterilization/

Indiana passed the first Eugenics law in 1907 and over the following seven decades, 60,000 men and women in the US were sterilized in government hospitals, without their knowledge, with California leading the way with 20,000 and Virginia following.

We've done it before, why not do it again? Unfortunately, having that history is humiliating to the states that were involved with it.

So maybe we'd better starve out the poor. Bulldoze them off the financial cliff. That seems to be the Carson way, and when he is caught lying, he shifts his eyes right, left, right, left, right, left, in a demonstration of what shifty-eyed means.

It's alarming that Ben Carson isn't capable of analytical reasoning.

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Columns

Dawn of Digital Art

Verna Marie O'Donnell

I started drawing when I could hold a pencil. Horses were my favorite subject. The only "formal" art training I had was up through High School. Watched a lot of PBS (especially Bob Ross, and the elderly guy who was on PBS a few years before him...can't remember his name). Also the woman who did the acrylics lessons, and Elke Sommer's series.

In school, I was in the "permanent" group that did the seasonal bulletin boards and decorations for the holidays. I spent as much time working on art projects during elementary and Junior High, I think, as I did in class.

Mostly, I'm "self-taught," though, by studying art history books and learning about composition, color, movement, etc., and by looking at famous paintings and analyzing what made them so good. What makes the picture interesting in the first place? Where is the viewer's attention initially drawn to? Why? How to direct it so that they'll want to look at the rest of the picture? How do you lead them through the "story" you're trying to tell with your picture...every picture has a story behind it. If you can project that story to the viewer, then you have a good painting. It may be a simple story...just something beautiful to look at that's calming and makes someone feel good. Or, it may really pull them in, and stir their emotions, bring back memories, or just reach something inside them that makes them connect with the picture. It depends on the picture and the person looking at it. Art truly is "in the eye of the beholder." I personally, have never been a big Picasso fan. I look at his work, and, while many people really appreciate it, it makes me think of P.T. Barnum and how he could sell anything to anyone with the right spiel.

My two favorite artists are Monet and Van Gough, if that tells you anything. I like Salvador Dali, too. His work, to me, is darkly whimsical, and, he was so eccentric himself, with that little mustache. He always seemed to take his work seriously, but never himself. Not sure if I'm explaining that right, it's hard to put into words.

I've used various mediums, including sculpting in clay (which I still enjoy), oils (I found I'm allergic to the paint thinners, so stopped using them), pastels, acrylics, and water colors. I particularly like acrylics, because you can get some of the same effects as oil paints, or as water colors, depending on how I use them. I also use to do colored pencil drawings, pen and ink sketches, or a combination.

In my senior year of high school, I did a large pastel-on-fabric picture of a boy fishing from a river bank. It won the "Best in Show" for that year, and I sold it for \$25 which in 1965 was a good bit of money!

I wanted to go on to art school, but, guess it wasn't in the cards. I just kept fiddling around, and, never made it. Two of my kids actually inherited some of my talent and interest. My oldest daughter does water colors. She's very good. My middle son, the one who died a few years ago, was extremely good with pencil drawings.

His daughter has a portfolio of his work. But, neither of them went on to do anything with their talents, either, other than to just use them as a hobby to relax.

Until I went to work at a call center, I didn't have much time to paint or draw. But, to pass time between phone calls, I would doodle. I did some cartoons and sketches, and was thinking about starting a cartoon series called "Jungle Gems," with different animals in humorous situations (like the giraffe who got 10 ties for Fathers' Day). Also, a series called "Panda-monium," and a cartoon series featuring a cat called "Little Gus." But, even though I have a book full of drawings, I've never gone any further with them.



Since I don't have the room or energy to dig out whatever medium I'm interested in at the time (I'm a Gemini...we're very changeable), the drawing pad has been a great tool. But, when the "muse is not calling," it can lay dormant for weeks. Same with my writing, poetry, needlework, etc. My creativity is "bi-polar." I love to work in so many different things, I can't seem to decide which one to concentrate on. So, I do a bit of this and a bit of that, until I get bored, or something happens to disrupt my life completely. Then, I have to throw all of my energies into handling whatever, and there's not much left for anything else.

And, that's about it. Not very interesting. Just a "jack of all trades and master of none" at art.

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[[Cover](#)] [[Editorials](#)] [[Columns](#)] [[Letters](#)] [[Arts](#)] [[Insights](#)] [[Take A Look!](#)]

Arts

I got a drawing pad for Christmas to hook up to my computer. It's just a simple one, but I've learned to use it fairly well. The pictures were either posted by friends as just photos or were free illustrations on website pages. None were from copyrighted sites. Basically, I use a picture or photograph for the layout, sketch the outlines, and then use whatever combination of tools in the sketch pad program to do the coloring and details. Since the sketch pad has layers, on the one first one, I used a "star" tool on one layer, then overlaid the picture of the house so it looked like the light was glowing in the window. It's really more "trial and error" than anything. I can't lay the picture beside the screen, so I set it up as a layer, and flick back and forth to check colors, shading, and such. They're something I do to relax and entertain friends. — *Verna Marie O'Donnell*

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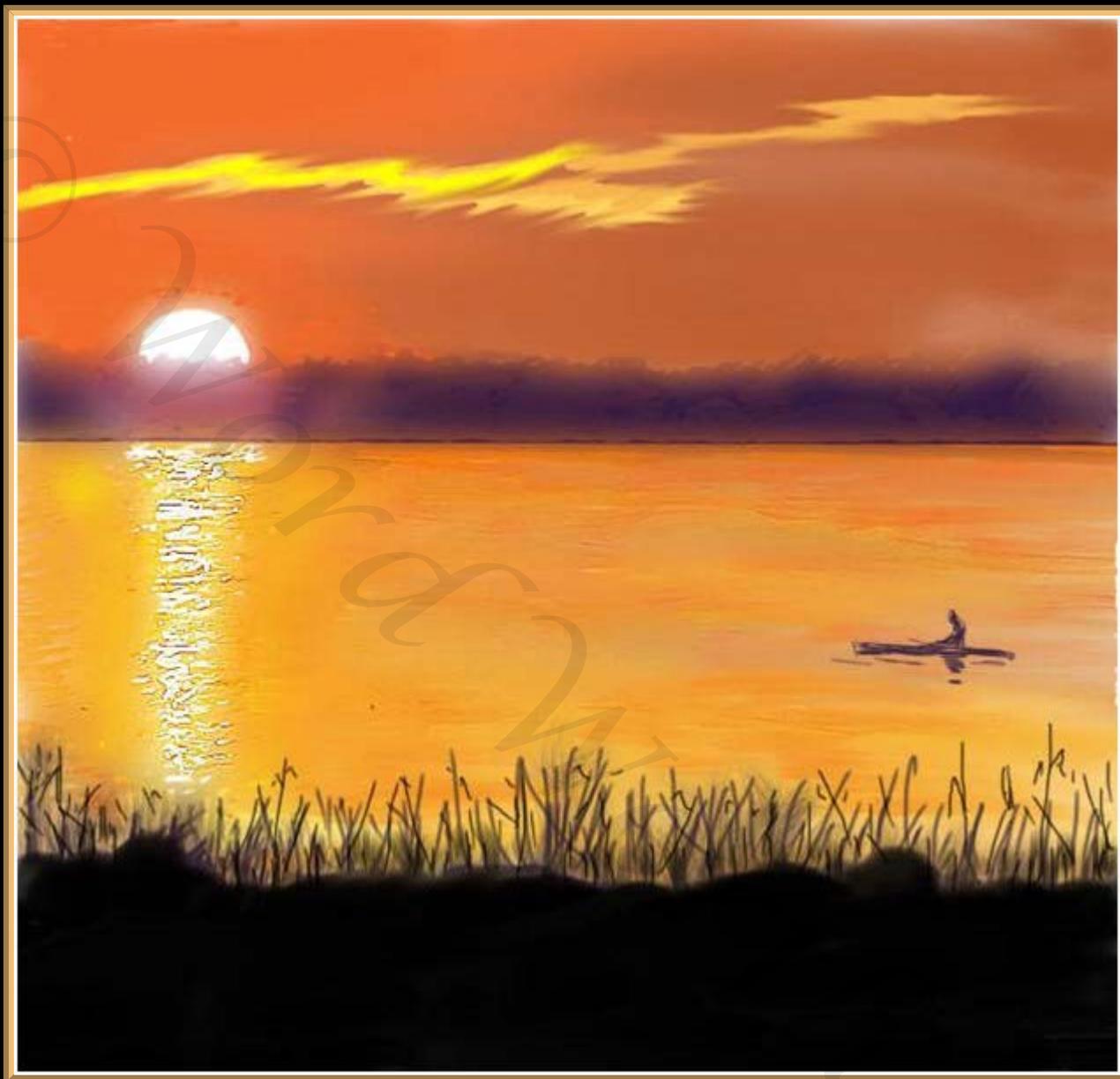


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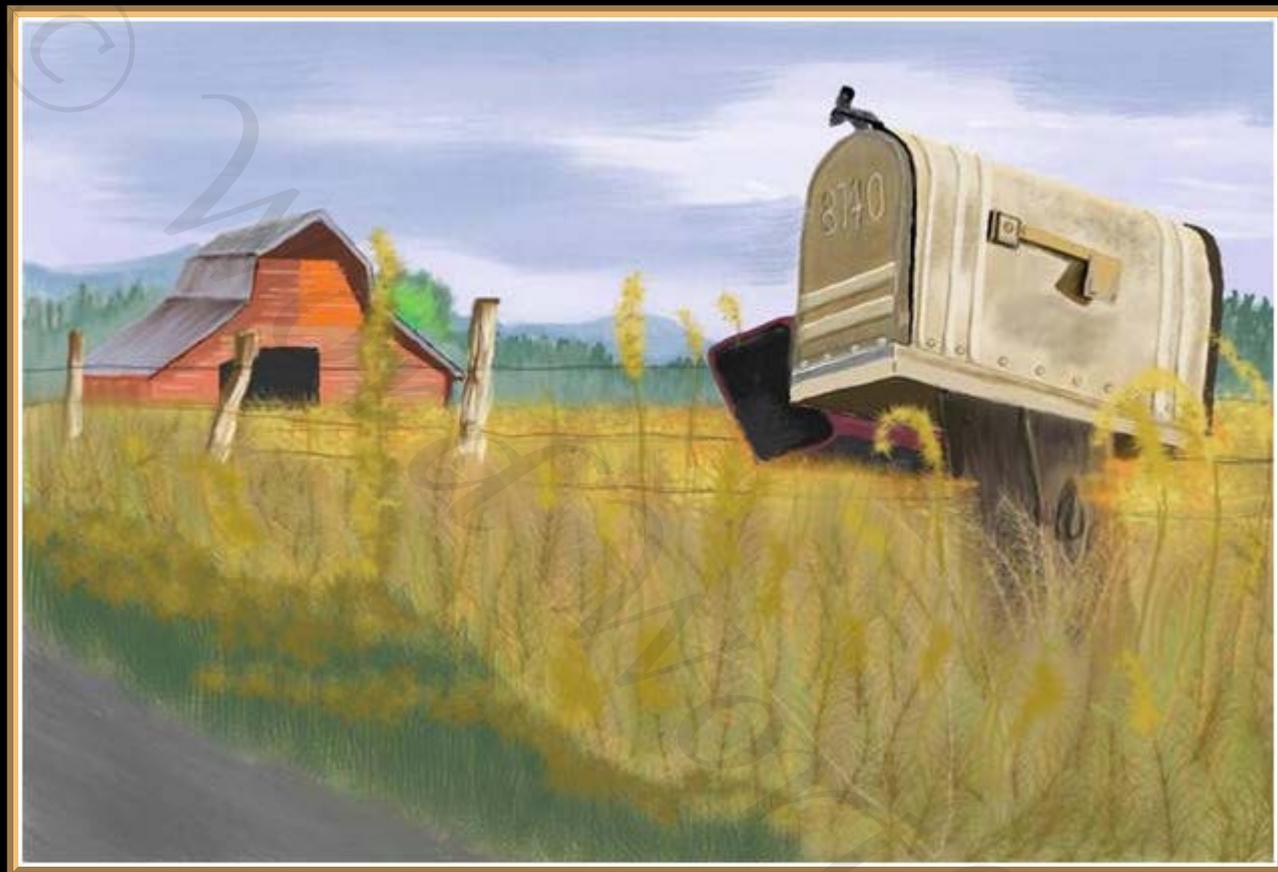


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