

Chapter 1 : Drawing courses in the UK using Drawing on the Right Side of the Brain methods

During the High Middle Ages those in England guilty of treason were punished in a variety of ways, including drawing and hanging. In the 13th century other, more brutal penalties were introduced, such as disembowelling, burning, beheading and quartering.

See Article History Drawing, the art or technique of producing images on a surface, usually paper, by means of marks, usually of ink, graphite, chalk, charcoal, or crayon. Drawing as formal artistic creation might be defined as the primarily linear rendition of objects in the visible world, as well as of concepts, thoughts, attitudes, emotions, and fantasies given visual form, of symbols and even of abstract forms. This definition, however, applies to all graphic arts and techniques that are characterized by an emphasis on form or shape rather than mass and colour, as in painting. Drawing as such differs from graphic printing processes in that a direct relationship exists between production and result. Drawing, in short, is the end product of a successive effort applied directly to the carrier. Whereas a drawing may form the basis for reproduction or copying, it is nonetheless unique by its very nature. Although not every artwork has been preceded by a drawing in the form of a preliminary sketch, drawing is in effect the basis of all visual arts. Often the drawing is absorbed by the completed work or destroyed in the course of completion. Thus, the usefulness of a ground plan drawing of a building that is to be erected decreases as the building goes up. Similarly, points and lines marked on a raw stone block represent auxiliary drawings for the sculpture that will be hewn out of the material. Essentially, every painting is built up of lines and pre-sketched in its main contours ; only as the work proceeds is it consolidated into coloured surfaces. As shown by an increasing number of findings and investigations, drawings form the material basis of mural, panel, and book paintings. Such preliminary sketches may merely indicate the main contours or may predetermine the final execution down to exact details. They may also be mere probing sketches. Long before the appearance of actual small-scale drawing, this procedure was much used for monumental murals. With *sinopia* – the preliminary sketch found on a layer of its own on the wall underneath the fresco, or painting on freshly spread, moist plaster – one reaches the point at which a work that merely served as technical preparation becomes a formal drawing expressing an artistic intention. Seabrooke, Georgette Georgette Seabrooke in an excerpt from *A Study of Negro Artists*, a silent film produced by the Harmon Foundation and released in the s that features many artists active during the Harlem Renaissance. Archival footage supplied by the Internet Moving Images Archive at [archive](#). Autonomous , or independent, drawings, as the name implies, are themselves the ultimate aim of an artistic effort; therefore, they are usually characterized by a pictorial structure and by precise execution down to details. Formally, drawing offers the widest possible scope for the expression of artistic intentions. Bodies, space, depth, substantiality, and even motion can be made visible through drawing. It is thus plausible that the esteem in which drawing was held should have developed parallel to the value placed on individual artistic talent. Ever since the Renaissance, drawing has gradually been losing its anonymous and utilitarian status in the eyes of artists and the public, and its documents have been increasingly valued and collected. Video by Marcello Barenghi; music by Cinquequarti This article deals with the aesthetic characteristics, the mediums of expression, the subject matter, and the history of drawing. General considerations Elements and principles of design The principal element of drawing is the line. Through practically the entire development of Western drawing, this figure, essentially abstract, not present in nature, and appearing only as a border setting of bodies, colours, or planes, has been the vehicle of a representational more or less illusionist rendition of objects. Only in very recent times has the line been conceived of as an autonomous element of form, independent of an object to be represented. Conscious and purposeful drawing represents a considerable mental achievement, for the ability to reduce the spatial objects in the world around one to lines drawn on a plane presupposes a great gift for abstraction. The identification of the motif of a drawing by the viewer is no less an achievement, although it is mastered by practically all human beings. The visual interpretation of a line as a representation of a given object is made possible through certain forms of that line that call forth associations. The angular meeting of two lines, for example, may be considered as representing the borders of

a plane; the addition of a third line can suggest the idea of a cubic body. Vaulting lines stand for arches, convergent lines for depth. With the aid of this modest basic vocabulary, one can distill comprehensible images from a variety of linear phenomena. After decisively characterizing the form of Egyptian drawing and the archaic art of Greece, the outline sketch became the chief vehicle of artistic communication in late antiquity and the Middle Ages. The outline sketch is elaborated into the detailed drawing by means of the line, which differentiates between the plastic and the spatial values of the object. Borders of individual objects, changes in the spatial plane, and varying intensities of colour applied within an outline sketch all tend to enrich and clarify the relationship between the whole and its component parts. The free beginning, the disappearance, or the interruption of a line provides opportunities for gradually slurring an edge until it becomes a plane, for letting colour transitions fade away, for having the line vanish in the depth. The thickening or thinning of a line can also be used to indicate, spatially or by means of colour, a change in the object designated by that line. Even light-and-shadow values may be rendered by differences in stroke strength. While the chopping up of a line into several brief segments, and, even more, the drawing of individual lines running parallel in one direction, makes the outlined form appear less corporeal and firm, it reproduces the visual impact of the form in a more pictorial manner. Slight shifts in the flow of the line are intended to represent smooth curves and transitions; they also reinforce the effect of light striking a surface and thus give the corporeal appearance. Finally, short, curving segments of a line that do not stand in a clearly angular relationship to one another but are arranged on the sheet in loose formation allow the pictorial and colour component to dominate, as in the work of the 16th-century Italian artist Jacopo Tintoretto. An extreme case is the complete dissolution of the linear stroke into dots and spots, as, for example, in the drawings of the 19th-century Pointillist painter Georges Seurat. A mere combination of these varied shapes of the line, without reference to the mediums in which the lines are drawn, provides the artist with a plethora of subjective opportunities for the expression both of general stylistic traits and of personal characteristics. An arrangement of forceful, mainly straight strokes in accentuated, sharp angles lends the drawing an austere character emphasizing dramatic and expressive traits. This method of drawing, in fact, is characteristic of stylistic epochs and artistic regions not to mention individual artists that prefer these qualities: Soft lines, on the other hand, running in drawn-out, smoothly rounded forms and stressing graphic regularity above any statement of content, constitute the formal equivalent to elegant, courtly, and lyric qualities of expression. A markedly even-stroke texture, with waxing and waning strokes in regular proportions and evenly distributed within the page, brings drawing close to calligraphic writing and is found in all stylistic epochs that value ornamentation. The technique of hatching gives the line an additional potential for the clarification of plastic relationships and of light phenomena. In hatching, parallel, short, equidistant, more or less straight lines create static and tectonic structural values by marking individual body planes. Gently curved hatching stresses the roundness of the body and can also accentuate, as tone value, shaded parts of the representation. The Three Trees, etching with drypoint and engraving by Rembrandt van Rijn, In rigorously monotone drawings, this method is the most suitable for the depiction of spherical bodies. The human body, with its highly articulated surface, can be modelled in this fashion very clearly and precisely. For 17th- and 18th-century engravers, this process became the most important means of drawing. All of these different possibilities of linear rendition can be achieved with pen and crayon as well as with the brush. Plane techniques Linear techniques of drawing are supplemented by plane methods, which can also be carried out with crayon. For example, evenly applied dotting, which is better done with soft mediums, results in an areal effect in uniform tone. Various values of the chiaroscuro pictorial representation in terms of light and shade without regard to colour scale can also be rendered by means of dry or moist rubbing. Pulverized drawing materials that are rubbed into the drawing surface result in evenly toned areas that serve both as a closed foundation for linear drawing and as indication of colour values for individual sections. More significant for plane phenomena, however, is brushwork, which, to be sure, can adopt all linear drawing methods but the particular strength of which lies in stroke width and tone intensity, a medium that allows for extensive differentiation in colour tone and value. Emphases created by the repeated application of the same tone provide illusionistic indentations that can be conceived of spatially and corporeally. Colour differences result from the use of various mediums. Brushwork also lends

itself to spatial and plastic representation, just as it can constitute an autonomous value in nonrepresentational drawings. All of these effects of monochrome drawing are accentuated with the use of varicoloured mediums of a basic material; for example, coloured chalks, drawing inks, or watercolour. While these mediums enrich the art of drawing, they do not widen its basic range. The drawing surface To these graphic elements must be added another phenomenon the formal significance of which is restricted to drawing: Almost all studies drawings of details , many autonomous sheets, most portrait drawings, as well as figure compositions , still lifes, and even landscapes stand free on the sheet instead of being closed off with a frame-line. Thus, the empty surface, suggesting by itself a spatial background to the drawing on it, contributes actively to the artistic effect. Even within line composition , the surface left blank fulfills an essential role. Among the details conveyed by the empty space may be the planes of a face, the smooth width of a garment, the mass of a figure or object, the substance the borders and nuances of which are indicated by the drawing. Even the space around individual objects, the spatial distance between them and their environment , the width of a river and the depth of a landscape may be merely signalled by the drawing and filled by the void. This void can itself become the dominant form enclosed by lines or contoursâ€”for example, in decorative sketches and in many ornamental drawings that make use of the negative form, an effect attainable also by tinting the blank planes. Relationship between drawing and other art forms The bond between drawing and other art forms is of course very close, because the preliminary sketch was for a long time the chief purpose of the drawing. A state of mutual dependence exists in particular between painting and drawing, above all, in the case of sketches and studies for the composition of a picture. The relationship is closest with preliminary sketches of the same size as the original, the so-called cartoons whose contours were pressed through or perforated for dyeing with charcoal dust. Once transferred to the painting surface, the sketch had served its purpose. On autonomous sheets, too, the close connection between drawing and painting is evidenced by the stylistic features that are common to both. Drawing and painting agree in many details of content and form. Measurements; proportions of figures; relationship of figure to surrounding space; the distribution of the theme within the composition according to static order, symmetry, and equilibrium of the masses or according to dynamic contrasts, eccentric vanishing points, and overaccentuation of individual elements; rhythmic order in separate pictorial units in contrast to continuous flow of linesâ€”all of these formal criteria apply to both art forms. Furthermore drawing can stimulate certain aspects of movement more easily than painting can through the rhythmic repetition of a contour or the blended rubbing of a sharp borderline. Still closer, perhaps, is the bond between drawing and engraving , which works with the same artistic means, with monochrome linearity as its main formal element and with various tone and plane methods closely related to those of drawing. Drawing is more independent than sculpture because sculpture uses a three-dimensional model. For the special position of the architectural sketch, see below Subject matter of drawing. Surfaces One can draw on practically anything that has a plane surface it does not have to be level â€”for example, papyrus and parchment, cloth, wood, metals, ceramics, stone, and even walls, glass, and sand. With some of these, to be sure, another dimension is introduced through indentations that give the visual effect of lines. Ever since the 15th century, however, paper has been by far the most popular ground. Limestone ostrakon with a drawing of a cat bringing a boy before a mouse magistrate, New Kingdom Egypt, 20th dynasty â€” bc ; in the Oriental Institute, University of Chicago. Courtesy of The Oriental Institute of The University of Chicago The technique of paper manufacturing, introduced from East Asia by the Arabs, has remained virtually unchanged for the past 2, years. A fibrous pulp of mulberry bark, hemp, bast, and linen rags is drained, pressed, and dried in flat molds. The introduction of wood pulp in the midth century, which enabled manufacturers to satisfy the enormously increased demand for bulk paper, did not affect art paper because paper of large wood content yellows quickly and is therefore ill-suited for art drawing. The essential preparation of the paper to give it a smooth and even surface for writing or drawing was once done by rubbing it with bone meal, gypsum chalk, or zinc and titanium white in a very thin solution of glue and gum arabic. The proper priming, achieved through repeated rubbing and polishing, was of the utmost importance, especially for metalpoint drawings. If such preparation is too weak, the paper accepts the stroke badly; if it is too strong, the coating cracks and chips under the pressure of the hand. Since the early 15th century, however, the sheets have been given the desired smooth and nonabsorbent

consistency by dipping them in a glue or alum bath. The addition of glue also made it possible to impart to the pulp paper a quality that permitted pen drawings. Pigments, too, could of course be added to the pulp, and the so-called natural papers—chiefly blue and called Venetian papers after the centre of the retail trade in this commodity—became more and more popular. While the 17th century liked half tints of blue, gray, brown, and green, the 18th preferred warm colours such as ivory and beige, along with blue. Since the 18th century, paper has been manufactured in all conceivable colours and half tones.

Drawing and quartering, part of the grisly penalty anciently ordained in England () for the crime of treason. The full punishment for a traitor could include several steps. The full punishment for a traitor could include several steps.

Hanging, drawing and quartering. This was the ultimate punishment available in English law for men who had been convicted of High Treason. Women were burned at the stake instead, apparently for the sake of decency. The full sentence passed upon those convicted of High Treason up to was as follows: As you will see from the sentence, it should properly be called drawing, hanging and quartering as the condemned was drawn to the place of execution, tied to the hurdle or sledge which was dragged by a horse. This is confirmed by contemporary law books. Drawing does not refer to the removal of the intestines in this context and remained part of the sentence for High Treason long after the disembowelling and dismemberment had ceased. The hurdle was similar to a piece of fencing made from thin branches interwoven to form a panel to which the prisoner was tied to be dragged behind a horse to the place of execution. Once there, the prisoner s were hanged in the normal way i. The penis and testicles were cut off and the stomach was slit open. The intestines and heart were removed and burned before them. The other organs were torn out and finally the head was cut off and the body divided into four quarters. The head and quarters were parboiled to prevent them rotting too quickly and then displayed upon the city gates as a grim warning to all. It has to be one of the most sadistic forms of execution ever invented, which it was in , specifically to punish William Maurice who had been convicted of piracy. Guy Fawkes and his fellow "Gunpowder Plot" conspirators are possibly the most famous and best remembered victims of this punishment. Fawkes was captured and tortured on the rack to get him to reveal the names of the others who were then arrested. They were tried at Westminster Hall in January and all seven were sentenced to be hanged, drawn and quartered. The executions took place on January 30th and 31st of that year. Their heads were placed upon spikes on London Bridge. However, he retained the right to try for treason those people who had participated in the trial and execution of his father, Charles I. A special court was appointed and in October , the Regicides as they were known, were brought to trial. Ten were found guilty and were sentenced to be hanged, drawn and quartered. Harrison was the first to die, he was executed at Charing Cross on Saturday, the 13th of October and was subjected to the full gruesome rigours of his sentence. Two days later John Carew suffered the same fate, although his quartered body was allowed to be buried rather than put on display. The following day John Cooke and Hugh Peters were executed. Wednesday, the 17th saw the executions of Scot, Clement, Scroope and Jones. They were found guilty and in January their corpses were exhumed and hung in chains at Tyburn. At the Sessions of the Old Bailey on the 15th of October Thomas Castle was sentenced to be hanged drawn and quartered for forging shillings. Castle was spared the full punishment and was drawn on a sledge to Tyburn and hanged on Friday the 24th of October. There were hanging, drawing and quartering executions as a result of the Rebellion. The Jacobite Rebellion led to a considerable number of trials for High Treason which resulted in 91 sentences of hanging, drawing and quartering being passed by a Special Commission at Carlisle , of which 33 were carried out during October and November of

Chapter 3 : UK Lotto drawing results, lucky numbers in the UK Lotto lottery, lotto numbers

To be hanged, drawn and quartered was a penalty in England and the United Kingdom for several crimes, but mainly for high blog.quintoapp.com method was abolished in England in

Hide Caption 1 of 50 Photos: Hide Caption 2 of 50 Photos: A new study suggests that the now-extinct birds were nocturnal and blind. Hide Caption 3 of 50 Photos: Ancient finds Kebara 2 is the most complete Neanderthal fossil recovered to date. Hide Caption 4 of 50 Photos: The ship was surveyed and digitally mapped by two remote underwater vehicles. Hide Caption 5 of 50 Photos: Ancient finds This fossil represents a new piranha-like fish from the Jurassic period with sharp, pointed teeth. It probably fed on the fins of other fishes. Hide Caption 6 of 50 Photos: Hide Caption 7 of 50 Photos: Ancient finds Two small bones from the Ciemna Cave in Poland are the oldest human remains found in the country. The condition of the bones also suggests that the child was eaten by a large bird. Hide Caption 8 of 50 Photos: Heterodontosaurus, another South African dinosaur, can also be seen in the foreground. Hide Caption 9 of 50 Photos: Ancient finds A 73,000-year-old red cross-hatch pattern was drawn on a flake of silcrete, which forms when sand and gravel cement together, and found in a cave in South Africa. Hide Caption 10 of 50 Photos: Ancient finds A suite of Middle Neolithic pottery including typical Danilo ware, figulina and rhyta that was used to hold meat, milk, cheese and yogurt. Hide Caption 11 of 50 Photos: Ancient finds These four dinosaurs showcase the evolution of alvarezsaurids. From left, Haplocheirus, Xiyunykus, Bannykus and Shuvuuia reveal the lengthening of the jaws, reduction of teeth and changes in the hand and arm. Hide Caption 12 of 50 Photos: Ancient finds Eorhynchochelys sinensis is an early turtle that lived million years ago. It had a toothless beak, but no shell. Hide Caption 13 of 50 Photos: Ancient finds The leg bones of a 7-year-old, recovered from an ancient Roman cemetery, show bending and deformities associated with rickets. Hide Caption 14 of 50 Photos: Ancient finds The famed Easter Island statues, called moai, were originally full-body figures that have been partially covered over the passage of time. They represent important Rapa Nui ancestors and were carved after a population was established on the island years ago. Hide Caption 15 of 50 Photos: Ancient finds Researchers stand at the excavation site of Aubrey Hole 7, where cremated human remains were recovered at Stonehenge to be studied.

Hanging, drawing and quartering. This was the ultimate punishment available in English law for men who had been convicted of High Treason. Women were burned at the stake instead, apparently for the sake of decency.

The English used in this article or section may not be easy for everybody to understand. You can help Wikipedia by reading Wikipedia: How to write Simple English pages , then simplifying the article. January Seventeenth century print of the execution, by hanging, drawing, and quartering of the members of the Gunpowder plot To be hanged, drawn and quartered was a punishment in England used for men found guilty of high treason. The full punishment was made up of the following - the victim was: Dragged, usually by a horse, on a wooden frame to the place where he was to be publicly put to death. This is one possible meaning of drawn. Removed from hanging and placed on a table. Still alive, the victim was cut open in the abdomen and his intestines and sex organs removed this is another meaning of drawn—see the reference to the Oxford English Dictionary below. The removed organs were burned in a flame, prepared close to the prisoner. Typically, the five body parts i. After the Crimes Act was passed by the Parliament of the United Kingdom, the prisoner was instead hanged until dead - not having to suffer the extremely painful remainder of the punishment while alive. The public display of the bodies of executed prisoners whether by hanging, drawing and quartering, or some other method was removed from English criminal law in ; drawing and quartering in There is debate among modern historians about whether "drawing" referred to the dragging to the place of execution or the disembowelling, but since two different words are used in the official documents detailing the trial of William Wallace "detratur" for drawing as a method of transport, and "devaletur" for disembowelment , there is no doubt that the subjects of the punishment were disembowelled. Nevertheless, the sentence was often recorded quite explicitly. Then Sentence was passed, as followeth, viz. That they should return to the place from whence they came, from thence be drawn to the Common place of Execution upon Hurdles, and there to be Hanged by the Necks, then cut down alive, their Privy-Members cut off, and Bowels taken out to be burned before their Faces, their Heads to be severed from their Bodies, and their Bodies divided into four parts, to be disposed of as the King should think fit. It states that "In many cases of executions it is uncertain [which of these senses of drawn] is meant. The presumption is that where drawn is mentioned after hanged, the sense is [the second meaning]. The man was usually dragged alive to the quartering table, although in some cases men were brought to the table dead or unconscious. A splash of water was usually employed to wake the man if unconscious, then he was laid down on the table. A large cut was made in the gut after removing the genitalia, and the intestines would be spooled out on a device that resembled a dough roller. The body would then be cut into four pieces, and the king would decide where they were to be displayed. Usually the head was sent to the Tower of London and, as in the case of William Wallace, the other four pieces were sent to different parts of the country. The head was generally par-boiled in brine to preserve the appearance of the head in display, while the quarters were more often prepared in pitch, for longer-lasting deterrent displays.

Chapter 5 : London art school offering drawing courses to adults and children | The Royal Drawing School

Drawings of England submitted by users. Learn how to draw England from these Draw Something Drawings. The Best of Draw Something exists to showcase the very best drawings in the OMGPOP game Draw Something and Draw Something 2 for iPhone, iPad, iPod and Android.

During the High Middle Ages those in England guilty of treason were punished in a variety of ways, including drawing and hanging. In the 13th century other, more brutal penalties were introduced, such as disembowelling, burning, beheading and quartering. The 13th-century English chronicler Matthew Paris described how in "a certain man at arms, a man of some education armiger literatus" [1] attempted to kill King Henry III. His account records in gruesome detail how the would-be assassin was executed: There he was hanged from a gibbet until dead. His corpse was disembowelled, his entrails burned, his body quartered and the parts distributed to cities across the country. Therefore, following his capture and trial in , for his betrayal he was drawn by horse to his place of execution. For killing English nobles he was hanged alive. For killing those nobles at Easter he was eviscerated and his entrails burned. For conspiring to kill the king in various parts of the realm, his body was quartered and the parts sent across the country; his head was placed on top of the Tower of London. Captured and tried in , he was forced to wear a crown of laurel leaves and was drawn to Smithfield , where he was hanged and beheaded. His entrails were then burned and his corpse quartered. It defined in law what constituted high treason. Edward therefore introduced the Treason Act Men guilty of petty treason were drawn and hanged, whereas women were burned. As this might undermine the state, retribution was considered an absolute necessity and the crime deserving of the ultimate punishment. It contained a proviso giving English judges discretion to extend that scope whenever required, a process more commonly known as constructive treason. He was executed in January Suspects were first questioned in private by the Privy Council before they were publicly tried. They were allowed no witnesses or defence counsel , and were generally presumed guilty from the outset. This meant that for centuries anyone accused of treason was severely legally disadvantaged, a situation which lasted until the late 17th century, when several years of politically motivated treason charges made against Whig politicians prompted the introduction of the Treason Act List of people hanged, drawn and quartered Once sentenced, malefactors were usually held in prison for a few days before being taken to the place of execution. During the early Middle Ages this journey may have been made tied directly to the back of a horse, but it subsequently became customary for the victim to be fastened instead to a wicker hurdle , or wooden panel, itself tied to the horse. The presumption is that where drawn is mentioned after hanged, the sense is as here. In an essay published on his website, he writes that the separate mention of evisceration is a relatively modern device, and that while it certainly took place on many occasions, the presumption that drawing means to disembowel is spurious. Instead, drawing as a method of transportation may be mentioned after hanging because it was a supplementary part of the execution. A lively Representation of the manner how his late Majesty was beheaded upon the Scaffold Ian In the top pane, Charles I is shown awaiting his execution. William Wallace was whipped, attacked and had rotten food and waste thrown at him, [34] and the priest Thomas Pilchard was reportedly barely alive by the time he reached the gallows in Others found themselves admonished by "zealous and godly men"; [29] it became customary for a preacher to follow the condemned, asking them to repent. According to Samuel Clarke , the Puritan clergyman William Perkins "once managed to convince a young man at the gallows that he had been forgiven, enabling the youth to go to his death "with tears of joy in his eyes He was asked by priest hunter Richard Topcliffe to "confess his treason", but when Gennings responded "if to say Mass be treason, I confess to have done it and glory in it", Topcliffe ordered him to be quiet and instructed the hangman to push him off the ladder. A government spy, John Munday, was in present for the execution of Thomas Ford. Munday supported the sheriff, who had reminded the priest of his confession when he protested his innocence. Many Jesuit priests suffered badly at the hands of their captors but were frequently the most defiant; conversely, those of a higher station were often the most apologetic. Such contrition may have arisen from the sheer terror felt by those who thought they might be disembowelled rather than simply beheaded as they

would normally expect, and any apparent acceptance of their fate may have stemmed from the belief that a serious, but not treasonable act, had been committed. The priest James Bell was in made to watch as his companion, John Finch , was "a-quarter-inge". Conversely, some, such as the deeply unpopular William Hacket d. The regicide Major-General Thomas Harrison , after being hanged for several minutes and then cut open in October , was reported to have leaned across and hit his executionerâ€”resulting in the swift removal of his head. His entrails were thrown onto a nearby fire. Several eminent commentators remarked on the displays. In Joseph Justus Scaliger wrote that "in London there were many heads on the bridge His quarters were given to his relatives, who promptly arranged a "grand" funeral; this incensed the coroner so much that he ordered the body to be dug up and set upon the city gates. Pieces of his corpse were fought over by members of the 20, strong crowd there, some making trophies of his limbs and fingers. Before they were hanged and beheaded at Horsemonger Lane Gaol , they were first placed on sledges attached to horses, and ritually pulled in circuits around the gaol yards. This energetic, but inflammatory appeal, was followed by such enthusiastic plaudits, that the Sheriff hinted to the Clergyman to withdraw, and forbade Colonel Despard to proceed. From the precaution taken by the Colonel, he appeared to suffer very little, neither did the others struggle much, except Broughton, who had been the most indecently profane of the whole. Wood, the soldier, died very hard. The Executioners went under, and kept pulling them by the feet. Several drops of blood fell from the fingers of Macnamara and Wood, during the time they were suspended. A surgeon then in attempting to sever the head from the body by a common dissecting knife, missed the particular joint aimed at, when he kept haggling it, till the executioner was obliged to take the head between his hands, and to twist it several times round, when it was with difficulty severed from the body. He called it one of "the savage remains of Norman policy". When appointed the MP for Queensborough in he resolved to improve what he described as "Our sanguinary and barbarous penal code, written in blood". However, when it was pointed out that this would be a less severe punishment than that given for murder, he agreed that the corpse should also be decapitated, "as a fit punishment and appropriate stigma. As with Edward Despard and his confederates the three were drawn to the scaffold on sledges before being hanged for about an hour, and then on the insistence of the Prince Regent were beheaded with an axe. The local miner appointed to the task of beheading them was inexperienced though, and having failed with the first two blows, completed his job with a knife. As he held the first head up and made the customary announcement, the crowd reacted with horror and fled. A different reaction was seen in , when amidst more social unrest five men involved in the Cato Street Conspiracy were hanged and beheaded at Newgate Prison. Although the beheading was performed by a surgeon, following the usual proclamation the crowd was angry enough to force the executioners to find safety behind the prison walls. Its report recommended that for "rebellion, assassination or other violence Home Secretary Spencer Horatio Walpole told the commission that executions had "become so demoralizing that, instead of its having a good effect, it has a tendency rather to brutalize the public mind than to deter the criminal class from committing crime". The death penalty for treason was abolished by the Crime and Disorder Act , enabling the UK to ratify protocol six of the European Convention on Human Rights in *Primo enim distractus, postea decollatus et corpus in tres partes divisum est*. For disrupting the social order a degree of retribution was therefore required; hanging was considered insufficient for such a heinous crime. And the Lord have mercy on your soul. As a traitor he was to be drawn and quartered and the quarters distributed around the kingdom; as an outlaw he was to be beheaded; and for procuring discord between the king and the queen and other people of the kingdom he was sentenced to be disembowelled and his entrails burned; finally he was declared to be a traitor, tyrant and renegade.

Chapter 6 : Hanging, drawing and quartering

Throughout the UK. Register of Art Models (RAM) affiliated life art workshops and classes - lists life drawing sessions throughout the UK; Life drawing in Yorkshire, UK - lists life drawing sessions in several towns in the area.

Free Quick Pick Total Sum: Playing lotteries really is very exciting, after all, and waiting for the results may put our patience to quite a test. Right here, on the LottoMat website, you can see if your dreams are going to come true. Check the current results of UK Lotto drawings and find out if you belong to the group of winners. This most popular lottery in Great Britain gives huge chances of winning prizes in British pounds, which means the profit might be unfathomable. The results we publish come straight from the lottery host and show up on the website right after the drawing so that our players can see if they won as fast as possible. Current UK Lotto drawing results Like we mentioned above, we publish the results for UK Lotto as well as other lotteries , right after receiving a message from the lottery host. The results of the latest UK Lotto drawing can be found on the top of the page. Its date is visible to the right. You have identical chances of winning the main prize, as the bonus only plays a role in this game at one of the levels. That way you have a chance to look up the numbers drawn in previous UK Lotto drawings. All you have to do is use our calendar of archived results. The earlier drawing results are a great way to build future strategies and plan subsequent games. You can look up which numbers were drawn recently, what were the winnings and how often there are jackpots. A collection of such info may make it much easier for you to fill out new tickets. One of them is to play using the most and the least drawn numbers. That info is obtained from archived results tables and then used to create a list of numbers that are worth considering as well as those that are less likely to be drawn. Certain numbers tend to be drawn more than others, which is a good thing to make use of when playing. If you wish to use numbers that get drawn a lot in your tickets, pick 9, 12, 15, 17 and Prizes in UK Lotto According to the rules of the UK Lotto lottery, a ticket needs to have six numbers marked from the pool of 59 numbers. What matters here is the drawing results. The main prize can be won, just like in Polish Lotto, by correctly selecting all six numbers on the ticket. If there is more than one winner, the prize will be split proportionally among all the players, but playing is still worth it as these prizes amount to millions, especially that there are millions of people from Great Britain and abroad participating in the game, since purchasing tickets over the Internet is growing in popularity, which allowed plenty of players to start playing UK Lotto online. Monetary prizes are also won by players who guess at least 3 numbers, whereas a free random ticket for another drawing is granted to those who guess 2 such numbers. The highest winning in the history of UK Lotto was 66 pounds. Now all that is left for you to do is buy a ticket and use our tips, because the British lottery is right within your reach now. Remember that if you want to win, you have to play, buy tickets, bet different numbers and use the entire pool of them.

Chapter 7 : The Ruskin School of Art - Home Page

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Once you have mastered these skills you will have the skills to draw landscapes, portraits, the human figure and still lifes. Improvement will come through practising your newly-learned skills and mastering different media. You will also discover different strategies for accessing the right brain R-Mode at will. R-Mode is a form of processing that is best suited to drawing but unfortunately R-Mode usually loses out to the more dominant left brain L-Mode. Modified contour drawing of a hand DAY 3: Sighting drawing DAY 4: Drawing of a face in profile DAY 5: Self-portrait drawing How the 5-day course is structured DAY 1: You will learn about edges. Edges are about lines. You will learn about blind contour drawing and modified contour drawing and you will copy a Picasso portrait of Stravinsky using the upside-down drawing method. You will learn about negative space. You will do two drawings - a hand drawing and a drawing of a chair. You will learn the art of sighting angles and proportions. You will do a sighting drawing of a building or internal space. You will learn how to draw the human face and use light and shadow. You will draw a face in profile. You will learn light logic - light and shadow and how it affects your drawings and you will learn how to draw a face. You will draw a self-portrait. Learning to draw can bring up all kinds of anxieties so throughout the course, the emphasis is on building your confidence and teaching you to look at your drawings and others with an appraising, but non-judgmental eye. After each drawing session there is a critique of the drawings which is an opportunity for students to talk about what they learned and where they struggled. A great chance for everyone to learn from each other. Drawing courses usually take place at different locations around the country, in a variety of venues. Courses are either residential though non-residential options are sometimes possible depending on the venue or non-residential although you can make your own arrangements to stay locally Arrangements can usually be made for non-drawing partners to attend residential courses as well. You can contact me here. Alternatively, sign up for our newsletter Drawing Matters to keep up to date with new course dates as they are announced, along with site changes, drawing tips as well as other drawing-related events and exhibitions. I promise to use it only to send you Drawing Matters.

Chapter 8 : Life drawing sessions in the United Kingdom

To be hanged, drawn and quartered was a punishment in England used for men found guilty of high treason. The full punishment was made up of the following - the victim was: Dragged, usually by a horse, on a wooden frame to the place where he was to be publicly put to death.

Chapter 9 : The earliest drawing in history: A hashtag found in South Africa - CNN

The results, oh yeah, the results of UK Lotto drawings bring out a lot of emotions and make you nervously refresh the results page. It's no wonder!