

**Year 5**  
**Knowledge Organiser – Printing**  
**Artist: Alison Deegan**

Key Enquiry Questions:	
What are the different printing techniques?	<ul style="list-style-type: none"> <li>• Relief or block printing</li> <li>• Printing with an object / hand</li> <li>• Intaglio printing</li> <li>• Impressed prints</li> <li>• Monoprints</li> <li>• Stencil printing</li> </ul>

Key Vocabulary	
block print	Basically a stamp print, the parts of the block that are not to be printed are cut away.
monoprint	Use polyblock / polystyrene sheet and scratch a pattern or picture into it using a pencil or biro. Roll ink onto the surface and print
relief printing	Create a 3D pattern onto a card base using patterned paper, wallpaper, PVA glue, collage. When it is dry it can be inked over and an impression taken.
intaglio printing	Roll or spread paint or ink onto a non-absorbent surface and draw into it using fingers or modelling tool. Lay paper on top of it and gently rub. Lift the paper to reveal a mirror image of the pattern.
impressed prints	Push or impress an object into a slab of clay or plasticine. Ink the slab and lay paper over it to take a print.
stencil printing	Roll or spread the paint or ink on anon-absorbent surface. Place cut or torn pieces of paper over the paint, so some is covered. Lay paper over it and take a print. The parts where the paper was will be blank.
overprinting	When printing one colour on top of another, the resulting third colour is called an overprint.

Important Facts	
For the best results when using more than one colour, it is best to start printing with the lightest colour to ensure good coverage.	
Alison Deegan	<p>I am a printmaker and have been creating lino prints since 2008. I create small editions some in monochrome and others with three or more colours using a combination of reduction and multi-block techniques. I like exploring and experimenting on different papers with oil-based inks and use my bookbinder's nipping press as a printing press.</p> <p>For me printmaking is about capturing a glancing encounter or a moment in a landscape through sketching and design, tracing and carving, blending colours and inking and finally the pressing. I love the physicality of the printing process and the transformation of the vaguest of pencil sketches into bold unambiguous mark making. My approach is organic and flexible. I rarely begin with a fixed idea of the outcome and I often edit and re-work right through to the end.</p>

