Salt Lake City Woodcuts
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The primary goal of my research project was to familiarize myself with wood that I had not used before in printmaking. After choosing Salt Lake City as my subject matter, I began my research by selecting woods from America, Japan and the Philippines. While working with each wood, I was able to discover the benefits and potential pitfalls of each wood and how and when I would want to use each of them. The Cherry wood from America proved to be the densest of the three and the most difficult to cut. I found it to be most useful in imagery that needed to be controlled and cut with precision. The Shina wood from Japan proved to be my favorite of the three woods. It was by far the easiest of the three to cut and control. While it printed as flat as the Cherry, it also printed the pattern of the grain of wood. As each block has its own unique pattern, it added depth to my prints and created more visually engaging imagery. The Luan wood proved to be hardest to control. The grain of the wood was the coarsest of the three and did not lend itself to tight imagery. It did however prove useful in adding depth and texture to my work. By discovering the unique properties of each wood, I have been able to make better decisions about which wood to use in my prints. I continue to use these woods in current works based on my understanding of their different properties and their ability to compliment my intended imagery.