



# DU-GOOD PRESS

**An interview with Brooklyn-Based Leslie Diuguid by Kate McQuillen  
Photography by Jules Slütsky and Leslie Diuguid**

*Leslie Diuguid is a printer living in Brooklyn, NY. Operating in a small space, she has bought, bartered, and crafted a unique (if tiny) printing setup that meets her needs to produce fine art editions for artists in and around NYC.*

Having worked in many shops as an assistant, Diuguid struck out on her own in the summer of 2017 to be the owner, sole printer, and curator of Du-Good Press. We met at her space in Williamsburg to talk about learning to speak the language of printers, working under other artists, and the impulse to set up your own shop.

**KATE MCQUILLEN:** I read that the SGCI conference in Kansas City was a turning point for you in recognizing the viability of life as a printer. What was your experience like at that conference?

**LESLIE DIUGUID:** The SGCI conference was a really big deal for my printmaking department at The Kansas City Art Institute and it being in KC really gave us a chance to step up and stand out. I was a studious sophomore that year so I took it very seriously. We even had an assignment to utilize print in costume so that we could participate in a silly parade. There were lessons on box sets and the formalities of editioning and we steamrolled giant relief prints. I recall being overwhelmed by artists lined up table to

table showing their work in a very middle school science fair kind of way. The content that was being presented was nice, but the presentation was a little stiff. Still that experience stays with me as a formative point in realizing the value of a printmaker in the art world.

**KATE MCQUILLEN:** You've produced editions for Michael Dotson, Sam Keller, Naomi Clark, Amanda Martinez, and Erin Hinz. What qualities do you look for in the artists you choose?

**LESLIE DIUGUID:** I'm attracted to colorful people that make colorful work. I was interested in Michael and Sam because they explore their surroundings and significance in the real world with physical extractions of pop culture in relation to consumption and pollution. Erin, Amanda, and Naomi are working more inward on how the physical world affects them as individuals and produce works that reflect how they feel or want to feel. After doing a lot of studio visits with artists, I find that everyone has their own way of coping with life New York in general. Life is hard, but artists make it look good.

**KATE MCQUILLEN:** I'm a big fan of Michael Dotson's work. I'm particularly interested in the ways in which he considers the graphic language of Walt Disney to be essentially public domain at this point, given it's pervasiveness in our society. What was it about his work that initially drew you in?

**LESLIE DIUGUID:** Yes! Michael is a master at flipping the tables. I first came across his work online, but saw him in the 'Go With the Flow' show at the Hole in 2014. Shortly after quitting my job at Urban Outfitters I was a pro bono art handler there so that I could get a behind the scenes look into artists studios and ask them questions. Michael's work stood out because of the distorted yet perfectly recognizable imagery. He cleverly appropriates what we've all been force fed and puts it through a dream-like filter. His application of paint is there and not there transitioning between airbrush and traditional painting techniques. As a printmaker, I was intrigued in reproducing that effect in halftone simulating gradient shifts in tone and color adding matt and gloss to further push and pull range of view.

**KATE MCQUILLEN:** Tell us about the technical aspects of printing Grape Thirst by Sam Keller.

**LESLIE DIUGUID:** Grape Thirst was a bit of a backbend for me. I wanted to start with a purely crushed can that didn't have Sam's application of gems. The crystal quality, I knew could be simulated with diamond dust, but I was interested in keeping the integrity of the can intact. Sam has a great eye for material and suggested we do the edition on metallic paper. I'm used to assuming the background is white when separating photos, but taking the metallic quality of the paper into account took my thought process to another level. I printed an opaque white separated as halftone, (WEIRD) in the midtones and highlights so that the darkest areas would polarize and shine in certain conditions.

I then cooled down graphite and metallic ink with cyan to add a range in value. Separating and printing the body of the can was pretty straight forward after color tests. I have to give a major shout out to Alexander Heinrici for generously donating super high quality diamond dust to this project and Karl LaRocca at Kayrock for letting me use his facilities for the finishing touches.

**KATE MCQUILLEN:** Is this the same diamond dust of Warhol fame? Henrici was his printer, right?

**LESLIE DIUGUID:** Probably! After so many years of moving spaces Alex has got a collection of supplies for almost any type of screenprinting trick one can achieve. I feel very lucky to have something that could have been dusted off of a Warhol and saved for me to use.

**KATE MCQUILLEN:** What's been the largest hurdle for you in your career path leading up to Du-Good Editions? How did you deal with it?

**LESLIE DIUGUID:** I feel very lucky to have had so much experience printing and tracking retail to know how to grow a small business, but that doesn't necessarily help with the business end of getting off the ground. There was definitely a period when I had to do a ton of research to avoid penalties during tax time. My best resource is always the community of friends and my dad for the ungoogleable specific ins and outs of making creative endeavors legal and profitable.



*Leslie Diuguid, Floating With You by Michael Dotson | 16"X16" | 10 Color Screen Print 90# Warm White Stonehenge | Edition: 8 + 1 AP + 1 PP | Du-Good Press 2018 | Sold Out*



