



MADE IN NEW YORK

Whole Lotta Love

In Gowanus, Brooklyn, printmaker Lotta Jansdotter indulges in the quirks of nature



It's A Print!
Swedish designer Lotta Jansdotter in the retail portion of her Gowanus studio, where she sells pieces from her eponymous collection (ABOVE). Jansdotter's design routine rarely involves a computer. She much prefers to draw shapes and cut out patterns by hand (LEFT). See *Resources*.

NOT MANY PEOPLE WOULD LIST “PROFESSIONAL doodler” on their résumé, but Lotta Jansdotter embraces the role. Based in a bright and airy studio in the Gowanus section of Brooklyn, Jansdotter’s Scandinavian print empire includes hundreds of different products such as stationery, dresses, ceramics, and now Glimma, a new fabric line with Windham. Her largely nature-inspired prints are also featured on a line of tabletop accessories made exclusively for Fish’s Eddy, the New York kitchenware company. Later this year, her designs will be showcased on Lenox china, putting a whimsical spin on traditional table settings.

Originally from a small island in the middle of the Baltic Sea, Jansdotter emigrated to the States in her early twenties to attend art school in San Francisco. Seven years ago, she moved to Gowanus, a gritty, industrial area that has become popular with artists and writers. To inject a bit of her Swedish heritage and personality into each piece, Jansdotter keeps a binder of her work that serves as a personal design library. Some pieces are a decade old and date back to the launch of her brand, while

DOUG YOUNG

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Creative Spirit
 (CLOCKWISE FROM
 TOP) Jansdotter
 is constantly
 doodling in
 sketchbooks and
 often refers back
 to them for design
 inspiration. The
 artist at work in
 her light-filled
 studio. Jansdotter
 uses paper cutouts
 to create 3-D
 representations
 of her tableware
 designs. Glimma,
 Jansdotter's new
 fabric collection
 with Windham, is
 a refreshing mix of
 bold patterns and
 summery hues.
 See Resources.

others are newly added by the week. “Sometimes I’ll pick a design I created years ago but never got the chance to use,” she says. “I look at it like I’m telling my life story on everything I create.”

When she designed her line for Fish’s Eddy, Jansdotter began by cutting and pasting pieces of paper to mimic three-dimensional cups, saucers, bowls, and plates. (If she can’t envision how a pattern will wrap around a glass or lie on a piece of fabric, she won’t use it.) That, she says, is the most technical part of the job. Once she’s satisfied with this preliminary work, she starts thinking about color—her favorite part of the process.

“I generally like to work in one palette,” she says, referring to her collaboration with Fish’s Eddy, which includes mugs, juice glasses, small plates, and other accessories. “The patterns and colors are busy, but it still feels unified. I love being able to mix and match pieces.” Although her output is considerable, she admits that her process remains somewhat intuitive. “Everything I do is spontaneous. It’s very hands-on and basic, and if a design comes out wonky or imperfect, I leave it as is. Those pieces always turn out to be my favorites, anyway.” —*Miranda Agee*

