

day, but not perfection—the worker’s journey is a life’s journey. Striving for greater and greater things in the field of design is an obsession of mine, but there has never been a time when I’ve looked at my work and said, “This is it—this is the pinnacle.” For me, there are always more techniques to try, more skills to hone.

I believe I share this enthusiasm with many of my contemporaries, as well as those who have come before. I am particularly inspired by the work of my 20th-century predecessors, their astonishing dedication to the craft of design. It’s a different creative climate these days, and instead of creating work for its own sake, or because it’s inherently worthwhile and life-giving, we so often do it in the name of creating content. Social media, despite some undeniably positive qualities, is in many ways the enemy of concentration, reflection, and contemplation—the things an artist needs most when trying to create.

Artwork, design, photography—all of these things used to take great amounts of time, intention, and thought, but in recent years, we have drifted from the desire to create masterpieces and are content with what is “good enough.” There’s no shame in this—it allows many people to achieve internet notoriety, and to put food on the table—but it diminishes our impact as artists, so when setting the standard for myself and my work, I always look back. I’m convinced that a successful journey onward is enabled by a deep awareness of what has come before.

We must seek to create good art, both for its own sake and for ours. Otherwise, our work becomes simply that: work. Using antique tools, compasses, rulers, pencils, pens, nibs, scales, scripts, and more, 1924US keeps the traditions of antiquated design, drawing, and advertising alive—even going so far as to complete most of our works on drafting tables that predate the 1930s. The age of these tools ensures that they produce imperfect results and slightly inexact line work, and this roughness has come to define the 1924us aesthetic for the past decade. Through these means, we come across a little less polished, a little grittier, and a little more honest. We arrived at an authentic style through trial and error, and by fearlessly pursuing perfection, however impossible.

The clients we have the blessed opportunity of working with want us to tell their stories in a timeless and stylish manner, and it is our great privilege to do this. Our work is collaborative, and embodies not only our values but those of the international community we serve. It is our hope that our design and art make the world a more beautiful and welcoming place.

Since its inception, 1924US has been a melting pot of influences, from the small, hard-luck town in Oregon where I grew up, to the far-flung places around the globe I’ve been lucky enough to visit. The gravity of the past is constantly informing my work, but so is the present—both the real and the virtual. The finitude of life has always been a constant fixation; so too have the works of Terrence

Malick, Ridley Scott, Gary Paulsen, Charles Finney, and Wes Anderson. I felt somewhat lost in my twenties: a victim, I felt, of my upbringing and my own bad choices, but by practicing gratitude, and tending to a certain spiritual side of myself, I was able to realize my own joy and happiness. I began to focus my energies outward, with the goal of helping others. I founded 1924US with the idea of creating something greater

than myself, and, since then, I have tried with every ounce of my being to make sure that this brand serves others: a tool to help their businesses, their narratives, to make sure their ideas grow and flourish. Most of our smaller clients have little access to good design for a fair price, and we work hard for them to stay reputable, stay profitable, and stay true to the idea that got me and the 1924US crew here in the first place: Venture Onward.