

INNOVATION BRAINSTORM DERIVE BRANCH FLOUT ACCELERATE ELABORATE COMB JUGGLE EXPLORE CHECK PERPLEX COUNTERPOISE ACKNOWLEDGE  
 INUNDATE ENDANGER CLAMOR ENDEAVOR ACQUIRE BEGET FORMAT HUNT ADMINISTER ADDRESS COUPLE SCROUNGE HANDCRAFT DISCRIMINATE ADORN  
 CULMINATE DISPLAY ADVISE REPRESENT CONTRADISTINGUISH ENGINEER FAVOR AGONIZE TERM MOBILIZE OVERSTEP AGREE ENGULF REPLACE ALTER  
 ELECTRIFY FASHION DASH FILM ILLUSTRATE FILL ESTEEM AMALGAMATE DECIPHER MEDITATE AMBLE CONSPIRE EXEMPLIFY DISCARD EXPUNGE  
 SHORTEN AMEND CONVOLUTE DICHOTOMIZE BIRD-DOG ELUCIDATE MODERNIZE ANALYZE FLAUNT NEATEN DISTINGUISH ANSWER MINGLE ANTAGONIZE  
 FOREBODE COMMAND BURGEON FIEND DISCUSS APPRAISE DEMARCAT HEAR GLORIFY OUTLINE EXTRICATE EJECT ARGUE COMPLETE GYRATE FRET  
 LISTEN HATCH OVERHAUL ASPIRE INOCULATE CONDEMN STARTLE PROFILE FILTER RELEARN DIFFER INVEST ENCOUNTER ASSURE BROOD COLOR  
 PERSUADE ROAM ATTAIN OUTWEIGH RECOUNT ATTEST HANDLE SHIFT ATTRIBUTE SEPARATE CHERISH ECHO EYE UNIFY DISARRANGE SWERVE AVERT  
 DEFY INDULGE DEFORM BALANCE PARTAKE SHUFFLE BEGIN TRANSFER ENABLE BELIEVE NITPICK DECLARE ERR EXPEL BENEFIT EXAMINE BERATE JOIN  
 REFORM VIVIFY ACQUAINT BET HURTLE EMPTY GUESSTIMATE REPLENISH SUBMERGE UPLIFT GUIDE CONNECT FOCUS BOND CEREBRATE UNSHACKLE  
 BREACH CORRELATE RUFFLE SCAN BRIDGE SURVIVE CONTEST ACCOMPLISH STOW SURPASS BROADEN DELETE DETACH ROMANTICIZE BUFF SEARCH  
 BUILD DISORGANIZE BURN CRAVE SPRINT BYPASS STAGE UNRAVEL INCORPORATE SECURE MASTER TRANSPORT CAPTIVATE SHAKE LAYOUT DISFIGURE  
 SUPPRESS MENTOR CARVE SUBSTITUTE IMPART STREAMLINE CATEGORIZE MESH CEDE ENHANCE SPEND UNULATE SITUATE LIBERATE TRANSFIGURE  
 LABOR INITIATE CHANNEL THRILL IMPROVE ADOPT SEVER CHOOSE UNCORK DISSIMULATE MOLLIFY REINFORCE CLAIM ABIDE TITTIVATE DELIBERATE  
 MANAGE CLASSICIZE SWIVEL INTERPOLATE MOCK DELVE ATTRACT MARK TRANSMOGRIFY COACH CODIFY QUIETEN RECOVER ISSUE JEOPARDIZE  
 INCLUDE PROMOTE COIL COGITATE ROUGHEN COHERE SEETHE SCHOOL SEGMENT COLLAGE SIMPLIFY COLLECT SMOOTH QUERY COLLOCATE RECLAIM  
 SEEK COMBINE POSITION UNDERScore COMMUNE LINGER RISK LOCALIZE IMPOSE REGENERATE SEGUE RULE MEND POLARIZE TEST PURIFY SACRIFICE  
 THROW INSERT SALVAGE CONCEIVE RECONSTITUTE CONTRIBUTE LIMIT PRETEND JUDGE PLUNGE INVIGORATE GOAD RECAPITULATE PLACATE SCHEME  
 IMPEL GRASP REDO CONCOCT ANALOGIZE MERGE CHANGE REGARD SCRIPT DECLINE RIVAL IMPASSION SEE LAVISH PROVOKE AUGMENT MUSTER  
 REFLECT SENSE AUDIT MANUFACTURE SETUP JUXTAPOSE RECONNOITER INTRODUCE QUEST ATTEND SHINE REFUTE HIGHLIGHT GARNISH TAKE SHRED  
 BARGAIN TRANSFORM COUNTERBALANCE COMPOUND DECORATE UNROLL MEANDER DECODE TEMPER INFLUENCE REAFFIRM SKETCH SOLIDIFY CLASSIFY  
 FORTIFY REHEARSE GROUP LOVE

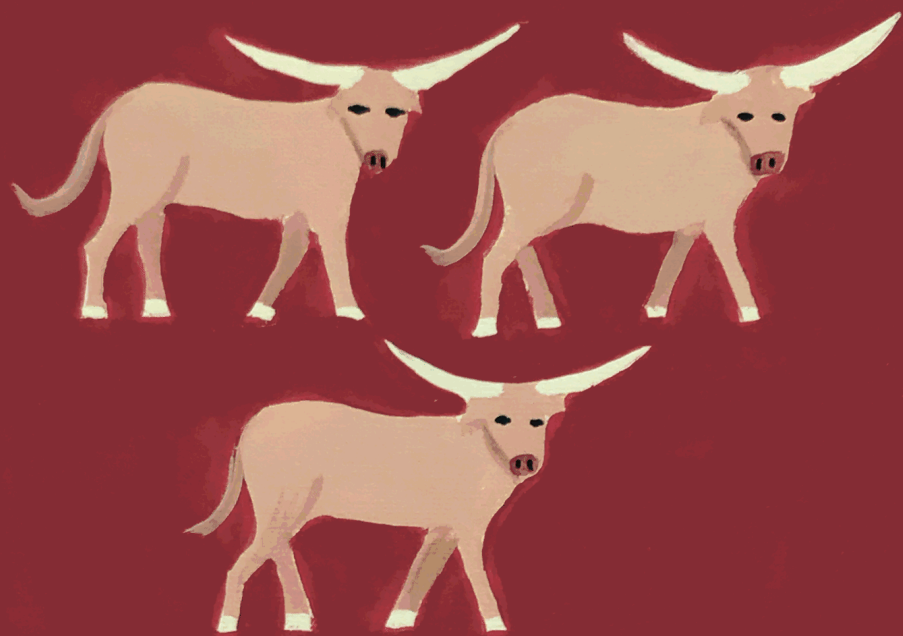
WIND PUSH OBJECT RECOLLECT  
 PERSIST IMPRESS EXHORT GLEAN  
 MEDDLE BOOST INSPECT REFER  
 SPECULATE CENTER RECONSIDER  
 BESEECH AIM FIX REINVIGORATE  
 VISUALIZE PRECLUDE POSTULATE  
 INTEND SHARPEN REFORMULATE  
 EXPROPRIATE HURRY FLUCTUATE  
 ENTHRALL INVERT REESTABLISH  
 OSCILLATE PORTRAY EPITOMIZE  
 SAVE LIVEN PROD YEARN PONDER  
 ROTATE CHALLENGE ILLUMINATE  
 EXPRESS PROPOSE FLIP RETRY  
 INTERMINGLE REACH ASSEMBLE  
 ENRICH START MENACE PRESUME  
 IMPLEMENT UTILIZE INCULCATE  
 PRESENT WIELD KNOW RESTART  
 VENTILATE SPLURGE VACILLATE  
 DEFACE EXPOSE AWAKEN PROB  
 RECHANNEL WILL SHOCK ZIGZAG  
 EXPAND PROCURE SPLICE ADAP  
 SHEAR PROFFER CROSS-EXAMINE  
 ASSESS VISIT SPRING FRAGMENT  
 EXPATiate FANCY IMPERIL STAVE  
 LEGITIMIZE VOICE RELATE INFLECT  
 HYPERBOLIZE ASCEND FLOURISH  
 WAIVE RESTORE COMPEL EQUIVOCATE



RUN. QUALIFY INQUIRE DEDICATE  
 HYPOTHEZIZE RUMMAGE RENEW  
 IMPORT COAX PROVE UNDERTAKE  
 CONVEY SEIZE ACCESS CLARIFY  
 FOLLOW STIR OPEN VEER REPAIR  
 UNDERGO EXPLAIN INTERCHANGE  
 UNDERSTAND ENTHUSE RENDER  
 IMPLANT DEFLECT CONFABULATE  
 REVISE RECALL ADJUST OBSERVE  
 ALTERNATE REFINE UNSCRAMBLE  
 KNEAD ASSORT KINDLE BROWSE  
 BURY REFRESH UNITE SIMULATE  
 FINESSE TARGET APPLY INFORM  
 RECONFIRM UNFETTER SUPPOSE  
 PRACTICE ELICIT VINDICATE OMIT  
 REVERBERATE REALIZE UNEARTH  
 UNSETTLE VENERATE EXIT WAVER  
 ENTERPRISE AUTHOR INTERJECT  
 COERCE CONTROL REBEL REVIEW  
 BLEND INFRINGE AVAIL COMPUTE  
 VOCALIZE GENERATE FERTILIZE  
 INFLAME PLEASE ABET INDICATE  
 ENTERTAIN HONOR ACCUMULATE  
 UNTANGLE INSTIGATE SUBDIVIDE  
 DISSECT UPRISE COMPARE STRIP  
 RETRIEVE WALLOW CONJECTURE  
 DELEGATE DISMEMBER INSTRUCT  
 EVOLVE WAGE PATCH RANDOMIZE

FAMILIARIZE COMPLEMENT SHAVE RANK WEIGH TWIDDLE CUE OVERCOME GRAPPLE PERFORM CONDONE ARRANGE EXCEED TRESPASS VERIFY SPUR  
 ANTICIPATE DWELL EARN CONFRONT FASCINATE DRIFT USE CONNOTE PARAPHRASE REVOLVE CONSIDER STUN RESUSCITATE WATCH DEFINE CONTENT  
 IDEALIZE AMASS RESTYLE VOYAGE RESCUE DISPENSE UNBOUND CAMPAIGN WITHHOLD EXPEDITE WITNESS EMBELLISH CONTINUE FINISH DISPLACE  
 REMODEL ENLIST DIVINE CONTRACT ELATE SAMPLE CONTRADICT POWER SPIN RAZE COMMIT CORRECT ERASE SPECIFY POINT CREDIT DOMINATE IMBUE  
 ELECT WANDER CONDUCT EMPATHIZE DISREGARD VOCIFERATE SAVOR RECEDE PERFECT DELIMIT STAND REDUCE HUMOR RECIPROCAT SPOTLIGHT  
 CALIBRATE PULL COIN SPLIT COLLIGATE DETERMINE PREPARE VARY ADVANCE RESTRAIN PLAY CHASE SPEAK REVEL ASSAY DIVERT REASON LOOK  
 RECONSTRUCT COMMINGLE SCOUT REDEFINE ENCOMPASS PLAN LAUNCH CAPITULATE SCUFFLE LEAD CUT CANCEL PIQUE RELAX DEBATE RESOLVE  
 UNFOLD VENTURE INTERLACE PLACE FILE FEEL OBTAIN SELECT WRACK PERMEATE INTERROGATE SATISFY INTRUDE ROUSE DRAIN TWIST WARP STEER  
 REVEAL LABEL INVADE INVALIDATE LAMPOON WITHSTAND STEW EXPEND REVOLT CALCULATE PENETRATE STIFLE ACT INVESTIGATE WREAK MOVE  
 EXCOGITATE FOMENT APPEND ISOLATE JOURNEY FORGO ASK HAZARD EMBODY SIGNAL APPRECIATE PASS HEIGHTEN JUSTIFY CREATE RECAST NUDGE  
 JEST LAPSE PLANT WANT SATIRIZE LIGATE DEVELOP RECONDITION LINK WANGLE SOLVE CAST LURE ALLUDE MAGNIFY UPGRADE FORGE LEARN TUTOR  
 PILOT RATIONALIZE STIMULATE MANEUVER EQUAL MARVEL SETTLE MESSAGE RANSACK CIRCUMVENT DEVOTE CHARACTERIZE MATERIALIZE PREVAIL  
 ACTIVATE GILD PIVOT FRACTURE SPAN FUSS OVERTAKE EMBRACE CATAPULT WORK ORIGINATE FORGATHER SCOUR DRAMATIZE REPEAT ATTEMPT MAR  
 REVIVE EXTENUATE DIAGNOSE DIG AFFECT MUTATE URGE SEED OBLITERATE NARRATE DIGRESS FESTER GROW CONCERN ARTICULATE NEGOTIATE RUSH  
 SKIM ORBIT NOTIFY OBLIGE DIGEST DROP APPROACH OUTSHINE TRAVERSE VAULT UNDERLINE NOTICE CONFIRM FASTEN POLISH OUTLAST PICK SIZE  
 ASCERTAIN DIGNIFY RUIN ENUMERATE MEASURE CONTRIVE PRIORITIZE ACTUATE EMULATE SCRAMBLE FIXATE INSIST MELD FURNISH INVOLVE  
 GAMBLE SHOVE DEVIATE GAUGE OPERATE AMPLIFY RECYCLE SLASH BISECT GUESS HINT FIT MUDDLE ADVOCATE EXCHANGE SCINTILLATE REVERSE  
 METAMORPHOSE PERTURB FOUND EXTEMPORIZE MISFIRE OPPOSE PICTURE CIRCULATE VIOLATE MONITOR FLOW STROKE TWEAK EMERGE STRUCTURE  
 STUDY NURTURE FAIL DREAM EXTEND EXCAVATE STUMBLE CHANCE HARVEST RESOUND FIND GO SIFT TRIM CENSURE COPE DETECT SUGGEST ORDER  
 MANIPULATE CLIMB MANIFEST FETCH SUPPLY CHURN BLUR SUPPORT CARE PREOCCUPY DEMONSTRATE OVERSEE EMANATE WEATHER SURVEY ORATE  
 BREAK PARODY FURTHER SWAP FRAME COUNTERACT THRIVE CONJURE DILUTE CONVERT COUNCIL AFFIRM TURN RESIST STRIVE COVET SIGNIFY CRANK  
 OUTDO JUMBLE FORECAST SORT CRY CULTIVATE MOLD EXCLUDE DIVERSIFY STYLE FUEL CURTAIL REEVALUATE DISSOCIATE ELIMINATE SANCTION MUSE  
 REAP SUPERSEDE CYCLE ABORT DABBLE ANGER DEPICT ABSORB TRIFLE REWRITE DESCRIBE SWEAT ACCENT FEATURE INTERPRET CLEAR SYMBOLIZE  
 DEPART SYNTHESIZE WORRY MITIGATE EXPERIENCE SYSTEMIZE TAILOR RUMINATE SUPPLANT FALL DISPOSE MOTIVATE CONVERGE FABRICATE SUSPEND  
 TILT SUBMIT CAPITALIZE SCATTER SURMISE BOUND RAMIFY EXPLICATE DESTROY SUBDUE RALLY FANTASIZE MEET RECOGNIZE FORM IMPROVISE  
 FORMALIZE CROP BLUNDER ORCHESTRATE DIVIDE INDUCE TELL PERUSE ORIENT RELAPSE WONDER DESIGNATE PERCEIVE BETTER TRANQUILIZE SHOW  
 DISOBEY WRITE CLINCH MIX REENERGIZE SWAY DIMINISH PATRONAGE QUANTIFY ABATE ALLEVIATE ZONE DAWDLE SCRAP QUESTION DRAW GALVANIZE  
 SUMMARIZE MODULATE ENDURE DEEPEN MODIFY TACKLE DEFEND REITERATE SUSPECT RECOMMEND CONSORT STRAIGHTEN APPEAL FIDDLE CONVERSE  
 AGITATE STRAIN CASTIGATE SUBLIMATE FUSE PALLIATE REFURBISH MISS ENLIGHTEN COVER EXASPERATE PRUNE TIRE EXERT STRETCH HYPOTHECATE  
 IMAGE WINNOW RECENT DISASSEMBLE IMMERSE COORDINATE PASTE SCRUTINIZE HOLD TYPIFY DISCERN IMPACT GATHER DIRECT REMAIN TOIL  
 REMONSTRATE TRANSCEND ABRIDGE REMOVE UNDO DARE STAKE REORGANIZE DERIDE IGNITE ENACT MISCALCULATE FADE GRADE WAIT BATTLE  
 REPHRASE SUBSTANTIATE ENGAGE FORMULATE TRANSMIT DECIDE PARALLEL DESIGN TANGLE GLIMPSE REPOSITION DEVISE RESHAPE TOPPLE REDISCOVERY





# All Hat and Cattle too.

*An Interview with Lana Riggsby by Dana Arnett*

Dana Arnett: "All hat, no cattle", isn't that how you say it in Texas? What does that have to do with design?

*Lana Riggsby: A lot, I think. In a business like design that's all about symbols, it's easy to forget that a good hat doesn't make a profitable ranch. A lot of designers spend their time styling the hat, when what the company needs is someone to understand about the cows—how to make more of them, how to make them fatter. Design has value to the extent that it addresses real problems.*

Dana: Did you grow into design or was it love at first sight?

*Lana: Like most designers, I had an inherent desire to communicate visually. I knew early on that I was interested in the activity of design. In college, I focused on illustration, and my portfolio had as much to do with painting as problem-solving. Probably the true nature of design became a working reality for me at my first job working with Lowell Williams.*

Dana: What was the Texas design scene like in those days?

*Lana: It was an exciting period. Many of my heroes and friends were defining a new visual language for American design. We had Dick Mitchell, Stan Richards, Woody Pirtle, Jack Summerford, Jerry Herring, the list goes on, all practicing in this market, all creating some of the most important work of our time. When it came time for me to get a job, my backyard was the best possible place to be.*

Dana: These Texas designers also helped to shape the art and language of annual reports.

*Lana: A number of annuals designed in Texas set the standard for their time. Woody's National Gypsum books, RBMM's Chili's reports, the Lomas & Nettleton books. These reports have paved roads for annual report designers today, not to mention the benefits they provided to the businesses they served.*

Dana: Do you think digital technology is changing the way businesses use annual reports?

*Lana: Yes, people no longer look at annual reports as the primary vehicle for communicating financial data. That information is available faster electronically. Instead, business is rewriting the rule book for annual reports and financial communications. When it comes to annuals, I think the designer's job is to help steer clients in the right direction by finding meaningful approaches to the message.*

Dana: Do you find steering clients into that mindset difficult?

*Lana: No. The best ones proceed from that point of view themselves. Also I'm selective about the companies and work we go after. We don't design many annual reports, and the ones we do are done within the context of a broader communications program for the company.*

Dana: How does one stay fresh in the annual report business?

*Lana: By keeping it in perspective. Annual reports for us are one component in the totality of our clients' communications—not a bunch of seasonal, one-shot projects. It's a way we found for our work to have the most influence; our guiding work ethic, really.*

Dana: Sounds like a Texas work ethic to me.

*Lana: I've kind of got this whole results-focused approach from my family. My dad was in the oil business when it was booming. He used to quote J. Paul Getty's formula for success: "Wake up early. Work hard. Find oil." I love that.*

Dana: Very entrepreneurial. Do your clients share this ethic?

*Lana: I tend to work with clients who share that entrepreneurial spirit. And you can find it in multi-billion dollar companies like Quaker State and Compaq as well as smaller companies like EarthTech. It has to do with finding people to work with who are confident and decisive, who have a grasp of their company's overarching objectives and are empowered to make things happen.*

Dana: Over the years, I've noticed that you have successfully collaborated with illustrators,

photographers, printers, and writers. What's your secret for building those alliances?

*Lana: Work with the best people. Be sure they're fully engaged in the process. Encourage them to disagree with you, and respect their contribution.*

Dana: Give me an example of where this arrangement has really paid off.

*Lana: For years we worked with a great writer, JoAnn Stone. We've collaborated on developing corporate communications vehicles, branding initiatives, strategic positioning and annual reports. We work the same way with Kim Blanchette at H. MacDonald Printing—our work together is really a product of our collective consciousness.*

Dana: You have also worked with Gary Faye on a number of assignments for EarthTech, among others. In many ways, you and Gary have helped other designers see how an extraordinary, non-traditional approach to photography can enhance an annual report.

*Lana: Gary was a protege of Ansel Adams, but his passion for this type of photography wasn't something he'd ever brought to a corporate project. As we defined EarthTech's position as an environmental firm, elemental images (air, earth, water) seemed more expressive of the company's business focus than location shots of workers actually doing the work. The strategy (showing stark, artistic landscapes) grew out of what was essential about the message, not our desire to be artistic. Once you know that the strategy is sound—only then—you're free to create art that's at home in any museum.*

Dana: You have an affinity to fine art in other ways as well. Tell me about your fine arts related projects?

*Lana: We make a point of pursuing at least one great, art-related assignment each year. Working with a gallery or artist opens up our creative senses to what's possible on an expressive level. The benefits go beyond the project. Much of our experimentation on the fine art front has found its way into our corporate work. Kind of a test track mentality.*



*“Work with the best people. Be sure they’re fully engaged in the process. Encourage them to disagree with you, and respect their contribution.”*





Dana: You recently used a photojournalist to shoot an annual. How did that come about?

*Lana: Our influence comes from what and who we are most interested in at any given moment. I'm very excited by documentary films—you know, the way they capture truth and emotion. This led me to explore photographers who shoot for news agencies. Sebastio Salgado's work spoke to me in the same way that documentary films did. So, we called him to do one of our annual reports. His agency said that he didn't shoot commercially. I said great! If he doesn't do commercial work, this could be a great chance for him to do something different.*

Dana: How did it work?

*Lana: He treated the assignment as a new and different challenge. The client was an industrial company whose services had been photographed in a traditional way. Salgado explored the assignment from "the worker" context. It elevated the story, supporting it with something basic, powerful, human.*

Dana: When designers and artists find that elevation, does the work really turn to craft?

*Lana: Craft to me has a lot to do with the emphasis you place on the process both conceptually and in a production sense. If anything, our craft has drifted closer to the "real" or "raw" sense of the complete message, which any design solution needs to convey. We're placing greater emphasis on that true voice, and couple it with a tangible expression and tactile presence of the final piece itself. You see a lot of uncoated paper in our work. This is probably our purposeful avoidance of a slick presentation, an acknowledgement that touch can be part of the experience.*

Dana: Is the pursuit of truth your guidepost for the future?

*Lana: I think Riggsby Design will continue along somewhat the same trajectory we are on now—being very involved at the ground level with the people and companies we work with. Of course, finding truth in what we do is always going to be essential. The end products in our future will probably be measured more on the purpose and value we bring to the companies we work with.*