



SNOWLEOPARD STUDIO & RESEARCH

the
**NEWSLETTER
VOICE
WORKBOOK**

For founders building regenerative brands

VOL. 01

SNOWLEOPARD STUDIO & RESEARCH

snowleopardstudio.com



Find your newsletter voice

*A workbook for founders building regenerative brands & writing newsletters
that sound like them.*

How to use this & why.

You don't have a newsletter voice problem. You have a blank-cursor problem.

You know what you think; you just haven't found the version of it that sounds like you on the page.

This is the opening exercise I run with founders whose newsletter voice needs to feel as purposeful as the work they're doing. Two short exercises, about twenty minutes. The closing page is yours to keep: a one-page voice guide drawn from the work you've done.

YOU'LL NEED

twenty minutes

a pen

Move through the pages in order. The closing page draws on the exercises.



The SNOWLEOPARD Voice Compass.

Twelve sliders.

On each line, mark a dot where your voice sits between the two adjectives. The orange circle marks the midpoint.
Trust your first instinct. The map of dots is your voice compass.

warm	_____○_____	cool
practical	_____○_____	poetic
measured	_____○_____	passionate
plain-spoken	_____○_____	elevated
personal	_____○_____	institutional
earnest	_____○_____	wry
spacious	_____○_____	compressed
concrete	_____○_____	abstract
confident	_____○_____	humble
steady	_____○_____	urgent
reverent	_____○_____	irreverent
specialist	_____○_____	generalist

Look at the map.

Three readings are possible.

The first: the dots describe the voice you already write in, and the exercise is a confirmation.

The second: the dots describe the voice you currently write in, and you don't want it there. The map has surfaced a gap between where your voice sits and where you'd choose to place it.

The third: the map is in front of you, and you're not yet sure whether what you marked is true.

All three are useful. The first is a foundation to write more deliberately. The second is a gap, and gaps are where voice work happens. The third is the start of the inquiry.

Return to the map after your next draft and see whether the dots have moved, or whether you have.

The map is the start.

What you do with it is the work.

Words to Relinquish.

Twelve words.

These words appear frequently in regenerative writing and, over time, flatten voice. The exercise is to put three additional words of your choice down.

Choosing what not to say often clears the page faster than choosing what to say. A reader's sense of your voice is shaped at least as much by the words you've declined as by the words you've reached for. Naming the declined ones, out loud or on a page, helps release a writer from the inherited pressure to sound like the category they work in. What's left, once the borrowed vocabulary is set aside, is closer to how you actually think.

The same principle makes this list useful when drafting with AI. A model writes toward the centre of its training data. Giving it a list of words to avoid is commonly more effective than giving it a list of words to use, because constraint produces voice where instruction tends toward pastiche.

In an AI prompt, the logic looks like this:

Draft a 200-word opening for a newsletter issue on circular fashion design in the Nordics. Do not use: leverage, unlock, holistic, stakeholders, touchpoint, move the needle, game-changing. Write in plain, specific, naturalist-precise English. One observation, then its consequence.

Language to Clear From the Page

- | | |
|-------------------|-----------------|
| — synergy | — scalable |
| — leverage | — unlock |
| — holistic | — empower |
| — solutions | — stakeholders |
| — move the needle | — touchpoint |
| — robust | — game-changing |

Add your own.

Add three of your own to the list. Words you've noticed yourself reaching for, or words you've seen so often in your category that they've started to feel like furniture. If you have a recent draft, read it once and mark the ones that feel borrowed. If you don't, the words will come from your reading: newsletters in your field, the bios of founders you admire, the language that surrounds the work you do. Those are the words most worth relinquishing, because they're the ones quietly shaping how you think you're supposed to sound.

*The list is the start.
What you set aside is the work.*

Your Newsletter Voice Guide.

- i. Voice Compass slider positions, from page two.
- ii. Relinquished words, plus your three additions, from pages four and five.
- iii. One paragraph in your voice.

Write a short paragraph, three or four sentences, on a subject you'd write about in a real newsletter. Use your slider positions as the voice you're writing toward, and avoid the words on your relinquish list, including the three you added. The paragraph is a record of what your voice sounds like when you write it deliberately, not a draft you'll publish.

DATED _____

Pin this above your desk. Come back to it after fifty issues. The voice will have moved; the discipline of writing toward a defined voice is what kept it moving in the right direction.

When you want a second set of eyes, or you're ready for a Brand Voice Guide and a twelve-week editorial roadmap built with you, Brand Voice Strategy at SNOWLEOPARD Studio & Research is where the deeper work happens.

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Voice is the start.

What you write next is the work.