

course that learners will respond well to content presented in a scenario-based format.

Moving into the third blind spot, Engagement, you again consider the priorities of your company which largely include driving/improving engagement scores. The authors cited a Harvard study which identified three main components: intrinsic motivation, connectedness and belonging, and pride. Although the authors did not disapprove of these components, they identified their definition of Engagement differently, viewing it as, “the emotional commitment that people have to their team, the organization, and the strategies of their company.

When looking at the fourth leadership blind-spot, Trust, I couldn't wait to see what else I could learn. What I found was a lot of storytelling, perhaps a little too much for this message. Eventually, you will have to choose if your culture is rule-based or value-based. From there you can figure out how to best approach the freedom to trust your people to bring their best talents and skills to the table.

The final blind-spot, Truth, dissects the misconception that associates can come to their leaders with all problems. Unless the leader is willing to be vulnerable and create a safe space, most associates will not feel comfortable rocking the boat. Once the floodgates are opened and the truth comes out, associates feel reinvigorated and valued that their perspective is being seen and it gives them hope that they can finally address the real issues. My biggest doubt in this chapter came with the team post-it note exercise, used to draw out issues. The exercise would fail if the culture was not comfortable telling the truth already.

The most powerful lesson you will walk away with is how to better approach your company and fellow leaders with a vision that inspires your associates and draws them in to invest in the same purpose. Each chapter clearly takes you on a journey to get you comfortable with looking at your company through a different lens to better represent your true objective, identify the changes that need to be made for success in the future, and how to best approach those changes.

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The Writer's Style: A Rhetorical Field Guide

Paul Butler. 2018. Logan, UT: Utah State University Press. [ISBN 978-1-60732-809-4. 182 pages, including index. US\$22.95 (softcover).]



In *The Writer's Style: A Rhetorical Field Guide*, Butler condenses a trove of ancient and modern rhetorical wisdom into 12 highly readable chapters that move at a rapid clip. Though not a technical writing book, it covers high, middle, and low style; cites Carolyn Miller, Richard Lanham, and Jeanne Fahnestock;

contains an excerpt from one of the late Stephen Hawking's books; and includes practice exercises relevant to works produced in business and industry. While intended for the college classroom, anyone with an interest in rhetoric and style will find it useful for understanding, appreciating, and making deliberate choices that generate vivid, compelling, and powerful prose.

Though full of ancient rhetorical terms whose pronunciation alone may put off readers, Butler uses what is in effect a casual use of appositives to define each term, thereby diminishing the intimidation factor. His frequent repetition of rhetorical terms; such as polysyndeton, anastrophe, and anaphora; followed immediately by their definitions, helps readers comprehend, remember, and apply ancient Greek devices, tropes, and schemes, whose technical names are alien to most.

Like other books on the subject, Butler explains that choices in writing must emerge from an understanding of audience, purpose, and context; that effective writers use ethos, pathos, and logos (credibility, passion, and reason); and that writers draw upon the five canons of rhetoric (invention, arrangement, memory, style, and delivery), to persuade, inform, delight, or move an audience. Unlike other, more dense

tomes, Butler approaches these subjects not only with scholarship and finesse, but with a brevity and clarity that makes reading *The Writer's Style* a pleasure. As he states in the preface, Butler sets out to accomplish these tasks by showcasing exemplary texts, by analyzing them, and by inviting his readers (students) to apply what they have learned using not only the practice exercises included throughout the text, but those from a comprehensive list of assignments in chapter 11.

As with any good text on effective writing, Butler includes excerpts from rhetorical masters like Henry David Thoreau, Abraham Lincoln, John F. Kennedy, Annie Dillard, Susan Sontag, Rachel Carson, and Dr. Martin Luther King, Jr. He, however, chooses to diversify his literary examples by including not only contemporary columnists like David Brooks and Paul Bruni but also voices from the AIDS crisis, like the late Paul Monette.

Butler explains that writers educated and trained to draw upon these ancient practices can name, recognize, and use them at will, while others internalize and call upon them subconsciously from experience with reading and appreciating brilliant writing. Butler addresses our current politically charged milieu where negative connotations are regularly associated with the term "rhetoric." Regardless, Butler asserts that "... all language is rhetorical" (p. 14), including that used in the character-constrained digital sphere of Twitter. He also delves into applied linguistics, illustrating how mastery of diction, grammar, and syntax can bring power to writing.

Anyone, whether student or professional, interested in either practicing or appreciating effective writing will find *The Writer's Style* erudite, engaging, and enlightening.

Allen Brown

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Graphic Design Sourcebook: The 100 Best Contemporary Graphic Designers

Charlotte Fiell and Peter Fiell. 2019. London, UK: Goodman Fiell. [ISBN 978-1-78313-016-0. 512 pages. US\$45.00 (softcover).]



Graphic Design Sourcebook: The 100 Best Contemporary Graphic Designers is a visual snapshot of graphic design from around the world. This book provides a diverse sampling of modern design trends and unique approaches to visual

communication from the printed page to exhibition design and every medium in between.

The authors emphasize, in the Introduction, a societal shift in medium preference from print to digital, speculating that traditional graphic design fundamentals are becoming outdated. Specifically, "graphic design has moved from an essentially static medium to one that increasingly possesses a degree of movement, interactivity, and connectivity" (p. 11). These changes have instilled digital fluency and technological adaptability as critical skills for new and experienced designers alike.

For technical communicators, the print-to-digital concept is quite familiar. As more technical communicators incorporate graphic design into their work and more graphic designers create technical content, these once very distinct industries become subject to more of the same shifts in skills requirements and consumer demands.

This sourcebook showcases many designs that are informational or technical, and the corresponding "philosophies" adopted by each designer or agency could serve technical communicators as well. For example:

Coralie Bickford-Smith, United Kingdom: "Good design has to serve the purpose it was intended for" (p. 58): As technical communicators we help people understand concepts and complete tasks, but if we lose sight of the content's purpose, we reduce our users' chances of success.

Hilary Greenbaum, United States: "The content is the design, the design is the content" (p.171): Greenbaum's approach to editorial design reminds us that the value of content itself has reached new heights, and that content quality has become more an expectation than a demand.