

FFA BRAND GUIDELINES

1928

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FFA BRAND



GUIDELINES

INTRODUCTION



FFA



1928





WHAT IS A BRAND?

A brand is more than a name, a logo, a history, or an ad campaign. It's the total experience that an organization creates, and how people think of that experience.



At FFA, that experience consists of:

The **essence** of our organization

The **culture** we keep

The **promises** we make

The **relationships** we forge

The **interactions** we create

The **personality** we convey



WHAT IS OUR BRAND?

Our brand is expressed through an enduring set of ideas that articulate the total experience we hope to deliver to FFA students, teachers, and staff across the country. It represents our identity and point of view by communicating who we are and why we do what we do. It helps us connect with many diverse communities through informed and meaningful interactions.



At FFA, our brand centers on an authentic and memorable theme that draws strength from our history and fuels our aspirations for a better tomorrow.



WHY IS A BRAND IMPORTANT?

As humans, we form opinions very quickly—and these opinions influence the decisions we make. That's why it's critical for FFA to have intentional and meaningful interactions with people at every turn.



Our brand works by forging emotional connections with people from the very first interaction—an ad in *Farm Journal*, a conversation at national convention, a community-based project by FFA students, a social media post from a local chapter, or even a feature article written in *USA Today*. These interactions accumulate and shape the opinions of those we serve.



WHAT IS THE PURPOSE OF THIS DOCUMENT?

This document is designed to help you make decisions in support of our story. There's a deep rationale behind everything included here—every visual and verbal decision. Ultimately, these guidelines reflect the thought process that went into defining the brand and offer guidance for using it successfully.

The elements in this document work together to ensure that every interaction people have with FFA is consistent, and conveys a compelling story about our organization. These principles apply to all of us, and to every interaction, and to every piece of communication.



Where do I go for help?

If you're looking for resources, or simply have questions about the brand, please contact us via one of these channels.

branding@ffa.org
317-802-6060

FFA BRAND



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STRATEGY



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STRATEGY OVERVIEW



The strategy forms a foundation for positioning FFA in the minds of those whom we need to reach. It's a valuable resource that we should refer to for marketing, communications,

campaigns, and fundraising initiatives. In short, it's the blueprint for building a compelling and authentic brand.

OUR POSITIONING



WHAT WE STAND FOR

Defines how we want to be thought of in the minds of our most important audiences.

OUR AUDIENCES



WHO WE ENGAGE

Categorizes who we communicate with to help target our messaging.

OUR MESSAGING



WHAT WE OFFER AND WHY IT MATTERS

Organizes our key ideas so that our communications are clear, consistent, and compelling.

OUR PERSONALITY



HOW WE LOOK, FEEL, AND SOUND

Captures our character and defines the tone of our brand.

BRAND POSITIONING: STATEMENT



Our brand positioning statement articulates what we're all here to do. This is the commitment we make collectively and deliver individually. Internally, this true statement helps us all come together around the same idea—giving everyone at FFA a grounding for the work that we do every day.

The next generation of leaders who will change the world.

Our current FFA is the top school-based youth leadership development organization in the country.

We transform the lives of middle and high school students through a unique combination of classroom curriculum; experiential work-based learning and; leadership and life skills.

FFA provides young people with a community of support and opens up a world of opportunities.

BRAND POSITIONING: DIFFERENTIATORS



Our positioning is aspirational yet true, and has the potential to attract attention in a powerful way. Here, we identify key aspects of the FFA experience that inform our positioning. These important factors allow FFA to stand apart from other youth leadership development opportunities.

How is FFA unique?

Life-changing

FFA facilitates formative experiences, altering the course of students' lives for the better.

School-based

FFA is intracurricular: members must be enrolled in an agricultural education class.

Career-readiness

FFA members develop the necessary skills to continue their education in college or to enter the workforce immediately.

Global purpose

FFA prepares members to be globally conscious citizens of their community, their state, their country, and the world.

Agricultural focus

FFA provides opportunities to demonstrate literacy, advocacy, and technical skills in agriculture, food, and natural resources.

BRAND POSITIONING: ESSENCE AND CLARITY STATEMENTS



When we consider how to tell our story, it's helpful to start from these clear and concise statements. They articulate the conceptual core of our brand and serve as **an underpinning for everything we say and do**. Working from these fundamental statements, we can more clearly and consistently articulate the driving principles of our organization.

Our brand essence distills all of these ideas into a succinct, memorable phrase. This is not meant to be a tagline, a slogan, or a headline, but rather a mental prompt for starting a conversation. It serves as a **gut-check for the decisions we make and the spirit of everything we create**.

OUR BRAND ESSENCE

What we grow changes
how the world grows.

WHO are we?

FFA is the top school-based youth leadership development organization in the country.

HOW do we do it?

Through a unique combination of education, experiences, and service, rooted in agriculture.

WHY do we do it?

Because we believe that a young mind is the most fertile ground for growing a better world.

WHAT do we do?

We fortify classroom learning, empowering a more courageous sense of self.

WHOM do we do it for?

We serve middle and high school students across the country who are pursuing their best selves.

AUDIENCES AND USPs



FFA engages with a profoundly diverse collection of audiences and individuals. By understanding exactly what we’re “selling” to each audience, we can achieve greater focus and clarity about our communications and interactions.

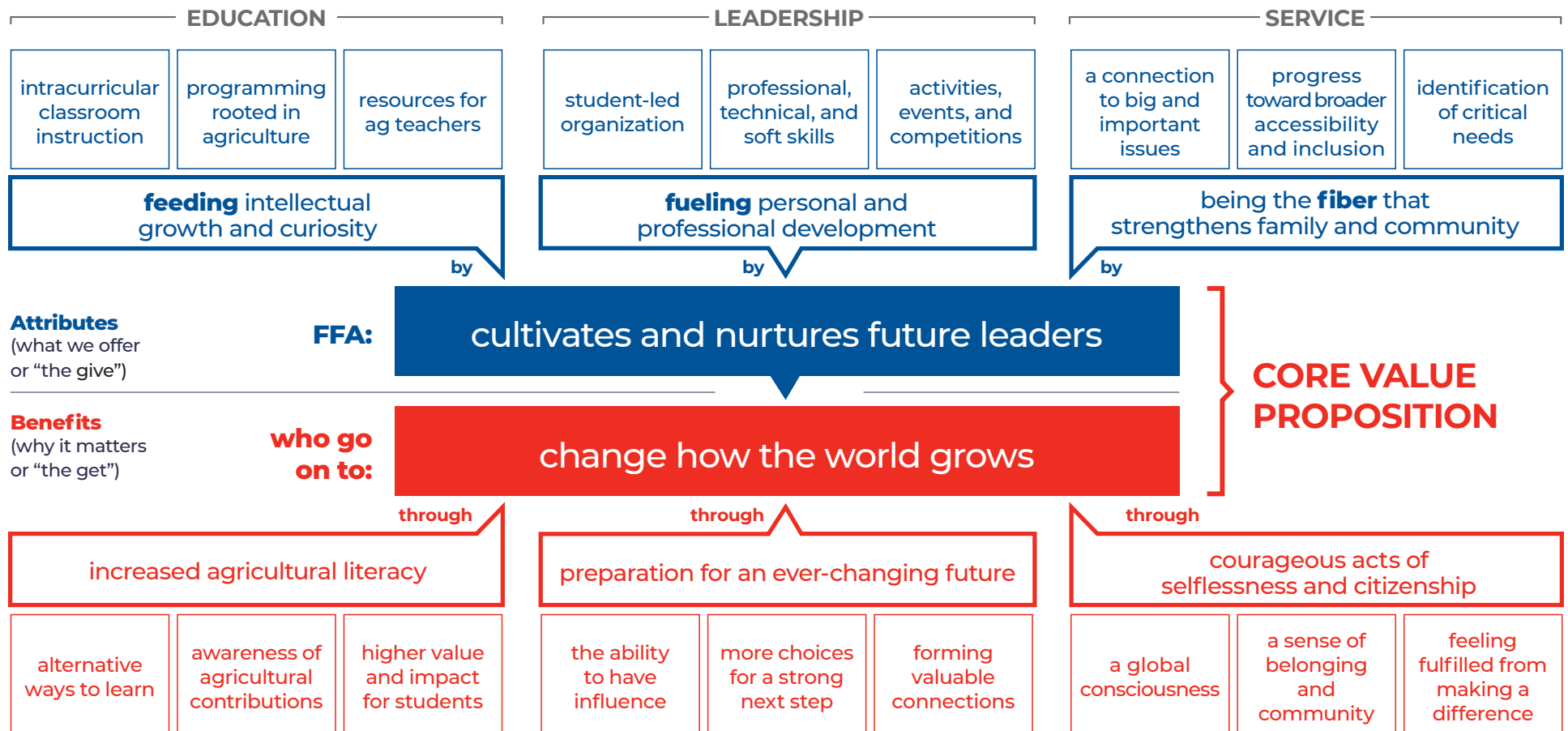
Keep in mind that audiences can be grouped in many ways. As you seek to engage with each group, the ideas that you focus on will shift, based on what you’re trying to achieve—like increasing awareness, building reputation, driving recruitment, or raising funds.

WHO IS FFA'S MARKET?	SPONSORS	DONORS	ALUMNI	STUDENTS	PARENTS	EDUCATORS
WHAT IS FFA SELLING TO THIS SEGMENT?	Shared value The idea that FFA and corporate America can achieve results to fulfill both mission and business objectives.	Societal impact Being part of a solution that together we are uniquely qualified to address.	Community connection Reconnecting with those who made a difference in their lives and with those they can impact in turn.	Identity, opportunity, and access Finding out who I am, who I want to become, and how I can make an impact.	Choices Preparation that enables their children to choose their future path (education as the way to a better life).	Lifelong ROI An investment of resources that results in a life-changing educational experience for their students.

MESSAGING



Messaging includes what FFA says and why those things matter. It's the foundation from which we build all communications, to ensure that our story is authentic, consistent, and compelling, regardless of who's telling it.



PERSONALITY



Personality is what humanizes our brand and gives our story emotional resonance.

Today, we are:

GROUNDLED

Real, pragmatic, and dependable

Our duty is to serve as the backbone of America.

STEEPED IN TRADITION

Timeless, honorable, and steady

Our history and legacy are important, and they inform what moves us forward.

HUMAN

Friendly, sincere, and personable

We pour our whole heart into everything we do.

INDUSTRIOUS

Hard-working, diligent, and productive

Today's challenges aren't going to solve themselves.

We're growing to become more:

OPTIMISTIC

Hopeful, visionary, and promising

The world is changing; our duty is to make sure it's for the better.

FORWARD-THINKING

Tech-enabled, innovative, and adaptable

Working smarter reduces waste and improves our yield.

ENERGETIC

Dynamic, lively, and vibrant

We carry a youthful presence, and we're full of life.

INCLUSIVE

Welcoming, open-minded, and nonjudgmental

We open our heart to everyone we can serve.

FFA BRAND



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VOICE



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CREATIVE PLATFORM



The creative platform translates the message map with a more emotional appeal. It communicates not only what we do, but also the attitude with which we do it. It elevates our strengths, inspires our messaging and

voice, and identifies what our audiences can expect from us. It inspires the look, feel, and tone of our communications. Ultimately, the creative platform forms the basis of our brand's unique identity.

We are students of the land. This land has taught us that the best way to learn is to do. That we are only as strong as our communities. That integrity and responsibility must be mutual, and that the smartest answers often come from the simplest beginnings.

And while there are many ways to lead, the FFA way stands out. Through FFA, we transform into ourselves; the natural-born leaders, modern-day creators, and dedicated seekers of the 21st century.

We practice now so we can become what the world needs next. We study the science of life and nature in order to grow. We use technology to improve medicine and strengthen businesses. We rethink traditions in order to create food safety for decades to come. And we respect our earth as much as we respect each other.

We are students of our past, called to solve for today, so that we may lead for the future for all.

We are FFA.

CREATIVE PLATFORM



The breakdown below outlines how the creative platform directly connects to our messaging map, personality, and positioning.

We are students of the land. This land has taught us that the best way to learn is to do. That we are only as strong as our communities. That integrity and responsibility must be mutual, and that the smartest answers often come from the simplest beginnings.

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We are FFA.



The values of FFA are what make us, and our students, stand out. We are led by our morals and committed to doing the right thing.



We fuel personal and professional development—meaning that our students become influential leaders, but they also become the truest versions of themselves.



The root of Agricultural Education and FFA is our educational offer. We lean into both modern and traditional ways of thinking, to teach the next generation how to solve problems for agriculture and beyond.



This line brings us to a close by honoring FFA's rich history and all that our ancestors worked for, while making a commitment to provide for future generations.

GETTING OUR TONE RIGHT



Voice is more than what we say—it's how we say it. It's the combination of the tone we use, the language we choose, and the way we put sentences together. And it's one of the primary ways our audiences can connect and identify with our brand. Familiarize yourself with the brand's personality, then use the ideas below as you create content.

THREE THINGS TO AIM FOR

Be bold, but not brazen.

We are confident, but not aggressive. We aren't afraid to tell people what we do well, but our copy should always feel warm and inclusive.

Show, don't tell.

Whenever possible, give concrete examples. It's always more powerful to show experiences through storytelling and first-person narratives.

Stay positive.

When discussing how we're different from other organizations, show the tangible benefits gained by engaging with FFA. Emphasize specific positive examples as much as possible.

THREE THINGS TO AVOID

Skip the taglines.

It's tempting to rely on the same phrases over and over when communicating, but we don't want to be limited by only a few ideas. Keep it fresh, and don't hesitate to be more specific when necessary.

Stay away from clichés.

Don't rely on predictable phrases and tired jargon to express your idea. Instead, pursue language that feels new and will make your readers respond to what you write.

Avoid mediocrity.

We confidently express who we are and what we stand for. We don't pretend to be anything we're not. We always stay true to ourselves.

CRAFTING CONTENT



To bring our brand to life, we’ve established a few ways to help you create compelling copy. With each technique, make sure you’re connecting the message to the brand strategy.

These frameworks are most successful in medium-to-long-form settings, where the reader has time to engage. Ideal situations might be creating a print piece or capturing a story for social media.

While these techniques are a great place to start, remember that they’re just that: a start. Expand the language as you become more comfortable, relying on the narrative to inspire you in new and evolved ways.

Headline Construction

_____ **FOR ALL.**

Usage

This framework sets us up to address the wide reach of FFA. Use it when you’re communicating how we’re making progress in areas that affect society as a whole.

Examples

FOOD FOR ALL.

FFA is committed to equipping tomorrow’s leaders with the necessary tools to secure food, fuel, and fiber resources for generations to come.

FARMING FOR ALL.

Farming in metro areas has its own unique challenges, but our members aren’t held back by their environments.

***If the first letters of the words in this headline spell “FFA,” great! If not, that’s okay, too.**

Headline Construction

STUDENTS OF _____ .

Usage

Use this framework when you’re highlighting the successes and outcome stories of our student members and alumni.

Examples

STUDENTS OF THE LAND.

Most of our curriculum takes place outside. We touch the dirt, pay attention to the weather, and watch the way the animals move, because we understand that farming should work with nature, not against it.

STUDENTS OF STEM.

The future of our world depends on bringing science and agriculture together. That’s why our best and brightest are heading to Washington, D.C. to lobby on behalf of a new law that would bring more tech into our schools.

Headline Construction

SOLVING FOR _____ .

Usage

Consider using this framework when you’re focusing on a specific area that FFA is dedicated to, in order to drive home the value of the organization’s impact.

Examples

SOLVING FOR CLEAN WATER.

Our students understand the alarming rate at which our clean water is being polluted. So this year, our biggest initiative is to help restore and maintain our state’s wetlands.

SOLVING FOR HOMELESSNESS.

When one local FFA chapter learned of the homelessness problem in its community, members took action: raising money for local shelters, holding coat drives at grocery stores, and bringing meals to those who were going without.

WRITING TIPS



Help readers feel more connected to the FFA story by creating smart, compelling content. Here are a few tips to keep in mind as you write.

Make it personal.

Back up your statements with proof points. Include real, honest stories of the work we're doing.

Make it easy to read and relate to.

Vary the cadence of your writing. Mix short sentences with longer ones to avoid a repetitive feel. Check for rhythm and flow by reading aloud. Don't be afraid to write like we speak.

Make it clear and powerful.

Focus on the point you're trying to make. Every communication can't contain every detail, so highlight what's most important. Use bold, direct statements to capture attention, and get to the purpose of your communication as quickly as possible.

Make it motivational.

Give the audience a clear call to action, so they know exactly what you want them to do (or know, or feel) with the information.

Make headlines work harder.

A headline should be more than just a label for the topic we're talking about. Since it may be the only thing our audience reads as they scan the copy, make sure it's interesting and informative.

SOCIAL MEDIA CONTENT TIPS



Many of our audiences communicate through one of the four main social media channels. It's important to keep in mind how various demographics interact with these different channels, and how this behavior translates to engagement with our brand. On this page are some high-level practices to consider so that the appropriate content, crafted in the right manner, reaches our audiences effectively.



Twitter



Facebook



Instagram



Instagram Stories

How to Use It

Tweet live-event updates, engage one on one with the community, and seek out and engage with the FFA community.

Share news, updates, photos, and videos that highlight FFA's community.

Post visually striking "in the moment" photos and videos that give a sense of the FFA experience.

Post in-the-moment or behind-the-scenes photos and videos that give a sense of the FFA experience.

User Demographics and Successful Content

Current Members

Answer questions about upcoming events and share newsworthy updates

Organization Leaders

Share organization news

Peers and Experts

Share organization news

Prospective Members

Retweet key moments, share info about the FFA experience

Supporters

Share news and big achievements

Prospective Partners and Donors

Member outcomes and success stories with visual content, events, and traditions

Parents

Member success stories with visual content (videos are best) and fun traditions

Prospective and Current Members

FFA life, member highlights, success stories, and uniquely FFA experiences

Current Members

The FFA experience, member takeovers, quizzes, beautiful pictures, fun videos, and success stories

Prospective and Current Members

Key moments, points of pride, and unique FFA events

Copy Approach



Image Production Value



FFA BRAND



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IDENTITY



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IDENTITY ASSETS



FFA uses the emblem and lettermark to represent our organization. These identity assets should only be reproduced from authorized digital files. Do not attempt to manipulate, alter, or modify them for any reason.

The Marketing and Communications Division at National FFA is responsible for approving the usage of the emblem and the lettermark in all promotional instances, and must be consulted before any materials are ordered.

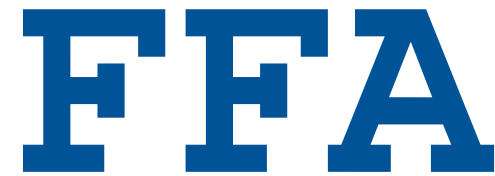
Emblem

The emblem is reserved for official national communications, such as stationery and signage. It may also be used for high-end applications, such as merchandise and gifts, but only with approval from Marketing and Communications.



Lettermark

Our primary identifier is the FFA lettermark. It must be present on all communications.



Containers



Lettermark Modifiers

Modifiers are applied to the lettermark when entities, groups, or divisions need their own differentiating identities.



THE EMBLEM



Our emblem is an important part of FFA's heritage that holds crucial brand equity, and we treat it as a formal representation of the organization. The components include the rising sun, the eagle, the owl, and the plow, all encircled by the cross-sectioned ear of corn. You can learn more about the symbolism of these elements in the official FFA manual.

The emblem is reserved only for official national communications. For example, it can appear on ceremonial documents and official awards. There may be additional instances where the emblem is required; however, each use of the emblem should be evaluated on a case-by-case basis. Some applications may require special permission from the Marketing and Communications division at National FFA. In most cases, the lettermark should be used in the emblem's place.

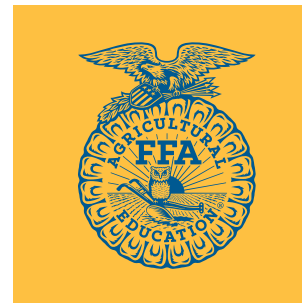
The emblem should never be locked up with the FFA lettermark and should not be altered in any way. The versions of the emblem on this page are the only versions permitted.

The Marketing and Communications Division at National FFA is responsible for approving the usage of the emblem and the lettermark in all promotional instances, and must be consulted before any materials are ordered.

Three-Color Version



One-Color Versions



Outline Version

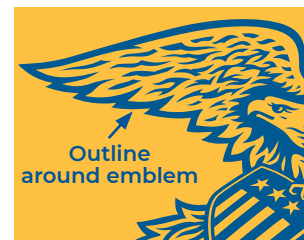


Solid Version

Proper use of the One-Color emblem files

Two different versions of the one-color emblem are available to ensure that it reproduces correctly. The example at the right shows the difference between the **Outline** and **Solid** versions. Whether you are placing a light one-color emblem on a dark background or vice versa, only one version works for any given situation.

The "whites" of the owl's eyes need to be lighter than its pupils. If you use the wrong file for a specific color combination, you will get the wrong results (see samples at the right).



Outline Version



Solid Version



Know the One-Color Rule



If the **Emblem Color is Darker** than its background:
USE THE OUTLINE EMBLEM FILE



If the **Emblem Color is Lighter** than its background:
USE THE SOLID EMBLEM FILE

EMBROIDERED EMBLEM



Part of the uniform worn by FFA members at local, state, and national functions is the blue corduroy jacket. It is one of the most recognizable symbols of the organization. The embroidered emblem is to be reserved only for this official dress.

The Marketing and Communications Division at National FFA is responsible for approving the usage of the emblem and the lettermark in all promotional instances, and must be consulted before any materials are ordered.



EMBLEM USAGE



To ensure consistent use of the emblem, follow the instructions below and avoid the examples to the right.

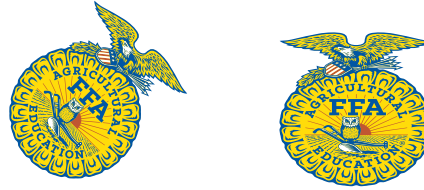
The Marketing and Communications Division at National FFA is responsible for approving the usage of the emblem and the lettermark in all promotional instances, and must be consulted before any materials are ordered.



Clear Space

Ensure that clear space is maintained around the emblem for legibility and prominence. Photos, text, and graphic elements must follow these guidelines. Use one half of the FFA mark's width as a measuring tool, as shown.

DON'T skew, bend, stretch, or rotate the emblem in any way.



DON'T crop the emblem.



DON'T place emblem into a container.



DON'T add extra elements to the emblem.



DON'T use drop shadows or other visual effects with the emblem.



DON'T use any colors other than those specified in this document.



DON'T combine the emblem with other graphic elements.



DON'T use the emblem as a supergraphic.

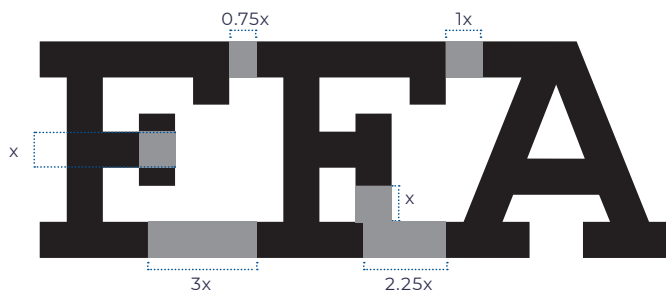


LETTERMARK



Inspired by the slab serif font used in our emblem, our lettermark is a modern interpretation of FFA's heritage. Its structure has been streamlined for flexibility across all media.

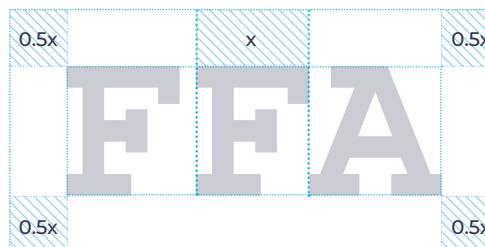
The Marketing and Communications Division at National FFA is responsible for approving the usage of the emblem and the lettermark in all promotional instances, and must be consulted before any materials are ordered.



Our custom lettermark was developed to exacting standards. Because of its precise construction, it is important to maintain consistent scale and spacing every time.

Lettermark Spacing

To achieve maximum impact and legibility, clear space must be maintained around the lettermark, as shown here. It may be placed on top of simple photography, but no other graphic elements, typography, rules, or images should appear inside this clear space.



Minimum Sizes

To maintain good legibility, never reproduce the lettermark smaller than shown here, for print or screen. There is no maximum size limit, but use discretion when sizing the logo. It should never be the most dominant elements on the page, but instead should live comfortably and clearly as an identifying mark.

FFA

0.25" (24 pixels)

Lettermark Colors

While there are many colors in our palette, the seven colors at the right are the only authorized colors to use for the lettermark. The color of the background will determine which version of the lettermark to use. Plan your layouts to accommodate using one of these options.



BLACK



CORDUROY



PRIMARY BLUE



PRIMARY RED



WHITE



WHEAT



PRIMARY YELLOW

LETTERMARK CONTAINER



The lettermark container was developed for specific instances in which the lettermark must appear on top of a textured background, such as a detail photo. The container provides structure around the lettermark, anchoring it into a composition. Use the outlined container for simpler backgrounds. Use the solid container for busier backgrounds that lessen the lettermark's legibility.

The Marketing and Communications Division at National FFA is responsible for approving the usage of the emblem and the lettermark in all promotional instances, and must be consulted before any materials are ordered.

Outlined Container



Solid Container



FILLED

OPEN

Container Colors

Like the lettermark, the seven colors below are the only authorized colors for the container logos. The color and texture of the background will determine which container version to use.



BLACK



CORDUROY



PRIMARY BLUE



PRIMARY RED



WHITE

WHEAT

PRIMARY YELLOW

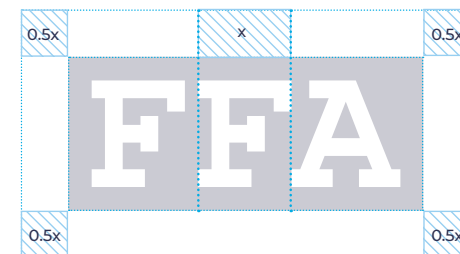
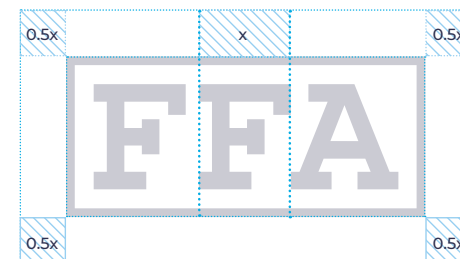
Filled Solid Container Colors

The filled solid containers can be used only in the five color combinations shown here.



Lettermark Spacing

Although the containers were created to accommodate busier layouts, it is still important to achieve maximum legibility around the lettermark. Give the containers the allotted clear space to achieve the best impact.



Minimum Sizes

Like the lettermark, never reproduce the containers smaller than shown here, for print or screen.



0.25" (24 pixels)



0.25" (24 pixels)

LETTERMARK MISUSE



Here are a few practices to avoid in using the FFA identity. Adhering to these rules will ensure that our lettermark is recognizable and builds as much equity as the emblem.

The Marketing and Communications Division at National FFA is responsible for approving the usage of the emblem and the lettermark in all promotional instances, and must be consulted before any materials are ordered.

DON'T skew, bend, stretch, or rotate the lettermark in any way.

The FFA lettermark is shown in two examples of misuse: one is skewed to the right and the other is bent at the top.

DON'T use drop shadows or other visual effects with the lettermark.

The FFA lettermark is shown with a dark drop shadow behind it, which is a prohibited visual effect.

DON'T place the lettermark within a different container.

The FFA lettermark is placed inside a dark blue hexagonal container, which is not the correct usage.

DON'T create an outline of the lettermark.

The FFA lettermark is shown with a white outline, which is a prohibited modification.

DON'T crop the lettermark.

The FFA lettermark is shown cropped on the right side, which is a prohibited modification.

DON'T use any colors other than those specified in this document.

The FFA lettermark is shown in a bright pink color, which is not the specified color.

DON'T add graphics to the lettermark.

The FFA lettermark is placed over a light blue circular background, which is a prohibited modification.

DON'T pair the lettermark with the emblem.

The FFA emblem is placed to the left of the FFA lettermark, which is a prohibited pairing.

LETTERMARK ARCHITECTURE



FFA has many chapters, groups, clubs, and other entities that require individual logos. To accommodate this need, we've created a simple architecture system that will allow all entities to have logo lockups that are clear, structured, and flexible for all applications. Logo consistency across all national communications materials will also strengthen the equity of the new lettermark.

The Marketing and Communications Division at National FFA is responsible for approving the usage of the emblem and the lettermark in all promotional instances, and must be consulted before any materials are ordered.



FFA Lettermark (National)



Using the State Modifier

The national Marketing and Communications Division has created new logo lockups for each state. These logos should be used on outward-facing communications, particularly for pieces whose readers may be unfamiliar with FFA.



Using the State Icon Modifier

Using the state icon modifier may allow you to make the logo bigger, which can be helpful when designing pieces that offer less room. Reserve the state icons for less formal communications.



Using the Icons

We've developed a library of icons (p. 59) that represent various ideas and symbols that are specific to FFA. These icons can be used to create custom logos for specific groups or members of FFA. Marketing and Communications has already created a variety of these logos for specific groups.



ARCHITECTURE CONSTRUCTION



Creating new brand architecture lockups is an important task for any entity within the FFA brand. Adhering to the specifications of the lockups will help us maintain the integrity of the organization while allowing entities to clearly communicate their individual identities.

Note: Always use the provided templates when creating new lockups. Never create a lockup from scratch.

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One Line



Line Length Limit

When typesetting names on one line, do not exceed the space occupied by the length of one and a half lettermarks. If this space is not enough, use the two-line framework below.



Two Lines



The distance between the bracket and the type is equal to the width of the bracket's vertical line.

Icons

Because the proportions of each icon vary, the height of the icon must be carefully evaluated each time it's used to maintain proper hierarchy with the lettermark. However, for consistency's sake, it should always fit within these highlighted areas. Always center the icon within this space vertically and horizontally.



DIGITAL AND SOCIAL MEDIA AVATARS



An avatar is another name for a profile picture. Avatars appear in various small sizes and often share a standard circle or square proportion. Since social media avatars consistently appear with the official name of the page or profile, it is not necessary to include full names as part of the avatar's design. The avatar should be the same graphic asset used across all social media platforms.

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Background Colors

Choose background colors that provide enough contrast with the mark and reinforce our core palette.



Primary Blue

Primary Red

Primary Yellow



Corduroy

White

25% Gray

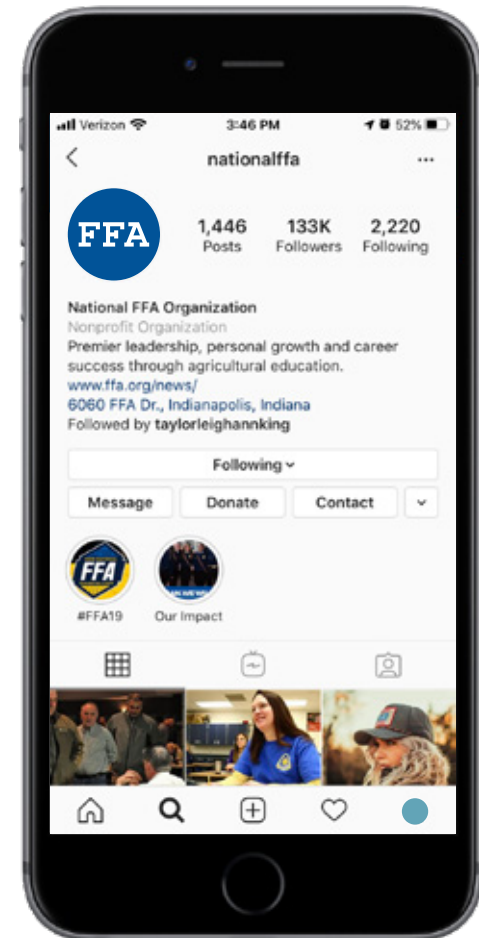
Proper Scale

Arrange marks so that they sit comfortably within both the circle and square shapes.



State Modifiers

We've provided a design format for state chapter avatars. This structure allows each state to have its own profile picture, while maintaining a cohesive look across the country.



FFA BRAND



GUIDELINES

COLOR



FFA



1928



PRIMARY COLORS



Our primary palette consists of blue, yellow, red, and green. Our layouts lean heavily on these colors, mixing in the secondary palette to build color schemes that are complementary and balanced.

Coated Paper

When printing on most coated stocks, on specially treated uncoated paper, or on UV presses, use the Pantone spot color or the CMYK formulas specified under the term “coated.”

BLUE (COATED)

PMS 2945 CP
CMYK 100 64 0 16
RGB 0 76 151
HEX 004C97

Uncoated Paper

When printing on most uncoated stocks, we adjust the spot color and CMYK formula of the color palette to achieve the best results. Use the specified formulas labeled “uncoated.”

BLUE (UNCOATED)

PMS 2935 UP
CMYK 100 69 0 6

YELLOW (COATED)

PMS 116 CP
CMYK 0 10 98 0
RGB 242 206 27
HEX F2CE1B

YELLOW (UNCOATED)

PMS 115 UP
CMYK 0 7 100 0

RED (COATED)

PMS 485 CP
CMYK 0 95 100 0
RGB 221 60 39
HEX DD3C27

RED (UNCOATED)

PMS 2035 UP
CMYK 0 98 100 0

GREEN (COATED)

PMS 7740 CP
CMYK 73 1 91 17
RGB 56 146 65
HEX 389241

GREEN (UNCOATED)

PMS 7740 UP
CMYK 69 3 81 12

SECONDARY COLORS

Warm Palette



The subdued nature of the warm palette is inspired by FFA’s storied legacy, and was developed to complement the use of archival images and icons.

RISING SUN 166 CP

CMYK 0 76 100 0
RGB 223 89 29
HEX DF591D

RUST 7592 CP

CMYK 3 72 81 21
RGB 178 90 61
HEX B25A3D

CORN 143 CP

CMYK 0 27 85 0
RGB 236 176 74
HEX ECB04A

BRONZE 2467 CP

CMYK 15 35 53 11
RGB 178 144 105
HEX B29069

WHEAT 7506 CP (55% TINT)

CMYK 0 7 26 0
RGB 241 220 170
HEX F1DCAA

SAND 7527 CP (55% TINT)

CMYK 12 10 14 0
RGB 215 212 194
HEX D7D4C2

166 UP

CMYK 0 71 100 0

7592 UP

CMYK 5 63 73 18

142 UP

CMYK 0 29 89 0

2467 UP

CMYK 14 34 45 9

7506 UP (55% TINT)

CMYK 0 6 28 0

7527 UP (55% TINT)

CMYK 9 8 15 0

SECONDARY COLORS

Warm Palette



The cool palette is inspired by agricultural lands across America. From oceans and seas to fields and grass, these colors provide depth and richness to our bold and vibrant primary palette.

CORDUROY 280 CP

CMYK 100 85 0 39
RGB 37 48 109
HEX 25306D

STEEL 2222 CP

CMYK 80 19 22 15
RGB 26 131 154
HEX 1A839A

BLUE SKY 2191 CP

CMYK 75 11 0 0
RGB 62 169 218
HEX 3EA9DA

SEA 2241 CP

CMYK 65 8 42 6
RGB 105 170 149
HEX 69AA95

GREENHAND 5753 CP

CMYK 44 24 80 47
RGB 94 104 60
HEX 5E683C

SPROUT 5793 CP

CMYK 27 14 38 2
RGB 179 186 160
HEX B3BAA0

280 UP

CMYK 100 89 0 14

2221 UP

CMYK 75 17 20 12

2191 UP

CMYK 74 16 0 0

2241 UP

CMYK 65 8 40 8

5753 UP

CMYK 45 26 68 34

5793 UP

CMYK 18 9 29 1

NEUTRAL PALETTE



Always consider the use of white space. Proper white space allows the composition to breathe and makes the content prominent. Too much content or too many colors can make for a busy composition.

The neutral tones act as a balance for the vibrant primary tones, just as white does. Use them as needed to fill excess white space or to evoke a different mood.

WHITE

CMYK 0 0 0 0
RGB* 255 255 255
HEX* FFFFFFFF

BLACK

CMYK 0 0 0 100
RGB 0 0 0
HEX 000000

70% BLACK

CMYK 0 0 0 70
RGB 77 77 77
HEX 4D4D4D

25% BLACK

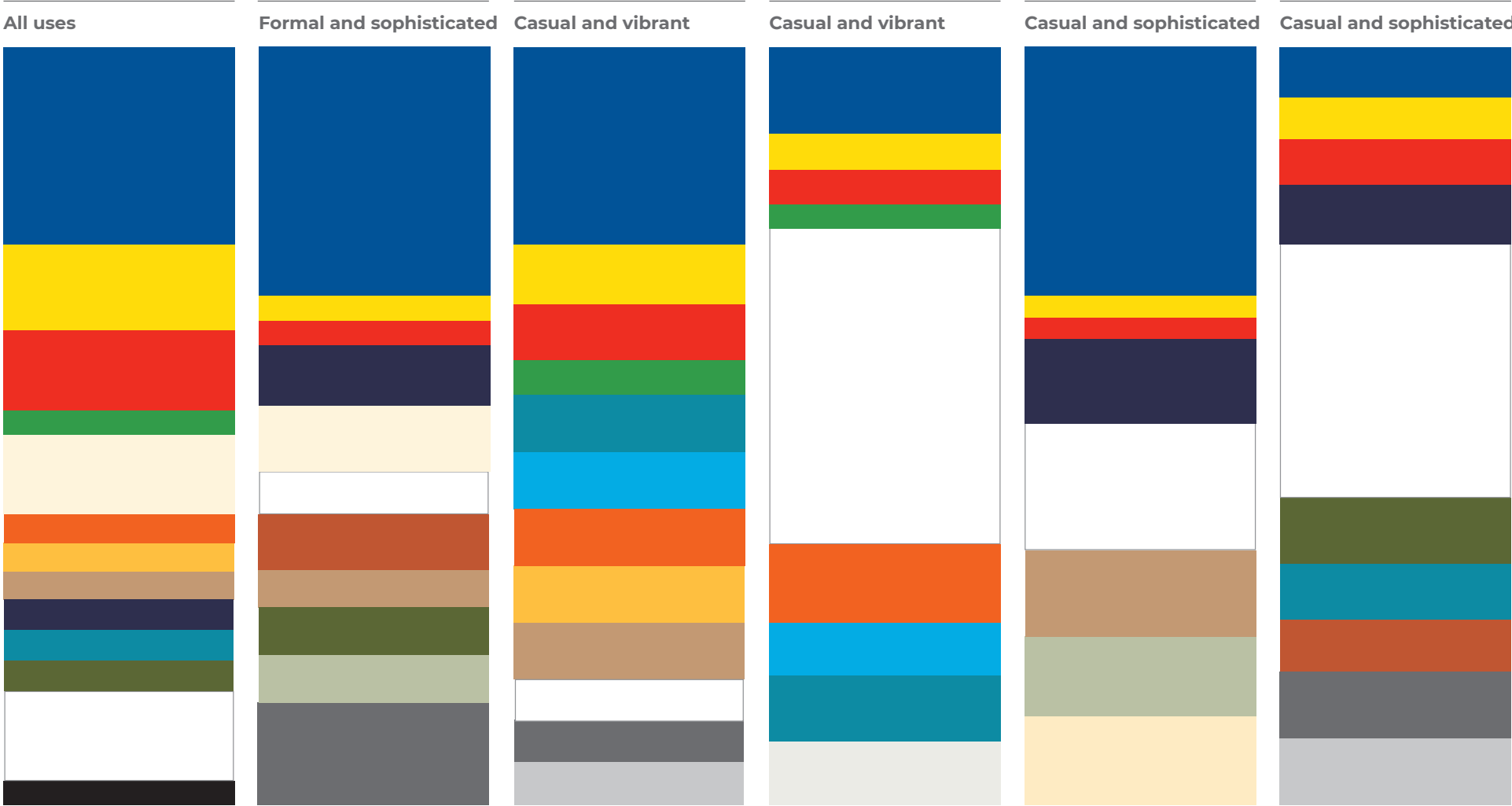
CMYK 0 0 0 25
RGB 191 191 191
HEX BFBFBF

SAMPLE COLOR PALETTES



To strike the right balance of color for a desired effect, use these color spectrums as a guide. This chart is not a precise mathematical system, but instead provides an idea of relative use. Color groupings can range from formal to casual and from subtle to bold, depending on the piece’s purpose and audience.

The diagrams below illustrate how we might distribute colors proportionally to generate specific moods for marketing pieces. Of course, this doesn’t mean that every color shown must be used to fulfill the requirements of the brand. At a minimum, we always lead with primary colors.





TYPOGRAPHY



OVERVIEW



The FFA brand uses a few different typefaces that offer flexibility and balance across all communications and for a variety of audiences. Some sizes, weights, and combinations work better than others. This section outlines the appropriate uses, sizes, weights, and combinations, as well as some examples of how to properly set various instances of type.

PRIMARY SANS-SERIF TYPEFACE

Headlines, subheads, body copy, quotes, tags, names

Montserrat

PRIMARY DISPLAY TYPEFACE

Headlines and subheads

Anton

SERIF TYPEFACE

Headlines, subheads, body copy, quotes

DM Serif Text

ADDITIONAL DISPLAY SCRIPT TYPEFACE

Short callouts and quotes

Brandon Smith Stamp

PRIMARY SANS-SERIF TYPEFACE



Montserrat

A friendly typeface that can feel both casual and sophisticated. This typeface works well for headlines, body copy, and captions, depending on the weight.

Foundry **Google** | 
Designer **Julieta Ulanovsky**

To install this font for free, go to
<https://fonts.google.com/>

Alternate System Fonts

Our brand fonts may not always be available to everyone. Arial is the acceptable substitute for Montserrat.

Arial Regular
Arial Italic
Arial Bold
Arial Bold Italic

Characters

ABCDEFGHIJKLMNOPQRSTUVWXYZ

0123456789

abcdefghijklmnopqrstuvwxyz

!@#\$%&*

Weights

Thin

Thin Italic

Extra-Light

Extra-Light Italic

Light

Light Italic

Regular

Regular Italic

Medium

Medium Italic

Semi-Bold

Semi-Bold Italic

Bold

Bold Italic

Extra-Bold

Extra-Bold Italic

Black

Black Italic

PRIMARY DISPLAY TYPEFACE



Anton

This clean typeface feels bold and modern. It should be used only for short blocks of text, which should always be set in the font's regular weight. All-caps should be reserved exclusively for shorter headlines.

Foundry **Google** |  
Designer **Vernon Adams**

To install this font for free, go to
<https://fonts.google.com/>

Alternate System Fonts

Our brand fonts may not always be available to everyone. Impact is the acceptable substitute for Anton.

Impact Regular

Characters

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
123456789

abcdefghijklmn
opqrstuvwxyz
!@#\$%&*

Weight

REGULAR

SERIF TYPEFACE



DM Serif Text

A serif typeface that can work for all audiences. This typeface is diverse, and can feel both formal and casual, depending on how the type is treated.

Foundry **Google** |  
Designer **Colophon Foundry**
Frank Griebhammer

To install this font for free, go to
<https://fonts.google.com/>

Alternate System Fonts

Our brand fonts may not always be available to everyone. Georgia is the acceptable substitute for DM Serif Text.

Georgia Regular
Georgia Italic
Georgia Bold
Georgia Bold Italic

Characters

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789

abcdefghijklm
nopqrstuvwxyz
!@#\$%&*

Weight

DM Serif Text Regular
DM Serif Text Italic

ADDITIONAL DISPLAY TYPEFACE



Brandon Smith Stamp

This decorative typeface feels illustrative and vintage. It should be reserved exclusively for shorter headlines.

Foundry **Pen Culture** |  
Designer **Revo Farisky**

To purchase this font, go to
[https://creativemarket.com/PenCulture/
3845476-Brandon-Smith-Monoline-Font](https://creativemarket.com/PenCulture/3845476-Brandon-Smith-Monoline-Font)

Characters

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
0 1 2 3 4 5 6 7 8 9

a b c d e f g h i j k l m
n o p q r s t u v w x y z
! @ # \$ % & *

Weight

Regular

PROPER USAGE



Leading

Line spacing, called leading, is critical to setting professional-looking type that's easy to read. Leading should be set tight, but not too tight. All our typefaces generally look best with leading set slightly looser than the default.

A good rule of thumb is to start with leading that's two points higher than the point size of the text. This won't always be right, but leading can be adjusted easily from there.

Tracking

Correct letterspacing, called tracking, also helps to make the type easy to read. Outside of headlines, it's usually acceptable to use the default tracking; however, you may need to increase tracking at small scales, and decrease it at large scales. Optical kerning should be used when available.

The term "tracking" refers to overall letterspacing for groups of letters and entire blocks of text. The term "kerning" refers to selective letterspacing between pairs of characters.

Leading that's too loose leaves too much pause between lines.

18 pt. type / 27 pt. leading

Leading that's too tight leaves too little pause between lines.

18 pt. type / 15 pt. leading

When leading is correct, the reader won't even notice.

18 pt. type / 20 pt. leading

Hint

Trust your eye. If the space between lines or characters looks too tight or too loose, it probably is. Remember, the main purpose of leading and tracking is to make it quick and easy for readers to digest multiple lines of copy.

Tracking that's too loose leaves too much space between letters.

+75 tracking

Tracking that's too tight leaves too little space between letters.

-75 tracking

When tracking is correct, the reader won't even notice.

-5 tracking

SAMPLE TYPESETTING



This page shows just one example of how we can combine our different typefaces to establish hierarchy and create visual interest in a layout. There are many ways this can be done, so use this sample as a baseline and modifying it as needed.

For more examples of type in layout, see the [Sample Tactics](#) section of this document.

BECOMING WHAT THE FUTURE NEEDS.

TOR ACCUM QUATQUE POR REM RE, OCCUPTAQUE EARCH.

At a quiaepe llendae officiis solortem nobis dis doloria tasime nis pernat que sit plam anderia est, ulparciusam facipita nosapicae. Et fugitae dit aboreri onsedion et aut maximol oruptatur sundu tet qui omnis alit, omnis aute et laccum estotae re volestis abo. Erorum utem utatiore

“Fugiate trer adern eatectur ad modi optis asitiis utet modip holode.”

Con cus mod et invenduciis ide dior ati renimin cienet evenis et doluptaspit vendell atemperibus est, qui aborepe rioraturest, cuscias ipsant hicte el maxim nit, aborruntiam fugiate eatectur ad modi optis asitiis utet modipsame pligend igeniss inimpos aribusam, Leatium quibusapic tem eos solupient estiuntioremeostrum repelestibus dit dicil incipsum fuga. Ignam el moluptat debis autemquis aut magniatque

Headline

Anton Regular
All-Caps
Size: 40 pt
Leading: 40 pt
Kerning: Optical
Tracking: 20

Subhead

Montserrat Black
All-Caps
Size: 9 pt
Leading: 12 pt
Kerning: Optical
Tracking: 0

Body

Montserrat Light
Size: 8 pt
Leading: 10 pt
Kerning: Optical
Tracking: 0

Lead-in / Pull quote

Montserrat Black
Size: 14 pt
Leading: 19 pt
Kerning: Optical
Tracking: 0

Body

Montserrat Light
Size: 8 pt
Leading: 10 pt
Kerning: Optical
Tracking: 0

SAMPLE TYPESETTING



This page shows just one example of how we can combine our different typefaces to establish hierarchy and create visual interest in a layout. There are many ways this can be done, so use this sample as a baseline and modifying it as needed.

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WE ARE SEEKERS AND SOLVERS OF THE 21st century.

THE BEST WAY TO LEARN IS TO DO.

At a quiaepe llendae officiis solortem nobis dis doloria tasime nis pernat que sit plam anderia est, ulparciusam facipita nosapicae. Et fugitae dit aboreri onsedion et aut maximol oruptatur sundu tet qui omnis alit, omnis aute et laccum estotae re volestis abo. Erorum utem utatiore.

Um et odis quaepru cuptatu ui apellabo. Alis ut ullectem explit rehent ullandigenti qui quae. Conem fuga. Pit fuga. Itat vercient omnihic tatiur, sequam, ellaboreium velenecab imi, ipsaest ibusti consequi.

Overline

Montserrat Black | All-Caps
Size: 8.5 pt | Leading: 12 pt
Kerning: Optical | Tracking: 0

Heading

DM Serif Text Regular
Size: 47 pt | Leading: 44 pt
Kerning: Optical | Tracking: 0

Subhead

Montserrat Black | All-Caps
Size: 9 pt | Leading: 12 pt
Kerning: Optical | Tracking: 0

Body

Montserrat Light
Size: 7 pt
Leading: 9 pt
Kerning: Optical
Tracking: 0

COMBINING TYPEFACES



As part of our visual brand, one technique we use is breaking up compelling copy with multiple typefaces and styles. Juggle between two chosen fonts to highlight the bigger, more important words in the text you're typesetting. This approach is best reserved for shorter headlines and sentences, as it is very easy to overdo this technique.

For more examples of type in layout, see the **Sample Tactics** section of this document.

Two Typefaces

The following example uses DM Serif Text Regular for the higher-impact words, and Montserrat Regular for the rest of the sentence.

Draw a shallow, symmetrical curve and apply the supporting text, using the type on path tool to create the sunrise outline. Center-align the most important phrase to create a strong horizontal line.

Two Typefaces

This example uses Anton and Brandon Smith Stamp Regular.

Use the strong horizontal lines of the all-caps Anton letterforms as a baseline for the rest of the text, set in Brandon Smith Stamp Regular.

Three Typefaces

Reserve using three fonts for situations where hierarchy is key.

Create contrast by applying the serif typeface (DM Serif Text Regular) to the most important phrase, making the text significantly larger. Then set the other supporting text in sans-serif typefaces.

FINDING THE
SMARTEST ANSWERS

from the simplest
beginnings.

FFA
For the Future
STUDENT
For All
HANDBOOK

RETHINKING TRADITIONS

FFA Finding the Next Great Innovations 1928

FFA BRAND



GUIDELINES

PHOTOGRAPHY



FFA



1928



OVERVIEW



We use a wide range of photographs to showcase our unique people, culture, and experiences through three main subject groups. Photography plays a huge role in overall composition, so it's important to choose the best possible photo for every piece being designed. Be sure to select photos that feel the most organic and natural, while still relating well to the associated content.

Lighting Considerations

Natural light is always ideal. Photo retouching may be needed to adjust the image's focus or add a warming filter.

Image Sources

Our images come from two royalty-free resources, which can be used to find photos for any communication piece.

unsplash.com | pexels.com

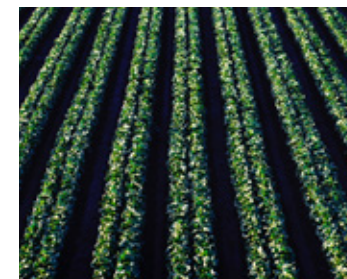
People



Details



Expansive Drone Shots



PEOPLE



FFA members are our organization's most important asset. We feature our members, educators, and alumni in candid, active portraits. These images should feel authentic and in-the-moment, and should use natural lighting. When possible, include shots of students engaging in their work, performing research or services, or interacting in groups during moments of fun and friendship.



Choose photographs that feature strong horizon lines, when possible. Read more about our horizon line treatment on page 65.



DETAILS



Photographs of objects and details help round out our story and add further visual depth. They can help illustrate a topic (such as research), provide additional visual interest, or act as background filler or texture.



EXPANSIVE DRONE SHOTS



Celebrate the beauty of agriculture and the ornate complexities of our country's land by featuring vast landscape shots. These images provide context by detailing the expansive impact we have on the world.



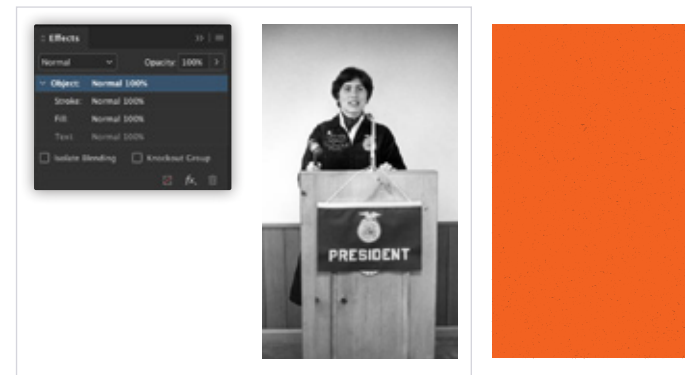
ARCHIVE PHOTO DUOTONE TREATMENT



FFA honors its rich history by using archival imagery. By applying a duotone treatment, we give these historical images a modern touch, representing FFA's commitment to providing for generations. We use this technique to elevate the images so that they feel vibrant and activated. Follow these step-by-step instructions to achieve the duotone effect.

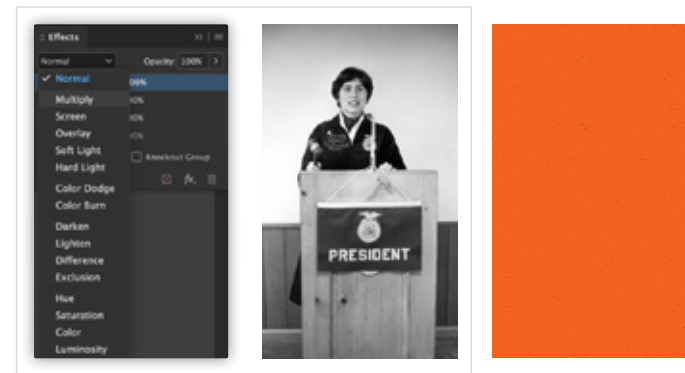
Step 1

Select a relevant archive photo from the FFA image library. Choose a color that complements the design of the piece that will feature this photo, and create a color-filled box. Adding the grit texture to your box can enhance the effect, but isn't a necessary element to add every time.



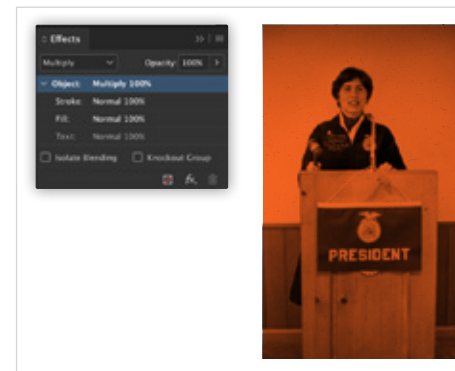
Step 2

Select the image and click the effects menu in InDesign. Under blending mode, select **"Multiply."**



Step 3

Place the historic image on top of your selected color field.



FFA BRAND



GUIDELINES

GRAPHIC ELEMENTS



FFA



1928



GRAPHIC ELEMENTS OVERVIEW



Our graphic elements offer a key way to differentiate the FFA brand. When we use them appropriately, they create energy and depth as part of a visual system that's unique to our organization.

Think of the suite of graphic elements as a toolbox for creating layouts and compositions in our brand. No project will use all the items in the toolbox, but most projects should use some of them. Trust your eye: if it feels too busy, it probably is.

Grit Texture

Everything a student accomplishes through FFA ties back to many hours of learning and hands-on educational experiences. The grit texture captures this essence.

Icons

Our collection of icons represents the many facets of the history behind FFA, and the many fields of study students can explore through the organization.

Patterned Linework

We have a series of patterns that are used as accent graphics in layouts or as anchoring devices for copy.

Frame Templates and Elements

Rectangular frames are used to highlight photographs or lines of copy. They can be used at different scales and ratios, depending on the layout. We use these framing elements to accentuate various areas of focus in a composition.

The Horizon Line

Every day, the students, faculty, and staff of FFA work to better themselves, their communities, and the future of agriculture. Our horizon-line grid system is a subtle nod to the blue sky ideas that come from the real-world experiences that students have through our organization.

GRIT TEXTURE



Conceptually, the grit texture represents the idea of hard work and determination. The random pattern and active energy represent creative expression and the messy nature of discovery.

Changing the scale of patterns and textures can produce a wide variety of effects. Large textures can take over the visual focus of a layout. Smaller scales can cause visual noise. Use caution when combining this element with color and type.

Color variance is another way to produce many different effects. Colors shouldn't contrast too much, and type should still be extremely legible.

To create better legibility, use colors with similar values or monochromatic pairs. To create bolder compositions, choose colors with high saturation and greater contrast.



ICONS



Our icon set includes both specific objects and relevant symbols. Each icon can be used to express a variety of ideas, including those specific to FFA and its history.

The icons always appear in a single color. They are shown here using the color “Bronze,” but they can be set in any color from the palette that complements the design.



TYPE AND ICON LOCKUPS



Icons are used as accent graphics in layouts or as anchoring devices for copy. When locking up text with custom icons, there are a few guidelines to follow.

These icons should not be added merely for decoration, but rather to facilitate communication. Our brand uses them in moderation, to beautify and enhance our designs.

Our brand also uses a variety of framing shapes that highlight specific text or add dimension to the page.

Copy-Dominant

Use icons to break up long paragraphs of copy and to aid in storytelling.



Culver's

Food products and manufactured ingredients are transported via truck to 500 Culver's restaurants in 22 states, where they are enjoyed by consumers.

Type-Dominant

Use icons as accent graphics when framing specific phrases or sentences.



SEEKERS AND SOLVERS OF THE
21st century.

Badges

Wrap type around an icon to create an accent graphic that enhances the story we're telling.



Type and Icons Used Equally

Use icons as images when designing a layout that features very little information. This technique should be used sparingly, as it can quickly overwhelm a composition.



PATTERNED LINEWORK



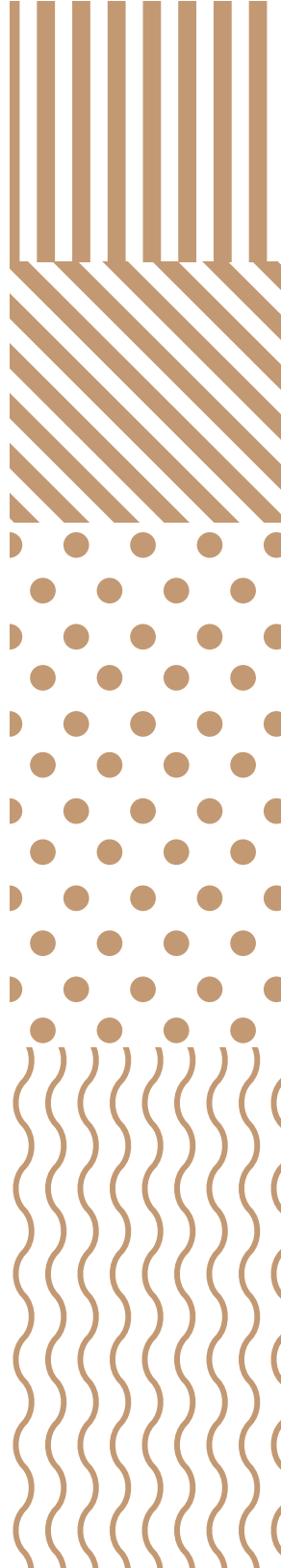
These linework patterns are derived from bird's-eye views of farmland and fields. They can take any angle appropriate for the layout.

Lines can cut off a small edge of an image and move the eye to another part of the page. They do not have to be connected to information; they can also simply decorate an image or add complexity to a layout.

Changing the size of patterns can produce a wide variety of effects. Increased scale can create a bold and dramatic design, while smaller scales can make a design feel clean and elegant. That said, overusing these patterns can make compositions feel too dense, so use caution with color and type.

Color variance is another way to produce many different effects using the same patterns. Colors shouldn't contrast too much, and type should still stand out. Note that small or thin type may not stand out when it's set near a bolder pattern. Choose legibility over style every time.

To create better legibility, use colors with similar values or monochromatic pairs. To create bolder compositions, choose colors with high saturation and greater contrast.



Diagonal Fields

Trees and Seeds

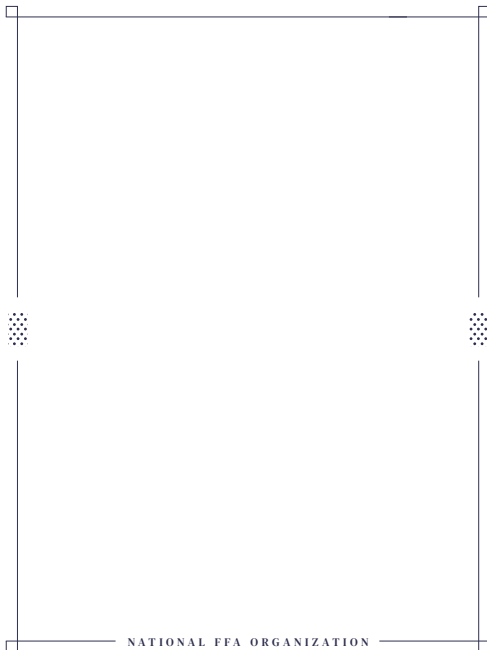
Rolling Fields

FRAME TEMPLATES



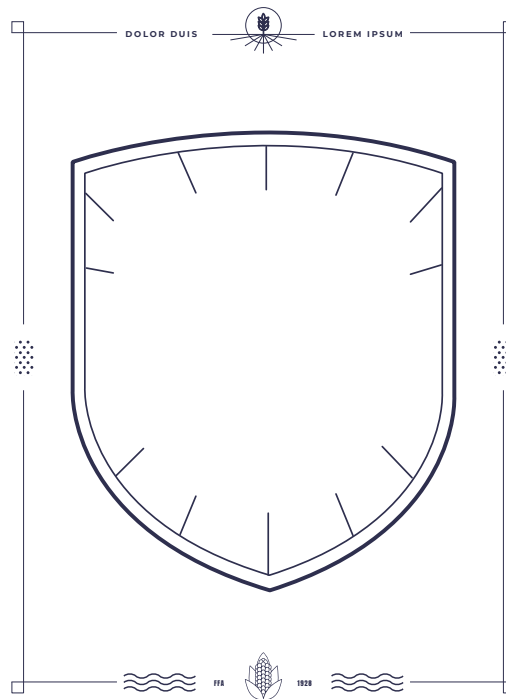
We have a set of rectangular frame templates that can be used as borders for entire compositions, or as containers for elements within a layout. These frames can be resized

proportionally, as long as the line shapes are not warped. If necessary, the spacing between the center frames can be slightly different on the vertical and horizontal sides.



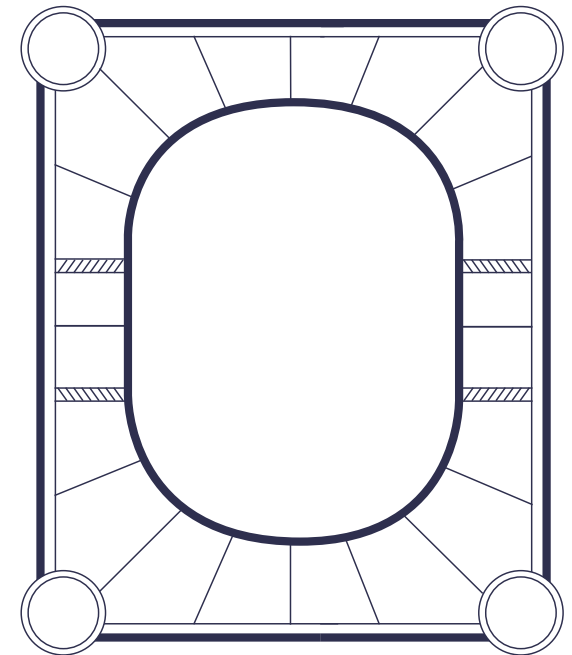
Simple Frames

The simple frames are versatile: they can be used to surround an entire composition or individual elements within a layout.



Shield Frame

The shield frame works best when it's used as a detail, calling attention to an important bit of information in the center of a layout.



Sunburst Frame

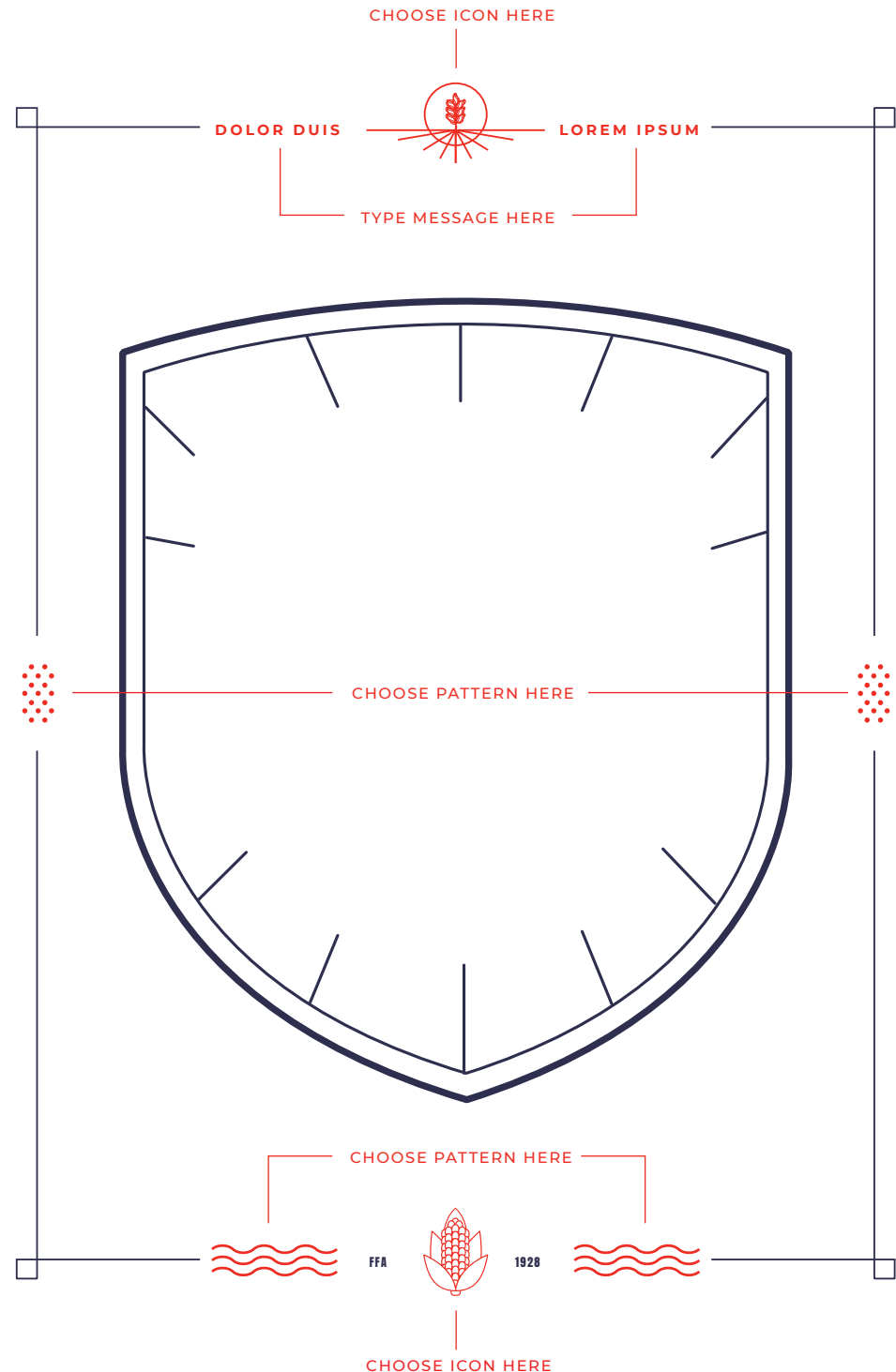
The sunburst frame is used as the main design of a composition, to surround a very limited amount of copy.

CUSTOMIZING A FRAME



The majority of the frame templates offered are locked proportionately to avoid improper scaling. However, some elements of the customizable frames can be altered to better fit your composition or content. Choose the frame that best complements your page design, and change it only as much as necessary.

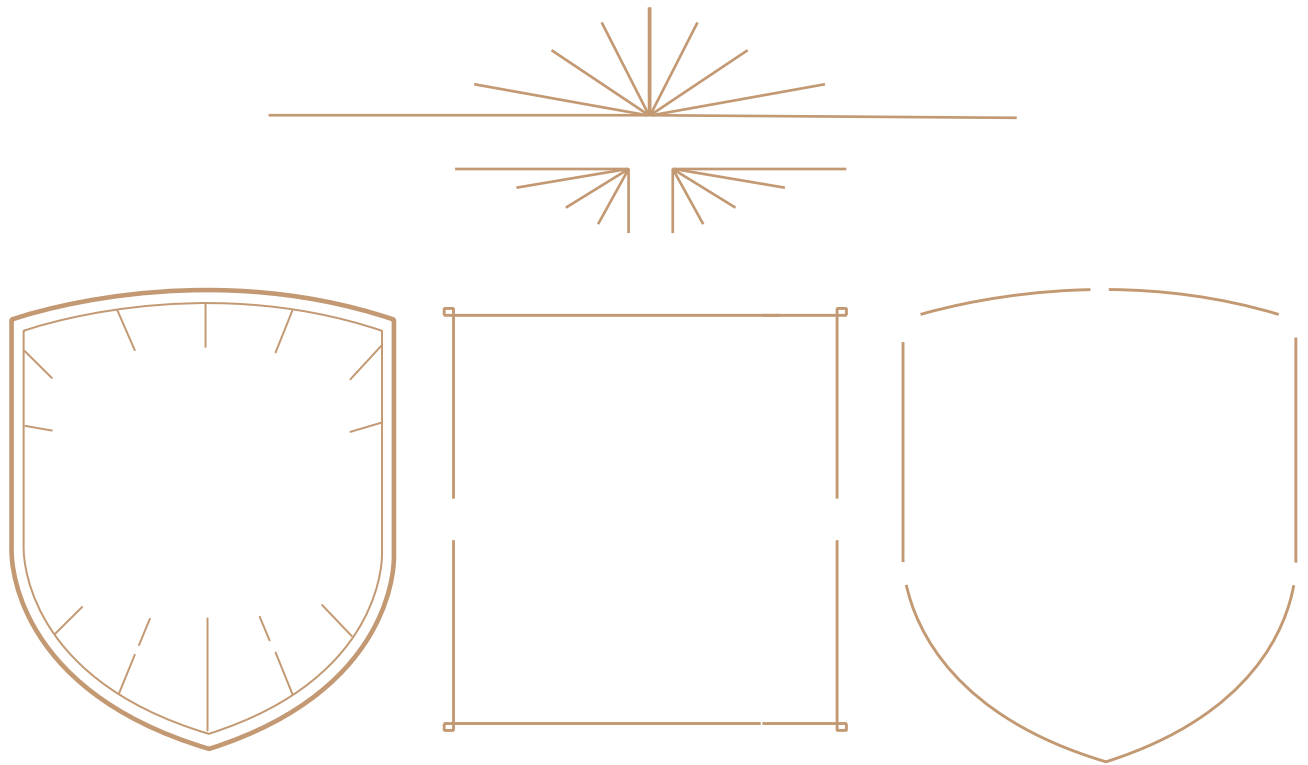
These customizable templates are offered in a variety of editing programs, and can be downloaded from the FFA Brand Center.



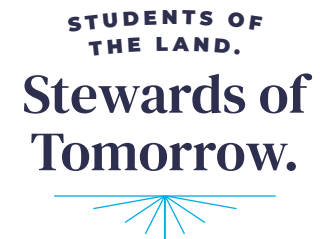
ADDITIONAL FRAMING ELEMENTS



Using linework that resembles our rectangular frames, we've created a series of additional framing elements intended to be combined with smaller bits of copy and photography. These elements should never frame an entire composition; rather, they should highlight specific areas of interest and draw attention to important details.



Examples



USING THE HORIZON LINE



Members of FFA have their boots on the ground, constantly working on practical, real-world problems. At the same time, these members represent the future of agriculture, and bring forth the blue-sky ideas that will help solve tomorrow's problems. This theme is realized through a grid system that centers on a "horizon line." The grid features a consistent, vertically centered line that separates the design into top and bottom halves.

There are many ways to use the horizon line when designing in this grid. Whether it's an actual rule line, or an implied line created when two elements butt up against each other, the horizon line grid can be achieved in a variety of methods.



While drawing a literal line in the middle of your composition is a simple solve, follow these suggestions for more dynamic results.

Photo Line

When pairing photographs to create the horizon line, juxtapose two images that reflect some sort of contrast. This example compares the complexity of farmland to the complex linework of a highway system. Both images are drone shots that feel like they were taken by the same camera; however, their dramatic difference in content makes for a striking composition.



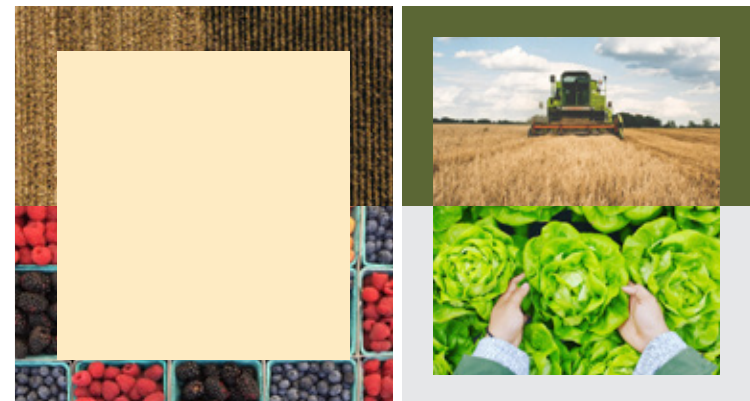
Type and Color Line

Horizon lines can be designed using only color and typography, like the example at the right. This style works well when using the headline constructions, but it should only be employed when a composition features no photography and very few other graphic elements.



Border Line

Creating a horizon line as part of a border—either using contrasting colors or photography—can add interest to a simple composition. This style lends itself well to digital applications, when room for content is limited.



FFA BRAND



GUIDELINES

SAMPLE TACTICS



FFA



1928



PROGRAM MAILER FOR FAMILIES





For All

MODERN AGRICULTURE IS MORE THAN PUTTING PLOW TO DIRT.

And crops aren't the only things that grow. We develop young leaders through agricultural education, giving them the skills to revolutionize industries, strengthen communities, and keep our world fed.



PROFESSIONAL DEVELOPMENT

EMPLOYMENT SKILLS

Showing up on time is only the beginning. FFA members understand the value of hard work and truly focusing on their tasks in a world where distraction is nearly inescapable.

PUBLIC SPEAKING

As a part of our curriculum, we require each of our young leaders to speak with confidence, grace, and composure in all settings.



"Optatur aribeue maiorm nim venimin porpoe volent faci nisciet aut es sitium reitur mincipiam. Agnatur epudan id quiatec epelese eicac et ut lant, conse sandenienis aut modit acestem re, occaboru."

- JANE ALBION VELENDI



MODERN AGRICULTURE

ENVIRONMENTAL SCIENCE

Protecting the earth comes first. Our young leaders learn in when it comes to understanding how to conserve the land and resources that provide our society with the ability to eat and live.



STEM

FOOD AND SCIENCE TECH

As our population grows and our natural resources dwindle, FFA is facing the world's food safety challenges in new and promising ways with data-driven insights and advanced technology.

VETERINARY SCIENCE

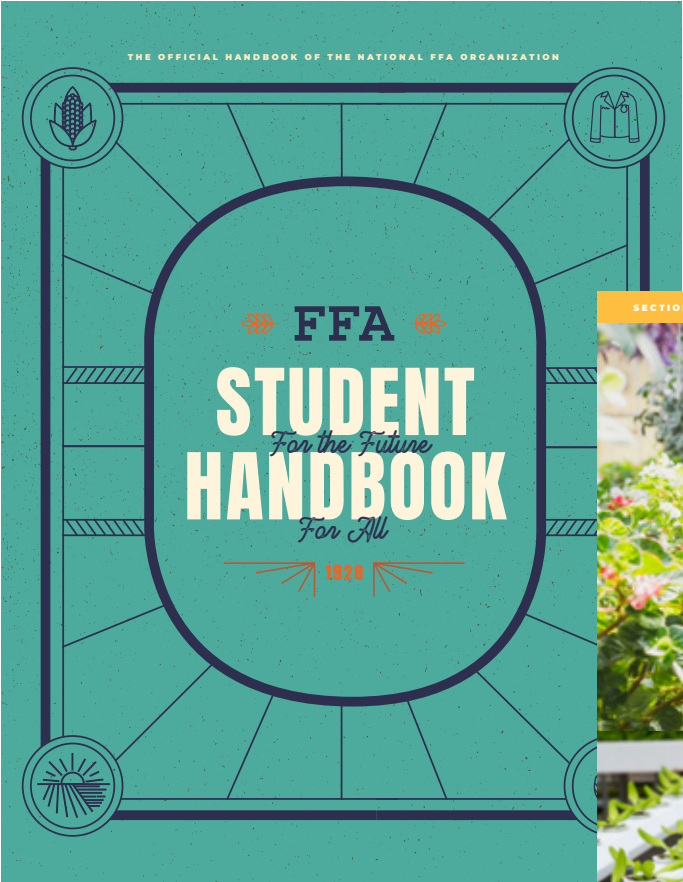
Understanding the health and wellness of animals is vital to the success of agriculture, and therefore, food safety and society as a whole. Hands-on experience with veterinarians and animal experts gives FFA students an early advantage.

Find a local FFA chapter for your young leader today at FFA.org.

[
NATIONAL
FFA

STUDENT HANDBOOK

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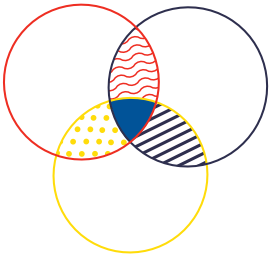
THE THREE-COMPONENT MODEL

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### FFA

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TOR ACCUM QUATQUE POR REM RE,  
OCCUPTAQUE EARCH.CUPTATUR ABORRO.

WE'VE SPENT  
ALMOST  
100 YEARS  
LEARNING  
FROM OUR  
PAST...

PRESIDENT

TOR ACCUM QUATQUE POR REM RE,  
OCCUPTAQUE EARCH.CUPTATUR ABORRO.

...TO BECOME  
WHAT THE  
FUTURE NEEDS.

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SEEKERS AND SOLVERS OF THE  
21st century.



THE BEST WAY TO  
LEARN IS TO DO.

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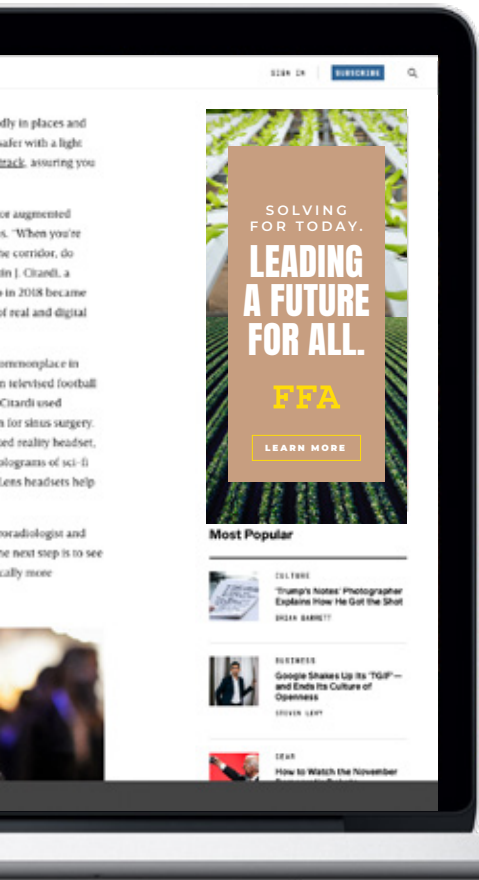
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# DIGITAL BANNERS



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THE LAND.**

**Stewards of  
Tomorrow.**

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aborrum nus.

**FFA**

**LEARN MORE**

**SOLVING  
FOR TODAY.**

**LEADING  
A FUTURE  
FOR ALL.**

**FFA**

**LEARN MORE**

**STUDENTS OF OUR PAST.**

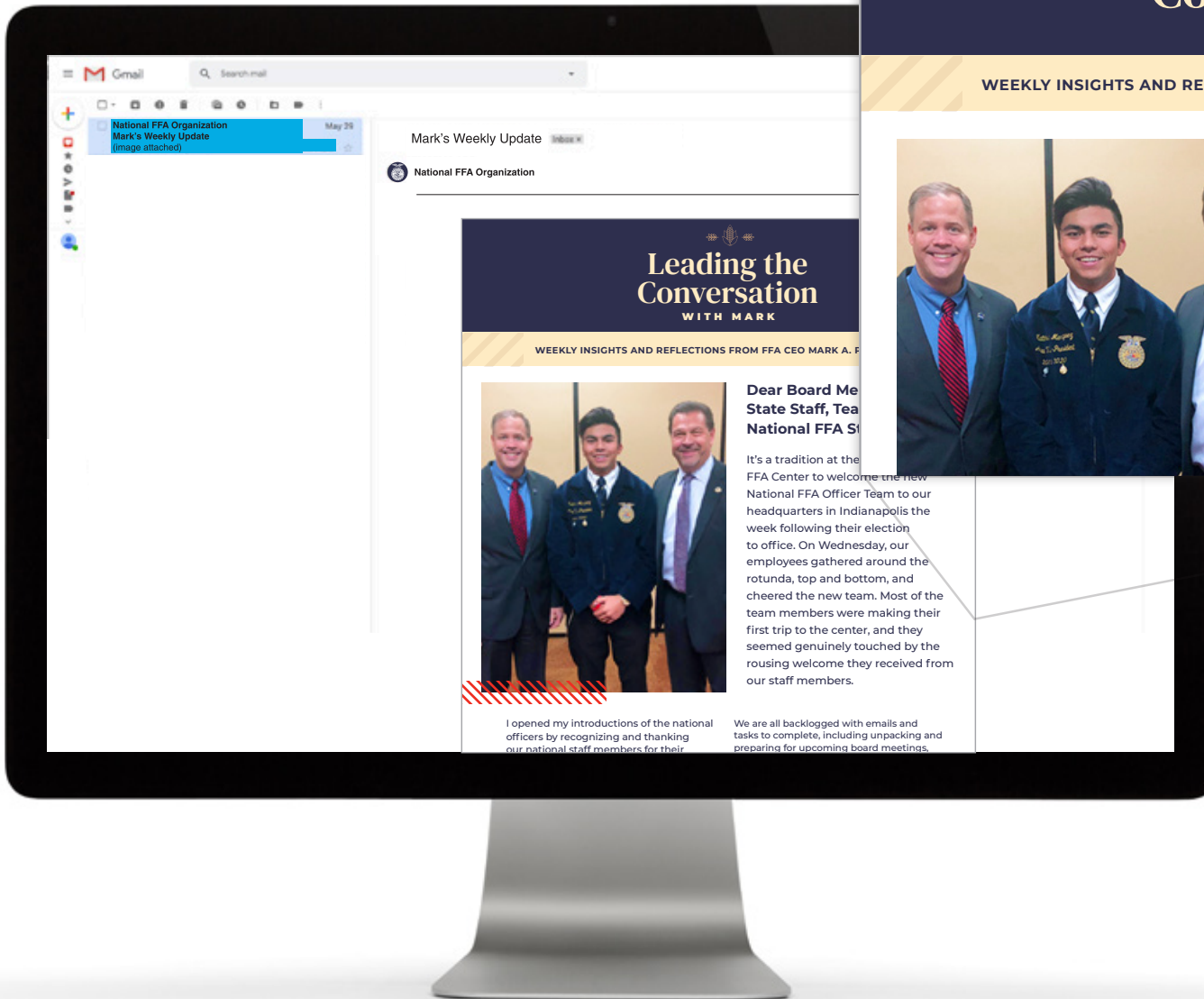
**Building a  
Future for All.**

**FFA**

**LEARN MORE**



# E-NEWSLETTER TEMPLATE



## Leading the Conversation WITH MARK

WEEKLY INSIGHTS AND REFLECTIONS FROM FFA CEO MARK A. POESCHL



**Dear Board Members,  
State Staff, Teachers and  
National FFA Staff,**

It's a tradition at the National FFA Center to welcome the new National FFA Officer Team to our headquarters in Indianapolis the week following their election to office. On Wednesday, our employees gathered around the rotunda, top and bottom, and

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I opened my introductions of the national officers by recognizing and thanking our national staff members for their

We are all backlogged with emails and tasks to complete, including unpacking and preparing for upcoming board meetings.

# PAGE LAYOUT TEMPLATES



The following templates are vibrant and expressive, and are intended to flex for a more casual audience, such as students.

# MODERN- DAY CULTIVATORS

FFA.ORG

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## FFA

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FFA.ORG

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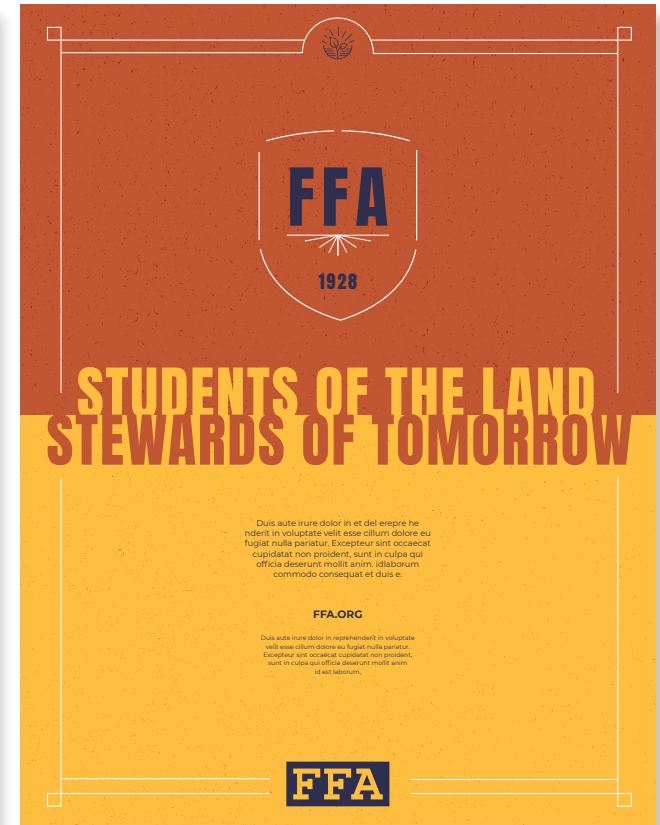
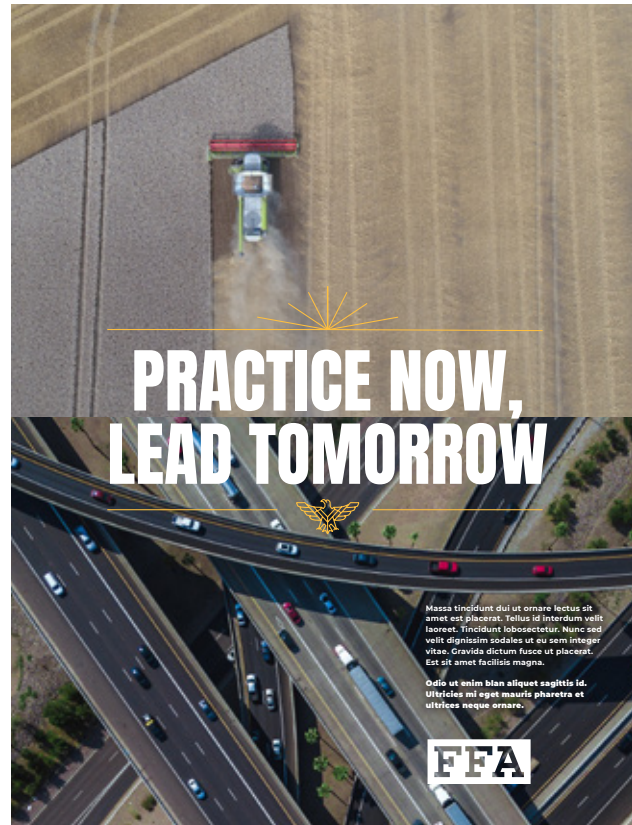
# FFA NATURAL- BORN LEADERS

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# PAGE LAYOUT TEMPLATES



The following templates rely on the horizon line as a key graphic element, and use the line in three different ways.





# PAGE LAYOUT TEMPLATES



The following templates flex visually to appeal to a more sophisticated audience, such as donors or sponsors.





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