

FFA

GRAPHIC *A Simple Guide* DESIGN

We've condensed our brand guidelines into this easy-to-use guide that will help you create engaging visual designs that are clean, consistent and brand appropriate.

OVERVIEW / STEPS IN THIS GUIDE

DETERMINE THE CONTENT

- 1 Define your message and audience.
- 2 Refine and simplify your message.
- 3 Determine the best format to communicate your message.
- 4 Explore Image, illustration, icon and line art options.

GRAPHIC DESIGN BASICS

- 5 Grid usage and alignment of elements
- 6 Establish a focal point
- 7 Flow and white space
- 8 Hierarchy of information
- 9 Typography
- 10 Color selection and contrast
- 11 Identity marks

REVIEW

- 12 Review and refine your design then submit for approval

LET'S GET STARTED!

DETERMINE THE CONTENT

1 Define your message and audience

Your message should be clear, concise and compelling and focused on the group of people you are trying to reach. As you write, keep in mind:

- Why should a reader care about your message?
- Why does it matter?
- What do you want the reader to do after reading your message?

2 Refine and simplify your message

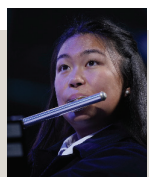
Help readers feel more connected to the FFA story by creating smart content that is:

- **Personal:** Include real, honest stories of the work you're doing.
- **Easy-to-read and relate to:** Don't be afraid to write like we speak.
- **Unique:** Look for one-of-a-kind stories that only you can tell.
- **Clear and powerful:** Focus on the point you're trying to make.
- **Motivational:** Give the audience a clear call to action.
- **Well-written:** Avoid grammatical errors and misspellings.

3

Determine the best format to communicate your message

Think about your intended audience and determine what is the best format to reach them with your message. Is it a small specific group or is it a large broad audience? This information will help you decide if you need to use social media or would a flier, postcard or a poster work better.



The larger picture above gives you the context of this scene. The smaller inset photos give you snapshots of important moments. These combined images are a strong way to tell your story.

Icons and patterned linework are small elements that can add a little flair to your design. Each icon has a meaning, only use the icons when it is appropriate to the content you are communicating. Use the patterned linework sparingly. It should compliment the design, not act as the focal point.

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Explore photograph, icon and patterned linework options

Explore what photos and graphics FFA can provide you for your design. Determine what solution would work best for your message and intended audience. Explore if one or multiple images can best tell your story. A single large image is often more impactful than several small images.

ICONS

The icons always appear in a single color. They are shown here using the color "Steel," but they can be set in any color from the palette that compliments the design.

PATTERNED LINEWORK

Diagonal Fields



Trees and Seeds



Rolling Fields

GRAPHIC DESIGN BASICS



5 Grid usage and alignment of elements

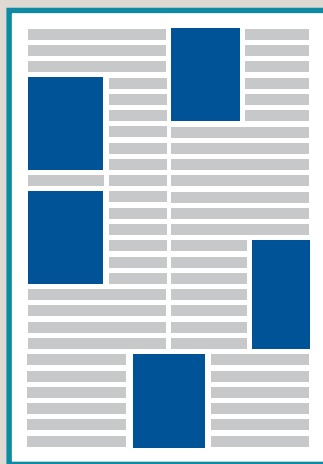
Using a grid makes your layout look neat and orderly. When elements align, it is much more appealing to the eye.

Notice how the incorrect example looks messy and unprofessional. When elements align on grid lines, the layout is easier to look at. The correct sample is also better balanced.

6 Establish a focal point

A focal point can be an image, illustration or large type treatment. It is normally a large eye-catching element that draws your reader in. Designs that don't have a strong focal point may confuse or fail to peak the interest of your audience. When choosing an image for the focal point, a simple image with one to three people is your best choice. This type of image works well on large formats as well as small ones such as a social media post.

Notice how your eye does not know where to start when looking at the incorrect example below. The correct samples focal point pulls you in and directs you to the content you are communicating.

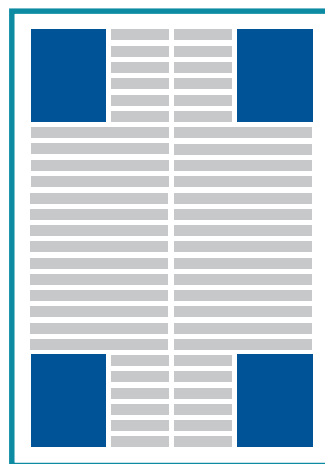


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Flow and white space

It is important that your layout flows. The reader's eye starts at the focal point, then the layout should guide them to the information they need to know to understand your message. Adding white space makes the layout and information easier to process and is friendlier on the eye.

Notice how the incorrect example has no white space. Your eyes bounce around because it does not know where to start. The correct example pulls you in and your eye easily flows through it.



Fusce rhoncus tellus

Lorem ipsum dolor sit
adipiscing elit. Fusce p
a pellentesque. Pellent
enim. Ut vitae dui mat
quis, scelerisque mass
quis mi vel tincidunt. F
non erat posuere, sit a
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dictum faucibus. Proin
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sit amet ullamcorper
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8

Hierarchy of Information

Hierarchy defines the importance of each section of your text. You show these different levels with the size and treatment of your type. This is how you communicate to your audience what you want them to read first. It also helps them more easily scan the document and encourages them to want to know more.

The larger headlines in the correct example help draw the reader in and visually communicate when a new section begins.

TYPE FONTS USED IN THIS EXAMPLE

ANTON

Headlines

Montserrat

Secondary headlines and body copy

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Typography

The FFA brand uses a few different typefaces that offer flexibility and balance across all communications and for a variety of audiences. This section outlines the appropriate uses, sizes and weights.

HEADLINE TYPEFACE

ANTON

HEADLINE AND BODY COPY TYPEFACE

Montserrat

HEADLINE ACCENT FONT

Brandon Smith Stamp

Anton

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 !@#\$%&*

This clean typeface feels bold and modern. It should be used only for short blocks of text. It is always to be used in all caps and should be reserved exclusively for shorter headlines.

Montserrat

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789 !@#\$%&*

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

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

Brandon Smith Stamp

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789 !@#\$%&*

This decorative typeface feels illustrative and vintage. It should be reserved exclusively for headline accents of five words or less. This font is never used in all-caps.

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Color selection and contrast

The colors you choose for your layout have a big impact on the appearance of your piece. Colors should compliment your message. If it is an exciting or playful message, you might want bright colors. If your message is more casual or sophisticated, you might want to utilize some of the more muted colors in the secondary palettes. When selecting your colors, make sure you always have ample contrast (see example). Your message will be lost on the reader if they have to work too hard to read or view your design. Limit the palette of your piece to three or four colors with a mixture of darks and lights. This will give your design a unified appearance with proper contrast.

Notice the difference in the readability when headline colors have poor contrast. The header of the incorrect sample vibrates and is hard to read. However, the correct sample has plenty of contrast and is inviting. The corn colored secondary header is lacking contrast on the white background, however the blue on white has good contrast and is easy to read.

FUSCE RHO
TELLUS NO
POSUERE

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FUSCE RHO
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Sed nec dolor mole
accumsan.



ESSENTIAL COLOR SELECTIONS

Primary Colors

BLUE
CMYK 100 | 64 | 0 | 16
RGB 0 | 76 | 151
HEX 004C97

YELLOW
CMYK 0 | 10 | 98 | 0
RGB 242 | 206 | 27
HEX F2CE1B

RED
CMYK 0 | 95 | 100 | 0
RGB 221 | 60 | 39
HEX DD3C27

GREEN
CMYK 73 | 1 | 91 | 17
RGB 56 | 146 | 65
HEX 389241

Secondary Colors | Warm

RUST
CMYK 3 | 72 | 81 | 21
RGB 178 | 90 | 61
HEX B25A3D

CORN
CMYK 0 | 27 | 85 | 0
RGB 236 | 176 | 74
HEX ECB04A

WHEAT
CMYK 0 | 7 | 26 | 0
RGB 241 | 220 | 170
HEX F1DCAA

SAND
CMYK 12 | 10 | 14 | 0
RGB 215 | 212 | 194
HEX D7D4C2

Secondary Colors | Cool

CORDUROY
CMYK 100 | 72 | 0 | 73
RGB 22 | 39 | 74
HEX 16274A

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

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

SPROUT
CMYK 27 | 14 | 38 | 2
RGB 179 | 186 | 160
HEX B3BAA0

Neutral Colors

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



GRAPHIC DESIGN *A Simple Guide*

IDENTITY ASSETS

11 Proper use of the lettermark and emblem

For your audience to know that your piece is promoting an aspect of FFA, it needs to be branded as such. The lettermark should be the most commonly used mark to represent FFA. The lettermark works well in all sizes and very quickly communicates “FFA.” The mark is usually used small near the bottom of your design.

Lettermark

FFA

Containers



Emblem



Avoid the improper usages below.

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



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



DON'T crop the lettermark.



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



DON'T place the lettermark within a different container.



DON'T create an outline of the lettermark.



DON'T add graphics to the lettermark.



DON'T pair the lettermark with the emblem.



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



DON'T crop 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 place emblem into a container.



DON'T combine the emblem with other graphic elements.



DON'T add extra elements to the emblem.



DON'T use the emblem as a supergraphic.





GRAPHIC DESIGN *A Simple Guide*

REVIEW

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Review and refine your design then submit for approval

Once you've completed your design, go back through the steps in this guide and see if there are any areas that you can improve to make your design as effective as possible.

