

Collection Manual 25-28

MOODSTORIES

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1. Introduction

The visual identity of the MOODSTORIES collection is based on six key elements, which are:

1. Ambassadors

2. Collection logotype

3. Colour scheme

4. Typography

5. Key visual

6. Photography

MOODSTORES

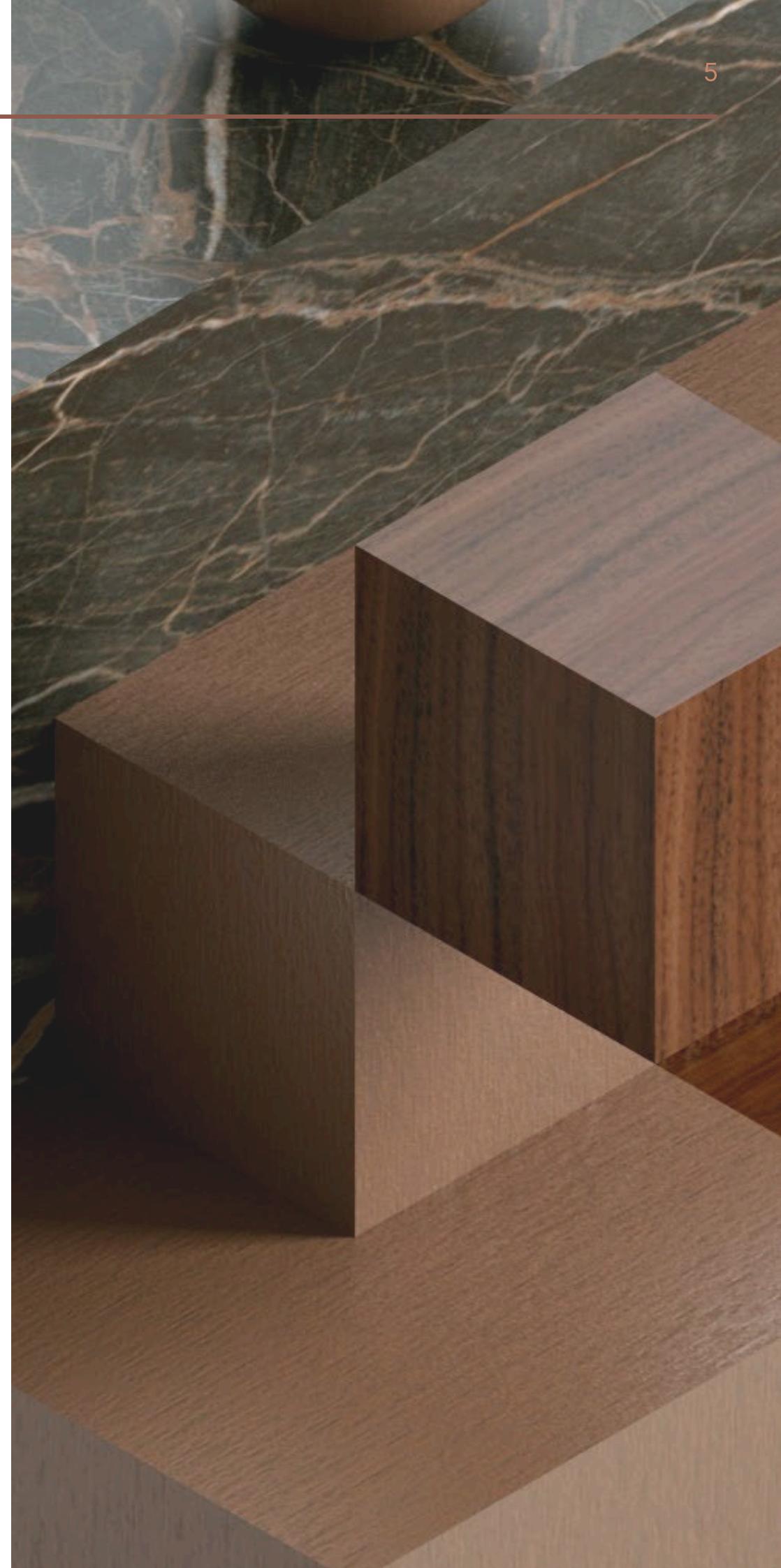


1.1 The idea

Design convenience

Discover the new version of the Mood Stories collection, which will become your main source of inspiration for interior design. Stop, capture the mood, feel the texture, fall in love with subtle shades of colour and immerse yourself in a colourful and diverse world. A world where everyone will find something for themselves.

We present a unique design collection created by a dedicated and professional design team. A collection that will take you on a journey through decorations and patterns, gathered in 10 different moods.



1.2 Ambassadors

Extraordinary continuation.

As in the previous edition, the collection has been created in collaboration with industry professionals - the Ambassadors - who were invited to contribute to the creation of a new source of inspiration.

Among them is Maja Ganszyniec, a designer and creative director who is renowned for her holistic approach to design, combining aesthetics, function and responsibility. Her contribution added depth to the collection, emphasising the role of design in creating beautiful and meaningful spaces.

Drawing on the premise of the collection, we discussed the designs, shared our experiences and created a story to present to audiences, showcasing the results of our collaboration.





2. Logotype

The main element of the Mood Stories collection's communication is its logo. Its distinctive, clean and strong form and hidden meanings perfectly reflect the idea behind the collection and Woodeco's ambitions in the field of design and true ecology.

The MOODSTORIES collection logo has rich symbolism that expresses the key values of this collection. Mood – means the atmosphere, style and source of inspiration that best represent the compositions of selected decors. It is also a reference to mood boards, a basic tool for interior design. Stories – the moods are accompanied by inspiring stories created by the team, ambassadors, designers and carpenters. Dialogue was important at every stage of the collection's creation – from concept to implementation. The collection is a collection of stories to which everyone can add their own chapter. The infinity sign symbolises not only the ecological features of the product (production, ecological sources of raw materials and recycling), but also the infinite possibilities of decor arrangements. In this way, the logotype emphasises the most important features of the brand and the inspiration drawn from nature and the world of design.

2.1

Logotype

- basic variants

The logotype is the basic element identifying the collection and its products. The proportions of the logotype are defined and may not be changed. In communication materials, the recommended form is the full MOODSTORIES logotype. The collection logotype must be clearly visible in all applications. To ensure sufficient contrast between the logo and the background, use the most contrasting variant.

Basic variant
light background

MOODSTORIES

Basic variant
colour background

MOODSTORIES

Basic variant
colour background

MOODSTORIES

Basic variant
black and white version

MOODSTORIES

2.2

Logotype

- special variants

In special applications, special variants of the logo may be used to achieve a deliberate decorative effect. This refers to various types of refinements (embossing, varnishing) available for a given medium. The use of an alternative colour, moodstories (beige), is also permitted. Such use should be deliberate and carried out with particular aesthetic sensitivity.

Additional option
dark background



Additional option
colour background



Additional option
colour background



MOODSTORIES

2.3 Logotype

- two-line variant

In special applications, special variants of the logo may be used to achieve a deliberate decorative effect. This refers to various types of refinements (embossing, varnishing) available for a given medium. The use of an alternative colour, moodstories (beige), is also permitted. Such use should be deliberate and carried out with particular aesthetic sensitivity.

Basic variant
light background

**MOOD
STORIES**

Basic variant
colour background

**MOOD
STORIES**

**MOOD
STORIES**

Basic variant
colour background

**MOOD
STORIES**

**MOOD
STORIES**

Basic variant
black and white version

**MOOD
STORIES**

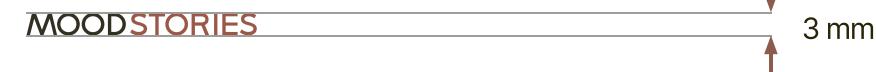
**MOOD
STORIES**

2.4 Logotype

- sizes

The size of the logo should be adapted to the format of the publication and specific applications. To ensure the legibility of the mark, the minimum dimensions should be observed. It is recommended to use the optimal size for each format.

The minimum height of the logo (1 line) in print is 3 mm.



MOODSTORIES

The minimum height of the logo (2 lines) in print is 7 mm.



MOOD
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The optimal height of the logo (1 line) in print is 10 mm.



MOODSTORIES

The optimal height of the logo (2 lines) in print is 23 mm.



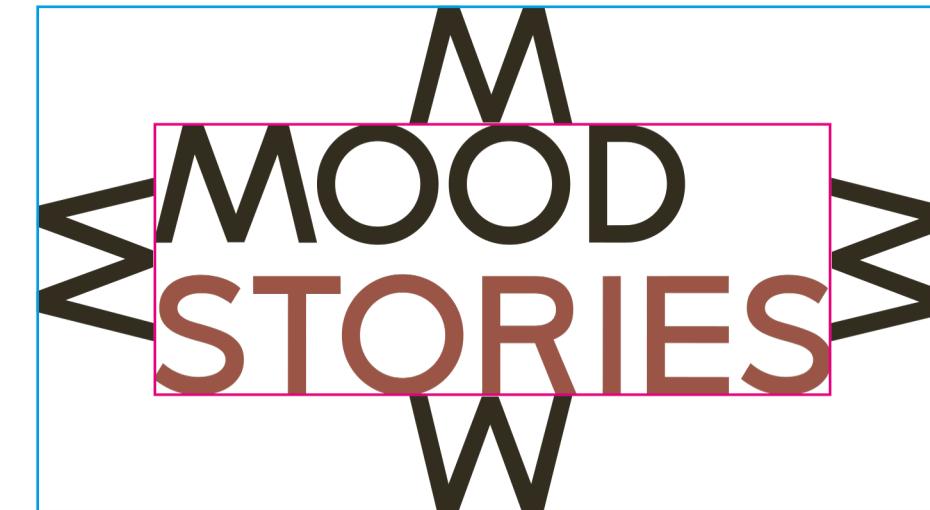
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STORIES

2.5

Logotyp

- protective field

The optimal dimensions of the protective field are 100% of the width of the letter M. This is the minimum distance that other elements must maintain from the edge of the logotype. No typographic or graphic elements should be placed in this space. The only exceptions are logotype variants approved in the future, such as versions with a strapline or other graphic elements.



2.6

Logotyp

- errors in usage



The logo may not be in colours other than those specified.



The logo must not have an underline.



The logo must not have a gradient.



The logo must not have an outline.



The proportions of the logo must not be altered.



The logotype must not be bold or narrowed.



The logo must not be skewed.



The logo may not be in colours other than those specified.



The logo may not be modified.



The logo cannot be unreadable.

2.7 Logotype

- examples of usage

The MOODSTORIES logo on brochures and printed materials is placed in accordance with all guidelines regarding size, colour scheme, proportions and protective field. It is worth noting that in this case, an exception was made by placing a photo between two elements of the logo to achieve an intriguing visual effect. Such modifications must be carried out with the utmost attention to design details in order to achieve an aesthetic and eye-catching effect.

The proportions of the logotype vary depending on the type of material and are described in detail later in this document.



MOODSTORI

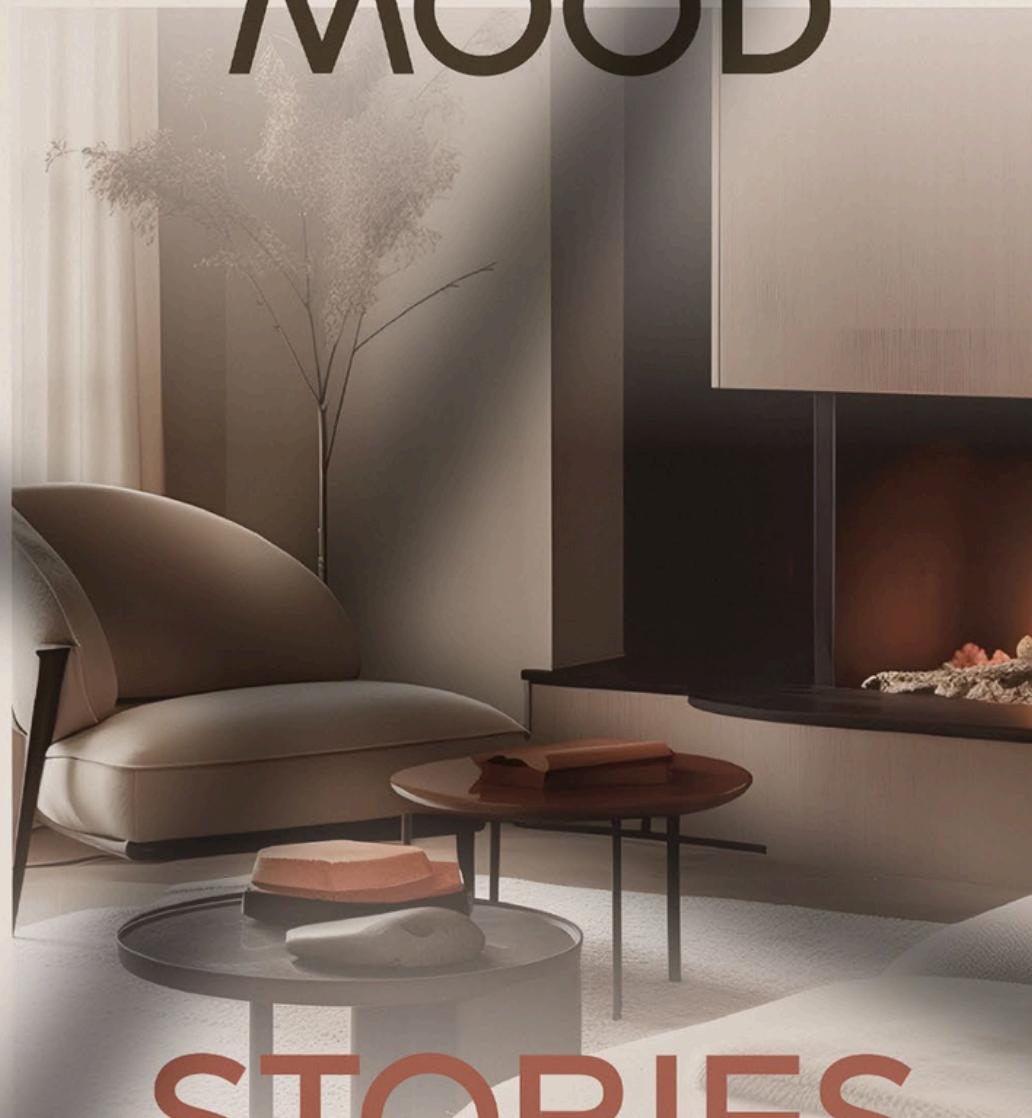
WOODECO

WOODECO Sp. z o.o.
ul. Strzegomska 42 AB
Millennium Tower IV
53-611 Wrocław
Polska
Tel.: +48 71 747 10 00

www.pfleiderer.pl

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3. Colour scheme

The main visual element of the Mood Stories collection is its colour scheme. The unique colour palette, in which Terracotta plays a key role, perfectly reflects the idea behind the collection and Woodeco's aspirations in terms of design and development.

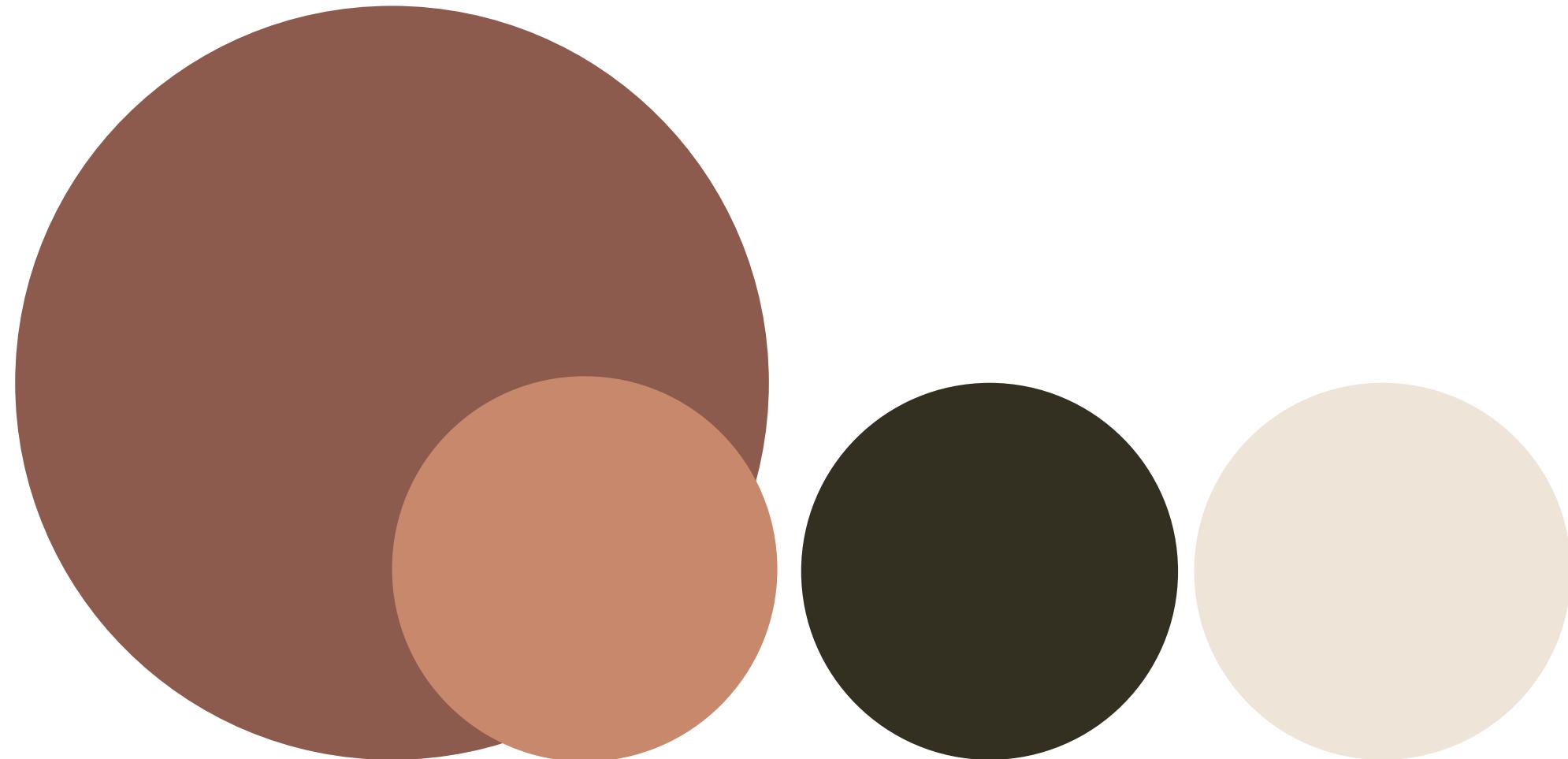
The Wood Essence colour, enriched with an 80% Terracotta shade, has become the dominant element of our communication materials. In addition, the classic graphite colour has been replaced with an elegant Olive Black shade. These colours have been carefully selected and borrowed from the overall Woodeco brand communication to create a consistent and harmonious colour palette. Thanks to the introduction of these new shades, the colour scheme of the collection has gained in plasticity, allowing it to be used in both dark and light applications. These changes emphasise the unique character of the collection, strengthening its visual identity and aesthetic consistency. Complementary colours and detailed guidelines for their use are presented on the following pages.

3.1 Colour scheme

- primary

The Mood Stories collection features four key colours that uniquely shape its visual identity. Thanks to their characteristics and mutual interaction, these colours create an atmosphere that reflects the diversity of moods and the unique design of the collection.

Each of the four colours introduces its own unique element to the colour palette, contributing to a harmonious and consistent aesthetic impression. Together, these shades build a deep and expressive image of the collection, emphasising its elegance and modernity, as well as Woodeco's commitment to creating authentic and inspiring design.



Terracotta is the leading colour for communicating the collection. It is used as the colour for logos, texts and appliques.

Colour specification
C=42 M=65 Y=64 K=21
R=128 G=91 B=80
#805b50
PANTONE 43-11C

Wood essence is the leading colour for communicating the collection. It is used as the colour for logos, texts and applications.

Colour specification
C=22 M=42 Y=51 K=11
R=189 G=145 B=118
#bd9176
PANTONE 42-3C

Olive black is the leading colour for communicating the collection. It is used for logos and text.

Colour specification
C=52 M=52 Y=90 K=80
R=41 G=37 B=10
#29250a
PANTONE Black 2C

Warm grey is the leading colour for the collection's communication. Used as an accent colour.

Colour specification
C=8 M=10 Y=20 K=3
R=220 G=213 B=193
#dcd5c1
PANTONE Warm Grey 1C

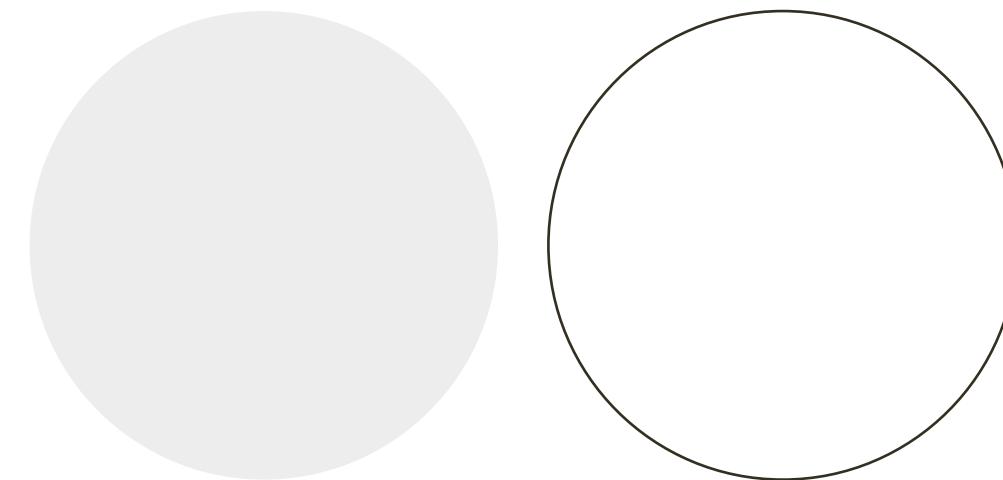
3.2 Colour scheme

- supplementary

In addition to the basic colours, we have introduced two complementary colours: light grey and white.

Light grey, with its subtle elegance, adds a touch of understated sophistication, while white brings freshness and spaciousness to the entire colour palette. Both colours serve as neutral backgrounds that harmoniously complement the main shades, while introducing balance and clarity to the composition.

The interplay between the primary and complementary colours creates a cohesive, modern aesthetic that reflects Woodeco's commitment to creating designs full of class and subtle elegance.



Light grey is used as a complementary colour and can be used as a dominant colour.

Colour specification
C=0 M=0 Y=0 K=10
R=237 G=237 B=237
#ededed

White is used as the colour for logos and text on dark backgrounds.

Colour specification
C=0 M=0 Y=0 K=0
R=255 G=255 B=255
#ffffff

3.3 Colour scheme

- errors in usage



The text must be written in a colour that contrasts most strongly with the background.



Do not use a gradient as a background for text.



Do not use a light font colour on a light background.

4. Typography

Typography plays a key role in communicating the MOODSTORIES collection, as one of the main elements defining and characterising the entire collection. Its creative use and playful form are extremely important in the process of creating materials promoting the collection.

It is crucial to carefully select typographic combinations and create aesthetic compositions that emphasise the unique style of the collection. Continuous evolution and improvement of the typographic form is recommended to ensure the highest level of expression and visual consistency.

4.1

Typography

- suggestions

Font family name:

Inter Tight

ELEGANT RICH

Elegant Rich

Contemporary interiors with richer details, combining modernity with classic elements.

Full, mature, sophisticated elegance – interiors clearly associated with chic, rooted in classicism but also taking on a modern look. Richer details and darker colours create a dazzling, comfortable setting. Medium and dark-coloured woods with a gentle grain can be combined with cool tones, metals and stones with a rich texture.

PD5014 Walnut Villa
PU1516 Terracotta
PK9041 Havana Night Marble

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WOODECO sp. z o.o.
ul. Strzegomska 42 AB
Millennium Tower IV
53-611 Wrocław Polska
Tel.: +48 71 747 10 00
www.woodeco.eu