



### Black and white contrasts produce clean lines

Clean lines, a 2-dimensional front arrangement, together with the strong, energy-rich contrast of black and white, determines the aesthetics and appearance of this kitchen. The “Tobia” fronts in “oak anthracite” with their characteristic horizontal oak graining harmonize with the horizontal lines of the new “Paneel 40”-wall arrangement system and the white high gloss cupboard fronts of “Largo-FG”. As a function room, the kitchen takes rather a back seat, closed cupboard surfaces with integrated appliances and handle-less fronts in the floor unit area appear calm and unobtrusive. Assigned to the living area and visual centre point: this wall arrangement rich in contrast with “Paneel 40”.

The new “Paneel 40” offers many possibilities for creating a natural transition from the living area in the form language of kitchen architecture. Due to the balanced grid dimensions, it is ideally suited for combining with “Concept 40”. Whereas with this wall cupboard system, repeatedly awarded the prize for design and innovation, the grid effect is achieved by stacked 40cm high cupboards with lift-up doors and continuous aluminium grip rails at the bottom edge of the front, with the “Paneel 40” system the rails in stainless steel look are fixed horizontally directly to the wall at a space interval of 40cm. Fitted in-between are wall panels 80, 90 and 100cm wide as well as variable adjustment elements. The total programme of surround accessory colours and materials from LEICHT

is available for the individual colour selection of the panel wall, as are the RAL-colours, matt and glossy lacquers, wood veneer fronts and laminate-decors. Thus a broad design spectrum together with a perfect match of kitchen fronts and living room furniture in material, colour and surface is established.

Several narrow wooden function elements with a wall thickness of 16 mm can be suspended from the bearer rail at any selected position. Together with the panel elements, the function elements are also available in all surround accessory materials and colours. This allows for strong contrasts, any colour combinations or wall arrangements tone-in-tone with kitchen or living room furniture. The backs of the units are always the same colour as that of the wall panels making them appear open and transparent.

40cm high units, 80, 90 or 100cm wide, open or provided with a sliding door, maintain the height grid of the bearer rails and emphasize the horizontal line. The narrow shelves and shallow, 10cm high boxes – to choice with integrated drawers, – continue the horizontal line. A tilting light element illuminates the panel wall or the dining corner. A dock-on table, 100cm wide and up to 189cm long can be integrated in the “Paneel 40” wall arrangement.





### Glass makes kitchen fronts sparkle

Glass, with its transparent, three dimensional effect, has a particular fascination. This aesthetic and at the same time functional material is internationally a synonym for contemporary architecture. With the new programme “Ios”, LEICHT transposes the particular characteristics of the natural mineral to the kitchen and opens perspectives of a modern, trend-setting interior design arrangement, particularly when combined with other materials and colours. Here for example with titanium grey wood veneer fronts from the new LEICHT programme “Tamos color”, resulting in an interesting and lively interplay of glossy and matt, white and coloured surfaces and equally attractive material contrasts as, for example, glass and wood.

For “Ios” LEICHT uses a 4 mm thick, tempered white glass (toughened safety glass) that is largely colour fast. The fronts are framed with solid metal edges which protect the glass edges at the same time. Visible on the front is only the fine, fluent transition from glass to metal edge – a classic design feature of the “Ios” fronts. The glass is lacquered on the reverse side and is available in “magnolia”, “frosty white” and “black”.



Living- and working-areas merge. The relevant materials are assigned to the appropriate areas: glass to the working area, wood to the living area. The low-level sideboards, shelves and dock-on table were taken from the new programme “Tamos color” in “titanium oak”. The typical grain texture of the oak remains clearly visible beneath the coloured lacquering and forms an attractive contrast to the smooth glass fronts with their high gloss, sparkling surface in radiant white.

The layout combines closed and open, white and “titanium grey” cupboard and shelf units, effecting a calm grid appearance and, at the same time, showing the visual connection of the cupboard groups. The open shelf structure in the tall units has integrated appliances and contrasts the high gloss white glass fronts in both material and colour. Also from the “Tamos color” programme are the titanium grey shelf-rear walls beneath the worktop and the table leg, shown on one side as a side panel and from the other side as a shelf. The dock-on table is covered with a satin finished glass top which has been lacquered on the reverse side with an RAL-colour, matching the titanium grey wooden surface.



In the interior LEICHT also focuses on the aesthetic advantages of glass. So for example the shelves in the narrow tall units are glass, interior pullouts have glass fronts and the sides of the pullouts are also of transparent glass, thus creating a matching interior and exterior overall picture.



### Colours taken from nature bring harmony to a room

The warm and homely radiation of natural hues form the basis for a harmonious and calm atmosphere. Kitchen planning follows this concept. Nothing extreme or flamboyant disturbs the overall appearance, everything falls easily into place. The function part of the kitchen becomes apparent only at the second glance. The rear of the isle towards the living area, arranged as a breakfast bar, looks like a sideboard through its uncluttered cupboard arrangement. The light wood décor “tennessee walnut” is new in the “Orlando” programme and emphasises the transition to the living area in this layout. It is repeated in the table-top, the side panels and in the two tall, illuminated glass cupboards – a highlight in the otherwise closed cupboard wall. The warm walnut colour proves to be a perfect addition to “magnolia”, a warm light off-white. This new colour tone is used here as a high gloss “Classic-FS” lacquered front as also used in several other LEICHT programmes.

Visual support is given by the dark brown wall, free standing within the room. The electric appliances, integrated in this wall, are flanked by handle-less wall units in the light “magnolia” colour. The resulting horizontal line matches the cooking and rinsing isle. The lower lying “belt line” of the tall units is enhanced by new recessed griprails – a visual decentralization and alternative to the handle-less fronts. Hidden behind the large-scale cupboard doors is a well equipped storage space. The interior pullouts have decorative glass fronts.



Even the light in this kitchen has an active function: it gives the walnut elements even more warmth, spotlights bring the contents of the glass cupboards into the foreground and enliven the brown wall surface.

The use of a new cupboard type creates attractive unit ends at the free-standing isle and the tall unit group. The 30 cm wide end cupboard has a mitred angled door which opens as a whole i.e. also to the side, thus giving an uninterrupted view of the elegant illuminated glass shelves. The end cupboards to the isle have plinth recesses at the sides, providing a harmonious combination across the corner. The new corner unit is flush with the plinth and end-filler of the tall units, providing a frame and thus a single, closed cupboard group.



Black and white, man and woman, breathing in and out, coming and going, life and death, these are the important opposites for which there is no variation. Black against white symbolizes the fight of bad against good. In Western countries wedding and communion apparel is white, for mourning it is black, in Asia, however, mourning clothing is white. Anyone who wears black clothes, so it is said, appears stand-offish and aloof, mighty and strong. And he who thinks that the combination of black and white is artificial should look to nature. There are many examples here: black and white stones, mussels, zebras or birches.



The two colours could not be more different: white reflects 90% of the light, black only 2%. A meeting of these two strong non-colours creates a high measure of energy and tension. It is the task of the room planner to provide a harmonious balance of this tension and visual stability. The natural tension between black and white and their unparalleled contrast has fascinated designers and architects for time immemorial.



Black and white combinations appear clear and structured, harshly differentiated and stark. The combination should be well balanced. Interesting room effects can be achieved with one of the two colours as a basis, together with appropriate highlights in the contrasting colour. The calm grid effect of the wall arrangement system "Paneel 40" from LEICHT is particularly attractive in the clear contrast between black and white. Careful attention



should always be paid to the lighting plan because the more black in the layout, the stronger the illumination required.

The pure colour black – with its numerous nuances – can be found in the RAL-range used by LEICHT and is therefore available in many programmes. The new “los” glass fronts are available in black lacquered finish. Fronts in “oak anthracite” and “basalt grey” appear almost black in some rooms. For worktops also there are many attractive black/white variants to choice. Above all, natural stone: for example granite (binaco reale, diorite or labrador chiaro) or glass lacquered on the reverse side are particularly striking.





Natural colours please the eye, relax body and soul. The earth provides a widely diversified colour family: marsh, mud, mould, clay. But also stone, timber, leather, fur, nuts or fruits are examples of natural colour nuances.

Almost everyone finds warmth, safety and comfort in these colours. The dream of a simple life in tune with nature provides a balance in a stressed and busy world. It is said that brown – the colour of wood in its manifold shades from light to dark – symbolizes the sensual enjoyment of the simple life. It is said that energetic, tough people with a strong drive like this colour. Colour psychologists say that anyone who fights this cannot relax and experience enjoyment to the full.

In the living room area natural colours impart harmony, homeliness and hospitality. Just the atmosphere then that one desires from the kitchen, the modern centre point of family and social life.





All natural colours appear elegant and timeless. They always harmonize and can be combined without complications. The LEICHT-Collection offers a huge spectrum, meeting every individual colour request. Top of the list are the various wood veneer and wood décor programmes which meet the requirements for natural materials and colours in a variety of ways. Comprehensive colour ranges in warm, unobtrusive shades from “vanilla” to “bordeaux”, from “sahara” to “sepia brown” are available in laminate or in matt or glossy lacquers. The new LEICHT colour “lava” complements the spectrum by a further highly topical trend colour. And finally, the RAL programme meets even the most unusual individual colour requests. The addition of cool colours, either with white or grey and the interplay with natural materials such as leather, natural stone, wood, plants or stainless steel give the arrangement vigour and vitality.



“If you want to draw attention to yourself and want to stand out from the crowd, then you must choose the colour white”, so said the philosophy professor and colour expert, Christoph Haerberle, two years ago. And his prognosis has come true. Cars, iPods, stereo equipment and – last but not least – kitchens and kitchen appliances in the most beautiful white. The drivers of white motorcars are said to be sensitive, cautious, dutiful – and, supposedly coming predominantly from the upper echelons.

The background for the renaissance of the colour white, which is the culmination of all colours of light and yet a non-colour, could perhaps stem from the general longing for clarity in times of uncertainty, from a psychological point of view. White stands for purity and clarity, for aesthetics, lightness, objectiveness and serenity. Thus it stands to reason that this colour awakens positive feelings in almost everyone. The fact that white is the most chosen colour by people who are very individualistic and open-minded and who strive for a life without restrictions, almost certainly fits most modern people and explains the boom of this new (old) trend colour.

White has a “space-creating” effect. It makes rooms appear larger but it also needs light in order to show contours. With the right lighting the finest surface textures and contours become visible, so that even tone-on-tone material combinations appear very lively.





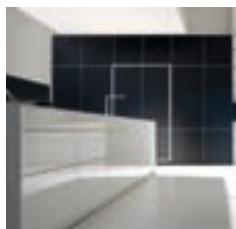
The colour white, also for kitchens, is today the embodiment of luxury and, at the same time, concentrates on the essential. Matching colours and materials which support this claim for example are glass, stainless steel, natural stone or wood. Sparingly used colour highlights make the white of fronts and worktops appear even whiter.

Textures as for instance the typical oak grain of “Tobia color” or the horizontal relief imprint of an “Esprit” become clearly visible through the influence of light and shadow. Smooth white, high gloss or satin finish lacquered fronts or the white lacquered reverse side of glass fronts of the new “Ios”-programme, unfold their individual attraction particularly in combination with non-smooth or textured surfaces.

The fact that snow is not just snow and white is not just white is general knowledge. One can achieve quite different room effects with the colour “frosty white”, always according to which front material it is applied. The new colour “magnolia”, a graduated white, also belongs to the white-family as does for many people the light “vanilla” also belongs to it. Naturally, the RAL-colour range offers an abundance of interesting white shading.



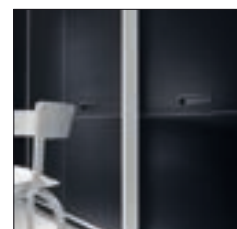
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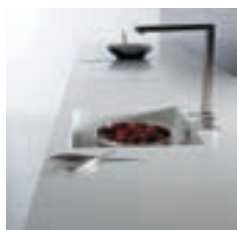
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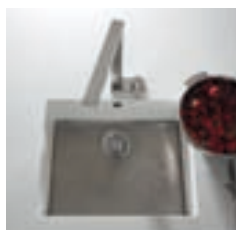
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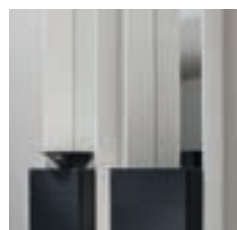
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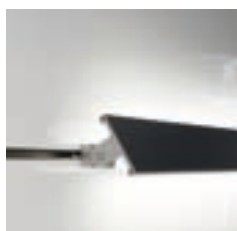
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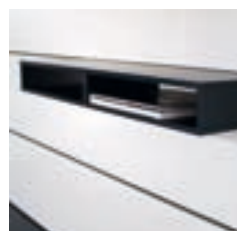
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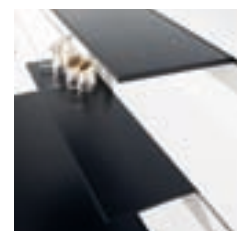
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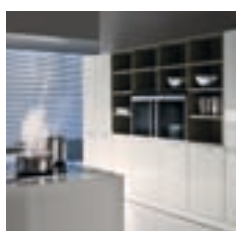
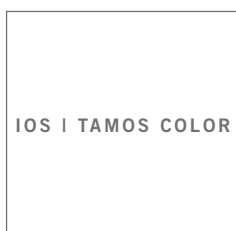
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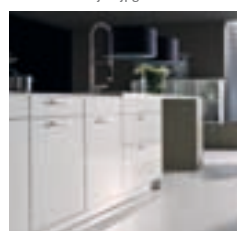
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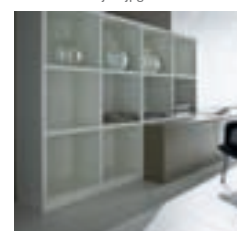
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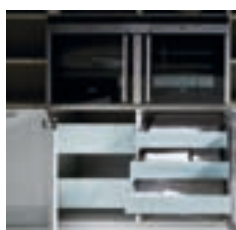
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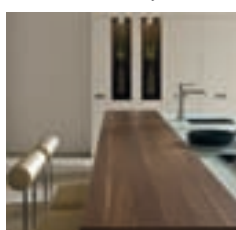
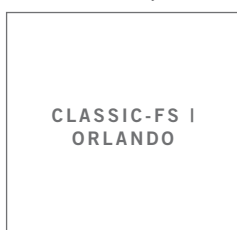
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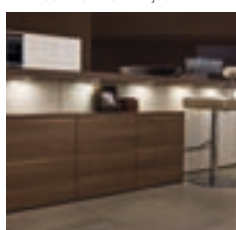
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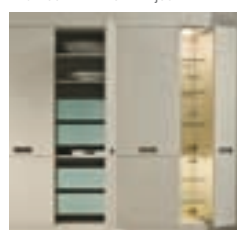
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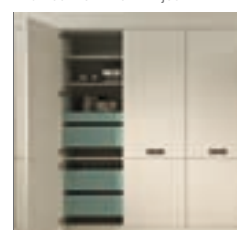
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## PICTURE OVERVIEW



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