

Kent Downs Area of Outstanding Natural Beauty

# Guidance on the selection and use of colour in development

# Survey

Landscapes  
for life  
.org.uk



# Guidance on the selection and use of colour in development

Landscape character areas for Kent Downs AONB 3

Colour and the landscape 4

Principles of exterior colour design 7

**West Kent Downs 10**

**Mid Kent Downs 15**

**East Kent Downs 21**

**Kemsing Scarp and Vale 27**

**Hollingbourne Scarp and Vale 32**

**Postling Scarp and Vale 37**

**Chalk Cliffs and Coast 43**

**Darent Valley 48**

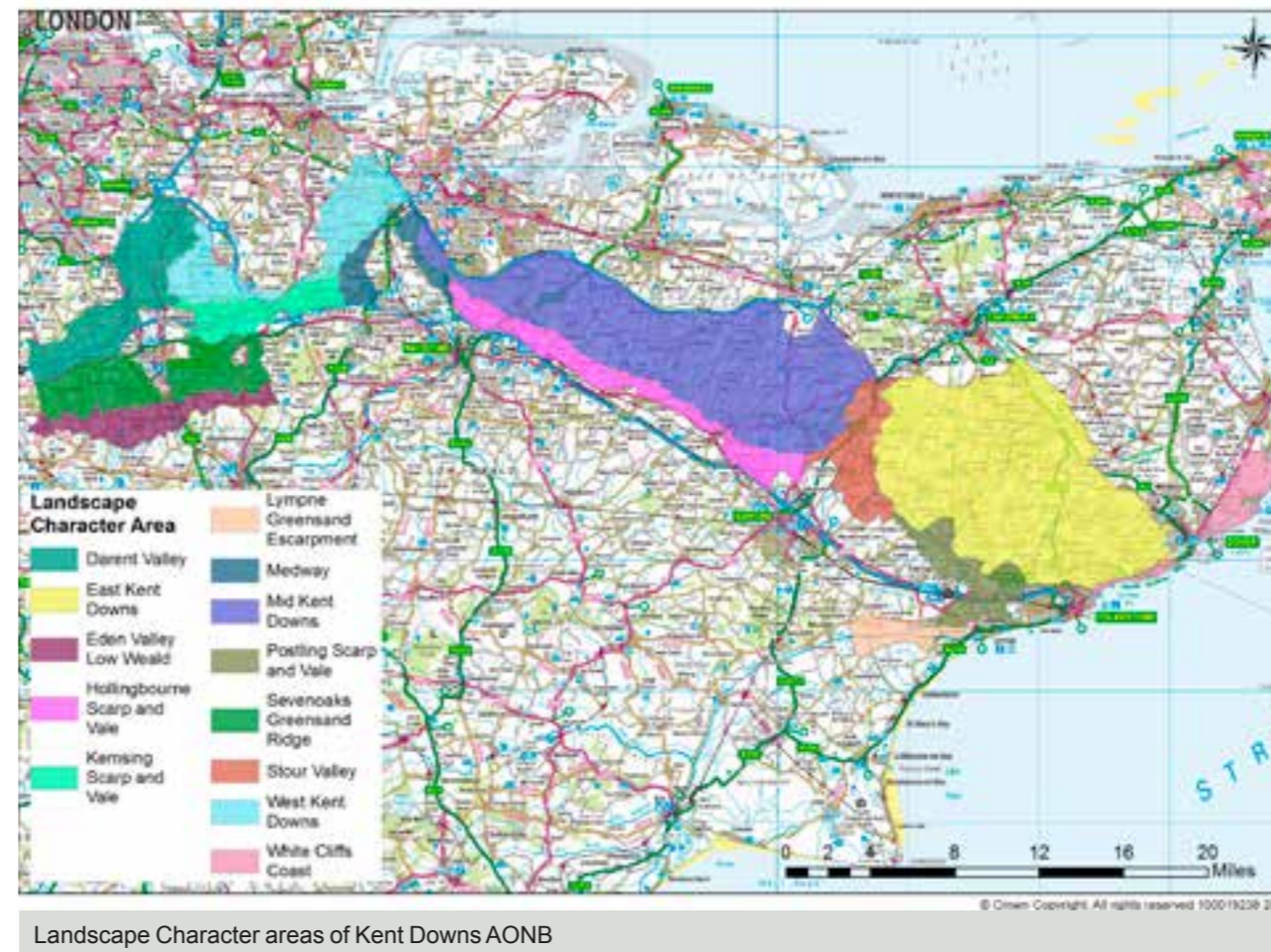
**Medway Valley 54**

**Stour Valley 59**

**Sevenoaks Greensand Ridge 64**

**Eden Valley Low Weald 69**

**Lympne Greensand Escarpment 74**



## Structure of this document

The guide is in two parts:

**The Survey** is a reference document which sets out the site survey work, illustrating the collection of colours from each landscape character area within the AONB. Site photographs and collected colours appear in sequence and culminate in a range of colours, the existing palette, that best represent the dominant colours and tones of that character area. The reference document is included with the guidance, to illustrate the provenance of colours, to offer visual inspiration from naturally occurring colour combinations, and to refresh people's familiarity with the AONB landscapes.

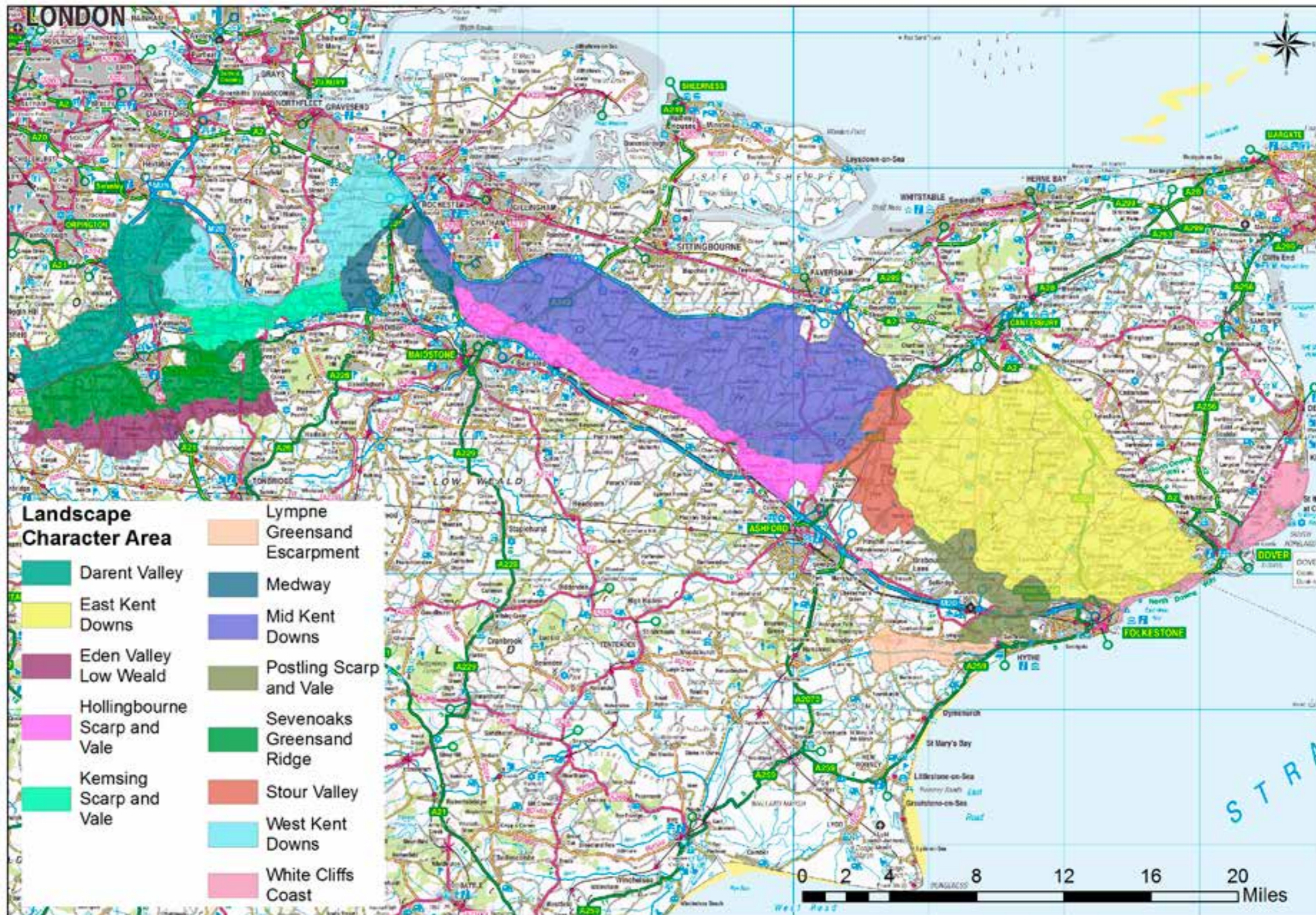
**The Guidance** offers colour guidance in two forms, the colourways and the developed palette. The existing palettes present information on the range of colours against which new development may be viewed. Based on these the guide presents developed palettes which contain a range of related colours which will work harmoniously with these existing colours.

The colourways offer examples of how colours selected from the developed palette may be put together to achieve harmonious and interesting results when applied to building elevations. Both documents offer advice on the principles of exterior colour design by highlighting a series of issues which should be considered when detailing a development.

This map illustrates the landscape character areas of the AONB. Locate your development site and then follow the palette guidance associated with that area. In some cases the landscape character areas have been grouped together into landscape character types because of the similarities of their existing colour ranges. Consulting both survey and guidance will give you a clear understanding of the colour context, and help you make appropriate choices for your development.

The guide also contains an appendices which offer some potential sources of building materials and finishing products which may be suitable for your development within the AONB. The second appendix details the Natural Colour System which has been used throughout the documents to specify colours.

# Landscape character areas for Kent Downs AONB



© Crown Copyright. All rights reserved 100019238 2019

# 1 Colour and the landscape

The rich landscape of the Kent Downs AONB is made up of diverse special characteristics and qualities which together distinguish it as a landscape of national and international importance and which are consistently identified and valued by the public, individuals, institutions, organisations and experts alike.

## 1.1 Introduction

The Kent Downs dramatic and diverse topography is based on the underlying geology. These features comprise: impressive south-facing steep slopes (scarps) of chalk and greensand; scalloped and hidden dry valleys - these features are especially valued where they have a downland character; expansive open plateaux; broad, steep-sided river valleys, and the dramatic, iconic white cliffs and foreshore. Breathtaking, long-distance panoramas are offered across open countryside, estuaries and the sea from the scarp, cliffs and plateaux; the dip slope dry valleys and river valleys provide more intimate and enclosed vistas. Overlying this landform are diverse natural and man-made features creating distinctiveness at a local level.



A long-established tradition of mixed farming has helped create the natural beauty of the Kent Downs. The pastoral scenery is a particularly valued part of the landscape. Expansive arable fields are generally on the lower slopes, valley bottoms and plateaux tops. Disconnected 'ribbons' of permanent grassland (shaves) are found along the steep scarp, valley sides, and on less-productive land, grazed by sheep, cattle and increasingly by horses. Locally concentrated areas of orchards, cobnut plots (nut orchards), hop gardens, vineyards and other horticultural production are also present, their regular striate form can enhance the rise and fall of the land.

Broadleaf and mixed woodland cover 23% of the Kent Downs and frame the upper slopes of the scarp and dry valleys and plateaux tops. Some large woodland blocks are present but many woodlands are small and fragmented. Over half of the woodland sites are ancient (continuously wooded since 1600), supporting nationally important woodland plant and animal species.

Millennia of human activity have created an outstanding cultural inheritance and strong 'time depth' to the Kent Downs. Fields of varying shapes and sizes and ancient wood-banks and hedges, set within networks of droveways and sunken lanes have produced a rich historic mosaic, which is the rural landscape of today. Architectural distinctiveness is ever present in the scattered villages and farmsteads and oasthouses, barns and other agricultural buildings, churches and country houses. The diverse range of local materials used, which includes flint, chalk, Ragstone, timber and tile, contributes to the character and texture of the countryside.



Colour plays a significant part in the creation of landscape character, local identity and natural beauty. The elements referenced above bring with them their own inherent palettes, which contribute to the distinctive qualities of this AONB. It is vital therefore that due regard is given to colour and materials in managing change within the AONB, if some of this distinctiveness is not to be lost.

The position of the Kent Downs, close to London, mainland Europe, major urban centres and growth areas means that the Kent Downs AONB faces severe development pressure. New transportation infrastructure including strategic trans-European highways, communications and housing, as well as the pressures of intensive agriculture and forestry, can detract from this important landscape. A noticeable trend is the increased pressure for development outside the AONB and on its margins. Such developments inevitably impact upon the AONB itself, through its visibility in views, effects upon tranquillity and recreational demands etc. The expansion of towns and proposed new settlements at the foot of the Kent Downs escarpment will all have an impact upon the area, making it essential that planning and design engages with sensitive contexts beyond the immediate development site. Likely impacts of climate change represent further pressure for change. It is important to remember however that landscapes

can be resilient to change and that appropriate and effective management procedures can positively affect outcomes.

Whatever the physical impact of change through development, it is fundamental that high standards of design should apply. Careful consideration of colour and materials does not of itself guarantee sensitive development, but it does make a noticeable contribution to achieving a better outcome where development is found to be acceptable.

## 1.2 The purpose of the guide

The purpose of this document is to provide guidance on the selection and use of colour for building development within the AONB and its setting. 'Development' includes any building work, ranging from home extensions and conversions through to house building, agricultural and industrial premises, and retail and office buildings. It also includes infrastructure developments associated with transport, flood defences, power generation and distribution, communications and other utilities.

This document needs to be read in association with the guidance documents published by the AONB Unit, in particular those that contain essential information on appropriate design and management within the AONB and the identification of the features that contribute to its natural beauty, the reasons for designation. These documents include: The Kent Downs AONB Landscape Design Handbook, the Kent Downs AONB Rural Streets and Lanes: A Design Guide, The Kent Downs AONB Farmsteads Design Guide. In addition the Kent Design Guide, published by Kent County Council and relevant Neighbourhood Development Plans, should also be consulted prior to submitting an application.



## 1.3 Who this guide is for

This document provides guidance for everyone considering or proposing development within the AONB, including landowners, property owners, developers, agents, advisers, architects and landscape architects. It is also targeted at those with responsibility for setting the framework for development and for making decisions about individual planning applications. This includes planning staff and their colleagues in local authorities and neighbourhood planning groups.

The guidance in this document will help those who value and care for this area to ensure that potential negative impacts of development on the character of the AONB are minimised, and that a sense of place is enhanced.

## 1.4 Status of this Guidance

A legal framework provides for the conservation and enhancement of the Kent Downs AONB through better considered and designed development. This includes:

- **The Countryside and Rights of Way Act (CRoW) 2000** reaffirmed that the primary purpose of AONB designation is to conserve and enhance natural beauty. Section 85 of CRoW places a duty on all public bodies and statutory undertakers to 'have regard' to 'the purpose of conserving and enhancing the natural beauty of the AONB'. Using this guide will help those organisations demonstrate their compliance with this duty.

- **The Kent Downs AONB Management Plan**, which 'formulates local authority policy for the management of the AONB and for the carrying out of their functions in relation to it' (Section 89 of the Countryside and Rights of Way Act 2000). The AONB Management Plan is a material consideration in relation to planning. The Guidance amplifies the content of the Management Plan in relation to development in the AONB and its setting.

The National Planning Policy Framework (NPPF) sets out the Government's planning policies for England and how these should be applied. The NPPF is a material consideration in planning decisions. The NPPF recognises that the creation of high quality buildings and places is fundamental to what the planning and development process should achieve and promotes the use of design guides, recognising that these provide a framework for creating distinctive places. Development is required to be sympathetic to local character and history, including the surrounding built environment and landscape setting. The NPPF also requires great weight to be given to conserving landscape and scenic beauty in AONBs.

Using this document will help public bodies to meet their statutory duties to have regard to the purposes of conserving and enhancing the natural beauty of the AONB. It will support developers who wish to submit development applications that recognise and acknowledge the natural beauty of the AONB.

## 1.5 Methodology

The guidance is based on the principle that a colour is never seen in isolation from surrounding colours. Selecting colours for buildings or any other form of development therefore, has to take account of the site context, the landscape character area in which it is located, if good choices are to be made. The Landscape Character Assessment of the Kent Downs identifies thirteen Landscape Character Areas (LCAs) within the Kent Downs AONB. LCAs are defined as:

Single unique areas which are the discrete geographical areas of a particular landscape type. Each area has its own individual character and identity, even though it shares the same generic characteristics with other areas of the same Type<sup>1</sup>.

Indigenous site colours throughout the thirteen different landscape character areas of the AONB have been documented, analysed and synthesised into 'existing palettes', which represent the dominant colours, tones, and colour associations that naturally belong to those areas.

Colours are recorded using the industry standard Natural Colour System which gives individual references to 1950 colours and arranges them according to their attributes into a three dimensional model (see appendix B of the guidance). These existing palettes are presented in **The Survey**.

Analysis of the colour and tonal ranges of the individual existing palettes has revealed that some LCAs share sufficient colours to be grouped together into single palettes. This largely follows the Landscape Character Types (LCTs) to which the areas belong, reflecting underlying geology and topography. Landscape Character Types are defined as:

Distinct types of landscape that are relatively homogenous in character. They are generic in nature in that they may occur in different areas... but wherever they occur, they share broadly similar combinations of geology, topography, drainage patterns, vegetation, historical land use and settlement pattern<sup>2</sup>.

Working from the existing palettes it has been possible to create 'developed palettes' of colours appropriate to a range of building materials and finishes, which will help integrate new development into that specific landscape type. These appear in **The Guidance** along with a series of colourways, examples of how colours, selected from the developed palette, can be combined to harmonious and interesting affect.

This process of colour analysis and design is known as Environmental Colour Assessment. It presents an analytical approach to a subject many regard as a matter of personal taste and therefore beyond objectivity. However its intention is to provide a deeper understanding of the colours of specific places, the landscape character types that together form the AONB, and through this to create a framework within which people can

<sup>1</sup> *An Approach to Landscape Character Assessment* (Natural England, 2014) p54.

<sup>2</sup> *An Approach to Landscape Character Assessment* (Natural England, 2014) p54



choose colours for development which will suit the development and fit with the receiving landscape.

The intention is not generally to copy the infinitely complex palette of nature but to understand its constituent elements and to use this information to create a range of related colours, modified and extended to offer harmonious combinations which will help to integrate new structures into the landscape.

Developed Palettes are required in part to accommodate the difficulties of exactly matching natural colours seen in the landscape. Limited ranges of some building materials, the variance between the inherent and perceived colour of materials and the effects of light reflectance and distance when viewing colour, are amongst the many reasons why copying nature's existing palette is often unsuccessful. However both existing and developed palettes are presented in the guidance such

that the provenance of a colour may be traced back, and that inspiration may be found in the colour's origins.

The Environmental Colour Assessment that underpins this guidance was undertaken in the winter months of 2018, and therefore clearly reflects the seasonal colours prevalent at that time. However, winter is an advantageous time of year to make the study. The exposed and elemental winter landscape lays bare the underlying colour palette of rock, soil, and essential vegetation. Seasonal foliage and the play of light and shade on leaf canopies do not distract the eye or screen new interventions as they may do at other times of the year. Whilst seasonal variations in landscape colour are clear to see, less obvious but very relevant is the fact that a core of colours exist unchanged throughout the year, though relative visible proportions of those colours will vary.

## 2 Principles of exterior colour design

Colour guidance for development within the AONB is aimed at integrating new buildings into the landscape in a way that benefits both the landscape and the built form.

This can range from effectively camouflaging or minimising the visual appearance of a utilitarian building to emphasising the specific qualities of a place through the architecture, expressed in colour, form and massing.

Good colour choices depend upon a good understanding of the proposed development in relation to its landscape setting.



The following checklist gives an idea of some of the issues involved.

### 2.1 Where are the key views to the development?

It is necessary to anticipate the key viewpoints from which the completed development will be seen. Some viewpoints may be more sensitive than others and require an approach with colour which minimises the impact of the building, whilst others may require a stronger approach to aid the legibility of the scheme, or to strengthen street frontages.

### 2.2 From what distance will the development be seen?

While the nature of hue (colour) alters with distance, tonal (lightness/darkness) contrasts between built form and landscape remain largely constant. Therefore if a development will be visible from afar, and the intention is to 'lose' it in the landscape then the tonal qualities of the building rather than the hue (colour) of the building become particularly important. In this case it will be preferable to select tones which match or are slightly darker than the landscape when seen from a viewpoint in order to minimise its visibility.

The developed palettes all contain a tonal grey adjacent to selected key colours. If it is not possible to get that specific colour in the building material of choice then use the tonal grey

to find an alternative colour of the same tone, as this will achieve similar results.

### 2.3 What is the effect of distance on colour?

Research shows that the perceived colour of a building façade, seen from some distance, tends to look less dark and brighter than the inherent colours of the material from which it is constructed. In other words a colour sample that may look slightly dull as a swatch will look more colourful and lighter on the façade. The developed colour palettes in this guidance have been largely adjusted from the existing palettes to take account of this with many colours darker and less saturated than their brighter counterparts. The darkness of a colour or its 'blackness' is of great importance as this represents the tone or nuance of a colour. The effect of tone on the visibility of a building against a distant landscape has been referred to above. The difference in tone between a building and its surroundings is probably the most important factor contributing to the recognition of its form.

Hues (colours) can also change with distance. Perceived colours are often lighter and brighter than samples, with the exception of greens and yellows which tend towards blue when seen from a distance. In a study carried out in Sweden on this phenomenon, green close up became darker blue green at 2km and lilac grey at 20km.

All natural greens have some yellowness in their inherent colour though this does vary with seasonality and land management. If a developer wishes to use green on a development, and for it to appear green at a distance, then a green with a higher degree of yellow will be needed. Assumptions are frequently made that the only suitable colour for developments in rural areas, especially large scale industrial and agricultural developments is green. However many of the greens available as standard colours in suppliers' ranges do not contain enough yellow and black and the result is a glaring miss-match with the surroundings. This reinforces the point that tonality or nuance is all-important, especially when it is difficult to get the right hue.

#### **2.4 What is the key landscape context of the development?**

The dramatic landscape of the AONB with its steep scarps and widespread views mean that many views contain more than a single landscape character type. Often it is the landscape tract behind the development site which sets the context, rather than the land upon which the development sits. Careful analysis of the proposed development site should indicate which character type is most dominant and therefore which range of colours to consult.

The topography of the AONB also has implications for development that sits outside the AONB boundaries but which has a major impact upon views from the top of the scarp and its slopes. Roof colours in particular can become very dominant unless carefully considered from higher ground. Assessing the major viewpoints within the AONB, all roof materials require a tonality not less than NCS S 5500N-S 6500N, if they are to integrate into the surrounding landscape and therefore minimise their visual impact upon the views. More information about the NCS system can be found in Appendix B of the guidance document

#### **2.5 Does the development address textures occurring within its landscape?**

The choice of building materials and finishes as well as colour needs to be informed by the background texture of the landscape setting. This requires analysing adjacent building materials and vernacular detailing, and also the dominant vegetation and ground finishes to appreciate the depth of relief, play of light and shade and range of tactile surfaces which are characteristic in the area. These observations will help determine appropriate finishes and textures for the development, which in turn will have an impact upon the perceived colours.



Highly reflective roofing material

#### **2.6 Is light reflectivity an issue?**

Sunlight striking a surface can substantially alter the perceived colour making it both lighter and brighter in the landscape. South-facing elevations and inclined roofs will be particularly prone to this effect.

Amongst the common building materials, painted steel with a gloss finish can be highly reflective. It is possible to find some matt finishes to paint work in different colours, or to find alternative cladding materials such as fibre cement. If there is no realistic alternative to steel then select a dark tone for roofing material as these reflect less light than a light coloured sheet, though this may require additional investment to dissipate heat build up. Composite slates are another material where sheen can be problematic. Natural slate will weather back to a matt finish, however, man-made equivalents tend to remain consistent in colour and sheen for longer. Clay tiles are inherently matt at all times.

As a general rule matt colours will sit better in a rural context allowing for patterns of light and shade from surrounding vegetation to animate surfaces. Matt finishes are particularly important when considering development affecting sensitive views, especially from above.

North facing elevations will be in the shade and will potentially remain wetter for longer and therefore are darker in appearance. Some finishes and materials such as lime wash, lime render and some timber can change colour and tone with rain.

#### **2.7 Does the building form require additional colours to aid legibility or to influence scale?**

Introducing a different colour or material can help 'guide' people around a building, making its use more intuitive. If the scale of a building looks too large for its setting, introducing another colour of a dark or recessive nature may help to diminish the apparent scale by breaking up its massing.

A general rule of thumb is to only introduce a change of colour or material, where it makes sense to do so, e.g. for recessed or projecting panels, or where there are legibility or structural reasons. In general the more three-dimensional elevations appear, the more interesting they are. It is also true that too many colours can make a building look confused and fussy.



## 2.8 When the same colour looks different against different backgrounds

Simultaneous contrast occurs when the same colours look different when viewed against different backgrounds. In attempting to distinguish the colour against the background, the human eye tends to reinforce and exaggerate that difference. In reality this is more difficult to observe against a multi coloured background of landscape than it is against the controlled and hard surfaces of a building façade, and is more of an issue for the detailed finishing and articulation of a building. The seasonal variations which occur within a landscape mean that dramatic changes in background colour are relatively short lived and the perception of this phenomenon is more often caused by changing light conditions.

## 2.9 How will materials weather? Are they colourfast?

Highly saturated dark colours, especially reds, often fade after prolonged exposure to UV light, and some masonry paint colours need several coats to achieve the required depth of colour. Discuss this with the supplier to ensure the product is suitable for its intended purpose. Natural materials like timber will also fade and this needs to be anticipated before specification. Whilst there is often a reluctance to stain newly constructed timber cladding it should be recognised that the same cladding will look quite different after about six seasons. There are some UV inhibitors that can be applied to timber to prolong their natural colours.

## 2.10 Use of White and Black

White is commonly used on buildings. It will co-ordinate with all colours as it is neutral, though generally its effect is one of sharp contrast. It is acceptable to use white on developments where white is characteristic and contributes to local distinctiveness. The same may be said of black.

However the range of commercially available off- whites and creams (and to a lesser extent dark greys) is very wide, and allows more responsive colours in relation to landscape, whilst bearing a close similarity to white and black.

Care must be taken when applying light colours to development, to ensure that this does not produce a negative impact on views. Large expanses of light coloured roofs for example can be very harmful to the sense of place and very distracting to the viewer.

Whatever colour choices are made, it is prudent to create a large sample to take to site before committing to full-scale application. Examining a small sample under artificial light indoors can offer a misleading impression.

## 2.11 Understanding the context

The successful addition of new buildings to existing communities requires design knowledge and understanding of the traditions and identity of that community, expressed through their buildings. Copying buildings from the past merely serves to undermine the quality of the originals and displays a lack of confidence in the future. It is perfectly possible to create contemporary buildings that sit perfectly comfortably amongst traditional ones, providing that sensitive design is applied. The choice of finishes, the selection of colours and the relationship of form and scale to setting are all key to this.



The effect of distance on colour



# West Kent Downs

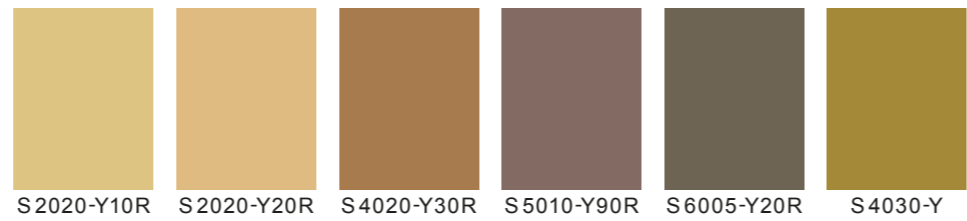
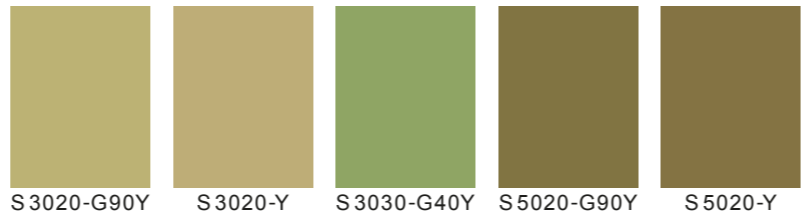
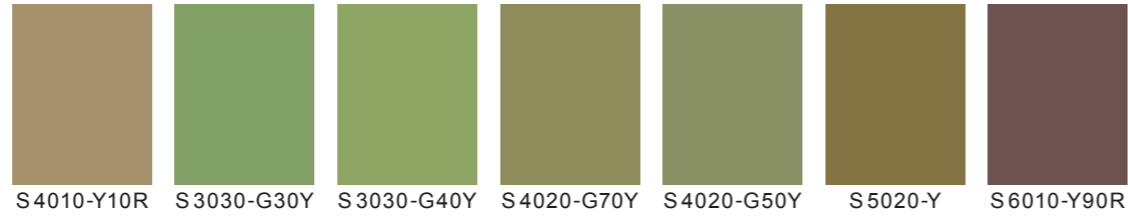
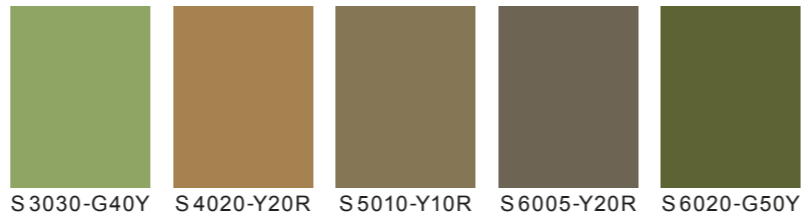
# West Kent Downs Existing palette

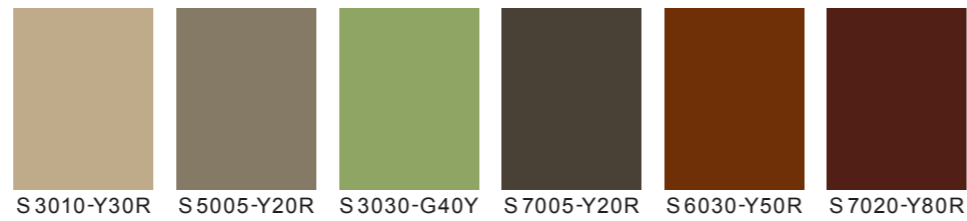
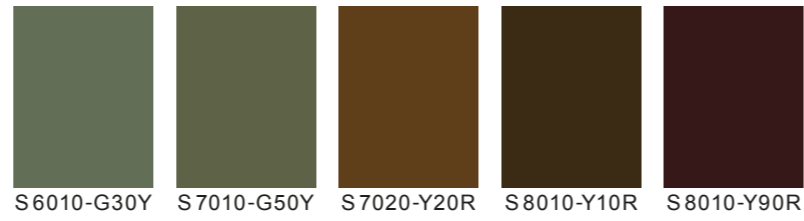
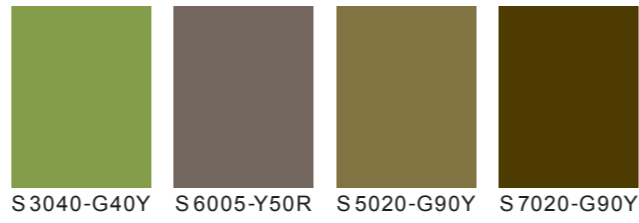
## LANDSCAPE COLOURS

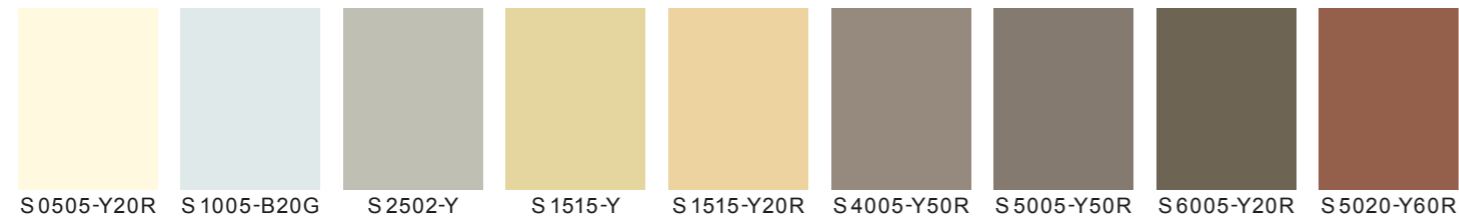
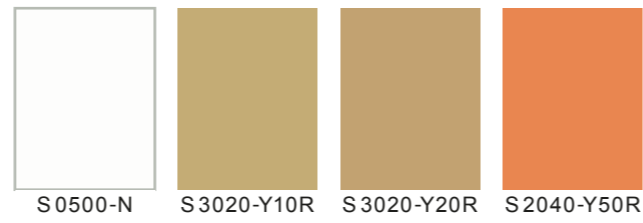
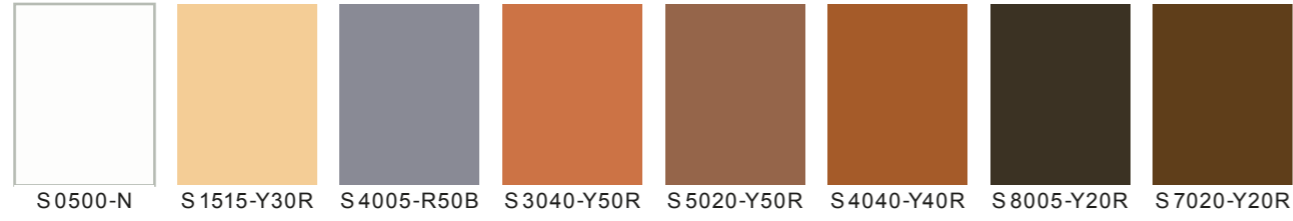
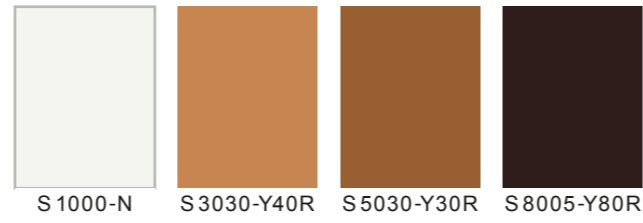


## BRICK, TILE, STONE











# Mid Kent Downs

# Mid Kent Downs Existing palette

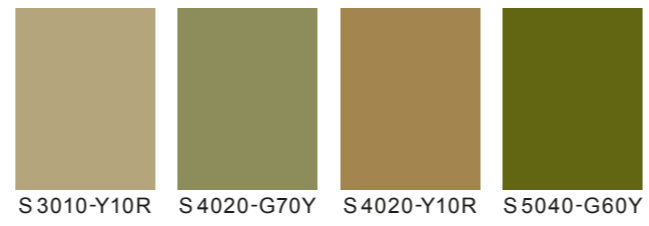
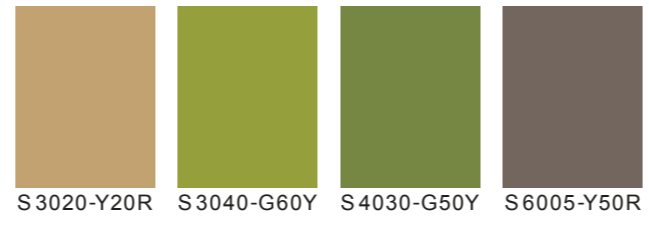
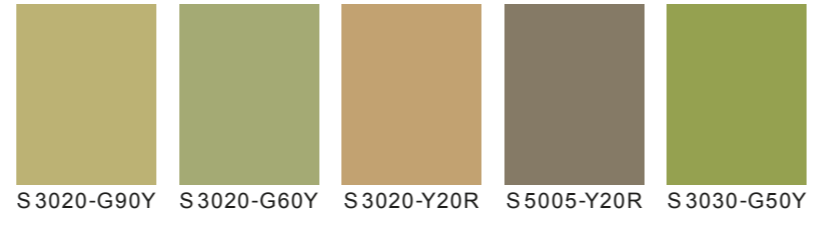
## LANDSCAPE COLOURS

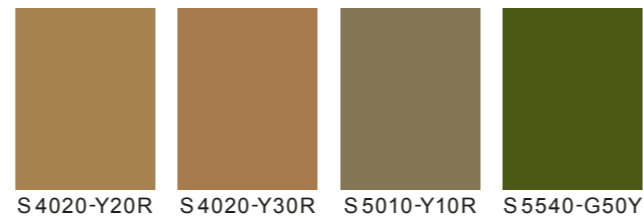
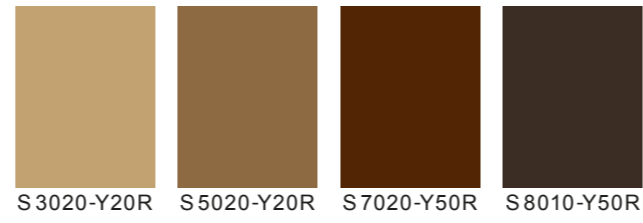
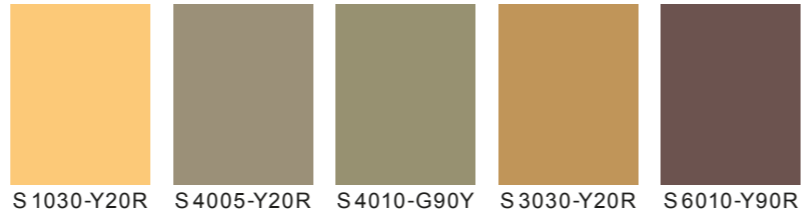
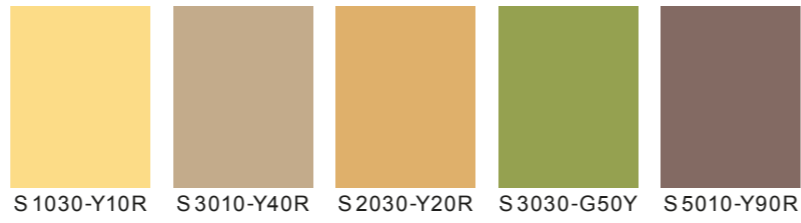
|   |   |   |   |   |
|---|---|---|---|---|
|     |     |     |     |     |
| S 0500-N  | S 1510-Y30R   | S 1515-Y20R   | S 2010-Y20R   | S 3005-Y20R   |
|    |    |    |    |    |
| S 1030-Y20R   | S 3010-G90Y   | S 3010-Y20R   | S 3010-Y40R   | S 4005-Y20R   |
|    |    |    |    |    |
| S 4005-Y50R   | S 2030-Y20R   | S 3020-G50Y   | S 3020-G60Y   | S 3020-Y20R   |
|    |    |    |    |    |
| S 3020-Y30R   | S 4010-G90Y   | S 5005-Y20R   | S 3030-G40Y   | S 3030-G50Y   |
|   |   |   |   |   |
| S 3030-Y20R   | S 4020-G70Y   | S 4020-G90Y   | S 4020-Y10R   | S 4020-Y20R   |
|  |  |  |  |  |
| S 4020-Y30R   | S 5010-Y90R   | S 3040-G60Y   | S 4030-G50Y   | S 4030-Y20R   |
|  |  |  |  |  |
| S 4030-Y50R   | S 5020-Y20R   | S 5020-Y40R   | S 6010-G90Y   | S 6010-Y10R   |
|  |  |  |  |  |
| S 6010-Y30R   | S 6010-Y50R   | S 6010-Y90R   | S 5030-Y50R   | S 7010-Y30R   |
|  |  |  |  |  |
| S 5040-G60Y   | S 5540-G40Y   | S 5540-G50Y   | S 7020-Y50R   | S 8010-Y50R   |

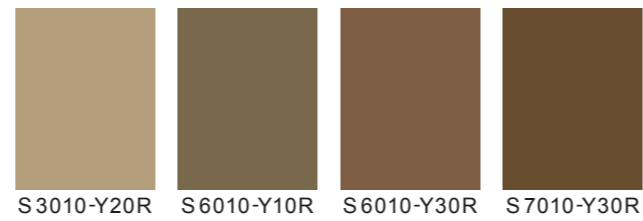
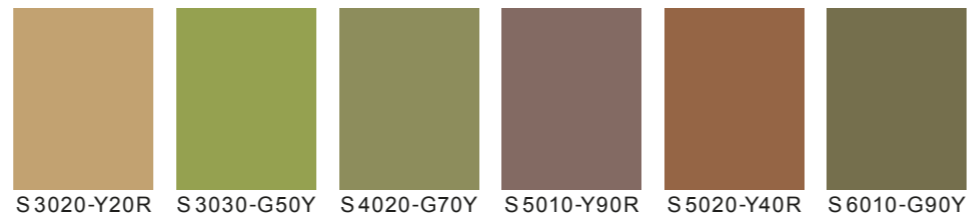
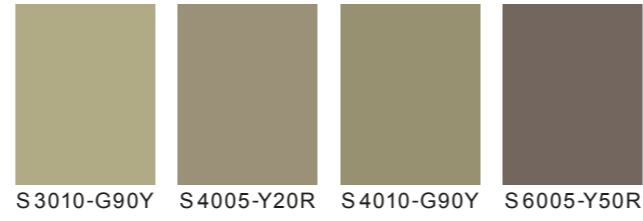
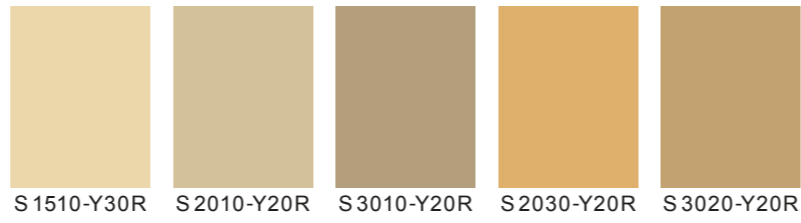
## BRICK, TILE, STONE

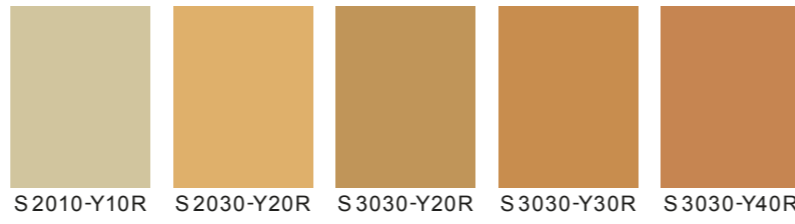
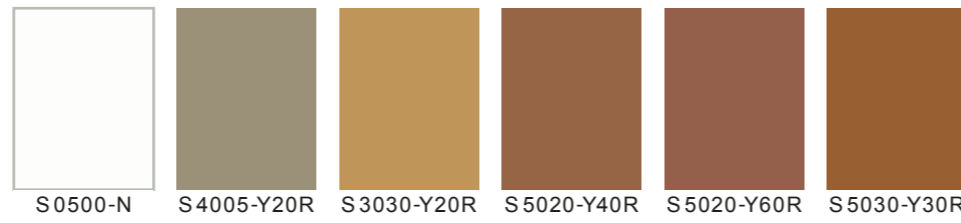
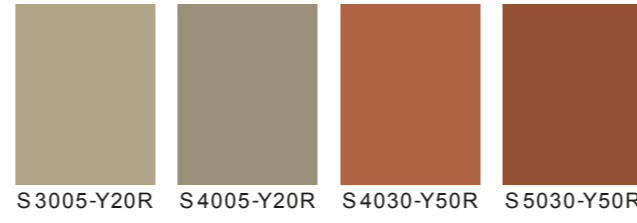
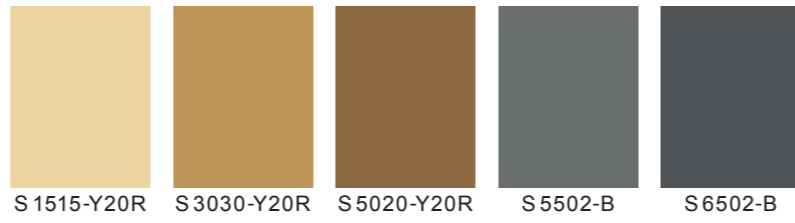
|   |
|---|
|     |
| S 3030-Y20R   |
|    |
| S 3030-Y30R   |
|    |
| S 3030-Y40R   |
|    |
| S 4005-Y50R   |
|   |
| S 5502-B  |
|  |
| S 5020-Y20R   |
|  |
| S 5020-Y40R   |
|  |
| S 5020-Y60R   |
|  |
| S 5030-Y50R   |











A landscape photograph showing rolling green hills. In the foreground, there is a field of dry, yellowish grass. A line of bare, brown trees runs across the middle ground. The background consists of more green hills under a grey, overcast sky. The text "East Kent Downs" is overlaid in white, bold, sans-serif font in the center of the image.









# East Kent Downs

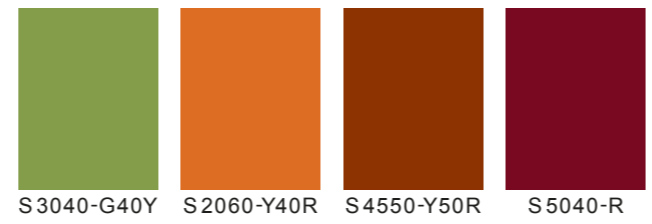
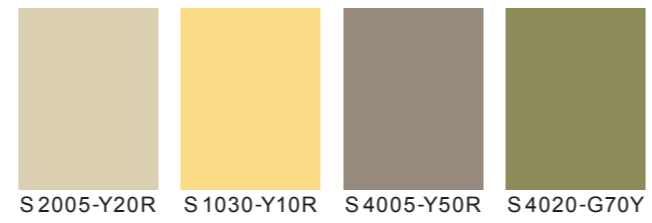
# East Kent Downs Existing palette

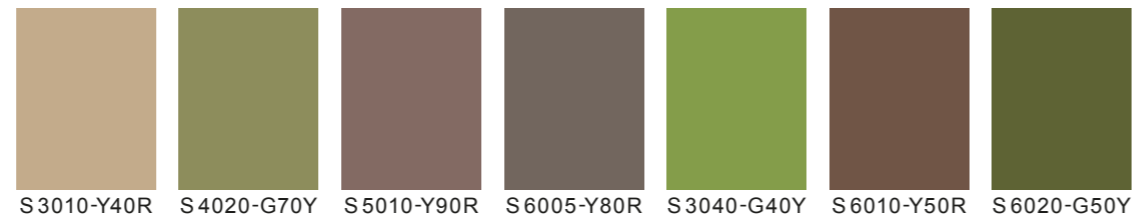
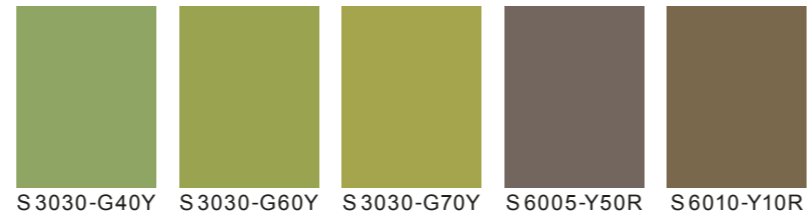
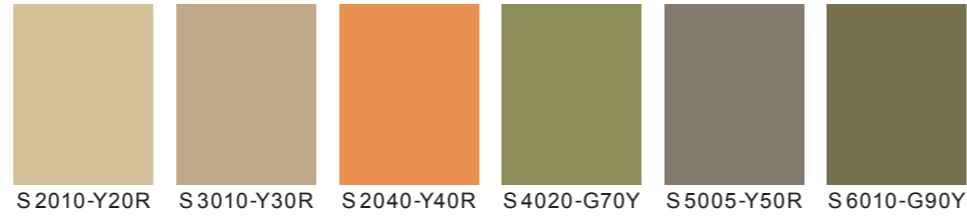
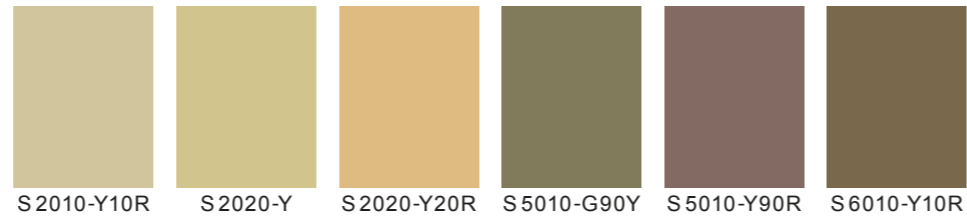
## LANDSCAPE COLOURS

|   |   |   |   |   |
|---|---|---|---|---|
|     |     |     |     |     |
| S 1010-Y10R   | S 2005-Y20R   | S 2005-Y30R   | S 1020-Y  | S 1030-Y10R   |
|    |    |    |    |    |
| S 2020-Y  | S 2020-Y10R   | S 2020-Y20R   | S 3010-G30Y   | S 3010-Y20R   |
|    |    |    |    |    |
| S 3010-Y40R   | S 4005-Y50R   | S 4502-Y  | S 3020-G80Y   | S 4010-G70Y   |
|    |    |    |    |    |
| S 4010-Y30R   | S 4010-R90B   | S 5005-Y20R   | S 3030-G40Y   | S 3030-G50Y   |
|   |   |   |   |   |
| S 3030-G60Y   | S 3030-G70Y   | S 4020-G70Y   | S 5010-Y10R   | S 5010-Y30R   |
|  |  |  |  |  |
| S 6005-Y80R   | S 6502-Y  | S 3040-G40Y   | S 5020-Y20R   | S 6010-G90Y   |
|  |  |  |  |  |
| S 6010-Y10R   | S 6010-Y50R   | S 7005-G50Y   | S 7005-Y20R   | S 5030-Y40R   |
|  |  |  |  |  |
| S 6020-G30Y   | S 6020-G50Y   | S 7020-Y40R   | S 7010-Y90R   | S 4550-Y50R   |

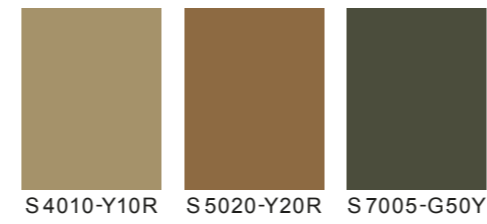
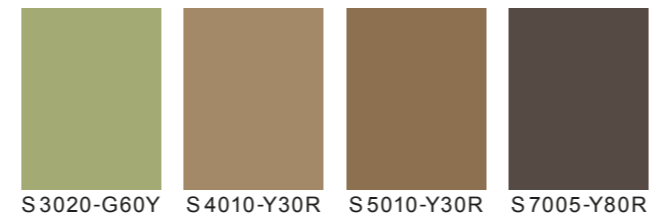
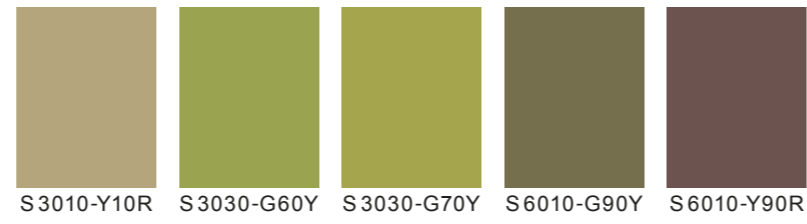
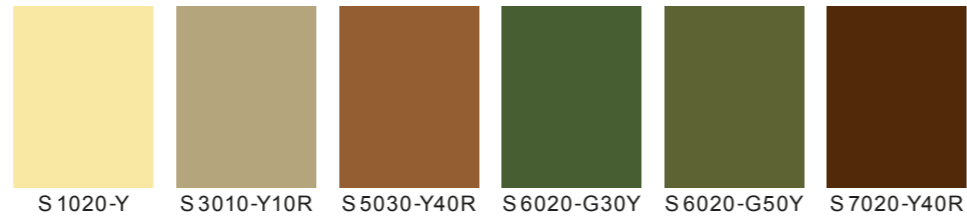
## BRICK, TILE, STONE

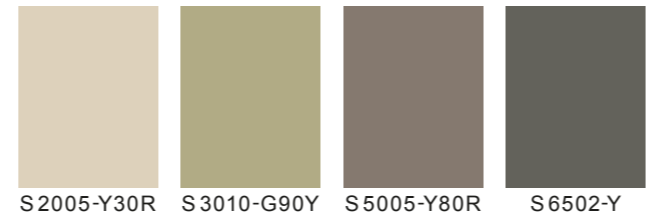
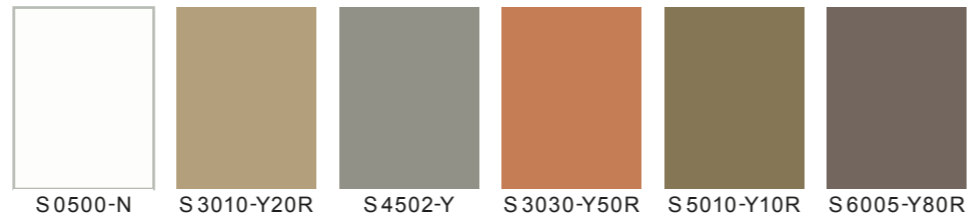
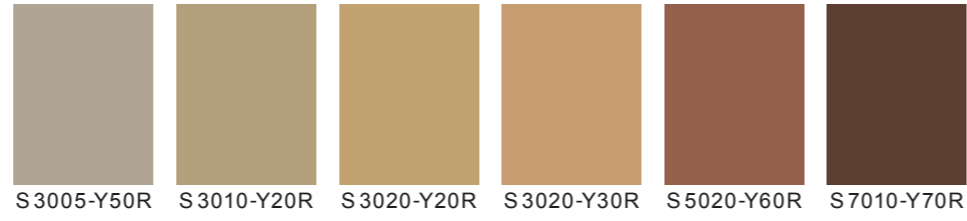
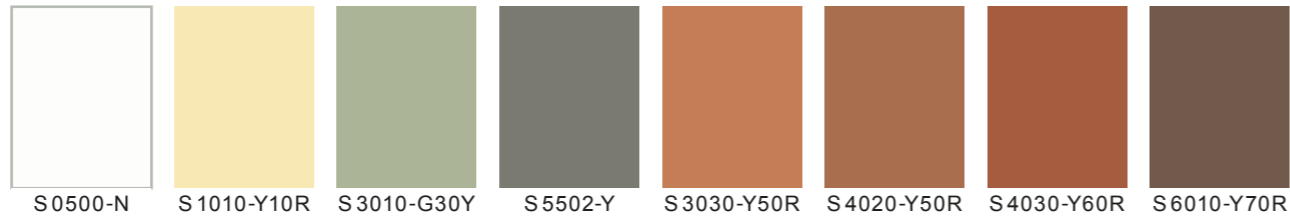
|   |
|---|
|     |
| S 3005-Y50R   |
|    |
| S 3010-Y10R   |
|    |
| S 3020-Y20R   |
|    |
| S 3030-Y50R   |
|   |
| S 4020-Y50R   |
|  |
| S 6005-Y80R   |
|  |
| S 4030-Y60R   |
|  |
| S 5030-Y50R   |
|  |
| S 7010-Y70R   |











# Kemsing Scarp and Vale

A landscape photograph of the Kemsing Scarp and Vale. The foreground is a grassy field with a wire fence. The middle ground features a dense line of trees with autumn foliage. The background shows rolling hills under a clear blue sky.

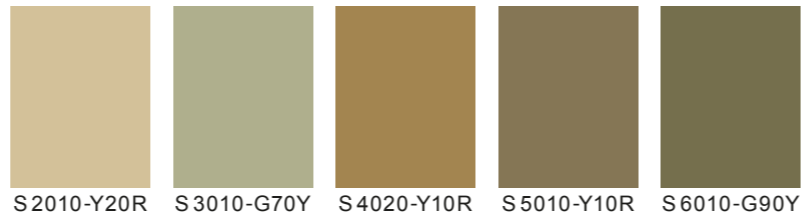
# Kemsing Scarp and Vale Existing palette

## LANDSCAPE COLOURS

|   |   |   |   |   |
|---|---|---|---|---|
|     |     |     |     |     |
| S 1005-Y10R   | S 1005-Y20R   | S 2010-Y10R   | S 2010-Y20R   | S 2020-Y10R   |
|    |    |    |    |    |
| S 3010-G70Y   | S 3010-Y  | S 3010-Y20R   | S 3010-Y30R   | S 3020-G50Y   |
|    |    |    |    |    |
| S 3020-Y  | S 4010-Y10R   | S 3030-G40Y   | S 3030-G50Y   | S 3030-Y  |
|    |    |    |    |    |
| S 3030-Y40R   | S 5010-G90Y   | S 5010-Y10R   | S 5010-Y30R   | S 6005-R20B   |
|   |   |   |   |   |
| S 6005-G80Y   | S 3040-G40Y   | S 5020-Y10R   | S 5020-Y20R   | S 5020-Y40R   |
|  |  |  |  |  |
| S 5020-Y80R   | S 5020-Y90R   | S 6010-Y10R   | S 6010-Y90R   | S 5030-Y  |
|  |  |  |  |  |
| S 5030-Y10R   | S 5030-Y80R   | S 6020-G50Y   | S 6020-G70Y   | S 6020-Y10R   |
|  |  |  |  |   |
| S 6020-Y50R   | S 7010-Y10R   | S 7010-Y30R   | S 8010-Y90R   |   |

## BRICK, TILE, STONE

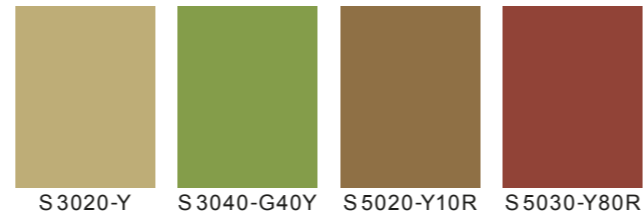
|   |
|---|
|     |
| S 1005-Y20R   |
|    |
| S 2005-Y30R   |
|    |
| S 2010-Y30R   |
|    |
| S 4005-R80B   |
|   |
| S 3020-Y20R   |
|  |
| S 3030-Y50R   |
|  |
| S 4030-Y40R   |
|  |
| S 4030-Y60R   |
|  |
| S 7010-Y10R   |



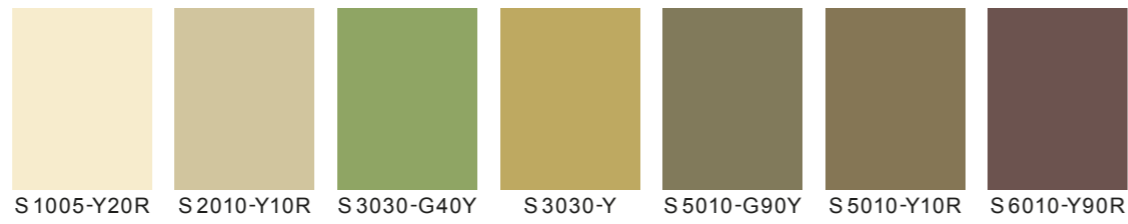
S 2010-Y20R S 3010-G70Y S 4020-Y10R S 5010-Y10R S 6010-G90Y



S 1005-Y10R S 3010-Y S 6010-Y10R S 6010-Y90R S 6020-G10Y S 6020-Y80R S 3020-Y10R

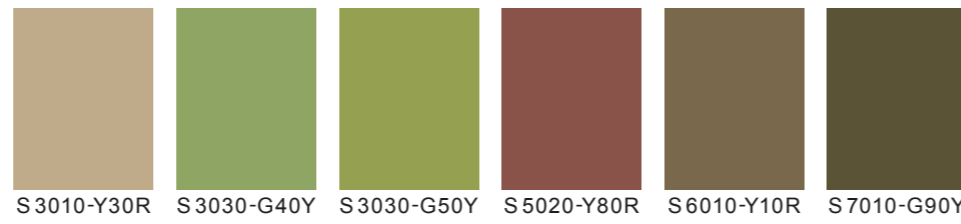
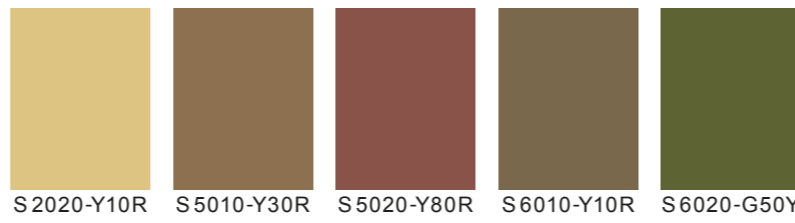
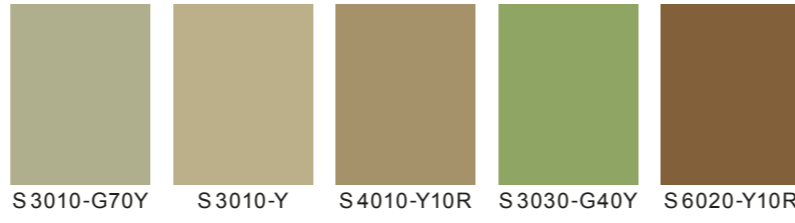
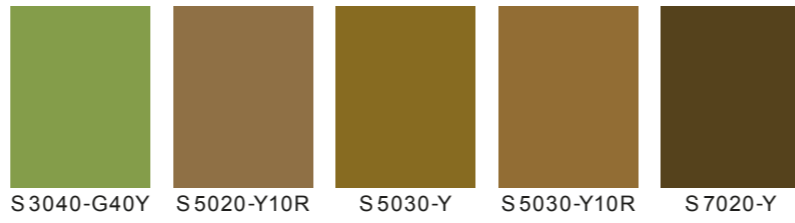


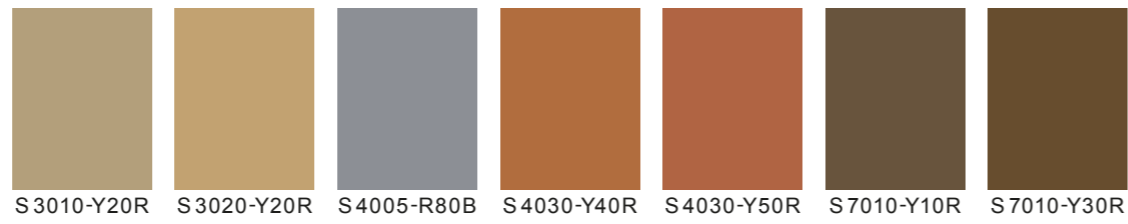
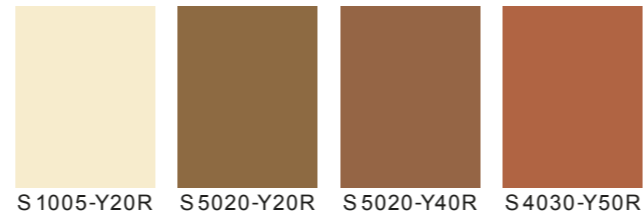
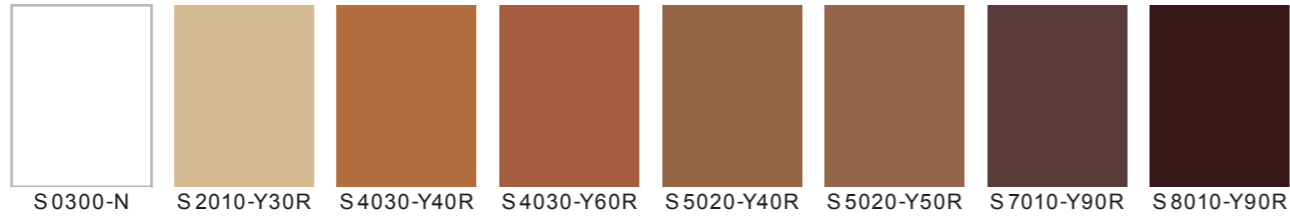
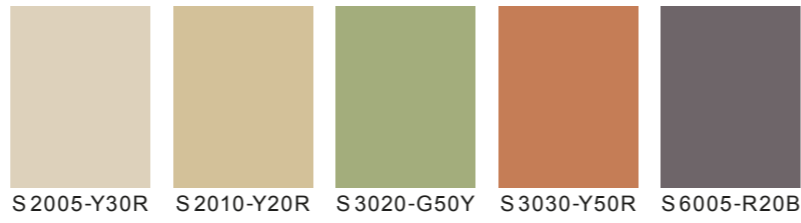
S 3020-Y S 3040-G40Y S 5020-Y10R S 5030-Y80R



S 1005-Y20R S 2010-Y10R S 3030-G40Y S 3030-Y S 5010-G90Y S 5010-Y10R S 6010-Y90R









# Hollingbourne Scarp and Vale



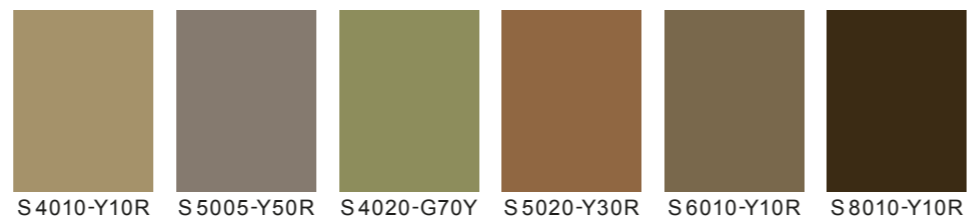
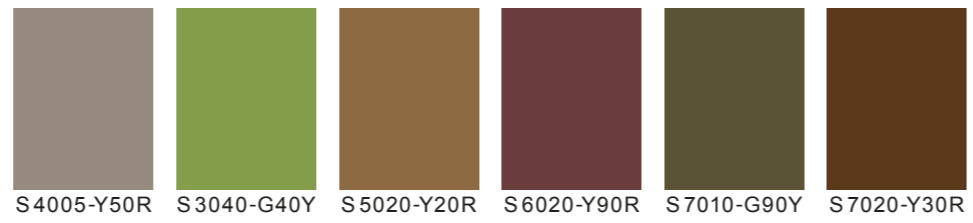
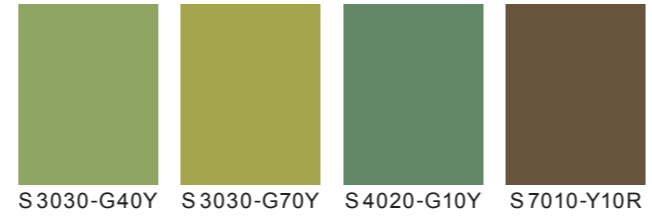
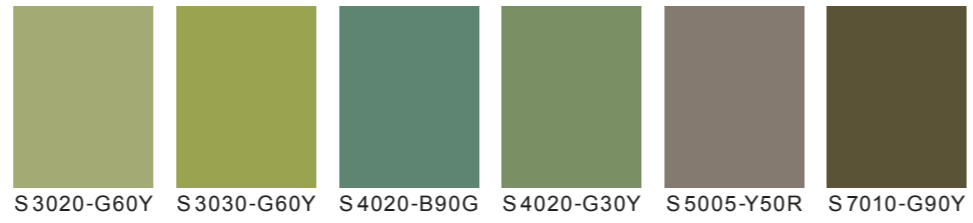
# Hollingbourne Scarp and Vale Existing palette

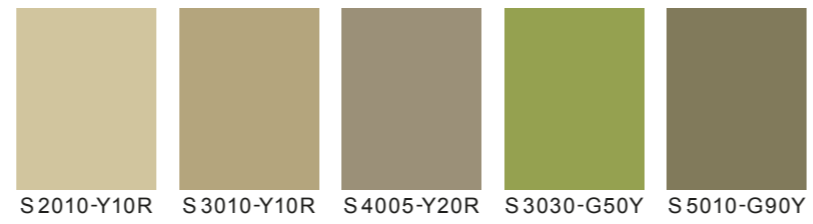
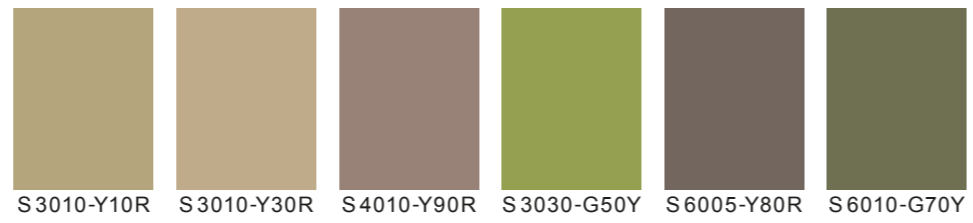
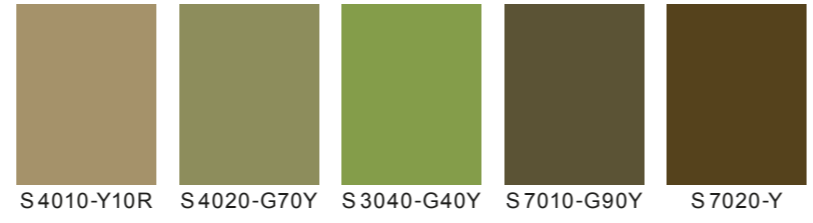
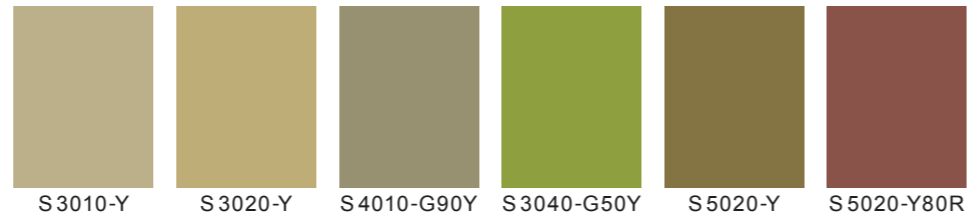
## LANDSCAPE COLOURS

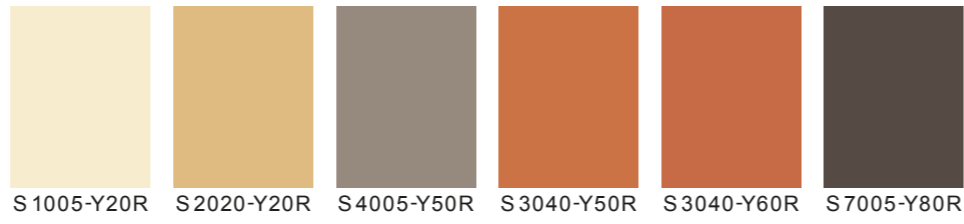
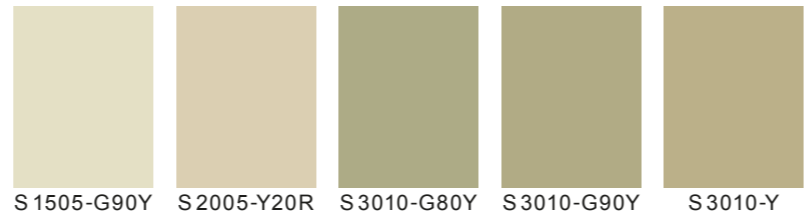
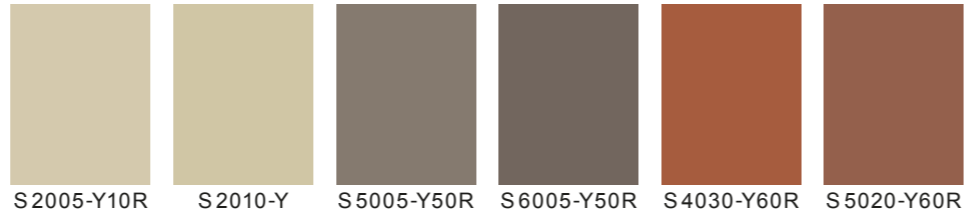
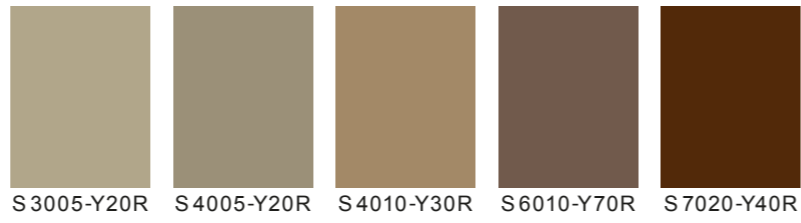
|             |             |             |             |             |
|-------------|-------------|-------------|-------------|-------------|
|             |             |             |             |             |
| S 1005-Y20R | S 1505-Y10R | S 2005-Y10R | S 2005-Y20R | S 2010-Y    |
|             |             |             |             |             |
| S 3010-G80Y | S 3010-G90Y | S 3010-Y    | S 3010-Y10R | S 3010-Y30R |
|             |             |             |             |             |
| S 4005-Y50R | S 3020-G60Y | S 3020-Y    | S 4010-G90Y | S 4010-Y10R |
|             |             |             |             |             |
| S 4010-Y30R | S 4010-Y90R | S 5005-Y50R | S 3030-G60Y | S 3030-G70Y |
|             |             |             |             |             |
| S 4020-B90G | S 4020-G10Y | S 4020-G30Y | S 4020-G70Y | S 4020-Y20R |
|             |             |             |             |             |
| S 6005-Y50R | S 6005-Y80R | S 3040-G40Y | S 3040-G50Y | S 5020-Y    |
|             |             |             |             |             |
| S 5020-Y20R | S 5020-Y30R | S 5020-Y80R | S 6010-Y10R | S 7005-Y80R |
|             |             |             |             |             |
| S 6020-Y90R | S 7010-G90Y | S 7010-Y10R | S 7020-Y30R | S 8010-Y10R |

## BRICK, TILE, STONE

|             |
|-------------|
|             |
| S 3005-Y20R |
|             |
| S 2020-Y20R |
|             |
| S 5005-Y50R |
|             |
| S 3040-Y50R |
|             |
| S 3040-Y60R |
|             |
| S 4030-Y60R |
|             |
| S 5020-Y60R |
|             |
| S 6010-Y70R |
|             |
| S 7020-Y40R |









# Postling Scarp and Vale

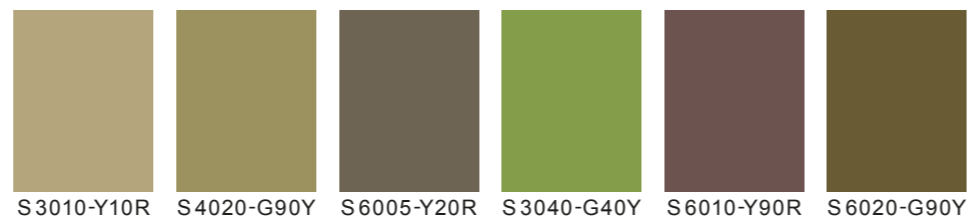
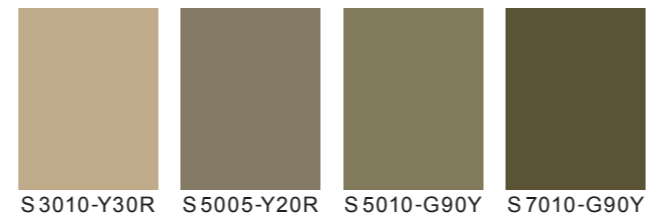
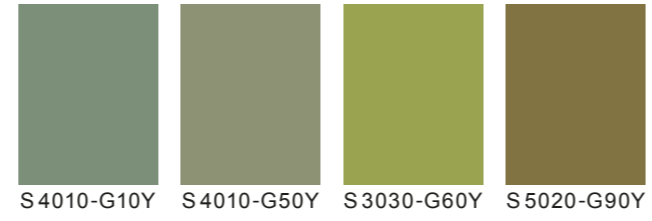
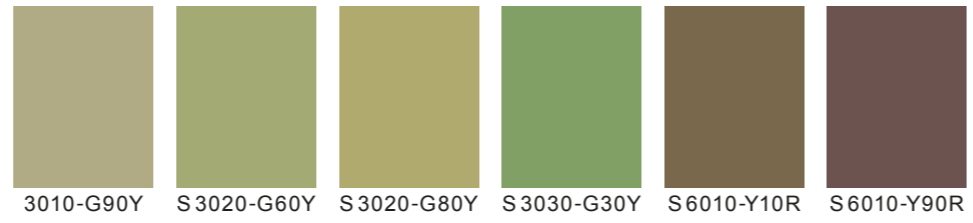
# Postling Scarp and Vale Existing palette

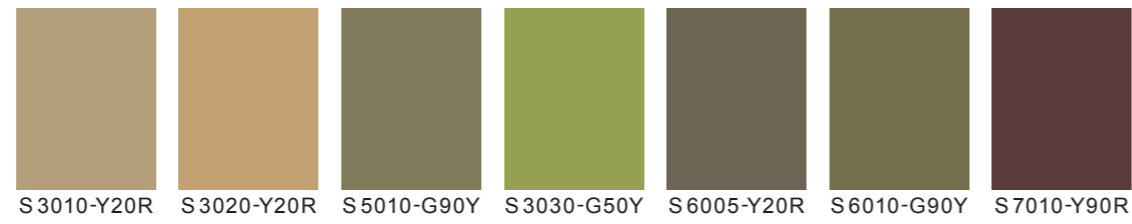
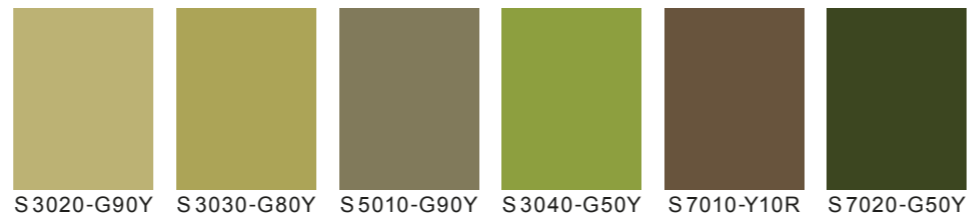
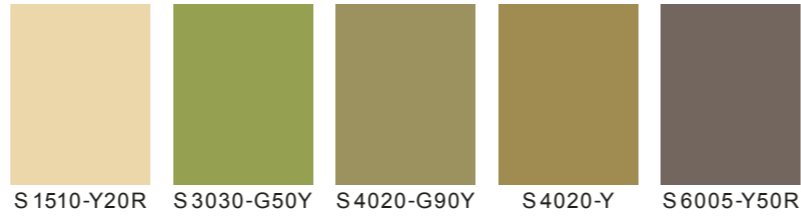
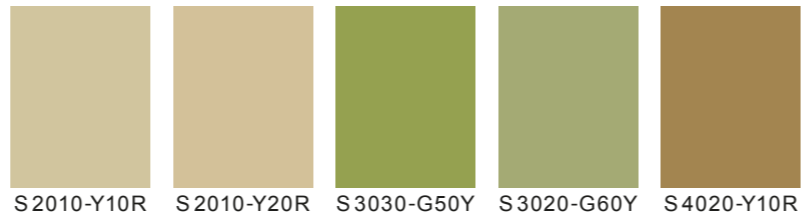
## LANDSCAPE COLOURS

|   |   |   |   |   |
|---|---|---|---|---|
|     |     |     |     |     |
| S 1510-Y20R   | S 2005-Y10R   | S 2010-Y10R   | S 2010-Y20R   | S 3010-G90Y   |
|    |    |    |    |    |
| S 3010-Y  | S 3010-Y30R   | S 4005-Y50R   | S 3020-G50Y   | S 3020-G60Y   |
|    |    |    |    |    |
| S 3020-G80Y   | S 3020-G90Y   | S 3020-Y  | S 3020-Y10R   | S 3020-Y20R   |
|    |    |    |    |    |
| S 4010-G10Y   | S 4010-G50Y   | S 5005-Y20R   | S 3030-G30Y   | S 3030-G50Y   |
|   |   |   |   |   |
| S 3030-G60Y   | S 3030-G80Y   | S 4020-G90Y   | S 4020-Y  | S 4020-Y10R   |
|  |  |  |  |  |
| S 5010-G90Y   | S 5010-Y10R   | S 6005-Y20R   | S 6005-Y50R   | S 3040-G40Y   |
|  |  |  |  |  |
| S 3040-G50Y   | S 5020-G90Y   | S 6010-G90Y   | S 6010-Y10R   | S 6010-Y70R   |
|  |  |  |  |  |
| S 6010-Y90R   | S 7502-G  | S 6020-G90Y   | S 6020-Y60R   | S 7010-G90Y   |
|  |  |  |   |   |
| S 7010-Y10R   | S 7010-Y90R   | S 7020-G50Y   |   |   |

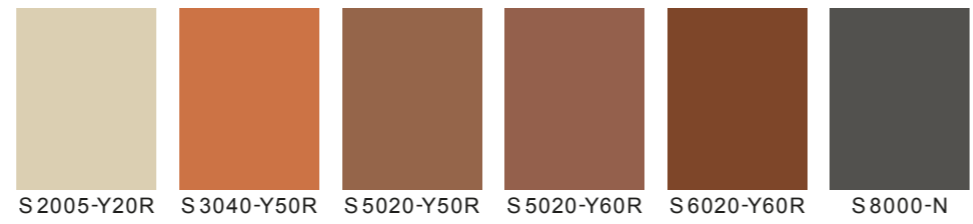
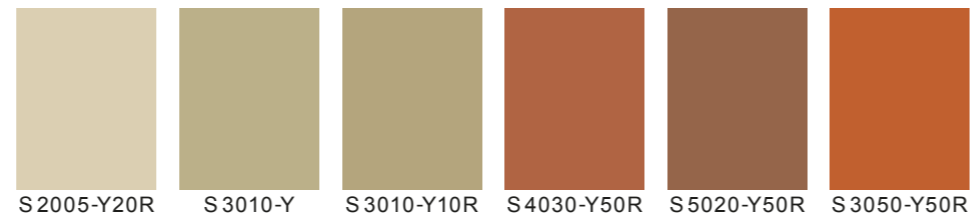
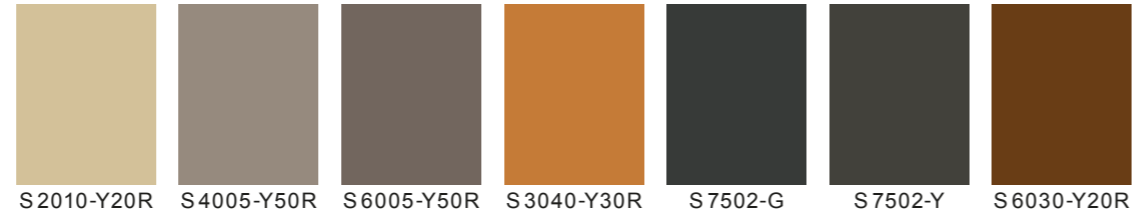
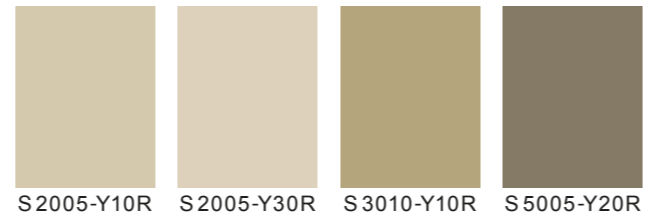
## BRICK, TILE, STONE

|   |
|---|
|     |
| S 2005-Y30R   |
|    |
| S 2010-Y30R   |
|    |
| S 3010-Y10R   |
|    |
| S 3040-Y30R   |
|   |
| S 3040-Y50R   |
|  |
| S 4030-Y50R   |
|  |
| S 5020-Y60R   |
|  |
| S 6030-Y20R   |
|  |
| S 7502-Y  |

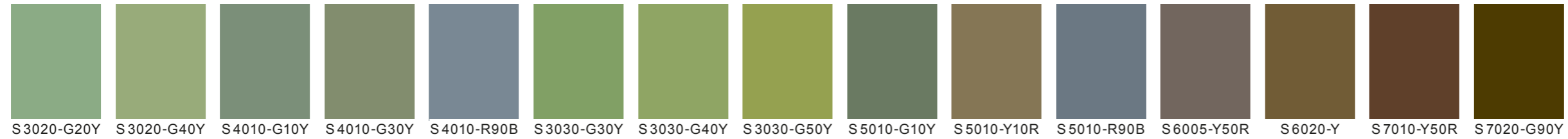




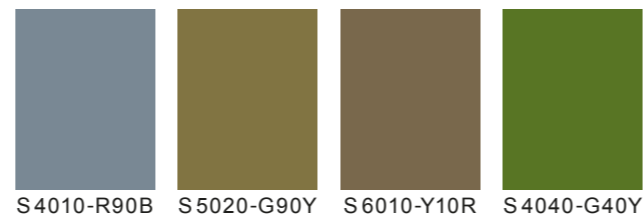
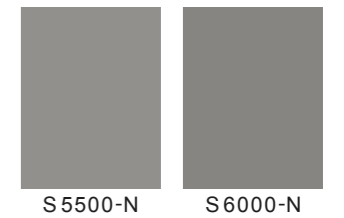




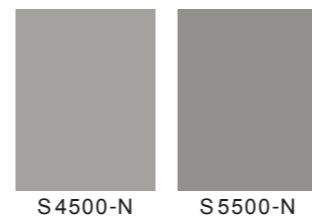
EXISTING COLOUR PALETTE BEYOND AONB BOUNDARY



TONALITY OF DISTANT LANDSCAPE LOOKING SOUTH



TONALITY OF DISTANT LANDSCAPE LOOKING NORTH



LOOKING NORTH TO AONB BOUNDARY



An aerial photograph of a coastal landscape. The foreground and middle ground consist of rolling hills covered in dry, yellowish-brown grass. A prominent white chalk cliff face is visible on the right side of the image, extending from the top towards the sea. A dirt path or staircase is visible on the slope leading up to the cliff. The sea is visible in the background on the right. The sky is overcast and grey.

# Chalk Cliffs and Coast

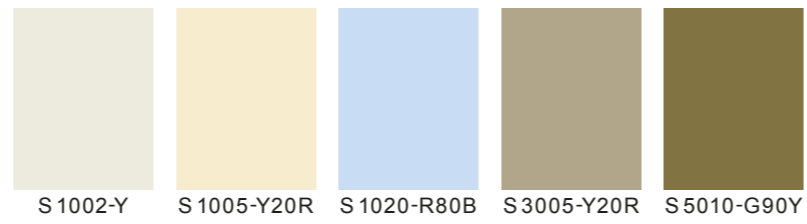
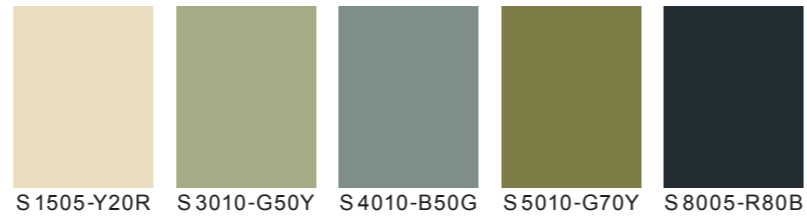
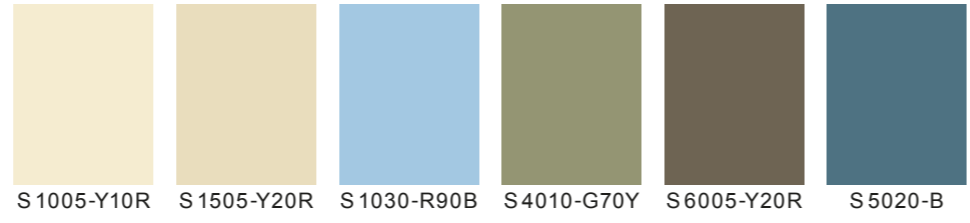
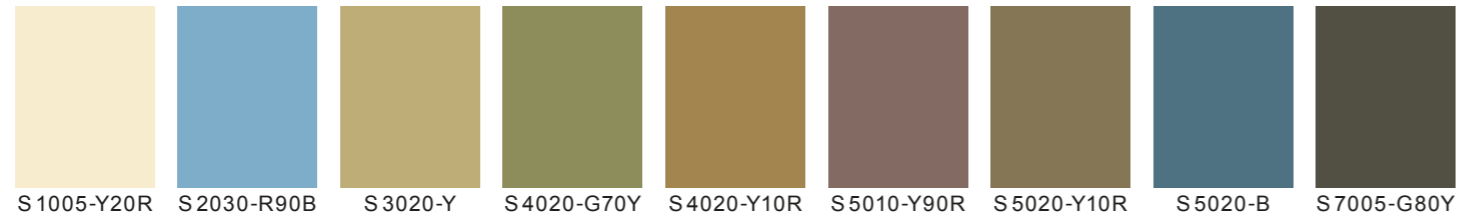
# Chalk Cliffs and Coast Existing palette

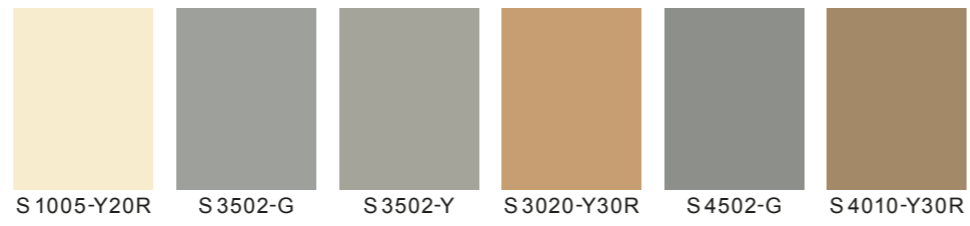
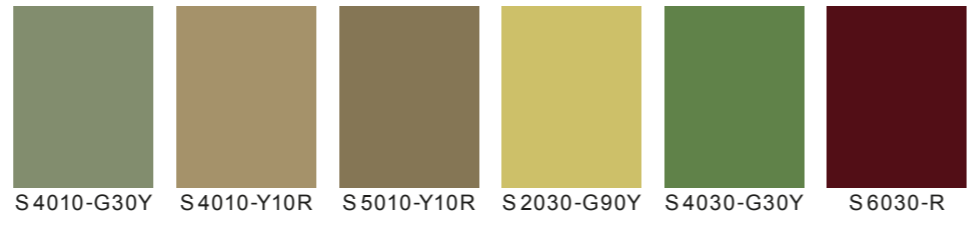
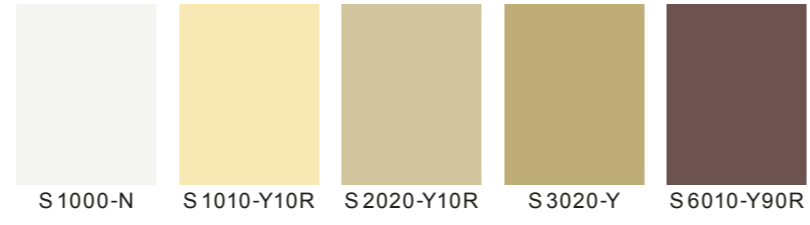
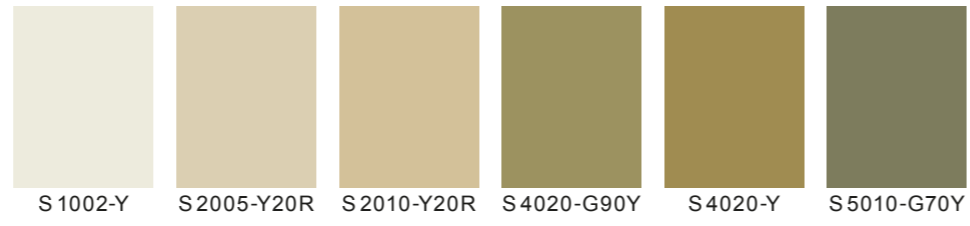
## LANDSCAPE COLOURS

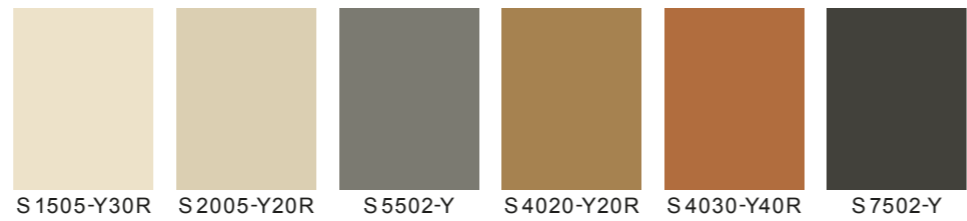
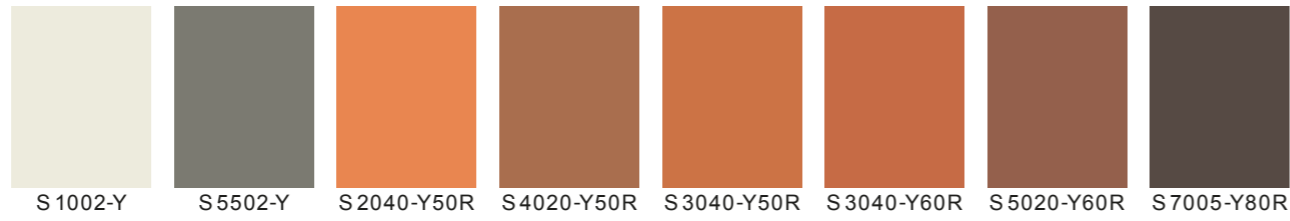
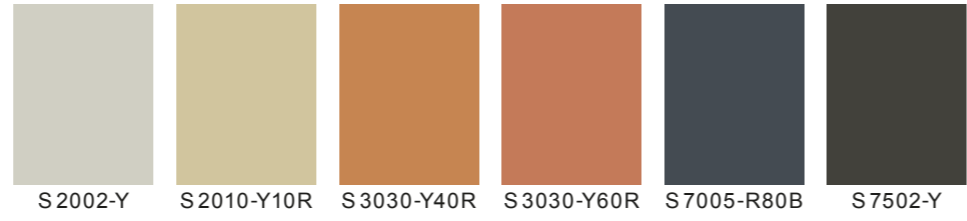
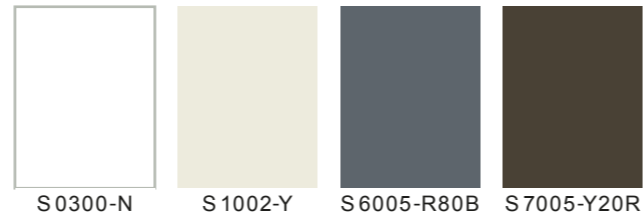
|   |   |   |   |   |   |
|---|---|---|---|---|---|
|     |     |     |     |     |     |
| S 0300-N  | S 1002-Y  | S 1005-Y10R   | S 1010-Y10R   | S 1505-Y20R   | S 1505-Y30R   |
|    |    |    |    |    |    |
| S 2005-Y20R   | S 1020-R80B   | S 2010-Y10R   | S 3005-Y20R   | S 3502-G  | S 3502-Y  |
|    |    |    |    |    |    |
| S 1030-R90B   | S 2020-Y10R   | S 3010-G50Y   | S 4502-G  | S 2030-G90Y   | S 2030-R90B   |
|    |    |    |    |    |    |
| S 3020-Y  | S 3020-Y30R   | S 4010-G30Y   | S 4010-G70Y   | S 4010-Y10R   | S 4010-Y30R   |
|   |   |   |   |   |   |
| S 4010-B50G   | S 5502-Y  | S 4020-G70Y   | S 4020-G90Y   | S 4020-Y10R   | S 5010-G70Y   |
|  |  |  |  |  |  |
| S 5010-G90Y   | S 5010-Y10R   | S 5010-Y90R   | S 6005-Y20R   | S 6005-R80B   | S 4030-G30Y   |
|  |  |  |  |  |  |
| S 5020-Y10R   | S 5020-B  | S 6010-Y90R   | S 7005-G80Y   | S 7502-Y  | S 8005-R80B   |

## BRICK, TILE, STONE

|   |
|---|
|     |
| S 2040-Y50R   |
|    |
| S 3030-Y40R   |
|    |
| S 3030-Y60R   |
|    |
| S 4020-Y20R   |
|   |
| S 4020-Y50R   |
|  |
| S 3040-Y60R   |
|  |
| S 4030-Y40R   |
|  |
| S 5020-Y60R   |
|  |
| S 7005-R80B   |









# Darent Valley









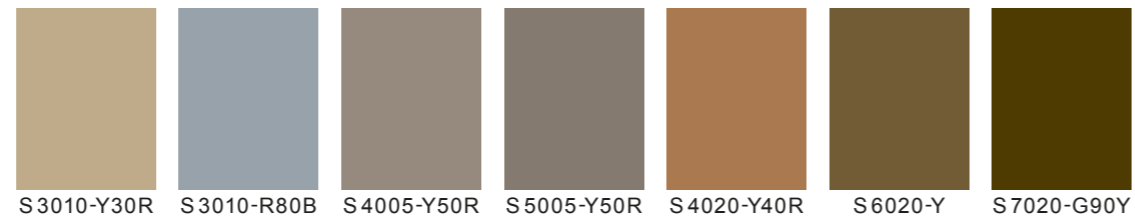
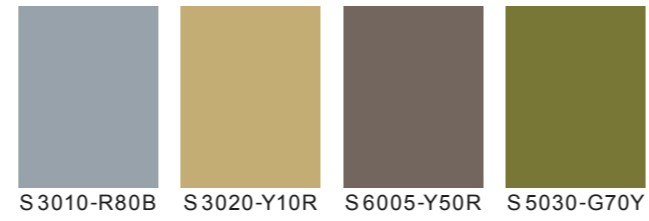
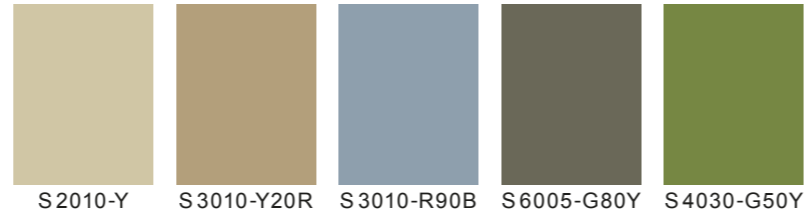
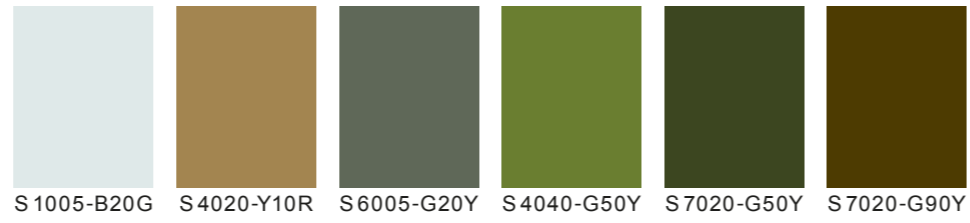
# Darent Valley Existing palette

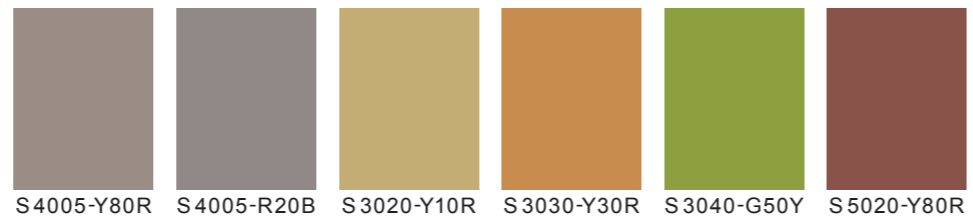
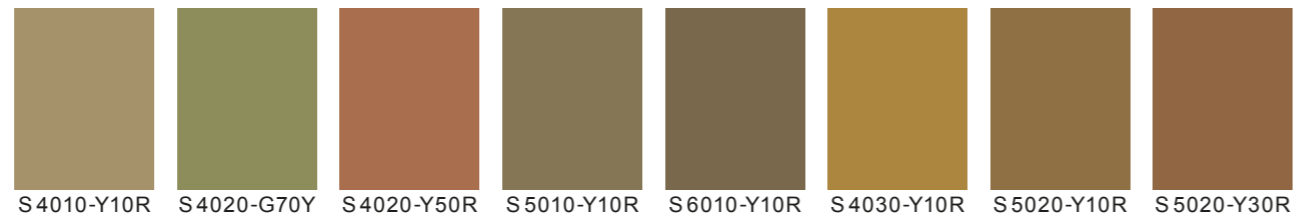
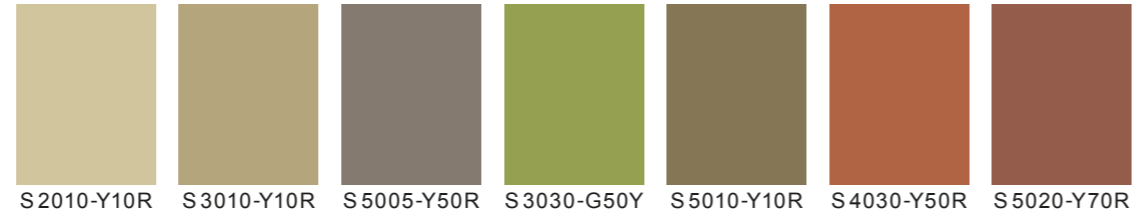
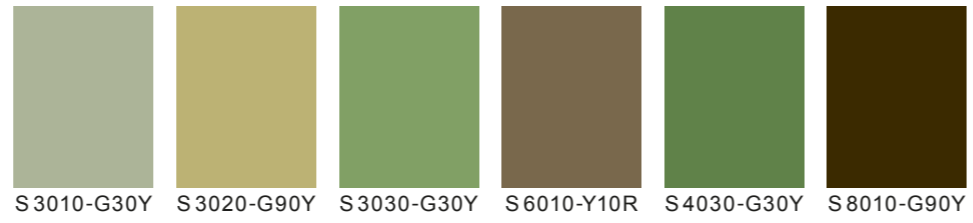
## LANDSCAPE COLOURS

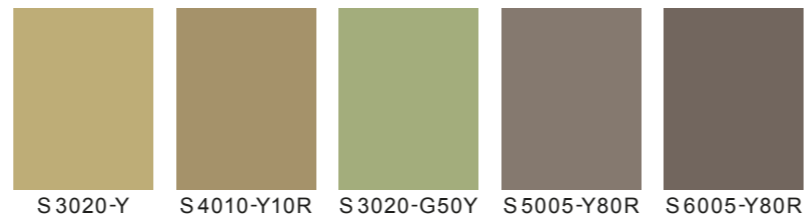
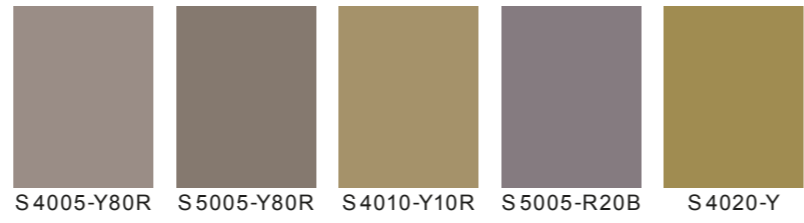
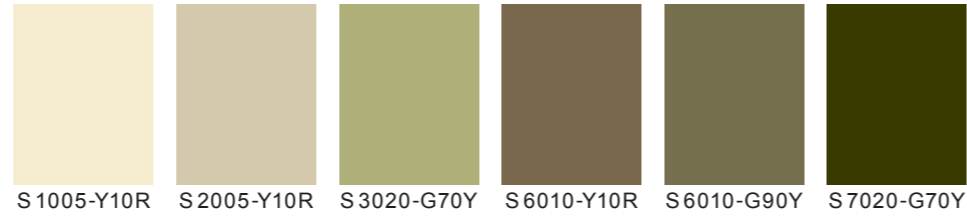
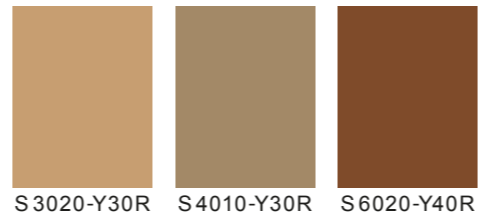
|   |   |   |   |   |
|---|---|---|---|---|
|     |     |     |     |     |
| S 1002-Y  | S 1005-Y10R   | S 2005-Y10R   | S 2010-Y  | S 2010-Y10R   |
|    |    |    |    |    |
| S 3005-Y20R   | S 3010-G30Y   | S 3010-Y10R   | S 3010-R80B   | S 3010-R90B   |
|    |    |    |    |    |
| S 4005-Y80R   | S 3020-G50Y   | S 3020-G70Y   | S 3020-Y  | S 3020-Y10R   |
|    |    |    |    |    |
| S 3020-Y30R   | S 4010-Y10R   | S 4010-Y30R   | S 5005-Y50R   | S 5005-Y80R   |
|   |   |   |   |   |
| S 5005-R20B   | S 3030-G30Y   | S 3030-G40Y   | S 3030-Y30R   | S 4020-G70Y   |
|  |  |  |  |  |
| S 4020-Y10R   | S 4020-Y40R   | S 6005-G80Y   | S 6005-Y80R   | S 3040-G50Y   |
|  |  |  |  |  |
| S 4030-G30Y   | S 4030-Y10R   | S 4030-Y50R   | S 5020-Y10R   | S 5020-Y30R   |
|  |  |  |  |  |
| S 5020-Y70R   | S 5020-Y80R   | S 6010-Y10R   | S 4040-G50Y   | S 5030-G70Y   |
|  |  |  |  |  |
| S 6020-Y  | S 6020-Y40R   | S 7020-G50Y   | S 7020-G70Y   | S 8010-G90Y   |

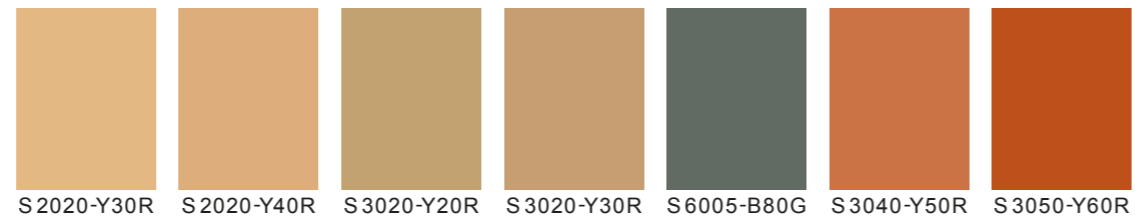
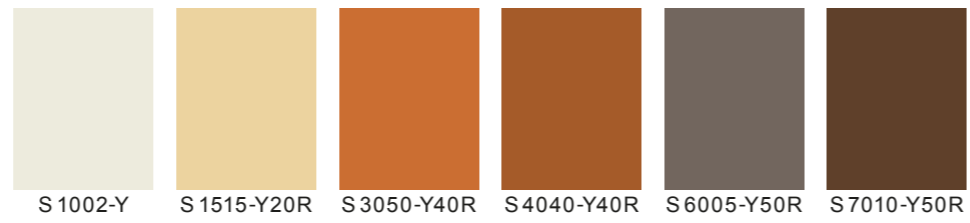
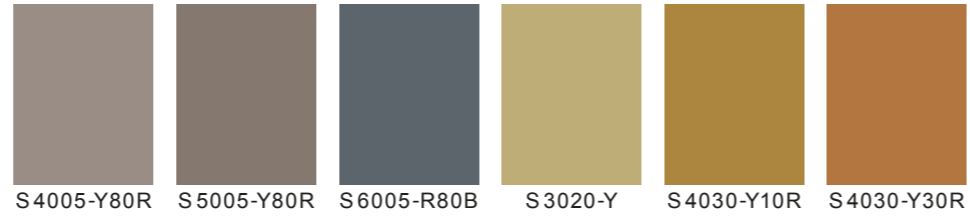
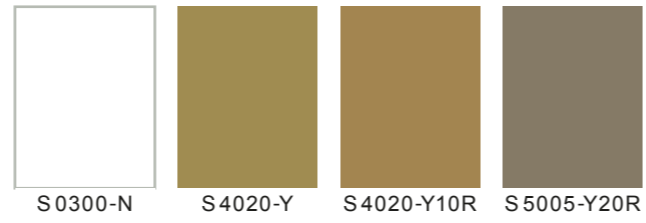
## BRICK, TILE, STONE

|   |
|---|
|     |
| S 3020-Y20R   |
|    |
| S 4020-Y50R   |
|    |
| S 6005-R80B   |
|    |
| S 4030-Y10R   |
|   |
| S 4030-Y30R   |
|  |
| S 5020-Y70R   |
|  |
| S 3050-Y40R   |
|  |
| S 3050-Y60R   |
|  |
| S 7005-R20B   |









A landscape photograph showing a wide, sandy riverbank in the foreground. The bank is covered with tall, golden-brown grasses that are slightly out of focus. In the background, there is a dense line of trees, mostly without leaves, suggesting a late autumn or winter setting. The sky is a pale, clear blue. The overall scene is peaceful and natural.








# Medway Valley

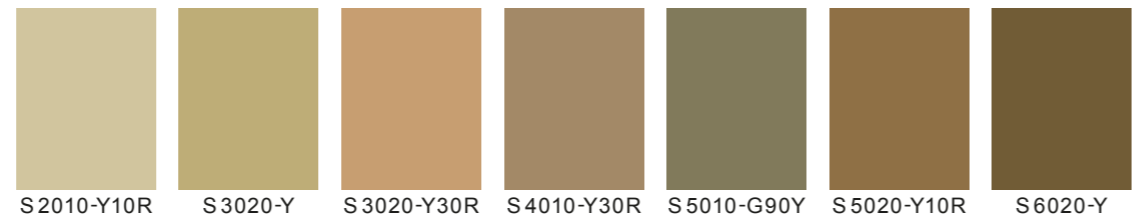
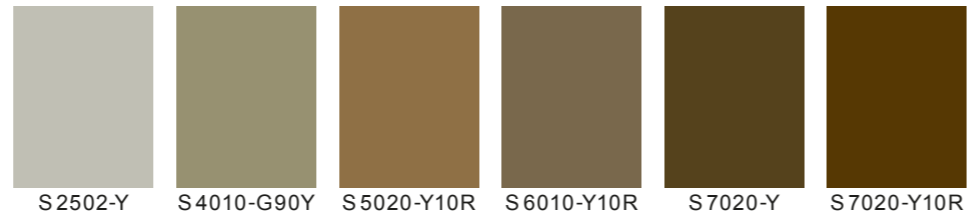
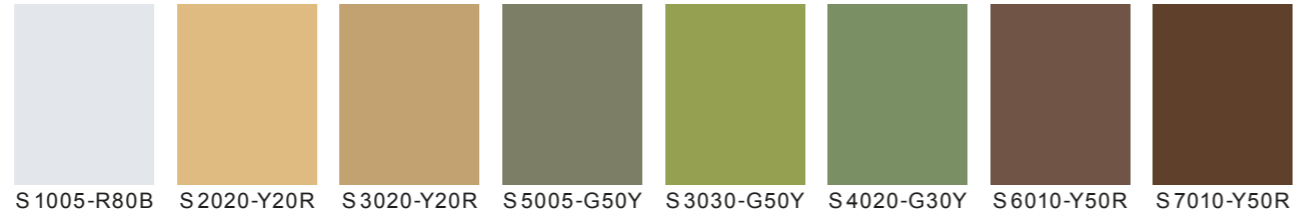
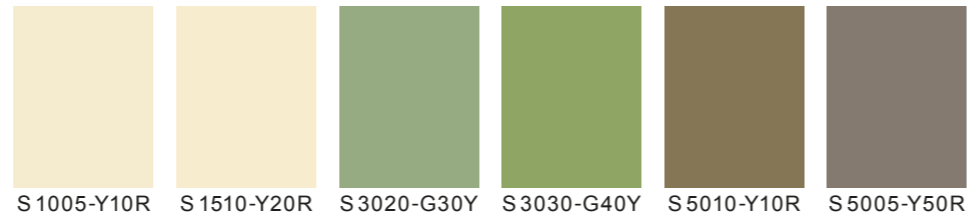
# Medway Valley Existing palette

## LANDSCAPE COLOURS

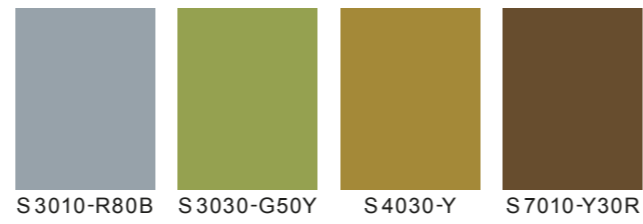
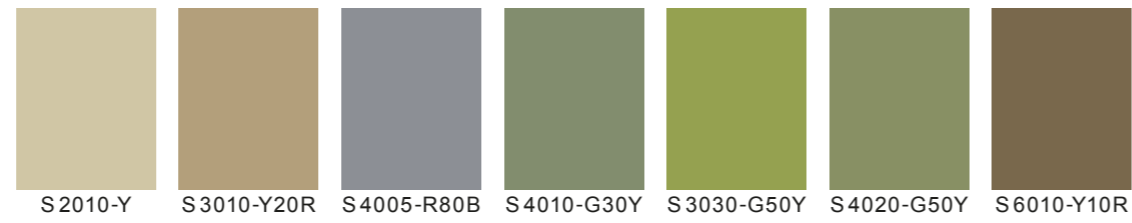
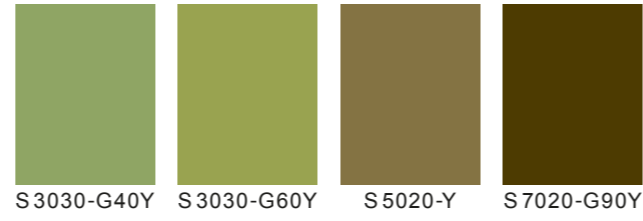
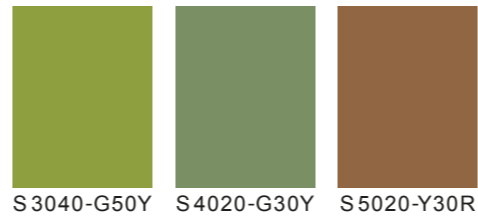
|   |   |   |   |   |
|---|---|---|---|---|
|     |     |     |     |     |
| S 1005-Y10R   | S 1005-R80B   | S 2502-Y  | S 2010-Y  | S 2010-Y10R   |
|    |    |    |    |    |
| S 2020-Y20R   | S 2020-Y30R   | S 3010-Y20R   | S 3010-R80B   | S 4005-R80B   |
|    |    |    |    |    |
| S 3020-G30Y   | S 3020-Y  | S 3020-Y30R   | S 4010-G30Y   | S 4010-G70Y   |
|    |    |    |    |    |
| S 4010-Y10R   | S 4010-Y30R   | S 5005-G50Y   | S 3030-G50Y   | S 3030-G60Y   |
|   |   |   |   |   |
| S 4020-G30Y   | S 4020-G50Y   | S 4020-G70Y   | S 4020-Y20R   | S 5010-G90Y   |
|  |  |  |  |  |
| S 5010-Y10R   | S 3040-G50Y   | S 4030-Y  | S 5020-Y  | S 5020-Y10R   |
|  |  |  |  |  |
| S 5020-Y30R   | S 6010-Y10R   | S 6010-Y50R   | S 6010-Y90R   | S 6020-Y  |
|  |  |  |  |   |
| S 7010-Y30R   | S 7010-Y50R   | S 7020-G90Y   | S 7020-Y10R   |   |

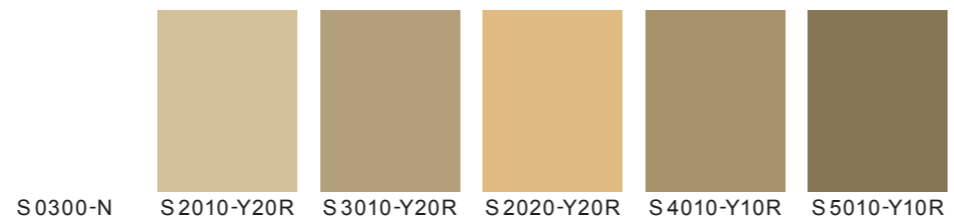
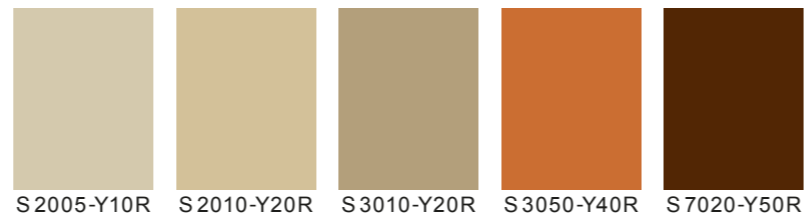
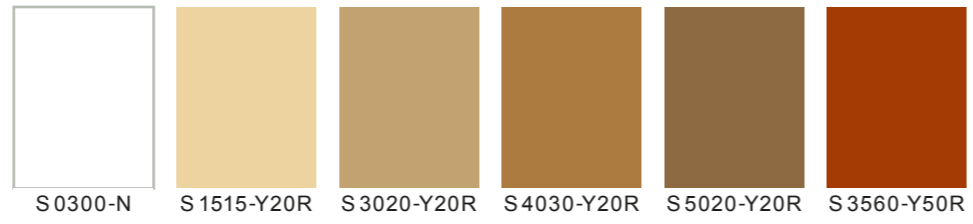
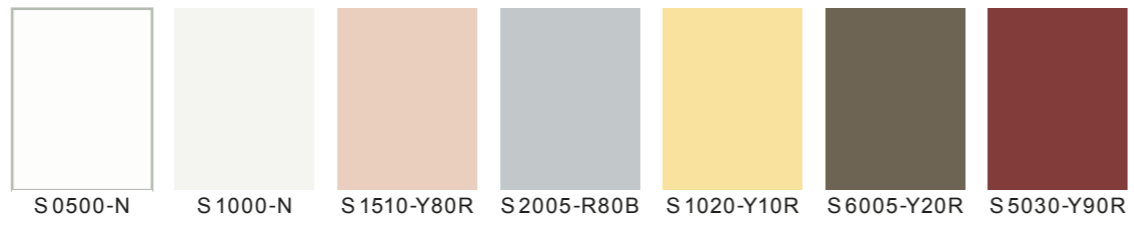
## BRICK, TILE, STONE

|   |
|---|
|     |
| S 2005-Y10R   |
|    |
| S 1515-Y20R   |
|    |
| S 3020-Y10R   |
|    |
| S 4020-Y20R   |
|   |
| S 5010-Y10R   |
|  |
| S 5020-Y20R   |
|  |
| S 3050-Y40R   |
|  |
| S 3560-Y50R   |









A scenic landscape of Stour Valley. The foreground is a lush green field with some yellow wildflowers. A line of trees with brown and orange foliage separates the foreground from the middle ground. In the middle ground, there are rolling green hills with some buildings and a utility pole. The background shows more rolling hills under a blue sky with light clouds.

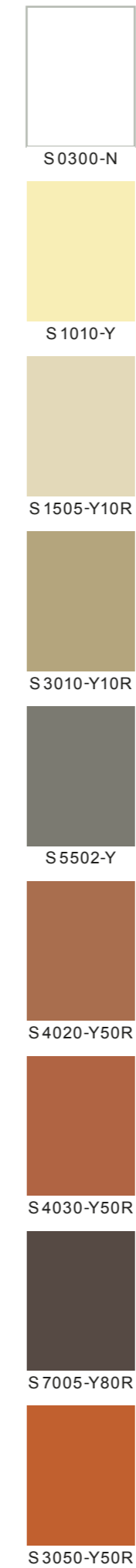
# Stour Valley

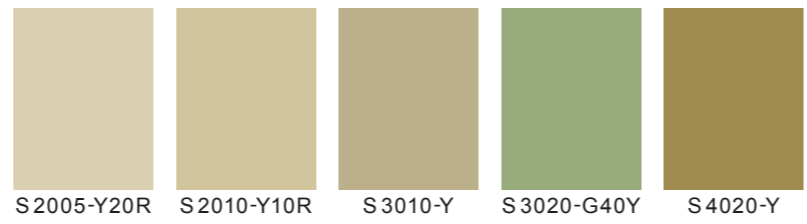
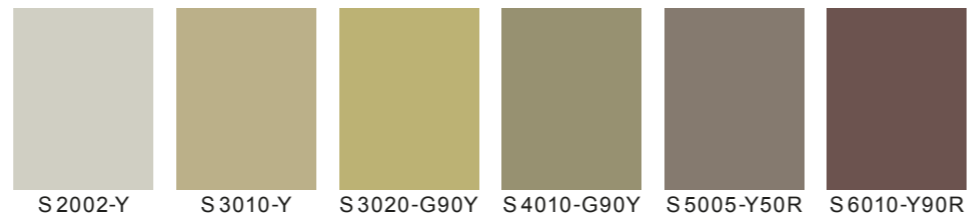
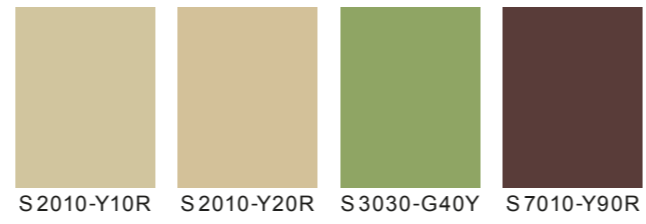
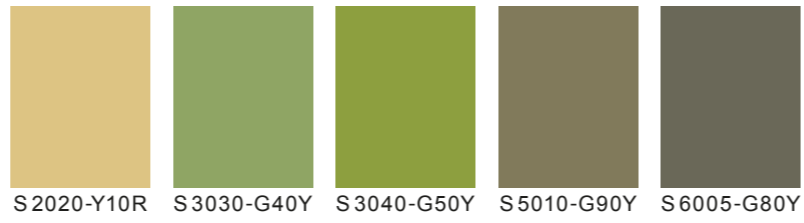
# Stour Valley Existing palette

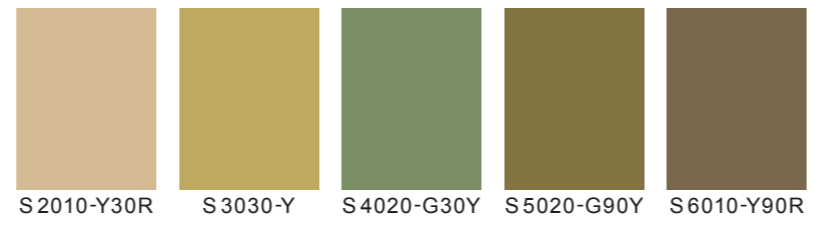
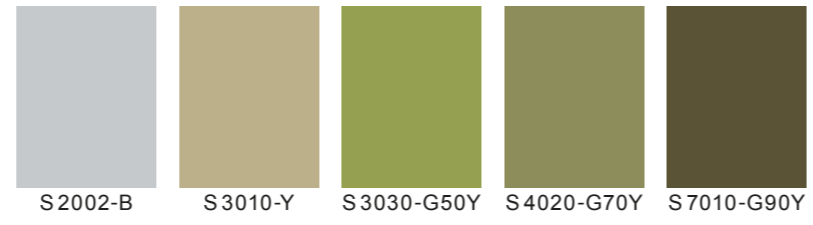
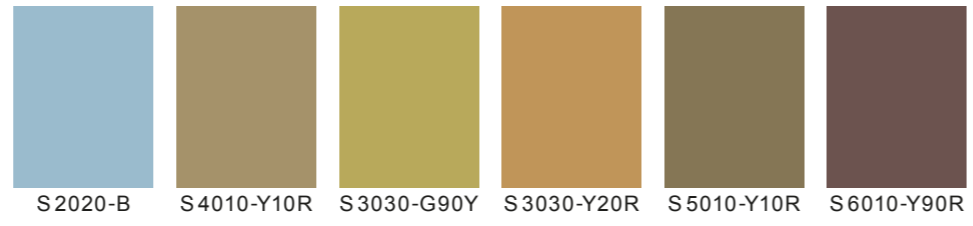
## LANDSCAPE COLOURS

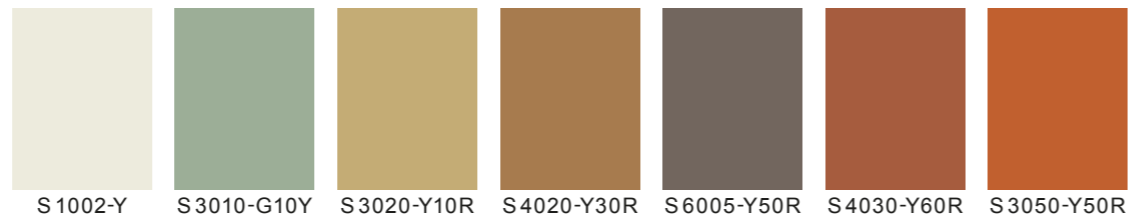
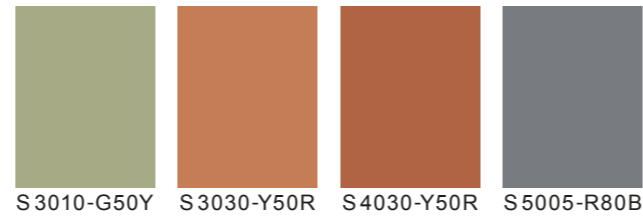
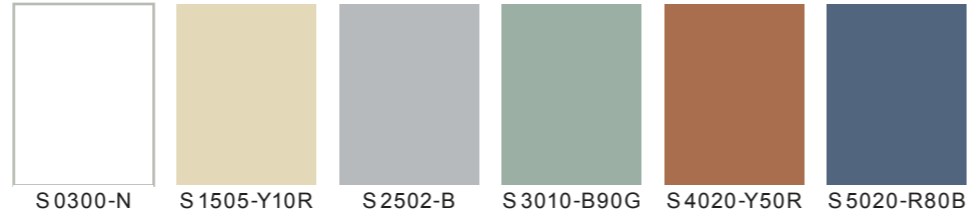


## BRICK, TILE, STONE









A photograph of a dirt path in a forest. The path is covered in a thick layer of fallen brown leaves. The trees are tall and thin, with some green foliage on the left and bare branches on the right. The text "Sevenoaks Greensand Ridge" is overlaid in white, bold font in the center of the image.

# Sevenoaks Greensand Ridge



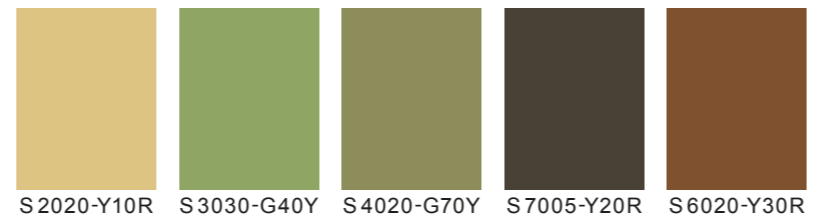
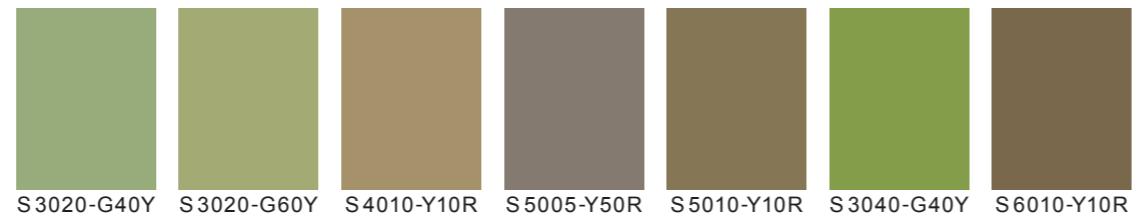
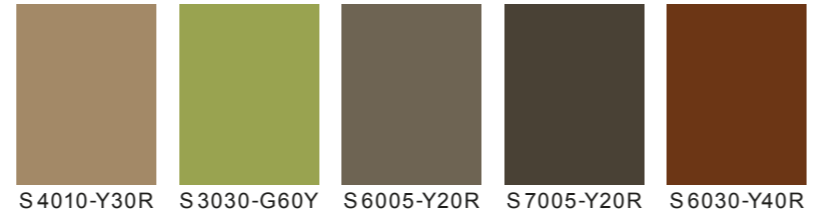
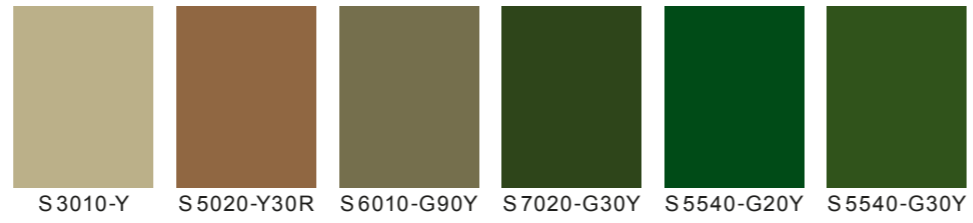
# Sevenoaks Greensand Ridge Existing palette

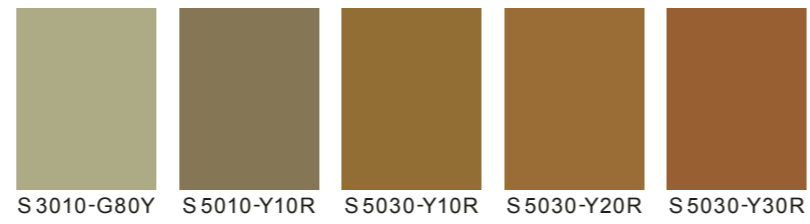
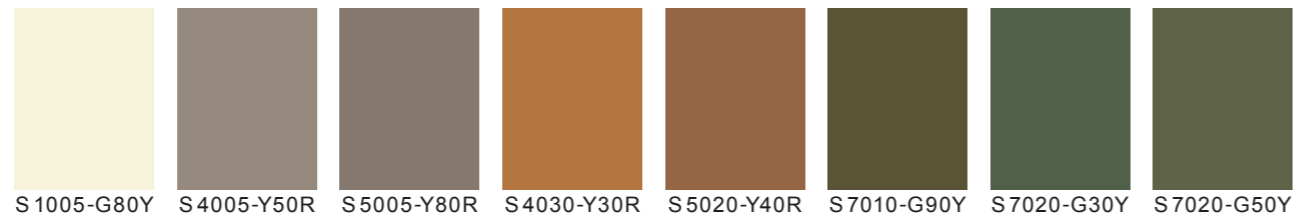
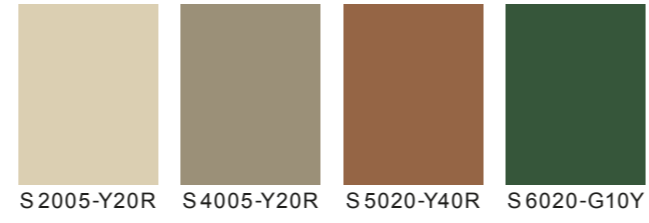
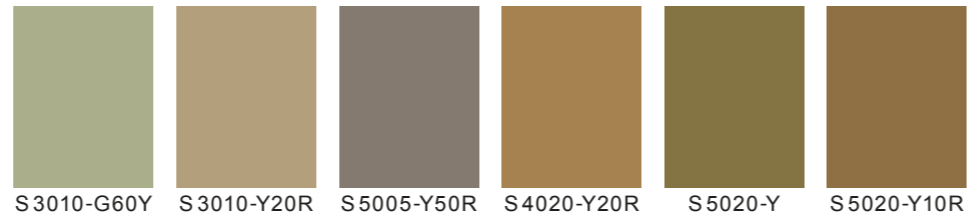
## LANDSCAPE COLOURS

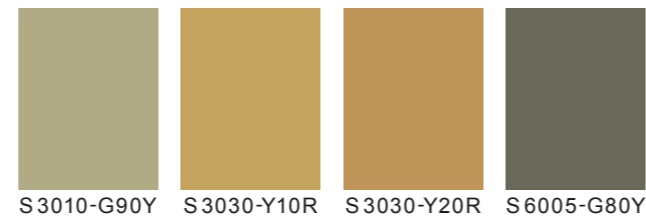
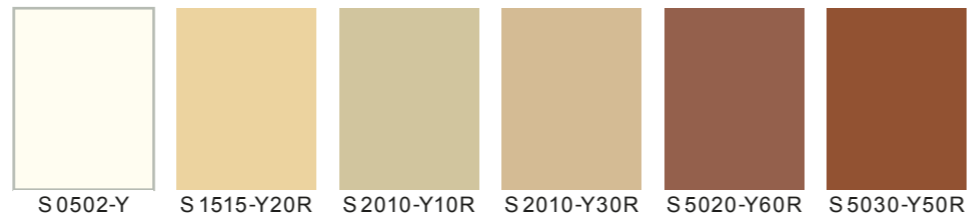
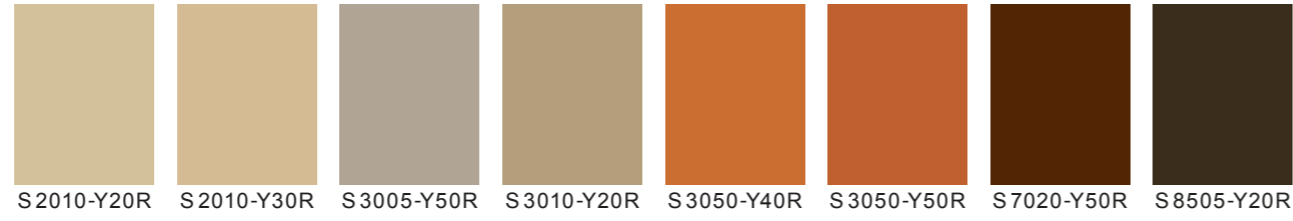
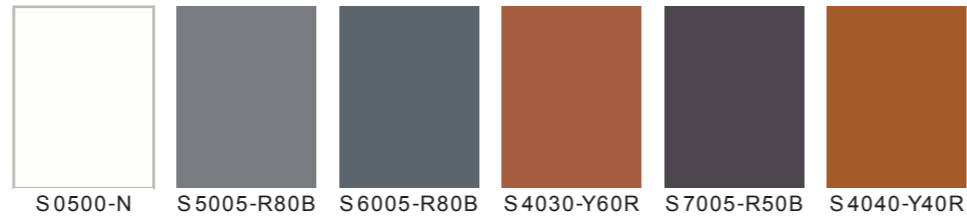
|   |   |   |   |   |
|---|---|---|---|---|
|     |     |     |     |     |
| S 1005-G80Y   | S 2005-Y20R   | S 2020-Y10R   | S 3010-G60Y   | S 3010-G80Y   |
|    |    |    |    |    |
| S 3010-Y  | S 3010-Y20R   | S 4005-Y20R   | S 3020-G40Y   | S 3020-G60Y   |
|    |    |    |    |    |
| S 4010-Y10R   | S 4010-Y30R   | S 5005-Y50R   | S 5005-Y80R   | S 3030-Y10R   |
|    |    |    |    |    |
| S 3030-Y20R   | S 4020-G70Y   | S 4020-Y20R   | S 5010-Y10R   | S 6005-Y20R   |
|   |   |   |   |   |
| S 3040-G40Y   | S 4030-Y30R   | S 5020-Y  | S 5020-Y10R   | S 5020-Y40R   |
|  |  |  |  |  |
| S 5020-Y60R   | S 6010-Y10R   | S 7005-Y20R   | S 5030-Y10R   | S 5030-Y20R   |
|  |  |  |  |  |
| S 5030-Y30R   | S 6020-G10Y   | S 6020-Y30R   | S 7010-G90Y   | S 6030-Y40R   |
|  |  |  |  |   |
| S 7020-G30Y   | S 7020-G50Y   | S 5540-G20Y   | S 5540-G30Y   |   |

## BRICK, TILE, STONE

|   |
|---|
|     |
| S 2010-Y10R   |
|    |
| S 2010-Y30R   |
|    |
| S 3010-G90Y   |
|    |
| S 4030-Y60R   |
|   |
| S 3050-Y40R   |
|  |
| S 3050-Y50R   |
|  |
| S 5030-Y50R   |
|  |
| S 7020-Y50R   |
|  |
| S 8505-Y20R   |







A photograph of a swampy area with many trees and their reflections in the water. The water is dark and still, creating clear reflections of the trees and branches. The trees have thin, light-colored trunks and some have moss or lichen on them. The background shows more trees and some green foliage on the right side.

# Eden Valley Low Weald

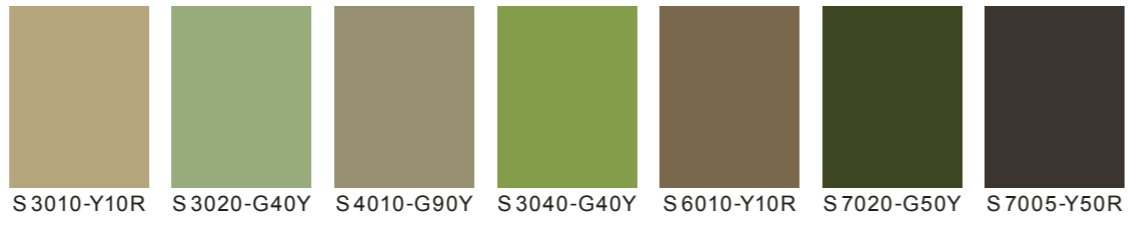
# Eden Valley Low Weald Existing palette

## LANDSCAPE COLOURS

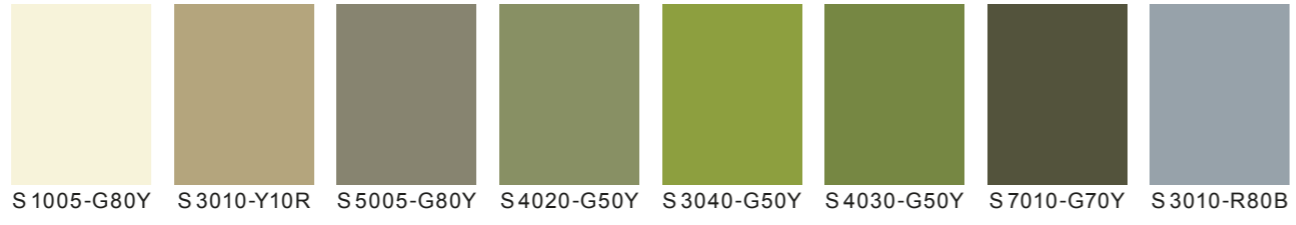


## BRICK, TILE, STONE

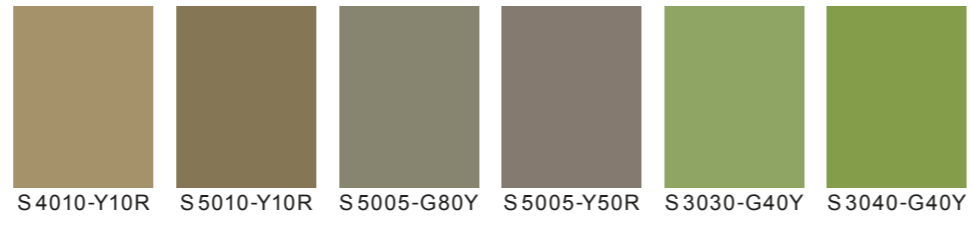




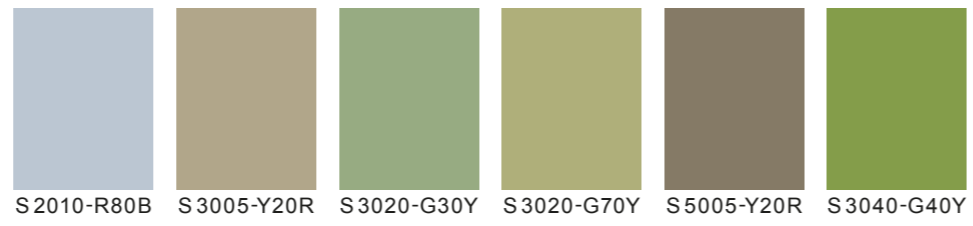
S 3010-Y10R S 3020-G40Y S 4010-G90Y S 3040-G40Y S 6010-Y10R S 7020-G50Y S 7005-Y50R



S 1005-G80Y S 3010-Y10R S 5005-G80Y S 4020-G50Y S 3040-G50Y S 4030-G50Y S 7010-G70Y S 3010-R80B

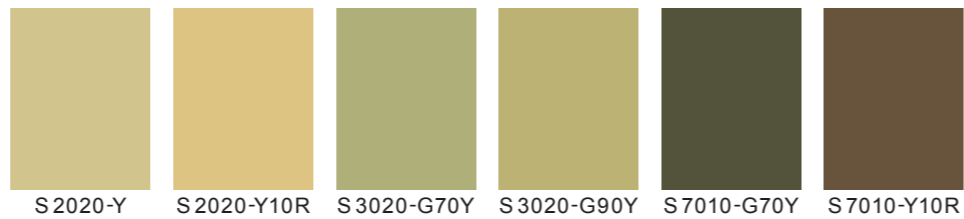
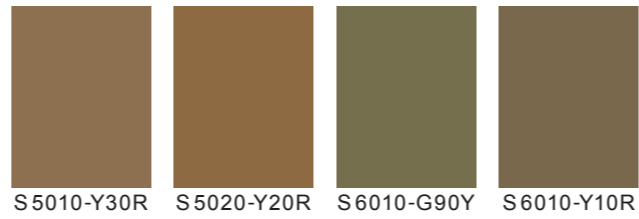
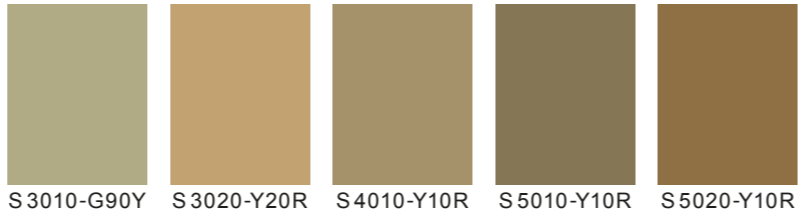
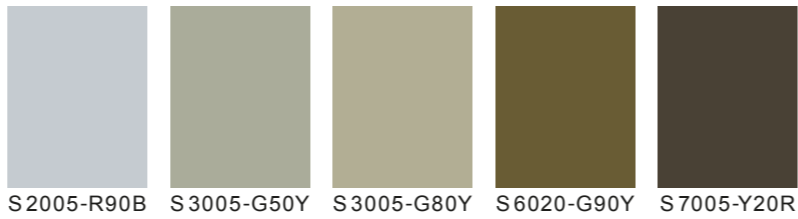


S 4010-Y10R S 5010-Y10R S 5005-G80Y S 5005-Y50R S 3030-G40Y S 3040-G40Y

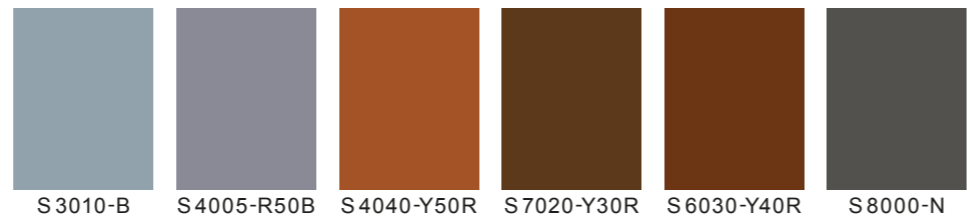
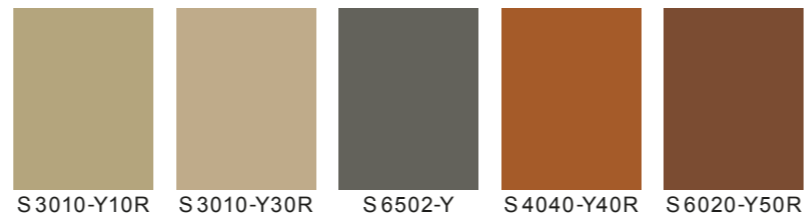
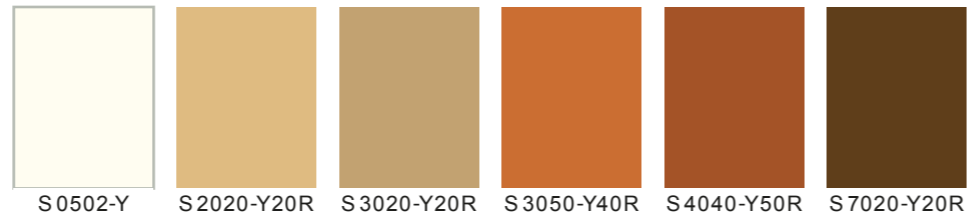
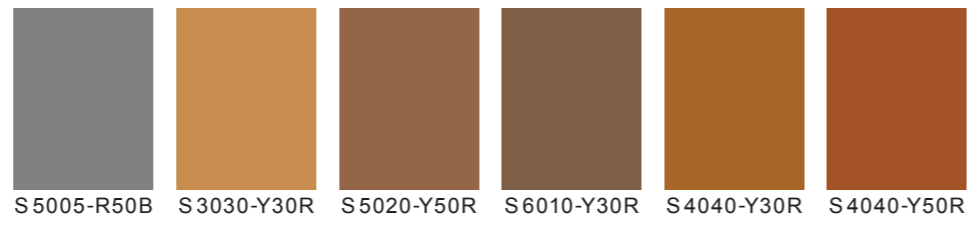


S 2010-R80B S 3005-Y20R S 3020-G30Y S 3020-G70Y S 5005-Y20R S 3040-G40Y











# Lympne Greensand Escarpment

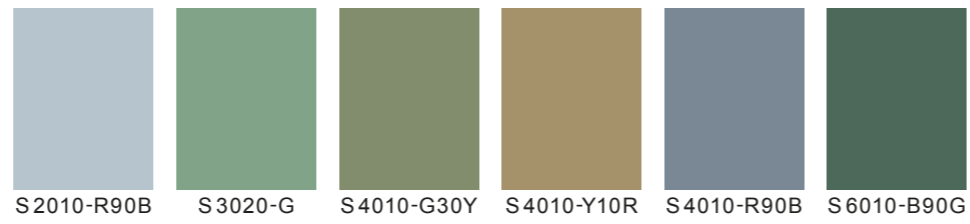
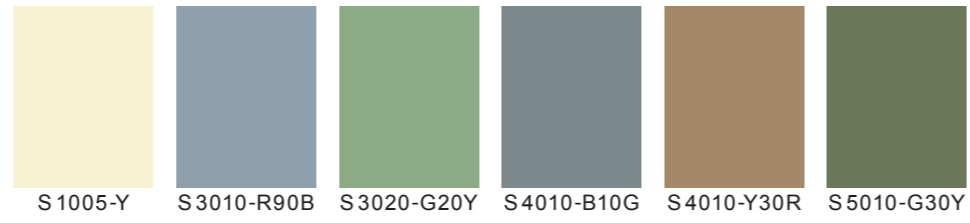
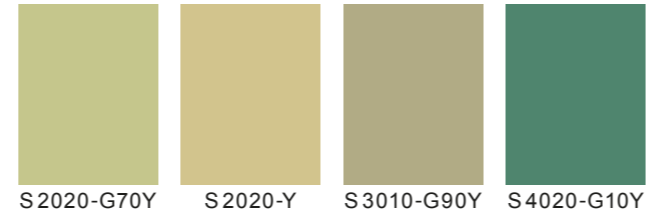
# Lympne Greensand Escarpment Existing palette

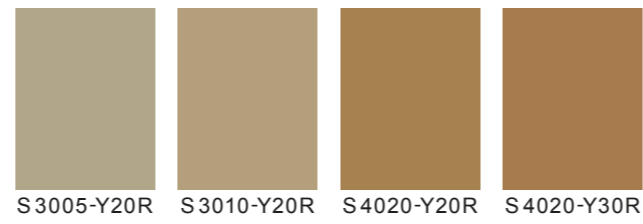
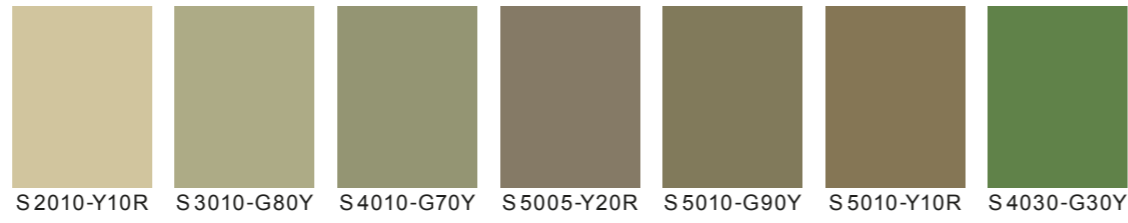
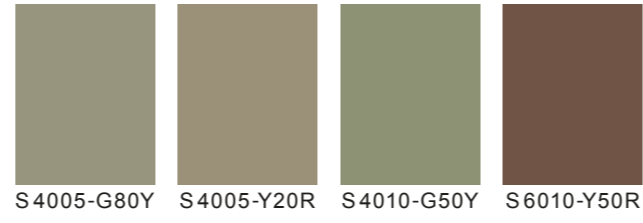
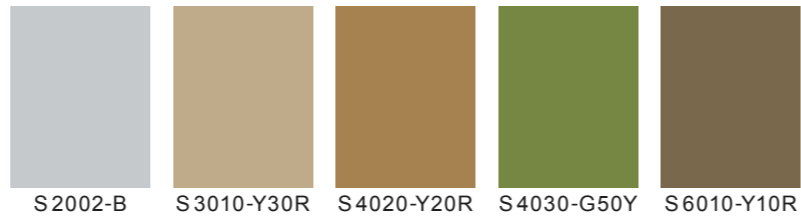
## LANDSCAPE COLOURS

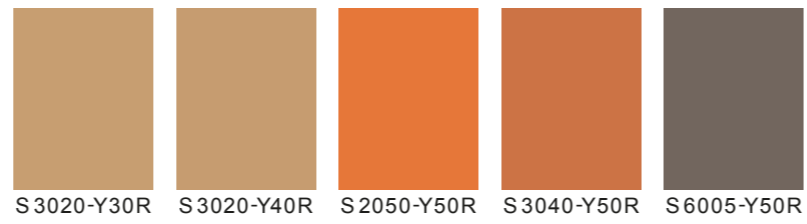
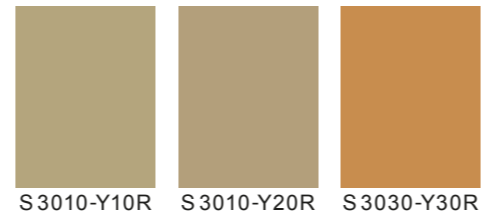
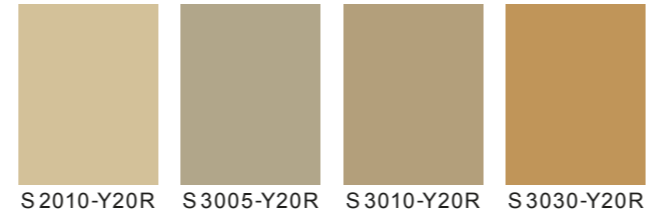
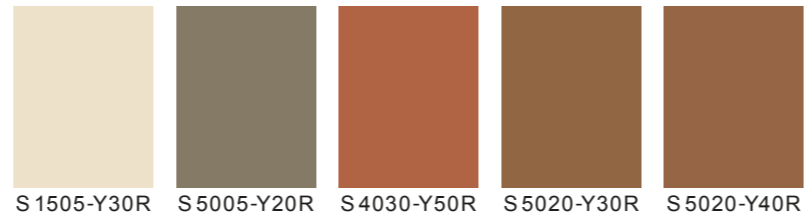


## BRICK, TILE, STONE









This guidance document has been partially funded by a legacy from Mrs Shirley Newlands, a previous long standing member of the Kent Downs AONB Joint Advisory Committee.

The Local Authorities of the Kent Downs AONB are:



**Kent Downs AONB**

West Barn  
Penstock Hall Farm  
Canterbury Road  
East Brabourne  
Ashford Kent  
TN25 5LL

01303 815170  
[www.kentdowns.org.uk](http://www.kentdowns.org.uk)

Guidance prepared by Waygood Colour  
[www.waygoodcolour.co.uk](http://www.waygoodcolour.co.uk)