

Kent Downs Area of Outstanding Natural Beauty

Guidance on the selection and use of colour in development

Guidance

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

Developed palettes and colourways 10

Chalk Downs 11

Developed palette 12

Colourways 13

Chalk Scarps and Vales 14

Developed palette 15

Colourways 16

Chalk Cliffs and Coast 17

Developed palette 18

Colourways 19

River Valleys 20

Developed palette 21

Colourways 22

Medway Valley 23

Developed palette 24

Colourways 25

Sevenoaks Greensand Ridge and Low Weald 26

Developed palette 27

Colourways 28

Lympne Greensand Escarpment 29

Developed palette 30

Colourways 31

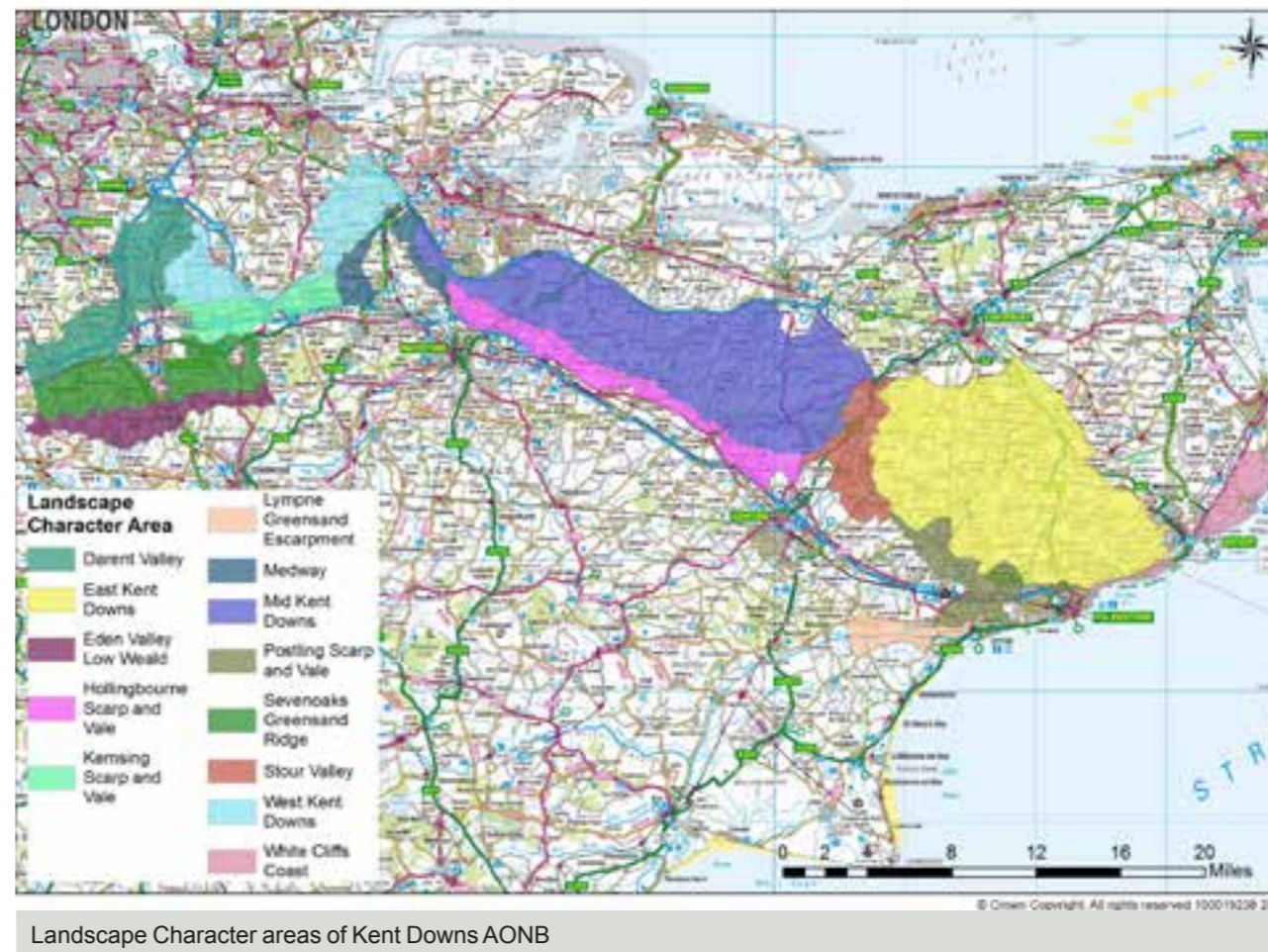
Development within the setting of Kent Downs AONB 32

Appendices 33

Appendix A: Materials and suppliers 34

Appendix B: Introduction to NCS 37

Produced by Waygood Colour for Kent Downs AONB, June 2019



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.

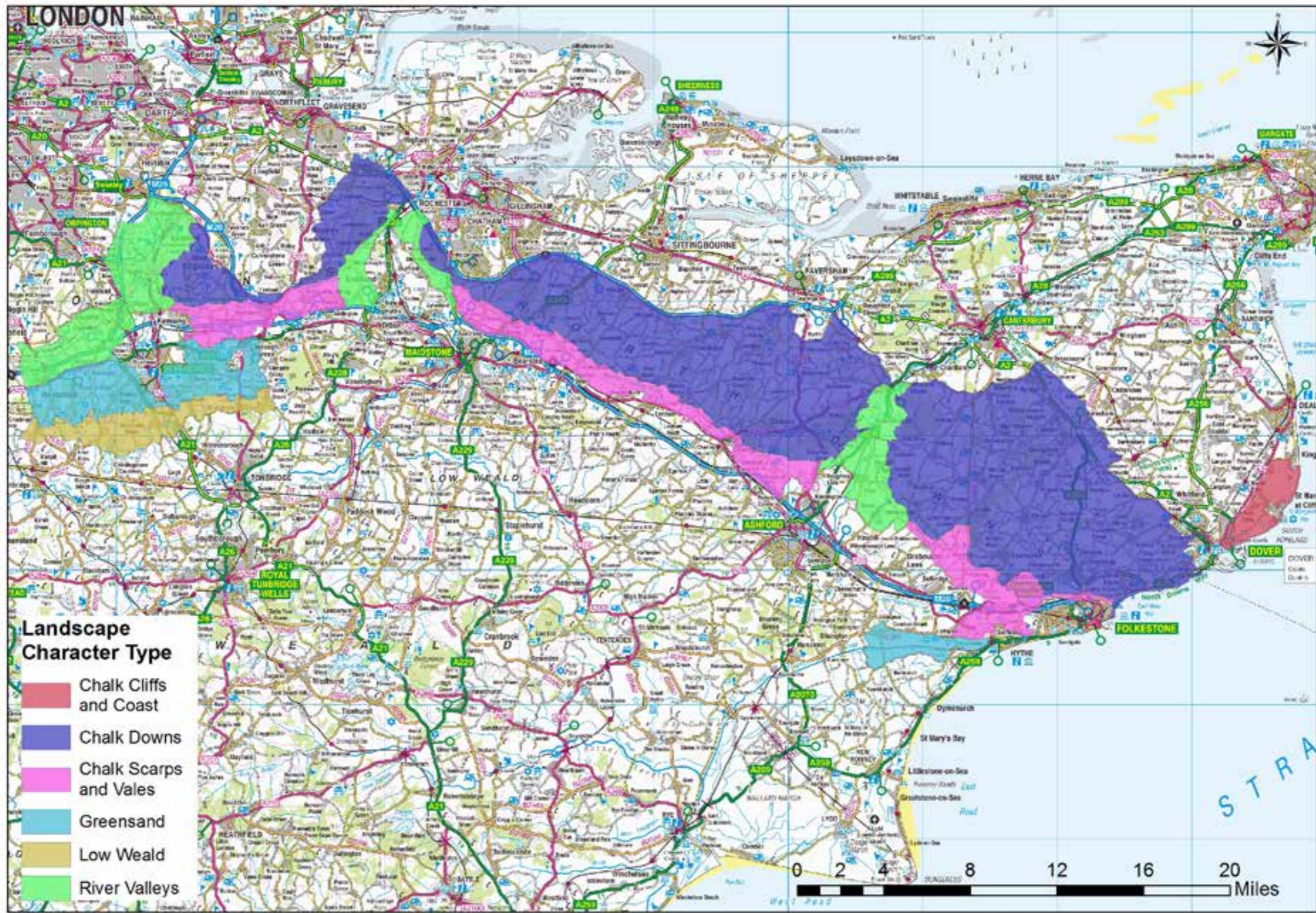
The colourways offer examples of how colours selected from the developed palette may be put together to achieve harmonious

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.

The map above illustrates the landscape character areas of the AONB. The map overleaf illustrates the landscape character types, areas of landscape that are fairly homogeneous in character, broadly sharing a range of similar factors such as geology, topography vegetation and settlement patterns. Locate your development site with reference to the maps and then follow the palette guidance associated with that area. 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 types 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 Type¹.

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 pattern².

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

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

² *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.



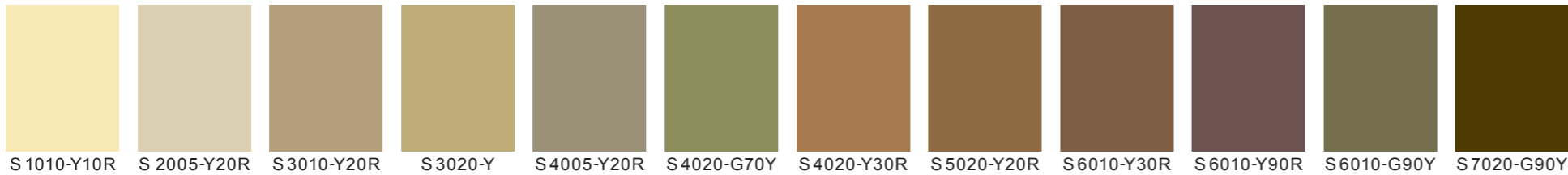
The effect of distance on colour



Developed palettes and colourways

Chalk Downs

Incorporating West Kent Downs, Mid Kent Downs, East Kent Downs



- Extensive woodland
- Thick shaws and hedgerows
- Large arable fields on ridge top plateaux
- Remote enclosed dry valleys
- Network of small country lanes
- Scattered settlements

These colours are selected from the relevant sections of the Kent Downs AONB colour survey. They represent the key common colours from those Landscape Character Areas drawn from both the natural and built environment and are brought together under the Landscape Character Type heading to provide a reminder of the colour ranges of the receiving landscape.

Details of traditional built environment colours can be found within the survey pages of the colour guidance documents.

Chalk Downs

Developed palette

The developed palette offers you a choice of colours and is set out to help you put a colour scheme together.

The palette is laid out in eight horizontal lines as follows: Three integration colours marked ABC, followed by two greys and a further three accent or trim colours also marked ABC, the final colour is a 'through-coloured' product either stone, brick or tile. The palette should be read along the horizontal lines keeping choices within those lines.

How to read the palette

Select an integration colour from the first group of three, one of twenty-four colours. Integration colours are the main choice of your scheme, covering the main elevations. They are laid out from light to dark. Note if it is an A B or C colour.

Select an accent or trim colour from the second group of three, by matching colours A-A, B-B, and C-C. These colours can be used as a secondary elevation colour or for details such as door and window frames.

Now look at the greys. The first grey is a neutral grey and is the average tone for the three preceding integration colours. Use this grey to guide you to finding other colours of a similar tone if you cannot find a suitable building material in the integration colour of your choice. If you like the combination of your integration colour and trim colour with this grey, then add this to your scheme. However as it is of a similar tone to your integration colour, the combination will give a rather flat appearance to your elevations. If you want to emphasise the depth and variation of your elevations then choose the second grey colour which is either darker or lighter than the integration colours, and will therefore add to the visual interest of your building. Some of the second greys also contain a hint of colour which will echo the quality of your integration colour.

The final colour is taken from the 'through-coloured' stone brick and tile range, which are characteristic in the AONB. If you intend to use products from this category for your development select a colour from the eight on display and order some samples of the product to see how closely you can match to it, then work across the palette as above.

You may wish to put two integration colours together if this would suit your development. In this case try to select colours with a difference in tone to give the elevations some relative depth.

You do not need to use all the colour options available, up to three colours is typical, more can cause visual confusion, less will give a unified form but may lack some visual emphasis.

The colourways show how colours from the palette may be put together and the visual effects that can be achieved. Each colourway uses three colours, you may select all three or less and you may alter the proportions of each colour to suit your development. The colourways give examples from light, mid range and dark integration colours, some include brick and stone colours and some combined integration colours. These are only suggestions and not definite prescriptions.

INTEGRATION COLOURS

A	B	C
S 1010-Y10R	S 2005-Y20R	S 2010-Y20R
S 3010-Y10R	S 3020-Y	S 3020-Y20R
S 4005-Y50R	S 4010-G90Y	S 4010-Y30R
S 4020-Y30R	S 5010-G70Y	S 5020-G70Y
S 5020-Y	S 6010-Y10R	S 6010-Y90R
S 6020-Y20R	S 7005-Y20R	S 7010-G50Y
S 7010-G90Y	S 7010-Y30R	S 8005-Y20R
S 7020-G50Y	S 7020-Y40R	S 8010-Y10R

GREY GREY

GREY	GREY
S 2000-N	S 5502-Y
S 3000-N	S 4502-Y
S 4000-N	S 5000-N
S 4500-N	S 3000-N
S 5500-N	S 2502-Y
S 6500-N	S 2000-N
S 7500-N	S 1502-Y
S 8000-N	S 1000-N

ACCENT / TRIM COLOURS

A	B	C
S 4010-Y10R	S 3005-G20Y	S 4005-B20G
S 3010-B10G	S 3502-Y	S 3005-B20G
S 2502-Y	S 3020-G90Y	S 2005-Y30R
S 2010-Y30R	S 3010-G70Y	S 2502-R
S 3502-Y	S 2010-Y10R	S 2010-Y90R
S 1005-Y20R	S 2005-Y20R	S 2010-G50Y
S 1010-Y10R	S 1505-Y20R	S 1502-B
S 0502-R50B	S 0505-Y40R	S 0505-Y10R

BRICK, TILE, STONE

S 3010-Y20R
S 3020-Y10R
S 5005-Y50R
S 3030-Y40R
S 4030-Y50R
S 5020-Y60R
S 5030-Y50R
S 7010-Y70R

Chalk Downs Colourways

The Colourways are bands of colour selected from the developed palettes for each landscape character type in the AONB. They illustrate how colour schemes may be put together to produce harmonious and interesting results. They do not represent actual building elevations, but do give some idea about the relative proportions of different colours you may choose to apply to your development.

How to use the Colourways

You may select all the colours within a colourway or you may select less and alter the proportions accordingly. These are examples only and not prescriptions. Typical lessons illustrated by the colourways are as follows:

Use an integration colour for main elevations and a trim or accent colour for secondary elevations or for door and window frames.

Use a contrasting grey to add depth to your elevation, this may be useful to link contemporary extensions to existing properties or to help identify a particular function to the development

Contrasting greys may also act as a visual bridge between integration colours and accent or trim colours. This may be required when looking for a more vivid effect from the trim colours, darker greys surrounding an accent or trim colour will make that colour seem more intense than the same colour against an integration colour.

Lighter greys or lighter trim and accent colours will have the effect of making the integration colours seem brighter. This is particularly the case with the darker integration colours as the contrast with the lighter colours becomes increased.

Using white or off-white as a trim or accent colour keeps the main integration colours and secondary elevation colours sharp and clean as maximum contrast between colours is achieved.

If your development would look better as a single form without over emphasising the relief of elevations then choose colours of similar tone to achieve a flatter effect whilst still introducing more than one colour. If the tones become very similar it may be difficult to discern variations in colour.

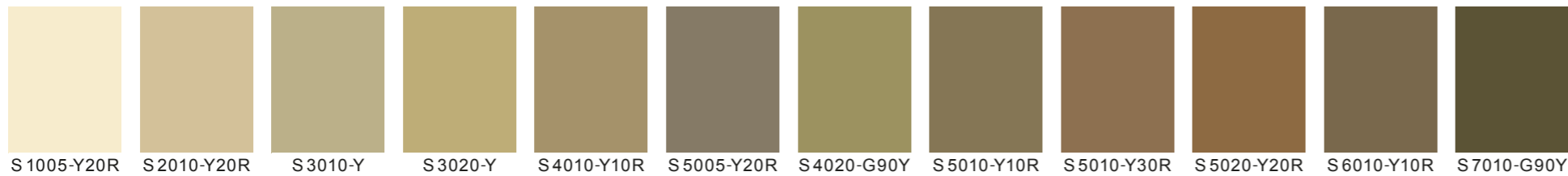
Where two or more integration colours are used the effect tends to be very 'earthy' and grounded, suitable for developments surrounded by strong landscape colours. Stone, brick and tile colours may be selected from any of the eight appearing in the developed palette. In general if brickwork appears at ground floor level with render above, choose a brick with a darker tone than the render. The colourways show darker brick colours appearing alongside darker integration colours and vice versa. When choosing bricks try to view panels of brickwork rather than a sample brick, the effects can be quite different.



I = Integration colour B = Brick, stone, tile colour

Chalk Scarps and Vales

Incorporating Kemsing Scarp and Vale, Hollingbourne Scarp and Vale, Postling Scarp and Vale



These colours are selected from the relevant sections of the Kent Downs AONB colour survey. They represent the key common colours from those Landscape Character Areas drawn from both the natural and built environment and are brought together under the Landscape Character Type heading to provide a reminder of the colour ranges of the receiving landscape.

Details of traditional built environment colours can be found within the survey pages of the colour guidance documents.

- Strong linear features of chalk scarp and scarp foot
- Rough unimproved chalk grassland and woodland on scarp
- Open patchwork of vale below
- Scarp top woodland
- Large, regularly shaped and intensively cultivated arable fields at the scarp foot, surrounded by narrow trimmed hedges interspersed with hedgerow trees, smaller more irregular fields beyond
- Historic spring-line villages
- Spectacular views southwards
- Dominant major roads
- Hedged lined Pilgrim's Way

Chalk Scarps and Vales

Developed palette

The developed palette offers you a choice of colours and is set out to help you put a colour scheme together.

The palette is laid out in eight horizontal lines as follows: Three integration colours marked ABC, followed by two greys and a further three accent or trim colours also marked ABC, the final colour is a 'through-coloured' product either stone, brick or tile. The palette should be read along the horizontal lines keeping choices within those lines.

How to read the palette

Select an integration colour from the first group of three, one of twenty-four colours. Integration colours are the main choice of your scheme, covering the main elevations. They are laid out from light to dark. Note if it is an A B or C colour.

Select an accent or trim colour from the second group of three, by matching colours A-A, B-B, and C-C. These colours can be used as a secondary elevation colour or for details such as door and window frames.

Now look at the greys. The first grey is a neutral grey and is the average tone for the three preceding integration colours. Use this grey to guide you to finding other colours of a similar tone if you cannot find a suitable building material in the integration colour of your choice. If you like the combination of your integration colour and trim colour with this grey, then add this to your scheme. However as it is of a similar tone to your integration colour, the combination will give a rather flat appearance to your elevations. If you want to emphasise the depth and variation of your elevations then choose the second grey colour which is either darker or lighter than the integration colours, and will therefore add to the visual interest of your building. Some of the second greys also contain a hint of colour which will echo the quality of your integration colour.

The final colour is taken from the 'through-coloured' stone brick and tile range, which are characteristic in the AONB. If you intend to use products from this category for your development select a colour from the eight on display and order some samples of the product to see how closely you can match to it, then work across the palette as above.

You may wish to put two integration colours together if this would suit your development. In this case try to select colours with a difference in tone to give the elevations some relative depth.

You do not need to use all the colour options available, up to three colours is typical, more can cause visual confusion, less will give a unified form but may lack some visual emphasis.

The colourways show how colours from the palette may be put together and the visual effects that can be achieved. Each colourway uses three colours, you may select all three or less and you may alter the proportions of each colour to suit your development. The colourways give examples from light, mid range and dark integration colours, some include brick and stone colours and some combined integration colours. These are only suggestions and not definite prescriptions.

INTEGRATION COLOURS

A	B	C
S 1005-Y20R	S 2010-Y	S 2010-Y20R
S 3010-G80Y	S 3010-Y	S 3010-Y30R
S 3020-G90Y	S 3020-Y	S 4010-Y10R
S 4010-Y30R	S 4010-Y90R	S 5005-Y20R
S 5005-G80Y	S 4020-G90Y	S 5010-G90Y
S 5010-Y30R	S 6005-Y20R	S 6010-Y10R
S 6020-Y50R	S 6010-Y70R	S 6020-Y10R
S 7010-Y10R	S 7010-Y50R	S 8010-Y10R

GREY NEUTRAL CONTRAST

GREY NEUTRAL	GREY CONTRAST
S 1500-N	S 5502-Y
S 3000-N	S 5000-N
S 3500-N	S 4502-Y
S 4500-N	S 5500-N
S 4500-N	S 7000-N
S 5500-N	S 3500-N
S 6000-N	S 3000-N
S 7500-N	S 2500-N

ACCENT / TRIM COLOURS

A	B	C
S 3010-Y	S 3502-B	S 3005-G80Y
S 3005-R80B	S 1010-Y	S 1010-Y30R
S 2010-G90Y	S 2502-Y	S 1005-Y10R
S 1505-Y30R	S 3005-G80Y	S 3020-G80Y
S 3030-G80Y	S 2010-G80Y	S 2005-Y90R
S 3010-Y50R	S 3010-Y20R	S 3005-Y20R
S 1502-Y50R	S 2005-G70Y	S 1510-Y10R
S 2010-Y10R	S 1005-Y50R	S 2010-G90Y

BRICK, TILE, STONE

S 2005-Y30R
S 3010-Y20R
S 5005-Y50R
S 3040-Y40R
S 4030-Y50R
S 4030-Y60R
S 5020-Y60R
S 5020-Y20R

Chalk Scarps and Vales Colourways

The Colourways are bands of colour selected from the developed palettes for each landscape character type in the AONB. They illustrate how colour schemes may be put together to produce harmonious and interesting results. They do not represent actual building elevations, but do give some idea about the relative proportions of different colours you may choose to apply to your development.

How to use the Colourways

You may select all the colours within a colourway or you may select less and alter the proportions accordingly. These are examples only and not prescriptions. Typical lessons illustrated by the colourways are as follows:

Use an integration colour for main elevations and a trim or accent colour for secondary elevations or for door and window frames.

Use a contrasting grey to add depth to your elevation, this may be useful to link contemporary extensions to existing properties or to help identify a particular function to the development

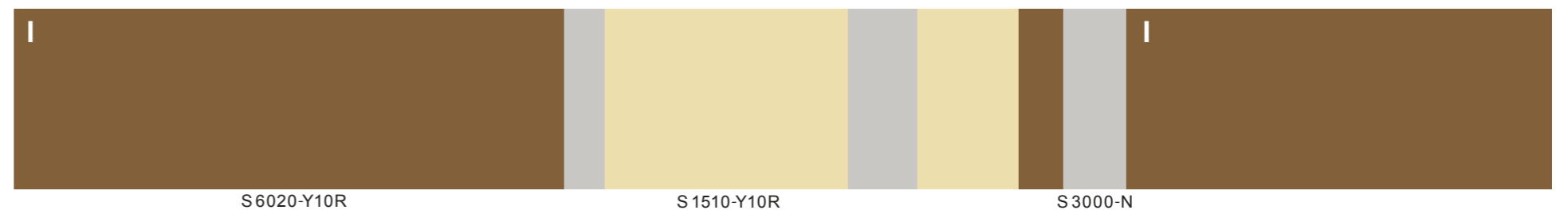
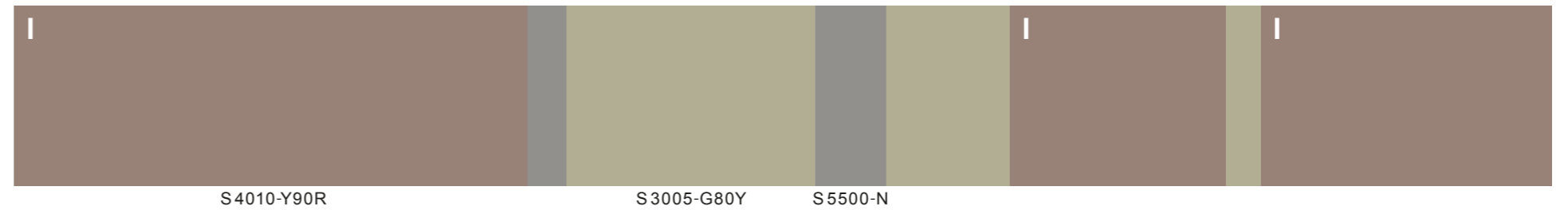
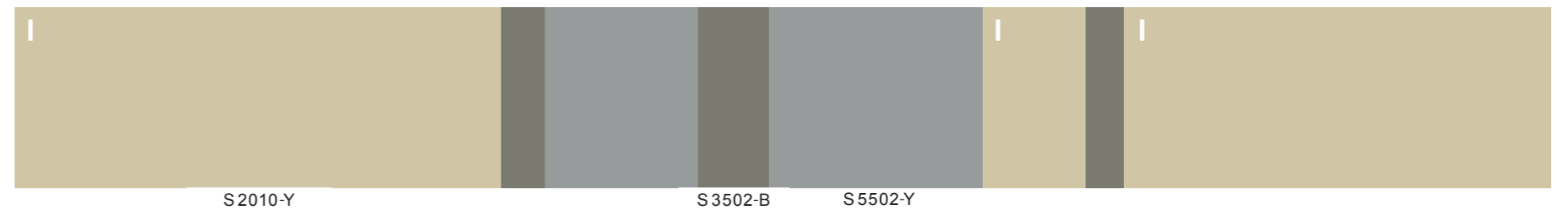
Contrasting greys may also act as a visual bridge between integration colours and accent or trim colours. This may be required when looking for a more vivid effect from the trim colours, darker greys surrounding an accent or trim colour will make that colour seem more intense than the same colour against an integration colour.

Lighter greys or lighter trim and accent colours will have the effect of making the integration colours seem brighter. This is particularly the case with the darker integration colours as the contrast with the lighter colours becomes increased.

Using white or off-white as a trim or accent colour keeps the main integration colours and secondary elevation colours sharp and clean as maximum contrast between colours is achieved.

If your development would look better as a single form without over emphasising the relief of elevations then choose colours of similar tone to achieve a flatter effect whilst still introducing more than one colour. If the tones become very similar it may be difficult to discern variations in colour.

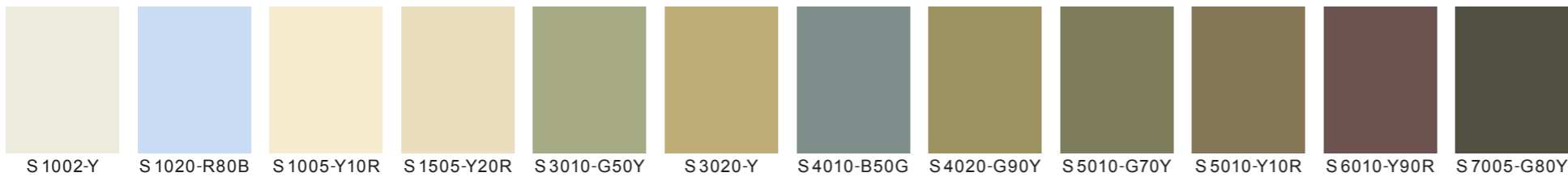
Where two or more integration colours are used the effect tends to be very 'earthy' and grounded, suitable for developments surrounded by strong landscape colours. Stone, brick and tile colours may be selected from any of the eight appearing in the developed palette. In general if brickwork appears at ground floor level with render above, choose a brick with a darker tone than the render. The colourways show darker brick colours appearing alongside darker integration colours and vice versa. When choosing bricks try to view panels of brickwork rather than a sample brick, the effects can be quite different.



I = Integration colour B = Brick, stone, tile colour

Chalk Cliffs and Coast

Incorporating White Cliffs Coast



- White cliffs of the Heritage Coast
- Open exposed landscape with scattered clumps of scrub
- Presence of communications and past military infrastructure
- Unimproved chalk grassland on cliff tops
- Panoramic views along the coast, over the harbour and across the channel

These colours are selected from the relevant sections of the Kent Downs AONB colour survey. They represent the key common colours from those Landscape Character Areas drawn from both the natural and built environment and are brought together under the Landscape Character Type heading to provide a reminder of the colour ranges of the receiving landscape.

Details of traditional built environment colours can be found within the survey pages of the colour guidance documents.

Chalk Cliffs and Coast

Developed palette

The developed palette offers you a choice of colours and is set out to help you put a colour scheme together.

The palette is laid out in eight horizontal lines as follows: Three integration colours marked ABC, followed by two greys and a further three accent or trim colours also marked ABC, the final colour is a 'through-coloured' product either stone, brick or tile. The palette should be read along the horizontal lines keeping choices within those lines.

How to read the palette

Select an integration colour from the first group of three, one of twenty-four colours. Integration colours are the main choice of your scheme, covering the main elevations. They are laid out from light to dark. Note if it is an A B or C colour.

Select an accent or trim colour from the second group of three, by matching colours A-A, B-B, and C-C. These colours can be used as a secondary elevation colour or for details such as door and window frames.

Now look at the greys. The first grey is a neutral grey and is the average tone for the three preceding integration colours. Use this grey to guide you to finding other colours of a similar tone if you cannot find a suitable building material in the integration colour of your choice. If you like the combination of your integration colour and trim colour with this grey, then add this to your scheme. However as it is of a similar tone to your integration colour, the combination will give a rather flat appearance to your elevations. If you want to emphasise the depth and variation of your elevations then choose the second grey colour which is either darker or lighter than the integration colours, and will therefore add to the visual interest of your building. Some of the second greys also contain a hint of colour which will echo the quality of your integration colour.

The final colour is taken from the 'through-coloured' stone brick and tile range, which are characteristic in the AONB. If you intend to use products from this category for your development select a colour from the eight on display and order some samples of the product to see how closely you can match to it, then work across the palette as above.

You may wish to put two integration colours together if this would suit your development. In this case try to select colours with a difference in tone to give the elevations some relative depth.

You do not need to use all the colour options available, up to three colours is typical, more can cause visual confusion, less will give a unified form but may lack some visual emphasis.

The colourways show how colours from the palette may be put together and the visual effects that can be achieved. Each colourway uses three colours, you may select all three or less and you may alter the proportions of each colour to suit your development. The colourways give examples from light, mid range and dark integration colours, some include brick and stone colours and some combined integration colours. These are only suggestions and not definite prescriptions.

INTEGRATION COLOURS

A	B	C
		
S 1002-Y	S 1005-Y20R	S 1505-Y20R
		
S 2005-Y20R	S 2010-Y10R	S 2010-R80B
		
S 3005-Y20R	S 3010-Y10R	S 4005-G50Y
		
S 2020-R90B	S 4502-Y	S 4010-Y10R
		
S 4010-B50G	S 4010-G70Y	S 4010-Y30R
		
S 4020-Y	S 5010-G70Y	S 5010-G90Y
		
S 5010-Y10R	S 5010-R90B	S 5020-G90Y
		
S 6010-Y10R	S 6010-Y90R	S 7005-G80Y









GREY GREY

	
S 1000-N	S 5502-Y
	
S 2000-N	S 5502-Y
	
S 3000-N	S 4502-Y
	
S 3500-N	S 4500-N
	
S 4000-N	S 3502-Y
	
S 4500-N	S 2502-Y
	
S 5000-N	S 2002-Y
	
S 6000-N	S 1502-Y

ACCENT / TRIM COLOURS

A	B	C
		
S 3502-Y	S 300-5B20G	S 1510-B20G
		
S 4010-G90Y	S 4010-B10G	S 3005-G80Y
		
S 4005-B20G	S 2005-Y10R	S 3005-R50B
		
S 2005-G90Y	S 2502-B	S 2010-B10G
		
S 2005-G50Y	S 2005-R70B	S 2005-Y30R
		
S 2020-Y	S 2010-G70Y	S 2010-G90Y
		
S 1502-B	S 1505-G90Y	S 1005-R90B
		
S 1005-Y10R	S 1005-Y90R	S 1005-G80Y

BRICK, TILE, STONE


S 2005-Y20R

S 2010-Y20R

S 4005-Y50R

S 3030-Y40R

S 3030-Y60R

S 4020-Y50R

S 4030-Y40R

S 5020-Y60R

Chalk Cliffs and Coast Colourways

The Colourways are bands of colour selected from the developed palettes for each landscape character type in the AONB. They illustrate how colour schemes may be put together to produce harmonious and interesting results. They do not represent actual building elevations, but do give some idea about the relative proportions of different colours you may choose to apply to your development.

How to use the Colourways

You may select all the colours within a colourway or you may select less and alter the proportions accordingly. These are examples only and not prescriptions. Typical lessons illustrated by the colourways are as follows:

Use an integration colour for main elevations and a trim or accent colour for secondary elevations or for door and window frames.

Use a contrasting grey to add depth to your elevation, this may be useful to link contemporary extensions to existing properties or to help identify a particular function to the development

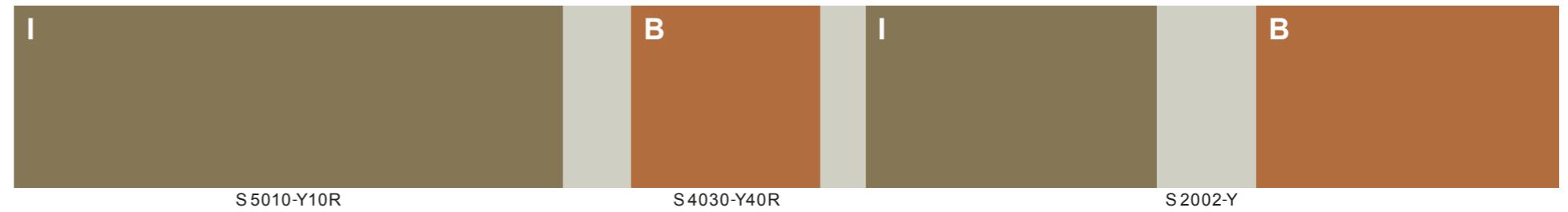
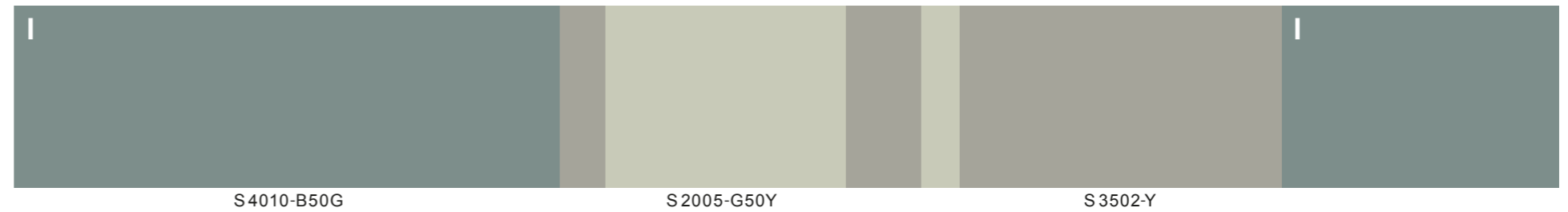
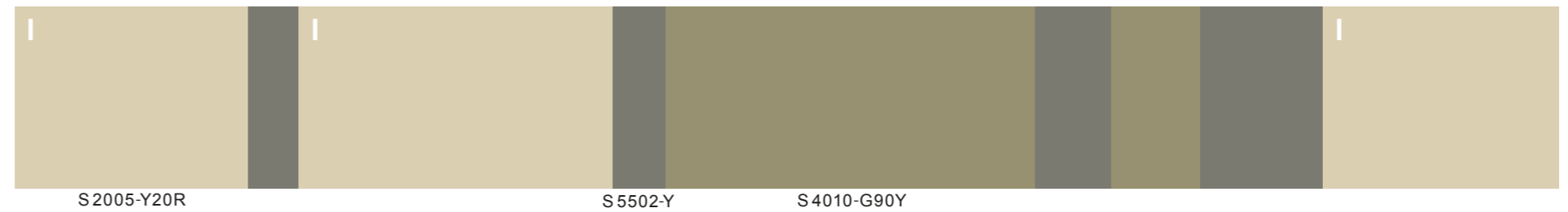
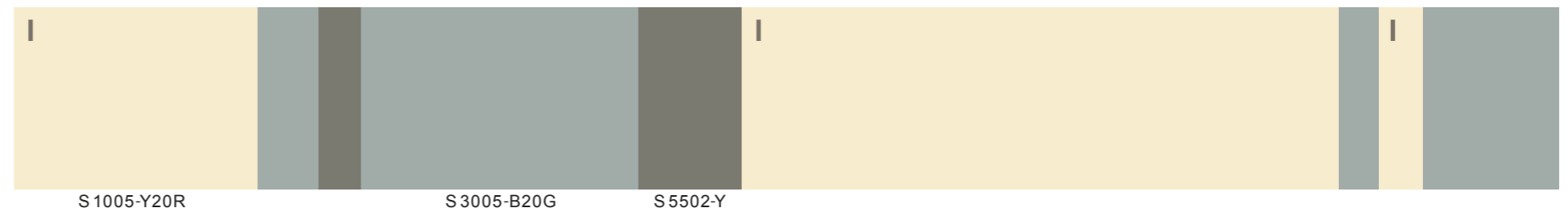
Contrasting greys may also act as a visual bridge between integration colours and accent or trim colours. This may be required when looking for a more vivid effect from the trim colours, darker greys surrounding an accent or trim colour will make that colour seem more intense than the same colour against an integration colour.

Lighter greys or lighter trim and accent colours will have the effect of making the integration colours seem brighter. This is particularly the case with the darker integration colours as the contrast with the lighter colours becomes increased.

Using white or off-white as a trim or accent colour keeps the main integration colours and secondary elevation colours sharp and clean as maximum contrast between colours is achieved.

If your development would look better as a single form without over emphasising the relief of elevations then choose colours of similar tone to achieve a flatter effect whilst still introducing more than one colour. If the tones become very similar it may be difficult to discern variations in colour.

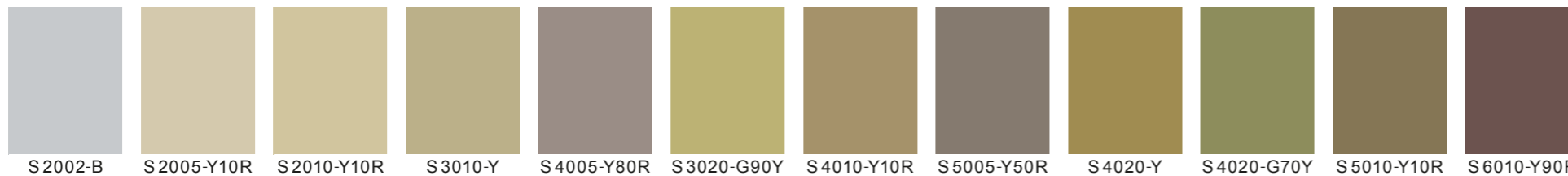
Where two or more integration colours are used the effect tends to be very 'earthy' and grounded, suitable for developments surrounded by strong landscape colours. Stone, brick and tile colours may be selected from any of the eight appearing in the developed palette. In general if brickwork appears at ground floor level with render above, choose a brick with a darker tone than the render. The colourways show darker brick colours appearing alongside darker integration colours and vice versa. When choosing bricks try to view panels of brickwork rather than a sample brick, the effects can be quite different.



I = Integration colour B = Brick, stone, tile colour

River Valleys

Incorporating Darent Valley, Stour Valley



- Wooded upper scarps and scarp tops
- Wide views across the valleys
- Large, intensively farmed fields at the scarp foot
- Mosaic of unimproved grassland and scrub
- Long history of human habitation and passage

These colours are selected from the relevant sections of the Kent Downs AONB colour survey. They represent the key common colours from those Landscape Character Areas drawn from both the natural and built environment and are brought together under the Landscape Character Type heading to provide a reminder of the colour ranges of the receiving landscape.

Details of traditional built environment colours can be found within the survey pages of the colour guidance documents.

River Valleys

Developed palette

The developed palette offers you a choice of colours and is set out to help you put a colour scheme together.

The palette is laid out in eight horizontal lines as follows: Three integration colours marked ABC, followed by two greys and a further three accent or trim colours also marked ABC, the final colour is a 'through-coloured' product either stone, brick or tile. The palette should be read along the horizontal lines keeping choices within those lines.

How to read the palette

Select an integration colour from the first group of three, one of twenty-four colours. Integration colours are the main choice of your scheme, covering the main elevations. They are laid out from light to dark. Note if it is an A B or C colour.

Select an accent or trim colour from the second group of three, by matching colours A-A, B-B, and C-C. These colours can be used as a secondary elevation colour or for details such as door and window frames.

Now look at the greys. The first grey is a neutral grey and is the average tone for the three preceding integration colours. Use this grey to guide you to finding other colours of a similar tone if you cannot find a suitable building material in the integration colour of your choice. If you like the combination of your integration colour and trim colour with this grey, then add this to your scheme. However as it is of a similar tone to your integration colour, the combination will give a rather flat appearance to your elevations. If you want to emphasise the depth and variation of your elevations then choose the second grey colour which is either darker or lighter than the integration colours, and will therefore add to the visual interest of your building. Some of the second greys also contain a hint of colour which will echo the quality of your integration colour.

The final colour is taken from the 'through-coloured' stone brick and tile range, which are characteristic in the AONB. If you intend to use products from this category for your development select a colour from the eight on display and order some samples of the product to see how closely you can match to it, then work across the palette as above.

You may wish to put two integration colours together if this would suit your development. In this case try to select colours with a difference in tone to give the elevations some relative depth.

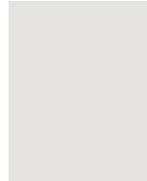












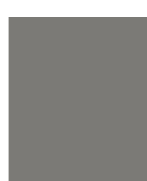

You do not need to use all the colour options available, up to three colours is typical, more can cause visual confusion, less will give a unified form but may lack some visual emphasis.

The colourways show how colours from the palette may be put together and the visual effects that can be achieved. Each colourway uses three colours, you may select all three or less and you may alter the proportions of each colour to suit your development. The colourways give examples from light, mid range and dark integration colours, some include brick and stone colours and some combined integration colours. These are only suggestions and not definite prescriptions.























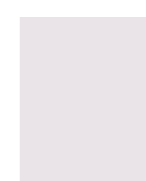

INTEGRATION COLOURS

A	B	C
		
S 1502-Y	S 2002-B	S 2005-Y10R
		
S 2010-Y10R	S 3010-Y	S 3010-Y20R
		
S 3010-R90B	S 4005-R20B	S 4005-Y80R
		
S 4010-G90Y	S 4010-Y10R	S 4010-Y30R
		
S 4020-G70Y	S 4020-G90Y	S 4020-Y10R
		
S 6005-Y50R	S 6005-Y80R	S 6005-G80Y
		
S 5020-Y	S 5020-Y20R	S 6010-Y10R
		
S 6010-G70Y	S 7020-G50Y	S 7020-G90Y









GREY GREY

GREY	GREY
	
S 1500-N	S 5000-N
	
S 2500-N	S 5500-N
	
S 3500-N	S 5500-N
	
S 4000-N	S 4502-Y
	
S 4000-N	S 6000-N
	
S 6000-N	S 3502-Y
	
S 5500-N	S 2502-Y
	
S 6500-N	S 2002-Y

ACCENT / TRIM COLOURS

A	B	C
		
S 3010-Y10R	S 3010-Y	S 4010-G90Y
		
S 3010-B	S 2005-B	S 2005-B20G
		
S 1502-B	S 2005-Y10R	S 2005-Y20R
		
S 2502-R	S 2005-Y50R	S 2005-Y80R
		
S 2005-Y30R	S 1505-Y10R	S 2502-Y
		
S 4010-Y10R	S 3005-Y20R	S 3005-R20B
		
S 2502-B	S 2005-Y20R	S 2005-Y10R
		
S 2005-R50B	S 1005-R50B	S 0804-G90Y

BRICK, TILE, STONE


S 3010-Y10R

S 5005-Y80R

S 3020-Y20R

S 4020-Y50R

S 5020-Y70R

S 3040-Y50R

S 4030-Y50R

S 7005-Y80R

River Valleys Colourways

The Colourways are bands of colour selected from the developed palettes for each landscape character type in the AONB. They illustrate how colour schemes may be put together to produce harmonious and interesting results. They do not represent actual building elevations, but do give some idea about the relative proportions of different colours you may choose to apply to your development.

How to use the Colourways

You may select all the colours within a colourway or you may select less and alter the proportions accordingly. These are examples only and not prescriptions. Typical lessons illustrated by the colourways are as follows:

Use an integration colour for main elevations and a trim or accent colour for secondary elevations or for door and window frames.

Use a contrasting grey to add depth to your elevation, this may be useful to link contemporary extensions to existing properties or to help identify a particular function to the development

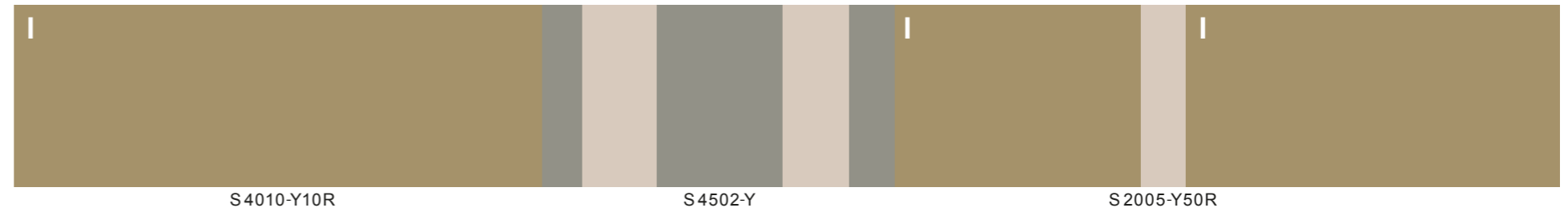
Contrasting greys may also act as a visual bridge between integration colours and accent or trim colours. This may be required when looking for a more vivid effect from the trim colours, darker greys surrounding an accent or trim colour will make that colour seem more intense than the same colour against an integration colour.

Lighter greys or lighter trim and accent colours will have the effect of making the integration colours seem brighter. This is particularly the case with the darker integration colours as the contrast with the lighter colours becomes increased.

Using white or off-white as a trim or accent colour keeps the main integration colours and secondary elevation colours sharp and clean as maximum contrast between colours is achieved.

If your development would look better as a single form without over emphasising the relief of elevations then choose colours of similar tone to achieve a flatter effect whilst still introducing more than one colour. If the tones become very similar it may be difficult to discern variations in colour.

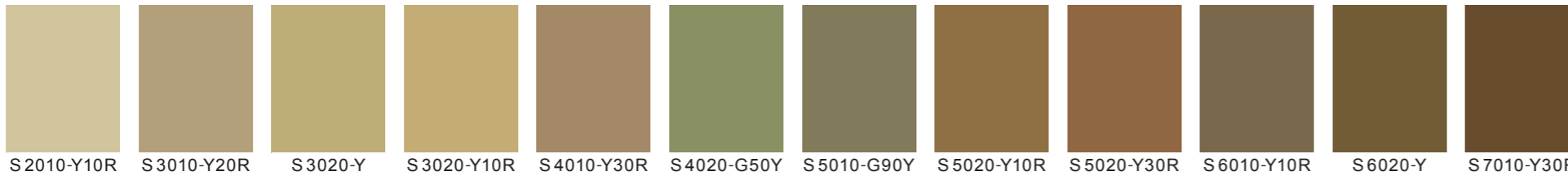
Where two or more integration colours are used the effect tends to be very 'earthy' and grounded, suitable for developments surrounded by strong landscape colours. Stone, brick and tile colours may be selected from any of the eight appearing in the developed palette. In general if brickwork appears at ground floor level with render above, choose a brick with a darker tone than the render. The colourways show darker brick colours appearing alongside darker integration colours and vice versa. When choosing bricks try to view panels of brickwork rather than a sample brick, the effects can be quite different.



I = Integration colour B = Brick, stone, tile colour

Medway Valley

Incorporating Medway Valley



These colours are selected from the relevant sections of the Kent Downs AONB colour survey. They represent the key common colours from those Landscape Character Areas drawn from both the natural and built environment and are brought together under the Landscape Character Type heading to provide a reminder of the colour ranges of the receiving landscape.

Details of traditional built environment colours can be found within the survey pages of the colour guidance documents.

- Wooded upper scarps and scarp tops
- Wide views across the valley
- Large, intensively farmed fields at the scarp foot
- Mosaic of unimproved grassland and scrub
- Long history of human habitation and passage
- Some industrial development within the immediate hinterland of the river as it passes through the AONB
- Riverside marshes
- Tidal nature of river generates silt and mud deposits with deeper colours to water and adjacent tide marks

Medway Valley

Developed palette

The developed palette offers you a choice of colours and is set out to help you put a colour scheme together.

The palette is laid out in eight horizontal lines as follows: Three integration colours marked ABC, followed by two greys and a further three accent or trim colours also marked ABC, the final colour is a 'through-coloured' product either stone, brick or tile. The palette should be read along the horizontal lines keeping choices within those lines.

How to read the palette

Select an integration colour from the first group of three, one of twenty-four colours. Integration colours are the main choice of your scheme, covering the main elevations. They are laid out from light to dark. Note if it is an A B or C colour.

Select an accent or trim colour from the second group of three, by matching colours A-A, B-B, and C-C. These colours can be used as a secondary elevation colour or for details such as door and window frames.

Now look at the greys. The first grey is a neutral grey and is the average tone for the three preceding integration colours. Use this grey to guide you to finding other colours of a similar tone if you cannot find a suitable building material in the integration colour of your choice. If you like the combination of your integration colour and trim colour with this grey, then add this to your scheme. However as it is of a similar tone to your integration colour, the combination will give a rather flat appearance to your elevations. If you want to emphasise the depth and variation of your elevations then choose the second grey colour which is either darker or lighter than the integration colours, and will therefore add to the visual interest of your building. Some of the second greys also contain a hint of colour which will echo the quality of your integration colour.



The final colour is taken from the 'through-coloured' stone brick and tile range, which are characteristic in the AONB. If you intend to use products from this category for your development select a colour from the eight on display and order some samples of the product to see how closely you can match to it, then work across the palette as above.

You may wish to put two integration colours together if this would suit your development. In this case try to select colours with a difference in tone to give the elevations some relative depth.

You do not need to use all the colour options available, up to three colours is typical, more can cause visual confusion, less will give a unified form but may lack some visual emphasis.

The colourways show how colours from the palette may be put together and the visual effects that can be achieved. Each colourway uses three colours, you may select all three or less and you may alter the proportions of each colour to suit your development. The colourways give examples from light, mid range and dark integration colours, some include brick and stone colours and some combined integration colours. These are only suggestions and not definite prescriptions.






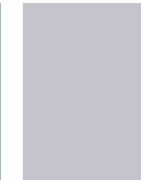


















INTEGRATION COLOURS

A	B	C
		
S 2502-Y	S 1515-Y20R	S 3010-Y20R
		
S 3020-Y	S 3020-Y30R	S 4010-G70Y
		
S 4010-G90Y	S 4010-Y30R	S 5005-Y50R
		
S 5005-G50Y	S 3030-G50Y	S 4020-G50Y
		
S 5010-G90Y	S 5010-Y10R	S 4030-Y
		
S 5020-Y10R	S 5020-Y30R	S 6010-Y10R
		
S 6010-Y90R	S 6020-Y	S 7010-Y30R
		
S 7010-Y50R	S 7020-G90Y	S 7020-Y10R









GREY GREY

	
S 2500-N	S 5502-Y
	
S 3500-N	S 5502-Y
	
S 4500-N	S 6000-N
	
S 4500-N	S 6000-N
	
S 4500-N	S 3502-Y
	
S 5500-N	S 3502-Y
	
S 6500-N	S 2502-Y
	
S 7000-N	S 2002-Y

ACCENT / TRIM COLOURS

A	B	C
		
S 4020-Y	S 3020-Y10R	S 2005-Y20R
		
S 3502-B	S 3010-B30G	S 2005-R70B
		
S 3010-Y	S 2010-Y30R	S 3005-Y50R
		
S 3005-R50B	S 3010-G50Y	S 3005-R80B
		
S 2010-G90Y	S 2010-Y10R	S 4502-Y
		
S 2010-B10G	S 1505-Y30R	S 2005-G90Y
		
S 2005-Y90R	S 3020-Y	S 3010-Y30R
		
S 2005-Y50R	S 3020-G90Y	S 3020-Y10R

BRICK, TILE, STONE


S 2005-Y10R

S 2010-Y20R

S 3010-Y20R

S 3020-Y20R

S 3050-Y40R

S 5020-Y10R

S 4020-Y20R

S 4030-Y60R

Medway Valley Colourways

The Colourways are bands of colour selected from the developed palettes for each landscape character type in the AONB. They illustrate how colour schemes may be put together to produce harmonious and interesting results. They do not represent actual building elevations, but do give some idea about the relative proportions of different colours you may choose to apply to your development.

How to use the Colourways

You may select all the colours within a colourway or you may select less and alter the proportions accordingly. These are examples only and not prescriptions. Typical lessons illustrated by the colourways are as follows:

Use an integration colour for main elevations and a trim or accent colour for secondary elevations or for door and window frames.

Use a contrasting grey to add depth to your elevation, this may be useful to link contemporary extensions to existing properties or to help identify a particular function to the development

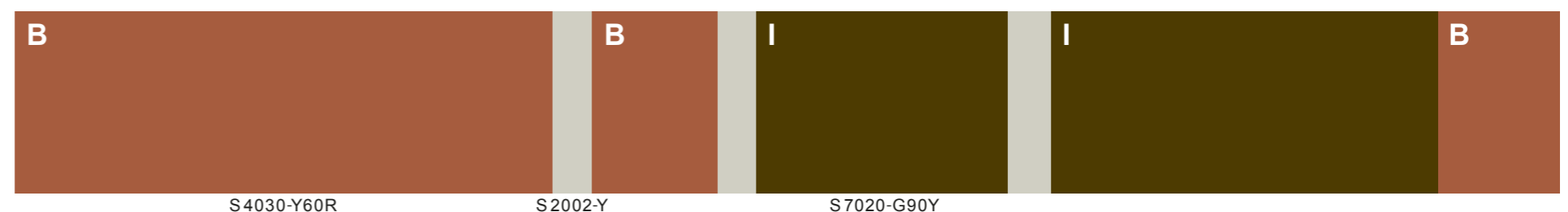
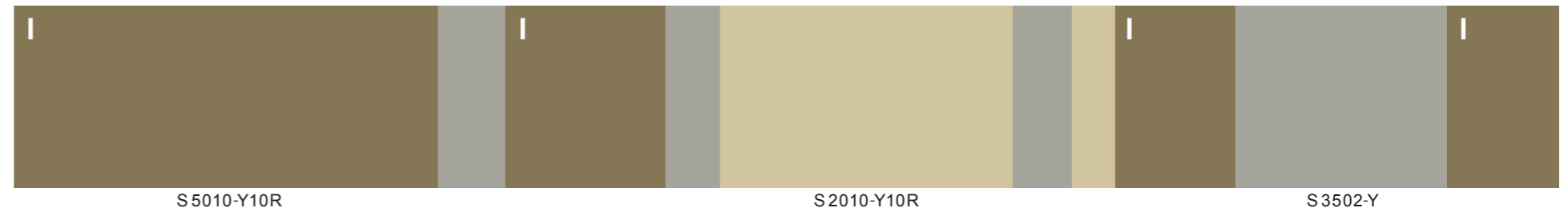
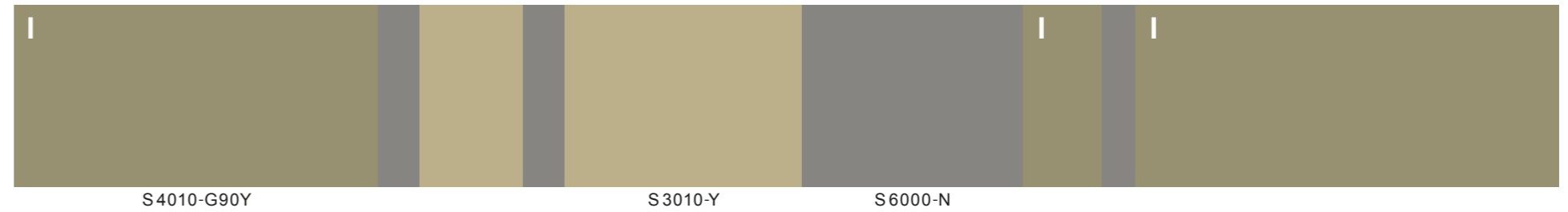
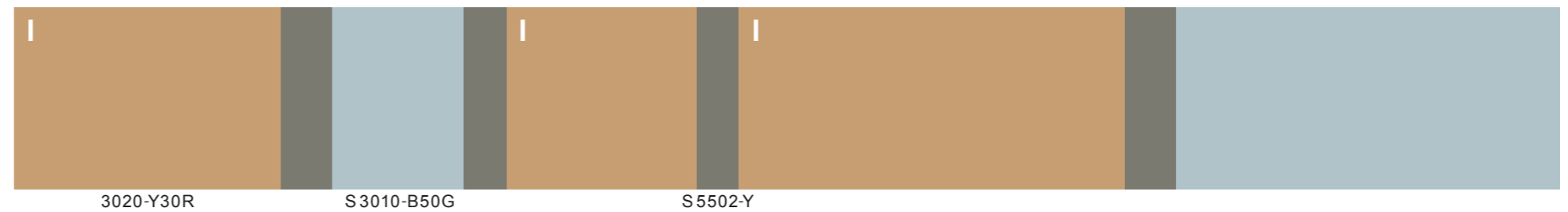
Contrasting greys may also act as a visual bridge between integration colours and accent or trim colours. This may be required when looking for a more vivid effect from the trim colours, darker greys surrounding an accent or trim colour will make that colour seem more intense than the same colour against an integration colour.

Lighter greys or lighter trim and accent colours will have the effect of making the integration colours seem brighter. This is particularly the case with the darker integration colours as the contrast with the lighter colours becomes increased.

Using white or off-white as a trim or accent colour keeps the main integration colours and secondary elevation colours sharp and clean as maximum contrast between colours is achieved.

If your development would look better as a single form without over emphasising the relief of elevations then choose colours of similar tone to achieve a flatter effect whilst still introducing more than one colour. If the tones become very similar it may be difficult to discern variations in colour.

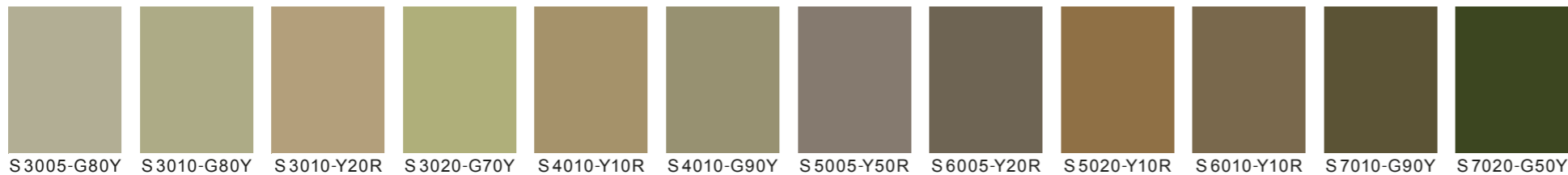
Where two or more integration colours are used the effect tends to be very 'earthy' and grounded, suitable for developments surrounded by strong landscape colours. Stone, brick and tile colours may be selected from any of the eight appearing in the developed palette. In general if brickwork appears at ground floor level with render above, choose a brick with a darker tone than the render. The colourways show darker brick colours appearing alongside darker integration colours and vice versa. When choosing bricks try to view panels of brickwork rather than a sample brick, the effects can be quite different.



I = Integration colour B = Brick, stone, tile colour

Sevenoaks Greensand Ridge and Low Weald

Incorporating Sevenoaks Greensand Ridge, Eden Valley Low Weald



These colours are selected from the relevant sections of the Kent Downs AONB colour survey. They represent the key common colours from those Landscape Character Areas drawn from both the natural and built environment and are brought together under the Landscape Character Type heading to provide a reminder of the colour ranges of the receiving landscape.

Details of traditional built environment colours can be found within the survey pages of the colour guidance documents.

The Sevenoaks Greensand Ridge and the Eden Valley Low Weald are separate LCAs. However the heavy wet clays of the Low Weald and the dense woodlands of the Greensand Ridge, underpinned by similarities in the bedrock and soil colour, allows these two areas to be treated with a single developed palette.

Greensand (inc. Sevenoaks Greensand Ridge)

- Magnificent, panoramic views southwards
- Extensive, often dense woodland
- Heathy commons
- Extensive areas of parkland
- Ragstone buildings and walls, timber framed buildings, red brick, and clay tiles
- Sparse settlement pattern

Low Weald (inc. Eden Valley Low Weald)

- Timber framed buildings
- Brick, ragstone and hanging tiles
- Sparse settlement
- Springs, ponds, wetlands and standing water
- Distinctive patchwork field patterns, separated by hedgerows
- Numerous small woods, copses, shaws and hedgerows

Sevenoaks Greensand Ridge and Low Weald Developed palette

The developed palette offers you a choice of colours and is set out to help you put a colour scheme together.

The palette is laid out in eight horizontal lines as follows: Three integration colours marked ABC, followed by two greys and a further three accent or trim colours also marked ABC, the final colour is a 'through-coloured' product either stone, brick or tile. The palette should be read along the horizontal lines keeping choices within those lines.

How to read the palette

Select an integration colour from the first group of three, one of twenty-four colours. Integration colours are the main choice of your scheme, covering the main elevations. They are laid out from light to dark. Note if it is an A B or C colour.

Select an accent or trim colour from the second group of three, by matching colours A-A, B-B, and C-C. These colours can be used as a secondary elevation colour or for details such as door and window frames.

Now look at the greys. The first grey is a neutral grey and is the average tone for the three preceding integration colours. Use this grey to guide you to finding other colours of a similar tone if you cannot find a suitable building material in the integration colour of your choice. If you like the combination of your integration colour and trim colour with this grey, then add this to your scheme. However as it is of a similar tone to your integration colour, the combination will give a rather flat appearance to your elevations. If you want to emphasise the depth and variation of your elevations then choose the second grey colour which is either darker or lighter than the integration colours, and will therefore add to the visual interest of your building. Some of the second greys also contain a hint of colour which will echo the quality of your integration colour.

The final colour is taken from the 'through-coloured' stone brick and tile range, which are characteristic in the AONB. If you intend to use products from this category for your development select a colour from the eight on display and order some samples of the product to see how closely you can match to it, then work across the palette as above.

You may wish to put two integration colours together if this would suit your development. In this case try to select colours with a difference in tone to give the elevations some relative depth.

You do not need to use all the colour options available, up to three colours is typical, more can cause visual confusion, less will give a unified form but may lack some visual emphasis.

The colourways show how colours from the palette may be put together and the visual effects that can be achieved. Each colourway uses three colours, you may select all three or less and you may alter the proportions of each colour to suit your development. The colourways give examples from light, mid range and dark integration colours, some include brick and stone colours and some combined integration colours. These are only suggestions and not definite prescriptions.






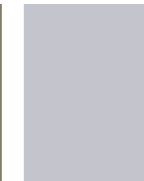


















INTEGRATION COLOURS

A	B	C
		
S 3005-G50Y	S 3010-G80Y	S 3010-Y
		
S 3010-Y20R	S 4005-Y20R	S 3020-G70Y
		
S 3020-Y20R	S 5005-G80Y	S 5005-Y50R
		
S 4020-G50Y	S 4020-G70Y	S 5010-G90Y
		
S 5010-Y10R	S 5020-Y	S 5020-Y20R
		
S 6010-Y10R	S 6010-Y30R	S 7005-Y20R
		
S 7005-Y50R	S 5030-Y30R	S 6020-G90Y
		
S 6020-Y10R	S 7010-G50Y	S 7010-Y10R








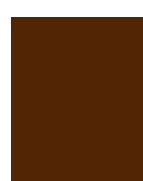
GREY GREY

	
S 3000-N	S 6000-N
	
S 3500-N	S 5502-Y
	
S 4500-N	S 2000-N
	
S 4500-N	S 1500-N
	
S 5000-N	S 2002-Y
	
S 6000-N	S 4000-N
	
S 6000-N	S 3502-Y
	
S 7000-N	S 4000-N

ACCENT / TRIM COLOURS

A	B	C
		
S 4005-R80B	S 4005-Y80R	S 4020-Y
		
S 4005-Y20R	S 5005-Y20R	S 2005-R70B
		
S 3502-Y	S 2005-R80B	S 3005-Y50R
		
S 2005-G50Y	S 2005-R10B	S 3010-Y10R
		
S 2010-Y10R	S 2010-Y	S 2502-B
		
S 2005-G90Y	S 2010-Y30R	S 3005-Y20R
		
S 2005-Y50R	S 3010-G70Y	S 2020-Y10R
		
S 2005-Y10R	S 2002-G	S 2002-Y

BRICK, TILE, STONE


S 2010-Y10R

S 3010-Y20R

S 3020-Y20R

S 4040-Y30R

S 4030-Y50R

S 5020-Y50R

S 6020-Y50R

S 7020-Y50R

Sevenoaks Greensand Ridge and Low Weald Colourways

The Colourways are bands of colour selected from the developed palettes for each landscape character type in the AONB. They illustrate how colour schemes may be put together to produce harmonious and interesting results. They do not represent actual building elevations, but do give some idea about the relative proportions of different colours you may choose to apply to your development.

How to use the Colourways

You may select all the colours within a colourway or you may select less and alter the proportions accordingly. These are examples only and not prescriptions. Typical lessons illustrated by the colourways are as follows:

Use an integration colour for main elevations and a trim or accent colour for secondary elevations or for door and window frames.

Use a contrasting grey to add depth to your elevation, this may be useful to link contemporary extensions to existing properties or to help identify a particular function to the development

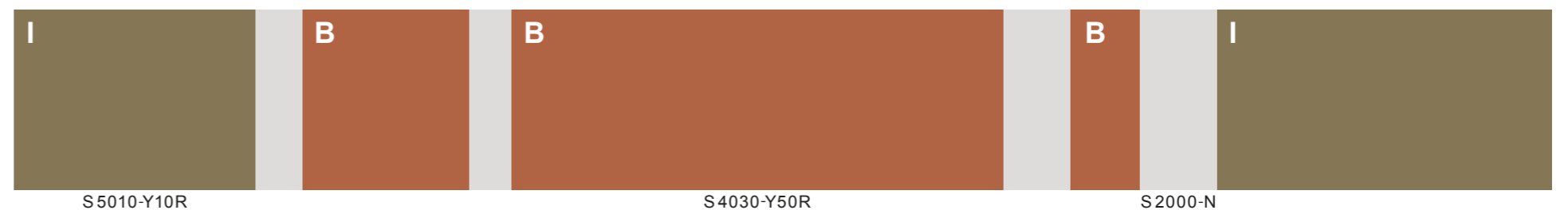
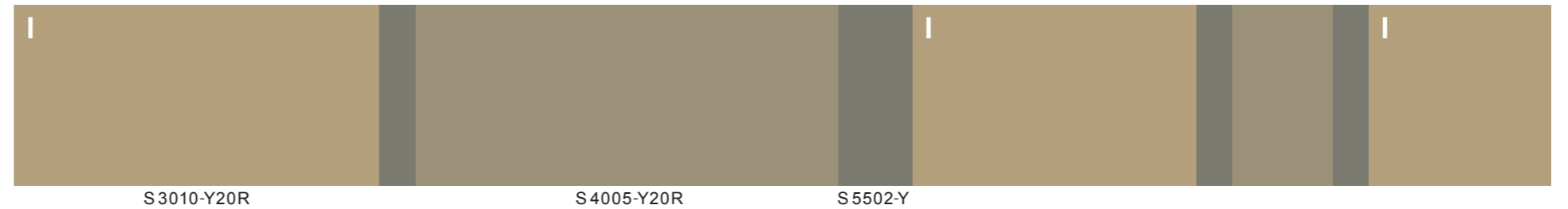
Contrasting greys may also act as a visual bridge between integration colours and accent or trim colours. This may be required when looking for a more vivid effect from the trim colours, darker greys surrounding an accent or trim colour will make that colour seem more intense than the same colour against an integration colour.

Lighter greys or lighter trim and accent colours will have the effect of making the integration colours seem brighter. This is particularly the case with the darker integration colours as the contrast with the lighter colours becomes increased.

Using white or off-white as a trim or accent colour keeps the main integration colours and secondary elevation colours sharp and clean as maximum contrast between colours is achieved.

If your development would look better as a single form without over emphasising the relief of elevations then choose colours of similar tone to achieve a flatter effect whilst still introducing more than one colour. If the tones become very similar it may be difficult to discern variations in colour.

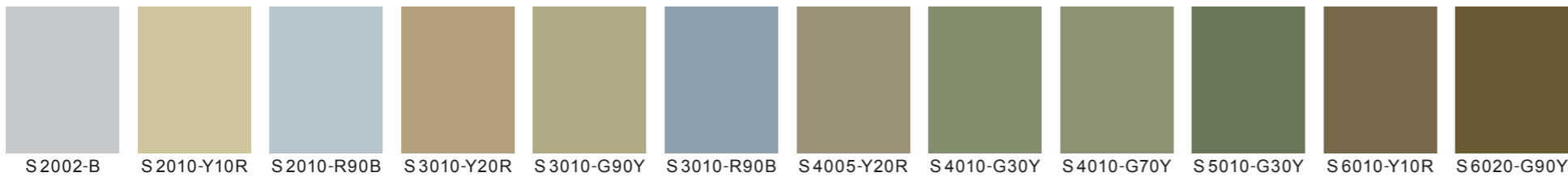
Where two or more integration colours are used the effect tends to be very 'earthy' and grounded, suitable for developments surrounded by strong landscape colours. Stone, brick and tile colours may be selected from any of the eight appearing in the developed palette. In general if brickwork appears at ground floor level with render above, choose a brick with a darker tone than the render. The colourways show darker brick colours appearing alongside darker integration colours and vice versa. When choosing bricks try to view panels of brickwork rather than a sample brick, the effects can be quite different.



I = Integration colour B = Brick, stone, tile colour

Lympne Greensand Escarpment

Incorporating Lympne Greensand Ridge



- Rough grassland dotted with scrub
- Magnificent, panoramic views southwards over Romney Marsh
- Ragstone buildings and walls, timber framed buildings, red brick, and clay tiles
- Sparse settlement pattern
- Large fields on marsh, separated by ditches and fencing

These colours are selected from the relevant sections of the Kent Downs AONB colour survey. They represent the key common colours from those Landscape Character Areas drawn from both the natural and built environment and are brought together under the Landscape Character Type heading to provide a reminder of the colour ranges of the receiving landscape.

Details of traditional built environment colours can be found within the survey pages of the colour guidance documents.

The Lympne Greensand Ridge, though part of the Greensand LCA, and therefore related through the underlying geology and topography, to the Sevenoaks Greensand Ridge, has been allocated its own developed palette due to marked differences in colour between the two. The extensive and far reaching views from Lympne give rise to bluer and softer hues and tones.

Lympne Greensand Escarpment

Developed palette

The developed palette offers you a choice of colours and is set out to help you put a colour scheme together.

The palette is laid out in eight horizontal lines as follows: Three integration colours marked ABC, followed by two greys and a further three accent or trim colours also marked ABC, the final colour is a 'through-coloured' product either stone, brick or tile. The palette should be read along the horizontal lines keeping choices within those lines.

How to read the palette

Select an integration colour from the first group of three, one of twenty-four colours. Integration colours are the main choice of your scheme, covering the main elevations. They are laid out from light to dark. Note if it is an A B or C colour.

Select an accent or trim colour from the second group of three, by matching colours A-A, B-B, and C-C. These colours can be used as a secondary elevation colour or for details such as door and window frames.

Now look at the greys. The first grey is a neutral grey and is the average tone for the three preceding integration colours. Use this grey to guide you to finding other colours of a similar tone if you cannot find a suitable building material in the integration colour of your choice. If you like the combination of your integration colour and trim colour with this grey, then add this to your scheme. However as it is of a similar tone to your integration colour, the combination will give a rather flat appearance to your elevations. If you want to emphasise the depth and variation of your elevations then choose the second grey colour which is either darker or lighter than the integration colours, and will therefore add to the visual interest of your building. Some of the second greys also contain a hint of colour which will echo the quality of your integration colour.

The final colour is taken from the 'through-coloured' stone brick and tile range, which are characteristic in the AONB. If you intend to use products from this category for your development select a colour from the eight on display and order some samples of the product to see how closely you can match to it, then work across the palette as above.

You may wish to put two integration colours together if this would suit your development. In this case try to select colours with a difference in tone to give the elevations some relative depth.

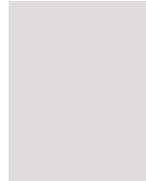















You do not need to use all the colour options available, up to three colours is typical, more can cause visual confusion, less will give a unified form but may lack some visual emphasis.

The colourways show how colours from the palette may be put together and the visual effects that can be achieved. Each colourway uses three colours, you may select all three or less and you may alter the proportions of each colour to suit your development. The colourways give examples from light, mid range and dark integration colours, some include brick and stone colours and some combined integration colours. These are only suggestions and not definite prescriptions.










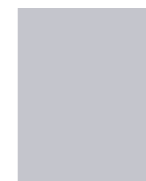














INTEGRATION COLOURS

A	B	C
		
S 2002-B	S 2010-R90B	S 2010-Y10R
		
S 3010-G90Y	S 3010-R90B	S 4005-Y20R
		
S 4010-G10Y	S 4010-B10G	S 4010-G30Y
		
S 4010-G70Y	S 4010-Y30R	S 4010-R90B
		
S 5005-G80Y	S 5010-G50Y	S 5010-Y10R
		
S 6005-Y20R	S 5020-Y	S 5020-Y20R
		
S 6005-B80G	S 6010-G90Y	S 6020-Y10R
		
S 7010-Y10R	S 7005-Y20R	S 7010-G90Y








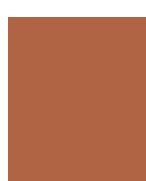
GREY GREY

	
S 2000-N	S 4502-Y
	
S 3500-N	S 5502-Y
	
S 4000-N	S 5502-Y
	
S 4000-N	S 4005-G80Y
	
S 5000-N	S 4005-B80G
	
S 5500-N	S 4000-N
	
S 6000-N	S 3502-Y
	
S 7000-N	S 2002-Y

ACCENT / TRIM COLOURS

A	B	C
		
S 3010-G90Y	S 2010-G90Y	S 3502-B
		
S 3005-R80B	S 2005-R90B	S 2005-Y20R
		
S 1505-Y90R	S 1510-Y10R	S 3010-G70Y
		
S 2005-R70B	S 2010-Y30R	S 2005-G90Y
		
S 3005-G80Y	S 3010-G80Y	S 1502-B
		
S 3502-Y	S 3502-B	S 2005-B20G
		
S 2005-B80G	S 3010-G90Y	S 1505-Y10R
		
S 1005-Y10R	S 0505-Y20R	S 3005-G80Y

BRICK, TILE, STONE


S 1505-Y30R

S 2010-Y20R

S 3005-Y20R

S 3010-Y20R

S 3020-Y20R

S 5005-Y20R

S 3040-Y50R

S 4030-Y50R

Lympne Greensand Escarpment Colourways

The Colourways are bands of colour selected from the developed palettes for each landscape character type in the AONB. They illustrate how colour schemes may be put together to produce harmonious and interesting results. They do not represent actual building elevations, but do give some idea about the relative proportions of different colours you may choose to apply to your development.

How to use the Colourways

You may select all the colours within a colourway or you may select less and alter the proportions accordingly. These are examples only and not prescriptions. Typical lessons illustrated by the colourways are as follows:

Use an integration colour for main elevations and a trim or accent colour for secondary elevations or for door and window frames.

Use a contrasting grey to add depth to your elevation, this may be useful to link contemporary extensions to existing properties or to help identify a particular function to the development

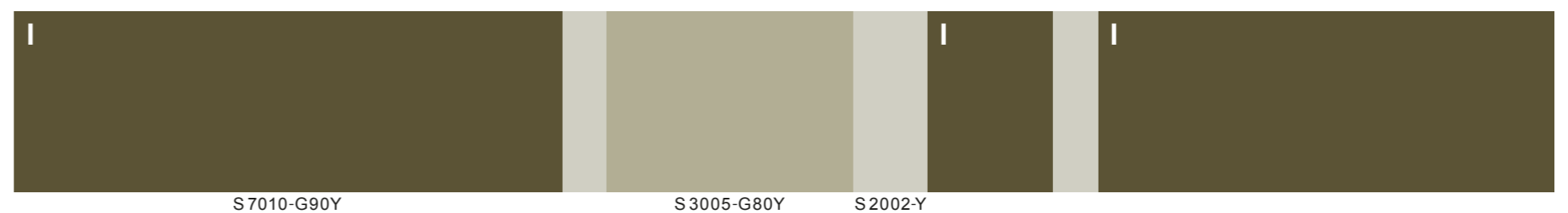
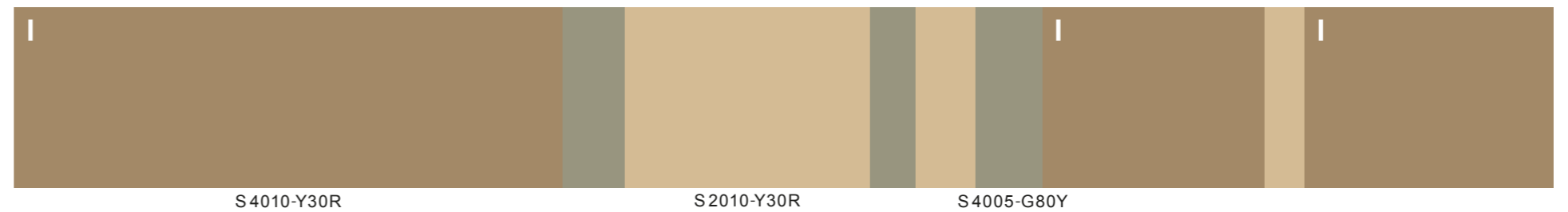
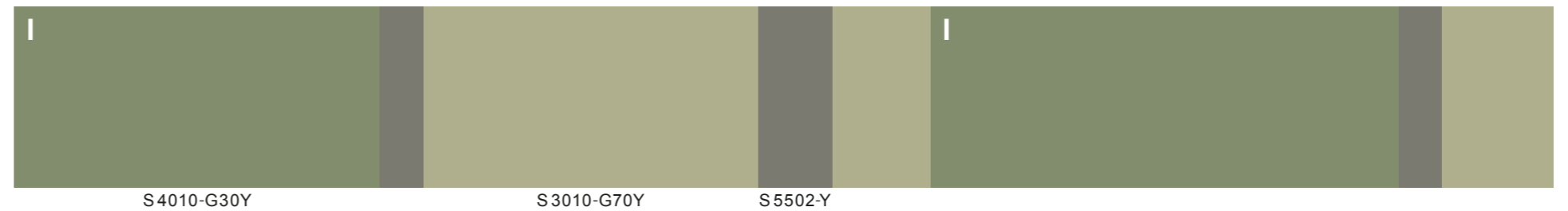
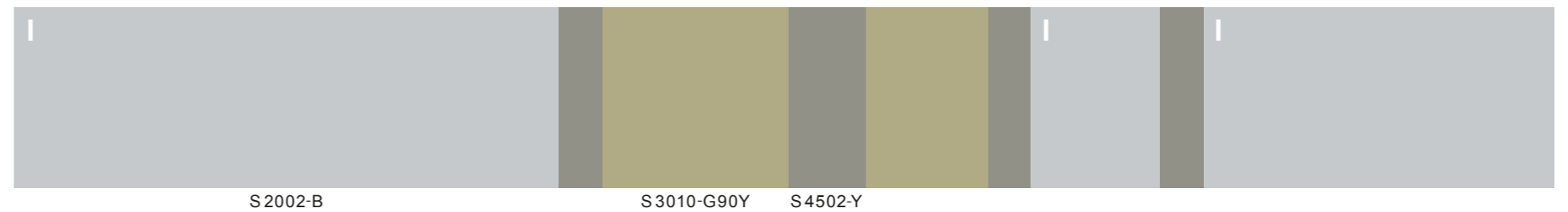
Contrasting greys may also act as a visual bridge between integration colours and accent or trim colours. This may be required when looking for a more vivid effect from the trim colours, darker greys surrounding an accent or trim colour will make that colour seem more intense than the same colour against an integration colour.

Lighter greys or lighter trim and accent colours will have the effect of making the integration colours seem brighter. This is particularly the case with the darker integration colours as the contrast with the lighter colours becomes increased.

Using white or off-white as a trim or accent colour keeps the main integration colours and secondary elevation colours sharp and clean as maximum contrast between colours is achieved.

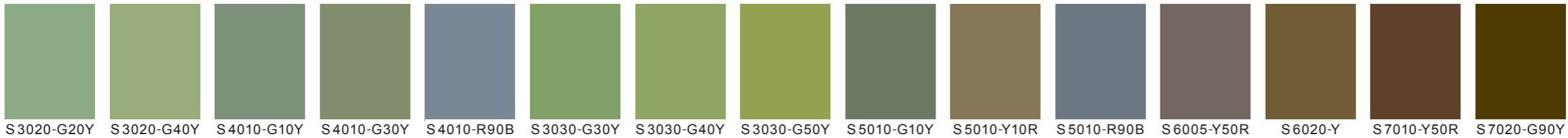
If your development would look better as a single form without over emphasising the relief of elevations then choose colours of similar tone to achieve a flatter effect whilst still introducing more than one colour. If the tones become very similar it may be difficult to discern variations in colour.

Where two or more integration colours are used the effect tends to be very 'earthy' and grounded, suitable for developments surrounded by strong landscape colours. Stone, brick and tile colours may be selected from any of the eight appearing in the developed palette. In general if brickwork appears at ground floor level with render above, choose a brick with a darker tone than the render. The colourways show darker brick colours appearing alongside darker integration colours and vice versa. When choosing bricks try to view panels of



I = Integration colour B = Brick, stone, tile colour

Development within the setting of Kent Downs AONB



The topography of the AONB and in particular the escarpment along much of its southern border affords panoramic and compelling views to the south. The Kent Downs AONB was designated in part because of these views beyond its setting and these views have remained critical to its value and to public enjoyment ever since. It is essential therefore that careful assessment of form, materials and colours be given when considering development within the setting of the AONB.

Colour varies substantially with distance. There is shift towards blue within the green to yellow colour range and with increased distance it becomes difficult to pick out individual colours with any accuracy. What does not change however is tonality, the degree of lightness and darkness.

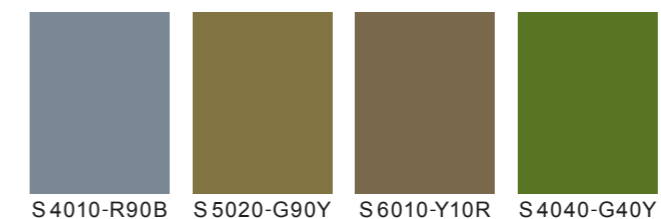
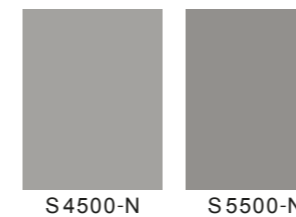
Tonal contrast between an object and its setting is the primary means by which objects can be identified in the landscape. Light tonality of development set against inherently darker landscape will result in very high visibility when viewed from afar. Conversely development with a tonality that matches or is slightly darker than the tonality of the receiving landscape will be hard to pick out from a distance.

Any development within the setting of the AONB should employ finishes with a tonality of NCS S 5500N to NCS S 6000N as a minimum to ensure integration with the contextual landscape. This particularly applies to roofing materials but also to elevations which face onto the escarpment of the AONB.

Reflective materials with a high gloss finish should also be avoided as these appear dramatically lighter and can cause a distracting glare, even if the material in use is dark in origin.

LOOKING NORTH TO AONB BOUNDARY

TONALITY OF DISTANT LANDSCAPE LOOKING NORTH





Appendices

Appendix A

Materials and suppliers

A selection of building materials which may be suitable for use on developments within the Kent Downs AONB and its setting.

Metal Cladding and Roofing

Tata Steel www.tatasteelconstruction.com produces a range of profiled steel sheet, frequently associated with large scale agricultural and industrial buildings. They also produce a small range of matt cladding and roofing sheets under the brand Colorcoat Urban, designed for standing seam construction. Due to the often reflective nature of steel sheets, especially when applied as roofing, darker colours and where available matt finishes should be specified.

Darker colours from the HPS200 Ultra range include:
Anthracite (Ral 7016) nearest NCS S 8005-B20G.
Merlin Grey (Ral 180 40 05) nearest NCS S 6005-B20G.
Ardenne (Ral7022) nearest NCS S 7005-Y20R.
Mole Brown (Ral 070 40 10) nearest NCS S 7010-Y10R.
Moorland Green (Ral 100 60 20) nearest NCS S 4020-G70Y.
Svelte Grey (Ral 080 50 20) nearest NCS S 4010-Y10R.
Olive Green (Ral 100 30 20) nearest NCS S 7010-G50Y.
Terracotta (Ral 040 40 40) nearest NCS S 5030-Y70R.
Juniper Green (Ral 140 20 20) nearest NCS S 8010-G30Y.
Van Dyke Brown (Ral 8014) nearest NCS S 8010-Y80R,
Oxidised (Ral 050 20 10) nearest NCS S 8005-Y20R.
Black (Ral 9005)

Colorcoat LG a similar range of colours as above but with a leather grain finish and not specifically matt.

Colorcoat Prisma:

Solid colours only
Slate Grey (Ral 7012) nearest NCS S 6502-B.
Anthracite (Ral 7016) nearest NCS S 8005-B20G
Terracotta (Ral 040 40 40) nearest NCS S 5030-Y70R.
Chocolate Brown (Ral 8017) nearest NCS S 8010-Y90R
Black (Ral 9005)

Anthracite and Terracotta are also available as matt sheets and these should always be considered for roofing.

Euroclad www.euroclad.com produce a range of metal profiled sheet, for standing seam construction. The Vieo range of wall and roof cladding, designed as an alternative to traditional zinc and lead, uses material from the Colorcoat HPS 200 Ultra range and Colorcoat Prisma range.

A number of Kent and S.E. based companies design and build steel framed and clad agricultural buildings, generally offering colours from the Tata steel range. Among them are: **M and T Chantler** www.mtchantler.co.uk and **Wealden AM Ltd** www.wealdenam.com

Painted Steel cladding can also be sourced from other suppliers such as Coilcolor who offer a standard range but they also can source a much wider range of colours including NCS colours

VMZ www.vmzinc.co.uk produces a range of cladding and roofing panels in zinc.

ANTHRA-ZINC matches some slate colours and works well with PV panels.

Nearest NCS S 8505-Y20R
Pigmento has the texture of QUARTZ-ZINC but is coloured:
Pigmento Blue, nearest NCS S 6010-B10G,
Pigmento Red, nearest NCS S 6010-Y90R,
Pigmento Green, nearest NCS S 4005-G80Y,
Pigmento Brown, nearest NCS S 6005-Y80R.

J. G. Steelcraft www.jgbsteelcraft.co.uk offer corrugated Corten steel cladding cut to requirements from a coil, and offering the benefits of rusted standard corrugated steel without the inherent damage to the material.

Cladding panels as rain screen cladding in Corten are supplied by Kingspan www.kingspanbenchmark.co.uk and NES Solutions www.nes-solutions.co.uk.

Fibre cement cladding and roofing

Marley Eternit www.marleyeternit.co.uk produce a range of fibre cement products for cladding:

Cedral Lap has a standard range of 23 colours and comes in plank sizes of 3600 mm. x 190mm. This dimension with a wood grain finish is being used as a substitute for timber on weather boarded properties. Such a product is unlikely to be appropriate within the AONB where timber should be utilised, but may be considered for development within the setting.

Colours include:
Sage green NCS S 4010-G90Y
Forest Grey NCS S 8005-G80Y
Pearl NCS S 4005-G80Y
Pewter NCS S 5500-N
Cream White NCS S 0502-Y
Beige NCS S 0505-Y20R

Cedral Lap can be matched to any NCS co-ordinate providing the order exceeds the minimum quantity for specials.

Marley Eternit also produce through coloured fibre cement boards in the Equitone Range.

The following colours are from the Natura range of Equitone:
Natural Grey NCS S 5005-G80Y
Fossil Grey, NCS S 4005-G80Y
Autumn Dusk NCS S 4005-Y20R
Sepia NCS S 7005-Y20R
Equitone Pictura Range, (not through coloured)
Mocha NCS S 5005-Y50R
Fawn Grey NCS S 3502-R

Equitone Linea Range:
Hessian NCS S 4005-Y50R

Equitone Tectiva range (through coloured with grain)
Sahara NCS S 3030-Y70R
Hessian NCS S 4005-Y50R
Linen NCS S 2005-Y20R
Calico NCS S 1002-Y50R.

Marley Eternit also produce profiled fibre cement for roofing of agricultural and industrial buildings

Within their range the following colours may be useful:

Tawny Brown NCS S 3040-Y60R
Bracken NCS S 5010-Y50R
Van Dyke Brown NCS S 8005-Y50R
Anthracite NCS S 6502-Y
Laurel NCS S 8010-G50Y

Timber cladding and framing

Weatherboard cladding for paint finish is locally available from many timber supply mills. For appropriate colours and products see wood finishes.

EC Forest products www.ecforestproducts.com are European Oak specialists and also provide a wide range of other timbers: structural, boards, cladding etc, in Western Red Cedar, larch Oak Chestnut etc. **East Kent Timber** www.eastkenttimber.co.uk also provide European Hardwoods. **Kent Timber Sales Ltd** www.kenttimbersales.co.uk provide beams cladding and decking. **Norton Timber** www.nortontimber.co.uk specialise in design and build of oak framed houses. **English Woodlands Forestry** www.englishwoodlandsforestry.co.uk offer management services as well as milling products and specialise in native timber, offering structural timbers, boards and cladding to various profiles and shingles.

Wood finishes

Dulux Trade www.duluxtrade.co.uk offer a range of 600 colours in their opaque wood stain collection. They also offer a designer range and a natural wood colour range though only some of these are suitable for exterior application. As with the trade palette NCS co-ordinates can be recognised by tinting machines.

Sikkens www.sikkens.co.uk are also part of the AkzoNobel group and offer a variety of professional woodcare systems. Rubbol exterior opaque coating system offers colours from NCS, Ral, BS4800 and their own 4041 colour concept range. The Cetol Systems for Exterior offers two collections, Classic and Style with finishes in translucent and opaque, matches to NCS will need to be made by visual comparison.

Beeck www.beeck.com produce plant based wood paint in semi-gloss finish to NCS classification. It is available in the UK through Ty Mawr www.lime.org.uk.

Crown www.sadolin.co.uk produce Sadolin wood stains in opaque and translucent finishes using their own colour range for Superdec and Beach Hut colours, they also offer colours in Ral Classic and BS4800.

Translation tables between Ral and NCS exist.

Osmo www.osmouk.com produce a wide range of specialist wood protection and colour finishes.

Render

K Rend www.k-rend.co.uk produce silicone thin coat render in a wide range of NCS colours. An NCS fan deck is available from their Technical Support Centre.

Wetherby Building Systems www.wbs-ltd.co.uk produce thin coat renders to cover external insulation refurbishments. The HECK range offers a wide range of NCS colours, including:

NCS S 1010-Y20R	NCS S 5010-B90G
NCS S 1010-Y	NCS S 2030-Y10R
NCS S 1015-Y	NCS S 4005-R50B
NCS S 0520-G90Y	NCS S 5502-Y
NCS S 0520-Y10R	NCS S 5502-B
NCS S 0520-Y20R	NCS S 7500-N
NCS S 3030-Y50R	

Chalk Down Lime www.chalkdownlime.com offers natural non hydraulic lime renders, mortars and plasters. Lime products are breathable and of particular significance for traditional buildings.

Restoration Lime www.restorationlime.co.uk are manufacturers and suppliers of NHL products and conservation contractors.

Brick and Lime Supplies www.brickandlimesupplies.com are specialist suppliers of natural building and decorating products and listed building repair and renovation suppliers.

Masonry Paint

Chalk Down Lime www.chalkdownlime.com offer limewash in white and tints available in light and dark yellow, black and red. They also offer eco-pro silicate masonry paints.

Dulux Trade www.duluxtrade.co.uk offer Weathershield for exterior wood, metal and masonry. The colour palette bears similarities with NCS and Dulux tinting machines recognise NCS coordinates. Dulux also produce a range of Heritage finishes derived from research into period colours.

Armstead Trade www.armsteadtrade.co.uk part of the Akzo Nobel group as are Dulux offer a fan deck with the full range of 1950 NCS colours.

Crown Trade www.crowntrade.co.uk offer Sandtex for exterior wood, metal and masonry with a similar colour range to Dulux and with tint machines which also recognise NCS codes. Crown also produce a range of historic colours.

Keim Mineral Paints www.keimpaints.co.uk have a wide range of breathable mineral and silicate paints to suit a variety of substrates and conditions. Equivalent NCS references can be given for their range upon request.

Building Boards

Rock Panel www.rockpanel.co.uk produce compressed pre formed building boards for cladding in a range of 24 standard colours. For orders in excess of 100m any NCS colour may be specified. NCS equivalents for the standard range may be given upon request.

Trespa www.trespa.com produce building boards in a standard range of 67 colours. Special colours can be produced for significant projects.

Colours include:
Mid Grey NCS S 5000-N
Taupe NCS S 6010-Y90R
Cactus Green NCS S 4010-G70Y
Natural Greige NCS S 6005-Y50R

Bricks

There are very many bricks available on the market, this selection has been made in favour of regionally produced bricks using local clays.

Sussex Hand Made Brick www.sussexhandmadebrick.co.uk produce bricks using Wadhurst clay. The Beckley range includes orange, red and dark red bricks which may be used individually or as a blend. Amongst the hand made bricks are

Waverley Orange, Henley and Guestling red, all suit the locality. They also produce specials including glazed headers in blue, silver grey and black.

The Pluckley Brick Company www.pluckleybrick.co.uk produce wood fired clamp bricks working in association with H Mathews of Buckinghamshire. These hand made bricks suit conservation and new build projects alike, and using the traditional method of firing local clay creates beautiful bricks grounded in the area.

Lambs Bricks www.lambsbricks.com manufacture a wide range of bricks using local clays. The Chartwell range and the hand made Rubber range are worth consideration. They also make glazed headers in silver grey and dark grey, and they also make clay pavers.

The Bulmer Brick and Tile Company www.bulmerbrickandtile.co.uk This company still uses original clay beds, and can match any brick for colour and finish using entirely natural processes, rather than chemical dyes. They have supplied their bricks to many projects in the area for both domestic and prestigious schemes, producing bricks from light orange through a range of reds to purple.

Another company that hand-makes bricks is **WH Collier Ltd** www.whcollier.co.uk making bricks dug from their own London seam clay reserves. Their bricks are made to both metric and imperial sizes and include the Anglian Range, Aldeburgh Range and Primrose Range. The clay used predominantly by this company produces buff to yellow bricks.

Other hand made bricks that may be suitable include the Swanage reds www.swanagehandmadebricks.com Handmade Light Red, Red Multi and Heather Red.

HG Mathews www.hgmathews.com based in Buckinghamshire are a specialist brick company producing a wide colour range of bricks from light soft orange through red to purple. The Chalfont Reds are a suitable colour for this area. As well as handmade bricks, which are of particular value to conservation and heritage projects, the company also makes machine made bricks using the same coloured clays. Mathews also supply lime, sands and lime mortars and eco blocks for cob construction.

The Bespoke Brick Company, www.bespokebrick.com based in Rochester is a leading importer and distributor of bricks. The close historical ties between Kent and the Continent has resulted in some building materials coming in from Europe, ever since sea trade began. County Blend, Sussex Dark, County Orange, Sussex light, Medway yellow and Dickensian Yellow are brick types that may be considered appropriate for particular locations. Samples for these bricks may be obtained from Graham@brickfinder.eu.

Within the national brick companies **Wienerberger** www.wienerberger.co.uk produce the Smeed–Dean London yellow stock brick which replicates the traditional London brick, and may be suitable for those areas of the AONB where yellow/grey bricks are found.

It should be noted that due to variation in brick colours, especially multis the colour reference is approximate only and other factors such as texture and finish should be considered when choosing bricks. A sample panel of a metre square is advisable when selecting bricks.

Mortar

The colour of pointing mortar can have a profound effect upon the visual appearance of brickwork, and to a lesser extent on blockwork.

The sample panel of brickwork referred to above is also the opportunity to test mortar colours. Traditional mortar colours in the area tend to range from a tawny off white to a chalky white and this should be followed in new development.

Tarmac www.tarmac.com/mortar/mortar produce over 50 shades of factory produced mortar.

Premier Mortars www.premiermortars.co.uk have a similar range of 48 shades of mortar

HG Mathews and **Chalk Down Lime** (see above) produce a range of lime mortars. These mortars are vapor permeable and essential to show off the qualities of hand made bricks.

Clay tiles

Clay tiles come in many profiles, the plain tile with a cross-cambered surface is common in the area.

Wienerberger www.wienerberger.co.uk manufacture a wide range of clay tiles through their Sandtoft, Koramic and Keymer ranges.

Kent Clay Tiles www.spicertiles.co.uk produce the Hanbury Range and the Spicer Range. Appledore, Honeywell and Churchland from the former, used in combination work well, as does medium antique and dark antique in the latter. **Keymer** www.keymer.co.uk produce a wide range of hand made tiles. The Peg and Traditional range fits with the area, in a variety of finishes, Antique, Weathered and Elizabethan.

Babylon Tiles www.babylonworks.co.uk make traditional Kent Peg tiles in various styles and shapes in two colours, Traditional Terracotta and Dark Antique.

Dreadnought Tiles www.dreadnought-tiles.co.uk manufacture 3 ranges of traditional plain clay roof tiles: machine made, Rustic Hand Crafted and Classic Handmade.

Slate

Slate may be found in the area as roofing. If it is to be used then the traditional source is from Wales. Welsh slate can still be purchased, though generally at a premium price.

Welsh slate ltd www.welshslate.com produce roofing colours as follows:

Cwt-y-bugail a dark blue grey slate
Penrhyn a heather blue slate

Stoneleaf www.stoneleafslates.co.uk supplies a slate close to the hue of welsh slate, called Celtic Grey.

Reclaimed Welsh slate can be found from architectural reclamation yards.

Monier Redland www.monier.co.uk produce manufactured slate Cambrian Heather and Cambrian Grey, which once weathered is a viable substitute to real slate.

Stone and aggregates

Gallager quarries www.gallagher-group.co.uk supply Kentish Ragstone in random rubble, split faced, pitched face and sawn finishes. They also employ craftworkers who can replicate moldings and carve bespoke panels. The group operates two quarries in the area, Hermitage Quarry and Blaise Farm Quarry from where primary aggregates may also be obtained.

Wraxalls www.wraxalls.co.uk supply chalk skinned knapped flints in a variety of sizes and flint bolders and cobbles for landscaping and walling.

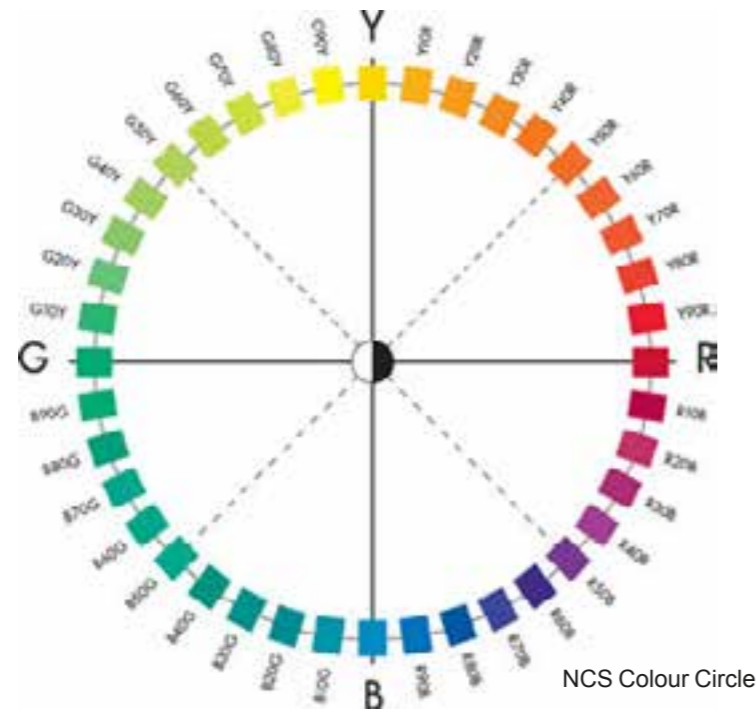
Wealden Sussex Sandstone for building and landscaping work is available from **Lambs** www.lambsbricks.com.

Gravels and sands used in landscaping should follow where possible the colour range of local bed rocks rather than be imported from different regions of the country. **RH Ovenden** www.ovendens.com supply recycled and primary aggregates including sharp sand silica sand, screened chalk and screened top soil.

Appendix B

Introduction to NCS

In order to accurately communicate the colours we see, we need a reference or notation system with the ability to pinpoint precise colour.

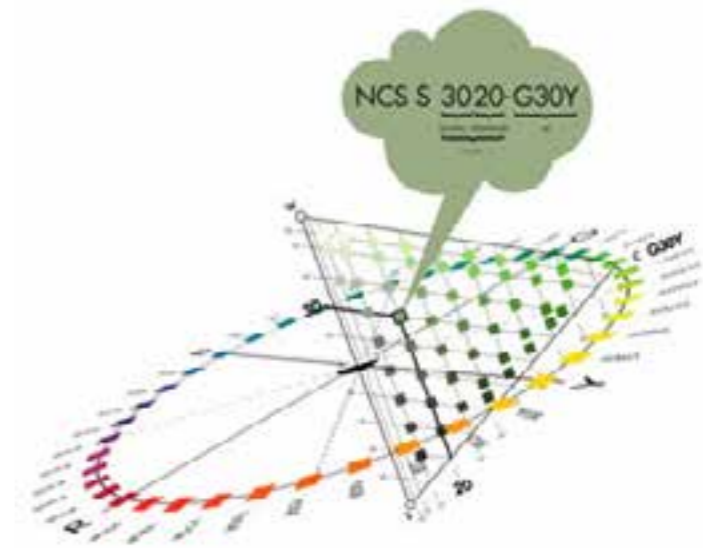
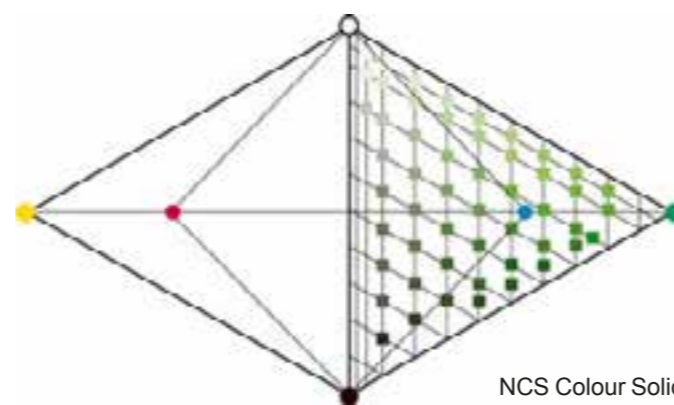
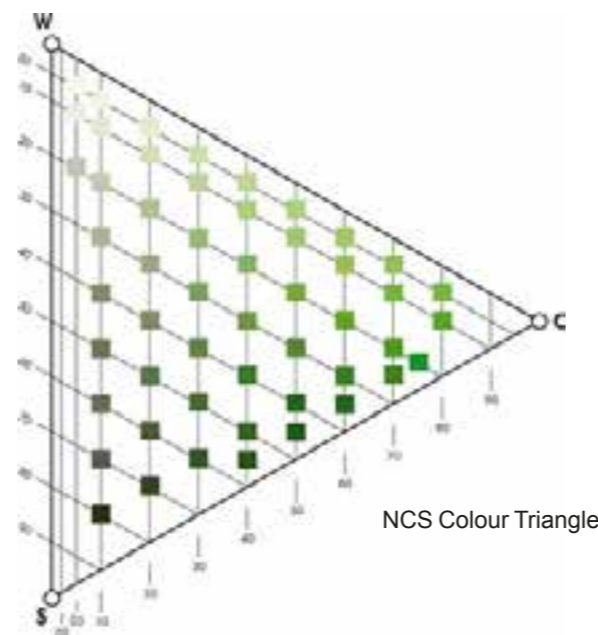


Six Elementary Colours are the basis for the Natural Colour System. These are White, Black, Yellow, Red, Blue and Green. The colours are shown below on the three dimensional model called the NCS Colour Solid. Every colour in the Natural Colour System is contained within the NCS Colour Solid, and can be described in terms of the six Elementary Colours.

In order to more easily pinpoint colours within the NCS Colour Solid, the NCS Colour Circle and NCS Colour Triangle are used.

The NCS Colour Circle is a horizontal slice through the NCS Colour Solid, and shows a progression from Yellow to Red to Blue to Green and back round to Yellow in 10% steps.

All the colours in the NCS System have a percentage of Whiteness or Blackness, and this is best illustrated using the NCS Colour Triangle. The NCS Colour Triangle is a vertical slice through the NCS Colour Solid. C stands for maximum colour intensity or Chromaticness, W stands for White and S for Black. The scales for Chromaticness, Whiteness and Blackness are each divided into one hundred parts which can be interpreted as percentages.



The NCS Colour Triangle and the NCS Colour Circle are used to pinpoint colours within the NCS System. The diagram above pinpoints a colour with 30% Blackness and 20% Chromaticness, with a location on the NCS Colour Circle of G30Y. The complete NCS Colour Notation is S3020-G30Y.

Using the NCS Colour Notation it is easy to define the appearance of a colour. In this notation (below) 3020 indicates the Nuance of the colour. The Nuance describes the relationship of the colour to Black (S) and to maximum colour intensity or Chromaticness (C). The Whiteness is determined as 50%, as the sum of the values of the three attributes (Chromaticness, Whiteness and Blackness) must always be 100%. The Hue, G30Y, describes the relationship of the colour to the Chromatic Elementary Colours, in this case G and Y. G30Y means Green with 30% Yellow. The letter S preceding the NCS notation means that the colour is from NCS Edition 2.



Achromatic colours (Black, White and Grey) lack Hue and are only given nuance notations, followed by -N for neutral. S 0500-N is White and is followed by S 1000-N, S 1500-N, S 2000-N and so on to S 9000-N, which is Black.

NCS-Natural Colour System© property of and used on licence from NCS Colour AB, Stockholm 2016. References to NCS© in this publication are used with permission from NCS Colour AB. The colours might not exactly match original NCS colour samples. For original samples contact www.ncscolour.co.uk.

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

Guidance prepared by Waygood Colour
www.waygoodcolour.co.uk