North Wessex Downs Area of Outstanding Natural Beauty

Guidance on **the selection and use of colour** in development

GUIDANCE

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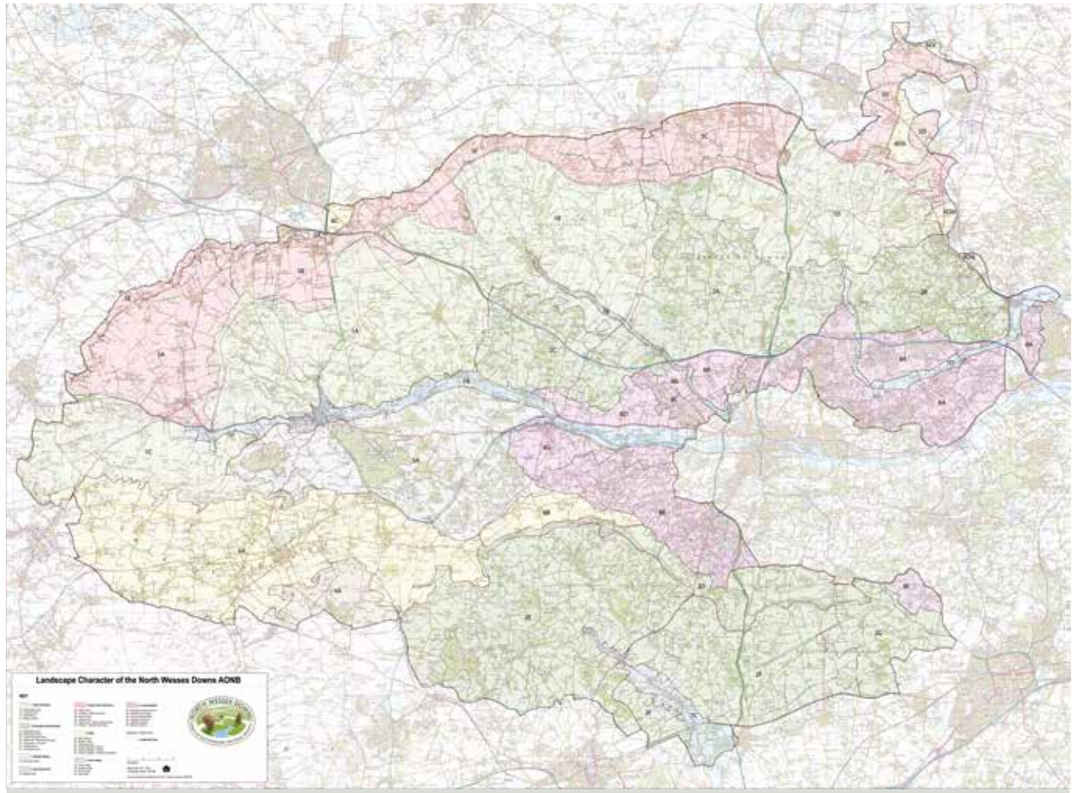
NORTH WESSEX DOWNS AREA OF OUTSTANDING NATURAL BEAUTY

Guidance on the selection and use of colour in development

Produced by Waygood Colour for North Wessex Downs AONB, September 2020



A larger scale map is shown on page 3 to help you locate your site

Structure of this document

The guide is in two parts:

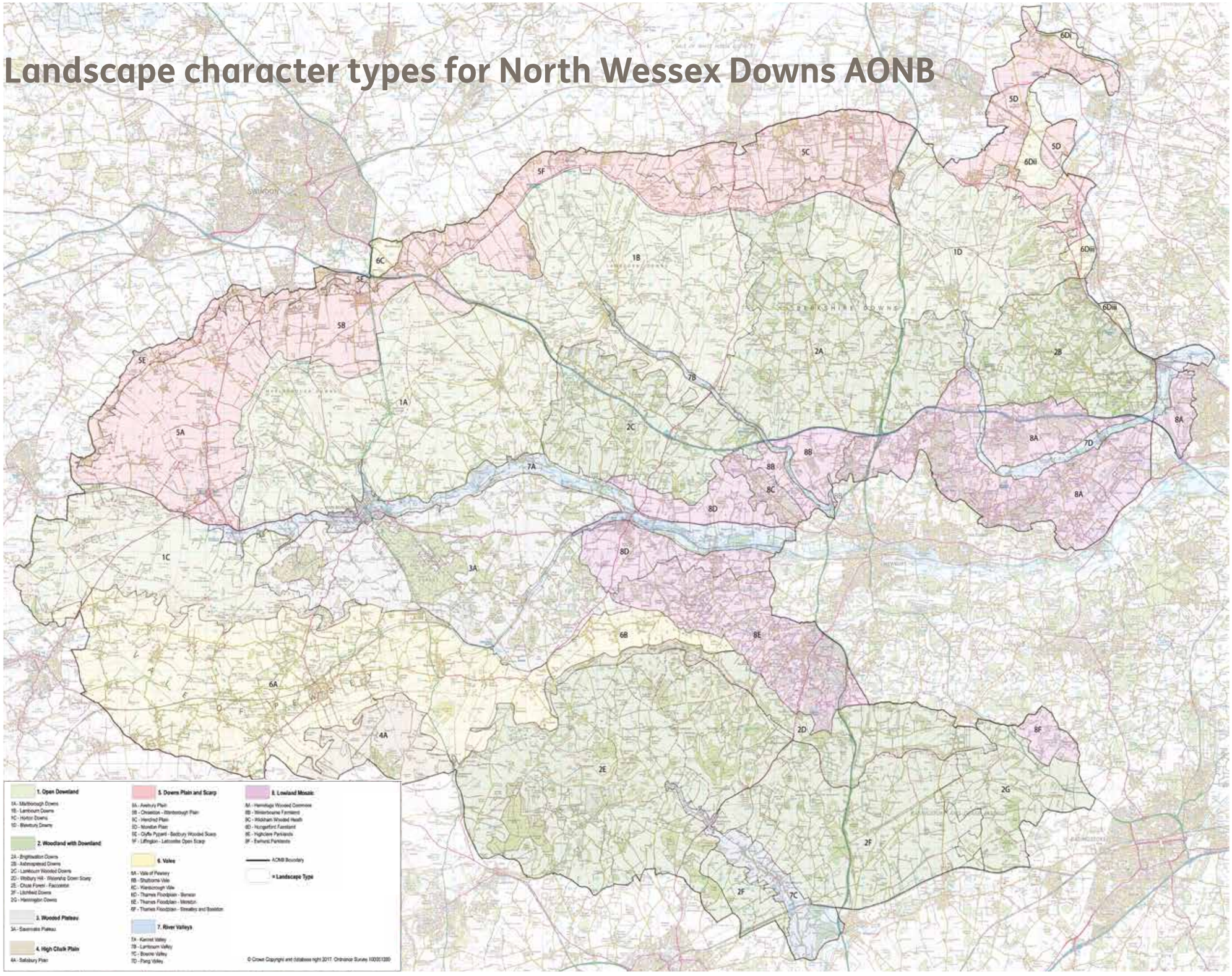
The Survey is a reference document which sets out the site survey work, illustrating the collection of colours from each landscape character type within the AONB. Site photographs and collected colours appear in sequence and culminate in a range of colours, the existing palette, that best represent the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

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

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

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

Landscape character types for North Wessex Downs AONB



1
Colour and the landscape

The North Wessex Downs AONB is a visibly ancient landscape of great beauty, diversity and size.

It embraces the high, open arable sweeps of the chalk downs and dramatic scarp slopes with their prehistoric monuments and beech knolls, the moulded dip slopes, sheltered chalk river valleys, intimate and secluded wooded areas and low-lying heaths with a rich mosaic of woodland, pasture, heath and commons.

The North Wessex Downs AONB forms a surprisingly remote, expansive and tranquil landscape in the heart of Southern England.

1.1 Introduction and context

Geology, landform and the uses that humans have made of the land have together created the distinctive and beautiful landscapes of the area. The chalk forms an arc of high ground – the northern, western and southern parts of the AONB, cut through by the Vale of Pewsey to the west, and including, at Walbury Hill, the highest chalk hill in southern England. From this great rim, the land generally falls down the dip slope of the chalk, to the central basin of the east-flowing Rivers Kennet, Lambourn and Pang.

The greater part of the area is underlain by chalk, resulting in the dramatic scarps and beautiful gentle rolling topography so characteristic of the North Wessex Downs. The steep scarp slopes of the chalk and Upper Greensand, with their expansive viewpoints, and the gentle rolling open chalk plateaux are very obviously influenced by the underlying geology. These chalk landscapes were traditionally in sheep grazing – the wool being the source of much of England's historic wealth. However, much of the chalk grassland has since been ploughed, and the resulting extensive, open arable land is now the most frequent landscape of the chalk downs. Herb-rich chalk grassland remains in fragments on the steeper scarp.

Where the chalk has a thick capping of clay-with-flints, the topography is softer, with smaller hedged fields and much greater woodland cover – a very different, enclosed and intimate landscape from the open sweep of the downs. Overlying the chalk are patches of more recent sediments, particularly in the lower part of the basin. These contrast with the chalk scenery by producing more acidic soils, with their associated heathland landscapes.

The depth of history can still be seen in these landscapes, including the World Heritage Site of prehistoric Avebury; the royal hunting forest of Savernake, the Uffington White Horse, and the Ridgeway – the oldest road in England. The built environment makes a strong contribution to the beauty of the landscape, with historic towns and villages, churches, spectacular barns, manor houses with their parks and gardens, and the industrial heritage of the Kennet and Avon Canal.

Settlement is strongly related to the underlying physical setting. The high, dry chalklands have no water to support settlement, so have remained open, remote, and tranquil, with farmsteads and villages on the spring lines and in the more sheltered and fertile valleys. Traditional building materials include bricks from local clays, flints, Melbourn Rock, Chalk Rock, cob, Sarsens, thatch and timber from the forests.

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.

Despite the relatively low population density, there are development pressures on the North Wessex Downs. This is due to its location within South East England and its proximity to London. The M4 and the A34 form east-west and north-south arteries across the area and as with all major road corridors there is potential for encroaching development. There is a need to manage these pressures with sensitivity both within and in the setting of the AONB in order to reconcile maintaining economic and social viability with conserving and enhancing the character of the North Wessex Downs.

New housing is a constant pressure throughout the AONB. From open market housing on green field sites especially around the main settlements, to large free-standing dwellings in open countryside, there is potential for a loss of rural character, through the suburbanising influences of layout and detailing.

A number of sizable and expanding towns lie just outside the North Wessex Downs AONB. In the west, the most notable is Swindon for which there is a specific strategy: the Swindon Urban Fringe Action Plan. This includes a part of the North Wessex Downs AONB and notes that the agricultural economy close to Swindon is under pressure. There are other proposals for growth outside the boundary but within the setting of the North Wessex Downs. These include developments at Wantage, Didcot, Theale, Andover and Devizes. The potential for harm to the setting of the area from large-scale urban extensions is substantial.

This colour guidance puts the landscape of the AONB and landscape character at the centre of its recommendations. Local distinctiveness can be maintained through new development and high standards of design can and should be expected. This document will help in defining local distinctiveness and guiding users to its application in contemporary building. 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.

1.2 The purpose of the Guide

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

This document needs to be read in association with the other guidance documents published by the AONB Partnership, 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 North Wessex Downs AONB management plan 2019-2024, relevant AONB Position Statements and Guidance Notes, the North Wessex Downs Integrated Landscape Character Assessment, relevant Neighbourhood Development Plans any specific Local Authority strategies e.g. Swindon Urban Fringe Action Plan.

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 North Wessex Downs AONB through better considered and designed development. This includes:

- The North Wessex Downs AONB Management Plan 2019-2024, 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 the buildings of the AONB.
- 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 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.'
- Paragraph 124 of the National Planning Policy Framework (NPPF) The creation of high quality buildings and places is fundamental to what the planning and development process should achieve. Good design is a key aspect of sustainable development, creates better places in which to live and work and helps make development acceptable to communities.
- Paragraph 125 of the NPPF states that plans should set out a clear design vision and expectations, to provide certainty about what is likely to be acceptable. Design policies should be developed with local communities so they reflect local aspirations, and are grounded in an understanding and evaluation of each area's defining characteristics. Neighbourhood plans can play an important role in identifying the special qualities of each area and explaining how this should be reflected in development.
- Paragraph 127 of the NPPF requires planning polices and decisions to ensure that developments are sympathetic to local character and history, including the surrounding built environment and landscape setting, while not preventing or discouraging appropriate innovation or change and to establish or maintain a strong sense of place, by creating attractive welcoming and distinctive places to live, work and visit
- Paragraph 172 of the NPPF states that great weight should be given to conserving and enhancing landscape and scenic beauty in Areas of Outstanding Natural Beauty. The scale and extent of development in these areas should be limited. Planning permission should be refused for major development other than in exceptional circumstances, and where it can be demonstrated the development is in the public interest.

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 Integrated Landscape Character Assessment for North Wessex Downs AONB identifies thirty three Landscape Character Areas (LCAs) within North Wessex Downs AONB. LCAs are defined as:

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

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

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

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

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

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 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.

The degree of integration relates in part to the nature of the development and to sensitivity of the landscape to change. It varies from camouflage of new structures by close adherence to the existing colours and tones, through to the creation of landmarks that are rooted in the colours and tones of the landscape, but augmented and emphasised to achieve a visual dominance. Between these two examples sits the best of new development – true to its age, designed to a scale, layout and finish that is characteristic to the area, acknowledging cultural traditions, but also meeting the needs of today's society.

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 among 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 February and March 2020, 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. While 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. It is also significant that though colours vary with seasons, particularly summer and winter, tonality remains largely unchanged, and tonality is a fundamental aspect of appropriate colour choice in environmental contexts.

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 Is the development 'background architecture' or 'signature architecture'?

Small scale domestic development, village expansion, and developments associated with farming and rural industries will often be designed to fit within the grain, colour and texture of the local environment. Signature buildings may have a presence and scale which allows a more dynamic use of colour and materials, interacting with, and complementing the landscape setting, but also potentially standing out against it. This guidance deals primarily with the former type of development. If your scheme is of the latter type then you may wish to extend the relevant developed palette into more complementary or accented colours, or a different range of materials.

2.2 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, while others may require a stronger approach to aid the legibility of the scheme, or to strengthen street frontages.

2.3 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.

2.4 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 it's '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.

2.5 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 area. 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 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 of colour specification can be found in appendix B of the guidance.

Highly reflective roofing material

2.6 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.

2.7 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.

Among 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. 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.

2.8 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. design breaks 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.

2.9 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.

2.10 Are materials used colourfast, how will they weather?

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. While 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.

2.11 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, while bearing a close similarity to white and black.

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 misleading information.

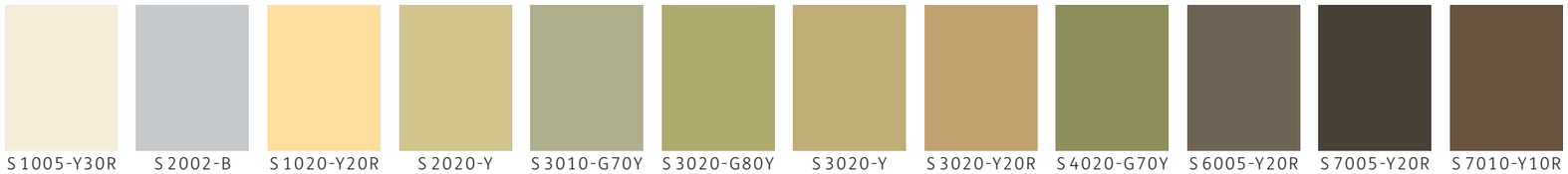
2.12 Understanding the context

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 among 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

1
Open Downland

Open Downland
Survey summary and common colours



Open Downland
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 clay product either brick or tile.

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 tonal average for the three related integration colours. Use this grey as a tonal reference when selecting alternatives 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. The second greys also contain a hint of colour which will echo the quality of your integration colour.

Brick and tiles characteristic of the AONB form the last column. They descend from 'white brick', through shades of terracotta to deeper reds. If you intend to use brick for your development select a colour from the eight on display and order some samples 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 tonal contrast 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 colours and some combined integration colours. These are only suggestions and not definite prescriptions.

INTEGRATION COLOURS A	INTEGRATION COLOURS B	INTEGRATION COLOURS C	GREY NEUTRAL	GREY CONTRAST	ACCENT / TRIM COLOURS A	ACCENT / TRIM COLOURS B	ACCENT / TRIM COLOURS C	BRICK, TILE & STONE
S 2005-Y30R	S 2002-B	S 2010-Y20R	S 2000-N	S 4000-N	S 3005-B20G	S 3502-Y	S 1005-Y20R	S 4005-Y20R
S 3010-Y10R	S 3020-Y	S 4005-G80Y	S 3500-N	S 5500-N	S 2502-B	S 3010-B	S 2005-G80Y	S 3040-Y40R
S 4005-Y20R	S 4010-Y30R	S 3020-G80Y	S 3500-N	S 5500-N	S 2005-Y20R	S 2010-Y30R	S 2005-R80B	S 7005-Y20R
S 4010-Y50R	S 4010-G50Y	S 4010-G70Y	S 4000-N	S 6000-N	S 1005-Y50R	S 2005-R50B	S 2005-R70B	S 4050-Y50R
S 4020-G90Y	S 4020-Y	S 4020-Y20R	S 4000-N	S 6000-N	S 2010-R90B	S 2020-Y	S 1020-Y20R	S 5040-Y30R
S 5020-G50Y	S 5010-G70Y	S 5020-G70Y	S 5000-N	S 7000-N	S 3005-R80B	S 3010-G70Y	S 3005-G80Y	S 5040-Y60R
S 5010-Y90R	S 6005-Y50R	S 6010-G90Y	S 6000-N	S 4000-N	S 3010-Y30R	S 4005-Y50R	S 4010-Y10R	S 7020-Y30R
S 7005-Y20R	S 7010-Y10R	S 7010-Y30R	S 7000-N	S 3000-N	S 4010-G90Y	S 5010-G90Y	S 4010-Y30R	S 3560-Y50R

Open Downland
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

Select all the colours within a colourway, or select fewer and alter the proportions accordingly. These are examples only and not prescriptions. Principles illustrated by the colourways are:

Use an integration colour for main elevations and a trim or accent colour for secondary elevations or for door and widow frames. Integration colours, colours which have been derived from the landscape, are marked with an 'I' on the colourways.

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 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.

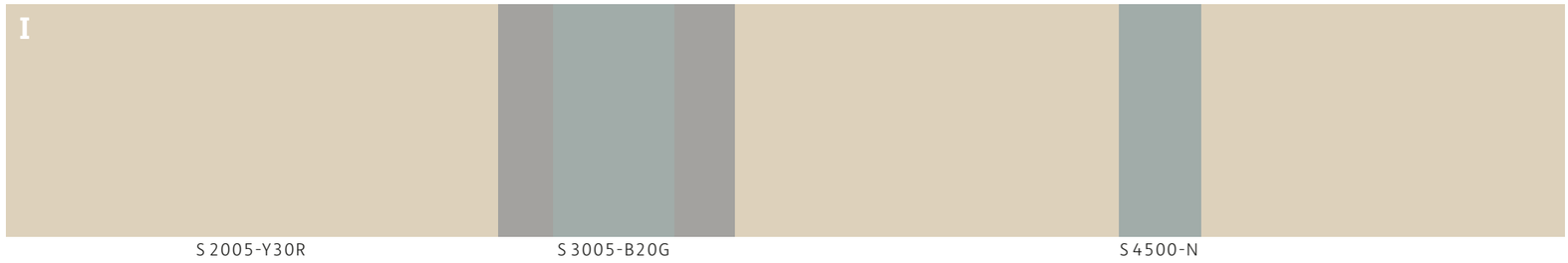
Lighter greys or accent colours will make the integration colours seem brighter. This is particularly the case with the darker integration colours as the contrast with the lighter colours becomes increased.

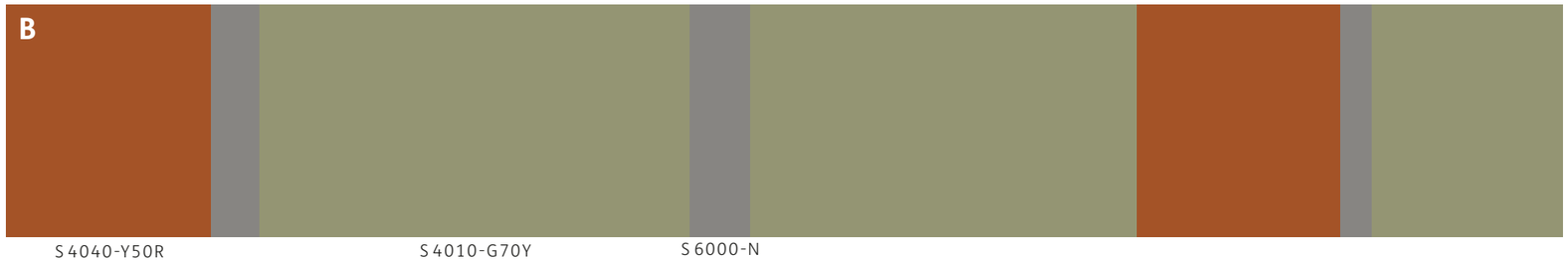
Using white or off-white as an accent colour keeps the primary integration colours and secondary elevation colours sharp and clean as maximum contrast between colours is achieved.

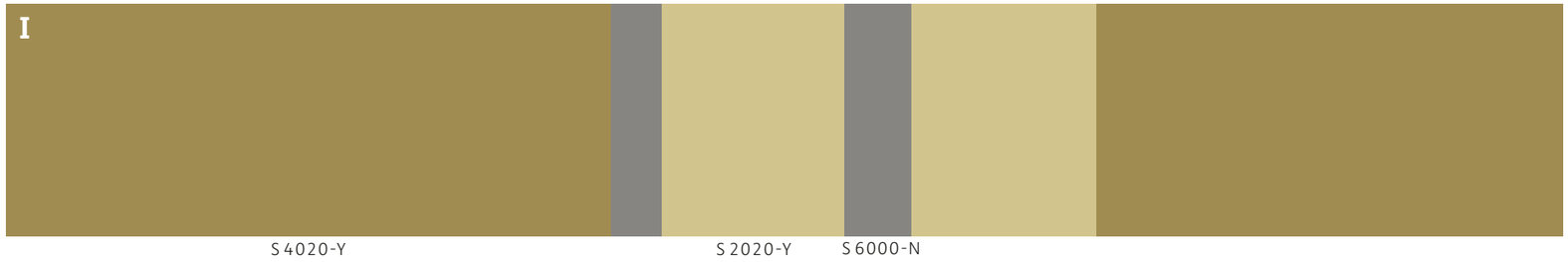
If your development would not benefit from emphasising the relief of elevations, then choose tonally similar colours to achieve a flatter effect while still introducing more than one colour. If the tones become very similar it may be difficult to discern variations in colour.

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. In some cases a third colour has been introduced from the existing palette to enhance this effect.

Brick and tile colours may be selected from any of the eight appearing in the developed palette. In general if the 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 / through colour

2
Downland with Woodland

Downland with Woodland
Survey summary and common colours

S 3010-Y30R S 3020-Y10R S 3020-G90Y S 4005-Y20R S 4020-G70Y S 5010-G90Y S 5010-Y10R S 6005-Y50R S 6010-Y10R S 7010-G90Y S 7010-Y30R S 8010-G70Y

Downland with Woodland
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 clay product either brick or tile.

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 tonal average for the three related integration colours. Use this grey as a tonal reference when selecting alternatives 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. The second greys also contain a hint of colour which will echo the quality of your integration colour.

Brick and tiles characteristic of the AONB form the last column. They descend from 'white brick', through shades of terracotta to deeper reds. If you intend to use brick for your development select a colour from the eight on display and order some samples 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 tonal contrast 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 colours and some combined integration colours. These are only suggestions and not definite prescriptions.

INTEGRATION COLOURS A	INTEGRATION COLOURS B	INTEGRATION COLOURS C	GREY NEUTRAL	GREY CONTRAST	ACCENT / TRIM COLOURS A	ACCENT / TRIM COLOURS B	ACCENT / TRIM COLOURS C	BRICK, TILE & STONE
S 2010-Y10R	S 2010-Y30R	S 3010-Y20R	S 2500-N	S 4500-N	S 4010-G90Y	S 4010-Y30R	S 3010-R80B	S 3005-Y20R
S 3020-Y	S 3020-Y10R	S 3010-Y30R	S 3000-N	S 5000-N	S 4502-B	S 3502-B	S 4005-G80Y	S 5005-Y20R
S 4005-Y20R	S 4020-G90Y	S 4020-Y10R	S 4000-N	S 6000-N	S 3005-Y50R	S 3010-Y	S 3030-Y	S 3040-Y40R
S 4010-Y10R	S 5005-Y20R	S 4020-G70Y	S 4500-N	S 6500-N	S 2010-Y10R	S 3010-Y40R	S 2020-G80Y	S 3040-Y50R
S 5010-G90Y	S 5010-Y90R	S 6005-Y20R	S 5500-N	S 7500-N	S 2502-Y	S 3010-Y	S 3005-Y20R	S 4030-Y50R
S 6010-Y10R	S 6010-G90Y	S 6010-Y30R	S 6000-N	S 8000-N	S 2020-Y10R	S 2005-G90Y	S 2010-Y30R	S 4040-Y40R
S 6010-Y90R	S 6020-Y	S 7005-Y20R	S 6500-N	S 4500-N	S 4010-Y10R	S 3020-Y	S 2005-Y50R	S 5020-Y50R
S 7010-G90Y	S 7020-Y	S 7020-Y20R	S 7000-N	S 5000-N	S 1505-G90Y	S 1510-Y	S 1505-Y20R	S 7020-Y40R

Downland with Woodland
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

Select all the colours within a colourway, or select fewer and alter the proportions accordingly. These are examples only and not prescriptions. Principles illustrated by the colourways are:

Use an integration colour for main elevations and a trim or accent colour for secondary elevations or for door and widow frames. Integration colours, colours which have been derived from the landscape, are marked with an 'I' on the colourways.

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 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 accent colours will make 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 an accent colour keeps the primary integration colours and secondary elevation colours sharp and clean as maximum contrast between colours is achieved.

If your development would not benefit from emphasising the relief of elevations, then choose tonally similar colours to achieve a flatter effect while still introducing more than one colour. If the tones become very similar it may be difficult to discern variations in colour.

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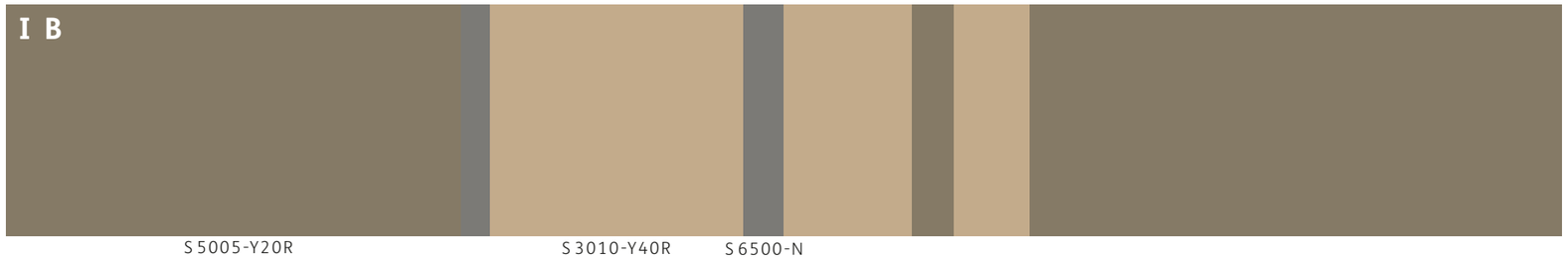
Brick and tile colours may be selected from any of the eight appearing in the developed palette. In general if the brickwork appears at ground floor level with render above, choose a brick with a darker tone than the render. The colourways show darker brick colours appearing alongside darker integration 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 / through colour

3
Wooded Plateau

Wooded Plateau

Survey summary and common colours

S 3005-G20Y | S 3010-G40Y | S 3010-Y50R | S 4005-Y20R | S 4010-G90Y | S 4010-Y10R | S 5005-Y20R | 2040-G90Y | S 3030-Y20R | S 5010-Y10R | S 6020-G90Y | S 8005-Y50R | S 8010-Y30R

Wooded Plateau
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 clay product either brick or tile.

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 tonal average for the three related integration colours. Use this grey as a tonal reference when selecting alternatives 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. The second greys also contain a hint of colour which will echo the quality of your integration colour.

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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 colours and some combined integration colours. These are only suggestions and not definite prescriptions.

INTEGRATION COLOURS A	INTEGRATION COLOURS B	INTEGRATION COLOURS C	GREY NEUTRAL	GREY CONTRAST	ACCENT / TRIM COLOURS A	ACCENT / TRIM COLOURS B	ACCENT / TRIM COLOURS C	BRICK, TILE & STONE
S 3005-G20Y	S 4010-G30Y	S 4005-G80Y	S 3500-N	S 5500-N	S 5005-R20B	S 5005-R50B	S 4005-R20B	S 3020-Y30R
S 4020-Y10R	S 4020-Y20R	S 4020-Y30R	S 4000-N	S 6000-N	S 2020-Y10R	S 2010-Y20R	S 3010-Y30R	S 3040-Y30R
S 4010-Y50R	S 5005-Y20R	S 5005-R50B	S 4500-N	S 6500-N	S 3005-B80G	S 3005-Y20R	S 3005-G50Y	S 3040-Y40R
S 4020-Y50R	S 6010-G90Y	S 4030-Y30R	S 4500-N	S 6500-N	S 3010-Y30R	S 4030-G90Y	S 4010-Y30R	S 3050-Y50R
S 5010-G90Y	S 5010-Y10R	S 6005-Y20R	S 5000-N	S 7000-N	S 3030-G90Y	S 3030-Y10R	S 3020-Y	S 4040-Y60R
S 5020-Y40R	S 5020-Y20R	S 6010-Y90R	S 5500-N	S 3500-N	S 3010-Y	S 3020-Y10R	S 3502-G	S 5030-Y60R
S 7010-Y90R	S 7020-G90Y	S 6030-Y50R	S 6500-N	S 5500-N	S 5005-Y80R	S 4020-G90Y	S 4005-B80G	S 5030-Y70R
S 8010-G90Y	S 8010-Y70R	S 8010-Y30R	S 8000-N	S 6000-N	S 4010-G90Y	S 5005-Y80R	S 4010-Y30R	S 7500-N

Wooded Plateau
Colourways

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How to use the Colourways

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Contrasting greys may also act as a visual bridge between integration colours and accent 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.

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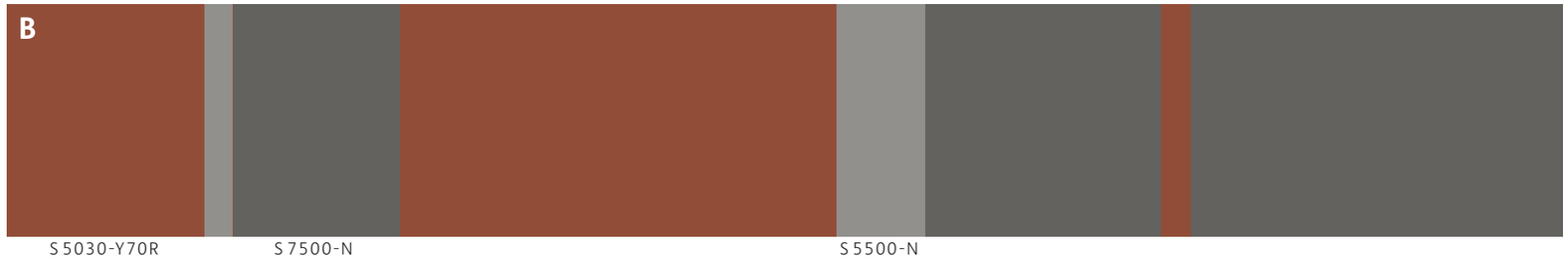

I Integration colour **B** Brick / through colour

4
High Chalk Plain

High Chalk Plain

Survey summary and common colours

S 1005-R90B | S 2010-Y30R | S 2010-R90B | S 3010-G90Y | S 3010-Y20R | S 3020-G70Y | S 2020-Y | S 4010-G70Y | S 4010-Y10R | S 5005-Y20R | S 4020-G70Y | S 5010-Y10R | S 6010-Y10R

High Chalk Plain
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 clay product either brick or tile.

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.

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Brick and tiles characteristic of the AONB form the last column. They descend from 'white brick', through shades of terracotta to deeper reds. If you intend to use brick for your development select a colour from the eight on display and order some samples to see how closely you can match to it, then work across the palette as above.

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S 3010-Y30R	S 4010-G90Y	S 4010-Y10R	S 3500-N	S 5500-N	S 2005-B20G	S 2010-R90B	S 3010-B10G
S 4005-Y20R	S 4010-Y30R	S 3020-Y	S 3500-N	S 5500-N	S 2010-Y	S 2010-Y30R	S 2010-B
S 4020-Y20R	S 4010-G70Y	S 5010-Y30R	S 4500-N	S 6000-N	S 3005-B20G	S 3010-R70B	S 3010-Y20R
S 5010-Y90R	S 5005-Y20R	S 5010-G50Y	S 5000-N	S 6500-N	S 3020-G90Y	S 2002-B	S 2005-G50Y
S 5010-G70Y	S 6010-G90Y	S 6010-Y10R	S 5500-N	S 4000-N	S 2005-Y10R	S 2010-G90Y	S 2010-Y10R
S 6010-G50Y	S 6020-Y	S 6020-Y20R	S 6000-N	S 3500-N	S 3010-G70Y	S 3020-Y	S 3020-Y10R
S 7010-Y10R	S 7010-Y30R	S 7010-G90Y	S 7000-N	S 3000-N	S 4502-B	S 4010-B30G	S 4005-G20Y

High Chalk Plain
Colourways

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How to use the Colourways

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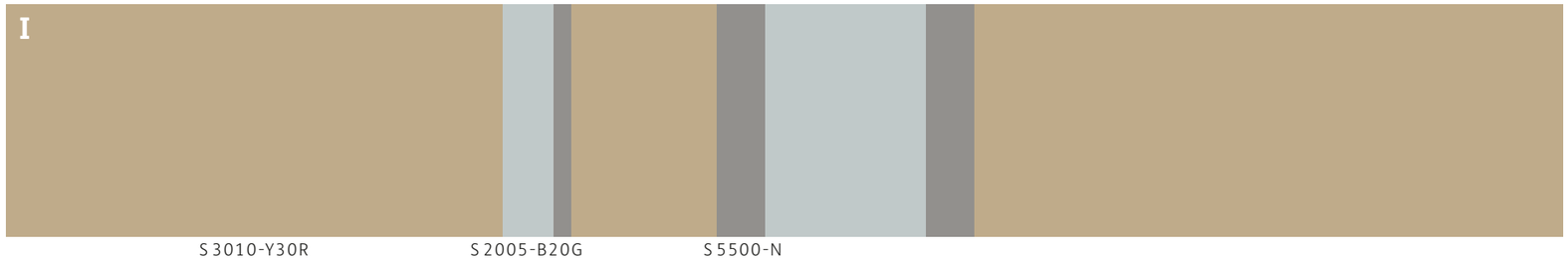

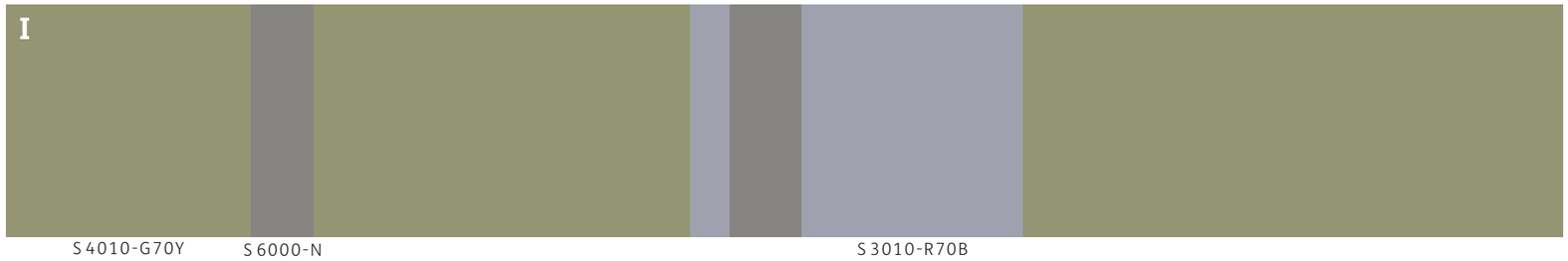

I Integration colour **B** Brick / through colour

5
Downs, Plain and Scarp

Downs, Plain and Scarp
Survey summary and common colours

S 0804-Y10R | S 2010-Y10R | S 2010-Y20R | S 3005-Y20R | S 2020-Y20R | S 3020-Y10R | S 4020-G70Y | S 4020-G90Y | S 5010-Y30R | S 5020-Y | S 6020-G90Y | S 7010-Y30R

Downs, Plain and Scarp
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:

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How to read the palette

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S 1005-Y10R	S 2005-Y10R	S 3005-Y20R	S 2000-N	S 4000-N	S 1020-Y10R	S 2020-Y10R	S 3020-Y20R	S 3005-Y20R
S 3010-Y20R	S 4005-Y20R	S 3010-G90Y	S 3000-N	S 5500-N	S 1010-Y20R	S 1005-Y20R	S 2010-G90Y	S 3010-Y30R
S 3020-Y10R	S 4010-Y30R	S 5005-Y20R	S 400-N	S 6000-N	S 2005-Y10R	S 2005-Y30R	S 3005-Y20R	S 4005-Y20R
S 4020-G50Y	S 5010-G50Y	S 5010-G70Y	S 4500-N	S 6500-N	S 3005-R50B	S 3005-G50Y	S 3010-R70B	S 2040-Y30R
S 5010-G90Y	S 5020-Y20R	S 6010-Y30R	S 5000-N	S 7000-N	S 3010-G90Y	S 2020-Y20R	S 1010-Y30R	S 2050-Y60R
S 6020-Y	S 7010-G90Y	S 7020-Y30R	S 6500-N	S 4500-N	S 2502-B	S 5010-G90Y	S 3010-Y30R	S 3040-Y60R
S 8010-G90Y	S 8010-Y10R	S 8005-Y20R	S 8000-N	S 5500-N	S 3010-Y	S 5010-Y10R	S 3005-Y50R	S 3560-Y50R

Downs, Plain and Scarp
Colourways

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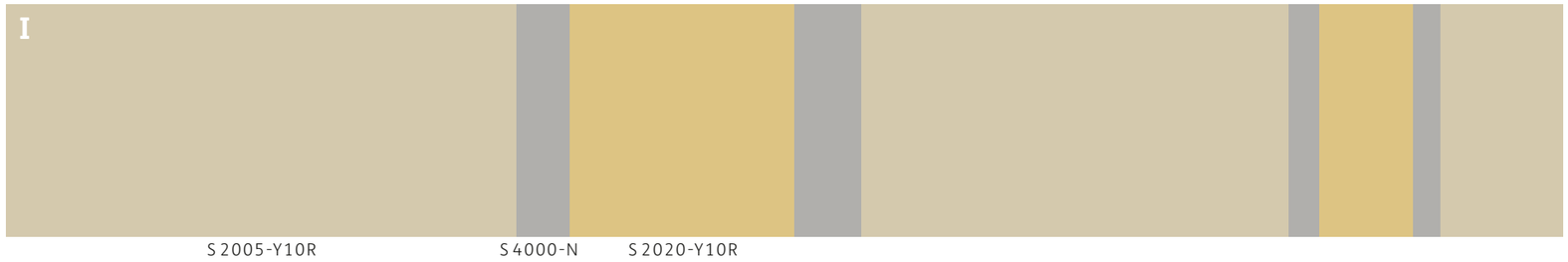

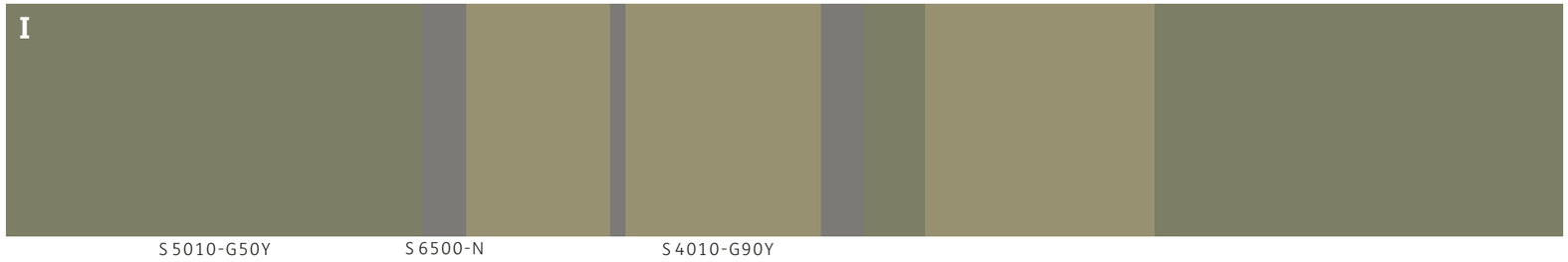

I Integration colour **B** Brick / through colour

6
Vales

Vales

Survey summary and common colours

S 2010-Y30R | S 3010-Y | S 3010-Y20R | S 3020-G80Y | S 3020-Y | S 4010-Y10R | S 3030-G40Y | 3040-Y60R | S 4040-Y50R | S 5020-Y | S 6010-Y10R | S 4050-Y40R | S 6020-G90Y | S 7010-Y30R

Vales
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S 3020-G80Y	S 3020-Y	S 3020-G40Y	S 3000-N	S 5000-N	S 3005-G80Y	S 2502-Y	S 2005-G40Y	S 4005-Y20R
S 4010-Y10R	S 4010-G90Y	S 4010-Y30R	S 4000-N	S 6000-N	S 2010-Y10R	S 2010-G90Y	S 2005-Y30R	S 6005-Y20R
S 4010-G30Y	S 4010-G70Y	S 5010-Y10R	S 4500-N	S 6500-N	S 2502-R	S 3010-G60Y	S 3020-Y10R	S 3040-Y60R
S 5005-Y20R	S 4020-G50Y	S 5010-G90Y	S 5000-N	S 7000-N	S 3020-Y	S 3005-G80Y	S 3010-G80Y	S 4030-Y50R
S 6010-G70Y	S 6010-G90Y	S 6020-Y	S 6000-N	S 3500-N	S 3010-R70B	S 4010-G90Y	S 4020-Y	S 4030-Y70R
S 6010-Y30R	S 7010-Y10R	S 7005-Y20R	S 6500-N	S 4000-N	S 4020-Y30R	S 4010-Y10R	S 3030-Y	S 5020-Y10R
S 7010-G90Y	S 7010-Y30R	S 8010-G90Y	S 7000-N	S 8500-N	S 4020-Y	S 4020-Y30R	S 5020-Y	S 5030-Y70R

Vales
Colourways

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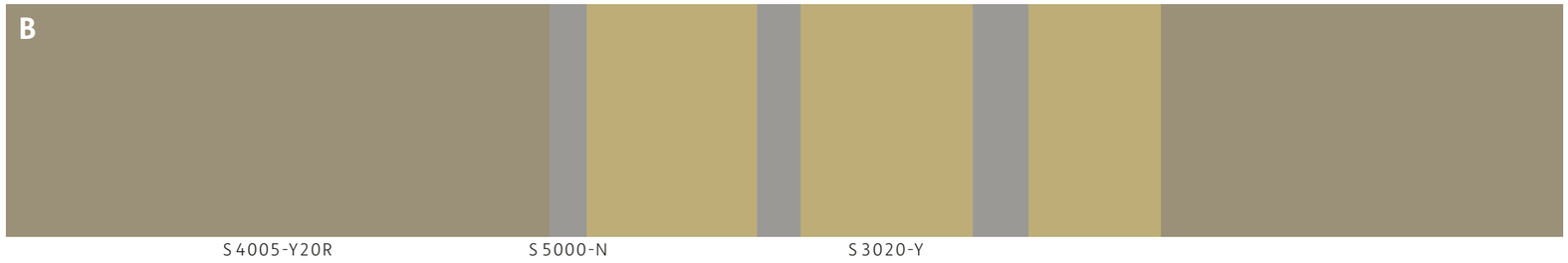

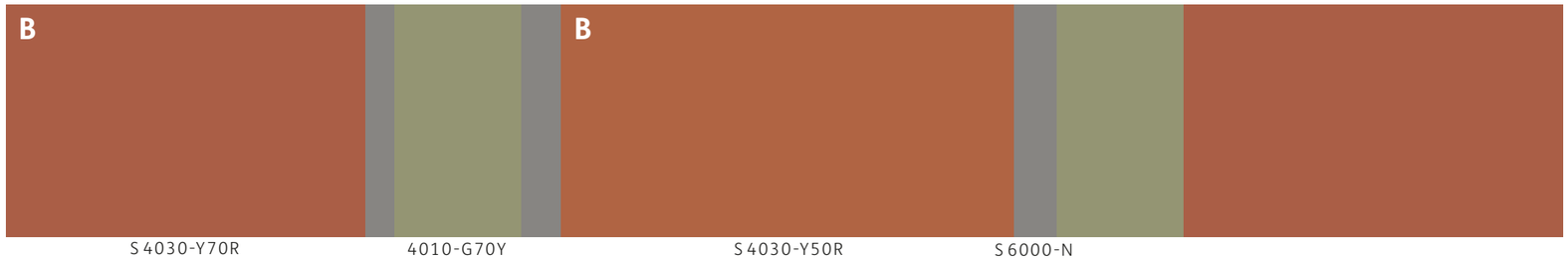

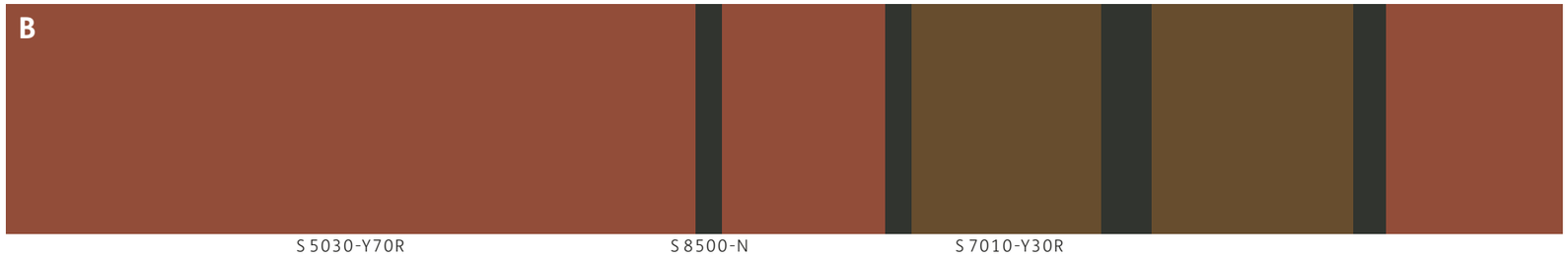

I Integration colour **B** Brick / through colour

7
River Valleys

River Valleys
Survey summary and common colours

S 2005-R90B | S 1515-Y20R | S 3020-Y20R | S 3020-G80Y | S 3020-Y | S 3030-G60Y | S 4020-G70Y | S 5010-Y10R | S 5020-Y90R | S 6010-Y10R | S 6010-Y90R | S 8005-Y20R | S 8010-G90Y

River Valleys
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S 3020-Y20R	S 3010-G70Y	S 3010-G90Y	S 3000-N	S 5000-N	S 2010-Y	S 2010-R70B	S 2005-R90B	S 5005-Y50R
S 4010-G50Y	S 4010-Y10R	S 4005-G80Y	S 4000-N	S 5500-N	S 4005-B20G	S 2005-G80Y	S 2005-R80B	S 3030-Y40R
S 4020-G50Y	S 4020-G70Y	S 4030-Y	S 4000-N	S 6000-N	S 3005-B80G	S 3005-G20Y	S 2020-Y	S 3040-Y40R
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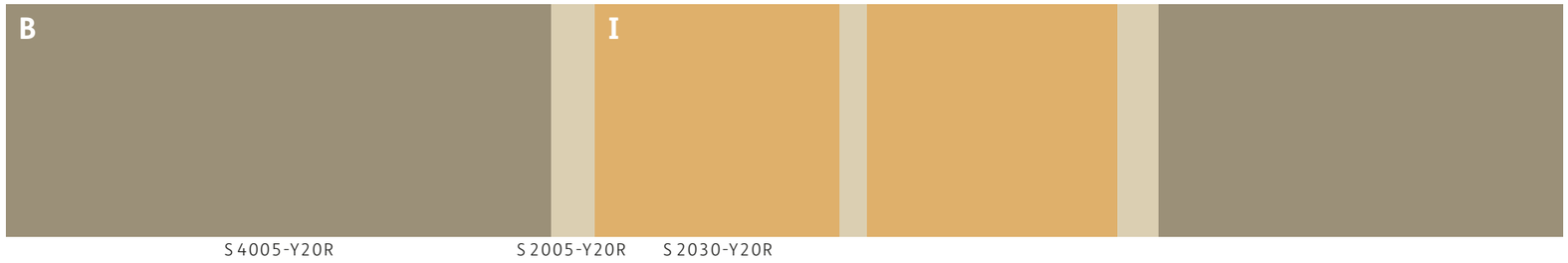

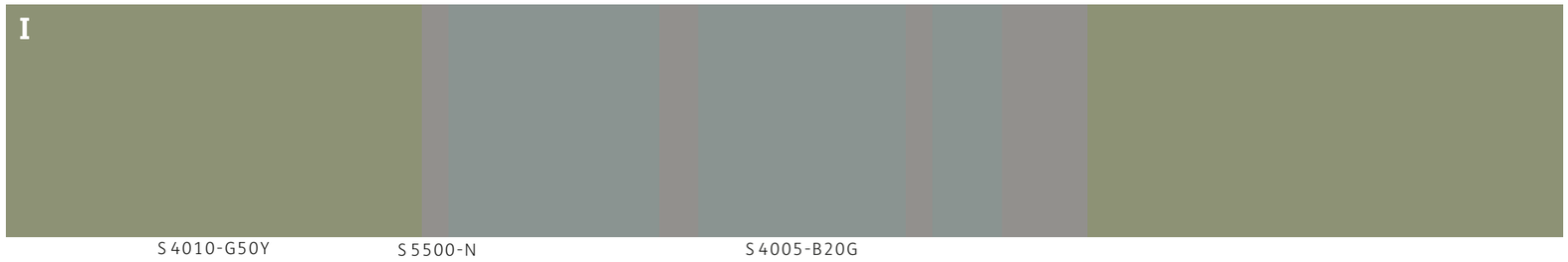

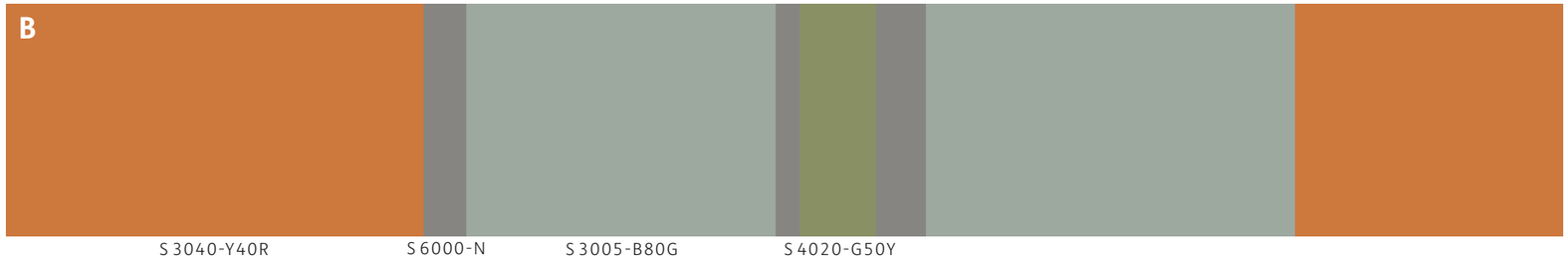

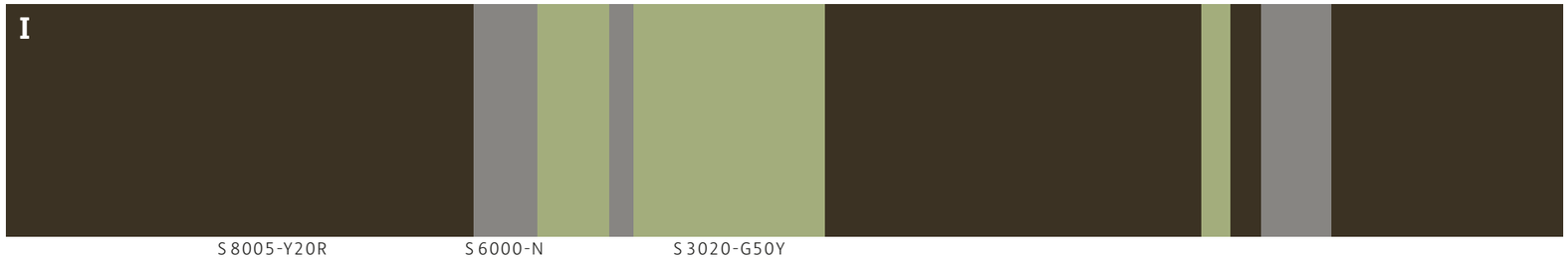

I Integration colour **B** Brick / through colour

8
Lowland Mosaic

Lowland Mosaic
Survey summary and common colours

S 2010-Y10R
S 3020-Y
S 3020-Y10R
S 4010-Y10R
S 4010-Y90R
S 4020-G70Y
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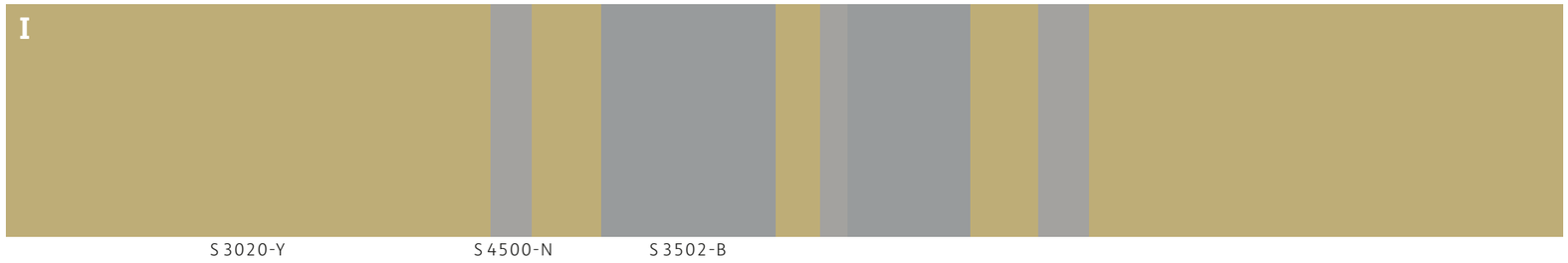
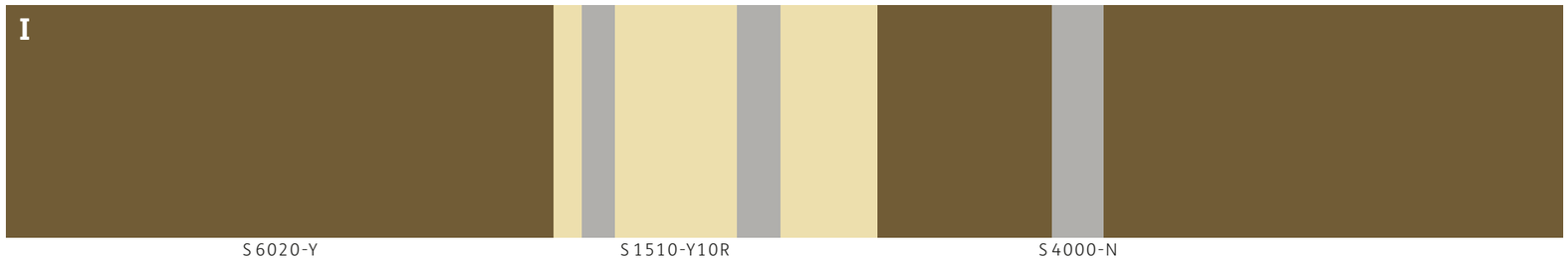




I Integration colour **B** Brick / through colour

Appendices

Appendix A
Materials and suppliers

A selection of building materials which may be suitable for use on developments within the AONB area.

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 (Ral 7022) 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
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.

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

JG 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.

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.
Cedral Click tongue and groove planks are available in a standard range of seven colours. Colours include:
Grey NCS S 3502-R
Grey Brown NCS S 3005-Y20R
Cream White
Beige.

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.

Vastern Timber www.vastren.co.uk specialise in home grown timber such as oak, elm, sweet chestnut cedar and larch. They produce timbers for cladding, decking and structural timbers. They also offer Brimstone, a thermally modified timber which colours evenly and therefore weathers consistently.

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.

Tikkurila www.tikkurila.co.uk provide a wide range of semi-transparent wood finishes along with a full range of other coating products including masonry paint. Most solid colours can be matched to NCS references.

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 exist between Ral and NCS.

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

Many of these products can be obtained locally through the Bath branch of Rabart decorators merchants **www.rabart.co.uk**

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

Lime renders, mortars and lime washes offer a range of traditional colours which are breathable and environmentally friendly. These may be obtained locally from **www.thelimecentre.co.uk** who provide ecomortar render and from **www.limestuff.co.uk** who offer hydraulic and non hydraulic lime render including cob render.

Masonry Paint

See above for lime based exterior 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 heritage 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.

Many of these products together with a range of more specialist coatings can be obtained locally from Holman Paints **www.hspexteriorpaints.co.uk** and from the Bath branch of Rabart Decorators Merchants **www.rabart.co.uk**.

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.

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.

Other handmade bricks present in the area include the Swanage reds **www.swanagehandmadebricks.com** Handmade Light Red, Red Multi and Heather Red.

Within the national brick companies Michelmersh **www.mbhplc.co.uk** represent a number of brick brands. The Hampshire Stock Downs Blend and the Hampshire Stock Cobham Blend are characteristic.

Brick selection and sampling may be achieved locally through the services of Brickmongers Wessex **www.brickmongerswessex.co.uk** who can offer advice on selection and type of brick.

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. Tradional mortar colours in the area tend to range from a tawny colour 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 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.

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.

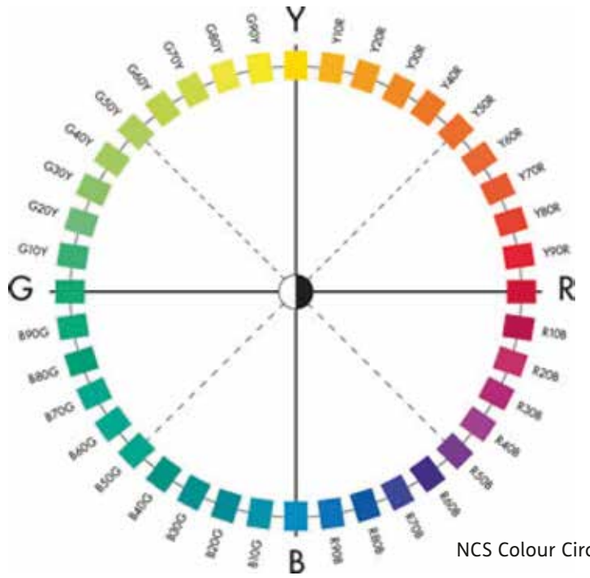
Stone and aggregates

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.

Flint Mongers **www.flintmongers.co.uk**, a sister company of Brickmongerswessex offer knapped and unknapped field flint blocks. **Earthline ltd** **www.earthlineltd.co.uk** offer loose Newbury flint as a finish for gravel drives and paths. Chalk blocks can be supplied by **Hampshire Chalk** **www.hampshirechalk.co.uk** and chalk cob blocks can be obtained from **Limestuff** **www.limestuff.co.uk**.

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.



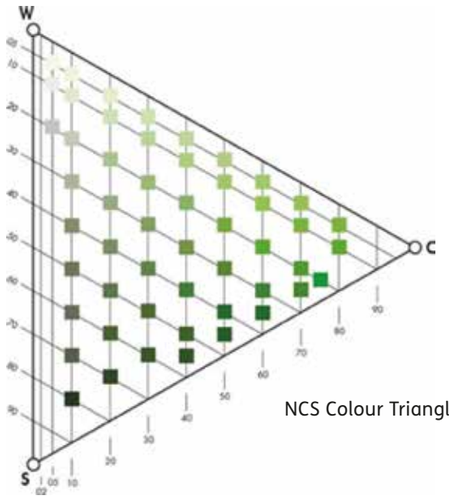
NCS Colour Circle

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.

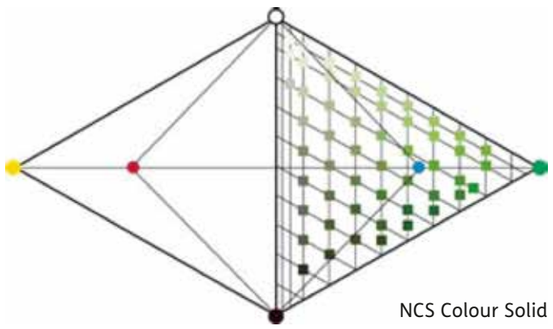
In order to more easily pinpoint colours within the NCS Colour Solid, the NCS Colour Circle and NCS Colour Triangle are used.

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.

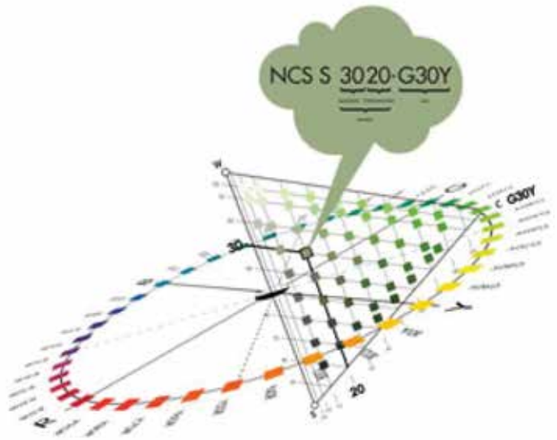
All the colours in the NCS System have a percentage of Whiteness or Blackness, and this is best illustrated using the NCS Colour Triangle. The NCS Colour Triangle is a vertical slice through the NCS Colour Solid. C stands for maximum colour intensity or Chromaticness, W stands for White and S for Black.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



NCS Colour Triangle



NCS Colour Solid



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.

NCS Colour Notation

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.

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