

High Weald Area of Outstanding Natural Beauty

Guidance on the selection and use of colour in development

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Guidance on the selection and use of colour in development

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Produced by Waygood Colour for the High Weald AONB Partnership.
Working together to care for one of England's finest landscapes

September 2017



The High Weald: A cultural landscape

The High Weald is a special place. Its dispersed settlements, ancient routeways, abundant ancient woodland, extensive open heaths, and small, irregular shaped and productive fields are draped over rolling hills of clay and sandstone that together create a unique landscape distinct from other parts of Sussex and Kent and the rest of Britain.

The High Weald's distinctive countryside arises from a long history of human interaction and collaboration with the natural environment. Its main features were established by the fourteenth century and these features have either survived or been fortified by a number of subsequent historical events and social and technological changes.

The High Weald is essentially a cultural landscape and is considered as one of the best surviving coherent medieval landscapes in northern Europe. This is why the High Weald is considered worthy of protection – it has remained a unique, distinct, and homogeneous area for at least the last 700 years.

In recognition of the national importance of its landscape, the High Weald was designated an Area of Outstanding Natural Beauty (AONB) in 1983 and joined a family of 46 other AONBs and 13 National Parks across England, Wales and Northern Ireland.

The High Weald Joint Advisory Committee (JAC)

The High Weald Joint Advisory Committee (JAC) is a partnership of 15 local authorities, the Department for Environment, Food and Rural Affairs, Natural England, the National Farmers Union, the Country Land and Business Association, Action in Rural Sussex, and the Forestry Commission.

The High Weald AONB Unit

The JAC is supported by the High Weald AONB Unit, a small multi-disciplinary team. The AONB Unit aims to increase understanding of the High Weald landscape's special qualities and provide information, advice and support on action and policy to help conserve and manage the area (for more information visit www.highweald.org).

1 Introduction

1.1 Colour and the landscape

The landscape of the High Weald has been designated as an Area of Outstanding Natural Beauty (AONB) with the primary purpose of conserving and enhancing its natural beauty. Both natural and cultural influences have combined to produce the landscape that is so highly valued today.

Colour makes a key contribution to the landscape character and local distinctiveness of the area. As well as the seasonal colours of spring and autumn, the geology and topography, the different soil types, and vegetation give rise to a variety of colours. People have also introduced new colours as a result of agricultural practice, land-use, local building materials, infrastructure, and industry and, in combination, these have created a rich and unique palette, which helps to define the character and the distinctiveness of the High Weald.

As the population of the area grows, and as the pressure for new housing increases dramatically, it is vital that careful consideration is given to the design and use of colour when selecting materials and finishes for new development. Getting this right will help to ensure not only that development fits better with the special landscape of the AONB, but also that it will contribute to and strengthen local distinctiveness.

1.2 The purpose of the Guide

Increasingly it is recognised that the imposition of generic and poor design for housing and commercial development in the High Weald AONB is one of the major threats to the distinctiveness of the AONB contributing to an increase in the sense of urbanization in the countryside. Poor choice of colour in housing and commercial development can contribute to this problem.

The purpose of this document is to provide direction and guidance on the selection and use of colour in development within the High Weald AONB. ‘Development’ includes any building work, ranging from home extensions and conversions through to house building, fencing, agricultural and industrial premises, retail and office buildings. It also includes infrastructure associated with transport and utilities.



This document should be read in association with the other guidance documents published by the AONB Partnership, in particular the AONB Management Plan, the forthcoming High Weald design guide, and other documents describing AONB character.

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 future developments minimize their negative impact on the character of the AONB.

1.4 Status of this Guidance

A legal framework provides for the conservation and enhancement of the High Weald AONB through better considered and designed housing and commercial development. This includes:

- The High Weald 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 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’ and using this guidance will help those organizations demonstrate their compliance with this duty;

- Paragraph 56 of the National Planning Policy Framework (NPPF) states the Government attaches great importance to the design of the built environment. Good design is a key aspect of sustainable development, is indivisible from good planning, and should contribute positively to making places better for people; Paragraph 58 of the NPPF states, among other things, that local and neighbourhood plans should develop robust and comprehensive policies that set out the quality of development that will be expected for the area and establish a strong sense of place, using streetscapes and buildings to create attractive and comfortable places to live, work and visit;
- Paragraph 62 of the NPPF requires that planning policies and decisions should address the connections between people and places and the integration of new development into the natural, built and historic environment.

1.5 Methodology

The guidance is based on the principle that colour is never seen in isolation from its setting. Selecting colours for building materials has to take account of the site context if good choices are to be made. Indigenous site colours throughout the different landscapes of the AONB have been documented, analysed and synthesised into ‘existing palettes’, which represent the essential colours that belong to those areas. Working with these palettes it has been possible to create ‘developed palettes’ of colour appropriate to a range of building materials and finishes, which will help integrate new development into the landscape.

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, and through this to create a framework from which colours for development can be selected which work with the site and the receiving landscape.

The Environmental Colour Assessment that underpins this guidance was undertaken in the winter months of 2016-17,



and therefore clearly reflects the seasonal colours prevalent at that time. However, winter is an advantageous time of year to make the study. Foliage and the play of light and shade on leaf canopies do not distract the eye or screen new interventions as they may in the summer and the winter landscape is at its most exposed and elemental. It should also be recognised that while the incidence, proportions and visibility of colour will vary through the seasons there is a consistency of colours present throughout the year. Therefore, colours selected from a winter palette will always be relevant.

1.6 Structure of the Guide

The guide is in two parts. Part one sets out a framework for making colour decisions and part two illustrates how to refine and combine those decisions.

Part one opens with an introduction to Environmental Colour Assessment, the principles of environmental colour design and the use and application of the guidance, proceeding then to analyse the area in detail with individual colour palettes.

In general the AONB displays a largely consistent colour range across much of the area and this has resulted in the main and overarching colour palette for the whole of the High Weald. However there are subtle variations in colour in the east and also the west of the AONB and this has given two sub palettes: the eastern High Weald (lower river valleys and coast) and the western High Weald (woodlands and heath).

These existing palettes present information on the range of colours against which new development will be viewed. Based on these, the guide presents Developed Palettes which contain a range of colours selected for new developments, which will ‘work’ with these existing colours.

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 and distance when viewing colour and the reflective properties of some surfaces are amongst the many reasons why copying nature’s existing palette is often unsuccessful. However both sets of palettes are presented so that the provenance of a colour may be traced back, and that inspiration may be found in the colour’s origins.

Part one of the document is therefore a framework for choosing colour. It offers choice in selection but within a range designed to work with that landscape.

Part two of the guide takes a thematic approach to selecting colours and has identified four primary elements that underpin much of the visual landscape. These four elements also make reference to the cultural and the historical influences on the High Weald landscape. This follows the approach taken by the High Weald AONB Management Plan in that it recognises not only the visual qualities of the area but also how people have responded to the landscape, its geology and climate, and in so doing, how they have changed that landscape. These four primary elements are: Iron, Clay, Wood, and Water.

The colour palettes arranged under each of these headings and the colour combinations based on these palettes can be used as a resource of ideas for inspiration and to fine tune design decisions. As with the developed palettes of part one, some of the colours in the colour combinations have been adjusted to work with the existing palette of each element. This resource is open to many uses. It may be taken literally as a colour guide for potential building materials, as a design guide for building colour combinations using accent and recessive colours to create colour harmonies, or it may be a springboard for other cultural or historic investigations. Part two illustrates how to refine and combine the colour decisions made in part one of the document.

2 How to use this guide

2.1 Step 1: Read the principles of exterior colour design notes

Working through the questions will make you aware of what to look out for and help you to decide what you want to achieve with the colour design.

2.2 Step 2: Familiarise yourself with the Natural Colour System (NCS)

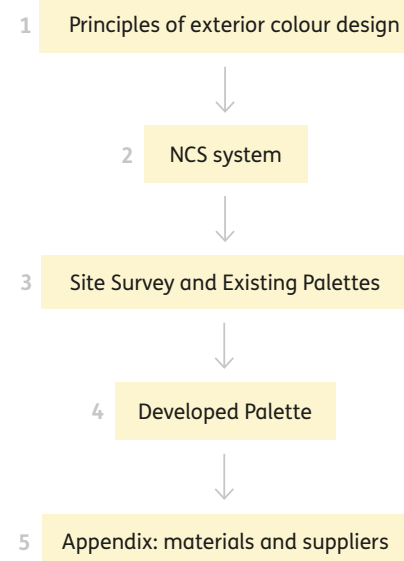
It is not essential to be an expert in its application but a basic knowledge will help you to understand colour terminology and how to communicate your ideas. See page 10 of this document and www.ncscolour.co.uk.

2.3 Step 3: Select the palette area within which your development sits

Locate your development site in relation to the main palette and two sub palettes, illustrated within this report. The main palette covers the High Weald, with the sub palettes concentrating upon the lower river valleys and coast to the east, and the heath and woodland to the west.

2.4 Step 4: Examine the relevant Existing Palette(s) and associated site survey photographs for the area within which your development site sits

This will help you to understand the provenance of the selected colours. If possible walk the area, take in views to your site from outside as well as inside the area and pay close attention to the colours you see.



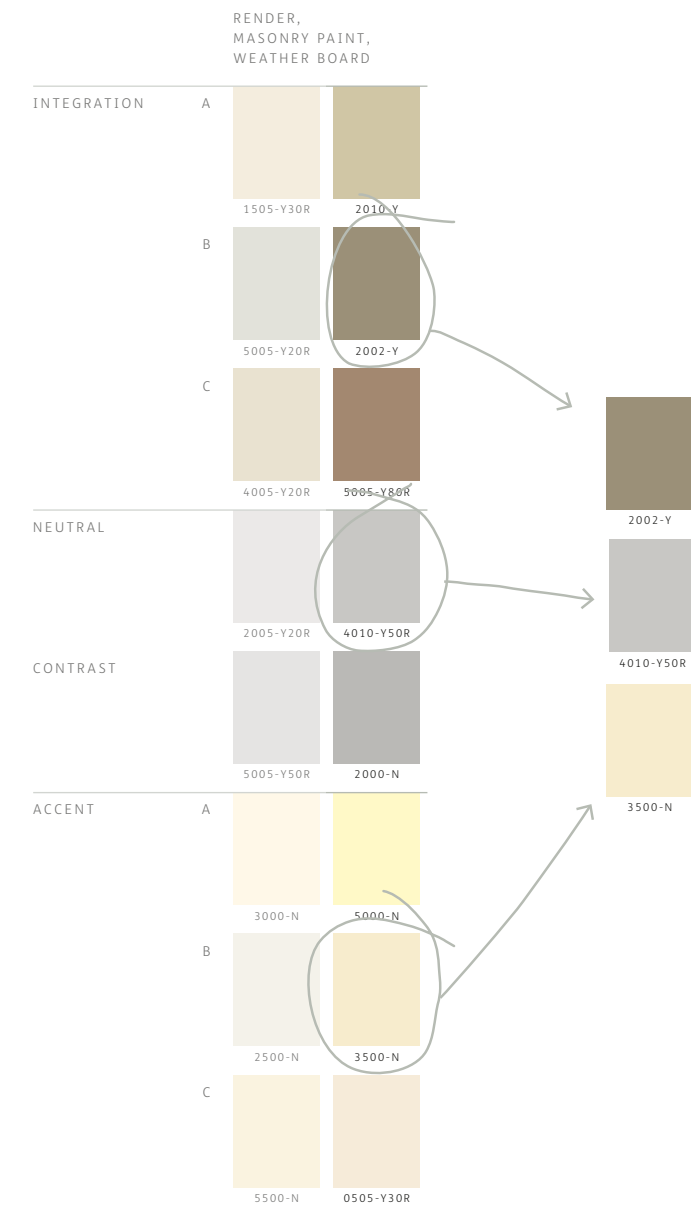
2.5 Step 5: Examine the relevant Developed Palette(s) for your development site

a) Identify the building materials you are most likely to be using with reference to the titles along the top of the palette.

b) Select a colour from the first set of three rows (labelled INTEGRATION A, B, C,) within your chosen group. These colours are used to integrate prominent elevations into the landscape. You may wish to choose more than one integration colour if you intend to use more than one building material, and certainly if your roof is prominent you will need to consider a second appropriate integration colour.

c) Read down the column with the colour you have selected. The next two colours are a neutral grey of a similar tone to your integration colour and a contrasting grey, darker or lighter to your integration colour. Choose a grey to create a transition in your building frontage, e.g. between an original building and a contemporary extension, or, to create some tonal contrast on your elevations, select a contrast grey, this will give more depth to your elevations. If you cannot find your preferred building material in the precise integration colour you have selected then use the neutral grey to find another available colour of the same tone as the grey.

d) Select one colour from the second set of three rows. These are accent colours, used for details such as windows and doors etc or to highlight some part of the building frontage. They are paired with the integration colours A-A, B-B, C-C. These pairings are recommended, however another accent colour from within the same building material group may be used if preferred. These colours tend to be either lighter or more intense than the integration colours and should be used sparingly.



2.6 Step 6: Refer to Appendix for information on a range of materials which may suit for your development

The colour ranges of these products are similar to the colours illustrated in the palette. If you cannot get the exact colour selected from the palette, then look for the closest match. The list of products is representative only, and as with the colour guidance, is there to provide general advice and not strict specification.

3 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 minimizing the visual appearance of a utilitarian building to emphasizing 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.



3.1 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 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. If you are planning a signature building then it is recommended you seek professional advice from an environmental colour specialist such as Waygood Colour.

3.2 Where are the key views to the development?

Try 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.

3.3 From what distance will the development be seen?

While the nature of hue (colour) alters with distance, tonal 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 colour rather than the hue of the colour 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 view point.



3.4 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, paint finished steel can be highly reflective. It is possible to find some matt finishes to paint work in different colours, or to find alternative 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.

Slates are another material where sheen can be problematic. Natural slate will weather back to a matt finish with some colour variations but artificial equivalents tend to remain consistent in colour and sheen for longer. Clay tiles are inherently matt at all times.

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

North facing elevations will remain in the shade and potentially will remain wetter for longer. If the material is affected by rain, such as lime wash or timber, its perceived colour will be darker and the hue may also shift when wet.

3.5 What is the key landscape context within the visual frame of the development?

The colour palettes in this guidance have been set out in three broad areas. However, due to the consistency of character and therefore colour, generally across the AONB as a whole, it is advisable to consult the main palette as well as the two sub palettes for western and eastern High Weald. It may be that the predominant palette of the sub areas reflects the site context accurately, in which case use that developed palette, but equally it may be the case that the main palette offers a better match. Thoroughly analysing the site before referring to the palettes will help to ensure colour selection from the appropriate group.



Highly reflective roofing material

3.6 Does the building form require articulation 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 recessive nature will help to diminish the apparent scale of the building, by breaking up its massing.

A general rule of thumb is to only introduce a change of colour / material, where it makes sense to do so, eg. 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, on the other hand too many colours can make a building appear fussy and confused.

3.7 Does the development address textures occurring within its landscape?

Colour and material choices also need 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 understand the depth of relief, play of light and shade and range of tactile surfaces. These observations will help determine appropriate finishes and textures for the development.

3.8 Are materials colourfast/how will they weather?

Highly saturated dark colours especially reds often results in fading under UV light. 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 a few summers.

3.9 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 more chromatic or brighter than the inherent colours of the material from which it is constructed. In other words a colour sample which may look slightly dull in the studio 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 a low level of saturation or chromaticness, and an increase in blackness. This quality of ‘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 recognition of its form.

Hues 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 green inherent colours have some yellowness in them 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 mismatch with the surroundings. This reinforces the point that tonality or nuance is all-important, especially when it is difficult to get the right hue.



The effect of distance on colour

3.10 Is simultaneous contrast an issue?

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 polychromatic background of shifting vegetation than it is against the controlled and hard surfaces of a building façade, and is more of an issue for the detailed articulation of a building. In addition, 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 altered by changing light conditions. Whilst it is useful to be aware of simultaneous contrast other factors are likely to be more influential within the realm of integrating development into the AONB.

3.11 Use of White and Black

White S 0300-N, S 0500-N is commonly used on many weather boarded 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, S 9000-N.

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.

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

3.12 Examples of good and bad practice

Overleaf are six photographs illustrating good and bad practice in colour application and selection.



Use of white and black



Good: sensitive restoration based upon original footprint.



Good: new build with traditional materials and construction.



Good: contemporary response to agricultural form for new buildings.



Bad: insensitive and generic utilities building.



Bad: generic housing infill unrelated to local character and colour palette



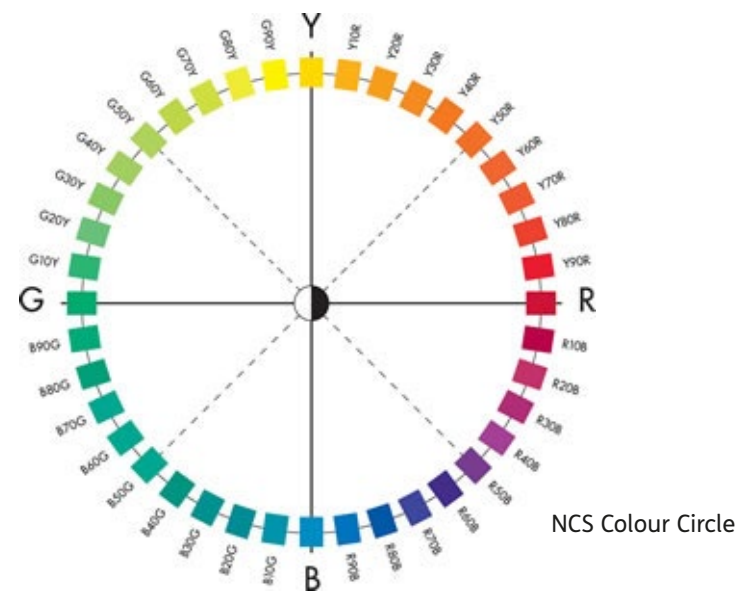
Bad: poor building made worse with form and colour of fencing.

Introduction to NCS

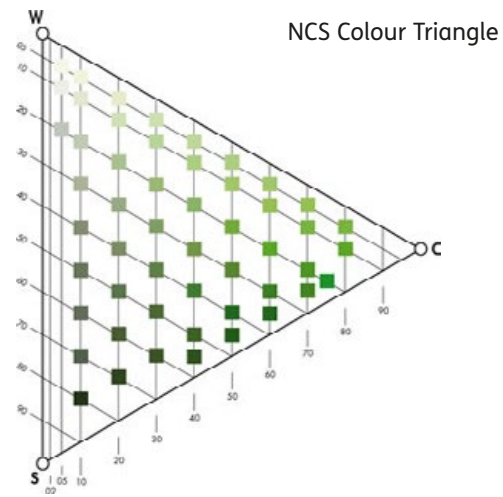
In order to accurately communicate the colours we see, we need a reference or notation system with the ability to pinpoint precise colour.

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.

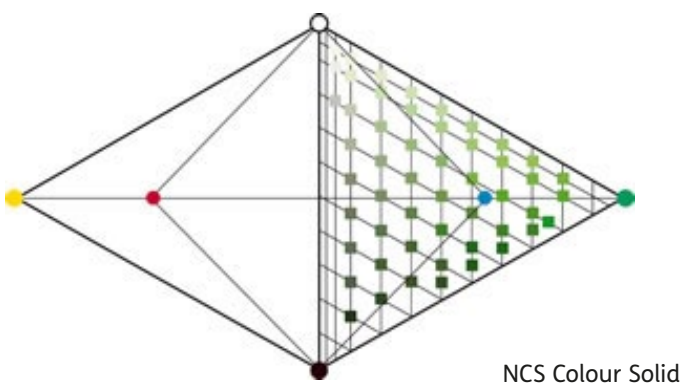


The NCS Colour Circle is a horizontal slice through the NCS Colour Solid, and shows a progression from Yellow to Red to Blue to Green and back round to Yellow in 10% steps.



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 (right) 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 S 3020-G30Y.



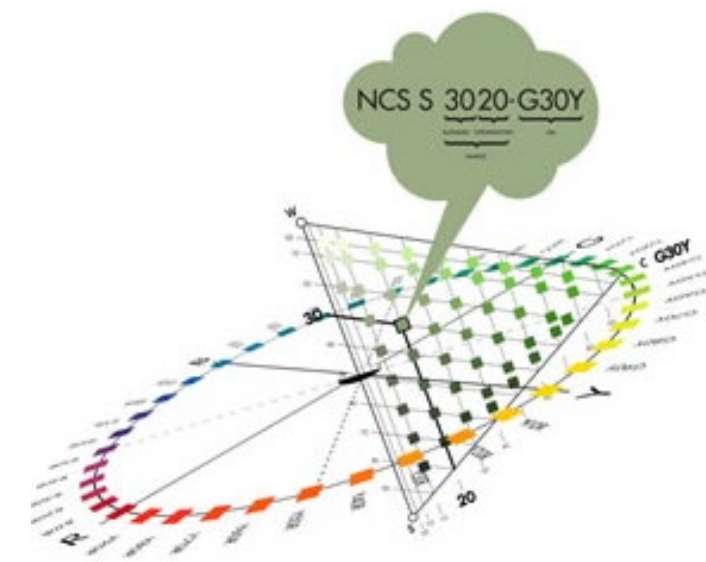
NCS S 3020-G30Y

BLACKNESS CHROMATICNESS HUE

NUANCE

NCS Colour Notation

Using the NCS Colour Notation it is easy to define the appearance of a colour. In this notation (above) 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.

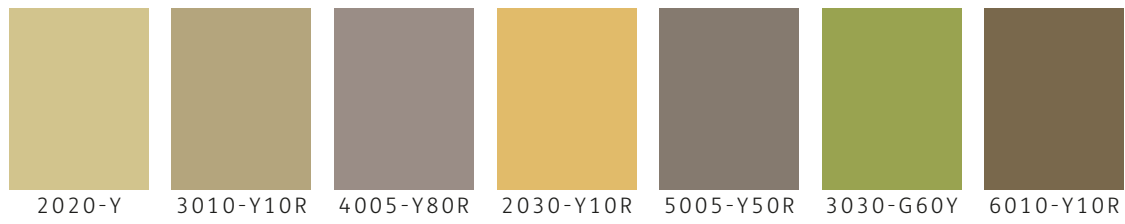
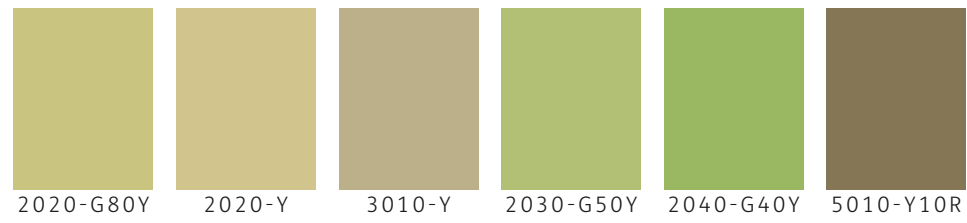
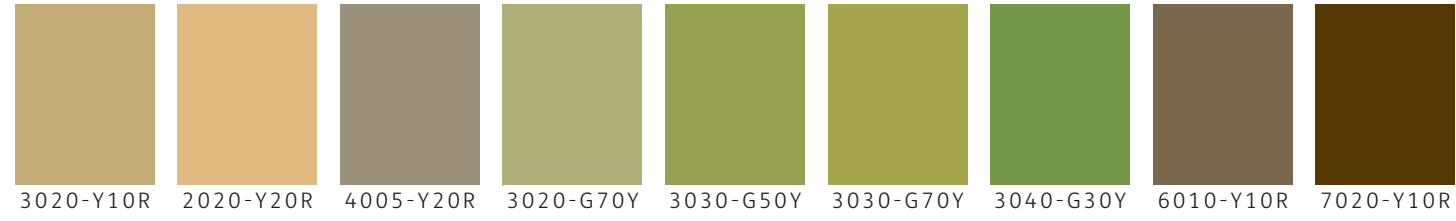
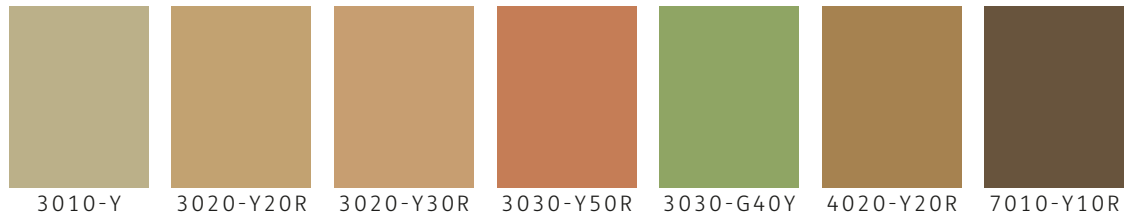
NCS - Natural Colour System© property of and used on licence from NCS Colour AB, Stockholm 2016. References to NCS© in this publication are used with permission from NCS Colour AB. The colours might not exactly match original NCS colour samples. For original samples contact www.ncscolour.co.uk.

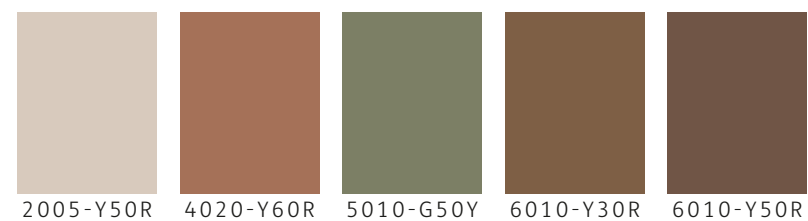
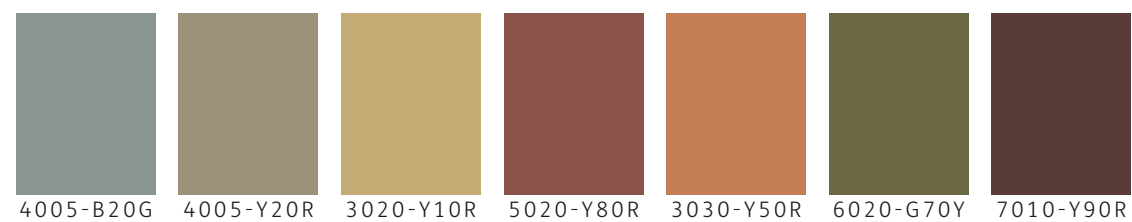
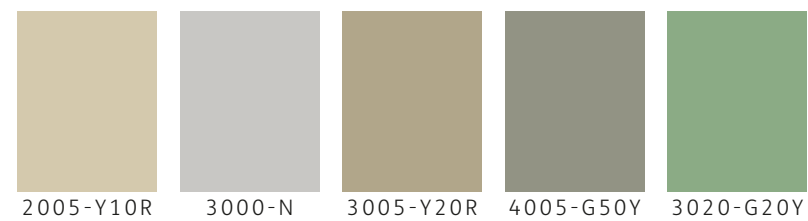
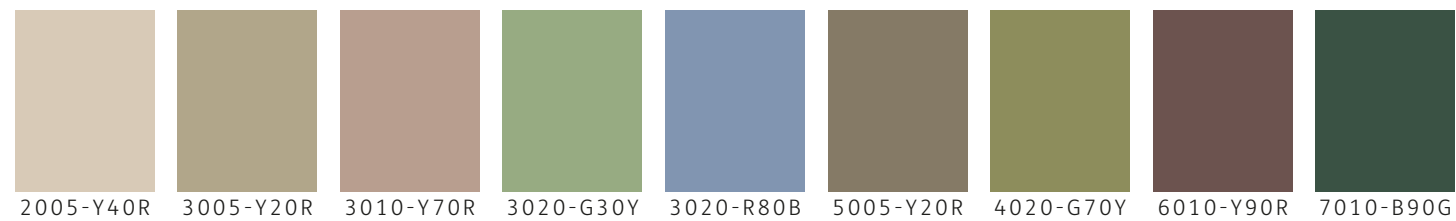
Part One

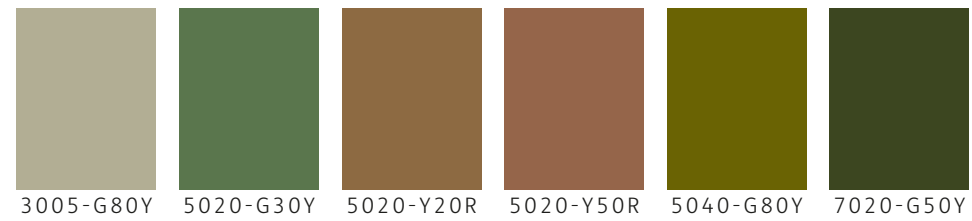
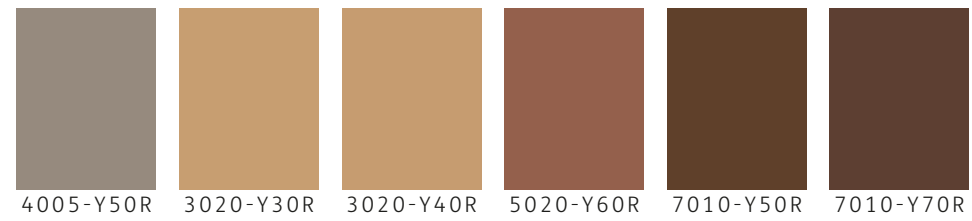
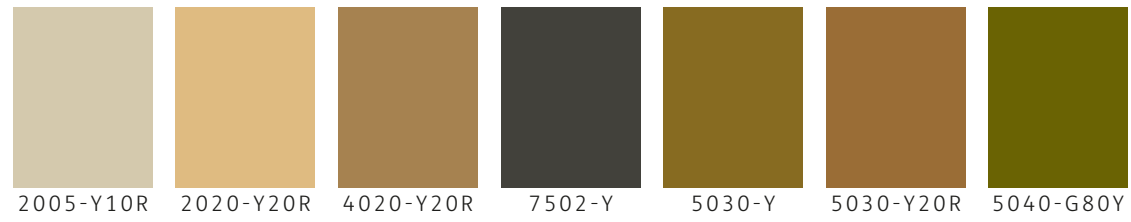
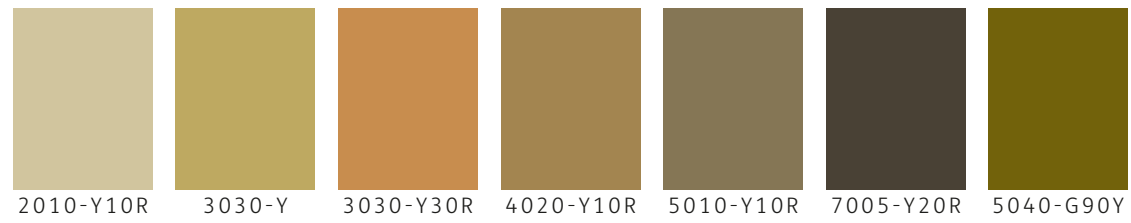
Palettes

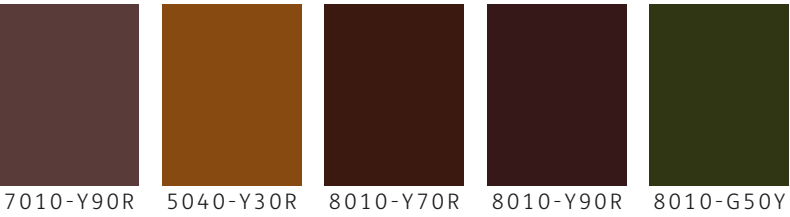
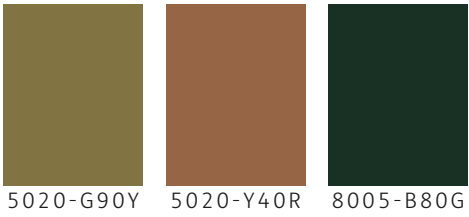
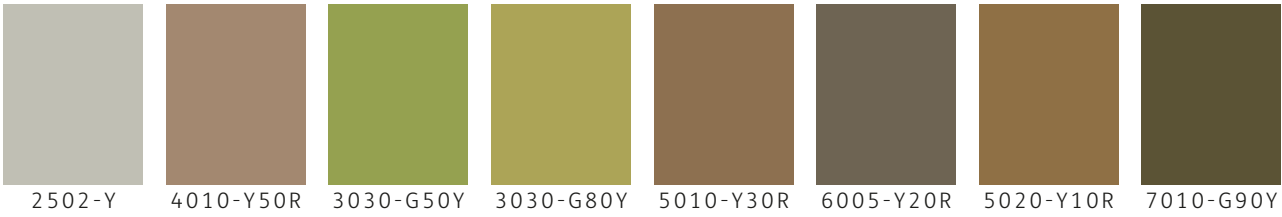
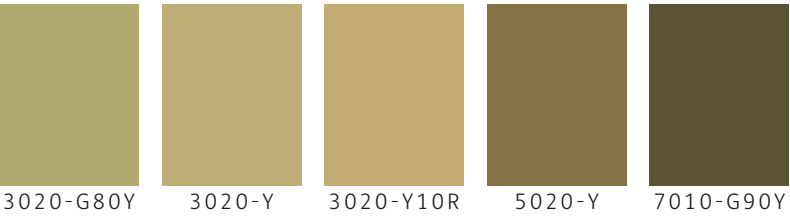
A landscape photograph of rolling hills. The foreground shows a green field with a wooden fence. The middle ground is filled with dense, bare trees on a hillside. The background shows more hills and a few houses under a cloudy sky.

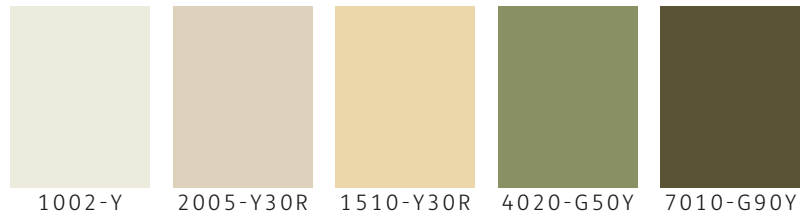
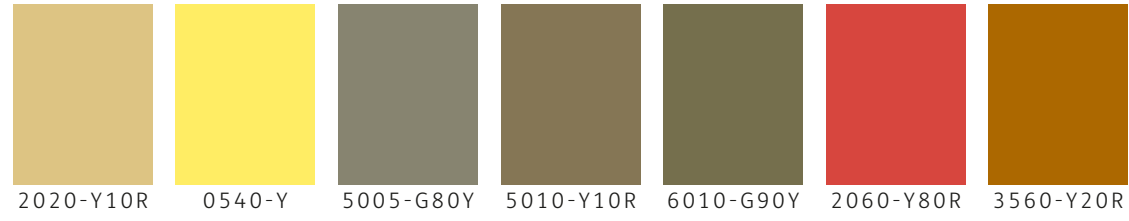
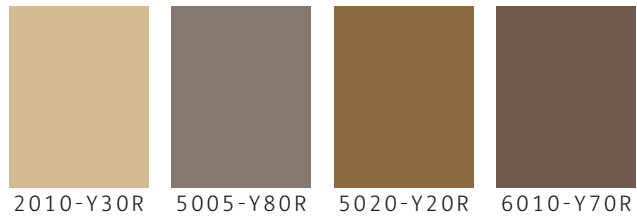
High Weald Character Area Main Palette

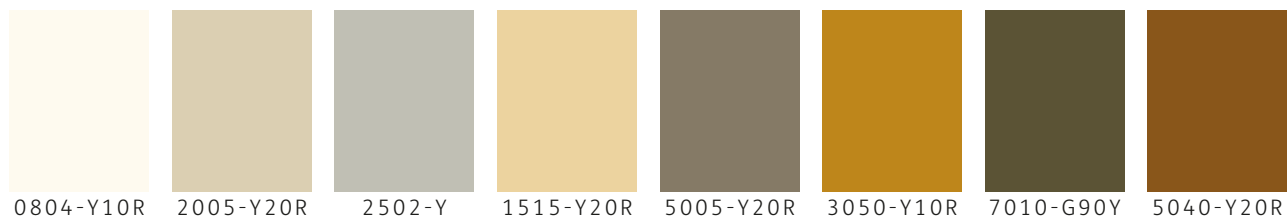
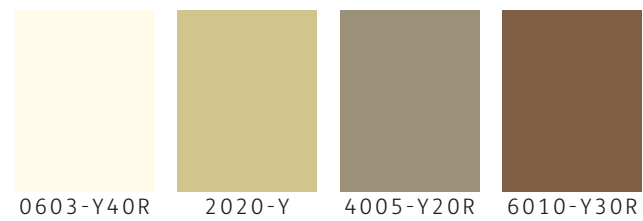
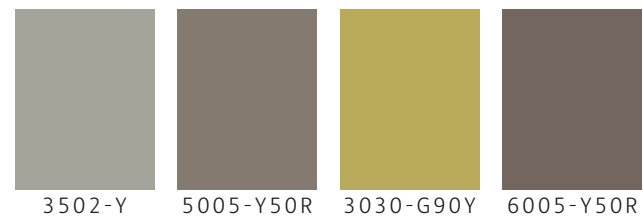
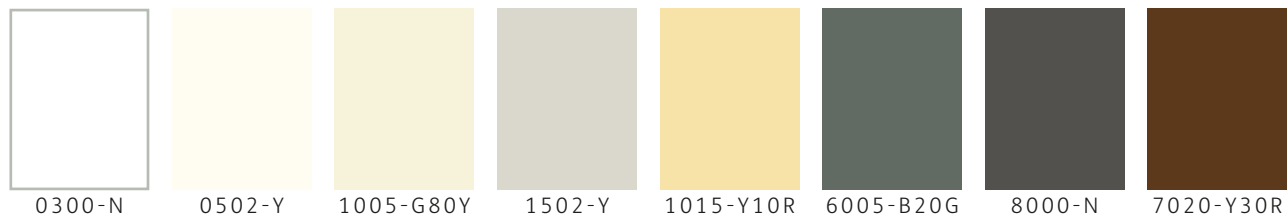


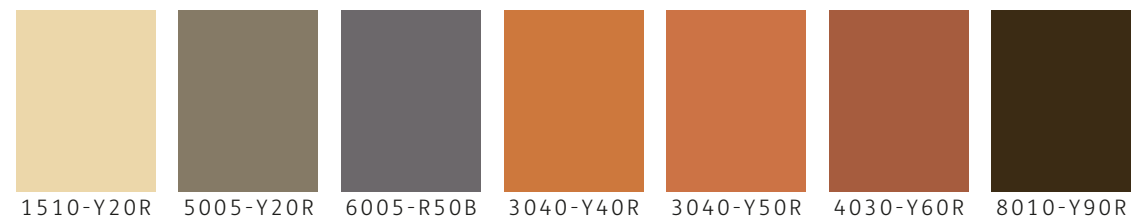
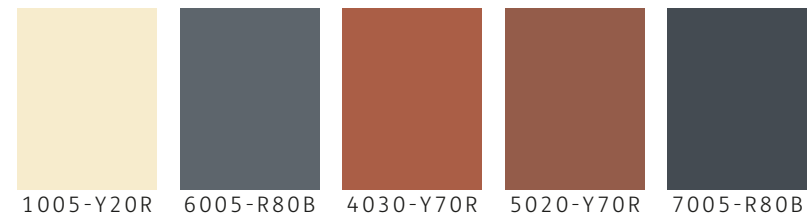
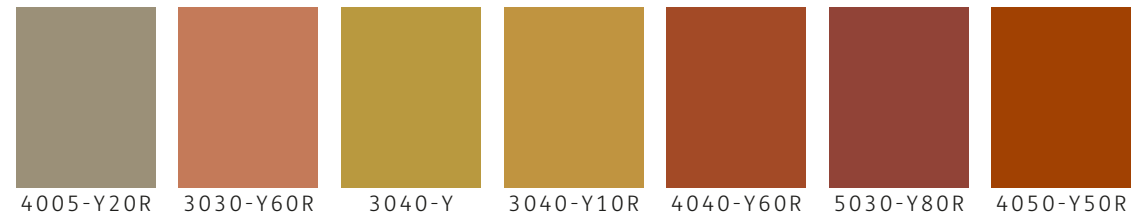
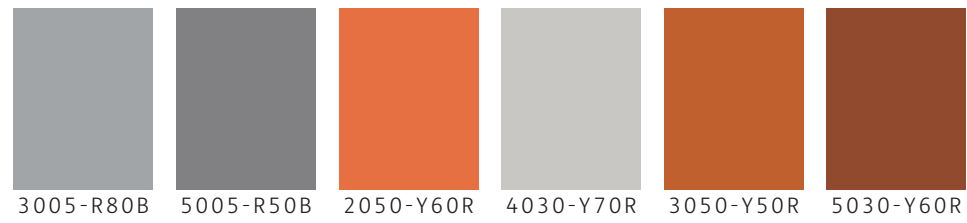












Existing palette



- colours appearing repeatedly in this Landscape Character Type

Developed palette

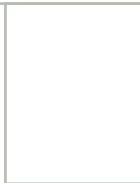
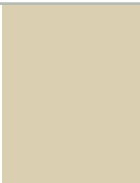


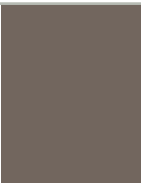





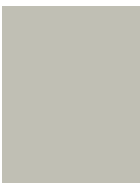









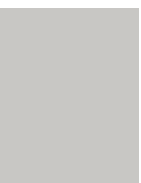







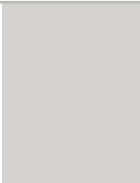
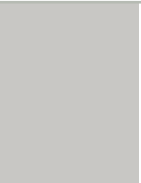
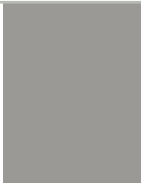





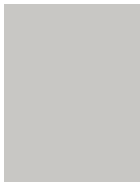
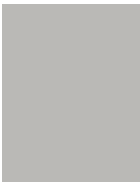

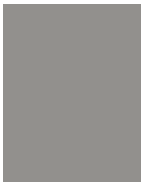



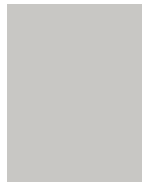
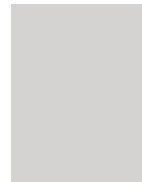
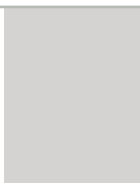
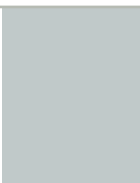


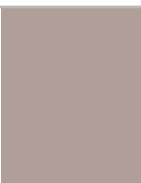




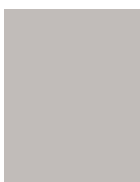

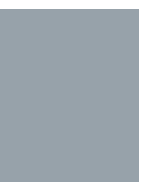






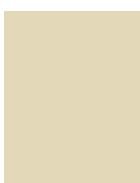

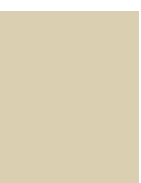






How to read this palette

Identify the building materials you are most likely to be using with reference to the titles along the top of the palette.

Select a colour from the first set of three rows (labelled INTEGRATION A, B, C,) within your chosen group. These colours are used to integrate prominent elevations into the landscape. You may wish to choose more than one integration colour if you intend to use more than one building material, and certainly if your roof is prominent you will need to consider a second appropriate integration colour.

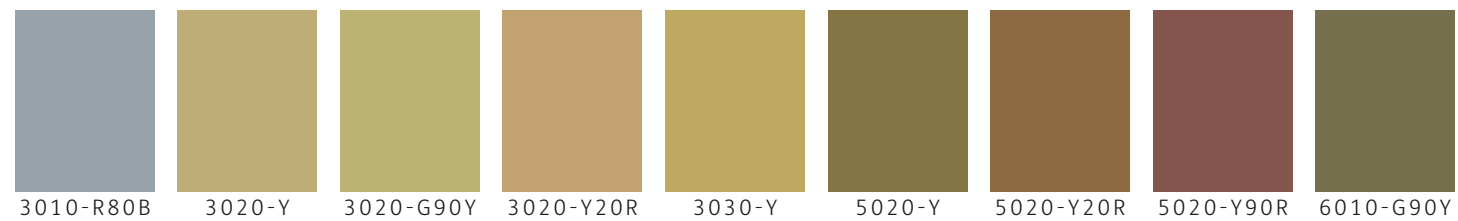
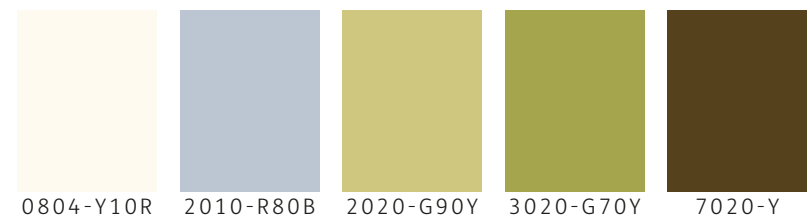
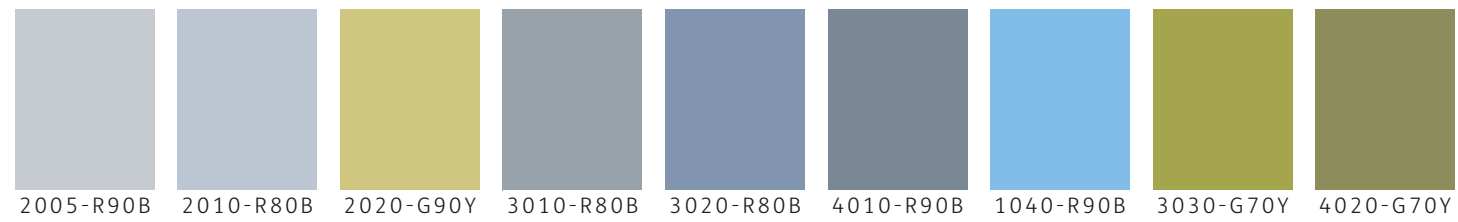
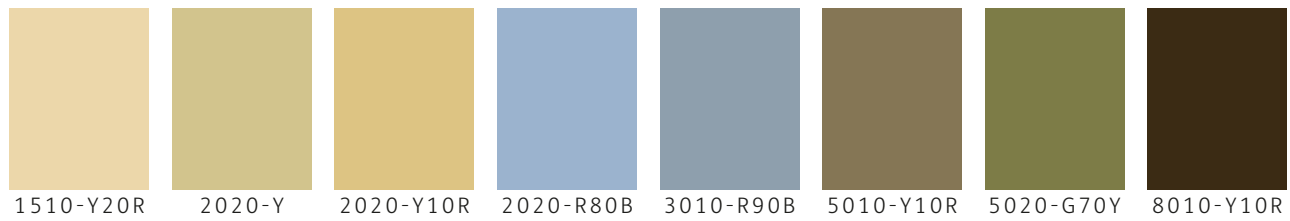
Read down the column with the colour you have selected. The next two colours are a neutral grey of a similar tone to your integration colour and a contrasting grey, darker or lighter to your integration colour. Choose a grey to create a transition in your building frontage, e.g. between an original building and a contemporary extension, or, to create some tonal contrast on your elevations, select a contrast grey, this will give more depth to your elevations. If you cannot find your preferred building material in the precise integration colour you have selected then use the neutral grey to find another available colour of the same tone as the grey.

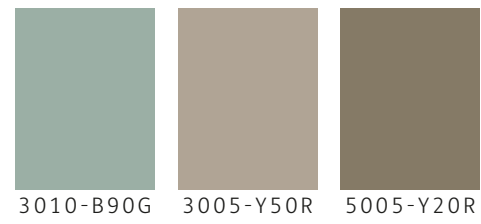
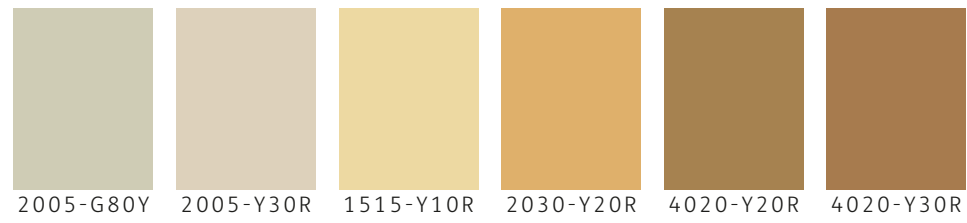
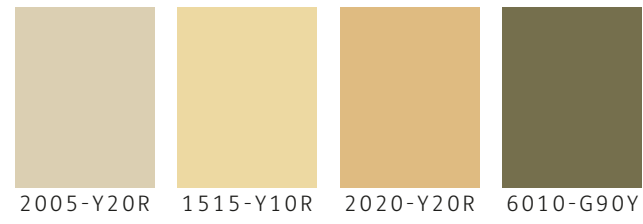
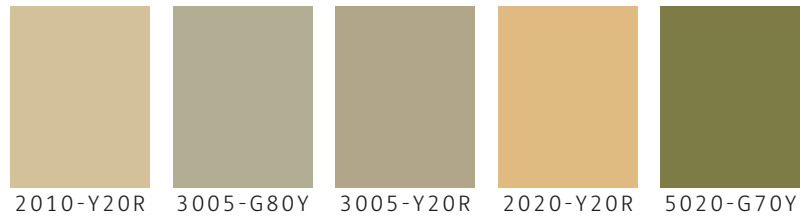
Select one colour from the second set of three rows. These are accent colours, used for details such as windows and doors etc or to highlight some part of the building frontage. They are paired with the integration colours A-A, B-B, C-C. These pairings are recommended, however another accent colour from within the same building material group may be used if preferred. These colours tend to be either lighter or more intense than the integration colours and should be used sparingly.

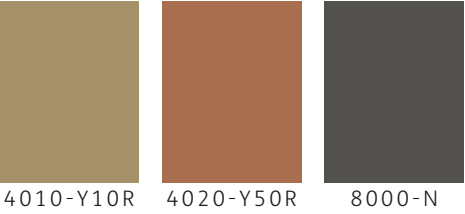
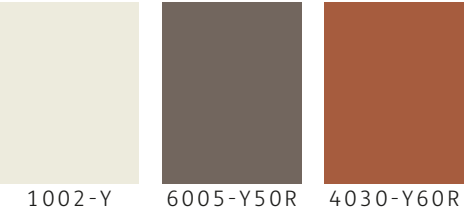
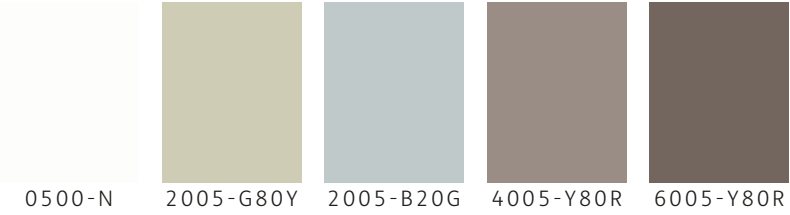
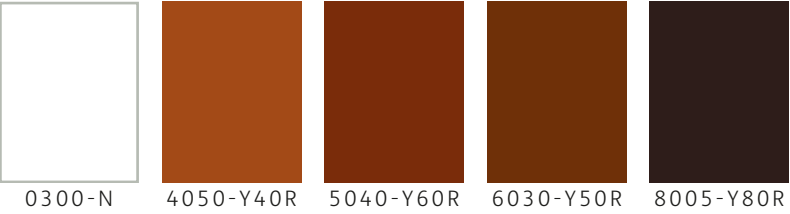
		RENDER, MASONRY PAINT, WEATHER BOARDING			TIMBER, FIBRE CEMENT		STONE		BRICK, TILE		STEEL			
INTEGRATION	A													
		0300-N	2005-Y20R	2020-Y20R		4010-G70Y	6005-Y80R		5010-Y10R		6005-R80B	5020-Y60R		7502-Y
	B													
		0502-Y	2502-Y	3010-G80Y		5005-Y50R	5010-G70Y		6010-Y10R		3040-Y60R	4030-Y70R		7010-G50Y
	C													
		0804-Y10R	3010-Y	4005-Y20R		6005-G80Y	4020-G70Y		5030-Y10R		4030-Y50R	5030-Y80R		8005-Y20R
NEUTRAL														
		0500-N	2500-N	3000-N		5000-N	5000-N		5500-N		4500-N	4500-N		7500-N
CONTRAST														
		3000-N	3500-N	4000-N		5500-N	4500-N		4000-N		3500-N	3000-N		2500-N
ACCENT	A													
		2500-N	2005-B20G	3005-G80Y		3020-R70B	3005-Y80R		3010-G90Y		3020-G80Y	4005-G50Y		5040-Y
	B													
		2502-R	3502-Y	3010-R80B		4010-G50Y	3030-R70B		4010-Y10R		3010-G50Y	4010-G30Y		5010-G50Y
	C													
		1505-Y10R	3020-Y	2005-Y20R		3030-G80Y	3020-G70Y		5010-Y10R		4010-B50G	4005-G20Y		5005-Y20R

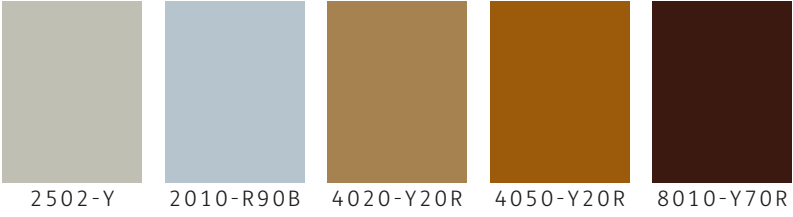
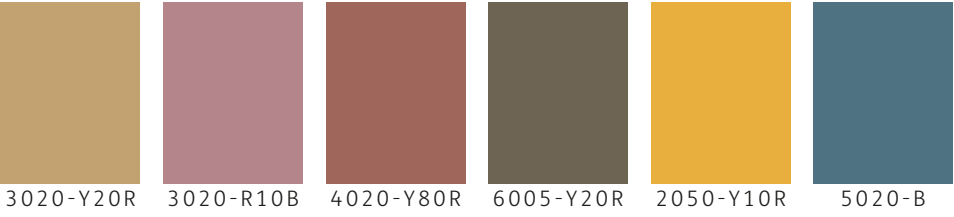
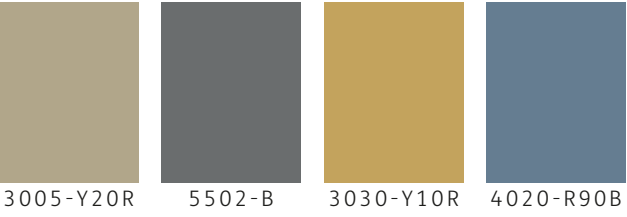
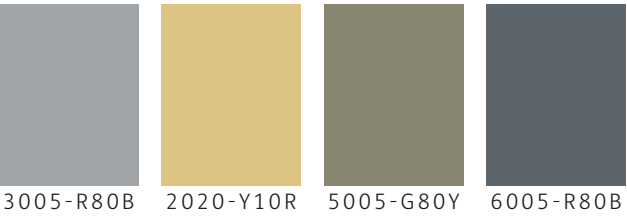


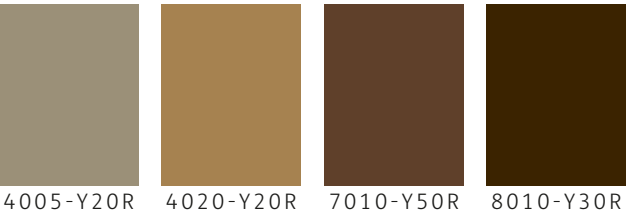
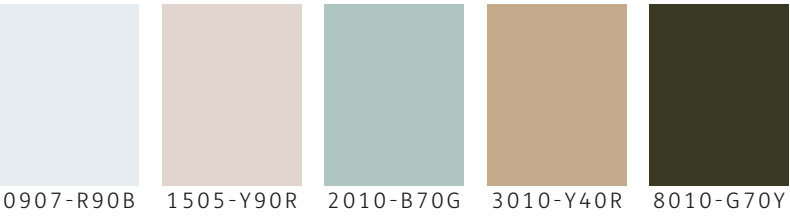
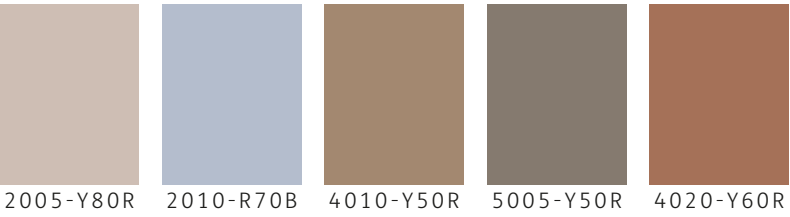
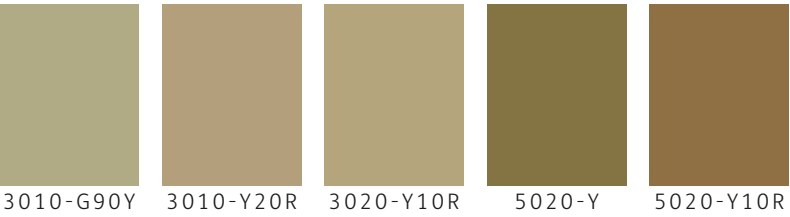
Coast and Lower River Catchment Sub Palette











Existing palette



- colours appearing repeatedly in this Landscape Character Type

Developed palette










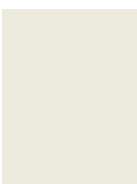







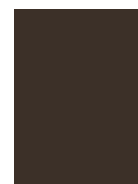
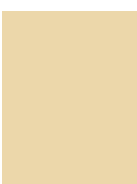
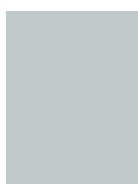







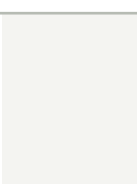
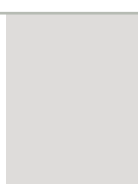







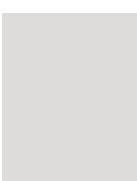
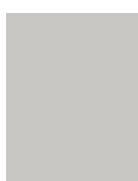







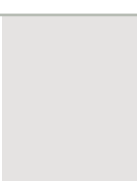








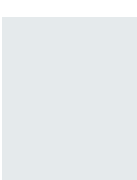
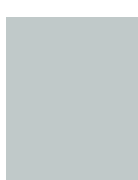







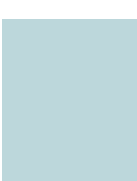








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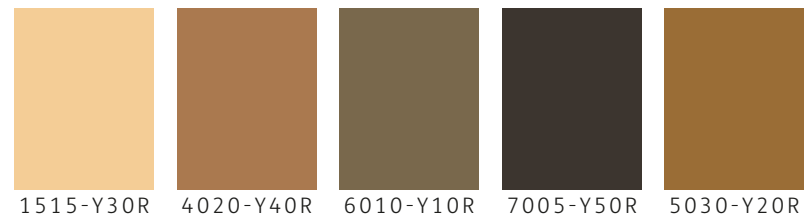
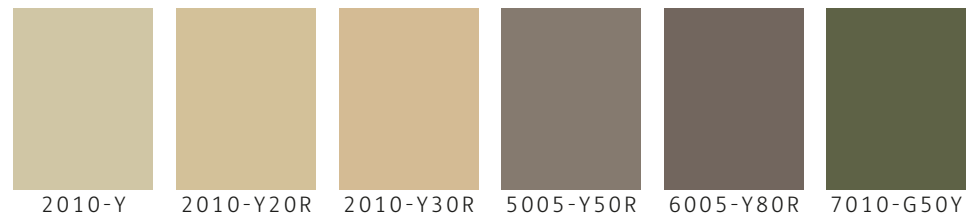
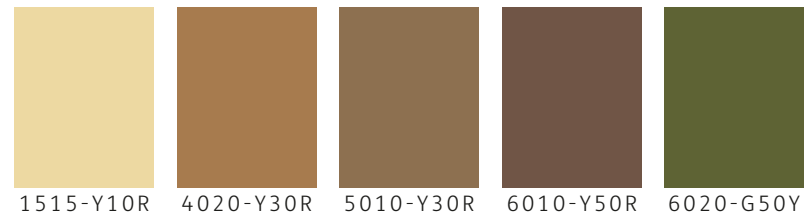
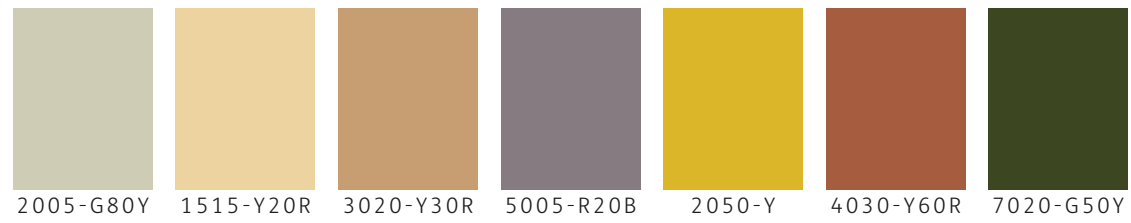
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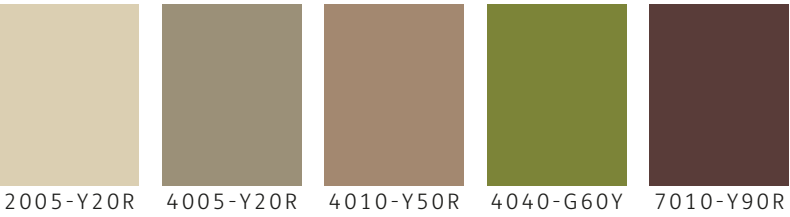
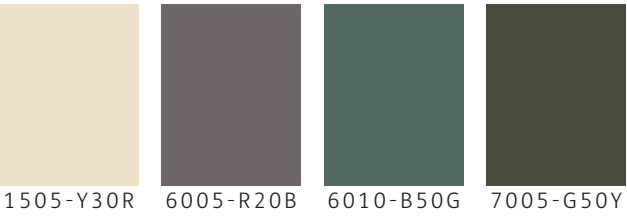
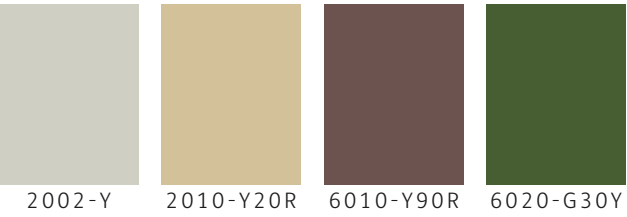
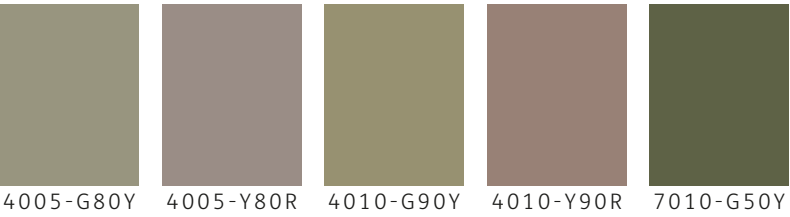
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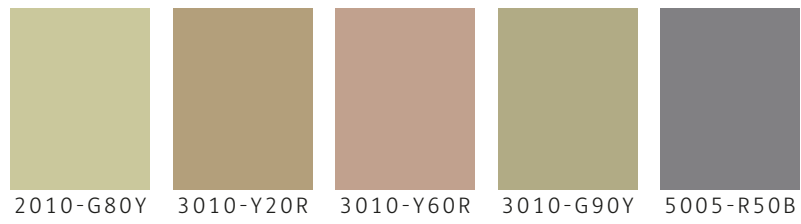
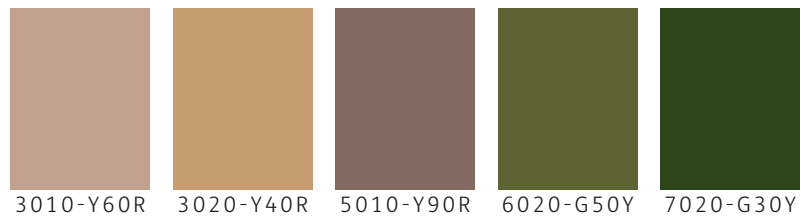
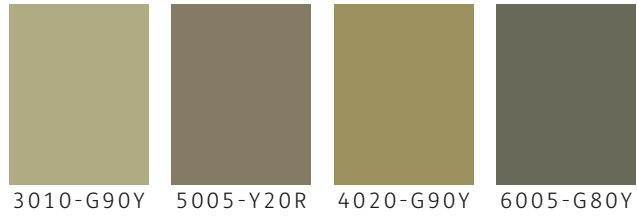
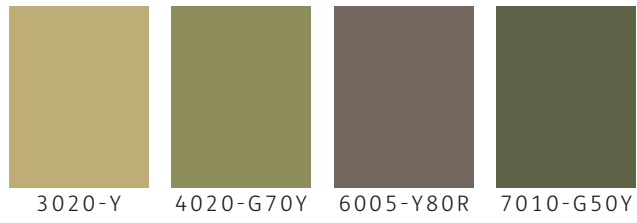
		RENDER, MASONRY PAINT, WEATHER BOARDING			TIMBER, FIBRE CEMENT		STONE, BRICK, TILE			STEEL			
INTEGRATION	A												
		0300-N	2005-G80Y	2005-R90B		3010-G90Y	4010-R10B		4020-Y	3030-Y50R	6005-R80B		7005-G80Y
	B												
		1002-Y	2005-Y20R	2010-Y20R		3020-Y20R	5005-Y20R		5020-Y80R	4030-Y60R	5010-Y30R		8005-Y50R
	C												
		1510-Y20R	2005-B20G	3005-R80B		4010-G70Y	5005-Y50R		6010-Y10R	5030-Y60R	6020-Y20R		8505-Y80R
NEUTRAL													
		1000-N	2000-N	2500-N		3500-N	4500-N		5000-N	4000-N	5500-N		8000-N
CONTRAST													
		2000-N	3000-N	3500-N		4000-N	5000-N		4000-N	3500-N	3000-N		2500-N
ACCENT	A												
		1500-N	2020-G80Y	2010-G90Y		3010-R90B	2010-R10B		2020-Y	3010-B50G	3005-B20G		4005-R80B
	B												
		1002-B	2005-B20G	2005-Y20R		3010-G80Y	3005-Y20R		3005-Y80R	4010-B70G	4010-G70Y		5005-G50Y
	C												
		1510-B20G	3005-B20G	2005-R80B		2010-G70Y	3005-Y50R		2010-B10G	4010-B50G	3020-Y20R		5005-G20Y

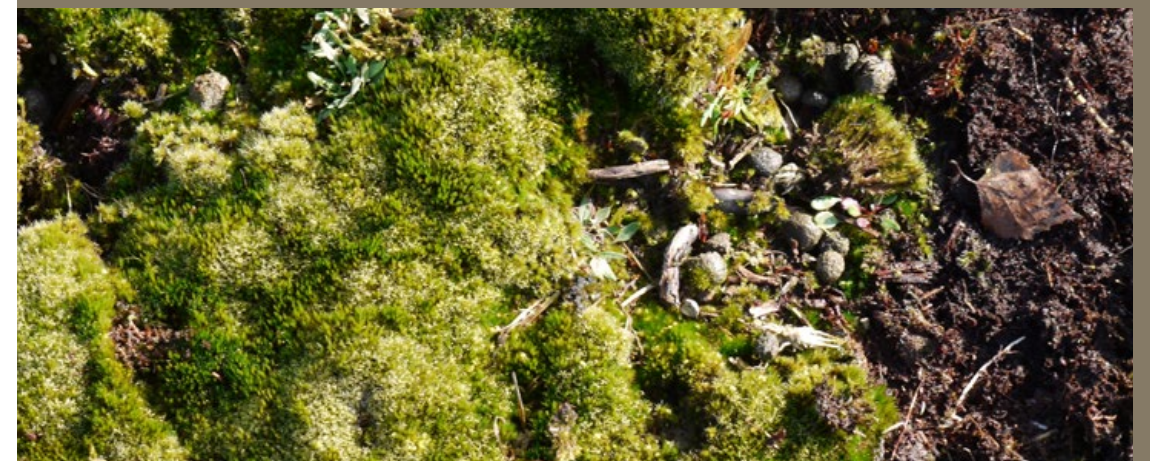
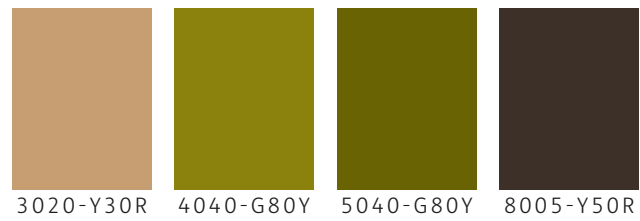
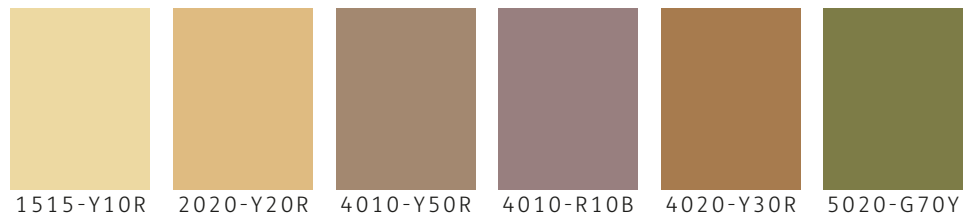
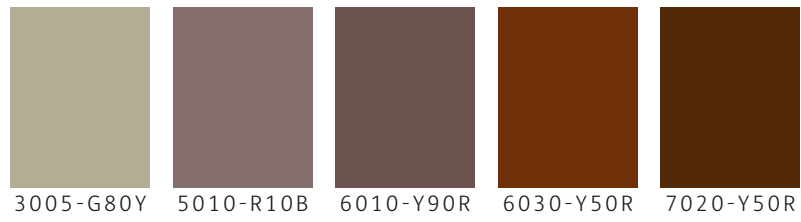
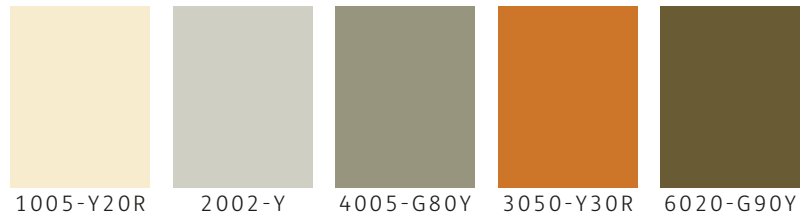


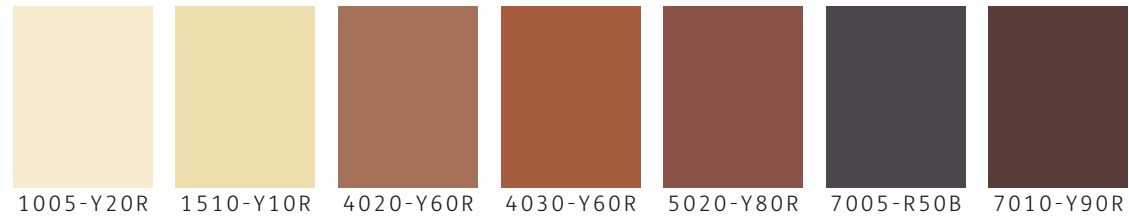
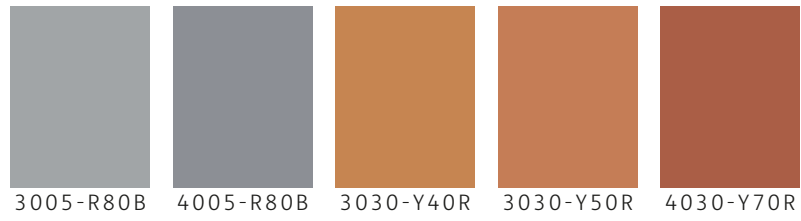
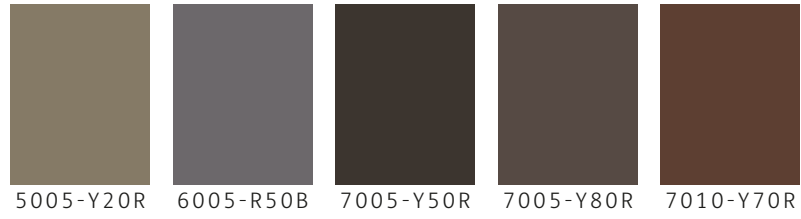
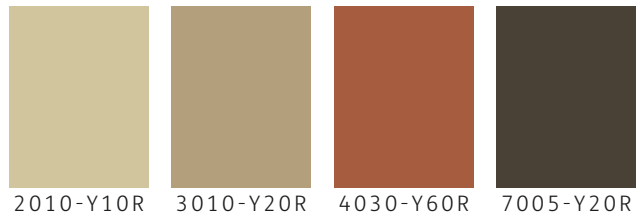
Western High Weald Woodland and Heath Sub Palette











Existing palette

1505-Y30R	2002-Y	2005-Y20R	1515-Y10R	1515-Y20R	2010-Y	2010-Y20R	2010-Y30R	3010-Y20R
3010-Y60R	4005-Y20R	4005-Y80R	3020-Y30R	3020-Y	3020-Y40R	4010-G90Y	4010-Y50R	5005-Y50R
5005-R20B	3030-Y50R	4020-G90Y	4020-Y40R	4020-Y50R	5010-Y30R	5010-Y90R	6005-G80Y	6005-Y80R
4030-Y60R	5020-Y80R	6010-Y10R	6010-Y50R	7005-G50Y	7005-Y50R	7005-Y20R	7005-Y80R	4040-G80Y
6020-G50Y	6020-G90Y	7010-Y70R	7010-G50Y	7010-Y90R	6030-Y50R	7020-G50Y	7020-Y50R	8005-Y50R

- colours appearing repeatedly in this Landscape Character Type

Developed palette

How to read this palette

Identify the building materials you are most likely to be using with reference to the titles along the top of the palette.

Select a colour from the first set of three rows (labelled INTEGRATION A, B, C,) within your chosen group. These colours are used to integrate prominent elevations into the landscape. You may wish to choose more than one integration colour if you intend to use more than one building material, and certainly if your roof is prominent you will need to consider a second appropriate integration colour.

Read down the column with the colour you have selected. The next two colours are a neutral grey of a similar tone to your integration colour and a contrasting grey, darker or lighter to your integration colour. Choose a grey to create a transition in your building frontage, e.g. between an original building and a contemporary extension, or, to create some tonal contrast on your elevations, select a contrast grey, this will give more depth to your elevations. If you cannot find your preferred building material in the precise integration colour you have selected then use the neutral grey to find another available colour of the same tone as the grey.

Select one colour from the second set of three rows. These are accent colours, used for details such as windows and doors etc or to highlight some part of the building frontage. They are paired with the integration colours A-A, B-B, C-C. These pairings are recommended, however another accent colour from within the same building material group may be used if preferred. These colours tend to be either lighter or more intense than the integration colours and should be used sparingly.

		RENDER, MASONRY PAINT, WEATHER BOARD			TIMBER, FIBRE CEMENT		BRICK, STONE, TILE		STEEL	
INTEGRATION	A									
		1505-Y30R	2010-Y	5005-Y20R	5010-G90Y	5010-Y50R	4030-Y60R	7005-Y50R	7010-G90Y	8010-Y90R
	B									
		2002-Y	4005-Y20R	5005-Y80R	6005-Y50R	4010-Y30R	5020-Y60R	6010-Y90R	7010-Y70R	7020-Y50R
	C									
		2005-Y20R	4010-Y50R	5005-Y50R	6005-R20B	5010-R10B	6010-Y50R	6005-Y20R	7010-G50Y	8005-Y50R
NEUTRAL										
		2000-N	3000-N	5000-N	5500-N	4500-N	5000-N	6500-N	7000-N	7500-N
CONTRAST										
		2500-N	3500-N	5500-N	6000-N	5500-N	4000-N	3500-N	3000-N	2500-N
ACCENT	A									
		0505-Y30R	0510-Y	2005-Y20R	2010-G90Y	3030-Y50R	4010-B50G	3005-Y50R	4010-G90Y	5010-Y90R
	B									
		1002-Y	1005-Y20R	2005-B80G	3010-Y50R	4010-R30B	3010-Y30R	4010-Y90R	5010-G70Y	4005-Y50R
	C									
		1005-Y20R	1005-Y50R	2005-G50Y	3005-G20Y	3010-G90Y	3010-B70G	3005-Y20R	5005-R50B	5005-Y50R

Part Two

Elements

The High Weald AONB Management Plan identifies five key components of character which define the High Weald's natural beauty. These are:

- Geology, landform, water systems and climate
- Settlement
- Routeways
- Woodlands
- Field and Heath

This analysis recognises not just the visual qualities of the area but also how people have responded to the landscape, its geology and climate, and in so doing how they have changed that landscape.

A similar approach has been applied for colour selection with the identification of four primary elements which underpin much of the visual environment but also references the cultural and historic context which helped form that environment. These are:

- Iron
- Clay
- Wood
- Water

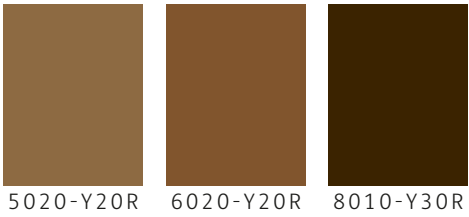
The palettes arranged under each of these headings, and the colour combinations based on these palettes are presented in part two of the guide as a resource of ideas for inspiration and to fine tune design decisions concerning colour in relation to context.

As with the developed palettes of part one, some of the colours in the colour combinations have been adjusted to work with the existing palette of each element.

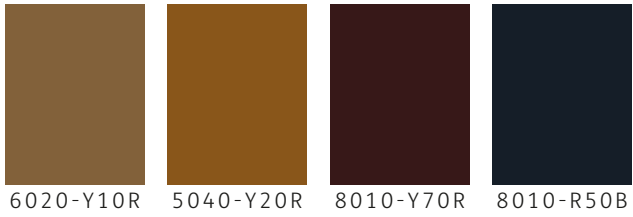
This resource is open to many uses. It may be taken literally as a colour guide for potential building materials, as a design guide for building colour combinations using accent and recessive colours to create colour harmonies, or it may be a springboard for other cultural or historic investigations.



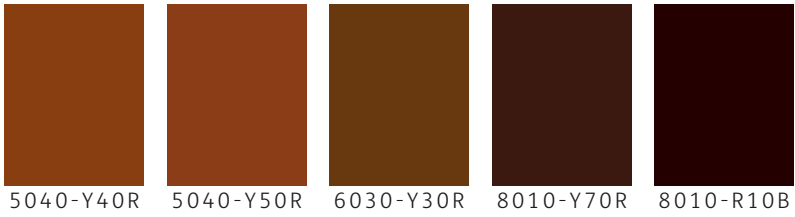
Iron



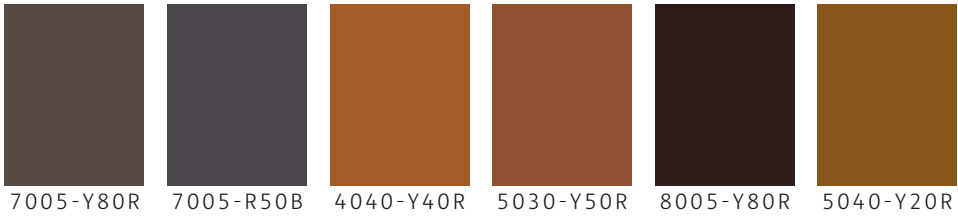
5020-Y20R 6020-Y20R 8010-Y30R



6020-Y10R 5040-Y20R 8010-Y70R 8010-R50B

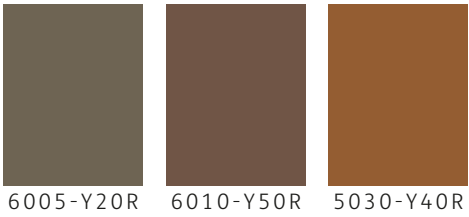
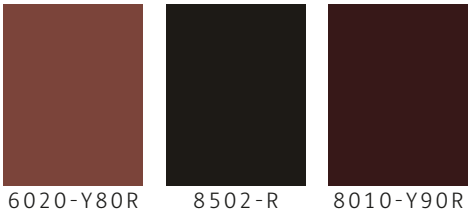
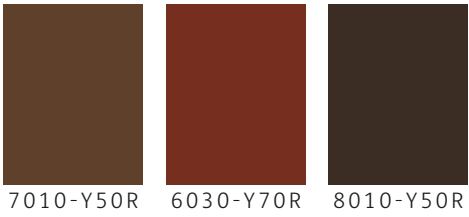
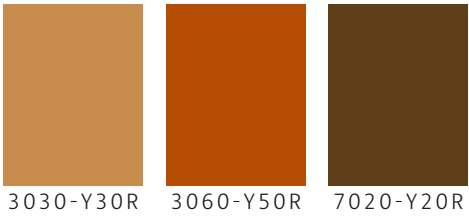


5040-Y40R 5040-Y50R 6030-Y30R 8010-Y70R 8010-R10B



7005-Y80R 7005-R50B 4040-Y40R 5030-Y50R 8005-Y80R 5040-Y20R

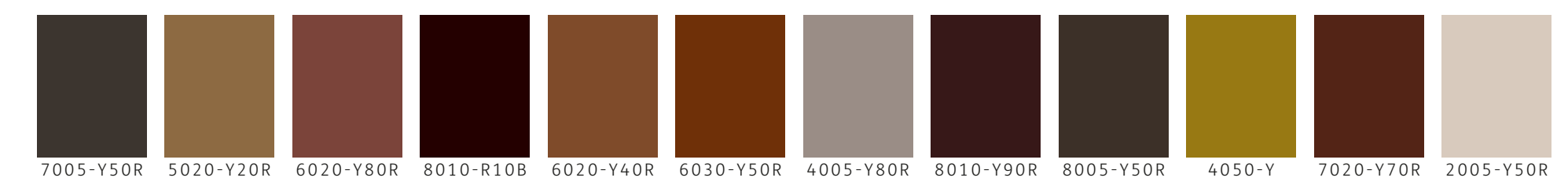




Key colours

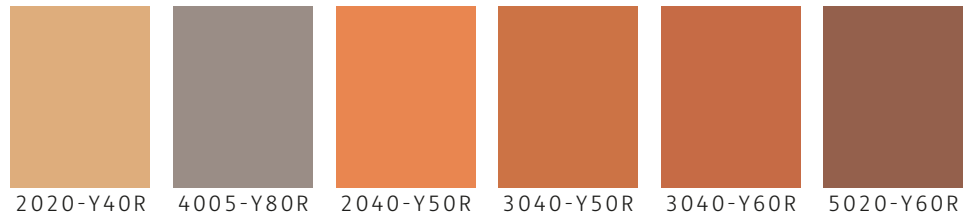
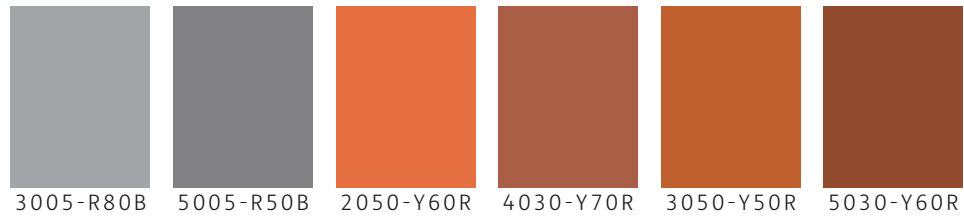
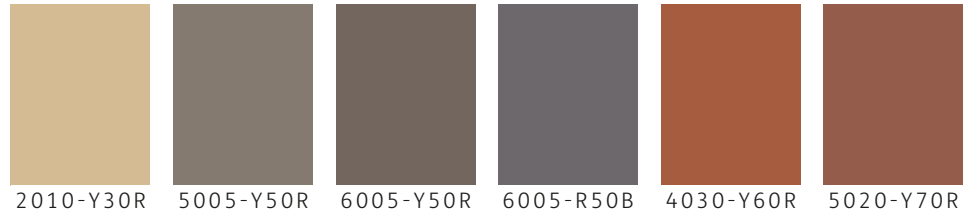
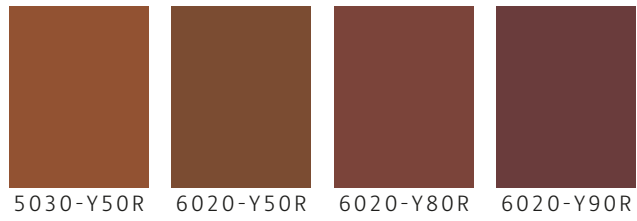
						
3030-Y30R	6005-Y20R	5020-Y20R	6010-Y50R	7005-Y80R	7005-R50B	4040-Y40R
						
5030-Y40R	5030-Y50R	6020-Y10R	6020-Y20R	6020-Y80R	7010-Y50R	8005-Y80R
						
8502-R	3060-Y50R	5040-Y20R	5040-Y40R	5040-Y50R	6030-Y30R	6030-Y70R
						
7020-Y50R	8010-Y30R	8010-Y50R	8010-Y70R	8010-Y90R	8010-R10B	8010-R50B

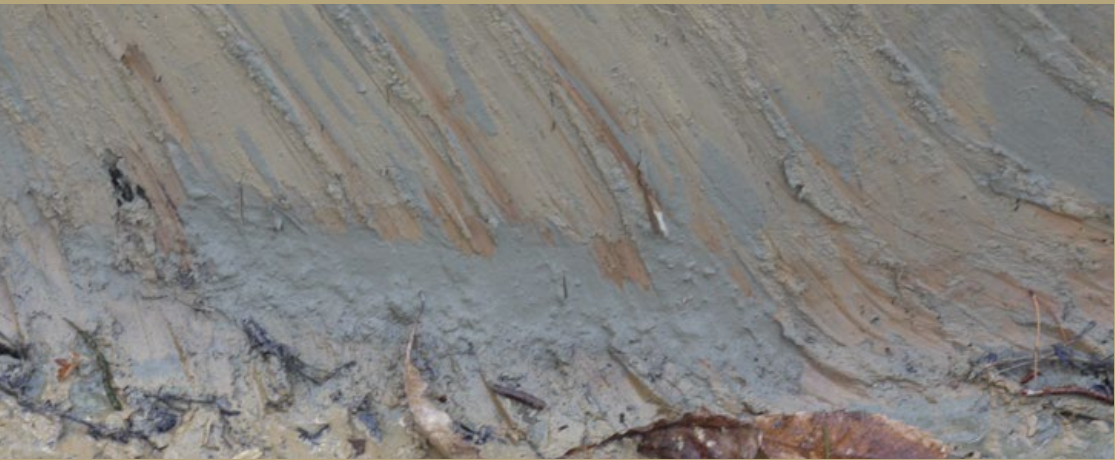
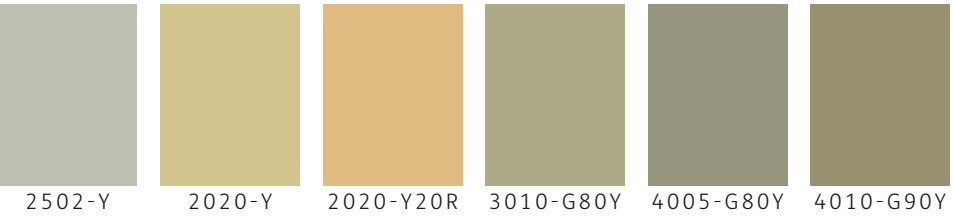
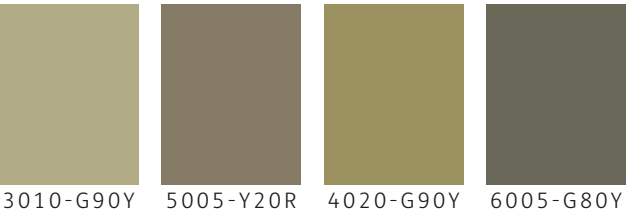
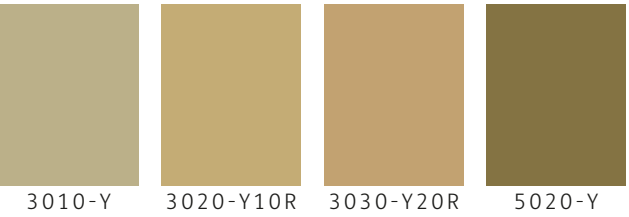
Elements palette
Iron





Clay





Key colours

						
2502-Y	2010-Y20R	2010-Y30R	3005-G50Y	3005-Y20R	3005-R80B	2020-Y
						
2020-Y20R	2020-Y40R	3005-G80Y	3010-Y	4005-G80Y	4005-Y80R	3020-Y10R
						
4010-G90Y	5005-Y20R	5005-Y50R	5005-R50B	2040-Y50R	3030-Y20R	4020-G90Y
						
6005-R50B	2050-Y60R	3040-Y50R	3040-Y60R	4030-Y60R	4030-Y70R	5020-Y60R
						
5020-Y70R	3050-Y50R	5030-Y50R	5030-Y60R	6020-Y50R	6020-Y80R	



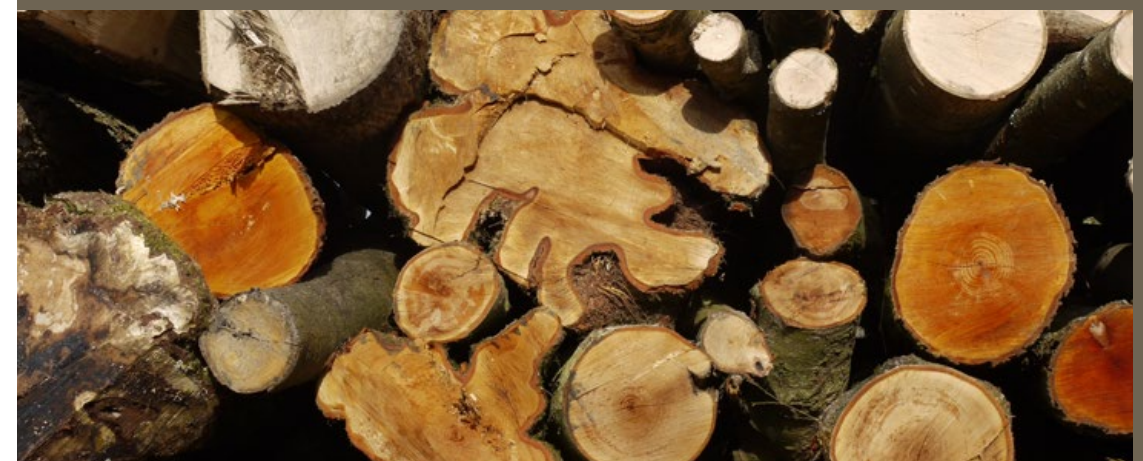
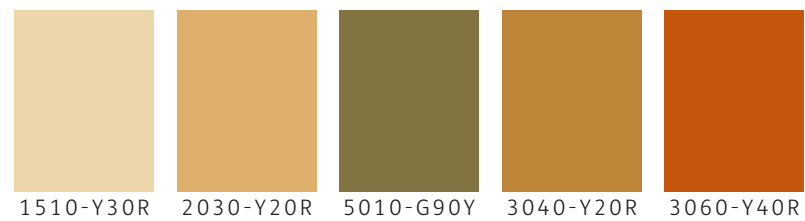
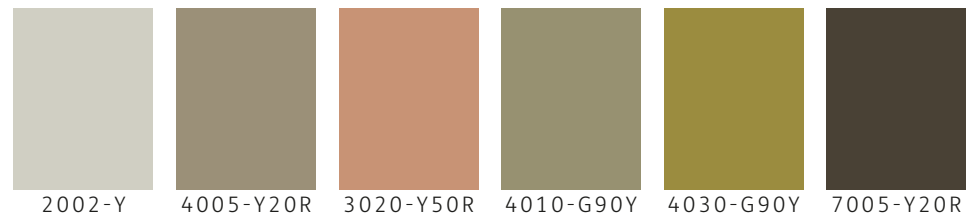
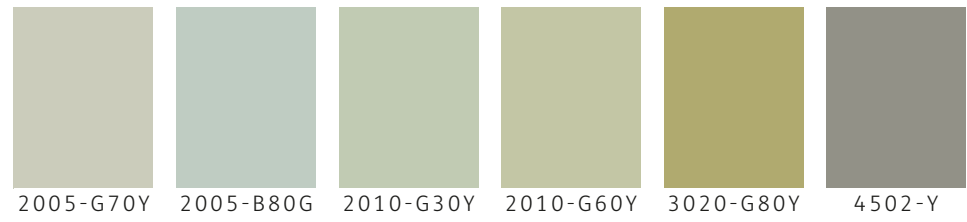
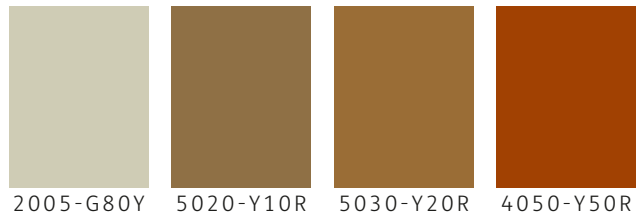
Elements palette

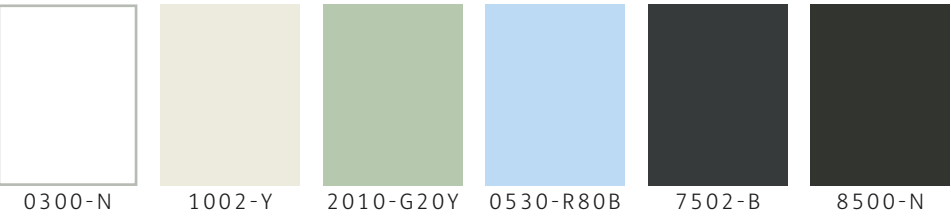
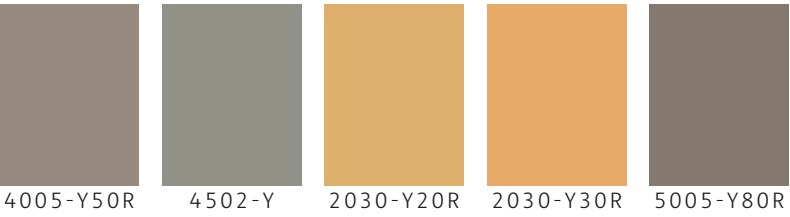
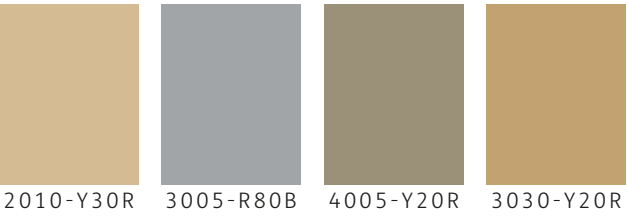
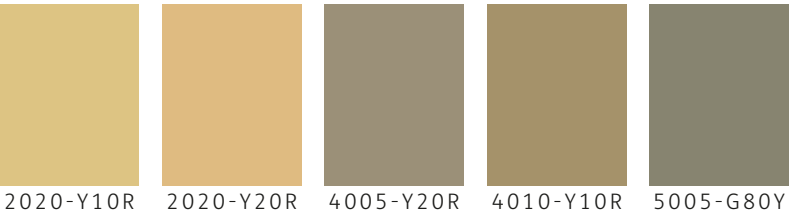
Clay





Wood





Key colours

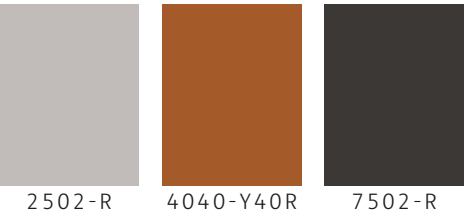
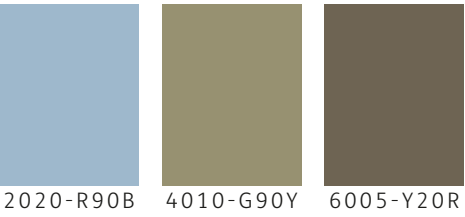
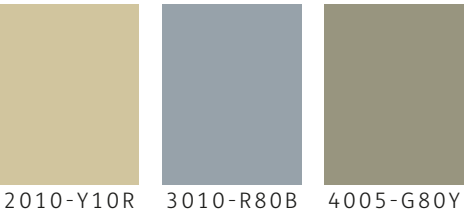
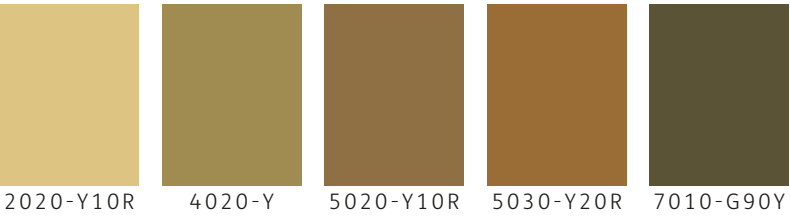
						
0300-N	1002-Y	2002-Y	1510-Y30R	2005-G70Y	2005-G80Y	2005-B80G
						
2010-G30Y	2010-G60Y	0530-R80B	3005-R80B	2020-Y10R	2020-Y20R	4005-Y20R
						
4502-Y	2030-Y20R	2030-Y30R	3020-G80Y	3020-Y50R	4010-G90Y	4010-Y10R
						
5005-G80Y	5005-Y80R	3030-Y20R	5010-Y10R	3040-Y20R	4030-G90Y	7005-Y20R
						
7502-B	5030-Y20R	8500-N	3060-Y40R	4050-Y30R		

Elements palette
Wood



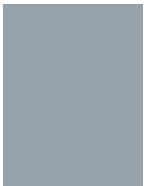
A photograph of a pond or wetland area. The water is dark and still, reflecting the sky. There are several clumps of bright green grass growing out of the water. The water surface is covered with a thin layer of green algae or duckweed. In the bottom right corner, there are some brown, fallen leaves and twigs. The word "Water" is written in large, white, sans-serif font across the center of the image.

Water





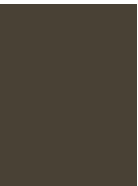
3005-Y20R



3010-R80B



5010-Y10R



7005-Y20R



3010-R90B



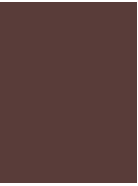
5020-G30Y



7005-Y20R



6020-Y



7010-Y90R



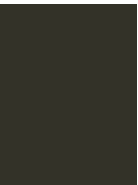
3020-G50Y



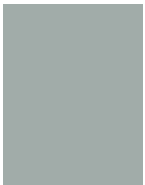
3040-G30Y



6010-R90B



8005-G80Y



3005-B20G




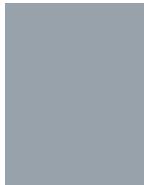
3010-B90G



8005-B80G



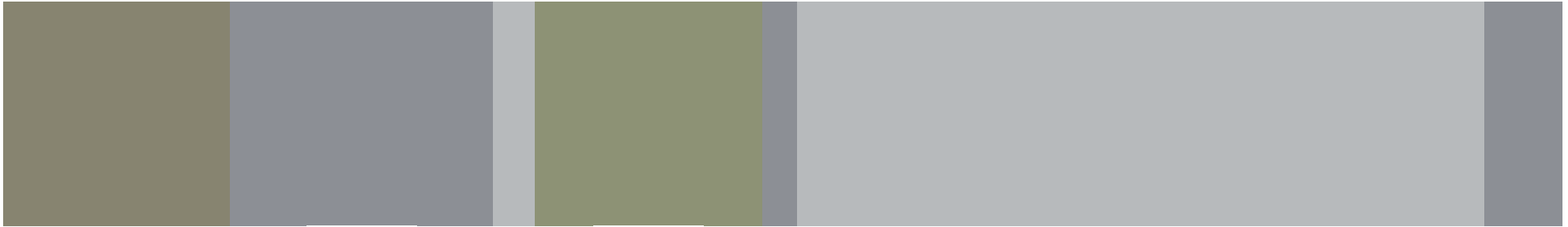
Key colours

						
2502-R	2010-Y10R	3005-Y20R	3005-B20G	2020-Y20R	2020-R90B	3010-R80B
						
3010-B90G	4005-G80Y	3020-G50Y	4010-G90Y	4020-Y	5010-Y10R	3030-G40Y
						
6005-Y20R	6005-G80Y	5020-G30Y	5020-Y10R	6010-R90B	7005-Y20R	7502-R
						
4040-Y40R	5030-Y20R	6020-Y	7010-G90Y	7010-Y90R	8005-G80Y	8005-B80G

Elements palette
Water



4005-B20G 2005-Y50R 4020-Y 3010-B90G



5005-G80Y 4005-R80B 4010-G50Y 2502-B



5005-R80B 4010-G90Y 3010-R90B



7005-Y50R 6020-Y 4030-Y40R 8005-Y80R



4010-G90Y 2005-Y50R 4005-B20G 3010-B90G 3010-Y20R 3010-R90B 4020-Y 4005-R80B 6020-Y 4030-Y40R 7005-Y50R 8005-Y80R

Appendix: 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.colorcoat-online.com) produces a range of profiled steel sheet, the following colours may be considered:

Colorcoat HPS200 Ultra:

Anthracite (Ral 7016) nearest NCS 7502 B

Merlin Grey (Ral 180 40 05) nearest NCS 6005 B20G

Ardenne (Ral7022) nearest NCS 7005 Y20R

Mole Brown (Ral 070 40 10) nearest NCS 7010Y10R

Moorland Green (Ral 100 60 20) nearest NCS 4010G70K

Svelte Grey (Ral 080 50 20) nearest NCS 4005 Y20R

Olive Green (Ral 100 30 20) nearest NCS7010 G50Y

Terracotta (Ral 040 40 40) nearest NCS 5030 Y70R

Juniper Green (Ral 140 20 20) nearest NCS 8010 G50Y

Van Dyke Brown (Ral 8014) nearest NCS 7502 Y

Green Grey (Ral 150 40 10) nearest NCS 6010 G10Y

Oxidised (Ral 050 20 10) nearest NCS 8005 Y20R

Anthracite, Green Grey, Oxidised and Terracotta are also available as matt sheets and these should always be considered for roofing. Light reflection on pitched steel roofs can distort the colour substantially, rendering even dark colours as very light, a matt finish helps to reduce this risk.

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

Colorcoat Prisma:

Slate Grey (Ral 7012) nearest NCS 6502 B

Anthracite (Ral 7016) nearest NCS 7502 B

Terracotta (Ral 040 40 40) nearest NCS 5030-Y70R

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. The Vieo range of wall and roof cladding uses material from the Colorcoat HPS 200 Ultra range and Colorcoat Prisma range. Standing seam cladding is also available from **Tata Steel** in the Colorcoat Urban range, with a similar choice of matt colours.

Thomas Panels and Profiles (www.panelsandprofiles.co.uk)

produces a range of roofing and cladding sheets, sharing some of the colours with Colorcoat HPS200 Ultra:

Vandyke Brown, Merlin Grey, Olive Green, Terracotta,

Juniper green. In addition:

Svelte Grey (BS 10B 23) nearest NCS 5010 G90Y

Slate Blue (BS18B29) nearest NCS 7502 B

D and D construction (www.danddconstruction.co.uk) design and build a range of agricultural and forestry buildings.

Steel cladding comes from other suppliers such as Coilcolor who offer a standard range including Moorland Green, Olive Green, and Juniper, they also can source a much wider range of colours including NCS colours. D and D also offer timber cladding such as Yorkshire Boarding.

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. It will also work with the Iron Palette. Nearest NCS: 8505-Y20R.

Pigmento has the texture of QUARTZ-ZINC but is coloured:

Pigmento Blue, nearest NCS 6010-B10G

Pigmento Red, nearest NCS 6010-Y90R

Pigmento Green, nearest NCS 4005-G80Y

Pigmento Brown, nearest NCS 6005-Y80R

J. G. Steelcraft (www.jgbsteelcraft.co.uk) offer corrugated Corten steel cladding cut to requirements from a coil. This material would fit well with the iron palette, having the benefits of rusted standard corrugated steel without the inherent damage to the material. Cladding panels as rainscreen 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 3600mm x 190mm. This dimension with a wood grain finish is already being used as a substitute for timber on weather boarded properties. Colours worth considering include:

Sage green NCS 4010G90Y

Forest Grey NCS 8005 G80Y

Pearl NCS 4005 G80Y

Pewter NCS 5500N

Cream White NCS 0502 Y

Beige NCS 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 worth considering include:

Grey NCS 3502 R

Grey Brown NCS 3005 Y20R

Cream White

Beige

Marley Eternit also produce through coloured fibre cement boards in the Equitone Range. The following colours from the Natura range of Equitone are worth considering:

Natural Grey NCS 5005 G80Y

Fossil Grey, NCS 4005 G80Y

Autumn Dusk NCS4005 Y20R

Sepia NCS 7005 Y20R

Equitone Pictura Range (not through coloured):

Mocha NCS 5005-Y50R

Fawn Grey NCS 3502-R

Equitone Linea Range:

Hessian NCS 4005-Y50R

Equitone Tectiva range (through coloured with grain):

Sahara NCS 3030-Y70R

Hessian NCS 4005-Y50R

Linen NCS 2005-Y20R

Calico NCS 1002-Y50R

Marley Eternit also produce profiled fibre cement for roofing. Within their range the following colours may be useful:

Tawny Brown NCS 3040-Y60R

Bracken NCS 5010-Y50R

Van Dyke Brown NCS 7502-Y

Anthracite NCS 6502-Y

Laurel NCS 8010-G50Y

Timber cladding

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

English Woodlands Timber (www.englishwoodlandstimber.co.uk) offer fresh sawn and air dried cladding in, among others, Larch, Oak and Douglas Fir. They also offer finger jointed Sweet Chestnut, and Chestnut shakes imported from France.

Ben Law (www.ben-law.co.uk) offers locally grown Chestnut shakes and also Chestnut laths and timber frames.

Coyle Timber (www.coyletimber.com) offer products in hard and soft woods, cladding, structural timbers, engineered timbers and roofing shingles, they also have a timber conservation department.

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 recognized 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 **Tŷ 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 exist between Ral and NCS.

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:

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

Chalk Down Lime (www.chalkdownlime.com) offers natural non-hydraulic lime renders.

Masonry paint

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 recognize 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 recognize NCS codes. Crown also produce a range of historic colours.

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

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.

Bedec Barn Paint (www.promain.co.uk) a water based exterior coating in semi gloss and matt, available in a standard range of colours but also in any Ral and NCS colour. This product can be applied to timber such as Yorkshire Boarding, concrete and steel, and is suitable for agricultural applications.

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 worth considering include:

Mid Grey NCS 5000-N

Taupe NCS 6010-Y90R

Cactus Green NCS 4010-G70Y

Natural Greige NCS 6005-Y50R

Bricks

Of the very many bricks available on the market, this selection favours locally 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.

West Hoathly bricks (www.ibstock.com) make clamp fired stock bricks, the West Hoathly Sharpethorne and the Kingscote Grey multi are particularly relevant to the western High Weald, so too with **Chailey bricks** (www.ibstock.com).

Lane Bricks (www.mbhplc.co.uk) make first quality multi facings and hand made facings both of which are acceptable. The company also makes tiles and pavers.

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 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.

Chalk Down Lime (www.chalkdownlime.com) produce a range of white and offwhite lime mortars including Traditional, Conservation, Fine and Medium. These mortars are vapor permeable and essential to show off the qualities of handmade bricks.

Clay tiles

Clay tiles come in many profiles, the plain tile with a cross cambered surface is common in the area. As with the brick selection this list favours locally produced tiles from local clays.

Kent Clay Tiles (www.handmaderooftiles.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.

Aldershaw Tiles (www.aldershaw.co.uk) make three red and three antique roof tiles, including peg tiles and oast house tiles. Aldershaw are able to match peg tile sizes for restoration work. The company also makes mathematical tiles and glazed tiles.

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.

Michelmerch (www.mbhplc.co.uk) make four ranges, Antique Red, Country Blend, Vintage and Dark Vintage.

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

Slate

Slate is less common in the area. 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 which once weathered is a viable substitute to real slate: Cambrian Heather and Cambrian grey weathered NCS

Stone and aggregates

Wealden Sussex Sandstone for building and landscaping work is available from **Lambs** (www.lambsbricks.com) Kentish Ragstone is available from **Gallagher** (www.gallagher-group.co.uk)

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.

The High Weald AONB Partnership involves 15 local authorities, Defra, Natural England and organisations representing farming, woodland, access and community interests. The Partnership publishes and monitors the statutory AONB Management Plan and provides guidance on its delivery.



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