













# Recommended Equipment List






If you have any queries there are a series of videos Anna's made about her recommended materials available to watch for free at [www.annamasonart.com/equipment](http://www.annamasonart.com/equipment)




<i>Brushes</i>	<p>The <b>Anna Mason set</b> of synthetic spotter brushes are produced by Rosemary &amp; Co. The set comprises a size 5, 3, 1, 0 and 3/0.</p> <p>If looking for alternatives look for: synthetic hairs, shorter length hairs (known as 'miniature' or 'spotter' brushes), small sizes, short handles.</p>
<i>Paper</i>	<p><b>Hot pressed (ie smooth) watercolour paper.</b> Anna uses paper that comes glued in a block/pad. The School tutorials are mostly at the 9 x 12" size but a few are at the 12 x 16" size. Anna uses the brand <b>Arches</b>, but any hotpressed paper that is made from 100% cotton (for good absorbency) will be fine. Use cheaper watercolour or cartridge paper for you to test colours on as you paint</p>
<i>Pencil</i>	<p>An HB is ideal. Anna uses a mechanical pencil.</p>
<i>Eraser</i>	<p>A polymer eraser (rather than a putty rubber) is best.</p>
<i>Palette</i>	<p>Anna recommends using a flat white palette - ideally a ceramic white plate or tile.</p>
<i>Table Easel</i>	<p>It isn't necessary to use a table easel but you may find it more comfortable to do so. Anna uses the <b>Daler Rowney ArtSphere</b> which has the benefit of being able to be locked at any angle rather than just a set few like a normal table easel.</p>
<i>Paints</i>	<p>The list of colours is below. Anna sets the paints out around her palette to paint - squeezing them out from tubes and letting them dry. Half-pans are also good to use for this technique and Anna used to use these in the past. See a video about paints at <a href="http://www.annamasonart.com/equipment">www.annamasonart.com/equipment</a></p>

<p><i>Anna's Colours</i></p> <p><i>butter milk water</i></p>	<p><i>Essential (ie used a lot in Anna's tutorials)</i></p>	<p><i>Pigment</i></p>	<p><i>Name</i> <i>(Winsor &amp; Newton unless otherwise stated)</i></p>	<p><i>Possible to substitute by mixing other paints in the essential range?</i></p>	<p><i>Daniel Smith Alternative</i></p>
<p>White</p>	<p>No</p>	<p>PW4 or PW6</p>	<p>Titanium White, OR Chinese White OR any White Gouache paint</p>	<p>No</p>	<p>Titanium White, OR Chinese White</p>
	<p>No</p>	<p>PG17+PBk6+P Bk19+PW5</p>	<p>Davy's Gray</p>	<p>Mix 40% Payne's Gray and 60% Burnt Sienna but <i>really</i> watery to match Davy's Gray</p>	<p>Use a mix of 80% Buff Titanium with 20% Payne's Gray</p>
	<p><b>Yes</b></p>	<p>PB15+PBk6 +PV19</p>	<p>Payne's Gray</p>	<p>No</p>	<p>Payne's Blue Gray (If you have the Daniel Smith Payne's Gray you'll need to add a touch of French Ultra Marine to match exactly if following a tutorial)</p>
	<p>Yes</p>	<p>PY43</p>	<p>Yellow Ochre</p>	<p>Mix 60% Burnt Sienna with 40% Winsor Lemon</p>	<p>Burgundy Yellow Ochre</p>

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	Yes	PR101	Burnt Sienna	No	Quinacridone Burnt Orange
	No	PB28	Cobalt Blue	Mix 80% French Ultramarine with 20% Cobalt Violet and use more dilute to match Cobalt Blue	Cobalt Blue
	Yes	PB29	French Ultramarine	No	Ultramarine Blue
	No	PB15:3	Winsor Blue (Green Shade)	It's not as bright but you can mix 70% French Ultramarine with 30% Winsor Green (Yellow Shade)	Phthalo Blue Green Shade
	No	PG50	Cobalt Turquoise Light	No	Cobalt Teal Blue

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	Yes	PG36	<b>Winsor Green (Yellow Shade)</b>	No	Phthalo Green Yellow Shade
	Yes	PG36+PY110	<b>Permanent Sap Green</b>	No	Hooker's Green (It is more blue than WN perm sap green so less will be required usually when mixing with DS Sap Green)
	No	PY65+ PB15:6+ PR101	<b>Olive Green</b>	Winsor & Newton Permanent Sap Green (80%) with Winsor & Newton Burnt Sienna (20%)	Sap Green Though it is a different pigment mix (PG7+PO49) - and is a little brighter and less brown.
	Yes	PY175	<b>Winsor Lemon</b>	No	Lemon Yellow

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	No	PO71	<b>Transparent Orange by Schmincke</b> (Previously called Translucent Orange so Anna refers to it as this in older School tutorials)	60% Winsor Lemon mixed with 40% Scarlet Lake	Permanent Orange (this is a lighter and more yellow colour, but can be darkened and made more red by adding some Organic Vermilion)
	Yes	PR188	<b>Scarlet Lake</b>	No	Organic Vermilion
	Yes	quinacridone pyrrolidone	<b>Permanent Carmine</b>	No	Carmine
	No	PR206	<b>Permanent Alizarin Crimson</b>	Pretty much interchangeable with Permanent Carmine	Permanent Alizarin Crimson
	No	PV19	<b>Permanent Rose</b>	Mix 50% Opera Rose with 50% Permanent Carmine	Quinacridone Rose

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	Yes	PR122	<b>Opera Rose</b>	No	Opera Pink
	Yes	PV14	<b>Cobalt Violet</b>	Mixing 30% French Ultramarine with 70% Opera Rose and water down to match	Cobalt Violet
	No	PV55	<p><b>Quinacridone Purple</b> (by Daniel Smith)</p> <p><i>Notes</i></p> <ul style="list-style-type: none"> <li>• W &amp; N offered this pigment as a 'Limited Edition' in 2016 called Quinacridone Violet</li> <li>• Anna used to use Bright Violet by Holbein as a dark purple in older School tutorials - to match to that add a little Opera Rose to this PV55 paint.</li> </ul>	Mix 70% French Ultramarine with 30% Opera Rose	<p>Quinacridone Purple</p> <p>N.B - Anna used to use Bright Violet by Holbein in older tutorials - to match to that add a little Opera Rose.</p>

*Anna's paints arranged in a colour wheel*

