












Recommended Equipment List




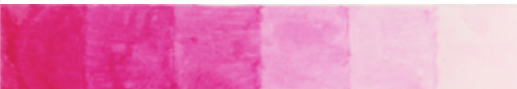

If you have any queries there are a series of videos Anna's made about her recommended materials available to watch for free at www.annamasonart.com/equipment


Brushes	<p>The Anna Mason set of synthetic spotter brushes are produced by Rosemary & 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>
Paper	<p>Hot pressed (ie smooth) watercolour paper. 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 Arches, 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>
Pencil	<p>An HB is ideal. Anna uses a mechanical pencil.</p>
Eraser	<p>A polymer eraser (rather than a putty rubber) is best.</p>
Palette	<p>Anna recommends using a flat white palette - ideally a ceramic white plate or tile.</p>
Table Easel	<p>It isn't necessary to use a table easel but you may find it more comfortable to do so. Anna sometimes uses the Daler Rowney ArtSphere 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>
Paints	<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 used these in the past. See a video about paints at www.annamasonart.com/equipment</p>

Anna's Colours butter milk water	Essential (ie used a lot in Anna's tutorials)	Pigment	Name (Winsor & Newton unless otherwise stated)	Possible to substitute by mixing other paints in the essential range?	Daniel Smith Alternative
White	No	PW4 or PW6	Titanium White , OR Chinese White OR any White Gouache paint	No	Titanium White, OR Chinese White
	No	PG17+PBk6+P Bk19+PW5	Davy's Gray	Mix 40% Payne's Gray and 60% Burnt Sienna but <i>really</i> watery to match Davy's Gray	Use a mix of 80% Buff Titanium with 20% Payne's Gray
	Yes	PB15+PBk6 +PV19	Payne's Gray	No	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)
	Yes	PY43	Yellow Ochre	Mix 60% Burnt Sienna with 40% Winsor Lemon	Burgundy Yellow Ochre
	Yes	PR101	Burnt Sienna	No	Quinacridone Burnt Orange

Anna's Colours butter milk water	Essential (ie used a lot in Anna's tutorials)	Pigment	Name (Winsor & Newton unless otherwise stated)	Possible to substitute by mixing other paints in the essential range?	Daniel Smith Alternative
	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
	Yes	PG36	Winsor Green (Yellow Shade)	No	Phthalo Green Yellow Shade

Anna's Colours butter milk water	Essential (ie used a lot in Anna's tutorials)	Pigment	Name (Winsor & Newton unless otherwise stated)	Possible to substitute by mixing other paints in the essential range?	Daniel Smith Alternative
	Yes	PG36+PY110	Permanent Sap Green	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	Olive Green	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	Winsor Lemon	No	Lemon Yellow
	No	PO71	Transparent Orange by Schmincke (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	Scarlet Lake	No	Organic Vermilion

Anna's Colours butter milk water	Essential (ie used a lot in Anna's tutorials)	Pigment	Name (Winsor & Newton unless otherwise stated)	Possible to substitute by mixing other paints in the essential range?	Daniel Smith Alternative
	Yes	quinacridone pyrrolidone	Permanent Carmine	No	Carmine
	No	PR206	Permanent Alizarin Crimson	Pretty much interchangeable with Permanent Carmine	Permanent Alizarin Crimson
	No	PV19	Permanent Rose	Mix 50% Opera Rose with 50% Permanent Carmine	Quinacridone Rose
	Yes	PR122	Opera Rose	No	Opera Pink
	Yes	PV14	Cobalt Violet	Mixing 30% French Ultramarine with 70% Opera Rose and water down to match	Cobalt Violet

Anna's Colours butter milk water	Essential (ie used a lot in Anna's tutorials)	Pigment	Name (Winsor & Newton unless otherwise stated)	Possible to substitute by mixing other paints in the essential range?	Daniel Smith Alternative
	No	PV55	Quinacridone Violet <i>Notes</i> <ul style="list-style-type: none"> W & N offered this pigment as a 'Limited Edition' in 2016 then added it to the standard range in 2019 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. 	Mix 70% French Ultramarine with 30% Opera Rose	Quinacridone Purple N.B - Anna used to use Bright Violet by Holbein in older tutorials - to match to that add a little Opera Rose.

Anna's paints arranged in a colour wheel

Anna's School

