



BECKERS
"A"

Beckers "A" – the classical Nordic oil colour for artist

Beckers "A" is a Swedish brand with products of the highest artist quality.

Already 1912 Beckers Normalfärg was launched, an oil colour which meets the seven demands of purity for permanent colours.

Today there are of 44 highly pigmented, pure oil colours. The range also comprises mediums, varnishes and additives for oil colour.

For more information see www.colart.se

Beckers Normalfärg



Beckers Normalfärg

Beckers Normalfärg consists of carefully selected colour pigments mixed with oil, usually linseed oil. The colour is processed (ground) several times through metal or stone rolls to achieve a supple consistence. The colour dries when the oil oxidizes, which is a slow process. This means that the oil has a long drying time.

Beckers Normalfärg is available in 44 colours. All colours are intermixable with each other. The Normal Colour Scale is meant to provide ample possibility to mix and create exactly the colour you want. Therefore the high pigment loading is an absolute demand.

History

The origin of Beckers Normalfärg comes from the German Scientist Keim and his standards regarding permanent colours of the highest pigment quality. Beckers Normalfärg has been produced since 1912. Early it became the most popular oil colour among Swedish artists. Several generations of Scandinavian

artists have used the colours, being confident that their work will last.

Today Beckers "A" is produced in ColArt's own factories in France and England.

Quality demands for Beckers Normalfärg

- 1 **Technical Purity**
Nothing is added to the pure colour
- 2 **Lightfastness**
Will not fade or otherwise change when exposed to daylight
- 3 **Air Permanence**
Will not change under atmospherical influence
- 4 **Oilfastness**
Insoluble in oil to avoid bleeding
- 5 **Water Permanence**
Insoluble in water
- 6 **Mixing Permanence**
The components of the colour should not react chemically when mixed with each other
- 7 **Lime fastness**
Endures lime in mural painting



Colour Mixing

Without light, no colour. It is only when light meets an object that we are able to see its colour.



Secondary Colours

Orange, violet and green are secondary colours. Those are colours which you obtain by mixing two primary colours.

Some examples of secondary colours from Beckers are 230 Kadmiumorange, 405 Koboltviolett and 515 Beckers grön.



White and black

When you paint you normally use a lot of white. Colours mixed with white will get a pastel character.

Titanvit is an intense white with a lot of covering strength and a medium drying time.

Zinkvit on the other hand is more transparent, has a colder, bluish tone and dries somewhat slower.

Blandad vit takes the best of both and creates a golden "middle white".

Svart is used to subdue a colour but can make the original colour appear a little dirty. Try instead to mix with a dark earth colour, for example 670 Obränd Umbra, and compare the results.



3 Primary Colours

There are three primary colours: yellow, red and blue. In Becker's colour scale you can use e.g. 220 Kadmiumgul ljus, 315 Kadmiumröd mörk and 415 Ultramarinblå.

With these three colours and black and white you could in principle mix all other colours. But this would be rather time consuming and you would also lose the character that certain colours have because of their pigments. The total consumption of colour will be the same so it is appropriate to choose more colours for your palette.



Earth colours

Earth Colours have natural origin and we can easily associate to the nature of foreign countries. Terra di Sienna – earth from Sienna, Verona Grönjord – the green earth in the surroundings of Verona and others more. The unique thing about those colours is their earth character. It is therefore difficult to create earth colours by mixing primary or secondary colours, as they are in their nature bright.



A little painting school

Choose your motive and lightly sketch in the main outlines on to your support. Use a thin stick of charcoal and blow away any excess charcoal dust, or fix it with Fixative, so that it will not dirty the oil colours.

Put your colours on the palette in the order of the colour circle with black and white outside the circle. Keep painting medium, solvents and a rag within your reach.

Start painting with a limited amount of colours and try mixing. After a while you will probably feel that some colours are difficult to obtain by mixing and some others will become your favorites. Then it's the time to complete your palette with missing colours.

Start working with the painting as a whole and not just one corner, then you will see if the colours match each other. Don't start with the main motive and leave the background until last. Don't do the other way round, either. Try working with different complementary colours and warm and cold colours.

By experimenting you will find your way of expressing yourself.

Oil colours dry slowly. That means you will have time to scrape away or correct parts which are not satisfactory.

After finishing your work it is important that you clean the brushes thoroughly. Dried colour is hard, almost impossible, to remove so be careful with the cleaning. Wipe off surplus colour with the rag, dip the brushes in the solvent and turn them around. Finally you clean the brushes with soap and water until all residues of colour are gone.

If you are sensitive to strong solvents there is an odourless alternative, Beckers "A" Penseltvätt (can also be used in small quantities for thinning the colours).

Now you can start painting. Good luck!

A little about colours

Complementary colours

Those colours that are diagonally opposite each other in the colour wheel are called complementary colours. That means that the contrasting effect is most visible between complementary colours, like red and green or orange and blue. This effect is used in painting to create dynamics in the picture. Tip: If you want to darken the colour, then try mixing it with the complementary colour instead of black.



Warm and cold colours

The use of both warm and cold colours creates depth in the picture. A warm colour will appear to stand out and be closer to the eye while a cold colour will humbly step into the background. One usually says that warm colours will be in the yellow/orange area of the colour wheel whereas we will find cold colours in the blue area. A red colour with a yellow shade will appear to be warmer than a red colour with a blue shade.



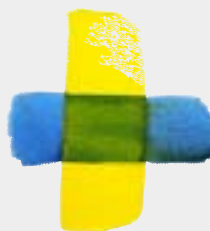
The surrounding

It might be difficult to define the "direction" and shade of a colour because of the impact that the surrounding will have on the perception of the colour. If you put a neutral red colour on a red/blue background your red will appear more orange, but if you apply it to a red/yellow background it will have a clear blue shade.



Optical colour mixing

It is possible to make a so called optical colour mixing directly on the canvas. Apply yellow colour to the canvas. When the colour is dry, you put a blue glaze (thinned colour) over it. Depending on how much the yellow colour will shine through, you will now have a greenish colour. The more opaque the blue glazing, the more blue green the final result will be.



Material

Recommended basic palette

220 Kadmiumgul ljus
315 Kadmiumröd mörk
415 Ultramarinblå
515 Beckers grön
615 Ljusockra
670 Umbra obränd
710 Elfenbenssvart
101 Blandad vit, stor tub

Additional colours

310 Kadmiumröd ljus
325 Krapplack
430 Koboltblå
405 Koboltviolett
520 Verona grönjord
650 Engelskt röd ljus

Surfaces

Canvas by the metre. Stretched, primed canvas or canvas boards (canvas stretched on cardboard).

Drawing charcoal

It is used for sketching the motive.

Brushes

Hog brushes in various sizes and shapes. Start with three to four brushes and avoid the smaller sizes. When painting details, use sable or synthetic brushes.

Palette

A flat surface to mix the colours on. Usually made of wood. A good and simple alternative is the tear off palette with waxed papers.

Palette Knife

It is used instead of a brush. The painting knife has a flexible blade.

Målarkniv

It is used instead of a brush. The painting knife has a flexible blade.

Mediums

Mix into the colour to achieve different effects. Beckers "A" Målarmedium (Painting Medium) is a ready mixed medium for thinning the colour. Suitable for fine detail work. Will shorten the drying time and prevent the colour from yellowing.

Varnish

There are several reasons for varnishing a painting. To give the painting a protective layer, to prevent oiling (that some parts become matt and dull) or to change the surface sheen of a painting. It is possible to varnish just some parts of a painting. The varnish provides protection for the painting. An oil painting has to be completely dry before varnished. About 6 months is recommended.



Glossary

Binder	The substance that binds the pigment in the colour – like oil in oil colour
Varnish	Surface protective lacquer
Fixative	Spray that fixates and protects charcoal and pastel drawings
Resin	Resin from conifer, exists also in synthetically produced colours. It is used as a painting medium and varnish
Tint	Same as colour
Glaze	Transparent colour layer
Tone	The tinge in a colour
Opaque	Covering, the opposite of transparent
Pigment	Colour dust
Siccative	A solution for oil colour, will shorten the drying time, should be used sparingly
Transparent	See-through, the opposite of opaque
Value	The whiteness or blackness of a colour

Beckers "A" oil colours



37 ml colour*	Series	Ref.no	EAN code
101 Blandad vit	1	510046	7314025100456
103 Titanvit	1	510050	7314025100502
104 Zinkvit	1	510051	7314025100519
205 Neapelgul ljus	2	510108	7314025101080
210 Kadmiumgul extra ljus	3	510071	7314025100717
215 Beckers klargul	1	510029	7314025100298
220 Kadmiumgul ljus	3	510068	7314025100687
225 Kadmiumgul medel	3	510073	7314025100731
230 Kadmiumorange	4	510075	7314025100755
305 Beckers klarröd	1	510033	7314025100335
310 Kadmiumröd ljus	4	510078	7314025100786
315 Kadmiumröd mörk	3	510082	7314025100823
320 Kinakridonröd	2	510037	7314025100373
325 Krapplack	2	510066	7314025100663
405 Koboltviolett	5	510090	7314025100908
410 Karbasolviolett	2	510132	7314025101325
415 Ultramarinblå	1	510120	7314025101202
420 Monastralblå	1	510101	7314025101011
425 Pariserblå	1	510112	7314025101127
430 Koboltblå	4	510085	7314025100854
435 Coelinblå	4	510055	7314025100557
505 Koboltgrön mörk	4	510087	7314025100878
511 Smaragdgrön	3	510114	7314025101141
515 Beckers grön	1	510130	7314025101301
520 Verona grönjord	1	510065	7314025100656
525 Kromoxidgrön	2	510096	7314025100960
530 Ftalogrön	1	510135	7314025101356
605 Neapelgul mörk	2	510109	7314025101097
610 Ljusockra extra ljus	1	510099	7314025100991
615 Ljusockra	1	510097	7314025100977
620 Guldockra	1	510148	7314025101486
625 Terra di Sienna obränd	1	510118	7314025101189
630 Transparent järnoxidgul	1	510156	7314025101561
635 Mörkockra	1	510103	7314025101035
640 Terra di Sienna bränd	1	510115	7314025101158
645 Transparent järnoxidröd	1	510162	7314025101622
650 Engelskt röd ljus	1	510059	7314025100595
655 Engelskt röd mörk	1	510063	7314025100632
660 Caput mortuum	1	510128	7314025101288
665 Umbra bränd	1	510124	7314025101240
670 Umbra obränd	1	510126	7314025101264
675 Umbra cyprisk	1	510122	7314025101226
705 Järnoxidsvart	1	510167	7314025101677
710 Elfenbenssvart	1	510057	7314025100571

* Pack of 3/colour

Beckers "A" new 37ml tube will be launched during 2010 and will gradually replace the 40ml tube. The only difference between the two tubes is the look and the information on the label. These pictures show the new label.

150 ml colour*	Series	Ref.no	EAN code
101 Blandad vit	1	510045	7314025100458
103 Titanvit	1	510049	7314025100496
104 Zinkvit	1	510053	7314025100533
210 Kadmiumgul extra ljus	3	513360	7314025133609
215 Beckers klargul	1	510030	7314025100304
220 Kadmiumgul ljus	3	513359	7314025133593
225 Kadmiumgul medel	3	513361	7314025133616
305 Beckers klarröd	1	510034	7314025100342
310 Kadmiumröd ljus	4	510080	7314025100809
315 Kadmiumröd mörk	3	510083	7314025100830
320 Kinakridonröd	2	510040	7314025100403
325 Krapplack	2	510067	7314025100670
415 Ultramarinblå	1	513356	7314025133562
420 Monastralblå	1	513344	7314025133449
425 Pariserblå	1	513355	7314025133555
430 Koboltblå	4	513362	7314025133623
511 Smaragdgrön	3	513364	7314025133647
515 Beckers grön	1	513366	7314025133661
520 Verona grönjord	1	513350	7314025133500
525 Kromoxidgrön	2	513363	7314025133630
530 Ftalogrön	1	510142	7314025101424
610 Ljusockra extra ljus	1	513352	7314025133524
615 Ljusockra	1	513351	7314025133517
620 Guldockra	1	510149	7314025101493
625 Terra di Sienna obränd	1	513346	7314025133463
630 Transparent järnoxidgul	1	510160	7314025101608
635 Mörkockra	1	513354	7314025133548
640 Terra di Sienna bränd	1	513345	7314025133456
645 Transparent järnoxidröd	1	510164	7314025101646
650 Engelskt röd ljus	1	513357	7314025133579
665 Umbra bränd	1	513349	7314025133494
670 Umbra obränd	1	513348	7314025133487
675 Umbra cyprisk	1	513347	7314025133470
705 Järnoxidsvart	1	510170	7314025101707
710 Elfenbenssvart	1	513343	7314025133432

* Pack of 1/colour



Tip!

You can put a piece of plastic wrap directly on the colour in the tin to prevent the colour surface from drying.

500 ml colour*	Series	Ref.no	EAN code
101 Blandad vit	1	534295	7314025342957
103 Titanvit	1	534296	7314025342964
104 Zinkvit	1	534297	7314025342971

* Pack of 1/colour

Did you know this about binders?

Different types of drying vegetable oils are used to bind the pigments in the oil colour together.

Due to the characters of the pigment, different oils are used to produce as fine a colour as possible. Most common is Linseed Oil which dries (oxidizes) comparatively quickly. Others are semi-drying oils like Poppy Oil, Safflower Oil and Soya Oil. All these are slower drying than Linseed Oil.

Semi-drying oils oxidize more (will "absorb" more oxygen) than Linseed Oil and will therefore gain more volume and weight. Because of this they should be used sparingly in an underpainting to prevent overlaying layers from cracking.

It can take several months before an oil painting is completely dry, according to the thickness of the colour and also the temperature and humidity of the surroundings. The surface of the colour will dry first. The last layer to dry is the one closest to the support (canvas). This explains the rule "fat over lean".

PHOTO: ÅSA TILL



Drying oil

Linseed Oil/Cold Pressed

Linseed Oil is used in more than 80% of our colours. The Linseed Oil is refined by passing through naturally absorbing earths. The procedure ensures that the oil can keep its purity and drying quality. Cold Pressed Linseed Oil is used at colour making (Artist 'quality) and as an additive/painting medium in oil painting. Tends to yellow with age. Warning! Rags and tissues can catch fire, so be careful!

PHOTO: H.K.NILSSON



Semi-drying oils

Poppy Oil/Vallmoolja

is extracted from poppy seeds. Dries slower than Linseed Oil and does not yellow. Is used when grinding sensitive pigments like Cobalt Blue and Emerald Green and as an additive/painting medium in oil painting.



Safflower Oil/Safflorolja

from the thistle Chartamus tinctorious. Does not yellow.



Modified soya been oil/ Modifierad sojabönsolja

does not yellow and is today mostly used for white colours. Dries slower than Linseed Oil. Should therefore be used sparingly with white in an underpainting so that subsequent layers won't crack.

Beckers "A" Mediums, varnishes and additives



Balsam Turpentine/Balsamterpentin

Vegetable turpentine of the highest quality, extracted through distillation of conifer resin. Use sparingly for thinning oil colour and for cleaning brushes. Less volatile than Essence de Petrole. Has a strong, characteristic smell.

Product	Moq	Ref.no	EAN code
Balsamterpentin 75 ml	6*	534703	7314025347051
Balsamterpentin 500 ml	1	534704	7314025347068



Dammar Solution/Damarlösning

Dammar is a natural resin. Dammar solution is used when preparing an egg tempera emulsion. Can be used as a varnish but tends to darken with age.

Product	Moq	Ref.no	EAN code
Damarlösning 75 ml	6*	534721	7314025347211
Damarlösning 500 ml	1	534722	7314025347228



White Spirit/Essence de Petrole

Mineral turpentine of the highest quality. Dries through evaporating without leaving any grease spots. Use in small quantities for thinning oil colour and cleaning brushes. Can be used for thinning several painting mediums.

Product	Moq	Ref.no	EAN code
Essence de petrole 75 ml	6	534700	7314025347006
Essence de petrole 500 ml	1	534701	7314025347013



Cold Pressed Linseed Oil/Rå linolja

Cold Pressed Linseed Oil. This linseed oil is refined by passing through naturally absorbing earths. The procedure ensures that the oil maintains its purity and drying quality. Cold Pressed Linseed Oil is used at colour making (Artist 'quality) and as an additive/ painting medium in oil painting. Warning! Rags and tissues can catch fire by themselves, be careful and keep them in metal containers.

Product	Moq	Ref.no	EAN code
Rå linolja 75 ml	6*	534706	7314025347068
Rå linolja 500 ml	1	534707	7314025347075



Odourless Brush Care/Luktfri penseltvätt

Odourless solvent for cleaning brushes and equipment. Can be used sparingly for thinning colours. Clear, colourless, slow evaporation, high flash point, low aromatic.

Product	Moq	Ref.no	EAN code
Luktfri penseltvätt 500 ml	15	534629	7314025346290
Luktfri penseltvätt 1 l	12	534628	7314025346283



Painting Medium/Målarmedium

An excellent, colourless painting medium for oil painting, based on synthetic rosin. It gives depth and luster to the oil colour. Really suitable for surfaces where the brush strokes are not to be seen. Can be thinned with White Spirit or Balsam Turpentine.

Product	Moq	Ref.no	EAN code
Målarmedium 75 ml	6*	534710	7314025347105
Målarmedium 500 ml	1	534711	7314025347112



Retouching Varnish/Mellanfernisja

For use on matt parts or recesses in the colour layer to achieve a uniform surface. Suitable when painting in layers, for binding the different layers together. Contains synthetic resin and White Spirit.

Product	Moq	Ref.no	EAN code
Mellanfernisja 75 ml	6*	534719	7314025347198
Mellanfernisja 500 ml	1	534720	7314025347204



Poppy Oil/Vallmoolja

Extracted from poppy seeds. Is slower drying than Linseed Oil and less yellowing. Is used for grinding white colours and some blue ones and also as an additive/painting medium when painting in oil.

Product	Moq	Ref.no	EAN code
Vallmoolja 75 ml	6*	534708	7314025347082



Picture Varnish Matt /Tavelfernissa matt

Colourless varnish that dries to a flexible film with a matt sheen. Does not yellow. Contains synthetic resin, matting agent and Balsam Turpentine. Shake bottle well before use. Can be mixed with Picture Varnish Glossy.

For achieving a matt surface: first apply one coat of glossy varnish, then a matt coat (when first one is dry).

Picture Varnish Glossy/Tavelfernissa blank

Colourless varnish that dries to a flexible film with a glossy sheen. Does not yellow. Contains synthetic resin and Balsam Turpentine.

Product	Moq	Ref.no	EAN code
Tavelfernissa matt 75 ml	6*	534715	7314025347150
Tavelfernissa matt 500 ml	1	534716	7314025347167
Tavelfernissa blank 75 ml	6*	534717	7314025347174
Tavelfernissa blank 500 ml	1	534718	7314025347181



Beckers "A" Fixative – Aerosol

Consists of cellulose nitrate and solvents. Is used for protection and fixation of pencil, charcoal and ink drawings, pastel paintings and crayon drawings. Can be used on canvasses and canvas boards to fixate the sketch before painting.

Fixative – Aerosol (low odour)

Low odour. Ethanol based. Does not yellow.

Product	Moq	Ref.no	EAN code
Fixativ spray 400 ml	6*	533001	7314025330015
Fixativ spray svag lukt 400 ml	6*	542041	7314025420419

Ligroin 1 L/Lacknafta 1 L

Used for cleaning brushes and equipment.

Product	Moq	Ref.no	EAN code
Lacknafta 1 L	12	535254	314025352543



Marseillesoap/Marseilletvål

A soap with high fat content; will clean and add moisture at the same time. Good for cleaning brushes, textiles and yarns etc.

Product	Moq	Ref.no	EAN code
Marseille tvål palmolja 300g	1	540599	7314025405997

Beckers "A" Painting- and palette knives

M10



M11



M12



M13



M14



M15



M16



Beckers "A" Painting knives

A painting knife is an alternative to a brush when painting impasto. Flexible blade.

Product	Moq	Ref.no	EAN code
Målarkniv M10	6	538700	7314025387002
Målarkniv M11	6	538701	7314025387019
Målarkniv M12	6	538702	7314025387026
Målarkniv M13	6	538703	7314025387033
Målarkniv M14	6	538704	7314025387040
Målarkniv M15	6	538705	7314025387057
Målarkniv M16	6	538706	7314025387064

P21



P22



P1



Beckers "A" Palette Knives

A palette knife is used for mixing the paint on the palette. Hard blade.

Product	Moq	Ref.no	EAN code
Palettkniv P21	6	538711	7314025387118
Palettkniv P22	6	538712	7314025387125
Palettkniv P1	12*	533741	7314025337410



Beckers "A" Palettes

Our palette is made of wipe off finish veneer gabon wood.

Product	Moq	Ref.no	EAN code
Palett oval 1135-N3(14-3)	1	533205	7314025332057
Palett oval 1135-N6(14-6)	1	533207	7314025332071



Beckers "A" charcoal

With charcoal you draw the motive on to the canvas. They are made of grey alder.

















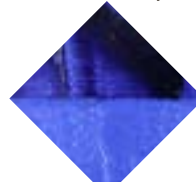
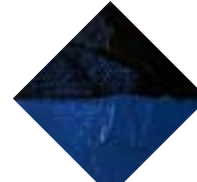

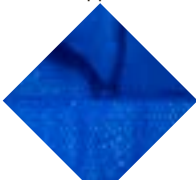

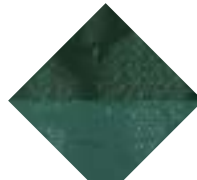


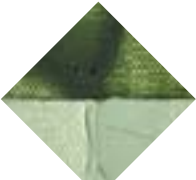
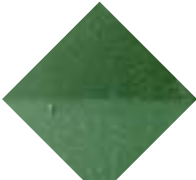
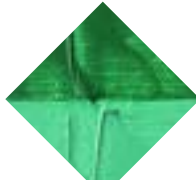

















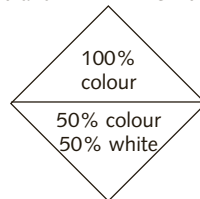
Product	Moq	Ref.no	EAN code
Ritkol B "A" 5X140 mm	12*	533777	7314025337779
ritkol 72 st i box	1*	533780	7314025337809

No	Colour name	Series	Transp/ Opaque	Light fastness	Pigment index	Chemical description	Drying oil
○ 101	Blandad vit	1	■	★★★	White 6 White 4	Titanium dioxide, rutile Zinc oxide	Safflower oil
○ 103	Titanvit	1	■	★★★	White 6 White 4	Titanium dioxide, rutile Zinc oxide	Modified soya bean oil
○ 104	Zinkvit	1	■	★★★	White 4	Zinc oxide	Modified soya bean oil
● 205	Neapelgul ljus	2	■	★★★	Yellow 184 Yellow 42	Bismuth vanadate Synthetic iron oxide	Safflower oil
● 210	Kadmiumgul extra ljus	3	■	★★★	Yellow 35	Cadmium zinc sulphide	Linseed oil
● 215	Beckers klargul	1	□	★★★	Yellow 154	Benzimidazolone	Linseed oil
● 220	Kadmiumgul ljus	3	■	★★★	Yellow 35	Cadmium zinc sulphide	Linseed oil
● 225	Kadmiumgul medel	3	■	★★★	Yellow 35 Orange 20	Cadmium zinc sulphide Cadmium sulphoselenide	Linseed oil
● 230	Kadmiumorange	4	■	★★★	Orange 20 Yellow 35	Cadmium sulphoselenide Cadmium zinc sulphide	Linseed oil
● 305	Beckers klarröd	1	□	★★★	Red 168	Anthraquinone	Linseed oil
● 310	Kadmiumröd ljus	4	■	★★★	Red 108 Orange 20	Cadmium sulphoselenide Cadmium sulphoselenide	Linseed oil
● 315	Kadmiumröd mörk	3	■	★★★	Red 108	Cadmium sulphoselenide	Linseed oil
● 320	Kinakridonröd	2	□	★★★	Violet 19	Quinacridone	Linseed oil
● 325	Krapplack	2	□	★★★	Red 122 Violet 19	Quinacridone Quinacridone	Linseed oil
● 405	Koboltviolett	5	■	★★★	Violet 14	Cobalt phosphate	Linseed oil
● 410	Karbasolviolett	2	□	★★★	Violet 23	Dioxazine	Linseed oil
● 415	Ultramarinblå	1	□	★★★	Blue 29	Complex sodium aluminosilicate cont.sulphur	Linseed oil
● 420	Monastralblå	1	□	★★★	Blue 15:1	Copper phthalocyanine	Linseed oil
● 425	Pariserblå	1	□	★★★	Blue 27	Alkali ferric ferrocyanide	Linseed oil
● 430	Koboltblå	4	■	★★★	Blue 28	Cobalt/aluminium oxid	Poppy oil
● 435	Coelinblå	4	■	★★★	Blue 35	Cobalt/tin oxide	Linseed oil
● 505	Koboltgrön mörk	4	■	★★★	Green 26 Green 50	Cobalt chromium oxide Cobalt nickel oxide	Linseed oil
● 511	Smaragdgrön	3	□	★★★	Green 18	Hydrated chromium oxide	Poppy oil
● 515	Beckers grön	1	□	★★★	Green 7 Green 36	Halogenated copper phthalocyanine Brominated copper phthalocyanine	Linseed oil
● 520	Verona grönjord	1	■	★★★	Green 23 Red 101	Aluminium magnesium ferrous silicate Synthetic transparent iron oxide	Linseed oil
● 525	Kromoxidgrön	2	■	★★★	Green 17	Chromium oxide	Linseed oil
● 530	Ftalogrön	1	■	★★★	Green 36 Yellow 154	Brominated copper phthalocyanine Benzimidazolone	Linseed oil
● 605	Neapelgul mörk	2	■	★★★	Brown 24 Yellow 184 White 6	Oxide of chromium, antimony, titanium Bismuth vanadate Titanium dioxide (rutile)	Safflower oil
● 610	Ljusockra extra ljus	1	■	★★★	Yellow 42 White 6	Synthetic iron oxide Titanium dioxide (rutile)	Safflower oil
● 615	Ljusockra	1	□	★★★	Yellow 43	Natural iron oxide	Linseed oil
● 620	Guldockra	1	■	★★★	Yellow 43 Yellow 42	Natural iron oxide Synthetic iron oxide	Linseed oil
● 625	Terra di Sienna obränd	1	□	★★★	Yellow 43	Natural iron oxide	Linseed oil/soya bean oil
● 630	Transparent järnoxidgul	1	□	★★★	Yellow 42	Synthetic iron oxide	Linseed oil
● 635	Mörkockra	1	■	★★★	Yellow 42 Red 101	Synthetic iron oxide Synthetic iron oxide	Linseed oil
● 640	Terra di Sienna bränd	1	□	★★★	Brown 7	Calcined natural iron oxide	Linseed oil
● 645	Transparent järnoxidröd	1	□	★★★	Red 101	Synthetic iron oxide	Linseed oil
● 650	Engelskt röd ljus	1	■	★★★	Red 101	Synthetic iron oxide	Linseed oil
● 655	Engelskt röd mörk	1	■	★★★	Red 101	Synthetic iron oxide	Linseed oil
● 660	Caput mortuum	1	■	★★★	Red 101 Black 11	Synthetic iron oxide Synthetic iron oxide	Linseed oil
● 665	Umbra bränd	1	■	★★★	Brown 7	Calcined natural iron oxide	Linseed oil
● 670	Umbra obränd	1	■	★★★	Yellow 42 Black 6 Brown 7	Synthetic iron oxide Amorphous carbon Natural iron oxide	Linseed oil
● 675	Umbra cyprisk	1	■	★★★	Brown 7 Yellow 42 Green 7	Calcined natural iron oxide Synthetic iron oxide Halogenated copper phthalocyanine	Linseed oil
● 705	Järnoxidsvart	1	■	★★★	Black 11	Synthetic iron oxide	Linseed oil
● 710	Elfenbenssvart	1	■	★★★	Black 7	Calcined animal bones	Linseed oil

□ Transparent ■ Transparent/opaque ■ Opaque ★★★ Highest lightfastness

Information about drying oils, go to page 7

BECKERS "A"

					
101 Blandad vit	103 Titanvit	104 Zinkvit	205 Neapelgul ljus	210 Kadmiumgul x-ljus	215 Beckers klargul
					
220 Kadmiumgul ljus	225 Kadmiumgul medel	230 Kadmiumorange	305 Beckers klarröd	310 Kadmiumröd ljus	315 Kadmiumröd mörk
					
320 Kinakridonröd	325 Krapplack	405 Koboltviolett	410 Karbasolviolett	415 Ultramarinblå	420 Monastralblå
					
425 Pariserblå	430 Koboltblå	435 Coelinblå	505 Koboltgrön mörk	511 Smaragdgrön	515 Beckers grön
					
520 Verona grönjord	525 Kromoxidgrön	530 Ftalogrön	605 Neapelgul mörk	610 Ljusockra x-ljus	615 Ljusockra
					
620 Guldockra	625 Terra di Sienna obränd	630 Transp. järnoxidgul	635 Mörkockra	640 Terra di Sienna bränd	645 Transp. järnoxidröd
					
650 Engelskt röd ljus	655 Engelskt röd mörk	660 Caput mortuum	665 Umbra bränd	670 Umbra obränd	675 Umbra cypriotisk
					
705 Järnoxidsvart	710 Elfenbenssvart				