

**MTE I**  
**Teórico color - 6b**

# M1

1	2	3	4	5	6	7	8
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representación de objetos creados por el estudiante

movimientos geométricos en el espacio - maqueta

TEÓRICO Nº 6b **COLOR**  
SDO

LÁPIZ COLOR

# medios y técnicas de expresión I

El objetivo principal es procurar la visualización y la comprensión de un objeto tridimensional mediante su representación en el **SDO**

Teórico 6a

## [A] FORMACIÓN DE COLORES

MEZCLA ADITIVA

MEZCLA SUSTRATIVA

MEZCLA PARTITIVA

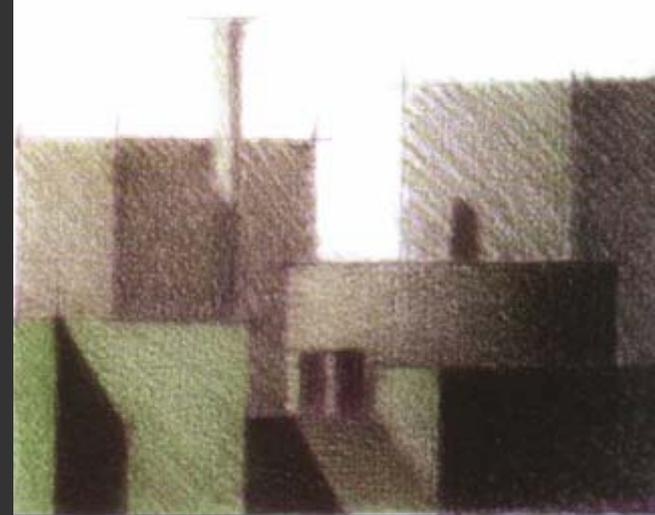
## [B] EXPRESIÓN DEL ALEJAMIENTO

SATURACIÓN Y BRILLO DEL COLOR

Teórico 6b

## [C] TÉCNICA DEL LÁPIZ COLOR

# TÉCNICA LÁPIZ COLOR



**INSTRUMENTO**

LÁPIZ DE MADERA, MECÁNICO, ETC.

+

**PIGMENTO**

PASTA COLOREADA DUREZA

+

**SOPORTE**

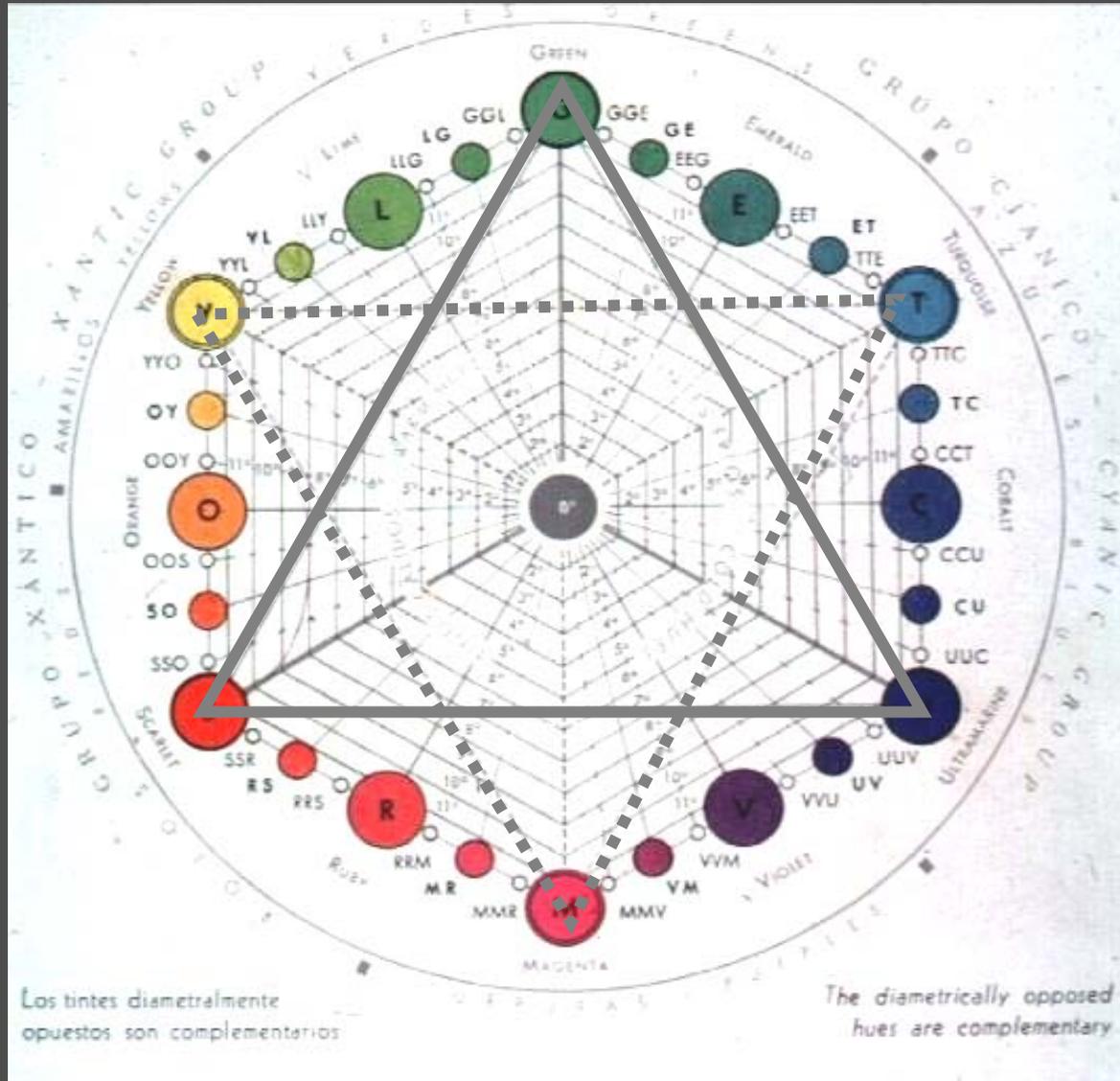
PAPEL TEXTURA, APOYO O SOPORTE

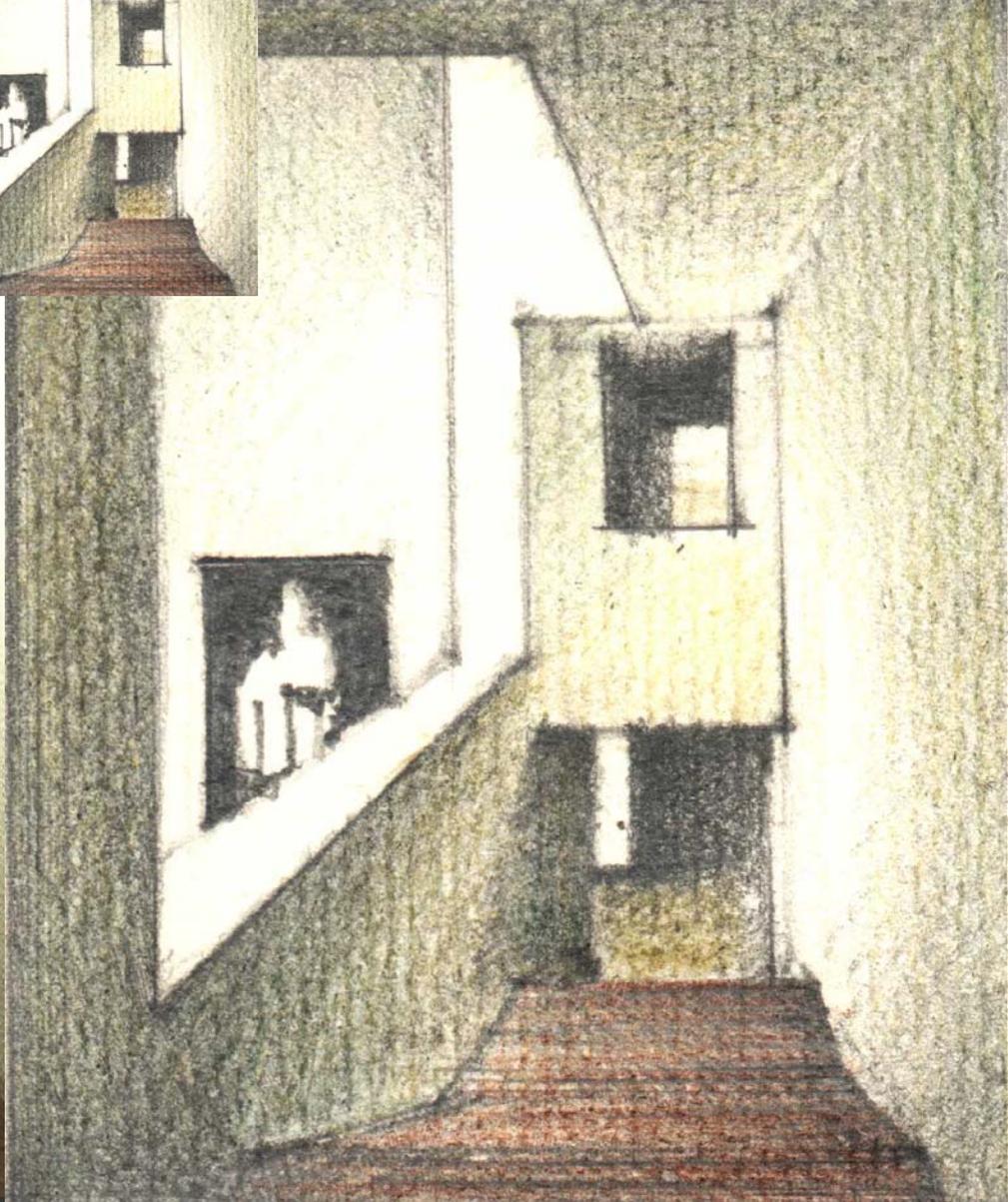
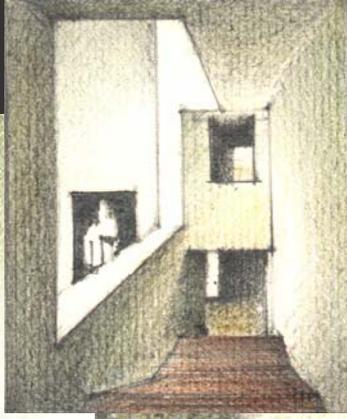
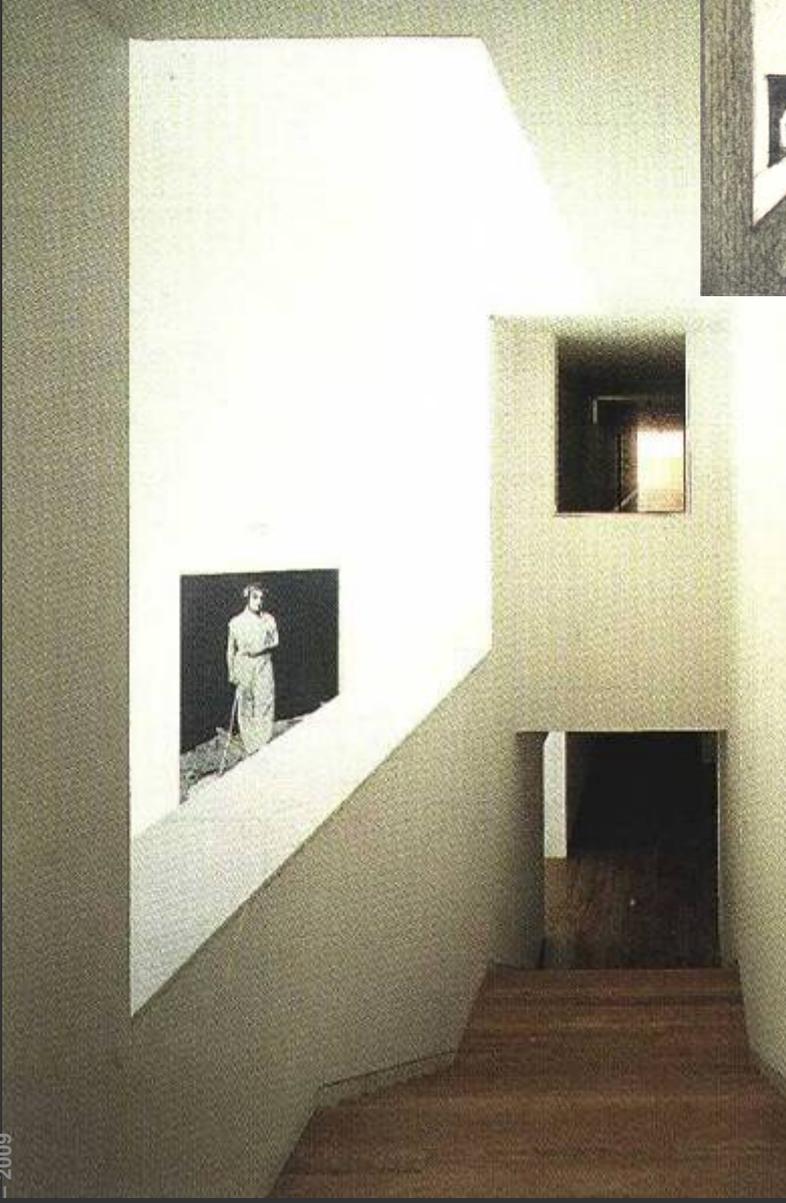
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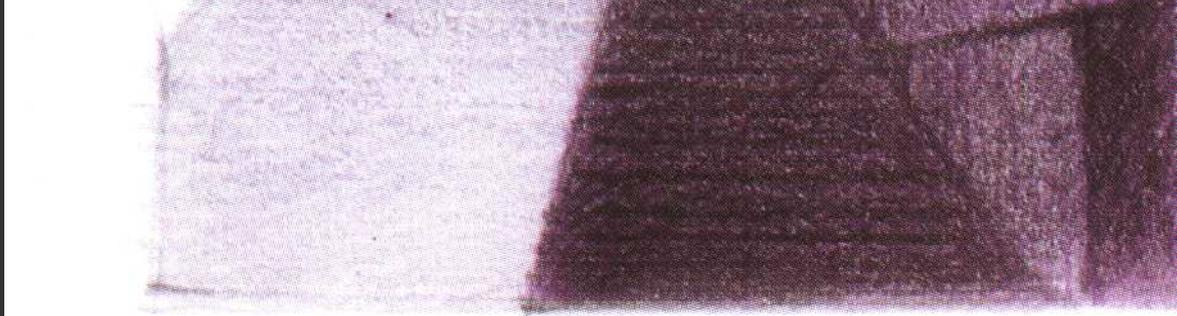
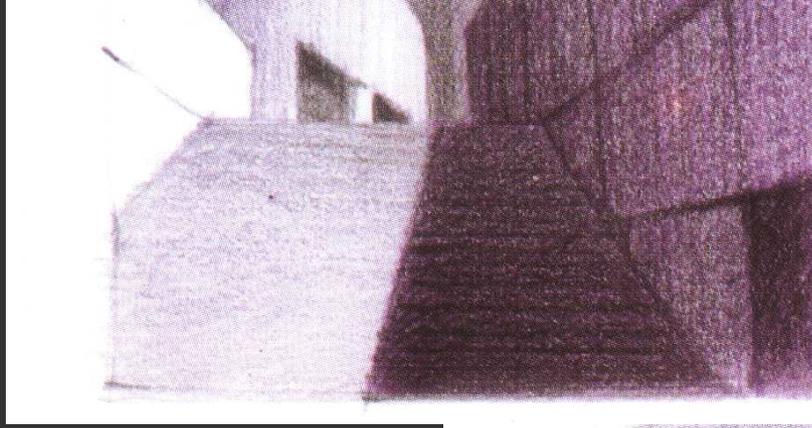
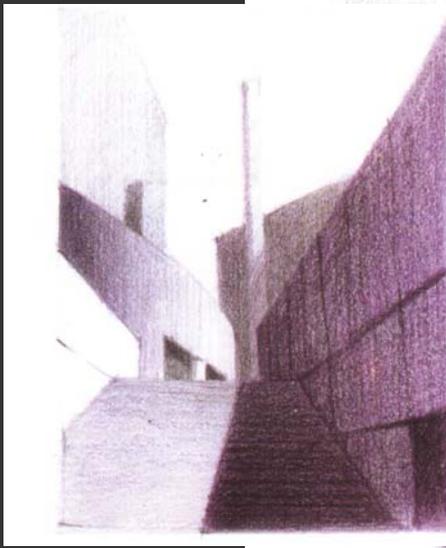
**PROCEDIMIENTO**

DEPÓSITO DEL PIGMENTO SOBRE EL SOPORTE

# HEXÁGONO CROMÁTICO

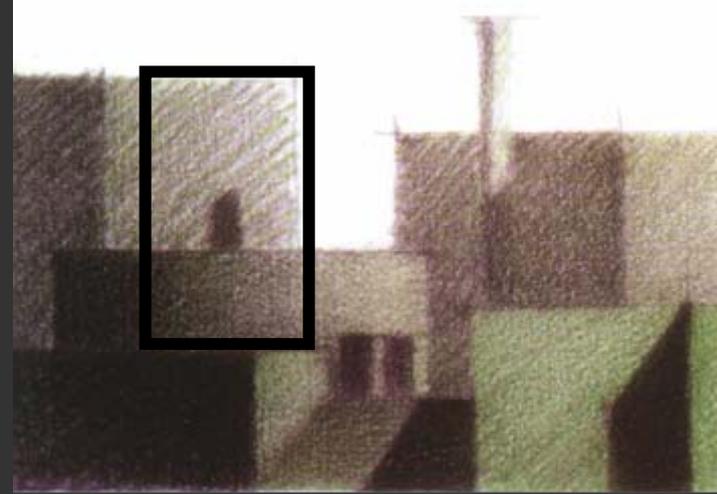








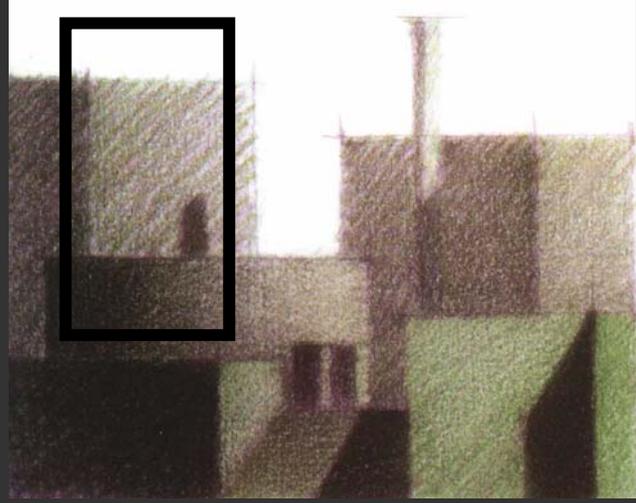
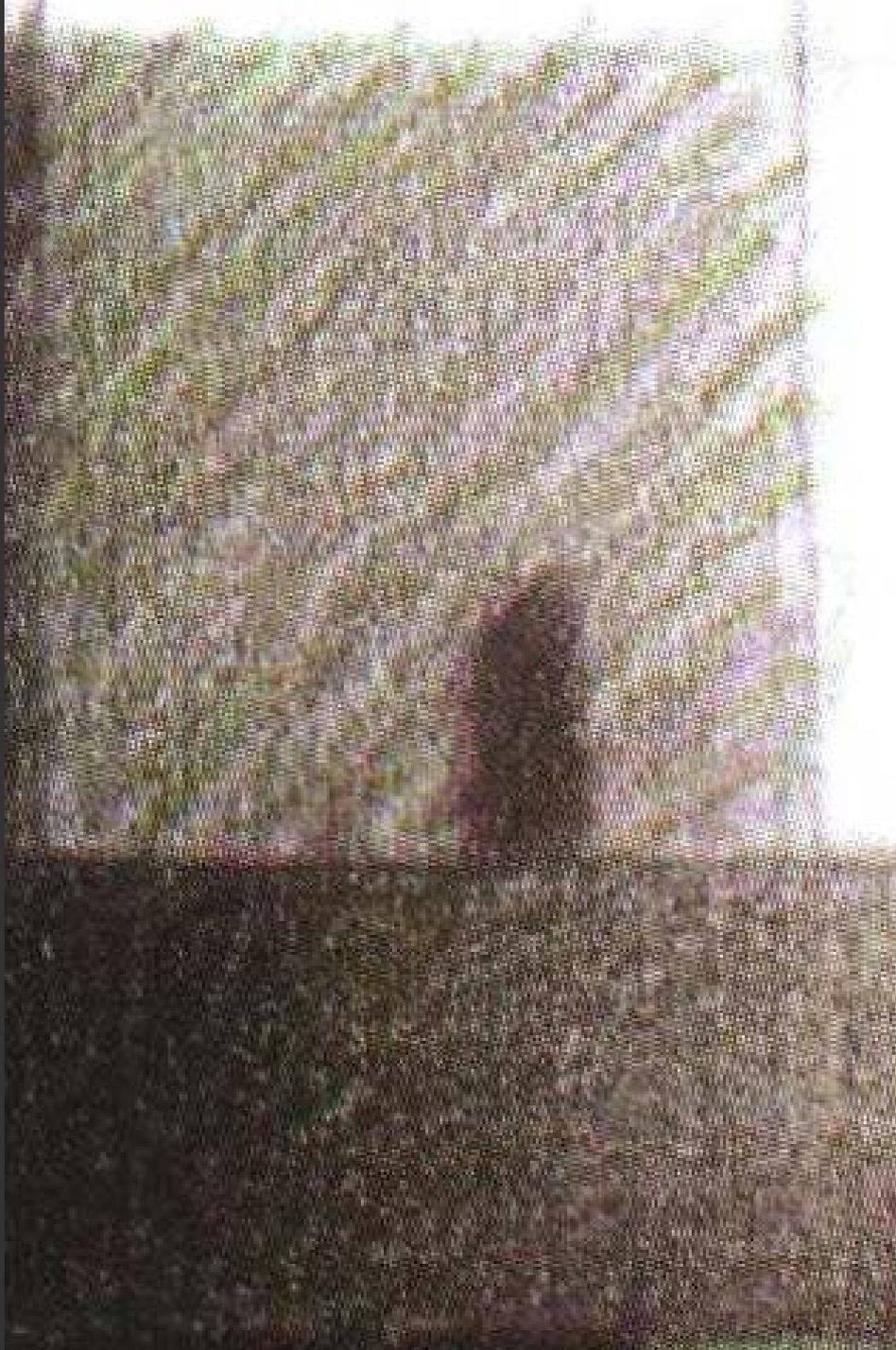
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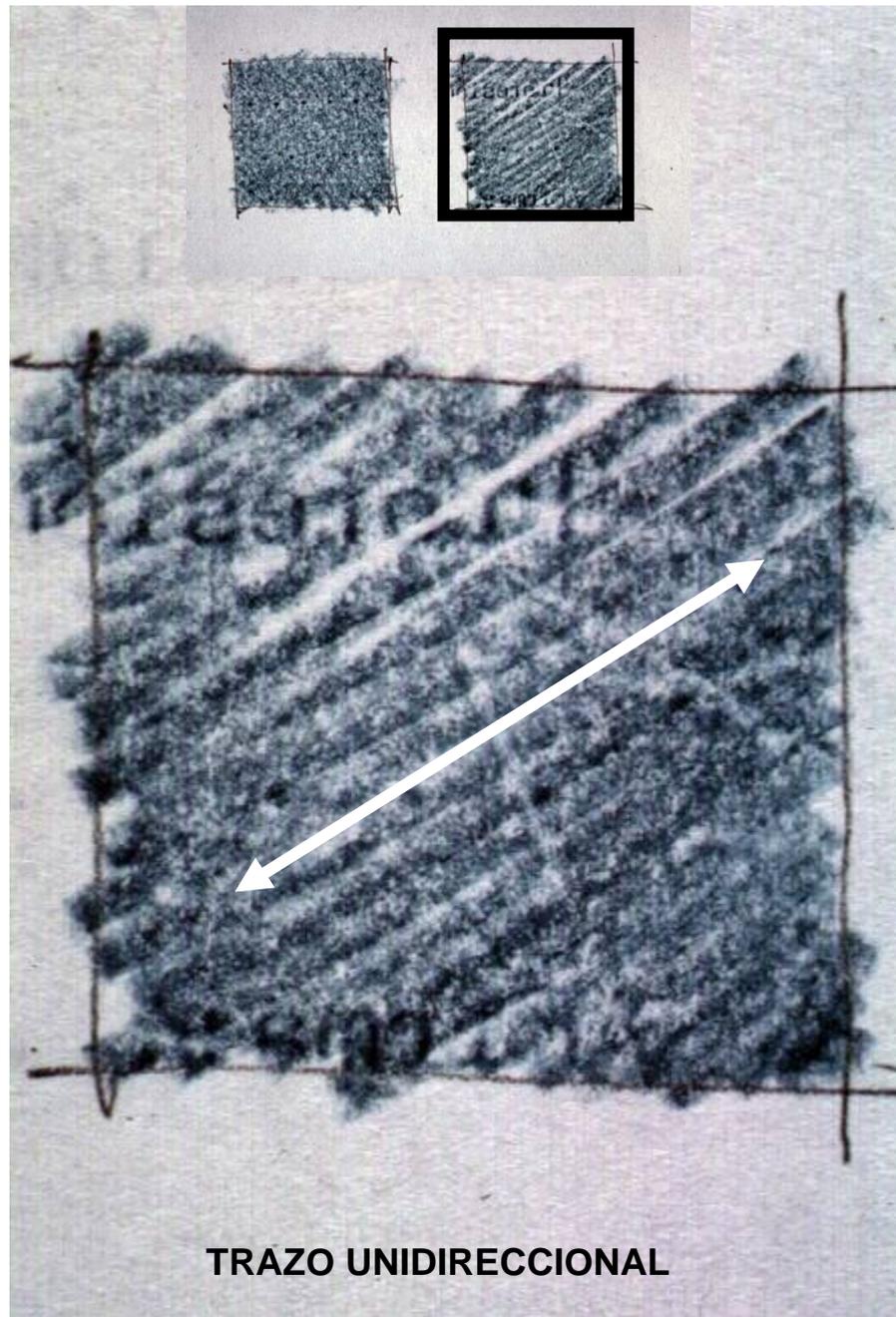
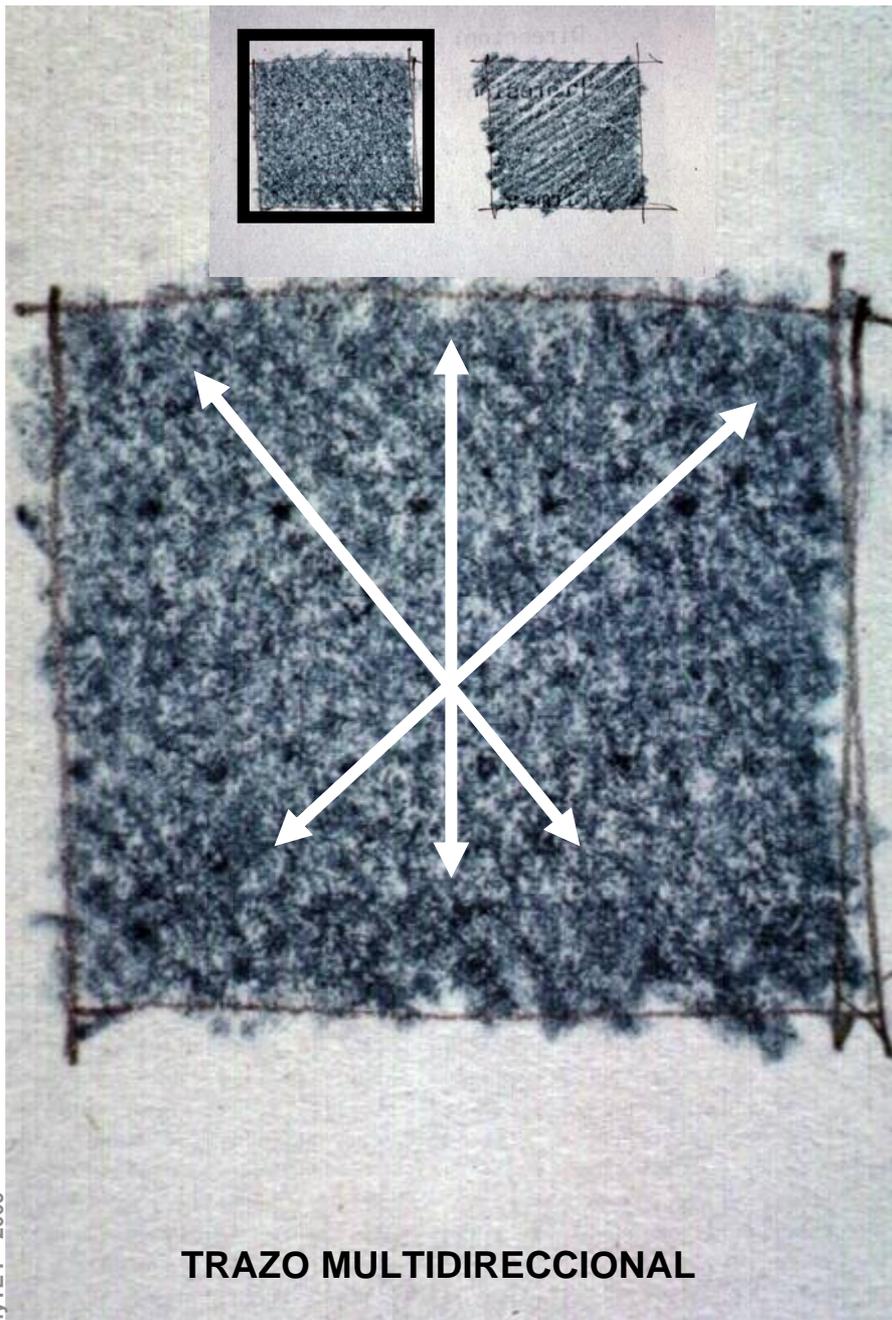


## TRAZO UNIDIRECCIONAL



## TRAZO MULTIDIRECCIONAL

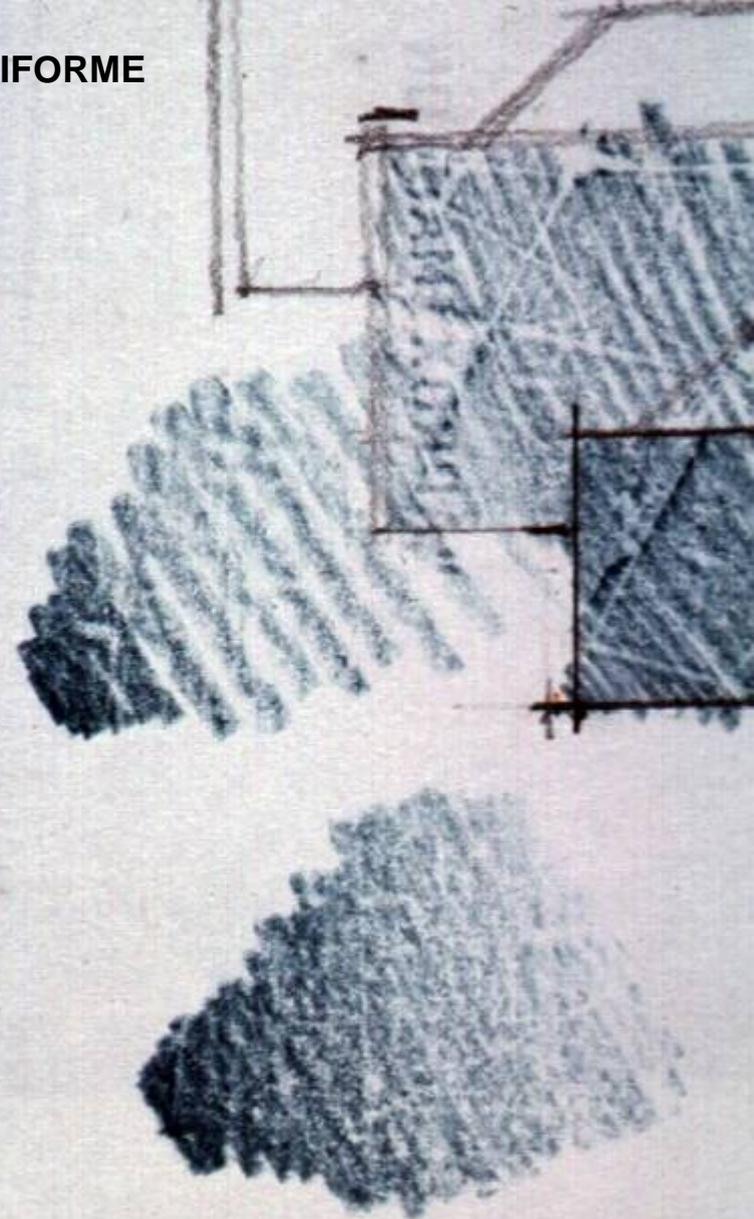




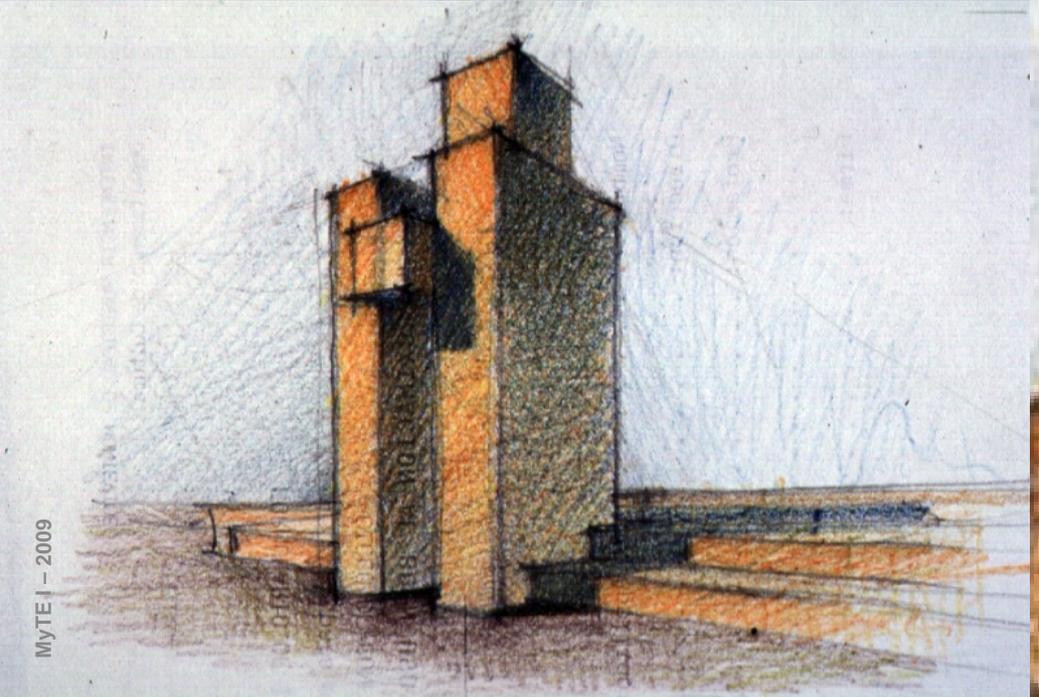
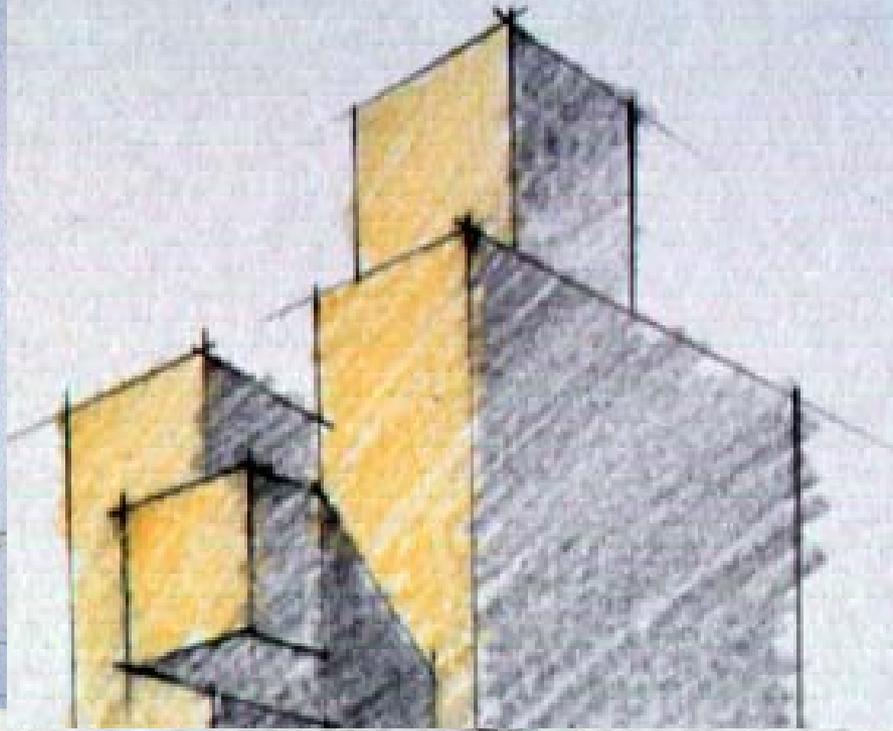
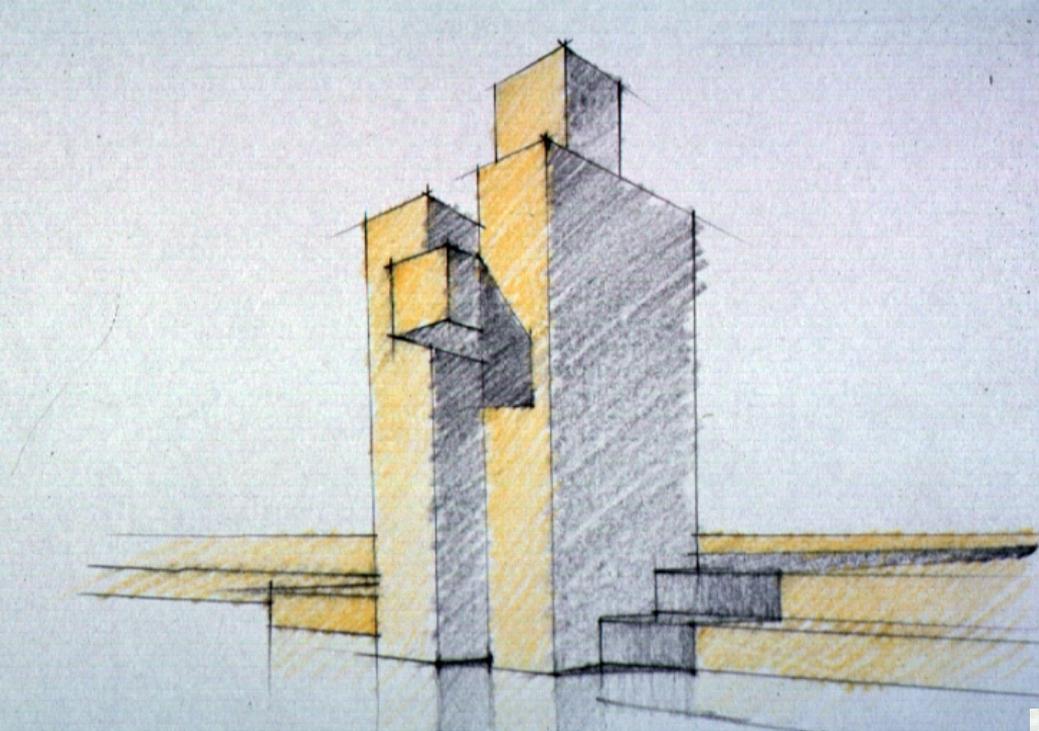
**MANCHA DEGRADADA Y UNIFORME**



**GRAFO DURO S/PAPEL POCO RUGOSO**



**GRAFO BLANDO S/PAPEL RUGOSO**

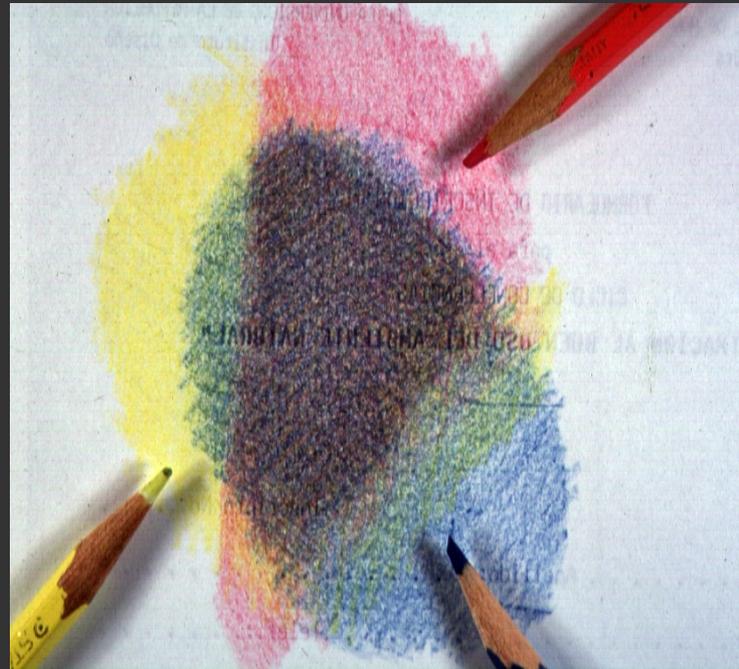
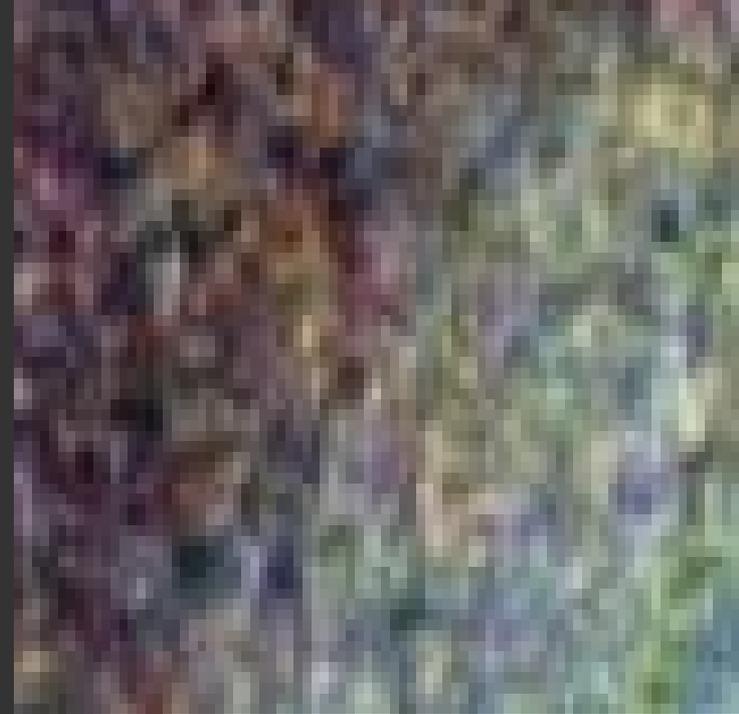


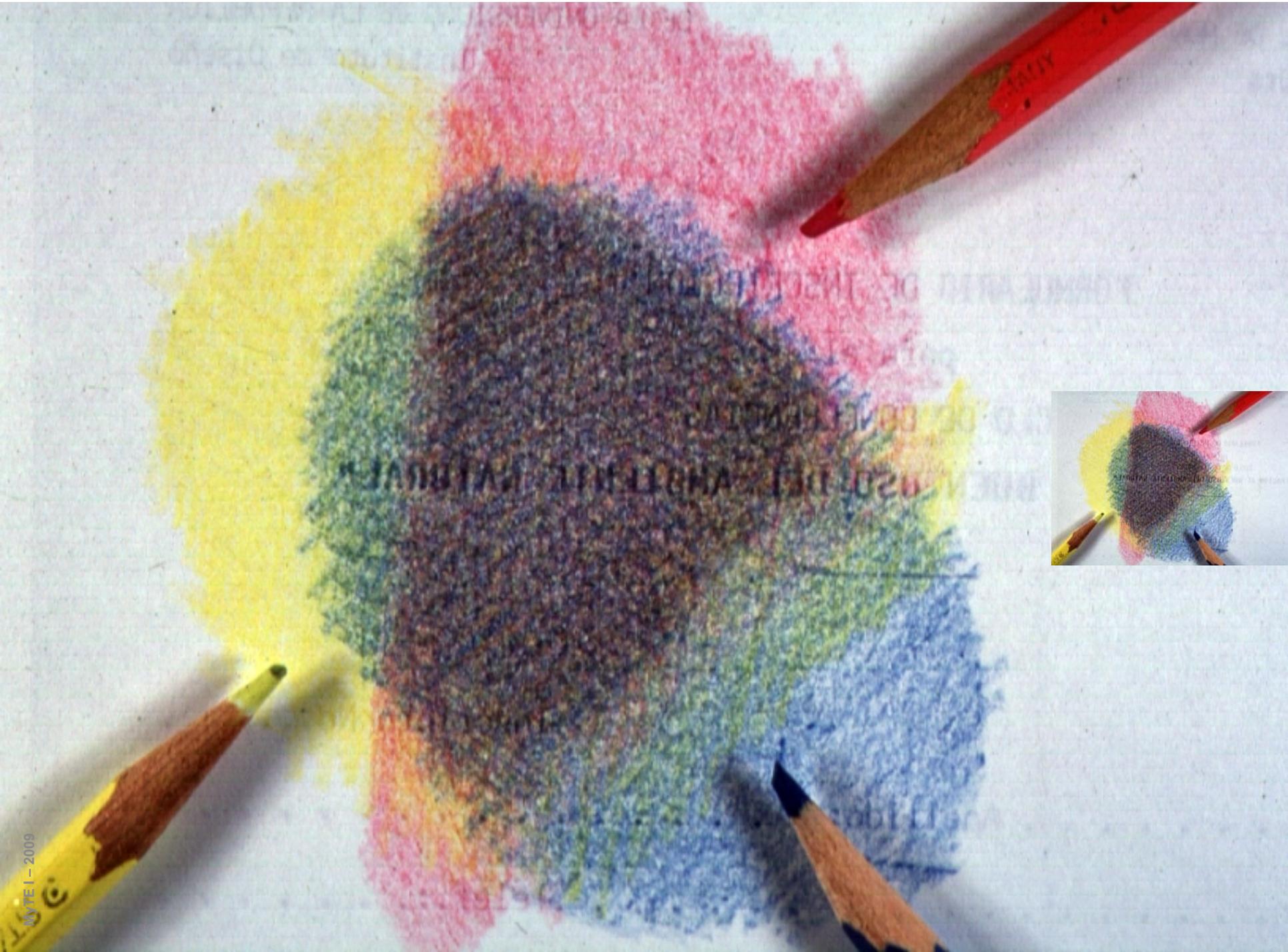
# FORMACIÓN DE COLORES

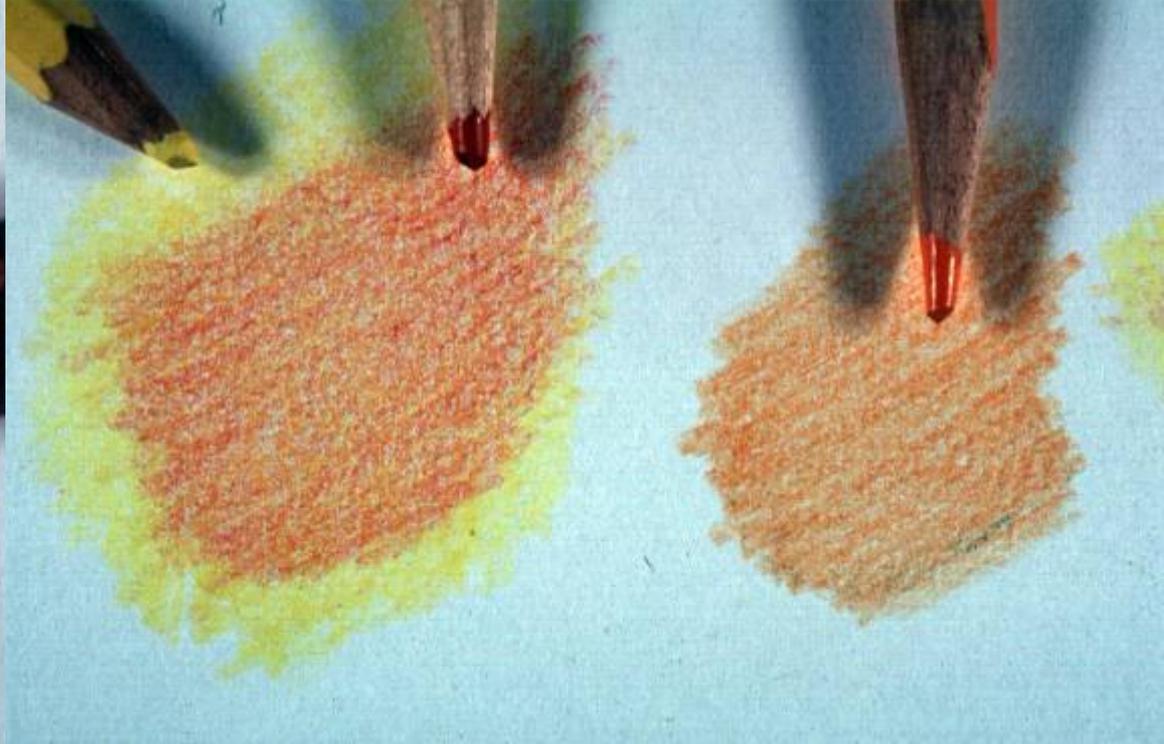
MEZCLA PARTITIVA

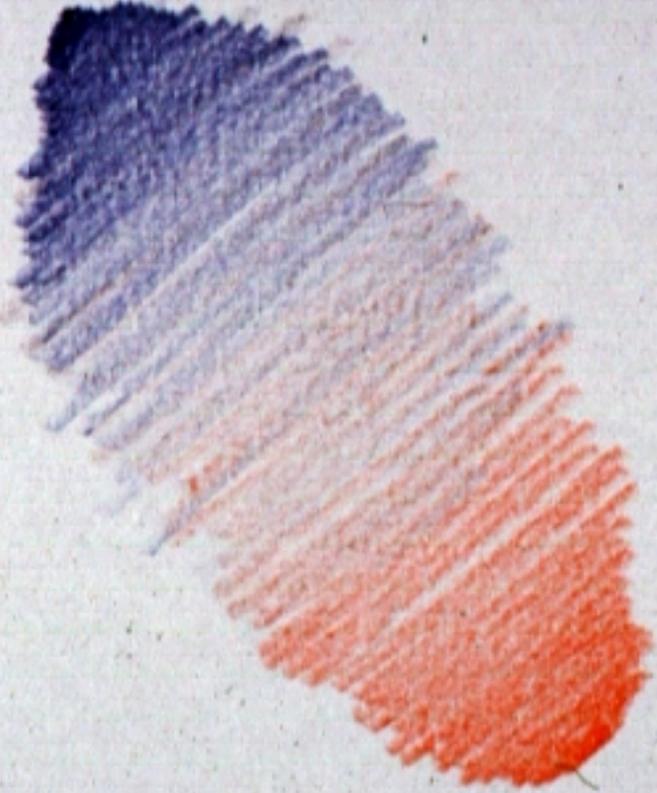
+

MEZCLA SUSTRATIVA





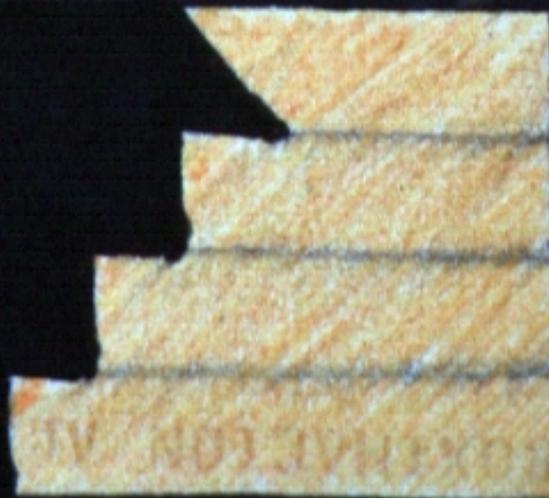
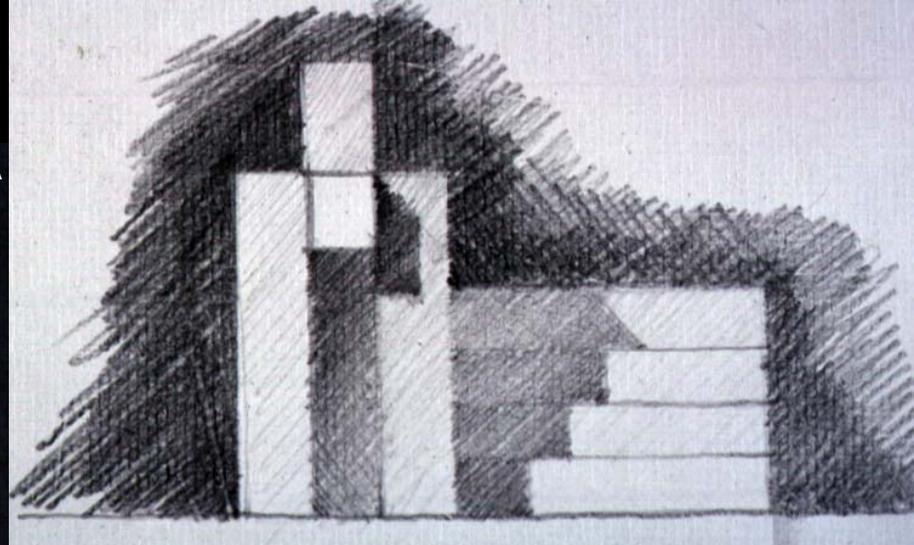
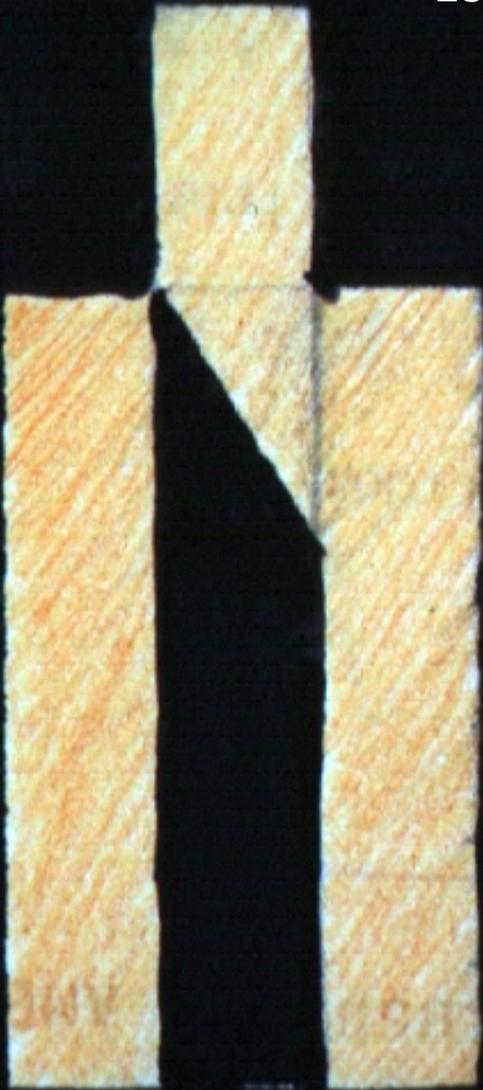


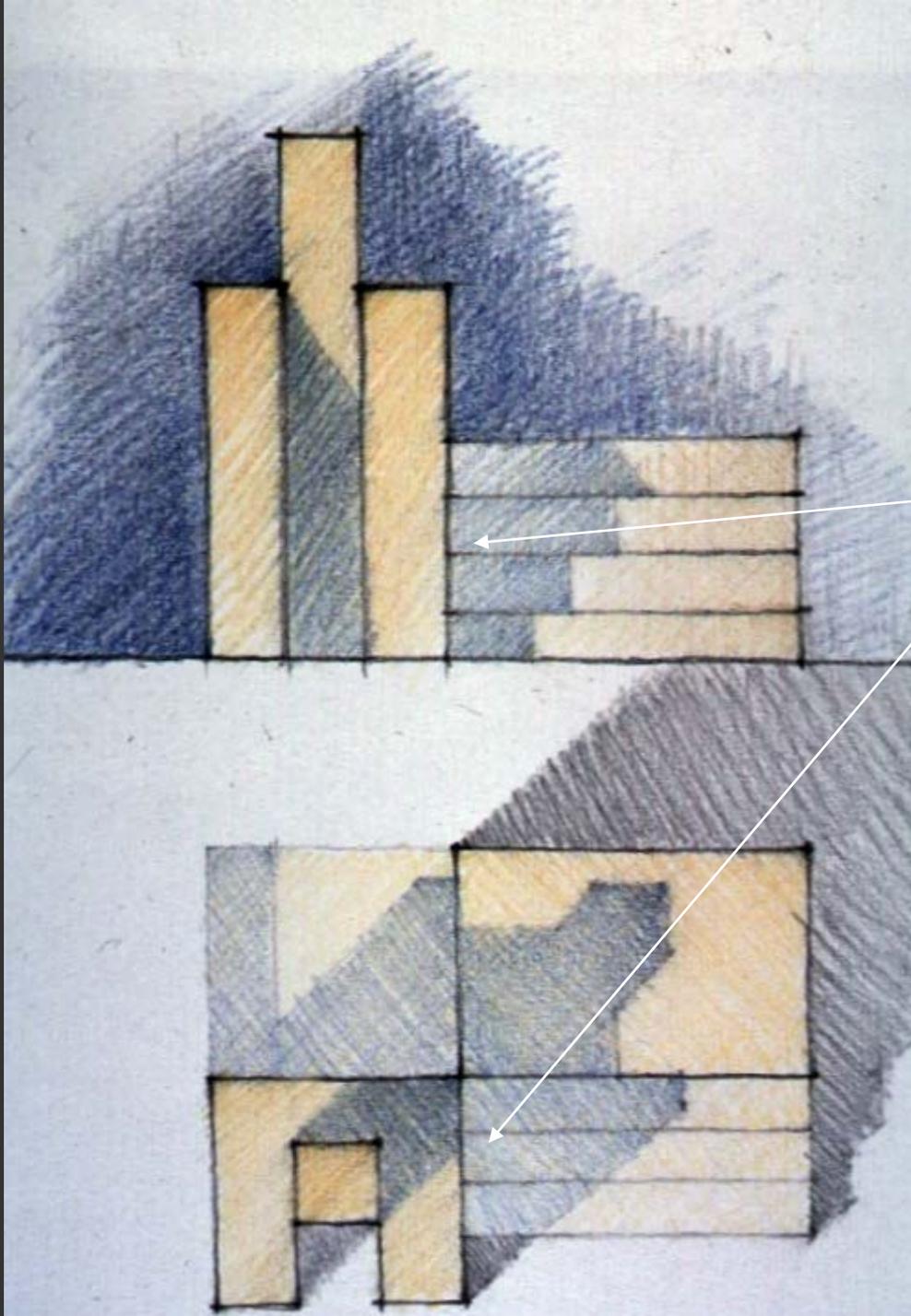


LUZ DIRECTA LUZ REFLEJADA



LUZ DIRECTA  
ATMÓSFERA ABSOLUTAMENTE LIMPIA +  
LUZ DIFUSA





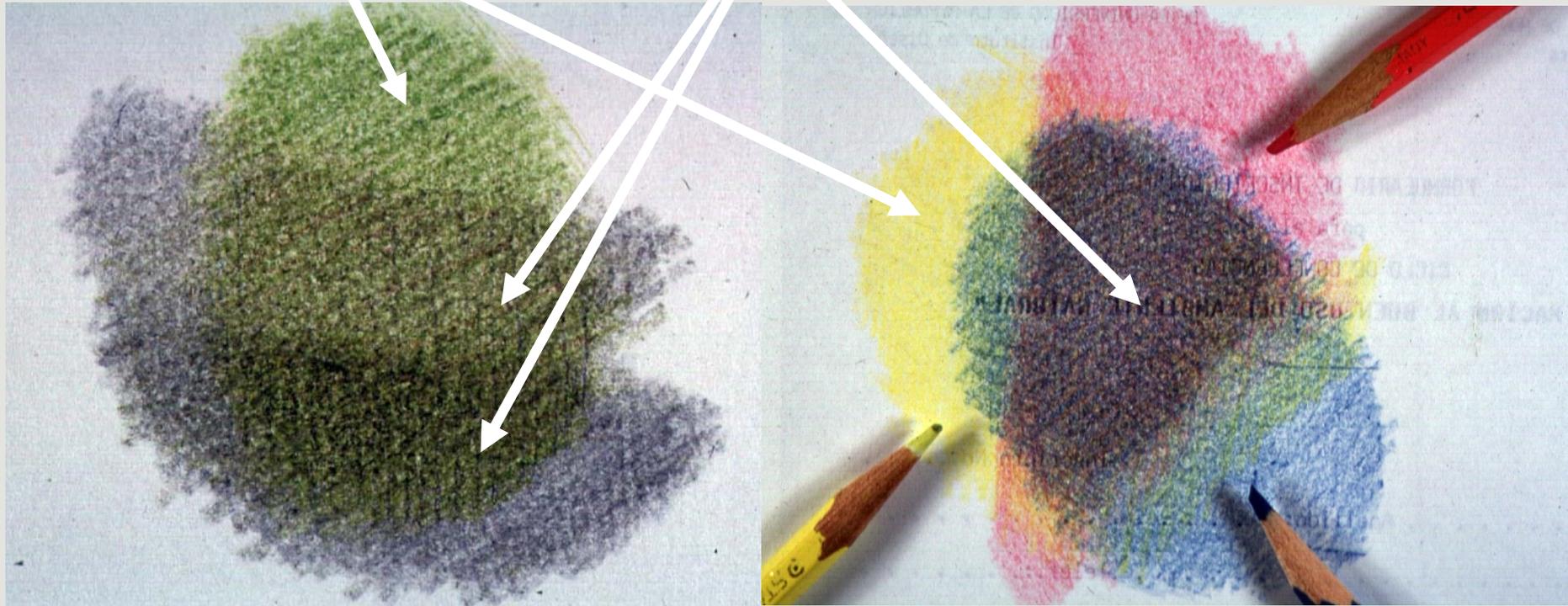
Se observan algunas incoherencias expresivas y algunos aciertos:

La luminosidad en las sombras arrojadas por el volumen más alto sobre el volumen escalonado no está correctamente graduada. Estas sombras son más oscuras en las proximidades del objeto que las arroja y no como está expresado aquí. La situación aquí expresada, sólo podría ser real si las dos caras del prisma en sombra propia fuesen luminosas lo que contradice la propia situación de ser caras en sombra. Sin embargo, la mayor claridad en la parte inferior de las sombras y caras del prisma, puede justificarse por la presencia de un piso blanco, iluminado directamente, que refleja energía luminosa sobre las partes inferiores del objeto.

El mismo criterio se aplica al trazo valorado que dibuja las aristas del volumen y que contribuye —en una mancha poco saturada— a definir con mayor precisión los límites del objeto.

**COLOR EN LUZ**

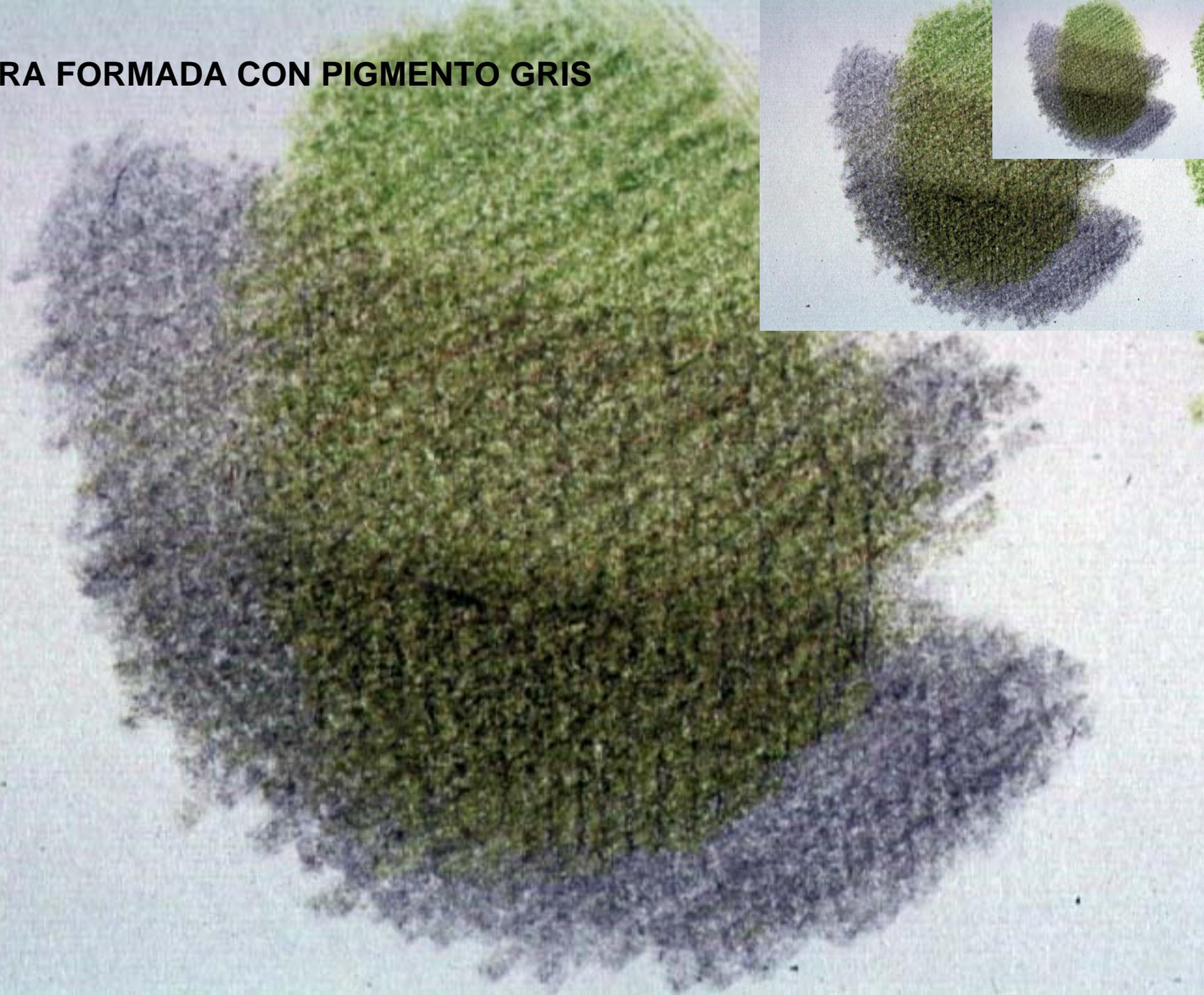
**COLOR EN SOMBRA**



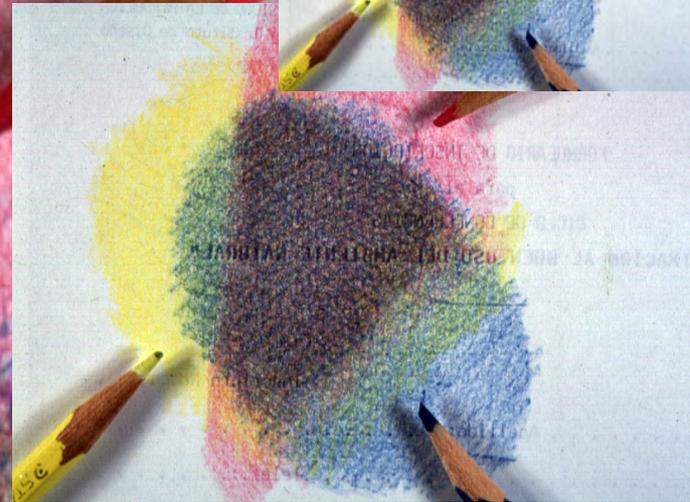
**SOMBRA CON MATICES GRIS**

**SOMBRA CON MATICES COMPLEMENTARIOS**

# SOMBRA FORMADA CON PIGMENTO GRIS

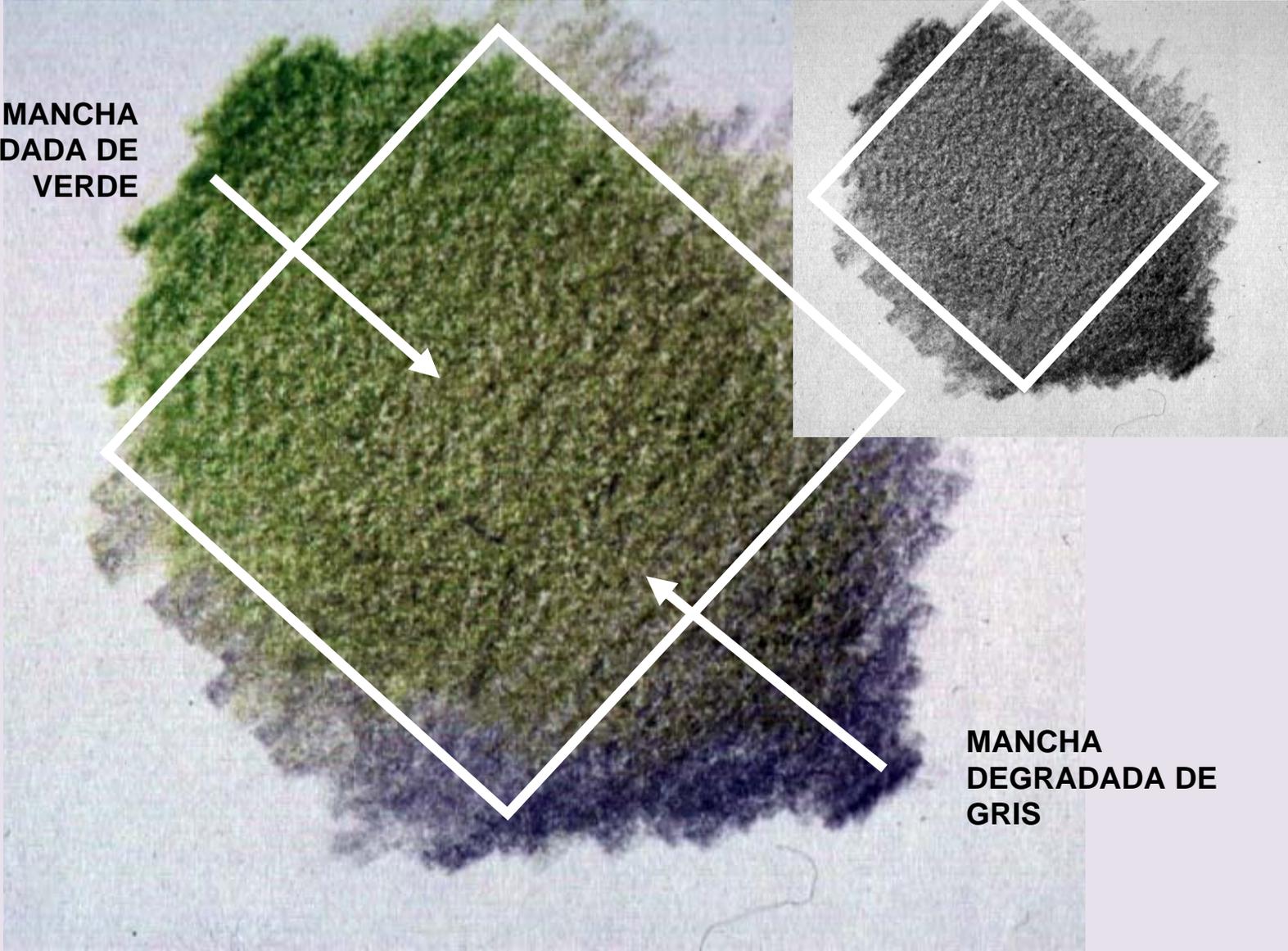


# SOMBRA FORMADA CON MATICES COMPLEMENTARIOS



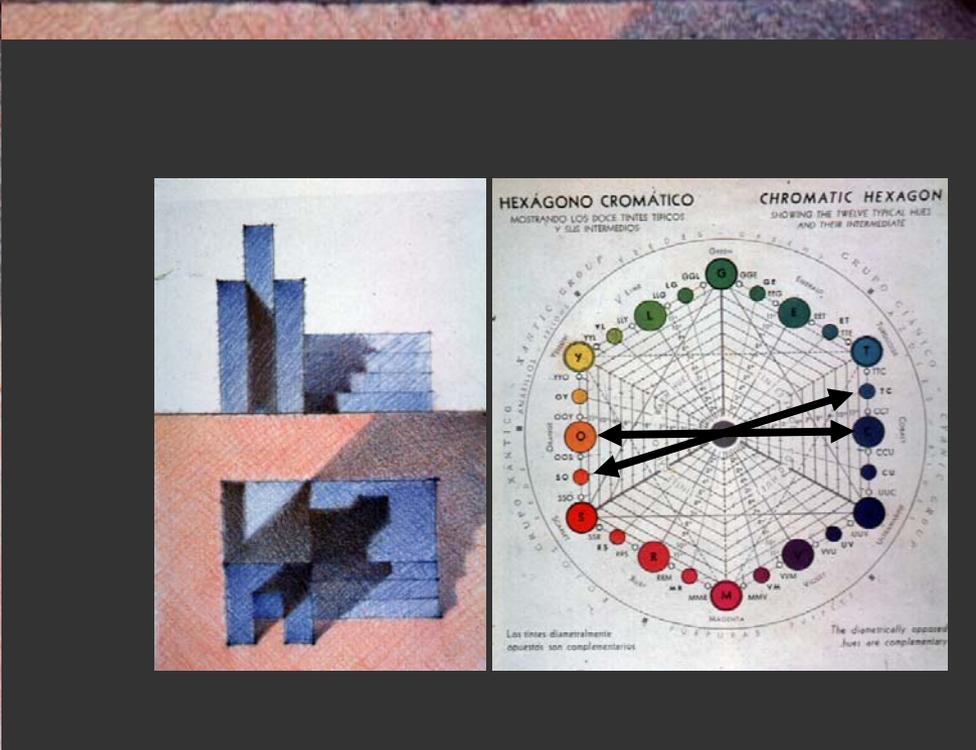
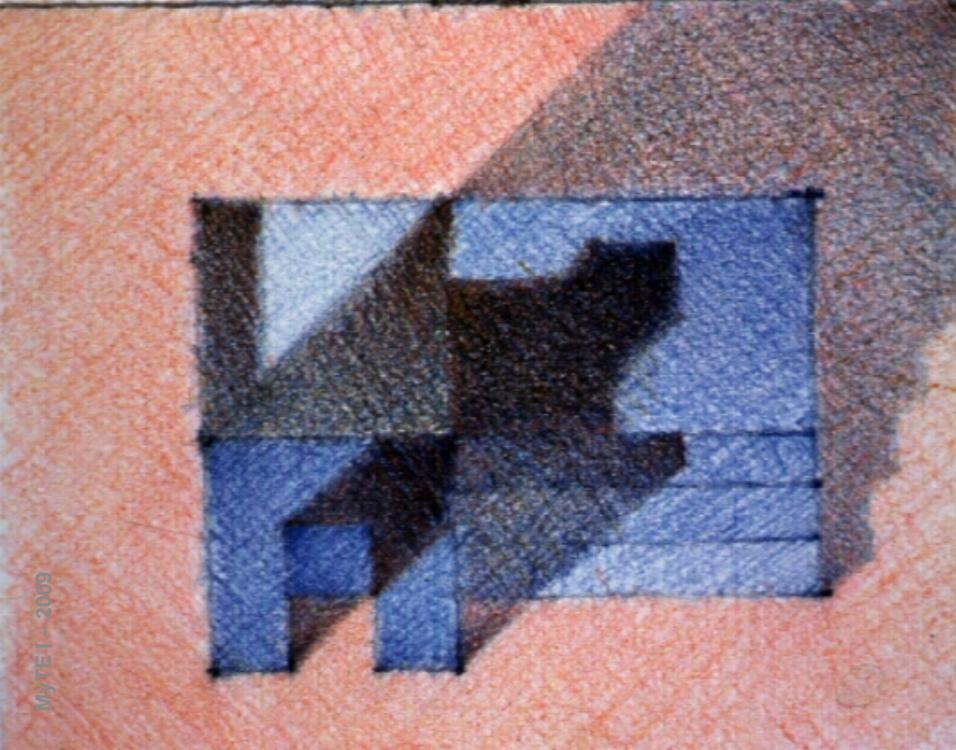
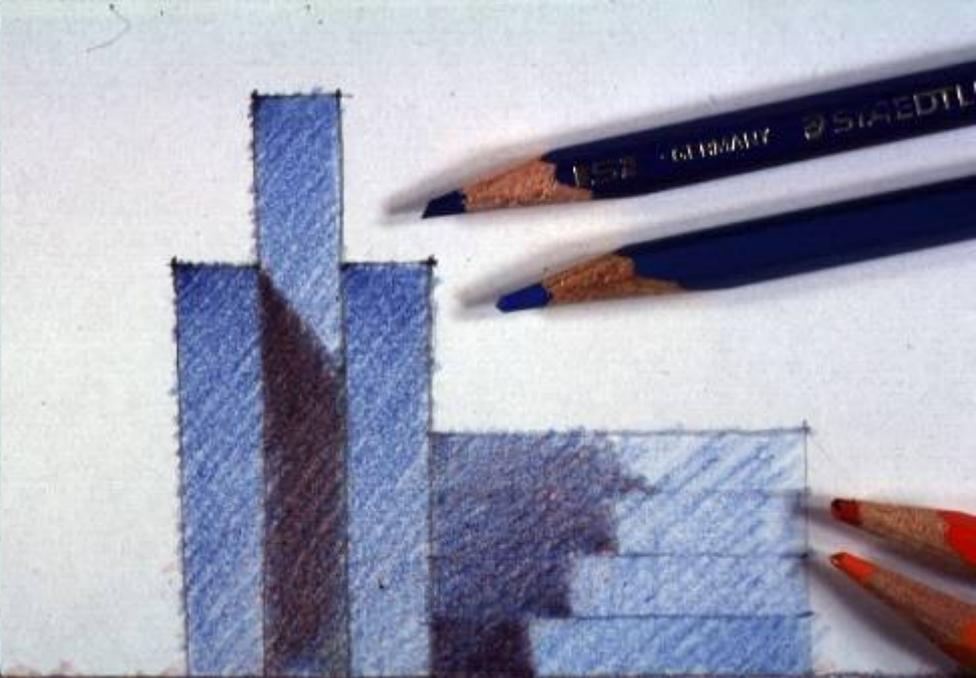
# MISMO BRILLO – DIFERENTE SATURACIÓN

**MANCHA  
DEGRADADA DE  
VERDE**

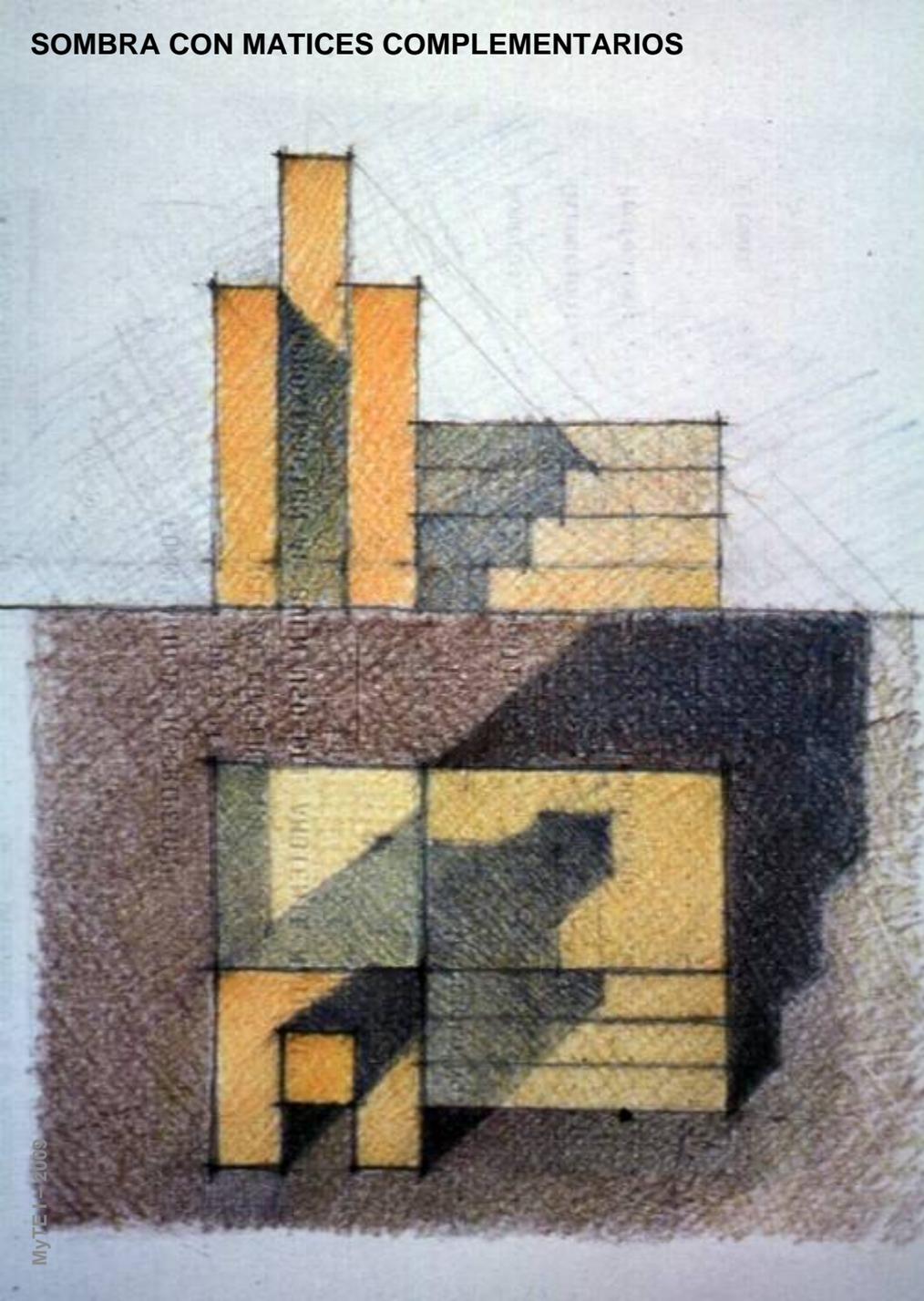


**MANCHA  
DEGRADADA DE  
GRIS**

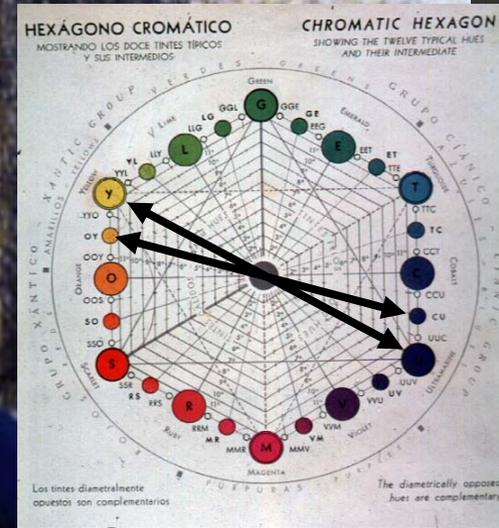
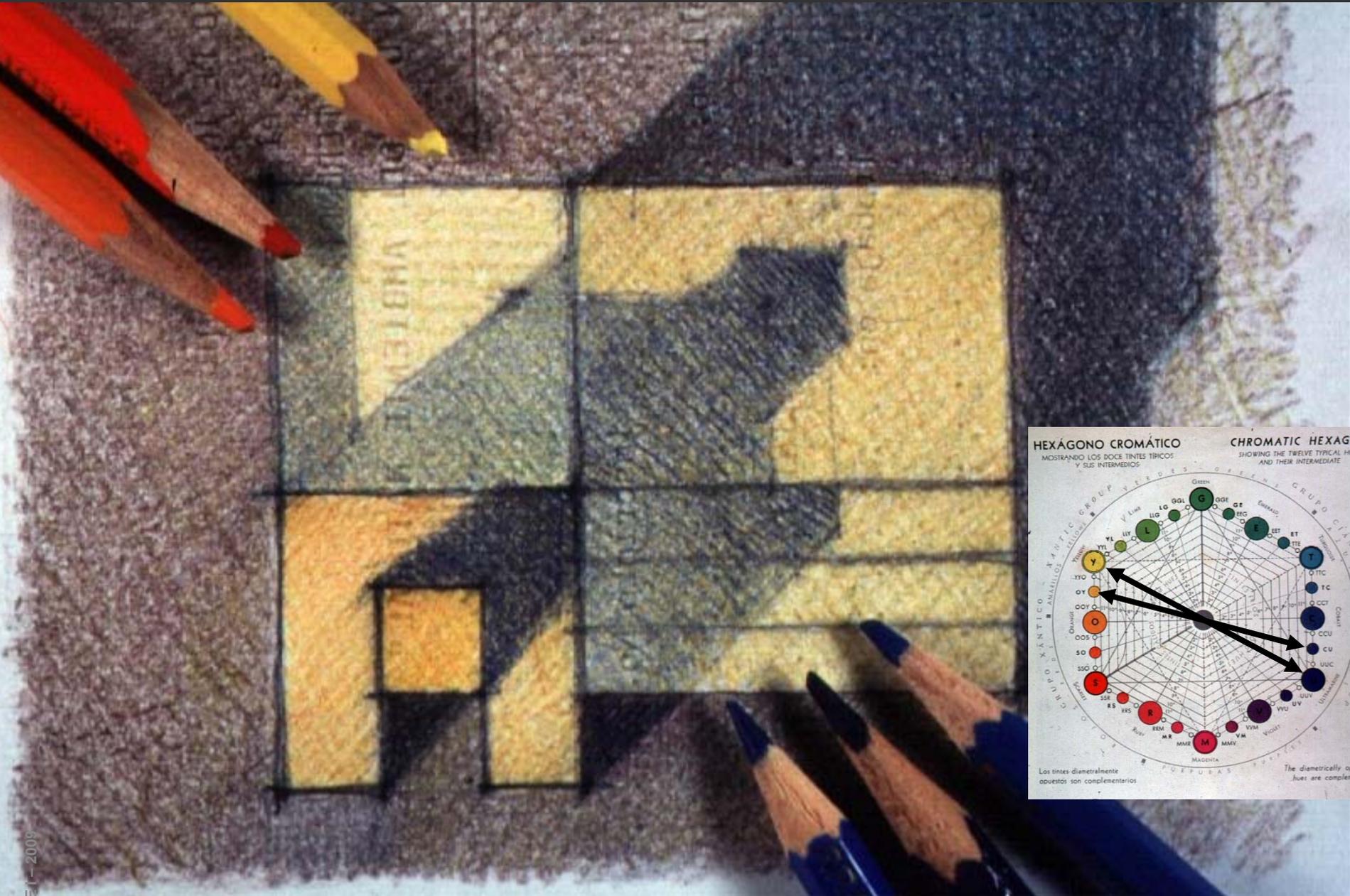
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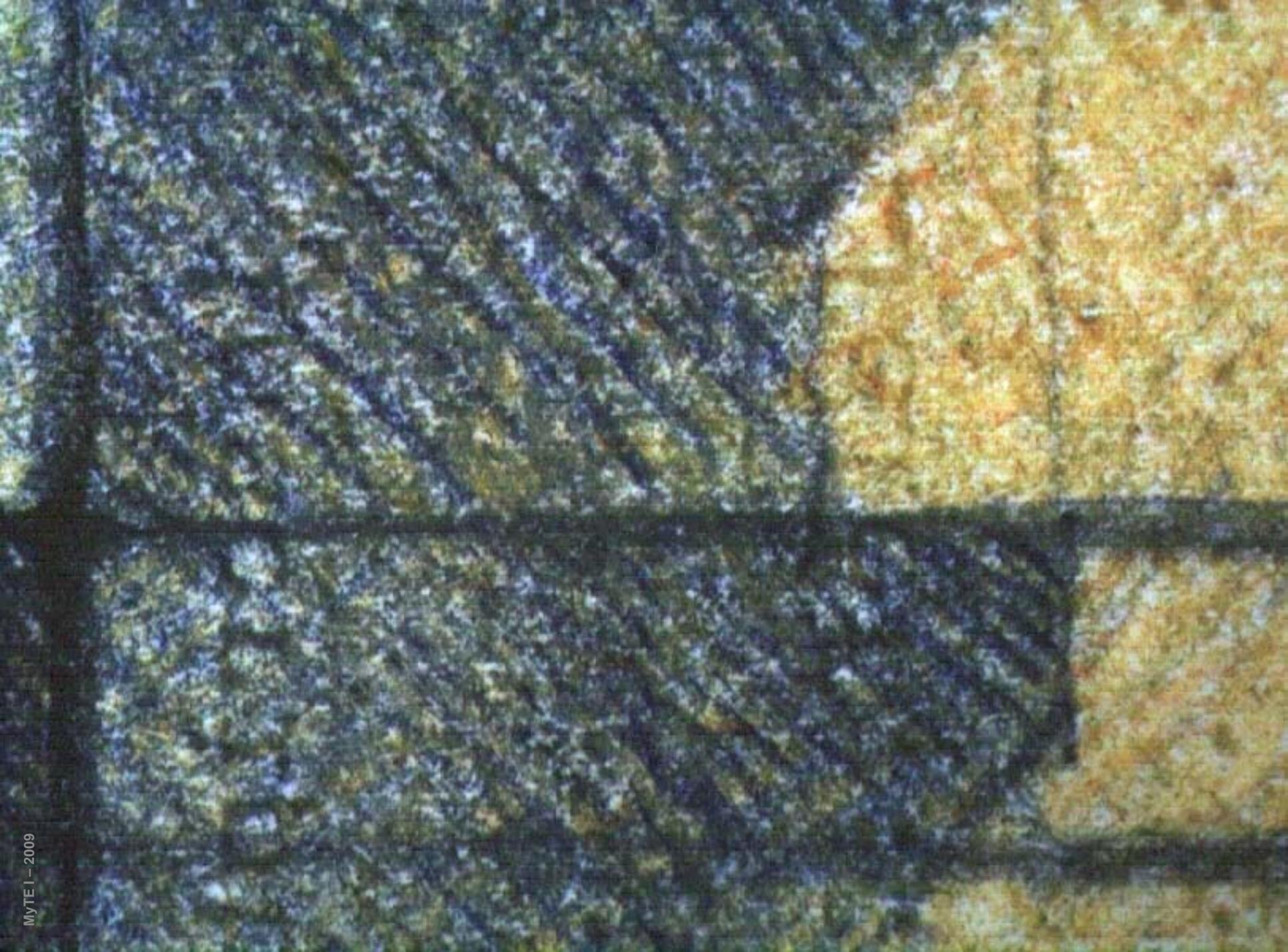


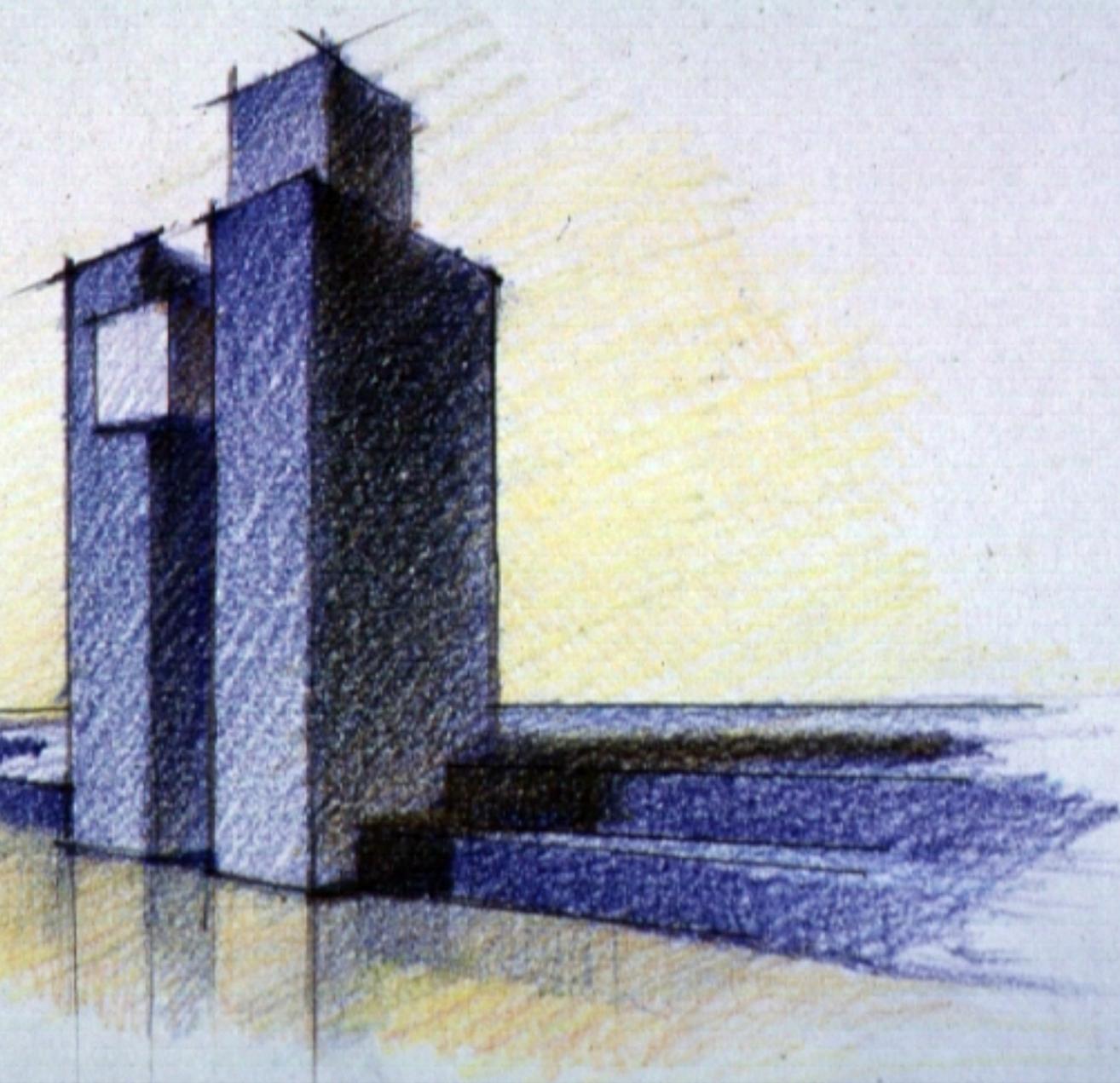
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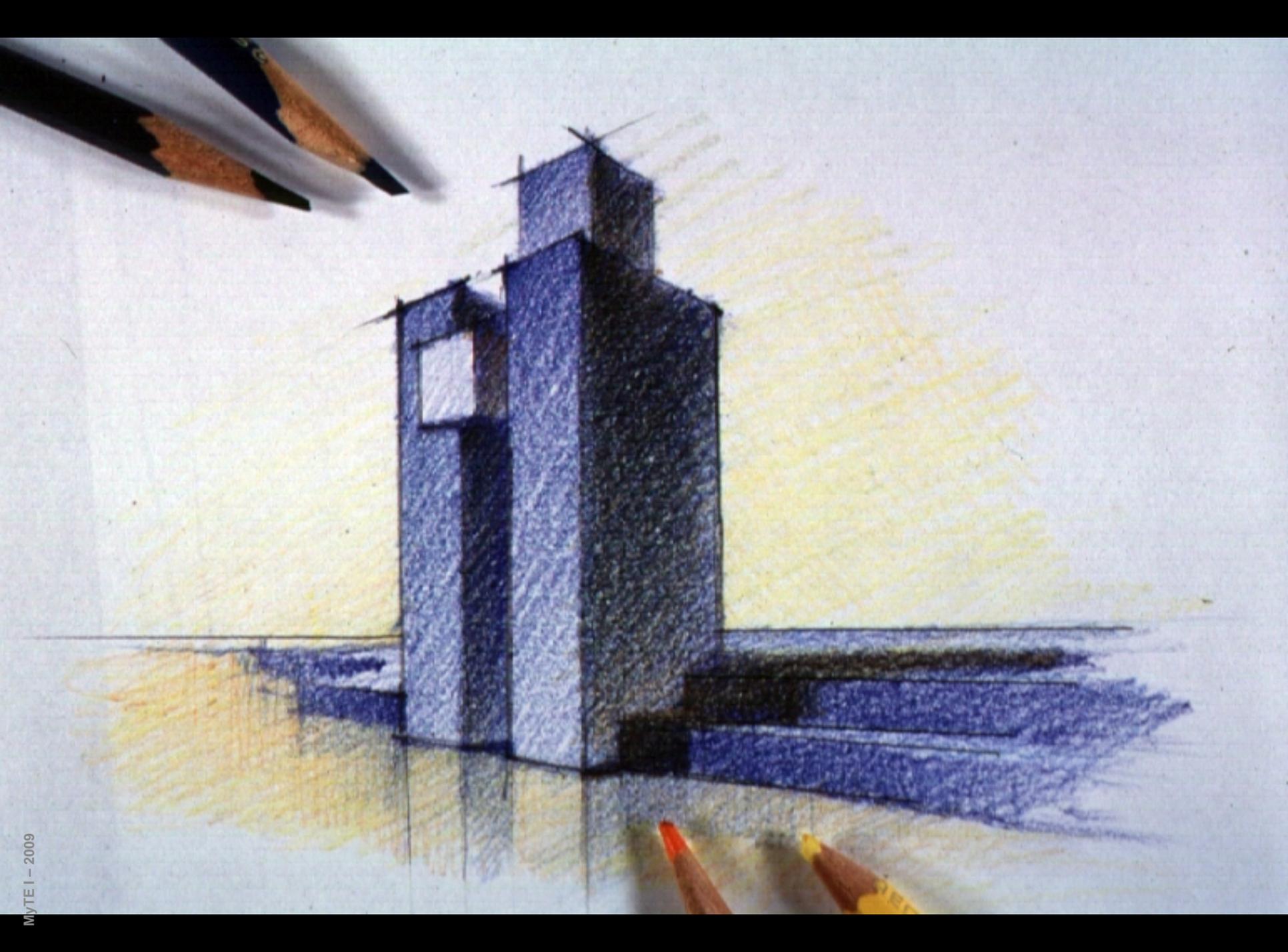


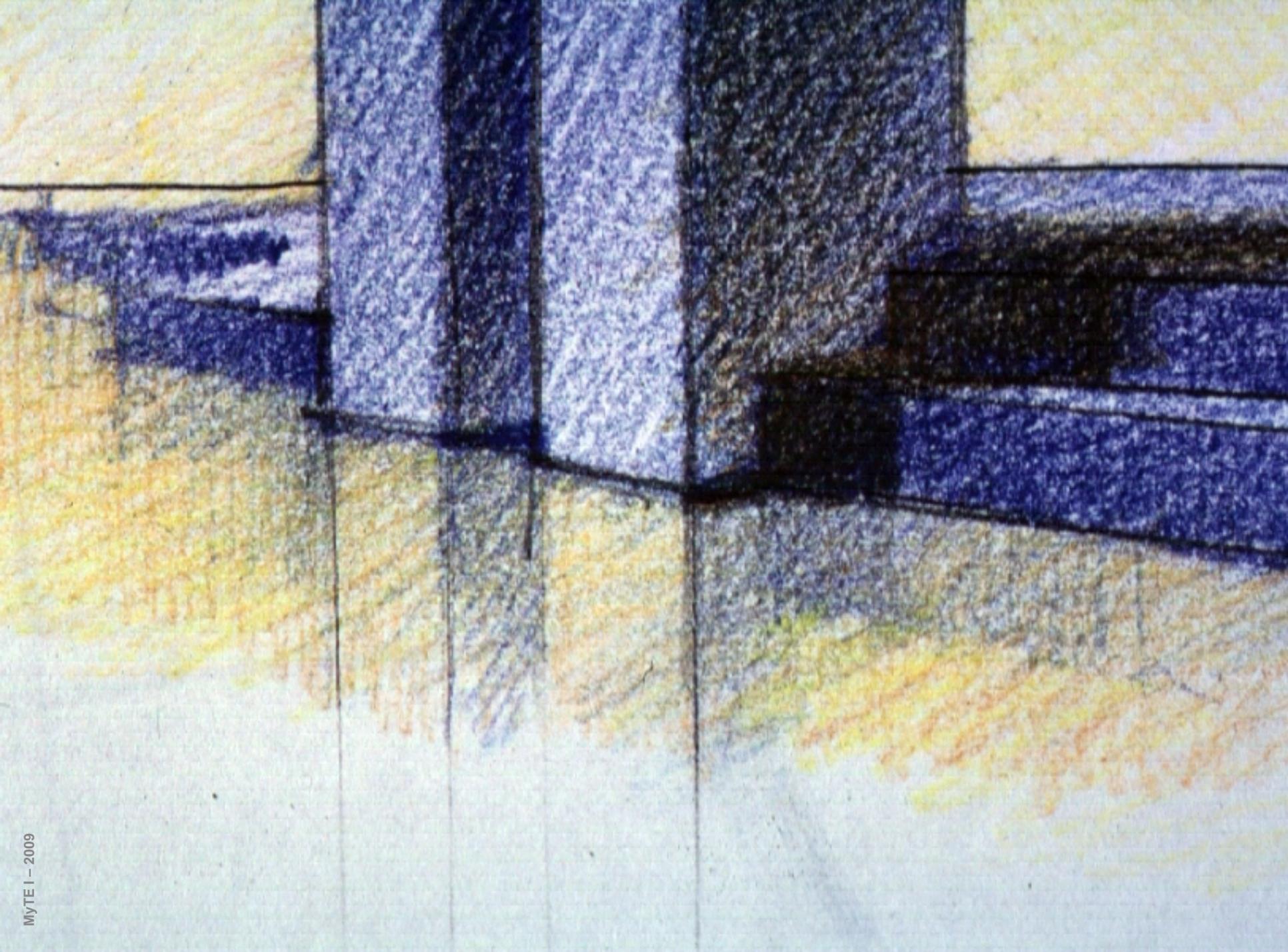
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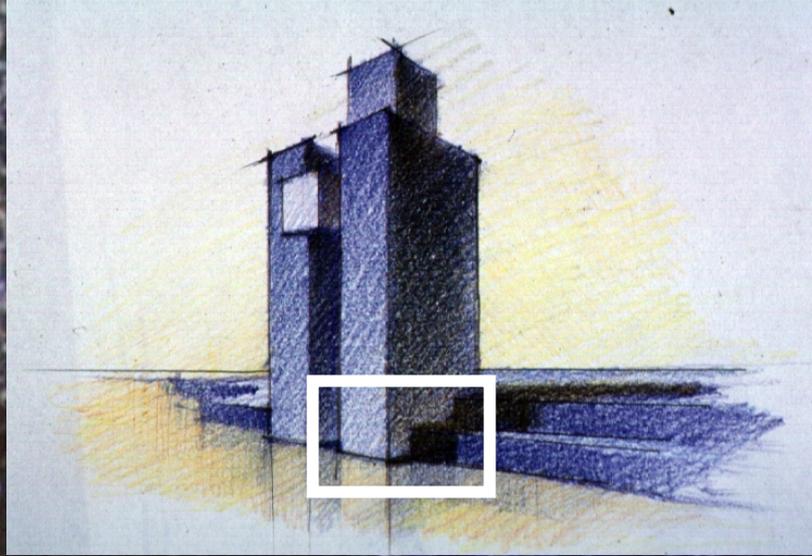
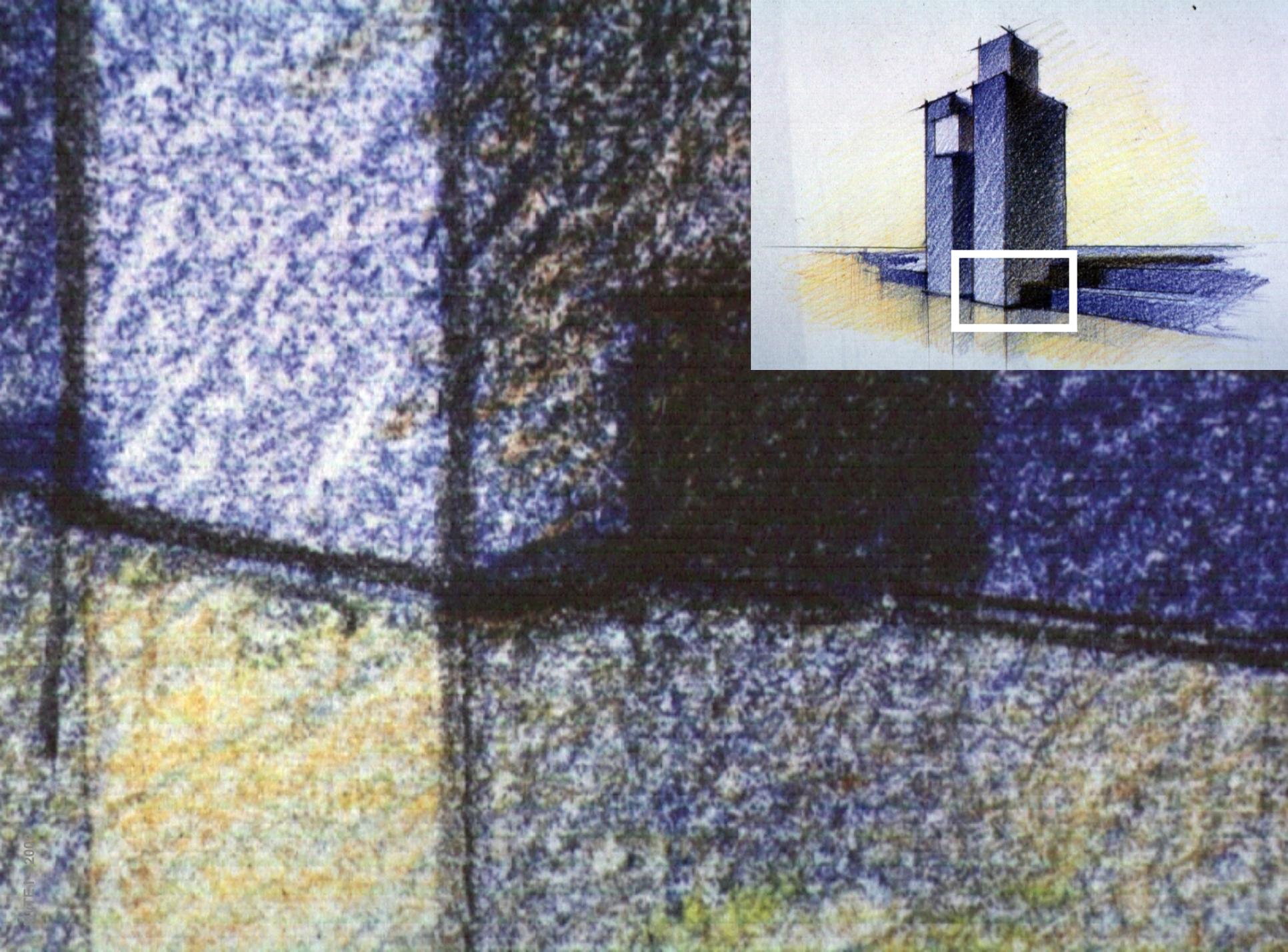






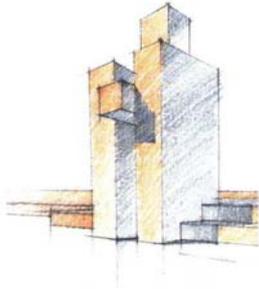






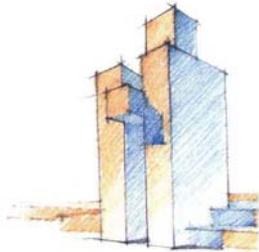
# SOMBRA PROPIA

1



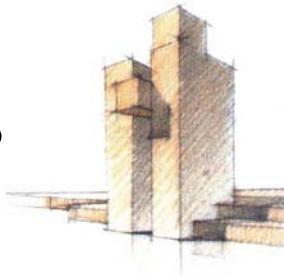
SOMBRA PROPIA DE LA CARA VERTICAL SUPONIENDO QUE SEA BLANCA

2



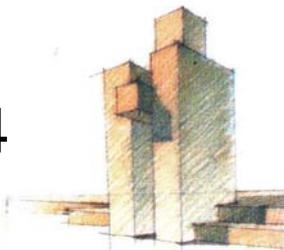
SOMBRA PROPIA DE LA CARA VERTICAL SUPONIENDO QUE SEA BLANCA  
+  
EFECTO ATMÓSFERA

3



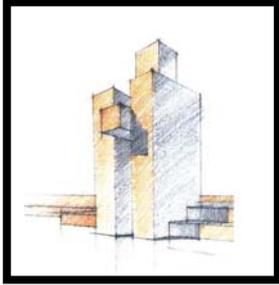
SOMBRA PROPIA PINTADA CON GRIS, DE LA CARA VERTICAL SUPONIENDO  
QUE TENGA EL MISMO COLOR DE LAS OTRAS CARAS

4

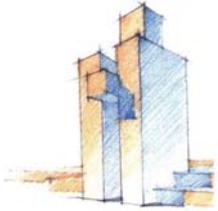


SOMBRA PROPIA DE LA CARA VERTICAL PINTADA CON GRIS Y AZUL  
SUPONIENDO QUE LA CARA TIENE EL MISMO COLOR QUE LAS DEMÁS

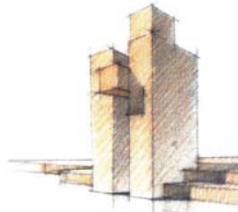
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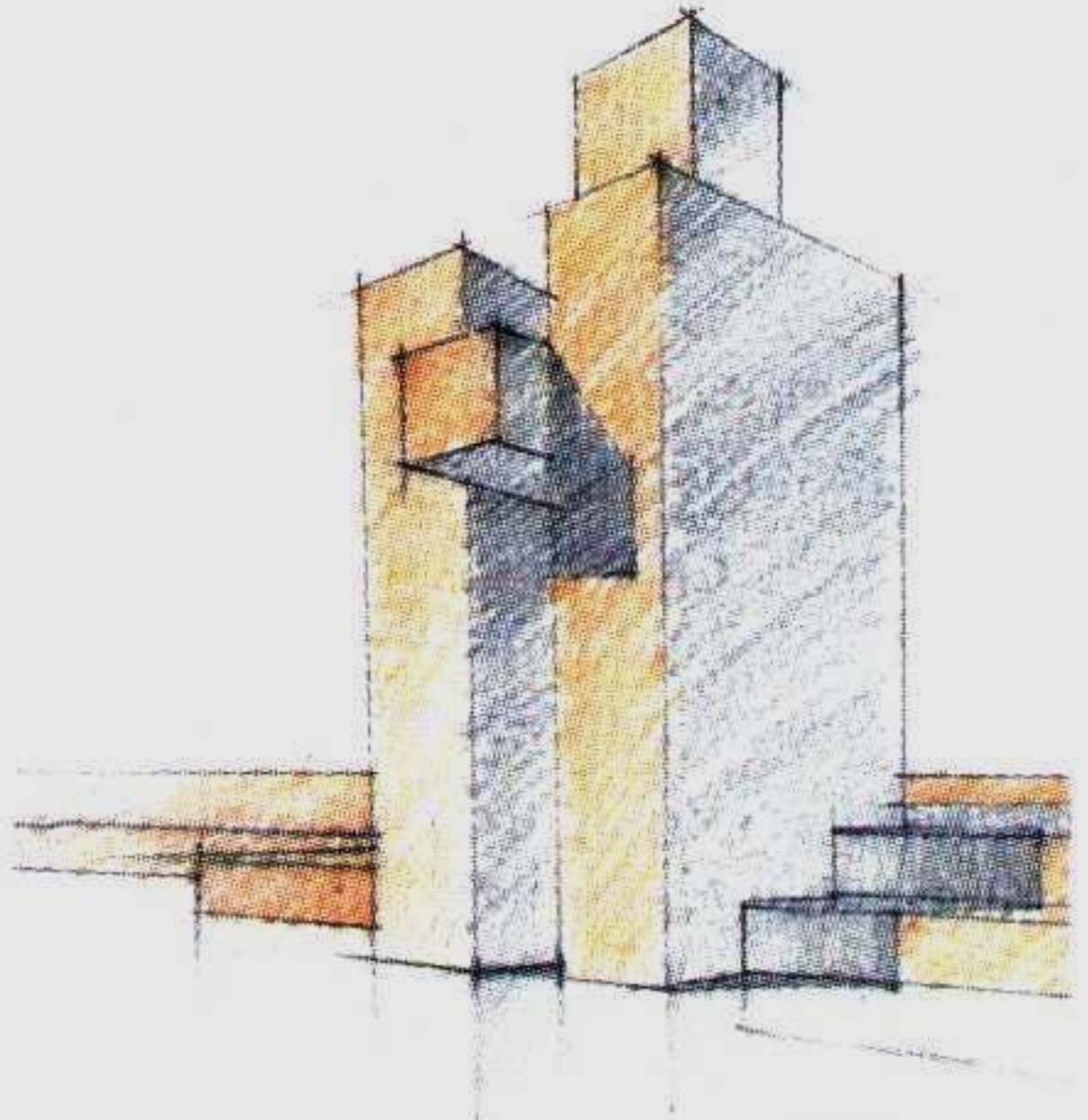
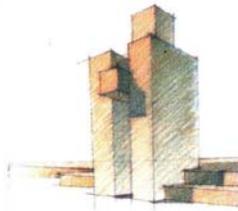
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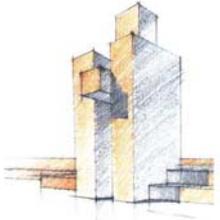
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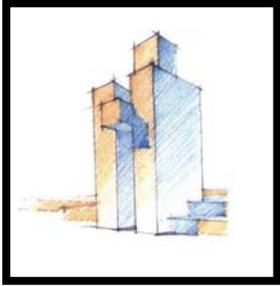
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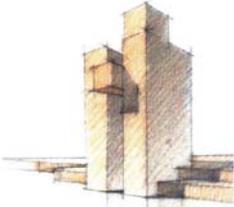
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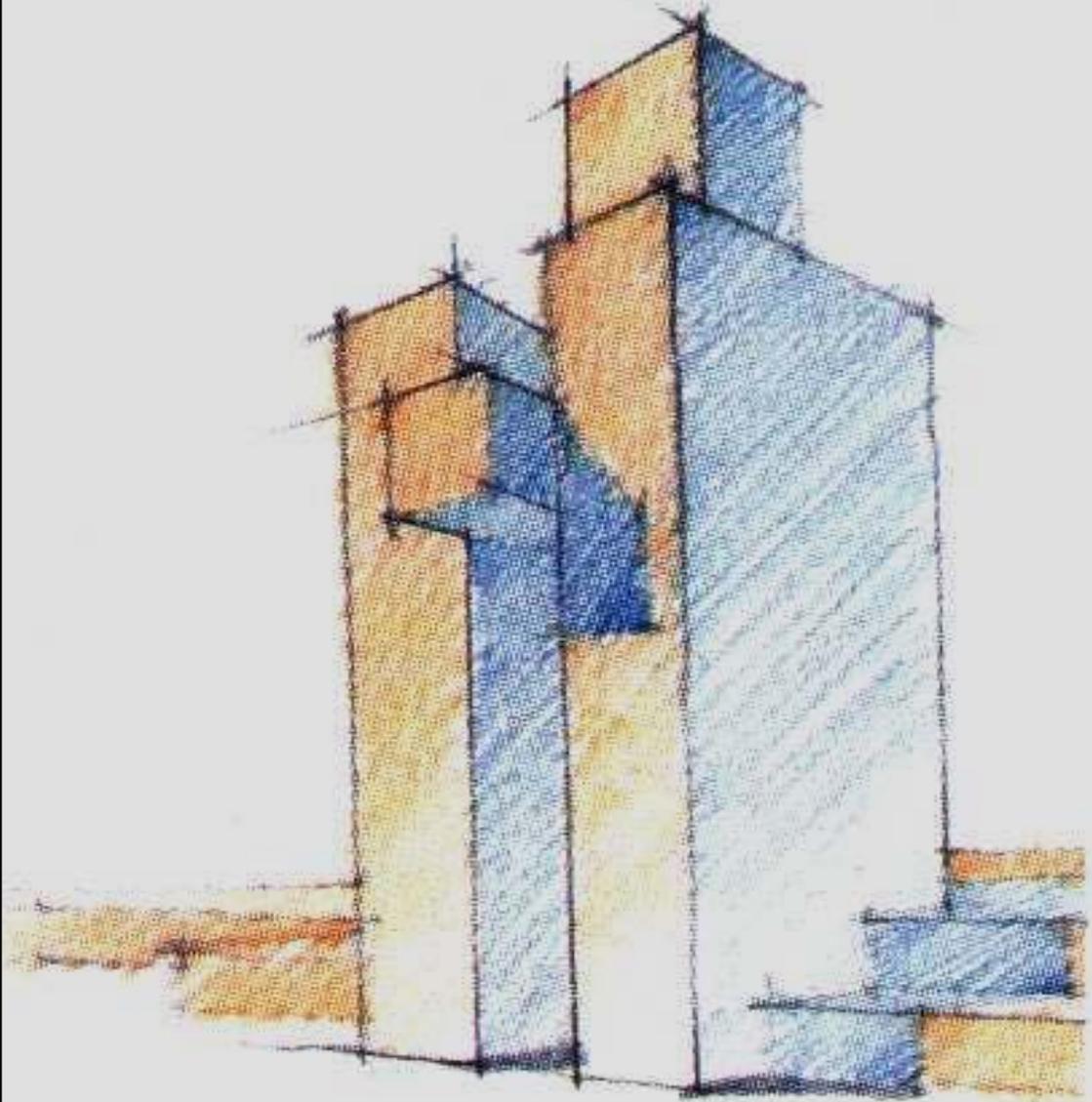
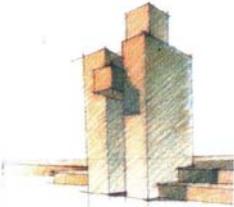
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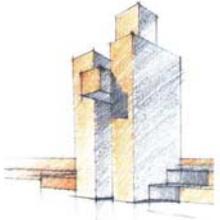
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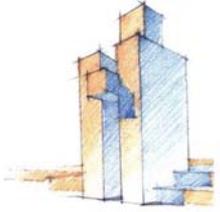
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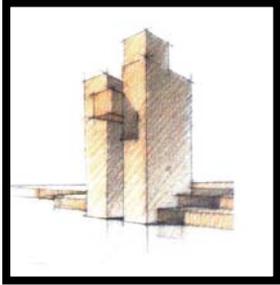
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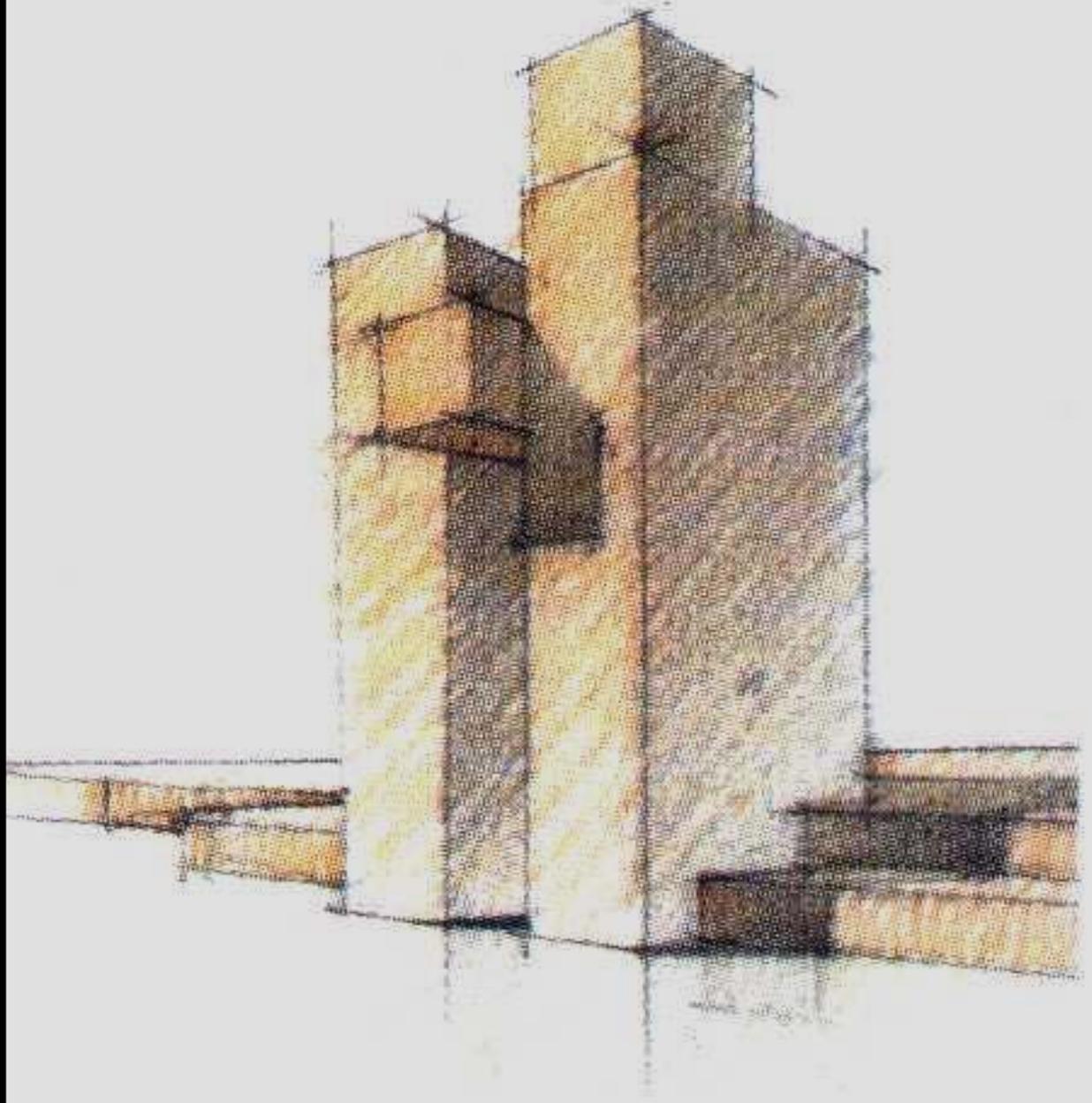
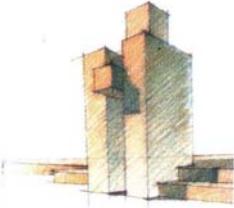
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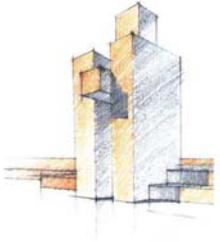
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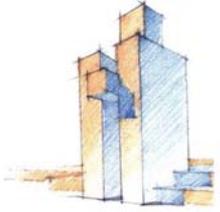
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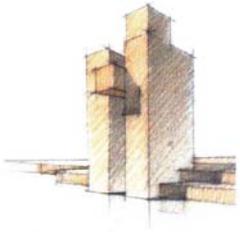
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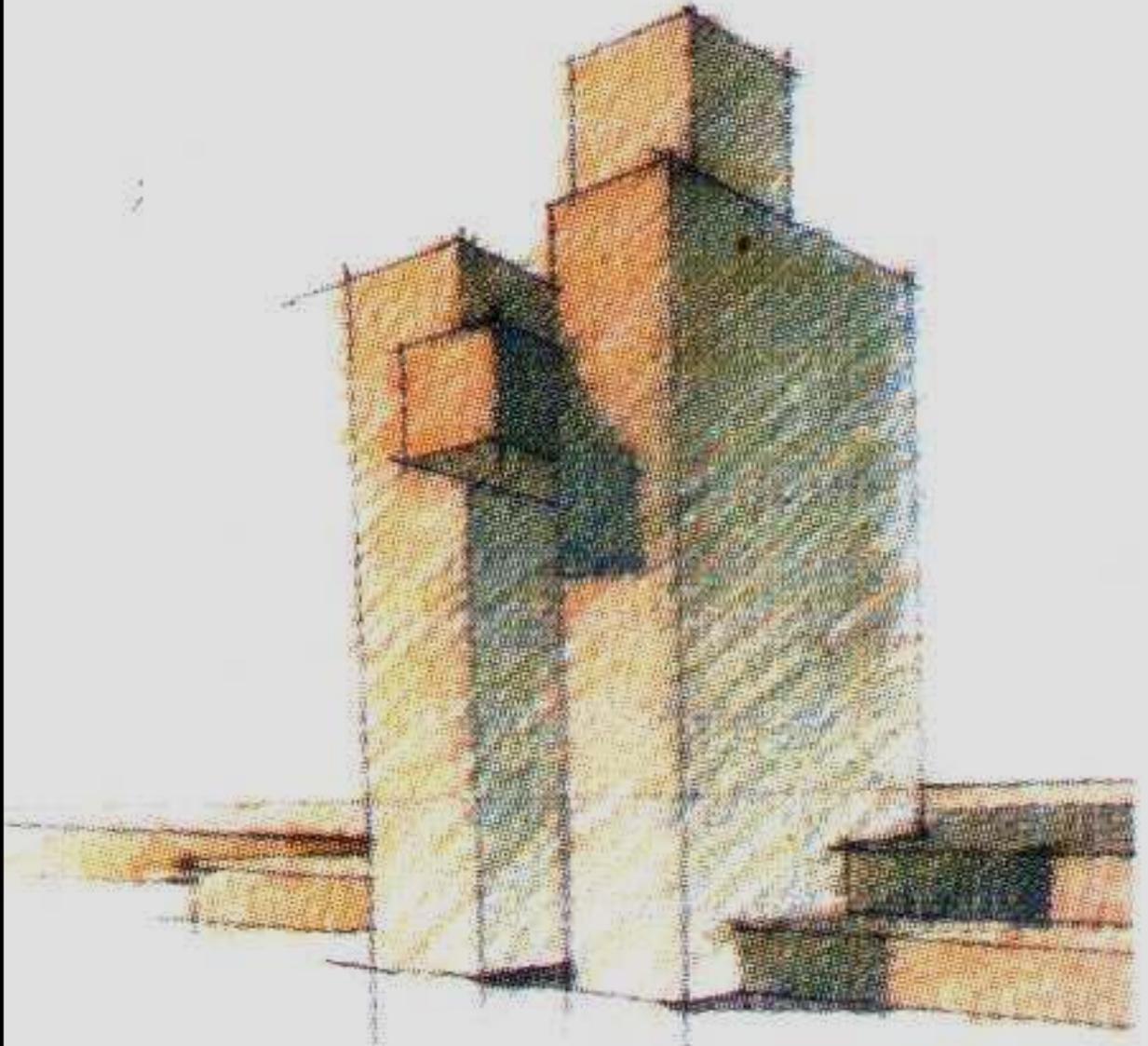
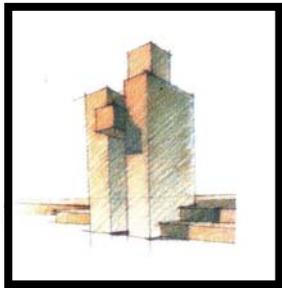
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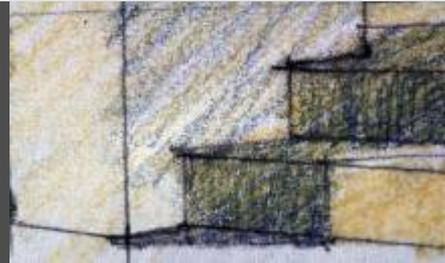
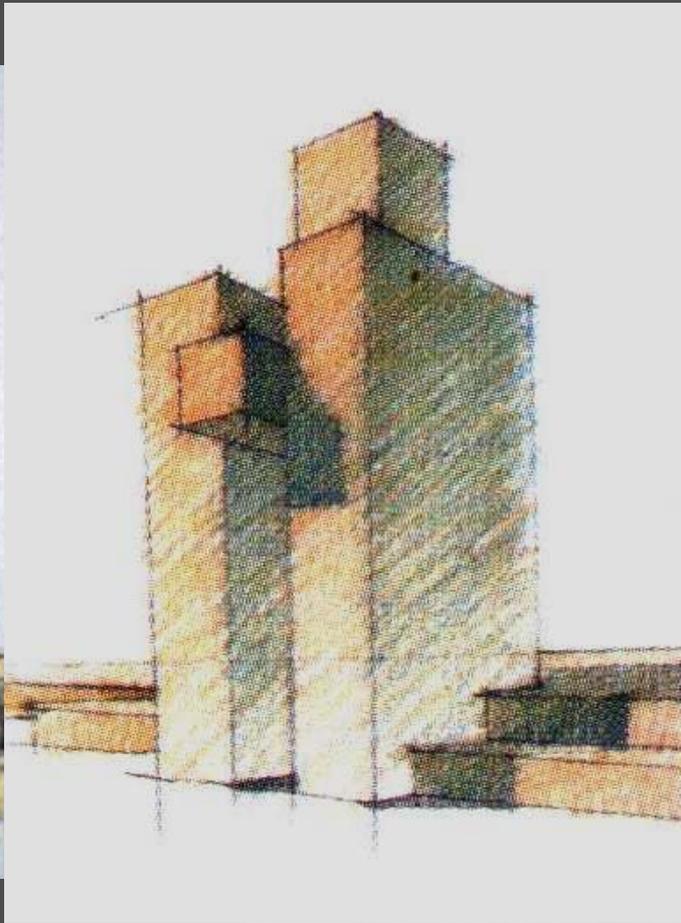
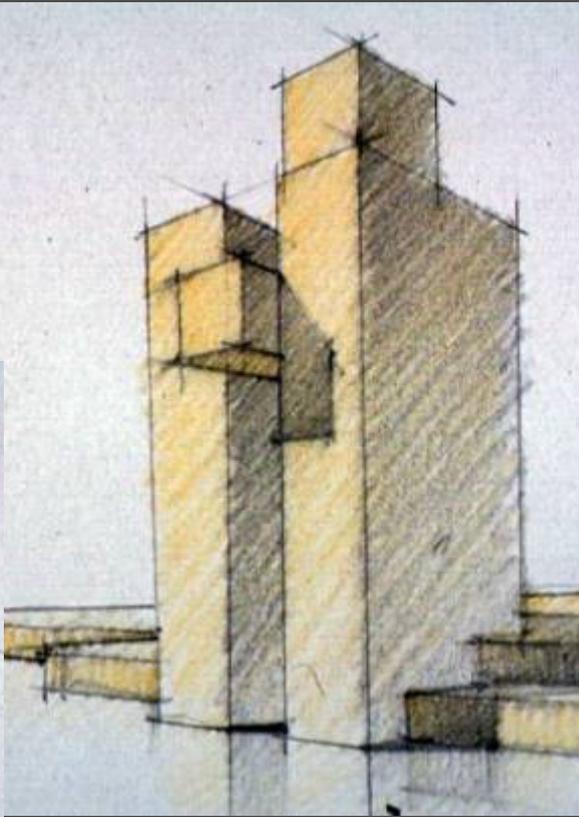
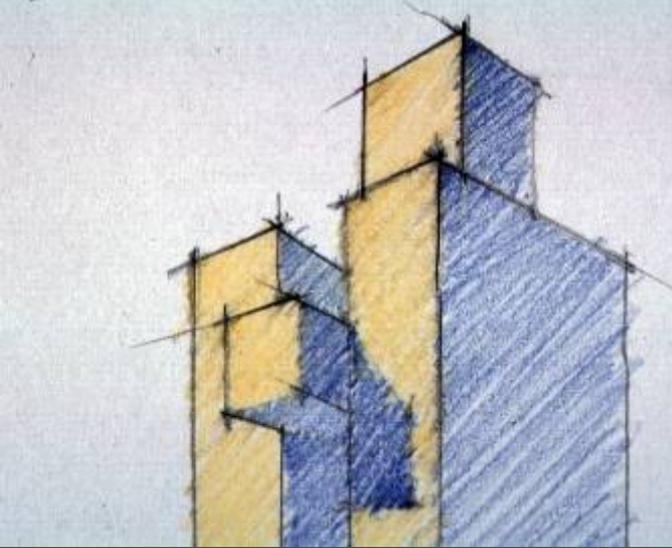
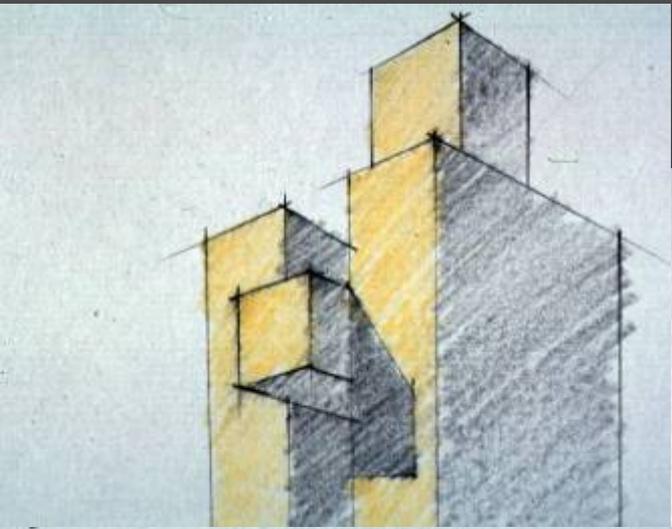


3

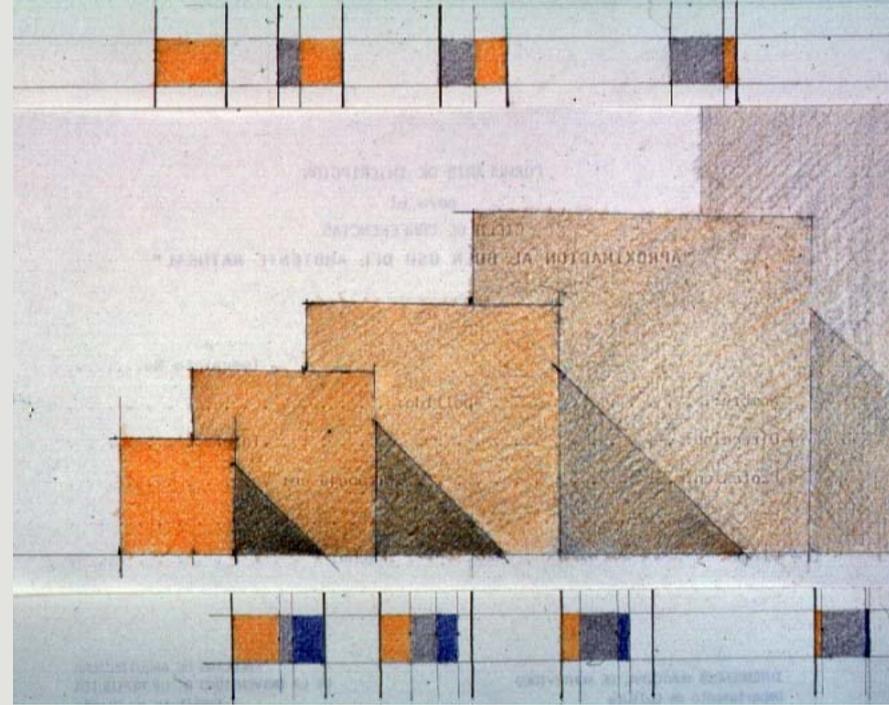


4





# ALEJAMIENTO DEL OBJETO



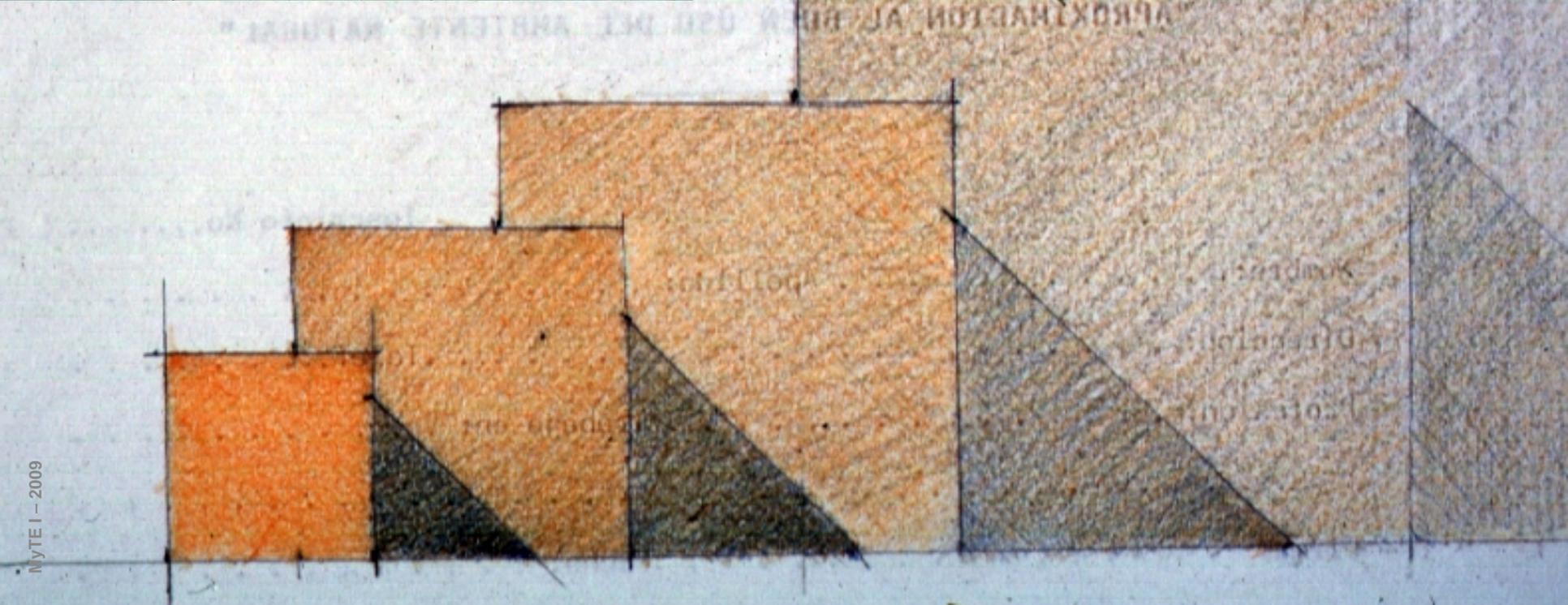
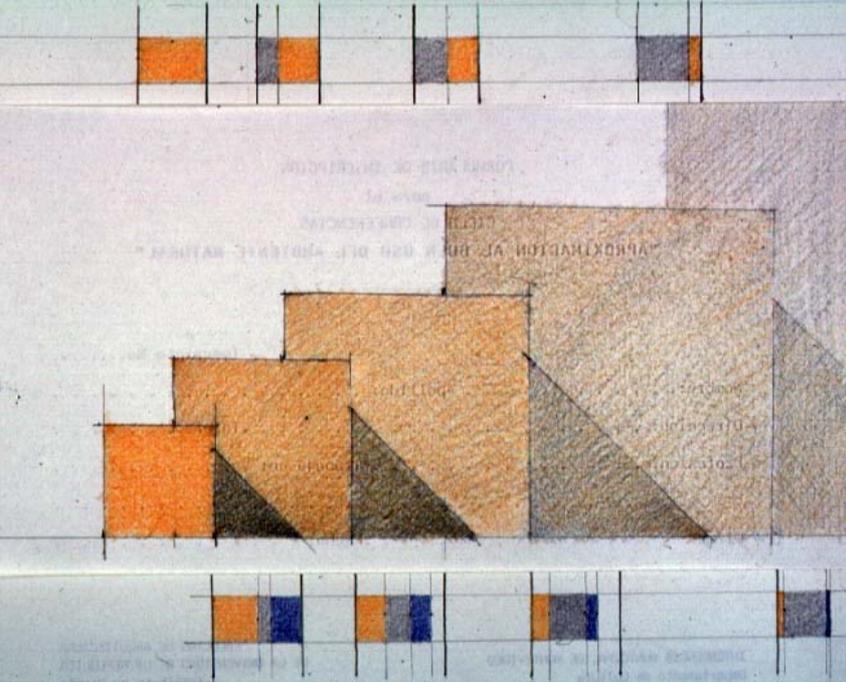
MÁS PRÓXIMO ← → MÁS ALEJADO

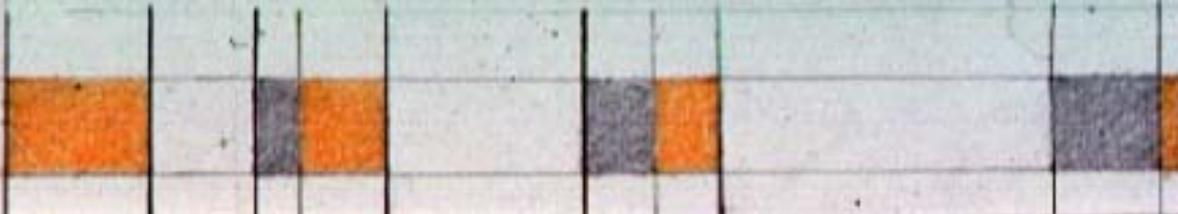




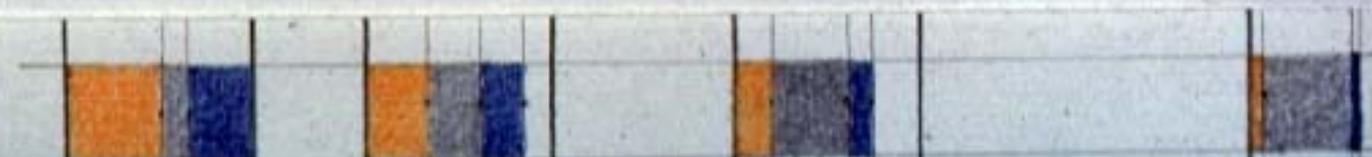
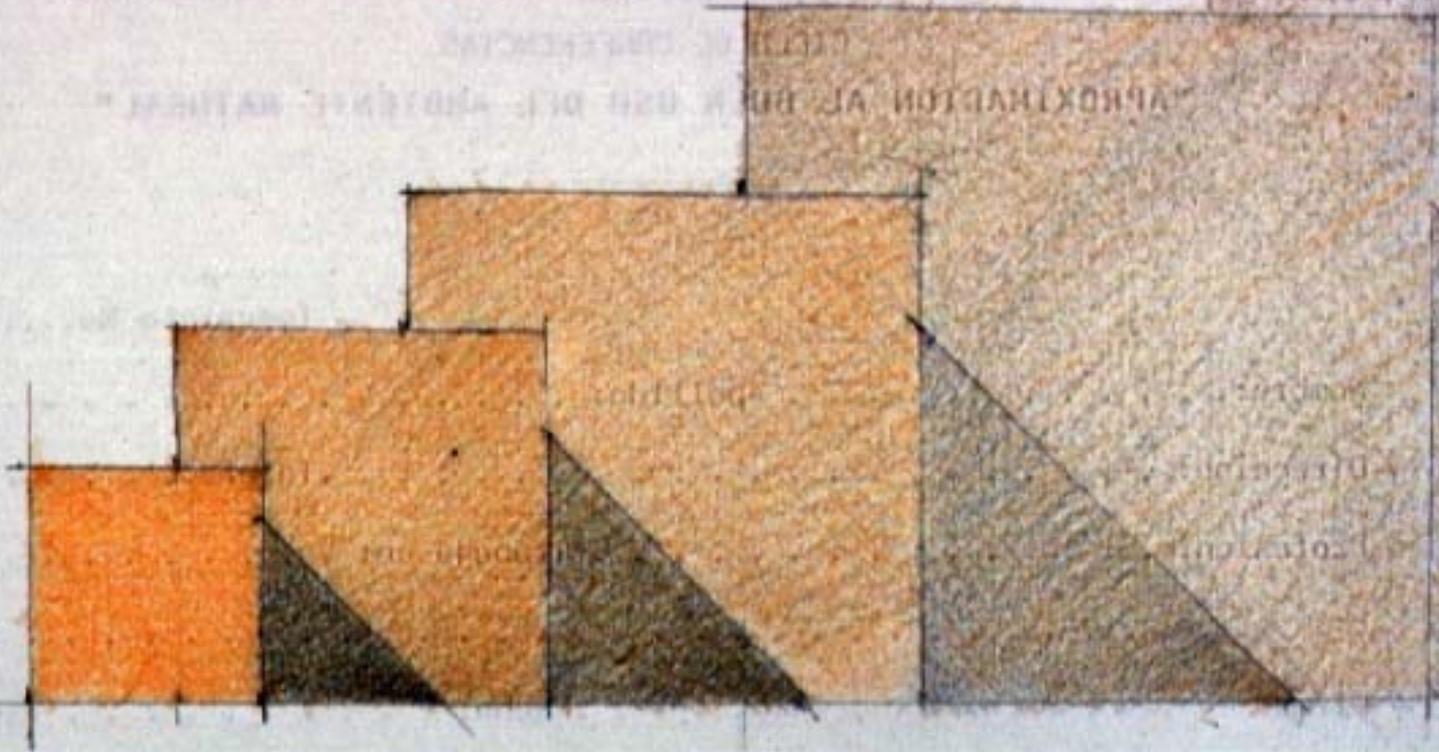
## Alejamiento

Disminución de la saturación, aumento leve del brillo, disminución de los contrastes internos (color en luz y color en sombra) y de los externos (figura sobre fondo)

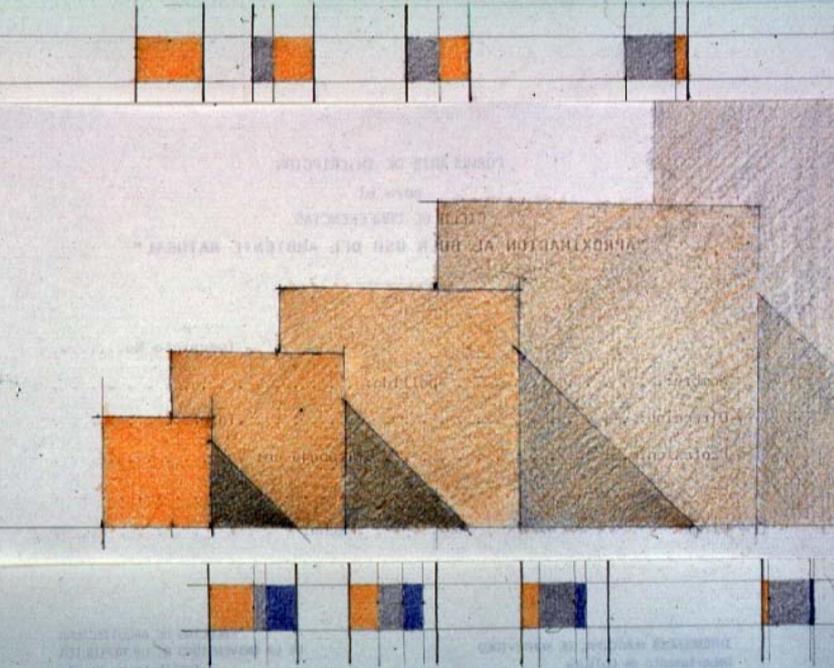




**Alejamiento del color en luz: aumento del pigmento gris y disminución del anaranjado**

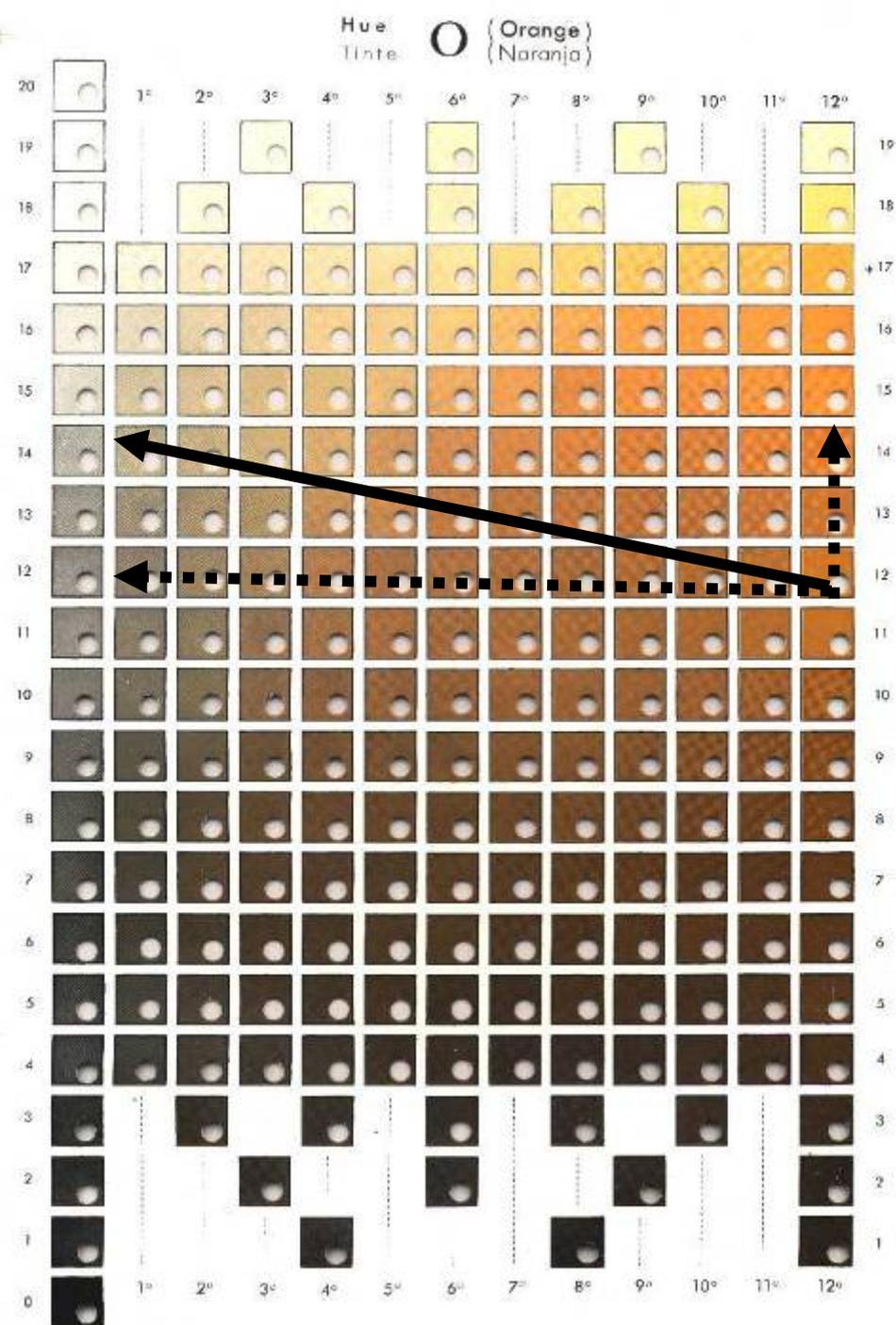


**Alejamiento del color en sombra: aumento del pigmento gris y disminución del anaranjado y del azul (complementario del anaranjado)**



### Alejamiento

Disminución de la saturación, aumento leve del brillo, disminución de los contrastes internos (color en luz y color en sombra) y de los externos (figura sobre fondo)



**MTE I**

**Fin del teórico 6b**

Continúa en el teórico 6c