

TERMS—KEY

1. **ABSTRACT DESIGN**—when the source of the design is not readily identifiable
2. **ACCENTED NEUTRAL**—a color scheme using neutrals with splashes or accents of color
3. **ANALOGOUS**—color scheme using two or more colors adjacent on the color wheel (three neighbors)
4. **ASYMMETRICAL BALANCE (INFORMAL)**—a feeling of balance created when parts are balanced by visual weight, not mirror image
5. **BALANCE**—the feeling of equilibrium and repose
6. **COLOR (HUE)**—reflected light
7. **COLOR SCHEMES**—scientific color combinations that have been judged to be pleasing to the eye
8. **COMPLEMENTARY COLOR SCHEME**—color scheme using two colors opposite each other on the color wheel
9. **CONVENTIONAL/STYLIZED DESIGN**—when the source of a design comes from nature, but is adapted
10. **COOL COLORS**—blues, green, and violets
11. **CURVED LINES**—lines that form an arc. They represent youth, and activity, femininity, softness, naturalness, and lack of restraint
12. **DECORATIVE DESIGN**—ornamentation added to the basic design or structure
13. **DIAGONAL LINES**—lines that are at an angle. They cause the eye to go fast from one corner to another, creating movement, speed, action, and diversity
14. **ECLECTIC DESIGN**—using different styles or feelings within a room, but staying with the same formality
15. **ELEMENTS OF DESIGN**—Space, Form/shape, Line, Texture, and Color (Short Fun Lady Tries to Color)

16. **EMPHASIS**—intensity of expression that gives special impressiveness or importance to something, a particular prominence
17. **FORM**—the contour of objects, specifically three-dimensional forms
18. **GEOMETRIC DESIGN**—when a design is created by placing geometric shapes in a pattern
19. **GOLDEN MEAN**—the Greek mathematical ratio for dividing space to make it more pleasing to the eye. For example, 2 to 3, 3 to 5, and 5 to 8 are pleasing ratios.
20. **HARMONY**—the total unified feel of the room, when the elements of design are effectively executed through various principles of design. There is a good balance between unity and variety.
21. **HORIZONTAL LINES**—lines that follow the horizon and move the eye horizontally. These lines represent restfulness, repose, and illusion of width.
22. **HUE/COLOR**—another term for color
23. **INTENSITY/SATURATION**—the strength of the hue
24. **LINE**—a narrow two-dimensional form that appears to have length and moves the eye from one point to another
25. **MONOCHROMATIC**—using only one color and its tints, tones, and shades
26. **NATURALISTIC DESIGN**—when the source of the design comes from nature
27. **NEUTRAL COLOR SCHEME**—a color scheme using whites, grays, browns, blacks, beiges, tans, etc.
28. **PRIMARY COLORS**—red, yellow, and blue
29. **PRINCIPLES OF DESIGN**—Proportion/scale, Balance, Rhythm, Emphasis, and Unity with Variety gives us Harmony (Passionate/Sexy Boys Romance Every Unusual Valentine Heart)
30. **PROPORTION**—the relationship of one part of an object to another part of the object

31. **RHYTHM THROUGH GRADATION**—when movement of the eye is generated through gradation of space, shape, line, texture, or color (large to small, small to large, light to dark, dark to light)
32. **RHYTHM THROUGH OPPOSITION**—abrupt instead of gradual change (circle by square, red by green, right angles)
33. **RHYTHM THROUGH RADIATION**—when the movement appears to radiate from a central point
34. **RHYTHM THROUGH REPETITION**—objects of same shape, color, or texture used repeatedly
35. **RHYTHM THROUGH TRANSITION**—leads the eye from one area to another without interruption, using any element of design (light green to dark green, large round shape to small round shape, etc.)
36. **SATURATION/INTENSITY**—the pureness or brightness of a color
37. **SCALE**—the dimensions of a unit of furniture in relation to height and width of the area in which it is to be placed; the relationship between one piece of furniture and another in size and proportion; in a scale drawing, the drawing is proportionately reduced or enlarged in relation to a given ratio
38. **SECONDARY COLORS**—made by mixing two primary colors (orange, violet, and green)
39. **SHADES**—hue plus black
40. **SHAPE**—the flat outline of an object
41. **SPACE**—a boundless three-dimensional extent in which objects and events occur and have relative position and direction
42. **STRUCTURAL DESIGN**—an integral part of the structure itself. **Structure and design cannot be separated**
43. **SYMMETRICAL BALANCE (FORMAL)**—mirror-image balance
44. **TERTIARY (INTERMEDIATE) COLORS**—colors made by mixing a primary and a secondary color. The primary color is always said first. (red-orange and red-violet, blue-green and blue-violet, yellow-orange and yellow-green)

45. **TEXTURE**—the surface quality of objects (roughness and smoothness)
46. **TINTS**—hue plus white
47. **TONES**—hue plus gray
48. **TRIAD COLOR SCHEME**—a color scheme using three colors equidistant from one another on the color wheel (red, yellow, blue, and orange, violet, green)
49. **UNITY**—occurs when objects are related by one idea
50. **VALUE**—the lightness (high values are tints) and darkness of a hue (low values are the shades)
51. **VARIETY**—the vitality, diversity, and stimulation brought to a design by utilizing as many of the elements and principles of design as possible without compromising the unity of the design
52. **VERTICAL LINES**—lines that move the eye up and down. These lines emphasize height, give the illusion of strength, aspiration, dignity, and formality.
53. **WARM COLORS**—reds, yellows, and oranges