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 LIVES—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