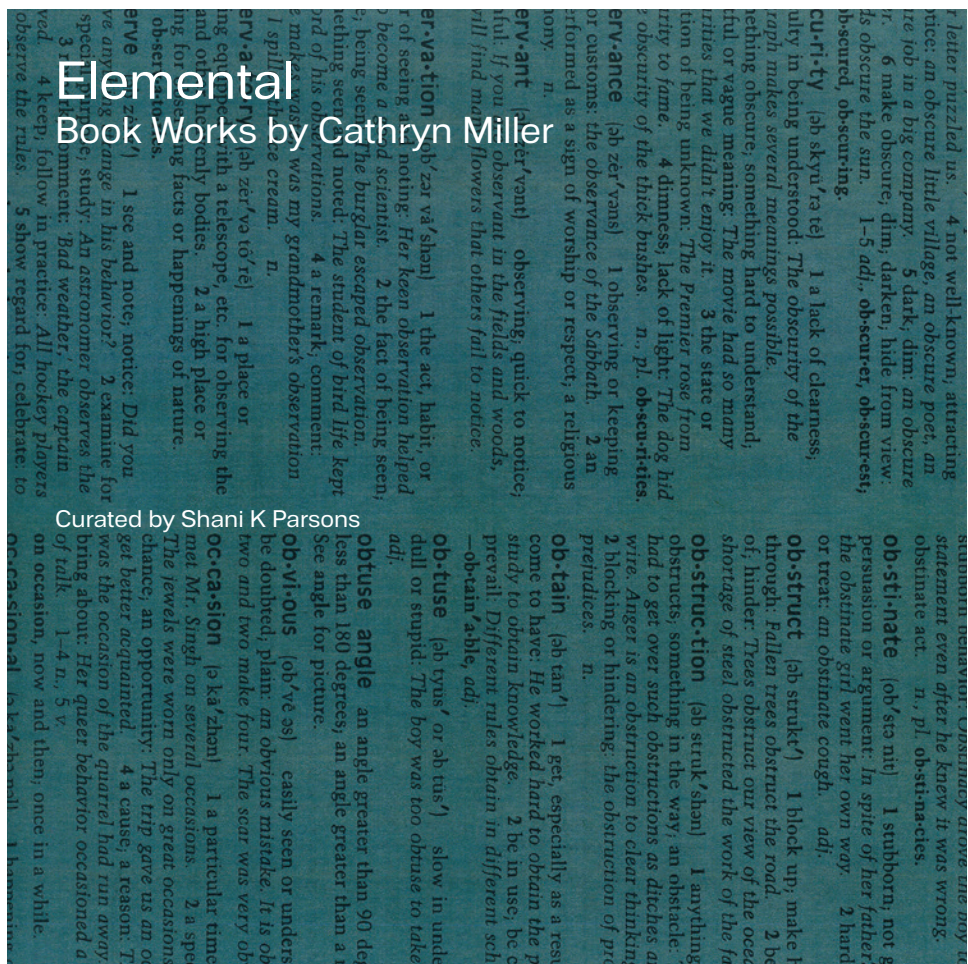


Elemental

Book Works by Cathryn Miller





Synesthesia (Ideasthesia) #1 (detail, page 1 of 18), 2014

CONTENTS

4
ELEMENTAL
BOOK WORKS BY CATHRYN MILLER
A Word's Eye View by Shani K Parsons

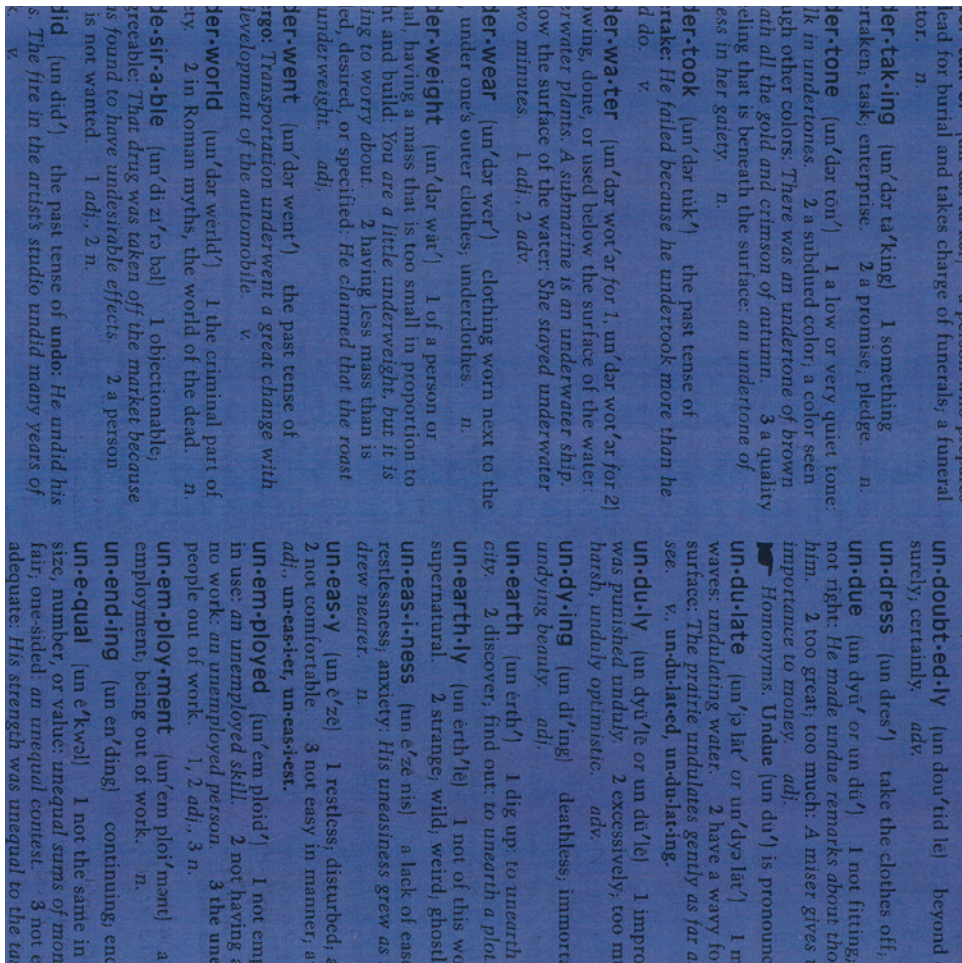
47
ABOUT THE ARTIST
Statement / Artist's Bio

49
ARTIST Q+A

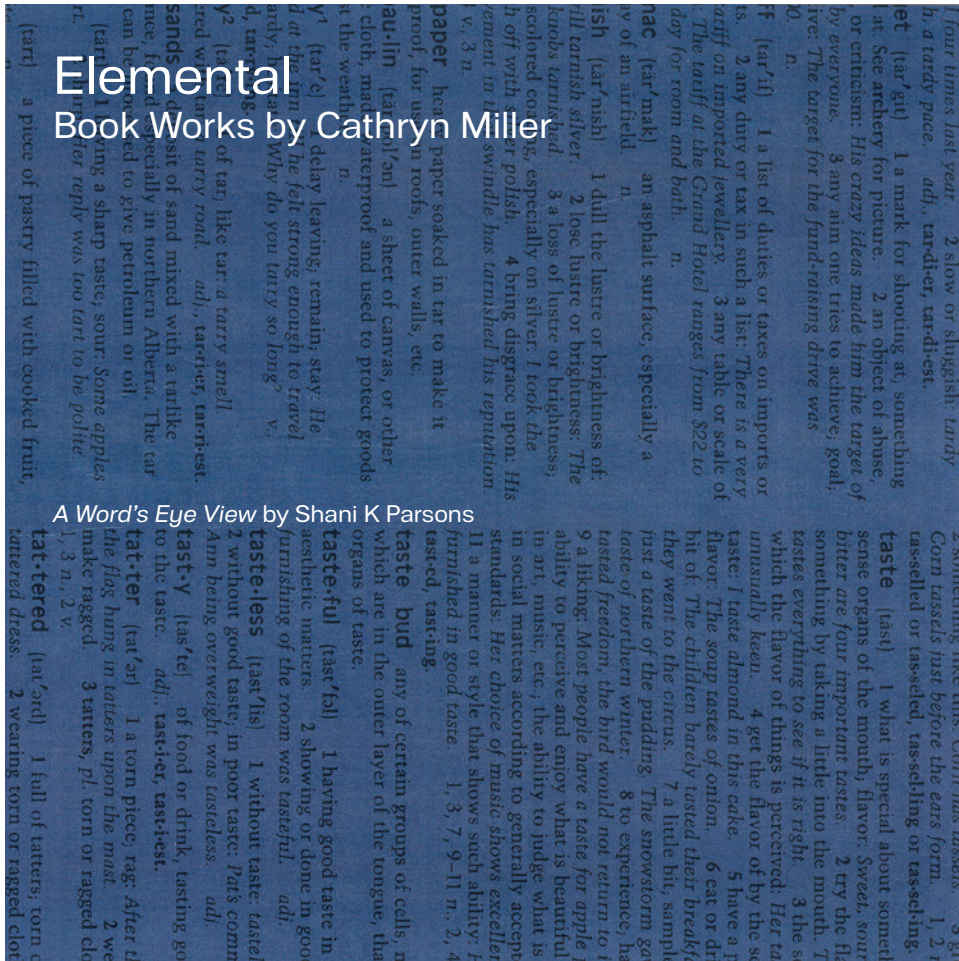
53
EXHIBITION CHECKLIST
and Index to Images

59
ABOUT TYPOLOGY
Project Space / Director's Bio

62
ACKNOWLEDGMENTS



Synesthesia (detail, page 2 of 18)



Synesthesia (detail, page 3 of 18)

el·e·ment *noun, pl.* \ 'e-lə-'ment \

1. any of the four substances, fire, water, earth, and air, formerly believed to compose the physical universe
2. weather conditions, especially violent or severe weather
3. the state or sphere natural or suited to a person or thing

FIRE

Spilling out of a hand-built box, the altered book work titled *Universe: Foundation* comprises hundreds of stars heralding the rebirth of an outdated volume on astronomy. Mirroring the collapse-and-explosion life cycle of the real stars they represent, Miller's diminutive foldings transmute the cosmic content of her source material into a multifaceted new form which shimmers — not just between two and three dimensions, but also between fact and fiction, the immense and the infinitesimal, the immediate and the eternal.

WATER

Skunk Cabbage Board Walk is an artist's book which takes the viewer on a virtual journey through wetlands in autumn. Views of the rhythmic wood planks of the boardwalk are contraposed with close-up images of feathery grasses and filmy swamp waters. Smaller vignettes on each spread isolate details the artist recorded in her walk. Brimming with often overwhelming colour and texture, *Skunk Cabbage Board Walk* is expressive of the visual complexity of the landscape from which its images originate.

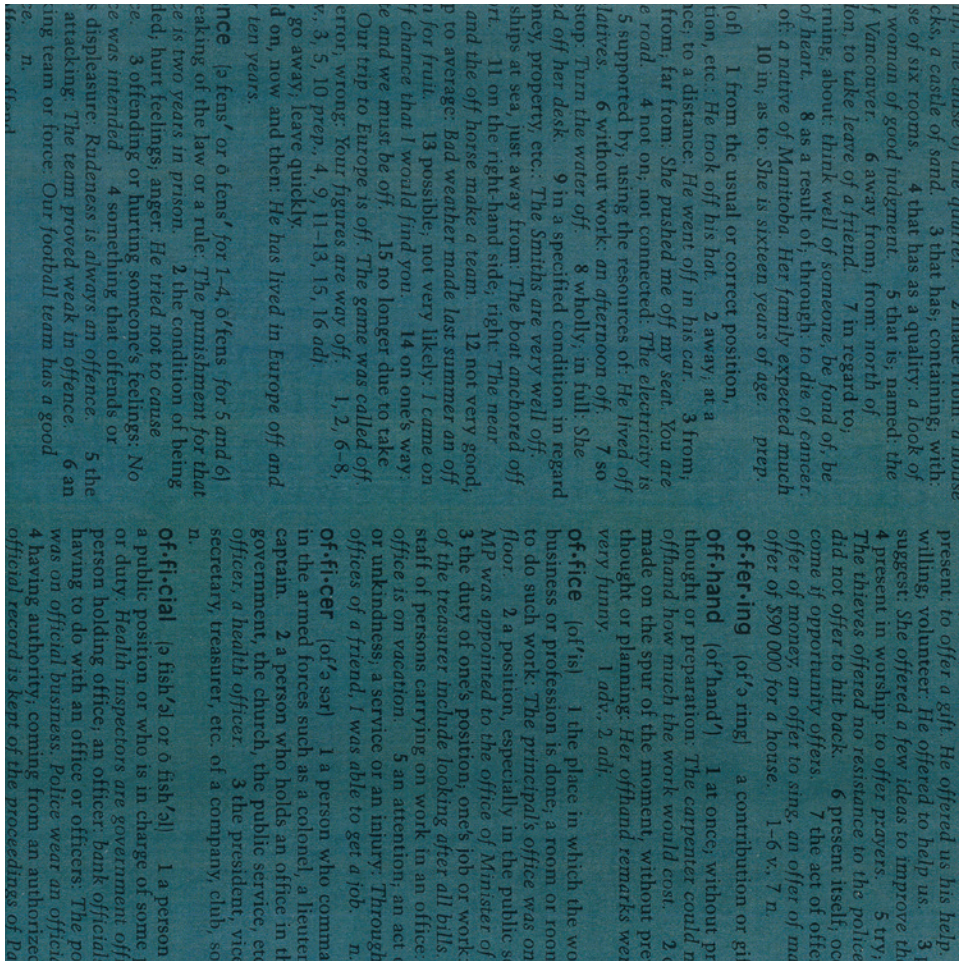
EARTH

For her altered book project *Earth*, Miller draws upon her prior experience as a draughtsman for the Geological Survey of Canada (GSC), for which she produced small maps and illustrations based on field geologists' notebooks. As she notes, "in the 1960s and early 70s, certain things seemed to be common to all field geologists: a rock hammer, a field notebook, and boxes of slides. The slides were mostly pictures of rocks, frequently with something else (rock hammer, field notebook) included for scale. Sometimes there would also be a slide showing the camp cook, an important person in the life of a field geologist."

AIR

Snowy Owl's abstracted, outstretched wings span several page lengths on either side of an image of the animal's piercing gaze. Like a visual poem, the work is a pure expression of flight. The original pantoum* on the final page is like an incantation which echoes the repeating texture in the wings, channeling the silent swiftness of an owl hunting in winter.

**A pantoum is a South Asian verse form comprising a series of quatrains with the second and fourth lines of the previous quatrain repeating as the first and third lines of the following one.*



Synesthesia (detail, page 4 of 18)



Universe: Foundation, 2012



Skunk Cabbage Board Walk, 2007



Earth, 2009



Snowy Owl, 2009

el·e-men-ta-ry *adjective* \e-lə-'men-tə-rē\

1. pertaining to or dealing with elements, rudiments, or first principles
2. of or pertaining to elementary school

FIRST PRINCIPLES

A is for Apple comprises antique letter 'A' pages from a *Funk and Wagnall's Standard Dictionary* (1897) which have been formed into the skin of a sculptural apple. The "excelsior" (fine wood shavings) within the accompanying miniature crate is made from pages listing historic apple varieties that no longer exist, in parallel to the increasing obsolescence of the printed reference materials from which the work itself is made.

Thus transforming texts into texture, Miller's altered book-as-sculpture is a visual poem in three dimensions. Constructing an image of words, Miller makes visible these normally unseen vehicles for ideas, achieving what pioneering concrete poet* Augusto de Campos calls the "tension of thing-words in space-time".

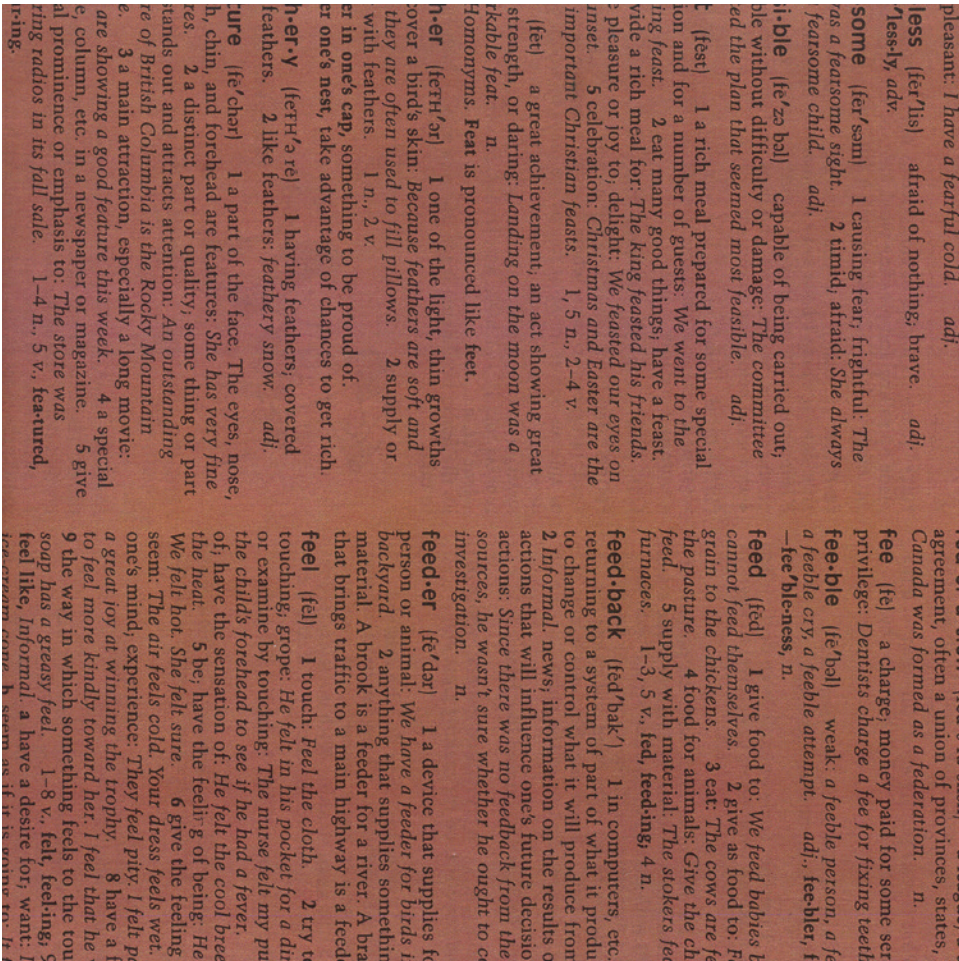
A IS ALSO FOR ARES

Starry Night also speaks to linguistic first principles, but in an entirely different way. Book artists often seem naturally inclined toward abecedaria (ABC books and primers), with Miller especially so, counting among her personal possessions many alphabets she has collected for both work and pleasure. In this playful hand-lettered piece, each of the twenty-six letters of the alphabet is represented by an astronomical concept or colour, from Ares to Orphiuchus to Zodiac.

CHILD'S PLAY

Shell Games is a precision crafted, multilayered clamshell structure adorned with a countdown of antique mother-of-pearl buttons and housing a Chinese mother-of-pearl gambling chip and booklet of short interlinked stories. Playing on various interpretations of the title, the narrative begins with Miller's childhood memories of games she once played, progressing in short order to more adult matters concerning the destructive consequences of gambling and the over-harvesting of shells for the global mother-of-pearl trade.

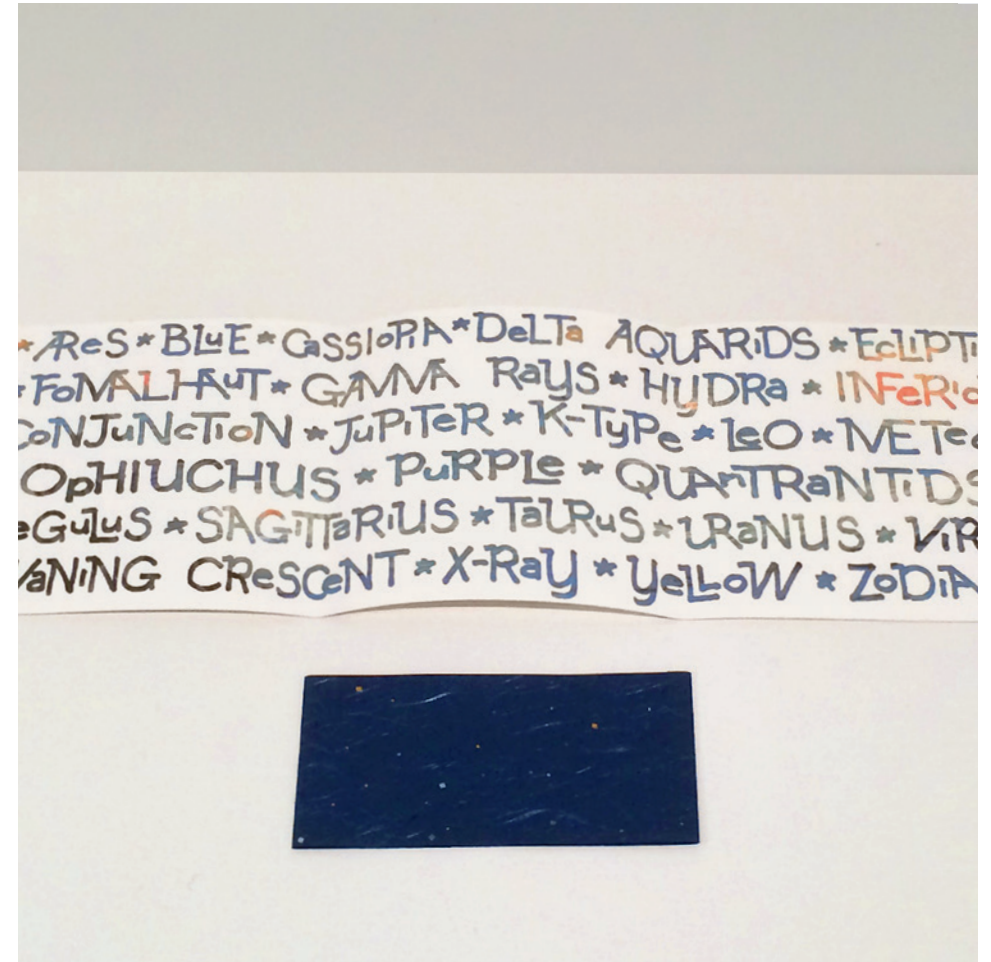
*For more information on concrete poetry, see footnote on page 39.



Synesthesia (detail, page 5 of 18)



A is for Apple, 2011

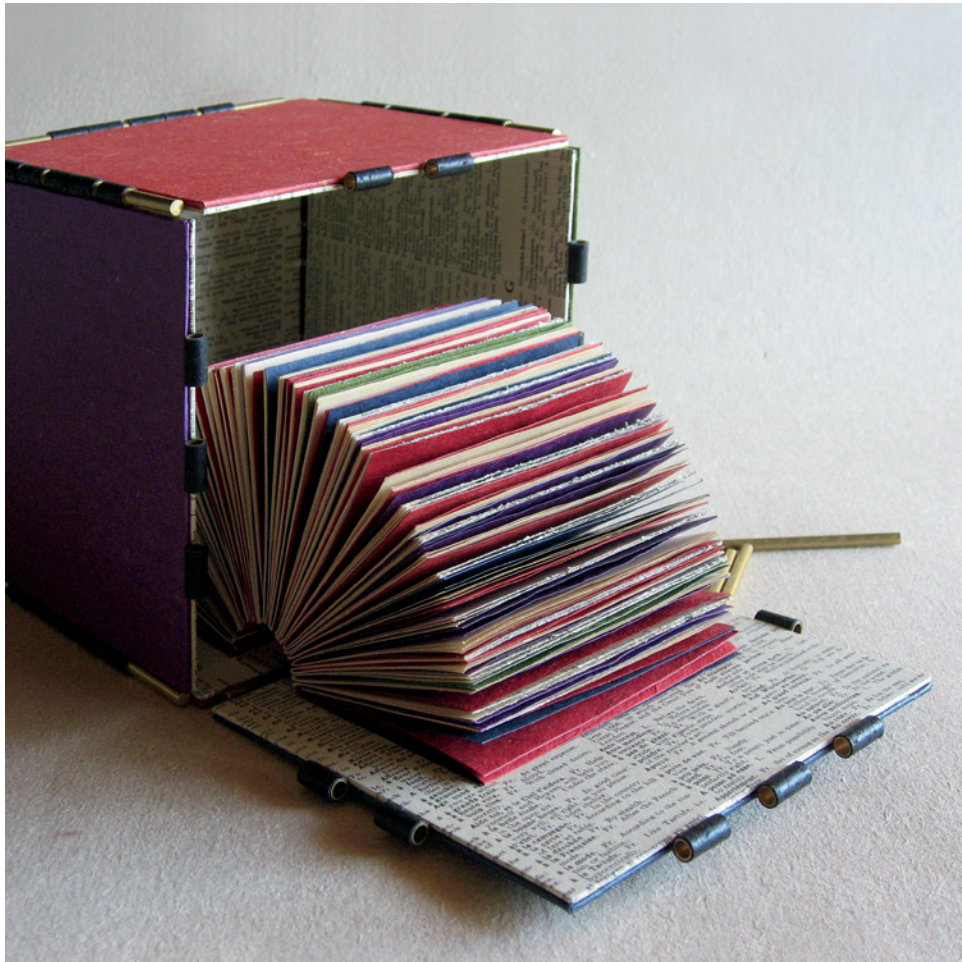


Starry Night: An Astro Logical Nomical Alphabet, 2010



Shell Games, 2010



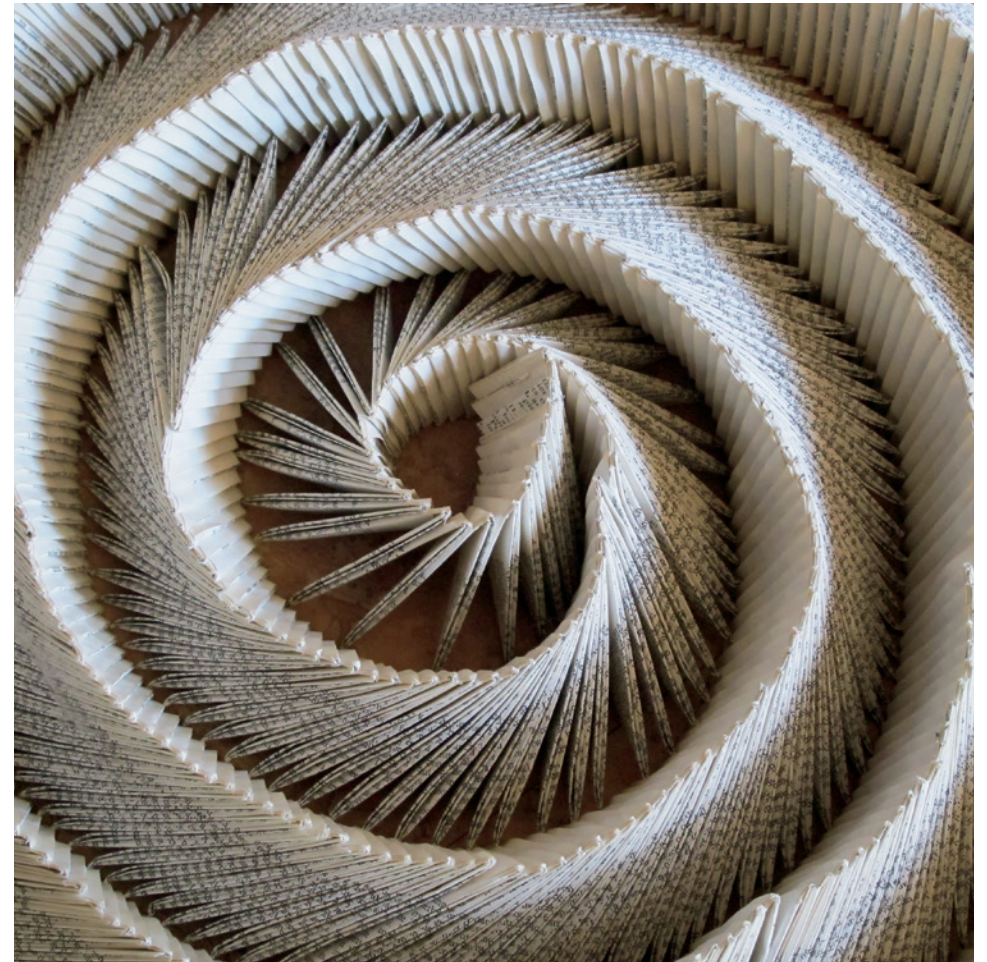


Double Entendre, 2009





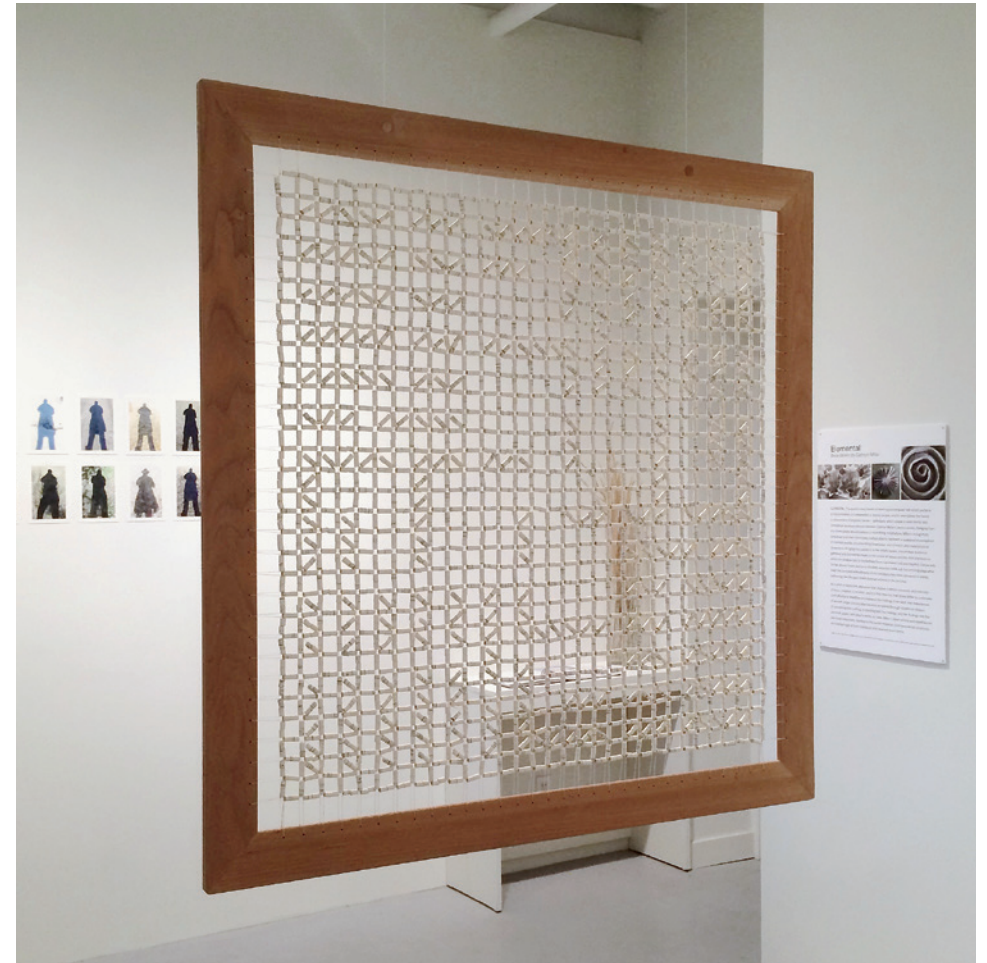
Tongue Tied, 2012



point(ed), 2012



Flowery Language, 2013



Language Barrier Too, 2013

1. based on observation or a personal encounter
2. pertaining to the totality of cognitions given by perception; all that is perceived, understood, and remembered

In contrast to her altered book works which lend themselves naturally to linguistic game play and structural or conceptual interpretation, Miller's artist's books tend more toward the representative and the narrative. Poetically encapsulating her experiences and memories, they often relate in some way to nature and its cycles.

A Portrait of the Artist as a Shadow of Her Former Self is also autobiographical, but rather than capturing a single moment in time, the work is a meditation on time itself. Comprising twelve images of Miller's shadow on the land, the series follows the artist through a year of seasons, focusing our attention on the transient nature of the ground beneath one's feet, and by extension, one's own mutable self. As Miller states, "Any image of a person is instantly an image of a past (or former) version of them. The shadow as self-portrait is intended to instill a sense of the fleeting nature of time and human existence."

Like the cat's capture in *redpoll* & *RAVEN*, the come-hither fragrance of deadly *Datura*, and the leavings from the goshawk's hunt in *Feathers*, Miller's most personal work reflects on traces she finds of life's ebb and flow, ultimately acknowledging the inevitability and necessity of death as a fulfillment of life's potential.

Synesthesia (detail, page 7 of 18)





Datura, 2007



Feathers, 2014



A Portrait of The Artist as a Shadow of her Former Self, 2006



motive. II.
in-need (en'jə nēd') 1 a person who makes, takes
 or runs engines: *The driver of a locomotive is an
 engineer.* 2 a person skilled in a branch of engineering.
the work of an engineer. 4 guide, manage: *She
 engineered the whole job from start to finish.* 1, 2 n.
 3 adv.
in-need-ing (en'jə nēd'ing) the science of building
 and bridges (civil engineering), of the control of
 mechanical power (electrical engineering), and of the use of
 mechanical power (mechanical engineering). n.
ish (ing'glɪʃ) 1 the people of England. 2 the
 language of England and many other countries: *The
 English spoken in Canada is called Canadian English.*
 or having to do with England, its people, or their
 language. 1, 2 n. 3 adv.
ish Canada 1 English Canadians as a group, all
 English Canadians. 2 the parts of Canada where English
 is the main language.
ish Canadian 1 a Canadian whose ancestors were
 English. 2 a Canadian whose main language is English.
ish horn a wooden musical instrument
 resembling an oboe, but larger and having a lower tone.
ish-man (ing'glɪʃ mən) a man born in or living
 in England. n., pl. English-men (ing'glɪʃ mən).
ish-woman (ing'glɪʃ wʊm'ən) a woman born
 living in England. n., pl. English-women
 (ing'glɪʃ wɪm'ən).
rave (en grāv') 1 carve, especially in an artistic
 way: *The jeweller engraved the boy's initials on the back
 of his watch.* 2 cut in lines on wood, stone, metal, or
 plates for printing. 3 fix firmly: *His mother's face
 was engraved on his memory.* v., engraved, engraving-
ing (en grāv'ing) 1 the art or act of a person
 who engraves. 2 a copy of a picture made from an
 engraved plate. n.
ross (en grōs') occupy wholly, fill the mind of:
His thoughts were engrossed in an interesting story. v.
ulf (en gʊlf') swallow up, swamp, overwhelm:
Waves engulfed the boat. v.
enlarge (en lɑrʒ) 2 grow larger: *That small
 village enlarged with time.* v., enlarged, enlarging.
enlarge on, talk or write more about: *The chair-
 man enlarged on his earlier statement
 during the school board meeting.* v.
en-large-ment (en lɑrʒ'mənt) 1 the act of
 enlarging. 2 anything that enlarges something else.
 addition. 3 a photograph or other thing that
 has been enlarged. n.
en-light-en (en lɪt'en) make clear, give the
 truth and knowledge to, inform, instruct: *His
 enlightenment helped him about many things he had not
 known before.* v.
en-list (en lɪst') 1 join the armed forces.
 support of: *The mayor enlisted the churches to
 support the war effort.* v.
en-liv-en (en lɪv'en) make lively, active, give
 cheerfulness: *Her jokes enlivened the party.* Bright-
 ened a room. v.
en-mi-ty (en mɪ'ti) the feeling that enemies
 have for each other, hatred. n., pl. en-mi-ties.
en-nor-mous (i nɔr'məs) extremely large: *1
 ago there were enormous dinosaurs on the earth.*
en-ough (i nʊf') 1 as many as needed: *Are
 there enough seats for all?* 2 as much as is wanted:
Has he had enough to eat? 3 sufficiently, un-
 der the circumstances: *Have you played enough?*
 2 n. 3 adv.
en-quire (en kwɪr') inquire. v., en-quired,
 en-quiring.
en-quire-y (en kwɪr'ɪ) inquiry. n., pl. en-
 quires.
en-rage (en rɑɪ') make very angry, make
 furious: *The dog was enraged by the teasing.*
 enraged, enraging.
en-rich (en rɪtʃ') make rich or richer: *An
 inheritance enriched your mind.* Fertilizer enriches the soil.
 enriched.
en-rol or **en-roll** (en rɒl') 1 make a nu-
 merical record of: *enroll ten new students this term.*

po-ten-tial adjective \pə-'ten(t)-shəl\

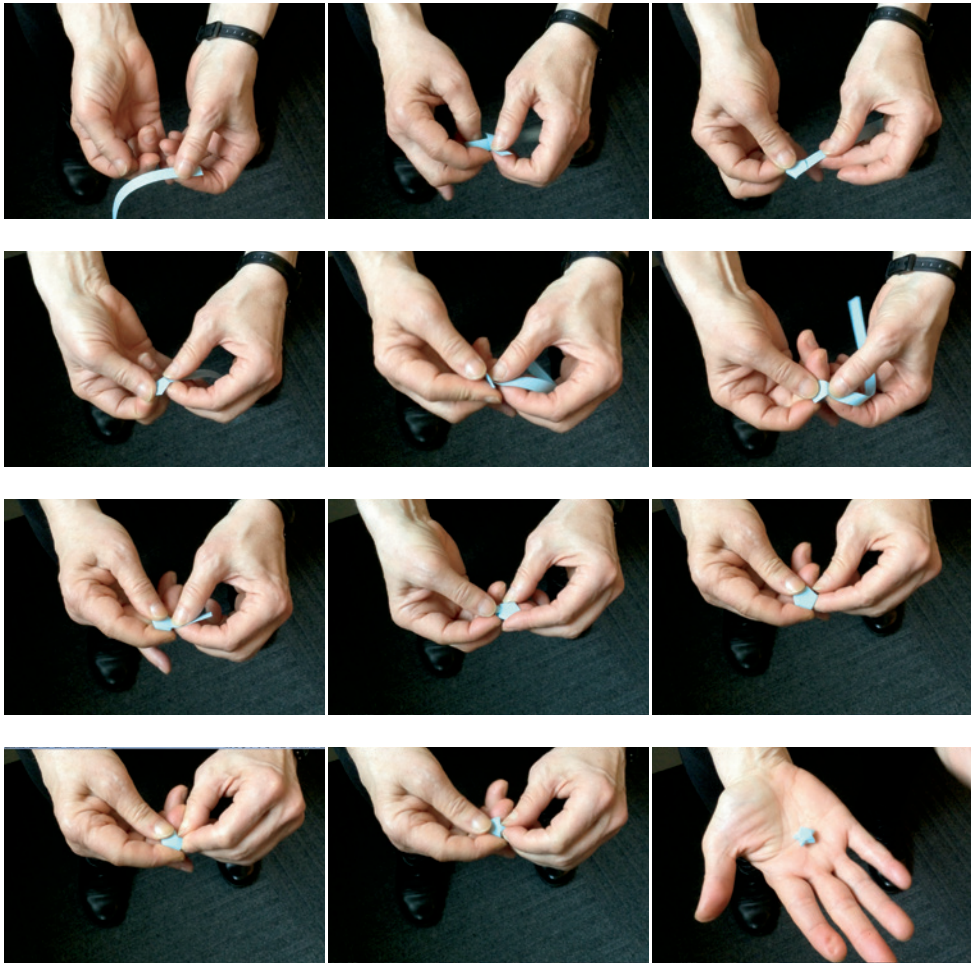
1. capable of being or becoming
2. expressing possibility

A WISH FOR WISHES

The Wishing Star Project is a work in progress which extends Miller's artistic practice with respect to both time and space. Through her website and in the gallery for the duration of this exhibition, the artist is asking visitors for wishes. All contributed wishes will be handwritten and folded into Chinese lucky stars which will then be assembled to create a walking labyrinth. Thousands of stars will be required to delineate the labyrinth's shape, far more than Miller has made for any single project before.

The project's participatory aspect adds another new dimension to Miller's practice with regard to her audience as well, directly engaging participants on multiple levels: through solicitation and incorporation of contributed wishes; education in the process of making the stars through videos or demonstrations; and ultimately through the work's inhabitation, whereby audiences will be invited to walk the labyrinth once it has been completed. To Miller, the project is an enormous collaboration, and the labyrinth an immense and immersive artist's book — one that expands on the very definition of the genre in the audacious scale of its concept and execution.

Follow Miller's progress and submit wishes online through her website: www.byopiapress.com/the-wishing-star-project



The Wishing Star Project, 2014–ongoing



1. achieving or bringing about a particular result
2. chemically or medicinally effective
3. rich in a characteristic constituent

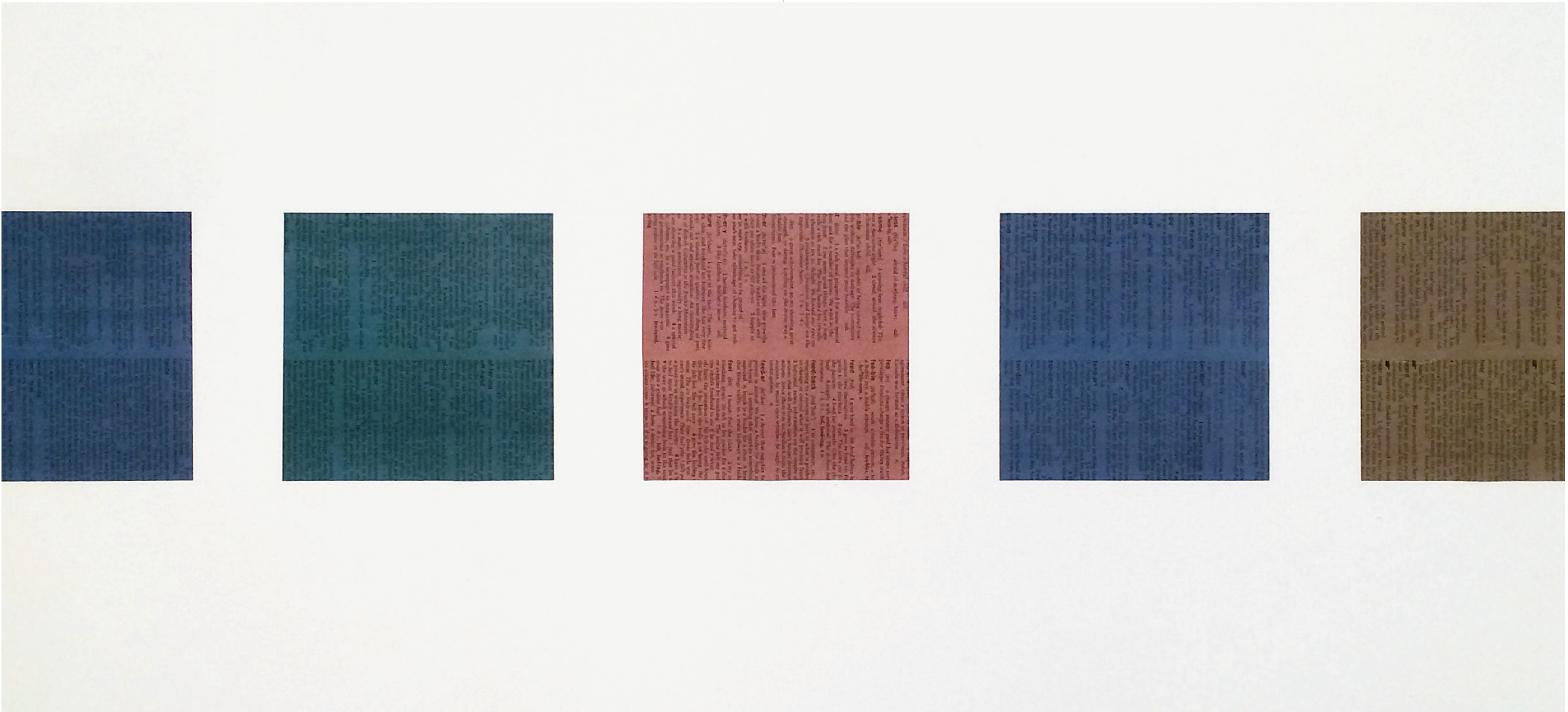
Synesthesia is defined as concomitant sensation, especially the subjective impression of a sense (e.g., colour) other than the one (e.g., sound) being stimulated. For her new aptly titled and visually arresting wall-based work, Miller infuses square cut pages from a discarded dictionary with rich earthen hues specific to the letter represented on each page.

Through the simple act of rotating the pages 90° clockwise, Miller highlights the visual nature of the source material, transforming typography into topography: the flush left of one text column becomes the horizon line from which mountains or trees magically emerge within the negative spaces formed by the ragged right of the other. Or viewed another way, one may apprehend the shifting colours of a night sky filled with the sparkling trails of innumerable falling stars.

Thus engaging all of the material dimensions of language — visual, aural, and symbolic — *Synesthesia* is a hybrid of text and image that oscillates between reading and viewing — a contemporary concrete poem. Conceptual in its form (where “structure = content”), and minimal in its affect, *Synesthesia* puts the audience centre-stage, leaving it up to one’s “poetic imagination to fill in the blanks.”**

***Coined by the pioneering Noigandres poets from Brazil, the term “concrete poetry” denotes a visual/textual form which “makes explicit the materiality of language” and equates materiality to meaning, allowing free passage between the verbal and the visual. (For more information, see www.poetrybeyondtext.org/concrete-poetry.html).*

Synesthesia (detail, page 9 of 18)



Synesthesia (Ideasthesia) #1 (detail), 2014

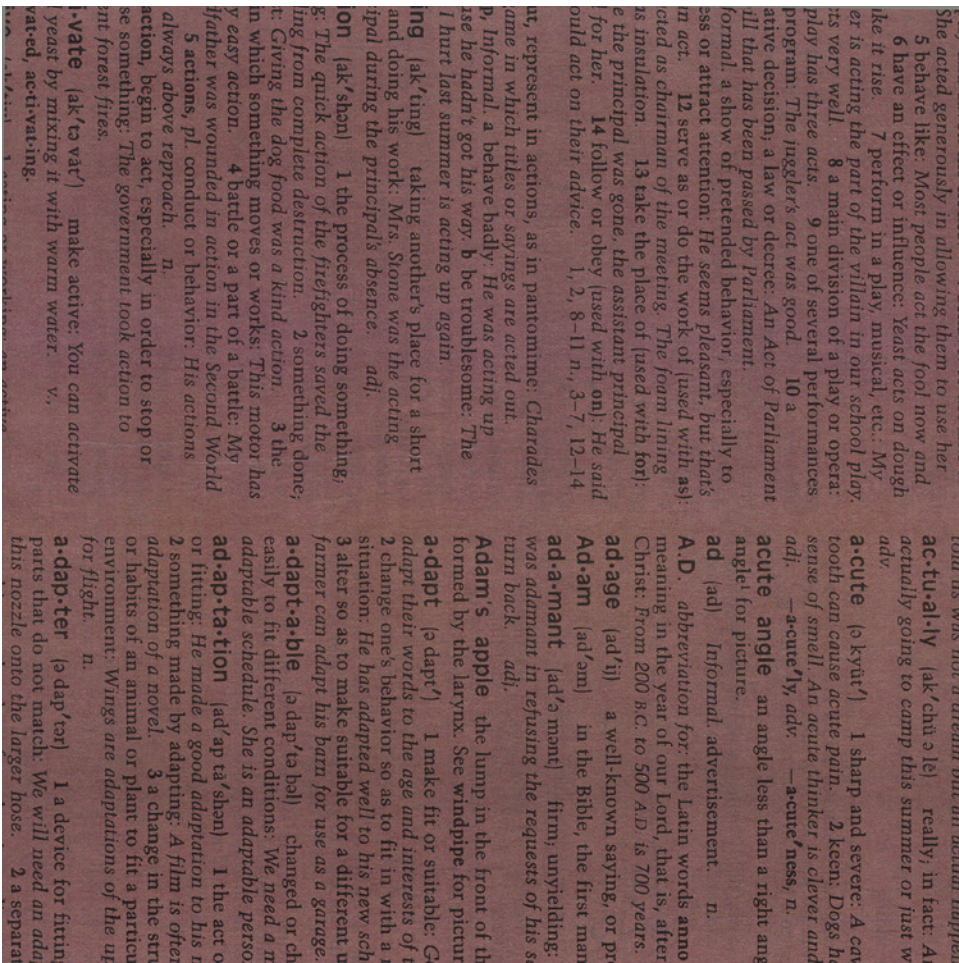
por-tent noun \ˈpôr-,ˈtənt\

1. something that foreshadows a coming event
2. prophetic indication or significance

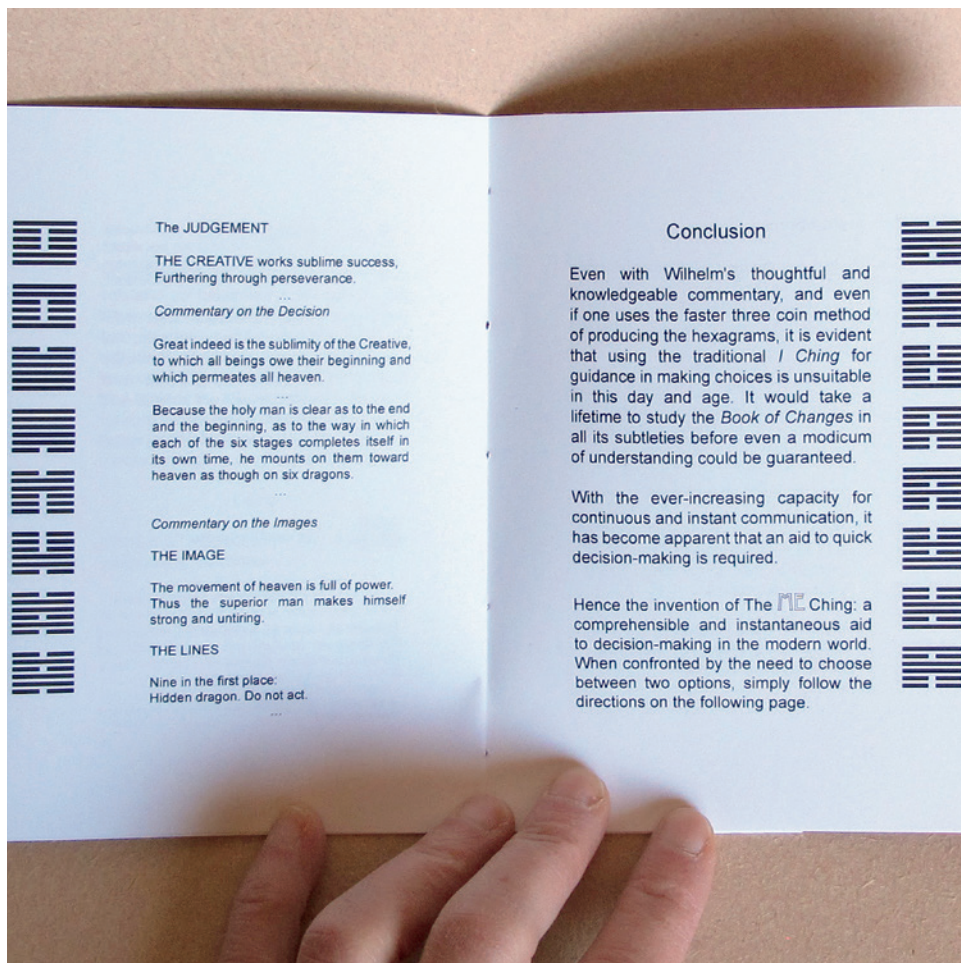
A VIEW TO THE FUTURE

With characteristic humour, Miller proposes a modest improvement to the I Ching, the classic Chinese book of divination. In her version, *The ME Ching*, the artist answers today's need for a quicker and easier method to divine the future — one that does not require the lifetime of study it would take to gain even a modicum of understanding of the ancient texts.

Following a brief introduction to the history of the I Ching, Miller excerpts some cheerfully unhelpful instruction on hexagram generation and interpretation from the text's original translator, Richard Wilhelm (1950). She then concludes with a single page of simple instructions for use in any situation requiring rapid divination or instantaneous decision-making. Lucky coin included.



Synesthesia (detail, page 10 of 18)



The ME Ching, 2012



ABOUT THE ARTIST

I am a maker.
I have always been a maker.
It isn't just what I do; it's who I am.

At the age of two I decorated the maroon tiles in our bathroom with toothpaste. At three and a half I was given a pair of blunt-nosed scissors and some paper to play with. Within a day I had left small cut-out shapes in every room in the house. I have used my hands to make things (drawings, sculptures, maps, costumes, tapestries, theatre sets, books...) ever since.

I once told a collector that I thought I was a little OCD. He replied that I am probably what he calls an "obligatory artist". Apparently some of us just can't help it, though I suspect a 12 step program could be developed to treat the condition.

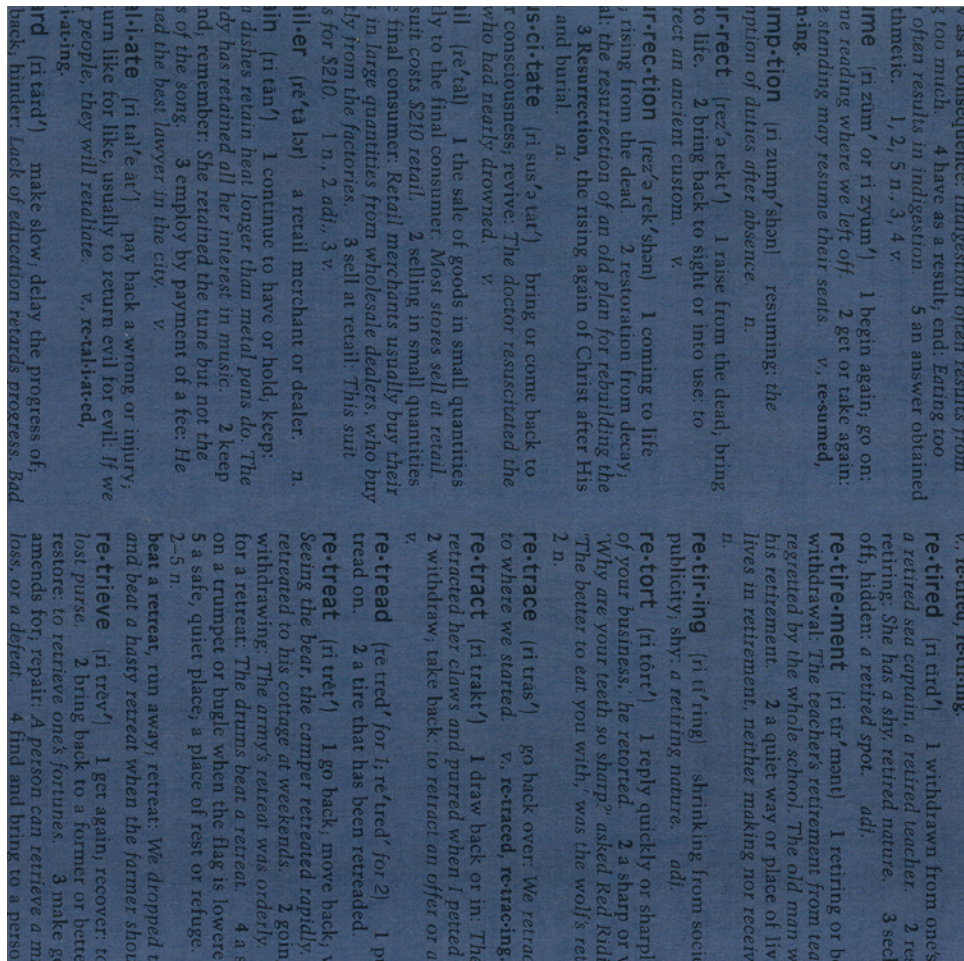
My work is based on whatever has intrigued/enlightened/inspired/challenged/entertained me. The phrase "What if I..." is often a trigger.

Artist's Bio

A former theatrical designer and fibre artist, Cathryn Miller has focused on book arts and paper making for the past twenty years. Throughout her career she has won numerous awards and is the only Saskatchewan craftsperson to have received the Premier's Prize at *Dimensions*, the Saskatchewan Craft Council's annual juried exhibition, in two different media (textiles and paper).

Under the imprint of Byopia Press, her handmade paper and book works are held in more than forty public collections in Canada, the United States, and England, and in private collections the world over. A homecoming of sorts, *Elemental* is Miller's first solo show in Toronto, where she was born and lived for a short while before moving around the country, eventually settling in Saskatchewan in 1973.

www.byopiapress.com



Synesthesia (detail, page 11 of 18)

Artist Q+A

What is your background and how does it shape your interest in visual art?
How did you come to be an artist?

I grew up in a family where the children were expected to have a wide range of interests. As soon as I could hold a crayon I drew and painted and made things from paper. I learned to play the piano, the flute, the ukulele, and the guitar. I took ballet and figure skating and gymnastics and was on a competitive swim team. I read voraciously, anything from books from the school library to university text books belonging to my (nine years older) brother. I learned about maps and natural history from my father and art history from my mother. I became an artist because it is what I am meant to be.

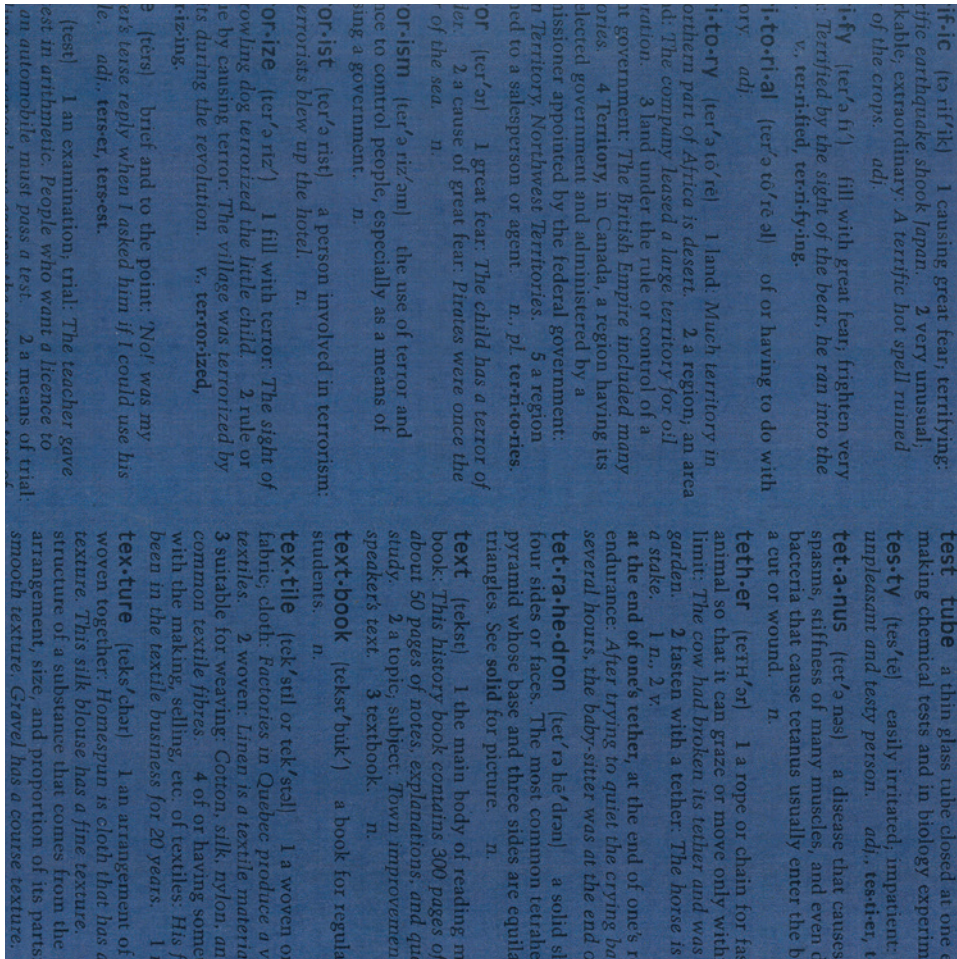
Where does an artwork begin for you? How do you develop ideas? What materials and processes do you employ? How do you experiment or play?

Works most often begin with an idea, although the idea may be triggered by seeing, hearing, or remembering something, or finding a material I want to use. The concept is usually developed just by thinking about possibilities (this process all too often involves being awake for hours in the middle of the night). Complex works sometimes involve the production of test pieces or models. I often use old materials in new ways.

I work with the materials and processes that I feel are most appropriate to the concept of the piece. Sometimes this requires learning a new set of skills, or returning to things I learned years ago. ("Everything I need to know I learned in kindergarten.") Experiments can involve drawing, digital manipulation of images, or just playing with materials to see how far I can push them.

What are you reading/watching/looking at/listening to these days?

I listen to CBC, either Radio 2 or one of the streaming audio links while working, plus other odds and ends while in the car (Stan Rogers, Jimmy Buffet, Kinky Friedman...). Recent reading would include *The Princess Bride* by W. Goldman and *Hyperbole and a Half* by Allie Brosh. I'm not doing a lot of reading these days as most of my evenings are spent folding Chinese lucky stars for *The Wishing Star Project*, a planned installation that will require tens of thousands of them. I watch TV while folding so I've been watching a lot of PBS, *Big Bang Theory* reruns, and old movies.



Synesthesia (detail, page 12 of 18)

What art/artists/movements do you most identify with and why?

I identify most closely with some of the theoretical elements of Dada, Fluxus, and Conceptualism. I often make inexpensive multiples or works from things others have discarded.

What memorable responses have you had to your work?

My favourite of all the responses to my work is what I call the “OMG! Effect”. I have discovered that works containing hundreds or thousands of small handmade elements draw that response from viewers. It makes people actually stop and look at the work, and sometimes this results in them thinking about the ideas behind all the hours of labour.

Do you collect anything? What? Why?

I collect books: reference books on arts and crafts and cookbooks mostly. I collect rocks, and bones, and feathers (inspiration), dried flower petals/leaves, old dictionaries and encyclopedias (raw materials).

What are you working on right now?

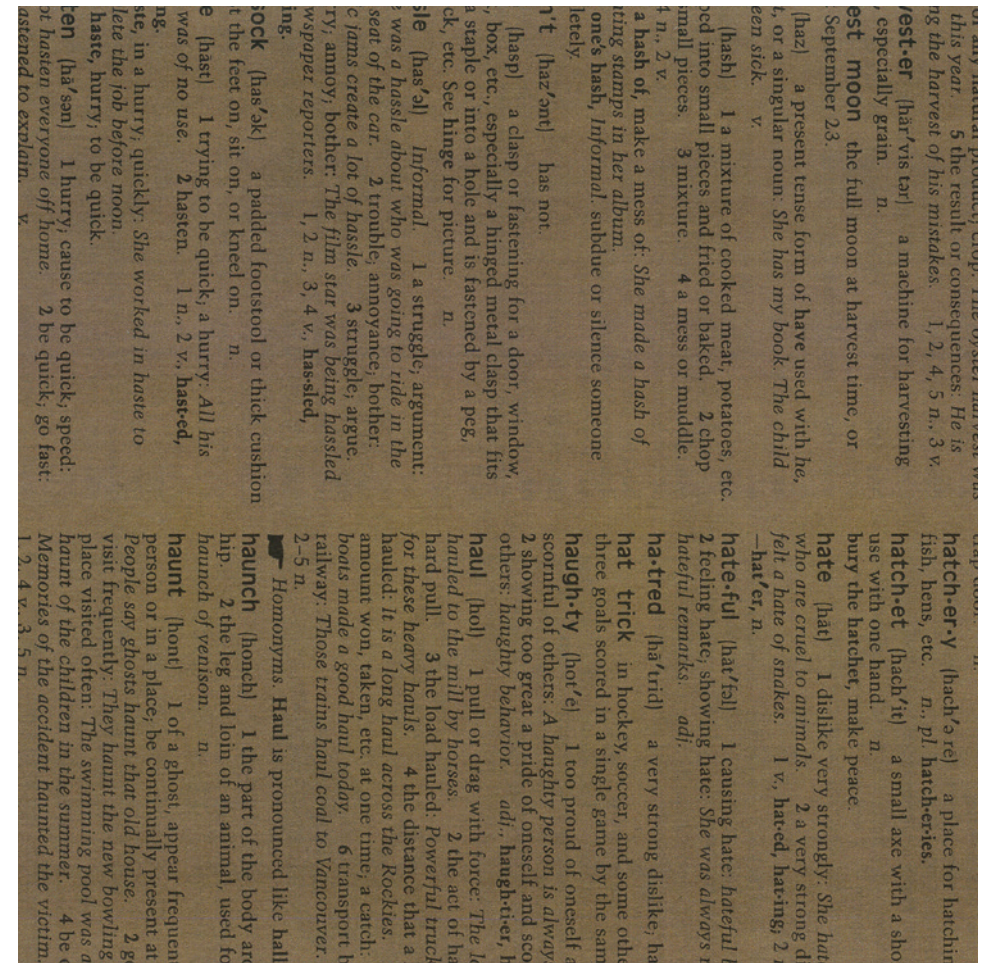
I am working on a set of toys/games that relate to language both directly and indirectly and, of course, I am working on *The Wishing Star Project*.

Name 1-3 contemporary artists whose work you feel deserves more attention.

Monique Martin, printmaker, painter, sculptor. I am currently mentoring and collaborating with Monique.

Mel Bolen, ceramic artist. Mel recently won a prize in a competition in Japan, but is not known well enough outside Western Canada.

Carole Harmon, photographer. Carole was originally based in Banff, and is now based in Vancouver. Her own work has, in the past, been overshadowed by her promotion of the historic work of her grandfather, the first professional photographer in Banff.



Synesthesia (detail, page 13 of 18)

Special Collection of the University of Calgary Library, Alberta



p. 11

Snowy Owl, 2009

Artist's book, edition of 24
 Accordion structure. Archival pigment print on Legion Domestic Etching paper. Reverse folded covers. Housed in a paper sleeve. Original pantoum by the artist.

16.5 x 12 cm (6.5 x 4.75 in) closed, 8 pages



p. 14

A is for Apple, 2011

Altered book, edition of 6
 Miniature replica apple crate with removable top. Papier maché, archival pigment printing on 100% cotton rag paper. Letter 'A' pages from Funk and Wagnall's *A Standard Dictionary* 1897 ('excelsior' includes portions of pages listing historic apple varieties), Styrofoam, coated wire, recycled spruce timber, brass tacks, PVA/wheat starch paste mix.

10.8 x 15.25 x 10 cm (4.25 x 6 x 4 in) closed

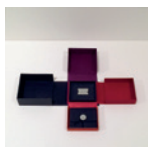


p. 15

Starry Night: An Astro Logical Nomical Alphabet, 2010

Artist's book, edition of 20
 Tri-fold. Archival pigment print on Legion Domestic Etching paper, enclosed in a Tanabata paper sleeve.

15.25 x 15.25 cm (6 x 6 in) closed, 3 leaves



p. 16-17

Shell Games, 2010

Artist's book, edition of 6
 Laser printed on acid-free paper. Pamphlet bound. Blue paper wrapper with button and thread closure. Laid in a 9.5 x 10.8 x 4.45 cm (3.75 x 4.25 x 1.75 in) four-layer clamshell box. Ornamented with antique mother-of-pearl buttons. Paper, book board, antique mother-of-pearl buttons, antique mother-of-pearl gaming chip, 80# acid-free 100% recycled text paper, cotton cord, linen cord. Text by the artist.

7 x 8.25 cm (2.75 x 3.25 in) closed, 12 pages



p. 20-21

Double Entendre, 2009

Altered book
 Reversible box containing a sewn codex including the foreign words and phrases pages from *The New Webster Encyclopedic Dictionary*, 1971 ed.; Indian cotton paper, book board, leather, brass rod and tubing.

14 x 14 x 14 cm (5.5 x 5.5 x 5.5 in) closed

Special Collection of the University of Calgary Library, Alberta



p. 22

Tongue Tied, 2012

Altered book
 One copy of the *Concise Oxford Dictionary of Current English* (Fourth Edition), cut, folded, and stitched with red and black cotton cord. Canal linen paper wrapper.

10 x 10 x 30.5 cm (4 x 4 x 12 in)

Collection of Murray Library, University of Saskatchewan, Saskatoon

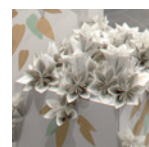


p. 23

point(ed), 2012

Altered book
 One discarded library edition of the *Oxford Dictionary of English*, Chinese money fold.

Dimensions variable



p. 24

Flowery Language, 2013

Altered book/installation
 Definition pages from a two volume set of the *World Book Encyclopaedia Dictionary* cut, folded, and assembled into flowers; coloured introductory pages from two editions of the *World Book Encyclopaedia Dictionary* cut into leaves; starch paste/PVA mix.

Dimensions variable



p. 25

Language Barrier Too, 2013

Altered book
Margins from the *Oxford Dictionary of Foreign Words and Phrases* (library edition) cut, rolled into beads, and sewn together; unbleached crochet cotton; custom cherry wood frame; starch paste/PVA mix.

83 x 83 x 1.5 cm (32.7 x 32.7 x .6 in)



p. 28-29

redpoll & RAVEN, 2005

Artist's book, edition of 10
Inkjet printed on Strathmore, Canson Mi-Teintes, and Ginwashi papers. Layered tri-fold with tabbed band closure. Text is from *The Catalogue of Canadian Birds*, ed. John Macoun, Canada Department of Mines: Geological Survey Branch, 2nd edition, 1909. Haiku and illustrations by the artist.

28 x 19 cm (11 x 7.5 in) closed, 9 pages



p. 30

Datura, 2007

Artist's book, edition of 24
Archival pigment print on Legion Domestic Etching paper. Accordion fold enclosed in a folder. Original pantoum by the artist.

15.25 x 15.25 cm (6 x 6 in) closed, 6 pages



p. 31

Feathers, 2014

Artist's book
Accordion structure with archival pigment print on Legion Domestic Etching paper in a Stonehenge black wrap cover with Indian brown tissue overlay, cotton cord closure with grouse feather.

7 x 8.25 cm (2.75 x 3.25 in) closed, 8 pages



p. 32-33

A Portrait of The Artist as a Shadow of her Former Self, 2006

Artist's book, edition of 24
Archival pigment print on Legion Domestic Etching paper. Sewn text block. Bound in double Unryu paper overlapped with tabbed closure.

15.25 x 10 cm (6 x 4 in) closed, 12 pages



p. 36-37

The Wishing Star Project, 2014-ongoing

Artist's book/installation
Work in progress. Full scale labyrinth to be constructed from approx. 40,000 Chinese lucky stars containing wishes submitted by the public.

Dimensions to be determined

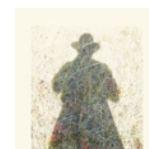


p. 44-45

The ME Ching, 2012

Artist's book, edition of 18
Laser printed on 100% acid-free paper. Includes "lucky" Chinese coin in small pocket on last leaf. Bound in starch-coated cotton rag paper with Chinese "lucky coin" paper overlay. Cotton cord wrap closure.

15.25 x 11.4 cm (6 x 4.5 in) closed, 12 pages



TPOLOGY Edition

A Portrait of the Artist as a Shadow of Her Former Self, 2014

Archival digital print on Epson Enhanced Matte paper.
6 x 9 inches, edition of 10

re-kind books of a scientific nature. *n.*
re-study the study of animals, plants, and other
 s and events in nature.
right (noɪ) nothing: All his work went for naught.
n.
 the storm destroyed his crops.
n.
 Homonyms: Naught is pronounced like knot, not,
 and nought.
th-ti-ness (noʊ'e nɪs) bad behavior,
 pedience, mischief. *n.*
th-ty (noʊ'e) bad, not obedient: The naughty
 hit his baby sister. *adj.*, *naught-i-er*, *naught-i-est*.
 Homonyms: Naughty is pronounced like knotty.
se-a (noz'e a or nosh'a) 1 the feeling that one is
 to vomit. 2 extreme disgust; loathing. *n.*
 Etymology: Nausea originally meant 'sickness',
 like nautical, it came through Latin from the Greek
 word *naus*, meaning 'ship'. See note at noise.
se-ate (noz'e at') make sick, cause nausea in.
use-ate, *nause-ating*.
se-ous (noz'e as or nosh'as) 1 feeling sick,
 ing that one is going to throw up or vomit: The child
 nauseous riding in the car along the bumpy roads.
 sing nausea, stekening: a nauseous smell. *adj.*
ti-cal (noʊ'k al) having something to do with
 , sailors, or navigation. *adj.*
 Etymology: See note at nausea.
al (na'val) 1 of or for the navy or the ships and
 ment, etc. of a navy: naval supplies, a naval officer.
 ing a navy: Britain used to be the greatest naval
 r. *adj.*
 Homonyms: Naval is pronounced like navel.
 (naɪ) the main part of a church or cathedral
 en the side aisles. *n.*
 Homonyms: Nave is pronounced like knave.
el (na'val) the mark or hollow in the middle of
 urface of the abdomen, marking the place where the
 il cord was attached before birth. *n.*
 Homonyms: Navel is pronounced like naval.
i-ga-ble (naɪ'ə gə baɪ) that ships can travel on:
 the Canadian forces. *n.*, *pl.* *na-vies*.
navy blue a dark blue.
nav (naɪ) 1 formerly, no. 2 not only that,
 We are willing—*nav, eager—to go.* 3 a vote o
 against something. 1, 2 *adv.*, 3 *n.*
 Homonyms: Nav is pronounced like neig.
Na-zi (naɪ'se) a member of a political part
 governed Germany before and during World V
N.B. abbreviation for: New Brunswick.
N.B. or n.b. abbreviation for: nota bene,
 words meaning 'note well'.
NDP or N.D.P. abbreviation for: New D
 Party.
NE or N.E. abbreviation for: 1 northea
 2 northeastern.
near (neɪ) 1 close, not far, not distant: The
 far and near (*adv.*). The post office is quite ne
 2 close to, not far from: We live near Regina.
 is near Labor Day. 3 come or draw near to:
 The vacation was nearing its end. 4 closely:
 o'clock as near as he could guess. 5 close in
 near friend. 6 close in family relationship: a
 cousin. 7 short, direct: They took the near
 town. 8 by a close margin: a near escape.
 almost, nearly: She was near crazy with fright
adj. 1, 4, 9 *adv.* 2 *prep.* 3 *v.* near'ness, *n.*
 come near doing, almost do: I came near losin
 glasses.
 near at hand, a within easy reach. b not far i
near-by (neɪ'bi) near, close at hand: The
 nearby house (*adj.*). They live nearby (*adv.*).
Near East the countries of southwestern A
 Egypt to Iran.
near-ly (neɪ'leɪ) 1 almost: It is nearly bedt
 2 closely: It will cost ninety dollars, as nearly
 figure it. *adv.*
near-sight-ed (neɪ'sɪ'd) not able to see
 distinctly at a short distance only: Near-sight
 usually wear glasses. *adj.*
neat (neɪ) 1 clean and in order: a neat des

id² (in val'ɪd) not valid; without force or
 without value: Unless a cheque is signed, it is
 id. *adj.*
il-u-a-ble (in val'yū a baɪ) priceless; very
 ous, valuable beyond measure: Good health is an
 ous possession. *adj.*
ir-i-a-ble (in ver'e ə baɪ) always the same; not
 ing: After dinner it was his invariable habit to take
 k. *adj.* —*in-var'i-a-bly*, *adv.* *adv.*
is-ion (in vā'zhan) 1 the act or fact of invading,
 ing by force: There has been no invasion of England
 1066. 2 an interference or intrusion: She objected
 3 invasion of her privacy. *n.*
ig-le (in vā'gal or in vē'gal) misled by trickery,
 by flattery or persuasion: The sales-clerk inveigled
 oor man into buying four hats. *v.*, *in-vei-gled*,
 gling.
int (in vent') 1 make for the first time; think out
 thing new: Alexander Graham Bell invented the
 hone. 2 make up, think up: to invent an excuse.
in-tion (in ven'shan) 1 making something new:
 Chinese are credited with the invention of
 powder. 2 the thing invented: Radio was a
 leful invention. 3 the power of inventing: To be a
 writer of stories a person needs invention. 4 a
 up story; a false statement: His excuse for being
 was pure invention. *n.*
in-tive (in ven'tiv) good at inventing; quick to
 t things; an inventive mind: An inventive person
 s up ways to save time, money, and work. *adj.*
in-tor (in ven'tar) a person who invents:
 nder Graham Bell was a great inventor. *n.*
in-to-ry (in van tō're) 1 a detailed list of
 es. 2 a collection of articles that are or may be
 in detail, stock: The storekeeper had a sale to
 e his inventory. 3 make a detailed list of; enter in
 some stores inventory their stock once a month.
 , *pl.* *in-ven-to-ries*, 3 *v.*, *in-ven-to-ried*,
 examine closely: Detectives investigate crimes
 investigate nature to learn more about it. *v.*
 in-ves-ti-gat-ed, in-ves-ti-gat-ing.
in-ves-ti-ga-tion (in ves'tə gā'shan) a can
 a detailed or careful examination: The police c
 an investigation of the accident. *n.*
in-ves-ti-ga-tor (in ves'tə gā'tar) a perso
 investigates. *n.*
in-vest-ment (in vest'ment) 1 investing;
 of money: Getting an education is a wise inve
 time and money. 2 something bought that is
 to yield money as interest, or profit, or both: I
 has a good income from wise investments. 1
in-ves-tor (in ves'tar) a person who inves
 .
in-vig-or-ate (in vig'ə rat') give vigor to;
 life and energy: He felt invigorated after his sw
 mountain air invigorated and refreshed us.
in-vin-ci-ble (in vin'sa baɪ) impossible to
 unconquerable: The champion wrestler seeme
 invincible. *adj.* —*in-win'ci-bly*, *adv.*
in-vis-i-ble (in viz'ə baɪ) 1 not visible; not
 being seen: Thought is invisible. Germs are in
 the naked eye. 2 not in sight; hidden: The pi
 peak was invisible behind the cloud. *adj.*
in-vi-ta-tion (in va tā'shan) 1 a request to
 some place or to do something: Formal invit
 written or printed: The children received invit
 the party. 2 the act of inviting. *n.*
in-vite (in vit') 1 ask someone politely to
 some place or to do something: He invited his
 the party: We invited her to join our club. 2
 polite request for: She invited our opinion of
 3 give a chance for; tend to cause: The letter i
 questions: Carelessness invites trouble. 4 att
 The calm water invited us to swim. *v.*, *in-vit*
 in-vit-ing.
in-vit-ing (in vit'ing) attractive; tempting
 bed was most inviting to the tired man. *adj.*

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