

## Isabelle Sauvage

Éditions Isabelle Sauvage, established in 2002 as a publishing firm located in Plounéour-Ménez (Bretagne), has its own printing studio. In small editions, artists' books started being printed in letterpress and etching. In 2008 offset and digital design was added to the range of techniques employed. To date, some 70 titles have rolled off its presses, more than twenty of which have been artists' books.

Isabelle Sauvage (Essonne, 1969) studied Medieval History. Between 1995 and 2010 she edited books on art for various publishers. She obtained her typesetting and printing skills (2002-2003) in René Jeanne's printing studio and in Michael

Caine's workshop (2003). By 2004 she was in a position to set up her own printing studio with an FAG (38x52 cm) cylinder press, a Deberny et Peignot proof press, a Richebé etching press and an Epson inkjet printer (A2 format). The typefaces available in greatest abundance in her studio are Garamond Peignot and Caravelle, the French version of Folio, a sans serif type originally designed by Konrad Bauer.

TOUT COMME MON VIEUX CYGNE SOMBRE JE CROIS BIEN  
 QUE MA GRUE NE DORT JAMAIS UNE PATTE DANS LA  
 RIVIÈRE ET L'AUTRE REPLIÉE EN L'AIR SERRANT FORT  
 UNE PIERRE POUR LA LAISSER TOMBER AU MOINDRE BRUIT  
 SUSPECT ET SAUVER AINSI SES SŒURS EN LEUR SOUFFLANT  
 UNE FOIS DE PLUS QUE LES MAGIES SONT BEAUCOUP  
 PLUS OPÉRATIVES LORSQU'ELLES SONT DÉVOILÉES PRÈS  
 DE LA LANGUE DE L'EAU QUI COURT TOUT COMME MON  
 VIEUX CYGNE SOMBRE JE CROIS BIEN QUE MA GRUE NE  
 DORT JAMAIS UNE PATTE DANS LA RIVIÈRE ET L'AUTRE  
 REPLIÉE EN L'AIR SERRANT FORT UNE PIERRE POUR LA  
 LAISSER TOMBER AU MOINDRE BRUIT SUSPECT ET SAUVER  
 AINSI SES SŒURS EN LEUR SOUFFLANT UNE FOIS DE PLUS  
 QUE LES MAGIES SONT BEAUCOUP PLUS OPÉRATIVES  
 LORSQU'ELLES SONT DÉVOILÉES PRÈS DE LA LANGUE DE  
 L'EAU QUI COURT TOUT COMME MON VIEUX CYGNE  
 SOMBRE JE CROIS BIEN QUE MA GRUE NE DORT JAMAIS  
 UNE PATTE DANS LA RIVIÈRE ET L'AUTRE REPLIÉE EN  
 L'AIR SERRANT FORT UNE PIERRE POUR LA LAISSER  
 TOMBER AU MOINDRE BRUIT SUSPECT ET SAUVER AINSI  
 SES SŒURS EN LEUR SOUFFLANT UNE FOIS DE PLUS QUE

**Les sept mantras de la box (2008)**

*Les sept mantras de la box*, which came out in 2008 was printed in a run of 215 copies. The text, written by Franck André Jamme (1947), constituted a prepublication of *Mantra box* (2011); a title with allusions both to the juke-box and to repetitious recitation. In the case of each of the seven chapters, it was just the final page that was printed and designed as a virtually square block measuring 101x103 mm. The title of the relevant chapter is always given at the bottom

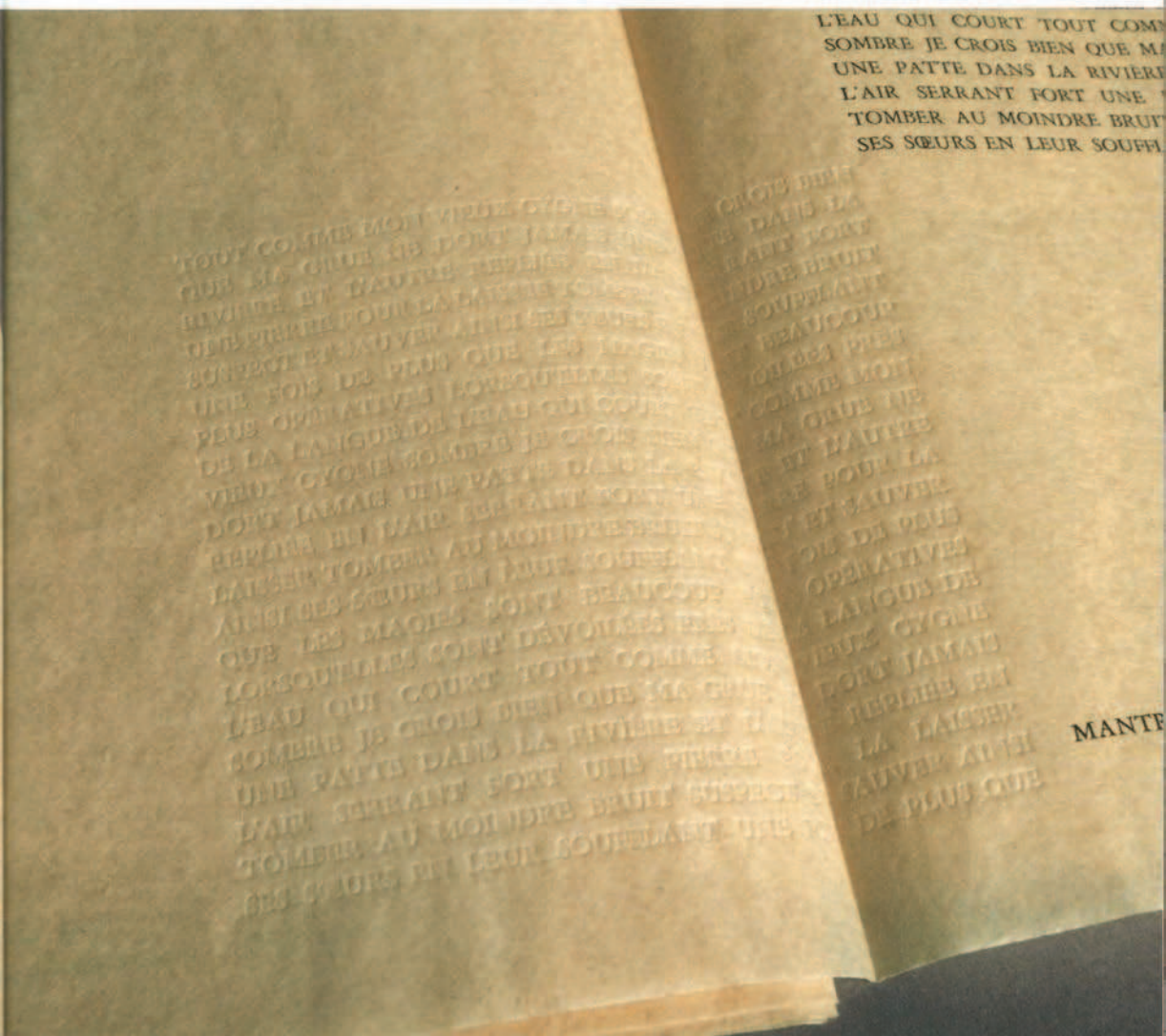
of the page. The texts are printed on transparent Raja bulle corde paper. The seven double pages (printed on one side only) are preceded by a title page and followed by a colophon.

The text, which is set in Garamond, records a dialogue between a man and woman. In 'Mantra de la pierre dans la patte de la grue et de l'eau qui court' (Mantra of the stone in the claws of the crane and of flowing water) the actual text only amounts to seven and a half lines. This 'mantra' is repeated one and a half times so

that the textual square is completely filled out. It is furthermore virtually invisibly copied in blind embossing: the text extends across the centre fold of the page not quite touching, in the top right-hand extremity, the bottom-left corner of the square printed above in black.

The second block of text, printed without any ink features, is in a different position on each double page, sometimes continuing beneath the text or else on the facing left-hand page, sometimes touching,

in the corner, another text or else printed at the same height. In this way, the repeating of the text reflects slight variations, in much the same way that, each time, the repeated words of a mantra slightly vary; indeed, just as the first reading of any text always differs from a later reading. One might, in other words, say: the more a thing changes, the more it remains the same. The reverse also holds true.



L'EAU QUI COURT TOUT COMME  
SOMBRE JE CROIS BIEN QUE MA  
UNE PATTE DANS LA RIVIERE  
L'AIR SERRANT FORT UNE  
TOMBER AU MOINDRE BRUIT  
SES SŒURS EN LEUR SOUFFL

TOUT COMME MON VIEUX CYGNE  
QUE SES ŒURS NE PORTENT PAS  
RIVIERE EN HAUTRE TERRE  
OUBRIERRE FOND D'EAU  
SUSPECT ET AU VER AILLET SET  
UNE FOIS DE PLUS QUE LES  
PENE OPERATIVE LONGUEMENT  
DE LA LANGUE DE L'EAU QUI COURT  
VIEUX CYGNE COMME JE CROIS  
DOIT JAMAIS UNE PATTE DANS LA  
RIVERA EN HAUT BERTAIN FORT  
LAISSER TOMBER AU MOINDRE  
AUSI LES SŒURS EN LEUR SOUFFL  
QUE LES MAGIES SONT BEAUCOUP  
LORSQUELLES SONT DEVOUÉES  
L'EAU QUI COURT TOUT COMME  
SOMBRE JE CROIS BIEN QUE MA  
UNE PATTE DANS LA RIVIERE ET  
L'AIR SERRANT FORT UNE  
TOMBER AU MOINDRE BRUIT  
SES SŒURS EN LEUR SOUFFLANT UNE

CROIS BIEN  
E D'EAU  
L'EAU QUI  
LENDRE BRUIT  
SOUFFLANT  
BEAUCOUP  
COMME BIEN  
LA QUE NE  
ET LAITRE  
NE POUR LA  
ET SAUVRE  
TOUS DE QUE  
OPERATIVE  
LA LANGUE DE  
NEUX CYGNE  
DOIT JAMAIS  
RIVERA EN  
LA LAISSER  
SAUVRE AVEC  
DE PLUS QUE

MANTRE

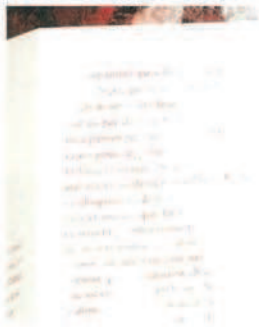
**Sommes (2011)**

The text of *Sommes* (2011) was written by Jean-Pascal Dubost (1963) then embellished with photos taken by Jean Yves Cousseau (1953). The theme chosen by the photographer was ruin; to that end he allowed his photos to oxidize or to take on an old appearance in some other way before reproducing them. The theme of the book is wear and tear. The text accompanying the colour photos is set in Garamond and printed in red with an inkjet printer, half of which seems to have been erased. The photos and pages of text interlock so that they can be opened out much like a triptych.

There are also photographs and text segments that have been printed in black; the photos having been reproduced in relief printing with a cliché whilst the texts were set in Antique and printed on BFK Rives paper. On the cover, created with red Pastel Card a half-erased piece of text has again been produced. The volume is closed with a magnetic strip; the binding was done by Jeanne Frère. Alongside the 150 copies that were printed there were also 15 deluxe copies, each with an original photo taken by Cousseau depicting a skull and, as though not dead enough, it also shows signs of decay; the photo displays patches of rust.

The text given in black is the complete version; that in red a residue. Does this signify what we recall or comprehend? Dubost evokes in a single long sentence various

enumerations of Rabelais and the accumulated notions presented in the Book of Ecclesiastes in the Bible culminating in the notion that we end up 'décharmé et décharné et dépiauté et défiguré et déossé et démembré', the only consolation being that every ending requires a new beginning.



Cette tâche de vin, soit le plus souvent de sang, sur La Grande Image du Monde, peut rendre vaine la quête de la page blanche.



Qui espère la page blanche voit se lever une autre tâche sur tout le point de La Grande Image du Monde, mais aussi de son autre extrémité se dresser pas encore l'œil de La Grande Image du Monde.



La page blanche est un moment précis dans La Grande Image du Monde. On peut en jurer la voir. Une feuille de papier blanc sous les yeux pour vous tromper. Cette feuille n'est pas la page blanche.



### De la contemplation de la page blanche loin de la page blanche (2012)

The author of *De la contemplation de la page blanche loin de la page blanche* (2012) is Jacques Roman (Dieulefit, 1948). Since 1970 this poet has lived in Switzerland. The publication in question was illustrated with pen and ink drawings done by Yves Picquet (1942). It was printed on vélin Johannot, and the text was set in Garamond. In that way, the final result was very much a black and white book; the only colour is to be found in the fifteen deluxe copies (there were also 125 ordinary copies) including a painting done on textile and pasted onto paper.

Writing, but also being hesitant about leaving behind a trail, that is the theme of this book. The writer contemplates 'the white page' but he has written words for every page: there are no blank pages in the book – where one time no words have been printed a drawing can be seen through the transparent paper, a drawing by Picquet: 'This page is not the white page' ('Cette feuille n'est pas la page blanche').

The book's subtitle is about the seventeen meditations of the 'grapho-maniac': he who cannot stop himself from writing. He is closely related to those who cannot stop printing and to those who cannot live without reading matter. The writer, the artist and the printer have all left their respective marks in this book; now it is over to the reader.

