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**Henri Brenot • SOL3 Manager, is pleased to announce the launch of a limited edition fine art bronze
“Nukko • The Emperor Penguin” an original creation • 1996 • by French sculptor
Jean-Marie Pigeon**



“Nukko • The Emperor Penguin” 110 cm, in front of the sculptor Jean-Marie Pigeon

© 1996 Jean-Marie Pigeon • Photo © 2006 SOL3 • 30 January 2013

- 1. Fine art bronze • 110 cm high • lost wax process • uniform dark brown patina
Limited edition of 16 pieces, signed and numbered AA 1/16 to AA 16/16**
- 2. Fine art bronze • 33 cm high • lost wax process • uniform dark brown patina
Limited edition of 32 pieces, signed and numbered AB 1/32 to AB 32/32**

Susse Founder • Edition SOL3 • Paris • France

Fine art bronzes “Nukko • The Emperor Penguin” • 110 cm and 33 cm • © 1996 Jean-Marie Pigeon

SOL3 Presentation Document

SOL3 • Edition & Protection d'œuvres d'art

Jean-Marie Pigeon • Concessionnaire Exclusif de la Marque Déposée SOL3® • N° Siren : 434 676 201 000 16
20, passage Saint-Sébastien • 75011 Paris • France • Email : info@sol3art.com



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Price, timing, conditions of sale, packing, freight and insurance



Photo © 2006 SOL3

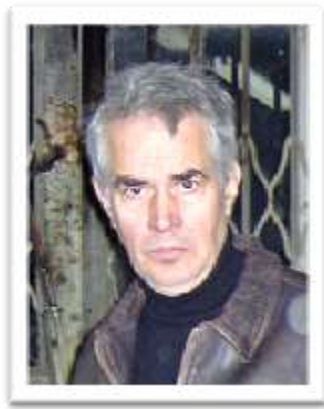


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1. The French sculptor Jean-Marie Pigeon and the Editor SOL3



Jean-Marie Pigeon visiting the Susse Foundry in Paris

Photo © 2006 SOL3

- "Du noir au blanc, en passant par l'envie, le galet prend sa source là où naissent les plis..."
- The sculptor Jean-Marie Pigeon adores words, pop music, the blues, jazz and java...
- Born in 1951 in Fécamp, a small French holiday resort on the English Channel, he has loving memories of the pebbles on the beach, perfectly rounded by the incessant work of the sea.
- He graduated from the Ecole des Arts Appliqués in Paris in 1974 and from the Ecole des Beaux-Arts in 1976, before becoming an assistant to Gaston Watkin (Rome Prize for Sculpture), with whom he worked until 1986.
- By 1977 he was already starting to build his reputation as a precursor in the sculpture of cartoon characters – the 9th Art form. In 1995, the editor Christian Desbois published a richly illustrated book of his work under the title "Pigeon – sculptures de bande dessinée" (Pigeon and his Cartoon Characters Sculptures).
- His creations in resin, plaster and bronze and details of his exhibition entitled "Matières Grises" (Grey Matters) held at l'Espace Communes in Paris in December, 2006, can be seen on the Editor SOL3 web site www.sol3art.com.
- This father of two boys is a committed worker. He lives in Paris between the Cirque d'Hiver and the Bastille.
- As often happens, his early days as an artist were financially difficult, but his belief in his art kept him going and he eventually achieved recognition and broke into the market. As he often said when life was tough, "It was my own decision to try to live from my art".
- He clearly prefers life-size objects that typify his work.
- He never works with stone saying he prefers to add things rather than to remove them: modelling allows him to have a quicker idea of the final result of the work in hand.
- He loves full round shapes that turn in the light, smooth taut curves and ideal contours without flabbiness. These personal preferences can make things particularly difficult for the bronze engraver at the foundry as the slightest defect in the chiselling is visible and has to be immediately corrected!



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- "When I work with plaster" says Jean-Marie Pigeon, "I think intensely of the role of colour in achieving high precision. Colour is so heavily influenced by volume that white plaster is enough in itself".
- "Bronze is something else because it imposes its own colour; it's almost eternal!"
- Over the years, Jean-Marie Pigeon has become recognized as a major sculptor and his work is much sought-after achieving success at auction in Paris and other major European cities.
- The man impresses by his human qualities and his sense of humour that never fails.
- His collectors are loyal admirers of his work, many becoming his friends.
- SOL3 • Editeur d'Œuvres d'Art, was founded in the eighties by the famed French designer, Guy Boucher. When Boucher died in 1992, Henri Brenot who was already working with him decided to carry on alone. Henri Brenot is passionately interested in design, volumes and sculpture.
- The relationship between Jean-Marie Pigeon and his editor is based on mutual respect, perfect confidence and many years of friendship.
- Since 1994, Henri Brenot has actively participated in the fight against forgeries in the fine art world with the aim of protecting the artist, his works and the collectors. His protocol called "The Protection of Works of Art" embeds a SOL3 RFID microchip which cannot be forged into each original authentic piece of art. The chip contains a unique code number composed of 16 alphanumeric characters readable with a specific microchip scanner. Each unique code is registered in the official SOL3 Œuvres d'Art Database, regularly updated by SOL3, and can be used to authenticate a work of art with certainty.



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2. The sculptor's choice of subject in 1996: an original, unique sculpture in white resin

- In 1995, Jean-Marie Pigeon was commissioned by an editor to create a penguin from a somewhat tortured drawing by a famous comic book artist.
- Jean-Marie Pigeon produced the sculpture prototype but the editor and the sculptor never reached agreement on terms and conditions and distribution.
- Jean-Marie Pigeon left it at that... He didn't deliver the sculpture and the work was never put on the market, which was frustrating for all concerned.
- But Jean-Marie Pigeon, with a characteristically positive reaction, and to overcome his frustration, decided to turn the problem into an opportunity by creating a healthy and beautiful "Emperor Penguin" for his own pleasure.
- In 1996 he created the original and unique "life-size" sculpture, 110 cm high in white resin.



Photo © 2006 Marion de Lasteyrie

- This work is typical of Jean-Marie Pigeon's style and way of working: his Emperor Penguin's body shape is soft and round and the lines are smooth and taut. This is in marked contrast to the animal's chiselled eyes and beak and the highly sculpted feet. The tummy pocket used by the male Emperor Penguin to cover the egg which rests on his feet while brooding is clearly rendered.



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- The perfectly pure shape of Jean-Marie Pigeon's Emperor Penguin invites the collector to mentally imagine it in a polychrome version!
- Many connoisseurs find the sculpture strikingly true to life, very beautiful and emotionally stimulating.
- The Emperor Penguin has developed almost mythical status, universally recognised and loved for its ability to survive and for its fascinating lifestyle...
- Who doesn't remember the well-deserved worldwide success of French director Luc Jacquet's film "La Marche de l'Empereur" ("March of the Penguins") which won the Oscar for the best documentary in Hollywood in 2005?
- It wasn't until 2006 that the SOL3 Editor managed to convince Jean-Marie Pigeon and the collector who had owned the sculpture since 1996, to allow this unique work to be reproduced in a numbered edition limited to 16 copies.
- They quickly agreed that fine-art bronze would be the best choice of material and decided to name it "Nukko • The Emperor Penguin".
- Given the warm welcome the sculpture has received, Jean-Marie Pigeon and his editor now have in mind to create a collection of animal bronzes!



Photo © 2006 SOL3



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3. The choice of foundry and the exceptional, fine art quality of the bronze used

- Jean-Marie Pigeon and Henri Brenot used all their accumulated experience when visiting foundries and studying technical and financial aspects before they settled on the Susse Foundry in Paris.
- The Susse Foundry (www.susse.fr) is one of the oldest in France, casting fine-art bronzes since 1758, and has worked with all the best-known sculptors in France and the world.
- The foundry's equipment and working methods are among France's most modern and their team of highly qualified artisan artists know all the profession's peculiar secrets and have the utmost respect for the sculptors and their creations.
- The Susse Foundry produces to the highest quality standards: nothing leaves the foundry which is not perfect and every product must be thoroughly worthy of the artist.
- In addition the team knows how to maintain excellent relationships with all people involved: artists, editors, suppliers and collectors... The atmosphere in each of the workshops is almost magical and makes the visitor feel that the god Vulcan is never far away!
- Susse Foundry was therefore a logical choice for Jean-Marie Pigeon and SOL3 Editor. The production quality would guarantee client collectors that they would receive unique and perfect pieces from all points of view.
- The technique unanimously chosen by the foundry, Jean-Marie Pigeon and his SOL3 Editor for "Nukko • The Emperor Penguin" is the lost wax method, rather than sand casting, for the remarkable precision and finesse that can be achieved with this process.
- To merit the "fine-art bronze" appellation the bronze must contain at least 65% copper. The Susse Foundry uses 85% copper! The other metals used are principally zinc and tin as well as traces of other metals selected by the foundry as part of their proprietary secrets.
- The thickness of bronze is defined by the thickness of the wax at the beginning of the process – 6.5 millimetres in the case of "Nukko • The Emperor Penguin" making the final work – 110 cm – weigh more than 80 kilos...



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4. Stages in the manufacture of the bronze by Susse Foundry artisan artists

- Casting an art bronze requires meticulous care and perfect mastery on the part of the artisan artists concerned at each step of the process, if the final work is to be a success.
- At the foundry each step is agreed with the sculptor and the editor and controlled by them.
- The foundry starts with the original work: “Nukko • The Emperor Penguin”, sculpted in white resin by the sculptor Jean-Marie Pigeon (see photo on page 5).
- As few collectors are familiar with the fine-art bronze-casting process the following description of each step may be helpful:
 - Manufacture of an elastomeric mould
 - Casting of a wax model (one per copy of the artwork)
 - Pouring of the molten bronze using the lost wax method
 - Filing and polishing
 - Patina
- In the mould-making workshop an elastomeric mould is prepared around the original sculpture. This is then tightly enclosed in a protective plaster jacket-mould made of several pieces so that the mould can be put back together easily.



Photo © 2006 SOL3



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- The supple elastomeric mould exactly follows the contours of the original sculpture.
- The artisans carefully dismantle the mould exposing the intact original white resin sculpture which is, fortunately, intact and unaffected by the process.



Photo © 2006 SOL3

- The next step consists of reconstituting the jacket mould piece by piece, each in its exact place as indicated by previously prepared markers, and then fitting the elastomeric mould firmly in place inside the jacket so that there is no risk of movement.



Photo © 2006 SOL3



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- The second big step in making a bronze concerns the wax used in the lost wax method.
 - The molten wax is swished around inside the elastomeric mould until it reaches the required thickness of the final bronze, i. e. 6.5 millimetres.



Photo © 2006 SOL3

- This wax copy of "Nukko • The Emperor Penguin" is then filled with a core of heat-resistant plaster which will later be removed, after casting, to leave a hollow bronze.
- The wax model is carefully checked by the sculptor to ensure that it is a perfect reproduction of the original and that there are no defects in the wax.



Photo © 2006 SOL3



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- The next step is to prepare the casting which involves positioning jets, vents, sprues to channel the molten metal, and stainless pins that transpierce the wax helping it to run out when heated.
 - The complete wax structure is then inserted in another shell made of heat-resistant plaster. The particular plaster chosen by the Susse Foundry is of the finest quality which when exposed to extreme heat becomes as hard as marble...
 - The plaster is poured under vacuum into a metal cylinder pierced with multiple holes whose purpose is to remove the slightest air bubble between the wax and the plaster which would result in defects on the surface of the bronze.



Photo © 2006 SOL3

- The next task is to totally remove the wax by heating the cylindrical shell to 400°C. At this temperature all free moisture has to be removed from the mould as the presence of the least humidity would be catastrophic if brought into contact with the molten bronze...
 - The wax is ejected by the jets, the vents and the chimneys, while transversal pins keep the interior heat-resistant plaster structure perfectly in place thereby ensuring that the bronze will be of the desired 6.5 millimetres thickness throughout...
- It is only now that the molten bronze itself comes into play!
 - The oven where the bronze has been melted is reminiscent of Vulcan's cave with shooting flames and boiling smoke!
 - The cylindrical shell is still at 300°C. A sort of funnel sits on top through which the molten bronze is poured before filling every space left free by the wax that has been run off. This funnel includes a heat-resistant filter to capture any slag or impurities that may still be present in the liquid bronze.
 - The cylindrical mould is then inserted into a decompression chamber in the ground so that bronze casting takes place in a void ensuring that all the smoke and air bubbles that might cause a weakness in the bronze are completely removed.



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- o The search for excellence is a constant preoccupation at the Susse Foundry...



Photo © 2006 SOL3

- o With remarkable calm the artisan foundrymen remove the required amount of molten bronze from the oven using a pre-heated crucible. The temperature of the bronze which should be neither too hot nor too cool has to be constantly controlled to keep it above the required 1.000°C.



Photo © 2006 SOL3



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- o The bronze can now be poured and is a perfect success!



Photo © 2006 SOL3

- The next stage is to allow the bronze to cool before removing it from the shell, and to get rid of the vents, the jets and the sprues as well as the pins and then to dislodge the central plaster core...



Photo © 2006 SOL3



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- The time has come to start metal-chasing: every square inch of the rough bronze will be worked on by the artisan engraver who has the original work constantly beside him as a reference to be perfectly reproduced. At this stage the bronze is bare and shining.



Photo © 2006 SOL3

- The final stage is to patinate the bronze. Several coats of patina are applied successively using heat. There are hundreds of possibilities of colour and finish to obtain a beautiful patina. The final choice of patina is made by the sculptor with the agreement of the editor and the foundry.
- The foundry engraves the following elements into the bronze under the supervision of the Editor:
 - **The signature of Jean-Marie Pigeon**, the sculptor, with the year the piece was sculpted (1996)
 - **The signature of the Susse Foundry and the year of casting** (2006 in this case)
 - **The mark of the editor with the SOL3 logo**
 - **The serial number** (n° AA 1/16 in this case)
- Finally, the foundry and the editor implant into the bronze the **SOL3 16 character alphanumeric electronic chip** which is unique in the world and cannot be imitated.
- Before delivery, the Editor establishes a **SOL3 Certificate of Origin** containing all the above-mentioned details. This SOL3 Certificate of Origin is handed over to the buyer on delivery of the bronze.



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Photo © 2006 SOL3

After patinating, this bronze of "Nukko • The Emperor Penguin" will be ready for delivery!

Annexes:

- Order form for "Nukko • The Emperor Penguin" • 110 cm high • "life-size"
- Order form for "Nukko • The Emperor Penguin" • 33 cm high • "small model"



Photo © 2006 SOL3



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“Nukko • The Emperor Penguin” • © 1996 Jean-Marie Pigeon

Limited edition fine art bronze • “life-size model”: 110 cm high

Order form • 2015

Please complete and send to: Henri Brenot • SOL3 Manager • 48, rue de Chézy
92200 Neuilly-sur-Seine • France • Email: henri.brenot@sol3art.com



Last Name: Mr. Mrs. Miss _____

First Name: _____

Address: _____

Post Code: _____ Country: _____

Town/City: _____

Telephone: _____ Email: _____

I confirm my order placed with Jean-Marie Pigeon • SOL3, for a fine art bronze statue of “Nukko • The Emperor Penguin” with the following characteristics: 110 cm high “life-size model”, based on the original artwork created by French sculptor Jean-Marie Pigeon in 1996 • Cast using the lost wax process • Uniform dark brown patina • Cast by Susse, the Parisian fine art bronze casting foundry (since 1758) • Dimensions: 110 x 80 x 44 cm • Limited edition of 16 pieces numbered individually AA 1/16 to AA 16/16, dated and signed by the sculptor • Each bronze carries the stamps of SOL3 and of the foundry as well as the year of casting • © 1996 Jean-Marie Pigeon • Price: 74,000.00 €, valid for one year from 1 January 2015 • Price is ex-foundry in Paris, VAT included (5.5% in France), before any packaging, freight and insurance (*), and may fluctuate with the price of raw materials • Each bronze comes with a “SOL3 Certificate of Origin” • Each bronze incorporates an unforgeable “SOL3 microchip” used for identification and authentication; it is registered in the SOL3 Œuvres d’Art Database.

Total Order: 1 piece _____ **74.000.00 € (VAT incl.)**

I enclose with my order a check for 22,200.00 € payable to Jean-Marie Pigeon • SOL3, being 30% of the total value of my order (VAT incl.). I agree to pay, upon request, at the raw cast bronze stage, a further 20% of the value of my order, or 14,800.00 € (VAT incl.), to Jean-Marie Pigeon • SOL3, and the 50% balance, or 37,000.00 €, upon delivery (*) which will be made within a maximum of six months after the confirmation of receipt of my order by Henri Brenot • SOL3 Manager.

I understand that I have the option to cancel my order with Jean-Marie Pigeon • SOL3 up to ten days after the date of my order, by registered letter with acknowledgement of receipt. I also understand that beyond ten full days, if I cancel my order for whatever reason, the 30% deposit paid to Jean-Marie Pigeon • SOL3 will not be refunded under any circumstances. Photo © 2006 SOL3.

Dated: ____/____/ 2015
Day Month Year

Signature: _____

(*) Additional packaging, freight and insurance charges:

1. YES NO: I will arrange for the packaging, freight, insurance and delivery of my order directly from the foundry in Paris (France), with a forwarding agent of my choice, at my own expense and risk.
2. YES NO: I request Henri Brenot • SOL3 Manager to provide me with an estimate for packaging, freight, insurance and delivery of my order. I will confirm my agreement in writing to Henri Brenot • SOL3 Manager.

6 January 2015

Duty Free Export: for a final delivery outside France, Jean-Marie Pigeon • SOL3, will refund the amount of VAT upon request - i.e. 3,857.82 € - after custom clearance.

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“Nukko • The Emperor Penguin” • © 1996 Jean-Marie Pigeon

Limited edition fine art bronze • “small model”: 33 cm high

Order form • 2015

Please complete and send to: Henri Brenot • SOL3 Manager • 48, rue de Chézy
92200 Neuilly-sur-Seine • France • Email: henri.brenot@sol3art.com

Last Name: Mr. Mrs. Miss _____

First Name: _____

Address: _____

Post Code: _____ Country: _____

Town/City: _____

Telephone: _____ Email: _____



I confirm my order placed with Jean-Marie Pigeon • SOL3, for a fine art bronze statue of “Nukko • The Emperor Penguin” with the following characteristics: 33 cm high “small model”, based on the original artwork created by French sculptor Jean-Marie Pigeon in 1996 • Cast using the lost wax process • Uniform dark brown patina • Cast by Susse, the Parisian fine art bronze casting foundry (since 1758) • Dimensions: 33 x 23.5 x 12.9 cm • Limited edition of 32 pieces numbered individually AB 1/32 to AB 32/32, dated and signed by the sculptor • Each bronze carries the stamp of SOL3 and of the foundry as well as the year of casting • © 1996 Jean-Marie Pigeon • Price: 12,600.00 €, valid for one year from 1 January 2015 • Price is ex-foundry in Paris, VAT included (5.5% in France), before any packaging, freight and insurance (*), and may fluctuate with the price of raw materials • Each bronze comes with a “SOL3 Certificate of Origin” • Each bronze incorporates an unforgeable “SOL3 microchip” used for identification and authentication; it is registered in the SOL3 Œuvres d’Art Database.

Total Order: 1 piece _____ **12,600.00 € (VAT incl.)**

I enclose with my order a check for 3,780.00 € payable to Jean-Marie Pigeon • SOL3, being 30% of the total value of my order (VAT incl.). I agree to pay the balance of 70% of my order, or 8,820.00 €, upon delivery (*) which will be made within a maximum of four months after the confirmation of receipt of my order by Henri Brenot • SOL3 Manager.

I understand that I have the option to cancel my order with Jean-Marie Pigeon • SOL3 up to ten days after the date of my order, by registered letter with acknowledgement of receipt. I also understand that beyond ten full days, if I cancel my order for whatever reason, the 30% deposit paid to Jean-Marie Pigeon • SOL3 will not be refunded under any circumstances. Photo © 2006 SOL3.

Dated: ____/____/ 2015
Day Month Year

Signature: _____

(*) Additional packaging, freight and insurance charges:

- YES NO: I will arrange for the packaging, freight, insurance and delivery of my order directly from the foundry in Paris (France), with a forwarding agent of my choice, at my own expense and risk.
- YES NO: I request Henri Brenot • SOL3 Manager to provide me with an estimate for packaging, freight, insurance and delivery of my order. I will confirm my agreement in writing to Henri Brenot • SOL3 Manager.

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Duty Free Export: for a final delivery outside France, Jean-Marie Pigeon • SOL3 will refund the amount of VAT upon request - i.e. 656.87 € - after custom clearance.

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