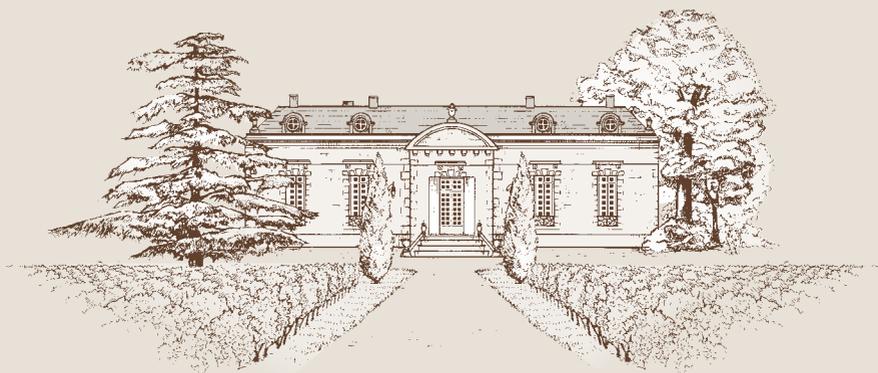


CHÂTEAU
PABUS





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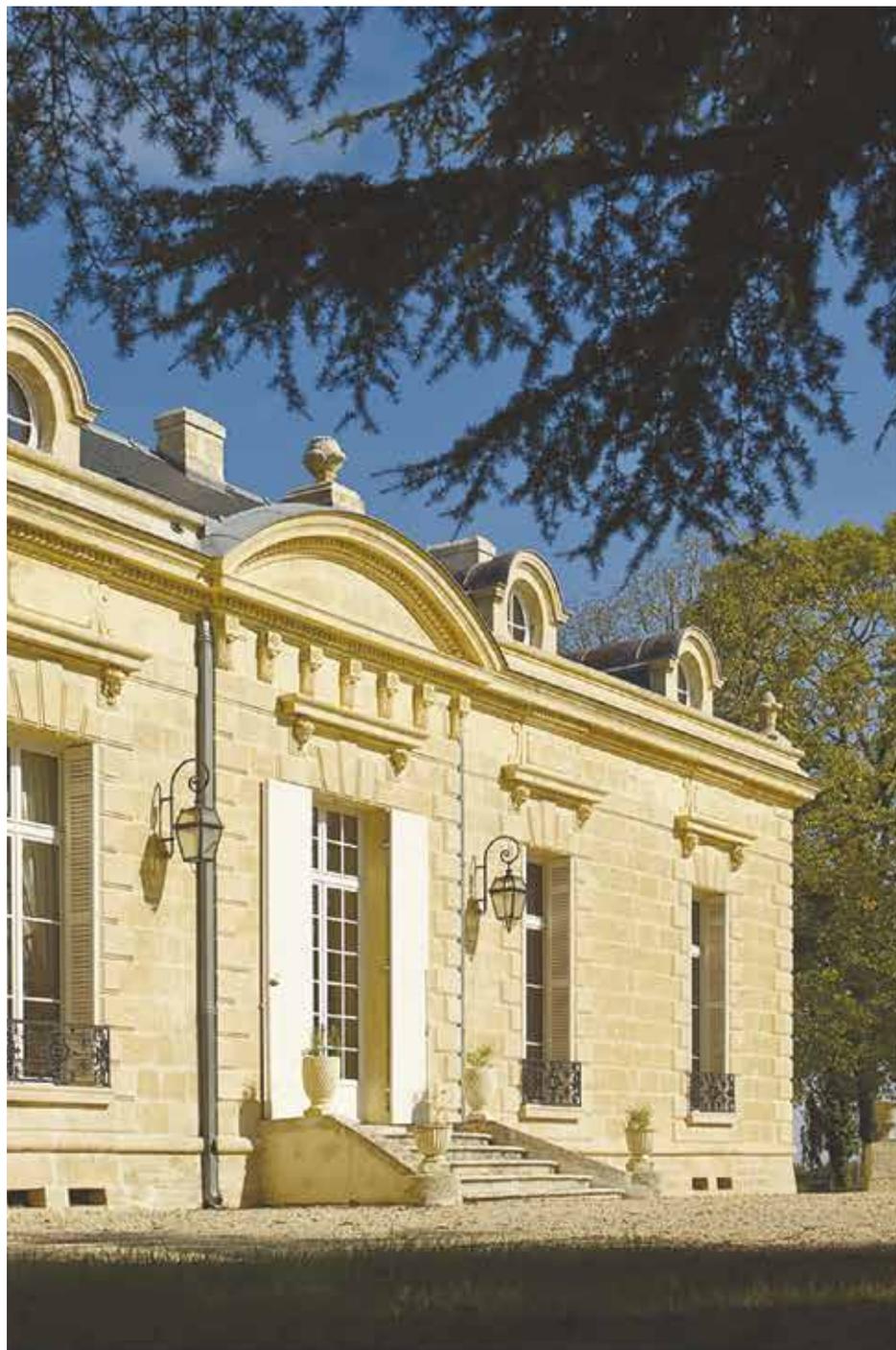
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HISTORY & POETRY

ORIGINS

According to the records dug out of the Sadirac parish land registry, the building was erected at the end of the 19th century. A knowing eye would recognise a typical rectangular mansion with a very long front façade, built with just a ground floor and very characteristic architectural features. It would be tempting to believe that Château Pabus was designed by Victor Louis or one of his students, because it is so reminiscent of the work of the architect of Bordeaux's Grand Theatre. In this period, craftsmen carried the same designs and techniques from one worksite to another.

*“The imprint
of Victor Louis”*

The origin of the château's name has been explained by an historian: public registers point out that Pabus was the name of a family of aristocratic doctors from the Bordeaux bourgeoisie, who lived on and from their land, but without actually cultivating it themselves. Their potter was probably also their tenant. This mansion house in its own way symbolises the Pabus style made up of thoroughness, harmony and sophistication.



THE UNEXPECTED DISCOVERY OF A POTTER'S OVEN

Old buildings are full of unsuspected treasures. During land clearance work in June 2007, a 12th century potter's oven was uncovered in some of the Château Pabus outbuildings. An architectural analysis made it possible to determine its exact origins.

The chimney flues identified on the surface lead us to believe that the oven was used until the beginning of the 20th century. The oven itself was a beautiful semi-circular arched brick structure, which was wood-fired. Only a few bricks had fallen out. Clearing the north and south walls partially revealed two piles of pottery fragments. In this small neighbourhood of Sadirac called Jean-d'Arnaud, all sizes of earthenware jugs and crocks were made: ewers, pitchers, bowls, plates and even commode potties at the time of Louis 14th and piggy banks. Other more modern artefacts were identified on site: fragments of moulds and molasses pots specific to Sadirac production in the 18th century, which was semi-industrial like the nearby Casse and Blayet ovens. During this period of glory for Sadirac, there were a number of potters.

HISTORY & POETRY

THE POETRY OF THE PLACE

Away from the bustle of the town, surrounded by green countryside, this mansion has many attractions. In fine weather especially, you just need to walk around a little to experience its charm. Its white stone, crowned with slate tiles, turn to an ochre hue at sunset and time stands still. Facing south and the sun with an unencumbered outlook over the rows of vines, the château has gardens and a lake where a solitary swan lives. Access is via a long avenue of cypresses.

The house was designed to be restful and to enable communion with nature. It is simply conceived with outstandingly elegant details, such as a sculpted pediment over the main entrance, cornices, dressed corner stones and mascarons.

The interior is just as magical. The rooms are laid out like in a Gallo-Roman villa with two enormous reception areas, which fill the whole length of the building and bathe it in light. In the most opulent rooms the sophistications of the period abound: fireplaces, wood panelling, parquet floors, mouldings and “Gironde” clay floor tiles.



DATES OF PABUS

Period of Napoléon 3rd

12th

Potter furnaces creation
on Pabus lands.

1869

M^e Henry Charrier,
a business man had Pabus built.
On the land, several houses were let
to potters - M^e Gilles, M^e Jean d'Arnaud
(the neighbourhood was named after him)
and others.

1880

Gustave Eiffel,
who built many edifices in the region
surely came to Pabus at this time.

1892

The château was built,
inspired by drawings by Victor Louis.

19th

At the end of the 19th century,
the Pabus family, practicing
physicians dating back to 1728,
lived on the property.

2012

M^e Robert S. Dow acquires Château Pabus.



PHILOSOPHY & AMBITION

THE PABUS PHILOSOPHY EMBRACED BY THE TEAM

Obviously, there is no such thing as chance in life. There has always been a swan on the small lake at Pabus. It doesn't take you long to understand the marvellous magic between this majestic bird and the landscape. Light, profusion and reconciliation with Nature. In fact, the swan symbolises Château Pabus and the values embraced by the team: discretion, balance, nobility, elegance and a drive to conquer...





ROBERT S. DOW

“After forty years in finance, I was looking for something new to get my teeth into. My daughter knows I love Bordeaux wines, so she persuaded me to invest in a property in the area. After a couple of visits, we fell in love with Château Pabus. I wanted to make sure it would continue to be run using modern methods, so in 2011, I entrusted its management to its former owner, Kris Couvent, a Belgian wine merchant. Our determination knew no bounds. We were ready to do everything to elevate Pabus to the pinnacle of the appellation and undertook some serious work on the property. As part of our obsession with quality, I decided to call in the best experts and engaged Michel Rolland and his employee Bruno Lacoste. Our shared objective was to promote precision in the vineyard and rational winemaking to bring out the very best of our terroir. With our dream-team in place, our outlook is serene.”

PHILOSOPHY & AMBITION

Having served in the US Army, Robert S. Dow attended Newark College of Engineering and graduated with a BS in civil engineering. He pursued his studies at the N.Y.U. School of Engineering and Science, and then turned to commerce at New York's Colombia Business School in 1972, shortly after competing at the Munich Olympic Games in his nation's fencing team.

He began working at Lord Abbett & Co. as a quantitative analyst and subsequently completed the Columbia MBA programme. Ten years later, he became head of Lord Abbett's fixed-income division. In 1996, he was named a managing partner having succeeded in increasing the firm's assets from 18 to 135 billion dollars and thereby positioning Lord Abbett & Co. amongst the 30 largest investment-management concerns in the U.S.

In parallel, he supports many projects and has worked hard to help others: he was a trustee of Tuxedo Park School from 1990 to 2005 and has been a board member of the Peter Westbrook Foundation since 2002, which teaches young disadvantaged New Yorkers how to fence, thereby introducing them to the values of discipline, hard work and perseverance. Mr Dow is also the treasurer of the Christina Seix Academy, founded by his wife. This independent school based in Trenton, New Jersey, gives children living in single parent families, beset by economic hardship, a sound education. Dow also established a scholarship at the New Jersey Institute of Technology to assist students.

For his outstanding career in finance and his commitment to helping others, Robert S. Dow was conferred with the prestigious degree of Doctor of Science honoris causa by the New Jersey Institute of Technology.



MICHEL ROLLAND

“Robert Dow has retired from business now. Like any wine lover, he dreamt of having his own wine estate and making his wines. He isn’t a snob at all. He didn’t absolutely have to own a cru classé. He wanted to uncover a pretty little property with a good quality terroir. And because he’s a tireless perfectionist, he wanted to renovate the buildings, install ultra-efficient equipment and adopt practices and procedures of excellence both in the vines and in the winery, in order to extract the very quintessence of this terroir. His approach is quite like those, who made “garage wines”. Since he bought the property, Robert Dow has been hard at work. Nothing seems to dampen his determination or his enthusiasm. With his tightly-welded team around him that he knows how to motivate, he never falters in his drive to produce distinguished wines. You only have to taste the very latest vintages to be convinced of the improvement in quality. The 2015 is particularly remarkable. Wine always results from complicity between a winegrower and a consultant. A new page is being written and I am delighted to be writing it together”.

Having grown up near Libourne, half an hour east of Bordeaux, Michel Rolland has become the most consulted and most acclaimed oenologist on the planet, making wines that appeal and accede to the highest ranks in classifications. Born to a family of winegrowers, he was destined to take over the estate, but his ambitions were higher: he wanted to understand the secret of great vintages. Since the 1960’s he has been behind major changes in winemaking and vine husbandry, which he has promoted around the world. Today, the Rolland laboratory has seven employees and four hundred estates, which come for analyses and advice. Nicknamed “the king of blending”, Michel Rolland is passionate about every new project, like Château Pabus.



MIKAËL LAIZET

“This is a story of passionate people, innovators and perfectionists from the architect, a disciple of the great Victor Louis, to the owner Robert S. Dow and his entire technical team. The goal remains the same: to get the very best out of this unique terroir by developing precise vineyard practices and adopting a rational winemaking philosophy, in order to produce a very top flight red wine in an area that is traditionally recognised for its whites. M^r Dow has embarked on an ambitious programme of investments and installed leading-edge equipment that have boosted the team’s motivation and enthusiasm. This is a thrilling challenge, because M^r Dow loves competition. He wants Pabus to rival the historical Bordeaux properties in the 1855 classification ”.

Mikaël Laizet was born on 8th May 1973 in Bègles, near Bordeaux. He is the son, grandson and great grandson of farmers and winegrowers. Until 2014, he owned a small plot of vines in the Bordeaux Supérieur appellation area, within the Cadaujac village boundaries on the family estate, Domaine de Marteau. Since he was a small child he has always been exposed to all the operations involved in cultivating vines. After studying for a science degree in Population Biology, he was awarded the National Diploma of Oenology in 1998 in Bordeaux.

In 1998, he went to Château Cantenac Brown in Margaux for a post-study internship while completing his military service. He then pursued a number of fixed-term contracts in winemaking in the laboratory of the Chamber of Agriculture in Soussac in Entre-Deux-Mers east of Bordeaux, on the Gülor estate in Turkey and in Slaley Cellars in Stellenbosch, South Africa. In August 2000, he was hired for a permanent position at Michel Rolland’s laboratory. Mikaël Laizet, then intervened as an oenologist for many chateaux in Bordeaux (Château Le Gay and Château La Violette, Château Tour Saint-Christophe, Château Malartic Lagravière, Château La Louvière, Château Couhins-Lurton, etc.), the Loire valley (Joseph Verdier merchants) and across the world (Argentina, Spain, Portugal, Mexico and Armenia).



KRIS COUVENT

“The four points on my compass are quality, openness, authenticity and tradition, which are the virtues that have steered my trading business and my actions as property owner. At Château Pabus, I strive to apply all four. I share the same aspiration for excellence with M^r Dow, wanting to carry this terroir to the highest levels of achievement and continuously maintaining the research and innovation to make our wines clear-cut, multi-layered, tasty and appealing. This type of “haute-couture” winemaking as we both conceive it means bringing in the greatest experts, hence why we began working with the consultant oenologists Bruno Lacoste and Michel Rolland. We stopped at nothing to meet the challenge of elevating Pabus to the pinnacle of the appellation”.

Kris Couvent has won recognition as a wine producer and merchant. His story started in 1993 when he bought the reputed wine shop Huis Vossen in Sint-Kwintens-Lennik in Flanders. In 2003, he acquired Château Pabus in Sadirac and became a winegrower. He has been fascinated by wine since his childhood, when his parents, who were fervent connoisseurs travelled frequently in France, visiting wine estates and châteaux. It was clearly written that young Kris would have a career in wine when he grew up. After studying biochemistry, he attended courses in oenology at Bordeaux University. While studying, he lived at Château Lamothe in Haux half an hour outside Bordeaux. The locals adopted him as one of their own as he observed the enchanting world of winegrowing.

PHILOSOPHY & AMBITION

THE GRAND AMBITIONS OF CHÂTEAU PABUS

The Pabus property on the Sadirac hills barely covers a handful of hectares, a few acres of vines and a number of plants so small, you could almost assign a name to each of them. The bunches of grapes flourish with individual attention and are picked with infinite care when the grapes are perfectly ripe.

All this effort is for a few hundred litres of a wine with attention lavished on it like a prince. We don't produce garage wines here, but "niche wines", whose progress can be measured at every next vintage. All this effort is expended to make connoisseurs want to try this Bordeaux that is very *supérieur*.



PHILOSOPHY & AMBITION

TRADITIONAL AND INNOVATIVE ARCHITECTURE

In this architectural project, the aim is to create openness, transparency, discretion and simplicity, both by purity in the design and through the materials chosen, which continuously resonate with the vines.

Robert S. Dow wanted firstly to modernise the vathouse and winery. The first renovation work was carried out in the outbuildings in 2012. The whole winemaking installation was completely redesigned with a gangway over the new tanks and reshaped floor to facilitate the evacuation of winery waste water. All residues from the winemaking process are stored in a tank ready to be processed by an outside provider. Wall and floor tiles were applied to make cleaning easier.

The second phase of work took place in 2013. A new building was constructed in line with the existing outbuildings to store agricultural equipment. At the back, a lean-to section provides space for stocks, a laboratory and heat regulation equipment.

In 2014, personal cellars were built in the basement of the château.

In 2015, the vathouse was extended and reorganised to double capacity and enable greater precision in vinifying fruit from the different plots of the vineyard and even from different areas within each plot. The work also made space available for bottle storage and a labelling area. Offices, a tasting room and a roof-top patio overlooking the château and the vineyard, were also added.

AESTHETIC AND PHILOSOPHICAL CHOICES

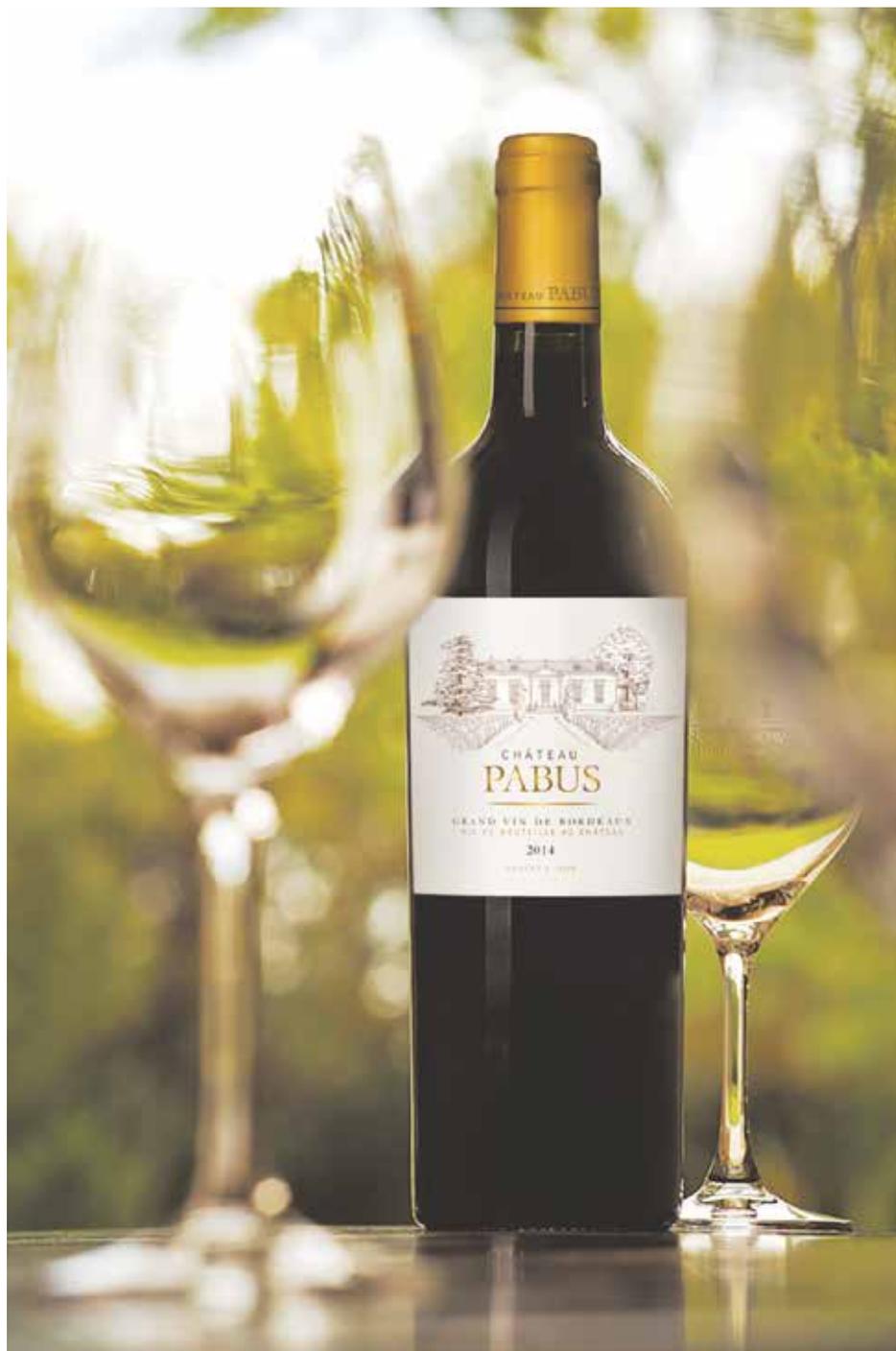
The most important thing was for the new work to blend in with the existing site, so it was decided to adopt a vernacular design to match the landscape. The park and gardens were also reworked to open up a view out over the vines from the château.

Traditional local materials, such as lime-based renders, cut stone, “canal” roof tiles, oak timber, etc. were used as part of the philosophy to respect the terroir and the surrounding countryside.

Modern architectural principles were favoured for interior spaces to create a contrast with the classical environment of the site. A liberal use of glass substantially brings natural light into the vathouse. The winemaking equipment feels and works so much more pleasantly; from the entrance door of the vathouse, glass panels offer a view right through to the vines.

The bottle storage area is fully lined with timber panelling of the same type as that used to make wine cases, adding necessary robustness where fork-lift trucks are used constantly. The cladding also gives a warmer feel to an area where there is no natural lighting and softens the hardness of the metal surfaces.

The tasting room opens out into the arena of vines to remind visitors that wine is inherently a product from a local terroir. Views through to the bottle storage area also enable them to see the team at work and the sequence of activities that constitute wine production.





THE CHALLENGE OF A PRINCE

VINEYARD MANAGEMENT

Firstly, the surface remodelling improved natural drainage. After a detailed study of the make-up of the different plots, rootstocks and clones were carefully selected to be the best adapted to the physical and chemical conditions of the ground. The choice of the Merlot and Malbec grape varieties, which are two traditional Bordeaux types, yet rarely brought together, is already distinctive and corresponds to a deliberate decision to be modern.

*“two traditional Bordeaux types,
yet rarely brought together”*

Planting densities, the number of bunches per vine and rational cultivation techniques have been determined in order to produce top quality fruit. If the fruit isn't clean, healthy and pure, there can't be great wine. This will never change. Proactive care in the vine rows produces the basic ingredient.

THE CHALLENGE OF A PRINCE

WINEMAKING

Pabus wines are also the outcome of the winemaker's hard work. What would a terroir produce without the craft of Man? Robert S. Dow takes special care to call attention to the people who have created his wines, insisting that in any piece of work, the style is always set by people. The contribution of experts with their knowledge and experience is indispensable to apply the virtues of moderation, balance and respect of the rules in winemaking.

In his quest for excellence, M^r Dow has provided the property with fantastic installations: one vathouse in which to vinify the first wine in 500-litre casks and a second vathouse with resolutely modern stainless steel tanks in which to make the second wine.

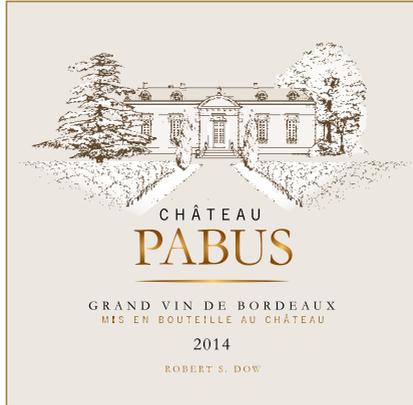
There is also a cellar for malolactic fermentation and an ageing cellar.

*“in any piece of work,
the style is always set by people”*





THE PROCESSES



CHÂTEAU PABUS

The first wine is made in 500-litre French oak casks. It is a simple technique: the grapes are picked at optimal ripeness, destalked and deposited directly in the casks.

Vinification is entirely natural. The best tannins are gently extracted by regularly rotating the casks to keep the grape juice percolating through the cap. Temperatures in the vathouse are regulated to keep fermentation continuously under control.

When alcoholic fermentation and soaking is over, these 500-litre casks are emptied into 225-litre barrels made of French oak, so that the wine can undergo malolactic fermentation.

The wines are then aged for 15 to 18 months, depending on the vintage.

The result can be observed as the wine is tasted and opens up its heart, displaying substantial density on the palate and very elegant tannins.



The vineyard dates back to the 19th century

OWNER: *Robert S. Dow*

VINEYARD AREA: *6.47 hectares (16 acres)*

SOIL TYPES: *silt / sand / clay*

PLANTING DENSITY: *5,500 vines per hectare*

AVERAGE AGE OF THE VINEYARD: *35 years*

Rational cultivation techniques

SOIL MAINTENANCE: *natural, permanent grass cover crop*

GRAPE VARIETIES: *Merlot, Malbec*

YIELD: *38 hl/ ha*

HARVESTING: *by hand*

WINEMAKING TECHNIQUES:

*plot-by-plot vinification, fermentation with native yeasts,
half in barrels, half in temperature-controlled stainless steel tanks.*

Gentle extraction, no pumps, immersed cap.

SOAK AFTER FERMENTATION: *26°C.*

MALOLACTIC FERMENTATION:

half in new barrels, half in casks used for fermentation.

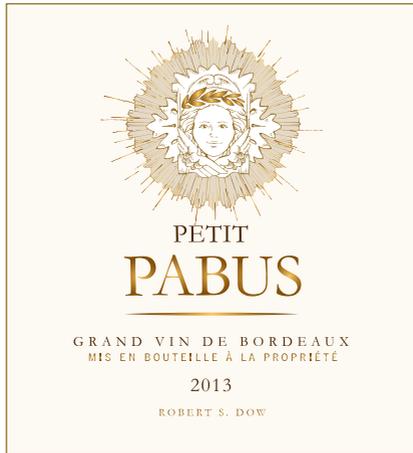
AGED IN BARRELS:

for 16 months half in new wood, half in barrels used for vinification

ANNUAL PRODUCTION: *12,000 bottles*



THE PROCESSES



PETIT PABUS

Grapes from the youngest vines are vinified in small frustum-shaped stainless steel tanks with in-built temperature regulation and a large hatch to facilitate cap punching. Here again, all the technical devices are available to avoid damaging the fruit and to extract this second wine.

The wine is run off into the 500-litre French oak casks in which the first wine is vinified, thereby limiting the impact of the wood, which should only be a support for all the wine's natural complexity.

The result can be observed as the wine is tasted and opens up its heart, displaying substantial density on the palate and very elegant tannins.



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YIELD: *38 hl/ha*

HARVESTING: *by hand*

WINEMAKING TECHNIQUES:

plot-by-plot vinification, fermentation with native yeasts, all new wood.

Gentle extraction, no pumps, immersed cap.

SOAK AFTER FERMENTATION: *26°C.*

MALOLACTIC FERMENTATION: *all in new barrels.*

AGED IN BARRELS: *for 16 months all new wood*

ANNUAL PRODUCTION: *20,000 bottles*







PRESS CONTACT

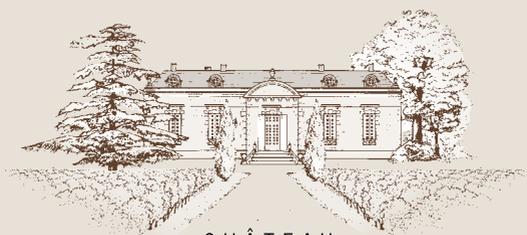
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