

# Ep 52 Sparkling Winemaking with English winemaker Tommy Grim...

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## SUMMARY KEYWORDS

wine, wines, keg, bottle, chardonnay, sparkling, bit, vineyard, langham, nice, yeast, pinot, fruit, litre, blend, tommy, winemaker, people, col, english



## SPEAKERS

Janina Doyle, Tommy Grimshaw

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Janina Doyle 00:07

Welcome to Eat Sleep Wine Repeat, a podcast for all you wine lovers, who, if you're like me just cannot get enough of the good stuff. I'm Janina Doyle, your host, Brand Ambassador, Wine Educator, and Sommelier. So stick with me as we dive deeper into this ever evolving wonderful world of wine. And wherever you are listening to this, cheers to you.



Janina Doyle 00:31

Hello everybody and welcome back to another episode. Today it is English wine week: 19th to the 27th of June. So those of you that wants to know what's going on, head over to [winegb.co.uk](http://winegb.co.uk) and see what events are happening. If you're in the UK, you can obviously go and visit vineyards, they're putting on special activities, and those of you around the world, just check out what is happening on social media. Lots of Instagram lives, lots of stories, lots of information, but no matter what, make sure you grab a bottle of English wine. So today I'm gonna be talking with Tommy Grimshaw, who is one of the youngest winemakers in the UK. He is the head winemaker of Langham wine estate and you definitely want to know about these guys, apart from the fact that I believe they're producing some of the best sparkling wines in the UK but International Wine and Spirits Challenge last year named them as Sparkling Wine Producer of the Year. So Tommy is going to take us on a full breakdown of how traditional method sparkling wines are made. He's going to talk to us about how he chooses his blend and how he uses the main grape varieties Chardonnay, Pinot Noir and Pinot Meunier. What each one of them has, and adds to the blend and their characteristics so you can really truly understand what a winemaker of sparkling wine thinks, feels and can choose when making his wines. And we'll also talk about disgorgement: what that is, what that means and how it affects the flavours as the wine ages. You'll also hear about some of the funkier projects that Tommy is doing like frizzante in a keg. Have you heard of Col Fondo before? Well, you will after this episode. Now guys don't forget there is a transcript. So just go to the show notes and you can download it and special request to all you lovely people, especially those who are listening on Apple podcasts. If you are enjoying these episodes, please do leave a little review and a few sparkling stars if you can, because it helps the podcast become more discoverable. Guys, It is now time let's go and have a chat with Tommy.



Janina Doyle 02:40

Tommy, thank you so much for joining me and bringing your English wine knowledge to the podcast. Are you ready?



Tommy Grimshaw 02:47

Yeah, let's get stuck in.



Janina Doyle 02:50

So for anyone who has not heard of Langham Estate, obviously, what are they doing right? This is a winery with a lot of winemaking talent. Wouldn't you agree?



Tommy Grimshaw 02:58

Yeah, I think past and present teams have put Langham on the map. Probably most notably, we were named best Sparkling Wine producer in the world by the International Wine Spirits Competition in 2020. So that's pretty mega.



Janina Doyle 03:11

That is pretty big. And that was last year for anyone just in case they're not sure this was last year. A lot has happened since then. And I can imagine you're already taking it from strength to strength. It's kind of out with the old and in with the new really, isn't it? Um, I'm just gonna get straight to the chase. You're rather young aren't you Tommy?



Tommy Grimshaw 03:27

Yeah, I guess so. Yeah, I'm 25 I, yeah, got into it by complete chance when I was 17 I messed up my A Levels pretty badly. And then I was left at a cross roads and either leaving school or, or re-sitting and I wasn't too keen on the idea of re-sitting. So yes, I left school and that summer I spent labelling and bottling wine at Sharpen vineyard in South Devon. And I was just super super lucky to have Duncan Schwab the head winemaker, he's an incredible talent, but also just a great human being. Took me under his wing and let me do my first wine harvest in 2013 which I always remembered then going to the after harvest party and not being allowed to drink...



Janina Doyle 04:10

Outragious really? I mean, you did, they said you weren't allowed to drink but you did, didn't you? Let's be like, they just turned a blind eye right?

T

Tommy Grimshaw 04:17

No, Duncan would have but the MD was watching me like a hawk. I know. It was a nightmare. So when I turned 18 I was pretty happy. I could actually start drinking not on the job but you know. Anyway, so yeah, I did my first harvest after leaving school and then I went travelling for six months with some mates just no interest in wine really at all. Just, I didn't really know what I wanted to do just went off to what happens to be one of the best wine regions in the world like Central Otago, but I had no interest in wine. I just wanted to do bungee jumping and stupid things like that. Yeah, then I came back and needed another job. So I went back to Duncan at Sharpham and picked up another summer job labelling and bottling. But at this point, I really got stuck into more of that preparing the wines for bottling and things like that. And in getting more of an interest in the wine production itself and then stayed on, stayed on. So I was at Sharpham actually for six years in total. So yeah, the last last three years of my tenure at Sharpham I was the assistant winemaker and just got to a point where I felt like I wanted to, to move my career forward and try something new, and whilst I was at Sharpham I set up my own little English wine promotional company called Emerging Vines.

J

Janina Doyle 05:33

Absolutely. I love this. Yes. Tell us a little bit about that then.

T

Tommy Grimshaw 05:37

Okay, so yeah, so with Tom Wedgery and Josh Beamish, the three of us we're all working at Sharpham together. And we're getting fed up by the same sort of two things Firstly, being so quiet patronised and talked down to by sort of, you know, old, older people that think ah you know, these young kids, they're not gonna know anything about what we're talking. So we're to do is wine tours and tastings. I'm like, I'm literally here to try to, you know, talk to you about what we do at Sharpen, so that got annoying. And then people also saying that our English wines really expensive, and it's overpriced, etc. And I just felt that actually, what that came down to is probably a lack of an understanding of the production methods and the fact that it's the same costs, as you know, some of the top champagnes. So that's why the demand in the same amount of money, the same costs, and often the same quality as well. So we decided to start Emerging Vines and do home wine tastings, private wine tastings, just to you know, engage with people and share the story of English wine. And that took off and now we've got a little online wine shop. We're

doing private and corporate tasting events. And yeah, that's, that's pretty good fun.



Janina Doyle 06:43

I really do see you and the other two really behind this English wine movement, which is so important, right?



Tommy Grimshaw 06:50

Yeah. What that's the little slogan that we coined. Because we kind of felt like it was at that stage, a little movement, and then...



Janina Doyle 06:56

Oh is that you? I just put that on my Instagram posts. Oh, well congratulations.



Tommy Grimshaw 07:02

Yeah, that came from my weird little head.



Janina Doyle 07:04

Oh what a great weird little head you have!



Tommy Grimshaw 07:09

What a weird compliment, but I'll take it.



Janina Doyle 07:11

It sounded rather condescending. It wasn't meant that way. But anyway.



Tommy Grimshaw 07:14

I'll take it, it's fine. So so that's what really led me to Langham because as we're looking at these tasting events and these, and build this wine shop, we really wanted to focus on like very top quality wines, but at a reasonable price because we knew that we are always, with English wine up against champagnes in the prices, it was quite clearly a contentious issue maybe for some of the consumers. So we lead, got lead to Langham just because

we're blown away by the quality of the wine for the price point. And Daniel Ham was the winemaker. And when I saw the job come up for, to be Daniel's assistant winemaker, I just I leapt at it. And you've got Olly Whitfield in the vineyard whose incredibly talented at what he did. So I just saw it as a great opportunity to move more into sparkling wine production, and a more hands off approach to winemaking under Daniel. Yeah, Daniel was here for a year before I, before he left to start Offbeat, his own winery. And then I was given the reigns for Justin's sins, but hopefully he doesn't regret that decision and that's basically my story in a nutshell.

**J** Janina Doyle 08:18

Well, I suppose seeing as we've mentioned Daniel, I know he's been probably a great influence for you in terms of more of that low intervention approach. I feel like as we are talking about the wines, and the vintages that I have in front of me, well actually, they're non vintage wines, the two Brut wines that we have, but they are mainly 2018, which is a little bit before your time. So perhaps we pop them open, we'd have a little taste, and you can talk about them and maybe where the winery is going to go under your direction now, what do you think?

**T** Tommy Grimshaw 08:49

That sounds great, I've already got mine open. So I jumped the gun.

**J** Janina Doyle 08:53

You know how I told you I wanted to open them as we record so you can see like if I do it politely, and it's just a tiny little pop if or if I screw it up completely. Let's see. Here's the first one ready? There's nothing better than a little pop. Now we're going to compare these two. So can you tell me about these two blends that you have? Because one is more Chardonnay dominant and the other is more Pinot Noir dominant, right?

**T** Tommy Grimshaw 09:17

Yeah, exactly. So Daniel made the decision in 2017 to take the Classic Cuvée wine which is like a blend of all three of our varieties, Chardonnay, Pinot Noir, Pinot Meunier and to split them into two different styles. And that's something that I think is a great idea... oh there goes another one.

- J** Janina Doyle 09:34  
Oh no, that one was a disaster, it's just gone all over me. Oh, no, it went all over the chair. But it's fine, don't worry, I didn't waste too much. Oh, well, one out of two isn't too bad.
- T** Tommy Grimshaw 09:43  
So yeah, the Corallian is Chardonnay dominant and the Culvar is Pinot dominant. The names Corallian and Culvar. Culvar is one of the chalk strata that run under our vineyard. And then so is Corallian So, we basically got about 12 different layers of chalk under our vineyard. And Culvar and Corallian are two of them. I think Corallian is actually quite famous in geology terms.
- J** Janina Doyle 10:13  
Oh no! I should know, I'm gonna pretend I knew that then.
- T** Tommy Grimshaw 10:15  
Oh no, I didn't know I didn't know that. But apparently, we've had a few geology buffs come in and they've, they've been like oh yeah Corallian!
- J** Janina Doyle 10:22  
Oh Corallian, I love I love a wine grown on Corallian soils. Okay, yeah. Right. So these are literally just two of the 12 different types of chalk soils.
- T** Tommy Grimshaw 10:32  
Yeah. And then under, within that you go your own, sort of set of sub-strates as well. So yeah, basically it's, it's two of our strata that run in the vineyard and we were looking for names and that that came to be because we're very proud of where we are in Dorset. Even though I'm a Devon boy, you know, I'm very proud of it. I'm very proud of the site we have here in Dorset and the wines that we're producing as a team. And as I said, past and present. So we really wanted to have names that reflected where we're from.
- J** Janina Doyle 11:05  
And this is, in the Langham Estate, are you about 12, 13 hectares planted now, is it...?

T

**Tommy Grimshaw 11:12**

No, about 12 and a half. You know, never say never, it might grow at some point. But we're focusing purely on quality. That's first and foremost. Everything we do from start to finish is quality driven. You know, hence the fact that we sort of took this hands off approach in the winery, it's not to be, you know, go the trend and be more sort of, you can't be seeming to be, in inverted commas, but natural. It was purely quality focused. And I'm sure we'll get onto our production methods a little bit later, but, the Corallian is Chardonnay focused, the Culvar is Pinot focused. So from the Corallian, you're getting this much more linear orchard fruit profile, nice salinity, some sort of citrus driven acidity. Whereas with the Culvar, it's maybe slightly fatter, softer, more red fruit focused slight more creamy. We work quite closely with Lea and Sandeman in London. And Alex is one of their on trade guys and he's fantastic. And he's given us this great concept that a Corallian would be a great for the summer and then the Culvar for the winter, where you've kind of got that really nice fresh zippy wine for the summer and and it's like a warm hug in the Culvar for the winter.

J

**Janina Doyle 12:31**

That makes a lot of sense. And honestly I'm literally smelling I haven't... They are so different. So we are going to talk a little bit more about blends in a bit. But the Corallian, the Chardonnay dominated when you smell it. Really, it's very citrusy, it's very kind of clean. It's quite even for me, a little bit herbaceous. It feels like you're outside a little bit more. Lots of kind of even pineapple, grapefruit very direct and then exactly what was it a warm hug in the winter, when you smell the Culver, it is a lot deeper, almost a little bit more savoury. Of course the red fruits are coming through a little bit but more like this strawberry shortbread whereas the the other one the Corallian is more this kind of lime zesty, a little bit of brioche but it is it's lively. They are so different. I haven't even actually properly tasted them yet but on the nose. Wow.

T

**Tommy Grimshaw 13:28**

Yeah, it's interesting. You mentioned the tropical notes on the Corallian. We found that the, because I joined in 2019, so pre bottling so I did all the, the blends Dan and I did together and on tasting notes, etc pre blending. And we're finding that a lot of the Chardonnay from 2018 was like super tropical. Loads of mango, pineapple. And then you know 2019 I found was much more sort of orchard fruits and some white peach, stone fruit in there as well. So it's really interesting to show the vintage variation we have in the UK and it's nice that you're picking up on those tropical notes.



Janina Doyle 14:02

I love it when I get it right but I'm just tasting the Corallian now and apart from the fact we've said the tropical notes but I do, the acidity is a real, it's a real zesty grapefruity lime acidity, but when I said herbaceous, I'm actually going to turn that more on the floral side like I wouldn't quite go as far as elderflower, but it's this slightly even more. It's a grassy floral aroma and freshness. Now I need to compare the Culvar and then I'm going to tell you which one I prefer. Are you nervous?



Tommy Grimshaw 14:34

Go for it. No



Janina Doyle 14:35

I think I think I already know I'm going to actually I tend to like Blanc de Blancs. So I prefer Chardonnay based sparkles. But let's see. The Culvar's got this much more baked apple vibe for me on the palette and definitely is a little bit more creamy. It is richer, it's heavier. I mean the thing is, it depends on what I'm eating. But yeah, okay, sorry, Corallian. These are the same price aren't they?



Tommy Grimshaw 15:05

Yeah, so they are both £27.50. And I think that's something we're conscious of here that, you know, we're we're trying to produce wines that have bags of character and really complex, but they're not, we don't want it to be a conscious decision for a consumer, if they're, you know, it's not cheap wine by any means. So you're really going to spend that much money probably to celebrate. And if you're going to, you know, want to celebrate something nice. You could get mass produced champagne, or for the same price, you could come to Langham and get, you know, one of our bottles, which is, you know, very much the word artisans thrown around a lot, but I think, you know, we're a small producer, very hands on, very small team producing world class wines. For that same sort of price point, if you get mass produce champagne, whereas I think if we were to start putting our wines in about 35 quid, the consumer has to make that conscious decision, do I want to spend another, you know, 10, 7 pounds, whatever, to buy something English. And I just feel that the English wine industry is so young, that we really want to make it as accessible as we possibly can. And that's, that's the aim of the Culvar and the Corallian, is you've got two completely different wine styles. At that sort of more entry level price point for an English sparkling wine.



Janina Doyle 16:17

Absolutely the finesse, and the elegance of the Corallian and the richness and the kind of creaminess of the Culvar, they're fantastic. And I would love to compare these against Lanson or Moët, because there's no way as you said, the generic champagnes at this price point can win. Well, that's what happens with all these awards that certainly you guys have already won, and a lot of the English sparkling wines are getting, but I want to I don't want to talk about the other English wineries. Right now I want to talk about these and what I love as well on the back of the bottles is the amount of detail you have put. So you're not just explaining on the back label the blend, you've got the vintage, you're actually explaining the amount of reserve wine you're putting in. You've got the exact dosage when it was bottled and disgorgement, which I love talking about disgorgement with sparkling wine. Do you want to talk a little bit more about that?



Tommy Grimshaw 17:12

Yeah, about the process of it?



Janina Doyle 17:14

Everything! Everything!



Tommy Grimshaw 17:19

Yeah, okay, so, to do traditional method sparkling wine is the same way that champagnes made. The second fermentation takes place in every single individual bottle. And at that point is under a crown cap like a beer bottle cap instead of the cork. And so that traps any carbon dioxide that's released during the second fermentation in the bottle, it's trapped inside by the beer bottle cap. That yeast does the second fermentation and it dies, it falls to the bottom of the bottle. And there's a term called lees for that. So that lees has to legally stay in the UK, say in a bottle in the UK, for a minimum of nine months, in champagne is 12 months. We aim for, with the Culvar, Corallian and Rosé 18 months, which is quite short, but we do it intentionally quite short. Because of the way we make our, what we call base wine, the first wines, but we can talk about that in a bit. But that lees, that dead yeast is in the bottle, but you're not going to really want that in for the finished wine, especially those pressures, because the wine would just gush everywhere and you'd lose all your wine because the amount of sediment and pressure and so we need to remove that yeast and that's the process called disgorgment. And so before we actually get to disgorging, we have to riddle the bottles so people may have seen these A frame wooden racks, called pupitre, or gyro pallets, which is what most people use even in

champagne. You'll see these pupitres and you'll have an old man down in the cellar turning bottles but behind...



Janina Doyle 18:55

Normally for show.



Tommy Grimshaw 18:56

Yeah, it's usually for show, unless you are a really small producer. But normally behind a wall you will have have you know rows of these gyro pallets. So basically they are big metal cubes, which we load 500 bottles into at a time and over a period of a week can take these horizontal bottles, and it sort of rotates them and inverts them at the same time. And then you end up with all 500 bottles upside down with the yeast and all the sediment in the bottle neck. Then we're ready for the disgorge and what we basically do there, is we've got a machine that does it, but the principle is you've got your air bubble at the punt, so the sort of, it's at the bottom, it's actually inverted so it's at the top. Once your yeast is in the bottleneck and the machine brings the bottle horizontal and just before the air bubble moves along the bottom and hits the yeast which is in the bottleneck, it pops the cap off, the crown cap off and there is six bar of pressure in a traditional...in most sparkling wines, and that pops the cap off and that pressure forces the yeast and the air bubble out of the bottle. And then a mechanical thumb comes over and stops you losing any wine. So you end up with a nice clear wine.



Janina Doyle 20:16

Now, let's talk about the fact that you have labelled the date of disgorgment. So why is it that we wine geeks love to know when the wine was disgorged? How does it affect the flavour?



Tommy Grimshaw 20:29

Okay, so then there's probably two parts to this. So we've got the, we've got the bottling date, and then the disgorging date. So you can see how long that wine has had with this, this lees, this dead yeast inside the bottle. And that's important because it's this, this lees ageing, that gives you this brioche, bready, toasty characters that people love in sparkling wine. So that shows you how long it's had on lees. It also shows you how long it's had on cork. So once we've disgorged it, we add our dosage, which you'll see on the back label and put a cork and a wire cage on at that stage. And it's important we aim for, we aim for six months, a minimum of three months of cork aging because this this dosage is quite

thick, and sort of sugar-wine mixture, and it needs that time to properly come together in the bottle for the wine to fully absorb the dosage. And also, then you get the Maillard reaction, which, which I love. It's basically the same as when you when you put a bit of bread in the toaster or under the grill, and you, and it starts to brown and turn to toast, you get that aroma release, or, you know, many like meat eaters out there, you know, flash a steak in a hot pan and as it browns and it releases that aroma and you get, you don't really you don't really smell like bread you know when you know when you put it in the toaster smells like, it doesn't smell that much. But then when you're, you stand a few metres away, once it's starting to toast and brown, you get that nice toasting aroma, and that's the Maillard reaction. It is amino acids and sugars reacting basically. And it's the same, the same thing happens in our wine, although we're not applying heat, so it's not the heat and the cooking that's triggering the action, it is the acid in our wine, it's creating a reaction between the sugar in the dosage and the amino acids are released from that, from the dead yeast cells. And it takes a lot longer because it's using acid rather than heat but over about six months, you get an incredible aroma release that you wouldn't have if you just sold the wine straightaway. So that's a reason behind doing it.



Janina Doyle 22:45

Yeah, and of course, as people may or may not know, having the lees they act as this protective factor, keeping the wine fresher. And the minute you take away the lees, the longer it is without that, it's going to get, it's going to get more tertiary. It's gonna get more maybe honeyed and the brioche notes and the toasty notes will get more and more developed. So I love the fact that for any wine collectors out there who can get hold of your wines they might want to buy a case mightn't they, drink a little bit now and then hold some of it back and see what it's like knowing when it was disgorged. See what it's like the same bottle in six months later and perhaps a year later and really play around with that. So I think that for any wine geek having a disgorgement date on the back label is awesome.



Tommy Grimshaw 23:33

Yeah, I think it's important to know that we're a small producer and it will only be myself and my assistant winemaker, Lauren, and you know disgorging we will do 1000-1500 bottles in a whole day. So, you know, you might buy buy one wine with with, you know, the discouragement date being the 7th of December. Or you might you know, and then you might come back and get another one, it might be you know, the 12th of January. So it's all very small batch stuff. We are only a 30 acre site, grow all our own grapes, we don't buy anything else in. It's all grown and produced by us, everything done in house you know, by a very small team. So it's all small batch stuff, which I think's a key to our success as well.



Janina Doyle 24:18

And of course, let's talk a little bit about low intervention, right, because everything is using wild yeasts, right?



Tommy Grimshaw 24:25

For the first fermentation yeah. So to make to make our sparkling, I mentioned you know, to make a sparkling, we add more yeast and sugar into our blend, and then we bought it with a crown cap. Before we can get to that stage we need to create this what we could base wine. This still white wines. And so yeah, everything's harvested by hand here on our sites. Olly, the vineyard manager will round up his troops and get the fruit to us in excellent condition. We pay you by the hour as opposed to piece rate which some producers do. The reason we pay hourly is because, well, if you pay by piece, right, people will just pick anything because the more they pick, the more they get paid. By paying hourly, it costs us more. But it means that we can tell people you know, we only want to pick the best fruit. And anything that's not perfect, leave it behind. So we kind of sort in the vineyard, and then we're getting the best fruit into the winery, we'll press our juice and we'll leave it settle for a little bit. And then it goes off into barrels or tank. And it would just naturally ferment using you know, the indigenous yeast, it's either in the winery, on the grapes, it might have been on our hands, in the barrels, just the natural yeasts, they will do our first fermentation, usually with no sulphur at this stage either. They haven't been filtered, no fining agents, they are completely vegan. Basically, just not, not adding stuff, not trying to manipulate the wine in any way.



Janina Doyle 25:54

Honest wines.



Tommy Grimshaw 25:56

Yeah, I mean, Olly and the vineyard team work so hard for the whole year. I mean, it's been absolutely chucking it down for the last month probably.



Janina Doyle 26:04

Oh, god, this month is the wettest month, like ever. I'm sure not ever but it's terrible, right? Well, I think maybe.



Tommy Grimshaw 26:12

It's been awful, right. So but you got Olly and the vineyard team out there in the vineyard being meticulous and doing everything they can to grow excellent quality fruit, it'd be a bit harsh for me to then you know, just completely manipulate the wine into something that I want it to be. And that that also for me, it doesn't, wouldn't reflect Dorset. And I think that one of the reasons we took this blurb off the back label because we could say the same back label as as many people in many other wineries around the world and say, you know, wine that reflects our soil and everything like that. But I feel like it's almost become a bit of a marketing ploy rather than actually, you know, the true story of it. So we genuinely believe that by not filtering, not fining and letting the natural yeast ferment our wines is the, is the best true expression of our sight and the fruit that Olly and the team are working really hard to grow. So I feel like my job is basically just not to not to mess up their work.



Janina Doyle 27:09

I was gonna say, yeah, just just don't fuck it out.



Tommy Grimshaw 27:12

Yeah, basically, that's it.



Janina Doyle 27:13

No! It's a lot more than that. Now, let's talk about your role specifically them. So you take in this absolutely beautiful fruit. Let's look at the Corralian for example. So this is a non vintage, but 83% of the wine is 2018, 17% is reserve. And obviously it's 75% Chardonnay, 15% Pinot Noir, and 10% Pinot Meunier. So, how do you get to this point? How are you deciding, obviously, we know it's a Chardonnay dominated blend. Why 15% Pinot Noir, why slightly less Pinot Meunier? And why 17% reserve wine from other vintages? How do you decide to get to this point?



Tommy Grimshaw 27:53

Okay, yeah, so it's the, I find the Corallian quite easy, a lot easier than the Culvar because we have a lot more Chardonnay than we do Pinot, so it gives me a lot more to work with. But, you know, I think the Culver usually you are keeping back some of the best Pinot Noirs, you're gonna think, okay, we're going to need quite a lot of Pinot Noir, Pinot Meunier for the Culvar. Because that's going to be Pinot focused. Chardonnay, then, you have a little bit more to play with, I think with the Corallian because it is Chardonnay, but I'm

looking for specific parcels. They fermented spontaneously. So I don't know what they taste like until this time of year, I'm just going through now, the 2020 wines and building tasting notes. So we'll taste every single parcel, we will do 10 a day, myself and Lauren. We will score them out of 20 and write full tasting notes of what we're getting. And if we're picking up things like nice salinity and citrus acidity, quite linear, you know, good weight, good structure. That's the sort of thing we're looking for on a Corallian. Anything that really sings by itself, you might earmark for a Blanc de Blanc, that's our more premium Chardonnay, but yeah with the Corallian we are just basically looking for really nice, rounded, rounded wine really that's going to be really approachable, easy to drink quite young. And we're tasting through every parcel and we'll end up with about 30 different parcels, maybe 15, 20 barrels and some stainless steel. And we'll blend together what we feel is the style of Corallian, so again, yeah, we're looking at that maybe orchard fruit. We recognise that acidity and salinity in their, maybe freshly cut grass, hay sort of thing. These are all tasting notes that we find in the Corallian. So we're just looking for these parcels that we feel would come together and then we can start pulling them together into our blend. So we don't start a harvest thinking I'm gonna add a specific strain of yeast. It's gonna make my wine taste like Corallian. Our hard work really is when it comes to blending and we'll have loads different parcels that all taste completely different and we've got to blend them together to create a very similar style. So each version of Corallian and Culvar might be ever so slightly different. But generally speaking, they should be very similar. And that's where the reserve wine comes into play. So we're building up our reserve wine at the moment. And I've started like a mini sort of solera system or a perpetual cuvee almost, so the, all our reserve wines are now in 4000 litre underground concrete tanks, and we empty half each year, and that'll be our reserve wine to use for the blend, and then we'll, top it up with some wine from the previous vintage.



Janina Doyle 30:40

Okay, cool. And then that helps you're using the same reserve wine that will go into the Corallian as it will the Culver, but it's just deciding how much of that reserve wine goes into each blend. Is that correct?



Tommy Grimshaw 30:51

Yes, we've actually, we've got seven concrete tanks and I might use different proportions for each blending, because some of the concrete types are more Pinot focused and some more Chardonnay focused. So again, it depends what I feel is missing from the blends, if I feel that you know, it needs maybe a little bit more, sort of rounding off I might add in more of the Pinot focused, whereas if I think it needs a bit more of a linear attack, then I might look at some of the more Chardonnay focused stuff.



Janina Doyle 31:18

So would you say talking as a winemaker that is focused on sparkling wines that your palate probably has to be the thing that is the most defined because you're just constantly having to taste different parcels, different tanks, older reserve wine tanks, work out how to make this blend similar to the year before. Do you think that is probably the most important thing of your job to keep consistency?



Tommy Grimshaw 31:41

Yeah, I think so. Yeah, I mean, I've my palate is super in tune to high acid citrus focused wines. That's what I like to drink. That's because that's what my palettes is tuned into. You know, these base wines that we're tasting and blending together, they're not ready as still wines, they are too acidic. I always fell like as a sparkling wine producer we should get some free dental care or something because the acid rips through our mouths but...



Janina Doyle 32:14

Don't think about it right now because yeah, that's always a worry with drinking too much sparkling wine but for everyone listening don't let that put you off you're fine. Worry about Tommy, but you're gonna be fine.



Tommy Grimshaw 32:23

Yeah, exactly.



Janina Doyle 32:24

Hashtag pray for Tommy.



Tommy Grimshaw 32:28

Yeah, the very privileged issue to have. So yeah, they are basically super high acid wines and just trying to blend together and then having the experience and the knowledge of what that's going to taste like in two years time. When it's got a bit of lees aging and once it's got the fizz. Our wines are pressured at five bars as opposed to six at a slightly lower pressure, and the way we control that is we add slightly less sugar to the second fermentation. The more sugar you add, the higher pressure you're going to have because the yeast can give off more carbon dioxide.

- J** Janina Doyle 32:59  
Are you finding that with extra brut is always the style, so no more than six grams of residual sugar per litre, a way of consistency?
- T** Tommy Grimshaw 33:08  
Again, yeah, without sounding too pretentious, I believe in just letting the wine, the wine decide, the wine speaks for itself. There's, every wines got a sweet spot.
- J** Janina Doyle 33:22  
Well not in the words of extra brut. Sorry (drumroll) That's not really... Carry on
- T** Tommy Grimshaw 33:28  
No, I love a Dad joke in a wine tasting. Keep 'em coming.
- J** Janina Doyle 33:32  
Oh my god, a Dad joke! That means that it wasn't funny.
- T** Tommy Grimshaw 33:36  
I didn't say that.
- J** Janina Doyle 33:38  
Yeah but you did. No carry on, so anyway, it all has a sweet spot in terms of what is going to make that wine taste alive and vibrant.
- T** Tommy Grimshaw 33:45  
Yeah, exactly. So we like, we approach, so before we work, decide on the dosage, we obviously do trials. We trial everything before we decide, you know what to go ahead with and to make sure that you know the wine is the best it can be. And yeah so we approach every wine with the same dosage trials. And from there we can work out you know, we just found that since we moved away from any filtration, stopped using any fining agents, we use the indigenous yeast just to naturally ferment the base wines, we've increased our amount of oak, so now our 50% aged and fermented in oak to 50% of stainless steel.

Since we've moved down to this more hands off approach which is much more time consuming, a lot more risky. But since we've taken that approach, we found that the less you strip out of the wine at the start in this base wine, the more character and complexity you have in the finished wine. So you don't have to add much dosage, you don't need much sugar. We're talking one and a half grams per litre on our Corallian and seem to be released Pinot Meunier. And you know up to four grams per litre on our current Rosé, so super, super low sugar additions. But it just doesn't need it, because there's so many layers and so much complexity already in the wine.

**J** Janina Doyle 35:03

I'm agreeing with that, from tasting it directly.

**T** Tommy Grimshaw 35:07

It's also the reason we, you know, we don't have to lees age for so long, you know, 18 months now, it's not a huge amount, some people are putting their wines on lees, you know, for their entry level stuff at four, five years. And yeah, I just, because it needs that much time for some wines for the acidity to soften and, and to get this complexity and this richness, but we've just found that by using oak and you know, being a bit more hands off, and letting the indigenous yeasts do the ferment, and not stripping stuff out through the filtration. Yeah, it's a bit more risky. You have to be on the ball as a winemaker a lot more. But the resulting wine we think, is we personally believe is the best outcome.

**J** Janina Doyle 35:51

I love it. Now, we may come back to these wines again, but obviously, I want to now crack open the Rosé. Whilst I'm cracking open the Rosé, tell me a little bit more. You obviously I think found that you learnt a lot from Daniel Ham as we mentioned and he obviously was in charge at the time of these wines. But you're obviously going to take the winery in your own direction. What I thought was quite interesting. I read a little bit about a Col Fondo style frizzante wine in a keg. So I'm assuming this is all you now. So whilst I'm opening up the Rosé and trying not to spill it over my trousers, what the hell is going on there?

**T** Tommy Grimshaw 36:33

So yeah, I had a great year working alongside Daniel. And actually I quite like the Culvar and Corallian we've got out at the moment because Daniel did the harvest in 2018. We did the blending and bottling together and then I've done the dosage and released it. So I think it's quite a nice....

J Janina Doyle 36:48  
Like a half and half. Yeah, a handover.

T Tommy Grimshaw 36:50  
Yeah, so the handover wines, which I you know, I really like and I'm very proud of and hopefully he is as well. But yeah, in terms of this Col Fondo in keg that was quite fun. It's a fun idea. Like we're quite a young, dynamic team. Not just myself, like everyone from you know, in the winery and Olly and co in the vineyard and, you know, in our sales team in the cellar door as well. We've got a good boss in Justin Langham who planted the vineyard and it's his dream really. He puts a lot of faith and trust in us and gives us a bit of freedom to experiment and try new things. So we had done some Col Fondos for some contract clients and we then some of our own Col Fondos a little bit. So basically Col Fondo is a frizzante so its lower pressure, it's about two bar pressure. If you've ever seen Prosecco with a cork and a bit of string tied around it, that frizzante: it's low pressure. Col Fondo is an Italian method. Traditional method for Prosecco where it translates to "with the foot" or "with the bottom" so we've spoken about disgorging, Col Fondo is not disgorged, its low pressure and it's cloudy. It's still got that lees, that dead yeast inside it. And so that dead yeast brings a lot of texture to the front of the palette, that adds weight at the same time.

J Janina Doyle 36:53  
A bit of saltiness as well, isn't it? It's always much kind of drier, slightly, it's the most natural way to make sparkling wine, right?

T Tommy Grimshaw 38:23  
Yeah, I mean, like, it does go for a second fermentation. So we do have to add a small amount of sugar. And so we do have to slightly intervene. But yeah, this this, this idea of these key kegs is 20 litre kegs of sparkling wine on tap came about, I was actually, I was in a pub, and you know, quite a very well known chain of pubs. Probably the biggest chain in the country.

J Janina Doyle 38:49  
I love how you are not saying what, they haven't sponsored the podcast, so we're not going to mention them.

T Tommy Grimshaw 38:54  
Yeah, I just feel like, I don't know why.

J Janina Doyle 38:58  
No they haven't given us any money. No, they don't get the shout out.

T Tommy Grimshaw 39:01  
No come on, Wetherspoons, sponsor this podcast.

J Janina Doyle 39:03  
Oh look, you have ruined it now. They're not gonna give us anything. Carry on!

T Tommy Grimshaw 39:08  
Anyway, sponsorships aside, I was in a 'spoons in Hates after the first lockdown. And I just saw that they had Prosecco on top and I was like huh, that's interesting. I cant, I don't have the kit to do, you know, tank method the way they make prosecco these days. And, you know, it doesn't really fit with our ethos, at Langham to start, you know, doing mass produced, sort of tank method wine. So we're like, right, that's not that's not for us. But I knew that it was going to be low pressure. I saw that it was frizzante. And I knew that our Col Fondos we made, which were much more fitting with the Langham ethos, where same sort of pressure, so I thought, well I wonder if I could just like rather than fermenting in a tank and then putting in the keg under pressure like they would do for the Wetherspoons one, I thought, well, why can't I just try and do a second fermentation in the keg, in the Col Fondo method. So I phoned up Key Keg, the company who supply the kegs and just said, can you put me in touch with someone who's doing this. And they weren't able to, you know, send me in that direction, they advised that I don't do it.

J Janina Doyle 40:21  
And you went, I am going to do it.

T Tommy Grimshaw 40:22  
They just said they hadn't done any trials and they didn't know what it was like so they couldn't advise it. So I just said, Look, send me some kegs and then I can play around. So

they sent me down three kegs. So we did a white Pinot Noir Col Fondo in those kegs, and then due to various different lockdowns and harvest being in the middle as well, we didn't actually get around to tasting that until December. So I had no idea what these what these were gonna taste like. I was confident they were going to be good. But there's always an element of risk until you know. So we opened the first one at this bar in Bournemouth at Terroir Tapas and, in December, and it was great. And they sold out of this 20 litre keg in like two days. So at that point, I was like, right, I think we are on to something here. Yeah. So I think we are on to something here, you know, England's first sparkling wine on tap, it's like relatively hands off. And you know, it's a bit of fun, it makes wine accessible.

**J** Janina Doyle 40:44  
How does it taste?

**T** Tommy Grimshaw 41:06  
So yeah, so I find the Col Fondo, it's, you kind of got this really, they tend to be much more fruit forward. So our latest edition, so I've done another 40, 10 Rosé and 30 white kegs, which are going to be ready, well, by the time this podcast goes out, and hopefully they'll be out and about for you guys. Yeah, so they tend to be a lot more fruit forward. And then with this, with this yeast, they're still inside there. Like you said earlier, they tends to be a bit of salinity. And this really nice texture, this like grip and good weight to the wine. So imagine like a bone dry, all the sugars fermented, there is no dosage, like super dry. But yeah, really nice fruit in there and that really nice good acidity being English and cool climate, with that salinity in there, that quite complex. But they're not like at the same level as our traditional method sparkling wine. But that's not the point. These kegs aren't here to try and, you know, take away from, you know, our traditional method wines, because that's always going to be our premium product and what we're known for, but we're big believers at Langham and just trying to make wine accessible, and fun and engaging and not snooty at all. And the kegs are just a way of doing that.

**J** Janina Doyle 42:43  
Okay, so we need to, for those of us in England, we need to start watching out for places that are doing wine on tap, first of all, and then perhaps we might be lucky enough to catch one of your frizzante keg wines. What are you calling this?

**T** Tommy Grimshaw 42:58

So going back to the chalk strata that run under our vineyards, there's another one called zigzag.

**J** Janina Doyle 43:05  
Oh zigzag. Oh, I love, you know what? Sorry, I forgot. Zigzag is totally my favourite chalk type.

**T** Tommy Grimshaw 43:11  
Yeah. I can't believe you didn't know that.

**J** Janina Doyle 43:13  
Gosh, silly me.

**T** Tommy Grimshaw 43:14  
Yeah. So yeah, I was like, well, I should have some fun with the label and stuff with that. So we went with that, we went with Zigzag. So we're gonna have Zigzag and Zigzag Rosé.

**J** Janina Doyle 43:26  
Sorry, how do you label a keg?

**T** Tommy Grimshaw 43:30  
Yeah, so so we're going to get these little, there's going to be little labels for the handles because you won't actually, from where you are, you won't see the kegs.

**J** Janina Doyle 43:38  
Okay, just like beer when you pour beer and its the label on the handle. Okay. Yeah.

**T** Tommy Grimshaw 43:43  
Yeah, exactly, exactly. Same concept. So yeah, and I think there's big things to be said for for wine on tap now, you know, it's not just these big, you know, big chain pubs. There's some outstanding wine bars doing outstanding wine on tap. Because actually, you know,

a keg keeps, with these key kegs there is no outside exposure to the wine until it's in your glass. They're really like, a very simple but clever design. Which means actually, you can buy a 20 litre keg and it will last for three months and a wine will taste exactly the same when you pull your first glass to when you pull the last glass. So actually, you can get some, it makes some incredibly good quality wines really accessible by the glass.

J Janina Doyle 44:30

And sustainability, presumably. We're not throwing around big heavy glass bottles. Putting a whole load of yummy liquid in a keg is more sustainable, right?

T Tommy Grimshaw 44:41

Yeah, so the minute that you know big thing about key keg is they're saying it's a circular economy and you know, the carbon footprints much lower because it's much you know, it takes a lot less energy to produce one of these key kegs than it does a glass bottle. And then when you're done, you know, they are recycled and they're gonna get to a stage in the UK where they're aiming to, you'll give the kegs back to key kegs and then they'll turn them into more kegs. For me that that doesn't, still doesn't go quite far enough and I want to explore my options of reusing kegs.

J Janina Doyle 45:13

Okay, next stage.

T Tommy Grimshaw 45:14

Yeah, I guess another thing that key keg have said, you know, we don't recommend you reuse the keg but I want to see what happens if I do.

J Janina Doyle 45:20

They also said no, at the beginning didn't they and you didn't listen to them, so you know...

T Tommy Grimshaw 45:25

But to be fair, since then they have been very supportive and I'm a big fan of a key keg, so I'm not going to say anything bad about them because they have been very supportive but, you know, if I can reuse a keg for me that that's gonna be much more beneficial than

recycling it so.



Janina Doyle 45:42

Now Tommy, important question. You said these kegs are 20 litres, right and they could effectively last three months. I mean, you know, how, how good friends do we have to be with you for you to just give us a whole keg to take home?



Tommy Grimshaw 45:57

Yeah, that's not gonna happen just yet.



Janina Doyle 46:01

Alright, fine. Well, that then leads me on to the Rosé, which by the way, I've been having little sips. I am happy to tell you, it's my favourite.



Tommy Grimshaw 46:12

Great because it's my favourite out of the lot aswell.



Janina Doyle 46:14

Oh really? Well I'm going to say something. In general when I drink sparkling wine, I actually tend to stay away from Rosé. I appreciate that of all the Rosé can often be actually the most food friendly. There's a lot going on, but just in general, my palate prefers the lemony flavours, apple flavours, just the brioche. But this is like a, oh, the richness but the elegance, it's loads of pastry and yummy like summer fruits. It's like a strawberry and cream combo. It's really delicious. What do you think?



Tommy Grimshaw 46:53

Yeah, I think, I think as I said, I'm a Devon boy. And I just think I'd love to take a cream tea and just scrap the tea and have a bottle of this instead. I think that's where this would sit really nicely. It was the only English wine to take Gold at IWSC this year. So 2021 which is pretty pretty cool. And it came second in all the northern hemisphere sparkling wine. So, well sparkling Rosé.

- J** Janina Doyle 47:18  
Let's just point out everyone, above champagne! Hello, everyone!
- T** Tommy Grimshaw 47:23  
The only sparkling Rosé that beat us at this year's IWSC was a 2008 vintage champagne Rosé.
- J** Janina Doyle 47:31  
Well, this is pretty impressive. And this is a 2017 Rosé and I can imagine that the 2008 vintage champagne was a little bit more expensive than this one.
- T** Tommy Grimshaw 47:44  
Yeah, exactly. I take an extra four bottles of our Rosé I think personally, but I'm slightly biased.
- J** Janina Doyle 47:50  
What is the price point, because this is presumably a little bit more expensive than the Corallian and the Culvar Classic cuvees.
- T** Tommy Grimshaw 47:57  
Yeah, this is £29.90 so still sub £30.
- J** Janina Doyle 48:01  
So much more expensive! That's awesome. I'm so excited. This is, the nose for me. It's just really aromatic. Very very pretty. Yeah, it's a nice mix between like, it's like a shortbread biscuit with little dried red cherries inside, but it's still got a nice fresh citrusyness to it.
- T** Tommy Grimshaw 48:26  
You are always gonna get that with English wine. And while it is cool climate wines in general, you always get this fresh acidity. I mean all our wines, the only thing we do inoculate for at Langham is Malo, so all our wines go through full Malolactic fermentation because of the acid we're dealing with, and we love that creaminess that it brings to our

wines. So it softens the acidity that brings this amazing rounded creaminess. And so again, when we're making a Rosé we do it as this assemblage method. So we do actually make a small amount of red wine every year. So yeah, we use that to colour the Rosé. Again, by being hands off and the indigenous yeast, if we were to make our Rosé through Saignée and sort of soak the skins in the juice, you know and get the pigmentation from the skins into the juice and then ferment it, I wouldn't know that that Rosé is going to taste like you know, like you said, cherries or strawberries or some nice creaminess in there. I couldn't guarantee that. So what we do is we make some red wine which again ferments naturally, and all our loads of white wines and it's, we then can start pulling out the parcels of white base wines that are giving us these creamy strawberry cranberry profiles, pull them together and that's our Rosé. And then we get an extra bit of red fruit hit and nice texture when we add, about 6% of the blend is our nice Pinot Noir red wine.



Janina Doyle 49:59

It really works and actually I noticed as well you've put four grams of residual sugar per litre in this, so just a little bit more than the others but it, and of course it's completely dry, but just having that almost a little bit more fruitiness, this is the kind of wine that I would want with lobster if you don't mind if you want to serve that when when it comes to you next.



Tommy Grimshaw 50:19

Yeah, or a fish finger.



Janina Doyle 50:21

Fish finger perhaps! But I actually I was going to say you, jokes aside, dad jokes and all that. I was going to say crab cakes because I think it could really go with that little bit of extra spice as well. So there you go. Crab cakes are a bit cheaper. So if I can't get lobster.



Tommy Grimshaw 50:37

You can get crabcakes Yeah, I mean, I had this the other day, which is like a nice, like, a vegetable couscous, like a winter veg couscous with this spice in there. And that went really nice, you know, like, I think vegetables, especially like, coming into summer season now as well like, asparagus season. These like barbecued veg and asparagus. They're like notoriously hard to pair wine with. But Rosé and sparkling Rosé can always be like a great go to. And for me, this is an incredibly versatile wine. I'm mad about it. And yeah, I'm just super happy to see this wine like, Daniel is the winemaker at the time in '17 and did the

blending and the bottling, I've done the dosage on it. But I'm just super stoked to see that wine now I'm so happy with, doing so well and getting received so well.



Janina Doyle 51:31

I'm going to enjoy this later, I promise. So, I just want to ask you just a little bit more about Pinot Noir, Chardonnay and Pinot Meunier and how you as a winemaker find all three of them are in terms of their character, what they contribute, certainly being in England, what are your thoughts on these three champagne varieties, shall we say?



Tommy Grimshaw 51:55

Yeah, so I think I think they're brilliant. And, yeah. In a nutshell, that's its - good. I think. Yeah, I think I'm obviously a big fan. I think they do a great thing for us at Langham, we're, if you look at our geology, like, we're sat on, well in Dorset we've got Kimmeridge and Portland just down the road, if you look at the Aube region of Southern champagne, they're on Portlandian and Kimmeridgian soil, were on Portlandian and Kimmeridgian soil. So it's like, yeah, exactly that fits and we've got the same sort of climate that the Champagne region had 30 years ago. So you know, we're in this sort of, in this cross section where actually it makes total sense to plant what they are planting. We've got their expertise that we can nod our head to, not directly copy but we can nod our head and take inspiration from them. People know the varieties as well. So if they grow well then you know, I don't see why you wouldn't want to plant them. They are noble varieties, they can be tricky when in a cool climate but growing anything in England is always going to be difficult. So it is where Olly and the vineyard team, where their expertise really comes into play, and making sure that we can keep sprays to a minimum whilst it's not at the detriment of the fruit quality. So things like leaf stripping and canopy management to make sure there's good airflow through the vines, so you don't get such big disease build up but there's enough of a canopy there that we're going to get fully ripe fruit. So throughout the year there's so many like so many decisions like that that plays such a big part in growing ripe fruit. And then in the winery like these three varieties are a dream to work with if we've got good fruit. For me the Chardonnay here at Langham from year to year so it can be so different. So as I mentioned 2018 it's amazing, tropical, really ripe flavours. Cooler years you might get much more orchard fruit or you know stone fruit, white peach maybe. Pinot tends to bring this nice sort of red fruit focus and good ripe years you might get that ripe strawberry or sort of confected raspberry and in other years you might get like cranberry and things like this, and then Meunier always brings this amazing floralness. It's like, on the pallet it's super round and good weight to it and really it brings this amazing structure. But rarely it sings by itself. So 2017 and 2018 we actually did 2-3000 bottles of single variety Pinot Meunier, otherwise, I'm a football fan. I'll always

say, for me, it's like this holding midfielder. The role of Pinot Meunier is not to be you know the superstar. It is to be there and it pulls the strings in the background, it very often goes unnoticed and it allows Pinot Noir and Chardonnay to sing and perform at their best. Yeah, exactly it's an unsung hero. And it's vital to our blends and what we do so yeah, I think all three varieties coming together and if we can blend them correctly and get the balance right then you know the wines turn out okay.



Janina Doyle 55:21

I love that. I think you're doing a great job now before we finish off, apart from this Col Fondo, the Zigzag Rosé and the white, any other crazy experimental projects, anything else people need to keep their eyes, ears and tongues open for?



Tommy Grimshaw 55:38

Yes, I've got a couple of ideas. One that's already in motion is like a solera Blanc de Blanc, so the best 500 litres of Chardonnay each year. So I've got 500 litres of at the minute 2017, 2018 and 2019. So Daniel kept back 500 litres of 2017 and 500 litres of '18. I decided to blend the two together and add 500 litres of 2019 and we've got a 2000 litre oak foudre coming next week, so it's going into that. So it's basically going to be like the best Chardonnay from each year and it's just super complex and amazing and so we bottled 500 litres worth already and we are just going to keep doing that till we bottle 500 litres worth, top it up, bottle 500 litres, top it up, with the best Chardonnay each year. So that will probably be, the first instalment of that was bottled July 2020 so imagined 2022-2023 might be ready. I don't know. We'll see and see what it tastes like. So that's gonna be fun. Yeah, and I've got a few other things I'm going to keep close to my chest.



Janina Doyle 56:59

No, that's fine. You got to keep a few things secret but for everybody listening I know we have a lot of listeners in America. I am very sorry to tell you that they are not being exported there yet. Norway! Norway is getting a little bit but I checked with you didn't I that that's it at the moment. England and Norway?



Tommy Grimshaw 57:16

Yeah, for the moment but um, yeah, never say never. Watch this space.



Janina Doyle 57:21

American importer. Just give Tommy a call.



Tommy Grimshaw 57:23

Yeah. Get in touch.



Janina Doyle 57:26

Hit Tommy up....I just want to ask you one question. If people are not going to drink English wine, which they absolutely should be. What's been your inspirational wine region? What is, is there a favourite region somewhere around the world?



Tommy Grimshaw 57:36

Yeah, I've got two because I've got a white and a red. White, I love Assyrtiko. I love this like saline, acidic but with this kind of stonefruits, sometimes a little tropical.



Janina Doyle 57:50

I love greek wine to.



Tommy Grimshaw 57:51

Usually from Santorini. It is amazing.



Janina Doyle 57:54

No one does it as well as Santorini. I, yeah, I'm still, mainland okay, But it is Santorini, isn't it!



Tommy Grimshaw 58:01

I know. And I just think, you know, it's the way that they've adapted to train the vines and everything. I love it. And then I'm a massive fan of wines from Valtellina, which is on the Swiss Italian border.



Janina Doyle 58:16

Ah very interesting. You had to be different, didn't you?

**T** Tommy Grimshaw 58:19

So one of my best, one of my best mates Ally, he's lucky enough to have family from Lake Como, so we've been out there and yeah just North of Lake Como you get this amazing region called Valtellina where there's tiny little terraces. I think actually if you put all the terraces together it would be the longest wine region in the world. Yeah, just all these tiny little terraces. Famous for Nebbiolo, they say that it is when Nebbiolo is from before it was taken down to Piedmont. And yeah, they call it Chiavennasca, and, or Chiavennasca and its...

**J** Janina Doyle 59:01

Yeah, Italians don't say anything, don't correct it.

**T** Tommy Grimshaw 59:05

I've probably said that completely wrong but yeah, it's basically they do some amazing slightly more cool climate reds from Nebbiolo, but they also do whites and sparklings. But yeah, I love the Nebbiolo from Valtellina. ArPePe - A R P E P E.

**J** Janina Doyle 59:23

Oh, yes, they are fantastic. Totally agree. Yes. And people will recognise it because it's like, capitals, non capitals, capitals, non capitals. Yeah.

**T** Tommy Grimshaw 59:33

Amazing producer that we stumbled across last time we were out there. And they're imported to the UK by Tutto wines. And I think their Valtellina Rosso is relatively accessible. But yeah, if you can get a bottle of their, some of their Grumello wines is just amazing.

**J** Janina Doyle 59:39

There you go, well, let's not sell them too much. But England, England, England. Really interesting to hear your opinion on other wine regions. Tommy, thank you so much. Everyone who is listening I'm sure is now either going to grab a bottle of Langham Estate or going to be keeping that eyes, ears and as I said tongues ready for when they get the

opportunity. So really appreciate you talking about your wine.

- T** Tommy Grimshaw 1:00:13  
That's great. I mean, we open with our cellar door as well doing tours, tastings. We've got a restaurant, so if you are ever in Dorset come check us out. Doors are open.
- J** Janina Doyle 1:00:20  
Fab, I'm coming. I'm leaving now. I'm ending record and I'm on my way. Thank you Tommy
- T** Tommy Grimshaw 1:00:24  
See you shortly.
- J** Janina Doyle 1:00:26  
Bye.
- T** Tommy Grimshaw 1:00:27  
Bye.
- J** Janina Doyle 1:00:31  
Those wines were fab. I hope you learnt loads with that episode, I thought Tommy was awesome and super informative. Now, as always, I leave you with a wine quote. And today I've chosen an old English toast. And very simply it says:
- J** Janina Doyle 1:00:48  
"May our I love be like good wine, grow stronger as it grows older"
- J** Janina Doyle 1:00:53  
I'm raising my glass to all of you. Enjoy English wine week 2021 and I'll see you again on another episode. Cheers to you.