Correlation of Art and Design Characteristics Used in Wine Labels and Prices

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Chapter 1

INTRODUCTION

Wine labels and price are often the only information resources a consumer has for evaluating a wine before they decide to purchase it. Ordinary labels display crucial information that affects purchasing behaviors such as the type of wine, origin, quality, importer, producer, and alcohol content. Today, hundreds of wines are available on grocery shelves, and with consumers making split second glances it is important for winery owners to distinguish their product to their targeted market.

Over the years, wineries have used a variety of techniques to convey a marketing message to consumers. Rather, it's a traditional realistic setting portraying class or a bold abstract image representing an artistic modern look, each of these wines have their own place in the market.

The use of various aspects in label design, such as color schemes, movements, fonts, shapes and other imagery content, can effectively persuade consumer's perception on quality. It important for designer's to create a label that matches the brand's image with its expectations. What design characteristics and aesthetic have a correlation to price?

Using a random sample of fifty wine labels from California, this study will be able to evaluate each wine in depth by observations on several variables in art design. From there, a statistical analysis will be used to determine if there is a pattern in which design characteristics interlink within the range of prices in the wine industry.

Problem Statement

Is there a correlation between art and design characteristics of wine labels and price?

Hypothesis

There will be a correlation between wine label design and the pricing of different wines. Wines with a premium price and that obtain a higher Parker score inherently have more aesthetically pleasing label features than those with lower prices and scores. They will incorporate desirable color schemes as well as an effective level of brightness in both the image and lettering. Lastly, the wines with a premium price will use the golden ratio in positioning there image more than that of wines with a lower price.

Objectives

1) To examine elements of art and determine what features are more aesthetically pleasing to the eye.

2) To collaborate the knowledge of art to fifty different wine labels and determine a correlation in the price through regression testing.

3) To apply the knowledge of two other participants and evaluate the same sample of labels to determine a similar correlation in price.

Justification

Determining an appropriate label for a bottle of wine is a strategic process that is almost more painstaking then making the wine itself. As more wine appear on the store shelves, it's important for wineries to distinguish themselves from their competitors.

California itself has over 60,000 wine labels registered and sales of approximately fifteen billion dollars a year (Manick 2005). The wine industry's impact on the economy of California is greater than $45 billion dollars and is responsible for over 200,000 jobs (Manick 2005). If a producer wants a share in this market, they will have to present there brand to the consumer in the most appealing matter.

The results of this study will show what design elements in wine labels are found to be the most aesthetically pleasing and how they are incorporated with the pricing of a wine. This study will be able to help wine producers develop a desirable label that will match the quality and asking price of the product.

Chapter 2

REVIEW OF THE LITERATURE

Principles of Design

The principles of design represent the basic assumptions of the world that guide the practice of art and affect the arrangement of objects within a composition. McClurg-Geneveese (2005) stated that the elements of design are the components of design themselves and the way the objects are arranged. Focusing on certain principles such as balance, rhythm, proportion, dominance, and unity; spectators of art can better understand how elements are united to portray an overall picture.

The principle of balance usually comes in two forms, symmetrical and asymmetrical. Symmetrical balance occurs when the weight of a composition is evenly distributed around a central vertical or horizontal axis. This form usually assumes that objects are portrayed evenly on both sides of the axis. Asymmetrical balance occurs when the weight of composition is unevenly distributed around the central axis. This form of balance usually results in a greater sense of visual tension, having certain object dominant over others (McClurg-Geneveese, 2005).

Rhythm in art design is a technique that is used to create a sense of movement, and can establish a pattern or texture in the overall piece. It uses a repetition or alternation in elements, which have different intervals between them, to develop levels of intensity in progression (McClurg-Geneveese, 2005).

Proportion is a key feature in design that can create a level of weight an object has and can also give the viewer a sense of depth. It is the relationship in scale between one element and another. This is an important element that artists tend to use to show more of a realistic setting in their piece (McClurg-Geneveese, 2005).

Dominance is an element responsible for where the eye goes first when looking at a design. It gives visual weight to objects that emphasize the foreground, middle ground, and background of the composition.

The last principle, unity, investigates the aspects of a given design that are necessary to tie the composition together. It is used to give a sense of wholeness to the piece, or to break it apart and give it a sense of variety (McClurg-Geneveese, 2005).

Realism and Abstract Art

Generally we refer to art as ether being representational, abstract, or nonobjective. The more a piece of work resembles real things in the world, the more realistic it is said to be.

Realism often refers to an artistic movement which began in France in the 1850's. The popularity of this form of art grew with the introduction of photography, which was a new visual source for people to produce things that look "objectively real." Realists positioned themselves against romanticism, a genre dominating French literature and artwork in the late 18th and early nineteenth century. Truth and accuracy became the goals of many Realists. During the 19th century there were many open work places due to the Industrial Revolution and Commercial Revolutions. In result of this, many

paintings which sprung up during the time of realism depicted people at their jobs and everyday life (Sayre, 2004).

Opposite to realism is abstract art, which does not try to duplicate the world exactly but instead reduces it to its essential qualities. While natural objects remain recognizable in abstract works of art, they are still rendered in a stylized or simplified way. Often times, abstract art as been said to be so subjective that it is virtually inaccessible to the average person. However, its subjectivity is fundamental to the history of modern art (Sayre, 2004).

Painters like Picasso changed the norm of painting realistic images that don't fully allow it's viewers to explore there imagination. An example of this is portrayed in his 1906 painting of *Gertrude Stein.* After eighty sittings with Stein, Picasso was still having trouble with the face in the painting. Out of frustration, he blanked out the middle of the canvas and departed for Spain. The next summer, he returned to the painting and finished from memory. Even though people ridiculed the painting of not looking like Stein, Picasso no longer felt compelled to represent the world. Instead, he was able to free paint what he thought or imaged things to be. This painting has been said to have define a change in Western art that had been transforming for nearly one hundred years (Sayre, 2004).

Art Meets with Wine Labels

Art has many unique methods that make a more aesthetically pleasing image. Over time one method in particular combined mathematics to bring a more defined, symmetrical beauty to art. This is the method of the 'Golden Ratio' (also known as the

‘Golden Mean’.) Coming from Euclid (ca. 300 BC), the definition of the ‘Golden Ratio’ is, “A straight line that is said to have been cut in extreme and mean ratio when, as the whole line is to have a greater segment, so is the greater to the lesser” (Livio, 2002). This concept is based off the golden ratio number of 1.68, which each of the segments divided in the image adds up to this value.

Since the Renaissance, artists have used the Golden Mean extensively in their painting and sculptures to achieve balance in their work. One great example of this is portrayed in the work of surrealist Salvador Dali. In his painting, the S*acrament of the Last Supper*, the fundamental proportions can be found in the dimensions of the table at which Christ sat, to the proportions of the walls and windows of the background, all equaling the Golden Ratio (Livio, 2002).

As the years passed and art started merging into label design, many designer’s incorporated this method into their label. In 2006, Aurielle Vineyards Cabernet Sauvignon won the prestigious National Design award for incorporating the Golden Mean into its design. The wine featured a nautilus design inside a golden rectangle that symbolized its perfect balance of art and science.

Artists have a unique vision of the world and tend to see links that other can not. Each creation is brand new but is somehow related to and has grown from what has come before. The wine would appear to be the nexus where art and commerce meet. Good art tends to flow and change and develop over time, a lot like wine.

Effects of Wine Labels

Wine labels are usually the first communication wineries have to their consumers. Therefore, it's important for wineries to develop a marketing strategy and brand that is visually attractive and risk reducing.

Stewart (2009) conducted a study that reported the effects that labels had on San Luis Obispo wine consumers. In her study, she created a survey containing questions that evaluated the consumer's personal preferences in label design. The survey was given to fifty different residents; subject to a chi square test that determined desirable features. The study found that wineries that distinguished their brand name and variety clearly on the label, had a greater influence on the buyer's decision. Labels that had their brand written in creative or elegant fonts allowed buyer's to recognize the wine on a more visual basis, rather through an actual textual meaning.

While some wineries have found success in using distinctive fonts, others have found a similar effect by using solely the image they portray in the label. The idiosyncratic labels from Pellegrini Vineyards are recognizable at a distance. The linked vertical and horizontal rectangles resemble a bird taking flight which disguises itself to the consumer. A miniature version of the same idea decorates bottles from Lieb Family Cellars in Mattituck. Vertically aligned in four separated squares, the name Lieb appears in gold capital letters surrounded by gold frames. This marketing strategy is in intend to convey a jewelry- like effect which resembles a "class act" message to the consumer (Goldberg, 2006).

Color in Wine Labels

When developing a brand, one of the most important factors a designer wants to focus on is the colors incorporated in the message. Studies over the years have shown that certain colors stimulate parts of the brain that make consumers respond differently to the objects incorporated in an image. According to Osgood (1957), on an activity scale the ordering of colors generally follows the hue dimension. "Hot" colors, such as red and yellow, lean towards activity, while black and white are more neutral, and "cold" colors, such as green and blue, tend to lean toward the passive end of the spectrum. On the potency scale, the more saturated the color, the more potent the object in the message is perceived.

Colors tend to be brought out the best when they are used in combinations with another colors that have a positive effect on it. An example of the can be obtain when looking at the historical art done by Leonardo Davinci. Birren (1978) found color combinations such as blue near yellow and green near red had a positive effect in bringing out the colors. Negative effects were found when shades such as green were near blues.

Reactions consumers have pertaining to the label of wines tend to be more complex considering the important extrinsic cues used to asses the quality of the wine. Labels are usually associated with their location on the bottle, the shape and size of the label, and the image portrayed on them. Boudreaux and Palmer (2007) conducted a study between wine drinkers that shows that color and imagery are strongly associated with consumers intent of purchase and the brands personality. More colorful labels were found to score higher in consumer's willingness to pay. Dark, rich colors were associated

with high quality, as more colorful images were perceived as less serious and a more frolicsome taste.

Chapter 3

METHODOLOGY

Procedures for Data Collection

Through intensive research in art design and theory, this study will be able to define art features that are shown to be gratifying in wine labeling. The key features will include composition, elemental design qualities, color schemes, lighting, and styles. Samples of 1400 wine labels from various parts of California were collected by Washington State University economists. These labels were moved into excel, where a random number selection feature extracted fifty wine labels out of the sample. The following variables were indentified with each of the fifty wines: Winery, description, varietal, region, issued date, price, quality rating (parker score), and label image. All of this information is available in the appendix of this study.

Then using the collaboration of fellow students involved in this study, evaluations will be made on each one of the wine labels to determine the value of the characteristics incorporated into the design of the label. Once evaluations of all the recipients have been completed, this study will gather all of the data collected and collaborate it into one data set. From there, tests can be conducted to determine how close the recipient's values were to each other and if there are any correlations with price.

Procedures for Data Analysis

The data set will be listed into a excel format, in the first column, each row will contain the wineries name, varietal, issued date, rating, and price so that it can easily be distinguished from the other labels. In the proceeding columns a title will be given based on the characteristics it evaluated such as color scheme, direction, golden ratio, uniform font, realistic image, abstract image, and use of gold. Each of these individual columns will obtain the determined values given to them by all of the participants in the study.

After the data set is programmed into excel, a series of regression testing will calculate the values of the characteristics and correspond them with the price. From there, observations can be made to determine correlations between different characteristics of the label and price.

Assumptions

This study will be conducted assuming all bottles all bottles evaluated are the same size, thus being 750 ml. All bottles will be made of glass; there will be no boxed wines or plastic bottles. The analysis will be conducted with the assumption that all of the information collected was correctly entered into excel and regression testing was calculated using the appropriate variables.

Chapter 4

DATA ANALYSIS

Data Collection

The fifty wines were analysis by three recipients for a combined total of nineteen observations on each label. Each variable was analyzed through a set criterion given to the recipient, along with images of the fifty wine labels. The following is a sample of the criteria given:

Testing Criteria

Color

This variable focuses on the use of warm colors in contrast to cool colors. Most people respond to warm colors in art, such as yellows and oranges, before cool colors. By using certain color schemes, the eye is drawn to portions of the image in a way that emphasizes space and mass.

Does the wine label uses less than 25% of warm colors (yellow and orange tints) in its image? Yes = 1; Else= 0

Direction

Direction and the flow of an image can manipulate scale and create a sense of motion and distance. American culture is trained through it's literature to observe images from left to right. This test focuses on the movement in the images and layout of the wine labels.

Does the label display left to right movement or are there more dominate properties on the left side of the label compared to the right? Yes= 1; Else= 0

Golden Ratio

The Golden Mean is a proportion technique that has been used sense ancient times. It is an irrational mathematical constant that approximately equals 1.618. This test focuses on rather or not the wines label falls in to the range of the Golden rectangle, which is a calculation of the Golden Mean.

Is the ratio of the longer side to the shorter side of the wine label fall within 10% of the Golden Ratio? Yes= 1; Else= 0

Uniform Font

There are a variety of techniques used when incorporating lettering in to a wine label. This variable tests rather or not the font changes between the name if the winery, varietal, origin, etc.

Does the wine label use a uniformed font through out the label? Yes= 1; Else= 0

Realistic Images

Realism is the depiction of subjects as they appear in everyday life, without embellishment or interpretation. It describes works of art which, in revealing a truth, may emphasize a level of quality.

Does the wine contain a realistic image on its label? Yes= 1; Else= 0

Abstract Images

Abstract art renders images and objects in a stylized or simplified way, so that though they remain recognizable, their formal or expressive aspects are emphasized.

Does the wine a form of abstract art on its label? Yes=1; Else =0

Use of Gold

Gold at times can be incorporated into wine labels to bring emphasis to images, varietals, and names. It's also used to perceive a degree of quality to the wine. This test focuses on rather or not the label displays gold color in its label.

Is there use of gold in any part of the wine label? Yes= 1; Else= 0

Data Analysis

Table 1. Recipients Evaluation Testing

Overall Avg.= 80%					
Color	Direction	Font	Realistic	Abstract	Gold Used
72%	76%	76%	76%	86%	94%

Table 1 is a reference of a test conducted to find the correlation between the recipient's observation results. Overall, out of the 300 observations made, the recipients had an 80% rate of giving exact values to a particular wine label. The results are a positive correlation and gives creditability to the final regression outcome.

Recipients scored the highest correlation on evaluating rather or not the wine had gold incorporated in it and abstract images on the label. However, they score the lowest in deciding rather or not the label used less then 25% of warm colors.

Table 2. Base Data Regression – Region of the Wine and Price

Regression Statistics	
Multiple R	0.35288501
R Square	0.12452783
Adjusted R Sq.	0.06743182
Standard Error	7.80451184

Observations	50

ANOVA

	df	*SS*	*MS*	*F*	*Sig. F*
Regression	3	398.541368	132.8471	2.181025	0.103048
Residual	46	2801.87863	60.91041		
Total	49	3200.42			

	Coefficients	*Stand. Error*	*t Stat*	*P-value*
Intercept	17.923	2.165	8.280	0.000
Napa	6.299	3.384	1.861	0.069
Sonoma	0.577	2.841	0.203	0.840
Coastal	5.977	3.283	1.821	0.075

Before testing the selected design variables that the recipients observed, several tests were conducted on the variables that profiled each wine such as the region, year and varietal. In table 2, the results showed that wines from the region of Napa as well as the Coastal areas proved to have some increase in value. However, none of the wines had a significant difference; therefore no correlation could be made with price.

Table 3. Base Data Regression – Vintage Year and Price

Regression Statistics	
Multiple R	0.35789175
R Square	0.12808651
Adjusted R Sq.	0.07122258
Standard Error	7.78863355
Observations	50

ANOVA	*df*	*SS*	*MS*	*F*	*Sign. F*
Regression	3	409.930621	136.6435	2.252509	0.094844
Residual	46	2790.48938	60.66281		
Total	49	3200.42			

		Coefficients	*Stand. Error*	*t Stat*	*P-value*
Intercept		18.63	2.75	6.76	0.00
	2006	-1.13	3.37	-0.33	0.74
	2005	5.61	3.34	1.68	0.10

older	1.60	3.78	0.42	0.67

Table 3 shows the results of rather or not a correlation existed between a certain year and the price of the wine. Wines produce in 2005 showed to have an increase in price, but the results were not significant enough to make a correlation with price.

Table 4. Base Data Regression – Varietal of the Wine and Price

Regression Statistics	
Multiple R	0.354259
R Square	0.1254995
Adjusted R Sq.	0.0255438
Standard Error	7.8863723
Observations	50

ANOVA

	df	*SS*	*MS*	*F*	*Sign. F*
Regression	5	401.65095	80.3302	1.61449	0.17615
Residual	45	2798.769	62.1949		
Total	50	3200.42			

	Coefficients	*Stand. Error*	*t Stat*	*P-value*
Intercept	19.000	4.553	4.173	0.000
Cabernet	0.571	5.017	0.114	0.910
Zinfandel	1.714	5.017	0.342	0.734
Merlot	-0.133	4.988	-0.027	0.979
Pinot	10.750	6.023	1.785	0.081

In Table 4, a difference in varietals showed a high change in price with the Pinot Varietal. The P-Values were not below .05; therefore no significant difference can be made between the varietals. This data shows that none of the base data results can be the main determinates for a change of price in the wine.

Table 5. Main Design Variables and Price Regression

Regression Statistics	
Multiple R	0.2839264
R Square	0.0806142
Adjusted R Sq.	0.07261677
Standard Error	8.37004396
Observations	50

ANOVA

	df	*SS*	*MS*	*F*	*Sign. F*
Regression	7	258.00	36.86	0.53	0.81
Residual	42	2942.42	70.06		
Total	49	3200.42			

	Coefficients	*Stand. Error*	*t Stat*	*P-value*
Intercept	23.38	3.66	6.39	0.00
COLOR	-1.93	2.72	-0.71	0.48
Direct.	1.06	2.62	0.41	0.69
GR	-0.04	3.33	-0.01	0.99
FONT	1.59	2.77	0.58	0.57
Real	-1.55	2.84	-0.54	0.59
Abstract	-5.64	3.62	-1.56	0.13
Use of Gold	-1.00	2.59	-0.39	0.70

After conducting a regression on the main variables such as color, direction, and golden ratio, no correlations were determined in relationship to price. Table 5 shows that abstract images on the label were the closest, showing a decrease in price of $5.64. However, there was no significant difference in the P-value.

Table 6. Main Design Variable and Price Regression with all Recipients

Regression Statistics	
Multiple R	0.266469
R Square	0.071006
Adjusted R Sq.	0.02521
Standard	7.925496

Error	
Observations	150

ANOVA

	df	*SS*	*MS*	*F*	*Sign. F*
Regression	7	681.744619	97.3920884	1.550496	0.1551
Residual	142	8919.51538	62.8134886		
Total	149	9601.26			

	Coefficients	*Stand. Error*	*t Stat*	*P-value*
Intercept	23.977	2.007	11.947	0.000
COLOR	-2.283	1.437	-1.588	0.114
Direct.	-0.239	1.478	-0.162	0.872
GR	-0.212	1.748	-0.121	0.903
FONT	1.744	1.418	1.230	0.221
Real	-1.013	1.487	-0.681	0.497
Abstract	**-4.436**	1.927	-2.302	**0.023**
Use of Gold	-1.914	1.387	-1.380	0.170

In table 6, a regression test was run on the entire sample with all of the participant's observations. The results showed that wine labels containing an abstract image proved to have lower prices. All the wines that fell into this category had an overall decrease of $4.44.

As for the rest of the design variables, none of them showed any significant difference. No other correlations could be made from this data set.

Table 7. Clean Data and Price Regression

Regression Statistics	
Multiple R	0.28612507
R Square	0.08186755
Adjusted R Sq.	0.07115452
Standard Error	8.36433677
Observations	50

ANOVA

	df	*SS*	*MS*	*F*	*Sign. F*
Regression	7	262.010558	37.43008	0.535005	0.802976
Residual	42	2938.40944	69.96213		
Total	49	3200.42			

	Coefficients	*Stand. Error*	*t Stat*	*P-value*
Intercept	25.109	3.457	7.264	0.000
COLOR	-2.573	2.741	-0.939	0.353
Direct.	-0.635	2.824	-0.225	0.823
GR	-0.420	3.110	-0.135	0.893
FONT	-0.947	3.903	-0.243	0.809
Real	0.697	3.931	0.177	0.860
Abstract	-4.305	3.637	-1.184	0.243
Use of Gold	-2.662	2.496	-1.067	0.292

To insure that the test was not bias under only one set of observations, a new data sheet was created under the combined averages of the observations. With excel pivot tables, observations made on each wine within a certain variable could be assessed by the average numerical value given by the recipients. Based off of that average, a new value could be given to a particular variable.

With a new data set created, containing the combined observations, a regression was conducted to see if there is a correlation with price. However, the results show that there were still no significant differences as seen in Table 7.

Chapter 5

CONCLUSION

Summary and Conclusions

The information that profiled each wine was analyzed and showed that the studies wine samples had a no variation of price in certain regions, years, and varietals. This data brings attention to the fact that there are many determinates to calculating a price of a wine, however in this sample none of the profiling data can be labeled as the main cause.

Of the variables selected to analyze the design characteristics of each label, a significant difference was found with labels containing abstract images. When all of the observations were tested as a whole, abstract images were found to have a decrease in value.

Although one difference in price was found, the results still rejected the studies hypothesis. There were no significant differences in any of the other design variables tested. This proves that there is not enough evidence to declare a correlation with design characteristics and the wines price.

Recommendations

With the amount of different wines and images used in labeling with in the wine industry, no sample set is too big for this study. By adding more wines to the sample the range of prices increases as well as the depiction of design characteristics.

An interesting change in this study might suggest that the sample consist of one specific varietal or region. By doing this, the study eliminates the chance of skewed data and the assumption that the varietal is the cause of the increase or decrease in price.

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Appendix

Base Data Set

WINERY	WINE(N=50)	YEAR	Price	Napa	Son.	Coast.	2006	2005	older	Cab	Zin	Merlot	Syrah	Pinot
Acacia	Pinot Noir Estate Grown	2005	42	0	0	1	0	1	0	0	0	0	0	1
Amberhill	Cab. Sauv. Calif.	2004	9	0	0	0	0	0	1	1	0	0	0	0
Alexander Valley	Merlot Alexander Valley	2006	15	0	1	0	1	0	0	0	0	1	0	0
Alexander Valley	Zinfandel Sin Zin	2006	15	0	1	0	1	0	0	0	1	0	0	0
Baileyana	Pinot Enda Valley Firepeak	2005	30	0	0	1	0	1	0	0	0	0	0	1
Ballentine	Merlot Estate Grown	2003	17	1	0	0	0	0	1	0	0	1	0	0
Baron Herzog	Cab. Sauv. Calif.	2006	14	0	0	0	1	0	0	1	0	0	0	0
Beaulieu Vineyard	Merlot Calif. Coastal	2005	19	0	0	0	0	1	0	0	0	1	0	0
Beringer	Cab. Sauv. Knights Valley	2007	18	0	1	0	0	0	0	1	0	0	0	0
Blackstone	Cab. Sauv. Calif.	2007	11	0	0	0	0	0	0	1	0	0	0	0
Camelot	Merlot Calif.	2003	19	0	0	0	0	0	1	0	0	1	0	0
Charles Krug	Merlot Nappa Valley	2004	23	1	0	0	0	0	1	0	0	1	0	0
Cline	Zinfandel Calif. Acient Vines	2008	13	0	0	0	0	0	0	0	1	0	0	0
Clos du Bois	Cab. Sauv. Alexander Valley	2006	16	0	1	0	1	0	0	1	0	0	0	0
Dry Creek	Cab. Sauv. Sonoma County	2006	23	0	1	0	1	0	0	1	0	0	0	0
Easton	Zinfandel Estate Bottled	2003	28	0	0	0	0	0	1	0	1	0	0	0
Flora Springs	Cab. Sauv.	2005	30	1	0	0	0	1	0	1	0	0	0	0
Folie a Deux	Zinfndel Amador County	2006	14	0	0	0	1	0	0	0	1	0	0	0
Gallo of Sonoma	Cab. Sauv. Reserve	2004	12	0	1	0	0	0	1	1	0	0	0	0
Geyser Peak	Cab. Suav. Alexander Valley	2005	16	0	1	0	0	1	0	1	0	0	0	0
Havens	Merlot Napa Valley	2005	23	1	0	0	0	1	0	0	0	1	0	0
J. Lohr	Syrah South Ridge	2006	13	0	0	1	1	0	0	0	0	0	1	0

Justin	Cab. Sauv. Paso Robles	2007	25	0	0	1	0	0	0	1	0	0	0	0
Kendall Jackson	Pinot Noir Vintner Reserve	2006	17	0	0	0	1	0	0	0	0	0	0	1
Kenwood	Zinfandel Reserve	2006	28	0	1	0	1	0	0	0	1	0	0	0
Kenwood	Merlot Sonoma Valley	2006	11	0	1	0	1	0	0	0	0	1	0	0
Lockwood	Merlot Monterey	2005	11	0	0	1	0	1	0	0	0	1	0	0
Nappa Cellars	Cab. Sauv. Nappa Valley	2007	20	1	0	0	0	0	0	1	0	0	0	0
Peachy Canon	Zinfandel Incredible Red	2006	13	0	0	1	1	0	0	0	1	0	0	0
Pepperwood Grove	Merlot Calif.	2007	8	0	0	0	0	0	0	0	0	1	0	0
Pezzi King	Zinfandel	2005	18	0	1	0	0	1	0	0	1	0	0	0
Rancho Zabaco	Zinfandel Dry Creek Valley	2002	17	0	1	0	0	0	1	0	1	0	0	0
Ravenswood	Zinfandel Old Vine	2005	14	0	1	0	0	1	0	0	1	0	0	0
Renwood	Syrah Calif.	2006	20	0	0	0	1	0	0	0	0	0	1	0
Renwood	Zinfandel Jack Rabbit Flat	2005	33	0	0	0	0	1	0	0	1	0	0	0
Ridge	Zinfandel Calif. Geyserville	2007	34	0	1	0	0	0	0	0	1	0	0	0
Robert Mondavi	Cab. Sauv. Oakville	2005	44	1	0	0	0	1	0	1	0	0	0	0
Rombauer	Zinfandel El Dorado	2001	28	0	0	0	0	0	1	0	1	0	0	0
Rosenblum	Syrah Lodi	2005	24	0	0	1	0	1	0	0	0	0	1	0
Ruthford Ranch	Merlot Napa Valley	2005	18	1	0	0	0	1	0	0	0	1	0	0
Saintsbury	Piont Noir Carneros	2006	30	0	0	1	1	0	0	0	0	0	0	1
Sebastiani	Zinfandel Sonoma Valley	2006	13	0	1	0	1	0	0	0	1	0	0	0
Silveado Vineyards	Merlot Napa Valley	2005	24	1	0	0	0	1	0	0	0	1	0	0
Simi	Cab. Sauv. Alexander Valley	2007	20	0	1	0	0	0	0	1	0	0	0	0
Steele	Zinfandel Clear Lake	2006	22	0	0	1	1	0	0	0	1	0	0	0
Sterling	Merlot Napa Valley	2005	19	1	0	0	0	1	0	0	0	1	0	0
StoneStreet	Merlot Alexander Valley	2005	30	0	1	0	0	1	0	0	0	1	0	0
St. Francis	Merlot Sonoma County	2005	17	0	1	0	0	1	0	0	0	1	0	0

	Calif.													
Truchard	Merlot Napa Valley Carneros	2003	29	0	0	1	0	0	1	0	0	1	0	0
Valley of the Moon	Cab. Sauv.	2006	16	0	1	0	1	0	0	1	0	0	0	0

Main Design Variables

WINE(N=50)	REGION	YEAR	PRICE	RATE	COLOR	Direct.	GR	FONT	Real	Abstrct	Gold	Stud.
Pinot Noir Estate Grown	Carneros	2005	42	88	0	0	0	0	0	0	1	Jordan
Cab. Sauv. Calif.	Other Calif.	2004	9		1	0	1	0	0	0	0	Jordan
Merlot Alexander Valley	Sonoma	2006	15	88	1	0	0	0	0	0	0	Jordan
Zinfandel Sin Zin	Sonoma	2006	15		1	1	0	1	1	0	0	Jordan
Pinot Enda Valley Firepeak	South Coast	2005	30	91	1	0	1	0	0	0	1	Jordan
Merlot Estate Grown	Napa	2003	17	89	1	1	1	0	1	0	1	Jordan
Cab. Sauv. Calif.	Other Calif.	2006	14		1	0	0	0	1	0	1	Jordan
Merlot Calif. Coastal	Other Calif.	2005	19	85	0	0	0	0	0	0	1	Jordan
Cab. Sauv. Knights Valley	Sonoma	2007	18	89	1	0	0	0	0	0	1	Jordan
Cab. Sauv. Calif.	Other Calif.	2007	11		1	0	0	0	0	1	1	Jordan
Merlot Calif.	Other Calif.	2003	19	87	1	0	0	0	0	1	1	Jordan
Merlot Nappa Valley	Napa	2004	23		1	0	0	0	0	0	0	Jordan
Zinfandel Calif. Acient Vines	Other Calif.	2008	13	88	1	0	0	0	0	1	1	Jordan
Cab. Sauv. Alexander Valley	Sonoma	2006	16	89	1	1	0	0	0	0	1	Jordan
Cab. Sauv. Sonoma County	Sonoma	2006	23		1	0	1	0	1	0	1	Jordan
Zinfandel Estate Bottled	Sierra Foothills	2003	28	87	1	0	0	1	0	0	1	Jordan
Cab. Sauv.	Napa	2005	30	89	1	0	0	0	0	1	1	Jordan
Zinfndel Amador County	Sierra Foothills	2006	14		1	0	0	0	0	1	0	Jordan
Cab. Sauv. Reserve	Sonoma	2004	12	88	1	0	0	0	1	0	1	Jordan
Cab. Suav. Alexander Valley	Sonoma	2005	16		1	0	0	0	0	0	1	Jordan
Merlot Napa Valley	Napa	2005	23	89	0	0	0	1	1	0	1	Jordan
Syrah South Ridge	South Coast	2006	13		1	1	0	0	1	0	1	Jordan

Cab. Sauv. Paso Robles	South Coast	2007	25		0	1	0	1	1	0	0	Jordan
Pinot Noir Vintner Reserve	Other Calif.	2006	17	86	1	0	0	1	1	0	1	Jordan
Zinfandel Reserve	Sonoma	2006	28	89	1	0	0	1	1	0	0	Jordan
Merlot Sonoma Valley	Sonoma	2006	11	86	1	0	1	1	0	0	1	Jordan
Merlot Monterey	Bay/Cen. Coast	2005	11		1	0	0	1	0	0	0	Jordan
Cab. Sauv. Nappa Valley	Napa	2007	20	87	1	0	0	1	0	0	0	Jordan
Zinfandel Incredible Red	Paso Robles	2006	13		0	1	0	0	1	0	1	Jordan
Merlot Calif.	Other Calif.	2007	8	85	1	1	0	1	0	0	1	Jordan
Zinfandel	Sonoma	2005	18		0	0	0	0	0	0	1	Jordan
Zinfandel Dry Creek Valley	Sonoma	2002	17	89	1	0	0	0	0	0	1	Jordan
Zinfandel Old Vine	Sonoma	2005	14	89	1	0	0	1	0	1	0	Jordan
Syrah Calif.	Other Calif.	2006	20	87	1	0	1	0	0	0	0	Jordan
Zinfandel Jack Rabbit Flat	Sierra Foothills	2005	33	89	1	0	0	0	0	0	0	Jordan
Zinfandel Calif. Geyserville	Sonoma	2007	34	94	1	1	0	1	0	0	0	Jordan
Cab. Sauv. Oakville	Napa	2005	44	91	1	0	0	1	1	0	0	Jordan
Zinfandel El Dorado	Sierra Foothills	2001	28	87	0	0	0	1	0	0	1	Jordan
Syrah Lodi	South Coast	2005	24	90	1	0	0	0	1	0	1	Jordan
Merlot Napa Valley	Napa	2005	18		1	0	1	0	0	0	1	Jordan
Piont Noir Carneros	Carneros	2006	30	89	1	1	0	0	0	0	1	Jordan
Zinfandel Sonoma Valley	Sonoma	2006	13		0	0	0	1	0	0	1	Jordan
Merlot Napa Valley	Napa	2005	24		1	1	0	0	1	0	0	Jordan
Cab. Sauv. Alexander Valley	Sonoma	2007	20	87	0	0	0	0	1	0	1	Jordan
Zinfandel Clear Lake	Mendocino	2006	22		0	1	1	0	0	1	1	Jordan
Merlot Napa Valley	Napa	2005	19	87	0	0	0	0	1	0	0	Jordan
Merlot Alexander Valley	Sonoma	2005	30		0	0	1	0	1	0	0	Jordan

Merlot Sonoma County Calif.	Sonoma	2005	17	91	0	1	0	0	1	0	1	Jordan
Merlot Napa Valley Carneros	Carneros	2003	29	87	1	0	0	1	1	0	1	Jordan
Cab. Sauv.	Sonoma	2006	16	90	0	0	0	0	0	1	0	Jordan
Pinot Noir Estate Grown	Carneros	2005	42	88	0	0	0	0	0	0	1	Molly
Cab. Sauv. Calif.	Other Calif.	2004	9		1	0	1	0	0	0	0	Molly
Merlot Alexander Valley	Sonoma	2006	15	88	1	1	0	1	0	0	0	Molly
Zinfandel Sin Zin	Sonoma	2006	15		1	1	0	1	1	0	0	Molly
Pinot Enda Valley Firepeak	South Coast	2005	30	91	1	0	1	0	0	0	1	Molly
Merlot Estate Grown	Napa	2003	17	89	1	1	1	0	1	0	1	Molly
Cab. Sauv. Calif.	Other Calif.	2006	14		1	0	0	0	1	0	1	Molly
Merlot Calif. Coastal	Other Calif.	2005	19	85	0	0	0	0	1	0	1	Molly
Cab. Sauv. Knights Valley	Sonoma	2007	18	89	0	0	0	0	0	0	1	Molly
Cab. Sauv. Calif.	Other Calif.	2007	11		1	0	0	0	1	0	1	Molly
Merlot Calif.	Other Calif.	2003	19	87	1	1	0	0	0	1	1	Molly
Merlot Nappa Valley	Napa	2004	23		1	1	0	0	0	0	0	Molly
Zinfandel Calif. Acient Vines	Other Calif.	2008	13	88	1	0	0	0	0	0	1	Molly
Cab. Sauv. Alexander Valley	Sonoma	2006	16	89	1	1	0	0	1	0	1	Molly
Cab. Sauv. Sonoma County	Sonoma	2006	23		1	0	1	0	1	0	1	Molly
Zinfandel Estate Bottled	Sierra Foothills	2003	28	87	1	0	0	1	1	0	1	Molly
Cab. Sauv.	Napa	2005	30	89	1	0	0	0	0	1	1	Molly
Zinfndel Amador County	Sierra Foothills	2006	14		0	0	0	0	0	1	0	Molly
Cab. Sauv. Reserve	Sonoma	2004	12	88	1	0	0	0	1	0	1	Molly
Cab. Suav. Alexander Valley	Sonoma	2005	16		0	0	0	0	0	1	1	Molly

Merlot Napa Valley	Napa	2005	23	89	0	0	0	1	1	0	1	Molly
Syrah South Ridge	South Coast	2006	13		1	1	0	0	1	0	1	Molly
Cab. Sauv. Paso Robles	South Coast	2007	25		0	1	0	1	1	0	0	Molly
Pinot Noir Vintner Reserve	Other Calif.	2006	17	86	1	0	0	1	1	0	1	Molly
Zinfandel Reserve	Sonoma	2006	28	89	1	1	0	1	1	0	0	Molly
Merlot Sonoma Valley	Sonoma	2006	11	86	1	0	1	1	1	0	1	Molly
Merlot Monterey	Bay/Cen. Coast	2005	11		1	0	0	1	0	0	0	Molly
Cab. Sauv. Nappa Valley	Napa	2007	20	87	1	0	0	1	1	0	0	Molly
Zinfandel Incredible Red	Paso Robles	2006	13		0	1	0	0	1	0	0	Molly
Merlot Calif.	Other Calif.	2007	8	85	1	1	0	1	0	1	1	Molly
Zinfandel	Sonoma	2005	18		0	0	0	0	0	0	1	Molly
Zinfandel Dry Creek Valley	Sonoma	2002	17	89	0	0	0	0	0	1	1	Molly
Zinfandel Old Vine	Sonoma	2005	14	89	1	0	0	1	0	1	0	Molly
Syrah Calif.	Other Calif.	2006	20	87	1	0	1	0	1	0	0	Molly
Zinfandel Jack Rabbit Flat	Sierra Foothills	2005	33	89	1	0	0	0	1	0	0	Molly
Zinfandel Calif. Geyserville	Sonoma	2007	34	94	1	1	0	1	0	0	0	Molly
Cab. Sauv. Oakville	Napa	2005	44	91	1	0	0	1	1	0	0	Molly
Zinfandel El Dorado	Sierra Foothills	2001	28	87	0	0	0	1	0	0	1	Molly
Syrah Lodi	South Coast	2005	24	90	0	0	0	0	1	0	1	Molly
Merlot Napa Valley	Napa	2005	18		1	0	1	0	0	0	1	Molly
Piont Noir Carneros	Carneros	2006	30	89	1	1	0	0	0	0	1	Molly
Zinfandel Sonoma Valley	Sonoma	2006	13		0	0	0	0	0	1	1	Molly
Merlot Napa Valley	Napa	2005	24		1	1	0	0	1	0	0	Molly
Cab. Sauv. Alexander Valley	Sonoma	2007	20	87	0	0	0	0	1	0	1	Molly
Zinfandel Clear Lake	Mendocino	2006	22		0	1	1	0	0	1	1	Molly

Merlot Napa Valley	Napa	2005	19	87	0	0	0	0	1	0	0	Molly
Merlot Alexander Valley	Sonoma	2005	30		1	1	1	0	1	0	0	Molly
Merlot Sonoma County Calif.	Sonoma	2005	17	91	0	0	0	0	1	0	1	Molly
Merlot Napa Valley Carneros	Carneros	2003	29	87	0	1	0	1	1	0	1	Molly
Cab. Sauv.	Sonoma	2006	16	90	0	0	0	0	0	1	0	Molly
Pinot Noir Estate Grown	Carneros	2005	42	88	1	0	0	1	0	0	1	Vince
Cab. Sauv. Calif.	Other Calif.	2004	9		1	0	1	0	0	0	0	Vince
Merlot Alexander Valley	Sonoma	2006	15	88	1	0	0	1	0	0	0	Vince
Zinfandel Sin Zin	Sonoma	2006	15		1	1	0	1	1	0	0	Vince
Pinot Enda Valley Firepeak	South Coast	2005	30	91	1	0	1	0	0	0	0	Vince
Merlot Estate Grown	Napa	2003	17	89	0	1	1	0	1	0	1	Vince
Cab. Sauv. Calif.	Other Calif.	2006	14		1	0	0	1	1	0	1	Vince
Merlot Calif. Coastal	Other Calif.	2005	19	85	1	0	0	0	0	0	1	Vince
Cab. Sauv. Knights Valley	Sonoma	2007	18	89	1	1	0	0	0	0	1	Vince
Cab. Sauv. Calif.	Other Calif.	2007	11		1	0	0	0	1	0	1	Vince
Merlot Calif.	Other Calif.	2003	19	87	1	0	0	1	0	1	1	Vince
Merlot Nappa Valley	Napa	2004	23		1	1	0	0	0	0	0	Vince
Zinfandel Calif. Acient Vines	Other Calif.	2008	13	88	1	0	0	1	0	1	1	Vince
Cab. Sauv. Alexander Valley	Sonoma	2006	16	89	1	1	0	0	1	0	1	Vince
Cab. Sauv. Sonoma County	Sonoma	2006	23		1	0	1	0	1	0	1	Vince
Zinfandel Estate Bottled	Sierra Foothills	2003	28	87	1	0	0	0	1	0	1	Vince
Cab. Sauv.	Napa	2005	30	89	1	0	0	1	0	1	1	Vince
Zinfndel Amador County	Sierra Foothills	2006	14		1	0	0	1	0	1	0	Vince
Cab. Sauv. Reserve	Sonoma	2004	12	88	0	0	0	0	0	0	1	Vince

Cab. Suav. Alexander Valley	Sonoma	2005	16		1	0	0	0	0	0	1	Vince
Merlot Napa Valley	Napa	2005	23	89	0	1	0	1	1	0	1	Vince
Syrah South Ridge	South Coast	2006	13		1	0	0	1	1	0	1	Vince
Cab. Sauv. Paso Robles	South Coast	2007	25		0	1	0	1	1	0	0	Vince
Pinot Noir Vintner Reserve	Other Calif.	2006	17	86	1	0	0	1	1	0	1	Vince
Zinfandel Reserve	Sonoma	2006	28	89	1	0	0	1	1	0	1	Vince
Merlot Sonoma Valley	Sonoma	2006	11	86	1	0	1	1	1	0	1	Vince
Merlot Monterey	Bay/Cen. Coast	2005	11		1	0	0	1	1	0	0	Vince
Cab. Sauv. Nappa Valley	Napa	2007	20	87	1	0	0	1	1	0	0	Vince
Zinfandel Incredible Red	Paso Robles	2006	13		0	0	0	0	1	0	1	Vince
Merlot Calif.	Other Calif.	2007	8	85	1	1	0	1	0	1	1	Vince
Zinfandel	Sonoma	2005	18		0	0	0	0	0	0	1	Vince
Zinfandel Dry Creek Valley	Sonoma	2002	17	89	1	0	0	0	1	0	1	Vince
Zinfandel Old Vine	Sonoma	2005	14	89	1	0	0	1	0	1	0	Vince
Syrah Calif.	Other Calif.	2006	20	87	1	0	1	1	1	0	0	Vince
Zinfandel Jack Rabbit Flat	Sierra Foothills	2005	33	89	1	0	0	1	1	0	0	Vince
Zinfandel Calif. Geyserville	Sonoma	2007	34	94	1	1	0	1	0	0	0	Vince
Cab. Sauv. Oakville	Napa	2005	44	91	0	0	0	1	1	0	0	Vince
Zinfandel El Dorado	Sierra Foothills	2001	28	87	0	0	0	1	0	1	1	Vince
Syrah Lodi	South Coast	2005	24	90	1	0	0	0	1	0	1	Vince
Merlot Napa Valley	Napa	2005	18		1	0	1	0	0	0	1	Vince
Piont Noir Carneros	Carneros	2006	30	89	1	0	0	0	0	0	1	Vince
Zinfandel Sonoma Valley	Sonoma	2006	13		0	0	0	1	1	0	1	Vince
Merlot Napa Valley	Napa	2005	24		1	1	0	0	1	0	0	Vince
Cab. Sauv. Alexander	Sonoma	2007	20	87	0	0	0	0	1	0	1	Vince

Valley												
Zinfandel Clear Lake	Mendocino	2006	22		0	1	1	0	0	1	1	Vince
Merlot Napa Valley	Napa	2005	19	87	1	0	0	0	1	0	0	Vince
Merlot Alexander Valley	Sonoma	2005	30		0	0	1	0	1	0	0	Vince
Merlot Sonoma County Calif.	Sonoma	2005	17	91	1	0	0	0	1	0	1	Vince
Merlot Napa Valley Carneros	Carneros	2003	29	87	0	0	0	1	1	0	1	Vince
Cab. Sauv.	Sonoma	2006	16	90	0	0	0	0	0	1	0	Vince

Clean Data Set

WINERY	WINE(N=50)	Varietal	Region Clean	YEAR	PRICE	RATE	COLOR	Direct.	GR	FONT	Real	Abstrct
Acacia	Pinot Noir Estate Grown	Pinot	Coastal	2005	42	88	0	0	0	0	0	0
Amberhill	Cab. Sauv. Calif.	Cab	Other Calif.	2004	9		1	0	1	0	0	0
Alexander Valley	Merlot Alexander Valley	Merlot	Sonoma	2006	15	88	1	0	0	0	0	0
Alexander Valley	Zinfandel Sin Zin	Zinfandel	Sonoma	2006	15	Silver	1	1	0	1	1	0
Baileyana	Pinot Enda Valley Firepeak	Pinot	Coastal	2005	30	91	1	0	1	0	0	0
Ballentine	Merlot Estate Grown	Merlot	Napa	2003	17	89	1	1	1	1	1	0
Baron Herzog	Cab. Sauv. Calif.	Cab	Other Calif.	2006	14		1	0	0	1	1	0
Beaulieu Vineyard	Merlot Calif. Coastal	Merlot	Other Calif.	2005	19	85	0	0	0	0	0	0
Beringer	Cab. Sauv. Knights Valley	Cab	Sonoma	2007	18	89	1	0	0	0	0	0
Blackstone	Cab. Sauv. Calif.	Cab	Other Calif.	2007	11		1	0	0	1	0	0
Camelot	Merlot Calif.	Merlot	Other Calif.	2003	19	87	1	0	0	0	0	1
Charles Krug	Merlot Nappa Valley	Merlot	Napa	2004	23		1	1	0	0	0	0
Cline	Zinfandel Calif. Acient Vines	Zinfandel	Other Calif.	2008	13	88	1	0	0	0	0	1
Clos du Bois	Cab. Sauv. Alexander Valley	Cab	Sonoma	2006	16	89	1	1	0	1	0	0
Dry Creek	Cab. Sauv. Sonoma County	Cab	Sonoma	2006	23		1	0	1	1	1	0
Easton	Zinfandel Estate Bottled	Zinfandel	Sierra Foothills	2003	28	87	1	0	0	1	0	0
Flora Springs	Cab. Sauv.	Cab	Napa	2005	30	89	1	0	0	0	0	1
Folie a Deux	Zinfndel Amador County	Zinfandel	Sierra Foothills	2006	14		1	0	0	0	0	1
Gallo of Sonoma	Cab. Sauv. Reserve	Cab	Sonoma	2004	12	88	1	0	0	1	1	0
Geyser Peak	Cab. Suav. Alexander Valley	Cab	Sonoma	2005	16		1	0	0	0	0	0

Havens	Merlot Napa Valley	Merlot	Napa	2005	23	89	0	0	0	1	1	0
J. Lohr	Syrah South Ridge	Syrah	Coastal	2006	13	Bronze	1	1	0	1	1	0
Justin	Cab. Sauv. Paso Robles	Cab	Coastal	2007	25		0	1	0	1	1	0
Kendall Jackson	Pinot Noir Vintner Reserve	Pinot	Other Calif.	2006	17	86	1	0	0	1	1	0
Kenwood	Zinfandel Reserve	Zinfandel	Sonoma	2006	28	89	1	0	0	1	1	0
Kenwood	Merlot Sonoma Valley	Merlot	Sonoma	2006	11	86	1	0	1	1	0	0
Lockwood	Merlot Monterey	Merlot	Coastal	2005	11	Gold	1	0	0	0	0	0
Nappa Cellars	Cab. Sauv. Nappa Valley	Cab	Napa	2007	20	87	1	0	0	1	0	0
Peachy Canon	Zinfandel Incredible Red	Zinfandel	Coastal	2006	13	Gold	0	1	0	1	1	0
Pepperwood Grove	Merlot Calif.	Merlot	Other Calif.	2007	8	85	1	1	0	0	0	1
Pezzi King	Zinfandel	Zinfandel	Sonoma	2005	18	Gold	0	0	0	0	0	0
Rancho Zabaco	Zinfandel Dry Creek Valley	Zinfandel	Sonoma	2002	17	89	1	0	0	0	0	0
Ravenswood	Zinfandel Old Vine	Zinfandel	Sonoma	2005	14	89	1	0	0	0	0	1
Renwood	Syrah Calif.	Syrah	Other Calif.	2006	20	87	1	0	1	1	0	0
Renwood	Zinfandel Jack Rabbit Flat	Zinfandel	Sierra Foothills	2005	33	89	1	0	0	1	0	0
Ridge	Zinfandel Calif. Geyserville	Zinfandel	Sonoma	2007	34	94	1	1	0	0	0	0
Robert Mondavi	Cab. Sauv. Oakville	Cab	Napa	2005	44	91	1	0	0	1	1	0
Rombauer	Zinfandel El Dorado	Zinfandel	Sierra Foothills	2001	28	87	0	0	0	0	0	0
Rosenblum	Syrah Lodi	Syrah	Coastal	2005	24	90	1	0	0	1	1	0
Ruthford Ranch	Merlot Napa Valley	Merlot	Napa	2005	18	Gold	1	0	1	0	0	0
Saintsbury	Piont Noir Carneros	Pinot	Coastal	2006	30	89	1	1	0	0	0	0
Sebastiani	Zinfandel Sonoma Valley	Zinfandel	Sonoma	2006	13	Gold	0	0	0	0	0	0
Silveado Vineyards	Merlot Napa Valley	Merlot	Napa	2005	24	Silver	1	1	0	1	1	0
Simi	Cab. Sauv. Alexander Valley	Cab	Sonoma	2007	20	87	0	0	0	1	1	0

Steele	Zinfandel Clear Lake	Zinfandel	Coastal	2006	22		0	1	1	0	0	1
Sterling	Merlot Napa Valley	Merlot	Napa	2005	19	87	0	0	0	1	1	0
StoneStreet	Merlot Alexander Valley	Merlot	Sonoma	2005	30		0	0	1	1	1	0
St. Francis	Merlot Sonoma County Calif.	Merlot	Sonoma	2005	17	91	0	0	0	1	1	0
Truchard	Merlot Napa Valley Carneros	Merlot	Coastal	2003	29	87	0	0	0	1	1	0
Valley of the Moon	Cab. Sauv.	Cab	Sonoma	2006	16	90	0	0	0	0	0	1