

Master of Fine Arts Thesis

Wave to the Trees

Kelsey Zwarka

Submitted in partial satisfaction of the requirement for the degree of
Master of Fine Arts, School of Art and Design
Division of Ceramic Art
New York State College of Ceramics at Alfred University
Alfred, New York
2017

Kelsey Zwarka, MFA

Exhibition Statement

I am not a gardener.

Instead I admire the gardener from a distance,
surprised and enriched by each new blossom I see.

Imagine my work like it is another piece of the garden.

The ceramic sculptures included in *Wave to the Trees* allude to familiar objects, landscape, and the human figure in response to historical and contemporary perceptions of values and beauty. The forms are anthropomorphized and indicative of how I choose to perceive my environment through fantasy. Inanimate objects are personified to draw nearer to the feelings, emotions, and inspirations that conjured the compositions. The resulting sculptures are entirely subjective, lending themselves to projections and interpretations. The work is all about being personal.

Wave to the Trees

Kelsey Zwarka

2017

I still remember my first mental photograph. I stepped off of my elementary school campus and walked across the street. Tall eucalyptus trees lined the property of my school but farther down the sidewalk, my eyes locked onto this smaller, shorter tree. A thick trunk held up a robust overabundance of leaves that waved to greet me as the wind blew through its body. I thought “I must never forget you.” I can still fully picture that tree with complete clarity.

Over the course of my life, I have continued to personify landscape. I wave to the trees as I walk to school. I imagine their tree trunks and branches to be the limbs of humans. My imagination has expanded to anthropomorphize inanimate objects or things such as a crinkled dental floss, reminding me of the knots that churn in my stomach. As a child, and to this day, I look at the clouds and envision animals leaping through the sky—storm clouds, like stampeding horses.

My imagination reinterprets and reevaluates observable moments from the world. I collect mental images of objects, landscape, and people in my memory. As I channel these visuals, their relationship to my emotions and associations begin to clarify in my mind. These images exist as mental photographs stored in my memory. I imagine shuffling through these photos, that accumulate and shift resulting in fantastic collages that are coded with memory, connotations, and sentiments. When creating sculptures, I first have a vision or a thought that appears unexpectedly. In this way, I allow my subconscious to dictate the initial moment of intrigue. If these ideas continue to bother me, I begin to dissect its qualities, references, and meanings. I draw an image of this vision in my sketchbook. Days or weeks pass as I continue to analyze the two-dimensional portrait until I finally conceive the appropriate size and form for the sculpture. I imagine cutting out or isolating particular textures and sections of these

memories and combine them with others. While the textures and forms borrow the qualities I draw from inanimate objects, during daydreams I also imagine my friends interacting with the sculptures. I receive pleasure from the thought of people encountering these forms and environments through play. By acknowledging the relationship between the scale of the sculptures and the body, I create tempting scenarios for viewers to sit on or touch the sculpture. The sculptures are meant to tantalize the viewer to touch them, though, as they stand in the gallery, viewers are unable to do so. I am seduced by the tension of what people are subconsciously moved to do and the prohibition of these actions; creating scenarios that encourage curiosity, misbehavior, and unknowing. The process of mentally searching for relationships between people and things embodies my desire to make sense of the world and cope with being human through fantasy. I create objects or sculptural compositions that manifest in my imagination to share the experience, turning internal thought into public environment.

My process explores connections between humans and things. We empower objects through tying them to memory and ideas. For instance, we remember items that were gifted to us, inherited from our family, discovered in the park, etc. The abstract ceramic forms that I make are multi-referential, layered with personal associations and memories that exist between relationships, objects, feelings, and sensations. These references merge and become abstracted as I consider the sculptural composition and finish. I draw my color palette from my surroundings. These color pairings that I discover manifest arbitrarily but they ring a bell to me. For instance, I once found an old decrepit cart that

had rusted, paint barely remaining on its surface- green, orange and pink. I draw my color choices from such chance encounters that resonate with me.

The audience is encouraged to interpret my work through multiple reads and I strive to create moments where my work can not be easily identified. Each notion of what the object might be reflects upon the viewer's experience in the world, what they find familiar or how they relate. The process of making and the resulting sculpture are entirely subjective for myself and each viewer. I insinuate qualities of the human body, relatable objects, and landscapes in order to play with the innate human tendencies to project onto objects resulting in sculptures that are part familiar and part fantasy. There is an intended debate and uncertainty of form. There is no one name to label it. The work is all about being personal.

Working with clay is intimate and therapeutic for me. I am allowed to ask all questions in the world to the clay between my fingers. The studio serves as a place to reflect on interactions with other people and the environment. I replay my encounters with people to work through issues of miscommunication or curiosities. Into the studio, I bring with me memories of morning strolls such as yellow and magenta fall leaves dispersed on a wet grey sidewalk. I replay conversations that I have with my family members and peers. I pretend I am back in Southern California, basking in the sun. My work reflects these moments though their new translation is imaginative. Art of the everyday comes from a place of desire to connect with the world and its inhabitants through inspiration, reference, or rejection. I respond to aspects of my personal experience by intuitively

selecting mental images that associate with my emotions. The various combinations result in multiple meanings. I am interested in the idea of the subconscious, that things unbeknownst to us can provoke an intuitive understanding, a bodily response. I enjoy creating scenarios for people to understand abstract work by interpreting the visual clues that relate to our unique human experiences and interactions. At times these thoughts carry qualities that are playful, erotic, sensual, or absurd.

People comment that my work is funny. When I first heard this, I was perplexed. *People think my work is funny.* I knew it made people laugh, but the sculptures represented times for me when I felt quite anxious. Thinking of the possibilities for sculpture helps me pretend that I am somewhere else—anywhere else. My mind warps objects as if I have control of the world and my surroundings. I stretch potted plants into seating and headboards into atmospheric landscapes—I distort and exaggerate. Now, when people tell me my work is funny, I feel less self-conscious about it. I am glad that I am able to make them laugh and escape for just a moment. Through this experience, when approaching my current work, I purposefully recognize these humorous moments. My sense of humor might differ from another's but humor still operates as an invitation, bringing others in closer.

I feel overwhelmed a majority of the time. I overthink and mentally replay my social blunders, obsess over conflict and desires. During moments like this, I sometimes experience the sensation of escaping from my body where I hear and visualize my external environment in a new way. This feeling is euphoric and serves as an escape from

my preoccupations. These visions and fantasies serve as a way for me to isolate my distress where I can safely remove myself from these concerns. Through the physicality of making and daydreaming, I am able to reflect upon unspoken needs and feelings.

One spring day, in 2015, I parked my car in the neighborhood north of my undergraduate campus. As I got out of my white Jetta to take the steep walk up the hill to get to my studio, the ground was suddenly separate from my footsteps. My body was rising in the air and the wind from the coastal breeze swept past my ankles. My body rose higher, surpassing the neighborhood homes and trees. I soared over the stop light, across the school campus until I landed safely next to the plot of grass beside the ceramics building. The following day, I once again drove to school and parked my car in the neighborhood. I was so excited to fly. I got out of my car and stood on the sidewalk. Looking down at the concrete floor sprinkled with lavender flowers and gentle bees, the ground stood still. My body was heavy and I did not rise.

There are times when my fantasies are extremely vivid that I am certain they must have occurred in reality. Although I have not been able to replicate the flight from my car to the ceramics studio, I can still see the patterns designed from the shadows of clouds cascading onto the earth's surface. The grass and vines on the facades of buildings are able to roll up like sod. I can distort and shift these visualizations as they are projected in my mind.

Illusion serves as a way for me to cope with the anxiety of being human. Each vision is associated with particular thoughts and emotions. When I feel overwhelmed and displaced, visualizations serve as a way for me to give distress a place. By giving these apprehensions a location or form, I am able to safely dissect my concerns. I begin to strategize about how to cope with things that interfere with my serenity. These fantasies are coded with concerns and inform the objects that I make. Through making I find forgiveness and release, becoming more patient with my desire to communicate. The

physicality of making large scale sculptures allows me to confront what had previously been unapproachable. Abstraction and finessed surface treatments disguise the unpleasant allowing them to be more palatable for the viewer.

While the abstract forms I create are highly subjective, the size and scale is relative to the body and its surroundings. Small objects can be concealed, easily hidden to protect personal and private ideas. Small objects can be charged with intense care and secrecy. Some include the inherited antique, the souvenir, or the toy that allow the viewer to project onto the object. The works included in *Wave to the Trees* are the inverse of the miniature. They cannot conceal, they are innately confrontational. Through their looming size, they are constantly present and purposeful. They cannot be owned in the same way as the small object. While the miniature can rest in your hand, the gigantic encompass the body. *Your Turn* (Fig. 3) and *Into the Garden They Go* (Fig. 2) loom over the viewer. I draw ideas of scale by taking notice of my perceived experience as I move through the world relating to architecture, objects, and landscape. Susan Stewart, in *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection* explains:

“Our most fundamental relation to the gigantic is articulated in our relation to landscape, our immediate and lived relation to nature as it ‘surrounds’ us. Our position here is the antithesis of our position in relation to the miniature; we are enveloped by the gigantic, surrounded by it, enclosed within its shadow. Whereas we know the miniature as a spatial whole or as temporal parts, we know the

gigantic only partially. We move through the landscape; it does not move through us...the miniature as contained, the gigantic as container.”¹

The miniature has a way of concealing secrets or memories inherited to us through story telling or through experience. It indicates reference points that we can relate to and comprehend. At the same time, it can conceal the personal narrative. Larger forms and nature, on the other hand, cannot conceal themselves. They are fully exposed and render the viewer subject to the experience. I find this notion deeply intriguing. When encountering large structures, some people will move passed without taking note of the atmosphere around them. Others will feel confronted by the mass before them. And finally, some will experience a sense of elsewhere and the unknown. They feel the looming presence of this overwhelming form and their minds begin to turn with the possibilities. I construct these moments of escape and leisure where I am not expected to provide the answers, instead, I present the mysteries.

I recall this moment during my undergraduate program: I was sitting at the kitchen table in my parents' home attempting to do homework. As usual, I was preoccupied with everyday concerns like relationships, work, schoolwork. All of a sudden, as I was sitting by the table, I imagined to the extent that I could feel the earth move below my feet. Space and earth expanding below and around my body, stretching further. Everything was so far away, and I was so small, some little speck that happened to exist in this vast universe. I felt it, I can still see it, I still remember fully how it felt to realize the minuteness of my existence, my miniscule duration of time, energy, and existence that I do or will actually occupy on this earth.

I am drawn to clay as an artistic medium because of its ability to transform into a wide range of forms. Ceramic objects can be rendered in such a way to persuade a viewer that

¹ Susan Stewart, *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection* (Baltimore: John Hopkins University Press, c1984), 71.

it is instead another material such as Marilyn Levine's tromp l'oeil ceramic leather objects. The ceramic sculptures in *Wave to the Trees* are abstractions of the collaged mental photographs that assemble in my thoughts. I borrow qualities of materials (form, texture, color) and reimagine them with clay. Through this process I become more familiar and intimate with their nuances.

Constructing forms, I envision different scenarios that might seduce the viewer to caress the form. For instance, if something is just below shoulder height, someone might be tempted to lean on it, or run their hands along the form. If the ceramic form is evocative of a chair, someone might be tempted to sit on it. While scale is relative to the encounter and experience, I consider the surface treatment to impact the viewer's experience as well. Although structurally these works are made of ceramics, I enjoy when the surface treatments are evocative of other materials entirely such as high gloss enamel, marble, or bronze. The surface treatment of the sculptures challenges their form. *When I go to Sleep at Night* (Fig. 1) is structured to relate to a bed frame or radiator, yet its glaze surface treatment is reminiscent of pointillist or impressionist landscape painting with a high gloss enamel finish. I am looking for these surprising moments where it is nearly undecipherable whether the material is ceramic or otherwise. The reference to other mediums offers an opportunity for viewers to bring in their personal histories.

When I look at the sky, it transitions from air molecules in our atmosphere that reflect light, into hand-painted brushstrokes of French Ultramarine Blue, Phthalo Blue, Cadmium Yellow, Cadmium Red, Dioxazine Purple, and Titanium White. Consecutively

transforming into wispy strips of pink, white, and orange cotton candy being dispersed over an expanse of water. My mind moves fluidly between these associations within seconds.

The environment inspires my aesthetic decisions. I draw from the colors and textures of objects from my surroundings to incite the ceramic finish. Recently I have become attracted to wallpaper. I am less interested in the pattern and more interested in the color relationships. Older Alfred apartments are furnished with wonderfully hideous wall treatments such as tan faux bamboo, white, brown, yellow, and orange linoleum mosaics. A muted turquoise drizzled with gold dresses my bathroom walls. These interior design choices amuse me. I carry the mental image of these types of details as they inspire finishes on my sculptures.

When I Go to Sleep at Night (Fig. 1), manifested from the reoccurring observations of my bedroom wall as I climb into my bed.

*Across from the foot of my bed, the wall carries imagery of fake bamboo paneling. I was feeling overwhelmed by the constant blaring of music coming from the bar adjacent to my apartment, paired with the loud footsteps of my drug dealer neighbors; my mind fixed on an illusion. The faux bamboo came to life, ripped off from the wall. It moved forward towards me enveloping my personal space. I quickly grabbed my sketchbook to draw this image. Over the next few weeks, the sound of my neighbors stomping continued to take away from my focus. I started to play my go-to soundtrack—the soundtrack for *Pride and Prejudice*, the Keira Knightly version. The distracting thuds from their footsteps faded from my awareness, my mind calmed, and all I could think of was the particular hue of sea foam green.*

This color comes from a variety of memories. I think about the tonalist atmospheres of Thomas Wilmer Dewing's paintings such as *The White Birch*. I picture the early morning

scene near the end of the 2005 *Pride and Prejudice* film with Elizabeth and Mr. Darcy in the field. I see the blue-green painted cork-board posted outside of the studio door and the color palette for California Adventure's Little Mermaid ride. The idea of this calm green is bound to the perceptions and experiences.

The abstract ceramic sculptures included in *Wave to the Trees* allude to familiar objects, landscape, and the human figure in response to historical and contemporary perceptions of values and beauty. The forms are anthropomorphized indicative of how I personify my environment through fantasy. I personify inanimate objects to draw nearer to the feelings, emotions, and inspirations that inspired the compositions. The resulting sculptures are entirely subjective, lending themselves to projections and interpretations. Through the translation of observation to materialization, I begin to understand and grow in love for others, taking notice and growing in appreciation for their nuances. The work offers visual clues and inviting forms as locations for people to project onto and escape from their hectic lives.

Selected Artists of Inspiration

Contemporary artists such as Jessica Stockholder, Rachel Harrison, and Rebecca Warren captivate me. Stockholder's work is difficult to define with one word. The colorful configurations derive from familiar objects that are rearranged and layered resulting in semi chaotic yet intentional formal compositions. Stockholder explains:

“You don't quite know where it came from or when it got put together, nevertheless, it's possible to take it apart and see that it has an internal logic. I'm trying to get closer to thinking processes as they exist before the idea is fully formed. The various parts of my work are multivalent as are the various parts of dreams. At best, there are many ways to put the pieces together.”²

I too take the notice of the relationship aesthetics of everyday objects and I find her works enigmatic and exciting. Harrison on the other hand draws relentlessly from various art movements, and histories. Rebecca Warren's work, specifically *Croccioni* is a loosely rendered response to Umberto Boccioni's *Unique Continuity of Space* from 1913. Her rather mangled handling of clay creates a form of two legs in motion, fully exaggerated musculature, dressed in high heels. Warren's version of the human figure is more playful than Boccioni's. Rather than representing the Futurist sleek synthetic continuity of motion, Warren depicts a voluminous form rendered from clay and on the verge of crumbling. There is a tension between her appreciation for historical references and a need to bastardize them. I respond to these artists conceptually because they each tease with identity. Stockholder for instance is referencing industry, mass production, and the object. She borrows the cheap objects that adorn our home and the dollar stores, pairing

² Jessica Stockholder, “Journal of Contemporary Art”, Journal of Contemporary Art, Inc., 1990, May 9, 2017, <http://www.jca-online.com/stockholder.html>

them in a way that we begin to appreciate their individuality even though they are produced in abundance. Harrison is quick to respond to popular culture. I imagine her pretending to converse with an assembly of celebrities and artists in her studio, mocking or admiring them. Each of these women are challenging preconceived ideas, turning their heads to the side and sticking out their tongues.

Selected Works in “Wave to the Trees”

The freestanding sculpture, *When I Go to Sleep at Night* (Fig. 1), is familiar yet equivocal. The form is evocative of a headboard on a bed-frame, a grill of a truck, or a radiator. The variety of colors that dance along the surface confuse the form undulating across the surface from a variety of greens, bright yellows, pinks, violets, and maroons.



Fig. 1 Kelsey Zwarka, *When I go to Sleep at Night*. 2016, ceramic, glaze. 51”H x 47”W x 12”D.

The nearly five foot tall, one foot deep, and five foot wide sculpture arrests the viewer with the scale of the structure and the

colorful patterning. The application of glaze is similar to a pointillist or impressionist approach, nearly pixelated. The surface gleams like high gloss enamel. While the one side of the sculpture is loud, the reverse is one hue, the seam foam green eliciting a calmer romantic ambiance. From one face to the other, a play between classy and tacky. While from a distance the form is intimidating and busy, upon closer inspection, it is seductive, glaze dripping and oozing into itself with surprising breaks in color and pattern. The forms included in this exhibition are quite large in scale, imposing their proportions in relation to the body. In approaching each piece conceptually, I aim to create playful and anthropomorphic forms that would tempt the viewer to physically engage the sculpture as it stands nearly shoulder height. The openings between the vertical structures are just wide enough to slide a leg through. I remember moving through the Boboli Gardens in Florence, Italy, the summer of 2013, wishing I could

climb upon the fountains and trees. I decided that each piece should exist as if to inspire a recreational garden atmosphere. They exist as objects that convince people they are somewhere else.

I romanticize the idea of the garden; a garden as a way to nurture and grow life from the soil but also to enrich ourselves. I am not a gardener, I have never solely maintained my own property, or other's property. Instead I admire the gardener from a distance, appreciating their care from afar. My experience with the garden is more of pleasure and leisure. I am surprised and enriched with each new blossom I see. The repeating pattern in their development offers unique and beautiful forms. A garden nourishes mental and physical health depending on how we choose to consume it. I imagine my work like it is another piece of the garden.

Into the Garden They Go (Fig. 2) is a large, nearly six foot tall bronze glazed ceramic form atop a stained black wooden plinth. The form is a series of broad regularly linking arches that allow openings to see through the form. The surface is adorned with a texture evocative of feathers or leaves. While most cling to the form, several extend slightly outward like a tongue licking out of a human's mouth. The texture reminds me of Duchamp's *Female Fig-Leaf*, a

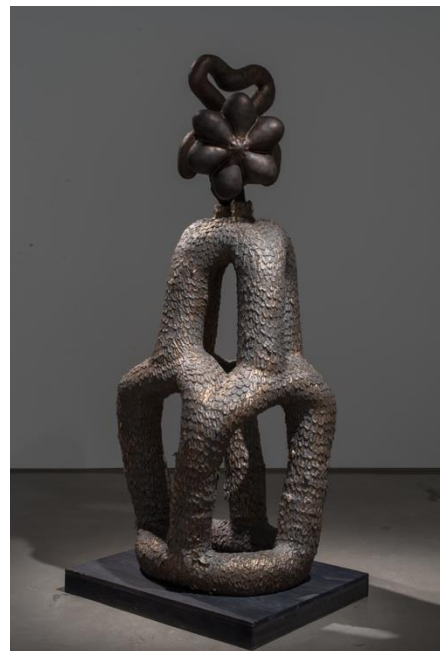


Fig. 2 Kelsey Zwarka, *Into the Garden They Go*. 2017, ceramic, glaze, bronze, plinth. 97”H x 44”W x 37”D

bronze mold of a woman's labia. At the top of the form there are two openings through which two bronze floral object are inserted. When I imagined building a form with stacked arches to live in the garden, I was enticed by the association of a cage. I wanted to make it large enough to where someone could potentially climb inside or on top of the form. The bronze finish is reminiscent of monumental bronze statues, and while its form is abstract, the subtle irregular twists in the arches are anthropomorphic.

Your Turn (Fig. 3) is an ambiguous pink ceramic form that stands over seven feet tall with a curvilinear pretzel-like base and three vertical cylinders that ascend to meet at a joint in the middle. They support a singular tubular extension that ascends first vertically, then horizontally into space. The very top section houses three four inch tall protrusions three inches from one to the next. Their regular spacing evokes a structure where someone might be able to hang something. The



Fig. 3 Kelsey Zwarka, *Your Turn*. 2016, ceramic, glaze, 85”H x 46”W x 30”D

form is simultaneously evocative of a dragon, a human figure, revolving doors, and Philip Guston's *Monument* painting from 1976. The satin finish of the pink glaze is less identifiable as a ceramic glaze, but more of the satin texture of carved, polished, and blushing marble, similar in appearance to the marble figures in Vanessa Beecroft's *Phantom Limb Stone Garden*. The form of *Your Turn*, is suggestive of a human figure with the top portion behaving like an upturned head, shoulders dropped and twisted into

the ground. The three vertical tubes lean as if in motion. Viewers are enticed to run their hands along the sculpture's satin shoulders. An aquatic feel comes from the calcium imprints that remain on the ceramic form after glazing and firing the piece on its side while seashells and wadding supported it off of the kiln shelf.

Images

Fig. 1



Fig. 2



Fig. 3



Other Works in Show

Fig. 4

Straddle Seat. 2017, ceramic, MDF plinth, house paint, 56”H x 58”W x 50”D



Fig. 5

PDA. 2017, ceramic, Rustoleum enamel, red oak plinth, house paint, 62''H x 65''W x 37.25''D



Fig. 6

Terracotta Tales. 2016, ceramic, slip, glaze, decals, 82''H x 18''W x 16''D



Fig. 7

With You in the Nape of the Valley. 2017, ceramic, glaze, MDF plinth, paint, 54”H x 48”D x 43”W



Fig. 8

Installation shot inside of Fosdick Nelson Gallery



Bibliography and Currently Reading

- Aron, Elaine N. *The Highly Sensitive Person*. Birch Lane Press, 1996.
- Batchelor, David. *Chromophobia*. Reaktion Books, 2000.
- Solnit, Rebecca. *Wanderlust: A History of Walking*. The penguin Group, 2000.
- Stewart, Susan. *On Longing*. Duke University Press, 1993.
- Stockholder, Jessica. *Journal of Contemporary Art*. By Klaus Ottman.
<http://www.jca-online.com/stockholder.html>. 1990.

Technical Statement

Clay Bodies

Matt Wedel's Paper Clay

Lincoln/Hawthorn	82.5 lbs
Neph Sy	55 lbs
OM4	27.5 lbs
EPK	13.75 lbs
Bentonite	5.5 lbs
Talc	5.5 lbs
70 mesh grog	55 lbs
35 mesh grog	55 lbs

+ four rolls of toilet paper shredded first in water in shar mixer
mix on the wetter side

Val Cushing Cone 04 White Sculpture Body

EPK	15 lbs
Grolleg	30 lbs
OM4	15 lbs
Ferro 3124	15 lbs
Talc	15 lbs
Wollastonite	15 lbs
Molochite	45 lbs
Bentonite	3 lbs

+two rolls of toilet paper (and/or nylon fiber)

I wedge each bag of clay first before I use it. I pound out slabs by hand until they are approximately a one-quarter to a half inch thick. I cut the slab into smaller slabs at about three inches tall and eight inches wide and slab build the forms by blending with my fingers. I never score and slip. Instead, I keep the ends of the clay where I am working hydrated by dunking strips of cheese cloth into water, ringing them out, then compressing those cheesecloth sheets on the edges where I am working, keep them covered well under plastic.

Glazes

I spend a large amount of time testing and perfecting glazes. To get a good glaze fit, I find a base that I like first and make sure it is compatible with the mason stains. I always brush or spray at least three layers of glaze on each surface. I make sure to glaze at least one day before loading into the kiln. When firing to cone 04, I will keep the work on dry wall for the glaze firing. If going to cone 6, I fire on sand. This allows for easy clean up if the glazes run.

Barium Blue Base. Cone 04.

Lithium carb 10 grams
Fritt 3110 9 grams
Whiting 8 grams
Barium Carb 16 grams
Minspar 200 30 grams
EPK 12 grams
Flint 12 grams
+ 1% cmc
+ 14% zircopax
+ 8% stain (dark blues and dark greens less of a percent)

To add color to the base glaze, I add Mason Stains purchase in the Grinding Room.

Metallic Bronze. Cone 6.

Black Copper Oxide 4 grams
Cobalt Oxide 2 grams
Manganese Dioxide 35 grams
OM4 4 grams
Red Art 46 grams
Flint 4 grams
Red Iron Oxide 20 grams
Rutile Light 3 grams

Anton Matt. Cone 6-7.

EPK 21 grams
Molochite 200 16 grams
Wollastonite 27 grams
Frit 3124 36 grams
+1%cmc, +10-15%stain

EMAW Clear. Cone 6. With Zircopax for opacity

Frit 3134 (or 3124) 20 grams
EPK 20 grams
Flint 20 grams
Wollastonite 20 grams
G200 Feldspar 20 grams

Majolica. Cone 04.

Frit 3124	69.5 grams
Flint	9.5 grams
EPK	11.5 grams
Zircopax	9.5 grams

Taehoon Kim. Cone 04. Clear plus 6-8% stain.

Frit 3110	63 grams
Gerstley Borate	9.5 grams
Soda Ash	16 grams
EPK	4.5 grams
Flint	7 grams
+6-8% stain	

Decals

Silk screen cover coat decals from Milestone