Meet the Artists Who’ve Made the Glass for the Missouri Arts Awards

by Barbara MacRobie

When the Missouri Arts Awards ceremony takes place in the Rotunda of the Missouri State Capitol the first Wednesday of every February, the honorees receive more than applause. As a tangible symbol of recognition for their contributions to the cultural and artistic climate of the state, an original work by a Missouri artist is given to the awardees for Arts Education, Arts Organization, Individual Artist, Leadership in the Arts, Philanthropy and, in the years that this special award is bestowed, Lifetime Achievement. (The Creative Community awardee receives permanent street signs denoting the honor.)

The Missouri Arts Council and the State of Missouri have been honoring our state’s arts heroes since 1983. During that time the “awards objects” have included artworks in wood, sculptural paper, clay, and glass. A different artist is featured every year. Over the past decade, glass has become the customary medium.

The Missouri artists who make the glass artworks for the honorees join a line of artists that stretches back thousands of years. Archaeologists have found glass beads in what was ancient Mesopotamia. In the Nile Delta, evidence was unearthed in 2005 of a commercial glassworks dating to 1250 B.C. The ancient recipe still holds: sand, soda, lime, and heat. The soda, chemically an alkali, lowers the temperature at which the fine-textured silica sand will melt; the lime prevents water from passing through. The honey-thick liquid can be poured into a mold, fused into a flat shape and then slumped into or draped over a mold, or gathered at the end of a hollow tube through which air is blown while the tube is turned. In the technique called lampworking or flameworking, solid glass is re-melted with a torch and reshaped. Over the centuries many tweaks have been made, such as using different alkalis and adding chemicals and minerals to get colors or change the properties of the finished glass. The growing knowledge of the science involved has expanded artists’ options.

As the 2014 Missouri Arts Awards ceremony approaches this February 5, we’ve talked with the 10 Missourians who have crafted the translucent vessels, plates, and sculptures that have marked our state’s highest honor in the arts.
Michelle Hamilton has a special love for the science of glass because she also creates ceramics. “They share the same chemicals and chemistry,” she says. “The glazes on top of ceramics are a form of glass.” Also, though Michelle learned glassblowing while she earned her Master of Fine Arts in ceramics at Washington University in St. Louis in 1989, today for both her glass art and her ceramic art she uses a kiln, the artists’ oven. In the kiln, she fuses pieces of glass together and then slumps them in and over molds to create the shape the glass will take when turned right-side up. Molds for “slumping” are commercially available, but Michelle makes all her own in her clay studio.

**Sea creatures and shadows**

“My sculptural vessels are loosely inspired by sea creatures like anemones and aquatic medusa and by the internal components of flowers,” Michelle said. “I’m an avid gardener—I have a huge vegetable garden—and I’m fascinated by the structure of botanicals, like the way the stamen of a squash flower bursts up when the blossom is starting to open. Technically, I get the shapes because when glass is molten, it wants to be a quarter of an inch think. If I lay strips of glass when it’s thinner, it pulls itself up to be thicker; if it’s thick, it spreads itself out. I can plan the negative spaces, and I also cut and sandblast to enhance the spaces. I love the negative spaces, the way the holes
in each piece of glass cast shadows not only on the rest of the piece but on the surface of tables and walls. The shadows become another piece of art that’s layered on the table or wall."

A new love and new business

Michelle learned how to fuse glass in 1996. The following year, she worked with Craft Alliance in St. Louis to found its kiln-formed and flameworking programs. But her creative focus remained on her ceramics until three years ago when she began working in the dual world of clay and glass in preparation for a two-person show. At the same time, she launched her traveling glass company, Sassy Fusion, where she offers basic fusing classes to people in their homes and at schools, private events, and corporate parties. “I even go into Children’s Hospital once a year to create small fused items with patients and their siblings,” she said.

Like so many artists supporting themselves and their families, Michelle also had a corporate career, from 1993 to 2003. Recently, she said, “I’ve gotten to go back to my corporate career but this time as an artist. I was in high-end furniture sales, so I know a lot of architects and designers.” Her work is now in business collections from St. Louis to Philadelphia and Naples, Florida.

Since 2008 Michelle has been an instructor at Maryville University in St. Louis, where she teaches ceramics. “Teaching is an integral part of my life, and MU is a fantastic university,” she said. At her home studio, she continually produces her artworks for private commissions, exhibitions, and gallery showings. “Glass has become such a passion!” she said. “There’s so much excitement I hadn’t felt for a long time. I’d gotten used to my clay. The only word I can use is serendipity.”
he said. “I’ve sold off my big equipment, but I’m hanging on to my blowpipes and personal tools.” He is pleased that the last glass he made was for his wife, Julie, who is using it in her jewelry line. And then there’s his other lifelong love: music.

**Summer job turns into career**

Kenneth had planned for music to be his career. He was on his way from his home state of South Carolina to California, looking to work in music performance and recording technology, when he stopped at Silver Dollar City in Branson and was offered a job as a glassblower’s apprentice. “I worked for master glassblower Dan Deckard for 25 years,” Kenneth said. “He taught me how to balance and move with the glass, the physics of it—how to adjust to the fact that gravity is the law and the glass is always looking for the floor.” Kenneth also worked with a glassblower in the glass mecca of Corning, New York. Another Silver Dollar City mentor was Terry Bloodworth (2010 Missouri Arts Awards glass artist), who helped Kenneth build his own glassworks in his garage.

**Making the Arts Awards glass**

The 2013 Missouri Arts Awards included a Lifetime Achievement award for Kansas City philanthropist Henry Bloch, so Kenneth made a unique bowl with a metallic silver finish. For the other awards, “I started with a mold about the size of a soda cup, with a straight ribbed pattern on the side,” he said. “I dropped hot glass into the mold and then twisted it.” After more blowing, twisting, and adding clear glass on the top edge and the bottom for the foot of the base, Kenneth opened the glass bubble, flared it, and swung it around on the pipe to ruffle it on the top.

**Music abides**

Kenneth said he is relishing the time he now has for his music. “I’m doing custodial work for the Branson School District at night, and that lets me listen to a lot of music while no one is in the halls!” he said. “My mornings are mine to work on my music again. I’ve played guitar for 35 years and Native American flute for 15. I’m hoping to put together a small recording studio eventually. But right now, this is a good time just to focus on the music.”
“After working for decades as an office manager and then energy analyst,” Peggy King told us, “it was a complete surprise when the right side of my brain kicked in. Even now, I am unable to explain why, on a whim, I signed up for a lampworking class. Melting that glass was pure magic. I bought my first torch, went home and had a ball. But I was frustrated that I didn’t seem to have the ability to make the bead look like I wanted. So I went back to the store and took a class on fusing. That day I ordered my first kiln.”

**High-tech iridescence**

What Peggy fuses together is mostly dichroic and iridized glass. “Dichroic” means “two colors”; “iridized” means “made iridescent”; both types of glass shine with different colors depending on the angle and the light. Dichroic glass is made in a computerized vacuum chamber where vaporized minerals attach themselves to the glass. Iridized glass comes “from a spray of chemicals put on glass as it’s coming out of manufacturing and still hot,” Peggy said. She buys both types in sheets like stained glass. “I cut it up, lay it out, work my magic, and put it into a kiln fire—1425 to 1480 degrees to fuse it into one piece.”
Each of Peggy’s plates for the 2012 Missouri Arts Awards was a large iridized circle topped with a smaller dichroic circle “oriented so the rays of the pattern radiate up and out from a common point at the bottom to the top, symbolizing the far-reaching contributions made by the honorees,” Peggy said. “I fired each plate and then slumped it into a wavy-edged mold.”

The four seasons in glass

Another of her glass works of which Peggy is especially proud is her wall sculpture, Jazz Seasons. The skills with color, texture, and pattern that Peggy used “in an earlier flirtation with patchwork quilting” are manifest. “It has been recognized across the country by various glass institutions,” she said, “had the honor of hanging in the Best of Missouri Hands show at Silver Dollar City, and won Honorable Mention in an international dichroic glass contest where some of the other winners' work was absolutely breathtaking. This one piece brought me a lot of recognition and opened doors to important business relationships.”

A supportive community

Describing herself as “an introvert and a home-body,” Peggy says glass has brought her far more than purely artistic satisfaction. “I joined The Best of Missouri Hands and found a place among the remarkable, accepting people there. Suddenly there were more doors open than I knew what to do with and opportunities to give something of myself back.” She is a juried member and two-time president. “I have been taken in and encouraged by all manner of glass artists, and made to feel that I contribute to their journey even as they contribute to mine. Through my art, I have found people who accept me for who I am and have given me so much. What a blessing.”
Lisa Becker has made her Art Glass Array studio a hub for creating and learning about kiln-formed “warm” glass. She teaches classes herself, welcomes other instructors, and exhibits works by artists nationwide. Lisa is also an instructor in the St. Charles School District and works with local universities. She had already been teaching for a decade before she opened Art Glass Array in 2008, in Chicago, Texas, Maryland, and Colorado, for independent glass businesses and the Art Glass Association of America.

Abstract art, useful objects, heirloom mementos

To make her kiln-formed sculptures for the 2011 Missouri Arts Awards, Lisa said, “it was not just a matter of shaping raw glass, but layering crushed granules of glass and heating the piece until the granules melted together. I made custom clay sculptures to form the cooled piece on so the works would have a sense of movement.” As well as sculptures, Lisa’s work ranges from functional platters to stained glass windows. She makes glass castings of fabric as a unique way of preserving “cherished pieces of clothing that holds memories,” she said, “like someone’s old baptismal gown.”

The business of art

“Since I am an artist and public studio owner,” Lisa said, “a difficult part of my ‘job’ is finding time to create all the artwork I have stuck in my head! About a year ago, I decided to close the studio on Mondays and dedicate that day to paperwork (yuck) but also to developing new techniques of my own and techniques our customers can use in their own work.

“When I first started in kiln-forming, there was no ‘go to’ spot for a well-balanced education. I have binders full of trial and error in firing schedules and processes. When I decided to open the studio and start exhibiting my work publicly, I wanted to make sure I had the technical ability to gain respect and the professionalism to run a brick-and-mortar business. I have sure learned a lot along the way and know there is always room to improve! Thankfully, over the past couple years, the studio and my work have been featured nationally throughout the glass community and local community as well.” Lisa was recently recognized by internationally renowned art glass manufacturer Bullseye Glass and by Glass Art Magazine.

The power of art

“Beyond the actual pieces I’ve made, I find the stories and people the most rewarding,” Lisa said. “About a year ago, a woman who had taken a few classes from me came in with a bunch of glass fusing supplies that had belonged to her daughter who passed away the year before from skin cancer. She’s explaining the
 unfinished pieces started by her daughter and asking what steps she should do to complete them. I'm struck with a huge lump in my throat picturing this young woman who had just married, making this work she enjoys, whose mom is now trying to puzzle this back together to help her heal. We are both in tears looking at glasswork like it is giving us some comprehension into the joy of creating in the midst of the battle her daughter was fighting."

2010

**Gabriel and Terry Bloodworth | Springfield**

- Springfield Hot Glass, [springfieldhotglass.com](http://springfieldhotglass.com) – [WATCH a video](http://ozarksfirst.com) of Terry demonstrating for OzarksFirst.com

When you walk into the restored 1917 building in the heart of Springfield’s downtown that is the home of Springfield Hot Glass, you are first dazzled by displays of ornaments, paperweights, nightlights, animals, jewelry, bowls, pitchers and more, presided over by a huge chandelier hanging from the high tin ceiling. Then further back you see the glow of fire—the open mouths of furnaces, with the father-and-son team of Terry and Gabriel Bloodworth hard at work. The Bloodworths opened Springfield Hot Glass in 2003 as a studio, location for classes, and retail shop. The studio now has facilities for torch and kiln work as well as furnaces. The Bloodworths celebrated their 10th anniversary with a party at which they unveiled the chandelier: on a steel frame by Springfield metal sculptor Nick Willett are 350 pieces of hand-blown glass.

**Americans transform art glass**

“The pieces we did for the Missouri Arts Council, organically shaped vessels with bright colors, reflect the progression of the American art glass movement,” Gabriel said. “Although glass has been around for thousands of years, up until the 1960s there weren’t many colors used except in extremely high-end pieces. The middle class couldn’t afford art glass.”
“Then at the University of Toledo in Ohio, some guys in the pottery program set up a little glass furnace. These American hippies didn’t know the standard ways to make glass, so instead of just reproducing the traditional forms that had been made for hundreds of years, they created a lot of free forms and contemporary color schemes.”

**From Silver Dollar City to Springfield**

Gabriel started working with glass when he was 15, assisting his father in a small independent studio, and also honed his skills by working with the world-renowned Corning Museum of Glass. Terry started blowing glass in 1977 when he took a summer job at the glass shop of Silver Dollar City, where he had been working as a street entertainer. Much like what happened with Kenneth Marine (whom Terry would mentor), the summer job turned into a 25-year career. From master glassblower Dan Deckard at the Branson attraction, Terry learned traditional 19th-century American techniques. He also developed a strong interest in Native American and Japanese motifs, and after studying with William Gudenrath of the Corning Glass Center, his work showed Italian influences.

“Silver Dollar City was a great place to learn the craft,” Terry said, “but I wanted to be a part of Springfield’s art movement.” By 2002, the Bloodworth family had moved from their house on the Arkansas border to Springfield. At that time, Terry said, the Campbell Street neighborhood was “very under-utilized and mostly unoccupied,” but it has blossomed through the efforts of creative small businesses and is now the center of the city’s monthly First Friday Art Walks. “This entire region is really appreciative and supportive of the arts,” Gabriel said. “Our success is a testament to Springfield and Springfieldians. It’s amazing for a city of our size to have a working glass shop.”
2009

Kathy Barnard | Kansas City

- Kathy Barnard Studio, kathybarnardstudio.com – WATCH a video of Kathy demonstrating her techniques

Unlike any of the other Missouri Arts Awards glass artists, Kathy Barnard’s favorite tool is neither a blowpipe nor a kiln. It’s a blaster. For the 2009 awards, she carved intricate three-dimensional designs on crystal vases using a hand-held trigger gun that, via compressed air, fired particles of silicon carbide at up to 150 pounds of pressure. Just as with any other glass art, there was no room for error. “You can’t erase what you’ve done; you can’t polish it out,” Kathy said. “If you blast through the glass, it goes into the trash.”

Revelation on the Queen Mary

A native of Kansas City, Kathy was working there as an illustrator for Hallmark when she took a trip that changed her life. Touring the Queen Mary, the 1936 ocean liner berthed in Los Angeles, Kathy saw carved glass and fell in love. “I thought, surely I can figure out how to do this!” she said. However, she could not find anyone to teach her. “I experimented and invented tools that would do what I wanted in the glass.” More than 30 years later, she makes glass for clients all over the country, and not only etched wine glasses and tabletop sculptures—in carved glass and stained glass, she also makes 35-foot-high windows. The subtitle of her studio’s name is “Architectural Art Glass.”

Tree of Life window. Jewish Community Center, Overland Park, Kansas. The window is 15 feet in diameter in a custom steel framework. For this installation, Kathy and architects of HNTB won the 1989 arts and craftsmanship award of the American Institute of Architects.
Bluebirds and butterflies

Kathy’s career led her to a multi-year project creating architectural glass for hospitals in Denver and Boulder, and she decided to set up a studio in Colorado as well as in Kansas City’s Crossroads Arts District. “I love to camp and hike,” she said. “Most of my work is inspired by nature.”

Kathy’s love of nature infused her creation for the 2009 Missouri Arts Awards. On hand-blown, half-inch-thick crystal blanks she imported from Europe, she carved the state bird, the Eastern bluebird, and the state tree, the flowering dogwood, plus honeybees and dragonflies. “Each vase has a different pose of the bluebird,” she said.

In January 2012, Kathy raised funds through Kickstarter for the cost of the materials of an outdoor art glass sculpture she gave to the Scuola Vita Nuova Charter School in northeast Kansas City. Installed in the children’s park and butterfly garden, the 10-foot sculpture depicts the migratory path of the Monarch butterfly. The sculpture survives outdoors because Kathy’s art glass was laminated onto heavy clear glass by Derix Art Glasstudio Studio in Germany, one of the few studios using this technique. Kathy’s month as an artist-in-residence at Derix was funded by a LIAEP Grant (Linda Lighton International Artist Exchange Program) administered by the Kansas City Artists Coalition.

“With a window, you’re looking at inside or outside, but with this freestanding outdoors piece, how glorious to be able to walk all around it and watch the colors shoot across the grasses!” Kathy said. “I love to do pieces like this, where art teaches people about the interdependency of nature, and our role in saving it.”

2008

Bruce Howard  |  Harvester

Bruce Howard Glass / Beaver Creek Graphics, bhowardglass.com

Bruce Howard used his skills as a metal sculptor as well as a glass artist for the 2008 Missouri Arts Awards, designing the stands for the blown-glass plates as well as the plates themselves as a unified concept. “For the plates, I was inspired by the Mississippi River,” he told us, “so I put a vortex pattern on them.” The pattern came from the way...
Bruce manipulated the glass. "You blow a bubble, pinch it down, transfer it to a steel rod and break it off the blowpipe, keep a low profile on the top, and you can spin it right out and make a plate," he said. "You do have to flatten it just right or it's just a funky bowl with a big lip."

**Multi-media expertise**

For his glass, metal, and multi-media art, Bruce draws on the knowledge gained in his full-time career as a dentist. "In my job I work with plastic, porcelain, and gold, and I get to do that in the artwork," he said. "When I work with cast bronze or iron, I already know the metals' characteristics." When we talked with him, Bruce was just finishing up a steel sculpture for the Winghaven Express Library in O'Fallon, Missouri. "I took welding in junior high," he said. "I've been involved in artwork of all sorts since I was 12."

Bruce has been blowing glass since 1988. "I started taking classes at Southern Illinois University Edwardsville, and I used to go to Ibex Studio in St. Louis and watch Sam Stang and the other guys work." (Sam Stang is the 2001 Missouri Arts Awards glass artist.) "I have my own studio, but my furnace melted down—it overheated and didn’t shut off! So now I go over to Third Degree." Third Degree Glass Factory is a unique resource for St. Louis-area glass artists, including those who like Bruce do not have their own facilities. Artists can rent spots to use the furnaces, the annealing ovens in which the glass slowly cools down so as not to shatter, kilns, and torches.

When he’s not too busy at his day job, Bruce shows his work at art fairs. He creates work for private commissions—"it’s mostly word of mouth," he said—and his glass is featured at several St. Louis-area galleries, primarily Compônere in University City. He focuses on bowls, goblets, perfume bottles, plates, and wall art, often with an offbeat twist.

**Inspiration from many sources**

"Over the years I’ve gone to many glassblowing conferences," Bruce said. "Seattle, Tokyo, Amsterdam—it’s great to meet other artists. Whenever I travel, I check out the local museums. I’ve been inspired by many works by artists in the past. I really like the bronze sculptures by Edgar Degas. What he does with the texture, you can do with glass. You can make it smooth and fire-polished, or cast it in sand or plaster and give it corners and edges. I like the colors and patterns in Claude Monet's work. Whatever medium I’m working in, just being able to come up with an idea and execute it, to create something different—that’s really fun."
2007

Michael Hayes | St. Louis

- Michael Hayes Glass, michaelhayesglass.com
- Third Degree Glass Factory, thirddegreeglassfactory.com

If some unknown student hadn’t decided to drop a glassblowing course at Washington University in St. Louis, Michael Hayes might have wound up as an investment banker. “I’m into math, and I took my degree in economic theory,” he told us. “But in the second semester of my junior year, I took glassblowing as an elective. Somebody dropped out and I got the last spot.” He took the course again in both semesters of senior year. His teacher was Doug Auer, and that led directly into the career Mike actually chose: glassblower and glassblowing director at St. Louis’ Third Degree Glass Factory.

Focal point for art glass—and parties

Mike not only works at Third Degree but helped build it. In December 2001, Doug Auer and Jim McKelvey acquired an abandoned 1950s service station on the fringes of St. Louis’ Central West End neighborhood. A few months later, Mike said, “I got a job tearing the building apart. It took us four months to get it emptied. I didn’t get paid—I traded for blow time once the hot shop was running.” The venture could have been a disaster, he said, “but we have determined people around here.” Third Degree now offers rentals of studio space and equipment for everything except stained glass: a hot shop for glassblowing, several kilns, a station for coldworking techniques like cutting and polishing, and torches for lampworking. There are galleries, classes from beginning to expert, galleries, monthly Third Friday open houses that include refreshments and performing arts, and facilities for special events like weddings. “I’ll be blowing glass and there’ll be a corporate meeting going on,” Mike said. “The special events have become our bread and butter.”
Renaissance techniques for contemporary art

Mike made the bowls for the 2007 Missouri Arts Awards with a combination of two techniques dating to at least 16th-century Italy, caneworking and incalmo. Canes are long glass rods, and a glassblower can make canes of solid colors or create patterns right in the canes themselves. To obtain the strips of color in the upper part of the bowl, Mike fused canes together side by side, attached the results to his blowpipe, blew a bubble, and opened the bubble. The bottom part of the bowl started as a separate bubble. Mike gathered black glass from a molten pool within a furnace, blew and opened a bubble, and attached the open end while still hot to the open end of the cane bubble. This incalmo technique requires more than one glassblower. “Teamwork is part of the tradition,” Mike said. “Working in glass is physically passed down. You can’t learn it on YouTube.”

Patterns and process

“I used to stare at bricks as a child—I’ve always been enraptured by patterns and repetition, and by finding dissonance in repetition,” Mike said. “When I started working in glass, I saw right away that you can create very intricate patterns to a high degree of purpose. I fell in love with the process, the way I had to move and be so attentive to the pieces. It’s entrancing, like that circus trick where there’s a hypnotist spinning a wheel—you get pulled into the process while you’re making the glass.”


Sam Stang  |  Augusta
• Sam Stang Augusta Glass Studio, samstang.com

In 2004 and 2005, the artwork presented to most Missouri Arts Awards honorees was not glass. Clay/wood sculptures were created for 2005 by Jeff Johnston of Nixa, and wood sculptures were created for 2004 by Andy Van Der Tuin of Olivette. But to celebrate the Council’s 40th anniversary, there was also a special award. Like a 50th year is a golden anniversary, the 40th is ruby, so Sam Stang created the Ruby MAC as a bowl of deep red.

Maker of many awards

The Ruby MAC was made with caneworking and incalmo techniques, like Michael Hayes’ bowls for the 2007 awards. The caneworking, however, is on the bottom so most of the bowl is the glowing color that results when gold is added to plain glass. The 2005 award was presented to former Governor Warren E. Hearnes, who signed the 1965 legislation establishing the Missouri Arts Council, and his wife, arts advocate
Betty Hearnes. The 2004 award was presented to Frances Poteet, Missouri Arts Council executive director during the formative years of 1968-73.

Sam counts the Ruby MAC and the glass artwork he created for the 2001 Missouri Arts Awards among the many awards he has crafted since he started blowing glass in 1981, such as the Boone Valley Classic golf tournament, the Enron Prize for Distinguished Public Service that was presented to Colin Powell in 1995, the Tour of Missouri bicycle race, and the St. Louis Arts Awards of the Arts and Education Council.

“Faculty brat,” Augusta master

Washington University in St. Louis, where both Sam’s parents were teaching, was the cradle of his glass career as it was for Michael Hayes. “I had friends who were taking the glassblowing course and invited me to come check it out,” he said. In 1985, Sam told us, “two other ‘faculty brats’ and I started the first full-time commercial hot shop in the city, one of the very first in the state.” Sam ran Ibex Glass with his friends, David Levi and Dmitri Michaelides, until he moved to Augusta in the Missouri River Valley wine country in 1991.

“I was looking to leave the city,” Sam said, “maybe to the west coast. I happened to be taking a ride in the county with a friend. We came around a corner and there was a big ‘for sale’ sign in front of a garage at a gas station. ‘That would make a really great glass shop,’ I said. ‘Let’s get a key and look at it!’ Immediately I had a vision of how it could be. The building was beautiful, built in the 1870s with an addition from the 1930s, with great character and lots of light. I already had friends in the area, and it was close enough to the city and the airport.” He opened his Augusta Glass Studio in 1992. His wife, Kaeko Meahata, is also a glassblower.

“I do a huge range of techniques, mostly derived from traditional European techniques, mostly Venetian in origin,” Sam said. “The master from whom I learned the most, Lino Tagliapietra, is from Murano,” the Venetian islands whose glass mastery dates from 1291. Sam studied with Tagliapietra, who is universally considered one of the world’s supreme glass masters, at Haystack Mountain School of Crafts in Maine, “and he came to Ibex Glass for a week,” Sam said. “It was a pivotal thing for me to have him as a teacher.”
The 2014 Missouri Arts Awards will be presented at 2 p.m. in the Rotunda of the Capitol in Jefferson City. The ceremony is free and open—everyone is invited to attend.

These are the 2014 honorees:
• Margaret “Meg” Bourne Hulsey of Joplin, Arts Education
• University of Missouri-Kansas City Conservatory of Music and Dance, Arts Organization
• City of Kansas City, Creative Community
• Sabra Tull Meyer of Columbia, Individual Artist
• Peter Sargent of Webster Groves, Leadership in the Arts
• Dr. Terry Brewer of Rolla, Philanthropy

Along with the glass artwork, each year’s Missouri Arts Awards are marked by a unique “signature image” that appears on an 18” x 24” poster that lists that year’s honorees (who all receive a framed poster), the printed program for the ceremony, and the front cover of that fiscal year’s annual report. The image for the 2014 Missouri Arts Awards is Abstract Rose: Blue, a digital photograph by Lynne Green of St. Louis.

Barewalls Interactive Art (barewalls.com) of Ste. Genevieve generously assisted us with framing services.

If you’d like to receive an unframed poster, signed by the artist, contact us at moarts@ded.mo.gov.

Photos are courtesy of the artists unless otherwise indicated. Photographers’ names are given when available.

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