

2015

Hidden Heroes of the Big Sandy Valley

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Recommended Citation

Jonathan Jeffrey, (2015). Sam McKinney in James M. Gifford, (Ed.), *Hidden Heroes of the Big Sandy Valley*. Ashland, KY: Jesse Stuart Foundation

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Sam McKinney: Kentucky Sculptor
By Jonathan Jeffrey

Published in: James M. Gifford, editor, Hidden Heroes of the Big Sandy Valley (Ashland, Ky.: Jesse Stuart Foundation, 2015): 306-328.

Abstract: Sam McKinney is best known as a sculptor of both abstract and figurative pieces in all types of mediums, but he also creates on the canvas with oils and watercolors and designs and creates beautiful stained glass. This biographical article highlights McKinney's Appalachian roots and how its mountainous landscape affected the artist. Other influences are also emphasized. The article particularly highlights a series of sculptures McKinney created while "on retainer" for King's Daughters Medical Center in Ashland, Kentucky.

Key words: Sammy Ray McKinney, Sam McKinney, Sculptors, Sculpture, Art, Artists, King's Daughters Medical Center (Ashland, Ky.), Morehead State University, James Still, Appalachian artists

No artist can truly escape his roots. The places and people from an artist's formative years indelibly stamp his psyche and inevitably mark his creative products. Sculptor Sam McKinney exemplifies the artist whose creativity has been inspired by his native landscape and culture. Except for short periods, McKinney has never strayed far from his Appalachian homeland, and he admits that the area molded his perceptions of beauty and form as well as his ethics and values. In Appalachia, eking out a living in the coal mines, the forests, a factory, or even art requires adaptability, ingenuity, and hard work. Blessed with a curious mind and a creative bent, McKinney has produced works which grace halls of state, majestic homes, museums, sculpture gardens, and commercial buildings. Although known chiefly as a sculptor, McKinney doesn't allow his creativity to be so narrowly defined. He paints in all mediums, creates multi-media pieces, draws, and produces etched glass and stained glass works. Even his sculpture is varied in subject and medium. "An artist," Sam judges, must possess "a curious mind that is so curious it cannot get stuck in one rut. I love exploring all mediums, all expressions, from abstract to figurative reality." This teeming curiosity coupled with his multiple artistic talents allow McKinney to flourish as an artist in Appalachia.

Sammy Ray McKinney was born on April 6, 1951 to Woodie and Billie Lorraine (Holcomb) McKinney in Lexington, Kentucky, where Sam's father, a World War II combat veteran, received training in electrical engineering under the GI Bill. Woodie and Billie both grew up in Letcher County and never left the region for extended periods, except for Woodie's military service and education. Woodie served with the 101st Airborne Division during World War II and parachuted into Normandy on D-Day. Although Woodie rarely talked about his military service, Sam and the Fleming-Neon community recognized him as a hero, even asking him to serve as the Grand Marshal for the Neon Christmas parade in 1996. For fourteen years, Woodie worked for an independent electrical business that serviced the coal mining industry in the Knott County area. Later, during one of the slumps in the coal industry, Woodie established his own business. He performed many types of electrical and mechanical work in order to provide for his family. His father's adaptability and flexibility did not go unnoticed by Sam, who would later employ the same traits with his artwork. Sam notes that seeing his father's entrepreneurial spirit "was a great influence" and adds that it allowed him "to see that it was possible to be your own provider." He established a good work ethic at an early age, motivated by the fact that work was usually rewarded. He picked blackberries and collected walnuts to sell, mowed lawns, and chopped kindling for retail.

Sam was also influenced by his mother's deeply held religious beliefs, which were manifested by right living and regular attendance at the Fleming Baptist Church. He accepted the concept that a heavenly being had created a world filled with "divine beauty" which he found in abundance while wandering "his playground," the mountains and woods of Letcher County. He favored the tops of ridges peppered with ageless rock formations that had survived

after “everything around them had melted away. I was struck,” says Sam, “by the awe and beauty of the creation as I looked out to the layers of mountains beyond.” Even as a youngster he internalized nature’s beauty and wanted to express it. On these mountain ridges, Sam avers, “I first became aware of my creative self.”

He expressed this creativity early in life. His first known art effort, at age four, was a three-dimensional figure fashioned from notebook paper and pink ribbon that his mother fortuitously kept, sensing, like most mothers, that this was something special. As Sam’s creativity blossomed, his mother saved other art projects, eventually compiling a scrapbook of them that remains in the artist’s possession. By fifth grade, Sam was confident that he would become an artist. Although art was not part of the formal curriculum in the region’s elementary or secondary schools, certain teachers recognized his ability and requested him to prepare bulletin boards and posters, provide illustrations for the school paper and yearbook, and design and execute decorations for events. He notes with pride that he designed the themed decorations for four proms while in high school. Concurrently, he was executing portraits—“something a little finer than photographs”—for people in the community using a variety of mediums: oils, pastels, and charcoal. He vividly recalls his first paid commission, a painted drum head in psychedelic colors for which a local rock-n-roll band paid him \$75 in 1965.

Sam’s decision to pursue art as a career was re-affirmed by the positive results of his work in a correspondence course with the Washington School of Art. As time approached for Sam to attend college, Woodie was dubious about his son making a living as an artist. The duo compromised when Sam agreed to pursue a teaching certificate in addition to art training, so that he would have “something to fall back upon.” Nearby Morehead State University

possessed a highly respected art department, so Sam enrolled in the fall of 1969. The pragmatic, “empowering” professors, such as Gary Hoover and Doug Adams, who not only understood theory but could explain how to mechanically improve and finesse an artist’s skills, impressed McKinney. Hoover also embodied the engaged academic, who while teaching still actively executed commercial and private commissions. Sam enjoyed all his art classes at Morehead, particularly his studio work, and graduated with an art degree in 1973.

Before graduating, Sam married Martha Karen Stuart, a girl he had known since high school who had subsequently become a nurse. When they discovered they were expecting a child, Sam admits he experienced the “primordial urge to seek shelter” and began to plan and assemble his home which he calls a “site-specific, functional piece of sculpture.” Nestled on a knoll outside of Elliottville, Kentucky, his home and studio is a marriage of three log structures. The residential portion of the structure is a modified reconstruction of an 1845 log house that Sam purchased in 1974. It was originally constructed as a home in 1845 for Doc Cockrell, a New England-educated physician and gentleman farmer who settled in Morgan County’s Jericho community. The white pine logs were hewed in the Red River Gorge and finished at a saw mill that Cockrell constructed on the Red River in Wolfe County. True to his family’s engrained traits of thriftiness and ingenuity, Sam salvaged the entire structure, even straightening and reusing the nails and rescuing the original tin roof. He added the studio and gallery space in the 1980s, using logs from a structure on the courthouse lawn in Carlisle and from an old house on Greasy Creek outside of Paintsville. The creativity and resourcefulness Sam utilized in constructing his home is also exhibited in his artistic endeavors. In naming the structure’s

working space Serendipity Studios, McKinney paid homage to the fact that many of life's greatest discoveries and inventions come by chance or in the routine of work.

Sam's first piece of commissioned sculpture was a life-size, stoneware Madonna and Child, fabricated using traditional coil construction, for St. Claire Hospital in Morehead, Kentucky. McKinney and partner, Jeff Burr, operated a pottery studio in the basement of their Morehead living quarters; they dug the clay nearby and built their own kiln. As envisioned, the sculpture was too large for the kiln, so the artist fashioned it in two pieces that were married after firing. After completion, the hospital installed the piece outdoors for everyone to enjoy. Unfortunately, the sculpture was soon vandalized and destroyed. Hospital administrators re-commissioned the piece, and McKinney erected a larger kiln at his new home so that the Madonna and Child could be fired as one piece. Using drip burners and two old vacuum cleaners, McKinney fabricated a kiln that would heat with wood and heating oil to 2500 degrees. The sculpture's second manifestation was installed in the same location as the original, and it too was destroyed, this time by an irate physician. Jesus Our Savior Catholic Church in Morehead re-commissioned the piece; when completed, church leaders safely ensconced the piece in a niche inside the church. Again the sculptor creatively used materials close at hand, heeding the ageless advice of his parents who had repeatedly admonished him to "work with what you've got."

In the mid-1980s, Letcher County Sheriff Ben "Buster" Taylor and a local veterans group bemoaned the fact that their county lacked a proper war memorial and challenged the county's citizens to donate funds so that one could be erected at the courthouse in Whitesburg. With funds secured, the group approached native son Sam McKinney about sculpting a

representational piece for the project. The funds were inadequate for a traditional bronze sculpture, but the ingenious McKinney suggested a life-size soldier done in cold cast bronze, a process which involves blending bronze powder with epoxy resins and pressing it into a mold and reinforcing it with layers of fiberglass cloth. Using a Vietnam War veteran and friend as a live model, McKinney produced an emotive piece titled “Freedom’s Price” in which a lone soldier laments a fallen comrade who is identified by a set of dog tags held in the soldier’s hand and by an empty helmet at his feet. Because the memorial honored veterans from several wars, the soldier carried both World War I and World War II rifles. McKinney had the model wear his father’s jump boots and used his father’s own World War II dog tags for the mold. This piece of sculpture demonstrated McKinney’s ability to work congenially with clients, to produce a quality product using innovative techniques, and to seek ways to personalize commissions for the intended audience. Art is highly subjective, but the artist must employ wisdom in making the art contextual and pleasing to the patron.

McKinney’s next commission came from nearby Knott County. Family and friends of the region’s beloved and influential Congressman Carl D. Perkins approached McKinney in 1985—shortly after Perkins’ death—about sculpting a life-size, full figure representation of the legislator to be installed in front of the courthouse in Hindman. McKinney’s grandfather had grown up with Perkins, so the artist was familiar not only with the man’s reputation and accomplishments but with his character and personality. Again funds would not allow for a traditional bronze sculpture, so McKinney utilized the cold bronze cast method, capturing the Congressman’s familiar gregarious smile and stance with left thumb hook in the waistline of his pants. When McKinney and Perkins’ widow, Velma, unveiled the statue to the public, she was

so overcome with the likeness she burst into tears. In recognition of Perkins' leadership in educational legislation, McKinney was commissioned in 1994 by the Department of Education and Labor to paint an oil portrait of Perkins that would eventually hang in the Sam Rayburn Building in Washington, D.C. Even later, the sculptor executed a bronze bust of Perkins for Morehead State University that was ultimately donated to the Carl Perkins Federal Building in Ashland. McKinney also painted a portrait of a seated Perkins for his family. The Perkins pieces illustrate McKinney's artistic range and his ability to endear himself to clients via his engaging personality and his ability to capture more than just an image of the person; indeed, he includes a hint of the person's soul in his work.

As McKinney's reputation widened in the 1990s, he received several commissions for bronze busts from commercial and governmental entities in addition to more affordable portraits. He also returned to Morehead State University in 1991 to pursue a Master's degree in art, which he earned the following year. As part of an assistantship, he was commissioned to paint a portrait of Appalachian scholar, author, and poet, James Still, which would hang in the Still Room in the University's Camden-Carroll Library. What started out strictly as an artist/subject relationship blossomed into a "mid-career mentorship" for McKinney. Although not an artist, Still was familiar with the creative process and possessed a wealth of "life lessons" that he shared with his new friend. As he prepared for and executed the portrait, McKinney spent a considerable amount of time with Still at the author's cabin on Dead Mare Branch in Knott County, familiar territory for Sam. Single again, the artist had time to confer with Still during the day and visit his nearby parents in Fleming-Neon at night.

James Still—in his late-80s when McKinney first met him—possessed a keen mind interested in all types of subject matter. In addition, he enjoyed travel for research and recreation. One day Still inquired if McKinney would like to accompany him on a trip to some of the Mayan ruins in Mexico. McKinney, who also enjoyed travel, quickly accepted the offer. Over the next four years, the duo trekked to Mexico and Central America several times and once even ventured to Cuba. McKinney acknowledges that these “nurturing and empowering relationships” are an occupational by-product that he relishes. As an artist McKinney endeavors to inculcate the spirit of the subject in his work. When dealing with clients, he tries to “become involved with them, if they will allow it.” The watercolor portrait of Still that McKinney painted employs a softer color palette than the artist typically employs. The painting perfectly captures the essence of the author’s simple life. Wearing faded jeans and a white cotton shirt, Still sits in a caned rocker, book in hand, just inside his log cabin with the weathered, wooden door opened to allow in sunlight for reading. Shelves of books create a backdrop for the scene and within close reach is a cup of hot tea offering quick respite.

In 2000, King’s Daughters Medical Center (KDMC), headquartered in Ashland, Kentucky, interviewed several artists about designing a fountain for their main campus adjacent to Central Park. Acting on a referral from the Ashland Area Art Gallery, McKinney submitted pencil renderings of four concepts for a fountain that incorporated a family interacting with water to a review committee. Captivated by the drawings, the group commissioned McKinney to design “Flow of Life,” a small fountain that would include several life-size bronze figures. Administrators intimated that the organization was poised for future growth, but McKinney could not have imagined that this initial project would lead to a decade of KDMC commissions;

modern, regional artists rarely enjoy such sustained patronage. The tableaux that McKinney proposed consisted of a young family frolicking with water and was to be located near the hospital's main entrance. The original design had the four-member family tightly concentrated on a round pedestal, the father holding his son out from his body while the mother and sister sat at the patriarch's feet. Water falls from a pail the boy is holding and playfully splashes the females below. The smiling expressions, the universal appeal of water play, and the tight-knit family were images that guaranteed smiles when entering and exiting the medical facility. Upon closer examination, admirers noticed the life-like qualities of the animated quartet and beautifully textured clothing that contrasted with smooth bronze skin. "Flow of Life" was the first piece of commissioned public sculpture in Ashland's history, so the hospital and the artist hoped to make a positive statement with this work. The public easily connected with the grouping once it was installed, and administrators were so enamored with McKinney's creation he received a bonus upon the project's completion. By this time, McKinney had married again—this time to Ingrid Leigh Prince—and the piece also represented a regeneration of family life for the artist.

When KDMC added the Heart and Vascular Center building to the Ashland campus, the hospital administration commissioned McKinney to create a larger fountain at that building's entrance. The new fountain contained a series of nested hearts constructed from brushed stainless steel. The exterior set of three connected hearts was stationary, while the two interior sets of three hearts were hung allowing for a degree of kinetic movement. The fountain captured the pleasant attention of hospital patrons and passersby, and it was highly symbolic. Obviously, the hearts suggested the function of the nearby building's activities, but

that only hinted at McKinney's use of symbolism. The artist intentionally included three sets of three hearts and named his new piece "Trinity." A small plaque at the fountain educates the curious about the universal significance of tripartite relationships, i.e. the family: father, mother, child; primary colors: red, blue, yellow; state of being: mind, body, spirit; time: past, present, future. Metaphor and allegory have been intentionally used in sculpture throughout history; sculptors aspire to capture a concept such as beauty, fire, wind, progress, or omnipotence and manifest it in physical form. Like most of his predecessors, McKinney enjoys the process of using physical materials and forms to represent metaphorical concepts, no matter how problematic. As a matter of fact, McKinney declares: "The greater the challenge, the more inspired I become." He views the role of the artist as a problem solver, who must consider space, function, and purpose in his creative endeavors.

Each of McKinney's KDMC pieces radiates with inspiration, but his dangling "Healing Hands" fixture in the atrium of the Heart and Vascular Center triumphs in both form and metaphor. This piece consists of one large inverted heart joined to another similar sized hanging heart which symbolize the field of medicine practiced within the building. To express the importance of the human touch in the healing process, McKinney lined the stainless steel ribs that form the hearts with colorful acrylic hands, each lit from the interior with a single LED light bulb. The rows of hands metaphorically conveyed the idea McKinney desired, but he customized the concept further by actually taking castings of the hands of hospital administrators, doctors, and other health care professionals which he included in the piece. This heightened the staff's sense of ownership in the building and its function. The gleaming orb that rests in the center, and subsequently between the two hearts, represents healing, thus

all the hands are reaching in that direction. The piece masterfully captured the essence of the building's function and creatively filled an otherwise staid space with a colorful and clever work of art for patients to admire and ponder. McKinney doesn't consider his art as just something beautiful; art should stimulate contemplation, meditation, reflection, and discussion.

From 2000 to 2012, McKinney produced nine pieces of artwork for KDMC at their main Ashland campus and at various branch locations. The pieces varied significantly in form, material, size, and subject matter. As KDMC expanded and as administrators' trust in McKinney increased, they simply provided the artist with the dimensions of an area in which they wanted to include an art feature and a budget. The sculptor then conceptualized a design which he presented to administrators for approval and subsequently worked with architects and contractors in executing it. "The mid-career patronage of KDMC," admits McKinney, "was a Godsend boon for my creative skills and secured my pursuit as an artist. Collaborating with Chief Executive Officer Fred Jackson and President of Operations Howard Harrison, nine monumental projects were completed. The foresight, energy, tenacity, progressive thinking and trust in my abilities by these two men was one of the most inspirational and greatest working experiences of my life!" KDMC administrators acknowledged the significance of McKinney's artistic contributions. Howard Harrison, Vice President of Facilities at KDMC, states that the administrative team appreciated the healing aspect of art and intentionally included it in planning facilities. "Sam's vision for each of his creations," noted Harrison, "always amazed us...as we...told him what we wanted to accomplish with each project. Sam McKinney is passionate about his art; his creations themselves say all that need to be said."

McKinney continued to produce other art while fulfilling commissions for KDMC. Just after he completed "Flow of Life," he traveled to Italy for a much deserved vacation. When near Florence, he received a call from a representative of Pyramid Hill, a sculpture garden outside Hamilton, Ohio, informing the sculptor that his design for a representation of Adam, the archetypal first man, had been accepted. Many people consider this piece, titled "Adam's First Breath," to be McKinney's masterpiece. The artist himself declares it "the culmination of my artistic journey." Duncan White, an insurance company executive that McKinney serendipitously met after dealing with health insurance issues following a serious accident, commissioned the piece. An arts enthusiast and philanthropist, White wanted to commission a figurative piece for Pyramid Hill, which was otherwise crowded with abstract work. The duo agreed that the new sculpture should be a counterpoint to Eve, one of the only figurative pieces found in the sculpture park. McKinney already had played with the idea of creating an Adam figure in the past. White offered him the inspiring challenge to sculpt a manifestation of the first created man.

The base of "Adam's First Breath," consists of scattered volcanic rock from which elongated shards of polished pink granite extrude at an angle. The materials symbolize the basic elements from which God formed man and illustrate the steady evolution from loose igneous rock to granite which is formed from heat and pressure. The ultimate creation, Adam, forcefully emerges from the top of the granite formation like a powerful, but dazed, action hero. The masculine torso is expertly crafted. "The human form," notes McKinney, "is the epitome of beauty in form, proportion, countenance, psychology, intelligence, and expression." McKinney's Adam bears no navel, because he was not born of man and woman; divine deity

formed him and breathed life into him. McKinney compares constructing the piece to jewelry making, where instead of a gem, the bronze piece precisely rests in the unforgiving granite setting. “With this piece,” McKinney avers, “I achieved my vision, the moment of becoming, in every way.” White and the owner of Pyramid Hill were so taken with “Adam’s First Breath” and McKinney’s skills, they commissioned the artist almost a decade later to produce a more modernistic piece honoring the tempestuous love of Romeo and Juliet titled “Wherefore Art Thou.”

Although McKinney continues to receive commissions, he admits that the sustained patronage of King’s Daughters spoiled him for a decade. Now, he must, like any entrepreneur, market his vision and skills. He accomplishes this through exhibitions, participation in competitions, through the websites of professional societies and design organizations, his own website, and through public relations. Such efforts have been fruitful. McKinney’s work was featured in the 2012 trade publication *Masters in Landscape and Public Sculpture*, which recognized the works of leading sculptors worldwide. McKinney was particularly gratified when he discovered that the publishers chose “Adam’s First Breath” to grace the cover. Having pieces installed in venues throughout the region also helps generate interest in his work and commissions.

Much of McKinney’s sculpture commissions have been outdoor, public pieces. He recognizes the need to use quality material in his work that will stand the test of time and the environment. He has become even more cognizant of this principle after recently working on several restoration projects, including his own “Freedom’s Price” in Whitesburg. A larger project involved removing, repairing, cleaning, and re-installing the Doughboy statue originally

dedicated at the Rowan County Courthouse in 1929. The statue was one of scores of almost identical works credited to sculptor Ernest Moore Viquesney. There are slight variations amongst the World War I monuments, but the Morehead doughboy is typical with his rifle in his left hand and his right hand held high above his head clutching a hand grenade. What McKinney and members of the Rowan County Veterans Association had postulated was a poured bronze sculpture turned out to be pressed bronze sheets, thus the piece was much lighter than first expected. This work reinforced McKinney's notions on sculpture preservation, which is the reason he prepares a document for owners that outlines a maintenance schedule for his pieces.

McKinney will undoubtedly continue to produce beautiful, thought-provoking, quality sculpture and other artwork for many more years. "Retirement," he states, "is not even in my vocabulary. I love what I do. I'm impelled to do it. Whatever I do, I try to do it in a creative way. Art is not so much a career as it is a way of life, a way of living." Indeed! His artwork is innovative and results from a mind that can creatively accentuate a space with beauty and purpose. In a region whose natural beauty inspired him, McKinney has worked hard and ingeniously to make a living at art. Because this passion is also "a way of living," he's had no choice.

MAJOR COMMISSIONS

1981 Jesus Our Savior Catholic Church, Morehead, KY, Madonna and Child, Life size 5'6" stoneware-fired clay.

1986 Letcher County Veterans Association and public donation, Letcher County Courthouse, Whitesburg, KY, Freedom's Sacrifice, life-size full figure, 6'4" bronze.

- 1986 Knott County Courthouse, Hindman, KY, U.S. Congressman Carl D. Perkins, life-size full figure, 6'4" bronze.
- 1989 JLG Industries, Greencastle, PA, Mr. John L. Grove, life-size bronze portrait bust.
- 1990 Shippensburg University, Shippensburg, PA, Mr. & Mrs. John L. Grove, life-size bronze portrait bust.
- 1991 Johnson County Courthouse, Paintsville, KY, Sheriff Gene Cyrus, life-size bronze portrait bust.
- 1992 CSX Railroad, National Headquarters, Jacksonville, FL, Senior Vice-President Don Rodriquez, life-size bronze portrait bust.
- 1994 Department of Education and Labor, U.S. House of Representatives, Sam Rayburn Building, Washington D.C., U.S. Congressman Carl D. Perkins, life-size oil portrait 4'x6'.
- 2000 King's Daughters Medical Center, Ashland, KY, Flow of Life, life-size, four figures (two adults and two children), bronze fountain.
- 2002 Pyramid Hill Sculpture Park and Museum, Hamilton, OH, Adam's First Breath, figurative-130% life-size, 9' high, bronze, stainless steel, granite and volcanic stone.
- 2003 Kingsbrook Life Center, Ashland, KY, Spirit of Love, life-size figure bronze (child and ¾ adult)
- 2003 King's Daughters Outpatient Center, Ashland, KY, Jubilance, 16' x 25', stainless steel, thermoformed plastic and radiant light film.
- 2004 University of Kentucky Rural Health Center, Hazard, KY, Unseen Forces, 16' x 38', stainless steel, CAB and radiant light film.

- 2004 King's Daughters Medical Plaza B, Rhythms, 18' x 28', Stainless steel, bronze, powder coating and fountain.
- 2005 King's Daughters Heart and Vascular Center, Healing Hands, 12' x 18', suspended stainless steel, acrylic, LEDs and micro wiring.
- 2006 North American Stainless Steel and the Kentucky Cabinet of Economic Development, Old Capitol Annex Building, Frankfort, KY, Kentucky Wind, 48" x 39", stainless steel and glass bead.
- 2006 King's Daughters Heart and Vascular Center, Ashland, KY, Trinity, 14' x 22', stainless steel fountain.
- 2007 King's Daughters Heart and Vascular Center, Ashland, KY, Trillium, 38" x 9', painted steel and glass.
- 2008 North American Stainless Steel and Humana Fightmaster Cup, Fightmaster Trophy, stainless steel and walnut.
- 2010 Pyramid Hill Sculpture Park and Museum, Hamilton, OH, Wherefore Art Thou, two 11'6" bronze figures attached to 15'x8", granite monolith.
- 2010 Finalist for Flight 1591 Memorial Commission, Lexington, KY.
- 2011 Mr. & Mrs. Paul Lyon, Salyersville, KY, The Butterfly Effect, two full-figure portraits, bronze.
- 2012 King's Daughters Hospital, Portsmouth, OH, Buckeye Nation, 14' x 13' three dimensional mural, aluminum and graphic enamel.
- 2012 Finalist for life-size bronze of Kentucky Governor Lawrence Wetherby, Middletown, KY.
- 2013 Papa John's Pizza International, Inc., Louisville, KY, John Schnatter, bronze bust for Founders Legacy Awards.

NOTES ON SOURCES

All quotations unless otherwise noted are from an interview conducted with McKinney by the author on 19 Nov. 2014 at the artist's home outside Elliottville, Kentucky. The interview is archived at Morehead State University and at Western Kentucky University. McKinney's own website, www.sammckinneyart.com, is an invaluable visual and textural source about the sculptor's work. The quotes about "Adam's First Breath" are from Kathy Witt's article "Sculpting Life" found in *Kentucky Living* (December 2004).

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