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a sort of military outfit. It was too sacred an experience for him to elaborate, she said. No details are given about how or where or specifically when this sacred visit occurred. He seldom spoke about it, she added.

With a visual image of the former prophet in his mind, the artist made a whole series of sketches to give his project a form. The sketches quickly multiplied, however, leading to a complexity about which sketch was appropriate.

Once again the sculptor found solace in climbing Ensign Peak to make the issue a matter of prayer. This time he took his sketches with him and laid them out in front of himself. He was determined to narrow his search down to one and to make sure his choice was in accordance with the Lord's will.

He knew in his mind which image he liked, but wanted to know the mind and will of God. He was willing to put aside his artistic inclinations, if Divine Providence so mandated.

As he laid the pictures out on the mountain, a finger came and pointed to a specific sketch--the very sketch he had chosen.

The next day he took the sketches to church headquarters where he laid the sketches out for the presidency of the church and the 12 Apostles, just as he had the day before for a divine source. Every single one of them chose the same sketch that a heavenly finger had pointed out less than 24 hours before.

This chosen work was now closer to being a reality. Now he had to get down to the actual work itself and finding one who resembled what he had seen and sketched.

He found the body and torso of the former prophet in the physical makeup of a new friend, Elwin Clark, who had done a fireplace for the artist. He lived nearby in Salt Lake City.