



# Bits & Pieces – Issue No. 154

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A series of 12 sandstone footprints, 9.5 inches long and 6 inches wide, were found 12 miles southeast of Berea, Kentucky, in December 1938. Subsequent investigation revealed other prints in another area ranging from about 4.6 inches to 10 inches in length. The sandstone formations are known to have belonged to the coal age, which dates the prints at 250 million years ago (mya)—long before any hominoids we know of walked the earth.

In the first photograph (tracings) we see two Berea prints side by side, indicating that the print-maker stood still for a moment. The next image shows the actual prints in sandstone. I inverted the image so you can see more details.

The Berea prints show what are referred to as “splayed toes.” In other words, the toes are all separated rather than close together as with human toes that have been restrained in footwear. Human toes would do the same thing if they were not restrained (i.e., walking barefoot all the time)

Sasquatch footprints show various degrees of “splaying,” but normally not to the degree seen in the Berea prints. Nevertheless, the 1986 Freeman cast seen below is very close.



The oldest possible human ancestor existed at most 8 million years ago. I am sure there will be other discoveries, but

## TRACING



ACTUAL PHOTO – INVERTED FOR CLARITY



getting back 250 million years is likely a real stretch. It would appear that whatever made the Berea footprints was about 5 feet 3 inches tall (by our standards).

Remarkably, the print-maker predated the dinosaurs by about 5 million years. If it were a hominoid and carried on to the age of dinosaurs (245mya), that’s enough time to reach beyond our

level of evolution and scientific knowledge and move to a different planet. We got to our level (*Homo sapiens*) in about 300,000 years. Can you imagine 5 million years?

Whatever the case, something with human-like feet, and likely bepedal, walked around in Kentucky during the coal age (Carboniferous Period, the golden age of forests). —00—

This is the plate I used in the mid 1990s to create close-up posters of Frame 352 in the Patterson and Gimlin film. I had to photographically enlarge the image (actual photo) and trim so that the resulting 11" by 17"-inch color print would be perfect. If you look closely at the top and bottom edge you will see that the photograph was cut with a razor-knife. Even the printing at the bottom had to be physically created, cut and pasted. The large prints were very carefully handled as they were placed in a laminating machine.

I just happened to come across this plate in a file and saw that it was so pristine, I would share it. All of the other plates I made had to be disassembled because I used the actual Cibachrome prints, and René Dahinden wanted them returned. This was a re-take of the Cibachrome, needed for the large size of the subject in the resulting poster.

The back of the poster (illustrated on the right, below) had a write-up on the film frame and an embossed gold seal. Everything was laminated, so was virtually impossible to duplicate.

It was a different world back then with "graphic" shops that catered to this kind of requirement. The new color copy machines were amazing. Nevertheless, generally speaking, the invention of the pdf made the manual process obsolete. My old film camera is destined for an antique shop. But, as I have said before many times, real film beats digital up to a certain point.

In doing this work, I did a lot of photographic experimentation, and had numerous color enlargements created for sample purposes. Naturally, I got to see the subject very clearly—about the equivalent of a microscope and actual film frames, but much less tiresome.

A set of all of the posters I created has been sent to the International Cryptozoology Museum (ICM) in Portland, Maine. Hopefully there is enough wall space for them because they are very attractive.

Remarkably, the posters were the first time six (6) of the Cibachrome images were enlarged to 11" x 16". The close-up of frame 352 seen here (poster was 11" x 17") showed the subject at around twice the size of the regular poster prints. The original Cibachrome prints were locked in a massive safe and the combination lost. They remained there from about 1983 to 1993, when I first met René. I convinced him to bring in a locksmith and the safe was opened.

I have told the following story before, but will repeat it with some added details. The reason René and I got into making posters was occasioned by a very large color image (poster) I made of frame 352—maximum of just the subject on 11"x17" paper. I thought to myself that this would be a great "pin-up" girl for René. After all, the subject was female, naked, and well-endowed. I rolled up the poster and went to see René. There were two men visiting when I arrived, so I just sort of joined the group. During a "quiet spot" I got up, went to the wall facing us, and said, "I have a great pin-up for you René," and pinned the poster on the wall. We all laughed—except René. He just sat there totally fixed on the poster as if in a trance. The men soon left and René went back to sitting and looking at the poster. I sat down across from him and he exclaimed, "How did you do that? Look at the muscle masses! I have never seen anything like that before!" The poster stayed on the wall until the day René left us in 2001. I think he sat and pondered it every day.



**BIGFOOT AT BLUFF CREEK**  
 Photo: Patterson/Gimlin (Frame 352 - Close-up)  
 Copyright: René Dahinden, 1968  
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## BIGFOOT

### THE INCREDIBLE NORTH AMERICAN ENIGMA

This poster is a reproduction of the full frame No. 352 in the 16mm color movie film taken of a *Sasquatch* or *Bigfoot*, by Roger Patterson and Robert Gimlin on October 20, 1967. The creature is about 100 feet from the camera. On the actual film strip, Bigfoot is 1.4mm high in the 10mm by 6mm film frame. This is the first time frames from the film have been enlarged to poster size. Bluff Creek, which is in the Six Rivers National Forest, California, is 38 air miles south of the California/Oregon border and 18 air miles inland from the Pacific Ocean. A road was constructed into Bluff Creek in 1957 opening the area, which up to that time had been remote wilderness. Road construction workers noticed large human-like footprints in the soft soil which were reported to the press by Jerry Crew in October, 1958. The word *Bigfoot* was used in the press release and has now become a common name for the creature. Subsequent investigations revealed tracks of six different sizes, indicating that a number of the creatures frequented the area. Footprint sizes range from 12.25 inches to 17 inches long. In that part of Bluff Creek, there is a sandy clay soil with a blue-grey tinge which is clearly shown in this poster. This type of soil holds footprints remarkably well for a long period of time. The Patterson/Gimlin film is the only film which has withstood worldwide intensive and vigorous scientific investigation over the years, but there continues to be debate on the actual existence of the creature.

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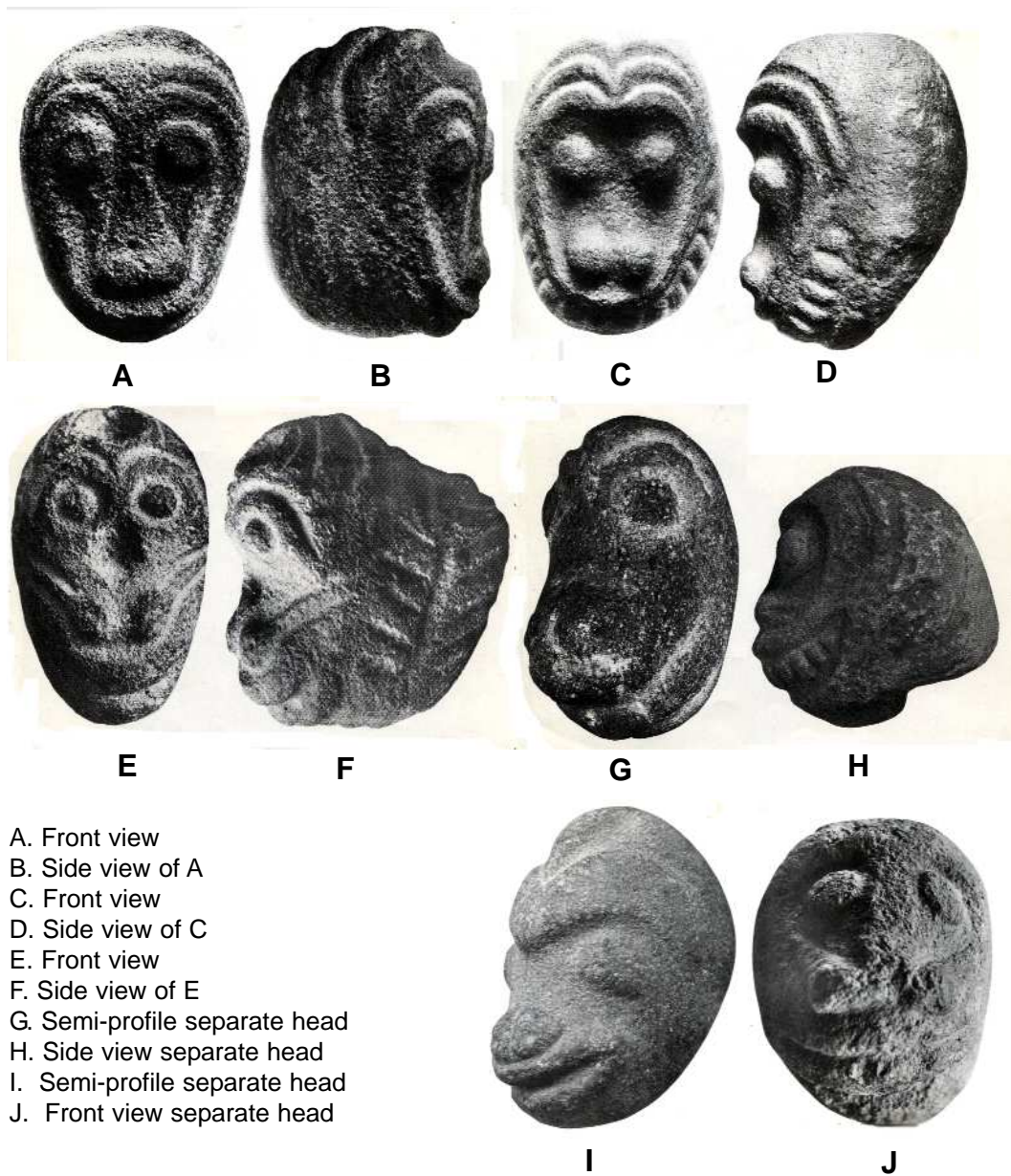
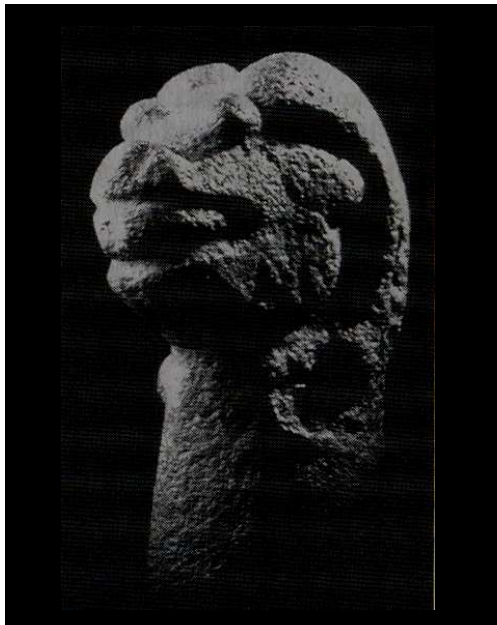


(This poster must not be used for public display or publication.)

Shown here are the most common Stone heads found in the Columbia River valley (Washington and Oregon). They are about 1,500 year old and, although rather odd, it is believed that they have ape-like features. The following is what I wrote about them some 10 years ago, but now updated and clarified:

As wild apes have never resided in North America, the heads pose a difficult question for scientists: Where did Native people get the inspiration to create such carvings? We can rule out pet monkeys or apes brought to the new world by early European travelers—the heads pre-date even the Vikings (1,000 year ago) by a minimum of 500 years. The only plausible, but improbable, explanation might be pet monkeys brought up into North America from South America by early nomadic people. We know that some of these people migrated down into South America and then back up into North America. Did they bring some monkeys with them? Emeritus Professor of Anthropology Roderick Sprague (University of Idaho) had this to say about the oddities: “Several prehistoric carvings collected in the lower Columbia River valley share non-human but anthropoid features. A relationship between these stone heads and Sasquatch phenomena is suggested.” (End)

If your impression is that the heads are likely just artwork of known animals (even humans), it needs to be noted that the same Native people also carved known animals as seen with this bighorn sheep's head.



A. Front view  
 B. Side view of A  
 C. Front view  
 D. Side view of C  
 E. Front view  
 F. Side view of E  
 G. Semi-profile separate head  
 H. Side view separate head  
 I. Semi-profile separate head  
 J. Front view separate head

Dr. Krantz stated, “Recent people there [where heads were found] have no knowledge of the origin on these objects.” He is obviously referring to the Native people of the region, and I find this a little odd. The heads were collected in the late 1890s. They are now in five different museums and with two private collectors.

Dr. Roderick Sprague (1933–2012), who became the leading expert on the carved heads, also found accounts about them provided in the annual report of the Smithsonian Institution for 1886, which described them as “baboons.” The heads were found along the John Day River, Oregon, of which a section is seen here.



We have a similar situation with the petroglyphs in Bella Coola, BC. The Native people there say they were not carved by their people. In this case we are looking at about 10,000 years ago.

Some time between c. 1500 BC and AD 500 a First Nations' stone carver created what appears to be a representation of a foot. The first image shown here is from underneath, the second from on the top. Just why he would wish to create a carving of this nature is a mystery, especially considering the great effort needed to carve stone. No similar foot carving is known to exist elsewhere. First Nations art is usually based on objects found in nature. The foot does not appear to represent a human foot, but it is "human-like." The size of the foot as seen is 8.81 inches long and 7 inches wide. The big toe is missing, and the foot itself is broken off, indicating that the original foot was considerably longer. It does not appear to be the foot of a bear, as there are no claws.

The artifact was presented to the Vancouver Museum by Mr. S. H. Gibbs in 1947. Its age is not known, but other native stone carvings are dated between 1500 BC. and AD 500. The museum has identified it as a medicine man's ceremonial stone. Sasquatch researchers think the artifact may be sasquatch-related. In other words, an early First Nations artist may have depicted, in stone, one of the large footprints frequently found in North America's forests. One anthropologist has stated that the foot may indeed be associated with the sasquatch. In a letter to the Vancouver Museum dated October 11, 1972, Dr. Grover S. Krantz stated: "The appearance of the underside of the foot resembles the footprints of the legendary sasquatch, and this may be the earliest known record of man's concern over footprints of this type."

The third image shown is the stone foot in the hands of Lynn Maranda, the Vancouver Museum's curator of anthropology. She took me to the museum's storage area (2003) and showed me the artifact, which I requested to be provided in my upcoming sasquatch exhibit (2004). Images are from actual film.

Many years later, I determined that I could estimate the original length of the foot by figuratively completing the outline of the hollow or oval on the top of the foot. I took what is seen, reversed it, and fitted it to the bottom of the hollow. For certain, the top and bottom would have matched geometrically. The piece I added



was about 3.72 inches. When this is added to the top portion, the total length would have been 12.53 inches. Of course, I have to estimate the distance from the bottom of the bowl to the end of the foot. I believe it would have been about the same as from the base of the toes to the point on the bowl. But it may have been larger.

There is another way to consider the full length of the foot. With plaster casts, they break at a point almost in the center. So if what we have is actually around one-half of the foot, then the full length was 17.62 inches LESS about .76 inches for the curved break line. This equates to about 16.86 inches. The averages of both estimate comes out to 14.70 inches rounded. A 14 inch length is highly probable.

On the right is a footprint cast that I have made the same size as the stone foot, as shown. The footprint for the cast is likely what the Native saw and he carved a stone foot with a little bowl in the



center. He used a little artistic license, of course. I have speculated that whatever was mixed in the little bowl was deemed to have spiritual significance. Native people considered the sasquatch a spiritual entity, so any mixture would carry such significance.