Bits & Pieces – Issue No. 160

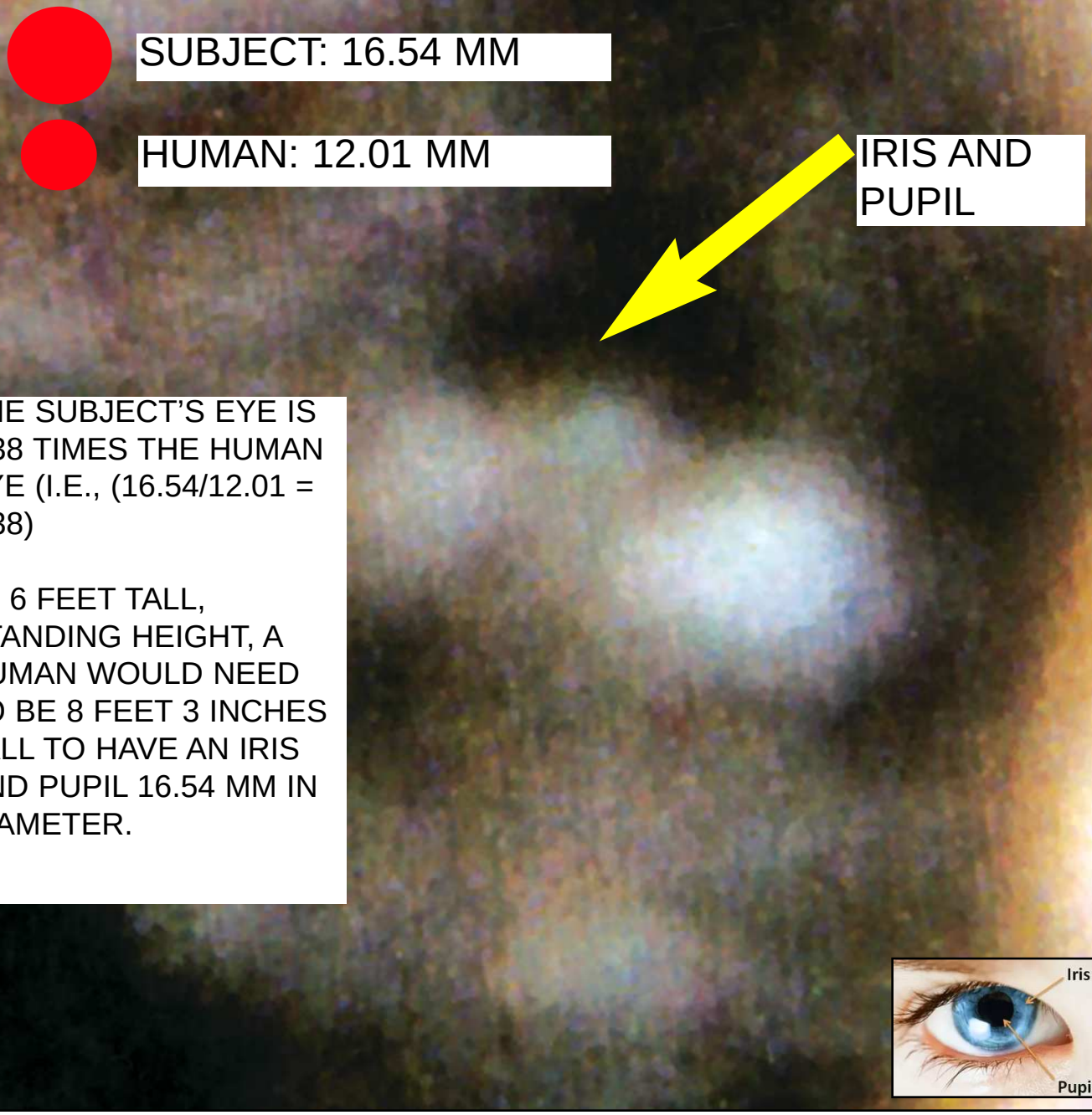
Christopher L. Murphy

Edited by Gene Baade

While doing some unrelated work, I stumbled on an image of the P/G subject's head as seen in frame 362 (or 364). The image was created at least 11–15 years ago (about three computers and monitors ago). Anyway, I now have a very high resolution monitor, and when the image popped up, the first thing that struck me was the subject's right eye—iris and pupil. There is enough curvature on the right-facing sides (about 40%) to complete the circle. In other words, I could re-create the circle that forms the iris and pupil. I made the subject's head 9 inches high (red bar – maximum for humans) and compared the circle to that of the average human. It came out at 38% larger than a human.

Granted, I am far beyond the level of credible detail with this analysis, so this is not for scientific eyes, but sometimes unexpected things happen.

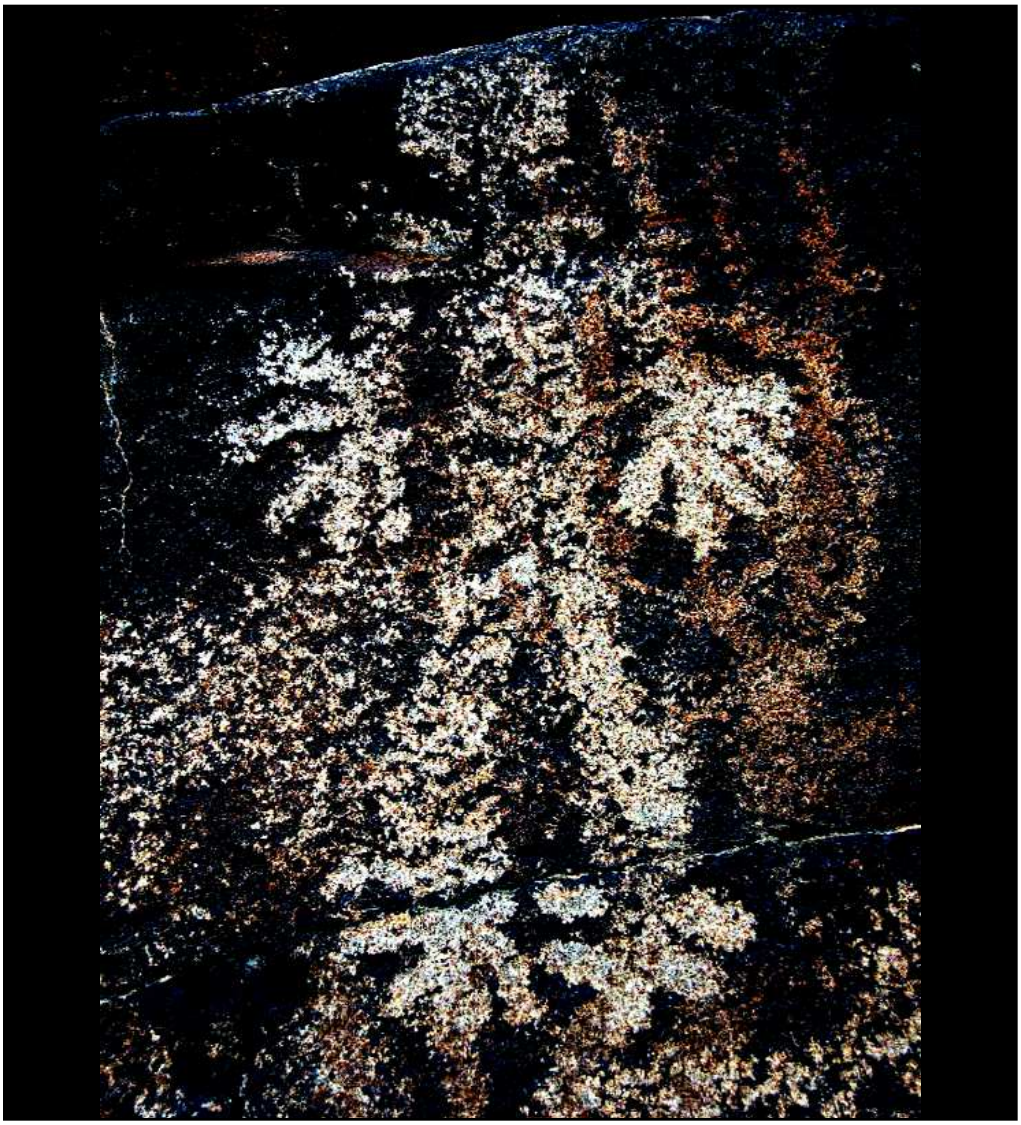
—00—



NOTE: To see relative sizes, you must view this page at 11.0 inches high and 8.5 inches wide.

These petroglyphs, said to represent the “hairy man,” or what we now call bigfoot or sasquatch, are in New Mexico at the Petroglyph National Monument, which stretches 17 miles (27 km) along Albuquerque, New Mexico’s West Mesa, a volcanic basalt escarpment that dominates the city’s western horizon. The following explanation of petroglyphs is from Wikipedia:

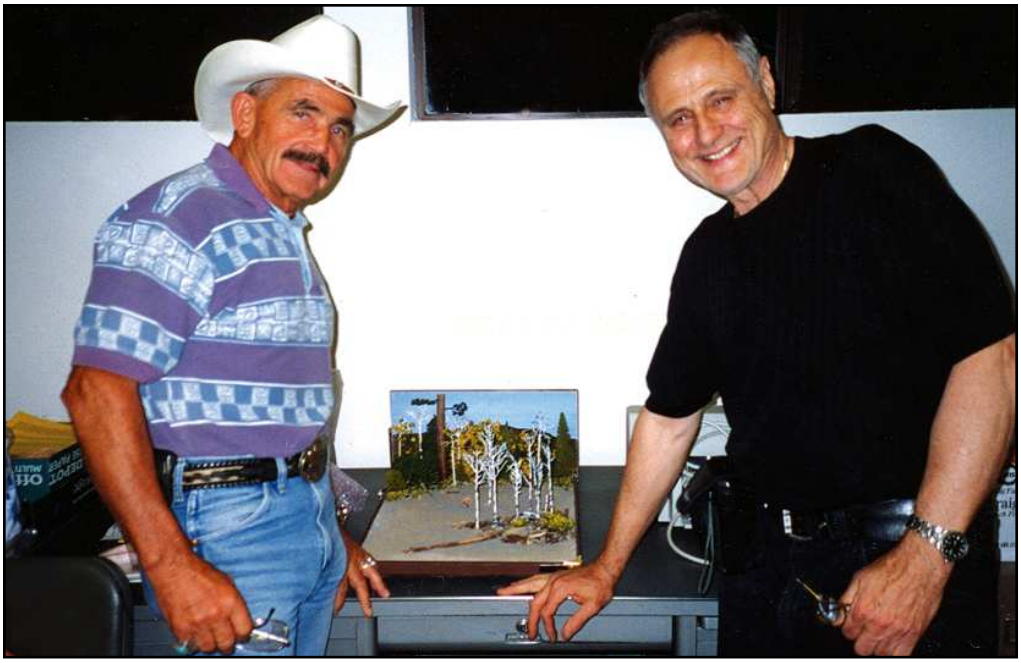
A petroglyph is an image created by removing part of a rock surface by incising, picking, carving, or abrading, as a form of rock art. Outside North America, scholars often use terms such as "carving", "engraving", or other descriptions of the technique to refer to such images. Petroglyphs are found worldwide, and are often associated with prehistoric peoples. The word comes from the Greek prefix petro—petra, meaning "stone," and glýpho meaning "carve," and was originally coined in French as pétroglyphe.

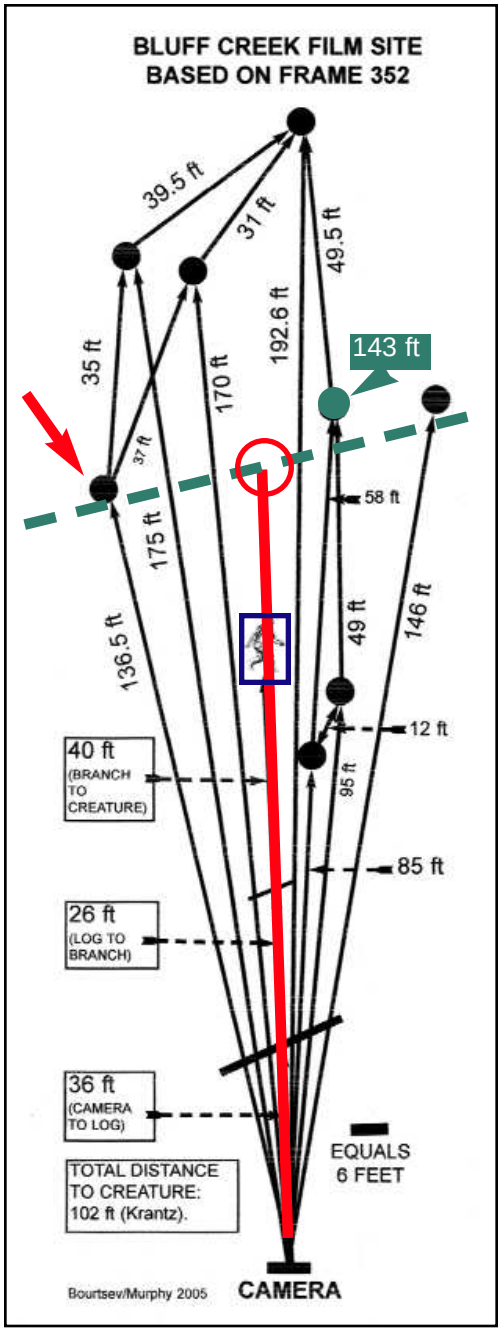


Although petroglyphs in North America are mainly abstract in nature, some do indicate “real life” artistic talent. Unfortunately, I have not found an example of such (real life) that is known to depict a sasquatch. Early Native people certainly had great artistic talent as seen in wood carvings, but wood does not last as long as engraved rock. I have learned that the petroglyphs in Bella Coola BC are about 10,000 years old, although many petroglyphs likely go back 15,000 years or more. “The ancestors of living Native Americans arrived in what is now the United States at least 15,000 years ago, possibly much earlier, from Asia via Beringia.” (Wikipedia)

It is important to note that petroglyphs are in the public domain. You do not own the copyright to images you take unless the photo contains something that is not in the public domain (you, your wife, and so forth). Certainly, you own the original image, but if you post it or publish it, anyone can scan it and use it in any way they wish.

—00—





When Bob Gimlin (left) looked at my film site model at Willow Creek, California, in 2003, he pointed to a stump and said, "And that's the stump I jumped from to see how far my boots would sink." That stump is identified on the right with a red arrow (both on the diagram and model photo).

Bob was comparing his boot prints to the creature's prints that were close to that stump. His conclusion was that the creature's prints were impressed much farther into the ground than his boot prints. Roger Patterson filmed this action (according to Gimlin) on the second film roll taken at the film site (as stated in an interview with John Green). Unfortunately, the second film roll was sent by Mrs. Patterson to the BBC in England in about 1998 and either not returned, or returned and lost. Nevertheless we can visualize events using the film site model.

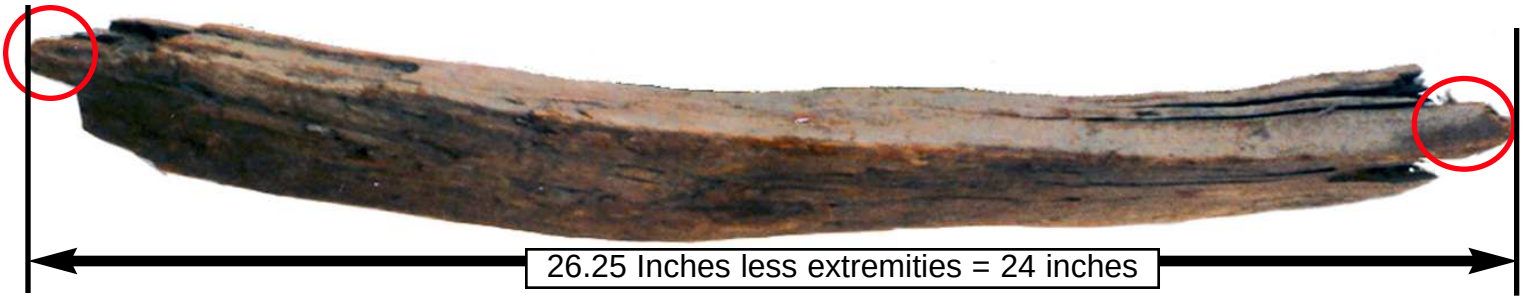
The dotted green line on the diagram indicates the path taken by the creature. The red circle indicates the intersection of the creature and the camera view at frame 352 in the film.

The main question is, "What is the distance from the camera at the point of creature intersection?" René Dahinden provided a measurement of about 102 feet (actually 102.8 feet, but this likely meant 102 feet 8 inches as Dahinden did not know the decimal system). He also stated that the creature passed within about 10 feet of a tree that was 143 feet from the camera (indicated on the diagram with a green circle and the distance. This indicates that the creature was at least 133 feet away rather than 102 feet (creature image in a blue box).

Nevertheless, even that figure (133 feet) is not enough to satisfy the mathematics using camera and film specifications. Given Patterson used the standard 25 mm camera lens, then the creature was 151.4 feet from the camera. It needs to be mentioned here that John Green measured the distance at 138 feet. Anyway, we need to pickup about 13 to 18 feet to get to 151.4 feet. For certain, Patterson and the camera could have been farther away from the log seen in the foreground (shown as 36 feet). I believe this could be at least 10 feet farther away. This, of course, means that all the other measurements are out by 10 feet (need to be 10 feet greater). This does not affect anything. As to the 3 feet or 8 feet discrepancy, that can be considered within the margin of error.

Dr. Grover Krantz used the 102 feet distance in his calculations. He should have checked things more closely. Indeed, he should have known the formula for mathematically determining the proximity of items in a photograph. As I have maintained: ANTHROPOLOGISTS ARE NOT ENGINEERS.

—00—



Daniel Perez wrote and told me that he had satisfied himself as to calculations made on the size of objects in photographs that are in the same plane. Daniel performed his own experiment and thus is convinced that the process is valid.

Many non-engineering types (all disciplines) don't really seem to understand how this works. Normally, just the math is presented, and it can be very tiresome if math is not your thing.

The application as to the sasquatch issue is the wood fragment seen in the Patterson and Gimlin film that the subject stepped on. It is therefore directly in the subject's plane because it walked in a straight line from the fragment.

It is very easy to establish a size relationship between the fragment and the subject. All you have to do is draw a perfect circle around the fragment. Now, it is locked within the circle and no matter its position in the circle its length remains the same. Even if it turned like the propeller on an airplane it does not change.

That done, you now simply see how many circles fit into the height of the subject. If less than one circle happens, then you need to establish its percentage. In many cases, you can reasonably guess at that. In the above example, I worked it out to about 70%. So the subject's height is 3.7 circles.

Now, if you know the length of the circled object, in this case the wood fragment, then you just multiply that figure by 3.7 to get the height of the subject.

Unfortunately, there is a bit of a wrinkle here because the photo (film frame) showing the fragment does not register its extremities (it is too far away). Those extremities are circled in the above image of the fragment and they equate to 2.25 inches, leaving 24 inches visible. When that number is multiplied by 3.7 we get 88.8 inches. The official height determined by NASI was 87.5 inches, we are out by 1.3 inches (line thickness adjustments would make the measurement exact.

Naturally, if you are performing a calculation with nice clear and crisp images, you don't need to make adjustments as has been done with the fragment.

In 1996, René Dahinden gave me a photocopy of a photograph he had taken of his son, Erik, at the film site in the path taken by the film subject, and showing the wood fragment. The following is the photo and the wood fragment is circled—René drew the circle.

René told me that the fragment seen was what he retrieved. That is the fragment I have presented above. He then told me that Erik was about 10 feet from the split white tree to his left and behind. René measured the distance from the camera for that tree and effectively said it was 143 feet away. That means that the film subject was about 133 feet away, not 102.8 feet. By the same token, the wood fragment was perhaps just a couple of feet closer to the camera (say 131 feet). However, René measured the distance to the wood fragment and stated 102.8 feet. I did not know enough at the time to question the issue.

—00—