



Seen here is the cover of the *Seattle* magazine published in August 1970. The inset is an image on the first page of the article, “Our Last Monster,” by David Brewster.

This cover was likely the first time frame 352 was printed in color on the cover of a major magazine. It appears the actual film was used to get the image. René Dahinden did not have the film rights until 1978, so the image likely came directly from Roger Patterson.

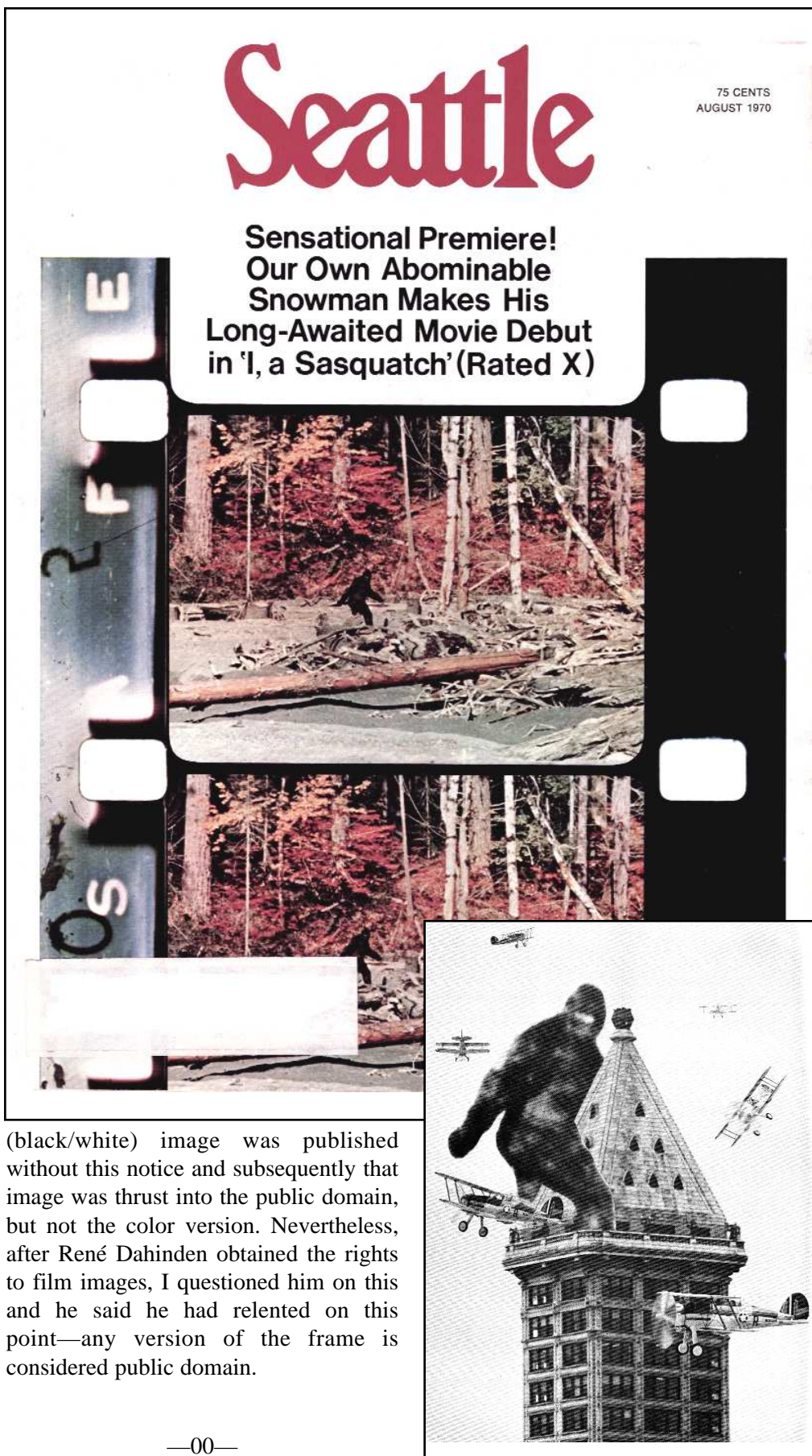
As to the actual article, what it brings to the table is old and generally questionable. Certainly, as can be expected, not much research went into it. Nevertheless, in 1970, the only researchers who could have truthfully commented were John Green and René Dahinden, although few journalists take the trouble to get their material reviewed by those “in the know” before they dump their work on the unsuspecting public.

Remarkably, it does not appear that John Green even saw the article, nor did John Fuhrmann. The biggest surprise to me is the mention of people I have not heard of, and they are not referenced in Green’s book: *Sasquatch: The Apes Among Us*.

One can tell, of course, by the silly opening statement on the cover that all is going to be “tongue-in-cheek.” I suppose the “Rated X” is because someone told Brewster the sasquatch had an 8-inch penis. One other little bit of absurdity that made me laugh is that Patterson had a little farm with a creek nearby in which white sasquatch fished.

*Seattle* magazine has published quite a few articles on sasquatch/bigfoot, right up to recent times. You just have to net-search the magazine name with the word “SASQUATCH,” then click “Images.”

Argosy was the first major magazine to publish frames from the P/G film (February 1968). But it did not feature the full frame 352, which is the most intriguing of all film frames. Back in those days, a copyright notice was required on published images. A monochrome



(black/white) image was published without this notice and subsequently that image was thrust into the public domain, but not the color version. Nevertheless, after René Dahinden obtained the rights to film images, I questioned him on this and he said he had relented on this point—any version of the frame is considered public domain.



This paper has been posted on the Sasquatch Canada website for some years now. I think it deserves a re-read. The image of Patterson making a cast was definitely on the 10-foot, 16 mm film strip given to Dahinden by Patterson who stated that the strip was from the second film roll. Patterson definitely had whiskers in the first image, which I have proven with a close-up of his face in the same film sequence (far right). I don't think Patterson would have spliced the image into the 10-foot strip, but perhaps. The fact that he does not appear to have whiskers in the first image is just a matter of the photo angle and lighting.

Sometime before his death in 1972, Roger Patterson gave René Dahinden a 10-foot strip of 16 mm film and told him that the strip was from the second film roll taken at Bluff Creek on October 20, 1967. In about 1995, René came across the strip (little roll in a film container) and examined the frames with a magnifying glass. He marked five (5) images for the purpose of having actual photographs produced. He took the strip to a photo facility on Granville Street in Vancouver, BC. He then went away to visit his son in Enderby, BC. A few days later, he telephoned me and asked if I would pick-up the strip and photographs that were now ready. I picked up both and went back home and examined a few of the first frames. All I can recall is seeing horses. I then did photographic re-takes of the five photographs created. Among the five photos were the three seen here.

In 1998, the BBC TV documentary, *The Worlds Greatest Hoaxes*, was aired. The full sequence of Patterson making a cast was shown. I snapped photos off the television set. The second roll had been provided by Mrs. Patricia Patterson and has since disappeared.

Upon publishing the image of Patterson making a cast, and one of the images of him holding a cast (first one) I stated that these images were taken at the film site. A controversy arose because Patterson appears clean-shaven in the cast-making image. As a result, the image might have been taken prior to October 20, 1967. He appears to be wearing the same shirt, but I am not sure about his jeans. Also, for reasons I can't recall (lighting?) it was stated that the images of him holding a cast had to be taken later than October 20, 1967.

As to the cast-making photo, I dug out the image I took off the television set and stated that Patterson appears to have



adequate whiskers in this image, as seen above.

With regard to the images of Patterson holding casts, I pointed out that the casts appear to be still wet. When you make casts, you have to wash off all the soil and so forth. As a result, the casts are wet for some time (depends on the weather). I also pointed out that the tree behind Patterson has similarities with a tree at the film site probably selected for the film images of Patterson holding casts. I provide a photo display at the end of this article.

We know that the second film roll was shipped to Yakima on October 20, 1967, and provided for viewing at UBC on October 26, 1967. Green was there, and said the second roll was shown, but could not remember much about it. René could not remember the second roll at all.

If the three images were not on the second roll, Patterson must have spliced them in. I assume he made a copy of the spliced footage, then gave René a strip from the copy. Why just a strip, I don't know. Evidently, the roll provided to the BBC must have had the actual spliced material and this was not noticed. Alternately, the copy was sent to the BBC and the original is still with Mrs. Patterson.

Having said all of that, Bob Gimlin does not recall taking movie footage at the film site, but concedes that he "must have." Also, one of the other photos on the 10-foot strip shows a footprint filled

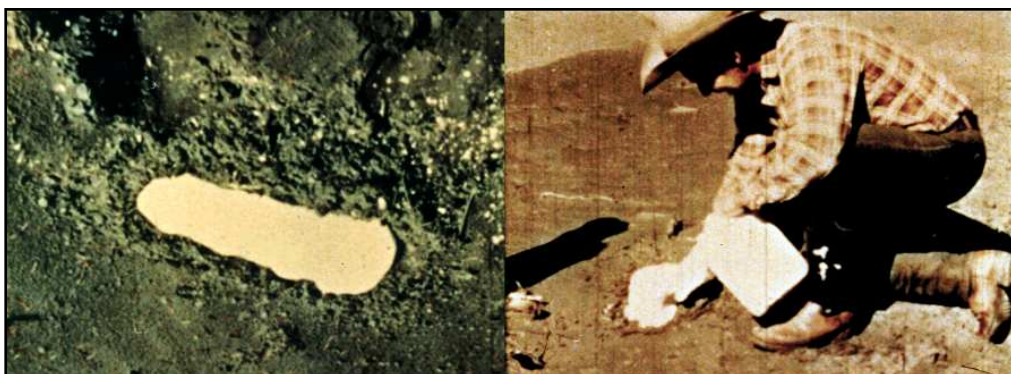


with plaster at the film site.

Shown on the right are the cast in soil and the cast making photo side-by-side. Trying to compare the casts is not practical. They appear to be opposite feet.

Furthermore, on the skeptical side, the resolution of the cast in the ground appears to be greater than the cast-making photo. This might indicate that it came from a different source. As to the color of the soil, this is “relative” because the actual soil has a lot of red earth/clay and the first photo can be adjusted to make it similar to the cast-making photo. Another question is, where are the additional prints in the cast-making photo? I have reasoned that if they are there, then they angle to the right and are blocked by Patterson’s body.

There is a reference in *Big Footprints* by Dr. Grover Krantz on page 32 that supports a different source for the cast-making photo. In referring to “fake prints,” Krantz stated the following:



Roger Patterson told me he did this once in order to get a movie image of himself pouring a plaster cast for the documentary he was making. (A few days later he filmed the actual sasquatch.)

This being the case, then the cast-making images were available prior to October 20, 1967, and between that date and October 26, 1967, Patterson spliced the images onto the second film roll; likely thinking he wanted to show how casts were made along with the actual footage of footprints in a series taken at

the film site. At this juncture I have somewhat conceded that the cast-making image were from a different source (but not totally based on the “whiskers” issue).

One odd thing happened some years later. While visiting John Green he showed me a film roll (general sasquatch-related footage) and all of a sudden one frame showed the image of Patterson holding casts. I had him go back and asked where it came from. He had no idea. The frame shows up in a DVD the Museum of Vancouver made of film segments Green provided.

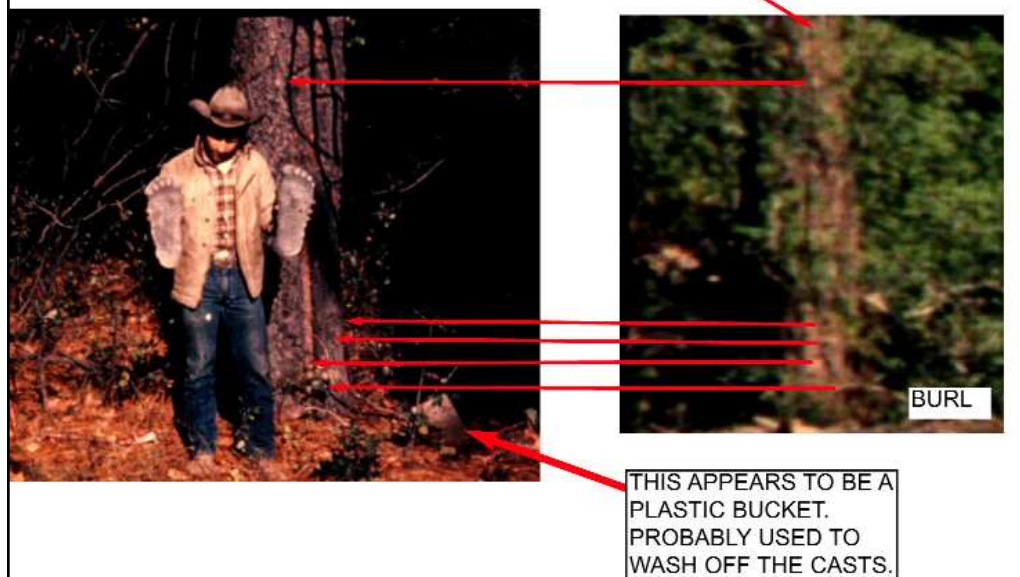
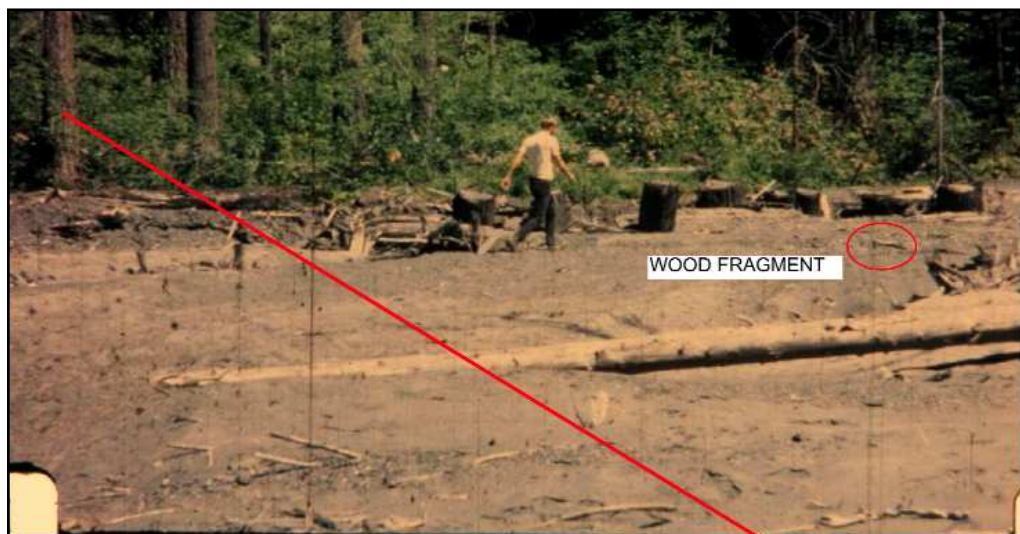
In the first image on the right, Jim McClarin is seen walking in the path taken by the film subject. About 35 feet beyond the path to the north there are several trees. The tree on the left is clear at ground level and would have been a good spot for taking the images of Patterson holding the casts. I

compared this tree to the tree seen behind Patterson. I found what I think are five (5) similarities.

Another issue that has been raised is that the lighting in the Patterson holding casts image appears to be artificial—car headlights or something like that. It needs to be mentioned that the time is late October in the late afternoon and Patterson is standing in the north so a fading sun is directly on him.

In my opinion, Patterson getting images of himself holding casts as soon as possible was a very natural thing to do. The casts were like a trophy; hunters do the same when they take down a large animal.

The film site casts, both those taken by Roger Patterson and Bob Titmus, and also many other casts of footprints found elsewhere, have been scientifically studied and declared to have been made by a natural foot. To my knowledge, there are no contrary scientific arguments. Keep in mind that journalists are not scientists.





Bob Daigle and I have been discussing what is called the pupillary distance of the P/G film subject (sasquatch) and that of a human.

As we don't have a full front view of the subject in the P/G film, I have used a mirror image of a partial (somewhat profile) view for this exercise.

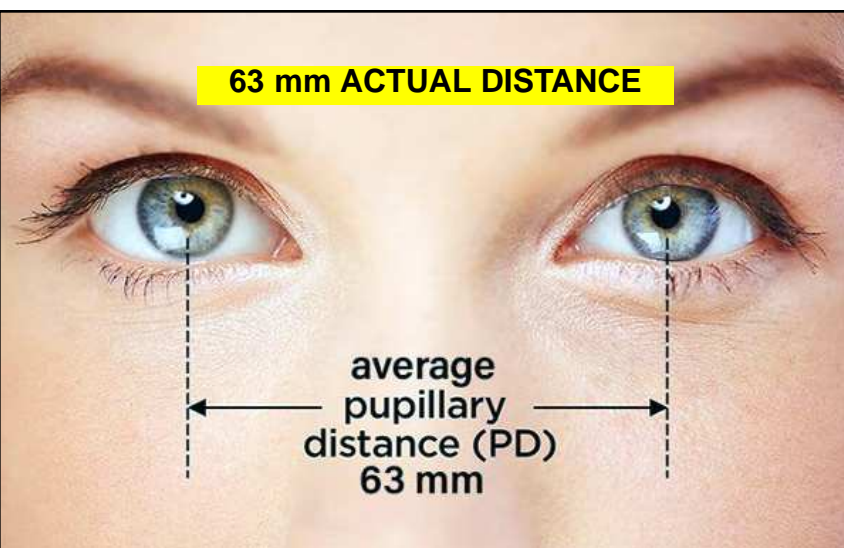
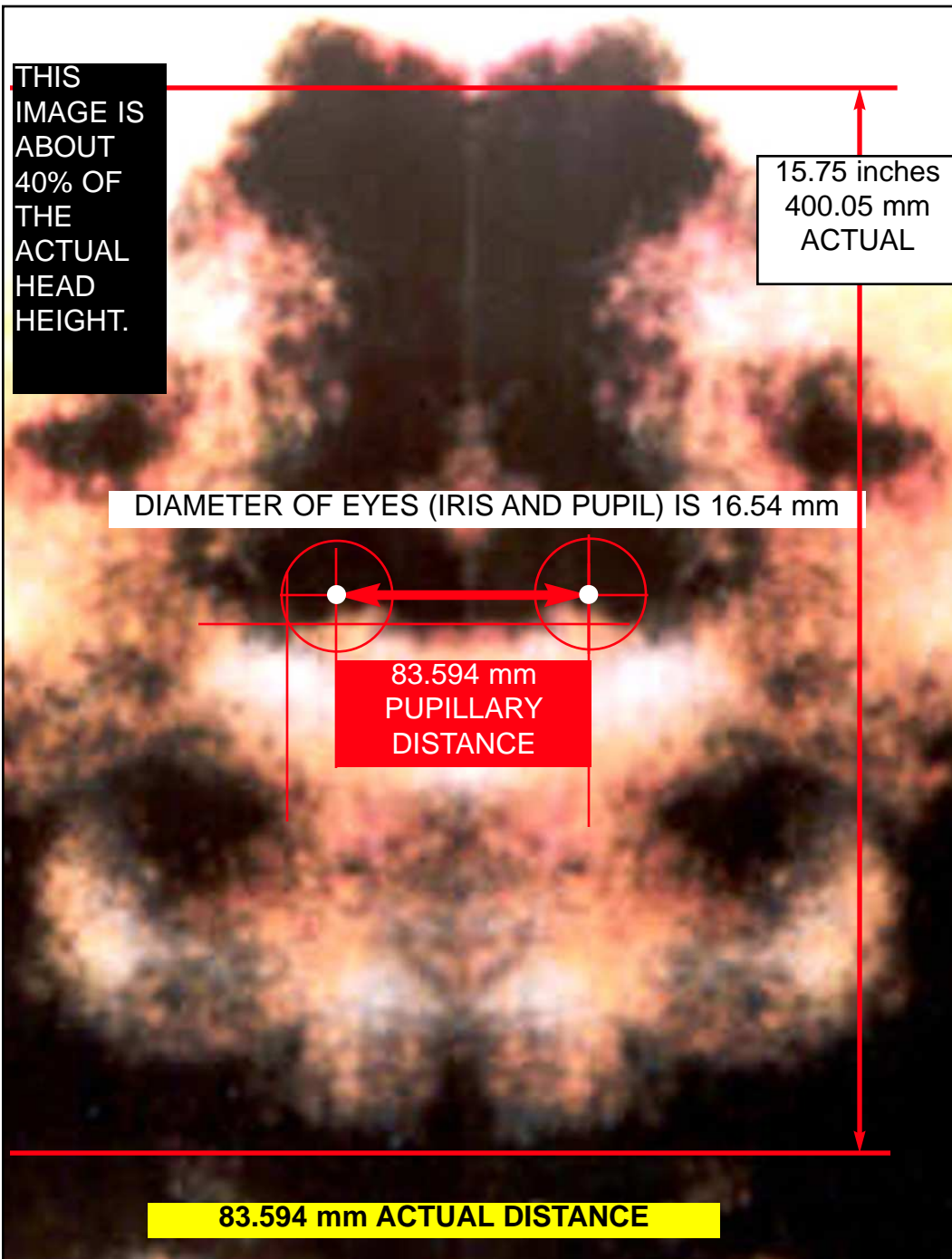
From what I can determine, the sasquatch has a distance of about 84 mm and the average human is 63 mm. This indicates that the sasquatch distance is 33.3% greater than the human. However, the sasquatch has a much larger head than a human, so the eye distance would be proportionate (obviously larger).

Generally speaking, and given that sasquatch and humans are somehow related, for a human to have the same pupillary distance as the P/G subject, his/her head would need to be 15.75 inches tall. Given the human head to height ratio is 8:1 (maximum), then that human would need to be 126 inches in stature (10.5 feet).

Nevertheless, one's pupillary distance increases as one reaches adulthood, where it then remains a constant. As a result, a sasquatch could conceivably have the same distance as a human at a certain stage in its life. I believe the P/G film sasquatch is fully adult, so what I provide here is reasonable.

That the left (facing) mirror image eye is a natural eye and not an artificial (glass/plastic) eye is because the iris/pupil is in the left corner of the eye socket (see actual head below). The subject turned its head and body to view Patterson and naturally moved its iris/pupil in that direction. If the eye was artificial, the iris and pupil would not move, they would "look" straight ahead. This is a major problem with artificial eyes—the good eye looks at you if you are not in the center of vision, the artificial eye looks straight ahead.

This is the actual head in film frame 352. It had to be straightened up and "processed" to create the mirror image.



THE HUMAN HEAD IS A MAXIMUM OF 9 INCHES (228.6 mm) HIGH.

THIS IMAGE IS ACTUAL SIZE.