

A short time before he passed away in January 2018, Dr. John Bindernagel (seen here) went to Sayward, BC, a tiny village (311 souls) on Vancouver Island. I believe he had photographs of prints found near there by deer hunters in 1993 (seen here), but was not aware that casts had been taken (may have been, but did not know where they were). On this trip someone came forward and gave him the casts.



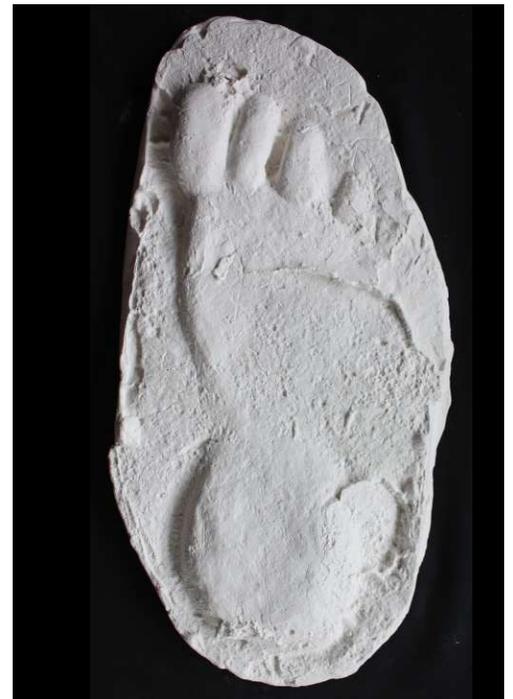
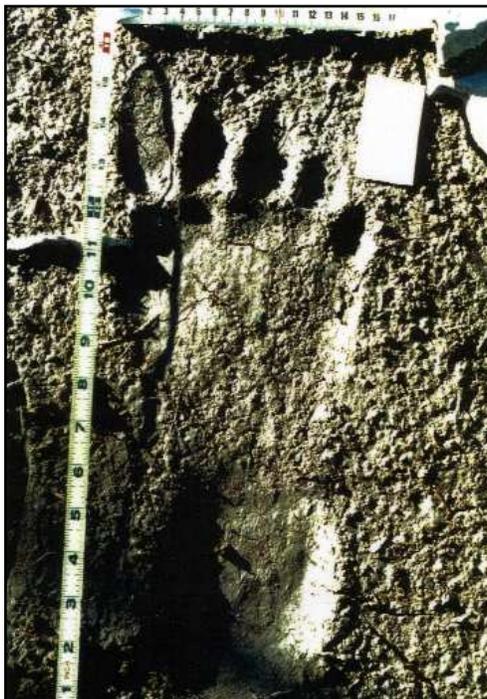
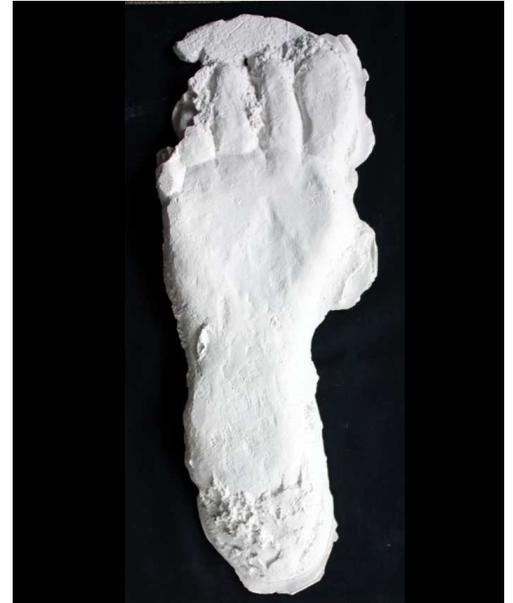
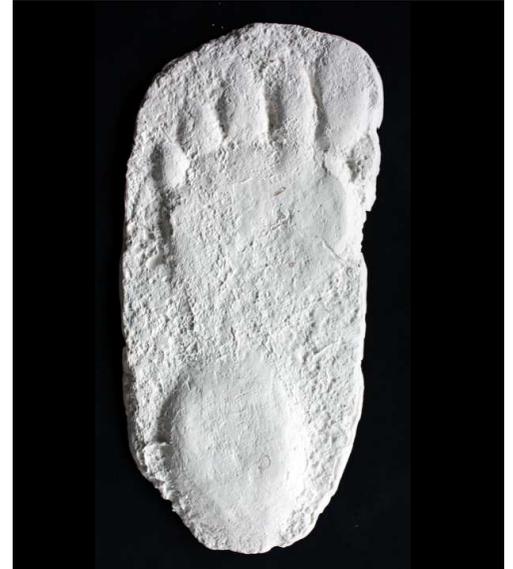
Alex Solunac informed me of the finding and I asked him to see if John would provide copies for my sasquatch exhibit. John said he would and made the copies for me. Alex obtained the copies shortly before John died and brought them to me, as seen here, on March 18, 2018.

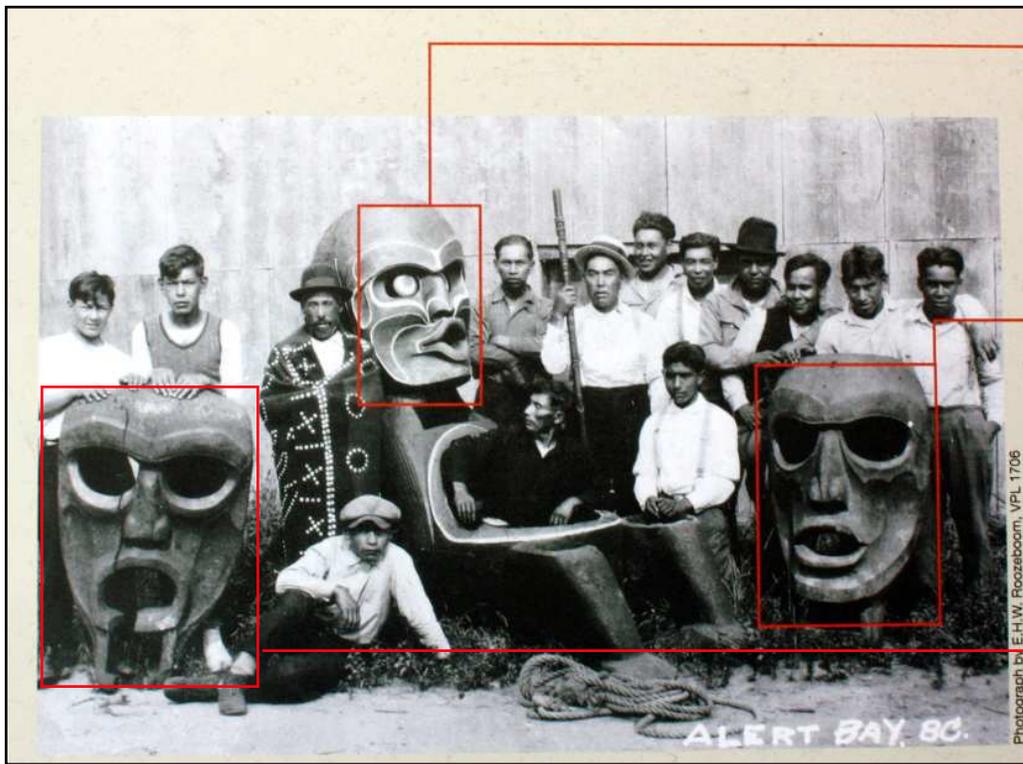
As you can see, these are superior casts. They measure about 14.5 inches long; the center cast has a 3-inch heel skid. They are all from the same trackway. John provides a presentation of the finding on YouTube (netsearch “sayward bindernagel”).

Here is what Wikipedia says about Sayward:

Sayward is a village located in the Sayward Valley on the northeast coast of Vancouver Island in British Columbia, Canada. It is located about 1 mi (1.6 km) inland from Kelsey Bay on a spur from Highway 19. The village is named after William Parsons Sayward, a successful lumber merchant from Victoria who was born in Maine in 1818 and came to Victoria from California in 1858. The 2016 population of the village was 311, down from 341 in 2006 and 379 in 2001. The village lies off the coast of Hardwicke Island.

The fact that the casts would have remained hidden and forgotten for 24 years is not unusual in British Columbia. They would have likely been showed around for a week or so, and then simply put away. I doubt a newspaper reporter even saw them (BC is not California). There are likely other artifacts of this nature, but John is sadly no longer with us to find them.



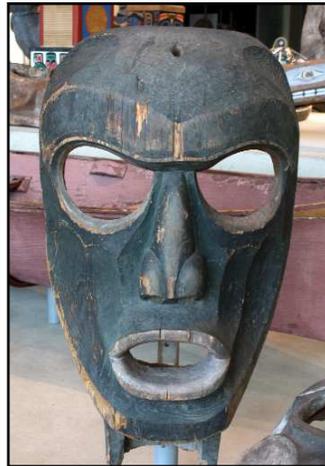


Gugwame' sa Dzunuk'wa
 ("Face of Dzunuk'wa" feast-dish cover
 Kwakwaka'wakw: Musgamagw Dzawada
 Gwa'yi (Kingcome Inlet, BC)
 Red cedar, paint; c.1900
 Walter C. Koerner Collection, 1976
 A2522

Gugwame' sa Dzunuk'wa
 ("Face of Dzunuk'wa" feast-dish cover
 Kwakwaka'wakw: Musgamagw Dzawada
 Gwa'yi (Kingcome Inlet, BC)
 Red cedar, paint; c.1900
 MOA purchase, 1953 (H.R. MacMillan Funds)

Gugwame' sa Dzunuk'wa
 ("Face of Dzunuk'wa" feast-dish cover
 Kwakwaka'wakw
 Red cedar, paint; before 1900
 Gift of F. Wastell, 1983
 Nb3.1352

Photograph by E.H.W. Poozeboom, VPL 1706



call "sasquatch" is somewhat unusual. Out of the other 142 different Native tribal names for this entity, 10 infer a female, but don't seem to have a male. Naturally, this has led to the male being predominant in sasquatch lore. Of course, if the sasquatch is real, then there has to be females for procreation. That the female has been sort of "down-played" is not really unusual because most Native people would have given prominence to males—depicting a female would have been less desirable (worrier-like) than a male (I am just guessing here). Nevertheless, females have been depicted, so they are represented.

I discussed the group photo shown here in B&P 18, page 3. On a recent trip to the BC Museum of Anthropology I noticed that the three Kwakiutl head carvings seen in the photo were also on display at the Museum. The identification of the carvings is provided on the right of the photo (part of the whole display). The carvings show Dzunuk'wa (also spelled "Dsonoqua"), which means "wild woman

of the woods." Her counterpart is the Buck'was, which means "wild man of the woods" His image is very different as seen on the right. That the Kwakiutl people have both a female and male of what we



All of the fearful Native stories associated with sasquatch are probably more for entertainment, but I really don't know. Generally speaking, people like to be horrified and frightened. Even in non-Native culture horror movies get top billing, so it's sort of the same thing. —00—



The BC Museum of Anthropology has reorganized its display of sasquatch-related Native masks. They are now in

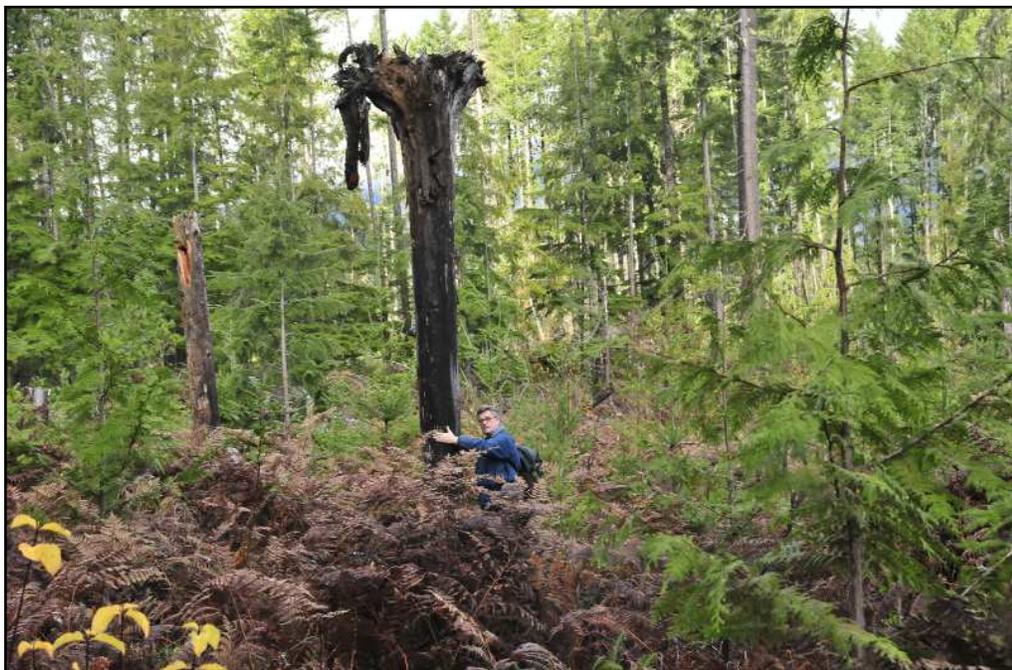
two smaller (narrower) cabinets like what is shown here. This cabinet appears to display the most impressive masks. The other is highly "cluttered" and somewhat confusing (discussed later). I actually prefer the previous display—one very wide cabinet with lots of room. Anyway, someone in his/her wisdom decided this was better, but the Museum refuses to consider non-Native sasquatch

research, so does not have a clue as to what has happened beyond its walls. Remarkably, from what I can see most masks depict the sasquatch; it appears to be the primary single subject for masks. We have to wonder why this entity occupies such an important place in Native lore. In my opinion this is because it was associated with reality, totally unlike other animals and very rare. I would say it was the most intriguing.



Here is the second cabinet. Why a museum would put literature where it blocks artifacts is beyond me. Furthermore, why their people would put it down near the floor is ridiculous; I could not bend down to read it so took a photo of it.

Nevertheless, not many of these masks are sasquatch-related. Whenever you see a male Native with a moustache (facial hair) that probably indicates interbreeding with Europeans/others—true North American male Native people do not have facial hair, nor do they have hair on their chest, back or legs, The only exception I have found on this subject is early natives in the Great Basin who have profuse facial hair. I was unable to get an answer on this so have assumed the hair was the result of the Spanish going into that region in the 1500s to 1800s. If genetic tracing was performed on DNA from Native North Americans, I am quite sure those with facial hair would show some ancestry in European countries and other countries in the Eastern hemisphere. Those individuals without hair probably originated in Siberia. This is all simply guess work—trying to connect the dots.



Alex Solunac is seen here with an Aupturned (upside down) tree. He sent me the photo with the following email:

Here is the photo of the upturned tree just west of the Port Alberni airport. The photo is from September 2008. David Hill and I were up there to investigate a recent multi-witness sighting of a sasquatch that occurred in the first week of September 2008. We came upon this upturned tree that was dug very deeply into the earth. It was within fifteen feet of an old logging road. The area had new growth that was about ten to fifteen years old. As you can see by the size of the tree, a backhoe or skidder would have to have dug a hole and placed this tree in it. This is entirely possible as this area is accessible to logging equipment. There were no cable, or strap marks on the tree, and it has been in the ground for some time as the wood is sun-bleached.

Alex went on to mention that he read how forestry companies purposely plant uprooted trees upside down in clear-cut areas for birds and small animals to use as habitats. We can reason that the root mass would be totally natural and perfect for squirrels and chipmunks, and any other creatures that can climb or fly. It appears this tree was “planted” in 1981.

Alex drew my attention to the Glacier Gardens, Alaska, website. Their people create beautiful displays with upside down trees as seen in the following images. Remarkably, the trees take on the appearance of natural trees.

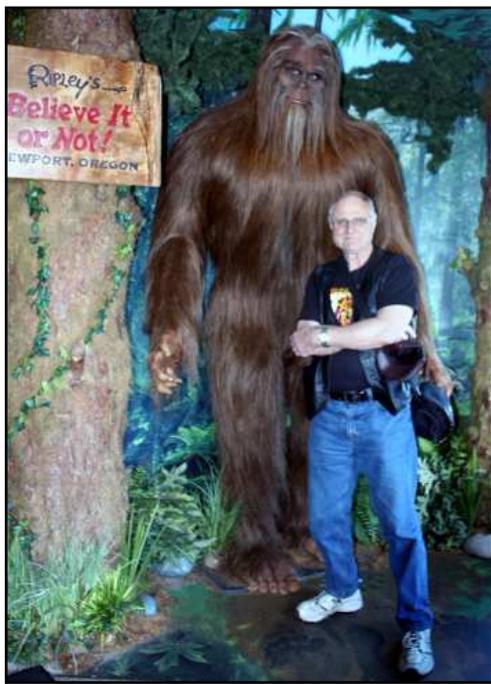


In this case, the root systems would be receptive to top soil and form a perfect garden for various hanging/floral plants.

Just when the idea originated would not have been before heavy equipment was available to handle the trees.

Can there be any other explanation for upside down trees in wilderness areas? I suppose if there is absolutely no evidence of something grappling the tree (score marks and so forth) then we must re-think how the tree was handled. Furthermore, if the tree is in an area that could not accommodate heavy equipment, or there is no evidence of such when it should be evident, we have additional problems. I suppose six men could handle a large tree (as shown) and plant it, but that’s definitely a “stretch.”

Some Native people attribute the oddity to enormous sasquatch; I really don’t want to comment on that one.



I am seen here with the Ripley's Believe It or Not Museum (Newport, California) sasquatch model (2013). It's very good, but artists tend to make the subject facial features much too human. I would say that most sightings describe the sasquatch as an "ape man." We also have the P/G film, which I think shows much the same thing.

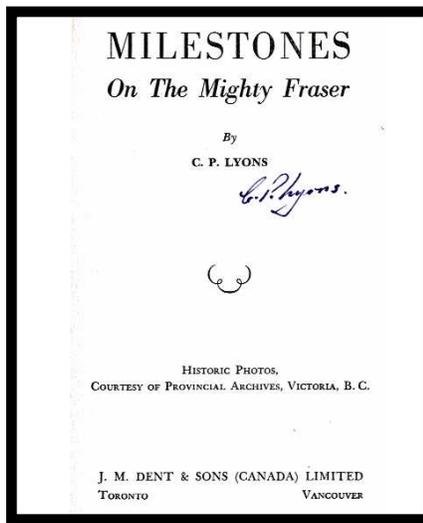
I am nowhere near the caliber of the artist who created the model, but I must insist that the sasquatch has prominent brow



ridges, big eyes, a short wide nose, and a sort of "muzzle." I believe artists need to think around 50% human and go from there. My sculpture is shown here.

As to sasquatch hair, one has to keep in mind that it's hair, not fur. We think it has an inner coat of fine hair and an outer coat of thicker coarse hair—somewhat the thickness of human beard hair; it is not totally even all over the body (perhaps kind of worn out on the buttocks). Gorilla hair texture would likely be close. I think its skin would be very dark, like a gorilla, but lighter on the palms and feet soles. This has been noted in sightings.

For sure, it is not wise to be critical when it comes to art, so I will leave things there. Perhaps one day we will know everything for certain.



This book was written by the noted historian C.P. Lyons (1915–1998) and published in 1956. The material he presents on "Hairy Giants" includes abduction of Native women (plural) as provided on the right. What we read is very different from the abduction of Serephine Long (Leon) as provided by John W. Burns; especially with regard to two other Native women being in the cave to which a third was taken.

Lyons sates that his source was an Indian woman living near Laidlaw. Obviously Burns was unaware of this lady or did not consider her material credible. I do note that Burns states Serephine was the only abduction case; perhaps this material is the reason.

Laidlaw is about 20 road miles from the Chehalis reservation, so it is unlikely the Indian woman (source) was a Chehalis Native.

Burns' material on Serephine Long was first published in *World Wide* magazine, January 1940. It was published again in *Liberty* magazine (not the well-known magazine of this name) in December 1954. If Lyons was aware of these articles (very likely) it is odd that he does not at least reference the Serephine Long case.

I am sure John Green was aware of Lyons' book, the *World Wide* article and the *Liberty* article. If so, he obviously gave no credibility to either Lyons or Burns on the abduction stories as he does not mention them in his books. René Dahinden was the same with regard to his book.

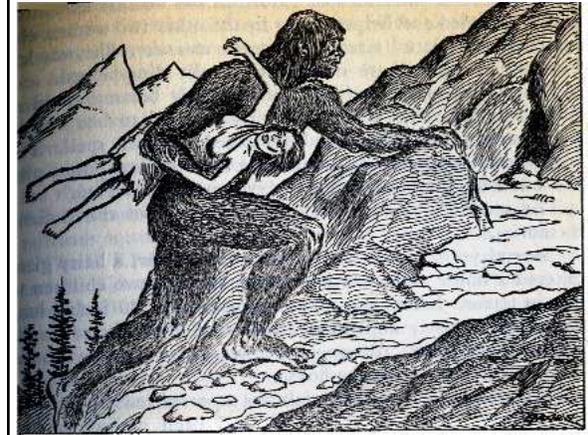
87.5 **HAIRY GIANTS:** Laidlaw is a small station on 190.0 the Canadian National Railroad. Close to it is an Indian Reserve. There are many such small reserves along the Fraser River, but this one had the doubtful honor not long ago of playing unwilling host to a fearsome hairy giant.

Indian lore has it that a mysterious race of giants, known as the Sasquatch, live in the high mountains around Harrison Lake. Over the years, various Indians have reported brief encounters with these individuals. Such stories are not easily discounted, for the Indians have a remarkable memory for detail and find little purpose in distorting the facts as they know them.

Various people in close contact with the Indians have no doubts that, at least, the remnants of such a race do exist in the hidden fastnesses of the Coast Mountains. One or two expeditions have even attempted to investigate, but were forced back by extremely rough and hostile terrain.

The following instances are only two of the many stories told by the Indians. They were related in all seriousness by an Indian woman living near Laidlaw.

"Over a hundred years ago, when the Indians were berry-picking, one woman who had strayed from the others was suddenly confronted by a giant. Too paralyzed with fear to scream or run, she was quickly carried up the steep mountain side. After a long climb, during which time she remained in a semi-cave and so did not note direction or length of time, she was carried through a rough door into a large rock cave.



SASQUATCH WITH INDIAN GIRL

"Two other Indian women were crouched in the cave and, when left alone with the new arrival, told her they had been captured in a similar manner years ago. They had been brought as wives for the giants and had since borne children.

"The men would disappear for months at a time and then return with food. For the new woman they brought flour and smoked fish that they knew she was accustomed to eating. (The fact that there was flour dates the story as taking place after the arrival of the Hudson's Bay Traders, 1827-1840).

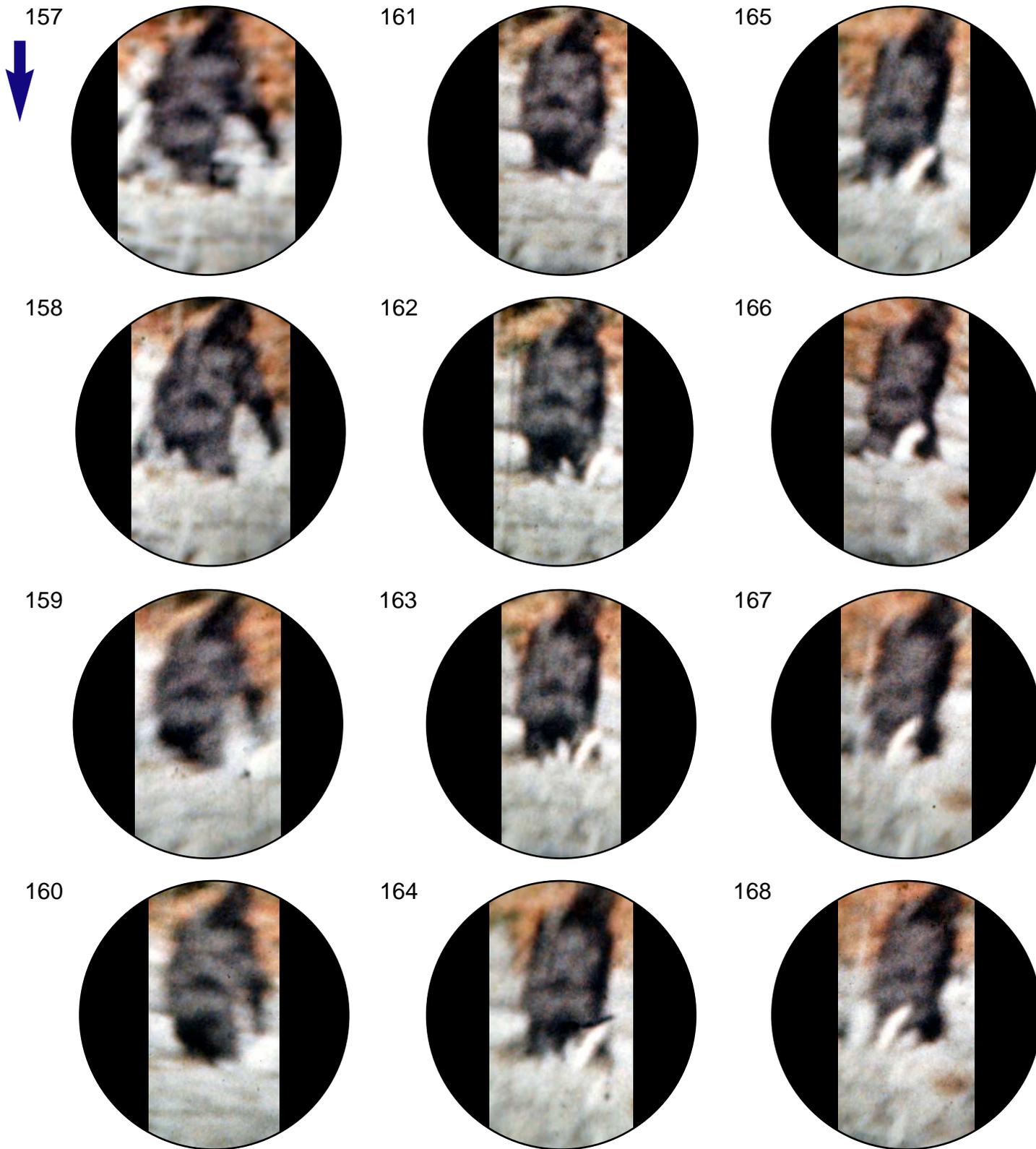
"Although the woman had been a captive for over a year and had borne a child, she was determined to escape. The other two women told her they would help and when the hairy giants left on one of their seasonal hunting trips she was told to prepare all the food she could. She made bread, or bannock, (suggesting that these people or the Indian women at least used fire) and with a heavy pack of food set out across the mountains.

"After almost unendurable hardships she became exhausted and was carried and helped along by the other two women who possessed the giants' strength in some measure. She was left in a stupor near where she had originally disappeared.

"The villagers saw her but she suddenly became afraid of them and fled. She was pursued and carried to her father's house where she fainted and remained under a spell. The Indians believed that the giants held some mental power over her but with careful nursing she eventually recovered."

It was Dahinden who gave me a photocopy of the *Liberty* article, and thus the reason I included it in *Meet the Sasquatch*. In this case, Green did not have a problem, although I think he and Thomas Steenburg were very skeptical of this material. I am now headed in that direction.

P/G FILM FRAMES FOR ANALYSIS



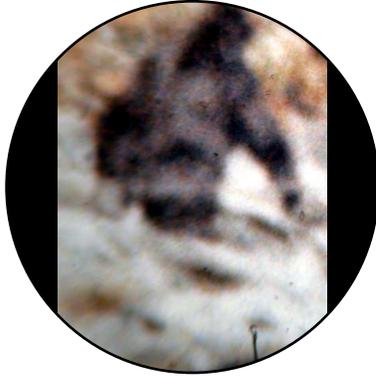
OBSERVATION NOTATIONS: Note that the head is looking down in all of these images. #158—Note that this is a reasonably clear image with the side of the face somewhat seen. #166 to 168—Note that the subject seems to bend forward more at this point.

P/G FILM FRAMES FOR ANALYSIS

169



173



177



170



174



178



171



175



179



172



176



180



OBSERVATION NOTATIONS: #173—Note that the subject appears to take a larger, perhaps quicker step at this point. #177 & #178—Note that the dark hair and shadows around the buttocks is made to appear more severe by a branch in the foreground or a film artifact.