

# Bits & Pieces – Issue No. 49

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**M**y yeti sculpture is now complete. The eyes will change focus because they are a little convex discs, so it depends on how light strikes them. Sculptures differ greatly from painting because they are three-dimensional. The variations of shades between light and dark are infinite. Even air-brushes can't equal this; although human eyes can only see so much so what is seen appears to be perfect.

If you look at professional sculptures (busts) it is seen that hair is never sort of “individualized.” It is simply a mass that has been molded (waves and swirls). This certainly looks a lot nicer—you get that beautiful “classic” look. I reasoned that what we are dealing with is a biological entity far removed from our society, so would not be “classic” in appearance. It would be ragged and unkempt. Indeed, sasquatch witnesses have mentioned this sort of thing (perhaps associated with the often reported bad odor).

In the previous B&P, a word used in the material provided by Gene Baade was unfamiliar to me, so had to look it up. The word is “prelapsarian” and it means, “characteristic of the time before the Fall of Man; innocent and unspoiled.” This differs greatly from traditional hominid association with demons (agents of the devil). Although I won't jump into the paranormal arena, this same sort of thing is implied for the sasquatch. In other words, the beings are of a more perfect union with nature and “creativity.” The yeti seems to have this status with the Nepalese people, and some Native North Americans hold the sasquatch in the same regard.

I do believe that the yeti is quite different from the sasquatch; but still very similar in many ways. They are both on the same “branch” sort of thing; however I am at loss to date them in order. Compared to the sasquatch, we know very little about the yeti. For certain it has not been exploited to the same level as the sasquatch, so enjoys a slightly better reputation.



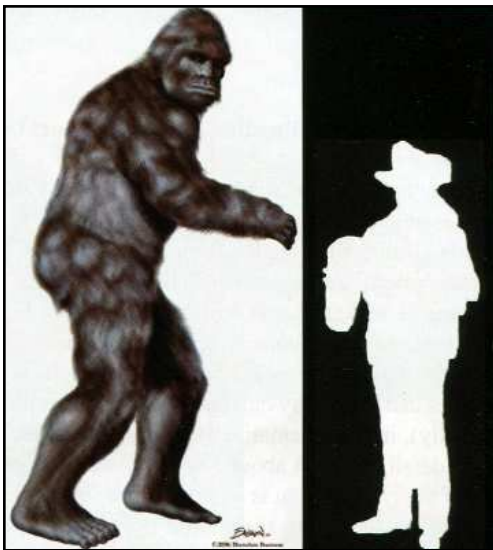


These images provide more insight into the comparison between a human and a sasquatch or a yeti—both being about 7 feet tall. Make no mistake; meeting either one of these homins up close would be a shocking experience. We just see the heads here, so you have to imagine the bodies, which would be proportionate to the heads.

One gets a bit of a strange feeling by standing near a very large horse (like a Clydesdale, illustration below). This results from knowing that the horse is an animal with a mind of its own—same sort of thing.

As to the sasquatch, the P/G film subject's mass and muscularity does not occur in humans (Grover Krantz, *Bigfoot/Sasquatch Evidence*, p. 110). As a result, meeting a 7-foot tall sasquatch would be very different from meeting a 7-foot tall human, like André the Giant, even if he were covered in hair.

In the following illustration, a silhouette of Roger Patterson holding casts is mathematically compared to the subject he filmed (artistic enhancement by Brenden Bannon) at Bluff Creek.

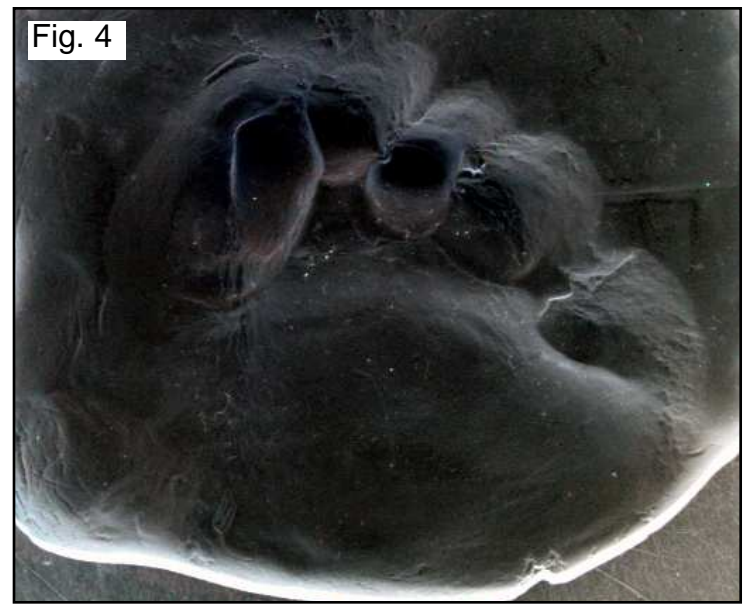
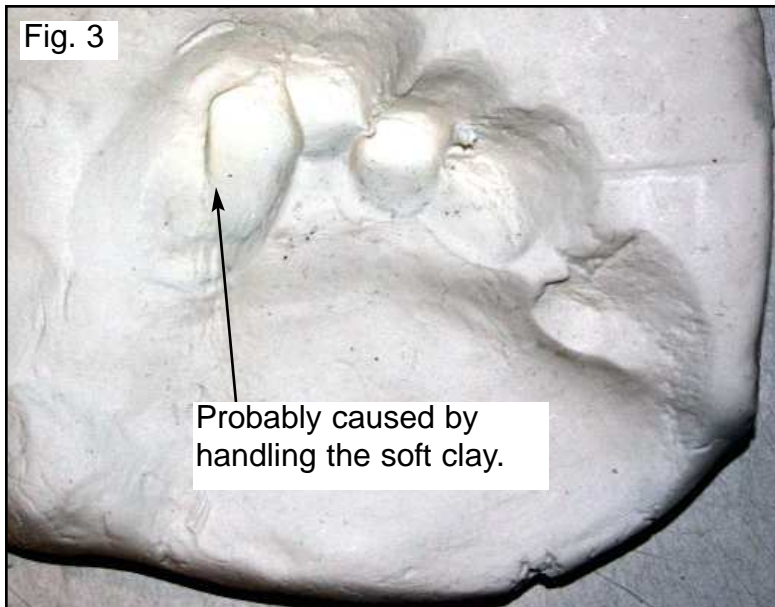
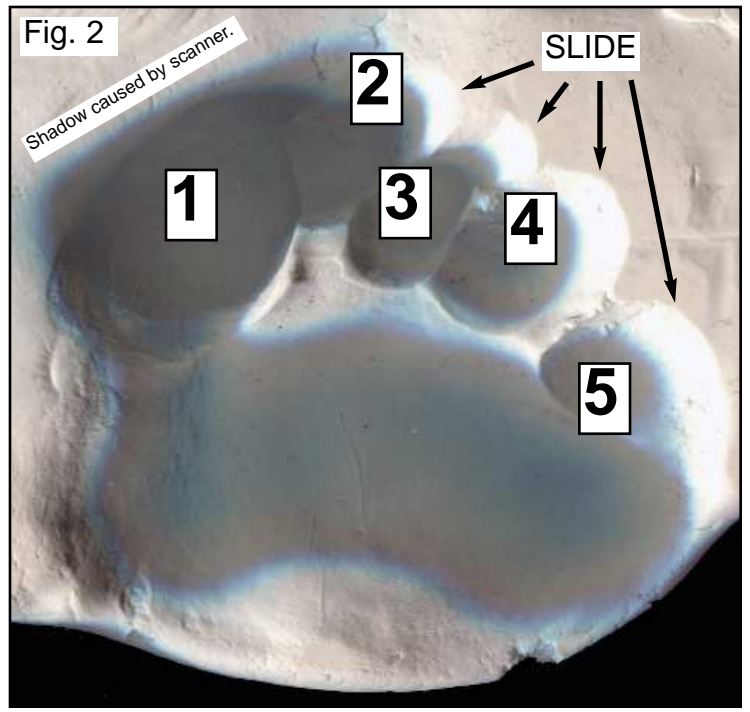
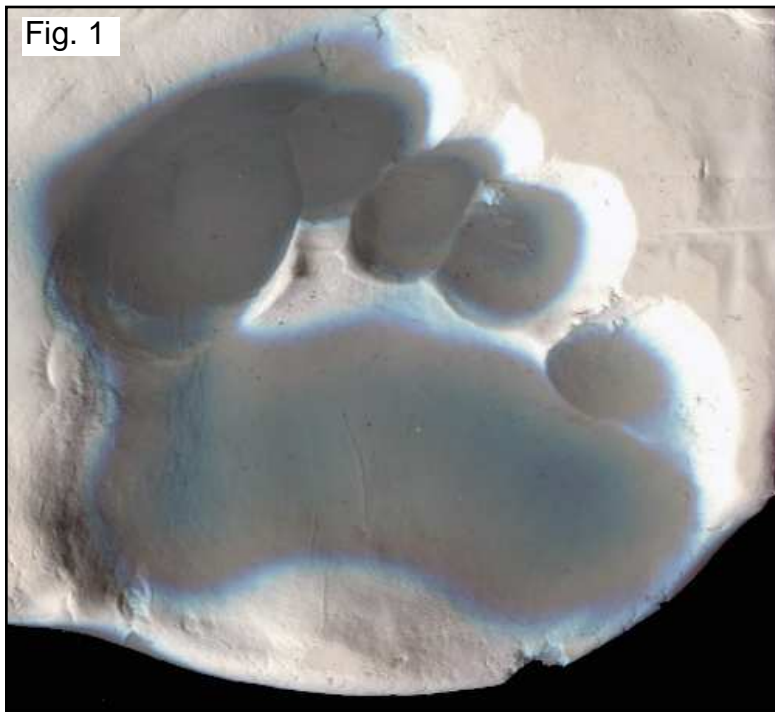


In his hat and boots, Roger stood at about 5 feet 6 inches tall, so we see a stark comparison with the 7 feet, 3.5 inches tall sasquatch.

The obvious question, of course, is how can something as large as a sasquatch be so inconspicuous? The answer appears to be that it is very good at making itself this way; but it does not have to try very hard in the Pacific Northwest—any large animal more than 50 feet away in thick bush would not be seen.







In B&P No. 48, I discussed the possible reason why sasquatch footprint casts seldom show toe stems (the illustration used is on the right). I stated that this was likely due to the toes “grabbing” the ground and thereby arching up.

Thinking further on this, I took a fresh block of clay, pushed my toes into it and “scrunched” them with all my might. The first set of images (Figures 1 and 2) is from a direct scans (clay block was put on the scanning bed). The second set of images (Figures 3 and 4) is from a photo taken of the clay block with a digital camera using a flash; figure 4 has been inverted (made into a negative).

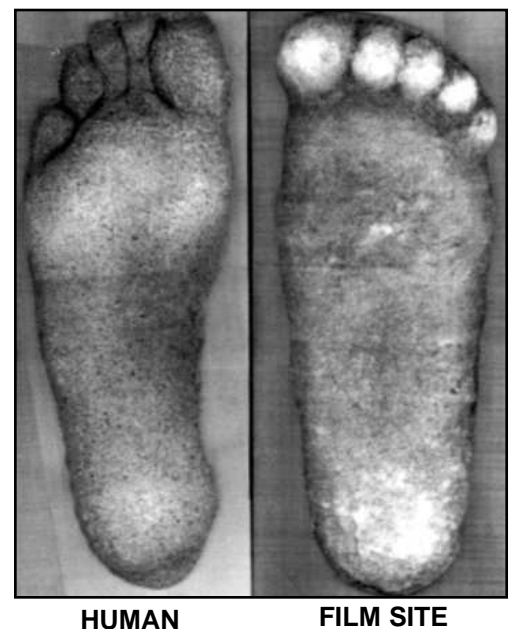
As you can see from these images, the toe stems are not visible; save a little for the second toe, which automatically moved over and crowded the first toe. I

need to mention here that when this sort of thing was seen in one of the cripplefoot prints (different toe) it was deemed to be a possible deformity; I don’t think so—that’s the way toes work.

My little toe (#5) moved in as far as it could so that its outside edge (left) actually registered with the pad of my foot in the same plane.

Note that when I scrunched my toes, I pulled the clay down, creating what we call “slide.” This is indicated by the bright white areas on the first set of images and by the wrinkled shaded areas on the second set. If I were to let the clay impression dry and then make a plaster cast, the result would be precisely as seen in the film site cast (right) as to the toe stems; **but my toes sizes would be over stated by**

**about 30% because of the slide.** We need to think about this (See Note below).





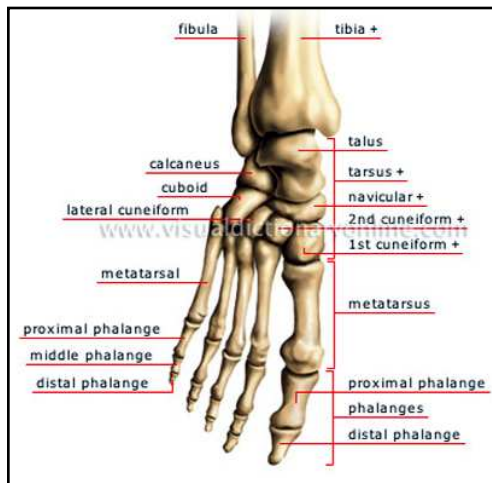
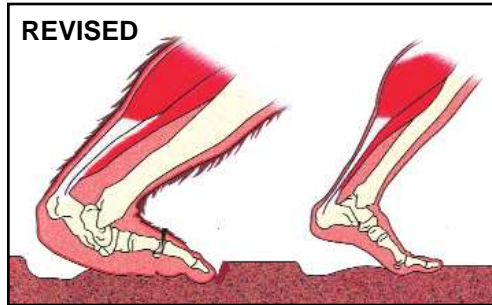
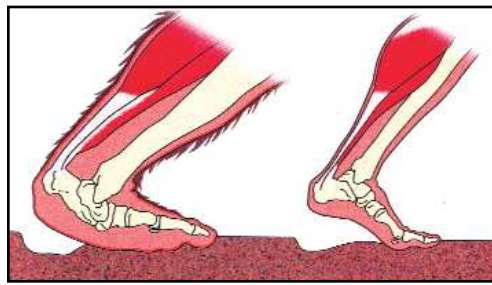
Perhaps the significant inference here is that humans don't scrunch their toes after a foot is placed on the ground; but, it appears evident that sasquatch do. I have mentioned that there is one case where this obviously happened with a cast made by Thomas Steenburg after a sighting. *Do we have here another marginal indication of sasquatch reality?*

Certainly we can argue about the mid-tarsal break in sasquatch footprints, but there is little room for disagreement on what I have presented. Anyone (including scientists) can buy a block of modeling clay and use his or her own foot to do what I have done—a ten-year-old could do it. You don't need a PhD.

If I am correct in all of this, then the adjacent illustration (top) needs to be revised to show that the toes go in and "grab" the soil (as revised, lower). There is obviously a reason for such. It is likely because sasquatch don't have footwear and need more "purchase." Track shoes with cleats achieve the same result.

Just how much a sasquatch would scrunch its toes would depend on where he or she was walking. Reasonably, the softer the ground then the greater the scrunch; but it would use its own judgment here.

**NOTE:** Plaster would definitely flow into the "slide" areas and thereby distort (increase) the size of the toes. If you study the outlines in the images I have shown as "slide," that would become a part of the toe impressions. The plaster will be very thin at the outer edges and build up as the impression deepens; some outer plaster will later flake off. The toe "shadows" seen on the adjacent Skeena River casts are likely the result of toe "scrunching." When casts are "cleaned" this excess plaster is often removed. If the toes were not scrunched, the cast would be slightly larger (up to one-quarter inch). The casts shown (considered among the best) absolutely do not show any toe stems (as with the film site casts. For the benefit of professionals, the toe "stems" are the proximal and middle phalanges.



All we see in casts are the distal phalanges (bones have flesh, or course). Please study the above diagram.

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Recently, New Mexico has been in the limelight for sasquatch activity. Robert Morgan explored this State in the 1970s. He found intriguing petroglyphs that are, or likely are, sasquatch-related. The first image shows the "whistling lips" very prevalent in BC Native sasquatch art. The second and third show footprints; the largest is very similar to

the "stone foot." The last shows a sasquatch giantess who has captured a human; Natives believed the sasquatch was a cannibal. You can see the smaller human in the giants' clutches. Petroglyphs in New Mexico are up to 2,500 years old.

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