

NOTE: I have updated (Dec. 22, 2017) the Island Park, Idaho, paper if you are following this incident.



These three Natives masks (the first in particular) were what convinced early researchers that Native depictions were not all based on mythology. There were, of course other masks, but they were difficult to find other than in books and museums. As a result, the only way a mask came to light was if someone with sasquatch knowledge saw one, photographed it, and then sent his find by snail-mail to other researchers. Copyright issues prevented writers from providing images in books or magazine articles, so very little was published. The Internet eventually gave access to numerous images, and new USA copyright rules (1999) made such material public domain.

This great mythological sasquatch mask was provided to me by Robert Alley in Alaska for my 2004 exhibit at the Museum of Vancouver. I was therefore able to take a precise photo of it, which has become wide-spread. The



Museum of Anthropology (MOA) in BC has numerous sasquatch masks; however they are all behind sliding glass doors. I requested that the doors be opened so that I could take proper photos, but my request was refused, despite my work with the Vancouver Museum. Indeed, the MOA even refused a donation of a complete library of sasquatch-related books for their library and provision of plaster footprint casts for their back room storage area so students could study them. When it comes to the sasquatch, the MOA apparently only accepts material that was originated by Native people and will not cooperate with sasquatch researchers. I consider this a form of discrimination. Non-Native people have artifacts and opinions, why can't they present what they have?

John Green used this mask on the cover of one of his books (shown as is). It is more mythological than real, and I am sure John would have preferred to use the first mask (called the monkey mask) that I have presented. I think the mask John used is seen in this second image; note that its face is essentially green.

Some of the masks on display at the MOA are seen in the third image.

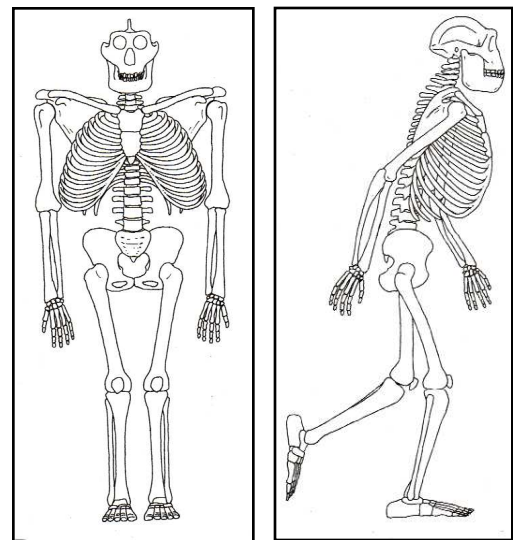
I am providing this information because response to the Sasquatch Canada website in the last few weeks has been outstanding; perhaps something will filter through to the MOA and they will reconsider my requests.



Dr. Grover Kantz's giganto skull model is well known. It was duplicated by Bone Cones and is a treasured part of sasquatch collections.



Some of Grover's photographs and other documents were sent to Hancock House Publishers, which published his last book. Everything was put into a file—both the used and unused material. Grover died in 2002 and in looking for various photos, David Hancock directed me to the file. I went through everything and to my surprise found two drawings of skeletons, which are shown here:



The first image (left) appears to be a giganto/sasquatch skeleton depiction; note that he has used his model skull design for the head. In this connection, he used a head to height standing height ratio of 6.42:1, which is close to that determined for sasquatch (i.e., 6:1). I suppose it might be a simple proposed giganto skeleton, but I am sure he had sasquatch in mind.

The second image (right) is a little confusing because it does not show a sagittal crest bone. All I can think of here is that he was depicting a female, which may not have a sagittal crest as with gorillas. Whatever the case, these are highly professional drawings, so Grover was very serious in whatever he was attempting to depict.



This image of a “giant” woman mummy (6 feet, 8 inches) and her baby appears to have been making the rounds almost since the “discovery” occurred in 1895. Indeed, I even used it myself in a book. I will not get into all the details as everything has been well-documented. What bothers me is that the female mummy/skeleton would not likely stand up like that unless supported somehow with wires holding everything together and supported with a board at the back. I think it was photographed on its back and then the man added later—hopefully his height was properly proportioned. Oddly, the feet of both individuals are cut off and I have to wonder if this was done purposely because the female mummy’s feet would not look natural.

We are told that the mummies predated the Christian era. It was reasoned that as women are generally shorter than men, the men in the same society would have been much taller.

Whatever the case, both mummies appear to be real, but you really can’t tell very much from the photograph. Just what eventually happened to the mummies is not known—another case of “lost in history.” I suppose there is a remote case that they ended up in a museum somewhere and are in some dark corner; but I doubt it.



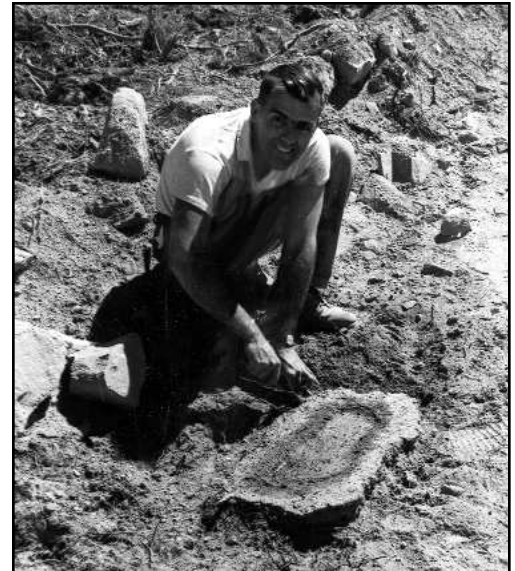
Generally speaking, people interested in sasquatch are also interested in other primates. If so, then these little ones certainly “take the cake.”

Most of us (including me) don’t get to see many apes, monkeys and so forth in the flesh. There was a zoo in Vancouver, BC, back in the 1950s that had a fair collection, but it was closed as have many (most?) zoos because of concern for caged animals.

Like the little tamarins seen here, we are somewhat rapidly losing many of our close and distant relatives. From what I have been told, a population of about 500 is the threshold for extinction. Once you get down below that number, recovery becomes very difficult.

What about sasquatch? How many are there? I worked this out mathematically (be that what it may) and estimate that there are about 7,000 sasquatch in British Columbia. If I include the Yukon and Alaska, I estimate 8,000. There are about 2,000 that have wandered away south and East, right across Canada and the USA; although I suppose it might be more. Whatever, I don’t think there are more than 10,000 sasquatch in North America. John Green insisted that sasquatch are not an endangered species, but I am really not sure on this point. The number of sightings really doesn’t justify a larger population than 10,000. The important question is, are they increasing or decreasing in number? My guess is they are staying at about 10,000, mainly because probably 90% or more of British Columbia, the Yukon and Alaska is as they say “untamed.” This is a “so far, so good” situation, but it will likely change. I believe our weather has changed (become warmer) and that’s a major factor.

In the following photo, we see Don Abbott of the Royal Museum in Victoria, BC, attempting to lift a glued footprint out of the ground intact. John Green also tried to do the same thing, and both attempts failed—the glue did not hold. This was back in 1967. Certainly if a foot print could be preserved in this way, it would be very valuable to scientists.



John Green explained things to me in the mid 1990s and the incidents sort of stuck in my mind.

In about 2000, when I was preparing an exhibit item of a footprint I used scenic cement, as seen here, to glue the sand. I changed my mind about the quality of the print and decided to discard it. To my surprise, the entire print lifted out almost intact. It was not quite dry yet, so parts of it broke off. Had I let it dry it would have gone as hard as a rock.



I have made a number of dioramas and the cement holds perfectly. I doubt this product was available in 1967, but given a footprint in soft dry soil or sand such as we see in the photo of Don Abbot, I believe the cement would work perfectly. It is water based, very liquid (like milk) and dries very quickly. It is available in hobby shops. I doubt many sasquatch researchers would know about things of this nature—so just a “heads up.”



Some years ago there was a great furor over the fact that Roger Patterson used this image in his book showing his initials in the right corner. It was found (I have known for many years) that Patterson copied the image from a work by Morton Kunstler, who had been commissioned to do an illustration on the William Roe incident for a magazine. The original Kunstler image is shown below.



There are obviously many differences with Patterson's drawing. What he may have done here is to cut out the image in the magazine and trace it onto his drawing pad paper—carbon paper can be used for this. One simply gets the main outlines and then fills in everything with pencils. Patterson had considerable artistic talent so the end result was quite good.

It might be that Patterson thought he could redraw the image and thereby not have to get permission to use it. This, however, is incorrect; the image would still be under copyright with the original artist. I don't think there are enough differences to deem it a different image.

As to artists copying the art of other artists, this is a common practice. When your artwork is very close to the original, you are supposed to show your name followed by the word "after" and the original artist's name. In this case, it would be "Roger Patterson after Morton Kunstler; but you still don't own the copyright..

The issue with Patterson was raised to draw attention to his "dishonesty." In other words, if he would do something

like this, then he would have no trouble hoaxing something. In a word, that is absurd and is a trick used by the media to arouse suspicion and distrust in the eyes of the public. When people are interviewed, great pains are taken to make the person being interviewed say something that will create negativity—in journalism, non-negative news is not news (but we do get a few "positive" things now and then).

I have likely researched Roger Patterson as much as anyone. I never met him, but wish I had. In my opinion, he was really quite "ordinary," save being quite athletic and having artistic talent. He was not overbearing or rowdy. He tried to make a living in different ways, and obviously thought that a book about bigfoot might be successful; it was, but certainly not a "best-seller." Despite later problems regarding the film, Bob Gimlin remembers him fondly, and even admired him, "Roger was really good at..." and so forth

John Green, René Dahinden and Peter Byne had no problems with Roger; although Dahinden was a bit put off because Roger was the first to get movie footage of a bigfoot. Dahinden had been "beating the bushes" for many years and thought that he deserved to "be the one," as it were. Nevertheless, the best we would have had in Dahinden's case would have been a few photographs. Roger took a 16mm movie; even today you can't beat that—a standard video would have been little better than hopeless.

Dmitri Bayanov, who continually stresses that Patterson's accomplishment was outstanding, is right. You might say he simply "lucked out," but given the opportunity he made the absolute best of it.



René and Roger listening to tape recordings in early 1967 (before the film). I believe they are at Roger's home, and the tape(s) those made by Roger.



I found this photo among those provided to Hancock House by Dr. Grover Krantz. The sculpture is obviously meant to depict a sasquatch and Grover apparently thought it was worthy of a photo. There was no other information so I don't know where the sculpture is located.

The image harks back to the 1920/30s when it was thought by some (and still is) that sasquatch were simply a tribe of Native people, who for reasons of their own, choose to remain hidden. There was one highly out-spoken individual (a Church pastor as I recall) who insisted that's all sasquatch are and to leave them alone (he was very emphatic on this last point).

Is it possible, even probable that he was right? Now that we know more precisely that sasquatch are very big, tall and hair-covered we have come up with different theories. Were that not the case, I am not sure we would be pursuing the entity as we are.

Nevertheless, it is still possible that sasquatch are human and could be as the pastor insisted. That their physical attributes are different from us is not totally out-of-line; some human races are very different, but in other ways.

I don't think we will ever "leave them alone," because they present an opportunity for financial gain and/or other benefits. That is why it is important for scientists to jump in and resolve the issue. There is definitely enough evidence for this as detailed in the book *The Making of Hominology*, by Dmitri Bayanov in association with myself. It is not an "easy read," but a very important one.



An old Native story has it that two of their youths found a cave in the woods. Upon entering, they saw two enormous skulls. They said that the skulls were so large they could fit them over their own heads. They reported the find to the tribe elder who told them that they had found skulls of what we now call sasquatch. The youths were instructed to go back to the cave and cover the entrance so that it cannot be seen, and not to go back to it.

Well, certainly just another Native story. Nevertheless, the years roll by and Roger Patterson and his friend Bob Gimlin film what they say was a sasquatch at Bluff Creek, California, in 1967. Many more years roll by and in 1998 a forensic examiner establishes that the walking height of the sasquatch seen in the film is 87.5 inches.

Still more years stack up, and I determined (2003?) that the sasquatch seen in the film had a head to walking height ratio of 5:1. If it were standing erect, then the ratio was 6:1. Given this last ratio, then the head had to be about 15.8 inches high from the tip of its chin to the top of its head.

I found a very large (but not large enough) Styrofoam human skull and decided to create a model with clay. Naturally everything had to be reasonably proportionate; I just expanded the lines and hollows provided in the Styrofoam—kept building the skull up with clay. This way I would at least have a semblance of anatomical correctness. I decided to round off the height of the skull to 15 inches, so the stature of this individual would be slightly less. You would be surprised as to how much clay was needed for this project.

When the skull was finished, I reasoned that if I were a young man about 5 feet 5 inches or so, that skull would likely fit over my head.

If the average height of sasquatch at

about 8 feet is believed, then you are looking at a head size of about 17 inches; a skull that size just might fit over my head.

Scientifically, this is all poppycock, but not because of the cave story, the forensic examiner, or my arithmetic. Science says that you can't start with nothing and draw any conclusions. In other words, the sasquatch does not exist and nothing you can do or say changes that fact.

Anyway, that said, if there is a sasquatch skull out there somewhere, then what you see here will be about its size. I can't attest to the details, but they will be at least marginally similar. A profile view of the skull follows.



—00—



In working with Dmitri Bayanov on his book *Russian Hominology*, he sent me this image of a "Domovoy" which measures significantly in Russian folklore. The

little guy is said to live in your attic or basement (note the spider in the upper left corner). He is a generally very nice and helpful; will do your housework (and you wonder how it got done). and if you have a cat, it will play with it—cats absolutely love it and will go all coy and "lovey" when they see it. It can be mischievous, but if you are a nice person and leave it little gifts (food, milk and so forth), it will be your friend and your family will have good fortune. You seldom see it as it is very small and can simply disappear very quickly, but you might hear it now and then (hollow and harsh voice). Of course, this is all things you tell wide-eyed children, but the Domovoy is an ages-old part of mythology/folklore in Russian literature.

The image seen was created by a Russian artist; we believe it was first published in about 1908. I included it on the back cover of Dmitri's book, but it didn't make the final edits at Hancock House.

Whatever, it's the cutest little homin I have ever seen and deserves at least a footnote in the annals of hominology because its origins appear to be from strange hair-covered human-like beings that are referenced in ancient literature. Dmitri tells us that myth sort of evolves from reality; we generally don't "make-up" things from nothing, so to speak.

—00—



This is a comparison of a cast of my left foot and the corresponding P/G film site cast. Note the similarity of the big toes; mine crowds the next toe because I wear shoes.

—00—