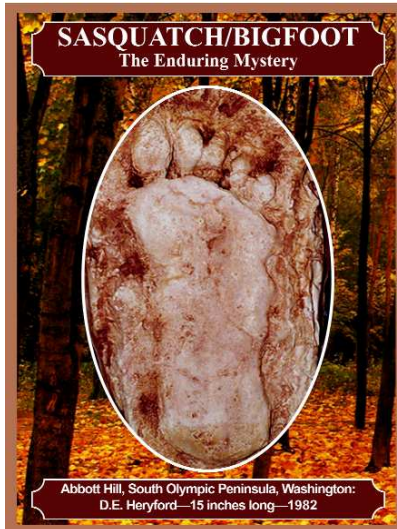


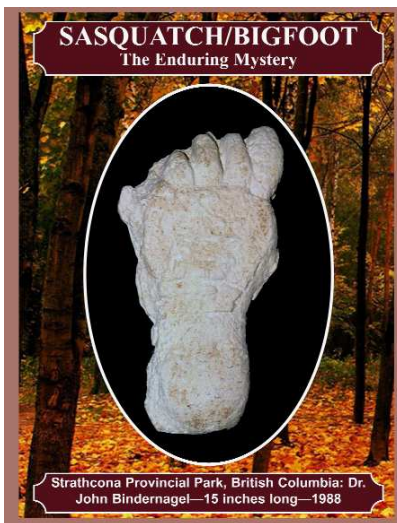
THE STORIES BEHIND THE STAMPS

By Christopher L. Murphy; Edited by Todd Prescott

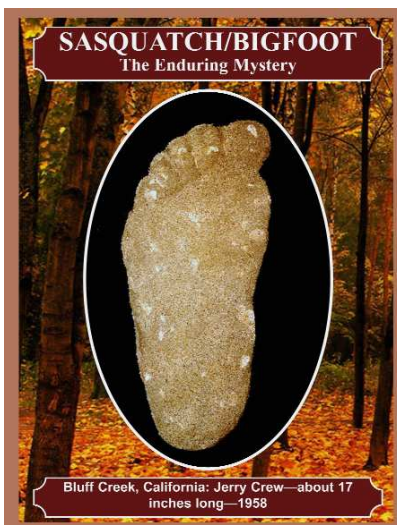
Sasquatch/Bigfoot Footprint Casts



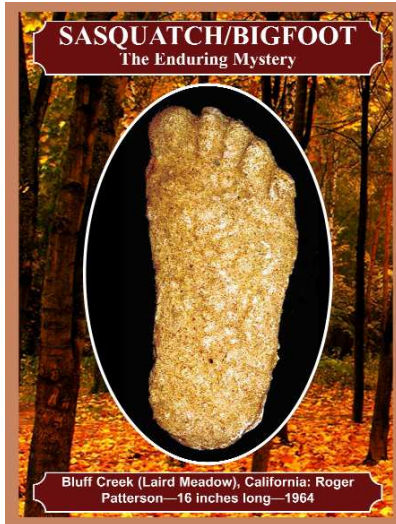
Dennis E. Heryford, who made this cast, was a deputy sheriff. The large footprints were reported to the police and he went to the location to investigate. Many footprints were found, including half prints, as whatever made the prints moved over different types and levels of terrain. Dr. Henner Fahrenbach, a highly noted sasquatch researcher, was informed of the finding and he went to the location. In his opinion, the footprints were made by a natural foot. He was particularly impressed with the imperfect prints, which indicated something had actually walked and went up a rise where just the toes dug into the soil. Richard Noll made a mold using the original cast. The cast seen here is from that mold.



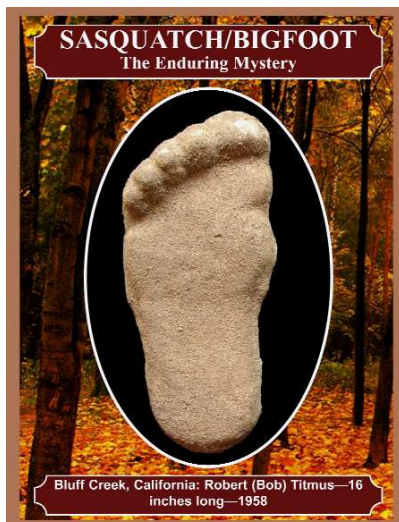
The footprint from which this cast was made was discovered by Dr. John Bindernagel. The print was on a hiking trail and a hiker had unwittingly stepped in the print leaving an impression of his boot (horizontal lines) in the center of the print. Whatever made the print evidently crossed the trail from the bush and went into the bush on the other side. As the trail was cleared for hiking and worn from hikers using it, the substrate recorded near-perfect prints. This experience in particular convinced Dr. Bindernagel that sasquatch are a living entity.



This cast is from a footprint that brought the word “bigfoot” into use throughout America. Jerry Crew, a road construction worker, found unusual prints around his bulldozer when he arrived for work one morning. Although he drew attention to them, he just carried on with his job. About a month later, he again saw prints, and this time made plaster casts of two prints. He took one cast to a local newspaper and the resulting article used the term “Big Foot” to describe what made the prints. The article was provided to the Associated Press, which used the word “Bigfoot” (one word) resulting in wide-spread use of the term.

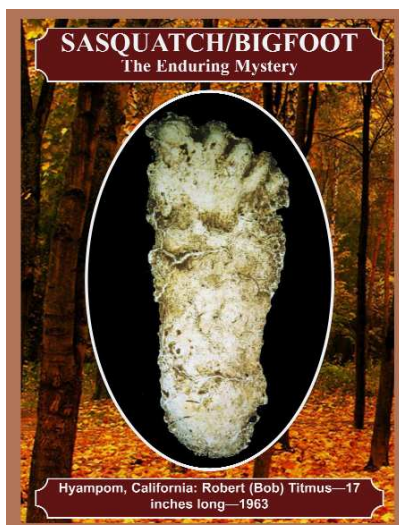


This is likely the first or second cast made by Roger Patterson. He and Rod Thorton were told of footprints found in Laird Meadow and immediately went to that location. They located the prints and made the cast. In Patterson's own words, "The creature had come down the mountain, crossed a road, gone down around an old logging landing, then over the bank into the bush..." Subsequent analysis indicated that the same individual which made the footprints was likely that which made the prints found by Jerry Crew (previous entry), although there is a one-inch length discrepancy (not unusual with plaster casts; depends on the depth of the print).

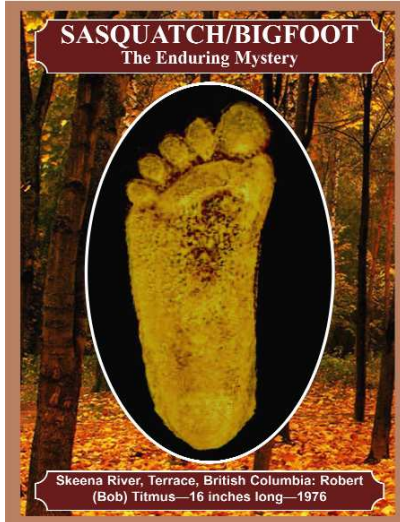


Bob Titmus found the print from which this cast was made in the same year, but later, than the prints found by Jerry Crew (previously shown). Titmus made casts of both the left and right footprints producing the first (to my knowledge) available set of casts. The cast seen here was duplicated some 400 times in the 1990s and given as a prize in a Kokanee beer promotion. Placards showing the likeness of René Dahinden with the cast were made and displayed in many Canadian government liquor stores.

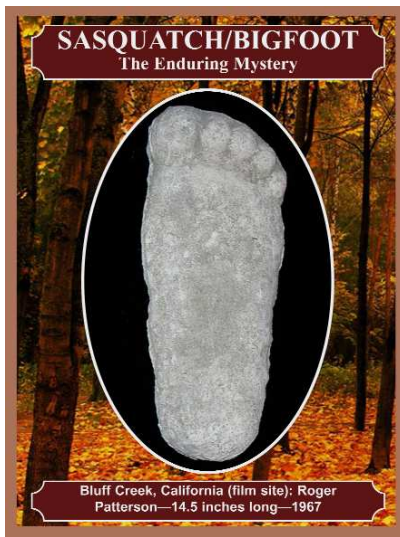
Note: Jerry Crew made two casts, which were likely a set (left and right foot). However, one of the casts broke/crumbled and was discarded.



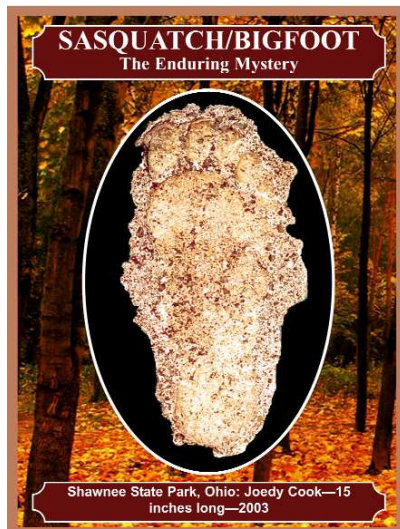
Hyampom is a tiny community in the Trinity Mountains, California. In 2010, the population was 241, so perhaps less in 1963. Bob Titmus learned of the tracks from an article in the *Redding Record Searchlight* newspaper (April 26, 1963). At the time, he was ill, but soon recovered and located the tracks. He found and made casts of five different footprints at various locations in the area. Three of the prints were in the same track way. The cast seen is an original cast and the green color is the result of soil/vegetation that transferred into the plaster.



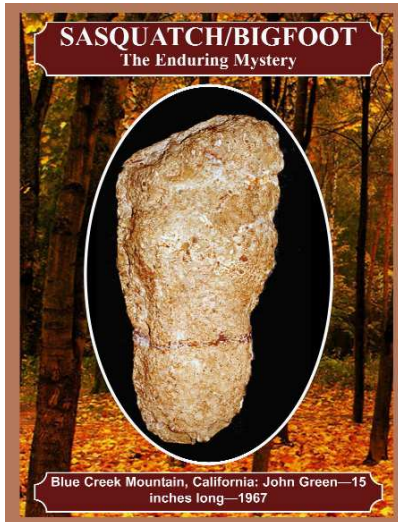
One of a matching set (left and right foot) this cast and its mate are ranked among the best “sasquatch” casts ever made. Children found unusual prints and reported them, whereupon Bob Titmus went to investigate. He photographed the footprint used for this cast (likely other prints as well) and then made the casts. The thick pad beneath the toes is highly evident and never fails to impress. It is one of the few original Titmus casts that has survived and was in the collection of the late John Green—now in the possession of his family.



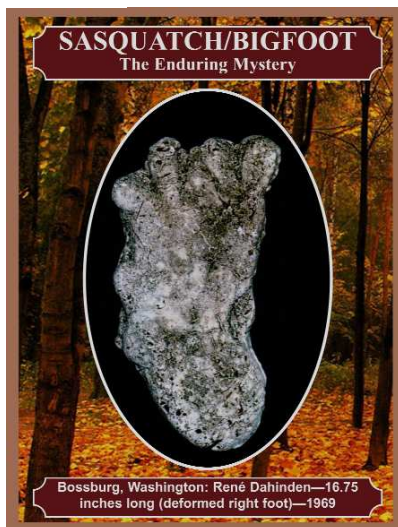
This cast and its matching mate (left and right foot) are likely the most famous of all casts. The cast was made from prints left by the subject seen in the famous Patterson/Gimlin film. There were many prints, and Roger Patterson chose the best to make casts. He also took movie footage of the prints themselves (one print is seen with plaster in it). The fact that he made casts when he had a movie of the subject and the footprints demonstrated his resolve. However, we must consider that he had no idea the movies would show anything and the casts would help substantiate his and Bob Gimlin’s story. Whatever the case, the world is left with remarkable movies, impressive casts, and two witnesses to the event.



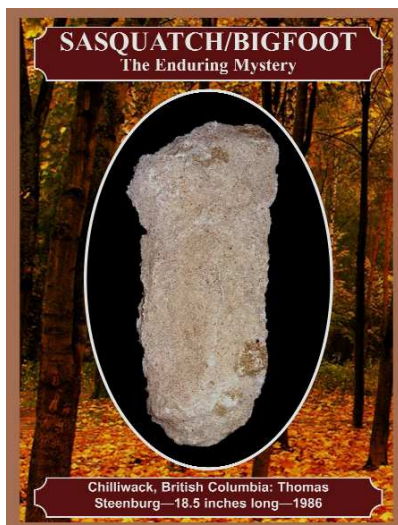
Seen here is a great cast from Ohio. A man and his wife on a walk in Shawnee State Park found unusual footprints and reported them to a bigfoot “hotline.” Joedy Cook, a noted researcher, went to the location and made the cast. Ohio ranks 5th in the number of reported sasquatch sightings/incidents in the United States (2010 statistic). Remarkably, very early migration routes of humans and other animals into North America from Asia (across what is now the Bering Strait; known as the land bridge) gives credence to a possible population of sasquatch in Ohio.



Although this is a poor cast, it was made from one of 590 counted footprints found of different sizes. John Green and others evidently reasoned that photographs of the prints were better than casts, and they took many great photos. A scientist tried to glue a print and lift it from the ground—but failed to do so. He did manage to get a cast somewhat better than that seen here. John Green made a cast of one of the smaller prints—but it is also poor. Nevertheless, there is a similarity between the cast illustrated and that made by Bob Titmus at Bluff Creek (seen previously) nine years earlier (1958).

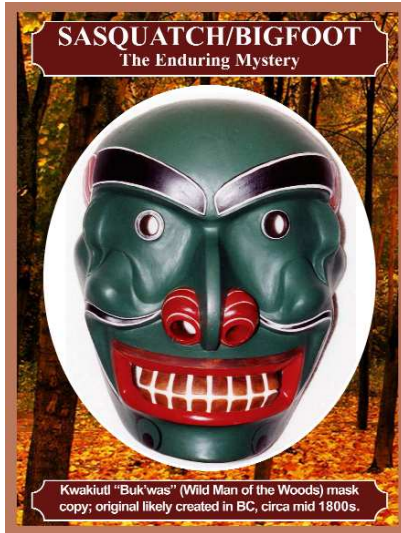


This is the most controversial cast ever made. It is one of a matching pair, except the right foot (seen here) is deformed either by accident or the result of a birth defect. A long line of unusual footprints were “reported” to a person with dubious credibility. René Dahinden was informed of the find and he subsequently made the casts. Dr. Grover Krantz gave the casts overwhelming “authenticity,” reasoning that it was virtually impossible for someone to have fabricated the prints based on the anatomical correctness. He actually inspected one of the prints in the snow/ground.

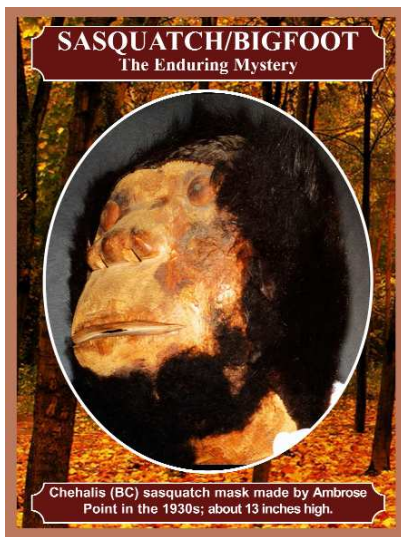


While this casts lacks detail, such is not the case with its story. An American couple while camping, and fishing the Chilliwack River, hung a catch of trout on a tree. They saw what they described as a sasquatch come out of the bush, steal their catch and disappear back into the bush. Thomas Steenburg, a noted and highly esteemed field researcher, inadvertently heard of the sighting, went to the location, and interviewed the couple as they were in the process of leaving. Two other campers stated that they also saw the “sasquatch.” Steenburg searched for footprints and found 112 impressions about 18-inches long in an area adjacent (across a road) from the couple’s campsite. The ground was very hard; however, definite impressions could be seen—just enough to make a cast.

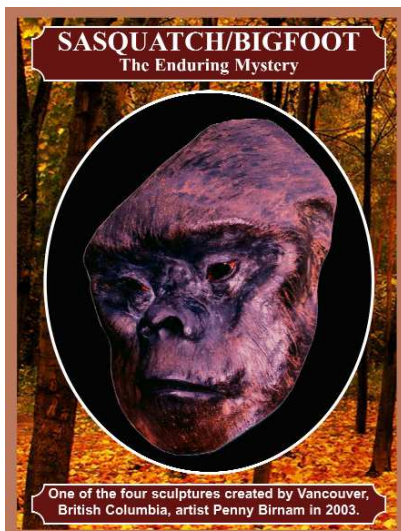
Sasquatch/Bigfoot Notable Artifacts



In Kwakiutl First Nations lore, the “Buk’was” is the male sasquatch and the “D’sonoqua” is the female. The names respectively mean, “wild man of the woods,” and, “wild woman of the woods.” The Buk’was mask shown here was likely made in the early/mid 1900s. It is a superior copy of a much earlier mask. The copy is owned by Robert Alley who lives in Alaska. He kindly provided it for my 2004/5 sasquatch exhibit at the Museum of Vancouver, British Columbia. I have come to consider that when masks are painted they reflect the mythological sasquatch; when they are not painted (just natural wood) they reflect the actual sasquatch (perhaps the result of sightings).



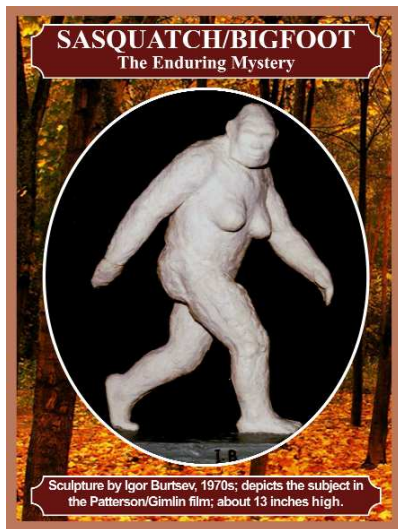
I uncovered this Chehalis BC mask in the Museum of Vancouver basement storage in 2003 and it was subsequently used for my exhibit the following year. The mask was inappropriately (without authorization) given to the Museum in 1937. The record showed the artist’s name (Ambrose Point) and my subsequent research revealed that he likely saw a sasquatch (thus the mask is not painted). Some years after my exhibit, a Chehalis BC Native historian was informed that the Museum had the mask. He said he had been looking for it for decades as it rightly belonged to his people. The Museum returned the mask to the Chehalis people in a fitting Native ceremony. I doubt the mask will again be exhibited at a museum—however, we now have a stamp by which to remember and honor it.



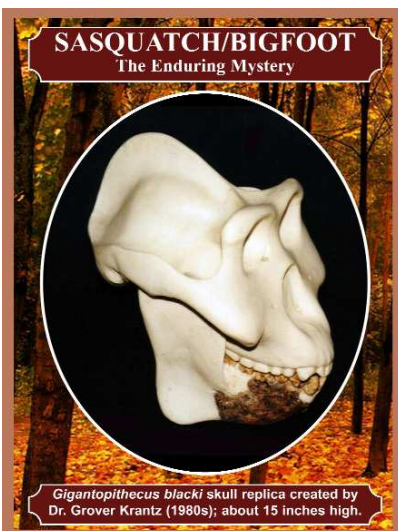
During the planning for my Vancouver, BC, exhibit, I wanted a sculpture that showed the sasquatch as we believe it to be. My son, Daniel, had noticed a shop with all sorts of large animal mask-like clay sculptures. I contacted the artist who made the sculptures, Penny Birnam, and she kindly agreed to provide a sasquatch sculpture for my exhibit. I provided her with images from the Patterson/Gimlin film with my calculated measurements of the subject for reference. Penny sculptured four heads, each with different facial features because she reasoned that sasquatch are probably more like humans than other animals. She gifted me this sculpture after my exhibit and it has since been displayed in all of my subsequent exhibits.



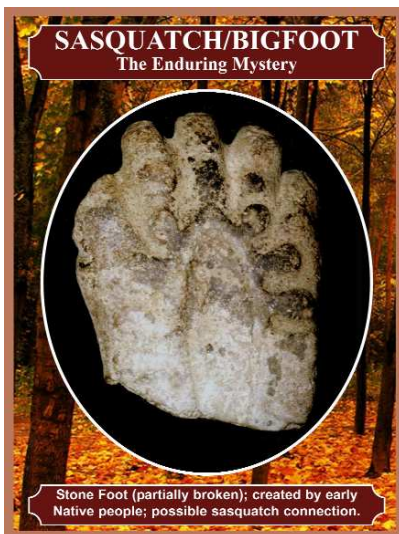
In early 2000, I decided to try my luck at sculpturing. I bought a 25-pound bag of natural clay (very difficult to work with) and eventually produced the sculpture seen here. It is essentially based on the numerous sighting reports I have read. The eyes are glass/plastic so they follow you everywhere in the room. After I completed the sculpture, I wanted it to be a more fitting color than natural clay; paint would not be appropriate. What to do? I contacted Vancouver, BC, artist Penny Birnam who had created sculptures for my upcoming Museum of Vancouver exhibit and she sort of whispered, "Use shoe polish."



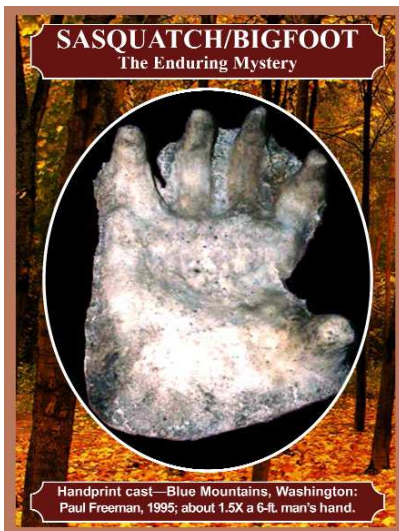
This sculpture dates back to the early 1970s. The artist, Igor Burtsev, who lives in Moscow, Russia, created it as a result of seeing the Patterson/Gimlin film. What you see is the subject when it turns to look at the two men. Igor gifted the sculpture to René Dahinden who had traveled to Russia with the film to get scientific opinions. I asked to see it on one of my visits with René in the early 1990s. He retrieved it from storage and put it on the table; it is very impressive. About ten years later, after René had passed away, and I was working on my Vancouver BC exhibit, I was able to borrow it from René's son, Erik, who along with Martin, another son, inherited their father's possessions. I properly photographed the sculpture from various angles and use the images in books.



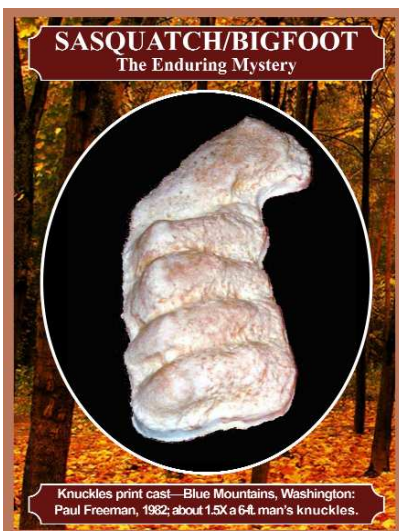
Dr. Grover Krantz used a scale reproduction of the actual lower jawbone of a *Gigantopithecus blacki* (Giganto) to make a replica of what the entire animal's skull probably looked like. The lower jaw is shown in dark brown to illustrate that this was the only part of the skull he had with which to work. Giganto, a very large ape species, lived in Asia and is believed to have become extinct about 300,000 years ago. There is no evidence that the animals lived in North America. John Green reasoned that the animal essentially matched what we know to be sasquatch. He theorized that some Gigantos could have migrated to North America over the Bering Strait land bridge and then "carried on" to this day while their predecessors in Asia went extinct. He informed Dr. Krantz of this theory and Krantz considered it highly plausible. As a result, he created the skull replica shown. The replica was reproduced by Bone Clones, Inc. (Osteological Reproductions) and has become a prized sasquatch-related artifact.



This stone foot was created by very early Native people in British Columbia. Other stone carvings are dated between 1500 BC and 500 AD, so its age is likely in the same time-frame. Although incomplete, it definitely appears to be a carving of a human-like foot. If complete, it would be between 11 and 12 inches long. In 1947 the artifact was given to the Museum of Vancouver which lists it as a “Ceremonial bowl – medicine man’s ceremonial stone.” This description results from the shallow “bowl” seen down the center. The assumption is that a sasquatch footprint was the inspiration for the carving. I have reasoned that as sasquatch were given spiritual significance, then a bowl that represented its foot would give a spiritual “quality” to medicines mixed or prepared in it.



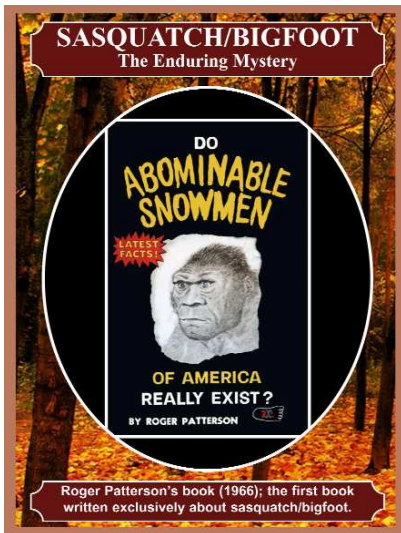
It is reasoned that a very large hand impressed in soft soil created the print from which this cast was made. The full extent of the fingers and the thumb did not register in the plaster because the “hollows” were blocked by soil that had essentially “caved in.” Paul Freeman, who made the cast, considered compensating for this, but changed his mind and instead opted to leave the cast exactly as it is seen. It was thoroughly examined by Dr. Henner Fahrenbach who believes that a natural (but much larger than human) hand made the impression because the cast reveals a number of significant anatomical aspects supporting this contention.



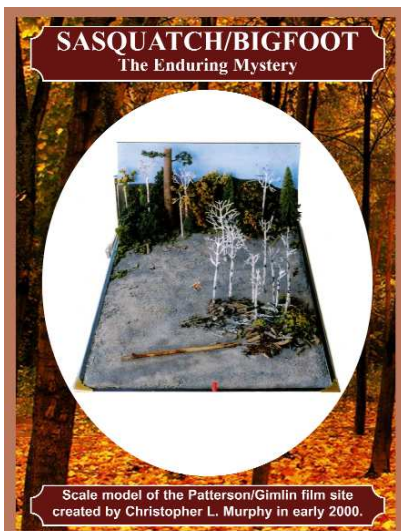
Very large knuckles of a right hand made the print from which this cast was made. Although not evident in this image, a faint impression of a thumb nail is in the plaster extension at the top of the cast. It is reasoned that a fist was pushed into the soil—perhaps in the process of crawling. Dr. Grover Krantz discovered the thumb nail impression, and he gave the cast credibility as to the possibility that a sasquatch made the impression. To my knowledge it is the only cast of knuckles ever obtained.



The hair seen here was recovered after a sasquatch was sighted by several people. Dr. Henner Fahrenbach obtained this sample from Paul Freeman (one of the witnesses) and sent it to me for my museum exhibits. A strand was submitted for DNA analysis under the program sponsored by Oxford University and the Lausanne Museum of Zoology, but I was late in sending it so it did not make the initial report issued by these institutions. We were informed that the DNA was deemed “human.” I offered to provide another sample—but did not get a response. Two other universities in North America did DNA analysis on hair from the same little batch and each concluded “human.” I believe we can reason that the hair either came from a human or from a sasquatch—which may be human as many people believe.



Seen here is the first edition of Roger Patterson's now classic book. Patterson had the book published in 1966, before he and Bob Gimlin had their bigfoot encounter at Bluff Creek, California (October 20, 1967). Patterson was a reasonably accomplished artist so the book is illustrated with many great drawings. I republished this exact book (direct photocopies) but no colored cover, in 1996, and it was subsequently republished again by Hancock House Publishers in 2005 under the title *The Bigfoot Film Controversy*. This time the original book was scanned. I added a supplement to this edition on the filming of the subject at Bluff Creek, California, along with other related information.



This scale diorama of the Patterson/Gimlin film site was created to provide a three-dimensional view and perhaps shed more light on what happened the day the subject was filmed. Fortunately, René Dahinden had taken measurements of various trees and stumps as they related to the distance from the camera Patterson used. It was therefore possible to create the diorama. The red map pin at the bottom of the diorama represents the camera. The most significant question answered was why the subject did not dart into the forest to its left when it became aware of Patterson and Gimlin; reason—the forest was too far away. The subject was better off to just continue straight ahead and become reasonably concealed from observation (or a rifle shot) by the trees and bush in the foreground.