



MURPHY'S
Sasquatch/Bigfoot
EXHIBIT

**CATALOG OF
EXHIBIT ITEMS**

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Note on Measurements. This Catalog uses Imperial (USA) measurement units. The metric conversions are as follows:

1 inch = 2.54 centimeters

1 foot = 30.48 centimeters

1 pound = 0.45 kilograms

EXHIBIT CONDITIONS

Murphy's Sasquatch/Bigfoot Exhibit is offered free of charge to Public (government) Museums. The only condition is that the museum pays the transportation cost and insurance to obtain the exhibit and return it to a designated location.

Museums may charge admission with all funds collected given to the museum's administration fund.

Museums must specify the duration of the exhibit. Extensions will be granted in accordance with other commitments.

If a museum wishes the exhibit curator, Christopher L. Murphy, to attend and talk at an exhibit opening, then all transportation and lodging must be paid by the museum.

Museums must warrant proper care, handling, and security of all exhibit items. If any breakage occurs and it is feasible for the museum to have repairs performed, then it is expected that such will be done.

Museums are requested to take photographs and/or videos of the exhibit and provide them to the curator for website informational and advertising purposes.

Museums are requested to keep and provide attendance at the exhibit for use in coordinating other exhibits.

Museums are requested to assist in finding other museums in their region that may wish to host the exhibit.

This catalog is for administration purposes only. It must not be printed and sold. Contact the curator for information in this regard.

Note 1: Artifacts/items added to this exhibit after initial publication of this catalog will be shown at the back under **ADDITIONS**.

Note 2: Borrowing of original artifacts/items represented with photo cutouts or photographs/prints is possible. The curator will provide contacts upon request.

BACKGROUND INFORMATION

This exhibit was created from a collection of artifacts and other material over many years. The first exhibit was held at the Museum of Vancouver, British Columbia, in 2004/5. This museum had two applicable artifacts in storage and was able to obtain on loan some other artifacts from other museums. In addition, artifacts were provided on loan from researchers and collectors. Photographs were taken of all artifacts on loan and life-size photo cutouts created as applicable. Subsequent museums used the cutouts. Nevertheless, if a museum wished to borrow an actual artifact, they were at liberty to do so.

Over the next 12 years the exhibit traveled to 6 other public museums. Details in this regard will be provided on request. Attendance at exhibits generally ranged from good to excellent, and in two cases, the exhibit was extended for a considerable period.

Over the course of time working with museums, it was determined that the exhibit should not be used to address sasquatch/bigfoot existence. What we do know for certain is that the being (real or otherwise) has been a part of Native North American culture for probably hundreds of years. It migrated into non-Native culture in the 1700s. Ssasquatch/bigfoot are considered a cultural phenomenon on the fringes of science. The exhibit provides insights into both Native and non-Native culture. Beyond that, people can look at the evidence and decide for themselves as to the being's nature.

Museums that wish to consider hosting the exhibit need to think about what is stated here and approach the subject from a cultural perspective. For certain, every museum holds "cultural" exhibits, and this exhibit is exactly the same.

USE OF ARTIFACTS AND OTHER ITEMS

Museums are at liberty to use all or any artifacts/items shown in this Catalog, which provides everything available.

FOOTPRINT CASTS

Unusual human-like footprints are found in both rural and wilderness regions. Researchers who are called to examine the prints will generally create a plaster cast. The casts provided here are some of the most noteworthy. In most cases, the casts displayed are copies of the original cast.

It is important to note that the cast images provided in this Catalog may be a different version (copy/generation) of the cast offered for display. If the cast shown in the image can be obtained, it will be provided.

Bluff Creek, California, 1958. Famous cast Jerry Crew took to a newspaper and the resulting article gave birth to the word “big-foot” as the name of the being in the United States. Length: 17.5 inches. (Copy)

Believed to be from Bluff Creek, California. The person who made this cast is not known. It was probably made in the late 1960s. Length: 14.5 inches. (Original)

Strathcona Provincial Park, Vancouver Island, British Columbia, Dr. John Bindernagel, 1988. Length: 15 inches. The horizontal lines on this cast were caused by a hiker who stepped in the footprint. (Copy)



Abbott Hill, South Olympic Peninsula, Washington, Deputy A.D. Heryford, 1982. Length: 15 inches. (Copy)



Shawnee State Park, Ohio, Joedy Cook, 2003. A man and his wife found unusual footprints and called a bigfoot hotline. Cook responded and found nine footprints. Length: 15 inches. (Original)



Laird Meadow Road, Bluff Creek area, California, Roger Patterson, 1964. Prints were found in the area by Pat Graves, October 21, 1963, who told Roger Patterson of the location. Patterson went there later and also found prints. The creature that made the prints is believed to be the same as the one that made the prints found by Jerry Crew. Length: 16 inches. (Copy)



Skeena River slough, Terrace, British Columbia, Bob Titmus, 1976. . Both casts are from the same trackway. Children found and reported the footprints; Titmus investigated and made the casts. Length: 16 inches. (Copies)



Chilliwack River, British Columbia, Thomas Steenburg, 1986. Steenburg was informed of a sighting in the area three days after the occurrence and went to investigate. He independently found 110 footprint impressions. Length: 18.5 inches. (Copy)

Bluff Creek, California, Bob Titmus, 1958. Both casts are from the same trackway. The cast on the left (right foot) is likely the most duplicated cast in sasquatch history. About 400 copies were made and given away for promotional purposes by the Columbia Brewing Company (Kokanee beer). The campaign featured René Dahinden. Length: 16 inches. (Copies)

Bluff Creek, California (film site), Roger Patterson, October 20, 1967. Length: left cast, 15 inches; right cast 14.6 inches. Actual footprints in the soil measured about 14.5 inches long. (Copies)

South side of Mill Creek watershed, Blue Mountains, Walla Walla, Paul Freeman, 1986. Length: 19 inches. Note that the sasquatch stepped on a rock. (Copy)



Blue Creek Mountain road, Bluff Creek area, California, John Green, 1967.
Length: 13 inches. (Copy)



Blue Creek Mountain road, Bluff Creek area, California, John Green, 1967.
Length: 15 inches. (Copy)



Bossburg, Washington, “cripple-foot” casts, René Dahinden, 1969. Over 1,000 footprints were found. They were discovered on two different occasions. On the first occasion, a few prints were found, and then a few weeks later a long line of prints was found. Length: left cast, 16.75 inches; right cast, 17.25 inches. (Originals shown here, copies will be provided.)



Set of the Bossburg cripple foot casts showing the speculated bone structure of the feet as determined by Dr. Grover Krantz. It is reasoned that the deformed foot (left cast, but actual right foot of the creature) was the result of an accident or a birth defect. Casts shown were made by Bone Clones, California.



Elk Wallow, Walla Walla, Washington, Paul Freeman, 1982. Note that the sasquatch stepped on a rock. Length: 14 inches. This cast is a copy of one of three casts made by Paul Freeman on which Dr. Grover Krantz discovered dermal ridges (akin to fingerprints). (Copy)

Cast of double-tracked bear prints. Sometimes a bear makes a print with one of its front feet, and then fully or partially steps into that print with one of its back feet. After the prints have weathered for a few days, they can take on the appearance of one large print. Sasquatch footprints are often said to be double-tracked bear prints; however, there are distinct differences. The first major difference is that a bear's big toes are on the outside. The sasquatch, like a human, has its big toes on the inside. Length: about 12 inches. (Copy)

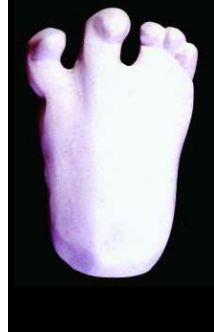
Bear Footprint Cast. This is the cast of a small black bear's footprint, about 9.25 inches long. The cast has been compared in this image with a sasquatch footprint cast that has been photographically registered to about the same size (original cast is 15 inches long). The great difference in the configuration of both prints is immediately apparent. Also, the bear's cast shows claw impressions above the toes which are absent in this and all probable sasquatch casts.



Model of the Ruby Creek, BC, cast created from a tracing of the original cast. The sasquatch was seen by Jeannie Chapman and her children in 1941 approaching the family's house. Jeannie fled with her children to get her husband who worked nearby. Footprints about 17 inches long were later found on the property and a cast was made of one of the prints. A tracing was made of the cast on brown wrapping paper by Joe Dunn, a deputy sheriff in Washington, who was investigating the incident. The cast itself was later inadvertently broken and discarded. The model is made of clay and plaster. The display case is about 20 inches by 12 inches.



Himalayas, Eric Shipton and Michael Ward expedition of 1951. Possible yeti footprint cast. Length: 12.5 inches. Cast was created from a photograph. (Copy)



How Casts are Made display. An explanation of the cast-making process and what casts represent. The footprint and cast are about 14.5 inches long. The entire display is about 20 inches wide, 16 inches deep and 18 inches high.



Model of a sasquatch foot, 16 inches long and about 7 inches wide, based on a footprint cast, which forms the sole. It is believed that a sasquatch would have very thick “padding” on



its feet that enable it to walk bare-foot in all sorts of terrain. Its footprints are usually impressed into the soil up to one inch, which results in plaster casts being this thickness. Perhaps casts are an indicator of the actual thickness of the padding. The overall display is about 20 inches long, 15 inches wide, and 7 inches high; provided in a close-fitting glass case, about 12 inches high.

Photo cutouts of a stone foot (about actual size) – left, view from above; right, view from below. (Note: The foot is missing a big toe). The artifact was found near Lillooet, BC in 1947. It has been speculated that it was made to represent



a sasquatch footprint. Its age is not known but probably dates between 1500 BC and 500 AD. It is officially believed to be a medicine man’s ceremonial bowl (note that the left photo is slightly hollowed-out). Size, 8 inches high, 7 inches wide (both cutouts individually).

HAND PRINTS AND KNUCKLE PRINTS

Cast made from a hand print found by Paul Freeman in the Blue Mountains, Washington, 1995. Freeman stated that a footprint, which measured 16 inches long,



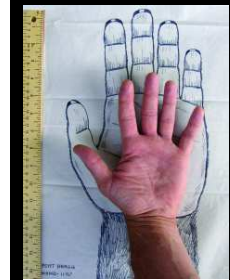
was found near the hand print. The hand of a man 5 feet, 10.5 inches tall is shown in the adjacent photograph for comparison. Contributed by Henner Fahrenbach. (Copy)



A hand comparison display invites patrons to compare their hand to the cast. Instructions are shown.

Photo cutout of a hand cast (about actual size) from a print found by Bob Titmus at the bottom of a shallow pond, Onion Mountain area (Laird Meadow), California (c. 1960). Titmus drained the pond to make the cast. The length of the print from the tip of the fingers to the end of the palm is about 12 inches. The entire cutout is about 14 inches.

Photograph/print (scale drawing) of the Fort Bragg hand print with a human hand (man about 5 feet, 11 inches tall, for comparison). A sasquatch is said to have gone up to a building in 1962 and place its muddy hand on the wall by the front door. A tracing was made of the print and a scale drawing was subsequently created. The actual length of the sasquatch hand is 11.5 inches from the edge of the palm to the tip of the longest finger.



Cast of knuckle prints found by Paul Freeman in the Blue Mountains, Washington, 1982. The knuckles of a man 5 feet, 10.5 inches tall are shown in the adjacent



photograph for comparison. Note: Actual cast for the exhibit is a later generation.

(Copy)



SKELETAL ARTIFACTS – MODELS/CUTOUTS

Replica skulls of three current primates — human

(modern and Aborigine), gorilla—and *Gigantopithecus blacki*. They illustrate the differences, even within the same group.

The *Gigantopithecus* skull was constructed by Dr. Grover Krantz based on an actual jaw bone (dark section seen). It has been speculated that sasquatch may be the descendent of this extinct Asian creature which possibly migrated to North America over the Bering Strait land-bridge some 300,000 years ago. Sizes, human to about 2 times human.



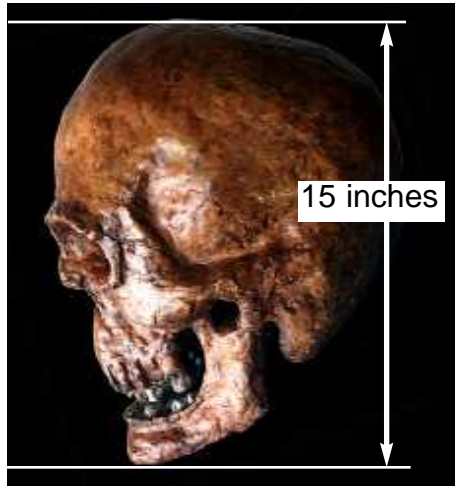
Ceramic skull (appears to be professionally made) probably that of an australopithecine (existed about 3.5 million years ago). It is widely held by archaeologists and paleontologists that the australopithecines played a significant part in human evolution. Could there also be a connection with the sasquatch? Size, about human size. Contributed by Joedy Cook.



Sasquatch Skull Model. The general height of an adult sasquatch as reported by witnesses is about 8 feet (96 inches). It has a very large head that sits low on its body, giving it the appearance of not having a neck. From the evidence we have, the head to height ratio is no more than 6 to 1. In other words, 6 head heights equal its standing height. This indicates that the height of its head would generally be about 16 inches. It has noticeably large brow ridges and a massive upper jaw (considerable distance between its nose and upper lip resulting in what has been referred to as a “muzzle”).



This model is about 15 inches high, and aside from the features mentioned, has a giant human skull shape; however this does not imply that the sasquatch is human. Nevertheless, witnesses do report that sasquatch look very human (even deciding not to shoot one for this reason).



It might be reasoned that the large size of the sasquatch head, and likely very thick skull, enables it use its head as a weapon. The low head position, which effectively eliminates its neck, would also be an advantage in any sort of combat as the neck is a very vulnerable part of an animal’s body.

The model was sculptured by Christopher L. Murphy with white clay on a large Styrofoam skull and colored with ordinary brown shoe polish. Acrylic paint was used for detailing of the teeth. It weighs about 6 pounds.

Iron skeleton of a 9 foot tall human. The skeleton was made by students at a university in Arizona (probably in the 1970s). It has welded joints and weighs at least 250 pounds. The head is made of plastic and screws onto the neck. The skeleton illustrates, to some degree, what a sasquatch skeleton would look like.



Photo cutout of a “yeti scalp” in the Pangboche Temple, Nepal. One such scalp from a temple in Namche Bazaar, Nepal, was sent for analysis in the late 1950s and determined to be made from the hide of a serow (goat-antelope family); however, it was learned that this scalp was purposely fabricated out of resentment for the publicity received by the Pangboche Temple for their scalp, which has never left the temple. (Scalp is seen here with a skeletal hand cutout, see next entry) Size, about 13 inches high.



Photo cutout (approximate actual size) of a skeletal hand that was in the Pangboche Temple, Nepal, said to be that of a yeti. Analysis of the thumb and a finger bone in 1959 indicated that the hand was “human.” DNA analysis in 2011 confirmed this finding. The hand was stolen from the temple in the 1980s. Size, about 7 inches long.



CARVINGS AND SCULPTURES

Photo cutouts (about life size – front and profile view) of one of the stone heads made by early Native North Americans in the Columbia River valley, USA. The heads are believed to have ape-like characteristics. This has led to the speculation that they were sasquatch-related. One head was determined to be dated between 1500 BC and AD 500. It is reasoned that the others are about the same age. Size, about 8 inches high.



Bear head and sasquatch bust.

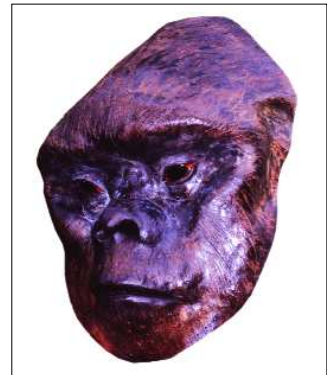
Sasquatch sightings are often “written off” by authorities as being simply bear sightings. Aside from the fact that bears seldom walk very far on two legs, there is the obvious difference in the shape of their heads



and facial features. This comparison provides some insights. The bust is made of clay and is about 1.3 times human size.

***NOTE:** Restrictions apply to the transportation of animal parts to the United States. Special arrangements are necessary.*

Sasquatch head/mask created by Vancouver, BC artist, Penny Birnam. Inspiration and scale for the work was derived from the Patterson/Gimlin film. Size, about 18 inches high by 12 inches wide.



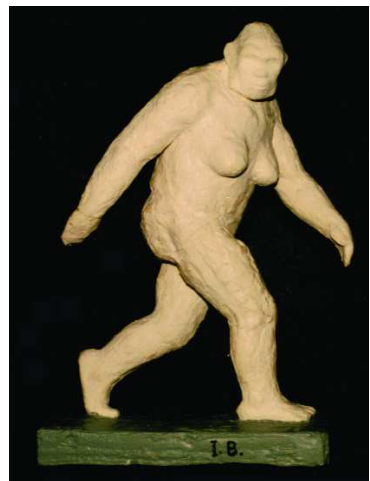
Sasquatch sculpture created by C. Murphy. The entire sculpture including the base occupies a space 24 inches high, 24 inches wide and 16 inches deep. The sculpture itself and “snow” is made of natural clay. The entire work weighs in excess of 60 pounds. The monument stand (black box) on the right is hinged at the back and lifts to provide a little compartment for documents. The plaque reads:



SASQUATCH

Said to inhabit North American forests, the sasquatch is a hair-covered, man-like primate often reported to be over seven feet tall and to weigh in excess of 500 pounds. Sasquatch sightings are believed to predate recorded history. The first newspaper report of a credible sighting appeared in 1818.

Photo cutout of a sasquatch sculpture by the Russian hominologist, Igor Burtsev. The depiction is of the subject seen in the Patterson/Gimlin film. The being is shown at the moment it turns and looks at Patterson and Gimlin (or the camera). The sculpture is to scale. It is one of the main artistic artifacts in sasquatch studies. Size, about 12 inches high and 8.5 inches wide.



Sasquatch sculpture with synthetic human hair.

Witnesses report that sasquatch are covered in hair, not fur. Alleged sasquatch hair samples show that their hair is the same as human hair. The hair on a sasquatch is generally said to be very thick, although may be “patchy” in spots. Their hair is naturally “wild and ungroomed” as befits a forest dweller. This little sculpture might provide an insight as to how their hair would appear under close inspection, but the face is not usually hair-covered. Size, about 4 inches high and 4.5 inches wide.



This little sculpture might provide an insight as to how their hair would appear under close inspection, but the face is not usually hair-covered. Size, about 4 inches high and 4.5 inches wide.

Native Mask depicting D’sonoqua, the wild woman of the woods. Size, about 6 inches wide by 8 inches high, plus hair which measures about 20 inches.



Photo cutout of a Tsimshian mask (about life-size) discovered in British Columbia in about 1914. It was likely made in the mid 1800s. It obviously depicts an ape-like creature. The Tsimshian people have expressed that they believe in “mountain monkeys.” Size, about 8 inches high and 6 inches wide.



Photo cutout of a bigfoot sculpture created by Roger Patterson in the early 1960s. The sculpture is shown at about the actual size. Patterson’s concept of the being at the time appears to be along the lines of a caveman. The creature he filmed was greatly different. Size, about 4.25 inches high and 3 inches wide.



CSI Display. A Sasquatch head model is provided as part of a possible “CSI” analysis. Many people who see what they believe is a sasquatch provide distinctive head and facial features. This sasquatch head model attempts to capture these features and is compared with a normal human head used to create the likeness of a “suspect” from witness descriptions in police work. Size: The head model is about 1.5 times human size and is made of “CSI” putty; the model form is human size.



Engraved plate by Ron Austin showing the head of a sasquatch as seen on the Chehalis First Nations Band logo. Austin designed the logo in the 1980s. It is reminiscent of the sasquatch seen in the Patterson/Gimlin film when it turns and looks at the two men or the camera. Size, about that of a standard dinner plate – 10 inches in diameter.



A sample of the soil in the Bluff Creek, California, area where a possible sasquatch was filmed by Roger Patterson and Bob Gimlin in October, 1967. The soil has a blue-gray tinge and holds footprints extremely well. The prints left by the sasquatch were still intact nine days after the filming when ten of them were cast in plaster by Bob Titmus. A toy sasquatch figure made in the likeness of the film subject is provided. Total display is about 7 inches long, 5 inches wide and 9 inches high.



DIORAMAS

Scale model of the film site seen in the Patterson and Gimlin film. The model portrays the point, known as film frame 352, where the creature turns and looks at the men/camera. Size, 24.75 inches long, 16 inches wide and 11 inches high (i.e., backdrop). Display has a clear plexiglass cover.



Ruby Creek diorama. In September 1941 a sasquatch was said to have visited the Chapman home near Ruby Creek, BC. Mrs. Jeannie Chapman was at home with her three children at the time and she fled with them to fetch her husband who worked nearby. Size, about 14 inches width, depth and height. Display has a clear plexiglass cover.



Campsite visits diorama.

This little diorama illustrates incidents in which what are believed to be sasquatch visits to campsites late at night. It appears the beings are very curious about campers and possibly watches them from a distance, then move in for a



closer look when all is quiet late at night. Strange shadows on tent walls have been reported, and the beings may have actually peeked into tents. Campers have been too frightened to venture outside. In the morning, huge footprints indicate that indeed something definitely “paid a visit.” Size, about 12 inches wide, 10 inches deep and 11 inches high. Display has a clear plexiglass cover.

Sasquatch food sources diorama.

A sasquatch is seen looking at a young deer drinking at a little spring. Deer is considered a main food source for sasquatch. Size, about 12 inches width, depth and height. Display has a clear plexiglass cover.



Sasquatch – Food Preservation

Theory. A commercially produced ceramic was repurposed to provide a clay sculpture/diorama of a sasquatch in a snowfield setting. Exactly why sasquatch evidently go high up above the snow line in mountainous regions is not known; however, it is speculated that they bury meat in snow to freeze and preserve it. Later, if food becomes scarce at lower elevations, they retrieve their “stash” and take it down to their usual hunting grounds where it thaws and become edible. Wolverines are known to practice the same thing and could be the source of such knowledge. Size, length 9.5 inches, width 10 inches and height 8.5 inches.

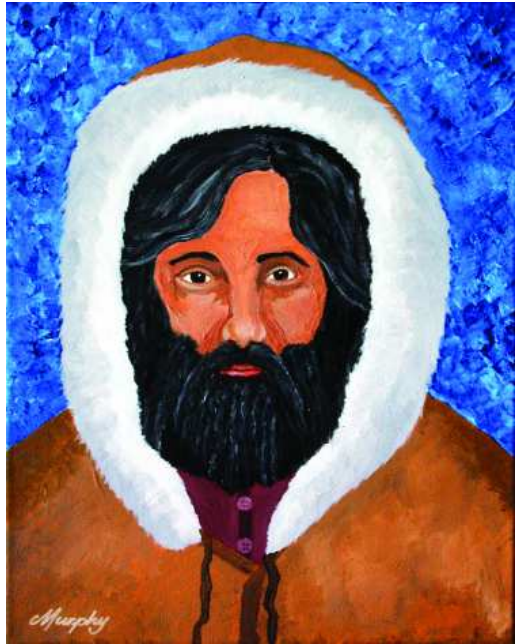


PAINTINGS

Portrayal (acrylic painting on canvas) of Roger Patterson (died, 1972) who took the movie film of an alleged sasquatch at Bluff Creek, California, on October 20, 1967. In every sense of the term, Patterson was a Western “cowboy.” The painting is based on an early photograph of Roger. He was extremely energetic and ambitious. Size, 16 inches by 20 inches.



Portrayal (acrylic painting on canvas) of the Canadian explorer/geographer David Thompson (died 1857) who reported finding large unusual footprints near what is now Jasper, Alberta, in the winter of 1811. There is no known true portrait of Thompson. This painting is based on a written description and drawing when he was quite young. A David Thompson Society member objected to the beard; however, few men who spent months in the Canadian wilderness bothered to shave. Parka coats (made of animal skin/fur) were invented by the Eskimos, and one virtually lived in the garment. I think this intrepid explorer would have had one. Size, 16 inches by 20 inches.



A portrayal (acrylic painting on canvas) of Khwit (died, 1954) who was the youngest son of Zana, an alleged Russian ape-woman (died 1880s). Khwit was extremely masculine and very quick-tempered. He lost his right hand in one of his many violent encounters. This portrayal is based on an old black/white photograph and is perhaps a little “complimentary.” Size, 16 inches by 20 inches.



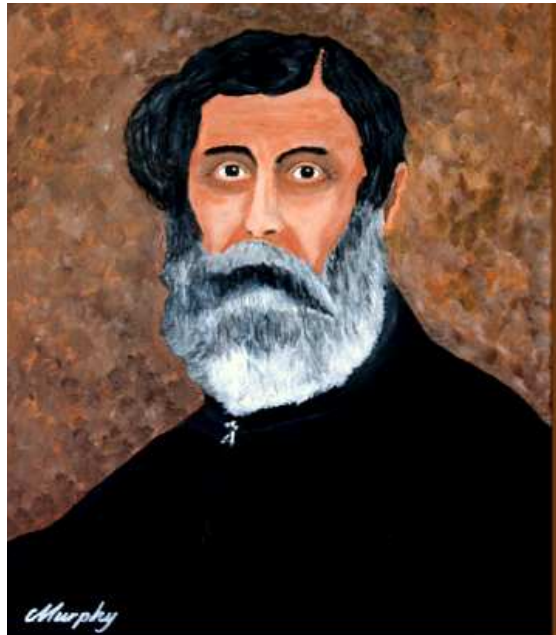
Portrayal (acrylic painting on canvas) of René Dahinden (died 2001)

who was one of the first truly serious sasquatch researchers. He spent over 45 years of his life in a quest to find a sasquatch. He is believed to have been the inspiration for the character Jacques La Fleur, the main antagonist in the 1987 film, *Harry and the Hendersons*. The artist knew René well and the painting is based on a photograph taken of him in the mid 1990s. He was an extremely colorful person, and those who met him never forgot him. Size, 16 inches by 20 inches.



Portrayal (acrylic painting on canvas) of Paul Kane (d. 1871), artist, writer, and explorer.

He recounted strange stories told to him by Native people in the Mount St. Helens, Washington area (1847). He was told that the mountain is inhabited by “a race of beings of a different species and who are cannibals.” Although sasquatch are not known to be cannibals, a possible connection has been speculated. Based on a photograph. Size, 16 inches by 20 inches.



A painting of a sasquatch that was witnessed by the artist, Jan Brassinni. Jan saw the oddity near the little community of Hamlet in Oregon. She had gone for a walk and was astounded by what she saw. She later painted the scene. She showed me the painting while at my exhibit at the Columbia Gorge Discovery Center, The Dalles, Oregon, and kindly provided it for display at exhibits. Size, Allow 16 inches by 20 inches; painting is smaller.



Portrayal (acrylic painting on canvas) of Serephine Long (d. 1940s) by Jan Brassinni. Serephine, a Chehalis Native alleged that in 1872 (at age 17) she was kidnapped by a sasquatch and forced to live with him and his parents. She was eventually allowed to leave and after arrival back home, she gave birth. The baby died after a few hours. The painting is from a 1940s photograph. It might be that she closed here eyes in fear of having her picture taken. Size, 16 inches by 20 inches.



GENERAL DISPLAY ITEMS

Photograph/print of the Skookum Cast. This cast is said to show the body prints of a sasquatch. It was taken in the Gifford Pinchot National Forest, Washington, in 2000 by researchers with the Bigfoot Field Research Organization (BFRO).



They had set fruit on the ground in an area of soft earth/mud hoping to get sasquatch footprints. When they later returned to the spot the fruit was gone and they saw unusual impressions. Prints indicating buttocks, a thigh, forearm, heel and hand were observed. It was determined that possibly a sasquatch had reclined on the ground and reached over for the fruit. Professional analysis of the cast concluded that the impressions could not be attributed to any known animal species. The print is a poster on heavy paper. It was made by Rick Noll, the main researcher associated with the finding. It does not have printing. Size, about 24 inches wide by 18 inches.

A sample of bear grass (Genus: *Xerophyllum*; Species: *tenax*) from the possible “bigfoot bed” discovered by René Dahinden. The plant is exceeding difficult to remove or break (needs a “hand”). Although it looks like a type of grass, it actually belongs to the lily family. Native North Americans in Oregon, Washington, and British Columbia have traditionally made beautiful baskets with the stems and roots of bear grass. Size, about 11 inches by 8.5 inches.



Hair display. It includes possible sasquatch hair as provided by Dr. Henner Fahrenbach (noted specialist on hair).



There are restrictions on the transportation of animal hair to the United States. Special arrangements are required. A large high-resolution photograph may be used as a substitute. Size, 10.5 inches wide, 5.75 inches high, 2 inches deep.

A 16mm Kodak movie camera of the exact same type Roger Patterson used to film what is believed to be a sasquatch at Bluff Creek, California, in 1967. The camera is powered by a wind-up spring. With a 100-foot roll of film loaded, the camera produces about 5 minutes of movie footage. The original leather carrying case and instruction manual are provided. The full display requires about one square foot, about 8 inches high. The camera was donated to the exhibit by Roger Knights.



“Quatchi” stuffed toy. A love-able little sasquatch design was select as a mascot for the 2010 Olympic Games in BC. Named “Quatchi” the design was used for toys and promotional items, including a legal tender 50-cent collector’s coin (see Stamps and Coins display). The toy is about 10 inches high and about the same width. Donated to the exhibit by Marquie Murphy, curator’s granddaughter.

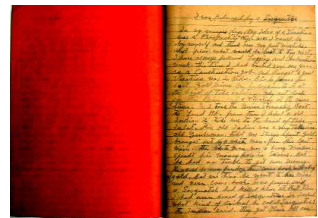


Photo cutout of an artifact (exact size) given to Peter Byrne by villagers in Nepal who stated that it was a mummified infant yeti. It turned out to be a turnip-like plant. Size, about 13 inches high by 3.25 inches wide.



Stuffed toy of “Harry” from the *Harry and the Hendersons* movie. The toy might be displayed with a collection of *Harry and the Hendersons* collector cards (bubble gum) also provided. The toy is 18 inches high and 8 inches wide. It was donated to the exhibit by Jackie Park while attending the Yakima Valley exhibit in 2014.

Color copy of Albert Ostman's scribbler providing the account of his capture and captivity with a family of sasquatch in 1924. Size, 17 inches by 8.5 inches.

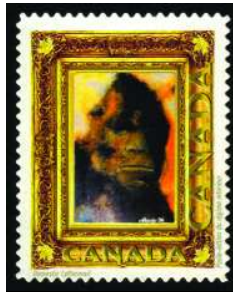


Official Northwest Research Association certificate issued and signed by Roger Patterson. This was the first “bigfoot club,” as it were, and Patterson was the first to issue a newsletter on bigfoot research. The member shown here was John Fuhrmann (d. late 1980s). He was an important researcher at the time and amassed a remarkable collection of newspaper and magazine articles on sasquatch/bigfoot. Size, about 7 inches by 6 inches.



STAMPS AND COINS

Canadian “sasquatch” postage stamps created by C. Murphy under the Canada Post “Picture Postage” program. Sheets of the stamps are provided for exhibit purposes. The sheets are in holders. Size, about 8.5 inches by 11 inches each.



- Canadian postage stamps—sasquatch related** (left to right):
- 1) “Quatchi” (Olympic Mascot) stamp issued in 2010.
 - 2) Jacques Cartier – holding a pipe showing D’sonoqua, issued in 1984.
 - 3) David Thompson – found unusual footprints in 1811, issued in 1957.
 - 4) Legendary Creatures series showing a sasquatch, issued in 1990.

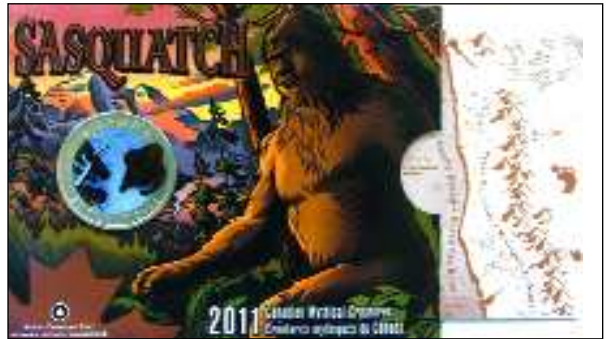


Size, about 4 inches by 3 inches, for the full display.

Stamp sheet depicting sasquatch footprint casts and notable artifacts (non-postal). The stamp sheets with a print (portrait of a sasquatch) are in a frame with glass. The stamps were created by Chris Murphy. Size, 20.5 inches by 11 inches.



Canadian sasquatch coin in presentation case. The coin is legal tender; issued 2011. The map on the right pulls out of the case. Size, about 5 inches by 4 inches.



“Quatchi” (Olympics Mascot) 50-cent coin in a presentation case. The coin is legal tender; issued 2010. The overall size is 4 inches wide by 3.25 inches long/high.



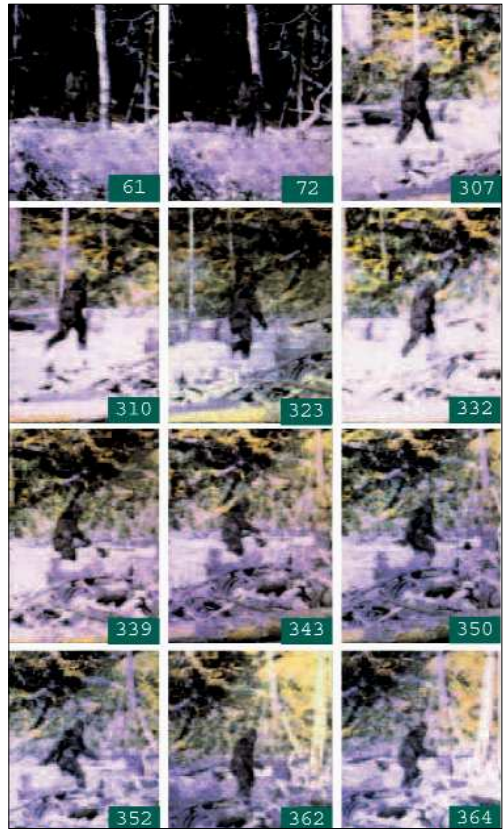
The “Pareidolia Sasquatch Head” on the Hamilton US ten dollar bill. The bill is signed by John Green who immediately saw the head when the bill was handed to him. Novelty item. Size, 11 inches by 8.5 inches (bill is mounted on an explanation sheet).



NOTEWORTHY PRINTS

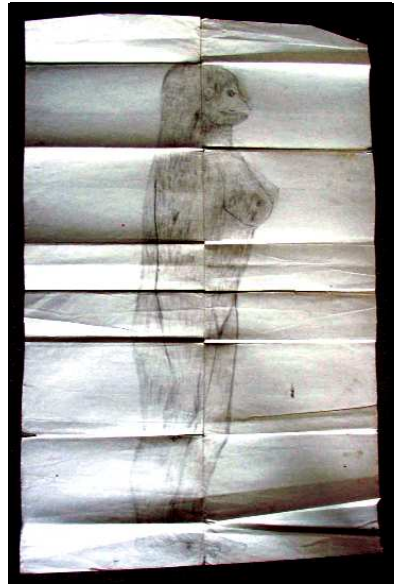
Film frame prints. A full set (12) of the clearest frames in the Patterson/Gimlin film. The individual prints are 11 inches by 16 inches. Each print is laminated. The film frame numbers are not shown on the exhibit prints. They are provided here to identify the sequence for display purposes. The actual images are very clear.

Four of these prints are provided individually on stiff backing (made by the Museum of Vancouver). These prints are shown in the following photograph; they are about 11 inches by 17 inches.

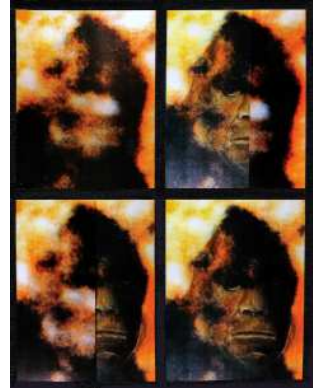


Eight prints, 6 of the above; 1 a close-up of Frame 352 and a Full Frame were made into laminated posters in the mid 1990s, (11" x 16/17"). A full set is provided.

Photograph/print – drawing created by Myrtle Roe of the creature her father, William Roe, saw on Mica Mountain, BC, in 1955. The drawing was request by John Green in that year. It remained folded/rolled until about 2000. A photograph was taken immediately it was unfolded and laid flat. The creases were later minimized and a better image obtained. Size, 11 inches by 17 inches.



Artistic Progression in the enhancement of the sasquatch head seen in the Patterson/Gimlin film by C. Murphy. Film photographs were taken of the work in progress to produce a portrait of “Patty,” as the sasquatch is known. The photographs were registered on a panel. Size, about 11 inches by 8.5 inches.



Portrait of Patty (last image in forgoing entry) by C. Murphy; a laminated print. The image is likely the most published artwork of a sasquatch. Size, 11 inches by 16 inches.



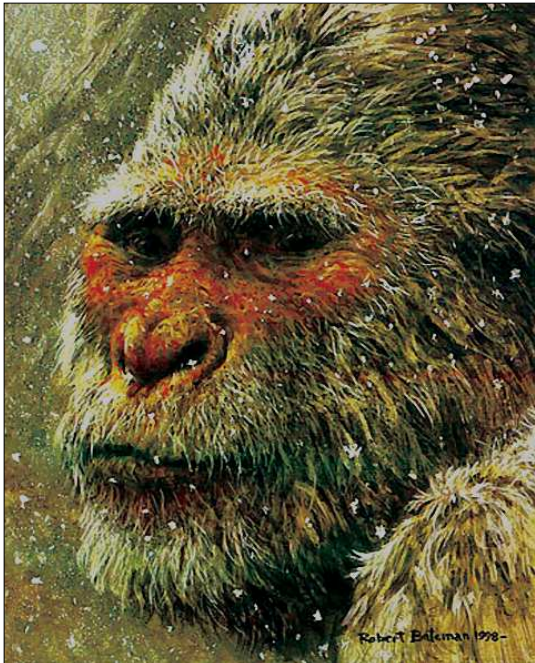
The Moment, epic artwork created by Michael Rugg that depicts the moment the sasquatch in the Patterson/Gimlin film was spotted by the men. Size, 11 inches by 17 inches. Note: Can be printed to any size, a high resolution file will be provided.



Painting of a sasquatch by naturalist artist Robert Bateman. Size, 8.5 inches by 11 inches. Note: can be printed to any size; a high resolution file will be provided.



Painting of a yeti by naturalist artist Robert Bateman. Size, 8.5 inches by 11 inches. Note: can be printed to any size; a high resolution file will be provided.



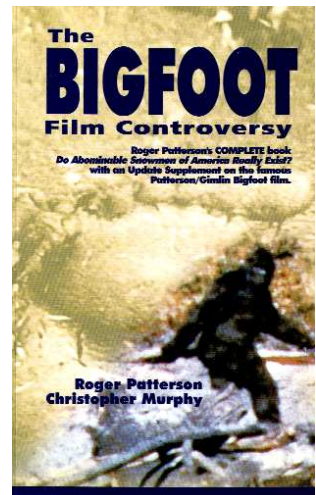
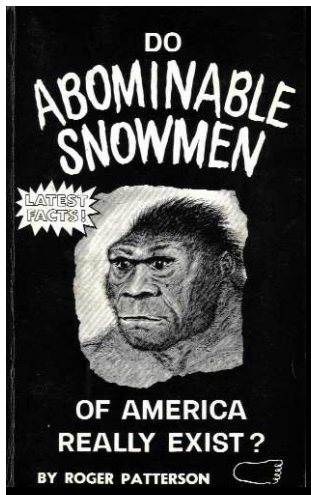
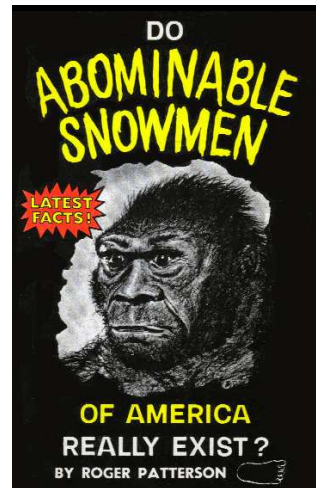
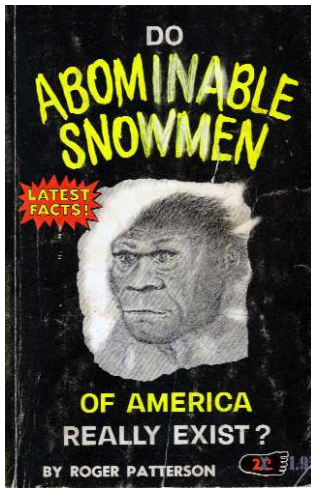
BOOKS

The Patterson Book Legacy.

Roger Patterson was the first to write a reasonable comprehensive book on big-foot/sasquatch. The first edition of his book (top left) was published in 1966. It sold quite well so he had it reprinted in 1967 with a revised cover (top right) and other editions followed.

In 1996 the book was reprinted by René Dahinden, who now owned the copyright (lower left); publisher: Pyramid Publications.

In 2005, a supplement was added by Chris Murphy providing complete coverage of the Patterson/Gimlin film and other material updating the work. The revised work was called *The Bigfoot Film Controversy* (lower right); it contained a duplication of Patterson's original book, but with errors corrected. Since Patterson's time numerous books have been written on sasquatch/bigfoot, many of which reflect upon the Patterson Legacy. The size of each book is 5.5 inches by 8.5 inches.



GENERAL PHOTOGRAPHS AND POSTERS

Tracing Time. Key photographs taken over the last fifty years are provided in standard plastic display stands. Also, there is a wide assortment of posters, charts (some scientific), and general artwork prints by such notables as Paul Smith, Rob Roy Menzies, and Yvon Leclerc.



The following is a list of the posters with recommended use (sizes vary):

1. Meldrum - Foot Analysis
2. Meldrum - Dermatoglyphics
3. Meldrum - Midfoot Flexibility etc.
4. Bigfoot Lives
5. Smith - Usual Suspects
6. Sasquatch in the Pacific NW
7. Menzies - Sasquatch Head
8. Chinese Article (Dahinden)
9. Menzies - Sasquatch in Water
10. Menzies - Ostman
11. Menzies - Sasquatch on all 4's
12. Smith - Sasq. Ripping Log
13. Bigfoot Country
14. Smith - Two Sasquatch
15. Smith - Sasquatch on a Trail
16. Smith - Sasq., Americas Great Ape
17. Ruby Creek



DEFINITE
 DEFINITE
 DEFINITE
 DESIRABLE
 DESIRABLE
 DEFINITE
 DEFINITE
 OPTIONAL
 DESIRABLE
 OPTIONAL
 OPTIONAL
 DESIRABLE
 DESIRABLE
 DESIRABLE
 OPTIONAL
 OPTIONAL
 DEFINITE

18. Bossburg	DEFINITE
19. John Green	DEFINITE
20. Leclerc - Patty Profile	DEFINITE
21. Dahinden - Land of the Sasquatch	DESIRABLE
22. Kaptar Footprint	DESIRABLE
23. Council of Elders	DESIRABLE
24. Dermal Ridge Patterns	DESIRABLE
25. Canada Postage Stamp	DESIRABLE
26. Leclerc - Pithecanthropus	DESIRABLE (3)
27. Leclerc - Height Calculation	DEFINITE
28. Stone Heads	DEFINITE
30. Bob Gimlin alone	DESIRABLE
31. Bob Gimlin on horseback	DESIRABLE
32. Film Frames Poster Set (8)	DESIRABLE
33. Portrait of a Sasquatch Study	OPTIONAL
34. Full Film Frame No. 61	DESIRABLE
35. Bossburg Casts - originals	OPTIONAL
36. Portrait of a Sasquatch - large	DESIRABLE
37. Leclerc - Meet Bigfoot	OPTIONAL
38. Film Frames No. 61 and 72	OPTIONAL
39. Twelve Film Frames in sequence	DESIRABLE
40. Menzies "Bigfoot"	OPTIONAL
41. Leclerc - Ohio Hand Cast	OPTIONAL
42. Menzies Cartoons (2)	OPTIONAL
43. Menzies - Sasquatch Museum of Van.	OPTIONAL
44. Giganto - The Real King Kong	OPTIONAL
45. P/G Film Ad	OPTIONAL
46. Onion Mountain	DESIRABLE
47. Blue Creek Mountain	DESIRABLE
48. Bigfoot at Bluff Creek	DESIRABLE
49. Sas/Bigfoot Plaster Casts	DESIRABLE
50. Sasquatch Legends	DESIRABLE
51. Sasquatch Food - Wild Vegetation	DEFINITE

PANELS

Eight-Foot Sasquatch. A series of panels are provided to construct an 87.5-inch tall sasquatch. The illustration provided here shows the individual panels, which push together to create a near perfect image. The image is based on the Patterson/Gimlin film. (Created by Yvon Leclerc)



Plywood Sasquatch Cutout. A seven-foot tall cutout is provided for advertising purposes or placement at the exhibit entrance (made by the Museum of Vancouver).

Small Exhibit History Panels. Eighteen history panels, about 11 inches by 16 inches each, provide a professional treatment of sasquatch and related homin history.



Large Exhibit History Panels. Nine panels, about 24 inches by 30 inches, stark in nature, trace the history of the sasquatch and the yeti (provided by the Museum of Vancouver).



General Panels - Various Themes (generally 20 inches by 30 inches):

1. Jacko - Newspaper article
2. The UBC "Monster Book"
3. Canada Sasquatch Stamp Article
4. Patterson/Gimlin Film Site
5. Curator "Welcome"

OPTIONAL
 DESIRABLE (NEW)
 DESIRABLE (NEW)
 DESIRABLE (NEW)
 DEFINITE (NEW)

Major Interactive reference file on many sasquatch-related subjects, providing numerous digitized photographs (many 8 inches by 10 inches). The box and files weigh 32 pounds.

Also provided is a small library of books that people can look through—sort of a little research center.

A number of rare magazines are provided for display only in the library section.



DVD PRESENTATIONS

1. The Patterson/Gimlin Film (Permission Required)
2. The Sierra Sounds
3. Segment from *Sasquatch – Legend Meets Science*

EXHIBIT EXAMPLE PHOTOS

The following are photographs of the Yakima Valley Museum, Yakima, Washington, exhibit. This museum used most of the available artifacts/items. There were two galleries, comprising about 900 square feet. Yakima used plexiglass partitions for the main displays. A corner with a desk and chair represented the curator's office with a vast assortment of intriguing items and images. A few additional items have been added to the exhibit since the Yakima exhibit.

Photographs of all exhibits since 2004 can be seen on the Sasquatch Canada website <<http://www.sasquatchcanada.com/gallery-home.html#.WLvcGtQrJkg>>; go to the PHYSICAL MUSEUM EXHIBITS – PHOTO PRESENTATIONS section. The Indianapolis exhibit is on the main website page.



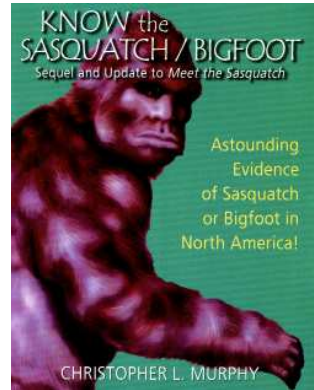




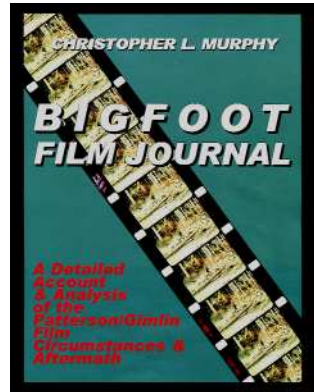


GIFT SHOP ITEMS

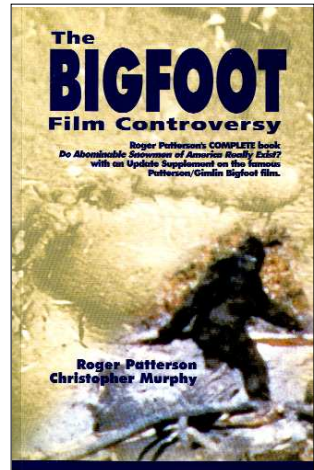
KNOW THE SASQUATCH: This coffee-table book, 11 inches by 8.5 inches, 319 pages, full color, contains over 900 photographs, illustrations and charts. Essentially all the artifacts and other items in the exhibit are featured with detailed coverage. The book can be used to accompany the exhibit.



BIGFOOT FILM JOURNAL: Comprehensive coverage of the circumstances and aftermath of the Patterson/Gimlin film, 11 inches by 8.5 inches, 104 pages, full color, contains 98 photographs, illustrations and charts.



BIGFOOT FILM CONTROVERSY: A reprint of Roger Patterson's 1966 book (corrected) with an update supplement on the film taken in October 1967, 8.5 inches by 5.5 inches, 264 pages. The supplement is in full color with 61 photographs, illustrations and charts.



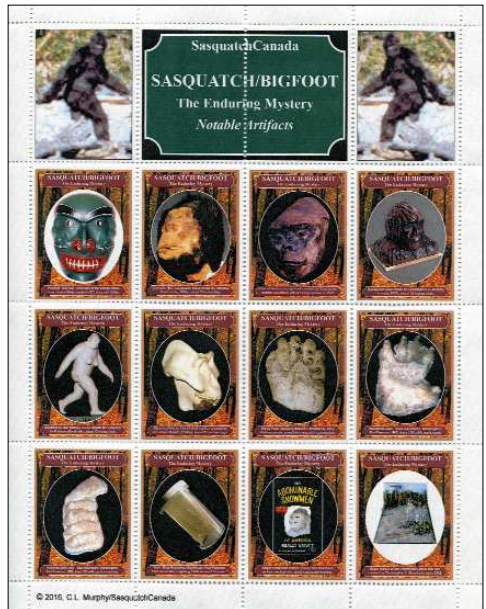
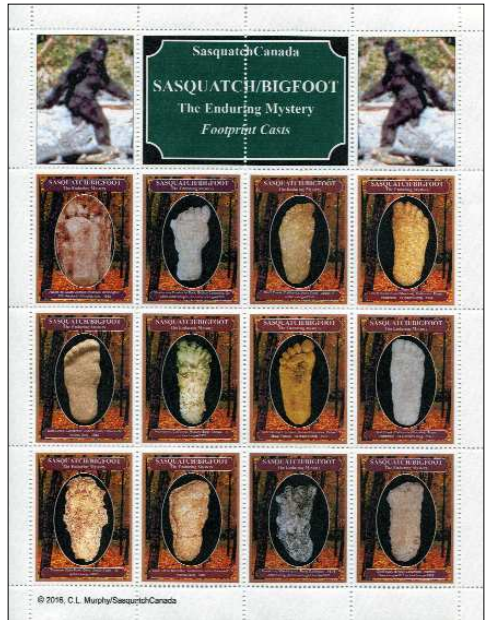
These titles and many other sasquatch/bigfoot titles may be purchased from Hancock House Publishers, Surrey, British Columbia, Canada.

<https://www.hancockhouse.com/>

SASQUATCH/BIGFOOT STAMP SHEETS (Not valid for postage). The most famous footprint casts and notable artifacts are pictured on stamps (1.6 inches by 2.2 inches) The sheets are 7.5 inches by 9.5 inches. They are provided with an autographed *Portrait of a Sasquatch* print and can be framed to provide a highly attractive collectable.



The images used for the stamps were scanned from actual film photographs collected by way of extensive travels and museum exhibits over the past 20 plus years. The stamps are very high quality—equivalent to government issued stamps. In stamp collecting circles, these stamps are called *Cinderellas*.





For more information on the Sasquatch/Bigfoot subject, please visit the SASQUATCH CANADA website. Please pay particular attention to the *VIRTUAL MUSEUM* presentation. The curator has a vast photographic collection (photo library). If a museum wishes to create custom panels/presentations, this resource is available along with the expertise to provide high quality work.

Although stated at the outset that the exhibit addresses the cultural aspects of sasquatch/bigfoot, certainly the body of evidence needs to be taken seriously by the scientific community.

British Columbia researcher Thomas Steenburg with a “sasquatch” table at the TRADEX exposition (hunting, fishing, boating), Abbotsford, BC, March 2017. Five hundred people visited the table and seventy-five of them had stories to tell of sasquatch. For certain “outdoors” people stand



the greatest chance of witnessing the oddity and the stories related are very convincing. It is hoped this museum exhibit will result in more/better evidence.

EXHIBIT CONTRIBUTORS

My museum exhibits were made possible through the contributions of many people, both present and beyond, and by many organizations. Contributions were made in five different categories: knowledge, artifacts, photographs, artwork and support; all of which were essential in completing the projects. We owe a great deal of gratitude to these fine people and organizations; and I firmly believe their contributions will be significant in moving us closer to resolving the sasquatch mystery. *C. L. Murphy*

EXHIBIT CONTRIBUTORS (Alphabetical Order)

J. Robert Alley	Tom Cousino	Yvon Leclerc
Donald Assu	Clifford Crook	Caroline Sue Lindley
Cliff Barackman	Paul Cropper	Larry Lund
Robert Bateman	Erik Dahinden	Gerry Matthews
Dmitri Bayanov	Martin Dahinden	James McClarin
Ronald Beck	Marlon K. Davis	Dr. Jeffrey Meldrum
Bruce Berryman	Dr. Henner Fahrenbach	RobRoy Menzies
Dr. John Bindernagel	James Farmer	Candy Michlosky
Penny Birnam	Robert Gimlin	Bill Miller
Colin Bord	Jeffrey Glickman	Joe Miller
Janet Bord	Dr. Jane Goodall	Matthew Moneymaker
Igor Burtsev	Pat Graves	Ron Morehead
Lydia Bourtseva	Paul Graves	Robert Morgan
Janet Brassinne	Dr. Donald W. Grieve	Kathy Moskowitz Strain
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Peter Byrne	David Hancock	Bill Munns
Constance Cameron	Tony Healy	Daniel Murphy
James Chilcutt	Jo Ann Hereford	Richard Noll
George Clappison	Dennis Heryford	Patricia Patterson
William Closner	Al Hodgson	Daniel Perez
Loren Coleman	Diane Horton	Erskine Peyton
Joedy Cook	Don Hunter	Thom Powell
	Don Keating	Todd Prescott
	John Kirk	Derek Randles
	Russ Kinne	Dr. Peter Rubec
	Roger Knights	Michael Rugg
	Kewaunee Lapsertitis	Dr. Esteban Sarmiento
	R. Lyle Laverty	Dr. George Schaller

James Semlor
Paul Smith
Thomas Steenburg
Brad Tombe
Peter Travers
Wanja Twan
Thomas Yamarone

POSTHUMOUSLY

Donald Abbott
Michael M. Ames
Frank Beebe
Alan Berry
Barbara Wasson Butler
Fred Beck
Barry Blount
John W. Burns
Jeannie Chapman
Jerry Crew
Raymond Crowe
René Dahinden
Dr. Dmitri Donskoy
Dr. Leroy Fish
Paul Freeman
John Fuhrmann
John Green
Marjorie Halpin
Paul Kane
Dr. Grover S. Krantz
Dr. Q.C. Marsh
Ivan Marx
Sylvester McCoy
Dr. John Napier
Albert Ostman
Roger Patterson
Ambrose Point
Lloyd Pye
William Roe
Theodore Roosevelt
Ivan T. Sanderson
Bobbie Short
Thomas Slick

Dr. Roderick Sprague
Dr. Daris Swindler
Glen Thomas
David Thompson
Robert Titmus

MUSEUMS, PUBLICATIONS, WEBSITES, ORGANIZATIONS

Argosy Magazine
Bigfoot Encounters
Bigfoot Field
Researchers
Organization
Bigfoot Research Project
Bigfoot Times
Bone Clones
British Broadcasting
Corp.
Canada Post Corp.
Chehalis First Nations
Chronicle of Canada
(Chronicle
Publications)
Daily Colonist (Victoria,
BC.)
Hancock House
Publishers
Hillary Foundation
Hood River News
Humboldt Times
International Bigfoot
Society
International
Cryptozoology
Museum
Memphis Enquirer
Ohio Center for Bigfoot
Studies
Royal Museum, BC
San Jose News
Scott Stamp Monthly

Magazine
*Skamania County
Pioneer*
Skamania County Board
of Commissioners
Texas Bigfoot Research
Center
Times-Standard (Eureka,
California)
True Magazine
United States Army
Corps of Engineers
(*Washington*)
Environmental Atlas
University of Oregon –
Museum of Natural
History
Vancouver Gun Club
Vancouver Museum
Vancouver Province
Vancouver Sun
Washington Post
Whitewolf Entertainment
Wild Entertainment Inc.
and Wilderness
Productions Inc.
Willow Creek/China Flat
Museum