

## Christopher L. Murphy

Perhaps you might wonder why the casts Patterson is holding in this photo are blue/gray in color. Later on, the same casts are shown as white; so what's happening here?



When plaster is poured into a foot print, it registers everything, including the color of the soil and decaying vegetation (green chlorophyll and so forth) in the soil. It's only surface deep and most of it washes off and later fades; but a cast may be sanded slightly and this totally removes any color.

The following is a photo of the soil at Bluff Creek, which I took when I visited the site. It is obvious that the blue/gray color seen would transfer to plaster casts.

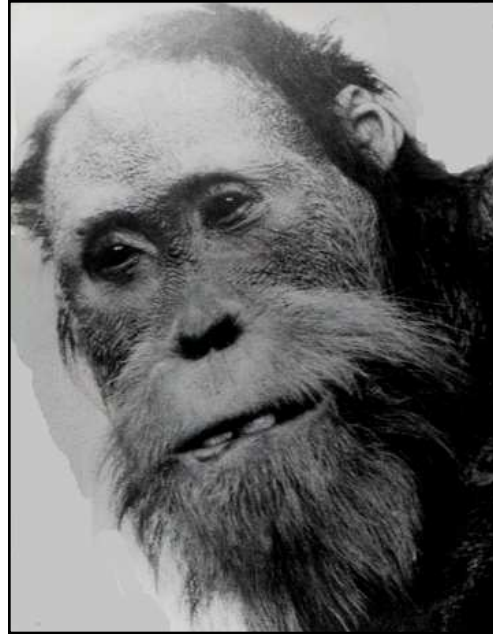


Furthermore, as I have previously pointed out, the casts Patterson is holding appear to be wet. As soon as the casts were set, Patterson would have washed them. The image seen of him holding the casts was taken shortly after the washing. They had dried a little as can be seen clearly in the lower parts of the casts. The water on the rest of the casts reinforced its darker color. About an hour or so later, the entire cast would appear lighter.

The casts I display in my museum exhibit were all made in sand. I believe

leaving the sand on the casts makes it look much better, so I did not remove it. I even added a little if too much dropped off.

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In the early 1990s, this image of an orangutan appeared in a magazine. It was shown as “Old Man of the Woods,” which is Malay for orangutan. It surprised me (and I'm sure others) as to how human-like a great ape can appear. I am sure very early explorers in Malaysia would have been taken aback to see something like this; and if only glimpsed they would call it a homin.

The orangutan was first described scientifically in 1760 in the *Systema Naturae of Linnaeus* as *Simia satyrus*. The following is from Wikipedia:

The orangutans (also spelled orang-utan, orangutang, or orang-utang) are three extant species of great apes native to Indonesia and Malaysia. Orangutans are currently only found in the rainforests of Borneo and Sumatra. Classified in the genus *Pongo*, orangutans were originally considered to be one species. From 1996, they were divided into two species: the Bornean orangutan (*P. pygmaeus*, with three sub-species) and the Sumatran orangutan (*P. abelii*). In November 2017 it was

reported that a third species had been identified, the Tapanuli orangutan (*P. tapanuliensis*).

My eyebrows raised a little when I read this. We sent men to the moon almost 50 years ago and have only just (2017) found a third species of orangutans. Is it odd that we don't study our own planet a little more?

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Thomas Steenburg is seen here with the Kokanee Beer display showing René Dahinden. The displays were placed in liquor stores in the late 1990s. The Kokanee people had 400 casts made (as shown), which were given away as prizes. The cast was originally made by Bob Titmus from a footprint found in Bluff Creek, California, in 1958. René starred in humorous sasquatch-related television commercials for Kokanee beer; he even won an award to his acting.

Although I thought the commercials were fun and did all the contract work with Kokanee (Columbia Brewery) on René's behalf, John Green was quite disgusted. Making light (no pun) of the sasquatch was one thing, but to do it with an ad for beer was quite another—John did not drink.

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My museum exhibit at the Museum of Vancouver (BC) was well over a year in the making (opened June 2004). I worked very closely with museum people and attended meetings with them to plan the exhibit. The theme was to honor John

Green and his long career in researching the sasquatch issue. John had published a newspaper in Agassiz, BC, so the main panels were designed to reflect a newspaper (bold header and headings with newspaper style articles). I was involved in the composition, but was not told of the final design. In this regard, the museum director took it upon herself to give the appearance of an early tabloid newspaper. The panels were very large and very expensive to make. The first I saw of them was when the exhibit was about to open.



John Green and his wife, June (seen here) came for a preliminary exhibit tour, and then to attend the official opening a few hours later. The exhibit was just being cleaned-up at the time.

When I saw the design of the panels, I was not happy, but there was nothing I could do. They were all now on the walls and people were soon to arrive for the opening festivities.

John noticed them, but did not say anything. The opening went well with lots of guests, talks and a great food-spread provided by Hancock House.

That day (or the next) John phoned me and expressed his great displeasure with the exhibit because of the design of the panels, and also the fact that they “sensationalized” things too much.

I called the museum director and asked her for an explanation. She said that as the subject was highly controversial, she decided to give things a bit of a “tongue in cheek” appearance so the museum was on the “safe side.” In other words, that it was not expressing a belief in sasquatch. I expressed my displeasure with this, and learned a hard lesson—**TRUST BUT VERIFY.**

Unfortunately, John lost all faith in

museum exhibits and would not support my future exhibits with provision of artifacts. I simply carried on by myself. As to the panels, the Museum gave them to me and I repurposed them so that they just appear as regular display panels and were included in subsequent exhibits.

I did check with other researchers as to their opinion of the Vancouver exhibit and the panels, and none of them expressed any concern. As I recall, a post on the Internet mentioned the “tabloid” panels, so definitely some people noticed.

Whatever the case, the careless action of the Museum of Vancouver Director made things more difficult for me. To get around this issue in the future, I changed my approach to exhibits to reflect the sasquatch as a part of North American culture rather than providing possible evidence of its existence. That way museums don’t have to worry about repercussions. The sasquatch itself may not be a fact, but its place in our culture is definitely a fact.



The offensive panel header.

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The 9-foot tall iron human skeleton that found it’s way into my museum exhibit came from a motel at Castle Rock (near Quesnel), B.C. It was on display in the lobby with a newspaper article ((May 23, 1993) showing John Green and Thomas Steenburg, together with a footprint cast (appears to be the Jerry Crew cast of 1958). The motel obtained it (probably in the early 1980s and was told that the skeleton was made by students at a university in Arizona (probably a class project). Making it out of iron was unusual, The head is made of plastic, so such was obviously available. It weighs about 250 to 300 pounds. All the joints are welded, so its stance is very rigid.

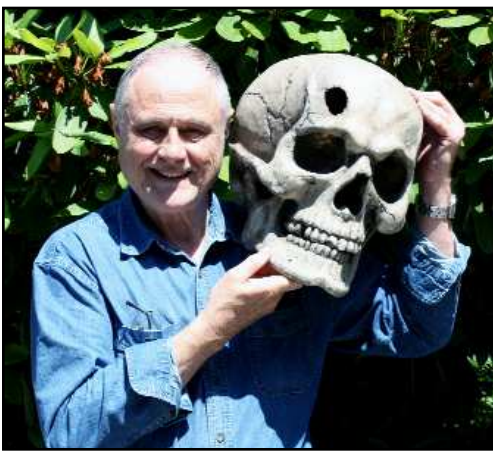
David Hancock knew the people who owned the motel and some time in the mid or late 1990s went to stay there, or dropped by. He saw the skeleton and took the photograph seen.

When the motel owner decided to retire about 9 years ago he asked if David would like to have the skeleton; he would have known of David’s interest in sasquatch. David phoned me and asked if I could use it. I reasoned that it would be great to illustrate what a 9-foot tall human skeleton would look like to give a bit of an idea of what a sasquatch skeleton would look like.

David sent two students in a van to get the oddity (362 miles). When they loaded it in the van, it was too long, so the back doors had to be left partially open with the skeleton’s feet sticking out. An RCMP officer pulled the students over to find out what was going on; for sure he was a bit surprised. Later, the students took the following photo.



Students Ralph Goulet (left) and friend Ben display the skeleton on the way home.



Author with the skull of the 9-foot tall skeleton. I don't know why there is a hole.

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I created this artifact for the Harrison Tourist Facility exhibit. I happened across the cast (1958, Bluff Creek, 16 inches long, Bob Titmus), which I had sanded for another purpose years ago, but evidently changed my mind. I painted the cast in an acrylic “earth color” and traced the Igor Burtsev sculpture at a specific angle for the sasquatch image (also painted in acrylic paint). Things like this have a way of hanging around for many years. Plaster and acrylic paint will last “forever,” as long as kept dry—notwithstanding the cast being dropped or falling (which has been the fate of some casts).

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When I examined the new US (at the time) Hamilton ten-dollar bill, I smiled



because I could see a sasquatch head in Hamilton’s hair. This is simply pareidolia, I know, but it amused me. I took the bill to a gathering at John Green’s home and just for fun showed the bill to someone sitting besides me and asked if he could see what I could. He said yes and the bill started to make the rounds; some people said yes, and others no. I handed the bill to John Green and asked if he could see the head. His response was immediate, “Of course.” Another person asked to see it and the bill continued its rounds. Most people said no, whereupon John Green got up and said “NO WONDER WE CAN’T FIND A SASQUATCH.” He thereupon went over to the nay-sayers and explained things to them. I asked John to sign the bill and it now resides in my sasquatch exhibit, with a detailed explanation; however, I will let you sort things out.

Pareidolia is a probable cause of many sasquatch “sightings,” especially if a person had sasquatch in mind when out in the wilderness. Here is a great example that came out in a photo I took. I did not see anything when I took the photo. It was obviously there, but only the camera could “see it.” This sort of thing happens to people quite frequently. If one were to “fix up” this image in Photoshop, it would become quite convincing because there would be no evidence of someone having pasted the “sasquatch” likeness.

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The Ruby Creek incident in 1941 measured greatly with both John Green and René Dahinden. The following are

color images of the abandoned house (1957).



The doorway seen in the second photo was where the sasquatch entered and dumped out a heavy barrel of fish.

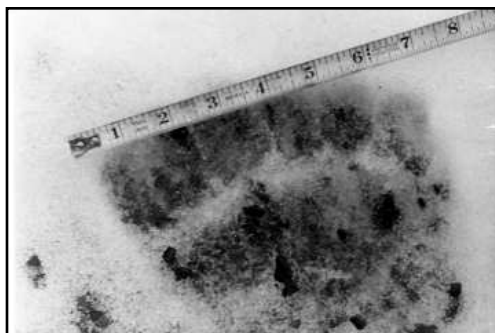
There was not a lot of color film taken in the 1950s so these photos add a little intrigue to the event, now detailed in numerous books.

A cast of a footprint (17 inches long) was made by the original researchers in 1941. The cast shattered and was discarded some years after; however a tracing was made on brown paper and it survived. I made this reconstruction using plaster and clay.



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From what I have been able to determine, no findings related to the ill-fated Pacific Northwest Expedition (PNE) that took place from 1959 to 1962 were ever released. Tom Slick, who funded the expedition, directed that all findings were to be sent to his research facility in San Antino, Texas. The researchers hired apparently did not retain anything—save one, whom I am told was Ivan Marx. He found 17-inch footprints on Offield Mountain, California, took two photos and kept them; later he gave them to John Green. I believe Marx also took (or had taken) other images (again shared with Green) which have recently come to light through the efforts of Todd Prescott and are presented below. I need to mention that Marx went on to become a highly controversial figure; he even fabricated a “bigfoot film.” John Green had no confidence in him and from what I can recall did not use images from him in books, save perhaps the first two shown here.



I don't know if Ivan Marx is seen in these last two photos. Whatever the case the footprints are very good; in a straight line and with a long pace. Would Marx have known to make the prints in a

straight line at the time if he fabricated them? Curiously, the outside (not in-step) of the prints are curved, which is the same in the foot of the sasquatch in the P/G film and also a print found on Onion Mountain, California.

Tom Slick died in an airplane accident in 1962 and I am told that his family was not enthusiastic with his sasquatch research activities; nothing as far as I know was published about any findings. The last I heard was that his niece who lives in Texas had control of his sasquatch-related material. I think researchers in Texas attempted to find her but to no avail. I think we can reason that had there been any significance evidence in Slick's facility it would have surfaced by now. Nevertheless, “significance” is relative—we might have something that when matched-up results in “significance.”

I am reluctant to turn this into a formal paper because of Ivan Marx's involvement. It appears our scientists have shied away from Marx as well. I published the first two images shown in *Know the Sasquatch*, p.136; nothing was heard from anybody.



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Bob Titmus (died 1997) is seen on the right (just noticeable) in this image of old framework of a First Nations long house on Prince Royal Island, BC. Titmus was the only researcher who consistently went to remote areas on the BC coast. He found a lot of sasquatch-related evidence, but the whole region is so rugged and inhospitable nobody else to my knowledge has ventured in his footsteps. Bob had some financial backing in the early 1960s, but then carried on alone. This is another reason for lack of research in BC; a lot of money is needed, along with available time and dedication. That's why we wait for the sasquatch to “come a-knocking.”

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