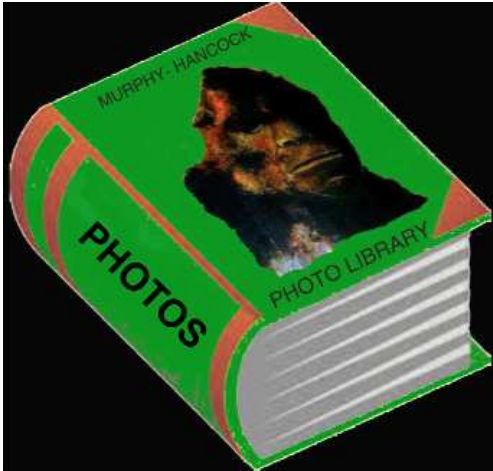


Bits & Pieces – Issue No. 47

Christopher L. Murphy



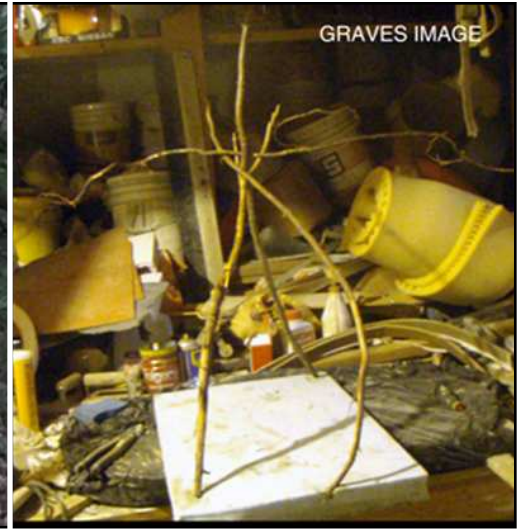
The Murphy-Hancock Photo Library has been updated and is posted on the Sasquatch Canada website as the first presentation. The library was created about 12 years ago and includes hominology images that will be of interest to book authors, magazines, and television producers. The cost to use an image for a commercial purpose depends on the image. If you own an image that might be of interest, you are welcome to submit it to us for consideration. Copyright owners receive a percentage of the fee charged for an image. This will be discussed with you if your image is accepted. Please send your image at 300 dpi and make the size 6 inches wide if you can. Otherwise just send what you have as an email jpeg attachment and we will sort things out.

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Unusual structures found in the forest that are made of fallen trees and branches have been observed for many years. It has been reasoned that they are made by sasquatch to provide a message or identify certain areas; but the actual meanings are not known. They are considered the equivalent of signs human use for the benefit of travelers. Ancient pictographs and petroglyphs likely served the same purpose.

In recent times, remarkable discoveries by Paul Graves in Washington State were documented and are provided in the Virtual Museum on the Sasquatch Canada website—SASQUATCH SIGN AND SYMBOL GALLERY.

Richard Soule photographed a small structure in Nebraska that I noticed is



very similar to a structure found by Paul Graves. When this structure eventually fell down (took about four years) Paul collected the pieces and reconstructed it. He presented it in his talk at the Moses Lake Museum (June 24, 2018) and later donated it to my exhibit. The above images (top two) provide a comparison between Richard's image and Paul's reconstruction. Provided below these images is the structure found by Paul in place at the site where it was found.

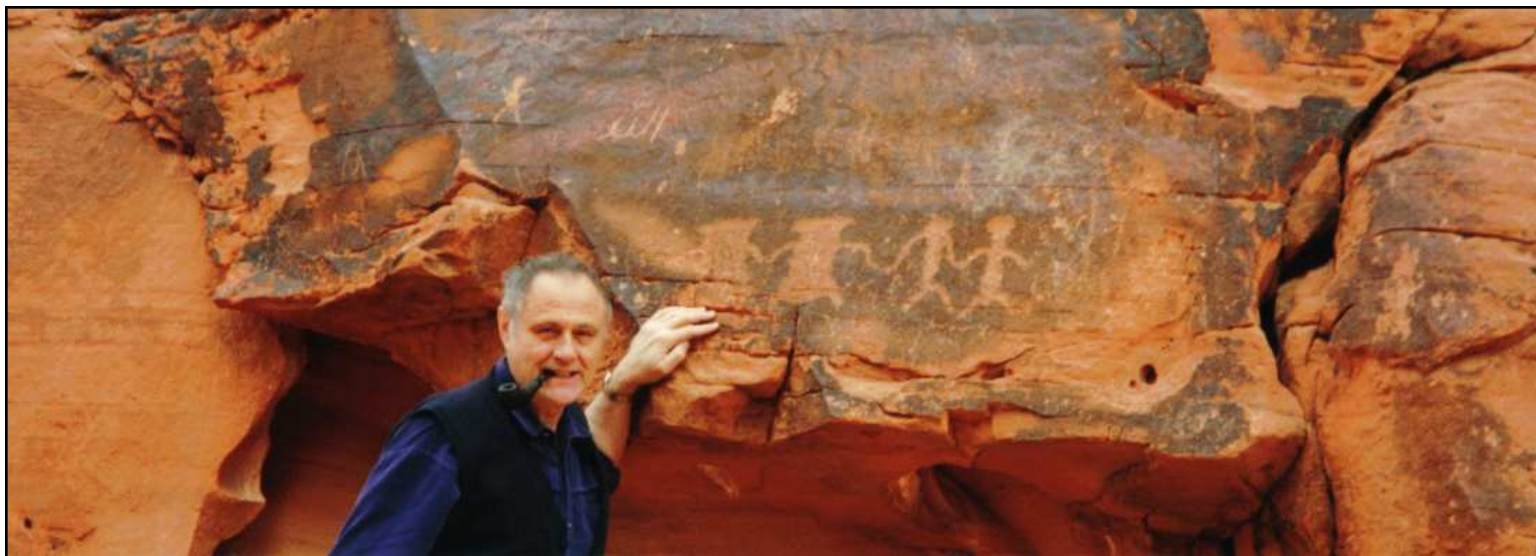
Given the structures convey a message of some sort then it is feasible that the same "system," as it were, is used throughout North America. The implications here are significant. They would

imply that sasquatch have a culture whereby a method of non-verbal communication was developed at some point and is passed down from generation to generation.

For certain, to make a structure of the nature shown would require hands, so other North American animals can be ruled out. The idea that the structures are natural occurrences (wind, snow, falling forest debris) is not plausible; especially since these two examples are so similar.

It is all very curious. The only explanation is that humans were involved, but this is very unlikely.

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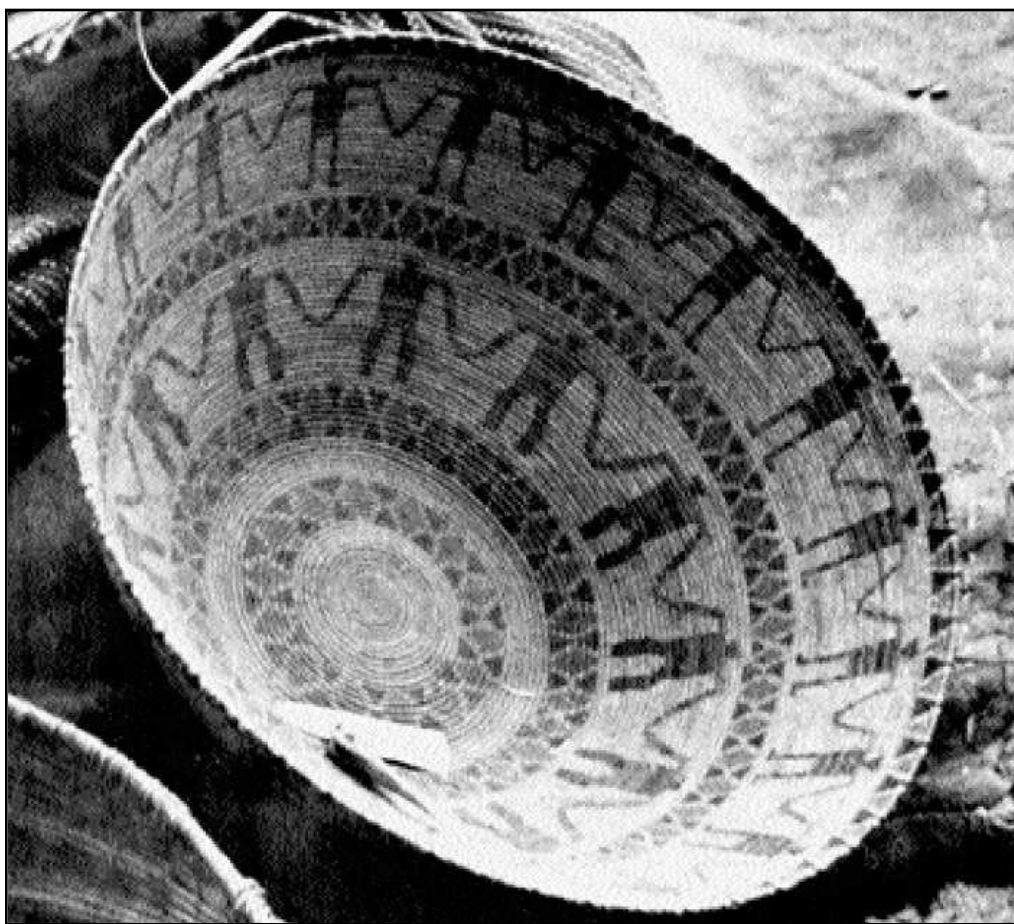
During a late 1990s trip to Nevada (Las Vegas) I went out into the desert with a lady friend to look around. I found these petroglyphs at a government preserve for tourists. There were numerous inscriptions—a virtual desert art gallery.

These particular images reminded me of something, so had this photo taken. About 10 years later, I worked with Kathy Moskowitz Strain on her book, *Giants, Cannibals & Monsters: Bigfoot in Native Culture*. She provided this image (right) of a basket showing the “hairy man” (page 69).

After another ten years or so (now) when working on our Photo Library I ran across the photo taken in Nevada. Upon looking at it many times and processing it, I “twigged” as to its similarity with the hairy man images in the basket.

I have no idea if the Nevada image has anything to do with the “hairy man” or sasquatch/bigfoot. Whatever, it is amusing that it often takes a little time for things to sort of come together.

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Recent discoveries by Mike Paterson of hair found in sasquatch-related snow prints have me a little intrigued. Obviously snow creates a contrast and eliminates soil and other forest material

in a print. As a result, hair can be reasonably noticed if a researcher specifically looks for it.

Hair would totally cover a sasquatch’s body, including its legs and the upper part of its feet. It would likely flow over the edges of the feet. For hairs to end up in a print, I have to reason that after a foot goes down, hair drops out of some part of the body and drifts down to the ground as the homin moves on. Some of it would fall into footprints. This would only happen if things were very calm (no wind). They would likely remain for some time and then kind of melt out with the snow into the ground.

There are numerous photographs of footprints in snow from many locations, but it does not appear researchers thought to look for hair samples in the prints. The same would apply to footprints in soil or sand; however here it would be very difficult to see hairs.

Whatever the case, to my knowledge, Mike Paterson is the first to notice hair in prints. Mike collected quite a few of the hairs he noticed and has sent them to me. I am impressed, but that means nothing, so I am working on getting a professional analysis/opinion.

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This is an attempt to create a life-size sasquatch bust using the more traditional description of the homin—before the P/G film. That it ended-up looking somewhat Asian was not intentional; I just noticed that when the work got to about this stage. The generic Styrofoam human form is for comparison. I had to start from scratch and create my own form for the sasquatch. Using a ratio based on the P/G film then the bust would represent that of a sasquatch about 7 feet tall. The work is not finished; it has to dry out and then be detailed.

Nevertheless, what I have can be used for discussion purposes and perhaps some non-scientific speculation. In the third image I superimposed the human form with the sculpture. This gives a better appreciation of the size difference. It needs to be noted, however, that the human form would be somewhat SMALLER if it were in the exact same plane as the sculpture.

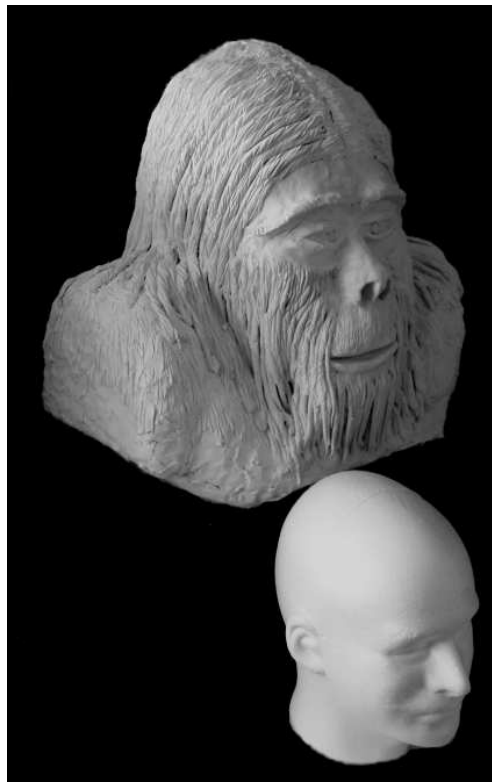
I lined up the brow ridges so that the facial features could be compared. We also get a little insight on the location of the homin's invisible neck. Essentially almost every sasquatch witness report states, "it did not have a neck." That's impossible; it has to be in there somewhere.

Human noses don't generally have highly visible nostrils; but it does happen, although hardly to the degree shown on the sculpture. Nevertheless, some sasquatch witnesses make a point of mentioning nostrils so the people definitely noticed something unusual.

The greatest difference is the space between the nose and upper lip (often referred to as a "muzzle look"). Great distances are rare in humans, but I have seen examples. Obviously the result is a very large and powerful mouth. Humans likely evolved to eliminate this need (if you don't use it, you lose it).

From what I can gather, I think this sculpture would be reasonably applicable to the Russian snowman, and even the Australian yowie; although perhaps less facial hair for the latter. The yeti differs mainly with its very tall cone-shaped head. As to the yeren, I believe significant differences.

If you are into the paranormal, then I think the depiction might qualify as an "Ancient One," which incidentally crossed my mind as the features emerged; although I don't think there was any "intervention," be that what it may.



Before I parted with these important Sasquatch-related artifacts (original or first generation casts), I had photos taken as seen here—from left to right:

Cripplefoot Casts
Heryford Abbott Hill Cast
P/G Film Site Casts
Burtsev Sculpture
Film Site Wood Fragment
Birnam Sculpture

This was back in the days of regular film cameras; the photos were taken on the balcony of my condo. All, save the last (Birnam sculpture) had to be returned to their owners after being exhibited in Idaho. I was gifted the sculpture and it went on to be included in subsequent museum exhibits.

I had copies of the casts. I tried to get a copy made of the Burtsev sculpture but for some reason it could not be done, so I created a life-size photo. The wood fragment could not be copied, so again a life-size photo was created.

Unfortunately, it is doubtful the first five artifacts shown will again see the light of day anytime soon. The owners are not keen on letting me borrow them again.

Other great item such as the Bateman paintings, Chehalis mask and Skeena River casts are now in private collections and very difficult to obtain for a traveling exhibit.

The Museum of Vancouver owns the stone foot, but now has a charge policy (significant cost) to borrow items. It will again rest silently in the Museum's basement storage for untold years.

I think that if a very large museum (New York, Los Angeles, Chicago, Toronto) were to hold my exhibit, Museum people would be able to negotiate loans for all of the artifacts I have mentioned. In other words, provide a financial incentive.

Despite the great electronic revolution, museum exhibits are still quite popular. I can reasonably determine that about 100,000 people have gazed at the items in my 8 exhibits over the past 14 years. Hopefully, requests to hold the exhibit will continue.

For certain, holding museum exhibits is an exciting adventure, and I would like to "hang in there" for as long as I can.

