

Bits & Pieces – Issue No. 4

Christopher L. Murphy

Canada now has an additional coin showing a sasquatch, albeit it very small.



This time, the sasquatch reflects the moment in the P/G film when the subject turned and looked at Patterson and Gimlin; however the designer stopped short of depicting a female.



Whatever the case, this is the second Canadian sasquatch coin, so to speak, beside the “Quatchi” 2010 Olympics

coins, which are not in the same category. The coins are quite expensive and few if any would be used to buy anything; but they are legal tender.

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This is a clean, uncropped image of a footprint made by the sasquatch in the P/G film, as photographed by Lyle Laverty. The photo was found in John Green's collection by Todd Prescott. It was this photo that brought about the speculation as to the foot having a midtarsal break as concluded by Dr. Jeff Meldrum.

We can make some observations here, and the first is that the print was not deep enough to register the back of the heel's extreme point and the absolute tips of the toes. Were the print much deeper, it would likely measure 15.5 to 16 inches, rather than 14.5 inches. The second is that we can see the superior substrate in which the print was made (appears to have a clay content). The film site was on a flood plain for Bluff Creek, so was cleaned up nicely every now and then leaving a perfect surface for recording footprints. The twig appears to have come from one of the low plants that are seen here and there. They don't last very long because the creek overflows and flushes them away.

I have pointed out in the past that the foot that made this print was a nice neat foot and to me confirms that the sasquatch was female (as do the breasts). Human females have much nicer feet (among other things) than males, and I expect this is the same with sasquatch.

There is something seen in the lower right corner of the image; possibly a wood fragment or something Laverty put on the ground before he took the photo.

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This is a great photo of Harold McCullough measuring a track on Onion Mountain, California, in 1967. The dog is White Lady, a tracking dog brought to the area (arranged by John Green). Harold was the private plane pilot/owner (thus the cap). The track, which is hard to see without enlargement, is about 15 inches long. It only just breaks the surface, indicating that the ground was very hard. About two months after these tracks were found, Patterson and Gimlin filmed a sasquatch at Bluff Creek, which is in the same area. Other very clear tracks (13-inch and 15-inch) that were found on Onion Mountain by a couple who were part of a road-building work crew in 1967 came to light in 2005.

Obviously White Lady did not react fearfully or timidly to the possible presence of sasquatch as we have been led to believe happens with dogs. Indeed, we even have one sighting in which the sasquatch appeared to have a pet dog.

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Bob Titmus is seen here at Bella Coola in (I believe) the early 1960s. He obviously has a First Nations' sasquatch mask, likely borrowed from the little local museum or a resident.



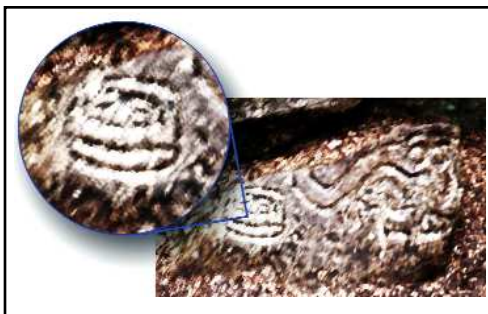
The mask is intriguing because it is among the few that attempts to depict a sasquatch in reality (rather than in myth). This is obviously why Titmus selected it.



I have been to Bella Coola, and have stated for years that it is the prime area in British Columbia to look for sasquatch. I provide statistics in *Sasquatch in British Columbia*. Nevertheless, I would likely be the first to “chicken-out” to go on an expedition there. It’s not sasquatch that bother me it’s the rugged, dangerous terrain and cold, wet weather. Roger Patterson used the word “primitive” to describe areas in Northern California, and I agree, but at least one has a chance to keep dry and warm in California.

Bella Coola is essentially populated by First Nations people. In my experience they were all very friendly and cooperative. Petroglyphs not far from the little town are said to be 10,000 years old, but professionals say they were not created by the people presently there. It appears aboriginal people of a different type settled in the area and for some reason left. They had to have been there for some time to create the petroglyphs. That they left might be a little strange because the Bella Coola River abounds in beautiful salmon. I have mused that sasquatch might have somehow been involved in the decision by the ancient people to leave. It would not be the only time something like this has happened.

The following is a photo I took of some Bella Coola petroglyphs. The mouth of the head is similar to the mask Bob Titmus is holding.



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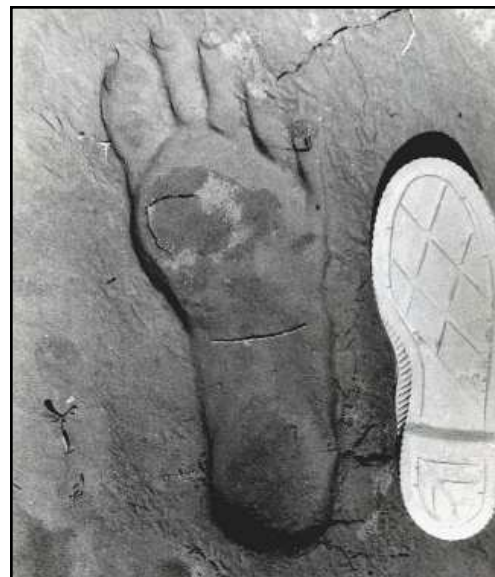


This image of John Green measuring the pace (toe to heel) of tracks on Blue Creek Mountain, California, in August 1967, provides a good close-up visual for a measurement calculation (tracks have been enhanced). It is seen that the space between the footprints is about 36 inches (at that time, the ruler would have been a yard stick). My space measurement (I am close to 6 feet tall) is a maximum of 24 inches, so the sasquatch space was 1.5 times my space. How tall would I need to be to have a space of 36 inches? I would have to be 9 feet tall. Now, if I ran, my space would greatly increase, or if I had unusually long legs, it would also increase; but the prints seen don’t support that the sasquatch was running; and from what we know, sasquatch appear to have relatively SHORT legs.

René Dahinden is seen here doing the same measurement on the same trackway. It has been over 50 years and we have still not been able to confirm that a sasquatch made the tracks; nor if they were fabricated, how this was done.



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This image of an alleged Kaptar (Russian snowman) footprint has me both confused and concerned. It has been used in books and so forth, but images were not as clear as this (recently acquired). The toes appear to have toe nails, which would be impossible as we are looking at the underside of the foot. Also, toes from below do not appear like we see in the image; they are much shorter because of the foot pad (toes enlarged below). What we see appear to be toes photographed from above.

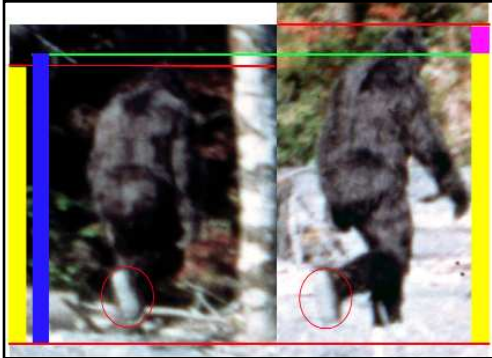


Furthermore, the sole of the shoe seen on the right appears to have been superimposed on the original photo. This is OK, I suppose, if the math was done to ensure the right proportion. I doubt the shoe was placed beside the print for the photo, but won’t rule it out.

The print was said to have been found in Tien Shan, now Russia, in 1963. It is said to have measured 15.5 inches long. The year 1963 predates digital processing and manipulation by some 30 years, so all was done with film photography. Why anyone would create (fabricate) something like this is ridiculous. For now I’m raising a red flag until I get an explanation.

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Trying to determine the walking height of a sasquatch in a given sighting or in a photograph is dependent on one major factor: What was its stance at the moment it was seen or photographed? In the following images from the P/G film I explain what needs to be considered in this case; but keep in mind that my conclusions are based on just one sasquatch. Nevertheless it is reasonable that my final statement can be applied to all sasquatch in the 7 to 7.5 feet tall range.



In this illustration, I have matched the foot size in two different (extreme) frames from the P/G film—Frame 61 on the left and Frame 323 on the right. As the foot in Frame 61 is closer to the camera than the body, then the image in this frame has to be increased by 4%. The blue bar on the left shows what the height would be with this adjustment. The resulting increase in height for Frame 323 (pink box) is shown on the right.

Although this works for the heights, it does not provide the relative portion of the body in frame 61. What needs to be done is to increase the sasquatch image by 4% thereby matching the height shown by the blue bar; however, this must be



done without increasing the foot size.

This illustration shows the two images fully registered. The foot in Frame 61 has been replaced with the foot in the first illustration. The dotted box infers

that the foot has been replaced. It was not necessary to create this second illustration other than to provide fully proportional images for comparison purposes.

Given the subject is 87.5 inches tall, (average walking height) then the pink box is 7.5 inches tall. This means that the subject's walking height varied up to this amount on average—it all depends on the stoop, leg bend and head tilt at the moment the subject was sighted or photographed.

Things get a bit more interesting if we want to know how tall the subject was if it were measured with its back against a wall and legs and head perfectly straight (standing height). The general rule here is add 8 to 8.5% to the walking height (I will use the latter) so we can add 7.4 inches. In this case, the subject was 94.9 inches tall.

The two figures 7.5 (walking variance) and 7.4 (standing factor) total 14.9 inches. This **implies** that a sasquatch height in the 7 to 7.5 feet tall range can vary up to this amount. If it happens to be standing very straight, then it would be up to 14.9 inches taller than if it were bent over (slouched) as we see in Frame 61.

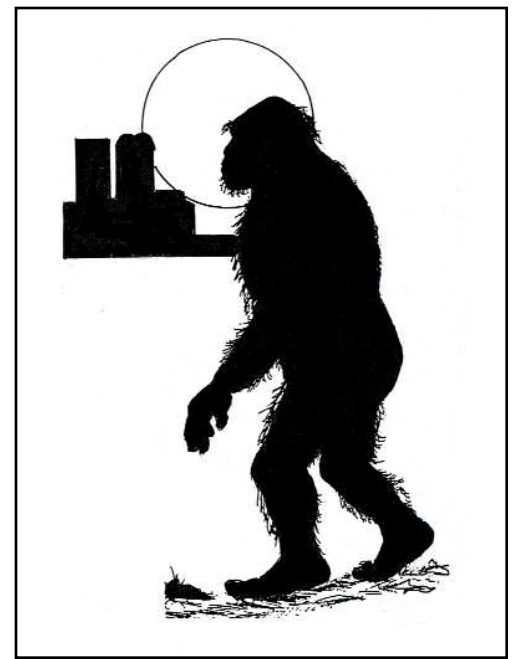
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Bob Titmus (center) is seen here examining casts taken from prints found in Hyampom, California, in 1963. The cast being held by the researcher on the right is that shown in the adjacent image.

In all, casts were made of five foot-prints in that year. The 2010 census for Hyampom reports 241 souls living in the little town. In 1963, there were certainly fewer than this. A hoax is highly unlikely.

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This cute little sasquatch was designed for the back cover of the first edition of my book *Bigfoot in Ohio*. It later found its way (just the sasquatch) into *Meet the Sasquatch* and *Know the Sasquatch*; even being embossed on a special edition cover of the former.

The original design as seen here was meant to imply sasquatch raiding corn-fields at night in Ohio.

The sasquatch shown has a bit of a pedigree; it is based on a drawing in Roger Patterson's book, *Do Abominable Snowmen of America Really Exist?* In his book, Patterson shows a drawing he created of "The Old Man" sasquatch in Albert Ostman's experience. I turned the image into a silhouette and modified it for my purposes.

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The following is the complete article published by Canada Post on the above sasquatch stamp issued in 1990. The P/G film and René Dahinden were involved as you will see. Some details are not correct; however, that's journalism.

SASQUATCH

Wild Man of the Western Forests



The year is 1957. To celebrate British Columbia's centennial, the town of Harrison Hot Springs hosts *Sasquatch Days*, winding up with a province-wide *Sasquatch Hunt*. Canada's mysterious wild man of the mountains has come of age — he has become a loveable tourist attraction! Now the Sasquatch is celebrated in children's songs, picture books, and feature films.

For many, the Sasquatch is a hallucination at best, and at worst a hoax inflicted upon a gullible public. Nevertheless, hundreds of eye-witness reports create a fairly consistent composite picture of the creature. Standing between six and eleven feet high, the Sasquatch has broad shoulders and a barrel chest. The absence of a neck gives him a hunched appearance. He is covered in reddish brown hair, which hangs in a "bang" over his forehead. The rarer sightings of female Sasquatches report hairy breasts except around the nipple. The Sasquatch has a cone-shaped head, and an ape-like face, with a flattened nose and lipless mouth. His footprints are between twelve and twenty-two inches (30-55 centimetres) long, distinguished by a very prominent big toe. Seldom described as aggressive, he is usually sighted either fleeing or staring expressionless, arms by his sides.



A controversial piece of Sasquatch evidence is Roger Patterson's home movie of a female Sasquatch in northern California. Copyright 1968, Rene Dahinden

The Cannibal Monster

Sasquatch-like beings have been part of native folklore for centuries. They appear on the carved poles of the coast Indians as *D'Sonnoqua*, Cannibal Woman, and on masks as *Bukwas*, Wild Man of the Woods. The word "Sasquatch" may be an anglicization of several Indian names referring to the hairy giant — *Seeahitik*, *Wauk-Wauk*, *Te Sami'eti*, *Soqwiam*, *Saskahewis*. On the other hand, some Indians claim that the word is derived from "Scotchman" and has its origin in tales of drunken fur traders whose uncouth behaviour offended the sensibilities of their native hosts.

Many legends, however, portray the creatures as fearsome, savage cannibals, often with supernatural powers. Natives of Nootka Sound on Vancouver Island, for instance, tell terrifying stories of their version of the mountainous monster. Animal hair covers his body but his head is human-like. Anyone who

hears his howls will be struck to the ground, and one blow of his hand will smash the unfortunate victim into a thousand pieces.

Indian tradition claims that these wild beasts disappeared when white men



Wild Man Strikes Again! Qualicum, B.C., 1904

Four sober-minded town residents are the latest to witness B.C.'s forest monster. Hunting in a little explored area, they came upon the uncouth being. The monkey-like wild man was covered with matted hair. As they approached him, he ran like a deer through the tangled undergrowth, and pursuit was impossible.

Children greeted him with strange chattering. Held prisoner in their cave, the unfortunate prospector saw no means of escape until, on the seventh day of his captivity, he offered the mangy old male who guarded him a share of his snuff. The hulking beast greedily devoured his entire store, emptying the snuff box down his throat. A moment later, the tobacco took effect. As the wild man doubled over in pain, the alert Ostman leapt for the cave door and fled to freedom.

At Home With the Sasquatches Toba Inlet, B.C., 1924

A week as house guest in a Sasquatch cave was not what Albert Ostman had in mind when he set out on his vacation. But one night, while camping near Toba Inlet, he was lifted, sleeping bag and all, and carried for over an hour to a Sasquatch camp. An entire family, mother, father, and two hairy

Sasquatch Visits Civilization! Ruby Creek, B.C., 1941

Mrs. Jeanine Chapman will not go back to her cabin just north of Harrison anymore. Her young son Jimmie was playing outside when he

continued on next page

Learning about the Sasquatch

Both the Sasquatch and the Ogo-pogo changed from frightening to loveable creatures. Some of these lesson ideas can be used for Ogo-pogo as well.

Create a collage

- Ask students to tell you what they know or have heard about the Sasquatch
- Class discussion could build from the following questions: How has the information come to you (from stories, sighting reports, film, etc.)? Where else have you seen the Sasquatch presented (commercials, cartoons, etc.)? How is the Sasquatch portrayed in the different media?
- Have students research and collect the varied reports/representations of this legendary creature (exploration will move from native stories and pictures to the latest TV commercial).
- Design a collage that shows the ways in which the Sasquatch "comes to us".

Mask-making

- Read several of the Native legends describing the "wild man of the woods" and show students photos of masks or totem poles to see how these creatures have been represented in native art.
- Have students make their own Sasquatch or Wild Beast masks. Students should decide on the character they wish to convey (fearsome, mysterious, cute, etc.).
- Students could use their masks to write stories about the characters they have created or use them in drama activities.

Debate the Evidence

- Have class groups research and debate the issue, *Sasquatch Sightings: True Scientific Evidence?*
- Some questions to consider for research and debate preparation: Why are the sighting reports so consistent? What about the pictures and casts of giant footprints? What about actual film footage? Would well-known scientists perpetrate a hoax? Why has there never been a clear photograph? Could people create stories, film footage for financial gain? How could Sasquatches have survived the growing population and settlement of the wilderness?

Native Art for Christmas Stamps

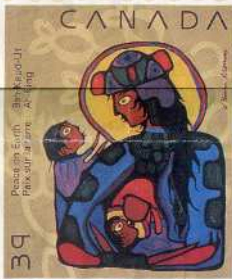
THemes of nativity and rebirth are as vital to the traditional North American native midwinter celebrations as they are to the Christian feast of Christmas. It is appropriate, therefore, that Canada Post Corporation's 1990 set of Christmas stamps features the work of four native Canadian artists of different cultures.



Rebirth by Jackson Beardy

Rebirth is a green stone sculpture carved about 1969 by a Cape Dorset Inuit artist, believed to be by Lukta Qiatsuk. The carving of the Inuit mother and her baby recalls the Christian Madonna and Child, but it also represents the Inuit cycle of life.

Children of the Raven, a 1977 serigraph by Haida artist Bill Reid, depicts the emergence of human beings into the world. According to Haida belief, Raven found the humans inside a clam shell. When he released them, the various cycles of human existence began.



Virgin Mary with Christ Child and St. John the Baptist by Norval Morrisseau

Rebirth was created in 1976 by the late Cree artist Jackson Beardy. It depicts a complex interpretation of the beginning of life and its cycles. A pair of geese rest on symbolic earth and water, while their heads rise up to the air, their other realm. The divided sun represents the Great Spirit, Kitché Manitou, which contains all of the dualities, both female and male.

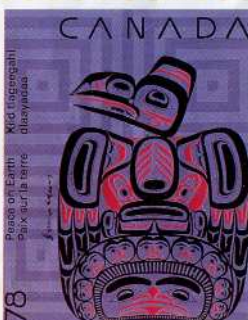
Virgin Mary with Christ Child and St. John the Baptist is a 1973 acrylic by Ojibwa artist Norval Morrisseau. An unusually tranquil work, executed in the artist's "stained-glass" style, the painting depicts the Christian imagery in terms of Ojibwa tradition.



Mother and Child, Anonymous (possibly Lukta Qiatsuk)

The stamps were designed by Montreal graphic designer Clermont Malenfant, who placed each work of art against a background appropriate to the work and to the culture from which it arose, giving the series a wonderful continuity. The stamps offer the traditional Christmas wish of "Peace on Earth" in French, English, and the artist's native language.

The date of issue for the Christmas stamps is October 25.



Children of the Raven by Bill Reid



Stamp Travellers

MANY YOUNG PEOPLE are fascinated with collecting postage stamps. Philately can give children insights into Canada and countries around the world. It encourages a wide range of skills, from organizing and categorizing to more subtle habits of observation and imagination. And stamp collecting is something they can pursue enthusiastically throughout their lives.

Students who want to become involved in the hobby of stamp collecting will want to know about the Stamp Travellers' Club. Membership in the Club brings young people up-to-date news about current stamps from Canada Post Corporation, as well as many extras.

The special membership package includes an official club membership card, a membership certificate, and the most recent issue of *The Stamp Traveller*, the Club's official bulletin that is especially designed for young stamp collectors, with jokes, puzzles, letters, and interesting facts about stamps.

New members also get a Stamp Starter Kit, with a magnifying glass, a pair of special stamp tongs, and a stock book to store and protect their stamps. In addition, members receive a Club binder to keep their album pages and bulletins.

Several times a year, members receive new album pages for each of the stamps that have been issued during that time.

Membership in the Stamp Travellers' Club costs \$14.95. For information about becoming a member, write to The Stamp Travellers' Club, Canada Post Corporation, Antigonish, Nova Scotia B2G 2R8, or call toll free 1-800-565-CLUB.

And, for information about starting a Stamp Club in your school, contact the above address or telephone number.

Sasquatch, from previous page

suddenly screamed. Going to the window, Mrs. Chapman saw an eight-foot giant striding towards her house! She grabbed her two children and fled to the Ruby Creek station to find her husband. When they returned, they found that the giant had feasted on a barrel of salted salmon, then had strode through her potato patch, presumably to drink from the river. Footprints measuring sixteen inches long and eight inches wide destroyed the garden. There was no indication that the creature was out to harm anybody, but Mrs. Chapman insists, "It just doesn't feel like home anymore!"

Hairy Giant at Last on Film!

Bluff Creek, California, 1967
Roger Patterson had been searching for the Sasquatch for over six years. This time he took a camera

with him. He came upon the seven foot, 350 pound giant while riding in rugged country. The creature walked with human-like gracefulness, swinging its arms. While Patterson frantically focused his camera, she generously obliged him by turning to face him, apparently not frightened by his nearness. The result is amazing, first-time-ever footage of the mysterious creature that one film viewer described as a "cross between a gorilla and Mae West".

In spite of these sensational reports, and many others like them, there is still no concrete evidence to support the existence of such a creature. The Sasquatch, however, remains a compelling and powerful image that seems to have a permanent place in the Canadian imagination.