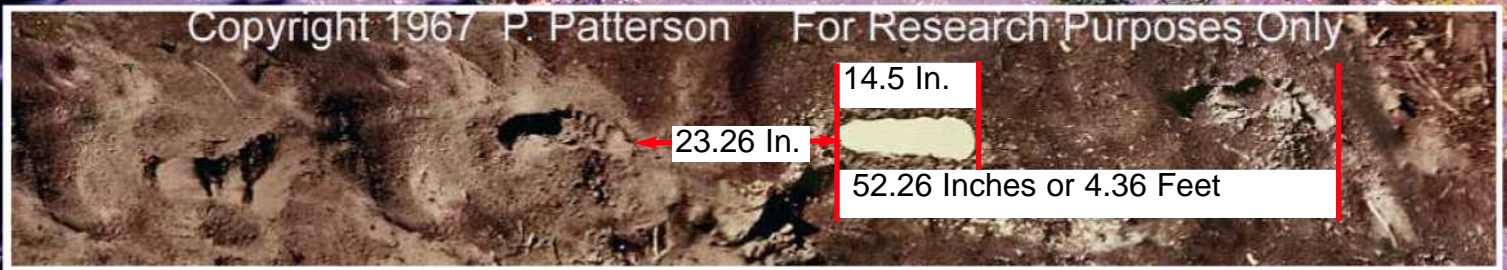
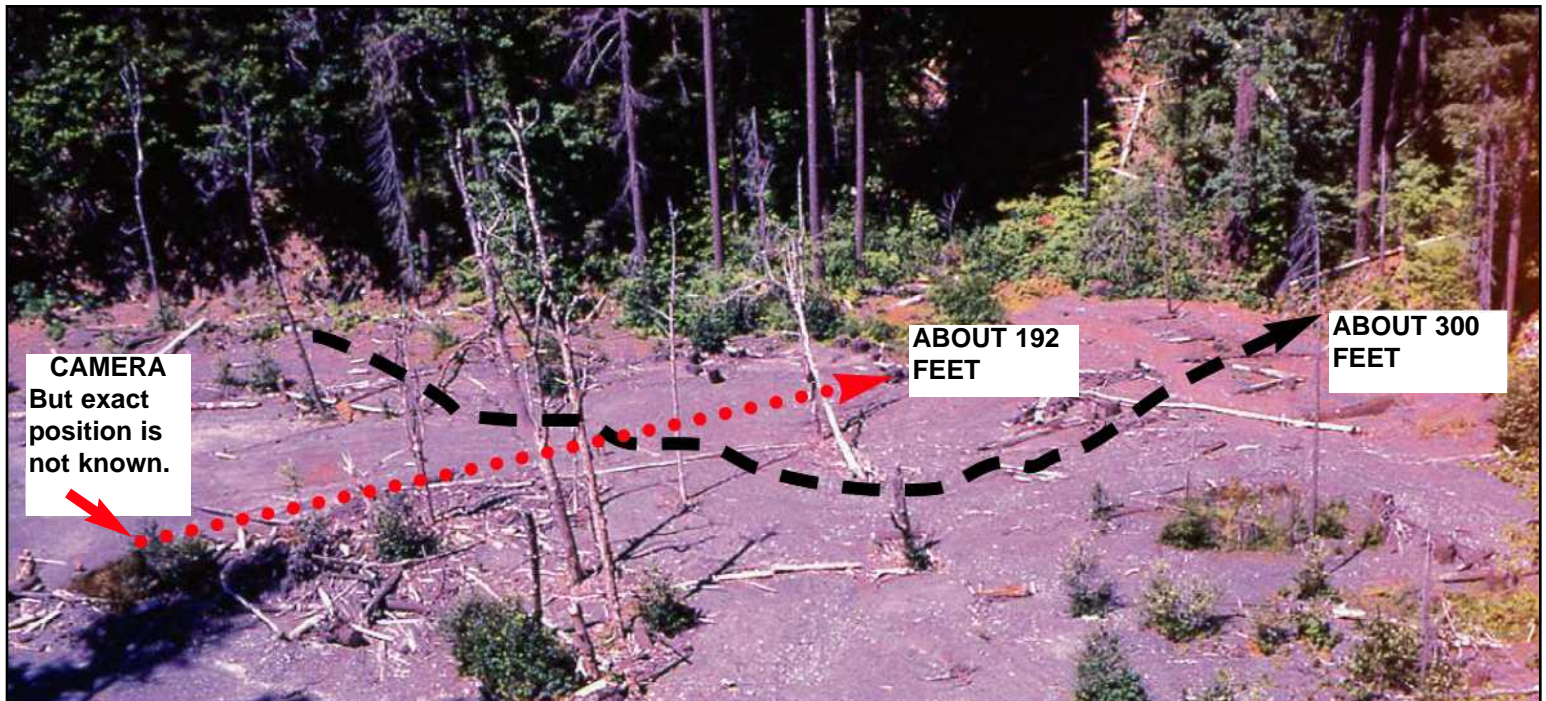


# Bits & Pieces – Issue No. 58

Christopher L. Murphy



For every 75.52 inches (6.29 feet) there were two (2) footprints (you must count the space of 23.26 inches before a first or after a second print in a set; equivalent to a stride). This means that in 300 feet there were about 95 individual footprints.

As I indicate in the above illustration, the P/G film homin left about 95 footprints. Roger Patterson took movie footage of four (4) prints (one with plaster) as seen above. He also made casts of two (2) prints as seen here. Robert Laverty took photos of the four (4) prints seen on the right. We are told (Wikipedia) that he took photos of six (6) prints, but I have seen only four. Bob Titmus made casts of ten (10) prints also seen on the right.



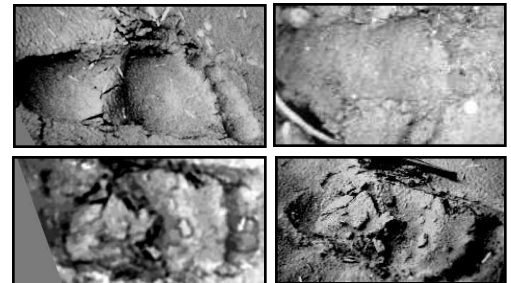
ones photographed by Lyle Laverty; as far as I know he did not mention the prints were covered—I doubt he would have noticed the covered ones.

Bob Titmus did mention that some (“a few”) of the prints were covered and he said that he saw plaster remnants in a print. I believe the prints near that prints would have been covered. Titmus took casts of ten consecutive prints; but I am not sure if the cast shown here are in order.

For certain four of the Titmus casts are poor, so I doubt the prints for those casts were covered.

As to the Laverty photos, they are very good, and the first photo is the last Titmus cast shown, so that print was not likely covered as I have explained.

Nevertheless, one would think the rain would have had more affect on the



prints; especially if not covered. All I can say here from personal experience is that the soil in the Bluff Creek area holds prints exceeding well. It definitely has properties that retain an impression; especially if over an inch in depth (the prints were about 1.36 inches deep). I believe those properties limited damage by rain. Certainly if the soil has a lot of clay, it will hold. I would imagine some of the prints filled up with water, which might eliminate further erosion.

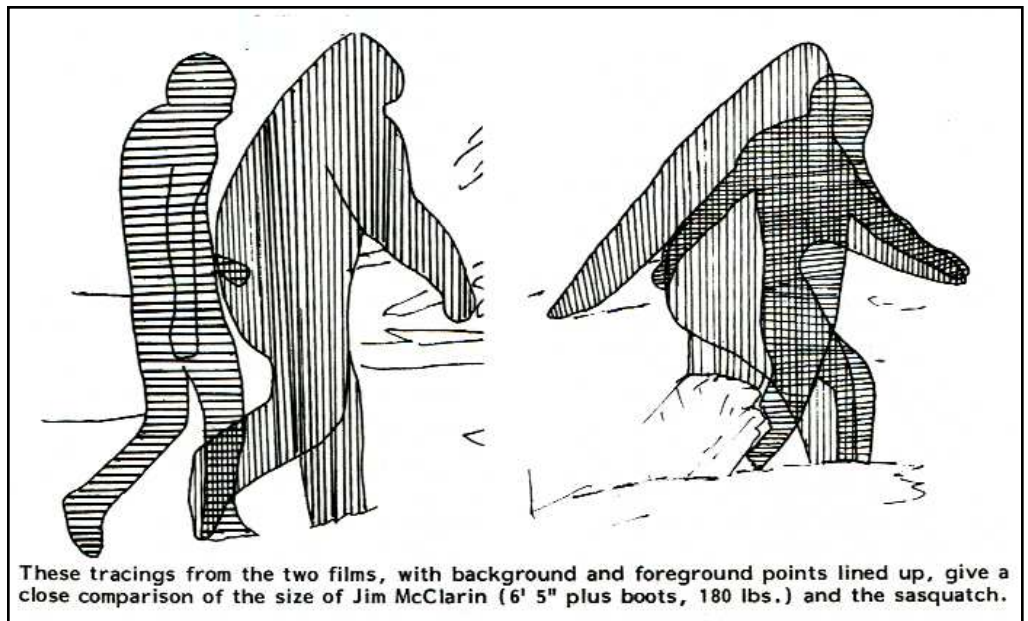
The bottom line is, we have the movie segment, photos and the casts; and I really don't think there is any reason to believe there were any irregularities.

What is a little annoying (for lack of a better word) is that Green, Dahinden, and McClarin saw the film (and I believe casts Patterson made) in Yakima two days later (October 22, 1967). Why did not one of these guys go down to the film site the next day? It would have been about a 12 hour or so drive, but they were all young enough to do that with ease. As I have pointed out, there were certainly many more prints than what we now have and photos would have been fine. Examples of half-prints or partial prints would have gone a long way in proving the film's authenticity.

Of course, Patterson's film segment of the prints was very good, but only three prints are shown (aside from the one with plaster); I don't think this footage was shown to the group. It was definitely shown on October 26 at the University of BC. Also, keep in mind that the Laverty photos did not surface until 1975. In short, the group only saw the film of the homin and the casts.

For sure this is 20/20 hindsight, and the reason I am given for lack of follow-up is that all who saw the film thought the search was over. In other words, bigfoot would now be "proven" in a very short time. Fortunately, Titmus went down to the site 9 days later (October 29, 1967).

In June 1968, John Green went to the film site with Jim McClarin. He filmed Jim walking the homin's path. There were still traces of the footprints left so the path could be identified. As it was now some 8 months after the filming, we can appreciate that the prints must have been well-set into the soil to still marginally see them, despite the weather during that intervening period of time.



These tracings from the two films, with background and foreground points lined up, give a close comparison of the size of Jim McClarin (6' 5" plus boots, 180 lbs.) and the sasquatch.

Shown here is John Green's comparison of the P/G subject with Jim McClarin walking in the homin's path. John took movie footage (June 1968), compared his film with the Patterson and Gimlin film and created the drawings. With Jim's known height, John concluded that the subject had a walking height of 80 inches. This being the case, then how far from the homin was John's camera? Given John used a 25mm lens (standard), then the camera had to be 138.41 feet from the subject. John did not do any mathematical calculations; he just lined up foreground and background objects and put the camera on that spot. Grover Krantz put out his second book in 1999, paying no heed to Green's work (although it needed a little math), nor Glickman's report (1998) assuming he

had it. Krantz used a camera distance of 102 feet (page 89).

How close was John to what we now know? We know the homin was about 87.5 inches (walking height); John needed to have his camera about 13 feet farther back for a total of 151.4 feet camera distance (using a 25mm lens).

I doubt this would have made a lot of difference to John's manual estimates; but some. He would have likely come out at 83 or 84 inches.

Whatever the case, hats off to John; his work confirms that the subject was close to the center tree seen in frame 352 (about 4.6 feet closer to the camera)—not some 36 feet as determined by Dahinden and Krantz.



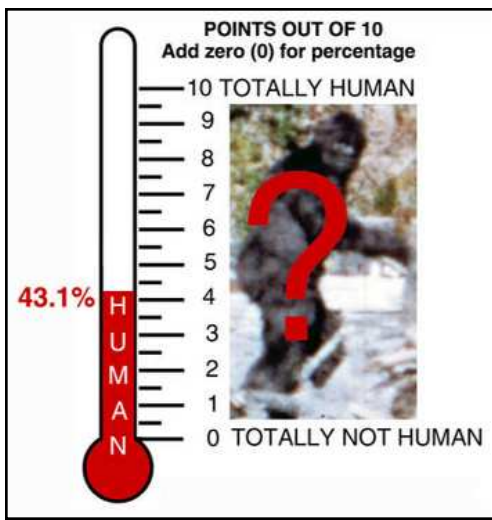
Photo: Bernard Landgraf (User:Baerni) - Own work, CC BY-SA 3.0; Wikipedia Commons.,

Shown here is a lynx, which we are told is very elusive and difficult to track down. The following excerpt from a recent National

Geographic article explains how science has solved the problem.

Scientists have now begun using a new technique to track these animals down, by detecting trace amounts of DNA left in the snowy tracks of these and other creatures. In a study to be published in the journal *Biological Conservation*, scientists from the U. S. Forest Service were able to confirm the presence of a lynx in the Northern Rockies through genetic analysis of snow it had stepped in.

We certainly find sasquatch tracks in snow, so perhaps this process will open up a new avenue for obtaining DNA from perhaps the world's most elusive creature.



This illustration is from a presentation called the “Scorecard” shown on the Sasquatch Canada main page. I used an industrial engineering process to try and get an idea of sasquatch nature (degree of humanity). As you can see, I came up with 43.1%. I simply thought about the various feature of the homin as we can see or have been told; however, I am certainly not a scientist, so my evaluation is very superficial. John Morley did an evaluation based on this process and sent me the following email (edited):

Hi Chris,

I appreciate your effort to quantify the closeness of some sasquatch features to those of humans. I used your table, but inserted my values of each feature. My values came to 67.5%. As a person of science I would add other features to your chart process, which I have gleaned from the application of comparative anatomy to the overall morphology (external and internal) of sasquatch.

I thought your chart was a good exercise, and certainly more than I see others doing. I also find your “Bits & Pieces” to be most useful to my own research.

Regards,

John

In my last B&P issue I discussed sasquatch buttocks, which are definitely a human “feature.” In other words, sasquatch appear to have large buttocks—not so with other non-human primates. I did a little research on the Internet as to this subject, and it is said that our buttocks are part of what makes us human. It appears the main reason

is, as previously stated; buttocks aid in allowing us to continuously walk upright on two legs. I certainly would not have thought about that when I did my “Scorecard.” For certain, my rating should be much higher.

I believe John Morley is much closer to the truth on this issue, so consider 67.5% very valid.

Generally what is done under this process is that a lot of people provide their thoughts and the results are weighted; professionals get more weight than others, but experience also comes into play—the more experience one has in the subject, the more weight. The end result is an “opinion” based on consensus, which is much better than a single opinion. If you are going to invest a few million dollars into something, it’s best to get as much information as you can. Often consultants are brought in to do the “leg work.”

We will not know the true nature of the sasquatch (or any other primary homin) until one is physically evaluated (your call as to the process here). Nevertheless, it appears we are dealing with something that is very much like us and I believe it is much, much smarter than we might think.

—00—



Arrangements of this nature found in A remote areas are always a bit intriguing. They do not appear to have been created naturally (wind/storms) and would have required hands to make them. Back in the 1950s kids would make lean-tos in local bushes, and I suppose they could have made what is seen here; but I doubt it. About the only people who go into the entire region for this structure would be hunters. Would hunters make something like this? In this case, I would

think they would have done a much better job.

The idea that sasquatch make them for some sort of “sign post” is feasible; but the homin would have to be observed and photographed doing so—a very tough call—before most people would accept this as evidence for the structures.

—00—



I know I have mentioned this before, but I am at the point of throwing up my hands, buying a little cottage by the seashore, and spending the rest of my days beach-combing.

Before you write anything about someone who is still alive and kicking, you must check with that person to see if what you have written is correct. I don’t mean simple references (name, rank, and serial number sort of thing); I mean things the person is said to have stated or done by journalists and others in books, newspapers, magazines, and on the Internet. It is only fair that you give a person the opportunity to tell you what happened when the person is the subject of whatever you are writing. If the person is dead, then try and get confirmation from someone who was close to him or her. I will venture to say that you will be at least 80% wrong in what you have written; especially if your source was newspapers (actual or on-line). The days of newspaper credibility (even the really big guys) have long gone. This also applies to “professionals.” In some ways they are even worse because they come with “built-in” credibility in the eyes of non-professionals.

Certainly, if one is an author, then it goes with the territory that people are going to “say things” about him/her without the least concern for the truth; but there has to be some respect... where did I put that multiple listing paper?

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Many people are now writing books, due mainly to ease in getting books published. Gone are the days of complicated and complex publishing processes; Adobe Photoshop and pdf's have changed all of that.

Nevertheless, one thing that has not changed is the need to get permission to use images and material that belongs to others. Generally, there is a charge to use images; text is not as critical, but permission is required if it exceeds a certain amount.

The bottom line is that if you intend to publish something in print for which there will be a charge, then it's only fair that you compensate people who own or control the copyright for any of that material. This applies equally to magazine articles, newspapers, and television productions; however, these people are aware of the rules so there is seldom a problem.

Images are the main concern for authors, or would-be authors. If you find an image in a book that you want to use, then you must check who owns the copyright and go to that person or organization for permission. If an image is shown as "Public Domain" you are free to use it. If an image is in Wikipedia and is shown as "Creative Commons" you can use it with the appropriate attribution that is shown for the image.

Generally speaking, everything else needs permission. The sasquatch/bigfoot images that I own or are owned by Hancock House Publishers and its authors are shown on the Sasquatch Canada website under the Murphy/Hancock Hominology Photo Library. All images are numbered and provided in a pdf. I provide the payment schedule when requested.



The above image shows Peter Byrne at the P/G film site (ca. late 1970s) after all the white trees we see in Frame 352 had fallen down. The tree on the ground under his left hand is the tree upon which Jeff Glickman based his photo registration when that tree was standing. The adjacent image (Frame 353 cropped) shows Patty and the trees reasonably registered with the Byrne photo. Just to ensure I was "in the ball park," I registered this result with Jeff Glickman's "Hodgson" registration. Peter (blue bar) comes out a little shorter than Hodgson; but his Patty (green bar) comes out dead on. The main difference here is the width; Patty is roughly about 1.8 time Peter at the waist. So if Peter is about a 36, then Patty is a 65 (my actual calculation for Patty is 68 – Meldrum, p 177).

I will guess that the reason Peter had the photo taken was to try and do what I show here— difficult and costly before personal computers and related software.

I believe the camera distance in the Byrne photo was about 102 feet. So Peter would calculate as about 6 feet tall (about his known height) at that distance. If the same distance were used for the sasquatch, it would come out at about five feet tall (Munns, p. 319). Obviously mathematics could not



**NOTES:**  
The above registered image is Frame 353, 1/16 of a second after Frame 352. The left illustration by Jeff Glickman established that the sasquatch seen was 87.5 inches tall (7.29 feet).

be used for a proper comparison unless the correct distance for the sasquatch was used. The only way the two could be compared is with a photo registration. Now that we know the sasquatch was 7.29 feet tall, it would be simply to insert it using Peter as the "yardstick."