

Bits & Pieces – Issue No. 9

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I might be getting a little big-headed with the number of people visiting the Sasquatch Canada website. My goodness, if the site were a museum exhibit, the line-up would go around the block. I did not think there would be that many people interested in the level of detail I am providing.

Although much of what I am covering in **Bits & Pieces** and other presentations has been essentially included in my books, and books written by others, not everything is provided in published material; you have to sort of draw a line. My material take you across that line. Furthermore, everything is a “moving target.” As time goes on, more information comes “out of the woodwork,” as it were.

Then there is the issue of reader age. I will say that many people reading this were not even alive 25 years ago; and for some who were “just here,” it would be 15 years or longer before they got interested in the subject.

It would be asking too much to hope that some anthropologists or related professionals are in the website readership. For certain, if they were they might learn something. Nevertheless, I am not really concerned. There is far too much to be “swept under the carpet.” Time will tell.

In B&P No. 7, I discussed the alleged bigfoot bed René Dahinden inspected and retrieved. The following photo shows the three bags (bark, twigs, and bear grass with leaves).



The following photo shows how the Museum of Vancouver displayed the “bed.” A little bed was made showing the actual construction.



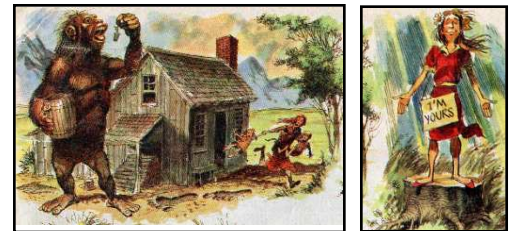
At the time I examined all of this material, I speculated on the reason for the construction. For certain, the bark placed directly on the ground would keep out dampness; the twigs would provide a measure of comfort (like springs) and the bear grass/leaves would retain heat.

As I previously mentioned, if this was indeed a “bigfoot bed” it was likely for a young sasquatch (probably under 7 years old). Of course, I’m just guessing. Nevertheless, there was quite a bit of material in the bags, so perhaps the structure extended much farther down than the photo indicates.



Early in his search (1950s) René met up with a government surveyor camped in the mountains. I recall that his name was Bruce. Obviously René had a timer on his camera (no one else mentioned). The only thing he did and said that comes to mind is him looking at the photo and saying, “That was one very smart dog” (well, he used a different word than “very”).

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These are the “sasquatch” cartoons by Jack Davis scanned from *The Standard Weekend Magazine*, Montreal, April 11, 1959. They were used to illustrate an article entitled “The Trail Of The Sasquatch,” by Stephen Franklin. The article covers the various incidents/stories in the cartoons.

There are also photos of John Green, René Dahinden, Albert Ostman, Gustav Tyfting and other images.

This was very early in the game, so the stories were not yet in Green's books, although he and Dahinden would have had them and likely provided them to the magazine. Both were on good terms then, so fully cooperated with each other. I will guess that the magazine contacted Green for information and he saw this as a good move to get attention to sasquatch.

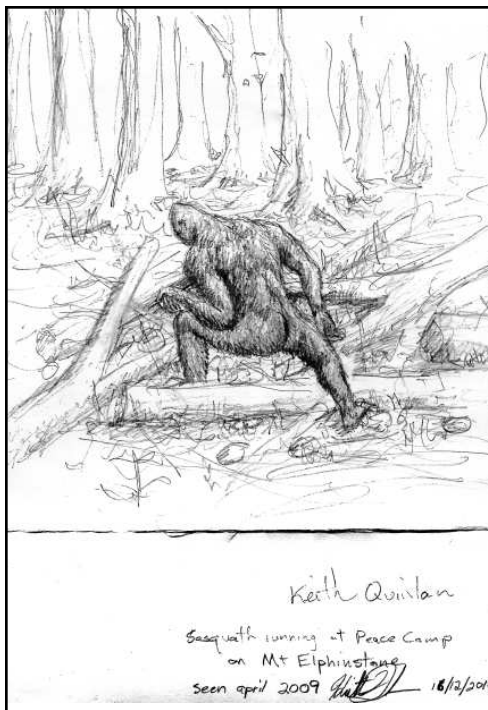
Whether Green was aware that the cartoons were to be used, I don't know, but if he did, I doubt he was that happy, despite the superior artwork. The magazine was very popular and likely this article was the first exposure many people had to the sasquatch issue. As to Dahinden, he would have loved the cartoons. In fact, he had an artist create cartoons for him of the same type that he used in a pamphlet.

Do I think the article helped in "moving things along" with getting scientific attention? Absolutely not. Those cartoons would have been cut out and plastered all over the place, and the magazine kept because of them. I think Dahinden gave me the copy I have (by then over 30 years old).

The article itself is sort of humorous; typical journalistic stuff designed for entertainment.

It was all great fun and all that, but certainly a heck of a lot worse than my museum panels (See B&P No.3, page 1). I don't know the circulation for the magazine, but I am sure it was way up there.

In a way, we sort of got off on the wrong foot. The artist was certainly one of the best, so at least there was high quality material; be that what it may. The following is the image and caption showing John Green.



This drawing by Keith Quinlan of a sasquatch sighted on Mount Elphinstone, Sechelt Peninsula, BC (April 2009) is refreshing for two reasons. Firstly, it's a good drawing and demonstrates artistic ability (witness drawings are seldom this good). Secondly, the stance of the sasquatch as it strides over a log is something one might expect to see and gives us some insight on how sasquatch may actually walk through woods—being very flexible and fluid.

Another piece of great artwork is the following painting by Jan Brassinne. While out for a walk near her home in Hamlet, Oregon, she saw a sasquatch sitting in the Nehalem River (early 2012). She was quite shocked and ran home. The next day she created a painting of what she had seen. She kindly allowed me to use the painting in my sasquatch exhibits.



After Thomas Steenburg moved to BC in 2003, I went to see him and we chatted about sasquatch. I think I asked him something about bears and he told me he had a very close encounter with a grizzly bear. The thing came at him so he ran and started clamoring up a tree. The bear was right there and reached up and took a swipe at his backpack, seen here.



The bear's claws sliced right through the fabric like a razor blade. This was fortunate because it could not pull Steenburg down. He continued climbing the tree to a safe height and sat there with the bear roaming around at the base of the tree—grizzlies don't climb trees like black bears. After about two hours, the bear gave up and wandered off.

I am always concerned with grizzlies and really wish I had a gun when wandering through trails. I am really not that confident in bear spray or sound blasters. I know attacks are very rare, but so are my lottery wins.

Now, if you live in California, grizzlies are not a problem because they have all been unintentionally exterminated; despite the fact that the state flag shows one. The same thing happened to the bald eagles because of overuse of DDT. In this case, however, the US asked and received bald eagles from Canada and they are now once again flying over US territory. We might wonder why they haven't asked for some grizzlies (I think they might be "no charge").

Just me, perhaps, but I would not want to meet something like this. I would far sooner meet a sasquatch.





The Skookum Cast, seen here, was made from prints found in a section of soft earth in Skookum Meadows, Gifford Pinchot National Forest, Washington State (2000).

The circumstances were that researchers had found the section and put fruit in the center in hopes of getting sasquatch footprints. When they returned many hours later, the earth was greatly disturbed and the fruit was gone. The prints appeared to have been made by an animal reasoned to be a primate. Plaster was poured into the prints, producing a large cast.

Detailed examination revealed that prints of buttocks, elbow, forearm, wrist, hand and heel could be distinguished. John Green and five scientists examined the cast and reasoned that a primate of some sort could have made the prints. It was concluded that the primate reclined on the ground to eat the fruit and moved around. At one point, it dug its leg/heel into the ground, probably to change positions, as illustrated.



Plaster was poured into the leg/heel impression producing the cast seen here. It was reasoned that the primate had to be a sasquatch.



John Green was so impressed with the cast that he had an exact duplicate made in a light plastic material at a cost of about \$10,000. It was created in two parts for ease of handling.

I went up to see him and he asked if I would consider taking the duplicate to various universities for inspection by

anthropologists. I said that it would be better if we set up a van with the duplicate plus a number of footprint casts and so forth so that professionals could view all of the important artifacts/material we had—sort of create a little traveling museum. To this he said that I would be considered a traveling snake-oil sales man. For sure, he was right, my idea was ridiculous. Can you imagine what CNN, MSNBC, FOX and so on down the line would report? I would have received the “Fool of the Year” award. I declined taking the duplicate cast around; I doubt that any professional would have allowed me to see him/her anyway.

When I had the leg/heel cast for my Museum of Vancouver exhibit, I photographed it in comparison with my leg and heel as seen here.



It can be seen that the heel portion is effectively identical. This would indicate that the sasquatch was around 6 feet tall, given human proportions; so not a very tall sasquatch. I would have thought that a sasquatch heel would be more square, like we see in the P/G film and in footprint casts. We believe its foot has a thick sole pad and this would likely register. Nevertheless, there may be other circumstances involved.

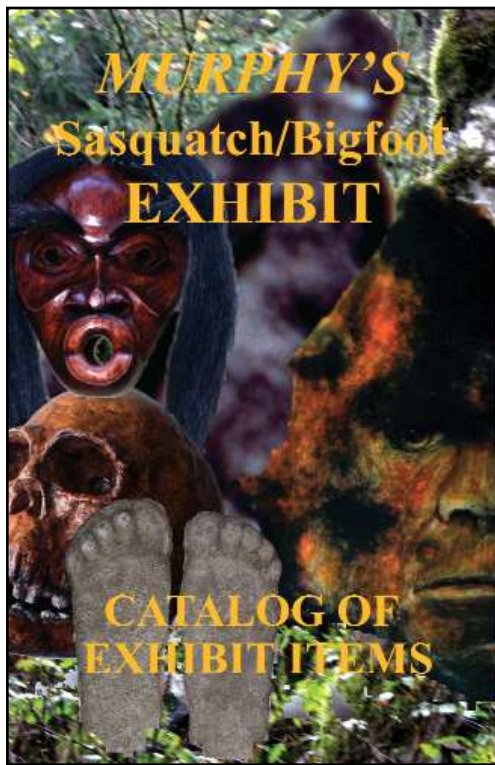
When news of the Skookum Cast got out a wildlife person (can't recall credentials) said that the prints were likely made by an elk. It appears that elk get tired of lifting their big heads up and down, so to eat a pile of fruit (apples and so forth) they would likely “go down” and its legs/body would make impressions like those seen in the cast. I don't know what parts would produce the heel impression and the other impressions seen. Oddly, there were no footprints seen coming to and going from the soft earth section.



This cast was sent to me as a gift from Cliff Crook. It is very old because on the back there is a typed (typewriter) message (greatly faded paper) glued and taped. The message states that it is believed the cast was made by Roger Patterson and given to another researcher by him (mentioned in Patterson's book as I recall). It then went to Cliff, and finally ended up with me and is now in my museum exhibit.

The cast was obviously made in rough ground because it has pebbles imbedded; some fell out as the years went by. It is for that reason that I believe it is an original cast. I doubt anyone would copy a cast in sand that has pebbles. It is about 14.5 inches long (ruler should be up about one-half inch).

Some people (even Dahinden) think that casts can be created by “sculpturing” a footprint in soil. In other words, use your fingers. If anyone thinks that, then please give it a try. Go down to the seaside and make a “sculptured” footprint. It is very difficult, if not impossible, for most people to make a print needed for a proper cast. For the cast seen here, this would be a very tough call; especially in rough gravel-like soil.



My Catalog of Exhibit Items is shown up-front on the Sasquatch Canada website. It is fully illustrated with the artifacts and other items I provide for public museum exhibits. I encourage you to have a look at it. As far as I know, this is the largest and most comprehensive collection of sasquatch-related material.

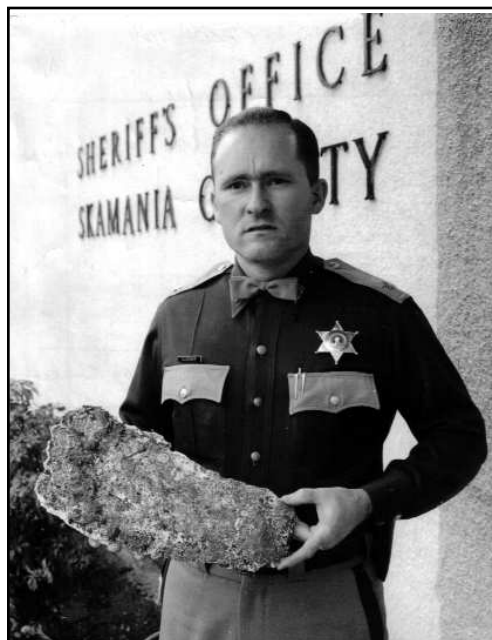
I do not charge public museums to host the exhibit. All they have to pay for is the transportation of the exhibit.

So far, the exhibit has been hosted by seven (7) public museums in Canada and the USA. About 80,000 people in total have seen the exhibit.

If you would like to see the exhibit in a public museum in your city, then go to the museum and mention the exhibit to their people. Provide the Sasquatch Canada website address so they can see the Catalog. My email address is shown.

In some cases, conferences are held in conjunction with the exhibit. I don't get involved in this aspect, but if you are highly into the sasquatch issue, you are welcome to organize a conference. I will cooperate and provide advertising on the Sasquatch Canada website.

Keep in mind that there is absolutely nothing like seeing actual artifacts on display. Museum people (museologists) are highly professional and display things in a way that greatly enhances your experience.



This photo shows Sheriff Bill Closner with a cast of a footprint he and his partner made in Skamania County, Washington (March 1969). The two officers are seen examining a footprint in the following photo.



The photos were taken by a newspaper photographer and the resulting newspaper article had a gross error—the cast length was said to be 22 inches. René got an actual copy of the first photo and wrote on the back that the cast size was 15.5 inches long. No big deal, I suppose, but I think professionals couldn't wait to put the paper in the bird cages.

One thing overlooked by the “know it all” fringe is that police officers are highly trained. When they are called to a scene they check for anything unusual with a trained eye. They also talk to people in the neighborhood and write

down everything said for their subsequent police reports. Through the efforts of Robert W. Morgan, this incident and others brought about an ordinance in Skamania County to protect sasquatch.

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This photo shows the footprints in a series at the P/G film site. The images were on the second film roll Patterson took, which disappeared probably in 1995 (loaned to the BBC but apparently not returned). Low resolution images were captured from an old BBC documentary (1975) and used to create an image the same as this by Yvon Leclerc (used in my book *Meet the Sasquatch*, 2004). One has to register each frame with the next frame—about sixty frames.

In that year, I inadvertently discovered the actual 16mm film frames of just the footprints on a film roll at John Green's place, but I had no way to digitize them at that time.

In 2010 Bill Munns came up to look at the film rolls Green had. We found the footprints segment and Bill digitized each film frame. He later created this image.

One of the prints has plaster in it; done by Roger Patterson to make a cast.

If the print with plaster is about 15 inches, then we can see that the sasquatch took very short steps at this point in its passage (about 22 inches calculated between prints—colored boxes). From what I can determine, this was before it realized it was being watched by men now on foot. At that point, it hastened its pace somewhat. The image seen here of the last clear film frame (No. 364) shows its concern and obvious reaction to get away as quickly but calmly as possible.

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