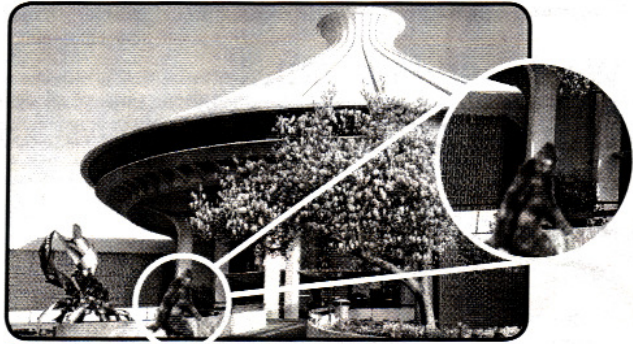


The Story of The Vancouver Museum Sasquatch Exhibit

June 17, 2004 to January 31, 2005

SASQUATCH AT VANCOUVER MUSEUM!



Sasquatch sighting or elaborate hoax? You decide.

SASQUATCH!

Opening June 17th

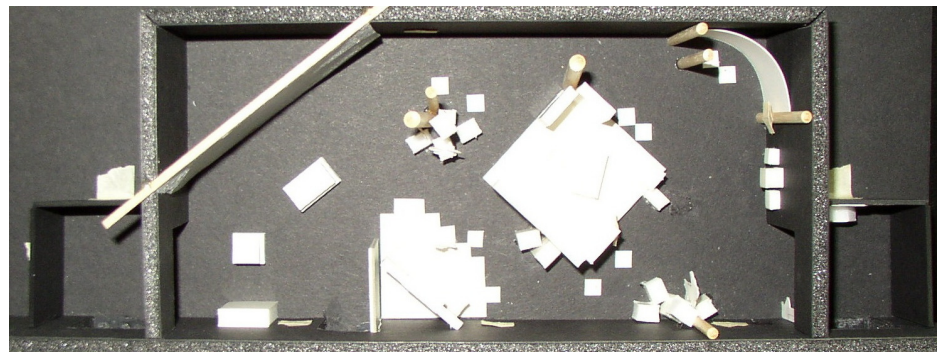
Follow in the footsteps of local journalist, John Green as he embarks on a 50-year quest to find the truth behind the legend of Sasquatch. Footprint casts, original artifacts and first-hand accounts will bring the legend to life this summer at the Vancouver Museum.

My exhibit at the prestigious Vancouver Museum, British Columbia, was certainly more by luck than judgement. I had embarked on preparing a pictorial presentation on the sasquatch and was about two years into the project. Upon visiting the museum to see their 1950s exhibit, it struck me that there was nothing there about the sasquatch. As British Columbia is the main “stomping grounds” for the creature, I found this quite odd.

I later wrote a letter to the museum suggesting that they have a small permanent display, and included a CD showing all of the images and information I had collected. They responded with a request for a full exhibit. This request led to the publication of my book, *Meet the Sasquatch* which accompanied the exhibit (the presentation became the book).

I would still like to see something permanent at the museum (casts and so forth) just to show tourists that we do think about the creature, and we do carry out research in response to sightings and other sasquatch-related incidents.

The literature shown here advertised the event, and it was highly popular—some 28,500 patrons viewed it. Below is the model constructed to plan the use of floor space and exhibit resources. The total area occupied for the exhibit was 1,800 square feet. The entrance was on the right. The large diagonal partition on the left was the screen for showing the Patterson/Gimlin film.



VANCOUVER
museum

SASQUATCH!

bigfoot/sasquatch



Follow in the footsteps of local Journalist, John Green on his 50-year quest to find the truth behind the legend of Sasquatch.

Footprint casts, original artifacts and first-hand accounts bring the legend to life only at the Vancouver Museum.

STORYTELLING SATURDAYS IN THE SASQUATCH! GALLERY



**Sasquatch Savvy, Windigo Weirids,
Stories of Fantastic Creatures**

Saturdays at 11:00 am

Enjoy a lively retelling of stories relating to B.C. legends and the sasquatch! Programs are for all ages and last about 45 minutes. Please visit the Information Desk in the lobby to participate.

FREE WITH PAID MUSEUM ADMISSION

AND AVAILABLE FROM THE VANCOUVER MUSEUM STORE

Meet the Sasquatch

by guest curator, Christopher L. Murphy
in association with John Green
and Thomas Steenburg



Vancouver Museum
1100 Chestnut Street
(just over the Burrard Street Bridge)
604.736.4431 www.vanmuseum.bc.ca

About 150 people attended the opening ceremony. The museum has a large reception room that overlooks the beach, which provided a very nice setting.

Throughout the next seven months, I visited the exhibit almost weekly. A considerable number of very positive comments were recorded in the visitor's comments book. As the museum accommodates all of the grammar schools in Vancouver, many of the kids had found the book, but that's to be expected.



The Vancouver Museum Commission
cordially invites you to
the opening of our new exhibition:

Sasquatch!

Thursday June 17, 2004
beginning at 5:00 pm
with the book launch of

Meet the Sasquatch

By Christopher I. Murphy

In association with John Green and Thomas Steenburg
Published by Hancock House

Followed by opening ceremonies
and exhibition viewing

Light refreshments will be served

rsvp 604-736-4431 ext. 5600



I originally contacted the museum in the spring of 2003. The two main museum people I worked with were Lee Drever, administration, and Lynn Maranda, curator of anthropology. They are seen here with me at the museum.

We had planning sessions, and it was decided that the theme for the exhibit would be John Green's life and his long search for the sasquatch.

I had kept John Green informed of events, and he pledged his support. I later took Lee and Lynn to see John. The three are seen in the next photo at John's place.

In his working career, John worked for, and later owned, a newspaper. The exhibit was therefore set up like a large newspaper office, and the display panels were made to look like the front pages of a newspaper.



Lynn Maranda and Lee Drever are seen here in John's living room. The first two photos were taken on our first visit. Lynn is seen examining a copy of the *Gigantopithecus* skull created by Dr. Grover Krantz.

In the last photo, Lee and I met separately with John to go over his life story.

John showed us a number of artifacts that were included in the exhibit, all of which I did not know he had.



Myrtle Roe

In my opinion, one of the main artifacts John owns in the original Roe drawing. It is seen here on the near right. I put it on the carpet and snapped a digital of it. I later scanned it directly as seen on

the far right. The drawing was made by Myrtle Roe, William Roe's daughter. It depicts the creature Roe states he saw on Mica Mountain, B.C., in 1955. His description and testimony is one of the best accounts we have of a sasquatch sighting. The drawing was allowed to "relax" for a few months and was then flattened out behind a sheet of clear plastic and displayed on the wall. Unfortunately, we do not have a photo of William Roe. Hopefully, one will come to light at some point in time—I think he passed away in Edmonton.



It is often said that the journey is the most exciting part of any great quest, and such certainly held true for my exhibit experience. When Lynn casually mentioned to me that the museum did in fact have some sasquatch artifacts, I was very excited. When she took me down to the museum's "inner sanctum" and showed me the Ambrose Point sasquatch mask, I was elated. Lynn is seen here holding the mask (note its size).



During the process of looking for sasquatch related images for my book, I became aware that one of Canada's finest artists, Robert Bateman, had created a painting of a Yeti. I then found out that he had also painted a sasquatch (specifically done at the request of wildlife biologist Dr. John Bindernagel). Lynn found out who owned the paintings—the Edmund Hillary Foundation in Toronto had the yeti, and a Mr. Farmer in Maryland had the sasquatch. Both kindly allowed the use of the paintings in my exhibit. It really made my day when they arrived at the museum



The sasquatch arm, seen on the left, which was used in the movie, *Sasquatch* (originally called *The Untold*), was a bonus. The movie producers, Wild Entertainment and Wilderness Productions Inc., had heard somehow that an exhibit was in the making. They dropped the arm off with Lee Drever, who immediately called me. I went down and took many photos of it. It made a really great display item.

The arm has controllable fingers (one can make them grab) and was said to have cost \$10,000 dollars to make.





The entrance to the exhibit and general layout was quite impressive. A large panel with one of the Birnam heads introduced John Green and the exhibit (inset), and then on the left patrons were greeted with an intriguing and somewhat eerie scene. Basically, the artifacts were displayed in a circle against the walls around “John Green’s desk.” There was a computer on the desk that contained John’s database of sasquatch sightings and other incidents. There were also a number of sasquatch-related books, and a large file (binder) of newspaper articles. Everything was available for access by patrons, including numerous files in the filing cabinets. On the wall behind the desk was one of John’s maps with sightings plotted. The sasquatch arm and other artwork adorned the “window.”

Some of the Artifacts As Seen in The Exhibit



Stone head and stone foot. The head is some 1,500 years old and is believed to depict an ape of some sort. The foot was possibly fashioned after large footprints seen in the forest. Its age is not known.



An old Nisga mask that appears to show ape-like characteristics.



Mask created by Chehalis native Ambrose Point in the 1930s. It is believed Point saw a sasquatch and fashioned the mask based on the creature's likeness. Note that the mask is not painted, which might indicate the creature's reality.



Hands, knuckles, hair and skulls. The imposing drawing in the cabinet is the Fort Bragg hand print. Various hair samples are in the pill containers, and the casts are those of hand prints and knuckle prints found by Paul Freeman. The skulls are of (L to R), *Gigantopithecus*, gorilla, and human.



The footprint casts (for the most part) were displayed below the film screen. One could stand on the plastic covers to compare his or her foot size to a cast.



René Dahinden was honored with his jacket and his pipe. I have mused about the number of eyes that have now looked upon these personal artifacts.



I was particularly proud to present Robert Bateman's paintings. The yeti is shown on the left with a copy of a yeti footprint cast. The sasquatch is shown on the right with the Bourtsev statue and some literature.



One of the museum's requirements was to provide some "interactive" items. To this end, I enlarged a photograph of the Freeman hand cast so that it matched the actual size of the cast. I then put in finger holes so that one could generally compare the size of his /her own hand. My hand is shown in comparison on the right. It would take a VERY large man to cover all bases.



This was the kids "interactive" section. Photocopies of a sasquatch head and foot were provided for "enhancements" (shading/coloring/wool gluing). After a few weeks, the walls and windows were covered with "artwork." There was also an activities sheet for Grades 6 and up (find things, draw things, discuss things).



I had a few dignitaries visit my exhibit. I was very pleased to entertain Ray Crowe, seen here with me by the Dahinden display. Ray made the trek from Oregon with Esther Schritter, who took this photograph. At this writing (December 2007) Ray told me that he is totally retiring from the Sasquatch/Bigfoot scene. He has put in many long years, and we wish him the best in his future endeavors.



Providing this exhibit was certainly a great experience for me. One thing that came to mind was the stories about “museum storage rooms.” We have seen cases in which priceless artifacts, seemingly lost in history, suddenly come to light in some dark corner of a city museum. When Lynn took me down to the Vancouver Museum’s storage area, my eyes became like saucers and the stories really “hit home.” What you see here is just a very small portion. I was astounded with the size of the underground “bunker,” and more than astounded at the amount of stuff it contains. I really don’t think very much of it gets exhibited. Indeed, I don’t think the museum people even know what is actually down there. All they have is an old manual paper file. I did sort of scout around to see if I could find any old bones, but it would be a major undertaking to find out exactly what is in storage.

In Conclusion

I am confident that this exhibit succeeded in providing the general public with proper information on the sasquatch. The museum, of course, could not take a stand on the issue one way or the other, leaving people to be their own judge.

Feedback from people who attended the exhibit was highly positive. There was only one person who objected to the provision of an exhibit on this subject at a public museum.

A point that I continue to make with skeptics is that although the sasquatch cannot be proven to exist, the creature is a definite fact in the history of North America—especially the Pacific Northwest. From that standpoint, the creature has respectability in all circles.

Christopher L. Murphy

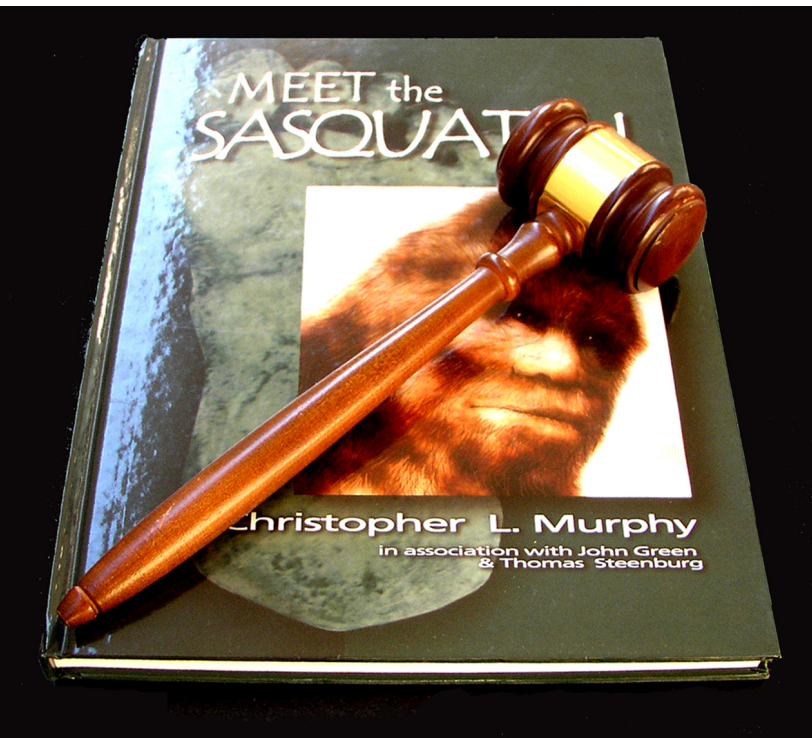


EXHIBIT CONTRIBUTORS

SASQUATCH

Presented by: Christopher L. Murphy



Chris Murphy

This exhibit was made possible through the contributions of many people, both present and beyond, and by many organizations. Contributions were made in five different categories: knowledge, artifacts, photographs, art work and support, all of which were essential in completing the project. I owe a great deal of gratitude to these fine people and organizations. I firmly believe their contributions will be significant in moving us closer to resolving the sasquatch mystery.

EXHIBIT CONTRIBUTORS

(Alphabetical Order)

J. Robert Alley
Michael M. Ames
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Robert Bateman
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Janet Bord
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Clifford Crook
Paul Cropper
Raymond Crowe
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POSTHUMOUSLY

Donald Abbott
Barbara Wasson Butler
Fred Beck
John W. Burns
Jeannie Chapman
Jerry Crew
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Dr. Leroy Fish
Paul Freeman
John Fuhrmann
Marjorie Halpin
Paul Kane
Dr. Grover S. Krantz
Dr. Q.C. Marsh
Ivan Marx
Sylvester McCoy
Dr. John Napier
Albert Ostman
Roger Patterson
Ambrose Point
William Roe
Theodore Roosevelt
Ivan T. Sanderson
Thomas Slick
Dr. Daris Swindler
Glen Thomas
David Thompson
Robert Titmus

MUSEUMS, PUBLICATIONS, WEBSITES, ORGANIZATIONS

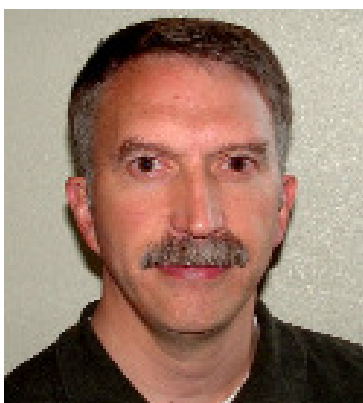
Argosy Magazine
Bigfoot Encounters
Bigfoot Field Researchers
Organization
Bigfoot Research Project
Bigfoot Times
BoneClones
British Broadcasting Corp.

Canada Post Corporation
Chehalis First Nations
Chronicle of Canada (Chronicle Publications)
Colonist (Victoria, B.C.)
Hancock House Publishers
Hillary Foundation
Hood River News
Humboldt Times
International Bigfoot Society
Memphis Enquirer
Museum of Natural History,
Pocatello Idaho
Ohio Center for Bigfoot Studies
Royal Museum, British Columbia
San Jose News
Scott Stamp Monthly Magazine
Skamania County Pioneer
Skamania County Board of Commissioners
Texas Bigfoot Research Center
Times-Standard (Eureka, California)
True Magazine
United States Army Corps of Engineers (*Washington Environmental Atlas*)
University of Oregon - Museum of Natural History
Vancouver Gun Club
Vancouver Museum
Vancouver Province
Vancouver Sun
Washington Post
Whitewolf Entertainment
Wild Entertainment Inc. and Wilderness Productions Inc.
Willow Creek/China Flat Museum

PRIMARY EXHIBIT CONTRIBUTORS



John Green



Dr. Jeff Meldrum



Tom Steenburg



Paul Cropper



Dave Hancock



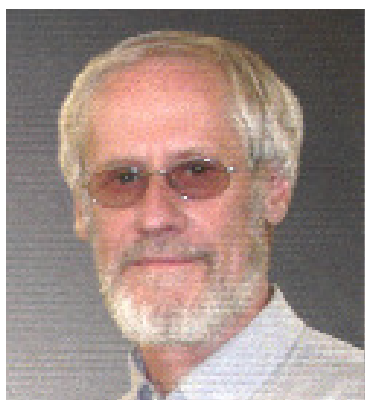
Peter Byrne



Dr. H. Fahrenbach



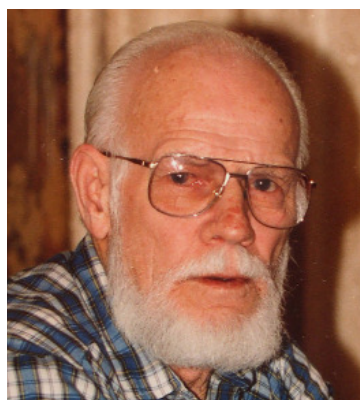
Richard Noll



Yvon Leclerc



Dr. Grover Krantz+



Bob Titmus+



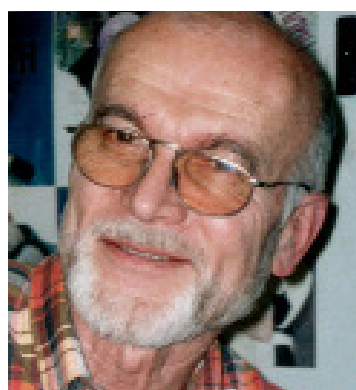
René Dahinden+



Dr. J. Bindernagel



Dmitri Bayanov



Igor Bourtsev



Doug Hajicek

+ Indicates deceased.

PRIMARY EXHIBIT CONTRIBUTORS



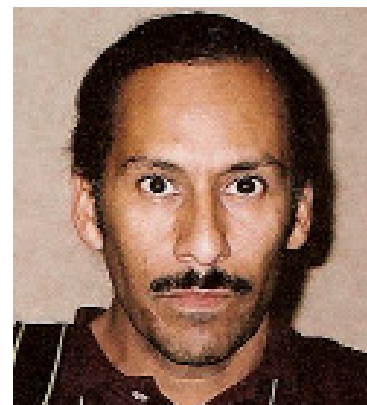
Bob Gimlin



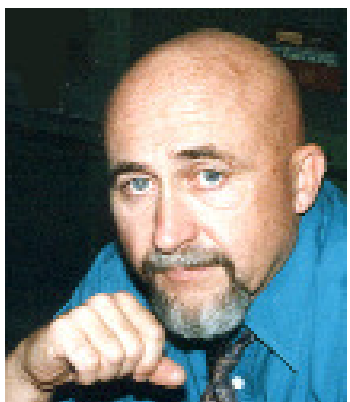
Roger Patterson+



K. Moskowitz Strain



Daniel Perez



Robert Morgan



Ray Crowe



Paul Smith



J. Robert Alley



Peter Travers



Brenden Bannon



Penny Birnam



Bobbie Short



Roger Knights



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Joedy Cook



RobRoy Menzies