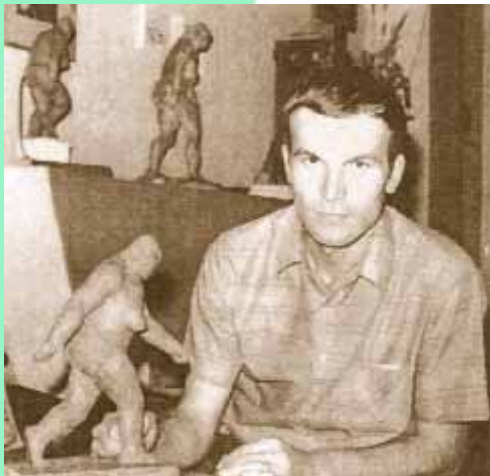




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FOR THE RECORD — SASQUATCH INSIGHTS

Present here some remarkable sasquatch artwork and related artifacts together with some insights on the Patterson/Gimlin film and the sasquatch in general.



This sculpture (to scale) created by the Russian hominologist Igor Bourtsev shows the creature in the Patterson/Gimlin film as it turns and looks at the two men. Igor is shown at left with his sculpture. Also shown is the film frame image (frame 352) that was used as the basis for the sculpture.

The following is a painting of a sasquatch by Robert Bateman, the noted Canadian wildlife artist. I do not know on what the image is based; however, the creature's stance appears to have similarities to frame 352 in the Patterson/Gimlin film (also, in subsequent frames the creature does go behind a tree). Bateman has certainly provided an intriguing and beautiful "atmosphere" for the creature. He gives us the feeling of a great "mystery," which is highly appropriate.



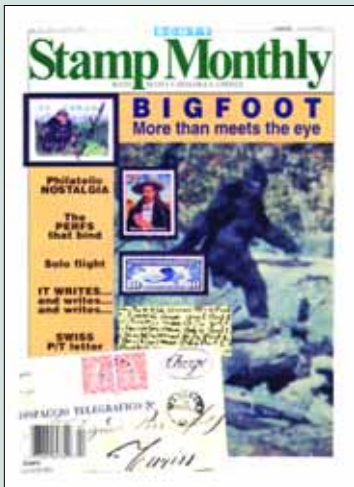
Painting by Robert Bateman.

My main concern with the painting is the creature's gorilla-like nose. It does not appear to correlate with what we see (or think we see) in the Patterson/Gimlin film, resulting in a more ape-like than humanlike appearance. Nevertheless, many prominent researchers are of the opinion that the creature is, in fact, just another member of the great ape family. If so, then perhaps Bateman's painting is reasonably accurate. I must admit that the film is really not that clear on the creature's facial features.

The Canadian Sasquatch Stamp



In October 1990, Canada Post issued this sasquatch stamp as part of its Folklore series—Canada's Legendary Creatures. The Patterson/Gimlin film was instrumental in the inclusion of the stamp. The official literature references the film. (©Canada Post, 1990, reprinted with permission.)



In 1995, bigfoot made the cover story of the Scott Stamp Monthly. I was working with René Dahinden at the time and had him autograph a number of sasquatch postage stamps. The stamp shown in the upper-left corner of the magazine cover is an autographed stamp. The story in the magazine was written by my son, Daniel.

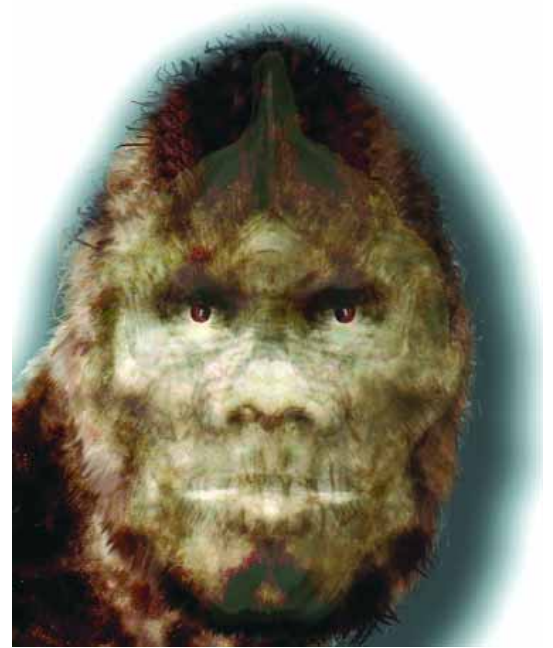
A number of sightings have involved sasquatch babies and children. Sightings of this nature serve to further attest to the creature's existence. The fact that the creature in the Patterson/Gimlin film was a female sparked the creation of this little scene. We can certainly speculate that somewhere in our vast wilderness there are mothers tending to their children, just as we see here.

The following are artistic conceptions created by Yvon Leclerc. Yvon has used the Patterson/Gimlin film for his insights.

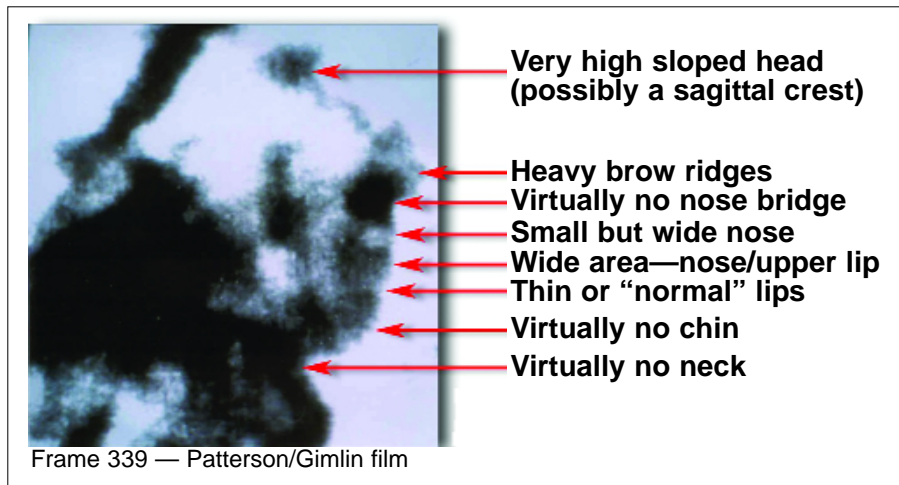
In this image we perceive a far more human sasquatch, but note the sagittal crest.

One of the West Coast First Nations' names for the creature is Gilyuk, which means "the big man with the little hat." This name was derived because from a distance the creature's pointed head gives the appearance that it is wearing a little hat.

Yvon created this image using the upper skull of a gorilla and the lower skull of Homo erectus (Peking man).



The creature in the Patterson/Gimlin film appears to have some distinct head and facial characteristics, as seen in the following illustrations.



When Vancouver sculptor Penny Birnam created the four heads seen here for my exhibit at the Vancouver Museum in 2004, she posed an interesting thought: I actually expected that she would make just one head, but when I arrived to view her work, she set before me four heads and said, “I made them all different because I expect the creatures would have different facial features.” Generally speaking, primates other than humans, have very similar facial features within their specific species. Other animals are so similar that it is difficult to tell them apart. We would not have any trouble identifying the individuals Penny created if they were real. If sasquatch do have this human-related characteristic, then they might be genetically closer to humans than some of us think.



The size of the creature’s head appears to fit about five times into its walking height. We need to add one more head (maximum) to account for additional height if the creature were standing fully erect (standing height). We therefore appear to have a ratio of 6 to 1. With adult human beings, the same ratio is 8 to 1. While this analysis is very rough, it does indicate that sasquatch might have a much larger head in relation to body height than that of humans.



Carene Rupp, a lady in northern California who claims numerous sasquatch sightings (including families) on or near her property, took this photo (above left) with a telescopic lens. On the above right is an enlargement of the same image with the background removed. On the immediate right is just the head and shoulders, with eye highlights and mouth location indicated (as I envision them). Carene has provided very convincing testimony of her numerous sightings and experiences. She has attempted to get photographs on many occasions, and what I provide here is the best image so far. Carene believes that the sasquatch is a paranormal entity (see *Between Two Worlds—The Paranormal Aspects*).



A question often asked of sasquatch witnesses is whether or not the creature had a sagittal crest (pointed head). The answers vary—usually definitely yes, or definitely no. Sometimes, it is “no,” but it had a long sloping forehead. I constructed this model and provided it with a reasonably pointed head. I then took photographs at different angles. The first photo would probably get a “yes,” and the second a “no,” or a “long sloping forehead.” However, it is exactly the same model. It is evident the answer to the question depends on the angle at which the creature is observed. I was a little surprised that the second photo matches very closely the drawing of the creature described by Albert Ostman (see *Albert Ostman’s Incredible Journey*).



In some cases, what one observes in the forest is not what it appears to be. This illustration shows how a misleading composite image can emerge from separate and distant elements in a photograph. After cutting a sasquatch head silhouette into three parts, I positioned them in books so that they formed a complete image when viewed from the front at the precise level and angle. I then photographed what I saw, which resulted in the image on the right. I have contended that this sort of thing probably occurs with shadows, tree branches, leaves and so forth in forests, and results in fleeting glimpses of what one might think is a sasquatch. It is particularly applicable to photographs wherein an unusual image is seen that was not observed when the photograph was taken. In this case, the person taking the photograph was not looking at the composite, but the camera was.

The 2003 movie Sasquatch (Wild Entertainment Inc., and Wilderness Productions Inc.) was purported to have been based on a true story. If it were such, then the paranormalists are “one up” on the “normalists.” Nevertheless, we can certainly learn something from the film. For a particular scene, a sasquatch arm and hand with controllable fingers was needed. Such was constructed, as seen here, at a cost (I am told) of \$10,000. One puts his hand inside the arm and controls the fingers with pulleys. If the device were part of a complete sasquatch “costume,” it would definitely provide the necessary arm length for a sasquatch, which would then be given full credibility through finger movement. The bottom line here is that, given the necessary finances, this aspect of a sasquatch hoax requirement is resolved.

