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Cripplefoot Exhibit at U.C. Berkeley Museum



Members at the January meeting (T. Yamarone)

Message from the Curator

Now that we have had really good member turnouts for our first two meetings of the year, I'm very optimistic for the continued success of the museum. Without people who will participate, the museum is meaningless. The January meeting was primarily a planning meeting for the tasks of the museum and ideas for the coming year. At the February meeting a number of our members shared some of the equipment they use when out in the field.

The most comprehensive presentation was given by member Cliff Barackman, who is a very active field researcher for the BFRO. He shared both video and audio capturing devices, game cameras, a thermal imaging camera and



Cliff Barackman at February meeting (M.Rugg)

pheromone chips. Tom Yamarone and Ralph Jack shared call blasting and game calling equipment.

I'm happy to say we have an article in this issue on pictographs by member Joyce Kearney, starting on page two. Thanks, Joyce, for the contribution. Also, on page 4 there is a new tidbit of pop culture sent in by member Scott McClean, and below Tom Yamarone has done a treatment on the bigfoot exhibit at U.C. Berkeley's Anthropology Museum. We very much want to encourage others to send in photos, articles, illustrations, book reports or other types of treatments appropriate to bigfoot research for this newsletter.

---Michael Rugg



All photographs of exhibit by Tom Yamarone.



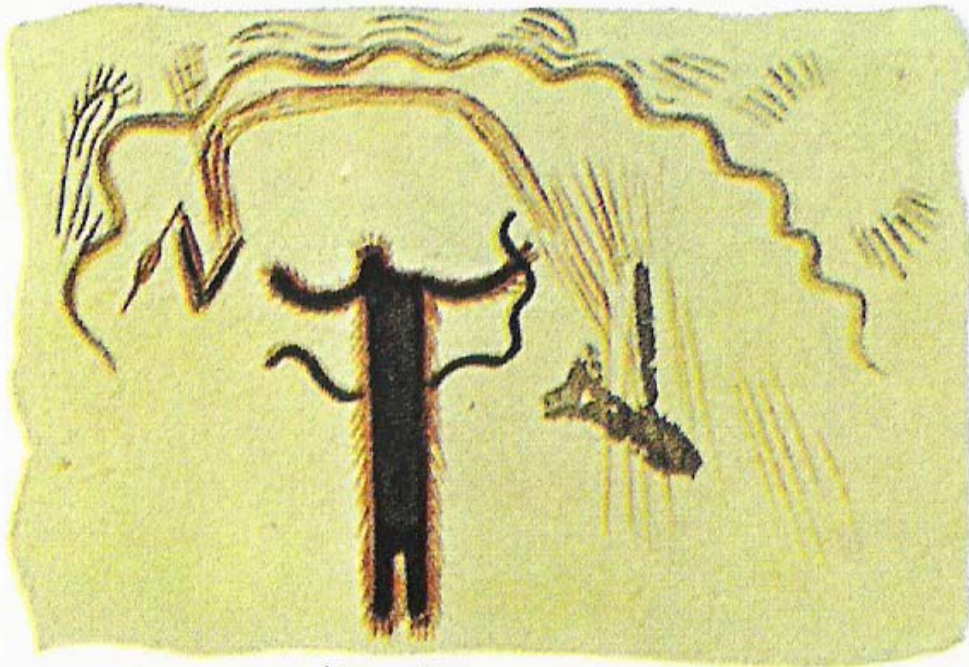
Commemorative T-shirt from the display

**U.C. Berkeley Displays Bossburg "Cripplefoot" Casts
by Tom Yamarone**

Bigfoot in Berkeley? Yes, that's what brought me there to the Phoebe Hearst Museum of Anthropology. There was a temporary display of casts donated by the late Dr. Grover Krantz who received his Masters Degree in 1958 at the university. The small, stand-alone case housed both left and right footprint cast copies from Bossburg, Washington and a brief explanation regarding the circumstances of the "cripplefoot" flap of 1969.

The display was intended as a catalyst for interdisciplinary discussion according to Marco Centin, an exhibition designer at the museum. UC Berkeley's public affair office authored an on-line article "Bigfoot Casts a Philosophical Shadow" on February 27, 2008 wherein they explained the process of putting these casts on display for 3 weeks. The casts were donated by Dr. Krantz in 1970 and were apparently last on public display a decade ago. Appropriately enough, the casts were on display on the 6th anniversary of Grover's passing.

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No. 2

Pictographs Tell A Story – Bigfoot in the Rio Grande Region “The Writing is on the Wall” by Joyce Kearney

A few years ago while trolling in the archives for Indian legends and history about bigfoot I came across this photo of a pictograph. It was described only as a neckless anthropomorph, Pecos River style by the Peabody Museum publication on anthropology. There are many pictographs of neckless anthropomorphs but this one isn't wearing any clothes and he's obviously very hairy. Whoever drew that picture had to have seen the critter we're looking for. But where? And when? Pecos River style doesn't necessarily mean it's on the Pecos River. So, when I saw the book *The Rock Art of Texas Indians* (1967, University of Texas Press). I promptly bought it and read it cover to cover.

Meanwhile, the photo of the pictograph was sent to a couple of bigfoot newsletters. Ray Crowe put it on the cover of *The Track Record* and Constance Cameron put it in the *Bigfoot Co-op* next to a picture of “Hairy Man.” “Hairy Man,” who like Fuzzy Wuzzy the bear, doesn't appear to have any hair.

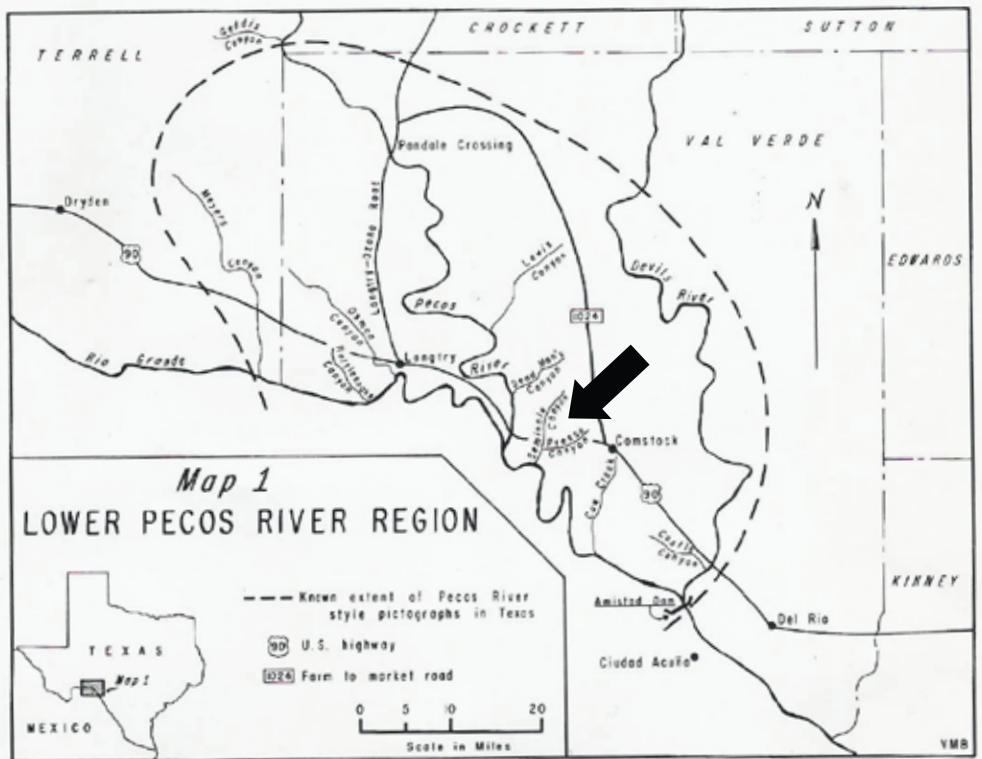
Eventually, the pictograph ended up on the Bigfoot Forums website. One of the regulars on the forum stated, “That pictograph is well-known to be a shaman.” That statement is egregiously erroneous. The pictograph is not “well-known” to be anything.

This is the petroglyph that caught my attention. Seminole Canyon, Shelter 4, No. 2 on Plate 12 as designated by Forrest Kirkland. (Rock Art paintings by Forrest Kirkland)

Professor W.W. Newcomb, who wrote the text for the book *The Rock Art of Texas Indians*, states in that book, “In addition to the elaborately costumed anthropomorphic beings, Pecos River style paintings contain many other human figures. But most of these seem to be ordinary men, in the sense that they are not



elaborately costumed and are almost always subordinated to the dominant, central figures either by being inferior in size or by being grouped around them. **In order to name and distinguish between the two kinds of anthropomorphic beings, the intricately costumed and ornamented central figures have been designated ‘shamans.’** (emphasis mine) The probabilities are good, as will be shown, that these beings were in fact intended to represent shamans; that is, individuals who possessed special knowledge of the supernatural world and more than ordinary ability to deal with it. **It is possible, however, that they were intended as something else, so this designation is in part a matter of convenience.**” (emphasis mine)



Later in the book, Professor Newcomb writes, "It is equally clear that the key to the meaning and purpose of the Pecos River style pictographs lies with the anthropomorphic beings designated here as shamans. They are the focal points of virtually all paintings, dominate most by their size, and frequently overwhelm the viewer by sheer numbers. **But just what these beings represent is open to several interpretations...**

"The hypothesis favored here is that the anthropomorphic beings are shamans..."
(emphasis mine)

The Rock Art of Texas Indians was published in 1967. This was before the P-G film went public in February 1968. Most of you reading this are too young to remember a time when bigfoot just did not exist. Of course, they existed but the only people aware of it were the ones who saw one and they were few and even fewer were willing to talk about it. The Yeti was discussed by the general public as possibly real. However, in 1967 if Professor Newcomb had hypothesized the pictograph represented a close relative of the Abominable Snowman living on the Rio Grande, he would have no longer had a job. Trust me on that one.

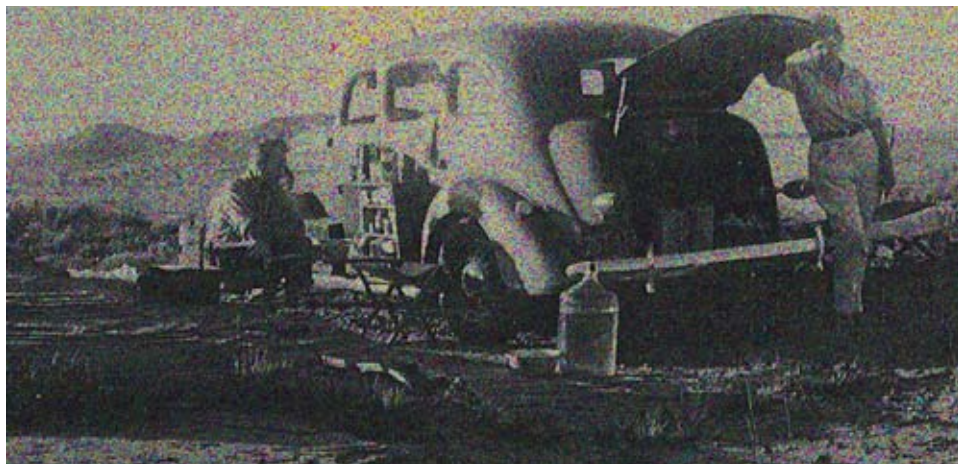
Professor Newcomb states in the preface to the book, "I have not been timid about suggesting the motives behind this rock art. I know I have thus set out on a dangerous course studded with pitfalls, but if the serious investigator fails to suggest an explanation, the way is left open to those who traffic in the sensational and fantastic rather than in the reasoned surmise and the thoughtful deduction." If writing that I believe these hairy-looking neckless anthropomorphs represent bigfoot/sasquatch is "trafficking in the sensational and fantastic," then I'll stand accused and I'll plead guilty.

O.K. So, what's the big deal here? Bigfoot or shaman? Does it really matter? I think it does matter. Misinformation is not just unhelpful but detrimental to research and investigation.

The Native American legends contain much information about bigfoot including in many cases his habitat. If a picture is worth a thousand words, there's a wealth of information on the Rio Grande.

Occasionally, when doing research on bigfoot, a paragraph or an incident will jump off the page at one. So, it was in reading *The Rock Art of Texas Indians*.

First some background: The text of the above book was written by W.W. Newcomb. All the pictures are copies of rock art done by a man named Forrest Kirkland. In the 1930's Forrest Kirkland was a man with a mission – to save



Mr. and Mrs. Kirkland car camping in Texas near the location of the rock art (photo by Sadie Kirkland)

the rock art of Texas from both the elements and from vandals. He did this by copying the rock art to scale and using watercolors that matched the paint of the Indians. He was particularly suited to this mission as his vocation was as a commercial artist copying complicated machine parts to scale for catalogues and his hobby was painting watercolor landscapes. His wife shared his commitment to the task. They worked as a team, car-camping together in some of the most remote and inhospitable locations in Texas where the rock art was located. They both kept field notes and diaries of their impressions and experiences.

One night, July 12, 1936, while they were camped a short hiking distance from the above pictographs and a day after copying them....well, I'll

let Mrs. Kirkland's diary tell the story: "That night while we were fixing the cots, some wild animal come up in the bushes and growled. It wasn't a wolf and from all evidence since, it must have been a panther. We went on to bed since we couldn't see anything, but was I scared! I knew it was unlike a coyote to do this growling and not quite like a panther not to scream. He (or she) sounded like a mad tomcat but many times louder. He evidently smelled us and the food, and growled because we prevented him from getting to it. We went on to bed, however, and I tried hard not to go to sleep, but did doze occasionally, to be awakened by this animal growling again. All night long he circled our car and occasionally growled nervously as if he was very angry. I could smell him, too, when he came to a certain spot in his rounds. I never in my life was so glad for daylight to come."

continued on page 4...



Seminole Canyon, Texas in the 1930's. (photo by Sadie Kirkland)

...continued from page 1 **Berkeley BF Display**

The museum steers clear of endorsing the authenticity of the casts or of the existence of these creatures. Centin states in the article: "We're always looking through our collection to see which pieces would offer this kind of opportunity," Centin explains. When he first showed the Bigfoot prints to museum colleagues, he says, "The big question they had was, Why do we have them in the first place?" But he was struck by how many people seemed to have a "personal connection" with the legendary creature, and says he was drawn to what he calls "the ambivalence of this object."

There wasn't much to the display, but it can certainly be stated that a major university has such evidence in their collection and, now in 2008, on temporary display. They also produced a very cool shirt to go along with it!

I should also note that I was amazed by the California Native American items on display at this museum, especially those belonging to Ishi, the last Yahi. I've read a few books on Ishi and to actually see his possessions was very exciting. I take an interest in the Native American tribes who reside in areas where we go searching for bigfoot. There is a small museum in Hoopa and some Tolowa tribal displays at their casino near the Oregon/California border. The displays here were extensive in a very small display area. I certainly plan to return just to view these artifacts again.

That's about all the news I have to share with you. Here are some photos from the Hearst Museum of Anthropology. It is worth searching for the article from 2/27/08, as well as Loren Coleman's piece on the exhibit at Cryptomundo.com (enter "bigfoot Berkeley" and you get them.) This was gratifying to see the casts on display, to refresh the memory of Dr. Grover Krantz and to see the native cultural artifacts from our research areas.



Native Californian Artifacts Room, Phoebe A. Hearst Museum of Anthropology (Tom Yamarone)

...continued from page 3 **Pictographs Tell Story**

Was it a big cat that terrified Mrs. Kirkland or was it something else? The big cats are stealth stalkers. As a ranger once said, "Usually you don't know one is around until he's right on top of you." Big cats aren't scavengers. They like their meat "on the hoof." There's another "animal" we're familiar with that tries to drive people away from its territory with aggressive displays. In this part of the country there are no tree branches to break or rocks handy to throw. Unlike today when a lot of wishful thinking, bigfoot b.s., hoaxes and misidentifications have to be weeded out to obtain valid reports, in the 1930's bigfoot wasn't even in the garden. So even if Mrs. Kirkland did get a glimpse of the "animal" that was terrorizing her, she would most likely think, "Oh no, I couldn't have seen what I just thought I saw. I must have gotten too much sun."

The Rio Grande is like an oasis flowing through some of the most arid and sparsely populated country of the U.S. and Mexico. It's not very wide, but it's hundreds of miles long. Am I suggesting there's a population of bigfoot inhabiting the riparian zones of west Texas? I think the writing is on the wall – the canyon walls of the Rio Grande and its tributaries. It's there – for those who care to read it.



Next Month's Meeting

Sunday, **April 20**, 2008 6:00 – 9:00 p.m.
We'll be discussing outings and local bigfoot research. (The outing we were planning for this weekend has been postponed to another date TBA.) Also we'll be planning for Bigfoot Discovery Day, which is now scheduled for August 9.

Yet another example of bigfoot in popular culture..."Patty" featured in a Honda "Element" advertisement. This was spotted in "Outside" magazine by the keen eye of museum member Scott McClean.



EX model shown. ©2007 American Honda Motor Co., Inc.