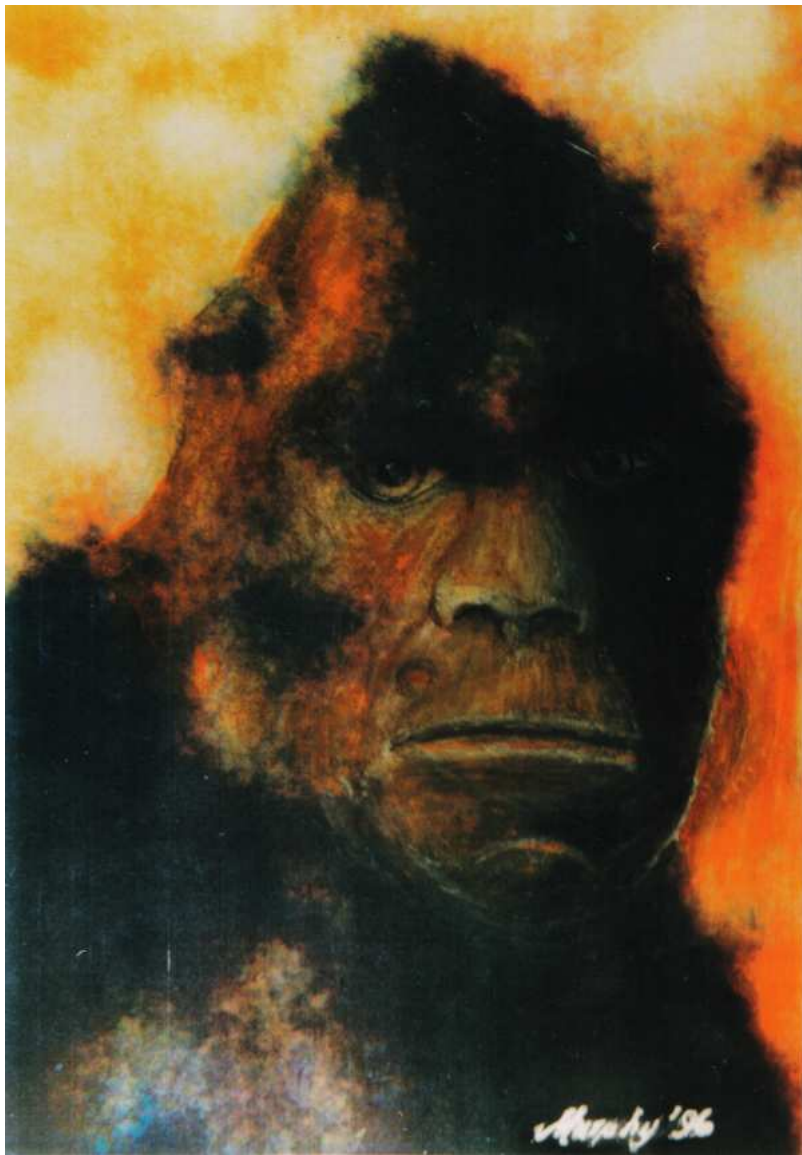


HOMINOLOGY

:Homonology is the study of unclassified and unverified human-like beings. These beings include sasquatch (North America), yeti (Nepal and Tibet), yowie (Australia), Russian snowman or almasty (Russia) and yeren (China). Sasquatch artwork is based on a possible film of a sasquatch. The material offered is strictly for artistic aspects. There is no inference as to the actual existence of the subject.

IMPORTANT

This presentation is one chapter in Chris Murphy's work ONE MAN'S ART, which will be linked here at a later date.



H1. PORTRAIT OF A FEMALE SASQUATCH. I took a color photocopy of the head of the alleged sasquatch seen in the Patterson and Gimlin film (1967) and proceeded to enhance it with pastels. There is very little visual detail available in the 16mm film. The actual size of just the head in the film is about .2 millimeters (one sixth of 1.2 millimeters). The density of the film allowed for a very blurry about 11" x 8.5" image. I enhanced details that I thought I could see and added a non-visible right (facing) eye. Also, in the original image, the mouth is slightly open. I closed it. The image was sent to a photo library in Great Britain and has been extensively used in publications.

Pastels on paper, 8.5" x 11". A photocopy of the photograph of the image was enhanced with pastels. A photograph was taken of the image and scanned for all uses. The original was damaged and is not used.



H2. JULIA PASTRANA (1834-1860). This so-called “ape woman” amazed the doctors of her time. It is said that as a child she was found wandering alone in a desert in Mexico, which abounded with ape-like beings. This led to the speculation that she was the offspring of a human and one of these beings. She went on to become a very famous sideshow person of her time. After she died, her body was mummified and exhibited. This image shows her face in a photograph of her mummy, which has been enhanced with pastels. Her medical conditions that caused her deformities have now been scientifically established. They had nothing to do with ape-like beings. Nevertheless for about 100 years, Julia was considered half-ape by many people and she gave some credibility to the existence of sasquatch and other hominoids.

Pastels on paper, 8.5" x 11". A photocopy of the photograph of the image was enhanced with pastels.



H3. SASQUATCH BUST—EARLY STUDY. I created this bust in about 2005. It is made of untreated clay, which came in a 25-pound bag. This clay is very difficult to use. The current treated modeling clay is many times better. The design is from witness descriptions, which can be found in thousands of sasquatch sighting reports. This is likely the image of a male juvenile or perhaps a young female. The main facial features of a sasquatch appear to be: heavy brow ridges, large eyes, wide flat nose with visible nostrils, significant distance from the nose to the mouth (muzzle-like appearance), thin lips, visible sclera (whites of eyes), and very dark skin (where there is no hair). This applies to both genders, but I believe the female has softer features.

Clay sculpture painted with acrylic paint, about human size, c. 2005. Collection: International Cryptozoology Museum, Portland, Maine, USA.



H4. ADULT FEMALE SASQUATCH BUST. The probable facial difference between an adult male and an adult female sasquatch is that the male has whiskers/beard and the female has just fine facial hair. Other aspects are essentially the same in both genders, except the female likely has much softer features. Of course, a female is much smaller than a male, but much larger than a human female. This bust is about 1.5 times the size of an average adult human female.

Clay sculpture painted with acrylic paint, about 1.5 times adult human female size, c. 2009. Collection: International Cryptozoology Museum, Portland, Maine, USA.



H5. ADULT MALE SASQUATCH BUST. It is clearly seen that this bust is adult male because of the whiskers/beard. I can only assume that this hair grows just so long and then stops, like some human hair. Beards seen on sasquatch are generally just normal length, not exceedingly long. This sculpture and my previous sculptures are not terrifying in appearance, as is the case with most artistic renderings of the being—sasquatch do not have fangs. Real or imagined, sasquatch are not monsters. Incidents of sasquatch injuring or killing people are very rare and they are not verified; just opinions. This is why my sculptures are somewhat passive. In truth, nature does not create monsters in the sense that some people seem to embrace. Nevertheless, people who say they have seen a saquatch report being very frightened—size is likely the main factor.

Clay sculpture painted with acrylic paint, about 17" high, 17" wide and 11" deep (about average male sasquatch size), c. 2017. Collection: Artist.



H6. FULL SASQUATCH SCULPTURE. This sculpture attempts to explore some aspects of a sasquatch body. The head is very low, below the shoulders, which results in a “no neck” appearance. It is somewhat conical, but not to the extent of having a sagittal crest. Arms are very long and the legs very short—well beyond human standards. The buttocks are very large, which is a major factor in walking upright. The legs are very thick, said to look like tree stumps. The color of the soles of the feet and palms of the hands are light colored. The feet are large but proportionate to the body size. The feet soles are very thick. The immense size of the being enables it to withstand cold temperatures. It definitely does not have a body builder’s physique. Nevertheless, said to be very strong, it has large muscles covered in fat—like an Olympic weight lifter. It definitely leaves an unpleasant odor, which may, or may not, be intentional. Generally speaking, it is very shy and you are lucky to get within 100 feet of one, whereupon when you are noticed it walks away and seemingly disappears in the forest, likely due to its color.

Clay sculpture painted with acrylic paint, about 24” high, 24” wide and 16” deep, including base; metal skeleton, c. 2009. Collection: Artist.



H7. SASQUATCH FOOT MODEL. This clay model was created using an actual footprint plaster cast as the sole. It has black wig hair and liquid plastic nails. It is about 16-inches long. The human foot shown for comparison is about 11.5-inches long. The model was displayed in a glass case. The idea was to show a sasquatch foot from the top and properly demonstrate just how large a sasquatch foot might be.

Terra Cotta clay sculpture/model with plaster cast sole, c. 2006. Synthetic hair and nails. It is about 16-inches long. Collection: International Cryptozoology Museum, Portland, Maine, USA.

H8. YETI. This hominoid is said to inhabit the Mount Everest region—Nepal and Tibet. The sculpture is about an adult yeti size. Although the yeti has been written about since 1832, there is no verified tangible evidence supporting its existence. Even its alleged footprints are doubtful. No one has been able to get a photograph of the homin so we have nothing but words. Two of the relics held by monks have been scientifically examined and proven to be from another unrelated source (scalp probably copy of an original). There may be one scalp that is genuine, but access is not allowed. Nevertheless, I studied the information we have and used it to construct this sculpture. The adult male yeti is not as tall and large as the sasquatch, but is still very large—between 6 and 7 feet tall. If any of the untested scalps the monks have are genuine then it appears the yeti has a tall conical head shape. From what I gathered, its nose is ape-like as I have shown. Reports state that it has white hair, which makes sense.



Clay sculpture painted with acrylic paint, about 24" high, 15" wide and 9" deep, c. 2009. Collection: Artist



H9. YEREN. The yeren is said to inhabit remote areas in China. Like the yeti, there is very little informaton on this homin. All I could garner was that it looks like a wizened old man with very long hair. It is also fairly tall and large, but again not like a sasquatch. Reports of the homin only go back about 100 years but if it exists it would likely go back thousands of years. China, like Canada and the USA, is a massive country, so something like the yeren could remain hidden for a very long time.

Clay sculpture painted with acrylic paint, about 16" high/wide, c. 2009. Collection:
Artist.



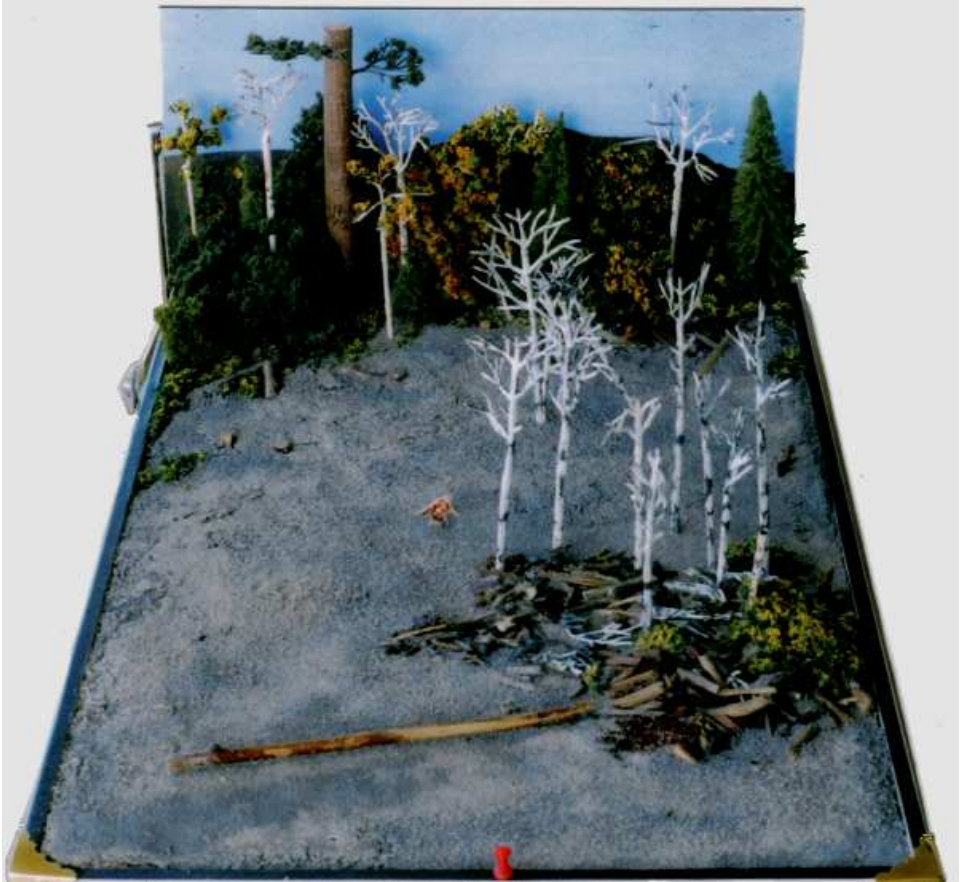
H10. SASQUATCH HAND. A copy of a plaster cast taken of a possible sasquatch handprint in 1995 was sent to me for an exhibit. I copied the cast and decided to base the actual assumed sasquatch hand on the cast. In other words, use clay to make the cast into a proper hand. In this way, the resulting size of the hand would be highly relevant. The size of the hand seen here compared with my hand (I am about 6 feet tall and weigh 180 pounds) would indicate that whatever made the handprint was much taller and larger than I am.

Clay sculpture with plaster cast base painted with acrylic paint, 2017.
Collection: International Cryptozoology Museum, Portland, Maine, USA.



H11. SEARCHING. Back in the late 1960s or early 1970s a possible reason for large footprints found in snow high up on mountains was given by two professionals. Given the footprints were those of a sasquatch, it was reasoned that the hominoid was searching for its stash of meat, buried in snow months earlier to preserve it. Wolverines definitely do this (snow-bury meat), so sasquatch would likely do the same. When going gets tough at lower elevations the meat is retrieved and taken down the mountain to where it thaws and is eaten. This little sculpture was created to illustrate this point. The sasquatch (a female) is ascending a little hill and looks at her possible stash marker.

Clay sculpture, re-purposed ornament, painted with acrylic paint, with a wood fragment, about 10" high, 12" wide and 8" deep. c. 2009. Collection: Artist



H12. FILM SITE MODEL. This model shows the Patterson and Gimlin film site (site where a sasquatch was filmed in 1967). It is to the scale of 1 inch equals 9 feet. There were some good photos of the site seen in the film and also taken by researchers. Various objects (stumps and trees) were identified with measurements. Everything was used to construct the model. Although a dying art, one can still get supplies to build a diorama. The red peg shows the position of the camera, held by Roger Patterson. The sasquatch in this model is about 102 feet from the camera. Current research, however, indicates that it was much farther away. Analysis of the model answered some questions on the actions of the sasquatch.

Constructed using general supplies and model trees. The surface is very fine sand that is spray glued, 24.75" long, 16.5 inches wide, 2002. Collection: International Cryptozoology Museum, Portland, Maine, USA.

H13. LATE NIGHT VISITOR. Some campers report that a sasquatch visited their campsite. Footprints are found, and strange shadows are seen on tent walls.

Model trees, clay sasquatch, model tent and sand with rocks, 12" x 12", c. 2010. Collection: International Cryptozoology Museum, Portland, Maine, USA.



H14. THE DEER HUNTER. It appears that deer meat is a favorite food for sasquatch. Here we see a sasquatch peering around a tree at a young deer getting water. A sasquatch can easily dispatch a deer and there are reports of the homin carrying deer parts.

Model trees, clay sasquatch, model tent and sand with rocks, 14" x 14", c. 2010. Collection: International Cryptozoology Museum, Portland, Maine, USA.



H15. RUBY CREEK. One of the main sasquatch incidents happened at Ruby Creek, BC in 1941. A Native woman and her children were in their little house when a sasquatch wandered onto their property. The woman fled with her children to get her husband who worked nearby. The sasquatch tipped over a barrel of salted fish in a little side shed and then wandered away. Large footprints were found by the husband and others.

Model trees, clay sasquatch, wooden house and sand with rocks, 15" x 15", c. 2010. Collection: International Cryptozoology Museum, Portland, Maine, USA.





H16. ROGER PATTERSON (1933 - 1972). Roger and his friend Bob Gimlin managed to get the only credible movie of a sasquatch. This occurred in 1967 in California and it remains the only credible visual of what appears to be a relict hominoid. Every effort has been made to either verify or debunk the movie, but all has been to no avail. This painting is based on a photograph of Roger taken in about 1970. It was a monochrome (black and white) image, with little painting appeal so his clothing and all coloring are of my own making. Nevertheless Roger was a typical cowboy so I believe what I have created is appropriate.

Acrylic on canvas c. 2010, 16" x 20". Collection: International Cryptozoology Museum, Portland, Maine, USA.

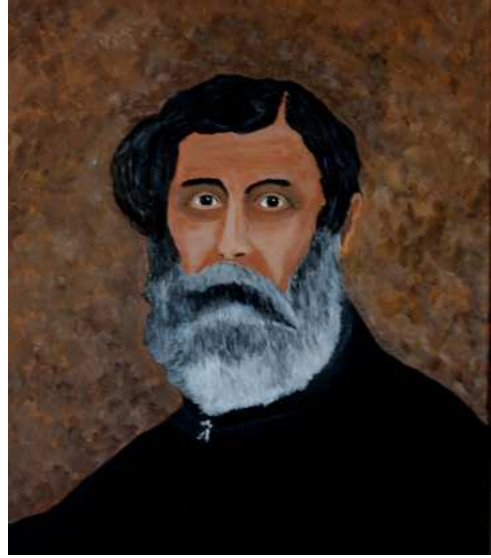


H17. DAVID THOMPSON (1770-1857). This famous explorer and cartographer found and reported highly unusual snow footprints in a remote Canadian area in 1811. When I studied him there were no official (or any) paintings of him. I managed to find a simple drawing of him at about age 20 when he attended a gathering of some sort and I used this for the painting. I gave him a heavy deer-skin parka (invented by Natives) with a fur-lined hood and long red underwear. I touched bases with the Thompson Society of Canada which said that Thompson did not have a beard. Thompson went into the bush for many months at a time and I strongly doubt he bothered with shaving, and likely smoked a pipe. Eventually, the Canadian Government had a portrait created of the rugged explorer. We see him as a clean-shaven, beautifully dressed gentleman.

Acrylic on canvas c. 2010, 16" x 20". Collection: International Cryptozoology Museum, Portland, Maine, USA.



H18. RENE DAHINDEN (1930-2001)



H19. PAUL KANE (1810-1871)



H20. KHWIT (? -1954)

H18-H20. HOMINOLOGY NOTABLES. These individuals measured in the study of hominology. There were (and are) many others. I just got the urge to put these men on canvas. The Russians were not happy with my depiction of Khwit, a very uncouth and angry man. However, I reasoned he must have cleaned-up for some occasion at some point in his life.

Acrylic on canvas c. 2010, 16" x 20". Collection: International Cryptozoology Museum, Portland, Maine, USA.