



Bits & Pieces – Issue No. 103

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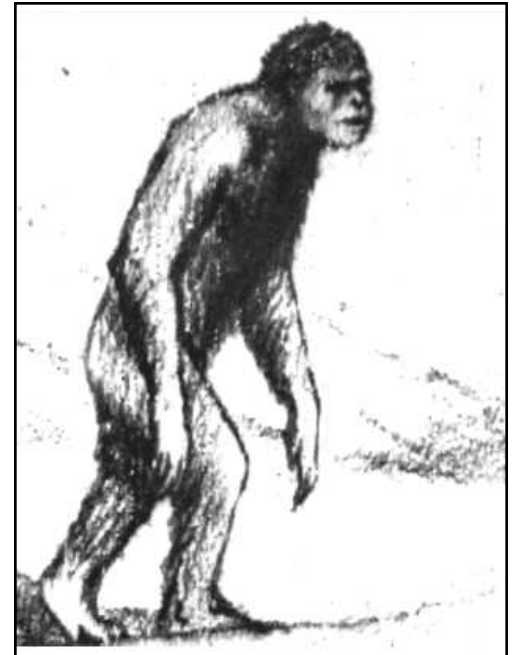
THIS ARTICLE HAS BEEN DELETED.



This year (2020) Russia turns 1,158 years old. Of course, that's not the age of the land, it's the age of reasonably organized society. I think we can use the date of 862 AD AT LEAST to mark the beginning of Russian people noticing things and keeping records. Also, people started recording things told to them by their predecessors. All I wish to do here is find a reference point as to when Russian people started coming up with names and recording them for the hominoids they saw.

Because Russia is such a massive country there was not a lot of early communications so numerous regions came up with their own names. Dr. John Bindernagle tried to sort this out and was informed of the most popular names (I am sure there are many others) as shown on the adjacent map. All of the names shown obviously resulted over at least 1,000 years.

The only parallel to this situation is North America. In this case, numerous tribes of Native people who have been



Witness drawings of what is referred to as a kaptar in Russia (1957) and photos (video stills) of a hominoid taken in Poland in the 1990s. Note the similarity.

providing artistic evidence for at least 1,000 years created their own names for the sasquatch. As I recall the count is over 150 different names.

The burning question is, how many different hominoid types do the names in both cases infer?

One of the Russian names "kaptar" created a minor stir in the then

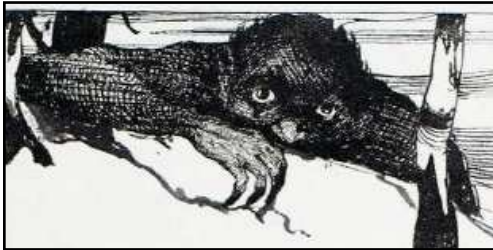
Soviet scientific circles in 1957 and 1958 when a noted hydrographer, A.G. Pronin, from Leningrad University saw twice a kaptar in the Pamir Mountains (two expeditions in those years—not sure of details). He created the witness drawings seen here, which are exceedingly good. I would expect that Pronin had either a Masters or a Doctorate (PhD) in

hydrography, so would have been a highly credible witness. Nevertheless, Pronin's experiences were not taken seriously by Soviet scientists and are now simply a part of hominology records.

As to all the other Russian names, Dmitri Bayanov tells us that the most common is "leshy." I think this might be because this hominoid is in the more populated part of the country. The following artistic depiction of a leschy appears to be very old.



As in North America hominoids start off as "wild men" or "men gone wild" and then as more information comes to light they transform into hair-covered hominoids. The following depiction of a leschy by P. Dobrinin was created in 1906.



The latest artwork we have the the almasty is by witness Andrey Lyubchenko (2019) is as follows (B&P Issue no. 41):



Whatever the case, from general information on the Internet the hominoids referenced (those I could find) are very much the same—ape-like hair-covered man or woman.

About ten years after A.G. Pronin's first experience, the Americans (Patterson and Gimlin) got movie footage of a sasquatch in California (1967). In this case, the hominoid is female, so no long beard. Frame 364 from the film follows:



Most certainly, this hominoid is hair-covered, but not profusely like a bear. Had Pronin seen it in Russia, I think he would have called it a kaptar.

I am sure many skeptics will read this and say, "OK, this thing has been seen and recorded in Russia and North America for at least 1,000 years. Now tell me why we don't have any tangible, decisive evidence of one or the other." My answer is, obviously what we have been doing and are doing is not working. This issue needs serious scientific study and serious government money to resolve.

Reference for this material on A.G. Pronin: Ivan Sanderson, 1961. *Abominable Snowmen: Legend Come to Life*, page 309.



Loren Coleman brought to my attention that the wonderful yeti artwork in B&P 102 was created by Gino D'Achille (1935–2017). I found an obituary article and present it on the next page. I also found a detail of the original work (not the full painting) as seen above, which shows the ground level. We can see that Gino did not agree with the configuration of the yeti foot as indicated by the footprints found in 1953. Here is my cast copy again.

Obviously, the toes seen in the cast would not appear as Gino has them. Would he have known about the footprints? I think so. When a man like that does something, he checks things out. He would ask his secretary to provide a full statement on whatever or whoever he was asked to depict.

I have mentioned before that artists of that calibre have remarkable insights, which come through many years of experience. They can take what is known and connect the dots, as it were, and provide an image that very likely is highly accurate.

In Gino's original artwork, there are three men looking down at the yetis in a snowfield as seen here. I believe this was





likely associated with the Slavomir Rawicz and company experience as related in his book *The Long Walk*.

When I first learned of Rawicz, I asked artist Gary Krejci if he would depict the scene when the yetis were first spotted. I featured his artwork, as follows, in my book *Know the Sasquatch*.



Gary depicted the scene from the opposite perspective. We see Rawicz gazing down on two yeti.

Illustrator who ranged from film posters to the Bible by way of MacDonald Fraser's *Flashman* novels

GINO D'ACHILLE, who has died aged 81, was a talented illustrator whose work spanned a period from Italian film posters of the late 1950s to the covers of George MacDonald Fraser's *Flashman* novels, which are still in print.

He was born in Rome on November 30 1935, the son of a plumber. As a child in Mussolini's Italy he showed precocious talent and at the age of 11 had his first public success when he was invited to present a portrait he had made of Pope Pius XII to the Holy Father himself. Aged 13 he was selected for special training in art at Rome's Liceo Artistico, progressing, aged 19, to the University of Architecture where he worked at night on film posters for the Studio Favalli.

D'Achille started work as an illustrator in Milan, but in 1964 a commission to illustrate David Kossoff's *Bible Stories* for the publishers Collins took him to London. He fell in love with the city and his film-star looks did him no harm in fashionable Sixties circles. He visited the British capital frequently, often making the journey in an original Fiat Cinquecento. Soon he moved to live there, joining the agency Artists Partners and becoming part of a group of fresh and original illustrators whose work provided a distinctive visual background to London in the Sixties. D'Achille's work combined highly



D'Achille in his studio and one of his *Flashman* illustrations

polished execution with dramatic, inventive composition which made any subject fresh and memorable, from a herd of grazing mammoths to the Great Fire of London. His natural talent, combined with his specialist training, enabled him to produce work better and faster than his rivals, and his images always contained a promise of excitement that made the viewer want to read the book or see the film. Once he was living in London the flow of commissions never faltered. He illustrated the *Bible*, Sherlock Holmes stories, *The Jungle Book*, Fu



Manchu stories, Arthurian legends, Edgar Rice Burroughs's *John Carter of Mars* series and the Jack Vance *Science Fantasy* series as well as stories by Daphne du Maurier and Mary Stewart.

His skill and commercial flair probably reached their apogee in the wonderfully knowing illustrations for Harper's George MacDonald Fraser's *Flashman* series. The covers, of which there were at least a dozen, all had a common layout in which the hero is depicted brimming with self-confidence in the foreground. Behind

him, in beguiling detail, D'Achille included scenes of the twin allures of violent combat in the background and love interest (increasingly erotic as the series went on) in the middle ground.

In later life D'Achille bore the burdens of Parkinson's disease as well as diabetes with unfailing fortitude and patience, never losing his gentle charm or mischievous humour, nor his dedication to drawing. At dinner parties he would often grab a pencil and produce lightning caricatures of guests on napkins or scraps of paper. He was skilled at defusing any unintended consequences of his accuracy. "I am so sorry, I have put 10 kilos on you!" he might say. Even when very ill in hospital he made sketches of his nurses.

Originals of his work are eagerly sought by collectors, and his daughter, Simona, is in the process of setting up a foundation in his name to maintain his legacy. An exhibition, "Smoking Guns", featuring some of his work, opened at the Lever Gallery in east London in December.

D'Achille's first marriage, to Noris Cappellini, was dissolved, and he subsequently married his long-term partner, the painter Mim Hain. They had studios together in London and in Corsica. She survives him with the son and daughter of his first marriage.

Gino D'Achille, born November 30 1935, died February 10 2017