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# Special issue **BOOK** *INDUSTRY*

№ 01 (170) • March 2020 • People • Events • Technology

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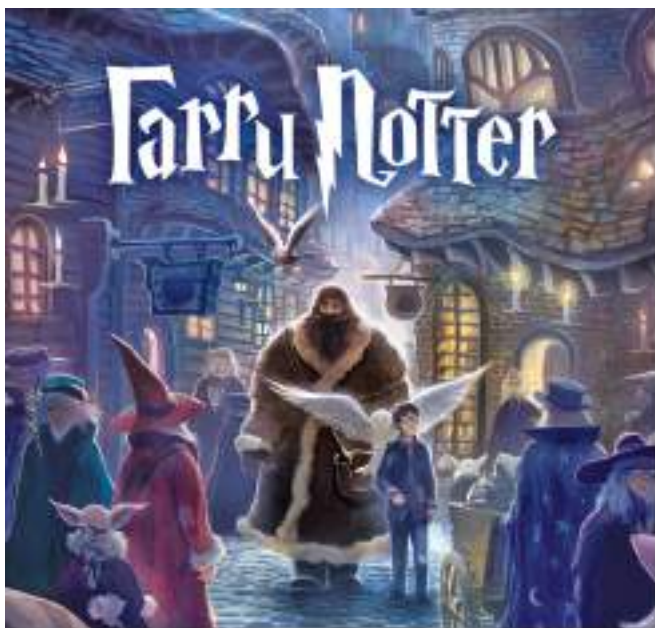
**Russian Book  
Industry Organisations**

Welcome  
to Russia's  
stand  
(Hall 30, C2)  
at BCBF 2020

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Alpina. Kids  
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## BOOK INDUSTRY, SPECIAL ISSUE NO.1, 2020

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Publication registered with the Federal Service for Supervision of Communications, Information Technology, and Mass Media  
Registered as No. ΦС77-59042 of August 18, 2014

5,000 copies  
Printed by AS Uniprint, Kanali tee 6 10112 Tallinn, Estonia,  
[www.uniprint.eu](http://www.uniprint.eu)

The Russian book industry is actively preparing for the Bologna Book Fair and the 37th IBBY International Children's Book Congress, which Moscow will host for the first time this year. How is children's book publishing developing in Russia? What support does it need from the government? We address these and some other questions to **VLADIMIR GRIGORYEV**, Deputy Head of the Federal Agency for Press and Mass Communications.



# Vladimir Grigoryev: The Real Spring Comes to Children's Book Publishing in Russia

# The government's task today is to **encourage Russian authors, artists and publishers to think globally and to integrate more actively into the international book landscape.** *Vladimir Grigoryev*

– Mr. Grigoryev, what would you say about the current situation with children's books in Russia?

– My impression is that the real spring is coming to children's book publishing in Russia: everything is bubbling, new interesting projects are actively surfacing. I would bring to notice Nigma, Leo, A Walk Through History, Pink Giraffe, Samokat and some other publishing houses. Indeed, about 40 publishing houses from Russia will go to Bologna with their novelties to see and be seen. More than two dozen of them will settle at Russia's collective stand, others will have their own ones. This is largely due to the atmosphere of demand and benevolence that has developed around children's books and, consequently, publishing houses specialised in books for children. A new generation of parents born after the USSR has grown up. Society clearly demonstrates a healthy desire of parents to provide high quality education to their children and to encourage their want to explore the world in every possible way.

The Government is not indifferent either to the situation with children's books. It supports and implements a number of infrastructure projects designed to develop children's book publishing, it encourages young talented authors who write for children and the youth and artists working in the field of children's books.

– To what extent is the Russian children's book unique?

– Naturally, the modern children's book in Russia continues the traditions that originated in the early 20th century, in the still Imperial Russia and the early Soviet years. It is enough to remember the most talented artists of Russian avant-garde, futurism and constructivism, namely Alexander Benois, Ivan Bilibin, Konstantin Somov, Boris Grigoryev, El Lisitsky and Vladimir Favorsky. They all believed it a great privilege to work in book graphics, including children's books. Besides, the illustrated book in France experienced a real boom in the 1920s, largely due to the powerful inflow of artists who emigrated from post-revolutionary Russia.

These traditions were also preserved during the Soviet years, and our own school of book graphics was formed, which gained worldwide recognition. Let us not forget that even the masters of the underground – Ilya Kabakov, Igor Orlov, Eric Bulatov – collaborated with the best Soviet publishing houses *Malyshev* and *Children's Literature* in the 1960s and 70s and illustrated texts by remarkable Russian and foreign writers and poets. Many of their works were later included in Russia's golden fund of children's books.

Today Russia has many talented young writers and artists in the children's book industry. The only skill that is scarce there is book producing, i.e. the ability to come up with a task and bring relevant texts and skills of young artists together into new authentic projects for children, which reflect the Zeitgeist we all perceive. Another challenge for us is in the lack of competence in promoting projects on the foreign book markets.

I believe that Russia has not used enough its enormous potential in this segment of book publishing, primarily because publishers sense a barrier. They limit themselves to their own country or to Russian-speaking readers at most. However, we need to expand our horizons. Actually, a good children's project may be highly desirable anywhere, be that in China, the Argentine or the United States. It seems to me that the government's task today is to encourage Russian authors, artists and publishers to think globally and to integrate more actively into the international book landscape.

– What does Russian children's book publishing need for such integration?

– Our publishers need skills in systemic marketing. Talented people are there, we need to learn how to produce our projects successfully; we want young editors, children's books producers, to think globally and work in close cooperation with their foreign colleagues, gaining international experience in communication.

I think that the new generation of professionals in the book industry, interested in its development, is ready for a dialogue on equal footing with foreign partners; they are eager to participate in international conferences and exhibitions. This will allow us to overcome barriers and make our intellectual contribution into the treasury of global book culture. I think, that children's literature is the first area to make this breakthrough. In fact, this is why I work on these challenges with so much commitment and energy.

On the other hand, the disturbing loss of interest to reading among children is relevant for our country and the rest of the world alike. That is why we developed the *Concept of the National Programme for support of children and youth reading*, where we described the problems, but also suggested possible directions and ways to solve them. My colleagues, who contributed to the document, and I take pride in this *Concept*; we believe, it can be useful to the global book community. Our *Concept* was translated into several languages and is in public domain. We can say that it is our intellectual contribution in support and development of children reading in the world.

# I take pride in the Concept of the **National Programme** for support of children and youth reading; it can be useful to the global community. *Vladimir Grigoryev*

– Besides the *Programme*, there is a number of other projects promoting reading among children, implemented with the government support.

– The overriding goal of all our initiatives is to contribute to the nurturing of a highly educated, competent and competitive generation of Russians, who will have to respond to the challenges of our time at a high intellectual level and solve many problems that are still with us. We have created a whole range of contests and projects to identify talents – from junior school students up to well established young writers. We offer *The Living Classics* – a reading and declamation contest for 10 to 13 year-old participants (it brings together 2 million schoolchildren from all 85 regions of the Russian Federation); *Class* – a contest for teenagers of 14 to 15 years old, where its participants are invited to write a fiction story on suggested topics, evaluated by professional writers; *Kniguru* – a contest for the best literary work for children and the youth; literary prize *Lyceum* for young prose writers and poets of 17 to 30 years old. This range of contests is crowned by a number of major literary awards, including the national literary prize *Big Book*. In addition to that, regional *Schools of Creative Writing* are actively developing, where young writers can pave their way into literature, and the *All-Russian Forum of Young Writers* convenes, where we invite the best and most talented of them and where their works are discussed by leading writers and poets.

All experts note that a new talented generation of artists and writers is growing up in Russia. The only thing we need is to open the door for them, give them confidence that their work is relevant and properly present them to the international book community. It is necessary to wake them up, bring them together and allow them to create, without limiting themselves to the demands of big city bookstores or libraries in 85 regions of the Russian Federation. We should always remember that we live on the planet, where more than 1.5 billion people read Chinese, 1 billion – English, 700 million – Arabic and 350 million – Spanish, and all of them face the same challenges of maturing. When editors working with talented writers and artists start thinking in these terms, magnificent children's projects will be born.

– How is Russia preparing for IBBY 2020 Congress? What will be in focus?

– I wish all our publishers, editors, artists and writers attended the Congress in Moscow. For many of them, this is the first opportunity to communicate with peers from other countries and take part in dozens of professional events. It is

important that this Congress may be the first, but, let us hope, not the last event of this sort in their career. Visits to this kind of intellectual fora, which facilitate creative and professional growth, should be included in every publisher's or editor's calendar.

Naturally, Moscow will offer its best sites to IBBY Congress delegates. We plan to organise a number of exhibitions of books and illustrations, show the Moscow International Book Fair (MIBF) and open doors of the best Moscow museums. It is a pity, that the Congress convenes just for 3 days, but for those who have a couple of extra days, we are ready to show the beauty of the Russian capital and much more. As an *aperitif* or *digestive*, we plan to offer trips to St. Petersburg, Kazan, Vladimir, along the Golden Ring, to Sochi and even to lake Baikal and to Kamchatka. In any case, we will not limit ourselves to the book agenda, the event will be a befitting presentation of Russian culture and history.

In September 2020, besides the IBBY Congress and MIBF, Moscow will host the International Congress of Russian Literature Translators, where linguists from 70 countries will pay special attention to children's literature.

– The year 2021 will bring us another not less significant event – the First Moscow International Children's Book Fair in partnership with the Bologna Book Fair. Do you already know what will be the format of the event and its main options?

– We are very grateful to our colleagues from Bologna for their help and participation in creating the Moscow International Children's Book Fair. As it is a start-up for us, we will hold the first event within the traditional venue of the Moscow International Book Fair. However, the Children's Book Fair will become an independent event with a separate venue and its own programme. Our friends from Bologna and we are in anticipation of this coming festival of the book.

– What would you wish to Russian publishers of children's books?

– Think big and trust your talents. Expand your horizons, look for new authors and new projects all over the world, translate them into Russian. However, do not keep your own talents in secret and promote them overseas. Be open to dialogue and integration, encourage intensive cultural exchange in this multifaceted and amazing world.

*Interview by Svetlana Zorina,  
Editor-in-chief, Book Industry Magazine*





Over the past five to seven years, **THE BOOK FOR CHILDREN HAS BEEN AN ABSOLUTE DRIVER OF THE RUSSIAN PRINTED BOOK MARKET**. Although downloads went up (+10%) in 2018–2019, digital book products for children take merely 5–6% of the online services assortment (mostly fairy tales and stories in the audio format) and do not exceed 0–1% of the turnover of the publishers specialised in children's books.

# Children's book in Russia: investment priorities and market realia



**W**ell then, a printed children's book. Its share in the total retail sales of printed books went up from 21% to 28% between 2013 and 2019. Sales of children's books are significantly ahead of the dynamics of the book market as a whole. In 2019, the market turnover for children's books amounted to 237.5 million euros (28.3% of the Russian book market), 9.1% more than in 2018. The entire Russian book market has grown by 3.2% over this period.

It is crucial that, unlike printed books for the adult audience, the growth of the children's segment is ensured by a larger number of purchased copies, rather than by a significant increase in price per book. The consumer price index on the children's market remains within the official inflation rate of Rosstat. Children's books constitute the only segment where the sales volume increased in terms of copies (+6.5%) against 2018, while the average price of an item purchased was 3.68 euros, and the consumer price index totalled 102.47% per annum, according to the 2019 results.

The average purchase price in the children's segment has remained one of the lowest in the Russian book market for at least this decade. The purchase price has been under pressure from the macroeconomic and demographic processes under way in the Russian Federation and can be explained, in particular, by the decline in monetary incomes of the population and traditional prevalence of cheap paper-wrapped books for preschool learning in the demand structure. To a certain extent, this indicator is also negatively affected by the on-going price competition among publishers in the sector of the textbook classics.

## EXPERTS SPEAK



**BORIS KUZNETSOV,**  
Director, Rosman  
Publishing House:

*The children's book represents the most dynamic and attractive segment of the Russian book market. This makes competition in it particularly tough, and it takes the most complex forms when the richest tradition of the Russian children's classics and modern children's literature clash. The excessive share of the so-called "golden fund" largely restrains contemporary authors.*



**EVGENIY SOSNOVSKIY,**  
General Director,  
Robins Publishing House:

*It is an open secret, that the children's literature market feels better in general than that of books for adults. Today, there are many interesting colourful books for young children. The reader's top demand is that on the timeless children's classics, good modern authors (they are few in number, but they certainly exist) and just a children's book of good quality, which is nice to hold in hands, flip through pages and even try with one's little teeth (which is impossible in case of an e-book).*



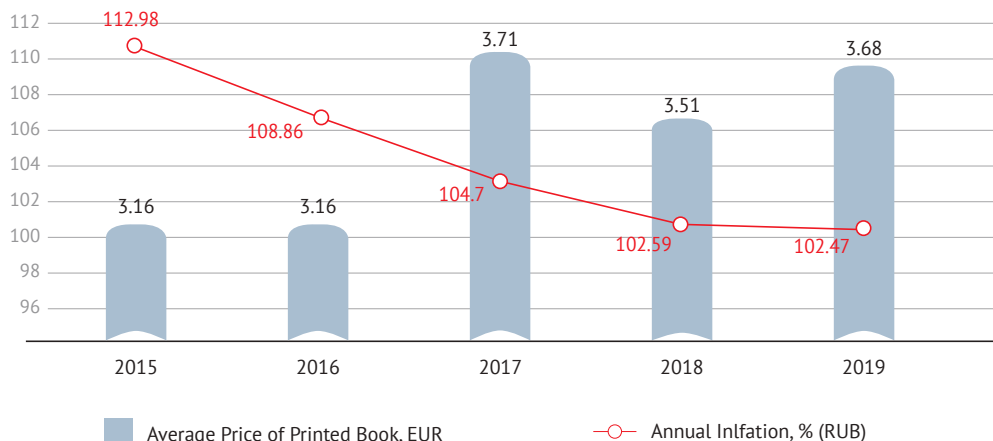
**MARINA TODOROVA,**  
Editor-in-chief, ENAS-KNIGA  
Publishing House:

*In our view, the Russian children's book market has been developing very similarly to the children's book market in Europe over the past decade. Russia's specificity is in the patchwork of numerous normative acts, which are mandatory but sometimes contradictory. The people's shrinking solvency does not facilitate the situation either. Hence the main challenge – it is not easy at all to produce an affordable book of high quality, to observe all the rules and regulations and make a profit at the same time. We believe that the reader's interest in children's books will stay for the next five years. However, the further development will largely depend on the country's economy as a whole and the birth rate in particular.*

chart 1

### CHANGES IN THE AVERAGE RETAIL PRICE AND ANNUAL INFLATION IN THE RUSSIAN CHILDREN'S BOOK MARKET

Source: analytics by the Book Industry Magazine







**OLGA MURAVYEVA,**  
Head of the Children's Books  
Department – Childhood Planet,  
AST:

*Children's books are both expensive to create and to publish. Their retail price is often unaffordable to our people. The NAFI survey (which covered 52 entities of the Russian Federation and 1600 people 16+, in August 2019) showed an increase in the number of Russians who were willing to save on education for themselves and their children over the past four years. In 2019, they constituted 10%. Consequently, the personal budget of such Russians does not envisage a purchase of books.*

A wide range of product offering with the account of different purchasing ability largely explains a great interest in children's books shown by virtually all retail channels, both specialised in book and non-core. Books for children take a noticeable share in bookstores, on-line shops, FMCG networks and kiosks. The last five years have seen growing sales of children's books mainly in off- and on-line bookstores. Non-core retailing solves

flexibility of publishing houses, curbing investment in new projects. As a result, publishers strive to reach out directly to the reader (bypassing intermediaries) or reduce risks by constantly replicating/cloning successful projects. This second trend explains why the Russian market is dominated by cheap early learning and teaching aids for preschool children (two thirds of the market turnover); another quarter belongs to the classics (the "golden fund"), where the competitiveness of the book is also determined by its price; and it is only the remaining part of the market that belongs to modern literature proper, presented both by foreign and Russian authors, to non-fiction for teenagers and products under global franchise licences.

## EXPERTS SPEAK

**TATIANA NILOVA,**  
Director, Early Learning Department, BINOM -  
Knowledge Laboratory Publishing House

*Russia faces a huge gap between the demands of the capital cities and regions. Not only pricewise, but also from the point of taste and aesthetic preferences. Not every bestseller in Moscow will*

# In 2019, the market turnover for children's books amounted to **237.5 million euros** (28.3% of the Russian book market), 9.1% more than in 2018.

the difficult problem of turnover and return on investment for the publisher, but significantly reduces the profit margin, which is not welcomed by many Russian publishers at all. Nevertheless, it is children's book publishers who more often than their other Russian colleagues dare to go beyond the traditional book distribution channels in search of additional/new platforms to present their products to the consumer, actively experiment with FMCG supermarkets and children's goods stores, create their own on-line shops and permanent retail facilities.

Why is this happening?

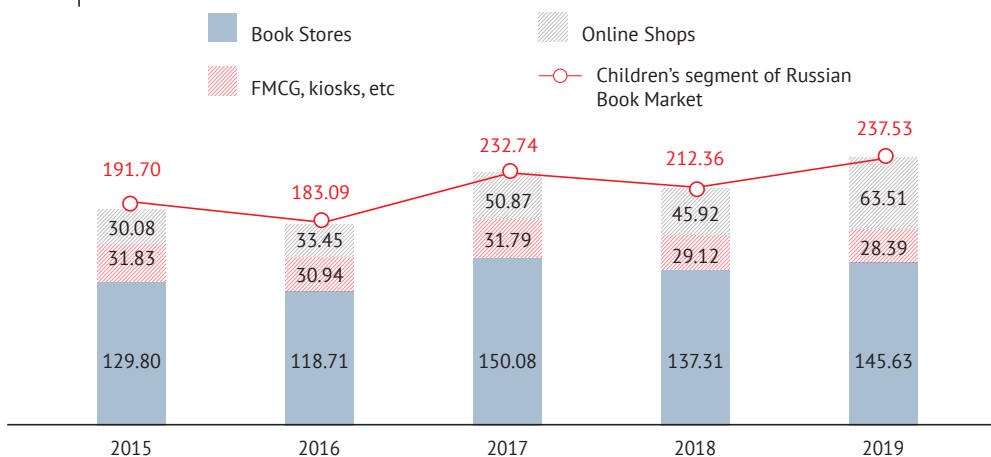
The matter is that the majority of publishers of children's books in Russia are small companies with limited resources; they find it difficult to operate under the condition of commercial crediting of intermediaries. Low turnover (up to 12-18 months for complex projects) and a lengthy return on investment procedure reduces the

*sell as successfully in other towns and cities. One must make much more effort to reach their reader there, than they did a few years ago. On the one hand, a clearer segmentation of the target audience helps in the formation of a publishing portfolio, and on the other, the price of a mistake, when choosing a promotion strategy and*

chart 2

## CHILDREN'S BOOKS REVENUE IN RUSSIA, MLN EUR

Source: analytics by the Book Industry Magazine



# The official statistics says that Russia annually issues 16,000 to 18,000 titles for children, each of which comes in 7000 to 8000 copies, i.e. twofold of an average indicator for the industry.

*sales channels, becomes higher. What used to be a trend has now become a necessity – we are challenged with the task of developing non-conventional sales forms and sites.*

**EKATERINA KASHIRSKAYA,**  
General Director, A Walk Through History  
Publishing House:

*The main problem is to make books available to the reader in all parts of the country. Our publishing house produces educational literature for children, and such books are in demand. A book from the scratch requires serious time and financial investment; without any support from the state, most publishers give preference to translated literature or re-printing books of the Soviet period. We try to make our own projects, but it is a risky, painstaking and lengthy endeavour. Moreover, Russia's system of book distribution makes most books published in the capital inaccessible to parents from the regions.*



**IRINA BALAKHONOVA,**  
General Director, Samokat  
Publishing House:

*Small publishing houses are more sensitive than large ones, say nothing about monopolists, to their presence in bookstore chains, regions or large e-shops. Their leverage on third-party sites is limited, and retailers' faith in new names and titles is still low. Even when our stands during fairs gather crowds of people, regions find it difficult to have faith in our product. Nevertheless, new partners – active independent shops – come into fore. They are engaged not only in sales, but in a full-scale promotion of books in regions. Our hope is with them.*

The imbalance between the buyer's financial capacity and the growing cost of

children's books production is unlikely to be resolved in the foreseeable future. But it's not only the matter of price. The dairy market experts observe a massive transition of Russians from yogurts to cheaper kefir, however, the children's book market throughout 2018–2019 boasted the top sales of expensive publications under the *Gravity Falls* franchise licence and Joanne Rowling's project *Harry Potter*. In the nutshell, there is no direct correlation between the decline in people's cash income and the trend to buy cheaper products in the children's book segment. On the one hand, this encourages publishers to experiment without looking at the macro trends, but on the other hand, it increases risks associated with projects.

This may be the reason why – despite a low average price on children's books and the generally disappointing dynamics of this indicator over the past three years – publishers' investment in children's books is growing, although not as fast as book dealers wished it were.

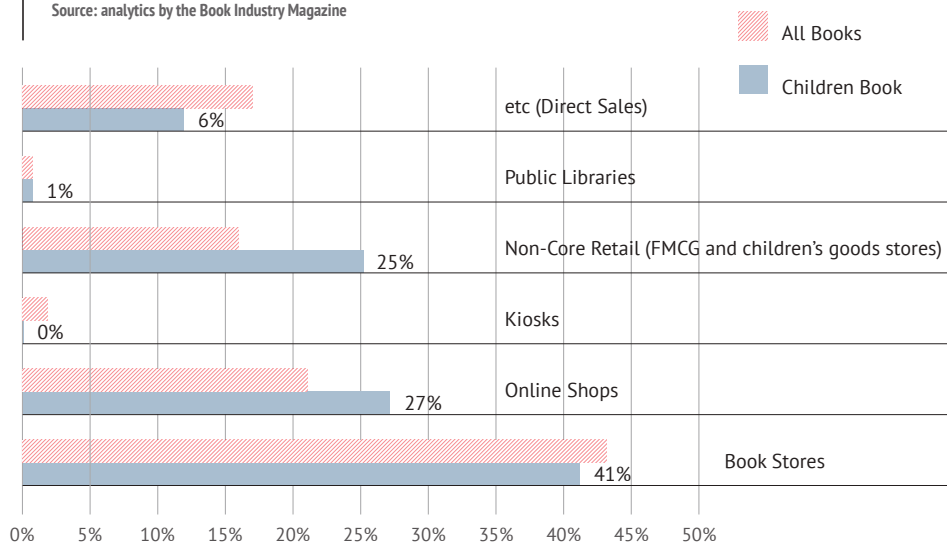
## EXPERTS SPEAK

**BORIS KUZNETSOV:**  
*The children's book in Russia is at a very interesting stage now re-setting its traditions. The conventional body of literary works, supported by school curricula, gradually gives way to modern books. Comic books or graphic novels, which were always considered a low genre, not good for a book in the Russian tradition, are regaining*

chart 3

### CHILDREN'S BOOKS: PRIORITY SALES CHANNELS IN 2019

Source: analytics by the Book Industry Magazine



their good name. The very structure of the children’s book market is changing – the share of nonfiction is significantly expanding and modern educational play programmes for early learning are being introduced.



**TATIANA NILOVA:**  
*Children’s literature is enjoying its golden age. There are many young and talented authors and artists in our country, many excellent licenced projects. The readership is so heterogeneous that there are virtually no themes of equal interest to all. We may say that there are closed interest groups of readers. The growth of the young adult segment has completely changed our understanding of teenage reading, moving it into the mass market niche.*

*There have been no fundamental changes in preschool literature, except for a decrease in the scale of downright typomania. This is good. What is not so good, is the enthusiasm of so-called fighters for the “appropriate” book for children. Sometimes it seems that we are back to the times when Chukovsky, Marshak and Vvedensky were harassed for “propaganda of foreign ideals”.*

**EKATERINA KASHIRSKAYA:**  
*Books on the history of Russia and natural sciences are in demand; formats unusual for our country are gaining popularity, for instance, teaching strip cartoons.*

## GENRES: CLASSICS VS MODERN ACCENTS

The official statistics says that Russia annually prints 16,000 to 18,000 titles for children, each of which comes in 7000 to 8000 copies, i.e. twofold of an average indicator for the industry. However, the year 2019 saw a setback of this positive dynamics

table 1 | **TOP 20 RUSSIAN WRITERS OF CHILDREN’S BOOKS BY THE TOTAL PRINTED COPIES, 2017-2019**  
Source: Russian Book Chamber

	Authors	No. of Editions	Total Printed Copies, thd
1.	Korney Chukovsky	131	1380.47
2.	Nikolay Nosov	86	734.00
3.	Irina Gurina	37	604.00
4.	Agnia Barto	55	522.05
5.	Elena Ulyeva	68	496.00
6.	Samuel Marshak	88	486.50
7.	Edward Uspensky	91	455.00
8.	Irina Sokovnya	1	438.00
9.	Alexandre Volkov	52	420.60
10.	Vladimir Stepanov	41	395.10
11.	Oleg Roy	33	390.50
12.	Alexandre Pushkin	70	379.18
13.	Klavdia Milova	6	297.00
14.	Grigory Oster	54	266.00
15.	Vladimir Suteev	44	261.00
16.	Victor Dragunsky	34	242.20
17.	Sergey Mikhalkov	53	240.00
18.	Andrey Usachev	33	222.00
19.	Marina Druzhinina	26	207.90
20.	Elena Zhurek	10	203.00

table 2 | **TOP 20 FOREIGN WRITERS OF CHILDREN’S BOOKS BY THE TOTAL PRINTED COPIES, 2017-2019**  
Source: Russian Book Chamber

	Authors	No. of Editions	Total Printed Copies, thd
1.	Holly Webb	111	1148.50
2.	J.K. Rowling	22	545.50
3.	Astrid Lindgren	49	364.00
4.	Erin Hunter	77	293.00
5.	Rudyard Kipling	34	262.50
6.	H.C. Andersen	47	250.50
7.	Antoine de Saint-Exupery	30	240.00
8.	Lewis Carroll	33	215.00
9.	Gianni Rodari	22	211.20
10.	Mark Twain	30	201.50
11.	Daisy Meadows	34	175.00
12.	Brothers Grimm, Jacob and Wilhelm	24	168.01
13.	Frauke Scheunemann	6	168.00
14.	Charles Perrault	22	145.51
15.	Otfried Preussler	11	142.40
16.	Harriet Muncaster	8	122.00
17.	Cornelia Spillman	14	119.50
18.	Tove Jansson	19	110.00
19.	Cressida Cowell	19	99.50
20.	Axel Scheffler	13	99.00



of the children's print. The number of printed titles dropped by 5.6% (against 2018). A significant loss in the total number of copies printed did not happen only due to preserving the average pressrun at the traditional level of 7500-8000 copies. The investment decline characterised mostly literary and fiction texts for children (fairy tales, novels, short stories, poems). Losses totalled nearly 8% of SKU and 12.4% of the total pressrun, in comparison with 2018. On the contrary, scientific fiction and educational texts for children, having lost only 4% of SKU, showed positive dynamics (+2%) in the total pressrun. However, this is not a long-term investment in complex activity books or creative copyright projects, but rather investments in low-margin projects with high turnover. The share of encyclopaedias for children declined from 1.9% to 0.8% of output between 2014 and 2019

The structure of children's books publishing today generally corresponds to the structure of demand in the children's segment of the book market. In fact, two thirds of the book output for children are publications for preschool kids. The stable situation with them is ensured by annual re-print of cheap paperback tests and copy-books to develop writing and numeracy skills, published in dozens of thousands of copies. Although the share of pre-school books in the structure of output for children decreased by 5 points, mainly due to more titles for schoolchildren of 11-16 years, the retail sales have remained practically unaffected. Along with that, book publishing for children of secondary and higher school age was on the rise in 2019 both in terms of the number of titles (+1.9%) and the total number of copies (+1.5%), according to the Russian Book Chamber. However, there is a gaping deficit in literature for teenagers. If it were not for *Harry Potter*, its share in sales of children's books would be less than 1%.

EXPERTS SPEAK

OLGA MURAVYEVA:

The market for children's books has shown a certain growth both in money and the number of copies during the recent years – primarily due to the growth of educational and early learning

books and books for teenagers (mainly translated titles). Currently there is a growing interest in books that educate and entertain at the same time, that are interactive and contain a play component. Classical fiction for preschool, primary and secondary school children is infinitely re-reprinted, but its sales do not grow.

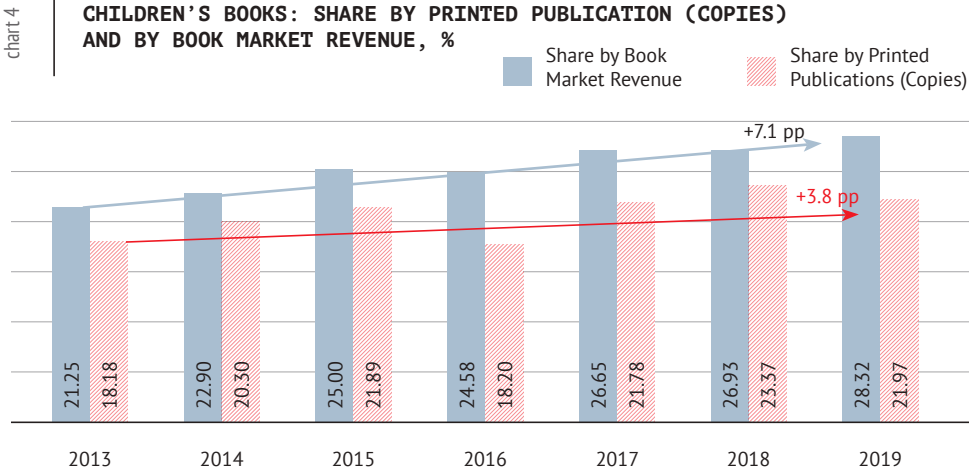
ALEXANDER ALPEROVICH,  
General Director,  
Clever Media Group

The children's book market in Russia remains very conventional and conservative, as it has been for the past ten years. Therefore, global trends come to us with delay and often take root with difficulty. It may not be easy to bring something new to our market, and we are always very happy and proud when we succeed. Our task is to talk with our young readers and their parents about the most important and burning topics. This year we are particularly proud of the book "Stories for Little Dreamers", where we told children about 50 great Russian women and their achievements. The women's theme is now high profile all over the world, whereas in Russia it is just being opened, and we are glad to be among the pioneers.



DARINA YAKUNINA,  
Polyandria Publishing House:

Russian readers are very fond of books with text, the age of the reader makes no difference. Parents often look for a story with lots of text for a child of three years old, and a classical picture book with two or three sentences per page scares them off, as they think it is good "just for one run". At the same time, this format is the most popular one for pre-schoolers all over the world, because it allows the child to interact with the book directly, it creates a strong emotional involvement through a large number of illustrations. That is why we feel happy every time a book of this format becomes a sales hit – it means that the readers have accepted and appreciated it.



The children's book in terms of quality printing has noticeably improved over the past 3 years. The share of hard cover books is on the rise – from 52% to 57% of SKU, and the share of novelties remains at 97% of the total number of copies and of the total number of titles. However, it is not only teenagers, but also other age groups of children's books readers who experience shortage of literary texts created by modern writers. The Top 10 writers whose books

have been actively re-printed in the last three years, has only two names, which holders are still actively working for the sake of children. One is Irina Gurina who presents texts for toddlers in close cooperation with Flamingo Publishing House (since 2005) – colourfully illustrated books *How the Hedgehog Gosha Got Lost* («Как ежик Гоша потерялся»), *Disobedient Badgers* («Непослушные барсучата»), *Little Hare's Adventures* («Приключения зайчонка») and some others. The other is Grigory Oster, who became famous with his books *Kitten by the Name GAV* («Котенок по имени ГАВ») and *38 Parrots* («38 попугаев») back in the Soviet times; nowadays, he writes books for preschool children. However, the main body of the TOP 10 are classical authors of the Soviet era, who created the so-called golden fund of children's literature, and the first among them is Korney Chukovsky whose unique and still relevant tales are re-printed annually in more than 1 million copies.

The output of translated books is on the rise from 3490 titles in 2017 to 4996 titles in 2019, against the background of a slight decrease in the total number of children's books in Russia. Today, translations from other languages account for about one third of the total number of books for children's audience (36.6% of the number of titles, and 33.4% of the number of copies). In the last three years alone, publishers presented translations from 82 languages, including the languages of the Russian Federation (Adygean, Buryat, Kalmyk, Evenki, Komi, etc.) into Russian. However, two thirds of all translations in the Russian children's book publishing are from English, and its share grew by nearly 6 points during the said period (from 59% in 2017 to 64.7% in 2019). The leader is followed by published translations from French, German, Swedish and Italian – between 500 and 140 SKU annually. The share of translations from other languages does not exceed 1.5% of the total press-run (or 70 titles) per year. Along with that, children's books in foreign languages (and even bilingual) do not exceed 1.3-1.7% of the total number of children's books published in Russia; as a rule, they are books in the Tatar, Chuvash or Bashkir languages, printed by publishing houses of ethnic entities of the Russian Federation.

The unprecedented leadership of translations from the English language into Russian can largely be explained by the prevalence of English-speaking authors on the top list of foreign writers in the total number of books published in 2017-2019.

## EXPERTS SPEAK

### OLGA MURAVYEVA:

*Over the past few decades, no native Russian mega bestseller for children has been created. Certain names (Andrey Usachev, Narine Abgaryan, Masha Rupasova, Nina Dashevskaya)*

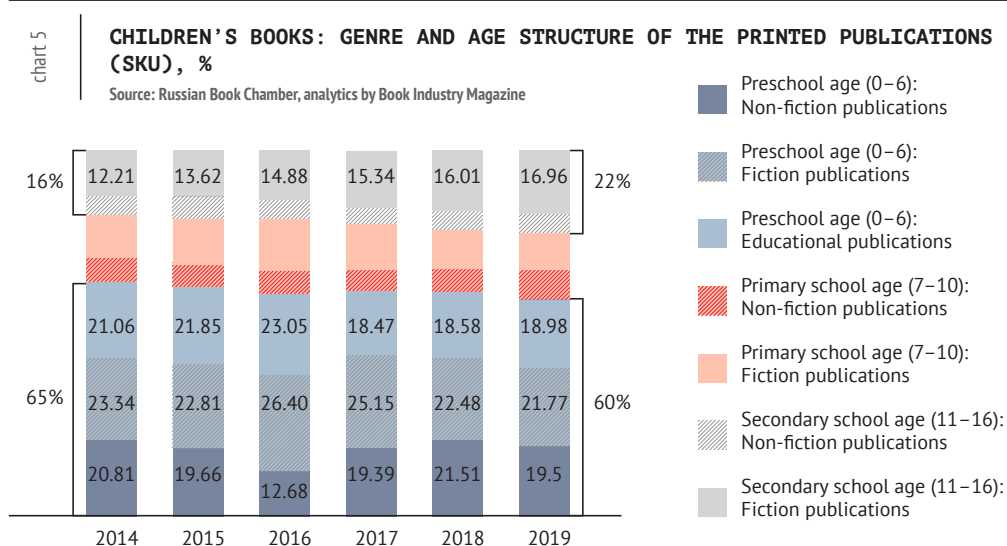
*and certain books should be noted. But these names and books of high artistic level are not enough to create a powerful body of modern children's literature, which could counterbalance the Soviet children's book publishing. This flow seems to be gaining strength. However, there are no mega bestsellers in the global book publishing either – more than 20 years have passed since the first book about Harry Potter was published!*

### ALEXANDER ALPEROVICH:

*In my opinion, the eternal themes remain the most popular on the Russian market. If we take trends in early learning and educational books, the formats of material presentation are changing, they become more and more play oriented. But the fields remain the same – the child still needs to learn to read, write, count, get acquainted with the world around and learn to communicate with people. There is demand for the authors who are capable of presenting these topics in an interesting and most relevant form to the modern child.*

### IRINA BALAKHONOVA:

*The past ten years have made the Russian book market more saturated. Most certainly, Samokat and small publishers should be commended for this as they have taken serious risks over these ten years, choosing more and more "difficult" books for an average Russian reader and thus "setting the bar" for them closer to an average European level. Many of the best foreign books have been translated, the picture book has become much more familiar, Russian nonfiction has emerged, and many good publishing houses have been set since 2009, the ones that have introduced new children's books to the Russian market. Its market as a whole has been formed, segmented and saturated. The reader now is ready to perceive what they looked at with surprise – if not with horror – back in 2009. The readers' idea of "beauty" has expended, and understanding of the literary quality of text is gradually becoming clearer – there is something to compare with the books of "our childhood". The attitude towards graphic novels has changed significantly. We are learning to create our own – Russian – projects (and sometimes we do well), which may be interesting to the international market!*



# CHILDREN’S BOOK AS A BUSINESS STORY

There are several hundred of publishers engaged in publishing books for children in Russia. In 2019 alone, 710 publishing houses presented their children’s books to be included in the public statistics. However, if we talk about the scale of the business, 25 publishers out of these seven hundred cover more than 80% (81% of SKU and 89% of the total number of copies) of the annual number of books published for children. Moreover, three quarters of these 25 leaders are organisations, specialised in children’s books. Their competence lies strictly within the field of children’s literature and their catalogue is rarely designed for the audience other than children from 0 to 12 years old.

There are the so-called New Wave publishers who take very special position in the children’s market in Russia. They strive to launch projects in line with the European tradition. They are Compass Guide, Samokat, Pink Giraffe, Nastya and Nikita, A Walk Through History, Nigma, etc. However, the average number of printed copies of these publishing houses per project (3,000 to 5,000 copies) is actually half the average volume for the children’s segment. With the account of price of these undoubtedly high-quality books, their distribution area is usually limited to capitals and cities with the population of one million and more. This is an absolutely objective market reality. After all, despite the markedly increased density of the Russian children’s book market over the past 5-7 years, there is still room left. No aggressive moves to gain a market share have been undertaken by the leading players. The publishers not residing in the capital, such as Kirovskaya Printing House (Sunny Stairs brand), Vesna-Design, Vladis from Rostov-on-Don, Leda from Smolensk and Litur from Ekaterinburg, still hold quite strong positions in the children’s segment. Almost every regional centre of the Russian Federation has a local printing

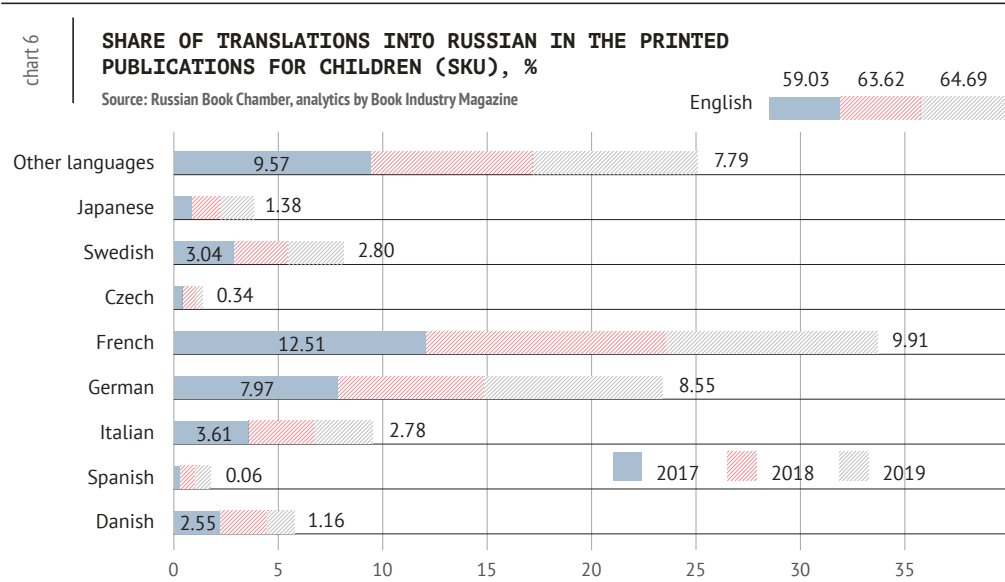
establishment with a side job of printing colourings books and writing copy-books for preschool children.

Perhaps, publishers of activity books for preschool children have experienced serious pressure only from children’s toys manufacturers in the last 2 or 3 years. In 2016-2018, Simbat Ltd. in cooperation with factories in China introduced the successful imprint Umka to the book market; it put serious competitive pressure on the traditional publishers in the segment of books with moving/music elements. The year 2019 saw another serious player of the non-book market: Filippok & Co Publishing House – as a division of the wholesale company Panorama Group – made a serious statement. The publishing house introduced a series of developmental books for pre-schoolers based on the speed-reading method, with the priority sales in online shops. This publisher works in the high-end segment and is unlikely to seriously influence the traditional competitive market structure.

Equally traditional are the top sales of children’s books with the low share of fiction books and a steady volume of repetitive teaching/development text books. It should be especially noted that the regulator’s intervention in this market is limited to the minimum, such as marking age limits and application of sanitary standards in relation to the physical parameters of books. There is no ideological censorship in children’s book publishing in Russia. Printing of certain texts and authors is determined exclusively by market demand and popularity among the buyers. The leaders of the ratings – books written by leading preschool education methodologists L.G. Peterson, E.V. Kolesnikova and N.S. Zhukova – are equally in demand in Moscow and out in the regions. For this reason alone, they are at the top non-fiction publications for children. Speaking about fiction, only books of the two franchise licences – *Harry Potter* by J. Rowling and *Gravity Falls* by Alex Hirsch – can boast the national market coverage.

The catalogues of the leading publishing houses look longstanding and well-balanced today. Exmo-AST Holding owns the rights to a number of titles form the “golden fund” of children’s classics and pays great attention to the promotion of the

British writer Holly Webb and the *Gravity Falls* franchise. Azbuka-Atticus Group relies on the media support of its licenses, earning money on the *Harry Potter* project. Rosman promotes its own New Children’s Book competition, printing books of its winners, as well as new books by Gerald Darrell, Anastasia Orlova, Andrey Usachev, Lyudmila Petrushevskaya and educational games for children. Strekoza Publishing House is experimenting with a literary book for younger schoolchildren, LEO Publishing House presents a wide range of magazines for children’s audience, and Labyrinth Press focuses on gift volumes.





Russian publishers primarily focus on the domestic market. Selling rights abroad today is rather a costly adventure, where the return on investment is obvious only at the level of the publisher's image, rather than at the level of revenue. Only a couple of the leading companies in the children's book segment can boast notable success in this area.

## EXPERTS SPEAK



### ALEXANDER ALPEROVICH:

*In 2017, the sale of own project licenses became a separate business for our publishing house. The rights were sold to 5 countries. In 2018, the rights were sold to 10 countries already. Now, we co-operate with publishers from Europe, Asia and North America, projects were sold to 23 countries. In 2019, the indicators in this business area increased 3.5 times. The interest of our foreign peers is constantly growing, in particular to non-trivial formats. Our bestseller series "15 Books-Cubes" has been translated into 9 languages.*



### EKATERINA KASHIRSKAYA:

*We have sold over 20 of our book projects to China and about 5 licenses to Europe. We annually attend the Fair in Bologna with our own stand and try to present our projects on the international market as comprehensively as possible.*

### OLGA MURAVYEVA:

*We had not started selling rights until late 2016. Unfortunately, we immediately faced many problems: for example, some contracts with authors did not include rights for translation; many famous writers were already represented by major literary agencies; sometimes the rights to illustrative material were not cleared. It took us nearly 3 years to correct the situation and learn to sell. Our children's books are mainly interesting for China, where we signed the major number of contracts.*

*However, rights were also sold to Romania, Mongolia, Bulgaria, Ukraine and France. Avanta's popular science books and fiction published by Malysh Publishing House attract the highest interest among foreign publishers. The list is quite long.*

### BORIS KUZNETSOV:

*We conclude 50 to 60 contracts a year to sell our copyrights abroad. There was a massive surge in 2019, and we sold about one hundred licenses. I am well aware that these are not very impressive figures, but until recently we were not actively involved in the promotion and sale of our copyrights. Our licenses primarily go to China, Poland, Slovakia, South Korea, Slovenia, Croatia, Latvia, Lithuania, Ukraine, Greece, Turkey, Mongolia, Kazakhstan, Armenia, and Azerbaijan.*

### IRINA BALAKHONOVA:

*Speaking about copyrights, I can't help but notice the successful publication of "The Story of an Old Flat" in English by Abraham's Publishing House from the United States. In 2019, the rights to many of our books were sold into the Arab Emirates, Czech Republic, China. The book "How the Lighthouse Works" was awarded as the best non-fiction project for children in the UK.*

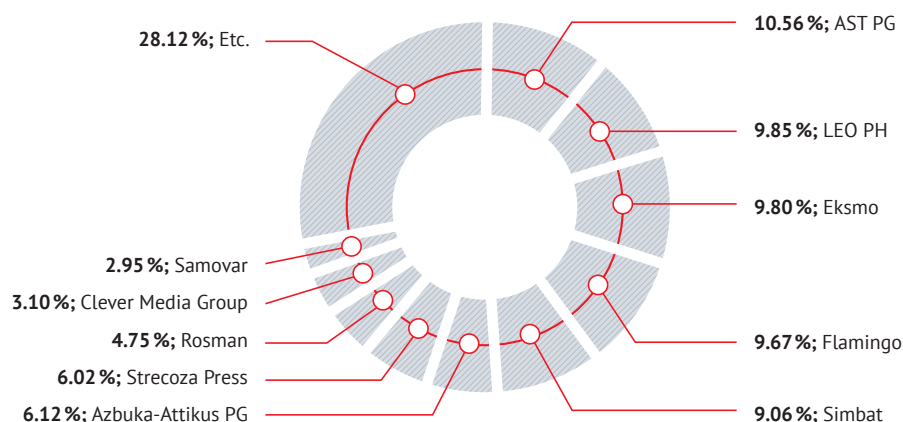
With no budget procurement bidding for preschool institutions, an official List of Recommended Books under the Federal State Educational Standards for pre-school institutions or other instruments of government regulation, the children's segment of the book market in its seasonal sales pattern is tightly synchronised with the dynamics of demand on educational books. The school campaign months – May-June and August-September – are the high season of sales of goods for children in bookstores, against the backdrop of a generally negative trend in demand during the first six months of a year and the fourth (pre-Christmas) quarter. Graphic novels and cross-media projects could change the situation, but Russian publishers have been very careful so far with experimenting in this direction.

Nevertheless, let us not forget that everything is just beginning for children's books in Russia.

chart 7

## THE SHARE OF LEADING PUBLISHERS IN THE TOTAL PRINTED COPIES OF CHILDREN'S BOOKS IN 2019, %

Source: Russian Book Chamber





**ELENA RYMSHINA,**  
curator of the Book DNA  
Illustrators' Programme  
at the International Fair  
of Intellectual Literature  
NonfictionN (Moscow)

# Russian Book Illustration for Children.

## *Brief Review*

It has been both a challenging and easy task to write a short overview on Russian illustrations for children's books of the last few years. It has been a challenge, because even a very general review, covering the main landmarks, means writing about many things, including the fact that many great animators and masters of motion and communicative design turned to classical illustration and began to create striking and eye-catching illustrative cycles, where the *livre d'artiste* genre does not contradict strict publishing tasks. An example to that is found in two wonderful graphic novels, fairy tales rendered, or better say, re-drawn by **Igor Oleynikov**, awarded with the H.C. Andersen Gold Medal (2018) for his "lasting contribution to children's literature". The artist's versions of *Fox and Hare* («Лиса и заяц») (2017) and *Little House* («Тепемок») (2018, winner in the category "Together with the book we grow up" of the Annual National Competition **Book of the Year**) – both books published by Mann, Ivanov and Ferber House – are an admonition to adults. Oleynikov creates a real film library, alluding to the imagery of the silent screen era, when each frame, i.e. each illustration hand-drawn in a complex mixed technique, can be the beginning of a new story, metaphorically composed like the Hokusai Manga with the endless variety of possible storytelling, or rather almost a documentary presentation of the topic. Such unsparing books, imbued with biblical humour, are a good reason to create a whole library of adventures based on modern day-to-day realia observed by the author. Along with that the graphic storyboards are entertaining and skilfully drawn, the subtle power of observation makes the graphic stories universal and understandable without translation in any country.

The task of searching for the exact imagery, virtually following the "remembrance of death" in this severe life, is also characteristic of the story *The Cow* («Корова») by Andrei Platonov, published in a separate book with the illustrations by **Alexander Petrov** (winner of 2019 Book Image, Vita Nova publishing house). The book is based on the artist's screen adaptation of 1989, and despite such a large time gap between the release of the animated film and the hard copy of the illustrated text, its two-page and full-page frames turn into full and independent scenes, which maintain their authentic screen nature.

The book traditions of creating author's worlds are continued by Russian artists who started to work back in the 1980s and are still passionately devoted to the art of book publishing, presenting annually impressions with considered and customised layouts and a wonderful imagery that never ceases to amaze. **Anastasia Arkhipova's** panoramic and slow-moving illustrations to *Across the River* («Там, за рекой») by **Xiu Tao** (CCPPG, China; series *Tales for Children*, Rech Publishing House, 2018) allow children and their parents to return their urge to deliberate reading and harmonious contemplation of the world.

It should be noted that the profession of illustrator today is highly desirable among students and recent graduates of art colleges, who have set to work insightfully and began to win prizes at major international book competitions – the fact that cannot but give us hope. **Ekaterina Mikhulina** has created a cheerful and very kind series of illustrations to Samuel Marshak's poem *Circus* («Цирк»). The series won the Grand Prix of the illustration competition held at the 2018 BIBF **Ananas** International Illustration Exhibit, Beijing. It brings children back to magic, emerging when the little reader explores a book, and this immersive effect is characteristic of *books with pictures*, where the toy world suddenly turns into a fascinating game for the big and the small, in the light of a circus beam.

Illustrations by **Olga Ptashnik** to Pavel Kvartalnov's *Journey Above the Earth: Diary of a Swallow* («Путешествие над землей: Дневник ласточки») were recognized as the Best of the Best at the **iJungle** 2019 Illustration Awards. Daringly composed large frames and broad panoramas, opening from the bird's eye view, complex foreshortening of characters, a well-directed movement of birds, animals and people, which becomes more and more dynamical with every two-page opening, have become possible through the combination of different planes, which conveys the spaciousness of a cosmic landscape (allusion to the Dutch painters) and its intricate beauty.

Russian illustrators can also take pride in a good harvest – the Golden Apples of the International Biennale of Illustration in Bratislava in 2017 and 2019. In 2017, the high award was granted to the book *The Story of an Old Flat* («История

1



**Igor Oleynikov**

*Little House. Picture Story.* Mann, Ivanov & Ferber Publishing House, 2018

2

**Igor Oleynikov**

*Fox and Hare.*  
Author's Interpretation. Picture Novel.  
Mann, Ivanov and Ferber Publishing House, 2017

3

**Anna  
Desnitskaya**

Cover and a two-page spread of the picture book *The Story of an Old Flat*,

prepared together  
with Alexandra  
Litvinova. Samokat  
Publishing House,  
2018

5

**Maria Krasnova-Shabaeva**

*Houses and Huts  
in the Bermuda  
Triangle. Samokat  
Publishing House,  
2019*

6

**Olga Ptashnik**

Illustration to  
*Journey Above the  
Earth: Diary of  
a Swallow* by Pavel  
Kvartalnov, 2019 (the  
book in preparation  
for publishing)



старой квартиры») by **Alexandra Litvina** and **Anna Desnitskaya** (Samokat Publishing House, 2018). Meticulously collected bits of family stories of several generations and a carefully re-created life of the Moscow *kommunalka* (multiple-family flats) of the 1920s, 30s, 40s, 50s and all through the 20th century, are magically projected into our times. The authors of this best-selling book have managed to tell the story of their country without being afraid of the tragedy and bitter truth of “what really happened” and without losing the deep personal touch of their visual narrative.

The 2019 Golden Apple was awarded to **Anton Lomaev** for his book *Lullaby for a Little Pirate* («Колыбельная для маленького пирата», Azbuka-Attikus Publishing House, 2018). The text followed the imagery, dissolving in it and turning into a detailed story about ship gear, unusual fishes, bizarre customs of conquerors of the sea. The unstoppable, rich, baroque fantasy of the illustrator splashes beyond the book layout and calls for a performance or animated film.

The creative success of illustrators is all the more impressive as the readership has become very demanding and selective with the quality of books and independently determines their favourite authors and artists, encouraging them by instantly sold-out print runs. This readers’ freedom allows many good illustrators to work in the genre of a picture book, devising the whole graphic story: the text, the pictures, the layout, and even SMM campaign informing about work progress, – and sell the print run through the Internet, regardless policies of publishing houses and pitfalls of Russian book distribution.

Such preparedness of readers to perception of well thought through and perfectly made book is explained by numerous open book competitions. **The Book of the Year** National Competition (established by the Federal Agency for Press and Mass Communications (FAPMC)) is in demand and held annually, as well as the **Image of the Book** International Book Illustration and Design Competition (Association of Book Illustrators

and Designers at the Union of Artists of Moscow). Remarkable finds are on the top list of books for children presented by the International Fair of Intellectual Literature Non/fiction<sup>®</sup>. The Garage Art Book Fair, the Russian State Library and the German Book Office Moscow – Frankfurter Buchmesse in Russia, as well as the School of Design of the Higher School of Economics, should be commended for their support and revival of the **Hit Book** National Book Design Competition («Жап-книга»), once initiated by young tutors of the Polygraphic University. The contest offers a venue for students’ works that present concepts of future books and, separately, for already commercially published books.

We should mention initiatives of publishing houses, which treat all Russian and foreign book competitions with high level of responsibility and make sure to participate in them, and also launch their own competition programmes. For example, the Samokat Publishing House and its competition **Book Inside** («Книга внутри») encourages young authors and artists to walk the path from a sketch to the embodiment of a bright artistic idea and, if the project wins, to have it printed and participate with this hard-copy book in the Bologna Children’s Book Fair. The Grand Prix for the *Graphic Novel 2018* was awarded to **Tatyana Ukhova** for her author’s book *Grasshopper* («Кузнечик») with its very expressive drawings, handwritten lettering and calligraphy. The book tells about the beautiful summer world of children, grass, sunshine, sky and insects that can become your mates for the season. This form of a plein-air journal-book or a sketchbook is of high demand in the international publishing practice.

Another event that unites the professional community is the annual All-Russian Children’s Book Week hosted by the Russian State Children’s Library. It makes it possible to all publishers of books for children and young people find a permanent venue for presenting their book novelties, created with great love. Master classes, workshops, lectures, round-table discussions, get together of writers, poets and artists with the readers, and a large educational programme ensures that all the most interesting things are told and presented. The **Morse** International Festival of Book Illustration and Visual Literature is becoming more and more recognisable with each passing year. The annual **Artist and Book** exhibition on the Kuznetsky Most Street (organized by the Moscow Union of Artists) and creative initiatives of the **Magic Saw** Association of Illustrators are also important.

*Drawn Worlds: 1001 Outstanding International Picturebooks in Moscow* was a high-profile event, a professional festival and a powerful incentive to personal creative growth. The exhibition was curated by Grazia Gotti and Silvana Sola within the 2019 Moscow International Book Fair. Sixteen Russian illustrated books were engaged, with *Circus Alphabet* («Цирковая азбука») by Mikhail Yasnov and drawn by **Tatyana Borisova** (Ad Marginem, A + A, 2019) among them. The book can withstand comparison with the most thought out and flawlessly made books



Bologna Book Fair 2019.  
Graphic Identity by Maria Titova



1



2

1  
**Anton Lomaev**

*Lullyby for a Little Pirate.*  
Azbuka-Attikus Publishing  
House, 2018

2  
**Anastasia Arkhipova**

Illustration to the tale *Across  
the River* by Xiu Tao. CCPPG,  
China; Rech Publishing House,  
Tales for Children series, 2018

3  
**Victoria Semykina**

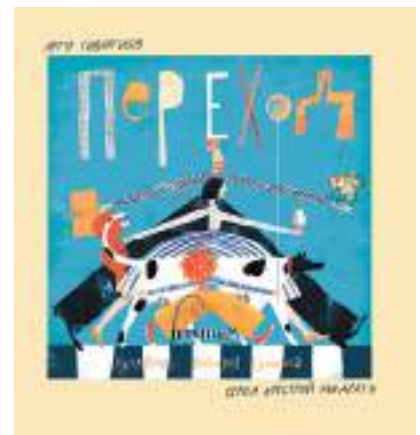
Illustration to *Real Shiplet*  
by Marina Aromshtam. Mann,  
Ivanov & Ferber Publishing  
House, 2019

4  
**Victoria Semykina**

Illustration to *Crosswalk*,  
stories by Artur Givargizov.  
Leo Publishing House  
(Egmont), 2018



3



4



from Poland and the Czech Republic; it is witty in its pro-paedeutic graphics, combining the legendary compositional experiments of Vladimir Lebedev and the Suprematist art of Kazimir Malevich.

The *Crosswalk* («Переход») by Artur Givargizov, drawn by **Victoria Semykina** (Antolini), is another Russian book (Leo (Egmont) Publishing House, 2018), included in the exhibition by the curators. Very lyrical and emotional colourful drawings help children to learn how to discover a fairy tale and beauty in the ordinary world, which can be saved through this quiet and seemingly everyday beauty. The *Real Shiplet* («Настоящий кораблик») by Marina Aromshtam (Mann, Ivanov & Ferber Publishing House), with illustrations by the same Victoria, deserves the category of the Most Beautiful Books and was awarded a Special Prize at the prestigious Klaus Flugge 2018 competition. Large two-page pictures with fine style of drawing, grotesque and sophisticated, present the story of school of life and overcoming challenges with attractiveness against the background of the unembraceable world.

Early learning and developmental books have become incredibly popular. One of them, included in the honourable Italian list of 1001 outstanding international books, is *Houses and Huts in the Bermuda Triangle* («Дома и домики в Бермудском треугольнике») by **Maria Krasnova-Shabaeva** (Samokat Publishing House, 2019). A colourful cover, special title pages and two-page illustrations along with black-and-white drawings turn the book into a tool for would-be architects who learn not only about types of houses, but about their different functionality. Well-illustrated educational book that visualizes its content can be a not less important guide to the development of logic and imagination than boring school reading books.

**Zina and Philip Surov** designed an entertaining series for the youngest kids – *Two Merry Lines for Son and Daughter. Games*

*and Activities* (Mann, Ivanov & Ferber Publishing House, 2019), which was also on the honorary *Bologna List for MIBF*. Small size books with clearly arranged and perfectly drawn pictures teach kids a lot through the game, whereas short rhymed funny stories, jokes and counting-out rhymes help them master reading and counting easily and with joy.

2019 Bologna Children’s Book Fair’s brand identity was authored by the Russian graphic artist and designer **Maria Titova**. Her mastery of printing techniques and skills in storytelling helped the artist to achieve the impression of spontaneity of quick drawing and vivacious sketches of various fantastic plants and creatures in colour printed forms, which perfectly fitted the character of the best international fair of *picture books*.

Every year brings more and more interesting books to Russia, illustrated with talent, even without serious subsidy support. Valiant efforts of Russian publishers and artists have preserved a lively interest to the book among readers of all age groups. The variety of artistic and illustration techniques, as well as authors’ interpretations of texts impresses. It is necessary to set up a library of monographs about the best Russian artists-illustrators of the second half of the 20th century. The task too challenging for one person awaits its volunteers. Many books should be referred to the “Keep in Perpetuity” category, and it is time to think about a public museum of books and illustrations, which would not collect rarities, but rather compile the modern material, that needs to be studied. Much work is to be done. And that gives hope.

In 2020, Russia will be represented by two young illustrators in Bologna, **Ekaterina Voronina** and **Elena Repetur**, who are known for their quick eye and grotesque illustrations.

*Elena Rymshina, lecturer, researcher at the State Tretyakov Gallery, curator of the Book DNA Illustrators’ Programme at the International Fair of Intellectual Literature NonfictionNº*

	International Awards to Russian Illustrators, 2017–2019	
	2017	Anna Desnitskaya, Golden Apple, International Biennale of Illustration in Bratislava, Slovakia
	2017	Victoria Semykina, prize winner of Tapirulan Illustrators Contest, Italy
	2018	Ekaterina Mikhulina, Grand Prix, BIBF Ananas International Illustration Exhibition, Beijing, China
	2018	Victoria Semykina, Klaus Flugge prize, Highly Commended, London, Great Britain
	2018	Igor Oleynikov, H.C. Andersen Gold Medal
	2019	Maria Titova, Graphic Identity, Bologna Book Fair
	2019	Olga Ptashik, Gold Medal, iJungle Illustration Awards
	2019	Natalya Averyanova, Roman Belyaev, Tatiana Borisova, Anna Desnitskaya, Olesya Gonserovskaya, Ekaterina Gorelik, Maria Krasnova-Shabaeva, Nina Kuzmina, Polina Plavinskaya, Varvara Polyakova, Victoria Semykina, Zina and Philip Surov, Natalya Yaskina, ESH Group – participants of the Drawn Worlds: 1001 Outstanding International Picturebooks in Moscow (curated by Grazia Gotti and Silvana Sola) within Moscow International Book Fair
	2019	Anton Lomaev, Golden Apple, International Biennale of Illustration in Bratislava, Slovakia
	2019	Victoria Semykina, Grand Jury Prize, Beijing International Book Fair (BIBF), China



1



2



3



4



5

1  
**Zina Surova,  
Philip Surov**

*Two Merry Lines for  
Son and Daughter.  
Games and Activities.*  
Mann, Ivanov  
& Ferber Publishing  
House, 2019

2  
**Alexander Petrov**

Illustration to *The Cow*  
by Andrei Platonov.  
Vita Nova, 2019

3  
**Tatyana Ukhova**

*Grasshopper. The Book*  
Inside competition  
(2018). Samokat  
Publishing House,  
2019

4  
**Tatiana  
Borisova**

Illustration to *Circus  
Alphabet* by Mikhail  
Yasnov. Ad Marginem,  
A + A, 2019

5  
**Ekaterina  
Mikhalina**

Illustration to the  
poem *Circus* by  
Samuel Marshak, 2018  
(in preparation for  
publication by Malys  
Publishing House)



The section is presented by **SVETLANA ZORINA**,  
Editor-in-Chief.



The age of social media and instant messengers makes us easily forget that the book is the result of teamwork. Authors, editors, illustrators, layout designers and printers work together to open a whole world of new knowledge, breathtaking stories and unforgettable experiences to the reader. The book demands not only high professionalism from its creators, but also great responsibility, especially when it comes to children's book, the first reading experience for kids. Today, our esteemed experts – **MARIA VEDENYAPINA**, Director of the Russian State Children's Library, President of the Association *Raising Readers*, and **ANASTASIA ARKHIPOVA**, Distinguished Artist of the Russian Federation, Associate Member of the Russian Academy of Arts, IBBY Vice President – discuss traditions and modern trends in Russian book publishing, true exponents of children's books and professional achievements in this field.

# Magic Imagery and Poetic Mastery: *Experts speak about children's books in Russia*

## dialogues

– Children's books in Russia today mean 12 to 14 thousand new titles annually, 21% of the total book print run and 27% of the book market turnover. The numbers look good. Moreover, analysts believe this segment to be the driver of the book industry in Russia. Do you agree with this?

**MARIA VEDENYAPINA:** You mention the positive changes that have been taking place mainly lately, when children's books have got in the focus of attention. Many publishers, who never included children's books in their catalogues before, now take this very seriously. I must say there are many new names, and this actually represents one of the challenges of modern children's literature in Russia. As for the huge variety of books for children – from classical to modern, including translated literature – I agree with Arthur Givargizov, who compares this period with the golden age of children's literature. Indeed, this segment of the book

industry is very active. But, I repeat, this is the trend of the recent years only, and probably due to some economic factors, in particular, still high demand for children's printed books: classical titles are usually bought by grandparents, modern authors are popular among moms and dads.

**ANASTASIA ARKHIPOVA:** In terms of book design and book illustration, the situation is somewhat different. Book illustration is a field of fine arts, and its development goes hand-in-hand with the change of styles in fine arts at large, rather than in line with the trends of the book industry. A good example to refer is the remarkable period of the early 20th century in Russian fine arts, which was reflected in the book illustration. In other words, it is only today that we see positive changes in attitude towards children's books in general, whereas book illustration has always been at









a high level, and this is a universally recognised fact. But there is much more freedom nowadays, and modern young artists have more information available about creative work of their foreign colleagues; they enjoy a more saturated information space. Illustrations have become more diverse, there is no single line or single style. It is not that I mean it was bad then, but it has become good now. Everything is developing, each period has its own achievements and its own wonderful artists.

– However, if we take the quality of paper or print, or the number of colour inks used in design, and compare the situation with the 1990s, children’s books have become much better.

**A.A.:** The reprint trend is very interesting in this regard. Today, some publishing houses deliberately reprint books created by artists in the Soviet times, but do it at a different level, with a very good quality of print. For example, TriMag Publishing House («ТриМаг») made a reprint of the archives of the *Murzilka* («Мурзилка») and the *Hedgehog* («Ёж»). Since these magazines had excellent artists, it was very interesting to see how their work would benefit from a new level of printing. It looks really well.

**M.V.:** Reprints of the books that we remember from our Soviet childhood is the trend not aimed at a modern child, but rather at their grandparents as the readers. Indeed, Agnia Barto’s *Toys* («Игрушки»), Liubov Voronkova’s *Masha the Daydreamer* («Маша-растеряша»), and *The Tale of a Silly Little Mouse* («Сказка о глупом мышонке») by Samuel Marshak are reprinted with great success today. They seem to belong to the classics... But I look at my granddaughter, who is now three and a half, and she is not always impressed by these wonderful (from our point of view) illustrations. There’s a certain mismatch. I believe, modern children perceive reality in a different way, and reprints have become commercially successful, because they target grandparents, maybe mothers and fathers – the readers who were brought up with these books.

– And what is specific with about modern children?

**M.V.:** They have a different visual perception of both text and pictures. Infants, who do not know the letters and cannot read yet, open the book and focus on the illustration, image, picture at the first glance. This is how their dialogue with the book begins, it begins with the text that is offered to them by their parents, a librarian or all those who give them books.

**A.A.:** I would not quite agree with this. When we talk about illustrations of outstanding artists, we actually see them as works of fine art, the correct perception of which should be introduced and children should be taught this. They may not be ready for this at an early age. And yet, the illustrations by such artists as Tatiana Mavrina, Valery Alfeyevsky or Nika Golts belong to fine art, good for all times. It is natural that a drawing for a magazine or a newspaper, or a fashionable design that

suits the demand of the day, becomes outdated the next day. However, the book illustration is different, it is drawn to last more than one day or even one year. It is a genre of graphic art, so its best examples stay part of the book culture, regardless of the time the illustration was created. At all times, it is the talent and level of mastery in fine arts that guides our opinion about artists-illustrators.

– Nevertheless, I think children need a modern interpretation of classical texts. The book illustration needs to be more flexible and keep up with the spirit of the time. What would you say about the trends of the 21st century in the art of children’s illustration?

**A.A.:** Nowadays, book illustration, and for children’s books in particular, is on the rise; there are wonderful contemporary artists all over the world. Russia has many schools of book illustration. Our young artists have every possibility to familiarise themselves with what exists elsewhere in the world, and often create something similar. I would say, individual national features are vanishing. Universal globalization shows itself in book illustration as well: you can no longer tell whether the illustration was made in Germany, the USA, Poland, Belgium or in Russia nowadays. A powerful wave sweeps away some sort of uniqueness, but even so, there are always those who are more talented, and they catch your eye and find their way in this flow. No doubt, we have such people in Russia. Many noteworthy talents are among the young artists.



– One feature of the children’s book today is that it is dominated by illustrations. It’s enough to remember Anna Desnitskaya’s work in the projects *The Story of an Old Flat* («История старой квартиры») and *Transsib* («Транссиб») of Samokat publishing house where the illustrations and the text closely intertwine leaving no line between...

**M.V.:** There even emerged a new direction of Silent Books – books based exclusively on illustrations. Although, I must say, they trigger diverging attitude here, since Russia is a literature-centric country and the text matters.

**A.A.:** Text is a priority.

**M.V.:** Yes, to some extent, my first attitude to this genre was also negative. It seemed to me that the discourse in the form of a text should be in the book, albeit in a minimal quantity. But then I realised that the Silent Book can be interpreted in a variety of ways. It is not a book where an adult teaches something to a child using a readymade story. On the contrary, it is an opportunity to build your own imaginary worlds, your story lines. And in this sense, this approach to the book has been undeveloped until recently in our country.

**A.A.:** The genre of what is called a *picture book* – when both the text and illustrations are made by one person – is also seriously underdeveloped in Russia. We have very few books

of this kind, although there are many of them all over the world. By the way, back to Desnitskaya's books, it should be noted that Anna works in the European manner, where the artist's personal attitude and feelings, reflected in the picture, are very important. No doubt, this immediately takes her works to a higher level.

**M.V.:** A short comment: in 2019, we visited the Library of Congress (USA) and gave *The Story of an Old Flat* to its director. Carla Hayden, a former children's librarian at the Chicago Public Library, was absolutely delighted and called *The Story of an Old Flat* "a real book for family reading".

– The works by Anton Lomaev or Igor Oleynikov are vivid examples of the picture book authored by reputable artists who rightly gained their awards. Even so, why is it the best of the Russian classics that reigns in Russia's bookshops?

**M.V.:** The classics is simply published in much bigger print runs. The publishers print what they are sure to sell, and a new name is always a risk.

**A.A.:** This is not only the publisher's decision, but that of the commercial agent as well.

**M.V.:** We have many young stunningly talented artists and no less talented authors, we have wonderful prose and poetry, so I am optimistic about the future. Among the poets of the new generation, we cannot help but mention Anastasia Orlova (Rogakh), the Presidential Prize winner. Anastasia has set up her own publishing house, which not only publishes her books, but also invites absolutely wonderful authors to collaboration, such as Mikhail Yasnov, Asya Petrova and Andrey Usachev. By the way, Mikhail Yasnov published a whole poetic library with the Clover publishing house and had invited different authors to work at each volume. This selection of authors has

different from, so to say, not ours. However, there are certain moments of history, interpretation of which we are much more interested to hear from Russian specialists. Speaking about particular authors, I would recommend Yuri Nechiporenko, Dr Sci. in Physics and Mathematics, biologist, who wrote a large number of books, the latest of which (*The Living House/«Живой Дом»*) is made in the genre of popular illustration. The book is a great success, I think, because popular science literature today is the best choice for family reading.

**A.A.:** The St. Petersburg Cultural Forum in November 2019 saw very interesting non-fiction publications for children, presented by our foreign colleagues from Great Britain and Malaysia. Interestingly, their books about the nature, birds, flowers and seasons are formed not that much on photographs, but rather on the work of an artist. They are drawn-on-paper books.

– What about us?

**A.A.:** In Russia, however, they use more of photographs and documentary illustrations. Although there are other examples. A Walk Through History publishing house employs picture illustrations in non-fiction, which work well.

**M.V.:** There is also Art-Volkhonka publishing house. Its books produced a deep impression when we showed them at the Shanghai Children's Book Fair in 2018.

As you may know, the Chinese are good in absorbing everything new and interesting. It was non-fiction books that were an absolute success that year. So, there is a lot of attention to this book segment for children. In April 2020, the Russian State Children's Library (RSCL) and a wonderful young team is launching the first big festival of popular science literature for children. This team, part of the project called Gutenberg's Smoking Lounge, every second Thursday offers free lectures

## Illustrations have become more diverse, there is no single line or single style. *Anastasia Arkhipova*

been a great success, which is not surprising. If you know who Mikhail Yasnov is, if you admire him not only as a translator, but also as the author of wonderful children's poems, then naturally you are eager to learn whom he recommends.

– What trends would you pinpoint in the non-fiction segment for children?

**M.V.:** This segment of literature for children and teenagers has always been underrepresented, because it is a really expensive thing to commission competent authors. For instance, there were predominantly translated non-fiction books back in the 1990s and 2000s, and I remember the librarians asking "Why on earth?" It is not because our non-fiction is very

for students delivered by experts in different fields. These lectures in the RSCL gather the full room, designed for 170 seats, with people sitting even on the stairs.

**A.A.:** Will the Festival take place within the Children's Book Week?

**M.V.:** No, separately. This is the third year that we have been trying to bring Children's Book Week back to life and to the All-Russian level, because it is a very appropriate and relevant idea. Let me remind you that the first Children's Book Week was convened in the Pillar Hall of the House of Unions (Moscow) in 1943. Despite all difficulties and other concerns of that time,

children's book was not neglected and assigned great importance. And we must give credit to the Soviet Union, where the initiative really worked. I wish nowadays children could meet with modern writers and poets during Children's Book Week, and, of course, with artists, because illustrations in children's books are extremely important, sometimes more important than the text. Such get-togethers should take place not only in Moscow, but also in other towns and cities of Russia.

**A.A.:** It is the work of an artist that makes a text the book. The text itself can be heard by radio, or from a recording, or someone else may read it to you. The artist's work is especially significant for children's book, not so much for the design of a type page or the layout as a whole, but for illustration. What makes the difference is the images created by the artist in parallel with the story for children written by the author. Speaking about modern artists, I would say, it is a must to acquaint oneself with the illustrations by Igor Oleynikov, the Andersen Prize winner, who works fruitfully and quickly, and is much

children in libraries. After all, when we ask "How do we attract readers to libraries?" the simplest answer is to allocate enough funds for the purchase of good children's literature. A renewal of the book collection will ensure at least 10-15% inflow of new readers to the libraries.

– **Updated library stocks should be complemented by recommendation engines that will help the reader navigate better in the sea of children's literature now available in walk-in and digital libraries and bookstores. What can help children and adults choose good books to read?**

**M.V.:** The RSCL has the children's bibliography centre; some of its services can be considered as recommendatory. On the first day of every month we issue a catalogue, *RSCL Recommends*, for children's librarians and parents. It includes 60 to 100 new books, which have been selected and commented upon by our specialists in terms of readers' age, relevance for family reading, etc. In fact, Russia has enough popular electronic resources, where recommendations on children's books

## The RSCL has the children's bibliography centre; some of its services can be considered as recommendatory. *Maria Vedenyapina*

published; in fact, he annually presents a new book. Anton Lomaev from St. Petersburg is another unique and interesting artist, who makes picture books with his own texts. I would also recommend books by Anna Desnitskaya, whose work we have already mentioned.

We have several schools in the Russian Federation where they foster illustrators. For example, Stroganov Moscow Academy of Arts and Industry, the chair of Graphic Art, annually prepares a certain number of students who want to work with book illustrations. Naturally, it is very difficult for them to find their way although they are in demand among book publishing houses. Here are some of the graduates: Yuri Skomorokhov made wonderful illustrations in the *Motley Square* series («Пестрый квадрат»/ Leo Publishing House), Svetlana Makhrova, Yana Sedova and Anna Morgunova also work as professional artists with publishing houses. Very interesting book illustrators also graduate from Favorsky School of Graphic and Book Art (former department of the Moscow Polygraphic University). It always produced very bright and interesting graduates. Nikita Tereshin is worth noting among the recent ones. He already approved himself in a number of book projects and was awarded at international competitions for illustrators. Surikov Moscow Art School also boasts many talented book illustrators among its graduates, for example, Irina Dedkova, a very bright and distinctive artist.

**M.V.:** By the way, our young artists have helped us to design stylistic continuity for Children's Book Week – posters, bookmarks, brand book – and all this is available to regional organisations for free. Definitely, the all-Russian status of the event will allow to achieve synergy and draw attention to the problem of placement of good contemporary books for

and literature are given one way or another. There is a specialised web-site *Papmambook*; the *Year of Literature* site presents materials about children's books; and the site of the Association *Raising Readers* contains a quite good recommendation resource "I Want to Read", designed for parents. However, let us not forget that interests and tastes differ, so it is impossible to ensure a hundred-per-cent hit by a recommendation.

**A.A.:** Children differ, and children need different books, not only age-wise, but from different areas.

– **To my knowledge, an idea is germinating to develop a certain neutral encyclopaedical resource, isn't it?**

**M.V.:** The RSCL is working on a ProDetLit resource. A children's encyclopaedia will be very useful to all who are engaged in children's literature. Our foreign partners prompted us this idea as they experience an acute shortage of information on all infrastructural elements of children's literature, especially modern. It is clear that this represents a huge layer of information, which should be properly ploughed, sown and harvested later. Nevertheless, the concept of such an encyclopaedia is very interesting, and we are working closely on it now. Unlike Wikipedia, this resource will be edited scientifically, provided with lots of quality illustrations, a selected bibliography and links to the National Children's Digital Library to free-access full texts.

– **Russia has major book awards (*Image of the Book*, *Book of the Year*), which have nominations in children's books. However, there is no large-scale specialised children's books award yet.**

**M.V.:** Image of the Book competition has existed for many years, having become international. Despite a number of nominations within the competition, its main category, informally, is the children's book illustration. Here we have the largest



number of applications and interesting works from very young artists, whose names we open to publishers, readers and to each other. Twelve years of the competition have brought us many interesting works, including Anna Desnitskaya's book *The Story of an Old Flat* that had received the Image of the Book award long before it was published by Samokat.

**M.V.:** The programme in support of children's reading makes it a point to establish an All-Russia Award in Children's Literature which assumes work assessment not only of the publisher, the author and the artist, but also of those who are engaged in promotion of children's books and libraries. If we take children's literature competitions (the text component), most of them in Russia are aimed at the literature for teenagers, for instance, New Children's Book, Knigaru or Krapivin Literary Prize. It is obvious that we do not have enough nominations for books addressed to the youngest readers. However, Bologna special awards for children's books envisage one of the nominations for the youngest – Toddler Books. I think we ought to do something similar in Russia, because expert opinion on this segment of children's literature is vitally important both for parents and specialists.

– The Russian book community is now preparing both for Bologna Fair and IBBY Congress, we are very interested in closer integration into the international book environment. In this regard, I would like to ask a few questions on preparations for the IBBY Congress. What topics will be discussed in September?

**A.A.:** The Congress is held biennially and in different countries. It is Russia's first experience whereas Italy and Switzerland hosted it more than once. Many experts in children's books, who want to take part in this event, have never been in Russia and are full of expectations and excitement how things will go. The Congress in Russia is being prepared by

the Association *Raising Readers*, which is drafting an extensive programme in different areas and sections. Moscow is preparing to be the host.

**M.V.:** Just for reference, we gained the right to host this congress in 2014, and it had not been an easy task. So, we are obliged to hold it at a very high level. We are grateful to the Federal Agency for Press and Mass Communications for its financial support.

The theme of the 37th IBBY Congress is "Great Big World Through Children's Books", so there will be many issues on the agenda within 9 scientific sections and 54 sub-sections. I want to emphasise once again that the Congress is not a festival, it is a high-profile event for professionals who deal with children's books and their various aspects. There will be a designated section on popular scientific literature and there will be a very interesting section on various projects promoting children's books, with representatives of the theatre and museum communities participating in it. About 200 speaker papers have already been registered, and curators are working. We have no concerns about the programme. We expect many guests, and we need to prepare thoroughly and consider every detail. We want it to be one of the best congresses.

– Another major event – the International Children's Book Fair in Moscow – is scheduled for 2021. What will it bring?

**M.V.:** It's hard to say something definite yet. Bologna Book Fair attended the 2019 Moscow International Book Fair with a special exhibition display, many wonderful friends from Italy came to take part in the exhibition events. All in all, we have got off the ground and there are many attractive windows of opportunity. Besides, let's not forget that Russia will be the guest of honour in Bologna in 2022. We have forged very good relations, that are promising and creative.





**OLGA MURAVIEVA,**  
Head of AST  
children's department

# AST Publishers

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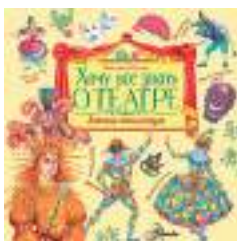
The book by *Alexander Monvish-Montvid* introduces you to the history of cosmonautics, tells you when the first rockets and satellites were designed, how cosmonauts were prepared for the flight, and what animals helped people to study space. Why are space vehicles made multi-stage? Was Yuri Gagarin worried before the flight? What happens to various objects in weightlessness? The series is a hit. Its total circulation is more than 1 mln copies.



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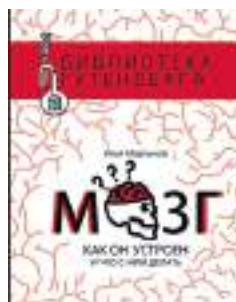
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### Mouse Song

A fairytale by *Ekaterina Karganova* with the main character, who was lazy and unfriendly. He didn't want to work at all, he just wanted to relax and sing songs. The forest animals decided to show him that it is better to be hardworking and make friends. Bestseller!



### Old Women Were Falling from the Sky

Manuscript of the Year award in the Best Children's Book category. *Maria Rupasova* is a modern Russian writer. Her works are funny, kind and a little bit hooligan. They sound contemporary and at the same time completely beyond time.

# Russkoe Slovo Publishing House



**MARINA LOBZINA,**  
Executive Director

**R**usskoe Slovo has been publishing educational and methodological literature for pre-school and school education and children's fiction for 25 years. In 2013, it started publishing books for the youngest category of readers.

Children's books include developmental and educational aids and play books, as well as a series of therapeutic fairytales *Mother Mouse Fairytales* («Сказки мамы-мышки»), which help children tackle difficult situations in their lives. *For the Youngest* («Для самых маленьких») series of tales relates kind and warm-hearted stories with an educational twist. *For Kids about Nature* («Малышам о природе»), an educational series, gives children a popular insight of the multi-faceted world around them. Play books *Guess and Play* («Отгадай, поиграй!») turn reading into a game, developing speaking and listening skills, whereas *Play. Draw. Fantasise* («Играем. Рисуем. Фантазируем») books provide for the development of creativity, imagination, memory, attention and manual dexterity.

*Encyclopaedia for the Youngest* («Энциклопедия для самых маленьких») and *Do-It-Yourself of Paper* («Сделай сам из бумаги») leisure books, activity and colouring books, anthologies, crosswords, etc. shape our publishing portfolio, which is continually expanded due to active cooperation with modern Russian authors and leading global publishers.

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1



2



3



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**LIUDMILA  
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IS THE IMPRINT  
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OF EKSMO,  
**THE LARGEST  
PUBLISHING  
HOUSE IN RUSSIA.**

PORTFOLIO OF  
**17,000**  
TITLES



#### Contacts:

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**T**he department for children's and teenage literature was established in 1996 as part of Eksmo Publishing House. It was transformed into the imprint EKSMODETSTVO (eksmo\_kids) in 2012.

It specialises in the production of books for children and teenagers, including those for young adults and new adults. These are classical and modern fiction books, books for children's leisure and creative activities, educational literature for preschoolers, aids for schoolchildren and encyclopaedias. It is an imprint for children of the largest Russian publishing house, *Eksmo*. The permanent portfolio of the publishing house includes 593 authors and over 16 thousand titles.

Every 5th children's book in Russia is published under the EKSMODETSTVO (eksmo\_kids) logo. The annual total run of books is almost 20 million copies.

The authors of the published books belong to the classics of foreign and Russian children's literature:

H. C. Andersen, W. and J. Grimm, R. Kipling, A. C. Doyle, A. de Saint-Exupery, L. Tolstoy, I. Krylov, A. Barto, N. Nosov, A. Volkov, etc.

There are also books by contemporary authors who have secured their readers' love:

R. Bradbury, T. Pratchett, R. Riordan, J. Stroud, H. Webb, S. Kinsella, E. Verkin, D. Emets, etc.

Our portfolio includes well-known global and Russian brands:

- Disney
- MARVEL
- STAR WARS
- Pixar
- LEGO
- Nadezhda Zhukova
- Lomonosov School

In 2019, EKSMODETSTVO (eksmo\_kids) received an honorary award from Disney Publishing Worldwide for Retail Marketing Excellence.

The large distribution system of the EKSMODETSTVO holding ensures that books are delivered not only to different parts of Russia, but also abroad. The system of branches allows for the fastest possible delivery of books to all regions.

Books by EKSMODETSTVO (eksmo\_kids) can be found in large book chains, hypermarkets, children's shops, in small private shops and in the *Post of Russia* offices.

Long-term mutually beneficial and trusting relations with partners allow us to give children a daily joy of communication with our books.

We are always open to cooperation and pay great attention to meetings with partners at annual book fairs in different countries. We focus on the most interesting books for children.

By expanding cooperation with foreign publishers, we overcome divides between countries.

EKSMODETSTVO (eksmo\_kids) tries to make every child's childhood a happy one. For this, we help families in difficult situations. We have cooperated with the charity foundation *Sozidanie* (Creation) since 2016. Part of the money from book sales is transferred to cover complex neurosurgical interventions, treatment and rehabilitation programme for children. We believe that childhood should be joyful, bright, interesting, full of adventures and discoveries.

Our main mission is to diversify children's leisure time with the help of books, generate positive emotions, fascinate with reading and give joy.





**The Nutcracker and the Mouse King**  
*Ernst Theodor Amadeus Hoffmann*

The famous Christmas fairy tale by E. T. A. Hoffmann with festive illustrations by Anastasia Basyubina and die-cuts. A wonderful gift for the New Year, good not only for reading, but also for entertaining.



**The Little Prince**  
*Antoine de Saint-Exupéry*

Every person has their own Little Prince and their own book about him – favorite, big or small, heavily used or a new one. Several generations have been brought up by this tale, and quotes from this immortal work by Antoine de Saint-Exupéry have become their cultural code.



**Yearly Training Course (Годовой курс занятий)**  
*Taisia Mazanik*

The series consists of aids for different age groups, developed on the basis of recommendations of experienced teachers and psychologists. Tasks are based on real possibilities of children of certain age. The manual may replace a range of educational guidebooks and become the kid's favorite book for a long time.



**Animals. Complete Encyclopaedia (Животные. Полная энциклопедия)**  
*Julia Shkolnik*

This book introduce the reader to a variety of species, amazing us by the generosity of nature. Bats and harbor seals, monkeys and lizards, tigers and elephants... Indeed, the diversity of the wild life is infinite! The book presents the most incredible, sometimes paradoxical facts from the life of *all creatures great and small* who exist near us on the Earth.



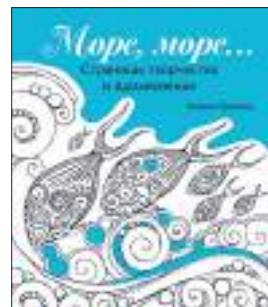
**Watering-place Watch (Страж водооя)**  
*Edward Verkin*

Edward Verkin is one of the brightest contemporary Russian authors, the winner of prestigious literary awards. In 2012, Verkin's novel *Friend-April* was included in the White Ravens Catalogue of especially noteworthy books of the world, compiled by the International Youth Library in Munich.



**Babykins' Riot (Бунт пупсиков)**  
*Dmitry Yemets*

Dmitry Yemets is a famous children's writer. His books, with the total number exceeding 5,000,000 copies, are read by children of all ages. Besides, Dmitry is the father of a large cheerful family, every day of which is filled with noise, bustle, discoveries, little wonders, and – most importantly – with care for each other and love!



**The Sea, the Sea... (Море, море...)**  
*Alex Hirsch*

Exquisite drawings made with a capillary pen will surely awaken the imagination of any beginning artist. Each refined, delicate and detailed drawing awaits your creative touch. Take thin felt pens, colorful gel pens and immerse yourself in the fabulous underwater world!



**Diary 3**  
*Alex Hirsch*

*Gravity Falls* series of books based on an animated cartoon series is one of the most successful franchises on the Russian book market. It has headed the top sales of Eksmo for several years.



**DARIA DOROFEEVA,**  
Director of the MOZAIKA  
Kids Publishing House

# MOZAIKA Kids Publishing House

Our educational publishing house was founded in 1989 on the basis of a private kindergarten. In 30 years of its existence, it has become one of the leading publishers of children's books. The House's portfolio contains more than 1000 titles, the majority of which are continually republished. In 2017, the Publishing House was awarded the honorary title **PUBLISHER OF THE YEAR**.

FOUNDED IN  
**1989**

PUBLISHING  
HOUSE  
OF THE YEAR  
**2017**  
ACCORDING  
TO THE RUSSIAN  
BOOKS UNION

PORTFOLIO  
EXCEEDS  
**1000**  
TITLES



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e-mail: magay@msbook.ru

**M**OZAIKA Kids has been for 15 years publishing one of the most popular educational book series SCHOOL OF SEVEN GNOMES («ШКОЛА СЕМИ ГНОМОВ»), its total number of printed copies exceeds 30 million. The 84-book series was translated into 6 languages, including Chinese. In 2020-2021, this leading project of the Publishing House will be renewed and re-branded in line with pre-school education, design and printing techniques updated within the past 15 years. Besides, we have plans to publish 147 new titles. It is a project targeting the international market.

The Publishing House has always focused on the development of cross-border relations. Regular participation in international fairs is the key to our success. We consider it necessary to follow the latest developments in the book world, study the experience of leading publishers and achieve a similar level of performance. We have been regular participants of annual book fairs in Frankfurt and Bologna since 2004, as well as other exhibitions all over the world. The Publishing House sells rights to its own books and acquires projects of particular interest for the Russian market. We are learning and gaining experience. We usually attend international fairs as a team of experts, including editors, designers and illustrators, representatives of the production shop and sales managers.



We pay equally serious attention both to form and content. The Publishing House boasts a large team of methodologists and psychologists. Even the simplest looking books are child-friendly; they are in line with the child's age and psychological development, which makes them efficient from the educational point of view. We proudly call ourselves experts in pre-school education. Our educational program, launched in 2004, has been

taken up by more than 70% of kindergartens in Russia. We publish educational literature for children, which is in high demand, on the basis of educational methods developed by prominent Russian and foreign teachers and scholars.

Our portfolio currently presents a wide range of formats, such as tactile and EVA foam books, books for bathing and constructors, musical books and books with puzzles, first readers and sticker books, etc.

The elaborate musical and tactile books are hugely popular at present. We publish them as a consolidated print run in China, as it is an unprofitable undertaking for smaller publishing houses. Our style of design and illustrations, which is a cross between the traditions of the East and the West, cater for the tastes of representatives of many different countries.

Our main goal is to create a universal mass product of the highest quality, striking balance between artistic and educational values in a book.



### **Logical Chain** *How The Frog Grows*

These wonderful books tell about lifecycles of a butterfly, a rooster, a frog and a sunflower in an appealing way. Take off the pieces of puzzles, complete the chain and learn the sequence of stages. Lovely pictures along with nice rhymes will entertain children and broaden their outlook.



### **Tactile Tales** *Bunny's Hut*

This series' illustrations drawn by Lyubov Yeremina-Noshin are loved both by those who prefer classic and modern illustration style. Each spread contains a tactile area, where the child can touch different types of fur or leather.



### **Fairytale Theatre** *Thumbelina*

Interactive fairytale board books for children aged 3 and over to play with and to learn from. Include stand-alone, easy-to-assemble play pieces, which bring the characters to life. Hours of fun for little readers!



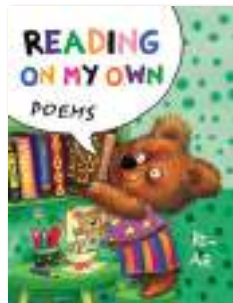
### **A Letter to Santa** *Christmas story*

Christmas is a time for wishing and for writing to Santa. Join a heartwarming story of a little Penguin who dreams of a Christmas tree. Take a trip around the world, meet different animals and see how they help Penguin's letter to Santa reach the North Pole.



### **Stickers with Riddles** *Put Parts Together*

These wonderful books combine tasks with stickers as well as funny riddles about animals from different habitats. They also help to develop hand and eye coordination, speech and fine motor skills.



### **Reading on My Own** *Poems*

Your child will have fun reading poems about animals and their friends. Large letters and will make it easy for the child to read the text. Funny illustrations will help to keep them interested.



### **Play the Fairy Tale** *Little Red Riding Hood*

The series features clever mechanisms and magical illustrations H. Twist, turn and slide the scene to join the fun with the heroes of the worldwide famous fairy tales. Books of the series will be the perfect choice for toddlers.



### **Sound Books** *The Kitten. Good Night!*

Children will certainly love these sound books. Press the button and hear voices of different domestic animals. While listening to the amusing rhymes children also get acquainted with the so-called magic words "good morning" and "good night".





**BORIS KUZNETSOV,**  
Director,  
ROSMAN Publishing  
House

# ROSMAN Publishing House

ROSMAN is a specialised publishing house. We have been publishing books only for children and teenagers for the **LAST 12 YEARS**. The decision to focus on this niche must have been the most important one in the history of the company and have determined its fate for many years.

FOUNDED IN  
**1992**

ONE OF THE  
**FIVE LARGEST**  
PUBLISHING  
HOUSES IN RUSSIA

PERMANENT  
PORTFOLIO  
OF MORE THAN  
**3000**  
TITLES



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www.rosman.ru

**Julia Sedova**, Rights  
and Licensing Department  
E-mail: sedova@rosman.ru

**R**OSMAN is one of the first independent publishing houses of the post-Soviet era. It has published about 17,000 titles of books for 28 years. Now ROSMAN is the largest publishing house in Russia specialised in children's books, issuing at least 500 new books annually. In 2019, the number of printed copies exceeded 15 million. The publishing house works in all niches of books for children and teenagers.

*Children's Fiction* is the key category for the publishing house. ROSMAN promotes new contemporary authors in this segment and forms a unique offer of children's classics. In particular, the publishing house exclusively represents in Russia the rights to *Winnie-the-Pooh* by A. A. Milne, *Mary Poppins* by P. L. Travers, stories for children by G. M. Darrell, Russian children's classics, etc.

Traditionally, ROSMAN holds the leading position in the category *Fiction for Teenagers*. The publishing house has introduced such authors as Joanne Rowling, Philip Pullman, Christopher Paolini, Jacqueline Wilson and many others to the Russian market. The company has managed to form unique national literary projects in this complex literature niche. For example, the series *Chasodei* («Часодеи») and *Zertsalia* («Зерцалия») together exceeded millions of copies. To support teenage reading, ROSMAN develops and maintains a unique reading club *Terra Incognita* with representative offline offices in 46 cities of Russia and more than 100,000 teenagers reading at various online sites.

In parallel with literature for teenagers, the publishing house has begun to develop the niche of comic books since 2018.

ROSMAN has issued numerous educational and encyclopaedical publications since its foundation. The nonfiction segment of the publishing house is a priority now. The estimated ratio of licensed projects to in-house designs is approximately 50/50 in its portfolio. The publishing house also widely presents various publications for children's leisure, coloring books, activities, stickers, educational and learning aids.

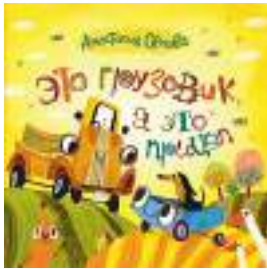
The publishing house is the founder and organizer of the *New Children's Book*, the largest Russian competition in children's literature and illustration. The contest has received nearly 30,000 applications from authors since 2009. The jury has considered works written in Russian from 36 countries. Currently, entries for the 11th season are being collected.

The ROSMAN company has diversified its business portfolio since 2010 and entered new markets in the categories of toys, goods for festivities and creative activities. Apart from manufacturing and distribution, the company is a full-service marketing agency promoting foreign brands and licensed products with animated characters from world manufacturers, such as PJ Masks, Peppa Pig, Screechers Wild, Paw Patrol, My Little Pony, etc.

In total, the company employs over 500 people.

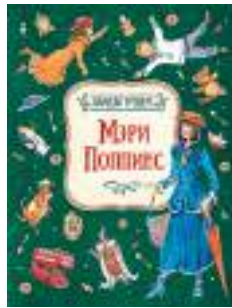
The publishing house actively acquires rights and cooperates with all the world's largest publishing houses.

The rights to ROSMAN books are sold to many countries, in particular the USA, Germany, Norway, Italy, Poland, South Korea, Latvia, Lithuania, Greece, China, Syria, Turkey, Mongolia, Vietnam, etc.



**This is Lorry, and This is Trailer  
(Это Грузовик, а это Прицеп)**  
Lorry and Trailer series  
*Anastasia Orlova*

It is a unique picture book for kids. Together with Lorry and its friend Trailer children get into a story which they can play over and over again. The book was published in Russia with the total number of over 100,000 copies. Anastasia Orlova is one of the most popular children's writers in Russia and winner of many literary awards, and one of the most popular children's writers in Russia.



**Mary Poppins**  
*Pamela Travers*

ROSMAN has held an exclusive right to publish books by Pamela Travers in Russia for over 15 years. During this time the publishing house has created several unique sets of illustrations for this series. The most popular ones are works by Vadim Chelak and Ksenia Shafranovskaya.



**My Mom's a Baby  
(Моя мама – маленькая)**  
*Maria Yevseyeva*

This picture book for kids is a story of one day, from morning to evening, when mother and daughter swap their roles. This funny book engages a child in a very useful game, encouraging them to try on the role of a parent. The manuscript of the book *My Mom's a Baby* («Моя мама – маленькая») is the prizewinner of the *New Children's Book* competition.



**Think and Invent  
(Думай и изобретай)**  
*Tim Skorenko*

A famous science communicator, journalist and blogger Tim Skorenko tells teenagers about invention as a routine way to solve any problems and address tasks. It is an incredibly motivating and ingenious book. Additional creative tasks help level up the readers' inventive creativity.



**History of All Things  
(История всех вещей)**

This is a large publishing project that has received many awards and prizes in Russia. It is dedicated to private historical memory. Books of this series provide an opportunity to see the history of the family and the past of the country through the history of everyday things, help parents and children to discuss family traditions, closing the gap between generations.

The series includes illustrated research books:

*Book of Our Childhood* («Книга нашего детства»)

*History of Christmas Toys* («История елочных игрушек»)

*History of Sweets* («История сладостей»)

*History of Family Photos* («История семейных фотографий»)

*History of Our Toys* («История наших игрушек»)

*The project is to be continued.*



**Macabre (Макабр)**  
*Mila Nox*

Macabre is a game with Death itself. Once a century, the winner of the competition the living and the dead acquires the right to open the door into the world where wishes are fulfilled. The story is internationally based – Transylvanian horrors, children's scary stories and folk motives. The Macabre («Макабр») trilogy is the winner of the *New Children's Book* contest in the *Fantasy for Teenagers* category.



**Pandemonium Series  
(Серия «Пандемониум»)**  
*Eugene Gagloev*

The Pandemonium is a secret academy, its students being hunted for. It is a series written by a master of teenager fantasy with the total number of books exceeding 1 million copies. *Pandemonium* is part of the Universe called *The World of St. Erinburg*, as well as a separate story. Each of the 12 volumes of the series corresponds to a Zodiac sign.



**YULIA TYURINA,**  
Commercial Director  
of Strecoza Publishing Ltd

FOUNDED IN  
**1995**

PORTFOLIO OF  
**2000**  
TITLES

# STRECOZA Publishing House

**S**trecoza Publishing has been successfully working in the market of children's literature for 25 years already. The publishing range is represented by fiction, educational and learning books for children of any age: from toddlers to schoolers. These are beautifully illustrated books with interesting fairy tales and works of different authors, an incredible variety of books with stickers, coloring books and many, many more.

The publishing house cooperates with well-known Russian authors and illustrators. The team tries to advance with the times, studies the needs of modern children and their interests, tries to meet popular trends in design and embraces new technologies.

The publishing house regularly participates in Russian and international book fairs; for years successfully cooperates with foreign companies, acquainting Russian readers with the best authors and artists of the world book publishing.

Stromynka St., build 11, 107014, Moscow, Russia  
www.strecoza.ru  
rights@strecoza.ru



**BEST  
SELLER**

**Thumbelina**  
*H. C. Andersen*

201x244 mm. 40 pages  
Full colour illustrations

A favorite fairy tale about Thumbelina with illustrations by a young talented artist Ekaterina Efremova. Her Thumbelina looks wide-eyed at the huge world. Together with her, you'll admire bright flowers, look in cosy holes, sympathise with the frozen swallow. And the fat mole suddenly appears so charming that you want to stroke it.



**BEST  
SELLER**

**Snow White**  
*Brothers Grimm*

201x244 mm. 40 pages  
Full colour illustrations

Snow White is the heroine of one of the most loved fairy tales. She looks at the world with huge surprised eyes through which her pure soul is visible. This is how Snow White appears in the illustrations of Ekaterina Efremova. And her dwarfs look like cute fluffy beards — you can immediately realise they are very kind.



**BEST  
SELLER**

**Little Mouse's Happy Birthday**  
*Anna Zenkova*

300x224 mm. 24 pages  
Full colour illustrations. 12 fragrances

In these books, you can not just read a fairy tale, but also feel its smell. In fact, there are fragrant pages in every book. To smell this just rub pictures with your finger. There are 7 titles in the "Books with fragrant pages" series: Little Mouse's Happy Birthday, New Year in Little Mouse's House, Winter Fairy Tale about Little Bull, The Unicorn and His Friends, Smelly Stories, My Daughter, My Son.





### **My Beloved Daddy**

196x255 mm. 64 pages  
Full colour illustrations

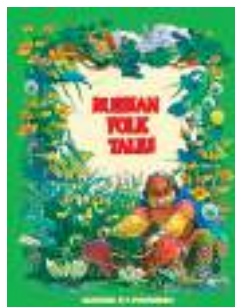
All dads are different but they all love their kids and are always ready to help them. In this book, you'll find 10 tales about the adventures of funny animals and their dads. Read them with all your family together. You will spend wonderful time and bring something new to your relationship. The fluffy animals were painted with love by a famous Russian artist Ksenia Pavlova.



### **My Beloved Mommy**

196x255 mm. 64 pages  
Full colour illustrations

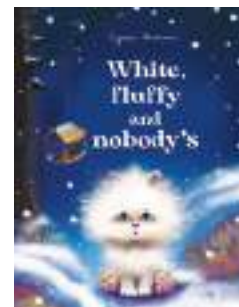
For every kid, mom is the main person in life. She is always near and always ready to help. In this book you will find 6 fascinating and instructive tales about the adventures of funny animals and their mommies. Illustrations for this book were made by a wonderful artist Ksenia Pavlova.



### **Russian folk tales**

196x255 mm. 80 pages  
Full colour illustrations

This book contains the best Russian folk tales. They keep all the wealth and wisdom of the folklore accumulated over many centuries. Illustrations were created by Peter Ponomarenko who is considered a classic of Russian book graphics.



### **White, Fluffy and Nobody's *Eugenia Bachurova***

196x255 mm. 48 pages  
Full colour illustrations

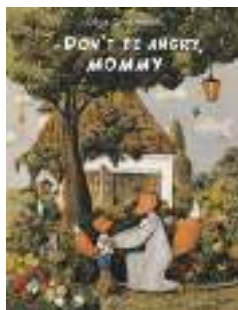
This magical story is about a small domestic kitten who happened to be outside on a cold winter evening. And also about friendship, kindness and faith in miracle which lives in every heart. This fluffy baby you want to stroke was drawn by an artist Eugenia Solovyova.



### **The Smallest Snowman *Tatiana Koval***

196x255 mm. 48 pages  
Full colour illustrations

In the Far North with never-ending winter, there is an unusual village of snowmen! And there is the smallest snowman there! He likes to poke his carrot nose everywhere. Therefore he has incredible adventures at every turn. 4 titles were published in this series.



### **Don't Be Angry, Mommy *Olga Grebennik***

196x255 mm. 48 pages  
Full colour illustrations

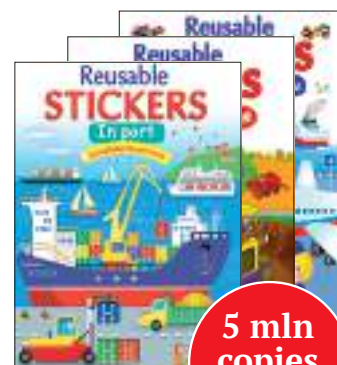
Of course, Philip the Little Fox is a prankster and a fidget. But it is not his fault something always happens to him. He loves his mother very much and does not want her to be angry at all! This wonderful book was written and illustrated by Olga Grebennik.



### **The Snow Queen *H. C. Andersen***

196x255 mm. 80 pages  
Full colour illustrations

The Snow Queen is one of the most beloved and famous fairy tales by H. C. Andersen. In this book, you will see the story of brave little Gerda who was afraid of neither robbers, nor witchcraft, nor icy silence, through the eyes of an artist Olga Grebennik.



### **Reusable stickers**

210x285 mm. 8 pages  
Full colour illustrations

This series is one of the most popular and best-selling. After all there're titles about everything! Kids get to know the world, play and stick stickers. The stickers are reusable so you can stick them again and again. There are more than 70 titles in the series.

**5 mln  
copies  
SOLD**



**EVGENIY SOSNOVSKIY,**  
Founder and Director,  
Robins Publishing House

# Robins Publishing House

FOUNDED IN  
**2010**

INNOVATIVE  
PUBLISHING HOUSE  
OF RUSSIA

**4**  
PROPRIETARY  
PATENTS

The slogan of the Robins Publishing House is “Entertaining education”. The publishing house prints educational books and aids for children. They are unusual both in form and content – books with windows, puzzle cards, added reality publications, sticker and transfer-picture books. The publishing house holds three patents for printing materials – book-connect kit, educational playing exerciser and cubic books.

The publishing house cooperates with off-line and on-line book-selling firms in Russia and abroad, participates in book fairs and industry dedicated exhibitions and cooperates with book bloggers. The products of the publishing house are promoted in social media, such as Instagram, VKontakte, Facebook.

Adventures of the merry bear cubs, colourful illustrations, a variety of educational and developmental tasks and exercises come to life thanks to the educational added reality. The book characters study numbers and opposites. By connecting to any gadget on the iOS or Android platform and downloading mobile application TEDDY-GAMES («ТЕДДИ-ИГРЫ») – adaptable to any foreign language – young readers open up an enchanting world of entertaining animation, sound effects, virtual handwriting manuals, developmental exercises and surprise prizes for correct answers.

**ДРУЖИ МИШКИ**



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E-mail: info@robins.ru  
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Olga Lupacheva  
Rights Manager  
E-mail: lupacheva@robins.ru







The patented technology of the educational exerciser – moving elements and special windows – is designed by child psychologists; it transforms the learning process into an entertaining game.



Six puzzle books make up a large cube or an exploration board game. It is a unique innovation providing for play and learning at the same time. Every cube has a surprise inside!

Puzzle cards form words and pictures containing three letters or three syllables. All the puzzle cards ideally connect and, in combination with each other, create both correct images and words, and funny make-belief animals! This aid can easily become multilingual.

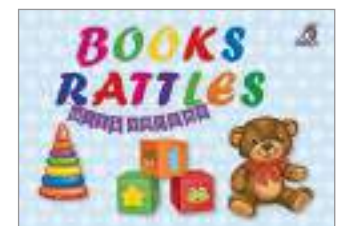
“

*We create unusual learning materials for children. Our manuals attract children’s attention, awake interest and desire to learn and develop various skills.*”

**Evgeniy Sosnovskiy**



A set of rattle books is created for children who are just learning to speak. The patented form of the box is very convenient for play with the child. Every rattle book is made of dense and durable material, which cannot be easily torn or disfigured. Such books are ideal for playing, rattling and scrunching.







**LEV YELIN,**  
President,  
Leo Publishing House

SINCE

**1992**

ONE OF THE  
**TOP 10**  
RUSSIAN PUBLISHERS

PUBLISHING PORTFOLIO:  
MORE THAN

**3000**  
TITLES

# Leo Publishing House

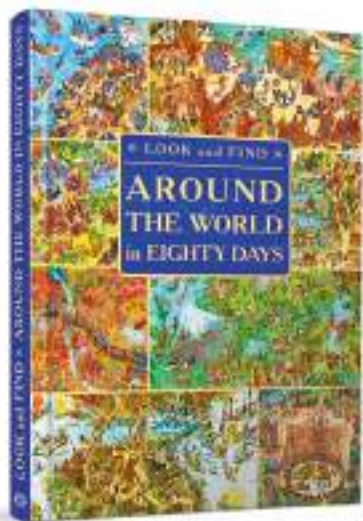
**L**EO PUBLISHING HOUSE (former name — Egmont Russia Ltd) was founded in 1992 as a subsidiary of Europe's oldest media concern Egmont International. Nowadays, it dominates the market of kids' books and magazines based on leading world and Russian licenses. Among our permanent partners, there are not only international giants such as Disney, Hasbro, Mattel, Nickelodeon, Rainbow and others, but also the most creative Russian animation studios — "0+ Media" ("Mimimishki"), Animaccord ("Masha and the Bear"), Melnitsa ("Moonzy"), Soyuzmultfilm, etc. LEO PUBLISHING offers a wide range of picture books, edutainment books with stickers, colouring books and magazines, as well as "City of Masters" and "Motley Square" series, which include fiction and poetry masterpieces of the leading modern Russian children's authors and most promising illustrators. Both series have been proclaimed by literary critics as "a revolution in modern children's publishing".

LEO PUBLISHING has supported the birth of Russian superbrands, creating all types of publishing products for "Masha and the Bear" (over 500 titles), "Moonzy" (over 300 titles), etc. Lately, "KID-E-CATS" emerged as one of the most successful local brands, already winning international recognition. Now the animated TV series are on air in 170 countries, and books are translated into many languages. Within 2 years, LEO PUBLISHING has released over 100 titles with a total print run of more than 2 mln copies, including numerous magnificently illustrated storybooks and a great variety of educational titles with stickers. All of them are bestsellers of 2018–2019.



Leo Publishing  
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Phone: +7 (495) 933-7250  
E-mail: [info@leobooks.ru](mailto:info@leobooks.ru)  
[www.leobooks.ru](http://www.leobooks.ru)

## LOOK and FIND From Russian Folklore to the World Classics



1

“Look and Find” is a book created by an artist, not by a writer, as we are used to. The format is characterised by a great number of carefully drawn details in a panoramic setting. These enlarged albums offer the reader an endless variety of stories and meanings; every inch of the page is involved; the number of characters is infinite. “Look and Find” leaves great room for the young reader’s imagination. LEO PUBLISHING has added a new twist to this super popular format, creating meticulously illustrated digests based on the masterpieces of the world and Russian literature, such as “Around the World in 80 Days”, “Gulliver’s Travels” and “Dunno’s Adventures”. Hilarious genre scenes, amusing queries and particularly attractive activities invite young readers into the world of Jules Verne, Jonathan Swift and Nikolai Nosov. Popular Russian children’s writers Valentina Dyogteva and Dmitry Sirotin wrote an amazing scenario for a luxurious Look and Find book “Russian Folklore”. The book would make a great gift for an adult too.



2



3

### Coming soon:

1

**Around the World in 80 Days**  
*Illustrator Alexander Khramtsov*

2

**Dunno’s Adventures**  
*Illustrator Elena Stanikova*

3

**Russian Folklore**  
*Illustrator Larisa Ryabinina*

4

**Gulliver’s Travels**  
*Illustrator Irina Gavrilova*

### More titles:

**Alice in Wonderland**  
*by Lewis Carroll*

**The Wizard of the Emerald City**  
*by Alexander Volkov*

**The Adventures of Captain Wrongel**  
*by Andrey Nekrasov*

**The Mysterious Island**  
*by Jules Verne*

**The Extraordinary Adventures of Karik and Valya**  
*by Yan Larry*

**Treasure Island**  
*by R. L. Stevenson*



4





**ANNA TITOVA,**  
Executive Director,  
Piter Publishing House

# Piter Publishing House

Piter Publishing House **WAS FOUNDED IN 1991**. Today Piter («Питер») is a leading Russian publisher specialising in non-fiction. We publish books on psychology, history, medicine and healthy living, IT-technologies, the humanities and natural sciences, books written in the publicistic genre, literature for children and parents. Special attention is given to children's literature – entertaining and development books, fairytales, games and books on education. The books teach kids to understand difficult life situations, develop emotional intelligence, talk about complex and amazing sciences, and offer a creative approach to knowledge. All publications take readers' age into account and can be of interest not only to the juniors, but also to their parents and teachers. The print run of the publishing house totalled 2.5 million copies of mid- and high-end books in 2019.

THE PUBLISHING  
PORTFOLIO  
TOTALS

1000

TITLES,  
WITH

200

OF THEM FOR  
CHILDREN



**Be-Be-Bears. Dinosaurs. Who of them was considered as the king, who was bigger than the plane, and why did they disappear?**

A series of 6 educational and development books for children aged 3 to 6 years. Be-be-bears is a Russian animated cartoon series watched all over the world. Kids benefit from the time they spend with the characters of the cartoon, studying mysteries of the world around and learning about the human body, dinosaurs, outer space and submarine world. Colourful illustrations, gripping stories, amazing facts and unexpected answers turn reading into a fascinating activity. Walk along the path which leads from questions to the first discoveries in the world of science!



**Tensai. Develop your brain skills. Japanese system of complex mind training.**

*Dr. Rui Nouchi, Dr. Ryuta Kawashima*

The series of *Tensai* workbooks is based on a specially developed programme by Dr. Ryuta Kawashima, a prominent neurologist and neuropsychologist in Japan. It is proven that regular exercises with children from 2 to 12 years old may lead to impressive results. This method, which translates as “gifted, smart, genius” from Japanese, is aimed at a comprehensive development of thinking, logic, memory and attention. Simple games and engrossing tasks stimulate both the right and left brain hemispheres, and improve the child's intellect and mental abilities. The series includes 6 books designed for different ages, 2+, 3+, 5+, 7+, 9+, 11+.

ИЗДАТЕЛЬСКИЙ ДОМ  
**ПИТЕР**  
WWW.PITER.COM

## Contacts

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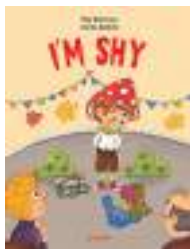
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Piter Publishing House Ltd.

Tel.: +7 (812) 703-7372

E-mail: [stepanov@piter.com](mailto:stepanov@piter.com)





### **I'm shy. Useful tales**

*Vika Smirnova, Aurika Safiullina*

Children (and adults alike!) get shy, for instance, when a stranger starts talking to them. Parents experience embarrassment at such moments, if their child does not respond or disagrees to make a contact. It is important to understand that shyness is a natural mechanism, protecting your child from various troubles. It has been designed by nature itself! Only imagine how easy it would be to win your child's enthusiasm and lure them away, if they trusted strangers without any doubt! The book explains to children why it is absolutely normal to feel shy, and their loved ones can learn how to help relevantly and stay close.



### **I argue. Useful tales**

*Vika Smirnova, Aurika Safiullina*

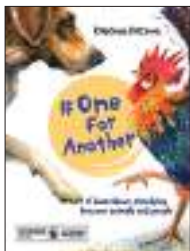
Kids argue with us from time to time. There are so many interesting things around, and they feel so reluctant to get distracted from playing and go to bed, brush their teeth or eat soup in the kindergarten. It may happen that parents do not know that resistance is a normal phenomenon which helps children show their Ego, on the one hand, and protects them from excessive obedience, on the other. This is how their own opinion is formed, as well as their ability to stand up for themselves. It is necessary to give children adequate responsibility and show that their opinion matters. It is important to understand that for a child strongly attached to their parents, it is normal to disagree once and again.



### **Asta-the-Hurricane: Geographical Adventures**

*Kristina Kretova, Natalya Romankova*

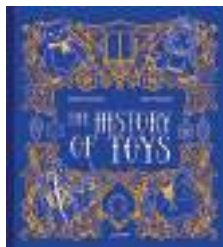
The book about the girl named Asta became a bestseller within the first month of sales. Asta can travel not only with Mom and Dad by plane or car, but ... along with the wind! She can disappear from one place and pop up in another, where a boy or a girl needs help. Travelling around the world, she learns a lot of new and interesting things, gets to know global capitals, watches how people live in different parts of our planet. This book is not only an entertaining, but also an educational project.



### **#One for Another. Book about friendship between animals and people**

*Kristina Kretova*

It is a collection of amazing documentary stories. The characters are animals and people from all over the world; they take care of each other and help in the most unusual situations. The book is written by children's writer Kristina Kretova from St. Petersburg, Russia, who collected material around the world for over 8 years.



### **The History of Toys**

*Marina Zdanova, Vera Poshivai*

The book is a real teleport to the past, which takes you to the childhood of your parents, grandparents, great-grandparents and even great-great-grandparents! It tells the story of more than 60 toys: you learn who used to play which toys, how they were designed, what era they belong to and what they are made of. Each toy, be it a tin soldier, a doll, a Christmas tree decoration, a teddy bear or a rocking horse, keeps kind and happy memories of its owners.



### **ECOagents. Alex and Cats Save the Planet!**

*Evgenia Rusinova, Oleg Goncharov*

Do you want to be a secret agent and save the planet? One day, the boy Alex met the cat Alpha from a secret ECO Cats society. Now they work for the sake of ECOlogy together and go on special secret missions! You learn all the techniques of ECO agents and are introduced to special rules. We explain how to sort garbage, why give your old toys and things to others, how to make a T-shirt bag, why turn off the tap while brushing your teeth, and why balloons and plastic do harm. Become a super agent! It's in your paws!



**DENIS VOROBIEV,**  
General Director,  
BKL Publishers

# BINOM. Knowledge Laboratory Publishing House

The publishing house “BINOM. Knowledge Laboratory” is one of the oldest publishers on the Russian book market; it leads in publishing school textbooks on Informatics (Computer Science): 95% of all textbooks on the Russian market are published here. A special place in its portfolio is occupied by the sets of developing education textbooks for elementary school, the teaching kit for mathematics by **LYUDMILA PETERSON** “I LEARN TO STUDY” and many others. Recently the Publisher has actively started to conquer the children’s book market.

YEAR OF FOUNDATION

# 1990

ONE OF THE  
**FIVE**  
LARGEST PUBLISHING  
HOUSES IN RUSSIA

CURRENT  
PORTFOLIO

# 1500

TITLES



Bldg. 3, 16, Krasno-  
proletarskaya street,  
Moscow, Russia

## Contacts

**Karine Butyagina**

Deputy General Director  
of the BKL Publishers  
E-mail: butyagina@blbz.ru

**B**INOM DETSTVA (the word “detstva” means “childhood”) is a new editorial office which produces children’s books and development aids. The first book was published in March 2018; currently its permanent portfolio contains more than 200 items.

We are often asked why we called our editorial office BINOM DETSTVA.

Let’s start with the most important thing – the word BINOM. Translated literally, BINOM means two words together, two inextricable parts of one whole. If we go further – two merged meanings, a two-parts formula. In brief, BINOM means TOGETHER.

Is there a word that more accurately expresses the mission of a publishing house, which produces books and textbooks for children of all ages?

LET’S STAY TOGETHER WITH OUR  
CHILDREN – AND EVERYTHING WILL  
WORK OUT!

Production of new good, different, smart, and funny books is in the immediate plans of the publisher. We issue such super bestsellers as IGRALOCKHA (translated literally – “something to play with”) and FIRST STEP, SECOND STEP. The total circulation of these series has exceeded 12 million copies.

We also create a set of training materials for kindergartens, THE DISCOVERY WORLD. This project has brought together the best native preschool education specialists.

Our children live in the information-intensive world, and this cannot be ignored when

developing non-fiction projects. Quick supply of information, imagery, different activities, interactivity – all of them are reflected in the book set MIND QUEST, OR NICHOLA’S GREAT JOURNEY.

Stories about the smart dachshund called Lamba were invented by Elena Matveeva, a teacher, an expert in the field of children’s reading. Her books teach children to be free in expressing their thoughts, words, and emotions.

Time is the most valuable thing in life! This is well known to Julia Danilova who is the director of the MAYAK (BEACON) Children Development School and a VERY BUSY MOM. She came up with her stories especially for modern children and their very busy parents who want to do everything quickly and efficiently.

Naturally we already have our favorites. These are the chipmunk GINGERBREAD and the badger DUMPLING. Books about them develop children’s emotional intelligence and affect their souls.

We want to be together with our readers, young and old, along with our beloved authors and artists, along with those who deliver our books to readers. We plan to produce a lot of books – good and different, smart and funny! Great authors and artists work with us, we are inspired by their ideas and talents, and they share our beliefs and principles. We know that our BINOM will certainly give a powerful synergistic effect!

LET’S STAY TOGETHER!



**Fiction**  
**A VERY BUSY MOM**  
*Julia Danilova*

We have the best kids in the world. But what if a child is reluctant to read, eat, and sleep, and doesn't want to do other right things? Stories about naughty children will help parents to find right answers. A real gift for VERY BUSY PARENTS! Let us spend time with children QUALITATIVELY!



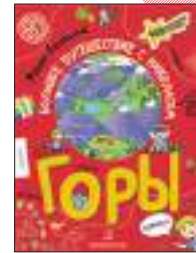
**Fiction**  
**VERY BUSY KIDS**  
*Julia Danilova*

Funny comic stories about a magical house where pots and pans, doors and windows, tables and chairs talk. Adults go to work, children play, quarrel and make peace, the dog enjoys tasty bones, and the cat just watches them all... A fairy-tale house, a dream house, full of kindness, warmth and love...



**Fiction**  
**A MAGIC NOSE**  
*Elena Matveeva*

What could be more fun than looking at the world through the curious dog eyes? Stories about the dachshund Lamba are nice and sincere; they tell us that the world is beautiful, that you don't need to be afraid of feelings and emotions, that sincerity and joy make us closer to each other. An ideal book for pleasant and useful family reading!



**Non-fiction**  
**MOUNTAINS**  
*Masha Agapina*

The series "Super Quest for Mind" is a new and very modern type of non-fiction for children. These are stories in pictures with puzzles, tasks and instructions how to do crafts. You will make unbelievable discoveries – in the mountains, in the forest, on the sea, anywhere! After all, our Earth is so big!



**Fiction**  
**GINGERBREAD AND DUMPLING. HEARTWARMING STORIES**  
*Irina Zartaitskaya*

The chipmunk Gingerbread and the badger Dumpling constantly find themselves in the situations which are typical for all kids. The timid dreamer Gingerbread couldn't imagine that he would have a friend like the restless Dumpling. But it turned out to be so amusing...



**Non-fiction**  
**FAIRY FOREST**  
*Elena Zapesochaynaya*

We invite little readers to the Fairy Forest. We will spend a magical year with its inhabitants and learn a lot of interesting things. All four seasons in the Fairy Forest are filled with workdays and holidays, interesting events and amazing discoveries. This wimmelbook is for examining, discussing, and having fun.



**Non-fiction**  
**THE SUMMER MATH**  
*Lyudmila Peterson, Elena Kochemasova*

A unique set of game activities introduces you to mathematics in the surrounding world. Four books provide ideas for useful games in nature for every season of the year! Created in the framework of super best-seller IGRALOCKHA – the most popular programme for preschoolers' mathematical development.



**Non-fiction**  
**WHERE DO FIREFLIES LIVE?**  
*Victoria Chal-Borju, Elena Poyarkova*

The series "Education of Feelings" was developed by the professional practicing psychologists, authors of the program "Life Skills". Each book contains a small fairytale with assignments and comments for parents. This triggers the emotional and social intelligence development mechanism.





**VLADIMIR SHATALIN,**  
General Director,  
Children's Literature  
Publishing House

# Children's Literature Publishing House

FOUNDED IN  
**1933**

**THE FIRST  
SPECIALISED  
CHILDREN'S  
PUBLISHER  
IN RUSSIA**

PERMANENT  
PORTFOLIO  
EXCEEDS

**600**  
TITLES

1

**One Hundred Facts about Me**  
by Irina Andrianova

2

**Green Piglet**  
by Georgy Yudin

3

**A Currant Berry**  
by Evgeny Permyak

4

**Odysseus Looks for a Friend**  
by Lena Repetur

Children's Literature Publishing House («Детская литература»/DL) is a legendary Russian publisher, founded in 1933 (called Detgiz until 1965). Books of the publisher have educated several generations of our compatriots. Books with the DL brand are known throughout the world and collect the highest awards at the most prestigious international contests. The best authors and artists cooperate with the publisher. To-day it prints books on various subject matter for children of all age groups. The youngest readers benefit from the series *The Puss-in-Boots' School* («Школа Кота в сапогах»), *Book after Book* («Книга за книгой»), *It's Great to Know How to Read!* («Как хорошо уметь читать!»), *The Best Gift* («Самый лучший подарок»), *Stories for Children about Great People of Russia* («Детям о великих людях России») and others. Books for schoolchildren are printed in the affordable *School Library* series. The project for teenagers with books by contemporary authors – Winners of Sergey Mikhalkov International Contest – enjoys special popularity.



**Million for the Theorem!**  
by Elena Lipatova

1



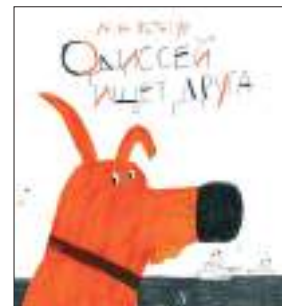
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3



4



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# Clever Media Group



**ALEXANDER ALPEROVICH,**  
CEO,  
Clever Media Group

**C**lever Media Group is a children's book publisher dedicated to creating innovative books with exceptional content that change children's lives for the better. Established in Moscow in 2010, Clever has grown from a tight-knit team to over 150 professionals around the globe – including the 2018 launch of the New York office to expand our presence in the North American market. Our books are beloved by children and families throughout the world!

Clever's publishing programme features a wide range of books for ages 0 to 18, including board books, activity books, picture books, nonfiction, middle-grade, and young adult fiction. Each year Clever publishes around 500 new titles, adding to our comprehensive list of 2,000 titles with over 20 million copies sold.

With a special focus on books that retail between US\$5 and \$10 and primarily target children ages 0-7, Clever is committed to high-quality books at an affordable price. Our books are sold through a variety of sales channels, including online retailers, book chains, and children's good stores – as well as in our own online store and national retail chain, which accounts for 35% of our overall sales. We are proud to continue publishing books that entertain, educate, and enrich children everywhere.



FOUNDED IN  
**2010**

COMPREHENSIVE  
LIST OF

**2000**

TITLES  
WITH OVER

**20**  
MILLION  
COPIES SOLD

①

**Clever Mini Board Books  
My First Words**

by Ekaterina Elkina, Elena Jirenkina, Tatiana Korchemkina

②

**Clever Questions  
I Know Things That Go**

by Elena Davydova

③

**Clever Storytime  
Don't Wake the Dragon**

by Evgeny Permyak

④

**Big Look & Find Book**

by Inna Anikeeva

⑤

**Bacteria World Adventures**

by Elena Ulyeva



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Russia, 115054, Moscow  
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[www.clever-publishing.com](http://www.clever-publishing.com)  
[foreign-rights@clever-media.ru](mailto:foreign-rights@clever-media.ru)



**EKATERINA  
KASHIRSKAYA,**  
Director

# A Walk Through History

FOUNDED IN  
**2011**

PUBLISHING  
PORTFOLIO  
OF MORE THAN  
**100**

BOOKS

**1**  
**To the Mountains!**  
**The History of Mountaineering**  
by Lada Bakal,  
drawings by Tatyana Ukleiko

**2**  
**Fantastic Animals**  
**All Over the World**  
by Ekaterina Stepanenko,  
drawings by Polya Plavinskaya

**3**  
**Mathematics:**  
**History of Ideas**  
by Maria Astrina and Iosif Ribakov,  
drawings by Natalia Yaskina

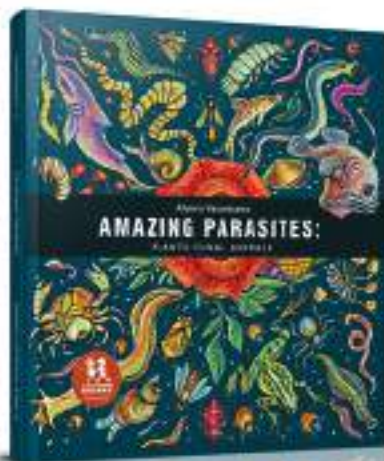
**4**  
**We Live in the Stone Age**  
**Interactive encyclopedia**  
by Ekaterina Zavershneva,  
drawings by Inna Bagaeva

**A** Walk Through History is a publishing house specialising in children's books with a focus on nonfiction. Since 2011, we have created and designed more than 50 unique titles dedicated to various periods of history (ancient civilizations, the Middle Ages, contemporary world, and Russian history) and other themes: the subway and railroads, mathematics, animals and plants, theatre, space travel and means of communication.

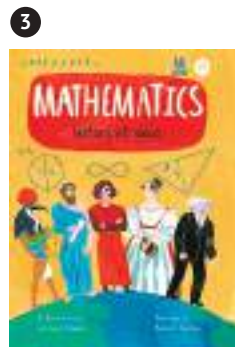
All of our books and games have been created with the participation of trained professionals and child psychologists. The final layout is carefully arranged to have enough information for the targeted age group and to combine the text with illustrations so that the book would be interesting, entertaining yet challenging. Each of our historical series includes an interactive encyclopaedia, a fiction book, activity books, board and card games.

Our publishing house is open to international cooperation. We are trying to establish good working connections with other publishers all over the world in order to promote our own titles as well as to find great nonfiction books to translate into Russian.

Welcome to visit us at our stand – Hall 30 booth A 1 – at the Bologna Children's Book Fair.



**Amazing Parasites:**  
**plants, fungi, animals**  
by Alyona Vasnetsova,  
drawings by Fyodor Vladimirov



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foreignrights@peshkombooks.ru



# Mann, Ivanov and Ferber



**ANASTASIA  
GAMEZA,**  
Rights Director

**M**ANN, IVANOV AND FERBER (MIF) is one of leading publishing houses in Russia. We entered the market 14 years ago and at first published only business literature. Later, we went on to publishing children's books, comics, graphic novels, board games and fiction.

We started publishing children's books in 2013. Today, we release more than 150 new children's titles every year, fiction, non-fiction or comics. Their purpose is to develop qualities in children that will help them to live a successful, creative and fulfilling life. At any age starting from birth, we are there to accompany and support kids and help them to get ready for adult life. Our books describe the world around them and within, widen their horizons, build on their strengths and help to achieve their potential.

We believe that our books help to raise a happy and successful person, who will, in turn, change the world for the better.

**Birds in the City.  
How and Where to Find Them**  
by Anna Vasilieva



**MIF: UNUSUAL  
PUBLISHER,  
PASSIONATE  
READERS**

**PART OF RUSSIA'S  
TOP 5  
PUBLISHING  
HOUSES**

**OVER  
3000  
BOOKS PUBLISHED  
IN 14 YEARS  
OF EXISTENCE**

1



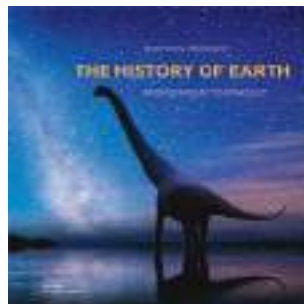
2



3



4



1

**Monti**  
by Ekaterina Trukhan

2

**Your First Expedition.  
Become an Expert  
in Outdoor Adventures**  
by Lilia Shabutdinova,  
Inna Kozheporova

3

**Winter Is Here!  
Family game**  
by Sasha Kru

4

**The History of Earth.  
From Stardust to Stardust**  
by Anton Nelihov,  
Alexey Ivanov

**МИФ**

Anastasia Gameza  
Rights Director  
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[www.mann-ivanov-ferber.ru](http://www.mann-ivanov-ferber.ru)



**LANA BOGOMAZ,**  
Editor-in-Chief,  
Alpina. Kids

# Alpina. Kids

Alpina. Kids is a new business at **ALPINA PUBLISHER**, founded in 1998. We publish books that encourage curiosity, help people find their vocation, develop important skills and simply allow parents to spend more time with their child. Our portfolio includes global bestsellers and books by contemporary Russian authors. Alpina. Kids has books translated into four languages. We offer interactive formats for teenagers.



## How to Watch Films

How to watch films to make it interesting both for adults and kids? By Anton Dolin, leading Russian film critic, and Konstantin Bronzit, illustrator, famous animator and Oscar nominee.



## How to Listen to Music

The book helps you understand any *smart* music better, be it the classics, jazz, electronics, rock or folk. QR codes with tracks inside to start your immediate immersion.



## Circus Isn't for Everyone

Life-based story of a tiger from Canada who got injured during its performance in the circus. Good people stood up for the tiger, and it ended up free in a nature reserve.



## Handful of Ripe Strawberries

Funny and kind stories about a girl's adventures in the countryside. You will learn what may happen if you get lost in the woods or what happens if you put salt instead of sugar in the jam.



## Home for a Friend

The story about a pet dog suddenly put out into the street by its master. And about a family who truly wanted to find a real friend.



## Anthropogenesis

A popular science book on anthropology for children. This full-of-humour story about children-bloggers can stir interest to science in everyone.



## I'm a Crocodile

Fascinating facts about the life of crocodiles, re-examined by Moscow Zoo experts, and beautiful plasticine illustrations.



## Creativity

It is one of the top three most popular skills of our time. A training book for unconventional solutions at school, at work and in life.

## Contacts

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Principal place of business at 22/25, Bolshoi Strochenovskiy  
123060, Russia, Moscow, PO Box 28

# Samokat Publishing House



**IRINA BALAKHONOVA,**  
Editor-in-Chief

Independent children's books publisher in Russia since 2003, Samokat publishes award winning and long-selling authors from all over the world, including Roald Dahl, Maria Parr, David Almond, Marie-Aude Murail, Tomi Ungerer, Aleksandra and Daniel Mizieliński. Its publication plan for 2020 includes 100 novelties.

Open-minded and committed to its readers, Samokat focuses on promotion of reading – arranges lots of events on different venues, the main of which is its bookstore in the center of Moscow, and plays a key role in renovation of the children's literature and book illustration in Russia. It collects the rights catalogue based on the highest literature standards and modern world trends. In 2019, 16 Russian projects were selected for the exhibition of 1001 Outstanding International Books (MIBF and Bologna Book Fair, Moscow). Five of them were Samokat's books.

Samokat's Russian authors and illustrators are often nominated and awarded with prestigious Russian and international prizes such as the Biennial of Illustration Bratislava, or "The White Ravens" catalogue.

In 2018, Samokat was shortlisted for the BOP – Bologna Prize for the Best Children's Publishers, and Irina Balakhonova, Samokat's editor-in-chief, was awarded by the Russian book industry with the Revizor prize as the Editor of the Year. Since 2019, Samokat is the member of the Russian section of IBBY.

## TRANSSIB

By Alexandra Litvina,  
illustrated by Anna Desnitskaya



1



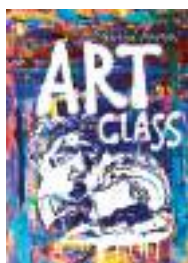
2



3



4



FOUNDED IN  
**2003**

SHORTLISTED  
FOR THE BOP  
**AS ONE  
OF THE BEST  
PUBLISHERS  
IN EUROPE,  
2018**

1

**BEAR'S VACATION**  
By Katerina Gorelik

2

**TEO IS A THEATRE CAPTAIN**  
By Nina Dashevskaya,  
illustrated by Yulia Sidneva

3

**MICRO SUPER HEROES.  
Most of the Most  
Self-Regenerating**  
By Olga Posukh

4

**ART CLASS**  
By Evgenia Basova



Publishing house  
**SAMOKAT**

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evgeniya.karpenko@samokatbook.ru





**DARINA YAKUNINA,**  
Publisher, Polyandria  
Publishing House

FOUNDED IN  
**2009**

ONE OF THE LEADING  
PUBLISHING HOUSES  
OF CHILDREN'S  
LITERATURE  
IN RUSSIA

OVER  
**70**  
TITLES  
IN 2019

1  
**The Ten Moons**  
Vitaly Terletsky,  
illustrated by Natsuki

2  
**Ayasel: An Evening  
in the Steppe**  
Irina Zartayskaya,  
illustrated by Assol Sas

3  
**Oceans Between Us**  
Irina Zartayskaya,  
illustrated by Masha Sudovykh

**поляндрія**  
издательский дом

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191036 Russia, Tel.: +7 (812) 401-6330  
info@polyandria.ru  
www.polyandria.ru

# Polyandria Publishing House

**P**OLYANDRIA PUBLISHING HOUSE presents a range of new and already-familiar names in children's literature, choosing titles that help readers understand themselves and others. These are books about love and trust, loneliness and friendship, about the power of perseverance and the occasional need to compromise.

**Polyandria** is delighted to introduce Russian readers to renowned authors as Oliver Jeffers, Torben Kuhlmann, Benji Davies, Rob Biddulph, Chris Haughton, Debi Gliori and many others, including writers of international modern classics. Apart from translated titles, we are happy to support talented Russian writers and artists, among them are Irina Zartayskaya, Irina Leek, Masha Sudovykh.

Having been present in the market for ten years, our publishing house has decided to launch a new imprint called **Polyandria NoAge**, which targets adults in addition to young adults who are mature enough to deal with some of the challenges they are about to face.



**Tim and Digger**  
Irina Leek, illustrated by Luke Scriven



# Bichik National Publishing Company



**AUGUST EGOROV,**

CEO of Bichik

National Publishing House

FOUNDED IN  
**1926**

PUBLISHING  
PORTFOLIO  
OF MORE THAN  
**700**  
TITLES

**W**hat do the children of Yakutia do, when blizzard rages in the streets and the 50-degree frost breaks out? What do the schoolchildren do during long evenings, provided that the winter lasts for 8 months? They read books.

That's why they develop creativity and inquisitiveness. Despite such extreme living conditions in the coldest place on the Earth – Yakutia, where the incredibly fierce winter shows down to -71.2 Celsius, where life itself calls not only for survival, but also for active development, the Yakutians conquer the world peaks. Among the triumphers are the Olympic champion Pavel Pinigin, founder of the company “InDriver” Arsen Tomsy, founders of the mobile games company “MyTona” brothers Ushnitsky, supermodel Polina Protodyakonova and others – thanks to courage, creativity and national identity.

Bichik helps the younger generation to know their language and national traditions, makes their integration into the world deeper. Children of the planet would be interested in such warm books from the Pole of Cold as “Mammoth and Other Ancient Animals of Siberia”, “Legends and Fairy Tales from the Arctic”, “Yakut Fairy Tales”, publication with a mobile game “Ayko: The Wonder Doll” and others.

## MAMMOTH AND OTHER ANCIENT ANIMALS OF SIBERIA

By Albert Protopopov, Stanislav Kolesov, Valery Plotnikov and others. Illustrated by Alexander Baishev, Ekaterina

1



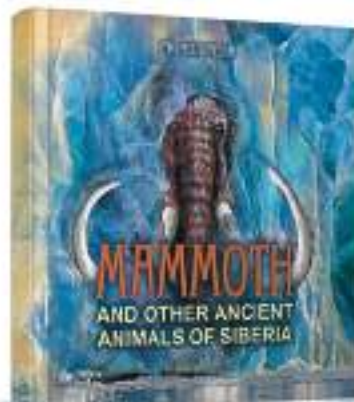
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3



4



1

## LEGENDS AND FAIRY TALES FROM THE ARCTIC

Compilers Alexandra Popova, Marina Nikiforova. Illustrated by Innokenty Koryakin and others

2

## YAKUT FAIRY TALES

Compiler Marina Makeeva. Illustrated by Aytalina Michailova, Nyurguyana Yablovskaya

3

## MY FIRST WORDS. 150 words

By Aysena Timofeeva. Illustrated by Silviya Ignatiyeva

4

## FAVOURITE TALES OF THE PEOPLES OF RUSSIA

Compiler Ulyana Semenova. Illustrated by Ekaterina Sadovnikova

30/1 Kurashova St., Yakutsk,  
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# ARISTOTLE



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Deep, Funny,  
Thoughtful,  
Comprehensive!  
A new unique and very  
thorough investigation  
of life and habits of the  
Fairy Tale creatures,  
throughout the World!  
Western and Eastern  
Europe, Asia, Oceania  
and America —  
welcome to the old  
jolly world of Myths  
and Mysteries!





# Russian Book Union



**SERGEY STEPASHIN,**  
President,  
Russian  
Book Union

The Russian Book Union (RBU), founded in 2001, is a non-governmental non-for-profit organization, uniting the leading domestic publishers, book distributors, printers, representatives of the cultural, scientific, educational communities, libraries, paper industry, including organisations and associations of writers. In total the union embraces over 1500 participants. **SERGEY STEPASHIN** is the permanent President of the Union.

**T**he RBU has always supported and promoted the culture of reading and book culture, its priority task being the revival of interest in reading, especially among young people.

The RBU co-operates with the State Duma, Federation Council, state ministries and other authorities on a whole range of important issues. The RBU has put forward certain initiatives in the sphere of legislation, development of international ties and the support of literary activities. A number of agreements on co-operation have been signed with the Ministry of Communications and Mass Media, Ministry of Internal Affairs, Ministry of Foreign Affairs, Ministry of Education, Rossotrudnichestvo, Government of St. Petersburg, Government of the Moscow Region, Government of the Republic of Dagestan, Government of the Archangelsk Region, Moscow Patriarchate Office of the Russian Orthodox Church.

In 2001, through the RBU efforts, the publishing industry received the tax benefit of a 10% VAT reduction for books on education, science and culture, which is still available. In 2006, the RBU worked out the first National Programme to Support and Develop Reading in Russia. Despite the instruction from the Russian President Vladimir Putin, based on the assessment of the results of the 2013 Russian Literary Meeting, the above programme has not received an executive status yet. The RBU sees the implementation of this task as a priority.

Starting with 2006, the RBU, in co-operation with the Government of St. Petersburg and with financial support of the Federal Agency for Press and Mass Communications, has become the co-organizer of the annual exhibition/book fair *Saint Petersburg International Book Salon*. The RBU is a permanent participant of the Moscow International Book Fair. The Union organises Russia's participation in various international exhibitions in Nursultan, Belgrade, Bratislava, Havana, Minsk, Peking, Seoul, Istanbul, Tehran, Helsinki. It also takes part in organising different events in London, New York and other cities.

In accordance with Executive Decree No. 426 by the Russian Federation President as of June 12, 2014, *On the Year of Literature in the Russian Federation*, the RBU organised the major events of the Year and was the operator of 92 Year of Literature programmes.

The RBU developed and held a cultural marathon *All Aspects of Granin* («Все грани Гранина»). The marathon took the form of a mobile exhibition with the display and interactive areas, such as a cinema hall, library, video booth and discussion club. It was a great success in the Kursk, Volgograd, Pskov and Kaliningrad regions, in Moscow and St. Petersburg.

The RBU has opened 16 branch-offices in Russia, all the way from Kaliningrad through Siberia. The RBU has seriously stepped up its regional activities over the past three years. It has signed 21 agreements on co-operation and mutual activities with the heads of the RF constituent entities, set up 21 interdepartmental working groups. Moreover, it has worked out and rendered financial support to 21 regional programmes encouraging reading and organised 24 regional book forums. In total, more than 80 events have been held in support of reading, with over 12,000 advertising media resources in 16 constituent entities engaged in the social campaign. The RBU is currently actively present in 36 regions.

On October 17, 2019, the Russian Book Union (RBU) was elected member of the International Publishers Association (IPA) at its General Assembly, which was convened during Frankfurt International Book Fair.



РОССИЙСКИЙ КНИЖНЫЙ СОЮЗ

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**KONSTANTIN CHECHENEV,**  
President,  
Association of Book  
Publishers of Russia

# The Association of Book Publishers of Russia

At present, the Association of Book Publishers of Russia (ASKI) includes **250 MEMBERS**, eleven of which are publishing houses from Moscow and St. Petersburg that specialise in children's literature. Besides, there are 14 more regional universal publishing houses, including publishers in various republics of Russia, where children's literature is regularly published along with books in other thematic areas.

All of these, as well as a number of publishers that specialise in children's literature but are not members of ASKI, take part in various programmes we offer (competitions, exhibitions, presentations, etc.). This allows ASKI to efficiently present almost the entire range of modern children's book publishers for different age categories. The traditional (annual) ASKI events are of most interest.

The first one is a professional competition, Best Books of the Year. *Best Children's Literature Publications* is one of the 14 categories, presenting books from virtually all leading Russian publishing houses, as well as Russian-language books from other countries. The jury is annually challenged with the task to select 3-4 award winners from several dozens of very interesting competitive publications. It is very encouraging and satisfying for the readers and professionals alike to encounter authentic national styles and new publishing techniques. Our competition might be the only venue where one can experience such a variety of Russian children's books. Unfortunately, not many regional publishers can afford participating in major book fairs and their participation in our event adds value to our competition, making us a venue with high information potential.

The second are book festivals, which ASKI organises or co-hosts annually in different regional centres. In general, we try to diversify and expand the domestic fair range. We regularly held events in cities like Ryazan and Makhachkala, Voronezh and Arkhangelsk, Rostov-on-Don and Yakutsk, Kostroma and Saratov; it has been important for us to introduce as many publishing houses as possible to the local readership, and to give an opportunity for publishers from different Russian regions to showcase their best projects to the broadest possible and most democratic audience.

In this regard, we offer another valuable opportunity for professional growth by providing small and/or regional publishers an opportunity to participate in a unified mission or showcase their work at a joint stand at leading international book fairs. In recent years, our partners (including Italian ones) have helped ASKI to introduce several publishers that could not have otherwise participated in the world book forums to the global community of the children's book publishers – Bologna, Leipzig, Beijing, and Turin. Our long-term practice of bilateral agreements with national publishing associations creates the prospect of expanding such business contacts.

Addressing our potential partners, we recommend to pay attention to the excellent books on local history that are produced in great variety by regional publishing houses. In general, educational books for children today are diverse and include books on national history, world and national culture. We can provide names of many publishers, including small publishing houses from Moscow and St. Petersburg, Rybinsk and Makhachkala, Yakutsk and Ufa, Kazan and Petrozavodsk, Kirov and Cheboksary, that are not yet familiar to our foreign colleagues, but are quite mature to cooperate on the international copyright market and produce captivating content in eye-catching style.



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# Non-profit Partnership Bookmen Guild

**OUR MOTTO: *UBI CONCORDIA – IBI VICTORIA!*  
(VICTORY COMES WITH AGREEMENT!)**

## 2020 is our anniversary year: The BOOKMEN GUILD turns 20.

The Non-profit Partnership Bookmen Guild («Гильдия книжников») was established in the year 2000 upon the initiative of the Trade House «Biblio-Globus». It brings together the leading Russian publishing companies and book selling organisations.

The Bookmen Guild implements programmes aimed at the development of the national book publishing and selling industry.

To have an interactive system for all participants of the book printing industry interacting within a unified information space, we recommend a mandatory utilisation of the **SIBID (СИБИД)** standard (System of standards on information, librarianship and publishing), as well as a unified standard of data exchange based on the international standardised format of electronic exchange of information about printed output **ONIX (Online Information exchange)**.

The Non-profit Partnership Bookmen Guild is in close cooperation with the ONIX International Steering Committee, which allows to introduce industry representatives to the latest developments in electronic exchange of information on printed matter (currently ONIX 3.0.5 is being developed).

The NPP Bookmen Guild in coordination with the Russian Book Chamber (ITAR-TASS branch) and the Russian Institute of Scientific and Technical Information (VINITI RAS), as well as with the leading publishing

companies and professional communities have convened events for a number of years with the aim to create a uniform system of information exchange.

Here is a non-exhaustive list of such events, where the Bookmen Guild participated as a co-organiser: international forums, research-to-practice conferences, round-table and panel discussions in Moscow, Gelendzhik and on the island of Cyprus (2005-2008), within the framework of international exhibitions and fairs, such as the Paris Book Salon (2006); Geneva Book Salon (2007); international book exhibitions and fairs in Frankfurt (2007-2010); International London Book Exhibition (2011). We have also organised the Bookmen Guild joint stand at the 23d MIBF (2010) and the Russian national stand at the Eurasian Book Fairs 2016 and 2017 (Nursultan/Astana, Republic of Kazakhstan).

All the events organised with the involvement of the Bookmen Guild are to bring together all the participants of the book printing and selling industry and tackle particular professional tasks.

**The Bookmen Guild supports Russian and international book printing traditions based on the cultural heritage and achievements of the past and the present.**

**We are always open  
for cooperation!  
Love of BOOKS unites us!**



**BORIS S. ESENKIN,**  
President of NPP  
Bookmen Guild, Director  
General of Trade House  
“Biblio-Globus”



**SUSANNA Y. MKRTICHEVA,**  
Vice-president of NPP  
Bookmen Guild,  
Director of the goods  
and services  
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**NADEZHDA MIKHAYLOVA,**  
President  
of the Association  
of CIS Book Distributors

# Association of CIS Book Distributors (ASKR)

THE ASSOCIATION  
WAS ESTABLISHED  
ON OCTOBER 18,  
**1990**

**ASKR**  
IS A MEMBER  
OF THE EUROPEAN  
AND INTERNATIONAL  
BOOKSELLERS  
FEDERATIONS



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Postal address: For ASKR, 8,  
New Arbat St., 119019 Moscow

## The Association of CIS Book Distributors pursues the following objectives:

- Develop international book exchange and cooperation with foreign partners and their professional associations;
- Improve business relations between book selling enterprises, publishing houses and other stakeholders of the book industry;
- Convene book fairs, exhibitions, seminars and international meetings on book publishing and distribution;
- Undertake research in the industry;
- Provide information and methodological support to the members of the Association.

Here is the list of the most prominent events held by the Association for nearly 30 years of its work: Book Congress in the Pillar Hall of the House of Unions (1993), CIS Reading Assembly (2019), 42 seminars and round-table discussions on topical issues of the book market, 21 All-Russian competitions among book selling enterprises, 9 competitions of book selling enterprises from the CIS member states, 4 All-Russian competitions of book-selling staff, 9 All-Russian festivals of children's books, participation in numerous book fairs, in particular, book exhibitions and fairs held on the ASKR initiative in Chelyabinsk and Almaty, participation in the General Assemblies of the International and European Booksellers Federations, participation in the Interstate Council on co-operation in periodical press, book publishing, book distribution and printing of the CIS Executive Committee, launch of the Diploma of a Book and Library Business Trustee, 80 issues of the ASKR Newsletter and much more.

Three hundred ninety organisations were members of the Association in different years.

They represented interests of the industry and book trade in 60 regions of the Russian Federation and 12 CIS countries.

The most significant contribution of the Association for the entire period of its activities includes the following:

- Involvement in drafting and lobbying the Federal Law on state support for mass media and book publishing in the Russian Federation;
- Drafting the Book Support Declaration;
- Drafting appendices to the Sales Rules for certain types of non-food products and to the Cultural Policy Framework;
- Introduction of statistical reporting on book trade;
- Involvement in drafting the Culture Act.

The Association of CIS Book Distributors and its members annually organise and actively participate in the Children's Book Week. Bookstores open widely their doors to young readers to meet with authors of favourite books and publishers, participate in literary quizzes, various competitions and master classes. Bookstores organise exhibitions and sales of children's books during such special weeks. The Week is also the time when its participants collect children's books from the general public for orphanages, residential care facilities for children, hospitals and rural libraries.

Over the years, the Association has worked together with the Association of Book Publishers of Russia, Interregional Association of Printers, Russian Book Union, Federal Agency for Press and Mass Communications, International and European Booksellers Federations and the CIS Executive Committee.

# Russian State Children's Library



**MARIA VEDENYAPINA,**  
Director of the Russian  
State Children's Library,  
President of the  
Association

**R**ussian State Children's Library (RSCL) is the largest children's library in Russia and one of the largest in the world. It applies equally to the size of the library stock, the floor area of all premises, and services provided to children.

It was founded in 1969. It functions not only as a public library, but as a major cultural destination as well. As of 2019, the RSCL has more than 330,000 visitors annually and more than 930,000 website users. On the 9,000 sq. m of library space, there are 14 specialised reading halls, modern cinema and concert hall with 170 seats. The library stock consists of about 600,000 books, newspapers, magazines, music notation items, DVDs, audios and photos.

There are 58 children's studios, workshops and clubs, on the base of which 20 educational programmes are being realized.

RSCL is responsible for the children's programmes within the annual book events: Moscow International Book Fair, Book Festival "Red Square", International Book Fair for High-quality Fiction and Non-fiction.

RSCL is famous for its various large-scale exhibitions of prominent Russian and foreign illustrators and book authors.

The RSCL actively develops international cooperation in the field of children's book publishing and reading. In 2015, RSCL came forward with the initiative to host 2020 IBBY Congress in Moscow, and now acts as one of its main organisers.

## Association of cultural workers, artists and educators for children's reading "Raising Readers"

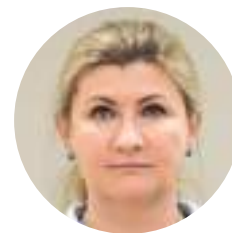
**T**he Association of cultural workers, artists and educators for children's reading "Raising Readers" was established in June 2016. It unites state, public and creative organisations, institutions, collectives and individuals working in the field of culture, art, education, book publishing in the interest of promoting children's literary and artistic education.

Since March, 2018, the Raising Readers Association acts as an official patron of the Russian national section of IBBY (International Board on Books for Young People). The Association is one of the main IBBY Congress 2020 organizers.

One of the most outstanding projects of the Association is the All-Russian campaign "Give Books with Love!" initiated by the Association in 2017 as an annual network project within the framework of the International

Book Giving Day celebration. More than 2,050 children's libraries from 79 Russian regions registered as participants, as well as the largest book stores, publishing houses, schools, museums and many other organisations took part in the campaign of 2019.

Another large project was the All-Russian campaign "Children's Book on the Victory Podium". The main goal of the campaign was to draw attention to the Russian books for children and youth that have been included in the IBBY Honour List between the years 1970 and 2016. The Association received the right to release the Russian version of the stickers for marking the HL books. The participants of the campaign sent requests for the stickers, which they were able to put on the books from the Honour List they have in their collections. Over 450 libraries and other organisations took part in this campaign.



**ANGELA LEBEDEVA,**  
Executive Director  
of the Association

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**PAPMAMBOOK.RU** is a website dedicated to child and adolescent reading. Most of Papmambook's projects are platforms for a cultural dialogue between adults and teenagers.

# Let's Talk!

**Папмамбук**  
для тех, кому читает детям

“Book Expert of the 21st Century” is a Russia-wide book review contest for teenagers. The contest’s slogan is “I Read It Myself – I Write It Myself”.

Which books should teenagers read? No one can answer this question better than the teenagers themselves. After all, they have already chosen which books to read and are eager to discuss a wide range of issues.

We trust the opinion of those who are truly avid readers, read because they want to, and because they like to read, and are able to reflect on a book, explain their preferences and write about it.

“Book Expert of the 21st Century” was conceived to find such teenagers and give them the opportunity to speak about the books they’ve read. But the contest is not just a journalistic competition – it’s also a platform for conversation. Young readers live all across Russia. The contest gives them the opportunity to get to know each other by reading each other’s texts and commenting on them through the contest’s website.



*Marina Aromsham,  
Papmambook's  
editor-in-chief*



The essays allow us to see which books the teenage participants read and what they think of them. There’s food for thought for the adults here, too.

The contest has been running since 2013. During this time, we’ve published 630 of the best essays on books read by the teenagers.

The contest winners are welcome to join Papmambook as regular contributors.

Our regular authors get information on newly published books, choose what they would like to read (they receive books no matter where they live), write essays about what they’ve read, work on them with a literary editor, and take part in discussions about reading.

“Teens Speak Out” is one of the most popular sections on the website. The essays and thematic discussions published here are met with interest by parents, educators, writers, and publishers.

“Book Artist. 21st Century” is a book illustration contest for teenagers. The contest’s slogan is “I Read as an Artist”.

This contest is for those who are fascinated by the world of illustrated books and graphic novels and who like to read and draw. Participants can try their hand at creating book illustrations. As with all Papmambook contests, “Book Artist. 21st Century” has an educational component. We explain to the participants that book illustrations

are not just drawings, paintings or collages based on a literary work. Because illustrations are associated with a particular fragment of the text and are created to exist within the book, an artist should start out with a sense of where and how the picture will be placed. Book artists teach short masterclasses as part of the competition. The best entries are exhibited in “Papmambook’s Gallery”.



*Galina Solovyeva,  
Papmambook's project manager*





# The Cultural Bridge is an international translation contest for bilingual children who live outside Russia. The contest's slogan is "I Read in Two Languages".



*Cultural Bridge Walks is the award ceremony in the city hall of Bologna*

A bilingual child inhabits two "spaces". One is the family, the language of the parents. The other "space" is outside the home and is the language of the country of residence. The language of the country of residence is first and foremost the language of schooling. This is the language of cultural and social opportunities. As for the parents' language, it remains a childhood skill. A young child can speak Russian, but this is a "childish" Russian. Will the child ever be able to speak Russian like an adult?

Will the teenager remain bilingual? Sometimes it seems that the answer has to do with learning. Or parental persistence. Or being gifted linguistically. But first and foremost, it's a question of identity.

*I've been "given" two languages. Does this make me better in the eyes of others? Why do I need my parents' language in my life?* A child is searching for themselves and THEIR language. Or LANGUAGES.

The adult's task is not to support the parental language, but to SUPPORT THE CHILD and his BILINGUALISM. The means of providing this support lie in modelling situations where the use of both languages is required. The most straightforward situation of this sort is one of translation.

The Cultural Bridge is just such a situation: bilingual children translate texts by modern Russian writers into the language of their country of residence.

The first season launched in 2017 in Israel. Later, bilingual children from Germany, France, the USA, Spain, Greece, Australia, Japan, and Norway participated in the contest. Contest organisers in Israel, Italy, and the USA, have run two seasons of the contest, those in Germany, three. In all, the children have submitted 940 translations to the contest. This was made possible thanks to the co-organizers of the contest.

Co-organizers are people who have expressed a desire to launch the contest in their countries and



who believe that they have the necessary drive, organizational skills, and understanding of the problem. The website and the co-organizers don't have a financial relationship. Volunteers coordinate this project to support bilingual children in different countries.

We want to thank our friends and colleagues who have initiated the contests in their countries. We hope that both the circle of participants and the geography of the contest widen and that the contest becomes a tradition for the participating countries.

**Marina Aromshtam,**  
Papmambook's editor-in-chief,  
on the website projects

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*Olga Bukhina, The Cultural Bridge's co-organiser in the USA*



*Olga Byrko, The Cultural Bridge's co-organiser in Israel*



*Darya Markova, The Cultural Bridge's co-organiser in Germany*



*Olga Uvarova, The Cultural Bridge's co-organiser in Italy*



*Valeria Pery, The Cultural Bridge's co-organiser in Israel*

# Revolutionary lifehack if you want to see your kids immersed in reading

Chitai-Gorod (Reading City/«Читай-город») bookstore network has developed and launched a new product aiming at supporting and promoting reading among children – a gift card designed specifically for kids. Reading Agent Personal Card is a know-how on Russian book market.



Every parent wants their children to grow into independent, responsible, confident and decision-making adults. The main rule in seeing that happen is allowing children to do what they are able to do on their own, supporting, guiding, and praising them for their achievements. This is especially true if we remember how curious and inquisitive children are by nature.

Parental wisdom here lies in creating situations with a predictable positive outcome. For instance, why not in a bookstore? Parents buy a Reading Agent Personal Card but the thrill of choosing the book stays with the child. Kids enjoy being treated like adults and being allowed to make their own choices and decisions.

Armed with a Reading Agent Personal Card, the child can choose any book that suits their taste and buy it. No doubt that these books will be a reading priority, read without reminders or lengthy persuasion. The choice is limited only by the parent's wish that the child reads good books. The Card can be used to purchase books in categories 0+, 6+ or 12+, which means that the child is secured from buying age inappropriate books.

The undertaken studies say that parents and kids hold different views on what kind of books children like. Parents want the books to be educational, filled with facts and useful information, while children prefer sci-fi and fantasy, or detective stories. They view reading as entertainment and adventure rather than a form of learning.

You cannot coax your child to love reading, but you can increase their motivation if you see reading not as a boring duty but as a form of enjoyment that the whole family shares and values. You should let the child realise that reading could be exciting, that books could help their imagination and creativity. A gift card for kids could turn book purchase into a quest, and your aspiring reader into a real Reading Agent.

The card includes elements of gamification, which create better framework for involving kids into the process of finding the right book. Its design is children-oriented and allows kids to view themselves as real Reading Agents, out on a mission to make the world a better place through reading.

According to the Chitai-Gorod sales data for 2019, the Reading Agent Personal Card is highly popular, especially around Christmas and New Year time as a perfect gift idea for a child.



## CONTACTS

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# Welcome to St. Petersburg!

The Northern Capital of Russia traditionally invites guests to attend global cultural events which annually attract thousands of experts in culture, all admirers of theater, music and art, as well as fans of books and reading!

## The year 2020 invites:

### May 14–17

The 15th St. Petersburg International Book Salon, which will be hosted for the first time at the main venue of the city – the Dvortsovaya Square!

### November 12–14

The 9th St. Petersburg International Cultural Forum at the General Staff building of the Hermitage.

#### Contacts:

<http://knigaspb.ru>

<https://culturalforum.ru>





# 37th IBBY International Congress in Moscow, September 5-7



## Contacts

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 E-mail: rbby.raisingreaders@yandex.ru

In 2020, Moscow will become the venue for the 37th IBBY International Congress for the first time. The major programme of the 37th IBBY International Congress will be held on September 5-7, 2020 at the World Trade Center (WTC), one of the biggest multipurpose business complexes in Russia.

September 4, 2020, there will be a special IBBY day at the Moscow International Book Fair (MIBF). All IBBY Congress delegates will be given a free admission to the MIBF 2020 international business programme on this day, and it will be featured in the Congress programme.

The theme of the IBBY Congress 2020 is "Great Big World Through Children's Books: National and Foreign Literature – Role, Value, Impact on Young Readers in Different Countries".

We encourage organisations and individuals working in the sphere of children's book and literature to submit their abstracts for the Congress. The abstracts will be blind peer-reviewed by the curators of each of the 9 sessions; they should address the conference general theme and one of the conference sub-themes. All submissions can be made online at [www.ibbycongress2020.org](http://www.ibbycongress2020.org) through the Registration sign up page not later than March 1, 2020.

Further information on abstract submission conditions, presentation and poster guidelines, fees, pre- and post-Congress tours, as well as special hotel offers for participants can be found at our website.

## IMPORTANT DATES

**01.08.2019** Registration/Abstract submission opens

**01.09.2019** Fee payment begins

**01.03.2020** Abstract submission deadline

**20.03.2020** Notification of acceptance

**30.03.2020** Early Bird deadline

**10.04.2020** Presenter registration deadline

2-6  
SEPTEMBER  
2020

*New  
MICBF 2021  
is coming!*

NEW MOSCOW INTERNATIONAL  
CHILDREN'S BOOK FAIR

# Moscow International Book Fair



4 SEPTEMBER  
IBBY DAY  
AT MIBF



**MIBF.INFO**

INTERNATIONAL  
PROFESSIONAL  
PROGRAMME  
ON CHILDREN'S  
BOOKS

# WELCOME TO BCBF 2020!

BOLOGNA  
CHILDREN'S  
BOOK  
FAIR



30 March - 2 April 2020  
Bologna, Italy

**57<sup>th</sup> edition**  
Giving life to children's content

Now in its 57<sup>th</sup> edition, the Bologna Children's Book Fair (BCBF) is the most important international event dedicated to the children's publishing and multimedia industry.





Every year, the fair attracts about **1,500 exhibitors** from some **80 countries** and around **30,000 professional visitors**, with over 50% international. The fair offers a great opportunity to explore the latest trends and discover the best in international publishing and illustration.

In Bologna authors, illustrators, literary agents, translators, licensors and licensees, packagers, distributors, printers, booksellers and librarians meet to sell and buy copyright, find the best of children's publishing, discover new business opportunities, discuss and debate the latest trends.

With books as the corner stone of the event, BCBF also offers **exciting insights** into the many forms of children's content with special sections devoted to the world of digital publishing, apps, audiobooks, augmented reality, animation and licensing.

The fair's programme includes **hundreds of meetings** with the widest range of topics, from the market strategies to the promotion of reading, from the illustration techniques to the newest digital technologies, getting through the themes and the goals of the children's book today: a rich source of creative inspiration and professional development for everyone.

The following pages give an insight into some of the highlights of this edition of the fair.

## BOLOGNA ILLUSTRATORS EXHIBITION - SERVICES CENTRE

### WORLDWIDE TRENDS IN CHILDREN'S ILLUSTRATION

This year, the International Jury of the 54<sup>th</sup> edition of the Illustrators Exhibition examined around 13,000 original artworks sent in by **2,574 illustrators** from **66 countries**. The selected artists are now included in the Illustrators Exhibition on display at the Services Centre, and the Illustrators Annual.

This year, two **Russian illustrators** have been selected for the exhibition: **Elena Repetur** and **Katerina Voronina**!

**Elena Repetur**, born in Kazakhstan, based in Moscow  
[www.instagram.com/repetulenska](https://www.instagram.com/repetulenska).

**Katerina Voronina**, born in Moscow, based in Berlin,  
experiences in animation [www.katevoronina.com](http://www.katevoronina.com)

### THE 2020 ILLUSTRATORS EXHIBITION JURY



**VALÉRIE CUSSAGUET**

Publisher, Les Fourmis Rouges, France

**ENRICO FORNAROLI**

Director, Bologna Academy of Fine Arts, Italy

**LORENZO MATTOTTI**

Illustrator, Italy, France

**CATHY OLMEDILLAS**

Creative Director, Studio Anorak, UK

**MACHIKO WAKATSUKI**

Publisher, Bronze Publishing, Japan



© Elena Repetur

© Katerina Voronina

# EVERYTHING IS ILLUSTRATION AT BCBF!

Since its beginning, BCBF has put illustrators at the core of the fair. BCBF is the place where artists can find support to develop their work and opportunities to meet with other figures of the publishing industry.

## THE ILLUSTRATORS ANNUAL

Every year, the Annual collects all the works of the artists selected for the Illustrators Exhibition. This year, the cover is illustrated by **Hassan Mousavi (Iran)** winner of the prestigious Grand Prix of the Biennial of Illustrations Bratislava whose solo exhibition is on display at the Services Centre. Don't miss the chance to meet him at the Illustrators Café on 31 March!

## THE INTERNATIONAL AWARD FOR ILLUSTRATION BCBF – FUNDACIÓN SM

The winner of the 10th edition of the prize is **Sarah Mazzetti (Italy)**, whose solo exhibition is presented at the Services Centre. For the jurors, Sarah's work builds bridges between narrative storytelling, graphic art and graphic novel. Meet Sarah at the Illustrators Café on 30 March!

This year, the fair also welcomes a special **exhibition to celebrate the 10 years**. Don't miss the exhibition along the BCBF entrance arcades.



## THE ILLUSTRATORS SURVIVAL CORNER

The Illustrators Survival Corner is a reference point for illustrators at BCBF where artists—especially those setting out on their careers—can share experiences and concerns of the profession with a whole range of international experts and find the tools they need to launch and enhance their career. A daily line-up of events involves thousands of participants and includes **workshops, portfolio reviews and masterclasses** with prominent publishers, illustrators, authors, agents and art directors.

Over the years, the Illustrators Survival Corner has become a successful format and is now regularly hosted at the **China Shanghai International Children's Book Fair (CCBF)**, part of the BCBF Event Network. In September 2019 the Corner also arrived at the **Moscow International Book Fair (MIBF)** where BCBF organised an international programme on children's books.

The Illustrators Survival Corner is a project by BCBF and **Mimaster Illustrazione** (Milan), an international training institution for illustrators.



## BCBF 2020 HIGHLIGHTS

### ITALIAN EXCELLENCE – ILLUSTRATORS FOR GIANNI RODARI EXHIBITION

BCBF welcomes this year a special illustration exhibition dedicated to great Italian author **Gianni Rodari** to mark the 100<sup>th</sup> anniversary of his birth. Bologna Children's Book Fair aims to celebrate this anniversary by remembering the creativity of Italy's first author to win the prestigious Hans Christian Andersen Award, in 1970, and one of the most innovative children's writers of the twentieth century.

**Italian Excellence – Illustrators for Gianni Rodari** represents a sort of timeline of Italian illustration, exhibiting original works by **21 illustrators** who are recognised as key figures of Italian design and illustration, such as Bruno Munari and Emanuele Luzzati, as well as great contemporary artists.

Visit the exhibition at the Mall area between Halls 29 and 30. Meet the artists at the Illustrators Café on 30 March. On 31 March, don't miss the international conference "Gianni Rodari – Once Upon a Time: A Revolution in Children's Literature".

### THE BRAND-NEW COMICS CORNER! HALL 30

BCBF welcomes this year comics and graphic novels, one of the fastest growing segments in the publishing industry, with a new exhibition area at the fair and a permanent category in the **BolognaRagazzi Award**.

The Comics Corner is an exclusive showcase which includes books from publishers already exhibiting at the fair as well as those that have never attended before. The area is enriched by a **digital catalogue** which provides additional information on the books on display and direct contact with their publishers.

The BCBF's focus on comics also includes a stream of **international meetings** on the different aspects of the comics' production, ranging from translation techniques (Translators Centre) to the business of comics' publishing (Authors Café), including the many features of the art of comics (Illustrators Survival Corner).



## BCBF ACROSS THE WORLD

BCBF's activities do not take place just in Bologna, and they are not limited to the days of the fair but happen all over the world and throughout the year.

Many of the exhibitions travel each year to museums, galleries and libraries across the globe. First, there is the **Illustrators Exhibition**, which is traditionally hosted with original artworks in Japan, China and Korea. Further events are organised with reproductions in numerous other international cultural venues.

As part of its international activities, this year, the fair brings all over the world the celebrations for the centennial of Gianni Rodari. The exhibition "Italian Excellence - Illustrators for Gianni Rodari", now on display at the fair, was inaugurated in the United States and will set off on a long international tour after BCBF.

A main role in the fair's worldwide activities is held through the **BCBF Event Network**. These events include the New York Rights Fair and the China Shanghai International Children's Book Fair: two premium trade shows for the industry's agenda in two of the most important markets for global publishing. Following these successful partnerships, the BCBF's international network has taken another important step forward starting in 2019 a fruitful collaboration with the Moscow International Book Fair which will lead to the opening of a brand-new Moscow International Children's Book Fair in 2021.



**CHINA SHANGHAI INTERNATIONAL CHILDREN'S BOOK FAIR.**  
**13-15 NOVEMBER 2020, SHANGHAI WORLD EXPO EXHIBITION & CONVENTION CENTRE**

The China Shanghai International Children's Book Fair (CCBF) is the only trade show in Asia Pacific fully dedicated to books and other contents for children. After seven successful editions, CCBF has become a premium event for the global children's publishing industry: it hosts one of the leading copyright exchange hubs and is also a great opportunity to engage in the booming Chinese children's book market.

The 2019 edition of CCBF unfolded over a record space of 25,000 square metres. It brought together 418 exhibitors from 32 countries and territories, including 186 overseas exhibitors, and 102 guests of which 57 international. Over three days, 40,978 people visited the fair, including 16,145 professionals from some 50 countries.

CCBF offers a packed line-up of events, 345 took place in 2019. BCBF adds its experience to this amazing event, providing its consolidated network of relationships and enlarging the cultural programme with meetings, exhibitions and awards while combining copyright and cultural exchange with professional updating. The result is a unique "Bologna flair" in Shanghai!



**MOSCOW INTERNATIONAL CHILDREN'S BOOK FAIR. A NEW CHILDREN'S BOOK FAIR FOR 2021**

In 2019, BCBF and Moscow International Book Fair (MIBF) announced their partnership for a brand-new International Children's Book Fair to be held in Moscow in 2021.

With this strategic collaboration, BCBF enters the Russian book market, one of the most promising worldwide, with a thriving children's publishing industry and a vibrant creative scene.

While waiting for the start of this exciting new project, the two fairs are taking one more step forward bringing the BCBF's experience at the core of MIBF.

After the first successful experience in September 2019, BCBF and MIBF will keep on cooperating to create the international professional programme on children's books at the next MIBF (2-6 September 2020). The line-up will include book exhibitions, international conferences, a fellowship programme and the Illustrators Survival Corner. BCBF will also boast the IBBY World Congress to be held in Moscow during the days of the Russian fair (5-7 September). Stay tuned!



## WHATS'ON THE STAGE: THE FLAGSHIP CONFERENCES

A collection of international meetings organised by BCBF to offer its professional public the opportunity to explore a wide range of hot topics with the most prestigious authors, artists and industry insiders. This year's selection includes:

### FOCUS ON THE CHINESE MARKET

30 MARCH 12.30 PM

BCBF is the co-organiser of the China Shanghai International Children's Book Fair (CCBF). Following up with the successful experience of last year, BCBF—in partnership with China Publishers Magazine—casts light on the most recent market data on the Chinese book industry, one of the fastest growing book markets in the world. The conference includes case histories and best practices of collaboration between International and Chinese publishers.

### 3<sup>RD</sup> INTERNATIONAL CHILDREN'S BOOKSELLER CONFERENCE

30 MARCH 2.30 PM

Children's bookstores are sharply growing today and play a major role in the children's book market. Over the last years, BCBF has been a meeting point for international booksellers. This year's edition of the conference casts light on training to children's bookselling. The meeting discusses the concept of bookstores as community-centered places, as a vital link between the school and the library and their role as events and festival promoters.



### LISTEN UP! – AUDIO SUMMIT

30 MARCH 2.00 PM

Connected with the brand-new audiobook exhibition area, the 3rd international conference Listen Up!, organised in collaboration with Bookrepublic, looks at the audiobook world which is sharply growing also in the field of children's content.

### GIANNI RODARI – ONCE UPON A TIME: A REVOLUTION IN CHILDREN'S LITERATURE

31 MARCH 10.00 AM

Gianni Rodari is one of the most translated writers in contemporary children's literature and in 1970 he was awarded the H. C. Andersen Award for his highly innovative work. Today, a renewed interest in Rodari's work is clear to see across the world, as his stories and ideas are being rediscovered through new editorial proposals. To mark the 100th anniversary of his birth, a panel of international scholars, publishers and critics discusses the many aspects of his work.

### FOCUS ON THE RUSSIAN MARKET

31 MARCH 1.00 PM

As part of the new collaboration with the Moscow International Book Fair (MIBF), this conference offers an exclusive overview on the Russian children's book market through the insights of Russian publishers who already sell and buy copyrights internationally, as well as the experiences of the publishers who took part in the first fellowship programme in Russia organised by BCBF and MIBF.



### BEAUTY AND THE WORLD. PICTURE BOOKS – BETWEEN FICTION AND NON- FICTION

31 MARCH 2.30 PM

Picture books have become much more interested in science, in a general sense of the word, and their visual quality and innovative approaches brought to a new research field. This panel is a complement to the exhibition "Beauty and the World" which takes place at the Salaborsa public library and investigates the new production in all its richness through the work of publishers and artists. Some case histories highlight contemporary production, offering an overview on the book production journey and on the methods that merge illustration and sciences.

### CINEMA: LIGHTS, CAMERA, ACTION... LET'S READ!

1 APRIL 10.30 AM

As part of the 2020 BolognaRagazzi Award Special Category devoted to Cinema, this international meeting brings together authors, illustrators, publishers, critics along with the BRAW's jurors. How can children's books tell the story of movies? This event is an invitation to discuss how to get children to discover the fascinating world of Cinema, its key characters and the different techniques and crafts of film making.

# Art Project Beyond the Parentheses



A new interpretation of Russian classics –  
“The Nose” by Nikolai Gogol, creatively different T-shirts,  
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of the new literary series Beyond the Parentheses  
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# ENAS Publishing House

## Who We Are

Founded 25 years ago, ENAS has been publishing children books suitable for all ages: preschoolers, junior and middle school-aged children, as well as young adults. The list of our books includes both classics and modern stories. Special focus is on the pictures: our team gathers the best illustrators and designers in Russia. Our headquarters are in Moscow.



**Little Koala finds friends**  
author I.Zartaiskaja  
illustrator G.Beloglovskaja  
picture book  
age: 3+  
pages: 40



**Animal Tales**  
A compilation of 3 well-known animal stories by J.R.Kipling  
author J.R.Kipling  
Illustrator V.Denisova  
age: 7+  
pages: 88



**It's wonderful to be loved!**  
The picture book combines 3 stories for little ones  
author N.Karpova  
illustrator L.Eremina-Noshin  
age: 3+  
pages: 48



**Scandinavian Fairy Tales**  
A collection of 6 classical tales from Denmark, Finland and Norway written by world famous writers  
authors Z.Topelius, S.Lagerlöf et al  
illustrator V. Staheev  
age: 7+  
pages: 112



**contact us**

**If you want to know more about our books, please contact us:**

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**E-mail: [todorovama@enas.ru](mailto:todorovama@enas.ru)**



**Flowers and plants stories**  
A compilation of 8 tales from around the globe dedicated to flowers and plants with marvelous illustrations  
authors H.C.Andersen, C.Ewald, A.Kuprin et al  
illustrator G.Egorenkova  
age: 7+  
pages: 88



14 - 18 October 2020  
**FRANKFURTER  
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# With Frankfurt Kids, Frankfurter Buchmesse has established your marketplace for international children's and youth media

Present your bestsellers at Frankfurter  
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Events

**10 000**  
Journalists

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Become part of the international  
community of Frankfurt Kids.  
We look forward to meeting you!

[buchmesse.de](http://buchmesse.de)

[buchmesse.de/en/exhibit](http://buchmesse.de/en/exhibit)

#fbm20



 **Frankfurt Kids**