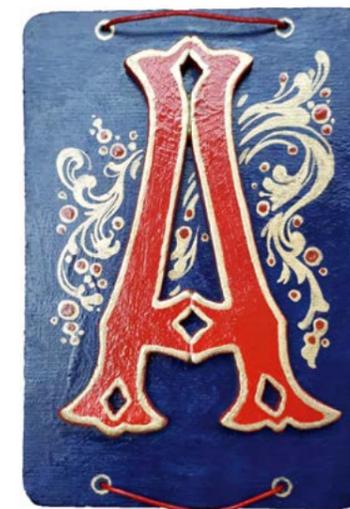




This book belongs to:



In the beginning there  
was the LETTER...



People often tell me «You are living in a world of make-believe». I sense sympathy in their feelings towards me, as if it is a pity and a curse for someone of my age to dream of wonder.

It is as if these legends of gods and heroes, of mythical angels and dragons, tales of princes and princesses, of kindly kings and brave and gentle knights, of honourable pirates and untold riches are pure fiction, are merely the stuff of children's fairy tales.

But I turn around and I am surrounded – by princesses, kings, pirates and gods. They are my reality. They march and sail under multi-coloured pennants and ride on unicorns of vivid pink. Perhaps I live on a planet within a literary universe, in parallel to that inhabited by others. Or is it that I am still a child?

No matter; I love my world and I want all others to see it for themselves. I want to tell of those I have met there and the wonderful inventions they create. To tell of the constellations of twinkling stars in the heavens above.

Perhaps if it was not me but some other caster of dreams, they would find themselves faced with a panel of gemstones formed into a wondrous mosaic or a moving performance or an embracing symphony of sound. But all I dream is expressed in words; this is my art.

It is the best I can do, imagining different worlds, making up the laws and rules that guide those within them, presenting them as characters and imagining the plots leading to the events that turn into legends. I place these words in books and design the beautiful covers with which I embrace them... this is my passion.

Sometimes I am a little scared by my world of make-believe, by the fact that my reality is to be found in books that we read and believe. It creates fantasies that we long to remain a part of. But then I am calm. The fantasy worlds we create we can leave to our children for their joy and wonder. Someone must seize the mission of creating new literary universes. This is my task and my pleasure.

I dedicate all new fairy-tales in their beautiful bindings to my friends and loved ones and, especially, to the children... to the children of all ages. I provide a map for them to navigate my literary universe so they can enter new worlds of wonder.

I invite them to journey with me to fantastic new galaxies, to meet the mysterious folk who live in them and to reflect on the steps they have taken to reach the stars.

And when we encounter those mysterious beings from other universes, we can hope that one day they will join us and turn our fantasies into realities

*Anya Amasova  
(Captain Jen)*

Portrait of Anya Amasova  
Artist: Victor Zaparenko

Letter "A"  
Artists: Alexander Degtev (grandfather)  
and Sasha Sorokin (grandson, 7 y.o.)

Letters "A", "Б", "В", "Г"...  
on the internal side of the cover  
Artist: Maria Nechaeva



«АХ» Culture Fund  
Saint-Petersburg  
2018

Translator: Christina Dobrovolskaya  
St. Petersburg State University,  
Faculty of Philology, Department  
of Romance Philology, 3rd year

# CELESTIAL CHRONICLES OF THE LITERARY UNIVERSE



Julia Zartayskaya  
Alexander Limin



Ljudmila Nikitina  
Julia Simbirskaya



Olesya Fokina



Olga Dvornyakova



Julia Gustav-Dalskaya

Alexandra Balashova



Darina Yakunina

Lisa Tretyakova



Mikhail Ivanov



Vadim Sergeev



Evgeniya Smolentseva



Elena Naetskaya



Ivan Sapunov



Vitaly Rodin

Irina Zartayskaya

Anastasia Mazeina

Alexey Vainer

Anna Oparina

Evgeny Antonenkov

Denis Vorobyov



Tatiana Nilova

Anya Desnitskaya



Irina Balahonova

Alexander Alpersovich



Svetlana Shendrik

Anton Babchik

Armen Vatyán

Ariza Amasova

Victor Zaparenko

Igor Oleynikov



Mikhail Bychko

Oleg Goncharov

Roman Shustrov



Artem Stepanov



Victoria Semykina

Mikhail Yasnov

Elena Mamontova

Iana Sedova



Geta Belogolovskaya

Vadim Smolyak



Leonid Shkurovich

Alexander Mamut

Maxim Kryutchenko

Anton Lomaev

Julia Somina



Alexander Prokopovich

Masha Rupasova



Vadim Meshcheryakov

Anya Gantimurova



Marina Aromshtam

Vadim Pozhivilko



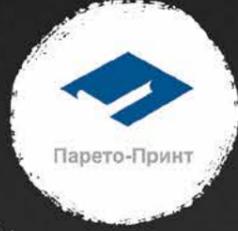
Olga Stolyarenko



Karl Faberge



Varvara Pomidor



Pavel Arsenyev

Loreta Jiku





**Guardian angel of art**

The protector of artists including illustrators and poets, musicians and actors, models and sculptors, photographers and directors, engineers and librarians, singers and ballerinas, jewelers and writers... In general, all the people mentioned in this issue (or not yet due to the page limits).

Location: Saint-Petersburg, Izmailovsky Garden  
Sculptor: Roman Shustrov, puppet-maker  
Photographer: Egor Kaneev

# The hero of our time and his gold medal

„A gasp of surprise when opening a book containing my illustrations is the best compliment a reader can make.“

IGOR OLEJNIKOV

Quotation is taken from the website [ibby.org](http://ibby.org)



The last day of summer brought the news that had already spread all over the Literary Universe: on the 31th August the Russian illustrator Igor Oleynikov was honoured with the gold medal of The Hans Christian Andersen Award by IBBY (International Board on Books for Young People). This is more exclusive than Oscars since there are only two awards: one for an author and one for an illustrator.

fly and entwine times and places. We are calling for wonder! The one that only THE WORLD OF ART can give. Let us surprise, admire, fall in love and finally find ourselves through the inspiration.

Anton Peskichev, Igor Oleynikov's agent, didn't respond to our letter requesting a photo shoot of the Hero and his Medal. So we can only imagine what the medal is like.

The winners for 2018 are the Japanese writer Eiko Kadono with the Russian illustrator Igor Oleynikov.

The Honour List diplomas were also given to Anton Lomaev (illustrator) and Assya Petrova (writer and interpreter).

Here is what the IBBY jury said about Igor: „Though he claims not to like illustrating „cute“ children, he is more than capable of creating beauty — in his landscapes and in his characters. Beautiful or not, human or not, they burst with life, movement and expression. Oleynikov brings the great Russian artistic vocabulary, style and passion to his work. His versions of the classics are always original and surprising, never obvious or what one might expect. He is equally brilliant with Andersen, Grimm, the Old Testament, and Lear. While he excels at the short form — poems, stories, traditional tales, he can also create fabulous picture books. His talent knows no bounds“. And we can confirm it.

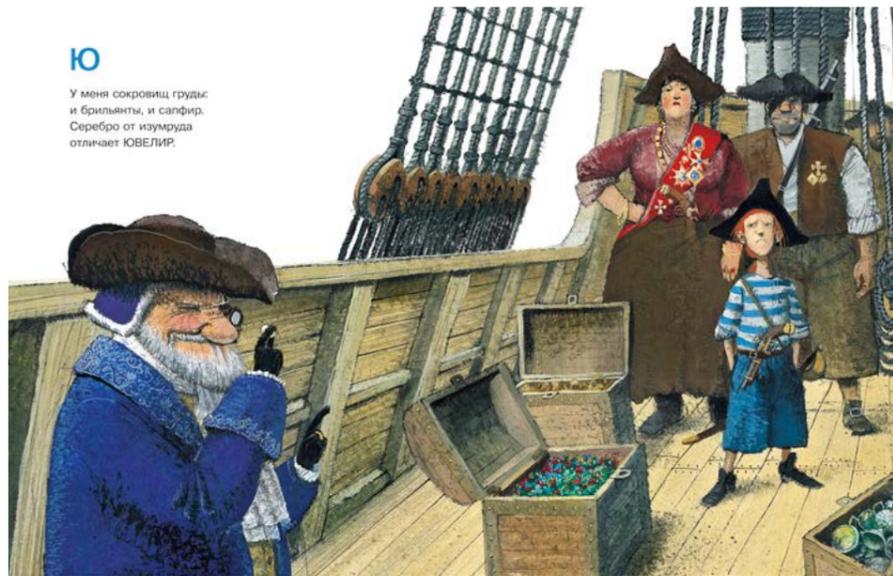
To tell the truth, the Museum's collection do has a portrait of our Hero. But now that we've started making up an image of the magic medal, let's dream out the picture of its owner...the Artist...what is he or she?

And also some words about Eiko Kadono: „Her female characters are perfect for this time when we are all seeking girls and women in books who can inspire and delight us with their agency“.

Dear readers, don't you find that the world is longing for something to ADMIRE? We miss those charming plot twists that drive us crazy, make us

*From the 3 of September till the middle of December applications for the Russian President Prize for children's and youth literature are being accepted. After the conclave the winners are to get diplomas, plaques and special identities. It sounds like true honor.*

# IGOR OLEJNIKOV



Ю

У меня сокровищ груды  
и бриллианты, и сапфир.  
Серебро от изумруда  
отличает ЮВЕЛИР.

„...Though I grieve all the time,  
– I’m no seaman, alas,  
And sometimes I may pine  
For the places you pass,  
Though each parting brings pain  
That I feel for my brothers,  
I STILL HAVE TO REMAIN  
WHERE I’M NEEDED BY OTHERS...“

The quote in translation:  
Andrew Kneller

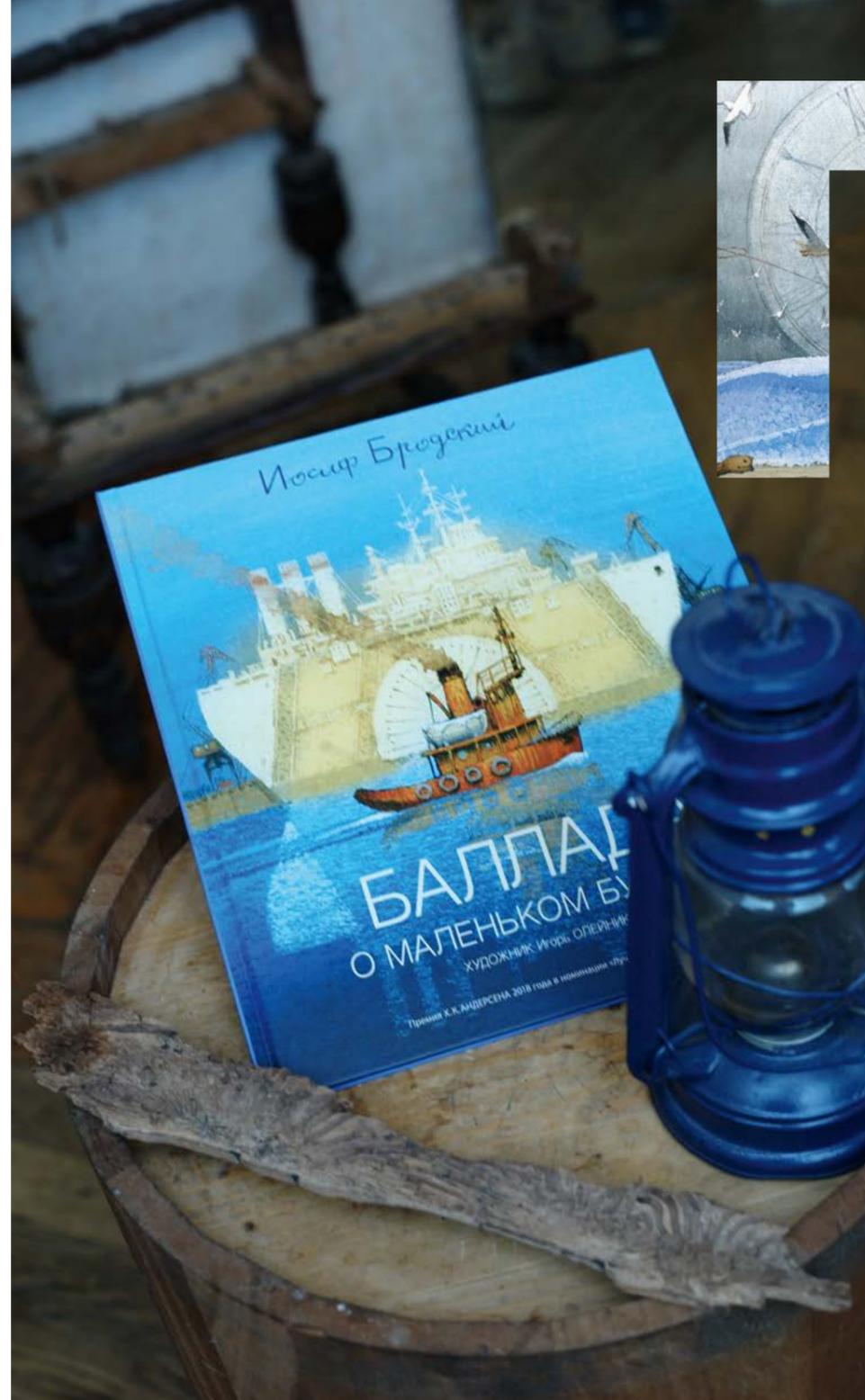


Ч

Охраняет наш покой,  
слыша ветра грозный вой,  
над далёкою рекой  
верный ЧАСОВОЙ.

Joseph Brodsky  
**ABC of Professions**  
illustrated by Igor Oleynikov  
„Акварель“  
978-5-4453-0200-1

Joseph Brodsky  
**A Ballad About A Small Tugboat**  
illustrated by Igor Oleynikov  
„Machaon“ (publishing team „Azбука-Atticus“)  
978-5-389-01652-1



## Apartment-shaped museum of the **POET**

Location: „Room and a Half“  
Brodsky Apartment Museum  
Where: Saint-Petersburg, Liteyny prospect, 24

Before leaving Russia Brodsky owned an apartment in Muruzy House for 17 years. In former times this House was the residence of Zinaida Gippius and Dmitry Merezhkovsky where in early 1920s the Poets House was established.

So-called „Room and a Half“ is no less famous than the Poet’s grave in Venice where his admirers still flock to pay their respects, maybe „share“ a cigarette leaving him one for later and read a poem of his or their own composition as a prayer. They don’t even mind falling into heavy drinking thinking „if you must die — let it be next to Brodsky“.

This sort of pilgrimage is a challenging one: plane, ferry and long wandering around the island in search of that very grave. But it’s worth it. The Artist who was born to create and sympathize is believed to be speaking directly to HIM. So let him hear you out, share your trouble and, who knows, maybe the world will become a better place...

The Poet’s apartment is now a popular spot with poetry readings and guided tours. The secluded corner of intimacy and confession has now become a place of life and inspiration that will live on within centuries.



SAPPHIRE

# EVGENY ANTONENKOV



Pictures of E. Antonenkov created for the Muzeum of unique gizmos.

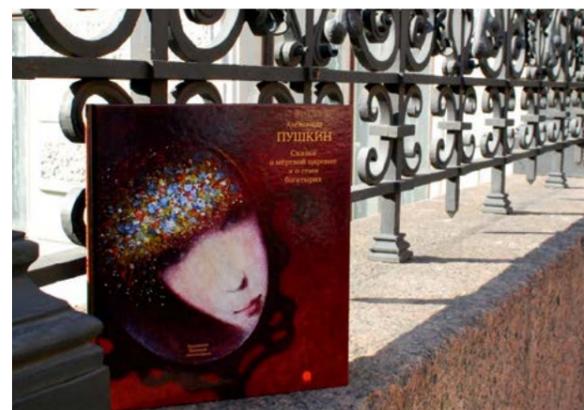
Location: VDNKh, Moscow (The Moscow International Book Fair 2018)

Photographer: Egor Kaneev

## CHRONOLOGY OF THE CULTURE UNIVERSE

**185 years ago Alexander Pushkin wrote his „Tale of the Dead Princess”“ in Boldino (1833).**

*„...And the Prince in tears dissolving  
Threw himself upon the coffin...  
And it broke! The maiden straight  
Came to life, sat up, in great  
Wonder looked about and yawning  
As she set her bed see-sawing  
Said with pretty arms outstretched:  
„Gracious me! How long I've slept!”“*



Alexander Pushkin  
**The Tale of the Dead Princess and the Seven Knights**  
Illustrated by EVGENY Antonenkov  
„Akvaril”, 978-5-4453-0162-2



# U WHITE WIZARD

Location: The Pushkin Apartment Museum  
Where: Saint-Petersburg, River Moika, 12

If dead poets could talk they would make one simple request: „Dear future generations, please do not retell the stories of how we died! The way we tried to keep our dignity, hiding pain and fear to ensure that our dear wives and husbands would suffer no more. Do not erect memorials of death in the places where our life used to glow. We will live forever since souls do not die!

Do not prevent yourselves from laughing and enjoying life even when visiting the places where we drew our last breath. Tell legends about how we lived, especially gossips! Describing our earnest lives, open mind, passionate love for women (or men) and hatred towards scoundrels. And most importantly, keep telling about the joy our books gave you...”



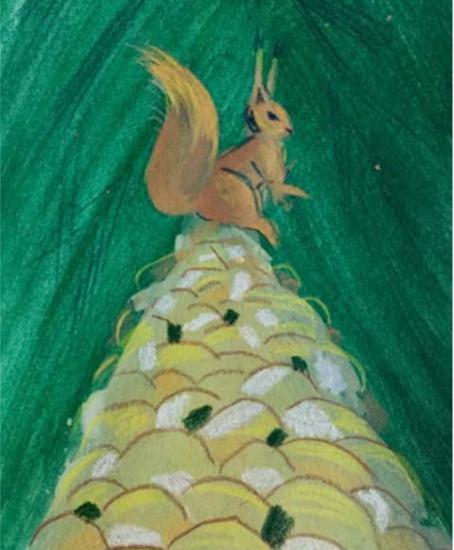
2008: the Artist was awarded the „Book of the Year“ diploma for Yunna Moritz's „Tumber-Bumber“ illustrated by Evgeny Antonenkov.

# YANA SEDOVA

Pictures of the artist Yana Sedova made for the Museum of unique gizmos.  
Photographer: Egor Kaneev

The Museum of unique gizmos thanks the „MashFilm“ company in Moscow ([www.mashfilm.org](http://www.mashfilm.org)) for the studio and equipment provided

The quote in translation:  
Louis Zellikoff

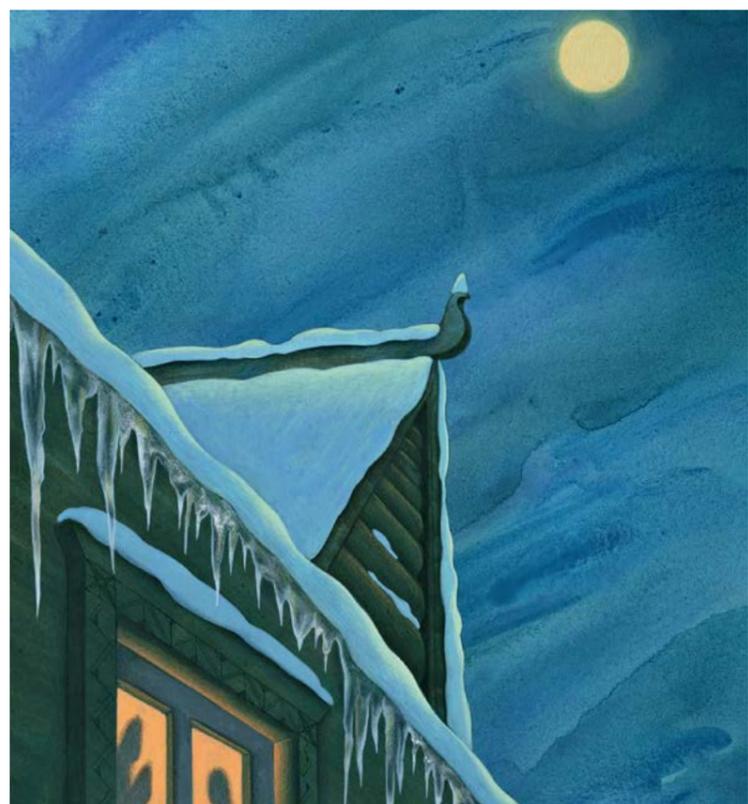


WONDER OF  
WONDERS  
exists!

„...„Grief is gnawing at my breast,“  
Answered Prince Guidon, distressed –  
„There's a wonder, I confess,  
That I'm burning to possess.  
'Tis a wonder well worth telling –  
Somewhere, there's a squirrel dwelling  
In a fir tree; all day long,  
Cracking nuts, it sings a song.  
Nuts, most wondrous, I am told;  
Every shell is solid gold,  
Kernels–each an emerald pure.  
But can I of this be sure?““

2016. Yana Sedova received a diploma in the all-Russian contest „Image of a book“ in the nomination „Best illustrations to a book for children and adolescents“ for her illustrations to the „Mermaid's Tales“.

2017. Yana Sedova received a diploma in the all-Russian contest „Image of a book“ in the nomination „Best illustrations to a book for children and adolescents“ for her illustrations to the „Magpie's Tales“.



A NOVELTY OF THE LITERARY UNIVERSE

Alexander Pushkin  
The Tale of the Tsar Saltan  
illustrated by Yana Sedova  
„Nigma“, 978-5-4335-0649-7

# ANTON LOMAYEV



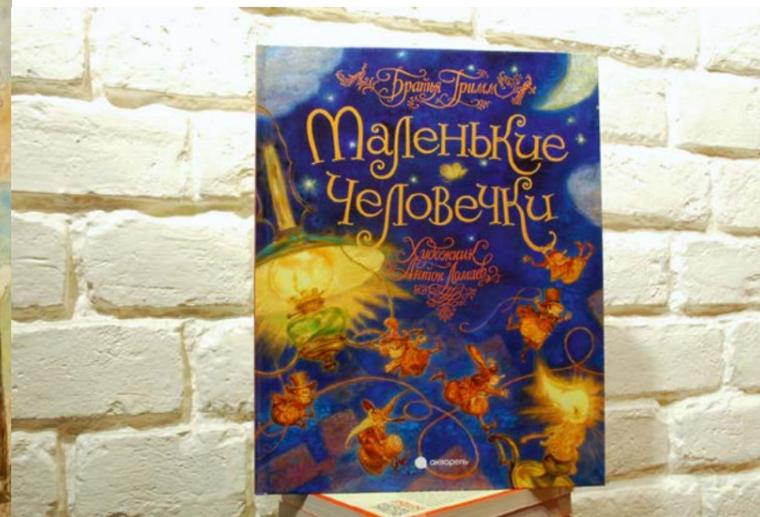
## Museum-shaped apartment of the **ARTIST**

Anton Lomayev's workshop is a real cultural heritage that has already seen three generations of artists changing within its walls. This place is special to a certain extent — how else, the inspiration floats here and creates marvelous illustrations.

It's not even the old wooden floor with wooden chairs that charm us with their authenticity, but the memory of the people who walked on this floor and sat in these chairs; the persons you encounter here in the same room though in parallel times.

The Artist's works are not the only things that have value here — „secret signs“ that fill the space tell us a lot about his life. Souvenir collection reminds of travellings and explored routes, paintings with friends' autographs make you meet them by correspondence. Here you discover a new way to make coffee and recognize the teaspoons familiar from your childhood...

Once you are there sitting in a wooden chair, stirring sugar in your coffee, gazing at the walls covered with pictures and exchanging particular names with the Artist as if speaking about distant relatives — you feel yourself at home... Although not your real home but the one you reside in your fantasies.



Where? Saint-Petersburg, Anton Lomayev's workshop  
[not a museum yet]

The brothers Grimm  
**Little Men**  
Illustrated by Anton Lomayev  
„Akvarel“  
978-5-905799-99-0



**Н**а оранжевом закате,  
 В час вечерний в синей бухте,  
 Словно буря разразилась,  
 Грохот, гам и тарарам!  
  
 Что там в гавани случилось?  
 Может быть, вулкан проснулся?  
 Иль базар торгует птичий  
 В этот вечер у воды?  
  
 Или это львы морские  
 Бьются с бандой кашалотов,  
 В пене грозных волн прибрежных  
 Испуская дикий рев?



In the „Pareto-Print“  
 printing house  
 (Tver city).  
 Color proofs of the  
 book „A Lullaby for  
 a Little Pirate“.  
 Pictures taken and  
 provided by the Artist.

Alexander Lomaev is the  
 author (photographer)  
 of the family photo  
 featuring the Artist  
 and the Little pirate  
 (his son Maksim).

What if we all lived by the  
 principle of professional  
 competence, according to  
 which a diploma of higher  
 education determines one's  
 major occupation? Luckily,  
 this nonsense will never  
 be applied to our Literary  
 Universe where a person  
 is gifted in everything.  
**Artist** is not a job or  
 speciality but a calling.  
 Illustration and poetry are  
 just different ways of creating  
 new literary universes.

A NOVELTY OF THE LITERARY UNIVERSE

Anton Lomaev  
**A Lullaby for a Little Pirate**  
 illustrated by the author  
 „Machaon“ („Azbuka-Atticus“)  
 978-5-389-14777-5





M

Happy Birthday,  
dear **Publisher!**

Three cheers for a newly established publishing house which bears the name of its founder – „Loreta“. Really, you haven't seen Loreta Dzhiku yet? Wait till the calendar „Peterhof. Anton Lomaev's illustrations“ comes out and you'll definitely see her!

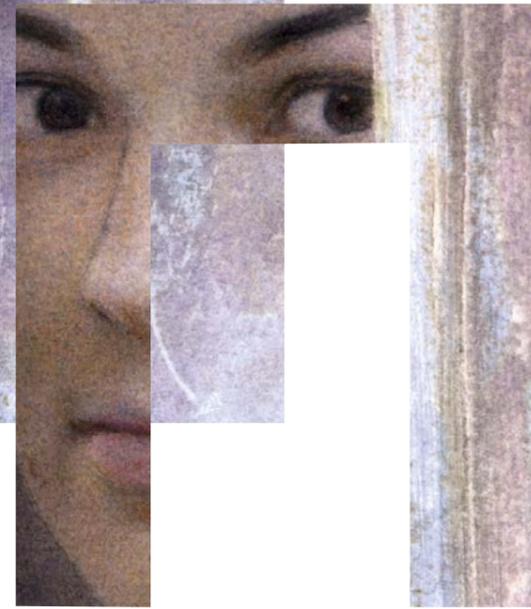
A NOVELTY OF THE LITERARY UNIVERSE

**Calendar „The Nutcracker and the Mouse King. Anton Lomaev's Illustrations“ „Loreta“**  
978-5-86983-8544

**Ernst Theodor Amadeus Hoffman The Nutcracker**  
illustrated by Anton Lomaev  
„Machaon“ („Azбука-Atticus“)  
978-5-389-12725-8

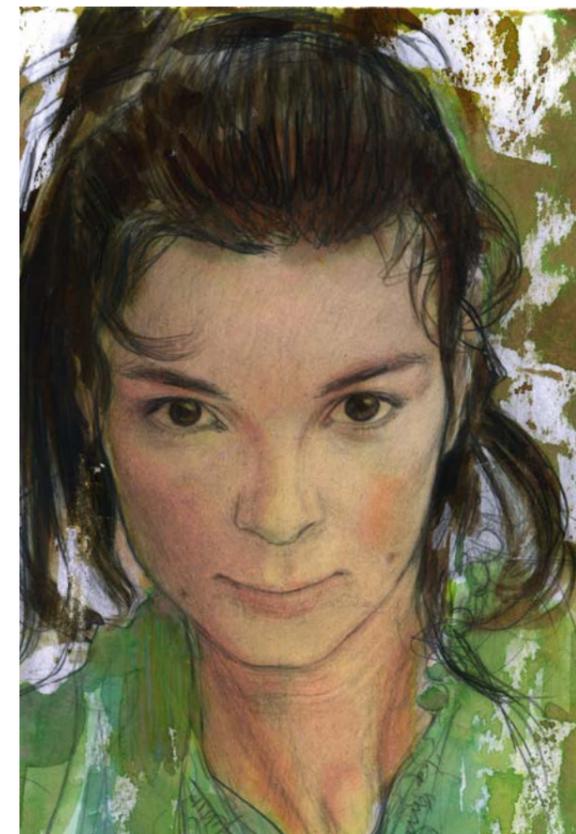


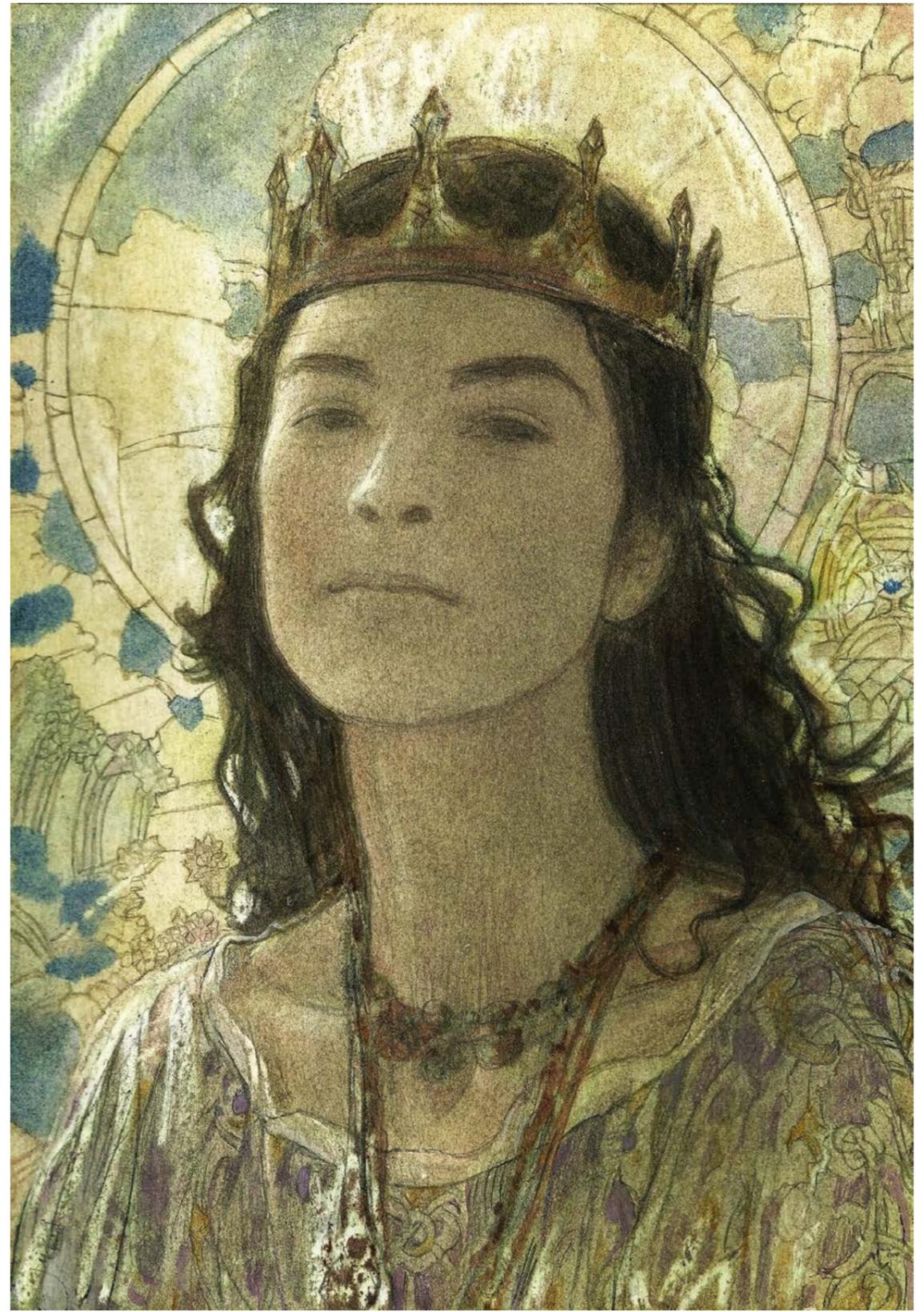
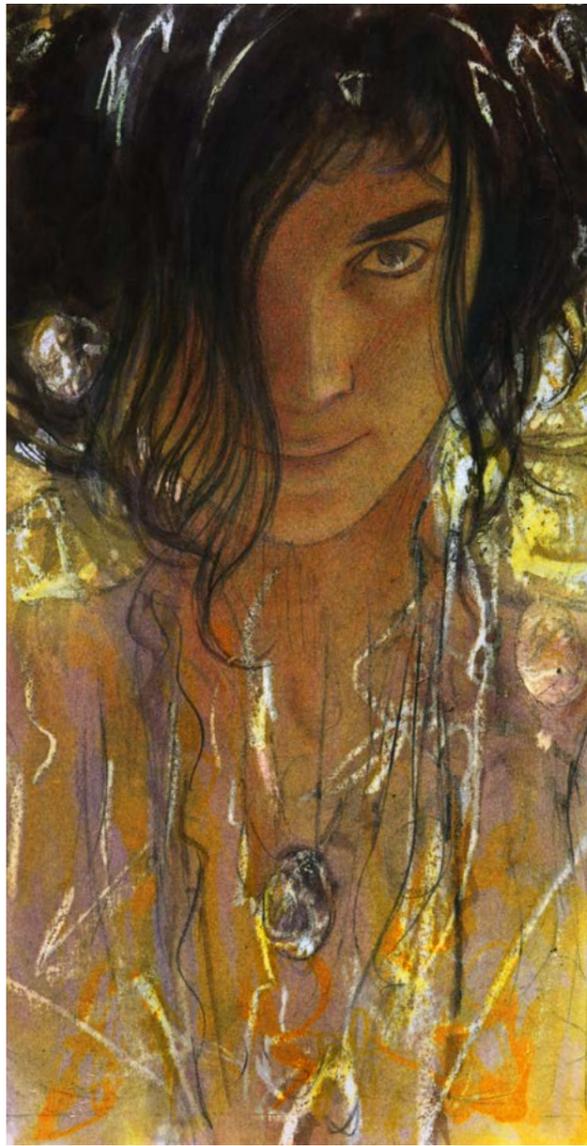
The calendar contains illustrations of one of the most fascinating and romantic fairy tales of all times. Its magic will not fade away with the last days of The Christmas and The New Year holidays. It will remain in your heart day after day throughout the year. This is the first edition prepared and published by the brand new publishing house that promises to be very cheerful. On the occasion of the Publishing House's Birth we are glad to place here several two-page spreads of its first and therefore precious edition.



## „The Princess“ Artist's wife's portrait

In this issue of The Museum of unique gizmos presents to its readers a portrait gallery called „The Princess“; it is an exhibition of watercolor paintings made by Andrey Arinushkin. It comprises 21 portraits all of which depict a talented beauty Katya Bauman – muse, artist and architect.





# ANDREY ARINUSHKIN



# KIDS and bears, cats and horses



These beautiful illustrations by Andrey Arinushkin tell us about his family life, complicated relationship with the customer and also about the role of patrons in their life; it is all featured in the book called „Lila and Christmas“ shaped like a drawing board which is ideal for sketches on the move and essential for amateur artists. Young Anastasia Kryutchenko was the one who put these stories into a touching literary form.



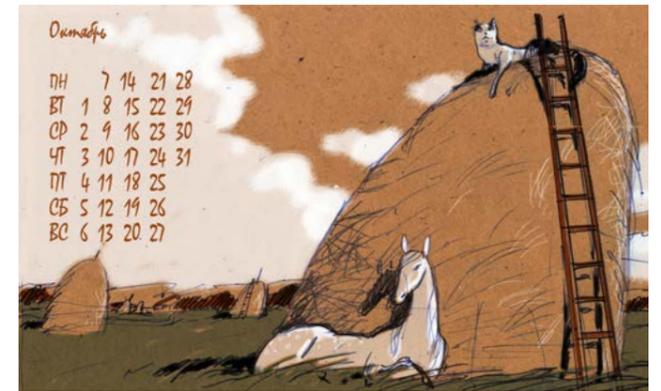
Anastasia Kryutchenko  
**Lila and Christmas**  
illustrated by Andrey Arinushkin  
„Akvarel“  
978-5-9909927-3-3



Sergey Mahotin  
**Let me do it!**  
illustrated by Andrey Arinushkin  
„Akvarel“  
978-5-4453-0998-7



Anton Soya  
**Mishka-Ledyshka/ Icy Bear**  
illustrated by Andrey Arinushkin  
„Akvarel“  
978-5-4453-1014-3



Lovely illustrations from Katya Bauman's calendar also got a new life as a book with a fairytale written on their basis by Irina Zartayskaya, a well-known children's author.



**ANNA OPARINA**



**«THE GIRL  
with the Jerusalem  
artichoke flower»  
ARTIST'S imprint**



Portrait of Anna Oparina  
Photo artist: Artur Jonauskas  
<http://jonauskas.com/>



**Magic Palms**  
colouring book for the little ones  
by Anna Oparina, the artist  
«BHV-Saint-Petersburg»  
978-5-9775-3723-0

# DMITRY NEPOMNYASCHY and OLGA POPUGAEVA

Theater „The St. Petersburg Chamber Opera“  
Where: the English Embankment, 34/ Galernaya street, 33

## Children's opera

César Cui. *PUSS IN BOOTS*

Musical play for children and  
adults with singing and dancing

Produced by Yury Alexandrov

In production!

César Cui. *LITTLE RED RIDING HOOD*

Produced by Yury Alexandrov

**PREMIERE**

**MARCH  
2019**

### **Von Derviz Mansion**

Before the October Revolution (1917) this building, which was built between 1868-1871 hosted the theater of varieties called „The House of Interludes“ directed by Vsevolod Meyerhold. Since 1987 the building has been occupied by „The St. Petersburg Chamber Opera“ presided over by Yury Alexandrov.



CHRONOLOGY OF THE CULTURAL UNIVERSE

Baron von Derviz's Mansion  
(„The St. Petersburg Chamber  
Opera“) turned 150 years

## Sergei Pavlovich von Derviz, **THE PATRON OF THE ARTS**

In 1884 Sergei Pavlovich von Derviz, who had attained majority by that time, inherited the fortune of his father. In 1890 the entrepreneur dwelled in Saint-Petersburg owning a spacious mansion house on the English Embankment where „The St. Petersburg Chamber Opera“ is currently located.

Sergei Pavlovich is famous for his support of the students of The Moscow Conservatory and for his precious gift—the church organ which obtained the Grand Prix and the gold medal on the Exposition Universelle 1900 in Paris.

Furthermore, being a member of The Imperial Society for the Encouragement of the Arts he commissioned portraits and paintings that enriched his collection with pieces of work by Aivazovsky, Mayakovsky and Shishkin.

One of the founders of the Russian Commerce and Industry Bank, member of the Society of Devotees of Natural Science, Anthropology, and Ethnography, he was elected Justice of the Peace 4 times.



Dmitry Nepomnyaschy and Olga Popugaeva  
„Little Red Riding Hood“ (version 1 and 2)  
No edition of the book with these illustration  
exists nowadays.



Embracing the beauty while listening to these arias:  
Anya Amasova  
Photographer:  
Victor Zavyalov



## A Huntsman for Little Red Riding Hood

Ivan Sapunov, the baritone lead singer of «The St.Petersburg Chamber Opera» tells about the upcoming premiere of the opera «Little Red Riding Hood».



### César Cui

*He was a Russian professor of fortification, engineer, general and composer. He gave lectures on fortification; Nicolas II, the heir to the throne, was one of his listeners. Being the member of The Mighty Handful, he wrote romances and was a friend to Balakirev, Mussorgsky, and Rimsky-Korsakov. Ilya Repin did several portraits of him.*

*A. A.:* You won't believe it, Vanya, but I hardly find a single copy of „Little Red Riding Hood“ published. So I hope this opera will change the situation. And I guess this piece will soon become the favourite fairy tale of our children due to Ivan Sapunov playing the leading role...

*I. S. (laughing):* As usual, the leading roles belong to the Hood and „the main villain“ which I am not yet. This is going to be a very interesting costume drama.

*A. A.:* Costume drama? Then it is a musical, isn't it?

*I. S.:* It is an opera, for sure! Cui has several operas for children. Consulting the script we found a very promising pattern: it actually allows you to hear various composers of old times, even some fragments of their operas like the ones by Tchaikovsky or Rimsky-Korsakov. Consequently, children can get acquainted with classical music through it and prepare themselves for more sophisticated pieces. I already see them several years later experiencing a *déjà-vu* at the opera. In fact, this particular opera didn't have an orchestral version. We are doing it from nothing. It is being orchestrated and arranged for our theater by a specifically hired composer at the moment.

*A. A.:* And who is he?

*I. S.:* I can't give you his surname, I only saw him several times but I haven't had an opportunity to be presented yet.

*A. A.:* „Little Red Riding Hood“ won't be the first play for children put on the stage in your theater. So how do children perceive the opera?

*I. S.:* That's right. Yury Isaakovich made a point of producing plays for children once a year. Last time it was „Puss in Boots“. Like all other plays in our theater, this one is of his own creation that

has success; children literally squeak of joy. Especially during the New Year celebrations when we are sold-out every single day. „Little Red Riding Hood“ is going to be special. So as not to reveal all the production secrets, I'll just say that this piece is aimed at conveying the fairytale spirit to engage children and surprise them.

*His beautiful bright-eyed face is shining so close that I can't help but cover my eyes with my hand.*

*A. A.:* The wood spirit (Leshy) distinguishes your version from the original „Hood“. What else?

*I. S.:* The plot is actually the same but the music content is unique.

*A. A.:* Wait a minute. So in the end you, the huntsman, slaughter the Wolf cutting up his stomach before the eyes of a room full of children???

*I. S.:* Well yes, this is basically the ending. But then we forgive him in response to his promise to behave. *(Smiling and wagging his finger either at the Wolf or at me.)*

*A. A.:* That's interesting how we interpret tragic endings of famous fairy tales for children operas. Eduard Gaidai told us about the ending of his „Kolobok“ („The Bun“) where he actually dies...Modern children won't bear it after forty minutes of empathizing.

*I. S.:* That's it, they won't bear it. That's why we guarantee the happy end! Come and see it yourselves. It will be AMAZING, I promise.





Special interview  
for the Museum of  
unique gizmos with  
Ivan Sapunov

I sang ala Joe Dassin,  
ala Andrea Bocelli and  
somehow I was ranked  
first after only half of  
year of practice.

## MILITARY SCHOOL

Nobody will believe the story of how I became a musician.

Until the age of fifteen I have not been musical at all. I had been running for a Russian army officer.

I attended a special military school. Parades at 7:45. Classes from 8:00 till 14:00. And trainings from 15:00 till 21:00: shooting, unarmed combat, tourism, military medicine, marching and so on.

But it was my mother's dream, not mine. A military career was just not my thing. And one day I came to her and said:

— Do whatever you want but I don't want to be a military man anymore.

She had nothing to do but to transfer me from the military class to an economic one.

On a summer day during the holidays between the ninth and tenth grade I was lying on my bed thinking: „Oh God, what am I going to do? It's unbelievable. I was taught to be a military man my whole life and now I only have two years to get prepared for the university. But which one?“

„God, help me“, I added desperately.

Later it turned out that my mother enrolled me in a musical school for some reason.

Just imagine me with shaved head, fighting with bullies, playing football and living in one of the most

high-crime districts of Ekaterinburg (Himmash) and suddenly going to a music school...

— „Mother, why?!“, I said.

— „Just give it a try, it can't get any worse“, she said, „you are so... artistic!“

„That's true, it can't get any worse“, I said and headed to the music school.

## „WHAT DO YOU EXPECT FROM MUSIC, YOUNG MAN?“

The head teacher in his seventies is sitting in front of me, examining with his look full of wisdom.

— What do you expect from music, young man? Some people who are engaged in music since their early childhood fail getting into a conservatory. You are in your fifteen years old now! What exactly do you want?!

And I start babbling: „I will work hard“, „I will try“, „Maybe I'll even have a chance to enter a drama college“...

— „Alright then“, he replies. „I'll introduce you to several teachers. But if they all reject you — no offense.“

He turned out to be right. Nobody wanted me in their group.

There was a woman teaching children from eight to twelve years old who finally took pity on me. She checked

my scales and triads and understood that I wasn't even experienced enough. But then she said:

— OK. We have a musical for children in production which is called „Filafey Cat“. We need a grandmother. Can you imitate her?

— „Hmm... a granny... — easier than ever!“, I said in a rattle falsetto.

— „Oh, this voice is just what we need!“, she said.

## MUSIC IS NOT AN OCCUPATION

And so I started my studies there. Half a year later they said in surprise:

— You know, you are doing great. You should participate in a regional competition or something... To let the others see it too.

No sooner said than done and I was on my way to the competition of Chkalovsky district in Ekaterinburg in duet with a girl. I sang ala Joe Dassin, ala Andrea Bocelli and somehow I was ranked first after only half of year of practice.

After this victory Svetlana Anatolievna, my teacher, started encouraging me to go further and take part in an international competition.

— „Nonsense!“, I said shrieking with laughter.

— „I'm serious“, she persists, „let's see what they are going to tell us THERE.“

And we returned to our classes. But one month before the competition my partner's parents declared:

— Music is not an occupation! Forget about it. You will enter the Mining University and then we will see. But you certainly will not participate in your competition.

— „The decision is up to you“, said Svetlana Anatolievna, „I'll accept it in any case: you might be scared singing all alone being recently in music...“

— „I will go“, I decided.

We made my programme solo and arrived in Bulgaria on an international competition „Bandstand Jazz Planet“. I performed the classics — „young“ Bascov, „Canto Della Terra“ of Andrea Bocelli passing both rounds and taking the third place on an international competition! Can you believe it?

I considered it as a sign that proves that singing is a true calling of mine.

I am fully aware that achieving success of this kind

requires at least predisposition... From that moment I started seeking for opportunities in this field. And the genre of opera seemed to me more attractive than the one of bandstand.

## LOSE TO WIN

That was the end of my 10th grade. The 11th grade and accordingly my second year in the musical school were spent in working in the chosen direction. I started preparing for the Tchaikovsky School of Music in Ekaterinburg (now we call it a „college“) and finally entered it on a scholarship. But I was meant to spend there only one year. The thing is that I had a conflict with one of the teachers. Valeriy Borisovich, got by another student, decided to take it out on me. I am a boxer so I had to hold back. But it was twice frustrating that he was humiliating me in front of the others. I was about to explode so I had to go out. And I said:

— Let us all calm down, i'll take my sheet music and wait outside until you chill out.

On the edge of fury he blurted: „If you leave now — don't come back.“

And I left.

## TALKING TO GOD

Since then there was no way back for me. However, after one year of studies I already knew that once I am in music, I want to achieve the highest level. Including going to Saint-Petersburg to enter the conservatory which would mean that I was on the right way.

These reflections were like a talk to God that everybody has and keeps in secret. I'm telling you it all because I know that a that time I was led by a higher power.

So I said to him: „God, if it is my destiny indeed, I really want to enter the Saint-Petersburg Conservatory on a scholarship as my mother cannot afford tuition fees. If I fail, I'll give up and start doing what I'm used to.“

You see, nothing kept me from quitting. I never intended to become the greatest musician ever. My old teacher from the music school supported my decision.

And here I am, a total bully, who fights and swears, boxer and former military student enters the world of art.



## MIRACLE

And so I left the Ekaterinburg Music school in May, moved to Saint-Petersburg in June and only in one month I turned 18. I passed three rounds in the Conservatory and finally entered the opera class „on a scholarship“. And it was not a chamber performance but the one that requires a stronger voice to fill up big concert halls.

What other signs could I desire?

I can hardly explain all those feelings I had that moment. I was shocked and enchanted by this miracle. God showed me the way and I was ready to follow it!

Among my classmates there were only two girls of my age. That's fine for them, they mature earlier and enter the Conservatory at the age of 17-18. However, a boy of 17 there was a rare case. My youngest male classmates were 22.

And here I am, a total bully, who fights and swears, boxer and former military student enters the world of art.

You see, it seemed IMPOSSIBLE. A miracle that happens once in a lifetime!

## MILITARY CHORD

After that my tough life in the conservatory began as I had a lot of things to catch up. All of my mates could play the piano and were „on familiar terms“ with music. My day started at 7 o'clock, I spent all the day at the conservatory, got back home by midnight and fell asleep after two extra hours of Italian. Day after day.

This is where my military training came in handy.

As I found out later, performance requires discipline and energy. Singing is not enough— you have to convey the idea of a piece to the audience. There are some cold-hearted singers who are pretty good but their style is not catchy. I have art skills on one hand and coarseness on the other (I don't usually show it off, but I do have it). So I am convinced that masculinity takes its shape through certain challenges and conditions.

## ONEGIN, VALENTINE, ROBERT...

After graduation from the Conservatory, I left for Rostov-On-Don where I was offered a part of Onegin. The theater needed a young league that Tchaikovsky's plays required, i.e. newest graduates. At that time I was 24; they saw my CV on the Internet and invited me to audition.

„Of course you should go, Vanya, to gain experience!“ — my master told me.

And so I went there and sang several arias in a thousand seat concert hall; the commission of fifteen people approved me for the role. Since then I was hired.

One thing led to another: first, there was Onegin, then Valentine from „Faust“ and Robert from „Iolanta“ followed by „The Barber of Seville“; all of them are in the context of the lyric baritone repertoire. Step by step I gained the highest recognition after 3 years of performing.

## THE FRENCH CAMPAIGN

Some time later I received an invitation from France. A special agent traveled through Russia in the quest for suitable candidates for Carl Orff's „Carmina Burana“. That part was a very complicated one and they needed a baritone that would handle several performances per week over 3 months. The main difficulty of this aria are the multiple „extreme“ keys for baritone. We usually have one or two in one aria whereas this part contained twelve „G“ keys that you need to hold.

I was approved by the agent and left Russia under three-month contract. Throughout these months I visited 50 towns in France, several towns of Belgium, Holland and Switzerland.

I learned a lot about the European culture which was educational, but most importantly I gained very interesting professional experience. After that I felt that it was time to return to Saint-Petersburg.

## RETURNING TO SAINT-PETERSBURG

Upon my return I called „The St. Petersburg Chamber Opera“; since they just needed a baritone singer, I was immediately invited to audition. After that Yury

## 10 facts about griffins

1. *Griffins are lions with the head of an eagle and golden wings.*
2. *These animals are the second strongest after elephants*
3. *They unite heaven and earth, good and evil.*
4. *Patrons and guardians, they are also strict and indomitable.*
5. *Aeschylus called them “Zeus’s beak dogs” that cannot fly.*
6. *They build their nests of gold and don't come into conflict with gods and heroes.*
7. *In India they are supposed to guard treasures.*
8. *In Asia they are believed to guard gold deposits.*
9. *The Greeks assumed that griffins are the guards of the Scythians’ gold spears.*
10. *Their origin is unknown. They may be descendants of dinosaurs or dragons.*

*Anyway, from now on, every tourist knows— once you see a griffin, gold is near which safety is guaranteed.*



Isaakovich told me: „On the seventh of March we have „The Barber of Seville“; you know this part? Sing it.“

The seventh of march was thirteen days later. But I said yes.

I opened the script and saw that half of the recitatives in this theater were unknown to me. But there was no way back. Since then I started learning the new recitatives day and night. Thirteen days later I got on stage and did it.

## NEW YEAR'S EVENTS CALENDAR

04.12

The Hermitage invites  
friends!

Charity event for 250 children  
with disabilities

07.12

The first New Year  
celebration party

for 250 disabled children,  
inmates of children's homes,  
children of deceased state se-  
curity officers, children from  
large and low-income families

12.12 – 15.01

New Year and Christmas  
celebrations

for children of state security  
officers killed in the line of  
duty, orphan children, disabled  
children, children from low-in-  
come families

23.12 – 27.12

New Year performances  
for pupils of special-needs  
schools

## ATTENTION!

To all the Kings and Queens  
of the Literary Universe!

In December and the first half of  
January charity New Year celebra-  
tions will be held!

Location: the State Hermitage  
Museum, the Hermitage Theater,  
„Atmosphere“ concert-hall, spe-  
cial-needs schools.

Our supporters are the State Her-  
mitage, the Hermitage Theater,  
the Vaganova Academy of Russian  
Ballet and also famous artists,  
young talented young people of  
our city, original genres artists  
and theater group artists.

During the shows children are  
looked after and assisted by  
cadets of the Saint-Petersburg  
Cadet Military School of Investi-  
gation committee of RF.

In the program: theatrical shows,  
ballet and interactive perfor-  
mances, games and competitions

We bring children love and joy.  
You can give them books.

*Alexander Zimin*



# ALEKSEY VAYNER

Before learning to read and furthermore to express your own thoughts in written form, you should acquire the ability to listen to others.

It means to distinguish their speech in the flow of sounds surrounding you. At first, by intonations and then by sound to make suggestions on the message the world is trying to deliver. To find out what all these „dings“, „clicks“ and „plops“ mean.

Only after that can you learn to speak the language or several foreign languages perhaps. And not just to integrate into a particular society but to communicate with those around you. This will prevent you from rejecting a culture whose language is unfamiliar and vice versa — from being rejected by a culture for the same reasons.

In that regard we would like to stress the importance of listening that contributes to imagining numerous wonder worlds in our heads. Contemplating them we „record“ phrases, pronunciation, grammatical constructions, intonations and accents and save them for later.

Unsurprisingly, it is more thrilling when these „performances“ are carried out by voices of top cinema and theater actors.

Illustrations:

Aleksey Vayner

The facts are taken from the unpublished book „Theaters: a Little Historical Encyclopedia“, „Fordevind“ publishing house



The facade of the building is decorated with the Apraksins' emblem and two busts of famous people — Alexander Pushkin on the left and composer Mikhail Glinka on the right.

For some time it was called the Small Imperial Theater but when it started bearing the loss, it passed to Suvorin, the editor of those times, who revived the theater life of the capital.

Soon after the opening of the theater in 1907 a bridge over the Fontanka river was built, a dream come true for the dwellers.

The Apraksinsky Theater became the first private theater of the national level.

## The Tovstonogov Bolshoi Drama Theater celebrates its 140th anniversary

(formerly – the Suvorinsky, initially – the Apraksinsky Theater)

Where: Saint-Petersburg, Fontanka Embankment, 65

# To listen!

Here comes the audio-fairytale to our assistance. In fact, it is kind of a one-man play where all the parts are yours: author, hero and villain, boy and girl, cat and old lady... You perform them sitting all alone behind closed doors of a dark, soundproofed cabin, knowing that there is a film editor somewhere behind the walls. He creates a perfect sound for you to be heard and understood by many people.

He does it for those many to become willing to learn to read.

Semen Mendelson, actor of the Tovstonogov Bolshoi Drama Theater (who had the part of the seller of balloons in the „Three Fat Men“ play) reads on the record fairy tales and stories for children. His voice makes the characters come alive, it gives them completeness of the inner nature, real emotions and feelings.

Audiobook  
Semen Mendelson  
**Russian folk tales for the little ones**  
The Bun (Colobok), The Turnip (Repka), The Three Bears, The Wolf and Little Goats, Riaba the Hen  
„Interact“



### BOOKSTORE RARITY

**Ekaterina Murashova, Natalya Mayorova**  
**PRE-Alphabet: a Guidebook for Development of Speech (96 cards)**

illustrated by Aleksey Vayner  
„Polyandria“, 978-5-9908965-7-4

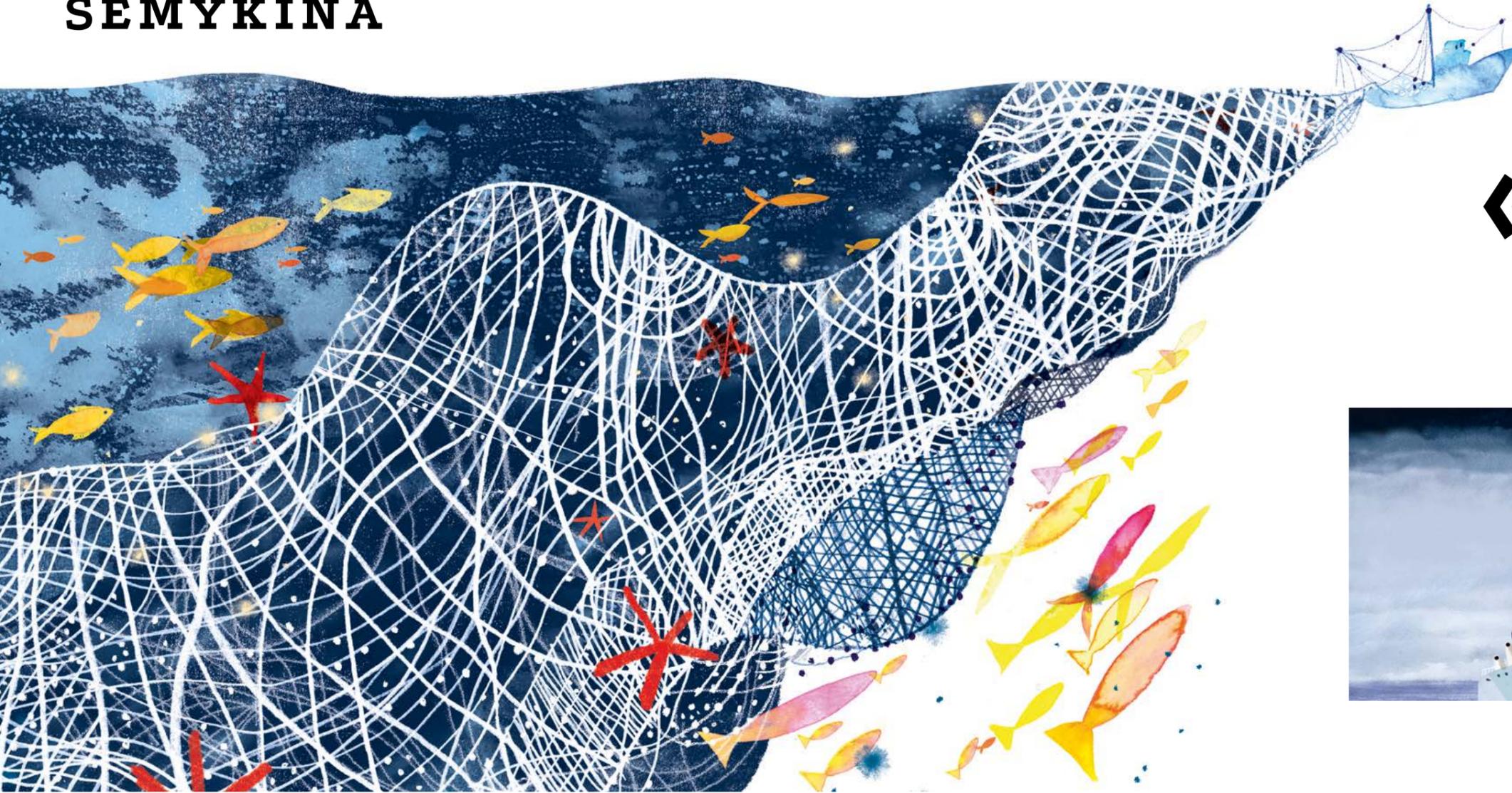
Audiobook  
**„The Tale of the Dead Princess and the Seven Knights“**  
read by Lyubov Povolotskaya, film actress  
„Interact“

# VICTORIA SEMYKINA

ЖЕМЧУГ



« I WANT TO BE REAL! »



A NOVELTY OF THE LITERARY UNIVERSE

Marina Aromshtam  
**The Real Little Boat**  
Illustrated by Victoria Semykina  
„MIF. Detstvo“, 978-5-00117-694-7

# ЧТО ТАКОЕ «ПАП МАМ БУК» ?

ИНТЕРНЕТ-ПОРТАЛ «ПАПМАМБУК»  
СУЩЕСТВУЕТ С ДЕКАБРЯ 2011 ГОДА.

Мы пишем о детском чтении: о том, как дети становятся читателями и что может этому помешать, как и кем создаются детские книги и что влияет на читательское восприятие.

Мы пишем о том, как книги создают и читают, и о том, что влияет на читательское восприятие.

НАША ГЛАВНАЯ ЗАДАЧА – СДВИНУТЬ ОБЩЕСТВЕННЫЙ ИНТЕРЕС ОТ ЛИТЕРАТУРЫ К КНИГЕ И ОТ КНИГИ – К ЧТЕНИЮ КАК ПРОЦЕССУ, В КОТОРОМ УЧАСТВУЕТ ЧИТАТЕЛЬ.

Возможно, если мы научимся понимать чтение как процесс, это изменит наши представления о том, что происходит с ребенком во время чтения, и об обучении детей.



Изначально нашей задачей было организовать площадку для общения читающих детей, и мы рассматривали конкурс как способ поддержки детского чтения. Поскольку писали дети о книгах, которые выбрали сами, конкурс должен был стать своего рода картой подросткового чтения, по которой могли бы ориентироваться и взрослые, и сами подростки.

Но очень быстро выяснилось, что среди конкурсантов (особенно – среди победителей) много пишущих детей. Выражение своих мыслей и переживаний в слове – их неотъемлемая потребность. И, конечно, они нуждаются в том, чтобы их способности и уже ярко выраженные умения были востребованы.

После второго конкурсного сезона мы решили создать при сайте «Папмамбук» команду авторов подросткового возраста. Мы предлагаем детям «работать» в области книжной журналистики.



С 2013 ГОДА  
«ПАПМАМБУК» ПРОВОДИТ КОНКУРС  
«КНИЖНЫЙ ЭКСПЕРТ XXI ВЕКА»



ЭТО ТВОРЧЕСКОЕ СОСТЯЗАНИЕ  
ДЛЯ АВТОРОВ-ПОДРОСТКОВ  
НА ЛУЧШЕЕ ЭССЕ О ПРОЧИТАННОЙ КНИГЕ

## Reader's question

„Hello! Would you, please, give me some piece of advice concerning my daughter of 10 y.o. who is really good at writing charming stories with nice depiction of different ambiances. What competitions can she participate and what should we do to support and develop this activity?“

Elena

## Marina Aromshtam's response

It seems to me that there is a debut nomination within Astafiev's award. One of our teenage writers even may have got one.

I try to avoid direct interference into children's creativeness. In my opinion, they should not hurry to present their works publicly. Any failure can have a certain effect.

I prefer dealing with teenagers' texts which contain a clearer idea. Essays on books

may also be very intimate, however, the ability to imitate is minimum as you have to express your own feelings and try to explain them in words. And it is always good to work on your style.

So let her write something for us where the idea is more important than the atmosphere. Creativeness is welcome if it doesn't affect the message.

We have just launched the fourth season of the „Book expert“.

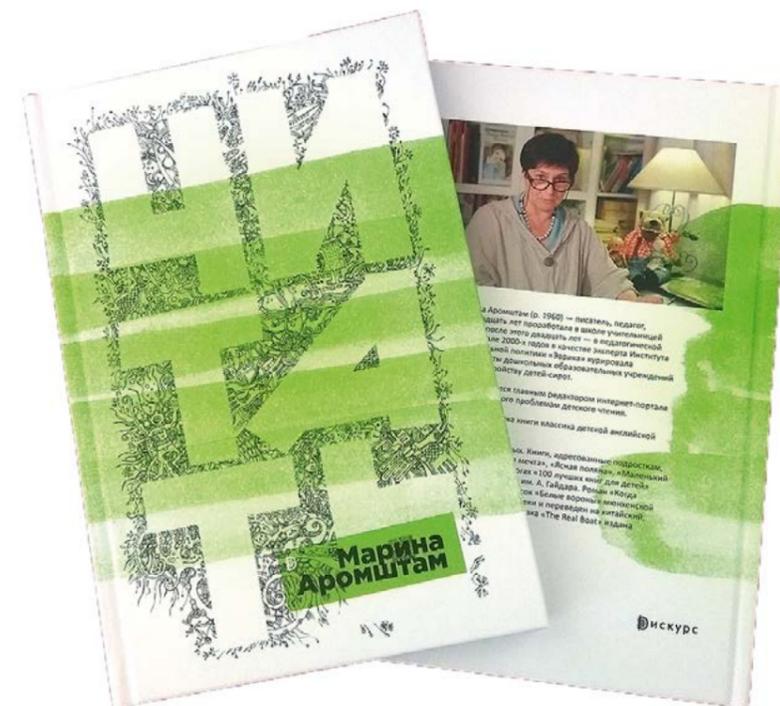
[www.papmambook.ru](http://www.papmambook.ru)

## MARINA AROMSHTAM

Chief editor

of the „Papmambook“ magazine

„The books we engage in dialogue with make us discover a complex device of the world and of our own. The more people appreciate human complexity the fewer horrible things happen around. There is no other reason for me to struggle for proper children's reading. Nevertheless, I find this reason rather compelling“.



## A CHILD LEARNING

# To read!

Here are some extracts from the book  
(published with the authorization  
of the author and the publisher)

## About methods and techniques

Child's maturity as a reader largely depends on the way he is taught and on how the “learning to read” is interpreted.

About fifty or sixty years ago school education would start with literacy courses. Parents used to say: at school they will teach you to read and to write. Of course, some children came to school with basic writing and reading skills. But it was mostly typical of those few intellectual families who possessed family libraries and who were able to get scarce children's books.

Nowadays all parents, more or less preoccupied by their children's education, try to teach them to read before the school. The ability to read is perceived as the key to future educational success. It is a completely new social situation that makes us reconsider well-established approaches to teaching children.

<...> My teaching and parental experience as well as the one gained while participating in development of educational techniques made me understand and accept one important thing: there is no perfect way of teaching to read that can be applied to all the children and that would lead to the same results. The younger a child is, the more it is important to pay attention to his or her individual particularities.

Unlike a pupil, a preschooler is only in the process of learning to follow the rules, to control emotions and to do what must be done even if it doesn't seem very interesting.

As a matter of fact, when psychologists examine children's „readiness for school“ their mental development is as much important as the ability to listen to adults, to obey the requirements and to measure their emotions with circumstances. School is thought to provide knowledge, how-

A NOVELTY OF THE LITERARY UNIVERSE

Marina Aromshtam  
**To Read!**  
„Discourse“  
978-985-90437-5-8

ever, first of all it is a disciplinary establishment (especially in our country).

Schoolchildren have nothing to do but to follow the traditional educational system, but preschoolers' learning in conditions of strict discipline is less successful than when it pursues his or her own interests and needs.

Children make more progress studying what interests them and what they are able to master rather than following a strict program aimed at „an average pupil“. (Basically, this rule also concerns elder children. This is why the global trend of contemporary education is related to individualisation. The highest results are shown by the countries where this principle is leading — in Finland, for instance.) Nevertheless, this idea was defined by Lev Semenovich Vygotsky, the classicist of Russian psychology in the '20s of the last century.

The practical conclusion for a conscious parent is that methods suitable for one child may not be that efficient with another. It doesn't mean that this particular child can't learn to read. He is likely to go the other way. In this case it is very important not to force the things. Of course, the situation when a child is already 7 y. o. with no reading skills may give cause for concern. In this case he or she will probably need professional help.

It is also good to know about existing methods children can be taught to read. It will help you to weigh carefully the promises of those who develop programs and techniques as well as to be able to choose with clearer notion of the subject.

### Letters or words?

What the learning process should start from? What is to be introduced to a child first of all — letters, syllables or words? Or scientifically speaking, what graphical unit must underpin the literacy study?

It seems impossible to hesitate with the answer which is the letters! Indeed, it is the oldest way of teaching.

Formerly, literacy was based on learning the names of letters and their combinations. It was the **spelling method**. In the story of M. Gorky „Childhood“ it was the way the grandfather taught little Alesha to read; it is the most cheerful moment of this rather grim tale.

Nowadays many parents follow Alesha's grandfather's example. However, they often call the letters by their alphabetical „name“ and only after that they pronounce a syllable they form together. Although the letters' names of the Rus-



sian alphabet are far less intricate than of the old Slavic one, contemporary methodists consider it less productive. In their opinion, this method engages only mechanical memory.

Modern schools use **phonics method** of teaching literacy when children are shown a letter, told what its name is and necessarily explained how it is read. The letter „М“ [æm] is read as [m], the letter „П“ [pæ] — as [p], i.e. without a vowel add-on. It is to facilitate the process of merging letters to syllables.

Notwithstanding the evident difference between these two methods, the first graphic unit a child learns is a letter.

However, there is another way: a word can also be a graphic unit when teaching to read. It implies that a child may memorize whole words and their spelling instead of separate letters. This method was used as an alternative one at the turn of the XIXth and the XXth century. It refers to the methods of reading in foreign languages

like English, German or French. **The method of learning by whole words** was very criticized since its appearance and soviet schools avoided using it. (As a matter of fact, in the beginning of the XX century this method was appreciated by Julia Fausec, the first Russian montessory teacher. But it was a „local“, short experiment sharply interrupted by the Soviet power.)

Nonetheless, in the late 1960s this method suddenly became popular among the parents who indulged in unconventional ways of children development. It was introduced by spouse Boris and Lena Nikitiny who became famous for their domestic pedagogical experiments. They used to start teaching their children (all ten of them) to read at a very early age showing them whole words written on separate pieces of paper (cards if you like). And the children learned fast to recognize these words. After learning some of them by heart, children used to be given specially made books containing only these words.

Nikitiny, in their turn found out about the whole-word method from the book by Maria Montessori whose copy Boris Nikitin was lucky to get in the Leninskaya Library.

Almost the same method is used by Glenn Doman's followers.

**Zaycev's technique** is situated between the phonics and the whole-word ones; it offers a child to memorize combinations of letters rather than words written on little cubes' faces. Zaycev himself stressed its connection with the tradition as it was the way children used to learn to read in pre-revolutionary schools, in Lev Tolstoy's school in particular. Nowadays we call these combinations „syllables“. Syllable is a combination of a consonant and a vowel. Zaycev's cubes contained the most common combinations to be memorized by a child. After that he or she was able to create words out of them.

Whole-word method of learning to read was denounced in Soviet times whereas Zaycev's method was simply neglected. They were considered to be teaching „pseudo reading“ rather than conventional one: in the first case child's vocabulary is very limited and neither of the methods explained principles of merging of letters to syllables and consequently to words.

This judgment would be fair enough if it concerned pupils. In contrast to them, preschoolers' perception is a completely different thing that depends on the specific nature of brain structures' development. Human's cerebral hemispheres are not symmetrical, they have their own manner of development and functions. For instance, grammatical constructions are assimilated due to the left hemisphere's activity (which is impossible in cases of injury). The same hemisphere allows us to deal with analytical tasks, to read and to write. It appears that reading and writing requires analysis of the speech and graphical signs. But interestingly, it takes it a while before starting to function properly: the left cerebral hemisphere matures throughout the whole preschool period. It makes it impossible to teach a preschooler to read with the help of analytical methods. Parents often complain that their children already know the alphabet by the age of two (or three) years but still are not able to read. They also tend to accuse them of being lazy.

Which they are definitely not. There is a big difference between knowing letters and reading them together which depends on the number of neuron dendrites. Willing and efforts will have no effect as compared to patience.

If it is not possible to wait, the right hemisphere is there to help as it is responsible for the

perception of visual and spatial images. This is why small children are quite good at memorizing the way letters, syllables and whole words look like when written on cards. This mechanism is the same as the one with pictures where one contains a cat, another— a mouse, the third — a word „cheese“. Psychologists call this entirely perceived word a hieroglyph.

It turned out that a small child's vocabulary of these hieroglyphs can be rather large. The whole-word method of learning appeared to be very productive in practice (take the children of Nikitin's family for instance): in a certain moment the children switch from „pseudo reading“ (recognizing familiar words) to actual reading. All Nikitin's children were able to read before entering school.

Nevertheless, this card-recognizing game requires certain frequency in order to result in „pseudo reading“. Besides, it is to capture child's attention; but tastes differ as well as children.

In a certain momen of his or her life a child may be interested in examining cubes with syllables (perceived as pictures as well), playing with toy letters or looking through an ABC with nice pictures.

All parents must be patient and give up comparing their children's achievements. All children are different as well as the pace of development whose speed is not steady. Sometimes a child is able to read by the age of three, however, it does not guarantee future success in mastering this skill which is very complex and multi-stage. It might take a while before a child will switch from the ABC to real books in contrast to the other who started reading later but already devour entire books.

The text is followed by the pictures of wooden toys „Fanika“ – cylinders with letters contributing to learning to read. The technique and design is by Lyudmila Kalinina, the toys are created by her husband. The pictures are provided by the creators.



**A set of five cylinders for learning to read**  
+additional manual for 9 lessons  
„Fanika“



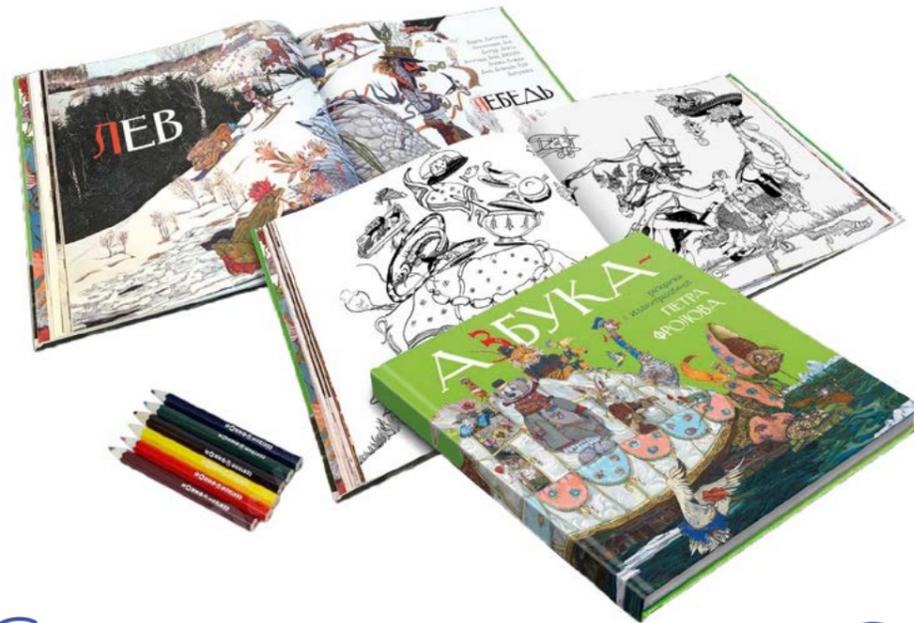
**A cylinder with letters „Entire alphabet“**  
„Fanika“



A NOVELTY OF THE LITERARY UNIVERSE

**„Funny book“ puzzle**  
„Fanika“

# PETER FROLOV



## The prime role of the ABC

The habitants of other universes tend to mistakenly believe that the ABC is only a way to learn to read and that the only thing that matters is large letters with typical print as the Custom Regulations require.

If the ABC is a sort of „Periodic tables of elements from different Universes“, then the ALPHABET plays the role of molecules. In other words, it is a set of basic elements to create anything you like: a word, a poem or a whole world of make-believe.

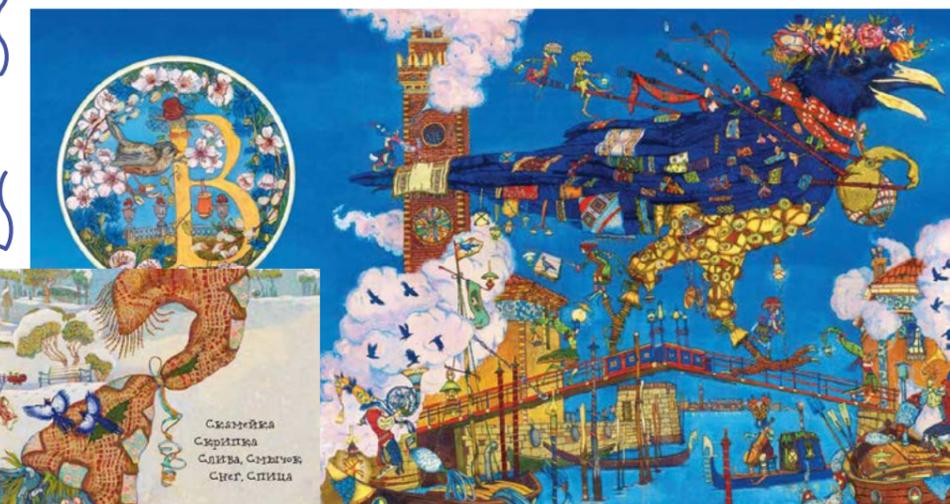
It is often unclear to some that the ABC is a catalogue of a specific world which expresses the way it is organized from different perspectives and aspects. It is up to a creator to decide what a certain catalogue is going to describe and how it should be systematized in order to treat different issues. As you may already guess, the aim of a particular catalogue is much bigger than simply show how the letters look like...

„ABC“ and „ABC coloring book“ illustrated by Petr Frolov are the books for those discovering the world with the help of colors and lines.

Now it is certainly clear that every imaginary world has

*its Own*

so-called letter-molecules.



Peter Frolov  
**ABC**  
„Petr Frolov's gallery“

Peter Frolov  
**ABC coloring book**  
„Petr Frolov's gallery“



The building occupied by the insurance agency „Rossiya“ turns 120 years old

## THE KEEPER of history

The story of the house on Mohovaya street by Aleksey Stepanov  
Walking through the courtyard with Ivan Sapunov, the soloist of „The St. Petersburg Chamber Opera“  
Photographer: Victor Zavyalov



Where: Saint-Petersburg, Mohovaya street, 27-29  
Architect: Leon Benois

According to historians the first building situated on Mohovaya street 27–29 was erected 300 years ago. It was built in 1718 for Carl Scavronsky, the elder brother of Catherine II, the wife of Peter the Great.

After the death of Peter the Great the ascended relative of the Empress left his modest dwelling not far from the Summer Garden, and the building was soon occupied by the Yegermeister office which was in charge of the royal zoo. It is worth mentioning that so-called „Animal court“ had little to do with modern zoos. At the time of Peter the Great it consisted of one simple wood cabin close to the „post cottage“ in the area near the Marble Palace. This was the place where the tsar kept the animals given to him as it was impossible to live with predators and elephants under the same roof!

In 1718 under the order of His Majesty the „Animal court“ moved to Fontanka district where Semeonovskaya street crossed the one named Hamova (the former name of Mohovaya street). In its courtyard a large space was fenced where they built two big wood cabins for lions and spared some room for the elephant (by the way, the first elephant arrived to St. Petersburg from Persia in 1714; it traveled



through Russia from Astrakhan on foot in specially made leather boots).

The „Animal court“ wasn't meant to stay there for long. After touring around St. Petersburg the royal zoo moved to its environs like Tsarskoye Selo and Peterhof...

The land which had been occupied by it was later given out for private building passing from hand to hand repeatedly. In the middle of the XVIII century the current Mohovaya street 27 was inherited by Rossi, the architect. Not that Carl Rossi who erected the General Staff Building and the Senate and Synod Building in the XIX century but the Italian architect Ignazio Ludovico Rossi who worked in Russia from the 1740 till the 1770. He was the one who ran the erection of Prachechny Bridge.

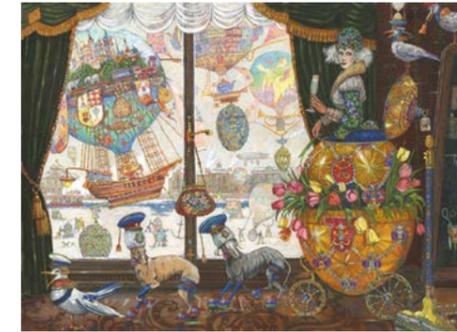
Later countess A. Vorontsova (nee Scavronskaya) obtained possession of it. She ordered construction of a new „magnificent house“ in classic style that became one of the centres of the most noble and educated society of the capital. It was visited by many notable foreigners, artists and scientists; this is where countess E. Dashkova spent her childhood. It was due to the owners' intelligence, passion for science and art as well as their hospitality, high rank and influence at court.

It was the residence of prince Friedrich Württemberg, the brother of great duchess Maria Fedorovna. After that it belonged to count Ribopier from Switzerland who reported for duty to Catherine II with the letter from Voltaire. He married the daughter of A. Babikov, who was under special protection of the Empress, gave birth to three daughters and one son and was killed during the Siege of Izmail.

His widows sold the house to duchess V. Golitsyna. Three years later she passed it to count V. Cochubey, a diplomat, senator, member of the State Council, Minister for the Interior, etc, etc. When Cochubey bought the house on Fontanka,16 from duke A. Lobanov- Rostovsky,

**Jeweled zoo**  
tutorial coloring book for children  
Illustrations by Varvara Pomidor  
Fabergé Museum

120th anniversary of the stone-cutting factory Fabergé



Fabergé Museum  
Where: Saint-Petersburg, Fontanka Embankment, 21

count S. Apraksin became the new owner. Since then the apartments were rented out and this private manor turned into an apartment building.

Years passed, so did the tenants. In the 1870s the house was purchased by prince von Oldenburg who established there the Liteynaya girl school under the authority of Empress Maria and headed by him. Some time later it passed into ownership of Kornilov brothers, the heirs of a famous porcelain factory. Finally, in 1897 they sold the whole plot of land to the insurance agency „Rossiya“. In three years the new owners built one of the most remarkable buildings in the centre of St. Petersburg.

The final image of the building was created by Leon Benois. As he said, the result „turned out to be rich and sophisticated“. This architectural ensemble in Parisian style with beautiful courtyard, chic decoration of stairs, front gates and rare in those times elevator attracted the cream of Petersburg society. Its expensive apartments were occupied by wealthy dwellers and prominent political men — ministers, shadow counsels and descendants of noble families.

The tumultuous XX century made certain adjustments to the lifestyle of Mohovaya 27-29. After the Revolution the luxury apartments were transformed into communal flats; the rests of the former glory miraculously survived. Nowadays the guests of northern capital along with young dwellers becoming familiar with the city's history are shown this building as a monument of the soviet cinematography. This is where in the end of the previous century director Vladimir Bortko shoot a wonderful feature film „The Heart of a Dog“.

Petr Frolov  
**A silk handkerchief „Fabergé Tribute“**  
Petr Frolov's gallery

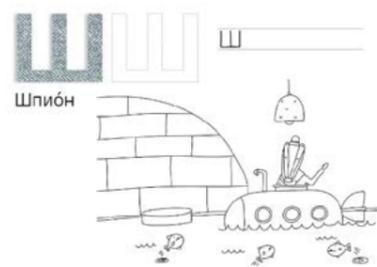
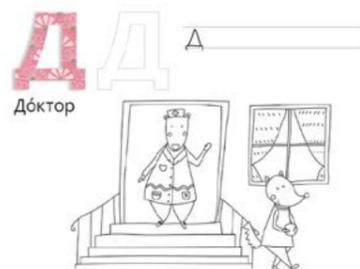
# ALEXANDRA BALASHOVA

The main purpose of Alexandra Balashova's ABC is to navigate children through the world; to answer the question „who is who?“, to tell about what people in different professions do and why they are needed. And most importantly it encourages to reflect on the question „what I'm going to be when I grow up?“



# ANTON BABCHUK

Anton Babchuk's ABC tells about pirates' life full of freedom. It is for those with rich outlook, sense of humour and passion for travelling as well as desire to become familiar with Russian alphabet. Find out more about challenging life of buccaneers.



Alexandra Balashova  
Patchwork ABC  
„Nastya and Nikita“  
978-5-906788-32-0

Anton Babchuk  
Pirates' ABC  
Illustrations: Vadim Chelak  
„Young Mother“, 978-5-906328-45-8

CORALS

## Ж

**ЖЕМЧУГ**  
Жемчуг — дар морского дна,  
И жемчужина одна  
Может стоять, как фрегат!  
Кто добудет, тот богат!



## Н

**НАВИГАЦИЯ**  
Навигация, мой друг,  
Нам важней других наук!  
Только этих знаний суть  
По морям проложит путь!



## St. Petersburg State Marionette Theater E.S. Demmeni turns 100 years old

Where: Saint-Petersburg, Nevsky Prospect, 52  
(Corner of Nevsky prospect and Sadovaya street)

# GET READY TO SURPRISE

## „Sleeping Beauty: musical play“ based on the Marius Petipa’s libretto

Little yet is known about the premiere of this puppet show. However, if we speak about a play based on the ballet, prepare to meet the King and the Queen, Princess Aurora, Fairies and Prince Désiré.

It is said that since it is a play for children (besides, actors in puppet theaters are not as numerous as in traditional ones), this version involves only two fairies: Lilac Fairy (who will grant seven wishes for the Princess) and the wicked fairy Carabosse.

Above all, given that Nikolai Tsiskaridze is the play’s advisor, it’s worth seeing.

Pyotr Tchaikovsky’s ballet, based on the libretto by Patipa and Vsevolzhsky, was written in 1889 and introduced to the public on the 3rd of January 1890 at the Mariinsky Theater. Just imagine — this legendary ballet turns 130 years soon!

The role of Princess Aurora was played by Ekaterina Guéltzer, Maya Plisetskaya and Ekaterina Maksimova... „Lenfilm“ film studio made the same-name screen version of the ballet (filming there our „Esenin of the ballet“ — talented and gracious Yury Soloviev). But this time it is going to be a play; what’s more, a puppet play... Really intriguing!

Trip to the Demmeni theater made by Anya Amasova, collector of rarities for the Museum’s of unique gizmos collection

Photographer: Valeriy Gordt



## The main STAGE DIRECTOR of the Demmeni Theater — Eduard Gaidai

„You are a playwright, aren't you?“

We are in a small narrow room with a huge wide open window letting in the noise of Nevsky Prospect; this is the main stage director’s office of the Demmeni Theater. Eduard Petrovich is writing down in a thick book of 600 lines (!) called „Plays“ the following words: „...for the Museum of unique gizmos. Here is the first copy of my book with errors and many other flaws printed in 10 copies!“ Then he signs it, giving to this artifact even more preciousness. I ask him: „How can you manage that?“ meaning his capacity to be a stage director and a scriptwriter at the same time.

It turned out that Eduard Gaidai was a film student. In the fourth year, all of a sudden (which is habitual in the world of art), one of his plays was put on the stage — this is how a qualified director became known as a playwright. In the meantime the Demmeni Theater needed a Christmas play. Gaidai was asked to write it with the words : „You are a playwright, aren't you?“. And so he wrote it. Accidentally again their stage director „disappeared“ and Eduard Petrovich was to replace him. And so he did.

The fate had this wonderful person to be the main stage director and the author of numerous plays for children since 2000 in the Demmeni Theater. Most of them have already been put on stage in dozens of Russian cities: the „Baltic House“ Theater, the Akimov Theater, State Marionette Theater E. S. Demmeni, the puppet theaters of Tumen, Karelia, Azerbaidjan...

### SHOULD THE BUN (KOLOBOK) RATHER LIVE OR DIE?

Once there was a phone call from Azerbaijan: „Look, we need a script for „The Bun“ play! Can you do that for us? In the traditional way, you know, to keep the original plot“.

Eduard Gaidai asked: „It means in a way that would make children cry in the end?“

„How is that?“ — said puzzled voice on the other end.

„Well, imagine those children following the bun’s adventures and empathizing it throughout 40 minutes and in the end (when it is eaten by the fox)...“

„Oh no, — said the same voice after a brief silence. — We certainly don't want them to cry! Well, you better change the ending. But all the rest must be in total conformity with the plot!“

And so he did.

Soon after that he was invited to Azerbaijan to direct the play. A big surprise was awaiting: „You know,

we decided to perform it in Azeri! Don't worry, it is already translated, the actors are prepared, a couple of them even understand Russian! So you can start!“

And so he started.

„But how???“ — my laughter bursts out and startles the staff members of the theater next door.

Eduard Petrovich laughs and reveals the big mystery of direction: „Actor’s intonation as well as his or her PERFORMANCE always shows wheather they get a piece or not“.

### THE IMAGE OF THE MAIN STAGE DIRECTOR. IT IS A PERSON WHO...

#### Provides everybody with an activity

Christmas time in a muppet theater is very busy. Numerous plays are being written, but what happens after? What is done with the puppets used only during Christmas season? Eduard Petrovich wrote a play which involves the same puppets and can be put on stage all year long.

#### Understands that puppets don't retire

Surprisingly, there is no museum in the puppet theater. Although it seems natural that old puppets, no more used in performances, would fit in well in children’s favorite puppet museum! They could tell a lot about their theatrical experience, their creators and colleagues...Despite this, theaters are not supposed to be engaged in any „museum activity“. However, there are regular exhibitions and a collection of more than 1000 quality puppets selected throughout 100 years, a part of which has already been introduced to the public in Europe and Asia. This autumn those puppets were exhibited in Germany and Italy.

### WHAT CAN WE DO WITH PLAYS?

Eduard Gaidai: „Publishing plays for ordinary readers is pointless. They are sort of schemes and it would be as if publishing drawings of military ships and rockets...“

I totally agree with Eduard Petrovich. Those drawings simply cannot be published or released. Above all, they only can be snatched! Many individuals go after such schemes and drawings of well-functioning devices made by geniuses to create equivalents.

### The Marionette Theater’s repertoire

„The Book of Wonder“ (new!)

„Tell me about The Little Red Riding Hood“

„Gulliver in Lilliput“

„The Little Raccoon“, „Mukha-tsokotukha“

„Dolls and Clowns“, „The Little Wooden House“,

„Umka“,

„The Snow Queen“, „Cinderella“ and etc.

# Menin Library

## The Museum of Unique Gizmos looking for maecenas

According to Max Frei, all the unwritten books are kept in Menin Library. I suppose, the written but unpublished ones are also stored there. Museum of unique gizmos possesses some of them and pledges to publish systematically some data from the royal files and also to introduce publicly fragments of non-existent books which are in trust management of our Museum.

### Far less than a complete list of Eduard Gaidai's works (pieces)

- „Crimson sails“
- „The Undertaker“ (based on Alexander Pushkin's works, not put on stage yet)
- „Gorynych“ (based on Russian epics, not put on stage yet)
- „The Third Gulliver's travel“
- „Brer Rabbit in the Wild West“
- „A Little Flower for Nastenka“
- „Little Longnose and Kreiterweis“
- „Madam Metelitsa“
- „Kalif and Ginn“
- „Thumbelina“
- „What worths the most?“
- „The Bun“
- „Ole Lukøye's Fairytales“
- „Cinderella“
- „Gerda“
- „Real Father Frost“
- and etc...

Also, our Museum disposes Eduard Gaidai's poems including some for the little ones: those popular funny songs from puppet plays gladly hummed by children!

A collection of plays and a book of poems are available for reading and non-commercial use on Ridero (author's remuneration is not included). You can also address directly to Museum of unique gizmos at any time.

On this spread we would like to present you Eduard Gaidai's creation as it would look like on the Bright Side. The illustrations are kindly provided by artists in the search for cooperation.

The main Museum Keeper, as well as the one of contacts and visits, Anya Amasova.



– А ещё... Я... Я могу песенку петь!  
 – Песенку? Это смешно! Булочка, которая поёт!  
 – Правда? Хи-хи... вот видишь. Хочешь, Заяц, я тебе песенку спою?  
 – Ну давай, попробуй. А потом я попробую... какой ты вкусный! Ха-ха-ха!

## An artist wishes to get acquainted...

### Artist-CARTOONIST

**ELENA SAFONOVA**



About herself: „I love drawing for children. And I was getting an education hoping that one day I would illustrate my own books for children. Now I teach painting and drawing and work as an illustrator of children's books in Rostov-on-Don for 15 years so far.

Since the childhood I love playdough. In the remote 1976, when I was 11, I made a plasticine characters of my own fairytales and showed other children little plays. I dreamt about creating "plasticine cartoons". With my parents' assistance I wrote to "Soyuzmultfilm" (Union Cartoon) expressing my idea and even applying some pictures. And then waited and longed for being called on! Once I saw a plasticine crow, I was over the moon, naive enough to believe that it was me who inspired them. It was the first and the last time I was engaged in animation“.

### A SELF-TAUGHT artist

**ANASTASIA GOLENKO**



About herself: „I am a self-taught illustrator and I have been painting every day for a year now. All my life I believed that you have the right to draw only if you are highly educated and with an art school under your belt. Consequently, for a long time I considered artists as wizards whose magic is out of my reach forever. But now I know that it's not only about magic but also about day-to-day labour and true passion for what you do. My artistic path started with watercolor which still remains my favourite. With great pleasure I draw charming characters with a story behind, frequently their mood reflects my own at the moment. I expect the nearest future to bring a lot of books waiting for being illustrated by me.“

Eduard Gaidai

### A Manual for Little Kittens

*Чтоб напугать врагов своих,  
 Совсем не надо драться!  
 В драконов, страшных и больших,  
 Учитесь превращаться!  
 Пусть выгибается спина  
 Огромною дугою –  
 Врагам покажется она  
 Драконьей головою.  
 На цыпочках тянитесь вверх,  
 Спина растёт над вами,  
 А лапки выглядят для всех  
 Драконьими клыками.  
 Чтоб круглой стала голова,  
 Прижмите ушки разом –  
 Врагам покажется она  
 Огромным круглым глазом.  
 Теперь кольцом или дугой  
 Согните хвостик просто –  
 Так получается второй  
 Огромный глаз у монстра.  
 И громко так шипите вы,  
 Как страшная змея.  
 И боком так идите вы  
 На дерзкого врага!  
 Он тут же с ног повалится!  
 От страха затрясется!  
 А кто не испугается –  
 Хотя бы... засмеется!*

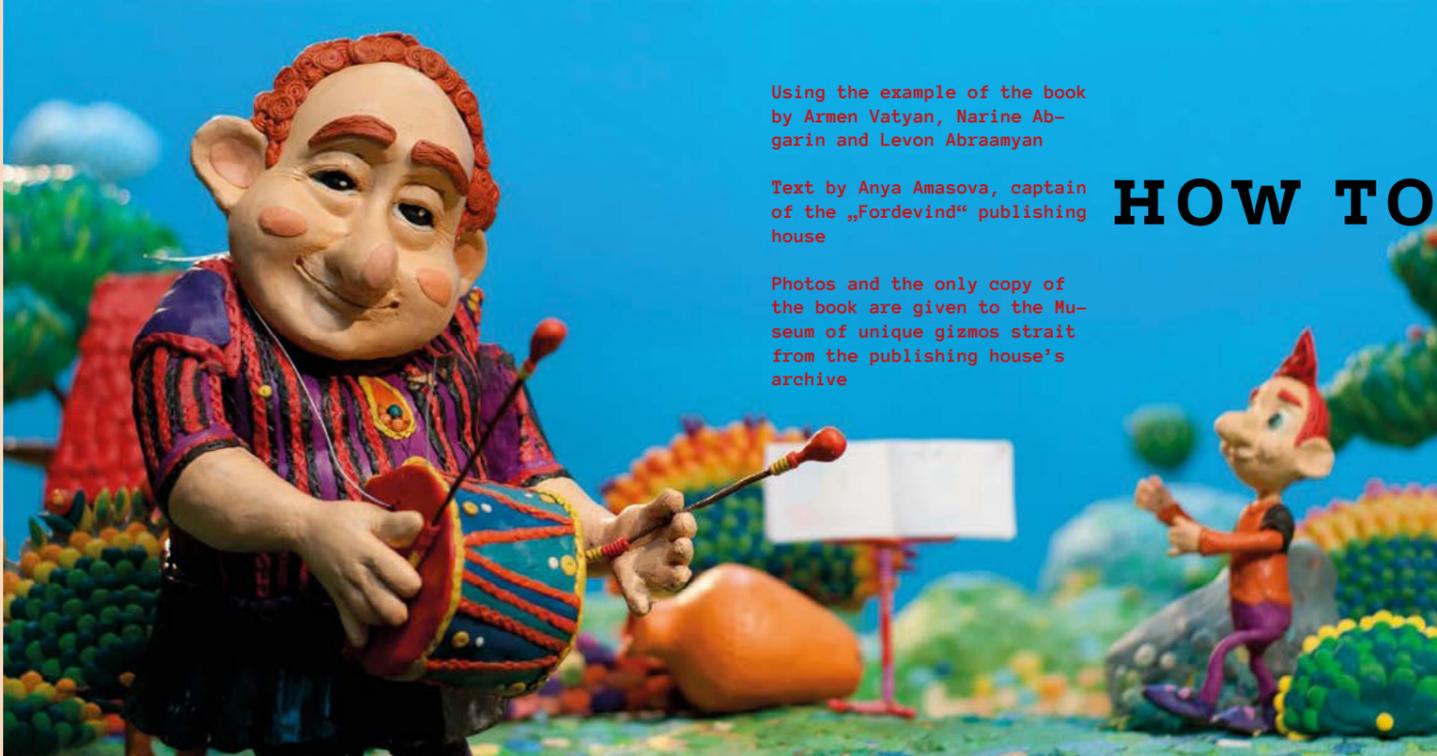


## 10 THINGS WE CAN DO WITH PLAYS

(made up on the spot)

1. Publish them as collections of scripts without illustrations (the way Evgeny Schwartz's has been published).
2. Publish them as illustrated scripts for reading to „big children“ (scripts are good by indicating parents what expression their voices should be).
3. Make comic books based on them.
4. Make a cartoon out of them.
5. Or even a whole film.
6. Use them in universities for educational practice works.
7. Carefully transform them into a work of fiction involving puppets as well as other instruments of artistic expression that convey the atmosphere of theater.
8. The idea expressed below can be performed with the help of photos, drawings and also plasticine or shreds.
9. Put on stage plays for children — in kindergartens and elementary schools.
10. Use the as funny dialogues on famous fairytale topics in textbooks for those learning Russian as a foreign language.

*We say „carefully“ in order to point out that children, just like playwrights, perceive the world schematically with the help of dialogs since they are imaginative enough to complete the whole picture.*



Using the example of the book by Armen Vatyán, Narine Abgarin and Levon Abraamyan

Text by Anya Amasova, captain of the „Fordevind“ publishing house

Photos and the only copy of the book are given to the Museum of unique gizmos strait from the publishing house's archive

# HOW TO CREATE A BOOK of a script

MASTER CLASS

*There are some books with exceptional life from beginning to end. They have wonderful creators, unusual „ancestors“, whole „family trees“ and unique ways in which they appear... And then, just like Miracles always do, they disappear...*

*For instance, this is a story of a book called „A Giant who Dreamed of Playing the Violin“ which was published only once in an addition of 3000 copies and then suddenly disappeared from all the web-servers and computers... However, the memory of its creation remains. We would like to publish it as a master-class.*

### 1. Playwright's letter containing a script.

In 2012 „Fordevind“ publishing house got a paper letter from Armen Vatyán which contained a script of a cartoon called „A Giant Who Dreamed of Playing the Violin“ produced by the „Armenfilm“ animation studio in 1986. Drawn by hand, this cartoon is touching and full of memories of soviet childhood.

**2. A year and a half for revising and considering future steps.** We took a conceptual decision: to make a new cartoon-book using the script as a plot. It was to discuss with the playwright.

**3. Find a wonderful puppet-maker** from Yerevan (Armenia) who creates unbelievable worlds from plasticine along with kindly characters. In 2014 the publishing house met Levon Abramyan whose charming and funny plasticine puppets captured our hearts.

**4. Discuss the characters with the puppet-maker,** and soon after that he starts making the principle ones.

**5. With the assistance of an illustrator (and a director at heart) we create a „storyboard“ for the puppet-maker's and our own use.**

Geta Belogolovskaya turned out to be such an illustrator.

In our case there were 32 pages subtracting 2 (the title page and the imprint), which makes 30 pages = 15 spreads.

**6. Write a letter to a talented writer** in order to inquire whether he/she would like to write an „Armenian tale“ based on the cartoon and the existing script. Narine Abgaryan was considered a perfect candidate. The author of tremendous „Manyunya“ and other wonderful books, Narine kindly agreed at once and wrote a very colourful tale.

**7. With a template-designer's assistance we rearrange our tale into a book on the basis of the accomplished storyboard**

**8. Send the outline to the puppet-maker** so he/she is able to plan scenes and place the characters (or to give them relevant expressions) taking into account not only his own views but also the given plan.

**9. Engage a photographer to the project.** Ruben Shzikyan from Yerevan took pictures of 15 scenes of our tale. And we are eternally grateful for that.

**10. Create a layout and a cover!** And finally send it to a printing house...

Voilà!

Fruitful teamwork that lasted one year united a few talented people and gave to the world this enjoyable 32-page book!

The edition was accompanied by a link to the song „Makac Harsner“ performed by Alla Levonyan which was recommended for listening while reading the book.

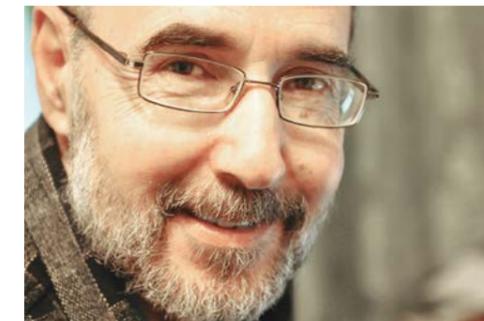
The series was called „Licorice“ and I was chased by the desire to use „modern technologies“ offered by „Pareto-Print“ printing house: certain areas of a book can be covered with special varnish that emits perfume once you rub it. Unfortunately, I couldn't afford it. Anyway, I doubt they have a perfume of dried apples...



BOOKSTORE RARITY

Narine Abgaryan, Armen Vatyán  
**A Giant who Dreamt of Palying the Violin**  
Levon Abramyan's version  
„Fordevind“, 978-5-904736-22-4

# ANASTASIA MAZEINA



Armen Vatyan

## STORY ABOUT A STORYTELLER

Arrived to the Museum of Unique Gizmos  
25 March 2018

*“Here is my final tale. It is dedicated to all those living in their own world, to unique and wonderful people like you.*

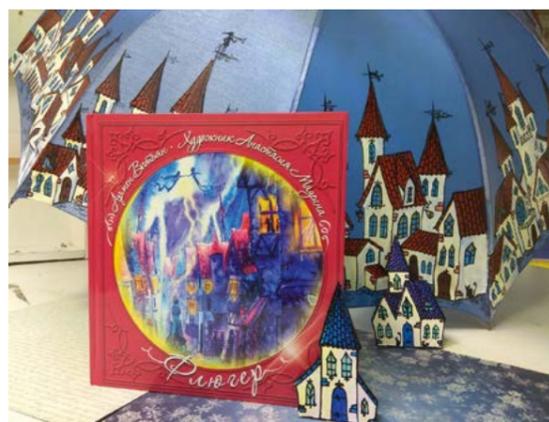
*Armen”*

In order to make a book based on a fairytale script you should get a letter from its author. Read it, get a sense of it and fall in love eternally. Then find an amateur director, necessarily kind and with his or her own catchy style which gets along with the playwright’s idea. He or she will see this whole wonderful world, consider the details, produce a storyboard arranging accents and showing the story from different perspectives... And finally release the best book version of an existing tale.

Tari Grishina  
**Joy of „The Weathervane“**  
Hand painting (umbrella and magnets)

BOOKSTORE RARITY

Armen Vatyan  
**The Weathervane**  
Illustrated by Anastasia Mazeina  
„Fordevind“, 978-5-904736-17-0



# Menin Library The Museum of Unique Gizmos looking for maecenas

far Africa instead of the neighbour town; the only thing he did was making paper birds from receipts and throwing them out of his office bringing joy to local children.

Finding himself out on the streets again he became a pizza courier, the last work he was admitted to. But he managed to screw it up aswell. Clients never received their hot delicious pizza — the man often met poor hungry children on his way and gave out all the food ha had. Consequently he was forced to pay for it from his own pocket. As both of his pockets were always empty, it was his wife who payed for his kindness.

After all she got fed up with it and left him for a sausage vendor. Eventually our character was left with no job and no wife. It was when he started to reflect on meaning of life and other philosophical questions, — a clear indication of a desperate loser.

Once he was strolling through a park looking for the very reason for living when he saw a boy crying on a bench. It turned out that his mother had sent him to buy some food but he lost all the money. Our fellow couldn't help him as he hadn't seen money himself for a long time and gathered food in the forest. To cheer the boy up he made up a fairytale for him, a very good one which could help him to explain to his mother where the money had gone. The tale told about a boy who was heading to the shop when suddenly he met a young beautiful princess bewitched by a wicked witch and turned into a ragged beggar. It was his heart who told the boy the truth about this girl; so he gave her all the money he had. There remained only to wait for her to come after him in a

gilded carriage or a luxury car.

The same day our hero had to create another story — for his friend shoemaker who had got drunk in an inn and was afraid to return home and cause anger of his missus. The story went that the shoemaker's childhood friend arrived by the magic carpet and asked him to mend his weather-worn boots of speed. The shoemaker wouldn't dare taking any money for it, so they shared a drink together — a bit of wine offered by the magic tablecloth. The shoemaker liked the story very much and went back home peacefully being absolutely sure that his wife would believe it.

The next day our fellow met the boy who was flogged and the shoemaker with a huge bruise around his eye. It appeared that nobody believed those stories about princesses and old friends. However, they were not angry but grateful as they both had a chance to become heroes of such wonderful tales.

Ever since the man had been telling his fairy tales everywhere. Each of them focused on one inhabitant of the village. People called him the Storyteller. Some of his tales were so successful that a few local scribblers published them in capital newspapers as their own.

Once coming back from the forest he was caught in a rainstorm and came down with a cold. He was lying in fever unable to move or have a cup of tea. Two days later Death came to him. She didn't look like people use to feature her in books and films — like a crone with sharp scythe. Oh no, she wasn't like that,



not at all. Death sat down humbly closer to the headboard.

Having looked into her eyes the Storyteller understood who she was and why she came. At the same time he felt that it was a lonely and unfortunate woman. Then he summoned up his strength and told his last story dedicated to her.

Death was surprised to discover that when she was young she loved life and happily greeted every day, every birdie and little flower.

But once she was betrayed by her dearest and nearest facing her misfortune alone. It was when she grew to hate all the people. She sold her soul to Satan, became immortal and started avenging people taking the most precious thing they had — their life. According to the story

she was kind of temporarily insane, nothing more. It would pass away once she got up at first light and followed the sun for the whole day even if it disappeared behind the horizon. Most importantly she had to make soap bubbles all the way down. So she would love life again, learn to forgive people since they are so weak and helpless.

In the end of the story Death followed the sun indeed making bubbles learning to enjoy life and reunited with people.

Death listened to him with great interest and changed her mind about this person: she didn't want to take his life anymore; how could she do that to this freaky and kindly man who wanted to help everybody and even his Death? She left without saying a word.

The very next day the Storyteller recovered. He stepped out on the porch and stretched towards the warm sun. Then he saw that his house was surrounded by alarmed villagers including his crying ex-wife and her new husband. They all were summoned by the shoemaker who saw Death walking in his door at night.

The Storyteller knew why they all gathered together and thanked them with a big smile. He was the only one who knew for sure that fairytales as well as storytellers are immortal.

*Text by Armen Vatyan  
Illustration by Anastasia Argutina*

# Menin Library

## The Museum of Unique Gizmos looking for maecenas

Mikhail Yasnov

Three years ago I learned about Elena Mamontova's poems for children — Lena sent a selection of them to Detgiz (The State Children Publishing House) young poets festival. Her professionalism was fascinating for an amateur in children's poetry; however, what hooked me was the name of one of her poems — „Snowage“ („Snegovekovye“). This made-up word means a lot and its creator deserves closer attention and readers' biggest expectations.

She already deals very well with the latter: in the meantime Elena Mamontova has written numerous remarkable poems — cheerful, thoughtful, witty and touching ones and also she has started building up her childish poetic world, enriching it with miniatures as well as with bigger genres — poetic stories in the spirit of Marshak's school.

It is worth mentioning that children's poetry scope has extended its boundaries which is not that tangible but significant. Some time ago we used to say that children's poets mostly live in Moscow and St. Petersburg. Today the situation is different. For instance, Elena Mamontova was born in Kotovsk, Tambov region; she currently lives in Ekaterinburg and usually meets her colleagues at seminars and festivals held all over the country nowadays.

Finally she reached St.Petersburg as well. „Thanks to that festival, — she says, — I made a lot of new friends and started to believe in myself, in my existence as a poet and a writer“. I hope that future readers of Mamontova's books will confirm it and strengthen her faith in herself. Readers' recognition, either children's or adults', should necessarily follow the one of colleagues. And I am convinced that Elena Mamontova's poetry disposes all the merits for that.

Elena Mamontova



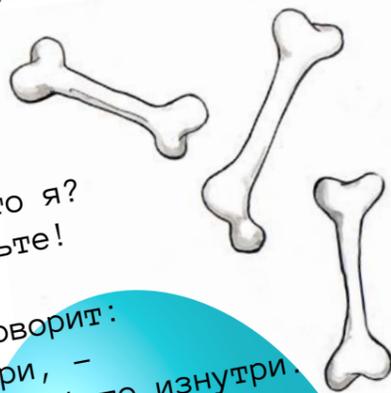
### Звонок себе

Сажу с телефоном.  
Но я не играю!  
А собственный номер  
Опять набираю.  
Сегодня дождливый  
И облачный вечер.  
А вдруг я скучаю?  
А вдруг я отвечу?

### Рентген

Доктор выдал мне портрет —  
На портрете мой скелет!

Кости.  
Кости.  
Кости.  
Кости.  
Разве это я?  
Да бросьте!



Мама говорит:  
— Смотри, —  
Мальчик. Фото изнутри.  
Замечательный портрет —  
Переломов нет!

### Румяный блинчик

Румяный блинчик я беру —  
Прокусываю в нем дыру —  
Какая вкусная дыра!  
Не зря старались повара.

### Творчество

От усов и до хвоста —  
На стене портрет кота.  
Ходит Васька — хвост трубой —  
И лобуется собой.



Я открыл в себе творца!  
А на маме нет лица.  
Мама папе говорит:  
“Полюбуйся, что творит!”

### Колыбельная планете

— Послушай, как поют в траве цикады!  
Я слушаю, но мама неправа.  
Ведь это никакие не цикады!  
И даже никакая не трава!  
Ведь это дом, уютнейший на свете.  
В нем каждый раз с приходом темноты  
Заводят колыбельную планете  
Стрекошки, стрекотята, стрекоты.

## ПОЛЮБУЙСЯ, ЧТО ТВОРИТ!

### Новые ботинки

В новеньких ботинках на ногах  
Мы стоим на разных берегах.  
Я молчу, и он не говорит.  
Лист осенний над водой парит.  
Мы стоим, наверно, целый час —  
Не пускают мамы в лужу нас!



### Сладкая вата

Мне не купили сладкую вату!  
Сладкая вата — очень вредна.  
Сахара в вату  
Кладут многовато.  
Да и к рукам  
Прилипает она.  
Только малявкам  
Ее покупают!  
Я хладнокровно  
Смотрю сквозь очки,  
Как над моей головой пролетают  
Сахарной ваты густые клочки.



Illustrations:  
Anastasia  
Argutina

**EVGENIA  
SMOLENTSEVA  
+  
YULYA  
SIMBIRSKAYA**

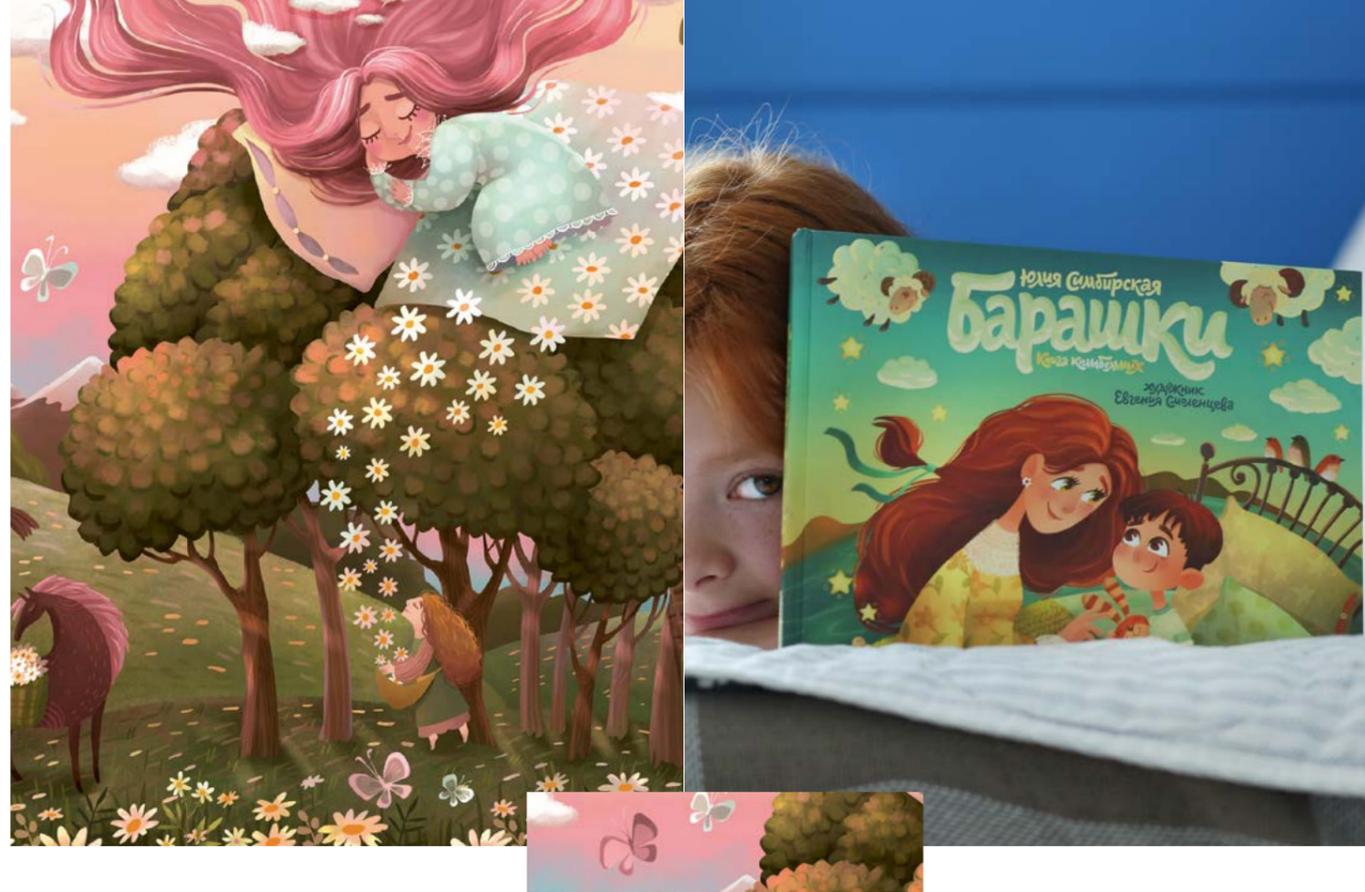


Photo: Maria Zheleznova  
Model: Agrippina Serezhina

Creating books is not much different from creating a Universe. The pattern is the same. And although there are infinite deal of ways to create a Universe, a perfect one requires all the components to come together: side by side, point to point, color to color and heart to heart.

*Скачут на пижаме  
Резвые барашки –  
Кругленькие рожки,  
Мелкие кудряшки.  
Как заснуть, скажите,  
Под такие пляски?  
Тут помогут только  
Бабушка и сказки.*



Yulya Simbirskaya  
**Lambs**  
Illustrated by Eugenia Smolentseva  
„AbricoBooks“, 978-5-9909373-7-6

PRASIOLITE

**YULIA  
SOMINA  
+  
MASHA  
RUPASOVA**

Artists and Authors create one world for two. Its credibility depends on the affinity of their souls, on the proximity of their places of birth, on willing to understand the language of each other and on mutual admiration. The world created this way will surprise you by its „side by side, point to point, color to color, heart to heart“...

**ПОЕМ**  
one world  
for two...

*Говорят,  
Говорят:  
Много лет тому назад  
С неба падали  
Старушки!  
Это был старушкопад.*

*Приземлялись  
Налегке,  
Только звездочка  
В руке.  
Только звездочка  
и пряник,  
Только розы на платке.*



Masha Rupasova  
**Old Ladies Falling from the Sky**  
Illustrated by Yulia Somina  
«AST» (Astrel-SPb), 978-5-17-089222-8

Sometimes a single Artist manages to unite multiple Authors...

## SVETLANA SHENDRICK



...and sometimes — vice versa.

## IRINA ZARTAYSKAYA



...or the world for many



### НАКЛЕЕЧКИ

Наклею я наклейку  
На дверцу холодильника,  
На кружечку, на леечку,  
На циферблат будильника,

На лампочку, на форточку,  
Подушку, одеяло  
И на щенячью мордочку,  
Чтоб пасть не развала...

Наклею я наклейку  
На всю в зелёнке ранку,  
На рубль и на копейчку,  
На дырку от баранки,

Всё зеркало уляпаю,  
На лоб себе наклею!  
И только маму с папою  
Немногож пожалую:

Возьму два красных паспорта  
И вклею аккуратно  
На место лиц их пасмурных  
Принцессу и пирата!

Дина Бурачевская



NOVELTY OF THE LITERARY UNIVERSE

**One Evening Morning**  
Book of best poems and stories by modern  
authors for children  
Series by Michail Yasnov  
Illustrated by Svetlana Shendrick  
„Clever“, 978-5-00115-578-2

BOOKSTORE RARITY

Irina Zartayskaya  
**All Grannies Can Fly**  
Book of best contemporary illustrators  
for children literature  
Series „Licorice“  
«Fordevind» 978-5-904736-11-8

The publisher remembers that day like it was yesterday. September. 2011. A tiny manuscript „All Grannies Can Fly“ by a young author arrived to the publishing house by email. It contained only 24 paragraphs, i. e. four pages of the impressive text. A real poem in prose, that's what it was!

„What am I supposed to do with that?“— yelled the desperate publisher, who knew from the beginning: it couldn't be left unpublished whereas it was impossible to publish it for the simple reason that there are no books of 24 paragraphs! Supposing we add some illustrations, but how can we save the magic of the poem which is to penetrate into every single heart, into those who has or had a grandmother?

That's when Marx came to help. Not that Marx whose bicentennial is celebrated this year, the author of „Capital“ which is far from being sort of bible for a man of art — just the opposite: Marx the king of publishing, whose printing house welcomed the „Fordevind“ publishing house in 2011. I bet the ghost of Adolph Fedorovich was strolling through its halls that day.

Hundred-odd years ago Marx had a wonderful edition (the publisher personally gave it to a friend-bibliographer) of „Dead souls“ which contained over 300 illustrations created either by ten or eleven different artists. Although his objective was different, his approach became an inspiration.

Then the publisher thought: „What if we put one paragraph on a spread and illustrate all the rest by different artists' works?“

Indeed, a new paragraph — a new plot with different Grannies! It seemed to be a good idea. The artists fell in love with it as well — all 22 of them! Each of them took a tiny part of the text and created one or two characters.

In October the publisher sent to another publisher — the owner of a brand-new chain of „Little bookstores“, — a letter...



The book „All Grannies Can Fly“ came out in December.

The same month an exhibition of illustrations to the book was installed next to a newly-opened „Little bookstore“ in „Grand Canyon“ (a shopping mall in St. Petersburg). All the artists dwelling in St. Petersburg along with the author participated in the presentation as well as the exhibition.

The print-run was sold out within a year and a half, although not through the stores. The stores expressed their interest in it AFTER. Only after they returned the first deliveries (some of them were considerably damaged) and after the „Fordevind“ publishing house ran out of the copies. Unfortunately, there was no use for the Publisher to make the additional print-run.

However, the story went on for Irina Zartayskaya and her artists...

## Theme: Suggestion for opening new stores

To: Mescheryakov Vadim  
31st of October 2011

„Hello Dima,

*I promise not to use your hard-won email address too often. Once a year, if you wish. I just wanted to share with you an idea that may turn out to be useful when opening new stores.*

*A new book is coming out in December. The project is completely insane, however, the participants call it “wonderful” and who am I to dissuade them? The manuscript was brilliant: tiny, tender and extremely sad. About love. Although I am not that easily-tempted.*

*Basically, I had nothing to do but to offer its illustration to several different artists. Despite their sorrow while mak-*

*ing only one illustration — the book became the most peculiar catalogue of contemporary artists where all the pictures are about love.*

*It usually depends on one's taste. And this perfectly fitted mine. It is seventy-percent fresh, new and thrilling. Look at those artists! So beautiful and young. Once again I have no choice but to do everything I can for them: illustrations for portfolio, publication, author's copies, real catalogue in the end of the book — with photos and personal information about each of them. And it is all in the name of love.*

*So if you are planning to open some new stores, you would probably like to make up something interesting. You might like my girls (and one boy) and make an exhibition? About love.*

*I attach several illustrations without any expectations that our tastes coincide.*

Your Anya“



Ekaterina Karetnikova  
**I'm not Afraid anymore**  
Illustrated by Anya Gantimurova  
„Mescheryakov Publishing House“  
978-5-00108-367-2

LIZA  
ТРЕТЯКОВА

ИРИНА ЗАРТАЙСКАЯ  
НИКТО МЕНЯ  
не любит!

CORNELIAN



**THE AUTHOR**  
and 23 of her artists  
(part 1)



ЛЮБЯТ

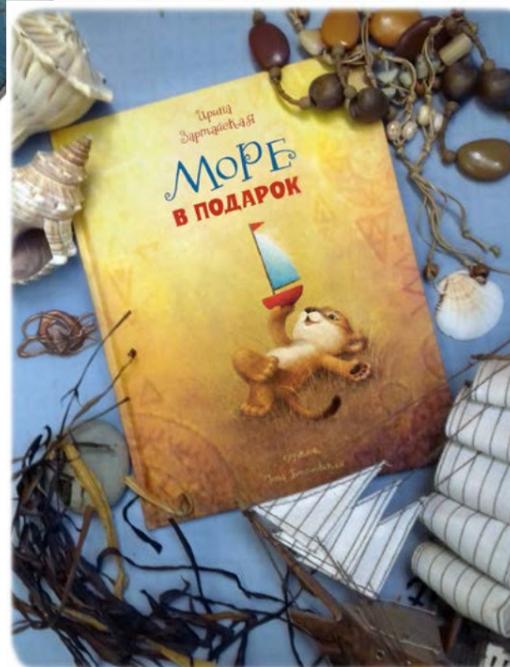


Irina Zartayskaya  
**Nobody Loves Me**  
Illustrated by Liza Tretyakova  
„Polyandria”, 978-5-9500736-2-5

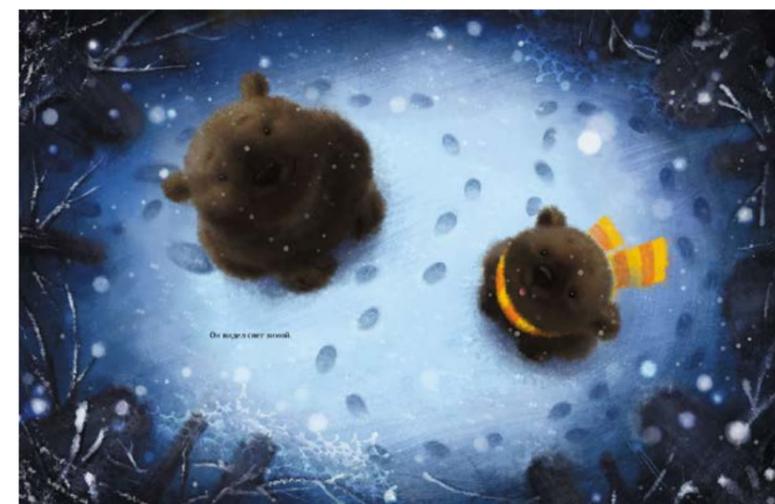
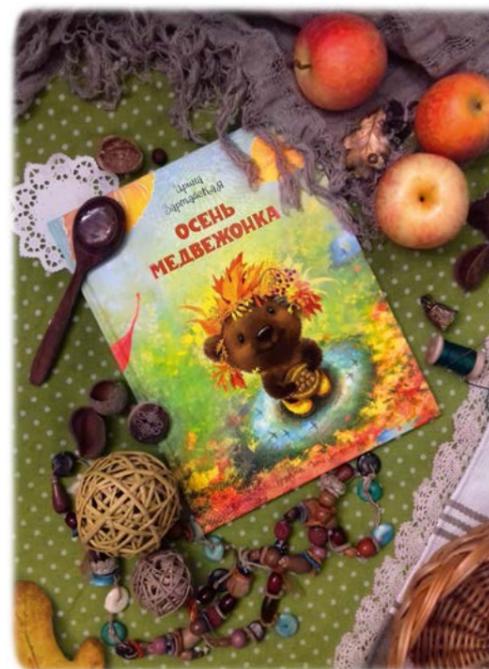


**GETA  
BELOGOLOVSKAYA**

OBSIDIAN



Irina Zartayskaya  
**Sea as a Gift**  
Illustrated by Geta Belogolovskaya  
„Nigma”, 978-5-4335-0586-5

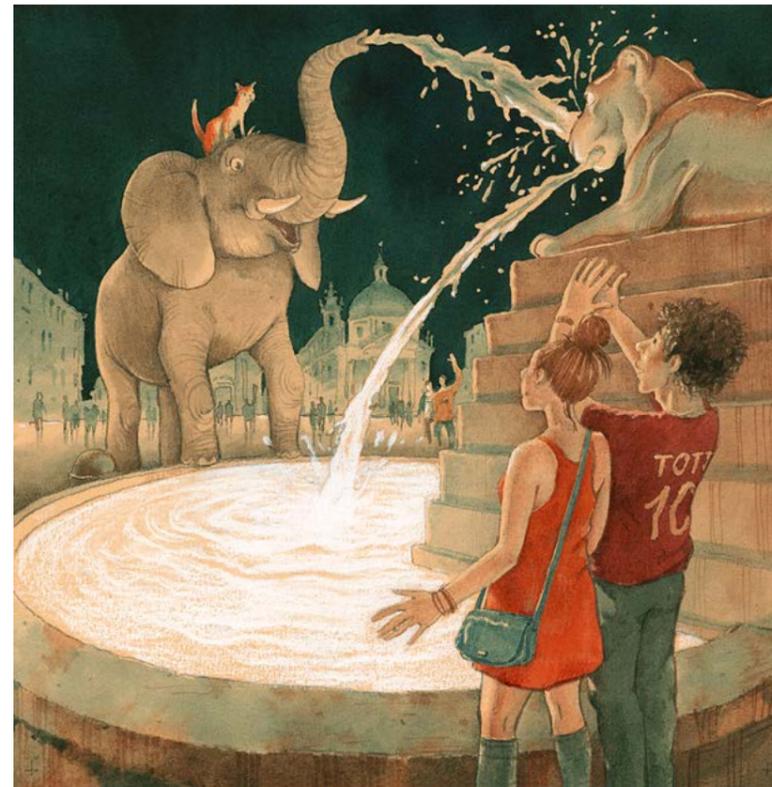
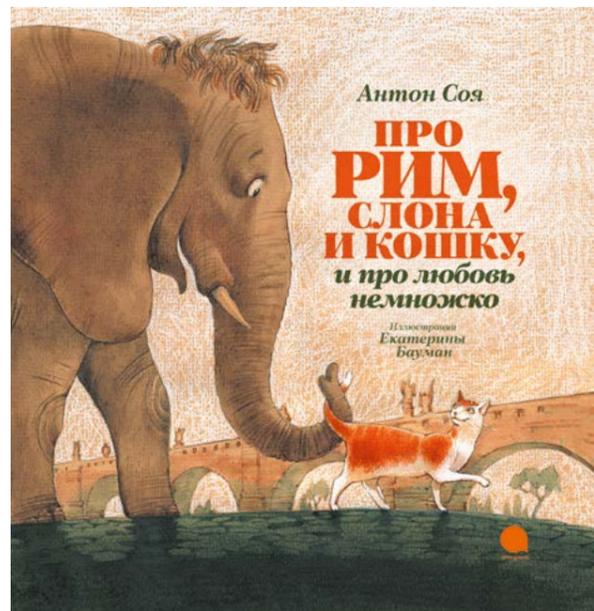


NOVELTY OF THE LITERARY UNIVERSE

Irina Zartayskaya  
**Little Bear's Autumn**  
Illustrated by Geta Belogolovskaya  
„Nigma”, 978-5-4335-0597-1



# KATYA BAUMAN



Anton Soya  
**Of Rome, Elephant and Cat,  
and a bit of Love to that**  
Illustrated by Katya Bauman  
„Aquarelle“, 978-5-4453-1013-6



## BOOKSTORE RARITY

Misha Safronov  
**Lights Elephant**  
illustrated by Katya Bauman  
„Polyandria“  
978-5-9908772-9-0

## THE AUTHOR and 23 of her artists (part 3)



## NOVELTY OF THE LITERARY UNIVERSE

Irina Zartayskaya  
**Cat and Horse all Year long**  
illustrated by Katya Bauman  
„Young mother“  
978-5-906328-46-5



## Январь

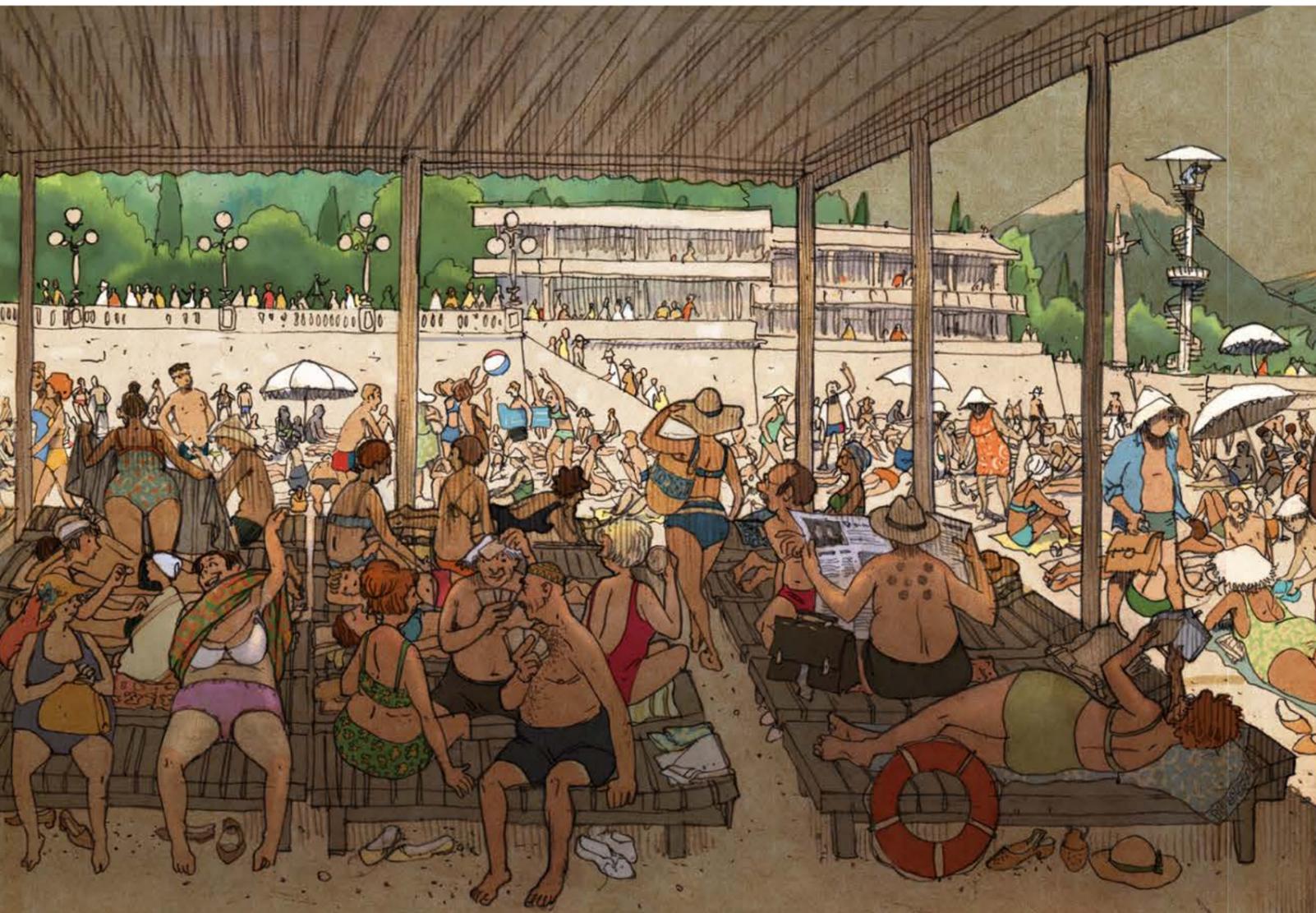
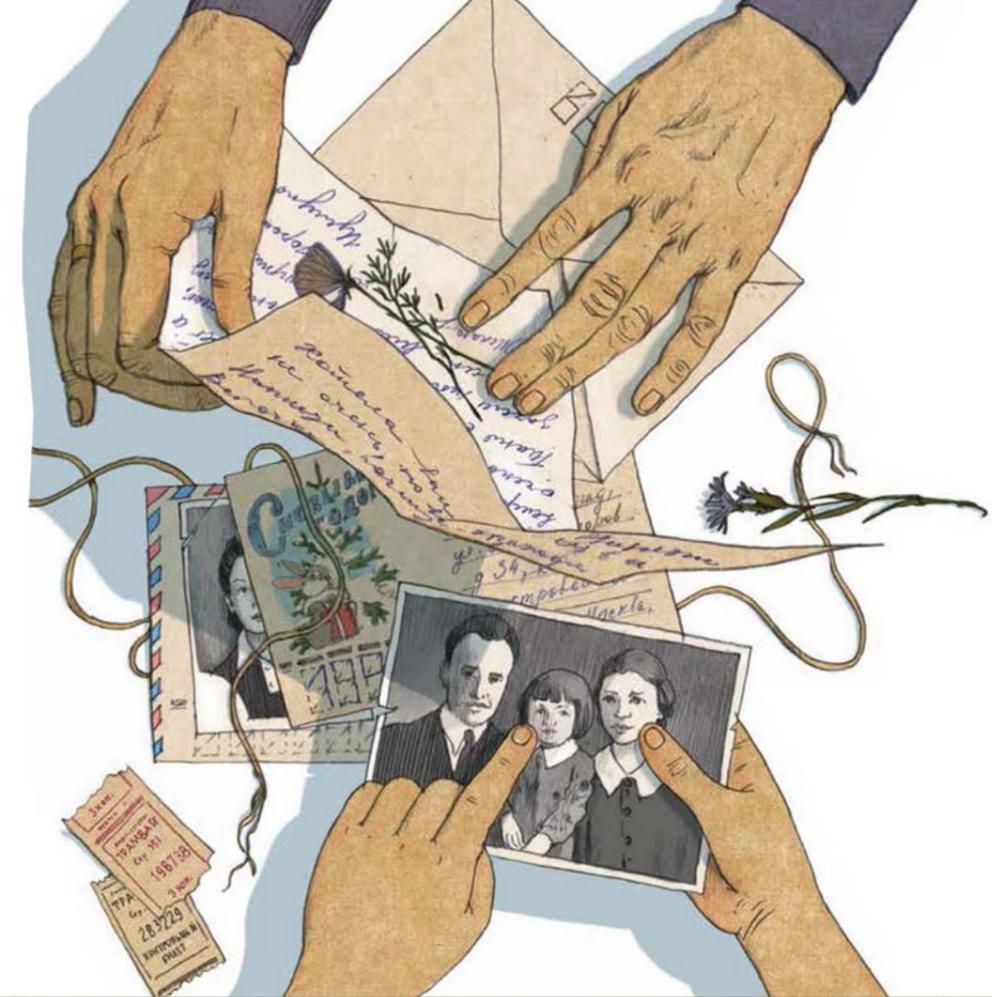
Январь — первый месяц года. Тихий, мягкий и тучный, как вата.  
Пришел в город и устроился поудобнее. Разломал снежные сугробы по улицам, украсил белыми шапками козырьки домов и дорожные ограды. Вместе с ним пришла в город и Белая Лошадь. Погрузила нос в снег и стала неподвижна. Снежинки тихо ложались на ее спину, притались к гриве, залетали в уши.  
Казалось, весь мир замер. Только дверь дома напротив слегка поскрипывала на ветру. Лошадь опустила голову и проследила взглядом за неслучайными следами, ведущими в подвал.  
— Здравствуй, — сказала Лошадь в темноту.  
— Здравствуй, — ответил темнота.  
И на ушко медленно и бесшумно вышел Кот. Которого, если бы не черные уши и угольный хвост, тоже можно было бы назвать абсолютно белым.



Ekaterina Murashova, Natalya Mayorova  
**When Grandpa and Grandma were Little**  
 Katya Bauman's illustrations  
 „Polyandria”  
 978-5-904984-48-9

NOVELTY OF THE LITERARY UNIVERSE

Ekaterina Murashova, Natalya Mayorova  
**When Grandpa and Grandma were Little.**  
**Part 2**  
 Katya Bauman's illustrations  
 „Polyandria”



# OLEG GONCHAROV



Splash!



ЛАЗУРИТ



## THE AUTHOR and 23 of her artists (part 4)

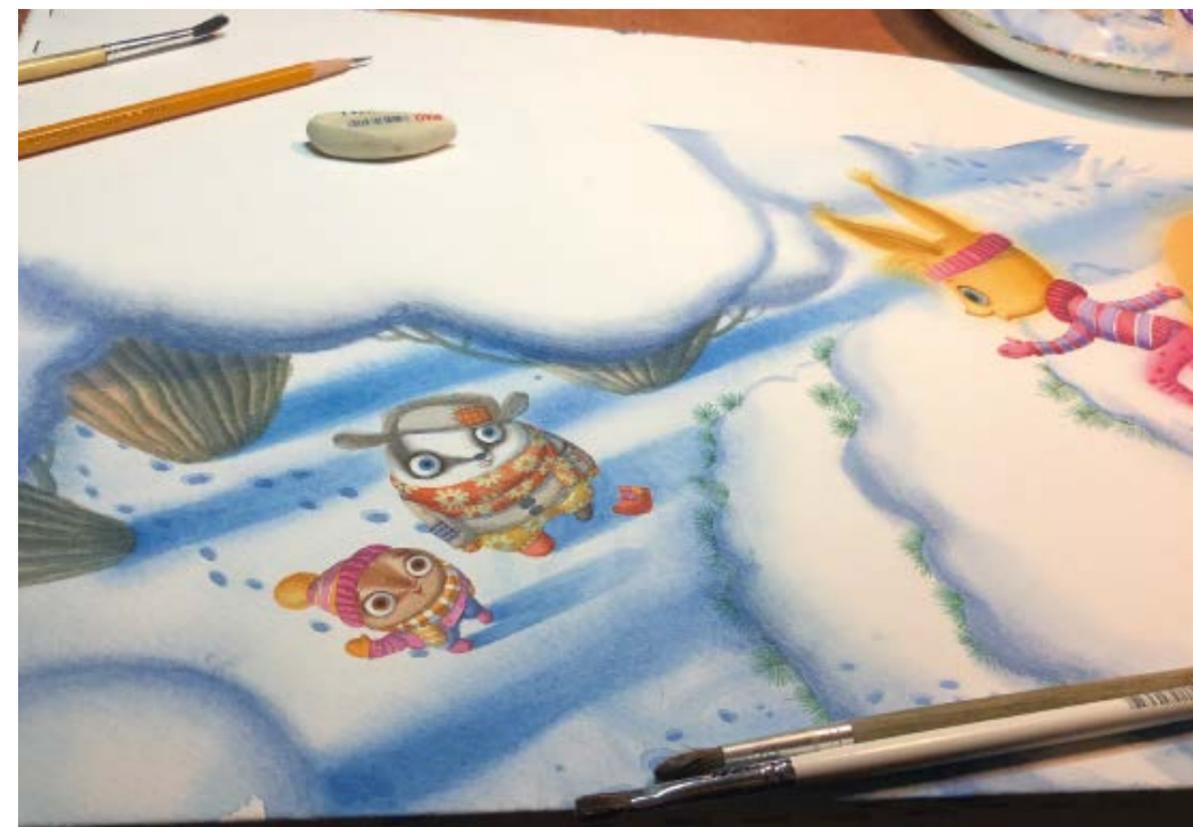
A new artist for Irina... let me introduce you Oleg Goncharov! It seems to me that his characters will win a big deal of children's hearts. And, lucky for us, somebody will make a cartoon...

- Irina Zartayskaya
- Gingerbread and Pierogi**
- Illustrated by Oleg Goncharov
- „Binomial of childhood“
- 978-5-9963-3646-3 („Friends forever“)
- 978-5-9963-3647-0 („Creepy sounds“)
- 978-5-9963-3826-9 („Rain“)
- 978-5-9963-3958-7 („At a friend's“)
- 978-5-9963-4008-8 („Sport and buns“)
- 978-5-9963-4130-6 („Happy New Year!“)

NOVELTY OF THE LITERARY UNIVERSE

*Shr-r! Shr-r!*

**Caw! Caw!**



„Podpisnie izdaniya“ („Subscriptions“) turn 92 years old

Where: Saint-Petersburg, Liteyny prospekt, 57

# TREASURE MAP

Happy Birthday „Podpisnie izdaniya“ It is so wonderful to have you!

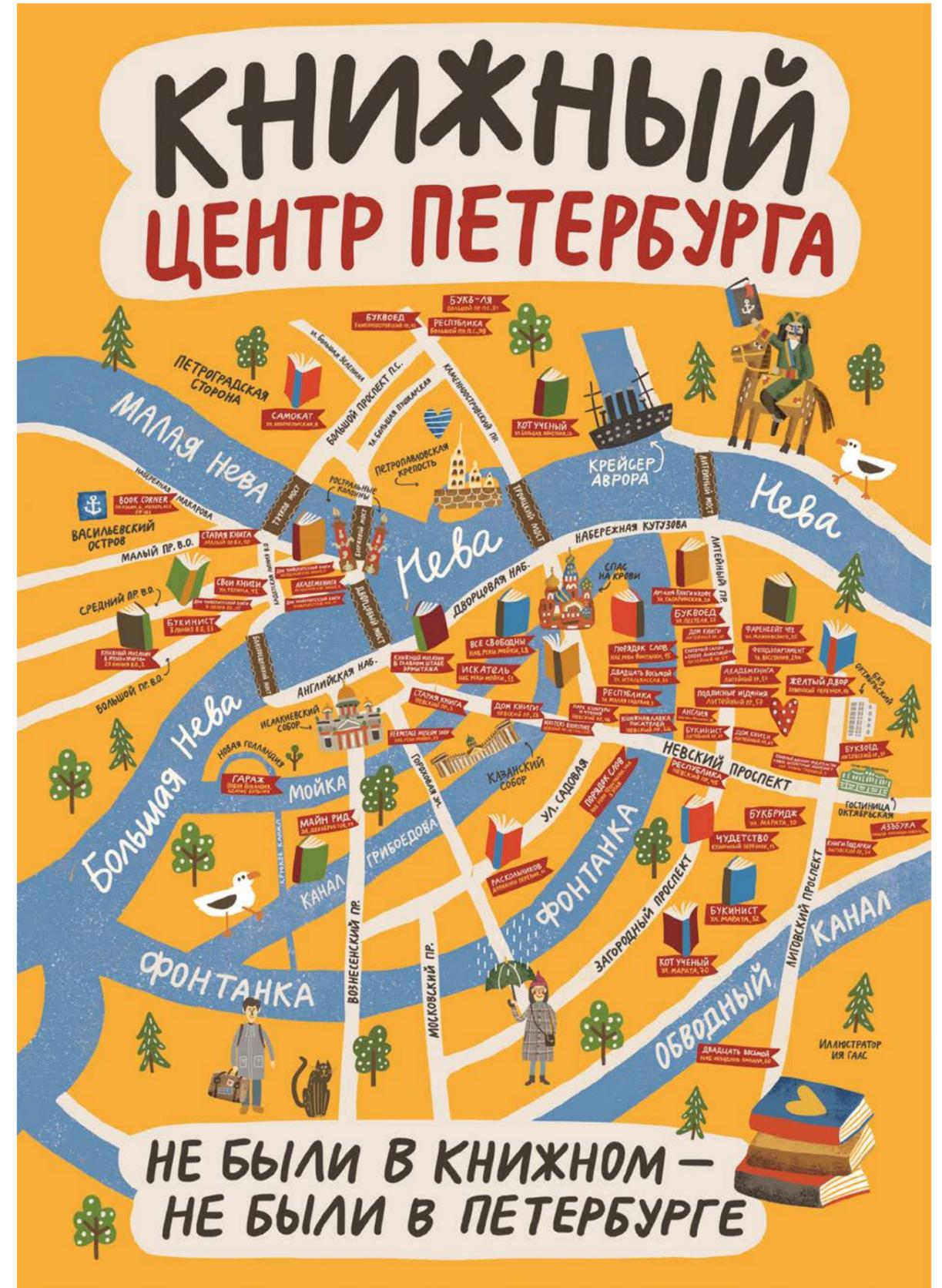


In the summer of 2018 „PODPISNIE IZDANIYA“

(„SUBSCRIPTIONS“) (to mark their Birthday)

CREATED A REAL TREASURE MAP — A MAP OF BOOKSTORES

IN THE CENTER OF ST. PETERSBURG! THEY RENTED CITY ADVERTISING COLUMNS and put these posters to the **delight** of children and adults, guests and dwellers. They also **printed them** and **distributed to shops**. What a wonderful idea and magical embodiment!



# A LITTLE STORE... ABROAD

GERMANY

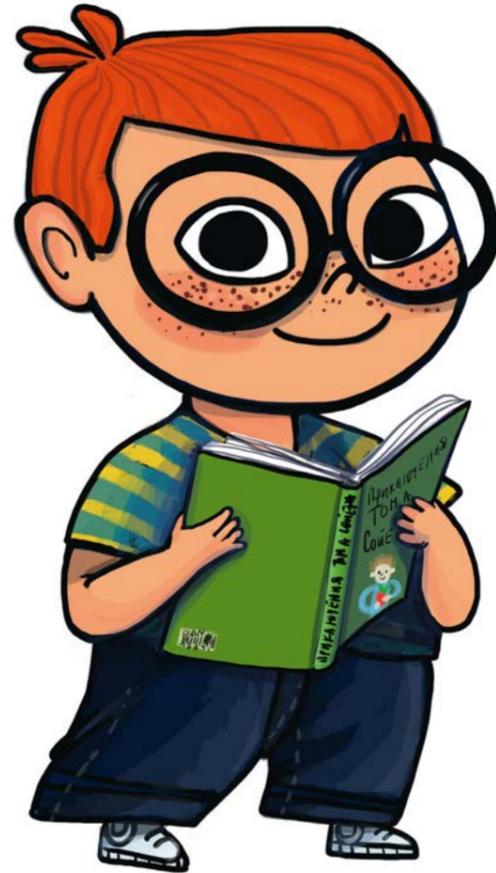
„Pochemuchka“ („Questioner“)

<http://pochemuchka.net>

Germany, Berlin (shipping all around Europe)

Owner of the store: Olga Stolyarenko

Olga and I discussed life and business in Germany and „how it is going there in general“... The topic was rather specific: pension and medical insurance for small-business owners and men of art. To figure it out we invited to the conversation Arkadiy who lives in Frankfurt and knows how the system of „salaried workers“ functions there. Here is what we've got.



## PENSION AND MEDICAL CONTRIBUTIONS IN GERMANY

14,8—18% — medical insurance contributions

Half is paid by an employer, another one — by an employee.

\*If you have an individual enterprise and are employed somewhere else at the same time health insurance is provided **only through your „major business“** (where the income is bigger), i.e. not through each of them.

\* Contributions for health insurance from revenue cannot be less than the minimum amount determined for this kind of a „fee“.

\* **Students** pay fixed amount depending on a certain health fund and residence status.

\* There are **private funds** with their own conditions and tariffs. Some people pay even 400 euros per month. **Tariffs for people who pay for themselves** also exist; it costs about 260 euros per month.

18,9% — contributions for retirement savings

Half is paid by an employer, another one — by an employee.

\* You have to make contributions for at least **5 years** in order to get the smallest pension.

\* Having worked for 40 years you can retire if you are already 65, from 2020 and on — if you are 67. There are options of early retirement but they lead to big losses.

\* You should pay 22%-tax **on pensions** more than 1200 euros.

\* Pensions from employers exist as well but it is a very rare thing.

\* Private pensions through insurances are trendy, expensive but ineffective, although some people fall for this trick.

0%— „fees“ to retirement savings from income for businessmen

\* Being a businessman you **don't have to make** retirement savings. You are supposed to be able to sustain yourself after retirement.

\* Contributions to healthcare for businessmen are made „on a general basis“.

\* However, if your revenue is bigger than a certain amount, you are free from paying for „social health insurance“: wealthy people tend to prefer commercial medical services to social ones. In general, it is fair towards the group of „wealthy people“ but **unfair towards social medicine** and other groups of people because the system of „social medicine“ was initially aimed at protecting the poor.

0% — contributions to retirement savings and medical insurance from fees

\* This system requires distinction of „salary“ from „fees“ since people usually work somewhere officially and part-time somewhere else: tutoring, lectures, social activities and so on **for which they get fees from the society and interested organisations**. In this case **no contributions** are made to retirement savings and medical insurance.

\* „Fees“ are considered as an addition to a person's salary rather than taxable „income“.

\* Once a person receives a fee, he signs a paper confirming that he will pay the taxes. Surprisingly, they usually do pay them without any pressure or being reminded.

0% — pension „contributions“ for artists

\* Disadvantage: there are no „social pensions“.

\* Bear in mind that artists' income in Europe is not the same as in Russia.

Basic social pensions

\* Includes the **housing cost + the living wage** (almost 400 euros).

\* If your pension consists of personal accumulations and turns out to be lower, **the government pays extra**.

PENSIONERS MAY WORK!

\* Pensioners in Germany can be officially employed and nobody will withhold their pension or deprive them of social guarantees and allowances.

\* However, if the (ANNUAL! not monthly) income exceeds the „maximum“ which gives the right to social pensions, the employees of the Pension services would privately recommend you not to mention this revenue in official papers.

### GERMAN LOGIC

**In general, the German system is simple: they do not take up additional income of working or retired people if it doesn't make their pension bigger than the „basic“ one.**

### LIBERAL PROFESSIONS

**The law also mentions people of „liberal professions“ like authors, lawyers and doctors.**

# Pension and medical contributions in Russia

The research presented here doesn't apply for comprehensiveness or completeness of the information (our system is mixed and flexible). The only thing it is aimed at is awareness.

## 0,2% and higher — contributions to insurance against occupational accidents

Paid to the Social Insurance Fund by employers for all staff members.

\* 0,2 — for editorial stuff; different percentage — for different occupations.

\* For the revenue of 12 750 rubles (average for dwellers of St.Petersburg working in the sphere of „culture“) employer pays extra 25,50 rubles for insurance against occupational accidents, i.e. 306 rubles annual for a single employee.

\* In fact, most people have no idea what it is and how it works. It is almost impossible to prove the fact of industrial injury when working away from the office or in a quiet publishing house.

\* It works in construction business, hazardous manufacture.

\* Perceived by most as taxation, not insurance.

## 2,9% — social medical contributions

Paid by employer for all the staff members to the tax office. Reimbursement is made from the SSF (Social Security Fund).

\* Medical insurance reimburses the payed salary of an employee who is on sick leave as well as pays for birth benefit to the employer.

\* In fact, there is no sense for little companies to have an experienced accountant who knows how to issue these leaves and reimburse them.

\* Although, maybe if somebody gave birth...

\* However, it is still unclear how individual entrepreneurs do without such people as there are a lot of women among them.

\* Hypothetically an employer can prescribe these contributions in the contract for an unsalaried assistant or pay it.



## НЕ ПЛАТЯТ взносов на социальную медицину и страховку в ней



## 5,1% — medical contributions

Paid by an employer to the tax office. From all the payments: to staff members, unsalaried assistants, casual workers as well as from fees and other incomes.

\* i.e. once a publisher pays 10.000 ruble fee to an author, he also adds 510 rubles extra that go to compulsory health insurance and pay appointments with doctors, free surgical care, hospital care and etc.

## 22% — contributions to compulsory pension insurance

Paid by an employer to the tax office. From all the payments: to staff members, unsalaried assistants, casual workers as well as from fees and other incomes.

\* For instance, when I, the publisher, pay 10 000 ruble fee, I also pay 2 200 rubles to the author's pension fund. Most frequently the author has no idea of it and refuses to listen to me when I want to explain it arguing that it is „my own problem if I invest into this "black hole" at my own expense“.

\* 6% of these 22 theoretically form the funded pension, the rest of it forms the insurance pension (or „social“) — it goes to the pensions of today's retired people.

\* When paying salary (or a fee) of 12 750 rubles to an employee an employer accrues 2 805, 2 040 of which are sent to support today's pensioners and 765 — to the „savings account“...

\* Even if it is not one-time fee and the salary accumulates 9 108 rubles per year. It means that having worked 10 years a person accumulates 90 000 rubles! Plus percents, minus inflation, minus administration of contributions. How it helps people when retired and how it works remains a mystery to me.

\* When the income exceeds 10 000 euros, pension contributions are reduced to 10%.

## 0% — medical contributions for the „inhabitants“ of Skolkovo, pension contributions — 14%

## 0% — pension and medical contributions for military personnel and all the „military“ units

\* Defence budget forms their pensions and it doesn't depend on their income (if I am not mistaken, civil servants' pensions are formed the same way). Military personnel and their families also have special medical assistance which is not „insured“.

20-30% „discounts“ ( basically equal to the expenses incurred) on taxes, pension and medical contributions for creation, execution or usage of works of literature and art, of inventions or science (it is called „deduction of professional expenses“).

Individual entrepreneurs pay a co-called „fixed contribution“. However, the figures are so movable with no basis that we would rather call it a „moving contribution“.

The notion of „self-employed“ has recently appeared and its fate in terms of taxes is vague. I suppose that it will take after the one of individual entrepreneurs. Somehow people always forget that self-employed, individual entrepreneurs, authors and artists as well as employers themselves might be employed somewhere else and payed for by somebody else.

For instance, I make contributions for myself like for any employee from my salary of the head of the publishing house; in addition to that, my publisher



## RETIRED PEOPLE (as well as DISABLED) CAN'T HAVE ANY INCOME

\* Actually they can, but it is not beneficial: even the smallest income allows the government cut down their pension and social assistance

\* „Military pensions“ don't decrease because of the income „at home“.

\* All incomes of retired people are taxed (13%).

also pays from my royalties. Sometimes I wish I could work part-time, but I doubt that the revenue from presentations in libraries will be enough for founding an individual entrepreneurship.

20% — pension contributions for non-profit and charitable organizations; they are free from medical and insurance contributions.

8% — pension contributions for IT, medical ones — 4% and 2%.

### Retirement age (by 2028):

women — 60, men — 65

### Working experience that allows to retire earlier

37 years for women, 42 years — for men

25 years of teaching activity with children

30 years of work in medical institutions

15-30 years for performers of theaters — irrespective of age

From 10 to 20 years (retirement age is 45-50 or 50-55) — for underground and workshop workers, tractor and bus drivers, engineers, women who work in textile industry, geological explorers, railway and subway security staff members, staff members of logging and timber rafting, miners and mountain workers, aviation and air traffic control, MEM officers and prison staff members.

Mothers with large families may retire three years earlier if they have three children (57 years), four years earlier — if they have four children (56 years) and at the age of 50 (getting a Certificate of Merit for five children).

Photo artist: Egor Kaneev  
Photo model: Tatyana Andreevna Kaneeva,  
Retired Pension Fund staff member  
Crimea, Koktebel

LEARN MORE  
ABOUT PENSION CONTRIBUTIONS  
[www.nalog.ru](http://www.nalog.ru)



# Menin Library

Museum of unique  
gizmos is looking  
for maecenas

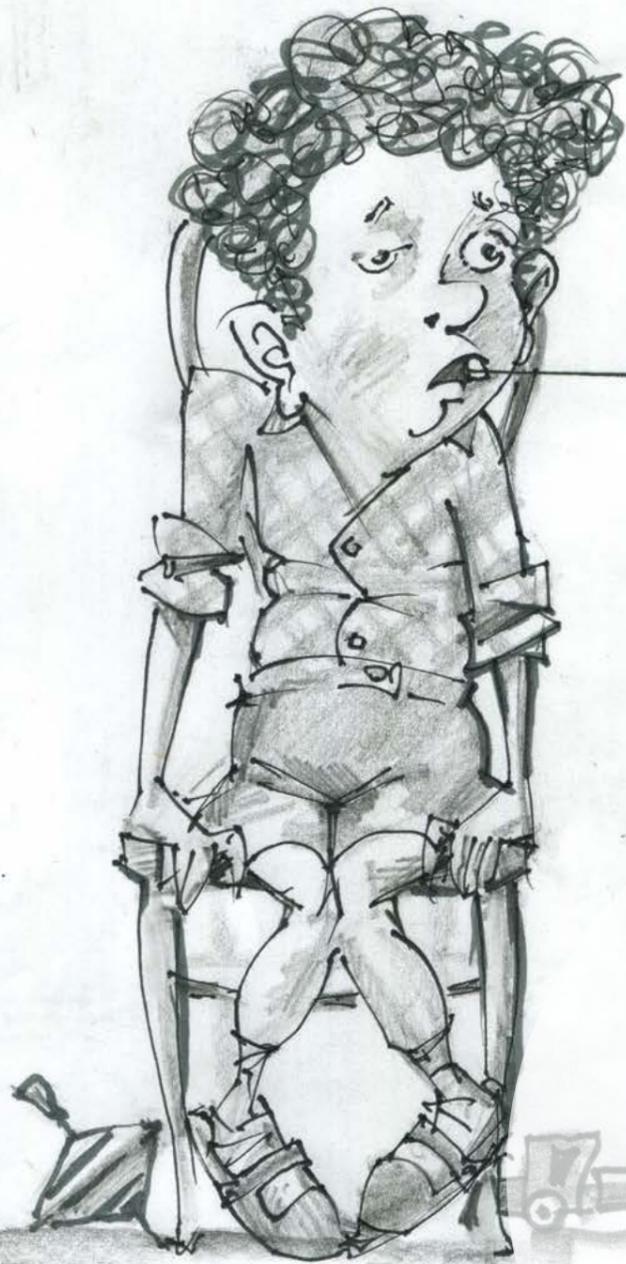
Vadim Smolyak

## A Bridge back in Child- hood (Мостик в детство) (Poems for big children)

With the illustrations by  
Roman Shustrov,  
the puppet-maker

### Milk-tooth (Молочный зуб)

Разбирая антресоли,  
Зуб молочный я нашел.  
Он в коробке из-под соли  
Сохранился хорошо.  
В детство розовое мостик,  
Где я бегал босиком.  
Нитка белая, как хвостик,  
Видно, выдрали силком.  
Мне припомнилась картина,  
Словно красочный ремейк,  
Коммунальная квартира  
На одиннадцать семей.  
Я боялся поначалу,  
Но отец сказал: «Не ной!»  
Зуб, как лодочку к причалу,  
Привязал за крюк дверной.  
«Вырвет зуб рукой могучей  
Первый к нам вошедший гость.  
Пусть судьбу решает случай,  
Сколько ждать бы ни пришлось!»  
Топот ног раздался вскоре,  
По спине скатился пот.  
Оказалось, в коридоре  
Пробежал соседский кот,  
А от шарканья в прихожей  
Я едва не обалдел —  
Это опер Дядьсережа  
Собирался в Райотдел.  
Каблучки студентки Тани  
И Пал Палыча рысца  
Обманули ожиданья  
Терпеливого отца.  
И, когда, устав от страха,  
Я нечаянно уснул,  
То свалился и с размаха  
Подбородком “сел” на стул.  
От обиды, не от боли,  
Выл, глотая тертый суп,  
И в коробку из-под соли  
Положил молочный зуб...



На кусочек человека  
Я люблюсь в тишине.  
По прошествии полвека  
Он особо дорог мне.  
Как богатое наследство  
Ото всех храню тайком,  
Мостик в розовое детство,  
Где я бегал босиком.

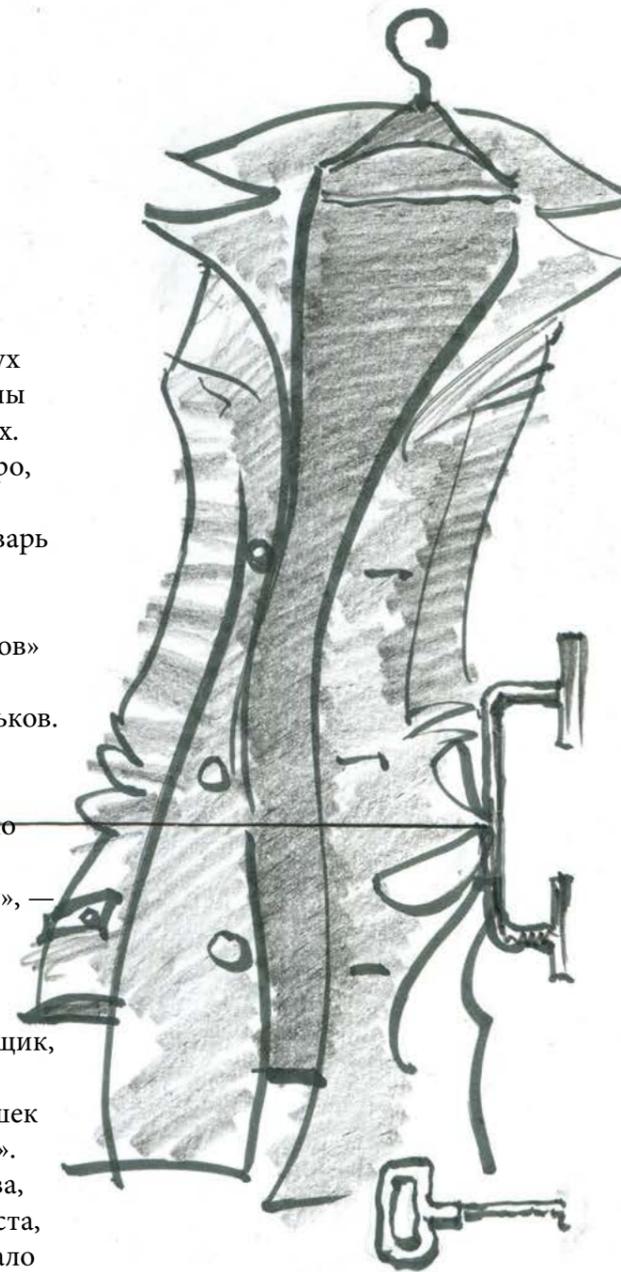
### Rooster on a Stick (Петушок на палочке)

Подарили Аллочке  
Петушка на палочке!  
Я стою и тихо ною.  
Разве что-нибудь иное  
Мог я маленьким желать?  
Ну, разок сходить в кино и  
Полжевачки пожевать,  
Прокатиться на лошадке...  
Но для детской воли шаткой  
Разноцветный петушок —  
Это был реальный шок!  
Папа мне сказал: «Нельзя!  
Грязен он и жуток!»  
И, что я, его лизя,  
Посажу желудок.  
Петушок вредней поганки,  
Рук не вымыли цыганки  
И его слепили  
Из песка и пыли.  
Как же мой желудок сядет,  
Если я стою пешком?  
Вдруг проходит мимо дядя,  
Как нарочно, с петушком!  
Леденец в лучах искрится,  
Всеми красками пестрит...  
Вот исполнилось мне тридцать,  
У меня нашли гастрит.

А петушка на палочке  
Подарили Аллочке!

### A Little Secret (Секретик)

Недалеко от речки Тосны  
В краю оставленных старух  
Сносили дом, валили сосны  
И мир ломали в прах и пух.  
Бензопила вонзалась в утро,  
Разор хозяйничал в избе,  
Грозой встревоженная утварь  
Металась по полу везде.  
Салфеток вязаных узоры,  
Обрывки старых «Огоньков»  
И голубые «Кругозоры»  
Покрыли простенький альков.  
Глухая бабка Валентина,  
Совы разбуженной совей,  
Глядела буднично, рутинно  
На гибель родины своей.  
«Ко внучке нынче я поеду», —  
Врала соседу на меже.  
Трещали стены, и к обеду  
Все было кончено уже.  
Бульдозерист присел на ящик,  
Расставил тару на траве  
И вдруг увидел из стеклашек  
Прилежно сложенное «Вэ».  
Секретик — детская забава,  
Забывтый кем-то лет с полста,  
Сверкал на солнце небывало  
Из-под ракитова куста.  
Ворчала внучка: «Время —  
деньги!  
Ну, что глазеть? Пора домой!»  
И по пути до богадельни  
Шептала Валька: «Это мой...»



# ELENA KHAETSKAYA



Essay  
by Elena Vladimirovna Khaetskaya  
for Museum of unique gizmos

Author of the photo-portrait  
of Elena Vladimirovna:  
Taras Vitkovsky

Author of the book photo shoot:  
Marina Tupitsina

## Alternative worlds TRAVELLER

*Elena Vladimirovna is known as an author of historical and science fiction. Twenty years ago we were devouring her books „Sword and Rainbow“, „Bigot“ and „Chronicles of Babylon“... And here comes a new twist – books for children. That's what makes it more interesting for us to find out about her source of inspiration.*

Three values have always been considered fundamental in our family — reading, possibility to learn and travelling. I was brought up with the idea of their undeniable preciousness which became an axiom. In a time when everybody was rushing after land for country houses, my parents flatly refused it. Initially because a country house excludes to travelling. So we had a tent. I still don't care where to stay overnight, have no fear of long pedestrian transitions and the lack of food, and the last time I stayed in a 5-star hotel in Israel is perceived just like the tent flying away in the mountains of Iceland — as a funny adventure. I am really terrified by the idea of beach vacation on a resort among sunbathing bodies and notorious „all inclusive“. Wait a minute, I am no longer a child and nobody will make me go there...

In last ten or fifteen years I have faced a real problem of mine as a traveler. The world suddenly started to seem overexplored. My friends can easily go abroad for a weekend — simply „have a cup of coffee in Prague“. Former inaccessible France, Germany, Italy and even romantic Ireland suddenly became so close.

**There exists a notion of spoiler. It is when you are already told who the murderer is in a detective story or who will die or get married in the end of an epic action movie. This is how Europe has been spoiled to me.**

The web is flooded by pictures of all these castles, narrow little streets and gothic cathedrals. The dreams of childhood born by turning over the pages of wonderful guide books turned into the ordinary.

Only lazy haven't been there yet. My forays to GDR or crazy journey to Montségur are in the past now, you can simply by a ticket and go.

Elena Khaetskaya  
**My Brother's Raccoons**  
illustrations by Agne Gintalaite  
„Yasen & Book“, 978-5-9500633-2-9



This is when I discovered one feature of mine hidden from everybody including me. It turned out that it is not interesting for me to travel where a blogger has already stepped his foot. It is a real problem as they have stepped their feet almost everywhere...

There exists a notion of spoiler. It is when you are already told who the murderer is in a detective story or who will die or get married in the end of an epic action movie. This is how Europe has been spoiled to me. Some of my dreams died before being born. Evidently, they haven't been vital enough. But I still have Shanghai...

Looking back, I have visited a big deal of countries and places although I sometimes get out less than once a year. But I invariably respect one and only principle: every journey is a little life. You don't have to visit all the landmarks or stay there very long (my perfect term is ten days, during this time you can do a lot without starting to miss home). It is essential to get into this life, to feel in the place, take a closer look at people, experience new adventures and make personal discoveries.

I overcome with emotions while traveling so much that I can't even compose — I just write down the places I've visited in my notebook.

Elena Khaetskaya  
**Chipmunk's Birthday**  
Illustrated by Anna Loch  
„Yasen & Book“, 978-5-9909009-5-0

Elena Khaetskaya  
**Cat Fairy and her Dog**  
Illustrated by Rimantas Valeykis  
„Yasen & Book“, 978-5-9500633-3-6



\*\*\*

The advent of digital photography became an advantage for me as I take a lot of photos; every time I want to take each country with me and carry it away „on the sole of my shoes“ as Danton used to say. I remember those times when I carried a „Smena-2“ photo camera which was given as a present to my parents on their wedding in 1960. This indestructible iron machine served me for a very long time. Although I had to economize the reel tape, I always brought dozens of them from each journey. And now I enjoy everything the digital system can offer. If I had had my today's phone, I wouldn't have accidentally spoiled my Albie tape and wouldn't have grieved for it for several years...

Trips are like additional lives. I had no idea that my travelling principles affect my children, however, both of them have been sort of vaccinated by them. The elder son, for example, said once: „What have you done, mother! Dear (close) Finland should have been the first to visit and after that France, for instance... it could have had a certain effect. But you brought me straight to Hawaii...“ Of course, he brought his wife to Paris first but then to Tokyo though...

**Among such concepts like reaching farther tourist destinations, growing into the stranger world and most importantly eating local food (and not MacDonalDs) and enriching your blood with fresh oxygen— there is one more which is perfectly formulated in the Wholy Writ: „Any action is for the best“.**

Daughter also admitted that she would also love to go alone to a foreign country, just like me, to live there in a tiny hotel where the bedclothes smell like somebody's parfum, eating baguettes and drinking cheap wine all bought in the same store where local homeless consider their shopping, to cross the country on foot talking to the people in the language you don't know...

Among such concepts like reaching farther tourist destinations, growing into the stranger world and most importantly eating local food (and not MacDonalDs) and enriching your blood with fresh oxygen — there is one more which is perfectly formulated in the Wholy Writ: „Any action is for the best“.

**More important is that a writer must evolve — as an author as well as a person, otherwise he or she will have nothing to tell people.**

Literally it means that everything that happens to you while travelling is accepted with gratitude since any travelling is an adventure. Leaking roof of my hotel, an injury got there, lack of money and hunger as a result of my sudden purchase of a book, — basically no matter what happens, any misfortune or comfort — these are all parts of a big adventure. This is why I never return disappointed.

The biggest treasure of any spot is the people. I always meet a lot of people even if I don't speak their language. I like watching them, listening to their stories. The capacity of understanding is also a talent just like any other. There are some people who have such a talent and they don't even mind the language barrier. And they are quite numerous. Once they want it, they will convey their message to you.

To tell the truth, I believe that I also have this talent because I easily communicate with people whose language I don't speak: with those with impediment speech (after the partial paralysis, for example) as well as with small children who haven't learnt to talk properly.

Seems like it is high time to state that travelling is essential for writers. However, there is no direct correlation between them as you may successfully write about fantasy worlds or even about real ones using maps, guidebooks and Google.

More important is that a writer must evolve — as an author as well as a person, otherwise he or she will have nothing to tell people. Personally, I find living extra lives while travelling the most convenient way of development. So yes, travelling is essential for me.

\*\*\*

My last two trips were organized by the „Yasen & Book“ publishing house that issues my books for children. Basically, through me the author initially arrived to Kamchatka and then to Altai as a human company for the books — gifts from our publishing house to children libraries of remote regions. In both places I gave interviews to the local mass me-

dia representatives and both of the times I was impressed by the competence of journalists. I got the higher education in the department of journalism in the Leningrad University... And in both Kamchatka and Altai I met that very type of journalism — the old and elegant one.



Photos from Elena Khaetskaya's archive, the author's trip to Kamchatka

As a children author I met local children — in schools and libraries. And I was always asked whether children from diverse regions differ a lot. I had meetings with kids of Moscow and Saint Petersburg, from elite schools and simple ones of dormitory suburbs. In fact, those children are equal in their emotional and intellectual development. Those from elite schools are more disciplined and intended to take

Photos from Elena Khaetskaya's archive, the author's trip to Altai



**They communicate with adults uninhibitedly but not impertinently, they are well-mannered and open-minded with a lot of things that interest them.**

as much information as they can from an adult who came to them. You feel them „sucking it out“ of you. In simple schools like in Petersburg (Saint-Petersburg, Petropavlovsk-Kamchatskii) or in Rubtsovsk, Altai region, — just a lot of questions, emotional outbursts, laugh; they are very communicative and love listening when you read them aloud, they speak out

worthy things. This generation of 4–9 grades is impressive. They communicate with adults uninhibitedly but not impertinently, they are well-mannered and open-minded with a lot of things that interest them. And they also keep the distance perfectly which is a sign of very well developed internal culture. There are even those who try to compose too.

Here are my principles of communication with children: firstly, you can ask me whatever you want; secondly, I always tell the truth or rarely say that I would prefer not to answer. It means that they may inquire — how old I am, how much I earn, how long does it take me to write a book, what I am scared of and etc.

Children questions... They often ask me to tell about my childhood. The most vivid memory. What school subject I loved the most and which one I hated.

What class I attended? When I started to write? How many book I wrote? „Did fame change you?“ (!!!) What did you want to become apart from a writer? Where would you also like to travel?

They asked me advices about American prose to read („I've read Salinger and would like to read something like that“) or about vampires. I was also asked about the most important thing in writing.

This is interesting. I ask them in return : „And how do you think?“ They start shouting one by one: inspiration, talent, interesting characters, silence, capturing plot!.. And so I answer: „The most important thing is the knowledge of how to operate your tool skillfully — the Russian language. Know the rules and punctuation, hear the rhythm of the text“. The teachers bloom while the kids gaze at me in stupefaction...

**It is the common creation of many people: of authors and artists, polygraphists and maybe the publisher himself who first got the idea, inspired, gathered and organized the whole group of creators.**

At these meetings we discuss books published by „Yasen & Book“. I want them to perceive a book as something bigger than a simple collection of information that has right to existence in the digital era. It is the common creation of many people: of authors and artists, polygraphists and maybe the publisher himself who first got the idea, inspired, gathered and organized the whole group of creators. We look at these books which are visually and verbally harmonized, we touch them — all these points matter. I want to teach this to children.

I usually read some extracts or whole books if they are short enough, we also look at pictures. When looking the illustrations by Rimmas Valeykis to my „Cat Fairy“ I tell children about hyperbole — a new lovely word; and then we look at the hyperbolic dog, granny and her bag...



Photos from Elena Khaetskaya's archive, the author's trip to Altai

\* \* \*

*One 4-grade pupil (from Rubtsovsk) asked me with a very straight face:*

*— What future do you foresee for our country?*

*(Writer in Russia is more than a writer... well...)*

*I said:*

*— Judging by the new generation, I have reasons to be optimistic.*

*And I never lie to children.*

*Elena Khaetskaya*



# КОНДОПОГА

## one day before the tragedy

*The Museum of unique gizmos has more than 50 photos sent by one of our readers who, as fate would have it, visited the Church of Assumption in Kondopoga on the 9th of august 2018, one day before the tragedy.*

Photos: humble maecenas of the Museum of unique gizmos  
Text: Anya Amasova

### BRIEF HISTORY 455 YEARS LONG

The first reference of the church dates to 1563. Those times it was a branch of the Nikolsko Shuyskiy churchyard. But only after 20 years the chronicles of 1582–1583 tell about „an empty church space“ and slaughtered peasants — the results of the Livonia War and Swedish raids.

The second church had been built by the 1585. However, its life was short and ended in fires of the Time of Troubles.

The third church is described in the land books of 1616–1619 as „a warm church with an iron roof... and belfry with a bell“. The third church is considered to have been dismantled due to its dilapidated state.

The building of the fourth one was funded by its parish in 1774. Icons for four-tier iconostasis and a unique painted ceiling-sky were created for the consecration by the „condopoga’s master“ (whose name is unknown)... In the next century a wooden bell tower and a winter cathedral dedicated to the Birth of St. Mary appear.

In 1918, exactly a hundred years ago, the expedition under Igor Emmanuilovich Grabar puts the church under protection as an architectural landmark.

In 30's the bell tower is dismantled, in 60's — the winter cathedral...

On the 10th of August 2018 the Church of Assumptions in Kondopoga is destroyed by fire.



It is a terrible tragedy for our Cultural Universe without a doubt. The inhabitants of different galaxies are trying to find the culprit looking for diverse ways of revenge, arguing whether to rebuild it or not and wincing at the words „modern replica“.

To my mind, the answer is unequivocal.

It is natural for humans to rebuild: building over and over again while taking into consideration the mistakes, understanding the goals and the sense of it, using historic and cultural experience. This is the faith of the humanity: eternal personal and world improvement.

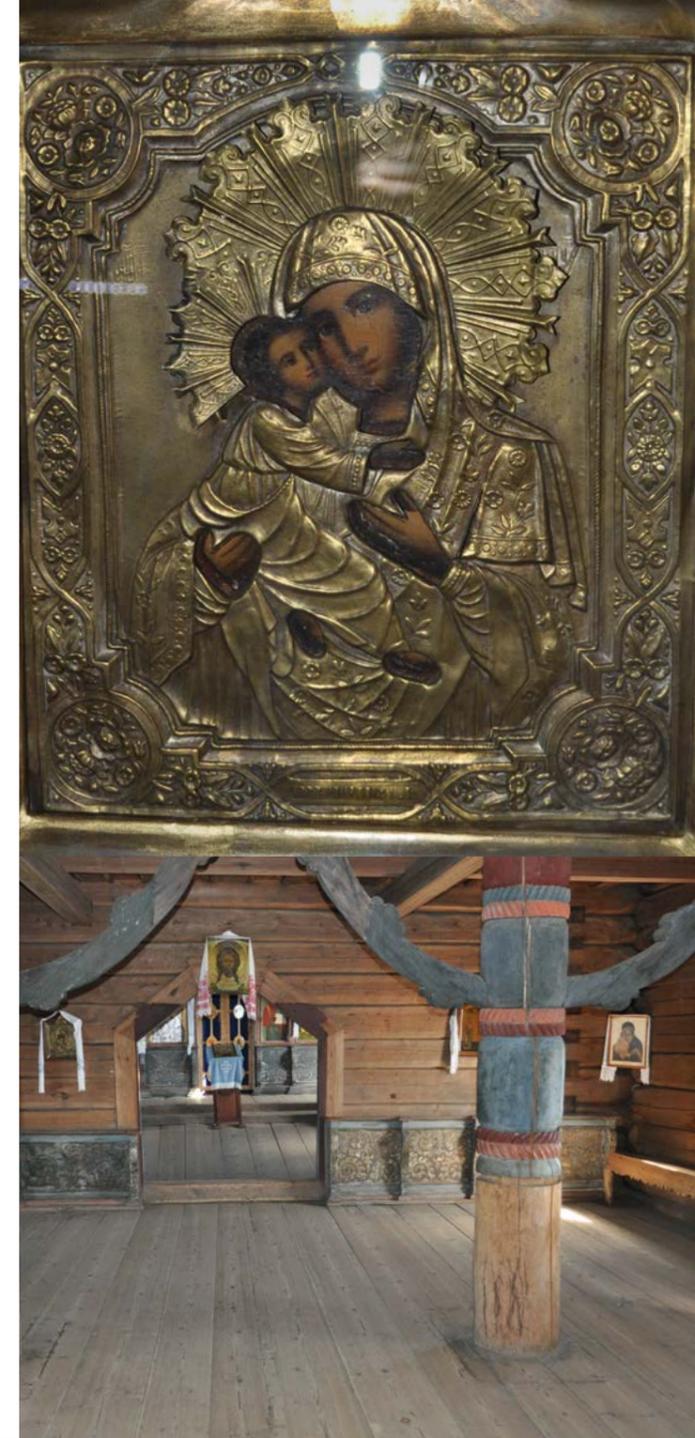
Speaking of whining about „the renovation as it used to look like“ and „there will probably be a modern replica“ — you know, if only our ancestors had such second thoughts while rebuilding churches, bridges and the whole cities lost in fires which was a usual thing those times... If only they worried about saving the initial look and refused to use brand new stone building or cast iron. If they had been so scared of new developing technologies, more practical and safe, and also of their talented and inspired contemporaries — we wouldn't have so many wonderful landmarks and things... We would have lived with wooden Kremlin or more likely in caves. With candles.

The „holiness“ of the place is what really matters. Modern replica or not — the history and God don't really care.

In my opinion, history is not the past. It is always past-present- future. Cutting off the past from the historical process you risk to deprive children of the future. History — legends of past and present entangled in one stream. Do you know what people would say in 200 years? That in 2018 „the Church of the Assumption in Kondopoga died in fires of another time of troubles“...

Does the world need a functioning church „exactly as it used to look like“ — I doubt it. Does the world need „the copy of Kondopoga's Church of the Assumption of 1774–2018“ — I think so, especially because the measures (the Church was about to be renovated), inventories, drawings and photos exist.

What we really need to think about is the conservation of those landmarks that still remain but risk to disappear forever. For instance, wooden cathedral of 18 century near the tomb of Khlebnikov is dilapidating... or the Peter and Paul Church of 12 century on the Sinyachya mountain in Novgorod which is by the way under the protection of UNESCO... And this list is enormous! It is twice more sad but not surprising that the landmarks in State Property are those in worst condition. How long will they remain without caring hand of an owner? Especially if they are “retired”... I think we have to act...



## FROM THE CONTEMPORARIES' MEMORIES OF THE CHURCH OF ASSUMPTION IN KONDOPOGA

*„There are similar churches: in Scheleuki, Yuksovichi-Rodionovo and Gimrek — also each of them is wonderful and magnificent in its own way. The one of Yuksovichi-Rodionovo has the same location "on the bank".*

*There is a wonderful view in Gimrek: a narrow line of water merges with the sky in the horizon.*

*A passage from the church to the bell tower was restored in Scheleiki — you will never find a similar thing.*

*...But only in Kondopoga there was a wonderful feeling of association with the time. Particular silence and light. Many churches live without electric lighting as well as the one of Kondopoga, the light was coming through little windows and the sun was shining all day long from different sides animating the iconostasis and walls with glares...“*

## WHEN THE CHURCHES BURN...

When I was little, I used to spend one month of summer in a village which was famous not only for a huge lake and dense forest but also for its church — not wooden but stone and brick one — that survived a wildfire. It often happens with old churches: four teenagers got inside it and made a fire... No political or material motives — „it just happened“.

But the fire didn't destroy its „miraculous features“ (for „baby“-me it was manifested in clear perception of purity and holiness of the place). Vice versa. I suppose that there was even more purity and holiness in bare brick walls, stone steps covered with moss, „living“ paint cracked in some places, in ringing emptiness of the cathedral.

And definitely the God's wrath was concentrated in a huge cross dangerously lying on the remainings of the burnt dome... There was a legend that one day it will fall down on the biggest sinner who will wiser these lands. Of course, in my childhood it seemed to be me. I waded to the cemetery at night, walked around the church waiting for the imminent punishment for all my sins which were numerous by the age of ten...

But no, the cross didn't fall. And even now it stands straight. And those four teenagers that had left fire in the church not only grew up and lived some plain lives but also already died. Strange is that each of them had a big fire in their life — one of them had his country house burnt, another — his town flat...



Аня Десницкая



два рубля



полтинник



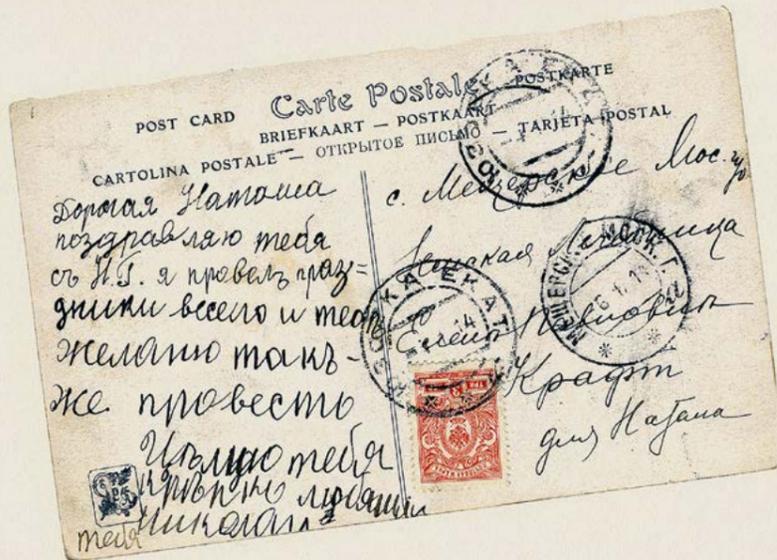
три пятикопеечных

1914



# The importance of historical DETAILS

„Old Apartment’s History“ was translated and published in Germany by the „Gerstenberg“ publishing house. And recently it has been nominated for one of the most prestigious literary awards at the Frankfurt book fair of 2018 — German children literature award.

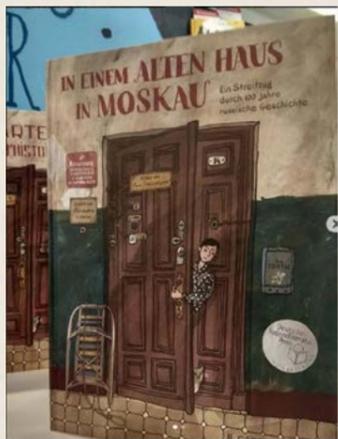


... Там, меж далеких звезд,  
Мы будем по вам скучать,  
Думать о ваших лицах,  
Жизнь вашу изучать.  
Мы поведаем нашим детям,  
Что были на вашей планете...



сестры Волковы

„Aliens at Egyptians“ — one of the first books of Anna Desnitskaya. Already after this book there will be a huge work on another one about the history of transport development „Metro: under and over the ground“ („On Foot through the History“) which was translated into French and published by „Librairie globe“ publishing house this autumn, some time later — „History of the Old Apartment“ („Samokat“), both involved Alexandra Litvina. But initially there was that very book with magic stencils inside for youngest artists.



Оловянные солдатики

У кукол фарфоровые головы, руки и ноги, а тело набито опилками.

А вот такие сладости продавали в венской кондитерской господина Зайдлера. Как жаль, что после погрома он её закрыл!



Стетоскоп Доктора

пресс-папье

Волочные игрушки

Alexandra Litvina  
Old Apartment’s History  
Illustrated by Anna Desnitskaya  
„Samokat“  
978-5-91759-484-2

## ЖЕРТВУИТЕ НА КНИГУ — СОЛДАТУ.

Отъ московскаго Мѣтнаго комитета Краснаго Креста снабженія раненыхъ произведеніями печати. Позиціонный характеръ вѣдѣнія войны за послѣдній періодъ выдвинулъ самую насущную нужду арміи, какъ солдату, такъ и офицеру нужна книга. Каждый изъ насъ долженъ немедленно принять участіе въ удовлетвореніи духовныхъ запросовъ, вашицающихъ нашу родину и насъ. Длительные часы пребыванія въ окопахъ, жизнь въ землянкахъ, дальность расстоянія отъ культурныхъ центровъ, — все это можетъ быть скрашено книгой. Комитетъ снабженія раненыхъ произведеніями печати получилъ разрѣшеніе отъ Главнокомандующаго снабдить армію солдатскими и офицерскими бібліотеками. Въ своемъ разрѣшеніи Главнокомандующій сообщаетъ, что считаетъ снабженіе аріи бібліотеками очень желательнымъ и смотритъ на это, какъ на средство,



Eduard Shenderovich  
Aliens at Egyptians’  
„On foot through the History“  
978-5-905474-22-4



## NICK GRIGORIEV

### “At the front”: the PHOTOGRAPHER’S feat

*I met Nick accidentally and so suddenly that only stars could have foreseen it. I was so impressed by his passion for esthetic perfection in the art of photography, for technologies and techniques, fascination by own projects, unique ability to see the eternal beauty in something “iron” for example, and equally unique ability to show this beauty to the world— the impression was so great that I begged out one of the articles from his website. This article is about “how it is done”.*

*Because when admiring you unwittingly wonder: How, how is that possible?! However, this readiness for a Feat seems to be the most important thing for me as well as risk and getting over yourself for a series of shots because “it is important for the History” and “nobody will do it as beautifully as I can”.*

*And now, thanks to that photographer, we have a chance to learn about the latest technologies in construction.*

*I publish this article in accordance with the author's website:*

<https://sainter.ru>

#### The northernmost skyscraper of the world

Not long ago the state ministry of construction supervision and expertise of St. Petersburg issued the paper about bringing the Lachta-Center complex into service. To honor this meaningful occasion we will watch the final and one of the most difficult parts of the building in the first person — the erection of a hundred meter spire. For those out of the loop Lachta-Center is a 462-meter skyscraper-slash-head office of “Gazprom” erected in St. Petersburg.

Andrei and I were lucky to have filmed almost every step of the building, except for the foundation. And thanks to the numerous construction admissions we had a chance to create a top content from the height of almost a half-kilometer building crane.

The skyscraper’s spire is a hollow carcass which mainly consists of column bars of meter-section pipes.

They are connected by smaller half-timbered pipes on which the facing of the spire is laid — not the glass one like in the tower on inhabited floors but the stainless net. This solution is reasoned by the strong sea wind that will blow through the spire due to its small sail area. The second reason is the ice that will appear on the windows in conditions of northern St. Petersburg climate as the larger part of the spire represents unheated rooms. It explains the difference between the color of the tower and the one of the spire. Although it will be almost invisible due to our 255 day cloudiness.

The erection of the spire can be visually divided into four steps. The first one is the construction of an under-spire zone, yet inhibited and heated.

The next step is the already examined erection of five big fat columns.

The penultimate step of the construction implied the erection of the central post base column, so huge that builders-installers can freely move inside of it.

The fourth step, the very last one — is the attachment of the final element of the 10-meter spire. Especially for this part of the construction the Liebherr Company designed the crane that was to be of 449 meter in height. At this height the wind may attain 140 km/h and the installers had to wait for the arrival of the windows first in order to begin.



The moment came at 4 a.m. in the night of 28 to 29 of January.

We came to the building site on the 27th of January, 2018 to choose a shoot location, personally examine it and plan everything. On this day St. Petersburg was covered with low rainy clouds, however, the weather was more than satisfactory at the height of the future installment! Having figured out everything we needed we went down and waited. The moment came at 4 a.m. in the night of 28 to 29 of January, from Friday to Saturday. The lot has dropped out to Andrei to climb up the highest building crane in Europe. The weather wasn't very cheerful that day. The sky was covered with grey clouds and although

the temperature was -5, at the half kilometer altitude it must have fallen 10 degrees. After saying goodbye near the spear we bounded to our shoot points each. By the way, Andrei had an ability to wait for the installment in the crane operator's cab and even to drink there a cup of tea. Whereas a group of alpinists and I were less lucky at the front. "We better come in advance than be late", — at that very moment I understood how wrong was the person who told me that. We have spent almost an hour on the upper tiers of the spear. Since there was no place to hide, we simply stood face to one of the

For a moment I even dozed off leaning against a column under the lulling "vuuuuuhhh-vuuuuuhh" of the wind for what I paid by my scratched nose.

And even the building crane which was to complete the victorious mission was hardly seen in the clouds and blizzard.



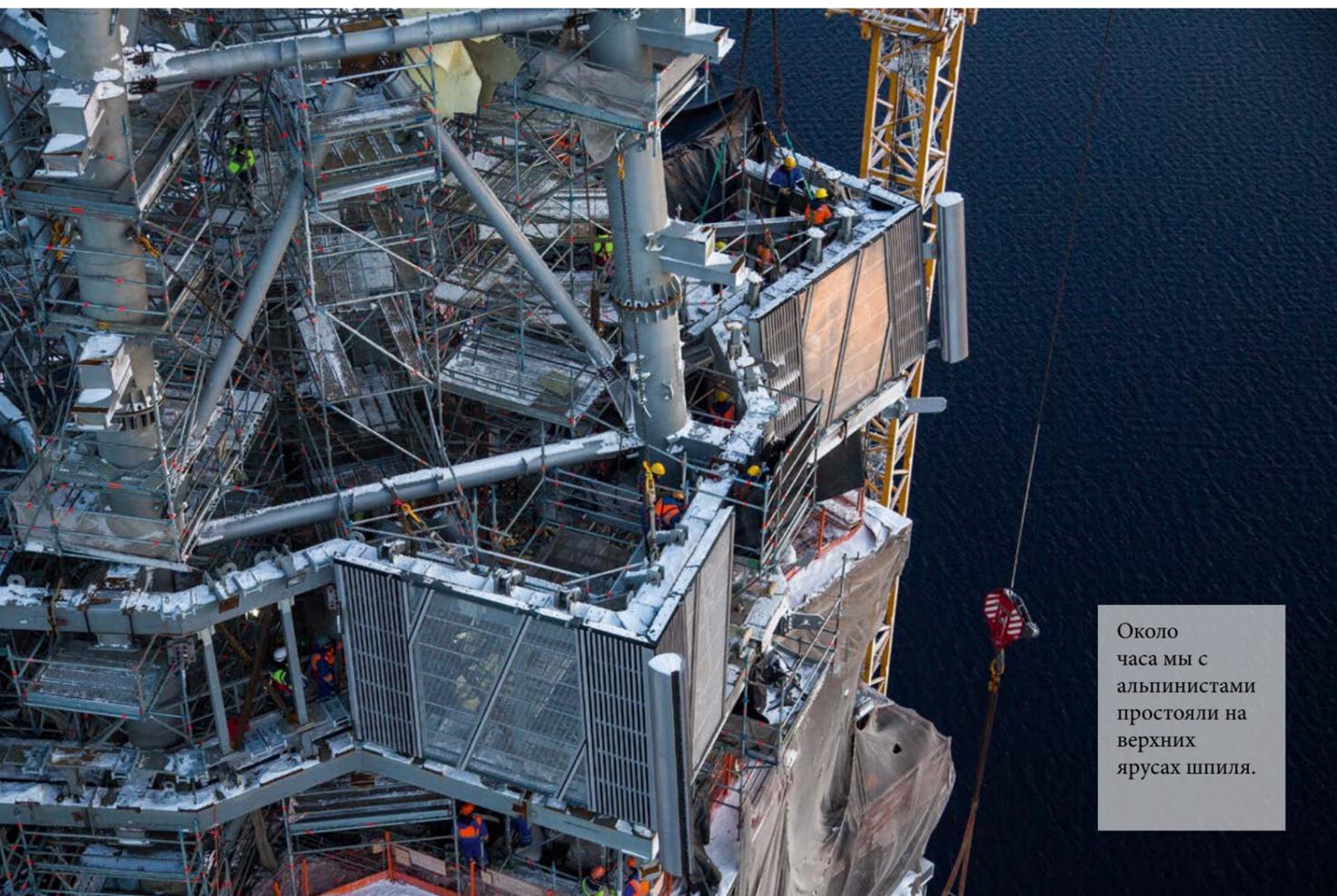
five columns (thanks God we were five as well) so as the icy wind doesn't blow from one side at least. For a moment I even dozed off leaning against a column under the lulling "vuuuuuhhh-vuuuuuhh" of the wind for what I paid by my scratched nose. A command to rise hissing on the radio woke me up; I reattached my safety rope and climbed to the very top. The top of the spear was completely frozen and it was covered with thick clouds. And even the building crane which was to complete the victorious mission was hardly seen in the clouds and blizzard.

My colleague Andrei after a brief tea time in a cozy cab of the crane also went out reluctantly assessed the situation and pulled out his camera.

The top of the spear emerged from the dark clouds very suddenly and moved towards the tower.

The spear approached the skyscraper; the installers grabbed the ropes, turned the piece the right side and got down to business.

I didn't wait for the total attachment as I really wanted to visit the highest crane while it still had such status— once the element was installed, the company had to low down the crane.



Около часа мы с альпинистами простояли на верхних ярусах шпиля.



Шпиль приблизился к небоскребу, монтажники схватили направляющие веревки...



The installers have a unique opportunity to watch helicopters fly from above.



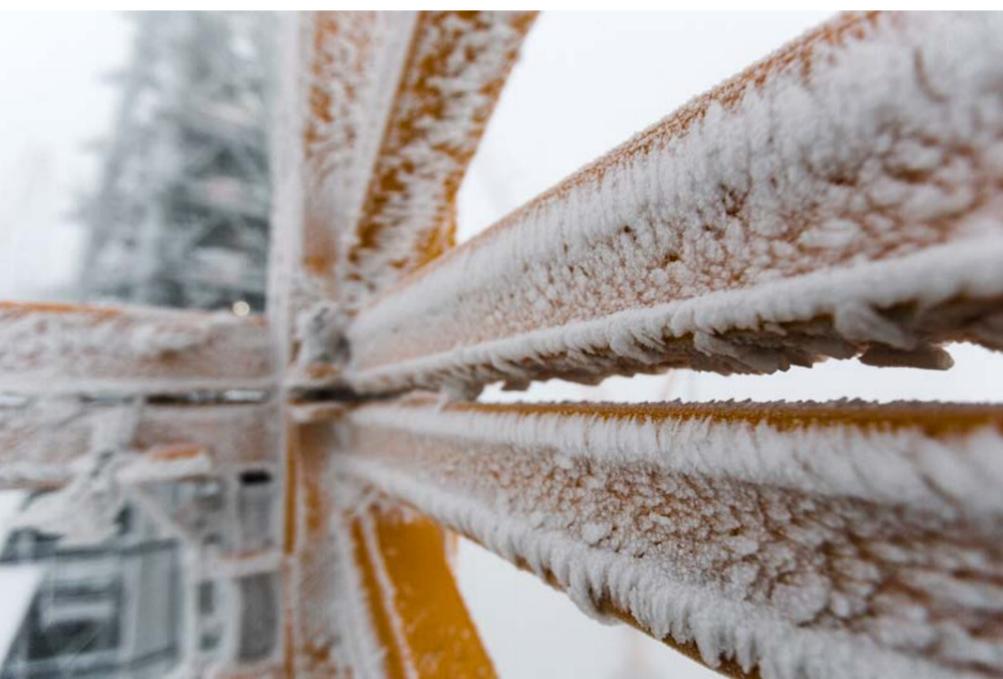
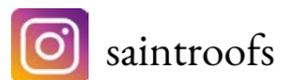
It took me a while to climb up. Apart from fatigue I was retained by the view. I made pauses a couple of times to catch my breath; I pulled out the camera, did my job and moved on.

I lost the tower out of my sight in the clouds from time to time while being dozen meters from it.

Another thing that slightly prevented me from doing my job and moving up was frost. It flew into my face, I could hardly see anything, it melted down on my gloves and immediately froze back turning them into icicles. The northernmost skyscraper indeed.

While I was ascending, the cloudiness became thicker and the tower slightly showed through snow white mists. Except for the photos presented in this article there was simply nothing else to photograph.

One of the Liebherr's officers climbed right after me as they have already started to prepare the crane to low it down. After tea in the office and brief conversation about his job we started the lowering. I had to prepare the full material very fast once descended.



...It melted down on my gloves and immediately froze back turning them into icicles.



# THE RIGHT I HAVE, or FREE THE ARTIST!

Artists (authors of works — illustrators, writers, photographers, developers etc.) often face categorical statements from Legal Services which sound almost like threats.

These statements are not always true because not every lawyer is well informed in questions of copyright. It is always undergoing changes trying to move forward and to manage something while protecting from “arbitrariness” one party concerned or another, and you should be really aware of the situation in order not to get lost.

As a result, both lawyers and artists get confused as well as managers of business, judges, writers and ordinary readers. Sometimes the parties consider “This means war then!” and then go man the barricades while there is no war or barricades at all.

The section “The right I have” is to help all the parties to deal with the current legislation. Analysis of real situations is one of the best ways of learning. Here is the publisher’s explanatory letter to the Legal Service of one FSUE which deals with our question. At the end, a brief comment will be given.



Ref. 21, 11/05/2018

To the legal department of FSUE “XXX”

Copy: to PR

Copy: company management of FSUE “XXX”

from the CEO of “\*\*\*” Publishing house

## Statement

### Of identified violation of the

#### IV part of the Civil Code of the Russian Federation by FSUE “XXX” concerning the author’s rights for works of art of the national artist N and imposing of illegal demands

In April 2018 the “\*\*\*” Publishing house addressed to the artist N with the proposal of acquisition of nonexclusive (ordinary) licence to use his illustrations for creation of postcards and a game, but received a refusal due to the fact that “all the exclusive rights to this work belongs to the FSUE “XXX”, the conditions of the contract are confidential”.

In May 2018 the “\*\*\*” Publishing house addressed to PR department of the FSUE “XXX” for explanation of the situation and applied for the permission to use the illustrations and received the answer from {name} {address:\*\*\*@\*\*\*.ru} stating that “the Commissioning Agreement was concluded with N. and the exclusive rights to 35 illustrations belong to “XXX”. The rights may be acquired from “XXX”; to do that you have to send a request with the data on the print run, sales value for 1 piece of illustration and terms of use. Then our services will present the estimation of cost of usage of the illustration during a certain period of time and considering the print run”. Thus, I was offered a sublicense contract with FSUE “XXX” for these illustrations.

Let me bring you to the notice of the information concerning the drawing up of the contract by your legal department which violates the Civil Code of the Russian Federation and of the imposing of illegal demands.

## Explications

According to the Civil Code only three types of contracts governing the relations between author and anybody else exist.

### 1. 1. The Commissioning Agreement (concluded between vendor and buyer).

According to the art. 1296 “Commissioned works” the Commissioning agreement provides two regimes of use depending on who under the terms of the contract holds the exclusive rights to the work created: buyer or vendor.

A. A. In the event that the exclusive rights to the work belong to the buyer, the vendor (executor) is entitled to use this work for his or her own needs under the terms of gratuitous ordinary (nonexclusive) licence during the whole term of the exclusive rights.

B. B. In the event that the exclusive rights to the work belong to the vendor, the buyer is entitled to use the work for the purposes listed in the contract under the terms of gratuitous ordinary (nonexclusive) licence.

Which implies that if such a contract was concluded, the author still holds the right to transfer nonexclusive licences to third parties during the whole term of the exclusive rights, whereas the FSUE “XXX” has exclusive rights to use the work for purposes for which it has been created.

I emphasize: for the purposes listed in the contract and only within the territory of the Russian Federation (if there are no other countries mentioned). Especially there is no question of “sublicences” on which the rules of the Code of licence agreements are applied according to the paragraph 5 art. 1238 “Sublicense agreement”.

### 2. License agreements (concluded between author and right holder with the purpose of transfer of licence to use the created works to the latter).

Author is the owner of exclusive rights. (Art. 1270 Exclusive right to work). Author may transfer or promise to transfer the exclusive right to use the work by concluding a licence agreement with anybody. (About licence agreements - art. 1235 Licence Agreement, art. 1236 Types of licence agreements.) Paragraph 1 art. 1235: Licensee may use the work only within the rights and means listed in the agreement. The right of use not mentioned in the agreement is not considered as provided to the licensee. In this regard par. 2 and 6 art. 1236 requires the licence agreement to contain the ways of use of the result of intellectual activity.

In accordance with the art. 1233 the conclusion of the agreement does not entail the transfer of exclusive rights to the licensee.

Consequently, if you sign a licence agreement, exclusive right within the whole term of the author's right doesn't transfer to you, as well as the right to use the works since the means of use are not listed in the contract.

### 3. Agreement on the alienation of the right (between author and further right holder).

According to the art. 1285 of the Civil Code author can alienate (fully transfer) the exclusive right to the work. According to the current version of the Code, the term “exclusive right” refers to “the right to use”. (Reproduction, distribution, public display, import, cable broadcasting, practical realisation of the project.)

Due to such restrictions as 44-FL and the Saint-Petersburg Government Order on \*\*\*, FSUE “XXX” cannot use the illustrations (mass edition of souvenir production, distribution of this production). Consequently, the agreement on the alienation of the exclusive right (the only one which gives the right to use the illustrations for any purposes and by any means within any territory in terms of the author's rights, and also the possibility to conclude sublicense agreements) couldn't have been concluded.

### Finally , sublicense agreement which I was offered to conclude.

According to the paragraph 1 art. 1238 one must have a written consent of the licensor (author) in order to transfer the sublicense. According to the art. 2 of the same paragraph the rights transferred with the sublicense agreement are provided only within the rights and means of use listed in the license agreement for the licensee.

Consequently, you may provide me with sublicense only if you have a license agreement with the author (and no other!) which, inter alia, (see above) includes the means of use which coincide with mines. In the event that these means are not listed in your License agreement (as well as if the License agreement does not contain a written consent of the author to transfer the rights to third parties), the rights to these means of use are free.

Thus, no matter what the legal department of the FSUE "XXX" means by "the Commissioning agreement", its demand to conclude a sublicense contract is illegal, it is copyright infringement, besides, the proficiency of its legal department raises doubts.

### In the connection with what has been stated above I REQUEST:

- 1) the PR service of the FSUE "XXX" to bring this information to the attention of the legal department;
- 2) to clarify for the author his/her rights and provide the information that he/she has the right to conclude license agreements with other parties on the Works he/she created according to the Civil-law contract under conditions of ordinary (nonexclusive) license.

CEO of the publishing house,  
Signature.

Stamp

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## CULTURAL LAWMAKING

Let me draw your attention to the fact that this letter wasn't sent to seize anything. In general, the author believes that the work he created for a particular company should fully belong to it. Although it also provokes slight irritation: let them not only possess it but also use it! Just imagine a range of by-products which can be made of it!

This letter is about people's misconception that author's rights can be withdrawn.

This letter is about lawyers' professional ethics who must inform their management, authors and PR services about actual laws.

It is also about companies' management who must remember about the tasks they pursue as those who administer (or aspire to) authors' rights.

So let us be honest: there are no rules in art as well as in love.

Authors are free to love or not to love i.e. to create something for somebody and/or to hand over their creation. For any reason and on any terms: for money or happiness to see their imaginary world embodied, for food or love, for fame, warmth, recognition or for humanity's sake, to give attractive people chance to earn money and keep their place going or to simply have ability to present their talent to the world.

There might be millions of reasons from the author's side. Not all of them may be converted to taxable monetary value, moreover, we can't consider all of them in terms of the law.

The same is vice versa: it is up to the other party's goodwill to do some-

thing for authors. There are lots of reasons for and against it as well. They might gasp for it but be unable at the same time as there are numerous pressing matters: government's orders, undeveloped laws, temporary financial difficulties, inability to love or another big love...And every reason must be examined individually.

"Government's order" — can we change it or we better "find a lover"?

"Financial problems" — is there something that can be done with it?

"Another love..." — if you love no more, you should let it go (and vice versa: if the author feels better with somebody else— stand aside and don't bother.)

In general, relationships between authors and artists and anybody else are mostly based on love. It may be a

short passion or long-term love affair where there are tough break-ups with scandals and division of wealth or wish to simply "leave her everything".

Just like everywhere else it is essential to admit diversity of life and let the law regulate whatever it should. Whereas in private (creative) relations — be guided by love and respect.

*Text by  
Anya Amasova*

*Illustrations by  
Anastasia Argentina*

Where: Moscow, Central House of Artist,  
Krymsky Val

# Non/fictio № XX

28.11 – 2.12

International fair-exposition  
of intellectual literature

2018

Where: Russia, Pskov

# „HANSA“ constellation

2019 27–30 June

star – Pskov

A. A.: I invite all the inhabitants of the Literary Universe to create a new fair-exposition, Hanseatic festival! Every year there will be two new cities: one in Russia and one — abroad. The participation is free! I promise to devote the “I” (D) catalogue to the Hanseatic League: Pskov, Novgorod, Baltic towns which will also contain all the unique gizmos created or conceived.



Igor Shlyapka  
**Good Dream**  
illustrated by Alina Skantseva  
„Yasen & Book“, 978-5-9500633-5-0

Where: St. Petersburg, Krasnogvardeyskaya Square, 3  
Design center ARTPLAY

# New Year Book Salon

2018

13.12 – 16.12

## News of “HANSA” constellation

2019 will bring us “Hanseatic days of New Time”.

The international Forum is expected in Pskov in June, according to the neighbour galaxy press, “it is aimed at establishing international contacts in fields of trade, culture and tourism”.

Some estimate that 30-40 thousand people will visit the city and the fortress in four days, others assume 500 thousand (three thousand and a half of whom speak foreign languages). It is impossible to predict for sure.

Anyway, an additional flight has been launched — Moscow - Pskov. Now there are two of them. The roads have been repaired. Twice as well.

The only thing that Pskov lacks is gifts (books, postcards, maps, jewelry...) of this Hanseatic city which is used to making trade and cultural contacts.

Space for the “Hansa” Constellation” fair-exposition during the Forum will be definitely found, more than one maybe...

The question is whether we can find souvenir production in Pskov...

A. A.: If ideas, materials or contacts with Pskov Kremlin are needed, please address to the Museum of unique gizmos.

Where: St. Petersburg, Prospekt Obuchovskovskoy  
Oborony, 105, Krupskaya Center of Culture

# Gemstone World

Every day, from 10:00  
till 18:00

Monday – day off

## SubCULTural space

Once ascending to the gallery of Krupskaya Cultural Center you feel thrilled seeing the pointer “Gemstone World”. What world is that? Which galaxy is it from? And “How is this land called”?

The first thing that comes to mind once on the balcony — Hanging Gardens. The memory of Tonino Guerra’s gallery contributes to it along with his famous Garden of forgotten fruit. This spot is free for imagination and art.

Giant crystal chandelier (right in front of your eyes) makes you think of sky or theater... Cultural scaffoldings? Baignoire? Little heaven (by the way this is exactly how we call the back seats)? “Under the sky of blue a golden city stands”...

And immediately you find the proof of your guess: on the left — under the bas-relief there is a stage, on the right — I should have noticed it before — democratic rows of stairs instead of benches... There is a tangible taste and smell of further cultural shake-up.

“Gemstone world” seems sole and empty today, but this is not true... Sometimes cathedrals decay. Common “holiness”, particularities of constructions, historical background and legends — remain. This is where we should build new cathedrals. And get inspired

by their new inhabitants.

Attention everybody! There is a GEMSTONE WORLD — let us live there!

## The history of contemporary times

In August the Museum of Unique Gizmos became the first to install the “Metrograd” exhibition on the freed space: photos by roofer-artist Vitaliy Rascalov, books about underground and trains and other peculiar things.

On the third day a little coffee shop “A CUPPA” — with six kinds of coffee and thirty tastes — appeared.

And after coffee here comes the life... Seems like butterflies came over. And angels.

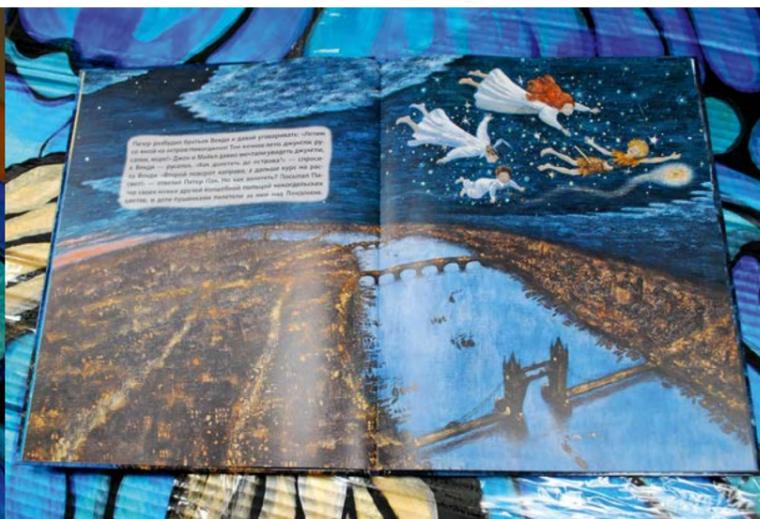
A. A.: And it is a little bit strange as “all the culture starts after seven”. Performances start at seven, galleries and expositions open at seven, seven o’clock is prime time at restaurants, authors meet readers, film festivals and master classes for adults start at this time...

# MIKHAIL BYCHKOV

An abridged version for those who trust the Artist and don't require many details (from 2 to 5 y.o.).

For those whose imagination is quite capable of creating an independent world and building a plot based on pictures with minimum quantity of text.

Maybe this book should have been the first in the catalogue. A whole half of the the Literary Universe is impossible to understand without experiencing this story at least two times.



**Peter Pan**  
Illustrated by Mikhail Bychkov  
"Aquarelle", 978-5-9500430-1-7

## Указатель звезд и ювелирных изделий, вошедших в навигатор

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Андрей Аринушкин  
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Фигурка слоника. Серебро, алмазы-«розы», халцедон (около 1985)  
Фигурка слона с башенкой. Мастер М. Перхин. Золото, серебро, алмазы-«розы», дымчатый кварц, эмаль по гильошированному фону, выемчатая эмаль (1890)  
Пасхальное яйцо-часы «Петушок» — подарок Императора Николая II вдовствующей императрице Марии Федоровне на Пасху 1900 года. Мастер М. Перхин. Золото, алмазы, жемчуг, перья, эмаль по гильшировке, литье, чеканка, гравировка, выпилровка
- Частные коллекции**  
Золотой кулон «Георгий Победоносец»  
Золотое кольцо с сапфиром  
Золотое кольцо с рубином  
Золотое кольцо с изумрудом  
Золотые серьги с топазами  
Золотой кулон «Солнце» с опалом  
Колье с сердоликом и лазуритом  
Колье с лазуритом  
Украшение из мельхиора с янтарем
- Художественная мастерская Алексея Сергеева**  
Серебряное кольцо «Глаз» с горным хрусталём, с подвижным зрачком  
Серебряные серьги «Пегасы» с цитринами и аметистами  
Серебряные серьги-трансформеры «Прусские Кресты» с аметистами и антикварным бутылочным стеклом (Пруссия), отшлифованным Балтийским морем  
Серебряные серьги с оранжевыми сапфирами, аметистами и ювелирным лангедокским стеклом (Франция)  
Серебряное кольцо с ювелирным лангедокским стеклом (Франция)  
Серебряные серьги «Мальчик / Девочка» с хризопразом и апатитом  
Серебряные серьги «Рыбы» с жемчугом  
Серебряное кольцо «Сова» с эмалью  
Серебряные серьги с празиолитом, аметистом и апатитом  
Серебряные серьги «Жирафы» с обсидианом  
Серебряные серьги с турмалинами и аметистами  
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Иван Сапунов
- Новые обнаруженные объекты (новые звездочки?)**  
Анастасия Голенко  
Елена Мамонтова  
Елена Сафонова  
Вадим Смоляк
- Художественная мастерская Анжелики**  
Серебряный кулон в технике wige wтар с аквамаринном  
Серебряный браслет с кораллами и бусиной Lampwork  
Браслет с зеленым ониксом и кораллами

## ПОРТРЕТЫ

**Катя Бауман**

Коллекция «Принцесса»: 21 портрет  
Акварельные работы Андрея Аринушкина

## ФОТОГРАФИИ



**Яна Седова**  
фотограф Егор Канеев

**Евгений Антоненков**  
фотограф Егор Канеев

**Анна Опарина**

фотограф Артур Ионаускас

**Иван Сапунов**

фотограф Виктор Завьялов

## АРХИТЕКТУРНЫЕ ПАМЯТНИКИ И СООРУЖЕНИЯ

**Церковь Успения**

**Здание Страхового общества**

**Северная Башня**

## СКУЛЬПТУРА

**Ангел-хранитель культуры**

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