

Hans Christian Andersen Award 2026

ANTON LOMAEV

*Illustrator Nominee
(Russia)*



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ARTIST'S BIOGRAPHY

Anton Lomaev was born in Vitebsk, a small city in the north of Belarus. Vitebsk is a city of vibrant artistic traditions, famous for Mark Chagall, Kazimir Malevich, Osip Tsadkin, El Lissitzky, Mstislav Dobuzhinsky, Robert Falk and many others who worked there.

Anton's family was far from the art world, but the boy took to drawing tirelessly from the early years of his life, and at the age of five he was enrolled into a local art school, and then, at the age of eleven, sent to study in Leningrad in a special boarding school at the Academy of Arts.

There, Anton was assigned to the class of painting and decided to take up the path of 'serious art'. It was not until after two years in the army and some practical work back in Vitebsk that Lomaev found his calling as a book artist.

Returning to Leningrad, Anton easily entered the Faculty of Graphic Arts of the Academy of Arts. Being of the oldest educational institutions in Russia, it featured the best educational material as well as a certain inertness of educational practices. The Faculty of Graphic Arts, however, has always been more open and responsive in its approach. Aspiring to become a book artist, Anton worked a lot with texts both as reader and creator.

Having to make a living against a turbulent period for the country, Lomaev did not always have a choice on what to do professionally. His first commissions with publishers in late 1990s were related to comics and fantasy. It was not an easy change in the approach to illustration after the classical approach of the Academy of Arts. Drawing to order was not always easy, but that period still brought valuable experience and an opportunity to work with classic texts. For example, 'Sherlock Holmes' with Lomaev's illustrations has seen many new editions; to illustrate Tolkien was a great pleasure for Lomaev and even yielded him an award in 2015 from the European Science Fiction Society for his illustrations of Tolkien and other fantasy texts. Still, poor quality orders prevailed. Lomaev felt that he wanted to be in control of what he did and how he did it. While working tirelessly in order to provide for his family, Anton had drawn covers, illustrations, postcards, posters, had been involved in design, and eventually learned many skills necessary to create a book from scratch. So he decided to work independently: to prepare the book completely as an artist, and to offer it for publication to publishing houses.

And it all worked out. Over the last fifteen years, all of Anton Lomaev's important books have been born in his work-

shop, from the first ideas to the ready-for-print materials, based on texts he himself has chosen.

Books and illustrations are Anton Lomaev's main occupation. He tries to put everything he wants to do as an artist into this work. And the main place in his work has long been occupied by children's books.

Anton is father to three sons, and that is one of the reasons why most of his books are children's books. As the artist himself says, his work is personal. And, although he addresses his books to his children, they have become interesting to many. Anton illustrates fairy tales and stories that he himself loved as a child and chooses authors whom he loved as a child — Hans Christian Andersen, Wilhelm Hauf, Charles Perrault, Brothers Grimm.

In 2018, together with his wife Anton Lomaev opened a small publishing house called 'Loreta' after his wife. Its aim, apart from being a means to bring to life their own projects, is publishing the best examples of children's books from all over the world. A significant mission in our time, when many things lead to division: to strive for mutual understanding by introducing the domestic reader to the world's best samples of children's books, and investing in children the hopes for a better, shared future to all mankind.

For some time now, Anton has been trying to write his own stories and turn them into books. It all started when the artist wanted to write a lullaby for his son, addressed from Dad and not from Mom. That's how the author's first book 'Lullaby for a Little Pirate' came into being (The book was awarded the Golden Apple in Bratislava in 2018). Then a second original book was created: 'BOM-BOM-BOM! A Circus Tale' (2019). This is a book about a newborn's introduction to the world, about the miracle of life. 'Concerning Rain, Pirates and Colouring Pencils' (2023) — the author's third book — is a book about sadness in the life of a child, and how to live through anxieties and fears without losing hope and joy. The latest, 'Morning Pirate Songs' (2024), is a book about mornings and the joy of a new day filled with sunshine.

Now Lomaev is looking forward to a new role in life, one of a granddad, and with this in mind he conceived a new book. It is about the relationship between granddaughter and grandfather, and is called 'Grandfather Pirate and Granddaughter's Treasure'. However, although the text, sketches and layout are ready, it is yet to be drawn. And that means the readers are in for a new batch of stories written and drawn by Anton Lomaev.



Photo: Anton Lomaev in his studio, St. Petersburg, 2019





STATEMENT OF CONTRIBUTION TO LITERATURE FOR YOUNG PEOPLE

By Olga Monina

*Illustrator, Associate Professor, Department of Illustration and Printmaking, Favorsky Institute of Graphics and Book Art, Moscow Polytechnic University;
International Board on Books for Young People Honour List 2020*

In June 2022, at the official opening of Anton Lomaev's major solo exhibition, I witnessed a hundred and fifty of his fans - young and old - lining up in a long queue to get the artist's autograph. I have never seen so many people smiling happily and holding beautiful books by their favourite book artist.

In recent years, Anton Lomaev has become one of the most prominent figures in Russian book illustration. In 2019 he received the Golden Apple at the International Biennial of Illustrations in Bratislava for his book "Lullaby for a Little Pirate" (which he both wrote and illustrated). Also that year, he was one of the two illustrators representing Russia in person at the Bologna Children's Book Fair, and he won the International Book Illustration and Design Competition for the fifth time.

It is not easy to analyse such obvious and well-deserved success, but we can try.

Some artists don't seem to care about all the history of art that went before them; they seem to believe that they're the first to enter that beautiful flowery meadow. Others - whether consciously or subconsciously - feel the presence of Dürer, Rembrandt, Holbein, Doré and Rackham - as well as Ivan Bilibin, Alexandre Benois, Vladimir Lebedev and Gennady Kalinovsky. Anton Lomaev belongs squarely in the second camp.

Is this a consequence of the classical academic education he received? Of course, but only in part. Like the great masters of the past, Lomaev lives with the feeling that the world around him is beautiful and complex, yet portrayable. But to portray this complex beauty, it is not enough to see it and feel it, one needs a little more: **the skill of drawing**. And Anton Lomaev draws masterfully. Be it a portrait, a battle scene with dozens of participants, a seascape, or a busy city perspective - every detail, every angle, and every brush stroke is perfectly calibrated, meticulously placed, and contributes to a perfect picture.

Lomaev works with the golden classics of world fairy tales: Andersen, Perrault, Grimm, and Hauf. He constructs his fictional fairytale world with such authenticity that we, the readers, follow him without hesitation as if he has actually walked with his own feet along the sands of Treasure Island, stood in the crowd before the palace of the Caliph of Baghdad,



or even dived to the bottom of the sea with the Little Mermaid... because only after being there could he thus transport us to such places.

Credibility is also formed by Lomaev's close attention to detail. Clothing styles, household utensils, interiors, architecture, landscapes - all this is drawn accurately, convincingly and lovingly. Knowledge of global **material culture** and the ability to interpret it are key to Anton Lomaev's mastery.

Anton Lomaev is a **master of composition** in the highest, Renaissance-Baroque sense. He builds each separate picture and the whole design of the book according to classical laws, strictly ensuring that the visual narrative is not monotonous. He knows where to pause so that readers relax, and where to place emphasis so that they are startled in surprise.

I would like to mention specifically how - and in what language and intonation - Lomaev addresses those who read his books. Anton Lomaev **respects his readers**. He does not adhere to the rule: "talk to children with easy words, otherwise these simple minds will not understand you".

He communicates with his young readers as equal partners, without adapting or simplifying his speech, masterfully engaging them in his intelligent plot. For Anton this is personal: he has three sons and will soon be a grandfather, so he looks at his audience through the lens of his own experience as an attentive parent.

As an artist, Anton Lomaev belongs unequivocally to the **Russian national school of book illustration**, heir to its highest and most vibrant traditions. At the same time, for many years he has been illustrating outstanding master-



pieces of world children's literature, and his books have been published in 10 languages. Hence, he has landed himself the role of a double kulturträger: to the Russian reader he offers world classics in his original, unique interpretation, thus updating them for new generations of young readers; and to readers around the world, he opens up the vibrant and abundant **Russian book tradition**.

Already recognized as one of the best illustrators in Russia and an outstanding interpreter of world literary classics, in 2018 Anton Lomaev made a decisive move - one towards even greater freedom and independence. He wrote and illustrated his first book: "Lullaby for a Little Pirate". It was for this book that he received the prestigious Golden Apple at the BIB. In 2019, his second title was published: "Bom-Bom-Bom! A Circus Tale", and in 2024, his third: "Morning Pirate Songs".

Having embarked on the path towards freedom and independence, Lomaev had no intention of stopping. In 2018, together with his wife Loreta, he founded his own publishing house.

Now that Anton's books are published in the "Loreta" publishing house, he no longer has to depend on a publisher's opinion, public demand, or fashion trends. Friends, colleagues and fans eagerly await new works by the prolific Anton.

We have considered different facets of the skills of Anton Lomaev and the masterful qualities of his human nature, but we have not mentioned what is possibly the most important thing: his artistic talent. But that, like any Gift, cannot be analysed - it is simply there to behold!





AWARDS AND DISTINCTIONS

Gran Prix of the Exhibition-competition in tribute to the 100th Anniversary of Vladimir Nabokov
Russia, Saint Petersburg, 1998
Camera Obscura (V. Nabokov)

“Wanderer” All-Russian Fantasy and Sci-Fi Convention award
Russia, Moscow, 2001
Tolkien’s Descendants series

The Best Artist and Illustrator award of the Interpresscon fantasy and Sci-Fi convention
Russia, Saint Petersburg, 2010
The Little Mermaid

Illustrator’s prize, COW International Design Festival
Ukraine, Dnipropetrovsk, 2011
Puss in Boots (Ch. Perrault)

“Best Illustrations for the Children and Youth” at the Image of the Book All-Russian book illustration contest
Russia, Moscow, 2013
The Little Red Riding Hood (Ch. Perrault)

“Best Illustrations for Fiction” at the Image of the Book All-Russian book illustration contest
Russia, Moscow, 2014
Tales of Odessa, Red Cavalry (I. Babel)

The Spirit of Engagement and The Best Creator of Children’s Science Fiction or Fantasy books of the European Science Fiction Society Awards
Russia, Saint Petersburg, 2015

“Best Illustrations for the Children and Youth” at the Image of the Book All-Russian book illustration contest
Russia, Moscow, 2014
Caliph Stork (W. Hauff)

IBBY Honour List Diploma for Illustration
2018
The Brave Little Tailor (J. and W. Grimm)

“Illustrator’s Book” at the Image of the Book All-Russian book illustration contest
Russia, Moscow, 2018
Lullaby for a Little Pirate

“Illustrator’s Book” at the Image of the Book All-Russian book illustration contest
Russia, Moscow, 2019
BOM-BOM-BOM! A Circus Tale

BIB Golden Apple
Slovakia, Bratislava, 2019
Lullaby for a Little Pirate

CIS Book Art contest prize for The Art of Illustration
Russia, Moscow, 2020
BOM-BOM-BOM! A Circus Tale

“Best Illustrations for Fiction” at the Image of the Book all-Russian book illustration contest
Russia, Moscow, 2021
Treasure Island (R. L. Stevenson)

Golden Medal of the Union of artists of Russia
Russia, Saint Petersburg, 2021

“Best Illustrations for the Children and Youth” at the Image of the Book international book illustration contest
Russia, Moscow, 2022
The Snow Queen (H. C. Andersen)

“Artist” prize in the Non/Fiction book fair contest
Russia, Moscow, 2023
About Rain, and Pirates, and Colored Pencils, and Morning Pirate Songs

“Illustrator’s Book” at the Image of the Book international book illustration contest
Russia, Moscow, 2024
About Rain, and Pirates, and Colored Pencils, and Morning Pirate Songs

Special Diploma at the Image of the Book international book illustration contest
Russia, Moscow, 2024
Fantasy. Artbook

Listing in Flash 2024- 2025: Our 100 Favorite Books by the French National Centre for Children’s Literature (CNLJ)
France, 2025
The Snow Queen: A Tale in Seven Stories (H. C. Andersen)

Honorary Diploma of the Russian Academy of Arts
Moscow, Russia, 2025
The Adventures of Sherlock Holmes (A. C. Doyle)



INTERVIEWS

‘BOOK INDUSTRY’ MAGAZINE

24.01.2020

Anton Lomaev: "It is important for me to work on original projects"

Anton Lomaev speaks about his path in book-creation, or Original book as a space for experiment.

Interview by Elena Demakova

St. Petersburg-based book artist Anton Lomaev found recognition overnight – or so it might seem at first sight. He represented Russia both at the Bologna Children’s Book Fair in April 2019, and at the Bratislava Biennial of Illustration in October 2019, where he received the Golden Apple Award, presented biennially to the best illustrators. At the Moscow International Book Fair the same year, Lomaev won the Image of the Book international book design contest, and one of his books was later shortlisted for the Book of the Year. (Translator’s note: an important Russian literary award)

— *Do you think it is important for an illustrator to know the state of events in the contemporary book illustration?*

— It was my first time at Bologna this year, and I really regretted not having been there before. I felt dizzy. Of course, we see some stuff on the internet, but here the picture is complete, and its overwhelming. I felt a whole spectrum of feelings, from despair to delight. My trip to Bologna was organized by the Russian section of IBBY, which is great, but if it were possible to organize a national-level programme to take talented young artists to outstanding international book fairs, it would be just great and ever so profitable – not only for them, but in the long run also for the whole of the Russian children's books industry.

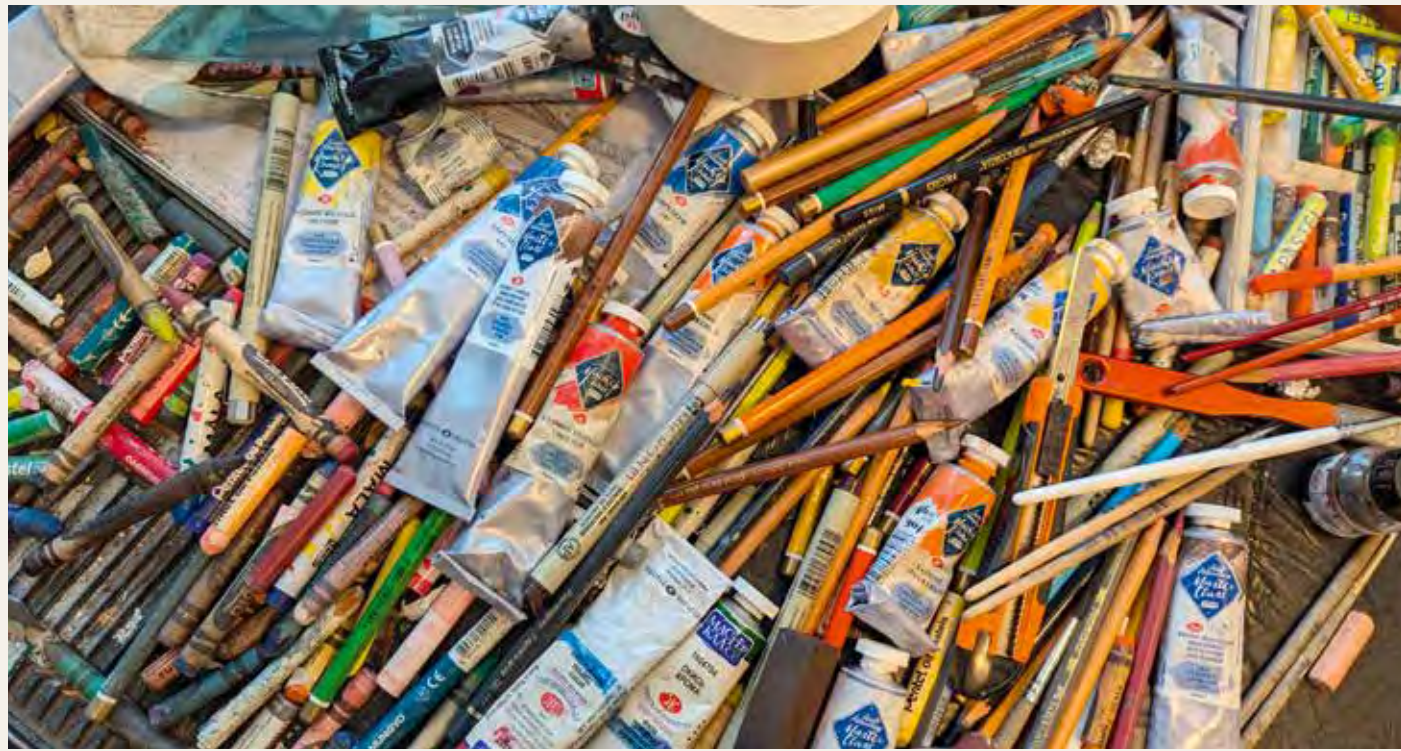
— One could say that in Bologna you saw your works from a new perspective.

— I felt I was part of the national school that has its own peculiarities. Maybe it has to do with the academic nature of education, maybe it has to do with the fact that we, as a country, have been closed to the rest of the world for a long time... And I feel that in some ways my work is a little more old-fashioned compared to what can be called cutting-edge in illustration.

— *I had a chance to visit Bratislava this year for BIB-2019, see the exhibition and talk to the head of the Biennale Secretariat, art historian Viera Anoshkinova. More than three thousand original illustrations from 47 countries were presented at the Biennale created by 418 book artists - and you and “Lullaby for a Little Pirate” were among the 11 award winners, receiving the Golden Apple. According to Viera, it is very difficult to define what is valued in illustration today; the jury tries to select illustrations that show national tradition and at the same time have individuality. And according to her, it is precisely these criteria that your works meet.*

— It was completely unexpected for me. Moreover, I had doubts about whether to submit my works at all. I had been talking to my colleagues, and was left with the impression that it was quite difficult to win there for illustrators who work in a relatively traditional way, because foreign contests welcome a certain modern view of illustration, for which experimentation is a must. The Bologna Book Fair reinforced this idea in me. But in the end, I won the Golden Apple at BIB-2019, which is really nice.

(abstract)



‘YEAR OF LITERATURE’ ONLINE PORTAL

14.05.2019

Anton Lomaev: “I always felt a desire to draw for my children”

One of the most recognizable illustrators of children’s books talks about his style, self-limitations and the extraordinary chance he has been given

Interview by Mikhail Viesel

What was your way towards children’s books like?

A. L.: There are a lot of coincidences. But if we talk about the last 15 years of my work, there’s also the fact that I am actually a father: I have three children. And, apparently, I am not a bad one, because I’ve always felt the desire to draw for my children and, perhaps, for others.

But in general, the children’s book probably gives the most opportunities for experimentation, for self-expression. So if a person is involved in books in general, eventually, whether he is inclined to it or not, he will gravitate to the children’s book.

<....>

Since I draw for children and I spend a lot of time doing that, it is imperative for me to have interest in my work. That interest comes with breaking a sweat a little bit. That is through challenges that I set for myself – graphic or visual challenges. So working on a children’s book is, on the one hand, a statement towards the child, but it is also an inner work for me as an artist. I’ve stopped working on commission, and I’m trying to find some kind of middle ground between working for the reader, and working to realise my artistic urges. And in that sense, I have to invent challenges for myself.

(abstract)



‘BOOKVOYED’ BOOKSTORE

25.06.2020

Anton Lomaev: “You have to realize what you can give to the text as an artist.”

— *Anton, you have illustrated children’s books, classical, and modern literature. Is there a significant difference in working on books for children and for adults? What is it?*

There is indeed a difference. If I am drawing for children, I certainly take into account the age of those I am drawing for. If I explain it quite simply, it’s like a normal oral conversation. The difference is in the lexical (stylistic) character of speech. When talking to a child, you would not use harsh or swear words, you would not talk about certain topics, and if you do, you will choose the words carefully. But all this does not prevent a conversation with a child from being interesting for an adult. On the contrary, children are more plastic, more willing to experiment and get involved in the game. I love drawing for children.

— *Does children’s illustration give you more creative freedom or does it impose more restrictions?*

A children’s book is the best area for a book artist. It offers the most opportunities to express oneself, more room for experimentation. It’s typical that, with few exceptions, a book for adults is first and foremost a text. Illustration in it is a mere part of the design, sometimes excessive or even unnecessary. In a book for children, the illustrator is an equal co-author of the book. Oftentimes the main author, actually. I have already mentioned the restrictions: you need to remember that you are addressing a child, a delicate and impressionable soul. It calls for a delicate, minfull and loving approach.

— *Do publishers exert pressure on illustrators, dictating them what and how to draw? Does this determine the design trends in children’s books today?*

Probably. It’s hard for me to judge, since I’ve hardly done any commissioned work for over a decade. I am completely immersed in my own projects, where I am my own customer and boss. But it would be strange if a publisher didn’t influence the artist in his project. A good publisher involves the artist in the work based on his ideas about the future book. A certain amount of influence in this situation is normal. Besides, the publisher always has the advantage of an outside view. This view may be more accurate than the way the artist looks at the book while immersed in the work. Being inside the crea-

tive flow, it is difficult to evaluate oneself soberly. Experience helps the artist, of course, but a smart editor can see more.

— *In your interviews, you have said that now you choose which project to work on. Does it mean that you now only illustrate your favourite books? What is the process of working on a particular book?*

Usually, choosing a text to work on is intuitive, and happens long before the work itself. Firstly, you need to like the story in the book enough to be willing to live with it during several months of your life. But more importantly, you need to realize what you can give to the text as an artist. There is also an important practical side to the selection process: the text and translation copyright. You need to think about this in advance. The work process in brief is simple: reading, fantasizing on the given theme, sketches, mockups and preliminary layout, drawing illustrations, final layout. That’s it. Sounds short, though in practice it’s a long and complicated journey with no guarantee of a successful outcome.

— *Looking at freshly published children’s books, especially abroad, one notices that symbolic, abstract drawing is on the rise, which, on the one hand, offers a great deal of space for graphic experimentation, but on the other hand, loses some of its academic quality. Even for an adult it’s not always easy to see whether an illustration depicts a lion or a mouse. How important do you think it is for children to be offered detailed illustrations?*

Not important at all. There must be an image that the child can understand. The more concise it is, the easier it is for the child to read, and for an adult too. Often details only confuse and distract. As a reader, I like books that are concise and precise. Sometimes it is much more difficult to draw in this way than to fill an empty and inarticulate idea of the artist with details. I myself am inclined to putting meticulous details and I love them, but I do not consider it an advantage, only a secondary feature of my style. I try to avoid them at the sketch stage. I check myself simply: a quick sketch the size of a matchbox should represent a clear plastic artistic idea and image. If it works, I can allow my imagination to go into the details.

(abstract)



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2021

Treasure Island / R. L. Stevenson. — St. Petersburg. : Loreta, 2021. (Reprinted in 2022, 2023, 2025)
Fairy Tales: The Snail and the Rosebush, The Flea and the Professor, The Silver Shilling, Five Peas from a Pod, Pen and Inkstand / H. C. Andersen. — St. Petersburg. : Loreta, 2021. (Reprinted in 2024)
Fairy Tales: The Money Pig, The Storm Shifts the Signboards, The Butterfly, The Teapot, The Nightingale / H. C. Andersen. — St. Petersburg. : Loreta, 2021.
The Princess and the Pea / H. C. Andersen. — St. Petersburg. : Loreta, 2021. (Reprinted in 2024)

2022

The Wolf Hunters / J. O. Curwood. — St. Petersburg. : Loreta, 2022.
Moby-Dick; or, The Whale / H. Melville. — St. Petersburg. : Loreta, 2022. (Reprinted in 2023, 2024)

2023

BOM-BOM-BOM! A Circus Tale / A. Lomaev. — St. Petersburg. : Loreta, 2023. (Reprinted in 2024)
About Rain, and Pirates, and Colored Pencils / A. Lomaev. — St. Petersburg. : Loreta, 2023.
Cinderella / Ch. Perrault. — St. Petersburg. : Loreta, 2023.
Lullaby for a Little Pirate / A. Lomaev. — St. Petersburg. : Loreta, 2023.

2024

Morning Pirate Songs / A. Lomaev. — St. Petersburg. : Loreta, 2024.
Fantasy. Artbook / A. Lomaev. — St. Petersburg. : Loreta, 2024.

2025

Dwarf Nose / W. Hauff. — St. Petersburg. : Loreta, 2025.





TRANSLATED EDITIONS

BULGARIAN (БЪЛГАРСКИ):

The Little Mermaid / H.C. Andersen. — Bulgaria, Sofia: Book Travel, 2017.
Puss in Boots / Ch. Perrault. — Bulgaria, Sofia: Book Travel, 2018.
The Ugly Duckling / H.C. Andersen. — Bulgaria, Sofia: Book Travel, 2020.
Sherlock Holmes / C. Doyle. — Bulgaria, Sofia: Book Travel, 2021.
Little Red Riding Hood / Ch. Perrault. — Bulgaria, Sofia: Book Travel, 2021.

CHINESE (中文):

Little Red Riding Hood / Ch. Perrault. — China, Beijing: UTOP Publishing house, 2013. (Reprinted in 2015, 2020)
The Little Mermaid / H.C. Andersen. — China, Beijing: UTOP Publishing house, 2015. (Reprinted in 2017, 2021, 2023)
Puss in Boots / Ch. Perrault. — China, Beijing: UTOP Publishing house, 2015. (Reprinted in 2018, 2020, 2022, 2024)
The Brave Tin Soldier / H.C. Andersen. — China, Beijing: UTOP Publishing house, 2015. (Reprinted in 2018, 2020, 2022)
Caliph Stork / W. Hauff. — China, Beijing: UTOP Publishing house, 2015. (Reprinted in 2020)

The Real Princess / H. C. Andersen. — China, Beijing: UTOP Publishing house, 2016. (Reprinted in 2022)
The Emperor’s New Clothes / H. C. Andersen. — China, Beijing: UTOP Publishing house, 2016.
The Elves and the Shoemaker / The Grim Brothers. — China, Beijing: UTOP Publishing house, 2016.
The Ugly Duckling / H.C. Andersen. — China, Beijing: UTOP Publishing house, 2017. (Reprinted in 2022)
The Wild Swans / H.C. Andersen. — China, Beijing: UTOP Publishing house, 2018. (Reprinted in 2020, 2022)
Thumbelina / H.C. Andersen. — China, Beijing: UTOP Publishing house, 2018. (Reprinted in 2020, 2023)
The Nutcracker and the Mouse King: Fairy Tale / E.T.A. Hoffmann. — China, Beijing: UTOP Publishing house, 2020.
The Swineherd / H. C. Andersen. — China, Beijing: UTOP Publishing house, 2022.

DANISH (DANSK):

The Little Mermaid / H. C. Andersen. — Denmark, Copenhagen : Beluga Books, 2025 (In preparation)

ENGLISH:

Moby-Dick / H. Melville. — USA, New York: Pegasus Books, 2017.
The Little Mermaid / H. C. Andersen. — Denmark, Copenhagen : Beluga Books, 2025 (In preparation)



FRENCH (FRANÇAIS):

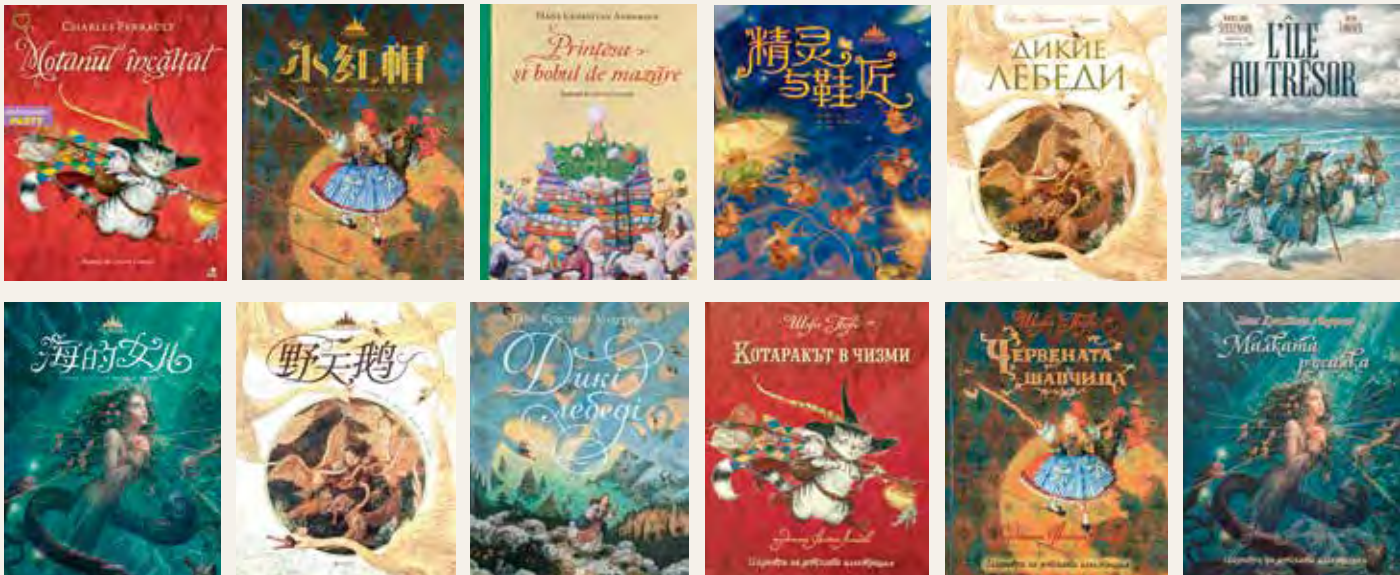
Moby-Dick / H. Melville. — France, Paris: Sarbacane, 2017.
The Wolf Hunters / J.O. Curwood. — France, Paris: Sarbacane, 2019.
The Adventures of Sherlock Holmes: The Man with the Twisted Lip / A. C. Doyle. — France, Paris: Sarbacane, 2021.
Moby-Dick; or, The Whale / H. Melville. — France, Paris: Sarbacane, 2022.
Treasure Island / R. Stevenson. — France, Paris: Sarbacane, 2023.
The Snow Queen / H.C. Andersen. — France, Paris: Sarbacane, 2024.

GERMAN (DEUTSCH):

The Little Mermaid / H.C. Andersen. — Germany: WunderHaus Verlag, 2017.
Little Muck / W. Hauff. — Germany: WunderHaus Verlag, 2017.
Little Red Riding Hood / Ch. Perrault. — Germany: WunderHaus Verlag, 2017.
The Brave Little Tailor / the Brothers Grim. — Germany: WunderHaus Verlag, 2017.
The Wild Swans / H.C. Andersen. — Germany: WunderHaus Verlag, 2018.
The Emperor’s new clothes / H.C. Andersen. — Germany: WunderHaus Verlag, 2024.

JAPANESE (日本語):

BOM-BOM-BOM! A Circus Tale / A. Lomaev. — Japan, Tokyo: Seizanco, 2022.



KOREAN (한국어):

The Brave Tin Soldier / H. C. Andersen. — South Korea : 2010.

LITHUANIAN (LIETUVIŲ):

Moby-Dick / H. Melville. — Lithuania, Vilnius: Nieko Rimto, 2021.

ROMANIAN (ROMÂNĂ):

Puss in Boots / Ch. Perrault. — Romania, Bucharest: Editura Litera, 2018.
The Wild Swans / H.C. Andersen. — Romania, Bucharest: Editura Litera, 2018.
The Ugly Duckling / H.C. Andersen. — Romania, Bucharest: Editura Litera, 2018.
The Real Princess / H.C. Andersen. — Romania, Bucharest: Editura Litera, 2021.

UKRAINIAN (УКРАЇНСЬКА):

The Brave Tin Soldier / H. C. Andersen. — Ukraine, Kyiv: Machaon-Ukraine, 2011.
The Little Mermaid / H. C. Andersen. — Ukraine, Kyiv: Machaon Ukraine, 2012.
Puss in Boots / Ch. Perrault. — Ukraine, Kyiv: Machaon Ukraine, 2012.
The Wild Swans / H.C. Andersen. — Ukraine, Kyiv: Machaon Ukraine, 2012.
The Ugly Duckling / H.C. Andersen. — Ukraine, Kyiv: Machaon Ukraine, 2012.

FIVE MOST IMPORTANT TITLES

BOM-BOM-BOM! A CIRCUS TALE

Anton Lomaev

THE SNOW QUEEN

H. C. Andersen

LITTLE MUCK

Wilhelm Hauff

THE EMPEROR'S NEW CLOTHES

H. C. Andersen

DWARF NOSE

Wilhelm Hauff



BOM-BOM-BOM! A CIRCUS TALE

**БОМ-БОМ-БОМ! ЦИРКОВАЯ СКАЗКА
(BOM-BOM-BOM! A Circus Tale)**

text by A. Lomaev

Russia, St. Petersburg

Loreta, 2020



SYNOPSIS:

BOM-BOM-BOM-BOM! is a book about the circus. Not the kind of circus where you buy a ticket and go see a performance at an appointed hour, but about the idea of the circus born in the mind of a child, when the word “circus” is just an excuse for his own imagination.

As a child, Anton Lomaev lived in the small town of

Vitebsk, where there was no circus, so he imagined it for himself. It was not a place to apply force or violence upon animals but a festive place of friendly co-creation of humans and animals.

The book BOM-BOM-BOM-BOM! speaks about children’s imagination, the anticipation of a miracle, the birth of a child’s perception of the world.





REVIEWS:

Every time and again, Lomaev amazes you. You can always see his distinct style, yet each book is unique, whether it is a classic or his own fairy tale. Lomaev has once again confirmed with his "Circus Tale": he has cre-

ated a new special genre. His text and illustrations, complementing each other, turn the reader into a spectator. An enchanted, delighted spectator.

Chitai-Gorod.ru (Russia)





Page 21—24
BOM-BOM-BOM! A CIRCUS TALE
 Illustrations for the fairy tale by Anton Lomaev. 2020
 Paper, pencil, watercolor, tempera.



THE SNOW QUEEN

(The Snow Queen)

text by H. C. Andersen
Russia, St. Petersburg
Loreta, 2021



SYNOPSIS:

The Snow Queen is one of the world's most famous fairy tales, which has inspired many artists. At its mention, one immediately imagines an old Danish town on Christmas Eve, with falling snow, and the Snow Queen's sleigh taking Kay to the North Pole... All this is an established illustrative canon. However, the artist Anton Lomaev offers his own vision of the famous story, taking it to the twentieth century. That

century — a complicated, terrible and beautiful one — has proven a hard challenge for many things that people thought were unshakable. From this perspective, Andersen's tale sounds completely different, forcing the readers to take a fresh look at a familiar story. And they will discover that it does not lose its relevance, the new imagery still speaking about timeless values — faith, hope and love.





REVIEWS:

Book illustration is considered equal to the verbal text component of a children's book. Illustrations by St. Petersburg artist A. Lomaev for "The Snow Queen" (2021) offer a variant of actualization of the classic text through the modernisation of illustrations. Semiotic analysis of visual elements allows us to conclude about a special narrative that unfolds with the help of a visual series that

complements the development of the classical fairy tale and shifts the focus of reader's reception from the "eternal" plot to the problems of twentieth-century Europe.

Gubaidullina, A.N. (2022) "The Snow Queen" with illustrations by Anton Lomaev: *The possibilities of a creolized text. Tekst. Kniga. Knigoizdanie — Text. Book. Publishing. № 30 (Russia)*



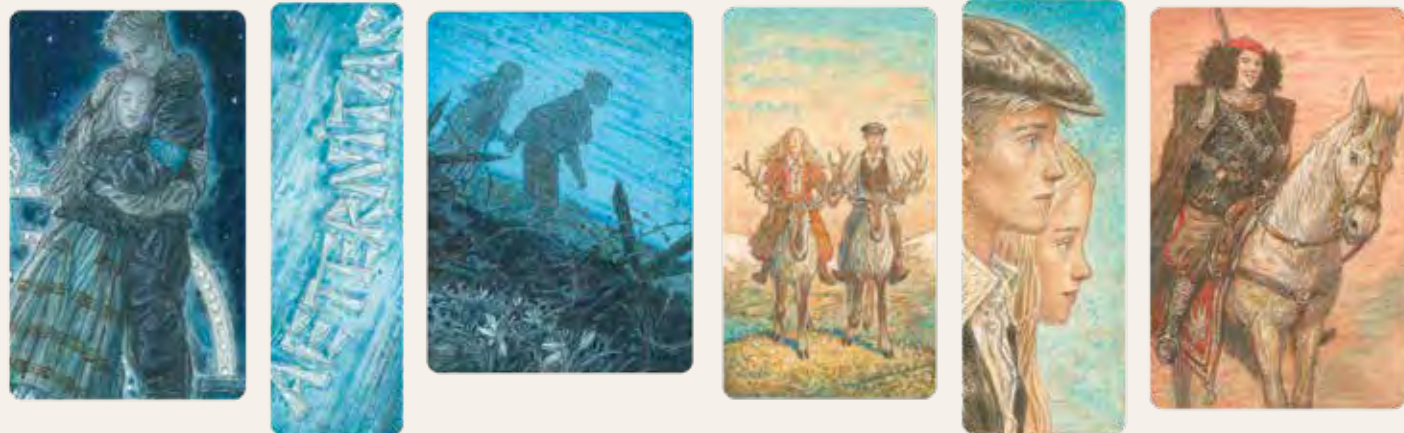
REVIEWS:

The title of this famous tale, which has inspired so many illustrators and animation studios, immediately conjures up images of a small Danish town on Christmas Eve, the snow falling softly, the famous Queen's sleigh carrying little Kay to her palace — in a more or less heavy-handed classicism. By transposing the action to the 20th century, Anton Lomaev renews our vision

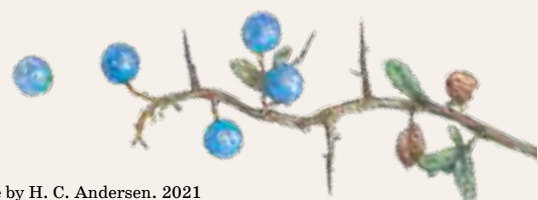
and underscores the universality of this singular story, blending naturalism and the supernatural, folklore and modernity, individual freedom and religious references. The sleigh becomes a long automobile driven by a driver in a Waffen-SS helmet, and the bandits' daughter appears for what she is: a rebellious feminist!

Librairie de sciences humaines et sociales (Canada)





Page 28
THE SNOW QUEEN
Illustrations for the fairy tale by H. C. Andersen. 2021
Paper, pencil, watercolor, tempera.

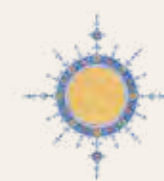


LITTLE MUCK

МАЛЕНЬКИЙ МУК
(Little Muck)
text by W. Hauff
Russia, St. Petersburg
Fzbooka, 2012

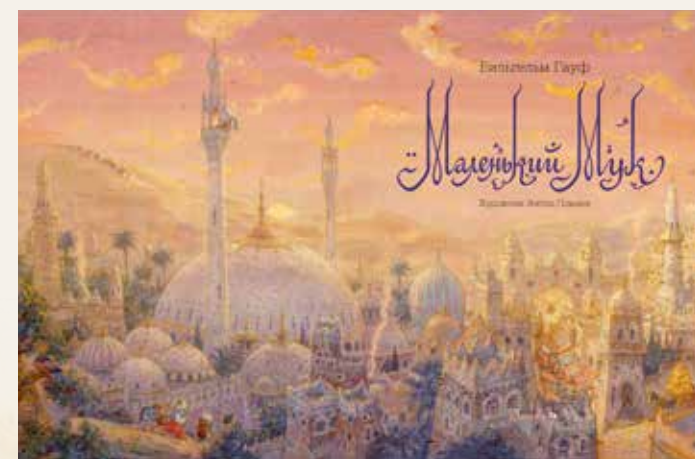
SYNOPSIS:

The Little Muck is one of the most popular fairy tales that has reached us from ancient times. Under the pen of German writer Wilhelm Hauff, the famous oriental story has turned into an exciting tale, sad and funny at the same time, rich



in worldly wisdom and subtle observations of human character.

St Petersburg artist Anton Lomaev has created wonderfully intricate illustrations that bring the oriental magical world to life. He was deeply fascinated by Hauff's rendition of the story and it inspired him to write an afterword on it.





REVIEWS:

A beautiful oriental fairy tale and equally marvellous illustrations. This is an exciting story about the adventures of a boy named Muck, whose ingenuity helped him outwit the evil fate and find his luck. The illustrations transport one to an oriental city where miracles are bound to happen. As in all books illustrated by Anton Lomaev, the fairy tale begins with the drawing on the front page.

We see a desert and a colourful caravan walking along the dunes, a green oasis left behind, and ahead of us, a magic city beckoning with the glitter of mosque domes and minarets, and a rider is already galloping towards us. A marvellous fairy tale framed by marvellous pictures promises to bring the reader many a pleasant minute.

Bookvoed (Russia)

REVIEWS:

The best retelling of Wilhelm Hauff's oriental tale in the best translation by Michael Sallier with the best illustrations by Anton Lomaev. A vibrant, fantastically-excessive, literally colourful Oriental world springs to life on the pages of this book. The intricately detailed illustrations generously laid out on large-format pages invite the reader to return to this wise tale again and again. At

the end of the book there is a short article written by Anton Lomaev about the work and life of Wilhelm Hauff, where he also reminds us that 'Little Muck' is only a part of Hauff's fairy tale almanac 'Caravan', where the story of the brave boy is intertwined with other magical, mysterious, and sometimes scary stories.

Bookvoed (Russia)





THE EMPEROR'S NEW CLOTHES

НОВОЕ ПЛАТЬЕ КОРОЛЯ (The Emperor's New Clothes)

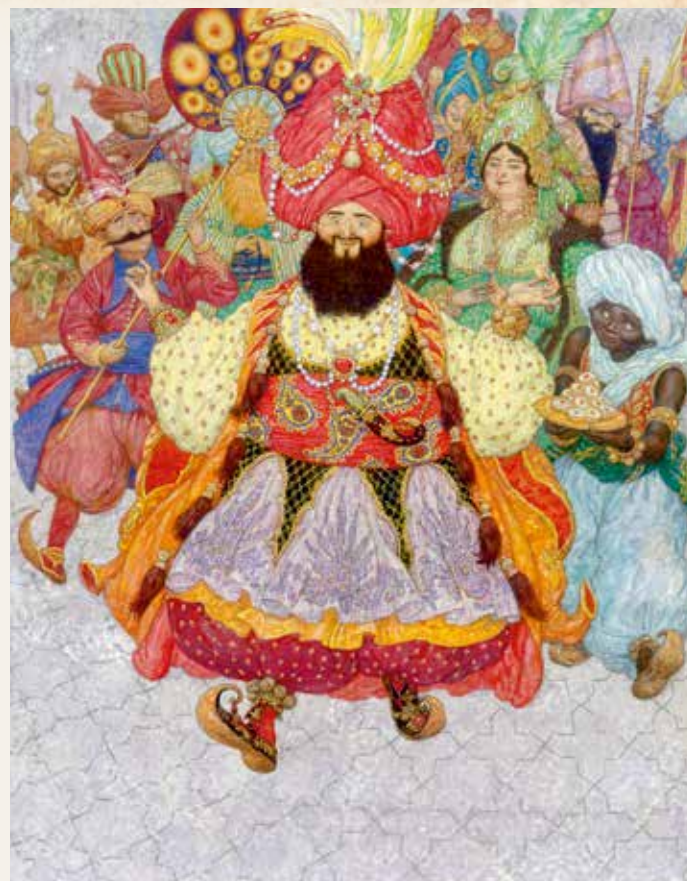
text by H. C. Andersen
Russia, St. Petersburg
Loreta, 2016



SYNOPSIS:

Once upon a time, there was an emperor who loved to dress up. That in itself is not surprising: what emperor does not love fancy costumes and ceremonies? But this emperor from Hans Christian Andersen's fairy tale had something very special in mind. Two visiting weavers designed him a suit made of a fabric of amazing beauty, and possessing one magical

property.... A familiar story, isn't it? Now you are invited to admire the emperor's new clothes in the interpretation of the brilliant artist Anton Lomaev. Merry and sullen, goofy and witty, lavishly dressed and simple — the characters of Andersen's immortal story seem to come to life in the new illustrations, exciting and playful.



Page 29 — 32
LITTLE MUCK
Illustrations for the fairy tale by Wilhelm Hauff. 2011
Paper, pencil, watercolor, tempera.





Page 33 — 36
THE EMPEROR'S NEW CLOTHES
 Illustrations for the fairy tale by H. C. Andersen. 2016
 Paper, pencil, watercolor, tempera.



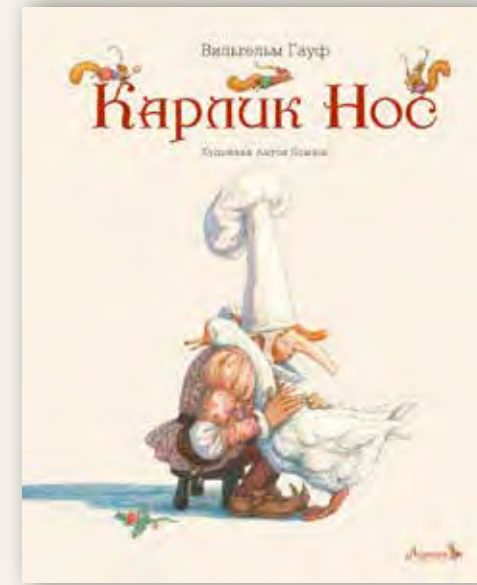
REVIEWS:

Everyone is probably familiar with this fairy tale by Hans Christian Andersen. This edition offers Anna Hansen's translation, which in itself is a sign of quality, but this book is worth reading not just because of the text, but also because of Anton Lomaev's illustrations, incredibly scrupulous and detailed, and also because of the new vision of the old story that the artist gives us. Each book illustrated by Anton Lomaev offers some new, previously overlooked details in long-known stories.

In this edition, the illustrator offers us to see two worlds at once — the mundane black and white world, and the world of fantasy, blossoming with bright colours, magnificent, magical fabrics and luxurious outfits. Here the king is not a pompous snob who dare not confess his stupidity, but a fantasist who lives in a world of illusions, because that world is much more appealing than the real one.

Bookvoed (Russia)





DWARF NOSE

КАРЛИК НОС

(Dwarf Nose)

text by W. Hauff

Russia, St. Petersburg

Loreta, 2025

SYNOPSIS:

The Dwarf Nose tale has long been one of the most famous and favourite stories for children all over the world. It has been made into films and cartoons; the story of Dwarf Nose is staged and retold in new ways.

Dwarf Nose is part of an anthology of Wilhelm Hauff's fairy tales, first published in 1827, under the general title "The Caravan: The Sheik of Alexandria and his Slaves".





REVIEWS:

For this rendition of the story, the writer Anna Gurova made a new translation of Hauff's text, and the artist Anton Lomaev created illustrations that take the reader to the streets of the ancient German city, dwelled by knights and wizards, ordinary citizens and dukes, and where ordinary life is closely intertwined with magic.

'Moskva' Trade House (Russia)





Page 37 — 40
DWARF NOSE
 Illustrations for the fairy tale by Wilhelm Hauff. 2024
 Paper, pencil, watercolor, tempera.



FIVE ADDITIONAL TITLES

LULLABY FOR THE LITTLE PIRATE
 Anton Lomaev

THE BRAVE LITTLE TAILOR
 J. and W. Grimm

TREASURE ISLAND
 R. L. Stevenson

PUSS IN BOOTS
 Charles Perrault

THE NUTCRACKER AND THE MOUSE KING
 E. T. A. Hoffmann



LULLABY FOR A LITTLE PIRATE

КОЛЫБЕЛЬНАЯ ДЛЯ МАЛЕНЬКОГО ПИРАТА
(Lullaby for a Little Pirate)

text by A. Lomaev

Russia, St. Petersburg

Azbooka, 2018



SYNOPSIS:

This book reveals a new aspect of the talent of Anton Lomaev, a book artist renowned for his talent. This time he did not only make the illustrations — magical and mesmerising as always — but also the text! The artist was pushed into the literary field by his parental duty. He aspired to compose bedtime stories that would calm down and enthrall his restless boys. But the more interesting the tale, the harder it is to fall asleep! How can one sleep when the story tells of such spectacular miracles! A problem well known to any father, whether he is a pirate or an artist. And these fairy tales, born during warm summer days by the seaside, and told during cosy family nights, A Lullaby for a Little Pirate was born.



Page 42 — 43
LULLABY FOR A LITTLE PIRATE
Illustrations for the fairy tale by A. Lomaev. 2018
Paper, pencil, watercolor, tempera.





THE BRAVE LITTLE TAILOR

ХРАБРЫЙ ПОРТНЯЖКА
(The Brave Little Tailor)
text by J. and W. Grimm
Russia, St. Petersburg
Loreta, 2020



SYNOPSIS:

The cheeky protagonist of this story can easily take down evil giants, tame a fierce unicorn and trap a huge wild boar. And if you ask him, he can make you trousers and a waistcoat that is a sight to behold. In his belt, the brave fellow has the famous motto: 'Seven at One Blow' Of course, you have already recognised the brave little tailor from the Brothers Grimm fairy tale. But the old fellow will find something to surprise you one more time — because you haven't seen him like this yet! Prepare for the flamboyant costumes, funny and creepy faces, exciting play and unbridled joy in the new illustrations to The Brave Little Tailor by the brilliant master of book graphics Anton Lomaev.



Page 44 — 45
THE BRAVE LITTLE TAILOR
Illustrations for the fairy tale by J. and W. Grimm. 2017
Paper, pencil, watercolor, tempera.



TREASURE ISLAND

ОСТРОВ СОКРОВИЩ (Treasure Island)

text by R. L. Stevenson
Russia, St. Petersburg
Loreta, 2022

SYNOPSIS:

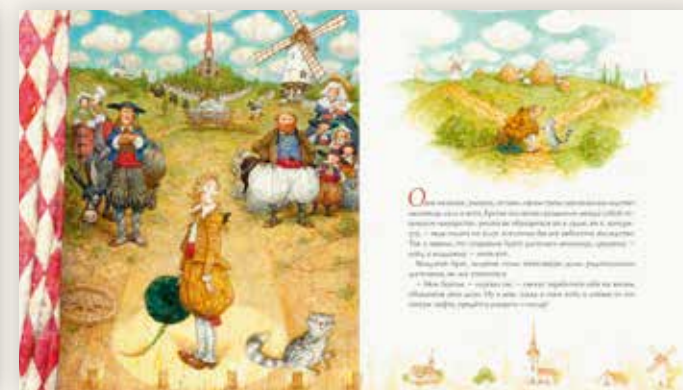
Treasure Island is one of the greatest books in the history of literature, its greatness determined not by the size of the novel, but by its impact on world culture. Many generations of teenagers read Treasure Island and dream of a life filled with adventure and exciting encounters. Memorable characters of travellers and pirates invented by Stevenson are still a source of inspiration for new adventure stories, theatre, cinema and fine art pieces. And the novel, written one hundred and forty years ago, is still surprisingly fresh and exciting to read.

Artist Anton Lomaev shared his vision of Treasure Island. The book features more than ninety illustrations made especially for this edition. They will turn reading the world-famous novel into an exciting adventure filled with vivid images of pirates, sailors and treasure hunters.



Page 46 — 47
TREASURE ISLAND
Illustrations for the novel by R. L. Stevenson. 2022
Paper, pencil, watercolor, tempera.





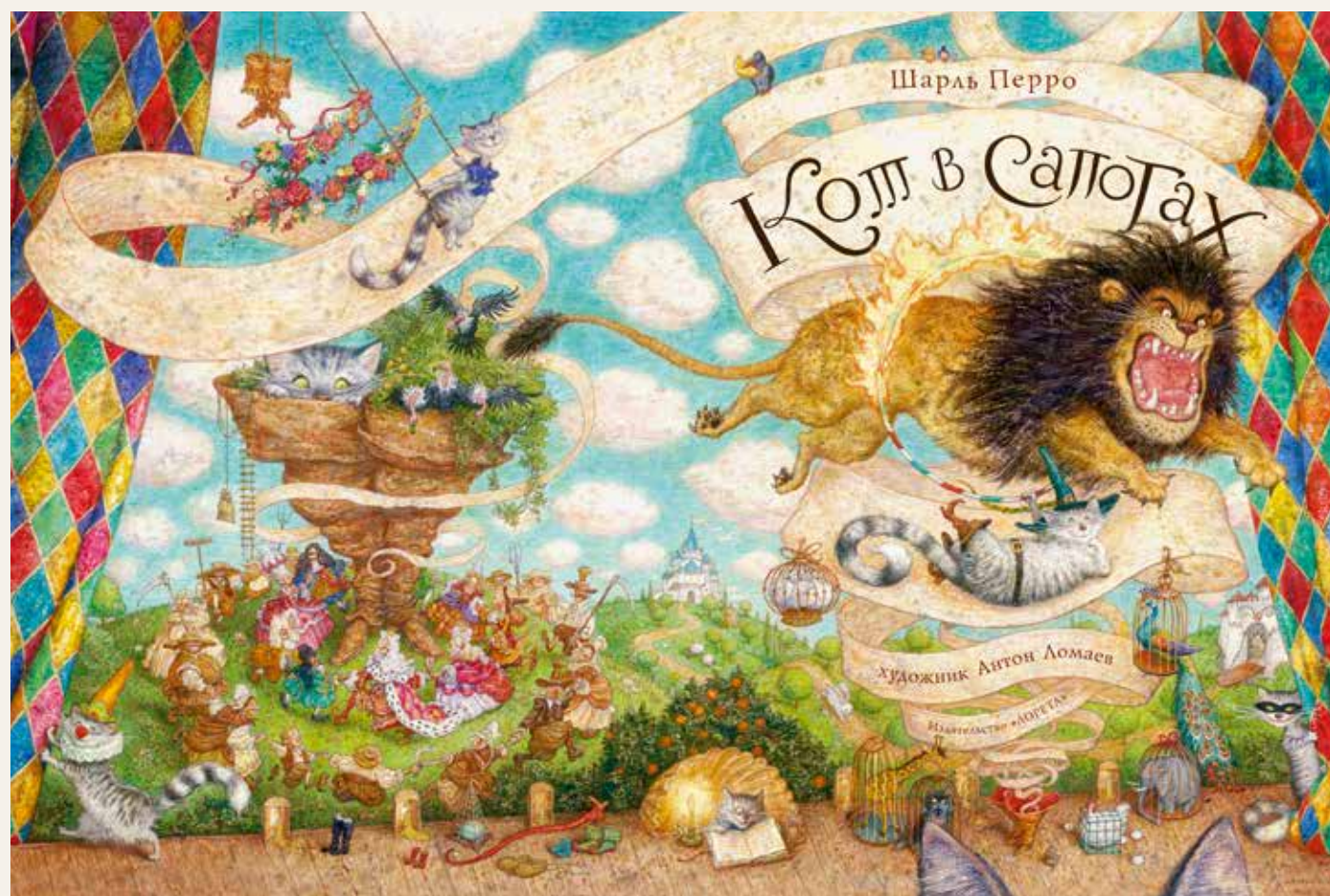
PUSS IN BOOTS

KOT В САПОГАХ
(Puss in Boots)
text by Charles Perrault
Russia, St. Petersburg
Azbooka, 2008



SYNOPSIS:

Puss in Boots — an old fairy tale written by the French storyteller Charles Perrault — is filled with humour, irony and the spirit of folk art. That is no wonder, as for his fairy tales, Perrault took the stories told by his nursemaid, a simple peasant woman. And in his turn, the artist Anton Lomaev has turned this book into a real theatre performance, where everything is run by the Puss — a skilful director and the main actor of his own performance.



Page 48 — 49
PUSS IN BOOTS
 Illustrations for the fairy tale by Charles Perrault. 2008
 Paper, pencil, watercolor, tempera.





THE NUTCRACKER AND THE MOUSE KING

ЩЕЛКУНЧИК И МЫШИНЫЙ КОРОЛЬ

(The Nutcracker and the Mouse King)

text by E. T. A. Hoffmann

Russia, St. Petersburg

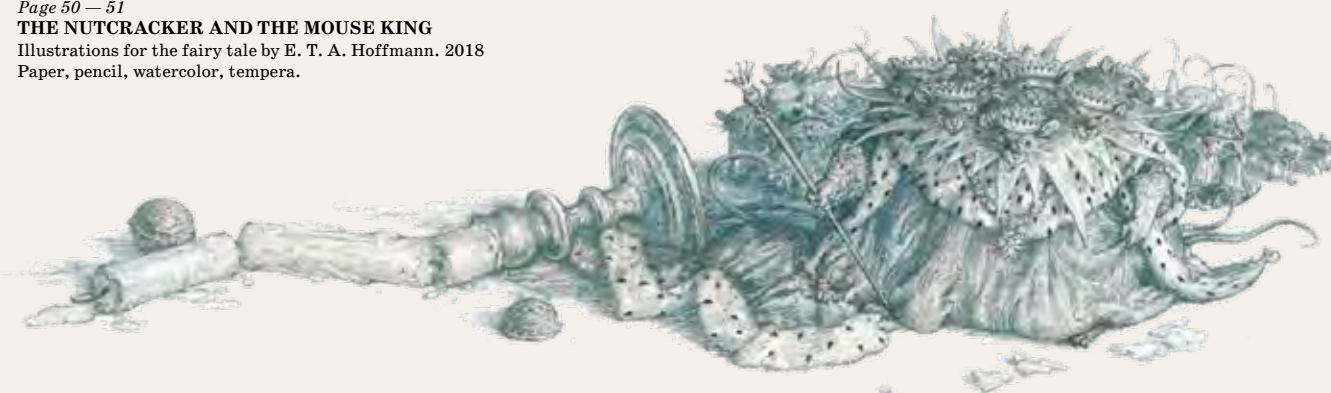
Loreta, 2019

SYNOPSIS:

Two centuries ago, the marvellous Christmas tale of the little girl Marie, her toy Nutcracker and the treacherous Mouse King was born. And since then, the colours of Hoffman's story have not faded in the slightest, and this book is a perfect proof. The kind and devoted Marie, the odd godfather Drosselmeier, the valiant Nutcracker and the ugly Mouse King — all of them find new life, given to them by the talented artist Anton Lomaev. The golden flames of Christmas candles and velvety winter twilight, fantastic outfits, swirling snowflakes, shimmering reflections, and a multitude of tiny details create a mystical and festive atmosphere — these illustrations are mesmerising and impossible to take your eyes off them. Anton Lomaev's unique and recognisable style seems to be created for this story: the artist's imagination, intertwined with the author's, gives birth to a new work, equally appealing to both children and adults.



Page 50 — 51
THE NUTCRACKER AND THE MOUSE KING
Illustrations for the fairy tale by E. T. A. Hoffmann. 2018
Paper, pencil, watercolor, tempera.





Anton Lomaev
<http://www.lomaevart.com>
lomaevart@mail.ru
@anton.lomaev

