



Drawing Readers In

Longtime editorial illustrator Jane Marinsky '73 finds success in children's literature, in collaboration with her daughter, Leah Sharpe.

By Karen McCally '02 (PhD)

Imagine the lively peasant village scenes of Renaissance master Pieter Brueghel, the whimsical folk scenes of modernist Marc Chagall, and the lush jungles of post-Impressionist Henri Rousseau.

How might an image look that borrowed from all three of these artists? Perhaps like the boldly colorful oil paintings by **Jane Marinsky** '73 that decorate the pages of

The Goat-Faced Girl, a retelling of a classic Italian fairy tale by Marinsky's daughter, Leah Sharpe, and published by the Boston master printer, David Godine.

A prominent editorial illustrator—for years, her pencil drawings graced the editorial pages of the *Washington Post*, *Detroit News*, the *Chicago Tribune*, as well as other newspapers and magazines—Marinsky is a relative newcomer to children's literature. While teaching art at Daemen College,

near Buffalo, she decided to take a course herself, in children's book illustration, and asked Leah if she had a story for her to illustrate.

"She had loved fairy tales from the time she was little," says Marinsky. "When she babysat as a teenager, she would retell the

▲ **FAMILY TALE:** Marinsky took on the project of *The Goat-Faced Girl* (above) after asking her daughter for a story to illustrate.

stories, because she didn't like the way they ended."

Sharpe, who was busy pursuing a doctorate in conservation biology, had just the right story in mind: *The Goat-Faced Girl*, in which a fairy disguised as a lizard takes a peasant daughter off the hands of her parents and raises her in riches.

"I was rooting for my mom to do a fairy tale," says Sharpe, who transformed the classic to give it a distinctly modern twist,

She strives for "a roundness" to her figures. "It brings a certain emotion to it that I'm trying to get, a sort of an intimacy, a way of bringing readers in."

and finds her mother's "fantastical" style to be well-suited to the fairy tale genre.

"With illustration, you have the responsibility to enhance the word," says Marinsky. "There is a sort of conscious, deliberate way of drawing, like making the arms smaller than they would be and the hands tiny," she says. And she strives for "a roundness" to


her figures. "It brings a certain emotion to it that I'm trying to get, a sort of an intimacy, a way of bringing readers in."

Marinsky says her passion for drawing dates back to her adolescence, when she found inspiration in the pencil drawings of Italian Renaissance masters Michelangelo and Leonardo da Vinci. A Buffalo native, she followed the path of her older sister, **Elyse Marinsky Friedman '67**, enrolling at Rochester, where she could major in art while getting a broader education. She married **Dan Sharpe '70** and established herself first as a graphic designer, then later, as an illustrator.

Illustration is a fast-changing field, in which the ability to use a variety of computer software programs at times can seem to overtake "old-fashioned" tactile skill with a pencil or brush. But Marinsky finds a place for both.

"If I want to do a quick color sketch, I scan in my hand drawing and use Photoshop to try to get an idea of what colors I want to use and where."

She teaches her students marketable skills, such as how to create animatic storyboards.

But in the end, she says, "I love having the tactile ability to draw these little patterns. And I think people still respond to hand drawn things." 



MIXED MEDIA: Marinsky cites the masters Brueghel, Chagall, and Rousseau as influences, but she adds her own touches as well, a style that can be seen in the opening illustration (above) for *The Goat-Faced Girl*.

Resolution: Mission of Burma is a Rock Legend

Clint Conley '77 is a cofounder of one of the most influential bands of the post-punk era. Or so says the Boston City Council.

By **Karen McCally '02 (PhD)**

Be it resolved: Whereas some bands make the charts, Mission of Burma makes waves.

At Rochester, **Clint Conley '77** could be seen often on River Campus, playing at dances in the funk bands Mocha Shake and the Broad Street Stroke. But after graduating with his degree in English, the self-described "music wonk" moved to Boston to try his hand at his greater musical love: punk rock.

"As a career move, it was ridiculous to graduate from college and want to join a band and make this kind of music that the world made plain it had no use for," says Conley. But three decades later, people are still talking about the music Conley made—and still makes—with the band Mission of Burma.

The band's career began in sweat-filled basement clubs in Boston, and culminated three decades later with the Boston City Council's formal declaration of October 4, 2009, as "Mission of Burma Day": a day to recognize the band that has inspired the likes of R.E.M., Nirvana, U2, and the Pixies, and has helped bring renown to Boston's music scene.

"We're referred to as post-punk in that we came in the years after that initial noisy beginning, after the Ramones and the Sex Pistols," says Conley, referring to two path-breaking punk groups of the mid-1970s.

But he finds the label awkward. And so too do some of the band's admirers, such as John Covach, a professor of music with a joint appointment at the Eastman School and the College of Arts and Sciences.

"Mission of Burma is a lot more like the