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REVIEW: Imprinting the South: Southern Printmakers and Their Images of the Region 1920s – 1940s

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volume and give the reader a sense of the past of this grand city. Photos are included of supposed paranormal activities caught on camera, but the overabundance of similar photos in popular TV shows and online render them almost silly at this point. Inclusion of maps, an index, and unadulterated photos of the properties discussed could add to the usefulness of this tourist guide. Some of the historical tales presented are truly creepy, but the author admits that many of the firsthand experiences conveyed here may be intended to increase tourism at certain establishments. *Haunted Savannah* is an immediately relevant source for those who have taken or wish to take a tour of the haunted spots in Savannah that have been explored in such venues as the Travel Channel. Ghost tourism is a big deal in a city voted the most haunted city in America on the "Scariest Places on Earth" television series. This may be a dubious honor, but it is one that Savannah seems to take not only in stride but with pride. Other books detailing Savannah's haunted locations exist, though this volume claims to be the "most up-to-date book on sale today." It is up to the reader to decide which guide is the most useful. This guidebook is recommended for readers with an interest in regional travel and unique sightseeing opportunities or for those with an interest in the paranormal and Savannah history. ▶▶

— Reviewed by **Julie Poole**
Mercer University

Imprinting the South: Southern Printmakers and Their Images of the Region 1920s – 1940s by Lynn Barstis Williams (University of Alabama Press, 2007, 978-0-8173-1560-3, 0-8173-1560-8, \$39.95).

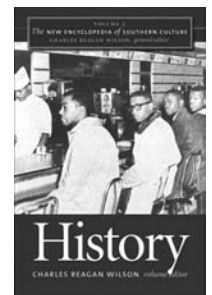


Author Lynn Barstis Williams explains in her preface to *Imprinting the South* that she hopes the book will "be a contribution to the emerging field of Southern studies." Her effort will indeed be considered valuable to anyone interested in Southern artists and their work. Williams begins this engaging book with an extensive history of printmaking in the South, concentrating on specific regions and individuals. She discusses at length the subjects that Southern printmakers have historically chosen to depict, such as the natural world, the architecture of the region and the activities in which Southerners traditionally have engaged. Williams' introductory accounts and discussions give the reader a valuable historical context in which to place the prints and printmakers included in the book. The printmakers chosen by Williams are artists who lived or traveled in the American South from the 1920s through the 1940s and

who depicted the region in their works. Each printmaker (60 artists in all) receives an individual entry, which includes a one-page discussion of the artist's life and work, as well as a black and white reproduction of one of the artist's prints. While the artists included may have shared a common geography, the images of the printmakers' works display a wide diversity of styles. Many artists achieved delicate and subtle tones using lithography and etching techniques while others employed wood and linoleum cuts for bold chiaroscuro effects. A glossary of printmaking techniques is included for readers who desire technical information on how the various types of prints were produced. Williams provides an appendix of artists connected to the South and lists institutions that own at least three of their prints. A valuable resource for both scholars and general readers, *Imprinting the South* is recommended for public and academic libraries. ▶▶

— Reviewed by **Edward Whatley**
Georgia College & State University Library

The New Encyclopedia of Southern Culture Volume 3: History edited by Charles Reagan Wilson (University of North Carolina Press, 2006; ISBN 978-0-8078-5691-8; \$19.95).



The New Encyclopedia of Southern Culture expands and updates the original Encyclopedia of Southern Culture, published in 1989 as a one-volume, 1,656-page compendium of regional history, politics, art, lore and manners. Developed by the Center for the Study of Southern Culture at the University of Mississippi, the new work is being published in 24 volumes, each devoted to one aspect of Southern life. Rich in diversity on many levels, *History* moves away from a mere North-South comparison to the South's role in the international economy, America's frontier mystique and its foreign policy; the region as part of the Atlantic world; and the South as a multiethnic community with internal diversity. *History* begins with two introductions, one for the encyclopedia and one for this volume, and an overview article by Wilson. A series of alphabetized thematic articles follows, from Abolition to World War II, and includes Populism, Indian Eras, Globalization, Sharecropping and Tenancy, Slave Revolts, the Civil Rights Movement and others. The volume concludes with a section of briefer entries. Most of these are thumbnail biographies of individuals (Jimmy Carter, Medgar Evers, Jeb Stuart, the abolitionist Grimké sisters), but here also are organizations, agencies, and groups (Confederate Veterans, the Congress of Racial Equality) and an assortment of other entries (the Voting Rights Act,