
Yolande Du Bois's Scrapbooks: Sketching an Archival History

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In April 2023, the special collections department at the University of Massachusetts Amherst acquired eight of Yolande Du Bois's scrapbooks (1900-1961). The scrapbooks document her life and that of her family between 1915 until 1929, showing her time as a teenager and high school student to that of a middle-aged Black professional woman. Across roughly six hundred pages, she includes never before seen photos of her father, W.E.B. Du Bois and her mother, Nina Gomer Du Bois. She curates carefully arranged artifacts from her years as a student at Fisk University between 1921 and 1924. She includes her writings and some of her artwork published in the 1920s in *The Crisis* and its children's magazine, *The Brownies' Book*, plus several unpublished poems and reflections about her high school teaching career in Baltimore. Additionally, Yolande Du Bois documents her two years at Columbia University, where she completed an MA in 1926. Two scrapbooks present her work in 1924-1925 as a summer counselor at Fern Rock, a New York City-area YWCA camp along with a trip to France, Switzerland, and England in the summer of 1927. The final scrapbook records her short-lived marriage to—and European honeymoon with—the queer Harlem Renaissance writer, Countee Cullen. This essay offers a research summary report on the scrapbooks, a sketch of their archival history, and provenance. It explains how the content of the scrapbooks complements and expands existing Du Bois scholarship because they uniquely present Yolande Du Bois in her own words through her own perspective as a student and writer. Through her creative endeavors the scrapbooks reveal an aesthetic autobiography of an unsung Harlem Renaissance visual and literary artist.

KEYWORDS: Yolande Du Bois, W.E.B. Du Bois, Archives, Scrapbooks, Harlem Renaissance

INTRODUCTION

In April 2023, the special collections department at the University of Massachusetts Amherst (UMass) acquired eight of Yolande Du Bois's scrapbooks (1900-1961). The scrapbooks document Yolande's life and that of her family between 1915 until 1929, showing her time as a teenager and high school student to that of a middle-aged Black professional woman. Across roughly six hundred pages, she includes never before seen photos of her father, W.E.B. Du Bois and her mother, Nina Gomer Du Bois on family vacations in recreational settings.¹ She curated carefully arranged artifacts from her years as a student at Fisk University between 1921-1924. She included her writings and some of her artwork published in the 1920s in *The Crisis*, as well as its children's magazine, *The Brownies' Book*, plus several unpublished poems and reflections about her high school teaching career in Baltimore. Additionally, Yolande documented her two years at Columbia University, where she completed an MA in 1926. Two scrapbooks present her work in 1924-1925 as a summer counselor at Fern Rock, a New York City-area YWCA camp along with a trip to Europe in 1926-1927. The final scrapbook records her short-lived marriage to—and European honeymoon with—the queer Harlem Renaissance writer Countee Cullen.²

This essay, the first scholarly article ever published on Yolande Du Bois's scrapbooks, offers a research summary report on the scrapbooks, a sketch of their archival history, and provenance. It explains how the content of the scrapbooks complements and expands existing Du Bois scholarship because they uniquely present Yolande Du Bois in her own words through her own

For general discussion of this topic and commentary on previous versions of this article, I thank the anonymous reviewer, as well as Whitney Battle-Baptiste, Edward Carson, Adam Holmes, Freedeen Blume Oeur, and Aaron Rubinstein. In addition, feedback from audiences at The Governor's Academy in Byfield, Massachusetts and at the University of Massachusetts Amherst shaped my thinking. Finally, a shout out to the W.E.B. Du Bois Center at UMass Amherst and the Randolph W. Bromery Endowment for unflinchingly supporting my work.

¹ For the sake of clarity and readability, in this article I occasionally opt to use the first names of Du Bois family members. Readers should note that W.E.B. Du Bois's daughter's birth name was Nina Yolande Du Bois, named after her mother Nina G. Du Bois. Yet, she chose to go by Yolande. Yolande Du Bois's daughter's birth name was Yolande Du Bois Williams, named after her mother. Yet, she chose to go by Du Bois. At the time of her birth, her mother was married to Arnett Williams, her second husband to whom she was married for a decade. After Countee Cullen and Arnett Williams, Yolande Du Bois did not marry again.

² On Yolande Du Bois's time at Fern Rock, see Freedeen Blume Oeur and Phillip Luke Sinitiere, "Scrapbooking Summer Camp with Yolande Du Bois," *Black Perspectives*, March 3, 2025, <https://www.aaihs.org/scrapbooking-summer-camp-with-yolande-du-bois/>.

perspective. It argues that the pages of her scrapbooks act as metaphorical portals through which her hidden Black history comes to light. That new history reveals Yolande Du Bois's aesthetic autobiography—in other words, the creative endeavors of an unsung Harlem Renaissance visual and literary artist.

RECOVERED FROM HISTORY

On January 17, 2023, a white investor and small business owner, Brody Drake, from Portland, Texas—a small town adjacent to Corpus Christi—offered the winning bid at auction for an abandoned storage unit, contents unknown. After opening the door, Drake discovered that the local Corpus Christi chapter of the National Association for the Advancement of Colored People (NAACP) had once used the space for storage. The unit consisted of three large boxes of wooden Indigenous ceremonial African masks and nearly a dozen bankers boxes which contained NAACP chapter files, records, paperwork, and eight Yolande Du Bois scrapbooks.³

Drake sifted through the materials. He slowly turned the pages of eight scrapbooks, observing the images, inscriptions, and photographs. Sensing their significance, he searched Du Bois family names online and learned of the family's prominence. He posted a few photos of their covers and pages to Reddit to crowdsource additional information. Several readers posted a few helpful leads and proposed that Drake place the materials at a university or a museum. One comment blasted Drake as a greedy collector trafficking family artifacts to make money. Although he eventually deleted the Reddit post and associated images due to the antagonism, the conversation thread remains online.⁴ He later connected with Japhet Aryiku, the Ghanaian-born, New York-based head of the W.E.B. Du Bois Museum Foundation, as well as W.E.B. Du Bois's two great-grandsons, Arthur McFarlane II and Jeffrey Du Bois Peck. Later, he received several offers to purchase the scrapbooks. He also read online that Fisk University and UMass held substantial portions of Du Bois archival materials. Eventually, Drake selected UMass based on

³ Author interview with Brody Drake, August 4, 2024.

⁴ r/MuseumPros, "Nina Yolande Dubois' personal scrapbooks from 1918-1928. *Daughter of W.E.B. Dubois," Sunday, March 19, 2023, https://www.reddit.com/r/MuseumPros/comments/1lvggax/nina_yolande_dubois_personal_scrapbooks_from_1918/.

“how much they already had” to aid the work of scholars. “In my heart I felt really good about picking UMass.”⁵

After negotiations concluded in early 2023, by April 8, Yolande Du Bois’s scrapbooks arrived at UMass’s Robert S. Cox Special Collections and University Archives Research Center on the twenty-fifth floor of the W.E.B. Du Bois Library. Upon being processed, the materials opened to scholars for research in the summer of 2023 as the Yolande Du Bois Scrapbook Collection. I was among the first scholars to conduct research in the scrapbooks.

AN INVENTORIAL HISTORY OF YOLANDE DU BOIS’S SCRAPBOOKS

Excitement and intrigue flooded my mind and body as I began opening the boxes that held the scrapbooks. I read through each scrapbook slowly in their original archival order, observing the images and reading the inscriptions. Because the scrapbooks were not in specific chronological order, it was as if I traveled with Yolande Du Bois back and forth through time. For example, I observed her transatlantic travels to Europe in the summer of 1927, where she visited places like England, France, and Switzerland with her best friend, Margaret Welmon, with whom she grew up in New York and with whom she attended Fisk University. Photos of them posing next to an airplane revealed that they traveled by air in Europe.⁶

Another scrapbook featured photos of a teenaged Yolande Du Bois vacationing in New Jersey with her mother and father. They are smiling on the beach in relaxed poses and enjoying leisurely summer moments. Other highlights included a photo of two Du Bois family friends standing with a collie dog named Steve. There are also multiple photos of a smaller spaniel dog she clearly adored, including one of her mother’s, Nina Du Bois, playing fetch

⁵ Author interview with Brody Drake, August 4, 2024.

⁶ Yolande Du Bois, Large Scrapbook (Volume I), Box 1:4, Large Scrapbook (Volume II), Box 1:5, Yolande Du Bois Scrapbooks Collection, Robert S. Cox Special Collections and University Archives Center, University of Massachusetts Amherst.

with the animal. Yolande Du Bois recorded the dog's name as Jack, thus documenting for posterity information about her beloved pet.⁷

To offer one final example in this unfolding inventorial history: a scrapbook with a red cover featured a hand drawn all caps monogram of NYD (for "Nina Yolande Du Bois") with a sketch of a ship sailing across the open ocean. This scrapbook contained photos of Yolande Du Bois and Countee Cullen at Henry O. Tanner's home in France, revealing that the newlyweds visited the Black artist during their honeymoon in Europe. Yolande Du Bois had thus prepared this scrapbook to document the earliest weeks of her marriage to Cullen. Unlike the other seven scrapbooks, the red scrapbook contained multiple blank pages, a symbolic artifact of her short-lived marriage.⁸

My first tour through Yolande Du Bois's scrapbooks presented literal and figurative snapshots of her coming of age. Numerous questions flooded my mind as I beheld images I had never seen before. What piqued her interest in creating scrapbooks in the first place? Why had I never seen any references to them before in the numerous Du Bois-specific and Du Bois-related archival collections I had visited over the course of fifteen years? How did the scrapbooks end up in a storage shed in South Texas when Yolande spent her life

⁷ Yolande Du Bois, Photo Album, Box 1:1, Yolande Du Bois Scrapbooks Collection, Robert S. Cox Special Collections and University Archives Center, University of Massachusetts Amherst. While there is only one photo of Steve, this canine captured the Du Bois family's attention and affection. It once belonged to a Russian immigrant family in New York City but later came under the Du Bois family's care. With her father's help, Yolande Du Bois registered Steve with the local humane society. Steve also traveled with the family on vacations. When Steve died, Du Bois eulogized the family pet in *The Crisis* and Yolande penned a poem in loving memory of her dog. On Steve's previous owners, see W.E.B. Du Bois, "Russia and America: An Interpretation, 1950, 11, <https://credo.library.umass.edu/view/full/mums312-b221-i082>. On Steve's registration, see W.E.B. Du Bois to Society for the Prevention of Cruelty to Animals, June 20, 1917, <https://credo.library.umass.edu/view/full/mums312-b010-i292>. On Steve's presence during Du Bois family vacations, see Nina Du Bois to W.E.B. Du Bois, 1917, <https://credo.library.umass.edu/view/full/mums312-b160-i212>; Nina Du Bois to W.E.B. Du Bois, 1917, <https://credo.library.umass.edu/view/full/mums312-b160-i210>. On Steve's death and tributes to his memory, see Nina Du Bois to W.E.B. Du Bois, 1917, <https://credo.library.umass.edu/view/full/mums312-b160-i213>; W.E.B. Du Bois, "Steve," *The Crisis*, December 1918, 62-63; Yolande Du Bois, "Steve," <https://credo.library.umass.edu/view/full/mums312-b239-i072>, all in W.E.B. Du Bois Papers, Robert S. Cox Special Collections and University Archives Center, University of Massachusetts Amherst.

⁸ Yolande Du Bois, Large Scrapbook, Box 1:6, Yolande Du Bois Scrapbooks Collection, Robert S. Cox Special Collections and University Archives Center, University of Massachusetts Amherst.

mostly in New York City, Atlanta, and Baltimore? Did she keep scrapbooks as an older adult? If so, where are those materials?

As these questions materialized, I realized that I was encountering another Yolande Du Bois. Before, I had either known her as a minor troublesome and an often difficult character in biographies of W.E.B. Du Bois or as the former spouse of a queer Harlem Renaissance artist whose massive, expensive wedding ceremony was the Harlem cultural event in April 1928.⁹ I knew her, to use historian David Levering Lewis's descriptions that mirrored her father's attitudes, as "spunky, chubby, large-boned Yolande,"¹⁰ as an erratic student with "roller-coaster performance"¹¹ in high school and as a "self-indulgent, under-achieving, uncertain, chronologically overweight, and often ill"¹² person. In other words, I had only known Yolande as a person upon whom history had acted.

These scrapbooks revealed the opposite: a dog mom, a smiling teenager, an active college student who dated athletes and musicians, and who danced and performed in theatre. They unveiled a young woman whose energetic social life included attending Fisk sporting events, musical performances, and sorority and fraternity gatherings. The scrapbooks show that Yolande Du Bois made her own history by documenting her own life in her own way and in her own voice, narrating her story visually and artifactually according to her own wishes and desires. These creative and curatorial practices moved her "from underneath the shadow of Du Bois" to use historian Tara T. Green's words, where she forged her identity as a Black woman beyond the cultural containments and historical weight of merely being Dr. W.E.B. Du Bois's daughter.¹³

To seek answers to my initial questions, I arranged the scrapbooks in chronological order and re-read them from cover to cover. Slowly. Purposefully. And lingering with photographs and inscriptions as I contemplated the larger historical context as Yolande Du Bois's life and times unfolded before me

⁹ Charles Molesworth, *And Bid Him Sing: A Biography of Countee Cullen* (Chicago: University of Chicago Press, 2012), 132-44.

¹⁰ David Levering Lewis, *W.E.B. Du Bois: Biography of a Race, 1868-1919* (New York: Henry Holt, 1993), 345.

¹¹ *Ibid.*, 464.

¹² David Levering Lewis, *W.E.B. Du Bois: The Fight for Equality and the American Century, 1919-1963* (New York: Henry Holt, 2000), 30.

¹³ Tara T. Green, *See Me Naked: Black Women Defining Pleasure in the Interwar Era* (Newark: Rutgers University Press, 2022), 28.

chronologically. As I paced my way through the scrapbooks a second time, I paused to take notes, look up a name in Credo where the digitized version of the W.E.B. Du Bois Papers live, scour my research diary and digital scans from the Du Bois Collection at Fisk, or open my Kindle to word search in David Levering Lewis's Du Bois biographies. I also researched in other Du Bois-adjacent holdings at UMass, like the Du Bois Family Papers, to explore potential connections between artifacts and photographs across different archival collections. UMass acquired this collection in 2021 from Du Bois's great-grandson, Arthur McFarlane II.¹⁴ Arthur's mother, Du Bois Williams (1932-2021), was Yolande's daughter and W.E.B. Du Bois's and Nina Du Bois's granddaughter. Among distinctive documentation about Du Bois Williams's life and career as a psychologist and professor in South Texas, and later in New Orleans, Du Bois family photographs reside in the Du Bois Family Papers, including images of Yolande Du Bois as a child, high school, and college student, and in her classroom as a teacher. Thus, as I detail below and as the footnotes in this article demonstrate, utilizing the digital primary resources in Credo, tapping certain secondary source biographies, and referencing my previous research findings in other collections, the contents of the Du Bois Family Papers informed my understanding of the scrapbooks' rich history. A clearer picture was emerging of the Yolande Du Bois Scrapbook Collection's provenance. Historical, contextual clues were starting to bring clarity to some of the scrapbooks' content. It is to these subjects I now turn.

YOLANDE DU BOIS'S SCRAPBOOK ARTISTRY

While space limitations prevent fuller coverage of the scrapbooks, the balance of this article will address their provenance and highlight several ways that enrich understanding of Yolande Du Bois as a person, as a student, and as a visual and literary artist. I will then explain how these new intellectual revelations point to potential future research paths.

In one sense, Yolande Du Bois's scrapbooking was an ordinary Black cultural practice in modern times. Yet it was also a distinct form of archiving and individual curation with unique personal, political, or existential purpose. Still in another sense, scrapbooking was a family affair. Her father assembled a scrapbook in 1915 that documented his pageant, *The Star of Ethiopia*, and kept

¹⁴ Adam Holmes, "New Du Bois Materials Arrive at UMass Libraries," University of Massachusetts Amherst Libraries News and Events, November 30, 2022, <https://www.library.umass.edu/news/new-du-bois/>.

a *Black Reconstruction in America* scrapbook in 1935 that cataloged in chronological order reviews of his groundbreaking book.¹⁵ While Yolande Du Bois likely didn't first learn about scrapbooking from her father, she did follow his lead in this form of memory-making and far exceeded his memory book efforts in volume and content.

Nineteenth and early twentieth-century figures such as Joseph W.H. Cathcart, William Dorsey, Frederick Douglass, T. Thomas Fortune, Jack Johnson, L.S. Alexander Gumby, Alice Dunbar Nelson, Pauline Hopkins, and Mary Church Terrell kept scrapbooks about their lives and personal interests, which in turn meant that their artifactual assemblage documented the history that enveloped the times in which they lived. African American scrapbooks served a cultural function by preserving things like family history and various keepsakes like telegrams, flowers, and napkins that held personal significance. Their purposeful preservation and placement on the page present an alluring "autodocumentary" of Black history, to cite historian Laura Helton's concept.¹⁶ Relatedly, rhetoric scholar Catherine Hayter's analysis of scrapbooks made by Black women like Tuskegee librarian Jessie P. Guzman (1898-1996) show what she terms a "feminist inventiveness." This innovative practice, she argues, reveals that a scrapbook maker's creative expression of individual agency and "rhetorical artifacts" on the page exemplifies an attempt to alter power relations in society.¹⁷ Crafted by people from society's oppressed margins, scrapbooks also at times produced political counternarratives, what writer Ellen Gruber Garvey calls "alternative histories" to mainstream, racist perspectives about people of African descent.¹⁸ Yolande Du Bois's scrapbook artistry reflected such motivations, purposes, and practices.

¹⁵ W.E.B. Du Bois, *Star of Ethiopia Scrapbook*, 1915, <https://credo.library.umass.edu/view/full/mums312-b233-i047>, W.E.B. Du Bois, *Black Reconstruction Scrapbook*, Box 238, Folder 7, W.E.B. Du Bois Papers, Robert S. Cox Special Collections and University Archives Center, University of Massachusetts Amherst.

¹⁶ Laura E. Helton, *Scattered and Fugitive Things: How Black Collectors Created Archives and Remade History* (New York: Columbia University Press, 2024), 56-80; Kristin Gilger, "Otherwise Lost or Forgotten: Collecting Black History in L.S. Alexander Gumby's 'Negroana' Scrapbooks," *African American Review* 48/1-2 (Spring/Summer 2015): 111-26.

¹⁷ Catherine Hayter, "Cutting and Pasting: The Rhetorical Promise of Scrapbooking as Feminist Inventiveness and Agency from the Margins" (Ph.D. dissertation, University of California, San Diego, 2021), 1-81.

¹⁸ Ellen Gruber Garvey, *Writing with Scissors: American Scrapbooks from the Civil War to the Harlem Renaissance* (New York: Oxford University Press, 2012), 131-71, 212-14.

The dates that Yolande Du Bois inscribed throughout her scrapbooks indicate that their provenance began with her contemporaneous construction of them as she documented the unfolding events and happenings of her life from roughly 1915 until 1929. During those years she lived in various places across New York City, London, and Baltimore. Although it is not certain, it seems plausible that she traveled transatlantically in the late 1920s with at least some of her scrapbooks. She spent the summer of 1927 traveling across Europe, which she documented extensively in images across two scrapbooks. She resided on the continent during the summer and fall of 1928 for an extended honeymoon and period artistic study, an experience for which it seems she wished to make a personal, historical record.¹⁹

It is my contention that the scrapbooks remained in Yolande Du Bois's possession until her death in 1961. At that point, Dr. Du Bois exchanged letters with Yolande's daughter, Du Bois Williams, then living in New York City, advising her to hire an attorney to settle her mother's affairs, sell her mother's house in Baltimore, and arrange for the storage and safe-keeping of whatever house contents she wished to retain.²⁰ Although mention of the scrapbooks does not appear in the correspondence, it seems reasonable to speculate that Du Bois Williams came into possession of her mother's scrapbooks at this point and had them in her possession when she returned to her home in the Bronx.

Not long after Yolande Du Bois's death, Du Bois Williams moved to Denver, Colorado. The scrapbooks traveled with her to the Mountain West. There she raised a family and started working on a Ph.D. in psychology at the University of Colorado Boulder. In 1973, she moved to Corpus Christi, Texas. In South Texas she worked in the fields of community psychology, public health, and mental health, amidst serving with numerous charitable orga-

¹⁹ For basic biographical details about Yolande Du Bois during this period in her life, see Lewis's two biographies. See also Yolande Du Bois, Large Scrapbook (Volume I), Box 1:4, Large Scrapbook (Volume II), Box 1:5, Large Scrapbook, Box 1:6, Yolande Du Bois Scrapbooks Collection, Robert S. Cox Special Collections and University Archives Center, University of Massachusetts Amherst.

²⁰ W.E.B. Du Bois to Mrs. Du Bois McFarlane, March 21, 1961, <https://credo.library.umass.edu/view/full/mums312-b153-i369>; Du Bois Williams McFarlane to W.E.B. Du Bois, March 22, 1961, <https://credo.library.umass.edu/view/full/mums312-b153-i371>, W.E.B. Du Bois Papers, Robert S. Cox Special Collections and University Archives Center, University of Massachusetts Amherst. At the time of this exchange, Du Bois Williams was married to Arthur McFarlane, Arthur McFarlane II's father, hence the McFarlane surname used in the correspondence.

nizations. The scrapbooks again moved with her, this time from Denver to the Texas Gulf Coast. By 1979, she had completed all her graduate school requirements, including her dissertation, and became Dr. Du Bois Williams. From 1980 until 1988, Dr. Williams worked in private practice in Houston. In 1988 she became a psychology professor at Xavier University in New Orleans. After Hurricane Katrina displaced her in 2005, she retired to Fort Collins, Colorado where she remained until her death in November 2021.²¹

The timeline of Du Bois Williams's life rehearsed above sets into clearer relief the provenance of Yolande Du Bois's scrapbooks. It reveals the reasonable certainty that the scrapbooks made their way from Baltimore to the Bronx in 1961; then from the Bronx to Denver shortly thereafter; from Denver to Corpus Christi in 1973; and fifty years later from South Texas to Massachusetts. Although the specific details remain a mystery at the time of this writing, at some point after Du Bois Williams moved to Corpus Christi the local Corpus Christi NAACP chapter somehow came into possession of Yolande Du Bois's eight scrapbooks. They remained in South Texas, since there's no evidence to date that Du Bois Williams took them with her when she moved to Houston in 1980, New Orleans in 1988, or to Fort Collins in 2005. Then, at some point within the last half-century, these scrapbooks entered a storage unit in Portland, Texas. It is therefore reasonable to speculate that these scrapbooks may have resided in a South Texas storage unit hidden from history for roughly fifty years until Brody Drake's successful auction bid in 2023 unlocked the door.

Coupling the scrapbooks' precarious physical condition with the Texas Coastal Bend's meteorological and climate history, this half-century scenario is

²¹ This short biographical summary draws on MaryNell Morgan, "The Souls of Women Folk in the Political Thought of W.E.B. Du Bois" (Ph.D. dissertation, Atlanta University, 1987), 155-71; Author interview with Du Bois Williams, August 9, 2019; Author interview with Arthur McFarlane II and Jeff Peck, August 10, 2019; Du Bois Williams, "Born Du Bois" research files, Jeffrey Du Bois Peck Personal Collection (private), Houston, Texas; Yolande Du Bois Williams, Personal History of Herself and W.E.B. Du Bois, Box 6, Folder 7, Du Bois Family Papers, Robert S. Cox Special Collections and University Archives Center, University of Massachusetts Amherst; Du Bois Williams Interview Transcript and Video Files, Louis Massiah Papers, Scribe Video Center, Philadelphia; "Folks: W.E.B. Dubois (1989)," *AfroMarxist*, August 29, 2018, <https://www.youtube.com/watch?v=rI8h5SuzGpo>.

plausible.²² Let me explain. During the last fifty years, roughly twenty-five tropical events have impacted the adjacent areas of Corpus Christi and Portland, half of which were hurricanes. Some of these events left the region flooded. Several of the scrapbooks have clear, visible water damage, especially the one about her freshman and sophomore years at Fisk in 1921-1923, as well as the scrapbook that documents her travel to England in 1926-1927.²³ Presumably, one or more of the aforementioned tropical events caused this damage. In addition, the Gulf Coast routinely experiences both high humidity and scorching temperatures throughout the spring and summer months. It is also not uncommon for the winter season in South Texas—Corpus Christi and Portland—to occasionally experience freezing temperatures. In addition to water damage from tropical storms and hurricanes, the natural seasonal changes meant that about every six months the scrapbooks were exposed to brutal cold (the record low was thirteen degrees in 1989), as well as excessive heat (the record high was 109 degrees in 2000). Throughout many of the scrapbooks, numerous photographs are faded and sometimes warped with overexposure; spines are cracked; interior pages, along with some of the leather covers, are dried out, brittle, frayed, or broken. A photobook, as well as a scrapbook she kept at Columbia University, show evidence of degraded conditions, reflecting severe temperature extremes and an identifiable absence of residing in a climate-controlled environment.²⁴

²² Weather and climate history and data in this paragraph are from “Texas Coastal Bend,” *Wikipedia.com*, “List of Texas hurricanes (1980-present),” *Wikipedia.com*, https://en.wikipedia.org/wiki/Texas_Coastal_Bend, last accessed January 14, 2025; [https://en.wikipedia.org/wiki/List_of_Texas_hurricanes_\(1980%E2%80%93present\)](https://en.wikipedia.org/wiki/List_of_Texas_hurricanes_(1980%E2%80%93present)), last accessed January 14, 2025; Roy Sylvan Dunn, “Hurricanes,” February 1, 1995, *Handbook of Texas*, <https://www.tshaonline.org/handbook/entries/hurricanes>; David M. Roth, “Texas Hurricane History,” United States National Oceanic and Atmospheric Administration’s National Weather Service, January 17, 2010, <https://www.weather.gov/media/lch/events/txhurricanehistory.pdf>; “Major South Texas Storm Events,” National Weather Service, n.d., <https://www.weather.gov/crp/stormhistory>, last accessed January 14, 2025; John Olivia, “Summer heat: record temps in Corpus Christi and how to battle warm weather,” *Corpus Christi Caller Times*, July 8, 2023, <https://www.caller.com/story/news/local/2023/07/08/health-risks-and-safety-tips-for-extreme-heat-this-summer/70394238007/>; “Corpus Christi Weather Records,” *ExtremeWeatherWatch.com*, <https://www.extremeweatherwatch.com/cities/corpus-christi>, last accessed January 14, 2025.

²³ Yolande Du Bois, Large Scrapbook (Volume I), Box 1:4, My Memory Book, 1922-1923, Box 1:8, Yolande Du Bois Scrapbooks Collection, Robert S. Cox Special Collections and University Archives Center, University of Massachusetts Amherst.

²⁴ Yolande Du Bois, Photo Album, Box 1:1, Small Scrapbook, Box 1:3, Yolande Du Bois Scrapbooks Collection, Robert S. Cox Special Collections and University Archives Center, University of Massachusetts Amherst.

It is worth pausing to note here that there's a fascinating parallel between the conditions of Yolande Du Bois's scrapbooks when they arrived at UMass in 2023 and the conditions of her father's papers and manuscripts when they arrived at UMass in 1973. The short story is this: about a decade before UMass's acquisition of Du Bois's archive, W.E.B. Du Bois and Shirley Graham Du Bois's moved from Brooklyn to Accra in October of 1961, with a substantial load of artifacts, manuscripts, and papers in tow. This represented about one-third of the total contents of Du Bois's manuscript collection. The second-third went to the Brooklyn home of historian and Communist intellectual, Herbert Aptheker, to whom Du Bois had granted the task of editing and publishing his papers.²⁵ Du Bois and Shirley Graham Du Bois deposited the final third of his archive in Fisk University's special collections, an acquisition librarian Arna Bontemps excitedly received and started processing.²⁶ In 1963, Du Bois passed away, leaving Graham Du Bois the inheritor of his massive archive. Three years later in 1966, a coup in Ghana deposed Kwame Nkrumah, which conditioned Graham Du Bois's swift exit from the country. Shortly thereafter, she moved to Cairo, Egypt, where she held Du Bois's personal papers. When Graham Du Bois sold the Du Bois Papers to UMass in 1973, a coordinated effort between the University Archives, UMass's W.E.B. Du Bois Department of Afro-American Studies, UMass Press, and Chancellor Randolph Bromery brought the collection from Cairo to JFK airport, and then from JFK airport to Amherst. Upon the W.E.B. Du Bois Papers' arrival, archivists and conservationists determined that both the age and condition of most of the materials (some artifacts dated to the 1870s) would lead to terminal deterioration in only a handful of years. Thus, UMass's University Archives division contracted with New England conservationist George Cunha and his staff to chemically treat the Du Bois collection, ensuring their longevity and use. Seven years later, in 1980, the Du Bois Papers opened for scholarly research.²⁷

²⁵ Phillip Luke Sinitiere, "'Dr. Du Bois gave me complete access to his Papers': Herbert Aptheker's Editorial History with W.E.B. Du Bois's Papers and Manuscripts," *Phylon* 60/1 (Summer 2023): 3-35.

²⁶ Phillip Luke Sinitiere, "'An Impressive Basis for Research': Arna Bontemps' Co-Creation of the W.E.B. Du Bois Collection at Fisk University," *The Black Scholar* 52/2 (2022): 50-62.

²⁷ Phillip Luke Sinitiere, "The Paper Chase: How W.E.B. Du Bois's Archive Came to UMass," *Bookmark Magazine* (November 2020): 34-37; Phillip Luke Sinitiere, "W.E.B. Du Bois's Archives: An Intellectual and Cultural History," W.E.B. Du Bois Annual Lecture, University of Massachusetts Amherst, July 28, 2022, <https://www.youtube.com/watch?v=MD3HLyzk2P8>.

While W.E.B. Du Bois's papers were not hidden from history in the same way that Yolande Du Bois's scrapbooks were, their shared transport across numerous geographical locations and climate zones induced environmental stresses on their paper-based artifacts that left them in perilous physical condition. Yet, they survived. And traveled long distances into proper archival custody and care before scholars began their work of study, analysis, and interpretation.

The precarious physical condition of Yolande Du Bois's eight scrapbooks is common to this form of historical artifact. While it presents challenging questions about conservation—to which I previously alluded—and now in the twenty-first century about digitization, such close scrutiny of a scrapbook's content discloses captivating details about its creator's personality, their intellectual and cultural interests, and how they created meaning in life. Archivists Ann Frellsen, Kim Norman, and Brian Methot observe, "Each hand-written note, every carefully placed photograph or artifact, cards, clippings, and drawings were all chosen for a reason by the creator of the scrapbook. Something seemingly unimportant to some, such as a ticket stub or receipt, was a cherished memory to others."²⁸ This kind of attention to artifactual detail in Yolande Du Bois's scrapbooks reveals fascinating, groundbreaking history.

YOLANDE DU BOIS THE SILHOUETTIST

Of the remarkable history that Yolande Du Bois's scrapbooks contain, I highlight one example in significant detail: her visual artwork as a silhouettist in *The Crisis* magazine, the NAACP's monthly periodical that her father edited. In the scrapbook Yolande Du Bois kept while a graduate student at Columbia University, she placed a clipping of an article she wrote titled "Rain," affixing it to a blue sheet of construction paper. The essay is a short reflection about the natural landscape and weather patterns in Tennessee, presumably written as a literary memory of her time as a student at Fisk.²⁹ There were no bibliographic details she included about it, however due to

²⁸ Ann Frellsen, Kim Norman, and Brian Methot, "Scraps of Memories, Shards of Time: Preserving the African American Scrapbook Collection of Emory University Libraries, a *Save America's Treasures* grant project," *The Book and Paper Group Annual* 33 (2014): 26-34; Garvey, *Writing with Scissors*, 212-14, 225-27.

²⁹ Yolande Du Bois, Small Scrapbook, Box 1:3, Yolande Du Bois Scrapbooks Collection, Robert S. Cox Special Collections and University Archives Center, University of Massachusetts Amherst.

my previous research on early twentieth-century Black print culture, I recognized it immediately as a *Crisis* article from the font style and the typeset book icons that adorned the magazine's pages during the 1920s. I also recognized the silhouette figure; I remembered that during the 1920s silhouettes occasionally appeared in *The Crisis* as interior illustrations that accompanied the magazine's text.

At the time, in the summer of 2023, I was unaware that Yolande Du Bois published essays in *The Crisis*, although I knew some of her work appeared in *The Brownies' Book*, a children's version of *The Crisis* published in 1920-21 and curated by Harlem Renaissance literary icon, Jessie Fauset.³⁰ Based on the late art historian Amy Helene Kirschke's work, I also knew that her illustrations had appeared on the April 1922 cover of *The Crisis*.³¹ (As I explain further below, I would soon learn that her handiwork appeared on multiple *Crisis* covers in the mid-1920s.) Reading through issues of *The Crisis* from the 1920s looking for "Rain," I made a number of startling, truly revelatory discoveries.

In November 1924, *The Crisis* announced that Yolande Du Bois "who is studying for her Master of Arts degree in English at Columbia University" would become a magazine staff member "to help in news notes and decorations."³² In early twentieth-century print culture parlance, decorations referred to artworks or illustrations. Yolande Du Bois would work as a consistent contributor until her matriculation at Columbia the following summer.³³ Thereafter, her work appeared in *The Crisis* more intermittently until 1932.

³⁰ Green, *See Me Naked*, 35-37. On Fausett's editorial work, see Emily Wojcik, "Editing *Children of the Sun*: Jessie Redmon Fauset, Little Magazines, and the Cultivation of the New Negro," in *Communal Modernisms: Teaching Twentieth-Century Literature and Culture in the Twenty-First Century Classroom*, eds. Emily N. Hinnov, Laurel Harris, and Lauren M. Rosenblum (New York: Palgrave MacMillan, 2013), 81-95; Jayne E. Marek, "Jessie Fauset and Her Readership: The Social Role of *The Brownies' Book*," in *Editing the Harlem Renaissance*, eds. Joshua M. Murray and Ross K. Tangedal (Clemson, SC: Clemson University Press, 2021), 127-43; Freeden Blume Oeur, "The Children of the Sun: Celebrating the One Hundred-Year Anniversary of *The Brownies' Book*," *Journal of the History of Childhood and Youth* 14/3 (2021): 329-31.

³¹ Amy Helene Kirschke, "Laura Wheeler Waring and the Women Illustrators of the Harlem Renaissance," in *Women Artists of the Harlem Renaissance*, ed. Amy Helene Kirschke (Jackson: University Press of Mississippi, 2014), 87, 100-01. On Black images more generally in *The Crisis* during Du Bois's editorial tenure, see Jenny Woodley, *Art for Equality: The NAACP's Cultural Campaign for Civil Rights* (Lexington: University Press of Kentucky, 2014), 63-96.

³² "The Horizon," *The Crisis*, November 1924, 29.

³³ W.E.B. Du Bois, "Negro Education, 1925," *The Crisis*, August 1925, 167.

Eventually, I located Yolande Du Bois's article, "Rain." It appeared in the January 1925 issue only two months after she joined *The Crisis*.³⁴ I then noticed that Yolande's clipping severed what else appeared on that same page: a hand drawn map of South Carolina for which she also penned a short, written description. From looking through her other scrapbooks, I instantly recognized her distinctive left-leaning capital letter handwriting (the rounded style of capital R's, for example) and the unique way she wrote the number nine with an elongated leg. As I thumbed through the January 1925 issue, I noticed other silhouettes.

Then came the revelation: While Yolande Du Bois's decorative contributions to *The Crisis* included geographical drawings, character illustrations, lettering, stenciling, and a host of other artistic forms, silhouettes became her signature artistic intervention, including some that appeared on *Crisis* covers in the mid-1920s.³⁵ To add quantitative specificity to this observation: between November 1924 and September 1928, eighteen of her silhouettes appeared in *The Crisis*. And between April 1922 and April 1925, different forms of Yolande Du Bois's artwork—primarily lettering and stenciling—appeared on *Crisis* covers while two covers combined stenciling and silhouettes.

Yolande Du Bois's name sometimes appeared in the Table of Contents as decorator or illustrator. Sometimes she signed her illustrations with NYD, and sometimes she did not. On other occasions, a number of her silhouettes and sketches escaped attribution, so she did not receive the credit she deserved. Until now. The pages of her scrapbooks, therefore, function as portals to hidden Black history. They unveiled clues that I have assembled to spotlight Yolande Du Bois's artistic creativity.

Any discussion of African American silhouettists recalls the work of contemporary artist Kara Walker (b. 1969). Active since the mid-1990s, Walker's silhouettes explore the contradictions and antinomies of antebellum history

³⁴ Yolande Du Bois, "Rain," *The Crisis*, January 1925, 134.

³⁵ While I don't address it in this article but instead in future research, in that same January 1925 issue, on pages 110 and 111, Yolande Du Bois illustrated Charles Chesnutt's serialized story "The Marked Tree." Since January featured part two of the article, this meant she illustrated part one of the story in the December 1924 issue. With all of this in mind, it is important to observe that the January 1925 issue featured a unique stylistic range of Yolande Du Bois's artistry in the form of illustrations, lettering, and geographical sketches. For more on these topics see Phillip Luke Sinitiere, "Yolande Du Bois's Scrapbooks: Portals to Hidden Black History," UMass Amherst Libraries, September 27, 2024, <https://www.youtube.com/watch?v=g9jXUUbjoaU>.

while infusing the doubled visual meanings of her Black subjects with agency and intrigue alongside visually stereotyped “white” silhouetted characters. Often displayed on large walls across spatially expansive installations, Walker’s silhouettes present what art history scholar, Darby English, terms “para-historical” visual narratives of Black-white interaction and interplay that both play on and critique racist conditions of the past while addressing racialized conditions of the present.³⁶ Art historian Gwendolyn DuBois Shaw describes Walker’s use of silhouettes—a working class and reproducible craft easily disseminated—as the practice of “nostalgic postmodernism” that deploys “visual wit” to comment on the present through the use of an historic artform.³⁷

Insofar as both women crafted silhouettes, it is easy to assume that the visibility of Walker’s work today suggests that Yolande Du Bois’s silhouettes may have constituted a kind of prehistory to her art. In reality, the truth is more nuanced. First, Yolande’s silhouettes were always singular creations. Her silhouetted subjects existed alone and unto themselves on the pages of a monthly periodical, whereas Walker’s silhouettes have lived in plurality and proximity as part of a visual narrative at the site of a particular installation. Second, the overwhelming majority of Yolande Du Bois’s silhouettes were female; not so with Walker. Third, it is important to remember that silhouettes originated in US history during the late eighteenth- and early-nineteenth centuries. Their association with a simple shadow and scissor craft often overlooks the depth of their rich meaning and the potential they hold to represent visual forms of identity and agency. While African Americans were the subjects of silhouettes early in the artform’s American history, they were also the creators of silhouettes themselves.³⁸ Following on the heels of their popular usage across the nineteenth century, the immediate historical context that shaped Yolande Du

³⁶ Darby English, “This Is Not About the Past: Silhouettes in the Work of Kara Walker,” in *Kara Walker: Narratives of a Negress*, eds. Ian Berry, Darby English, Vivian Patterson, and Mark Reinhardt (Cambridge: MIT Press, 2003), 142; Darby English, “A New Context for Reconstruction: Some Crises of Landscape in Kara Walker’s Silhouette Installations,” in *How to See a Work of Art in Total Darkness* (Cambridge: MIT Press, 2007), 71-136.

³⁷ Gwendolyn DuBois Shaw, *Seeing the Unspeakable: The Art of Kara Walker* (Durham: Duke University Press, 2004), 5. See also, Robert Hobbs, *Kara Walker: White Shadows in Blackface* (New York: Karma Books, 2023).

³⁸ For this early history, I draw on Asma Naeem, ed., *Black Out: Silhouettes Then and Now* (Princeton: Princeton University Press, 2018) and Gwendolyn DuBois Shaw, “‘Moses Williams, Cutter of Profiles’: Silhouettes and African American Identity in the Early Republic,” *Proceedings of the American Philosophical Society* 149/1 (March 2005): 22-39.

Bois's silhouettes included the art education movement of the early twentieth century, and of course, the Harlem Renaissance.

While space precludes a fuller discussion of the early twentieth-century art education movement, the quick point to observe here is the influence of Polish-born lithographer Louis Prang. His Boston-based publishing company collaborated with art teachers to produce a series of classroom texts. These books guided students in technical instruction and endeavored to maximize free expression of a pupil's aesthetic invention and creativity. Prang's texts encouraged students to draw silhouettes and craft scrapbooks as forms of creative pursuit.³⁹ Given the ubiquity of his teaching manuals, it is likely that Prang's instructional guides figured into at least some of Yolande Du Bois's artistic education at the turn of the twentieth-century, especially since she considered using Prang publications when she became a classroom teacher in the late 1920s.⁴⁰

Coming to prominence around 1925, the same period during which Yolande Du Bois worked for *The Crisis* and started decorating the magazine with her silhouettes, Aaron Douglas was the leading silhouettist of the Harlem Renaissance era. His distinctive modernist silhouettes, dubbed an "Afro-Deco" style, brought journal pages, book covers, and magazine covers to life, not to mention gracing murals with his artistic handiwork rich in symbolism. The figures intermingled with shaded background scenes of cities, skies, and mountains in a process that art historian Caroline Goeser terms "typification" where the visual messages about race could perform the "quick capture" of a viewer's attention as they observed Douglas's "bold, simplified forms predominately in silhouette."⁴¹ Douglas was not the only New Negro-era art-

³⁹ Molly Donnermeyer, "Louis Prang: Lithographer and Art Education Advocate," Cincinnati Art Museum Blog, September 14, 2018, <https://www.cincinnatiartmuseum.org/about/blog/library-blog-9142018/>; Marybeth Kavanaugh, "Louis Prang, Father of the American Christmas Card," New York Historical Society, December 19, 2012, <https://www.nyhistory.org/blogs/prang>; Michael Clapper, "Art, Industry, and Education in Prang's Chromolithography Company," *Proceedings of the American Antiquarian Society* 105/1 (April 1995): 145-61.

⁴⁰ Nina Yolande Du Bois to W.E.B. Du Bois, July 1925, <https://credo.library.umass.edu/view/full/mums312-b028-i278>, W.E.B. Du Bois Papers, Robert S. Cox Special Collections and University Archives Center, University of Massachusetts Amherst. Thanks to Freedom Blume Oeur for bringing this letter to my attention.

⁴¹ Caroline Goeser, *Picturing the New Negro: Harlem Renaissance Print Culture and Modern Black Identity* (Lawrence: University Press of Kansas, 2007), 17-56, 111; see also Susan Earle, "Harlem, Modernism, and Beyond: Aaron Douglas and His Role in Art/History," in ed., Susan Earle, *Aaron Douglas: African American Modernist* (New Haven: Yale University Press, 2007), 5-52.

ist or illustrator drawing silhouettes at the time. For example, Winold Reiss, Laura Wheeler, E. Sims Campbell, Richard Bruce Nugent, James Lesesne Wells, Lois Jones, Miguel Covarrubias, Charles Cullen, Roscoe Wright, Zell Ingram, and Prentiss Taylor crafted this artform for Harlem Renaissance-era magazines and advertisements.⁴² Nevertheless, Douglas's established style across different publishing formats raised his visibility. Thus, Douglas's work, and most especially Laura Wheeler's illustrations and sketches for *The Brownies' Book* and *The Crisis*, did not escape Yolande Du Bois's attention.⁴³

Yolande Du Bois crafted her own style of silhouetting. Nearly all her silhouettes are young girls or women. They gesture in either playful poses or in some form of physical movement like dancing, jumping, skipping, running, or even roller skating. Most of the silhouettes were singular creations, animated unto themselves, suggesting how Yolande Du Bois thought about the artform's autobiographical potential. Interestingly, her silhouettes appeared on pages in *The Crisis* that featured literary writings such as poetry or fiction, artistic expressions in which she was also interested. By the late 1920s, her silhouettes served as visual accompaniment in six of her father's "Postscript" columns that concluded each issue of *The Crisis*. And in 1928, Yolande Du Bois crafted silhouettes that appeared in advertisements for personally monogrammed *Crisis* stationary.⁴⁴

While Yolande Du Bois's father often inhabited a patriarchal and patronizing disposition towards his daughter, he always provided for her material needs and routinely encouraged her artistic pursuits in the literary and visual arts. Placing her artwork on several *Crisis* covers during the 1920s meant that he endorsed her creative expression. About her artistic talent, Du Bois remarked to Yolande in 1928, "You have a good deal of latent ability in that line and a chance to make a career of it. Or, if not a full career, at least a profitable and inspiring avocation." To further probe the possibility of making art full-time, he encouraged Yolande to "get together the best specimens of your work" and reach out to Harlem Renaissance artists Laura Wheeler, Aaron Douglas, Winold Reiss, and Albert Smith "to get an unbiased and

⁴² See the silhouettes reproduced in Gosser, *Picturing the New Negro*, 41, 70, 80, 91, 103, 116, 119, 124, 133, 135, 231, 235, 237, 240, 243, 259, 261-62, 267, 289-90.

⁴³ Kirschke, "Laura Wheeler Waring and the Women Illustrators of the Harlem Renaissance."

⁴⁴ Yolande Du Bois's advertisement artwork appeared in the July 1928 (p. 247), August 1928 (p. 283), and September 1928 (p. 319) issues of *The Crisis*.

thorough judgment of your situation” in the interest of further artist study.⁴⁵ Expressing elation that he was “tickled pink to know that you are working hard at your drawing” Du Bois also regularly solicited Yolande’s illustrations to feature inside the magazine, asking for her “little sketches.”⁴⁶

During Yolande Du Bois Cullen’s and Countee Cullen’s honeymoon in Paris, Du Bois requested that the couple collaborate on writing travel reports about their cultural experiences abroad. He proposed that Yolande’s silhouettes, her “little pen sketches,” accompany Cullen’s narrative.⁴⁷ Ultimately, the couple found themselves unable to work together on the requested travelogues, another dimension of their multiple incompatibilities. However, in his reply to Du Bois, Cullen alluded to his estranged wife’s artistic sensibilities observing that “Yolande lives to draw silhouettes.”⁴⁸

One final example of Yolande Du Bois’s silhouettes in Black print culture shows not just her aesthetic creativity, but also her place as an unsung and overlooked artist of the Harlem Renaissance. The March 1925 issue of *Survey Graphic* stands as a key publication in the New Negro movement’s evolution. Its iconic cover featured Winold Reiss’s sketch of singer Roland Hayes set against two blue, vertical strips of African art with “Harlem: Mecca of the New Negro” emblazoned below Hayes. This visual assembly complemented what readers found inside the issue: more of Weiss’s character sketches along with illustrations from other artists; narrative writings by figures such as James Weldon Johnson, W.E.B. Du Bois, and Arthur Schomburg, and poems by Countee Cullen, Langston Hughes, Claude McKay, and Anne Spencer,

⁴⁵ W.E.B. Du Bois to Yolande Du Bois, May 15, 1928, <https://credo.library.umass.edu/view/full/mums312-b043-i064>, W.E.B. Du Bois Papers, Robert S. Cox Special Collections and University Archives Center, University of Massachusetts Amherst.

⁴⁶ W.E.B. Du Bois to Yolande Du Bois, March 30, 1927, <https://credo.library.umass.edu/view/full/mums312-b175-i574>, W.E.B. Du Bois to Yolande Du Bois-Cullen, February 5, 1929, <https://credo.library.umass.edu/view/full/mums312-b048-i059>, W.E.B. Du Bois Papers, Robert S. Cox Special Collections and University Archives Center, University of Massachusetts Amherst.

⁴⁷ W.E.B. Du Bois to Countee Cullen, December 21, 1928, <https://credo.library.umass.edu/view/full/mums312-b178-i463>, W.E.B. Du Bois to Countee Cullen, January 10, 1929, <https://credo.library.umass.edu/view/full/mums312-b181-i409>, W.E.B. Du Bois Papers, Robert S. Cox Special Collections and University Archives Center, University of Massachusetts Amherst.

⁴⁸ Countee Cullen to W.E.B. Du Bois, March 2, 1929, <https://credo.library.umass.edu/view/full/mums312-b181-i410>, W.E.B. Du Bois Papers, Robert S. Cox Special Collections and University Archives Center, University of Massachusetts Amherst.

among others.⁴⁹ In addition, various advertisements appeared throughout the issue, including one the NAACP took out and one that Du Bois purchased for *The Crisis*. As a reflection of its literary stature and signature role in the Harlem Renaissance's backstory, the *Crisis* ad was the first page inside *Survey Graphic's* front cover.⁵⁰

Noticeable immediately at the bottom of the advertisement are two of Yolande Du Bois's silhouettes. While Du Bois did not identify any of the ad's visual enhancements, knowing the landmark status of the *Survey Graphic* issue it is notable that he chose to adorn the page with two of his daughter's signature silhouettes.⁵¹ Furthermore, unbeknownst except to only a few people, the 42,000 subscribers—and many thousands more readers—who opened the issue's front cover beheld Yolande Du Bois's silhouettes, anonymized as they were at the time.⁵²

CONCLUSION

Extracting Yolande Du Bois's silhouettes from her other artistic practices for a moment, it is as if she's recalling her youth via shadow art with the playful, expressive positions in which she renders the young female figures. And given her father's often domineering presence in her life, it is as if Yolande Du Bois used her silhouettes in *The Crisis* to make herself more visible, rendering her artist's marker as a powerful visual contrast to the symbolic weight of her father's editorial pen, even as their creativity sometime intermingled on the same page.

⁴⁹ See "Harlem: Mecca of the New Negro," <https://collections.library.yale.edu/catalog/17368696>, James Weldon Johnson Memorial Collection, Beinecke Rare Book and Manuscript Library, Yale University. On the *Survey Graphic's* historical significance, it is important to note that scholar Alain Locke's editorial curation further bolstered the Harlem Renaissance with his December 1925 book *The New Negro*, the *Survey Graphic* journal issue in book form. See Nell Irvin Painter, *Creating Black Americans: African-American History and Its Meanings, 1619 to the Present* (New York: Oxford University Press, 2006), 193-94; Joshua M. Murray and Ross K. Tangedal, "Introduction: Editing the Harlem Renaissance," in *Editing the Harlem Renaissance*, 4-5.

⁵⁰ "Harlem: Mecca of the New Negro," 624. W.E.B. Du Bois saved a clipping of this ad in his personal papers. See "Crisis advertisement, ca. 1925," <https://credo.library.umass.edu/view/full/mums312-b170-i549>, W.E.B. Du Bois Papers, Robert S. Cox Special Collections and University Archives Center, University of Massachusetts Amherst.

⁵¹ The baby photo in the ad is of Bobbie Feliza Holmes, winner of the 1924 Oklahoma City NAACP Branch baby contest which paid a \$130.20 first prize. Du Bois published annually the winning Branch results in *The Crisis*. See "Baby Contests," *The Crisis*, May 1924, 21.

⁵² David Levering Lewis, *When Harlem Was in Vogue*, with a new Preface (New York: Penguin, 1997), 329.

Ironically, as this article has demonstrated, time itself has unveiled and made more visible the shadows that Yolande Du Bois lived with—her beloved silhouettes and the ways that her artwork in the scrapbooks and in *The Crisis* has allowed us to hear her voice on her own terms and in her own way and thus move beyond the symbolic surveillance of her father. Coupled with the details of her artwork, sketches, illustrations, stenciling, and writings noted earlier in this essay, the presence of Yolande Du Bois's art in *Survey Graphic* suggests that she's an overlooked, undervalued, and unsung Harlem Renaissance artist who warrants significantly more attention and analysis. Let the phrase stand on its own: Yolande Du Bois, Harlem Renaissance literary and visual artist.

Without the discovery and archival appearance of her eight scrapbooks whose pages serve as portals to hidden Black history, Yolande Du Bois would likely still reside in her father's shadow as a generally minor figure in the Du Bois



Image 1: Yolande's silhouette and visual art intermingling with poetic art in *The Crisis*, August 1927, 191. Internet Archive.

family universe. On the pages of her scrapbooks, she has given us clues to her aesthetic autobiography. She has pointed us to what she found interesting and exciting, to what memories she wished to meaningfully document. Future scholarship on the contents of her scrapbooks can potentially offer new perspectives and dimensions of Yolande Du Bois's life as a student, writer, mother, daughter, lover, teacher, grandmother, dog parent, and artist. As this archival history of her scrapbooks has shown, Yolande Du Bois is no longer hidden from history.

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