

Cornelis Jetses (1873-1955)

Self-portrait of an artist and illustrator in the pedagogic realm

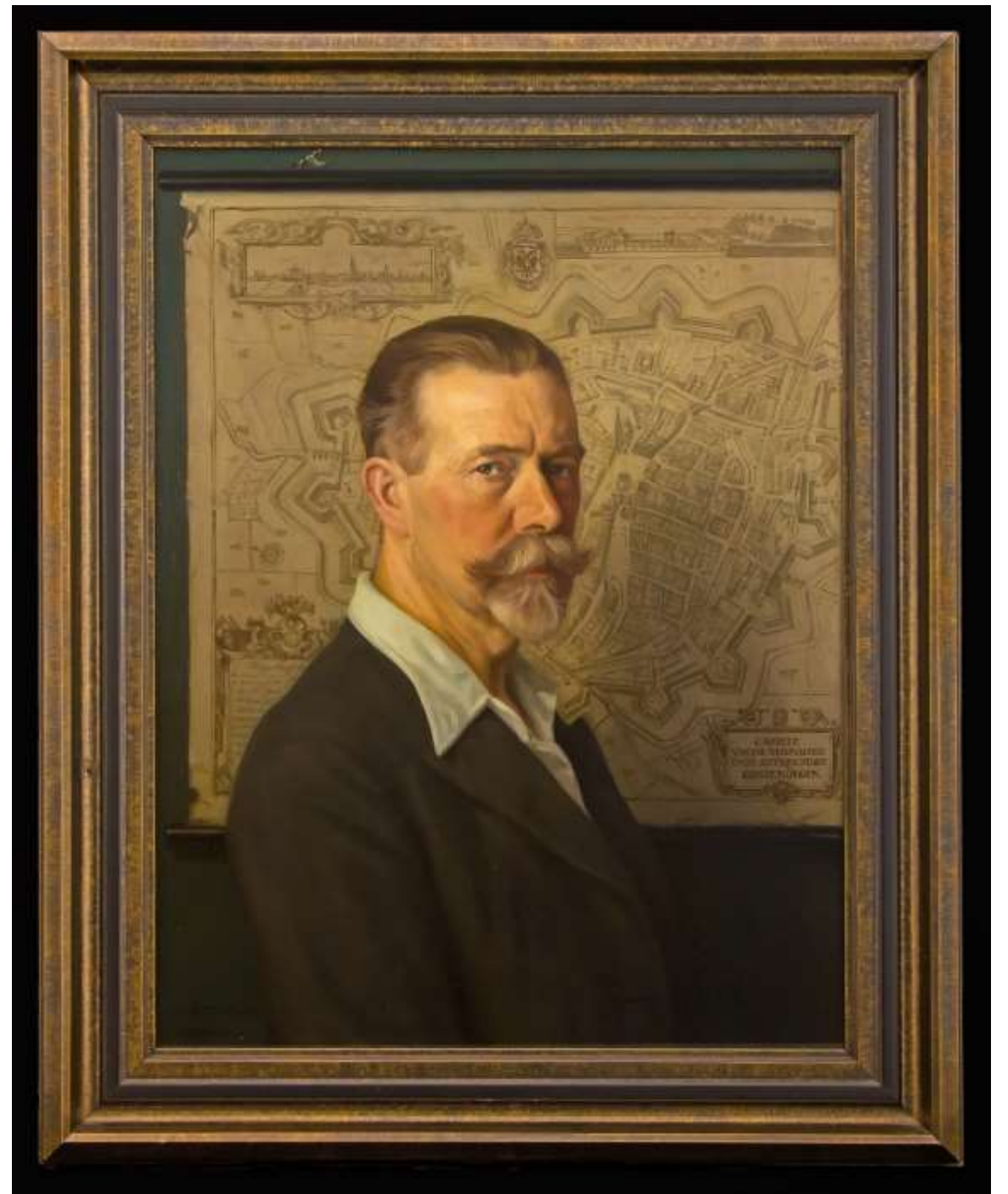
Everdina Kalsbeek-Jetses and her husband. Picture from: VARA Gids, ca. 1972



Why are self-portraits of illustrators an important source for historians of education?

- School book illustrations and wallcharts cannot be fully understood and discussed if we know nothing about the context in which they were created
- There is hardly anything known about the lives and work of the people who created illustrations for teaching material
- Illustrators received an artistic training and were taught to express themselves through artistic methods

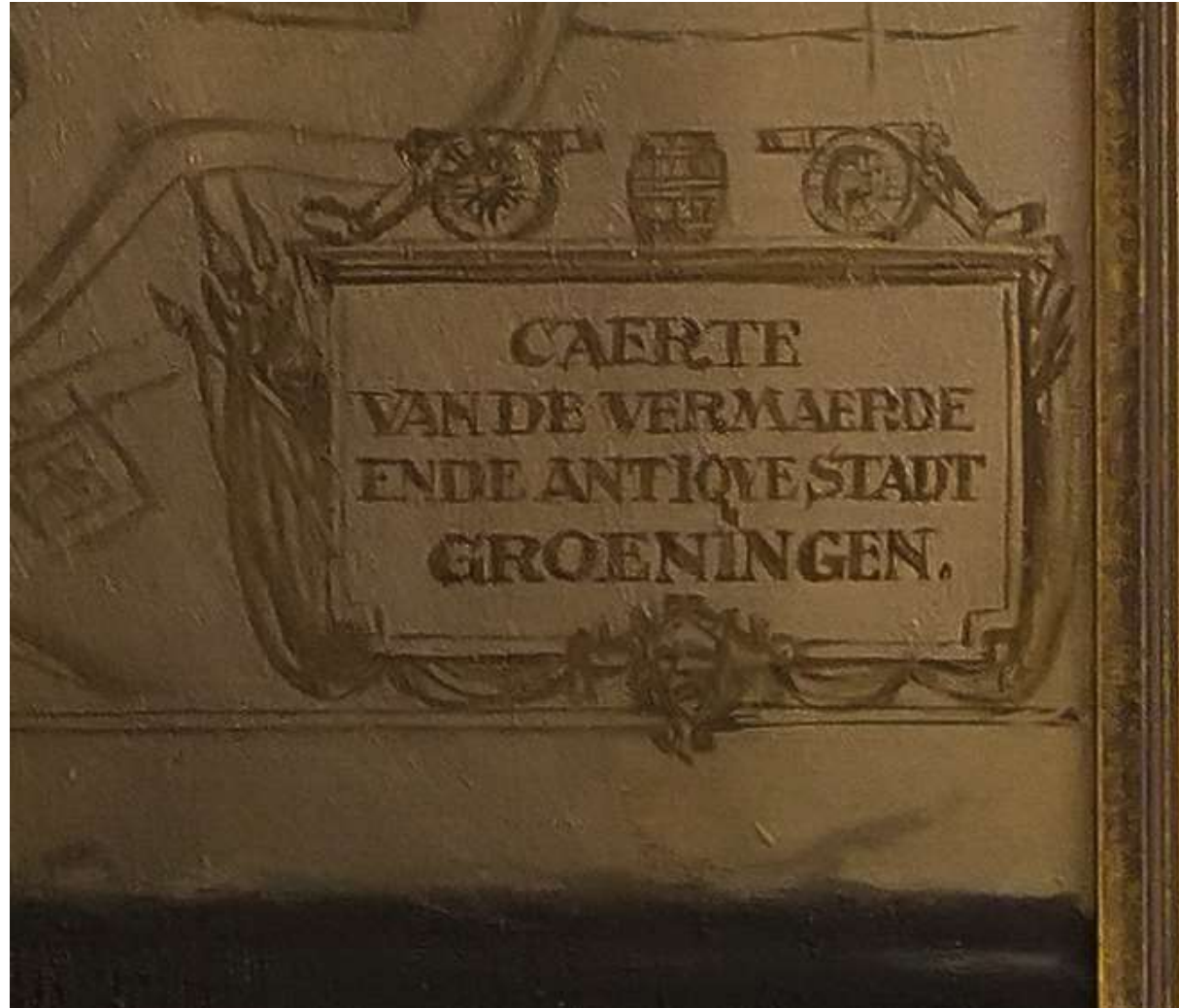
**Cornelis Jetses: Zelfportret,
Oil/ Canvas,
75.6 (92.1) cm x 57.3 (75.6) cm,
1935**



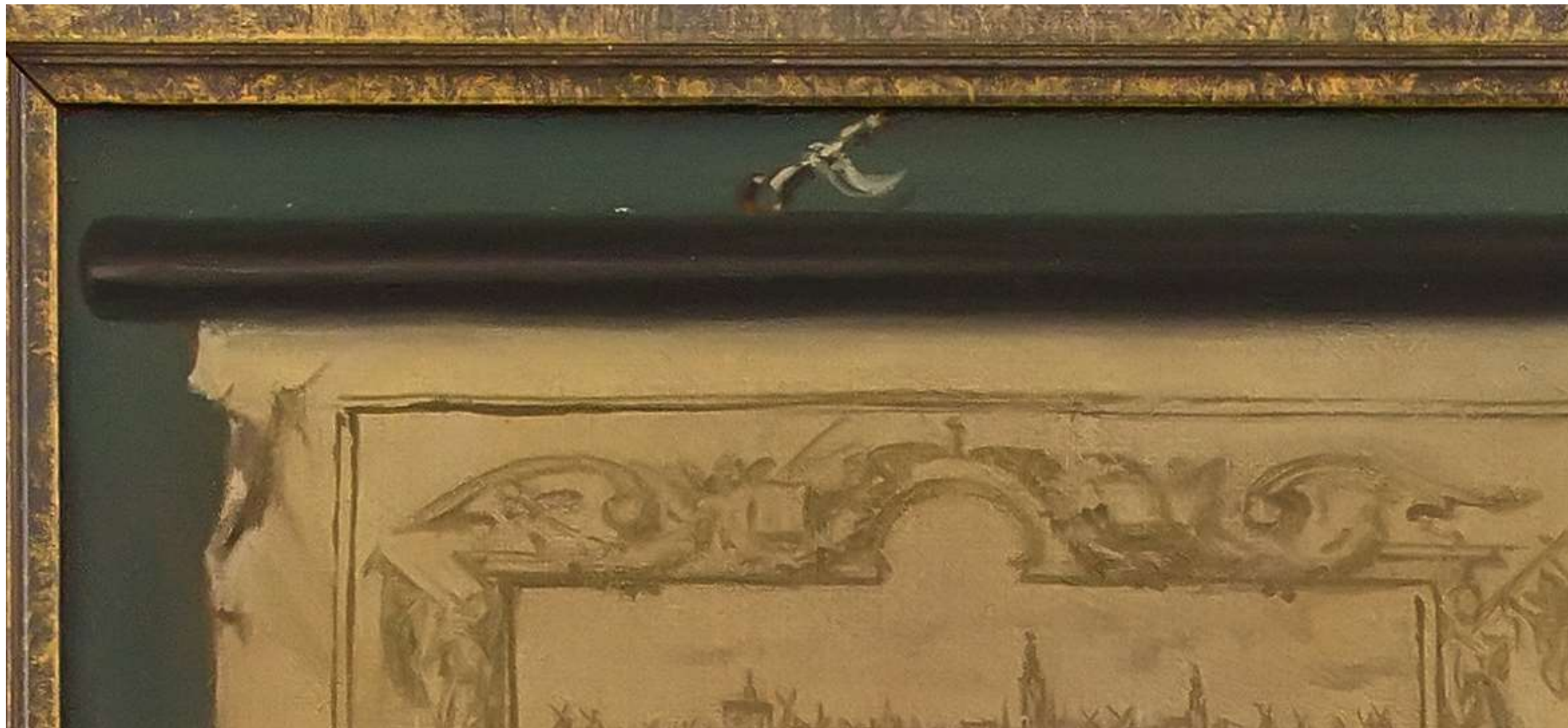
Cornelis Jetsets: Zelfportret (detail)



Cornelis Jetses: Zelfportret (detail)



Cornelis Jetses: Zelfportret (detail)



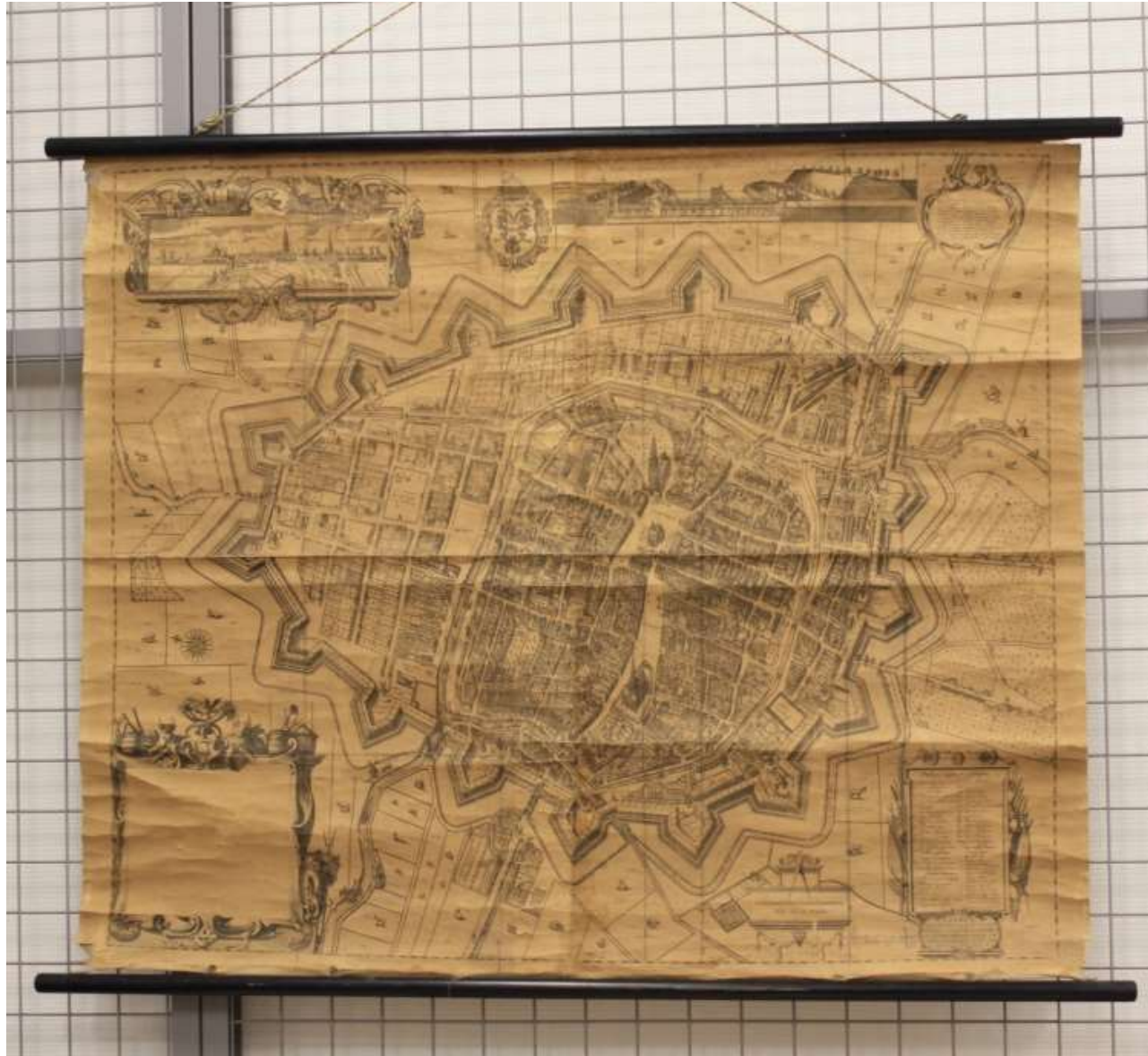
Cornelis Jetses - biographical overview

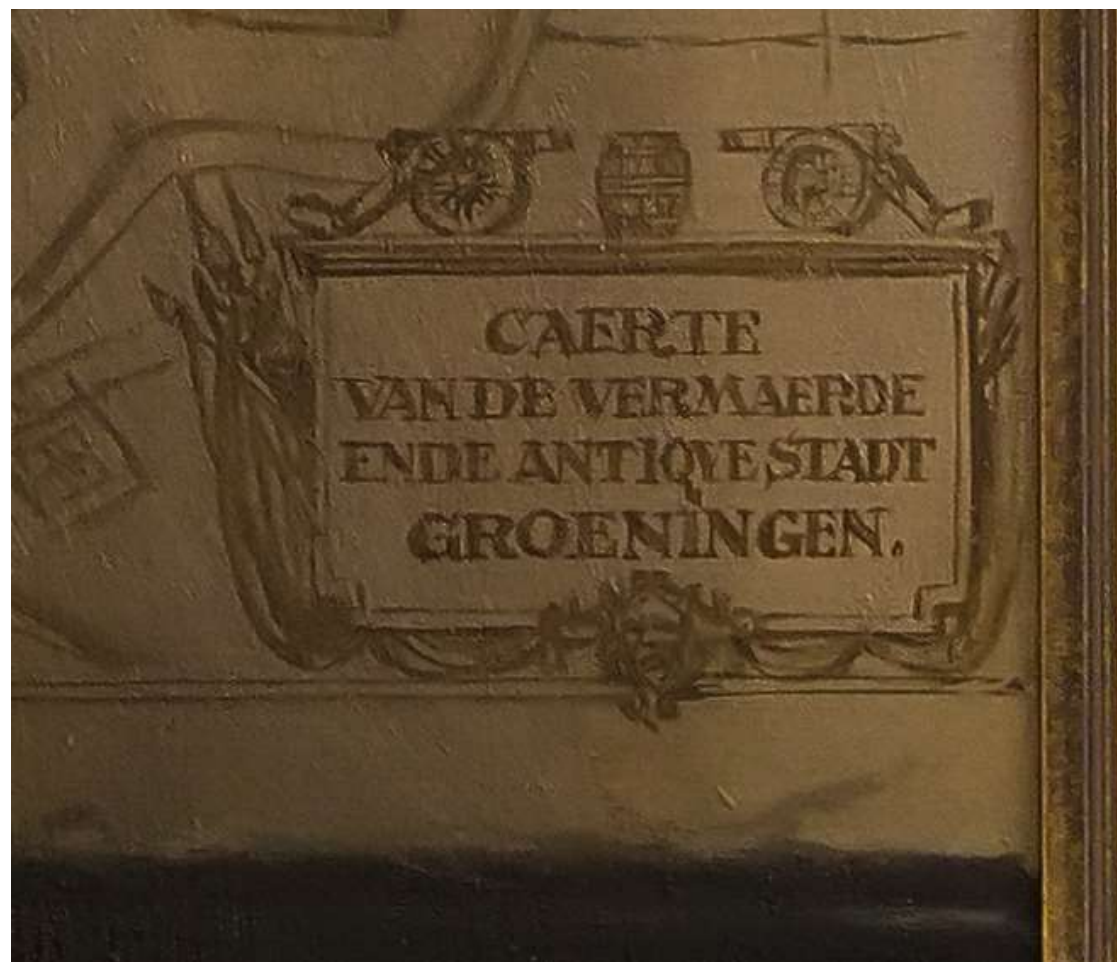
- 23th June, 1873: Cornelis Jetses is born in Groningen
- From 1885 onwards: Training as lithograph specializing in drawings; additionally drawing lessons at Art Academy Minerva in Groningen
- 1894-1909: Living in Bremen and Amsterdam
- 1899: Marriage to Alberdina Hinderika Holkamp; their only child Everdina was born one year later
- ca. December 1901: Start of a collaboration with publishing house J. B. Wolters that will last for decades
- Throughout his life, he was creating designs for privately and commercially commissioned prints and pieces of art
- 9th June, 1955: Cornelis Jetses dies in Wassenaar

Nog bij moeder-series, ca. 1904/05



The painting's formation process



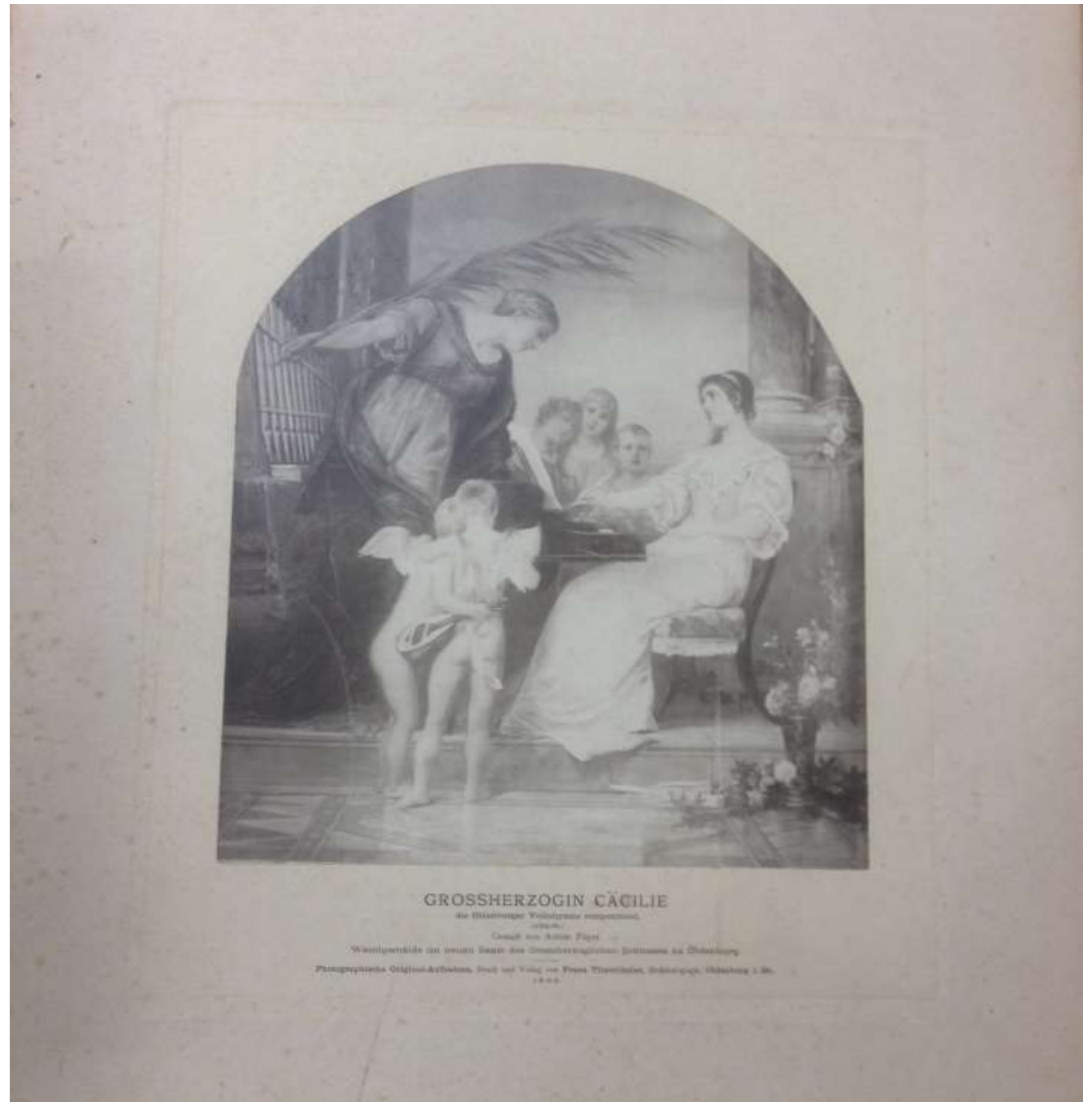




Cornelis Jetses - Artist and illustrator

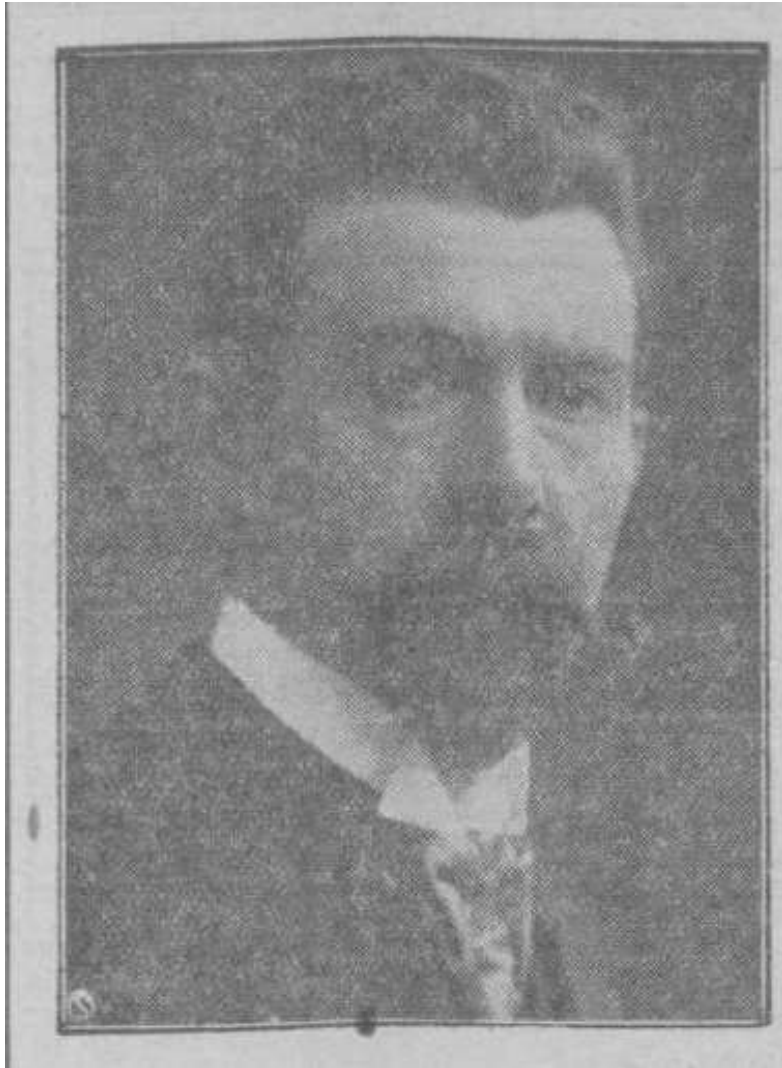
Arthur Fitger, C. Jetses
(painters): Great Duchess
Cäcilie. Painting as part of
the wall decoration in the
so-called White Hall in
Oldenburg castle, ca. 1899

(contemporary
Photography)



- In his self-portrait, Jetses portrays himself as an artist; the fact that he created this piece of art proves this as well
- During the 19th century, artists themselves and art theorists made a difference between fine art painters and illustrators
- At the end of the 19th and the beginning of the 20th century: Artists wanted to aestheticize all aspects of life and became more and more interested in Crafts and vice versa (“Art Nouveau”)
- Jetses’s career is typical for the Art Nouveau-era: Originally trained as a lithograph, Jetses first received drawing lessons at Art Academy Minerva and the Kunstgewerbeschule in Bremen and later became a student at the Art Academy in Amsterdam

**Cornelis Jetses, ca.
1933**



Cornelis Jetses and Groningen

Egbert Haubois, Jan Lubbers Langeweerd (etcher): Map of Groningen, 3rd edition, 1660s (Reproduction)



Groningen – Jetses's birthplace

- The self-portrait shows the region in which Cornelis Jetses grew up and therefore, thematises this aspect of his life for the first time
- Jetses's family was poor but his training and studies enabled him to climb the social ladder
- In newspaper and magazine articles published before WWII, Jetses only mentions his training and studies in Groningen
- In articles published after WWII and two autobiographic texts from the 1950s, Jetses additionally talks about his family and the fact that he grew up in poverty. He does not present himself as a victim of his circumstances.

Groningen - publishing house J.B. Wolters's birthplace

- Since the beginning of the 20th century, J. B. Wolters (founded in Groningen in 1836) developed into one of the best-known publishing houses for school books in the Netherlands
- Jetses started to work for J. B. Wolters in 1901
- J. B. Wolters and C. Jetses had a unique working relationship: Jetses worked exclusively for the publishing house and Wolters would provide Jetses with enough commissions to earn his living
- Additionally, J. B. Wolters supported Jetses financially, e.g. when he was building his house in Zeist

Cornelis Jetses in 1935

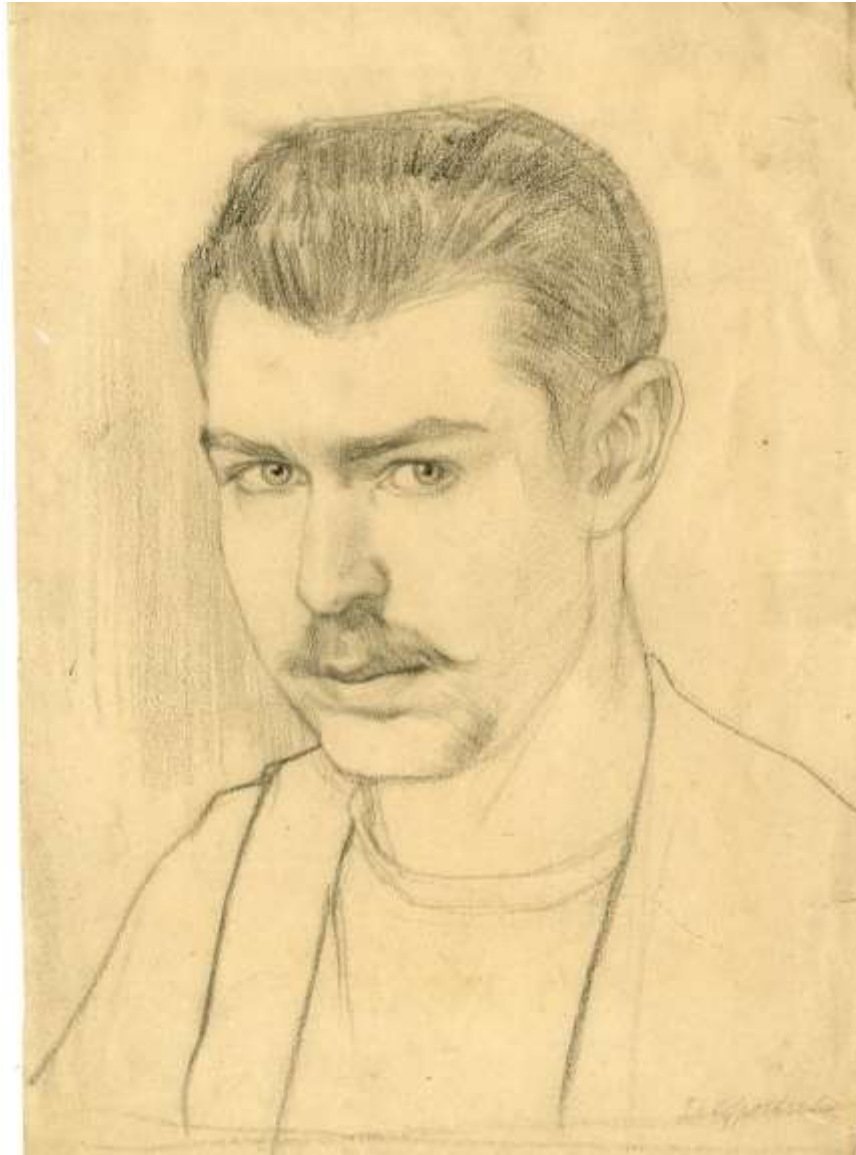
Bremer Fibel, 1905



In ruimer kring (?)

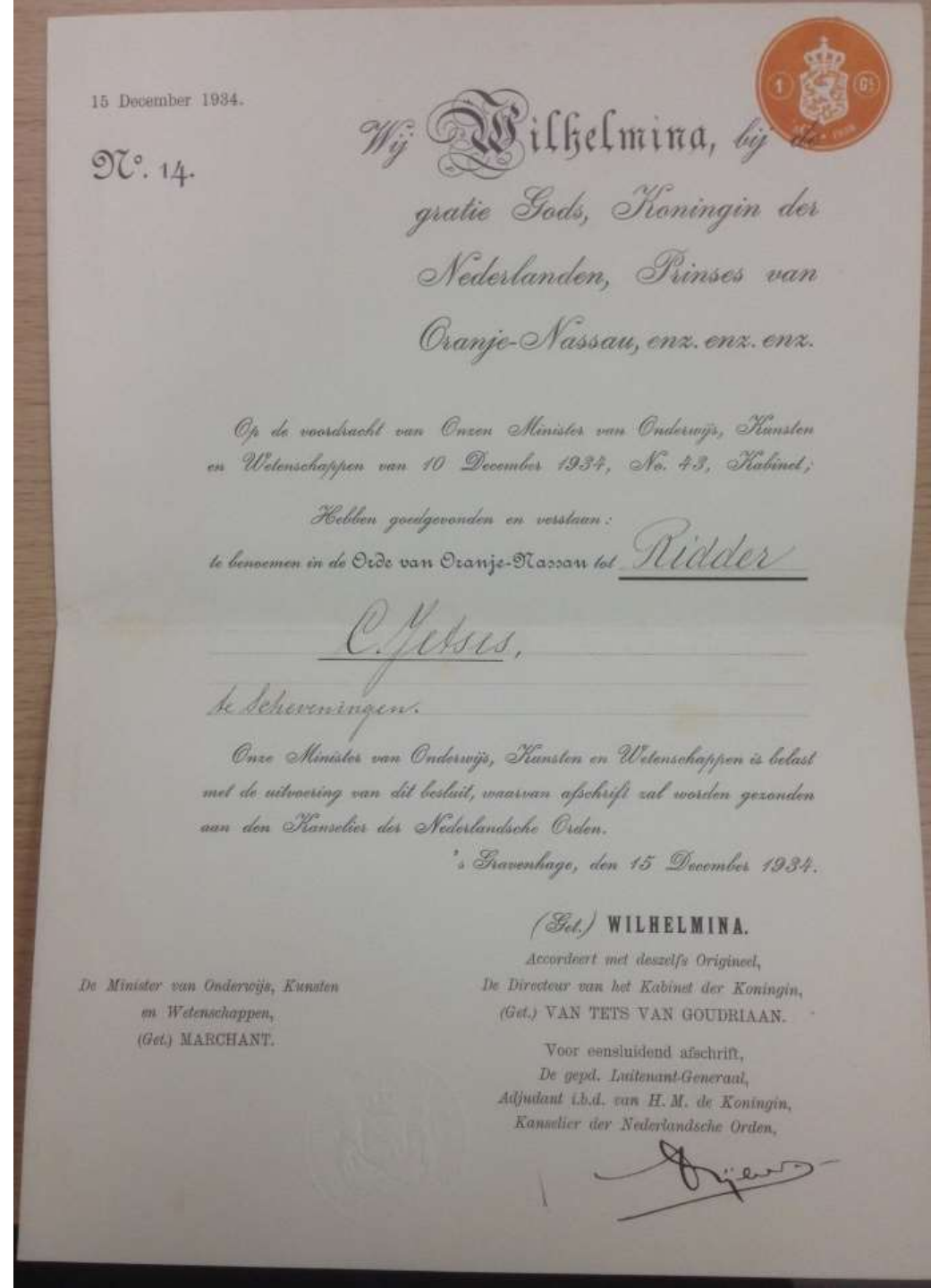


Cornelis Jetses: Self-portraits, ca. 1890s

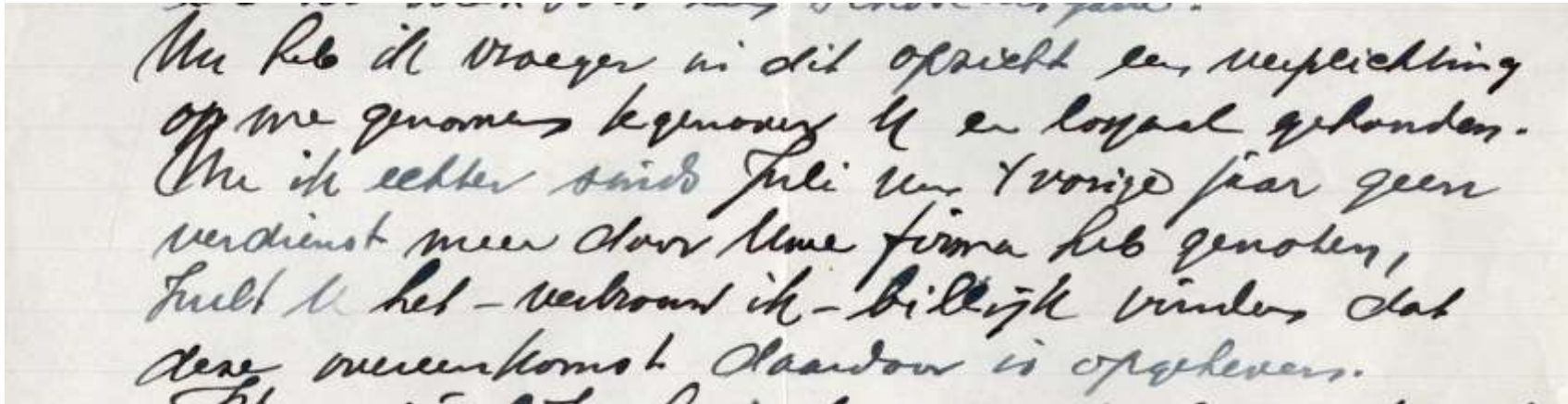


An illustrator publicly
honoured for his contribution
to the pedagogic realm

“Ridder van Oranje-
Nassau”- certificate for
Cornelis Jetses, 15th
december 1934



A professional relationship turning sour

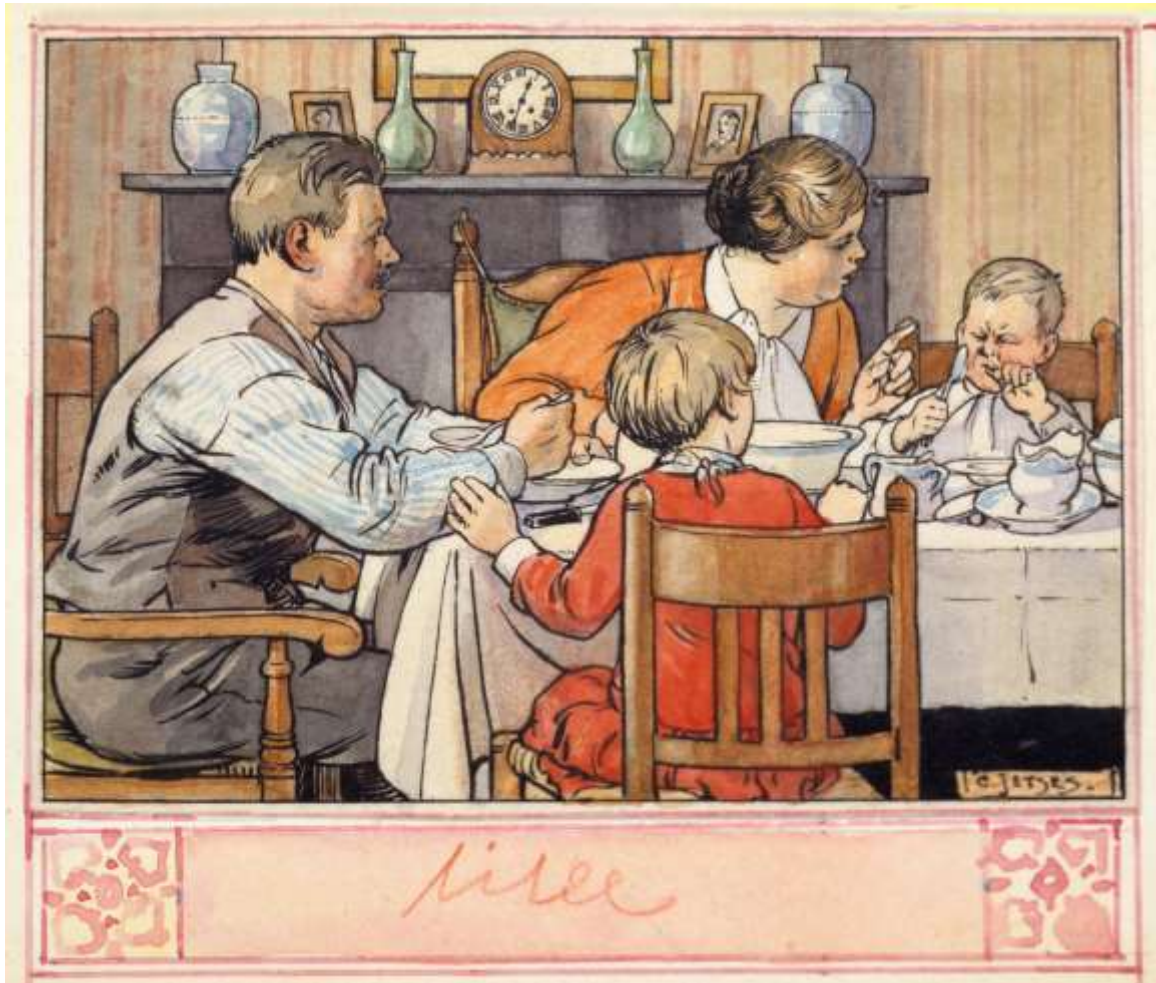


Men heb ik vroeger in dit opzicht een verplichting
op me genomen genomen te en loyaal gehouden.
Men ik echter sinds Juli van vorige jaar geen
verdiens meer door deze firma heb genomen,
gult te het - vertrouwd ik - billijk vinden, dat
deze overeenkomst daarom is opgeheven.

Letter of Jetses
addressing J.B.
Wolters,
15.02.1936

“(...) in the past I have taken over an obligation towards you and I have kept it loyally. Now that I have not received any earnings from your company since July last year, I believe that you should find it legitimate that this agreement is therefore dissolved. (...)”

Cornelis Jetses: Illustration for the Nog bij moeder-series, 1935/36



Bernhardina Midderigh-Bokhorst (1880-1972): Prentenboek, from: wallchart-series *Jeugd III*, 1936



Cornelis Jetses: Portrait of Dr. Adriaan Cornelis Smitt, Oil/
Canvas, 1937



Contract between
Cornelis Jetses and
publishing house J. H.
Kok for illustrating De
groot Vertelboek voor
de Bijbelse
geschiedenis by Anne
de Vries, 1. September
1937

Ondergeteekende, C. Jetses, Teekenaar te Scheveningen, ter eenre,
en J.H. Kok te Kampen, ter andere zijde,
verklaren op heden te zijn overeengekomen het navolgende:

- 1e de ondergeteekende ter andere gaat ter perse leggen een boekwerk van den Heer Anne de Vries te Driebergen, onder den titel: Vertelboek van de Gewijde Geschiedenis, Oude en Nieuwe Testament;
 - 2e de ondergeteekende ter eenre verplicht zich dit boekwerk te zullen illustreeren, aan de hand van den tekst van het manuscript en wel met een minimum van 50 groote en 50 kleinere teekeningen voor het Oude en hetzelfde getal voor het Nieuwe Testament, en het eigendoms- en auteursrecht van deze teekeningen ten volle aan den ondergeteekende ter andere af te staan;
 - 3e de bepaling van het auteursrecht betreft niet het gebruik der teekeningen voor een editie, welke eventueel in een andere taal zou verschijnen. Bij verkoop of gebruik daarvoor, na overleg en toestemming van den ondergeteekende ter eenre, ontvangt de ondergeteekende ter eenre 80 % van de opbrengst en de ondergeteekende ter andere 20 %.
 - 4e de ondergeteekende ter eenre ontvangt voor dezen arbeid van den ondergeteekende ter andere een honorarium van totaal f 1800.- (achttien honderd gulden), te betalen in maandelijksche termijnen, telkens van f 200.- (twee honderd gulden), te beginnen met 1 September 1937;
 - 5e bij elken eventueel hardruk van dit boekwerk zal de ondergeteekende ter eenre wederom een honorarium ontvangen van f 150.- (honderd vijftig gulden) voor elke 1000 (duizend) exemplaren, welke worden opgelegd;
 - 6e de ondergeteekende ter eenre neemt op zich deze teekeningen achtereenvolgens te zullen leveren, en te zullen zorgen, dat het geheele werk zoo mogelijk gereed zal zijn uiterlijk 1 Juli 1938;
 - 7e de bepalingen van dit contract blijven verbindend voor de erven of rechtverkrijgenden van beide ondergeteekenden.
- Aldus in duplo opgemaakt en geteekend te Kampen, den 1 September 1937.

C. Jetses
J. H. Kok

