

The Glass Drawings of Martin Mortimer

Dr Harald Leuba, Dwight Lanmon and Tim Osborne

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Martin Mortimer MBE
1928-2022

The Leuba Glasses and Drawings

Over a period of almost 50 years, Harald and Nancy Leuba have assembled an extensive collection of 18th century English drinking glasses, most of which were acquired through Delomosne. A few of these glasses were shown to Harald and Nancy by means of a quick pencil sketch sent through the post by Martin. The glasses were subsequently bought and displayed with others, whilst the drawings were put aside for future framing. Harald and Nancy came to treasure these drawings almost as much as the glasses themselves. A combination of circumstances, Harald and Nancy's decision to dispose of their collection and Martin's death in October 2022, led to their wish to create this small booklet in tribute to Martin. The majority of the Leuba Collection is being sold at auction but these few glasses are now here for sale with their accompanying sketches.

The sketches are supplied in a plain cream mount, and, are cellophane wrapped so that the purchaser of each glass can, if they wish, have their sketch framed to their own taste. The following pages show the glasses and their drawings together with details and dimensions.

There are also two sketches which regrettably no longer have their accompanying glasses, one having been knocked over by a Leuba cat, while the other simply cannot be found.

Tim and Vicky Osborne

Thank You Martin Mortimer

by Harald Leuba

An explanation for this homage to Martin and to 18th-century English glass makers:

In 1964, Nancy and I “met” on the bench outside the Dean’s office at Johns Hopkins University in Baltimore. She had just been admitted (on a Woodrow Wilson Fellowship!) and I was waiting to appeal with the Dean about an “untoward comment” I had made on a term paper. I looked at the papers in Nancy’s lap and said “If you had filled out your papers properly, I’d know your name!”

This was not an altogether great ‘pick up’ line, but it worked! When our meetings with the Dean were concluded, we walked across the campus and shared a cup of coffee. Two years later, when we decided to get married, Nancy’s mother — a personnel manager at a local department store — asked us about our “silver pattern.” This was clearly a reference to the convention of giving engaged couples “bits and pieces” of their favourite silver pattern. I observed, that a place setting of Kirk Silver from Baltimore (where we lived) cost \$50 at the store and was worth \$35 used when we took it home; whereas a place setting of 18th-century Old English flatware was \$35 at the Silver Vaults in London, and was “worth” \$50 on the antique market here in America when we got it home.

But, in those days, silver was exploding in price as the Hunt Brothers tried to corner the silver market and, as a result, a “collection” of silver in a cabinet or kitchen drawer was a liability with respect to burglary insurance.

So we, like many other collectors we have met since, turned our attention to 18th-century English glass, *as a store of value*, thinking we could enjoy it in our cabinets with less fear of it being a target.

As we were interested in ‘decorative arts’, as well as being amateur oenophiles, we thought about buying antique wine decanters. Nancy, a skilled researcher in her own right, looked up 18th century English glass and found Delomosne at 4 Campden Hill Road in London

On our first visit to Delomosne we had a remarkably frank conversation with Madam Delomosne’s son, Bernard Perret, who understood our interest in 18th century design, and “antiques” as a store of value that repaid possession with visual reward. He showed us several linear feet of decanters lined up along the top shelf of the shop, he also showed us a Beilby armorial wineglass — and said that the best “investments” would be goblets and colour twists.

I was timid about the Beilby (foolish me), but we did buy ONE goblet and ONE colour twist that day.

It was on our second visit to Delomosne, that we met Martin.

What a talented listener — and explainer — he was. He shared his knowledge with a teacher’s generosity, and he always had the patience to explain how to know that a glass has been trimmed, what marked a well-made glass, why Newcastle glasses (are not in our collection). He could always be counted on to be fair, more than fair, in pricing — not just his stock, but what we should expect items we saw listed in auction catalogues to make.

Among Martin’s many talents was a skill at *actually understanding details* and how they combined to create a whole. His lifetime of drawing advanced to the point that he could (and did) draw trompe-l’oeil carved stone on the walls of his homes in London and Biddestone — and those of the new showroom in North Wraxall when he and Tim eventually moved the business out of London.

Martin often introduced glasses to us (and others) that he thought might augment a collection. He did this with quickly executed pencil sketches on simple rag paper, quite like the glass drawings in Harthshorne¹. He would post the drawing to us with a handwritten letter explaining the glass and quoting a price.

These drawings captured the glass better than any photograph, and they became their own objects of admiration on the walls of our home, as well as on the walls of Nancy's suite at the US Government Accountability Office where, in 2020, she finished her 53rd year of Federal Civil Service as the Director of Applied Research and Methods.

Nancy and I were fortunate to receive these drawings and it is those pictures, and the glasses themselves, that are represented in this little booklet.

Looking at them, here pictured side by side, with photographs of the same glasses, highlights how remarkable the images are, how brilliant it was to illustrate them this way, and how much Martin Mortimer loved his subjects, and his clients!



*Old English Glasses
by Albert Hartshorne 1897
Plate 44*

Martin was a gift to us, and was rightfully identified as a Gift to the nation when he was awarded the MBE by Queen Elizabeth II in 2002.

Nancy and I, and Tim and Vicky, hope that you enjoy this little catalogue as a memorial to Martin. And, if you are so inclined, we hope these glasses and their drawings may find an appreciated status in your collections.

Harald Leuba,
Potomac, MD. USA

¹ Hartshorne, A. (1897), *Old English Glasses, An Account of Glass Drinking Vessels in England*, Edward Arnold, London.

Martin Mortimer and His Glass Drawings

by Dwight P. Lanmon

I was working as an engineer in the aerospace industry in Southern California when I first visited London in 1962. I had been collecting 18th-century English drinking glasses for less than two years, under the guidance of Gregor Norman-Wilcox, Curator of Decorative Arts at the Los Angeles County Museum of Art. When I told him of my travel plans, he said that I must put two destinations in my schedule: the Circle of Glass Collectors “Commemorative Exhibition / 1937-1962” at the Victoria and Albert Museum, and the shop of Delomosne and Son. I did both. At the Victoria and Albert Museum, I met Robert Charleston, Keeper of Ceramics and Glass. When I visited Delomosne, I enjoyed meeting both Bernard Perret and Martin Mortimer.

My career changed soon thereafter, and I found that I was involved in the study of English glass on a professional basis. I joined the staff of The Corning Museum of Glass in 1973, and every time I went to London thereafter (almost every year for about 25 years) the shop of Delomosne was always one of my first stops. I enjoyed meeting and getting to know Bernard and Martin, and also Tim Osborne, who now heads the firm.

Martin had a discerning eye for quality and, buttressed by his encyclopaedic knowledge, an instantaneous understanding of the historic and aesthetic importance of a glass. Recognising Martin’s knowledge and professionalism, I asked him if he would represent the Museum whenever we considered bidding on something at auction in London. He did, and we worked

closely and productively together for nearly two decades for Corning. Later, when I became director of Winterthur Museum, I invited Martin to assess and restore the Museum's chandeliers

Martin's scholarly catalogues and book are testament to his knowledge and understanding of glass history. To the list of his many talents may also be added his artistic ability – especially his skill at “capturing” glass vessels in pencil sketches. He produced drawings in part to attract sales, but they were far more than simply tools of the trade. What impressed me was his ability to capture the “essence” of a glass in those drawings. Photographs capture the hard-edged details of a vessel, but Martin's drawings seemed to capture its "feel." Viewing Martin's drawings, I'm left with the sense that I would like to hold each glass, whereas I would only assess that same glass academically in a photograph. That, to me, is his genius as an artist. He “understood” glasses in a way that few have, so it is truly fitting that his relatively hidden talent is being celebrated prominently in this catalog.

Dwight P. Lanmon

Former Director, The Corning Museum of Glass

Director Emeritus, The Henry Francis du Pont Winterthur Museum, Garden and Library



A watercolour sketch of Chandler Farm, Winterthur, completed when Martin was working at the museum

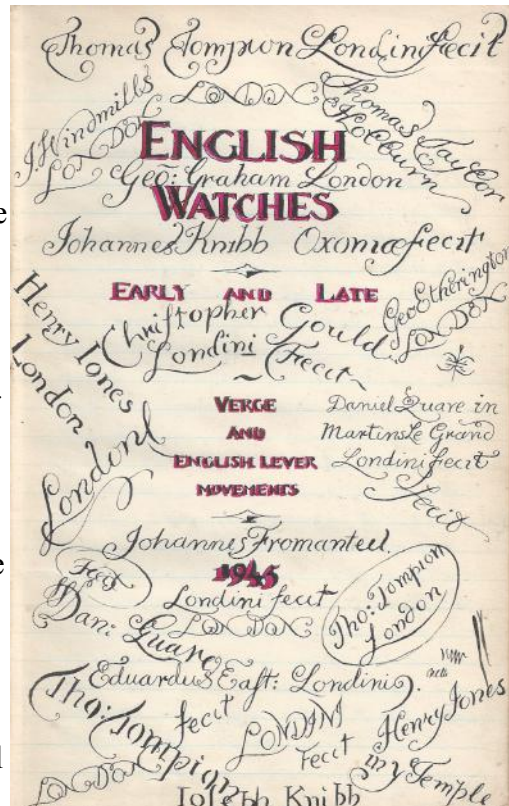
The Talents of Martin Mortimer

by Tim Osborne

Martin Mortimer, who reached the end of his long life on 1st October 2022 aged ninety-four years, was considered one of the foremost experts in English antique glass. Martin was held in the highest regard by all who knew him, and even those who did not, for his integrity, scholarship, his good humour, and generosity with his knowledge acquired over sixty years of dealing. However, this is not an obituary, which can no doubt be found online, but instead a tribute to a highly unusual man of remarkable talent.

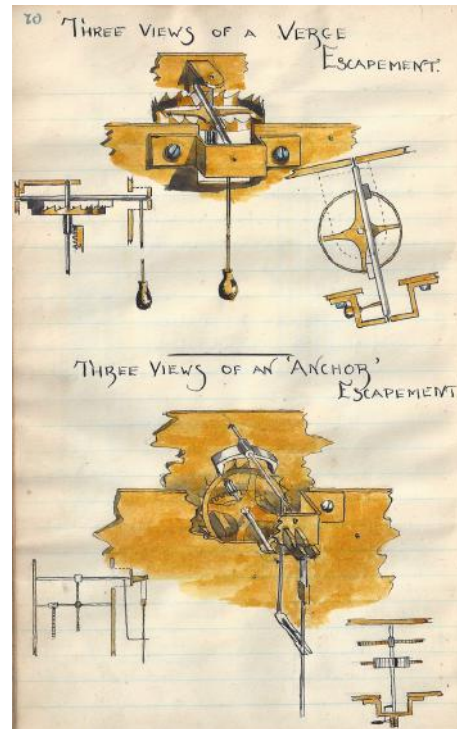
To say Martin was multi-talented would be a considerable understatement. He excelled at anything he turned his hand to, whether it be motorcycle mechanics or petit point needlework. He was a knowledgeable and creative gardener, a gifted writer and amusing public speaker, and, when the occasion arose an excellent cook. He loved music, both classical and ecclesiastical, especially of an early period, and throughout his life involved himself in his local church. Flower arranging came very naturally, as did any form of design but above all else he had an astonishing ability for drawing and illustration, and it is that with which we concern ourselves here.

Looking back, the closest thing to Martin's juvenilia still surviving, is a notebook dated 1945, when Martin was seventeen years old and at Shrewsbury School.

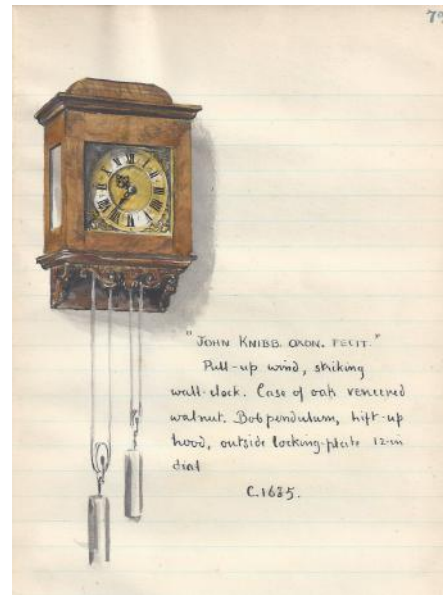
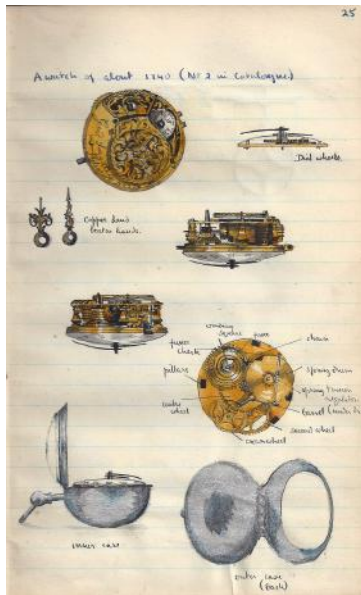
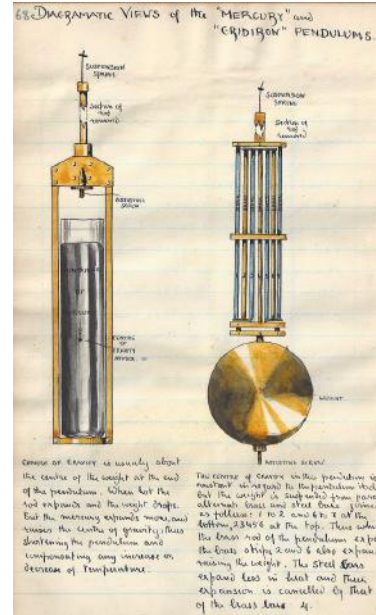
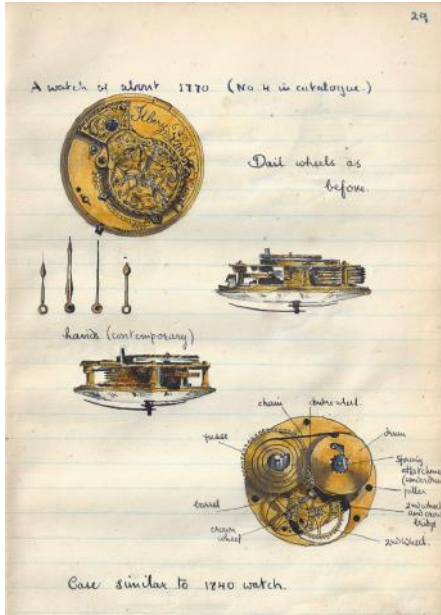


Title page from Martin's notebook on watches

It is a manuscript textbook of watch and clock movements, liberally illustrated in meticulous detail with diagrams of the internal working parts. As can be seen here, they are quite beautifully done. Towards the end of the book is a record of watch repairs carried out for fellow pupils, staff and family alike.



Martin's interest in houses, architecture and Wren's City churches in particular, started early in his life and became an abiding interest. This can be seen in a series of drawings of the latter, made in the early 1950s, which clearly demonstrate his precocity in understanding perspective and architectural detail. It was this solid foundation of technical ability,



combined with sound good taste, which placed him so admirably for a lifetime of study and restoration of period glass lighting. In particular it was the chandelier that he made his special subject, culminating in his monograph *The English Glass Chandelier* published by Antique Collectors' Club in 2000. But more of that later.



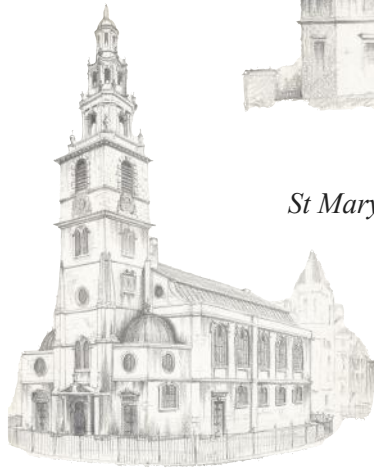
St Bride's



St Mary le Bow



St Martin Ludgate

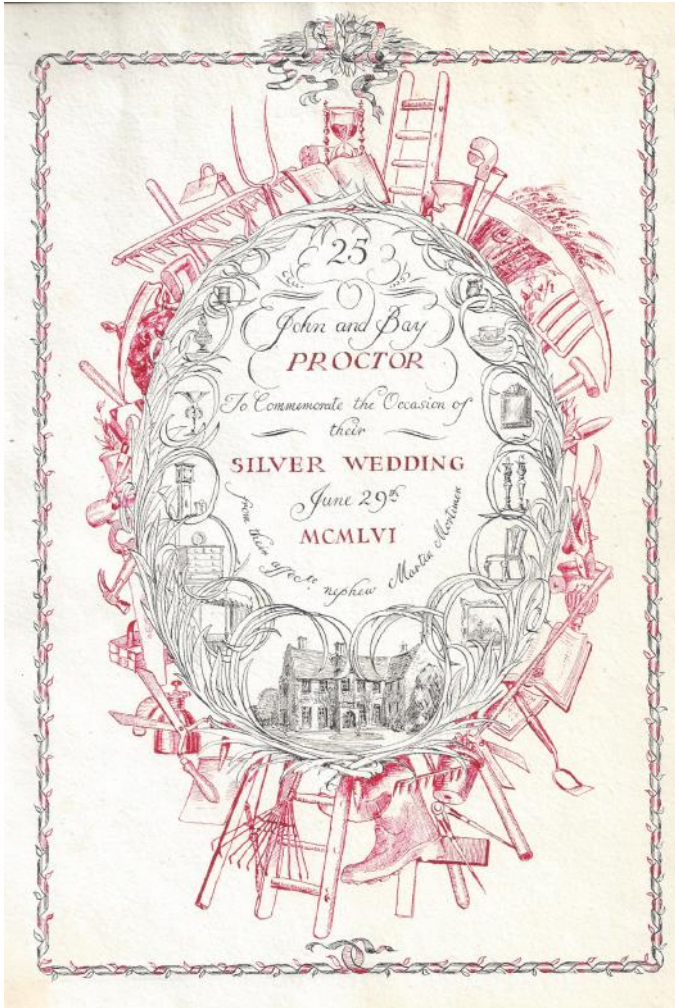


St Clement Danes



St Paul's Cathedral

Quite when Martin fell under the spell of Rex Whistler can now only be guessed at but it is likely to have been while he was still at school. In any case, by 1950, two years after he had



started work at Delomosne, he had produced the presentation card shown here, pasted onto the front free end paper of T. A. Strange's book of English Furniture, Decoration, Woodwork and Allied Arts, as a gift on the occasion of the silver wedding anniversary of his future parents- in-law; it is Rex Whistler all over. The frame and cartouche of trophies relate to gardening and agriculture, his father-in-law was a farmer, and humorously includes a wellington boot. Inside are items of antique furniture, glass, porcelain, silver, etc., all things that meant so much in the lives of John and Bay Proctor, not least their beloved home Ryhall Hall. As well as being highly decorative, the control of the calligraphy of the inscription is nothing less than astonishing.

On a blisteringly hot day in the summer of 1959, Martin and Sara Proctor were married. Within a short time they were living in their perfect house on the north side of St Peter's Square, in west London.

Here Martin fully exercised his talents as a muralist in Whistler mode by decorating the walls



Scenes from Martin and Sara's London dining room murals.

Hammersmith, where Martin was church warden and which he painted with a band of faux malachite at gallery level.

At about this time Martin produced a set of table mats that deserve mention here. Each one illustrates a church set within "Whistleresque: decoration. These were each set behind a piece of plate glass and bound with a dark green cloth backing.

of their dining room with classical scenes painted in sepia of a city square, fine buildings, coastal views, and harbours with shipping, all done within architectural ornament of cut stonework and festoons of drapery. In the course of his lifetime, many houses of friends and relations were treated to a variety of subjects in trompe l'oeil, although not on quite the same scale as his London dining room. This included Martin's parish church, the neoclassical St Peter's,



Scenes from Martin and Sara's London dining room murals.



St. Peter, Roeborough



St. Benet, Paul's Wharf



St. Stephen Walbrook



St. Edmund the King



St. Mary's, Long Sutton



St. Dunstan in the East



St. John's, Holland Road



St. Paul's Cathedral



St. John, Ryall



St. Lawrence Jewry



*St. Anne and St. Agnes,
Gresham Street*



St Peter upon Cornhill

Martin's ability for drawing glass can be seen in many publications and special mention must be made of Andy McConnell's wonderful book on decanters for which Martin provided a number of illustrations, some of which are reproduced here.



The Evolution of British stopper types taken from *The Decanter: Ancient to Modern*

Martin's own work already mentioned, *The English Glass Chandelier*, clearly shows his talent for technical drawing with numerous illustrations of chandelier construction including metalwork, arms, drops, and other glass components.

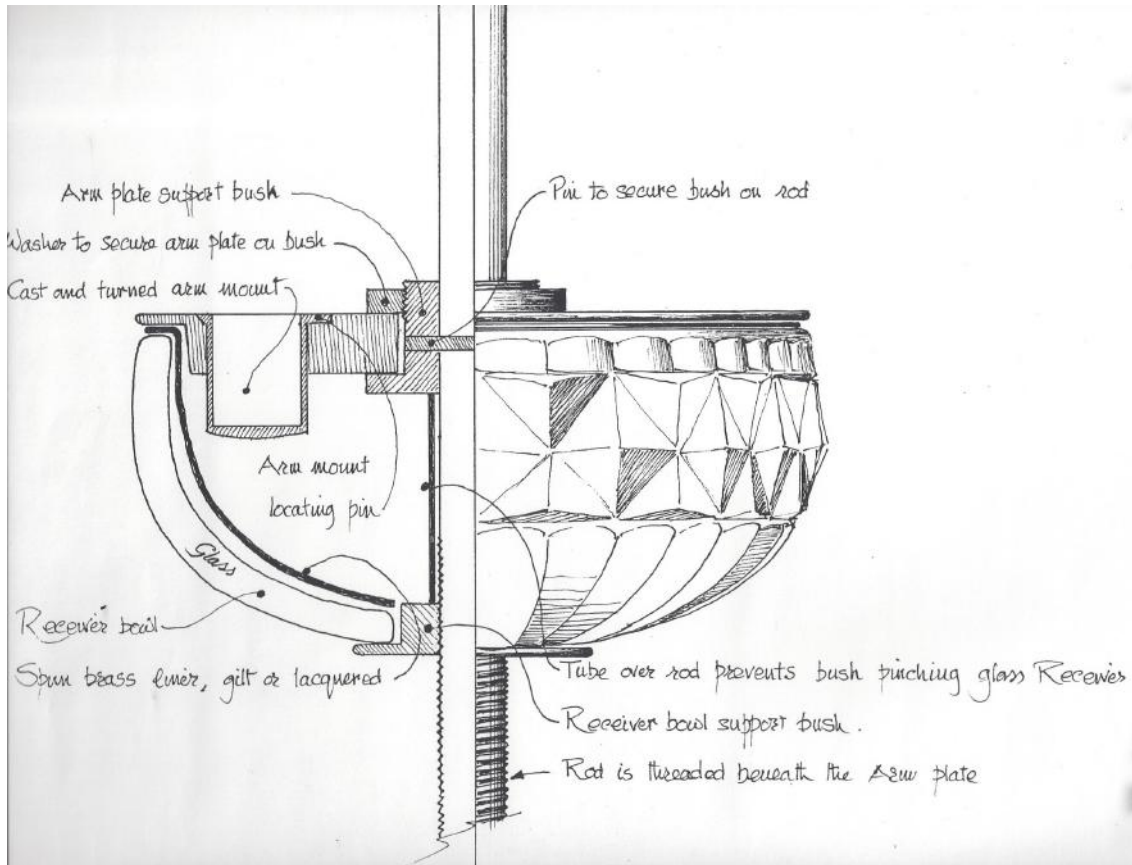
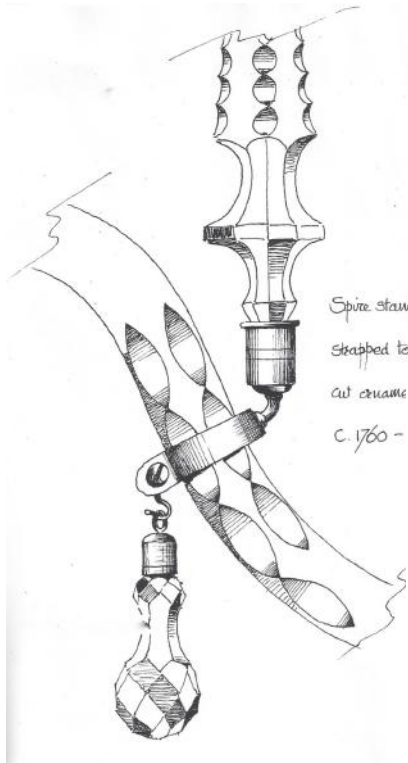
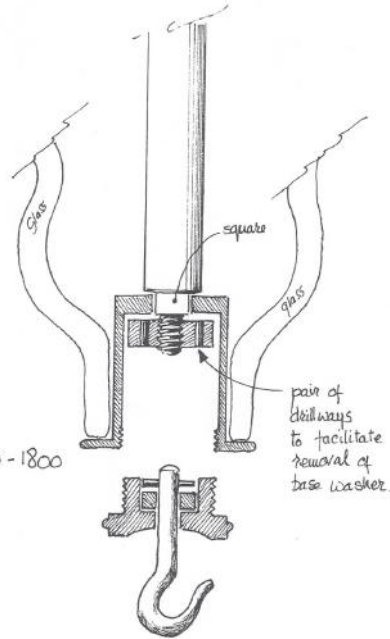


Illustration from *The English Glass Chandelier*

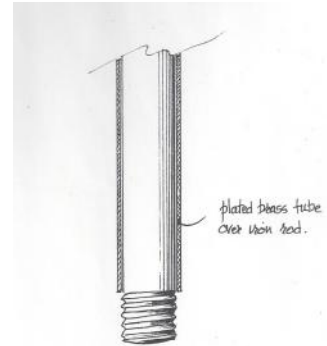


Spike standing in a mount
 Strapped to an arm, a
 cut chandelier
 c. 1760 -

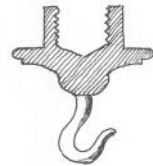


c. 1780 - 1800

pair of
 drillways
 to facilitate
 removal of
 base washer.



plated brass tube
 over iron rod.



19th C



glass

Illustrations from
The English Glass Chandelier

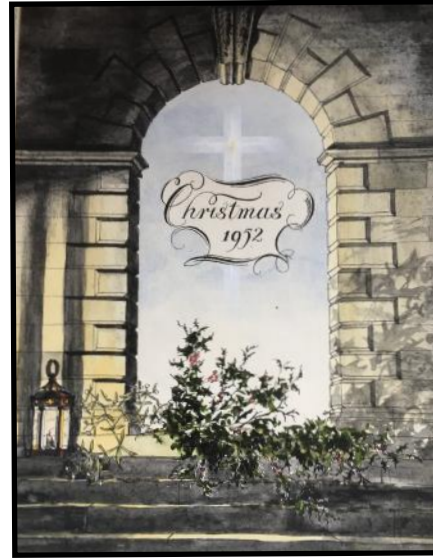
Most antique dealers have a collection of some kind and Martin was no exception, but he did choose, financially speaking, a very modest subject, namely glasses for the dessert. Sixty to seventy years ago, examples of custard cups and jelly glasses could be bought for just a few pounds. Over the years Martin's collection expanded, and eventually his illustrated catalogues ran to four volumes. The collection is now dispersed but the drawings remain and a few are shown here.



Illustrations from Martim Mortimer's own catalogue of *Glasses for the Dessert*



Illustrations from Martim Mortimer's own catalogue of *Glasses for the Dessert*



Just a few of the many cards Martin created for family and friends.

Martin and his wife, Sara, loved to travel, and Martin was never without his watercolour sketchbook, so he could record the buildings and landscapes he saw. The following pages show just a few of these watercolours.



THE GARDENS OF THE GENERALIFE AND THE PARADOR SAN FRANCISCO IN THE ALHAMBRA, GRANADA .

MCPA APRIL 1992

The Alhambra, Granada, April 1992



Mount Vesuvius From Naples, April 1998



Lizard Island, Australia, October 1996



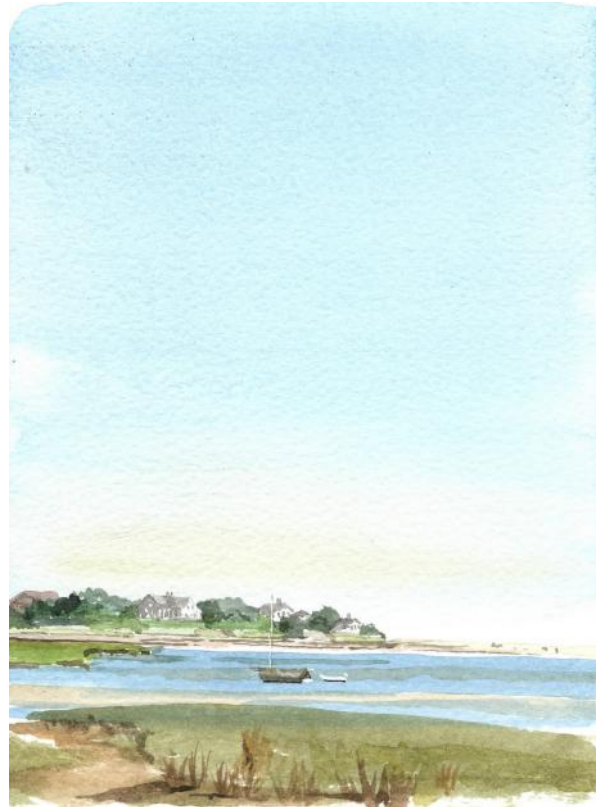
Sicily, 1996



Winterthur, August 1998



The Old Barn, Northey Island, August 1996



Chatham, Cape Cod, September 1998

The following pages illustrate the glasses, with their accompanying drawings, that are now offered here for sale.

L1

A large goblet the bell bowl with solid base containing a generous tear, on a plain stem and with a wide folded foot.

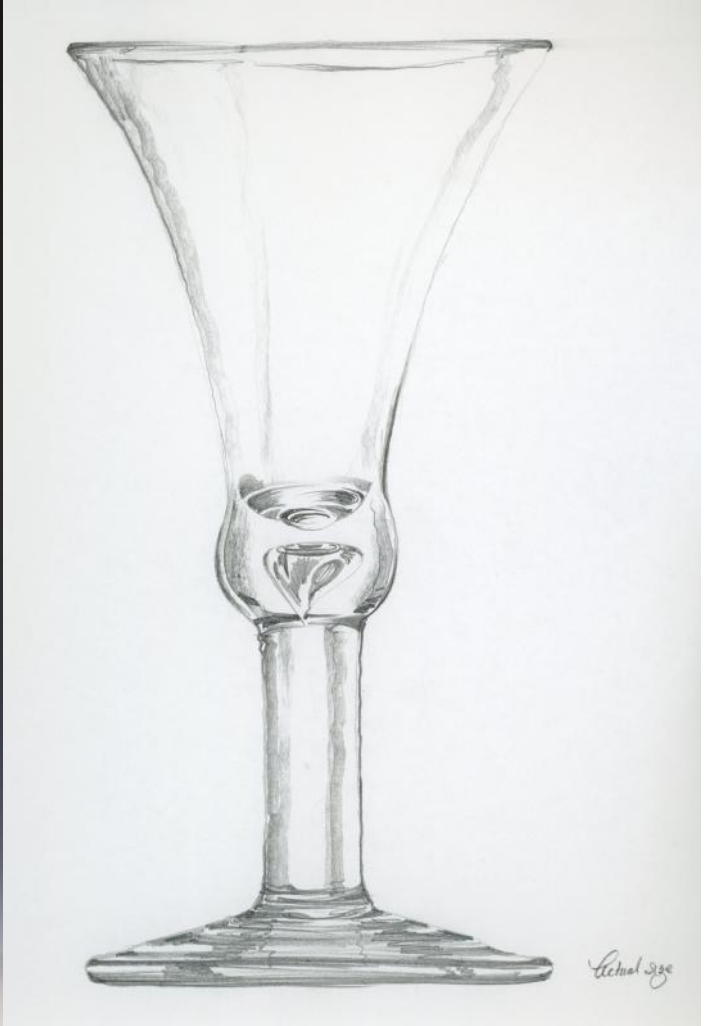
English c. 1730-35

Height 24.8 cm

A fine goblet in good bright metal with just a few scratches to the base of the bowl.

Drawing: Mount 27.5 x 36.2 cm

Good clean white paper.



L2

A large goblet, the bucket bowl on a plain stem and with a folded foot.

English c. 1730

Height 19.3 cm

A fine-looking glass in good dark metal, the bowl with a pleasing flare to the upper part, more easily seen in the drawing. The fold of the foot is 1.5 cm in width. As good an example as one could hope to find of this type of glass.

Drawing: Mount 22.1 x 27.2 cm

Good clean off-white paper.



L3

A large composite goblet, the bell bowl on a multi-spiral air-twist stem with teared base knob on a domed foot.

English c. 1740

Height 22.6 cm

A fine well-made glass of good proportions with a pronounced domed foot. The bowl and upper stem with six air strands being made from one gather, the teared knob from another, and the foot a third piece of glass.

There is a slight shallow chip to the underside of foot rim, this is fairly minor.

Drawing: Mount 27.6 cm x 36.2 cm

Good clean white paper, the paper with some buckling.



L4

A composite goblet, the cup-shaped bowl on a multi-spiral air-twist stem on a teared knop above a short plain section, and with a domed foot.

English c. 1740-50

Height 19.1 cm

A nice glass, with an unusual bowl shape for the period, in fine bright metal. This is a three piece glass, the bowl and six-ply stem made from one gather, the knop with matching air beads being another, with the foot as the third element.

Drawing: Mount 22.1 x 27.2 cm

Off-white paper, two slight horizontal creases from folding, and fixed to a previous thick mount.



L5

A fine large goblet, the round funnel bowl on a multi-spiral air-twist stem with shoulder and centre knops, and with plain conical foot.

English c. 1740-50

Height 24.1 cm

A superb glass with great balance of form, with a generous bowl and fine wide foot. A very fine example.

Drawing: Mount 22.1 x 27.1 cm

Pink-tinged paper with two slight horizontal folding creases and some foxing. This drawing is slightly smaller than actual size.



L6

A goblet, the bucket bowl on a multi-spiral air-twist stem with shoulder and centre knops, and with thick heavy conical foot.

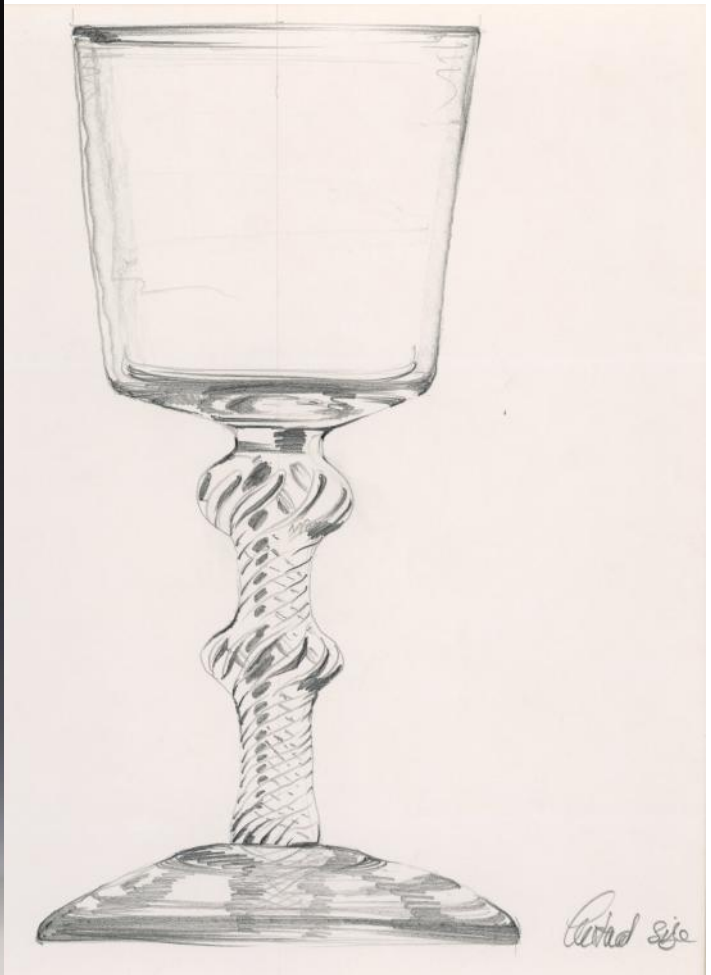
English c. 1750

Height 19.2 cm

A most unusual glass with somewhat truncated bowl and massively made foot, but not a firing foot and, with a superb drawing.

Drawing: Mount 22.2 cm x 27.1 cm

Good clean off-white paper, fixed to a previous thick mount.



L7

A goblet, the round funnel bowl on a stem containing a single thick air rope on a plain conical foot.

English c. 1760

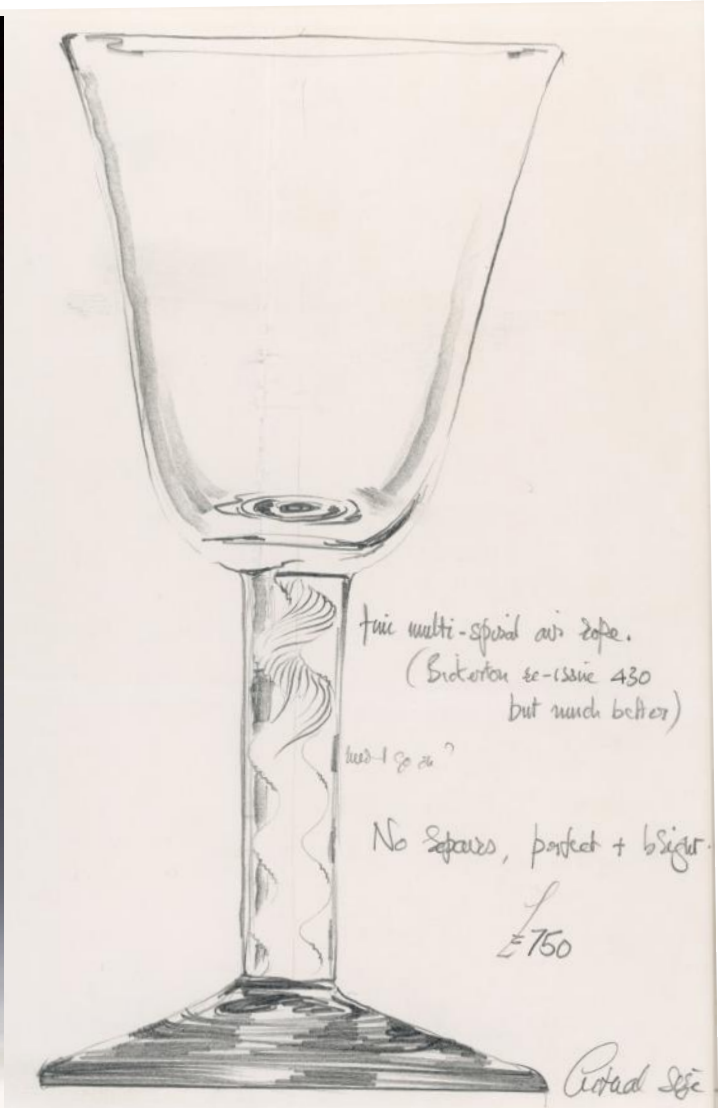
Height 21.2 cm

A fine handsome glass of good proportion.

The drawing is annotated "*fine spiral air rope. (Bickerton re-issue 430 but much better), No repairs, perfect and bright. £750,*" with additional note next to the stem "*need I go on?*" This being typical of Martin's relaxed and dry sense of humour.

Drawing: Mount 22 x 28.8 cm

Good clean off-white paper, fixed to a previous thick mount.



L8

A composite goblet, the ogee bowl engraved with a daffodil and a moth, the reverse with a large flying moth, on a multi-spiral air-twist stem set on a plain section, and with domed foot.

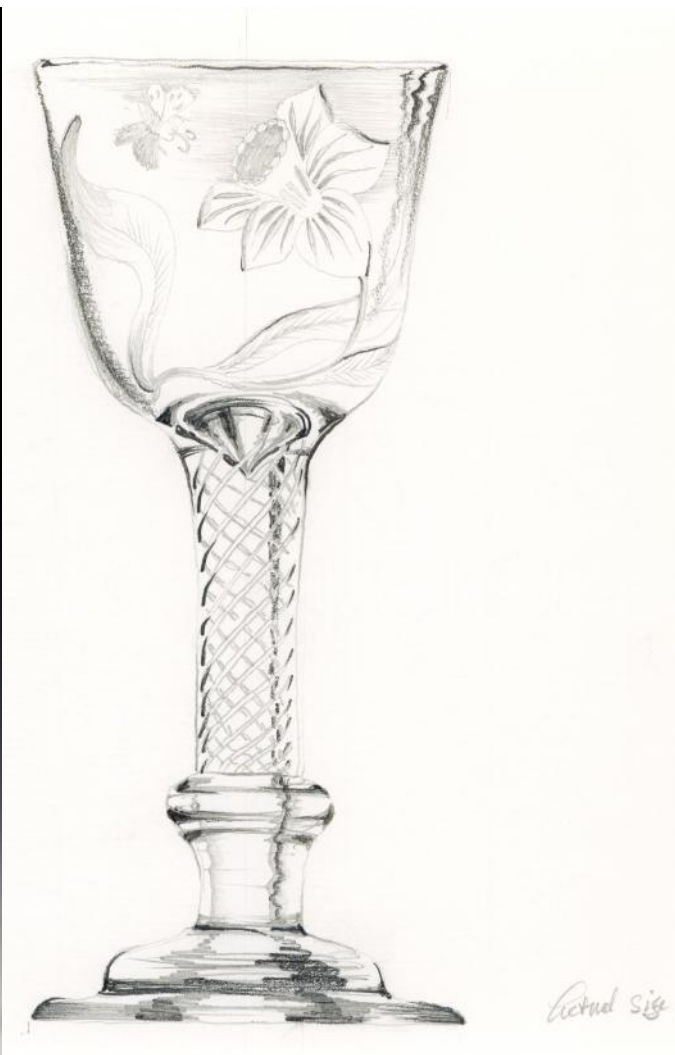
English c. 1750

Height 19.2 cm

The daffodil is often associated with the Jacobite cause, being emblematic of the Young Pretender. Bonnie Prince Charlie was made Prince of Wales at birth in 1720. The daffodil is also symbolic of spring and rebirth.

Drawing: Mount 22.1 x 27 cm

Good clean off-white paper.



Actual size.

L9

A goblet, the bucket bowl on a multi-spiral air-twist stem with plain conical foot.

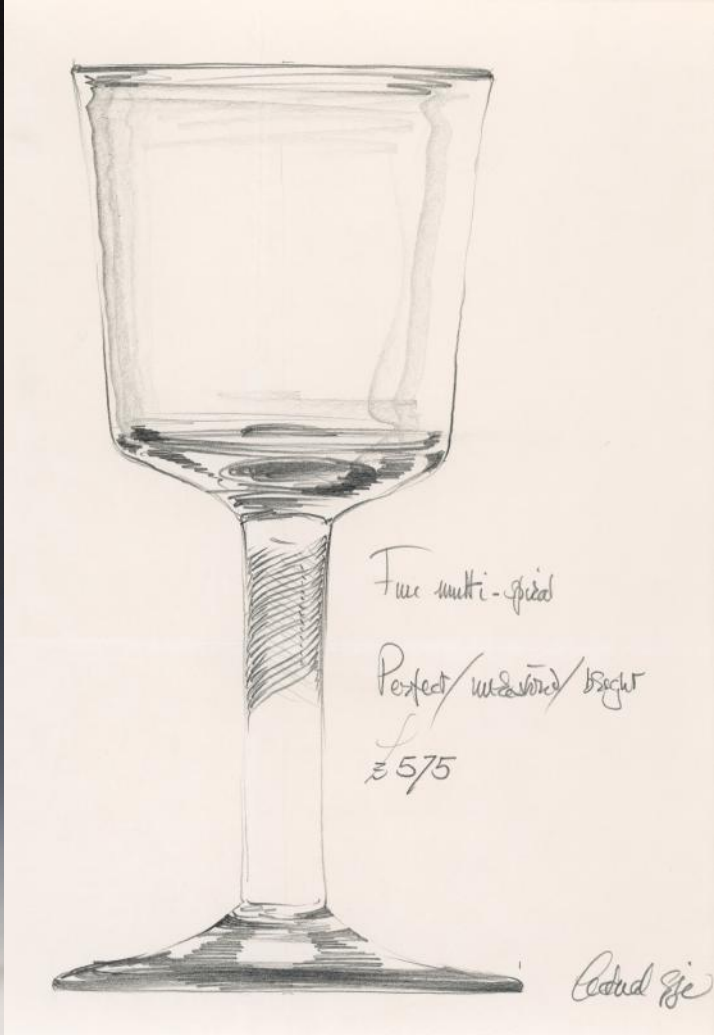
English c. 1760-70

Height 18.6 cm

A nice bright glass, and eminently usable. The drawing annotated "*Fine multi-spiral Perfect/unrestored/bright £575.*"

Drawing: Mount 22 x 27 cm

Good clean off-white paper, fixed to a previous thick mount.



L10

A goblet, the round funnel bowl with moulded flutes on a double-series opaque-twist and on a plain conical foot.

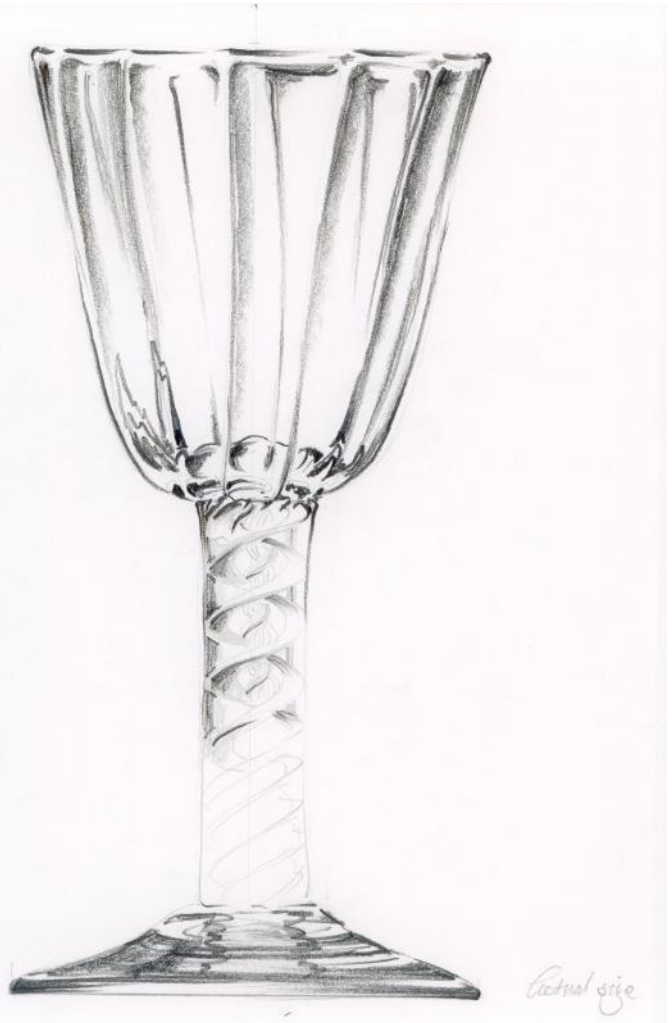
English c. 1765

Height 19.3 cm

An unusual bowl type with well defined moulding, with a good thick stem containing an intricate twist comprising a central lace twist with a pair of corkscrews. A wonderful drawing.

Drawing: Mount 22 x 27 cm

White paper which is very faintly marked.



L11

A goblet, the ogee bowl with moulded flutes, on a double-series opaque-twist stem and on a plain conical foot.

English c. 1765

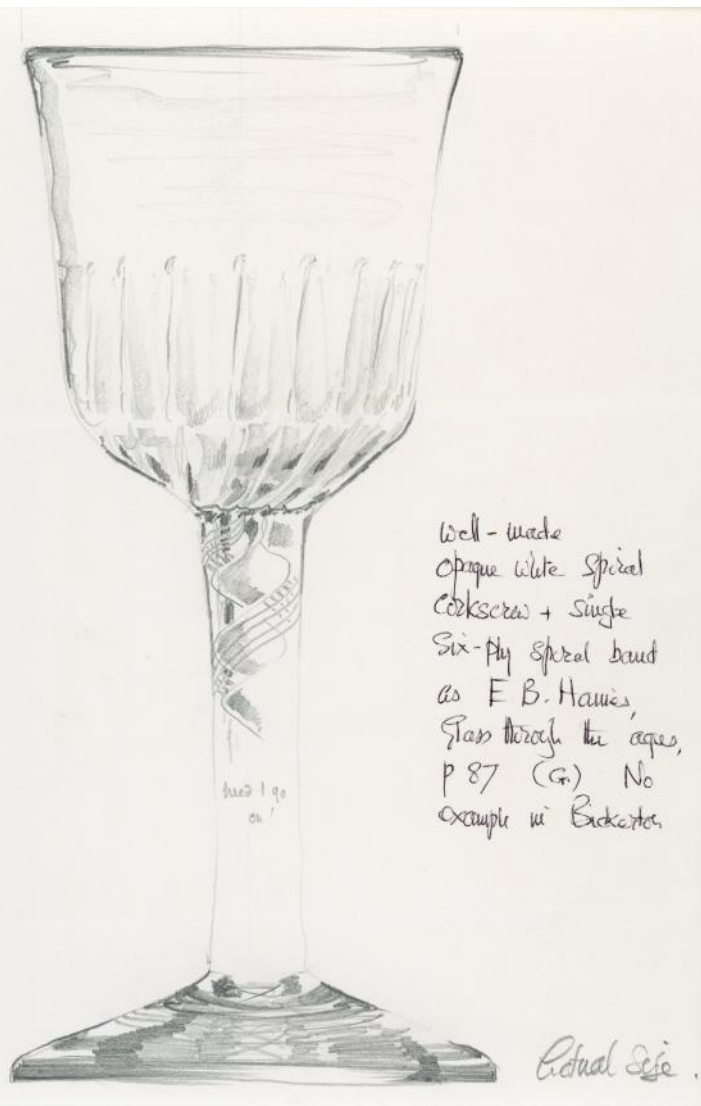
Height 19.5 cm

A fine well-made glass, the bowl has an attractive flare and the twist is a particularly good example of a wide plain corkscrew with strong six-ply spiral band. See Barrington Haynes, Pl. 87(g),¹ for a similar stem form. The drawing is annotated “*well-made opaque white spiral corkscrew + single six-ply spiral band as E.B. Haynes Glass through the ages p87(g). No example in Bickerton.*” An additional note in tiny writing within the stem “*need I go on?*” A favourite phrase it seems.

Drawing: Mount 22.4 x 27.1 cm

Good clean off-white paper with two slight horizontal creases, fixed to a previous thick mount.

¹Barrington Haynes, E., (Revised 1959), *Glass Through the Ages*, Pelican, London.



L12

A goblet, the thistle bowl on a single-series opaque-twist stem, and on a thick plain conical foot.

English c. 1760

Height 19.5 cm

A rare glass with unusual bowl form. The twist comprises a pair of wide fluted tapes, which is also an uncommon pattern. The drawing is annotated "*a pair of fluted spiral opaque white tapes.*"

Drawing: Mount 22 x 27 cm

Off-white paper with a vertical and horizontal crease from folding.



L13

A goblet, the ogee bowl on a double-series opaque-twist stem and on a plain conical foot.

English c. 1770

Height 17.4 cm

A classic glass, and pleasing in the hand. The glass stands straight but the foot is slightly curved so as to give a slight wobble.

There is a very slight trim to the foot rim.

Drawing: Mount 22 x 27.1 cm

Pink-tinged paper with two horizontal creases from folding, and with some foxing.



L14

A large wineglass, the plain bucket bowl on a plain stem and conical foot.

English c. 1760

Height 17.34 cm

A large wineglass, or indeed a small goblet, but whichever the case, a glass of excellent proportions. The bowl has a pleasing taper, and the sturdy stem gives strength to the form.

Drawing: Mount 22.5 x 27 cm

Off-white paper with horizontal and vertical creases from folding.



L15

A pair of goblets, the ogee bowls inscribed *M Bird* and *F Bird* with engraved swags of flowers held by birds in flight, on faceted stems and with plain conical feet.

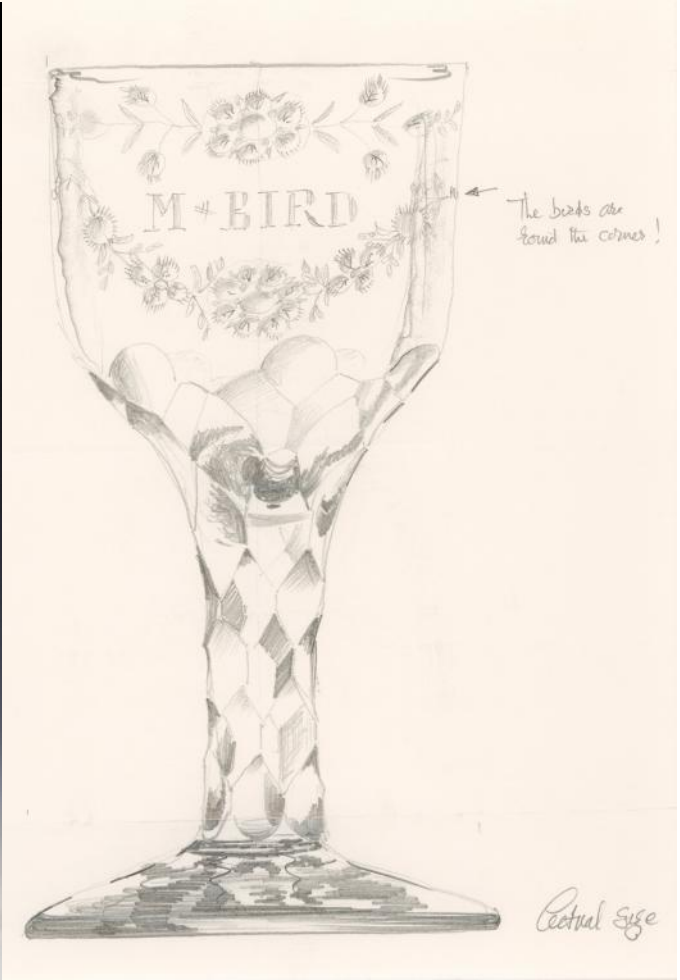
English c. 1770

Height 17.6 cm

A very nice pair of marriage goblets finely engraved with much polished-out work, which then has further detail picked out in diamond point. The stems are cut with hollow diamond facets, and set on heavy wide feet. The drawing is annotated with an arrow "*The birds are round the corner!*"

Drawing: Mount 22 x 27cm

Off-white paper with three horizontal creases from folding.



L16

A large plain, straight-sided mug with applied handle.

English c. 1780-1800

Height 9.1 cm., diameter 11 cm

Clearly a drinking vessel, of unusual size, in good dark metal and with pleasing simple lines. It is a matter of speculation as to the use of this vessel, but Martin's suggestion on the accompanying drawing must be as good a guess as any. The drawing is annotated "*Can't find any more Derby porter mugs under £1500-2000! What about a glass one?*".

Drawing: Mount 22 x 27 cm

Slightly marked off-white paper with two vertical creases from folding.



These two remaining drawings unfortunately have no corresponding glasses.

Sadly the facet stem goblet, L17, was knocked over by a Leuba cat called Ben, and the drawing is all that remains of it. The cup-bowl goblet, on a double-series opaque-twist stem, L18, perhaps met the same fate. It can't be found.

Drawing: **L17** Mount 22.1 x 27 cm

Good off-white paper fixed to a previous thick mount.

L18 Mount 22.1 x 27 cm

Pink-tinged paper showing horizontal creases from folding.





L1



L2



L3



L4



L5



L6



L7



L8



L9



L10



L11



L12



L13



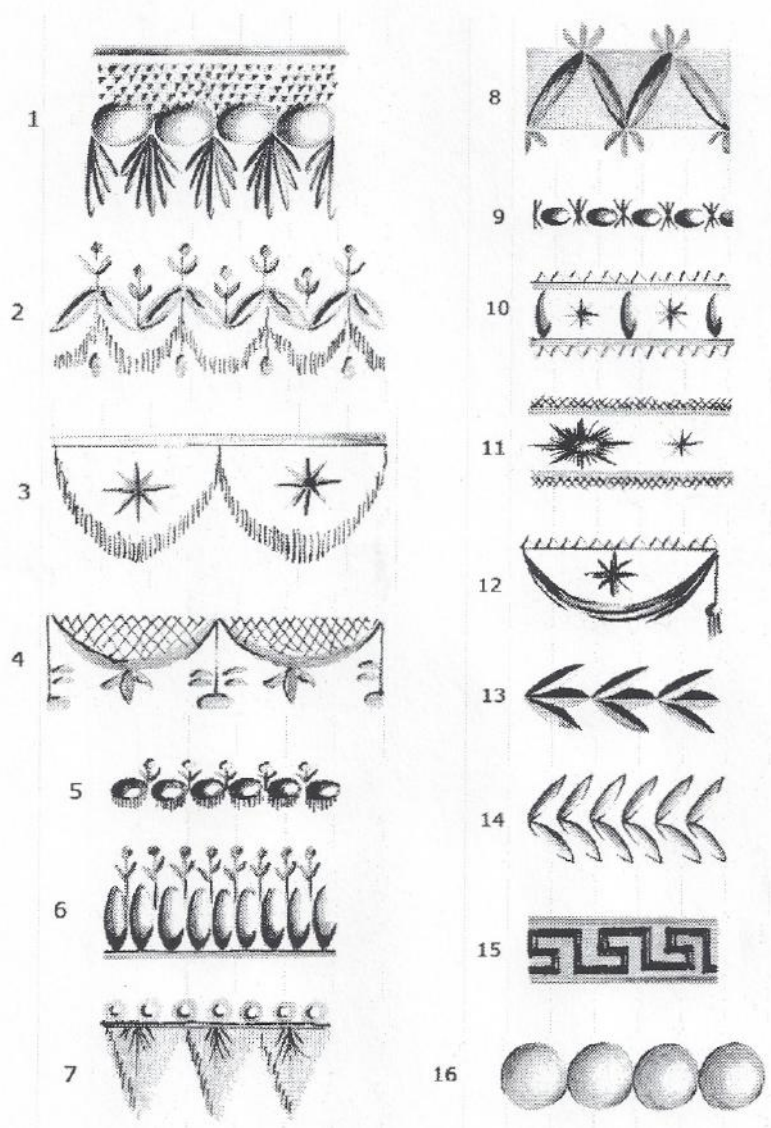
L14



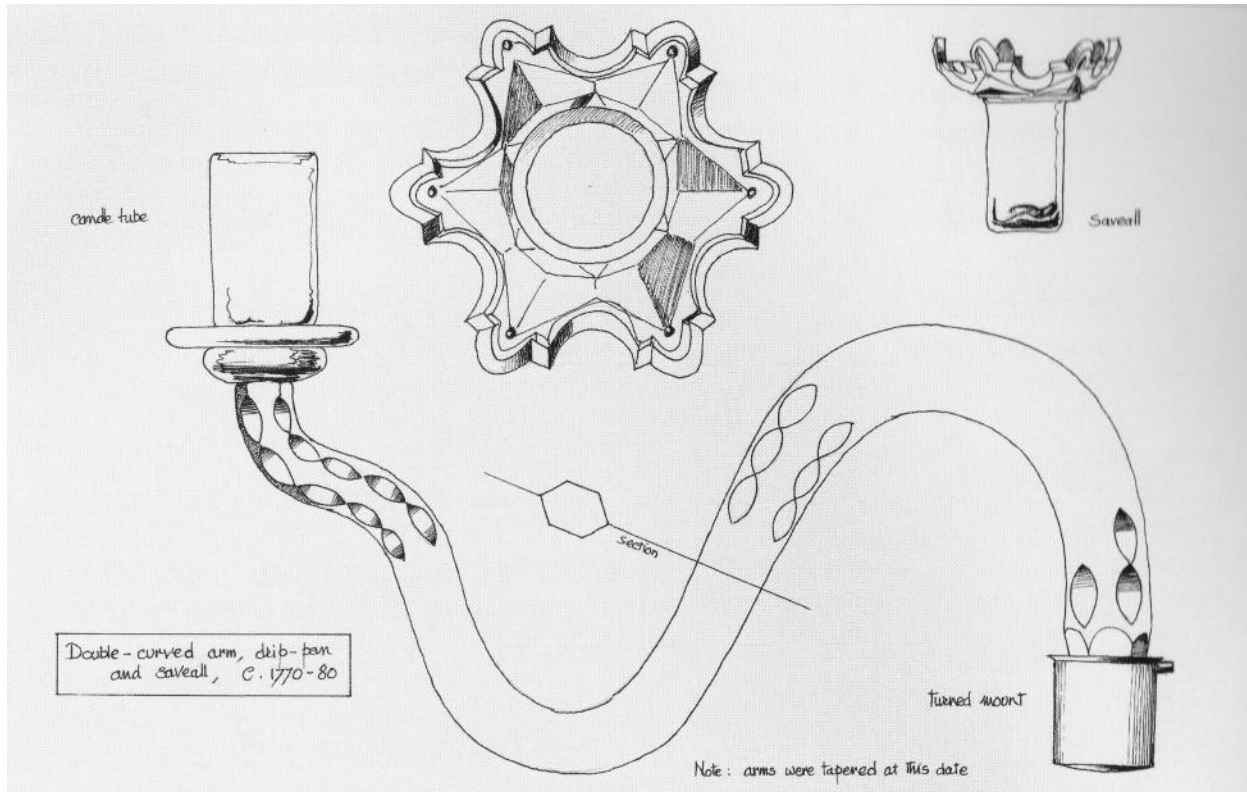
L15



L16



British and Irish engraved Neo-classical borders 1765-90 taken from
The Decanter: Ancient to Modern



A double-curved tube arm, six-sided and notched with its drip-pan cut with a shallow Vandyke border and conforming saveall. from *The English Glass Chandelier*

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All illustrations by Martin Mortimer excepting that on page 7

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*Delomosne showroom and Court Close House
By Martin Mortimer 1991*