

Table of Contents

Introduction	4	Leerdam Unica	80
The city of Leerdam and the factory	8	Cased relief III, 1942–1943	80
Modern utility glass	10	Material shortage, 1943	84
Director Cochijs, K. P. C. de Bazel	10	Cased relief IV	
and C. de Lorm	10	(underwater scenes), 1943–1947	86
Copier's first designs for household glass	18	Swedish versions	
		(Graal and Ariel technique)	
Leerdam Unica	20	The post-war years, 1946–1949	96
Early Unica, 1923–1928	20	Inserted (intercalaire) painting, 1949–1950	102
Serica – Unica, 1928	32	Ways to new forms I, 1951–1952	110
Vitrica (leaded stained glass), ca. 1929	38		
Design ideas for utility glass I		Designs for porcelain and	
(industrial design), 1928–1930	40	other materials, 1952–1958	114
Geometric forms		Leerdam Unica	116
Example: hemisphere	42	Ways to new forms II, 1953–1964	116
Example: spherical vases	44		
Example: Gildeglass	46	A turning point in the history	
Example: cube and cylinder	48	of modern glass, 1962	126
Leerdam Unica	54	Studio Glass / “Autonomous Glass”	
“Less is more”, 1929–1932	54	(Unica), 1978–1991	130
Pattern moulds I, 1933–1934	58	Oude Horn, 1978–1980	130
Cased relief I, 1938	60	“Dialoog met Glas”, Murano /	
Inner form – outer form, 1938–1939	62	Oude Horn, 1981–1982	142
Pattern moulds II, 1941	66	North Carolina, USA, 1982–1984	148
Important Unica / Cased relief II, 1942	68	Stenhytta, Sweden, with Ann Wolff, 1983	152
		“Filigrane interferenti”, Murano, 1985	154
Design ideas for utility glass II	72	Nový Bor (Czechoslovakia), 1986–1988	160
Glass from the Vocational School, ca. 1944	72	Back at Oude Horn, 1988–1989	168
Liturgical glass, 1928	74	Last works, 1990–1991	176
Industrial Design, 1934–1937	76	Appendix	
		Pieces for comparison	182
		Examples of signatures	184
		Tables	186
		Bibliography	189
		Notes	193
		Index of names	199