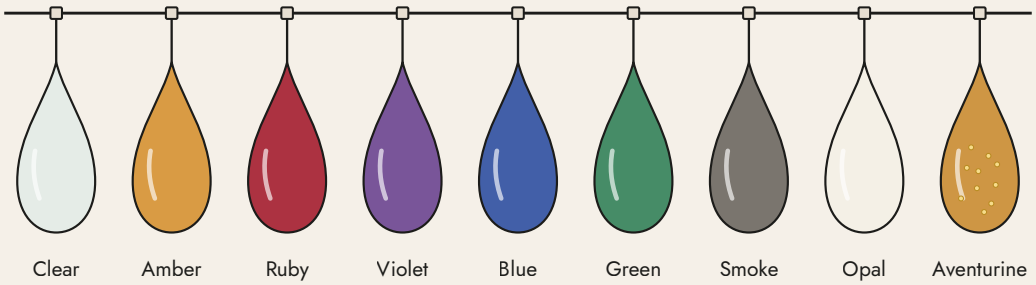
Murano glass *colour*: palette, matching and sign-off

Where Murano glass colour comes from, why pieces differ and how to approve colour against a signed sample. No tolerance is published: the match limit comes from the workshop, in writing.

AT A GLANCE

Colour family	Colourant the sources name, and what they say about repeating it
Clear (cristallo)	Purified raw materials, clarified with manganese dioxide. The silica is kept below 0.01% iron, because iron tints glass.
Amber and yellow	Modern list: cadmium sulphate, sulphur-carbon, uranium oxide or cerium oxide. Older list: sulphur for amber-yellow, silver for yellow, iron oxide for greenish-yellow.
Red, ruby and pink	Modern list for reds: gold, selenium, copper oxide or cadmium sulphate. Older list: gold for ruby red, silver and gold for pink. Gold ruby is called one of the most difficult colours to achieve (Corning Museum of Glass).
Violet and amethyst	Manganese (oxide).
Blue	Cobalt oxide or copper oxide (modern list). A cobalt-bearing product for blue-aquamarine (older list).
Green and turquoise	Chromium oxide or copper oxide (modern list). Copper oxide for blue-green (older list).
Opal white (lattimo)	A calcined lead and tin mixture or tin oxide gives the opaque white (glossary). Fluorite compounds are listed for milky-white opalescence.
Smoke and black	No colourant is named in the sources we read.
Aventurine (gold-flecked)	Tiny copper crystals that form as the glass cools. The museum says success is to a certain extent a matter of chance, which is where the name comes from.
Leaf and iridised effects	Not melt colour. Leaf is melted into the wall; iridised finishes are fumed onto the hot surface (our journal guide).

From the Glass Museum Murano leaflet and the Corning Museum of Glass. These are colourants the sources record, not what our partner workshop uses. For colours not marked, the sources say nothing about repeatability. No colour tolerance is given: none was found published.



On-screen tints are indicative only. Real glass colour depends on thickness, technique and light.

A colour range for Murano glass lighting, drawn as notional glass drops. Original drawing by Make Bespoke Studio: the tints are indicative screen colours, not matches for real glass, and the drawing is not a photograph or a product.

SPECIFICATION WORDING

COLOUR AND THE SIGNED SAMPLE

Colour of [element type] to match the approved sample [ref], made in [free-blown / sommerso / incalmo] glass at the wall thickness stated by the workshop [ ] mm, signed by [designer] and [workshop] on [date]. Each party keeps a control piece, identified [ref]. The signed sample is the standard. Any colour reference quoted (for example RAL or NCS) is the target for the sample only.

VIEWING CONDITIONS

Colour to be assessed unlit in daylight, lit at full output and fully dimmed, with the specified lamp fitted [type, [2700] K], side by side with the control piece at a distance of [1.5] m, by [named person] in person, not from photographs or a screen.

ONE MELT

All elements of one colour to be made from one melt [for the whole order]. Where the workshop cannot do this, it states so before approval, lists the elements affected and says how they will be matched.

MATCH LIMIT

The workshop states in writing, before approval, the colour-matching limit it works to for [colour]: [in words, for example indistinguishable to the eye beside the control piece, lit, at [1.5] m / as a colour difference of not more than [ ] by CIEDE2000, with the instrument, illuminant and geometry stated]. The limit forms part of the order.

REMAKE

An element outside the agreed limit is remade by [workshop / at the workshop's cost] within [ ] weeks of written notice, and the effect on the programme is stated in writing at the same time. A colour change requested after signature is a variation to the order.

TERMS USED

Colourant

A substance, usually a metal compound, added in small amounts to the batch to colour the glass all the way through.

Melt

The batch of glass melted in one crucible at one time. Elements made from different melts can differ slightly in colour.

Control piece

A signed sample that each party keeps. Any dispute about colour is settled against it, lit, under the conditions agreed.

Strike

The change of colour in heat-sensitive glass, such as glass coloured with gold, when part of an object is reheated.

Colour difference (delta E)

A single number for how far apart two colours are. The CIEDE2000 formula in ISO/CIE 11664-6 is one way to calculate it. It does not say what difference is acceptable.

STANDARDS AND SOURCES

- Fondazione Musei Civici di Venezia, Glass Museum Murano: What is glass? (English leaflet): read 5 Nov 2026: pages 3 and 4 (modern kiln, colouring), 6 (older colouring agents), 9 and 10 (glossary). Undated leaflet.
- Corning Museum of Glass, library guide: Colour (videos): read 5 Nov 2026: metal oxides, gold ruby, heat-sensitive glass.
- ISO/CIE 11664-6:2022, Colorimetry, CIEDE2000 colour-difference formula: listing read, scope only; the standard text was not read.
- Make Bespoke Studio: Murano techniques guide: leaf, iridised, aventurine and lattimo descriptions.

Full guide: https://makebespoke.com/trade/technical/murano-glass-colour. Make Bespoke Studio coordinates manufacture through its partner workshops. Figures are guidance only and your specification governs; some may be superseded, so contact the studio to verify.