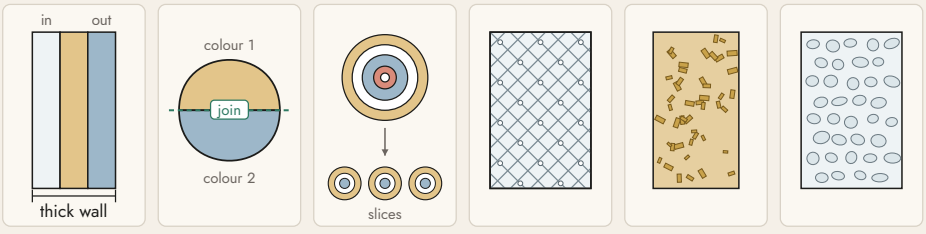
Murano glass *techniques* at a glance

Twelve Murano techniques compared for look, weight, matching and what to write on a schedule.

AT A GLANCE

Technique	Look when lit	What it changes	Match (our reading)	Write on the schedule
Free-blown	Smooth, slightly irregular, hand-shaped	The baseline; the wall can be thin	Similar, not identical	Free-blown; wall range from workshop
Mould-blown	Repeated form; ribs or lozenges from the mould	Needs a mould: ask who keeps it	Form repeats; colour and wall vary	Mould [ref]; list elements that must match
Incalmo	A crisp, graphic colour band	Parts joined at once: ask about programme	Height of the break varies	Bands, colours, break height, tolerance
Sommerso	Deep layered colour in thick glass	Thick wall: more glass, more weight	Layer thickness varies	Layer order, wall range; weight as made
Murrine, millefiori	Scattered or tiled small motifs	Canes made and sliced first: extra stage	Placement differs every piece	Motif, share of surface, sample
Filigrana, reticello	Fine lines, spirals or a net in the wall	Canes made first; reticello adds a layer	Similar, not identical	Spiral or net, thread colour, sample
Aventurine	Glitter from copper flecks	Needs exact furnace control: ask	Hardest: partly chance	Flake range, viewed lit; no exact repeat
Battuto	Beaten, faceted, soft sparkle	Wheel-ground surface: extra stage	Facets differ	Facet size by sample; cleaning
Pulegoso	Opaque, pitted with tiny bubbles	Ask about weight and surface	Bubbles are random	Opaque pulegoso, sample
Ice (ghiaccio)	Surface crazed like ice	Cold-water plunge: ask how crazing is controlled	Crazing differs	Crazing by sample; crack limits separate
Lattimo	Opaque milk white; hides the lamp	Holds light back: allow for it	White may shift with batch: ask	Opal white reference; output as fitted
Gold or silver leaf	Shimmering veil; gold warm, silver cooler	A further hand stage	Veil differs every piece	Leaf type; approve sample lit

Match is from piece to piece. No weights, prices or lead times are given.



Sommerso — Layers of colour in a thick wall (wall section)

Incalmo — Two parts joined while hot (elevation)

Murrine — Slices of patterned cane (cane and slices)

Reticello — A net of crossed canes (surface)

Aventurine — Copper flecks in the wall (wall section)

Battuto — Ground, aligned facets (surface)

Six techniques in section or surface; schematic, illustrative colours. Original drawing by Make Bespoke Studio.

SPECIFICATION WORDING

NAMING A TECHNIQUE

Element [E1, pendant globe]: [free-blown / mould-blown from mould ref] in [glass type] by [technique], as shown on shop drawing [ref] and approved sample [ref]. The technique named for each element is part of the order; a change of technique, mould or colour recipe after approval is a variation needing written approval.

INCALMO AND SOMMERSO

[Incalmo]: [2] bands, colours by sample [ref], colour break at [ ] mm, plus or minus [ ] mm, from [datum]. [Sommerso]: layers from inside to outside [clear / colour 1 / colour 2], wall thickness [ ] to [ ] mm stated by the workshop; complete lamped weight declared as made on the shop drawing.

PATTERN TECHNIQUES

[Murrine / filigrana / reticello]: pattern [type], colours by sample [ref], share of surface [ ] per cent. Placement and count vary from piece to piece; pieces are accepted as similar to the sample within the limits on sample sheet [ref].

EFFECTS LEFT TO THE FURNACE

[Aventurine / leaf / pulegoso / ice]: effect as approved sample [ref], viewed unlit and lit at [ ] K. The workshop states in writing, before approval, the range it will accept (for example flake density or crazing pattern) and any effect it cannot repeat. No exact repeat is expected.

MATCHING ELEMENTS AND SPARES

Elements that must match [list] to be mould-blown from mould [ref] in one run; mould retained by [workshop] for [ ] years for spares. Spares: [number] of each element type, made in the same run as the order.

TERMS USED

Sommerso
Glass plunged into crucibles of differently coloured glass while it is worked, leaving transparent layers of colour, perhaps thick.

Incalmo
A piece made of distinct parts joined while the glass is still hot, giving a crisp band where they meet.

Murrine
Discs sliced from patterned glass rods and fused into a surface to give small repeated motifs.

Reticello
Filigrana in which overlapping twisted canes form a net, with a small bubble in each diamond.

STANDARDS AND SOURCES

- Fondazione Musei Civici di Venezia, Glass Museum Murano: What is glass? (English leaflet): pp. 7 to 10 read 5 Nov 2026; undated leaflet, with translation faults.
- Victoria and Albert Museum: An A to Z of glass: updated 17 Apr 2024; aventurine, filigree, reticello read 5 Nov 2026.
- Make Bespoke Studio journal: Murano glass techniques: leaf, iridised, aventurine, pulegoso and ice descriptions.

Full guide: https://makebespoke.com/trade/technical/murano-glass-techniques-at-a-glance. 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.