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**PEER REVIEW PROCESS**

All articles submitted to the "Color Culture and Science Journal" are peer-reviewed according to the following procedure:

*First review level*

The Associate Editors evaluate each article in order to determine if the topic and content are of interest to the journal. Once the article passes the initial review, the Associate Editors select several reviewers from the Editorial Board based on their expertise in a particular subject area or topic.

*Second review level*

Each article is reviewed by two or three reviewers and submitted to a blind peer review process where the reviewers are kept anonymous. Reviewers are asked to evaluate the manuscript based on the following criteria:

- Originality
- Relevance to journal's aims and scope
- Technical merit and/or validity
- Soundness of methodology
- Completeness of the reported work
- Conclusions supported by the data
- Correct acknowledgment of the work of others through reference
- Effectiveness of the manuscript (organization and writing)
- Clarity of tables, graphs, and illustrations
- Importance to color researchers
- Relevance to color practices

If the article is accepted with major revisions, the author(s) are asked to improve the article according to the suggestions of the reviewers. The revised article will then be submitted to a further review.

After collecting the reviewers' reports, the Associate Editors make a recommendation on the acceptability of the article to the Editor-in-Chief.

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**TOPICS**

The CCSJ accept papers on a wide range of topics on color, including and not limited to the following:

1. Color and Measurement/Instrumentation. Colorimetry, photometry and color atlas: method, theory and instrumentation; quality control and food coloring, dyes, organic and sustainable color.
2. Color and Digital. Reproduction, management, digital color correction, image processing, graphics, photography, film and video production, printmaking and 3D print, artificial vision, virtual reality, multispectral imaging, data visualization. Light field imaging. Multi-sensor fusion. Color localization, recognition, HDR imaging, ADAS systems.
3. Color and Lighting. Metamerism, color rendering, adaptation, color constancy, appearance, illusions, color memory and perception, color in extra-atmospheric environments, lighting design, lighting technologies, visual comfort.
4. Color and Physiology. Mechanisms of vision in their experimental and theoretical aspects, color vision and color appearance, deficiencies, abnormalities, clinical and biological aspects, synesthesia, health, well-being.
5. Color and Psychology. Phenomenology of colors, color harmonies, color & form, perceptive, emotional, aesthetic and diagnostic aspects.
6. Color and Production. Food and beverages, agriculture, textiles, plastic materials, ceramics, paints, gemology, color in the food industry.
7. Color and Restoration. Archaeometry, painting materials, diagnostics and techniques of conservation, restoration and enhancement of cultural heritage.
8. Color and Environment. Representation and drawing, urban planning, project of color, architecture, interior design, landscapes & horticulture, color and architectural syntax, territorial identities, biodiversity.
9. Color and Design. Furniture, CMF design, fashion, textiles, textures, cosmetics, food design, museography.
10. Color and Culture. Arts and crafts, history, philosophy, aesthetics, ethno-anthropology, graffiti, geology, sociology, lexicology, semantics, anthropology of vision, food culture and heritage, color naming.
11. Color and Education. Pedagogy, didactics of color, aesthetic education, artistic education.
12. Color and Communication/Marketing. Graphics, communication, packaging, lettering, exposure, advertising.

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# Editorial

## Color and pandemic

When Maurizio Rossi asked me to write the editorial of the first 2021 issue, the first thought has been about pandemic. This difficult and strange situation has deeply influenced us all. Scaring us, tickling our rebel side, but also in some cases forcing a little bit of meditation. Let me humbly share with you some concise questions and thoughts about color and pandemic. Please bear with me if they seem out of topic. They aim to be just stimuli to start hopefully broader discussions, color enthusiast is a wide community, I truly hope to see it enlarging even more.

## Color after pandemic

What will remain in the field of color after this pandemic? Color share with coronavirus the fact that they both need a human to exist. But while the virus is a menace for the host, color is a powerful resource. We all know that color is in the eye of the beholder (more correctly in his/her brain), but we easily forget this fact, treating color as an objective property, external from our visual system. But it is not. Thus, let's put back human at the center of our research on color. A well-designed visual experiment worths thousand formulas.

## Color for pandemic

Beside the color we sense and perceive, color has a strong effect on our body and mind. It is not just a property of what we see, it affects our mental and physical health. The many self-made theories about color need scientific research to assess them. Pandemic underlined our weakness; color can support our future strenght.

## The pandemic of color

Color research has been fostered for many years by the industries of lighting first, then by the digital printing and recently by the display community. At every step the related business model changed, much faster than major part of scholar's approach. The interest about color is always present, what is changing is the way research is shared and spread and the way industries use it and depends (or not) on it.

In a global marked of research and production, standards and rules are less and less shared and maybe necessary. This can be seen as a positive fact since our knowledge about vision and color is still very limited. We are going to face new challenges about education and knowledge sharing and pandemic has been a test bed. Pandemic is a nightmare that we can't wait to consider history, but we need to keep what we have learned from it.

So what?

A journal is the overall sum of its contributors. If these points raised any comments or further questions, better if controversial, please share with us. They will be the topic of future editorials. Hopefully out of this pandemic

*March, 2021  
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