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ANVUR Agenzia Nazionale Valutazione sistema Universitario e Ricerca

APeJ Academic Publications eJournal

BASE Bielefeld Academic Search Engine

DBH Database for statistikk om høyere utdanning

DOAJ Directory of Open Access Journals

EZB Elektronische Zeitschriftenbibliothek Regensburg

JURN Search tool for open access content

ROAD Directory of Open Access scholarly Resources

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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 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

Two or three experts review each article with 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 reviewers' suggestions. The revised article will then be submitted for further review.

After collecting the reviewers' reports, the Associate Editors recommend 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 conservation techniques, restoration, and enhancement of cultural heritage.
8. Color and Environment. Representation and drawing, urban planning, the 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.

Table of Contents

Editorial	5
<i>Barbara Cattaneo, Marcello Picollo</i>	
The Flexichrome: visual examination and scientific analysis of an overlooked color process.	7
<i>Nayla Maaruf, Sylvie Pénichon, Maria Kokkori</i>	
DOI: 10.23738/CCSJ.140101	
The Jos-Pe process in the Jacob Merkelbach collection at the Rijksmuseum in Amsterdam	16
<i>Laura Covarsí</i>	
DOI: 10.23738/CCSJ.140102	
The long-term development of three-color Kodachrome. An odyssey from the additive to the subtractive method of color reproduction	24
<i>Nicolas Le Guern</i>	
DOI: 10.23738/CCSJ.140103	
Prokudin-Gorskii's technique of colour photography: colour separation, additive projection and pigment printing	33
<i>Nadezhda Stanulevich</i>	
DOI: 10.23738/CCSJ.140104	
Two Prizma Color films, a curious finding in the Mexican National Film Archive	42
<i>Paolo Tosini</i>	
DOI: 10.23738/CCSJ.140105	
The Start of the Rainbow: Possibilities of Color Motion Photography for the Amateur	47
<i>Louisa Trott</i>	
DOI: 10.23738/CCSJ.140106	
Digital Struggles for Film Restoration: La battaglia dall'Astico al Piave	55
<i>Serena Bellotti, Simone Venturini</i>	
DOI: 10.23738/CCSJ.140107	

Modern methods for the visualization of lenticular film colors <i>David Pfluger, Lutz Garmsen, Giorgio Trumpy</i> DOI: 10.23738/CCSJ.140108	64
Fine Arts on Film: The Hand-Painted Work of Stan Brakhage <i>Sabrina Negri</i> DOI: 10.23738/CCSJ.140109	73
The Relationship between Photo Retouching and Color Grading <i>Ivan Magrin-Chagnolleau</i> DOI: 10.23738/CCSJ.140110	79
What about discoloration in plastic artifacts? The use of Fiber Optic Reflectance Spectroscopy in the scope of conservation <i>Eva Mariasole Angelin, Costanza Cucci, Marcello Picollo</i> DOI: 10.23738/CCSJ.140111	87
Is a house named “yellow” really yellow? Survey on the perception and naming of the yellow color on building facades depending on its hue, lightness and saturation <i>Justyna Tarajko-Kowalska</i> DOI: 10.23738/CCSJ.140112	94
Scientific basics in art from the Theories of Colour: Authors, methods, rules, applications <i>Anna Marotta</i> DOI: 10.23738/CCSJ.140113	101
About the influence of color perceived lightness on psychological functions <i>Alessandro Bortolotti, Loreta Cannito, Stefano Anzani, Maurizio Rossi, Riccardo Palumbo</i> DOI: 10.23738/CCSJ.140114	112
Colour measurement and documentation in historical buildings: the case study of the Kirna Manor House in Estonia <i>Claudia Valge, Sofia Ceccarelli, Silvia Bertacchi, Andres Uueni, Hilikka Hiiop, Anneli Randla, Fabrizio Ivan Apollonio</i> DOI: 10.23738/CCSJ.140115	123
Book review: Light - the color of desire <i>Renata Pompas</i>	131

Editorial

The Gruppo del Colore – Associazione Italiana del Colore (Color Group – Italian Color Association, <https://gruppodelcolore.org/?lang=en>), in collaboration with the *Istituto di Fisica Applicata “Nello Carrara” of the Consiglio Nazionale delle Ricerche (IFAC-CNR)* and the *Opificio delle Pietre Dure (OPD)*, organized the first edition of the international conference on “**Colour Photography and Film: sharing knowledge of analysis, preservation, conservation, migration of analogue and digital materials**” on 29th and 30th March 2021. Due to the pandemic, it was held online. The organization of the conference started in early 2020, while we were experiencing the lockdown because of Covid-19.

Although the idea to launch a conference on the state of art of contemporary photography was born within the Italian research project called *Memoria Fotografica* <https://www.ifac.cnr.it/images/stories/libri/archivio/BOOK/Memoria-fotografica.pdf>, which was active during 2018-19, a new situation emerged in 2020, therefore also a new involvement. The growing international interest in visual memory was a direct reaction to this change. Issues related to photo and film material’s preservation, conservation, investigation, transmission and use became the topics of the conference.

Contributors were asked to share their recent research and experience on analogue and digital colour photographic and film materials. Highlights on preservation, conservation, restoration, digital migration of colour photographs and film were encouraged, including on the following topics: a) Historical and current technologies, materials, processes; b) Preservation issues and sustainability; c) Contemporary Photography Preservation Issues; d) Conservation treatments, experiences, case studies; e) Emergency preparedness and recovery; f) Digitization and digital recovery of photographic objects and film materials; g) Research, Technologies and New Tools in Film Restoration.

The scientific committee of the conference selected 30 oral presentations of 20 minutes each and 16 digital posters given as short presentations of 5 minutes. The conference counted around 140 attendees from 15 countries. The book *Colour Photography and Film: Sharing knowledge of analysis, preservation, conservation, migration of analogue and digital materials – 2021: Conference Proceedings*, published in August 2021, was a direct outcome of the convening. It came out as part of the open access *Research Culture and Science Books* (available here: <https://www.rcasb.eu/index.php/RCASB/catalog/book/1>).

The scientific committee, whose contribution had a great impact on the success of the event, was then invited to select the most significant papers in order to publish a special issue of the *Colour Culture and Science Journal (CCSJ)*, where the extended contributions were submitted to a double blind peer reviewing process before their publication. The same process was applied to two additional papers, which were selected among the external submissions because they were found to be important to the advancement of the field.

The present special issue of the Journal covers the history of photographic process, their technicality and practise, nowadays nearly lost: Nayla Maaruf, Maria Kokkori, and Sylvie Pénichon investigated the principles of the Flexichrome color process; Laura Covarsi the Jos-Pe collection found at the Rijksmuseum of Amsterdam; while Nicholas Le Guern discussed the three colour Kodachrome, one of the most iconic and widely missed process; Nadezhda Stanulevich deepened the knowledge on the versatile additive process created by Prokudin-Gorskii.

The history of motion film processes was also investigated through the work of Paolo Tosini, who described and discussed the conservation of Prizma Color films found in the Mexican National Film archive; while Louisa Trott outlined the birth of the color motion photography for the amateurs.

Simone Venturini and Serena Bellotti, as well as David Pfluger, Lutz Garmsen and Giorgio Trumpy, presented two papers dedicated to the necessity of a wider view on the film and non-film material that are fundamental to achieve a philological restoration and the restoration and digital methods involved in the reconstruction of lenticular films, respectively.

Two extra conference papers were also admitted to the current special issue. They were by Sabrina Negri, who explored the conservation of the experimental hand painted films by Stan Brakhage, and Ivan Magrin-Chagnolleau, who presented a pedagogical approach to photo retouching and colour grading.

As editors of this Special Issue, we would like to remind you all that CCSJ is a double diamond publication and that all the contributors and scholars involved in the peer reviewing process act as volunteers, in the present case, for the empowerment of the preservation, conservation, restoration and science of the photography and film community.

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