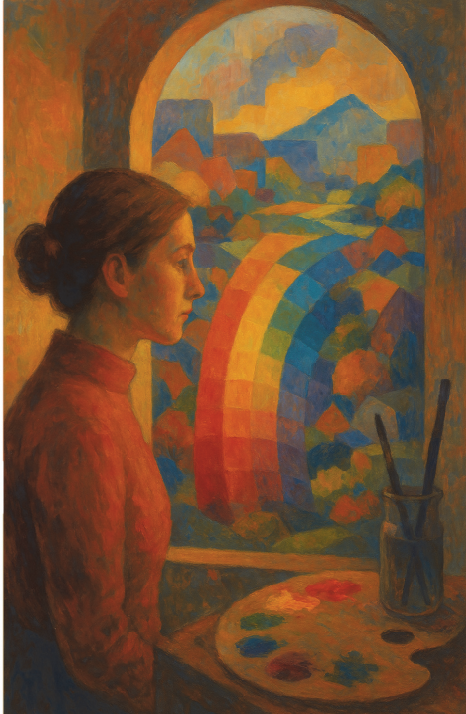




Color Culture and Science

Cultura e Scienza del Colore



CCSJ

Vol. 17

N. 1

2025

ISSN

2384-9568

COLOR CULTURE AND SCIENCE Journal
CULTURA E SCIENZA DEL COLORE
CCSJ

jcolore.gruppodelcolore.it

ISSN 2384-9568

DOI: 10.23738/CCSJ.00

ANCE: E227716

Registrazione Tribunale di Milano n. 233: 24/06/2014

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

SCOPUS

ZDB Zeitschriftendatenbank

Volume 17, number 1, April 2025

DOI 10.23738/CCSJ.170100

PUBLISHER

Gruppo del Colore – Associazione Italiana Colore

www.gruppodelcolore.org

Registered office: Piazza Carlo Caneva, 4 - 20154 Milan (IT)

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.

EDITOR-IN-CHIEF

Maurizio Rossi (Politecnico di Milano, IT)

DEPUTY EDITOR

Alice Plutino (University of Amsterdam, NL)

ASSOCIATE EDITORS

José Luis Caivano (Universidad de Buenos Aires, AR)

Vien Cheung (University of Leeds, UK)

Marco Gaiani (Alma Mater Studiorum Università di Bologna, IT)

Robin Kingsburgh (York University Toronto, CA)

Agata Kwiatkowska-Lubańska (Academy of Fine Arts, Kraków, PL)

Marcello Picollo (IFAC-CNR, IT)

Verena M. Schindler (Chair AIC S.G. Environmental Colour Design, CH)

Renzo Shamey (NC State University, USA)

EDITORIAL BOARD MEMBERS

The complete and updated list of the Editorial Board Members for the peer review process is available on the CCSJ website: <http://jcolore.gruppodelcolore.it/ojs/index.php/CCSJ/about/editorialTeam>

TOPICS / DISCIPLINES

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

Color Maps: Research Themes and Trajectories – Editor's note <i>Maurizio Rossi</i>	5
Interpreting colour symbolism in finance- insights of financial experts <i>Blazej Prusak, Muhammad Mushafiq</i> DOI: 10.23738/CCSJ.170101	7
Effect of display techniques on simultaneous color contrast <i>Janejira Mepean, Miyoshi Ayama, Yoko Mizokami, Mitsuo Ikeda, Chanprapha Phuangsuan</i> DOI: 10.23738/CCSJ.170102	23
Exploring crossmodal color correspondences through neuromarketing <i>Alessandro Bortolotti</i> DOI: 10.23738/CCSJ.170103	36
Is there a color for sustainability in fashion products? A case study with Brazilian slow fashion footwear <i>Ítalo José de Medeiros Dantas, Marcelo Curth, Débora Pires Teixeira, Glauber Soares Junior, Fabiano Eloy Atílio Batista</i> DOI: 10.23738/CCSJ.170104	45
Tactile coloration for inclusive fashion: the role of "See Color" in enhancing autonomy for individuals with visual impairments <i>Fernanda Ribeiro, Claudia Schemes, Ítalo José de Medeiros Dantas</i> DOI: 10.23738/CCSJ.170105	57
Predicting the Light Stability of Contemporary Photographic Print Materials <i>Manfred Hofmann and Rita Hofmann-Sievert</i> DOI: 10.23738/CCSJ.170106	72

An investigation into the structure and color stability of Polaroid 20×24 prints <i>Paulina Miąsik, Sylvie Pénichon, Clara Granzotto, Ken Sutherland</i> DOI: 10.23738/CCSJ.170107	82
Contemporary Views on Color: Research and Applications between Science, Culture and Design <i>Maurizio Rossi</i> DOI: 10.23738/CCSJ.170108	92
BOOK REVIEW: Rose. Une couleur aux proses avec le genre. <i>Renata Pompas</i>	97

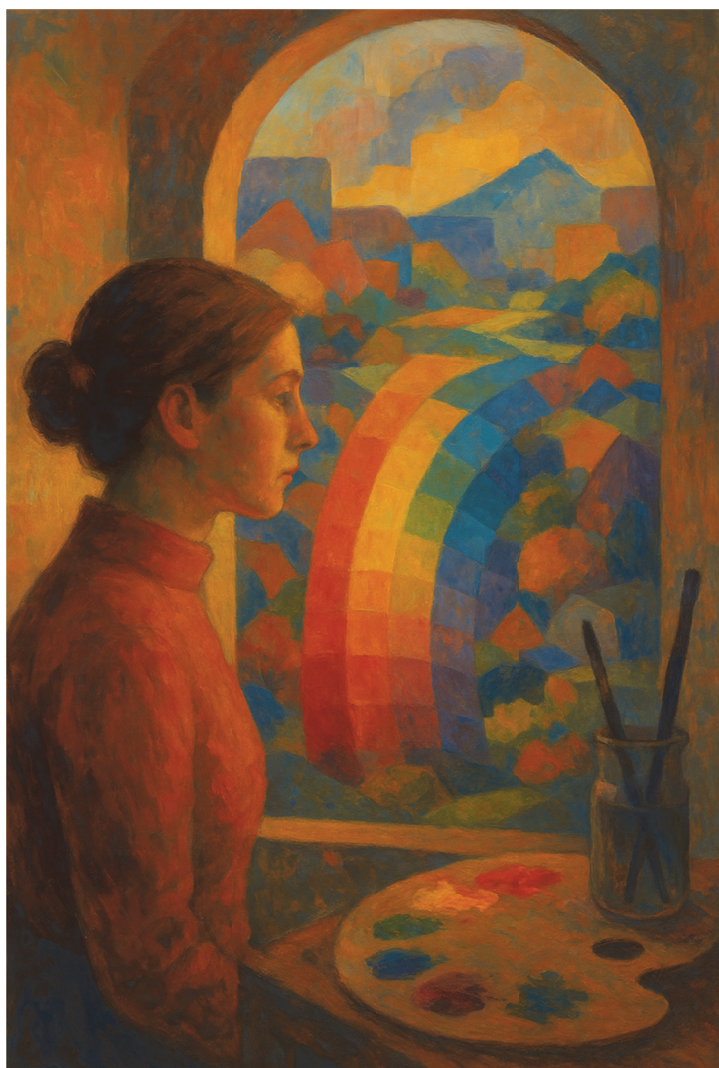
Color Maps: Research Themes and Trajectories

Editor's note

Dear Esteemed Readers¹,

Issue 17(1) of the "Color Culture and Science – Cultura e Scienza del Colore Journal – CCSJ" brings together nine contributions that testify to the vitality and plurality of approaches with which color continues to be the object of study and reflection in the most diverse disciplinary fields. The essays presented here embrace a broad and articulated thematic arc, ranging from visual perception and sensorial correspondences to sustainable and inclusive design aesthetics through communication strategies in the financial, marketing, and cultural fields, up to the conservation of photographic heritage and critical reflection on chromatic symbolism. A common thread emerges clearly: the centrality of color as a tool of meaning and as a mediator between perception, culture, and technology.

The set of contributions offers an updated and in-depth overview of current research on color, through methodologies that intertwine empirical investigation, semiotic analysis, visual experimentation, study of design practices, and technical-scientific evaluation of materials. This variety reflects the intrinsically transdisciplinary nature of color studies, which are fueled by the dialogue between the hard sciences and the human sciences, between laboratory experimentation and



¹ Colour (UK) or Color (US)? In our Journal, both terms are allowed as long as they are consistent within an article. The exception is given by this editorial in which I use color as on our website. Still, sometimes colour could appear to respect the original title of a paper.

field applications, and between the most advanced technologies and the symbolic and anthropological dimension.

This issue features both studies that explore new applications and meanings attributed to color in emerging fields — such as the economics of sustainability or sensory marketing — and research that delves into consolidated but still little-investigated phenomena, such as the color experience of people with visual impairments or the preservation of photographic materials of great artistic value. The picture is completed by a dense and culturally sophisticated monograph on the color pink and its connection with gender issues, as well as pioneering research on color symbolism in the financial field.

The issue is, therefore, configured as a coherent and stimulating mosaic, capable of reflecting the wealth of perspectives with which color continues to be questioned in contemporary times.

The fact that color is more than just a visual phenomenon is becoming increasingly apparent. Rather, it is a multifaceted prism that allows us to perceive, speak, and comprehend the world. As we examine the diverse fields of color science and its many uses, this becomes clear. In addition to fostering a deeper comprehension of the intricate web of life and its profound impacts on science, society, and culture, the papers in this issue aim to encourage more research, dialogue, and collaboration.

Colorful regards,

April 2025
The Editor-in-Chief
Maurizio Rossi, MSc, PhD
Full professor of Design
Politecnico di Milano