



Color Culture and Science
Cultura e Scienza del Colore



CCSJ
Vol. 18
N. 1
2026
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 18, number 1, April 2026

DOI 10.23738/CCSJ.180100

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

A Shared Journey in Colour – Deputy Editor's note <i>Alice Plutino</i>	5
An unsupervised method to increase film color restoration sustainability for small cinematheques <i>Giovanni Vanoglio, Alessandro Rizzi</i> DOI: 10.23738/CCSJ.180101	7
The illusion of color: the chromatic interactions of Josef Albers in 3D spaces <i>Daniele Calisi, Stefano Botta</i> DOI: 10.23738/CCSJ.180102	14
The black background in advertising posters: some examples from the early decades of the 20th century <i>Marcello Scalzo</i> DOI: 10.23738/CCSJ.180103	21
Chromatic Imperfection: Reimagining Colour as a Catalyst for Sustainable Fashion Design <i>Ingrid Calvo Ivanovic, Erminia D'Itria</i> DOI: 10.23738/CCSJ.180104	30
Marbled is the new green. Polymeric polychromy as a contemporary code of sustainability. <i>Ivo Caruso, Susanna Parlato, Iole Sarno</i> DOI: 10.23738/CCSJ.180105	42
From Functionalism to Eclecticism: the impact of design movements on colour <i>Alessandro Spennato, Jacopo Battisti</i> DOI: 10.23738/CCSJ.180106	52

Chromatic Analysis of the Collective Unconscious: Analytical Psychology Applied to the Art of Antônio Bandeira	61
<i>José Eduardo Vilas Bôas, Maria Silvia Barros de Held</i>	
DOI: 10.23738/CCSJ.180107	
Film Laboratory Manuals as Sources for the Reconstruction of Colour in Silent Film Restoration	68
<i>Valentina Rossetto</i>	
DOI: 10.23738/CCSJ.180108	
Monitoring Colour Usage in Italian Municipal Web Interfaces	77
<i>Enea Ahmedhodzic, Beatrice Sarti, Andrea Mario Trentini</i>	
DOI: 10.23738/CCSJ.180109	
A review on Colour, Material and Finish Design: meaning, state of the art and research perspective	87
<i>Lia Sossini, Ingrid Calvo Ivanovic, Barbara Del Curto</i>	
DOI: 10.23738/CCSJ.180110	
Light and Color in Low-Arousal Design: a Review Towards Inclusive Sensory Environments for Neurodiversity	99
<i>Paola Bertoletti, Maurizio Rossi</i>	
DOI: 10.23738/CCSJ.180111	
Colour as Mediator: Perception, Materiality, and Technology in Contemporary Visual Culture	108
<i>Alice Plutino</i>	
DOI: 10.23738/CCSJ.180112	

A Shared Journey in Colour

Deputy Editor's note

Dear Readers,

This new issue of Color Culture and Science Journal once again reminds us why colour is such a wonderfully stubborn subject: it refuses to stay in one place. The contributions collected here move across perception, design, heritage, digital practices, and sustainability, showing, yet again, that colour is never “just” an aesthetic choice. It is a way of thinking, measuring, designing, preserving, and sometimes even arguing (politely, of course). Seeing these different perspectives meet in the same issue is one of the quiet pleasures of working on this journal.

This issue also comes with a small personal announcement. After several years as Deputy Editor of CCSJ, it is time for me to step aside from this role. It feels a bit strange to write this, partly because time has flown, and partly because being an editor is one of those jobs you only fully appreciate once you realise how many emails, spreadsheets, and last-minute miracles it involves. Looking back, it has been a genuinely rewarding experience: helping to grow the journal, welcoming new reviewers and editors into the team, and contributing to milestones that once felt rather ambitious, such as seeing CCSJ indexed in Scopus. That achievement, in particular, is a collective one, and I am proud to have been part of the journey that led us there.

I am not going very far, though. I will continue to serve the journal as an Associate Editor, which means I still get to read interesting papers, work with great colleagues, and occasionally worry about deadlines, just in slightly different proportions.

I would like to thank, from the bottom of my heart, the people who first introduced me to CCSJ, those who mentored me along the way, and all the colleagues who have worked patiently, generously, and always on a voluntary basis to keep this journal alive and growing. CCSJ is very much a community project, built on shared commitment, curiosity, and a remarkable amount of goodwill. Working together in this spirit has been one of the most enjoyable parts of this experience, and, yes, also one of the most human ones.

Finally, thank you to the authors, reviewers, editors, and readers who continue to trust and support the journal. I am confident that Color Culture and Science Journal will continue to evolve as an open, interdisciplinary, and lively forum for colour research, and I am very happy to remain part of that story.

Best Wishes,

February 2026
The Deputy Editor Alice Plutino, PhD

This page was intentionally left blank.