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

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.

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Editorial

Dear Readers¹,

With volume 15, issue 2, we enter our Journal's tenth year. Since our start, we have published 14 volumes for 17 issues. I wish to remember that since 2019 the CCSJ has been based on OJS for better indexing of the published articles through the OAI-PMH protocol. In 2020 we refined our archiving policy to guarantee long-term access to our issues, making agreements with the Biblioteca Nazionale Centrale di Firenze. Starting in 2015, we applied for the blind peer review, and in 2016 we used the DOI system.

As you can see on our home page, our Journal is indexed and included in the databases of ANVUR, APeJ, BASE, DBH, DOAJ, EZB, and JURN. We are constantly working to improve this in the future. I remember we are a "diamond open access"; the Journal is free for readers and authors. This result is possible thanks to the voluntary support of many people around the world: the reviewers of the editorial committee, the associate editors, the deputy editor Alice Plutino, Andrea Siniscalco, the vice-president of our publisher, Associazione Italiana Colore, for the graphic support and last but not least Clelia Gotti for her work in the editorial office.

As you can also read in this issue, our Journal's peculiarity is to collect papers on color and related areas in a multidisciplinary way. In our complex peer review process, we have articles ranging from the science of colorimetry to the culture of color in art history. These papers have very different styles and ways of writing, as rich and multidisciplinary as the team of peer reviewers on our editorial board.

We have three papers with studies regarding color and lighting indoor.

Ayşe Nihan Avci and Saadet Akbay, in their paper *A Review based on OLED Lighting Conditions and Human Circadian System*, present a literature review on how OLED lighting, instead of the more well known LEDs, can influence the human circadian system in terms of different characteristics of lighting in an indoor environment.

In the article *Virtual interior environment: Influence of colour on the sense of immersion*, Firdevs Gökmenoğlu and Saadet Akbay investigate how the sense of immersion in virtual interior environments varies based on hue, saturation, and lightness and examine the extent to which color dimensions influence the sense of immersion in virtual environments. They present interesting findings regarding the effects of lightness variations.

A study on children's color preferences, applied to a classroom environment, in generic terms and a school context, through an experiment in digital simulation with the CAVE and digital color samples, is presented by Camilla Giani and Cristina Boeri in their paper *An experimentation on children's colour preferences in generic terms and applied to a school context*.

¹ Colour (UK) or Color (US)? In our Journal, both terms are allowed as long as they are congruent 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.

The importance of color in manufacturing and marketing is presented in four articles ranging from the lipstick market to textile and neuromarketing.

In the paper *A comparative study of lipstick shades preferences by geographical areas*, Hélène de Clermont-Gallerande, Emmanuelle Mauger, and Nicolas Rolland present research, based on principal components analysis, regarding the 20 best-selling Chanel lipsticks in France, Italy, the UK, the USA, Asia, and South America. They discovered that Italy and France are the markets most representative of lipstick shades.

Isabel Espinosa-Zaragoza, in the article *“Perpetual plum”: Colour naming strategies in Maybelline’s lip products*, presents a study dealing with the color terminology for lipstick color names by Maybelline through the word formation processes and the imagery exploited. The analysis revealed the predominance of two nomenclatures: morphosyntactic and semantic, and the paramount importance of color terminology in cosmetic verbal identity.

The article *Colour, texture, and luminance: Textile design methods for printing with electroluminescent inks*, written by Delia Dumitrescu, Marjan Kooroshnia, Erin Lewis, and Kathryn Walters, presents research exploring the properties and potential of three textile print methods for electroluminescent inks as smart colors for textiles, proposing a set of techniques to create various color mixtures and design complex patterns.

We also have a review of scholarly articles focusing on the use of color in marketing, identifying main features and highlighting limitations. Practical implications and future directions are outlined, with a particular interest in neuromarketing, presented in the paper *The promise of color in marketing: use, applications, tips and neuromarketing* by Alessandro Bortolotti, Loreta Cannito, Stefano Anzani, and Riccardo Palumbo.

In the field of colorimetry, Cristian Bonanomi and Kedar Sathaye focus on the optical performance evaluation of a camera monitor system for (Advanced Driver-Assistance Systems (ADAS) in terms of the lighting system, test patterns, imaging colorimeter and software, with measurement according to standard ISO16505:2019, in their article *Imaging colorimeters to evaluate Camera Monitor Systems image quality*.

Finally, an important historical study, *Enquiry into the colours of the MoGao murals at DunHuang from the Sui Dynasty, the Tang Dynasty and the Five Dynasties period*, is presented in the paper by Elza Tantcheva-Burdge, Zhaohua Lei and Vien Cheung. They have done historically enquires on the appearance of colors used in the representative system of the MoGao murals at DunHuang, in three dynasties, to better understand these murals as emblematic of Chinese civilization.

Enjoy the reading.

*March 2023
The Editor-in-Chief
Maurizio Rossi
Full professor of Design
Politecnico di Milano*