


Smith goggle lenses guide

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Chromapop Sun (VLT 9%) Smith Chromapop Sun Lens JD: Chromapop changed the rules of the game for many sunglasses owners, and it was logical that Smith integrated his latest technology into a full sunlight lens. After dozens of days using the Chromapop Sun, I'd say it's an even more versatile version of the Green Sol-X, which was already my favorite sunny afternoon lens from Smith. The later shadows seem to pop more, although the lens has a noticeably lower transmission of light than the Green Sol-X. Chromapop Every Day (VLT: 25%) Smith Chromapop Everyday Lens JD: After its extensive use, it is clear that Everyday differs from any Smith lens in both performance and aesthetics. It's darker than The Ignitor, it's comfortable in the dazzling sun. and in my experience, it also performs just as well in low light. The color of the view was an almost orange-tinted blend of Red Sensor and Red-Sol-X, and we loved the orange look. In short, it does what its name suggests: cover different lighting conditions. If I had to choose one lens to drive all season, it would be either a Chromapop Everyday or a photochrome red sensor. Chromapop Storm (VLT: 50%) Smith Chromapop Storm Lens JD: In ultra-low light conditions, we found that Storm is virtually indistinguishable from the Blue Sensor, which is a longtime favorite and a staple in the Smith line. As every skier and snowboarder knows, clouds can break quickly, and in the past I tend to reach for another lens if the sun threatens to come out while wearing one of the sensors. Chromapop Storm, like its siblings, brings more versatility to Smith's low-light offering. Mirror finish is more noticeable on the storm compared to blue and she has a common darker look despite performing well in white-out conditions. It handles solar conditions much better than its VLT would suggest. I wore the Storm comfortably all over days with variable light. NEXT: Non Chromapop Lenses Page 2 Lens: Golden Sol-X Mirror VLT: 7% Base: Dark Sienna Brown (Sol-X) Mirror: Multi-layered Golden Smith Golden Sol X Mirror Lens JD: Incredibly dark lens. Designed for bright sunshine and nothing else, this is my lens of choice while riding on Mount Hood in the summer and in late spring backcountry sessions where there are no clouds in sight. The golden hue inspired my friends and me to duplicate his astronaut lens. Lens: Blackout VLT: 10% Base: Dark Grey Mirror: NO Smith Blackout Lens JD: Blackout Lens offers an alternative to the super-mirror-looking red/green Sol-X and Chromapop Everyday. It's not incredibly versatile, but can handle more clouds than the Gold Sol-X. WB: If UV protection and fighting are the super bright conditions that the day requires, it's my go to the lens (especially if I don't feel the mirrored look or a little lighter shade of Green Sol-X.) Lens: Green Sol-X Mirror VLT 15% Base: Dark Sienna Brown (Sol-X) Mirror: Multi-layered Green Smith Green Sol X WB Lens: Awesome Bluebird Lens. I find it surprisingly capable of late-day shadows and generally more versatile (for a dark lens) than the pink, blue or gray hue of a bright light lens. Also, for what it's worth, I think the purple/green mirror is happy. One of my favorites. JD: My favorite is from Smith's high light lens. It handles Mt. Hood sun level and has the best contrast and versatility in cloudy and dark conditions among any Sol-X lens I have worn. It doesn't feel as dark as the Red Salt-X and is better in the bright sun than the platinum mirror. Lens: Red Sol-X Mirror VLT: 17% Base: Dark Sienna Brown (Sol-X) Mirror: Multi-layered Red Smith Red Sol X Lens JD: Big Sunny Day Lens. Although its VLT is 17%, unlike green Sol-X's 15%, it looks darker to me personally. More at home in the bright sun, than the Green Sol-X, though not as strong in flattering light when the afternoon shadows start to creep in. If I have no idea what the light will be like that day, I usually go for a photochrome red sensor, especially if the day starts cloudier. WB: Smith claims that this lens is designed to darken during the day, adjusting from the morning shadows to late evening glare, and that's exactly what it's great for. It's not a perfect low light lens (since it won't get as light as a mirror sensor, which is certainly better suited for cloudy and stormy days), does much better than any Sol-X lens in the afternoon shade. It can literally turn into a very good low light lens, and it can also be pretty close in to Green Sol-X in sunny conditions, but has a cooler, more bluish tint to it. If you ski in the sun a lot, but there is a homemade mountain that gets shade at the end of the day, throw this in and you probably won't change the lenses. For a storm ride (snow and flat lighting conditions), I still swap this lens for a mirror sensor. Lens: Rose Platinum VLT: 25% Base: Pink Mirror: Platinum Smith Rose Platinum Lens JD: A slightly darker and rosy base than the Ignitor Mirror make it a mid-to-high-light lens that can handle a dark afternoon. The platinum mirror fills the void between the ignitor and Sol-X lenses. It's comparable to Chromapop Everyday, but has a much more pink hue and a slightly less low-light versatility. Lens: RC Polar VLT: 25% Base: Rose Mirror: No Smith RC Polarized Lens WB: Not surprisingly, this polarized lens noticeably amps up the details and texture of the snow, helping to increase the perception of depth. I can't say that I think it's the best mid-afternoon, Bluebird lens is out there and it's not the best low/flat light lens. But it performs impressively in both, providing a nice warm hue. If you want to spend on a very versatile lens to use any day other than strome days, consider this as an alternative to a photochrome red sensor that has a cooler, blue hue. Lens: Ignitor Mirror VLT: 35% Base: Rose Mirror: Silver/Platinum Smith Ignitor Lens JD: This is Smith's flagship all-around lens, and rightly so. It is an incredibly versatile, high-light and even passable low-light lens. I don't use Ignitor too often, since it's less specific than the rest of the line, but for those looking for a lens to do everything, Ignitor is Smith's best offer. Lens: RC36 VLT: 36% Base: Rose/Copper Mirror: No Smith RC36 Lens JD: This lens is relatively low-tech, with an amber base and no mirror. However, its hue is great for lower light days, which can't guarantee a sensor or gold sensor. I like the classic look of the

RC36, and usually use it in similar conditions as The Ignitor. Lens: Red Mirror Sensor VLT: 60% Base: Light Rose Mirror: Multi-layered Red Smith Red Sensor Lens JD: A red rose-based sensor-like sensor, but definitely better for a slightly different set of conditions. The Red Sensor mirror makes it a little darker and not as strong as the sensor when it comes to contrast in flat light conditions. However, its efficiency reaches further in the mid-light range than most of Smith's other low-light lenses, one notable exception being Chromapop I usually pack a red sensor on darker, partially cloudy days when the light is variable and can change the run to launch. Lens: Yellow Mirror VLT sensor: 65% Base: yellow mirror: Blue Smith yellow sensor lens JD: yellow sensor is a comparable option with a blue sensor for those who like yellow lenses. Provides a warmer field field vision, and gives a great contrast in low light conditions, but not as versatile as the blue sensor for dappled solar conditions. Great for a night ride as well. Lens: Sensor Blue Mirror VLT: 70% Base: Light Rose Mirror: Multi-layered Blue Smith Blue Sensor Lens JD: This is Smith's best ultra low light lens, in my opinion, although Chromapop Storm is a very close second. Its hue is exceptional at finding nuances in the snow, and in my experience provides the best low light contrast of any of Smith's lenses. High VLT yellow lenses are great in very flat light, but if the sun is going to come out, it almost hurts for the eyes. Although the sensor is by no means a high-light lens, in my experience it has surpassed most of its competitors in its versatility. WB: For low light, pink tinted lenses, the Mirror sensor is as good as it gets if I wear my I/Os. This is my go-to lens for cloudy days and low/flat light conditions. This provides a good color transfer and a slight contrast boost for a better perception of depth. In my opinion, the yellow lens will do its best to help you see best in full on flat light and storm riding, but you'll be squinting with this kind of lens when things get remotely sunny (not always the case with the pink Mirror sensor, which can still serve you well in slightly brighter conditions). Lens: Clear VLT: 84% Base: Clear Mirror: No Smith Clear Lens JD: I only use clear lenses when at night riding. Some people I've spoken to love them in low light, but I don't feel like I'm getting enough contrast without any shade. Shade. smith goggle lenses color guide

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