

Pinkham and Smith Company :: Boston

foreword

N view of the appreciation with which our last catalogue was received by pictorialists all over the world, we are impelled to issue a new edition, in order to present our new series of soft-focus lenses.

The illustrations might have been made entirely from Salon pictures produced with our lenses and offered to us for that purpose; but instead we selected the work of patrons, never before published or exhibited, in order to show the results and quality obtained by pictorialists in general.

PINKHAM & SMITH COMPANY 292-294 Boylston Street 13 Bromfield Street BOSTON, MASSACHUSETTS, U. S. A.

"Notes on Selection"

Contributed by
H. CROWELL PEPPER, A.B., LL.B.

ITH the ever increasing number of soft-focus, diffused focus and equal diffusion lenses as well as diffusion screens and discs, the matter of proper selection becomes more difficult. The mind of the photographer, unless he is possessed of a knowledge of photo-optics, is confused by the claims of the manufacturers. The problem of selection is not, however, a difficult one if we understand and bear in mind the characteristics of these lenses and the purposes they are to serve.

Soft-focus lenses are deliberately designed not to bring all the rays from a single plane to a hard focus, but to distribute slightly the rays from all planes; so that the image shall be not one plane in focus and all other planes blurred — but all image planes softened without blurring. This is accomplished by distributing the color foci and the zonal foci (away from the center) along the axis in a definite and symmetrical manner.

If there is not a proper balance in this distribution of the color foci and zonal foci we will secure a difference between the chemical and the visual focus. In other words, the diffusion of the image as it appears upon the ground glass will differ materially from the diffusion found in the negative. This is a fault found in many of the so-called modern diffused focus lenses on the market as well as in the older type generally known as the semi-achromatic. This variance in the focus can only be overcome by an adjustment of the lens

and plate or the use of a highly correcting filter with the consequent loss of speed. Fortunately, lenses of the "Visual Quality", "Synthetic" and "Wolfe Artistic" types possess a proper balance of these two foci and the guess work is eliminated.

When considering the purchase of a diffused focus lens the photographer should first analyze his problems. He should consider the type of camera he possesses or intends to purchase, the bellows draw available, the size and rigidity of the front board, size of plate to be covered and the kind of work to be done. It will be found from an examination of this catalog that these lenses are of two types, Single and Doublets. The doublets are larger and heavier than the single type, requiring a larger and more rigid front board. They are also faster, i.e., work at a larger aperture, and give firmer drawing in the finished print. They are more expensive. Where lightness, compactness and first cost are deciding factors, the single lens must be given preference.

In conclusion I desire to leave with the reader one or two thoughts for careful consideration. The lens in photography is as much a tool as are the brushes and pigments in painting. Mere possession of either will not produce a work of art. As the painter knows the use of his brushes and pigments, so must the photographer know the use of his lens. KNOW YOUR LENS! Know its limitations. Do not try to force it to do something for which it was not constructed. It is the man behind the lens as well as the lens. Any of the lenses listed in this catalog will do the same work as well, if not better, than any other similar type of soft-focus lens on the market.

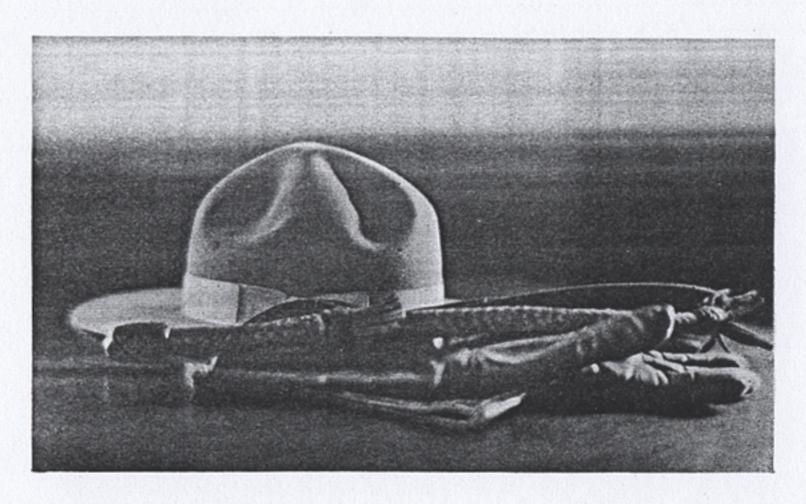
The Original Smith Lenses

Series I. Semi-Achromatic f6.

Series II. Semi-Achromatic Doublet f6.

Series III. Semi Achromatic Doublet f4:5.

are listed as old favorites, and are now only made to order. Prices on application. The "Synthetic" single landscape Series V and f5 and the "Visual Quality" Portrait Doublet Series IV, f4:5, having largely superseded these.



By Gregory L. Oliver, Miami, Arizona

SERIES V. SYNTHETIC

We are indebted to Floyd Vail, Esq., F. R. P. S., for the following tribute. Mr. Vail is Chairman of the Hanging Committee of the New York Camera Club; is known internationally as one of the foremost pictorialists in America, is noted for the artistic quality of his work, and, therefore, eminently qualified to speak and advise concerning our soft-focus lenses, which he uses exclusively.

"Synthetic and Artistic"

By FLOYD VAIL, F. R. P. S.

FTER two or three years' frequent use of the "Synthetic", Series V., I am convinced that it is the best all-round objective for pictorial purposes ever invented. It is almost equally suitable for land-scape, portraiture and enlarging.

Employed for landscape, one can render with it the three distinctive features that make photography superior to all other mediums of artistic expression—light, atmosphere and texture—as no anastigmat can do it, and no other soft-focus lens I have ever tried has succeeded in doing. With it one gets beautiful masses, refraction, vibrating light and textural charm; and all this without apparent loss of form, unless viewed close to the eyes. Simple, ordinary scenes are often made into appealing pictures by the intelligent use of the "Synthetic", if the one using it is possessed of sufficient art knowledge and technical skill.

Portraits can be made with this instrument that are outstanding in likeness, modeling and characterization, in the hands of those who know how, or in proportion to their ability. For enlarging it is unsurpassed or unequaled. I have secured many salon prints from negatives made in the field or studio with the "Synthetic", and subsequently enlarged with it, and without introducing any undesirable qualities, but retaining all the original ones and added beauty.

There is freedom from halo. And, finally, it is wonderful what illusion of the third dimension is conveyed by this lens.

The "Wolfe Artistic" is for those who use fully corrected lenses but desire, at times, to soften outlines and mass somewhat, and do not want to incur the expense of buying, or the trouble of carrying, an extra soft-focus lens. Without altering the focus of the original objective, this attachment can be slipped on, used as long as desired and returned to the pocket, without hampering in any way.

A color screen can be employed, when desired, and the degree of softness varied. It is surprising what excellent results one can obtain with this device and how it fulfills the requirements of those who have not yet decided to take up soft-focus work in its entirety. Salon pictures are being made with it.

There are several imitations of this lens but no other embodies the features above enumerated.

Series IV f 4:5 "Visual Quality"

(Doublet)

This series has been greatly praised by Professional Portraitists. We list this with the assurance of perfect satisfaction, as the large majority of workers are better pleased with the firmer drawing, being approximately half-way between the extreme softness of the Semi-Achromat and the sharp precision of the fully corrected lenses.

No.	Size of Plate	Diameter of Lens	Equiv. Focus
1	4 x 5	21"	9"
2	5 x 7	24"	12"
3	$6\frac{1}{2} \times 8\frac{1}{2}$	38"	14"
4	8 x 10	4"	16"

For prices see enclosed slip.

In ordering, please state whether a shutter is required or not. The best shutter we know of is the Wollansak Studio, fitted to order only.

The New "Synthetic" Lens

Series V f:5

Single Combination. Suggested by J. W. Newton, Columbus, Ohio, and christened by Floyd Vail, New York City, who writes:—

The speed is great, Halation nil, the breadth and softness just what one wants for "Synthesis" instead of "Analysis" as with other lenses. By all means call it the

"Synthetic Lens"

"Synthetic whereby facts are stated, not literally, but interpreted through suggestion. There are two kinds of Artists — realists and impressionalists. Your new lens renders breadth, suggestion, simplicity, hence is — Synthetic. — Thus you have a Visual Quality (depicting the objective or what is visualized) and the Synthetic rendering the subjective in art or what the mind sees, for that is what it is — and what it does is expressed by the name assigned."

No.	Size of Plate	Diameter of Lens	Equiv. Focus
1	3¼ x 4¼	18"	7''
2	4 x 5	2"	9"
3	5 x 7	28"	12"
4	$6\frac{1}{2} \times 8\frac{1}{2}$	·38"	14"

For prices see enclosed slip.

Series VI Synthetic in special barrels for Graflex and other Reflex Cameras

— write and give specifications.

The No. 2 "Synthetic" especially good for enlarging "Sharp" negatives.

A New Soft-Focus Lens

"Wolfe Artistic"

PATENT APPLIED FOR

Zero Focus i.e.: No Power

NQUIRIES from users of high grade small cameras, for a short focus "Synthetic" resulted in the above invention. We realized the impracticability of disturbing the precision of these beautiful small instruments by attempting an interchange. The chances of mutilation, plus the impossibility for focusing, on large numbers of this type of camera, also added to the trouble. This involved the necessity of disappointing the small army of enthusiastic amateurs and discouraging the growing desire to produce pictures instead of records. The "Artistic" is a slip-on lens of Zero Focus (no power) that transforms your sharp anastigmat into a pictorial lens, approximating the beautiful effects of our soft-focus series. The "Artistic" is

merely slipped on as you would your Ray Filter.

The "Artistic" having no focus, produces no change in your focusing scale, therefore no change in your camera equipment. There is no appreciable change in the speed of the original anastigmat. One great advantage is the absence of Halation at full aperture, this, as every serious worker knows, is the great difficulty that has to be overcome. The control of this is the keynote to success and is second to composition. So, it would seem that the "Artistic" automatically controls the hardest technique of pictorial photography. The full aplanatism of your anastigmat is retained, architectural lines being true, while in portraiture harsh lines disappear with the freckles on the small boy's nose. The breadth of planes are of beautiful and firm drawing, the near and middle distances appear almost stereoscopic in form. The specimen pictures taken on ordinary Kodak, Ansco, and Ica cameras show this perfectly, the "Artistic" being merely slipped on and the regular scale used with the regular shutter speed one would use without the "Artistic."

PRICE LIST

"Wolfe Artistic"

SERIES VI

Zees forms which we set we are ent.

No. 1	3/4" to 11/6"	\$10.00
No. 2	1" to 1 5%"	11.00
No. 3	11/4" to 21/8"	12.00

Be sure to send diameter of front cell and focus. Write for J. W. Newton's letter on the "Wolfe Artistic."

SOFT-FOCUS

Motion Picture Lens

SERIES VII, F3

	Focus	Price (including tax)
No. 1	2"	\$60.00
No. 2	3"	60.00

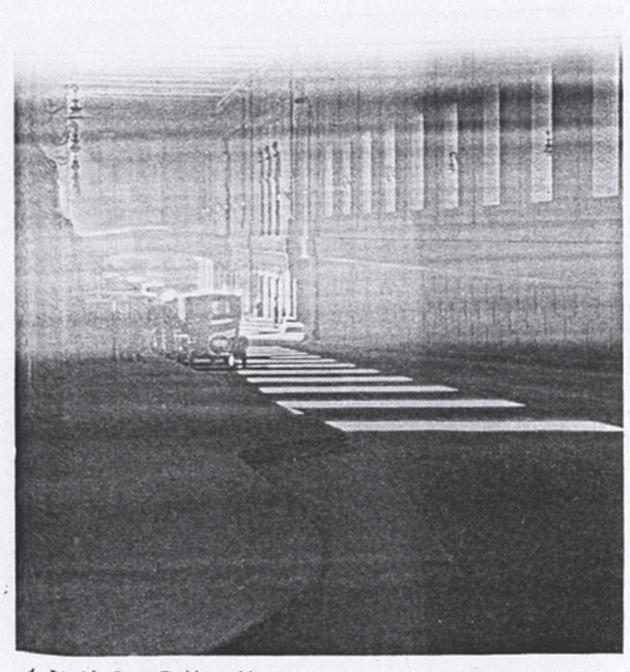
SOLD ONLY BY

MR. J. W. GILLIES

80 WEST 40TH ST. : NEW YORK CITY

A picture must show breadth of planes, atmosphere or drawing. We may call it the third dimension, for although an anastigmat has great depth of focus the extreme sharpness of the distance, together with identical sharpness in foreground, produces a wonderful record, but ceases to be pictorial.

It is with perfect assurance that we place before you an addition that will greatly increase your joy in making real pictures.



A. Lindsley Lane, Fitchburg, Mass. PENN. R. R. STATION IN NEW YORK CITY
Taken with Carl Zeiss f4:5 wide open with "Wolfe Artistic" slipped on second exposure.

Wellington Anti Screen.

Testimonials

"The Synthetic has the stuff" — I like its quality fine. The soft yet definite line is just what I have been looking for and so different from other lenses. I have tested as completely as possible, all of the lenses on the market and yours and one other (for special effects) are all to be a line of the lenses of the lenses

One of the six pictures accepted by the 9th Pittsburgh Salon was made with the 'Wolfe Artistic,' which you fitted to my Baby Sibyl, last summer."

W. W. Zieg, Pittsburgh, Pa.

"I have tried out your 'Wolfe Artistic' in enlarging and have been very much pleased with the results."

C. M. HARRIS, San Francisco, Cal.

"I am very grateful to you for placing the 'Wolfe Artistic' on the market. It gives me just the diffusion I want, and has solved my 'soft-focus' problem for me."

ELLIOTT H. WENDELL, Denver, Colo.

"I received the 14" Synthetic, and must say I am very much pleased with it. It is all one could ask for, for this type of work."

HART L. WEAVER, San Francisco, Cal.

"It is the lens for the pictorialist, and will enable such to do work formerly impossible. There will be wonderful softness, breadth, freedom from Halo and withal speed, and it is capable of suggesting atmosphere, moods, the variable aspects of light and expressing what an artist discerns and the emotions he experiences. This and much more, if the worker possesses the requisite knowledge of Art and Technique, can be done by your latest production, the 'Synthetic.'"

FLOYD VAIL, F. R. P. S.

"Oh! it's great, the more I use it the better I like it. Money wouldn't buy it—it's just what I've been dreaming of for years. I surely want to see you push it and make thousands as happy as it has made me."

J. W. NEWTON, Ohio.

Retail Price List of Soft Focus Lenses.

PINKHAM & SMITH COMPANY

Toma Stores

This list in force from March 1st till further notice.

are compensed to help our catalogue without places.

The old type Semi-Achromat Series No. I, II and III discontinued.

PINKHAM & SMITH COMPANY.

SE		ES IV VISUA or Portraiture,	
			Price (incl. tax)
No.	1	9"	\$49.00
No.	2	12"	63.00
No.	3	14"	68.00
No.	4	16"	74.00
No.	5	18"	81.00
		Larger focus t	o order

SER	RIES V	SY	NT	HET	IC
Soft	Focus	Vie	w I	ens	for
Landscape, etc. f5					
				7311316	

	Focus	Price (incl. tax)
No. 1	7" and 8"	\$32.00
No. 2	9"	39.00
No. 3	12"	49.00
No. 4	14"	59.00
No. 5	16"	68.00

SERIES VI ARTISTIC Zero focus slip on attachment

In adjustable mounting

	Size	
	from Price	e (incl. tax)
No. 1	34" to 176"	\$10.00
No. 2	1" to 1%"	11.00
No. 3	1¼" to 21/8"	12.00
Send dia	meter of front c	ell and focus

SERIES VII S. F. MOTION PICTURE LENS f3

		Focus	Price (incl. tax)
No.	1	2"	\$60.00
No.	2	3"	60.00

The latest "SOFT FOCUS"
lens by the originators of the SemiAchromatic-Synthetic and
Visual Quality lenses

The "Artistic"

Fatented 1923

A slip-on lens of approximate zero focus, i.e., no power—giving to the "Anastigmat" or other "sharp lenses" the softness of line and breadth of planes closely resembling the work of a regularly designed soft-focus lens. Mounted in adjustable holder and equipped

NABLE to supply the great demand for sample prints, the three pictures on this leaflet show in a measure the quality attainable by "slipping on" the "Artistic."

Picture No. 1. "The Beautiful Girl" is really a wax model, by courtesy of Jordan, Marsh Co., who published it in their "Fellow Worker." One can easily appreciate how hideous a sharp picture of such a subject would photograph with an Anastigmat.

Picture No. 2. Shows the effect on landscapes—a breadth—firmness of drawing and atmosphere, giving a pictorial photograph a quality entirely distinct from the razor sharpness of the Anastigmat record.

Picture No. 3. The buildings show that the rectilinear lines have not been disturbed. Notice the softness of line and the depth or



