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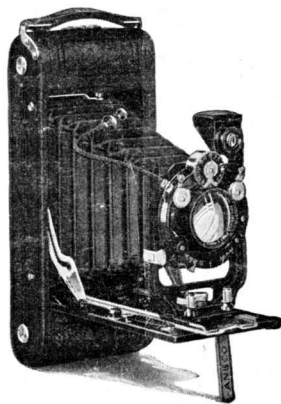
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11-23-1.5

*How to Take Pictures*  
with the  
*No. 1A Ansco Super Speedex*  
*No. 1A Ansco Speedex, and*  
*No. 1A Ansco Advanced*  
*Cameras*



Size of picture— $2\frac{1}{2} \times 4\frac{1}{4}$   
Film to ask for—D6 or D12 Agfa and  
6A or 6B Ansco

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*Agfa Ansco Corporation*  
Binghamton, N. Y.

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*The Cameras Which This Instruction Book  
Explains*

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**T**HIS book explains the operation of the following cameras:

The No. 1A Ansco Super Speedex equipped with Ilex Paragon F 4.5 Anastigmat lens and Acme Speedex Shutter.

The No. 1A Ansco Speedex equipped with Ansco F 6.3 Anastigmat lens and Acme Speedex Shutter.

The No. 1A Ansco Speedex equipped with Ansco F 6.3 Anastigmat lens and Universal shutter.

The No. 1A Ansco Advanced equipped with Ansco F 7.5 Anastigmat lens and Universal shutter.

These cameras are identical except for lens and shutter. Both shutters are shown on page 11. Instructions for operating are in other respects the same.

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# *How to Take Pictures*

*with the*

*No. 1A Ansco Super Speedex*

*No. 1A Ansco Speedex and*

*No. 1A Ansco Advanced*

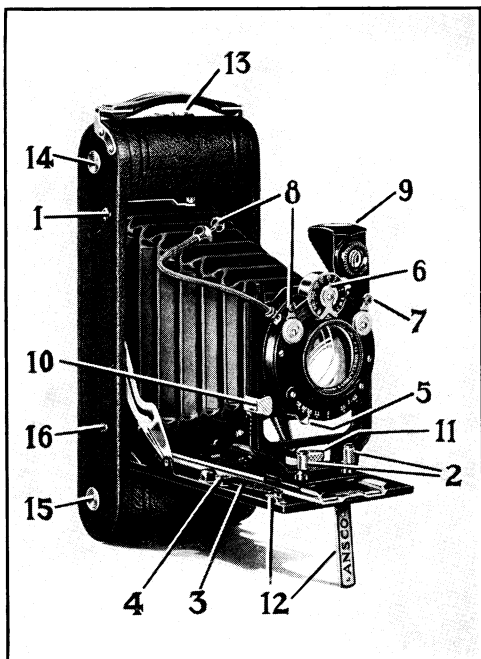
*Be Sure to Read This Handbook*

**T**HE CAMERAS which this book accompanies are easily understood—but be sure to read these instructions nevertheless. Then you will not overlook some important point that might make a big difference to you. Besides, there is always an “easiest way” to perform each operation, and that easiest way we have sought to set down here.

So much enthusiasm and skill by Ansco specialists and craftsmen have gone into these cameras that we are particularly interested in your complete success, which we know is assured if you will follow instructions.

Keep in mind that a camera with so many features and therefore so much scope should also be more thoroughly understood, for the chances to go wrong are greater than with a simple “fool-proof” outfit of limited range.

Accompanying this instruction book you will also find a copy of “Expert Camera Operation Made Easy,” a reading of which will make clear the why and wherefore of many interesting points applying to folding cameras in general. You will enjoy it.



Parts of the camera. Numbers correspond to numbers in explanation which follows.

### *Parts of the Camera*

Numbers refer to illustration. Get this before opening camera. The camera shown is the Super Speedex model. Details are the same for the other cameras except where shutter is Universal instead of Acme.

1. Button for releasing platform catch.

2. Finger clamps for extending front standard, and for retiring standard before closing camera.

3. Focusing scale. Set thumb lever (4) at distance of camera from subject to be photographed.

4. Thumb-lever for focusing.

5. Pointer for stop (lens opening). See page 9 for explanation. Universal shutter is different; see page 11.

6. Pointer on speed dial. Revolve dial until pointer indicates desired speed. Universal shutter is different; see page 11.

7. Lever for cocking shutter. Except on Time and Bulb, shutter releases (8) will not release shutter unless it has been cocked by pushing down lever 7. Universal shutter is different; see page 11.

8. Shutter releases. Use either.

9. Ansco Automatic Finder, in position for vertical pictures. Pivot around for horizontal pictures. See illustration on page 15.

10. Control for rising front. Always return it to center position or bellows will be damaged in closing camera.

11. Control for lateral front action. Release screw and move front either way, then tighten. Always return front to center position before closing camera; otherwise bellows will be damaged.

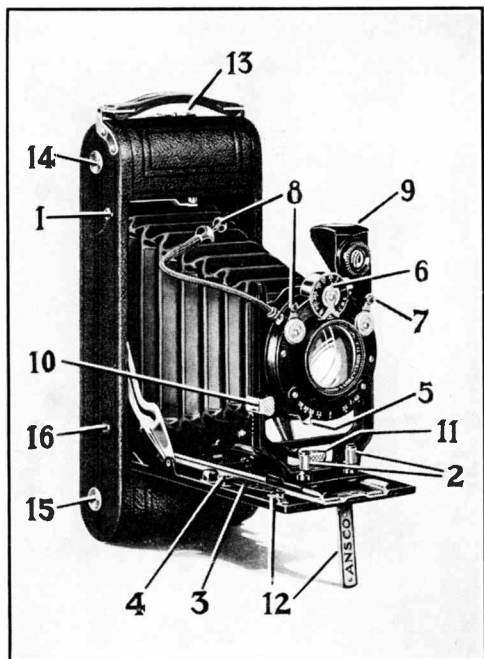
12. Footrests for supporting the camera on a rigid surface when making Bulb or Time exposures.

13. Catch for back.

14. Spool-pin for upper film chamber. Winding key is on opposite side. When camera is first opened an empty spool will be found in this chamber. This is the spool that the film winds onto as exposed. To remove, pull out spool-pin and winding key.

15. Spool-pin for lower chamber which holds unexposed roll. A similar spool-pin is on the opposite side. Pull out both when inserting fresh roll, then snap back into place.

16. Tripod socket for horizontal pictures. Tripod socket for vertical pictures is on platform bed, just behind focusing scale (4).



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*Getting Acquainted with the Camera*

THE first thing to do with a new camera is not to take pictures with it but to become familiar with its parts and features and to see how it works. Therefore look first at the illustration on page 4, with explanations opposite, and then with the camera open before you, read through the instructions that follow here, going through the various motions until you understand the camera fully. You will then be ready to load and use the camera.

If you have purchased the camera in anticipation of a trip or vacation tour, let us recommend here that before you start you expose a roll or two around home on familiar subjects. The negatives and prints thus obtained will give you a practical check on the operation of the camera, at the same time suggesting ideas for pictures when away on your trip.

*To Open the Camera*

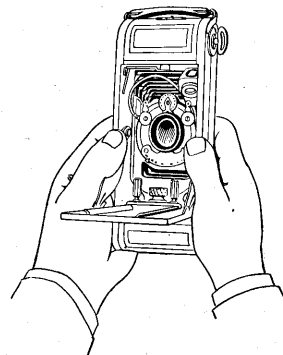
To open the camera, push in the button which releases the platform (1, pages 4 and 5). The platform may now be lowered, and when it is at right angles with the body of the camera the side-arms will catch and hold it firmly in position.

Now grasp the two finger levers (2, 2, page 4), press together, and pull out front along track as far as it will come. Opera-

tion of the focusing lever (4, page 4) will then move it forward or back. Focusing is explained farther on.

IMPORTANT—Before you return front standard to camera, track must be racked back all the way (to 100-foot focus). Otherwise front will stop at brake. Never pull out front unless track is back at 100-foot focus.

To close up platform, first release side-arms by pressing inwards towards back of camera.

*To Close the Camera*

To close the camera, simply reverse the above operation. First rack focus pointer back to 100-foot point to retire track. Then hold the camera in your left hand, your palm across the back, release the front standard by pressing together the finger-clamps (2, 2, page 4) with thumb and finger of right hand, and push front standard gently clear back into the camera. Then tuck in the wire release and, holding the camera as shown in the cut on this page, release side-arms by pressing inwards—that is, towards back of camera. Now press the platform gently against the chest to fold it up, after which you can snap it shut in a jiffy.

Repeat the operation of opening and closing until you can do it easily and deftly, never focusing the camera at any point. If any obstruction is encountered, stop at once and see what is in the way.

Do not release side-arm braces until the front standard has been returned to its recess within the camera.

### *Focusing*

THE focusing scale is shown at 3 (page 4). Note the two rows of figures. Over the one at the left is the letter M, standing for Meters; over the one at the right is the letter F, standing for Feet. (The meter figures are given because Ansco cameras are also popular in foreign countries where the metric system is in use).

Just above the focusing scale is the focusing lever (4, page 4). To focus, press down on this thumb-lever and move it forward or back until it rests at the distance on the scale which corresponds with the distance from the lens to the object or view to be photographed.

For example, to focus the camera for a standing figure 10 feet away, move the lever to the 10-foot point on the scale. Proceed likewise for other distances.

It will be noticed that the focusing device is so made that it will lock at the distances indicated. Intermediate settings may of course be used:

Always have the focus at 100 feet when pulling out front or retiring it to its recess within the camera. This is necessary to make the track inside the camera and the track on the platform bed come together. See cut and explanation on page 7.

For correct focusing it is clearly important that the front be fully extended in the first place, for the function of the focusing device is to vary the position of the lens from this forward point on the track.

The above is sufficient here to explain the operation of the focusing device, but before you actually take pictures read the section "Points on Focusing," page 21, which will simplify this subject for you and increase your skill in getting the desired sharpness quickly where you want it.

### *The Shutter*

THE shutter is the part of the camera that holds the lens. It determines (1) the speed with which the picture is taken and (2) the size of the opening through which light is admitted to the film through the lens.

### *The Shutter on Your Camera*

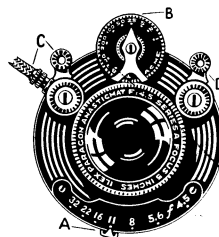
The shutter on your camera is either the Acme Speedex or the Universal. The operation of each is explained separately below, and both shutters are shown on page 11.

### *To Regulate the Shutter Speed on the Acme Speedex Shutter*

At the top of the shutter, just above the lens, is a dial or wheel with milled edge (upper illustration, page 11). This dial carries a row of figures and letters—T, B, 300, 200, 100, 50, 25, 5, 2, 1. T stands for Time exposure; B, for Bulb exposure, and the figures in the order given for 1/300, 1/200, 1/100, 1/50, 1/25, 1/5, 1/2, and 1 second. To set the shutter for any of these speeds, turn the dial until the desired speed is at the top, above the pointer.

When this has been done, the speeds indicated by number (for example, 1/100, 1/25) are automatically controlled. That is, a single pressure on either the trigger or plunger (C) opens and closes the shutter. Cocking the shutter as explained below, try these numbered speeds down to 1 second and see how the length of time between the opening and closing is automatically regulated.

If the speed is indicated by the letter B, the shutter stays open as long as the trigger or plunger remains depressed, and closes as soon as the pressure is released. B or Bulb (a term surviving from the time when the shutter was released with a rubber bulb) is used for making comparatively short time



A—Move pointer to number for desired lens opening or "stop."

B—Turn dial until pointer indicates desired shutter speed.

C—Shutter releases. Use either. But these will not operate shutter until mechanism has been cocked by pulling down lever D.

D—Lever for cocking shutter.

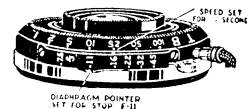
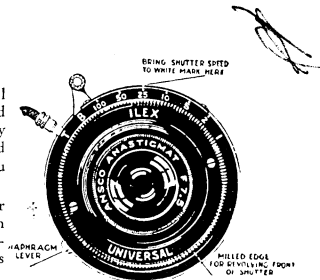
Above—How the Acme Shutter Works



To set the Universal shutter for the desired speed, revolve the front by pressing circle with milled edge until the speed you want comes at the top.

To set for opening or stop, revolve nickel rim (lower cut) until diaphragm pointer indicates the stop.

The Universal shutter is self-cocking. When set for desired speed and stop, simply push trigger or wire plunger.



How the Universal Shutter Works



exposures—exposures just a little longer than the slowest automatic speed. The camera must of course be on a tripod or other support. This is true of all exposures longer than  $1/25$  second.

If the speed used is indicated by the letter T, one pressure on the trigger or plunger opens the shutter and a second closes it. T is used for longer time exposures, and for ground-glass focusing, for which it is necessary to keep the lens open.

### *To Regulate the Size of Opening*

At the bottom of the shutter, just below the lens, is a plate on the Acme Shutter showing a row of figures. Reading from right to left on the Super Speedex, these are 4.5, 5.6, 8, 11, 16, 22, 32, 45. On the Speedex the numbers start at 6.3. These figures indicate the various openings or "stops" of the lens, and the "f" indicates that they are on the F or Focal system used with highgrade anastigmat lenses.

The shutter may be set for any of these openings by the operation of the iris diaphragm, which is inside the shutter. To see how this works, set the speed for Time and open the lens. Then move the pointer A from side to side as you look into the lens. You will see how the hole or opening can be made larger or smaller at will. To get any desired opening, place the pointer

opposite the number for it. In the illustration the shutter is set for Stop F11. For snapshots in bright sunshine with shutter speed  $1/25$  the standard stop is F16. F11 being twice as big, gives twice as much exposure at this  $1/25$  second speed.

Further information about exposure will be found in the accompanying booklet, "Expert Camera Operation Made Easy."

### *To Regulate the Shutter Speed on the Universal Shutter*

The operation of the Universal shutter is explained in the cuts on page 11. The numbering system is the same as for the Acme shutter (see page 12) but the shutter works differently. To obtain any desired speed (Time, Bulb,  $1/100$ ,  $1/50$ ,  $1/25$ ,  $1/10$ ,  $1/5$ ,  $1/2$ , 1 second) simply revolve the front of the shutter until this speed is opposite the white mark at the top. The Universal shutter is self-cocking (made possible by the fact that the high tension of the faster Acme speeds is not required). Release the same as with the Acme shutter to take the pictures (see page 10).

The different stops or openings are obtained with the Universal shutter by moving the diaphragm lever on the nickel rim which encircles the shutter, until the diaphragm pointer indicates the desired stop. The cut makes this clear.

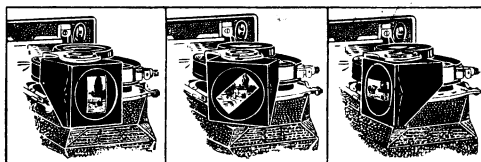
For information on exposure, see the accompanying booklet, "Expert Camera Operation Made Easy."

### *The Finder*

THE camera is equipped with the famous Ansco Automatic Finder (see illustration on next page). When the camera is opened, the finder is in position for vertical pictures, such as of a standing figure. When the camera is held on its side for horizontal views, such as of a group or a landscape, the finder is turned or pivoted to the horizontal position. The illustration explains this action, also the automatic feature. Most finders show the image in the form of a maltese cross, part of which the operator must remember to disregard. The Ansco Automatic Finder not only shows the exact picture form and nothing else, but this also changes position automatically to conform with the way the camera is held. This prevents mistakes and makes it easier to arrange the view.

### *The Footrests*

The footrests are for taking time or bulb exposures when a tripod is not available—when, for example, a table is used to support the camera. For all exposures longer than 1/25 second support the camera on some rigid base instead of holding it in the hands.



Ansco Automatic Finder

The footrests are shown at 12, page 4. The tripod socket for horizontal pictures is at 16, the tripod socket for vertical pictures is on the platform bed.

### *The Movable Front Action*

MANY times it is desirable to change the proportions of sky and foreground in the picture. For example, when taking a picture of a tall building or say a church with steeple, the finder will show more at the bottom than you need, while the top of the steeple will be cut off. If the top is included by pointing the camera up, the vertical lines of the picture will converge towards the top, making the building look as if it were falling over backwards. (Particular care should always be taken to hold the camera level, so that the plane of the film will be perpendicular).

To permit getting more at the top and less at the bottom, we have provided on this camera a rising front (10, page 4). Simply raise the lens-plate by depressing and raising

the lever. To get less sky and more foreground, drop the lens-plate instead of raising it.

Unless the focusing back is used (page 22), it will be necessary to estimate the difference in the angle of view, as the finder image will not change except to a slight extent.

When the camera is held for horizontal pictures, the proportions of sky and foreground can likewise be varied by releasing the set-screw 11, page 4, and moving the front standard as desired, tightening set-screw again at point selected.

These actions are easy and very convenient, but they would not be safe on cameras supplied to careless or inexperienced photographers, as the latter might omit to return the actions to original center position after using, and thereby jam or injure the front or bellows in closing the camera.

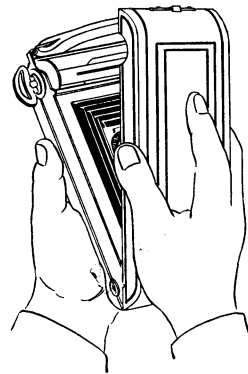
### *Loading the Camera*

To load the camera, it is first necessary to remove the back, which is held by a catch at the top under the handle.

Having thrown the catch, pull out the back at the top, whereupon it will come loose at the bottom also and can be laid aside while the camera is loaded. See illustration at top of opposite page.

Note that in replacing the back it should always be caught firmly at the lower end

In removing back, pull out at top first, as here shown. In replacing back, always catch first at bottom, then close and button fastener at top.

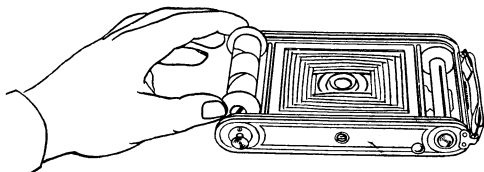


first, then pushed together at the end where the handle is, after which the catch is buttoned over. If the back is not caught at the bottom first it will not close properly.

### *Inserting the Film*

With the back off you are now ready to load the camera with film. Note that the fresh roll goes into the lower chamber, which is at the opposite end of the camera from the winding key. In the chamber at the key end you will find an empty spool. It is onto this spool that the film is wound as used, so that when all exposures are taken it is this spool which is removed from the camera for finishing.

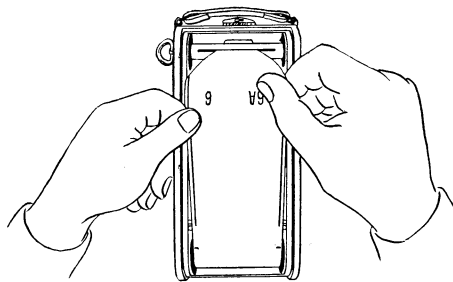
To load, first spring out the spool-pins for the lower or empty chamber. One of the



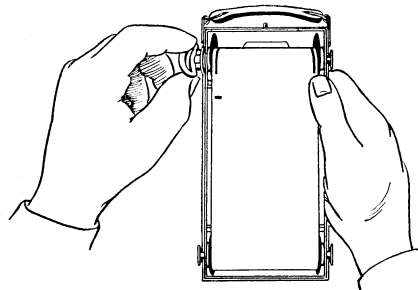
Insert fresh roll at end opposite handle.

spool-pins is indicated by 15 in the illustration on page 4, and there is another on the other side of the camera. Now drop the fresh spool into place as shown in the illustration above, taking care that you get it the right end around. In other words, insert it so that the paper will roll over, not under, and only orange side of paper will show, black side being toward the interior of the camera. After inserting the roll, snap the spool-pins back into place to hold it.

With the new roll inserted and the sticker which seals it broken, carry the end of the paper across the back of the camera and thread it into the slot in the empty spool as shown at the top of next page. Be careful to center it on spool so that it will wind evenly. Now give the winding key a few turns to bind the paper as shown, and then replace the back of the camera. In doing this, be sure to catch at bottom first, after which the back will slip neatly into position and catch can be fastened without difficulty. See illustration on page 17.

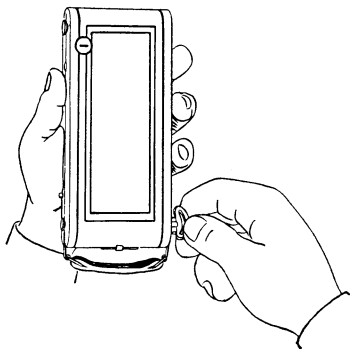


Start paper even on empty spool.



Wind just enough to bind paper.

With the back replaced and fastened, continue winding until figure 1 appears in the peephole on the back of the camera, as shown in the final illustration. The camera is now ready for the first picture.



When figure 1 appears in peephole, camera is ready for the first picture.

Immediately after taking the first picture wind again until figure 2 appears in the peephole, and so on after each picture wind until the roll has been completely exposed, after which continue to turn the key until the orange paper is completely wound off onto the spool at the key end of the camera.

### *Unloading*

**W**HEN the film has been completely wound onto the key spool, remove the back, fold under the tip of the orange paper, and seal the spool with the sticker which will be found in the opposite chamber. This is to prevent unrolling and fogging of the film after it has been removed.

Now pull out the key and the spool-pin on the opposite side, whereupon the spring spoon will lift the exposed roll from the chamber so that it can be set aside for finishing. If preferred, the sealing of the roll can be done at this time instead of before the removal of the roll.

Now transfer the empty spool to the upper chamber, being careful to put the slotted end at the key side. This leaves the camera ready for the insertion of a fresh roll of film in the manner already described.

### *Cautions*

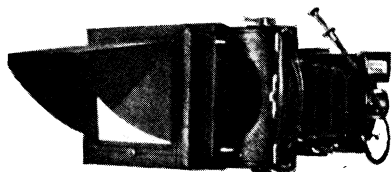
In starting the orange paper at the time of loading a fresh roll, always see that it is even, fitting the spool neatly. Otherwise it is likely to climb up one end of the spool, causing the paper to tear and maybe fog the film.

Always make it a practice to wind to the next number immediately after taking a picture, so that you can always be sure that the camera, when you start to use it, is ready for the next picture with no possibility that you may make another picture on top of one already taken.

### *Points on Focusing*

A careful reading of the sections in "Expert Camera Operation Made Easy" on all that has to do with focusing and depth-of-

focus is especially recommended to owners of this camera. This is particularly so in the case of the Super Speedex. The reason is that because of the extra-large lens apertures available greater precision is required—unless stops as small as on other cameras are used. We find that when the principles of depth-of-focus are rightly understood, difficulty in this respect is very seldom encountered.



Focusing back with cut-film holder inserted.

### *The Use of the Ground-Glass Back*

THIS attachment is provided for the convenience of those who wish to see the picture full-size before it is taken, which is helpful in certain classes of work, particularly scientific work, also in arranging certain outdoor compositions.

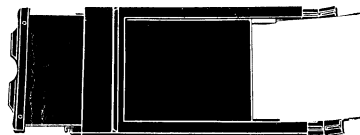
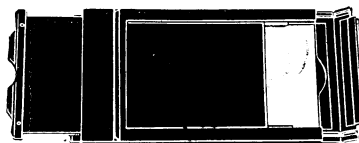
To use, replace the regular back with the ground-glass back, set the camera on a tripod, focus with the lens wide open, reducing the size of stop until you sharpen the different parts of the picture as desired. To vary the field, make use of the movable front actions so as to change the proportions of

foreground and sky, etc. The picture will of course be upside down.

When the picture is as you want it, first close the shutter and set it for the proper speed, then insert the loaded cut film holder (the illustration shows this in place), withdraw the slide, make the exposure, and replace the slide. To make a second exposure, reverse the holder and repeat the operation.

### *Loading the Holders*

The method of loading the holders is shown in the illustrations. This operation must of course be performed in the dark room. It may readily be done in absolute darkness if you will first practice with a

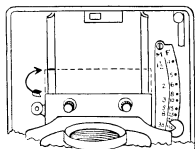


How the cut-film holders are loaded.

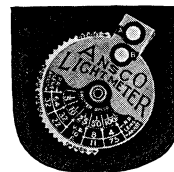
piece of cardboard cut to the right size. Simply draw out the slide enough to release the end and allow room for sliding the film under the rabbets, then close end and lock by pushing in slide.

It is important to get the film in emulsion side out. You can tell the difference under a dark-room light by the fact that the emulsion side is dull, the back shiny. All manufacturers of cut film also place a distinguishing notch or cut of some kind in one end, the position showing by "feel" which way the film is held. Also, the emulsion side tends to be slightly concave, and if you have sensitive fingers you can tell by touch which is which, but photographers with moist hands should not test in this way or they will leave smear marks on the film.

The holders call for  $2\frac{1}{2} \times 4\frac{1}{4}$  cut film. This size is as yet supplied only by Agfa Ansco, which is the first manufacturer to offer a No. 1A camera adapted to the use of cut film. In emergencies, larger film may be cut down to size on a trimmer under a ruby safelight.



To focus by scale with cut-film instead of roll-film, draw out front only to mark on track indicated by arrow and dotted lines.



### *The Ansco Light Meter*

**A**N INGENIOUS little device which does your thinking for you whenever you are uncertain how much exposure to give. Especially desirable with a camera of this wide range.

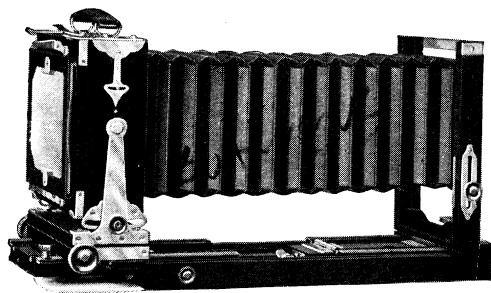
Operation is extremely simple. Just point the neck towards the source from which light falls on the subject to be photographed (that is, towards sun or sky), then turn the milled edge until you obtain in lower disk B the tint which matches the tint of upper disk A. Tint at A will vary according to strength of light. Tints obtainable at B as milled edge is turned are connected with the exposure scale below, so that when the two tints match you merely read off the correct shutter settings for light conditions as they are. Illustration shows tints matching to indicate  $1/25$  second with stop 16 as correct shutter setting, optional settings giving the same amount of exposure with different stops and speeds being shown at left and right.

The use of the Ansco Light Meter will keep your negatives running of standard density and printing strength, and will prevent loss of pictures through setting the shutter wrong or misjudging the light.

Supplied in neat leather pouch for watch pocket or key ring. Price \$1.50.

*Agfa Ansco Corporation*

*Binghamton, N. Y.*



*The Anco Universal View Camera*

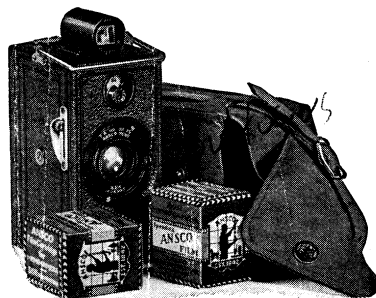
4 x 5 and  $3\frac{1}{4} \times 4\frac{1}{4}$

Professional in every feature—the finest camera of the view type ever offered. Send for special folder giving full details.

Price \$62.50

*Agfa Anco Corporation*

Binghamton, N. Y.



*The  
Anco Memo Camera*

**\$20 - \$40**

*Including Carrying Case*

**N**O camera ever achieved widespread popularity so quickly as the new Anco Memo. It takes 50 pictures on one 50-cent film, gives you prints for about one cent each—and all the thrills and satisfaction of projecting your own pictures on your own screen, at insignificant cost.

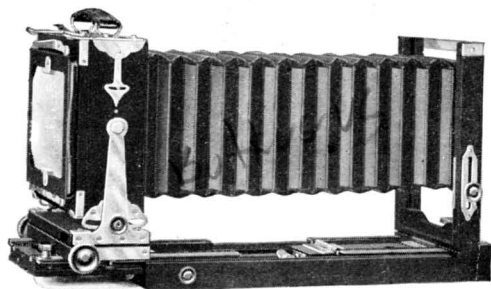
Positive pictures for projection from your Memo negatives cost you about 3 cents per picture—which for the first time puts this excellent entertainment in the inexpensive class. And with a Memo, you can have pictures of everything worth photographing. The camera will fit in your pocket or handbag—and the 50-picture film costs but 50 cents a roll.

Send for 48-page illustrated booklet.

*Agfa Anco Corporation*

Binghamton, N. Y.





*The Anco Universal View Camera*

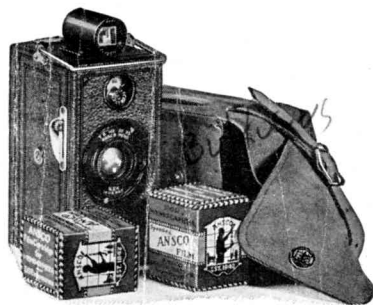
4 x 5 and 3  $\frac{1}{4}$  x 4  $\frac{1}{4}$

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