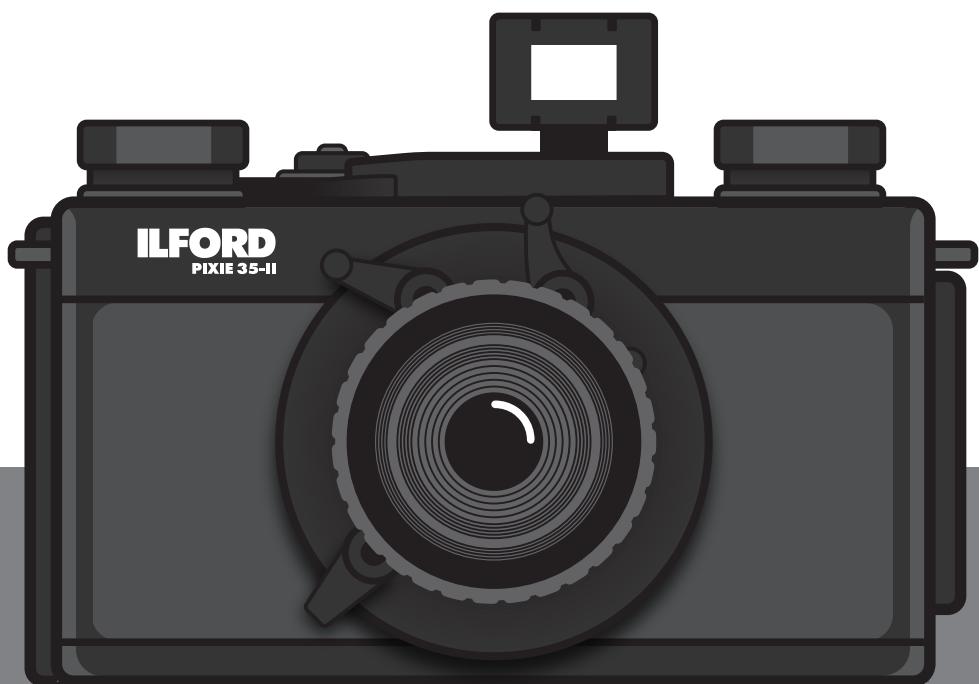


ILFORD



PIXIE 35-II

35MM FILM CAMERA

USER MANUAL

ILFORD PIXIE 35-II – A Fun and Creative Film Camera

ILFORD has a long history of making film cameras, dating back to the early 1900s. In 2021, the SPRITE 35-II marked ILFORD's return to film photography with a simple and affordable camera.

Now, ILFORD introduces the PIXIE 35-II, a new film camera designed for those who want a more hands-on experience.

The PIXIE 35-II features a 32mm fixed-focus Gakken lens with three aperture settings: f/6.4, f/16, and f/100. It has a 1/100 sec shutter speed and a bulb mode for long exposures. You can also remove the lens to use it as a pinhole camera, giving you more creative options.

The camera comes with a half-frame adapter, letting you take vertical photos and get twice as many shots from a roll of film.

With manual control over aperture and focus, the PIXIE 35-II is great for both beginners and experienced film photographers.

It's a fun, flexible camera that helps you explore film photography in your own way!

Try using the ILFORD Vintage Tone 400 Plus color negative film with the ILFORD PIXIE 35-II film camera.



The ILFORD PIXIE 35-II revives the PIXIE 127, first released in the 1960s, for today's photographers.

ILFORD PIXIE 35-II

35MM FILM CAMERA

CHARGING LEVER

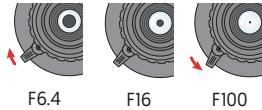
Press down until you hear a click, and the shutter will release.

SHUTTER LEVER

When the charging lever is set, the shutter is ready to release. Lightly pressing the shutter button opens the shutter (1/100 sec) and takes the photo.

APERTURE LEVER

The brightness can be adjusted in three levels.



LENS

A single lens made of plastic.

REWINDING KNOB

After all the shots have been taken, rewind the film by turning it in the direction of the arrow.

FILM COUNTER

"Set the dial to 'S' [Start] at the beginning. The scale and number show the number of shots taken. For half-frame format, read the number as double. (e.g. 2 means 2 shots for full-frame, 4 shots for half-frame.)"

DATA

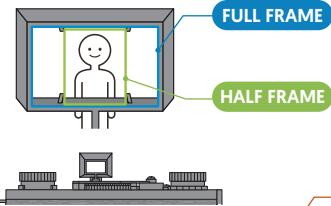
- Image Size : 36 mm (W) x 24 mm (H) [full frame]
- 18 mm (W) x 24 mm (H) [half frame]
- Shutter speed : Approx. 1/100 sec, Bulb
- Focal length of lens : f=32mm
- Focal length of pinhole : f=30mm
- Maximum aperture : F 6.4
- Minimum aperture : F 16
- Pinhole aperture : F 100
- Recommended Film : 35mm / ISO 400 negative film

FINDER

You can see the framing and composition.



[Usage] Hold your eye as close as possible when looking through the finder.



[Area of coverage] The difference in framing between fullframe and half-frame shooting.

BULB BUTTON

Pressing and holding the shutter release button allows you to take a long exposure picture. When you stop pressing the shutter release button, the shutter closes.

LENS RIM

Rotate to adjust the focus.



This distance scale sticker shows the focusing distances. The "∞ • P" marks are set for subjects over 3 meters away or when the lens is in pinhole mode.



TRIPOD SCREW HOLE



WINDING KNOB

After each shot, turn the winding knob in the direction of the arrow while watching the film counter to advance one frame.

WINDING SCALE

Rotating 180 degrees (half a turn) advances the film by one full frame. For half-frame shooting, rotating 90 degrees advances the film by one frame.

Plastic material used in this camera

Body, back cover, back cover slide, dark box, counter cover, half-size adapter, shutter unit [cover], finder, spool, rewind shaft: ABS
Lens: PMMA / Other parts: POM

Metal material used in this camera

Spring: Stainless steel / Screws: Iron

ILFORD PIXIE 35-II

35MM FILM CAMERA

HOW TO CHOOSE FILM

Use commercially available 35mm films.

Recs

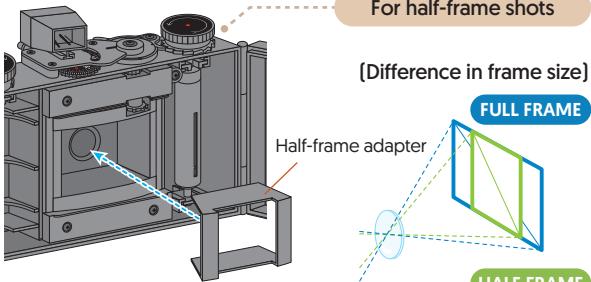
- ISO400
- 24-36 shots
- Negative film



ISO refers to the sensitivity of the film, with common values like 100, 400, and 800.

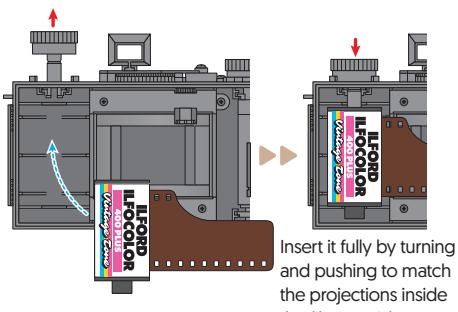
The higher the number, the more sensitive the film is, allowing for brighter images in low light. However, higher ISO films tend to have larger grain and produce grainier images. Considering the development effort and exposure latitude, ISO 400 negatives are recommended.

1 Decide whether you want to shoot full frame or half frame. If shooting half frame, fit a half frame adapter into the dark box.

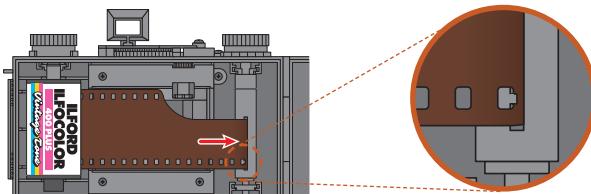


The adapter snaps on. For full frame shooting, no adapter is used.

2

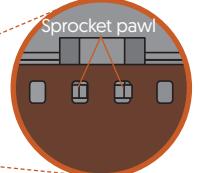
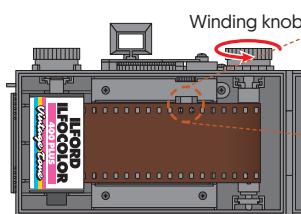


3 Pull out the film, feed the leader into the spool slot, and align the second or third hole with the catch.



4

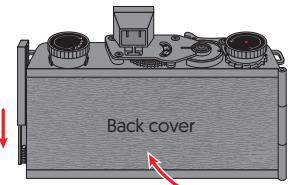
Turn the winding knob twice in the direction of the arrow to wind the film.



Check that the film perforations are engaged with the sprockets.

5

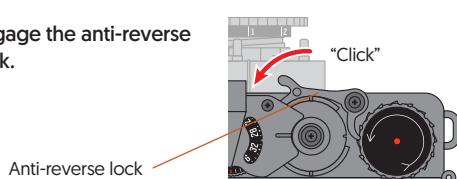
Close the back cover.



Do not open the back cover until all the shots are taken and the film is rewound. If opened in bright light before rewinding, the film will be exposed and your pictures may be lost.

6

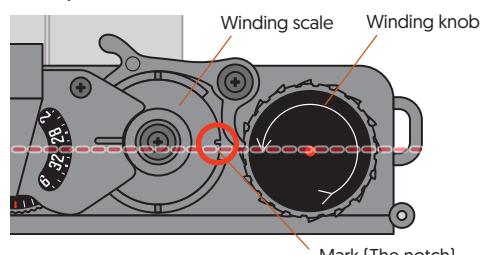
Engage the anti-reverse lock.



Anti-reverse lock

7

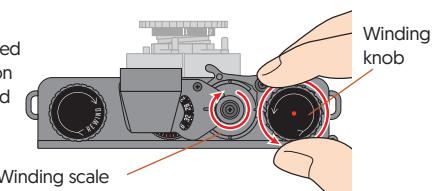
Turn the winding knob further until the marks align when the winding scale is viewed from directly above.



Mark [The notch]

8

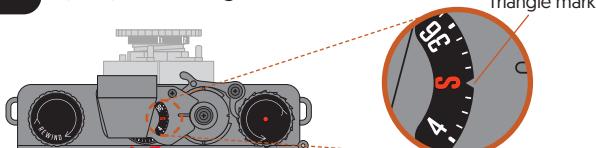
Turn the winding knob and stop when the winding scale has turned one full turn.



Winding scale

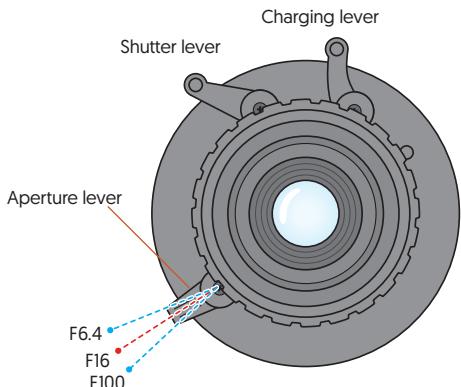
9

Rotate the film counter and set S [start] to the triangle mark.



Triangle mark

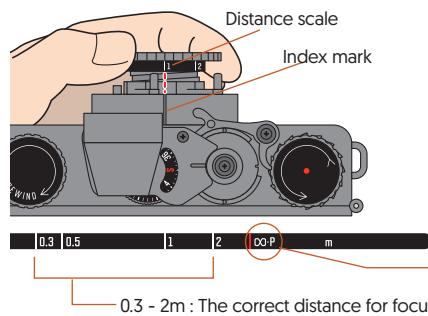
1 Move the aperture lever to select the aperture.



Aperture	F6.4	F16	F100
Hole Size			
Light Quantity			
Focus Range	Narrow		Wide

2

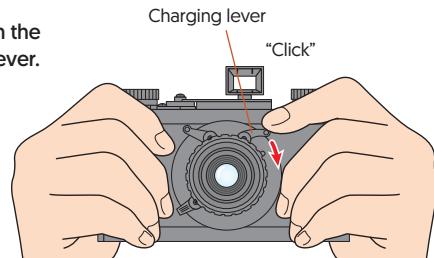
Rotate the lens barrel until the distance scale matches the index mark for the approximate distance to your subject.



∞ • P: Use this setting when shooting subjects more than 3 meters away [infinity], or when using a pinhole lens.

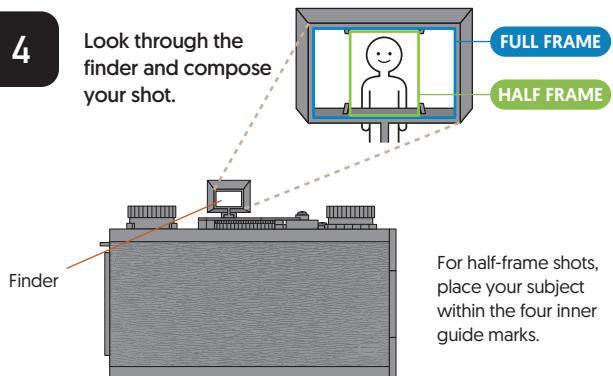
3

Push down the charging lever.



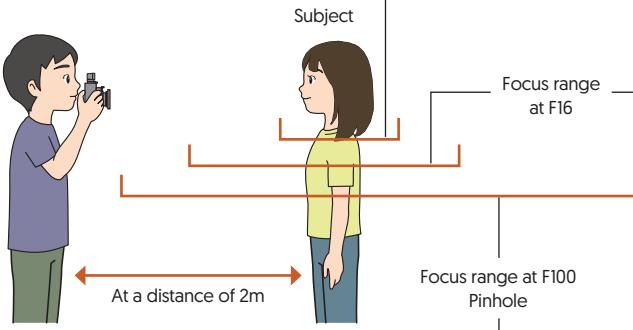
4

Look through the finder and compose your shot.



APERTURE & FOCUS

(Example)



Turn the lens barrel to the distance of your subject to bring it into focus. The depth of field will vary depending on the f-stop.



F6.4
Bright, with sharp focus at the center and strong blurring around the edges.



F100 (Pinhole)
Slightly soft, but generally in focus from near to far.

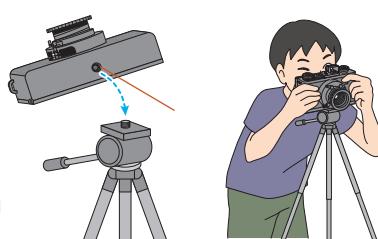


F16
Slightly dark, but with a deep depth of field. Slight blur around the edges.

Photo: Lens pinhole

5

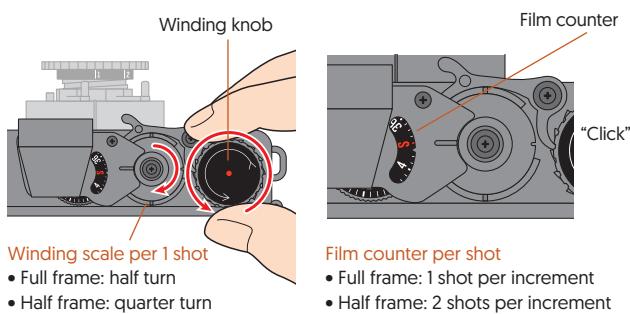
Press the shutter lever down to take the picture. Be sure to hold the camera body firmly and keep it steady.



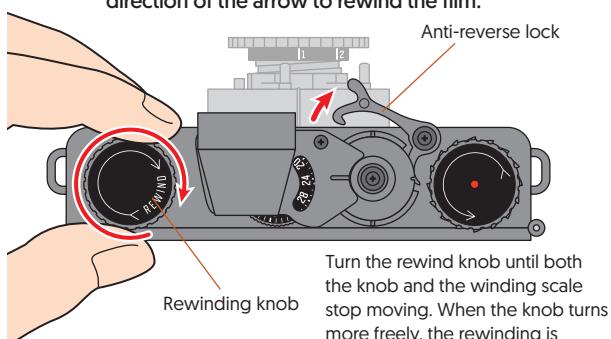
If the camera shakes while shooting and causes blur, mounting it on a tripod will help reduce it.

6

After taking a shot, turn the winding knob and stop when the winding scale has moved halfway around (or a quarter turn for half-frame).

**7**

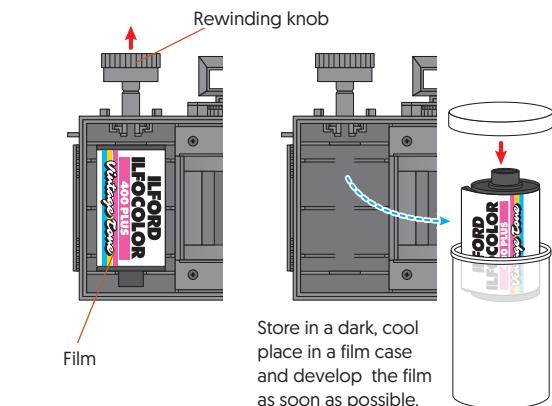
When the winding knob no longer turns, it means you've reached the end of the film. Release the anti-reverse lock, then turn the rewind knob in the direction of the arrow to rewind the film.



Turn the rewind knob until both the knob and the winding scale stop moving. When the knob turns more freely, the rewinding is complete. For good measure, turn it five more times.

8

Open the back cover and pull up the rewind knob, then take out the film.

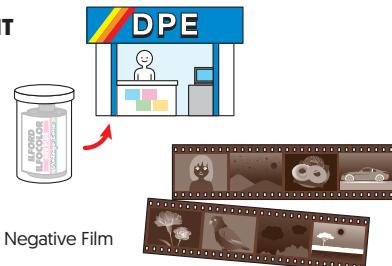


DEVELOP FILM!

Have the film developed, printed, and enlarged at a photo lab.

1 DEVELOPMENT

Develop the film.



2 PRINTING ENLARGEMENT

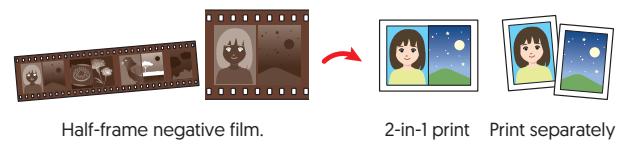
Choose the photos you want printed from the negatives, and have them enlarged and printed in the paper size of your choice.

Print size examples



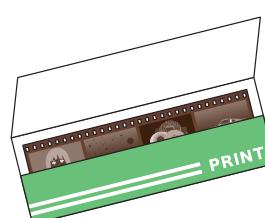
If you shoot with a half-frame camera, be sure to let the store know in advance and ask about printing options.

Half frame print examples



There are also services that convert negative film directly into image data that can be downloaded to smartphones or sent straight to email.

Download on your smartphone



Keep the negative film and take it to a photo lab when you want to make prints or enlargements.

SHOOTING WITH A PINHOLE

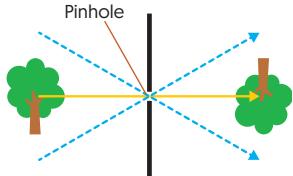
Two types of pinhole photos can be taken with and without lens.

Pinhole photo (bulb 1 sec.)
Without Lens



The photo will have a soft look, with everything from foreground to background in focus.

Light from the subject passes through the pinhole and creates an image that appears upside down and reversed on the opposite

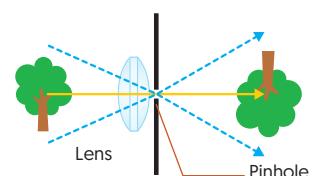


Pinhole photo (bulb 1 sec.)
With lens



Adding the lens changes the focal length, resulting in a slightly tighter and sharper image.

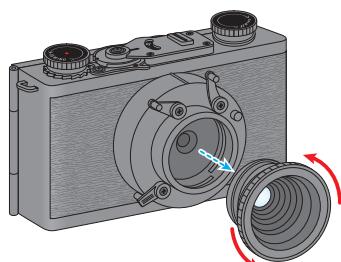
Light collected by the lens is focused through the pinhole, creating an inverted image on the projection surface beyond.



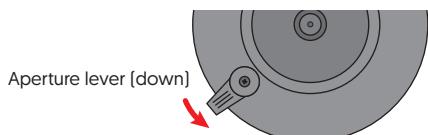
When shooting with a pinhole, the aperture is small and captures less light. To take brighter pictures, it is necessary to use the bulb function to increase the exposure time. The bulb function allows you to leave the shutter open and close it at any desired time.

1 Choose with or without a lens.

If there is no lens, turn the lens barrel counterclockwise to remove it. You may feel some resistance partway, but apply firm pressure while turning. If the lens is attached, set the distance scale to “∞ • P”.



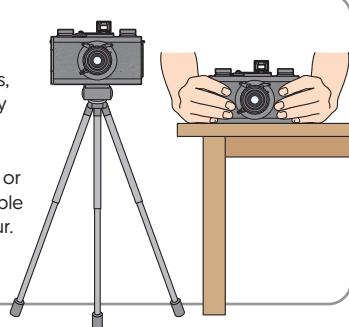
2 Set the aperture lever to F100 (pinhole).



*Figure shows the camera without a lens.

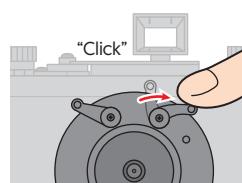
TO AVOID BLUR

When taking long exposures, keep the camera completely still during the shot. Any movement may result in a blurry image. Using a tripod or placing the camera on a stable surface can help prevent blur.

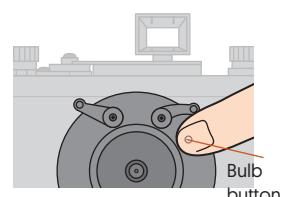


USING THE BULB FUNCTION

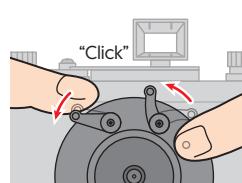
3 Push down the charge lever.



4 Hold down the bulb button.

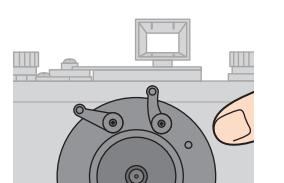


5 Press down the shutter lever to take a photo.



The shutter remains open while the bulb button is pressed.

6 Release the bulb button



The shutter closes, completing the exposure.

Approximate exposure time (pinhole with lens)

Sunny 1/2 sec.

Cloudy 2 sec.

ILFORD PIXIE 35-II

35MM FILM CAMERA

APPROXIMATE SHOOTING DISTANCE

Distance from Camera to Subject [m]

F-stop **F6.4**

Since the depth of field is narrow at wide apertures, it's best to set the camera-to-subject distance according to the distance scale.

F-stop **F16**

A deep depth of field allows the subject to stay in focus, even with slight changes in distance.

F-stop **F100**

Lens : Pinhole + tripod

Sharp focus is maintained at all distances from the subject.

0.3



0.5



1



2



Focusing range



Focusing range



Focusing range

LENS ABERRATION

This lens may exhibit aberrations, such as distortion and blurring. Understanding how these aberrations appear will help you take better photos.



F-stop **F6.4**

Focusing Area



Full



Half



F-stop **F16**

Focusing Area



Full



F-stop **F100**



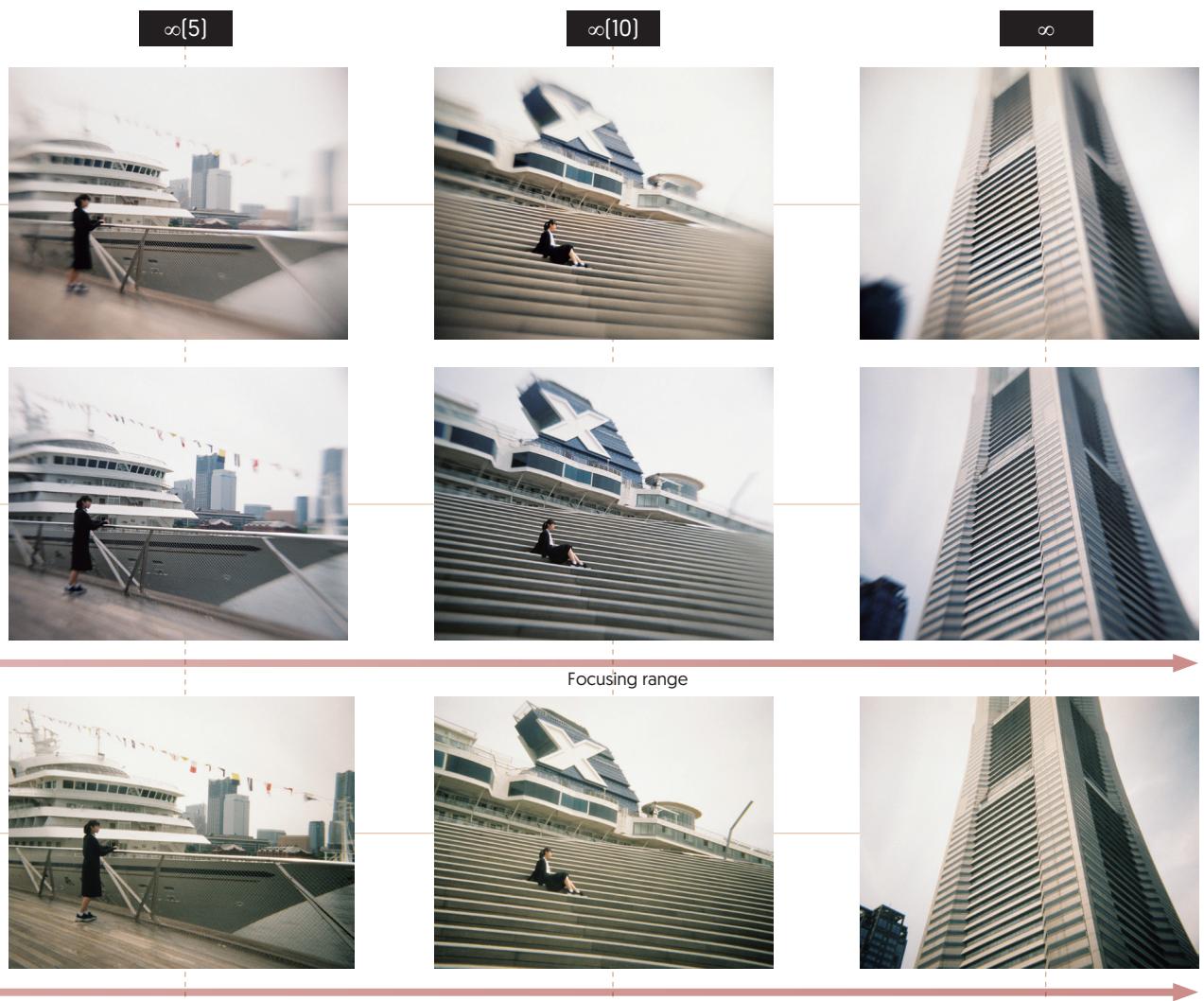
Full

The center of the image is sharply in focus, while the edges are significantly blurred. Using half-frame cuts off the blurring at the edges and improves image quality.

The edges may be blurry, but the depth of field is wider than at full aperture. Using half-frame cuts off the peripheral blur and improves image quality.

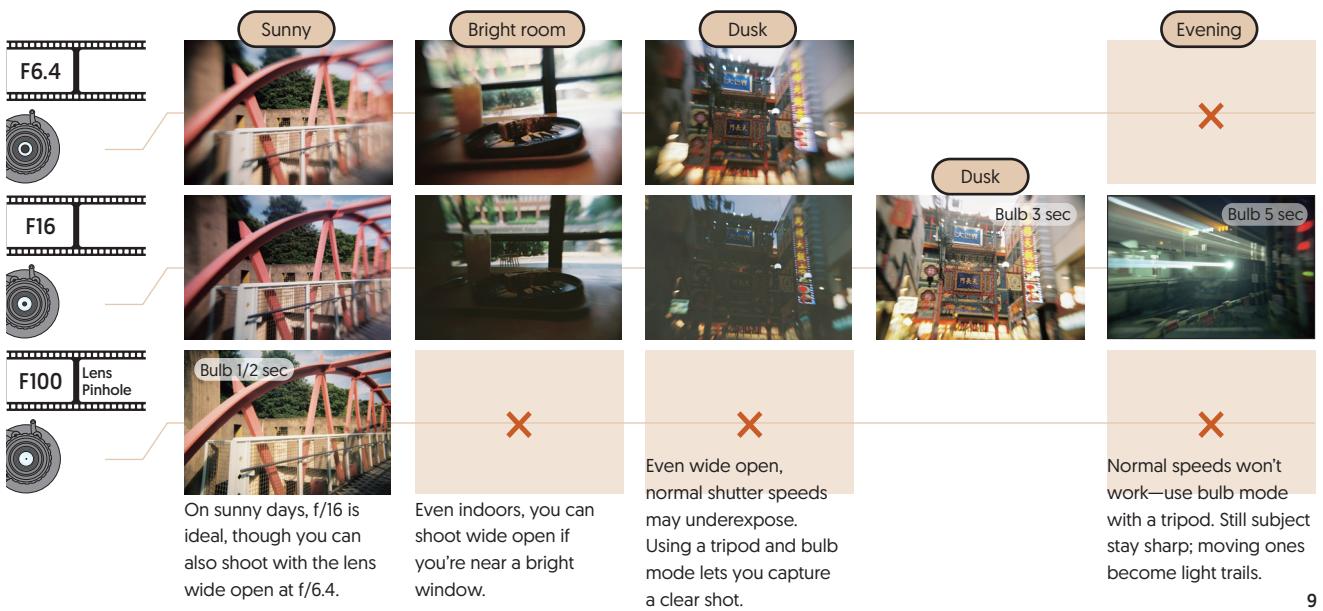
The entire image is uniformly in focus but appears slightly soft. [Bulb 1/2 sec.]

The distance between the camera and the subject should be set according to the distance scale. However, at f/16, the depth of field is relatively deep (a wider focus range). The F100 lens pinhole stays in focus whether the subject is near or far. Please refer to the examples below.



LIGHT INTENSITY

Brightness changes depending on the weather and location—sunny or cloudy, indoors or outdoors. With good use of the aperture and bulb mode, you can capture impressive shots even in dark places.



OTHER PHOTO WORKS

Here are some creative examples unique to film cameras. Try double exposure (firing the shutter twice without winding the film) or long exposure (using bulb mode).



Double exposure • F16 • Shutter twice • Tripod

By shooting twice without winding the film, you can create a fun double-exposure photo.



Slow shutter

• F16 • Bulb 3 sec. • Tripod

Use slow shutter speeds for moving subjects



Shutter speed 1/100sec.



Long exposure • F16 • Bulb 30 sec. • Tripod

The headlights and taillights of moving cars appear as light trails.



Miniature

• Pinhole • Bulb 1/2 sec. • Tripod

Everything is in focus from the foreground to the background. A miniature car just 7 cm long looks like the real thing.



Q I'm worried whether the film is being wound correctly.

A Check if the rewind knob turns when you advance the film.

If the film inside the cartridge is loose, the knob might not turn. In that case, turn the rewind knob in the direction of the arrow to take up the slack before checking again.

Q I'm not sure if the film is fully rewound.

A Turn the rewind knob. If you hear clicks or the advance knob moves, it's not fully rewound. Wait until the rewind knob turns freely and the advance knob stops before opening the back.

Q I forgot whether I advanced the film.

A To avoid double exposures, stick to a routine—either advance after shooting or before the next shot. If you're unsure, it's safest to advance one frame before shooting.

Q My photo is blurry even though I used the shutter.

A The shutter speed is about 1/100 sec, but blur can occur if the camera isn't held steady. Hold it with both hands, keep your elbows close, and press the shutter lever gently.

Q I used the viewfinder, but the composition was off.

A The lens and finder are in different positions, so the closer the subject, the greater the shift. Take a step back to allow for some margin.

Q One corner of the image is dark.

A The aperture lever may not be in the correct position. If you're unsure, look through the lens and check if the aperture is centered.

Q The corners are dark when I shoot with the lens pinhole.

A When using the lens pinhole, always set the focus to ∞ • P, regardless of distance. Setting it for close-up shots may cause vignetting in the corners.

Q I accidentally opened the back cover with film inside.

A The lens pinhole focuses at all distances, so any dust on the lens can appear in the image. Be sure to check and clean it before shooting.

Q I printed but the color is not as I expected.

A The exposed frames may have been light-struck, but the part still inside the cartridge should be fine. If you have remaining frames, you can continue shooting.

Q Is it okay to leave film in the camera for a long time?

A The camera blocks light, but over time, some exposure may still occur. Store it in a dark place and try to finish the roll and develop it as soon as possible.

A Check the negative. If it's too dark or too light, the photo lab will try their best, but correct color and contrast may not be possible. A dark negative means overexposure; a light one means underexposure. Use this experience to adjust your exposure next time.

IMPORTANT NOTES

- Read the instructions and safety notes carefully before use.
- For your safety, be sure to follow all usage guidelines described here.
- Do not use any parts that are damaged or deformed during use.
- Do not drop the camera, subject it to impact, or expose it to water.
- Avoid leaving it near open flames, heat sources, in hot places like a car dashboard, or in high humidity.
- Never look at the sun through the lens—it may damage your eyes.
- Keep water, sand, and dust out of the camera.
- When shooting, be aware of your surroundings—watch for people, vehicles, and your footing.
- When not in use, store the camera out of reach of small children.

ABOUT ILFORD

Established in 1879, ILFORD is one of the oldest photographic brands in the world. With a proud history that spans over 145 years, ILFORD has been synonymous with professional quality from traditional analogue film, paper and chemistry to providing best in class professional inkjet paper for today's photo quality printers.

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For further information about PIXIE35-II camera, Vintage Tone 400 Plus film, and all of ILFORD products, please visit www.ilford.com and www.ilfocolor.com.

ILFORD Imaging Europe GmbH
Buchholzstraße 79
51469 Bergisch Gladbach
Germany
contact@ilford.com

The ILFORD PIXIE 35-II was created through a collaboration between ILFORD and Gakken.
Composition : Kotorisha Inc. Illustration : Yumi Uchimura Photo : Yasunori Maeda

ILFORD.COM