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# FILM AND DIGITAL TIMES

Art, Technique and Technology in Motion Picture Production Worldwide

## Fujifilm GFX ETERNA 55 Camera Report



# Fujifilm GFX100 II & GFX ETERNA 55



GFX100 II camera body with its native G Mount.  
Camera dimensions: 6 x 4.6 x 1.8 in. / 152.4 x 117.4 x 46.5 mm.



Fujifilm GFX ETERNA 55 with native G Mount.  
Dimensions: 4.36 x 5.44 x 6.96 in. / 110.8 x 138.2 x 176.8 mm.

## GFX100 II

Fujifilm introduced the 102 Megapixel GFX100 II on September 12, 2023. GFX might stand for “Giant Format - X series.” The sensor is 43.8 mm wide x 32.9 mm high (55 mm diagonal). I started calling it “Larger Format” because the image area is about 1.7 times larger than Large Format (Full Frame).

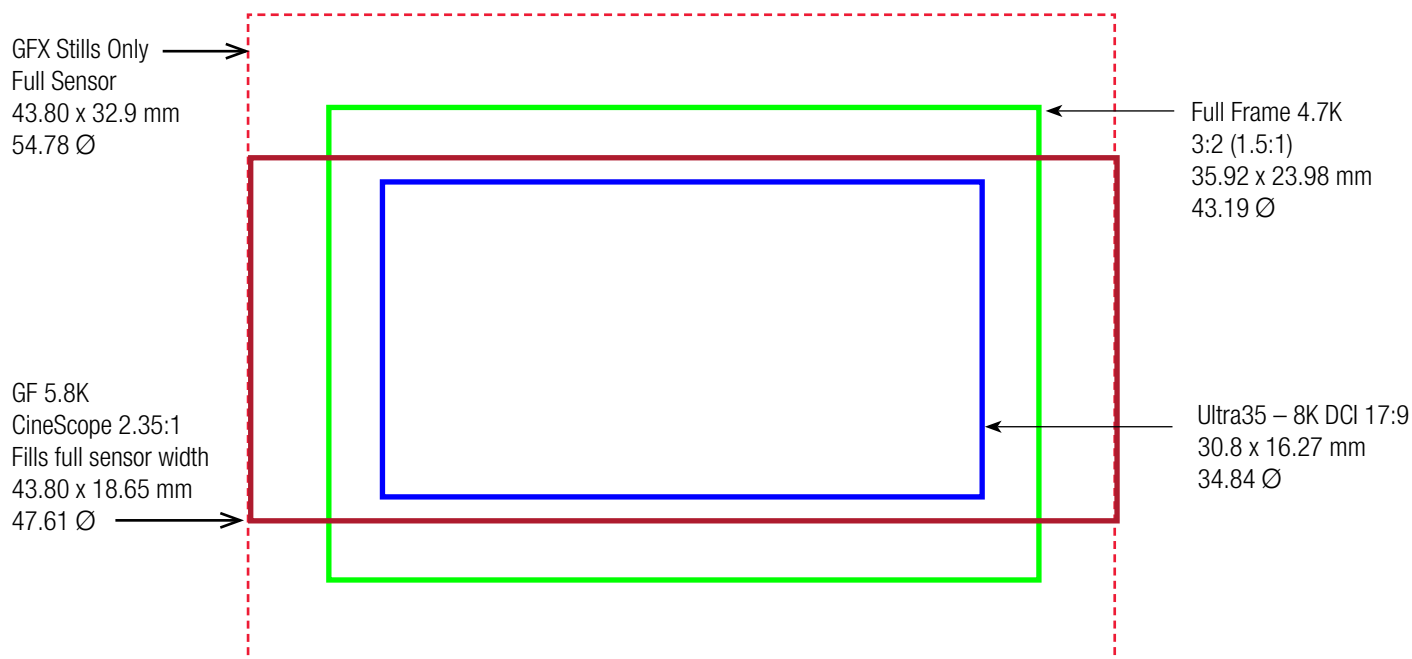
Although it is primarily a still photography camera, there are more than 32 video formats and sensor modes. But, you can also just compose as you like and crop in post. For many of us, GFX100 II cameras were like training wheels for what was to come next — the GFX ETERNA 55 Filmmaking Camera.

## GFX ETERNA 55

Fujifilm Corporation announced the development of their new Larger Format digital cine camera on November 12, 2024. It was shown under glass at InterBEE 2024 in the Makuhari Messe, located in Chiba, a suburb of Tokyo, from Nov 13-14.

Working prototypes appeared under glass in February 2025 at BSC Expo in London and CP+ Expo in Yokohama. The journey continued with many updates and innovations at NAB, Cine Gear

## GFX100 II - A few Sensor Modes



# Fujifilm GFX ETERNA 55



PL Mount Adapter by Fujifilm comes with the GFX ETERNA 55 camera.



G to LPL Mount Adapter for GFX ETERNA 55 by Wooden Camera.

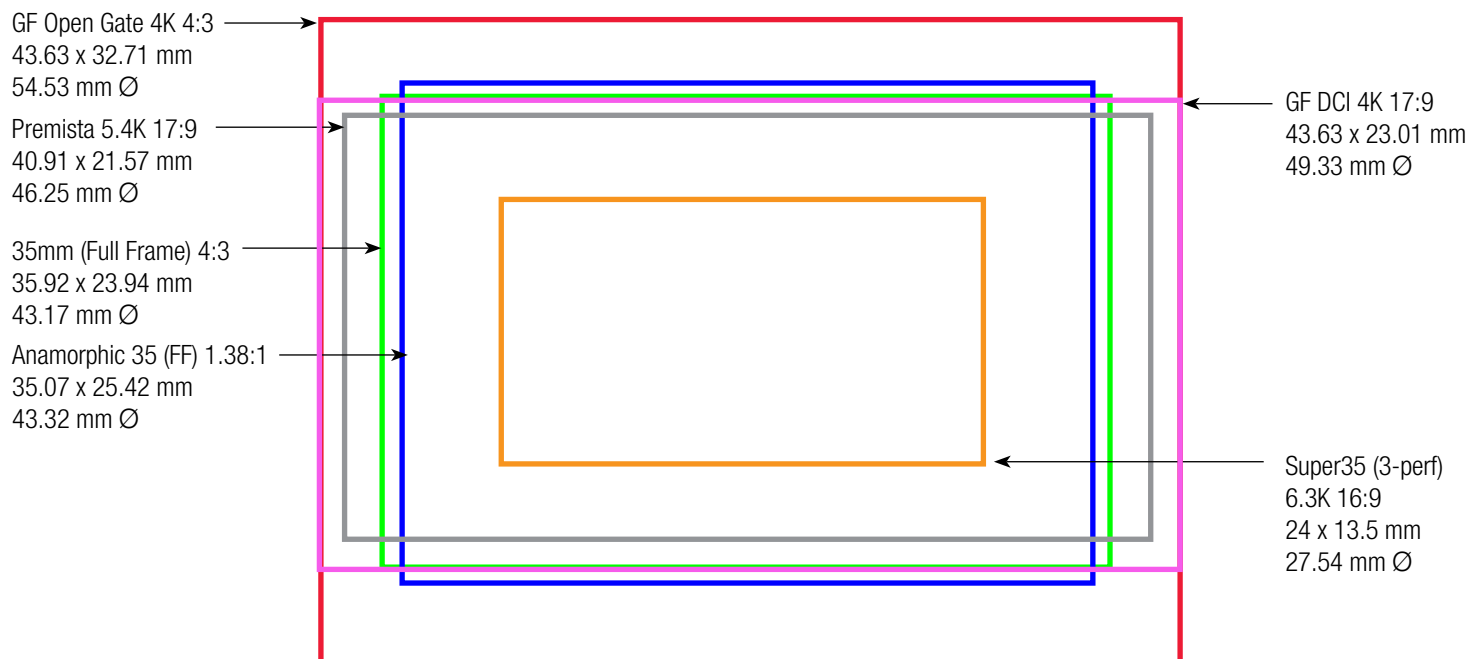
Expo and then the big reveal with working models at the Amsterdam Eye Museum and IBC in early September 2025. To clear confusion about 65mm format image sizes, they added “55” to describe the sensor diagonal. And so, we have the Fujifilm GFX ETERNA 55.

In October 2025, the Japan Institute of Design Promotion selected the GFX ETERNA 55 for a Good Design Best100 Award. And, by InterBEE 2025, the camera was shipping with an appealing US\$ MSRP of \$16,499.95.

There are now 19 Fujinon “Larger Format” GF lenses: autofocus, auto iris, tilt-shift, image-stabilized, macro, long and fast. They communicate with GFX cameras and get power via the pogo pins at the mount’s 6 o’clock position.

And for cine lenses, the G Mount opens up the possibility of using almost anything. With the availability of many different lens mount adapters, this is truly a multi-format cine camera.

## GFX ETERNA 55 - A few Sensor Modes

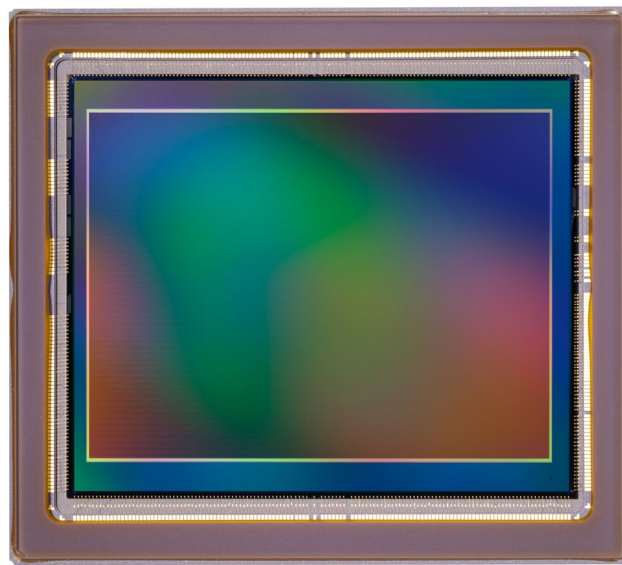




# FUJIFILM GFX ETERNA 55 Larger Format Filmmaking Camera



Makoto Oishi, Fujifilm Senior Manager, Professional Imaging Group, Imaging Solutions Div. at CP+ Yokohama on Feb. 2, 2025.



Fujifilm GFX 102MP CMOS II HS sensor.  
Photo courtesy of Fujifilm.

## Product Development

Meet Makoto Oishi, Fujifilm Senior Manager, Professional Imaging Group, Imaging Solutions Div.

I certainly met Mr. Oishi many times over the past couple of years, as did many DPs. It was a very interesting camera roll-out. At first, some people wondered why Fujifilm was dangling the concept of this very innovative Medium or Larger Format camera for such a long time. “Surely you have to announce, launch and ship within a short window of time,” they said. “Waiting too long might result in waning interest.”

It even defied FDTimes’s 9-month rule of first sighting to first delivery. But the strategy was good. Fujifilm Product Managers, Planners, Engineers, Executives and Marketing Teams were busy meeting with DPs, Camera Assistants, Directors, Crews, Rental Houses and Post Facilities. They took notes, gathered ideas, listened to what users requested. Fujifilm programmers spent long hours coding all the parameters, sensor modes, menu choices, looks, aspect ratios, speeds and more.

### February 2025

By CP+ Expo in Yokohama on February 27, 2025, the latest working prototype appeared under glass and remained on until March 2—working during the entire show with its onboard touchscreen monitor displaying a live image.

Up to February 2025, the GFX ETERNA’s widest sensor mode matched the GFX100 II still camera: 43.8 mm wide x 18.65 mm high (47.61 Ø image diagonal). It now recorded 3:2 Open Gate—full width and full height of the entire sensor area (43.63 x 32.71 mm (54.53 mm Ø)). So now, GFX ETERNA had the tallest sensor in the 65mm format family.

Its image diagonal of 54.78 mm Ø is approximately 1.7 times larger than Full Frame (36 x 24 mm, 43.3 mm Ø).

GFX ETERNA Open Gate is 4K, with a 1.33:1 (4:3) aspect ratio.

Lens manufacturers noticed. This has been a classic aspect ratio for 100 years of 1.33:1 solitude, and 2x anamorphic is hardly a stretch at 1.195:1 squeeze. Of course, you can crop to any other aspect ratio, spherical or anamorphic.

### G Mount

The native G Mount has a 26.7 mm flange focal depth and — conveniently — a 65mm inside diameter.

You can almost call it a kit lens. Companion to the GFX ETERNA, the new Fujinon GFX Format 32-90 T3.5 Power Zoom lens has a G Mount. (Official name: Fujinon GF32-90mmT3.5 PZ OIS WR).

This is where cine lenses are heading: a hybrid of traditional cine style gearing and contemporary digital photo opto-mechanics.

The Fujinon GF32-90mm T3.5 PZ has geared focus, iris and zoom rings. Flip two slide switches, and you have autofocus and auto iris. Another slide switch toggles between Servo and Manual zoom control. Focus, iris and zoom all have internal motors. You can switch from manual to auto and back again. The lens barrels have end stops—unlike most AF still photo lenses where the ring spins round and round. Also, focus marks are remembered and repeatable, even when you power the camera off and on.

The new Fujifilm G Mount to PL adapter is also unique. The PL side has familiar /i contacts at the 12 o’clock position. Lens metadata passes through the adapter to the camera’s G Mount pogo pins.

### Details

The displays on the camera left and right sides are almost identical. They have duplicate menu screens, buttons and controls. There are 6 tactile “soft” buttons, dials, and home-user-play-menu-back buttons.

There are thoughtful details in front: two GRAB buttons to grab



# FUJIFILM GFX ETERNA 55 Larger Format Filmmaking Camera



BSC Expo London, Feb. 14, 2025:

Above: Camera right side: GFX Eterna under glass

At right: Wooden Camera's with accessories and LPL Mount on a 3D-printed GFX ETERNA model.



still frames, and a 2-pin Lemo power connector for accessories. A front dial adjusts the internal variable ND in 0.015 increments from ND.6 to ND2.1. It is visually stepless.

Both the sensor and processor are the latest developments already included in the FUJIFILM GFX100 II Larger Format mirrorless hybrid stills/video camera with its 102 million pixels.

## GFX System

Fujifilm introduced the impressive GFX System of mirrorless digital cameras in 2017—skipping over Full Frame completely. Instead, they jumped from their X Series of APS-C mirrorless cameras directly to what we used to call “Medium Format.”

But, when another company came up with the epithet “Large Format” for “Full Frame,” it sounded like “Medium Format” was smaller. And so, GFX became unofficially known, at least in FDTimes, as “Larger Format.”

Anyway, Fujifilm kept adding new models, video capabilities and lots (19 at last count) of Larger Format mirrorless GF lenses. These G Mount lenses range from the FUJINON GF23mmF4 R LM WR to the GF500mmF5.6 R LM OIS WR. There are five G Mount zooms, from the GF20-35mmF4 R WR to the GF100-200mmF5.6R LM OIS WR. Popular primes include the 55mm F1.7 WR lens, 30mm F5.6 Tilt Shift lens, 110mm F5.6 Tilt Shift Macro lens. And, of course, there's the 32-90mm T3.5 Power Zoom.

Fujifilm writes, “Since its founding in 1934, the Fujifilm Group has played an important role in the global film industry—introducing the ETERNA series motion picture color negative film, as well as FUJINON Premier, Premista and ZK Cabrio cinema zoom lenses. The product name GFX ETERNA expresses our desire to be a leader in a new era of video production that creates masterpieces “GFX ETERNA is set to revolutionize high-end production. With

Fujifilm's expertise and experience in the field of filmmaking, the company will combine the exceptional capabilities of Fujinon lenses with the advanced technology of GFX System cameras.

“As the demand for producing feature and short films, television, documentaries, and web streaming content continues to grow, there is an increasing industry need for high-quality footage that can be produced quickly and seamlessly. As we proceed with field testing in preparation for the release of GFX ETERNA, we will contribute to high-quality and efficient cine production in a wide range of fields by expanding our product lineup to enhance the GFX System.”

## What's this? 55mm?

“In some ways, we think there is a lot of validity in exploring the sensor diagonal as a standard in establishing a way to talk about this because it often comes to the central question of lens coverage and how it can impact a cinematographer's image,” said Yuji Igarashi, Fujifilm General Manager Professional Imaging Group.

Identifying the camera by its image sensor diagonal could help clear the confusion of calling cameras “Large Format, Larger Format, Larger-than-Large, Super, Ultra, Medium, 65, etc. After all, the original meaning of “65mm” refers to the width of the actual film negative, not the picture area.

And so, it's nice to call this camera “Fujifilm GFX ETERNA 55” — 55 rounded up from its 54.78mm image diagonal.

Matching the sensor sizes of the GFX ETERNA with the GFX100 II, Fujifilm planners and designers have created a Larger Format... oops...55mm Format cine camera in a very compact body. The styling is pleasing, especially the sculptural dorsal handle / cable protector in back. This is a Filmmaking Camera for filmmakers everywhere.

# Fujifilm GFX ETERNA 55



Camera left side: GFX ETERNA with Fujifilm G to PL Mount adapter.



Camera left side: GFX ETERNA with native G Mount.



Battery Chamber and Memory Card Slot covers opened.



Two Frame Grab buttons



Fujifilm GFX Sensor: 43.8 × 32.9 mm. 54.78 mm diagonal Ø



Fujifilm G Mount: 26.7 mm flange focal depth. 65 mm ID.



Fujifilm GFX ETERNA 55



Camera Right Side



3/4 Right Rear



Rear



V-Mount Battery Plate



Top

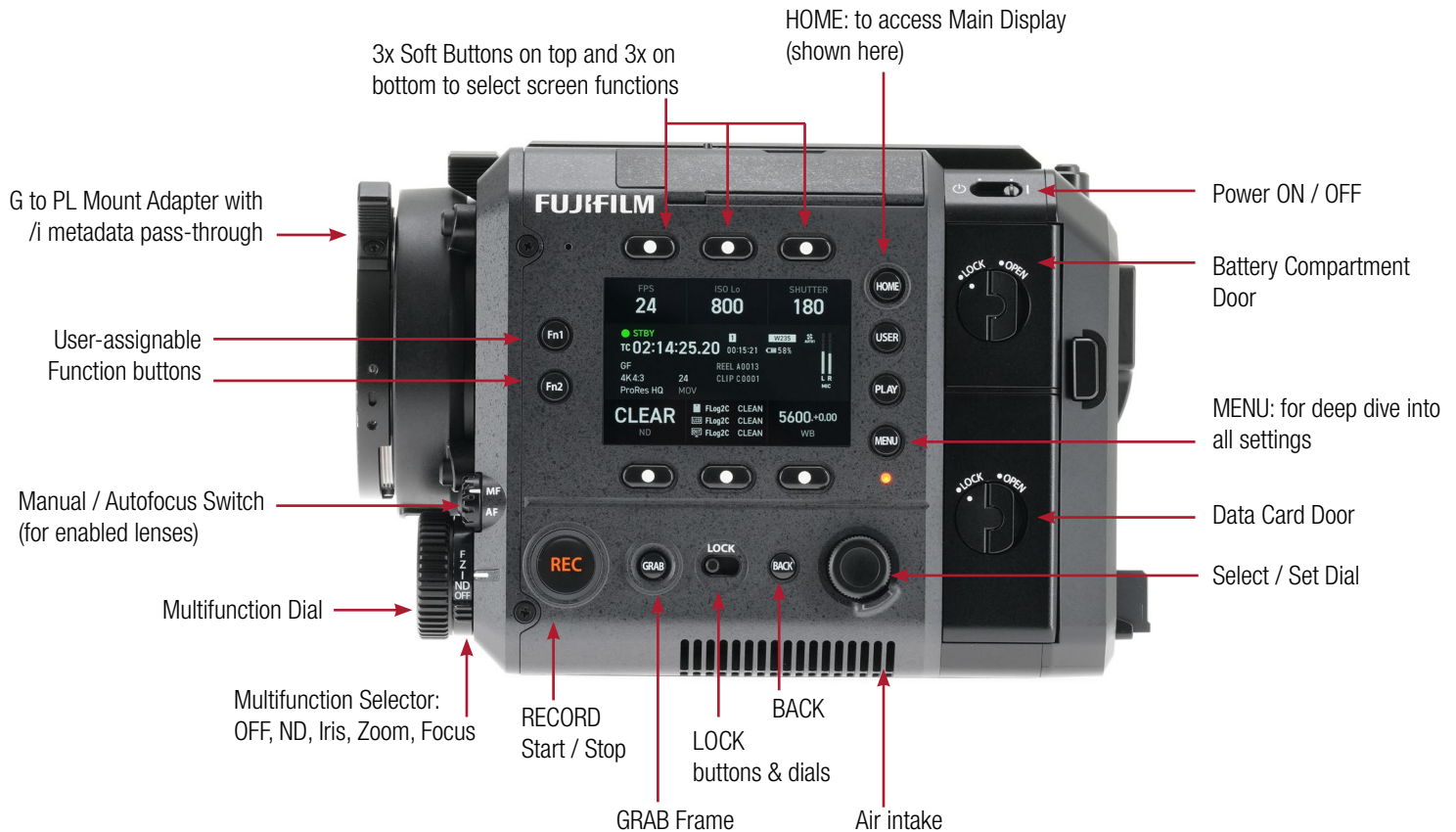


Bottom



# Fujifilm GFX ETERNA 55

## Camera Left Side



## Camera Left Side - Battery & Data Card Doors Open

Internal Fujifilm NP-W235 powers camera and enables hot-swap

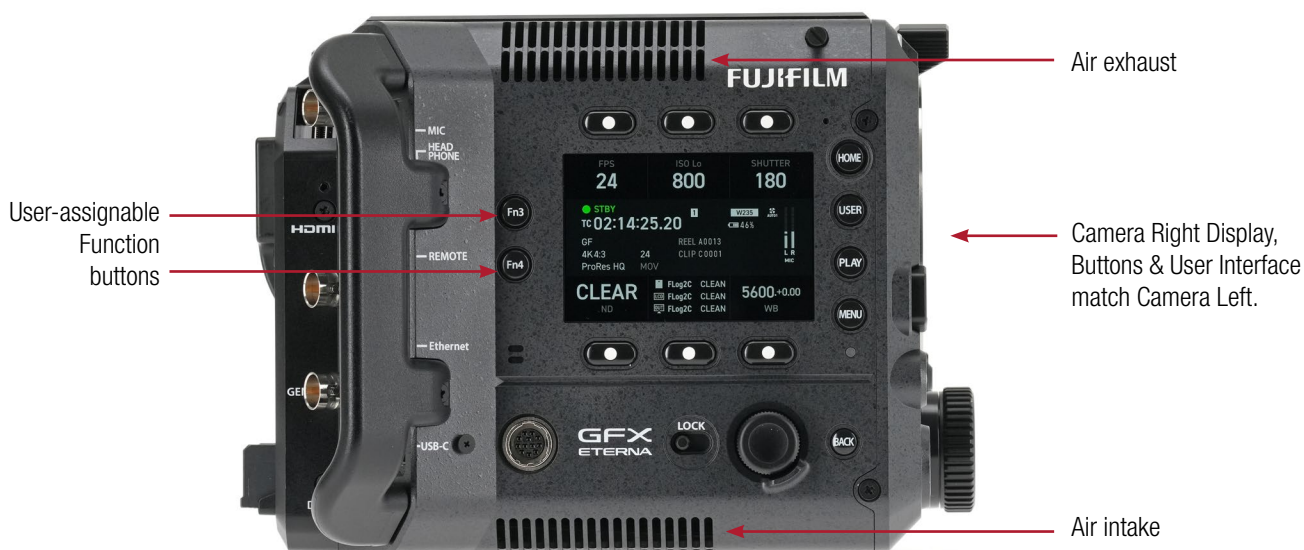


## Front View

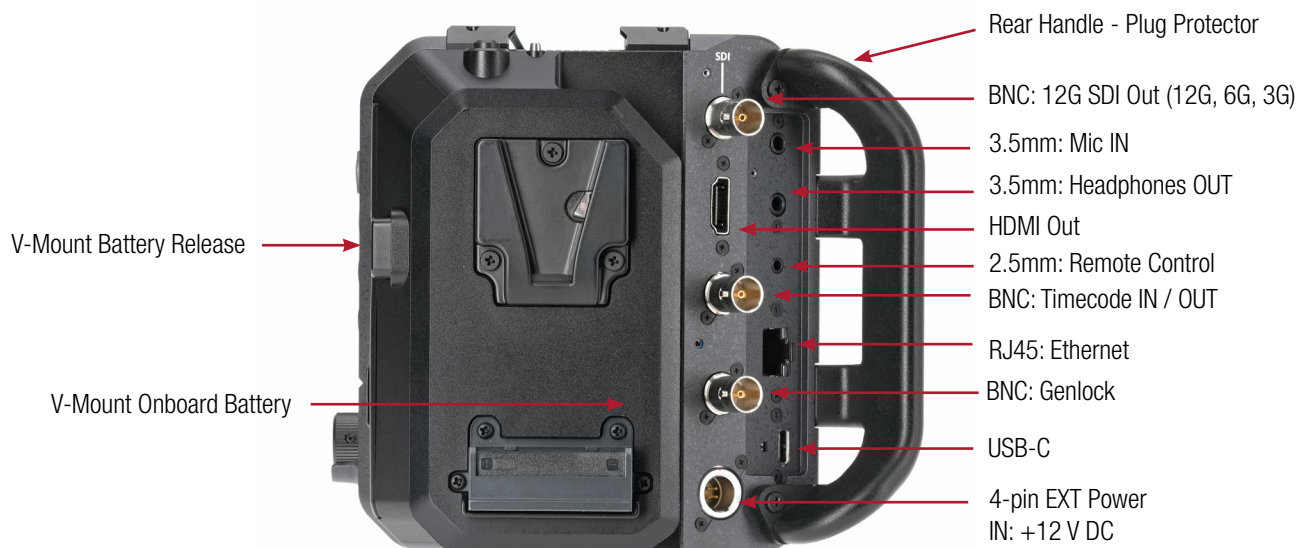


# Fujifilm GFX ETERNA 55

## Camera Right Side



## Rear View



# GFX ETERNA 55 Sensor Modes Simplified

All the different sensor modes on the following pages can make your eyes spin. But it could be worse, as the Austrians say. You could be leafing through the famous Clairmont Camera 80-page Catalog of Groundglass Aspect Ratios for film cameras.

These are just a few of the 40 sensor modes (formats) available on GFX ETERNA. Each sensor mode crops the recorded image to the exact size shown in the chart.

## GF 4K Open Gate

The largest sensor area: 43.6 x 32.7 mm. Image circle: 54.53mm Ø. Maximum resolution: 3840 x 2880.

## GF 4K DCI

The same sensor width as GF 4K Open Gate. Sensor area: 43.6 x 23.0 mm. Image circle: 49.33 mm Ø. Max. resolution: 4096 x 2160.

## Premista 4K DCI

FUJINON Premista lenses cover this image area which is larger than Full Frame, also known as VV or Ultra35.

Dimensions: 40.3 x 21.2 mm. Image circle: 45.52 mm Ø. Max. resolution: 4096 x 2160.

## 35mm DCI 4K

Classic Full Frame size: 35.9 x 23.9 mm. Image circle: 43.17 mm Ø. Max. resolution: 4096 x 2160

## 8K DCI

Smaller than Full Frame but larger than Super35—also known as Ultra35: 30.8 x16.2 mm. Image circle: 34.82 mm Ø.

Max. resolution: 8192 x 4320

## Super35 4K DCI

Classic Super35 3-perf (17:9). Dimensions: 24 x 12.7 mm. Image circle: 27.31 mm Ø Max. resolution: 4096 x 2160.

## More information:

For more information on Sensor Modes, Formats and Resolution, see page 6 of the GFX ETERNA White Paper:

[www.fujifilm-x.com/en-us/support/download/technical-data/](http://www.fujifilm-x.com/en-us/support/download/technical-data/)

For manuals and downloads: [www.fujifilm-x.com/global/support/](http://www.fujifilm-x.com/global/support/)

## GFX ETERNA Sensor Modes Simplified by DCI 17:9 Aspect Ratios

GF Open Gate 4K 4:3

43.63 x 32.71 mm

54.53 mm Ø

GF DCI 4K 17:9

43.63 x 23.01 mm

49.33 mm Ø

Premista DCI 4K 17:9

40.27 x 21.23 mm

45.52 mm Ø

35mm Full Frame DCI 4K 17:9

35.92 x 18.95 mm

40.61 mm Ø

Ultra 35 DCI 8K 17:9

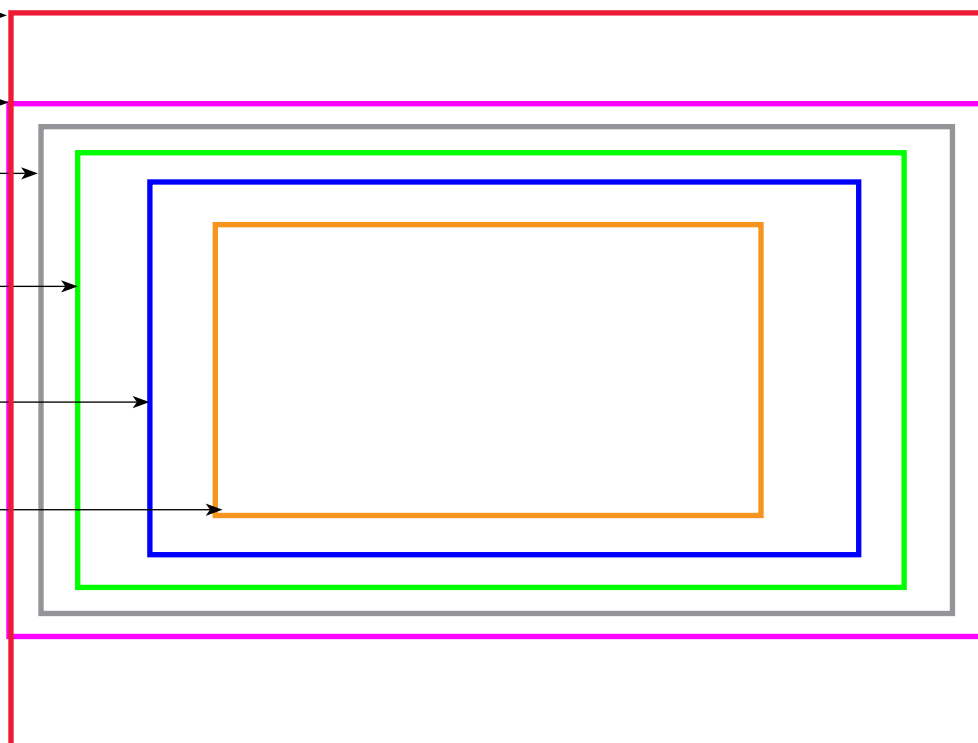
30.80 x 16.24 mm

34.82 mm Ø

S35 (3-perf) S35 DCI 4K 17:9

24 x 12.66 mm

27.14 mm Ø



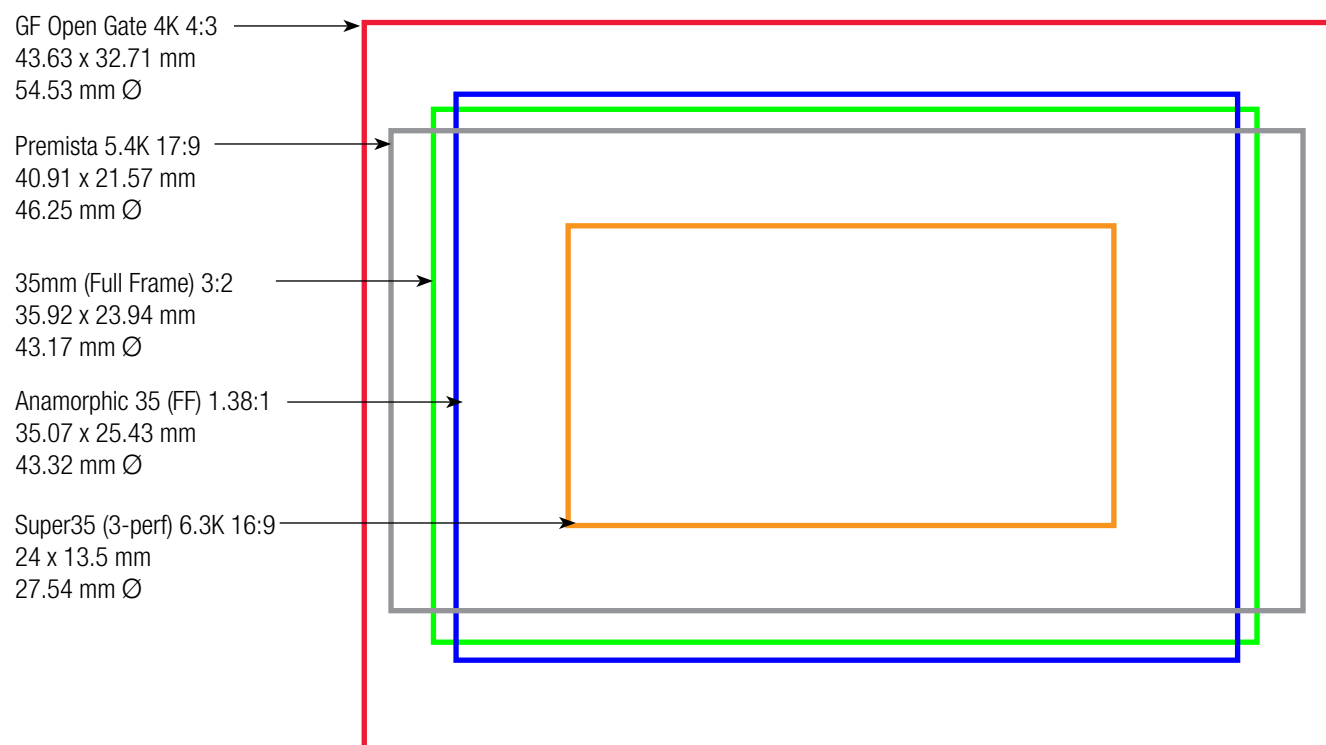


# GFX ETERNA 55 Simplified Chart of Sensor Modes & Sizes

Here's another simplified chart. For clarity, I have moved the Camera's DCI 8K sensor mode from the GFX ETERNA menu's Anamorphic 35mm sensor mode menu to our standalone Ultra35 8K pixel for pixel sensor mode. See next page for all the complete list.

Format	Mode	Resolution	Aspect Ratio	Width mm	Hgt mm	Diagonal mm Ø	Max FPS
<b>GF</b> (Giant Format, Larger Format)	4K Open Gate	3840 x 2880	4:3	43.63	32.71	54.53	48
	5.8K Widescreen Spherical	5824 x 2436	2.39:1	43.80	18.32	47.47	29.97
	DCI 4K	4096 x 2160	17:9	43.63	23.01	49.33	59.94
<b>Premista</b> (VV)	5.4K	5440 x 2868	17:9	40.91	21.57	46.25	29.97
	DCI 4K	4096 x 2160	17:9	40.27	21.23	45.52	59.94
<b>35mm</b> (Full Frame)	4.8K 3:2	4776 x 3184	3:2	35.92	23.94	43.17	24
	4.8K 16:9	4776 x 2688	16:9	35.92	20.21	41.21	29.97
	DCI 4K	4096 x 2160	17:9	35.92	18.95	40.61	29.97
<b>Anamorphic 35mm</b> (Full Frame & Ultra35)	8K 2.76:1 recorded dequeezed 2x from 1.38:1	8192 x 2968	2.76:1	35.07	25.42	43.32	24
	8K 2.39:1 recorded dequeezed 2x from 1.195:1	8080 x 3380	2.39:1	30.38	25.42	39.61	24
	4.6K 1.38:1 recorded squeezed	4664 x 3380	1.38:1	35.07	25.42	43.32	24
	4K 1.195:1 recorded squeezed	4040 x 3380	1.195:1	30.38	25.42	39.61	24
	4.8K 1.5:1 (3:2) recorded squeezed	4776 x 3184	3:2	35.92	23.94	43.17	24
<b>Ultra35</b>	DCI 8K pixel for pixel	8192 x 4320	17:9	30.80	16.24	34.82	29.97
<b>Super35</b> (3-perf 35mm)	6.3K	6382 x 3590	16:9	24.00	13.50	27.54	29.97
	4K 17:9	4096 x 2160	17:9	24.00	12.66	27.14	29.97

## GFX ETERNA Sensor Modes Simplified by Widest or Tallest



# GFX ETERNA 55 Sensor Modes, Rez, Aspect Ratios, Sizes, FPS

Format	Sensor Mode	Resolution	Ratio	Width mm	Hgt mm	Diag. mm	Max FPS
<b>GF</b> (Giant Format, Larger Format)	4K Open Gate	3840 x 2880	4:3	43.63	32.71	54.53	48
	DCI 8K	8192 x 4320	17:9	30.80	16.24	34.82	24
	8K	7680 x 4320	16:9	28.88	16.24	33.13	29.97
	5.8K Widescreen Spherical	5824 x 2436	2.39:1	43.80	18.32	47.47	29.97
	DCI 4K	4096 x 2160	17:9	43.63	23.01	49.33	59.94
	4K	3840 x 2160	16:9	43.63	24.55	50.06	59.94
	FHD 17:9	2048 x 1080	17:9	43.63	23.01	49.33	120
	FHD 16:9	1920 x 1080	16:9	43.63	24.55	50.06	120
<b>Premista</b> (V & Ultra35)	DCI 8K	8192 x 4320	17:9	30.80	16.24	34.82	24
	8K	7680 x 4320	16:9	28.88	16.24	33.13	29.97
	5.4K	5440 x 2868	17:9	40.91	21.57	46.25	29.97
	DCI 4K	4096 x 2160	17:9	40.27	21.23	45.52	59.94
	4K	3840 x 2160	16:9	40.27	22.65	46.20	59.94
	FHD 17:9	2048 x 1080	17:9	40.27	21.25	45.53	120
	FHD 16:9	1920 x 1080	16:9	40.27	22.65	46.20	120
<b>35mm</b> (Full Frame & Ultra35)	DCI 8K	8192 x 4320	17:9	30.80	16.24	34.82	24
	8K	7680 x 4320	16:9	28.88	16.24	33.13	29.97
	4.8K 3:2	4776 x 3184	3:2	35.92	23.94	43.17	24
	4.8K 16:9	4776 x 2688	16:9	35.92	20.21	41.21	29.97
	DCI 4K	4096 x 2160	17:9	35.92	18.95	40.61	29.97
	4K	3840 x 2160	16:9	35.92	20.21	41.21	29.97
	FHD 17:9	2048 x 1080	17:9	35.92	18.95	40.61	59.94
	FHD 16:9	1920 x 1080	16:9	35.92	20.20	41.21	59.94
<b>Anamorphic 35mm</b> (Full Frame & Ultra35)	8K 2.76:1 recorded dequeezed 2x fr 1.38:1	8192 x 2968	2.76:1	35.07	25.42	43.32	24
	8K 2.39:1 recorded dequeezed 2x fr 1.195:1	8080 x 3380	2.39:1	30.38	25.42	39.61	24
	4.6K 1.38:1 recorded squeezed	4664 x 3380	1.38:1	35.07	25.42	43.32	24
	4K 1.195:1 recorded squeezed	4040 x 3380	1.195:1	30.38	25.42	39.61	24
	DCI 8K pixel for pixel	8192 x 4320	17:9	30.80	16.24	34.82	29.97
	8K	7680 x 4320	16:9	28.88	16.24	33.13	29.97
	4.8K 3:2	4776 x 3184	3:2	35.92	23.94	43.17	24
	4.8K 16:9	4776 x 2688	16:9	35.92	20.21	41.21	29.97
	DCI 4K	4096 x 2160	17:9	35.92	18.95	40.61	29.97
	4K	3840 x 2160	16:9	35.92	20.21	41.21	29.97
	FHD 17:9	2048 x 1080	17:9	35.92	18.95	40.61	59.94
	FHD 16:9	1920 x 1080	16:9	35.92	20.20	41.21	59.94
<b>Super35</b> (3-perf 35mm)	6.3K	6382 x 3590	16:9	24.00	13.50	27.54	29.97
	4K 17:9	4096 x 2160	17:9	24.00	12.66	27.14	29.97
	4K 16:9	3840 x 2160	16:9	24.00	13.50	27.54	29.97
	FHD 17:9	2048 x 1080	17:9	24.00	12.63	27.13	59.94
	FHD 16:9	1920 x 1080	16:9	24.00	13.49	27.54	59.94

ProRes 422 HQ, ProRes 422, ProRes 422 LT and H.265 codecs are available in all of the above formats.

# GFX100 II Sensor Modes, Rez, Aspect Ratios, Sizes, FPS

Format	Sensor Mode	Resolution	Aspect Ratio	Width mm	Height mm	Diagonal mm	Max FPS
<b>GF</b> (Giant Format, Larger Format)	Full Size Still Photography	11648 x 8736	4:3	43.8	32.9	54.78	8.0 fps
	DCI 8K	8192 x 4320	17:9	30.8	16.27	34.84	24 fps
	8K	7680 x 4320	16:9	28.88	16.27	33.15	30 fps
	5.8K CineScope *	5824 x 2476	2.35:1	43.8	18.65	47.61	30 fps
	DCI 4K	4096 x 2160	17:9	43.63	23.05	49.35	60 fps
	4K	3840 x 2160	16:9	43.63	24.58	50.08	60 fps
	FHD	2048 x 1080	17:9	43.63	23.05	49.35	120 fps
	FHD	1920 x 1080	16:9	43.63	24.58	50.08	120 fps
<b>Premista</b> (V & Ultra35)	DCI 8K	8192 x 4320	17:9	30.8	16.27	34.84	24 fps
	8K	7680 x 4320	16:9	28.88	16.27	33.15	30 fps
	5.4K	5440 x 2868	17:9	40.91	21.6	46.26	30 fps
	DCI 4K	4096 x 2160	17:9	40.27	21.26	45.54	60 fps
	4K	3840 x 2160	16:9	40.27	21.26	46.22	60 fps
	FHD	2048 x 1080	17:9	40.27	21.29	45.55	120 fps
	FHD	1920 x 1080	16:9	40.27	22.69	46.22	120 fps
<b>35mm</b> (Full Frame & Ultra35)	DCI 8K	8192 x 4320	17:9	30.8 **	16.27	34.84	24 fps
	8K	7680 x 4320	16:9	28.88 **	16.27	33.15	30 fps
	35mm Format 3:2	4776 x 3184	3:2	35.92	23.98	43.19	24 fps
	35mm Format 16:9	4776 x 2688	16:9	35.92	20.25	41.23	30 fps
	DCI 4K	4096 x 2160	17:9	35.92	18.98	40.63	30 fps
	4K	3840 x 2160	16:9	35.92	20.1	41.16	30 fps
	FHD	2048 x 1080	17:9	35.92	18.98	40.63	60 fps
	FHD	1920 x 1080	16:9	35.92	20.23	41.23	60 fps
<b>Anamorphic 35mm</b> (Full Frame & Ultra35)	Anamorphic 8K 2x	8192 x 2968	2.76:1	35.08	25.46	43.34	24 fps
	Anamorphic 4.6K	4664 x 3380	1.38:1	35.08	25.46	43.34	24 fps
	DCI 8K	8192 x 4320	17:9	30.8 **	16.27	34.84	24 fps
	8K	7680 x 4320	16:9	28.88 **	16.27	33.15	30 fps
	35mm Format 3:2	4776 x 3184	3:2	35.92	23.98	43.19	24 fps
	35mm Format 16:9	4776 x 2688	16:9	35.92	20.25	41.23	30 fps
	DCI 4K	4096 x 2160	17:9	35.92	18.98	40.63	30 fps
	4K	3840 x 2160	16:9	35.92	20.1	41.16	30 fps
	FHD	2048 x 1080	17:9	35.92	18.98	40.63	60 fps
	FHD	1920 x 1080	16:9	35.92	20.23	41.23	60 fps

Format names in **RED** in the Left Column are Fujifilm's.

The black text notes in the Left Column are FDTimes's designations and explanations.

\* 5.8K CineScope is Widescreen Spherical.

\*\* Ultra35 designates an image circle coverage of approx. 34.6 mm Ø.

It is larger than Super35 (31.1 mm Ø) — but smaller than Full Frame (43.2 mm Ø) or VV (46.3 mm Ø).



# FUJIFILM GFX ETERNA 55 Camera Specs

- Lens Mount: FUJIFILM G mount
- Image Sensor: 43.8mm × 32.9mm GFX 102MP CMOS II HS
- Number Of Pixels: 102 million pixels
- OLPF: Optical low pass, UV, IR Filter
- ND Filter: Electronic Variable ND Filter, ND.6 - ND2.1 in ND.015 increments. Visually stepless.
- Gamma: Film Simulation / F-Log2 / F-Log2 C / F-Log / HLG
- LUTs: Up to 16 3D-LUT files can be saved on the camera. Supported cube sizes (17/33/65). File names support up to 48 characters.
- 20 recordable Film Simulations: PROVIA/Standard, Velvia/Vivid, ASTIA/Soft, CLASSIC CHROME, REALA ACE, PRO Neg.Hi, PRO Neg.Std, CLASSIC Neg., NOSTALGIC Neg., ETERNA/Cinema, ETERNA BLEACH BYPASS, ACROS, ACROS + Ye FILTER, ACROS + R FILTER, ACROS + G FILTER, MONOCHROME, MONOCHROME + Ye FILTER, MONOCHROME + R FILTER, MONOCHROME + G FILTER, SEPIA Cooling Fan Setting: AUTO1 / AUTO2 / HIGH / LOW
- Sensor Cleaning System: Ultra Sonic Vibration
- Image Processing Engine: X-Processor 5
- Storage Media: SD Card, CFexpress Type B Card, SSD
- ISO: AUTO, 400 - 12,800 (in 1/3 stop increments)
- Extended: ISO Low 100 - 320 (1/3 stop increments) & ISO High 25,600
- TTL Exposure Control: 256 zone metering, Multi, Spot, Average, Center Weighted
- Shutter angle / Shutter speed / 5.6° - 360° 1/8 sec - 1/8000 sec.
- Focus: Manual Focus & Continuous Hybrid AF (TTL contrast AF / TTL phase detection AF)
- AF Subject Detection: Face, Eye, Animal, Bird, Automobile, Motorcycle, Bicycle, Airplane, Train
- Framelines: Up to 3 customizable framelines
- Exposure Tools: Waveform / Parade, Vectorscope, Histogram, RGB Histogram, Zebras
- Side monitors (L&R): 3-inch Touch Screen Color LCD Monitor, 3:2 Aspect Ratio, approx. 1.04 million dots.
- Recording Codecs: Apple ProRes 422HQ, Apple ProRes 422, Apple ProRes 422LT, HEVC/H.265 (4:2:2 10 Bit)
- Video File Wrappers: MOV, MXF, MP4
- Sensor Frame Rates (FPS): 22, 23.976, 24, 25, 29.97, 47.952, 48, 50, 59.94, 100, 119.88
- Project Frame Rates (FPS): 59.94, 50, 48, 47.95, 29.97, 25, 24, 23.98
- HDMI RAW External Recording Formats: GF 4K 4:3 Open Gate, 4K 16:9, 8K 17:9, 8K 16:9
- SDI RAW External Recording Formats: GF 4K 4:3 Open Gate, 4K 16:9
- White Balance: 2000K - 11000K. Auto, White Priority, Ambience Priority
- Color correction Green-Magenta: -16.00 to +16.00
- Connectors
  - 1 x 4 Pin Lemo DC input
  - 1 x 2 Pin Lemo DC output 12V (3 amps max), 12- Pin Hirose Lens Connector
  - 1 x SDI OUT (12G/6G/3G); 1 x HDMI Output (Type A)
  - 1 x ø3.5mm Microphone Jack; 1 x ø3.5mm Headphone Jack
  - 1 x ø2.5mm Remote Jack
  - 1 x Ethernet Port (RJ45)
  - 1 x USB Type-C
  - 1 x Timecode Input/Output (BNC); 1 x Genlock Input (BNC)
  - 1 x Multipin ETERNA Monitor Connector; 1 x Multipin Control Handle Connector
- Dimensions: 110.8mm (W) x 138.2mm (H) x 176.8mm (D) / 4.36in. (W) x 5.44in. (H) x 6.96in. (D)
- Weight: Approx. 1,995.81 g / 4.4 lb. (excluding battery and memory card)
- External Onboard Monitor: 5-inch LCD 2000 Nit, 16:9, approx. 6.22 million dots
- Network: Bluetooth v4.2 2402 - 2480 MHz; WiFi IEEE802.11 a/b/g/n/ac WP2, WPA3; Ethernet 10. 100, 1000BASE-T (1G)
- Power Supplies: Internal NP-W235 Battery (Included), AC Power Adapter (Included), V-Lock Battery (Not Included)
- Camera comes with: 5-inch Touch Screen Monitor, 5-inch Monitor Hood, Monitor Arm, G to PL Mount Adapter, Camera Control Top Handle, AC power adapter AC-15VS, AC cable, Lens cavity cap, Li-ion battery NP-W235.

## GFX ETERNA 55 with GF32-90mmT3.5 PZ OIS WR Zoom



Fujifilm GFX ETERNA 55 with Fujinon GF32-90mmT3.5 PZ OIS WR zoom lens



# Fujifilm GFX ETERNA 55 with Fujinon GF32-90mmT3.5 PZ OIS WR



Camera left side

OIS (Optical Image Stabilization OFF - ON)

PZ (Power Zoom) Servo Lever

Zoom: Servo - Manual Switch

Focus: Servo - Manual Switch

Switch to move IRIS ring from manual to A (Auto) or C (Command) mode.

- Auto is auto iris.
- Command is to adjust the iris via the dial on the camera or top handle.



Camera right side

The letters in Fujinon GF32-90mmT3.5 PZ OIS WR explained: GF=Fujinon GF lens for G Mount; PZ=Power Zoom; OIS=Optical Image Stabilization; WR=Water Resistant.

This is a drive-by-wire lens. It requires power from the camera. Internal motors move the lens elements instead of mechanical cams or helical threads. These silent, high-speed motors are synced directly with the focus, zoom, and iris rings.

Flip the Focus or Zoom switch from S to M to change from Servo to Manual lens control. There are end stops. You can switch from Servo (Auto) focus to Manual focus during a shot. Your focus setting will be remembered even after the camera is turned off and on.

All three rings also have standard 0.8M gears for traditional external lens motors. Directly above the S-M Zoom switch, there's a small Servo Zoom lever.

When paired with the FX ETERNA 55, Servo Zoom can also be controlled directly by the dials on the body or handle.

## Fujinon GF32-90mmT3.5 PZ OIS WR Specs

- 25 elements in 19 groups (including 3 aspherical and 3 ED elements)
- Aperture: T3.5 - T32
- Iris Blades: 13
- M.O.D.: 0.8 m / 31.5"
- Mount: Fujifilm G Mount
- Focus Ring: 200 degree rotation
- Dimensions: 222.5 mm (L) x 123.5 mm (Ø). 8.74" (L) x 4.9"
- Front diameter: 114 mm. Front filter size: 111 mm.
- Weight: approx 2,150 g / 4.63 lb
- Dust and moisture resistant.

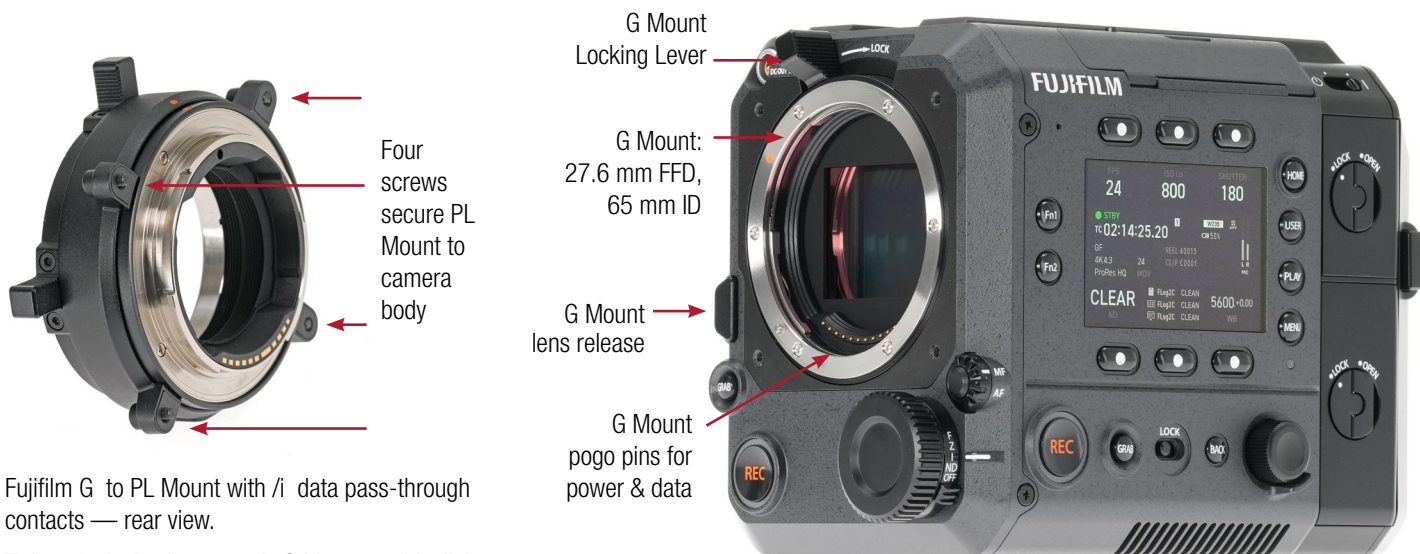


## Fujifilm GFX ETERNA 55 with Fujinon GF32-90mmT3.5 PZ OIS WR



Framegrab of John Blackwood with GFX ETERNA 55 and GF32-90mmT3.5 PZ. 4:3 Open Gate 4K sensor mode.

# GFX ETERNA 55 G Mount, PL Mount, LPL Mount



GFX ETERNA 55 with native G Mount and Locking Lever

Fujifilm G to PL Mount with /i data pass-through contacts — rear view.

Twists clockwise in camera's G Mount until it clicks. Then rotate the Locking Lever clockwise to tighten.

For extra support, secure the mount's four screws to the camera body.



Fujifilm G to PL Mount - 3/4 front view:

52 mm flange focal depth (FFD),  
54 mm inside diameter (ID)

PL Mount's /i data contacts



GFX ETERNA 55 with Fujifilm's G to PL Mount Adapter



G to LPL Mount by Wooden Camera. 3/4 front view.  
44 mm FFD. 62 mm ID. No /i data.



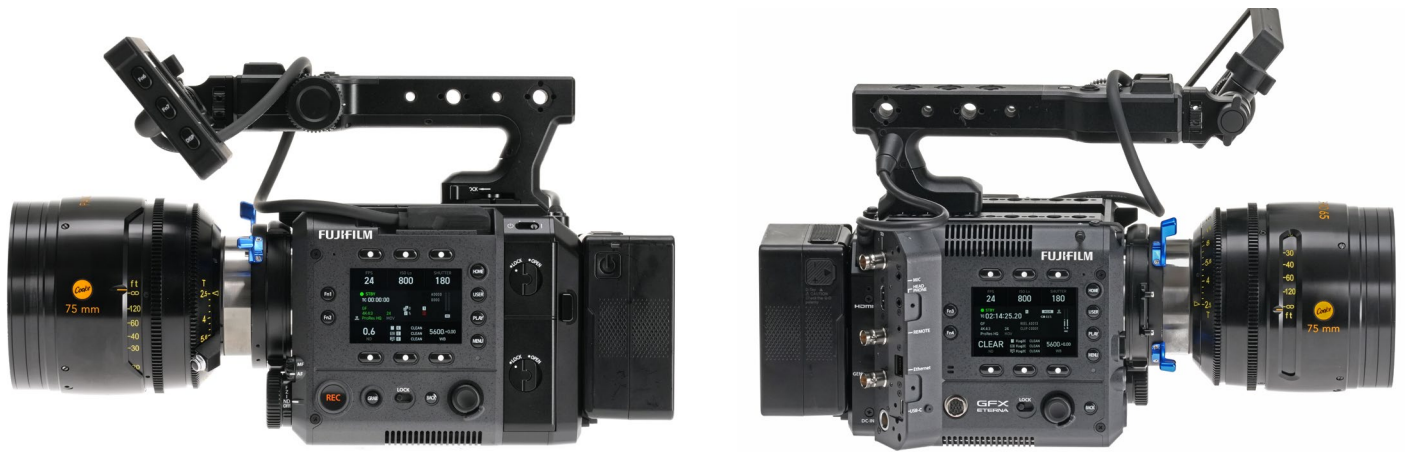
G to PL Mount by Fujifilm - with /i data contacts — front



G to PL Mount with /i to GF data pass-through contacts — rear view.



# Fujifilm GFX ETERNA 55 with Cooke Panchro65



Fujifilm GFX ETERNA 55 with Cooke Panchro65 75mm T2.5 lens



GFX ETERNA 55 and Cooke Panchro 65 75mm  
4:3 Open Gate 4K sensor mode.  
Framegrabs at FDTimes of John Blackwood,  
Fujifilm Director of Technical Marketing.

Cooke Panchro65 lenses come in LPL Mount.



## Tasting & Testing GFX ETERNA 55 with Leitz THALIA 65



At Sistina NYC, a few steps away from the Metropolitan Museum of Art.

What better place to test the GFX ETERNA 55 with Leitz THALIA 65 primes?

Larger Format, swirly bokeh, close focus.

Taken with Leitz Cine THALIA 90-T, wide open at T2.2 with Fujifilm's G to PL Mount Adapter.

THALIA 65 lenses come in PL and LPL mounts, with 95 mm front diameters and a 60 mm image circle.



Tadashi (Todd) Sasaki,  
General Manager, Fujifilm  
North America Electronic  
Imaging & Optical  
Devices Division



## Tasting & Testing GFX ETERNA 55 with Leitz THALIA 65

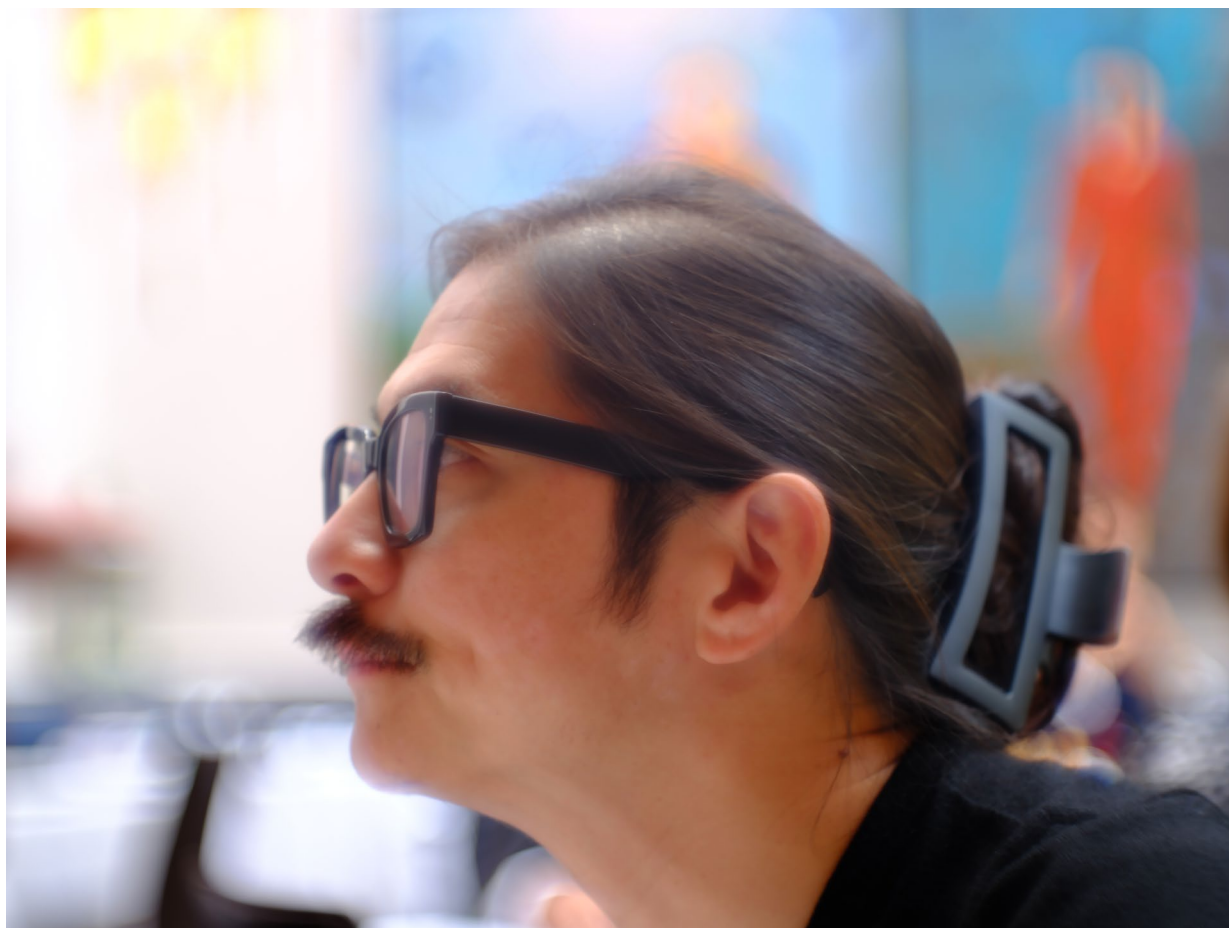


Taken with Leitz Cine THALIA 90-T, wide open at T2.2 with G to PL Mount Adapter.

The 90mm THALIA-T has optical qualities that are different from the rest of the THALIA set.

Wide open at T2.2, it has a vintage, romantic, slightly hazy and soft look. Stop down a bit, things become progressively sharper, perhaps less vintage, veering toward post-modern.

THALIA-T is based on venerable Leica optical designer Max Berek's 1930s portrait lens: soft, glamorous, with Greta Garbo style glowing highlights.



Victor Ha, Vice President  
Fujifilm North America,  
Electronic Imaging &  
Optical Devices Division

# GFX ETERNA 55 with Atlas Kaizen Anamorphic

Prototype Atlas Kaizen 65 format 1.5x anamorphic lenses, in LPL mount.



Framegrab of John Blackwood, Director—Product Marketing at Fujifilm with GFX ETERNA 55 in GF 4:3 Open Gate Sensor Mode and pre-prototype Atlas Kaizen 65 format 40mm T2.2 1.5x anamorphic lens.



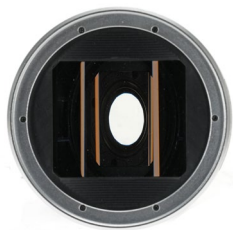
Below Atlas Kaizen 40mm T2.2 desqueezed 1.5x.





# GFX ETERNA 55 with Atlas Kaizen Anamorphic

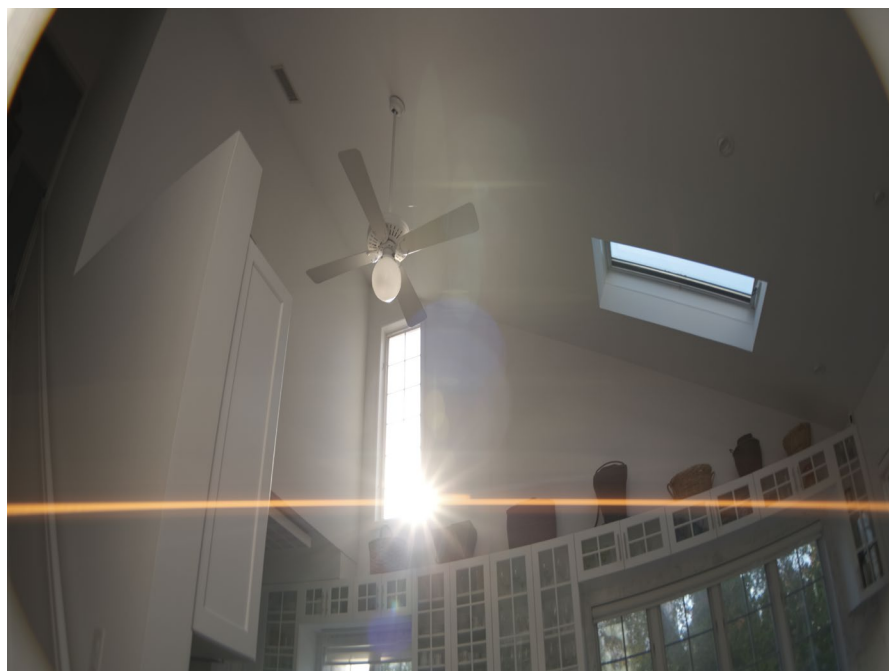
Atlas Kaizen 1.5x  
anamorphic  
front



Atlas Kaizen 1.5x  
anamorphic rear  
LPL mount



GFX ETERNA 55 in GF 4:3  
Open Gate Sensor Mode  
and pre-prototype Atlas  
Kaizen 65 format 40mm  
T2.2 1.5x anamorphic lens.



# GFX ETERNA 55 with Atlas Kaizen Anamorphic

Fujifilm GFX ETERNA 55  
with first pass pre-prototype  
Atlas Kaizen 65 format  
1.5x anamorphic 75mm  
T2.2 prime lens.



Framegrab of John Blackwood, Director—Product Marketing at Fujifilm, by GFX ETERNA 55 in GF 4:3 Open Gate Sensor Mode and pre-prototype Atlas Kaizen 65 format 75mm T2.2 1.5x anamorphic lens.



Below Atlas Kaizen 75mm  
T2.2 desqueezed 1.5x to  
2:1 ratio.

$(1.33 \times 1.5 = 1.995:1.)$





# GFX ETERNA 55 with Atlas Kaizen Anamorphic

Fujifilm GFX ETERNA 55 with  
prototype Atlas Kaizen 65 format  
1.5x squeeze anamorphic  
75mm T2.2 prime lens.



Framegrab of  
Jonathon Brearley by  
GFX ETERNA 55 in GF 4:3  
Open Gate 1.33:1 (4:3)  
3840 x 2880 sensor mode  
and  
prototype Atlas Kaizen 75mm  
T2.2 1.5x anamorphic lens.

At right: Squeezed.

Below: Desqueezed 1.5x to 2:1

( $1.33 \times 1.5 \approx 2$ )



# Fujifilm GFX ETERNA 55 with Atlas Kaizen Anamorphic

Capturing the entire image area of the GFX ETERNA 55 with a 65mm Format Anamorphic lens benefits from the sensor's 1.33:1 aspect ratio and then, depending on the squeeze factor of the lens, stretches it to familiar deliverable formats. So, a 1.5x anamorphic lens results in a 2:1 aspect ratio. A 1.8x squeeze factor gives us a 2.39:1 aspect ratio.

We're not using the GFX ETERNA 55's Anamorphic Sensor Modes, so viewing has to happen on a monitor like a SmallHD that handles independent desqueezing. Also, the image is easily desqueezed in post.

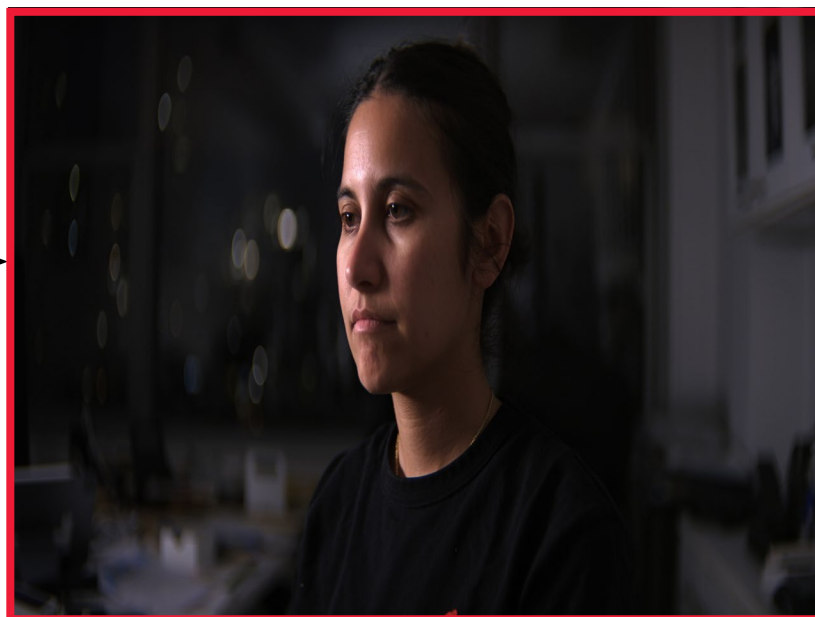


Framegrab of  
Marlena Fauer with  
GFX ETERNA 55 and  
prototype Atlas Kaizen 65  
Format 75mm T2.2 1.5x  
anamorphic lens.

GF Open Gate 4K 4:3 →  
3840 x 2880  
43.63 x 32.71 mm  
54.53 mm Ø

At right: Squeezed.

Below: Desqueezed 1.5x in  
post gets us the final 2:1  
image.





# GFX ETERNA 55 Launch at eye Museum Amsterdam





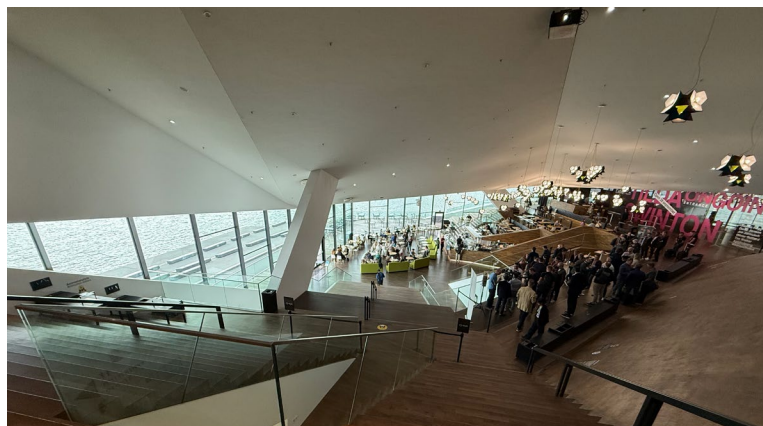
# GFX ETERNA 55 Launch at eye Museum Amsterdam



Makoto Oishi presenting the GFX ETERNA 55



Hideyuki Kasai, Fujifilm Professional Imaging Group Manager



GFX ETERNA demos on landing of Amsterdam EYE Museum



# GFX ETERNA 55 Launch at eye Museum Amsterdam



Masato (Mark) Yamamoto, Fujifilm Sr Exec VP, presenting in EYE Theater



Hands-on with the new GFX ETERNA 55







At the opening of IBC 2025 a day later, September 12, a test sample Electronic Viewfinder (EVF) “magically” appeared.

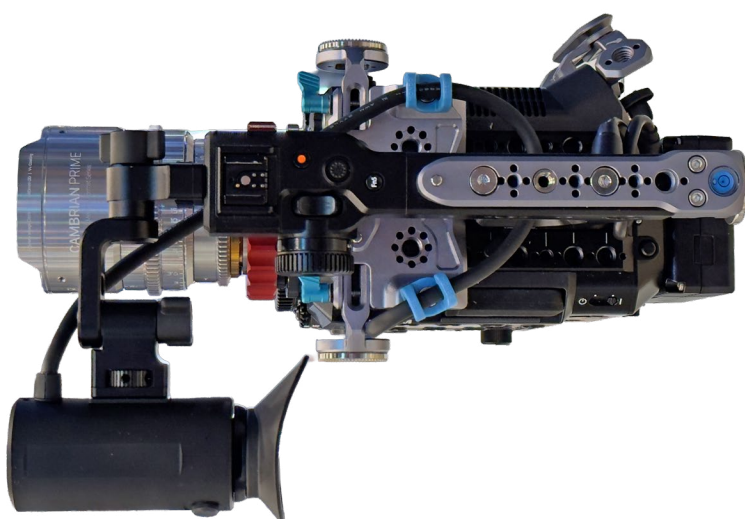
DPs and Camera Operators had been whining for this for months, and here it was with an excellent, true, sharp for focus and bright image.





## EVF for GFX ETERNA 55

Fujifilm Test Sample EVF  
for GFX ETERNA 55 at IBC

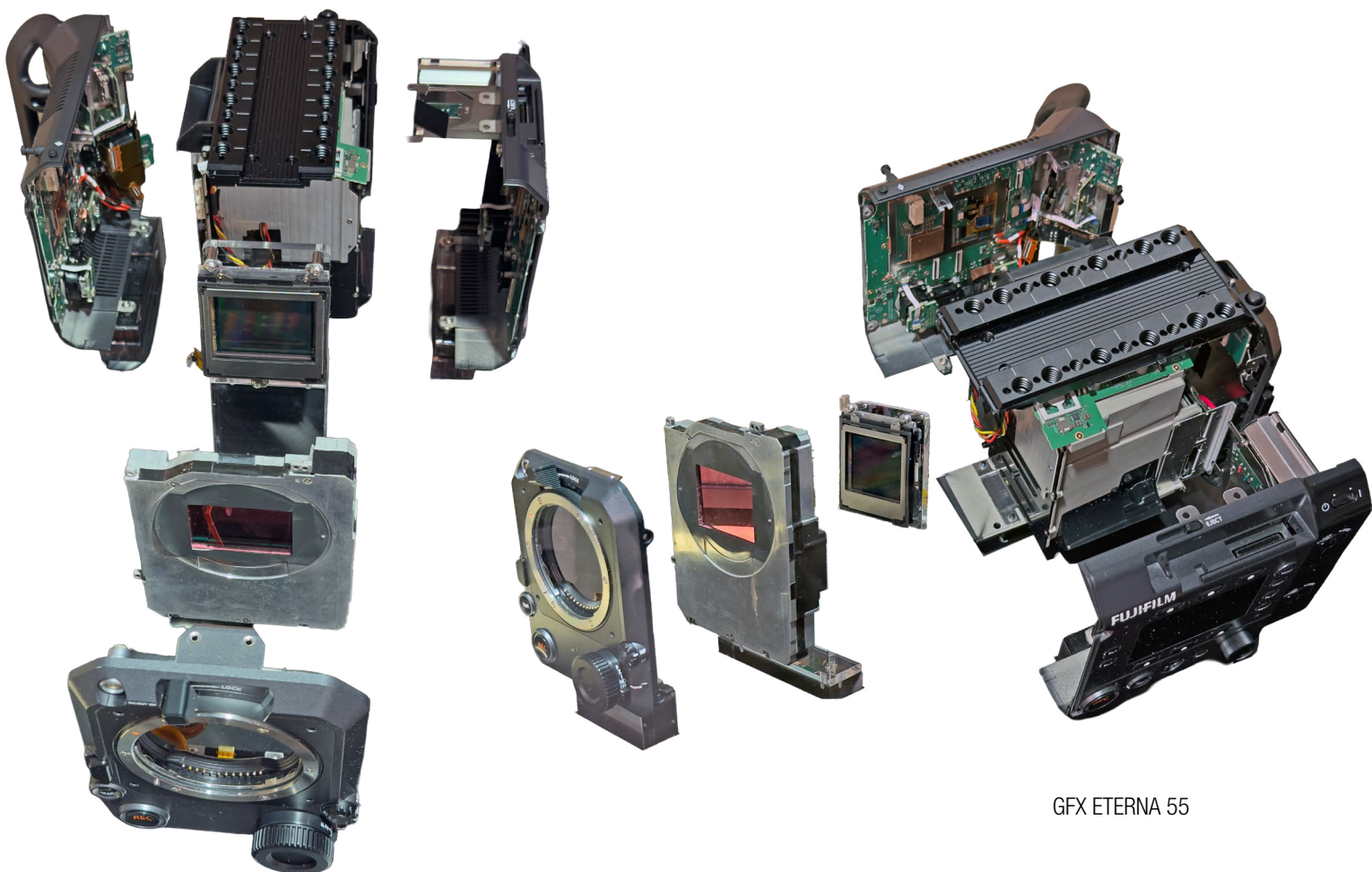


Vocas G to LPL  
adapter mount for  
GFX ETERNA 55



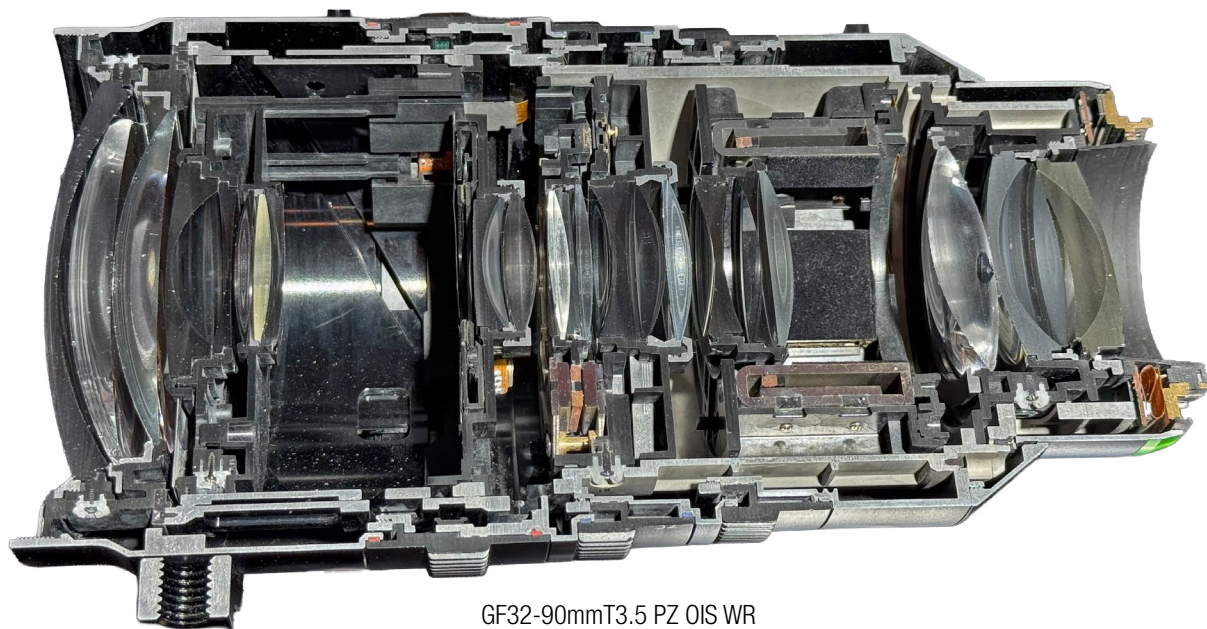


## GFX ETERNA 55 and 32-90 PZ Cutaways



GFX ETERNA 55

Ron Dexter, intrepid Director/DP never was a master of retrofit syndrome and never shy about subjecting his cameras and lenses to a bandsaw. But nothing like these cutaways. May void warranty—unless performed at the Fujifilm factory by their expert engineers.



GF32-90mmT3.5 PZ OIS WR

## GFX ETERNA 55 with Tilta Rig



The Tilta Camera Cage for GFX ETERNA Pro Kit includes a Hollywood Handle that attaches to the rear of Fujifilm's Top Handle and a Monitor Bracket that attaches to the front of Fujifilm's Top Handle.



Tilta's Monitor Bracket positions the GFX ETERNA Monitor well forward for hand-held/shoulder-resting, towards the rear for tripod work, and everywhere in between. It also hinges the monitor from perpendicular to parallel.





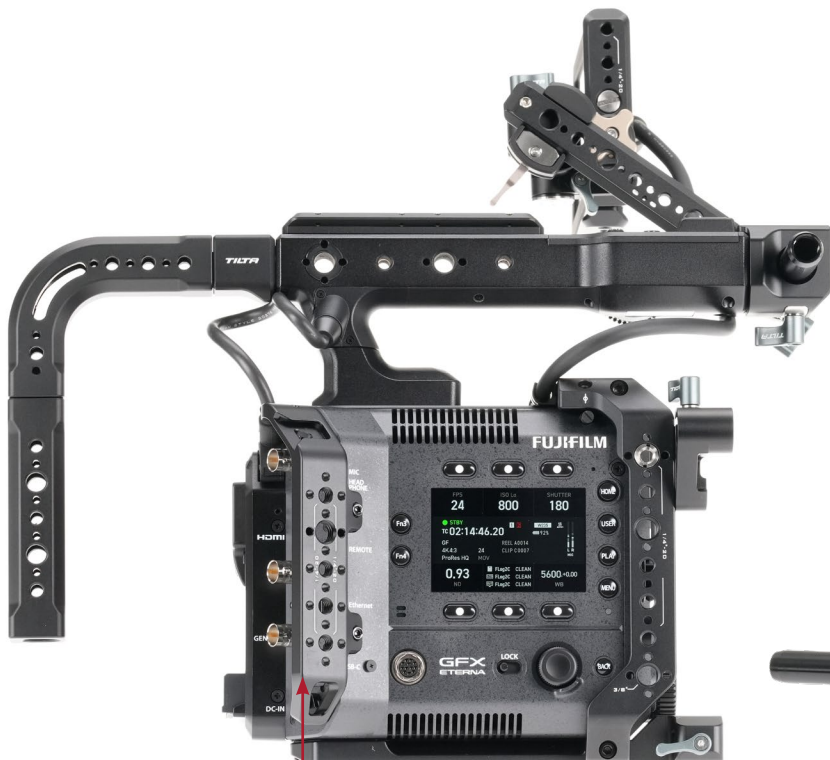
# Tilta Pro Kit for GFX ETERNA 55

The original GFX ETERNA 55 Top Handle is good to have when you want to use its F-Z-I-ND-OFF dial which is redundant with the dial at the front of the camera. Tilta's Monitor Bracket and Top Handle Extensions attach to the front and back of Fujifilm's Top Handle.



# Tilta Pro Kit for GFX ETERNA 55

Official name: Tilta Camera Cage for Fujifilm GFX ETERNA Pro Kit.  
[tilta.com](http://tilta.com)

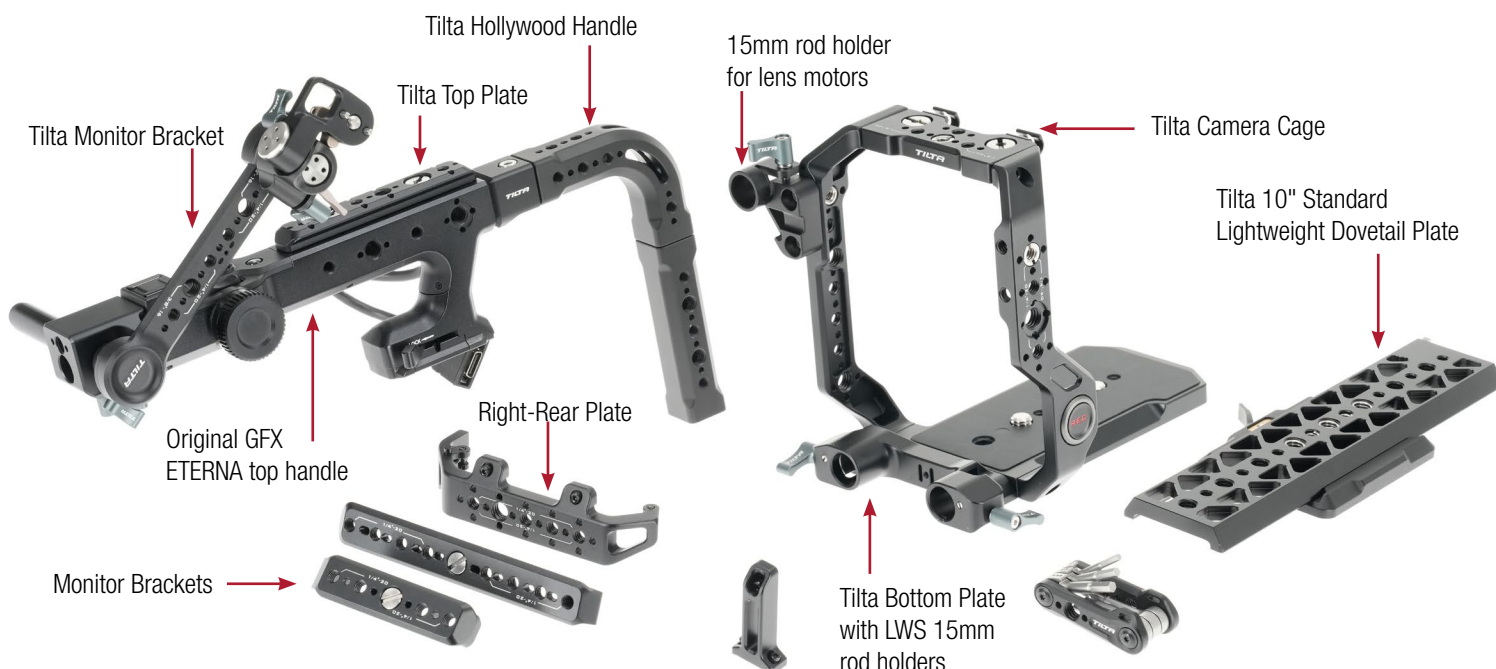


Tilta's right rear cable protector plate provides more mounting points.

Tilta Monitor Bracket for Fujifilm GFX ETERNA

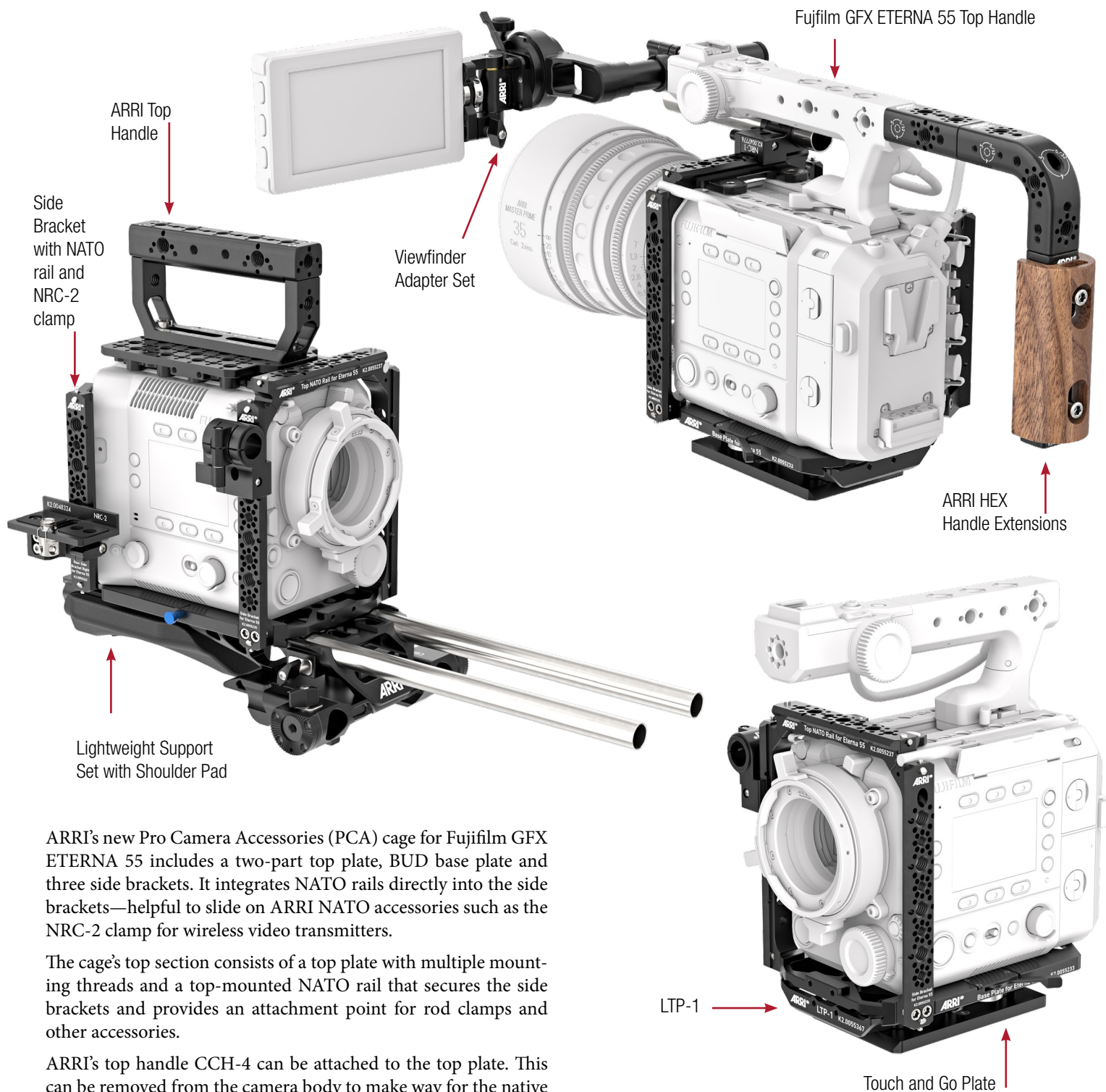


Tilta Camera Cage for Fujifilm GFX ETERNA





# ARRI PCA for Fujifilm GFX ETERNA 55



ARRI's new Pro Camera Accessories (PCA) cage for Fujifilm GFX ETERNA 55 includes a two-part top plate, BUD base plate and three side brackets. It integrates NATO rails directly into the side brackets—helpful to slide on ARRI NATO accessories such as the NRC-2 clamp for wireless video transmitters.

The cage's top section consists of a top plate with multiple mounting threads and a top-mounted NATO rail that secures the side brackets and provides an attachment point for rod clamps and other accessories.

ARRI's top handle CCH-4 can be attached to the top plate. This can be removed from the camera body to make way for the native Fujifilm handle.

ARRI's Viewfinder Adapter Set provides many viewing positions for Fujifilm's 5" onboard LCD monitor. The set includes the Rod Mounting Bracket RMB-8, Viewfinder Adapter VFA-4 and Viewfinder Cross Pipe. These attach to the Fujifilm top handle or ARRI Top Handle—to which ARRI HEX (Handle Extensions) can be attached.

ARRI's ETERNA BUD (Balance Utility Dovetail) baseplate and SAM (Stabilizer Adapter Mount) plates enable quick mounting to

gimbals and rigs.

The ARRI cage for ETERNA comes as a Pro Set, Basic Set, Extended Pro or Extended Basic Set—offering extra handheld accessories such as a shoulder pad, rosette brackets, and 15mm rods. The new Lightweight Tripod Plate LTP-1 is included in the Basic Set and Extended Sets. It has a Touch and Go 35 (Ronford-Sachtler- style) quick release plate.

[arri.com/pca](http://arri.com/pca)



# Wooden Camera for Fujifilm GFX ETERNA 55

Woodne Camera packages for the Fujifilm GFX ETERNA come as Elite Accessory System (including top handle and top plates) and the Core Accessory System (using Fujifilm's Top Handle). They also come à la carte. [woodencamera.com](http://woodencamera.com)

Fujifilm GFX ETERNA 55 Top Handle



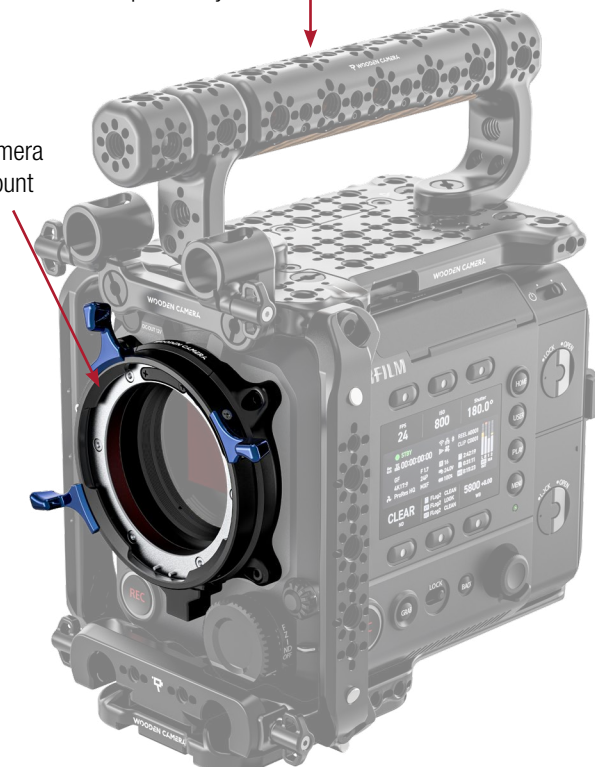
Wooden Camera Gold Mount D-Box for Fujifilm GFX ETERNA 55

Power Strip with LEMO style 12V 2-pin & 24V 3-pin RS connectors for accessories



Wooden Camera Top Handle and Top Plate System

Wooden Camera G to LPL Mount



# Fujifilm GFX ETERNA 55 with Fujinon 32-90, Cartoni MIX0 21, Tilta Rig





Fujifilm GFX ETERNA 55 with Fujinon 32-90, Cartoni MIX0 21, Tilta Rig



# Fujifilm GFX ETERNA 55 Camera Report

[fujifilm-x.com/global/products/cameras/gfx-eterna-55/](https://fujifilm-x.com/global/products/cameras/gfx-eterna-55/)

[fujifilm-x.com/en-us/products/cameras/gfx-eterna-55/](https://fujifilm-x.com/en-us/products/cameras/gfx-eterna-55/)

## FUJIFILM



**FILM AND DIGITAL TIMES**

Special Report  
by Jon Fauer, ASC  
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