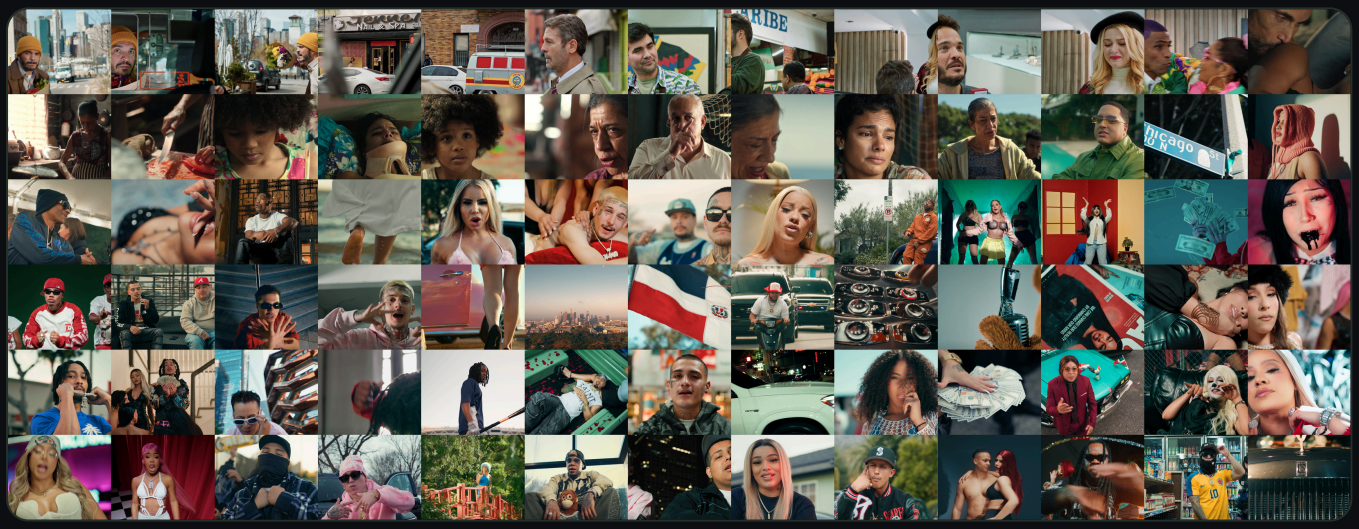
PRACTICAL GUIDE

Sony FX5

Delay, issues and whether to move from the FX3: what your colorist needs you to know



by Luis Taveras · Colorist

What the FX5 is

Sony unveiled the FX5 on July 22, 2026. It sits between the FX3 and the FX6, and according to Sony it borrows two things people were asking for from the VENICE 2: in-camera RAW and open gate. These are its official specs:

- **Full-frame stacked sensor** (Exmor RS), about 16.6 megapixels, with a BIONZ XR2 processor with AI.
- **15+ stops** of dynamic range in S-Log3.
- **Three base ISOs: 800, 4,000 and 12,800**, and a **dual gain** mode (up to the equivalent of 18 dB).
- **Internal X-OCN RAW**, 16-bit linear, in three tiers: LT, C1 and C2.
- **3:2 open gate** and **5K at 60**, 4K at 120 and Full HD at 240 fps. 4K at 240 arrives with firmware 2.0 (August 2027 or later, according to Sony Japan).
- **Internal noise reduction that can be turned off**, 3.5-inch screen, CineAlta-style menu, wired LAN and timecode over a USB-C cable.
- **US price:** US$4,899.99 body only, US$5,499.99 with the XLR handle (32-bit float audio).

What it doesn't have

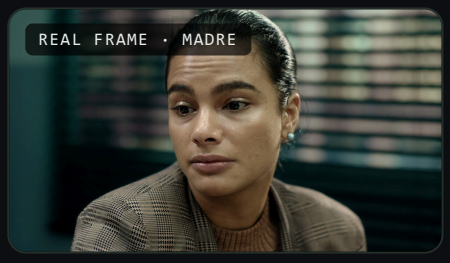
Internal ND filters	No. Sony keeps them for the FX6. You need filters in front of the lens.
SDI output	No. HDMI Type-A and wired LAN.
Built-in timecode	No: it comes in through a USB-C to BNC cable sold separately.
Stills	No stills mode: it's a cinema-only camera.



What the colorist finishes: light, skin and texture.



Vivid color outdoors.



Skin cared for indoors.

Frames from *Madre* and *La Fábrica de Bodas*, color graded by Luis Taveras.

The delay: from August to November



Dates from Sony and the trade press. Timing varies by country.

- [ ] **July 28:** pre-orders open in Japan and Sony warns it received "far more orders than expected". That same day, a 7.1 earthquake in Kumamoto stops Sony's sensor plant; according to the press, production restarts on August 4.
- [ ] **August 18:** three days before release, Sony Japan changes the August 21 date to "no date" citing "production circumstances".
- [ ] **September:** Sony says it took more time to complete "quality verification". Sony Japan moves the date to "late October or later".
- [ ] **November:** Japan on November 20, the US in mid-November and part of Europe in January 2027. Thirteen weeks later than announced.

The screen coming loose

Sony never said what the problem was. But a user who received three early cameras found the same on all three: the screen was separating from its frame, so much that you could see the electronics inside. Rental houses saw the same, and Sony ended up replacing entire cameras under warranty. There are also reports of the grip separating when some cages are tightened.

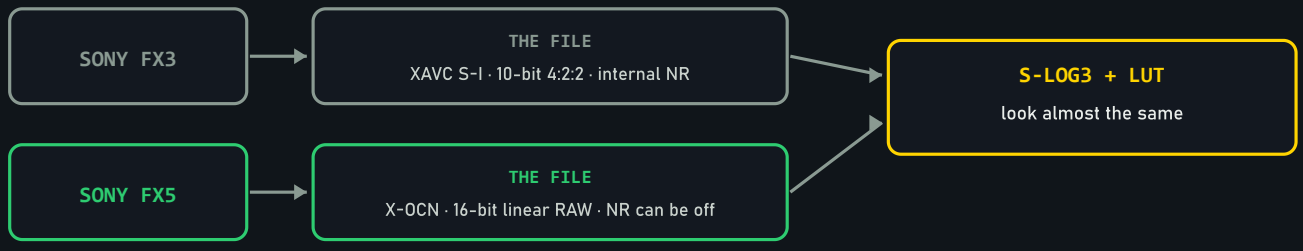
When you get one, check this

1. That the screen opens and closes firmly, with no play or gap in the frame.
2. The grip after mounting the cage: tighten gradually and watch whether the plastic opens up.
3. The firmware version, and update it before the first shoot.
4. Record a test in X-OCN and open it in your editing software before a paid job.

Frames from *Madre* and *La Fábrica de Bodas*, color graded by Luis Taveras.

The FX3 vs the FX5

	SONY FX3	SONY FX5
Sensor	Full frame · 12.1 MP	Full-frame stacked · 16.6 MP
Base ISO (S-Log3)	800 · 12,800	800 · 4,000 · 12,800 + dual gain
Dynamic range	15+ stops	15+ stops
RAW	External only, 16-bit over HDMI	Internal X-OCN, 16-bit linear
Noise reduction	Can't be fully turned off	Can be turned off
Open gate	No	Yes, 3:2
Resolution and frame rate	4K · 120	5K · 60 · 4K · 120 (240 via firmware)
Internal ND	No	No
SDI	No	No
Menu	Stills-camera style (Alpha)	Cinema style (CineAlta / FX6)
Body price	—	US$4,899.99



The difference shows when the colorist pushes the image.

With a LUT, they look almost the same

Both record the same S-Log3 with S-Gamut3.Cine and the same Sony color. The same conversion to Rec.709 works for both. If you just put a LUT on it and make small corrections yourself, the final image from an FX3 and an FX5 looks almost the same, and switching cameras isn't worth it. What changes is the file, and the colorist is the one who takes advantage of that difference.

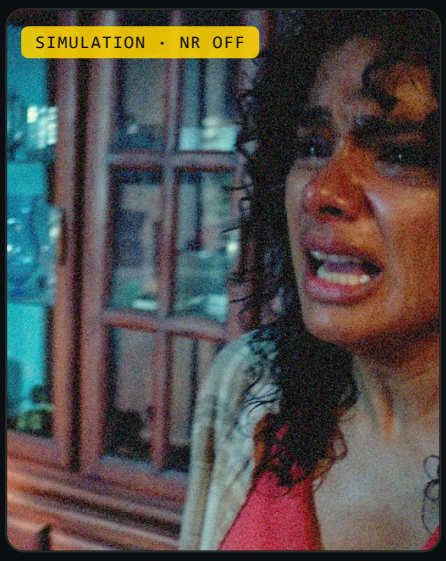
Frames from *Madre* and *La Fábrica de Bodas*, color graded by Luis Taveras.

What the colorist gains

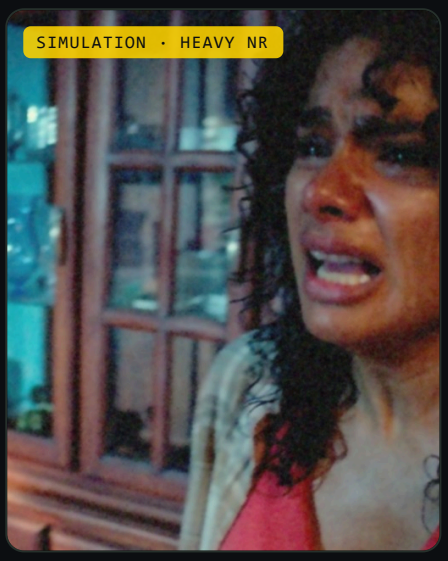
- [ ] **16-bit linear X-OCN RAW.** White balance and ISO travel as data: the colorist changes them in the grade without losing quality. It's the same format as the VENICE and the BURANO.
- [ ] **Highlights and gradients.** In RAW, a window comes back better and the sky and skin arrive without banding.
- [ ] **Noise reduction you can turn off.** The colorist decides how much to clean, shot by shot, with finer tools than the camera's.
- [ ] **Three base ISOs and dual gain:** more clean information in the shadows to work with.
- [ ] **Open gate:** the editor and colorist can reframe or pull the vertical version from the same shot.



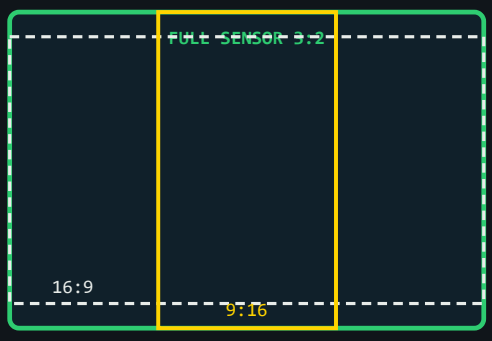
Reference: skin with its texture.



The grain stays, but the detail is still there for the colorist.



What heavy in-camera NR does: clean, but no pores.



- One shot → horizontal and vertical versions
- Room to reframe and stabilize without losing quality
- Anamorphic lenses: de-squeeze 1.3× to 2.0×
- Open gate in X-OCN only for now (XAVC S-I with firmware 2.0)

Details the colorist needs to know

X-OCN is recorded only in Cine EI mode. Sony lens distortion correction is not baked into the X-OCN file: it travels as metadata and is applied later. Recent versions of DaVinci Resolve open FX5 X-OCN natively; test your software before a paid job.

Frames from *Madre* and *La Fábrica de Bodas*, color graded by Luis Taveras. Simulations are computed on frames from *Madre* and *La Fábrica de Bodas* (graded by Luis Taveras) to explain the effect; they are not tests of any specific camera.

How to shoot the FX5 with color in mind

1. **Cine EI and X-OCN.** LT for maximum quality; C1 and C2 for lighter files, still 16-bit.
2. **Pick the base for the light:** 800 with enough light, 4,000 for interiors and night, 12,800 only when it isn't enough.
3. **Expose a little over** and protect the highlights. In S-Log3, middle gray sits at 41%. An EI lower than the base makes you expose more, and the colorist brings the image down with less noise.
4. **Noise reduction off** if the footage is going to a colorist.
5. **A good-quality ND**: the camera has no internal filters.
6. **CFexpress Type A VPG400 cards** for the most demanding modes, and **timecode by cable** with several cameras.
7. **Log and hand over:** base ISO, EI, codec, lens and ND. Deliver the original MXF files; if they're too heavy, a trimmed collect.

Is it worth moving from the FX3 to the FX5?

You use a LUT and small tweaks, no colorist	Not worth it: the final image looks almost the same. Your FX3 is still a great tool.
Your footage goes through a colorist	Yes: music videos, commercials or film. The file gives them much more to work with.
Same-day delivery	The FX3 is still faster for that.

One tip

Don't sell your FX3 until the FX5 is in your hands, and make sure it's one of the fixed units. Check the screen and the grip on day one.







Frames from *Madre* and *La Fábrica de Bodas*, color graded by Luis Taveras.

ABOUT THE AUTHOR



Luis Taveras

COLORIST

Luis Taveras is a colorist, member of the Colorist Society International, with five feature films and more than 500 music videos. His credits include *Madre: a dos centímetros de ti*, winner of five awards at the 2025 New York Dominican Film Festival, and *La Fábrica de Bodas*, which premiered at the United Palace in New York. For him, color is the last place where a film can still change its emotion, and the skin always has to feel true.

5	500+	10
feature films	music videos	years in the craft

What I do

- Color grading for film
- Music videos
- Commercials and brands
- Cinema mastering and delivery (DCP)

Member, Colorist Society International · ID 98523302

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Planning your next shoot?

I'd love to collaborate with you on the color of your next project. Write to me and watch my demo reel.

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#sonyfx5 #sonyfx3 #xocn #colorist #cinematography #luistaverascolorist