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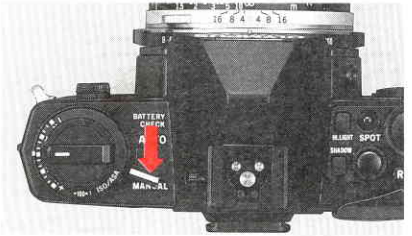
The large manuals are split only for easy download size.

OM-4Ti BLACK

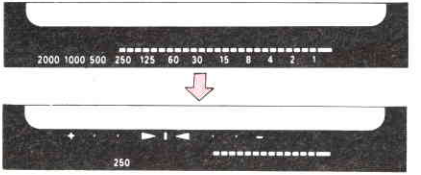
< Taking Photographs (IV) >
—Manual Exposure—

The OM-4Ti BLACK permits manual exposure on center-weighted, averaged metering and spot metering. It allows you to choose the optimum aperture and shutter speed which suit your subject and taste.

How to Take Pictures on Center-Weighted, Averaged Metering

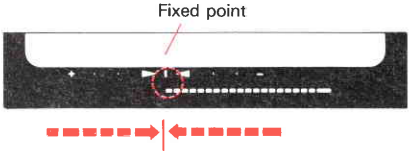


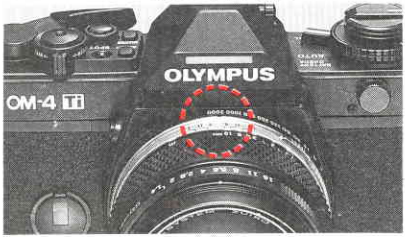
1 Set the mode selector dial to the "MANUAL" position.



2

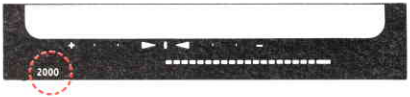
Set the bar graph tip to the fixed point between the arrows by adjusting the aperture and/or shutter speed rings.

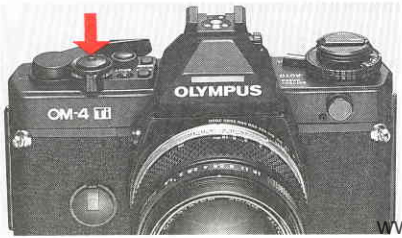




3

The shutter speed you have set will be displayed in the viewfinder.





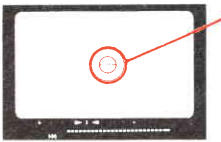
4

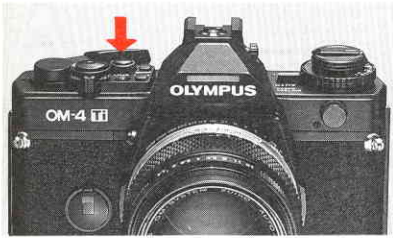
Shoot.

How to Use the Spot Measurement

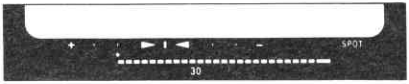
Reference
P. 72 – 76

1 Align the microprism area with the area you want to measure.

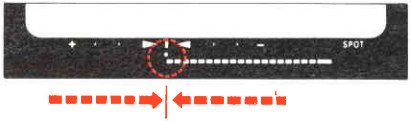


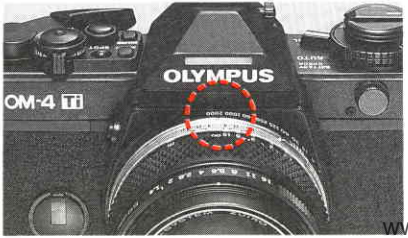


2 Press the spot button to take meter reading.

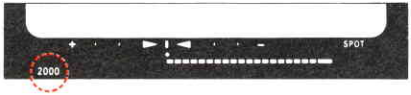


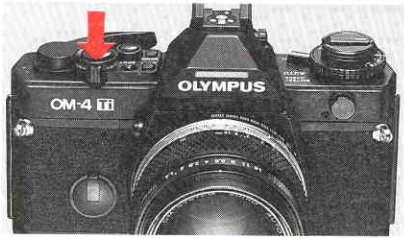
3 Set the bar graph tip to the fixed point between the arrows by adjusting the aperture and/or shutter speed rings.





4 The shutter speed you have set will be displayed in the viewfinder.





5 Shoot.

6 The subject will turn out correctly exposed, regardless of the brightness of the background.

It is also possible to use the multi-spot meteirng, highlight control and shadow control. In any case, correct exposure is obtained by simply setting the bar graph at the fixed point.

OM-4Ti BLACK

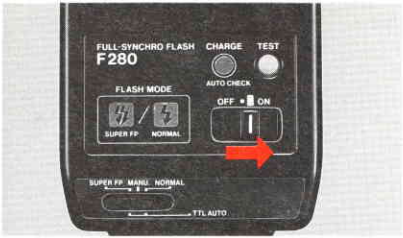
< Taking Photographs (V) >
—Flash Photography—

The OM-4Ti BLACK is the perfect companion for the world's first Full Synchro Flash F280. Professional standards are within the reach of every owner, even during daylight synchro—flash photography—an area which has traditionally required considerable skill.

Taking Daylight Synchro-Flash Photographs (Super FP Flash Mode)

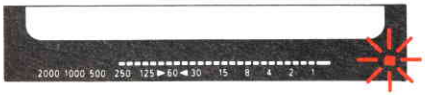
For OTF Auto using the Normal OTF Flash mode, refer to the F280 instruction manual.

1 Slide the F280 into the accessory shoe and secure it with the lock screw.

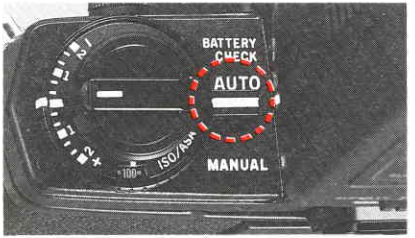


2 Turn the power switch ON.

3 Check the charge indicator.



4 Set the mode switch to SUPER FP.

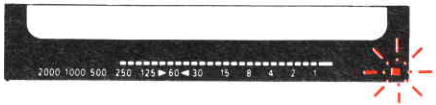


5 Set the camera mode to AUTO.

6 Select an aperture that results in a shutter speed faster than 1/60 sec. (for slower speeds consult the F280 manual).

7 Press the shutter release.

8 Confirm a correct exposure by checking the indicator.



OM-4 Ti BLACK

< Other Operations >

Using the Self-Timer

1 Push the lever down outward.

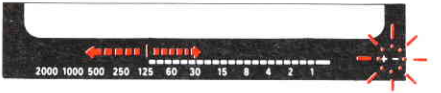
2 Press the shutter release to start the self-timer. The shutter will fire in 12 seconds.

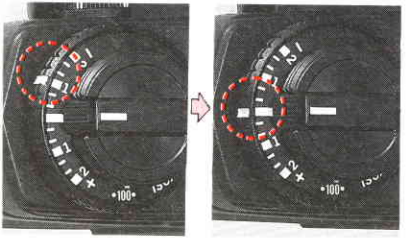
The shutter will trip immediately if the self-timer lever is returned while it is running.

Exposure Compensation

Reference
P. 92

1 When an exposure compensation is set, the indicator lights in the viewfinder.



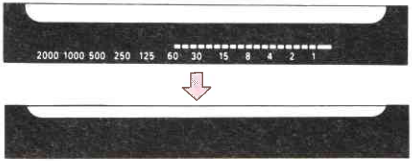


2 After shooting, return the dial to its original position.

Bulb Exposure

Reference P. 96

1 While pressing the "B" lock button, turn and set the shutter speed dial to "B".

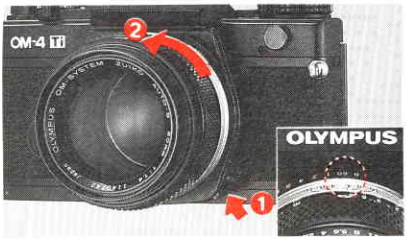


The display in the viewfinder disappears.

2 The shutter will remain open as long as the shutter release button is held depressed.

How to Shoot when the Batteries are Exhausted

If the batteries are exhausted and you do want to take pictures immediately, use the mechanical shutter speed of 1/60 sec.



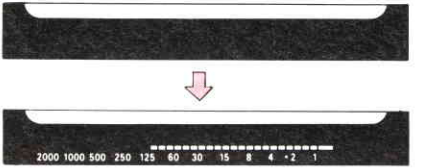
1 While pressing the "B" lock button, rotate the shutter ring to the red "60" position.

2 Shoot. The mechanical shutter will operate to trip at 1/60 sec.

You cannot use the motor drive, winders and flashes with the mechanical shutter.

Using the Viewfinder Illuminator

1 Push the button if the viewfinder display is too dark to read.



How to Turn Off the Beeper

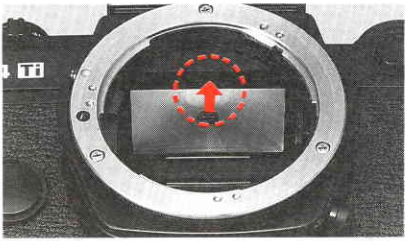
1 To turn off the audible signal, push the lever to the right (in the direction of the arrow).

You will no longer hear PCV sounds when turning on the spot metering, highlight and shadow controls, when operating the memory/clear lever, checking the batteries, or when mounting and dismounting the lens.

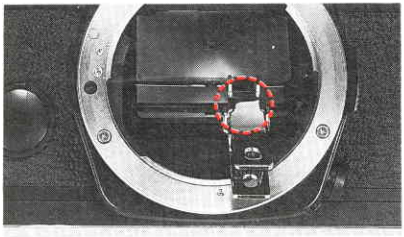
Changing the Focusing Screen

Reference
P. 115 – 116

14 screens are available to cover a wide range of applications.



1 Pull down the screen frame.
Pull the lug at top inside the body mount toward you to swing down the screen frame.

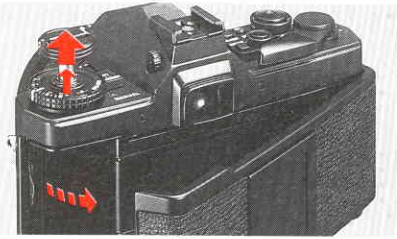


2 To change the focusing screen, use the tweezers supplied with an optional focasing screen. Push the frame upward until you hear a click.

Changing the Camera Back

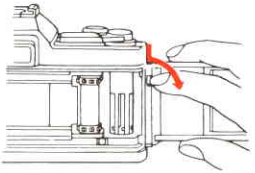
The camera back is interchangeable with the Recordata Back or 250 Film Back.

P. 109

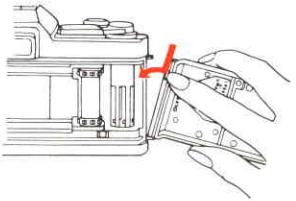


1 Open the camera back. Press down on the camera back release button and remove the camera back.

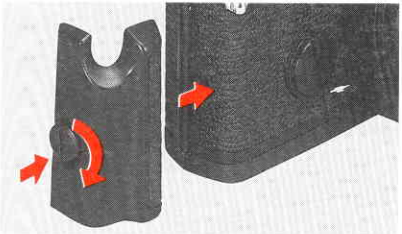
Removing

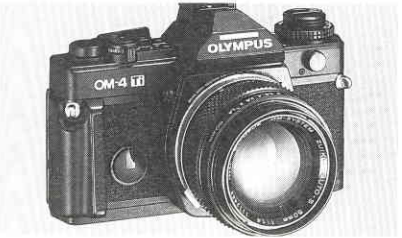


Attaching

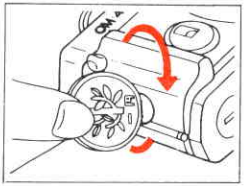


Attaching the Grip





1 Attach the Camera Grip 1 (optional accessory).



When using a motor drive or winders, detach the Grip.


RISTORANTE
MAZZOP
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OM-4 Ti
BLACK

< For Your Creative Photography >

THE FASCINATING RESULTS OF CREATIVE EXPOSURE AND HIGH-SPEED SYNCHRONIZATION

By Akio Kojima

Have you always been satisfied with the results of determining an exposure in accordance with an Automatic Exposure (AE) system? We suppose not. The reason you may sometimes find that an AE exposure is not as you may have expected is that most AE systems are designed for the particular characteristics of the camera, and not those of the photographic subject. Often, the subject's brightness range and contrast level are ignored in the calculation of the exposure, even though there are many situations in which there are large differences between the brightest and darkest spots. In some landscape scenes, for example, there can be a difference of 10 Exposure Values (EV) or more, while a typical color reversal film can accurately reproduce variations over a range of only 5EV. Many cameras, then, are simply incapable of providing an AE system that can help the photographer realize a photographic idea.

To be able to control exposure so as to emphasize certain tones in a composition, a photographer needs to have the option to select a certain tone as an index for the exposure; effectively, to match the tone to the exposure range of the film. To meet the varied exposure requirements that this entails, three methods of exposure calculation are generally employed. The center-based method matches the center of the subject's brightness range with that of the film, and if the brightness range of the subject is greater than that of the film, the extremes are ignored.

The shadow-based method of exposure calculation gives highest priority to the darker areas in the subject's brightness range so that highlight areas that do not fall in the exposure range are ignored. On the other hand, the highlight-based method gives priority to the highlight areas so that areas of shadow come out somewhat darker as a result. Advanced photography requires all three methods. But the photographer who wishes to employ them must usually be prepared to make a number of hand-held meter readings as well as a series of time-consuming, not to say tedious, calculations before almost every exposure. Not so the user of the OM-4Ti. Employing the Multi-Spot metering system which enables the built-in "OTF" metering system to meter one or several spots in the composition, the OM-4Ti calculates the exposure automatically, leaving the photographer to the more serious concern of creative composition. But while this is a great advance on the old methods, yet more awaits the OM-4Ti user.

While the Multi-Spot metering of the OM-4Ti gives the photographer greater artistic freedom, exposures in conditions of high contrast or wide brightness ranges will inevitably result in a loss of some of the

composition's detail. In certain cases this is in line with the photographer's intention, but when it is not, fill-in flash is required to dissolve areas of shadow. In many cases, however, using a flash in this manner can create more problems than it solves.

In general, the use of a fill-in flash in daylight synchro-flash photography severely restricts the photographer's creative options. As most flash units synchronize at very slow speeds when used with SLR cameras, usually 1/60 sec., the use of such units in daylight compels the photographer to select a small aperture and, as a result, a greater depth of field than might be appropriate. In some cases it may not be possible to stop-down (close the aperture) far enough, effectively preventing daylight synchro-flash in the summer or in tropical areas. What is more, being forced to select a slow shutter speed means that the photographer is wholly unable to freeze any movement occurring within the frame of the composition.

These problems for focal-plane shutter cameras have given rise to a number of attempts to increase synchronizing speeds by changes in the shutter mechanisms. The results have been unimpressive, with 1/250 sec. being the maximum speed so far attainable. The Olympus approach, however, has been different; and the results revolutionary. Rather than trying to modify the shutter system, Olympus has changed the characteristics of the flash emission to produce a longer flash duration—one which is up to forty times longer than a conventional flash and which, as a result, can synchronize with speeds of up to 1/2000 sec.

By being able to use the new Full Synchro Flash F280, the OM-4Ti offers a daylight synchro-flash capability that requires no creative compromise of the user; you can use the camera just as though the flash were not connected. Synchro-flash photography is possible even in very bright sunlight, and even when there is a great deal of movement within the composition, as in sports events, for example. Additionally, the freedom to select an aperture to create a specific mood or emphasis in a photograph returns to the photographer one of the most important of the photographic techniques.

The OM-4Ti's capacity to employ the Full Synchro Flash System will provide a new stimulus to the creative instincts of those who have been forced to accustom themselves to the restrictive combination of conventional flash units and SLR cameras. The Full Synchro Flash System and the OM-4Ti offer the photographer a photographic world without limit.

OTF (Off-The-film) DIRECT LIGHT METERING

(Center-weighted, averaged light metering)

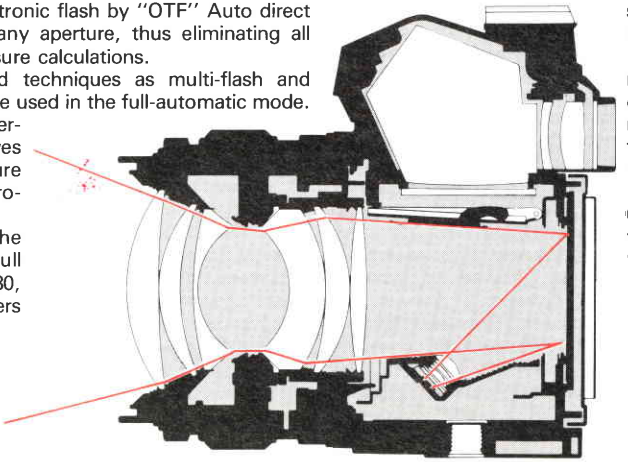
Exposure is controlled by directly measuring the brightness of the subject off the film plane itself. Developed by Olympus, this is the world's first "OTF" direct light metering system able to respond automatically and accurately to sudden changes in light during the actual exposure. It is perfect for most normal scenes, especially those with even illumination. Combined with a T-series flash, the OM-4Ti also provides for ful control of the electronic flash by "OTF" Auto direct light metering at any aperture, thus eliminating all troublesome exposure calculations.

Such sophisticated techniques as multi-flash and bounce flash can be used in the full-automatic mode.

The direct light metering system also solves difficult exposure problems in macrophotography.

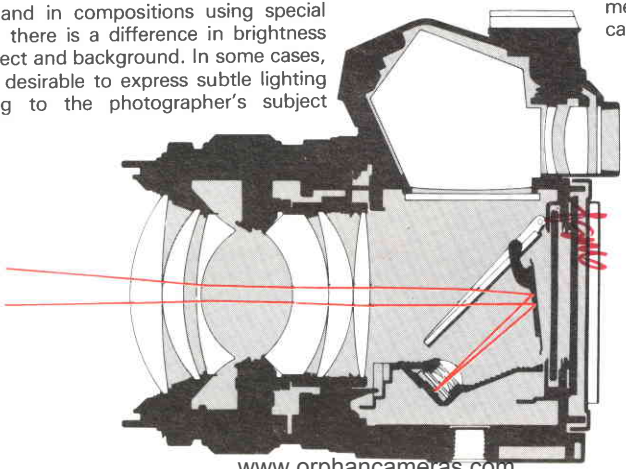
Combined with the newly developed Full Synchro Flash F280, the camera offers two "OTF" Auto flash exposure modes. In the Normal "OTF" Auto mode, also offered on all T-series flashes, proper exposure is achieved by controlling the quantity of light at a shutter speed of 1/60 sec. or slower. However, in the new Super FP Flash mode, where all shutter speeds up to 1/2000 sec. are available, correct exposure is achieved by controlling the shutter speed.

By employing the "OTF" direct light metering system and offering Multi Spot metering as well as the capacity to connect to the Full Synchro Flash, the OM-4Ti can give you total control over all light conditions.



SPOT METERING (1)

This spot metering system measures the brightness of the central spot of the picture frame (2% of the entire frame).
The direct light metering provides correct exposure for subjects in follow light and in pictures having a nearly uniform brightness on the entire frame. Exposure compensation is necessary, however, for backlit subjects and in compositions using special lighting in which there is a difference in brightness between the subject and background. In some cases, it would also be desirable to express subtle lighting effects according to the photographer's subject motive. To realize such sophisticated expressions, fine metering of various spots on the subject is required. If the "Spot" button of the OM-4Ti is pressed, the metering mode switches to spot metering in which the brightness of the area (corresponding to the microprism section in the center of the viewfinder) is metered and stored in memory. By using this spot metering, photographers can control exposure as desired to realize creative lighting compositions.



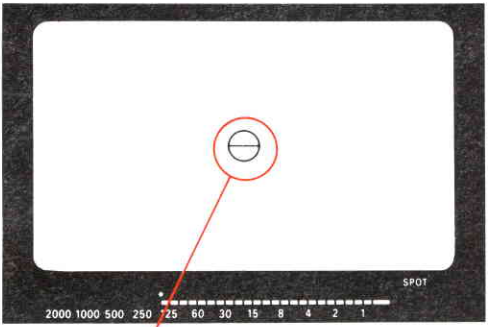
SPOT METERING (2)

To ensure correct operation of the spot metering:

① In spot metering, it is necessary to put the area to be metered in the microprism section. If there is a brighter spot in the microprism section, than the intended subject, the metering value will be affected.

② If a lens is changed, the light receiving angle for spot metering also changes automatically. The angle is narrower with telephoto lenses, and wider with wide angle lenses. However, the metering area seen in the viewfinder does not change.

③ When a zoom lens is used, Spot Metering on the telephoto side permits metering in narrower range and that on the wide angle side in a wider range, thus allowing the users to choose the metering range freely.



Spot metering area

AE LOCK

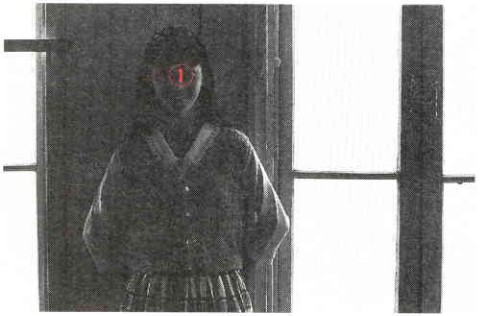
①Spot metering

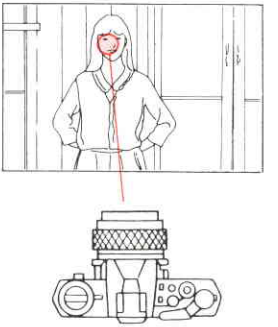
②Framing

In the auto mode, the AE lock enables a spot-metered value to be stored in the camera memory until the shutter trips.

As soon as the "Spot" button is pressed, the brightness of the metered spot is locked by the AE lock. Because the AE-locked value remains in memory for 120 seconds, the shutter is released with the spot-metered value if you frame your picture and shoot during this period. Even if the aperture is changed after the AE lock is activated, the exposure level remains fixed because the shutter speed changes accordingly. Exposure compensation (±) for the metered value is also possible. Only the bar graph will shift depending on the amount of compensation made. (The inputted dot will not shift.) After shooting, the AE lock is automatically released and the camera returns to "OTF" direct light metering (center-weighted averaging light metering). To cancel spot reading, operate the clear lever and make a spot input again. The AE lock is automatically released in 120 seconds without operating the clear lever.

SHOOTING ON ONE-POINT SPOT METERING

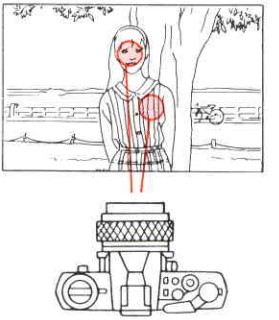




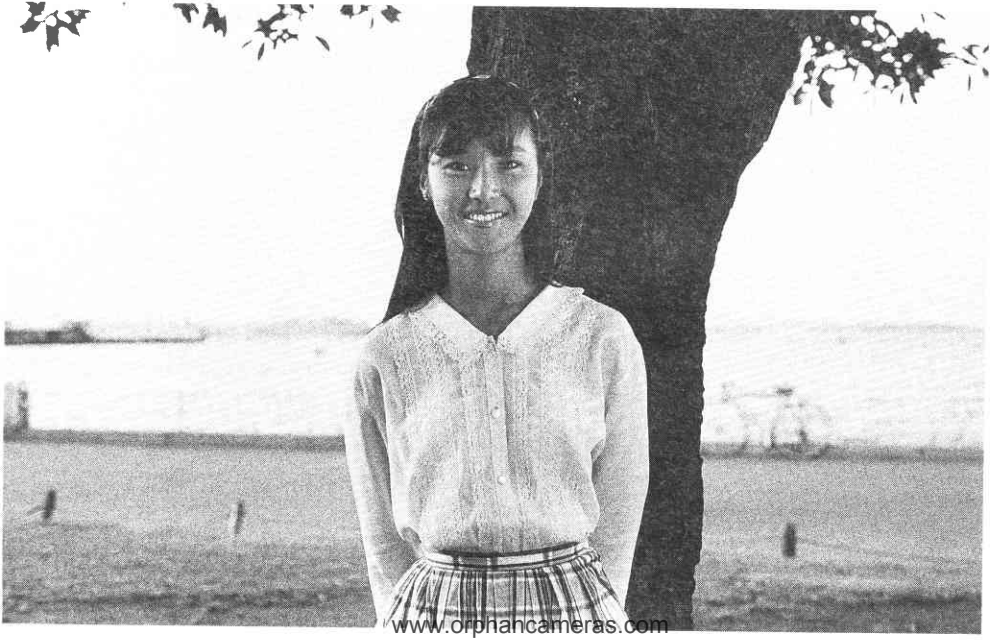
This is partial metering of only one point on the picture frame. In the auto mode, correct exposure is obtained by simply pressing the shutter release after pressing the spot button. (In the manual mode, press the spot button and set the bar graph at the fixed point.)

We will give a simple example to explain when one-point spot metering is used. If a backlighted girl is exposed on averaged light metering, the expressions in her face will not be clear because it comes out entirely underexposed under the effect of sunlight. For correct exposure of her face, it is recommended to make a one-point spot metering on it. Conventional exposure operations based on the photographer's experiences and guesswork have thus been completely eliminated to facilitate exposure compensation in backlight. As soon as the spot buttons is pressed, the brightness of the spot area is locked. So you can frame your picture as you like. When the shutter is released, the camera returns to center-weighted averaging light metering. To clear the AE-locked value, operate the clear lever and make spot metering again.

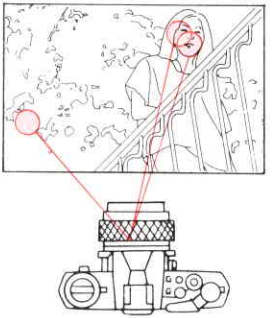
SHOOTING ON MULTI-SPOT METERING



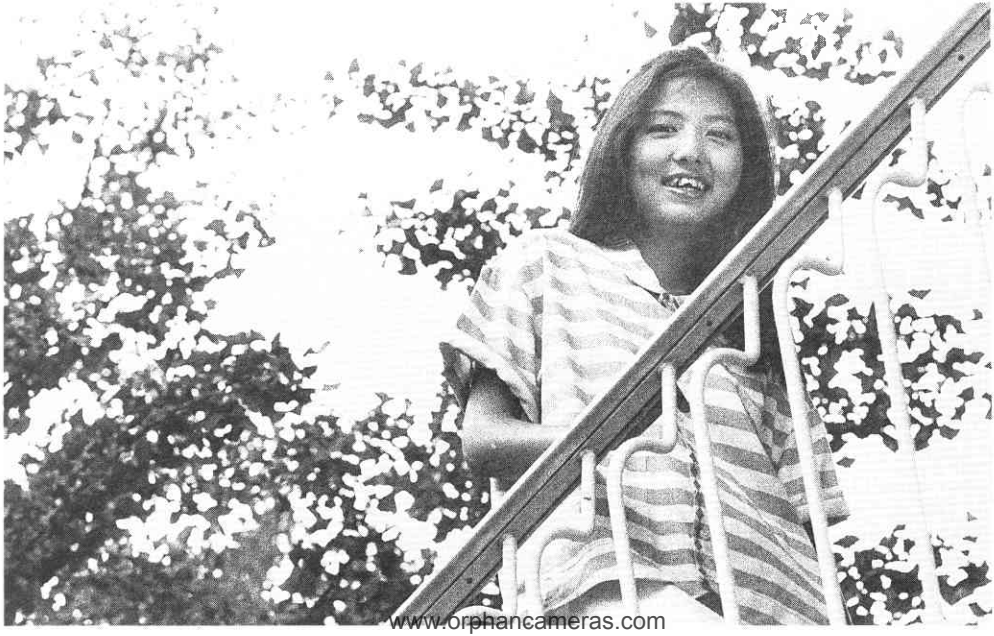
This is a partial metering of two or more spots on the picture frame. It can be used to determine exposure by taking into account various spots that differ in brightness. The picture above shows an example in which the exposure of the background should also be considered while taking care to prevent underexposure of a girl. The first spot metering is made on her face by bringing it in the microprism section. Then the second spot metering is made on her dress by directing the camera. Exposure is determined from the average of the two metered values to meet the photographer's requirement. (In the manual mode, the picture is taken by setting the bar graph tip at the fixed point.) It is also possible to input more than two points in the same procedure. Metering is possible as many times as you want, but the camera's AE lock allows only up to eight points to be stored in memory. If more than eight points are inputted, the last eight points are stored as a basis for determining the exposure value.



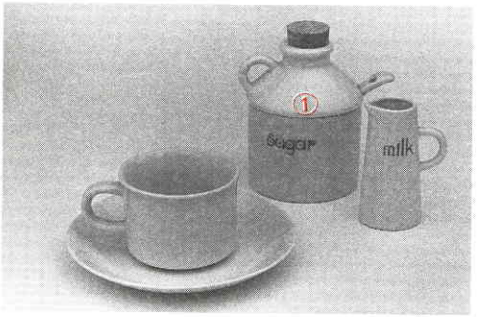
SOPHISTICATED MULTI-SPOT METERING

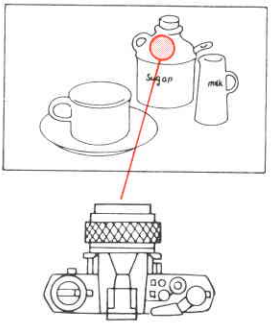


The OM-4Ti's multi-spot metering system provides highly sophisticated light measurements. Let us take an example in the picture above. If you want to place emphasis on the exposure of the girl, taking the background brightness into consideration, too, you can take two spot meterings on her face and one spot metering on the background, for instance. Exposure is determined from the average of these three values, with greater emphasis on the girl (a 2:1 lighting ratio). With this system, photographers can weight their exposures so as to make sure the prime subject is exposed properly and the secondary subject is considered. This is now done without guesswork, in a straightforward easy to understand manner.



HIGHLIGHT CONTROL



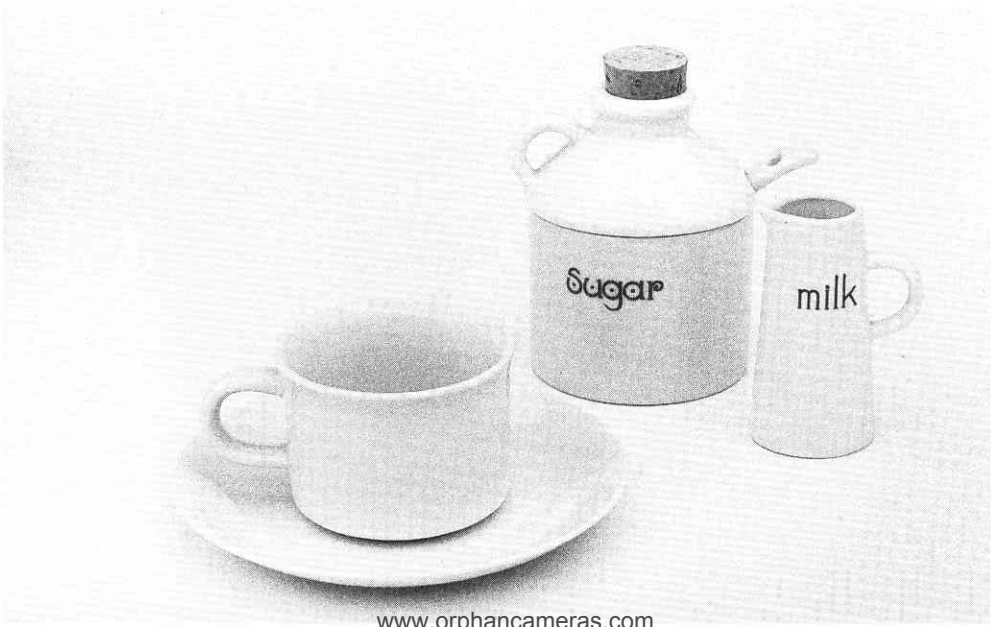


The Highlight button enables white objects to come out white. It is very useful for copy work and shooting light or white subjects on the whole. After spot metering is made on the white subject, then press the Highlight button. The exposure value needed for rendering it in true white will be automatically calculated and set.

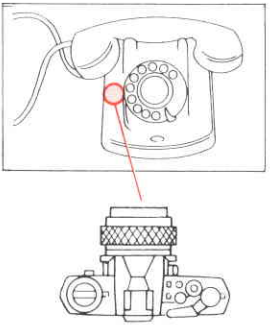
In the example picture, the brightest spot of the tableware has been metered on spot metering. Pressing the Highlight button increases exposure and provides the correct overall exposure to make the tableware white and not a dullish gray.

If the Highlight button is pressed again after the "highlight control" is once set up, only the "highlight control" is released and the camera returns to spot metering. To reset center-weighted averaging light metering, operate the Clear lever.

*If the Highlight button is pressed after several spots have been measured the exposure value for the brightest spot only will be adjusted.



SHADOW CONTROL



The Shadow button enables black objects to accurately come out black. It is very useful for shooting dark or blackish subjects on the whole.
After a spot metering is made on the black subject, then press the Shadow button. The exposure value needed for rendering it in a rich black will thus be automatically calculated.
In the example picture, the deep shadow area beside the dial has been inputted. As a result, the black portion comes out "black" without being grayish. By using this function, it is possible to express subtle tone variations on the dark area which would be ignored in ordinary photography because they would appear as a dark gray without detail.
If the Shadow button is pressed again after the "shadow control" is already activated, only the "shadow control" is released and the camera returns to spot metering. To reset center-weighted averaging light metering, operate the Clear lever.
*If the Shadow button is pressed after several spot inputs, the exposure value for the darkest spot only will be adjusted.