

Expert Guide to **Affinity by Canva**[®]

Learn how to create books, magazines, newspapers,
reports and more with Affinity 3.0

By Mike Loader

Expert Guide to Affinity by Canva® 3.0

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Introduction

Creating a book or other long document for the first time in Affinity or any other professional page layout application can be daunting because there are so many ways to approach a project that you might not know where to start. This manual will help you master some of Affinity's most complex features and get started more quickly.

This manual describes everything you need to know about page layout but it does not describe the photo editing and illustration features of Affinity.

This manual is distributed electronically but it is laid out for print because it is intended to be a demonstration of what you can accomplish with Affinity. The tips and recommendations found in this manual will help you create similar publications.

Conventions used

The instructions provided here are for both Macintosh and Windows versions of Affinity's Layout studio.

Menu commands are abbreviated to make this manual more readable. For example, instead of writing *choose Copy from the Edit menu*, this manual uses *choose Edit > Copy*. Keyboard modifiers are shown as:

Macintosh	Windows
 (Command)	Ctrl
 (Option)	Alt
 (Shift)	Shift
 (Ctrl)	
Return	Enter

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Getting started 1

Affinity has many features, some of which you might never use, so it is important to familiarize yourself with the interface and customise it to suit your workflows.

You can show and position the panels and tools you need the most and hide panels and tools that you will use less frequently.

English users outside the United Kingdom and United States may wish to set their spelling and hyphenation dictionaries, and other international users may need to set up Affinity to avoid having all text flagged as misspelled. English users outside of the United Kingdom may also need to customise settings such as Title Exceptions to enable these features.

Creating your first documents with Affinity can be overwhelming because there are so many options. This chapter also provides instructions on the best way to set up a multi-page document with linked text frames, headers, and footers.

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Setting languages

You can use Affinity without any additional setup if you live in the United States, United Kingdom, France, Germany, Italy, Spain, Portugal, Brazil, China, or Japan. American users should consider changing their default hyphenation dictionary but everything else is set up for you.

If you live in any other country, you should take set up Affinity before creating or importing text.

Installing dictionaries

Affinity uses the spelling dictionaries included with macOS and a limited selection of dictionaries is included with Affinity for Windows. Affinity for both platforms includes a selection of hyphenation dictionaries.

Refer to the list of spelling and hyphenation dictionaries in [Installing additional dictionaries](#) on page 463 to determine if you need to install your own dictionaries, and then follow the instructions in that section. French and German users may also wish to consider installing a different version of the dictionaries that are pre-installed.

Setting the interface language

The Affinity user interface can be displayed in English (UK and US), French, German, Italian, Spanish, Portuguese, Chinese, and Japanese. Each Affinity application will default to your operating system's language, and if it is not supported, to one of your operating system's other preferred languages. If none of your operating system's languages are supported then Affinity will default to English.

To set the interface language:

1. Choose **Affinity > Settings...** (macOS) or **Edit > Settings...** (Windows) and then click **General** in the left pane.
2. Select **Default** to use your operating system's language if it matches one of the options, or select another of the options manually.

Setting the default spelling language

If you use Affinity in English but write in a different language, Affinity will automatically set the spelling language to English but with a region matching the region of your computer. For example, if you are in the Netherlands, your text will be formatted as en-NL which is the code for English (Netherlands). You must set your default spelling language to avoid this issue.

To set the default spelling language:

1. Create a temporary new document; its settings are unimportant because it will be deleted when you're done.
2. Select the **Layout** studio if it's not selected. 
3. Choose the **Frame Text**  tool.
4. Using the **Character** panel, set **Language > Spelling** to the language you wish to use. If the language is not listed, refer to [Installing additional dictionaries](#) on page 463.
5. If you want to set the hyphenation language at the same time, set **Language > Hyphenation** to the language you want to use. Refer to [Setting the default hyphenation language](#) below before changing this option.
6. Choose the **Artistic Text**  tool.
7. The language you selected with the **Frame Text** tool will still be selected but select it from the list a second time. If you do not select it a second time the selection will not be saved.
8. Choose **Edit > Defaults > Save** to save the session defaults as Affinity's new defaults. You can now close the temporary document.

Setting the default hyphenation language

Most Affinity users can leave hyphenation set to *Auto* which allows Affinity to select the most appropriate hyphenation dictionary. For most languages, this will exactly match the spelling language but some languages such as *English (Canada)* don't have their own hyphenation dictionary so *Auto* uses *English (US)*.

- **English users outside the US and UK:** It is recommended that you select *English (United Kingdom)* instead of *Auto*. Even though the patterns in the UK hyphenation dictionary were created based on a UK spelling dictionary, they work better for Canadian and Australian English than the US English hyphenation dictionary.
- **US users:** The Hunspell hyphenation dictionary for the United States is significantly weaker than the UK dictionary. American users should consider setting **Hyphenation Language** to *English (United Kingdom)* because it will usually result in better hyphenation. Doing this will not impact spell checking, only hyphenation. Before making this change, you may wish to try both hyphenation dictionaries with your own documents.

Setting the default text style language

The spelling language for the *Base* style group in Affinity's default text styles defaults to the current interface language. If you use Affinity in English but write in a different language, you will need to change the Base style group on which all of the default styles are based.

To set the default spelling language for text styles:

1. Create a temporary new document; its settings are unimportant because it will be deleted when you're done.
2. Select the **Layout** studio if it's not selected.  Layout
3. Using the **Text Styles** panel, choose **Edit "<style name>"** from the style options menu  to the right of the *Base* style group name, or simply double-click *Base*.
4. The **Text Style Editor** window will be displayed. Click **Language** in the left pane.
5. Set **Spelling** to the language you wish to use. If you want to set the hyphenation language at the same time, set **Hyphenation** to the language you want to use. Refer to [Setting the default hyphenation language](#) above before changing this option.
6. Click **OK** to update the style.
7. Choose **Save Styles as Default** from the **Text Styles** panel menu .

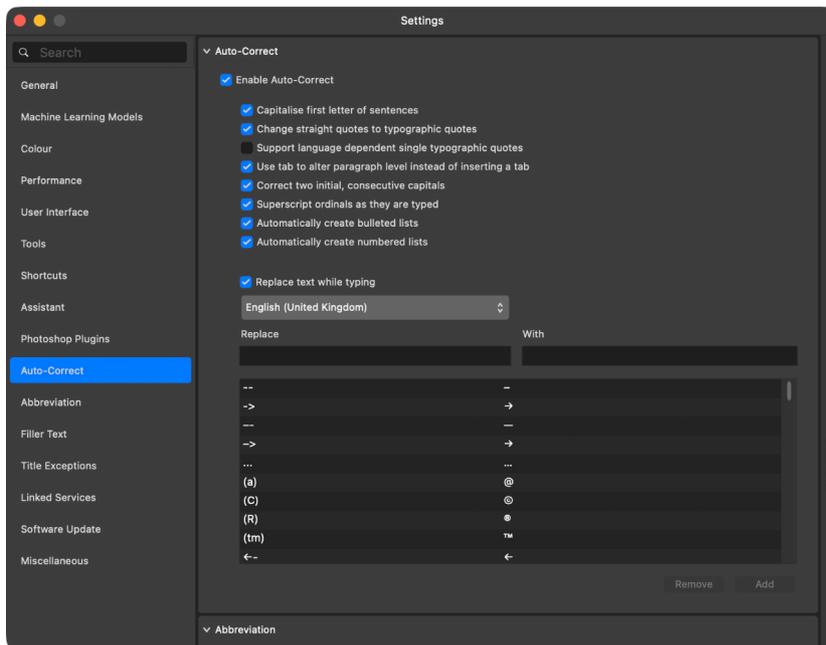
Configuring the auto correction features

If you use Affinity to compose English text in a variant of English other than English UK, you will need to configure the **AutoCorrect**, **Abbreviations**, and **Title Exceptions** features before using them. Users of English US need only configure **Title Exceptions**.

To configure AutoCorrect:

If you format text as English UK, US, Canada, or Australia, you do not need to configure **AutoCorrect** before using it, but those who set type in other English variants must create their own lists of words to replace.

1. Choose **Affinity > Settings...** (macOS) or **Edit > Settings...** (Windows) and then click **AutoCorrect** in the left pane.



2. Set **Language** to *English (United Kingdom)*. Review the list of replacements and make written notes of which ones you want for your version of English. There are too many words to list in this manual, but it is recommended that you add at least the following and any words you commonly misspell.

--	-	Replace two hyphens with an en dash
--	---	Replace an en dash plus hyphen with an em dash
...	...	Replace three periods with an ellipsis

3. Select which **Language** you wish to customise. e.g., *English (Canada)*

Tip: Refer to [AutoCorrect, Abbreviations, and Title exceptions](#) on page 455 for full details on these features and how to configure them

Tip: Windows Canadian and Australian users must create their own AutoCorrect lists

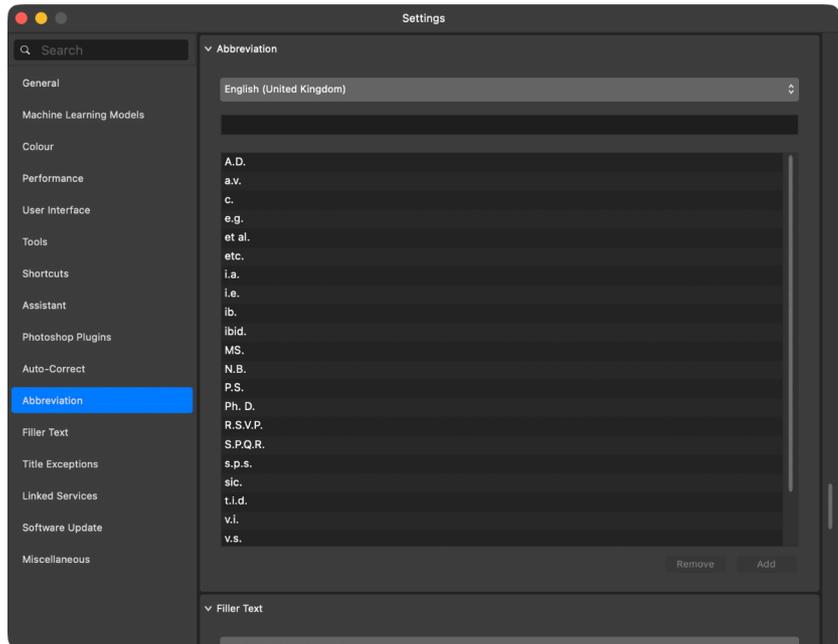
Tip: There is no way to copy the list from English (United Kingdom) to another English variant

4. Enter the first word to replace in **Replace**, for example, *teh.*, and the replacement text in **With**, for example, *the*. You are not limited to single words and can enter phrases in either field. Click **Add** to add the text replacement to the list below. Repeat this step for each word you wish to replace.

To configure Abbreviations:

If you format text as English UK, US, Canada, or Australia, you do not need to configure **Abbreviations** before using it, but those who set type in other English variants must create their own list of abbreviations.

1. Choose **Affinity > Settings...** (macOS) or **Edit > Settings...** (Windows) and then click **Abbreviation** in the left pane.



2. Set **Language** to *English (United Kingdom)*. Review the list of abbreviations and make written notes of which ones you want for your version of English. You may not need all of them if you don't format academic or reference text so add only the ones you might use.
3. Select which **Language** you wish to customise. e.g., *English (Canada)*
4. Enter the first abbreviation into the text field. You can enter any text string but only text that ends with a period will have any effect because text will not be automatically capitalised following abbreviations without periods. Click **Add** to add the abbreviation to the list below. Repeat this step for each abbreviation.

Tip: Windows Canadian and Australian users must create their own Abbreviations lists

Tip: There is no way to copy the list from English (United Kingdom) to another English variant

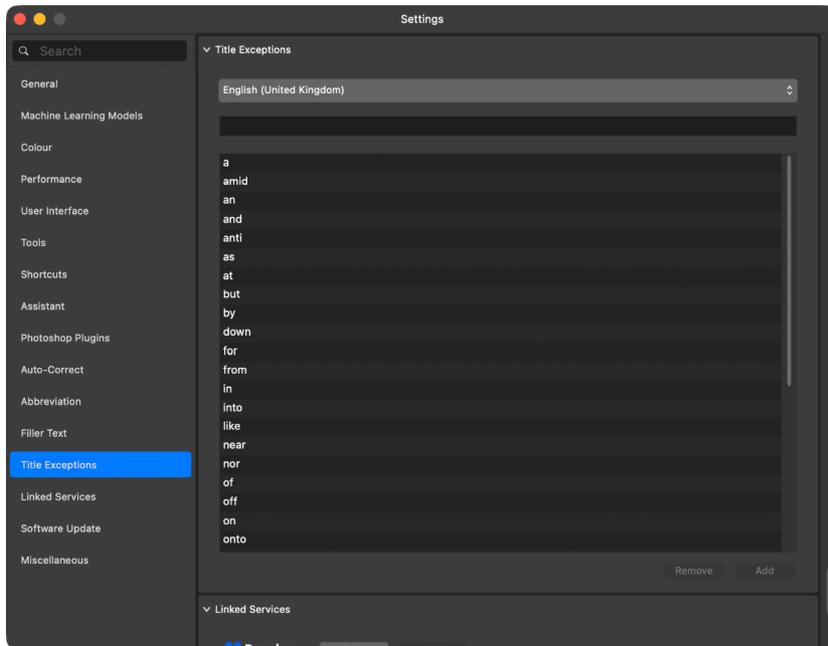
To add or remove Title Exceptions:

If you format text as English UK, US, Canada, or Australia, you do not need to configure **Title Exceptions** before using the **Title Case** command, but those who set type in other English variants must create their own list of words to except from title case capitalisation.

Tip: Windows US, Canadian, and Australian users must create their own Title Exceptions lists

You can define exceptions to the capitalisation of phrases that are formatted with the **Title Case** formatting option.

1. Choose **Affinity > Settings...** (macOS) or **Edit > Settings...** (Windows) and then click **Title Exceptions** in the left pane.



2. Select which **Language** you wish to customise. e.g., *English (Canada)*
3. Enter the first title exception into the text field. Click **Add** to add the abbreviation to the list below. Repeat this step for every abbreviation.

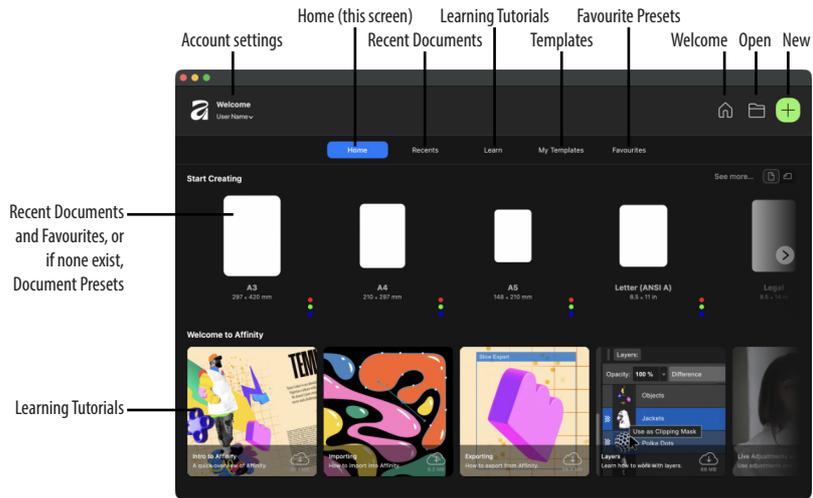
Tip: There is no way to copy the list from English (United Kingdom) to another English variant

The following is a list of the words excepted from title case capitalisation for English UK and it is recommended that you add all of them.

a	at	in	off	per	to
amid	but	into	on	plus	up
an	by	like	onto	save	upon
and	down	near	or	so	via
anti	for	nor	over	than	with
as	from	of	past	the	yet

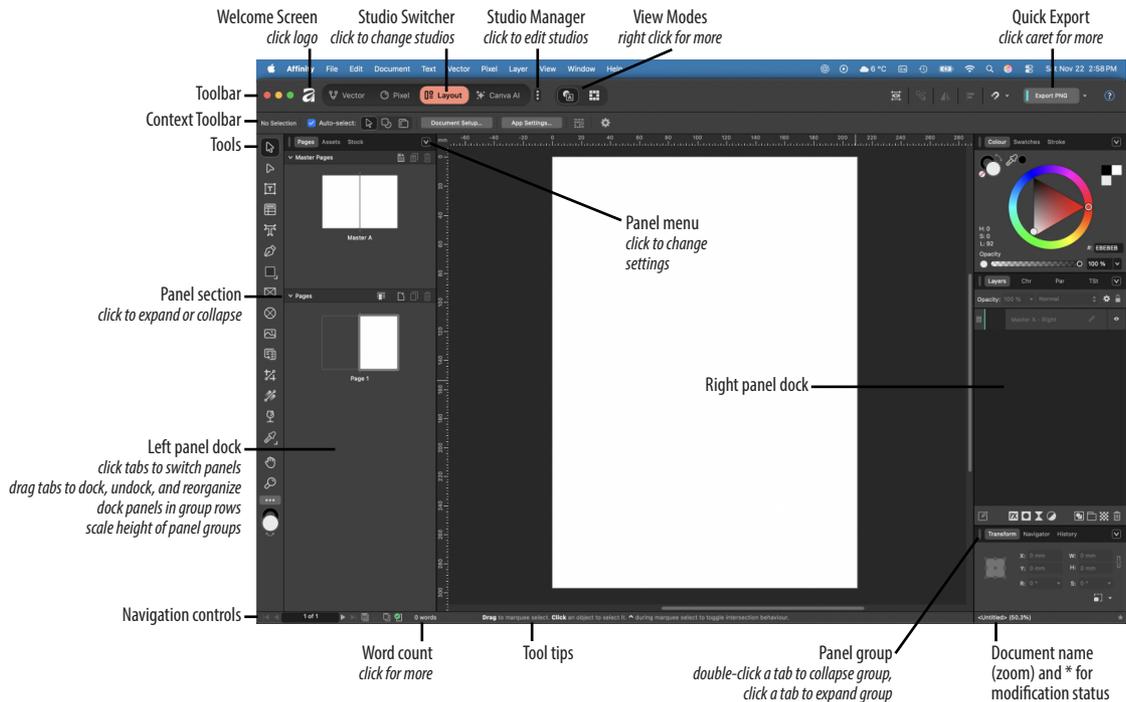
Exploring the user interface

The Welcome Screen window will appear when you start Affinity to enable you to create and open documents.



Studios

Affinity combines photo editing, vector design, and page layout features in a unified application window. After you create or open a document, Affinity will



display it in the most appropriate *Studio* made up of tools and panels relevant to your document. Studios allow you to customise the user interface for the type of work you are doing.

Affinity includes default studios for **Layout**, **Vector**, and **Pixel** tasks and the **Canva AI** (Artificial Intelligence) studio for those who wish to use AI to power their projects. Affinity also includes several optional studios for specific tasks and you can create your own studios that match your personal workflows. Most users working on long documents will prefer to use the **Layout** studio or a personal variation of it.

Refer to [Customising the Studios](#) on page 426 for more information on studios.

Panels

Most of Affinity's features can be accessed from the panels that appear on the left and right sides of the screen. You can open additional panels with the **Window** menu, and close panels by choosing **Close** from the panel menus.

Panels can be docked in the left and right **panel docks** which you can show and hide independently. You can group panels within a dock, switch between grouped panels, adjust the height of panel groups, and collapse groups so that you can see other panels better. Panels can also be undocked as floating windows that you can position on the screen. Once you have the panels positioned to match your workflow, you can save your the panel setup as a **panel preset** so that you can restore it at any time.

Refer to [Customising the panels](#) on page 439 for more information on panels.

Toolbar

The **Toolbar** provides quick access to several commonly-used features. You can choose which controls are shown in it and you can hide it entirely but note the **Status** control provides the main indication of the current magnification level so it's recommended that you keep it open.

On macOS, the **Close**, **Minimize**, and **Maximize** buttons (red, yellow, and green controls) are located in the **Toolbar** so closing it will also leave you without access to these standard controls. The background of the **Toolbar** also provides the easiest way to drag the document window but if you close it you can drag from an empty part of the **Tools panel** or the **Status Bar** at the bottom of the screen to move the window.

Refer to [Customising the Toolbar](#) on page 432 for information on hiding the **Toolbar** and changing its controls.

Definition: *Panels* are windows that remain open while you work

Definition: *Panel docks* are containers for panels on either side of the document window

Tip: Affinity for Windows can display two columns of panels in each panel dock while Affinity for macOS can display only one column in each



Context toolbar

Below the main Toolbar is a second toolbar named the **Context Toolbar**, commonly referred to as the **Context Bar**. You can only show and hide this toolbar, you cannot choose which controls are shown in it because they change dynamically based on the current tool and selected text or objects.

It is recommended that you keep the **Context Toolbar** open because it provides quick access to the most frequently-used features.

Refer to [Showing the Context Toolbar](#) on page 433 for information on hiding this toolbar.



Tools

The **Tools panel** cannot be grouped in a panel dock. It can be displayed docked on the left side of the document window or undocked as a floating panel that you can position on the screen.

To choose a tool:

1. Click a tool in the **Tools panel** or press its associated keyboard shortcut.
2. To see a tool's name and keyboard shortcut, hover the mouse pointer over a tool. A tooltip will show the shortcut in brackets if it exists. Refer to [Keyboard shortcuts](#) on page 452 for information on customising the shortcuts.

To choose a stacked (fly-out) tool:

1. Click the fly-out triangle at the bottom-right of the stacked tool and then select the tool from the fly-out menu. The selected tool will be shown in the panel.
2. Or if **Sub Tools** are shown when clicking on a stacked tool, click the tool in the floating **Sub Tools** panel.

You can customise the selection of tools in the panel, change the number of columns, and dock and undock it. Refer to [Customising Tools](#) on page 435 for more information.



Customising measurement units and document presets

Affinity does not allow you to set the default measurement system for new documents you define it when creating a new document. Affinity's document presets will be useful if you work in millimetres and ISO (International) page sizes or in inches and ANSI (North and Latin American) page sizes. For those who prefer to work with different units such as picas with ANSI page sizes, you should create your own presets to avoid having to set the units each time you select a different preset.

Some common sizes are missing from the list but you can add them if you need them. The dimensions of the most-common missing sizes are listed below. Note that there are two groups of paper size presets but the only differences are colour format (space), colour profile, and bleed. Add your new preset to *Press Ready* if the document will be printed on a commercial press or to *Print* if you will print it on a desktop printer.

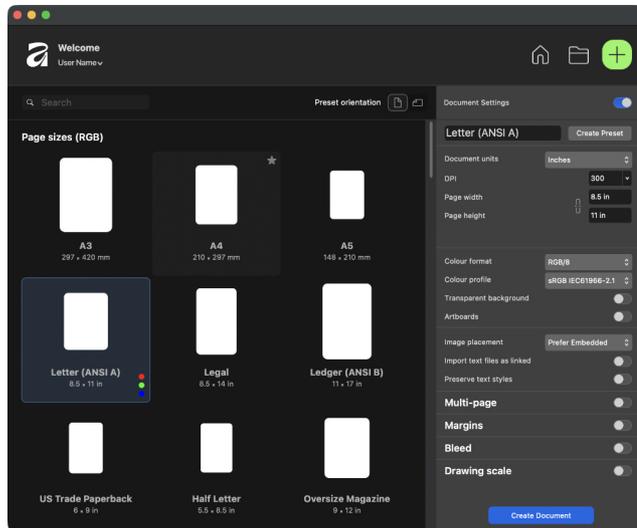
ISO Sizes		North/Latin American Sizes			
A0	841 × 1189 mm	B0	1000 × 1414 mm	Letter Half	5.5 × 8.5 in
A1	594 × 841 mm	B1	707 × 1000 mm	Legal Half	7.0 × 8.5 in
A2	420 × 594 mm	B2	500 × 707 mm	ANSI C	17 × 22 in
A7	74 × 105 mm	B6	125 × 176 mm	ANSI D	22 × 34 in
A8	52 × 74 mm	B7	88 × 125 mm	ANSI E	34 × 44 in
A9	37 × 52 mm	B8	62 × 88 mm	Business Card	3.5 × 2.0 in
A10	26 × 37 mm	B9	44 × 62 mm		
		B10	31 × 44 mm		

Tip: You cannot change or delete the default presets but you can create your own which will be shown at the top of the list

Tip: Custom presets are sorted from oldest to newest so create them in the order you want them displayed

To change the measurement system for an existing document preset:

1. Choose File > New...



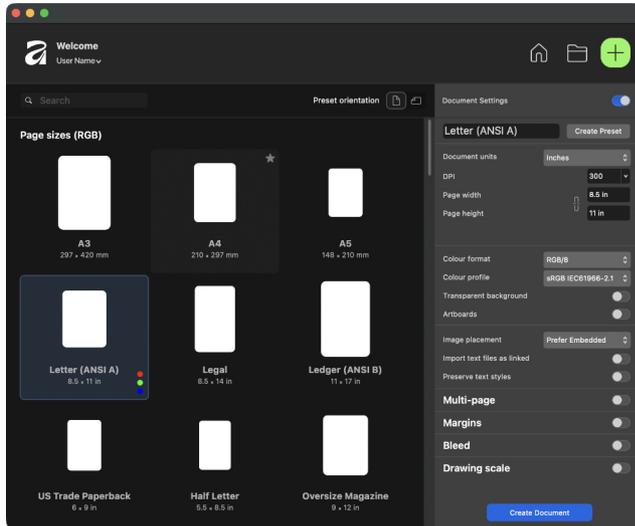
2. Select the most similar preset from the list of presets on the left side of the window.
3. Set **Document Units** to the desired measurement system.
4. Change any other settings as required.
5. Edit the preset name to the left of the **Create Preset** button and then click **Create Preset**. The new preset will be listed in the *My Presets* category at the top of the preset list.
6. Repeat these steps to create other presets.

Setting up a document

Affinity makes it easy to create new documents but it does not include templates to get started quickly. Affinity includes automated features to create linked text frames or number pages so that you can immediately start typing or import text after creating a document. This section will guide you through the steps required to successfully create a standard multi-page document.

Create the document:

1. Choose File > New...



2. Select one of the page presets. There are two groups of page sizes. RGB is best for colour documents that will be distributed digitally such as in a PDF while CMYK is best for documents that will be printed on a desktop printer or by a commercial press.

For a black and white document, select RGB for digital or CMYK for print and then change the **Colour Format** to *Grey/8*.

3. Click the **Portrait**  or **Landscape**  icons to change the orientation.
4. If desired, Select a different measurement systems from the **Document units**.
5. If you want left and right pages side by side for a book or magazine, select **Multi-page**, which will select **Facing pages**.
6. Select **Default master** so that pages are based on a master page. Do not change the **Number of pages** from *1* even if you know how many pages your document will need because Affinity doesn't create text frames for the pages created with a document.

Tip: Affinity can open InDesign® IDML files so you can use free or commercially-available templates created for InDesign

Tip: Refer to [Creating a new document](#) on page 22 for information on all of the options in the **New Document** window

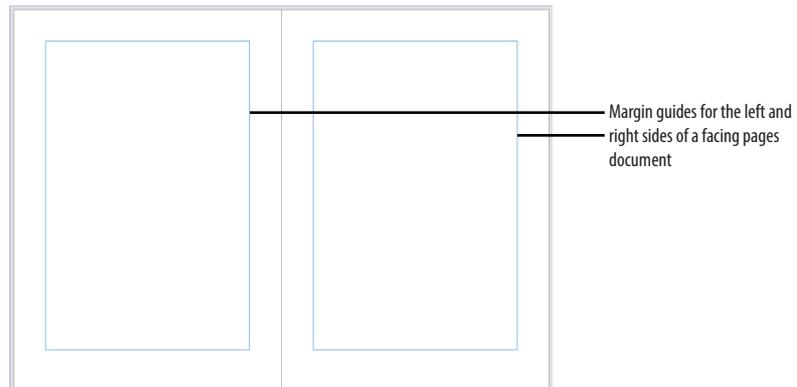
Tip: Page orientation is the only option in the **New Document** window that is not controlled by a preset

7. Select **Margins** and enter the desired values to create non-printing margin guides which will serve as guides to frame the page's body content. Your headers and footers will typically sit outside of the margins.
8. Click **Create Document** and the new document will be displayed in the window. The document will have one master page named *Master A* which will be applied to page 1, the document's only page.

Create the main text frame(s) for body text on the master page:

Tip: The screenshots in this section show a facing pages document

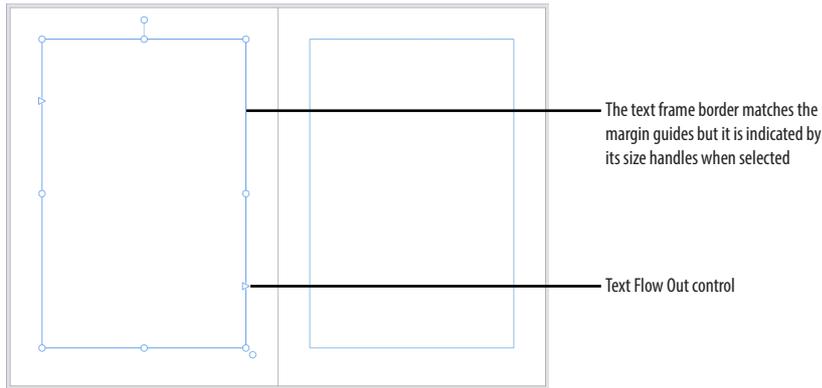
1. Choose **Document > View Masters** to view *Master A*. You can also use the **Pages** panel to navigate to *Master A*.
2. Choose **View > Show > Text Flow** if it is not already selected. It is much easier to work with text frames when this command is selected because it will show the position of all frames even when they're not selected.
3. If the margin guides are not visible, choose **View > Show > Margins** to display them. These guides, which by default are blue rectangles, indicate where the main text frames of your document should be created. If the document is facing pages, there will be left and right sides to the master page and two blue rectangles.



4. From the **Tools** panel, choose the **Frame Text**  tool. The mouse pointer will change to a crosshair with the tool icon appended to it: .
5. Move the mouse pointer to the top-left corner of the margin guides—start on the left side if you created a facing pages document—and then drag diagonally down to the bottom-right corner of the blue rectangle. The mouse should snap to the start and end points. Release the mouse button to finish creating the text frame. Affinity will display the frame with handles to indicate it is selected and can be modified.

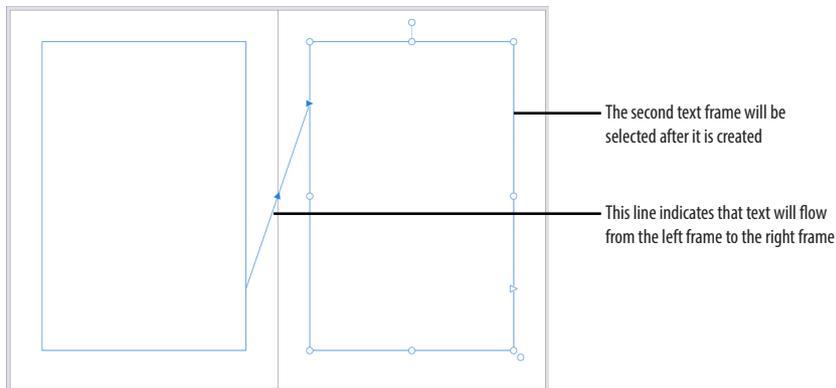
Tip: Refer to [Text frames](#) on page 102 for more information

Tip: If snapping to margin guides is not enabled, choose **View > Snapping...** and select both **Enable Snapping** and **Snap to Guides**

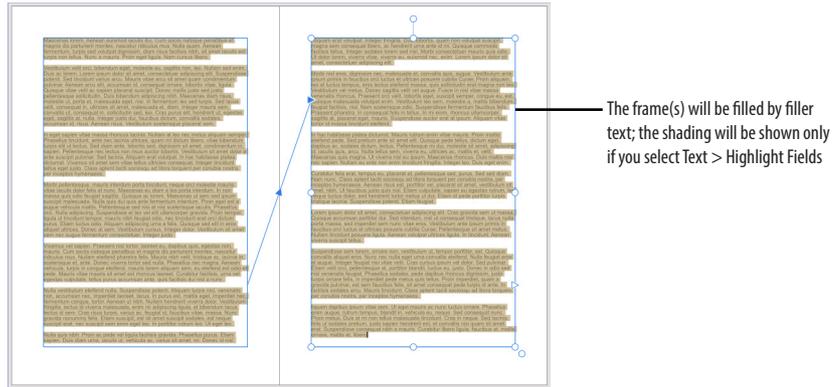


6. Select *Body* from the list of paragraph styles in the **Context Toolbar**, **Text Styles** panel, or **Paragraph** panel. It is a good practice to select the paragraph style for master page text frames so that the style is already set on document pages.
7. If you created a facing pages document, you must create a second frame on the right side. Click the first frame's triangular **Text Flow Out** control  toward its bottom-right corner. The mouse pointer will change to a **link arrow**  when you are within range to click it and the frame will turn solid blue after you click the control. Now draw a text frame on the right side just as you did on the left side and Affinity will link the first frame to the new one.

Tip: Refer to [To link a text frame](#) on page 112 for more information



8. Optional: Choose **Text > Insert Filler Text** to fill the text frame(s) with placeholder text (lorem ipsum) to make it easier to see where the body text will be positioned.



9. Optional: Set the body text formatting attributes now, such as font family, font size, and paragraph leading and spacing by:
 - Choose **Edit > Select All**, set the attributes using the **Context Toolbar** and **Character** and **Paragraph** panels and then click the **Update Paragraph Style**  icon in the **Context Toolbar** to update the *Body* paragraph style.
 - Or choose **Edit “Body”** from the style options menu  to the right of *Body* in the **Text Styles** panel, change the style’s formatting attributes in the **Text Style Editor**, and click **OK**.

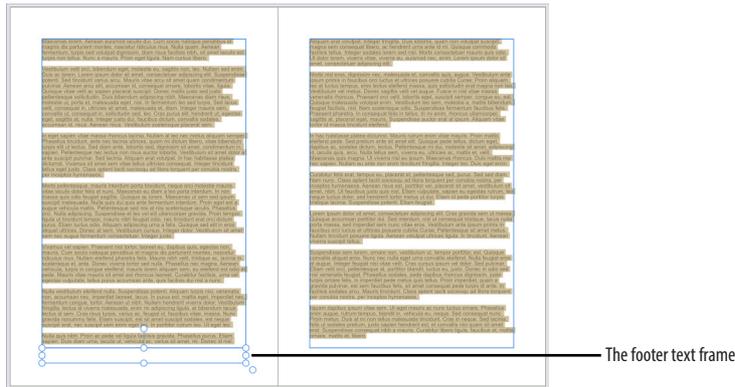
Create headers and footers for page numbers and titles:

1. For a footer, draw a text frame below the main text frame(s) and make it the same width as the main frame. You can also draw a frame above the main frame for a header.

You can vertically align these text frames however you like but drawing them the same width as the main frame will simplify aligning the text to either margin guide or their centre.

If you try to start drawing too close to a frame you just created, Affinity will place the text cursor in the frame so you may have to draw the new frames further above or below and then move them. After drawing a footer frame, position the mouse pointer over its outline—the mouse pointer will change to a drag cursor  when it is over the outline—and drag it into position.

You can align the top of a footer frame with the bottom of the main frame and rely on **Paragraph Leading** or **Space Above** formatting for adequate separation, or you can position the frame a specific amount below the main frame.

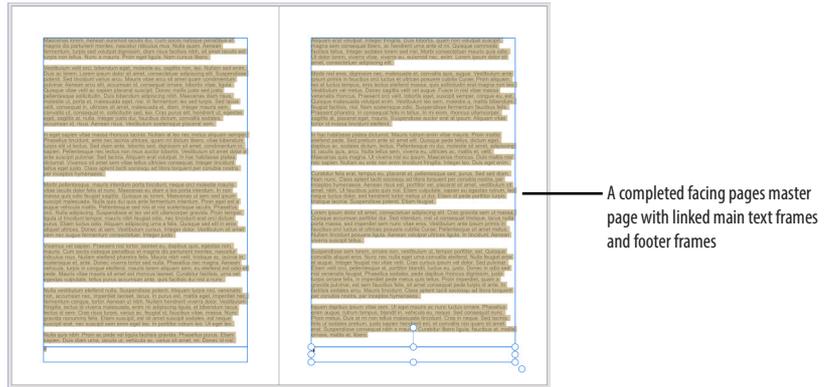


2. Choose **Text > Insert > Fields > Page Number** to insert a page number into the footer frame. The page number will appear as # on a master page.
3. Optional: Enter other text into the footer such as a document or chapter title, separated by whitespace or punctuation as desired.
4. Using the **Text Styles** panel, create a paragraph style for the footer by clicking the **Create Paragraph Style**  icon. Click **Style** in the left pane if it is not already selected.
5. The new style's **Name** will default to *Body 1*—change this to *Footer*. The style will be based on *Body* which is good because later if you choose to change the font family for *Body*, the *Footer* style will update automatically. Click **OK** to create the style.
6. Click the **Left** , **Centre** , or **Right Align**  icon in the **Context Toolbar** to align the footer text in the frame.
7. Optional: Choose **Edit > Select All**, and set any other desired formatting attributes using the **Context Toolbar** and **Character** and **Paragraph** panels.
8. Click the **Update Paragraph Style**  icon in the **Context Toolbar** to update the *Footer* paragraph style with the formatting changes.
9. If you created a facing pages document, you must create a second footer frame on the right side. Hold **⌘** (macOS) or **Alt** (Windows) and drag on the frame's outline to *drag copy* the frame. Roughly position the new frame below the main frame on the right side and then release **⌘** or **Alt** so that you can snap the new frame into alignment.

Tip: Choose **Text > Highlight Fields** to make fields such as page numbers easier to see with non-printing shading

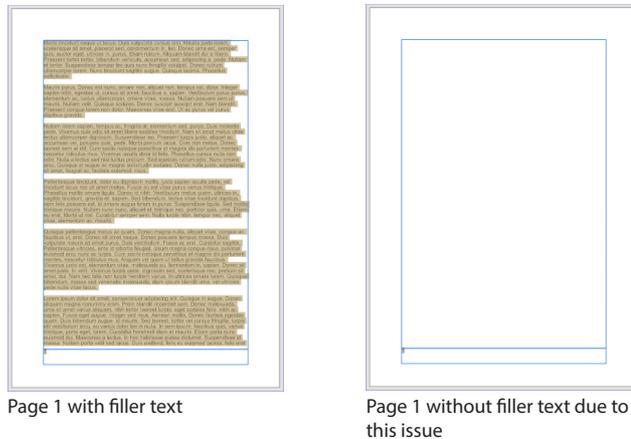
Tip: Refer to [Page numbering](#) on page 67 for information on changing the page number format and starting page number

Tip: Refer to [Creating text styles](#) on page 211 for information on paragraph styles



10. Optional: For a facing pages document, you may need to mirror the alignment for the right side's footer. There is no need to create an additional style for this, simply click the desired alignment icon.
11. Choose **Document > View Masters** again to deselect the command and return to page 1.

Bug! Due to an issue in Affinity, the text in the linked frames on a facing pages master page may not appear on page 1, so the filler text you inserted may not be fully visible. It will appear on subsequent pages if you add pages. This issue is not serious because the purpose of filler text is to be replaced.



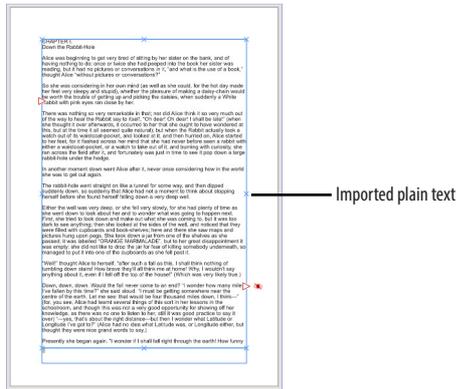
Importing text

Tip: Refer to [Importing \(placing\) text](#) on page 142 for more information

1. Click in the main text frame. Note that the size handles at its corners and midpoints are now shown as X-handles to indicate that you cannot move or scale the frame on a document page.
2. Choose **File > Place...**
3. Select a plain text, RTF, or Microsoft® Word file from the window and click **Open**. For this exercise, select a document longer than one page.

- Affinity will insert the text into the text frame. If you selected a plain text file, the text will all be formatted as *Body*, the paragraph style you selected for the master page frame. You could format its headings now by clicking in them and selecting *Heading 1* or *Heading 2* from the **Text Styles** panel.

If you selected an RTF or Word file, Affinity will also import its text styles so the text will appear styled. You can modify those styles in Affinity or select the text and apply the *Body* style to it.



- If the text was sufficiently long, the text frame will be overset (overflowing) as indicated by the red **Text Flow Out** control  near the frame's bottom-right corner.
- Press **Shift** and click the **Text Flow Out** control ; the mouse pointer will change to a **link arrow**  when you are within range to click it. Shift clicking this control will AutoFlow the text to as many pages of text frames as required. With **View > Show > Text Flow** selected, Affinity will show blue lines to indicate the links between the text frames.

Tip: To strip text styles and formatting from a word processing file, open it in the word processor, copy all of the text, switch to Affinity, and choose **Edit > Paste Without Format**

Tip: Refer to [AutoFlow text](#) on page 117 for more information

Document setup 2

Affinity makes it easy to create a new document but understanding layout options and master pages is important for creating a publication that is easy to update in the future.

Master pages can be used to insert headers and footers that are repeated throughout a publication with automatic page numbering and chapter titles.

Affinity provides several tools to help you lay out your document, including rulers, guides, and a grid. Using a baseline grid can improve the design of a publication with multiple text frames and columns to align the baselines of text and objects.

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Rulers and measurements	76
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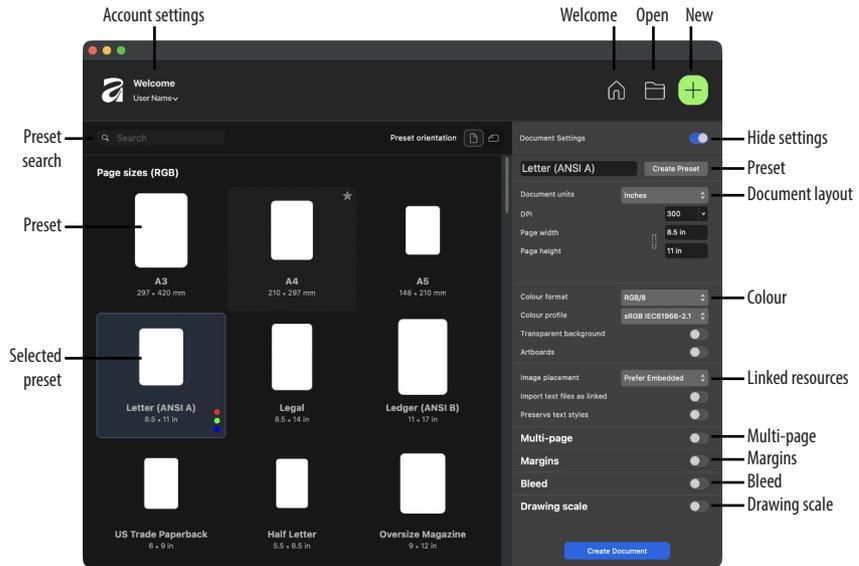
Creating a new document

Before you create a new document, you should plan its size and margins and decide whether it will have facing pages. You can change anything about your document after creating it, but some changes may require additional effort so it's best to decide on the layout in advance.

If you're creating a book or magazine, you should create the cover as a separate document—most book documents start with an interior title page.

To create a new document:

1. Choose **File > New...**

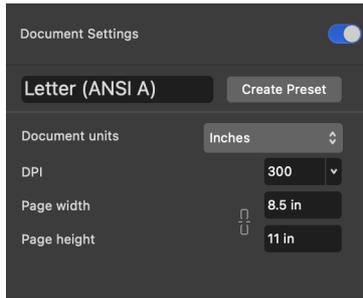


Tip: The CMYK presets have default margins and bleed which are not set for the RGB presets

2. **Preset:** Choose one of the page presets. There are two groups of page sizes. RGB is best for colour documents that will be distributed digitally such as in a PDF while CMYK is best for documents that will be printed on a desktop printer or by a commercial press.

For a black and white document, select RGB for digital or CMYK for print and then change the **Colour Format** to *Grey/8*.

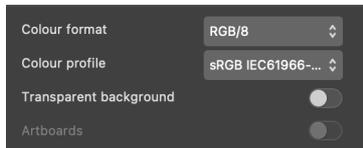
3. **Orientation:** Click the **Portrait**  or **Landscape**  icons to change the orientation. Although this toggle is above the preset list, orientation is not part of a preset.
4. **Document layout settings:** Set the document size, resolution, and measurement units.



- **Document units:** Select from the list of measurement systems.
- **DPI:** Enter the document's resolution. This setting impacts only the default dimensions of placed images because you will choose the resolution when printing or exporting so it's not that important for page layout documents.
- **Page width and height:** Change the values to customise a preset's size. The maximum width and height are 61440 pt (~853 in or ~21674 mm). Click the link  icon if you want changes made to one field to be made proportionally to the other.

Tip: Measuring documents in *Pixels* is not recommended for page layout documents

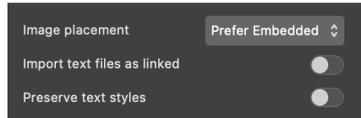
5. **Colour settings:** Set the document colour format, profile, and background.



- **Colour format:** The default colour format or space is *CMYK/8* for the *Press Ready* presets and *RGB/8* for the *Print* presets. In general, select *CMYK/8* when printing in colour on a commercial press or *Grey/8* for a publication that will be printed in black and white. Select *RGB/8* for a digital publication.
- **Colour profile:** The default colour profile for *CMYK* documents is *U.S. Web Coated (SWOP) v2*. Always speak with your print partner before selecting a colour profile. Leave this option if you're unsure because you can change it later by choosing **Document > Setup > Document Setup...**, but the colours used may be adjusted for the new profile.
- **Transparent background:** Select if you don't want an exported document to have a white background.
- **Artboards:** Deselect for page layout documents. Artboards are used for vector and pixel documents.

Tip: Refer to [Colour](#) on page 447 for a description of colour formats (spaces) and profiles

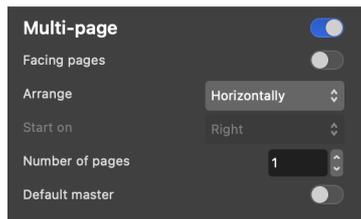
6. **Linked resource settings:** Set which resources are embedded and linked.



Tip: Using **Prefer Linked** for images is recommended for smaller document files

- **Image placement:** Choose **Prefer Embedded** to include all placed images and documents inside the document file. For projects with large images and documents and for images and documents that may be updated in the future, choose **Prefer Linked**.
- **Import text files as linked:** Select to include all placed text files (.docx, .rtf, and .txt) as linked so that changes made externally will be updated in Affinity. Deselect to embed placed text as ordinary text.
- **Preserve text styles:** Select to not update the text styles used in linked text files when the external files are updated. This option is required to preserve modifications you make in Affinity to the file's text styles.

7. **Multi-page:** Select for documents with more than one page, facing pages, and master pages, and to set how they are arranged.



- **Facing pages:** Deselect to create a document with single pages instead of facing-page spreads. All of the *Print* and *Press Ready* presets default to facing pages which is commonly used for books and magazines.
- **Default master:** Select so that all pages will be based on a master page unless you're creating a short document such as a brochure or poster.
- **Arrange:** Choose the spread direction. Choose **Horizontally** for most facing-page documents with left and right sides or **Vertically** for a document bound at its top like a calendar. If facing-pages is deselected so the document does not have a spine, this control will define only the direction of multi-page spreads.
- **Start on:** Choose **Right** for most books and magazines because the inside cover is typically blank. Choose **Left** to start a document on the left side. For a document arranged vertically, choose **Bottom** (default) or **Top**.
- **Number of pages:** Enter the number of pages, up to a maximum of 10000. It is recommended to use this option only for short documents because Affinity will not create text frames for the pages created with a document. New documents will be based on a default master page if **Default master**

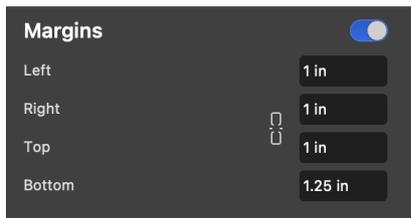
Tip: Documents can have more than 10,000 pages but you are limited in how many you create with a document

is selected on the **Layout** tab, but they won't have any text frames. If you create many pages when creating a document and later add text frames to their master page, the frames won't be linked from page to page so it's best to create just a single page.

Tip: Affinity doesn't offer a feature similar to the **Primary Text Frame** option of InDesign® or **Automatic Text Box** option of QuarkXPress™ so you must create text frames on the master page after creating a document; if you accidentally create them on document pages and want to move the text in them to text frames on document pages, see [To move text from linked frames on document pages to...](#) on page 116

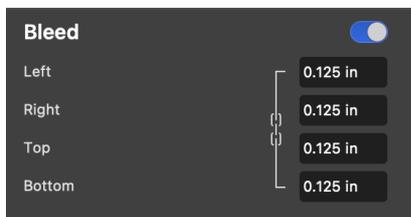
8. **Margins:** Select to customise the preset's margins. Almost every document should have margins, even those with images that bleed off the page, but you can omit them. The margins have no impact on the finished document but serve as guides to frame the page's body content. Your headers and footers will typically sit outside of the margins.

Facing-page documents and spreads will have inner and outer margins that are relative to a spread's spine, while non-facing page documents and ambidextrous spreads will have left and right margins.



- **Left/Right or Inner/Outer, and Top/Bottom:** The labels will change depending on whether the document has facing pages. Change the values but they should not exceed half the page width or height. Click the link icon if you want changes made to one field to be made proportionally to the others.

9. **Bleed:** Select to customise the preset's bleed zone dimensions if the document will have images that bleed off the page. This option applies only to documents that will be professionally printed and trimmed after printing.



Objects must extend to the edge of the *Bleed Zone* when Bleed is set in Document Setup
The *Trim Box* is enclosed by the page edges and approximates where trimming will occur

Tip: You can choose to show or hide margin guides later by choosing **View > Show > Margins**

Tip: Click the icon to the left of text fields to the **Link** icon the fields and set all the fields the same when you enter changes, or to **Unlink** icon the fields to set them separately

Definition: *Bleed* refers to the area beyond the edge of the page in which text and objects will still be printed

Tip: Select **View > Show > Bleed** to show the bleed guides and the objects in the bleed zone

Tip: Affinity doesn't offer a separate slug option so create a larger bleed and place your slug information there and ensure **View > Clip to Canvas** is not selected

Facing-page documents and spreads will have inner and outer bleeds that are relative to a spread's spine, while non-facing page documents and ambidextrous spreads will have left and right bleeds.

- **Left/Right or Inner/Outer, and Top/Bottom:** The labels will change depending on whether the document has facing pages. Click the link  icon if you want changes made to one field to be made proportionally to the others. Standard documents usually set bleed to 0.125 in, 0p9, or 3mm while large-format posters and banners may have double that. Check with your print partner for their exact requirements.

10. **Drawing scale:** Deselect for page layout documents. Drawing scale is used for vector documents.

11. To save these customised settings as a preset for use in the future, edit the preset name to the left of the **Create Preset** button and then click **Create Preset**. The new preset will be listed in the *My Presets* category at the top of the preset list.

12. Click **Create** and the new document will be displayed in the window.

13. Select the **Layout** studio if it's not selected. 

To create a new document similar to the last document you created:

1. Choose **File > New from Last Preset**. Affinity will create a new document using the same settings as the last document you created.

Saving a document

Affinity saves documents in its own .af format which cannot be opened by other applications. It saves incrementally to save time so a file may grow somewhat larger with each additional save until it reaches a threshold and then Affinity will do a full save which will compress the file to its minimum size. You can choose **Save As...** at any time to do a full save rather than an incremental save.

To save a document:

1. Choose **File > Save**. Affinity will save the document without further prompting if the document has been previously saved. If it has not been previously saved, a file save window will appear to select where to save the document.

Or choose **File > Save As...** to save a document with a new name or location.

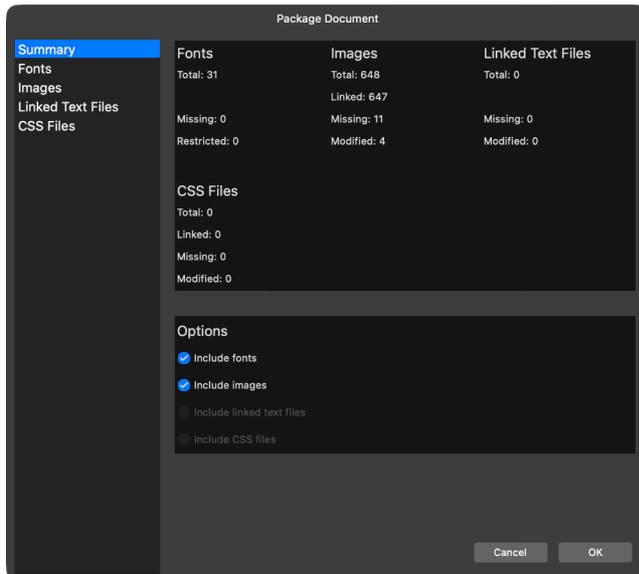
2. Select the file location and enter a name for the file.
3. Click **Save**.

Saving a package

Packaging a document bundles a copy of the document with all of the fonts used in the document along with its linked images and documents into one folder to make it easy to share a document with a print partner or colleague. The original document and images are not affected when you save a package. The package could then be transferred to a cloud or external drive, or compressed for sending.

To save a package:

1. Choose **File > Save As Package...**



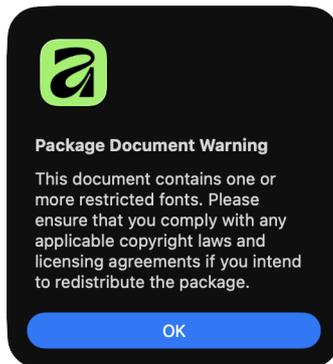
Tip: Earlier versions of Affinity saved Layout documents as .afpub, Vector documents as .afdesign, and Pixel documents as .afphoto

Tip: Avoid using **File > Save History with Document**, which saves the undo history with the document, because it will dramatically increase the size of the file

Tip: The **Scope** will always be for the current document so you cannot package an Affinity Book and its Chapters because

2. Select **Summary** in the left pane to display a summary of your document.
 - Deselect **Include Fonts**, **Include Images**, **Include Linked Text Files**, and **Include CSS Files** if you don't wish to include one or more of them in the package. Deselecting all would save only a copy of the document because nothing would be packaged with it.
3. Select **Fonts** in the left pane to see a list of the fonts used in the document and to identify which are present or missing. Commercial fonts used in the document will be included in the package so ensure that the person you send the package to has rights to use them.

Some fonts bundled with macOS are provided with additional restrictions and Affinity will warn you when packaging a document that uses them, although the fonts will still be included in the package.



Tip: Affinity Fonts are a type of font that you have installed with the **Manage Purchased Content** feature of Affinity; they are not OpenType or TrueType fonts

The same warning will be shown if you package a document that uses Affinity Fonts but these fonts will not be included in the package.

4. Select **Images** in the left pane to see a list of the images used in the document and to identify which are embedded or linked. Linked images will be listed as present or missing. You can address issues with linked images using the Resource Manager.
5. Select **Linked Text Files** in the left pane to see a list of the linked text files used in the document and to identify which are present or missing. You can address issues with linked text files using the Resource Manager.
6. Select **CSS Files** in the left pane to see a list of the CSS files used in the document and to identify which are present or missing. You can address issues with linked CSS files using the EPUB panel.
7. Click **OK**. A file save window will appear to select where to save the package. Click **New Folder** to create and name a folder for the package—Affinity will save the files into this folder.
8. Click **Package**.

Opening a document or image

You can open Affinity layout, vector, and photo documents as well as InDesign® IDML documents, PDF and CAD documents (see below), and most common image formats.

Affinity documents will always open in the studio they were saved from. Non-native documents including IDML, PDF, CAD and image formats will open in the default studio for that type of file unless you have disabled the **Switch studio based on file type** setting.

To open a document:

1. Choose **File > Open...** A file open window will appear to select the file to open.

Or choose **File > Open Recent** and select a recent document from the list.

Or if no documents are open, double-click the empty area between the left and right panel docks.

Or drag a file's icon from your computer onto Affinity.

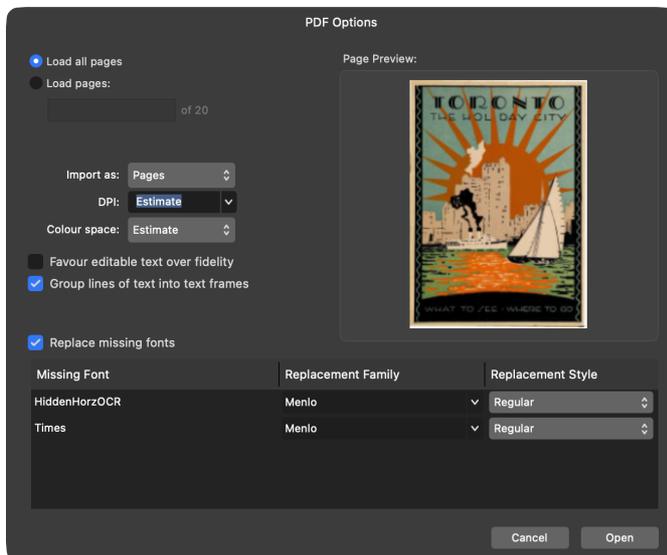
2. Select the file(s) and click **Open**.

Opening PDF and CAD documents

Saving an opened PDF or CAD document will save it in Affinity format. You can export the converted document to PDF or a CAD format if you choose.

To open a PDF document:

1. Open the PDF document as you would an Affinity document.
2. Set the PDF import options.



Tip: Affinity can open InDesign® IDML files so you can use free or commercially-available templates created for InDesign, but you cannot open INDD files

Tip: Choose **Affinity > Settings...** (macOS) or **Edit > Settings...** (Windows) and click **General** in the left pane to find the **Switch studio based on file type** setting

Tip: You can also place a PDF or CAD document into an Affinity document; refer to [Placing images](#) on page 261

Tip: The PDF file format is not intended for converting files from one application to another so text styles, linked frames, and other options used in the original application are not included in a PDF file and will be lost

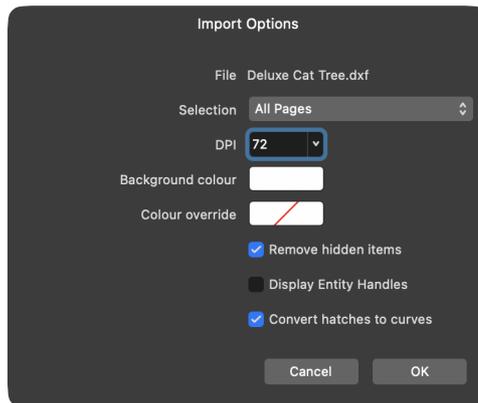
- **Load pages:** Select **Load All Pages** to open every page of the PDF document or **Load Pages** to enter specific page numbers or a page range to open. You can specify multiple pages by entering numbers separated by commas or a page range with the numbers separated by a hyphen.
- **DPI:** Sets the Affinity document's resolution. Leave this set to *Estimate* to use the resolution of the PDF file.
- **Colour space:** Select the document's colour space: *Gray*, *CMYK*, or *RGB*, or *Estimate* to use the colour space of the PDF file.
- **Favour editable text over fidelity:** Select this option if you plan to edit the document's text to avoid spacing issues.
- **Group lines of text into text frames:** Select this option if you plan to edit the document's text to join separate lines of text into paragraphs in a text frame.
- **Replace missing fonts:** Select to enable specifying the font family and font style for fonts used in the PDF file that aren't available in Affinity. You can also deselect this option and choose **Document > Font Manager...** to replace the fonts at a later time.

3. Click **Open**.

4. To open a CAD document:

To open a CAD (DWG/DXF) document:

1. Open the CAD document as you would any other image.
2. Set the CAD import options.



- **Selection:** Select:

All Pages	To import all paper space layouts, if present
-----------	---

Single Page	To select one paper space layout from the Selected Page list
-------------	---

Model	To import only the model space
-------	--------------------------------

- **Insertion Units** (*Model* only): Select what one unit in the CAD drawing corresponds to in the CAD document.
- **DPI**: Set the resolution for the imported document.
- **Background colour**: Set a background colour for the CAD document.
- **Colour override**: Select a colour to override all stroke colours in the document
- **Remove hidden items**: Select to exclude hidden and frozen layers from import.
- **Display entity handles**: Select to append a handle suffix to each named entity to assist with troubleshooting.
- **Override line weights** (*Model* only): Select to set all strokes to 0.1 pt.
- **Sanitize model** (*Model* only): Select to clean the model to remove unnecessary detail and correct common map errors.
- **Convert hatches to curves**: Select to import all hatch patterns as curves (paths) rather than as editable patterns.

3. Click OK.

Creating documents from templates

Affinity allows you to create documents from templates. Affinity templates are the same as any other document, but they typically have an .aftertemplate extension and are stored in a separate area from your other documents. When you create a new document based on a template, you are opening a copy of it as an untitled document ready to be modified and saved.

To specify where templates should be stored:

1. Click the Affinity logo to open the **Welcome** screen.
2. Click **My Templates**.
3. Click the **Add Template Folder**  icon. Affinity will add the folder to the left side of the window, and list all of its nested subfolders. Any Affinity documents in these folders can now be used as a template.
4. You can add multiple template folders. To remove one, select the folder you added, not a subfolder, and then click the **Remove Template Folder**  icon.

Tip: You cannot remove or collapse the subfolders so it is best to add a folder that contains nothing but templates and any folders used to organize them

To save a document as a template:

1. Choose **File > Export > As Template**.
2. A file save window will appear to select where to save the template.
3. Select the file location and enter a name for the template.
4. Click **Save**.

To create a document based on a template:

1. Click the Affinity logo to open the **Welcome** screen.
2. If the template you want is listed on the main welcome screen, double-click it to create a document based on it.

Or click **My Templates** to view all of your templates. Double-click a template to create a document based on it.

To edit a template:

1. Choose **File > Open...** A file open window will appear to select the file to open. Select the file(s) and click **Open**.

Or click the Affinity logo to open the **Welcome** screen. Click **My Templates** to view all of your templates. Right-click a template and choose **Edit**.

2. Make the required changes to the template.
3. Choose **File > Save**.

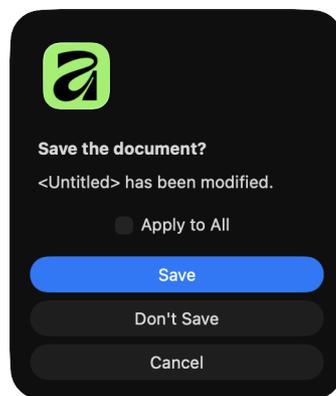
Closing documents

To close one or all documents:

1. Choose **File > Close** to close the current document or **Close All** to close all open documents.

If the document window is floating, you can also click the **Close** button in the upper-left corner (macOS) or upper-right corner (Windows).

2. If a file has been modified since it was last saved you will be prompted to save the file or close it without saving. Select **Apply to All** if you want all other modified documents to be saved or not saved when you click **Save** or **Don't Save**.

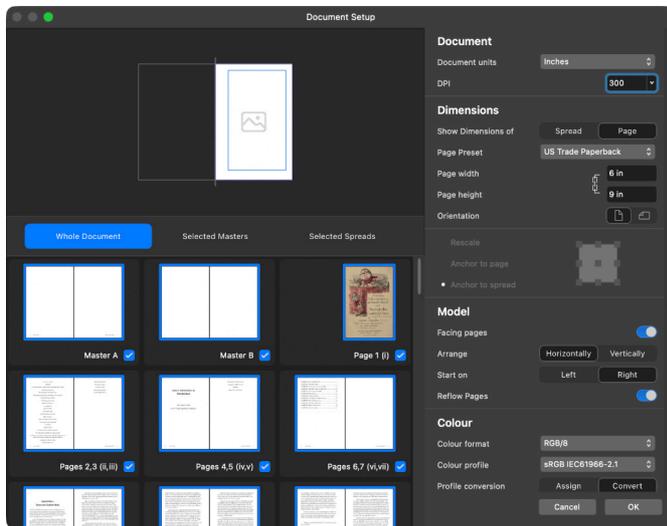


Changing layout options

A document doesn't have an intrinsic page size, orientation, or margins—these are properties of the pages in the document; however, the **Document Setup** window allows you to change the properties of all or selected master pages and spreads (pages) in the document.

To change the options for a document after creating it:

1. Choose **Document > Setup > Document Setup...**



Tip: The list of master pages and spreads is clickable only when **Selected Masters** or **Selected Spreads** is selected

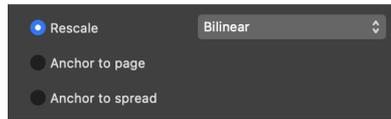
Tip: If you select **Selected Masters** or **Selected Spreads**, the options shown in this window will be for the first master or spread you selected

Most of the options in this window are the same as for creating a new document so refer to [Creating a new document](#) on page 22. The unique or modified options are:

2. **Scope:** Select **Whole Document** to change the entire document or **Selected Masters** or **Selected Spreads** and then select masters or spreads from the list to change specific masters or pages.
3. **Show dimensions of:** You can choose whether to show the dimensions of a facing-page or multi-page spread or just a page. A list of the **Preset** page sizes are displayed in a list above the **Page width** and **height** fields.

Tip: You cannot change the size of multiple individual masters or spreads at once—you must change one and click **OK** before opening the window again and changing the next one

4. **Actual size zoom:** Select a different device to use for zooming to **Actual Size** for documents measured in pixels or points.
5. **Scaling:** If you change the page size you must specify how existing text and objects will be positioned or scaled.



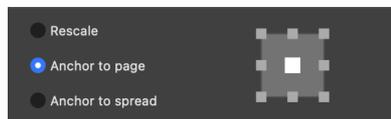
- **Rescale:** Select to scale objects and text proportionally; this option is best for projects such as posters and brochures but is not suitable for books or magazines.
- **Resample:** When you choose **Rescale**, you can select how images are resampled:

Nearest Neighbour	Fast but lower quality; use for hard-edge images
Bilinear	Use when scaling pages smaller
Bicubic	Use when scaling pages larger
Lanczos 3 (separable)	Very high quality but slower than the above options (recommended)
Lanczos 3 (non-separable)	Marginally-higher quality than <i>Lanczos 3 (separable)</i> but slightly slower

Tip: If you're unsure which **Resampling** option to use, select **Lanczos 3 (separable)** for best results

Tip: Anchor to Spread will not be shown for non-facing pages documents

- **Anchor to Page/Spread:** Select to not scale objects and maintain their position relative to the page or spread origin. When you anchor the objects, you can also choose the anchor position by clicking one of the anchor handles.



6. Model:

- **Facing pages:** Changing a facing-pages document to single pages will separate its facing-page master pages into two single-page master pages, as well as separating all of the document's facing-page spreads into single pages. Changing a non-facing-page document to facing pages will convert the document's pages to facing-page spreads but the masters will remain single pages.
- **Reflow pages:** Deselect to prevent facing- and multi-page spreads from being affected by adding, moving, or deleting pages in the document. When you add, move, or remove pages, Affinity automatically flows (shuffles) the following pages which can cause pages to change sides unless

this option is deselected. This option is the same as the **Page Move Options > Reflow Pages** command in the **Pages** panel menu . You might deselect this option temporarily while you rearrange pages or permanently for a document that you want to structure manually.

7. **Colour:** If you change the **Colour format** (space) or **Colour profile**, choose **Assign** from **Profile Conversion** to keep colours unchanged, including 100% Black, although the appearance may change. Choose **Convert** to modify colours to match the new format or profile while maintaining the appearance.
8. Click **OK** to change the layout options.

Pages, master pages, and spreads

Tip: You can add tens of thousands of pages to an Affinity document but most computers can't handle that many pages so if you run into performance issues you should divide your document into chapter documents; refer to [Books](#) on page 281

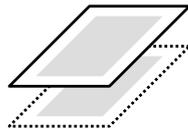
Affinity documents can include as many pages or spreads as you need. You can specify the number of pages to add when creating a new document but it is recommended to create only one page with a document and add other pages when required. Refer to [Creating a new document](#) on page 22 for more information.

There are three key terms to know:

- **Pages (document pages):** This manual refers to pages as *document pages* to distinguish them from the *master pages* on which they can be based.
- **Master pages:** Master pages are background pages that provide a template for document pages. Content on master pages appears on the document pages to which they are applied.
- **Spreads:** Spreads are pages joined together for viewing and reading. A facing-page document has facing-page spreads with left and right pages while multi-page spreads can have more pages for fold-outs. Some features of Affinity are specific to a page within a spread while others apply to an entire spread. A master page spread is a spread used as a template for document spreads.

Master pages

Document pages are usually based on *master pages* to create consistency between pages. Objects placed on a master page will be visible on all document pages based on that master and later changes made to the master will be replicated on all the pages.



The document page (top) is based on the background master page (bottom)

Definition: A **master page** is a background or parent page that defines the layout and some of the text and objects of the regular document pages based on it; master pages are frequently referred to simply as *masters*

Objects can't be moved or modified on document pages unless you break the link between them and the master. However, the content of text and picture frames on a master page can be modified on a document page. Master pages are frequently used to create the text frames for a long publication.

Tip: Use **Edit Detached** to modify a master page's objects on a document page; refer to [Overriding master page objects on document pages](#) on page 57

When you create a new document with the **Default master** option selected, Affinity automatically creates a master page named *Master A* and applies it to the page(s) created for the document. You might not need to use a master page for a short document such as a brochure, but they should always be used for long publications such as books, magazines, and newspapers.

Spreads

A spread is made up of pages joined together for viewing and reading. Objects and text positioned on one page of a spread can extend across the spread's other page(s).

Facing-page spreads: Facing-page documents such as books and magazines are made up of automatic facing-page spreads, pairs of left (verso) and right (recto) pages of the same size and orientation joined together at the spine of the publication and displayed together. Facing-page spreads are used for books, magazines, and any document where the left and right page layouts are mirrored.



Facing-page spread of left and right pages

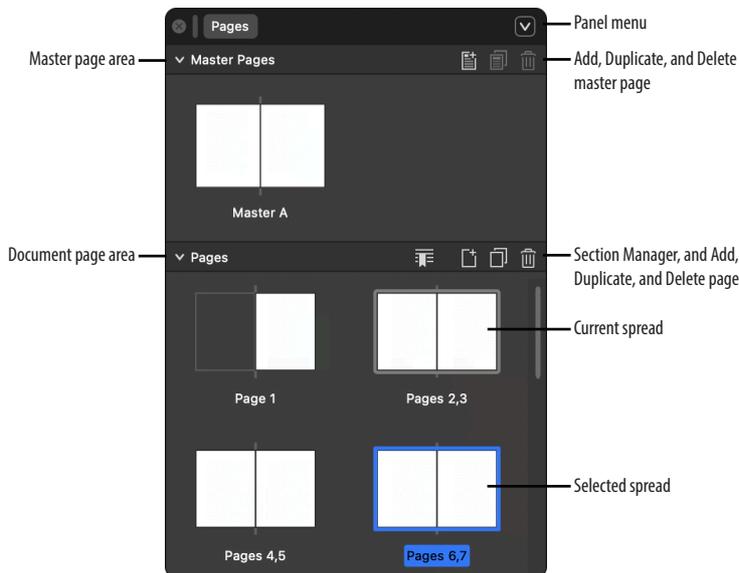
Multi-page spreads: Affinity allows you to create multi-page spreads which are useful for fold-out pages in books and other publications. Refer to [Multi-page spreads](#) on page 60 for more information.

Using the Pages panel

The Pages panel is an important one to keep open when working on a multi-page document because it allows you to add, move, modify, delete, and change pages. Thumbnails are displayed for each page and spread.

To display and customise the Pages panel:

1. Choose **Window > Layout > Pages** or click the **Toggle Pages Panel**  icon at the bottom left of the document window to show the Pages panel if it is not already open.



Definition: *Spread* refers to pages joined together for viewing and reading

Tip: In documents with pages arranged vertically, facing-page spreads are made up of top and bottom pages

Tip: The blue highlight colour can be customised on macOS with **System Settings > Appearance**

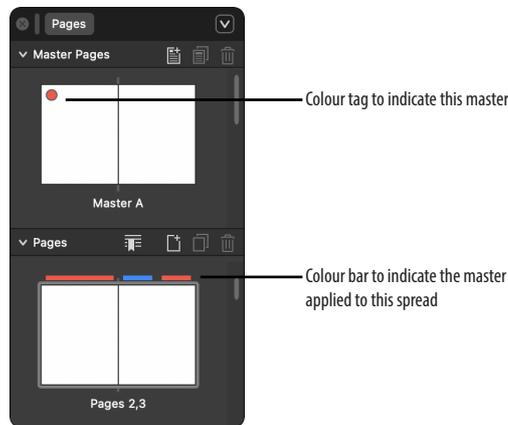
Definition: *Absolute* page number refers to the number of the page within the document; the *relative* page number is what is displayed on a page by restarting page numbering

Tip: You can't move the **Master Pages** area to the bottom or set its thumbnail size independently, but you can collapse it to save space when you don't need it

The page or spread that you're currently viewing will be indicated with a grey outline. You can select the same or a different page or spread to manipulate it without changing to it by single clicking it in the panel. The selected page or spread will be indicated with a blue outline.

Affinity will show both absolute and relative page numbers if you have restarted page numbering prior to the page. Refer to [Page numbering](#) on page 67 for more information.

2. Collapse or expand the **Master Pages** or **Pages** areas by clicking the caret icons to the left of their titles. Drag the **Pages** area title bar up or down to resize the **Master Page** area.
3. Choose **Small**, **Medium**, **Large**, or **Extra Large Thumbnails** from the panel menu to change the size of the page thumbnails. Change the width of the panel to set how many columns of thumbnails can be shown at once. **Medium** and **Large** will fit as many spreads as possible on each row of the panel while **Extra Large** will scale so that the widest spread's thumbnail will fit in the panel's width. **Small** lists page spreads in a vertical list.
4. Choose **Scroll with View** from the panel menu so that the page(s) visible in the document window are visible in the panel.
5. Choose **Show Master Page Tags** from the panel menu to show colour tags on pages and masters to identify which master page(s) have been applied.



To select pages to manipulate:

- Single-click a page, spread, or master page thumbnail to select it so you can perform actions to it. For a spread, you can click one of its page thumbnails to select a single page or the page number label below to select the entire spread. The selected page, spread, or master is indicated by a blue outline.
- To select a range of pages or spreads, select one by single clicking it and then press **Shift** and click the last one in the range. Alternatively, you can drag select a range of pages just as you would drag select file icons on your computer.

- To select multiple pages that aren't in a continuous range, press **⌘** (macOS) or **Ctrl** (Windows) and click each page thumbnail.

To go to the start of a section:

The **Pages** panel doesn't show sections which makes it difficult to find the first page of a section. You can work around this limitation with hidden text frames or anchors.

- On the first page of each section, draw a text frame and enter easy-to-remember text such as *s1* for section 1, *s2* for section 2, etc.
- Hide these frames so they won't be visible or print.
- To jump to a section, choose **Text > Find**, type the section identifier you typed into the hidden frame, and click **Find**. With keyboard shortcuts, press **⌘+F** (macOS) or **Ctrl+F** (Windows), type the section identifier, and press **Return**.

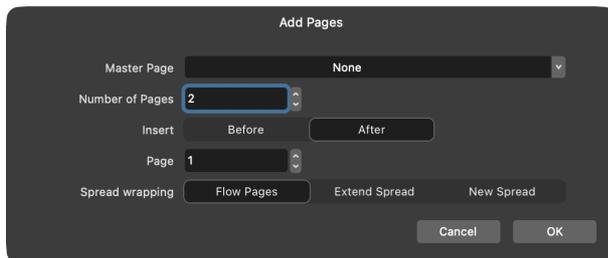
Another way to do this is with anchors. Create an anchor at the start of each section and use the **Anchors** panel to navigate to the anchor. This approach can be used without hidden text frames but it doesn't work as well for those who prefer to use keyboard shortcuts.

Working with pages

When working in a facing-page document with facing-page spreads based on master pages, the effect of adding, moving, and deleting single pages depends on the selected page move option. For more information, see [To set how single pages should be added, moved, or...](#) on page 45.

To add multiple pages:

- Choose **Document > Add Pages...** or select the page or spread in the **Pages** panel before or after which you want to add pages and then click the **Add Pages**  icon in the panel.



- Master Page:** Select the master page on which to base the new pages.
- Number of Pages:** Enter how many pages to add.
- Insert:** Choose whether to insert the new pages before or after the page you specify in **Page**. When adding pages immediately before the start of a section,

Tip: Clicking **Next Page** or **Next Spread** in the page navigation icons while viewing the last page in the document will also open the **Add Pages** window

Tip: The spine location cannot be specified when adding pages and will be based on the master page, but you can change it later; see [To change the spine location](#): on page 65

choose *After* to add the pages to the preceding section or *Before* to add the pages to the following section.

5. **Spread Wrapping:** If you choose to add new pages within or after a spread, choose how the new pages will be positioned:
 - **Flow Pages:** The new pages will not be part of a multi-page spread.
 - **Extend Spread:** The new pages will be added to the existing spread, even if it is not a multi-page spread.
 - **New Spread:** The new pages will be a new multi-page spread with **Reflow Through Spread** deselected.
6. Click OK.

To add a single page to the end of your document:

The number of pages that will be created will match the number of pages in the master.

1. Choose **Document > New**. One page will be added to the end of the document.

To add a single page or spread based on a master page:

The number of pages that will be created will match the number of pages in the master.

1. Drag a master page thumbnail before or after another page or spread thumbnail in the **Pages** area in the **Pages** panel.
2. The mouse pointer will change to  when you have positioned it where a new spread can be created. A different pointer will be shown if the mouse is over an existing master or spread or where you cannot create a spread.

Tip: Adding a single page to a facing-pages document may lead to confusing results; refer to [Multi-page spreads](#) on page 60

Mouse	Description
	Add new spread based on master
	Apply master to page(s), replacing the existing master(s)
	Add master to page(s) without replacing the existing master(s)
	Master cannot be moved or duplicated here

3. Release the mouse button to create the new spread.

To view a page or master page:

1. For a single page or spread, double-click its thumbnail in the **Pages** panel to centre the page in the window.

For a facing-page spread, double-click its spine or the page number label below its thumbnail to centre the entire spread in the window.

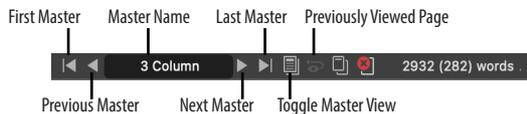
For a multi-page spread, double-click the page number label below its thumbnail to centre the entire spread in the window.

Affinity will always zoom the page or spread to fit it in the window when double-clicking in the **Pages** panel. If you want to maintain the current view magnification when changing pages, use one of the following methods.

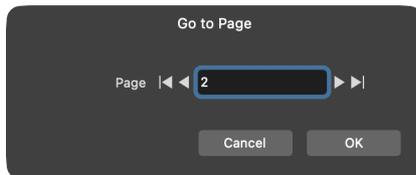
2. Or choose **Document > First Page, Previous Page, Next Page, or Last Page**, or the equivalent navigation icons at the bottom left of the document window. Or click in the **Page Number** field, enter a page number, and press **Return**.



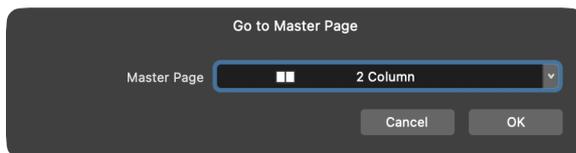
If you are viewing a master page, the commands will be replaced by **First Master, Previous Master, Next Master, and Last Page**, and the navigation icons will be changed to match.



3. Or choose **Document > Go to Page...**, enter a page number, and click **OK**. You can also click the icons for **First Page, Previous Page, Next Page, and Last Page** in this window.



If you are viewing a master page, the **Go to Page...** command will be replaced by **Go to Master...** to allow you to select a master page.



Tip: You can also right-click a page or spread thumbnail in the **Pages** panel and choose **Go to Page** or **Go to Spread**

Tip: These icons will be named **First Spread, Previous Spread, Next Spread, and Last Spread** in a Facing Pages document.

- Or use the document window's vertical scrollbar to scroll until the page you want is visible in the document window and then click anywhere on the page.
- Or to view the master page for the current document page, choose **Document > View Masters** or click the **Toggle Master View** icon. Choose or click it again to view the document page again. If a page has more than one master page applied to it, the last master page viewed will be displayed.

To visually reorder or duplicate pages:

In addition to moving and duplicating pages, you can also move and duplicate master pages. Changing the order of masters will only change how they are organized and not impact the appearance of the document.

- Select one or more page thumbnails in the **Pages panel**.
- Drag the thumbnail(s) before or after another page thumbnail. The mouse pointer will change to  and a blue line will appear to indicate where the page(s) will be moved.

Hold **⌘** (macOS) or **Alt** (Windows) while dragging to duplicate the pages instead of moving them. The mouse pointer will change to  to indicate that the pages will be duplicated.

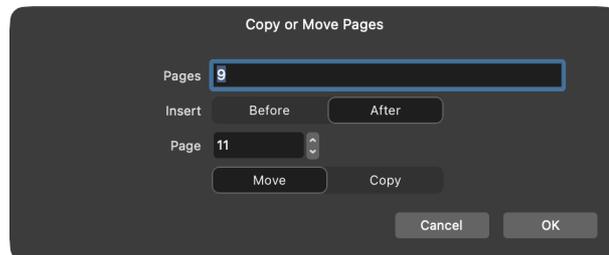
If you drag the thumbnail(s) before, inside, or after an island spread, the mouse pointer will change to indicate how the pages will be moved or duplicated. Refer to [Multi-page spreads](#) on page 60 for more information.

Mouse	Description
	Move page(s)—the following pages will shuffle
	Duplicate page(s)—the following pages will shuffle
	Page(s) cannot be moved or duplicated here

- Release the mouse button to move or duplicate the pages.

To manually reorder or duplicate pages:

- Right-click the thumbnail of the page to move or duplicate and choose **Move Pages...** from the context menu. You can select multiple page thumbnail(s) in the **Pages panel** before right-clicking any of them to move or duplicate multiple pages.



Tip: If you reorder master pages with automatic names (Master A, Master B...), the masters will be reordered but their names will be updated to maintain the A, B, C... sequence

Tip: You can also drag a master spread's thumbnail to change the way they are sorted but it will not change the document appearance

Tip: If you reorder master pages with automatic names (Master A, Master B...), the masters will be reordered but their names will change to maintain the A, B, C... sequence

- **Pages:** If you selected the thumbnails of the pages you want to move or duplicate, this option will default to the correct page numbers. Otherwise, enter the numbers of the pages to move or duplicate. You can specify multiple pages by entering numbers separated by commas or a page range with the numbers separated by a hyphen.
- **Insert:** Choose whether to insert the moved or duplicated pages before or after the page you specify in **Page**.
- **Page:** Enter the number of the page before or after which the pages should be moved or duplicated.
- **Move/Copy:** Select whether the pages should be moved or duplicated.

2. Click OK.

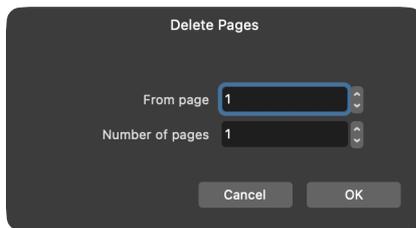
To manually duplicate pages:

1. Select one or more page thumbnails in the **Pages** panel.
2. Right-click any of the selected thumbnails and choose **Duplicate # Pages** from the context menu, where # is the number of pages selected. The duplicate pages will be added after the last selected page.

To delete pages:

1. Select the page thumbnail(s) to delete in the **Pages** panel and click the **Delete Selected Pages**  icon. You can also right-click the thumbnail and choose **Delete # Pages** from the context menu, where # is the number of pages selected.

Or choose **Document > Delete Pages...**, enter the number of the first page to delete and the number of pages that should be deleted, and click **OK**.



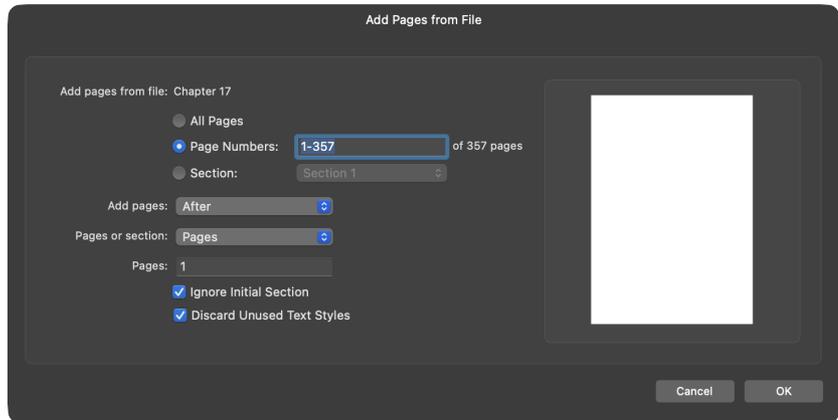
If a deleted page includes a text frame linked to or from another page, the text in the frame will not be deleted. The frame will be removed from the series of linked frames without any impact to the text in its story. The story may overflow the last text frame in the series.

To copy pages from one document to another:

You can't drag page thumbnails from one document to another as you can in some other applications but you can duplicate pages to another document.

1. Open the document you wish to add page(s) to.

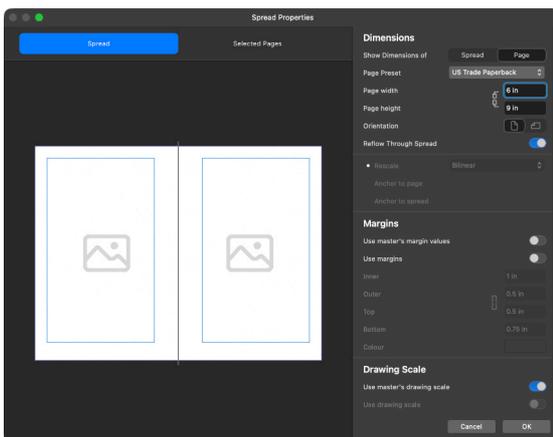
2. Choose **Document > Add Pages from File** and then select the other document from the **Open** window. You can also right-click the thumbnail of the page after which the page(s) should be added and choose **Add Pages from File...** from the context menu.



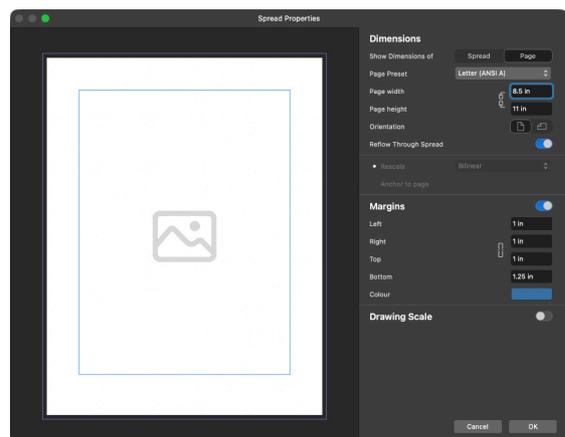
3. Select the pages or spreads you want to copy.
4. Click **OK**. The pages or spreads will be imported and added to the current document.
5. Delete the page that you imported which will leave just the imported master(s) ready for use.

To change the size of a page without changing its master page:

1. Right-click the page or spread thumbnail in the **Pages** panel and choose **Spread Properties...** from the context menu. The options shown depend on whether or not the page is facing-pages. If you select multiple pages or spreads prior to choosing **Spread Properties**, the similar **Document Setup** window will open.



Changing a facing-page spread or page



Changing a non-facing-page

2. For a facing-pages document, choose **Spread** to change the entire spread or **Selected Pages** and then select the thumbnail(s) of pages in the spread. You can also click pages in the preview on the left side of the window to selected individual pages, and hold **⌘** (macOS) or **Ctrl** (Windows) while clicking to select multiple pages in the preview.
3. **Show Dimensions of:** When **Spread** is selected above, select **Page** to specify the size for all of the spread's pages; the spread will be the size of the page multiplied by the **Page Count**. Or select **Spread** to define the overall size of the spread; the size of each page will be the size of the spread divided by the **Page Count**.
4. **X and Y:** When one or more pages are selected above, enter the horizontal and vertical offset of the page within the spread, relative to the spread origin.
5. **Move Following Pages:** Select when changing the size of a page within a spread to automatically adjust the X offset for pages to its right, or in a document with pages arranged vertically, the Y offset for pages below it.
6. **Reflow Through Spread:** Deselect to prevent the spread from being affected by adding, moving, or deleting pages before it in the document. When you add, move, or remove pages, Affinity automatically flows (shuffles) the following pages which can cause pages to change sides unless deselect either **Page Move Options > Reflow Pages** in the panel menu or **Reflow Pages in Document Setup**. Disabling page reflow with these commands will make the spread an island in a document of flowing pages without turning off reflow for the entire document.
7. All of the other options in the **Spread Properties** window are the same as for creating a new document and changing its setup, so refer to [Creating a new document](#) on page 22 and [Changing layout options](#) on page 33.

Tip: You cannot change the size of multiple individual pages in a spread at once—you must change one and click **OK** before opening the window again and changing the next one

Tip: You don't need to change X and Y manually if **Move Following Pages** is selected unless you want an inner bleed for spiral or other specialty binding

To set how single pages should be added, moved, or deleted:

When you add, move, or delete single or an odd number of pages in a facing-page document or in a document with multi-page spreads with **Reflow Through Spread** disabled, Affinity will need to *shuffle* pages. You can control how Affinity shuffles pages with the **Page Move Options** commands and the options you select will be saved with the document.

1. If the **Pages** panel is not already open, choose **Window > Layout > Pages**.
2. Choose an option for shuffling pages from **Page Move Options** in the panel menu :
 - **Move Master Content** (default): When shifting a page to the other side of a facing-page spread or multi-page spread, Affinity will use the appropriate side or page of the master so that master objects are correctly positioned. If **Anchor Toward Spine** is selected, Affinity will shift the master and non-master objects to mirror them about the spine. The objects will remain in their original positions if **Anchor Toward Spine** is not selected.

If your master page sides are asymmetrical, you should consider choosing **Reapply Masters**.

- **Reapply Masters:** After shifting a page to the other side of a facing-page spread or another page in a multi-page spread, Affinity will reapply the master pages automatically, just as if you did it yourself after adding, moving, or deleting pages. This option is not intended for ambidextrous master pages.
 - **Split Masters:** Affinity will make no changes when shifting a page to the other side of a facing-page spread or another page in a multi-page spread, so pages that were previously on the left side will still use the left side of a master even if they are now on the right side of a spread, and vice versa. Use this option if you are adjusting single pages but expect that pages will end up on the same sides when you are finished, but you may find it easier to temporarily turn off **Reflow Pages** instead.
3. Choose **Page Move Options > Anchor Toward Spine** (default) from the panel menu to shift non-master objects to mirror them about the spine when adding, moving, or deleting a single page in a facing-page spread. Deselecting this option will cause pages to be moved in the same manner as Affinity 2.5 and earlier.

Creating master pages

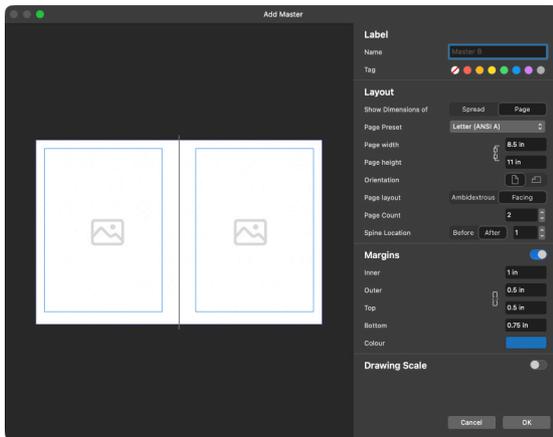
You can create additional master pages if you want some pages to have a different layout than others; for example, mixing one- and two-column layouts in the same book.

Although a document has an inherent size, orientation, colour profile, margins, bleed, and more, you can change any of these options for each master page. This is useful if you want to mix page sizes in a document, or insert a landscape page for a large table in an otherwise portrait document.

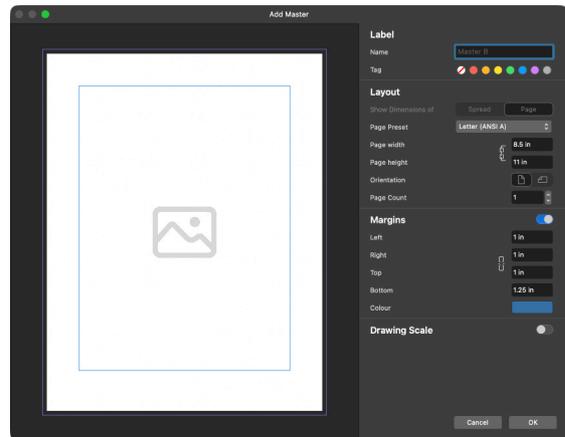
To create a master page:

1. If the **Pages** panel is not already open, choose **Window > Layout > Pages**.
2. Click the **Add Master**  icon or right-click in the **Master Pages** section of the **Pages** panel and choose **Insert Master...** from the context menu to insert a master after the thumbnail you clicked closest to.

The options shown depend on whether or not the document has facing-pages.



Adding a master in a document with facing pages



Adding a master in a document without facing pages

3. **Name:** Enter the master page's name for clarity. If you don't enter a name, it will be given an automatic name such as *Master B*.
4. **Tag:** Select a colour tag to identify masters in the **Pages** panel when **Show Master Page Tags** is selected in the panel menu . The colour tags identify the masters and appear on pages and masters to identify which master page(s) have been applied.
5. **Show Dimensions of:** Select **Page** to specify the size for all of the spread's pages; the spread will be the size of the page multiplied by the **Page Count**. Or select **Spread** to define the overall size of the spread; the size of each page will be the size of the spread divided by the **Page Count**.
6. **Page Layout:** For a facing-pages document, select **Facing** to create a facing-page master with left and right sides for mirrored margins and layouts, as well

Tip: You can change a master's colour tag by right-clicking its thumbnail and selecting a new colour

Tip: You cannot change a master page from facing pages to non-facing pages (ambidextrous)

as optional additional pages between them for multi-page spreads. Select **Ambidextrous** to create a master that has no sides and whose margins will be identical regardless of which side a page falls on.

7. **Page Count:** Enter the number of pages for the master. If you are not using multi-page spreads, this value will normally be set to 2 in a facing-page document for the left and right sides or to 1 in a non-facing page document. This option does not apply to ambidextrous masters.

For multi-page spreads, set the number of pages in the master to match the number in the document spreads.

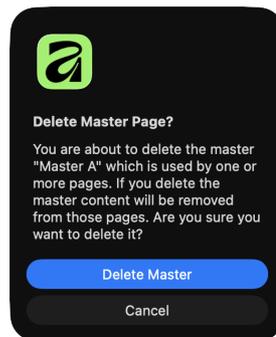
8. **Spine Location:** Specify where the spine of a facing-page document should be located. Unless you're using multi-page spreads, the spine location should be after page 1. For a multi-page spread, the location depends on how the paper is folded.

Tip: You cannot change the number of pages or the spine location after creating a master page. If you change your mind later, you will need to create a new master page.

9. All of the other options in this window are the same as for creating a new document, so refer to [Creating a new document](#) on page 22.
10. Click OK to add the master page.

To delete a master page:

1. Select the master page thumbnail in the **Pages panel** and click the **Delete Selected Master**  icon. You can also right-click the thumbnail and choose **Delete** from the context menu. If the master page is applied to any pages, you will be prompted to confirm deleting the master's content from those pages.

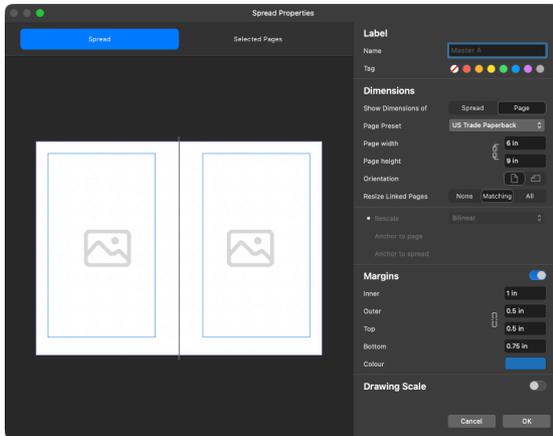


Changing master page layouts

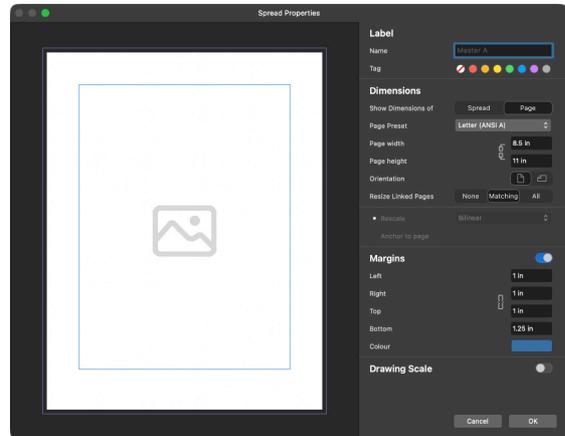
To change the layout of an existing master page:

1. If the **Master Pages** section of the **Pages** panel is collapsed, click the caret ► icon to the left of the **Master Pages** section title to expand it.
2. Right-click the master page thumbnail in the **Pages** panel and choose **Spread Properties...** from the context menu. The options shown depend on whether or not the master was created with facing-pages.

Tip: You cannot change the number of pages or the spine location for a master page or change it from facing pages to non-facing pages (ambidextrous)



Changing a master in a document with facing pages



Changing a master in a document without facing pages

3. For a facing-pages document, choose **Spread** to change the entire spread or **Selected Pages** and then select the thumbnail(s) of pages in the spread. You can also click pages in the preview on the left side of the window to selected individual pages, and hold **⌘** (macOS) or **Ctrl** (Windows) while clicking to select multiple pages in the preview.
4. **X and Y:** When one or more pages are selected above, enter the horizontal and vertical offset of the page within the spread, relative to the spread origin.
5. **Move Following Pages:** Select when changing the size of a page within a spread to automatically adjust the X offset for pages to its right, or in a document with pages arranged vertically, the Y offset for pages below it.
6. **Resize Linked Pages:** If you change the size of the spread or a page within it, select whether or not the change should be applied to pages based on the master. Choose **None** to not apply changes, **Matching** (default) to apply changes only to pages whose size match the master page, and **All** to all pages based on the master, even if they have separately been changed in size.
7. All of the other options in the **Spread Properties** window are the same as for creating a new master page or a new document, so refer to [Creating a new document](#) on page 22 and [Changing layout options](#) on page 33.

Tip: You cannot change the size of multiple individual pages in a master spread at once—you must change one and click **OK** before opening the window again and changing the next one

Tip: You don't need to change **X** and **Y** manually if **Move Following Pages** is selected unless you want an inner bleed for spiral or other specialty binding

Applying master pages to document pages

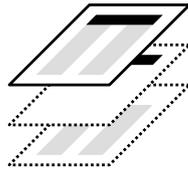
You can apply a master page to document page(s) when creating a document or adding pages. After creating a document or adding pages, you can apply a different master page or remove the master applied to the document pages.

If your document requires many similar master pages, you can base a page on two or more master pages to avoid duplicating objects on more than one master and having to update each of them separately if changes are later required.

There are two ways to use multiple master pages. You can apply multiple masters to a document page or you can base one master page on another and apply the combined master to a document page. The examples below illustrate combining two masters but you can apply many masters to the same page.

Tip: You can apply only one master page to a page at once so it is generally easier to base one master page on another

Tip: A popular approach is to create a main master for the guides and header and footer text such as page numbers and running headers, and other masters based on that for the text and picture frames needed for the various page layouts



Apply multiple masters: The document page (top) is based on the contents of both background master pages applied to it (middle and bottom)



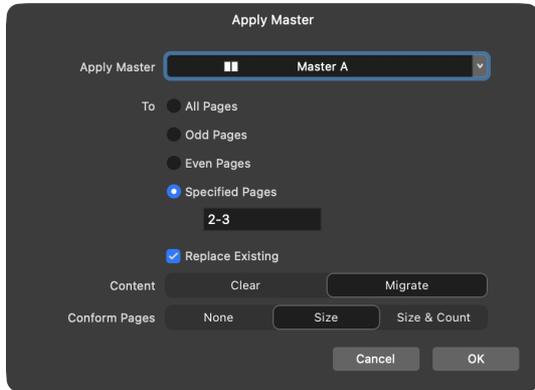
Base one master page on another: The document page (top) is based on a background master page (middle) which is based on the background master page (bottom)

While a non-facing-pages document can include only single-page document pages and master pages, a facing-pages document can include single-page and facing-page document pages and master pages. If you apply a single-page master to a facing-pages spread then it will be applied to both sides of the spread. Adding a single-page master page to a facing-pages book or magazine might seem unusual but some publications have special pages that appear identically on the left or right side and it's easier to use just a single-page master.

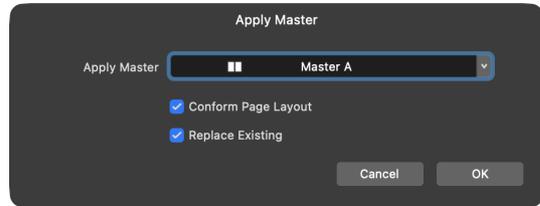
You can also apply different master pages to the left and right pages of a spread and apply masters of different sizes to the same page(s). If you apply different-sized masters to a page you will be prompted whether to retain the existing page size or resize it to match the new master.

To apply a master page to document page(s) or another master:

1. Right-click a page or master page thumbnail in the **Pages** panel and choose **Apply Master...** from the context menu.



Apply Master when applying to a document page



Apply Master when applying to a master page

2. Select which master page to apply and how to apply it in the **Apply Master** window:
 - **Apply Master:** Select a master page. You can apply only one master page at a time so to apply multiple masters, repeat these steps and deselect **Replace Existing** each time.
 - **To:** Choose which pages to apply the master to. You can enter a range or list of page numbers in **Specified Pages**.
 - **Replace Existing:** Select to remove the current master page(s) from the selected pages before applying the new master, or deselect it to layer the new master page over the existing one(s).
 - **Content:** If you select **Replace Existing**, choose **Clear** to delete the current master's object(s) or **Migrate** to preserve content in master page text and picture frames. Using migrate will move content from the old master's frames to the most similar frames on the new master. If there isn't a matching object then the objects will be *detached* from the old master and *promoted* to regular objects on the document page.
 - **Conform Pages:** Select **Size** to make the document pages the same size as the master page or **Size & Count** to also make the number of pages in the spread match the master page. Select **None** to leave the page size and count unchanged.
 - **Conform Page Layout** (for a master page): Select to make the target master page the same size as the master page you are applying. You cannot conform the number of pages in the master page.

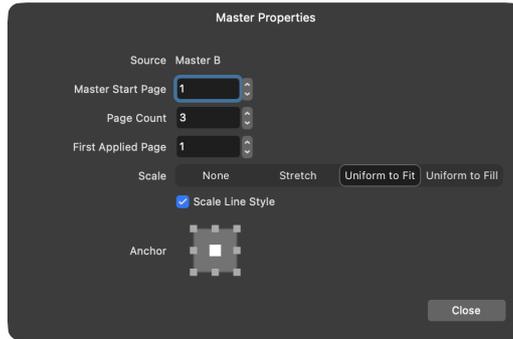
3. Click **OK**.

Tip: Objects other than frames will be removed regardless of whether **Clear** or **Migrate** is chosen

Tip: To migrate some text and images but not all, lock the objects on the new master page that you don't want content migrated into with **Layer > Lock**

To change how master page objects and text are scaled to fit a different page size:

1. If the **Layers panel** is not already visible, choose **Window > General > Layers**.
2. Right-click the master page layer (i.e., *Master A* or the name you have chosen for it) and choose **Properties** from the context menu.



3. The **Master Properties** window allows you to choose which pages of a spread the master is applied to and how the content should be scaled.
 - **Master Start Page:** Specify the first page of the spread the master should be applied to. For a facing-page spread, page 1 refers to the left side and page 2 refers to the right side.
 - **Page Count:** Specify how many pages of the spread the master should be applied to. For a facing-page spread, setting **Master Start Page** to 1 and **Page Count** to 2 would apply the master to both sides. **Master Start Page** plus **Page Count** cannot be greater than the length of the spread.
 - **First Applied Page:** Specify the first page of the master that should be applied. If a master has 2 pages, entering 2 would apply the second page of the master and the master's first page would not be applied at all.
 - **Scale:** Choose how the content of the master page should be scaled if the document page is a different size. Note that text may not fit in its frame after scaling and may need to be adjusted.
 - **None:** Applies the master without scaling, even though the content may be too small or too large for the page size.
 - **Stretch (not recommended):** Stretches the master content in both directions to fill the page.
 - **Uniform to Fit (default, recommended):** Scales the master content uniformly so that the content in the larger direction fits the page, ensuring that no content is cropped. This option will leave white space gaps for the smaller direction.

- **Uniform to Fill:** Scales the master content uniformly so that the smaller direction fits the page, cropping the content in the larger direction.
- **Scale Line Style:** Select to scale the line style objects with the objects.
- **Anchor:** Select an anchor point from which the content will be scaled.

4. Click OK.

To apply a master page by dragging its thumbnail:

You can apply master pages to pages visually by dragging thumbnails but the **Apply Master** window will not be displayed, edited objects will be migrated, and if the page sizes of the old and new masters do not match, you will not be prompted whether to change the page size.

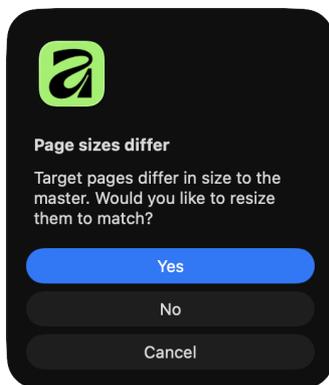
1. If the **Master Pages** section of the **Pages** panel is collapsed, click the caret  icon to the left of its title to expand it.
2. To apply a master page to one page, drag the master's thumbnail onto the page's thumbnail in the **Pages** panel. You can also drag the master page thumbnail over the actual page in the document window.

To apply a master page to an entire spread, drag the master's thumbnail over the page number label below the spread's thumbnail.

To apply a master page to multiple pages, select the page thumbnails first—dragging a master page onto one thumbnail will apply it to all selected pages.

3. If the master page is a different size than the page(s) to which it is being applied, you will be prompted when clicking **OK** to decide whether the page(s) should be resized. If you choose **No** then Affinity will scale the master page's objects and text uniformly from the centre so that they fit on the document page.

Tip: Hold down  (macOS) or  (Windows) while dragging the master page icon to apply the new master without replacing the existing master(s)



To convert a document page to a master page:

You can't directly convert a document page to a master page but there is a way to accomplish this task.

1. Choose the **Move**  tool and then choose **Edit > Select All**.
2. Create a blank master page of the same size and layout. Refer to [Creating a new document](#) on page 22.
3. Choose **Edit > Paste** to duplicate the objects onto the new master page.

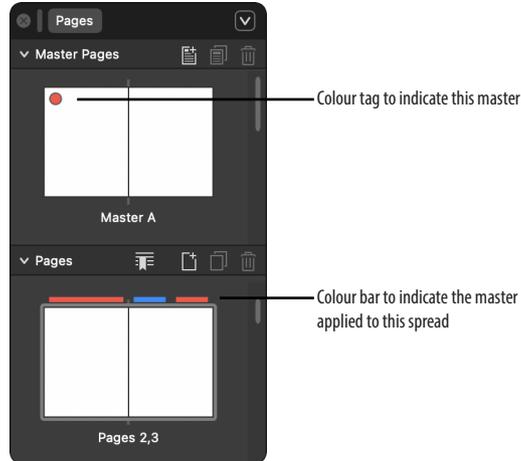
To unassign a master page from a document page:

1. Right-click a page thumbnail in the **Pages panel** and choose **Clear Master** from the context menu. You can also choose **Apply Master** and then choose **None** from the list of master pages.

To assign colour tags to master pages to easily identify a page's master:

1. Right-click a master page in the **Pages panel** and select a colour tag.
2. Choose **Show Master Page Tags** from the panel menu  to show colour tags on pages and masters. A colour tag will be shown as a circle on its master page thumbnail and as colour bars on the top of all the thumbnails of pages and other masters to which the master has been applied. If more than one master page is applied to a page, the colour bar area will be divided to show each of their colour tags side by side.

Tip: You can also assign colour tags when creating a master page or when editing it in **Spread Properties**



To see which master page(s) are applied to a document page:

- Position the mouse pointer over a page spread thumbnail and after a moment a tooltip will appear listing the master page name(s).
- Or refer to the **Layers panel** which lists the master page layers.

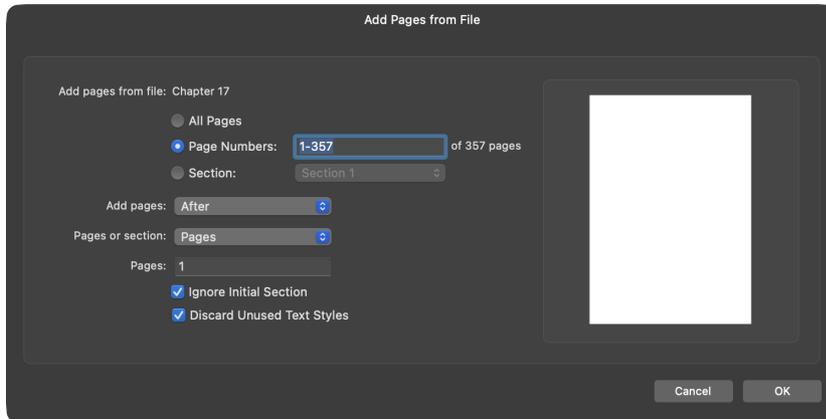
To import masters from one document into another:

You can't directly import a master page from another document but there is a way to achieve it. This technique is also useful for updating a master page used in multiple documents.

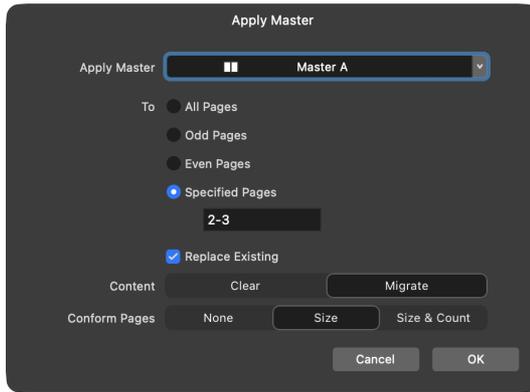
1. If you want to import multiple master pages from a document, open that document and using the **Pages panel**, add a new page or spread at the end of the document. Select the first master page you want to import when adding the page.

Right-click the thumbnail of the new page in the **Pages panel** and choose **Apply Master...** Select the name of the second master page you want to import and deselect **Replace Existing**. Repeat this step for each additional master page and then save the document under a temporary filename.

2. Open the document into which you want to import master page(s). Choose **Document > Add Pages from File** and then select the other document from the **Open** window.



3. Select the page or spread based on the master page(s) you want to import.
4. Click **OK**. The page and its master(s) will be imported and added to the current document.
5. Delete the page that you imported which will leave the imported master(s) ready for use.
6. If the imported master page is a revised version of one in the document, apply the imported master page to pages.
 1. Select the thumbnails of the pages in the **Pages panel**.
 2. Right-click one of the selected page thumbnails and choose **Apply Master...** from the context menu.



Apply Master when applying to a document page

3. Select the revised master page from **Apply Master** and click **OK**.
4. Delete the original master page if it is no longer required.

Editing master page objects

You can add, transform, and delete master page objects by viewing the master page and making changes there. Changes made to a master page will be replicated on all the pages. But you can also edit master page objects while viewing a document page so that you can see the impact of the changes in the context of a document page.

To edit master page objects while viewing a document page:

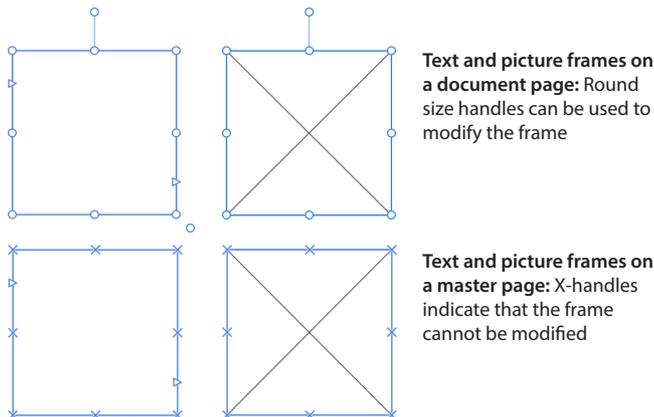
1. Choose **Layer > Master Page > Edit Linked**. A green bar will appear at the top of the document window to inform you that you're editing the master page linked. Note: If there is more than one master page applied to the document page then this will edit the top master in the layer stack. It is advisable to instead right-click the master page layer in the **Layers panel** and choose **Edit Linked** from the context menu.
2. Transform the master page's objects as desired. Expand the master page layer by clicking its caret  icon in the **Layers panel** if you want to drag objects into and out of the master page layer.
3. Click **Finish** in the green bar or choose **Layer > Master Page > Edit Frame Content**. The master page will be updated along with all other document pages based on that master.

Overriding master page objects on document pages

The content of text and picture frames on a master page can be modified on a document page but the frames themselves can't be transformed, nor can other objects such as shapes be changed on a document page.

When editing a document page, you can select a text or picture frame on a master page layer so that you can modify its content but you can't select other master objects such as shapes because they don't have content that can be changed on a document page.

Affinity displays master page frames on document pages with different handles to indicate that they can't be transformed on the document page.



Tip: Art text and path text objects work like text frames when placed on a master page; their contents can be changed on a document page

Sometimes you may want to change a master page's objects for just one page without creating another master. While you can't transform master objects on document pages, you can *detach* the master page to override it. This allows you to make changes to the master page's objects for the current page.

Tip: Affinity's **Edit Detached** feature is similar to the **Override** feature in Adobe® InDesign® and shouldn't be confused with its **Detach** feature that completely breaks the link to the master page; to fully detach a master object in Affinity, drag the object's layer out of the master page layer while using **Edit Detached**

Objects that are overridden by detaching the master page will still be updated if you change them later on the master page, as long as the updates are different from those you made while editing detached. For example, if you change a master page object's colour from red to green on page 3 but later change it from red to blue on the master page, the object on page 3 will not change. But if you move the object on the master page, the object on page 3 will move.

Warning: While you can scale or move a master page's text frame while editing detached, adding, moving, or deleting a single page before the document page with the override will have varying results depending on the selected **Page Move Options**. If **Reapply Masters** is selected, the frame will be reset to its original size and position. If **Split Masters** is selected in a facing-page document, the frame will not be aligned to the margins. If **Move Master Content** is selected, a duplicate text frame will be created obscuring the one you scaled or moved, making it impossible to edit the text in your frame without editing detached again.

To override a master page:

1. Choose **Layer > Master Page > Edit Detached**. A green bar will appear at the top of the document window to inform you that you're editing the master page detached. Note: If there is more than one master page applied to the document page then this will edit the top master in the layer stack. It is advisable to instead right-click the master page layer in the **Layers panel** and choose **Edit Detached** from the context menu.
2. Transform the master page's objects as desired and then click **Finish** in the green bar or choose **Layer > Master Page > Edit Frame Content**.

To prevent a master page object from being overridden:

1. Select the object on the master page.
2. Choose **Window > General > Layers** to show the **Layers panel** if it is not already open.
3. Right-click the object in the **Layers panel** and choose **Lock** from the context menu, or click the **Toggle Lock**  icon for the layer. You will be unable to unlock the object while using **Edit Detached** on a document page.

To hide master page objects on a document page:

1. Choose **Window > General > Layers** to show the **Layers panel** if it is not already open.
2. Click the **Toggle Visibility**  icon for the master page layer.

To remove master page overrides from a document page:

1. Re-apply the master page to the page.

Changing the stacking order of master page objects

Master page objects are on a master page layer which is positioned below document page objects because a master page is the background of a document page. If you have multiple masters applied to the same document page you might want to change the order of the master page layers, and in rare cases you might want the master page layer to be above objects on the document page.

You cannot set master page layers to be permanently shown above document page layers but you can change the order for existing pages and objects.

To change the stacking order of master page layers for a single page:

1. Choose **Window > General > Layers** to show the **Layers panel** if it is not already open.
2. All of the objects on each master page applied to the current page will be grouped together on a master page layer. Click that layer in the panel to select it and choose **Layer > Arrange > Move to Front** drag it to a different position in the panel's layer stack.

To change the stacking order of master page layers for all existing pages:

1. Choose **Layer > Master Page > Edit Linked**. A green bar will appear at the top of the document window to inform you that you're editing the master page linked. Note: If there is more than one master page applied to the document page then this will edit the top master in the layer stack. It is advisable to instead right-click the master page layer in the **Layers panel** and choose **Edit Linked** from the context menu.
2. All of the objects on the master page will be grouped together on a master page layer. Click that layer in the panel to select it and choose **Layer > Arrange > Move to Front** drag it to a different position in the panel's layer stack.
3. Click **Finish** in the green bar or choose **Layer > Master Page > Edit Frame Content**. The master page will be updated along with all other document pages based on that master.

Tip: You can't lock a master page layer to remain at the top of the layer stack—new objects drawn on the document page will be created above of the master layer

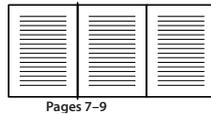
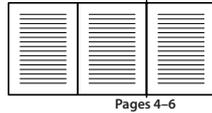
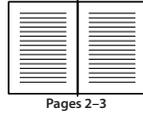
Tip: You can reorder the master page layers relative to layers on the document page, but to reorder the layers within a master page layer you must use **Edit Detached** or **Edit Linked**

Multi-page spreads

Tip: You can folding brochures with a multi-page spread, but those documents can also be created using ruler guides to divide a single page into sections

Tip: If you select **Include Printers Marks** and **Include Crop Marks** when exporting, Affinity will also add fold lines to indicate where the spread should be folded

Affinity allows you to create multi-page spreads which are useful for fold-out pages in books and other publications. You can join up to 10 pages together in a multi-page spread, although Affinity will allow you to exceed this limit by joining additional pages with the **Pages** panel.



A pair of multi-page spreads in a facing-page document

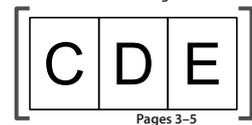
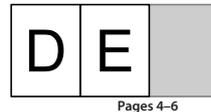
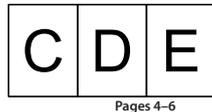
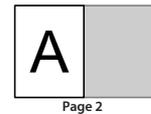
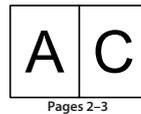
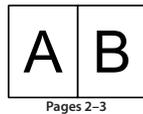
You can create multi-page spreads directly by joining document pages together, or you can create a multi-page master spread that can be used to create document-page spreads with the same number of pages, page sizes, and spine location as the master.

The spine location determines where a multi-page spread is bound into a publication such as a book or magazine. If you create multi-page master pages and the spine is off centre, you will need two master pages because the spine location is part of the master page.

Tip: Pages will not reflow if you disable **Reflow Pages** for the document

Tip: Island spreads are created by disabling **Reflow Through Spread** and are indicated with grey brackets around the spread's pages

Affinity automatically reflows pages in facing- and multi-page spreads when you add or remove pages which can cause left pages to become right pages and the pages inside a multi-page spread to shift. Disabling page flow for a spread will preserve its pages and form what is sometimes referred to as an *island* spread because the pages form an *island* in a sea of flowing pages.



Pages C, D, and E are a multi-page spread

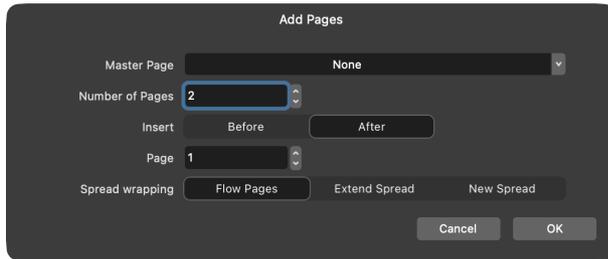
Deleting page B causes page C to flow up and out of the spread and leave a "ghost" page

Deleting page B leaves a "ghost" page to preserve the following island spread

To create a multi-page spread from new pages:

1. Choose **Document > Add Pages...**

Or select the thumbnail of the page or spread in the **Pages** panel before or after which you want to add pages and click the **Add Pages**  icon.



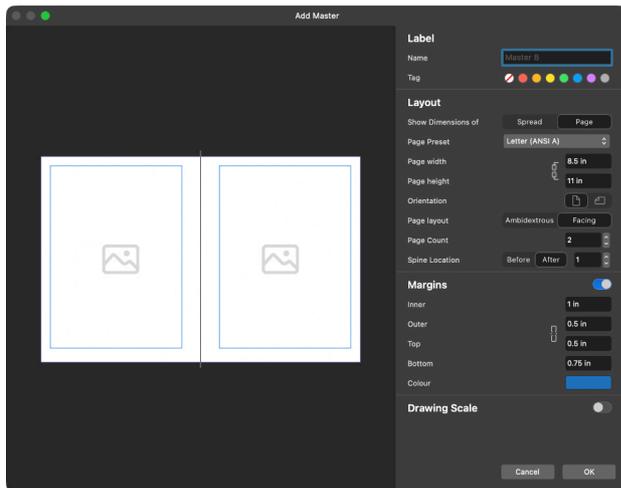
2. **Spread wrapping:** Choose **Extend Spread** to extend a facing-page spread to a single page into a multi-page spread with pages that flow through the spread, or choose **New Spread** to create an island spread with text reflow disabled.

The other options in this window are described in [Working with pages](#) on page 39.

3. Click **OK**.

To create a multi-page master spread:

1. Click the **Add Master**  icon in the **Pages** panel or right-click in the **Master Pages** section of the **Pages** panel and choose **Insert Master...** from the context menu to insert a master after the thumbnail you clicked closest to.



2. **Page Count:** Enter the number of pages up to a maximum of 10—you cannot change this after creating the master page so ensure the number is correct.

Tip: The spine location cannot be specified when adding pages and will be based on the master page, but you can change it later; see [To change the spine location](#) on page 65

3. **Spine Location:** Specify where the spine of a facing-page document is located. The location depends on how the paper is folded so speak with your printer if there is any doubt because you cannot change the location after creating the master page.

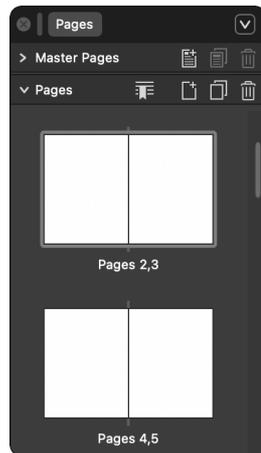
Tip: You cannot change the number of pages or the spine location after creating a master page. If you change your mind later, you will need to create a new master page.

The other options in this window are described in [Creating master pages](#) on page 47.

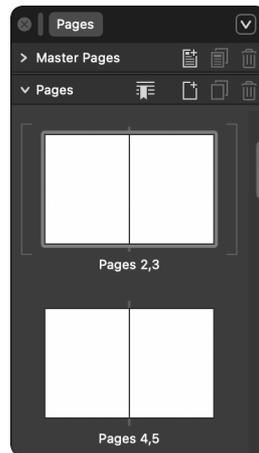
4. Click OK.

To create a multi-page spread from existing pages:

1. Using the **Pages** panel, right-click the page number label of the page or spread to which you want to join other pages or spreads and choose **Spread Properties**.
2. Deselect **Reflow Through Spread** and click **OK** to convert the page or spread into an island spread. This is a necessary step even if you don't want an island spread because you can't join pages to a spread unless page reflow is disabled. Grey brackets will appear around the spread's thumbnail in the panel to indicate reflow is off.



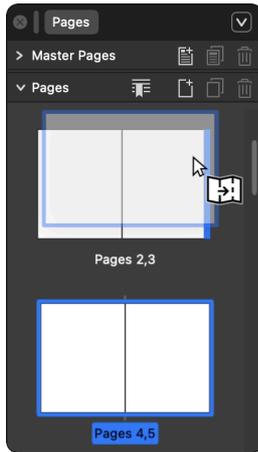
Before deselecting **Reflow Through Spread** for spread 2-3



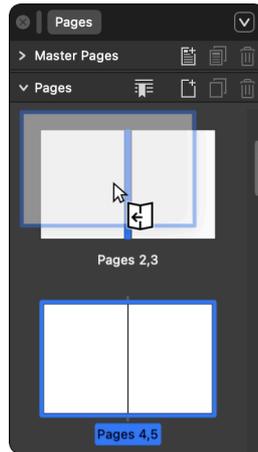
After deselecting **Reflow Through Spread** for spread 2-3

3. To add a page or spread to the end of the island spread, drag its thumbnail to one side of the island spread's thumbnail. A blue bar will appear immediately beside the target thumbnail when you are in the right position. Release the mouse button to join the pages. If there is a gap between the spread and blue line then you are rearranging pages and not extending the spread.

To add a page or spread between island spread's pages, drag its thumbnail between the island spread's pages. A blue bar will appear between the pages when you are in the right position.



Dragging spread 4-5 to the right of island spread 2-3



Dragging spread 4-5 between the pages of island spread 2-3 and left of its spine

Optional: Hold **⌘** (macOS) or **Alt** (Windows) while dragging to duplicate the pages instead of moving them.

Mouse	Description
	Move page(s)—the following pages will shuffle
	Duplicate page(s)—the following pages will shuffle
	Insert (+ duplicate) page(s) into an island spread on the left of its spine
	Insert (+ duplicate) page(s) into an island spread on the right of its spine
	Move (+duplicate) pages to extend the island spread to its left
	Move (+duplicate) pages to extend the island spread to its right
	Page(s) cannot be moved or duplicated here

4. Release the mouse button to move or duplicate the pages.
5. Repeat to join other pages as required.
6. Optional: Right-click the spread, choose **Spread Properties**, and select **Reflow Through Spread** to enable text flow if you don't want an island spread.

To remove a page from a multi-page spread:

- If you no longer need the page, select the page in the spread and click the **Delete** icon. If the spread is an island and **Reflow Through Spread** is off, the spread will be reduced by one page after deleting the page. If the spread is not an island and **Reflow Through Spread** is on, the page will be deleted and the following pages will shift up by one so that the number of pages in the spread does not change.
- If you still want the page, drag the page out of the spread and drop it where you would like it positioned in the **Pages** panel. A blue line will appear to

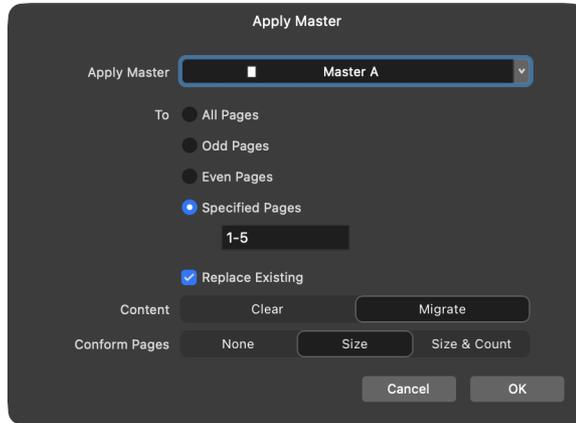
Tip: You cannot remove pages from master spreads

indicate where the pages will be moved. Dragging a page out may create another multi-page spread. Refer to the instructions below for dissolving a spread.

To dissolve a multi-page spread:

Affinity doesn't include a feature to dissolve a spread but it can be done by applying a standard master page.

1. Right-click the page number label of the spread and choose **Apply Master**.

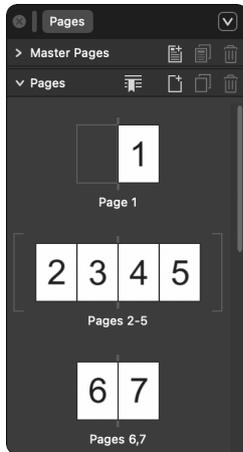


2. **Apply Master:** Select a facing-page master or an ambidextrous master.
3. **To:** As long as you right-clicked the spread label rather than one page of the spread, **Specified Pages** should be selected and set to the spread's page number range. You can also select **Current Spread**.
4. **Conform Pages:** Select **Size & Count**. If you don't select this option, the master will be applied without dissolving the spread.

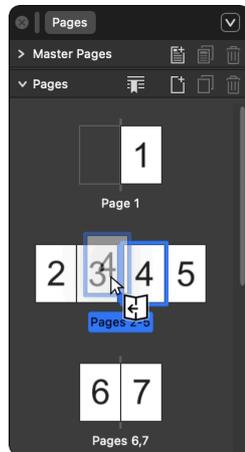
To change the spine location:

Affinity doesn't include a feature to move the position of a spread's spine but you can move pages from one side of the spine to the other to do the same thing.

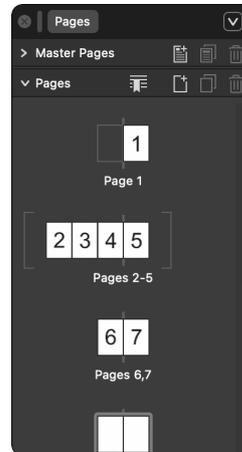
1. If the spread is not an island spread, right-click the spread, choose **Spread Properties...** from the context menu, and deselect **Reflow Through Spread**.
2. To move the spine to the right, select the page first and then drag it to the left side of the spine, or vice versa. The mouse pointer will change to indicate the side of the spine.



The spine is positioned between pages 3 and 4



To move page 4 to the left of the spine, select it and drag it to the left of the spine...



...release the mouse button when the mouse pointer indicates it is on the left side

3. If you deselected **Reflow Through Spread** in step 1, repeat that step to select it again.

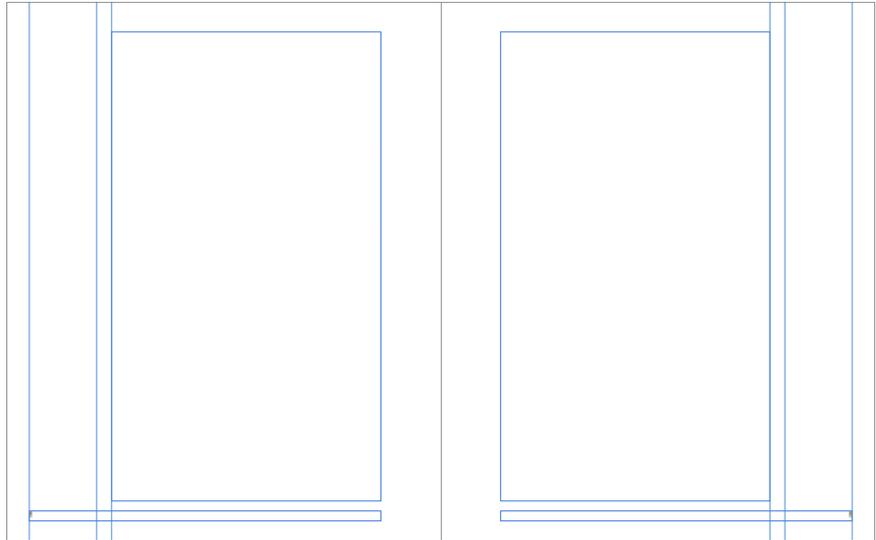
Tip: You cannot change the spine location for an existing master spread

Tip: While you can drag pages from one side of the spine to the other with reflow selected, you won't be able to move a page that is immediately to the right of the spine to immediately of the left

Headers, page numbers, and sections

Most books and magazines have headers or footers at the top or bottom of each page to convey information about the document, chapter, and page. Headers and footers should be created on master pages so that they will appear on each document page without duplicating text frames.

If you want some pages to have a different version of the header or footer or none at all, create an additional master page for those pages.



Master page layout: This is the master page for this page of this book. Note the mirrored text frames in the footer at the bottom for page numbers, and mirrored text frames which are linked from left to the right. The other lines are guides.

Sections

Definition: A *section* is a range of pages starting on a specific page and continuing until the start of the next section or the end of the document

Affinity uses *sections* to customise page numbering, to name or number chapters, and to exclude a range of pages from being exported.

While it is a best practice to link text frames from page to page in a document, you should break the link at the end of each section because the start pages of sections are fixed and can't *float* with the heading at the start of your next chapter as they do in word processors such as Microsoft® Word.

Most books created as a single document in Affinity will have at least two sections, one for front matter and one for body pages. This book has two sections. Using a section for every chapter is useful if you need to insert chapter names or numbers into a header or footer.

Page numbering

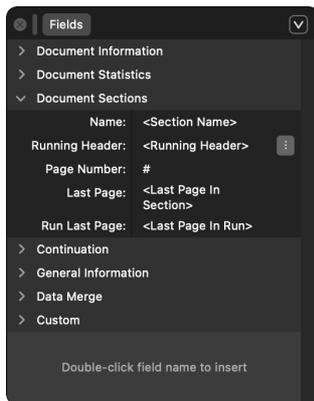
Affinity can number your document's pages automatically. If you want to change the numbering format for different parts of your document, you can divide your document into sections and use a different numbering format for each section.

To create a header or footer:

1. Using the **Pages panel**, double-click a master page thumbnail or its name below the thumbnail. If the master is set to facing pages, you should add text frames to both sides.
2. Using the **Frame Text**  tool, draw a text frame to include the header or footer information. While formatting a header or footer, it is best to type a placeholder page number or section name even if that information will be updated automatically. Once you have the formatting the way you want it, you can delete the placeholder information.
3. Apply the master page to document page(s). Refer to [Applying master pages to document pages](#) on page 50.

To add automatic page numbers:

1. View the master page and click in the header or footer where you want the page number to appear.
2. Choose **Text > Insert > Fields > Page Number**, or double-click the **Document Sections > Page Number** field name in the **Fields panel**. The # sign will be shown for the page number on a master page.



3. Choose **Text > Highlight Fields** to add shading behind fields such as page numbers to make them easier to see while editing your document. This shading will not be printed.



A footer with a page number field on a master page



A footer with a page number field on a document page

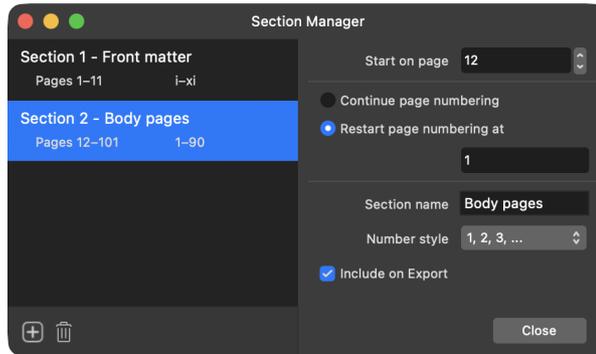
Tip: You can also use the **Artistic Text**  tool to create a header or footer but it is easier to draw a text frame aligned to the left and right margins and then to align the text within the frame, especially if you insert fields which have long names when viewed on a master

Tip: To right align a page number as shown in this example, choose **Text > Insert > Spaces and Tabs >> Right Indent** tab or use a standard tab and create a right-aligned tab stop set to 0 from right

To change the page number format:

Sections are used to customise the page numbering format.

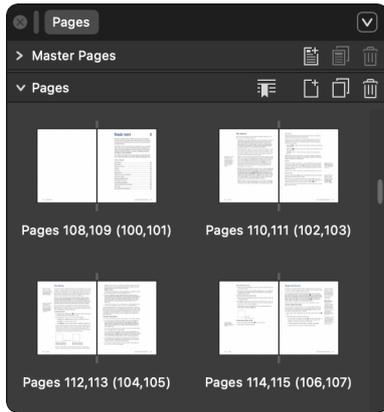
1. Choose **Document > Section Manager** or click the **Section Manager**  icon in the **Pages** panel.



Tip: The **Include on Export** option is intended for sections that will be neither printed or exported

2. Choose the **Number style** for the default first section. You can also enter a **Section Name** if desired.
3. If you want to change the numbering style for the entire document, click **Close**. Many books use Roman numerals (i, ii, iii, iv...) for the front matter pages and Arabic Numbers (1, 2, 3, 4...) for the body pages. To do this, you will need at least two sections in your document. Change the first section's **Number style** to i, ii, iii, iv...
4. Keep the **Section Manager** window open and in the document window, switch to the page on which the page numbering should change.
5. Using the **Section Manager**, create a second section for the body pages starting on the current page by clicking the **Add Section**  icon. You can also right-click the page's thumbnail in the **Pages** panel and choose **Start New Section...** from the context menu.
6. Enter a name for the new section (optional) and enter the absolute page number for its first page in **Start on page**. Set **Restart page numbering at** to 1, and change its **Number style** to 1, 2, 3, 4...

Definition: *Absolute* page number refers to the number of the page within the document; the *relative* page number is what is displayed on a page by restarting page numbering

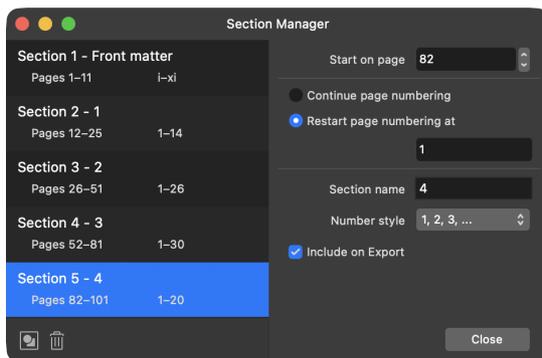


Pages panel showing absolute page numbers (left) and relative page numbers (in parentheses) for a facing-pages document

To number pages separately in each chapter (section):

Some books need pages numbered separately in each chapter (e.g., 1.1, 1.2..., 2.1, 2.2...) Affinity can't automatically add a section's name as a prefix to the page number like some other applications but you can do this easily by combining two fields.

1. Choose **Document > Section Manager** or click the **Section Manager**  icon in the **Pages** panel.
2. Create a section for each chapter of your document by navigating to its first page and clicking the **Add Section**  icon. You can also right-click the page's thumbnail in the **Pages** panel and choose **Start New Section...** from the context menu. Enter the chapter number as the **Section name**, and set **Restart page numbering at** to 1 for each section.



Tip: Affinity does not offer automatic section numbering so you must enter a number for each chapter as its **Section name**

Tip: Be careful numbering your chapters; section 1 for most books will be for front matter so section 2 will be for chapter 1 and so on, as shown in this screenshot

3. View the master page and click in the header or footer where you want the page number to appear.
4. Choose **Text > Insert > Fields > Section Name**, type a period, and then choose **Text > Insert > Fields > Page Number**. You can also double-click the **Document Sections > Name** field name in the **Fields** panel, type a period, and then double-click the **Document Sections > Page Number** field name.

This will be shown as <Section Name>.# on a master page but will appear as 1.1 on the first page of chapter 1.

Photography Basics » <Section Name>.#

A footer with section name and page number fields on a master page

Photography Basics » 6.3

A footer with section name and page number fields on a document page

To change or delete a section after creating it:

1. Choose **Document > Section Manager** or click the **Section Manager**  icon in the **Pages panel**. You can also right-click the thumbnail of any page in the section and choose **Edit Section...** from the context menu.
2. Make the desired changes to the section or with the section selected in the list on the left, click the **Remove Section**  icon.

To add last and continued page numbers:

Some books need to display page numbers as # of # (for example, 17 of 98) or continued to/from page numbers (for example, continued on page 17).

1. Using the **Frame Text**  tool, position the text cursor where you want the page numbers to be inserted.
2. Insert the desired fields by double-clicking their names in the **Fields panel** or by choosing it from **Text > Insert > Fields**:
 - **Page # of # for an entire document:** Insert the **Page Number** field followed by “ of ” and then insert the **Total Pages** field. The Page Number field will use the page numbering style defined for the section but the Total Pages field will always be displayed in Arabic numerals.
 - **Page # of # for a section:** Insert the **Page Number** field followed by “ of ” and then insert the **Last Page in Section** field. Both numbers will use the page numbering style defined for the section. You can also choose the **Last Page in Section Run** field which refers to the last page before page numbering is restarted, whether that is in the next section or several sections later.
 - **Continued on page #:** Enter text such as “continued on page ” (or from page) and then insert the **Next** or **Previous Frame Page Number** field into a text frame on a document page (not a master page) that is part of a series of linked frames. These fields display the page number of the previous or next frame.

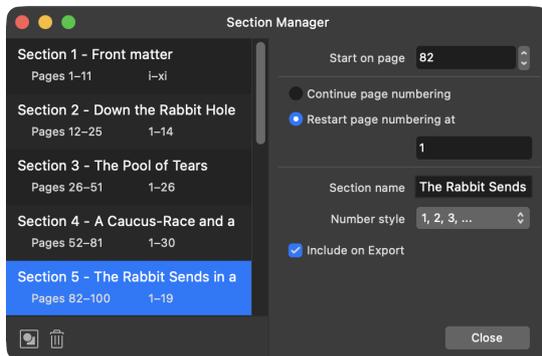
Tip: All of these fields are shown as # on a master page but they will display correctly on a document page

Using sections for chapters

Many books display the chapter name in the header or footer. If you use the *Books* feature and create each chapter as a separate document you can add the chapter name as static text in a master page's header or footer, but if the book is a single document, you would need a separate master page for each chapter. The **Section Manager** provides an easier way to add the chapter name to a header or footer.

To create sections for a book's chapters:

1. Choose **Document > Section Manager** or click the **Section Manager**  icon in the **Pages** panel.
2. Create a section for each chapter of your document by navigating to its first page and clicking the **Add Section**  icon. You can also right-click the page's thumbnail in the **Pages** panel and choose **Start New Section...** from the context menu. Enter the chapter name as the **Section name**.



To display the chapter (section) name in a header or footer:

1. Using the **Pages** panel, double-click a master page thumbnail or its name below the thumbnail.
2. Click in the header or footer where you want the chapter name to appear.
3. Choose **Text > Insert > Fields > Section Name**. You can also double-click the **Document Sections > Page Number** field name in the **Fields** panel. This will be shown as `<Section Name>` on a master page but the name of your chapter will appear on each page based on this master.

Tip: You cannot use the **Section Name** field for both the chapter name and as a chapter prefix to number pages separately in each chapter, you must choose one or the other

Tip: You can drag the **Section Manager** window wider so you can see your full chapter names on the left side

Running headers

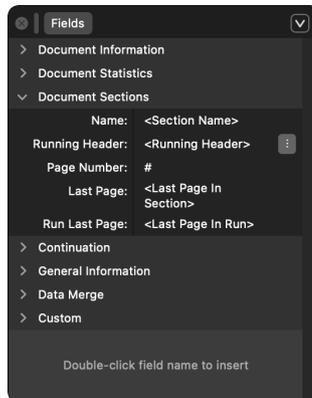
Tip: Affinity uses the term *running header* even if it's inserted into a footer

Definition: A *run* is the range of text until the next instance of the same level of heading

Affinity can repeat heading text in the header or footer automatically. A running header helps the reader by describing what information will be found on the page. Many books display the current topic within a chapter in the header or footer while dictionaries and similar books might display the first and last head-words on each page. If you format your topics or headwords consistently with a specific heading style then Affinity can display them automatically in a running header.

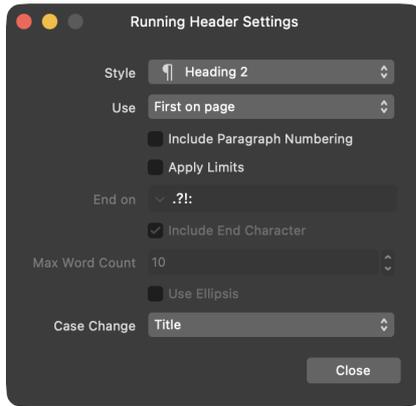
To create a running header:

1. View the master page and click in the header or footer where you want the page number to appear.
2. Choose **Text > Insert > Fields > Running Header**. You can also double-click the **Document Sections > Running Header** field name in the **Fields panel**. This will be shown as `<Running Header>` on a master page but the header text will appear on each page based on this master.



Tip: If you click the icon when a field is not selected or the cursor is not beside it you can set the defaults for all running headers you subsequently create, but formatting a running header will also set the defaults so this is unnecessary

3. If you moved the text cursor since inserting the running header field, select it or position the cursor immediately after the field. Then click the **Edit** icon to the right of the field in the **Fields panel**. You can also right-click the field in the text frame and choose **Edit Field** from the context menu.
4. Select which headings to display as a running header and how to format it.

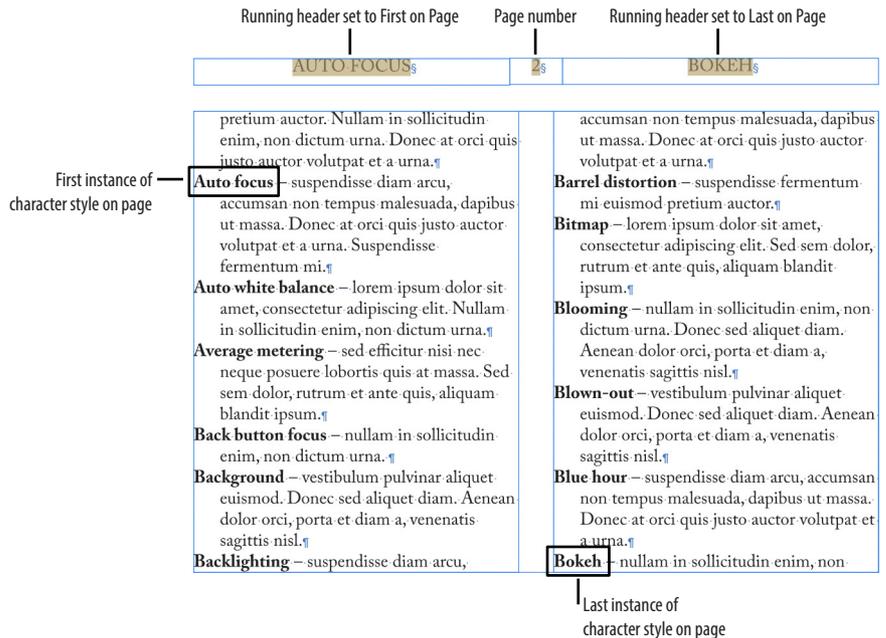


- **Style:** Choose the text style you used for the headings you want to be displayed in the running header. For most publications you would choose *Heading 1* (default), *Heading 2*, or *Heading 3*, but you can choose any paragraph or character text style.
 - **Use:** Choose whether the first or last instance of the selected style should be displayed. The default *First on Page* option is recommended for most publications—it will even use the header text from a previous page if there isn't an instance of the text style on the current page. Use *Last on Page* only for the last headword on a page for dictionary-style formats because the running header will be blank if there isn't an instance of the text style on the current page.
 - **Include paragraph numbering:** Choose if the heading is a numbered list and you want the number displayed in the running header.
 - **Apply limits:** Choose to control the running header's length. Specify which character(s) to end on, whether to include the end character, the maximum number of words, and whether a truncated header should be displayed with an ellipsis.
 - **Case change:** Choose whether the header should be displayed in its original case or changed to upper, lower, title (default), or sentence case.
5. Choose **Text > Highlight Fields** to add shading behind fields such as page numbers to make them easier to see while editing your document. This shading will not be printed.

Tip: If there isn't an instance of the header style on any previous page when using *First on Page*, then the running header field will be blank

Sample dictionary-format running header

This example uses three text frames on the master page for the running headers and page number. Both running headers are set to a character style used to bold the dictionary terms but one is set to **First on Page** and the other to **Last on Page**.



To format a Running Header:

1. Using the **Frame Text** tool, right-click the running header field in the document text and choose **Edit Field...** from the context menu. You can also select the field or position the text cursor before or after it and then click the **Format** icon to the right of the field in the **Fields panel**.

To use a Running Header with a multi-line heading:

Headings that include line breaks will be displayed on multiple lines in a running header. You can convert multi-line headings to a single-line running header with this workaround, but you must format the running header with a paragraph style.

1. Using the **Transform** panel, note the width of the text frame containing the multi-line header. If the text frame contains multiple columns, you should instead note the width of the column using the **Text Frame** panel.
2. Using the **Text Styles** panel, choose **Edit “<style name>”** from the style options menu to the right of the heading’s paragraph style name. The **Text Style Editor** window will be displayed.

Tip: Do not format a running header on a master page layer while on a document page or you will override the field on the master page and impact only the current document page

Tip: This workaround will not work correctly if some multi-line headings are in text frames or columns of different widths; you may need to use unique styles for each column width

3. Click the **Add New Tab Stop**  icon.
4. Set the value of the new tab stop to the frame or column width you noted above and press **Tab** to accept the value.
5. Click **OK** to update the style.
6. Delete the line break between the first and second lines of the heading and in its place enter a **Space** and a **Tab**. Optional: You can also add a colon or other separator character before space.
7. Using the **Text Styles** panel, choose **Edit “<style name>”** from the style options menu  to the right of the running header’s paragraph style name. The **Text Style Editor** window will be displayed.
8. Click **Tab Stops** in the left pane.
9. Change the **Default** tab spacing to 0 and press **Tab** to accept the value. This will prevent the tab from adding extra whitespace after the space character.
10. Click **OK** to update the style.

Tip: If the style already has a tab stop, you may need to remove it if it is set to a position to the right of the end of the first line of the heading

Rulers and measurements

Tip: You cannot set the default measurement system for future documents; the measurement system is defined when creating a new document

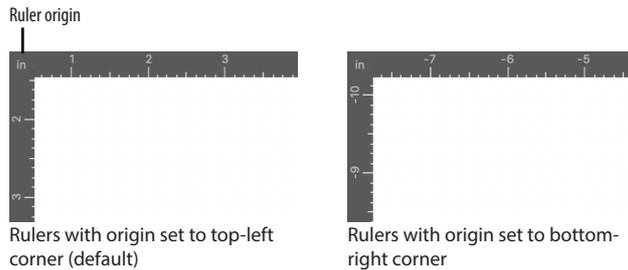
Tip: A separate *Text Ruler* can be displayed above text frames and objects to assist with formatting; refer to [Tab Stops](#) on page 174

Tip: The rulers cannot be displayed in different measurement units than the document itself

The measurement system used for a document is defined when you create the document but it can be changed at any time. Stroke thickness and text font size are normally measured in points, regardless of the document's measurement system, but you can override that in **Settings**.

Rulers can be displayed in the document window to assist in laying out pages. The rulers are numbered using the document's measurement units.

You can change the ruler's origin (zero point) which will result in objects being measured in negative number to the left and top of the origin.



To change a document's measurement system:

If the rulers are visible, the abbreviation for the document's measurement system will be displayed at the ruler origin—where the horizontal and vertical rulers meet.

1. If the rulers are visible, right-click the ruler origin—where the horizontal and vertical rulers meet— and select the desired measurement system from the context menu.

Or choose **Document > Setup > Document Setup...**, click the **Document** tab, and select the desired measurement system from **Document Units**.

Or choose the **View**  tool or **Zoom**  tool and select the desired measurement system from the **Context Toolbar**.

To change how stroke thickness and text font size are measured:

1. Choose **Affinity > Settings...** (macOS) or **Edit > Settings...** (Windows) and then click **User Interface** in the left pane.
2. Select **Show Lines in Points** to always measure the thickness of strokes in points, regardless of the document's measurement system.

Select **Show Text in Points** to always measure the font size of text in points, regardless of the document's measurement system.

3. Click **Close**.

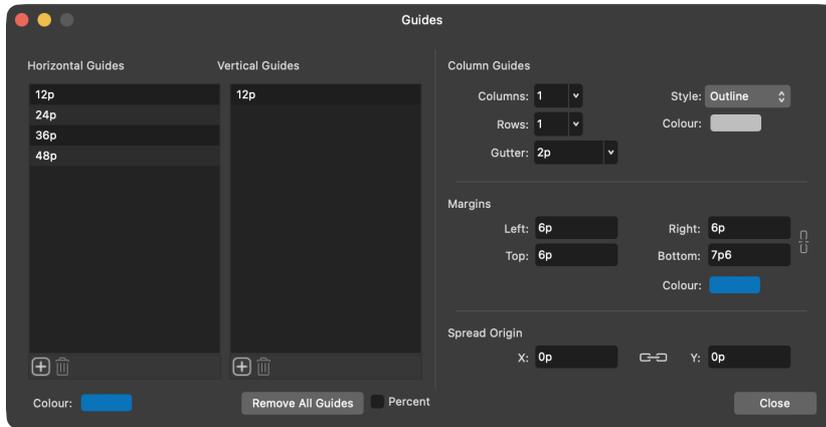
To show and hide the document rulers:

1. Choose **View > Show > Rulers** to show or hide the rulers.

To change the ruler's origin (zero point):

A document is normally measured from its top-left corner but you can change the origin or zero point.

1. Drag from the ruler origin—where the horizontal and vertical rulers meet. Affinity will display crosshair lines to assist with positioning. Release the mouse button to set the ruler origin.
2. Or, choose **View > Guides...** and enter the position of the zero point in **Spread Origin**.



To reset the ruler's origin (zero point) to the top-left corner:

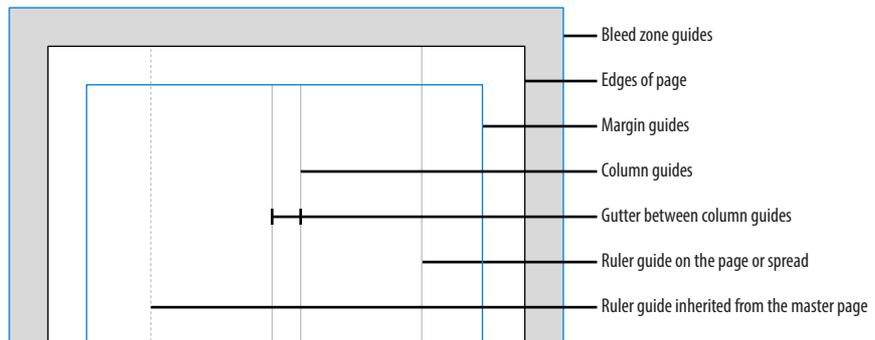
1. Double-click the ruler origin—where the horizontal and vertical rulers meet.

Guides

Tip: Refer to [Snapping objects](#) on page 240 for more information on snapping objects to guides

Affinity offers four types of non-printing guides to help you position and align text and objects on your pages. Objects can be snapped to the guides to ensure exact alignment and the guides can be hidden when not required.

- **Margin guides** enclose the area within which you place most of a page's text and objects. They are created automatically when you create a document and set its margins. Margin guides can be changed after creating a document using **Document Setup** or the **Guides** window.
- **Column guides** divide the area of the page inside the margins into columns and rows. Column guides allow you to create a layout grid to assist with positioning text frames and other objects. Even though these guides can be horizontal for rows, they are always referred to as column guides in Affinity.
- **Ruler guides** are horizontal and vertical guides that you can place anywhere on a page, spread, or master page.
- **Bleed zone guides** form a rectangle surrounding the page to indicate where objects must extend to avoid white edges when pages are trimmed by a print partner. These guides will appear only when a bleed zone is defined when creating a new document or in **Document Setup**.



To show or hide guides:

- Choose **View > Show > Margins** to show or hide margin guides.
- Choose **View > Show > Column Guides** to show or hide column guides.
- Choose **View > Show > Guides** to show or hide ruler guides. This command has no effect on other types of guides. Ruler guides will be unhidden if you drag a new one out from the ruler.
- Choose **View > Show > Bleed** to show or hide the bleed zone guides.

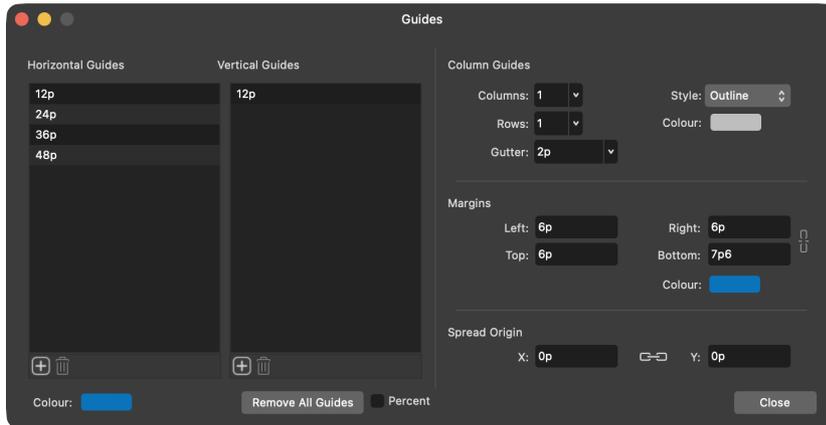
Tip: There is not an option to show guides behind text and objects

Tip: There is not an option to hide guides below a specified view magnification level

To change the colour of guides for all documents:

You can set the colour of margin, column, and ruler guides but these are global settings and will affect all documents.

1. Choose **View > Guides...**



2. To set the colour of **Ruler Guides**, click the colour sample below **Horizontal Guides**.
3. To set the colour of **Column Guides**, click the colour sample in this section. You can also change these guides from lines to shaded rectangles by setting **Style** to *Filled*. Set it back to *Outlines* to switch back to guide lines.
4. To set the colour of **Margin Guides**, click the colour sample in this section.
5. Click **Close**.

Margin and column guides

Margin guides are normally set so that all text and objects fit inside of them, other than headers, footers, and background images. Column guides are used to indicate where text and picture frames should be created but creating them does not create frames, you must do that separately.

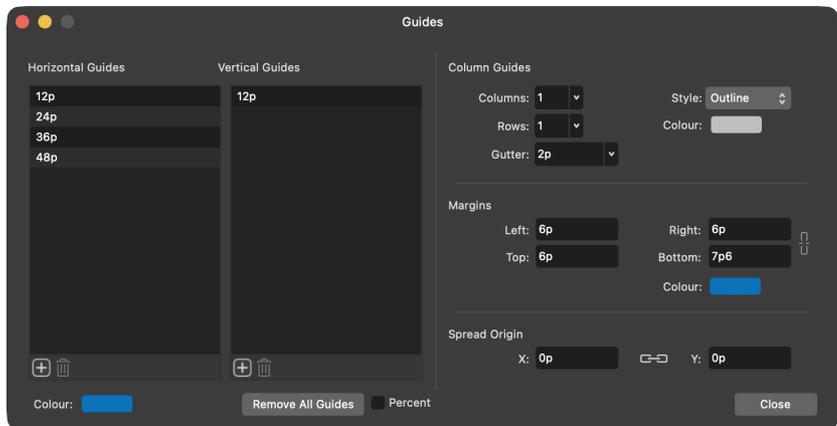
Column guides are always created inside the margin guides and cannot extend outside the margins.

You can set margin and column guides for master pages as well as for individual pages and spreads, but setting them for a master page will promote consistency throughout your document.

To set margin and column guides:

1. Use the **Pages** panel to navigate to the master page, page, or spread.
2. Choose **View > Guides...**

Tip: Margin and column guides will be shown as solid lines regardless of whether you set them on a page or master page



Tip: The **Left** and **Right** fields will be named **Inner** and **Outer** for a facing-page document

3. Enter new values for the margin guides.
4. Select the number of columns and rows for the column guides, and the gutter space between them. You can specify a maximum of 32 guides in either direction.
5. Click **Close**.

To restore the margin guides of one spread to the values of its master page:

1. Right-click the page or spread in the **Pages** panel and choose **Spread Properties**.
2. Select **Use Master's Margin Values**.
3. Click **OK**. If the page has multiple master pages applied, the margin values of the bottom master in the page's layer stack will be used.

To restore the margin guides of multiple or all spreads to the values of their master page(s):

1. Choose **Document > Setup > Document Setup...**
2. To restore the margin guides for all pages, select **Whole Document**. To restore the margin guides for multiple spreads, select **Multiple Spreads** and select the individual spreads from the list on the right. Hold **⌘** (macOS) or **Ctrl** (Windows) to select multiple spreads or **Shift** to select a range of spreads.
3. Select **Use Master's Margin Values**.
4. Click **OK**. If the pages have multiple master pages applied, the margin values of the bottom master in each page's layer stack will be used.

To restore the column guides of one, multiple, or all spreads to the values of their master page(s):

- Choose **View > Guides...** and change the column guide settings back to the master page values—there is not an automatic way to restore the settings.
- Or, select the spread(s) in the **Pages** panel and then drag a master page thumbnail onto one of the selected page thumbnails. This will allow you to re-apply a master page.

Ruler guides

Ruler guides can be positioned anywhere on a page or spread. You can create them visually by dragging them out of the rulers or precisely by using the **Guides** window.

Ruler guides can be created on document pages and master pages. Ruler guides created on a document page will appear only on that page while guides created on a master page will appear on all document pages based on that master. Document page guides are shown as solid lines like other guides, but ruler guides inherited from a master page are shown as dashed lines.

To create a ruler guide visually:

1. Deselect **View > Lock Guides** if it is selected.
2. Position the mouse pointer over the vertical or horizontal ruler and then drag from the ruler onto the page. The mouse pointer will change to a horizontal or vertical  resize pointer while you are dragging and its horizontal or vertical position will be shown beside the pointer.

Hold **Shift** while dragging to snap the guide to the ruler's tick marks. The guide will also snap to other objects and guides if snapping is enabled.
3. Release the mouse button when the guide is correctly positioned.

To move a ruler guide visually:

1. Deselect **View > Lock Guides** if it is selected.
2. Choose the **Move**  tool.
3. Position the mouse pointer over the guide to move. The mouse pointer will change to a horizontal or vertical  resize pointer when it is over the guide.
4. Drag the guide to its new position. The horizontal or vertical position will be shown beside the pointer along with the difference (delta Δ) from its existing position.

Hold **Shift** while dragging to snap the guide to the ruler's tick marks. The guide will also snap to other objects and guides if snapping is enabled.
5. Release the mouse button when the guide is correctly positioned.

To lock guides to prevent them from being moved accidentally:

1. Choose **View > Lock Guides**.

To create a ruler guide precisely:

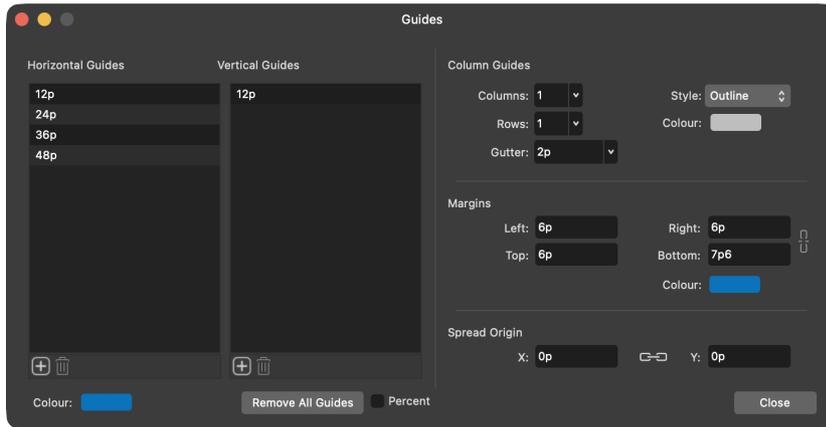
1. Choose **View > Guides...**

Tip: Choose **View > Show > Rulers** if the rulers are not visible

Tip: You can also create a new ruler guide by holding  (macOS) or **Ctrl** (Windows) and dragging from an existing ruler guide

Tip: Guides inherited from a master page can only be moved on the master page

Tip: You can use any tool to move a ruler guide if you drag its marker on the ruler rather than the guide on the page



2. Click the **Add New Guide**  icon below **Horizontal** or **Vertical Guides**.
3. Set the guide's position by clicking it once to select it and a second time to edit its value. Enter a new number and press **Tab** or **Return**.
4. Select **Percent** to show the guide's position as a percentage of the page width or height rather than as fixed value. The percentages are relative to the top-left corner of the spread.

To move a ruler guide precisely:

1. Choose **View > Guides...** You can also choose the **Move**  tool, position the mouse pointer over the guide to move, and double-click it to open the **Guides** window and automatically select the guide in the list.
2. Set the guide's position by clicking it once to select it and a second time to edit its value. Enter a new number and press **Tab** or **Return**.

To remove one ruler guide:

1. Deselect **View > Lock Guides** if it is selected.
2. Choose the **Move**  tool.
3. Position the mouse pointer over the guide to remove. The mouse pointer will change to a horizontal or vertical   resize pointer when it is over the guide.
4. Press **⌘** (macOS) or **Alt** (Windows) and click the guide to delete it. You can also drag the guide off of the page onto a blank area of the page if you are zoomed out enough.

To remove multiple ruler guides:

1. Choose **View > Guides...**
2. Select a ruler guide in the **Horizontal** or **Vertical Guides** lists and click the **Remove**  icon below the list. Repeat as required.
3. Or click **Remove All Guides** to delete all horizontal and vertical ruler guides.

To create a ruler guide outside of the page edges:

Affinity won't allow you to create a guide outside of the page edges either visually using the rulers or precisely using the **Guides** window, but there is a way to create guides to the right and below a page.

1. Choose **Document > Setup > Document Setup...**
2. Set the page **Dimensions** at least as much larger as required so that the guide would be on the page if the page was that large. For example, if the page is *210 mm* wide and you want a guide at *230 mm*, change the page width to at least *230 mm*.
3. Click **OK**.
4. Deselect **View > Lock Guides** if it is selected.
5. Position the mouse pointer over the vertical or horizontal ruler and then drag from the ruler onto the page. The mouse pointer will change to a horizontal or vertical **↕ ↔** resize pointer while you are dragging and its horizontal or vertical position will be shown beside the pointer. You could also choose **View > Guides...** and add a guide precisely.
6. Release the mouse button when the guide is correctly positioned.
7. Choose **Document > Setup > Document Setup...**
8. Set the page **Dimensions** back to the original size. The guide
9. Click **OK**.

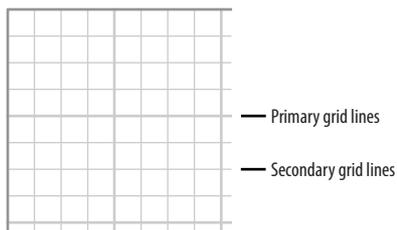
Grids

Affinity offers non-printing grids similar to graph paper to help you position and align text and objects on your pages. Objects can be snapped to the grid to ensure exact alignment and the grid can be hidden when not required.

New documents measured in metric units will have an automatic grid of 10 mm while documents measured in imperial (North American) units will have a grid of 1 in. Documents measured in pixels will have a grid of 64 px.

The grid can be set differently on every document page and master page. A grid set on a document page will appear only on that page while a grid created on a master page will appear on all document pages based on that master. Unlike ruler guides, there is no visual difference between a grid set on a document page and one inherited from a master page.

Most users will find it better to set the grid for a master page rather than for individual document pages. If you set the grid for a document page, its master page's grid will be ignored and all future changes to its master page's grid will have no effect on the document page.



To show or hide the grid:

- Choose **View > Show > Grid**.
- Or choose **View > Grid and Axis...** and then select **Show Grid**.

To define a fixed grid:

1. To set the grid for a master page, use the **Pages** panel to go to that master page or choose **Document > Pages > View Masters**.

To set the grid for all pages of a document, create a master page specifically for the grid and apply that master page to all of your other master pages by dragging its page thumbnail onto the other master thumbnails one by one. Then, with the grid master page displayed in the document window, continue with the following steps.

To set the grid for one document page, use the **Pages** panel to go to that page.

2. Choose **View > Grid and Axis...**

Tip: Refer to [Snapping objects](#) on page 240 for more information on snapping objects to grids

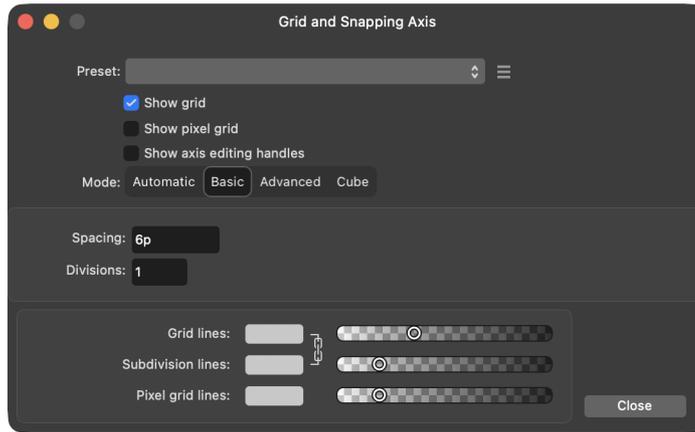
Tip: Some of the grid options are specific to illustration and are beyond the scope of this manual which is focused on page layout

Tip: The grid is shown only for the active spread—if you zoom out so that you can see multiple spreads at once, the non-active spreads will not have a grid

Tip: There is not an option to reset a document page to its master page's grid; you must re-apply the master page to the document page

Tip: There is not an option to show the grid behind text and objects

Tip: There is not an option to hide the grid below a specified view magnification level but the *Automatic* mode will maintain the grid spacing regardless of the magnification



3. To create a simple grid with equal horizontal and vertical spacing:
 - Select **Basic** from **Mode** and set **Spacing** to the desired grid spacing.
4. To add thinner secondary lines between the thicker primary grid lines:
 - Set **Divisions** to the number of grid cells between the primary grid lines. For example, with **Spacing** set to 50 mm and **Divisions** set to 5, there would be a line every 10 mm.
5. To create a grid with different horizontal and vertical spacing:
 - Select **Advanced** from **Mode** and deselect **Uniform**. Set **Spacing** and **Division** in the **First Axis** as described above for the vertical lines and set the same options in the **Second Axis** for the horizontal lines. Set **Gutter** to add additional space between repeating blocks.
6. Click **Close**.

To change the colour of the grid for all documents:

You can set the colour of the grid but this is a global setting and will affect all documents.

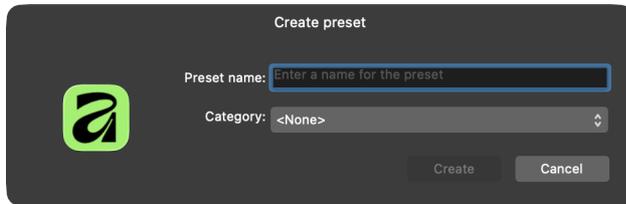
1. Choose **View > Grid and Axis...**
2. Click the colour sample for **Grid Lines** or **Subdivision** lines to change the primary (thick) and secondary (thin) grid line colours. Deselect the **Link** icon to the right of the colour samples to set them separately.
3. To set the colour of **Ruler Guides**, click the colour sample below **Horizontal Guides**.
4. To set the colour of **Column Guides**, click the colour sample in this section. You can also change these guides from lines to shaded rectangles by setting **Style** to *Filled*. Set it back to *Outlines* to switch back to guide lines.
5. To set the colour of **Margin Guides**, click the colour sample in this section.
6. Click **Close**.

Grid presets

Affinity allows you to save the current grid settings as a preset so that you can use the same settings in multiple documents.

To create a grid preset:

1. Choose **View > Grid and Axis...** and set the grid options for any page as desired.
2. Click the **menu**  icon beside the **Preset** list and choose **Create Preset...** from the popup menu.



3. Enter a **Preset name**.
4. Optional: Select a **Category** to group the preset under.
5. Click **Create**.

To select a grid preset:

1. Choose **View > Grid and Axis...**
2. Optional: Set the grid options—this will impact the current page's grid.
3. Select the preset name from the **Preset** list.

To change a grid preset's name or settings:

1. Choose **View > Grid and Axis...**
2. Select the preset name from the **Preset** list—this will impact the current page's grid.
3. **To change its settings:** Set the grid options—this will impact the current page's grid. Click the **menu**  icon beside the **Preset** list and choose **Replace Preset...** from the popup menu. Select the preset name from the **Preset** list in the **Replace Preset** window and click **Replace**.
4. **To rename the preset:** Click the **menu**  icon beside the **Preset** list and choose **Rename Preset...** from the popup menu. Enter a new name in the **Rename Preset** window and click **Replace**.

To delete a grid preset:

1. Choose **View > Grid and Axis...**
2. Select the preset name from the **Preset** list—this will impact the current page's grid so if you don't want this use the **Manage Presets...** command.

3. Click the **menu** ☰ icon beside the **Preset** list and choose **Delete Preset** from the popup menu.

To set a grid preset as the default for new documents:

1. Choose **View > Grid and Axis...**
2. Select the preset name from the **Preset** list.
3. Click the **menu** ☰ icon beside the **Preset** list and choose **Set As Default** from the popup menu. The preset name will be appended with *[Default]*.

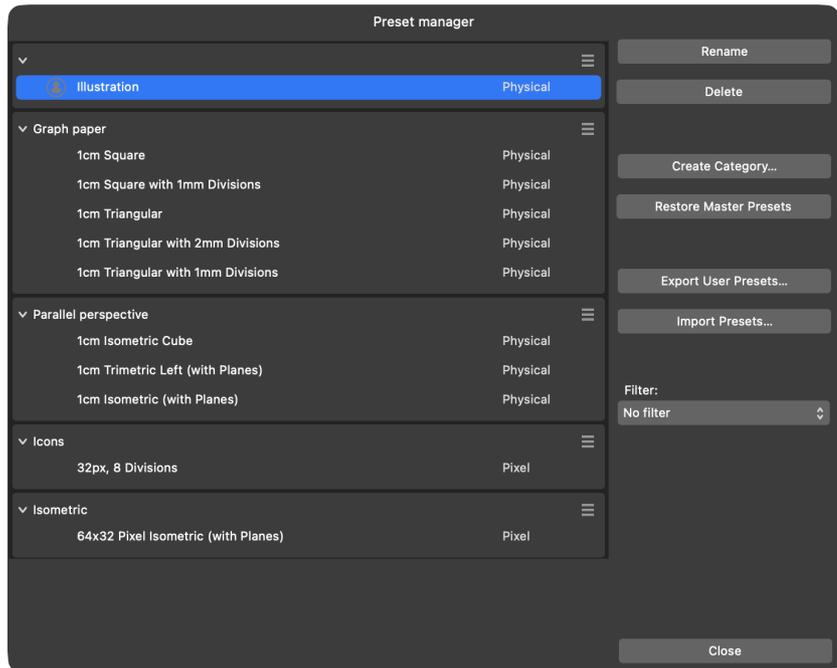
To remove the default grid preset:

1. Choose **View > Grid and Axis...**
2. Click the **menu** ☰ icon the **Preset** list and choose **Clear Default** from the popup menu. Future documents will have an automatic grid using Affinity's defaults as described the start of this topic.

To organize, import/export, or rename or delete a grid preset:

1. Click the **menu** ☰ icon to the right of the **Preset** list and choose **Manage presets...** from the popup menu.

Tip: The **Preset Manager** is shared with other parts of Affinity and includes linked categories, linking to the other applications in the suite, which don't apply to Preflight because it is specific to Affinity



Tip: You can only rename and delete your own grid presets and not the ones included with Affinity

2. To rename or delete a preset, select a preset and click **Rename** or **Delete**.
3. To organize presets into categories, click **Create Category...**, enter a category name, and then click **OK**. Then drag presets into the category—a blue line will appear to indicate where the preset will be moved. If you have many

presets, you can collapse and expand the categories by clicking their caret  icon.

4. To rename a category, click the **menu**  icon to the right of the category list and choose **Rename Category...** from the popup menu. To delete a category, delete all of its presets or move them to another category and then click the **menu**  icon to the right of the category name and choose **Delete Category...** from the popup menu.
5. To export grid presets to share them with another user or device, click **Export User Presets...** to export all presets, or to export just those in one category, click the **menu**  icon to the right of the category name and choose **Export User Presets...** from the popup menu. Both options will create an .afgrids file.
6. To import grid presets from an .afgrids file, click **Import Presets...** to import them exactly as they were exported. To import grid presets directly into a category, click the **menu**  icon to the right of the category name and choose **Import Presets to Category...** from the popup menu.

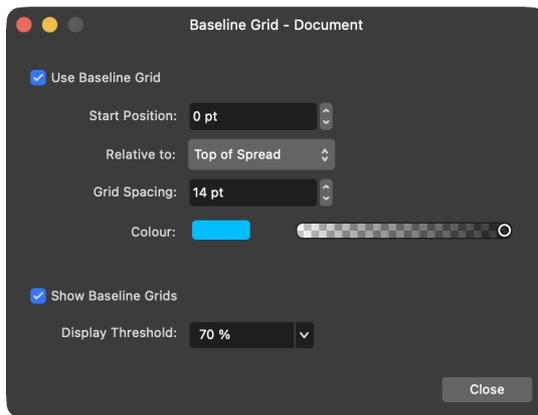
customise the starting position or align the grid to the top margin; however, most designers start the baseline grid at the top of the page spread and set the top margin to a multiple of the baseline grid.

A document has only one baseline grid but you might choose to ignore or override the grid for specific text frames used for captions, quotations, or margin notes, or for data tables. Refer to [Baseline grid](#) on page 123 for more information on customising the baseline grid for text frames. You can even ignore the baseline grid for specific paragraphs within a text frame.

Objects can also be snapped to the baseline grid. Refer to [Snapping objects](#) on page 240 for more information.

To set and show the baseline grid:

1. Choose **View > Baseline Grid...**



2. Select **Use Baseline Grid** and set the **Grid Spacing** to match the body text's paragraph leading value. You can also set:
 - **Start Position:** Enter a value to offset the baseline grid, the default of 0 is recommended for most documents.
 - **Relative to:**
 - Select *Top of Spread* (default) or *Top of Page* if the margins are set to an even multiple of the *Grid Spacing* value. These options will produce identical results except for a page in a multi-page spread that has a vertical (Y) offset.
 - Select *Top Margin* if you prefer to set the top margin to a value that is not an even multiple of *Grid Spacing*. For example, if *Grid Spacing* is set to 12 pt and the top margin is set to 1 in (6p or 72 pt), the top margin would be an even 6 times the grid spacing. But if you set the top margin to 1.25 in (7p6 or 90 pt), the top margin would be an odd 7.5 times the grid spacing. This is important because the main text frame is normally aligned to the top margin and you would not want it to be offset from the baseline grid.

For most documents, *Top of Spread* (default) and *Top of Page* are identical; the latter is relevant only for facing-page documents arranged vertically which will restart the grid at the top of the spread's bottom page.

- **Grid spacing:** Enter the amount that each baseline of text should be spaced from the line above it.
 - **Colour:** Click the colour sample to set the colour of the baseline grid's lines and drag the slider to change their opacity.
3. **Select Show Baseline Grid.** You can also change the **Display Threshold** value below which the baseline grid will be hidden.
 4. Click **Close**.
 5. Choose **View > Show > Baseline Grid** to see the grid's lines when you zoom in to above the chosen display threshold.

Viewing documents

Changing the view magnification

Affinity allows you to zoom out to see your entire document or zoom in to make precise changes. The current view magnification level is shown in the **Status** control at the bottom-right corner of the application window.



To use a preset view magnification level:

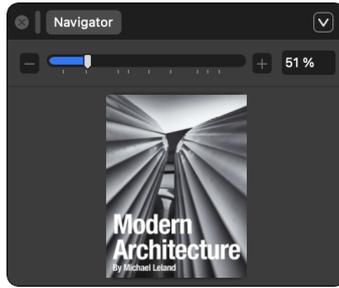
- Choose **View > Zoom > Actual Size** or **100%** to display the document at the same size it would be printed. There is no difference between these commands unless your document is measured in pixels, which is not a measurement system normally used in publishing. You can also double-click the **Zoom**  tool for 100%.
- Choose **View > Zoom > Zoom In** and **Zoom Out** to change the magnification by preset amounts. You can also select the **Zoom**  tool and click on the page to zoom in or hold **⌘** (macOS) or **Alt** (Windows) and click on the page to zoom out.
- Choose **View > Zoom > Zoom to Fit** to centre and display the entire spread in the window. You can also double-click the **View**  tool or double-click the centre of the spread's thumbnail or its page numbers in the **Pages** panel.
- Choose **View > Zoom > Zoom to Width** to centre and display the entire spread horizontally in the window—the top and bottom of the spread might be cut off in smaller windows. If the window is sufficiently tall, this command will have the same effect as **Zoom to Fit**.
- Choose **View > Zoom > Zoom to Selection** to centre and display the selected object(s) in the window.
- Choose **View > Zoom > Zoom to Document** to centre and display all pages of the entire document in the window. This command is useful only for short documents.

To use a custom view magnification level:

- Enter a specific magnification level or drag the slider in the **Context Toolbar** when the **Zoom**  or **View**  tools are selected.



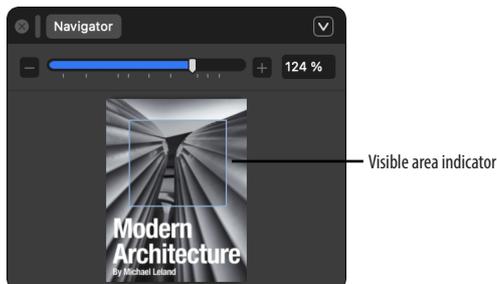
- Enter a specific magnification level, drag the slider, or click the **+** and **-** icons in the **Navigator** panel.



- **Scrubby Zoom:** Select the **View**  tool and drag right on the page to zoom in or left to zoom out. If **Use Scrubby Zoom** is deselected in **Settings > Tools**, you must hold **⌘** (macOS) or **Alt** (Windows) to zoom in and out by dragging.
- **Marquee Zoom:** Hold **⌘** (macOS) or **Alt** (Windows) and drag diagonally on the page to define the area you want to fill the window. If **Use Scrubby Zoom** is deselected in **Settings > Tools**, you do not need to hold down a key.
- **Scroll to Zoom:** Scroll the mouse wheel to zoom in and out. If **Use Mouse Wheel to Zoom** is deselected in **Settings > Tools**, hold **⌘** (macOS) or **Alt** (Windows) to zoom using the mouse wheel.
- **Pinch to Zoom:** Pinch with two fingers on a trackpad to zoom in and out.
- **Smart Zoom:** Double-tap with two fingers on a trackpad to zoom in or out and back to the original magnification level. (macOS only)

To shift the page in the window:

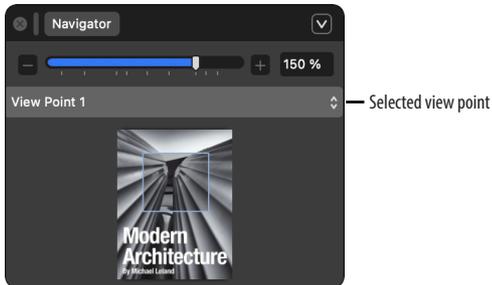
- **Scrollbars:** Drag a scrollbar to scroll vertically or horizontally.
- **Pan:** Select the **View**  tool and drag on the page to pan it in the window.
- **Slide to pan:** Slide with two fingers on a trackpad to scroll.
- **Navigator Thumbnail:** Click or drag in the **Navigator** panel's thumbnail to centre the page at that position in the window. When you are zoomed in and cannot see the entire page, a translucent grey rectangle will indicate the visible area.



Saving view points

Affinity allows you to save the current position and magnification level as a *view point* in your document. For example, you could zoom in on one page and save that view point, navigate to another page and change the magnification level, and then jump back to where you were by selecting the saved view point.

View points are saved with the document but note that they are for specific page numbers and do not move with the page as you add and remove pages in your document. For example, if you saved a view point for your index and then added more pages before it, selecting the view point would take you to a different page.



To create a view point:

- Choose **Save Current View Point** from the panel menu .

To go to a view point:

- Select the view point from the panel's list. The list will be visible when the document has at least one view point.
- Or select **View > Move to Previous View Point** or **Move to Next View Point** to switch between view points.

Tip: If the view point you want is already shown as selected, simply select it again

To rename a view point:

- Select the view point and choose **Rename View Point...** from the panel menu . Enter a new name in the popup window and click **OK**.

To delete a view point:

- Select the view point and choose **Remove Selected View Point** from the panel menu .

Preview mode

Preview mode allows you to hide all non-printing guides and grids so that you can focus on the design of your document.

To preview your document:

1. Choose **View > Preview Mode** or click the **Preview Mode**  icon in the **Toolbar** to toggle Preview Mode on and off.
2. Choose **View > Show > Page Edges in Preview** to toggle the display of the grey edges around spreads and between their pages in Preview Mode.

View Modes

Affinity allows you to select a view mode to change how a document is displayed on screen. View modes do not change how your document will be output.

- **Vector:** This is the default view mode for the **Layout** and **Vector** studios. It displays your document exactly as it was designed at the best possible quality. Most users will never need to switch from this view mode.
- **Pixels and Pixels (Retina):** Pixels is the default view mode for the **Pixel** studio. It displays your document exactly as it would appear if exported to a bitmapped image and displayed on a standard display. **Pixels (Retina)** does the same for high-resolution displays.
- **Wireframe, Outline and X-Ray:** Outline displays objects as paths without fills and strokes so you can view and select objects behind other objects. X-Ray is similar but fills have reduced opacity instead of being transparent to maintain more semblance of the design. Both of these modes are useful for working with complex illustrations.
- **Hairline:** All objects are displayed as thin paths like in a CAD application.

You can also divide the window in two to work in Split View with each half set to a different mode. You can choose to hide colours and effects.

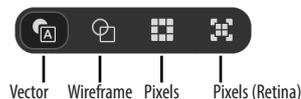
To change view modes:

1. Choose **View > Mode** and select a view mode or click the **View Modes Switcher** in the main **Toolbar**.



Tip: The **Hairline** view mode is not available from the standard **View Modes Switcher** but you can customise the toolbar and add another version of the switcher that includes **Hairline**

To select **Wireframe** or **Pixels (Retina)** which aren't in the basic switcher, right-click the switcher and select **Advanced**.



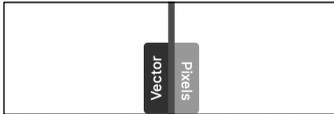
To hide colours and layer effects:

These commands do not change how your document will be output.

1. Choose **View > Mode > Greyscale** to display your document in colour or greyscale.
2. Choose **View > Mode > Hide Effects** to toggle the display of layer effects.

To divide the window into two view modes:

1. Choose **View > Mode > Split View** to divide the window into two halves.
2. You can work on either side of the view divider. The side you are currently working on will have a black tab at the bottom of the window while the other side will have a grey tab.



3. To change the view mode for a side, click that side to make its tab black and then select a view mode. To hide colours or layer effects for a side, click that side and then select one of those commands.
4. To restore the normal view, choose **View > Mode > Single View**.

Entering and editing text in Affinity is similar to most applications but unlike a word processor, Affinity allows you to create and link your own text frames. You can also create text without using text frames.

Formatting text is somewhat more complex than in most applications due to the range of formatting options available. Text styles, which are explained in the next chapter, can be used to combine formatting options to ensure consistent formatting throughout a long document.

This chapter also details text frame properties which will allow you to style a text frame and control how text is displayed in it.

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Text objects

All text entered in Affinity is contained within a **text object**. Affinity offers five types of text objects for different purposes:

- **Text frame:** Use text frames for the main text of your documents. Text frames can be linked together so that text flows from one frame to the next. Text frames can be divided into multiple columns so there is no need to draw separate frames for each column. Scaling a text frame scales the frame without scaling the text size unless you use the content-scaling handle. Refer to [Text frames](#) on page 102 for more information on text frames.
- **Shape text frames:** Use shape text frames for special effects. Shape text objects are text frames that you have converted from a shape or closed path to a text frame. They function identically to text frames and can be divided into multiple columns and linked to another text frame. Refer to [Shape text frames](#) on page 105 for more information on shape text frames.
- **Art text:** Use art text for short lines or blocks of text such as display type and labels. Art text objects are rectangular like standard text frames but they don't have a constraining frame with a right edge to wrap lines of text so they are *frameless* and scaling them will scale the text size. Typing into an art text object will not wrap and will continue until you press **Return** to start a new paragraph or insert a line break. Art text objects can't be linked together because they have no bottom edge. Refer to [Art text](#) on page 106 for more information on art text objects.
- **Path text:** Use path text to align the baseline of text to a curved or angled path for design effects. Typing into a path text object will continue until the end of the path is reached or until you press **Return** and then will continue on the other side of the path. Pressing **Return** multiple times will enter spaces. Scaling path text will scale the path without scaling the text size. Path text objects can't be linked together, but because the length of the path is finite, it is possible to overflow path text in the same manner as a text frame. Refer to [Path text](#) on page 108 for more information on path text objects.
- **Tables:** Use tables to organize information in rows and columns. Typing into a table cell will wrap at the cell's right edge just as in a text frame. Press **Tab** to move the text cursor to the next cell. Tables are not described in this manual.

Tip: *Art text* is short for *artistic text* and is referred to as *point text* or *frameless text* in other applications; you can use them for any purpose, they don't have to be artistic

Text tools

Affinity provides three text tools to create text objects but once a text object is created you can edit text with any of the text tools.

Affinity works somewhat differently than other applications when it comes to creating point text or frameless text. Instead of clicking with an application's single text tool to create point text, Affinity has separate tools for creating text frames and art text objects.

- **Frame Text**  tool: Select to create text frames and to edit the text in any type of text object.
- **Artistic Text**  tool: Select to create art text objects and to edit the text in any type of text object.
- **Table**  tool: Select to create tables and to edit the text in any type of text object.

Affinity doesn't provide specific tools to create shape text frames and path text objects because those are created by converting shapes and paths to contain text using the commands in the **Layer** menu.

Stories

The text in a text object is referred to as a *story* so when you create a text object you are also creating a story, even though the text object will be blank until you enter text into it. The text in a series of linked text frames is a single story. Refer to [Single vs. multiple stories](#) on page 284 and [Flowing text](#) on page 111 for more information on stories.

All of the text in a table is a single story with tabs separating the text in each cell.

The Esc key

When text is selected, press **Esc** to deselect the selected text. The text cursor will appear at the end of the selected text range.

When text is not selected but the text cursor is in text, press **ESC** to remove the text cursor from the text. The text frame or object will be selected so that you can modify it instead of the text or press **V** to switch to the **Move**  tool.

When a text frame or object is selected and the text cursor is not in its text, press **Esc** to deselect the object.

Definition: The term **story** refers to all the text in a text object or in a series of linked text frames

Tip: To switch to the **Move** tool without having to consider whether or not text is selected, press **⌘** (macOS) or **Ctrl** (Windows) + **Enter**

Text frames

Definition: A **text frame** is a rectangular text container and can be linked to other text frames to flow text between and pages

Text frames are used to contain the main text of a document but can be used for any purpose. Unlike word processors such as Microsoft® Word that have a fixed text frame on each page linked to the next page, Affinity allows you to create as many frames on each page as you like and link them in any direction. This flexibility is what allows the laying out of newspapers, magazines, and newsletters that have articles continued elsewhere in the same publication.

When you create a new document with Affinity, its page(s) will be based on a default master page if **Default master** is selected on the **Layout** tab, but they won't have any text frames. Text frames can be created on master pages or document pages. You can edit the text in a master page's text frame on a document page but not otherwise transform the frame, such as by moving or scaling it.

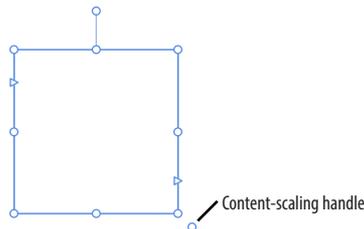
Tip: You can override a master page on a document page to transform a text frame; refer to [Overriding master page objects on document pages](#) on page 57

For a short document, you would likely create the text frames directly on the document page. For a long publication, it is best to create the document with a single page and to create the text frames on master pages to ensure layout consistency and simplify later changes to the layout.

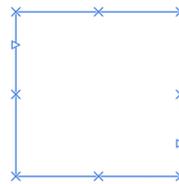
To create a text frame:

1. From **Tools**, choose the **Frame Text**  tool. The mouse pointer will change to a crosshair with the tool icon appended to it: 
2. Drag diagonally on a blank area of the page. While dragging:
 - Hold **⌘** (macOS) or **Ctrl** (Windows) to draw outward from the centre.
 - Hold **Shift** to constrain drawing to a square.
 - Hold **Spacebar** to move the frame instead of continuing to change its size.

Release the mouse button to finish creating the text frame. Affinity will display the frame with handles to indicate it is selected and can be modified. If you have drawn a text frame on a master page, the frame's handles will be non-editable when viewed on a document page that is based on the master to indicate that it can't be transformed on the document page.



A text frame on a document page: Round size handles can be used to modify the frame



Text frame on a master page: X-handles indicate that the frame cannot be transformed

3. If you want more than one column on the same page you can adjust the number of columns and the gutter (space) between them with the **Context**

Toolbar at the top of the screen. This feature will divide the frame into multiple columns that are permanently linked together and is simpler than drawing multiple frames and then linking them together.



For asymmetrical column layouts, choose **Document > Text Frame** to display the **Text Frame panel** and expand the **Columns** section.

4. If you are creating a facing-pages publication then you should create text frames on both the left and right sides. You must link the two frames together on the master page so that document pages based on this master will have linked frames; otherwise, you'll have to link them together on each facing-page spread. Refer to [To link a text frame](#) on page 112 below for more information.
5. Optional: If the text frame is on a master page you can fill it with placeholder text to aid in visualizing your layout. Choose **Text > Insert Filler Text**.

If you added linked frames to a facing-pages master page and were to add more pages based on that master to the document now, the text frame on page 1 would *not* be linked to the text frame on page 2 although the frames on all of the newly-created pages will be linked. It is best to AutoFlow text or you'll have to manually link the frame from page 1. Refer to [AutoFlow text](#) on page 117 for more information.

Moving and scaling text frames

To move or scale text frames:

1. To move the text frame, position the mouse pointer over its outline and drag.
2. To scale the text frame, drag the size handles at its corners and midpoints. The corner handles will scale the frame symmetrically and the midpoint handles will scale it asymmetrically unless you hold **Shift** while scaling. The font size will not change unless you drag the content-scaling handle at the bottom-right corner.

To scale the text object from its centre rather than the corner handle, hold **⌘** (macOS) or **Ctrl** (Windows) while dragging.

To scale the frame and text together, drag the content-scaling handle at its bottom-right corner. Hold **Shift** to scale it asymmetrically. The content-scaling handle will change to solid blue to indicate the frame's text has been scaled. You can double-click the handle later to reset the content scaling to 100%.

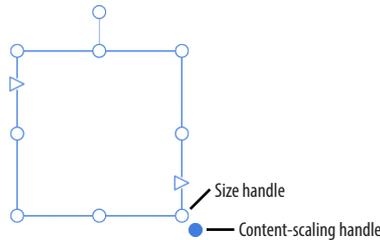
3. To rotate the text frame, drag the rotation handle above the frame. You can also press **⌘** (macOS) or **Ctrl** (Windows) while dragging to rotate the frame around the opposite corner handle at the same time.
4. For more precise changes, enter new values for position, width, height, rotation, and shear with the **Transform panel**.

To fit a text frame to its text:

1. If there is overset (overflowing text) and it is not visible, click the red eye icon  to make it visible.
2. To fit all the text in the text frame, double-click the bottom-centre size handle to change the frame's height or double-click the right-centre size handle to change the frame's width.

To scale text so that it fits in a text frame:

1. If there is overset (overflowing text) and it is not visible, click the red eye icon  to make it visible.
2. Hold **Shift** and drag from the bottom-right size handle (the inner one) to scale the text frame. Release the mouse button when the text exactly fits inside the frame and no text is overset (overflowing).
3. Drag from the content-scaling handle to scale the text frame and the text inside it back to the frame's original size.



To convert a text frame to art text:

1. Select the text frame with the Move  tool or any text tool.
2. Choose **Layer > Convert to Art Text**.

Tip: If the frame is linked to another frame you must unlink it first

Shape text frames

In addition to creating standard text frames, Affinity allows you to convert any shape such as an ellipse, triangle, or path to a text frame. You can link these *shape text* frames just as you would any standard text frame.

You can manipulate both the text frame and shape properties for a shape text frame. When a shape frame is selected with the Move  tool, the **Context Toolbar** will show a combination of options for text and the original shape; for shape frames converted from paths, the Context Toolbar will show the standard text options. When a shape frame is selected with the Node  tool, the Context Toolbar will show the options for the original shape or path.

All other features of shape text frames are the same as standard text frames.

To convert a shape to a text frame:

Once converted to a text frame, there is no way to convert shape text back to a standard shape. It's not important because you can format the shape text frame just as you would a standard shape but the **Context Toolbar** will show several text attributes instead of all the object attributes.

1. Draw a shape using the appropriate shape tool or draw a path with the Pen  tool.
2. Convert the shape to a text frame by doing one of:
 - Select the shape and using the **Frame Text**  tool, click inside the shape to position the text cursor. When over the shape, the mouse pointer will change to a crosshair with a *T* inside of a shape: 
 - Or with the shape selected, choose **Layer > Convert to Text Frame**.
 - Or right-click the frame and choose **Convert to Text Frame**.

Definition: A **shape text frame**, commonly referred to as *shape text*, is a text container that functions identically to standard text frames but retains the properties of its original shape

Tip: The **Context Toolbar** shows different options for selected text frames and shapes and there isn't room to show both sets of options at the same time so you may need to use other panels to access options that you would normally find in the toolbar

Tip: If you do not close a path before converting it to a shape frame, an invisible line will between the start and end points will act as the frame's edge

Art text

Definition: Art text is a frameless text object commonly used for display type and is known as *point text* or *frameless text* in other applications

Art text objects are used for short lines or blocks of text such as display type and labels. Art text objects are rectangular like standard text frames but they don't have a constraining frame with a right edge to wrap lines of text so they are *frameless*. Scaling art text will scale the text size.

Art text is frequently used in short, design-intensive documents such as brochures and posters. It's sometimes better to use a text frame even for short blocks of text such as a caption because a frame provides a right edge to which text can be aligned. For example, all of the captions in this manual are text frames and not art text.

Typing into an art text object will not wrap and will continue until you press **Return** to start a new paragraph or insert a line break. Most art text objects are a single line but you can type an almost unlimited number of lines and paragraphs of text.

Art text objects can't be linked together because they have no bottom edge that would cause text to overflow.

To create art text:

1. From **Tools**, choose the **Art Text**  tool. The mouse pointer will change to a crosshair with the tool icon appended to it: 
2. Click on a blank area of the page to create a new art text object with the current font size.

Or drag diagonally on a blank area of the page to define a custom text size.

Affinity will display an empty text object with handles to indicate it is selected and can be modified. If you have created an art text object on a master page, the frame's handles will be non-editable when viewed on a document page that is based on the master to indicate that it can't be transformed on the document page.



Art text object when first created:
Round size handles can be used to modify the font size; the bounding box is wide enough to enclose the End of Story § symbol even if **Text > Show Special Characters** is not selected



Art text object after typing text: The bounding box changes to match the size of the characters typed



Art text object on a master page: X-handles indicate that the object cannot be transformed

To move or scale art text:

1. To move the text object, position the mouse pointer over its outline and drag.
2. To scale the text object, drag the size handles at its corners and midpoints. The corner handles will scale the text symmetrically and the midpoint handles will scale it asymmetrically unless you hold **Shift** while scaling.

To scale the text object from its centre rather than the corner handle, hold **⌘** (macOS) or **Ctrl** (Windows) while dragging.

3. To rotate the text object, drag the rotation handle above the text object. You can also press **⌘** (macOS) or **Ctrl** (Windows) while dragging to rotate the object around the opposite corner handle at the same time.
4. For more precise changes, enter new values for position, width, height, rotation, and shear with the **Transform panel**.

To convert art text to frame text:

1. Select the art text object with the **Move**  tool or any text tool.
2. Choose **Layer > Convert to Text Frame**. You can also right-click the text object and choose **Convert to Text Frame** from the context menu but only with the **Move** tool selected.

Path text

Definition: Path text, sometimes referred to as a *text path*, is a text object that curves the baseline to align to the path

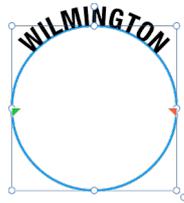
Path text objects are used to achieve special design effects by aligning the baseline of their text to a curved or angled path.

Typing into a path text object will continue until the end of the path is reached or until you press **Return** and then will continue on the other side of the path. Pressing **Return** multiple times will enter spaces.

Any path can be converted to a path text object, including closed paths. Path text objects can't be linked together, but because the length of the path is finite, it is possible to overflow path text in the same manner as a text frame.

Overflow control meaning

-
- 👁 The selected path text has hidden overflowing text: click the Eye to view it
 - 👁 The selected path text has visible overflowing text: click the Eye to hide it
-



Ellipse converted to a path and text centred on its first side



After pressing **Return** and typing text for the second side



After adjusting the baseline offset for the second side

To create path text:

1. Draw a path using the **Pen**  tool.
Or draw a shape and convert it to a path by selecting it and choosing **Layer > Convert to Curves**.
2. Using the **Context Toolbar**, set the path's stroke to solid to make it easier to work with, even if it will eventually be turned off.
3. Convert the path to a text path by doing one of:
 - Select the path using the **Move**  tool, and then using the **Art Text**  tool, click on the path. When over the path, the mouse pointer will change to a crosshair with a *T* on a path: 
 - Or with the shape selected, choose **Layer > Convert to Text Path**.
4. Select the path text object with a text tool and type onto the path. Green and red triangles will indicate the start and end of the path. Optional: Drag the triangles to limit the amount of the path used for text.
5. Set the paragraph alignment to centred if appropriate or scale the text to fill the path.

Tip: After conversion to a path, you can set the path's fill and stroke with the **Text Frame** panel

- Press **Return** to start a new paragraph on the other side of the path. Dark green and red triangles will indicate the start and end of the second side. Drag these triangles to limit the amount of the second side used for text. Affinity can snap the triangles to the 25%, 50%, and 75% points along the path to help you align the triangles with logical points. This is especially useful with ellipses and other regular shapes.

If you type more text than will fit on the first side, the text will flow to the second side automatically without pressing **Return**.

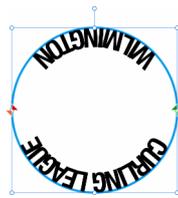
- Set the paragraph alignment and baseline offset to position the text on the path and adjust tracking to avoid character collisions. Fonts are designed so that characters are positioned on a straight baseline so you may need to adjust tracking to avoid characters colliding if the path includes sharp turns.

To switch text to the other side of the path:

- Click the **Reverse Text Path**  icon in the **Context Toolbar** and the text will switch to the other side of the path. The green and red triangles used to limit the amount of the path used for text will change sides.



Ellipse converted to a path and text centred on its first side



After pressing **Return** and typing text for the second side

To move or scale a path text object:

- To move the path text object, position the mouse pointer over its outline and drag.
- To scale the path but not the text, drag the size handles at its corners and midpoints. The corner handles will scale the text symmetrically and the midpoint handles will scale it asymmetrically unless you hold **Shift** while scaling.

To scale from its centre rather than the corner handle, hold **⌘** (macOS) or **Ctrl** (Windows) while dragging.

To scale the path and text together, drag the content-scaling handle at its bottom-right corner. Hold **Shift** to scale it asymmetrically. The content-scaling handle will change to solid blue to indicate the path's text has been scaled. You can double-click the handle later to reset the content scaling to 100%.

- To rotate the path text object, drag the rotation handle above the text object. You can also press **⌘** (macOS) or **Ctrl** (Windows) while dragging to rotate the object around the opposite corner handle at the same time.

4. For more precise changes, enter new values for position, width, height, rotation, and shear with the **Transform panel**.

To convert a path text object back to a path:

There isn't a direct way to convert a path text object back to a path and delete its text but it's easy to do.

1. Select the path text object with any tool and choose **Layer > Convert to Curves**.
2. Using the **Layers panel**, click the caret  icon to the left of the group to expand it. Drag the original path (curve) layer out of the group; it will be the bottom object in the group.
3. Delete the group. If there was text in the path text object, the characters would have been converted to individual curve layers which can be deleted.

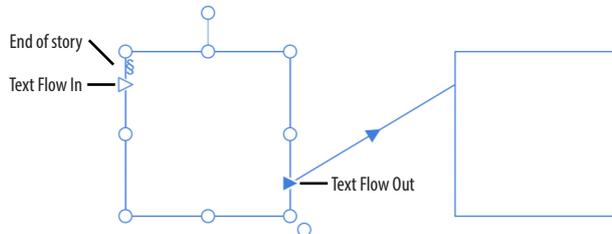
Flowing text

You can link and unlink text frames at any time to flow text from one frame to the next. When you link two frames together their stories are joined into a single story. If the text frames were empty this won't make any difference but if they both contained text then the first character of the second frame's story will immediately follow the last character of the first frame. Ensure that there is a paragraph return at the end of the first story before linking two filled text frames.

When you unlink two frames, all of the text from the story will be in the frame before the broken link while the frame(s) after the broken link will be empty—they will have a new blank story.

The end of a story is marked by the End of Story § symbol, a special character you can see by selecting **Text > Show Special Characters**. The symbol will be shown at the end of the story text, or if the frames are empty, at the top-left of the story's first text frame.

Every text frame has two controls that define the flow of text in and out of the frame. The **Text Flow In** control near the top-left corner is used to link to a previous frame while the **Text Flow Out** control near the bottom-right corner is used to link to the next frame. These controls will have a hollow icon if the frame is not linked in that direction or a solid icon if it is linked.



Definition: The **Text Flow In** and **Text Flow Out** controls will be hidden if you zoom out too far due to lack of space

The **Text Flow In** and **Text Flow Out** controls will change from blue to red if the story text for the text frame or frames is overflowing.

Text Flow control meaning

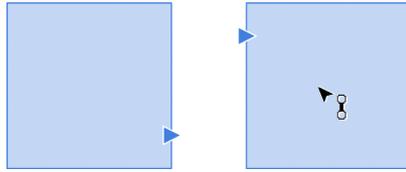
- ▷ The selected frame is not linked in this direction
- ▶ The selected frame is linked in this direction
- ▷ The selected frame has overflowing text or is linked to an overflowing frame
- ▶ The selected frame is linked to a frame with overflowing text
- ▷  The selected frame has hidden overflowing text: click the Eye to view it
- ▷  The selected frame has visible overflowing text: click the Eye to hide it
- ▷  The selected frame has hidden overflowing whitespace; ignore this
- ▷  The selected frame has visible overflowing whitespace; ignore this
- The deselected frame has overflowing text or is linked to an overflowing frame*

* Shown only when **View > Show > Text Flow** is enabled

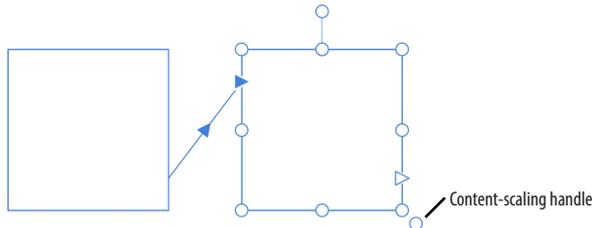
To link a text frame to an existing unlinked frame:

1. Choose **View > Show > Text Flow** if it is not already selected so that you can see the outlines of text frames and their connecting lines.
2. From **Tools**, choose the **Frame Text**  tool or the **Move**  tool.
3. Click the first text frame's triangular **Text Flow Out** control  toward its bottom-right corner; the mouse pointer will change to a **link arrow**  when you are within range to click it. The frame will turn solid blue after you click it.
4. Move the mouse pointer over the second text frame. It will turn blue when you are within range to click it.

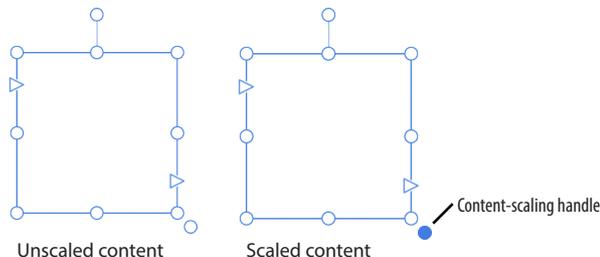
Tip: If you find the **Text Flow In** and **Out** controls are too small, you can increase their size; open **Settings ...** (Preferences), select **Tools** in the left pane, and select a different **Tool Handle Size**



5. Click anywhere on the second text frame. A non-printing text flow line will be shown between the frames.



If the text in the frame you linked to is scaled larger or smaller than it should be compared to the first frame, you likely scaled that frame's contents with the content-scaling handle. This handle is below and to the right of the bottom-right size handle and scales the frame and the text in it together. The handle will be solid blue when text in the frame is scaled and a blue circle when the frame is unscaled. Double-click the solid blue handle to restore a frame to unscaled text.



To create a new frame linked to an existing one:

1. Choose **View > Show > Text Flow** if it is not already selected so that you can see the outlines of text frames and their connecting lines.
2. From **Tools**, choose the **Frame Text**  tool or the **Move**  tool.
3. Instead of creating the second text frame before linking the first to it, click the first frame's triangular **Text Flow Out** control  toward its bottom-right corner. The mouse pointer will change to a **link arrow**  when you are within range to click it and the frame will turn solid blue after you click the control.
4. Now draw a new text frame on the desired page and Affinity will link the first frame to the new one.

To add a text frame between two linked frames:

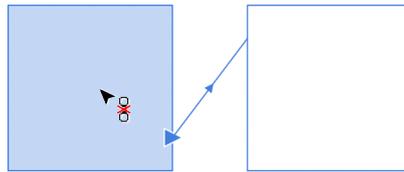
1. Choose **View > Show > Text Flow** if it is not already selected so that you can see the outlines of text frames and their connecting lines.
2. From **Tools**, choose the **Frame Text**  tool or the **Move**  tool.
3. If you have already created the new text frame:
 - Click the first frame's triangular **Text Flow Out** control  toward its bottom-right corner. The mouse pointer will change to a **link arrow**  when you are within range to click it and the frame will turn solid blue after you click the control.
 - Move the mouse pointer over the new text frame. It will turn blue when you are within range and then click anywhere on it. Affinity will link the first frame to the new one, and link the new frame to the frame which the first had been linked to.
4. If you haven't already created the new text frame:
 - Click the first frame's triangular **Text Flow Out** control  toward its bottom-right corner. The mouse pointer will change to a **link arrow**  when you are within range to click it and the frame will turn solid blue after you click the control.
 - Draw a new text frame and Affinity will link the first frame to the new one, and link the new frame to the frame which the first had been linked to.

To remove a text frame from the middle of a series of linked frames:

1. From **Tools**, choose the **Move**  tool.
2. Select the text frame to remove.
3. Choose **Edit > Delete** or press **Backspace**—the frame will be deleted and the previous text frame will be linked to the next frame in the series.

To unlink text frames:

1. Choose **View > Show > Text Flow** if it is not already selected so that you can see the outlines of text frames and their connecting lines.
2. From **Tools**, choose the **Frame Text**  tool or the **Move**  tool.
3. Select the text frame that you want to unlink. To unlink it from the next frame, click its triangular **Text Flow Out** control  toward its bottom-right corner or to unlink it from the previous frame click the matching **Text Flow In** control near the top-left corner. The mouse pointer will change to a **link arrow**  when you are within range to click it. The frame will turn solid blue after you click it.
4. Mouse anywhere over the text frame. The mouse pointer will change to a **link arrow** .



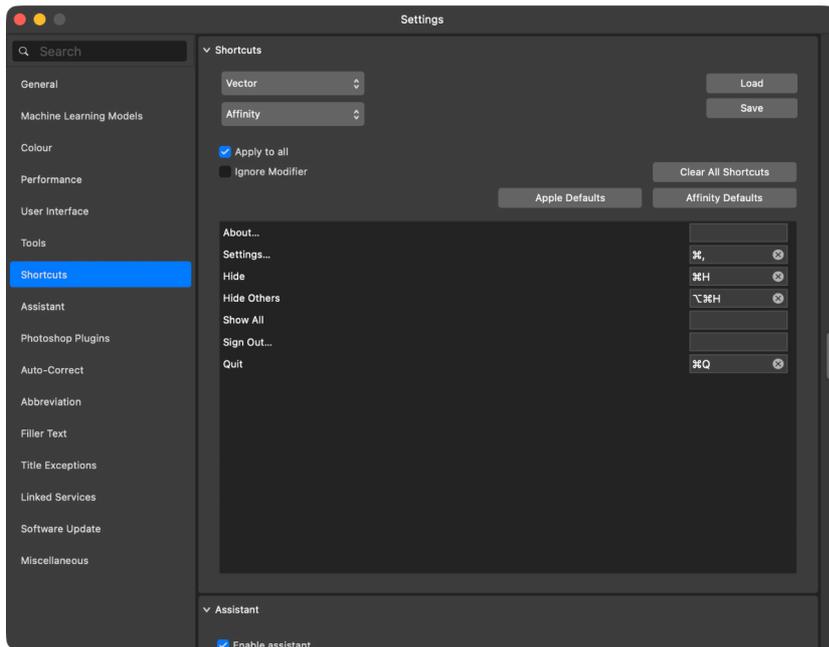
5. Click anywhere on the text frame to unlink it. The story for the linked frames will now be entirely in the frame(s) before the one you unlinked from and any text that does not fit will be overset (overflowing). The frame after the point at which you unlinked will have a new blank story.

To split a story when unlinking frames:

Affinity doesn't provide an automatic way to split a story between frames but it's not hard to copy and paste the text. Follow the instructions above to unlink text frames and then follow these steps.

1. Ensure you have a keyboard shortcut for **Select Story End**. Unless you have changed it, the shortcut will be **Shift + ⌘ + End** (macOS) or **Shift + Ctrl + End** (Windows).

If you use a keyboard without an **End** key you will need to modify the default shortcut first because you'll be unable to type it. Go to **Settings...** (Preferences), select **Shortcuts** in the left pane, and choose **Text Input** from the second list (the one that defaults to Affinity). Scroll down the list of shortcuts until you find the one for **Select Story End** and change it to something that works for your keyboard. The arrow pointing down to the right in this macOS screenshot is for a Mac's **End** key.



2. From **Tools**, choose the **Frame Text**  tool.
3. Position the text cursor at the end of the text in the last frame before you unlinked.
4. Press the keyboard shortcut for **Select Story End** to select all of the text from the text cursor to the end of the story. All of the text that is overset (overflowing) from the text frame will now be selected even though you can't see it.
5. Choose **Edit > Cut** to cut the text to the pasteboard (clipboard).
6. Click in the empty text frame where you want the text to appear and then choose **Edit > Paste** to paste the text into the frame.

If you split a story that has anchors generated by the **Table of Contents** feature, the links between the table of contents and the anchors will be broken and Affinity will insert duplicate anchors when you next update the table. If you don't want the duplicate anchors, delete them before updating the table of contents.

If you split a story that includes the targets for cross-references the cross-references will be broken because their target will be missing. To fix these, double-click each cross-reference that has a **Target Missing**  icon in the **Cross-References** panel and reselect the target.

Tip: If the missing targets were to anchors generated by the **Table of Contents** feature, fix the table of contents first

To move text from linked frames on document pages to master pages:

A common issue for new Affinity users is to have created linked text frames on document pages instead of master pages and then needing to change the size and position of each frame. There is no simple solution to that so it's usually better to switch to using text frames on master pages. Making this change will be time consuming but it will simplify all future changes.

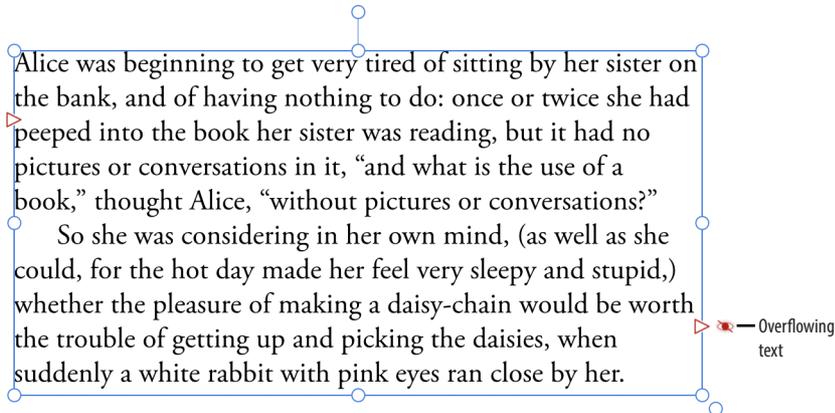
1. Select **View > Show > Text Flow** if it is not already selected to make it easier to work with text frames.
2. Using the **Frame Text**  tool, draw a new text frame of the correct size on a master page. If the document is facing pages, draw frames on both sides and link them together by clicking the **Text Flow Out** control  near the left frame's bottom-right corner and then clicking anywhere on the right frame.
3. If the master page is not already applied to the pages with document frames, use the **Pages** panel and right-click the first of the required page spreads and choose **Apply Master**. Select the master page name and click **OK**.
4. Double-click the thumbnail of the first of the pages to view it.
5. Position the text cursor in the original text frame that is on the document page—the new master page text frame will be below it.
6. Choose **Edit > Select All** and then **Edit > Cut** to cut all text from the story to the pasteboard (clipboard).
7. Using the **Move**  tool, choose **Edit > Delete**. If it's a facing pages document, delete the original frames from both sides.
8. The blank text frame inherited from the master page should now be visible. Double-click it which will switch to the **Frame Text**  tool and position the text cursor in the frame.
9. Choose **Edit > Paste** to paste all of the text you previously cut.
10. All of the pages after the current one that previously contained text will now be blank. Select all of their thumbnails in the **Pages** panel and click the **Delete Selected Pages**  icon.
11. Double-click the thumbnail of the page in which you pasted the text.
12. Select or click in the text frame.
13. Press **Shift** and click the red **Text Flow Out** control  near the overflowing text frame's bottom-right corner; the mouse pointer will change to a **link arrow**  when you are within range to click it. Affinity will create as many new pages based on the same master page and link all their frames together automatically.

Tip: Ensure you right-click the spread and not one side of a facing-pages spread or you will apply the master to only one side

AutoFlow text

Affinity doesn't create additional pages automatically if there's too much text to fit in a text frame or in the last text frame of a series of linked frames. The excess text, known as **overset text**, will be hidden by default.

When there is overflowed text Affinity will change the **Text Flow** controls from blue to red and the last text frame will have an eye icon to indicate if the overflowing text is hidden  or visible  below the frame. Refer to the list of text flow control shapes and colours in [Flowing text](#) on page 111 for more information.



You could create additional text frames to contain the overflowed text but Affinity can do this for you. AutoFlow will create as many additional pages of text frames as required to contain all the text in a story, all linked together automatically. AutoFlow will first create a text frame on the next blank page in the current section and will create a page if there isn't a blank one. Affinity does not have an option to AutoFlow text only at the end of the current story.

To AutoFlow text to as many new text frames as required:

1. From **Tools**, choose the **Frame Text**  tool or the **Move**  tool and then click in or select the text frame.
2. Press **Shift** and click the red **Text Flow Out control**  near the overflowing text frame's bottom-right corner; the mouse pointer will change to a **link arrow**  when you are within range to click it. Affinity will create as many pages of text frames as required.

Tip: AutoFlow is not fully automatic, you must direct Affinity to automatically flow text each time a text frame is overset

Tip: Text frames created by AutoFlow will match the settings and even shape of the last frame in the story

Tip: In a document with just the single default section, AutoFlow will create new pages at the end of the document

Tip: AutoFlow will create text frames on pages with master page text frames that aren't actually blank

To AutoFlow text to a single new text frame:

1. From **Tools**, choose the **Frame Text**  tool or the **Move**  tool and then click in or select the text frame.
2. Press **⌘** (macOS) or **Alt** (Windows) and click the **Text Flow Out** control  near the text frame's bottom-right corner; the mouse pointer will change to a **link arrow**  when you are within range to click it. If the new frame is not large enough to contain overflowing text, it will also have a red **Text Flow Out** control.

Interrupting text flow

You can interrupt the flow of story text to force it to start at the top of a new column, frame, or page by inserting a break. Using breaks is preferable to adding blank lines because if you add or remove text earlier in the story, you can be assured that the text after the break will remain at the top of the column, frame, or page.

Tip: Choose **Text > Show Special Characters** when working with breaks to see their invisible symbols and avoid accidentally deleting them

To insert a break:

1. Position the text cursor before the text you want to shift to the new column, frame, or page.
2. Choose **Text > Insert > Breaks** and select one of the following:

Break type	Description	Symbol
Column break	Forces text to the next column, regardless of whether that column is in the same frame or in the next linked frame	
Frame break	Forces text to the next text frame	
Page break	Forces text to the next page, even if there are other linked frames before it	
Odd page break	Forces text to the next odd page, even if there are other linked frames before it	
Even page break	Forces text to the next even page, even if there are other linked frames before it	

Setting text frame properties

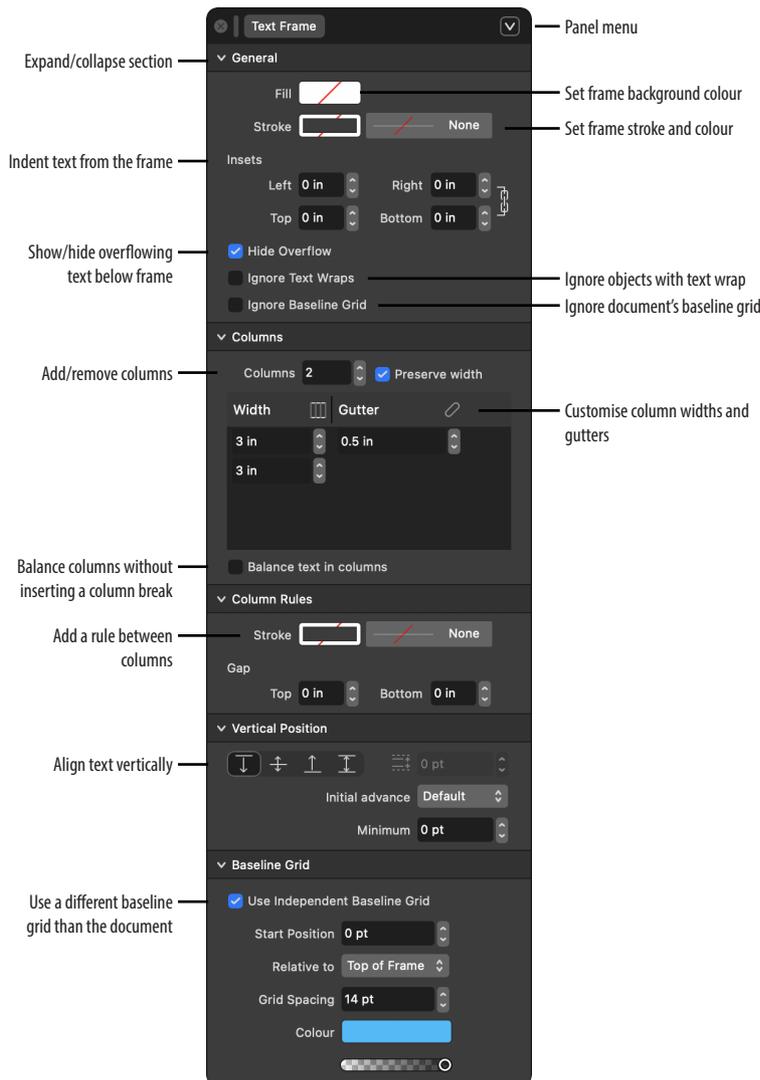
Text frames and other text objects have properties to control their appearance and change how text within them is displayed. New text objects will be created with the properties you last used. Some properties can be changed directly from the Context Toolbar but most require use of the Text Frame panel.

Using the Text Frame panel

To display the Text Frame panel:

1. Click the Show Text Frame panel  icon in the Context Toolbar or choose Window > Text > Text Frame to display the Text Frame panel.

Tip: The Text Frame panel is misleadingly named because it is used to change the properties of all text objects, including art text and path text; controls that don't apply to art text or path text will be disabled

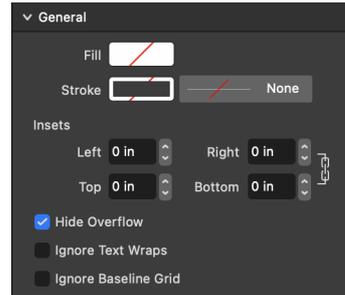


2. Collapse and expand the panel's sections by clicking the caret  icons to the left of their titles.

General

The **General** section of the panel allows you to change the text object's fill and stroke and the inset of the text from a frame's edges.

Tip: Although art text and path text are frameless text objects, the **Text Frame panel** allows you to set their fill colour and stroke



Tip: Refer to [Fill, stroke, and colour](#) on page 249 for more information on selecting colours

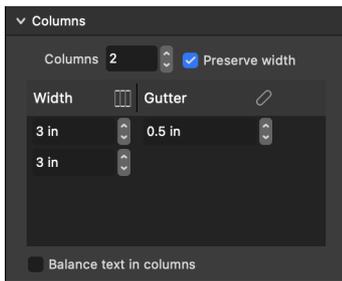
Tip: Specify **Insets** when you assign a fill or stroke to a text frame to avoid having the text immediately adjacent to the frame's borders

Tip: Disable **Hide Overflow** if you want to edit the overflowing text to make it fit in the frame

- **Fill:** Click the colour sample to set the colour of the text object's fill.
- **Stroke:** Click the colour sample to set the colour of the text object's stroke (outline) and click the stroke control on its right to set its thickness, dash pattern, and other properties.
- **Insets:** Enter values for how much text should be inset from a text frame's borders. Click the **Link** icon to their right so that they all change together.
- **Hide Overflow:** Select to hide overflowing text for a text frame or path text or deselect to show the overflowing text below the frame or after the end of the path. You can also click the **Text Flow Out**  control to toggle this setting on and off.
- **Ignore Text Wraps:** Select so that text in the frame will not wrap around objects with text wrap set.
- **Ignore Baseline Grid:** Select so that text in the frame will not be aligned to the document's baseline grid. Selecting this option will disable **Independent Baseline Grid** at the bottom of the panel.

Columns

The **Columns** section of the panel allows you to set the number of columns, the gutter (space) between them, and whether text should be balanced across the columns.



- **Columns:** Enter the number of columns to create within the text frame. You can also choose this from the **Context Toolbar**.
- **Width:** Specify the width of each column. Select **Preserve Width** to maintain the width of the frame when changing a column's width or deselect it to preserve the width of the adjacent column. You can also set column widths by dragging the column edges in the text frame.
- **Gutter:** Specify the space between columns. By default, the gutters are linked so changing one value will change them all. Click the **Link** icon to the right of the Gutter label to change the gutter values separately. You can also specify gutter from the **Context Toolbar** but not separately for each pair of columns.
- **Balance text in columns:** Select to distribute text evenly across the columns in a text frame. This will have no effect if the story is longer than the text frame.

Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had peeped into the book her sister was reading, but it had no pictures or conversations in it, "and what is the use of a book," thought Alice	"without pictures or conversations?" So she was considering in her own mind (as well as she could, for the hot day made her feel very sleepy and stupid), whether the pleasure of making a daisy-chain would be worth the trouble of getting up and picking	the daisies, when suddenly a White Rabbit with pink eyes ran close by her.
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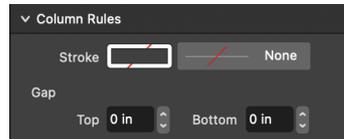
Balanced columns *off*

Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had peeped into the book her sister was reading, but it had no pictures or conversations in it,	"and what is the use of a book," thought Alice "without pictures or conversations?" So she was considering in her own mind (as well as she could, for the hot day made her feel very sleepy and stupid), whether the	pleasure of making a daisy-chain would be worth the trouble of getting up and picking the daisies, when suddenly a White Rabbit with pink eyes ran close by her.
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Balanced columns *on*

Column rules

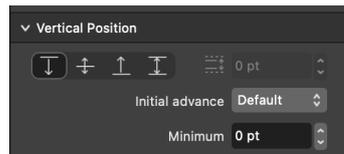
The **Column Rules** section of the panel allows you to specify if a rule should be drawn between multiple columns and how the rule should appear.



- **Stroke:** Click the colour sample to set the colour of the vertical rule (line) between columns and click the stroke control on its right to set its thickness, dash pattern, and other properties.
- **Gap:** Enter how much the rule should be inset from the top or bottom of the frame—you cannot enter negative values to extend the rule outside of the frame.

Vertical position

The **Vertical Position** section of the panel allows you to set how the text should be vertically aligned within the frame and the baseline of the first line of text.



- **Alignment:** Choose whether to align text to the top, centre, or bottom of the text frame, or whether it should be vertically justified (distributed). You can also choose this from the **Vertical Alignment**  icon in the **Context Toolbar** or from the **Text > Vertical Alignment** menu.
- **Maximum Paragraph Space:** When text is vertically justified, enter the maximum space between the baseline of the last line in one paragraph and the first baseline of the next.
- **Initial Advance:** Choose how the baseline of the first line of text in the frame is positioned relative to the top inset of the frame:
 - **Default:** For a standalone text frame, this is the same as **Cap Height**, it uses the largest cap height of all the characters on the first line as the baseline value. For a text frame pinned in another frame or for a footnote or sidenote, it defaults to the **Initial Advance** value of the parent frame.
 - **Leading:** Uses the first paragraph's leading as the baseline value.
 - **Pointsize:** Uses the largest point size of all the characters on the first line as the baseline value.
 - **Ascent:** Uses the largest ascent of all the characters on the first line as the baseline value to ensure that the top of a lowercase “d” fits inside the top

Tip: Set the maximum to the height of the text frame to add space only between paragraphs and not lines

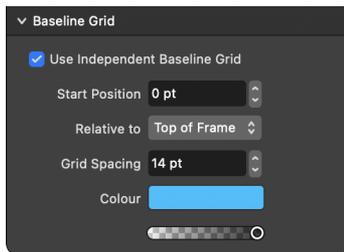
inset of the frame; for most fonts there will be space between the top of the frame and the top of the “d”.

- **Cap Height:** Uses the largest cap height of any character on the first line as the baseline value to align the flat tops of uppercase letters with the top inset of the frame; rounded or pointed tops may appear above.
- **X Height:** Uses the largest x height of any character on the first line as the baseline value.
- **Fixed:** Specify the baseline value in **Minimum**; a value of 0 will set the baseline to the top inset of the frame.
- **Minimum:** Enter a minimum value for the baseline; will have no effect unless you enter a value greater than it would otherwise be

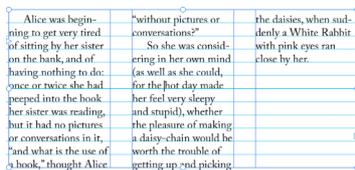
Baseline grid

The **Baseline Grid** section of the panel allows you to override the document’s baseline grid for a text frame. These options are disabled if you select **Ignore Baseline Grid** near the top of the panel.

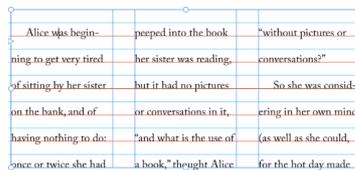
Tip: To see the baseline grid, choose **View > Show > Baseline Grid**; note that the grid will not be shown if you zoom out below the threshold set with **View > Baseline Grid...**



- **Use Independent Baseline Grid:** Select to override the document’s baseline grid; refer to [Baseline grid](#) on page 90 for more information.
- **Start Position and Relative to:** Enter an offset from the top of the page, top margin, top of the frame, or its top inset. You can also set the start position relative to the artboard but that feature is less relevant in Affinity.
- **Colour:** Click the colour sample to set the colour of this baseline grid to differentiate it from the document’s baseline grid.



Independent baseline grid off



Independent baseline grid on

To align only the first line to the baseline grid:

Often in magazines and reports, only the first line of an image caption or sidebar will be aligned to the document's baseline grid.

1. Align the top of the image caption or sidebar's text frame with the document's baseline grid.
2. Using the Text Frame panel, select **Baseline Grid > Use Independent Baseline Grid**.
3. Set **Start Position** to the document's baseline grid value.
4. Set **Relative To** to *Top of Frame*.
5. Set **Grid Spacing** to the leading used in the image caption or sidebar.

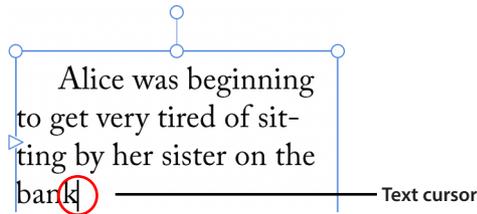
Word processing

Positioning the text cursor

To position the text cursor with the mouse

1. Choose the **Frame Text** , **Artistic Text** , or **Table**  tool.
2. Position the mouse pointer  between the characters where you want to make changes and click the mouse. You can click anywhere on an empty text frame.

A blinking vertical bar will appear to represent the text cursor position, also known as the insertion point.



To change the position of the text cursor with the keyboard:

1. Press one of the following keyboard shortcuts. You can press all of the keys at the same time, or the modifier keys first (, **Shift**, **Ctrl**) followed by the action key (such as an arrow key).

Action	macOS	Windows
Move one character left or right	 or 	 or 
Move one line up or down	 or 	 or 
Move to the start or end of the current word and then to subsequent words	 +  or 	Ctrl +  or 
Move to the start or end of the current paragraph and then to subsequent paragraphs	 +  or 	Ctrl +  or 
Move to the start or end of the current line	fn +  or 	Home / End
Move to the start or end of the story	fn +  +  or 	Ctrl + Home / End

Tip: If you've changed your shortcuts by choosing Apple Defaults (macOS only) or creating custom shortcuts, your actual modifiers may vary

Typing text

To type basic characters:

1. Position the text cursor in a text frame or other text object.
2. Enter text as you would in any text editor or word processor. Affinity will automatically wrap text to a new line when it reaches the right edge of the text frame or table cell. For an art text object, you must press **Return** to start a new paragraph.
3. Press **Return** to start a new paragraph or **Shift + Return** to start a new line within a paragraph.
4. Press **Delete** (macOS) or **Backspace** (Windows) to erase characters, including erasing a paragraph or line break.

To type special characters:

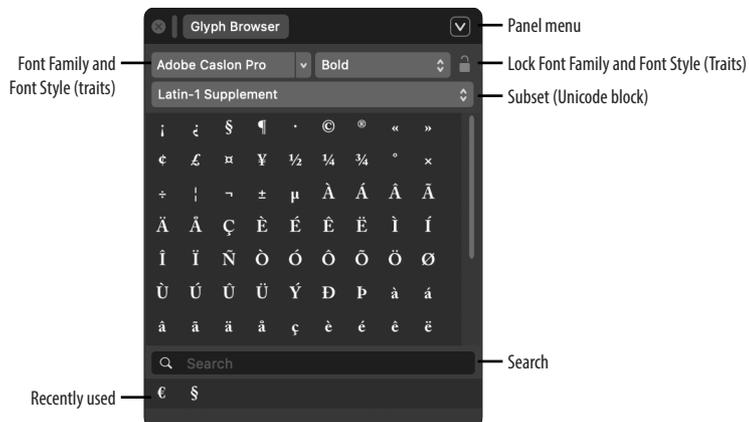
1. Position the text cursor in a text frame, art text object, or table.
2. Type the character's Unicode value and choose **Text > Toggle Unicode**, or choose **Text > Insert** and select from the list.
3. Choose **Text > View Special Characters** to show the invisible symbols for special characters.

Tip: A list of the most common special characters is provided in [Appendix A](#) on page 467

To select characters from a list of those available in the selected font:

Affinity allows you to select characters to insert from a visual browser.

1. Position the text cursor in a text frame or other text object.
2. Choose **Window > Text > Glyph Browser** to display the **Glyph Browser** panel.



3. Affinity will select the **Font Family** and **Font Style** automatically based on the text cursor position but you can change these options. Affinity will display a list of all of the characters (glyphs) for the selected font. If the glyphs are too small, choose **Large Size** or **Largest Size** from the panel menu

4. Select the **Subset** (Unicode block) to reduce the number of characters shown and find one more easily. You can search for glyphs by name; for example, type “a” into **Search** to filter the list to glyphs that include “a” in their Unicode names, including all of the variations with accents, or type “acute” to see glyphs that include an acute accent.
5. Double-click a glyph symbol to insert it at the text cursor position. The glyph, including the font family and font style (traits) selected will be added to **Recently used** in case you need to insert it again this session. Choose **Clear Recently Used** from the panel menu  to clear the list of recently-used characters.
6. Select the **Lock Font Family and Font Style (Traits)**  icon to prevent the font family and style from changing automatically when you position the text cursor in text with different formatting.

Tip: Many Unicode character names are descriptive so typing “a” will display unexpected results

Tip: You can change the sort order from *Unicode ID* to *Glyph ID* but this is not recommended as the same Glyph ID may be used for a different character in another font

macOS users can also use the system-wide **Emoji & Symbols** feature but while it’s the best choice for inserting the wide range of emojis, it’s not as useful for inserting standard characters and typographic symbols because it’s harder to know what characters are available in certain fonts.

To insert filler text, also known as placeholder text or lorem ipsum:

1. Position the text cursor in a text frame; filler text cannot be inserted in other types of text objects.
2. Choose **Text > Insert Filler Text**. Affinity will fill the text frame (and any linked frames) with enough filler text to fill all of the frames. There will never be overflowing text even if you reduce the size of a frame because Affinity will add and remove filler text automatically.

The filler text is actually a text field so it will not be directly editable unless you right-click it and choose **Expand Field** from the context menu.

3. To modify the **Insert Filler Text** command to always insert filler text as regular, editable text, choose **Affinity > Settings...**, click **General** in the left pane, and then select **Text > Insert filler text as text**.
4. To modify the filler text that is inserted, choose **Affinity > Settings...**, click **Filler Text** in the left pane, select the language you wish to customise, enter the new filler text, and click **Save as Default**. Refer to [Filler text](#) on page 461 for more information.

Tip: You can only save filler text as the default with an open document

Selecting text

Before you can modify text and applying formatting, you need to select the text using the **Frame Text** , **Artistic Text** , or **Table**  tool.

Tip: You don't have to use the **Frame Text** tool to edit text in a text frame, the **Frame Text**, **Art Text**, and **Table** are interchangeable when editing text in a text frame, art text object, path text object, or table

- **Select any range of text:** Click the mouse pointer  at the start or end of the text you want to select and then drag to the other end. Affinity will indicate the selected text by highlighting it. If you drag past an edge of the document window then Affinity will scroll the page in the window automatically.

Or click the mouse pointer at the start or end of the text and **Shift** + click at the other end.

- **Extend or shorten the selected text range:** Hold **Shift** and click again to select the text from the start of the text selection range to where you clicked.
- **Select an additional range of text without deselecting the selected text:** Hold  (macOS) or **Ctrl** (Windows) and click. This modifier key enables you to select multiple disconnected ranges of text in the same story.
- **Select a word, line, or paragraph:** Double-click to select a word, triple-click to select a line of text, or quadruple-click to select an entire paragraph.

To select an entire story, quintuple-click, choose **Edit > Select All**, or press  + **A** (macOS) or **Ctrl** + **A** (Windows).

- **Select a word, line, or paragraph without deselecting the selected text:** Hold  (macOS) or **Ctrl** (Windows) while double-, triple-, or quadruple-clicking to add disconnected words, lines, and paragraphs to the selected text.

To select text with the keyboard:

1. Position the text cursor at the start or end of the text to select.
2. Press one of the following keyboard shortcuts. You can press all of the keys at the same time, or the modifier keys first (, **Shift**, **Ctrl**) followed by the action key (such as an arrow key).

Tip: If you've changed your shortcuts by choosing Apple Defaults (macOS only) or creating custom shortcuts, your actual modifiers may vary

Action	macOS	Windows
Extend selection one character left or right	Shift + ← or →	Shift + ← or →
Extend selection one line up or down	Shift + ↑ or ↓	Shift + ↑ or ↓
Extend selection to the start or end of the current word and then to subsequent words	Shift +  + ← or →	Shift + Ctrl + ← or →
Extend selection to the start or end of the current paragraph and then to subsequent paragraphs	Shift +  + ↑ or ↓	Shift + Ctrl + ↑ or ↓
Extend selection to the start or end of the current line	Shift + fn + ← or →	Shift + Home or End
Extend selection to the start or end of the story	Shift + fn +  + ← or →	Shift + Ctrl + Home or End

To deselect text:

1. Press **Esc** to deselect text without moving the text cursor.
2. Or press any of the arrow keys or click the mouse to reposition the text cursor which will deselect the text.

Copying and deleting text

You can move and duplicate text from one location to another with copy and paste or by dragging selected text. Both methods will move or duplicate pinned objects, note and index mark, and anchors.

Affinity uses the shared macOS and Windows pasteboard (clipboard) so copying text or objects in Affinity or any other application will overwrite whatever was previously copied.

To move or duplicate text with menu commands:

You can also use the equivalent keyboard shortcuts or right-click to access the same commands in the context menu.

1. Select the text to move or duplicate.
2. Choose **Edit > Cut** to move it or **Edit > Copy** to duplicate it.
3. Position the text cursor at the location where the text should appear, or select a range of text to replace with the pasted text.
4. Choose **Edit > Paste**.

To move or duplicate text with the mouse:

1. Select the text to move or duplicate.
2. Drag the selected text to move it or press **⌘** (macOS) or **Ctrl** (Windows) and drag it to duplicate it.

To paste text without formatting:

You can paste the contents of the pasteboard (clipboard) without its formatting so that you're pasting just plain text. This is known on macOS as *Paste and Match Style* and on Windows as *Paste Plain Text* or *Keep Text Only*. This feature is especially useful when pasting text from another document or application to avoid importing its text styles.

1. Cut or copy the text.
2. Position the text cursor at the location where the text should appear, or select a range of text to replace with the pasted text.
3. Choose **Edit > Paste Without Format**.

Tip: Text can be dragged within the same document or from another application into an Affinity document, but not between documents or from Affinity to another application

Tip: Paste Without Format will not remove anchors, note and index marks, or pinned objects; to remove them, paste the text into a text editor and then copy it from there back to Affinity

To create a new text frame or object when pasting text:

You can also replace all of the text in a new frame or object when pasting text.

1. Copy text as you normally would.
2. Do one of the following:
 - Select the **Move**  tool and without selecting a text frame or object, choose **Paste**. This will normally create a text frame half the size of the page in the centre of the page and paste the text into it, but if you copy from Microsoft® Word and some other applications on macOS, this will result in separate art text objects for each line of text. Note that if you select a text frame or text object before choosing **Paste**, all of its text will be replaced when you paste.
 - Select the **Frame Text**  tool, click once outside of the current text frame or object if the cursor is in text, and choose **Paste**. This will create a text frame half the size of the page in the centre of the page and paste the text into it.
 - Select the **Art Text**  tool, click once outside of the current text frame or object if the cursor is in text, and choose **Paste**. This will create an art text frame in the centre of the page and paste the text into it.

To delete selected text:

1. Press **Delete** or Choose **Edit > Delete**. Pressing any character key will also delete selected text while typing that character.

To delete unselected text:

1. Position the text cursor at the start or end of the text to select.
2. Press one of the following keyboard shortcuts. You can press all of the keys at the same time, or the modifier keys first (**⌘**, **Shift**, **Ctrl**) followed by the action key (such as an arrow key).

Tip: If you've changed your shortcuts by choosing **Apple Defaults** (macOS only) or creating custom shortcuts, your actual modifiers may vary

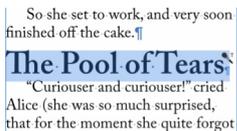
Action	macOS	Windows
Delete the previous character	Delete	Backspace
Delete the next character	fn + Delete or ⌘ Delete	Delete
Delete to the start of the current word and then to subsequent words	⌘ + Delete	Ctrl + Backspace
Delete to the end of the current word and then to subsequent words	⌘ + fn + Delete or ⌘ + ⌘ Delete	Ctrl + Delete
Delete to start of line	⌘ + Delete	n/a

Copying text formatting

Affinity allows you to copy and paste text character and paragraph styles and attributes between blocks of text. You can also copy fill and stroke attributes from objects to apply to text.

To copy text formatting to unselected text:

1. Ensure that the text cursor is not positioned in text or Affinity will treat the word containing it as selected. To remove the text cursor from a text frame, click once on a blank area of the page—pressing **Esc** is not sufficient to cause Affinity to forget the cursor's last position.
2. Choose the **Style Picker**  tool. The mouse pointer should change to an **unfilled**  pointer to indicate that formatting has not been loaded. If it changes to a **filled**  pointer, press **Esc** or click the **Unload** button in the **Context Toolbar** to unload the formatting.
3. Click on the text with the formatting you want to copy or on an object whose line or fill attributes you want to copy. The mouse pointer will change direction to a **filled**  pointer to indicate that formatting has been loaded.
4. Do one of:
 - Click a word to apply the loaded character formatting to a single word.
 - Drag select a range of text to apply the loaded character formatting to it.
 - Quadruple-click or drag select past the last character of a paragraph to apply the loaded character and paragraph formatting to the paragraph. For an art text object, press **⌘** (macOS) or **Ctrl** (Windows) and click on the object to easily apply the loaded formatting to the entire object



A paragraph, including the paragraph break marker at the end, is selected with the filled  pointer to apply character and paragraph formatting

5. Continue applying the loaded formatting to additional text if desired. To load formatting from different text, press **⌘** (macOS) or **Alt** (Windows) and click on that text. The mouse pointer will change to an **unfilled**  pointer while you hold down the key to indicate that formatting can be loaded. If you release the key without clicking then the loaded formatting will not be changed.
6. When you are done, press **Esc** or click **Unload** in the **Context toolbar** before changing tools to unload the formatting to avoid a future mistake.

Tip: Unlike Microsoft® Word's **Format Painter** tool which loads (picks up) formatting when the tool is chosen, Affinity's **Style Picker** tool does not load formatting until you first click with it

Tip: You cannot copy and paste formatting between documents with the **Style Picker** tool

Tip: The **filled** pointer will include a **T** next to the eyedropper when it is positioned over text to indicate that clicking will now apply formatting to text

Tip: Select **Text > Show Special Characters** before drag selecting a paragraph because you must select the End of Paragraph symbol which is difficult when it's not shown 

Tip: To apply loaded paragraph formatting to the last paragraph in a text frame, you must press **Return** after it to create a blank paragraph

Tip: The **Style Picker** tool does not unload formatting automatically when you change tools

To copy text formatting to selected text:

1. Using the **Frame Text** , **Artistic Text** , or **Table**  tool, select the text to which you want to copy formatting. If you want to apply formatting attributes, ensure you select the paragraph break marker at the end of the paragraph as shown above.
2. Choose the **Style Picker**  tool. The mouse pointer should change to an **unfilled**  pointer to indicate that formatting has not been loaded. If it changes to a **filled**  pointer, press **Esc** or click the **Unload** button in the **Context Toolbar** to unload the formatting.
3. Click on the text with the formatting you want to copy or on an object whose line or fill attributes you want to copy. The loaded formatting will be applied to the selected text and the mouse pointer will change direction to a **filled**  pointer to indicate that formatting has been loaded.
4. Continue applying the loaded formatting to additional text if desired. To load formatting from different text, press **⌘** (macOS) or **Alt** (Windows) and click on that text. The mouse pointer will change to an **unfilled**  pointer while you hold down the key to indicate that formatting can be loaded. If you release the key without clicking then the loaded formatting will not be changed.
5. When you are done, press **Esc** or click **Unload** in the **Context toolbar** before changing tools to unload the formatting to avoid a future mistake.

Tip: The **filled** pointer will include a *T* next to the eyedropper when it is positioned over text to indicate that clicking will now apply formatting to text

Tip: The **Style Picker** tool does not unload formatting automatically when you change tools

To change which text formatting is loaded:

When you choose the **Style Picker**  tool, the **Context Toolbar** will change to show options to control its behaviour when applying formatting, not when loading formatting. It is recommended not to change these options when copying and pasting formatting for text but you must select both *Character Settings* and *Paragraph Settings* to properly copy paragraph styles.



1. Choose a combination of options from the Context Toolbar before applying loaded formatting to text. Click the **All** button to select all of the checkboxes or **None** to deselect all of them. *Layer Opacity*, *Layer Effects*, and *Object Settings* are not applicable to text and can be ignored.
 - **Stroke:** Apply the loaded stroke attributes to the text's stroke.
 - **Fill:** Apply the loaded fill attributes to the text's stroke.
 - **Character Settings:** Apply the loaded character attributes, including character style, fill, and stroke.
 - **Paragraph Settings:** Apply the loaded paragraph attributes, including paragraph style but not the character attributes of the paragraph style.

Changing case

Affinity can change the case of text from lowercase to uppercase and vice versa. You can format text as uppercase with the **All Caps** and **Small Caps** character attributes available from **Text > Capitalisation** and the **Typography** and **Character** panels, but the **Change Case** feature permanently changes the characters.

To change the case of text:

1. Click the **Change Case** button  in the **Context Toolbar** and choose one of the following commands, or choose the equivalent command in the **Text > Capitalisation** menu:

	From	To
Lower Case	A test of capitalisation	a test of capitalisation
Upper Case	A test of capitalisation	A TEST OF CAPITALISATION
Toggle Case	A test of capitalisation	a TEST OF CAPITALISATION
Title Case	A test of capitalisation	A Test of Capitalisation
Sentence Case	A test of capitalisation	A test of capitalisation

Tip: **Toggle Case** is available only in the Text menu

Sentence Case capitalises the first word of each sentence while **Title Case** capitalises the first letter of each major word. Title Case relies on a list of exceptions to determine which words should not be capitalised. You can edit the list of exceptions in **Settings**. Refer to [AutoCorrect, Abbreviations, and Title exceptions](#) on page 455.

Finding and replacing text

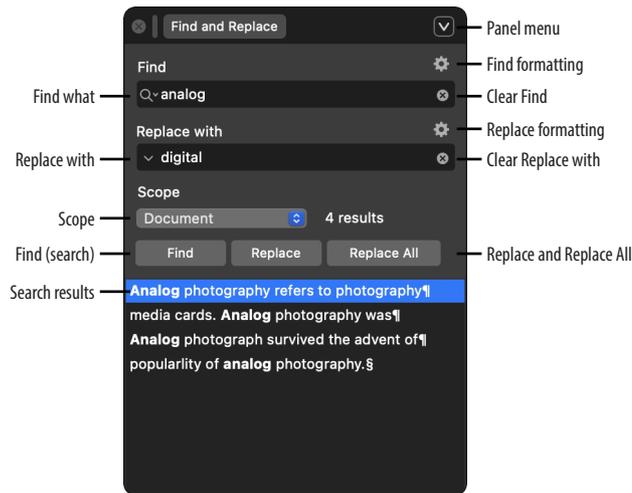
Tip: You can search only the current document and not all open documents

You can use the **Find and Replace** panel to search for and replace plain text, formatted text, and text formatting in the current document.

You can also search for text formatted with a text style or specific formatting and change its text style or formatting. Affinity also allows you to search for fields and change their formatting or replace them with other fields.

To find or replace text and/or text formatting:

1. Choose **Text > Find...** to display the **Find and Replace** panel. You can also choose **Window > Text > Find and Replace** if the panel isn't visible but the first option also makes the **Find** field active so you can immediately type the text to find, so it's always better to use the **Find...** command.



2. Enter the text to find in the **Find** field and if you want to replace it with different text, enter the replacement text in the **Replace with** field. Leave these fields blank if you want to search for or replace text formatting only.

To enter special characters, click the **magnifying glass** icon on the left side of the **Find** or **Replace with** fields and select one from the **Special Characters** list. For other special characters, copy and paste them from the main document text.

To enter a field, click the **magnifying glass** icon on the left side of the **Find** or **Replace with** fields and select one from the **Fields** list. Replacing with a field creates a new one with the current formatting defaults for that field.

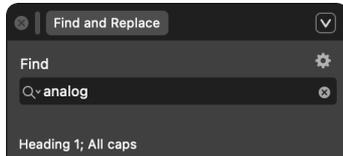
3. To find text formatting on its own or in combination with the text you entered into the **Find** or **Replace with** fields, click the **Formatting** icon to the right of **Find** or **Replace with**. From the popup menu, choose:

Tip: Click the **Clear** icon to quickly delete entered text

Tip: Finding a straight apostrophe (') will not find a typographic (') apostrophe or vice versa so finding contractions such as *isn't* requires typing the apostrophe exactly as it appears in the document

- **Format:** Select individual text formatting; this window is identical to the options for creating and editing text styles and is described in [Creating text styles](#) on page 211.
- **Character Style:** Select a character style from the list.
- **Paragraph Style:** Select a paragraph style from the list.
- **Reset Format:** Select to clear the above three formatting options.

The selected formatting will be shown below the **Find** or **Replace with** fields.



Tip: Choose **Reset Format** from the Formatting icon's popup menu to clear the selected formatting

- To limit the search results by case and whole words, click the **Formatting**  icon to the right of **Find**. From the popup menu, choose:
 - **Match Case:** select to find only text that exactly matches the case of the text in the **Find** field; for example, *Analog* won't find *analog*.
 - **Match Whole Word Only:** select to find only text that isn't part of a longer word; for example, *log* won't find *analog*.
- Select from the **Scope** popup menu to set the search scope to the current *Document*, *Section*, *Spread*, *Page*, *Story* (all the text in the text object or a series of linked text frames), or *Selection*. The latter refers to either selected text or to the story in a selected text object. If you select multiple text objects with different stories, all of their stories will be searched.
- Click **Find** to search and display the page containing the first result forward in the document from the current position. Click **Find** again or choose **Text > Find Next** to move to the next search result or choose **Text > Find Previous** to move the previous search result. Click a search result in the list to jump to that result.
- If you are replacing text or formatting, click **Replace** to replace the selected search result and move to the next result.
- Click **Replace All** to replace all remaining search results.

Tip: Match Case and **Match Whole Word Only** are *sticky* options that will persist for the rest of the session, including when you switch documents

Tip: With **Scope** set to *Selection* and a text frame in a linked series of frames selected, Affinity will search the entire story and not just the text in the selected frame

Tip: You cannot search an entire Affinity Book at once so you must open each Chapter to search it individually

To reuse previous search strings:

Affinity automatically keeps remembers the last 20 search and replacement strings so you can reuse them to save time. It does not save the formatting or options that you used with that search.

- To select a recently-used search or replacement string, click the magnifying glass  icon on the left side of the **Find** field or the caret  icon on the left of the **Replace with** field, and select from the list.
- Select **Clear Recent Finds** or **Clear Recent Replaces** to clear the list.

Tip: Although Affinity stores recent searches, you cannot save search strings for future use

Using regular expressions (GREGP)

You can use regular expressions to find and replace text patterns. For example, you could search for all of the numbers in your document and change their numeric formatting.

Learning how to use regular expressions is beyond the scope of this manual but some examples are provided further below.

Regular expressions normally use the ANSI C or POSIX *locale* and ignore the text's language setting so they are limited to the 7-bit ASCII character set. For example, entering `[a-z]` will match any lower- or uppercase letter but not accented characters such as `áéíóü`. With **Locale Aware Regular Expression** selected, entering `[a-z]` will also match the accented characters because they will use the full Unicode character set.

Tip: Regular Expression is *sticky* and will persist for the rest of the session, including when you switch documents; ensure you switch back to **Normal** when you are done or it will appear that Find and Replace doesn't work

To find and replace using regular expressions:

1. Choose **Text > Find...** to display the **Find and Replace** panel.
2. Click the **Formatting**  icon to the right of **Find**. From the popup menu, choose **Regular Expression** or **Locale Aware Regular Expression**.
3. Enter the regular expression to search for in the **Find** field and if applicable, its replacement in the **Replace with** field.
4. Click **Find**, **Replace**, and **Replace All** to find and replace as you normally would.

Examples	Find	Replace with
Remove spaces at the end of paragraphs	<code>\s+\$</code>	<i>nothing</i>
Remove blank paragraphs (extra paragraph breaks)	<code>(?<!.)\R \RZ</code>	<i>nothing</i>
Remove duplicate words	<code>\b(w+)\b \1</code>	<code>\$1</code>
Change double spaces after periods, exclamation points, and question marks to single spaces	<code>([.!\!?!])\s\s+</code>	<code>\$1</code> <i>and a space</i>
Change two or more spaces to single spaces	<code>\s\s+</code>	<i>space</i>
Add periods at the end of paragraphs without periods	<code>([^\!?:...»])\$</code>	<code>\$1.</code>
Change paragraphs starting with "1.", "2.", etc. to a numbered list if you also set a replacement paragraph style that is numbered, such as the default <i>Numbered 1</i> style	<code>^\d+.\?(.)</code>	<code>\$1</code> <i>and a style</i>
Replace any of a list of words separated by a vertical bar with any text; the words in this example are <i>one, two, three</i>	<code>\b(one two three)</code>	<i>any text</i>
Replace comma thousands separators with spaces	<code>(?<=\d)[,](?=\d\d\d)</code>	<i>space</i>
Replace space thousands separators with non-breaking spaces	<code>(\d)(space)(\d)</code>	<i>non-breaking space</i>
Make 4-digit numbers such as years that aren't part of longer numbers bold, if you set replacement formatting to Bold	<code>(?<!d)\d{4}(?!d)</code>	<code><Bold></code>

Replace a hyphen between two numbers with an en dash while leaving hyphens between letters unchanged	(\d)(-)(\d)	\$1-\$3
Change straight quotation marks to typographic quotation marks	(")(.+?)(")	“\$2”
Change straight quotation marks to guillemets	(")(.+?)(")	«\$2»
Examples	Find	
Find the words <i>color</i> and <i>colour</i>	colou?r	
Find non-ASCII characters	[\x7f-\xff]	
Find any “e” character, including uppercase and accented	[[=e=]]	
Find ordinals (1st, 2nd, 3rd, 4th . . .), regardless of superscripting	(?<=\d)(st nd rd th)	
Find fractions, but will also find dates written as 10/21/2023	\d+/\d+	
Find most email addresses	[-\u\\d._]+@[-\u\\d._]+\.[\u\l]{2,4}	
Find repeated words	\b(w+)+\1\b	
Find text between typographic quotation marks, e.g., “abc”	(?<=\\")(.*?)(?=\")	
Find text between straight quotation marks, e.g., "abc"	(?<=\\")(.*?)(?=\")	
Find text between parentheses ()	(?<=\\()(.*?)(?=\\))	
Find text between square brackets []	(?<=\\[](.*?)(?=\\])	
Find paragraphs starting with specified text (change <i>text</i> to whatever you want)	^text(.*)\$	
Find text at the end of words e.g., for <i>father</i> in <i>grandfather</i> , use (?<=grand)father	(?<=prefix)suffix	

Spell checking

Affinity can check spelling as you type or on demand. Spell checking requires that you specify the language for text. Refer to [Language](#) on page 158 for more information and to ensure you have the appropriate dictionaries installed.

Words you add to your custom dictionary will be available to all applications (macOS) or just to Affinity (Windows). Affinity does not use the macOS **Automatic by Language** spelling option which mixes learned words of all languages together in one dictionary, so words you learn in other applications may not be available to Affinity and vice versa.

To enable or disable spelling as you type:

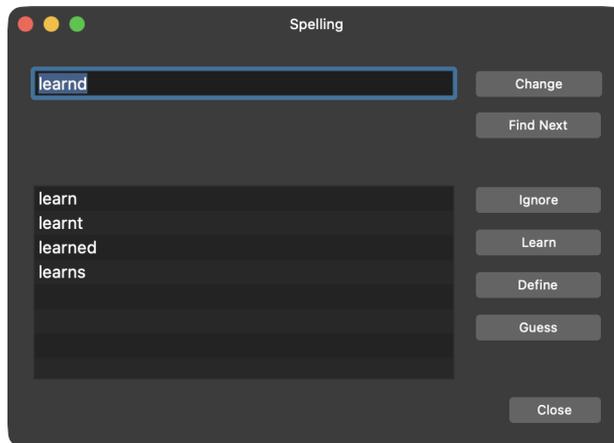
1. Choose **Text > Spelling > Check Spelling While Typing**. Misspelled words will be underlined in red.

To spell check manually:

1. Choose **Text > Spelling > Check Spelling to highlight the next misspelled word and then right-click** the misspelled word to see a list of spelling suggestions.
 - **Spelling suggestion:** Select a suggestion to correct the word.
 - **Ignore Spelling:** Select to ignore all instances of the word in this document only. You can also choose **Text > Spelling > Ignore Misspelled Word**.
 - **Learn Spelling:** Select to add this word to your custom spelling dictionary. To later remove the word from the dictionary, right-click the word again and choose **Unlearn Spelling**.
2. For a longer document, choose **Text > Spelling > Spelling Options...** to display the **Spelling Options** window.

Tip: Assign keyboard shortcuts to the **Check Spelling** (more commonly known as **Check Document Now** on macOS) and **Ignore Misspelled Word** to make it easy to navigate between misspelled words

Tip: Ignored words are saved in the document so do not use the **Ignore Spelling** feature with the Affinity Book feature because ignored words are not synced between chapters



- **Change:** Click to change the word highlighted in the document to the first word in the list below, or to the one you have selected in the list.
- **Find next:** Click to skip this word and move to the next misspelled word.
- **Ignore:** Click to ignore all instances of the word in this document only.
- **Learn:** Click to add this word to your custom spelling dictionary. To later remove the word from the dictionary, right-click the word and choose **Unlearn Spelling**.
- **Define:** Click to see definitions for the selected word. (macOS only)
- **Guess:** Shows a list of suggestions for the word highlighted in the document.

macOS: To edit the custom dictionary or copy it to another Mac computer:

1. If you have not previously added a word to the dictionary, right-click one word in Affinity that you want to add and choose **Learn**.
2. Quit all of your applications.
3. Using **Finder**, choose **Go > Go to Folder** and enter
 - macOS 14.4.0 and earlier: `~/Library/Spelling/`
 - macOS 14.4.1 and later: `~/Library/Group Containers/group.com.apple.AppleSpell/Library/Spelling/`
4. If **macOS System Settings > Keyboard > Text Input > Edit > Spelling** is set to a specific language, the learned words will be stored in a file named `xx_XX` (language code and country code), just like standard spelling and hyphenation dictionaries as described on page 464. If you do not see a file in this format then you have set this option to *Automatic by Language* and the learned words will be in a file named `LocalDictionary`.
5. Double-click the file to open it in **TextEdit**, or right-click it and choose **Open With** to edit it in another text editor.
6. Add, change, and delete words as required.
7. For macOS 14.4.0 and earlier, sort the list alphabetically. This is not important for macOS 14.4.1 and later.
8. Save the file and quit the text editor.
9. Restart macOS. This is important because the macOS spell checker caches the dictionary.

Tip: On macOS, learned words for English US will be stored in a file named `en` and not `en_US`

Windows: To copy the custom dictionary to another Windows computer:

Windows users can copy their custom spelling dictionary between machines but there is no way to merge two dictionaries together or edit the dictionary. The file is named `dictionary.propcol` but its location depends on how you installed Affinity:

- Affinity Store MSIX installer or Windows Store:
`%USERPROFILE%\affinity\Common\3.0\user\dictionary.propcol`
- Affinity Store EXE installer:
`%appdata%\Affinity\Common\3.0\user\dictionary.propcol`

AutoCorrect

Affinity can convert straight quotation marks to typographic ones, convert paragraphs to lists, change capitalisation, set superscripts, and correct common errors as you type. For example, you can replace *teh* with *the*. AutoCorrect can also automatically capitalise the first word of a sentence and you can define exceptions to automatic capitalisation to avoid capitalising the word after an abbreviation, such as the word following *vs*.

Affinity uses its own lists for each type of text replacement for every language it supports and doesn't rely on the similar text replacement features built into macOS and Windows. This is important because while you might want the same corrections for basic text some of the corrections you use in Affinity may be more typographic and not suitable for your other applications. macOS also lacks separate text replacement lists for each language so Affinity's custom feature is important for those who work in multiple languages.

You can customise how AutoCorrect works by setting its options, defining the text to correct, and defining the abbreviation exceptions. Refer to [AutoCorrect, Abbreviations, and Title exceptions](#) on page 455 for information.

Word count

Affinity can display the count of the words, characters, lines, and paragraphs for the selected text, current story, or entire document. The current count is displayed in the **Status Bar** at the bottom of the document window to the right of the **Preflight status indicator** but can be hidden if you find it distracting. The count is updated when you pause during typing.

You can customise the count feature to display the count of words, characters, characters including spaces, lines, or paragraphs and you can view the other counts by clicking the count number.

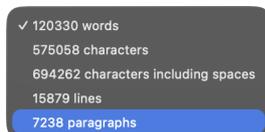
If there is overset (overflowing) text, the count of overset text will be shown in parentheses after the count of visible text.

To show the count:

1. Choose **View > Show > Word Count** to display the count if it's not currently displayed.



2. Choose what you want to count:
 - **To display the count for the entire document:** deselect all text and text objects.
 - **To display the count for a single story:** select a text object or position the text cursor in a text object.
 - **To display the count for a range of text:** select the text range.
3. Click the count number to display a popup menu with the other statistics. Select a different statistic to change the default count to be displayed. Or press **Esc** or click outside of the popup to close it without selecting a statistic.



Importing (placing) text

Tip: If a word processor document uses revision tracking, you must accept all changes and re-save the document from the word processor before importing it into Affinity

Affinity can place (import) text from word processors and text editors into text frames and other text objects. It supports the most common file formats but not the .odf (OpenDocument) format used by Google Docs™ and LibreOffice or the .pages format used by Apple® Pages®. For best results, it is recommended that you export from those applications to the .docx format used by Microsoft® Word.

Format	Description	Notes
.docx	Microsoft® Word	Supported by most word processors
.rtf	Rich Text Format	Supported by most word processors and some text editors
.txt	Plain text format	Supported by most word processors and text editors

As with linked images, Affinity allows you to import text and maintain the link to the original file so that changes made to it will be updated automatically in Affinity. Refer to [Linking text files](#) on page 144 for more information.

Tip: Refer to [Importing notes from Microsoft® Word](#) on page 353 for more information on importing documents that include footnotes or endnotes

Imported text retains all of its text styles, formatting attributes, footnotes, and endnotes. Embedded images and tables will be imported although shapes are limited to rectangles and ellipses.

When you import text, it will be placed into a text frame or other text object in an existing document; you are not opening a document or adding its pages to the Affinity document. The layout of the placed text and images will differ from the original document, especially if the size of the text frame does not match the original document's main text area.

Tip: Text imported from a word processor will likely have different leading (line spacing) than in the original word processing file; refer to [Leading](#) on page 170 for a tip on adjusting the leading after import

You can also copy and paste text from a word processor or text editor, but unless you're pasting a small block of text, you will lose so much formatting that it's better to place text.

Copy from	Results when pasting
Microsoft® Word	Will lose images and shapes; tables will be converted to text
Apple® Pages®	Will lose text styles, notes, images, and shapes; tables will be converted to text
LibreOffice	Will lose text styles, images, and shapes; tables will be converted to text
Google Docs™	Will import as plain text; everything else will be lost

To place text into an empty text frame or text object, or at the cursor position in a range of text:

1. Using the **Frame Text** , **Artistic Text** , or **Table**  tool, position the text cursor where the imported text should be placed.
2. Choose **File > Place...**
3. Select a file from the window and click **Open**.

To append text to the end of the text in a text frame or text object:

1. Deselect any selected object(s) by clicking on a blank area of the page.
2. Choose **File > Place...**
3. Select a file from the window and click **Open**. The mouse pointer will change to a **Place**  pointer.
4. Click the text frame or text object in which to append the text. As you move the mouse pointer over the frame or object, the text will appear to show you a preview of how it will be placed.

To replace all the text (the story) in a text frame or text object:

1. Using the **Move**  tool, select the text frame or text object. Do not double-click it or Affinity will position the text cursor in it.
2. Choose **File > Place...**
3. Select a file from the window and click **Open**.

Linking text files

When placing text, you can import the text into the document as regular text or you can link to the original .docx, .rtf, or .txt text file.

Unlinked text becomes regular text as if it were typed directly in Affinity. There is no connection to the source file, and unlike embedded images, you cannot later change your mind and link the text without deleting it and re-importing it.

Linked text becomes editable text but Affinity maintains an absolute link to the text file's location, connection to the source file. The text can also be updated automatically when the linked text files are updated. Moving a document with linked text to another computer is slightly more complex because Affinity stores an absolute link—the full file path—so you will be prompted to find the text files when opening a moved document.

Unlike Adobe® InDesign®, Affinity does not need to link an entire story to a text file. If you position the text cursor between two paragraphs in the middle of a story, Affinity will place the linked text between them. A linked range of text will be made up of complete paragraphs—you cannot join linked text to an existing paragraph.

Linked text is editable in Affinity but all changes you make to it, including formatting, text edits, notes, and pinned objects, will be lost when the linked file is updated and the changes are synced to the text in Affinity. The only exceptions is changes to text styles will be preserved if **Preserve Text Styles on Import** is selected.

To import text as linked:

1. Choose **File > Placement Policy > Import Text Files as Linked**. This option is also available in the **New Document** and **Document Setup** windows. Refer to [Creating a new document](#) on page 22 and [Changing layout options](#) on page 33 for more information.

To modify the formatting of linked text:

1. Choose **File > Placement Policy > Preserve Text Styles on Import**. This option is also available in the **New Document** and **Document Setup** windows.
2. Changes made to the linked text file's styles in another application will not be synced to this document so you can now edit the imported text styles in Affinity.

To update linked text automatically:

Linked text can be updated automatically or manually when it is modified.

1. Choose **Affinity > Settings...** (macOS) or **Edit > Settings...** (Windows) and then click **General** in the left pane.
2. Select **Automatically update linked resources when modified externally**. This setting applies to linked text and images.

Tip: Store all of the linked images for a document in a folder at the same level as the document file to make it easier to move the document and images together

Tip: Changes made to linked text in Affinity cannot be synced back to the external file

To find and relink missing text files:

Preflight can warn you when a linked text file is missing but you can also find missing linked text files on your own.

1. Choose **Document > Resource Manager** and select the **Text** tab.
2. Click the **Status** column to sort by status. Missing text files will be sorted to the top of the list.
3. Select the first missing text file and click **Relink**. A file open window will appear. Navigate to a folder and click **Select Folder**. If other text files are missing and are stored in the same folder, Affinity will relink them automatically.

Or click **Replace...** to select another text file. A file open window will appear. Select a file and click **Open**.

To manually update linked text that has been modified externally:

If **Automatically Update Linked Resources when Modified Externally** is not selected in **Affinity > Settings > General** and a linked text file is modified in another application, the text file must be updated manually. You will also need to manually update a linked text file if you have changed its text or formatting in Affinity.

1. Choose **Document > Resource Manager** and select the **Text** tab.
2. Click the **Status** column to sort by status. Modified text files will be sorted near the top of the list, below missing text files if any are missing.
3. Select a modified text file and click **Update**. Repeat for all modified text files. You can also press **⌘** (macOS) or **Ctrl** (Windows) while clicking to select multiple text files, or press **Shift** while clicking to select a range of files before clicking **Update**.

To find linked text in the document:

Affinity does not indicate the start and end of linked text which can make it difficult to determine its extent if it is part of a story and not the entire story. But you can direct Affinity to select the entirety of a linked text file.

1. Choose the **Frame Text**  tool.
2. Choose **Document > Resource Manager** and select the **Text** tab.
3. Select a text file in the list. If there are multiple copies of the text file in the document, click the caret  icon to the left of the text file name so you can select one of them.
4. Click **Locate in Document**. Affinity will select the text in the document.

To find a linked text file used in the document on your computer:

1. Choose **Document > Resource Manager** and select the **Text** tab.
2. Select a text file in the list. If there are multiple copies of the text file in the document, click the caret  icon to the left of the text file name so you can select one of them.
3. Click **Show in Finder** (macOS) or **Show in Explorer** (Windows). Affinity will open a file folder window on your computer containing the text file.

To move linked text files to a different folder:

If you move linked text files using macOS Finder or Windows Explorer, the images will become missing in Affinity and you will need to relink them. You can also move images with Affinity in one step. This is also a convenient way to group images from multiple folders into a single location.

1. Choose **Document > Resource Manager** and select the **Text** tab.
2. Select the text files(s) to move in the list. You can also press  (macOS) or  (Windows) while clicking to select multiple text files, or press **Shift** while clicking to select a range of files.
3. Click **Collect...** A file open window will appear. Navigate to the new location and click **Collect**. The selected text files will be moved to this folder.

Formatting characters

Character attributes are those that can be applied to one or more characters and include font family, size, kerning, tracking, and spelling language. While you can apply these attributes to an entire paragraph, they are applied to a range of text and not to the paragraph. For formatting attributes that can be applied only to entire paragraphs, refer to [Formatting paragraphs](#) on page 167.

If you regularly use the same combination of character attributes, consider creating a character text style to ensure consistency and save time. Refer to [Creating text styles](#) on page 211 for more information. Character attributes are applied over the attributes defined in paragraph and character styles and are sometimes referred to as *character overrides*.

All character attributes can be selected from the **Character panel**. Some of the most common ones are also available from the **Context Toolbar** and those you might want to use with a keyboard shortcut are also available in the **Text menu**.

To apply character attributes to a range of text:

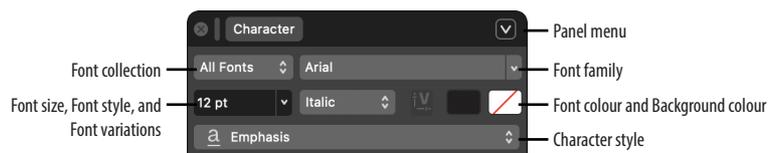
1. Using the **Frame Text** , **Artistic Text** , or **Table**  tool, select the text to which you want to apply formatting, or place the cursor in a word to apply the formatting to that word.
2. Select the character attributes as described in the following sections.

To apply character attributes to all the text in one or more text objects:

1. Using the **Move Text** , select the text frames or other text objects to which you want to apply formatting.
2. Select the character attributes as described in the following sections.

Fonts

A font is a set of character glyphs that share a font family (typeface), font size, and font style (traits). For example, *12-pt Myriad Pro Semibold Italic* is a font.



Affinity supports fonts in the OpenType, TrueType, and Affinity font formats. Static digital fonts have one font file per font family and font style combination. For example, each of the six styles below is a separate static font file.

Myriad Pro Regular

Myriad Pro Italic

Myriad Pro Bold

Myriad Pro Semibold

Myriad Pro Semibold Italic

Myriad Pro Bold Italic

Affinity also supports OpenType Variable fonts which require just one file for an entire font family. Refer to [Variable fonts](#) on page 151 for more information.

Tip: Refer to [Setting default text formatting](#) on page 192 for information on changing Affinity's default character attributes

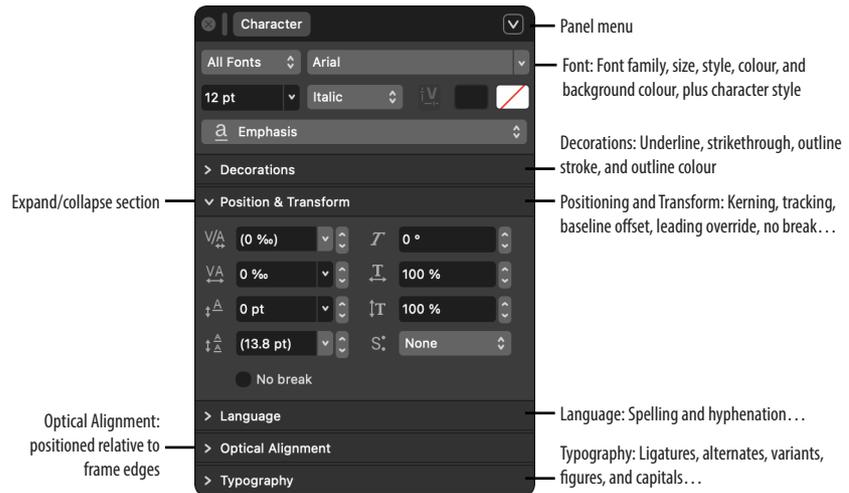
Tip: You must select the individual text objects inside a group to apply attributes to them, except for Font Colour and Stroke

Tip: Affinity does not support colour fonts or the older Multiple Master format

Using the Character panel

To display the Character panel:

1. Click the **Character panel**  button in the **Context Toolbar** or choose **Window > Text > Character**.



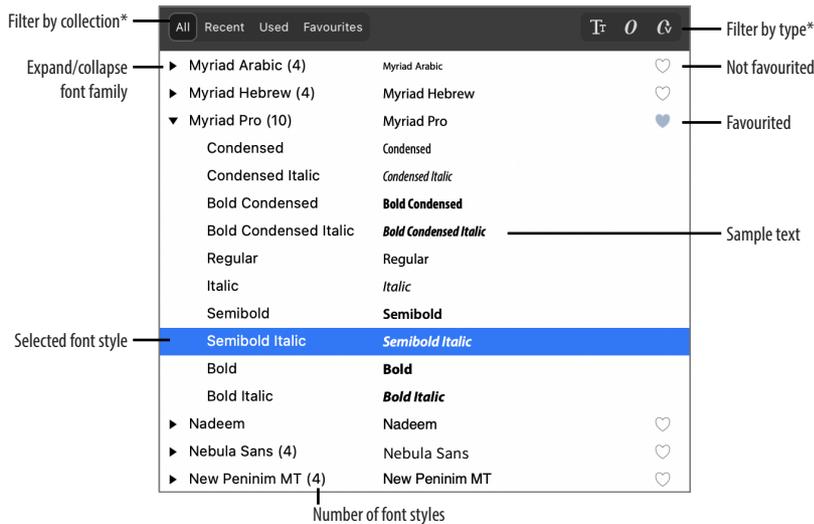
The top section of the **Character panel** allows you to set the font and character style.

- **Font Collection:** Select a collection to narrow the number of font families listed. macOS: You can create and modify the font collections using the **FontBook** application included with macOS. The list includes some automatic categories as well as:
 - **Recents:** Lists the 10 most recently-used font families.
 - **Missing Fonts:** Lists the fonts used in the document that are not installed on this computer.
 - **Favourites:** Lists the font families you have marked as a favourite.
- **Font Family:** Select a font family (typeface) from the popup menu of those installed on your computer, for example, *Myriad Pro*. Expand a font family to see the available font styles and select one without having to select font style separately.

Click the **Favourite**  icon to add the selected font family to your *Favourites* collection.

Tip: You can also select **Font Family** from the **Context Toolbar**

Tip: Click the **Favourite**  icon to add the font family to your *Favourites* collection



* The **Filter by Collection** and **Type** options are shown only when the font menu is opened from the **Context Toolbar**

- **Font Size:** Select a preset font size or enter a custom size. By default, Affinity measures text in points (abbreviated as *pt*). Points are a traditional measurement system for type but there wasn't a universal standard for its size until the advent of desktop publishing. A point is defined now as 1/2 of an inch. You can use the document's measurement system instead of points by choosing **Affinity > Settings...**, clicking **User Interface** in the left pane, and then deselecting **Show Text in points**.

Tip: You can also select **Font Size** from the **Context Toolbar**

Instead of specifying a size you can also choose to make the text larger or smaller by a set increment. Choose **Text > Size > Bigger, Smaller, Precise Bigger, or Precise Smaller**, their keyboard shortcuts, or click the **Bigger** or **Smaller** icons in the **Context Toolbar**.

Command	macOS	Windows	Increment
Bigger	+	+	1 pt, 0.01 in, 0.1 mm
Smaller	+	+	1 pt, 0.01 in, 0.1 mm
Precise Bigger	+ +	+ +	0.1 pt, 0.001 in, 0.01 mm
Precise Smaller	+ +	+ +	0.1 pt, 0.001 in, 0.01 mm

Tip: If you don't need these shortcuts, remove them to avoid accidentally changing font size; refer to [Keyboard shortcuts](#) on page 452

- **Font Style (traits):** Select a font style for the selected font family, for example, *Semibold Italic*. Font style is a combination of traits, including weight (thin, medium, bold, black...), width (condensed, regular, expanded...) and slope (roman, also referred to as regular or plain, and italics). The name of a font style may not include all of its traits, for example, a font style named *Italic* implies that it is for the roman (regular or plain) weight and is not condensed.

Tip: You can also select **Font Style** from the **Context Toolbar**

For an OpenType Variable font, **Font Style** will list its preset style variations. If you set a custom combination of axes, **Font Style** will show as *Custom*.

Many users refer to font style as the font weight. Font style should not be

confused with **Character Style** which is a combination of character attributes you create to format text.

Faux bold and italic

Some display fonts used for large headings, titles, and other non-body text purposes are available in just one or two font styles. For example, macOS and Windows include just the *Regular* style of the font *Impact* because it is already bold and there is no italic version. The **Bold** and **Italic** buttons in the **Context Toolbar** and the equivalent commands in the **Text > Character Traits** menu will be disabled when a bold or italic font style is not available. Some applications, including Microsoft® Word, will allow you to make it bold and italic even if there isn't a bold or italic font style, a technique known as *faux bold* and *faux italic*. These applications smear the font to make it appear bold and slant the characters to make them appear italic. Affinity does not support faux bold and italic as they shouldn't be used in professional typesetting.



Tip: Be careful when using the **Bold** button, menu command, or shortcut. If you're using a professional body font with several weights, such as *Light*, *Regular*, *Medium*, *Bold*, and *Black*, the **Bold** button will often not make the text the next bolder weight but make it *Bold*. If it's already *Bold* or *Black*, the **Bold** button may make it *Regular*.

- **Font Colour and Background Colour:** Click the colour samples in the **Character** panel to set the text fill colour and background or highlight colours, or click the **Font Colour**  or **Background Colour**  icons in the **Context Toolbar**.

Font colour — **Colour** — Background colour

- **Font Variations:**  Click to specify the font variations. Refer to [Variable fonts](#) on page 151.
- **Character Style:** Select the character text style. Any other attributes you select in the **Character** panel will override the character style. Refer to [Creating text styles](#) on page 211 for more information.

Tip: You can also click the **Bold** and **Italic** buttons in the **Context Toolbar** or choose **Text > Character Traits > Bold** and **Italic**; click or choose them a second time to toggle them off

Tip: You can create your own faux italic by setting **Shear** to approximately 14°

Tip: You can also select **Font Colour**, but not **Background Colour**, from the **Context Toolbar**

Tip: To set the text stroke width and colour, use the **Stroke** panel or the **Outline Colour** control in the **Decorations** section of the **Character** panel

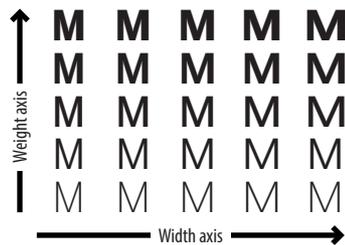
Tip: Refer to [Fill, stroke, and colour](#) on page 249 for more information on selecting colours

Tip: You can also select the character style from the **Text Styles** panel and **Context Toolbar**

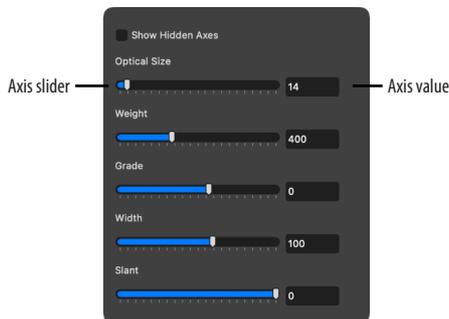
Variable fonts

Affinity supports the OpenType Variable font format which requires just one font file for an entire font family. Variable fonts include preset style variations so that you can still choose *Regular* or *Semibold* as easily as with a static font but they also allow you to define your own instances, a combination of style variations (axes) for finer control than static fonts can offer.

For example, a font with five weights and five widths would have previously required 25 font style files but now all of them can be accessed with a single variable font file, and if you want a weight or width somewhere between these preset variations, you could define your own instance.



To select a preset style variation, select it from the **Font Style** list. To define your own instance, click the **Font Variations** button  in the **Character Panel** or **Context Toolbar** to display a popup window in which you can set the values for each available axis.



The available axes vary between fonts but the most common are listed below. You may see a four-character code instead of the name for some axes. Some fonts may also have more axes than the font designer chose to offer because they are controlled by the offered axes. However, you can see the hidden axes by clicking **Show Hidden Axes**.

- **Weight:** Set the font style from lighter to bolder. Adjusting the weight will also adjust spacing and kerning and will affect the width of characters.

M M M

Preset weights: Roboto Flex Thin (100), Light (300), and Regular (400)

M M M M M

Custom weights of 200 and 350 between the presets

Tip: Variable fonts allow users to create the exact font style required for a design and require less space when multiple styles are used

Tip: Press  (macOS) or  (Windows) while dragging an axis' slider to set a position between the preset notches

Tip: The **Show Hidden Axes** checkbox will be visible only if there are hidden axes to reveal

- **Width:** Set the font style from narrower to wider. The range of available widths varies between fonts and some fonts that offer Width may only offer narrowing or widening.

M M

Preset widths: Roboto Condensed and Flex

M M M M

Custom widths of 50 and 150 on other side of Roboto Flex (100)

- **Slant:** Set the font style from regular (upright) to oblique (slanted). Some fonts may also offer a reverse oblique (backslant) option. This option is similar to using the **Shear** option in the **Position and Transform** section of the **Character** panel and for some fonts may produce identical results, but **Slant** is preferred if available because it may control hidden axes and thus slant the characters in the manner intended by the font designer.

Wag

Roboto Flex Regular

Wag

Slant=-10

Wag

Affinity's Shear=+10

- **Italic:** Set the font style from roman to italic. Some variable fonts, including most fonts from Google Fonts, may offer italic as a separate font file rather than as an axis in a single file. For those that offer italic as an axis, Affinity will display a slider and allow you to set any value but most fonts offer only on and off so setting a value in between the two extremes is unnecessary. The **Slant** axis, if available, and Affinity's **Shear** option, slant the characters without changing their shapes but the **Italic** axis is a true italic and will change the shape of certain characters, such as “a” and “g” in this example.

Wag

Archivo Regular

Wag

Italic

Wag

Regular with Shear=+10

- **Optical size:** Set the font style from optically sized for body text to display type. Optical sizing often adjusts stroke contrast or serif size to improve readability at different sizes. Lower values are better for body text and higher values for display text.

Title

Roboto Flex (12)

Title

30

Title

50

- **Lowercase height (YTLC):** Set the x-height of lowercase characters.

Wag

Nunito Sans (500)

Wag

440

Wag

540

- **Ascender height (YTAS):** Set the height of the ascenders of lowercase characters.

look

Regular

look

lowered ascenders

look

raised ascenders

- **Uppercase height (YTUC):** Set the height of uppercase characters. In some fonts, this option can allow you to make uppercase characters as short as the x-height so that the ascenders of lowercase characters are taller.

ePUB ePUB ePUB
Regular Height lowered Height raised

- **Descender depth (YTDE):** Set the height of lowercase descenders.

quip quip quip
Regular Depth lowered Depth raised

- **Figure height (YTFI):** Set the height of figures (numbers) to help them stand out or blend in with other text.

a500 a500 a500
Regular Height lowered Height raised

Decorations

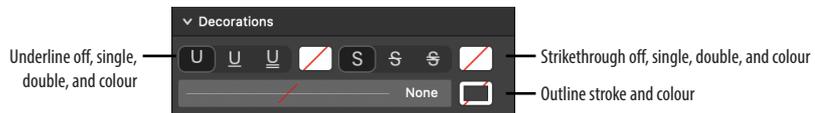
Tip: You cannot adjust **Underline** and **Strikethrough** thickness or positioning in Affinity

The **Decorations** section of the **Character** panel allows you to specify underline, strikethrough, and the text outline, modifications (decorations) to the character appearance.

Underline thickness and positioning are defined in the font and are scaled automatically based on font size. If you format text of varying sizes with underline, Affinity will use the thickness and positioning of the largest text in the range of underlined text for a seamless stroke thickness and position. If you interrupt the underline by not underline one or more characters, Affinity will treat the text as separate ranges for purposes of determining the largest character in a range.

Small **Large** Small Continuous underline is based on largest font size in the selected range

Small **Large** Small Interrupted underline is based on individual font sizes



Tip: You can also click the single **Underline** and **Strikethrough** buttons in the **Context Toolbar** or choose **Text > Character Traits > Underline** and **Strikethrough**; click or choose them a second time to toggle them off

Tip: Refer to [Fill, stroke, and colour](#) on page 249 for more information on selecting colours

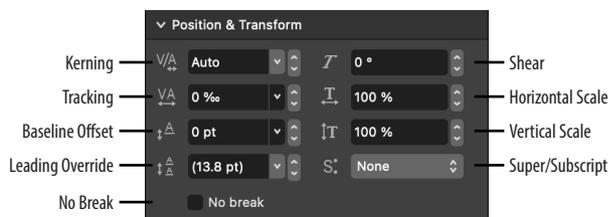
Tip: You can also set **Outline Stroke** with the **Stroke** panel and **Outline Colour** with the **Colour** panel

Tip: Use the **Font Colour** control in the top section of the panel to set the text fill colour

- **Underline and Colour:** Select **Single Underline**  or **Double Underline**  to enable one of these or **No Underline**  to disable underline. Click the colour sample to the right of these icons to set the underline colour. Setting to *None* will use the **Font Colour** and will not make it invisible.
- **Strikethrough and Colour:** Select **Single Strikethrough**  or **Double Strikethrough**  to enable one of these or **No Strikethrough**  to disable strikethrough. Click the colour sample to the right of these icons to set the strikethrough colour. Setting to *None* will use the **Font Colour** and will not make it invisible.
- **Outline Stroke and Colour:** Click the stroke control to set the text outline's thickness, dash pattern, and other properties. Click the colour sample to set the text outline colour. Setting to *None* will cause the text will appear un-stroked (default).

Position and Transform

The **Position and Transform** section of the **Character** panel allows you to change how characters are positioned and scaled.



- **Kerning:** Kerning adds and removes space between specific pairs of characters to correct visual gaps caused by adjacent characters with overhanging shapes. Most quality fonts have kerning values defined for character pairs that would produce a gap but at large display sizes you may wish to override the value set by the font designer.

To Av We To Av We
Auto 0‰

- **Auto:** Select to use the font's defined kerning values. This field will show *Auto* only when a range of text set to *Auto* is selected; it will show the font's kerning value in parentheses when the text cursor is between two characters. If there is not a kerning pair value defined for the two characters, then (0‰) will be shown.
- **0‰:** Select to disable kerning for a pair of characters or range of text. The field will show 0‰ when set to zero or (0‰) when set to *Auto*.
- **Preset or custom value:** When the text cursor is between two characters, select a preset value or enter a custom value in permilles (thousandths of an em space). Positive values will loosen spacing and negative values will tighten spacing.

You can also tighten or loosen kerning by a set increment instead of specifying a kerning value. Choose **Text > Spacing > Tighten, Loosen, Tighten More**, or **Loosen More** or their keyboard shortcuts:

Command	macOS	Windows	Increment
Loosen	⌘ + →	Ctrl + →	10‰
Tighten	⌘ + ←	Ctrl + ←	10‰
Loosen More	⌘ + ⌘ + →	Shift + Alt + →	50‰
Tighten More	⌘ + ⌘ + ←	Shift + Alt + ←	50‰

Tip: Affinity does not offer an **Optical Kerning** feature to automatically kern characters based on their shapes

Tip: Choose **Text > Spacing > Use Default** to set kerning and tracking back to **Auto**, the font's default

Tip: Choose **Text > Spacing > Use None** to set both kerning and tracking to 0‰

Tip: You can't change kerning when a range of text is selected, except to *Auto* or 0‰

Tip: **Tighten** and **Loosen** change kerning when the text cursor is between two characters, or tracking when text is selected

Tip: If you don't need these shortcuts, remove them to avoid accidentally changing kerning or tracking; refer to [Keyboard shortcuts](#) on page 452

Tip: Choose **Text > Spacing > Use Default** to set kerning and tracking back to **Auto**, the font's default

Tip: Choose **Text > Spacing > Use None** to set both kerning and tracking to 0%

Tip: **Tighten** and **Loosen** change kerning when the text cursor is between two characters or tracking when text is selected

Tip: If you don't need these shortcuts, you can remove them to avoid accidentally changing kerning or tracking; refer to [Keyboard shortcuts](#) on page 452

Definition: The baseline is the invisible line on which the bases of characters without descenders are aligned

Tip: Use **Baseline Offset** to adjust the vertical position of an inline image to align it with neighbouring characters

Tip: If you don't need these shortcuts, remove them to avoid accidentally changing the baseline; refer to [Keyboard shortcuts](#) on page 452

- **Tracking:** While kerning is used to add and remove space between specific character pairs, tracking adds and removes space between all characters. Tracking can be used in conjunction with kerning. For example, you could increase tracking to loosen the overall spacing but keep *Auto* kerning enabled to avoid unsightly gaps with overhanging character shapes. Select a preset value or enter a custom value in permilles (thousandths of an em space). Positive values will loosen spacing and negative values will tighten spacing.

In general, display type should be tracked tightly with a negative value while you may not need to adjust tracking at all for body text. White text on a solid background may need to be loosened to avoid having the characters seem closer than they are.

Instead of specifying a tracking value you can also tighten or loosen tracking by a set increment. Choose **Text > Spacing > Tighten, Loosen, Tighten More, or Loosen More** or their keyboard shortcuts:

Command	macOS	Windows	Increment
Loosen	⌘ + →	Ctrl + →	10‰
Tighten	⌘ + ←	Ctrl + ←	10‰
Loosen More	⌘ + ⌘ + →	Shift + Alt + →	50‰
Tighten More	⌘ + ⌘ + ←	Shift + Alt + ←	50‰

Tightened Normal Loosened
 -50‰ 0‰ 50‰ loose

- **Baseline Offset:** Select a preset baseline offset or enter a custom value. Positive values will raise the character above the baseline and negative values will lower the character below the baseline.

Instead of specifying an offset you can also choose to raise and lower the baseline by a set increment. Choose **Text > Size > Raise Baseline, Lower Baseline, Precise Raise Baseline, or Precise Lower Baseline** or their keyboard shortcuts. You can also choose **Use Default** to reset the baseline to normal.

Command	macOS	Windows	Increment
Raise Baseline	Shift + ⌘ + ↑	Shift + Alt + ↑	1 pt, 0.01 in, 0.1 mm
Lower Baseline	Shift + ⌘ + ↓	Shift + Alt + ↓	1 pt, 0.01 in, 0.1 mm
Precise Raise	⌘ + Shift + ⌘ + ↑	Ctrl + Shift + Alt + ↑	0.1 pt, 0.001 in, 0.01 mm
Precise Lower	⌘ + Shift + ⌘ + ↓	Ctrl + Shift + Alt + ↓	0.1 pt, 0.001 in, 0.01 mm

- **Leading Override:** Leading (line spacing) is normally set for an entire paragraph but you can override it for specific characters. The paragraph leading value will be shown in parentheses if you have not overridden it.
- **Shear:** Enter a value to slant the characters to create the appearance of an italicized font. Positive values will slant the characters to the right and negative values to the left. A *faux italic* can be created with a shear of approximately 14% and while it is not a replacement for a true italic font style, it can be useful for display type.

Shear
-14°

Shear
0%

Shear
14°

- **Horizontal Scale:** Enter a value to horizontally scale the characters and the space between them. Positive values will stretch the text and negative values will condense it. Scaling is not a replacement for a true condensed or expanded font style, but it can be useful for display type.
- **Vertical Scale:** Enter a value to scale the characters vertically. Positive values will increase the height while negative values will decrease it.
- **Super/Subscript:** Select *Superscript* or *Subscript* to create *faux* superscripts and subscripts by automatically decreasing the font size and changing the baseline offset. You cannot adjust the scaling and offsets applied and the changed values are not shown in the **Font Size** and **Baseline Offset** fields.

If an OpenType font includes true superscript or subscript characters, it is preferable to use them rather than this automatic faux option which results in thinner strokes than normal characters, but some fonts don't include true super- and subscript characters. Refer to [Super/Subscript](#) on page 163 for more information.

Super¹ Sub₂
True super- and subscript

Super¹ Sub₂
Automatic super- and subscript

- **No Break:** Select to disable automatic word wrapping inside of a text frame. This feature is useful to prevent automatic hyphenation of proper nouns (for example, *Southampton*), breaking at manual hyphens (for example, *90-degree*), or to keep certain words together (for example, *4K TV*).

Tip: Setting **Leading Override** to less than the paragraph leading value will have no effect

Tip: Scaling art text with the **Move**  tool will adjust its horizontal scale

Tip: You can also click the **Superscript** and **Subscript** icons in the **Context Toolbar** or choose **Text > Baseline > Superscript** and **Subscript**

Tip: Refer to [Super/Subscript](#) on page 163 for more information on true superscript and subscript

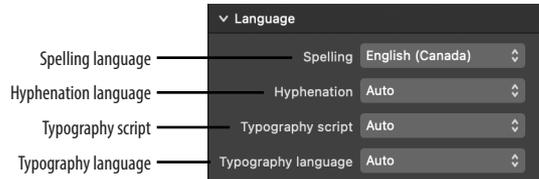
Tip: There is no visual indication when text is formatted with **No Break** but you can search for it with **Find and Replace**

Tip: Do not use **No Break** with **Justified Left**, **Centre**, **Right**, or **All** because it will cause characters to overlap

Language

The **Language** section of the **Character panel** allows you to specify the language for spelling and hyphenation, as well as the typography script and language.

You can add words to the included spelling dictionaries or the ones you install (refer to [Installing additional dictionaries](#) on page 463) by right-clicking a misspelled word and choosing **Learn** from the context menu, but you cannot add words to the hyphenation exception dictionary.



Tip: You cannot automatically disable spell checking for capitalised words

Tip: There is no reason to use the *None* option for Hyphenation; insert a soft hyphen before a word to disable automatic hyphenation for a word; you can also format it with **No Break**

Tip: You cannot automatically disable hyphenation for capitalised words

- **Spelling language:** Select the language for the text. Select *None* to turn off automatic spell checking.
- **Hyphenation language:** Select *Auto* to allow Affinity to select the most appropriate hyphenation dictionary. For most languages, this will exactly match the spelling language but some languages such as *English (Canada)* don't have their own hyphenation dictionary so *Auto* uses *English (US)*. It is recommended that you select *English (United Kingdom)* instead of *Auto* for Canadian and Australian English and even Americans may wish to use UK hyphenation. See **Improving Hyphenation** below for details.
- **Typography script and language:** The typography script and language determine how OpenType rules are applied and thus which alternate characters are available. You can ignore these controls and leave them set to *Auto* if you don't need to access certain alternate characters. **Typography script** specifies the way text is written, for example, *Arabic*, while **Typography language** specifies the actual language, for example, *Persian*. Select *Auto* to allow Affinity to select the most appropriate option or *Default* to use the font's default option. The typography scripts and languages available will depend on the selected font.

Improving hyphenation

Affinity uses the widely-available Hunspell dictionary format used by many other applications including LibreOffice and Apple's operating systems. Unfortunately, Hunspell's English dictionaries are not equal in strength.

The Hunspell US, Canadian, and Australian English spelling dictionaries are equivalent to a pocket dictionary while the UK English dictionary has twice as many words and is equivalent to a standard dictionary. The result is that valid words can be flagged as incorrect when formatted as US, Canadian, or Australian English.

Hunspell offers hyphenation dictionaries only for US and UK English so

Canadian and Australian English text with **Hyphenation Language** set to *Auto* will be hyphenated with the US dictionary.

A hyphenation dictionary is not a list of words but a list of hyphenation patterns (rules). Because the US English patterns were created based on a smaller set of words, Hunspell has difficulty hyphenating some very common words. While there are differences in hyphenation between countries, the differences are primarily for the hyphens you type, such as pre-trial (UK) vs. pretrial (US). The rules for automatic hyphenation are largely identical between the UK and US.

Even though the patterns in the UK hyphenation dictionary were created based on a UK spelling dictionary, they work better for Canadian and Australian English than the US English hyphenation dictionary. Therefore, Canadian and Australian users should set **Hyphenation Language** to *Auto* for best results.

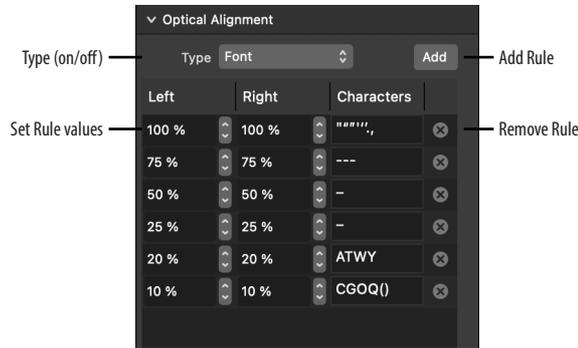
American users should also compare results with **Hyphenation Language** to English (United Kingdom) because it will usually result in better hyphenation. Doing this will not impact spell checking, only hyphenation.

Optical Alignment

Tip: Optical Alignment is not recommended for use with art text or path text because they lack a frame

The **Optical Alignment** section of the **Character panel** allows you to specify how punctuation and certain characters are positioned relative to the left and right edges of the text frame. Optical alignment is off by default but is commonly used in magazines, brochures, and books to ensure that a page of text is visually aligned. It is generally used for body text and not for headings or tables.

Optical alignment makes the left and right edges of a column of text look more uniform to the eye by slightly shifting certain characters and by *hanging* punctuation (positioning it) outside of the text frame. With a bit of manual adjustment to find the right value, you can even hang entire words outside of the text frame.



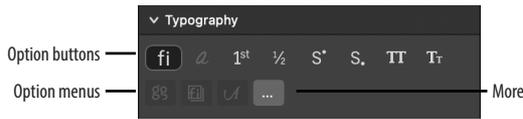
Tip: The alignment rules are editable even if the **Type** is set to *Font*; changes you make will be ignored unless you set **Type** to *Manual*

Tip: When you set **Type** to *Manual*, the default **Characters** for **Left/Right 50%** rule will be set to an en dash; this is a mistake and it should be an em dash

- **Type:** Select *Font* to enable optical alignment and use the font's values or *Manual* to enter custom values. Select *None* to disable optical alignment. Very few fonts offer optical alignment values so selecting *Font* will almost always use Affinity's default values.
- **Add:** Click to add an optical alignment rule to the table below. Click the **Remove Rule** icon to delete a rule from the table.
- **Left/Right:** Set how far the character should extend outside of the text frame's left or right edge. This value is specified as a percentage of the character width.
- **Characters:** List the characters (without separators) to which the rule applies. For example, *CGOQ()* characters extend 10% of their width out of the text frame because they have curved sides.

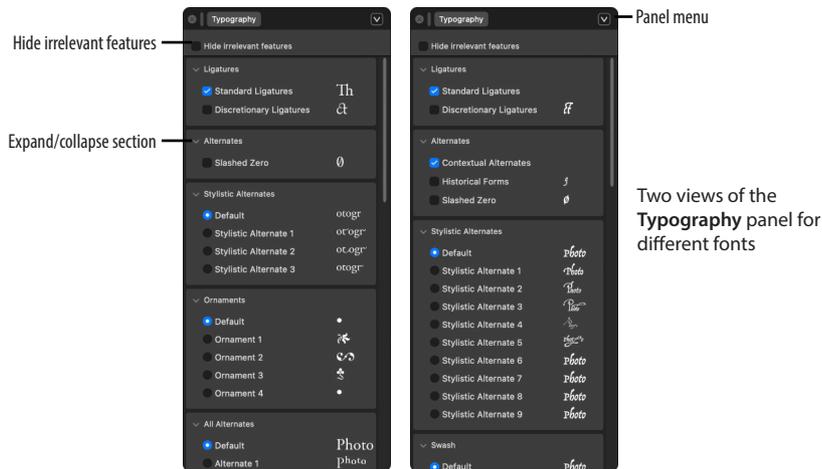
Typography

The **Typography** section of the **Character panel** allows you to access the extended characters of some fonts including ligatures, ordinals, super- and subscripts, and small caps.



Only the most common typography options are listed in the **Character panel**. You can access the full set of options and view samples with the **Typography panel** which you can open by clicking the **More**  icon, by choosing **Window > Text > Typography**, or by clicking the **Show Typography**  icon in the **Context Toolbar**. OpenType fonts provide many typographic options so only the most common are listed here.

The typography options that are enabled in the **Character panel** or listed in the **Typography panel** are dependent on the selected font and in some cases are impacted by the **Typography script** and **Typography language** you have set as described in the section on [Language](#) on page 158. If an option such as **Historical Ligatures** isn't listed in the **Typography panel**, it's because the font doesn't offer that option. Affinity will list all of the features of the font but you can hide the ones not relevant to the text cursor position or selected text by selecting **Hide irrelevant features** at the top of the panel.



The most confusing aspect of these font features is that the OpenType font format offers font designers multiple ways to accomplish the same thing, so fonts may use different font features to offer the same options to users. For example, to use slashed zero digits, one font may require you to select **Character Variants** while another might require you to select a separate **Slashed Zero** option. Or to access **swash capitals**, one font may require you to select the **Swash** option while another might require you to select **Historical Forms**.

Tip: The typography options change the appearance of characters but do not change the characters you have entered; for example, lowercase letters will still be lowercase when applying **All Caps**

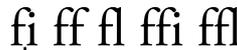
Tip: The **Typography** options in the **Character panel** are listed as radio buttons but as checkboxes in the **Typography panel**; the options available depend on the selected font

Tip: Typography options may be disabled or hidden for some fonts if **Spelling Language** is set to **None**

Definition: A ligature is a single character glyph that replaces two or more single glyphs to improve readability and aesthetics

- **Ligatures:** Select **Standard Ligatures**  to substitute ligature glyphs in place of the standard character glyphs for the most common character pairs such as the characters *fi*. This feature is on by default because it is almost always better to use these ligatures in place of separate character glyphs.


Standard ligatures on


Standard ligatures off

Select **Discretionary Ligatures** to use less common glyphs that aren't suitable for all uses or **Historical Ligatures** to use glyphs that are no longer in common use but which may be useful for setting. If a font includes either of these ligature sets, they will be off by default. The choice of which ligatures to include in which set is up to the font designer so you may find that a ligature included in Discretionary Ligatures in one font is in Historical Ligatures in a different font as shown below.


Discretionary ligatures on (Minion Pro)


Discretionary ligatures off


Historical ligatures on (EB Garamond 12)


Historical ligatures off

Select **Contextual Ligatures** to use ligature glyphs in the appropriate context, such as when preceded by a specific character or followed by a space. This feature is on by default because it is almost always better to use these ligatures in place of separate character glyphs. The example below shows Contextual Ligatures in the context of the following character which the font designer could also have achieved by using the **Final Forms** option.


Contextual ligatures on (EB Garamond 12)


Contextual ligatures off

- **Contextual Alternates:**  Select to use the alternate or variant form of a character glyph depending on the context. They are commonly used to improve the joining of specific characters but in this example, the alternate form of the colon is raised above its normal position when used with digits to express a time. The **Contextual Alternates** option is on by default if supported by a font. Refer to the font's documentation for a list of the supported alternates.


Contextual Alternates on


Contextual Alternates off

- **Ordinals:**  Select to format ordinal numbers such as 1st as superscripted with characters scaled relative to adjoining characters of the same size. This option is off by default because it should be applied only to the ordinal number or else you would inadvertently superscript body text. While it may be more convenient to use the **Superscript ordinals as they are typed** feature in **Settings...**, if the font you are using includes true ordinals it is better to use them and disable the automatic setting.

1st 2^o 3^{re}
 Ordinals on

1st 2^o 3^{re}
 Ordinals off and superscript on

- **Fractions and Figure Position:**  Select to use formatted fractions for numbers separated by a forward slash with digits scaled relative to adjoining characters of the same size. This option is off by default because it should be applied only to the fraction itself. Some fonts support only basic fractions such as 1/2 while others allow you to compose your own complex fractions such as 11/476. For the latter, format the **Numerator** and **Denominator** with the options of the same names in the **Figure Position** section of the **Typography** panel, and format the forward slash with **Fraction**.

Tip: Always precede a fraction with a space or it will not be properly formatted

1/2 3/8 11/476
 Basic fractions Composed fraction

Some fonts may also offer an **Alternate Fraction** option to change how the fraction is displayed, but this may work only with single-digit fractions.

3/8 3/8 3/8
 Fraction Alternate fraction Standard characters

- **Super/Subscript:**   Select to raise or lower characters from the baseline and scale them relative to adjoining characters of the same size. While it may be more convenient to use the similar **Super/Subscript** feature in the **Positioning and Transform** section, it is better to use superscripts as intended by the font designer if they are available. Some fonts may also offer **Superior** and **Inferior** options for scientific notation which can be found in the **Figure Position** section of the **Typography** panel.

Super¹ Sub₂ Super¹ Sub₂
 True super- and subscript Automatic super- and subscript

Tip: If you select **All Caps** or **Small Caps** for text set in a font family that does not include that style, Affinity will create *faux* all or small caps by scaling the uppercase glyphs

Tip: The **Text > Capitalisation** menu includes two types of commands; **Small Caps** and **All Caps** are character attributes while the other commands permanently change the characters' case; refer to [Changing case](#) on page 133

- **All/Small Caps/Petite Caps and Case-Sensitive Forms:**  Select **All Caps**  or **Small Caps** to use a font's style for true all uppercase or small capital letters. You can also use the **Text > Capitalisation > All Caps** and **Small Caps** commands to access these features. Some fonts with a small x-height may also support **Petite Caps** and **All Petite Caps** which are shorter than standard **Small Caps** and work better with neighbouring lowercase text.

(CAPS 12)
All Caps

(Caps 12)
Standard characters

(CAPS 12)
Small Caps

(Caps 12)
Standard characters

ÇAPS text
Small Caps beside lowercase text

ÇAPS text
Petite Caps beside lowercase text

You can also choose **All Small Caps** to use the smaller cap height characters of **Small Caps**, even for uppercase letters, or **Caps to Small Caps** to use the smaller cap height characters just for the uppercase letters.

If the font supports it, selecting **All Caps** from the **Character** panel will automatically select the **Case-Sensitive Forms** and **Capital Spacing** options. These options can be accessed individually in the **Capitals** section of the **Typography** panel. **Case-Sensitive Forms** shifts characters such as parentheses up to align better with **All Caps** characters and lining figures while **Capital Spacing** improves the spacing of **All Caps** characters.

(CAPS 12)
Case-Sensitive Forms+Capital Spacing on

(CAPS 12)
Case-Sensitive Forms+ Capital Spacing off

Select **Titling** to use alternate characters designed specifically for uppercase titles. The character glyphs are designed for titling instead of body text, but unlike **All Caps** you must format the characters as uppercase yourself. This feature is always available in **Typography** even for fonts that don't support it but it is off by default and is supported by few fonts.

TITLING
Titling on (Missaali by Tommi Syrjänen)

TITLING
Titling off

Select **Unicase** to use single-case characters designed in which upper- and lowercase characters are of uniform height. This feature is always available in **Typography** even for fonts that don't support it but it is off by default and is supported by few fonts.

unicase
Unicase on (Emigre Filosofia Unicode)

Unicase
Unicase off

- **Character Variants:**  Click to select from a menu of the variants available for the font. Applying these options to characters other than those in the menu will have no effect so if you want to use certain variants throughout a document you can enable them in a text style. Each of the characters in the example below is a variant form of the standard character. For example, this example has different glyphs for each of these letters and digits.

qll 4069
Character variants

all 4069
Standard characters

Some fonts don't group their variant or alternate characters so that you can enable them with the **Character Variants** option and instead you must select the individually from the **Alternates** section of **Typography** panel. A font may offer a separate option for a **Slashed Zero** as shown above to distinguish between a zero and capital O. Two other alternates are **Historical Forms** for glyphs that are no longer in common use but which may be useful for a period effect, such as the italicized *long s* which was used to replace one or both of the letters *s* in a *double s*, and a **Contextual Swash** which will replace the standard characters at the start or end of a word for a flourish.

Congreſs
Historical Forms

Congress
Standard characters

Queen
Contextual Swash

Queen
Standard characters

Tip: Some fonts may offer swash characters through a **Swash Style Set** available from the **Character** panel

- **Stylistic Sets:**  Click to select from a menu of the stylistic sets available for the font. A stylistic set is a group of character variants or alternates that can be applied together. For example, the font used in the example above allows selecting the *straight-sided six and nine* separately as variants to combined as a set. Not all of the characters in a set are available separately as character variants so refer to the font's documentation for a list, especially since sets are not always clearly named.

Galf
Stylistic set on

Galf
Stylistic set off (standard characters)

- **Swash:**  Click to select from a menu of the swash style sets available for the font in place of the standard characters. Swash characters are often used at the start or end of a word for a flourish. Be careful when using them in the middle of a word because the swash may collide with another character.

Kick
Swash characters

Kick
Standard characters

Tip: Some fonts may offer swash characters through the **Contextual Swash** option in the **Typography** panel

- **Figure Style:** Select **Old Style** from the **Figure Style** section of the **Typography** panel for non-lining figures, also known as lowercase or hanging figures, which have varying heights and baseline positions.

1234567890	1234567890
Old Style figures	Lining figures

- **Figure Width:** Select **Tabular** from the **Figure Width** section of the **Typography** panel when numbers in columns should align.

12345	12345
67890	67890
Tabular	Proportional

- **Word Position Forms:** Select **Isolated Forms** to use a special version of a character outside a word; this is on by default and useful for Arabic but must be deselected for some script fonts. Select **Initial Forms** or **Final Forms** to use a special version of a character at the start or end of a word; these are on by default and there is little reason to deselect them.

<i>West</i>	<i>West</i>
Isolated Forms on	Isolated Forms off
<i>vane</i>	<i>vane</i>
Initial Forms and Final Forms on	Initial Forms and Final Forms off

Tip: Use *Tabular* figures in conjunction with *Lining* (non-Old Style) figures for columns of numbers

Formatting paragraphs

Paragraph attributes are those that can be applied only to entire paragraphs and include justification, indents, paragraph leading, tab stops, hyphenation, and much more. For formatting attributes that can be applied only to any range of characters, refer to [Formatting characters](#) on page 147.

If you regularly use the same combination of character attributes, consider creating a character text style to ensure consistency and save time. Refer to [Creating text styles](#) on page 211 for more information. Character attributes are applied over the attributes defined in paragraph and character styles and are sometimes referred to as *character overrides*.

All paragraph attributes can be selected from the **Paragraph** panel. Some of the most common ones are also available from the **Context Toolbar** and those you might want to use with a keyboard shortcut are also available in the **Text** menu.

To apply paragraph attributes to a range of text:

1. Using the **Frame Text** , **Artistic Text** , or **Table**  tool, position the text cursor in the paragraph to which you want to apply the formatting, or select a range of paragraphs.
2. Select the paragraph attributes. These are described in the following sections.

To apply paragraph attributes to all the text in one or more text objects:

1. Using the **Move Text** , select the text frames or other text objects to which you want to apply formatting.
2. Select the paragraph attributes as described in the following sections.

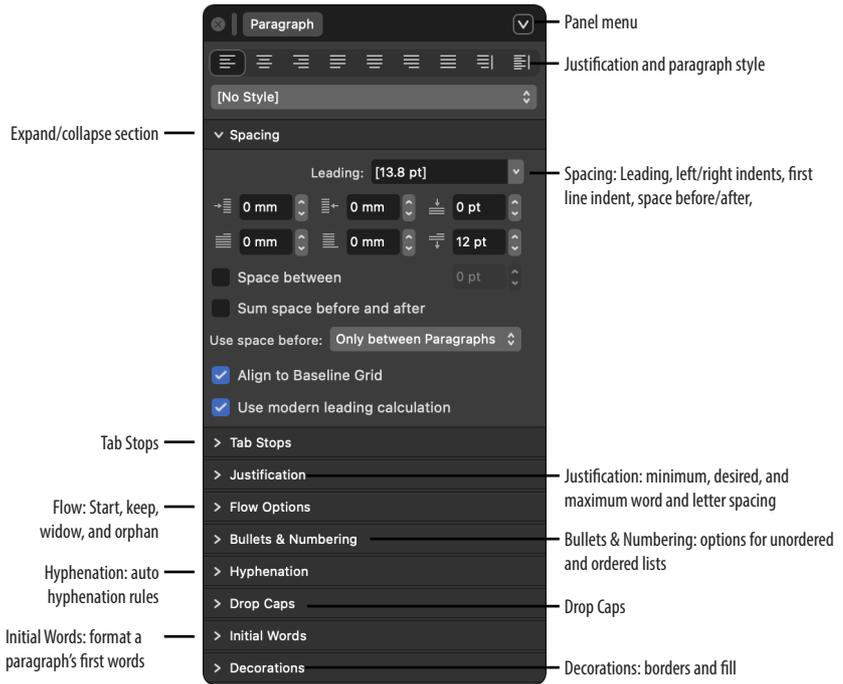
Tip: Refer to [Setting default text formatting](#) on page 192 for information on changing Affinity's default paragraph attributes

Tip: If you select a range of paragraphs it is not important to select all of the paragraphs' characters because Affinity will apply the formatting to the entire paragraphs

Using the Paragraph panel

To display the Paragraph panel:

1. Click the Paragraph panel button in the Context Toolbar or choose Window > Text > Paragraph.



Alignment (justification)

The top section of the Paragraph panel allows you to set the alignment of the paragraph to the left or right edges of the text frame or text object and the paragraph style.

Tip: You can also choose all of these options from the Text > Alignment menu or click from the equivalent buttons in the Context Toolbar



- **Left Align (default):** Select to left align all lines of text; also known as *rag right*.
- **Centre Align:** Select to centre align all lines of text.
- **Right Align:** Select to right align all lines of text; also known as *rag left*.
- **Justified Left:** Select to align text to both the left and right edges and to left align the last line of the paragraph (recommended for justified text).

Tip: Do not use **Justified Left, Centre, Right, or All with No Break** because it will cause characters to overlap

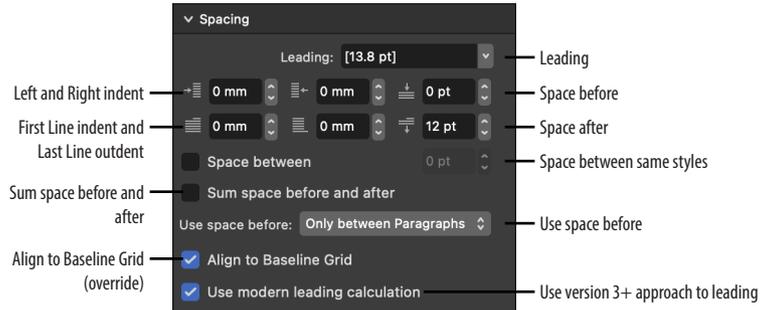
-  **Justified Centre:** Select to align text to both the left and right edges and to centre align the last line of the paragraph.
-  **Justified Right:** Select to align text to both the left and right edges and to right align the last line of the paragraph (not recommended for languages written left-to-right).
-  **Justified All:** Select to align text to both the left and right edges and to force justify the last line of the paragraph, even if it's a single word (not recommended).
-  **Align Towards Spine:** Select to left align text on right pages and right align text on left pages.
-  **Align Away from Spine:** Select to right align text on right pages and left align text on left pages.
- **Paragraph Style:** Select the paragraph text style. Any other attributes you select in the **Paragraph** panel will override the paragraph style. Refer to [Creating text styles](#) on page 211 for more information.

Tip: Affinity does not offer a **Flush Space** (variable space) character which is sometimes used with *Justified All* text

Tip: You can also select the paragraph style from the **Text Styles panel** and **Context Toolbar**

Spacing

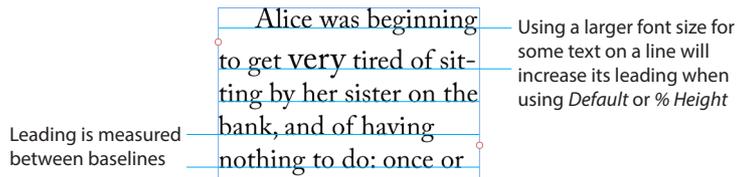
The **Spacing** section of the **Paragraph** panel allows you to set the space between paragraphs and lines of text as well as how much text is indented from the left or right edges.



Tip: Leading is pronounced *leading* because it refers to the metal lead which was previously used to set type

Definition: The baseline is the invisible line on which the bases of characters without descenders are aligned

- **Leading:** Paragraph leading controls the space between lines of text and is measured from the baseline of a line of text to the line above it. Word processors usually refer to leading as line spacing. To override leading for a range of characters in a paragraph, refer to [Leading Override](#) on page 157.



Most professionals use exact leading which traditionally was written as font size / leading. For example, 10/12 (pronounced 10 on 12) is 10 point type with 12 point exact leading.

Applications such as Affinity offer you multiple ways to specify leading but Affinity's **Default**, **At Least**, and **Multiple** options work differently than similar features in other applications such as Adobe® software.

Affinity uses the line spacing selected by the font's designer while Adobe software uses a fixed value of 120% of the font height (which can be changed in settings in InDesign®). Unfortunately, even fonts from major type foundries have inappropriate default leading values which resulted in very tight leading in Affinity versions 1 and 2. Affinity version 3 calculates leading in a more *modern* way based on changes to the OpenType font specification which will result in more pleasing line spacing. Selecting **Use Modern Leading Calculation** will use the new approach.

Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had peeped into the book

Leading set to *Default* for Adobe® Myriad Pro which has default line spacing of 120%; the leading will be suitable and identical whether or not **Use Modern Leading Calculation** is selected

Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had peeped into the book

Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had peeped into the book her sister was read-

Leading set to *Default* for Monotype® Arial which has default line spacing of just 103% so lines of text are too tight with **Use Modern Leading Calculation** off

Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had peeped into

Leading set to *Default* for Monotype® Arial with **Use Modern Leading Calculation** selected so lines of text are suitably spaced

Use Modern Leading Calculation will be selected by default for new documents but off for documents, text, and text styles created with Affinity versions 1 and 2 to avoid changes to your documents. If you used the **Default**, **At Least**, and **Multiple** leading options in your older documents, it is recommended that you reformat them with **Use Modern Leading Calculation** selected and review the changes to your text flow.

- **Default:** Select to use the font's defined line spacing. The calculated leading value for the font size will be shown as *[value]* in square brackets when you have selected *Default*. For example, if the font's default leading is *120%* and the font size is *12 pt*, then Affinity will show *[14.4 pt]*.
- **Exactly** (recommended): Select to specify an exact leading value and then enter the value into the field. You can also choose from a list of preset leading values. If the font size is greater than the leading then characters in the lines of text may overlap.
- **% Height:** Select to specify a percentage of the font size. The calculated leading value will be shown as *(value)* in parentheses when you have selected *% Height*. For example, if you enter *120%* for a font size of *12 pt* then Affinity will show *(14.4 pt)*. If you click in the **Leading** field again, the percentage you entered will be shown.
- **At Least:** Select to specify the minimum leading for the font size. This option is similar to *Exactly* and will generally result in a fixed leading amount but if you increase the font size then leading may increase. The value you enter will be shown as *(value)* in parentheses when you have selected *At Least* to differentiate it from an exact value. For example, if you enter *14 pt* then Affinity will show *(14 pt)*.
- **Multiple:** Select to specify leading as a multiple of the font's default line spacing. Selecting *Multiple* will initially set leading to 1.5 times the font's

default leading. If you click in the **Leading** field, the multiple will be shown but otherwise the field will show the calculated leading value for the font size will be shown as *[value]* in square brackets. For example, if the font's default leading is 120%, the font size is 12 pt, and the multiple is set to 1.5, then Affinity will show *[21.6 pt]*.

Tip: Word processors such as Microsoft® Word, Google Docs™, LibreOffice, and Apple® Pages® offer *Line Spacing* options that are multiples of the default single line spacing. But 1.0 (*Single*) or 1.5 times *Line Spacing* in a word processor is not equivalent to *Multiple* of 1.0 or 1.5 in Affinity, although that is how the text will be imported from these programs. Microsoft Word and LibreOffice use a fixed line spacing of 120% of the font height, so to match their line spacing in Affinity select *Exactly* and set leading to 120% of the font height multiplied by the line spacing value chosen in Word (e.g., 1.0 or 1.5). Google Docs and Pages work similarly to Affinity but calculate leading differently so it is recommended that you adjust leading as required after importing.

You can set paragraph leading with the Spacing section of the Paragraph panel or with the **Paragraph Leading**  icon in the **Context Toolbar**. You can also increase or decrease leading by a set increment instead of specifying a leading value by choosing **Text > Paragraph Leading > Increase, Decrease, Precise Increase**, or **Precise Decrease** or their keyboard shortcuts:

Command	macOS	Windows	Increment
Increase	+	+	2 pt, 0.02 in, 0.2 mm, 21%, 0.21x
Decrease	+	+	2 pt, 0.02 in, 0.2 mm, 21%, 0.21x
Precise Increase	+ +	+ +	0.2 pt, 0.001 in, 0.01 mm, 3.6%, 0.03x
Precise Decrease	+ +	+ +	0.2 pt, 0.001 in, 0.01 mm, 3.6%, 0.03x

Tip: If you don't need these shortcuts, remove them to avoid accidentally changing leading; refer to [Keyboard shortcuts](#) on page 452

Tip: You can set **Left**, **Right**, and **First Line Indent** visually with the **Text Ruler**; refer to **Tab Stops** in the following section for an example

Tip: Instead of using **Left** and **Right Indent**, You can inset all text in a text frame with the **Insets** fields in the **Text Frame panel**

-  **Left/Right Indent:** Enter the amount that the paragraph should be indented from the left and right edges of the text frame or object. Entering a value for **Left Indent** will automatically change **First Line Indent** by the same amount, and entering a value for **Right Indent** will change **Last Line Outdent** by the same amount.
-  **First Line Indent:** Enter the amount that the first line should be indented from the left edge of the text frame or object. A typical value for a book is one or two times the font size. To creating a hanging indent, enter the indent value into **Left Indent** and then set **First Line Indent** to zero.

Affinity uses the macOS approach to first line indent and doesn't work the same way as Adobe® and Microsoft® applications. To create an indented first line, set **Left Indent** to 0 and **First Line Indent** to a positive value. To create a hanging indent, set **Left Indent** to a positive value and set **First Line Indent** to 0.

-  **Last Line Outdent:** Enter the amount that the last line should be indented from the right edge of the text frame or object. This feature is often used with tables of contents and menus to *hang* their page numbers and prices outside of the text by setting **Right Indent** to the value that the paragraph text should

be indented from the right edge of the text frame and setting **Last Line Outdent** to 0.

Misir Wot: Lentil stew in berbere sauce..... 5

Yekik Alich: Yellow split peas in mild turmeric sauce.....12

With **Right Indent** = 0 and **Last Line Outdent** = 0, the page numbers will be aligned with the menu items

Misir Wot: Lentil stew in berbere sauce..... 5

Yekik Alich: Yellow split peas in mild turmeric sauce.....12

With **Right Indent** = 1 p6 (18 pt) and **Last Line Outdent** = 0, the page numbers will *hang* to the right of the menu items

-  **Space Before/After:** Enter the amount of space that should be added between paragraphs. You can add space before or after the paragraph, or add both. The behaviour of these controls is modified by **Space Between Same Styles**, **Sum Space Before and After**, and **Use Space Before** which are described below.
- **Space Between Same Styles:** Select to override the defined **Space Before** and **Space After** values and enter the amount of space to add between two paragraphs of the same paragraph style.
- **Sum Space Before and After:** Select to add both **Space Before** and **Space After**. When deselected, Affinity will use only the larger value.
- **Use Space Before:** Select *Only Between Paragraphs* to avoid adding **Space Before** the first line of text in a column or text frame or select *Always* to allow space to be added at the top of a column or frame. You can also select *Only at Column Top* but there is no reason to use that option.
- **Align to Baseline Grid:** Select to ignore the baseline grid(s) of the document or text frame allowing the paragraph to be positioned according to the text formatting. This setting overrides the baseline grid for the paragraph. Refer to [Baseline grid](#) on page 90 for information on using a baseline grid.
- **Use Modern Leading Calculation:** Refer to [Leading](#) on page 170.

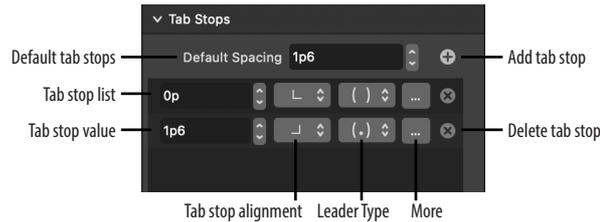
Tip: Always use **Space Before** or **Space After** to add space between paragraphs instead of pressing **Return** a second time so that you can control the amount of space; use the **Find and Replace** panel to replace double paragraph returns with a single one

Tip: Use **Space Between Same Styles** to reduce the space between items in a bulleted or numbered list while continuing to add more space before and after the first and last list paragraphs

Tab Stops

Tip: For text frames or objects with curved or irregular left edges, tab stops are relative to the leftmost point; for Path Text, the tab stops are positioned along the path and not necessarily in a straight line

The **Tab Stops** section of the **Paragraph** panel allows you to indent text with tab characters to specific positions relative to the left edge of a text frame or object. You can also specify that the tab's space be filled with a visible character to form a *dot leader* or other type of leader.

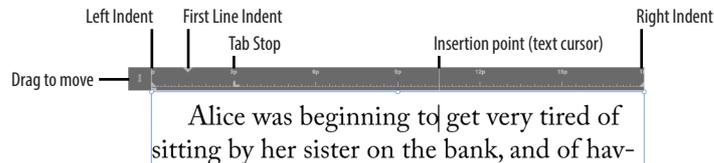


Click the **More**  icon for a tab stop or click a tab stop in the **Text Ruler** to display a popup window and edit additional tab stop settings:



Tip: The **Text Ruler** is not available for art text or path text objects

When working with tab stops you may wish to choose use the **Text Ruler** to visually set and modify tab stops. Click the **Frame Text Ruler**  icon in the **Context Toolbar** or choose **View > Show > Text Ruler** to toggle its display. The Text Ruler will appear above the active text frame or object. You can move the ruler closer to the text you are formatting by dragging the handle on the left side of the ruler.



Drag an indent or tab stop marker in the **Text Ruler** to change its position. Click a tab stop marker to edit its values in the same popup window above that is opened from the **Tab Stops** section of the **Paragraph** panel.

- **Default tab stops:** Set the default spacing for tab stops. Adding tab stops will override the default spacing until the last added tab stop at which point the default spacing will resume.
- **Add tab stop:** Click  to create a new tab stop. Its default position will be the sum of the last tab stop and the default tab stop spacing. You can also add a tab stop by clicking on the **Text Ruler**.
- **Tab stop position:** Set the position for the tab stop. You can also change a tab stop's position by dragging its marker in the **Text Ruler**.

Click the **More**  icon and select **From Right** to measure the position from the right edge of the ruler. You can also change where a tab stop is measured from by dragging the tab stop between the top and bottom of the text ruler. Drag it from the bottom to the top of the text ruler to measure it from the right or to the bottom to measure it from the left. Measuring from the right is commonly used in conjunction with a *leader*.

- **Tab stop alignment:** Select the alignment for the tab stop. You can also change a tab stop's alignment by clicking its marker in the **Text Ruler** and selecting an alignment from the popup window.

-  **Left:** Select to left align text to the tab stop.



-  **Centre:** Select to centre align text to the tab stop.



-  **Right:** Select to right align text to the tab stop.



-  **Decimal:** Select to align the next decimal in the text to the tab stop. The default decimal character is a period but you can change it by clicking the **More**  icon and entering a different character into the **Decimal** field.



- **Leader type (dot leader):** Click the **More**  icon for a tab stop or click a tab stop in the **Text Ruler** and select a dot leader type:

-  **None:** Select to use a normal blank tab.
-  **Character:** Select to fill the tab space with a leader. The default period character will create a dot leader but you can enter custom leader characters. To create leaders with wider spacing, enter a period followed by one or more spaces.
-  **Underline:** Select to fill the tab space with underline characters which is useful for creating printed forms.
-  **Strikethrough:** Select to fill the tab space with strikethrough characters.

- **Delete tab stop:** Click the **Delete**  icon to delete the corresponding tab stop. You can also delete a tab stop by dragging it off of the **Text Ruler** and then releasing the mouse button.

Tip: You can also double-click a tab stop in the **Text Ruler** to cycle through the types of tabs until you reach the one you want

Tip: To create a dot leader, you must also set the tab stop's **Alignment** to *Right* and its **Position** to *0*, and select **From Right**

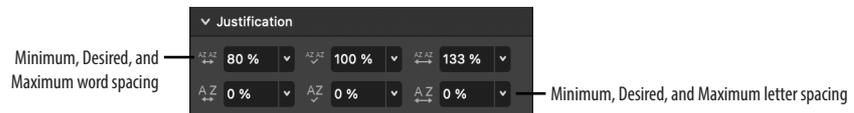
Justification

Tip: If you don't want to change the Justification options, review your text for incorrect hyphenation and insert soft hyphens where possible

Justifying text, aligning it to both the left and right edges of the text frame or object, requires adding and removing space between words and letters to balance lines of text. The **Justification** section of the **Paragraph** panel allows you to set minimum, desired, and maximum word- and letter-spacing for the Justified options in the top section of the panel.

The minimum and maximum options will have no impact on left-, centre-, or right-aligned text. For word spacing, you can enter values from 0 to 250% while for letter spacing you can enter values from -100 to 250%. However, for both word and letter spacing, the **Minimum** value must be less than the **Desired** value which must be less than the **Maximum** value.

Affinity will do its best to honour the values you set and will never use less than the minimum spacing, but if it is impossible to fit or break a word, Affinity will exceed the maximum as required.



Tip: Using two spaces between sentences will interfere with the word spacing settings

Tip: Affinity does not also offer **Glyph Scaling** (horizontal scaling) for automatic justification

- **Minimum, Desired, and Maximum word spacing:** Set the desired space between words and sentences. Change the desired word spacing to reduce or increase the width of the space character. Change the minimum and maximum word spacing to avoid unsightly *rivers* of white space in justified text; minimum and maximum will have no effect on non-justified text. The default values of 80, 100, and 133% will work well for most text.
- **Minimum, Desired, and Maximum letter spacing:** Set the desired space between characters, before the application of kerning and tracking. These values will be set to zero by default so that space will be added and removed only between words. You would not normally set desired spacing to more than zero but if your text has unsightly *rivers* of white space, you might consider increasing the maximum. Minimum and maximum will have no effect on non-justified text. Changing the desired spacing is similar to changing tracking for a paragraph.

Tip: Due to a bug with hyphenating justified text, you must set **Minimum, Desired, and Maximum** letter spacing to 0 for hyphenation to work properly. If you set these values for justified text with **Auto Hyphenation** enabled or with words that include soft hyphens, Affinity may not break words at the optimal positions leading to undesirable white space between words.

To avoid whitespace rivers in justified text:

1. Use the **Find and Replace** panel to search for double spaces between sentences and replace them with single spaces; double spaces can interfere with word spacing in justified text. Enter two spaces into the **Find** field and one space into the **Replace** field.

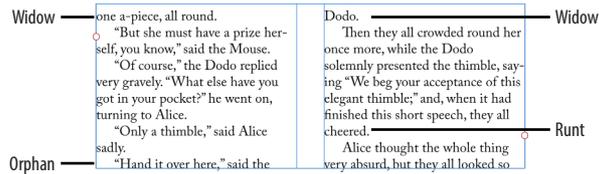
2. Turn on automatic hyphenation. Refer to [Hyphenation](#) on page 185. For text written in English US, English Canada, and English Australia, consider using the English UK hyphenation dictionary. Even with differences in spelling, using the UK dictionary will result in better hyphenation for American English.
3. Make small adjustments to the minimum and maximum word and letter spacing in paragraphs that have whitespace rivers; see above.
4. Tighten or loosen a line of text by adjusting **Tracking**. Refer to [Position and Transform](#) on page 155.
5. If possible, reword the text.
6. As a last resort, manually adjust **Horizontal Scale** for a line of text. Affinity does not have an automatic glyph scaling feature but you can scale glyphs manually. Refer to [Position and Transform](#) on page 155.

Flow

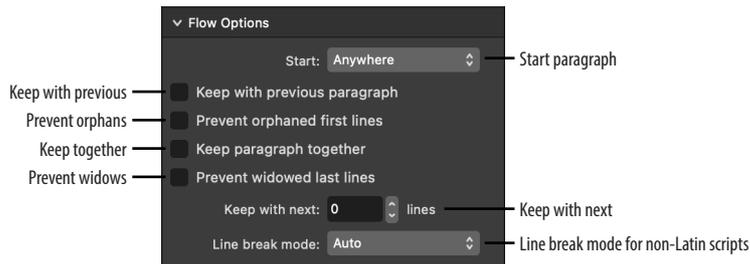
Tip: Affinity does not offer an option to avoid runts; one way to fix a runt is to select the runt and the preceding word and set **No Break** so that the last two words will be on a new line; you could also replace the space between them with a non-breaking space but the combined word may be hyphenated

The **Flow Options** section of the **Paragraph** panel allows you to direct Affinity to avoid creating widows and orphans and to set where a paragraph should start.

Incorrect use of these options can lead to unusual text flow with entire paragraphs moved to the next page.



A *widow* occurs when the last line of a paragraph can't fit at the bottom of the previous text frame or column and is positioned on its own at the top of a column. An *orphan* occurs when the first line of a paragraph is all that can fit at the bottom of a text frame or column. A *runt* occurs when the last line of a paragraph has only a single word.



- **Start anywhere:** Set where the paragraph will start. This option is often used to start certain levels of headings at the top of the next page, text frame, or column as an alternative to manually inserting a page, column, or frame break.
 - **Anywhere:** Select to allow the paragraph to start anywhere after the previous paragraph.
 - **In Next Column:** Select to force the paragraph to start in the next column.
 - **In Next Frame:** Select to force the paragraph to start in the next text frame.
 - **On Next Page, Next Odd Page, Next Even Page:** Select to force the paragraph to start on the next page or next odd or even numbered page. *Next page* refers not to the next sequential page but to the next text frame in the linked series that is not on the current page.
- **Keep with previous paragraph:** Select to keep at least the first line of the paragraph with the last line of the previous paragraph. Setting this option for a paragraph following a heading will avoid the heading being positioned at the bottom of a text frame or column without text beneath it.

Tip: Don't set both **Keep with Previous Paragraph** and **Keep Paragraph Together** for all body text

- **Prevent orphaned first lines:** Select to keep the first two lines of a paragraph together to avoid an orphan at the bottom of a text frame or column.
- **Keep paragraph together:** Select to keep the entire paragraph together. If the next text frame or column isn't large enough to fit the entire paragraph then Affinity will be forced to break it.
- **Prevent widowed last lines:** Select to keep the last two lines of a paragraph together to avoid a widow at the top of a text frame or column.
- **Keep with next:** Enter the number of lines of the next paragraph that the last line of a paragraph should be kept with. Always use this option together with **Prevent widowed last lines** to avoid creating widows.
- **Line Break Mode:** Affinity can break a paragraphs to a new line in two ways. *Western* line breaking breaks text at spaces and hyphens while *International* line breaking can break at any character based on dictionary rules. The *Auto* option (default) uses the appropriate mode based on the spelling language defined for the text, although Affinity will generally break lines correctly even if spelling language is set to *None*. There are two reasons you may need to change this setting from *Auto*:
 - Korean text with ragged margins often uses *Western* line breaking and spaces, even for ideographs while justified Korean text usually uses *International* line breaking even for interspersed Latin characters.
 - If the spelling language is a Western (Romance) language but lines are not breaking as expected at spaces and hyphens, select *Western* because *Auto* defaults to *International* line breaking unless the spelling language is a language identified as *Western* by Affinity.

Bullets & Numbering

Tip: Bullets and Numbers are not plain text so their characters cannot be found with **Find and Replace** and are not counted by **Word Count**

Tip: It is recommended to use paragraph styles to format bulleted and numbered lists to ensure consistent formatting

The **Bullets & Numbering** section of the **Paragraph** panel allows you to create and set the formatting of bulleted and numbered lists. Affinity allows you to create multi-level (hierarchical) lists as well as those spanning an entire document.

Each item in a list must be a separate paragraph; entering a line break will not create a new item in the list.

To create a bulleted or numbered list:

1. Position the text cursor in a paragraph or select a range of paragraphs.
2. Select the **Bulleted List**  or **Numbered List**  icons in the **Context Toolbar** or choose **Text > List > Bullet** or **Number**.
3. Set the list formatting options as described below.
4. To add another item to the list, position the text cursor at the end of a list paragraph and press **Return**.
5. To end the list, press **Return** to start a new paragraph and set **List Type** to **No List**.

To change a bulleted or numbered list to regular paragraphs:

1. To remove the bullets or numbers entirely, select the paragraph(s) and deselect the **Bulleted List**  or **Numbered List**  icon in the **Context Toolbar**.
You can also deselect the **Text > List > Bullet** or **Number** command or set **Type** to **No List** in the **Bullets & Numbering** section of the **Paragraph** panel.
2. To convert the bullets or numbers from a list to editable text, select the paragraph(s) and choose **Text > Expand > Expand List**. The visual appearance of the paragraphs will be unchanged but you will now be able to format or delete the bullets and numbers.

To create a multi-level (hierarchical) list:

1. Create a bulleted or numbered list.
2. Position the text cursor at the start of a list paragraph that should be a child of the item before it, or select a range of paragraphs.
3. Press **Tab** to increase the list level or press **Shift + Tab** to decrease the list level. This will change the **List Level** and **Left Indent** values without entering a tab character.
4. To include the parent's number in the list number (for example, 1.1, 1.2...), insert the parent's level number  into the **Text** field by clicking the caret  icon at its left and selecting from the popup menu. For example, the **Text** field should contain the following for these number formats:

Format	Text value	Notes
7.1, 7.2, 7.3...	1. # »	1 refers to the parent level
7.2.1, 7.2.2, 7.2.3...	1. 2. # »	1 refers to the first parent level and 2 refers to the second parent level
7a, 7b, 7c...	1 # »	This is the same as the first level but with a different number format and without the decimal

To format list markers (bullets and numbers):

If you apply character formatting to the first character in a bulleted or numbered paragraph, the formatting will also be applied to the list marker, the bullet or number.

1. Create a character style for the list marker that specifically defines the attribute you do not want changed by the following paragraph text's formatting. For example, if you apply *Bold* to the following text, define this style as *Regular*.
2. Select the list paragraphs and select the character style from the **Character Style** option in the **Bullets & Numbering** section of the **Paragraph** panel.

To create a running list (a named list for global numbering):

In addition to creating a list of consecutively numbered paragraphs, you can create a *running list* and add new items to it anywhere in your document or Affinity Book. Named lists are especially useful for numbering figures and illustrations.

If you add paragraphs to the same list in multiple text frames on the same page, they could be numbered incorrectly depending on the position of the text frames in the layer stack. The text frame that should be numbered before another should be lower in the layer stack than the other frame.

1. Select a numbering style from the **Type** field.
2. Enter the text to define the list marker in the **Text** field. You can include *Figure* or a similar word as a prefix.

Format	Text value
Figure 1: some text...	Figure # :

3. Set **Tab Stop** to 0 if the list marker (Text) includes or will be followed by a space and set **Marker Alignment** to *Left*.
4. Set **Start Numbering At** to 1.
5. Set **Restart Numbering** to *Manual Only* and deselect **Restart Numbering Now**.

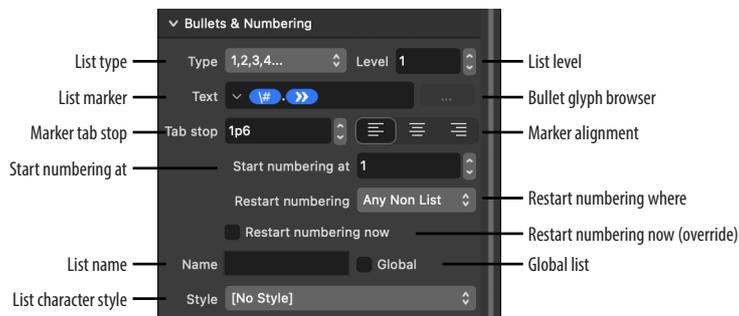
Tip: An alternative to using a character style to avoid the formatting of the first character changing the list marker is to insert a Zero-Width Space between the marker and first character

Definition: The term **Running List** refers to a list that is interrupted by other paragraphs and even the end of a story or Chapter

6. Enter a **Name** that is unique to all of the paragraphs in this list. To create a hierarchical running list, all levels of the hierarchy must share the same name.
7. Select **Global**.
8. Optional: Select a character style to apply to the list marker (Text).
9. Optional: To right-align the numbers, set **Marker Alignment** to *Right*. Using the **Spacing** section of the panel, set **First Line Indent** to greater than zero.
10. Create a paragraph style for this list. For all subsequent items in this nonconsecutive list, you must set every item in the **Bullets & Numbering** panel section exactly the same for the list to continue and be formatted consistently, so it is easier to do this using a paragraph style. Refer to [Creating text styles](#) on page 211 for more information.

Tip: Test with the largest number to determine the appropriate **First Line Indent** value

Using the Bullets & Numbering panel:



- **List type:** Select *Bullet* for a bulleted list or select one of the number formats for a numbered list to change a regular paragraph to a list. Select *No List* to change a list paragraph back to a regular paragraph.

It is recommended to use this setting only when editing paragraph styles and formatting lists and to instead select the **Bulleted List**  or **Numbered List**  icons in the **Context Toolbar** or choose **Text > List > Bullet** or **Number**. These options don't provide the means to select the bullet character or number format but they will automatically indent the list paragraph, saving you from having to manually format a standard list.

- **List level:** Set the list level to a value between 1 and 9 for a multi-level (hierarchical) list or choose **Text > List > Increase Level** or **Decrease Level** or their keyboard shortcuts:

Command	Shortcut
Increase Level	Ctrl + Shift +] (Alt + Shift +])
Decrease Level	Ctrl + Shift + [(Alt + Shift + [)

Changing this number will not automatically change the list paragraph's left indent. It is recommended to use this setting only when editing paragraph

Tip: If a paragraph was previously formatted as a list, using the menu commands or **Context Toolbar** icons will restore its prior format

Tip: If you don't need these shortcuts, remove them to avoid accidentally changing leading; refer to [Keyboard shortcuts](#) on page 452

styles and to instead position the text cursor at the start of a paragraph or select the paragraphs and press **Tab** or **Shift + Tab** to change the **Left Indent** value at the same as the list level is changed.

- **Text** (list marker): Enter the text to define the list marker:

Bulleted list: Enter a bullet character followed by a tab **»**. Click the caret **▸** icon at the left of the field to select from a list of common bullet characters or click the more **⋮** icon to select a bullet from the **Glyph Browser**. A bulleted list will normally have the same bullet character(s) for each list paragraph but it is possible to use a different bullet for each item.

Numbered list: Click the caret **▸** icon at the left of the field to select from a list of options including list number levels. The default value of the current number level **1** followed by a tab **»** is suitable for basic lists. To format a number such as 1.2.3, use the parent number levels for the first two levels separated by periods, for example, **1.2.1. » »**

- **Tab stop:** Enter the amount of space from the list marker (text) to the start of the paragraph text because lists don't use the default or set tab stops but have their own tab stop value. Choose a value that is wide enough to fit the largest number and the white space before the paragraph text.

```
7. » Exposure¶
  7.1 » Aperture¶
  7.2 » Shutter speed¶
  7.3 » ISO¶
  7.4 » Light meter¶
```

Example of a multi-level numbered list with Marker Alignment set to *Left*

- for level 1, Tab Stop and Left Indent are set to 2p (24 pt) and First Line Indent is set to 0
- For level 2, Tab Stop is set to 4p (48 pt) and Left Indent and First Line Indent are set to 2p (24 pt)

- **Marker alignment:** Select the alignment of the bullet or number **Text** (marker). This is normally used only with numbered lists so that the numbers can be right aligned, but it can also be used with bulleted lists that have glyphs of varying widths.

```
7. » Exposure¶
8. » Focusing modes¶
9. » White balance¶
10. » Lens¶
11. » Viewfinder§
```



```
7. » Exposure¶
8. » Focusing modes¶
9. » White balance¶
10. » Lens¶
11. » Viewfinder§
```

To right align the numbers, set **Marker Alignment** to *Right* and **First Line Indent** to a value that is greater than zero, less than **Left Indent** and **Tab Stop**, but wide enough to fit the numbers

- **Start numbering at:** To start numbering at a value other than 1, enter a different starting number.
- **Restart numbering:** Set when numbered should be restarted.
 - **Any Non List** (default): Select to restart numbering after any paragraph that isn't numbered and at the next paragraph with a higher **List Level**.
 - **Manual Only:** Select to allow numbering to continue throughout a story even if there are intervening paragraphs that aren't numbered.

Tip: When using **Tab** to indent selected paragraphs, you must start the selected text range at the beginning of a paragraph or a tab character will be entered, deleting the selected text

Tip: Refer to [Glyph Browser](#) on page 126

Tip: **First Line Indent** must be set to greater than zero with centre- and right-aligned markers

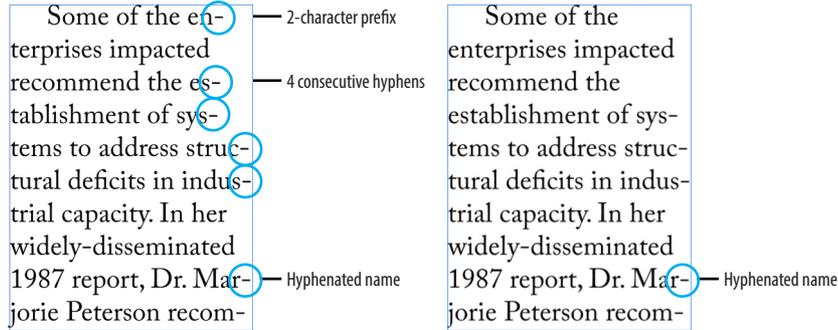
Tip: Test with the largest number to determine the appropriate **First Line Indent** value

- **Below Current Level:** Select to allow numbering to continue throughout a story as with **Manual Only** but to restart numbering at the next paragraph with a higher **List Level**.
- **Below Level #:** Same as above but below a specified level number. This option is available only when there is already at least a second level.
- **Restart numbering now:** Select to restart numbering at 1 with the current list paragraph and override the **Restart numbering** setting.
- **Name and Global:** Enter a name for a list to be continued throughout multiple stories in a document or in the chapters of an Affinity Book. For each list in each story, set **Restart numbering** to *Manual Only*, enter a list name, and select **Global**. The names you enter must exactly match for list numbering to be continued.
- **Style:** Select a character style to apply to the list marker (Text). Use this option if you want the bullets to be a different colour than the text or the numbers to be bold.

Hyphenation

The **Hyphenation** section of the **Paragraph** panel allows you to enable automatic hyphenation and configure how it functions.

Using hyphenation with the default settings, especially in narrow columns, can lead to hyphenation issues.

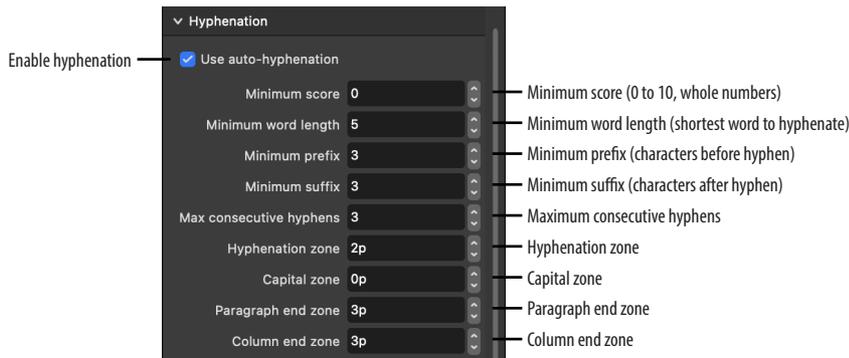


Example of hyphenation issues using default settings

Setting Max Consecutive Hyphens, Minimum Prefix, and Maximum Prefix to 3 corrects the issues except for the hyphenated name which can be fixed by inserting a soft hyphen before the name

Customising the default settings will correct most issues but the ideal settings depend on the font, column width, language, and content type. Words containing a soft hyphen (discretionary hyphen) will never be hyphenated at any other position. You can prevent a word such as a name from being hyphenated by inserting a soft hyphen before the word; it will never be visible.

Tip: Choose **Text > Insert > Dashes and Hyphens > Soft Hyphen** to insert a soft hyphen



- **Use auto-hyphenation:** Select to enable hyphenation or deselect to disable it. It is recommended that hyphenation be disabled for heading styles.

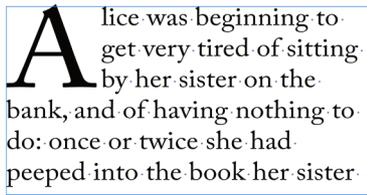
Tip: Due to a bug with hyphenating justified text, you must set **Minimum**, **Desired**, and **Maximum** letter spacing to 0 for hyphenation to work properly. If you set these values for justified text with **Auto Hyphenation** enabled or with words that include soft hyphens, Affinity may not break words at the optimal positions leading to undesirable white space between words.

- **Minimum score** (not recommended): Enter a whole number between 0 (default) and 10 to control how aggressively text is hyphenated. Affinity will hyphenate at any point with a score of 0 but only at the most preferable points with a score of 10. In practice, scores higher than 5 will lead to no hyphenation. Scores of 0 or 1 are recommended for strong hyphenation or 2 or 3 for less hyphenation.
- **Minimum word length**: Enter the minimum number of characters a word must have for it to be hyphenated. The default value of 5 is recommended for English text.
- **Minimum prefix and suffix**: Enter the minimum number of characters before the first hyphen in a word and after its last hyphen. For example, changing these options from their default of 2 to 3 would cause *automatic* to be hyphenated only as *auto-matic* instead of as *au-tomatic* in addition to *auto-matic*. It is recommended to change these options to 3 for English text.
- **Max consecutive hyphens**: Enter the maximum number of consecutive hyphens that should be allowed. The default of 0 will allow unlimited consecutive hyphens. Values of 2 or 3 are recommended.
- **Hyphenation zone**: Enter the amount of space from the right edge allowed at the end of a line before hyphenating the next word. The default of 0 will allow any hyphenation while increasing the value will result in less hyphenation. Commonly-used values are 2–3p, 24–36 pt, 0.3–0.5 in, or 8–12 mm.
- **Capital zone**: Enter a separate hyphenation zone value for words that are in all uppercase. Set a value larger than the width of most uppercase words to prevent them from being hyphenated.
- **Paragraph end zone**: Enter a value to override the paragraph's **Hyphenation Zone** value for the last full line of the paragraph. Many users set this value to about 150% of **Hyphenation Zone** to avoid hyphenating short words at the end of a paragraph. To prevent the last word in a paragraph from being hyphenated regardless of length, set this value to at least the width of the column.
- **Column end zone**: Enter a value to override the paragraph's **Hyphenation Zone** value for the last line of a column that is continued in another column. To avoid hyphenating the last word in a column, set this value to the width of the column. To allow longer words to be hyphenated at the end of a column, set this value to about 150% of **Hyphenation Zone**.

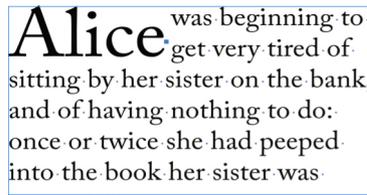
Tip: Affinity does not offer an option to prevent capitalised words, including proper names, from being hyphenated; it is recommended that you review your text and address issues by inserting a soft hyphen before a hyphenated name to disable automatic hyphenation; you can also format it with **No Break**

Drop Caps

The **Drop Caps** section of the **Paragraph** panel allows you to scale and position the first character or characters of a paragraph so they occupy the space of multiple lines of text. Drop caps are commonly used in books at the start of a chapter.



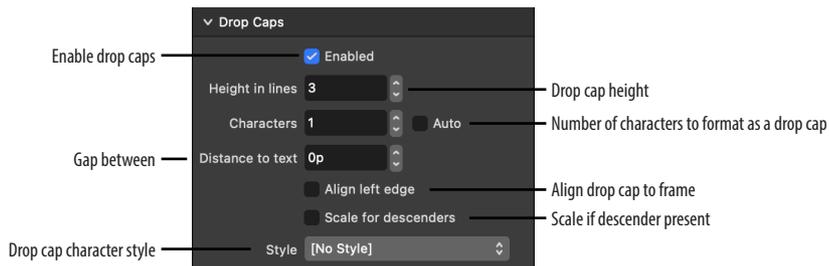
Example of a 3-line drop cap



Example of a 5-character wide drop cap

To create a basic drop cap:

1. Position the text cursor in a paragraph or select a paragraph.
2. Select **Enabled** in the **Drop Caps** section of the **Paragraph** panel.
3. Increase the **Distance to text** value to add white space to the right of the drop cap character to avoid a drop cap with a vertical right stroke encroaching on the neighbouring characters.
4. Select **Align left edge** so that the enlarged drop cap character is better aligned with the text below it.
5. To create a drop cap of more than one character, deselect **Auto** and enter the number of characters.



- **Enabled:** Select to create a drop cap at the start of the paragraph or deselect to remove the drop cap.
- **Height in lines:** Enter the height of the drop cap in lines of text. You may enter values of 1 to 20 and the default is 3. A value of 1 will appear as normal text.
- **Characters:** When **Auto** is deselected, enter the number of characters that should be formatted as a drop cap. You can enter up to 20 characters but a drop cap should never be longer than the first word.

- **Auto:** Select to convert the first alphanumeric character and any preceding punctuation to a drop cap. Deselect to specify the number of characters to include in the drop cap.

The **Auto** setting is better than specifying one character manually because if the first letter is preceded by a quotation mark, they will be converted together into a drop cap together. To hang the quotation mark outside the left edge of the text frame, select the quotation mark and set **Type** to *Font* in the **Optical Alignment** section of the **Character** panel.

Example of a drop cap using *Auto*

Example of a drop cap using *Auto* with Optical Alignment enabled

- **Distance to text:** Enter a value to add white space to the right of the drop cap character to avoid a drop cap with a vertical right stroke encroaching on the neighbouring characters.
- **Align left edge:** Select so that the enlarged drop cap character is better aligned with the text below it.
- **Scale for descenders:** Select if you are converting a lowercase letter with a descender to a drop cap to avoid the descender overlapping the text below. Affinity will automatically scale the drop cap so that the entire glyph is inside the specified number of lines.
- **Style:** Select a character style to apply to the drop cap. Use this option to change the font or colour for the drop cap rather than directly applying formatting attributes.

Tip: You cannot override an attribute of the **Drop Caps Style** if it's defined as part of that style; for example, if **Style** is defined as *Garamond*, you cannot select the text and format it as *Times*

Initial Words

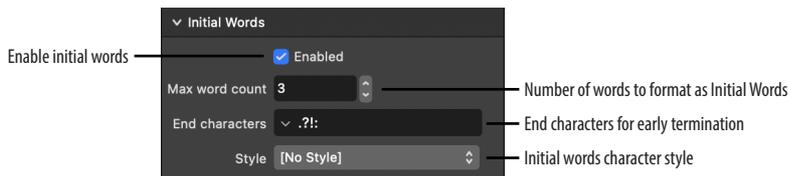
The **Initial Words** section of the **Paragraph** panel allows you to apply different formatting to the first few words of a paragraph. This option is used with some books that apply formatting such as uppercase letters to the first few words but it can also be used to apply formatting such as bold to the text in a bulleted list until a punctuation character is encountered.

ALICE WAS BEGINNING to get very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had peeped into

Example of initial words using default settings with a bold character style

“CURIOUSER AND CURIOUSER!” cried Alice (she was so much surprised, that for the moment she quite forgot how to speak good English); “now

Example of initial words using default settings with a bold character style and Optical Alignment enabled



- **Enabled:** Select to format the first words with different formatting at the start of a paragraph or deselect to remove the Initial Words. There is no default formatting for initial words so this setting will have no apparent impact until you select a **Style**.
- **Max word count:** Enter the number of words to format as initial words, up to a maximum of 50 words.
- **End characters:** To end the Initial Words formatting before the Max Word Count limit is reached, enter one or more characters at which to automatically end the formatting. The most common end characters are included in the field by default but you can enter any character. Click the caret **>** icon at the left of the field to select from a list of common special characters.
- **Style:** Select a character style to apply to the initial words.

Tip: You cannot override an attribute of the **Initial Words Style** if it's defined as part of that style; for example, if **Style** is defined as *Garamond*, you cannot select the text and format it as *Times*

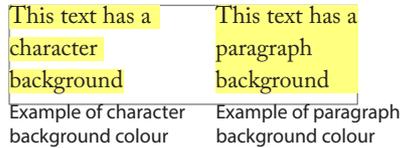
Decorations (background and borders)

Tip: Affinity does not offer separate **Rule Above/Below** and **Border** features but instead offers the more flexible **Decorations** feature that allows you to create any combination of rules and borders

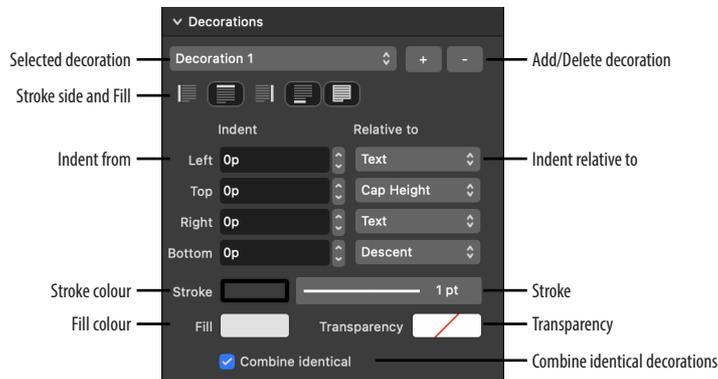
Tip: To add a fill behind the entire text frame instead of just the paragraph or characters, use the **Text Frame** panel

The **Decorations** section of the **Paragraph** panel allows you to set the stroke and background fill for paragraphs. Strokes on all four sides can be combined to create a box around a paragraph while strokes on the top and bottom can be used for rules above or below a paragraph.

The background fill for a paragraph extends to its left and right edges and fills the space between lines of text while the similar **Background Colour** option in the **Character** panel only fills behind the individual characters.



A *decoration* is made up of one or more stroked sides and the background fill. You can create multiple decorations for a paragraph which will be automatically named *Decoration 1, 2, 3...* Strokes will be applied in numerical order so if you set *Decoration 1* to have a 10 pt black stroke and *Decoration 2* to have a blue fill, the blue fill of *Decoration 2* will obscure the inner half of *Decoration 1*'s stroke.



- **Selected decoration:** When using more than one decoration, select the decoration to edit or delete.
- **Add/Delete decoration:** Click **Add**  to create an additional decoration or **Delete**  to delete the selected decoration. New decorations will be created with the same settings as the selected decoration.
- **Stroke side and fill:** Select the left , top , right , or bottom  side(s) to which to add a stroke (border or rule) or fill .
- **Indent from:** Enter a positive value to indent the fill and stroke, or a negative value to outdent the fill and stroke.

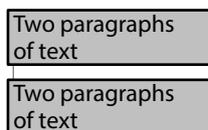
Tip: There is no limit on the number of decorations you can add

- **Indent relative to:** Select how the fill and stroke are aligned. The left and right sides can be aligned to:
 - **Column:** Select to align to the left or right edge of the column.
 - **Indents:** Select to align to the **Left Indent** and **Right Indent** values specified in the **Spacing** section of the panel.
 - **Text** (default): Select to align to the left or right edge of the longest line of text in the paragraph. For text that is left-aligned, setting the left side to **Text** will have the same result as selecting **Column** while setting the right side to **Text** will usually result in a fill and stroke that are inset from the column's edge.

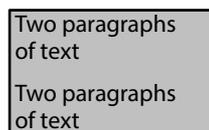
The top and bottom sides can be aligned to:

- **Ascent:** Select to align to the highest ascent of all the characters on the first (top) or last (bottom) line of text. This option is not recommended for *bottom* because the fill and stroke would be above the line of text.
- **Baseline:** Select to align to the baseline of the first (top) or last (bottom) line of text. This option is not recommended for *Top* because the fill and stroke would be below the line of text, overlapping only the descenders.
- **Cap Height** (default for Top): Select to align to the highest cap height of any character on the first (top) or last (bottom) line of text. This option is not recommended for *bottom* because the fill and stroke would be above the line of text.
- **Descent** (default for Bottom): Select to align to the lowest descent of all the characters on the first (top) or last (bottom) line of text. This option is not recommended for *top* because the fill and stroke would be below the line of text.
- **X Height** (not recommended): Select to align to the largest x height of any character on the first (top) or last (bottom) line of text.
- **Stroke:** Click the colour sample to set the colour of the border stroke and click the stroke control on its right to set its thickness, dash pattern, and other properties.
- **Fill colour:** Click the colour sample to set the colour of the fill.
- **Transparency:** Click to set the transparency of the fill and stroke.
- **Combine identical decorations:** Click to combine overlapping decorations from multiple paragraphs. The horizontal strokes will be removed and the fill extended to include the space between the paragraph.

Tip: Refer to [Fill, stroke, and colour](#) on page 249 for more information on selecting colours



Combine identical off



Combine identical on

Setting default text formatting

Affinity allows you to change the default values for all character and paragraph formatting. You can customise the defaults by setting all of the formatting options to what you would like them to be and then saving that group of settings as the new defaults. You can also revert to Affinity's original defaults at any time.

In addition to the default formatting used for new documents, Affinity also has session defaults, the formatting that is currently in use. For example, Affinity's *factory* default formatting is Arial 12 pt and if you choose Garamond 14 pt that will be the current session default. Setting the default formatting saves the current session defaults.

Affinity has separate default formatting for text frames (standard text frames, shape text frames, and tables) and for text objects (art text and path text). When you save the current formatting as the default, you are saving changes to both text frame and text object defaults at the same time.

Setting the default formatting will save character, paragraph, and the names of the default character and paragraph text styles, but it will not save the text style definitions. If you set the defaults while a paragraph or character style is in use, the text style name will be saved in your defaults, but for that to be effective you would also need to save that text style as a default style for new documents. Refer to [Importing and setting default text styles](#) on page 217.

To set the default formatting based on formatted text:

1. Choose the **Frame Text**  or **Table**  tool to set the defaults for text frames, including shape text frames and tables. Or choose the **Artistic Text**  or any other tool to set the defaults for text objects, including art text and path text.
2. Position the text cursor in the text whose formatting you want to set as the default and choose **Edit > Defaults > Synchronize from Selection** to set Affinity's session defaults to match the text's formatting.

The defaults for new text frames and/or text objects in this document will now be changed. To set the defaults for both text frames and text objects, repeat steps 1 and 2 with the other tool selected.

3. To save these session defaults as Affinity's defaults for new documents, choose **Edit > Defaults > Save**.

To change Affinity's defaults for one or more attributes:

1. Create a temporary new document; its settings are unimportant because it will be deleted when you're done.
2. Choose either the **Frame Text**  or **Table**  tools to set the defaults for text frames, including shape text frames and tables. Or choose the **Artistic Text**  tool or any other tool to set the defaults for text objects, including art text and path text.
3. Change any attributes you wish to change.
4. To set the defaults for both text frames and text objects, you must select the attribute separately for both tools. For example, choose the **Frame Text**  tool and select a font family, and then choose the **Artistic Text**  tool and reselect the same font family, even though the control will show that it's already selected.
 - For a list control such as **Font Family**, select the option from the list a second time by clicking it twice—once to open the list and once to select it again.
 - For a text field control such as **Font Size**, click in the text field and press **Return**.
 - For a checkbox control such as **No Break**, click it twice to toggle its selection on and off.
 - For a toggle control such as **Underline**, select another option and then select it again.
5. Choose **Edit > Defaults > Save** to save the session defaults as Affinity's new defaults. You can now close the temporary document.

To revert to the Affinity's default formatting:

1. Choose **Edit > Defaults > Revert**. Affinity will revert the document's defaults for frame text, art text, and objects at the same time

To reset to the factory default formatting:

Affinity can reset the defaults to its factory settings for frame text, art text, and objects at the same time.

1. Open or create a document.
2. Choose **Edit > Defaults > Factory Reset**. Affinity will revert the document's defaults for frame text, art text, and objects at the same time.
3. Choose **Edit > Defaults > Save**.

Tip: It is better to create a blank document before changing your defaults to avoid accidentally saving attributes already selected in an open document

Default font for CJK

If you enter text in Chinese, Japanese, or Korean, you should change the default font from Arial to avoid missing characters. You can use any font you want but the default fonts included with macOS and Windows are listed below. Follow the instructions above for changing the default text formatting.

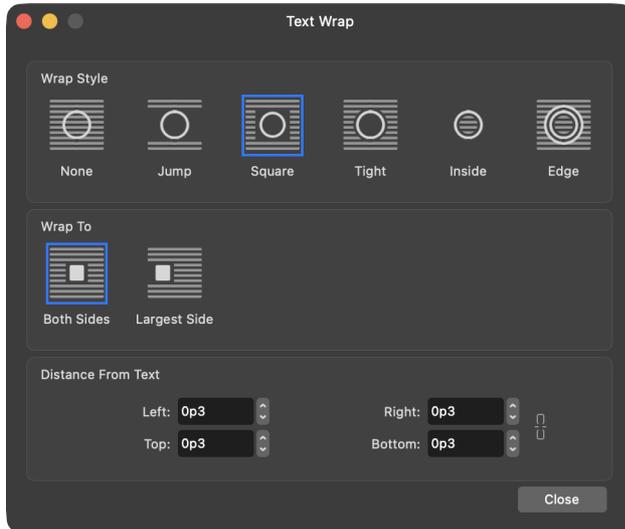
Language	macOS font	Windows font
Simplified Chinese	PingFang SC	Microsoft YaHei UI
Traditional Chinese (Taiwan)	PingFang TC	Microsoft JhengHei UI
Traditional Chinese (Hong Kong and Macau)	PingFang HK	Microsoft JhengHei UI
Japanese	Hiragino Sans (sans serif) Hiragino Mincho (serif)	Yu Gothic UI
Korean	Apple SD Gothic Neo	Malgun Gothic

Text wrap

Affinity will flow text in text frames without regard to an overlapping object unless you specify that text should be wrapped around it. The text wrap feature creates an editable and invisible outline around which the text will wrap.

To wrap text around an object:

1. Select one or more objects to modify.
2. Choose **Text > Text Wrap > Show Text Wrap Settings** to open the **Text Wrap** window.



3. Select a **Wrap Style**:

Wrap Style	Description
None (default)	Text will not wrap around the object
Jump	Text will flow above and below the object
Square	Text will flow on all four sides of the object's bounding box
Tight	Text will flow around the object's invisible wrap outline; the outline will match the object's shape unless you change it
Inside	Text will flow inside the object's invisible wrap outline, as well as above and below the object
Edge	Text will flow on all sides of the object's invisible wrap outline

Tip: Text in art text and path text objects is not affected by text wrap

Tip: Unlike most applications, text wrap in Affinity also applies to text frames above the wrapped object; you must set **Ignore Text Wraps** for a text frame above a wrapped object to avoid the object impacting the frame

Tip: To ensure a wrapped object moves with the relevant text, pin the object and choose **Float With Text**

- For *Square* and *Tight*, select where to **Wrap To**:

Wrap To	Description
Both Sides (default)	Text will wrap on both the left and right sides
Largest Side	Text will wrap only on the wider side; if the object is positioned in the centre of the text frame, text will wrap on the left side

Tip: Affinity does not offer options to wrap toward or away from the document's spine

Tip: Although **Bottom** should define a fixed distance from the wrapped object with the **Jump** setting, it currently works like **Square** and **Tight** and defines the minimum distance

Tip: If the subject of an image is on a non-transparent background, you must manually trace the subject by editing the wrap outline

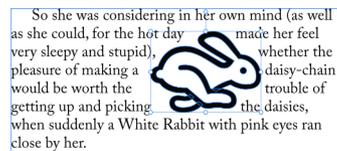
Tip: To ensure a wrapped object moves with the relevant text, pin the object and choose **Float With Text**

- Set the **Distance from Text** offsets to adjust the space between the object and text. For **Square** and **Tight**, the **Bottom** distance setting defines the minimum distance from the wrapped object because the start of the first baseline after the wrapped object is impacted by the paragraph spacing.

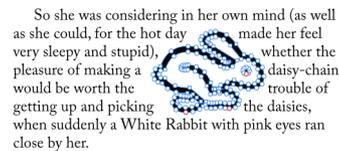
To customise the wrap outline to wrap text around the subject of an image:

When you select the *Tight*, *Inside*, or *Edge* wrap styles, Affinity flows text around the object's invisible wrap outline rather than its bounding box. For a non-rectangular shape such as an ellipse or path, the wrap outline will match the shape's path until you change it. Text won't wrap around the subject of an image unless it's on a transparent background.

- Select the object to modify.
- Choose **Text > Text Wrap > Edit Wrap Outline**. Affinity will display node handles along the object's path which you can drag and modify like any other path to change the shape of the wrap outline.



Text wrap set to *Tight*



Editing the wrap outline

- Deselect the object to end editing of the wrap outline.

To reset the wrap outline to the object's shape or path:

- Select the object to modify.
- Choose **Text > Text Wrap > Reset Wrap Outline**. Affinity will restore the original wrap outline.

To ignore text wrap for a text frame:

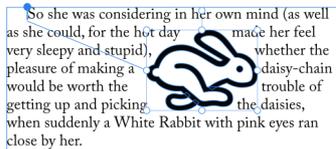
- Select a text frame or position the text cursor in a frame.
- Choose **Text > Text Wraps > Ignore Text Wraps** or select **Ignore Text Wraps** in the **General** section of the **Text Frame** panel. Objects with text wrap applied will no longer impact text in the selected text frame.

Tip: **Ignore Text Wraps** applies to the text frame and not to a selected range of text

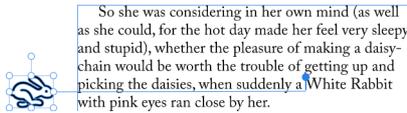
Pinning (anchoring) objects

You can pin an object to a position in text to enable the object to move with the text to which it is pinned as you continue to edit the text.

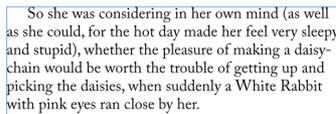
Affinity allows you to pin objects to text so they *float* relative to a position in the text or to position objects *inline* so that they are treated similar to a character. The examples below are a group of images and text frames grouped together and pinned inline.



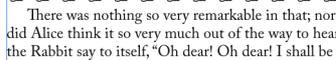
Float With Text: Example of a columnar object with **Text Wrap** set to **Tight**



Float With Text: Example of an extra-columnar object



Inline In Text: Example of a columnar object in a paragraph by itself; the multiple objects were first grouped together



Inline In Text: Example of a columnar object positioned between two characters; the tool icons in this manual are created in this manner

Pinned objects can be scaled, rotated, and deleted like any other object but moving them may be limited by the options you select in the **Pinning** panel.

To pin an object or change its pinning type:

1. Select the object. If there are multiple text objects on the page, move it near to where it should be pinned.
2. Do one of the following:
 - Click the **Float With Text**  or **Inline In Text**  buttons in the **Pinning** panel.
 - Choose **Layer > Float With Text** or **Inline In Text**.
3. The object will be pinned to text in the nearest text object. A blue pin  icon will indicate where the object is pinned.

Tip: Pinning is referred to as anchoring in some applications

Tip: All of the images in this manual are pinned inline, including both the icons placed between words and the larger illustrations between paragraphs

Definition: Extra-columnar object refers to objects outside of the column

4. Drag the pin icon to the position in the text where you want to anchor the object. The object will remain in the same position but the horizontal and vertical offset values in the **Pinning panel** will change.
5. If necessary, set the pinning options with the **Pinning panel**. If the panel is not visible, choose **Window > Text > Pinning**.

To import an image and pin it inline:

1. Position the text cursor in text.
2. Choose **File > Place...** and select an image to import. Affinity will position it inline.
3. If necessary, set the pinning options with the **Pinning panel**. If the panel is not visible, choose **Window > Text > Pinning**.

To unpin a pinned object:

1. Select the object and do one of the following:
 - Click the **Unpin**  icon in the **Pinning panel**.
 - Choose **Layer > Float With Text** or **Inline In Text** to deselect it.

To view pin icons:

Blue pin  icons will indicate where objects are pinned. The pins are always visible when a pinned object is selected but hidden when special characters are not shown.

1. Choose **Text > Show Special Characters** to display pins for all pinned objects.

Pinning objects behind text

Affinity always pins objects in front of text. If you want to pin objects behind text, you will need to use this workaround:

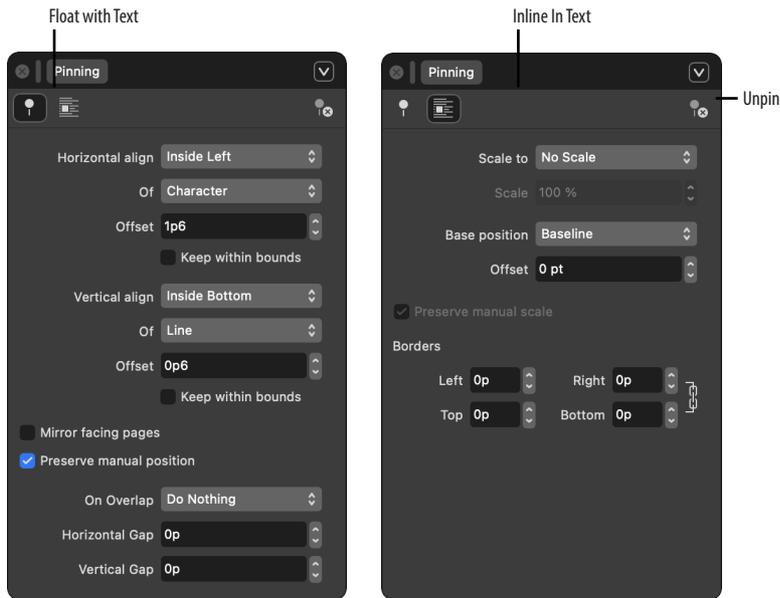
To pin an object or change its pinning type:

1. If the object is already pinned, un-pin it.
2. Draw another text frame in front of the object, matching the object's width and height. Enter the text that should appear in front of the object.
3. Select the new text frame and the object and choose **Layer > Group**.
4. Pin the group into the main text frame below and set the pinning options as you normally would.

Using the Pinning panel

To display the Pinning panel:

1. Choose **Window > Text > Pinning** to display the **Pinning** panel.
2. Set the pinning options:



- **Float with Text:** Click to pin the object relative to a position in the text. This option is used for extra-columnar objects often placed outside of the text frame. It can also be used for objects inside the text frame if text wrap is enabled.
- **Inline in Text:** Click to position objects inline so that they are treated similar to a character.
- **Unpin:** Click to disconnect the object from the text.
- **Horizontal align, Of, and Offset:** Select how the object should be positioned horizontally. To float an object in a consistent horizontal position outside of a text frame, set **Of** relative to the *Column*, *Frame*, *Page Margin*, or *Page Edge*.
 - **Horizontal Align:** *Outside Left*, *Inside Left* (default), *Inside Centre*, *Inside Right*, or *Outside Right*. If **Mirror Facing Pages** is selected, this option will alternate between left and right as the pin is moved between facing pages.
 - **Of (what):** *Character* (default, not recommended), *Text (Indented)*, *Column*, *Frame* (recommended), *Page Margin*, or *Page Edge*.

Tip: This tip could have been created as a floated object but was actually created using the **Sidenotes** feature for better automatic positioning

Tip: Changing the **Horizontal Align** and **Of** options will change the **Offset** to maintain the object's current horizontal position

Tip: Changing the **Vertical Align** and **Of** options will change the **Offset** to maintain the object's current vertical position

- **Offset:** Enter the amount the object should be offset horizontally from the selected page element.
- **Keep within bounds:** Select to prevent the floated object from being shifted to the left or right of the text column.
- **Vertical align, Of, and Offset:** Select how the object should be positioned horizontally. To float an object outside of a text frame without it appearing above or below the column, select **Keep within bounds**.
 - **Vertical Align:** *Outside Above, Inside Top* (default), *Inside Centre, Inside Bottom, or Outside Below*.
 - **Of (what):** *Line* (default, recommended), *Frame, Page Margin, or Page Edge*.
 - **Offset:** Enter the amount the object should be offset vertically from the selected page element.
 - **Keep within bounds:** Select to prevent the floated object from being shifted above or below the text column.
- **Mirror Facing Pages:** Select to automatically alternate Horizontal Align between left and right as the pin is moved between facing pages.
- **Preserve Manual Position:** Select to allow the object to be moved manually within the limits imposed by the other options. Deselect to prevent the object from being moved manually.
- **On Overlap:** Select what to do if two or more floated objects would overlap at their optimal positions. This option must be set for all of the floated objects to be of any use.
 - **Do Nothing** (default): Select to allow objects to overlap.
 - **Pack Horizontally:** Select to adjust the object's horizontal position so that more than one object can be positioned at the same vertical position. This option is not recommended for large objects because they may overlap the adjacent text even if positioned in the page margin.
 - **Stack Vertically:** Select to adjust the object's vertical position so that the objects are spaced vertically, even if they're not directly aligned to the pin position.
- **Horizontal/Vertical Gap:** Enter the gap between objects when **On Overlap** is set to *Pack Horizontally* or *Stack Vertically*.
- **Scale to:** Select to scale the inline object to match the adjacent text. Select *No Scale* (default) to set the size manually, *Point Size* to match the font size, or *Ascent, Cap Height, or X-Height* to match these font measurements.

- **Scale:** When **Scale To** is set to an option other than *No Scale*, set how much the image should be scaled relative to the selected option. For example, if *Point Size* is selected for 24 pt text then setting **Scale** to 50% would cause the inline object to be scaled to 12 pt tall.
- **Base position:** Select to align the bottom of the object with the text's *Baseline* (default) or *Descender*.
- **Offset:** Enter the offset of the object from the **Base Position**.
- **Preserve manual scale:** Select to allow the object to be scaled manually. Scaling an object manually will adjust the **Scale** value.
- **Borders:** Enter the gap between the object and adjacent text. Enter negative values to allow adjacent text to overlap the object.

Text styles

4

Text styles, also known as character and paragraph styles or style sheets, are essential for creating a consistently-formatted document. You can use text styles in documents of any length but they are critical for long publications such as books, magazines, and newspapers.

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Using text styles

Tip: Don't confuse *text styles* with *object styles*, which Affinity refers to simply as *styles*

Tip: Affinity allows you to apply paragraph styles to characters with the **Show in both panels** option but this is not recommended for beginners

Tip: Affinity allows you to apply only a single character style to a range of text

Tip: Affinity does not offer GREP styles or nested styles

A text style is a collection of paragraph and character attributes that you can apply to text without having to apply the attributes individually to save time and ensure consistent formatting.

Affinity offers paragraph and character text styles which are applied to paragraphs and characters. A *paragraph style* is a collection of any paragraph and character attributes while a *character style* is limited to character attributes. Applying a paragraph style to one or more characters will apply it to the entire paragraph while applying a character style will apply it only to the selected characters.

You can apply only a single paragraph style to a paragraph and a single character style to a range of text. For example, you can't apply both *Heading 1* and *Bullet 1* to the same paragraph—if you want *Heading 1* to have a bullet you would need to edit the style or create a version of it with that formatting. Likewise, you can't apply both the *Emphasis* and *Highlight* character styles to the same text.

You can override a paragraph or character style with individual formatting attributes. This capability should be used sparingly because if you were to override the *Body* style with *Bold* and then later decided that *Semibold* was more appropriate, you'd have to change all instances of *Bold* manually. With a character style, you could change the style's definition to update all instances automatically. Individual attributes are best reserved for text that already has a character style applied or for rare exceptions.

Most users define a paragraph style for each type of paragraph, such as *Heading 1*, *Heading 2*, and *Body*, and apply a style to every paragraph in the main text. Most text will not have a character style applied because they are used to modify the formatting of selected words and phrases in a paragraph, such as *Emphasis* to make text stand out or *Hyperlink* to indicate that the text is a clickable link.

Text style and formatting precedence:

If you apply conflicting formatting to the same text, Affinity uses a hierarchy to determine which formatting to display. For example, if you defined a paragraph style as *Helvetica*, a character style as *Garamond*, and then formatted the text as *Caslon*, Affinity would display the text as *Caslon* regardless of the order you applied the paragraph style, character style, and font family.

Formatting precedence (from top to bottom)

Character attributes (style overrides)

Character style

Paragraph attributes (style overrides)

Paragraph style

Application defaults

Text style example

Lorem ipsum	—————	Heading 1 paragraph style
Dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor.	—————	Body paragraph style
Incididunt ut labore et ½ aliqua.	—————	Body paragraph style + Strong Emphasis character style
Body paragraph style + Strong Emphasis character style + a character attribute (Fractions)		

How text styles affect formatting

Text formatting is a combination of the default text attributes, the paragraph style, the character style, and any paragraph or character attributes applied to override the styles.

A text style can be based on another text style which results in attributes defined in the parent style being inherited by the child style. For example, it is common to base *Heading 2* on *Heading 1*. Affinity also offers *style groups* which aren't applied directly to text but which can be used as the base for other styles and to group styles in the **Text Styles** panel. For example, all of Affinity's default paragraph styles are based on the *Base* style group.

A text style can also be based on *[No Style]* which means it is not based on another style and inherits no attributes.

If you do not define an attribute such as font family or size for a text style that is based on another style or style group, it will inherit the parent's attribute. If you do not define an attribute for a text style that is not based on another style or style group, applying the text style will not change those attributes. For example:

	Based on	Font family	Weight	Size/Leading	Colour
Default attributes	n/a	Arial	–	12/Default	Black
"Base" style group	[No Style]	Garamond	–	10/12	–
"Heading 1"	Base	Myriad Pro	Bold	24/28	–
"Heading 2"	Heading 1	–	–	12/14	–

If you applied *Heading 2* to text formatted as Arial 12/Default Green, it would become Myriad Pro Bold 12/14 Blue—the Myriad Pro Bold and Blue attributes would be inherited from *Heading 1* while 12/14 were defined in *Heading 2*.

If it had not been defined as Blue, applying *Heading 2* to the green text would not change the colour was not defined in *Base*, *Heading 1*, or *Heading 2* and you had already overridden the default text attributes with Green. However, if *Base* had been defined as Black and *Heading 1* did not define the colour, applying *Heading 2* would have made the green text black because *Heading 1* and *Heading 2* would have inherited it from *Base*.

Tip: [No Style] is not a text style but just a shortcut for the **Text > Text Styles > Set No Paragraph/Character Style** commands

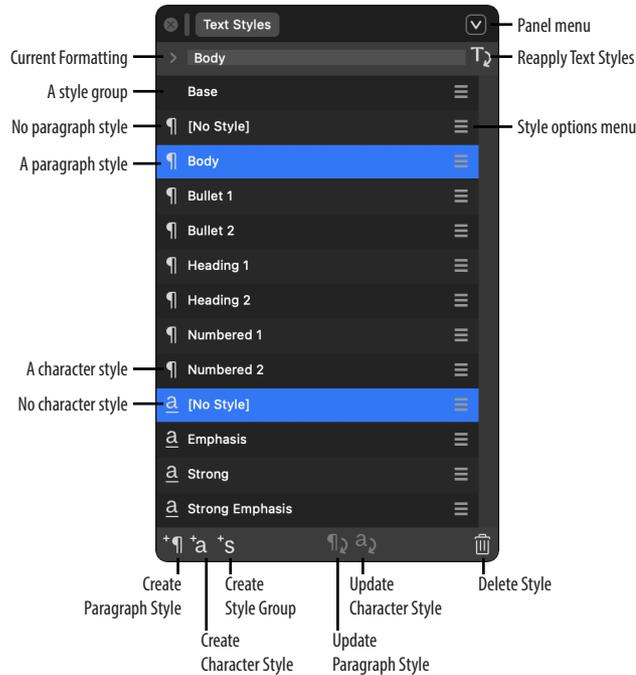
Tip: 12/Default means 12 pt type on Default leading while 10/12 means 10 pt type on 12 pt leading

Using the Text Styles panel

The formatting applied to text is expressed as paragraph style + character style + individual attributes. For example, *Body* + *Strong Emphasis* + *Font size: 24 pt*. The Text Styles panel shows

To display the Text Styles panel:

1. Choose **Window > Text > Text Styles** to display the Text Styles panel.



2. Click the caret **>** icon to the left of the **Current Formatting** field to view overflowing information. This field lists the formatting in use at the text cursor position or for the first character in a selected range of text. The presentation format is Paragraph Style + Character Style + individual formatting attributes.
3. Choose **Show Hierarchical** from the panel menu to toggle between listing text styles as children of the styles or groups on which they are based (default) and showing styles as a flat list (recommended). *Hierarchical* makes it easy to see at a glance how your styles are structured while a flat list makes it easier to find styles by name.
4. Choose **Show Samples** from the panel menu to toggle between listing text styles with their formatting (default) and as plain text (recommended). *Samples* makes it easy to find certain styles such as *Drop Caps* at a glance but it gives too much weight to lesser-used such as *Initial Words* compared to *Body* and *Heading 1*.

5. Choose **Sort by Type** from the panel menu  to toggle between listing style groups first followed by paragraph and then character styles (default, recommended), and listing all styles and groups in alphabetical order regardless of type. Styles are listed alphabetically within the three types when sorted by type.
6. Click the style options menu  for a text style to see options specific to that style. You can also right-click a style name to see the same options.

Applying text styles

There is more than one way to apply character styles but the most common way is to select a range of text or position the text cursor in text and then select a paragraph or character style. This option will clear existing formatting. If you want to preserve or control the existing formatting when applying text styles, refer to the next section.

To apply a text style:

Tip: You don't need to select an entire paragraph to apply a paragraph style; the style will be applied even to partially selected paragraphs

Tip: Although text styles are normally applied with a text tool, you can apply text styles to entire text frames selected with the **Move**  tool; this can lead to unexpected results for text in linked frames because the styles will be applied only to the text that was in the frame when the style was applied, and the frame may end up containing more or less text depending on the style's formatting

1. Position the text cursor in text or select a range of text.
2. Select a style by doing one of:
 - Click the character or paragraph style name in the **Text Styles** panel.
 - Select the style from the **Character Style** or **Paragraph Style** popup menus in the **Context Toolbar**.



- Select the style from the **Character Style** popup menu in the **Character** panel or **Paragraph Style** popup menu in the **Paragraph** panel.
- Choose **Apply “Style Name” to Paragraphs** from the style options menu  to the right of the text style's name in the panel, but there's no reason to use this more cumbersome method. This option is available only for paragraph styles.
- Choose **Apply “Style Name” to Characters** from the style options menu  to the right of the text style's name in the panel. Paragraph styles can be applied to selected characters with this option—doing so applies only their character attributes.

To apply a text style to and preserve or control existing formatting:

1. Position the text cursor in text or select a range of text.
2. Apply a paragraph style by doing one of:
 - Choose **Apply “Style Name” to Paragraphs and Clear Character Styles** from the style options menu  to the right of the text style's name in the panel to clear existing character styles from a paragraph but not individual character attributes. For example, if you applied *Body* to a paragraph with some text formatted with the *Emphasis* character style and, this option would remove *Emphasis* from the text.
 - Choose **Apply “Style Name” to Paragraphs and Preserve Character Formatting** from the style options menu  to the right of the text style's name in the panel to retain existing character styles and character attributes that don't match the new paragraph style as overrides. For example, if you applied a style defined as *Times 14* to a paragraph

formatted as *Arial 12* with some words formatted as *Garamond 16*, the paragraph would remain *Arial 12* and *Garamond 16*.

- Choose **Apply “Style Name” to Paragraphs and Preserve Local Formatting** from the style options menu  to the right of the text style’s name in the panel to retain existing character styles and all character and paragraph overrides. For example, if you applied a style defined as *Times 14* to a paragraph formatted as *Arial 12* with some words formatted as *Garamond 16* in a document with *Arial 12* as the default, the paragraph would change to *Times 14* but the specific words would still be formatted as *Garamond 16*. The *Arial 12* text would change to *Times 14* because *Arial 12* was not an override of the document’s default.
3. Or apply a paragraph or character style by choosing **Apply “Style Name” to Characters and Preserve Local Formatting** from the style options menu  to the right of the text style’s name in the panel to retain all character attributes and character styles as overrides. For example, if you applied *Emphasis* to text formatted as *Garamond 14*, those attributes would override *Emphasis*.

To apply a text style and its Next Style to successive paragraphs:

If you’ve defined a paragraph style with a Next Style, you can apply the ordered styles to successive paragraphs. For example, if *Heading 1* has **Next Style** set to *Heading 2*, and if *Heading 2* has **Next Style** set to *Body*, then you can select a range of paragraphs and with one command apply *Heading 1* to the first paragraph, *Heading 2* to the second paragraph, and *Body* to all of the following paragraphs.

1. Select a range of paragraphs.
2. Choose **Apply “Style Name” Then Next Styles** from the style options menu  to the right of the paragraph style’s name in the panel. This command will be present only if the paragraph style has **Next Style** set to another paragraph style.

To remove a text style from text:

1. Position the text cursor in text formatted with the style.
2. To remove the style and its formatting, click *[No Style]* in the **Text Styles panel**. There are two *[No Style]* options in the panel so be sure to click the one with the pilcrow (paragraph)  icon to remove the paragraph style or the lowercase *a*  icon to remove the character style.
3. Or to remove the style and retain its formatting, choose **Detach Paragraphs from “Style Name”** or **Detach Characters from “Style Name”** from the style options menu  to the right of the text style’s name in the panel.

Tip: *[No Style]* is not a text style but just a shortcut for the **Text > Text Styles > Set No Paragraph/Character Style** commands

Tip: The plus sign will not be shown next to the style name in the **Text Styles** panel list

To override a style:

A style override is any attribute you've applied to text formatted with a text style. If there are overrides applied to the selected text or text cursor position, a plus sign will be shown beside the style name in the **Current Formatting** field in the **Text Styles** panel as well as in the **Context Toolbar**, **Paragraph** panel, or **Character** panel.

1. Position the text cursor in text or select a range of text.
2. Apply any character or paragraph formatting attributes.

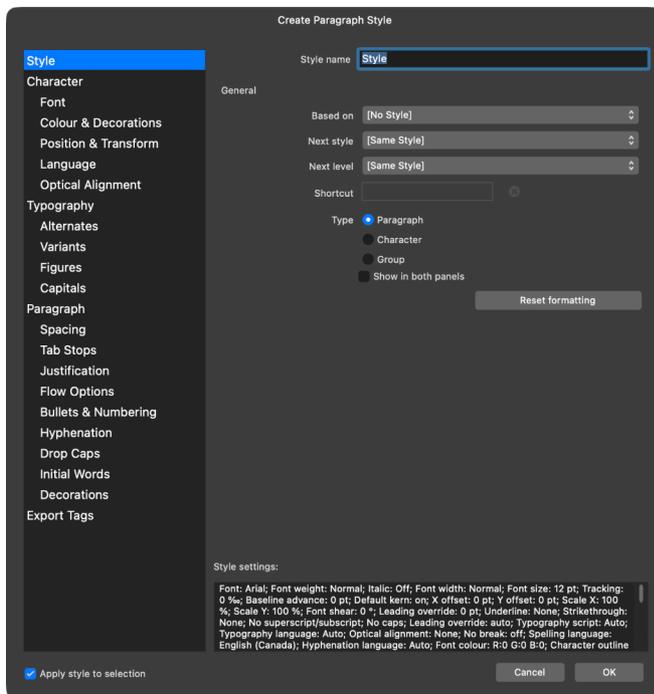
To clear text style overrides:

1. Position the text cursor in text or select a range of text.
2. Reapply the style by doing one of:
 - Click the style name in the **Text Styles** panel.
 - Click the **Reapply Text Styles**  icon to the right of the **Current Formatting** field at the top of the **Text Styles** panel or choose **Text > Reapply Text Styles**. These options will reapply the paragraph and character style and remove all paragraph and character overrides.
 - Choose **Text > Reapply Base Styles**. This option will reapply the paragraph style but remove character styles in addition to paragraph and character overrides.
 - Choose **Apply "Style Name" to Paragraphs** or **Apply "Style Name" to Characters** from the style options menu  to the right of the text style's name in the panel, but there's no reason to use this more cumbersome method.

Creating text styles

To manually create a new text style:

1. Optional: Position the text cursor in a text frame or other text object. The new style will be based on the text style and formatting in use. For example, if you place the cursor in text formatted as *Body* with 14 pt overriding the style, the new style will be based on *Body* and have 14 pt already defined.
2. Choose the type of style to create. You can change the type of style after starting but choosing the right type now will *pick up* the current text style and formatting in use.
 - Click the Create Paragraph Style  icon or choose **Text > Text Styles > Create Paragraph Style** to create a paragraph style.
 - Click the Create Character Style  icon or choose **Text > Text Styles > Create Character Style** to create a character style.
 - Click the Create Style Group  icon. There is not a matching menu command.
 - Or if you want to create a text style based on another style, choose **Create Style based on “Style Name”** from the style options menu  to the right of the text style’s name in the panel.



3. **Style name:** Enter a unique name for the text style.

Tip: Consider how the text style will be sorted alphabetically when choosing a name; for example, numbering heading styles as 1, 2, 3 makes them easier to find than naming them *Title*, *Heading*, and *Sub-heading*

Tip: Consider how the text style will be sorted alphabetically when choosing a name; for example, numbering heading styles as 1, 2, 3 makes them easier to find than naming them *Title*, *Heading*, and *Sub-heading*

Tip: You can't edit *[No Style]* with the **Text Styles** panel but you can assign a keyboard shortcut by choosing **Affinity > Settings... (macOS)** or **Edit > Settings...** (Windows), clicking **Shortcuts** in the left pane, choosing **Text** from the menu list, and then selecting **Text Styles > Set No Character Style**

Tip: The *both panels* name refers to applying text styles via the **Character** and **Paragraph** panels and also via the **Context Toolbar**, not via the **Text Styles** panel

Tip: **Reset formatting** does not change the options in the **Style** category (Style name, Based on, Next style, Next level, Keyboard shortcut, Type, and Show in both panels)

- Based on:** Select another text style or style group on which to base this style. The new style will inherit all of the base style's attributes. This is especially useful if there are only minimal differences between styles, such as a heading that is smaller than the heading on which it is based. Select *[No Style]* if you don't want to base this style on another.
- Next style:** Select another text style for the paragraph following one formatted with this text style. For example, setting **Next style** to *Body* for *Heading 1* would automatically set *Body* for the next paragraph when pressing **Return** in a *Heading 1* paragraph. Select *[Same Style]* if you don't want the text style to change when you press **Return**; you would use this option for body, numbered, and bulleted styles
- Next level:** Select another style for the next lower text style in a hierarchy of styles. For example, you would set **Next level** to *Heading 2* for *Heading 1*, and to *Heading 3* for *Heading 2*. This feature allows you to press **Tab** or **Shift + Tab** at the start of a paragraph to switch to the next lower or higher level of the style hierarchy. For example, pressing **Tab** at the start of a *Heading 1* paragraph would switch automatically to *Heading 2* instead of entering a tab character.

- Keyboard shortcut:** Assign a custom keyboard shortcut for commonly-used text styles by clicking in the text field and pressing the shortcut combination you want to use. If that shortcut is already in use a warning ⚠ icon will appear. Mouse over that icon to learn which shortcut is in conflict.

If you assign a keyboard shortcut to a character style and want to be able to turn it off (set it back to *[No Style]*) *turn it off* with a shortcut, too, you must assign a shortcut to *[No Style]* because shortcuts can't be used as toggles.

The keyboard shortcut will be shown in the Text Styles panel as a reminder.



- Type:** Choose between *Paragraph*, *Character*, and *Group* style types. Regardless of which type of style you started to create, you can change this setting to create a different type of style. The title of the window will not update to reflect the change in the type of text style.

A style group has all of the same options as a paragraph style.

- Show in both panels:** Select this option if you want to be able to apply the character attributes of a paragraph style as a character override to text set in a different paragraph style, or to apply a character style as a paragraph style. For example, you might choose this option if you wanted to be able to apply the font family, weight, and size attributes of *Heading 2* to text set as *Body*.

In the above example both *Body* and *Heading 2* would be listed in the **Text Styles** panel as the selected paragraph style, but *Body* would be applied to the paragraph and *Heading 2* to just a range of characters. Look at the **Context Toolbar** or **Character** and **Paragraph** panels for clarity.

- Reset formatting:** Click to remove all attributes defined for the text style.

11. **Style settings:** This field displays a summary of the text style definition.
12. **Apply style to selection:** Select to apply the new text style to the selected text or text cursor position when you click **OK**; deselect it to create the style without applying it to the text. This option is not applicable to style groups.
13. **Category:** Click each category of character or paragraph attributes in the left pane and define the values you wish to include in the text style. The options are the same as those in the **Character** and **Paragraph** panels.

Character

Font	Set the font family, traits (font style) weight, width, and size
Colour & Decorations	Set the fill and highlight colours, underline, etc.
Position & Transform	Set the kerning, tracking, baseline offset, leading override, superscript, etc.
Language	Set the spelling and hyphenation language
Optical Alignment	Set how punctuation and certain characters are positioned relative to the frame edges

Typography

Alternates	Specify ligatures and alternates
Variants	Specify stylistic sets, character variants, and position forms
Figures	Specify figure (numeral) width, position, and style
Capitals	Specify all caps, small caps, titling, and unicas

Paragraph

Spacing	Set the alignment, indents, leading, space before, and after
Tab Stops	Set tab stops and leaders
Justification	Set minimum, desired, and maximum word and letter spacing
Flow Options	Set start, keep together, widow, and orphan options
Bullets & Numbering	Set bulleted and numbered list options
Baseline Grid	Set to override a baseline grid
Hyphenation	Set hyphenation rules
Drop Caps	Set to create automatic drop caps
Initial Words	Set formatting for the first words in a paragraph
Decorations	Set paragraph borders and fill
Export Tags	Set tags (classes) for EPUB or accessible PDF; refer to Setting text style export tags on page 373

Tip: **Weight** and **Width** will be disabled if you select a font style because it combines the weight, width, and slope (italic) traits

If you don't want the style to change the existing formatting for an attribute, leave the option set to *[No change]*. If you edit a value and want to restore it to *[No change]*, the way you do that depends on the type of control:

- **Popup menu:** Select *[No change]* from the list.



- **Text field:** Delete the value to clear the field and then press **Tab**.



- **Checkbox:** Click the checkbox until the mixed-state value appears (a horizontal line instead of the usual checked or unchecked appearance).



- **Radio button:** Click the **No Change** radio button option.



- **Colour sample:** Deselect the neighbouring checkbox; the colour will be ignored if the checkbox is deselected.



Tip: A white colour sample with a red line through it means no colour

14. Click OK to create the style.

To duplicate a text style to create a new text style:

1. Choose **Duplicate** “Style Name” from the style options menu  to the right of the text style's name in the panel.
2. The **Text Style Editor** window will be displayed with the same options as creating or editing a text style. Name the new style and change its formatting attributes as required. Affinity will show the effect of the changes live as you modify the attributes in the window.
3. Click OK to create the style.

To delete text style(s):

1. To delete a single text style, choose **Delete** “Style Name” from the style options menu  to the right of the text style's name in the panel.

Or select the text style name in the panel list and then click the **Delete Style**  icon or choose **Text > Text Styles > Delete Paragraph Style** or **Delete Character Style**. Note that selecting a style will apply it to the selected text or text cursor position so this method is often less convenient.
2. To delete all text styles, choose **Detach and Delete All Styles** from the panel menu  or choose **Text > Text Styles > Detach and Delete All Styles**. No formatting will be lost as the formatting attributes will be *detached* from the text styles and applied directly to any styled text. There is no confirmation for this command but you can undo it.

3. To delete only the text styles that are not in use, choose **Delete Unused Styles** from the panel menu or choose **Text > Text Styles > Delete Unused Styles**. There is no confirmation for this command but you can undo it.
4. To delete a style group or a text style, as well as all the styles based on it, choose **Delete “Style Name” Group** from the panel menu . There is no confirmation for this command but you can undo it.

Changing text styles

You can change text styles at any time using the same options as when you created the style.

One of the first things you might do after creating a new document with the default text styles is edit the *Base* style group. With the default text styles, *Body*, *Heading 1*, *Bullet 1*, and *Numbered 1* are all based on the *Base* style group so instead of changing the font family for each from Arial to your preferred font you could edit *Base* and the styles would be updated automatically.

You can even change a paragraph style to a character style or vice versa. You can even change a paragraph or character style to a style group but these types of changes can have confusing consequences so it's best to avoid changing a style's type. For example, if you changed the *Body* style to a style group then all text formatted as that style would appear to be formatted with a style group. You would also no longer be able to apply the style directly via the **Text Styles panel** without using the group's style options menu .

To update a text style to match the current formatting:

1. Format text with the text style and then adjust its formatting attributes as desired using the **Paragraph** and **Character** panels. Position the text cursor anywhere in the formatted text. If you leave a range of text selected, Affinity will use the formatting at the start of the text range.
2. Update the paragraph or character style by doing one of:
 - Click the **Update Paragraph Style**  icon or the **Update Character Style**  icon at the bottom of the **Text Styles panel** or in the **Context Toolbar**.
 - Choose **Text > Text Styles > Update Paragraph Style** or **Update Character Style**.
 - Choose **Update “Style Name”** from the style options menu  to the right of the text style's name in the panel.

Tip: With this option you can update any style to match any other style as well as the current formatting

Tip: If you change a paragraph or character style to a style group, the text style's formatting will be removed from any paragraphs formatted with it

To manually change a text style's definition:

1. Choose **Edit “<style name>”** from the style options menu  to the right of the text style's name in the panel.

Or double-click the style name in the **Text Styles panel**. Note that double-clicking a style will apply it to the selected text or text cursor position so this method is not recommended unless the cursor is in text of the text style you want to edit.
2. The **Text Style Editor** window will be displayed with the same options as creating or editing a text style. Change the style's formatting attributes as required. Affinity will show the effect of the changes live as you modify the attributes in the window.
3. Click **OK** to update the style.

Importing and setting default text styles

Newly-created documents include Affinity's default text styles. You can save your current collection of text styles for use in future documents or import text styles from one document into another.

To save the current text styles as the default:

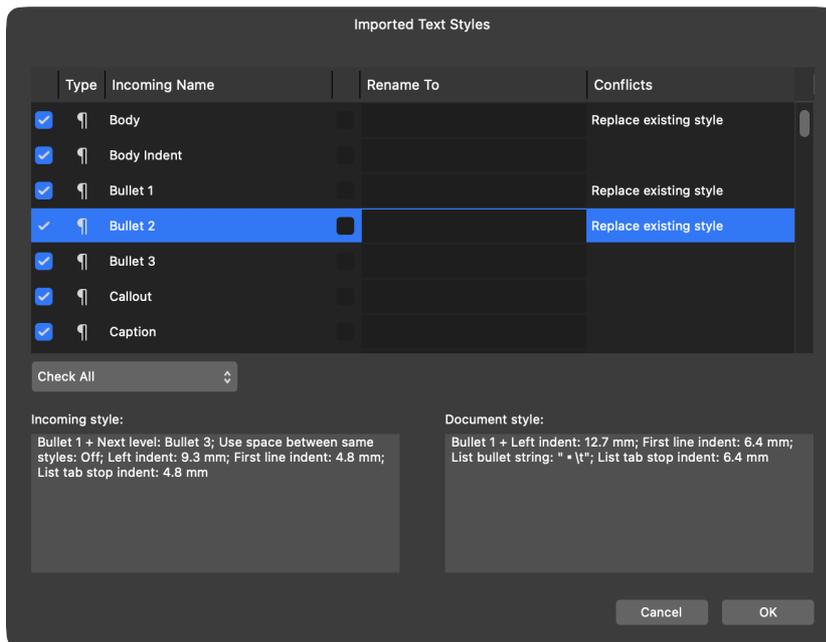
1. Choose **Save Styles as Default** from the panel menu  or choose **Text > Text Styles > Save Styles as Default**.

To revert to the factory default text styles:

1. Choose **Affinity > Settings...** (macOS) or **Edit > Settings...** (Windows) and then click **Miscellaneous** in the left pane.
2. Click **Reset Text Styles**.
3. Click **Close**.

To import text styles from another document:

1. Choose **Import Styles...** from the panel menu  and then select the other document from the **Open** window.



2. Select which text styles to import by selecting or deselecting the checkboxes to the left of their names. Affinity will display the formatting attributes of the selected text style and for a style in the document of the same name at the bottom of the window.

Choose **Check All** from the popup menu below to select or deselect all text styles, or choose **Check Paragraphs** or **Check Characters** to select or deselect all paragraph or character styles.

3. Affinity will indicate which text styles will replace and overwrite an existing style. To import a style but not replace an existing one with the same name, enter a new name for the style in the text field to the right of the style name.
4. Click **OK** to import the selected text styles into the document.

To export text styles to share them with another user:

Affinity doesn't provide a way to export text styles because you can import styles from another document, but it's easy to share text styles without sharing the contents of your document.

1. Create a new document.
2. Choose **Detach and Delete All Styles** from the panel menu  or choose **Text > Text Styles > Detach and Delete All Styles** to delete all text styles from the document.
3. Choose **Import Styles...** from the panel menu  and then from the **Open** window select a document that contains the text styles you want to share.
4. Click **OK** in the **Imported Text Styles** window. The blank document now contains just the text styles you want to share.
5. Save the document and send it to the other user.

Objects

5

While illustration is not the focus for page layout and publishing, it's important to master the basics of creating and manipulating objects in order to lay out books, magazines, and other long documents. This chapter introduces the types of objects, explores the many shapes, and provides instructions for selecting, moving, duplicating, scaling, rotating, aligning, arranging, and grouping objects.

Affinity offers many vector illustration features including the Pen and Node tools that are beyond the scope of this manual. This chapter focuses on the features most relevant to page layout.

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About objects and layers

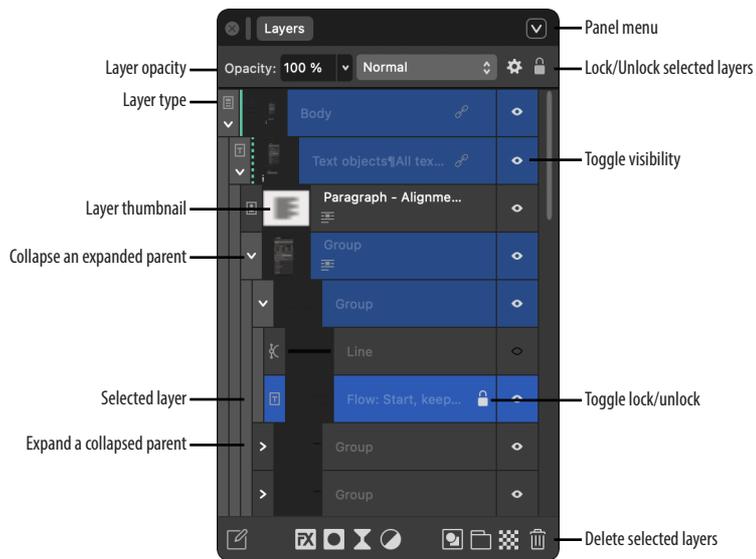
Everything you add to a page is an object, whether it is text, an image, a shape, a path, or even an embedded document. Objects are layered on top of each other in a stack so they are also all referred to as layers.

Most objects are opaque but they can be made translucent by changing their opacity which allows the objects beneath them to be partially visible.

Using the Layers panel

To display and customise the Layers panel:

1. Choose **Window > General > Layers** to show the **Layers panel** if it is not already open.



Each layer is indicated with a thumbnail and name. The thumbnail images are generated automatically from the layer's contents. The names are also generated automatically but can be changed.

The layer(s) selected in the document window will be indicated with an accent colour in the panel, and the parent layer(s) will be indicated with a slightly darker shade of the accent colour.

2. Choose **Auto-scroll** from the panel menu to scroll the list of layers when you select an object in the window so that it is visible in the panel.
3. Choose **Show Group Thumbnails** from the panel menu to represent groups with an automatic thumbnail instead of a folder icon.

Tip: The accent colour can be customised on macOS with **System Settings > Appearance** and on Windows using with **Settings > Personalisation > Colours**

- Choose **Show Object Type** from the panel menu to display an icon to the left of the thumbnail indicating the type of object:

Layout and Vector		Pixel
Master page	Container layer	Pixel layer
Frame text	Shape	Adjustment
Art text	Path	Live filter
Shape frame text	Picture frame	Mask
Path text	Image	Fill layer
Table	Clipping Mask	Pattern layer
Linked/embedded resource	Compound layer	
Empty group	Compound add	
Symbol	Compound subtract	
Artboard	Compound intersect	
Data merge	Compound xor	

- Choose **Thumbnail Background > Checkerboard** from the panel menu to toggle on and off a checkerboard background behind the layer thumbnails. A checkerboard can be helpful in distinguishing objects in a thumbnail.
- Choose **Thumbnail Background > Light** or **Dark** from the panel menu to change the background shade.
- Choose **No Thumbnails** or **Small/Medium/Large Thumbnails** from the panel menu to change the size of the page thumbnails. While larger thumbnails are easier to see, you'll be able to see fewer layers at once in the list.

To select layers to manipulate:

- Single-click a layer to select it so you can perform actions to it.
- To select a range of layers, select one by single clicking it and then press **Shift** and click the last one in the range.
- To select multiple layers that aren't in a continuous range, press **⌘** (macOS) or **Ctrl** (Windows) and click each layer.
- If a selected object's layer isn't visible in the list, choose **Layer > Find in Layers Panel** to scroll the panel list to its position.

To expand/collapse a parent layer:

- Click the caret  icon to the left of a group, container layer, or clipping object to expand it and view its child layers. Click it again to collapse it.
- Or right-click a layer and choose **Expand Selection** or **Collapse Selection**.
- If the layer is nested multiple levels deep, you can right-click and choose **Collapse All Parents** to collapse multiple layers at once. Or choose **Layer > Collapse All in Layers Panel**.

To rename layers:

1. Double-click a layer name to rename it and press **Return** or **Enter** when you are done. Automatic layer names such as *Frame Text* and *Rectangle* are shown in low contrast while the names you enter yourself are shown in high contrast.
2. To rename multiple layers sequentially, press **Tab** instead of **Return** or **Enter** to commit the layer's name and move to the next one in the list. Press **Shift + Tab** to move up instead of down.

Creating shapes

There are two types of vector objects that can be added to a document: shapes and paths (curves). The **Shape** tools let you create commonly-used geometric shapes such as rectangles , ellipses , and triangles , while the **Pen**  tool lets you draw open and closed paths made up of connected line and curve segments.

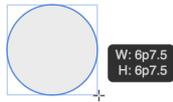
You can edit both shapes and paths using the **Move**  and **Node**  tools. A shape can be converted to a path for asymmetric manipulation.

To draw a shape:

1. Select one of the **Shape** tools.
2. To create the shape with specific options, select them from the **Context Toolbar** before drawing the shape. Changing the options first will set the default for all future shapes of this type that you draw.

You can also click an existing shape to select it which will temporarily copy its options without resetting the defaults.

3. Drag from one corner of the shape to the other. Affinity will display the shape's width and height as you drag.



- Hold **Shift** to constrain the shape to equal width and height
 - Hold **⌘** (macOS) or **Ctrl** (Windows) to draw from the centre
 - While drawing, hold **Ctrl** (macOS) or right mouse button (Windows) to rotate the shape about its origin; Affinity will display the rotation angle as you drag
 - While drawing, hold **Space** to reposition the shape before it is finished
4. Release the mouse button to create the shape.
 5. Optional: Change the shape's options using the **Context Toolbar**.

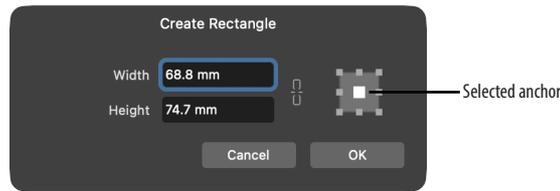
Tip: Lines are not shapes in Affinity so to create a line you must draw one with the **Pen** tool

Tip: Refer to [Shape options](#) on page 224 for more information

Tip: Select the **Keep Selected**  icon in the **Context Toolbar** so that the new shape will be selected after it is created

To create a shape numerically:

1. Select one of the **Shape** tools.
2. Hold **⌘** (macOS) or **Ctrl** (Windows) and click on the page where you want to create the shape.



3. Enter the **Width**, **Height**, and any other shape-specific values. Click the link  icon to change the Width and Height together.
4. By default, the position you clicked will be the centre of the new shape as indicated by the selected centre anchor. Select a corner or side anchor to change how the shape is positioned.
5. Click **OK** to finish creating the shape.

Shape options

All shapes have fill and stroke attributes but each has its own options which can be set in the **Context Toolbar** while creating and editing shapes.

Tool	Options
 Rectangle	N/A
 Ellipse	N/A
 Rounded Rectangle	Radius for each corner, percentage or absolute size
 Triangle	Top Point as a percentage of width
 Diamond	Mid Point as a percentage of height (0% forms a triangle, 100% an inverted triangle)
 Trapezoid	Left and Right Points as a percentage of width
 Polygon	Number of Sides Curve as a percentage of radius (0% forms a polygon, 100% forms an ellipse), and Smooth Points when using Curve
 Star	Number of Points Inner Radius Inner/Outer Circle Curved Edges and Left/Right Curve when using Curved Edges

Tool	Options
 Double Star	Number of Points Inner Radius and Point Radius for alternating points
 Square Star	Number of Sides (points) Cutout as a percentage of radius (0% forms a polygon)
 Arrow	Thickness as a percentage of height Left/Right End Style Proportional so ends remain fixed when scaled instead of scaling with the shape End Length/Size Inner Offset/Indent Size, depending on the End Style
 Donut	Hole radius as a percentage of shape radius Start/End/Total Angle to define a cut out
 Pie	Hole radius as a percentage of shape radius Start/End/Total Angle to define a cut out
 Segment	Starting Angle Lower/Upper Line as a percentage of height (setting Lower to 0% and Upper to 100% forms an ellipse)
 Crescent	Left/Right Curve as a percentage of width (setting Left to -100% and Right to 100% forms an ellipse)
 Cog	Number of Teeth Inner Radius (length of teeth) Hole Radius Tooth Size (point width) Notch Size Curvature
 Cloud	Number of Bubbles Inner Radius
 Callout Rounded Rectangle	Same as Rounded Rectangle plus Tail Width/Height as a percentage of the shape Tail Start (root)/End (point) as a percentage of width
 Callout Ellipse	Same as Ellipse plus Tail Height Tail End (point) and Tail Angle as a percentage of width
 Tear	Curve Tail Position offset from centre Bend Fixed Ball Size so the ball remains fixed when scaled instead of scaling with the tear Ball Size when not a fixed size

Tool	Options
 Heart	Spread (lobe height)
 Spiral	Refer to Help for options
 QR Code	Refer to Help for options
 Cat	N/A

Modifying shapes

To change a shape's options numerically:

1. Select the shape with the **Move**  tool, **Node**  tools, or any of the **Shape** tools. Size handles to scale the shape will be shown around its selection box.

If you select multiple objects, switch to any **Shape** tool because otherwise the **Context Toolbar** will show options for multiple objects of any type rather than the specific type you have selected.

2. Change the options in the **Context Toolbar**.

To change a shape's options visually:

1. Select the shape with the **Node**  tools, or with a **Shape** tool. One or more red control handles will appear to change the shape's options.

When you move the mouse pointer over a red control handle, a red guide will indicate the directions you can drag.

2. Drag the red control handles to set the shape's options. Double-click a handle to restore it to its original position.

Creating a grid of shapes (quick grids)

To create a grid of the same shape:

1. Select one of the **Shape** tools.
2. Drag from one corner of the shape to the other.
 - Hold **Shift** to constrain the shapes to equal width and height
 - Hold **⌘** (macOS) or **Ctrl** (Windows) to draw from the centre
 - While drawing, hold **Ctrl** (macOS) or right mouse button (Windows) to rotate the shapes about the origin
 - While drawing, hold **Space** to reposition the shapes before they are finished
3. While the mouse button is still held down, press **→** to create another column of the shape or **↓** to create another row. Repeat as many times as necessary. Press **←** or **↑** to reduce the number of columns or rows.
4. Press and hold **→** to increase space between the columns of shapes or **↓** to increase space between rows. Press and hold **←** or **↑** to reduce space. Hold **Shift** while holding an arrow key to increase or decrease by 10 times the normal amount.
5. Release the mouse button to create the grid of shapes. Each shape will be a separate object.

Creating lines

Tip: The full features of the **Pen** tool are beyond the scope of this manual

Definition: Affinity uses the term *Curve* for what other applications refer to as a *Path* and *Node* for a *Point*; the terms are interchangeable but this manual uses the term *Path* because referring to a straight line as a curve is confusing

Tip: If you select the **Line Mode** icon, you can also draw a straight line by clicking and dragging rather than clicking twice

Affinity doesn't have a shape tool for drawing lines but you can draw a straight line as a single segment of a path using the **Pen** tool.

To draw a line:

1. Select the **Pen** tool. The mouse pointer will change to the **new path** pointer to indicate that you can start a new path.
2. Optional: Select the **Line Mode** icon from the mode selector in the **Context Toolbar**. This mode constrains drawing to straight lines to avoid creating accidental curves. You can also draw straight lines without selecting this mode by holding **Ctrl** while dragging.
3. Click once to create a node (point) where the line should start. The mouse pointer will change to the **add segment** pointer to indicate that you can add another node.
4. Move the mouse to where the line should end and click to create a second node and end the path segment.

Affinity will snap the nodes to the nearest snapping points if **Enable Snapping** is selected in **View > Snapping**, but you can also:

- Hold **⌘** (macOS) or **Alt** (Windows) to not snap to snapping points
- Hold **Shift** to constrain drawing to orthogonal (horizontal/vertical) and 45° lines

While moving the mouse to create the second node, Affinity will show a measurement line to indicate its length but only if the mouse pointer is close to horizontal or vertical and you are not holding a modifier.



5. The line is now completed but the mouse pointer will remain as the **add segment** pointer to indicate that you can add another node to it.

To start another line, press the **Esc** key which will deselect the line's second node and change the mouse pointer to the **new path** pointer to indicate that you can now start a new path.

6. Switch to the **Move** tool when you are done drawing lines.

Modifying lines

Paths can be transformed just like any other object with the **Move**  tool but you can edit their nodes with the **Node**  tool.

To modify a line:

1. Select the **Node**  tool. The mouse pointer will change to the **node**  pointer.
2. Select the line by clicking on it once. Node handles will appear at its ends.
3. Mouse over the node you want to move. The mouse pointer will change to the **edit node**  pointer.
4. Select the node by clicking it once and change its **X** and **Y** coordinates in the Transform panel.

Or drag the node to its new position. Affinity will snap the node to the nearest snapping point if **Enable Snapping** is selected in **View > Snapping**, but you can also:

- Hold **⌘** (macOS) or **Alt** (Windows) to not snap to snapping points
 - Hold **Shift** to constrain moving the node to orthogonal (horizontal/vertical) and 45° lines from the original position
5. Press the **Esc** key to deselect the node or switch to the **Move**  tool when you are done editing lines.

Selecting objects

To select an object by clicking:

Tip: You can click anywhere on filled objects to select them, but to select unfilled objects you must click on its path (stroke)

1. Using the Move  tool, click once on the object's stroke. You can click anywhere on an object if it's filled.

Or select the object layer in the Layers panel. Refer to [Using the Layers panel](#) on page 220.

A selection box with size handles and a rotation handle will appear around the object to indicate that it is selected.

2. Optional:
 - Hold **Shift** while clicking to add or remove objects to those already selected
 - Hold **⌘** (macOS) or **Ctrl** (Windows) while clicking to select objects inside a group, container layer, or clipping object rather than the parent layer
 - Hold **⌘** (macOS) or **Alt** (Windows) while clicking to select the object behind the object you clicked on; repeat to select the object below it in the layer stack

To select an object by dragging:

Tip: Marquee selection simply means dragging a selection box around objects

1. Using the Move  tool, drag a marquee around the objects. By default, objects that intersect with the marquee will be selected. You can change this behaviour by choosing **Affinity > Settings...** (macOS) or **Edit > Settings...** (Windows), clicking **Tools** in the left pane, and selecting from **Marquee selection behaviour**.

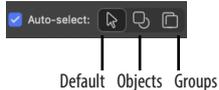
A selection box with size handles and a rotation handle will appear around the object(s) to indicate that they are selected.

2. Optional:
 - Hold **⌘** (macOS) or **Alt** (Windows) before starting to drag to force drag select even if an object is below the mouse pointer
 - Hold **Shift** while dragging to add or remove objects to those already selected
 - Hold **⌘** (macOS) or **Ctrl** (Windows) while dragging to select objects inside a group rather than the group itself
 - Hold **Ctrl** while dragging to temporarily reverse the **Marquee selection behaviour** set in **Settings**

To constrain object selection:

Affinity offers options to make it easier to select the desired object in a complex or busy page.

- Deselect **Auto-Select** in the **Context Toolbar** to prevent selecting objects in the document window. You will only be able to select layers using the **Layers** panel.
- Select **Default** to be able to click to select any type of object, **Objects** to be able to select only individual objects, or **Groups** to be able to select only groups.



- If you use container layers , you can deselect the **Edit Within Container**  icon in the **Layers** panel to restrict object selection to objects in the selected container layer.

Tip: Container layers were known simply as *Layers* in Affinity 2

To select or deselect all objects:

1. Choose **Edit > Select All** to select all objects on the current spread.
2. Choose **Edit > Deselect** or click on an empty area of the spread to deselect all objects.

Tip: You cannot select objects on multiple spreads at the same time

To select a different layer:

1. Choose **Layer > Next Layer** or **Previous Layer** to select the layer above or below the current layer within the same container layer, group, or the layer stack. When the top or bottom is reached then it will cycle to the other end of the stack.
2. Choose **Layer > Top Layer** or **Bottom Layer** to select the first or last layer in the same container layer, group, or the layer stack.
3. Choose **Layer > Parent Layer** to select the parent group, container layer, or clipping object of the current layer.

Duplicating Objects

To make one copy of an object:

1. Select the object(s) using the **Move**  tool.
2. Choose **Edit > Duplicate > Selection**.

Or hold **⌘** (macOS) or **Ctrl** (Windows) while dragging the object to duplicate it to a specific position on the page. You can even drag the duplicate to another page if both pages are visible in the window at the same time.

Or right-click the layer in the **Layers** panel and choose **Duplicate**.

Or hold **⌘** (macOS) or **Alt** (Windows) while dragging a layer in the **Layers** panel to duplicate it to a specific position in the layer stack.

To copy and paste an object, including to another page:

You can also use the equivalent keyboard shortcuts or right-click to access the same commands in the context menu.

1. Select the object(s) using the **Move**  tool.
2. Choose **Edit > Cut** to move it or **Edit > Copy** to make a copy of it.
3. Optional: Switch to the page you want to move or duplicate the object to.
4. Choose **Edit > Paste**.

Affinity will paste the object at the same coordinates relative to the spread origin as the copied objects unless the new object would be completely outside of the visible portion of the spread.

If you paste an object while the text cursor is positioned inside of text, the object will be pinned inline. Refer to [Pinning \(anchoring\) objects](#) on page 197 for more information.

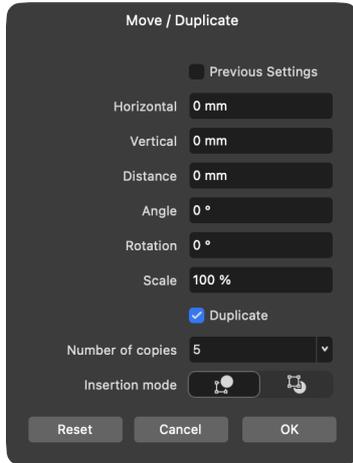
If you copy and paste a text frame, the frame will be pasted with all of the text in the story (including the text in the frames it is linked to).

To make copies of an object with the same transformation as the last copy:

1. Select the object(s) using the **Move**  tool.
2. Choose **Edit > Duplicate > Selection**.
3. Move, scale, rotate, or shear the object.
4. Choose **Edit > Duplicate > Selection** again. This duplicate will be cumulatively transformed. Repeat as required.

To make multiple copies of an object:

1. Select the object(s) using the Move  tool.
2. Press **Return** or **Enter** to open the Move / Duplicate window.



- **Previous Settings:** Select to restore the last-used settings, if applicable.
 - **Duplicate:** Select to specify that the object should be duplicated. Deselect to specify that the object should be moved.
 - **Number of copies:** Enter the number of duplicates to make.
 - **Insertion mode:** Select whether duplicates should be created in front or behind the selected object.
 - **Offset:** Enter how much to move the object and each duplicate by entering either **Horizontal** and **Vertical** amounts or **Distance** and **Angle**. Changing either set of fields will adjust the other fields.
 - **Rotation:** Enter how much the object and each duplicate will be rotated.
 - **Scale:** Enter how much the object and each duplicate will be scaled.
3. Click **OK** to duplicate the object.

To specify where duplicates should be created:

1. Select an object on the page or a layer using the **Layers** panel.
2. Select an insertion mode from the main toolbar to choose where the copy will be inserted in the layer stack. These icons are not available by default in the **Layout** studio so you must either switch temporarily to the **Vector** studio or choose **View > Customise Toolbar...** to add the icon group to the toolbar.
 - Deselect all three **Insertion**  icons to insert the copy above the selected object or layer.

- Select the **Insert behind the selection**  icon to insert the copy below the selected object or layer.
- Select the **Insert at the top of the layer**  icon to insert the copy at the top of the layer. If the layer is inside a Container Layer, the object will be inserted at its top; otherwise, the object will be inserted at the top of the layer stack.
- Select the **Insert inside the selection**  icon to insert the copy clipped inside the selected object or layer.

Transforming objects

You can move, scale, and rotate objects visually by dragging them or their handles or precisely by changing coordinates in the **Transform** panel. You can also specify offsets and make duplicates with the **Move/Duplicate** window.

Text in text frames and images in picture frames can also be moved and scaled with their frames. Refer to [Moving and scaling text frames](#) on page 103 [Scaling and rotating images](#) on page 269.

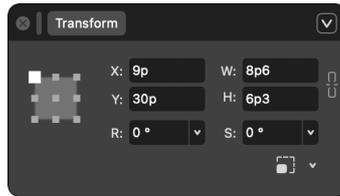
To move, scale, or rotate an object visually:

1. Select the object(s) using the Move  tool.
2. Drag anywhere on or inside the object's selection box to move it.
 - Hold **Shift** while dragging to constrain movement to horizontal, vertical, or 45°.
 - Select **Hide Selection while Dragging** from the Settings  icon in the **Context Toolbar** to temporarily hide selection boxes and handles when transforming objects.
 - Select **Show Alignment Handles** from the Settings  icon in the **Context Toolbar** to display blue alignment handles  . Hover over a handle to display a temporary guide and drag a handle to align it with other objects.
3. Drag a size handle to scale the object.
 - Hold **Shift** while dragging to reverse whether or not the object's aspect ratio will be maintained while scaling. By default, scaling groups, unframed images, and documents will constrain their aspect ratio while all other object types will not be constrained.
 - Hold **⌘** (macOS) or **Ctrl** (Windows) to scale from the object's centre
 - Hold **Ctrl** (macOS) or right mouse button (Windows) to rotate the object about its origin while scaling
4. Drag the rotation handle to rotate the object about its origin. Hold **Shift** while dragging to constrain rotation to 15° increments.
 - Select **Enable Transform Origin** from the Settings  icon in the **Context Toolbar** to display the object's origin  (rotation point). Drag the origin from the object's centre to the position about which you want to rotate the object.
 - Hold **Shift** while dragging to constrain movement to 45° directions.
 - The origin  icon will be bolded when it's not positioned in the centre.
 - Double-click the origin to reset it to the object's centre.

To move, scale, or rotate an object precisely:

1. Select the object(s) using the Move  tool.
2. Choose **Window > General > Transform** to show the **Transform** panel if it is not already open.

Tip: Rather than calculating the new coordinates, use an expression such as +2 to add 2 to the current value; refer to [Appendix B – Using field input expressions](#) on page 470



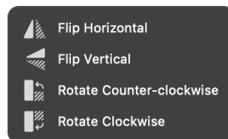
3. Change the **X** (horizontal) and **Y** (vertical) coordinates for the selected object(s) to move them to a new location. If multiple objects are selected, the coordinates shown will be for the combined objects.
4. Change the **W** (width) and **H** (height) coordinates for the selected object(s) to scale them. If multiple objects are selected, the coordinates shown will be for the combined objects.

Optional: Click the **Link**  icon to change **Width** and **Height** together and maintain the object's aspect ratio.

5. Change the **R** (rotation) and **S** (shear) angles to rotate the object

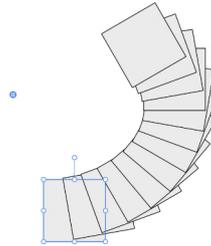
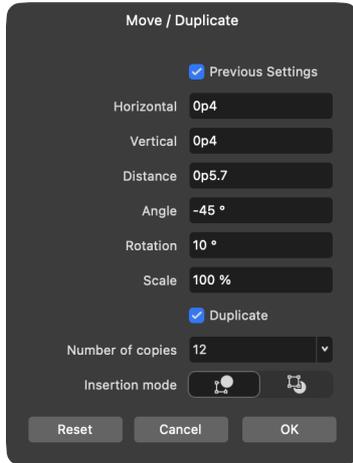
To rotate objects by 90° or to flip objects:

1. Select the object(s) using the Move  tool.
2. Click the **Transform**  icon in the main **Toolbar** and select **Flip Horizontal**, **Flip Vertical**, **Rotate Counter-clockwise**, or **Rotate Clockwise** from the popup. Or choose the equivalent command from the **Layer > Arrange** menu.



To move, scale, or rotate with Move/Duplicate:

1. Select the object(s) using the Move  tool.
2. Press **Return** or **Enter** to open the Move / Duplicate window.



12 copies of the original shape will each be shifted 0p4 horizontally and vertically and rotated 10° about their origin point which is above and to their left

- **Previous Settings:** Select to restore the last-used settings, if applicable.
- **Offset:** Enter how much to move the object and each duplicate by entering either **Horizontal** and **Vertical** amounts or **Distance** and **Angle**. Changing either set of fields will adjust the other fields.
- **Rotation:** Enter how much the object and each duplicate will be rotated.
- **Scale:** Enter how much the object and each duplicate will be scaled.
- **Duplicate:** Select to specify that the object should be duplicated. Deselect to specify that the object should be moved.

Affinity will display a live preview of the effects of this window while you adjust the options. The changes will not be applied to your document until you click **OK**.

3. Optional: While the **Move/Duplicate** window is open, select **Enable Transform Origin** from the **Settings**  icon in the **Context Toolbar** to display the original object's origin . Drag the origin to the position about which you want to rotate the object.
4. Click **OK** to move, scale, rotate, or duplicate the object.

To move, scale, or rotate multiple objects:

When multiple objects are selected, you can move, scale, and rotate them independently or together.

1. Select multiple objects using the Move  tool.
2. Deselect the **Transform Objects Separately**  icon in the **Context Toolbar**. Size handles and a rotation handle will appear around the objects' selection

box. The **Transform** panel will show the objects' combined coordinates and width and height. Any changes you make will be made relative to the objects' selection box and origin.

Tip: You can change which object is shown as selected by selecting the one you want first and then **Shift** clicking or dragging to select the others

Tip: Affinity 3.0 defaults to nudging in pixels which isn't appropriate for Layout work so it is recommended you change it to points

3. Select the **Transform Objects Separately**  icon in the **Context Toolbar**. Size handles and a rotation handle will appear around just the first selected object and the **Transform** panel will show its coordinates and width and height. Any changes you make will be made relative to the individual object selection boxes and origins.

To nudge an object a short distance:

You can customise how much Affinity moves objects when you nudge them with an arrow key by choosing **Affinity > Settings...** (macOS) or **Edit > Settings...** (Windows), clicking **Tools** in the left pane, and setting **Nudge Distance** and **Nudge Distance Modifier** (when **Shift** is pressed).

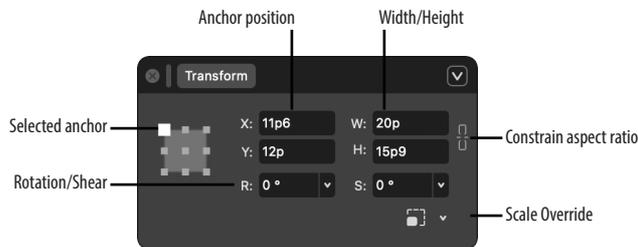
1. Select the object(s) using the **Move**  tool.
2. Press an arrow key to nudge the object in the key's direction. Hold **Shift** while pressing the arrow key to move the object 10 times the distance.

Using the Transform panel

The **Transform** panel is an important one to keep open when working on a layout document because it allows you to view and change the coordinates of selected objects.

To display and customise the Transform panel:

1. Choose **Window > General > Transform** to show the **Transform** panel if it is not already open.



2. Select one or more objects to transform using the **Move**  tool and the panel will display the object's coordinates. If multiple objects are selected, the coordinates shown will be for the combined objects.
3. Select the **Link**  icon to change the width and height in tandem to maintain the object's current aspect ratio.
4. Select the **Scale Override**  icon to scale the object's stroke width, corner radius, layer effects radius, or the text in a text frame when you change its width and height. Or click the caret beside **Scale Override** to select which attributes should be scaled with the object.

Tip: **Scale Override** is intended for use when the **Link** icon is selected to maintain the object's aspect ratio

Using Scale Override

Only the size of an object changes when you scale it with normal settings but you can set an object so that its stroke, corner radius, layer effects, and text contents scale with it:

- **Stroke:** Select **Scale with Object** in the **Stroke** panel to scale the stroke with an object.
- **Corner radius:** Deselect **Absolute Sizes** in the **Context Toolbar** to scale corner radius with an object.
- **Layer effects radius:** Select **Scale with Object** in the **Layer Effects** window to scale the stroke with an object.
- **Text frames:** Drag the content-scaling handle to scale text with its frame.

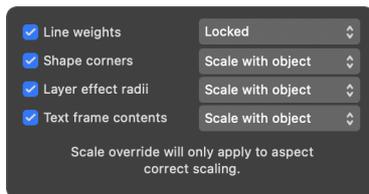
You can override these object-specific settings by selecting the **Scale Override**  icon in the **Transform** panel. **Scale Override** can be used visually and precisely:

- **Visually:** Use **Scale Override** while dragging a size handle and holding a modifier key such as **Shift**.
- **Precisely:** Use **Scale Override** while setting the object's width or height using the **Transform** panel while the **Link** icon selected to maintain the object's aspect ratio.

Tip: Scale Override has no impact on the **Move / Duplicate** window which can create multiple copies of objects with incremental scaling

To customise how Scale Override functions:

1. Click the caret beside the **Scale Override**  icon in the **Transform** panel.



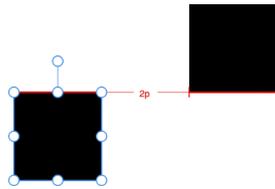
2. Deselect a checkbox to not override the object's scaling behaviour for that attribute.
3. Select a checkbox to override the object's scaling behaviour for that attribute and select:
 - **Scale with object** to scale the attribute with the object.
 - **Locked** to ignore object-specific scaling settings.

Snapping objects

Tip: Refer to [Guides](#) on page 78, [Grids](#) on page 85, and [Baseline grid](#) on page 90 for more information

Objects can be snapped to the guides, grid, baseline grid, page spread, and even other objects to help you position and align text and objects. When you draw or move an object within range of one of these visual aids, referred to as *snapping candidates*, the object will be aligned to it rather than exactly where you were drawing or dragging.

To help illustrate what the object is snapping to, Affinity will display a temporary red alignment guide when snapping horizontally and a green alignment guide when snapping vertically. A measurement in the same colour will be displayed to notify you how close the object is in the other axis.



A red alignment guide indicates that the selected shape is snapping vertically to the bottom of the right shape, and the horizontal distance from the right shape is displayed between them

Most page layout and design applications have relatively limited snapping features but Affinity offers extensive control over how snapping functions. You don't have to learn all of these features but it is important to understand that by default, Affinity will snap to the last 6 selected objects and not to any other objects in the document. You can change this setting with the **Candidates** option but if Affinity won't snap to the object you want to snap to, simply select that object before drawing or move another object.

To enable snapping:

1. If snapping is off, click the **Snapping**  icon in the **Toolbar** to toggle snapping on.

To temporarily disable snapping while drawing or moving an object:

- Press **⌘** (macOS) or **Alt** (Windows) while drawing or moving an object. Release the mouse button to enable snapping again.

To disable snapping for a specific object:

- Right-click the object's layer in the **Layers** panel and choose **Exclude from Snapping**. An icon  will appear below the layer name to indicate that snapping is disabled for this layer.

To specify how close an object must be before it snaps:

1. Choose **View > Snapping...** to display the **Snapping** window or click the dropdown menu control to the right of the **Snapping**  icon in the **Toolbar** to temporarily display the **Snapping** options.
2. Set **Screen Tolerance** to a value between 3 and 50. The default is 8 which is suitable for most purposes. The units are a screen measurement and not document units so snapping is relative to the current magnification level. On

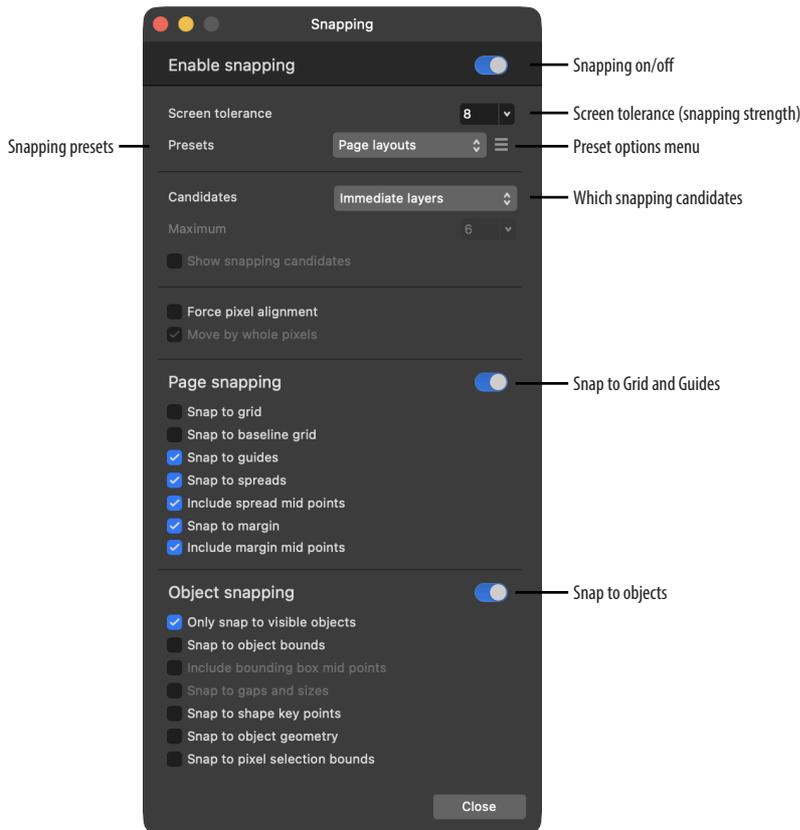
Tip: The snapping options are global settings and are not specific to the current document

macOS with the default display magnification set in System Settings, a value of 8 corresponds to 8 pixels on a non-Retina screen and 16 pixels on a Retina screen.

To customise what to snap to:

1. Choose **View > Snapping...** to display the **Snapping** window or click the dropdown menu control to the right of the **Snapping**  icon in the **Toolbar** to temporarily display the **Snapping** options.
2. Select a snapping **Preset** to switch to a saved combination of options. Affinity includes presets for popular workflows and you can create your own.
3. Select one or more options:

Tip: The snapping options are global settings and are not specific to the current document



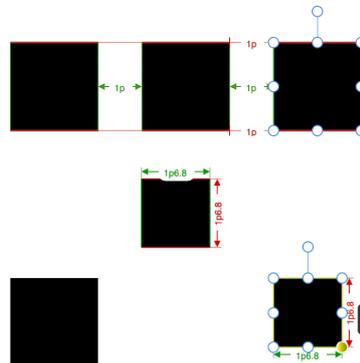
- **Candidates:** Select how to limit the number of objects to snap to when working with a complex page.

Tip: If **Candidate List** is selected and the most recently-selected objects are on another spread, the object will not snap to objects on the current spread

Candidate List	Snap to only the most recently-selected objects up to the value specified in Maximum; enter a Maximum value from 1 to 20 to limit how many recently-selected objects to use as candidates; select Show Snapping Candidates to highlight the objects that will be used for snapping
Immediate Layers	Snap only to objects on the current Layer
Immediate Layers and Children	Snap only to objects on the current Layer and its child Layers
All Layers	Snap to all objects on all Layers

Tip: You must also select **Use Baseline Grid** in **View > Baseline Grid...**

- **Snap to grid:** Select to snap to the page's grid.
- **Snap to baseline grid:** Select to snap to the grid of horizontal baseline guides spaced equally from the top to the bottom of the page.
- **Snap to guides:** Select to snap to ruler and column guides.
- **Snap to spreads:** Select to snap to the page spread edges and to the bleed zone guides. Select **Include spread mid-points** to also snap to the middle of the spread pages.
- **Snap to margin:** Select to snap to margin guides. Select **Include margin mid-points** to also snap to the middle of each margin guide.
- **Only snap to visible objects:** Select to ignore hidden objects.
- **Snap to object bounds:** Select to snap to the bounding boxes of other objects on the page. Select **Include bounding box mid-points** to also snap to the middle of each object. When selected, you can also customise object snapping further with these options:
 - **Snap to gaps and sizes:** Select to snap when the gap between the object and the nearest snapping candidate matches the gap between other objects in the same horizontal or vertical direction, or when the object's size matches the size of any other snapping candidate. When the object is snapped to a gap or size, measurements will appear beside the snapping candidates to clarify why the object is snapping.



The green measurement guides between the three shapes indicate that the selected shape is snapping to match the gap between the other two shapes

The red and green measurement guides indicate that the selected shape is snapping to the horizontal and vertical sizes of the other object, even though they're not aligned

- **Snap to shape key points:** Select to snap to the key points of an object, such as its centre, when moving a path's node, drawing a shape, or scaling a shape. This feature does not apply to moving shapes.
- **Snap to object geometry:** Select to snap to an object's path and nodes or vertices (where the lines meet) when moving a path's node, drawing a shape, or scaling a shape. This feature does not apply to moving shapes.

To create a snapping preset:

1. Choose **View > Snapping...** to display the **Snapping** window or click the dropdown menu control to the right of the **Snapping**  icon in the **Toolbar** to temporarily display the **Snapping** options.
2. Select the desired options.
3. Click the **menu**  icon beside the **Preset** list and choose **Create Preset...** from the popup menu.
4. Enter a **Preset name**.
5. Click **Create**.

Tip: Snapping presets include all options in the **Snapping** window except for **Enable Snapping** and **Screen Tolerance**

To change a snapping preset's name:

1. Choose **View > Snapping...** to display the **Snapping** window or click the dropdown menu control to the right of the **Snapping**  icon in the **Toolbar** to temporarily display the **Snapping** options.
2. Select the preset name from the **Preset** list.
3. Click the **menu**  icon beside the **Preset** list and choose **Rename Preset...** from the popup menu. Enter a new name in the **Rename Preset** window and click **Replace**.

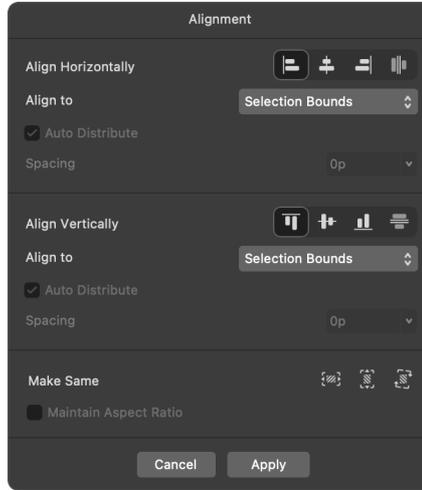
To delete a snapping preset:

1. Choose **View > Snapping...** to display the **Snapping** window or click the dropdown menu control to the right of the **Snapping**  icon in the **Toolbar** to temporarily display the **Snapping** options.
2. Select the preset name from the **Preset** list.
3. Click the **menu**  icon beside the **Preset** list and choose **Delete Preset...** from the popup menu. Enter a new name in the **Rename Preset** window and click **Replace**.

Aligning and distributing objects

To align objects to each other, to the spread, or to the spread's margins:

1. Select multiple objects using the Move  tool.
2. Optional: Using the Layers panel, click the Toggle Lock  icon for the one or more of the objects so that they are not moved.
3. Click the Alignment icon in the main Toolbar.

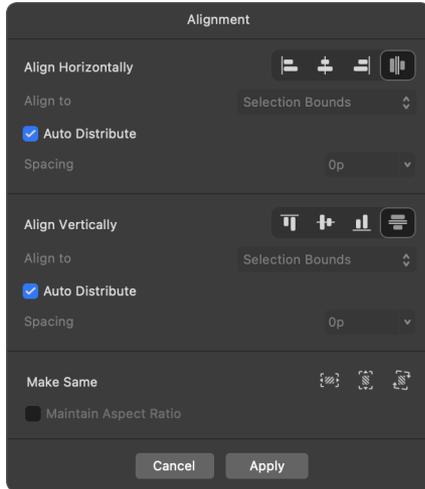


4. To align the objects, select one of the horizontal alignment icons (**Align Left**, **Align Centre**, or **Align Right**) and/or one of the vertical alignment icons (**Align Top**, **Align Middle**, or **Align Bottom**).
5. Optional: Set **Align To**:
 - **Selection Bounds**: Align to the objects' selection box.
 - **Spread**: Align to the edge of the spread.
 - **Margin**: Align to the margin.
 - **First Selected**: Align to the edge of the first object selected.
 - **Last Selected**: Align to the edge of the last object selected.
6. Click **Apply**.

To distribute objects within their selection box or to equally space them:

1. Select multiple objects using the **Move**  tool.
2. Click the **Alignment** icon in the main **Toolbar**.

Tip: Locked objects will be moved when you distribute them



3. To distribute or space the objects, select the **Space Horizontally** and/or **Space Vertically** icons.
4. Select **Auto Distribute** to distribute the objects within their selection box. Deselect it to enter a **Spacing** value to specify how far apart they should be spaced.
5. Click **Apply**.

Tip: Objects are always spaced from the top and left edges of the selection box

Arranging objects

Objects are layered on the page starting from the bottom of the layer stack which determines how overlapping objects are displayed.

To arrange an object in the layer stack:

1. Select one or more objects using the **Move**  tool.
2. Click the **Arrange**  icon in the main **Toolbar** and select one of:
 -  **Move to Front**
 -  **Forward One**
 -  **Back One**
 -  **Send to Back**

Or choose the equivalent command from the **Layer > Arrange > Move** menu.

Grouping objects

Tip: Any object can be added to a group except for objects pinned into text or objects on a page's master page layer

Combining objects into a group allows you to manipulate the group as a single object. A group can be selected, transformed, and edited just like an individual object. You can even group objects and groups into another group in a nested hierarchy.

Objects in a group are identical in appearance to ungrouped objects. Groups can be dissolved at any time with changing their objects.

To create a group from selected objects:

1. Select the objects using the **Move**  tool or select the object layers in the **Layers** panel.
2. Click the **Group**  button in the **Context Toolbar**, click the **Group**  icon in the **Layers** panel, or choose **Layer > Group**. The selection boxes around the individual objects will disappear.

To dissolve a group:

1. Select the group using the **Move**  tool.
2. Click the **Ungroup**  button in the **Context Toolbar** or choose **Layer > Ungroup**. Selection boxes will appear around the individual objects.
3. Choose **Layer > Ungroup All** to dissolve all nested groups in a group.

To select an object in a group:

1. Using the **Move**  tool, do one of the following:
 - Hold **⌘** (macOS) or **Ctrl** (Windows) while clicking to select objects inside a group, container layer, or clipping object rather than the parent layer
 - Or double-click the object in the group to select it
 - Or select the object's layer in the **Layers** panel
 - Or select the **Select Objects**  icon in the **Context Toolbar** and then click the object.
 - Or hold **⌘** (macOS) or **Ctrl** (Windows) while right-clicking the group and select an object from the menu. This is useful only if you have recognisable layer names.



To add an object to an existing group:

1. Select the object to add in the **Layers** panel.
2. Drag the object's layer and release it with the mouse pointer is over the group. The group will be highlighted when the mouse is over it.

To add the object to a specific position within the group, expand the group by clicking its caret  and then drag the layer between two layers. Release the mouse with a highlight line appears between the two layers.

Or choose **Edit > Cut**, select the layer above which you want to move the object, and choose **Edit > Paste**.

To remove an object from a group:

1. Select the group using the **Move**  tool.
2. Right click the object's layer in the **Layers** panel and choose **Release**.

To create an empty group to which you can add other objects:

1. Deselect all objects using the **Move**  tool or by choosing **Edit > Deselect**.
2. Click the **Group**  icon in the **Layers** panel or choose **Layer > New Group**.

Hiding objects

You can hide objects so that they're not visible on screen or when printed and exported which is useful for storing alternate versions of an object or text.

To hide an object:

1. Select the object(s) using the **Move**  tool.
2. Choose **Layer > Hide > Hide**. To hide all objects on the spread except for the selected object(s), choose **Layer > Hide > Others**. You can also click the **Toggle Visibility**  icon for individual layers in the **Layers** panel.

To unhide (show) an object:

1. Select the object(s) using the **Move**  tool.
2. Choose **Layer > Hide > Show**. To show all objects on the spread, choose **Layer > Hide > Show All**. To show all objects on the spread except for the selected object(s), choose **Layer > Hide > Others**. You can also click the **Toggle Visibility**  icon for individual layers in the **Layers** panel.

Locking objects

Tip: If you group a locked object, you will not be prevented from selecting or transforming the group

You can lock objects to avoid accidentally moving or changing them. Locked objects cannot be selected by clicking on them but can still be selected and deleted in the **Layers** panel.

To lock an object:

1. Select the object(s) using the **Move**  tool.
2. Click the **Lock**  icon in the **Layers** panel or choose **Layer > Lock**. Note that you can toggle the lock by clicking the icon at the top right of the panel or by mousing over the right edge of the layer. The lock icon for an unlocked layer will appear when you mouse over its location.

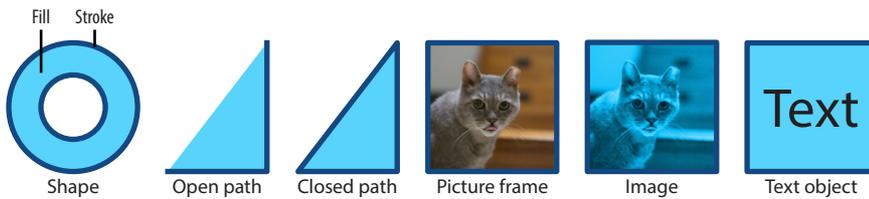
To unlock an object:

1. Select the object(s) using the **Move**  tool.
2. Click the **Lock**  icon in the **Layers** panel or choose **Layer > Unlock**. You can also unlock a layer by clicking the icon at the right edge of the layer in the **Layers** panel.
3. Choose **Layer > Unlock All** to unlock all objects nested in a group.

Fill, stroke, and colour

All objects in Affinity have fill, stroke, and colour attributes, including shapes, open and closed paths, picture frames, images, and text objects.

Tip: Also see [Setting fill and stroke for images](#) on page 277



Each character in a text object has its own fill, stroke, and colour attributes, as does the image inside a picture frame or other objects inside clipping objects.

Tip: Refer to [Font Colour and Background Colour](#) on page 150



Setting fill

Fill refers to the fill colour and opacity. In addition to a solid fill colour, you can specify a gradient between two or more colours. Affinity also offers hatch patterns for CAD drawings.

Tip: Hatch patterns are not described in this manual

To set an object's fill:

1. Using the Move  tool, click an object to select it.
2. Click the Fill Colour  sample in the Context Toolbar. The Colour popup window will appear displaying the last-used tab.



3. Click the None  icon to remove the fill, the Black  icon to set the fill to solid black, or the Colour Picker  icon to select the colour at the pointer location.

Tip: The Black icon sets a rich black (C72, M68, Y67, K88) not pure black (K100)

4. Select the **Colour** tab to define a fill colour.

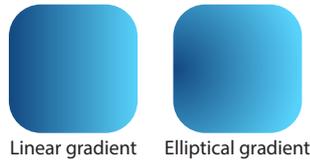
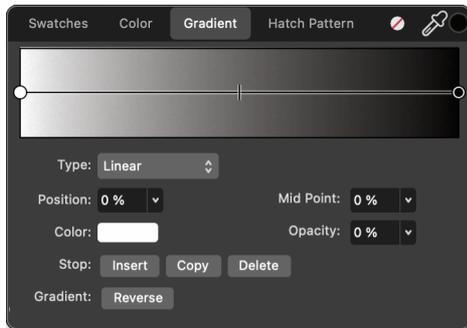
- **Colour model:** Select the colour model and selectors:

RGB Sliders	Set the colour's Red, Green, and Blue component values from 0 to 255
RGB Hex Sliders	Set the colour's Red, Green, and Blue component values in hexadecimal from 00 to FF; or enter the colour's hex value
HSL Sliders	Set the colour's Hue from 0 to 360 and Saturation and Lightness values from 0 to 100
CMYK Sliders	Set the colour's Cyan, Magenta, Yellow, and Black component values from 0 to 100
LAB Sliders	Set the colour's Lightness from 0 (Black) to 100 (white) and green-red and blue-yellow axes from -128 to 127
HSL Colour Wheel	Set the colour's Hue, Saturation, and Lightness using a wheel interface instead of sliders; ; or enter the colour's hex value
Hue	Set the colour's Hue using a slider and use a pad to set the Saturation (horizontal axis) and Lightness (vertical axis)
Saturation	Set the colour's Saturation using a slider and use a pad to set the Hue (horizontal axis) and Lightness (vertical axis)
Lightness	Set the colour's Lightness using a slider and use a pad to set the Hue (horizontal axis) and Saturation (vertical axis)
Greyness	Set the colour's grey level from 0 to 100% using a slider or pad
Tint	Set a tint of the current colour using a slider; you must set the colour to tint before selecting Tint

- **Opacity/Noise:** Click the **Opacity/Noise**  icon to toggle between setting these options:

Opacity	Set the opacity level from 0 to 100%
Noise	Set the noise level from 0 to 100%

5. Select the **Gradient** tab to define a gradient fill with two or more colours.

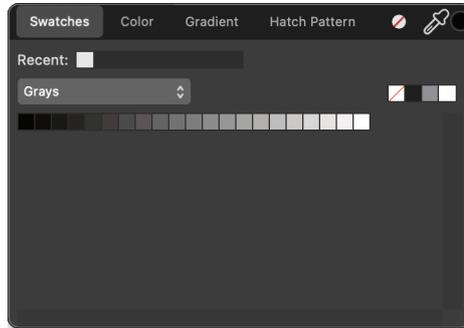


Tip: A full description of gradients is not included in this manual

- **Type:** Select *Linear*, *Elliptical*, *Radial*, or *Conical*.
- **Gradient pad:** By default, a gradient will have two stops, one on the left and one on the right, and a mid point between them.
 - Click a gradient stop to select it and edit its colour and other values. The stop will be larger when selected.
 - **Position:** Drag the selected stop to a new position or enter a value into the field below. You cannot move the default left and right stops.
 - **Mid Point:** Drag the mid point to the desired position or enter a value into the field below.
 - When the left stop is selected, click **Insert** to add another stop and then drag the stop to the desired position. Or simply double-click where you want to add a stop.
 - Click **Copy** to duplicate the selected stop.
 - Click **Delete** to delete the selected stop; you cannot delete the default left and right stops.
 - **Colour:** Click the colour sample to set the colour for the selected stop.
 - **Opacity:** Click the colour sample to set the opacity for the selected stop.

6. Select the **Swatches** tab to select a pre-defined colour swatch. Affinity includes several palettes of swatches, including Pantone® colours but you can also create your own palettes and swatches with the **Swatches** panel.

Tip: A full description of creating swatches and palettes is not included in this manual



- **Recent:** Select a recently-used colour swatch, if applicable.
- **Palette:** Select a palette to display its swatches as colour tiles.
- **Swatch:** Click a colour tile to select a swatch.
- **Default swatch tiles:** Click the *None*, *Black*, *Medium Grey (58%)*, or *White* swatch tiles in the upper-right of the window. These swatches are available regardless of the selected palette.
- **Stroke:** Click the colour sample to set the colour of the text object's stroke (outline) and click the stroke control on its right to set its thickness, dash pattern, and other properties.

Tip: Unlike the **Black** icon at the top-right corner of the window which sets a rich black, the **Black** swatch tile sets pure black for both CMYK and RGB documents

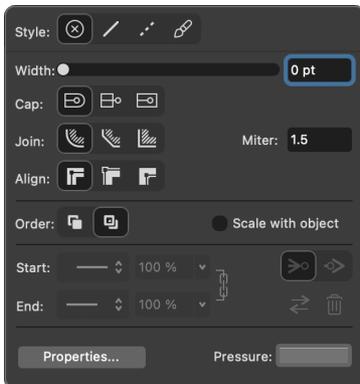
Setting stroke

Stroke refers to the stroke colour, width, dash pattern, alignment, end cap, and corner join. In addition to a solid stroke colour, you can specify a gradient between two or more colours. Affinity also offers brush strokes which aren't frequently used in page layout.

Tip: Brush strokes are not described in this manual

To set an object's stroke:

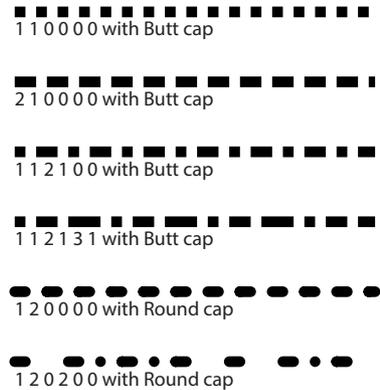
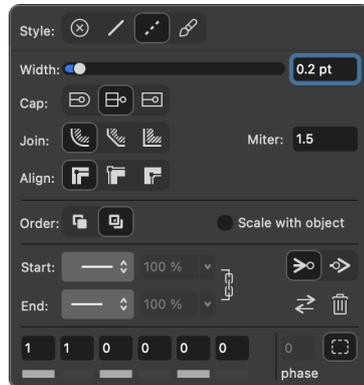
1. Using the **Move**  tool, click an object to select it.
2. Click the **Stroke Colour**  sample in the **Context Toolbar**. The **Colour** popup window will appear displaying the last-used tab. Refer to setting the **Fill** above for more information.
3. Enter the **Stroke Width**  0 pt  in the **Context Toolbar** or click its popup arrow to set the width using a slider.
4. Click the **Stroke Settings** icon  in the **Context Toolbar** to customise the stroke.



- **Line Style:** Select the *No Line Style* , *Solid Line Style* , or *Dash Line Style*  icon.
- **Width:** Enter the stroke's width. This can also be set separately in the **Context Toolbar**.
- **Cap:** Select the *Round*, *Butt*, or *Square* icon to set how the ends of a line should appear. This option also applies to each individual dash in a dashed line.
- **Join:** Select the *Round*, *Bevel*, or *Mitre* icon to set how two segments of a path or shape should be joined at a node. When the *Mitre* icon is selected, set the Mitre units—the number of line widths the segments should be extended at the node—to dynamically bevel the join.
- **Align:** Select the *Centre*, *Inside*, or *Outside* icon to set how the stroke should be drawn on the path.

Tip: The **Path Brush** is not described in this manual

- **Order:** Select the *Draw Stroke Behind* or *In Front* icon to set whether the stroke is drawn on top of or behind the object's fill.
- **Scale with object:** Select to scale the object's stroke with the object. By default, the stroke width remains fixed when scaling objects but this setting allows you to maintain proportions when objects are scaled with their aspect ratio constrained.
- **Start and End:** Select an arrowhead or other style for the ends of the path. While these options are normally used with open paths such as straight lines, they can be applied to closed paths and shapes, too.
 - **Scale:** Enter the scale of the start or end style as a percentage of the stroke width.
 - **Placement:** Select the icon for whether the end style should be drawn inside or outside the object's path.
 - **Swap:** Click to swap the start and end styles.
 - **Delete:** Click to clear the start and end styles; this option is equivalent to setting start and end to *None*.
- **Dash pattern (dashed lines only):** You can set the dashed line pattern by defining a series of six alternating dashed and gap segments. The values are whole units and it is common to enter 0, 1, 2, or 3 but you can enter values up to 100. The first gap segment cannot be set to 0.



- Select the *Butt Cap* icon for a dashed line with square ends.
- Define only the first pair of dashed and gap segments for uniform dashed lines.
- **Balanced Dash Pattern:** Select to balance the dashed line at a shape's corners and so that a line starts and ends with a dash.
- **Phase:** When *Balanced Dash Pattern* is deselected, enter the number of units to offset the dash pattern at the start of the path.

Images

6

Images and even other documents can be imported from a variety of applications to illustrate your document and enhance its design. Images and documents can be placed directly on a page or into picture frames which are used to crop and frame their content.

Images can be embedded directly into the document or left external to keep the document size small. Affinity can even update your document automatically when a linked image is changed.

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Types of images

Definition: The term *image* is used to refer to all types of graphics, including raster and vector images and documents

You can add three types of images to your Affinity documents:

- **Raster (bitmapped) images** are made up of a grid of pixels (square dots) and are commonly used for photos. Scaling a raster image larger will enlarge the pixels which can make it appear jagged. Text in raster images is converted to pixels. The .png, .jpg/jpeg, .tif/tiff, and .heic/heif formats are the most popular for raster, along with Affinity's own .af format and the older .afphoto.
- **Vector images** are made up of lines and curves drawn between points and are commonly used for illustrations. Scaling a vector image larger will not result in any loss in quality. Text in vector images is often retained as editable text. The .svg and .eps formats are the most popular for vector, along with Affinity's own .af format and the older .afdesign.
- **Documents** can be placed into an Affinity document in the same manner as an image. Documents can combine raster and vector images and text remains editable. The most popular document formats are .pdf, .psd, and .dwg/dxf, along with Affinity's own .af format and the older .afpub.

The lines between the image types have blurred because many vector formats can include rasters and some raster formats can store editable text and vectors.

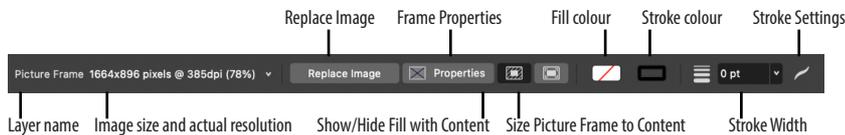
Before applications such as Affinity, users flattened and exported their raster images before placing them into a publishing application. This step is no longer necessary and you can place complex documents into Affinity, streamlining your workflow. You may still want to export final, flattened images for use in Affinity to avoid accidentally updating a linked image when you merely show and hide layers and then resave it.

Image resolution

Most images define the resolution of the image in dots per inch. If you place an unframed image without dragging to define its size, Affinity will use the image's resolution to set its initial size. For example, if a raster image is 1920×1080 pixels and its resolution is 300 dpi, the image will be 6.4×3.6 inches (162.69×1.4 mm) when placed on the page.

If you place an unframed image but drag to define its size, you will be effectively changing the image's resolution. That size example image at 3.2×1.8 inches would be 600 dpi. It's important to ensure that the resulting actual resolution will be sufficient when printing or exporting the document. For example, if your printer has asked for images to be 300 dpi but you scale a 300 dpi image to be larger on the page, the image's actual resolution will be less than 300.

You don't need to calculate the resolution yourself because Affinity will display its actual resolution in the **Context Toolbar** when you select an image.

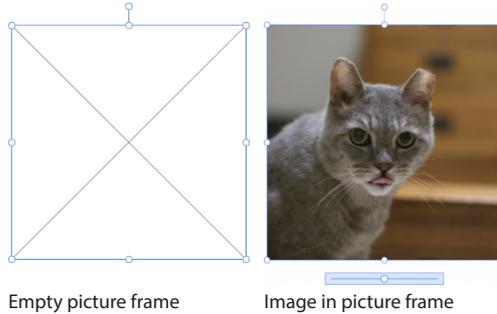


Definition: The term *resolution* refers to the image's level of detail and is expressed as the number of pixels wide by the number of pixels tall, not in megapixels which is a pixel count

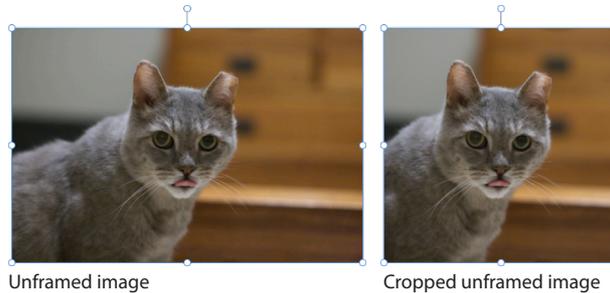
Picture frames

Definition: The term *picture frame* is used to refer to a frame that can contain any time of image, not just photos; the name *image frame* would be more accurate but *picture frame* is the traditional name for this feature in page layout applications

You can place images directly onto the page or into a frame that will crop the image to the size and shape of the frame and allow the image to be moved and scaled within the frame. Picture frames are ideal for professional layouts because you can define the space for images prior to placing them and without regard to the picture's size and aspect ratio. Empty picture frames will be shown with an X as a placeholder to help with laying out the document.



Unframed or *frameless* images are similar to *art text* which also lacks a frame. Scaling an unframed image scales the image directly while scaling a framed image scales the frame without scaling the image. Unframed images are commonly used for images that don't need to be cropped, although you can still crop them with the **Vector Crop**  tool.



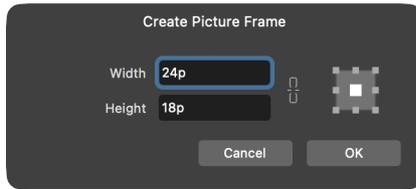
To create a picture frame by drawing:

1. Select the **Picture Frame Rectangle**  tool or **Picture Frame Ellipse**  tool.
2. Draw the frame as you would any other shape by dragging from one corner of the shape to the other. Release the mouse button to create the frame.
 - Hold **Shift** to constrain the picture frame to a square or circle
 - Hold **⌘** (macOS) or **Ctrl** (Windows) to draw from the centre
 - While drawing, hold **Ctrl** (macOS) or right mouse button (Windows) to rotate the picture frame about its origin
 - While drawing, hold **Space** to move the picture frame while drawing

Tip: Select the **Keep Selected**  icon in the **Context Toolbar** so that the new shape will be selected after it's created

To create a picture frame numerically:

1. Select the **Picture Frame Rectangle**  tool or **Picture Frame Ellipse**  tool.
2. Hold **⌘** (macOS) or **Ctrl** (Windows) and click on the page where you would like the frame to be created.



3. Enter the **Width** and **Height**.
4. By default, the position you clicked will be the centre of the new frame. Select a corner or side anchor to change how the frame is positioned.
5. Click **OK** to finish creating the picture frame.

Shape picture frames

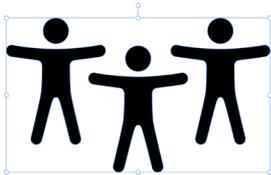
Affinity provides tools to create picture frames in the shape of rectangles and ellipses but you can convert any shape to a picture frame.

To convert a shape to a picture frame:

1. Select a shape.
2. Choose **Layer > Convert to Picture Frame**.

To create a picture frame made up of multiple shapes:

1. Draw the shapes and then select them with the **Move**  tool.



2. Choose **Layer > Geometry > Add** to create a compound shape.
3. Choose **Layer > Convert to Picture Frame**. An image placed into this frame would fill the two ellipses but not the space between them.



Tip: You can place an image directly inside a shape without converting it to a frame; this will crop the image inside the shape but it is not recommended because the shape will lack the other features of a picture frame such as the **Scaling** slider

Tip: If you convert an open path, the frame's content will be cropped at a straight line from the path's endpoints

To fill text with an image:

1. Create and format an art text object as desired.
2. Select the art text object with the Move  tool.



3. Choose **Layer > Convert to Curves** to convert the text to paths.
4. Choose **Layer > Ungroup** because the characters will have been grouped.
5. Choose **Layer > Geometry > Add** to create a compound shape.
6. Choose **Layer > Convert to Picture Frame**. An image placed into this frame would fill the two ellipses but not the space between them. An image placed into this frame would fill the characters but not the space between them.



To convert an unframed image to be in a picture frame:

If you place an image directly on the page as unframed, you can convert it to be in a picture frame at any time.

1. Choose **Layer > Convert to Picture Frame** or right-click the image and choose **Convert to Picture Frame** from the context menu. Affinity will create a frame at the same size of the image and move the image inside it.

To convert a framed image to an unframed image:

1. Using the Move  tool, double-click the picture frame to select the image inside it.
2. Using the Layers panel, drag the image layer out of the picture frame so that it is above or below the frame.
3. Delete the empty picture frame.

Placing images

Placing images is similar to drawing shapes but you can place multiple images at once and even multiple copies of each image.

To place a single image:

1. Optional: Select a picture frame.
2. Choose **File > Place...** or choose the **Place**  tool. A file open window will appear to select the file to open. Or if a picture frame is selected, click **Replace Image** in the **Context Toolbar**. Select the image and click **Open**.

You can also drag an image file's icon from your computer into Affinity, or to place a pixel selection from the pasteboard (clipboard), right-click the picture frame and choose **Paste as Content** from the context menu.

If a picture frame was selected the image will be placed into the frame and no further action is required; otherwise, the mouse pointer will change to a **Place**  pointer.

3. Position the image in a frame on the page:
 - **To place an image into a picture frame:** Click on a picture frame.
 - **To place an unframed image at its native size and resolution:** Click anywhere on the page.
 - **To place an unframed image at a custom size:** Drag on the page to define the size.

To place multiple copies of a single image:

1. Start placing an image as you normally would but before clicking on a picture frame or clicking or dragging on the page to position the image, set **Repeat** in the **Context Toolbar** to a number greater than 1. Select **Replace Existing** if you want the existing images in picture frames to be replaced by copies made by the **Repeat** feature.



2. Position the image in a frame or on the page:
 - **To place images into picture frames:** Click on a picture frame. Affinity will place one copy in this frame (regardless of whether **Replace Existing** is selected) and the other copies into other unlocked frames above this frame in the layer stack. Frames lower than the frame will not be used. If there are not enough frames on the current page, Affinity will create additional frames for them at the same size and position on the following pages, mirrored for facing pages, and will create pages if necessary.

Definition: The term *place* is used instead of *import* images because you position an image on the page at the same time as you import it

Tip: If you select multiple picture frames before choosing **Place**, the image will be placed into all of them

Tip: While you can copy and paste an image file's icon from the macOS Finder into Affinity, this is not recommended because Affinity will not know the image's name and location and an unnamed copy will be embedded

Tip: If there is already a picture in the frame it will be replaced by the new image

Tip: Ensure picture frames are stacked in the correct order, from bottom to top, before placing multiple images into them

Tip: If there is already a picture in the first frame it will be replaced by the new image even if **Replace Existing** is deselected because that option applies only to copies

- **To place an unframed image:** Click or drag anywhere on the page as you normally would when placing an image. If **Repeat** is set to greater than 1, Affinity will place the copies at the same size and position on the following pages, mirrored for facing pages, and will create additional pages if necessary.

To place multiple images:

1. Choose **File > Place...** or choose the **Place**  tool. A file open window will appear to select the file to open. Or if a picture frame is selected, click **Replace Image** in the **Context Toolbar**. Select multiple images by pressing **⌘** (macOS) or **Ctrl** (Windows) while clicking or press **Shift** while clicking to select a range of images. Click **Open**.

You can also drag the images' icons from your computer into Affinity.

2. The **Place** panel will open allowing you to select which image to paste next. Select one or more images to place—the first image will be selected automatically. Click a different image to select it, press **⌘** (macOS) or **Ctrl** (Windows) while clicking to select multiple images, or press **Shift** while clicking to select a range of images.



3. Position the first image in a frame or on the page:
 - **To place images into picture frames:** Click on a picture frame. Affinity will place the first image in that frame and place the next image into other unlocked frames above the frame in the layer stack. Frames lower than the frame will not be used. If there are not enough frames on the current page, Affinity will create additional frames for them at the same size and position on the following pages, mirrored for facing pages, and will create pages if necessary.
 - **To place unframed images:** Click or drag anywhere on the page as you normally would when placing an image. Affinity will place the copies at the same size and position on the following pages, mirrored for facing pages, and will create additional pages if necessary.
4. The image you just placed will be removed from the **Place** panel and if there is at least one remaining image, the next one will be selected automatically. Position the next image in a frame or on the page.

Tip: The **Place** panel cannot be opened from the **Window** menu like other panels but its position can be saved in a panel preset while it is open

Tip: The **Place** panel will close automatically when there are no more images, you change tools, or press **Esc**

Tip: If you place multiple copies of multiple images, Affinity will place all the copies of each image before placing the next image

Tip: Ensure picture frames are stacked in the correct order, from bottom to top, before placing multiple images into them

Tip: If there is already a picture in the first frame it will be replaced by the new image even if **Replace Existing** is deselected because that option applies only to copies

5. To stop placing images while there are still images in the **Place** panel, press **Esc**.

To replace the image in a picture frame:

1. Select a picture frame.
2. Click **Replace Image** in the **Context Toolbar**. Select the image and click **Open**.

Or using the **Layers** panel, drag an unframed image's layer over the picture frame's layer and release the mouse button when the layer name is highlighted.

To move or duplicate an image between frames:

1. Using the **Move**  tool, double-click the picture frame or hold **⌘** (macOS) or **Ctrl** (Windows) and single click the picture frame.
2. Choose **Edit > Cut** to move the image or **Edit > Copy** to duplicate the image to the other frame.
3. Click the frame to which you want to add the image.
4. Choose **Edit > Paste Inside**.

Placing documents

You can place PDF and CAD documents as well as documents created with Affinity. The process for placing documents is similar to images but there are several additional options that you can set before and after placing a document. Documents can have many pages or artboards so when placing one on a page in Affinity you must also select which will be displayed. To display more than one page or artboard, place the document a second time and select a different page or artboard.

To place a PDF or Affinity document:

1. Place the document as you would any other image.
2. If a PDF file is password protected, you will be prompted to enter the password to place the file. Click the **Show Password**  icon to show the password characters or the **Paste**  icon to paste a copied password.



3. If the document contains more than one page or artboard and you did not select a picture frame before choosing **Place**, the **Place** panel will open to prompt you to select which page or artboard to display.

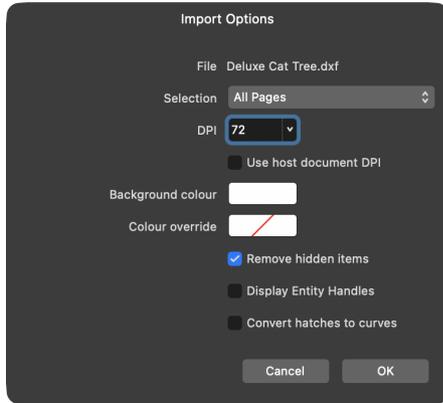


4. From the panel list, select a page or artboard, or click the caret  icon to the left of the filename to view thumbnails of all the pages or artboards.
5. Place the document into a picture frame or directly on the page as you would any other image. You can change which page of the document is displayed by double-clicking the frame to select the document within the frame and then selecting a page in the **Context Toolbar**.
6. **PDF Passthrough** (optional, PDF only): In the **Context Toolbar**, select *Passthrough* for Affinity to make no changes to the placed PDF file, allowing it to be printed or exported as part of the page even if you don't have its fonts installed, or *Interpret* to allow Affinity to interpret its contents. This option will default to *Passthrough* unless the contents of the PDF file require that Affinity interpret it.

Tip: You may need to reselect the PDF file in the panel if it is deselected

To place a CAD (DWG/DXF) document:

1. Place the document as you would any other image.
2. Set the CAD import options:



- **Selection:** Select:

All Pages	To import all paper space layouts, if present
Single Page	To select one paper space layout from the Selected Page list
Model	To import only the model space

- **Insertion Units** (*Model* only): Select what one unit in the CAD drawing corresponds to in the CAD document.
 - **DPI:** Set the resolution for the imported document. Select **Use host document DPI** to use the parent document's resolution instead.
 - **Background colour:** Set a background colour for the CAD document.
 - **Colour override:** Select a colour to override all stroke colours in the document
 - **Remove hidden items:** Select to exclude hidden and frozen layers from import.
 - **Display entity handles:** Select to append a handle suffix to each named entity to assist with troubleshooting.
 - **Override line weights** (*Model* only): Select to set all strokes to 0.1 pt.
 - **Sanitize model** (*Model* only): Select to clean the model to remove unnecessary detail and correct common map errors.
 - **Convert hatches to curves:** Select to import all hatch patterns as curves (paths) rather than as editable patterns.
3. Click OK.

To change which page or artboard of a document is displayed:

1. Select the placed document with the **Move**  tool.
2. Select the page from the **Spread** list or the artboard from the **Artboard** list in the **Context Toolbar**.

To change how much of a document's page is displayed:

1. Select the placed document with the **Move**  tool.
2. From the **Page Box** list in the **Context Toolbar**, choose:

TrimBox (default)	Displays all content inside the page
BleedBox	Also displays content extending into the bleed zone
MediaBox (PDF only)	Also displays the printers marks and bleed zone
ArtBox (PDF only)	Few documents have ArtBox defined; rarely used
CropBox (PDF only)	Normally the same as TrimBox because it is the size to be displayed in a PDF viewing application
Minimum Content	Crops to the bounding box of the content, including content outside of the page edges that would be cropped by the other options; used to trim whitespace from around a page
Minimum Visible Content	Same as Minimum Content but excludes hidden objects
Maximum Content	Same as Minimum Content but includes invisible control handles for paths outside of visible objects
Maximum Visible Content	Same as Maximum Content but excludes hidden objects

To change which layers of a CAD, PDF or Affinity document are displayed:

1. Select the placed image or document with the **Move**  tool.
2. Select one or more layers from the **Layers** list in the **Context Toolbar**.

Or select **Show All** or **Hide All** from the **Layers** list to show or hide all layers. Objects that are not on a layer will be displayed even when all layers are hidden.

Modifying images

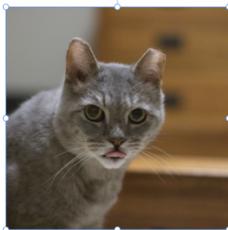
Selecting images

It's important to know whether the picture frame or the image within it is selected before scaling a picture frame or image.

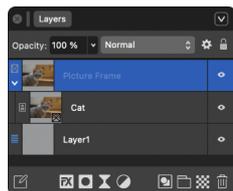
Picture frame: Size handles to scale the frame will be shown at the frame's corners and the **Scaling** slider will be shown below the frame to scale the image inside the frame. The **Pan**  control will be shown in the frame's centre when the mouse pointer is over the frame. The **Context Toolbar** will show (*Picture Frame*) after the layer name and the frame will be selected in the **Layers** panel.

Image inside a picture frame: Size handles to scale the image will be shown at the image's corners and the **Scaling** slider will not be shown. The **Context Toolbar** will show (*Image*) after the layer name and the image will be selected in the **Layers** panel.

Picture frame selected



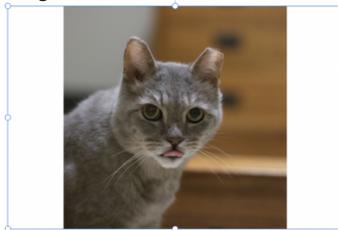
Picture Frame 640x427 pixels @ 300dpi (100%)



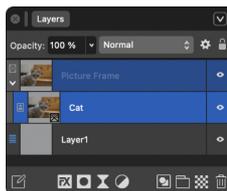
Mouse over frame



Image inside frame selected



Cat.png 640x427 pixels @ 300dpi (100%)



Tip: The **Scaling** slider and **Pan** control won't be shown if the frame is too small—zoom in to see these controls if they're not visible

Tip: The name for a picture frame layer defaults to *Picture frame* which is why the it shows *Picture frame (Picture Frame)* for picture frame layers that haven't been renamed

Tip: The name for an image layer defaults to its filename

To select a picture frame or an unframed image:

1. Using the **Move**  tool, click the picture frame once. A bounding box and size handles will appear around the picture frame or unframed image to indicate that it is selected.

To select the image inside a picture frame:

1. Using the **Move**  tool, double-click the picture frame or hold **⌘** (macOS) or **Ctrl** (Windows) and single click the picture frame. A bounding box and size handles will appear around the image to indicate that it is selected.

To select the picture frame of an image:

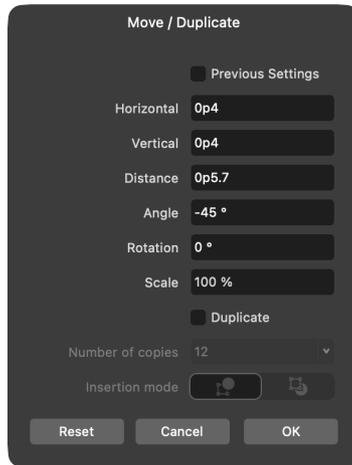
1. Using the **Move**  tool, right-click the image inside a picture frame and choose **Select Parent** from the context menu.

Moving images

To move both the picture frame and the image inside it:

1. Using the **Move**  tool, click the picture frame once to select it.
2. Drag anywhere on or inside the bounding box but do not drag on the **Pan**  control or you will move the image inside of the frame. Hold **Shift** while dragging to constrain movement to horizontal, vertical, or 45°.

Or, with the picture frame selected, press **Return** or **Enter** to move the picture frame and image by entering the horizontal and vertical offset in the **Move / Duplicate** window.



To move the image inside a picture frame:

1. Using the **Move**  tool, click the picture frame once to select it.
2. Drag on the **Pan**  control to move the image within the frame.
3. Or, using the **Move**  tool, double-click the picture frame to select the image inside it and drag anywhere on or inside the bounding box. Hold **Shift** while dragging to constrain movement to horizontal, vertical, or 45°.

Or, with the image selected, press **Return** or **Enter** to move the image by entering the horizontal and vertical offset in the **Move / Duplicate** window.

To move an unframed image:

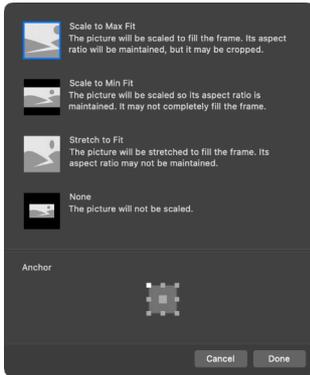
1. Using the **Move**  tool, click the image once to select it.
2. Drag anywhere on or inside the bounding box. Hold **Shift** while dragging to constrain movement to horizontal, vertical, or 45°.

Or, with the image selected, press **Return** or **Enter** to move the image by entering the horizontal and vertical offset in the **Move / Duplicate** window.

Scaling and rotating images

To set how an image is scaled inside a picture frame:

1. Using the **Move**  tool, click the picture frame once to select it.
2. Click **Properties**  in the **Context Toolbar** to display the **Image Properties** popup window.



3. Select how the image will be scaled in the picture frame. The image will be scaled with the frame if *Scale to Max Fit*, *Scale to Min Fit*, or *Stretch to Fit* is selected, but if you scale or transform the image inside the frame then *None* will be selected automatically.

- **Scale to Max Fit** (default, recommended): The image will be scaled to fill the frame without changing its aspect ratio. The image will be cropped to fit if the frame has a different aspect ratio. The image will be scaled with the frame.



- **Scale to Min Fit**: The image will be scaled to fill the frame without changing its aspect ratio. There will be empty space at the top and bottom or left and right of the frame if the frame and image have different aspect ratios. The image will be scaled with the frame.



Tip: You can also right-click a picture frame and choose the equivalent command from **Frame Properties**

- **Stretch to Fit** (not recommended): The image will be scaled to exactly fill the frame without regard to its aspect ratio, matching the frame's aspect ratio. The image will be scaled with the frame.

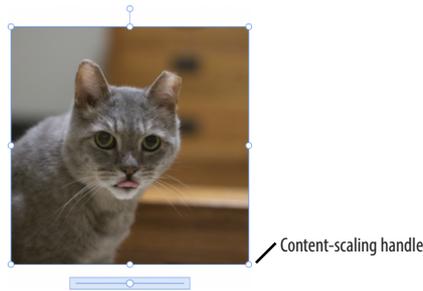


Tip: You can also select **Lock Children** from the **Context Toolbar** to prevent a picture frame's image from scaling with the frame

- **None:** The image will not be scaled as the frame is scaled. This option will be selected automatically if you scale or transform the image inside the frame.



The *None* option will add a content-scaling handle at the bottom-corner of the picture frame. Dragging this handle will scale the image with the frame rather than scaling only the frame.



Picture frame with scaling set to *None*

4. Set the anchor position to determine the point from which the image is scaled.

To visually scale or rotate a picture frame and the image inside it:

Select *Scale to Max Fit*, *Scale to Min Fit*, or *Stretch to Fit* in **Image Properties** before scaling the picture frame.

1. Using the **Move**  tool, click the picture frame once to select it.
2. Drag a size handle to scale the frame and image.
 - Hold **Shift** while dragging to constrain the frame to the current aspect ratio.
 - Hold **⌘** (macOS) or **Ctrl** (Windows) to scale from the frame's centre
 - Hold **Ctrl** (macOS) or right mouse button (Windows) to rotate the frame about its origin while scaling

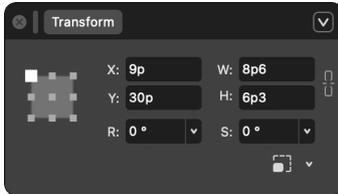
Tip: You can also right-click a picture frame and choose **Frame Properties > Anchor to Centre** but for the other anchor points you must click **Properties** in the **Context Toolbar**

3. Drag the rotation handle to rotate the frame and the image inside it. Hold **Shift** while dragging to constrain rotation to 15° increments.

To precisely scale or rotate a picture frame and the image inside it:

Select *Scale to Max Fit*, *Scale to Min Fit*, or *Stretch to Fit* in **Image Properties** before scaling the picture frame.

1. Using the **Move**  tool, click the picture frame once to select it.
2. Using the **Transform** panel, change the W (width) and H (height) coordinates for the selected frame.



Tip: Rather than calculating the new coordinates, use an expression such as +2 to add 2 to the current value; refer to [Appendix B – Using field input expressions](#) on page 470

3. Using the **Transform** panel, enter the **Rotation** and **Shear** angles.

To visually scale or rotate the image inside a picture frame:

1. Using the **Move**  tool, click the picture frame once to select it.
2. Drag the **Scaling slider** control left or right to decrease or increase the scale of the image inside the picture frame. Affinity will show the current scale percentage as you drag the slider's thumb.
3. Drag the rotation handle to rotate the image. Hold **Shift** while dragging to constrain rotation to 15° increments.

Tip: Scaling the image inside a picture frame will automatically set the scaling method in **Image Properties** to none

To precisely scale or rotate the image inside a picture frame:

1. Using the **Move**  tool, click the picture frame once to select it.
2. Click the **Image Size and Actual Resolution** in the **Context Toolbar** to edit this information. Enter the **Scale** percentage or **Image DPI** (resolution); changing one will change the other. Click **Original Size** to revert to the image's native size and resolution. Select the **Link**  icon to change the width and height in tandem to maintain the image's current aspect ratio.

Tip: Scaling the image inside a picture frame will automatically set the scaling method in **Image Properties** to none



Or using the **Transform** panel, change the image's width or height. Select the **Link**  icon to change the width and height in tandem to maintain the frame's current aspect ratio.

3. Using the **Transform** panel, enter the **Rotation** and **Shear** angles.

To visually scale or rotate an unframed image:

1. Using the Move  tool, click the image once to select it.
2. Drag a size handle to scale the image. Hold **Shift** while dragging to constrain the image to its current aspect ratio.
3. Drag the rotation handle to rotate the image. Hold **Shift** while dragging to constrain rotation to 15° increments.

To precisely scale rotate an unframed image:

1. Using the Move  tool, click the picture frame once to select it.
2. Using the Transform panel, change the image's width or height. Select the **Link**  icon to change the width and height in tandem to maintain the image's current aspect ratio.
3. Using the Transform panel, enter the **Rotation** and **Shear** angles.

To restore a picture frame's original aspect ratio:

1. Using the Move  tool, click the picture frame once to select it.
2. Double-click any edge size handle (left, right, top, or bottom).

To restore an image's original aspect ratio:

1. Using the Move  tool, double-click the picture frame to select the image inside it.
2. Double-click any edge size handle (left, right, top, or bottom)

To scale a picture frame to the size of its image:

1. Using the Move  tool, right-click the picture frame and click the **Size Picture Frame to Content**  icon in the **Context Toolbar** or choose **Frame Properties > Size Frame to Content** from the context menu.

Cropping unframed images

To crop an unframed image:

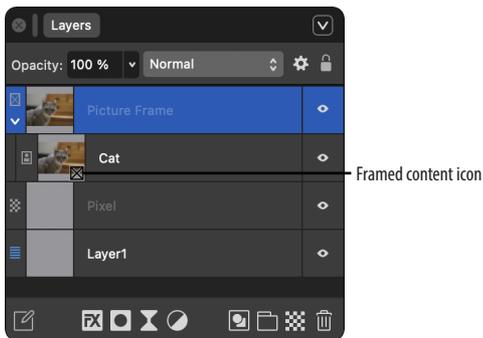
1. Using the **Vector Crop**  tool, click to select an unframed image.
2. Drag a crop handle to scale the cropping rectangle. While cropping:
 - Hold **Shift** to constrain the cropping rectangle to its current aspect ratio.
 - Hold **Ctrl** to rotate the cropping rectangle around the opposite handle.
 - Hold **⌘** to disable global snapping.
 - Hold **⌘** (macOS) or right mouse button (Windows) to crop from the centre.
3. Drag on the cropping rectangle to move the image within the cropping rectangle or drag on the cropping rectangle's borders to move it while the image remains fixed in place.

Using multiple images in a picture frame

Occasionally you might want to add more than one image into a single picture frame. For example, you might want to add an icon or watermark that needs to be cropped by the frame, too.

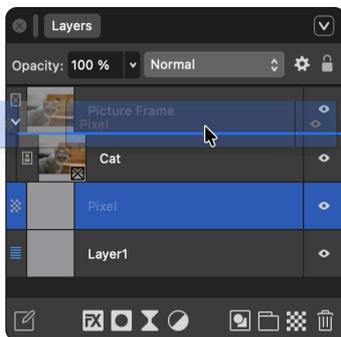
Every object in Affinity can act as a parent clipping object for multiple child objects so you can add secondary images to a picture frame. In fact, you could use rectangles to frame pictures instead of using picture frames, but rectangles lack a frame's content scaling options, **Scaling** slider, and **Pan** control.

The primary image of a picture frame is considered its framed content and subject to the scaling and panning features. This layer is indicated by the **Framed Content**  icon in the **Layers** panel. Other secondary images of a picture frame will scale like normal child objects.



To add a secondary image to a picture frame:

1. Using the **Layers** panel, drag an image layer beneath the picture frame's layer and release the mouse button when a highlight line appears between the picture frame layer and the existing framed content layer.



Or using the Move  tool, select the unframed image and choose **Edit > Cut** to move the image or **Edit > Copy** to duplicate the image to the other frame. Double-click the picture frame that already has an image and then choose **Edit > Paste**.

Linking and embedding

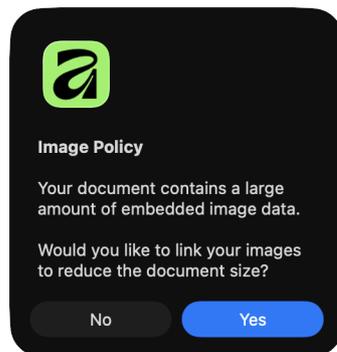
When placing images, you can either embed the image into the document or link to the original image file.

Tip: Store all of the linked images for a document in a folder at the same level as the document file to make it easier to move the document and images together

Linking stores only a low-resolution preview of the image in the Affinity document along with an absolute link to the image file's location. This approach keeps the file size small and uses less memory. The images in the document can also be updated automatically when the linked images are updated. The disadvantage is that if you lose the image files, the document will only have the low-resolution preview. Moving a document with linked images to another computer is slightly more complex because Affinity stores an absolute link—the full file path—so you will be prompted to find the images when opening a moved document.

Embedding stores an exact copy of the image inside the Affinity document which avoids losing data if the images are later moved or lost. This approach comes at the cost of memory and file size—embedding multiple images can create huge Affinity files and consume a lot of memory so it is best to use embedding only for small documents with few images.

The **Placement Policy** allows you to select whether images should be placed as embedded or linked. Refer to [Creating a new document](#) on page 22 and [Changing layout options](#) on page 33 for more information. If you select *Prefer Embedded* but attempt to embed more than about 25 MB of images, you will be prompted to switch to *Prefer Linked*. You can also mix linked and embedded images in the same document.



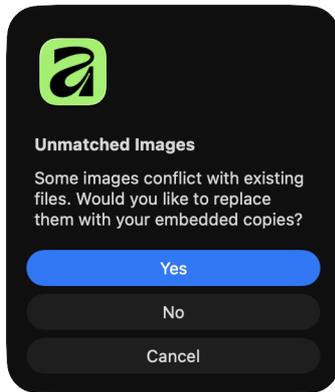
To update linked images automatically:

Linked images can be updated automatically or manually when they are modified.

1. Choose **Affinity > Settings...** (macOS) or **Edit > Settings...** (Windows) and then click **General** in the left pane.
2. Select **Automatically update linked resources when modified externally**. This setting applies to linked text and images.

To change an embedded file to linked or vice versa:

1. Choose **Document > Resource Manager** and select the **Images** tab.
2. Select the image in the list. If you select an image on a page, it will be selected automatically in the list. You can also press **⌘** (macOS) or **Ctrl** (Windows) while clicking to select multiple images, or press **Shift** while clicking to select a range of images.
3. Click **Make Linked** to link it or **Embed** to embed it. When making a file linked and the original file no longer exists, Affinity will prompt you to choose a location where it will create a new linked copy of the image. If the original file exists but has been modified since you embedded a copy of it, you will be prompted to choose which version to use. Choosing **Yes** will overwrite the original external file with the embedded copy and **No** will replace the embedded copy with the external file.



Tip: If you edit an embedded PDF, SVG, PSD, or EPS document within Affinity then it will be converted to an Affinity document and you will no longer be able to make it linked; you can use the **Resource Manager** to find the original file should you want to revert to it

To find and relink missing images:

Preflight can warn you when an image is missing but you can also find missing images on your own.

1. Choose **Document > Resource Manager** and select the **Images** tab.
2. Click the **Status** column to sort by status. Missing images will be sorted to the top of the list.
3. Select the first missing image and click **Relink**. A file open window will appear. Navigate to a folder and click **Select Folder**. If other images are missing and are stored in the same folder, Affinity will relink them automatically.

Or click **Replace...** to select another image file. A file open window will appear. Select an image and click **Open**.

To manually update linked images that have been modified externally:

If **Automatically Update Linked Resources when Modified Externally** is not selected in **Affinity > Settings > General** and a linked image is modified in another application, then the images must be updated manually.

1. Choose **Document > Resource Manager** and select the **Images** tab.
2. Click the **Status** column to sort by status. Modified images will be sorted near the top of the list, below missing images if any are missing.
3. Select the first modified image and click **Update**. Repeat for all modified images. You can also press **⌘** (macOS) or **Ctrl** (Windows) while clicking to select multiple images, or press **Shift** while clicking to select a range of images before clicking **Update**.

To find an image in the document:

1. Choose **Document > Resource Manager** and select the **Images** tab.
2. Select the image in the list. If there are multiple copies of the image in the document, click the caret  icon to the left of the image thumbnail so you can select one of them.
3. Click **Locate in Document**.

To find a linked image used in the document on your computer:

1. Choose **Document > Resource Manager** and select the **Images** tab.
2. Select the image in the list. If there are multiple copies of the image in the document, click the caret  icon to the left of the image thumbnail so you can select one of them.
3. Click **Show in Finder** (macOS) or **Show in Explorer** (Windows). Affinity will open a file folder window on your computer containing the image file.

To move linked images to a different folder:

If you move linked images using macOS Finder or Windows Explorer, the images will become missing in Affinity and you will need to relink them. You can also move images with Affinity in one step. This is also a convenient way to group images from multiple folders into a single location.

1. Choose **Document > Resource Manager** and select the **Images** tab.
2. Select the image(s) to move in the list. You can also press **⌘** (macOS) or **Ctrl** (Windows) while clicking to select multiple images, or press **Shift** while clicking to select a range of images.
3. Click **Collect...** A file open window will appear. Navigate to the new location and click **Collect**. The selected images will be moved to this folder.

To open a stock photo's web page:

Stock photos have a link to the vendor's website.

1. Choose **Document > Resource Manager** and select the **Images** tab.
2. Select an image in the list.
3. Click **Open Stock URL** to open the stock photo's web page in your default browser.

Setting fill and stroke for images

Affinity allows you to apply fill and stroke properties to unframed images and picture frames. The fill will only be visible if the **Show/Hide Fill with Content** option is chosen and the image doesn't fill the entire frame or it has transparent areas.



Fill and stroke off



Frame stroke set



Frame fill set to a colour for an image that doesn't fill the entire frame with **Show/Hide Fill with Content** selected

You can also apply fill and stroke properties to the image inside a picture frame. Filling an image will tint the image similar to using **Layer > New Adjustment > Recolour**. The stroke for an image inside a picture frame will be visible only if the image does not fill the frame. If the stroke is set for both the frame and the image inside it, the frame's stroke will be layered above the image's stroke.



Fill and stroke not set



Image fill colour set



Frame and image stroke set and frame fill colour set

To add a border (stroke) to an image:

1. Using the **Move**  tool, click the picture frame or unframed image once to select it, or double-click a picture frame to select the image inside it.
2. Enter the **Stroke Width**  0 pt  in the **Context Toolbar** or click its pop-up arrow to set the width using a slider.
3. Click the **Stroke Colour**  sample in the **Context Toolbar** and select a colour.
4. Click the **Stroke Settings** icon  in the **Context Toolbar** to customise the stroke.

To add a fill (tint) to an image:

1. Using the **Move**  tool, click an unframed image once to select it, or double-click a picture frame to select the image inside it.
2. Click the **Fill Colour**  sample in the **Context Toolbar** and select a colour.

To add a fill to the background of a picture frame:

1. Using the **Move**  tool, click the picture frame once to select it.
2. Click the **Fill Colour**  sample in the **Context Toolbar** and select a colour.

Tip: Refer to [Fill, stroke, and colour](#) on page 249 for more information on selecting colours and customising strokes

3. Select the **Show/Hide Fill with Content**  icon in the **Context Toolbar**.

Image captions

Affinity does not include a feature to automatically add captions to images but you can easily add your own captions that flow with a story's text.

For captions above or below an image pinned inline:

1. Enter the caption text as a paragraph and apply a caption paragraph style to it.
2. To avoid the image and caption being separated on different pages, set **Paragraph > Flow Options > Keep With Next** to *1 line* in the style for captions above an image, and select **Paragraph > Flow Options > Keep With Previous Paragraph** in the style for captions below an image.

For captions to the left or right of an image pinned inline, and for images pinned floating:

1. Unpin the image.
2. Enter the caption text into a separate text frame or art text object.
3. Select the image and caption text object and choose **Layer > Group**.
4. Choose **Edit > Cut**.
5. Place the text cursor where the image and caption should be pinned and choose **Edit > Paste**. If the image and caption is now pinned inline when it should be floating or vice versa, click the **Float With Text**  or **Inline In Text**  buttons in the **Pinning** panel.

To number figures or illustrations throughout a document:

You can create a *running list* name a list and add new items to it anywhere in your document or Affinity Book.

1. Select a numbering style from the **Type** field.
2. Enter the text to define the list marker in the **Text** field. You can include *Figure* or a similar word as a prefix.

Format	Text value
Figure 1: some text...	Figure  :

3. Set **Tab Stop** to 0 if the list marker (Text) includes or will be followed by a space and set **Marker Alignment** to *Left*.
4. Set **Start Numbering At** to 1.
5. Select **Restart Numbering** to *Manual Only* and deselect **Restart Numbering Now**.
6. Enter a unique list **Name** and select **Global**.
7. Optional: Select a character style to apply to the list marker (Text).

Tip: For images that aren't pinned to text, simply create a text frame or art text object for the caption—group the image and caption if desired

Tip: Pasting the cut group will ensure that it is pinned in the right location but Affinity will default to inline or floating depending on which feature was last used

Definition: The term **Running List** refers to a list that is interrupted by other paragraphs and even the end of a story or Chapter

Tip: Test with the largest number to determine the appropriate **First Line Indent** value

8. Optional: To right-align the numbers, set **Marker Alignment** to *Right*. Using the **Spacing** section of the panel, set **First Line Indent** to greater than zero.
9. Create a paragraph style for this list. Refer to [Creating text styles](#) on page 211 for more information.

Books

7

There are many different ways to create a book with Affinity, including creating it as individual chapter documents combined together as an Affinity Book file. The best approach to use for your book project will depend on the type of book you plan to publish, its design, and your preferred workflow.

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Parts of a book

Books are typically divided into front matter, body pages, and end matter, also known as back matter. Below is a list of the most common parts of a book but not all books will have every part or have them in the same order:

Front Matter	Body	End Matter
Accolades	Prologue or Introduction	Appendices
Half title	Chapters	Endnotes
Frontispiece	Epilogue	Bibliography
Title page	Afterword/Conclusion	Glossary
Copyright/Colophon	Postscript	Index
Also by the author		Acknowledgements
Dedication		Author bio
Table of contents		Accolades
Epigraph		Colophon
List of figures		
Preface		
Foreword		

Static layouts vs. automatic text flow

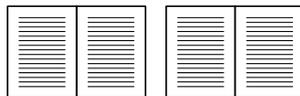
Many books have text that flows automatically from page to page like a word processor. The text and images pinned into it will flow as you add and edit text as long as the text frames are linked together. To change the order of pages you would cut and paste the text from one page to another, just as you would with a word processor.

Definition: The term **story** refers to all the text in a text object or in a series of linked text frames



Automatic Text Flow: text frames are linked from page to page into one story

Other books use a static layout with text that does not flow automatically from page to page. To move a page to another position in the document you would change the order of the pages. These books are sometimes designed around complex illustrations with text edited to fit the available space.



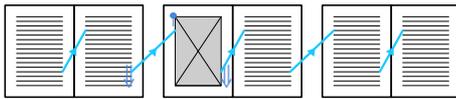
Static layout: text frames are not linked, each frame contains its own story

A novel or textbook will almost always use automatic text flow while a photo book or children's story book will almost always use a static layout. This manual uses automatic text flow with inline images that are pinned to the text, as well as page breaks to interrupt the flow where required.

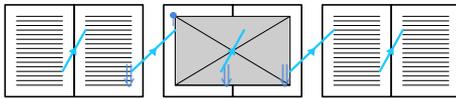
Some books can be laid out either way and the choice is a personal preference. For example, a cookbook could be created as a static layout if you want to position each page element manually and be able to change the order of recipes easily. But you could also use automatic text flow and pin each recipe's sidebars and photos.

Using static layouts with automatic text flow

If a chapter's body text skips a page or spread due to the use of a full-page or full-spread photo or illustration, you can insert a page break before the photo or illustration and pin the full-page image followed by another break. Be careful using this approach with images that span a facing-page spread because if you add or remove text before the image it could shift to the right side and not fit onto the page. You can avoid this by inserting an even page break before the image but that could lead to a preceding blank page.

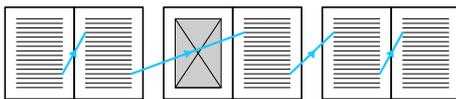


Automatic text flow with a pinned image: a page break is inserted before the pinned full-page image, followed by another page break

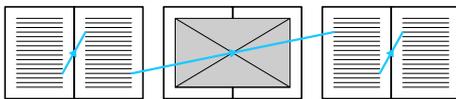


Automatic text flow with a pinned spread: a page break is inserted before the pinned full-spread image, followed by two page breaks

Alternatively, you can also place the images on static pages and link the previous and following text frames to skip over them. If you add or remove a substantial amount of text before the static page or spread you may need to rearrange the pages because the static page or spread may become distant from the text that describes it.



Automatic text flow with a static page: the story is linked from the frame before the static page to the frame after it, jumping over the image



Automatic text flow with a static spread: the story is linked from the frame before the static spread to the frame after it, jumping over the image

Tip: You can pin images with the **Pinning panel** so they move with the associated text; refer to

Tip: Refer to [Interrupting text flow](#) on page 118 for information on page breaks

Definition: A *spread* is a pair of left and right pages in a facing-pages document

Sections and stories in books

Tip: Use the Section Manager to create sections; refer to [Sections](#) on page 66 for more information

Definition: *Front Matter* refers to the pages before the body of a book, including the title page, copyright page, table of contents, and preface

Affinity uses the term **section** to refer to a range of pages but sections don't have to correspond to your book's chapters. You might use sections even if your book doesn't have chapters because most books have *front matter*, pages before the first body page. Using a section for your front matter and one or more sections for the body of the book will allow you to restart page numbering at the first body page and to change the page numbering style.

A book with a static layout might not use linked frames so each frame would contain a separate story, or it might have frames on the left and right side of each facing-page spread that are linked together as pairs, but not linked to frames on other spreads.

For a book with automatic text flow there would be many pages of linked frames containing one story. You must choose whether to use a single story for all of the text in the body of your book or whether to use a separate story for each chapter. And you must also choose whether to create a section for each chapter.

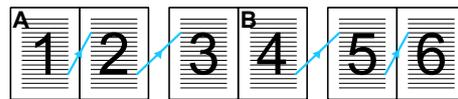
Single vs. multiple stories

Use a single story for simplicity. With a single story, all of the text in the body of the book in a single series of linked frames. You can start a new chapter by inserting a page break. You can move a chapter by cutting and pasting all of its text as you would in a word processor. You may need to add or remove pages at the end of the book as you add and remove text.



Single story: the last text frame of chapter A on page 3 is linked to the first text frame of chapter B on page 4 so there is only a single story

Use multiple stories in a single document, one for each chapter, to simplify reordering chapters, add endnotes at the end of each chapter, and improve performance. You can move a chapter by dragging all of its pages to a new position with the **Pages panel**. You may need to add or remove pages at the end of each chapter as you add and remove text.



Multiple stories: the text frames in chapter A are linked from pages 1–3 and the frames in chapter B are linked from 4–6 but there is no link between the chapters

Using multiple stories reduces the load on your computer because Affinity only has to reflow a single chapter instead of the entire book when you add or delete a line of text. Although modern computer hardware makes this less of a concern, performance can still be an important factor in a document with many inline images.

Regardless of which approach you select, adding pages and linking their text frames is easy with **AutoFlow**. Refer to [AutoFlow text](#) on page 117 for more information.

Single vs. multiple sections

Use a separate section for each chapter if you want chapter-specific page numbering or to easily change the chapter name shown in the header or footer. But if your chapters require master page objects unique to each chapter, such as tabs that bleed off the right edge of pages, sections will be of little value because master pages must be applied manually to pages. You could apply a master page manually to all of the pages in a section but if you do that you might as well place the chapter name on the master page.

If you use separate sections for each chapter then you should use a separate story for each chapter, too. Unlike word processors such as Microsoft® Word which allow you to insert a section break at any point in your text, sections in Affinity are a grouping of pages. If you had a section starting on page 50 but the chapter heading on that page re-flowed to page 51 when you added more text, your chapter headings would be off by one page. If you used separate stories, the story for the previous chapter would be overset (overflowing) when you added more text. Affinity will warn of this you through Preflight so that you could add another page with AutoFlow.

Tip: Use the **Fields panel** to insert a Section Name into a header or footer

Splitting a book into chapter documents

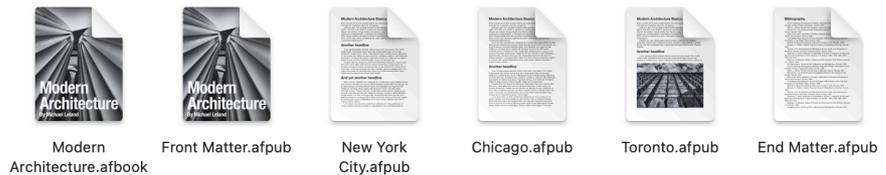
Tip: *Books* is capitalised in this manual when referring to an Affinity Book, and uncapitalised when referring to a book created as a single document

Tip: You can use an Affinity Book even if your project doesn't have chapters because you can divide your Book into arbitrary groups of pages

Tip: Do not add a chapter document to more than one Affinity Book because it will impact synchronization

Tip: Do not duplicate an Affinity Book and its chapters, other than for archiving, because Books use absolute links to their chapters so opening the duplicate Book will modify the original chapters

You can create a book as a single file or as separate files for each chapter joined together into a book. Many people used to create separate files for chapters due to limited computer hardware but today's computers are more than sufficient to create a long, complex document with hundreds of images without needing to use separate files. But if you do need or prefer to work this way, the **Books panel** allows you to create an **Affinity Book** comprised of multiple Chapter documents. A Chapter document is just a regular Affinity document that has been added to an Affinity Book. Working on a single chapter at once lowers the demands on your system's memory and it's much easier to reorder chapters with the Books panel.



an Affinity Book is stored as a .afbook file which combines the pages of separate document .af files together when you export or print the Book

The disadvantage of using the Affinity Book feature is increased complexity and the inability to package a Book for publication—the **Save As Package** command packages only individual documents. Affinity simplifies most of the complexity for you by synchronizing text styles, page numbers, and more across your Book but you may need to add or remove pages to the end of chapters to achieve the layout you desire.

Undo and Affinity Books

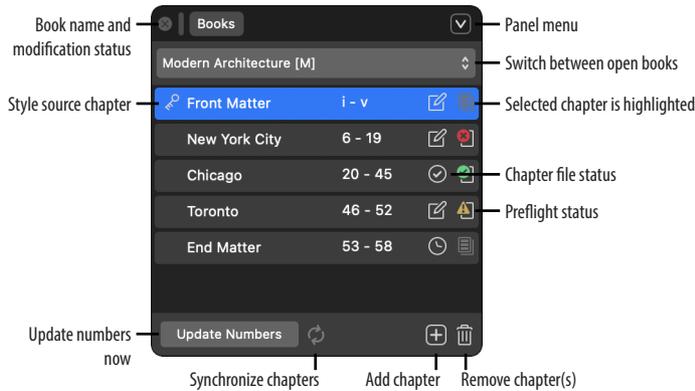
When you undo an action in Affinity it is added to the undo history which you can view with the **History panel**. Each document has its own undo history so the list of actions in the History panel will change when you switch documents.

An Affinity Book does not have its own undo history so the actions you perform on a Book cannot be undone.

Using the Books panel

To display the Books panel:

1. Choose **Window > Layout > Books** to display the **Books panel**.



The first icon to the right of each Chapter's name and page number indicates its Chapter file status:

Chapter file

Status	Description
	The Chapter is open for editing
	The Chapter is closed and there are no issues
	The Chapter is closed and was edited while the Affinity Book was closed—open it to update the Book
	The Chapter is locked or could not be found—if locked, unlock the file; close and reopen the Book and locate the Chapter when prompted to resolve it

The second icon to the right of each chapter's name and page number indicates its Preflight status:

Preflight

Status	Description
	Preflight not completed because Check is set to <i>Never</i>
	All Preflight tests passed
	One or more Preflight warnings
	One or more Preflight errors and possibly one or more warnings

Managing stray pages

Definition: *Facing-page spread* refers to a pair of left and right pages in a facing-pages document

Most books use facing pages to mirror headers and footers on the left and right side or to allow for different inner and outer margins, so pages are paired into spreads. The term **stray page** refers to a single page at the start or end of a chapter document that isn't part of a facing-page spread in that chapter. Stray pages from adjoining chapter documents need to be joined together into a spread and sometimes a blank page needs to be added to maintain the proper order of pages.

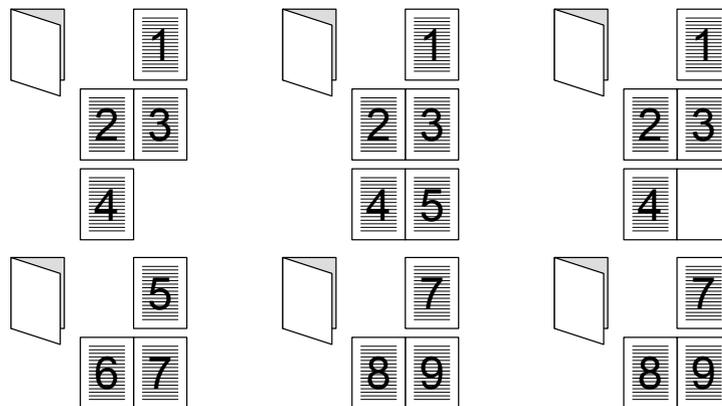
An Affinity Book cannot support books with Chapters that can start on the left side of a facing-page spread to avoid blank pages. Novels, biographies, and some other text-focused books often start chapters on either side of the spread depending on where the previous chapter ended. If you were to use an Affinity Book for this type of project and chapter 1 ended on a right page but you created the chapter 2 document with its first page on the right, as a new document is normally created, Affinity would have to change the side for every page in chapter 2. This would result in unsatisfactory results so it's best to avoid this issue.

If your chapters always start on the same side of a spread you will have to add and remove blank pages manually to avoid two successive blank pages.

The **Books** panel's menu offers two **Stray Pages** commands:

- **Merge Where Possible:** If a chapter ends on a left page and the following chapter starts on a right page this command will merge those two stray pages into a single spread when printing or exporting the Affinity Book.
- **Pad:** If a chapter ends on a right page and the following chapter starts on a right page this command will add a blank page to maintain the facing pages.

By default, **Merge Where Possible** is enabled and **Pad** is disabled but this is not an optimal combination. Leaving **Pad** off will result in a single-page spread when a chapter document ends with a right page which must be avoided.



Chapter ends on left: The Merge Where Possible command can merge pages 4 and 5 into a single facing-page spread

Chapter ends on right: The Pad command can insert a blank page before page 7 to maintain facing pages

Chapter ends on a blank right page: The Pad command will insert a blank page before page 7 but Merge Where Possible won't merge the two blank pages

When **Pad** is used, as is shown in the middle and right scenarios above, a completely blank page will be added; you cannot choose a master page to be applied to it. If you want your blank pages to display a chapter name or page number then you must add your own blank pages.

The right scenario above shows how a chapter document ending with a blank right page can result in two successive blank pages. The blank page at the end of the first chapter document would not be completely blank—it would typically be based on a master that displays the page number and perhaps the chapter name, but from a book design perspective it's effectively blank. Because you would have **Pad** enabled to avoid single-page spreads, Affinity will add a blank page before page 7. **Merge Where Possible** merges only stray pages as shown in the left scenario and **Pad** will have created two spreads, albeit ones with two blank pages.

If you want to avoid two successive blank pages you must first delete the blank right pages from the end of your chapter documents. If you later need another page in that chapter, you must manually add a new page—do not use **AutoFlow** because it always inserts an even number of pages, and in this case that would leave you with a blank left page.

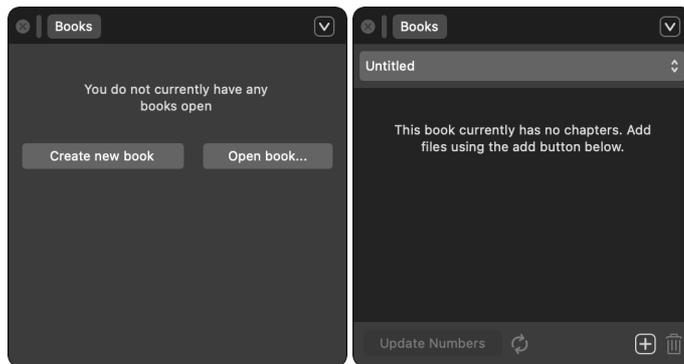
If you don't want to deal with the complexity of adding and removing pages in your chapter documents then you may wish to refrain from using an Affinity Book.

Creating an Affinity Book

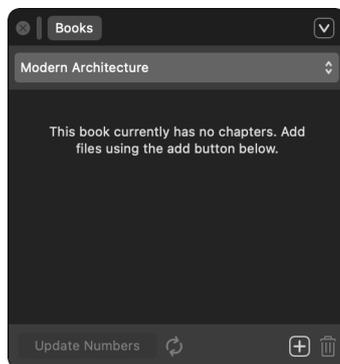
Create at least one of the Chapter documents before you create an Affinity Book. Although you can update the design and formatting of chapters later, it's a best practice to finalize the document size, margins, colour profile, master pages, notes formatting, and other basics before creating additional chapter documents. Some information can be synced across chapters, but other options such as endnote placement would have to be changed manually in each chapter.

To create an Affinity Book:

1. Choose **File > New Book** to show the **Books** panel if it is not already open. You can also open the Books panel with **Window > Layout > Books** and then click its **Create new book** button or choose **New Book** from the panel menu .



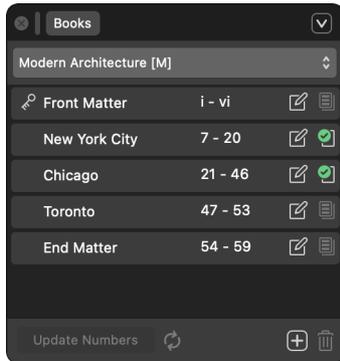
2. Choose **Stray Pages > Pad** from the panel menu to avoid single-page spreads.
3. Choose **Save Book** from the panel menu and give your project a name.



Tip: You can only save an Affinity Book from the panel menu ; it doesn't allow for the use of keyboard shortcuts like the File menu

To add chapters to an Affinity Book:

1. Click the **Add Chapter** icon  or choose **Add Chapter...** from the panel menu .
2. Select one or more Affinity document files to add.



3. If your chapters aren't in the right order, you can drag them to the correct order in the panel.

To remove chapters from a Book:

1. Select the chapter name(s) in the **Books panel**; press **Shift** and click to select a range of chapters, or press **⌘** (macOS) or **Ctrl** (Windows) and click to select multiple discontinuous chapters.
2. Click the **Remove Chapter**  icon or choose **Remove Chapter** from the panel menu .
3. Choose **Replace Chapter** from the panel menu  to remove one selected chapter document and replace it with another of your choosing in a single step.

To open an Affinity Book:

You can open more than one Affinity Book simultaneously. Only one Book is active at a time, similar to how only one document is active.

1. You can open an Affinity Book with the same **File > Open...** command used to open a document. The **Books panel** will be shown if it is not already open. When no Book is open, the **Books panel** will display an **Open book...** button and you can also open a Book by choosing **Open Book...** from the panel menu .
2. To change which Book is active, click the current Book's name at the top of the **Books panel** to choose from the list of open Books.

Tip: It is a best practice to add separate chapters for *front matter* and *end matter*

Tip: All chapter documents must be the same resolution (DPI) to ensure they are all scaled the same when printed or exported

Tip: Recently-used books can be opened by choosing them from the **File > Open Recent** menu or the **Recent** pane of the **New Document** window

Tip: Saving an Affinity Book will not save its Chapter documents

To save an Affinity Book:

1. Choose **Save Open Chapters** from the **Books** panel menu  to save any modified (un-saved) Chapters you have open, or choose **File > Save** for each of them.
2. Choose **Save Book** or **Save Book As...** from the **Books** panel menu . These commands are not in the **File** menu and a keyboard shortcut cannot be assigned; however, if you quit Affinity with a modified Book open then Affinity will prompt you to save it.

To close an Affinity Book:

1. To close the active Book, choose **Close** from the **Books** panel menu . You can close only one Book at a time. If you quit Affinity with an open Book, it will be closed automatically and you will be prompted to save it if it was modified.

To duplicate an Affinity Book:

1. Using macOS Finder or Windows File Explorer, duplicate the folder containing the Book and its chapter documents; for example, name this folder *Project-Copy*.
2. Temporarily rename the original folder; for example, rename it to *Project-Temp*.
3. Open the duplicate Book's .afbook file in Affinity.
4. Affinity won't be able to locate its chapter documents because a Book uses absolute paths to its chapters and you renamed the original folder. Click **Yes** and in the file window that appears select the chapter document in the *Project-Copy* folder. Ensure you don't select the same chapter in the original folder.



5. Affinity will relink all the remaining chapter documents if they're in the same folder. Save the Book now by choosing **Save Book** from the **Books** panel menu .
6. Using macOS Finder or Windows File Explorer, rename the original folder back to its original name.

Syncing styles, formats, and masters in an Affinity Book

Each chapter document has its own master pages, text styles, table formats, and swatches but Affinity can sync this information across an Affinity Book. By default, the first chapter you add is designated the Book's **Style Source Chapter**, the master copy for this information.

You can synchronize formatting to other chapters even while those chapters are closed. Affinity will open the chapter documents in the background, update them, save changes, and close them. Note that chapters that are currently open will be updated but changes will not be saved; you should save those chapters when you're done with your other edits.

Syncing text styles and table formats

If a text style or format one with the same name doesn't exist in the target chapter, it will be copied from the Style Source Chapter. You can add a new text style or table format in the Style Source Chapter and sync it to all other chapters.

If a text style or format with the same name exists in the target chapter, it will be updated to have the same attributes. You can update a text style or table format in the Style Source Chapter and sync the change to all other chapters.

If you rename a text style or table format in the Style Source Chapter, syncing will create a new one in the target chapters because the names won't match. Text formatted with that text style won't be formatted with the renamed style. For example, consider the case of renaming the *Body* style in the Style Source Chapter to *Body Text* and then syncing to another chapter. The text formatted as *Body* in the target chapter will still be formatted as *Body* and a new *Body Text* style will be created. You would need to use **Find and Replace** to search for all instances of *Body* to replace format them as *Body Text*.

Syncing swatches

Syncing swatches is identical to syncing text styles and table formats with the addition of syncing document palette categories.

Syncing master pages

Syncing master pages is more complex. If a master page with the same name doesn't exist in the target chapter, it will be copied from the Style Source Chapter.

If a master page with the same name exists in the target chapter but anything about that master is different, it will not be updated and instead a new master page will be created and copied from the Style Source Chapter. Making any change to a master page in the Style Source Chapter can result in duplicate master pages in the target chapters.

If you rename a master page in the Style Source Chapter, syncing will create a new master page in the target chapters because the names don't match.

If you must adjust your master pages—for example, adjusting page size, margins,

Tip: Note that custom variables are not synced across chapters and are available only in the chapter document in which they were created

Tip: It is important to finalize your text style names before creating additional chapters or your chapters will end up with multiple copies of your styles with different names

Tip: It is important to finalize your master pages before creating additional chapters or your chapters will have multiple copies of your master pages

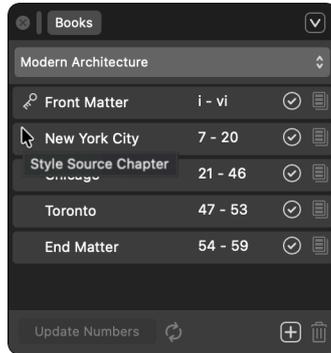
or bleed, or adding an object—it is best to make the changes manually to each chapter and disable the synchronization of master pages in **Synchronize Settings**.

To synchronize chapter documents:

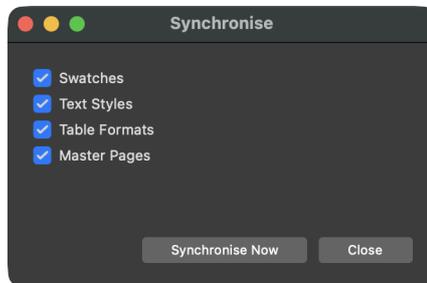
1. If necessary, select a chapter in the **Books panel** and choose **Set Style Source Chapter** from the panel menu . Or click in the blank *well* area to the left of the chapter name in the Books panel—a tooltip will be displayed when the pointer is over the well. This action cannot be undone.

Tip: Be careful when clicking near the **Style Source Chapter well** because there is no visual cue that clicking in the well will do anything, nor is there a confirmation alert to avoid accidental changes

Tip: As with other Affinity Book actions, synchronizing chapters cannot be undone



2. Select the chapters you want synchronized. To synchronize only specific chapters, select just those chapters in the panel list. To synchronize all chapters, deselect any selected chapters by clicking in a blank area of the chapter list or by holding **⌘** (macOS) or **Ctrl** (Windows) while clicking the selected chapter.
3. If desired, you can customise which information is synced by choosing **Synchronize Settings** from the panel menu . The settings you select will be saved with the Book.



4. Choose **Synchronize** from the panel menu , **Synchronise Now** from this window, or click the **Synchronize Chapters**  icon to sync the information from the Style Source Chapter to the selected chapters.

Number pages, notes, and lists in an Affinity Book

Affinity can number pages, notes, and global list items automatically across chapters even while chapters are closed. Affinity will open the chapter documents in the background, update them, save changes, and close them. Note that documents that are currently open will be updated but changes to them will not be saved.

Page numbers are updated automatically and there is no need to manually update them unless you turn off automatic numbering. Note and list item numbers are updated only when you choose to update them. All numbers can be updated automatically when you print or export a Book.

Notes will be numbered across chapters only if **Restart Every > Book** is chosen from the **Notes panel** for all of the chapter documents.

List items will be numbered across chapters only if the lists at the start and end of each chapter are the same level and if the following options are chosen from the **Bullet and Numbering** section of the **Paragraph panel**:

- **Restart numbering > Manual Only**
- **Restart Numbering Now** set to **Off**
- **Global** set to **On**.

To update page numbers automatically across chapters:

If you turn off automatic page numbering for a Book, Affinity will change the **Start page number at** setting in the **Section Manager** for the first section of each chapter document to a fixed number.

1. Choose **Update Numbers > Update Page Numbers Automatically** from the **Books panel menu**  to enable or disable automatic page numbering. This is on by default.

To modify the page numbering for a chapter:

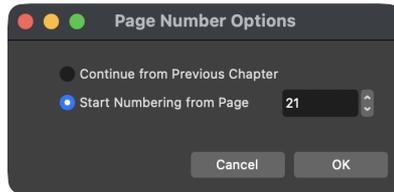
Many books have front matter with pages numbered in Roman numerals (i, ii, iii, iv...) followed by body pages numbered in Arabic numerals (1, 2, 3, 4...) To create this common numbering approach in an Affinity Book:

1. Ensure **Update Numbers > Update Page Numbers Automatically** is selected from the **Books panel menu** .
2. Open the front matter chapter and choose **Document > Section Manager** or click the **Section Manager**  icon in the **Pages panel**.
3. Set the **Number style** to **i, ii, iii, iv...**
4. If there are no other sections in this chapter, open the next chapter. Otherwise, select the next section in this chapter.

Tip: Do not try to use the **Section Manager** to adjust the page numbering for a Chapter; the options are not disabled but will have no effect

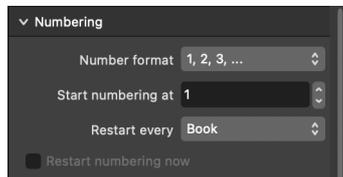
Tip: Do not try to use the **Section Manager** to adjust the page numbering for a Chapter; the options are not disabled but will have no effect

- Set the **Number style** to **1, 2, 3, 4...** in the **Section Manager**. The remaining chapters will continue this numbering style automatically unless you wish to change it again.
- To restart page numbering at the start of a chapter, select that chapter in the **Books** panel and choose **Page Number Options** from the panel menu .



To number notes across chapters:

- Choose **Numbering > Restart Every > Book** from the **Notes** panel.



- Create or edit an endnote and then choose **Update Document Settings from Selected Endnotes** from the panel menu . If you've already created multiple chapter documents you will need to repeat these steps for each chapter.

To update page, note, and list numbers before printing or exporting:

- Choose **Update Numbers > Update Numbers Before Output** from the panel menu . This is on by default. Note that this affects only the **Export...** and **Print...** commands in the panel menu . Choosing the same commands from the **File** menu will not update numbers because those export only the current chapter and not the whole **Book**.

To manually update page, note, and list numbers:

- Select the chapter(s) to update in the **Books** panel.
- To update just one type of number, select **Update Numbers > Page Numbers**, **List Numbers**, or **Note Numbers** from the panel menu .
- To update all numbers at the same time, choose **Update Numbers > All Numbers** or click the **Update Numbers** button at the bottom of the panel.

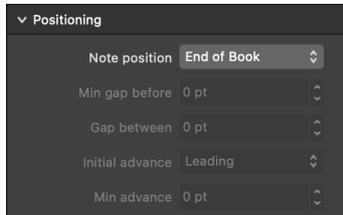
Tip: Although this command is named **Update Numbers** it will also update the text of endnotes so there is no need to use the similarly-named command for endnotes

Positioning endnotes at the end of an Affinity Book

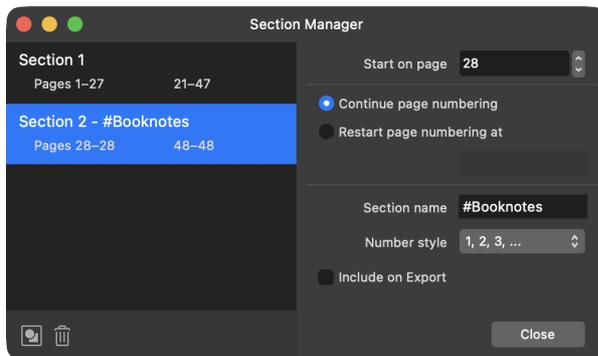
Many books include endnotes at the end of chapters which Affinity does by default. If you want to consolidate all of your endnotes at the end of a Book, Affinity can do this automatically but you should learn how it works to avoid confusion.

To position endnotes at the end of an Affinity Book:

1. Choose **Positioning > Note position > End of Book** from the Notes panel.



2. Create or edit an endnote and then choose **Update Document Settings from Selected Endnotes** from the panel menu . If you've already created multiple chapter documents, you will need to repeat these steps for each chapter.
3. When the **End of Book** option is chosen, Affinity will create a non-printing section named **#Booknotes** at the end of each chapter to make it convenient to edit its endnotes without having to keep switching between the current chapter and the endnotes at the end of the Book.



4. Create an *End Matter* document for your endnotes and index to avoid adding a printing section for them after the non-printing **#Booknotes** section in your last actual chapter.
5. Add the *End Matter* document to the Book as a chapter.
6. Place the cursor in a text frame in the End Matter chapter and choose **Endnotes > Insert Endnotes** from the **Books** panel menu . All of the Book's endnotes will be added to that text frame. These endnotes are not editable so they are similar to an inserted index or table of contents.

Tip: The endnotes title of the first chapter with endnotes will be used as the title of an Affinity Book's consolidated endnotes

Tip: If you are left with blank pages where the endnotes were located before the new non-printing section, you will have to delete those pages manually

Tip: The **#Booknotes** section will have **Include on Export** deselected which prevents it from being printed or exported

Definition: *End Matter* is also known as *Back Matter* and includes the appendices, endnotes, glossary, index, and bibliography

Adding references to an Affinity Book

Affinity can create the table of contents and index for an entire Book and cross-reference text across its chapters but the features function slightly differently in a Book.

To add a table of contents to an Affinity Book:

Refer to [Creating a table of contents](#) on page 310 for general information on tables of contents.

1. With the Book open, place the cursor in a text frame in your front matter chapter and click the **Insert**  icon in the **Table of Contents panel**.
2. No entries will be shown for the inserted table of contents unless your front matter chapter has applicable headings. Click **Scope > Book** in the panel to include all chapters in this table of contents.
3. Click the **Update**  icon in the **Table of Contents panel** to reflect the table's expanded scope.
4. To update tables of contents automatically before printing or exporting, choose **Update Numbers > Update Tables of Contents Before Output**.

To add an index to an Affinity Book:

Refer to [Creating an index](#) on page 326 for general information on indices.

1. With the Book open, place the cursor in a text frame in your End Matter chapter and click the **Insert Index**  icon in the **Index panel**. Unlike the table of contents feature, the scope for a Book's index is always the entire Book so there is nothing else you need to do. Affinity will automatically sync index topics across chapters, even if you rename them.
2. To update the index automatically before printing or exporting, choose **Update Numbers > Update Index Before Output**.

To add cross-references to an Affinity Book:

Refer to [Creating cross-references](#) on page 302 for general information on cross-references. The Book and the chapters to target (add a cross-reference to) must be open when you add or remove a cross-reference. You can edit a cross-reference without the Book and target chapter being open as long as you don't need to change the target paragraph, anchor, or index mark.

1. Open the Book and the chapter(s) you want to target.
2. Follow the steps for creating a cross-reference. A **Target Chapter** option will appear in the **Insert Cross-Reference** window to select a chapter for the target paragraph, anchor, or index mark. The remainder of the options are the same as for standard documents.
3. To update all cross-references in a Book, choose **Cross-References > Update Cross-References** from the **Books panel menu** .

- To update cross-references automatically before printing or exporting, choose **Cross-References > Update Cross-References Before Output**.

Printing and exporting an Affinity Book

The **Print** and **Export** commands in the **File** menu will print and export the current document, not an entire Affinity Book—you must use the equivalent commands in the **Books** panel menu . Likewise, the **Preflight** panel will check for errors in the current document, not an entire Book, and you must use the equivalent command in the panel menu.

To preflight an Affinity Book:

- Select one or more open chapter documents in the **Books** panel to preflight the selected chapter(s), or deselect all chapter documents to preflight all open chapters.
- Choose **Preflight** from the panel menu . The Preflight panel will not be displayed and no window will open; instead, the Preflight status icons for the chapter(s) will update to reflect the results of the Preflight check:

Status	Description
	Preflight not completed because Check is set to <i>Never</i>
	All Preflight tests passed
	One or more Preflight warnings
	One or more Preflight errors and possibly one or more warnings

- Click the Preflight status icon to open a chapter and display the **Preflight** panel to see the list of warnings or errors.

To print or export an Affinity Book:

- To export specific chapters, select the chapters in the **Books** panel.
- Choose **Print...** or **Export...** from the panel menu . The Print and Export windows will include a **Range** option (for Print) and an **Area** option (for Export) to let you choose whether to export the entire Book or the chapters selected in the panel.
- Set the print or export options. Refer to [Publishing](#) on page 393 for more information.
- Click **Print** or **Export**.

Tip: Refer to [Preflighting documents](#) on page 394 for more information on Preflight

Tip: You can only preflight chapters that are currently open

Tip: All chapter documents must be the same resolution (DPI) to ensure they are all scaled the same when printed or exported

References

8

The features described in this chapter are critical to creating books, newspapers, magazines, academic papers, reports, and other long documents.

Cross-references are used to refer readers to another place in the same publication and can be updated automatically as the document changes. A table of contents is used to list the topics for the publication or one of its chapters in page number order. The index is used to list topics and keywords in alphabetical order, typically at the end of a publication.

Notes, including footnotes, sidenotes, and endnotes, are used to cite other works or to provide comments on the main text.

Anchors and hyperlinks are used to link to other places in the publication or to another document or website URL.

Fields are used to insert information about the document, such as the page number or section name, and can be updated automatically as the document changes.

Together these features simplify the effort required to create a long and complex publication. Mastering these features will save you time as you prepare a document for publication and help ensure a more consistent publication with fewer errors.

In this chapter

Creating cross-references	302
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Creating cross-references

A cross-reference refers the reader to another place in the same publication, whether through a page or chapter reference or a hyperlink in a PDF or eBook.

A cross-reference in Affinity is a field that refers to the position of an anchor elsewhere in your publication. The cross-reference field will update automatically when its target changes pages and you can choose to update cross-references when the paragraph text changes.

Affinity can generate many complex types of cross-references by combining *subfields* including the paragraph text following the anchor position. You can save combinations of subfields and text as presets to make it easy to add cross-references.

You can format cross-references automatically with a character style but the style can be applied only to the entire cross-reference. If you want to format only part of a cross-reference or format two parts of it separately, you would need to combine it with plain text or a second cross-reference to the same target.

refer to "Aperture" on page 192

refer to "Depth of field" above

see Understanding Exposure on page 87 of chapter 2

See [Depth of Field](#)

See [Depth of field](#) for more information

See [Depth of field](#) on [page 73](#) for more information

See [Depth of field](#) on page 73 for more information

The boxed text in these examples can be inserted automatically as a cross-reference

Cross-reference targets

You can choose to target a cross-reference to an anchor, paragraph, or index mark, but targeting a paragraph or index mark will generate a new anchor automatically. Anchors generated automatically by cross-references will not be exported as PDF bookmarks unless you modify them.

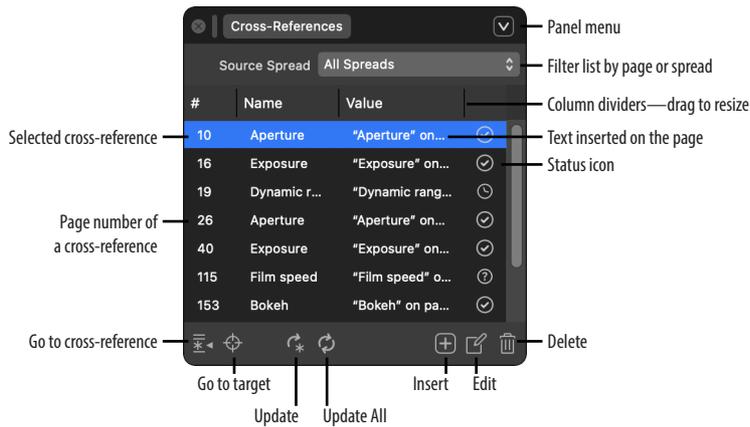
The choice of which to target depends on your work style:

- If you cross-reference a heading and target the paragraph, Affinity will insert an anchor at its start. If you later insert a table of contents, Affinity will insert a second anchor because the table of contents feature also relies on anchors.
- If you insert the table of contents first and update it as you edit your document, Affinity can reuse the table of content's anchor when adding a cross-reference.
- If you cross-reference an index mark, Affinity will create an anchor using the index mark's name rather than the paragraph text.

Using the Cross-References panel

To display the Cross-References panel:

1. Choose **Window > References > Cross-References** to display the Cross-References panel.

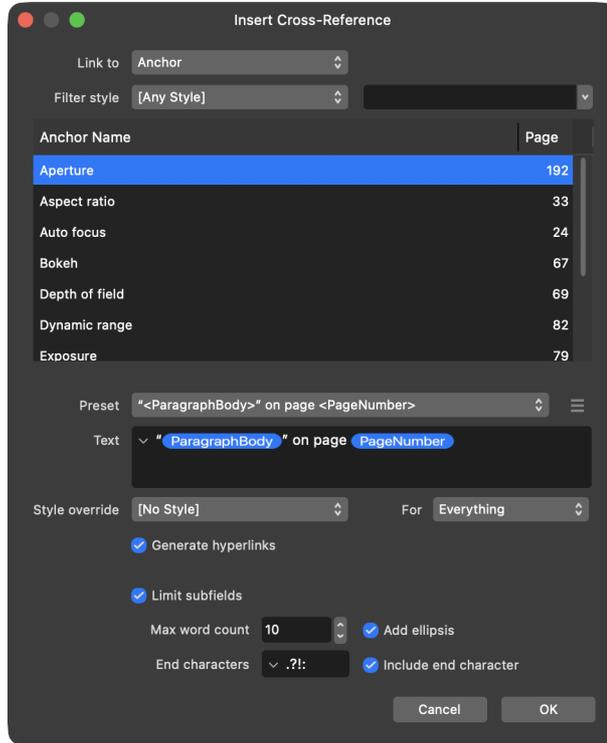


2. Choose **Edit Strings...** from the panel menu to change the **Above/Below** text used for certain cross-references.
3. Drag the column dividers to see more of a particular column.

Adding a cross-reference

To insert a cross-reference:

1. Using the **Frame Text**  tool, position the text cursor where you want the cross-reference to be inserted.
2. Click the **Insert Cross-Reference**  icon in the **Cross-References** panel or choose **Text > Cross-References > Insert Cross-Reference**, and select the target.



- **Link to:** Select *Paragraph* (default), *Anchor*, or *Index Mark*. You must have previously defined anchors or index marks to use the latter options.
 - **Filter style** (Optional): Select a text style name to filter the list by style.
 - **Search** (Optional): Enter a search phrase to filter the list by text. Affinity will search anywhere in the paragraph, anchor name, or index mark name. To search only from the start, click the dropdown caret on the right side of the field and choose *Search from Start*.
 - **List:** Select one of the listed paragraphs, anchors, or index marks.
3. Format the cross-reference:
 - **Preset:** Choose one of the default cross-reference presets. You can create a custom format with the **Text** option below and create your own presets.

Tip: Presets are language specific

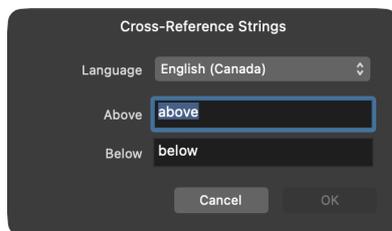
- **Language:** If the cross-reference's language doesn't match the language of the surrounding text, click the **menu**  icon beside the **Preset** list, choose **Language** from the popup menu, and then select the language to use.
- **Text:** Create a custom format for the cross-reference. Click the caret  icon on the left side of the field to select from a list of relevant special characters and cross-reference components (building blocks). You can also enter plain text into the field.

Component	Text	Result
Page Number	on page PageNumber	on page 192
Section Name	in chapter SectionName	in chapter 3
Chapter Name	in the ChapterName chapter	in the Exposure chapter
Object Description	see figure ObjectDescription	see figure 46
Anchor Name	see AnchorName	see Depth of field
Above/Below	continued AboveBelow	continued below
Numbered Paragraph	see NumberedParagraph	see 3. Aperture
Paragraph Body	see ParagraphBody	see Aperture
List Number	see ListNumber	see 3
Note Number	in footnote NoteNumber	in footnote 17

- Combine components together to create complex cross-references:

Text	Result
refer to " ParagraphName " on page PageNumber	refer to "Aperture" on page 192
refer to " ParagraphName " AboveBelow	refer to "Depth of field" above
see AnchorName on page PageNumber of chapter SectionNumber	see Understanding exposure on page 87 of chapter 2
on page SectionName . PageNumber	on page 12.10

- For Above/Below, you can change the text that will be inserted by choosing **Edit Strings...** from the panel menu .



Tip: You could type text such as "refer to" and "on page" directly in the text frame but including this text in the cross-reference format helps ensure consistency throughout a long publication

Tip: Do not use a component with a paragraph that doesn't make sense, such as *List Number* for a paragraph that isn't numbered because the cross-reference will be shown as out-of-date until you remove the component

Tip: Object Description inserts the layer's name which you can use as a way to insert text that doesn't appear in the document

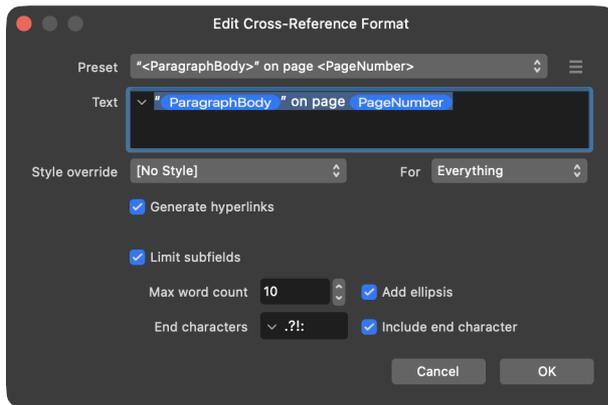
Tip: Note Number inserts the number of a footnote, endnote, or sidenote; use **Paragraph Body** to insert its text

4. Optional: To create a preset for your custom cross-reference format, click the **menu**  icon beside the **Preset** list and choose **Create Preset...** from the popup menu. Enter a preset name and then click **OK**. If you later modify the preset, choose **Save Preset** from the **menu**  icon to update it. Choose **Rename Preset...** or **Delete Preset...** to rename or delete the selected preset.
5. Optional: To apply a character style to the cross-reference, choose one from **Style override**. Choose what the style is applied to with **For**.
 - **Everything**: Select to apply the character style to the entire cross-reference
 - **All Fields**: Select to apply the style to just the fields and not the plain text you enter. For example, for a cross-reference of “**ParagraphBody** on page **PageNumber**”, the style would be applied to **ParagraphBody** and **PageNumber** but not to the words in between.
 - **Text Fields**: Select to apply the style just to text fields such as **ParagraphBody**.
 - **Number Fields**: Select to apply the style to just the number fields such as **PageNumber**.
6. Optional: Deselect **Generate hyperlinks** if you don’t want cross-references to be clickable in an exported PDF file. It is recommended to leave this on because you can control whether hyperlinks are included when exporting. Hyperlinks added for cross-references will not appear in the **Hyperlinks panel** because they are not editable. Ensure **Include Hyperlinks** is selected when exporting to PDF if you want them included.
7. Optional: If you cross-reference short paragraphs such as headings, you’ll likely want to include the full heading name in the cross-reference but if you cross-reference a full paragraph or a long section name then you may wish to truncate the inserted text. Select **Limit subfields** to choose from two options to shorten the text:
 - Enter the **Max word count** to limit the text by number of words. Select **Add ellipsis** to add an ellipsis to truncated text. For example, setting Max word count to 3 and adding an ellipsis to “Introduction to digital photography” would result in “Introduction to digital...” being inserted.
 - Enter one or more characters into **End characters** to choose which characters mark the end of the text to include—if an end character is not encountered the full paragraph will be inserted. Select **Include end character** if you want it included in the inserted cross-reference. For example, setting End characters to a colon would insert “Chapter 6” for a paragraph with the text “Chapter 6: Exposure”.
8. Click **OK** to insert the cross-reference.
9. Optional: If you created a cross-reference to a *Paragraph* or *Index Mark* you can rename the generated anchor with the **Anchors panel**. Refer to [Using the Anchors panel](#) on page 362.

Generate hyperlinks does not apply formatting automatically; it’s up to you to apply an appropriate character style with **Style override**

To edit a cross-reference:

1. To edit one cross-reference, position the text cursor before or after its field in the document text and choose **Text > Cross-References > Edit Cross-Reference...** You can also double-click its name in the **Cross-References** panel or select the cross-reference in the panel and click the **Edit Cross-References**  icon.
2. To edit the format of multiple cross-references at once, press **Shift** and click to select a range of cross-references, or press **⌘** (macOS) or **Ctrl** (Windows) and click to select multiple discontinuous cross-references, before clicking the **Edit Cross-References**  icon. You can't set the target for multiple cross-references and the formatting options of the first one will be shown in the Edit Cross-Reference Format window



3. All of the options for editing a cross-reference are the same as for creating a new one. When editing a single cross-reference, you can change its target to a different paragraph, anchor, or index mark.

To find a cross-reference in the document:

1. Select a cross-reference in the **Cross-References** panel and click the **Go to Cross-Reference**  icon.

To view the target of a cross-reference:

1. Select a cross-reference in the **Cross-References** panel and click the **Go to Target**  icon.

To delete cross-references:

1. Select one or more cross-references in the **Cross-References** panel and click the **Remove Cross-References**  icon. The cross-reference field in the document text will be *expanded* to become regular text which you can then edit. You can also simply delete the cross-reference field directly in the document's text.

To convert a cross-reference to regular text:

1. Right-click a cross-reference field and choose **Expand Field** from the context menu. The cross-reference field will be *expanded* to become regular text which you can then edit and the cross-reference will be removed from the panel. Deleting a cross-reference with the panel will also convert a cross-reference to regular text.
2. If the text in a cross-reference was hyphenated by automatic hyphenation, the hyphen will be included in the expanded field. Fields are expanded automatically when copying text from Affinity to a word processor such as Microsoft® Word so it is a good practice to scan expanded fields for misplaced hyphens. Spell checking text copied to Word will usually find these hyphens.

To share a cross-reference preset with another computer or user:

Presets are not saved in your user settings but there is a way to share them with another computer or Affinity user.

1. Click the **Insert Cross-Reference**  icon in the **Cross-References** panel.
2. Choose the preset you want to copy.
3. Click in the **Text** field and press **⌘ + A** (macOS) or **Ctrl + A** (Windows) to copy the cross-reference format to the pasteboard (clipboard). Click **Cancel**. To close the **Insert Cross-Reference** window.
4. Create a new document and draw a text frame.
5. Paste the pasteboard (clipboard) into the text frame. It will appear empty because you have pasted invisible control codes that don't have associated special character symbols.
6. Save this document and transfer it to the other computer.
7. Open the document on the other computer.
8. Click in the text frame and press **⌘ + A** (macOS) or **Ctrl + A** (Windows) to copy the cross-reference control codes to the pasteboard (clipboard).
9. Click the **Insert Cross-Reference**  icon in the **Cross-References** panel.
10. Paste the pasteboard (clipboard) into the **Text** field.
11. Click the **menu**  icon beside the **Preset** list and choose **Create Preset...** from the popup menu. Enter a preset name and then click **OK**.

Updating cross-references

Cross-references aren't updated automatically when you edit your document and the target of a cross-reference changes. It's up to you to update the cross-references before printing or exporting.

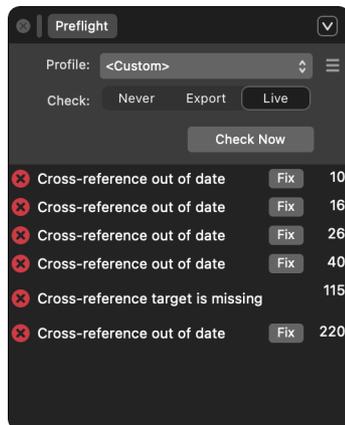
The **Cross-References** panel shows a status icon for each cross-reference:

Status	Description
	OK – there are no issues with the cross-reference
	The cross-reference target is missing because the paragraph, anchor, or index mark was deleted; copying and pasting text that includes a target anchor will result in a missing target
	The cross-reference is out-of-date because the target has been edited or the anchor or index mark is no longer on the same page; click the Update  or Update All  icon

To update cross-references:

1. Click the **Update All Cross-References**  icon in the **Cross-References** panel to update all in the document. This is the right of the two Update icons and is always available, regardless of what part of the document you are viewing or which tool you have selected.
2. To update one or more specific cross-references, select the cross-references in the **Cross-References** panel. Click the **Update Cross-Reference**  icon to update the selected items.

Affinity can also warn you of an outdated cross-reference through the **Preflight** panel which offers a convenient **Fix** button to update it, but each outdated cross-reference will have its own Fix button so it's usually faster to update cross-references with the **Cross-References** panel.



Creating a table of contents

Affinity can generate one or more table of contents for your publication based on the selected paragraph styles. While most publications will have just one table of contents near the front of the document, some may have a second table of contents to list figures, illustrations, or photo credits. Some textbooks also have a table of contents at the start of each chapter to list its topics.

A table of contents is a block of special text that you can modify but when you update the table of contents any edits you made to it will be lost. You should avoid making any edits until the last stage before publishing. The table of contents can be updated at any time and can be generated from a single document or from all of the chapter documents in an Affinity Book.

Sort order

Tip: You cannot sort a table of contents alphabetically

A table of contents is sorted in the order the headings are used in your publication, from the first to last page and from the bottom to top of the layer stack on each page.

Tip: Master page text frames will be on the bottom of the layer stack unless you have edited the master layer detached

The layer stack order is important only if you use more than one text frame for your headings. Most long documents have just one main text frame per page for all of the page's text, with separate frames only for the header and footer. If your document uses a separate text frame for each heading then your table of contents entries could be in the wrong order unless you pay attention to the layer stack order. Ensure the heading at the top of the page is on the bottom of the layer stack with additional headings on top.

Parts of a table of contents

A table of contents is a list of entries that are made up of a heading and a page number. You can select how many levels of headings to include and you can modify the formatting, including the separator between the heading and page number and whether the page number is shown before or after the heading. You can even hide the page number entirely.

Tip: If you number chapter pages using a combination of section name and page number (for example, 1.1, 1.2, 1.3...), the section prefixes will not be included in the table of contents because they are not part of the page number

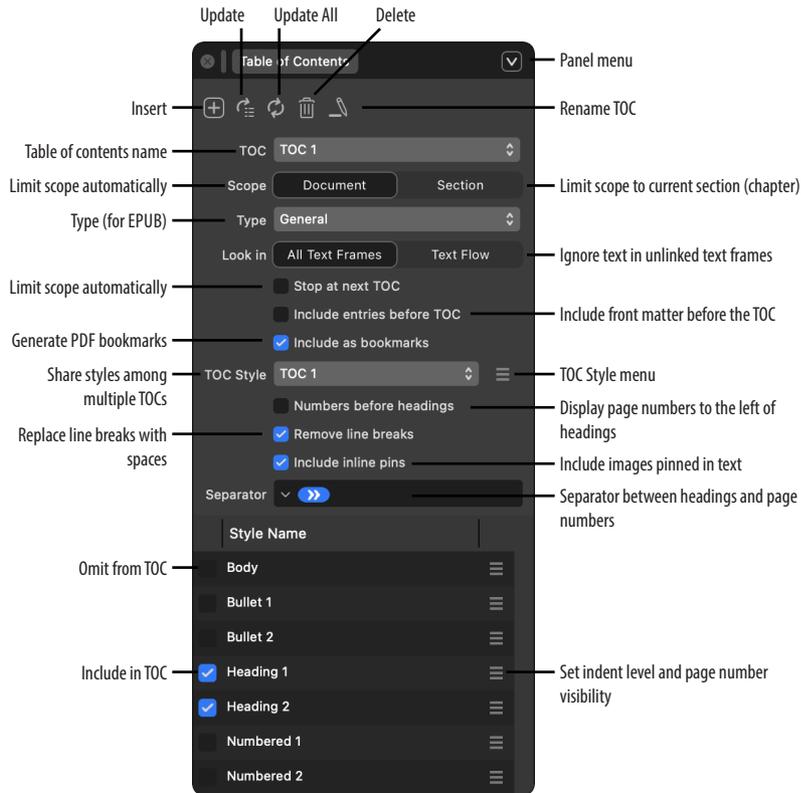
Sample table of contents

¶ TOC 1: Heading 1	Exposure	5	¶ TOC 1: Heading 1 Number
	Aperture	12	
¶ TOC 1: Heading 2	Shutter speed	15	¶ TOC 1: Heading 2 Number
	ISO.....	17	
	Light meter	21	
	Focusing modes.....	27	
	Manual focus.....	28	
	Auto focus.....	39	
	Continuous focus	42	
	White balance.....	44	
	Types of lenses	58	

Using the Table of Contents panel

To display the Table of Contents panel:

1. Choose **Window > References > Table of Contents** to display the **Table of Contents** panel.



Generating a table of contents

Tip: You cannot choose the text styles to include in the table of contents before generating it

Tip: When a TOC is first created, an anchor is added for each style that matches the standard Heading 1, 2, 3 naming convention, so if you don't want anchors generated for one of them, rename it temporarily, insert the table of contents, and then rename it back

Tip: For information on generating a table of contents for an Affinity Book made up of separate Chapter documents, refer to [Adding references to an Affinity Book](#) on page 298

You must use paragraph styles for the text to include in a table of contents. You can use any styles that you want but for the main table of contents there are some advantages to using the standard Heading 1, 2, 3... naming convention, or Affinity's equivalent for the user interface language in use.

It's difficult to see the start and end of a table of contents because Affinity doesn't display it with any shading as in other applications. Until you're experienced with working near the table of contents text block, it is recommended that you insert the table of contents into a separate text frame without any other text to avoid losing text when the table of contents is updated.

The table of contents inserted by Affinity does not include the title *Table of Contents* and you might consider placing even the title in a separate frame so that updating the table of contents can replace all the text in the frame(s).

It doesn't matter whether you create text frames for the table of contents on a master page or whether you create them directly on a document page.

To insert a table of contents:

1. Using the **Frame Text**  tool, create a text frame for the table of contents and position the text cursor in it.
2. Click the **Insert Table of Contents**  icon in the **Table of Contents panel** or choose **Text > Table of Contents > Insert Table of Contents**. Affinity will insert the table into the frame.
3. Review the list of paragraph styles in the panel. Select any additional styles you want to include in the table and deselect any selected ones that you want to exclude.
4. If the table of contents' text frame has an overflowing **Text Flow Out**  control near the frame's bottom-right corner, you will need to create additional pages.
 - If none of the pages following the table of contents have text frames inherited from a master page, press **Shift** and click the **Text Flow Out** control. The AutoFlow feature will create as many pages of text frames as required to contain the table of contents.
 - If any of the pages following the table of contents have text frames inherited from a master page, you must manually add page(s) for the rest of the table of contents and create and link the text frames. Using AutoFlow would result in text frames being layered over the master page frames on the following pages.
5. Set **Type** to *General* unless you will export the document to EPUB. Refer to [Using tables of contents in EPUB](#) on page 387.
6. Refer to [Formatting a table of contents](#) on page 314 for information on the formatting options and instructions for editing the TOC text styles.

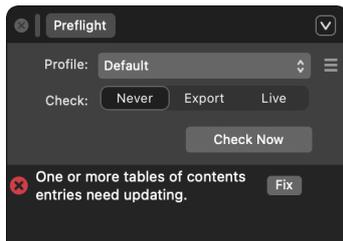
To delete a table of contents:

1. To delete a table of contents, select the table name from TOC popup menu and click the **Delete**  icon.

To update a table of contents:

The table of contents isn't updated automatically when you add, edit, and delete headings. It's up to you to update the table of contents before printing or exporting.

1. Click the **Update All Tables of Contents**  icon in the **Table of Contents panel** to update all the tables in the document. This is the right of the two Update icons and is always available, regardless of what part of the document you are viewing or which tool you have selected.
2. To update a specific table of contents, position the text cursor in the table of contents frame or choose the table name from the TOC popup menu in the **Table of Contents panel**. Click the **Update Table of Contents**  icon to update the selected table. Affinity can also warn you that a table of contents is outdated through the **Preflight panel** which also offers a convenient **Fix** button to update it.



To set the scope for a table of contents:

If your publication has only one table of contents, Affinity will automatically add all headings that are *after* the table of contents. You can also choose to include headings in the publication before the table of contents.

If you wish to limit the table's scope or are working with multiple tables of contents, you can choose from these options.

1. To include front matter headings used on pages before the table of contents, select **Include entries before TOC** in the **Table of Contents panel**.
2. To limit the scope until the next table of contents is found, select **Stop at next TOC** in the **Table of Contents panel**.

Or to limit the scope to the current section, change **Scope** from *Document* to *Section* in the **Table of Contents panel**.

3. To omit headings used in unlinked text frames, change **Look In** from **All Text Frames** to **Text Flows**.

Tip: For tips on formatting and setting the scope of multiple tables of contents, refer to [Pinning \(anchoring\) objects](#) on page 197

Formatting a table of contents

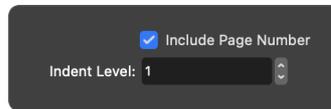
Affinity provides several formatting options in the **Table of Contents** panel to modify the table text that will be inserted.

Because a document can have more than one table of contents, the formatting options are saved as a *TOC style*. A TOC style is not a text style but a group of text styles used to format a table of contents. You can use the same TOC style for multiple tables of contents or a different style for each table, but you'll need to use separate styles if you want modify formatting or the included heading levels.

To set the table of contents options:

1. To choose a different TOC style, select from the **TOC Style** popup menu in the **Table of Contents** panel.
2. **TOC Style formatting options:** Use these options to customise the text inserted into the table of contents.

Item	Purpose
Numbers before headings	Position page numbers to the left of headings
Remove line breaks	Replace manual line breaks in headings with spaces
Include inline pins	Include images pinned in headings
Separator	Inserted between the heading and page number; click the caret  icon on its left side to easily enter relevant special characters
Style Name	Select which paragraph styles to include in the table of contents; click the menu  icon to the right of a selected style to Include Page Number (default) or change the Indent Level
Include page number	Deselect to not display page numbers for this level of the table of contents; this is useful when you want to summarize the contents of a major topic
Indent level	Set the hierarchy level for TOC anchors so book-marks are organized correctly in exported PDF files; Affinity will do this automatically if you use the standard Heading 1, 2, 3... text styles or Affinity's equivalent for the user interface language in use; indent levels are numbered from 1



Tip: Table of contents text styles are based on the document's *Base* text style but you cannot change Affinity's default formatting for a table of contents so refer to [To import TOC styles from another document](#) on page 320 for more information

Tip: Changes you make to a TOC style's text styles or to the options in the **Table of Contents** panel are made immediately to the TOC style—there is not a command to save changes to the TOC style

Tip: Add punctuation when using **Remove line breaks** by adding punctuation before the line break and setting its **Fill** to *None*

Tip: **Indent level** does not indent the text; edit the associated TOC text style to change the left indent value

3. To rename a TOC style, click the **menu**  icon to the right of the **TOC Style** popup menu and choose **Rename...** from the context menu.

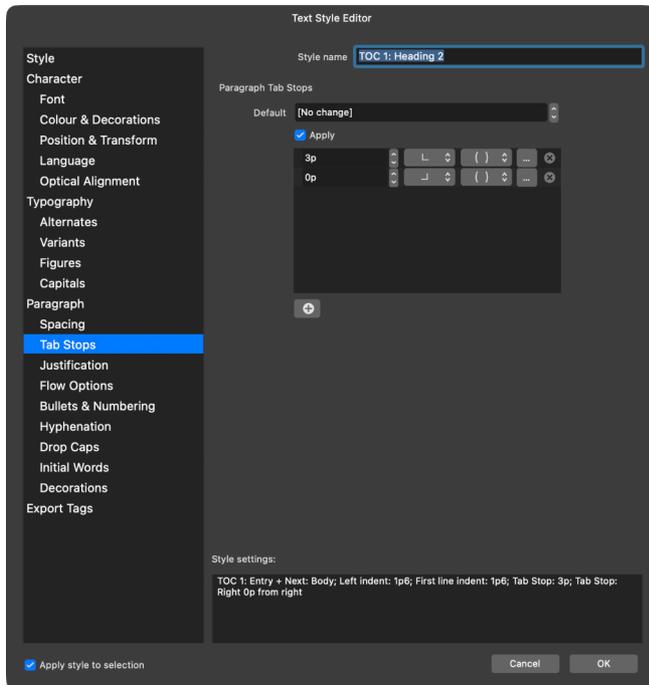
- To delete a TOC style, click the **menu**  icon to the right of the **TOC Style** popup menu and choose **Delete** from the context menu.
- You can also create a new TOC style with the **Create New...** command but it's unnecessary unless you deleted the automatic style created for an additional table of contents.

Using numbered headings in a table of contents:

If you create a table of contents for numbered headings the numbers cannot be removed automatically when the table is created; editing the TOC heading style will have no effect because the numbers are included as text.

When you insert the table of contents, the numbered headings will be poorly formatted because the number and heading are separated by a tab but the table of contents text styles have only one tab stop for between the heading text and page number. To fix this:

- Position the text cursor in the table of contents heading you want to correct.
- Using the **Text Styles** panel, click the **menu**  icon to the right of the heading text style and choose **Edit “TOC #: Heading #”**, where *TOC #* is the name of the table and *Heading #* is the name of the heading style.
- Click **Tab Stops** in the left pane.
- Click the **Add New Tab Stop**  icon and adjust the value for the new tab stop.



- Click **OK**.

Tip: Affinity creates the table of contents text styles for you; while you can redefine the character and paragraph attributes of these styles, do not rename them because the modified name will not be shown

Tip: TOC 1: Entry will be based on whatever style your level 1 heading is based on; it is not advisable to change this

To reformat the table of contents by editing its text styles:

When you insert a table of contents in a document for the first time, Affinity will create a number of additional text styles to control the table formatting. You can modify the attributes of these styles as required for your publication. These text styles are grouped into a table of contents style, referred to as a TOC style.

Each TOC style has its own set of text styles numbered in the order you create them so you can format each one separately. Because this can result in many text styles, table of contents styles are displayed in the **Text Styles panel** only when the text cursor is placed in a table of contents.

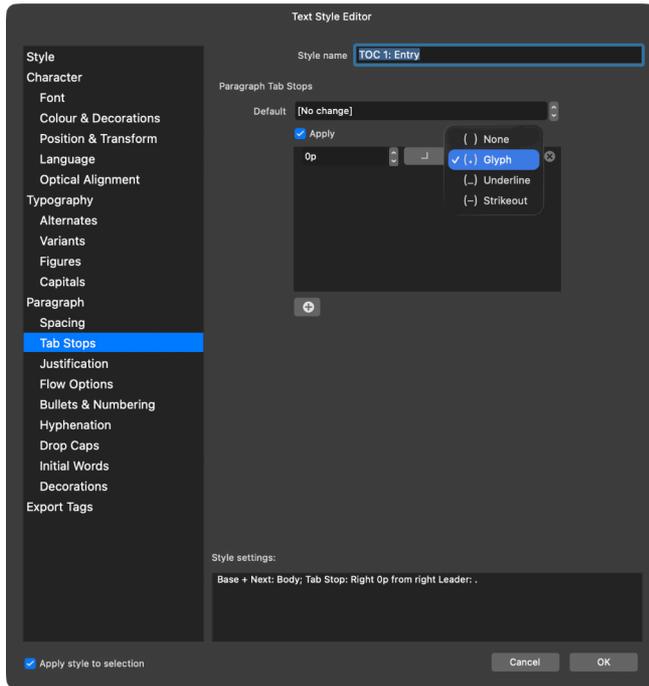
The styles are:

Style	Purpose
¶ TOC 1: Entry	Base style, not applied directly to the TOC; the TOC style for the first TOC you insert is named <i>TOC 1</i> and additional ones are numbered sequentially
¶ TOC 1: Heading 1	For all TOC entries, numbered by level; if you use custom heading style names, they will be prefixed with the TOC name
¶ TOC 1: Number	Base style, not applied directly to the TOC
¶ TOC 1: Heading 1 Number	For the page number

To add a dot leader:

The default formatting for tables of contents doesn't include a dot leader but you can add one.

1. Ensure **Separator** in the **Table of Contents** panel is set to  (tab), the default value.
2. Using the **Frame Text**  tool, position the text cursor in the table of contents.
3. Double-click the *TOC 1: Entry* style in the **Text Styles panel** to edit it, where TOC 1 is the name of the TOC style.
4. Select **Tab Stops** from the left pane. There will already be a right-aligned tab stop set to 0 from right.
5. Select **(.) Glyph** or one of the other leader characters from the list. You can also click the **More**  icon to choose a custom character.



6. Click OK.

To *hang* page numbers to the right of table of contents entries:

If your table of contents has long headings you may wish to *hang* its page numbers to the right of the entries.

1. Set **Right Indent** to the value that the table of contents' entries should be indented from the right edge of the text frame.
2. Set **Last Line Outdent** to 0.

Lorem ipsum dolor sit amet,
consectetur adipiscing elit.....5
Aliquam nec turpis quis lacus porta
tincidunt12

With **Right Indent** = 0 and **Last Line Outdent** = 0, the page numbers will be aligned with the table of contents' entries

>Lorem ipsum dolor sit amet,
consectetur adipiscing elit.....5
Aliquam nec turpis quis lacus
porta tincidunt12

With **Right Indent** = 1p6 (18 pt) and **Last Line Outdent** = 0, the page numbers will *hang* to the right of the table of contents' entries

To create clickable bookmarks for an exported PDF:

1. Select **Include as PDF bookmarks** in the **Table of Contents panel**. This option is specific to each table of contents so if you have more than one you can choose whether to select it for each table.
2. When exporting to PDF, you must also select **Include bookmarks** in the Export window.

To exclude specific headings from a table of contents:

Sometimes you might want to exclude a specific heading from a table of contents yet wish to use the same heading style for that paragraph. There is more than one way to do this but the best option is:

1. Using the **Frame Text**  tool, position the text cursor in the heading to exclude.
2. Click the **menu**  icon beside the heading style name in the **Text Styles** panel and choose **Create Style Based On** “Heading <#>” from the popup menu.
3. Name the new style *Heading # Copy*, where # is the number of the original heading.
4. Click **OK**. Formatting changes you make to the original heading style will be made to the duplicate style.

If the table of contents already exists, paragraphs formatted with this new style won't be included in the table of contents. If you haven't yet created the table of contents, you will need to deselect this style in the **Table of Contents** panel's list of styles.

To include headings that do not appear in a publication:

Sometimes you might want to include headings that do not appear in a publication, such as list of advertisers, or perhaps the actual headings are images but you need plain text equivalents to appear in the table of contents.

In this manual, the chapter headings are written as “References 3” but as “3. References” in the table of contents. This was achieved by formatting the actual chapter headings with a paragraph style not used by the table of contents and then following the steps below to add a hidden layer for the heading used by the table of contents.

1. Using the **Frame Text**  tool, create a separate text frame for a heading that should be invisible. The frame does not need to be in the exact position because it will not be printed or exported to PDF.
2. Enter the heading text and apply the heading style to it.
3. Choose **Window > Text > Pinning** to display the **Pinning** panel.
4. If the heading should move with the text on page, select the heading's text frame and click the **Float With Text**  icon in the **Pinning** panel to pin the heading's frame into the main text frame.
5. Choose **Layer > Hide** to make the heading's frame invisible. The heading will still be included in the table of contents but it will not be printed on the page. You can also click the **Toggle Visibility**  icon next to the heading's text frame's layer in the **Layers** panel to show and hide the frame but you might have to expand the master page layer and the main text frame's layer to find it.

To include a chapter number prefix in the table of contents:

If you number chapter pages using a combination of section name and page number (for example, 1.1, 1.2, 1.3...), the section prefixes will not be included in the table of contents because they are not part of the page number. You must use a workaround to include the chapter's section name prefix.

1. After each heading that will be included in the table of contents, type a tab character, insert a **SectionName** field, and type a period. An entry will look like this for a chapter with a section name of "7":

White balance » 7.

2. Select the tab and field and using either the **Context Toolbar** or **Character Panel**, set their text fill colour to none  to make them invisible. Repeat this for each heading.
3. Generate the table of contents but remove the tab from the **Separator** field in the **Table of Contents** panel because you already inserted a tab manually into each heading. The resulting entry will look like this:

White balance..... 7.44

To switch between print and digital table of contents formatting:

If you want to be able to export your document with hyperlink style formatting for digital but plain text for print, you can do this with two TOC styles.

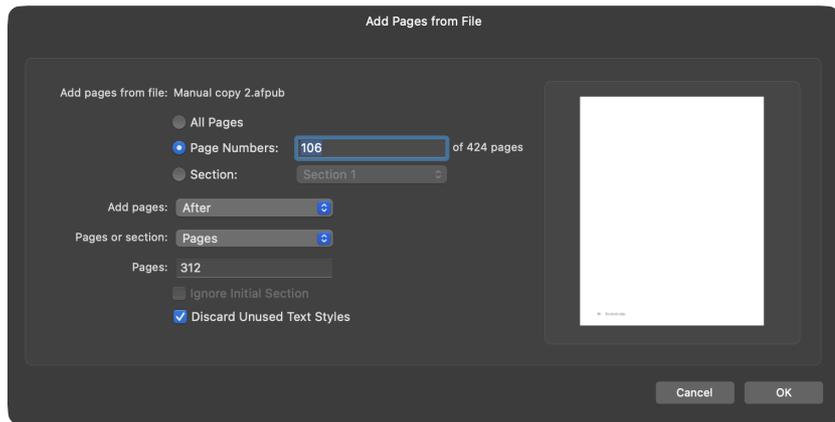
1. After generating the table of contents and adjusting the TOC text styles for print (or digital), click the **menu**  icon to the right of the **TOC Style** popup menu and choose **Rename...** from the context menu. Name it *Print* (or *Digital*, as appropriate) or another name of your choosing.
2. Click the **menu**  icon again and choose **Create New...** from the context menu. Name this style *Digital* (or *Print*, as appropriate) or another name of your choosing.
3. Adjust this TOC style's text styles for digital (or print).
4. To switch between the two styles, select the *Print* or *Digital* style name from the **TOC Style** popup menu and your table of contents will be reformatted automatically.

To import TOC styles from another document:

TOC styles cannot be exported independently but you can import a TOC style by adding a page from another document.

1. In the document from which you want to import a TOC style, rename the desired TOC style to something unique by clicking the **menu**  icon to the right of the **TOC Style** popup menu and choosing **Rename...** from the context menu. For example, *My TOC Style*
2. Save that document and switch to the document in which you want to import the TOC style.
3. Using the **Pages panel**, note the absolute page number of the last page.
4. Choose **Document > Add Pages from File...** and select the first document.

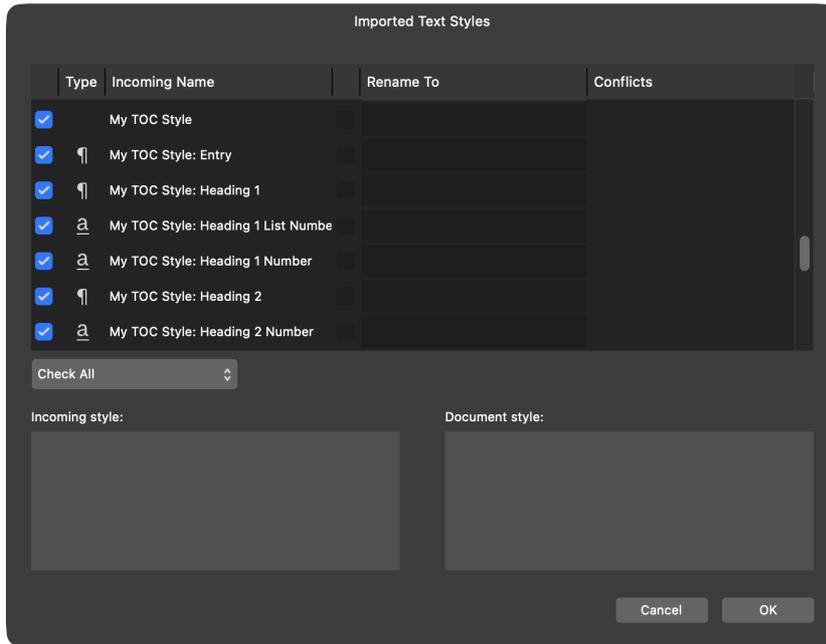
Tip: The Pages panel will only show absolute page numbers unless you use a section to restart page numbering, and then it will show the absolute page number followed by the relative number in parentheses, for example, *Pages 60,61 (54,55)*



- **Page Numbers:** There is no need to import all of the document's pages since you just want the TOC style so enter the number of a single page to import.
- **Pages:** Enter the absolute page number of the last page you noted above to ensure the imported page is placed at the end of the document so it won't disrupt an existing facing-page spread.

Click **OK**.

5. Affinity will display a window listing the source (incoming) document's text styles and noting any conflicts. Assuming you named the TOC style with a unique name, those styles will not have any conflicts.



- Deselect all text styles except for those that are part of the TOC style group that you named to avoid replacing an existing text style such as *Body* or *Heading 1*.

Click OK.

6. The page you chose will be added to the document. Select that page in the **Pages panel** and click its Delete  icon to remove it.
7. Using the **Table of Contents panel**, select the table of contents you want to style from the TOC popup menu near the top of the panel. If there is only one table of contents and you haven't renamed it, it will be named TOC 1.
8. Choose the name of the TOC style you imported from the TOC Style popup menu in the panel. The table of contents will be reformatted using the imported TOC style.

Working with multiple tables of contents

Most books have a single table of contents. If a book has more than one table of contents they can share a single TOC style as long as they have identical formatting, but if their formatting or settings differ you will need at least a second TOC style.

For demonstration purposes, this book also has chapter-specific tables of contents at the start of each chapter, listing only the topics in that chapter. While Affinity provides the tools to do this, it takes some effort to format the tables consistently. The steps below instruct you to match the approach used for this book.

1. Follow the instructions in [Using sections for chapters](#) on page 71 to create a section for each chapter in the book.
2. Follow the instructions in [Generating a table of contents](#) on page 312 to insert the main table of contents. This first table will be named *TOC 1* in the TOC popup menu near the top of the **Table of Contents** panel. To rename this table of contents for your own convenience, click the **Rename**  icon, but this will not change its appearance.
3. Follow the instructions in [Formatting a table of contents](#) on page 314 to format this first table of contents. The first table will have a TOC style named *TOC 1*. To rename this TOC style for your own convenience, click the **menu**  icon to the right of the **TOC Style** popup menu and choose **Rename...** from the context menu, but this will not change its appearance.
4. Sometimes you might need to customise a heading. For example, if your chapter headings are numbered and you use the same heading style for *Introduction*, it would be left aligned with the “1” for the following chapter name as shown in this example. One solution is to insert a tab before the word *Introduction* in that heading but to make it invisible. To do this, a tab stop can be created at 0.0001 pt for that heading. This invisible tab would become visible in the table of contents because its tab stop was set to match the other chapter headings.

Tip: Affinity doesn't allow tab stops at 0 pt so 0.0001 pt was used as an approximation of 0 pt without adding so many decimal places that Affinity rounded it to zero

» INTRODUCTION	»	vii
1 » DOCUMENT SETUP	»	1
Creating a new document		2
Changing layout options.....		5

5. Insert the second table of contents at the start of the first chapter. The second table and its TOC style will be named *TOC 2*.
6. Deselect *Heading 1* from the **Style Name** popup menu because the chapter headings are formatted as **Heading 1** and are not included in the chapter-specific tables.
7. Deselect **Include as PDF bookmarks** because you want bookmarks generated only from the main table of contents. Leaving this selected will generate

duplicate PDF bookmarks and break their hierarchy because you deselected *Heading 1* for this table.

8. By default, the scope for these chapter tables will be the same as for the main table. Ensure **Include entries before TOC** is not selected so the second table will start with subsequent headings. You could choose **Stop at next TOC** to prevent this table from including entries in the next chapter's table but in this book the *Appendices* chapter heading needed to be excluded from the last chapter's table. It's possible to do that with a table of contents in a hidden layer just before the *Appendices* page but the better approach is to create sections, as you did in step 1, and to limit the scope of this table of contents to the current section by changing **Scope** from **Document** to **Section**.
9. Repeat steps 5 to 8 for each of the chapter-specific table of contents.
10. The panel's controls act on the table selected in **TOC list**. To switch between tables of contents, select the table name from **TOC** popup menu or click in the table of contents' text frame. All of the chapter-specific tables of contents share the same formatting but as each table was inserted, Affinity created TOC styles for each chapter. Only two TOC styles are needed, *TOC 1* for the main table and *TOC 2* for the chapters, so the excess TOC styles were deleted to avoid later confusion. To delete a TOC style, select the table name from **TOC list**, click the **menu**  icon to the right of the **TOC Style** list, and choose **Delete** from the context menu. Ensure you choose *TOC 2* from **TOC Style** for each of the chapter tables.
11. The left indent for the new chapter-specific tables is different than the main table because *Heading 1* is not included. Unfortunately, it's not possible to base one TOC style on another nor is it possible to make a copy of a TOC style and customise it. The *TOC 2* style created by Affinity has none of the formatting that was set for the main table so all of the formatting would normally have to be repeated but there is a workaround. To do this, go to a chapter-specific table of contents and:
 - Change *TOC 2: Entry* to be based on *TOC 1: Entry* instead of *Base*
 - Change *TOC 2: Heading 2* to be based on *TOC 1: Heading 2* instead of *TOC 2: Entry*
 - Change *TOC 2: Heading 3* to be based on *TOC 1: Heading 3* instead of *TOC 2: Entry*

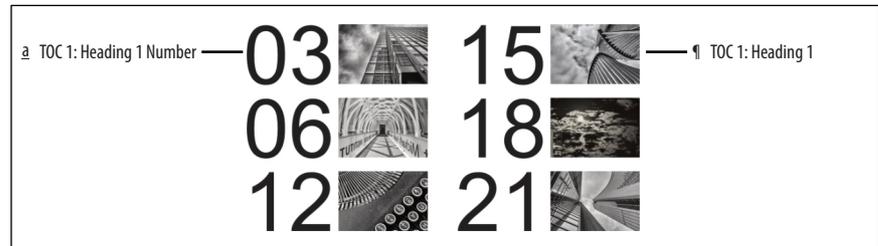
The *TOC 2: Heading 1* style was skipped because *Heading 1* is not included in this table. There is no need to change the number styles.

12. Adjust the left indent for the *TOC 2: Heading 2* and *3* text styles to complete the formatting of the chapter-specific tables of contents.

Creating a pictorial table of contents

Images pinned to headings can be included to create a pictorial table of contents for catalogues and other special cases. The images can be used with or without accompanying text. For example, the sample below was created with inline images in Heading 1 paragraphs that did not include any text. The **Numbers Before Headings** option was used to position the numbers before the images and the leading zero was achieved by changing the page number format with the **Section Manager**.

Sample pictorial table of contents



The generated table of contents will include the pinned image at the same size it was pinned so you will likely need to make a second copy of the image on the page on which it is used at the size required for the table of contents. Use linked images instead of embedded ones to avoid increasing the size of your document when duplicating images.

To create a pictorial table of contents:

1. Select an image to include in the table of contents. Choose **Edit > Copy** to copy the image to the pasteboard (clipboard).
2. Using the **Frame Text**  tool, draw a text frame. Don't worry about its position because this frame will be hidden and won't be visible to readers, but make it larger than the image you copied.
3. Select *Heading 1* or whichever heading style you want to use for the table of contents from the **Text Styles** panel, **Context Toolbar**, or **Paragraph** panel.
4. Optional: Enter heading text if you want text to accompany the image in the table of contents.
5. Choose **Edit > Paste** to paste inline the copied image; if you entered text, you can paste the image anywhere in the heading.
6. Using the **Move**  tool, select the pasted image.
7. Using the **Transform** panel with the **Link**  icon selected, change the image's width (or height) to the size you want the image to appear in the table of contents. Optional: Make the text frame smaller.
8. Select the text frame and hide it by choosing **Layer > Hide** or by deselecting the **Toggle Visibility**  icon in the **Layers** panel.

9. Repeat the above steps for each image you want to include in the table of contents.
10. Using the **Frame Text**  tool, create a text frame for the table of contents and position the text cursor in it.
11. Click the **Insert Table of Contents**  icon in the **Table of Contents** panel.
12. In the list of paragraph styles at the bottom of the panel, select only the style used for the images in the hidden text frames.
13. Select **Include Inline Pins** in the panel. Optional: Select **Numbers Before Headings** to match the sample.
14. Optional: Edit the *TOC 1: Heading 1 Number* text style to change the page number size, or the equivalent style if your heading uses a different style.
15. Optional: Edit the *TOC 1: Heading 1* text style to change the leading and tab stop. To position the numbers to the right of the images, you must deselect the **From Right** option for the tab stop.

Creating an index

Affinity can generate an index for your publication based on index marks that you add into your text. The index is normally placed at the end of the document and there can be only one index per document so you can't create multiple specialized indices unless you use a workaround such as the one described in [Creating multiple indices](#) on page 337.

Affinity sorts index entries alphabetically with punctuation and symbols first, followed by numbers, A–Z, and then non-Roman language characters. You cannot customise the order of these categories but you can manually change the sort order of individual index entries.

An index is a block of special text that you can modify but when you update the index any changes you made to it will be lost. You should avoid making any edits to the generated text until the last stage before publishing. The index can be updated at any time and can be generated from a single document or from all of the chapter documents in an Affinity Book.

Affinity offers two approaches for creating an index. You can create its topics and then find the topics in the document to reference them or you can add index marks to create topics and references at the same time. Both approaches will create the same results but which approach is best for you depends on the publication and your working style. You can also use a combination of both approaches,

Parts of an index

The key parts of an index are the index topics, the words you have indexed, and the references which can be either the page numbers or cross-references to other index topics. A topic and reference are together referred to as an index entry. Some topics may not have a reference because they may list only subtopics.

Sample index

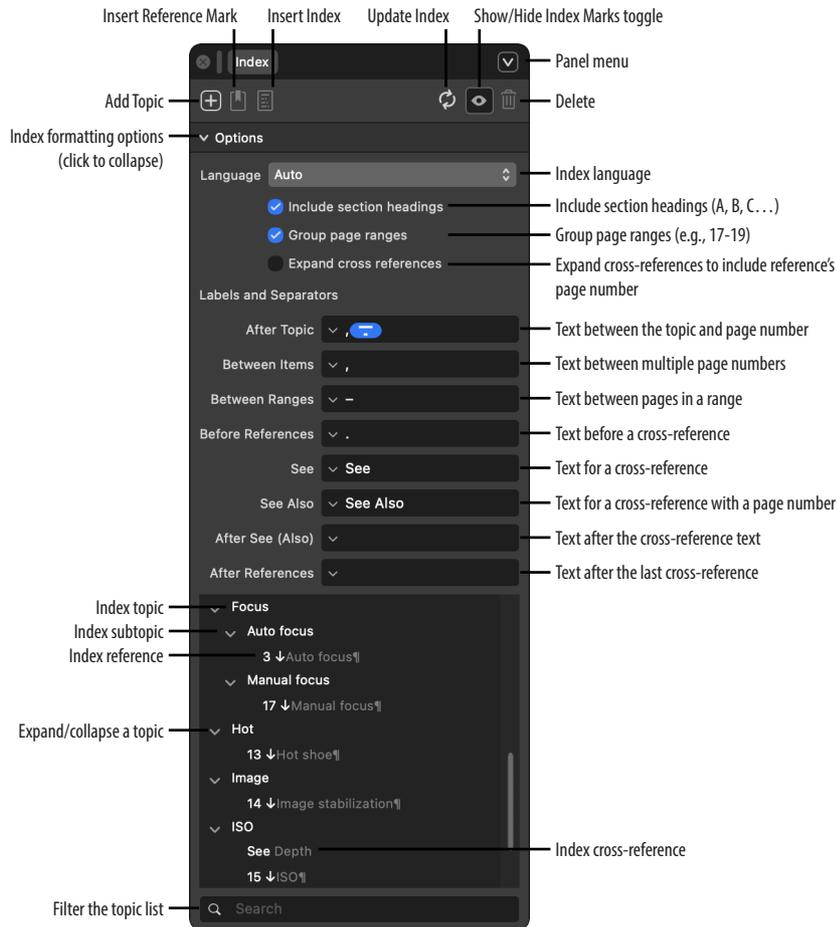
A	F _____ Section heading
Aperture, 17, 192 , 223	Film speed, 54, 86
Aspect ratio, 33	Focal length, 16, 81 _____ Index entry (index topic and index reference)
Auto focus, 24	Focus _____ Index topic without a reference
B	Auto focus, 29 _____ Index entry with a sub-topic
Bokeh, 67. See also Focus	Manual focus, 25–27 _____ Grouped page range
D	H
Depth of field, 69	Hot shoe, 29
Dynamic range, 82	I
E	Image stabilization, 18, 30 _____ Style override for a primary reference
Exposure, 31–34, 79	ISO. See Film speed _____ Cross-reference

Tip: If you number chapter pages using a combination of section name and page number (for example, 1.1, 1.2, 1.3...), the section prefixes will not be included in the index because they are not part of the page number

Using the Index panel

To display the Index panel:

1. Choose **Window > References > Index** to display the **Index panel**.



2. Choose **Show Topics** from the panel menu  to view topics without references. This view saves space and allows you to focus on the topics. Choose **Show Topics and References** to restore the default view.

Adding index topics

You don't have to create index topics manually because Affinity will create them automatically when you insert an index mark. These instructions are for those who prefer to create topics on their own before they add index references.

To create a topic list (optional):

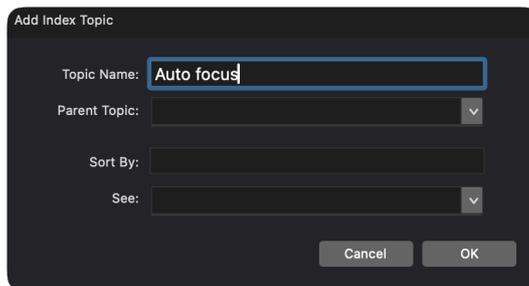
If you want to create topics before reviewing where they are mentioned, you can add a list of topics to have available during indexing. Creating topics in advance is optional because you can create a topic at the same time as you insert an index mark. Topics without references added to them will not be listed in the index.

Affinity does not provide an option to import a topic list so you must do it manually. Once you've added all of the topics, use the **Find in document** feature to quickly index all of the added topics.

1. Create a temporary text frame and paste the copied word list into it
2. Position the cursor before the first word and choose **Text > Index > Insert Index Mark**. Press **Return** to index the word and then the **↓** key to move to the next word in the list.
3. Repeat step 2 3 until you have indexed all the words.
4. Delete the text frame which will delete the index references (marks) but keep the index topics.

To add an index topic:

1. Click the **Add Topic**  icon. This feature does not have a matching menu command so you can't assign a keyboard shortcut to it.



2. Enter the **Topic Name**, for example, *Auto focus*.
3. Optional: To create a subtopic, select a **Parent Topic** from the list of existing topics. For example, select *Focus* to add *Auto focus* as a subtopic of *Focus*.
4. Optional: To override the automatic sorting of the topic, enter text for a custom sort order. For example, to sort *van der Linden* as *Linden* you would enter *Linden* for **Sort By**.
5. Optional: To create a cross-reference to another index topic, select the other topic from the list of existing topics under **See**. For example, select *Focus* to

Tip: The **Find in Document** feature searches only the current document, not an Affinity Book comprised of multiple Chapter documents

Tip: Assign a simple keyboard shortcut to **Insert Index Mark** so that you can press its shortcut, **Return**, and **↓** in rapid sequence

Tip: You can create sub-subtopics to as many levels as required by selecting a subtopic as the Parent Topic

append *See also Focus* to the *Bokeh* topic. Refer to adding cross-references below for more information on *See vs. See Also*.

6. Click **OK**. The index topic will appear in the **Index panel** list.

To add a subtopic:

1. Right-click an index topic title in the **Index panel** and choose **Edit topic...** from the context menu.
2. The features of the **Add Index Topic** window are the same for adding topics and subtopics.

To rename or edit an index topic:

1. To rename it, select an index topic title in the **Index panel** and then click it a second time—do not double-click. Enter a new name and press **Return**.
2. Or right-click an index topic title in the **Index panel** and choose **Edit topic...** from the context menu. The features of the **Edit Index Topic** window are the same for adding topics.

To change the index topic for an index reference:

1. Using the **Index panel**, drag the index reference below another index topic.

To change the index parent topic for an index topic:

1. Using the **Index panel**, drag the index topic below another index topic.

To delete an index topic:

1. Select an index topic in the **Index panel** and then click the **Delete**  icon. The topic and all of its references will be deleted.

To import index topics from another document:

Affinity doesn't provide a way to import or export index topics but it's relatively easy to copy index topics, but only for those that have at least one reference (index mark).

1. Open the document containing the index topics to be copied.
2. Using the **Frame Text**  tool, select and copy the text containing the index references. If the references are in more than one story you will need to repeat this for each story.
3. Open the document to which the topics should be copied.
4. Using the **Frame Text**  tool, create a temporary text frame.
5. Paste the copied text into the frame using **Edit > Paste** or **Paste Without Format**. The latter will paste the text and index marks without importing any text styles.
6. Delete the pasted text. The text and its index references will be deleted but the index topics will remain.

Adding index entries

An index entry is made up of an index topic and a reference which is either a page number or a cross-reference to another topic. When you insert an index mark in your text, you can create a new topic or choose an existing topic to associate it with.

Tip: Click the **Show/Hide Index Marks** toggle  icon in the Index panel or Choose Text > Index > Show Index Marks to see the invisible index markers and avoid accidentally deleting them

When you insert an index mark a special character is inserted at the text cursor position or at the start of the selected word.

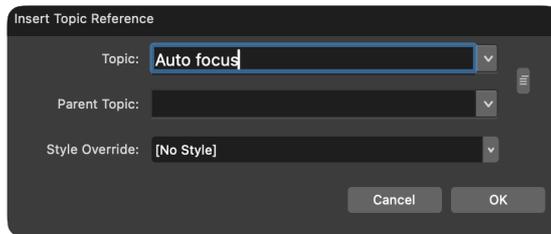
Affinity does not allow you to enter multiple references simultaneously so if you want to insert marks for multiple topics you will need to repeat the steps below.

To add a new reference to an index topic:

1. Using the **Frame Text**  tool, position the text cursor before, in, or after a word, or select a word.
2. Double-click the desired index topic or subtopic in the **Index panel**. Affinity will insert an index mark for the topic before the text cursor or selected text.

To add an index entry:

1. Using the **Frame Text**  tool, position the text cursor before, in, or after a word, or select a word. To index a phrase, select the range of text to index.
2. Click the **Insert Mark**  icon in the **Index panel** or choose **Text > Index > Insert Index Mark**.

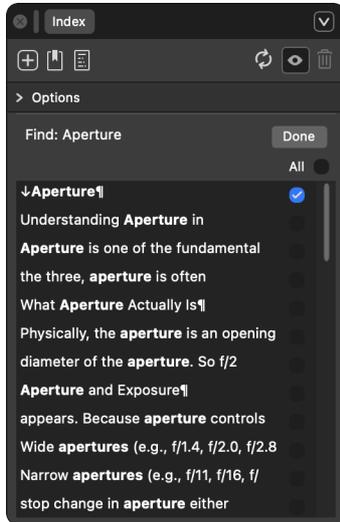


3. The **Topic** field will be pre-filled with the word you clicked in or the words you selected. If the pre-filled text matches any topics in the list they will be suggested. If you select a subtopic from the list, it will also pre-fill the **Parent Topic** field. Alternatively, you can delete the pre-filled text and select from the full Topic list.
4. Optional: To make the topic a subtopic of another topic, select the **Parent Topic** or enter a new one. For example, to index *Auto Focus* as a subtopic of *Focus*, you would enter *Auto Focus* as the Topic and *Focus* as the Parent Topic. If the text pre-filled for **Topic** should be the **Parent Topic**, click the **Move to Parent**  icon to the right of the two fields.
5. Optional: To indicate the primary reference for a topic, choose a character style from **Style Override**. This is typically used to bolden or italicize the page number of the most important page for an index topic.

6. Click **OK**. Affinity will insert an index mark before the text cursor or selected text. If the **Topic** or **Parent Topic** fields contains a topic that is not already in the list, Affinity will create it when inserting the index mark.

To quickly index many occurrences of a topic:

1. Right-click an index topic in the **Index panel** and choose **Find in document...** from the context menu. The panel will list all occurrences of the topic title in the document with a checkbox beside them. The checkboxes for the existing reference(s) will be selected.



2. Click a list item to view it in context in the document window. Select its checkbox if you want to add an index mark for that occurrence.
3. Click the **Done** button after you have selected the desired occurrences of the topic.

To view an index mark in the document:

1. Double-click an index reference in the **Index panel**. Affinity will change the page displayed in the document window so that the index mark is visible.
2. Click the **Show/Hide Index Marks** toggle  icon in the **Index panel** or Choose **Text > Index > Show Index Marks** to see the invisible markers.



An index mark between two characters

Tip: The **Find in Document** feature will also find words with the same first letters, so finding *Generate* will find *Generator*

Tip: The **Find in Document** feature searches only the current document, not an Affinity Book comprised of multiple Chapter documents

Tip: Instead of using **Find in Document**, you can copy an index reference mark and then use **Find and Replace**; enter the same text into both fields and paste the copied index mark before or after the **Replace** text

Adding index cross-references (See or See Also)

Tip: Index cross-references are unrelated to the general [Creating cross-references](#) feature described on page 302

A cross-reference is an index reference that points to a related index topic rather than a page number in the document. For a topic that has a page number reference, a cross-reference will insert *See also* in the index entry. In the [Sample index](#) on page 326, *Bokeh* has another page number reference so the cross-reference to *Focus* creates an index entry of:

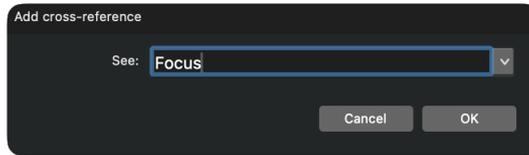
Bokeh, 67. See also Focus

For a topic that has no page number references of its own, a cross-reference will insert *See* in the index entry. In the sample index, *ISO* doesn't have a page number reference so the cross-reference to *Film speed* creates an index entry of:

ISO. See Film speed

To add a cross-reference to another index topic:

1. Right-click an index topic in the **Index panel** and choose **Add cross-reference...** from the context menu.



2. Select a topic from the **See** topic list.
3. Click **OK**. Affinity will add the cross-reference. If you later delete the cross-referenced topic, the broken cross-reference will be displayed in red in the panel list.



Index cross-reference



Broken index cross-reference

4. To customise the *See* and *See also* text that Affinity adds to the index, refer to [Formatting an index](#) on page 334.

To delete an index entry:

1. To delete the entire index entry, include the topic and its references, select an index topic in the **Index panel** and then click the **Delete**  icon.
2. To delete only the reference to a page number or a cross-reference, select the reference in the **Index panel** and click the **Delete**  icon.

Generating an index

It's difficult to see the start and end of an index because Affinity doesn't display it with any shading as in other applications. Until you're experienced with working near the index text block, it is recommended that you insert the index into a separate text frame without any other text to avoid losing text when the index is updated.

The index inserted by Affinity does not include the title *Index* and you might consider placing even the title in a separate frame so that updating the index can replace all the text in the frame(s).

It doesn't matter whether you create text frames for the index on a master page or whether you create them directly on a document page.

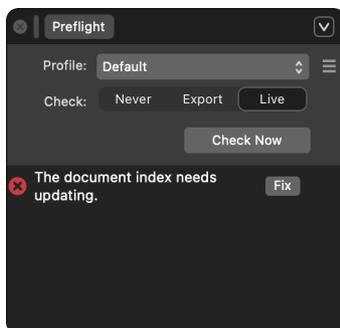
To insert the index:

1. Using the **Frame Text**  tool, create a text frame for the index and position the text cursor in it.
2. Click the **Insert Index**  icon in the **Index panel** or choose **Text > Index > Insert Index**. Affinity will insert the index into the frame.
3. If the index's text frame has an overflowing **Text Flow Out**  control near the frame's bottom-right corner, press **Shift** and click the control. Affinity will create as many pages of text frames as required to contain the index.

To update the index:

The index isn't updated automatically when you add and delete index marks. It's up to you to update the index before printing or exporting.

1. Click the **Update Index**  icon in the **Index panel**. The **Preflight panel** can also warn you when the index needs to be updated and offers a convenient **Fix** button that to update it.



To delete the index:

1. There isn't a command or button to delete the index, so using the **Frame Text**  tool, select all the text in the index text block and press **Backspace** or **Delete**.

Tip: For information on generating an index for an Affinity Book made up of separate Chapter documents, refer to [Adding references to an Affinity Book](#) on page 298

Formatting an index

Affinity provides several layout options in the **Index panel** to modify the index text that will be inserted. The options you select and the text you enter in this panel will be saved in your user defaults for future documents.

Tip: To insert empty space between letters instead of section headings, edit the *Index Section Heading* style and change the text fill colour to white

Tip: Page ranges will be grouped within sections, so a new range will be started for each section even if they're consecutive pages

1. **Language:** Use this to specify the language used to sort the index. Select **Auto** to use the spelling language of the index.
2. **Include section headings:** Use this to add heading characters before all of the indexed words starting with A, B, C, etc. Affinity will add a letter for each character, including non-Roman alphabets, but not for the punctuation and numbers section. For example, *6-pack* starts with a number so it would be sorted into the punctuation and numbers section but would not have a section heading.
3. **Group page ranges:** Use this to group references on sequential pages rather than listing each of them separately. For example, 7–9 instead of 7, 8, 9.
4. **Expand cross-references:** Use this to replace the *See* cross-reference for a topic that has no page number references of its own with the page number(s) of the cross-referenced topic. With this setting off, the [Sample index](#) on page 326 inserted these entries in their respective sections:

Film speed, 54, 86
ISO. See Film speed

But with this setting on, it would insert:

Film speed, 54, 86
ISO, 54, 86

5. **Labels and separators:** Use these options to customise the text inserted into the various parts of the index. Click the caret  icon on their left side to easily enter relevant special characters.

Item	Purpose
After Topic	Inserted after the topic name, default is comma + en space
Between Items	Inserted between references, default is comma + space
Between Ranges	Inserted between grouped page ranges, default is en dash
Before References	Inserted before cross-references, not page numbers, default is period + space
See	Inserted as part of a cross-reference, default is See
See Also	Inserted as part of a cross-reference, default is See Also
After See (Also)	Inserted after the <i>See</i> or <i>See Also</i> text, default is space
After References	Inserted after the last cross-reference, default is space

To reformat the index by editing its text styles:

When you insert an index in a document for the first time, Affinity will add a number of additional text styles to your document to control the index formatting. You can modify the attributes of these styles as required for your publication. The styles are:

Style	Purpose
¶ Index	Base style, not applied directly to the index
¶ Index Entry	Base style, not applied directly to the index
¶ Index Entry 1	For topics
¶ Index Entry 2	For subtopics, if they exist
¶ Index Section Heading	For section headings (there is not an option to insert a section heading for a character that lacks matching entries)
<u>a</u> Index Cross-reference	Base style, not applied directly to the index
<u>a</u> Index Cross-reference Label	For the words <i>See</i> and <i>See Also</i>
<u>a</u> Index Cross-reference Topic	For the cross-reference topic name
<u>a</u> Index Entry Number Separator	For the characters between multiple index entry page numbers; for example, 7–9, or 14, 22, 36
<u>a</u> Index Entry Page Number	For the page numbers

Tip: Affinity creates the index text styles for you; while you can redefine the character and paragraph attributes of these styles, do not rename them or Affinity will generate a new version when you update the index

To right align index page numbers or add a dot leader:

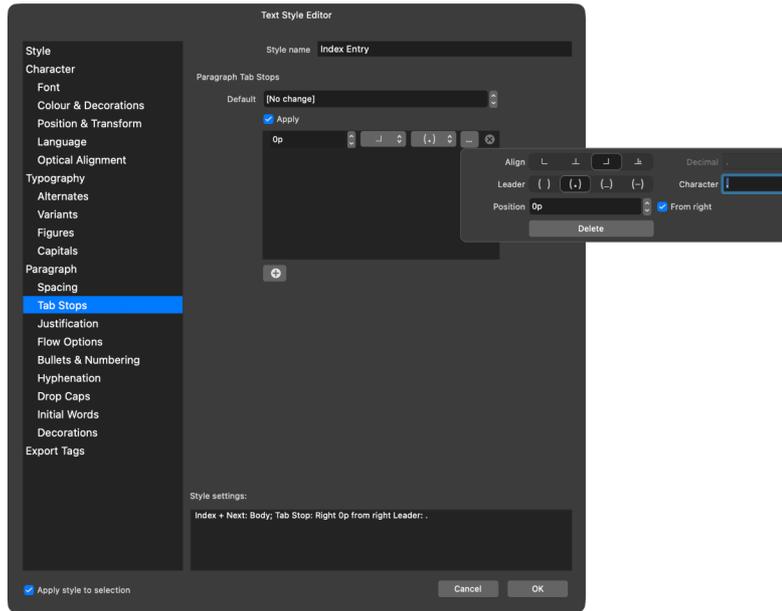
Affinity left aligns index page numbers but you can change this with text styles.

Aperture, 17, **192**, 223
Aspect ratio, 33
Auto focus, 24

Follow the steps below to format an index with this formatting:

Aperture 17, **192**, 223
Aspect ratio 33
Auto focus..... 24

1. Delete all of the characters from the **After Topic** field of the **Index** panel.
2. Choose **Tab** from the field's menu (click the caret  icon on its left side).
3. Double-click the *Index Entry* style in the **Text Styles** panel to edit it.
4. Select **Tab Stops** from the left pane and click the **Add New Tab Stop**  icon.



5. Click the **More**  icon to display the popup settings window. Choose right alignment, select **(.)**, select **From Right**, and set **Position** to **0**.
6. Click **OK**.

To capitalise index entries:

1. Create a character style and with **Typography** selected in the left pane, select **All Caps**.
2. Edit the *Index Entry 1* paragraph style and with **Drop Caps** selected in the left pane, set **Height in Lines** to **1** and **Characters** to **1**. Set **Style** to the name of the character style you created in step 1. Although the Drop Cap feature is used, this combination of options will do nothing other than capitalise the first character of the index entry.
3. To capitalise level 2 or other index entries, repeat step 2 for the corresponding paragraph style.

Creating multiple indices

While you can create only one index with Affinity, there is a workaround but it involves manual work that must be repeated each time you update the index.

Index topics for a secondary index can be created as subtopics for a *dummy* parent topic that you will later delete. After updating the index, you would simply cut the secondary index from the main index, paste it elsewhere, and reformat it to correct the indentation level.

The dummy topic can be named anything but it's easiest to choose a name that will be sorted to the top of the index. If you chose one that sorted to the end of the index, the secondary index text might be overflowed from the main index's text frame, making it difficult to select.

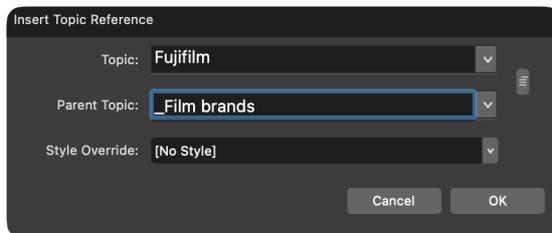
Affinity sorts punctuation before numbers and letters so it's recommended to prefix the dummy topic name with an underscore. In the example below, the dummy topic is named *_Film brands*. When the index is generated, all of the subtopics of the dummy topic are sorted below it before the first entry of the main index.

Sample multiple indices

Punctuation and numbers section	_Film brands	Italy
	Austria	Ferrania, 314
	Lomography, 322	Japan
	Belgium	Fujifilm, 307
	Dan-Di, 306	Konica, 316
	Germany	<i>...truncated example</i>
	ADOX, 324	A ————— First section heading
	AGFA, 338	Aperture, 17, 192 , 223
	Rollei, 306	Aspect ratio, 33
	Hungary	Auto focus, 24
	Forte	B

To add an index entry for a secondary index:

1. Index the term as you normally would but enter the dummy topic name into the **Parent Topic** field.



To generate and format a secondary index:

1. Using the **Frame Text**  tool, create a text frame for the secondary index just as you did for the main index.
2. Insert or update the main index as you normally would.
3. Select all the text from the start of the dummy topic name up to and including the paragraph break ¶ at the end of the last secondary index entry.
4. Choose **Edit > Cut**.
5. Position the text cursor in the secondary index's text frame and choose **Edit > Paste**.
6. Select the dummy topic name, including its paragraph break ¶, and press **Delete**.
7. The secondary index entries are indented one level more than they should be since they were created as children of the dummy parent topic. If they are all the same indent level, you can simply choose **Edit > Select All** and then use the **Paragraph panel**, change the **Left Indent** and **First Line Indent** to match the main index's first level index entry. If the secondary index has subtopics of its own, you must adjust the indent values for each entry manually because Affinity can't change varying indent values by a relative amount.

To update a secondary index:

1. Each time you update the main index, the secondary index's entries will be added to it. Repeat the steps for generating and formatting a secondary index each time you update the main index.

Creating notes

A note is text positioned at the bottom or side of a page or at the end of the chapter or publication and is used to cite other works or to provide comments on the main text. A note is made up of two parts: the **note reference marker** in the text and the **note body**.

Affinity offers three types of notes which you can use together in the same document. For each you can control the formatting of the note reference marker and the note body as well how the body is positioned. You can choose whether long notes can be split and continued in the next column or frame. Affinity will keep footnote and sidenote references and bodies on the same page, where possible.

- **Footnotes** are positioned at the bottom of the column or frame and can be positioned inside or below the frame. If a frame has more than one column you can choose whether they should span columns. They can be separated from the main text by a horizontal rule.

Quisque consequat malesuada lacinia. Interdum et malesuada fames ac ante ipsum primis in faucibus. Aliquam pulvinar rutrum magna in commodo. Vestibulum quis malesuada arcu. Morbi vel aliquet diam. Vestibulum facilisis

Donec at orci quis justo auctor volutpat et a urna. Suspendisse fermentum mi.

- **Sidenotes** are positioned to the left and/or right side of frames and are vertically aligned with the marker, although multiple or long sidenotes may cause the vertical position to change.

Quisque consequat malesuada lacinia. Interdum et malesuada fames ac ante ipsum primis in faucibus. Aliquam pulvinar rutrum magna in commodo. Vestibulum quis malesuada arcu. Morbi vel aliquet diam. Vestibulum facilisis egestas dapibus. Vivamus a libero eros. Nunc pretium tortor vitae libero

Donec at orci quis justo auctor volutpat et a urna. Suspendisse fermentum mi.

- **Endnotes** are positioned at the end of the story, chapter, or document and don't affect the layout of the main text but readers must navigate to the end of the text to find the corresponding endnote. Affinity can also insert a title for the endnotes.

Quisque consequat malesuada lacinia. Interdum et malesuada fames ac ante ipsum primis in faucibus. Aliquam pulvinar rutrum magna in commodo. Vestibulum quis malesuada arcu. Morbi vel aliquet diam. Vestibulum facilisis egestas dapibus. Vivamus a libero eros. Nunc pretium tortor vitae libero condimentum, a fermentum risus euismod. Mauris sagittis nisl vitae

Endnotes

Donec at orci quis justo auctor volutpat et a urna. Suspendisse fermentum mi.

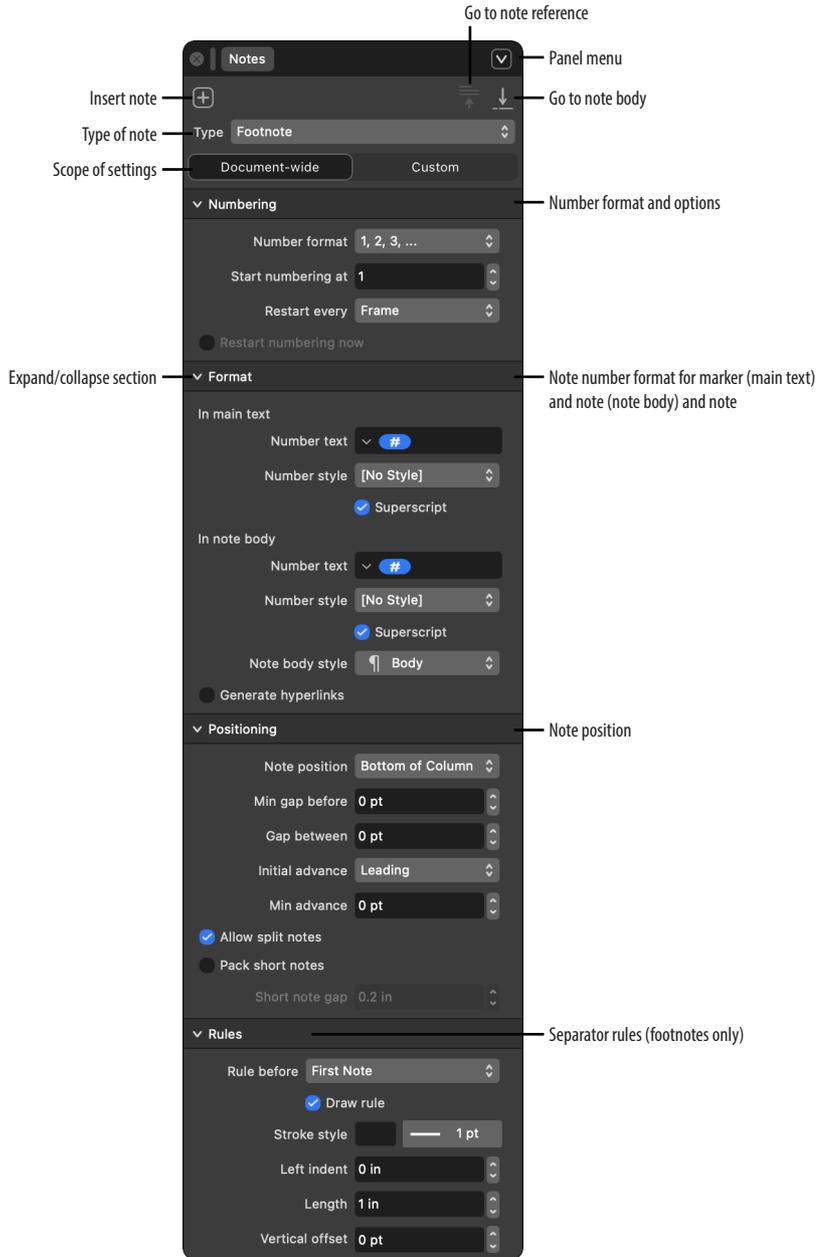
Tip: Choose **Text > Notes > Show Note Marks** when working with notes to see their markers more easily, and never edit end-notes without this selected

Tip: Note reference markers are not plain text so their characters cannot be found with **Find and Replace** and are not counted by **Word Count**

Using the Notes panel

To display the Notes panel:

1. Choose **Window > References > Notes** to display the Notes panel.



Adding notes

To insert a note into text:

1. Using the **Frame Text**  tool, position the text cursor where you want the note reference marker to be inserted.
2. Choose one of **Text > Notes > Insert Footnote**, **Insert Sidenote**, or **Insert Endnote**. Notes inserted via the menu will always use **Document-wide** settings.

Or to insert a note using the **Notes panel**, set **Type** to **Footnotes**, **Sidenotes**, or **Endnotes** and choose **Document-wide** or **Custom**. Click the **Insert Note**  icon.

Affinity will insert the note reference marker and for a footnote or sidenote will adjust the text flow to accommodate the note body. The text cursor will move automatically to the note body to allow you to type the note.

3. When you have finished typing the note body, click the **Go to Reference**  icon to return to the main text.

To view the note body for a note reference marker:

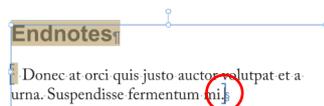
1. Click the **Go to Body**  icon to move the text cursor from the note reference marker to the note body.

To view the note reference marker for a note body:

1. Click the **Go to Reference**  icon to move the text cursor from the note body to the note reference marker.

To edit a note:

1. Edit a note body as you would any other text. Choose **Select All** to select all the text in the note without selecting text outside of the note.
2. For endnotes, you must first select **Text > Notes > Show Note Marks** to see their enclosing brackets. Be very careful when placing the text cursor at the start or end of an endnote. If you start typing and notice that the text is outside of the endnote brackets you must undo what you have typed and move the cursor inside of the brackets.



The text cursor may look like it is to the left of this end bracket but it is actually to its right

3. If you copy and paste a range of story text that includes a note marker, the note will be pasted along with the text.

To delete a note:

1. You can delete the note reference marker with **Backspace** or **Delete** as you would any other character. Deleting the note reference marker will delete the note body.

Tip: For information on using notes in an Affinity Book made up of separate Chapter documents, refer to [Adding references to an Affinity Book](#) on page 298

Tip: You cannot navigate from one note to the next so position the text cursor in a different note using the mouse

Tip: You can include inline and floating images in the note body; text wrap for floating images will apply only to the note body and not to the story text

Tip: A field is treated as a single character so you need only press the **Backspace** or **Delete** once to delete a note reference marker

Separating multiple note references

If you insert two or more note reference markers at the same position in your document, you should separate their numbers with a comma or space. Affinity cannot do this automatically. Typing a comma and superscripting it will result in a comma that is larger and heavier than it should be and that is misaligned to the surrounding numbers because the **Superscript** feature in the **Notes** panel doesn't use the font's automatic superscript capability. In some fonts, a comma can't even be superscripted.

Note references^{1,2,3} *Comma is superscripted*
Note references^{1,2,3} *Properly scaled and aligned*

To separate multiple reference numbers with commas:

1. Type a comma between two note reference markers and then select it.
2. If you are using an OpenType font that offers superscripted numerals and commas, select the comma and use the **Character** panel to select **Typography > Superscript**.

If you are using a font that does not offer OpenType superscripted numerals and commas:

1. Change the font size to 60% of the current value. You can do this easily by entering ***60%** or ***.6** into the **Font Size** field and pressing **Return**.
2. Use the **Character** panel to change **Positioning and Transform > Baseline Offset** to 33% of the font size. You can do this easily by combining the font size with 33%. For example, if the original font size was 11 pt, enter **11*33%** and press **Return**.
3. The comma will now be formatted correctly. Create a character style so that you can easily apply the same formatting to other commas or spaces to separate note reference markers. Using the **Text Styles** panel, click the **Create Character Style**  icon or choose **Text > Text Styles > Create Character Style**. Enter a unique **Style Name** and then click **OK**.

Adding multiple references to the same note

Affinity doesn't allow you to insert multiple instances of the same note reference number that point to the same footnote or endnote, but you can accomplish this with cross-references.

To add an additional reference to an existing note:

1. Using the **Frame Text**  tool, position the text cursor where you want the additional reference to be inserted.
2. Click the **Insert Cross-Reference**  icon in the **Cross-References** panel or choose **Text > Cross-References > Insert Cross-Reference**.

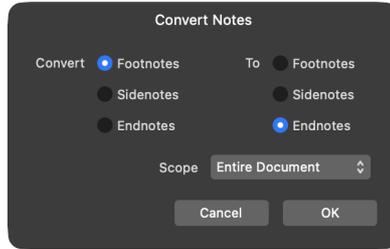
3. Select *Paragraph* from **Link To** and type the first few words of the footnote or endnote text to find the note in the list. Select the note.
4. Delete the contents of the **Text** field. Click the caret ▼ icon on the left side of the field and choose **Note Number** which will insert a **NoteNumber** cross-reference component.
5. If the actual note reference (note number) is formatted with a character style, select that same character style from the **Style Override** list.
6. Select **Generate Hyperlinks** if the document will be distributed digitally.
7. Click **OK**. Affinity will insert a cross-reference field at the text cursor position with a value that matches the note's reference number.
8. If you did not select a character style from **Style Override**, select the field and then **Text > Baseline > Superscript**. You can also select *Superscript* from the **Super/Subscript** list in the **Character** panel's **Positioning and Transform** section.

Converting one type of note to another

You can convert footnotes, sidenotes, and endnotes to either of the other types. You can convert all the notes in your document at once or just those in a selection.

To convert notes from one type to another:

1. Choose **Convert Notes...** from the **Notes panel menu** .



2. Choose the types of note you want to convert from and to.
3. Set **Scope** to **Entire Document** to convert all notes or to **Current Selection** to modify only the notes in the selected text.

To convert notes in selected text only:

1. Choose **Convert Selection to Footnotes/Sidenotes/Endnotes**, as applicable, from the **Notes panel menu** . This has the same effect as choosing **Convert Notes...** and setting the scope to **Current Selection**.

Note settings

Note settings includes all of the numbering, formatting, and positioning options in the **Notes panel**. When you create a new note you can choose whether to create it with the **document-wide settings** or with **custom settings** for a specific note. The document-wide settings for a new document will be based on Affinity's **default settings** which you can change to match those of the current document.

It is important to understand that the settings used to create a note depend on the **Document-wide / Custom** toggle. Once the note is created the toggle will have no further effect on the note and there is no user interface feedback as to which settings were used to create the note. Clicking in a note will not change the toggle to reflect whether it uses document-wide or custom settings.

You can revert the document-wide settings for a document back to Affinity's default settings, and revert the default settings back to the original **factory defaults**. Changes are saved and reverted to all three types of notes at once.

Changing the document-wide settings will update the settings for all notes created using those settings but will have no impact on custom notes which each have their own individual settings. To change custom notes to the document settings you must use **Revert Selected/All Notes to Document Settings**.

You can't create custom presets nor can you copy custom settings from one note to another, but you can copy a note reference marker, paste it at the desired location, and then change its note body text.

To set the document-wide note settings:

1. If the text cursor is positioned in text, click on a blank area of the page or change to the **Move**  tool.
2. Choose one of **Footnotes**, **Sidenotes**, or **Endnotes** in the **Notes panel**.
3. Choose **Document-wide**.
4. Set any note options to update the document-wide settings.

To convert custom-formatted notes to the document-wide settings:

1. Using the **Frame Text**  tool, position the text cursor in a note with custom settings or select a range of text containing one or more note reference markers.
2. Choose **Revert Selected Footnotes/Sidenotes/Endnotes to Document Settings**, as applicable, from the **Notes panel** menu . The command you choose will have no impact on the other two types of notes. Or choose **Revert All Footnotes/Sidenotes/Endnotes to Document Settings** to change all custom notes of the chosen type at once.

Tip: The only way to know if a note uses document-wide or custom settings is to look in the panel menu  if the **Revert Selected Notes to Document Settings** command is disabled then the note uses document-wide settings and if it is enabled then it uses custom settings

Tip: After using **Custom** to format a specific note, change the toggle back to **Document-wide** or the next note you insert with the panel will use custom settings

Tip: You can set document-wide settings only when the text cursor is not placed in a text frame or when the cursor is placed in a note of the same type that was created with document-wide settings

To convert notes using document-wide settings to custom settings:

1. Using the **Frame Text**  tool, position the text cursor in a note with document-wide settings or select a range of text containing one or more note reference markers with document-wide settings.
2. Choose **Custom** from the **Notes panel** and define the settings for the selected notes.

To save the current document's document-wide note settings as Affinity's defaults:

1. Choose **Save Document Settings as New Defaults** from the **Notes panel menu** .

To revert the current document's note settings to Affinity's defaults:

1. Choose **Reset Document Settings to Factory defaults** from the **Notes panel menu** .
2. This will change only the current document's settings, not Affinity's current defaults. To change the defaults to the *factory* defaults, now choose **Save Document Settings as New Defaults**.

To change the current document's note settings to match those of the current custom-formatted note:

1. Using the **Frame Text**  tool, position the text cursor in a note with custom settings.
2. Choose **Update Document Settings from Selected Footnotes/Sidenotes/Endnotes**, as applicable, from the **Notes panel menu** . The command you choose will have no impact on the other two types of notes.

Numbering notes

Notes are numbered automatically within a document, from the first to last page and from the bottom to top of the layer stack on each page, but you can restart numbering for each frame, page, story, or section. In the case of an Affinity Book, you can also restart numbering every chapter.

There is one significant exception to the numbering of endnotes. Note reference markers that are in text frames or tables pinned in another text frame will be numbered after the end of the story. If the story spans dozens of pages and you pin a text frame containing a note reference marker on the first page, it will be numbered after the last note on the last page of the story. If you must use notes in a pinned text frame then you should consider using footnotes in that frame and numbering them separately.

You can choose whether to restart note numbering every frame, page, story, section, document, or Affinity Book.

To change note numbering:

1. Set **Type** to **Footnotes**, **Sidenotes**, or **Endnotes** in the **Notes panel**. Each type of note can be numbered separately.
2. Choose **Document-wide** to change the document's settings or **Custom** to change the selected note(s) or the next one you insert. It is generally best to maintain a consistent numbering system within a document but you are able to use 1, 2, 3... for the document and A, B, C... for a custom note. However, if you restart numbering in a custom note it will impact subsequent document-wide notes.
3. In the **Numbering** section, choose a **Number format** from the list. In addition to the standard number and letter options, you can choose symbols which numbers notes as *†‡\$%#, duplicating each symbol when the pattern repeats.
4. Choose the **Start** number and set **Restart Every** to direct Affinity when to restart numbers at 1. By default, Affinity will restart numbering footnotes for each frame which you may want to change to story, section, or document. Numbering for sidenotes and endnotes restarts by default for each story which you may want to change to section or document.
5. For Custom-formatted notes you can also choose to **Restart numbering now**.

Tip: You cannot change Document-wide settings while a Custom-formatted note is selected

Tip: When using symbols for numbering, restart numbering every frame for best results due to the limited range of symbols

Formatting notes

Before changing note formatting:

1. Set **Type** to **Footnotes**, **Sidenotes**, or **Endnotes** in the **Notes panel**. Each type of note can be formatted separately.
2. Choose **Document-wide** to change the document's settings or **Custom** to change the selected note(s) or the next one you insert. Refer to [Note settings](#) on page 345 for more information.

To format the note reference marker:

In the **Format** section of the **Notes panel**, use the settings under **In main text**:

1. By default, the **Number text** will appear as a pound sign or hashtag **#** which inserts an automatic note number. You can enter additional character(s) such as enclosing brackets **[#]** or click the caret  icon on its left side to easily enter relevant special characters.
2. Choose a character style from **Number style** to format the note reference marker. Ignore this if you are satisfied with the default reference marker's appearance.
3. The reference marker is superscripted by default but you can deselect **Superscript** for formats such as **[#]**.

To format the note body text:

In the **Format** section of the **Notes panel**, use the settings under **In note body**:

1. The **Number text**, **Number style**, and **Superscript** options apply to the note number in the note body and are identical to those for the reference in the main text so refer to the above description. Number text in the note body defaults to **#** plus a space to provide a separator before the note text.
2. Choose a paragraph style from **Note body style** to format the text of the note's text. The default is the **Body** style but you may want to create a unique style.
3. You can apply character styles and attributes directly to the note body text. If you apply formatting to the first character of the note body, the note body's number will be formatted, too. To avoid this, position the text cursor before the first character, choose **Text > Insert > Spaces and Tabs > Zero-Width Space**. Then while pressing **Shift**, use  (Right Arrow) to select the text you want to format. As long as you don't select the Zero-Width Space and apply formatting to it, the note number will be unaffected.

To left align the first word of each footnote:

The text in footnotes is aligned to the footnote number so the first words of footnotes may not be aligned. In the **Format** section of the **Notes panel**, use the settings under **In note body**:

1. Using the **Frame Text**  tool, click on a blank area of the page to remove the text cursor from any text objects.

Tip: You cannot change Document-wide settings while a Custom-formatted note is selected

Tip: The **Superscript** option scales the font size so the character strokes will be thinner than normal text; disable this feature and apply a character style with **Typography > Superscript** enabled to take advantage of a font's true superscript characters, if available

Tip: You can also avoid this by selecting a character style from **In Note Body > Number Style** but it must have the same type of character attributes defined; for example, if the first word of the note body is italicized and you don't want the Number Text to be italicized, select a character style that has **Italics** set to off

2. Choose **Document-wide** in the Notes panel.
3. Add a **Tab** after the footnote number by setting **Format > In Note Body > Number Text** to **# >>**. To enter a **Tab**, click the caret  icon on the left side of the field.
4. Create a paragraph style for the footnote text if you have not already done so. Set **Format > In Note Body > Note Body Style** to this style.
5. Edit the footnote paragraph style and add a tab stop set to where you want to align the first words. Set **Left Indent** to the same value and then set **First Line Indent** to 0. Click OK.

Tip: You cannot change Document-wide settings while a Custom-formatted note is selected

To link note reference markers to note bodies:

1. Choose **Generate hyperlinks** so that note reference markers are linked to and from the note bodies in an exported PDF file. This is useful mainly for end-notes that are separated from the note reference markers. Hyperlinks added for notes will not appear in the **Hyperlinks** panel as they are not editable.
2. Ensure **Include Hyperlinks** is selected when exporting to PDF.

To format note numbers with true superscripts rather than faux superscripts:

Affinity automatically formats note reference markers in the main body text and in the note text with faux superscripts because only some OpenType fonts offer true superscripted numerals. It is better to use true superscripted numerals if you are using an OpenType that offers them.

1. Using the **Text Styles** panel, click the **Create Character Style**  icon or choose **Text > Text Styles > Create Character Style** to create a character style.
2. The **Text Style Editor** window will be displayed. Click **Figures** in the left pane.
3. Select **Figure Position > Superscript**.
4. Click **Style** in the left pane.
5. Enter a unique **Style Name** such as *Superscript* and then click OK.
6. Using the **Notes** panel, choose **Document-wide** to change the document's settings.
7. Set **Format > In Main Text > Number Style** and **Format > In Note Body > Number Style** to the character style you created above.
8. Deselect **Format > In Main Text > Superscript** and **Format > In Note Body > Superscript**.

Tip: You cannot change Document-wide settings while a Custom-formatted note is selected

The note reference markers will now be true superscripts if the font offers them.

Positioning notes

These controls determine how notes are positioned.

Before changing note positioning:

1. Set **Type** to **Footnotes**, **Sidenotes**, or **Endnotes** in the **Notes panel**. Each type of note can be formatted separately.
2. Choose **Document-wide** to change the document's settings or **Custom** to change the selected note(s) or the next one you insert. Refer to [Note settings](#) on page 345 for more information.

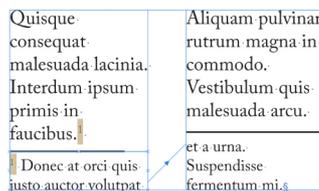
Tip: You cannot change Document-wide settings while a Custom-formatted note is selected

To position footnotes:

1. In the **Positioning** section of the **Notes panel**, choose a **Note position** option from the list.
 - **Below Text:** Notes appear below the last line of story text in the text frame or column.
 - **Bottom of Column** (default): Notes appear inside the bottom of the frame, spanning only one column if there are multiple columns. This is the most common setting for books.
 - **Bottom of Frame:** Notes appear inside the bottom of the frame and span the width of the frame if there are multiple columns.
 - **Below Frame** (not recommended): Notes appear below the text frame in an adjacent note frame. You can specify their **Max Total Height** to ensure they don't flow off the bottom of the page.
2. Set **Min gap before** to define the desired whitespace between the story text and the start of the first footnote and set **Gap between** to define the vertical space between each footnote. You can also set **Initial advance** and **Min advance** to define the position of the footnote's first baseline; refer to [Initial Advance](#) on page 122.
3. Set **Allow split notes** to allow footnotes to be continued in the next column or frame to reduce undesired whitespace.

Tip: Unlike in Adobe® InDesign®, the **Keep Together** paragraph flow setting does not override **Allow split notes**

Tip: Choose **Text > Insert > Breaks > Column Break** to split a footnote earlier than **Allow split notes** will do



4. Set **Pack short notes** to start footnotes on the same line as the previous footnote's body, and **Short note gap** to define the horizontal distance between them.

Quisque consequat malesuada lacinia. Interdum et malesuada fames ac ante ipsum primis in faucibus. Aliquam pulvinar rutrum magna in commodo. Vestibulum quis malesuada arcu. Morbi vel aliquet diam. Vestibulum facilisis egestas dapibus. Vivamus a libero eros. Donec at orci quis. Volutpat et a urna.

5. In the **Rules** section, select **First Note** from **Rule before** to define the rule above a footnote, or **Continued Note** to define the rule above a note split from the previous column or text frame with **Allow split notes**.
6. Select **Draw rule** if you want a rule (line) to separate the first or continued footnote and then select the **Stroke style** including colour, width, and other options. Set **Left indent** and **Length** to define the width of the rule and **Vertical offset** to define the rule's position relative to the start of the first note.

Tip: To change the space before the rule, use **Min gap before** in the Positioning section

To position sidenotes:

1. In the **Positioning** section of the **Notes panel**, choose a **Note position** option from the list.
 - **Left of Frame:** Notes appear to the left of the text frame, even if the note reference marker is not in the leftmost column of the frame.
 - **Right of Frame:** Notes appear to the right of the text frame, even if the note reference marker is not in the rightmost column of the frame.
 - **Away From Spine** (recommended): In a facing-pages document, in the outer margin. In a non-facing-pages document, this is the same as **Left of Frame**.
 - **Towards Spine:** In a facing-pages document, in the inner margin. In a non-facing-pages document, this is the same as **Right of Frame**.
 - **Alternate Sides:** The first note in the frame will be on the outer (or left) side, the next on the inner (or right) side, etc.
 - **Closest Side** (default): Notes appear on the side that is closest to the note reference marker. Adding and removing text will cause the notes to change sides.
2. Set **Width** and **Distance from frame** to define the size and position of the sidenote.
3. Set **Min gap between** to define the vertical space between each sidenote. You can also set **Initial advance** and **Min advance** to define the position of the sidenote's first baseline; refer to [Initial Advance](#) on page 122.
4. Set **Allow split notes** to allow sidenotes to be continued on the side of the next text frame for the main story. Split sidenotes are less common than split footnotes.

To position endnotes:

1. In the **Positioning** section of the **Notes panel**, choose a **Note position** option from the list.
 - **End of Story:** Notes appear below the last line of text in the story in the same text frame.
 - **Separate Frame:** Notes appear in a new text frame after the story's last text frame to create separate endnotes for each story.
 - **Shared Section Frame:** Notes appear in a new text frame after the section's last page to create separate endnotes for each section.
 - **Shared Document Frame (default):** Notes appear in a new text frame after the document's last page to create endnotes for the entire document. This is the most common setting for books.
 - **End of Book:** Refer to [Adding references to an Affinity Book](#) on page 298.
2. Set **Min gap before** to define the desired whitespace between the story text and the start of the first endnote and set **Gap between** to define the vertical space between each footnote. You can also set **Initial advance** and **Min advance** to define the position of the footnote's first baseline; refer to [Initial Advance](#) on page 122.
3. In the **Title** section of the **Notes panel**, enter the **Title text** and select a paragraph style from **Title style** to create an automatic heading for endnotes displayed in a separate frame than the story text. To create your own heading, leave the Title text field blank.

How notes work:

Footnotes and sidenotes, as well as endnotes positioned at the end of a story, are stored in individual text frames associated with a note reference marker. These frames are similar to a pinned text frame so if you expand the main text frame's layer in the **Layers panel** you'll see that the note frames are child layers.

Affinity will display X-handles at the corners and midpoints of a selected note to indicate that you cannot move or scale the layer. The width of the text frame for footnotes and endnotes is determined by the column or frame they are associated with while the width of the frame for sidenotes is set in the **Notes panel**. The height is always determined by the note's content.

Importing notes from Microsoft® Word

Footnotes imported from a Microsoft® Word .docx file will all use custom settings because they won't match the document's Document-wide settings. They will likely all have a paragraph style named *Footnote Text* which you could redefine in Affinity but footnotes aren't properly formatted after importing from Word so it is recommended you reformat them in Affinity.

1. After importing the .docx file, choose **Revert all Footnotes to Document Settings** from the **Notes panel menu** .
2. The footnotes will now be formatted with the document-wide settings (which default to *Body* as the **Note body style**) and likely the *Footnote Reference* character style imported from Word. *Footnote Reference* was intended for the note reference marker and the number in the note body and not the rest of the note body, so you should remove it from the note bodies. First, define a new character style for the note bodies named *Note Body* and base it on the *Body* paragraph style, you can change the attributes for it later as desired. The choice of name is unimportant.
3. Using the **Find and Replace panel**, click the **Find formatting**  icon for **Find** and select *Footnote Reference* from the **Character Style** menu and *Body* from **Paragraph Style**. Click the **Find formatting**  icon for **Replace** and select the new *Note Body* style you created above. Do not enter text in the Find or Replace fields. This step assumes that the document-wide settings for footnotes uses *Body* as the **Note body style** and that the body text imported from Word is not formatted with *Body*.
4. Click **Find** and then click **Replace All**.

Using fields

Tip: Fields are specific to a document and cannot be synced across Chapters of an Affinity Book or imported into another document

Tip: A field is not plain text so its value cannot be found with **Find and Replace** and is counted as one character and one word by the **Word Count** feature regardless of how many characters or words it displays

A field is variable text that you insert into your document and which Affinity can update. Fields are used to insert information such as page numbers, section names, dates, and metadata. If you insert them on a master page the information displayed on a document page will be relative to that page and its section.

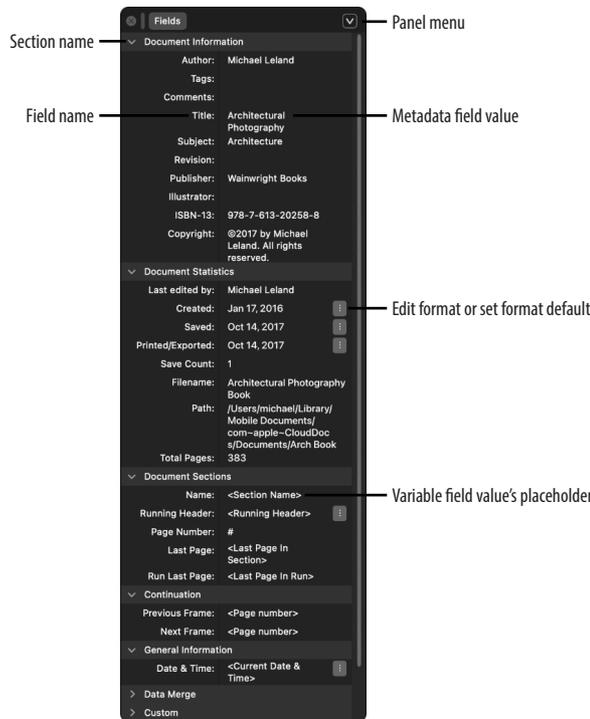
Affinity offers three types of fields:

- **Metadata:** These fields store information about the document such as title, author, and keywords and you can edit their values. All fields can be inserted into document text but these fields are commonly used for PDF metadata.
- **Variables:** These fields display dynamic values such as page number, section name, and saved date. Their values cannot be edited.
- **Custom variables:** You can also create your own fields and edit their names and values.

Using the Fields panel

To display the Fields panel:

1. Choose **Window > References > Fields** to display the **Fields** panel.



2. Collapse and expand the panel's sections by clicking the caret  icons to the left of their titles.

Inserting fields

Some of the common fields are available from the **Text > Insert > Fields** menu but you must use the **Fields panel** to access most of them.

To insert a field:

1. Using the **Frame Text**  tool, position the text cursor where you want the field to be inserted.
2. Insert the desired field by double-clicking its name in the **Fields panel** or by choosing it from **Text > Insert > Fields**.
3. Choose **Text > Highlight Fields** to add shading behind fields such as page numbers to make them easier to see while editing your document. This shading will not be printed.

To edit the value of a metadata field:

1. Click a field value in the **Fields panel** and then click it a second time—do not double-click. Enter a new value and press **Return**.

To delete a field:

1. Delete a field as you would any other character with **Backspace** or **Delete**. A field is treated as a single character so you need only press the key once.

To expand a field and convert it to regular text:

1. Using the **Frame Text**  tool, right-click the field in the document text and choose **Expand Field** from the context menu.

Tip: You can also double-click the value to insert non-editable fields such as dates but it's better to always double-click the field names because some fields can be edited in the panel by clicking them

Field types

All page number fields display page numbers in the numbering format defined for the field's section and are relative to the section's starting page number. If you haven't used sections in the document, page numbers will be numbered 1, 2, 3...

Section	Field	Displays
Document Information	Author	User who created the document; you can change the name
	Tags	Keywords, used for PDF export; use commas to separate them
	Comments	Freeform text for your own use, this isn't displayed elsewhere or exported to PDF
	Title	Freeform text for a PDF file's title
	Subject	Freeform text for a PDF file's subject
	Revision	For your own use, this isn't displayed elsewhere or exported to PDF
	Publisher	Freeform text for the name of the publisher of the PDF file
	Illustrator	Freeform text for the name of the illustrator of the PDF file
	ISBN-10	Freeform text for a PDF file's 10-digit ISBN identifier

Tip: To set the default value for Author, edit this field when no documents are open

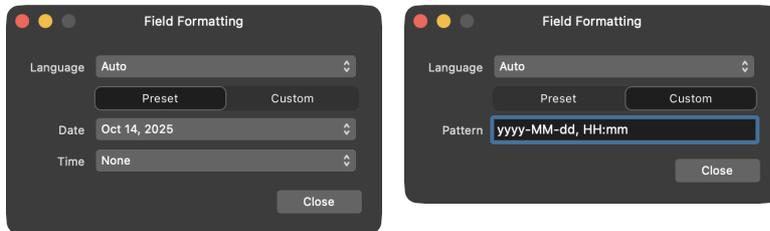
Section	Field	Displays
	ISBN-13	Freeform text for a PDF file's 13-digit ISBN identifier
Document Statistics	Last edited by	User who last saved the document; you can change the name
	Created	Date the document was created or last use of Save As
	Saved	Date the document was last saved
	Printed/Exported	Date the document was last printed or exported
	Save Count	Number of times the document has been saved since creation or last use of Save As
	Filename	Name of the .af file on your computer
	Path	Path to the .af file on your computer
	Total Pages	Number of pages in the document
Document Sections	Name	Name of the section in which the field is inserted
	Running header	First or last use of styled text on a page; refer to Running headers on page 72
	Page Number	Page number on which the field is inserted; refer to Page numbering on page 67
	Last Page	Page number of the last page in the section in which the field is inserted
	Run Last Page	Page number of the last page before which page numbering is restarted
Continuation	Previous Frame	Page number of the page for the previous text frame the field's frame is linked to; if there isn't a previous frame then it will be blank
	Next Frame	Page number of the page for the next text frame the field's frame is linked to; if there isn't a previous frame then it will be blank
General Information	Date & Time	Date and time when the field was inserted or last updated
Data Merge	Source	Filename of the external data source
	Merge Index	Numerical order of the merged record from the filtered index
	Unfiltered Index	Numerical order of the merged record from the unfiltered index
Data Merge - filename	<dynamic>	Fields are generated from the external data source
Custom	<user defined>	Fields are defined by the user

Formatting fields

The date and Running Header fields allow you to customise their formatting.

To format a field:

1. Using the **Frame Text**  tool, right-click the field in the document text and choose **Edit Field...** from the context menu. You can also select the field or position the text cursor before or after it and then click the respective **Edit**  icon beside the field in the **Fields panel**.
2. Format the field. Refer to [Running headers](#) on page 72 for information on formatting a running header. For dates, select a **Language** if the field's language doesn't match the language of the surrounding text. Choose one of the preset date and/or time formats or click **Custom** and enter a custom format into the **Pattern** field. Refer to the table on the following page for more information.



3. Click **Close**.

To set the default formatting for a field:

1. Position the text cursor away from date or Running Header fields and click the respective **Edit**  icon beside the field in the **Fields** panel.
2. Format the field and click **Close**. The formatting options are the same as for formatting a specific field.

Date and time formatting options:

Combine the following symbols in the **Pattern** field. Note that many are case sensitive. Plain text such as *Today's date*: must be enclosed in apostrophes and its apostrophe repeated as 'Today" date:'. Non-alphabetic characters such as dashes, commas, periods and colons do not need to be enclosed in apostrophes.

Symbol	Meaning	Pattern	Date examples (for September 3, 2025)	
G	Era	G	AD	
		GGGG	Anno Domini	
		GGGGG	A	
y	Year	y	2025	
		yy	25	
Q	Quarter	Q, QQ	2	Use QQ to prefix single digits with 0
		QQQ	Q2	
		QQQQ	2nd quarter	
M	Month in year	M, MM	9, 09	Use MM to prefix single digits with 0
		MMM	Sep	
		MMMM	September	
		MMMMM	S	
L	Standalone month in year	L, LL	9, 09	Use LL to prefix single digits with 0
		LLL	Sep	
		LLLL	September	
		LLLLL	S	
w	Week of year	w, ww	36, 36	Use ww to prefix single digits with 0
W	Week of month	W, WW	4, 04	Use WW to prefix single digits with 0
d	Day in month	d, dd	3, 03	Use dd to prefix single digits with 0
D	Day of year	D, DD, DDD	246, 246, 246	Use DD to prefix single digits with 0 or DDD to prefix single digits with 00
F	Day of week in month	F, FF	1, 01	Example is first Sunday in September Use FF to prefix single digits with 0
E	Day of week	E	Sun	Example is Sunday
		EEEE	Sunday	
		EEEEE	S	
		EEEEEE	Su	

Tip: Use *Standalone month in year* for languages that spell the month differently in a full date versus standalone; for example, September 22 in Polish is 22 września but September 2023 is wrzesień 2023

e	Local day of week	e, ee eee eeee eeeee eeeeee	1, 01 Sun Sunday S Su	Varies by language
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Tip: Sunday is the 1st day of the week for English US and some other languages but the 7th day of the week for others such as English UK

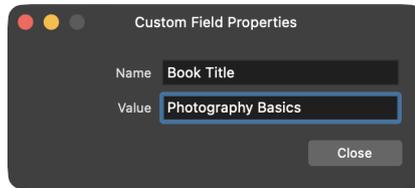
Symbol	Meaning	Pattern	Time examples (for 6:07:05 p.m. EDT)	
a	AM or PM	a aaaaa	<i>varies</i> <i>varies</i>	PM (US), pm (UK, Australia), or p.m. (Canada) p (US, UK), pm (Canada, Australia)
B	Flexible day periods	B	<i>varies</i>	Possible values are “in the morning”, “noon”, “in the afternoon”, “in the evening”, and “at night” (US, UK, Canada) or “morning”, “midday”, “afternoon”, “evening”, and “night” (Australia)
h	Hour in day (1-12)	h, hh	6, 06	Use hh to prefix single digit with 0
H	Hour (0-23)	H, HH	18, 18	Use HH to prefix single digit with 0
k	Hour number in day (1-24)	k, kk	19, 19	Use kk to prefix single digit with 0
K	Hour in AM/PM (0-11)	K, KK	7, 07	Use KK to prefix single digit with 0
m	Minute in hour (0-59)	m, mm	7, 07	Use mm to prefix single digit with 0
s	Second in minute (0-59)	s, ss	5, 05	Use ss to prefix single digit with 0
z	Time Zone	z zzzz	EDT Eastern Daylight Saving Time	
0	Time zone: localized	0 0000	GMT-4 GMT-04:00	“0” is a letter, not a zero
V	Time zone: ID Time zone: exemplar city Time zone: generic location	V VV VVV VVVV	usnyc America/New_York New York New York Time	Example is New York city
x	Time zone: ISO8601 basic Time zone: ISO8601 basic Time zone: ISO8601 extended	x xx xxx	-04 -0400 -04:00	

Creating custom variables

Custom variables are fields that you create for use in your document. For example, you might use a custom variable as a placeholder for a product or company name that will be finalized or revealed at a later date. Custom variables are also useful for customising previously-created documents for individual clients.

To manually create a custom variable:

1. Expand the **Custom** section of the **Fields** panel.
2. Click the **Create Custom Field**  icon.



3. Enter a unique **Name** for the field and its initial **Value**.
4. Click **Close**.

To create a custom variable based on existing text:

1. If the existing text is longer than a single word, select the text.
2. Right-click the text and choose **Convert Text to Field...** The custom variable will be created immediately using the selected text or the word you right-clicked for both the field name and value. The **Custom Field Properties** window will appear to allow you to rename the field.

To change the value of a custom variable:

1. Click the field's value in the **Fields** panel and then click it a second time—do not double-click. Enter a new value and press **Return**. You can also right-click the field in the text frame and choose **Edit Field** from the context menu.

To rename a custom variable:

1. Click the **Edit**  icon to the right of the field in the **Fields** panel. You can also right-click the field in the text frame and choose **Edit Field** from the context menu.
2. The options are the same as for creating a custom field.

To delete a custom variable:

1. Click the **Edit**  icon to the right of the field in the **Fields** panel. Click the **Delete**  icon in the popup window.

Tip: The field will be formatted using the attributes of the first character, so if you converted two words to a field and the second word was bold, the bold formatting would be removed

To import custom variables into another document:

Custom variables are specific to a document and cannot be synced across Chapters of an Affinity Book or directly imported into another document. However, you can copy and paste custom variables to another document.

1. Using the **Frame Text**  tool, select a custom variable field and choose Copy from the context menu. You can also copy a range of text containing one or more custom variables or select its text frame.
2. Switch to the target document and choose **Edit > Paste**. The custom variables will be imported into the new document.

Using anchors

Definition: An *anchor* is a marker in your document

Tip: While Affinity doesn't allow anchors to be applied to a page like bookmarks in Adobe® InDesign®, they can be applied to an object for more flexibility

An anchor is a position in a document that you can link to with a hyperlink or cross-reference or which you can use as a bookmark in an exported PDF file.

Anchors can be inserted between two characters of text or added to an object such as a shape or text frame. Text anchors will move with the text as you add and remove text before them in the story while object anchors will remain attached to the object.

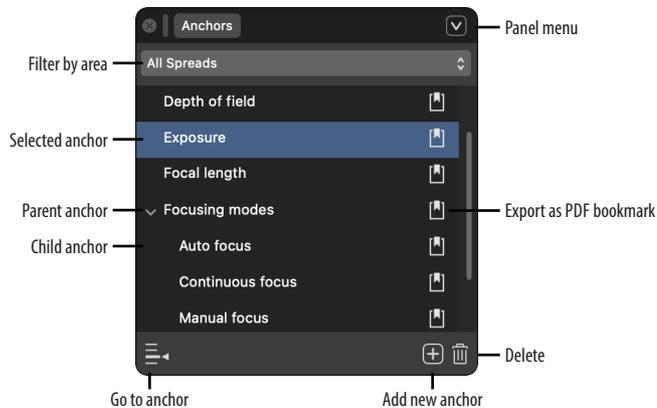
It's very easy to delete text anchors by mistake because they are non-printing characters. It's recommended that you enable **Show Anchors** when working with text anchors. Object anchors are never visible and can be found only with the **Anchors panel**.

You can create text and object anchors manually and Affinity will create text anchors automatically when a table of contents is generated or when a cross-reference is added. The table of contents feature uses anchors to link its page numbers to pages while the cross-references feature uses anchors as the targets for its references.

Using the Anchors panel

To display the Anchors panel:

1. Choose **Window > References > Anchors** to display the Anchors panel.



2. Collapse or expand parent anchors by clicking the caret  icons to the left of their names—they won't stay collapsed but it may help
3. Filter the list of anchors to just those on a specific page by choosing a specific page from the **Area** popup menu that defaults to *All Spreads*. If the document is a Chapter of an open Affinity Book, *All Spreads* will be renamed to *Current Chapter* and an *All Chapters* option will be added. Choosing *All Chapters* will show anchors in all of the Book's chapters, allowing you to go to any of them even if the chapter is not open. Anchors not in the current chapter are listed with a **Chapter**  icon beside them.

Inserting anchors

You can add anchors manually but Affinity will also create them automatically if you insert a table of contents or target paragraphs or index marks with cross-references. If you plan to add a table of contents, it is recommended that you not add anchors for any headings because the table of contents feature will generate them automatically. You might instead consider adding the table of contents to your publication earlier than you need to and updating it as you work so that the anchors are available to you for other purposes.

If you plan to cross-reference your publication by targeting paragraphs or index marks, the cross-references feature will automatically insert anchors for the targets. But you might prefer to add anchors manually and use them as targets when you cross-reference your publication.

To view text anchors:

1. Choose **Text > Interactive > Show Anchors** to view the non-printing anchor symbols. These are not turned on with **Text > Show Special Characters**.



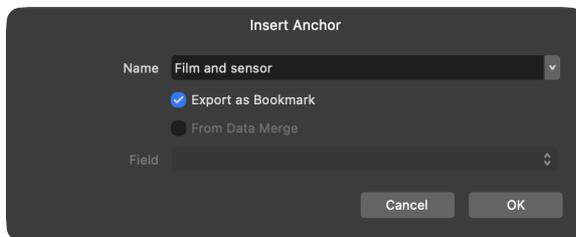
An anchor symbol between two characters

To insert an anchor:

1. Using the **Frame Text**  tool, select a word or words or position the text cursor before or after a word. Selected text will be used as the anchor's default name.

Or to add an anchor to an object, select an object using the **Move**  tool.

2. Click the **New Anchor**  icon in the **Anchors** panel or choose **Text > Interactive > Insert Anchor...**



3. The **Name** field will be pre-filled if you selected text. If you placed the text cursor or selected an object, the anchor name will default to *Anchor #* where # is the next unused default anchor number. It is recommended that you enter a useful name if you intend to export this anchor as a PDF bookmark. A unique name will also avoid later confusion over the purpose of an anchor.
4. Select **Export as PDF Bookmark** (default) to include this anchor as a bookmark in an exported PDF file.

5. **From Data Merge and Field** are used only for data merging which is beyond the scope of this manual.

To delete an anchor:

1. Select an anchor in the **Anchors panel** and then click the **Remove Anchor**  icon.

Or position the text cursor before or after a text anchor or select an object with an anchor and choose **Text > Interactive > Delete Anchor**.

You can also delete a text anchor reference as you would any other character with **Backspace** or **Delete**.

To rename an anchor:

1. Select an anchor in the **Anchors panel** and then click it a second time—do not double-click. Enter a new name and press **Return**.

Or position the text cursor before or after a text anchor or select an object with an anchor and choose **Text > Interactive > Anchor Properties...** The options are the same as for inserting an anchor.

To convert an anchor to a PDF bookmark:

1. Click the **Bookmark**  icon to the right of the anchor name in the **Anchors panel**.

Or position the text cursor before or after a text anchor or select an object with an anchor, choose **Text > Interactive > Anchor Properties...**, and select **Export as PDF bookmark**.

To move a text anchor:

You can cut and paste anchors just like any other character except that they have no width and can be difficult to select.

1. If text anchors are not already visible, choose **Text > Interactive > Show Anchors** to view the non-printing anchor symbols.
2. Using the **Frame Text**  tool, position the text cursor before or after the anchor. Press **Shift + ←** or **→**, depending on where you placed the text cursor.

If you're unsure if the text cursor is to the left or right of the anchor, press **←** or **→** (Left Arrow or Right Arrow) and if the text cursor doesn't move, you just moved past it in that direction.

3. If the anchor was the target of a cross-reference you will need to reselect the cross-reference target with the **Cross-References panel**.

To make an anchor a child of another anchor:

1. Drag an anchor's name in the panel over the desired parent anchor and then release the mouse button when the parent anchor becomes blue. You can also drag the anchor between two other anchors to make it a child of those anchors' parent but you can't specify the exact position.

Tip: Don't rename anchors generated by the **Table of Contents** feature because duplicate anchors will be created when you update the table of contents

Tip: Don't cut and paste anchors generated by the **Table of Contents** feature because duplicate anchors will be created when you update the table of contents

Tip: Don't change the hierarchy of anchors generated by the **Table of Contents** feature because they will return to their original position when you update the table of contents

To export a document to PDF and include PDF bookmarks:

1. Choose **File > Export...**
2. Select *PDF* from the popup menu of file types.
3. Select a preset such as *PDF (for digital - high quality)*.
4. If **Advanced > Include bookmarks** is not selected for the preset you chose, select it now

You may need to enable bookmarks if they are not visible in your PDF viewer software. Adobe® Acrobat® Reader displays PDF bookmarks by default but if they're not visible choose **View > Show/Hide > Navigation Panes > Bookmarks**. Apple Preview does not display PDF bookmarks by default so choose **View > Table of Contents**.

Using hyperlinks

Tip: While you could use a hyperlink and an anchor to create a cross-reference, it's easier to do this with the cross-references feature which can also automatically update a page number or the link text

Tip: The table of contents, index, and cross-references can be hyperlinked automatically but their links are not listed in this panel

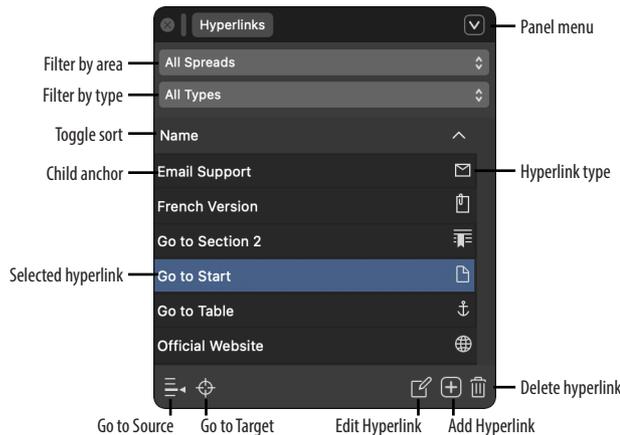
Tip: Unlike the Anchors panel, the **Hyperlinks panel** cannot list hyperlinks in other chapters for an Affinity Book

A hyperlink allows the reader of a PDF or eBook to jump to another location in the same publication, another file, a website, or to start an email with their device's default mail application. A hyperlink can be applied to a range of text or to an object.

Using the Hyperlinks panel

To display the Hyperlinks panel:

1. Choose **Window > References > Hyperlinks** to display the **Hyperlinks panel**.



2. Filter the list of hyperlinks to just those on a specific page by choosing a specific page from the **Area** popup menu that defaults to *All Spreads*.
3. Filter the list of hyperlinks by choosing a single type of hyperlink from the **Type** popup menu that defaults to *All Types*.

Inserting hyperlinks

Page and Section are most useful for objects since you can't CR an object

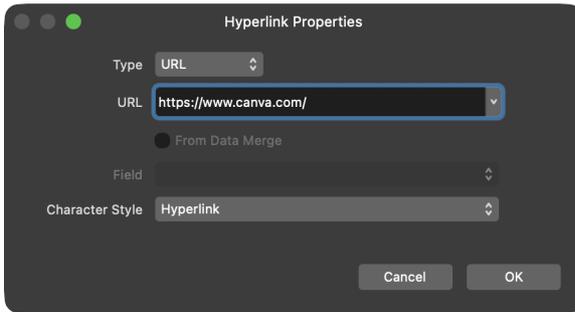
File is just for relative links, the file isn't incorporated

To insert a hyperlink:

1. Using the **Frame Text**  tool, select a range of text. The selected text will be used as the default URL if you choose the URL type.

Or to add a hyperlink to an object, select an object using the **Move**  tool.

2. Click the **Add Hyperlink**  icon in the **Hyperlinks panel** or choose **Text > Interactive > Insert Hyperlink...**



3. Choose the **Type** of the hyperlink:

-  **Anchor:** Select a text or object anchor from the **Anchor** list. If the document is a Chapter in an open Affinity Book, the **Chapter** popup menu will allow you to select an anchor in a different chapter. Refer to [Using anchors](#) on page 362 for information on creating anchors.
-  **Email:** Enter an email address so that when the reader clicks the hyperlink, a new email will be started using the reader’s default mail application. Do not include `mailto:` in the field but you can use the standard `?subject=` syntax, as long as you escape the spaces in the subject with `%20`.
-  **File:** Click the **More**  icon to browse to a PDF file on your computer, which if you select the additional option to **Include file on export** will be linked with a relative URL in the exported PDF file so they can be uploaded together. If you don’t select **Include file on export** then an absolute URL to the file on your computer will be used.
-  **Page:** Select a page number in the current document—the target is to a page number so if you add or remove pages the content of the target page number might be different. This option is not recommended because if you add or remove a page before the hyperlink’s target then the link will be to the wrong page. Use *Anchor* if you want the target to move as pages are added and removed.
-  **Section:** Select a section in the current document.
-  **URL:** Enter an absolute URL for a website page or file. Use *File* if you need a relative URL; inclusion of `http/https` is optional.

Tip: Although you can select any type of file, the File feature works reliably only with PDF files; you may get an error when attempting to export a document that includes a link to a different type of file

4. **From Data Merge** and **Field** are available for all but *Page* and *Section* and are used only for data merging which is beyond the scope of this manual.
5. **Character Style:** Select a character style to apply to the hyperlink. Affinity will create a default style named *Hyperlink* if you select *Hyperlink* from the list for a document that lacks this style.
6. Click **OK**.

To delete a hyperlink:

1. Select a hyperlink in the **Hyperlinks panel** and then click the **Delete Hyperlink**  icon.

Or position the text cursor before or after a hyperlink or select an object to which a hyperlink is applied and choose **Text > Interactive > Delete Hyperlink**. Or select a range of text that includes the hyperlink or the object to which a hyperlink is applied and delete it.

To edit a hyperlink:

1. Position the text cursor in, before, or after a hyperlink or select an object with a hyperlink and choose **Text > Interactive > Edit Hyperlink...**, or double-click the hyperlink in the **Hyperlinks panel**. The options are the same as for inserting a hyperlink.

To rename a hyperlink:

1. Select a hyperlink in the **Hyperlinks panel** and then click it a second time—do not double-click. Enter a new name and press **Return**. The name has no impact on the hyperlink but is helpful for keeping track of the hyperlinks in a document

To find a hyperlink in the document:

1. Select a hyperlink in the **Hyperlinks panel** and click the **Go to Source**  icon.

To view the target of a hyperlink:

1. Select a hyperlink in the **Hyperlinks panel** and click the **Go to Target**  icon.

Or position the text cursor before or after a hyperlink or select an object to which a hyperlink is applied and choose **Text > Interactive > Go to Hyperlink Target**.

To fix a broken hyperlink:

1. If you delete the target of an *Anchor*, *Page*, or *Section* hyperlink, Affinity will display a **Broken Hyperlink**  icon in the **Hyperlinks panel**. Delete the hyperlink or edit it to select a new target.

EPUB and PDF/UA 9

Affinity allows you to export your documents to EPUB, the most popular e-book file format. EPUB files can be read with Apple® Books®, Google® Play™ Books, Overdrive® Libby™, and Rakuten® Kobo® devices. Amazon® Kindle® devices do not directly support EPUB but the files can be converted to Kindle's format using the Send to Kindle option.

Affinity supports both types of EPUB files: *Fixed-Layout* and *Reflowable*. Fixed-Layout, as the name suggests, mirrors the design of a print book so conversion to EPUB is relatively straightforward. Fixed-Layout is used primarily for technical manuals, cookbooks, graphic novels, and magazines.

Reflowable is used for text-centric books. Converting a print book project to a reflowable EPUB requires an investment of time for best results.

Affinity also lets you create accessible PDF files for use with screen readers and other assistive technologies. PDF/UA is not a distinct form of PDF but a standard for accessible PDFs.

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About EPUB and PDF/UA

EPUB and PDF/UA are unrelated formats but creating documents for export to them use some of the same features and techniques so they are described here together.

About EPUB

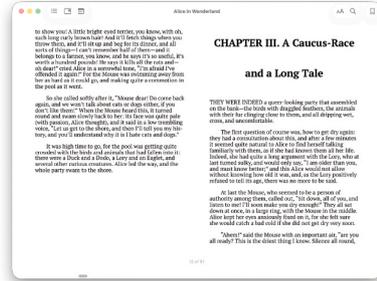
Affinity allows you to export your documents to an EPUB file, the most popular e-book file format, and it supports both *Fixed-Layout* and *Reflowable* EPUB files which can be viewed with an EPUB reader.

Definition: An *EPUB reader* is a device or application that allows users to read EPUB documents; examples include Amazon® Kindle®, Rakuten® Kobo®, Apple® Books®, Google® Play™ Books, and Overdrive® Libby™

Tip: Refer to [Exporting to EPUB](#) on page 419 for instructions on exporting to EPUB



Fixed-Layout EPUB



Reflowable EPUB

Fixed-Layout EPUB mirrors the design of a print book so conversion to EPUB is relatively straightforward. Fixed-Layout is used when it is important that the images and text are laid out in a specific format. It is primarily used for technical manuals, cookbooks, graphic novels, illustrated children's books, and coffee table books.

Reflowable EPUB is used for text-centric books and allows text to reflow to fit the reader's window or screen. Text and images will appear on different pages than in a print book. Reflowable is used for almost all commercial fiction and non-fiction books.

The Affinity user interface is designed for creating fixed-layout documents such as print and PDF, so you must direct Affinity how you would like text and images to be formatted before exporting to reflowable EPUB. Even if you use fixed-layout EPUB, there are additional steps you should take to avoid errors and to make it easier for users to navigate your document.

About PDF/UA

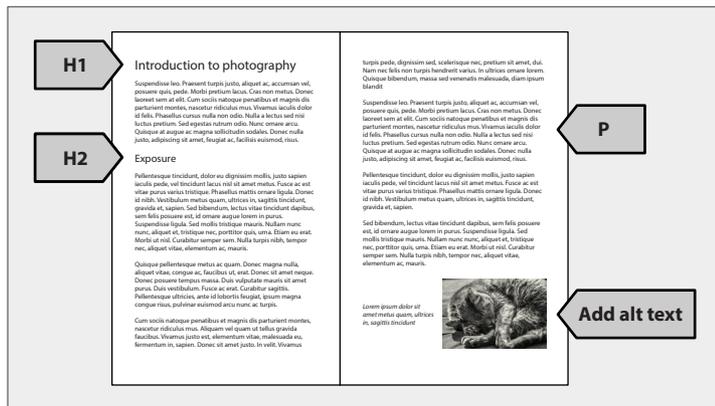
Accessible PDF is a general term for PDF documents that are usable by read by screen readers used by those with visual impairments while PDF/UA is a specific term for the ISO standard. PDF/UA is not a separate format of PDF but a set of rules that you must comply with to create a compliant document. Affinity provides the necessary features to create a compliant document but it is up to you to use the features appropriately.

Note that a PDF/UA compliant document must include the PDF/UA Identifier which Affinity does not set. It is your responsibility as a document creator to verify that the exported PDF is compliant and to set the metadata using a third-party application.

The PDF/UA standard requires that you tag meaningful content (not decorative content) in the logical reading order to represent the document's structure. Headings, lists, and tables must have export tags and images must have alternative text descriptions. Fonts must also be embedded. You must also avoid using colour and contrast to convey information and name links in a meaningful way (i.e., avoid “click here”).

A screen reader describes the document's structure as it reads the document's text to the user. For example, for a paragraph consisting of the phrase “Introduction to photography” formatted as Heading 1, a screen reader might say “Heading level 1 Introduction to photography”. Tagging headings and the rest of a document's structure allows users to understand the structure of your document without seeing it.

Definition: A screen reader is a program that converts written documents to spoken words or braille for those with impaired vision



Before you begin

Customising Preflight

Tip: Affinity doesn't currently offer Preflight warnings specifically for fixed-layout EPUB but many of the warnings apply to both and you can select the options relevant to your document

The **Preflight** feature of Affinity is invaluable for avoiding issues when exporting but the EPUB checks are disabled by default. It is advisable to set the **Warning Level** for EPUB (Reflowable) to *Warning* or *Error*. Refer to [EPUB Reflowable](#) on page 396 for a description of each option.

Choosing fonts

Affinity embeds your document's fonts in EPUB files and allows you to select whether to embed them in PDF files. EPUB users may override your font choices with their application and device settings, and even if an embedded font works in a reader such as Apple Books, it will likely be ignored on a Kindle.

Check your font's license agreement or contact your font vendor because usage in EPUB may be prohibited or an additional EPUB license may be required. Embedded fonts are encrypted so that they cannot be used outside of the document.

One document or two?

Tip: It is recommended to use a single document if it will be exported to fixed-layout EPUB because less customisation is required than for reflowable EPUB

If your project will be printed and reflowable EPUB, the most important decision is whether to use a single master document or a separate document for each medium.

Affinity makes it possible to use a single document for both formats but only for books without cross-references or an index. Most projects have inevitable last-minute edits which can make it difficult to keep two documents in sync so conversion to EPUB is often done after the print version is completed.

Setting text style export tags

Documents designed for print offer visual cues such as font size and the position of elements on the page to help readers understand the document structure. EPUB and accessible PDF documents require help to understand the document structure or reading order.

Setting export tags for paragraph and character styles allows you to define their level in the semantic structure to the reader.

Affinity provides the standard export tags for heading, body text, and emphasis styles. For example, *Heading 1* will be exported as `<h1>` which EPUB readers and PDF viewers will understand is a first-level heading. The following are the export tags defined for Affinity's default styles:

PDF export tags (paragraph styles only)

<code>p</code>	For all body text paragraph styles
----------------	------------------------------------

<code>H1 to H6</code>	For heading paragraph styles
-----------------------	------------------------------

EPUB export tags for paragraph styles

<code>p</code>	For all body text paragraph styles
----------------	------------------------------------

<code>h1 to h6</code>	For heading paragraph styles
-----------------------	------------------------------

EPUB export tags for character styles

<code>em</code>	For emphasis (most readers will format as italic)
-----------------	---

<code>strong</code>	For emphasis (most readers will format as bold)
---------------------	---

Affinity also allows you to assign your own export tags to text styles. You don't need to assign custom tags to the following types of styles:

- Other body text styles because Affinity exports all paragraphs as `<p>` unless you assign another tag
- Bulleted and numbered lists because Affinity exports them automatically with `` (ordered), `` (unordered), and `` (list item).
- Footnotes and sidenotes for reflowable EPUB because Affinity exports them automatically using `<aside>` which most EPUB readers will display in a popup when the note number is tapped—footnotes and sidenotes appear identically in reflowable EPUB. Endnotes will be treated as regular hyperlinks to anchors at their position in the document. You could assign a custom export tag for fixed-layout EPUB but it wouldn't have a semantic meaning to the EPUB reader.

Tip: Unlike a printed document in which the visual result is all that matters, it is vitally important to use text styles consistently for all formatting when exporting to EPUB; avoid using local formatting except where absolutely necessary, or where it would have no impact on EPUB

Tip: Refer to [Exporting to EPUB](#) on page 419 for instructions on exporting to EPUB

Tip: If you convert a project from Affinity Publisher 2 or if you create your own text styles from scratch without using Affinity 3's default styles, your styles will lack export tags and you must assign them manually.

Tip: Affinity does not have support for Figures so you cannot wrap a figure in a `<figure>` tag and its caption in a `<figcaption>` tag

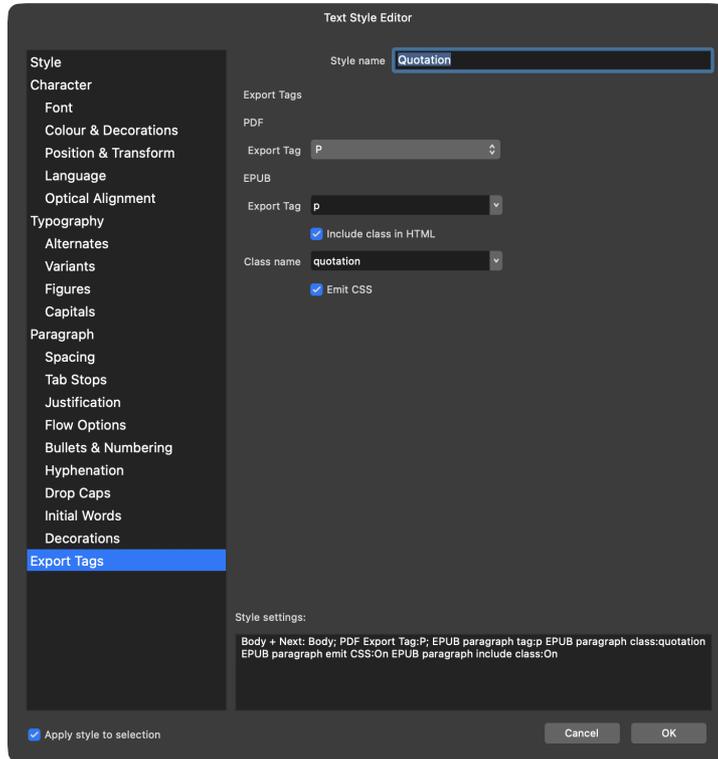
You may wish to assign these export tags to paragraph styles used for quotations and citations:

blockquote For block quotations; most EPUB readers will indent the paragraph by 1–2 em

cite For citations; most EPUB readers will not automatically apply different formatting

To define export tags:

1. Create or edit a text style.



2. Select **Export Tags** in the left pane.
3. Set **PDF > Export Tag** and **EPUB > Export Tag**. Refer to the table on the previous page. If you enter a custom tag name, select **Include class in HTML**.
4. Select **Include class in HTML** if you entered a custom tag name or want to use a custom CSS class defined in a CSS file added to the document.
5. If **Include class in HTML** is selected, set **Class Name** to the name of the custom class and select **Emit CSS** to define the class using this style's attributes.
6. Click **OK**.

Tip: Custom CSS classes can be defined in a CSS file added to the document with the EPUB panel

To set two styles to the same Class Name:

Sometimes you may have two styles that are visually distinct but which should be identical in EPUB. For example, *Body* and *Body Indented* might appear differently in print but identical in EPUB. Setting both styles to the same class name and selecting **Emit CSS** for both would trigger a Preflight warning. To avoid this:

1. Base one style on the other.
2. In the first style, select **Include class in HTML**, set the **Class Name** to the desired name, and select **Emit CSS**.
3. In the second style, select **Include class in HTML**, set the **Class Name** to *[No change]*, and set **Emit CSS** to *No Change [-]*. This will set the first style to be emitted (generated) in the EPUB CSS while the second shares the style definition.

Tip: Be careful that only one of two styles has **Emit CSS** selected when one of the styles is based on the other; if the checkbox is set to *No Change (-)*, the child style will inherit the setting of its parent

Adding an EPUB cover page (image)

Tip: Kindle requires that EPUB files have a cover image so if you do not have a cover design then set **Cover Image** to *Rasterise First Page* when exporting

Tip: Kindle's recommended cover image size is 1600×2560 px

If you are preparing a printed book for export to EPUB, it is likely that you created its cover as separate file because of the requirements from your print partner.

If you have a separate EPUB version of your document, you can add the cover image as its first page. There are two options for adding a cover image if you want to use the same copy of the document for both print and EPUB:

- **Store the cover as an image file and attach during export:** Create the cover as a raster (bitmapped) image. In the **Export** window for EPUB, set **Cover Page** to *Use image file* in the **Export** window and then click **Choose image file...** to select the image.

This approach is the easier one but you must remember to re-attach the cover image file each time you export because this export setting will not be saved, even if you create an export preset.

- **Place the cover in a non-printable section:** Add two pages before the first page of the book and create a new section that starts on page 3, the original first page. Refer to [Sections](#) on page 66 for more information on creating sections. Design the cover on the first of the added pages.
 - **To print or export for print:** Before printing or exporting, deselect **Include on Export** for the first section in the **Section Manager**.
 - **To export for EPUB:** Before exporting, select **Include on Export** for the first section in the **Section Manager**. In the **Export** window for EPUB, set **Cover Page** to *Rasterise First Page*.

Using custom CSS in a Reflowable EPUB

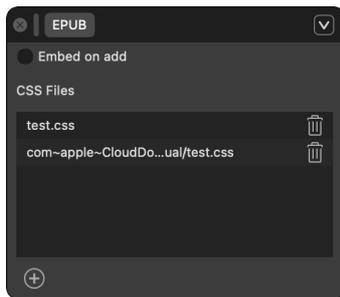
You can direct Affinity to include one or more custom CSS files to control how text will appear in a Reflowable EPUB document. For example, you may wish to use one font family for the print document but a different one for EPUB, or you may wish to format block quotations or emphasis in a different manner.

Tip: Affinity will not validate your CSS code

There is no point to including custom CSS files for a Fixed-Layout document because those should match the print design.

To add custom CSS code to your document:

1. Choose **Window > Layout > EPUB** to display the EPUB panel.



2. Select **Embed on Add** to embed the CSS file's code in the document or deselect it to link the CSS file as you would link an image or text file. Affinity will include the latest version of linked CSS files when exporting to EPUB so it is helpful while tweaking your CSS code.
3. Click the **Add CSS File**  icon to embed or link the CSS file. The filename will be shown for embedded files while the path and filename will be shown for linked files.

To delete custom CSS code from your document:

1. Click the **Delete**  icon to the right of a CSS file in the EPUB panel.

To use custom CSS code in your document:

1. Using the **Text Styles** panel, edit a paragraph style.
2. Select **Export Tags** in the left pane.
3. Select **Include class in HTML**.
4. Enter the name of a class from an embedded or linked CSS file.
5. Select **Emit CSS** to define the class specified in **Class Name** using this style's attributes.
6. Click **OK**.

Tip: Be careful that only one of two styles has **Emit CSS** selected when one of the styles is based on the other; if the checkbox is set to *No Change* (-), the child style will inherit the setting of its parent

To inspect the HTML and CSS code in an exported EPUB:

It is useful to examine the EPUB files exported by Affinity when developing custom CSS code. An EPUB file is actually a ZIP file containing XHTML, CSS, image, and font files, so it can be uncompressed and its contents reviewed.

You can rename the EPUB file from .epub to .zip, uncompress it, and then view or edit the files in a text editor. You can also open the EPUB file directly without renaming it in a compatible text editor such as BBEdit for macOS.

Setting the reading order for PDF and Reflowable EPUB

EPUB readers and PDF screen readers interpret documents based on the specified structure and not visually from the top to the bottom of the page.

Linking text frames so that all of the text in a chapter or article is a single story is an important step for structuring a document for an accessible PDF or a Reflowable EPUB. Including headings in the same text frames as the body text will also avoid issues with the order of layers.

While the initial document structure is derived from how text frames are linked and the order of layers in the **Layers** panel, you can specify a specific structure with the **Reading Order** panel.

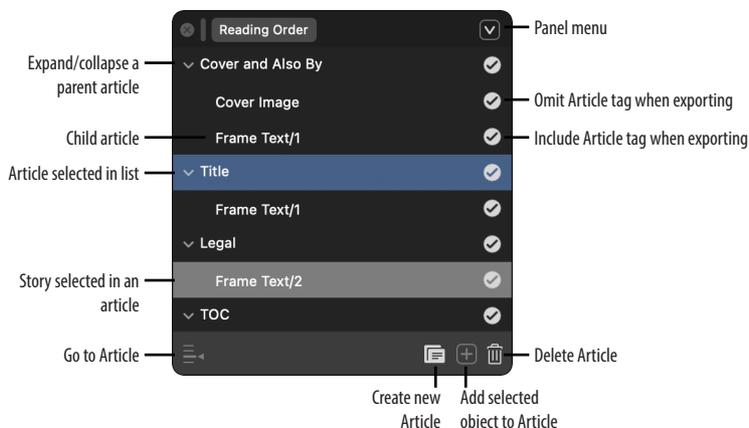
The **Reading Order** panel lists all PDF articles in your document in the order that they should be read by an EPUB or screen reader. Affinity will automatically create an article for every story in your document and orders them in the order they appear in your document, but a PDF article is not the same as a story. You can combine multiple articles into a single article which will change the order they are read.

You can also add objects to articles for a screen reader to describe to users; ensure you have tagged the objects using the **Tags** panel so that the screen reader can read out an object description.

Refer to [Starting chapters on new pages](#) on page 381 for more information on the effective use of articles.

To display the Reading Order panel:

1. Choose **Window > Layout > Reading Order** to display the **Reading Order** panel.



To exclude an article from the reading order:

You can exclude the articles for headers, footers, the table of contents, index, and any other stories that you don't want added to the reading order.

- Click the checkmark icon next to an article to change it to an X to omit its article tag when exporting.

To create a new article:

1. Click the **Add Article**  icon. Affinity will add an empty article to the list.
2. Optional: Click the selected article name to rename it.

To add articles to another article:

You can add other articles and objects to an article to group them for your own convenience. For example, you could create an article named *Front Matter* and add your title, copyright, and introduction articles to it. Grouping articles does not change the order articles are read but makes them easier to work with.

- Drag an article over another article—the article below the pointer will turn blue to indicate that you can drop the article onto it to make it a child article.

To change the order of articles:

- Drag an article between other articles—a blue line will appear to indicate where the article will be moved.
- Drag a child article out from under its parent to move it up a level.

To delete an article:

You can only delete the articles that you have added manually.

1. Select an article in the panel list.
2. Click the **Remove Article**  icon. Affinity will delete the article from the list.

To find an article in the document:

1. Select an article in the panel list.
2. Click the **Go to Article**  icon or double-click the article in the panel list. Affinity will select the article's object in the document and if required, change to its page.

Tip: You can only rename the articles you have created manually; the names are not important because they are not exported

Starting chapters on new pages

One of the most confusing issues users encounter when preparing a printed book for export to EPUB is starting chapters on new pages. It is important that you test your EPUB with multiple reader apps and devices to ensure page breaks appear where you want them. Manually inserted page breaks and breaks set with **Flow Options** may be ignored by some or all apps and devices.

Using articles in the **Reading Order** panel will allow you to create page breaks at the appropriate locations but it requires breaking the text of your book into multiple stories rather than linking every frame together.

It is recommended to make each type of front matter into a separate story. Group the cover page and the first front matter story as an article and then create a separate article for all other front matter stories.

If the chapters of your book are separate stories, create one article for each chapter. If they are a single story, you can put it in an article by itself.

Follow the same approach for end matter as you did for front matter, with a separate article for each type of end matter.

Images and reading order

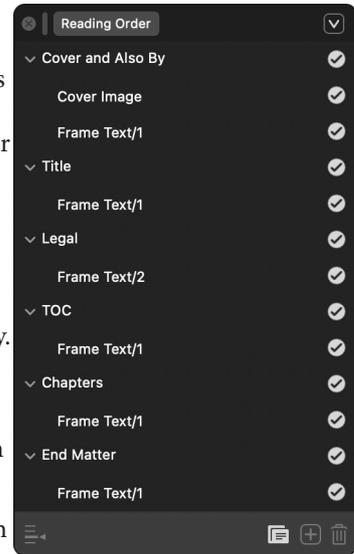
Images pinned as inline or floated will be correctly positioned in text in a reflowable EPUB. Pinning images is unnecessary for a fixed-layout EPUB.

Unpinned images in a document exported to a Reflowable EPUB will be omitted from the file unless they are added to the document's Reading Order.

Unpinned images should also be added to the Reading Order for an accessible PDF so that their Alt Text will be read in the correct order. Objects added as an article without Alt Text will be excluded from the reading order when exported to PDF.

To add an image or other object as an article:

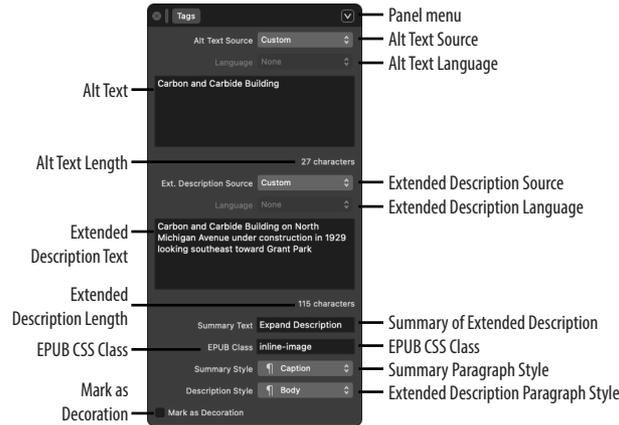
1. Select an object.
2. Click the **Add Selected Object**  icon. Affinity will add the selected object as an article to the list.
3. Optional: Drag the article to the appropriate location in the reading order or add it to another article.



Example of the article structure for a simple novel; the stories are named Frame Text/1 or /2 rather than showing the text in them because these frames are on the master page layer

Tagging images and objects

Any object can be tagged with alt text (alternative text) to convey its meaning for screen readers, and decorative elements should be tagged as such so they can be ignored. You can enter your own alt text or select XMP metadata present in an image using the Tags panel.



Only one alt text tag can be set per object in a PDF document so if an image and a picture frame have their own alt text, the following rules are followed:

- If you place an image with alt text inside a picture frame without alt text or vice versa, the alt text will be used for the framed image
- If you place an image with alt text inside a picture frame with its own alt text, the image's alt text will be ignored
- If you change the alt text for a picture frame or the image inside it when they both have their own alt text, the new alt text will be applied to the picture frame and the image's alt text will be cleared

Images in EPUB documents can be assigned a **Summary** and an **Extended Description** to improve accessibility. The display of these fields varies between EPUB readers but the Summary is usually displayed below the image and when clicked or tapped, the Extended Description is shown below the Summary.



Example of an Extended Description collapsed and expanded

▶ Expand Description

◀ Expand Description

Carbon and Carbide Building on North Michigan Avenue under construction in 1929 looking southeast toward Grant Park

To tag an object:

1. Choose **Window > Layout > Tags** to show the **Tags** panel if it is not already open.
2. Select an object using the **Move**  or **Node**  tools.
3. **Alt Text Source:** Select *Custom* to enter your own alt text, or if XMP metadata is present, select *XMP:Title*, *Description*, *Headline*, *Alt Text*, or *Extended Description* as appropriate. Note that *Extended Description* is typically used with the *Ext. Description Source* option.
 - **Language:** Select a language if you selected *XMP:Alt Text* or *Extended Description*.
 - **Text:** If you selected *Custom*, enter a description. Press **Return** or click elsewhere in the document to finish editing the text.
4. **Ext. Description Source:** An extended hidden description can also be added for exporting to EPUB but this option is not supported by all EPUB readers. See **Summary Text** below for more information. Select *Custom* to enter your own description, or if XMP metadata is present, select *XMP:Extended Description*.
 - **Language:** Select a language if you selected *XMP:Extended Description*.
 - **Text:** If you selected *Custom*, enter a description. Press **Return** or click elsewhere in the document to finish editing the text.
5. **Extended Description Style:** Select a paragraph style for **Extended Description Text**.
6. **Summary Text:** You should enter a summary if you enter an extended description. Affinity will use the word “Description” as the summary if you leave this field blank. EPUB readers usually display the summary text below the tagged object and when the user clicks or taps the summary the reader expands it to show the extended description.
7. **Summary Style:** Select a paragraph style for **Summary Text**.
8. **EPUB Class:** Enter a custom CSS class name to position the object. The class must be defined in a CSS file using the EPUB panel.
9. **Mark as Decoration:** Select to indicate that it is a non-readable object which should be ignored by a screen reader and omitted from an EPUB document.

Tip: You cannot tag a text frame or other text object; to exclude decorative text from a screen reader, consider converting it to curves and then tagging the path as decorative

Tip: The extended description uses the *aria-describedby* tag

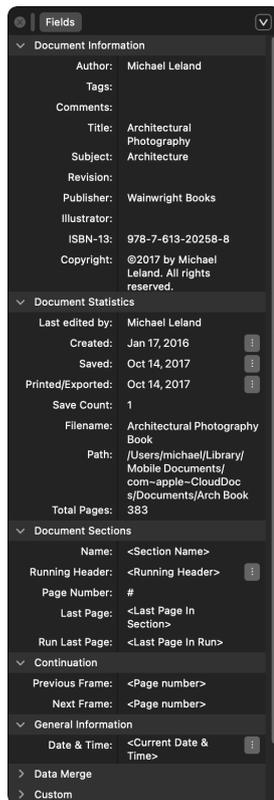
Setting document metadata

Setting metadata for a document

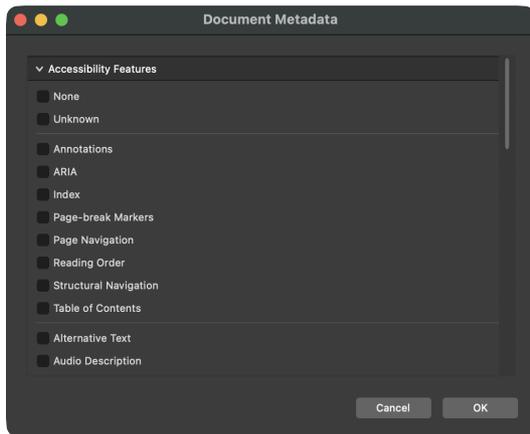
It is important to set metadata to improve document accessibility. Affinity offers basic metadata in the Fields panel and accessibility metadata in the **Document Metadata** window.

To set metadata for a document:

1. Choose **Window > References > Fields** to show the Fields panel if it is not already open.



2. Enter at least the document's **Author**, **Title**, and **Subject**. Optionally, also enter the **Publisher**, **Illustrator**, **ISBN-13** number, and **Copyright** information.
3. Optional: Choose **File > Document Metadata** to set accessibility information.



Select or enter at least one option in the first four sections. Refer to the W3C's [Accessibility Properties for Discoverability Vocabulary](#) for more information on all of these options. The audio and video metadata don't apply to documents created with Affinity but they are included for completeness and for those who may hand edit their EPUB files to include audio or video features.

Section	Metadata	Description
Accessibility Features	Annotations	Select if annotations are used
	ARIA	Select because all Affinity documents include at least some ARIA roles
	Index	Select if an index is used
	Page-break Markers	Select if any text frames are linked
	Page Navigation	Select if exported as Fixed-Layout
	Reading Order	Select if the order has been manually defined in the Reading Order panel
	Structural Navigation	Select if headings are hierarchical and have EPUB export tags
	Table of Contents	Select if a table of contents is used
	Alternative Text	Select if all images have alt text or are tagged as decorative
	Described Maths	Select if equations are described in alt text or body text
	Long Description	Select if all complex images have extended descriptions
	Display Transformability	Select if there is all text is real text (not image text)
	Unlocked	Select if the document is free from Digital Rights Management (DRM) or other content restriction protocols
	Horizontal Writing	Select if text is left-to-right (or right-to-left)
Vertical Writing	Select if text is written vertically	
With/Without Additional Word Segmentation	Select for CJK text	

Tip: Select *None* because Affinity doesn't have audio or video options

Tip: Almost all books will select *Textual* and those with images will select *Visual*

Tip: Almost all books will select *Textual* and those with images will select *Visual*

Tip: Most books will omit the *Accessibility (General)* section

Accessibility Hazards	None	Recommended because the audio and video options don't apply to Affinity documents
Access Modes	Textual Visual Chart on Visual Diagram on Visual Math on Visual Music on Visual Text on Visual	Select if text is used Select if images are used Select if charts are used Select if diagrams are used Select if equations are used Select if music scores are used Select if image text is used
Access Modes Sufficient	Textual Visual	Select if text is used Select if images are used
Accessibility (General)	Accessibility Summary Conformance Certified By Certifier Credentials Certifier Report Link	Enter a brief, human-readable summary Select the level of conformance as specified by The DAISY Consortium Enter the name of the person or organisation responsible for compliance testing and certification Enter their credentials or the URL of the web page describing the certification Enter the URL of the certification report

4. Click OK.

Using tables of contents in EPUB

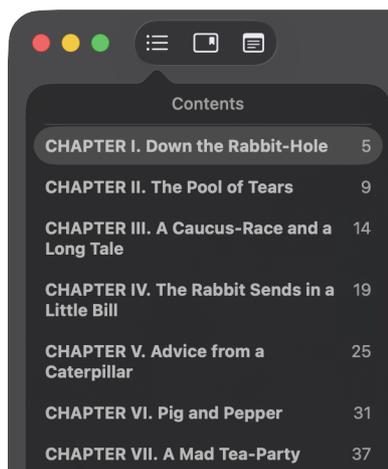
A table of contents (TOC) helps users and screen readers navigate a long document. TOCs in EPUBs are different than print because an EPUB app or device can interpret a TOC designed for EPUB to provide navigation controls to users.

Affinity offers four types of TOCs for EPUB documents. All EPUB documents must have at least one TOC for navigation purposes and compliance with the EPUB specification. If you don't add one, Affinity will add one for you to avoid issues with certain reader apps and devices.

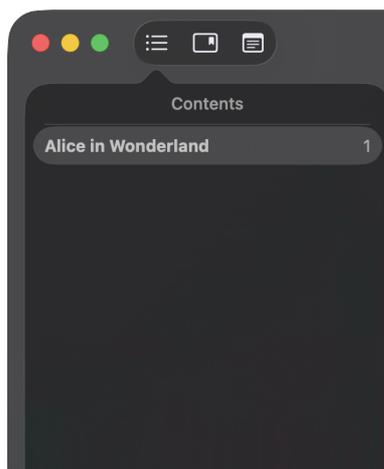
If you add a TOC, it or your main one should have its **Type** set to *EPUB: Primary* so that the EPUB reader can interpret it semantically for navigation.

TOC Type	Description
General	Use for TOCs in a printed document and chapter TOCs in an EPUB, or to style a visible TOC while hiding the EPUB TOC
EPUB: Primary	Use for the main TOC in a document to be exported to EPUB
EPUB: Images	Use for a TOC of images (not supported by most EPUB readers)
EPUB: Tables	Use for a TOC of tables (not supported by most EPUB readers)

A *General* TOC will display correctly on the EPUB page but will not allow readers to navigate your document using the navigation features of their app or device. For example, Apple Books allows readers to tap the **Contents** icon to view the list of chapters or sections included in the document's TOC. Most EPUB readers offer a similar feature although some don't display page numbers.



Example of how a TOC would appear when the user taps the **Contents** icon in Apple Books for an EPUB with an *EPUB: Primary* TOC



Example of how a TOC would appear when the user taps the **Contents** icon in Apple Books for an EPUB with a *General* TOC

Tip: If you are preparing a book that should not have a visible TOC, don't include a TOC in your document and Affinity will create a basic TOC with a link to the start of content

Tip: If the only TOC is set to *General*, the reader app or device navigation will not function correctly

Tip: Although Affinity will not prevent you from setting multiple TOCs to *EPUB: Primary*, *Images*, or *Tables*, it is generally advisable to have only one of each of these TOC types in a document because the additional ones will be exported as if they were set to *General*

It is important that you identify one TOC as the primary before exporting to

EPUB. This will have not change the TOC's visual appearance in print, PDF, or EPUB.

To format your TOC for use in an EPUB document:

1. Using the **Table of Contents** panel, select the main TOC from the TOC list or navigate to its page and click in the TOC. In most documents, it will be named *TOC 1*.
2. Set **Type** to *EPUB: Primary*. The TOC's appearance will not change but when you export the document to EPUB, it will be in the correct format for navigation.
3. For a reflowable EPUB, you must select **Hide TOC page numbers** when exporting to avoid the page numbers from a print edition's TOC from appearing in the EPUB.

To display a General TOC while hiding the EPUB TOC from the text flow:

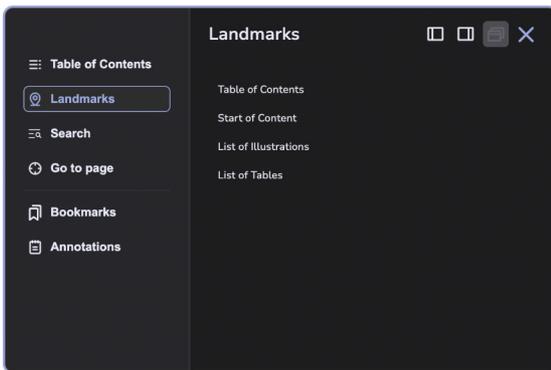
For certain book designs, you may wish to set different options for the TOC visible on the EPUB page than the TOC used by the EPUB for navigation. For example, you might want to include second-level headings in the visible TOC but not in the EPUB navigation to keep the list short.

1. Using the **Table of Contents** panel, select the main TOC that you want to be visible on the page from the TOC list or navigate to its page and click in the TOC. In most documents, it will be named *TOC 1*.
2. Set **Type** to *General*.
3. Set this TOC's options as desired.
4. Choose **Document > New** to add a new page at the end of the document.
5. Choose **Document > Section Manager**.
6. Click the **Add Section**  icon to create a new section.
7. Deselect **Include on Export** so that the page(s) in this section will not be included when printed or exported.
8. Close the **Section Manager**.
9. If the page is not based on a master page with a suitable text frame, use the **Frame Text**  tool to draw a new text frame on this page.
10. Using the **Table of Contents** panel, click the **Insert**  icon to add another TOC.
11. Set **Type** to *EPUB: Primary*.
12. Set this TOC's options as desired.

To create a TOC for images or tables:

If you include separate TOCs for images and tables with TOC **Type** set to *EPUB: Images* or *EPUB: Tables*, a few EPUB readers will be able to interpret them and allow users to navigate as they would a regular *EPUB: Primary* TOC. Unfortunately, the only mainstream EPUB reader that supports this feature is Thorium. It doesn't hurt to set up these TOCs properly because it will have no impact on their visual appearance.

1. Using the **Table of Contents** panel, select the images or tables TOC from the TOC list or navigate to its page and click in the TOC.
2. Set **Type** to *EPUB: Images* or *EPUB: Tables*. The TOC's appearance will not change but when you export the document to EPUB, it will be in the correct format for navigation.



Thorium's **Navigation** window allows users to navigate by **Landmarks**, including the Table of Contents (*EPUB: Primary*), Start of Content (after the TOC), List of Illustrations (*EPUB: Images*), and List of Tables (*EPUB: Tables*)

Using an index in EPUB

Page numbers

Tip: If you are using a single document for print and reflowable EPUB, consider adding the explanatory text as a custom field which can be easily inserted when required

Tip: There isn't a corresponding issue with TOCs because Affinity can remove a TOC's page numbers when you export to reflowable EPUB

The index in a reflowable EPUB created with Affinity will include the print version's page numbers linked to the text at the top of that print page. This approach is aligned to current industry practices. Major publishers often include explanatory text above an EPUB index such as:

The page numbers in this index are for the printed version of the book and their links point to the start of the corresponding print pages. Depending on your e-reader screen and font sizes, you may need to scroll forward to find the indexed reference on a following page.

You cannot add explanatory text such as this automatically when exporting to EPUB which may necessitate creating a second version of the document.

Some users prefer to create the index manually using cross-references. The advantages of this approach are that cross-references created with anchors can link directly to the referenced word and the page numbers can be replaced with linked text. For example:

Print:	Aperture, 17, 24
EPUB:	Aperture, link 1 , link 2 , link 3

This approach takes considerably more effort and isn't used by major publishers.

Page ranges

Page ranges in index entries will be exported with two linked page numbers. Users can navigate directly to the first or last page in a range. Some users prefer to deselect **Group page ranges** in the **Index** panel to expand page ranges which would allow users to navigate directly to any page in the range.

Grouped:	Cameras, 173–175
Expanded:	Cameras, 173 , 174 , 175

Other considerations

Converting cross-references

Cross-references that include a page number should be changed before exporting to reflowable EPUB. For example:

Print: Refer to Exposure on page 63
EPUB: Refer to Exposure

Cross-references in Affinity are a combination of static text and page number variables. Their format is defined from a preset and not a style and there isn't a feature to change all cross-references to another format without editing each one manually. It is recommended that for a book that will be printed and exported to reflowable EPUB, that you use a format that will work for both mediums.

Using footnotes and sidenotes

Footnotes and sidenotes appear identically in reflowable EPUB. They are exported using the `<aside>` tag which in most EPUB readers displays the note reference number in the same manner as print or PDF. The actual footnote is displayed in a popup when the note reference number is tapped.

Links and cross-references in footnotes are not universally supported by reader apps and devices in reflowable EPUB and should be avoided.

Formatting hyperlinks

Hyperlinks exported to PDF or fixed-layout EPUB will appear exactly as you formatted them. If you want hyperlinks to be black and not underlined in the print version but blue and underlined in a PDF, it is up to you to reformat them before export. Using a character style for hyperlinks makes it easier to reformat them.

Hyperlinks exported to reflowable EPUB will be converted automatically to blue by EPUB readers. You can override the link colour by formatting them with a specific colour if desired. Underlining is generally not used for EPUB links.

Tip: Page numbers can be used in cross-references in a fixed-layout EPUB

Tip: Kindle also offers users a *Go to Footnotes* link which jumps to a footnotes section at the end of the book

Although you can use Affinity for almost any print project, most Affinity users print directly to a local printer or export to PDF for a print-on-demand service, digital printing press, or conversion to film for printing on a commercial press.

Printing a document on a commercial press used to mean printing colour separations to a PostScript file for delivery to a print partner, also referred to as a service bureau or service provider. The commercial operator would send the PostScript file to an Imagesetter for conversion to film. All of the work was done up front on your computer so you had complete control of the final product, but also the responsibility to get it right. This sometimes led to poor colour because the publishing application wasn't optimized for the specific printing press and paper.

With newer applications such as Affinity, documents are exported to a PDF file and the print partner handles the colour separations to ensure colour fidelity with the printing press and paper.

Affinity also allows you to export to a PDF file suitable for digital distribution or for printing through a print-on-demand service, and to export to EPUB for generating ebooks that can be viewed on a reader app or device.

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Preflighting documents

Definition: *Preflight* refers to the automatic comparison of a document to a checklist and is named after the preflight checks that pilots do before take off

Tip: The profile preset selection is saved with the document but the profile is not embedded in the document so if you send the document to somebody else for review or open it on another device and you want the same Preflight settings, export your presets to a file that can be imported

Preflight helps you avoid mistakes before printing and exporting. It can alert you to errors including spelling, overset text, broken cross-references, out-of-date indices and tables of contents, missing fonts and images, and much more.

Affinity can preflight a document *live* as you work and on demand before you print or export. Affinity defaults to *live* checking for all layout documents and to *never* for vector and photo documents.

The Preflight settings can be individually disabled or configured as a warning or error to indicate its severity to you and saved as a profile preset to use for different types of documents. The profile preset includes when the Preflight check should be completed and is saved with a document for consistent preflight checking. You can also add a Preflight comment to any object to remind you to review it before printing or exporting.

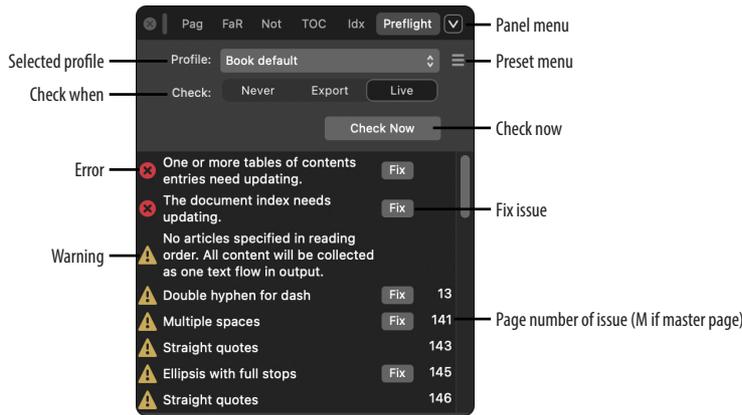
You can Preflight an entire Affinity Book at once but only if the Book and all of its Chapters are open. Refer to [Preflight a Book](#) on page 299 for more information.

Using the Preflight panel

To display the Preflight panel:

1. Choose **Window > Layout > Preflight** or click the **Preflight** icon at the bottom of the document window to the right of the page navigation icons. The icon's appearance will depend on whether there are errors, warnings, or no issues.

Status	Description
	Preflight not completed because Check is set to <i>Never</i>
	All Preflight tests passed
	One or more Preflight warnings
	One or more Preflight errors and possibly one or more warnings

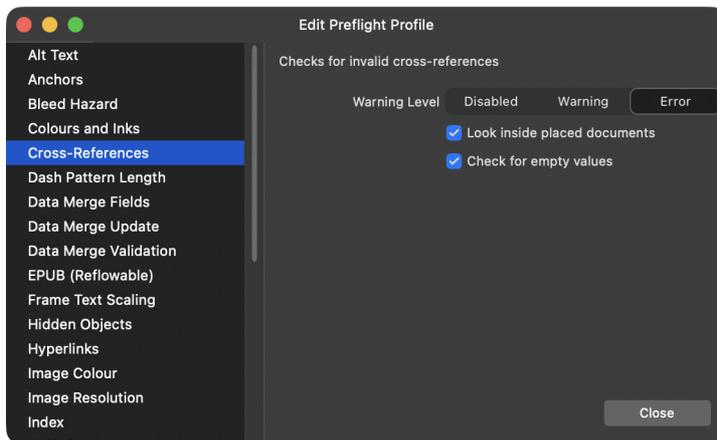


- The issues are sorted by page number by default but you can change that by choosing **Sort by error type** from the panel menu .
- Select the profile preset to use from the **Profile** popup menu and choose when to **Check** from the three options. Click **Check Now** to perform a check if *Live* is not selected.

Changing Preflight settings

To change Preflight settings:

- Create or open a document—you cannot change Preflight settings without an open document.
- Click the menu  icon to the right of the **Profile** popup menu and choose **Edit profile...** from the popup menu.



- Choose an issue type from the left pane and configure its options.
- You can select a **Warning Level** for each issue type. Select *Disabled* to ignore this issue type, *Warning* for it to be flagged with the yellow icon, and *Error* for it to be flagged with the Red icon. With the default settings, *Error* is reserved

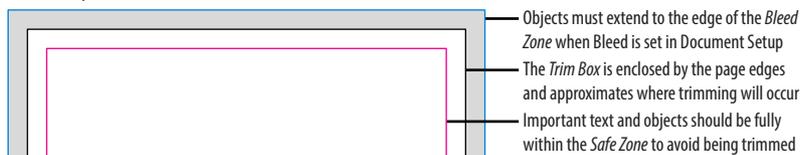
Tip: Preflight cannot be restricted to a page range and you cannot limit how many of each issue are reported

Tip: Preflight does not check for issues on hidden layers because they don't affect printing or exporting

for issues that will impact the successful printing or exporting of the document but you can change them as you see fit.

5. You can select **Look inside placed documents** for some issue types to check for that type of Preflight issue in a linked or embedded document
6. The specific options for each issue type vary:
 - **Alt Text:** Alerts you if alt text is missing for placed images and documents, and for vector (path) objects.
 - **Anchors:** No specific options, alerts you if an anchor is unnamed which is useful for anchors generated by the Table of Contents feature for paragraphs that are formatted as headings but lack any text.
 - **Bleed Hazard:** If **Bleed** is set in **Document Setup**, select the **Safe Zone Edge** for which you want to be alerted. *Mirror Bleed* (default) will set the safe zone to the inverse of the bleed which is a useful amount, *Trim Box* will set the safe zone to the edges of the page, and *Custom* allows you to define your own safe zone boundaries.

Tip: It is recommended that the option for **Vector Objects** be disabled because it will generate a Preflight warning or error for every line drawn with the **Pen** tool



- **Colours and Inks:** Set to be alerted if any part of the document would exceed the specified **Maximum Ink** or **Maximum Rich Black** thresholds. Your print partner will tell you the values you should use for their printing press.
- **Cross-References:** Alerts you for invalid cross-references. Select **Check for empty values** to report if a cross-reference targets a blank paragraph.
- **Dash Pattern Length:** No specific options, alerts you if a pattern has more than 12 entries which would only be possible with imported content.
- **Data Merge Fields:** No specific options, alerts you if there are mismatched text field and picture frame links.
- **Data Merge Update:** No specific options, alerts you if a data merge source has been updated.
- **Data Merge Validation:** No specific options, alerts you if the data merge criteria defined in the Process section of the Data Merge Data Viewer trigger a warning.
- **EPUB Reflowable:** Checks for compatibility issues, alerts you if the following are selected:

Check	Description
Kerning	Alerts you if manual kerning has been used

Check	Description
Scaling and shearing	Alerts you if any characters have been sheared or horizontally or vertically scaled
Leading	Alerts you if any paragraphs have leading set to <i>Exactly</i> or <i>% Height</i>
Fills and strokes	Alerts you if unsupported fill and stroke settings are used
Transparency	Alerts you if transparency has been applied to text
Optical alignment	Alerts you if characters are optically aligned more than 100%
Tab stops	Alerts you if tab stops or spacing have been set
Hyphenation settings	Alerts you if any hyphenation settings have been set other than enable auto hyphenation
Word and letter spacing	Alerts you if the word and letter spacing options for Justified text have been changed
Paragraph spacing	Warns you if Last Line Outdent has been used which is unsupported by EPUB
Paragraph flow	Alerts you if Flow Options have been set
Decorations	Alerts you if any paragraph Decorations in use are unsupported by EPUB
Filler text	Alerts you if filler text is present in the document
Reading order	Alerts you if no articles (text) are specified in the Reading Order
Image tags	Alerts you if an untagged image has been added to the Reading Order
CSS files	Alerts you if a linked CSS file is missing; it does not validate the CSS code
Style classes	Alert if two text styles use the same Class name in Export Tags
Optional metadata	Alerts you if the Author, Copyright, Publisher, Subject, and Comments fields are not set in the Fields panel
Accessibility metadata	Alerts you if at least one option in each section of the Document Metadata window is not selected
Unpinned objects	Alerts you if any objects which are not tagged as Decorative in the Tags panel are not pinned in a story; unpinned objects will not be exported

- **Frame Text Scaling:** Alerts you if you have linked two or more text frames that have different content scaling values which would cause text to change size when flowing from frame to frame.
- **Hidden Objects:** Set to be alerted to a hidden layer. This option is useful in case you hide layers while working and forgot to un-hide them.
- **Hyperlinks:** No specific options, alerts you if a link is invalid.
- **Image Colour:** Set to be alerted if the colour space (format) or colour profile of a placed image or document doesn't match this document.
- **Image Resolution:** Set the minimum and maximum thresholds below and above which you want to be alerted to avoid low-resolution images that won't print well or images that have such high resolution that it might affect performance.
- **Index:** No specific options, alerts you if outdated.
- **Linked Resources:** No specific options, alerts you if a linked resource is missing or the version in the document needs to be updated.
- **Minimum Stroke Width:** Because thin lines don't print well—white lines disappear when neighbouring ink bleeds into them and colour lines can have multiple component strokes if the CMYK plates are misaligned—you can set the minimum widths for white, single ink, and multiple ink lines.
- **Missing Fonts:** No specific options, alerts you if a font is missing.
- **Missing Glyphs:** No specific options, alerts you if a font lacks a character you used set in that font.
- **Overflowing Text:** No specific options, alerts you if text is overflowing.
- **PDF Passthrough:** Set the PDF compatibility level for PDF files placed in the document below which you will be alerted. For example, placing a PDF 1.4 file with a signature into a document with this option set to PDF/X-1a:2003 would alert you of the incompatibility.
- **PDF/X ICC Profile Check:** No specific options, alerts you if the document cannot be exported as a valid PDF/X file.
- **Proportional Scaling:** Alerts you if images or embedded resources are distorted by having different horizontal and vertical scales. Set the threshold value above which you want to be alerted for a distorted image.
- **QR Code:** Alerts you if QR code shapes are distorted by having different horizontal and vertical scales.
- **Sections:** No specific options, alerts you if all sections have **Include on export** disabled.
- **Spelling:** No specific options, alerts you of spelling mistakes and if a dictionary is missing for the language used.

- **TOC:** No specific options, alerts you if outdated.
- **Text Patterns:** Set to be alerted for common issues such as multiple spaces, consecutive breaks, straight quotes, and more; you can set each option independently.
- **User Comment:** No specific options, alerts you if you entered a user comment for any object.

Refer to Affinity's [Preflight help page](#) for a complete list of the warning and error messages that are associated with the above settings.

To save a Preflight profile preset:

1. Click the **menu** ☰ icon to the right of the **Profile** list and choose **Create preset...** from the popup menu.
2. Enter a preset name and click **OK**.

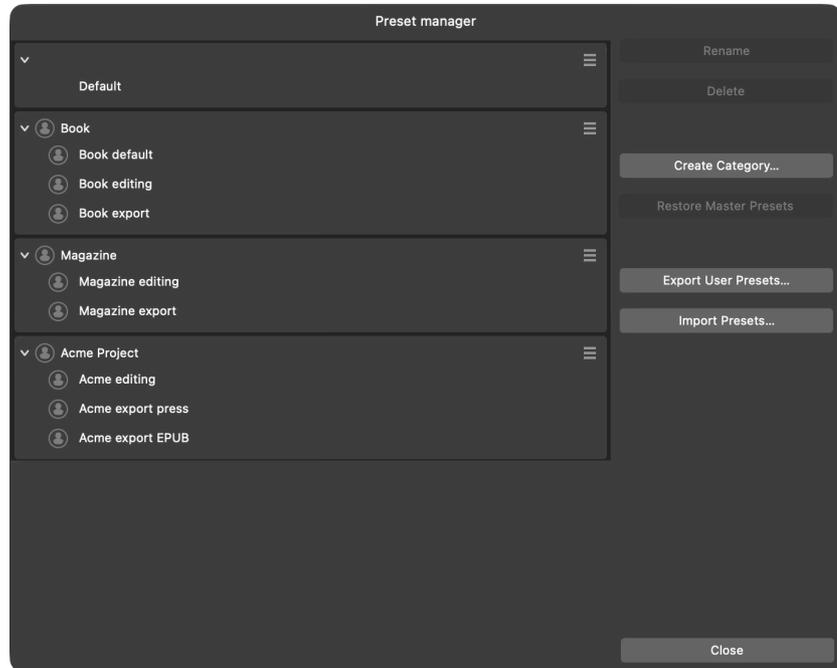
To update a Preflight profile preset:

1. Click the **menu** ☰ icon to the right of the **Profile** list and choose **Create preset...** from the popup menu.
2. Enter the preset's exact name and click **OK**. Affinity will prompt you to confirm that the existing preset should be replaced.

To organize, import/export, or rename or delete a Preflight profile preset:

1. Click the **menu** ☰ icon to the right of the **Profile** list and choose **Manage presets...** from the popup menu.

Tip: The **Preset Manager** is shared with other parts of Affinity and includes linked categories, linking to the other applications in the suite, which don't apply to Preflight because it is specific to Affinity.



2. To rename or delete a preset, select a preset and click **Rename** or **Delete**.
3. To organize presets into categories, click **Create Category...**, enter a category name, and then click **OK**. Then drag presets into the category—a blue line will appear to indicate where the preset will be moved. If you have many presets, you can collapse and expand the categories by clicking their caret > icon.
4. To rename a category, click the **menu** ☰ icon to the right of the category list and choose **Rename Category...** from the popup menu. To delete a category,

delete all of its presets or move them to another category and then click the **menu**  icon to the right of the category name and choose **Delete Category...** from the popup menu.

5. To export profile presets to share them with another user or device, click **Export User Presets...** to export all presets, or to export just those in one category, click the **menu**  icon to the right of the category name and choose **Export User Presets...** from the popup menu. Both options will create an .afpreflightpresets file.
6. To import profile presets from an .afpreflightpresets file, click **Import Presets...** to import them exactly as they were exported. To import profile presets directly into a category, click the **menu**  icon to the right of the category name and choose **Import Presets to Category...** from the popup menu.

Viewing and resolving Preflight issues

To enable or disable live Preflighting:

1. Click **Live** to enable live Preflighting, **Never** to disable Preflight entirely, or **Export** to Preflight only before printing or exporting a document. Although the button is labeled Export it works for printing, too.

This feature is saved with a profile preset and with the document.

2. Click **Check Now** to perform a check if *Live* is not selected.

To change profile presets:

1. Select the profile preset to use from the **Profile** list.

To review Preflight issues:

1. Hover the mouse pointer over an issue to see more information in a popup tip.
2. Double-click an issue to view the page with the issue; the object or text will be selected as appropriate.
3. If the issue has a **Fix** button, such as an outdated index, click it to resolve the issue. For certain types of issues such as missing fonts, the Fix button will open another window for you to resolve the issue.

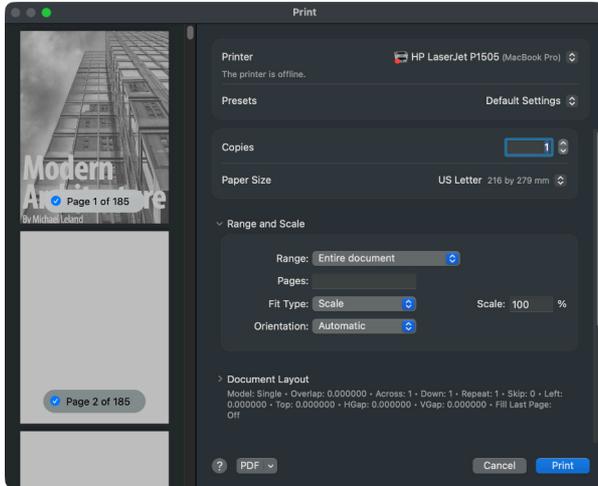
Tip: Preflight reports can be viewed only within the panel and cannot be exported

Printing directly to a printer

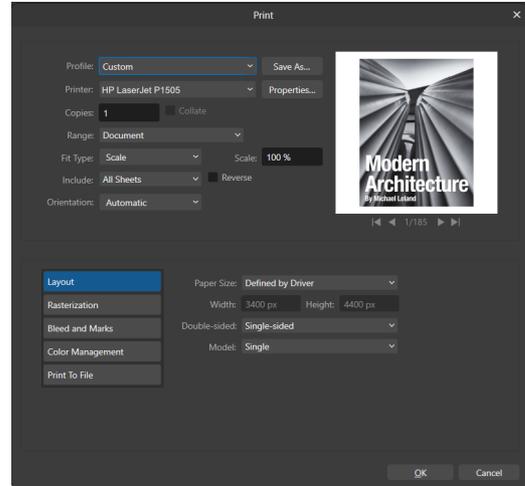
You can print directly from Affinity to any printer connected to your printer or network.

To print directly to a printer:

1. Choose **File > Print**. The options are laid out slightly differently for macOS and Windows due to the differences between the operating systems.



macOS



Windows

2. Adjust the printing options:

- **Printer:** Select a printer if you have more than one available.
- **Presets (macOS) / Profile (Windows):** If you've created a preset or profile, you can select it from the list.
- **Copies:** Enter the number of copies.
- **Paper size:** Select a paper size.
- **Range and Scale:**
 - **Range:** Choose from *Entire document*, *Odd pages*, *Even pages*, *Current page*, or *Selection* (selected object).
 - **Pages:** Enter a custom page range to print; for example, 10-25.
 - **Fit type and Scale:** Select *Scale* and enter a scale percentage, the default is 100% (actual size), or select *Fit to Printable* or *Shrink to Printable* to enlarge or shrink the document page to match the printable area of the paper.
 - **Orientation:** Select *Portrait* or *Landscape* to change the *Automatic* orientation of the page on the paper.

- **Document Layout:**

- **Model:** Choose from:

Model	Description
Single	prints one page per sheet
Tiled	prints each page over multiple sheets when the page is larger than the paper; you can specify the amount of overlap to make it easier to join sheets together
N-Up	prints multiple pages or copies in rows and/or columns; for example, a sheet of address labels
Book	facing-pages are printed side-by-side on each sheet as they are shown on screen
Booklet	facing-pages are imposed (flipped and reordered) so they can be folded into a booklet

Tip: Refer to [N-Up printing](#) on page 404

Tip: Refer to [Book and booklet printing](#) on page 405

- **Bleed and Marks:**

- **Include bleed:** Select if your document has images or text that bleed off the page and you defined a bleed when creating the document or changing its layout. Always select **Include printers marks** when including bleed.
- **Include printers marks:** Select if you want to crop a printed document with a paper cutter.

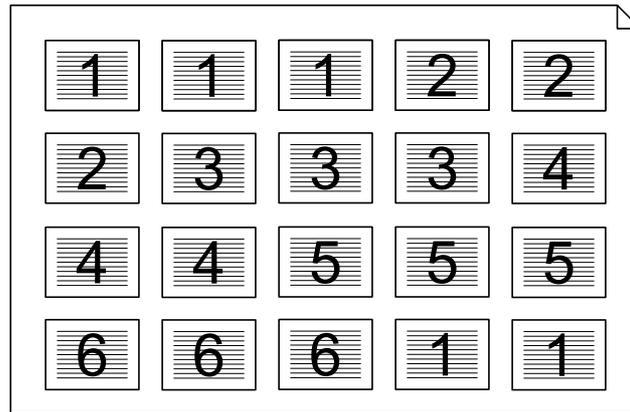
Printers marks	Description
Include crop marks	Places trim lines to indicate the trim box borders and fold lines to indicate where to fold multi-page spreads
Include registration marks	Places target symbols at the corners and mid-points outside of the crop area
Include colour bars	Places greyscale and colour bars below crop area to help adjust ink density during printing
Include page information	Places the document name, page number, date, and time above the crop area

- The remainder of the options will vary depending on your version of macOS and the selected printer.

3. Click **Print**.

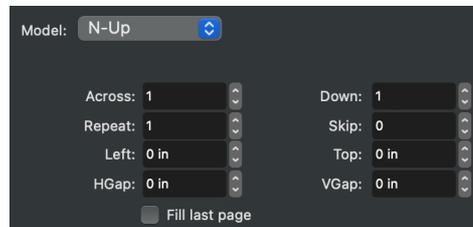
N-Up printing

The *N-Up* option in the **Print** window allows you to print multiple pages or copies of the same page in rows and columns on a single sheet to save paper. This is useful for printing address labels, business cards, and archival records. You would print labels and cards at actual size but archival records might be printed pages at a reduced size.



A 6-page document printed *N-Up* with landscape orientation and *Across* set to 5, *Down* set to 4, *Repeat* set to 3, *Skip* set to 0, and *Fill last page* selected

Additional options are shown when you choose the *N-Up* model:



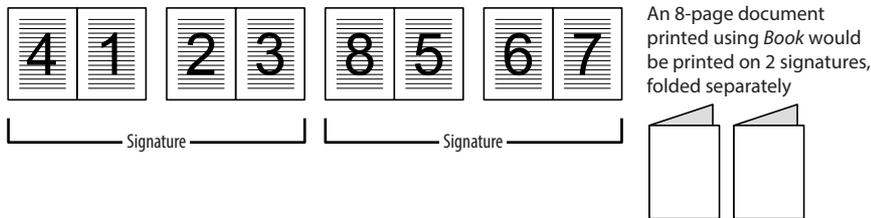
- **Across/Down:** Enter how many pages should be printed across a sheet (columns) and down a sheet (rows).
- **Repeat:** Enter how many copies should be made. While you can make additional copies with the normal **Copies** setting, this option makes copies of a page on a sheet before the next page.
- **Skip:** Enter how many pages to leave blank at the start of the *N-Up* imposition. If **Across** and **Down** were both set to 3 for a 3x3 grid, setting **Skip** to 3 would leave the first row on the first sheet blank.
- **Left/Top:** Enter the offset from the left and top edges of the sheet. *N-Up* printing aligns the pages to the left and top of sheets.
- **HGap/VGap:** Enter the horizontal and vertical gaps between the pages on a sheet. Use these options with **Left/Top** to align pages or copies to a grid, such as on a sheet of labels.

- **Fill last page:** Select this option to avoid wasting paper at the end of the document. If the number of pages and copies would result in blank columns or rows, this option will repeat the start of the document until the last page is filled.

Book and booklet printing

The *Book* and *Booklet* options in the **Print** window don't refer to printing an Affinity Book but to the printing layout. These options are generally used to print pages onto sheets twice as large, such as two US Letter pages on a Ledger sheet or two A4 pages on an A3 sheet. It is recommended that you use multiples of four pages for best results.

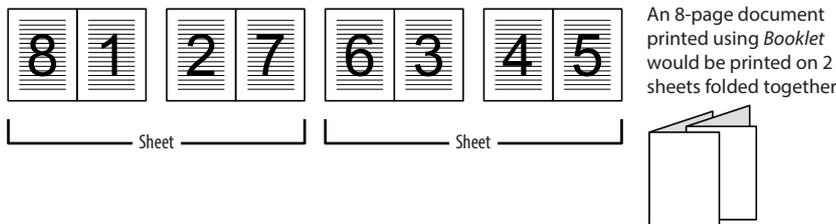
Pages are normally printed individually in sequence, one page per sheet, but the *Book* option prints single-sheet signatures. When printed double-sided, a single-sheet signature would have four pages that could be folded for binding into a book or for side stapling, screw binding, or bound in another manner on the side.



Definition: A *signature* is a group of sheets folded in half that are bound into a book

Tip: Books are typically made up of signatures of more than one sheet but the *Book* printing layout is limited to single sheets

The *Booklet* option imposes pages so the sheets of paper can be folded together into a booklet that could be stapled at the centre. Thick booklets will have uneven outer edges unless they are trimmed.



Definition: *Imposition* refers to the flipping and reordering of pages on a sheet to simplify binding

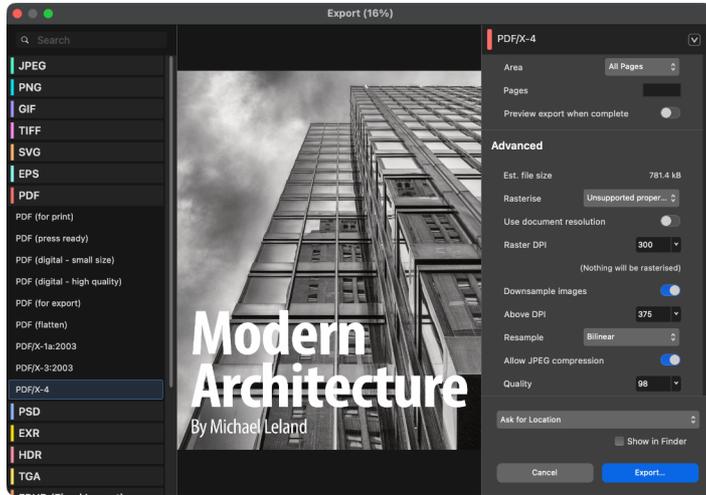
Creating export presets

Tip: One of the most important export settings is **Area** and it is not included in **Export** presets. Ensure you set **Area** to the correct setting every time you export.

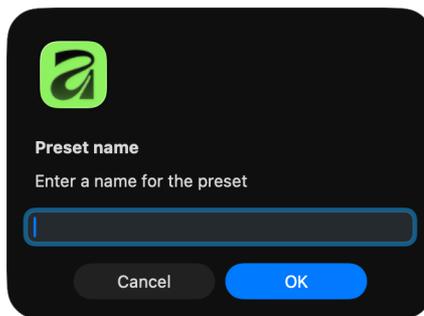
It is useful to create custom presets for export settings to avoid having to select them each time you want to export a document. Affinity includes several default presets for each file format but these are just starting points.

To create an Export preset:

1. Choose **File > Export**.



2. **File format:** Select *PDF* from the list of formats on the left of the window.
3. **Preset:** Select the preset closest to the one you want to create.
4. Change the export settings as required. When you change an option that overrides the preset, the preset name will disappear from above the list of export settings.
5. Click the **menu**  icon in the top-right corner of the window and choose **Create Preset...** from the popup menu.



6. Enter a name and click **OK**. The new preset will be listed on the left of the **Export** window below the default presets for the selected format.

To update an Export preset:

1. In the **Export** window, select the preset.
2. Change the export settings as required.
3. Click the **menu**  icon in the top-right corner of the window and choose **Create Preset...** from the popup menu.
4. Enter the preset's exact name and click **OK**. Affinity will prompt you to confirm that the existing preset should be replaced.

To rename an Export preset:

1. In the **Export** window, select the preset.
2. Click the **menu**  icon in the top-right corner of the window and choose **Rename Preset...** from the popup menu.
3. Enter a name and click **OK**.

To delete an Export preset:

1. In the **Export** window, select the preset.
2. Click the **menu**  icon in the top-right corner of the window and choose **Delete Preset** from the popup menu.
3. Click **Yes** to confirm the deletion of the preset.

Printing on a commercial press

To send a publication to a printer for printing on a commercial press, you need to convert your Affinity document and all of its resources and fonts to a PDF file.

To export a publication for commercial printing:

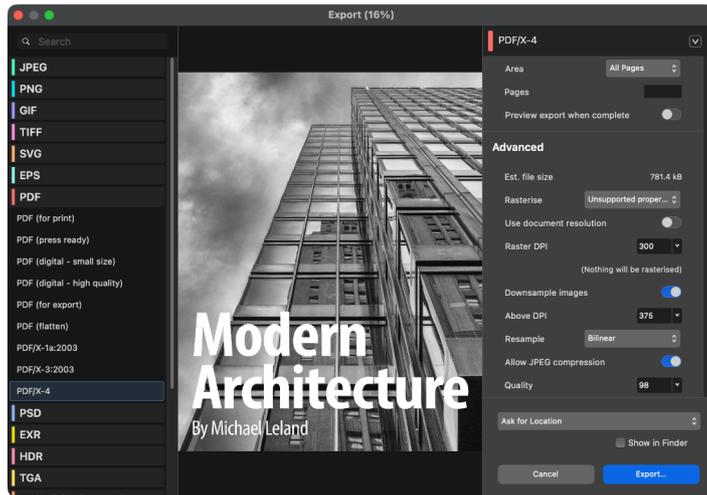
1. Preflight your document and resolve any issues. Refer to [Preflighting documents](#) on page 394. Exporting your document will run preflight automatically unless you've disabled it, but it's a best practice to resolve any issues and resave the document before exporting.
2. Choose File > Export.

Tip: Click on the preview and press **⌘** (macOS) or **Ctrl** (Windows) and **+** or **-** to zoom in or out on the Preview

Press **⌘** or **Ctrl** with **0** to zoom to fit, or with **1**, **2**, **3**, or **4** to zoom to 100%, 200%, 400%, or 800%, respectively

Use pinch-to-zoom on a trackpad or hold **⌘** (macOS) or **Ctrl** (Windows) while using a mouse scroll wheel to zoom

Use two-finger drag on a trackpad to pan in any direction; use a mouse scroll wheel to pan vertically or hold **Shift** while scrolling to pan horizontally



The preview of the first page and the estimated size of the exported PDF file may take some time to appear, especially for long documents, and it's not necessary to wait. The preview and file size will also be recalculated as you change options in the window.

3. **File format:** Select *PDF* from the list of formats on the left of the window.
4. **Preset:** Select a preset from the list that appears based on your print partner's requirements.

Preset	Description
PDF/X-4	can be used by a wide range of presses; includes device-independent colour spaces (formats) and live transparency
PDF/X-3:2003	similar to PDF/X-4 but does not support live transparency
PDF/X-1a:2003	colours are separated into CMYK and spot colours in the file
PDF (press ready)	exports to PDF 1.7 (Acrobat 8) unlike PDF/X which is based on PDF 1.6; use if the document has PDF Passthrough files based on PDF 1.7

5. Set the export settings

- **Area:** Select *All Pages* unless your document is a single page in which case you would select *Whole Document*.
 - **Pages (Optional):** Enter a page range to limit the pages that will be exported. For example, 7 or 10-25.
- **Preview export when complete:** Select to open the PDF in your computer's default PDF viewing application.
- **Rasterise:** Select *Unsupported properties* (default, recommended) to rasterise only the objects that aren't compatible with the selected PDF format. Select *Everything* to rasterise all objects or *Nothing* to omit objects that aren't compatible with the PDF format.
- **Use document resolution:** Select to export the document at its native resolution, or deselect and enter the **Raster DPI** (resolution) at which effects and unsupported properties are rasterised. Leave this unchanged if you're unsure which to use.
- **Downsample images:** Select and enter a resolution **Above** which raster images will be downsampled to that resolution to reduce file size.
- **Resample:** Select the resampling method to use if an image is up- or downsampled on export.

Resample options	Description
Nearest Neighbour	Fast but lower quality; use for hard-edge images
Bilinear	Use when scaling images smaller (default)
Bicubic	Use when scaling images larger
Lanczos 3 (separable)	Very high quality but slower than the above options
Lanczos 3 (non-separable)	Marginally-higher quality than <i>Lanczos 3 (separable)</i> but slightly slower

- **Allow JPEG compression:** Select to compress raster elements to reduce file size but some quality may be lost (default, recommended). Deselect to export uncompressed. Enter a **JPEG Quality** level to specify the level of compression (default is 98 for high quality, 85 for small size).
- **Compatibility:** Select the version of PDF to export. This will be set appropriately by the preset and there is no need to change this unless you are creating a custom preset.
- **Colour space:** Select *As document* to use the document's defined colour space (format) or select a different colour space. For PDF/X the only other option will be CMYK.

Tip: The export settings are not saved for future use unless you create a preset; refer to [Creating export presets](#) on page 406

Tip: Don't select *All Spreads* for a facing-pages document because your commercial printer will need the pages exported as individual pages and not as reader spreads (layout spreads)

Tip: The *All Pages* setting is not *sticky* so you must ensure that you select it each type you export

Tip: Refer to [Colour](#) on page 447 for a description of colour formats (spaces) and profiles

Tip: This option does not change the appearance of hyperlinks; it is up to you to remove hyperlink formatting that you may have applied for an online version of the document

- **ICC profile:** Select *Use document profile* to use the document's defined colour profile, or select a different colour profile.
- **Embed ICC profiles:** Select to embed the colour profiles in the PDF file; this cannot be disabled for PDF/X.
- **Convert image colour spaces:** Select to convert all images to the colour space of the exported file or deselect to allow images to use a different colour space. For example, an RGB image in a CMYK document would be converted to CMYK when this option is selected. This cannot be disabled for PDF/X-1a:2003.
- **Honour spot colours:** Select to export spot colours as spot colours instead of converting them to an equivalent colour in the colour space. Select only if your printer will print a separate plate for each spot colour.
- **Overprint black:** Select to print black over CMYK elements instead of knocking out the CMYK colour below to avoid registration issues.
- **Include hyperlinks:** Hyperlinks serve no purpose when printing on a press and this option cannot be selected for PDF/X although it's available for *PDF (press ready)*.
- **Include bookmarks:** PDF bookmarks serve no purpose when printing on a press but you can select this option so the file can also be used for other purposes.
- **Include layers:** Select to not flatten the document. Select **Include invisible layers** to also include hidden layers that have non-hidden child layers.
- **Include bleed:** Select if your document has images or text that bleed off the page and you defined a bleed when creating the document or changing its layout. Always select **Include printers marks** when including bleed.
- **Include printers marks:** Select to include printers marks around the page edges to aid in trimming the pages. You can select each type of printers marks independently.

Printers marks	Description
Crop marks	Places trim lines to indicate the trim box borders and fold lines to indicate where to fold multi-page spreads
Registration marks	Places target symbols at the corners and mid-points outside of the crop area to help align the colour plates
Colour bars	Places greyscale and colour bars below crop area to help adjust ink density during printing
Page information	Places the document name, page number, date, and time above the crop area

- **Embed fonts:** Select *All Fonts* to ensure the document will print correctly. For *PDF (press ready)*, you can also select *Uncommon Fonts* to reduce the

file size by not embedding the basic PostScript fonts or *No Fonts*. Do not select *Text as Curves* for a long publication because it will convert all text to paths and increase the file size.

- **Subset fonts:** Select to include only the glyphs (characters) used in the document rather than the entire font.
- **Allow advanced features:** Select to use advanced PDF features supported by the selected PDF format but which might not be supported by all PDF viewers, including stretched art text, stroked text, linear and radial gradients, and non-solid transparencies. Select this option for printing to a commercial press or deselect it if the PDF will also be distributed digitally and you aren't sure of the viewers that will be used.
- **Tagged:** This option isn't relevant when printing on a press so leave it deselected.
- **Password protection:** These options aren't relevant when printing on a press.
- **Location:** Select **Ask for Location** to select the export location after clicking Export. Select **Alongside Document** to save the exported PDF in the same folder as the document itself.
- **Show in Finder (macOS) / Explorer (Windows):** Select to open a file window to access the file after export.

6. Click **Export** and then enter a filename to export the document.

Tip: Don't use **Subset fonts** if you think you might ever need to directly edit the PDF in Affinity instead of editing the original .af file

Exporting to PDF for digital distribution

To share an Affinity document with others online, an Adobe® PDF file is often the best format. While your computer may allow you to print to a PDF file, it is better to export to PDF to take advantage of the options Affinity offers.

Creating a PDF for digital distribution is similar to exporting to PDF for printing on a commercial press but the settings are somewhat different.

To export a publication for digital distribution:

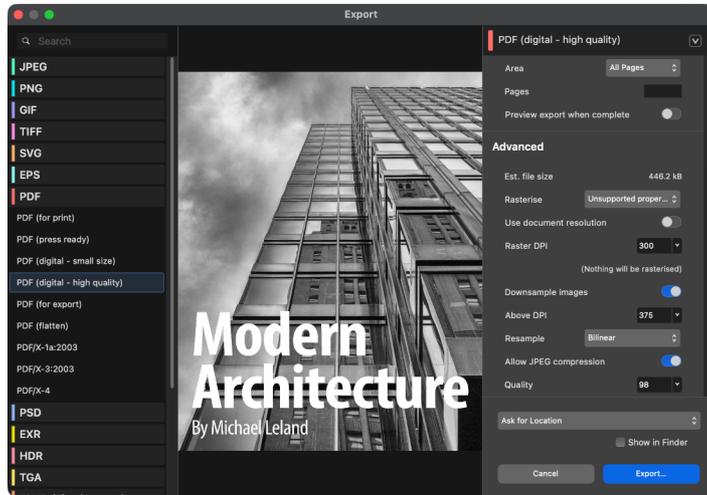
1. Preflight your document and resolve any issues. Refer to [Preflighting documents](#) on page 394. Exporting your document will run preflight automatically unless you've disabled it, but it's a best practice to resolve any issues and resave the document before exporting.
2. Choose File > Export.

Tip: Click on the preview and press **⌘** (macOS) or **Ctrl** (Windows) and **+** or **-** to zoom in or out on the Preview

Press **⌘** or **Ctrl** with **0** to zoom to fit, or with **1**, **2**, **3**, or **4** to zoom to 100%, 200%, 400%, or 800%, respectively

Use pinch-to-zoom on a trackpad or hold **⌘** (macOS) or **Ctrl** (Windows) while using a mouse scroll wheel to zoom

Use two-finger drag on a trackpad to pan in any direction; use a mouse scroll wheel to pan vertically or hold **Shift** while scrolling to pan horizontally



The preview of the first page and the estimated size of the exported PDF file may take some time to appear, especially for long documents, and it's not necessary to wait. The preview and file size will also be recalculated as you change options in the window.

3. **File format:** Select *PDF* from the list of formats on the left of the window.
4. **Preset:** Select *PDF (digital - high quality)* from the list that appears. If you need to reduce the file size, select *PDF (digital - small size)* to reduce the quality of the document's images.

Preset	Downsample	Raster DPI	JPEG quality
Digital – high quality	375 dpi	300 dpi	98%
Digital – small size	90 dpi	72 dpi	85%

5. Set the export settings. The number of options can be intimidating but the most important is **Area**. You can leave the other options unchanged until you're more familiar with the range of options.
 - **Area:** Select *All Pages* unless your document is a single page in which case you would select *Whole Document*.
 - **Pages (Optional):** Enter a page range to limit the pages that will be exported.
 - **Preview export when complete:** Select to open the PDF in your computer's default PDF viewing application.
 - **Rasterise:** Select *Unsupported properties* (default, recommended) to rasterise only the objects that aren't compatible with the selected PDF format. Select *Everything* to rasterise all objects or *Nothing* to omit objects that aren't compatible with the PDF format.
 - **Use document resolution:** Select to export the document at its native resolution, or deselect and enter the **Raster DPI** (resolution) at which effects and unsupported properties are rasterised. Leave this unchanged if you're unsure which to use.
 - **Downsample images:** Select and enter a resolution **Above** which raster images will be downsampled to that resolution to reduce file size.
 - **Resample:** Select the resampling method to use if an image is up- or downsampled on export.

Resample options	Description
Nearest Neighbour	Fast but lower quality; use for hard-edge images
Bilinear	Use when scaling images smaller (default)
Bicubic	Use when scaling images larger
Lanczos 3 (separable)	Very high quality but slower than the above options
Lanczos 3 (non-separable)	Marginally-higher quality than <i>Lanczos 3 (separable)</i> but slightly slower

- **Allow JPEG compression:** Select to compress raster elements to reduce file size but some quality may be lost (default, recommended). Deselect to export uncompressed. Enter a **JPEG Quality** level to specify the level of compression (default is 98 for high quality, 85 for small size).
- **Compatibility:** Select the version of PDF to export. This will default to *PDF 1.6 (Acrobat 7)* and in general there is no need to change this unless you are creating a custom preset.
- **Colour space:** Select *RGB* (default, recommended) because the PDF will be viewed on a monitor. You can also select *As document* to use the

Tip: The export settings are not saved for future use unless you create a preset; refer to [Creating export presets](#) on page 406

Tip: Don't select *All Spreads* for a facing-pages document because this will make on-screen viewing of the PDF more difficult

Tip: The *All Pages* setting is not *sticky* so you must ensure that you select it each type you export

document's defined colour space (format) or select a different colour space.

Tip: Refer to [Colour](#) on page 447 for a description of colour formats (spaces) and profiles

Tip: This option does not change the appearance of hyperlinks; it is up to you to format them to appear clickable

- **ICC Profile:** Select SRGB IEC61966-2.1 (default, recommended) because the PDF will be viewed on a monitor.
- **Embed ICC profiles:** Select to embed the colour profiles in the PDF file.
- **Convert image colour spaces:** Select to convert all images to the colour space of the exported file or deselect to allow images to use a different colour space. For example, a CMYK image should be converted to RGB for on-screen viewing.
- **Honour spot colours:** This option is not relevant to digital distribution.
- **Include hyperlinks:** Select to include clickable links in the PDF if you have added hyperlinks to the document.
- **Include bookmarks:** Select to include bookmarks in the PDF to make it easier for readers to navigate the document.
- **Include layers:** Select to not flatten the document. Select **Include invisible layers** to also include hidden layers that have non-hidden child layers.
- **Include printers marks:** This option is not relevant to digital distribution.
- **Embed fonts:** Select *All Fonts* to ensure the document can be viewed without installing the fonts used in the document. You can also select *Uncommon Fonts* to reduce the file size by not embedding the basic PostScript fonts or *No Fonts*. Do not select *Text as Curves* for a long publication because it will convert all text to paths and increase the file size.
- **Subset fonts:** Select to include only the glyphs (characters) used in the document rather than the entire font.
- **Allow advanced features:** Deselect this to ensure that the PDF can be viewed by PDF viewers that don't support advanced features, including stretched art text, stroked text, linear and radial gradients, and non-solid transparencies.
- **Tagged:** Select to include alt text that you've added to images and other objects to improve the accessibility of the exported PDF.

- **Password Protection:** Select options to protect your document from being opened and/or modified and printed by others. The encryption method will be selected automatically based on the **Compatibility** option you selected above. **Password Protection** requires *PDF 1.6 (Acrobat 7)* or higher.

Option	Description
Require Password to Open	Select and enter a password below to prevent others from opening the exported PDF without the password
Require Password for Modification and Printing	Select and enter a password below to:
No document printing	prevent others from printing
No content modification	prevent others from modifying the PDF in an application such as Affinity or Adobe® Acrobat®
No content copying	prevent others from copying text and images in an application such as Affinity or Adobe® Acrobat®

- **Location:** Select **Ask for Location** to select the export location after clicking Export. Select **Alongside Document** to save the exported PDF in the same folder as the document itself.
- **Show in Finder (macOS) / Explorer (Windows):** Select to open a file window to access the file after export.

6. Click **Export** and then enter a filename to export the document.

Exporting to PDF for print-on-demand

To send a publication to a self publishing or print-on-demand service such as Amazon® Kindle® Direct Publishing (KDP), IngramSpark®, Lulu®, or Blurb®, you must convert your Affinity document and all of its resources and fonts to a PDF file.

Tip: Select **All Pages** and not **All Spreads**, and unless directed otherwise by your print-on-demand service, select **PDF/X-1a:2003**

Exporting to PDF for a print-on-demand service is similar to exporting to PDF for digital distribution but the settings are somewhat different. Service providers frequently require that the cover be uploaded as a separate file and will provide instructions on whether the document should be created as RGB or CMYK.

Tip: Refer to your print-on-demand service's instructions for their specific requirements to avoid costly errors.

To export a publication for print-on-demand:

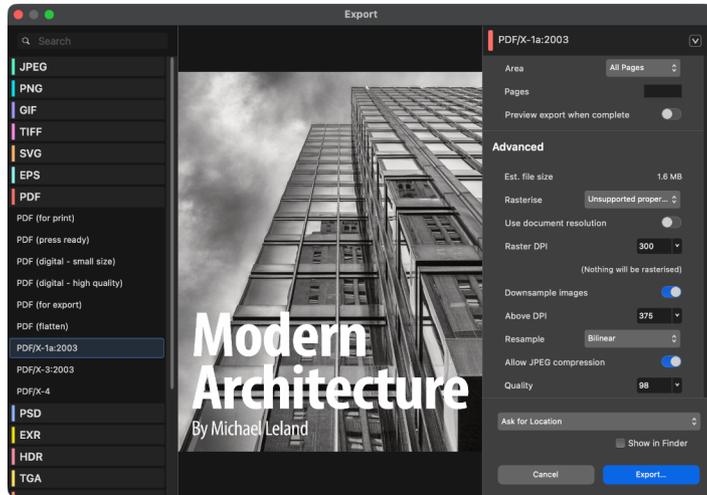
1. Preflight your document and resolve any issues. Refer to [Preflighting documents](#) on page 394. Exporting your document will run preflight automatically unless you've disabled it, but it's a best practice to resolve any issues and resave the document before exporting.
2. Choose **File > Export**.

Tip: Click on the preview and press **⌘** (macOS) or **Ctrl** (Windows) and **+** or **-** to zoom in or out on the Preview

Press **⌘** or **Ctrl** with **0** to zoom to fit, or with **1, 2, 3, or 4** to zoom to 100%, 200%, 400%, or 800%, respectively

Use pinch-to-zoom on a trackpad or hold **⌘** (macOS) or **Ctrl** (Windows) while using a mouse scroll wheel to zoom

Use two-finger drag on a trackpad to pan in any direction; use a mouse scroll wheel to pan vertically or hold **Shift** while scrolling to pan horizontally



The preview of the first page and the estimated size of the exported PDF file may take some time to appear, especially for long documents, and it's not necessary to wait. The preview and file size will also be recalculated as you change options in the window.

3. **File format:** Select **PDF** from the list of formats on the left of the window.
4. **Preset:** Select **PDF/X-1a:2003** from the list that appears. Your print-on-demand service may also support **PDF/X-3:2003**.

5. Set the export settings. The number of options can be intimidating but the most important is **Area**. You can leave the other options unchanged until you're more familiar with the range of options.

- **Area:** Select *All Pages*.
 - **Pages (Optional):** Enter a page range to limit the pages that will be exported.
- **Preview export when complete:** Select to open the PDF in your computer's default PDF viewing application.
- **Rasterise:** Select *Unsupported properties* (default, recommended) to rasterise only the objects that aren't compatible with the selected PDF format. Select *Everything* to rasterise all objects if the file is rejected by your print-on-demand service due to transparency issues.
- **Use document resolution:** Select to export the document at its native resolution, or deselect and enter the **Raster DPI** (resolution) at which effects and unsupported properties are rasterised. Leave this unchanged if you're unsure which to use.
- **Downsample images:** Select and enter a resolution **Above** which raster images will be downsampled to that resolution to reduce file size.
- **Resample:** Select the resampling method to use if an image is up- or downsampled on export.

Resample options	Description
Nearest Neighbour	Fast but lower quality; use for hard-edge images
Bilinear	Use when scaling images smaller (default)
Bicubic	Use when scaling images larger
Lanczos 3 (separable)	Very high quality but slower than the above options
Lanczos 3 (non-separable)	Marginally-higher quality than <i>Lanczos 3 (separable)</i> but slightly slower

- **Allow JPEG compression:** Select to compress raster elements to reduce file size but some quality may be lost (default, recommended). Deselect to export uncompressed. Enter a **JPEG Quality** level to specify the level of compression (default is 98 for high quality, 85 for small size).
- **Compatibility:** This will default to *PDF/X-1A:2003* or *PDF/X-3:2003* as you selected from **Preset**. There is no need to change this setting.
- **Colour space:** Select *As document* to use the document's defined colour space (format) or select a different colour space.
- **ICC Profile:** Select *Use document profile* to use the document's defined colour profile.

Tip: The export settings are not saved for future use unless you create a preset; refer to [Creating export presets](#) on page 406

Tip: The *All Pages* setting is not *sticky* so you must ensure that you select it each type you export

Tip: Refer to [Colour](#) on page 447 for a description of colour formats (spaces) and profiles

- **Embed ICC profiles:** Select to embed the colour profiles in the PDF file.
 - **Convert image colour spaces:** Select to convert all images to the colour space of the exported file.
 - **Honour spot colours:** Deselect because print-on-demand services generally do not offer spot colours.
 - **Overprint black:** Select to print black over CMYK elements instead of knocking out the CMYK colour below to avoid registration issues.
 - **Include bookmarks:** This setting isn't relevant because the PDF file will be printed.
 - **Include printers marks:** Deselect this option for print-on-demand.
 - **Embed fonts:** Select *All Fonts*.
 - **Subset fonts:** This setting isn't important for print-on-demand.
 - **Allow advanced features:** Select because it should work for most print-on-demand services but consider deselecting it if the uploaded PDF file is rejected. Deselecting will disable advanced features such as stretched art text, stroked text, linear and radial gradients, and non-solid transparencies.
 - **Tagged:** Deselect because the PDF file will not be interacted with on screen.
 - **Password Protection:** Deselect because the PDF file will not be distributed to others.
 - **Location:** Select **Ask for Location** to select the export location after clicking Export. Select **Alongside Document** to save the exported PDF in the same folder as the document itself.
 - **Show in Finder (macOS) / Explorer (Windows):** Select to open a file window to access the file after export.
6. Click **Export** and then enter a filename to export the document.

Exporting to EPUB

The export settings for Fixed-Layout and Reflowable EPUB are markedly different but the process is similar.

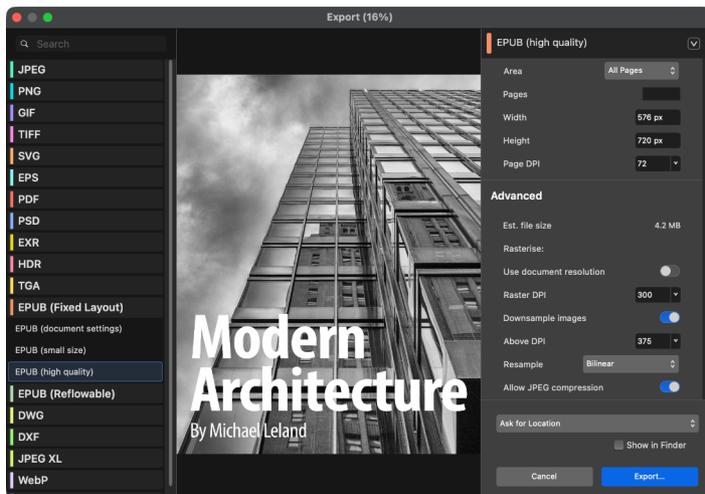
You should test the exported EPUB files on multiple apps or devices because text may be flowed or rendered in different ways. The W3C organisation also provides the free [EPUBCheck](#) tool to validate EPUB documents. Some apps and devices require use of this tool before publishing a book.

There is not a universal limit on EPUB file size but each reader app and device may have its own limits.

Apple Books	2 GB limit, 500 MB recommended, but only 10 MB of unencoded image data per story
Amazon Kindle	650 MB limit but Send to Kindle is limited to 200 MB and many users believe 50 MB is the practical limit
Google Play Books	100 MB limit
Rakuten Kobo	100 MB limit

To export a publication for EPUB:

1. Preflight your document and resolve any issues. Refer to [Preflighting documents](#) on page 394. Exporting your document will run preflight automatically unless you've disabled it, but it's a best practice to resolve any issues and resave the document before exporting.
2. Choose File > Export.



The preview of the first page may not appear for Reflowable and the estimated size of the exported EPUB file may take some time to appear, especially for

Tip: Click on the preview and press **⌘** (macOS) or **Ctrl** (Windows) and **+** or **-** to zoom in or out on the Preview

Press **⌘** or **Ctrl** with **0** to zoom to fit, or with **1**, **2**, **3**, or **4** to zoom to 100%, 200%, 400%, or 800%, respectively

Use pinch-to-zoom on a trackpad or hold **⌘** (macOS) or **Ctrl** (Windows) while using a mouse scroll wheel to zoom

Use two-finger drag on a trackpad to pan in any direction; use a mouse scroll wheel to pan vertically or hold **Shift** while scrolling to pan horizontally

long documents, and it's not necessary to wait. The preview and file size will also be recalculated as you change options in the window.

3. **File format:** Select *EPUB (Fixed-Layout)* or *EPUB (Reflowable)* from the list of formats on the left of the window.
4. **Preset:** For Reflowable, the only option is EPUB (Reflowable). For Fixed-Layout, select *EPUB (document settings)* to export your document using its native size and resolution or select *EPUB (high quality)* for professional quality. If you need to reduce the file size, select *EPUB (small size)* to reduce the quality of the document's images.

Preset	Downsample	Raster DPI	JPEG quality
Document settings	Actual dpi	Actual dpi	85%
High quality	375 dpi	300 dpi	98%
Small size	90 dpi	72 dpi	85%

5. Set the export settings. The number of options can be intimidating but the most important is **Area**. You can leave the other options unchanged until you're more familiar with the range of options.
 - **Area:** For Reflowable, the only option is *Whole Document*. For Fixed Layout, select *All Pages* and optionally reduce **Width, Height, or Page DPI** to reduce the file size.
 - **Use document resolution:** Select to export the document at its native resolution, or deselect and enter the **Raster DPI** (resolution) at which effects and unsupported properties are rasterised.
 - **Downsample images:** Select and enter a resolution **Above** which raster images will be downsampled to that resolution to reduce file size.
 - **Resample** (Fixed-Layout only): Select the resampling method to use if an image is up- or downsampled on export.

Resample options	Description
Nearest Neighbour	Fast but lower quality; use for hard-edge images
Bilinear	Use when scaling images smaller (default)
Bicubic	Use when scaling images larger
Lanczos 3 (separable)	Very high quality but slower than the above options
Lanczos 3 (non-separable)	Marginally-higher quality than <i>Lanczos 3 (separable)</i> but slightly slower

- **Allow JPEG compression:** Select to compress raster elements to reduce file size but some quality may be lost (default, recommended). Deselect to

Tip: The export settings are not saved for future use unless you create a preset; refer to [Creating export presets](#) on page 406

Tip: The *All Spreads, Current Spread, Current Page, and Pages* (page range) options for **Area** are not recommended

export uncompressed. Enter a JPEG **Quality** level to specify the level of compression (default is 98 for high quality, 85 for small size).

- **Rasterised text @ 1440 DPI** (Fixed-Layout only): If a glyph used in the document's text is incompatible with EPUB and must be rasterised, select to rasterise them at 1440 DPI instead of at a much lower resolution. It is rare to need to rasterise a glyph and individual glyph images are small so it is recommended to leave this selected.
- **Convert numbered/bulleted lists to text** (Reflowable only): Select to not automatically tag numbered and bulleted lists with `` (ordered), `` (unordered), and `` (list item) tags in the exported XHTML code. The bullets and numbers will be inserted as regular text. These options are generally used when the bulleted and numbered paragraphs aren't actual lists and the bullet and number glyphs are decorative in nature.
- **Remove line breaks** (Reflowable only): Select to remove all forced line breaks which are often used in printed books for layout purposes but may cause flow issues in Reflowable EPUB on small screens.
- **Generate CSS from styles** (Reflowable only): Select to export a CSS class for each text style that has **Emit CSS** enabled. This option has no effect on custom CSS files added with the EPUB panel.
- **Preserve local overrides** (Reflowable only): Select to generate a CSS class for each local override (when local formatting has been applied without a text style). When selected, this option will maintain the original formatting but if deselected, local overrides will be ignored.
- **Hide TOC page numbers** (Reflowable only, highly recommended): Select to automatically remove the page numbers from the tables of contents to avoid confusing readers with fixed page numbers that don't match the presentation on their app or device.
- **Cover Page**: Select *None* to omit a cover image which will result in most EPUB readers generating a cover page with a solid cover and the document title.

Option	Description
Rasterise first page	Convert the first page to an image (Reflowable only)
Rasterise page	Convert a page to an image (Fixed-Layout only) and enter a Page number and Alt Text below
Use image file	Click Choose Image File... to select a raster image to use as the cover and enter Alt Text below

- **Pagination source** (Reflowable only): Select *None* (default) to set origin or starting point of page numbers in Reflowable EPUB to the start of the document. To use pagination that matches a print edition for citations,

Tip: Kindle requires that EPUB files have a cover image so if you do not have a cover design then set **Cover Image** to *Rasterise First Page*

Tip: Kindle's recommended cover image size is 1600x2560 px

select *ISBN Number* and enter a unique URN. You can also select *Other Source* and enter the name of a custom source.

- **Location:** Select **Ask for Location** to select the export location after clicking **Export**. Select **Alongside Document** to save the exported EPUB in the same folder as the document itself.
 - **Show in Finder (macOS) / Explorer (Windows):** Select to open a file window to access the file after export.
6. Click **Export** and then enter a filename to export the document.

Quick Export

The **Quick Export** panel allows you to export a document or image without navigating all of the options of the normal **Export** window opened by **File > Export**. It is best for repeated exports using the same preset.

Tip: **Quick Export** cannot be used to export to EPUB

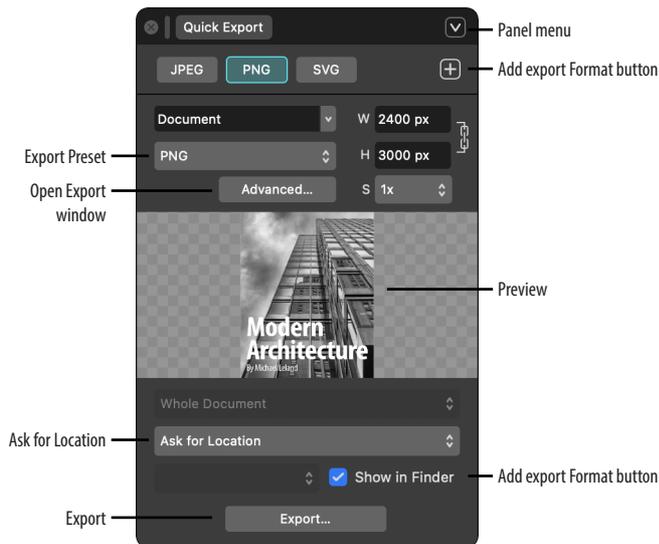
Facing-page documents are usually exported to PDF as single pages but the **Area** option is not available in **Quick Export** and is not included in **Export** presets so **Quick Export** is not recommended for facing-page documents.

To use Quick Export:

1. Choose **Window > General > Quick Export** to display it as a panel that you can keep open.

Or click the caret on the right side of the **Quick Export**  button in the **Context Toolbar** to open it as a temporary popup window.

Or click the **Quick Export**  button to immediately export the document using the last-used export settings. Do not use this unless the button is labeled with the desired format.



2. Set the export settings. Some of the settings are relevant only to bitmapped images and can be ignored.
 - **Format:** Select PDF from the buttons at the top of the panel. If PDF is not listed, click the **Add Format** button in the upper-right corner and select it from the popup that opens. Selecting a format will set the default format for the next time you use the **Quick Export** button in the **Context Toolbar**, and it will reset the **Export Preset** to the default preset for the format.
 - **Export Preset:** Select a default or custom preset. Selecting a preset will override the **Format** if you select a preset for a different format.

- **Advanced:** Click to open the normal **Export** window.
 - **Location:** Select **Ask for Location** to select the export location after clicking **Export**. Select **Alongside Document** to save the exported PDF in the same folder as the document itself.
 - **Show in Finder (macOS) / Explorer (Windows):** Select to open a file window to access the file after export.
3. Click **Export**.

Customising

11

We all have different ways of working and it's important to customise our tools to the way we work to increase efficiency.

Affinity provides many ways to customise the application but the best approach for you will depend on your computer and monitor setup, your keyboard and pointing device, and your personal preferences.

Affinity allows you to customise the interface by moving, scaling, and hiding the toolbars and panels and you can save your preferred configurations as *panel presets*. You can also change many options and keyboard shortcuts and install additional spelling and hyphenation dictionaries.

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Customising the interface

Affinity's features are accessed through a combination of menu commands, studios, tools, and panels. Studios are specific combinations of tools and panels for different tasks. Tools and panels are windows that remain open while you work and you can choose which ones to open and where they are displayed.

You can customise the **Studios**, **Toolbar**, **Context Toolbar**, **Tools**, and **panels** independently and then save the interface at any time as a panel preset that you can load in the future to restore the interface to your preferred setup.

Customising the Studios

Affinity combines photo editing, vector design, and page layout features in a unified application so you can select the **Studio** appropriate to your current task. Selecting a studio allows you to streamline the user interface with relevant tools and panels.

Affinity includes default studios for **Layout**, **Vector**, and **Pixel** tasks which are equivalent to the previous Publisher, Designer, and Photo applications. The **Canva AI** (Artificial Intelligence) studio offers AI tools for those who want to use AI in their projects. Most users working on long documents will prefer to use the **Layout** studio or a personal variation of it.

Default Studios	Purpose
Layout	For page layout and publishing
Vector	For vector design and illustration (drawing)
Pixel	For photo editing and raster (bitmapped) illustration
Canva AI	For generative AI (Artificial Intelligence) and machine learning (ML) tools

Affinity also includes several optional studios for specific tasks. The **Slice** studio is equivalent to the former **Export Options** persona of Designer and Photo.

Optional Studios	Purpose
Slice	For creating and exporting slices of an illustration
Retouching	For retouching portraits
Colour Grading	For fast access to adjustments and colour evaluation
Typography	For focusing on fine typography
Compositing	For mixed media workflows

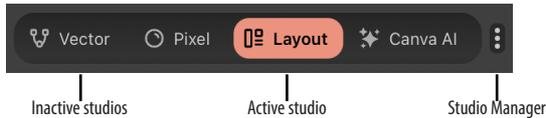
Note that the **Develop**, **Liquify**, and **Tone Mapping** personas of Photo and its related **Astrophotography** and **Panorama** features are similar to Affinity studios because they can have their own panel presets and unique shortcuts, but they're invoked temporarily by choosing a command or clicking a button and not by

switching to a studio. They are not available in the Studio Switcher so you cannot export them as studios for later import.

Affinity also allows you to create your own studios that match your personal workflows.

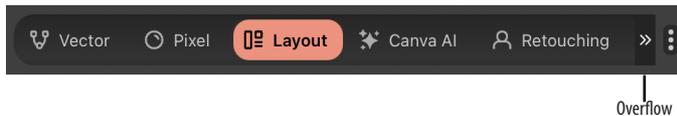
To switch studios:

1. Click the **Studio Switcher** in the main **Toolbar** to select a studio.



To select a studio that isn't currently enabled, click the **Studio Manager** more **⋮** icon and select the studio name from the list. You do not have to enable a studio to switch to it.

2. To change to a studio whose name doesn't fit into the **Studio Switcher**, click the **Overflow** control to select from a list.

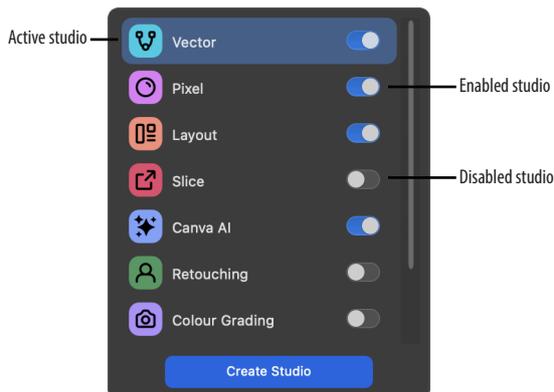


3. Or press F1, F2, F3... on macOS or F2, F3, F4... on Windows to switch to the first, second, third, and other studios. The numbers correspond with the order of the studios in the **Studio Switcher**.
4. Or choose the studio name from the **Affinity > Studios** menu (macOS) or **File > Studios** menu (Windows).

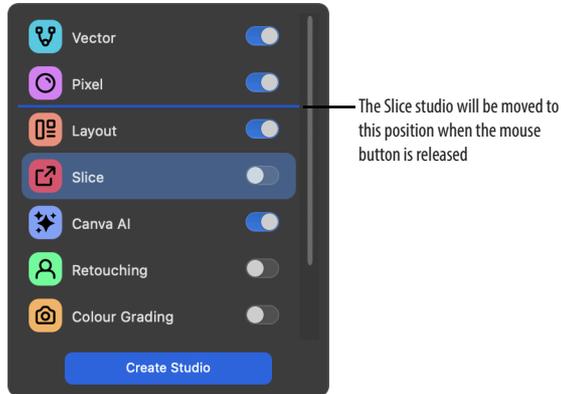
Tip: Only enabled (visible) studios are assigned function keys on macOS while all studios, including disabled ones, are assigned function keys on Windows, so the numbers may not correspond to the visible studio order

To customise the Studio Switcher's appearance:

1. To change which studios are available in the **Studio Switcher**, click the **Studio Manager** more **⋮** icon and toggle the switches for the studios you want to enable or disable.



- To change the order of studios in the **Studio Switcher**, click the **Studio Manager** more  icon and drag a studio to a new position in the list. A blue line will appear to indicate where the studio will be moved.

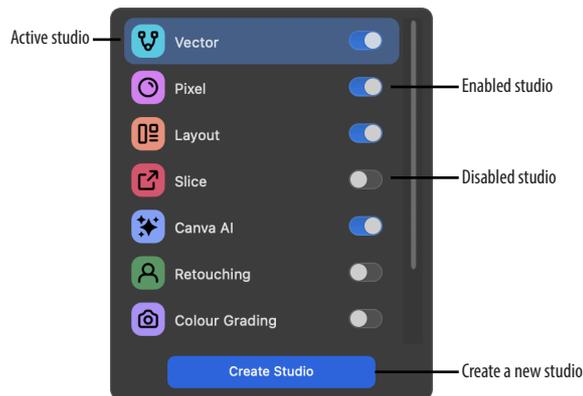


Tip: If you need more space in your Toolbar to add other controls, consider changing the **Studio Switcher** to **Auto**

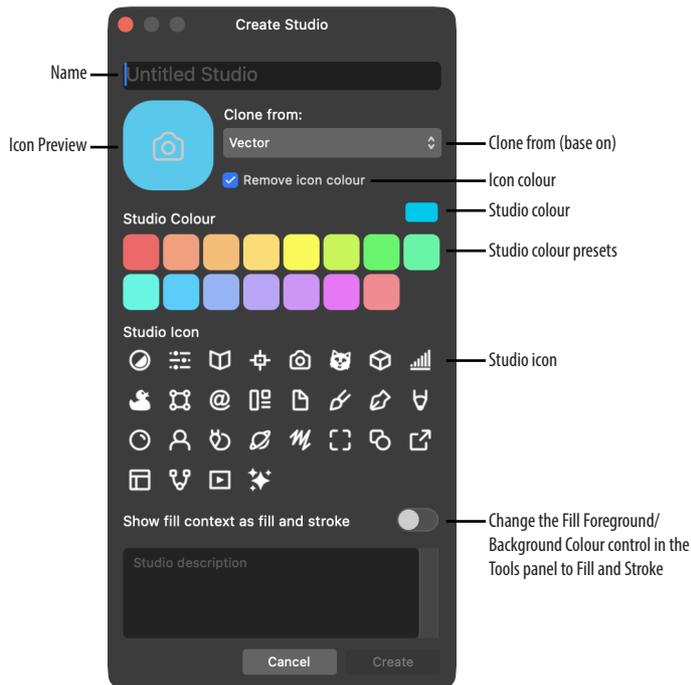
- Right-click anywhere on the **Studio Switcher** and choose **Icon and Text** (default) to display studios as icons with their name beside them. Choose **Icon Only** to hide the studio names or **Auto** to display the name only for the active studio.
- Right-click anywhere on the **Studio Switcher** and select **Rich Tooltips** (default) to display a description of a studio when hovering over it, or deselect it to display only the studio name and shortcut.

To create a custom studio:

- Click the **Studio Manager** more  icon.



- Click **Create Studio** and select the studio's options:



- **Name:** Enter a name for the new studio.
- **Clone From:** Select a studio to use as the base for the new studio. If you select None, the studio will have no tools or panels so it's usually better to start from the most similar studio.
- **Studio Icon:** Select one of the standard icons, click the icon preview to upload a custom icon, or drag a custom icon onto the icon preview.

For best results and to match the standard icons, custom icons should be a white vector or raster design that fits in a 74 px square area in the centre of a 128 px square canvas on a transparent background with **Remove Icon Colour** selected. The supported file formats are .png, .jpeg, .tiff, .gif, .webp, and .af.

To delete a custom icon, simply select any of the standard icons.

- **Remove Icon Colour:** Select to use a black icon or deselect to use the icon's actual colour.
- **Studio Colour:** Select one of the preset colour swatches or click the small colour swatch to the far right of the Studio Colour label to set a custom colour.

Tip: Custom icons saved as .af must be dragged to the icon preview on macOS and are not currently supported on Windows

Tip: Adding a custom icon will reset **Studio Colour** and **Remove Icon Colour** so you must review those settings

Tip: **Show Fill Context** must be selected in **Customise Tools** or the control will not be visible in the **Tools** panel

- **Show Fill Context as Fill and Stroke:** Select to configure the **Fill Context** colour control at the bottom of the **Tools** panel for setting fill and stroke colours for layout and vector work instead of foreground and background colours for pixel work.



Fill Context in the **Tools** panel with **Show Fill Context as Fill and Stroke** *selected* so that you can set fill and stroke colours for layout and vector work



Fill Context in the **Tools** panel with **Show Fill Context as Fill and Stroke** *deselected* so that you can set foreground and background colours for pixel work

- **Studio Description:** Enter the description you wish displayed when hovering over the studio in the **Studio Switcher** with **Rich Tooltips** selected.
3. Click **Create** to create the studio and switch to it.
 4. **Recommended:** Right-click the **Studio Switcher** and choose **Update <name> Studio** to save the current panel setup with the new studio.

To edit (change) a studio:

1. Switch to the studio, right-click the **Studio Switcher**, and choose **Edit <name> Studio**.

Or click the **Studio Manager** more  icon, right-click the studio name in the list, and choose **Edit**.

2. Change the studio's options.
3. Click **Update**.

To save a studio's UI setup, revert to the saved version, or reset to the master:

You can save a studio's user interface (UI) setup so that you can revert to it at any time. Saving the UI setup saves the states of the main **Toolbar**, **Tools**, and panels.

1. To save a studio's UI setup, switch to the studio, right-click the **Studio Switcher**, and choose **Update <name> Studio**.
2. To revert to the saved UI setup for a studio, switch to the studio, right-click the **Studio Switcher**, and choose **Revert <name> Studio**.
3. For the standard studios, you can also revert to the original version of the studio without losing your panel presets. Switch to the studio, right-click the **Studio Switcher**, and choose **Reset <name> Studio to Master**.

To import and export studios:

You can export a studio to share with another computer or user. An exported studio includes the settings in the **Create/Edit Studio** window as well as the states of the main **Toolbar**, **Tools**, and panels. The position of floating panels is not exported nor are any panel presets.

1. To export a studio, click the **Studio Manager** more  icon, right-click the studio name in the list, and choose **Export...** Enter a file name and click **Save**. Affinity will save the studio as a .afstudio file.
2. To import a studio, right-click the **Studio Switcher**, and choose **Import...** Select a .afstudio file and click **Open**. Affinity will switch to the imported studio automatically.

Studios don't need to have unique names but they have a unique identifier known as a GUID. If you import a studio that already exists, you will be prompted whether you want to **Overwrite** the existing studio or **Make a Copy** of it.

Tip: The position of floating panels cannot be exported because they might open off screen if the studio is later imported on a smaller display

Customising the Toolbar

The **Toolbar** provides quick access to several commonly-used features. You can choose which controls are shown in it and you can hide it entirely but note the **Status** control provides the main indication of the current magnification level so it's recommended that you keep it open.

On macOS, the **Close**, **Minimize**, and **Maximize** buttons (red, yellow, and green controls) are located in the **Toolbar** so closing it will also leave you without access to these standard controls. The background of the **Toolbar** also provides the easiest way to drag the document window but if you close it you can drag from an empty part of the **Tools panel** or the **Status Bar** at the bottom of the screen to move the window.



To open or close the Toolbar:

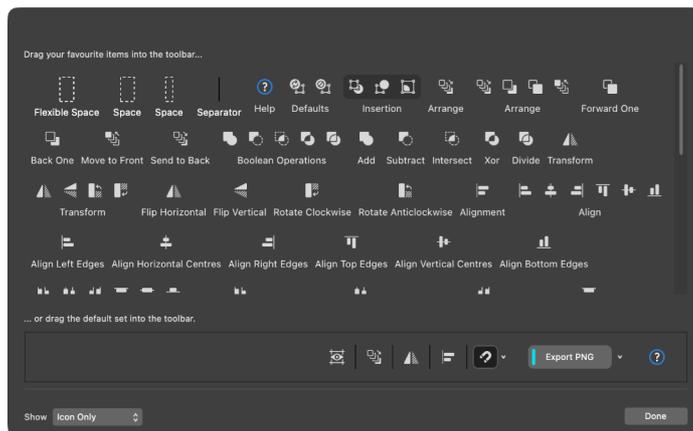
1. Choose **View > Show > Toolbar** to open or close the main **Toolbar**.
2. You can also close the **Toolbar** by right-clicking its background and choosing **Hide Toolbar**.

To customise the Toolbar:

1. The **View Mode** selector can be customised separately from the other controls. Right-click the **View Mode** selector and choose **Advanced** to show the four most-common modes or deselect **Advanced** to show just the *Vector* and *Pixel* modes.



2. Choose **View > Customise Toolbar...** or right-click the background of the **Toolbar** and choose **Customise Toolbar...** to view all the icons that can be added to the toolbar.



3. Drag icons you don't use frequently out of the **Toolbar** and release them anywhere to remove them. Drag icons you want to add from the **Customise** window onto the **Toolbar** between other icons—use the space icons and separator icons to organise the icons in the **Toolbar**.
4. To restore the **Toolbar** icons to their default state, drag the default set to the **Toolbar**.
5. Choose **Icon and Text** from **Show** to display labels below the icon groups or **Icon Only** to hide the labels. You can also right-click the background of the **Toolbar** to choose these same commands.
6. Click **Done** (macOS) or **Close** (Windows)

Showing the Context Toolbar

Below the main **Toolbar** is a second toolbar named the **Context Toolbar**. You cannot choose which controls are shown in this toolbar because they change dynamically based on the current tool and selected text or objects.



To show, hide, dock, and undock the Context Toolbar:

You can show, hide, dock, and undock the **Context Toolbar**. Docked is best for small screens because it will leave more space for your document while undocked is ideal for large screens so that you can drag it closer to where you are working.

It is recommended that you keep the **Context Toolbar** visible because it provides quick access to the most frequently-used features.

1. Choose **View > Context Toolbar > Show** to open or close the **Context Toolbar**.
2. Choose **View > Context Toolbar > Dock** or double-click anywhere on its background to dock or undock the **Context Toolbar** from the application window.

To snap the Context Toolbar to an anchored position:

You can snap **Sub Tools** to six anchor positions at the top and bottom of the document window.

1. If the **Context Toolbar** is not visible, choose **View > Tools > Context Toolbar**.
2. If the **Context Toolbar** is docked to the application window, choose **View > Context Toolbar > Dock** or double-click anywhere on its background to undock it.
3. Drag the **Context Toolbar** toward a corner of the document window or to the centre of its top or bottom edges and a light blue square will appear to indicate an anchored position.



4. A dark blue rectangle will appear when the mouse is over the anchored position to indicate that releasing the mouse button will snap the panel to it.



5. The **Context Toolbar** for the **Frame Text** , **Art Text** , and **Table**  tools will have two rows of tools when undocked to avoid a panel that would be too wide for some screens. This isn't an issue when docked because controls that don't fit will be accessible with the overflow chevron  on the right side of the toolbar.

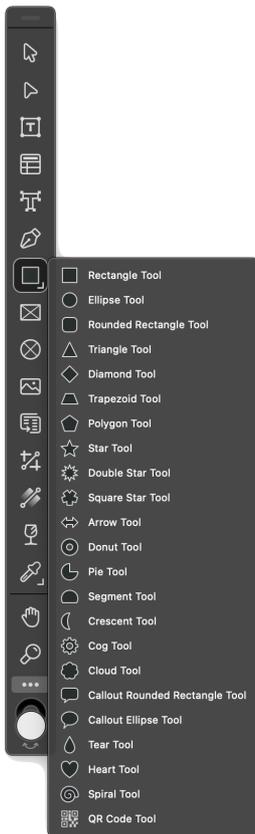
Customising Tools

The **Tools panel** is different from other panels because it cannot be docked in a panel dock. It can be shown docked on the left side of the document window or undocked as a floating panel that you can position on the screen.

Tools can be stacked in the panel to save space. You can select from the tools in a stack by clicking the fly-out triangle at the bottom-right of the stacked tool and then selecting the tool from the fly-out menu. The selected tool will be shown in the panel. If the **Sub Tools** panel is not hidden, it will be displayed when you click a tool stack and then you can click another tool in **Sub Tools**.

You can customise the selection of tools in the panel, change the number of columns, and dock and undock it.

Tools panel with **Sub Tools** fly-out open



Tools panel with **Sub Tools** panel beside it



To show, hide, dock, and undock the Tools panel:

You can show, hide, dock, and undock the **Tools** panel. Docked is best for small screens because it will leave more space for your document while undocked is ideal for large screens so that you can drag it closer to where you are working.

1. Choose **View > Tools > Show** to open or close the **Tools** panel. You can also right-click the panel and choose **Hide** to close it.
2. Choose **View > Tools > Dock** to dock or undock the **Tools** panel from the application window. You can also right-click the panel and choose **Dock** or double-click the bottom of the **Tools** panel.

To show and hide the Sub Tools panel:

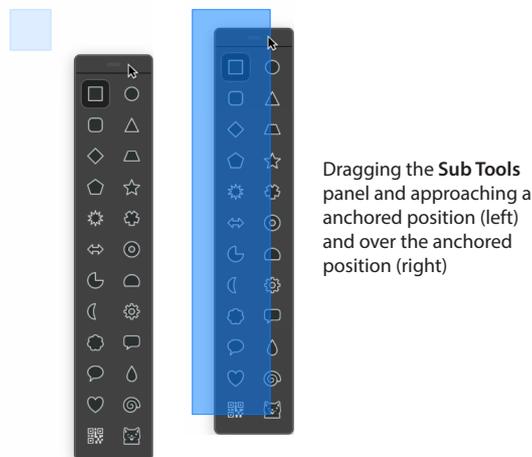
You can show and hide the **Sub Tools** panel. You can still access the tools in **Sub Tools** from the fly-out menu of stacked tools so you would want to keep it open so that you can drag it closer to where you are working. If you don't need frequent access to it, you may wish to hide this panel.

1. Choose **View > Tools > Sub Tools** to open or close the **Sub Tools** panel. It will be displayed only when a stacked tool is selected. You can also right-click the **Sub Tools** panel and choose **Hide Sub Tools** to close it.
2. Right-click the **Sub Tools** panel and choose **Horizontal** to display its tools horizontally.

To snap Sub Tools to an anchored position:

You can snap **Sub Tools** to nine anchor positions in the document window.

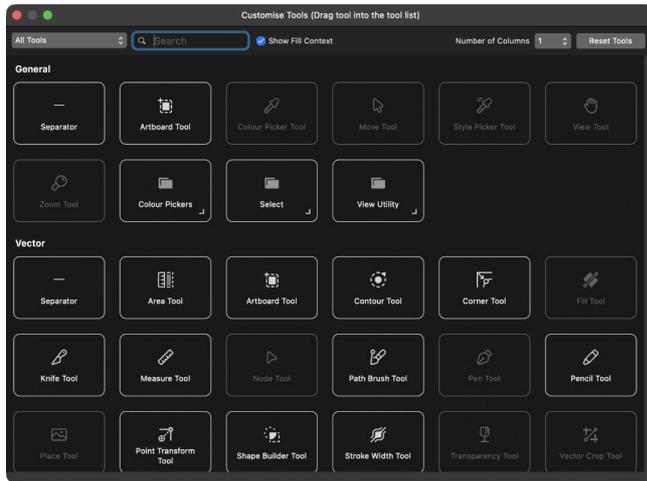
1. Select a stacked tool.
2. If **Sub Tools** is now shown, choose **View > Tools > Sub Tools**.
3. Drag the **Sub Tools** panel toward a corner of the document window or to the centre of its top, left, right, or bottom edges and a light blue square will appear to indicate an anchored position.
4. A dark blue rectangle will appear when the mouse is over the anchored position to indicate that releasing the mouse button will snap the panel to it.



Dragging the **Sub Tools** panel and approaching a anchored position (left) and over the anchored position (right)

To change the tools in the Tools panel:

1. Choose **View > Customise Tools** to view all the tools that can be added to the **Tools panel**. You can filter the list of tools by their type with the list in the window's upper-left corner or by entering part of a tool's name.



Tip: The **Colour Selector** control cannot be removed from the **Tools panel** and is not shown when customising the panel

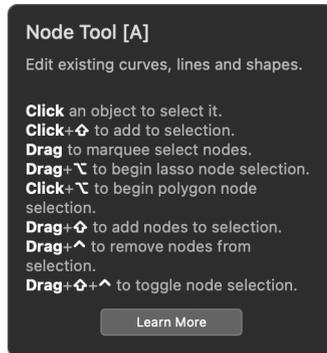
2. To remove tools you don't use frequently, drag the tool icons out of the **Tools panel** on the left and release them anywhere else.
3. To add a new tool, drag the icon you want from the **Customise** window onto the **Tools panel** between other icons. Some tools are available *stacked* and *unstacked*—stacks group similar tools that can display a popup menu from which you can choose a different tool. The currently-selected tool will be shown in the **Tools panel**. Stacks are indicated with triangle cues in the bottom-right corner which you can click to display the popup menu. For example, you can add the individual shape tools or the stack of shape tools.
4. Optional: Add separator lines to divide groups of tools.
5. Click **Reset** to restore the **Tools panel** icons to their default state.
6. Choose the **Number of Columns** if you'd prefer to view the tool icons in multiple columns. This is useful if you use a large set of tools on a smaller screen.
7. You can save the **Tool panel's** tools as part of a panel preset, but not the panel's docked or undocked state or its number of columns. Refer to [Using Panel presets](#) on page 442.
8. Click **Done** (macOS) or **Close** (Windows)

Tip: You can also click and hold on the tool to display the popup menu

Tip: The **None** switch won't be displayed for the **Colour Selector** when tools are arranged in a single column

To show or hide Rich tooltips:

1. Right-click the **Tools** panel and choose **Rich Tooltips** to show or hide the larger (rich) tooltips.



Node Tool [A]

Rich tooltips (left) vs.
normal tooltips (above)

To show the Colour control as Fill/Stroke or Foreground/Background:

1. Right-click the **Tools** panel and choose **Show Fill Context as Line** to toggle between showing the Colour control at the bottom of the Tools panel as fill and stroke colours for vector and layout work or as foreground and background colours for pixel work.



Fill Context with Show Fill
Context as Line *selected*



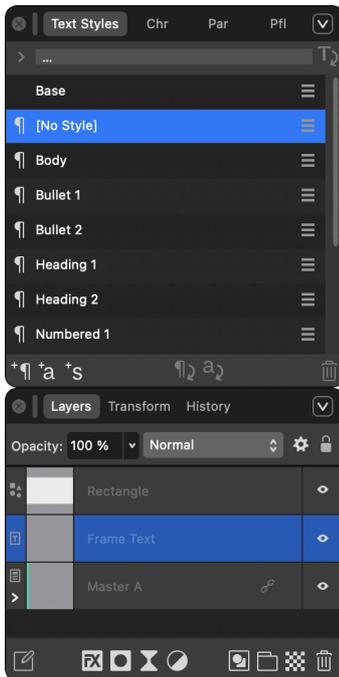
Fill Context with Show Fill
Context as Line *deselected*

Customising the panels

Most of Affinity's features can be accessed from panels that can be left open while you work. You can open additional panels with the **Window** menu and close a panel by choosing **Close** from its panel menu .

Panels can be positioned anywhere on the screen as floating windows or docked on the left and right sides of the screen in **panel docks** which you can show and hide independently by choosing **Window > Panels > Show Left** and **Show Right**. The docks provide a convenient way to keep your panels organized without overlapping your document. Affinity for Windows can display two columns of panels in each panel dock while Affinity for macOS can display only a single column on either side.

Panels can be grouped horizontally in **panel groups** to save screen space—only one panel will be visible at a time but you can click the tab for another panel to change the visible panel. You can close an entire group at once by choosing **Close Panel Group** from its panel menu . You can also adjust the height of panel groups and collapse groups to make more vertical space for other panels.



A docked panel group (top) with four panels and a second panel group (bottom) with three more panels

Panels and panel groups can be stacked vertically in as many rows as there is space on your screen. Undocked panels can be snapped to the top or bottom of floating panels so that they can be moved as a single unit by dragging the top panel.

You can save your favourite panel setups as **Panel Presets** that you can switch between with the **Window > Panels** menu.

Definition: *Panels* are windows that remain open while you work

Definition: *Panel docks* are containers for panels on either side of the document window

Tip: Affinity will automatically shorten panel names if there are more panel tabs in a group than will fit within the panel group

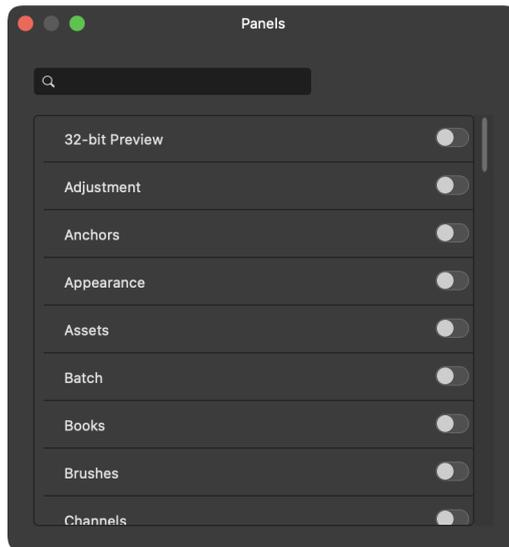
To open or close a panel dock:

1. Choose **Window > Panels > Show Left/Right** to open or close a panel dock.
2. Or choose **Window > Panels > Hide** to close or open both panel docks at once.

To open or close a single panel:

1. Choose the panel name from the **Window** menu to open or close it—the panels are grouped as **General**, **Layout**, **Pixel**, **Vector**, etc. When you open a panel, it will be displayed in its default or last-used location which may be docked in the left or right panel dock or floating undocked above the document window.
2. Close a panel by choosing **Close** from the panel menu  or by choosing its command again. If the panel is undocked and not part of a panel group, you can also click its **Close**  icon.

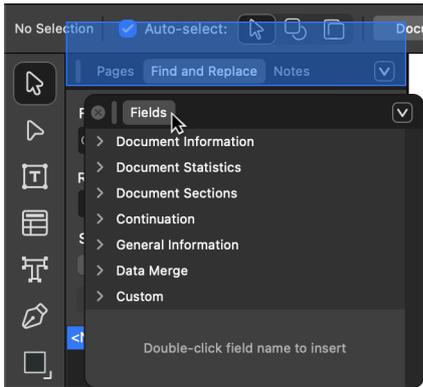
You can also open and close panels by choosing **Panels...** from any panel menu  and toggling on and off panels. There are a lot of panels in Affinity so you can also search by name.



To group panels:

1. To add a panel to an existing group—a row of panel tabs—drag the panel's tab into the group's row of tabs and position it between the desired tabs.
2. To create a new group—a new row of panel tabs—drag the panel's tab above or below an existing panel until you see a blue rectangle appear and then release the mouse button.

Tip: When adding a panel to a group, do not release the mouse until the blue rectangle disappears or you will create a new panel group



The blue rectangle indicates that releasing the mouse now will create a new panel group for the Fields tab that is being dragged into the left panel dock

3. To merge two panel groups, drag one group's dragger  icon into the other group's row of tabs and position it between the desired tabs. If the group has only a few tabs you can also drag the blank area to the right of the last tab.

To expand/collapse a panel group:

You can collapse a group of panels to the height of their tabs to provide more space to view the panels in another group.

1. To collapse a panel group, double-click any of the group's panel tabs.
2. To expand a panel group, click the tab you wish to make active.

To close a panel group:

1. Choose **Close Panel Group** from the panel menu . If the group is undocked you can also click its **Close**  icon.

To dock and undock panels:

1. To add a floating panel to a panel dock, drag the panel's tab into a dock and add it to an existing panel group or above or below a panel create a new group. A blue rectangle will appear to indicate when a new panel group will be created.
2. To float a panel as a standalone window, drag the panel's tab out of the panel dock. To add it to an existing floating panel's group, drag it onto that panel's tab row.
3. To snap a panel to an undocked panel, drag the panel's tab to one side of the other panel. Snapping it to the bottom of an undocked panel will allow you to drag the two panels as a single unit.

To resize panels, panel groups, and panel docks:

1. To change the width of a panel dock and the panels in it, position the mouse pointer anywhere over the dock's interior borders. When the mouse pointer changes to the horizontal resize  pointer, drag the border to the desired width.

2. To change the height of a panel group in a panel dock, position the mouse pointer anywhere over the group's horizontal border. When the mouse pointer changes to the vertical resize \updownarrow pointer, drag the border to the desired width.
3. To resize a floating panel, drag from any of its sides or corners. When the mouse pointer changes to the appropriate resize pointer, drag the border or corner to the desired width or height.

To reset the panels to their default configuration:

1. Choose **Window > Panels > Reset**.

Using Panel presets

Once you have the panels set up the way you want them you can save the setup as a panel preset so that you can easily restore the interface to this configuration. If you normally work on a large display or multiple displays you might want to create a second preset for use on a laptop screen. Or you may wish to create presets for different styles of working without creating another studio.

Panel presets save the position, size, and dock status for the panels and the panel areas in which they can be docked, including which panel is active and the vertical height of panel groups.

Panel presets are not saved with studios.

To save a Panel preset:

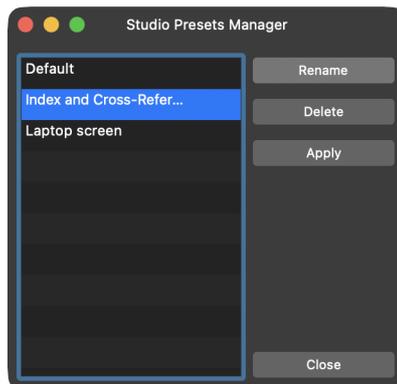
1. Choose **Window > Panels > Add Preset...**
2. Enter a name for the preset and click **OK**.

To load a Panel preset:

1. Choose **Window > Panels > *preset name***.

To rename or delete a Panel preset

1. Choose **Window > Panels > Manage Presets**.



2. Select a preset and then click **Rename** or **Delete**, and then enter a new name or confirm the deletion.

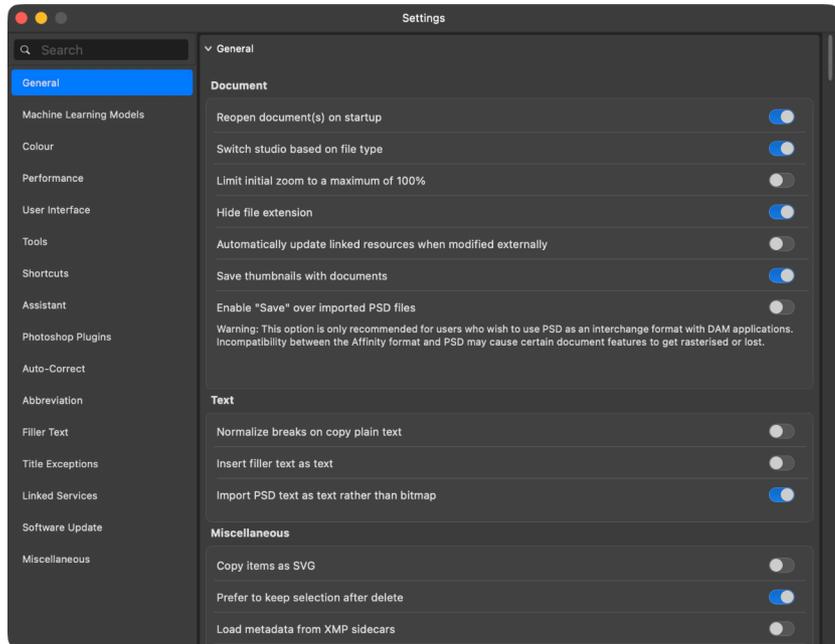
Changing settings or preferences

General

Some of the most important settings are grouped together in the **General** settings pane

To customise general settings:

1. Choose **Affinity > Settings...** (macOS) or **Edit > Settings...** (Windows) and then click **General** in the left pane.



2. Customise the **Document** settings:

- **Reopen document(s) on startup:** Select to reopen documents when starting Affinity. On macOS, this control will do nothing unless you have also deselected **Close windows when quitting an application** in macOS **System Settings > Desktop & Dock**.
- **Switch studio based on file type:** Select to automatically switch to the appropriate studio such as Pixel for a PNG or JPEG image. Deselect to always open files in the current studio.
- **Limit initial zoom to a maximum of 100%:** Select to avoid zooming in more than 100% when opening documents with small dimensions. When deselected, Affinity will adjust the view magnification to fit the window.

- **Documents open in a new floating window** (Windows only): Select to open documents in a floating window instead of in the main application window.
- **Documents open in the current active group** (Windows only): Select to open documents as a new tab in the active window.
- **Hide file extension** (macOS only): Select to hide the file extension in the macOS Finder. Files will still have a file extension but this option will hide them for files saved from Affinity. Note that hidden file extensions will still be shown if you select **Finder > Settings > Advanced > Show all filename extensions**.
- **Automatically update linked resources when modified externally** (recommended): Select so that linked resources such as images and linked text files that you have modified outside of Affinity will be updated automatically. If this option is deselected, you must manually update each modified resource.
- **Save thumbnails with documents**: Select to generate a custom thumbnail for a file based on the document's first page. If this option is deselected, a generic thumbnail will be used for Affinity's files.
- **Enable "Save" over imported PSD files**: Select if you're exchanging PSD files with a Digital Asset Management program or deselect which will cause Affinity to save the document in a new Affinity format file. Note that some Affinity features are not supported by the PSD file format.

3. Customise the **Text** settings:

- **Normalize breaks on copy plain text**: Select to convert paragraph breaks to line breaks for text copied to the pasteboard (clipboard) as plain text or deselect to preserve paragraph breaks. Text is copied to the pasteboard in multiple formats and only applications that don't support rich (formatted) text use the plain text version.
- **Insert filler text as text**: Select to insert filler text as static, editable text rather than as a dynamic field that expands to the length of the story. Filler text inserted as a field can be converted to static, editable text with **Text > Expand > Expand Field**.
- **Import PSD text as text instead of as bitmap**: Select if you want to edit the text in a PSD file or deselect to rasterise the text.

4. Customise the **Miscellaneous** settings:

- **Copy items as SVG**: Select to copy the selection in SVG format for better compatibility with some applications in which you want to edit the copied objects or text. Selecting this option may result in pasting SVG code as text in some applications.
- **Prefer to keep selection after delete**: Select so that when you delete an object, the object below it in the layer stack will be automatically selected.

- **Prefer metafile to raster when pasting from external application** (Windows only): Select to paste the metafile (vector) version of the pasteboard (clipboard) rather than the raster (bitmap) version. Objects copied to the Windows clipboard by other applications may be copied in both formats and selecting this option directs Affinity to use the metafile version.
 - **Load metadata from XMP sidecars**: Select to automatically load metadata from matching sidecars for XMP files. A *sidecar* file can be used to store metadata information that isn't compatible with certain image formats, so selecting this option directs Affinity to load metadata from an image's companion sidecar file.
 - **Refine HEIC depth maps**: Select to load an HEIC image file's depth map as a separate editable layer. Depth maps are used for blurring backgrounds in portrait mode and for transparency.
 - **Send usage and performance data to Affinity**: Select to allow anonymized data about your computer, operating system, and application setup to Serif to assist with improving Affinity. No personal information will be collected.
 - **Help improve the product by automatically uploading crash reports** (Windows only): Select to automatically send crash reports to Affinity to help with resolving issues. macOS users can choose whether to send crash reports when a crash report is displayed.
5. Customise the user interface **Language**: Select **Default** to use your operating system's language if it matches one of the options, or select another of the options manually.

Colour

Affinity allows you to set the default colour profile for each colour format (space). The default profile is used when creating a new document.

Affinity uses the ICC colour profiles installed on your computer and you can install additional profiles recommended by your printer.

If you're new to working with colour printing, you should understand that colours are displayed on screen in RGB (Red, Green, Blue) and printed in CMYK (Cyan, Magenta, Yellow, Black). LAB (Luminance, A for Green to Red, B for Yellow to Blue) is a three-dimensional colour model that can represent any colour in the range of human vision and is popular for enhancing and converting photographs. CMYK is the best colour format (space) for colour printing.

To install a colour profile on macOS:

Quit Affinity before installing a colour profile because it checks for profiles when it is started.

1. Copy the .icc file(s) to `/users/<username>/Library/ColorSync/Profiles`. The default colour profiles are stored in a similar folder for all users of your computer so this folder will be empty if you haven't previously installed a colour profile.
2. Restart Affinity.

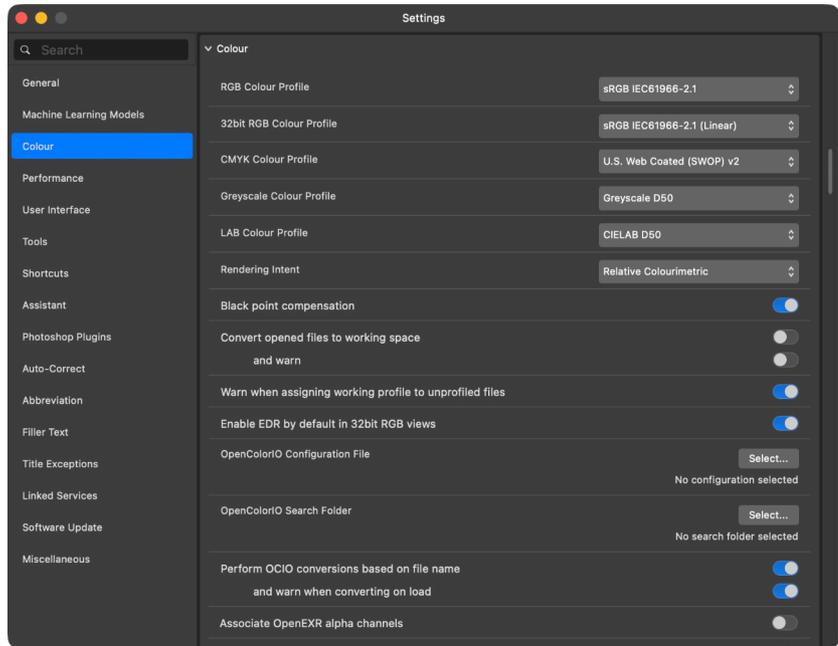
To install a colour profile on Windows:

1. Open **Colour Management** via the **Control Panel** or by searching for it in the **Settings** app.
2. Select the **All Profiles** tab.
3. Click **Add**, select the .icc file, and click **Add**.
4. Restart Affinity.

Tip: You can also install a colour profile into Affinity by choosing **File > Import ICC Profile...**, but the profile will not be available to other applications on your computer

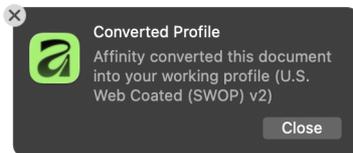
To change colour settings:

1. Choose **Affinity > Settings...** (macOS) or **Edit > Settings...** (Windows) and then click **Colour** in the left pane.



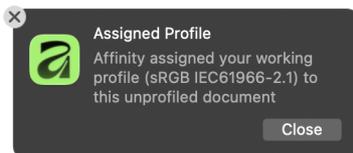
2. Select the default colour profile for each colour format (space).
 - **RGB Colour Profile:** Select the default for RGB/8 and RGB/16 documents; not recommended for publishing
 - **32bit RGB Colour Profile:** Select the default for RGB/32 (HDR) documents; not recommended for publishing
 - **CMYK Colour Profile:** Select the default for CMYK/8 and CMYK/16 documents; refer to the list of [Popular CMYK colour profiles](#) on page 450 for more information
 - **Greyscale Colour Profile:** Select the default for Grey/8 and Grey/16 documents
 - **LAB Colour Profile:** Select the default for LAB/16 documents; not recommended for publishing
3. **Rendering Intent:** Select an option for converting colours from the document or image's colour gamut that are not reproducible in the output colour gamut. The *Perceptual* and *Saturation* rendering intents are used for re-purposing, such as the display or printing of photographs, while *Absolute* and *Relative Colourimetric* are used for proofing, such as proofing a CMYK print job on a 6-colour inkjet printer.

- **Perceptual:** Typically used to process digital and scanned photographs with highly saturated colours. All colours are shifted to allow out-of-gamut colours to be shown but the relationships between colours are retained to preserve the overall perception.
 - **Saturation:** Typically used for business graphics because colours are shifted to maximize saturation and make the image more vibrant at the expense of colour accuracy.
 - **Absolute Colourimetric:** Used for side-by-side comparisons of outputs from different printers and when complete accuracy is required, such as for a logo. All colours of the original colour gamut are shifted so that the white points are aligned.
 - **Relative Colourimetric:** With identical papers, *Absolute* and *Relative* will produce identical results but *Relative* accounts for differing white points, such as one printer using a yellowish paper.
4. **Black point compensation:** Select to adjust the document's black point for the current colour profile while maintaining the current contrast. Deselecting this may impact contrast.
 5. **Convert opened files to working space:** Select to automatically convert all opened documents with their own colour profile to the default colour profile set for their colour format (space). Select the **And warn** option so that Affinity displays a temporary alert to notify you of the conversion:



Example: When opening a CMYK document set to *Coated GRACoL 2006 (ISO 12647-2:2004)* in Affinity with its CMYK default set to *U.S. WEB COATED (SWOP) v2*, the document would be converted to the default and this alert shown

6. **Warn when assigning working profile to unprofiled photos:** Documents without a colour profile are always converted to the default colour profile set for their colour format (space). Select this option so that Affinity displays a temporary alert to notify you of the conversion.



Example: When opening an RGB document without a colour profile in Affinity with its RGB default set to *sRGB IEC61966-2.1*, the document would be converted to the default and this alert shown

7. **Enable HDR/EDR by default in 32-bit RGB views:** Select if you have a compatible HDR/EDR display and want to use the full dynamic range. You may not want to use this if creating images for other uses. This option is named HDR on Windows and EDR on macOS.
8. **OpenColorIO and OpenEXR:** These options aren't relevant to publishing as they are intended for motion picture production.

Popular CMYK colour profiles

Tip: *Included* means the profile is included with Affinity but it is not in a user-accessible location

North America	Description	Included
U.S. Web Coated (SWOP) v2	for printing on rolls of coated paper on a web offset press; default for most publishing applications	✓
U.S. Web Uncoated v2	for printing on rolls of uncoated paper on a web offset press	✓
Coated GRACoL 2006 (ISO 12647-2:2004)	for printing on grade 1 paper such as for a brochure on a sheetfed press	
Web Coated SWOP 2006 Grade 3 Paper	for printing on bright, glossy lightweight paper such as for a magazine on a web offset press	
Web Coated SWOP 2006 Grade 5 Paper	for printing on lower quality lightweight paper on a web offset press	
U.S. Sheetfed Coated v2	for printing packaging and brochures	✓
U.S. Sheetfed Uncoated v2	for printing packaging and brochures	✓
US Newsprint (SNAP 2007)	for printing on rolls of newsprint on a web offset press	
Europe and Australia	Description	
Coated FOGRA27 (ISO 12647-2:2004)	for printing on paper type 1 on a web offset press, superseded by FOGRA39; 350% total ink coverage	✓
Coated FOGRA39 (ISO 12647-2:2004)	for printing on paper type 1 on a web offset press; 350% total ink coverage	✓
Web Coated FOGRA28 (ISO 12647-2:2004)	for printing on paper type 3 on a web offset press; 350% total ink coverage	✓
Uncoated FOGRA29 (ISO 12647-2:2004)	for printing on paper type 4 on a web offset press; 350% total ink coverage	✓
Euroscale Coated v2	for printing on paper type 1 or 2 (bright white) using Euroscale inks on a web offset press; 350% total ink coverage	
Euroscale Uncoated v2	for printing on uncoated white paper using Euroscale inks on a web offset press; 260% total ink coverage	

Japan	Description	
Japan Color 2001 Coated	for printing on paper type 3 on a sheetfed press; 350% total ink coverage	✓
Japan Color 2001 Uncoated	for printing paper type 4; 310% total ink coverage	✓
Japan Color 2002 Newspaper	for printing on rolls of newsprint on a web offset press; 240% total ink coverage	✓
Japan Color 2003 Web Coated	for printing on paper type 3 on a web offset press; 350% total ink coverage	✓
Japan Color 2011 Coated	for printing on paper type 1 on a sheetfed press	
Japan Web Coated (Ad)	for printing magazine advertisements	
Generic	Description	
Generic CMYK Profile	for printing on a desktop colour printer with CMYK ink or toner; don't use for commercial printing	
Photoshop 4 Default CMYK	don't use for commercial printing	
Photoshop 5 Default CMYK	don't use for commercial printing	

Keyboard shortcuts

Most users press keyboard shortcuts to invoke frequently-used menu commands and while Affinity has a standard set of shortcuts, some users are more familiar with other software and prefer to use the same shortcuts they've used for many years. Affinity allows you to change the keyboard shortcut for any menu command as well as for the tools, panels, and text input.

Some of the default shortcuts might not work with your keyboard. For example, the default shortcut to move the text cursor to the end of the story is **⌘ + End** (macOS) or **Ctrl + End** (Windows) but if you use a laptop you may not have an **End** key on your keyboard.

Once you have the keyboard shortcuts set the way you prefer you can save the shortcuts to a file that you can load again at any time in case you make changes you regret.

Shortcut files can generally only be opened in the same major version of Affinity for the same operating system that they were saved from. For example, a shortcuts file saved from Affinity 2.6.0 will work in 2.6.1 but not in 3.0.0. If you save and load your shortcuts, it's a good idea to save a new copy after upgrading Affinity to a new major version.

Affinity includes shortcuts for some of the most frequently-used menu commands doesn't have default shortcuts for some of the features used in creating long publications, including cross-references, indexing, and notes. If you use these features you should consider adding shortcuts to save time.

The symbols shown for the modifier and special keys in the shortcuts editor are:

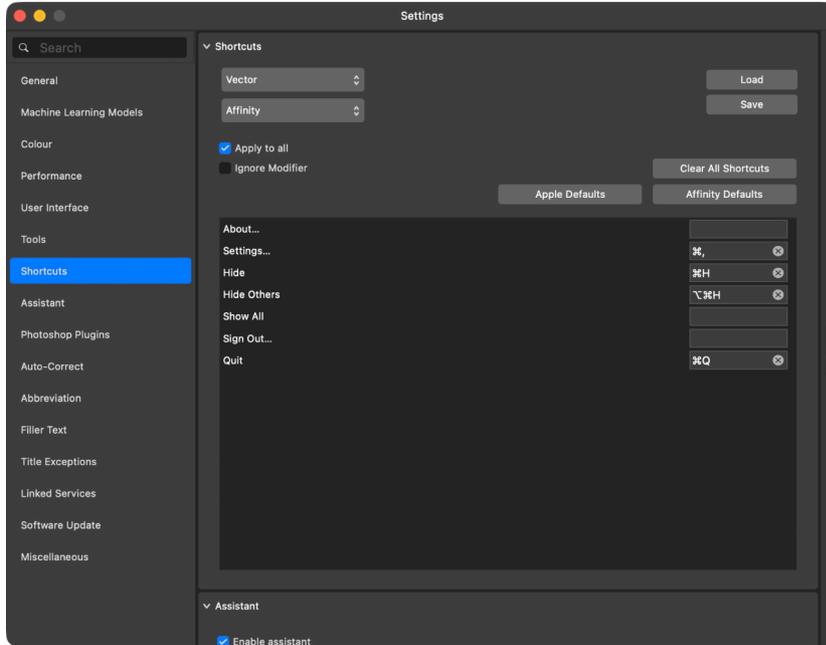
Symbol	Key	Symbol	Key
⌘	Command (macOS)	^	Ctrl
⇧	Shift	⌥	Option (macOS) or Alt (Windows)
←	Arrow Left	↑	Arrow Up
→	Arrow Right	↓	Arrow Down
↶	Home	⇧	Page Up
↷	End	⇩	Page Down
⇥	Tab	⏏	Esc
⌫	Delete	↵	Return (macOS) or Enter (Windows)
F1	Function (Fn)		

Tip: Be careful when editing shortcuts, there is no undo feature but you can restore the shortcuts to Serif's defaults or load your own saved shortcuts file

To change a keyboard shortcut:

1. Choose **Affinity > Settings...** (macOS) or **Edit > Settings...** (Windows) and then click **Shortcuts** in the left pane.

There are two unlabeled lists at the top of this window. The first is **Studios** and the second is **Elements**.



2. Choose the **Studio** and user interface **Element** for which you wish to set shortcuts. *Elements* are groups of shortcuts corresponding to the menus, the tools, panels, text input, and blend modes. On macOS, the first option is *Affinity* which corresponds to the application name menu while on Windows the first option is the *File* menu.
3. Select **Apply to All** if you want the changes you make to apply to the same command in all personas, if applicable. This is on by default because it's confusing to use different shortcuts for the same feature in different personas.
4. Select **Ignore Modifier** to create shortcuts for characters that require a modifier to type. For example, to use a left parenthesis as a shortcut requires pressing **Shift + 9** on English keyboards. If you were to press those keys to create the shortcut, you'd create a shortcut for a shifted-9 rather than a left parenthesis. The shortcut would work, but it would appear as **⇧ 9** (macOS) or **Shift+9** (Windows) rather than as **(**. Selecting **Ignore Modifier** before creating the shortcut will ensure the shortcut is shown correctly in the menu.
5. To add or change a keyboard shortcut, click in the box to the right of the command, tool, or operation you want to change and then press the shortcut combination you want to use. If that shortcut is already in use a warning **⚠** icon will appear. Mouse over that icon to learn which shortcut is in conflict.
6. To delete a keyboard shortcut, click the delete **⊗** icon to the right of the shortcut. Do not press the **Delete** key to delete the shortcut or **Esc** to cancel

because that will assign the **Delete** or **Esc** keys as a shortcut for that command or operation.

7. Click **Serif Defaults** (macOS) or **Reset** (Windows) to restore all of the keyboard shortcuts for all personas and user interface elements to the default settings. On macOS, click **Apple Defaults** to use a more Mac-like combination of *Text Input* shortcuts, but note that it changes all shortcuts and not just *Text Input*.
8. Click **Clear All Shortcuts** to remove all shortcuts. This option is not recommended because you will lose all the basic and most common shortcuts.

To save the current shortcuts:

1. Choose **Affinity > Settings...** (macOS) or **Edit > Settings...** (Windows) and then click **Shortcuts** in the left pane.
2. Click **Save** and enter a filename and select a location for the file. Affinity will save the shortcuts as an **.affshortcuts** (macOS) or **.afshort** (Windows) file that you can load at any time.

To load shortcuts from a file:

1. Choose **Affinity > Settings...** (macOS) or **Edit > Settings...** (Windows) and then click **Shortcuts** in the left pane.
2. Click **Load** and select an **.affshortcuts** (macOS) or **.afshort** (Windows) file from your computer.

Recommended shortcuts for references

Affinity doesn't have default keyboard shortcuts for notes, cross-references, anchors, and hyperlinks. If you're using the references features for a book you might find these shortcuts helpful but some will require changing the defaults for the listed commands. Windows users, substitute **Ctrl** for **⌘**.

Command	Shortcut	Availability
Insert Cross-Reference	⌘ + R	Used by Show Rulers
Edit Cross-Reference	Shift + ⌘ + R	Used by Rename Layer
Insert Anchor	⌘ + Y	Used by Last Used (View Mode > Wireframe)
Anchor Properties	Shift + ⌘ + Y	Available
Insert Hyperlink	⌘ + K	Used by Find in Layers
Hyperlink Properties	Shift + ⌘ + K	Available
Insert Footnote	Shift + ⌘ + N	Available: use this shortcut for whichever type of note you're using

AutoCorrect, Abbreviations, and Title exceptions

AutoCorrect allows you to automatically replace specified text with other text as you type. For example, you can convert straight quotation marks to typographic ones and replace *teh* with *the*. AutoCorrect can also automatically capitalise the first word of a sentence.

Abbreviations allows you to define exceptions to the automatic capitalisation of text. For example, you wouldn't want to capitalise the first word after *vs.* which is typically used within a sentence.

Title exceptions allows you to define exceptions to the capitalisation of phrases that are formatted with the **Title Case** formatting option. For example, "*and*" should not be capitalised with Title Case so it should be included in this exception list.

Affinity uses its own lists for each type of text replacement for every language it supports and doesn't rely on the similar text replacement features built into macOS and Windows. This is important because while you might want the same corrections for basic text some of the corrections you use in Affinity may be more typographic and not suitable for your other applications. macOS also lacks separate text replacement lists for each language so Affinity's custom feature is important for those who work in multiple languages.

Affinity includes default lists of AutoCorrect, Abbreviations, and Title Exceptions for the languages for which it provides a user interface. You must create your own lists for other languages. Although Affinity includes useful default lists for UK, American, Canadian, and Australian English, it does not include them for other variations of English, and you cannot easily copy the UK or American lists to use as a starting point.

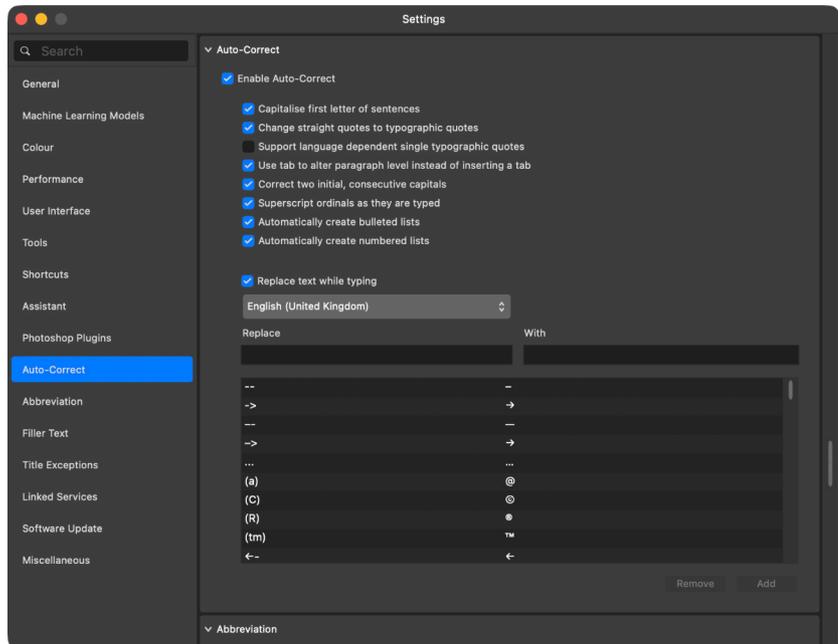
On macOS, the user interface language and the language used for formatting text are not consistently spelled out for British and American English. On Windows, they are written as English (United Kingdom) and English (United States) but on macOS they are written as shown below:

Text language	Interface language	Defaults included for		
		AutoCorrect	Abbreviations	Title Exceptions
English (United Kingdom)	English	✓	✓	✓
🍏 English	English (United States)	✓	✓	✓
🇺🇸 English	English (United States)	✓	✓	
🍏 English (Australia)	n/a	✓	✓	✓
🇺🇸 English (Australia)	n/a			
🍏 English (Canada)	n/a	✓	✓	✓
🇺🇸 English (Canada)	n/a			
French	français	✓	✓	

Text language	Interface language	Defaults included for		
		AutoCorrect	Abbreviations	Title Exceptions
French (Canada)	français (Canada)			
German	Deutsch	✓	✓	
Spanish	español	✓		
Italian	italiano	✓		
Portuguese (Brazil)	português (Brasil)			
Turkish	Türkçe			
Indonesian	Indonesia			

To add or remove AutoCorrect text:

1. Choose Affinity > Settings... (macOS) or Edit > Settings... (Windows) and then click AutoCorrect in the left pane.



2. Customise the AutoCorrect rules:

- **Capitalise first letter of sentence:** Select to use automatic sentence capitalisation. You can define exceptions to this rule with Abbreviations.
- **Change straight quotes to typographic quotes:** Select to automatically change single and double quotation marks as you type, for example, "x" to “x” and 'x' to ‘x’.

Text language	Typographic quotes
English	“test”
Français [French]	« text » with narrow non-breaking spaces (U+202F)
Deutsch [German]	„text“
Čeština [Czech]	„text“
Magyar [Hungarian]	„text“
Română [Romanian]	„text“
Polski [Polish]	„text“
Norsk [Norwegian]	«text»
Dansk [Danish]	»text«
Suomi [Finnish]	”text”
Svenska [Swedish]	”text”
Türkçe [Turkish]	“test”
Indonesia [Indonesian]	“test”
Most other languages	“test”

- **Support language-dependent single typographic quotes:** Select to automatically change single quotation marks as you type in languages other than English, for example, 'x' to ‚x‘.
- **Use tab to alter paragraph level instead of inserting a tab:** If the text style has **Next Level** set to another text style, pressing **Tab** at the start of the paragraph will change the text style to that defined in **Next Level** instead of inserting a tab. For example, it would change *Heading 1* to *Heading 2*. Pressing **Shift** + **Tab** will change to the previous level's text style.
- **Correct two initial, consecutive capitals:** Select to change this common typo situation, for example, *THE* to *The*.
- **Superscript ordinals as they are typed:** Select to automatically change ordinals as you type, for example, *1st* to *1st*.
- **Automatically create bulleted lists:** Select to automatically change paragraphs starting with “* ” (an asterisk and space) to a bulleted list. Note that this will not apply the default *Bullet 1* text style.
- **Automatically create numbered lists:** Select to automatically change paragraphs starting with “1. ” (a 1 followed by a period and space) to a numbered list. Note that this will not apply the default *Numbered 1* text style.

Tip: If the font supports true ordinals, use those instead of the **AutoCorrect** feature to typeset ordinals as the font designer intended; refer to [Ordinals](#) on page 163

Tip: When editing a variation of English other than British and American English, ensure you are editing the right text because this window defaults to your user interface language, not to the language of your text

3. **Replace Text While Typing:** Select to replace certain text with other text as you type.
4. **Language:** Select the language you wish to customise. This step is required because each language has its own list of AutoCorrect replacements.
5. Enter the word to replace in **Replace**, for example, *teh.*, and the replacement word or phrase in **With**, for example, *the*.

If the text in the **Replace** field is lowercase, then typing that text in any capitalisation will be replaced when you type. If you enter mixed case in the **Replace** field, typing only that specific capitalisation will be replaced. For example, typing *MDs* would normally autocorrect to *Mds* if Capitalise first letter of sentences is selected. Setting **Replace** to *mds* and **With** to *MDs* would allow these characters to be replaced regardless of how you typed them.

To enter a special character such as a non-breaking space or soft hyphen, copy it from a document and paste into **With**; special characters will not be visible in the field but they will work when the text is replaced.

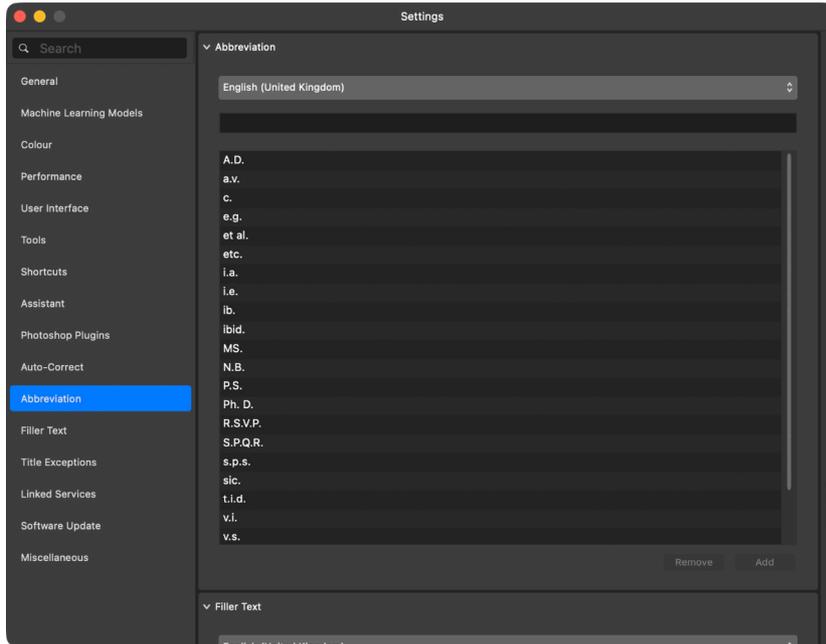
Click **Add** to add the text replacement to the list below.

6. To delete an existing text replacement pair, select it from the list and click **Remove**.

To add or remove Abbreviations:

You can define exceptions to the automatic capitalisation of text following commonly-used abbreviations.

1. Choose **Affinity > Settings...** (macOS) or **Edit > Settings...** (Windows) and then click **Abbreviation** in the left pane.



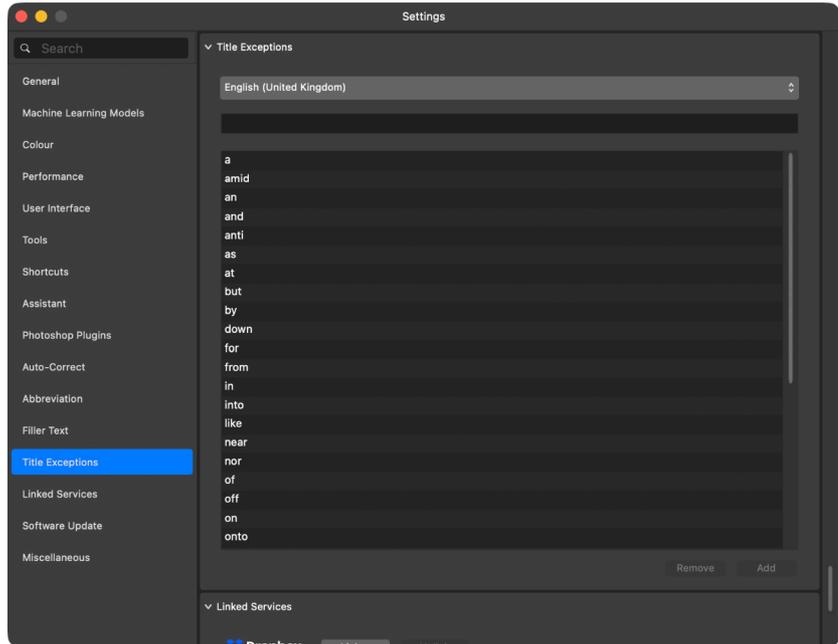
2. **Language:** Select the language you wish to customise. This step is required because each language has its own list of abbreviations.
3. Enter the abbreviation into the text field. You can enter any text string but only text that ends with a period will have any effect because text will not be automatically capitalised following abbreviations without periods. Click **Add** to add the abbreviation to the list below.
4. To delete an existing abbreviation, select it from the list and click **Remove**.

Tip: When editing a variation of English other than British and American English, ensure you are editing the right text because the window defaults to your user interface language, not to the language of your text

To add or remove Title Exceptions:

You can define exceptions to the capitalisation of phrases that are formatted with the **Title Case** formatting option.

1. Choose **Affinity > Settings...** (macOS) or **Edit > Settings...** (Windows) and then click **Title Exceptions** in the left pane.



Tip: When editing a variation of English other than British and American English, ensure you are editing the right text because the window defaults to your user interface language, not to the language of your text

2. **Language:** Select the language you wish to customise. This step is required because each language has its own list of title exceptions.
3. Enter the title exception into the text field. Click **Add** to add the abbreviation to the list below.
4. To delete an existing abbreviation, select it from the list and click **Remove**.

Filler text

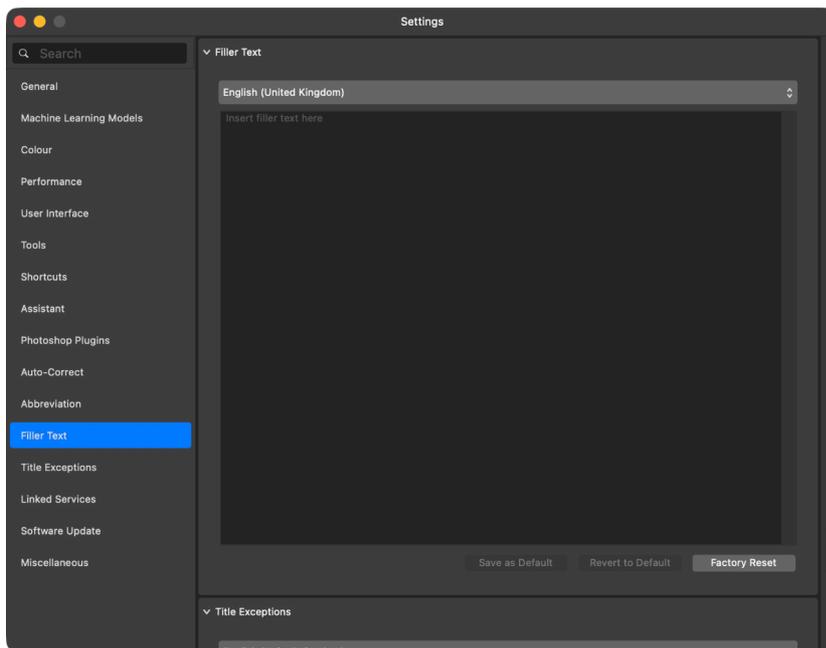
Filler text, also referred to as placeholder text, is used to demonstrate a layout's design without using actual words that may not be ready yet and which could be distracting.

Designers have long used *Lorem Ipsum* as filler text, adapted from a Latin dialogue by the Roman statesman Cicero. Affinity allows you to insert filler text automatically by choosing **Text > Insert Filler Text**. The filler text will fill all the space in the text frame or series of linked frames without overflowing the frames. Affinity will select a random sentence from the filler text to avoid identical blocks if you inserted it into multiple frames on the same spread.

You can replace Affinity's default filler text with your own, and use different filler text for various languages if the Latin text is not suitable for your purposes.

To replace Affinity's filler text:

1. Create or open a document—you cannot set Filler Text defaults without an open document.
2. Choose **Affinity > Settings...** (macOS) or **Edit > Settings...** (Windows) and then click **Filler Text** in the left pane.



3. **Language:** Select the language you wish to customise. The text field below will be blank if you have not customised the filler text for this language. This step is required because each language can have its own custom filler text.
4. Enter the new filler text. Use at least a few sentences or paragraphs so that there is sufficient text for Affinity to randomize the starting sentence.

You can test it before saving it as the default by drawing a text frame and choosing **Text > Insert Filler Text**. If you have already done that, doing anything to the document including changing the zoom level or page will update the filler text.

5. Until you save the filler text as the default, it will remain a document-level setting and not a global setting and will not be available to other open documents. To save the current document's filler text as Affinity's default, click **Save as Default**. This command saves only the selected language's filler text.
6. To undo changes you have made to the Filler Text for the current document, click **Revert to Default**. This command reverts only the selected language's filler text.
7. To revert the Filler Text to Affinity's original default, click **Factory Reset**. This command resets only the selected language's filler text.

Tip: If you insert filler text as a field (with **Insert filler text as text** disabled), you can convert it to regular text by right-clicking it and choosing **Expand Field**

To insert filler text as text instead of as a field:

1. Choose **Affinity > Settings...** (macOS) or **Edit > Settings...** (Windows) and then click **General** in the left pane.
2. Click **Insert filler text as text**. From now on when you choose **Text > Insert Filler Text**, it will insert enough filler text as regular text to fill the frame(s).

Installing additional dictionaries

Affinity uses the spelling dictionaries included with macOS and a limited selection of dictionaries is included with Affinity for Windows. Affinity for both platforms includes a selection of hyphenation dictionaries.

You can install additional dictionaries if the spelling or hyphenation language you want isn't included listed in the **Spelling** and **Hyphenation** language lists in the **Character panel**. Affinity uses the widely-available Hunspell dictionary format used by many other applications.

A list of the included and available dictionaries is shown on the following pages. You can download Hunspell dictionary files from many websites but Serif has provided a convenient [list of download links](#) on the previous Affinity forum. All of the files will be named `xx_XX` where `xx` is the language and `XX` is the region, for example, `pl_PL` represents Polish and Poland.

To install an additional dictionary on macOS:

1. To install a spelling dictionary, copy the downloaded `xx_XX.dic` and `xx_XX.aff` files to `/users/<username>/Library/Spelling/`. Both files are required for a spelling dictionary.
2. To install a hyphenation dictionary, create a folder named `xx_XX` in `/users/<username>/Library/Spelling/` and copy the downloaded `hyph_xx_XX.dic` file into it.
3. Restart Affinity for the changes to take effect.

To install an additional dictionary on Windows:

1. The default folder for installing additional dictionaries is `C:\ProgramData\Affinity\Common\3.0\Dictionaries\` but you can change this if desired by choosing **Edit > Settings...**, select **Tools** from the left pane, and click **Browse**.
2. To install spelling and hyphenation dictionaries, create a folder named `xx_XX` in `C:\ProgramData\Affinity\Common\3.0\Dictionaries\` or your custom location and copy the downloaded `xx_XX.dic` and `xx_XX.aff` spelling dictionary files and/or the `hyph_xx_XX.dic` hyphenation dictionary file into it.
3. Restart Affinity for the changes to take effect.

German dictionaries

The German orthography reform of 1996 simplified German spelling but some of the changes proved controversial and were removed in 2006. macOS includes a German dictionary based on the 2006 reforms while Affinity for Windows includes a dictionary based on the 1996 reforms.

Users of Affinity for Windows who wish to use a German dictionary based on the 2006 reforms should download the `de_DE_frami.aff` and `de_DE_frami.dic` from the [list of download links](#) on the previous Affinity forum. Install the files using

Tip: Affinity does not include a matching hyphenation dictionary for every spelling dictionary, nor are they available for every language

Tip: Some dictionary files are named `xx_XX` while others are named `xx-XX` with a hyphen instead of an underscore—this isn't important

Tip: When changing the location of dictionaries, select the folder containing the language folder(s) and not the language folder (`xx_XX`) you created

the instructions above, but first remove the `_frami` suffix from the names of the downloaded files.

French dictionaries

The *Rectifications orthographiques du français en 1990* simplified some French spelling but proved controversial. macOS and Affinity for Windows come with a version of the dictionary that uses pre-1990 spelling rules.

Affinity users who wish to use a dictionary based on the 1990 reforms should download Grammalecte for LibreOffice from <https://grammalecte.net/#download>. After downloading the file, rename the file extension from `.loxt` to `.zip` and open the file. Install the `Grammalecte-fr-v2.1.2/dictionaries/fr-reforme1990.aff` and `fr-reforme1990.dic` files using the instructions above, but first remove the `-reforme1990` suffix from both files.

Included and available dictionaries

This table lists all of the included spelling and hyphenation dictionaries as well as some other common ones but you are not limited to those listed here. Dictionaries marked as ✓ are included with macOS or with Affinity for Windows.

Hyphenation dictionaries marked as *auto* aren't necessary because hyphenation is generally the same for each regional variant of a language (for example, Spanish for Spain and Mexico) so Affinity automatically uses the main hyphenation dictionary for that language when **Language > Hyphenation** is set to *Auto* in the **Character panel**.

For all variants of English other than English (United Kingdom), setting hyphenation to *Auto* will default to the English (United States) hyphenation dictionary.

Locale	Language	macOS	Windows		
		Spelling	Hyphen.	Spelling	Hyphen.
en_US	English [United States]	✓	✓	✓	✓
en_GB	English (United Kingdom)	✓	✓	✓	✓
en_AU	English (Australia)	✓	auto (US)		auto (US)
en_CA	English (Canada)	✓	auto (US)		auto (US)
en_IN	English (India)	✓	auto (US)		auto (US)
en_SG	English (Singapore)	✓	auto (US)		auto (US)
en_ZA	English (South Africa)	✓	auto (US)		auto (US)
en_NZ	English (New Zealand)	✓	auto (US)		auto (US)
en_JP	English (Japan)	✓	auto (US)		auto (US)
de_DE	Deutsch [German]	✓	✓	✓	✓
de_AT	Deutsch (Österreich) [Austria]				
de_CH	Deutsch (Schweiz) [Switzerland]				

Tip: On macOS, *English (United States)* is written as *English* without *United States* in parentheses

Tip: (macOS) If the `de_AT` or `de_CH` files you downloaded include `_frami` in their file-names, remove `_frami` from the names before installing

Locale	Language	macOS Spelling	Hyphen.	Windows Spelling	Hyphen.
es_ES	Español [Spanish]	✓	✓	✓	✓
es_MX	Español (México)		auto		auto
es_AR	Español (Argentina)		auto		auto
es_BO	Español (Bolivia)		auto		auto
es_CL	Español (Chile)		auto		auto
es_CO	Español (Colombia)		auto		auto
es_CR	Español (Costa Rica)		auto		auto
es_EC	Español (Ecuador)		auto		auto
es_PE	Español (Perú)		auto		auto
es_PY	Español (Paraguay)		auto		auto
es_US	Español (Estados Unidos)		auto		auto
es_UY	Español (Uruguay)		auto		auto
es_VE	Español (Venezuela)		auto		auto
fr_FR	Français [French]	✓	✓	✓	✓
fr_CA	Français (Canada)		auto		auto
fr_BE	Français (Belgique)		auto		auto
fr_CH	Français (Suisse)		auto		auto
fr_LU	Français (Luxembourg)		auto		auto
id_ID	Indonesian	✓	✓	✓	✓
it_IT	Italiano [Italian]	✓	✓	✓	✓
pt_BR	Português (Brasil)	✓	✓	✓	✓
pt_PT	Português (Portugal)	✓	auto		auto
tk_TM	Türkçe [Turkmen]	✓	✓	✓	✓
cs_CZ	Čeština [Czech]	✓			
da_DK	Dansk [Danish]	✓			
ga_IE	Gaeilge [Irish]	✓			
hu_HU	Magyar [Hungarian]	✓			
nl_NL	Nederlands [Dutch]	✓			
nb_NO	Norsk Bokmål [Norwegian]	✓			
nn_NO	Norsk Nynorsk [Norwegian]	✓			
pl_PL	Polski [Polish]	✓			

Tip: The only available dictionary for French is the main fr_FR dictionary; if you import text formatted as Français (Canada) or one of the other three variants, download the fr_FR dictionary files from the Affinity forum and rename them as required to avoid seeing the missing dictionary error in Preflight

Locale	Language	macOS	Windows	
		Spelling	Hyphen.	Spelling
ro_RO	Română [Romanian]	✓		
fi_FI	Suomi [Finnish]	✓		
sv_SE	Svenska [Swedish]	✓		
sv_FI	Svenska (Finland)			
vi_VN	Tiếng Việt [Vietnamese]	✓		
el_GR	Ελληνικά [Greek]	✓		
bg_BG	Български [Bulgarian]	✓		
uk_UA	українська [Ukrainian]	✓		
ru_RU	Русский [Russian]	✓		
af_ZA	Afrikaans (Suid-Afrika)			
bs_BA	Bosanski (Bosna Hercegovina)			
et_EE	Eesti [Estonian]			
gl_ES	Galego (España) [Galician]			
hr_HR	Hrvatski (Hrvatska) [Croatian]			
lv_LV	Latviešu (Latvija) [Latvian]			
lt_LT	Lietuvių [Lithuanian]			
Mk_MK	Macedonian			
mn_MN	Монгол [Mongolian]			
sk_SK	Slovenčina (Slovensko) [Slovak]			
sq_AL	Shqip (Shqipëri) [Albanian]			
sl_SL	Slovenščina (Slovenija) [Slovenian]			
ca	Català [Catalan]			
ca_valencia	Català (Valencian)			
gd_GB	Gàidhlig (An rìoghachd Aonaichte) [Gaelic]			
la	Latin		✓	✓

Tip: The Latin hyphenation is included to support hyphenating Filler Text which is similar to Latin but the spelling dictionary is not included because Filler Text isn't identical to Latin and should not be spell checked; you can also name the *la* files as simply *la_VA* but that will cause the language to appear as Latin (Vatican City)

Appendices

Appendix A – Special characters

To type a special character:

1. Type the character's Unicode value and choose **Text > Toggle Unicode**, or choose **Text > Insert** and select from the list.
2. Choose **Text > View Special Characters** to show the invisible symbols for special characters. This will not display anchors, index marks, or fields which you must enable separately with their respective commands.

Whitespace		* Not in menu
d·b	Space	U+0020
d—b	Em Space, non-breaking	U+2003
d⌵b	En Space, non-breaking (½ em)	U+2002
d⋅b	Third/Thick Space, non-breaking (⅓ em)	U+2004
d⋈b	Quarter/Mid Space, non-breaking (¼ em)	U+2005
d⋆b	Thin (Fifth) Space, non-breaking (⅕ em)	U+2009
d⋐b	Sixth Space, non-breaking (⅙ em)	U+2006
d⋑b	Hair Space, non-breaking (⅛ em)	U+200A
d!b	Punctuation Space, non-breaking (width of period)	U+2008
d◦b	Figure Space, non-breaking (often the width of a 0)	U+2007
d⋒b	Medium Mathematical Space, non-breaking (⅔ em)	U+205F*
d^b	Non-Breaking Space	U+00A0
d^b	Narrow Non-Breaking Space (⅐ em)	U+202F

Whitespace, continued*** Not in menu**

d »	Tab	U+0009
d »	Right Indent Tab	
b	Indent to Here	
d b	Em Quad/Mutton – no symbol shown	U+2001*
d b	En Quad/Nut – no symbol shown	U+2000*
d b	Ideographic Space – no symbol shown	U+3000*

Hyphens

d=	Automatic Hyphen-	
db=	Soft Hyphen, inline/end of line	U+00AD
d-b	Non-Breaking Hyphen – no symbol shown	U+2011

Breaks and Joiners

d↵	Line Break	U+2028
d¶	Paragraph Break	U+2029
d›	Column Break	
d↓	Frame Break	
d⇓	Page Break	U+000C
d⇓	Odd/Even Page Break	
d§	End of Story	

Breaks and Joiners, continued

* Not in menu

	Zero-Width Space (breaking, discretionary line break)	U+200B
	Zero-Width Non-Breaking Space	U+FEFF*
	Zero-Width Non-Joiner	U+200C
	Zero-Width Joiner	U+200D*
	Word Joiner	U+2060*

Markers

	Anchor position
	Pinned object position
	Index Mark
	Note Mark
	Endnote brackets (type between)
	Broken endnote brackets and number
	Field (field value is shown)

Appendix B – Using field input expressions

You can enter expressions into fields such as **Font Size** and **Width** to change the value by a relative amount instead of to a specific absolute amount.

For example, instead of entering *12 pt*, you could enter **2* to multiply the current value by 2. Or you could enter a variable such as *x+10* into the Y coordinate field to mean the X coordinate plus 10.

You can also mix measurement units. For example, *5 in + 5 pt*.

Expression	Result
+10	Sets to current value plus 10; you could also enter just +10
-10	Sets to current value minus 10; you cannot enter just -10 because that would enter an absolute value of -10
*2	Sets to double the current value
/2	Sets to half the current value
90%	Sets to 90% of the current absolute value

Object transformation	Result
w+10	Sets to object width plus 10
h+10	Sets to object height plus 10
x+10	Sets to object's X coordinate plus 10
y+10	Sets to object's Y coordinate plus 10
r+10	Sets to object's rotation plus 10
s+10	Sets to object's shear plus 10
sw/2	Sets to half of the spread width
sh/2	Sets to half of the spread height
sl+10	Sets to the spread's left edge plus 10
Sr-10	Sets to the spread's right edge minus 10
st+10	Sets to the spread's top edge plus 10
sb-10	Sets to the spread's bottom edge minus 10
ml+10	Sets to the spread's left margin plus 10
mr-10	Sets to the spread's right margin minus 10
mt+10	Sets to the spread's top margin plus 10
mb-10	Sets to the spread's bottom margin minus 10

Tip: For use in the **Transform** panel and related fields in the **Context Toolbar**

aw+10	Sets to the width of the area between the left and right margins plus 10
mb-10	Sets to the height of the area between the top and bottom margins minus 10
Document setup	Result
w+10	Sets to spread width plus 10
h+10	Sets to spread height plus 10
l+10	Sets to left margin plus 10
r+10	Sets to right margin plus 10
t+10	Sets to top margin plus 10
b+10	Sets to bottom margin plus 10

Tip: For use with **New Document, Document Setup, and Spread Setup**

Appendix C – Clearing user data

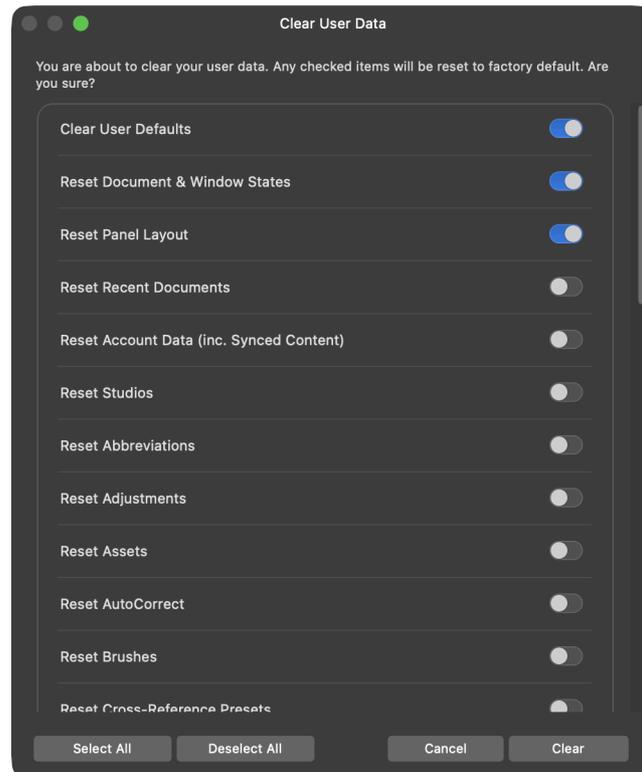
If Affinity starts to act strangely, such as if a panel won't display when you choose its menu command, you might need to clear your user data for a fresh start.

To clear user data:

1. Before starting Affinity:
 - **macOS:** Start Affinity and then immediately press and hold **Ctrl**. Don't press **Ctrl** before clicking the app icon or a context menu will appear.
 - **Windows:** Press and hold **Ctrl** and then start Affinity.
2. Release **Ctrl** when the **Clear User Data** window appears.
3. Select which data to clear and click **Clear**. Your preference settings, text formatting defaults, and other options are grouped together as the first item, *User Defaults*, but other settings can be cleared independently.

The options are slightly different for macOS and Windows but most of them are the same.

Tip: Windows: If you don't have the app icon pinned in the Task bar and the Clear User Data window doesn't appear, wait for the icon to appear and then click it



Appendix D – Keyboard shortcuts

The table lists the default keyboard shortcuts for the Layout studio menus and text selection and formatting. Commands with a  symbol are for macOS only while some Windows commands are in different menus. Some macOS commands may appear only when  (Option) is pressed.

Affinity menu	macOS	Windows
Settings...  (in <i>Edit</i> menu)	 + 	 + 
Hide 	 + 	n/a
Hide Others 	 +  + 	n/a
Quit  (in <i>File</i> menu)	 + 	 + 
Quit and Keep Windows 	 +  + 	n/a
File menu	macOS	Windows
New...	 + 	 + 
New from Last Preset...	 +  + 	n/a
New from Clipboard	 +  +  + 	 +  +  + 
Open...	 + 	 + 
Open Recent > More...	 +  + 	 +  + 
Close	 + 	 + 
Close All	 +  + 	 +  + 
Save		 +   + 
Save As...	 +  + 	 +  + 
Place...	 +  + 	 +  + 
Export...	 +  +  + 	 +  +  + 
Print...	 + 	 + 
Edit menu	macOS	Windows
Undo	 + 	 + 
Redo	 +  + 	 +  + 
Find > Find...	 + 	 + 
Select All	 + 	 + 
Deselect	 + 	 + 
Cut		 +   + 
Copy	 + 	 + 
Duplicate > Selection	 + 	 + 
Paste	 + 	 + 
Paste Style	 +  + 	 +  + 
Paste Inside	 +  + 	 +  + 
Paste Without Format	 +  +  + 	 +  +  + 

Document menu	macOS	Windows
Pages > New	Shift + ⌘ + ⌵	Ctrl + Shift + ⌵
Pages > Previous Page	⌘ + ⌵	Ctrl + ⌵
Pages > Next Page	⌘ + ⌴	Ctrl + ⌴
Setup > Document Setup...	Shift + ⌘ + P	Ctrl + Shift + P
Text menu	macOS	Windows
Character Traits > Bold (when editing text)	⌘ + B	Ctrl + B
Character Traits > Italic (when editing text)	⌘ + I	Ctrl + I
Character Traits > Underline (when editing text)	⌘ + U	Ctrl + U
Size > Bigger	⌘ + >	Ctrl + >
Size > Smaller	⌘ + <	Ctrl + <
Size > Precise Bigger	⌥ + ⌘ + >	Ctrl + Alt + >
Size > Precise Smaller	⌥ + ⌘ + <	Ctrl + Alt + <
Spacing > Tighten	⌥ + ←	Alt + ←
Spacing > Loosen	⌥ + →	Alt + →
Spacing > Tighten More	⌥ + ⌘ + ←	Alt + Shift + ←
Spacing > Loosen More	⌥ + ⌘ + →	Alt + Shift + →
Baseline > Superscript	^ + ⌘ + +	Ctrl + Alt + +
Baseline > Subscript	^ + ⌘ + -	Ctrl + Alt + -
Baseline > Raise Baseline	⌥ + Shift + ↑	Alt + Shift + ↑
Baseline > Lower Baseline	⌥ + Shift + ↓	Alt + Shift + ↓
Baseline > Precise Raise Baseline	⌥ + Shift + ⌘ + ↑	Ctrl + Alt + Shift + ↑
Baseline > Precise Lower Baseline	⌥ + Shift + ⌘ + ↓	Ctrl + Alt + Shift + ↓
List > Increase Level	^ + Shift + [Alt + Shift + [
List > Decrease Level	^ + Shift +]	Alt + Shift +]
Paragraph Leading > Increase	⌥ + ↓	Alt + ↓
Paragraph Leading > Decrease	⌥ + ↑	Alt + ↑
Paragraph Leading > Precise Increase	⌥ + ⌘ + ↓	Ctrl + Alt + ↓
Paragraph Leading > Precise Decrease	⌥ + ⌘ + ↑	Ctrl + Alt + ↑
Insert > Dashes and Hyphens > Em Dash	⌥ + Shift + -	Alt + Shift + -
Insert > Dashes and Hyphens > En Dash	⌥ + -	Alt + -
Insert > Dashes and Hyphens > Soft Hyphen	Shift + ⌘ + -	Ctrl + Shift + -
Insert > Dashes and Hyphens > Non-Breaking Hyphen	⌥ + ⌘ + -	Ctrl + Alt + -
Insert > Spaces and Tabs > Non-Breaking Space	⌥ + Space	Alt + Space
Insert > Spaces and Tabs > Right Indent Tab	Shift + Tab	Shift + Tab
Insert > Spaces and Tabs > Indent to Here	⌘ + \	Ctrl + \
Insert > Breaks > Line Break	Shift + Tab	Shift + Enter

Spelling > Spelling Options...	Shift + ⌘ + ;	Ctrl + Shift + ;
Index > Insert Index Mark	⌘ + Shift + ⌘ + [Ctrl + Alt + Shift + [
Layer menu	macOS	Windows
Select > Next Layer	⌘ + ⌘ +]	Ctrl + Alt +]
Select > Previous Layer	⌘ + ⌘ + [Ctrl + Alt + [
Select > Parent Layer	⌘ + ↑	Ctrl + ↑
Select > All Layers	⌘ + ⌘ + A	Ctrl + Alt + A
Select > Cycle Selection Box	. (period)	. (period)
Select > Set Selection Box	⌘ + . (period)	Ctrl + . (period)
Convert > To Picture Frame	Shift + P	Shift + P
Arrange > Move > To Front	Shift + ⌘ +]	Shift + Ctrl +]
Arrange > Move > Forward One	⌘ +]	Ctrl +]
Arrange > Move > Back One	⌘ + [Ctrl + [
Arrange > Move > To Back	Shift + ⌘ + [Shift + Ctrl + [
Arrange > Move > Inside	⌘ + ⌘ + G	Ctrl + Alt + [G
Arrange > Move > Outside	Shift + ⌘ + ⌘ + G	Shift + Ctrl + Alt + [G
Rename...	Shift + ⌘ + R	Shift + Ctrl + R
Group	⌘ + G	Ctrl + G
Ungroup	Shift + ⌘ + G	Shift + Ctrl + G
Unlock All	^ + ⌘ + L	Shift + Ctrl + Alt + L
Master Page > Edit Detached	Shift + ⌘ + D	Shift + Ctrl + D
Master Page > Edit Frame Content	Shift + ⌘ + C	Shift + Ctrl + C
Show All	^ + ⌘ + H	Shift + Ctrl + Alt + H
Find in Layers Panel	⌘ + K	Ctrl + K
View menu	macOS	Windows
Zoom > Zoom In	⌘ + +	Ctrl + =
Zoom > Zoom Out	⌘ + -	Ctrl + -
Zoom > Zoom to Fit	⌘ + 0	Ctrl + 0
Zoom > Zoom to Width	⌘ + ⌘ + 0	Alt + Shift + 0
Zoom > Zoom to Selection	Shift + ⌘ + 0	Ctrl + Alt + 0
Zoom > Zoom to Document	⌘ + Shift + ⌘ + 0	Ctrl + Alt + Shift + 0
Zoom > 100%	⌘ + 1	Ctrl + 1
Zoom > 200%	⌘ + 2	Ctrl + 2
Zoom > 400%	⌘ + 3	Ctrl + 3
Zoom > 800%	⌘ + 4	Ctrl + 4
Zoom > Actual Size	⌘ + 8	Ctrl + 8
Zoom > Pixel Size	⌘ + 9	Ctrl + 9

Rotate > Reset Rotation	⌘ + Shift + ⌘ + R	Ctrl + Alt + Shift + R
Show > Guides	⌘ + ;	Ctrl + ;
Show > Grid	⌘ + ' (apostrophe)	Ctrl + ' (apostrophe)
Show > Rulers	⌘ + R	Ctrl + R
Show > Toolbar	⌘ + ⌘ + T	Ctrl + Alt + T
Preview Mode	⌘ + W	Ctrl + Shift + ' (apostrophe)
Clip to Canvas	\	\
Toggle UI	Tab	Tab
Window menu	macOS	Windows
Panels > Hide	Shift + ⌘ + H	Ctrl + Shift + H
Text > Character	⌘ + T	Ctrl + T
Text > Typography	Shift + ⌘ + T	Ctrl + Shift + T
Toggle Full Screen 🍏	⌘ + 🌐 + F	n/a
Navigate text	macOS	Windows
Move one character left or right	← or →	← or →
Move one line up or down	↑ or ↓	↑ or ↓
Move to the start or end of the current word and then to subsequent words	⌘ + ← or →	Ctrl + ← or →
Move to the start or end of the current paragraph and then to subsequent paragraphs	⌘ + ↑ or ↓	Ctrl + ↑ or ↓
Move to the start or end of the current line	fn + ← or →	Home / End
Move to the start or end of the story	fn + ⌘ + ← or →	Ctrl + Home / End
Select text	macOS	Windows
Extend selection one character left or right	Shift + ← or →	Shift + ← or →
Extend selection one line up or down	Shift + ↑ or ↓	Shift + ↑ or ↓
Extend selection to the start or end of the current word and then to subsequent words	Shift + ⌘ + ← or →	Shift + Ctrl + ← or →
Extend selection to the start or end of the current paragraph and then to subsequent paragraphs	Shift + ⌘ + ↑ or ↓	Shift + Ctrl + ↑ or ↓
Extend selection to the start or end of the current line	Shift + fn + ← or →	Shift + Home or End
Extend selection to the start or end of the story	Shift + fn + ⌘ + ← or →	Shift + Ctrl + Home or End
Delete text	macOS	Windows
Delete the previous character	Delete	Backspace
Delete the next character	fn + Delete or ⌘ + Delete	Delete
Delete to the start of the current word and then to subsequent words	⌘ + Delete	Ctrl + Backspace
Delete to the end of the current word and then to subsequent words	⌘ + fn + Delete or ⌘ + ⌘ + Delete	Ctrl + Delete
Delete to start of line	fn + ⌘ + Delete	n/a

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