

M62

THE AFFINITY MAGAZIN

1ST ENGLISH EDITION

AFFINITY STUDIO 3

DESIGN WITH STYLE

OSLEVOLUTION



M62

DAS AFFINITY MAGAZIN

AFFINITY STUDIO 3

DESIGN WITH STYLE

IMPRINT

MAGAZIN62 - Digital Issue

EDITOR:

Georg Walter

Steinackerstraße 12

53797 Lohmar - Germany

E-Mail: service@magazin62.de

Website: magazin62.de

There is no economic relationship whatsoever with the companies and brands "Serif", "Affinity" and "CANVA".

Welcome

Dear Readers.

This is my first Affinity magazine in English. Since English is not my native language, please bear with me if something isn't quite right. I have made every effort to ensure that all texts are written professionally.

Writing a magazine about graphic design is always just a snapshot in time. If I were to rewrite the magazine six months later, I would probably use different graphics and motifs. "Designing with style" doesn't mean you have to be an expert in the field. A degree in graphic design isn't necessary either. Rather, it's about applying different styles: from other eras, like vintage style, using modern graphics, or simply trying something new.

To all users who only work on projects occasionally, I would advise you to look at other people's work, perhaps even try to recreate it, and learn from it. It also doesn't hurt to consult some specialist literature and perhaps spend some money to get advice from a professional. With Affinity Studio, users have almost unlimited possibilities when it comes to creating beautiful and impactful designs.

I would also like to thank two German readers who print and bind my booklets. There is no greater appreciation for my work.
THANK YOU.

As always, I hope you enjoy reading and experimenting.

Yours sincerely, Georg Walter

A few words to begin

Welcome, dear readers, to my first English-language magazine, all about Affinity Studio 3. As a media designer, graphic artist, and digital printer, I've worked for various companies for years and publish my own books, though they have nothing to do with graphic design.

When Serif launched the Affinity suite, all users were thrilled. Things became more complicated after some initial confusion, but thankfully, that's all in the past now. With Affinity Studio, they're continuing down the path of offering users a free software package. Some still swear by version 2, which is no longer being developed. Certainly, we still find some teething problems in the current version, but we also see that Canva is working hard to eliminate them with two updates released so far.

My magazine has been around since 2020. During the global COVID-19 pandemic, it was difficult for freelancers to find lucrative projects. Thus, not only did the M62 magazine become available digitally, but this year I also published my first book, an introductory guide to Affinity Suite 2.0. All in German.

This first English edition

My magazine has already been discussed in the forums, and some users have even contacted me personally, requesting an English edition. I am happy to oblige. My magazine normally has 24 pages, but for this first edition, I'm offering 30. I hope the community enjoys the content. It's not just about explaining the basics to newcomers, but also about providing readers with tips, suggestions, and resources for their own projects.

I look forward to your feedback.
Positive criticism is welcome, as long as it's phrased kindly.
Stay curious, because Affinity Studio is a fantastic software!

YOUR E-MAIL FEEDBACK



Vintage – Retro – Shabby Chic



Various backgrounds for designing graphics in vintage style

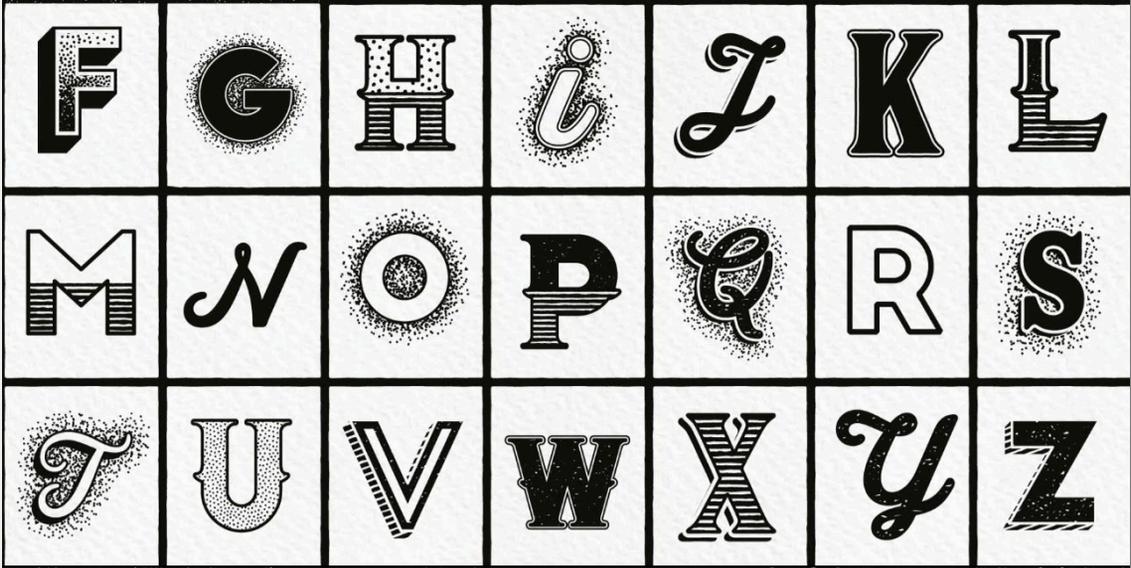
When designing certain styles, you'll repeatedly encounter these buzzwords. While "vintage" refers to an "original" that is authentic and comes from a specific era (often with signs of wear), "retro" describes a "new backward-looking style" that imitates the style of bygone times. "Vintage" typically uses original pieces from the 1920s to the 1980s. "Retro" evokes nostalgia by incorporating features (shapes, colours) from the 1950s to the 1970s. "Shabby chic" can be defined more broadly. It's not about a "shabby appearance," but rather about creating graphics with a romantic and nostalgic style that incorporate signs of wear (chipped paint, scratches).

You can find plenty of suitable graphics on various platforms like [PIXABAY](#) or [FREEPIK](#). These platforms allow you to specify not only

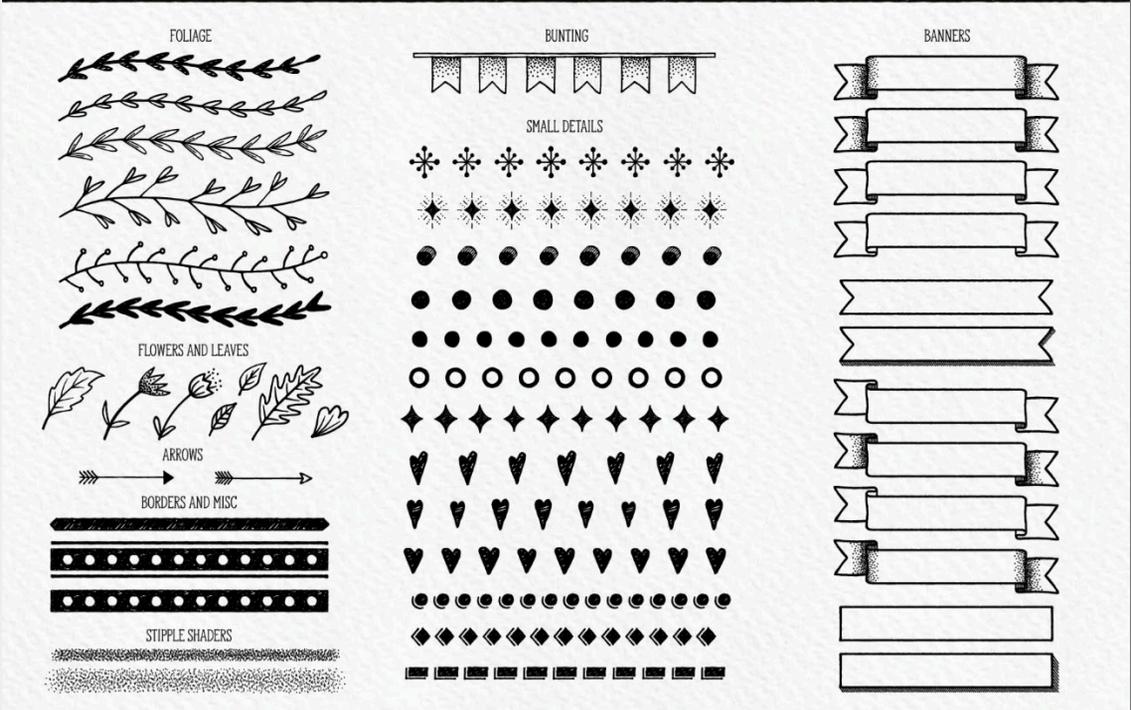
the style but also narrow your search to particular colours. This makes it easier to find your desired motif again. Suitable vintage fonts can be downloaded, for example, from the platform "[ONLINEPRINTERS](#)" or from the platform "[FONTSQUIRREL](#)".

Many other elements can be designed using the tools in Affinity Studio. Shapes can be distorted, and colours adjusted. If you're new to this, you can download ready-made graphics from the internet and "recreate" them. This helps you get a feel for how everything will fit together later. Try searching for "[vintage cars](#)", "[vintage backgrounds](#)", or "[vintage animals](#)".

**COMBINE THE TYPE
EFFECTS AND
STIPPLE BRUSHES
TO GREAT EFFECT!**



*** * * * * YOU GET ALL THESE DECORATIVE BRUSHES TOO! * * * * ***



Artifex Forge Fineliner-Typo-Toolkit



On the Artifex Forge website, you can download various kits for working with Affinity Studio. Most are offered for Vector Studio. Admittedly, they aren't cheap. But if you need such presets for your own work, a kit like this can save you a lot of time. Specifically, I'd like to discuss the Fineliner Type Toolkit. It includes 24 styles, which you can find in the Styles panel. This kit also comes with a large number of path brushes. The interesting thing is that you can combine the styles and path brushes. Two PDF documents are also included, listing all the relevant styles and brushes. Another PDF explains how to use the kit. No questions remain unanswered, provided you understand English. First, you write a word or just a single letter using the "Artistic Text" tool. It's important to convert the graphic text to curves. If you don't do this, you won't be able to achieve the desired effects. Select the text and assign it

one of the 24 styles. Then go to the "Path Brushes" panel and assign a "Stroke" to the text. Here you have a wide selection of brushes to choose from. If the result is too "clunky," you can also use only the Path Brushes. And these are, of course, not limited to text. Draw an ellipse and assign it a stroke with a width of 4-5; you can, of course, use other values as well. You can find a tutorial on how to use this toolkit on YouTube.

The "Fineliner Typo" toolkit can be found on the [Artifex Forge website](#).

The company explains how to use Path Brushes on [YouTube](#).

You can also see how to use this "toolkit" on [YouTube](#).

TABLE OF CONTENTS

CHAPTER 1

Lorem ipsum dolor sit amet, conse-tetur sadipscing elit, sed diam non-umy eirmod tempor invidunt ut labore et dolore magna aliquyam erat, sed diam voluptua. At vero eos et accusam et justo duo dolores et ea rebum.

CHAPTER 2

Lorem ipsum dolor sit amet, conse-tetur sadipscing elit, sed diam non-umy eirmod tempor invidunt ut labore et dolore magna aliquyam erat, sed diam voluptua. At vero eos et accusam et justo duo dolores et ea rebum.

CHAPTER 3

Lorem ipsum dolor sit amet, conse-tetur sadipscing elit, sed diam non-umy eirmod tempor invidunt ut labore et dolore magna aliquyam erat, sed diam voluptua. At vero eos et accusam et justo duo dolores et ea rebum.

CHAPTER 4

Lorem ipsum dolor sit amet, conse-tetur sadipscing elit, sed diam non-umy eirmod tempor invidunt ut labore et dolore magna aliquyam erat, sed diam voluptua. At vero eos et accusam et justo duo dolores et ea rebum.

CHAPTER 5

Lorem ipsum dolor sit amet, conse-tetur sadipscing elit, sed diam non-umy eirmod tempor invidunt ut labore et dolore magna aliquyam erat, sed diam voluptua. At vero eos et accusam et justo duo dolores et ea rebum.

DESIGN GUIDE

CHAPTER 6

Lorem ipsum dolor sit amet, conse-tetur sadipscing elit, sed diam non-umy eirmod tempor invidunt ut labore et dolore magna aliquyam erat, sed diam voluptua. At vero eos et accusam et justo duo dolores et ea rebum.



Table of contents

Affinity Studio offers the function to generate a table of contents from headings in a document. However, this feature is quite limited depending on the type of publication. If you want to enhance the table of contents visually, you can finish writing the publication and then generate the table of contents using the corresponding panel. This is then copied to a word processing program via the clipboard. Here, you can adjust the formatting. For the type of table of contents shown here, intended for a guide, I chose the typical metaphor of a lightbulb. It symbolizes that the document's content offers something to learn and apply. Instead of "Chapter 1, Chapter 2, or Chapter 3," you can also write the actual chapter headings in the coloured brush. However, you must then consider that the headings can be longer. With many chapters, you will need to shorten or omit the accompanying explanatory text. If you omit it entirely, you should stagger the individual headings rather than aligning them vertically.

For a small number of chapters, you also have the option of adding a small graphic before each chapter. The brushes: If you opt for this type of table of contents, you can first create several lines, approximately 50 mm long, using the "pen tool" and assign a new brush to each line via the "Path Brushes" panel. These brushes will serve as the background for the chapter headings. Acrylic, gouache, oil, and watercolour brushes are all suitable. In the "Stroke" panel, you determine the thickness (height) of each brush. You can also assign different colours to the brushes. I would recommend using these colours sparingly; they should be consistent with those used in the publication. In my example, I used the same brush for all the headings. Too many different brushes and colours will only create a cluttered look. The border: You'll have to see how it looks in the end. For the border, draw a suitably sized rectangle with a stroke and assign a path brush to the stroke.

Acrylic-Brushes



Watercolour-Brushes



Oil-Brushes





DRINKS

LONGDRINKS

COCKTAILS

FRUCHTIG & ERFRICHEND

GESUND UND MUNTER

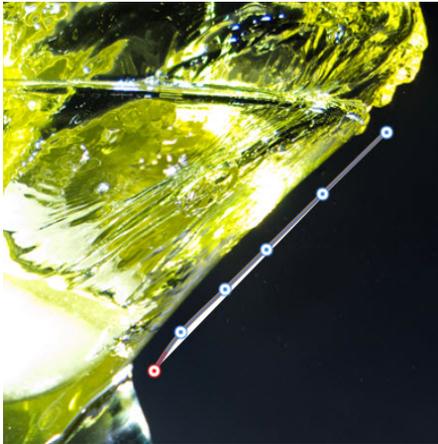
PARADISO

ALTSTADT 24 - KÖLN

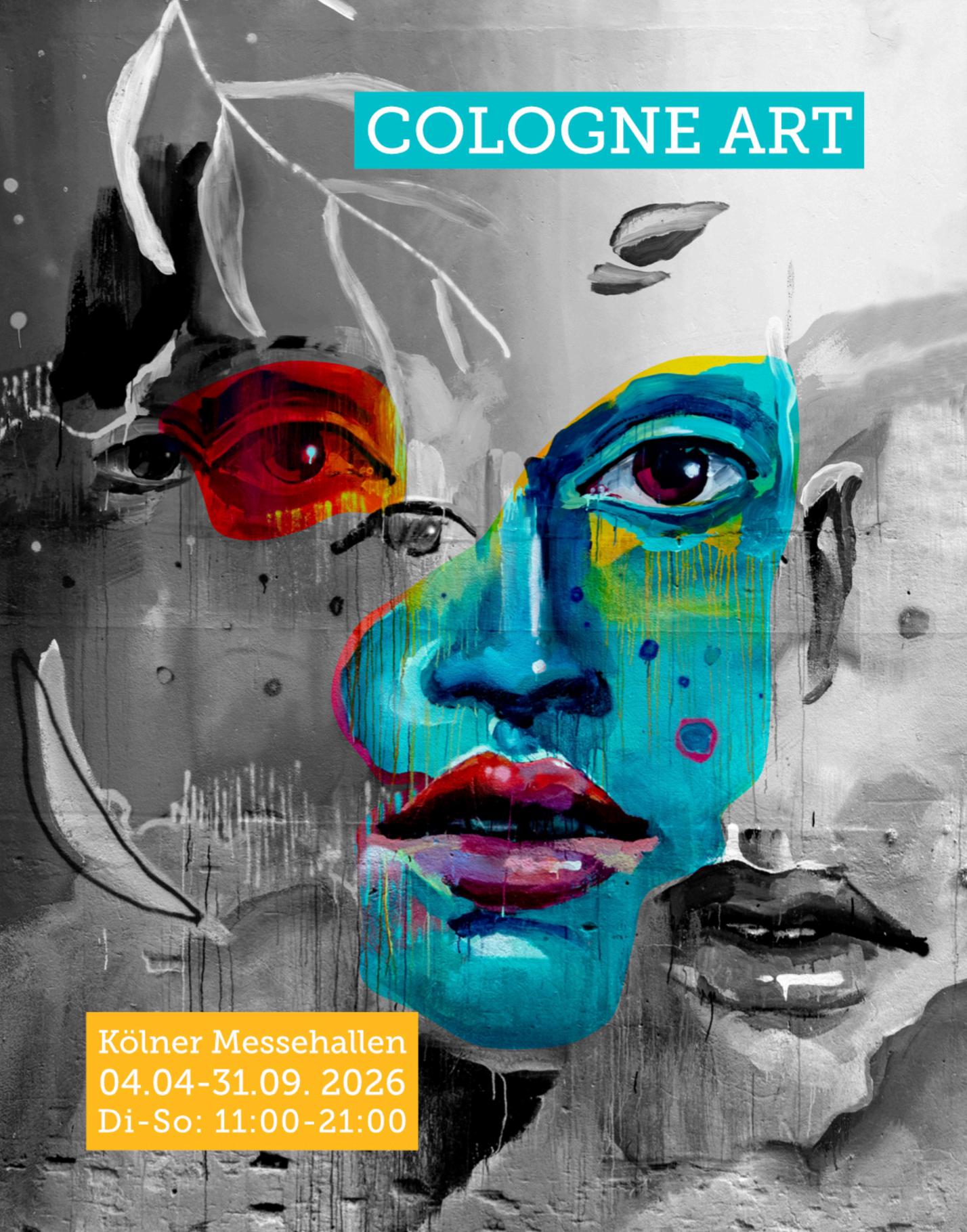
DO-SO

22:00 - 06.00

Table display for a cocktail bar



Once you have found a suitable photo for such a project, and it doesn't always have to be a classic photo, you can easily develop an attractive table display or an entire card from it. You can find these kinds of photos on sites like Pixabay. Using the Pen tool, create a suitable path (pen or smart mode) along the edges of the image and refine the line with the Node tool. Then, click on the path with the Artistic-Text tool and enter the desired word. You can adjust this text at any time by editing the path with the Node tool or by changing the text color. When drawing paths, however, you should disable "Snapping" in the menu bar at the top; otherwise, you won't be able to set the path with sufficient detail. The "Limelight" font was used for the name at the bottom of the graphic. For commissioned work, you would, of course, follow the client's specifications.

An abstract artwork featuring multiple faces. The central focus is a face with vibrant, multi-colored skin (blue, green, yellow, red) and large, expressive eyes. To its left, another face is partially visible, wearing a red and orange mask. Below the central face, there's a dark, shadowed face with a wide, open mouth. The background is a textured, greyish-white surface with various brushstrokes and splatters. The overall style is expressive and contemporary.

COLOGNE ART

Kölner Messehallen
04.04-31.09. 2026
Di-So: 11:00-21:00

Poster for an exhibition



The original photo



Drawn path with outline

One technique for highlighting elements in an image is to trace specific sections of the image with a path tool, such as the „Pen tool“. The original color photo is later placed in the background as a grayscale copy. To begin, open the original color image in Affinity Studio and, as in this case, trace two areas of the image with the „Pen tool“. This can be done in either the Vector Studio or the Layout Studio. Draw the paths using "Pen mode" or "Smart mode" settings, as this makes path adjustments easier. Select both paths and combine them using the menu "Vector – Geometry – Add". In the Layers panel, drag the layer of the color image onto the entry for the path layer. Drag it not onto the layer icon, but onto the layer name. Depending on the image, you can also add a stroke to the path. However, it should be appropriate for the image area.

It's also worth mentioning that this type of image manipulation should still convey a message. Therefore, the message depends primarily on the subject of the photo. Such image compositions would be ideally suited for posters used to advertise exhibitions.

Sunflower Calendar 2026

February

2026

Mo	Tu	We	Th	Fr	Sa	Su
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28

The Calendar

The calendar is a classic, recurring theme in the design industry. It thrives on the photos used and a well-organized monthly overview. It provides a clear overview of days, weeks, and months. It exists in many different shapes, sizes, and layouts. It also allows the viewer to organize and plan specific tasks.

Photos can be used to fill the entire page, with the calendar grid then overlaid on the photos. Alternatively, a photo can be placed halfway within the layout, with a detailed monthly overview positioned below or beside it. Professional calendars manage without gimmicks; illustrations or vector graphics are rarely used. However, this can be avoided, especially for personal use (gifts for family), allowing for more creative freedom. For example, one idea could be to use a photo of a family member for each month.

As a first step, all photos intended for calendar use should be checked for imperfections and removed if possible. The stamp tool is ideal for this, allowing you to paint over areas within an image. This step is best done in Pixel Studio. Then, select the photos for each month and

crop them to fit the desired layout. Finally, add the calendar grid to the layout. Here, you can change the look of the months and days by choosing attractive fonts. And if you don't have any ideas for your own calendar, you're sure to find something suitable online. There's also nothing wrong with creating a "calendar collage" from several templates.

You should create the calendar grid itself using the "Table Tool." This is the only way to control the formatting of the text and dates. This is done via the "Table" panel and later, if you want to archive the layout for later, via the "Table Formats" panel. Here, you can collect various table styles. Once you've grouped an entire month's page, you can save it in the "Assets" panel and retrieve it at any time.

Online Calendar Services

Several online services now handle the creation of entire calendar pages for you. For example, "[Calenderpedia](#)" allows you to generate a PDF file that you can then edit further in Affinity Studio.

Importing an Excel spreadsheet

Importing a table from Excel into Affinity Studio is often not ideal. The imported table is often far too long and requires tedious process adjustments. Let's assume you want to record the days of the week with their corresponding entries in a table for a landscape A3 calendar.

Step 1: Create the desired table in Excel and adjust it to fit Affinity's layout. For a landscape A3 calendar (420 x 297 mm), format it in Excel using the PAGE LAYOUT tab. You'll also need to adjust the column widths. Select the table in Excel and right-click to adjust the column widths, which in this case are approximately 5 units. Additi-onally, center all calendar information within the columns. Save the table.

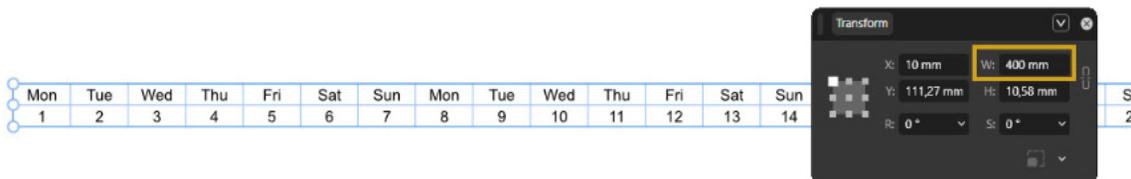
Step 2: In Affinity, create a new A3 file (420 x 297 mm) with 13 or 14 landscape pages using the Layout Studio. Import the Excel spreadsheet using "File– Place" or Ctrl+Shift+M.

Step 3: Select the spreadsheet and enter the desired width in the TRANSFORM panel. After subtracting the margins, this might be 400 mm.

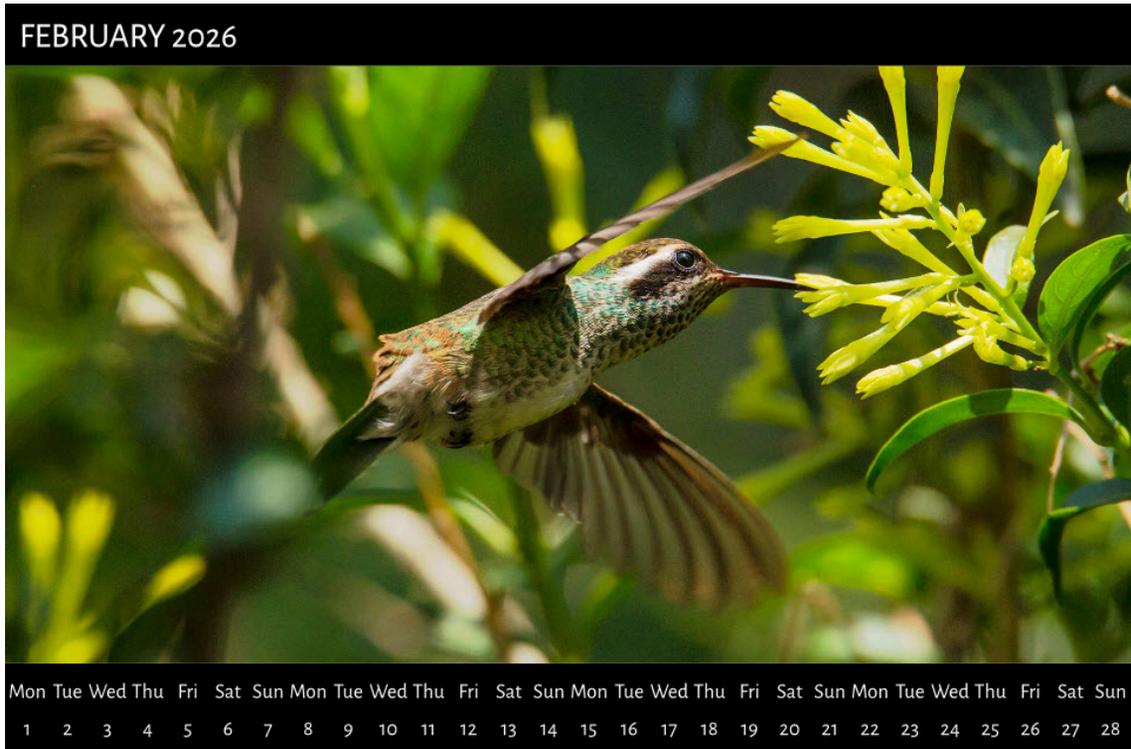
Step 4: Now you can adjust the spreadsheet to your liking using the TABLE panel.

	A	B	C	D	E	F	G	H	I	J	K	L	M	N
1	Mon	Tue	Wed	Thu	Fri	Sat	Sun	Mon	Tue	Wed	Thu	Fri	Sat	Sun
2	1	2	3	4	5	6	7	8	9	10	11	12	13	14
3														
4														
5														
6														
7														
8														
9														

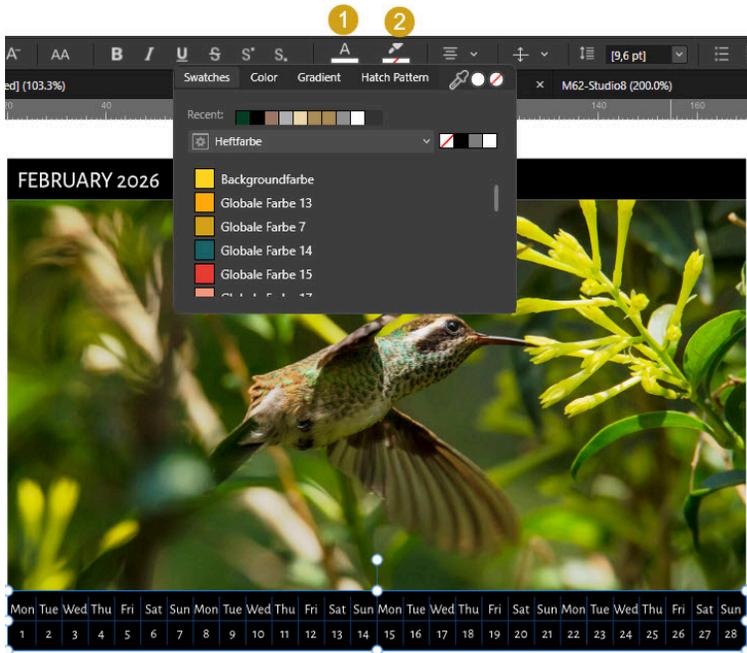
Presets are already configured in Excel



Adjust the table width in Affinity with the „Transform panel“



A typical calendar page



The font color (1) in the calendar is controlled exclusively via the context menu. The "Highlight color" (2) allows you to assign a background color to the text. However, I advise against this, as it doesn't look good.

Lightning fast

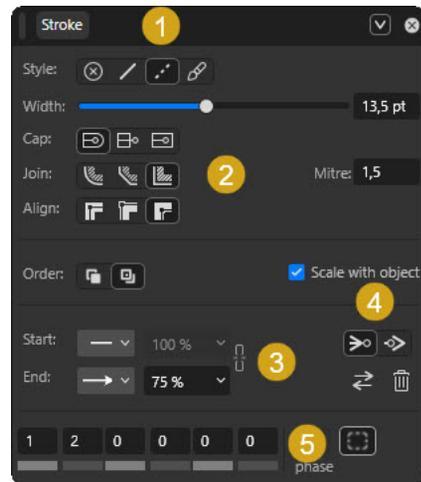
Most Affinity Studio users probably underestimate the possibilities of arrows, which can be assigned to a stroke in the Stroke panel. It's likely that you won't need an arrow very often. The program offers many different types of arrows. If you draw a longer line with the Pen tool, and you want the arrow to curve in a circle, you can also use the Ellipse tool. However, you'll need to convert it to a curve first. In the Stroke panel, you now select (1) either a line, a dashed line, or a line as a path brush. Next, you set the correct WIDTH of the line. Then, you configure several settings for how the line should be displayed (2).

Cap: Round, Blunt, Square

Join: Round, Beveled, Square

Align: Center, Inside, Outside

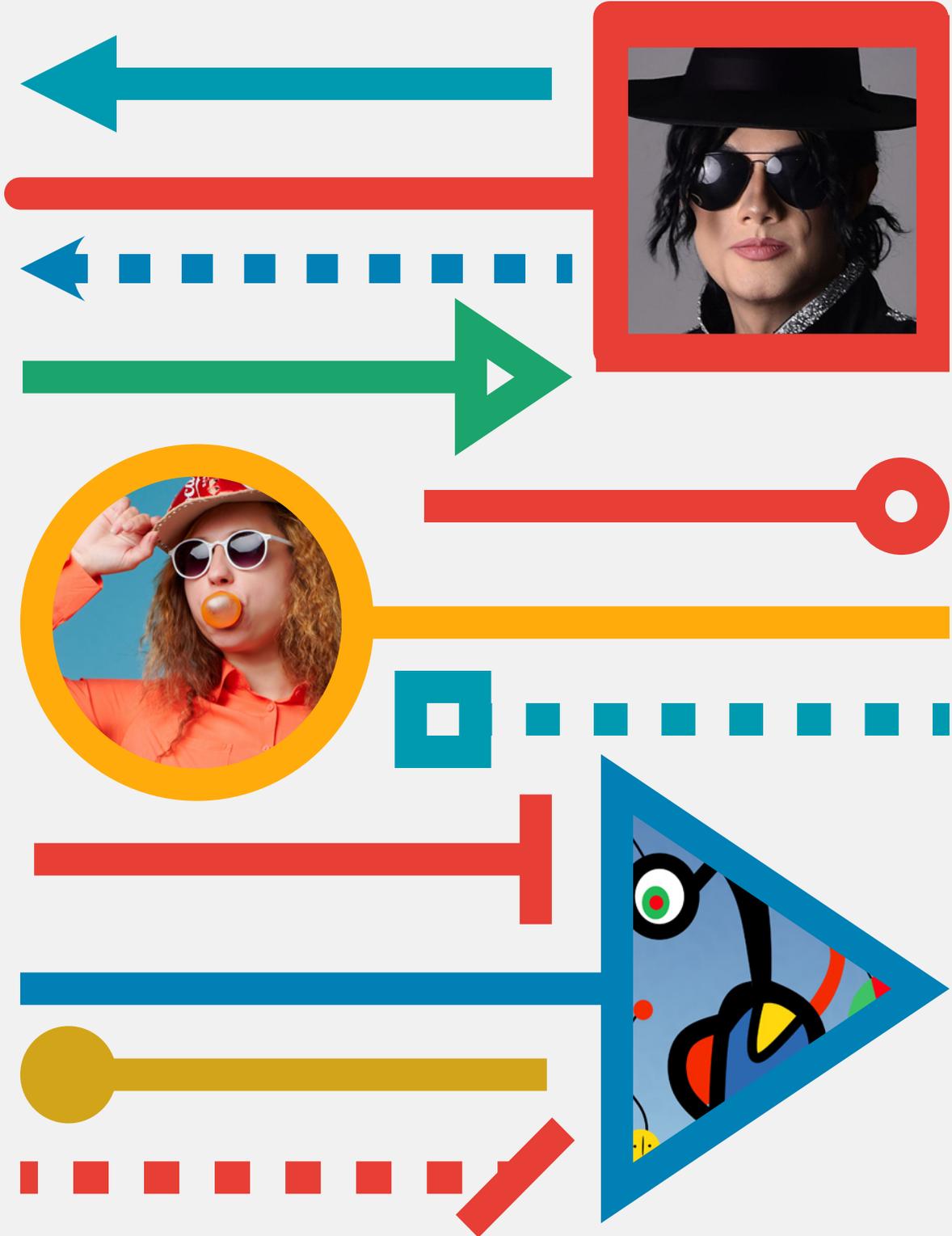
If you want to assign an arrow to the end of the line, you can set this for the beginning or the end of the line (3). The size of an arrow can be adjusted up to 500%. Two switches (4) determine whether an arrow should appear flush with the end of a line or whether it should be "attached" to the line, extending beyond it. Additional icons allow you to reverse the arrow's path or delete an arrowhead. Using PHASES (5), you can adjust the spacing of dashed lines. Values of 1, 1.5, or 2 affect the density of a dashed line.



STROKE Panel



For more elaborate designs, you can create square, triangular, or round arrowheads up to 500% in size and place graphics behind them. This is useful for lists of people or enlarged map sections. An arrow extends into the map, and at the end, the area outside the map is displayed in a larger format.



DVD or CD-ROM Cover

The vacation was fantastic, but what to do with all the pictures? This is an imaginary Affinity Studio project for creating a cover for your vacation photos collected on a DVD. A CD-ROM case is used for the DVD. Consider this a "finger exercise" to help you design such covers. You can find plenty of suitable illustrations on the FREEPIK website that reflect typical features of France. In Affinity Studio, create a suitable document. Use Pixel Studio to individually isolate the various symbols from the icon file and save them as PNG files. The text can also be found on FREEPIK; convert it into a vector file using the "Image trace" function in the "Vector" menu of Vector Studio. Beforehand, however, you need to rasterize the graphics. This is done via the "Pixel - Rasterize" menu item or by right-clicking on the graphic.

First, position the map in the document so that it is centered. The individual icons are arranged to occupy the maximum space above the map. Some areas of the Eiffel Tower and the bicycle remain white; they are not isolated. This also applies to the figure's forehead, as too much background color detracts from the overall look of the collage. The shadows of the individual elements are created using the "QuickFX" panel. The "Style Picker" tool is then used to apply these shadows to the other icons. Of course, these covers can also be created for other formats. For example, the inlay of a DVD cover measures 273 x 183 mm. In this case, there's no need to use an external printing service. Everything can be printed on a home printer.



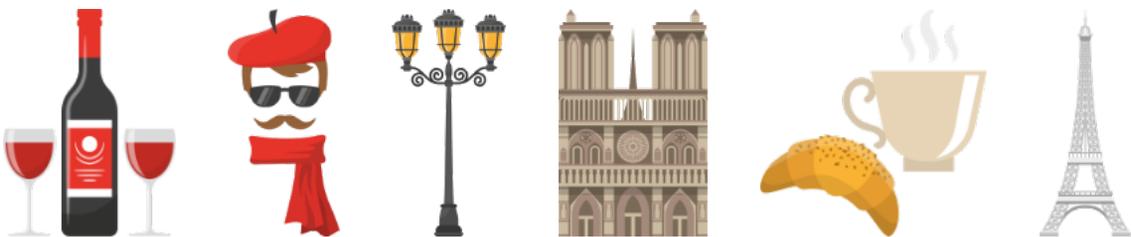
FREEPIK - Icon collection in one image file



FREEPIK - Matching lettering



The finished CD-ROM cover



Cutout Fonts



Cutout fonts are a real eye-catcher, especially for unique posters. Looking at the online offerings of some providers, such as Creative-market, you quickly realize that they can be quite expensive. However, you can save a considerable amount of money with free fonts. Free alternatives can be found on the websites of [ONLYGFX](#), [DAFONT](#), and [1001 FONTS](#). In many cases, however, these fonts lack German umlauts. This can easily be remedied by manually adding the dots above A, O, and U. Once you have installed such a font, you can easily use it with the Artistic Text tool. If you

look at the color settings in the Swatches panel, usually only the outline color is defined; the fill color is set to "Transparent." This can, of course, be changed. The uppercase and lowercase letters also differ, so you can certainly combine them. If the letters are too close together, you can space them out slightly with a space or, better yet, increase the character spacing in the CHARACTER panel. You can certainly specify larger values than those shown in the window. A simple cutout font is "Ransom," while the more detailed "Cutout4" font, shown on the right, is more suitable.



Ransom Font



Fanzine Font

J i m m y i s

C E L E B R A T I N G

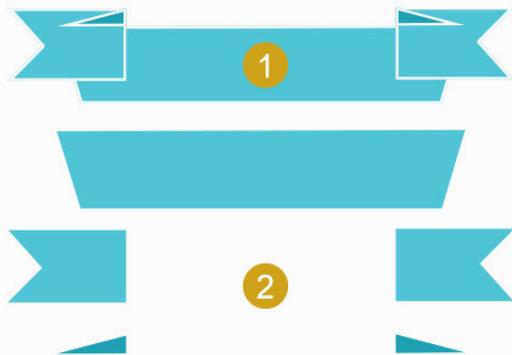
H i s 3 8 T H

B i R T H D A Y

T O D A Y

Flags and banners

Vintage-style graphics often require banners or flags, which can easily be created using Affinity Studio. This only requires drawing a few elements. Depending on the application, such a banner can be reversed by rotating it 180 degrees. The desired visual effect can be achieved by adding two small triangles in a slightly darker color than the base shapes. Save these style elements as an asset so they can be reused. The next page demonstrates how to use such a banner in a vintage graphic.

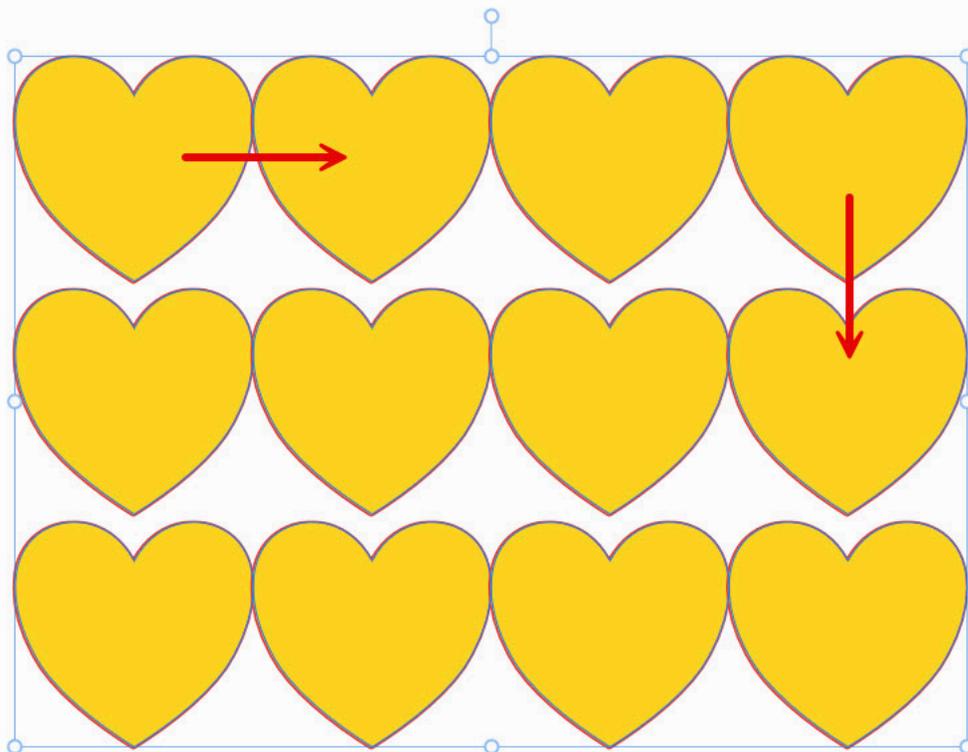


Above (1), the individual elements are outlined in white. This shows how the entire graphic is structured. Below (2), the individual elements are shown again in their original form. To create a three-dimensional effect, the two small triangles are colored darker.



Different banner types

Duplicating



There are several ways to duplicate an object in Affinity Studio. I'd like to describe one particularly useful method here.

Step 1: Draw a heart-shaped element, BUT DO NOT REMOVE THE MOUSE BUTTON.

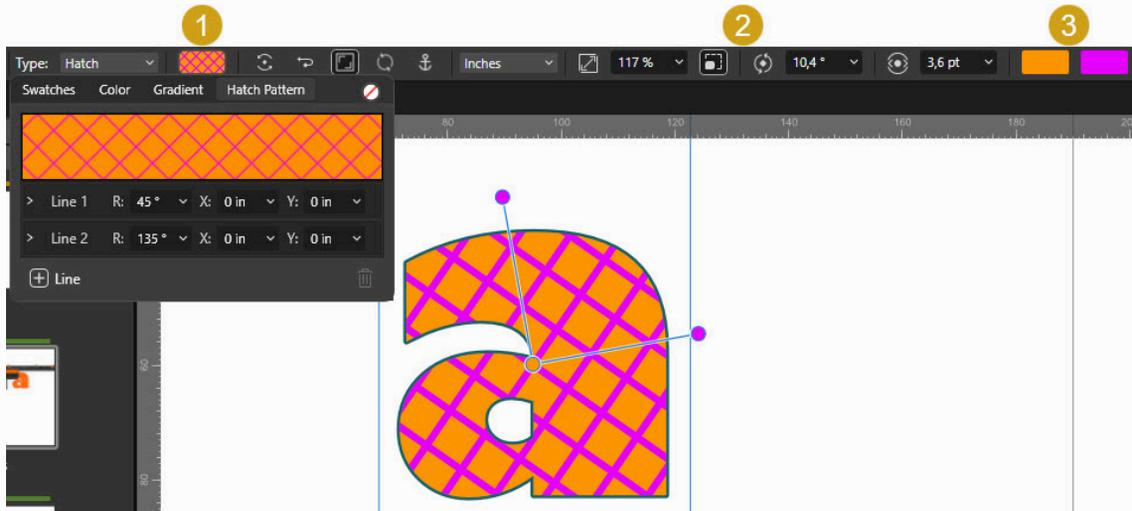
Step 2: Press the right arrow key on your keyboard. The shape will be copied and placed to the right of the first one. You can repeat this as many times as you like.

Step 3: Now press the down arrow key while still holding down the mouse button. This will create copies of the heart shape downwards.

Step 4: Moving the mouse button while holding down the mouse button will resize ALL the hearts (height and width).

Step 5: You can also use the arrow keys to undo entire rows.

Filling with Hatching



Affinity Studio has added a "Hatching" section to the "Swatches" panel. It's best to work with this in the Vector Studio. Select an artistic text or shape, click on the desired hatch pattern in the swatches panel, and the object will be filled with it. Many more settings for this hatch fill are available using the "Fill" tool.

Step 1: Draw a shape or artistic text.

Step 2: Fill it with a hatch pattern using the "Swatches" panel. The first eight entries already produce a very nice hatch effect.

Step 3: Now select the "Fill" tool.

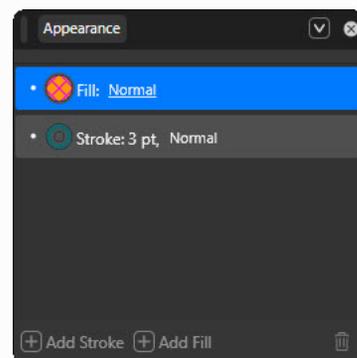
Step 4: Several settings are now visible in the top context toolbar, which you can experiment with.

Step 5: The hatch pattern can be adjusted for multiple lines using many small parameters (1).

Step 6: Adjust the angle and thickness of the lines (2).

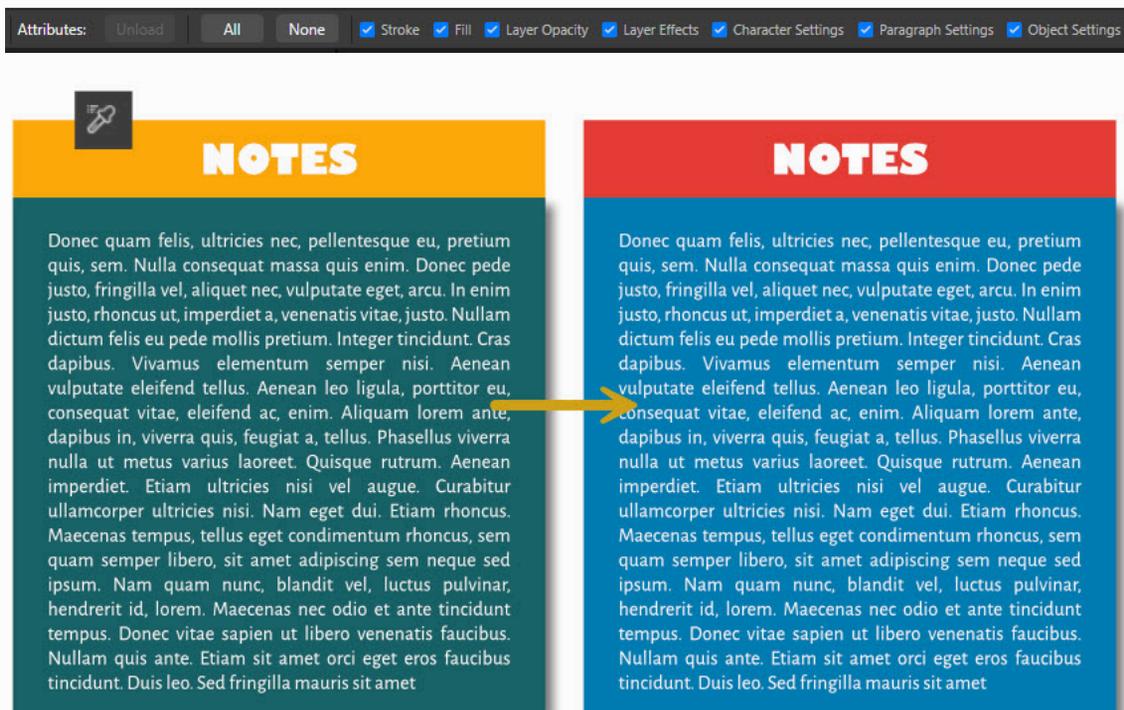
Step 7: Assign a background color and a line color (3).

You can also check the settings using the "Appearance" panel. The handles on the object allow you to rotate, shrink, or enlarge the hatching.



Settings are controlled in the Appearance panel.

The Style Picker



The Style Picker can be used in all studios. It allows you to transfer style attributes to other objects. I often use this tool to transfer a shadow (QuickFX) to another object. After selecting the tool, click on the original object and then on the new object. The first time you use the tool, it points to the left. After applying a style, it points to the right, and you can click on the new object. The settings of the original object remain in effect until you reset the Style Picker with ESC.

Several settings are available in the context toolbar. "Clear" resets the tool, while "All"

includes all possible attributes. You can also optionally disable specific attributes in the context toolbar. The Style Picker can be applied to objects and text. While the text styles used are taken into account, elements such as shadows defined via QuickFX are not transferred.

Although you can add a shadow to a photo inserted via a "rectangular picture frame" (QuickFX), this shadow cannot be transferred to another photo because the image is contained within a container (rectangular picture frame).

The Path Brush

This tool, mostly used in the "Vector Studio," allows you to create all sorts of graphic effects. For example, you can draw a sausage or feathers. These effect brushes can be found under "Image Brushes" in the panel. There's not much more to say about this tool; you simply have to try it out.

Whether or not using these effects is worthwhile is, of course, entirely up to you. Double-clicking one of these brushes opens a settings menu where you can make changes. However, it must be said that Affinity Studio sometimes crashes when making changes. There's another panel called "Brushes." This should only be used in Pixel Studio.

When modifying a brush, you can make it taper to a point at one end. You can also adjust the opacity. Once you've selected the Path Brush tool, you can adjust the brush width and opacity in the context menu at the top. A "Stabilizer" allows for more precise painting. In rope mode, which can also be set via the context bar, the brush is used to paint as if pulled on a rope.

Unfortunately, the brush selected in the document is not displayed in the Path Brushes panel. Therefore, it is not possible to know which brush was used. One can only hope that this will be changed.



Drawn with the "pen" tool



The "pen" tool and extended "contour width"



Drawn with the tool "pencils"



Drawn with the "Path Brush" tool, "Acrylic Paints" setting



Drawn with the "Path Brush" tool, "Marker" setting



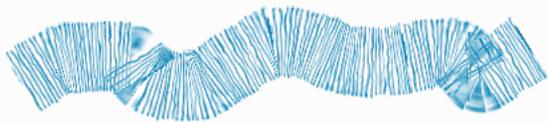
Drawn with the "Path Brush" tool, "Image Brushes" setting



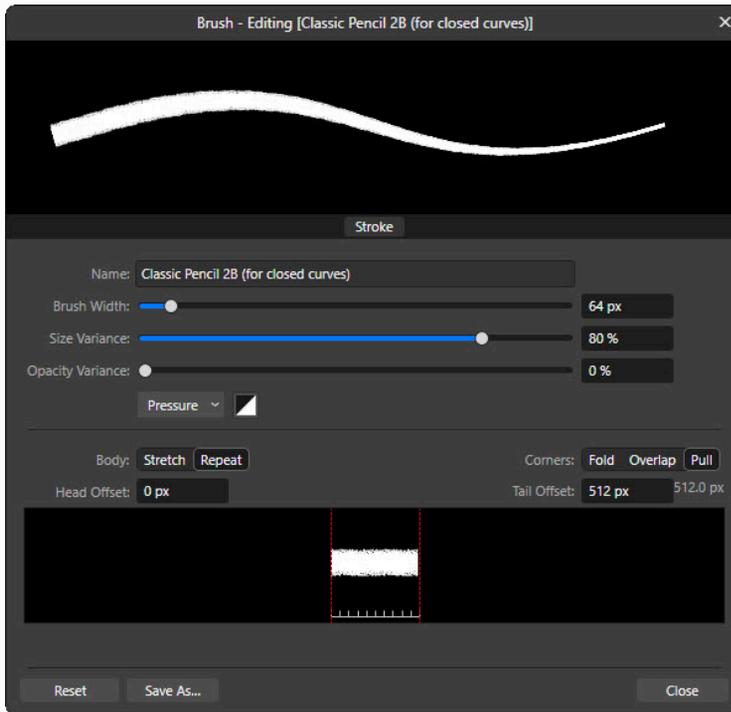
Drawn with the "Path Brush" tool, "Gouaches" setting



Drawn with the "Path Brush" tool, "Engraving" setting



Drawn with the "Path Brush" tool, "Pattern" setting



Double-clicking a brush allows you to customize it in a menu and save it under a new name.



Examples of image brushes



M62

THE AFFINITY MAGAZIN

1ST ENGLISH EDITION

AFFINITY STUDIO 3

DESIGN WITH STYLE

OSLEVO
optrel