

ColrStudio User Guide

Desktop and tablet workspace

Edit layered wordmarks with spacing controls, colors, gradients, warps, overlays, SVG effects, and Loops animations. Export multiple text entries with Batch Export or place artwork into photographs with the Mockup Editor.

How to use this guide

Start with the workspace overview, then follow the chapters for the controls you want to use. Numbered steps describe actions in sequence. Reference tables explain settings, ranges, and availability. Interface labels match the English controls in ColrStudio.

Recommended editing sequence

Choose a font and enter your text. Adjust spacing and Drop Caps, then shape the wordmark with Global Warp. Style individual layers with colors or gradients, add clones or overlays as needed, and refine the result with SVG Effects. Use Loops to animate the finished composition, Batch Export to create artwork for multiple entries, or the Mockup Editor to present a design on a photographed surface.

Release notes

Font building is unavailable in the release described here. Loops is marked Beta. Template Warp and the Split-Wing editor are experimental. Some controls depend on the font, layer type, gradient mode, or selected effect.

Important!

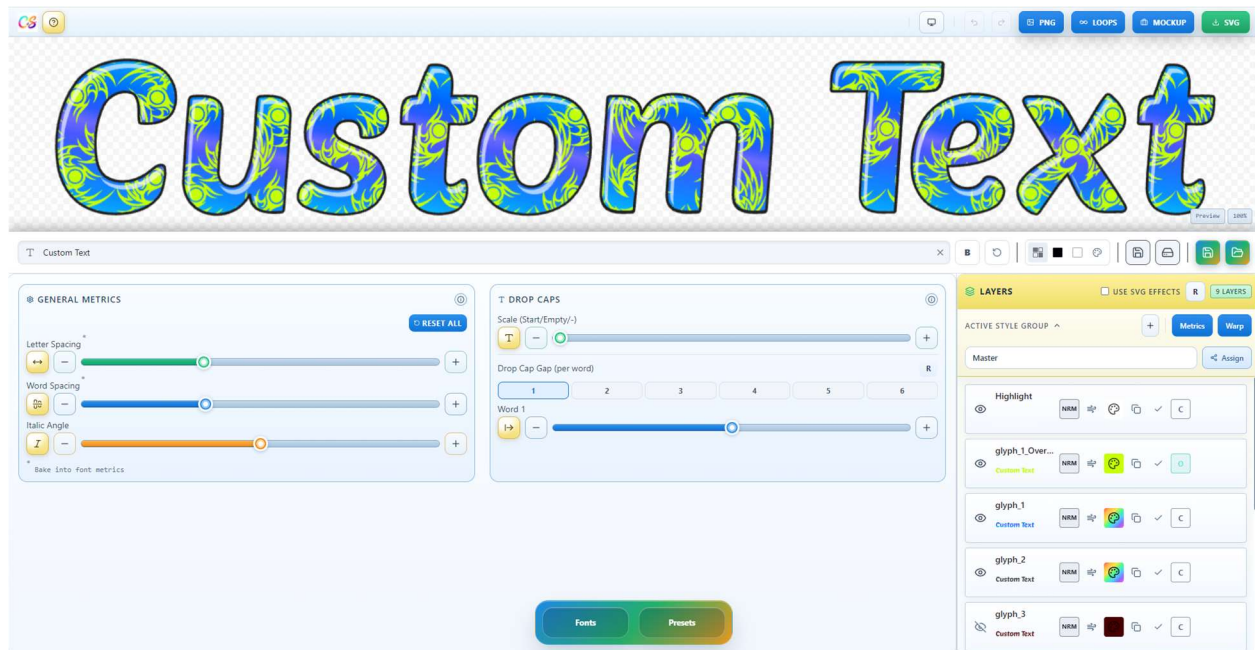
ColrStudio may store settings, projects, entitlements, fonts or other data locally in the browser or on the user's device. Always keep a copy of your purchased fonts and licenses. Use the integrated Backup to save your Personal Presets, Personal Gradients, Mockup Editor Templates, Loops Presets

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1 The Desktop and Tablet Workspace

The main workspace lets you preview your text while editing its layers, spacing, and effects. In the desktop and tablet view shown below, the preview sits above the editing area. The Metrics panel is below it, and the Layers panel is on the right.



1.1 The Header

The Header runs across the top of the screen.

Help opens the in-app documentation.

Theme cycles through the system, light, and dark appearance settings.

Undo and **Redo** step backward or forward through editing changes.

PNG opens the image export dialog, where you can choose PNG or WebP.

Loops opens the animation workspace.

Mockup opens the mockup generator.

SVG opens the SVG export dialog.

Some actions require a font to be loaded, and availability can depend on the selected font.

1.2 The Preview Canvas

The large canvas shows your text with its current styling. In the screenshot, the checkerboard behind “Custom Text” is the canvas backdrop. Use the backdrop controls below the canvas to switch between checkerboard, black, white, or a custom color.

The **Preview** badge identifies the canvas preview. The percentage beside it shows the current zoom level.

1.3 The Text and Workspace Toolbar

The toolbar directly below the canvas contains text, backdrop, library, and preset controls:

The **text field** changes the wording shown in the preview. Press Enter or move focus away from the field to apply the edit. The **x** button clears the text.

B opens **Batch Export**.

Reset Session clears the saved session snapshot, restores the default preview text (ColrStudio.com), and loads the default catalog font. This replaces the current session.

The backdrop buttons select checkerboard, black, white, or a custom preview color.

The library buttons back up or restore your local library.

Save Preset and **Load Preset** save or load a style preset.

The canvas backdrop is separate from the background options in the image export dialog.

1.4 The Metrics Panel

The lower editing area contains two metric groups in this view:

General Metrics adjusts letter spacing, word spacing, and italic angle for the text. **Reset All** resets the general metrics.

Drop Caps controls the scale and spacing of initial capitals. Its numbered buttons select a word, and the slider adjusts that word's drop-cap gap.

1.5 The Layers Panel

The panel on the right is where you manage the font's layers and Style Groups.

Use SVG Effects enables or disables SVG effects.

The layer-count badge shows the number of layers. In this screenshot, the font has 9 layers.

Active Style Group shows the selected group. Use **+** to create a group and **Assign** to assign glyphs to it.

Metrics and **Warp** open those editing controls.

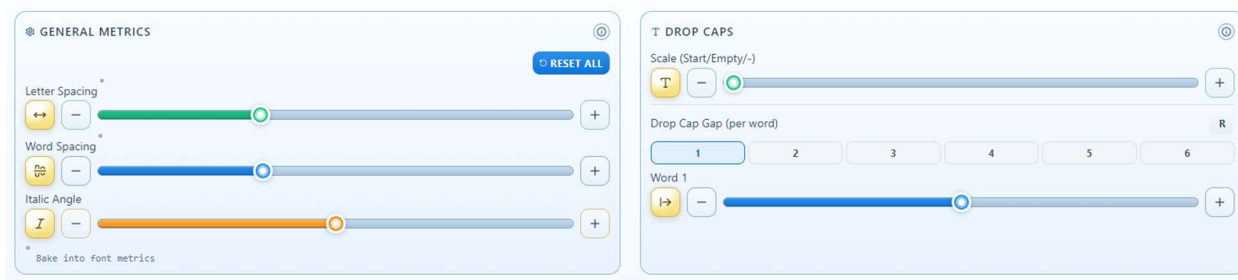
Each layer row includes a visibility control and actions for its appearance, such as opening its color or gradient settings.

1.6 Fonts and Presets

The **Fonts** and **Presets** buttons at the bottom open their respective library views. Use **Fonts** to browse or select fonts, and **Presets** to browse reusable styles.

2 General Metrics and Drop Caps

This chapter explains the **General Metrics** and **Drop Caps** panels shown beneath the preview. These controls change the spacing, slant, and initial-cap treatment of the text.



2.1 General Metrics

General Metrics applies three adjustments to the full text:

Letter Spacing changes the distance between neighboring letters throughout the text. Use the slider to adjust it, or use the minus and plus buttons for smaller changes. The button with the horizontal arrow resets letter spacing to zero.

Word Spacing changes the distance at spaces between words. Its slider and minus/plus buttons work the same way; the spacing icon resets it to zero.

Italic Angle slants the rendered text. It changes the angle of the artwork rather than selecting a different font style. The italic button resets the angle to zero.

The **Reset All** button returns the metrics to their defaults, including the Drop Caps scale and per-word gaps: zero spacing, zero slant, default cap scale, and zero cap gaps.

The asterisk beside Letter Spacing and Word Spacing refers to the note **“Bake into font metrics.”** Font building is not available in this release. The controls remain useful for arranging the preview and for exporting the artwork as graphics.

2.2 Drop Caps

The **Scale** slider enlarges the initial capital at the start of a word. Its reset button returns the scale to its default. This setting applies to initial capitals across the text.

Drop Cap Gap (per word) lets you tune the space after an initial capital for an individual word:

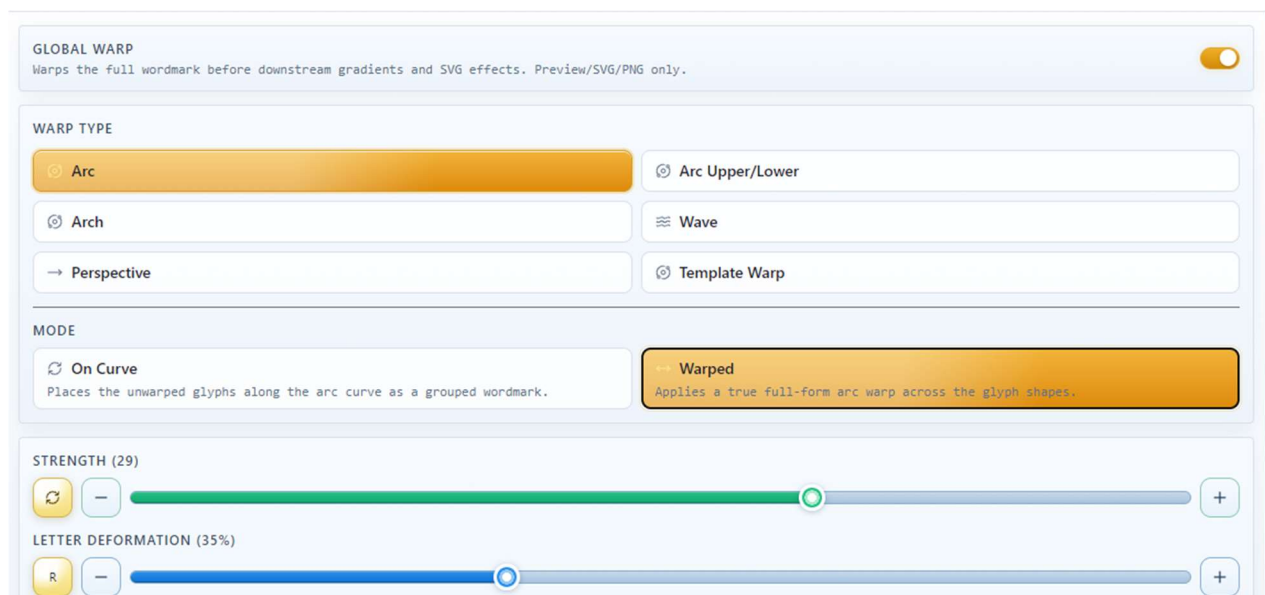
- Select a numbered button from **1** to **6**. The numbers refer to word positions from left to right in the current text.
- Adjust the slider for the selected word. A negative value reduces the gap; a positive value increases it.
- Use the arrow reset button beside the slider to set only the selected word’s gap back to zero.
- Use **R** to reset all six per-word gaps to zero.

The label below the word buttons (for example, **Word 1**) indicates which word position the slider currently controls.

2.3 Suggested workflow

1. Set the overall letter spacing and word spacing.
2. Adjust the italic angle if you want the whole text to lean.
3. Increase or reset the Drop Caps scale to set the emphasis of the initial capitals.
4. Select each relevant word position and adjust its gap individually.
5. Use **Reset All** to return both panels’ metrics to their defaults, or use the local reset controls to change one setting at a time.

3 Global Warp



Global Warp reshapes the full wordmark before gradients and SVG effects are applied. The result is available in the preview and in SVG and PNG graphics output.

3.1 Enable Global Warp

Use the switch in the **Global Warp** header to turn the effect on or off. Choosing a warp type or mode also activates the effect automatically.

Select a type in the **Warp Type** grid. The selected type is highlighted. Some types have a **Mode** section; the available modes and settings depend on the selected type.

The sliders share a few conventions:

- Drag the slider or use the minus and plus buttons to adjust a value.
- The leading button with an icon resets that setting to its default.
- Values displayed beside a setting show its current value. Percent values describe a relative amount; they are not angles unless the label says so.

Letter Spacing is available for every warp type. It changes the spacing in the warped wordmark and has its own reset control.

3.2 Arc

Arc offers two modes:

6. **On Curve** places the unwarped glyphs along an arc, keeping them as a grouped wordmark.
7. **Warped** bends the glyph shapes themselves along the arc.

Both modes include:

1. **Strength** controls the amount and direction of the arc. Moving through zero reverses the bend direction.
2. **Center Offset** shifts the arc's center along the word.
3. **Letter Spacing** adjusts the gap between letters.

In **Warped** mode, **Letter Deformation** is also available. At 0, letters rotate along the curve without bending; at 100, their shapes follow the curve fully. The control limits excessive compression, and the arc anchor points stay fixed.

3.3 Arc Upper/Lower

This type bends one edge of the wordmark's bounding shape while keeping the opposite edge straight. It has no On Curve/Warped mode selector.

1. **Strength** controls the perspective direction and amount. Negative values produce **Sides Forward**; positive values produce **Sides Back**. The active edge remains fixed. This slider has a smaller range than the other strength sliders.
2. **Active Edge — Upper / Lower** chooses which edge bends. Upper bends the upper edge and holds the lower edge straight; Lower does the reverse.
3. **Arc Height** adds bend height independently of perspective strength. Zero is the default arc height.
4. **Letter Spacing** adjusts the gap between letters.

3.4 Arch

The former **Semicircle** warp is now named **Arch** in the Warp Type list. It fits the text between a straight edge and a Bezier arch with controlled edge slopes. The warp preserves glyph widths and spacing; **Letter Spacing** can still change the overall word width.

1. **Upper Arch / Lower Arch** chooses which side forms the curved edge. The opposite edge stays straight.
2. **Arch Height** sets the rise of the arch relative to the unwarped text height. **Fit arch height to width** calculates a starting height from the current word width; you can then fine-tune the slider.
3. **Edge Height** sets the height at both ends relative to the center. Its range prevents the outline from collapsing.
4. **Letter Spacing** adjusts the gap between letters.

3.5 Wave

Wave offers two modes:

1. **On Curve** places unwarped glyphs along the wave as a grouped wordmark.
2. **Warped** applies the wave across the glyph shapes.

Both modes include:

1. **Strength** controls the wave's amount and direction.
2. **Frequency** controls how many wave cycles fit across the wordmark.
3. **Height** changes the wave's vertical amplitude.
4. **Horizontal Offset** shifts the wave pattern along the wordmark.
5. **Letter Spacing** adjusts the gap between letters.

In **Warped** mode, two additional controls appear:

1. **Wave Edge — Both / Top / Bottom** chooses whether both edges wave or only the selected edge moves while the other stays fixed.
2. **Width Deformation** changes glyph widths locally to follow the wave. At 0, widths stay unchanged; at 100, local width changes are limited to 20% in either direction.

3.6 Perspective

Perspective has two modes:

1. **Sideways** tapers the wordmark horizontally. **Strength** controls the amount and direction; positive and negative values reverse which side recedes. **Anchor** sets the height that stays fixed while the shape changes: 0 is the center, negative values move the anchor toward the baseline, and positive values toward the top.
2. **Backward (Star Wars)** keeps the bottom edge fixed and makes the top edge narrower, creating the familiar receding-plane look. **Height** controls the projected height, and **Top Width** controls how narrow the far edge becomes. These controls replace Strength and Anchor in this mode.

Letter Spacing adjusts the gap between letters in either mode.

3.7 Template Warp

Template Warp is marked **Experimental**. The current release provides the **Bulge** shape. Its two modes are:

1. **Fit** fits the text into the bulge while keeping width and spacing stable.
2. **Distort** keeps the bulge shape but deforms the glyph geometry more strongly inside it.

Bulge settings:

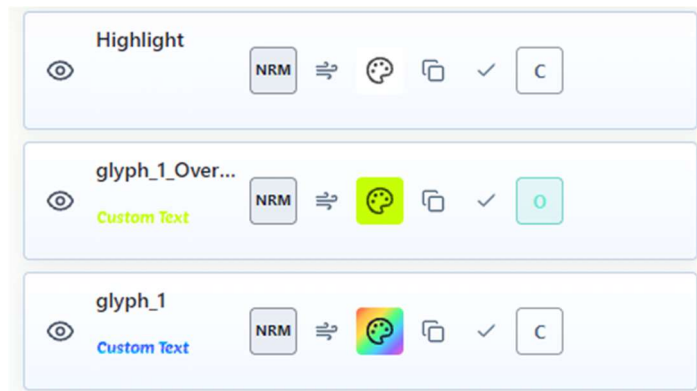
1. **Vertical Mode** controls the relationship between the upper and lower bends:
1. **Symmetric** uses linked bends in the same direction.
2. **Parallel** links the bends in opposite directions.
3. **Separate** provides independent **Top Bend** and **Bottom Bend** sliders.
4. In Symmetric or Parallel mode, one bend slider controls the linked bends. Positive and negative values reverse the bend direction.
5. **Curve Length** changes the bend profile along the wordmark, from a shorter transition to a more extended curve.
6. **Shape Detail 1 (Softness)** controls how broadly the bulge spreads around the center.
7. **Letter Spacing** adjusts the gap between letters.

3.8 Choosing a mode

Use **On Curve** when you want the letters to follow a path while keeping their individual shapes intact. Use **Warped** when the letterforms themselves should bend. For a single-edge arc, an arch, either perspective direction, or the experimental bulge, choose the matching warp type; those types use their own controls instead of the Arc/Wave mode pair.

4 The Layer Menu and Layer Controls

Each row represents one rendered layer in the current wordmark. The controls apply to that row only. Some controls change appearance, while others are shown only for special layer types such as pattern overlays and clones.



4.1 Controls available on a regular layer

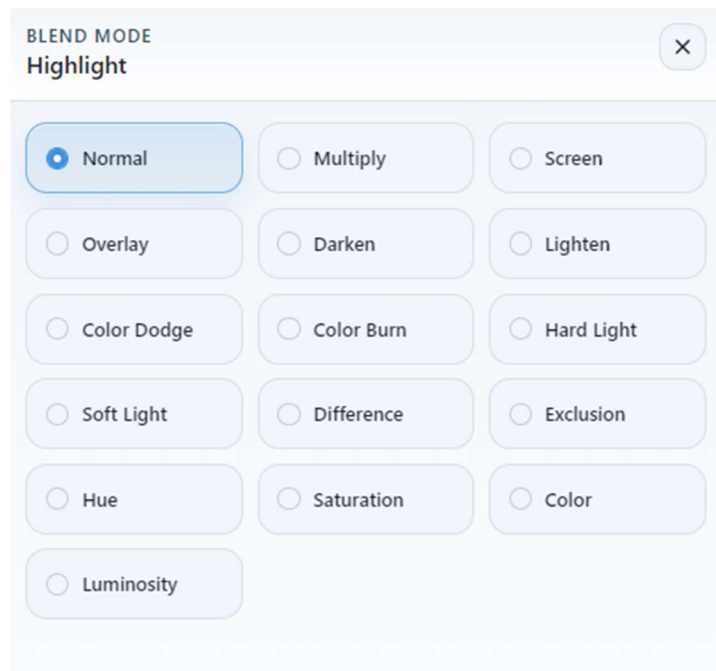
Control	What it does
Eye / crossed-out eye	Shows or hides the layer in the composition. A dimmed, crossed-out eye means the layer is hidden.
Layer name and optional sublabel	Identifies the font layer. A second line, such as “Custom Text” in the screenshot, is a label associated with that row.
NRM / blend-mode badge	Shows the current blend mode. Click it to open the blend-mode picker for this layer. The picker includes Normal, Multiply, Screen, Overlay, Darken, Lighten, Color Dodge, Color Burn, Hard Light, Soft Light, Difference, Exclusion, Hue, Saturation, Color, and Luminosity.
SVG Effects icon	Opens the selected layer’s SVG effects controls. A cyan icon indicates that effects are active; amber means effects are configured but the effects chain is off; a neutral icon means no effects are configured.
Palette icon	Opens the layer’s paint editor. The button background previews the current solid color or indicates that the layer uses a gradient.
Copy icon	Copies the layer’s style so it can be applied to another layer. The copied source row is highlighted while its style is on the clipboard.
Check mark	Applies the copied style to this layer. It is disabled when the style clipboard is empty.

Copy/Paste Style is separate from **C**: Copy/Paste transfers appearance settings; C creates another instance of the layer as a clone.

For the filter chain and the full settings for Blur, Displacement, and Lighting, see [Layer SVG Effects](#).

4.1.1 Blend modes

Click the **NRM** badge (or the current mode abbreviation) to open the picker. A blend mode controls how this layer's colors combine with the visible layers underneath it. The result depends on both sets of colors and on layer opacity.



Blend mode	What it does
Normal	Shows this layer over the layers below, using its opacity.
Multiply	Darkens the result. White leaves the lower color unchanged; black produces black.
Screen	Lightens the result. Black leaves the lower color unchanged; white produces white.
Overlay	Combines Multiply and Screen to increase contrast while keeping midtones closer to their original appearance.
Darken	Keeps the darker color values from this layer and the layers below.
Lighten	Keeps the lighter color values from this layer and the layers below.
Color Dodge	Brightens the lower colors using this layer; brighter source colors create a stronger effect.
Color Burn	Darkens the lower colors using this layer; darker source colors create a stronger effect.
Hard Light	Applies a strong Multiply or Screen effect based on this layer's colors, creating sharper contrast.
Soft Light	Gently darkens or lightens the lower colors, creating a softer contrast change.
Difference	Subtracts one color from the other channel by channel, producing high-contrast, often inverted colors.
Exclusion	Creates a Difference-like effect with less contrast.
Hue	Uses this layer's hue while retaining the saturation and lightness of the layers below.
Saturation	Uses this layer's saturation while retaining the hue and lightness below.
Color	Uses this layer's hue and saturation while retaining the lightness below.

Blend mode	What it does
Luminosity	Uses this layer's lightness while retaining the hue and saturation below.

4.2 Pattern overlay controls

An existing pattern overlay has an **O** button. Select it to open that overlay's settings. The button appears on overlay rows rather than as a general paint action on every layer.

Some overlays contain separate path rows. Those rows can show **M**; clicking it cycles the member through Overlay, Inverted Overlay, and Cutout. The highlighted button color indicates the current mode.

For the O/M path roles and the full Pattern Overlay settings, see [Pattern Overlay Layers and Settings](#).

4.3 Clone controls

On a regular layer, **C** creates a clone of that layer. The new clone receives its own row and opens its transform controls.

Create Clone
Highlight

Single **Batch**

Creates one clone with the current default transform.

Cancel Create

Create Clone
Highlight

Single **Batch**

COUNT: 3 X STEP: 0

Y STEP: 0 SCALE STEP: 0

ROTATE STEP: 0

ANGLE HELPER

ANGLE: 45 STEP: 1 Apply Angle

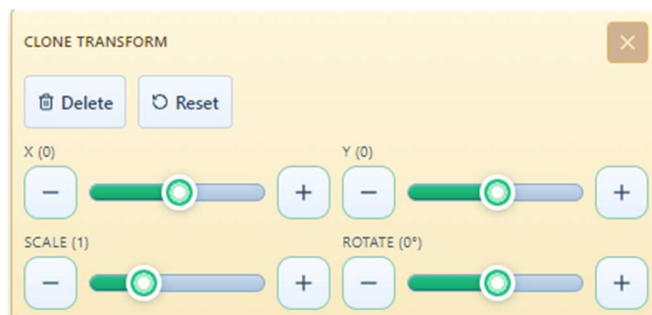
Cancel Create

On a clone row, the **Move** icon replaces C:

Tap or click **Move** to open or close the clone transform panel.

Adjust **X**, **Y**, **Scale**, or **Rotate** in that panel. **Reset** restores the clone transform, and **Delete** removes the clone.

Press and hold **Move**, then drag the row up or down to change the clone's stacking order. Release to place it.



A clone is a separate positioned instance linked to its source layer. Its transform does not move the source.

For the **Single** and **Batch** creation options and the Clone Transform controls, see [Creating and Transforming Layer Clones](#).

4.4 Reading the row state

The blend badge reads **NRM** for Normal; other abbreviations identify the selected blend mode.

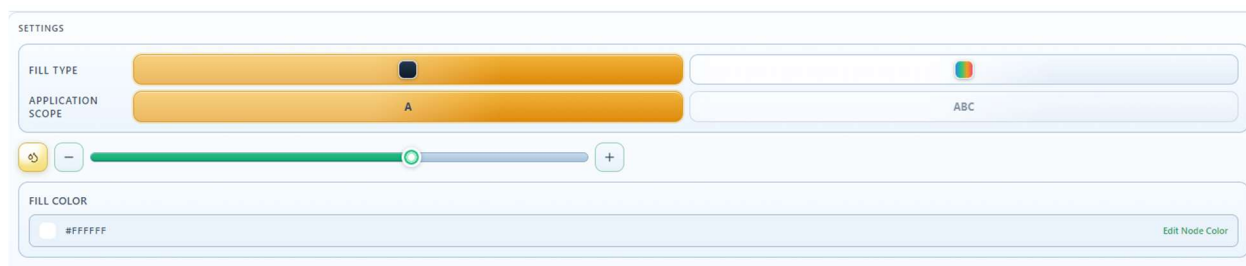
A hidden layer remains in the list so you can show it again or continue editing its settings.

The palette button's color preview distinguishes a solid fill from a gradient at a glance.

Clone and pattern overlay rows have controls specific to those objects. They do not show every regular-layer action.

5 Assigning Solid Colors

Use the paint settings to assign one solid color to the currently selected layer. Select a layer in the **Layers** panel, then open its paint editor.



5.1 Choose Solid fill

Under **Fill Type**, select the button with the solid-color swatch. The highlighted button shows the active fill type. The button beside it switches the selected layer to a gradient.

The **Application Scope** buttons are labeled **A** and **ABC**:

A means **Per Glyph**.

ABC means **Font Global**.

These scope controls are for gradients and are disabled while **Solid** is selected. The A button may remain highlighted to show the stored scope, but it does not change how a solid color is applied.

5.2 Set opacity

The slider with the droplet icon sets the selected layer's **Opacity** from 0% to 100%. At 100%, the color is fully opaque; at 0%, it is fully transparent. Drag the slider or use the minus and plus buttons to adjust it. The droplet button resets opacity to 100%.

Opacity is separate from the color itself. This solid-color picker edits RGB/hex color without an alpha channel; use the opacity slider to control transparency.

5.3 Choose the fill color

The **Fill Color** row shows a swatch and the current hexadecimal color value. Select the row or **Edit Node Color** to open the color picker.

8. Choose a color with the visual picker, or enter a hexadecimal RGB value in the text field, such as #FFFFFF.
9. Check the swatch and value in the Fill Color row.
10. Select **Close** in the picker to finish.

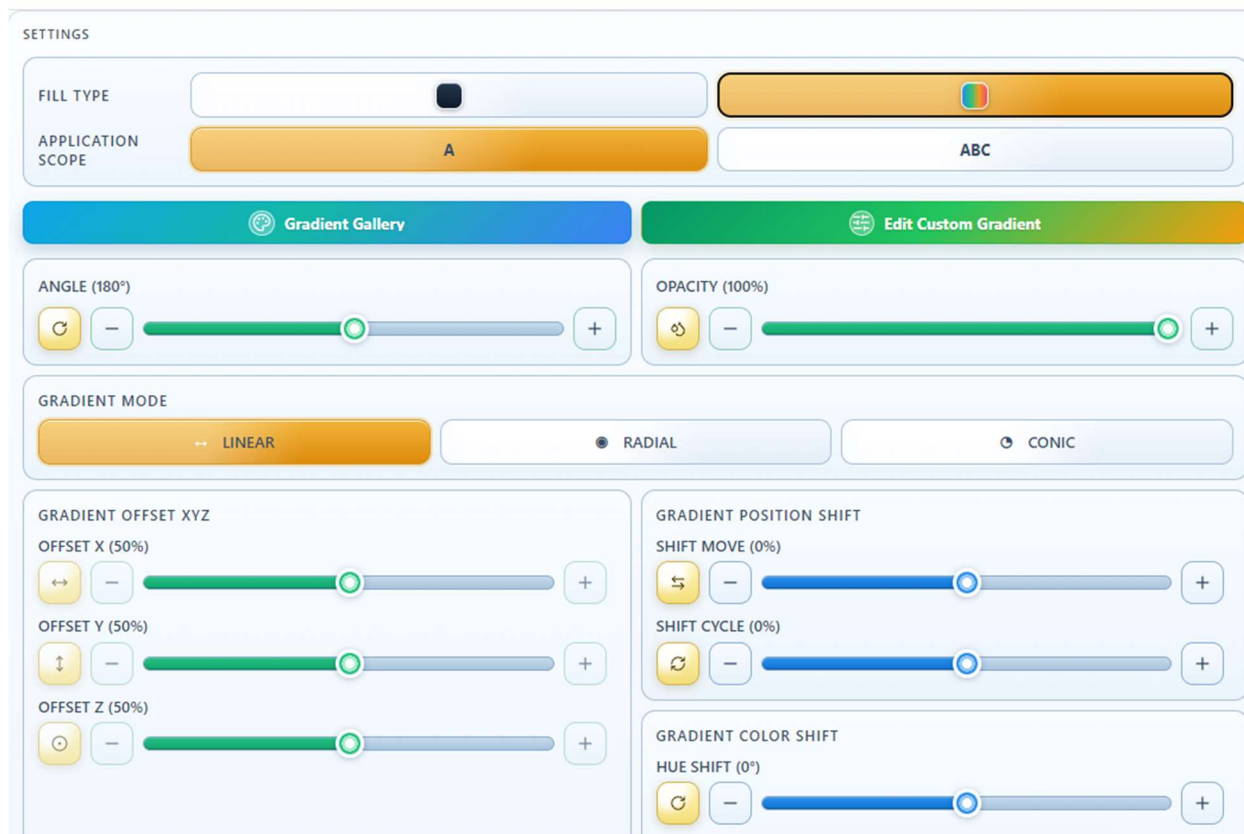
The color preview updates as you make a selection. The picker's hex field accepts RGB values; set transparency with **Opacity** in the settings panel.

5.4 Apply colors to other layers

The color and opacity apply to the active layer only. To color several layers, select each layer and assign its fill separately. To reuse the same appearance, use **Copy Style** on the source layer and **Paste Style** on the target layer, as described in [The Layer Menu and Layer Controls](#).

6 Assigning and Adjusting Gradients

This chapter explains how to assign a gradient to a layer and adjust it in the desktop and tablet workspace. It covers the controls in the gradient quick panel, including the full **Gradient Offset XYZ**, **Gradient Position Shift**, and **Gradient Color Shift** sections.



6.1 Assign a gradient to a layer

Select the layer you want to edit in the **Layers** panel. Gradient changes apply to the active layer.

In **Settings**, choose the gradient swatch under **Fill Type**.

Choose an **Application Scope**:

A — Per Glyph applies the gradient separately to each glyph.

ABC — Font Global uses a shared gradient across the wordmark. This option is unavailable for conic gradients, which use per-glyph scope.

Open **Gradient Gallery** to choose a preset, or **Edit Custom Gradient** to create or edit a gradient directly.

The gallery contains preset categories such as SVG presets, line presets, flag colors, and the user's own gradients. Select a preset and choose **Apply** to assign it. The custom editor provides detailed stop editing and additional gradient tools; it is covered separately in the guide.

Switching a layer from Solid to Gradient restores that layer's last gradient settings when available. If the layer has no remembered gradient, the app applies its first available preset. Switching back to Solid keeps the previous gradient available for restoration.

6.2 Basic gradient controls

Control	What it changes
Angle	Sets the gradient angle from 0° to 360°. The reset button returns it to 90°. For conic gradients, the angle sets the start angle.
Opacity	Sets the gradient opacity from 0% to 100%. The reset button returns it to 100%.
Gradient Mode	Selects Linear, Radial, or Conic. The available offset axes depend on the selected mode.

The sliders can be dragged or adjusted with the adjacent minus and plus buttons. Use the reset icon at the left of a slider to return that setting to its default.

6.3 Gradient Offset XYZ

These controls position and size a gradient using normalized values from 0% to 100%. Each axis starts at 50%.

Control	What it changes	Availability
Offset X	Sets the horizontal center position.	Enabled for Radial and Conic; disabled for Linear.
Offset Y	Sets the vertical center position.	Enabled for Radial and Conic; disabled for Linear.
Offset Z	Sets the radial size/radius.	Enabled for Radial only; disabled for Linear and Conic.

For example, move X or Y away from 50% to move the center of a radial or conic gradient within its drawing area. Adjust Z to change the radius of a radial gradient. A disabled control is not editable in the current mode.

6.4 Gradient Position Shift

These controls adjust the placement of the gradient's color stops. Both range from –100% to +100% and reset to 0%.

Control	What it changes
Shift Move	Translates the stop positions along the gradient. Use it to move the color transition through the shape without changing the stop colors.
Shift Cycle	Cycles the gradient colors around the stop range. This changes which colors appear at the beginning and end while preserving the gradient's overall sequence.

Try small adjustments first: moving the stops can bring a color boundary closer to an edge, while cycling can change the colors visible at both ends of the gradient.

6.5 Gradient Color Shift

These controls adjust the colors used by all gradient stops. Hue ranges from –180° to +180°; saturation and lightness range from –100% to +100%. All three reset to zero.

Control	What it changes
Hue Shift	Rotates the hue of each stop's color. A 180° shift moves colors to the opposite side of the hue wheel.
Saturation Shift	Increases or decreases saturation. Values are clamped to the valid range, so colors cannot become more saturated than the maximum or less saturated than zero.
Lightness Shift	Makes each stop lighter or darker. Values are clamped to the valid lightness range.

These are global adjustments to the gradient's stop colors. They do not replace the individual stop-editing controls in **Edit Custom Gradient**.

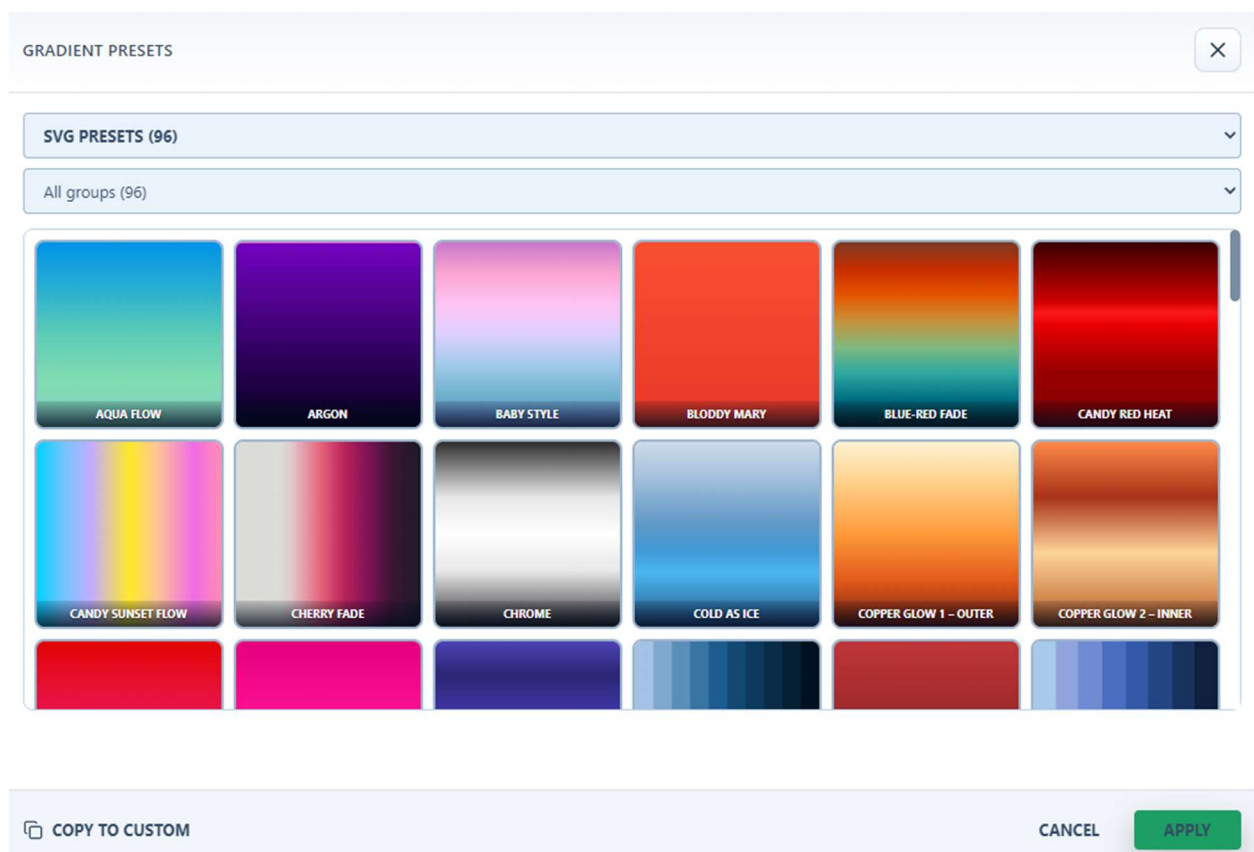
6.6 Suggested workflow

11. Select the target layer and switch **Fill Type** to Gradient.
12. Choose **A** or **ABC** scope, then select a preset or create a custom gradient.
13. Set the gradient mode and tune its angle and opacity.
14. For Radial or Conic mode, adjust the enabled X/Y offsets; for Radial mode, adjust Z as needed.
15. Use **Shift Move** and **Shift Cycle** to refine where colors fall across the shape.
16. Use **Hue Shift**, **Saturation Shift**, and **Lightness Shift** to refine the palette.

If a control is disabled, check the selected gradient mode. Linear gradients disable all three XYZ offsets; Conic gradients disable Z.

7 The Gradient Gallery

The **Gradient Gallery** lets you browse built-in gradients and your own saved gradients, preview a selection, and apply it to the active layer.



7.1 Browse the gallery

Use the first dropdown to choose a preset category. Available categories include:

SVG Presets — the main built-in gradient collection.

Line Presets — gradients designed for line-based styles.

Flag Colors — flag color gradients.

Other preset packs — additional built-in collections, when present in the installed release.

Own Gradients — gradients saved in your personal library.

The number beside each category is the number of gradients currently in it. Counts can vary by release and by the contents of your own library.

Some built-in categories also show a second dropdown for groups. Choose **All groups** to show the full category, or select a group to narrow the list. The **Own Gradients** category has its own group filter, which can also show all groups.

Gradient cards display a color preview and the gradient name. The cards are sorted alphabetically. Scroll within the grid to browse more cards. Click a card to select it; the selected card is marked with a highlight.

7.2 Preview and apply a preset

17. Select a category and, if available, a group.
18. Click a gradient card. The app previews the selected gradient on the active layer.
19. Click another card to preview a different gradient.
20. Choose **Apply** to confirm the selected gradient and close the gallery.
21. Choose **Cancel** or the **X** button to close without applying the pending selection. The preview is cleared when the gallery closes.

When assigning a new gradient to a Solid layer, the selected preset supplies its default angle and opacity starts at 100%. When changing a gradient on a layer that already has one, the gallery preserves that layer's current angle and opacity. Other settings, such as scope and mode, are passed along with the selected gradient where applicable.

7.3 Copy a built-in preset to your library

When a built-in preset is selected, **Copy to Custom** appears in the footer.

22. Select the preset you want to keep or customize.
23. Choose **Copy to Custom**.
24. Enter a name for the copy in the prompt.
25. The app saves the copy to your own gradients, switches to **Own Gradients**, and selects the new item.

The copy is saved in the currently selected own-gradient group. If the group filter is set to **All groups**, the default group is used. Copying does not alter the built-in preset.

7.4 Manage your own gradients

Choose **Own Gradients** to view saved gradients. Use the group dropdown to filter the collection. A **Create New** card opens the gradient designer. Hover over a saved gradient card to reveal its edit and delete icons.

Edit opens the gradient designer with that saved gradient.

Delete asks for confirmation before removing it from your library.

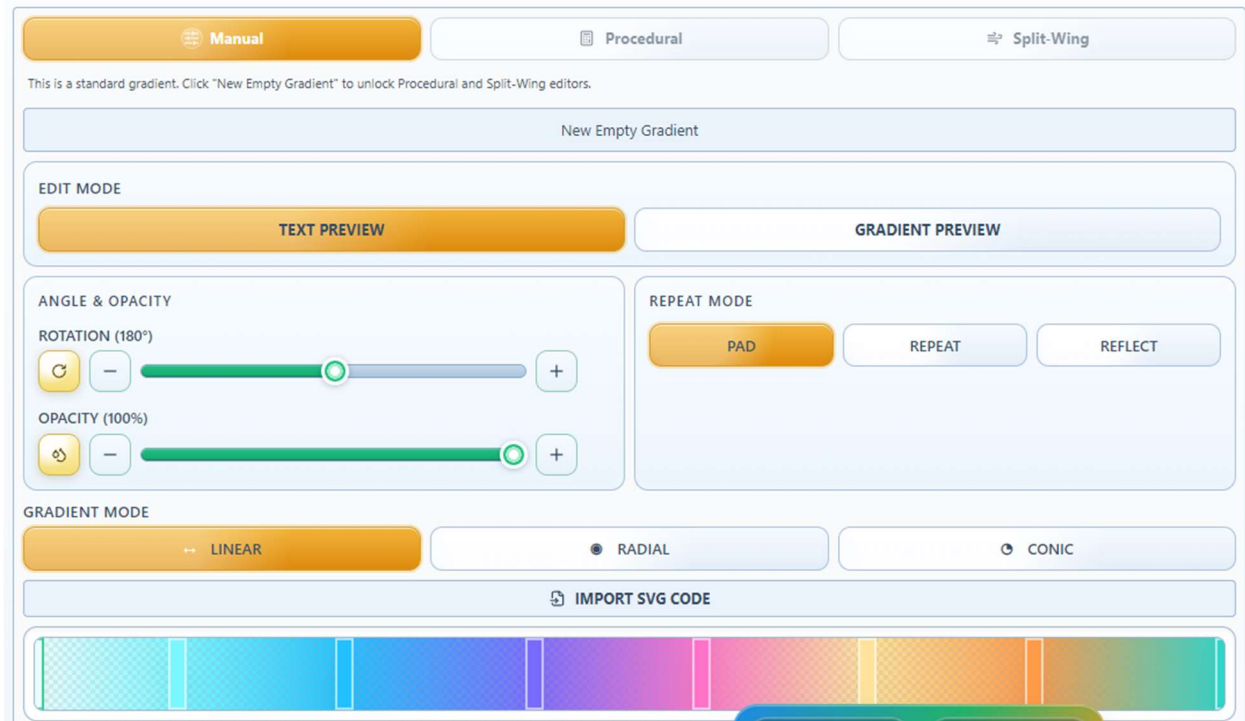
After creating or editing a gradient, the gallery refreshes its own-gradient list. A newly created or saved gradient is selected so you can preview and apply it.

7.5 Related controls

The gallery is for choosing and managing gradient presets. For the quick-panel settings that affect the active gradient — including **Angle**, **Opacity**, **Gradient Offset XYZ**, **Gradient Position Shift**, and **Gradient Color Shift** — see [Assigning and Adjusting Gradients](#). Choose **Edit Custom Gradient** in the layer settings to open the detailed gradient editor.

8 The Custom Gradient Editor Manual Editor

The **Edit Custom Gradient** panel has three editor tabs: **Manual**, **Procedural**, and **Split-Wing**. This chapter introduces the panel and explains the Manual Editor. Procedural and Split-Wing have separate chapters because they use different editing models and controls.



8.1 Choose an editor

Manual edits a standard gradient directly through its color stops and gradient settings.

Procedural generates a gradient from a set of rules and parameters.

Split-Wing gives each color node separate controls for the transition on either side.

For a standard gradient, **Procedural** and **Split-Wing** are disabled. Choose **New Empty Gradient** to unlock both editors. This creates a simple two-stop gradient in Manual and keeps the current gradient mode, angle, and opacity. The newly unlocked editors are covered in separate guide chapters.

The active editor is indicated by the highlighted tab. The short message below the tabs explains whether the current gradient is a standard, procedural, or Split-Wing gradient. When a procedural or Split-Wing gradient is converted to Manual, the app asks for confirmation because its special editing model will be lost.

8.2 Preview target

The **Edit Mode** buttons switch the preview target:

Text Preview shows the gradient on the wordmark in the workspace.

Gradient Preview shows a standalone gradient sample in the workspace.

This changes how you inspect the result while editing; it does not change the gradient itself.

8.3 Angle, opacity, and repeat mode

8.3.1 Angle and Opacity

Control	What it changes
Rotation	Sets the gradient angle from 0° to 360°. The reset control returns it to 90°.
Opacity	Sets the opacity of the whole gradient from 0% to 100%. The reset control returns it to 100%.

8.3.2 Repeat Mode

Choose how colors behave beyond the gradient's stop range:

Pad extends the colors at the first and last stops.

Repeat repeats the gradient pattern. A **Frequency** slider appears in this mode and sets the repeat frequency from 1× to 50×.

Reflect repeats the pattern in alternating directions, producing a mirrored sequence.

8.4 Gradient mode and SVG import

Choose **Linear**, **Radial**, or **Conic** under **Gradient Mode**. The selected type controls the geometry used to display the same set of color stops.

Import SVG Code opens a text prompt. Paste SVG gradient markup to load its supported colors, stops, gradient type, and related values into the Manual Editor. If the code cannot be parsed, the app reports an error.

8.5 Edit the gradient stop rail

The wide checkerboard rail displays the gradient and its stop markers. The checkerboard indicates transparency. The stop markers can be dragged along the rail, including on a tablet using touch.

26. Select a marker to edit that stop.
27. Click an empty point on the rail to add a stop there. The new stop starts with the color sampled from the current gradient at that position.
28. Double-click a marker to remove it. At least two stops are kept.
29. Select a stop and use **Node Color** to open the color picker. The picker edits that stop's color and alpha; the rail updates to preview the change.
30. Use **Position** to set the selected stop's location from 0% to 100%.

The selected stop is highlighted. On mobile-like layouts, the **Color Edit** toggle appears above the rail. It starts off to keep touch gestures available for scrolling; turn it on to edit stop positions and colors, then turn it off again when you want to scroll comfortably.

8.6 Position and color shifts

These controls adjust the stop arrangement and palette as a whole. They have the same meanings as the corresponding quick-panel controls:

Control	Range	What it changes
Shift Move	−100% to +100%	Translates the stop positions along the gradient.
Shift Cycle	−100% to +100%	Cycles the colors around the stop range.

Control	Range	What it changes
Hue Shift	−180° to +180°	Rotates the hue of each stop color.
Saturation Shift	−100% to +100%	Increases or decreases stop color saturation.
Lightness Shift	−100% to +100%	Makes stop colors lighter or darker.

All five shifts reset to 0. For details and examples, see [Assigning and Adjusting Gradients](#).

8.7 Save, apply, or cancel

Save To Own Gradients asks for a name and saves a copy of the current manual gradient in your own-gradient library. Saving does not close the editor.

Apply commits the Manual Editor changes and closes the panel.

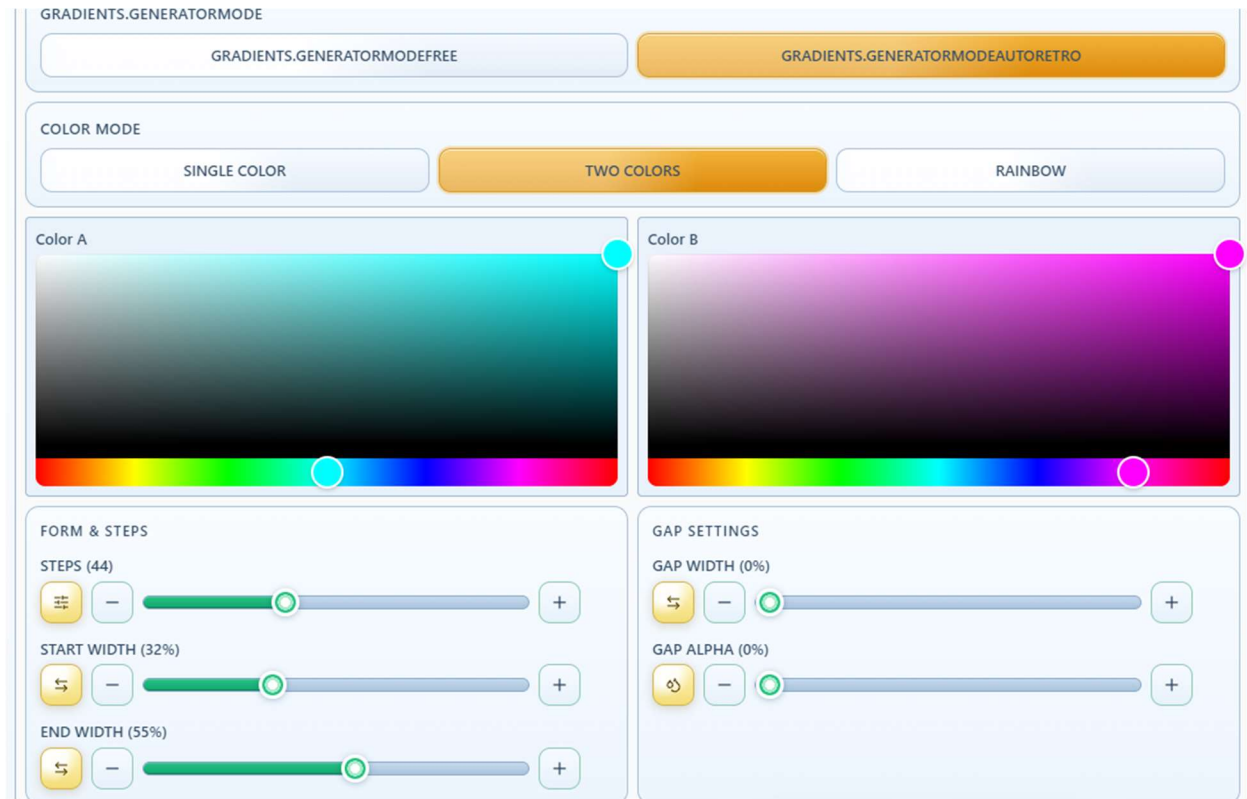
Cancel closes the editor and discards the pending manual edits.

8.8 Suggested workflow

31. Select **Manual**. If the other editor tabs are disabled and you want to use them later, choose **New Empty Gradient** first.
32. Choose **Text Preview** or **Gradient Preview**.
33. Set the gradient type, angle, opacity, and repeat behavior.
34. Import SVG gradient code if you want to start from an existing gradient.
35. Add or move stop markers, then adjust the selected stop's color and position.
36. Refine the overall placement and palette with the shift controls.
37. Save a reusable copy with **Save To Own Gradients**, or choose **Apply** to finish editing.

9 The Procedural Gradient Generator

The Procedural Editor generates repeated stripe and line patterns from settings such as step count, stripe width, spacing, gaps, color, and edge softness. It is useful for hard-stop patterns often seen in retro-wave and similar designs. The controls below the visible part of the screenshot are included in this chapter as well.



9.1 Open the Procedural Editor

Open **Edit Custom Gradient** for the active layer. If the layer currently has a standard gradient, choose **New Empty Gradient** to unlock the Procedural and Split-Wing tabs. Select **Procedural** to open this editor. The Split-Wing editor is explained in its own chapter.

The generator creates a pattern of repeated stripe intervals. **Steps** controls how many intervals are generated. **Start Width** and **End Width** can make the stripes change across the sequence, while **Gap Width** controls the space between them. **Softness** controls the fade at stripe edges: use 0% for crisp, hard-stop boundaries and increase it for softer edges.

9.2 Gradient geometry

Control	What it changes
Angle	Sets the gradient angle from 0° to 360°.
Opacity	Sets the opacity of the entire generated gradient from 0% to 100%.
Gradient Mode	Chooses Linear, Radial, or Conic geometry for the generated pattern.

These settings control the overall gradient geometry and opacity. The controls below describe how the stripe pattern itself is generated.

9.3 Generator Mode Free and Auto Retro

The screenshot shows raw localization strings for the **Generator Mode** heading and its two options.

GRADIENTS.GENERATORMODEFREE refers to **Free**; **GRADIENTS.GENERATORMODEAUTORETRO** refers to **Auto Retro**.

9.3.1 Free

Free mode exposes the additional **Spacing Curve**, **Thickness Function**, **Gap Mode**, and **Edge Bias** controls. Use it when stripe placement and width should vary according to a chosen curve or function.

9.3.2 Auto Retro

Auto Retro places stripe intervals at regular spacing and varies their widths from **Start Width** to **End Width** across the sequence. It is a quick way to build the evenly spaced bands common in retro-wave artwork. Free-only controls are hidden in this mode; the steps, widths, gaps, colors, phase, softness, and alpha settings remain available.

9.4 Color Mode

Choose how the generated stripes get their colors:

Single Color uses **Color A** for the stripe color.

Two Colors blends from **Color A** to **Color B** across the generated pattern.

Rainbow uses a multi-stop color ramp that you can edit directly.

Use the color pickers to choose Color A and, in Two Colors mode, Color B. In Rainbow mode, the editor shows a color-stop rail. Click the rail to add a stop, drag a stop to reposition it, and double-click a stop to remove it. Select a stop to edit its alpha and color. The stop rail supports up to 32 stops.

9.5 Form and Steps

Control	Range	What it changes
Steps	2–120	Sets the number of stripe intervals. More steps create a denser pattern.
Start Width	0–100%	Sets the stripe width at the start of the generated sequence, relative to its interval.
End Width	0–100%	Sets the stripe width at the end of the sequence. The generator interpolates between Start Width and End Width.

Equal Start and End Width values produce a consistent stripe width. Different values create stripes that gradually widen or narrow.

9.6 Gap Settings

Control	Range	What it changes
Gap Width	0–100%	Sets the size of the spaces between stripe intervals.
Gap Alpha	0–100%	Sets the opacity of those spaces. At 0%, gaps are transparent; higher values make them more visible.
Gap Mode	Free mode only	Defines how the gap width is accounted for when calculating stripe width.

In Free mode, **Gap Mode** offers three approaches:

Cap keeps the requested stripe width but limits it so the stripe and gap fit in the interval.

Proportional calculates stripe width from the portion of the interval left after the gap.

Absolute subtracts the gap width from the requested stripe width.

9.7 Transform and Softness

Control	Range	What it changes
Phase/Offset	−100% to +100%	Shifts the pattern phase and the color progression. In Auto Retro, stripe intervals stay evenly spaced while the color progression shifts.
Edge Bias	−100% to +100%, Free mode only	Redistributes stripe positions. Positive values push them toward the outer edges; negative values pull them toward the center.
Softness	0–100%	Controls the fade at the edges of each stripe. Low values keep boundaries crisp; higher values soften them.

For strong hard-stop lines, start with **Softness** at 0%. Increase it slightly if you want a less abrupt transition at the stripe edges.

9.8 Thickness Function (Free mode)

This setting changes how stripe width varies from one interval to the next. It works with Start Width and End Width.

Thickness Linear changes width smoothly from the start value to the end value.

Thickness Sine adds a repeating wave-like variation to the width progression.

Thickness Random varies widths with a repeatable pseudo-random pattern.

9.9 Spacing Curve (Free mode)

Spacing Curve changes how the stripe positions are distributed across the pattern:

Linear distributes positions evenly.

Ease In starts with smaller position changes and increases them.

Ease Out starts with larger changes and reduces them.

Exponential and **Logarithmic** create stronger nonlinear distributions.

Use this together with **Edge Bias** to shape where stripes cluster. Auto Retro uses fixed, even intervals and does not show this control.

9.10 Alpha Gradient

Enable **Alpha Gradient** to vary stripe opacity across the generated sequence. **Min Alpha** and **Max Alpha** set the lower and upper opacity values, each from 0% to 100%. The separate **Gap Alpha** control still sets opacity in the spaces between stripes.

In Single Color mode, the generator uses the alpha range for its stripe sequence automatically. In Two Colors and Rainbow modes, the Alpha Gradient switch controls whether that opacity variation is applied.

9.11 Apply or cancel

Apply commits the generated pattern to the active layer and closes the editor.

Cancel closes the editor and discards the pending procedural edits.

9.12 Suggested starting point for hard-stop retro lines

38. Choose **Auto Retro** for evenly spaced intervals.
39. Set **Steps** to control band density.
40. Set **Start Width** and **End Width** equally for uniform bands, or use different values for bands that taper.
41. Increase **Gap Width** to separate the bands; use **Gap Alpha** to decide whether the gaps are transparent or visible.
42. Choose **Two Colors** or **Rainbow** and set the palette.
43. Keep **Softness** at 0% for hard edges.
44. Adjust **Phase/Offset**, **Angle**, and overall **Opacity**, then choose **Apply**.

For the standard stop-based editor, see [The Custom Gradient Editor: Manual Editor](#). For the quick gradient controls available in the layer settings, see [Assigning and Adjusting Gradients](#).

10 The Split-Wing Gradient Editor

The **Split-Wing** editor is an experimental, node-based way to build gradients without placing every generated color stop by hand. It is especially useful for sharp transitions and hard-stop patterns. Each node defines a color at a position; its left and right wings shape the transitions on either side.

The editor can extend beyond a single screenshot. This chapter also documents controls farther down the panel, based on the current interface implementation.

10.1 Open the Split-Wing Editor

Open **Edit Custom Gradient** for the active layer. If the current gradient is a standard gradient, choose **New Empty Gradient** to unlock the Procedural and Split-Wing editors. Then select **Split-Wing**. If a Procedural gradient is active, use **New Empty Gradient** to start a new editable gradient. The Manual and Procedural editors are covered in their own chapters.

The panel is labeled **Experimental Split-Wing**. The initial empty model has two endpoint nodes, one at each end of the track, with a linear transition between them.

10.2 Gradient mode and angle

Control	What it changes
Linear, Radial, Conic	Chooses the overall gradient geometry.
Angle	Sets the gradient angle from 0° to 360°.
−45 and +45	Moves the angle to the previous or next 45° increment.

These controls set the geometry for the generated gradient. The node track itself is shown as a horizontal color ramp to make node positions and transitions easy to edit.

10.3 Add, select, move, and remove nodes

The checkerboard track shows the current gradient and its nodes. A node is a color point in the ramp.

45. Click an empty part of the track to add a node there. When you are close to 0%, 25%, 50%, 75%, or 100%, the new node snaps to that position. Its initial color and opacity are sampled from the current ramp.
46. Select a node by clicking its marker. The selected node's color, opacity, and left/right transition settings become editable below the track.
47. Drag a marker horizontally to move its node. Nodes stay in order and cannot pass one another. They may be placed very close together to create sharp changes.
48. Drag a marker above or below the track and release to remove it. The editor keeps at least two nodes.

These interactions support mouse and touch input. **Shift Move** and **Shift Cycle** change the displayed stop arrangement, so a shifted ramp may look different from the nodes' stored positions.

10.4 Left and right wings

Every selected node has a **Left Wing** and a **Right Wing**. The left wing shapes the transition approaching the node from the left; the right wing shapes the transition leaving it to the right. At the first and last node, one side has no neighboring segment to shape.

Each wing has three transition types:

Type	Behavior
Linear (/)	Makes a steady, even transition between neighboring node colors. Its Factor control is disabled.
Smooth (~)	Eases the color change into a smooth curve. Factor changes the curve strength; Influence blends between a linear transition and the full smooth curve.
Hard	Creates an abrupt color transition. Factor moves the transition point through the segment from 0% to 100%.

For **Smooth**, Factor and Influence each range from 0% to 100%. Influence at 0% gives a linear blend; higher values apply more of the easing curve. For **Hard**, Factor ranges from 0% to 100% and moves the transition point through the segment. Linear wings do not use Factor or Influence.

Hard transitions are represented by a pair of very closely spaced stops (with a small minimum separation), rather than two stops at precisely the same position. This keeps the abrupt color change stable in the generated gradient.

10.4.1 Split Mode

By default, **Split Mode** is off. When you change a wing setting, the matching wing on the neighboring node is kept in sync, giving both ends of a segment a shared transition setting. Turn **Split Mode** on to edit the two ends independently. This is useful when a segment should ease differently as it leaves one color than as it arrives at the next.

10.5 Edit a node's color and opacity

Choose **Edit** in the center column between Left Wing and Right Wing to open the node color picker. The picker supports direct color selection and the preview eyedropper. Alpha is controlled separately with the **Alpha** slider.

The **Alpha** slider sets the selected node's opacity from 0% to 100%. The **L** and **R** buttons determine whether that node's opacity is used by the transition on its left and right sides. Turn a side off to make that side use full opacity. With Split Mode off, the corresponding side on the adjacent node follows the same setting.

10.6 Shift Position and Color Shift

These controls adjust the generated result after the nodes and wings are set:

Control	Range	What it changes
Shift Move	–100% to +100%	Moves the gradient's stop positions along the ramp.
Shift Cycle	–100% to +100%	Cycles the color progression through the ramp.
Hue Shift	–180° to +180°	Rotates the hues of the gradient colors.
Saturation Shift	–100% to +100%	Raises or lowers color saturation.
Lightness Shift	–100% to +100%	Raises or lowers color lightness.

Shift Move, Shift Cycle, Hue Shift, Saturation Shift, and Lightness Shift apply across the generated gradient. They are useful for exploring variations without rebuilding the node structure.

10.7 Gradient Gallery, save, and apply

Gradient Gallery opens the preset gallery. Select a preset and apply it to load it into the editor; the gallery is explained in [The Gradient Gallery](#).

Save To Own Gradients saves the current Split-Wing design to your own gradients. The editor asks for a name.

Apply commits the current result to the active layer and closes the custom editor.

Cancel closes the editor and discards the pending changes.

If the generated result reaches the editor's stop limit, a warning appears that the output was clamped. The Split-Wing editor allows up to 128 generated stops.

10.8 A starting workflow for hard stops

49. Add a node at each point where the ramp should change color sharply.
50. Select a node and choose **Edit** to set its color. Repeat for the other nodes.
51. Set the appropriate **Left Wing** and/or **Right Wing** to **Hard**. Use **Split Mode** when the two sides of a segment need different settings.
52. Adjust **Factor** to place each hard transition within its segment.
53. Move nodes closer together for tightly grouped transitions, and use **Shift Move** or **Shift Cycle** to refine the overall arrangement.
54. Review the ramp, then choose **Apply** to use it on the active layer. Use **Save To Own Gradients** first if you want to keep a named copy in your personal gradient collection.

For repeated, evenly spaced hard-stop stripes, see [The Procedural Gradient Generator](#). For direct editing of individual gradient stops, see [The Custom Gradient Editor: Manual Editor](#).

11 Creating and Transforming Layer Clones

A clone is an additional instance of a layer. It starts from the selected layer's appearance and has its own position, scale, and rotation, so you can create depth or repeated outlines without changing the source layer.

11.1 Open Create Clone

In the layer list, choose **C** on a regular layer. The **Create Clone** dialog identifies the source layer below its title. Choose **Single** or **Batch**, set any batch values, then select **Create**. **Cancel** or the close button dismisses the dialog without creating clones.

11.2 Single

Single creates one clone with the default transform: X and Y offsets at 0, scale at 1, and rotation at 0°. The clone starts directly over the source until you move it with **Clone Transform**.

11.3 Batch

Batch creates a sequence of clones. **Count** sets how many clones to create, from 1 to 10; the initial value is 3. The other fields set the change applied for each successive clone:

Control	What it changes
X Step	Adds this much horizontal offset per clone.
Y Step	Adds this much vertical offset per clone.
Scale Step	Adds this scale change per clone, starting from a base scale of 1. Positive values make each successive clone larger; negative values make them smaller.
Rotate Step	Adds this many degrees of rotation per clone.

The first clone uses one step, the second uses two steps, and so on. For example, an **X Step** of 2 places the first clone 2 units from the source and the second 4 units from it. With all steps at 0, the clones share the source's position, scale, and angle.

11.3.1 Angle Helper

Enter an **Angle** and a **Step**, then choose **Apply Angle** to calculate the matching **X Step** and **Y Step**. The angle helper fills those two fields using the selected direction and distance; it does not change **Rotate Step**. You can edit the calculated X and Y values afterward.

11.4 Clone Transform

On a clone row, open **Clone Transform** with its **Move** control. The panel changes only that clone:

Control	Range	What it changes
X	-75 to +75	Moves the clone horizontally relative to its source.
Y	-75 to +75	Moves the clone vertically relative to its source.
Scale	0 to 4	Changes the clone's size; 1 is the original size.
Rotate	-360° to +360°	Rotates the clone around its origin.
Reset	—	Resets X, Y, and rotation to 0. In the current implementation, the scale becomes 0.1, its minimum normalized value; a newly created clone starts at scale 1.
Delete	—	Removes this clone.

You can adjust a slider directly or use its minus and plus controls for smaller steps. Press and hold **Move** and drag the layer row to reposition the clone in the layer stack; see [The Layer Menu and Layer Controls](#) for row controls.

11.5 Suggested workflows

11.5.1 Build a stepped stack

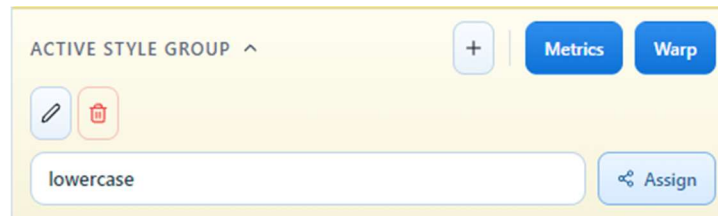
55. Choose **C** on the layer to repeat.
56. Select **Batch** and enter a **Count**.
57. Set a small **X Step** or **Y Step** to separate the copies. Use the **Angle Helper** to calculate offsets along a direction.
58. Add a **Scale Step** or **Rotate Step** if the sequence should grow or turn.
59. Choose **Create**, then fine-tune individual copies with **Clone Transform**.

11.5.2 Adjust one clone

1. Choose **C** on a layer and keep **Single** selected.
2. Choose **Create**.
3. Open the new clone's **Move** control in the layer list.
4. Adjust X, Y, Scale, or Rotate. Choose **Delete** to remove it.

12 Style Groups

Style Groups let one font use different layer styling for different sets of glyphs. For example, assign lowercase letters to a **lowercase** group and give them a separate color treatment, while uppercase letters continue to use **Master**. A group assignment selects which group's layer settings are used when COLRStudio displays and exports that glyph.



12.1 Master and the active group

Master is the default group. Glyphs without an explicit assignment use Master. The assignment dialog also reports glyphs that currently belong to Master or another group. In the example, lowercase letters assigned to the custom group use its settings; uppercase letters, numbers, and other unassigned characters continue to use Master.

Each group has its own layer overrides. When you select a group in **Active Style Group**, layer changes apply to that group and are saved independently from the others. Groups can therefore use different fills, layer visibility, clones, pattern overlays, and other layer-level settings. Switching groups changes the active group shown in the Layers panel; it does not automatically assign glyphs to that group.

When you create a new group, it starts from a copy of Master's current layer setup. After creation, changes to the new group and Master are independent. The + button creates a group. Use the pencil button to rename the selected non-Master group and the trash button to delete it. Master cannot be renamed or deleted. Deleting a custom group returns its assigned glyphs to the Master fallback.

The **Metrics** button opens the general metrics controls. **Warp** opens Global Warp, which is available only for Master. Global Warp is not per-style-group: additional groups must be removed to use it, and the warp itself is excluded from OTF/WOFF2 font export. See [Global Warp](#) for the warp controls.

12.2 Assign glyphs to a group

Select the destination group in **Active Style Group**, then choose **Assign**. The dialog shows standard character ranges and custom characters:

Assign to lowercase

Select glyph ranges to assign to this style group. These glyphs will use the layer settings defined in this group.

Uppercase (A-Z)
26 in other groups: Master

Lowercase (a-z)
26 in other groups: Master

Numbers (0-9)
10 in other groups: Master

Latin-1 Uppercase (ÁÖÜ...)
27 in other groups: Master

Latin-1 Lowercase (áöü...)
30 in other groups: Master

Latin Extended-A Uppercase
2 in other groups: Master

Latin Extended-A Lowercase
2 in other groups: Master

Special Characters
36 in other groups: Master

CUSTOM CHARACTERS

e.g. A@&

Note: Assignment overwrites existing group assignments.

Cancel Assign Glyphs

- Select one or more ranges, such as **Uppercase (A–Z)**, **Lowercase (a–z)**, **Numbers (0–9)**, Latin-1 or Latin Extended-A ranges, and **Special Characters**.
- To target particular characters, enter them in **Custom Characters**. This is useful when a group should apply only to selected punctuation or symbols.
- The status beneath each range indicates how many glyphs are currently assigned elsewhere and names their current group. Only characters available in the loaded font can be assigned.
- Choose **Assign Glyphs** to apply the selection. Assignment overwrites previous group assignments for those glyphs; it does not duplicate a glyph across groups.

You can reopen the dialog to change or extend assignments. A character moved out of one group immediately uses the settings of its new group. Characters with no custom assignment use Master.

12.3 Style Groups and SVG Effects

SVG Effects cannot be used together with additional Style Groups. If SVG Effects are enabled, COLRStudio blocks creation of another group. If additional groups already exist, COLRStudio blocks enabling SVG Effects. To switch workflows, first disable SVG Effects before creating groups, or delete all additional groups and keep only Master before enabling SVG Effects.

This restriction is specific to SVG Effects. Layer paints and other supported layer settings remain independently editable within each group. See [Layer SVG Effects](#) for the effect settings.

13 Pattern Overlay Layers and Settings

Some fonts or presets include pattern overlays in the layer list. An overlay can add a colored pattern to a glyph or use the pattern as a cutout. The overlay controls let you adjust its mode, placement, size, and per-glyph variation. You can also change the color and other layer appearance settings from the corresponding row in the layer list.

13.1 Read the O and M buttons

O marks the main overlay layer. Click its button to open the **Pattern Overlay** settings. The O row has its own layer paint, blend mode, visibility, and effects controls like other layers.

M marks a member layer created from a separate path in the same overlay. Its paint and layer appearance can be adjusted independently from the row controls.

SEPARATE SVG PATHS

Each selected path becomes a synchronized O/M overlay layer.

Path 1 starts as O. Select up to 2 M paths. Cards stay in SVG order; the arrows only change the M layer order.

1 O + 2 M

Path 1

O

Path 2

M1

O

^

v

Path 3

M2

O

^

v

MODE

Overlay adds a colored vector layer. Cutout reveals the layers below it.

Overlay

Cutout

Invert Pattern

PLACEMENT

Single places one SVG. Repeat fills the glyph with a rotated pattern grid.

Single

Repeat

PATTERN SIZE

Per Glyph

Fixed

Fixed keeps the same pattern size across large and small glyphs.

SCALE (%)

X (%)

Y (%)

ROTATION

55,000000000000

0

0

0

PATTERN MAPPING

Per Glyph uses the seed to create stable variations for each glyph.

Uniform

Per Glyph

SEED

RANDOM X (%)

RANDOM Y (%)

RANDOM SCALE (%)

RANDOM ROTATION

12

10

10

15

19

Remove Overlay

Cancel

Save Overlay

The **M** button cycles that member through three modes in this order: **Overlay** → **Inverted Overlay** → **Cutout** → **Overlay**. Overlay adds the colored path; Inverted Overlay uses the inverse of the pattern coverage; Cutout removes the path area so the layers underneath show through. The button's color indicates its current mode. Cycling an M button changes that member's mode; the O settings keep the family placement and mapping controls in sync.

13.2 Separate SVG paths

When the selected overlay contains multiple paths, **Separate SVG Paths** controls whether they stay together or become a set of related layer rows:

Off keeps all paths together in one overlay layer.

On lets you select a main **O** path and additional **M** paths. The first path starts as O. Select a path card to add or remove it as an M member. Up to six M paths can be included alongside O.

32

The path cards remain in their source SVG order. The up and down arrows change the M layer order. Choose the **O** button on an M card to make that path the main O path; the previous O path becomes an M member.

The O and M rows form one overlay family. Editing shared settings in the O menu updates placement and mapping settings across the family, while each M row keeps its own mode and layer appearance.

13.3 Mode

Setting	What it does
Overlay	Adds the pattern as a colored vector layer within the source glyph.
Cutout	Uses the pattern shape to remove part of the overlay and reveal layers below it.
Invert Pattern	In Overlay mode, reverses which parts of the pattern coverage are used. This control is shown only when Overlay is selected.

The **M** button provides a quick way to cycle an individual member through Overlay, Inverted Overlay, and Cutout. Use the O menu's **Mode** controls to change the main overlay's mode.

13.4 Placement and size

Setting	What it does
Single	Places one pattern instance in the glyph.
Repeat	Repeats the pattern over the glyph in a rotated grid.
Per Glyph	Scales the pattern relative to each glyph's bounds.
Fixed	Uses a consistent pattern size across glyphs of different sizes.
Scale (%)	Sets pattern size from 10% to 1000%.
X (%)	Shifts the pattern horizontally, from -200% to +200%.
Y (%)	Shifts the pattern vertically, from -200% to +200%.
Rotation	Rotates the pattern from -360° to +360°.

For **Per Glyph** size, the pattern scales with each glyph. **Fixed** keeps its size consistent between large and small glyphs. X and Y offsets are relative to the glyph's width and height.

13.5 Pattern Mapping

Setting	What it does
Uniform	Uses the same mapping values for each glyph.
Per Glyph	Applies stable variations to each glyph using a seed. The same seed produces repeatable per-glyph results.
Seed	Sets the variation seed from 0 to 2,147,483,647.
Random X (%)	Sets the maximum horizontal offset variation, from 0% to 200% of glyph width.
Random Y (%)	Sets the maximum vertical offset variation, from 0% to 200% of glyph height.
Random Scale (%)	Sets the maximum scale variation, from 0% to 95% around the selected scale.
Random Rotation	Sets the maximum rotation variation, from 0° to 360° around the selected rotation.

The random values are variation limits, not replacements for the base **Scale**, **X**, **Y**, and **Rotation** values. Use small values for a subtle, varied texture; increase them for a more irregular pattern.

13.6 Save or remove overlay settings

Save Overlay saves the changed settings for the current overlay family.

Cancel closes the menu without saving the pending changes.

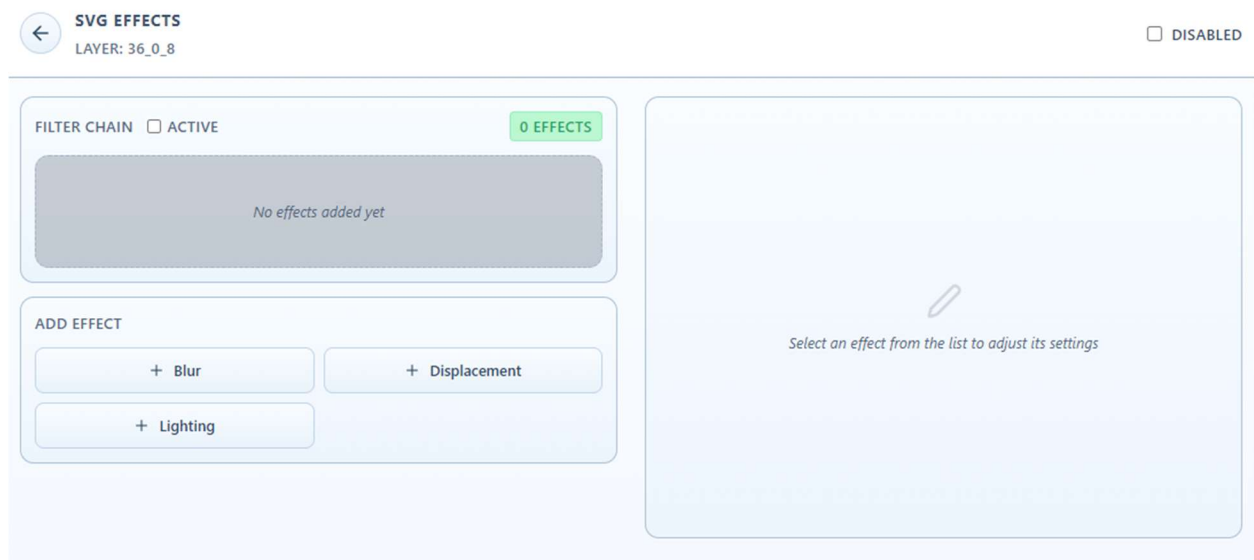
Remove Overlay removes the overlay. Removing an O layer also removes its associated M layers.

Use the paint control on each O or M row to choose that layer's color or gradient. Use the row's blend mode, visibility, effects, and other layer controls to finish styling the overlay.

For the general row controls, see [The Layer Menu and Layer Controls](#). For the available blend modes, see the [Blend modes](#) section.

14 Layer SVG Effects

SVG Effects apply a filter chain to one layer. In the published desktop and tablet interface, the available effects are **Blur**, **Displacement**, and **Lighting**. The screenshot shows the panel before any effects have been added; selecting an effect in the Filter Chain reveals its settings in the editor pane.



14.1 Filter Chain controls

The header's **Enabled/Disabled** checkbox and the **Active** checkbox under **Filter Chain** control the same layer-wide switch. Turn the chain off to keep its settings but stop applying them.

Add Effect adds Blur, Displacement, or Lighting to the chain.

Each chain entry has its own enable/disable control, an edit control, and a delete control. Disabling one entry leaves the other enabled effects in place.

Use the up and down arrows to change effect order. Order matters when effects feed into one another; for example, blurring before displacement can look different from displacing before blur.

The **Effects** count shows how many entries are in the chain.

14.2 Blur

Blur Strength controls the Gaussian blur amount from 0 to 10. Higher values soften the layer more; 0 turns the blur's visible contribution off. The droplet button resets the value to 0.

14.3 Displacement

Displacement uses a map to move or shade the layer. Choose between two applications and two map sources:

14.3.1 Application Displace or Relief

Displace moves the layer's visible shape according to the map. **Displacement Scale** ranges from 0 to 1000 and controls the strength of that movement.

Relief uses the map as surface height to add shading without moving or cutting the glyph. **Relief Strength** ranges from 0% to 100%.

14.3.2 Source Noise or Image Map

14.3.2.1 Noise

Noise generates a procedural map; it does not need a separate map image.

Setting	Range	What it changes
Frequency X	0.001–0.25	Sets the horizontal scale of the noise pattern.
Frequency Y	0.001–0.25	Sets the vertical scale of the noise pattern.
Seed	0–99	Changes the generated noise pattern.
Octaves	1–5	Adds layers of noise detail.

Use different X and Y frequencies to stretch the noise in one direction. Higher Octaves add detail and can take more processing.

14.3.2.2 Image Map

Choose **Image Map** to use a raster map as the displacement source. The map can be loaded or replaced in the effect editor. Image Map exposes these controls:

Setting	Range or options	What it changes
Map Type	Height, Vector RG, Normal	Chooses how image values are interpreted for displacement. Height reads grayscale as height; Vector RG uses red and green for X/Y displacement; Normal interprets a normal map. This control is shown for Displace mode.
Direction	Horizontal, Vertical, Both	Chooses which displacement direction is applied. Shown in Displace mode.
Flip Normal Y	On or off	Flips the green/Y direction for a Normal map. Shown when Normal is selected.
Map Size	10%–400%	Enlarges or reduces the map. The slider scales both X and Y together.
Contrast	10%–400%	Increases or reduces the difference between map values.
Neutral Point	0%–100%	Sets the map value treated as no displacement. The reset button returns it to 50%.
Smoothness	0–12	Softens the map transitions.
Offset X	–200% to +200%	Moves the map horizontally.
Offset Y	–200% to +200%	Moves the map vertically.

Setting	Range or options	What it changes
Invert	On or off	Reverses the map's displacement values.
Repeat	On or off	Tiles the map to fill the map region.
Glyph Variation	On or off	Varies map placement by glyph and enables repeat for the varied map.

For **Height**, grayscale values provide the height/displacement signal. For **Vector RG**, the R and G channels provide the two displacement directions. For **Normal**, R and G are read as normal directions; **Flip Normal Y** corrects maps with the opposite green-channel convention. In Relief mode, the image is treated as a height map and the Map Type, Direction, and Flip Normal Y controls are hidden.

Image Map output note: Image Map mode creates raster-based effect graphics that are embedded in the SVG output for each affected glyph. With **Glyph Variation** enabled, each glyph receives its own stable map placement. The result includes per-glyph image data, so the SVG is heavier to render and store than a vector-only effect.

14.3.3 Image Map and Loops performance

Loops repeat the effect work across animated output. Reusing SVG Effects in Loops is not recommended because of the added processing cost, especially with Image Map Displacement, which embeds image-based effect graphics per glyph. If a Loop renders slowly, simplify or disable the layer's effect chain. See [Creating Animations with Loops](#) for the sequence and target-layer controls.

14.4 Lighting

Lighting creates a specular highlight from the layer's alpha/surface. Adjust these settings:

Setting	Range	What it changes
Highlight Mix	0%–200%	Sets the amount of lighting highlight mixed into the result.
Surface	0–24	Sets the apparent surface height used to form the highlight.
Spec Strength	0–8	Controls the intensity of the specular highlight.
Shininess	1–128	Controls highlight concentration. Higher values make the highlight tighter.
Azimuth	0°–360°	Sets the light direction around the surface. The reset shortcut uses 235°.
Elevation	0°–90°	Sets the light's height above the surface.
Smoothing	0–6	Softens the alpha/surface before calculating the light.

14.5 Suggested starting points

For a soft edge, add **Blur** and raise **Blur Strength** gradually.

For organic distortion, use **Displacement** → **Noise**, then adjust Frequency X/Y and Seed before increasing the Displacement Scale.

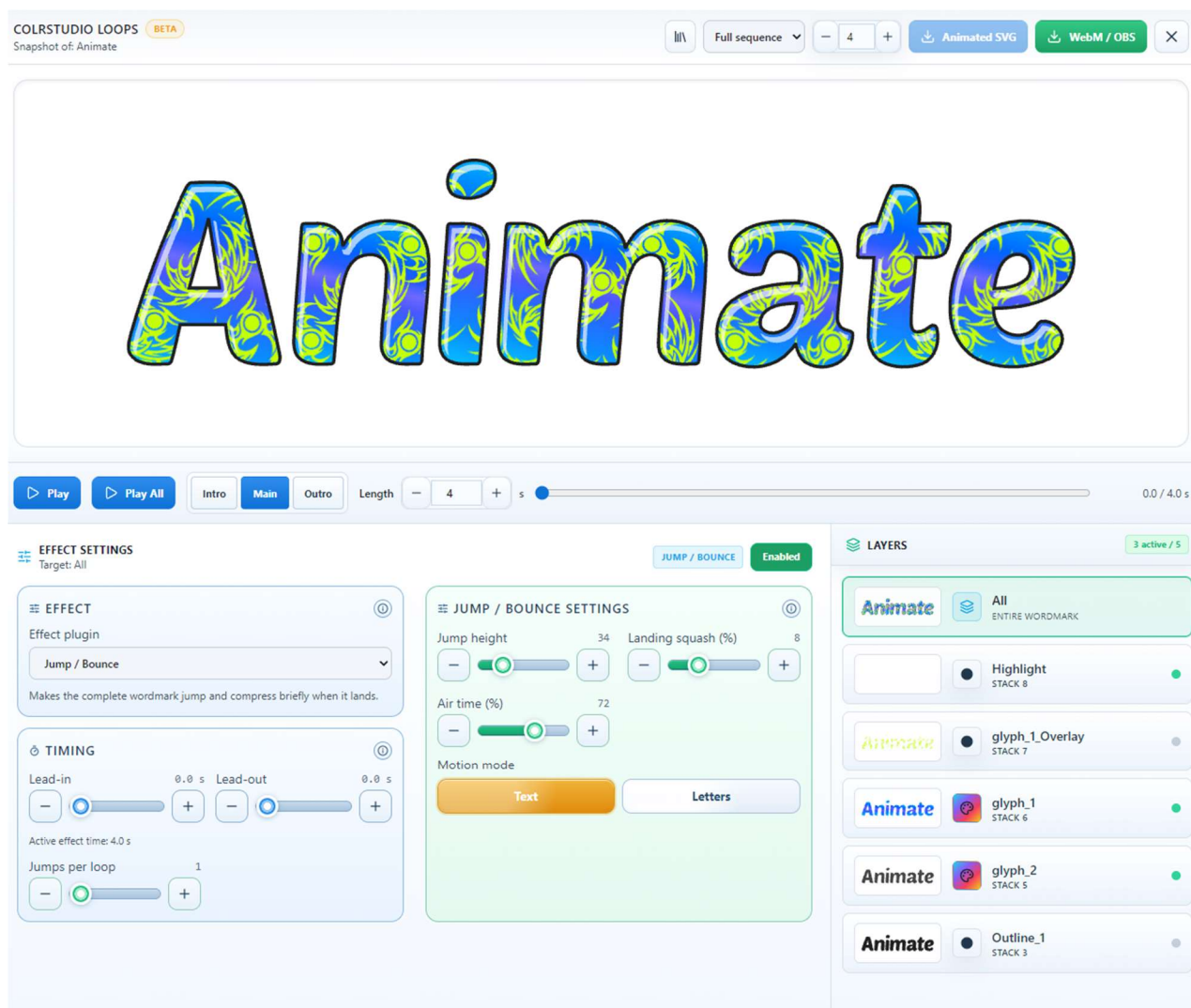
For depth or a bevel-like highlight, add **Lighting** and tune Surface, Azimuth, and Elevation before raising Spec Strength.

For image-driven distortion, use **Displacement** → **Image Map**. Start with Map Size at 100%, Contrast at 100%, Neutral Point at 50%, and small offsets; then adjust the displacement strength.

The SVG Effects button is also described in [The Layer Menu and Layer Controls](#).

15 Creating Animations with Loops

COLRStudio Loops turns a snapshot of the current wordmark into an animation. The workspace is marked **Beta** in this release. Build the animation from three parts: an optional **Intro**, a repeating **Main** section, and an optional **Outro**.



15.1 The sequence Intro, Main, Outro

The full sequence plays in this order:

Intro animates the wordmark into view. Its transition can end with a **Post-roll pause**, which holds the completed wordmark before Main begins.

Main plays the effects assigned to the selected targets for the chosen loop length. The Main section repeats for the number of loops set in the top toolbar when exporting an Intro + Loop or Full sequence.

Outro animates the wordmark out. Its **Pre-roll pause** holds the completed wordmark before the exit transition starts.

Intro and Outro are optional: enable the transition for the relevant segment to include it. Use **Play** to preview the selected segment and **Play All** to preview the sequence. During an Intro or Outro preview, Main effects are paused. The playhead shows the current time and can be dragged to inspect another point in the selected segment.

Select **Intro**, **Main**, or **Outro** in the transport bar to edit that part. **Length** adjusts the Main loop or the transition motion duration. Main can be 1–30 seconds; Intro and Outro motion can each be 0.2–5 seconds. Any transition pause is set separately and adds to that segment's total time.

15.2 Main effects and target layers

The **Layers** list on the right contains **All** (the entire wordmark) and individual layer targets. Select a row to edit that target's Main effect. The selected row is highlighted; the green dot indicates that target's effect is enabled. The counter shows the enabled effect count and the number of individual layer targets.

Use **All** for movement of the complete wordmark. Its menu offers wordmark motion effects such as Jump / Bounce, plus effects that move or sequence individual letters within the wordmark. Use an individual layer target to animate that layer's color or gradient, or sweep a shine across it. These layer effects change the layer's appearance; they do not move the complete wordmark.

Each target keeps its own selected effect, settings, and enabled state. The **Effect plugin** menu is filtered by the selected target and, for gradient effects, by the layer's fill type:

Target	Effects available in this release
All	Wordmark-wide motion and letter motion effects. These move the full text or animate its letters within the wordmark.
Solid-color layer	Hue Cycle changes the layer's hue; Shine Sweep moves a highlight across the layer.
Gradient layer	Hue Cycle changes the hue; Gradient Shift moves the gradient; Shine Sweep moves a highlight across the layer.
Linear-gradient layer	Also supports Gradient Angle, which rotates the gradient around its center without rotating the layer.

The options shown for a layer depend on its fill. For example, Gradient Shift requires a gradient, and Gradient Angle is limited to linear gradients. A selected effect is configured independently on each target, so a solid fill can cycle through colors while a gradient on another layer shifts or changes angle.

15.2.1 Layer color, gradient, and shine settings

These controls appear when the corresponding effect is selected on a compatible layer. Controls with a mode condition appear only for that mode.

Effect	Setting	What it does
Hue Cycle	Motion: Full cycle or Bounce	Cycles through the hue wheel, or moves back and forth across a hue range. Works on solid-color and gradient layers.
Hue Cycle	Bounce range (degrees): 1–360	Sets the size of the hue range in Bounce mode.
Hue Cycle	Cycles per loop: 1–8	Sets how many color cycles or bounces occur in each Main loop.
Hue Cycle	Direction: Forward, Backward, Middle	Sets the hue travel direction. Middle bounces around the original hue.
Hue Cycle	Motion curve: Linear or Accelerate & brake	Sets whether a Bounce changes hue at a constant rate or eases at each end. Shown in Bounce mode.
Gradient Shift	Motion: Bounce or Continuous	Moves a linear or radial gradient back and forth, or moves it continuously in one direction.
Gradient Shift	Bounce distance (%): 1–200	Sets how far the gradient moves in Bounce mode.

Effect	Setting	What it does
Gradient Shift	Cycles per loop: 1–8	Sets the number of movements in each Main loop.
Gradient Shift	Direction: Right, Left, Down, Up	Sets the gradient's travel direction.
Gradient Angle	Motion: Full cycle or Bounce	Rotates a linear gradient around its center; the layer itself stays in place.
Gradient Angle	Bounce angle (degrees): 1–180	Sets the rotation range used in Bounce mode.
Gradient Angle	Cycles per loop: 1–8	Sets the number of rotations or bounces in each Main loop.
Gradient Angle	Direction: Forward, Backward, Middle	Sets the rotation direction. Middle swings around the starting angle in Bounce mode.
Shine Sweep	Highlight width (%): 2–60	Sets the width of the moving highlight across the layer.
Shine Sweep	Highlight intensity (%): 5–100	Sets the strength of the highlight.
Shine Sweep	Sweeps per loop: 1–4	Sets how many times the highlight crosses the layer in each Main loop.
Shine Sweep	Direction: Left to right, Right to left, Top to bottom, Bottom to top	Sets the direction the highlight travels.

Gradient Shift is available for layers with a linear or radial gradient; Gradient Angle is only available for linear gradients. Hue Cycle and Shine Sweep are available for solid-color and gradient layers.

The **Enabled/Disabled** button applies to the effect on the selected target. The **Target** label identifies whether the controls apply to the entire wordmark or a particular layer. The layer preview and **Stack** number help identify the target and its stacking position.

15.2.2 Main effect overview All target

With **All** selected, the Main effect menu offers the following wordmark and glyph motion effects. **Wordmark or glyphs** means the effect has a **Text/Letters** motion choice; **Glyphs** means the effect animates letters individually.

Effect	Animation target	What it does
Arc Sway	Wordmark or glyphs	Moves along an arc with subtle perspective compression.
Breathing Line	Glyphs	Breathes letters in sync, varying the strength across the wordmark.
Domino Tilt	Glyphs	Tilts letters one after another, then returns them upright.
Figure Eight	Wordmark	Travels along a sideways figure-eight path.
Float	Wordmark or glyphs	Drifts smoothly up, down, and slightly sideways.
Heartbeat	Wordmark or glyphs	Plays a double pulse followed by a pause.
Jump / Bounce	Wordmark or glyphs	Jumps and compresses briefly on landing.
Letter Dance	Glyphs	Moves neighboring letters in opposite directions.
Letter Flip	Glyphs	Folds individual letters in sequence.

Effect	Animation target	What it does
Letter Ripple	Glyphs	Sends a scale-and-lift ripple through the letters.
Letter Twist	Glyphs	Twists and lifts each letter in a traveling motion.
Orbit	Wordmark or glyphs	Moves in a smooth elliptical path.
Pendulum	Wordmark or glyphs	Swings from side to side.
Perspective Tilt	Wordmark or glyphs	Simulates a side-to-side tilt with horizontal compression.
Scatter & Return	Glyphs	Spreads letters from the center, then brings them back.
Shake	Wordmark or glyphs	Adds a fast shake that closes cleanly at the loop point.
Side Hop	Wordmark or glyphs	Hops alternately to the right and left.
Smooth Drift	Wordmark or glyphs	Creates a slow, organic drift from several motion waves.
Soft Pulse	Wordmark or glyphs	Scales up gently, then returns to the starting size.
Squash & Stretch	Wordmark or glyphs	Alternates horizontal and vertical deformation.
Twinkle Pop	Glyphs	Pops individual letters in order or in a stable random sequence.
Wave Wobble	Glyphs	Moves glyphs in a phase-shifted wave.
Zoom & Rotate	Wordmark or glyphs	Combines zoom, lift, and alternating rotation.

15.2.3 Timing controls for the All target

When **All** is selected in Main, the **Timing** group provides:

Lead-in: quiet time at the start of the Main loop before this effect begins.

Lead-out: quiet time at the end of the Main loop after this effect finishes.

Active effect time: the portion of the Main loop left for the effect after Lead-in and Lead-out are subtracted.

Effect-specific cycle count, when the selected plugin has one. For example, **Jumps per loop** controls how many jumps happen during each Main loop. On individual layer targets, a plugin's cycle control appears with that plugin's settings instead.

Lead-in and Lead-out are constrained so their total does not exceed the Main loop length. The timing group is shown for **All**; individual layer targets have their own plugin settings and enabled state.

15.2.4 Plugin settings depend on the effect

The settings pane changes with the selected plugin. Each control affects the selected target and may include sliders, choices, or on/off switches. The selected plugin's short description appears below the plugin menu.

For example, **Jump / Bounce** is a wordmark motion effect and includes:

Setting	What it changes
Jump height	2–160; how far the wordmark or letters rise during a jump.
Landing squash (%)	0–30%; how much the shape compresses as it lands.
Air time (%)	30–95%; how much of a jump cycle is spent airborne.
Jumps per loop	1–8; how many jump cycles occur in one Main loop. This appears in Timing for the All target.

Setting	What it changes
Motion mode	Text moves the wordmark as a whole; Letters animates its glyphs individually.

When **Letters** is available and selected, additional controls can appear:

Letter timing: animate letters **Together**, in a **Wave** with phase offsets, or in a **Cascade** one after another.

Letter order: sequence letters from first to last, last to first, center out, edges in, or alternating.

Letter phase (deg): 0–180; adjusts the phase spacing or stagger between letters for effects that use it.

These letter controls are conditional: the chosen plugin must support letter motion, and the controls appear only when Motion mode is set to **Letters**. Other plugins expose different settings, so use their descriptions and controls as shown in the editor.

15.3 Intro and Outro transition settings

Intro and Outro each have a transition effect, enabled state, and settings of their own. Their transition target is the **entire wordmark**; transition effects may also offer a glyph-cascade mode. Choose a transition plugin from the menu, then adjust the controls shown for that plugin.

15.3.1 Intro and Outro effect overview

Most transitions can animate the **entire wordmark at once** or use **Glyph cascade** to animate individual glyphs in sequence. **Wipe** operates on the complete wordmark only.

Effect	Animation target	What it does
Bounce Slide	Wordmark or glyphs	Slides into place with a directional overshoot and settle.
Drop & Settle	Wordmark or glyphs	Drops into place with a damped bounce, or falls away.
Elastic In / Out	Wordmark or glyphs	Expands with an elastic overshoot, then settles.
Fade	Wordmark or glyphs	Fades in or out, together or as a glyph cascade.
Pop / Scale Reveal	Wordmark or glyphs	Scales into view with an optional soft overshoot.
Rise / Slide	Wordmark or glyphs	Slides into or out of place while fading.
Roll In / Out	Wordmark or glyphs	Rolls in from either side, or rolls out.
Rotate In / Out	Wordmark or glyphs	Rotates and scales into or out of its resting position.
Scatter In / Out	Wordmark or glyphs	Spreads glyphs away from the center, then gathers them back.
Spiral In / Out	Wordmark or glyphs	Combines travel, rotation, and scale in a spiral.
Squash Reveal	Wordmark or glyphs	Unfolds from a narrow horizontal or vertical strip.
Stamp In / Out	Wordmark or glyphs	Stamps into place with compression and a short settle.
Wipe	Wordmark	Reveals or hides the wordmark with a directional crop.

Post-roll pause (Intro) holds the completed wordmark after the entrance motion.

Pre-roll pause (Outro) holds the completed wordmark before the exit motion.

Use Outro settings / Use Intro settings copies the enabled opposite transition's settings to the current segment.

The pause can be set from 0 to 5 seconds. The transition length combines its motion duration and pause duration.

15.4 Preview and export

Use the export-segment menu in the top bar to choose **Intro only**, **Main loop**, **Intro + Loop**, **Outro only**, or **Full sequence** for Animated SVG or WebM / OBS output. The loop-count control appears for **Intro + Loop** and **Full sequence** and sets how many times Main repeats, from 1 to 20. The bottom transport controls preview the selected segment independently from that export choice.

For performance, avoid using layer SVG Effects in Loops when possible. SVG filters add render work on every frame; image-based Displacement can be especially expensive because its raster effect graphic is embedded per glyph. See [Layer SVG Effects](#).

16 Batch Export

Open **Batch Export** from the main workspace toolbar after loading a font. It creates ZIP packages of SVG or PNG artwork for multiple text entries, using the current font and layer styling. Batch Export is available starting with **OFL Maker**. OFL Maker, Pro Maker, and Pro Builder packages support up to 100 entries; other eligible packages may have a lower limit, shown in the Batch Export header. OFL Basic does not include Batch Export.

16.1 Import text entries

Select **Open TXT / CSV** and choose a text file. A TXT file uses one non-empty line per entry. A CSV file can contain one or more columns; choose the column containing the text to export. If the first row contains column names, enable **First row is header** so it is skipped. Blank rows are ignored.

Excel workbooks cannot be imported directly in this release. Save or export the worksheet as a CSV file first. After import, check the entry list: each entry has its own checkbox, and the **All** and **None** buttons select or clear the whole list. The count shows selected entries and the current font's limit. If the import contains more entries than allowed, the extra rows are reported and omitted.

16.2 Choose an output format

Use the top format selector to choose **SVG** or **PNG**. The available settings change with the format.

16.2.1 SVG sizing

SVG output provides three sizing modes. Enter a target value and choose **cm**, **mm**, or **in**. Each mode applies the same selected measurement to every exported entry; the other dimensions can vary with the text.

Sizing mode	What stays the same across entries
Fixed X-height	The lowercase X-height.
Fixed total height	The full visible height of the artwork.
Fixed total width	The full visible width of the artwork.

The **Derived width**, **Derived height**, and **Derived X-height** readout previews dimensions based on the currently loaded wordmark and settings. If SVG output uses a raster-based SVG effect such as Displacement, that effect is rasterized even when **Vector SVG** is selected.

16.2.2 SVG content

5. **Vector SVG** keeps the artwork in vector form. **SVG overlays to paths** converts supported pattern-overlay masks into vector paths.
6. **Raster SVG** embeds raster artwork in an SVG container. Choose PNG or WebP and a PPI resolution of 150, 300, or 600. The preview shows the resulting pixel dimensions; WebP quality is fixed at 90%.

16.2.3 Registration marks

Turn on **Registration Marks** to add marks around the exported artwork. Set their **Arm length** in centimetres and adjust the **Offset** in centimetres to move the marks relative to the artwork.

16.2.4 PNG output

PNG output uses a tight canvas based on each entry's final warped artwork bounds. Select **Low** (up to 2 megapixels), **Medium** (up to 4 megapixels), or **High** (up to 8 megapixels) resolution, then choose a **Transparent**, **White**, or **Black** background. The SVG sizing and registration-mark controls are not shown for PNG output.

16.3 Export ZIP packages

The **Entries** panel reports how many entries are selected. Export processes up to 15 selected entries per package. **Package Export** shows the current package and the text-entry range it contains.

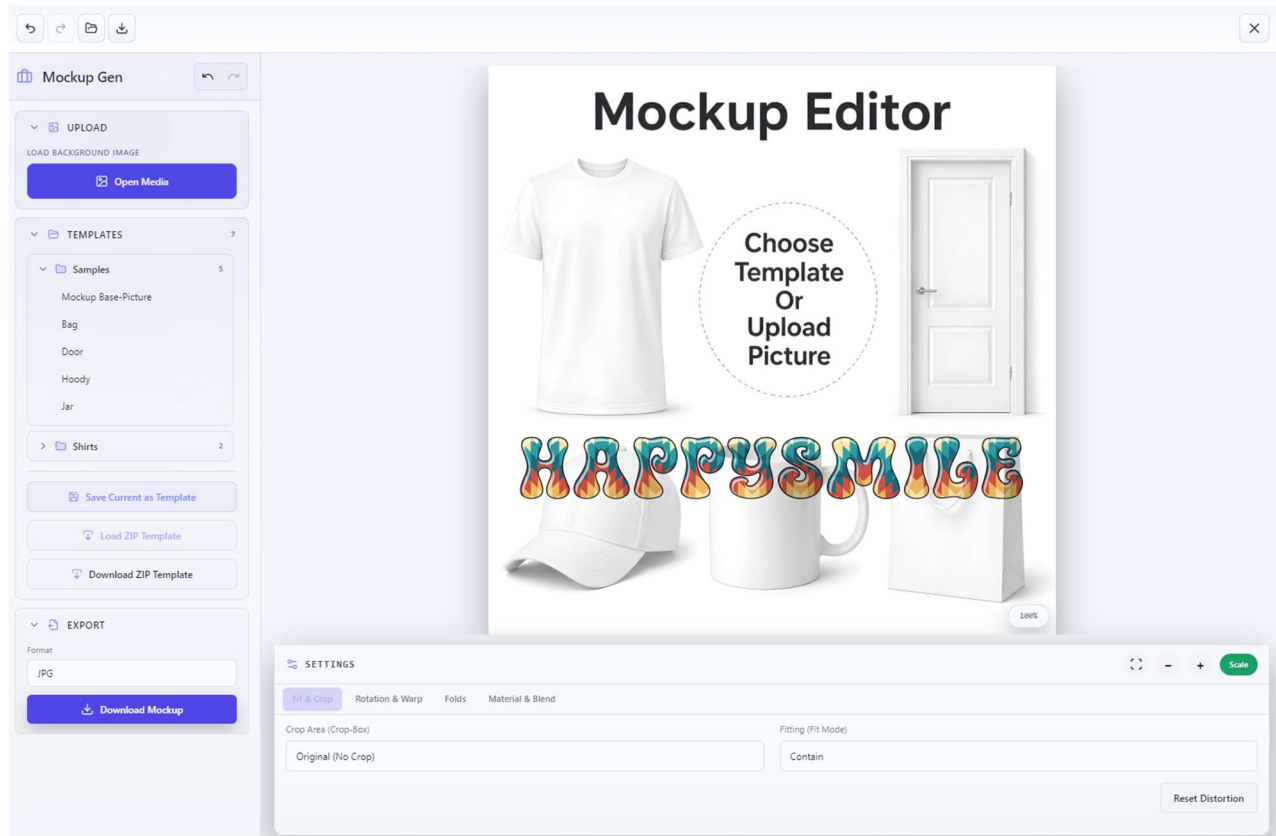
1. Select the entries and set the output format and options.
2. Choose **Create ZIP** to render and download the current package.
3. After a package finishes, choose **Next Package** to continue with the next group of selected entries.
4. Use **Reset Packages** to return to the first package and begin the sequence again.

Each package downloads as its own ZIP file. If the entry limit is 100 and all entries are selected, the ZIPs contain up to 15 entries each, across seven packages.

Batch Export uses the currently open font and artwork settings, so review the text list, sizing, and output options before creating the packages.

17 The Mockup Editor

The Mockup Editor places the current COLRStudio wordmark over a photograph, then lets you fit and blend it into the photographed surface. It is available from **OFL Maker** and higher. The editor works with the wordmark currently open in COLRStudio; it is not a separate lettering or font-building workspace.



17.1 How the editor works

The editor has two visual inputs: a background photograph and the current COLRStudio wordmark. The photograph stays in the background. You define a placement area over the surface where the wordmark should appear, then adjust its size, perspective, and appearance. The placement is stored as geometry relative to the background, so a saved template can fit a different wordmark later.

17.1.1 Start with a sample or a background image

When opened from COLRStudio, the editor starts with its sample background and the current wordmark. Use the folder button in the top bar to open the template and media chooser. The **Samples** category contains built-in read-only examples. Select one to replace the current background and load its prepared placement and appearance settings.

To use your own scene, open **Upload** in the side panel and choose **Open Media** under **Load Background Image**. The new image becomes the background and the editor creates an initial placement box. The current wordmark remains the artwork being placed. Loading a new background resets the placement and mockup adjustments, so load the scene before fine-tuning it.

17.1.2 Fit and measure the print surface

“Measuring” means aligning the on-canvas placement box with the usable surface in the photograph; there is no physical ruler or unit calibration. Zoom in for precise work. Drag inside the outlined area to move it, then choose an interaction mode at the right of the Settings header:

1. **Scale** keeps the wordmark’s proportions while you resize it. Drag a corner to scale around the opposite corner. Drag an edge handle marked with a horizontal or vertical arrow to compress or expand that side.
2. **Corners** lets you drag individual corner handles or edges to match a tilted or perspective-shaped surface, such as a sign photographed at an angle.
3. **Box** edits the maximum placement area itself. Drag its sides or corners, or move the box as a whole. The wordmark is fitted inside this box using its saved placement profile. This is the main mode for defining and calibrating a reusable surface area.

The mode button cycles through Scale, Corners, and Box. The adjacent buttons zoom in, zoom out, or zoom to the active wordmark area (or the placement box in Box mode). On a tablet, use touch gestures to pan and zoom the preview, and drag the large on-canvas handles.

17.2 Settings

17.2.1 Fit and Crop

1. **Crop Area (Crop-Box)** chooses the output crop: Original (No Crop), 1:1, 4:3, 4:5, 9:16, or 16:9. The 4:3 choice is available in the COLRStudio-integrated editor. Cropping changes the exported frame, not the source background.
2. **Adjust / Lock** appears for a selected crop. Choose Adjust and reposition or resize the crop box on the preview; choose Lock when finished.
3. **Fitting (Fit Mode)** controls how the wordmark fits the placement box. **Fit Width** fits its width and centers it vertically; **Contain** fits the complete wordmark within the box without changing its proportions; **Stretch** fills the box and may distort the wordmark.
4. **Reset Distortion** clears the placement-profile adjustment and planar warp and side taper, and returns Stretch fitting to Contain. It does not reset the background, crop, color treatment, or rotation.

17.2.2 Rotation and Warp

1. **Layer Rotation** rotates the wordmark over the surface. Reset returns the rotation to zero; the smaller and larger minus/plus controls make fine or larger steps.
2. **Planar Warp** bends or skews the wordmark across the surface. Adjust it gradually while watching the preview.
3. **Side Y Taper** compresses the sides vertically to help lettering follow a surface that narrows toward its edges.

17.2.3 Folds

These controls use tonal detail in the background to make the wordmark appear to follow creases and surface shading:

1. **Displacement** sets how strongly background detail shifts the wordmark.
2. **Highlights** and **Shadows** adjust how the brighter and darker parts of the surface influence the effect.
3. **Blur Radius** softens the displacement map. A higher value smooths small details; a lower value preserves sharper folds.

Displacement is unavailable in **Print** blend mode, where the editor uses its print-surface treatment instead.

17.2.4 Material and Blend

1. **Opacity** controls how strongly the wordmark covers the photograph.
2. **Blend Mode** selects how wordmark colors combine with the background:
 1. **Normal** shows the artwork's colors directly.
 2. **Multiply** darkens the surface through the artwork, useful for ink or shadowed print.
 3. **Screen** brightens the surface.
 4. **Overlay** increases contrast using both lighter and darker interactions.
 5. **Color Burn** darkens and increases color intensity.
 6. **Hard Light** gives a stronger contrast effect.
 7. **Soft Light** gives a gentler contrast effect.
 8. **Print** simulates ink on the surface, retaining more of its light and dark shading.
 9. **Surface Strength** controls how much surface shading is carried through in Print mode.
 10. **Gloss Effect** controls the simulated sheen in Print mode.

Surface Strength and Gloss Effect are enabled only when Print is selected. The **Folds** tab also indicates when its displacement control is not used by Print mode.

17.3 Save and reuse a mockup

Once the placement and appearance look right, open **Templates** and choose **Save Current as Template**. Give it a name and either choose a writable category or create one. The saved template contains the background image, the placement box and profile, fitting and crop settings, and the warp, fold, blend, opacity, and material adjustments. It does not contain the current wordmark.

To use the setup with another design, open the Mockup Editor from that wordmark in COLRStudio and load the saved template. The editor fits the new current wordmark to the saved placement area, while keeping the template's scene and settings. Different wordmark proportions can need small follow-up adjustments in Scale or Box mode.

Load ZIP Template imports a template package. **Download ZIP Template** packages the current background and its settings so it can be moved to another installation or shared. The built-in **Samples** are read-only; personal templates can be renamed, moved between categories, and deleted from their item menu.

17.4 Export the mockup

Choose **JPG**, **WebP**, or **PNG** under **Export**, then select **Download Mockup**. The selected crop is applied to the exported image. PNG is lossless; JPG and WebP are compressed formats. The exported image contains the background and rendered wordmark together.

17.5 Top-bar controls

1. **Undo / Redo** step through recent edits to the mockup.
2. **Open template** opens the template and media chooser, including on tablet layouts where the sidebar is not shown.
3. **Export** opens the export controls when a background and wordmark are ready.

4. **Close** returns to the COLRStudio workspace.