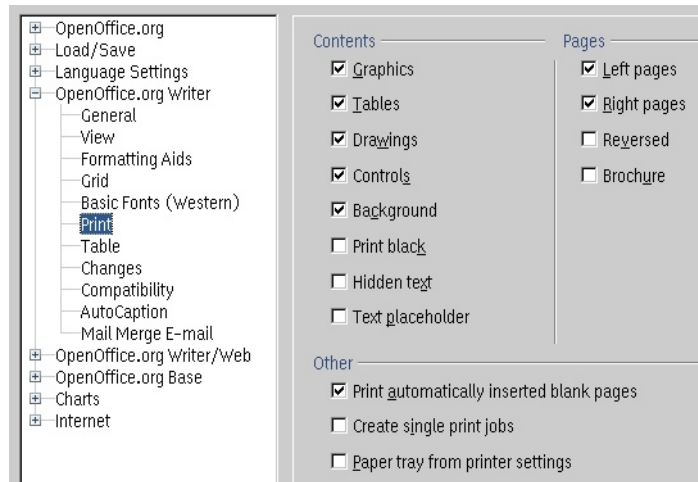


The Workplace family is a collection of semi-condensed sans-serif typefaces principally designed for software user interfaces.

The first member of this family, Workplace Sans, was initially developed to loosely resemble the default dialog font on the OS/2 Warp version 4 operating system (a low-resolution raster font called "WarpSans"). Originally conceived as a tool to assist in drawing user interface designs, it was soon adopted as the standard font used for the OS/2 releases of several software applications (including Firefox and OpenOffice).



Workplace Sans has squarish contours, with relatively spacious counters and a high x-height, all of which are designed to maximize legibility in spite of the narrow pitch. It is well-suited for user interface text in graphical computer applications where both readability and conservation of space are priorities. In print it may be useful for captions and marginalia.

The image above shows part of a configuration dialog from the OS/2 release of Apache OpenOffice. Workplace Sans is the standard user interface font used throughout this program.

The regular and bold weights are available in builds both with and without hand-tuned bitmap glyphs (as seen in the image) at select sizes. Otherwise, for on-screen use it looks best when anti-aliasing is used.

7/8 Workplace Sans

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9/11 Workplace Sans

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11/14 Workplace Sans

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Workplace Gothic is designed to provide a more comfortable reading experience within the same basic proportions as Workplace Sans. In contrast to the latter, Workplace Gothic has a strong 'grotesque' influence. With its simple lines and large x-height, it lends itself well to use in captions, labels, and annotations, both on-screen and in print.

The current release of Workplace Gothic supports the Latin-1 character set and some additional symbols.

[source: L.M. Montgomery, "Anne of Green Gables" (L.C. Page & Company, 1908; Seal Books, 1996), 20–21]

11/14 She opened her eyes and looked about her. They were on the crest of a hill. The sun had set some time since, but the landscape was still clear in the mellow afterlight. To the west a dark church spire rose up against a marigold sky. Below was a little valley and beyond a long, gently-rising slope with snug farmsteads scattered along it. From one to another the child's eyes darted, eager and wistful. At last they lingered on one away to the left, far back from the road, dimly white with blossoming trees in the twilight of the surrounding woods. Over it, in the stainless southwest sky, a great crystal-white star was shining like a lamp of guidance and promise.
9/11 She opened her eyes and looked about her. They were on the crest of a hill. The sun had set some time since, but the landscape was still clear in the mellow afterlight. To the west a dark church spire rose up against a marigold sky. Below was a little valley and beyond a long, gently-rising slope with snug farmsteads scattered along it. From one to another the child's eyes darted, eager and wistful. At last they lingered on one away to the left, far back from the road, dimly white with blossoming trees in the twilight of the surrounding woods. Over it, in the stainless southwest sky, a great crystal-white star was shining like a lamp of guidance and promise.
7/8 She opened her eyes and looked about her. They were on the crest of a hill. The sun had set some time since, but the landscape was still clear in the mellow afterlight. To the west a dark church spire rose up against a marigold sky. Below was a little valley and beyond a long, gently-rising slope with snug farmsteads scattered along it. From one to another the child's eyes darted, eager and wistful. At last they lingered on one away to the left, far back from the road, dimly white with blossoming trees in the twilight of the surrounding woods. Over it, in the stainless southwest sky, a great crystal-white star was shining like a lamp of guidance and promise.