wassmer
type foundry

Typefaces built with care.
Communication built on trust.

Version 1.1 | Oktober 2026

Wassmer Reglet

A type family for long-term communication.

Type Specimen
18 Fonts | 9 Weights
Roman & Italic
Named after the space between the lines.

wassmertype.com

Introduction

Wassmer Reglet is a type family built for long-term communication.

Wassmer Reglet was designed for projects that value clarity, consistency and lasting quality. Its neutral yet distinctive character supports information rather than competing with it, making it equally suited to editorial, corporate and digital design. With nine weights and matching italics, it provides a coherent typographic system from body copy to headlines.

Extended Latin language support, professional OpenType features, balanced spacing and refined kerning ensure reliable performance across media. Rather than following trends, Wassmer Reglet focuses on timeless functionality. Every glyph reflects careful refinement and respect for the reader, creating a typeface that communicates with confidence and endures over time.

Aa

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789 €$£¥₿ !?&@%*→↗↘☑☒

Contents

01 Introduction 02
02 Text – Regular 03
03 Text – Italic 04
04 The Family 05
05 Language Support 06
06 Editorial – Magazine 07
07 Editorial – Corporate & Data 08
08 Digital – Screen & Interface 09
09 Character Set 10
10 Licensing 11
11 About & Contact 12

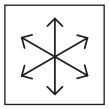
Text in Use – Regular

Wassmer Reglet Regular was drawn for continuous reading. The same passage is set here at five sizes, so the grey value, the spacing and the rhythm can be compared directly rather than described.

Readability
Open counters and balanced proportions hold up in long passages, not only in headlines.

Rhythm
Even colour and consistent spacing, so the eye keeps moving instead of stopping at gaps.

Scalability
From 8 pt footnotes to large introductions, the same drawing carries through without adjustment.



Versatility
Books, magazines, reports and screens – the sizes on this page cover most of what a text face is asked to do.

ONE TEXT, FIVE SIZES

Regular is the voice a text speaks in by default. It carries the argument, the footnote and the caption alike, and does so without asking for attention. The blocks below use one passage, one column width and one weight. What changes is the size alone, so the grey value, the spacing and the reading comfort can be compared instead of described.

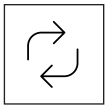
8 pt Caption / Footnote	In the early days of letterpress printing, every line of text was built by hand. The reglet – a thin strip of lead or zinc – carried no letter and printed nothing. Its only task was to hold the lines apart, and that task decided whether a page could be read at all. Today the lead is gone, but the principle remains: what happens between the lines is what makes text readable.
9 pt Small text	In the early days of letterpress printing, every line of text was built by hand. The reglet – a thin strip of lead or zinc – carried no letter and printed nothing. Its only task was to hold the lines apart, and that task decided whether a page could be read at all. Today the lead is gone, but the principle remains: what happens between the lines is what makes text readable.
10.5 pt Body text / Reading size	In the early days of letterpress printing, every line of text was built by hand. The reglet – a thin strip of lead or zinc – carried no letter and printed nothing. Its only task was to hold the lines apart, and that task decided whether a page could be read at all. Today the lead is gone, but the principle remains: what happens between the lines is what makes text readable.
12 pt Deck / Subhead	In the early days of letterpress printing, every line of text was built by hand. The reglet – a thin strip of lead or zinc – carried no letter and printed nothing. Its only task was to hold the lines apart, and that task decided whether a page could be read at all. Today the lead is gone, but the principle remains: what happens between the lines is what makes text readable.
14 pt Introduction / Large text	In the early days of letterpress printing, every line of text was built by hand. The reglet – a thin strip of lead or zinc – carried no letter and printed nothing. Its only task was to hold the lines apart, and that task decided whether a page could be read at all. Today the lead is gone, but the principle remains: what happens between the lines is what makes text readable.

Text in Use – *Italic*

Wassmer Reglet Italic is drawn, not slanted: the letters have their own construction, their own rhythm and their own spacing – built to sit beside the roman without disturbing it.

Emphasis
A word in italic changes weight without changing size. The line stays intact, the reader does not stop.

Titles & Citations
Book titles, publications, ship names, Latin terms – the places where italic is not a choice but a convention.



Voice
A quoted passage, an aside, a caption written from a different position. Italic makes the shift audible.

ONE TEXT, FIVE SIZES

Italic rarely fills a page. It appears inside one: a book title such as *The Elements of Typographic Style,* a term held at a distance like *Wassmer Reglet,* or a voice from somewhere else – *this is not how we set text any more.* The test is whether the line stays even when the style changes mid-sentence: same widths, same colour, no gap where the roman stops.

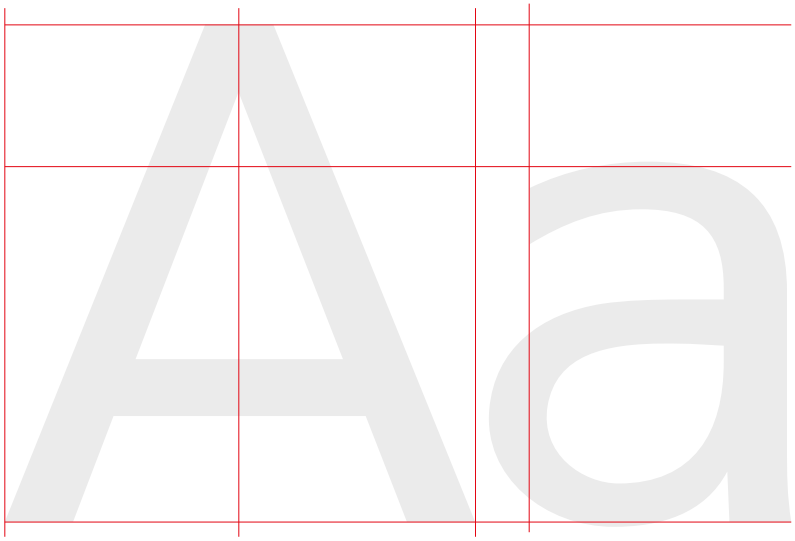
8 pt *Caption / Footnote*	*In the early days of letterpress printing, every line of text was built by hand. The reglet – a thin strip of lead or zinc – carried no letter and printed nothing. Its only task was to hold the lines apart, and that task decided whether a page could be read at all. Today the lead is gone, but the principle remains: what happens between the lines is what makes text readable.*
9 pt *Small text*	*In the early days of letterpress printing, every line of text was built by hand. The reglet – a thin strip of lead or zinc – carried no letter and printed nothing. Its only task was to hold the lines apart, and that task decided whether a page could be read at all. Today the lead is gone, but the principle remains: what happens between the lines is what makes text readable.*
10.5 pt *Body text / Reading size*	*In the early days of letterpress printing, every line of text was built by hand. The reglet – a thin strip of lead or zinc – carried no letter and printed nothing. Its only task was to hold the lines apart, and that task decided whether a page could be read at all. Today the lead is gone, but the principle remains: what happens between the lines is what makes text readable.*
12 pt *Deck / Subhead*	*In the early days of letterpress printing, every line of text was built by hand. The reglet – a thin strip of lead or zinc – carried no letter and printed nothing. Its only task was to hold the lines apart, and that task decided whether a page could be read at all. Today the lead is gone, but the principle remains: what happens between the lines is what makes text readable.*
14 pt *Introduction / Large text*	*In the early days of letterpress printing, every line of text was built by hand. The reglet – a thin strip of lead or zinc – carried no letter and printed nothing. Its only task was to hold the lines apart, and that task decided whether a page could be read at all. Today the lead is gone, but the principle remains: what happens between the lines is what makes text readable.*

Family Overview

Eighteen fonts. One coherent system.

Wassmer Reglet is available in nine weights with matching italics. Each weight was designed in harmony with the others to ensure consistent proportions, rhythm and character across the entire family.

From Thin to Black, Wassmer Reglet offers the flexibility needed for clear hierarchy and strong expression in any context. The italics are not slanted versions, but carefully drawn companions that bring distinct emphasis while maintaining balance and readability.



ROMAN		ITALIC
Wassmer Reglet	Thin	*Wassmer Reglet*
Wassmer Reglet	ExtraLight	*Wassmer Reglet*
Wassmer Reglet	Light	*Wassmer Reglet*
Wassmer Reglet	Regular	*Wassmer Reglet*
Wassmer Reglet	Medium	***Wassmer Reglet***
Wassmer Reglet	SemiBold	***Wassmer Reglet***
Wassmer Reglet	Bold	***Wassmer Reglet***
Wassmer Reglet	ExtraBold	***Wassmer Reglet***
Wassmer Reglet	Black	***Wassmer Reglet***

Aa

9 Weights

A complete range from Thin to Black for maximum flexibility in every project.

Matching Italics

True italic designs with their own character, not simply slanted versions.

One System

Consistent proportions, spacing and metrics across all 18 fonts.

Language Support

Built for a global audience.

Wassmer Reglet supports the Latin script used across Europe and more than 60 languages worldwide, from English and Spanish to Indonesian and Swahili.

Diacritics are drawn for each language rather than reused across them. Romanian commas, Polish kreska and Turkish dotless forms keep their own shapes, not approximations.

Latin Script Coverage
Extensive coverage of the Latin script, from basic Latin through Latin Extended-A, including comma-accent forms.

Localised Forms
Romanian S and T with commas, Catalan punt volat, Dutch IJ, Turkish dotted and dotless i.

OpenType Features
Standard ligatures (ff fi fl ffi ffl), case-sensitive forms, fractions, superiors, inferiors and tabular figures.

Tested in Practice
Verified in InDesign, Illustrator, Figma, browsers and office applications across macOS and Windows.

Wassmer Reglet supports the Latin script used across Europe and 60+ languages worldwide.

LANGUAGE IN CONTEXT

English	Affluent officials fixed fifty waffle griddles
Deutsch	Maßstäbe schaffen Präzision
Français	Portez ce vieux whisky au juge blond qui fume
Español	¿Quién pidió kiwi, cardillo y champiñón?
Polski	Pchnąć w tę łódź jeża lub ośm skrzyń fig
Čeština	Příliš žluťoučký kůň úpěl ďábelské ódy
Magyar	Árvíztűrő tükörfúrógép
Türkçe	Pijamalı hasta yağız şoföre çabucak güvendi
Íslenska	Þjóðin býr við ný lög og æfði sig í gær
Português	Um jabuti xereta viu dez cegonhas felizes
Latviešu	Glāžšķūņa rūķīši dzērumā čiepj Baha vākus
Română	Muzicologă în bej vând whisky și tequila, preț fix

DIACRITICS

Acute	Á Ć É Í Ĺ Ń Ó Ŕ Ś Ú Ẃ Ý Ź Ő Ű
Grave & Circumflex	À È Ì Ò Ù Ẁ Ỳ Â Ĉ Ê Ĝ Ĥ Î Ĵ Ô Ŝ Û Ŵ Ŷ
Diaeresis & Ring	Ä Ë Ï Ö Ü Ẅ Ÿ Å Ů
Caron & Breve	Č Ď Ě Ľ Ň Ř Š Ť Ž Ă Ĕ Ğ Ǐ Ŏ Ŭ
Ogonek, Cedilla & Comma	Ą Ę Į Ų Ç Ş Ţ Ģ Ķ Ļ Ņ Ŗ Ș Ț
Macron, Bar & Ligatures	Ā Ē Ī Ō Ū Đ Ħ Ŧ Ł Ø Æ Œ IJ Ŋ Þ Ð ß

LANGUAGES SUPPORTED – 60+ IN TOTAL (SELECTION)

Bosanski	Français	Nederlands	Svenska
Català	Gaeilge	Norsk	Türkçe
Cymraeg	Galego	Polski	Afrikaans
Čeština	Hrvatski	Português	Bahasa Indonesia
Dansk	Íslenska	Română	
Deutsch	Italiano	Shqip	Filipino
Eesti	Latviešu	Slovenčina	Kiswahili
English	Lietuvių	Slovenščina	Te Reo Māori
Español	Magyar	Srpski	and more
Esperanto	Malti	Suomi	

SLOW HARVEST

FOR THIRTY YEARS **ANNA VOGT** HAS BEEN COLLECTING APPLE VARIETIES NOBODY WANTED. TODAY HER ORCHARD HOLDS MORE THAN FOUR HUNDRED OF THEM.

INTERVIEW – CLARA BENOIT

THE ROAD ENDS before the orchard does. Anna Vogt walks the last two hundred metres on foot, past a row of trees she planted in 1998 and a row she planted last spring, and the difference between them is the whole point. "People think an orchard is something you have," she says. "It is something you wait for."

Her farm sits above a valley most people drive through without stopping. Four hundred and twelve varieties grow here, some of them the last of their kind. A few have names nobody can explain any more. One is catalogued simply as No. 217, because the woman who gave her the graft died before she could ask. Another is known on the farm as the Widow, for reasons Vogt says are probably not worth repeating.

She did not set out to build a collection. In 1994 a neighbour was clearing an old orchard and offered her the wood for burning. She took cuttings instead, more out of stubbornness than conviction, and grafted them onto rootstock behind the barn. Six of the eight took. Two of those six are not recorded anywhere else.

Four hundred varieties is a lot of apples. What do you do with them?
Far less than you would think. Most of them I never sell. They exist so that they continue to exist. Perhaps twenty varieties carry the farm, and the rest are here because once they are gone, they are gone. There is no archive for a tree. There is only another tree.

Is that not an expensive way to farm?
It is a slow way to farm, which is not the same thing. A tree I plant now will carry properly in twelve years. My children will pick from it, and if they are sensible, so will theirs. The economics only look strange if you measure them in single years. Nobody asks a forester to explain himself.

Do the old varieties actually taste better, or is that nostalgia?
Some of them are terrible. I want to be honest about that, because the romantic version helps nobody. There are varieties here that are mealy, or bruise if you look at them, or ripen for eleven days a year and are useless the rest of the time. They were kept for a reason that no longer exists – they stored well in a cold cellar, or they made good cider, or they were the only thing that grew on a north slope.

A tree does not care whether you are in a hurry.

Anna Vogt in the upper orchard. The oldest trees were planted in 1954.

Investing in what matters.

Nexus supports people and projects that create long-term value for society, the economy and the environment.

Our purpose
We channel resources where they can make the greatest difference. Through targeted funding and long-term partnerships, ideas grow into lasting impact.

How we work
Every contribution follows clear criteria, careful assessment and continuous review. Decisions are made independently and reported openly.

 # Numbers aligned. Decisions enabled.

All figures in Wassmer Reglet share the same width. Columns align in any table – without a setting to switch on and nothing to forget.

Our contribution in figures.

Nexus is committed to creating measurable impact. The figures below show how funds were used over two financial years and how they were allocated.

EXAMPLE

Digital Access Initiative
The initiative improves access to digital education for young people from low-income communities. Nexus provides multi-year funding for programmes in partner schools, covering learning materials, teacher training and infrastructure. Support runs for two years, with annual reviews and a shared reporting framework agreed with each school.

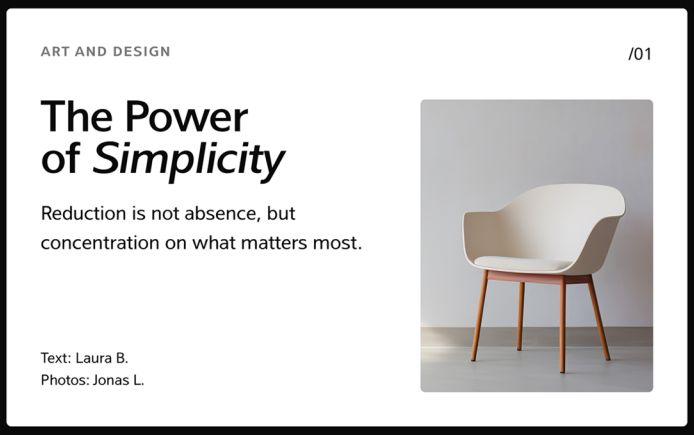
Financial year	2024/25	2025/26
Total programme costs (incl. direct project costs)	2’185’340	2’311’580
– Direct project costs	1’643’210	1’728’950
– Indirect costs	542’130	582’630
Nexus funding (approved grants)	1’705’000	1’800’000
– Multi-year grants	1’420’000	1’500’000
– Project grants	285’000	300’000
Partner/co-funding (contributions received)	480’340	511’580
– Public partners	312’640	336’580
– Private partners	167’700	175’000
Beneficiaries		
– Students reached	18’760	21’340
– Schools involved	48	52
– Teachers trained	620	710
Cost per student (CHF)		
– Total programme cost	116	108
– Nexus funding	91	84

All amounts in CHF, rounded to the nearest 10.
Fiscal year 1 July to 30 June, status 30 June 2026.
Figures are illustrative.

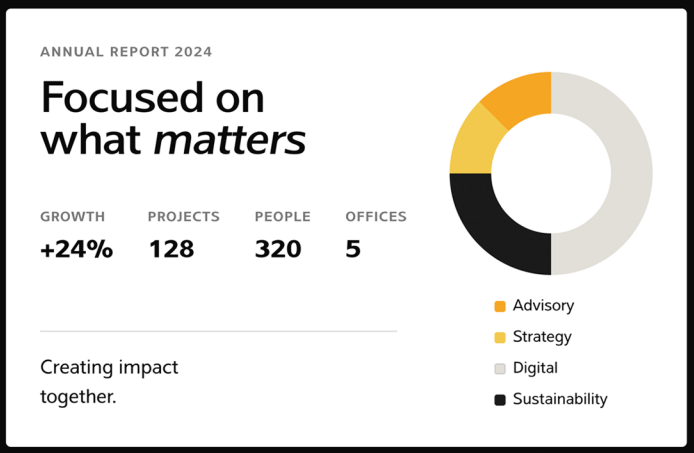
Wassmer Reglet on screen.

The same drawing that sets a printed page has to hold up at 14 pixels in a navigation bar. These are screenshots from wassmertype.com, not mockups.

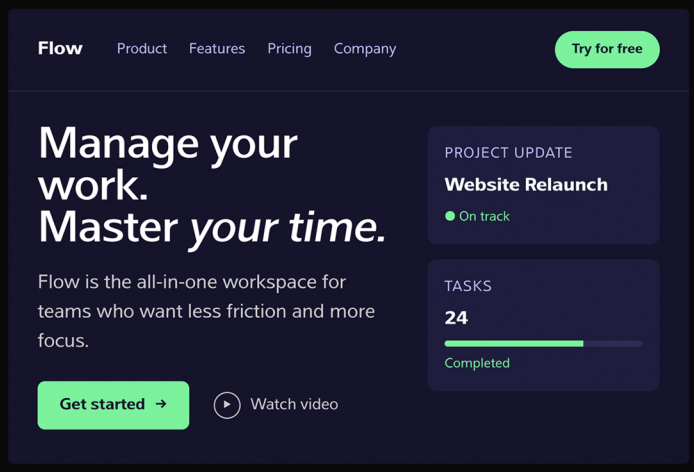
Editorial cards – headline, italic subhead, body copy at 16 px.

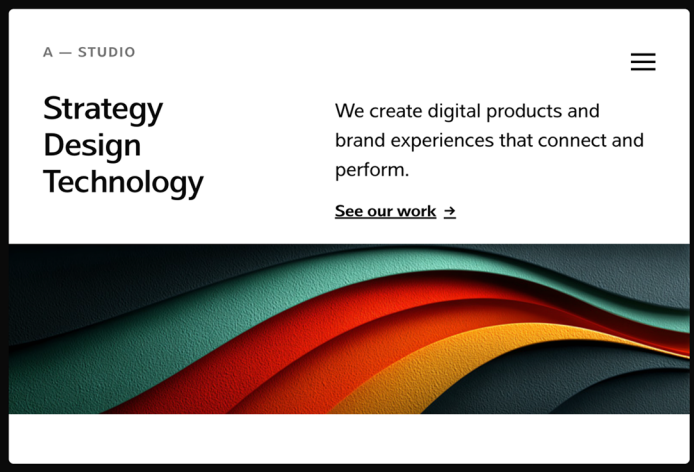


Corporate cards – figures, labels and a legend at 12 px.



Product interface – navigation, buttons, status labels and progress indicators.





See it live – Every example on this page runs at wassmertype.com/use

Character Set

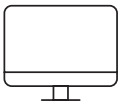
Overview

All encoded glyphs in Wassmer Reglet, grouped by category.

469

glyphs per style

The same character set is included in all nine Roman weights and their matching Italics.



See more online

Visit the Wassmer Reglet specimen page on wassmertype.com for additional information, updates and resources.
wassmertype.com/specimen

CHARACTER SET OVERVIEW

All encoded glyphs in Wassmer Reglet, grouped by category.

01 Uppercase	A B C D E F G H I J K L M N O P Q R S T U V W X Y Z À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ð Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ Ā Ă Ą Ć Ĉ Ċ Č Ď Đ Ē Ĕ Ė Ę Ě Ĝ Ğ Ġ Ģ Ĥ Ħ Ĩ Ī Ĭ Į İ Ĳ Ĵ Ķ Ĺ Ļ Ľ Ŀ Ł Ń Ņ Ň Ŋ Ō Ŏ Ő Œ Ŕ Ŗ Ř Ś Ŝ Ş Š Ţ Ť Ŧ Ũ Ū Ŭ Ů Ű Ų Ŵ Ŷ Ÿ Ź Ż Ž Ș Ț Ẁ Ẃ Ẅ ß Ỳ
02 Lowercase	a b c d e f g h i j k l m n o p q r s t u v w x y z à á â ã ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ ß ā ă ą ć ĉ ċ č ď đ ē ĕ ė ę ě ĝ ğ ġ ģ ĥ ħ ĩ ī ĭ į ı ĳ ĵ ķ ĸ Í ļ ľ ŀ ł ń ņ ň ŉ ŋ ō ŏ ő œ ŕ ŗ ř ś ŝ ş š ţ ť ŧ ũ ū ŭ ů ű ų ŵ ŷ ź ż ž ș ț ȷ ẁ ẃ ẅ ỳ
03 Figures & Fractions	0 1 2 3 4 5 6 7 8 9 $^{0\,1\,2\,3\,4\,5\,6\,7\,8\,9}$ $_{0\,1\,2\,3\,4\,5\,6\,7\,8\,9}$ ½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞ / / ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨
04 Currency	$ ¢ £ ¤ ¥ ₣ ₱ € ₿ ƒ
05 Punctuation & Typography	. , : ; … ! ¡ ? ¿ ‘ ’ “ ” ‚ „ ‹ › « » - – — _ ( ) [ ] { } / \ | ¦ * † ‡ § ¶ • · # % ‰ & @ ª º
06 Diacritics	` ´ ^ ˇ ˘ ~ ¯ ¨ ˙ ° ˛ ˚ ˝
07 Math	+ − ± × ÷ = ≠ < > ≤ ≥ ≈ ~ ^ ¬ ° · ∞ ∫ ∂ ∏ ∑ √ ◊ Δ Ω µ π
08 Arrows	← → ↑ ↓ ↖ ↗ ↙ ↘
09 UI & Forms	☐ ☑ ☒ ✓ ✕ ● ○ ◉ ◎ ■ ◆ ◇ ★ ▲ ▼ ◀ ▶ ≡ ⋮
10 Ligatures	ff fi fl ffi ffl
11 Misc	© ® ™ ℮ ℓ

One licence. Every medium.

Perpetual licences, no subscription, no annual renewal.
Choose the licence you need and the scope that fits, then keep it.

CHOOSE THE LICENCE

Personal

For one individual, freelancer or sole proprietorship. One licensed user, 3 web domains.

Studio

For studios and companies with a team of up to five licensed users. 10 web domains. External partners may use the fonts for projects you commission.

Company

For organisations with up to 100 licensed users within one legal entity. Unlimited web domains. External partners may use the fonts for projects you commission.

Current prices for all licences and scopes are on wassmertype.com
Enterprise: for more than 100 licensed users, multiple legal entities or global deployments. Write to hello@wassmertype.com

CHOOSE THE SCOPE

Single style, a selection of styles, or the complete family. All licence tiers include the same standard uses. The price scales with the fonts and licence scope you choose.
OTF and TTF for desktop, WOFF2 for web. Delivered as a download link by email, immediately after purchase.

a

Single style

Choose one weight in roman or italic.

a a

Selection

Choose any number of weights in roman and italic.

a a a

Complete family

All 18 styles, nine weights in roman and italic.

Trial

Four weights, free, for testing in your own layout before you decide.

How it works

Configure your licence on the site, pay, download immediately. Payment and invoicing are handled by our payment provider, including applicable VAT.

Not sure which licence?

Write to hello@wassmertype.com.
A short description of the project is enough.

Two generations. One typeface.

Wassmer Type is an independent Swiss type foundry founded by Markus and Lukas Wassmer – father and son. Thirty years of visual communication, and the generation building on it.

THE FOUNDRY

We draw typefaces for long-term use: carefully made, consistently maintained, and reachable when something breaks.

Markus draws, Lukas builds. One works in outlines and spacing, the other in font formats and delivery. Neither part works without the other.

Wassmer Reglet

Wassmer Reglet is the foundry's first release. Nine weights with matching italics, 469 glyphs per style, drawn between 2024 and 2026. Delivered as OTF and TTF for desktop, WOFF2 for web. All formats included with every licence.

The name comes from the reglet – a thin strip of lead or zinc used in handset metal type. It carries no letter and prints nothing. Its only task is to hold the lines apart.

CONTACT

Wassmer Type
Independent Type Foundry
by Wassmer Graphic Design
Hägsbach 96, 4954 Wyssachen
Switzerland

hello@wassmertype.com
wassmertype.com

TRY Wassmer Reglet

Four weights, free, for testing in your own work.
wassmertype.com/trial

© 2026 Wassmer Type. All rights reserved.