



ASHCROFT

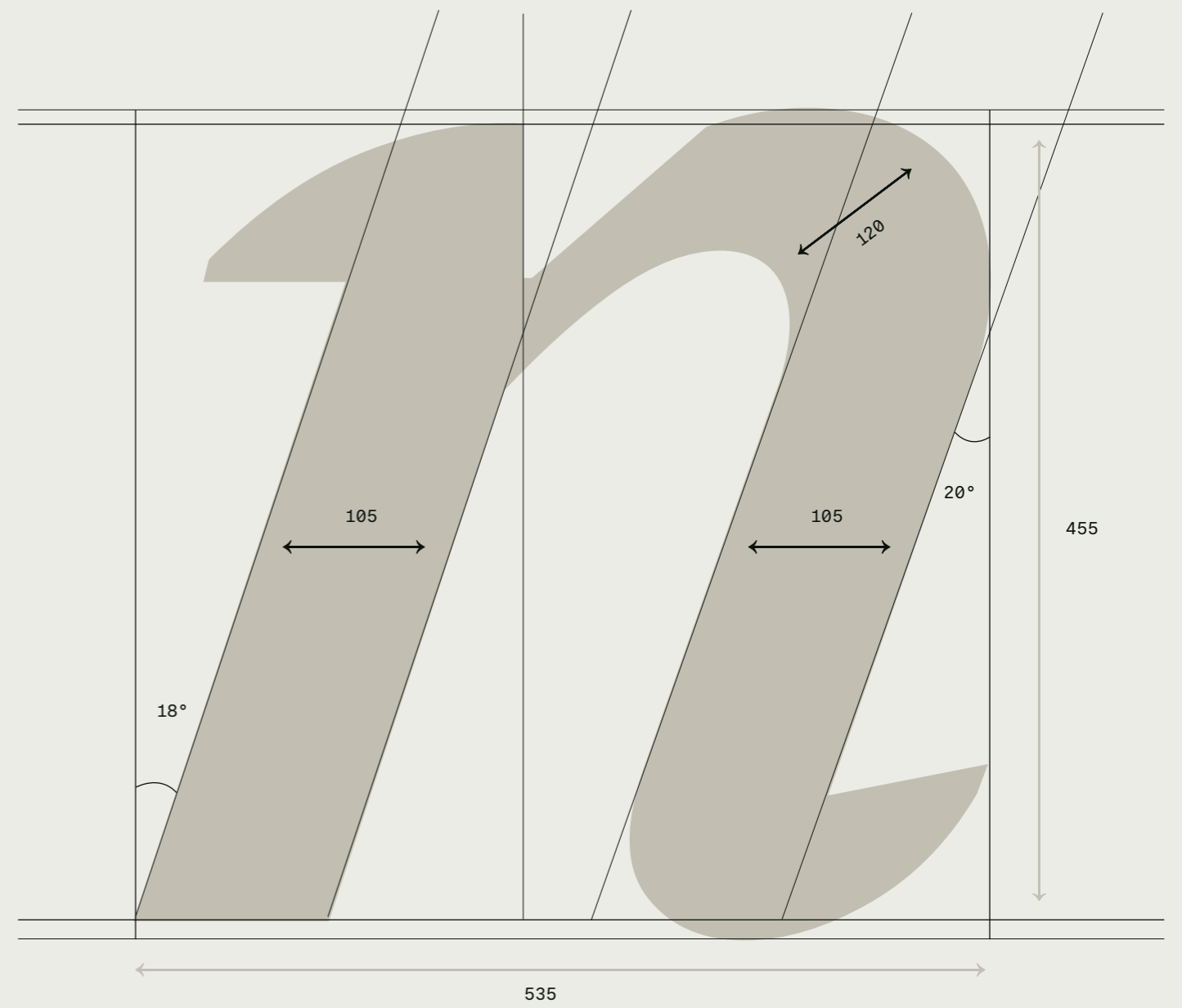
Born *from* Stone Built for Screen

PEREGRIN STUDIO®

The roots are in early twentieth-century British lettering, a period when the craft was taken seriously. Names carved into Portland stone, hand-painted signs on the Underground, inscriptions cast in bronze on civic buildings. Ashcroft is that feeling reborn for the 21st century.

Ashcroft® balances carved form with human warmth, bringing a tactile, handmade tension to a typeface fit for modern use. We designed it to sit as a flared serif, dancing between sans and serif forms, borrowing proportions from sans fonts, while incorporating the flare of serifs giving a natural, organic feel.

MMX XVI





ABCDEFGHIJKLMNOPQRSTUVWXYZ
PQRSTUVWXYZ

abcdefghijklmnop
qrstuvwxyz

ASHCROFT® TYPEFACE

Natural Finish
Slate *Detail*

EXTRALIGHT

14 The Orchard St Albans

78

LIGHT

Hedgerow & Collection 6

78

REGULAR

Fender FM-460 Archives

78

MEDIUM

Salisbury Atelier® Pomade

78

SEMIBOLD

Wentworth House Coffee

78

BOLD

Ridgehollow De L'Atelier

78

EXTRABOLD

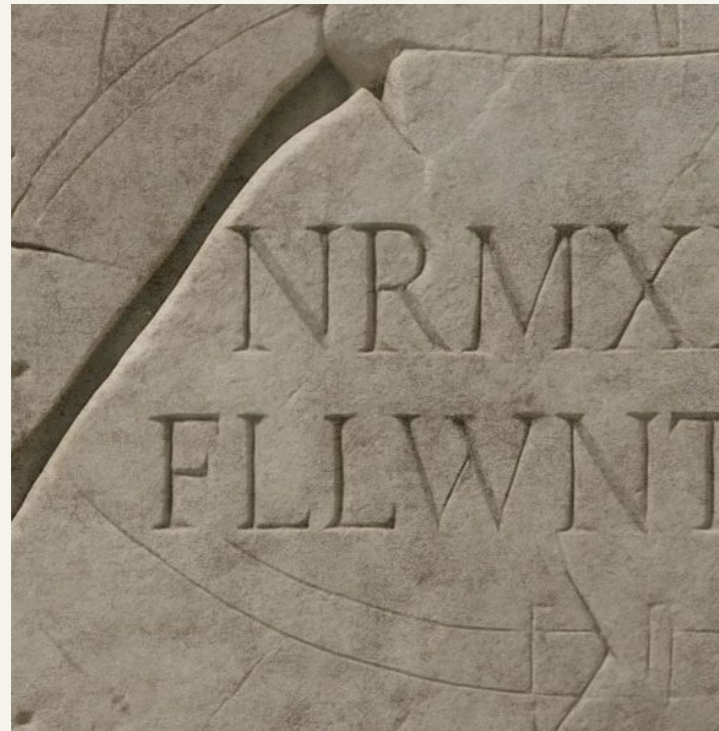
Hawthorn & Ellwood St

78

BLACK

The Orchard House Rye

78



36 Point 10A 20a or 7A 12a
THE BIG brown
 42 Point 9A 18a or 5A 8a
THE Bold grey
 48 Point 7A 12a or 5A 8a
DOG jumps
 60 Point 5A 8a or 8A 4a



THE PALM HOUSE
KEW GARDENS
 BUT SEE IT FOR YOURSELF
 BY **UNDERGROUND** TO
 KEW GARDENS
 STATION

LONDON'S TRAMWAYS

**HAMPSTEAD HEATH
 AND KEN WOOD**

SERVICES FROM VIA
3·7 HOLBORN KINGS CROSS
5·15 MOORGATE CITY ROAD AND KINGS CROSS
11 MOORGATE HOLLOWAY ROAD
25 TOTTENHAM CT. RD.

**NEW ORDER
 CEREMONY**
 IN A LONELY PLACE
 FAC. 33

AND JUST LAY THE
 ABCDEGHJKLMNPC
 36 PT. DISPLAY MATRICES
WORKS BY VAN
 ABEGHJKMNQI



DESIGN NOTES

Ashcroft came out of a bit of an obsession with early twentieth-century British lettering. A lot of that meant evenings spent devouring the London Transport Museum and TfL archives, old

Underground posters, station lettering, civic signs, shopfronts, carved inscriptions, and related material from the period.

The challenge was not to revive one source directly,

but to pull those details into a single, new, balanced family: one with warmth and craft in the shapes, but enough clarity, weight control, and range to work in the most modern use-cases.

THE PALM HOUSE
KEW GARDENS
 BUT SEE IT FOR YOURSELF
 —
 BY UNDERGROUND TO
**KEW GARDENS
 STATION**

ASHCROFT®

HAMPSTEAD HEATH
AND KEN WOOD
 SERVICES FROM VIA
3·7 **HOLBORN** **KINGS**
5·15 **MOORGATE** **CROSS**
11 **MOORGATE** **CITY ROAD**
25 **TOTTENHAM CT. RD.** **&**
HOLLOWAY
ROAD

Ashcroft® is loosely rooted in the British humanist tradition — “humanist” meaning letters with more warmth, movement, and hand-shaped character than a purely mechanical sans-serif.

You can feel traces of Gill and Albertus in the mix, but it is not trying to copy or revive either one. The aim was to bring back something of that older feeling, when letters were still closely tied to tools, materials, and places, and shape it into a new family for modern use.

As a flared serif, Ashcroft sits where sans-serif clarity meets inscriptional form. The proportions are balanced and readable, while the slight flare at the ends gives the typeface its own distinct flavour. The italic is not just a slanted roman, it has its own rhythm, expression, and a range of distinct alternates that make it feel properly alive.

Ashcroft started as a display face, naturally suited to headlines, but the more we played with it, the more it started to open up. Along the way, it began working at text sizes too, surprisingly well.

The open proportions and the weight at the terminals manage to hold their character even at small sizes.

The result is our attempt to bring something handmade back into digital type, the sense that a letter was shaped by a person, not only a program. Over two years each letter was endlessly refined, including about 60 versions of the a! Obsessing to get the perfect rhythm between the letters. Its inscriptional roots help give it a certain weight and warmth, and we needed to carry that through into the way the typeface feels in use.

Organic
Treeeline

Orto Botanico di Padova

200pt

200pt

This is where “garden” stops being
decoration and becomes research.
infrastructure. Classification and

77pt

77pt

The Geometry Of Ashlar

200pt

200pt

Ashlar is luxury because it makes
precision visible at scale. Signals
time, skill, and refusal to rush.

77pt

77pt

Arctic–Alpine Botanical

200pt

200pt

The Arctic–Alpine Botanic Garden
in Tromsø opened in 1994 and
focuses on arctic and alpine.

77pt

77pt

200pt

Royal Laeken Greenhouses

200pt

77pt

King Leopold II wrote to architect
Alphonse Balat after visiting
London's Glass Crystal Palace.

77pt

200pt

Parc de la Villette Paris

200pt

77pt

Parc de la Villette is a large urban
park in Paris, France, designed
by Bernard Tschumi in 1987.

77pt

Kimbell Art

200pt

Museum™

200pt

**Designed by Louis Kahn and
opened in 1972. It is renowned
for its vaulted galleries.**

77pt

77pt

A La Ronde, Devonshire

200pt

200pt

The building is known for its
sculptural massing, thick walls,
and dramatic, irregular light.

77pt

77pt

Chatsworth House IV

200pt

200pt

**Derbyshire, England, the seat
of the Duke of Devonshire,
set within a large landscape.**

77pt

77pt

Alternates



Roman Alternates

A A B D E F H I J K L M N P Q R T U V W X Y

Italic Capital Alternates

*A A B D E F H I J K K L M M N P
Q R S T U V W W X Y*

Italic Lowercase Alternates

a d e f h i L m n t v w x z

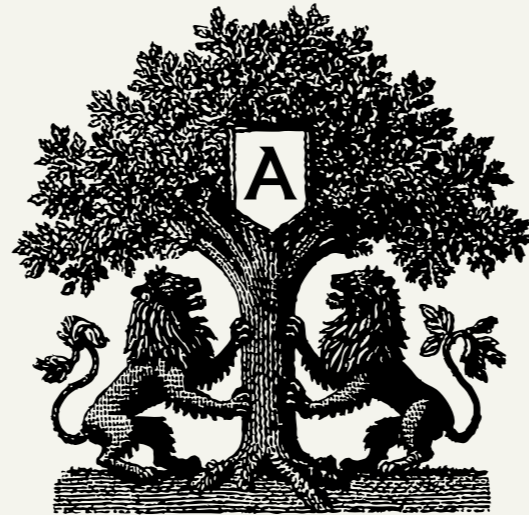
*The Anderson
House*

*Villa Maiera
Horizon*

176 Languages Supported

Abenaki	Finnish	Latino sine Flexione	Romansh	Tzotzil
Afaan Oromo	Folkspraak	Latvian	Rotokas	Uzbek (Latin)
Afar	French	Lithuanian	Sami (Southern Sami)	Venetian
Albanian	Frisian	Lojban	Samoan	Vepsian
Alsatian	Friulian	Lombard	Sango	Volapük
Amis	Gagauz (Latin)	Low Saxon	Saramaccan	Võro
Anuta	Galician	Luxembourgish	Sardinian	Wallisian
Aragonese	Genoese	Makhuwa	Scottish Gaelic	Walloon
Aranese	German	Malay	Serbian (Latin)	Waray–Waray
Aromanian	Gooniyandi	Maltese	Seri	Waripiri
Arrernte	Guadeloupean Creole	Manx	Seychellois Creole	Wayuu
Arvanitic (Latin)	Gwich'in	Māori	Shawnee	Welsh
Asturian	Haitian Creole	Marquesan	Shona	Wik–Mungkan
Aymara	Hän	Megleno–Romanian	Sicilian	Wiradjuri
Azerbaijani	Hawaiian	Meriam Mir	Silesian	Xavante
Bashkir (Latin)	Hiligaynon	Mirandese	Slovak	Xhosa
Basque	Hopi	Mohawk	Slovenian	Yapese
Bemba	Hotçak (Latin)	Moldovan	Somali	Yindjibarndi
Bikol	Hungarian	Montagnais	Sorbian (Lower	Zapotec
Bislama	Ido	Montenegrin	Sorbian)	Zulu
Bosnian	Ilocano	Murrinh–Patha	Sorbian (Upper	Zuni
Breton	Indonesian	Nagamese Creole	Sorbian)	
Cape Verdean Creole	Interglossa	Ndebele	Sotho (Northern)	
Cebuano	Interlingua	Neapolitan	Sotho (Southern)	
Chamorro	Irish	Ngiyambaa	Spanish	
Chavacano	Istro–Romanian	Niuean	Sranan	
Chickasaw	Italian	Noongar	Sundanese (Latin)	
Cimbrian	Jamaican	Norwegian	Swahili	
Cofán	Javanese (Latin)	Novial	Swazi	
Corsican	Jèrriais	Occidental	Swedish	
Creek	Kaingang	Occitan	Tagalog	
Crimean Tatar (Latin)	Kala Lagaw Ya	Oshiwambo	Tahitian	
Croatian	Kapampangan (Latin)	Ossetian (Latin)	Tetum	
Czech	Kaqchikel	Palauan	Tok Pisin	
Dawan	Karakalpak (Latin)	Papiamento	Tokelauan	
Delaware	Karelian (Latin)	Piedmontese	Tongan	
Dholuo	Kashubian	Polish	Tshiluba	
Drehu	Kikongo	Portuguese	Tsonga	
English	Kinyarwanda	Potawatomi	Tswana	
Estonian	Kiribati	Q'eqchi'	Tumbuka	
Faroese	Kirundi	Quechua	Turkish	
Fijian	Ladin	Rarotongan	Turkmen (Latin)	
Filipino	Latin	Romanian	Tuvaluan	

ASHCROFT®



TYPEFACE

MMX XVI