

Time Warp Textiles

The Historic Cloth Co-operative.

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Terms and conditions

Participating in any of these co-operative projects to produce replica historic cloth will be taken as confirmation you have read and agree to all of the following terms and conditions.

This is basically all the small print I feel obliged to make available. The nature of these co-operative schemes along with production/delivery times may be somewhat different to the way many people are used to purchasing goods, and in no small part relies upon trust and good reputation. To date I have had no complaints about the way these projects have been run or the quality of the products delivered. I put this largely down to clearly laying out exactly what people can and can not expect, and exactly how the project will be organised. Please take the time to thoroughly read through everything here so that you can make an informed decision about your participation. If you are unhappy with any aspect of the way these projects are run then there is no compulsion for you to participate.

There are many points to address here, some of which may be considered obvious or self explanatory but I will try to cover everything and lay them out in some sort of decreasing order of priority;

Firstly these co-operative projects are usually dependant upon joint funding by several different participants. Although I will not ask for your money until enough people have expressed an interest to make a project viable, payment does not guarantee supply of the cloth ordered. In the unlikely event that a large number of people drop out of a particular project or fail to provide their share of the necessary funding then any project may have to be **CANCELLED** and all money returned to those who did contribute.

All money will need to be paid in **ADVANCE** and as each project is dependant upon joint funding, once a project is confirmed as going ahead your money is committed and there will be no option for a refund, you will simply have to wait for delivery of the finished cloth. Also see below about the expected **TIME-SCALE** of these projects as your money could be tied up for a while before you get your cloth.

Unless stated otherwise woollen cloth will be supplied by the **IMPERIAL YARD** (36inches) in unwashed **“RAW LOOM STATE”** so it will be a wise precaution to order extra length to allow for shrinkage should you choose to wash it clean of the natural oils in the wool. We are advised that in extreme circumstances if treated carelessly this could exceed 25%, however, previous experience has shown that with careful washing actual shrinkage can be much less (typically 5-10%) or in some cases almost none.

Except where stated otherwise, this cloth is to be woven to traditional **SINGLE WIDTH** (nominal 36” wide), which when washed will probably shrink to about 32” to 34” wide. **THIS IS ABOUT HALF THE WIDTH OF MOST MODERN CLOTH.** For these reasons you may need to order **MORE THAN TWICE THE LENGTH** of this cloth as you might if buying pre-washed/shrunk modern double width cloth. As such making replica clothing from this historically accurate pure wool cloth may be **MORE THAN THREE TIMES GREATER IN PRICE** than what you might pay to make the same garment from a roll end or remnant of modern acrylic/wool mix bought at a market or re-enactment fair.

It is impossible to say how much cloth you may require for any particular garment as your own shape and size along with how you cut the cloth will influence this greatly. Please order enough cloth to allow for both the narrow width and to cover any possible shrinkage that may occur on first washing the cloth.

Any quoted costs will include standard mainland delivery. For those wishing insured or courier delivery, or for those wishing to have cloth sent outside of mainland Britain please contact me to arrange alternative delivery.

A significant proportion of the production cost will go towards acquiring speciality yarn. This will be yarn spun from blends of minority/primitive sheep breeds to give a distribution of fibre types which is as historically accurate as the budget will permit (this is not something that many weavers of reproduction cloth bother with despite it being such an important part of the final look and feel of the cloth).

With the exception of any yarns listed as being dyed with period dyes, all the fleeces we use to spin these yarns will be in the un-dyed naturally pigmented pale creams, greys, browns and/or natural blacks of the sheep, rather than synthetically dyed or bleached bright white. I would like to be truly authentic and always use the historically appropriate Z spun or S spun yarns for warp or weft, and although we achieve this almost all of the time the economies of some projects mean we cannot always guarantee this.

Within the limits of balancing out a whole complex selection of production requirements which have to fit with modern technology, the sett and pattern of the weaves will be in line with the historical/archaeological samples they are based upon. Compromises in this respect will be kept to an absolute minimum and where unavoidable will be clearly noted.

Our yarn and cloth will be mechanically spun and woven. If you'd hoped for hand spun yarn and hand woven cloth at these prices then I'm afraid that might have been just a bit naïve. Hand made may theoretically be the most accurate approach but consider the fact that most reproduction hand made yarn and cloth offered for sale is simply produced on hand/treadle powered versions of modern machinery. In this respect it is no more authentic than our machine produced cloth. To properly reproduce yarn and cloth on traditional period technology would be orders of magnitude more expensive.

Traditionally it seems to be the case that we gather provisional interest in new projects through out the Spring/Summer re-enactment season. We then announce those projects which have had enough interest to be viable around late summer and collect in payment throughout Autumn to fund Winter production in time for delivery in early Spring ready for the new years re-enactment season. However, past precedent need not dictate future projects, as soon as there are enough people all wanting to contribute financially to make a project viable we can go ahead. For a large order placed on behalf of a re-enactment society or commercial costumier, then a single order from one client may be enough to make a particular project immediately viable.

Finally, these projects usually involve co-ordinating collection of numerous small payments from a lot of people with all it's inherent delays in even getting to square one. Once we've collected in all the money and can proceed, it will then require the spinners to source fleeces, clean, grade and spin them to make yarn before we can get the yarn from the spinners to the weavers. The weavers will then have to fit our small projects into gaps in their main commercial production. This offers a lot of chances for delays, problems and hold ups. Furthermore, to get best prices our work is fitted into "quiet spells" in the manufacturers more mainstream commercial work. Delays are therefore not just a possibility I would say they are a probability. It is conceivable that a project could be turned around in about two months if everything goes through swiftly with no delays anywhere along the chain (as it did the first time around), however a more realistic estimate would be three to five months and you need to allow for the possibility it may be much longer even than this. **I AM AFRAID I CAN NOT GUARANTEE DELIVERY DATES.** Though as the old saying goes... "Good things come to those who wait."

These projects rely largely on trust and goodwill as there is, in no small part, an element of committing your money with no option of getting it back and no guarantee of exactly how long you will have to wait to receive the goods you have paid for. Nevertheless, the growing success of these projects is testament to the fact that they do work and that all the people involved are happy with the goods and service they receive. Furthermore, as reputation is everything to maintaining the success of projects like this it is clearly in my best interest to keep everyone satisfied and well informed.

If anybody is surprised by, disappointed in, or in any way unhappy with any of the above and feels that these projects aren't quite offering what they first thought/hoped, they should not commit to them.

If there is anything else you would like to know feel free to contact me on the e-mail address given earlier.

A handwritten signature in black ink that reads "Aidan Campbell". The signature is written in a cursive, flowing style with a long horizontal stroke at the end.

Aidan Campbell - Time Warp Textiles Cloth Co-operative