TOOLS FOR THE CRAFTS WE LOVE.

1969 • 2019

Our mission is to spend each and every day making useful and beautiful tools that enhance our customers' weaving and spinning experience through innovative problem-solving, creative ideas, skilled woodworking and craftsmanship, and friendly, knowledgeable customer service.

WELCOME

Back in 1969, when my brother Dan and I started messing around with spinning and weaving tools, I had no idea that it would lead to forming a company. Schacht Spindle Company brings together all the things I enjoy: design, creativity, problem-solving, business, people. While I've been running Schacht for 50 years, I have not done it alone.

My brother Dan and I were the founders, though when we started, we didn't think of it as a company. We were just making stuff and selling it—and selling it as fast as we could make it. As the business developed, Dan took over operations, overseeing the production and pricing of products. I was more of the front man: running the business functions, developing products, and interfacing with the public. As the company grew, we started a millwork division under Dan's charge. This worked out well, and in 1997, Dan decided to strike out on his own to develop a separate millwork business.

Though Dan and I had grown up working in our family's retail clothing store, we didn't have much hands-on experience, nor any formal business training or manufacturing know-how—unless you can count the time we spent in our dad's small woodshop.

In the early days we didn't have any of our own machinery, so we contracted with several small woodworking shops that produced hundreds of our first simple tapestry and inkle looms. We developed weaving classes locally and traveled around the US selling to retail weaving shops, which were just beginning to open.

The back-to-earth movement of the 1970s lent great impetus to the growth not only of our company, but to an entire industry of loom and spinning wheel makers. At the same time, craft schools and universities were adding textile courses to their curriculum. More and more retail shops were opening up across the country.

As our company has grown, we have been fortunate in the many talented and dedicated employees who have contributed so much to our success. We would not be where we are today without their good work, energy, and care. You'll meet some of them here and can read about others on our website.

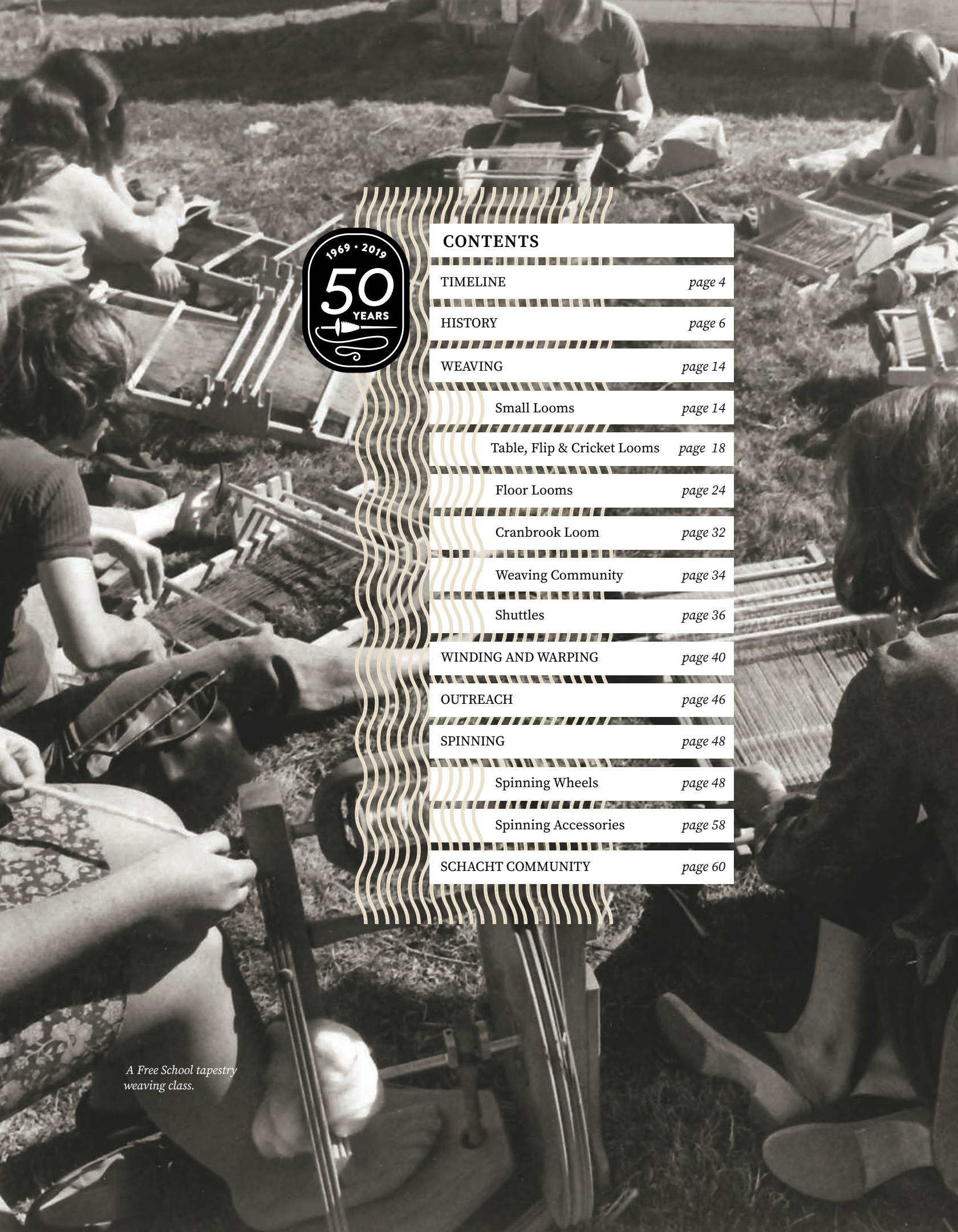
While we make well over 1,000 parts ourselves, we also purchase thousands of parts, many of which are especially made for us by businesses throughout the world. We rely on them to make these specialty items from steel, aluminum, rubber, plastic, leather, and other materials to our specifications. Our partnership with these vendors has also contributed to the success of our products and our company.

Our network of dealers is our interface with the consumer. Through the enthusiasm of our Schacht dealers, customers can learn about and try our products, as well as take classes in weaving and spinning. We view our dealers as an extension of our company and are grateful for the high level of expertise they provide, especially to new weavers and spinners.

And finally, we know we would not exist today without the enthusiastic weavers and spinners who buy and use our products. At our core, we feel that our purpose is to help them do what they love and to make the pleasure of weaving and spinning as joyful and carefree as possible. Not only have weavers and spinners bought our products, they have encouraged us with suggestions and ideas for new products and ways to make our existing products even better.

With thanks and appreciation,

Barry Schacht



A Free School tapestry weaving class.

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Surprise!

OUR LOGO

In 1971, Barry and his friend Burt Gold were touring Ireland by car when Barry spotted this group of sheep on a hillside just outside of Dublin. He leaned out of the car window and snapped this photo in the morning mist. We started using the sheep as our logo shortly after he returned to Colorado.

Even though the photo was in color, we first used a black-and-white image because we could not afford color printing. In the early years, the logo appeared on decals and metal plaques that were applied to our products. In the late 1980s, we started woodburning the logo into our products—a marking that's stuck.

We've had a lot of fun with our Schacht Sheep. We've commissioned paintings and tapestries, drawings and embossings. We've embroidered, silkscreened, and sculpted them. When Jane first met Barry, he was trying to make chocolate bars with an embossed sheep logo.

In 2014, we worked with our graphic designer, Michael Signorella of Studio Signorella, to reimagine our logo in a more contemporary style. It is simpler yet true to the original picturesque gathering of the flock.

The logo through the years: original photo > line art > contemporary logo

WHAT BREED ARE THE SCHACHT SHEEP?

In our industry, when you want to use sheep for a logo, your customers demand to know what kind, so Barry wrote to the British Wool Marketing Board to find out more about the Schacht Sheep.

Here, in part, is the answer he received: "The consensus of opinion is that numbers 2, 4, and 5 'appear' to be a Border Leicester-Cheviot cross. Number 1 could be a Greyface (Scotch Blackface X Border Leicester) crossed with Cheviot, as the wool appears to have a lustrous and coarser appearance than the other sheep depicted. Sheep number 3 may again be a Border Leicester-Cheviot cross, although the facial colouration may mean the involvement of a further breed."

Barry's first home in Boulder.

EARLY DAYS

How do you know when you start something that it will become your life's work? How do you know that in saying "yes," you find yourself still doing something 50 years later? None of these thoughts passed through Barry Schacht's mind, or that of his brother Dan, when they drove up to Loveland, Colorado, in the fall of 1969 with Dan's girlfriend Gloria and a pack of dogs. They were on a lark, driving north from Boulder in search of Louise Green, one of the few people around who knew anything about spinning.

Greentree Ranch, located on the outskirts of Loveland, was a sprawling estate run by Bill and Louise Green. They were novice ranchers, escapees from New York's "mad men" advertising culture. One day on his commute to the city, Bill had an epiphany. He was tired of the whole rat race and abruptly returned home to announce that he wanted a different life. Louise and Bill packed up their family, moved to Colorado, bought a radio station and a ranch, and began a new life at the foot of the Rocky Mountains. The ever-creative Louise became interested in spinning and weaving. Soon she was raising sheep and processing their wool. Then she opened a farm store on the ranch where she sold fiber, yarn, spinning and weaving tools, and taught both crafts.

How did the Schacht brothers get to Colorado? Dan had come west to attend the University of Colorado in Boulder, partly because it was a good school but mostly because the skiing in Colorado was superb. Barry arrived in Boulder two years later, in 1969, stopping to visit his brother on a cross-country trip from Seattle, where he had been living in his van, to his home town of Monticello, New York. With only 5 dollars in his pocket, Barry stayed in Boulder and continued living in his van for 3 months, until it got too cold.

Middle: Barry trying his hand at spinning.

Bottom: The first spindle for Greentree Ranch with the little green tree painted on it.

Louise and Bill Green

For work, Barry found a job on the university's grounds crew. We'll never know if Barry would have made a career at the university, because a day of boredom ended his employment. One hot morning, Barry was assigned to mow the front lawn of the Student Union building. The time allotted was a half day, but the job would actually take much less by Barry's calculation. The grounds crew would not be picking up him and his mower for hours. With time on his hands, Barry got creative. He decided to mow a peace symbol, surrounded by concentric circles, into the lawn. It was a very public space, and it did not take long for a university regent to come across Barry's handiwork. This was 1969, a year of many demonstrations and lots of antiwar sentiment, so the regent wasn't amused. Straightaway, Barry's supervisor demanded he mow down his peace symbol. When Barry refused, he was fired on the spot.

It was shortly after this event that the brothers and Gloria, who wanted to learn to spin, drove up to Greentree Ranch. Louise gave them a quick lesson in the art of the drop spindle and then asked the brothers if they could make some spindles for her. Barry immediately asked, "How many do you want and what do you pay?" After all, he needed a job.

The spindle the Greens had designed was made from a dowel inserted into a door knob. Upon returning home, Barry first began by searching for the parts needed. Dowels were easy to procure, but he had to search for the right door knob. He found just what he needed, a number 4 knob, from Wadell Manufacturing in Grand Rapids, Michigan. Having grown up in business, Barry knew that he needed a business name. When the Wadell people asked who was ordering the 200 knobs, he came up with Schacht . . . Spindle . . . Company, and the name stuck.

Barry's first loom (can you believe it?)

Since Dan was still an art student at the time, they used the wood shop in the art department to drill holes in the knobs to make the spindles. They followed Louise's specifications with one exception: they painted a little green tree on the end of each spindle, symbolizing the Greentree Ranch name. When the brothers delivered the spindles, Louise was thrilled, and recognizing that the brothers had some talent, she suggested that they make a loom. "What's a loom?" they wanted to know.

Dan built a frame loom for his girlfriend from a painter's canvas stretcher frame, following instructions in *Step by Step Weaving* by Nell Znamierowski. While watching her weave on her first warp, Barry thought he could improve on the loom's design to make the weaving easier. And so he made loom number one, which is displayed at the Schacht factory. This was the loom he showed to Louise Green, who exclaimed "That's a good idea!" when she saw it. That was all the encouragement Barry needed to design his first tapestry loom, a version of which we're still making 50 years later.

Soon Barry was in the wood shop of the architecture department, spending his days perfecting the tapestry loom and designing the first Schacht inkle loom. In fact, because he was there so much of the time, the shop manager asked Barry if he could help the students with their projects. After a while, the art department outfitted a completely new shop, so Barry moved over there. Only a very limited product run of looms was possible in these circumstances.

As demand for their looms increased, Barry and Dan found a few local woodworkers to make their products. The residents of a commune called Sunrise Ranch in Loveland, Colorado, were the earliest suppliers. Later, retired woodworker Carol Gertsch built the looms for the Schachts. After a couple of years, the brothers set up a shop in their garage and from there moved through a series of "real" factory spaces with honest-to-goodness power equipment. In 1985, they built their own building, and today we manufacture our products in a 35,000-square-foot factory with 50 employees. Over 50 years, we've become one of the world's leading makers of handweaving looms and spinning wheels. Who knew that it would all begin with a drop spindle? Barry certainly didn't back in 1969!

Top: The brothers get framed.

Middle: A tapestry weaver on an early Schacht tapestry loom, circa 1970.

Bottom: Power equipment! (Dan at right.)

GROWING THE BUSINESS

In 1969, before the rebirth of handweaving, there was scarcely a retail shop to be found that carried looms. Weavers ordered their equipment from mail-order companies like Robin and Russ or Countryside Handweavers. It was also not easy to find a place that sold weaving yarns or offered weaving lessons. This situation led the Schacht brothers to open up The Weaving Shop on Walnut Street in Boulder.

The Weaving Shop at 1708 Walnut Street in Boulder.

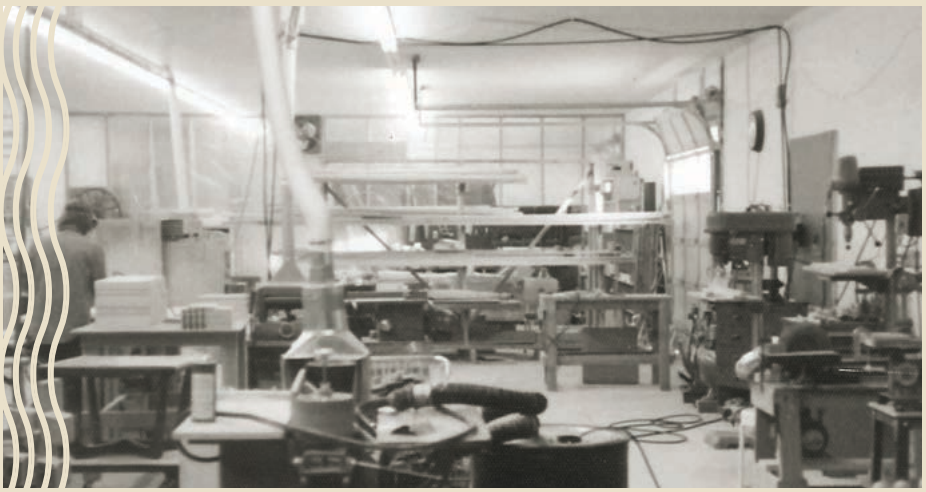
Barry, Dan, and their friend Burt Gold had already been involved in the free school movement in Boulder and Denver. By helping to organize weaving classes, they could simultaneously create new weavers and sell their products. The new shop would sell looms, supplies, and weaving lessons. One of their partners and teachers was Gale Litvak, who taught hundreds of people to weave. Gale went on to become a very accomplished complex weaver, eventually moving to New York City to be a designer. Classes were key to developing a customer base—something we still feel strongly about today. So, with $5,000 and 2 other partners, they started a retail business at the same time they were starting a new manufacturing company. After a few years, it became obvious that they were spreading themselves too thin and the brothers (the other partners had left for other endeavors) sold the weaving shop to Debbie (now Deborah Chandler) and Eric Redding. (It was no coincidence that Debbie, a superb weaving teacher and writer, was the daughter of Louise and Bill Green, the people who first encouraged the Schachts to make spindles and looms.)

Now focused solely on manufacturing, Barry realized early on that Schacht Spindle Company would need a network of dealers, to teach as well as supply their customers with tools and materials. Both brothers traveled around the country with looms in tow—Dan with an assortment of looms perched on his motorcycle (really!) and Barry in his van. Through these visits to shop owners, they learned about the different needs of weavers and spinners, and how to support the new businesses specializing in textile arts. Among the early weavers, spinners, and shopkeepers they met were Kay Garret and Helen Pope of the Yarn Depot in San Francisco; Lillian Hjert of Magnolia Weaving in Seattle; Mary Pendleton in Sedona, Arizona; Bill Klein of School Products, as well as Jean Wilson, Paula Simmons, Virginia Harvey, Phoebe McAfee, and Rachel Brown.

A Free School tapestry weaving class.

A particularly important business decision was extending Schacht dealers a higher discount than the 10–20% that was currently being offered by equipment manufacturers. Barry believed that in order for shops to succeed, they needed a much higher wholesale discount to make equipment sales profitable. Most other loom manufacturers soon adopted this higher discount, as they too realized that retail businesses became stronger when they could make money selling equipment.

Today we feel that our dealer support remains critical to helping retail shops succeed. Our sales and customer service staff offer product assistance, technical information about weaving and spinning, and a wealth of support through newsletters, online seminars, and occasional dealer weekends.



Top: Our first "real" factory.

Middle left: The factory floor on East Pearl Street, Boulder.
Middle right: Dan at his desk, late 1970s.

Bottom left: We acquired the naming rights to the street and called it Ben Place after Dan and Barry's dad.
Bottom right: In 1985 we built a new factory, our current location.

Top: The factory in process and finished factory ready for move-in.

Middle: Even at a young age, Nora helped out at the factory. Here she assists Cindy Lair.

Bottom left: Nora is buoyant at the end of another successful show.
Bottom right: Barry and Jane with Nora, Michael, James, and Jessie.

Bottom: Michael Yaeger, who first took on CNC programming and operation, is now the company's COO.

ONE THING LEADS TO ANOTHER

In the early days, Dan and Barry believed that it would not be wise to bring their spouses into the business. Two brothers was enough family, they thought. But this all changed in 1993 as they searched for a new sales manager. They wanted a weaver and spinner who also had some business experience. After a nationwide search failed to deliver a suitable candidate, Barry asked his wife Jane if she would come in temporarily. (Little did Jane know that she would still be "helping out" some 20 years later.) Shortly after Jane started at Schacht, Dan stuck his head into Barry's office and declared that he liked working with Jane. She could stay.

Over time, Jane's part-time work became full time, with daughter Nora helping out sometimes and attending shows with Jane and Barry from a young age. When Nora graduated from high school and went off to advance her education, Jane continued her work at Schacht and began writing a series of weaving books for Interweave. Jane wanted to offer weavers more information, particularly in the area of rigid heddle weaving, which she felt was important to bringing new weavers into the weaving world.

In 2010, another family member joined the business as a temporary worker. Nora's husband, Michael Yaeger, had trained as a chef and was between jobs. Jane and Barry asked if he wanted to work at Schacht while he was looking for another position. As it turned out, Michael was good at many things, including running and programming our CNC woodworking machines, fixing almost anything, learning the company's systems software, and keeping the computers running in the office. In a way, the food business is similar to a production plant, and Michael easily transferred those skills to woodworking.

Michael found that he enjoyed the work; Jane and Barry liked working with him. Michael decided to stay, and after a few years it became obvious that Michael should oversee the entire operations side of the business. He became COO in 2015.

Jane Patrick came to weaving quite by chance. In 1972, she was an exchange student in Iceland, attending home economics school for 6 weeks. One day, she walked into a room full of looms and fell in love. She knew weaving was something she must do. Although the weaving course was over for the semester, Jane got permission to weave off all the remaining warps. She was completely hooked.

Jane couldn't really delve into weaving until she moved to Boulder in 1976. Immediately, she began to take classes at the Boulder

Jane, who has a way of making connections, is our Creative Director.

Free School and later at The Weaving Shop. Her teacher was Deborah Chandler, the daughter of Bill and Louise Green who'd started the Schachts in the weaving and spinning business. It was also at The Weaving Shop where she met Barry one summer day.

At the time, Jane was a social worker, working in youth employment and diversion programs. Funding was coming to an end and Jane really wanted to work in her passion, weaving. Deborah had a few ideas for what Jane could do next, particularly applying for a shipping clerk position at Interweave in Loveland. Interweave's founder Linda Ligon instead hired her to conduct a readership survey, utilizing Jane's training in cultural anthropology. Once the survey was completed, Linda brought Jane on as an editorial assistant. As it turned out, Jane had a knack for editorial work and she took on more and more responsibility for *Handwoven* and other projects. Jane eventually became editor of *Handwoven* in 1985 and during her tenure also edited *Learning to Weave* by her weaving teacher, Deborah Chandler, which continues to be one of the most popular weaving books of all time. In the 12 years Jane spent at Interweave, she met a lot of weavers and people in the industry, as well as gaining a vast knowledge of weaving. In 1992, as Nora approached first grade, Jane wanted to be closer to home and more available to her young daughter. During her years at home, Jane contributed occasional articles to *Handwoven* and took on a few weaving projects for Schacht. All of her experiences provided a solid foundation for her work at Schacht when the time came. She hasn't looked back.

SCHACHT TAPESTRY LOOM: OUR FIRST LOOM

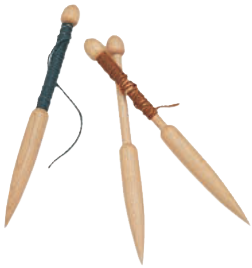
Today we still make a version of that original loom. The Schacht Tapestry Loom holds a 60" long continuous warp under tension, allowing the weaver to see all the warp at once. Heddle bars and string heddles form sheds. While traditional tapestry weaving requires just 2 heddle bars, we supply 4 so that beginning weavers can also experiment with 4-shaft pattern weaving. The loom is available in 18" and 24" weaving widths.

Accessory add-ons: The A-frame Stand (sits on a table) or the Trestle Floor Stand (with arms you can position to your preferred weaving angle). We offer 3 styles of tapestry beaters: single-ended, double-ended, and a weighted beater. Gobelin-style Tapestry Bobbins, available in packages of 3.

Top: Tapestry Loom on the A-frame Stand.

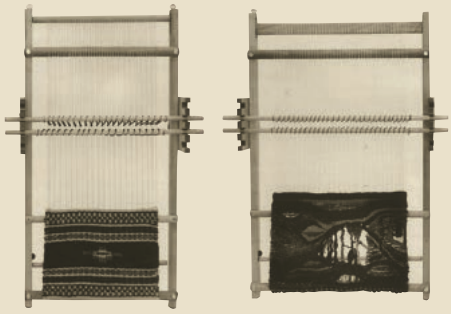
Bottom left: Weighted, double-ended, and single-ended tapestry beaters.

Bottom right: Our Gobelin-style Tapestry Bobbins are smooth with pointed ends.



OUR FIRST LOOM

In the 1960s, people became interested in weaving as a form of artistic and personal expression. As more interesting yarns appeared, they used them to create wall hangings (not unlike what we're seeing again now, almost 50 years later). Our simple tapestry loom was perfect for this type of weaving.

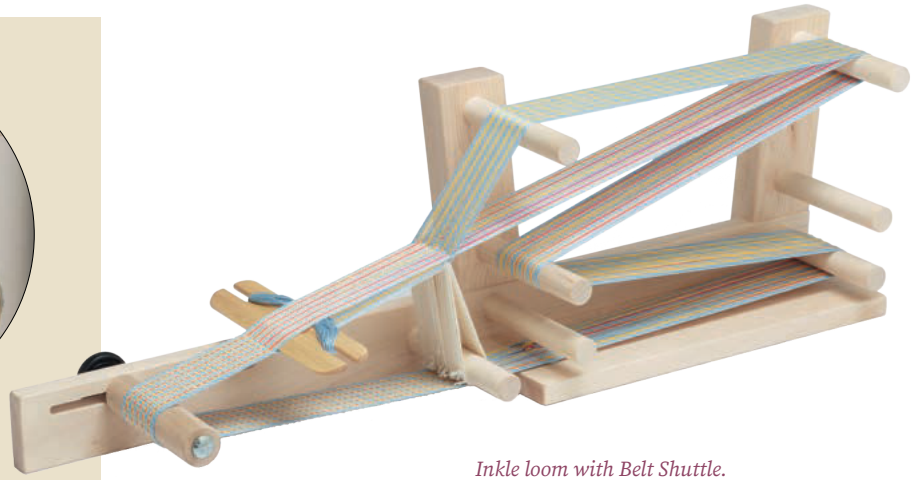


Top: Barry demonstrating weaving at an early Handweavers Guild of Boulder sale.

Bottom: Early tapestry looms.

GROOVY BANDS

We also made our inkle loom early on. Heavily influenced by the hippie fashions of the 60s and 70s, weavers wove bands from wool or unmercerized cotton for long flowing belts, headbands, bag handles, and guitar straps. Early patterned bands relied on Mary Meigs Atwater's *Byways in Handweaving*, one of the few weaving books available at that time.



Inkle loom with Belt Shuttle.

INKLE LOOM

The sturdy construction of our inkle loom makes it reliable and long-lasting. It has an open-sided design to make warping easy. The generous "working area" at the loom's front makes weaving comfortable. Tensioning is positive and firm. This loom can handle projects up to 4.5" wide and 102" long. Belt shuttle included. Tie your own string heddles or use our 8-1/2" sturdy Texsolv heddles.

WEAVING CARDS

Card weaving (also known as tablet weaving) goes back to the ancient world and provides a way to create patterned woven bands that are thick, sturdy, and beautiful. Though the cards themselves are a simple tool, the weavings they can produce are infinite in design and complexity. No other weaving product beats weaving cards for portability—it's like carrying a loom in your pocket.

Our cards are 3-1/2" inches square, with colored bands and stripes printed along each edge to help you keep track of the card's position. A standard pack includes 25 cards. You can self-tension the cards between two upright objects, *a lá* backstrap weaving, though we like to card weave on our Inkle Loom; you can also use cards on a Cricket, Flip, table, or floor loom. Our Belt Shuttle is a great accessory to hold weft yarn and beat as you weave.

SMALL LOOMS

In 1969, Schacht Spindle Company started by making small, simple looms. Now, 50 years later, small looms are making a comeback. That's why we recently introduced the Lilli Loom and the Easel Weaver, which join our long-time favorite, the School Loom.

SCHOOL LOOM™

We designed this loom for classroom use but it has found devotees of all ages. Easy to warp and weave on, the School Loom ensures success. It features a 15" weaving width and a built-in stand for upright use whether the weaver sits on the floor or at a table. You can space warp threads at either 6 or 12 ends per inch on the durable plastic teeth. Included with each loom are 2 pick-up sticks, a weaving needle, and warping and weaving instructions. The School Loom is made of hard maple and left unfinished.

LILLI LOOM™

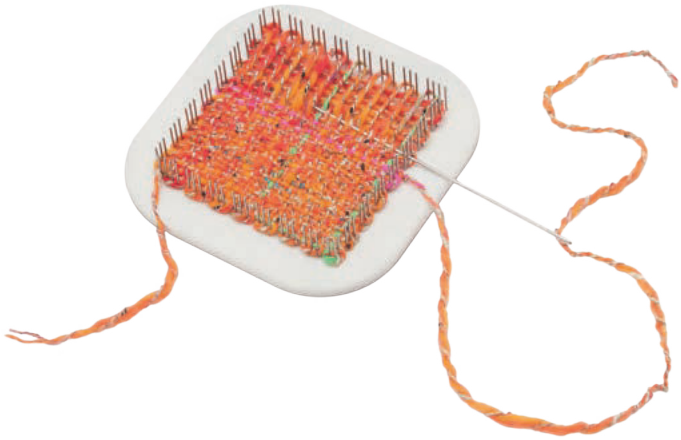
Our Lilli Loom is an ideal size for on-the-go tapestry projects. Made of solid hard maple, the Lilli Loom has sturdy no-slip plastic teeth to keep warp threads in place. The warp can be wound for either 6 or 12 ends per inch, offering options for wider and narrower setts. Its portable size makes it perfect for learning to weave, sampling, small projects, and travel weaving.

Includes: 10" x 15" frame loom, beater, stick shuttle, pick-up stick, shed stick, weaving needle.

EASEL WEAVER™

Warp, weave, and display on the Easel Weaver. Available in three compact sizes (6", 8", and 10"), this loom is designed for portable weaving, creative projects, and classroom settings. Its kickstand can be folded flat into the center brace, swiveled out for comfortable weaving, or extended at any angle for display. The Easel Weaver is made of quality maple plywood with sturdy warp teeth. No-slip rubber feet keep the loom in place during warping and weaving. Purchase the Easel Weaver alone or as a kit with all the tools needed to weave.

Kit includes: Easel Weaver loom, weaving stick, shed stick, plastic beater, plastic shuttle, plastic weaving needle.



ZOOM LOOM™

We've transformed a simple design into an efficient and comfortable little loom. If you've ever woven on a pin loom, you'll love our improved model. Compact and lightweight, the Zoom Loom is easy to take anywhere.

Our redesign of the pin loom was created in conjunction with master weaver John Mullarkey. He came to us with two key ideas: wider edges to make the loom easier to hold and sloped interior edges so that the weaving needle glides easily through the pins. We chose a smooth plastic top and textured underside which makes the Zoom Loom feel good in the hand.

The original pin loom was invented by Donald R. Simonds, who filed a patent for its design in 1934. Over the years, this unique loom has been made by many companies, under the names Weave It, Loomette, and Jiffy Loom. If you visit www.eloomanation.com, you can find many of the original booklets (now in the public domain) with clever patterns and weaving ideas.

The Zoom Loom weaves a 4" square and comes in a handy carrying case. A 6" weaving needle and a 3" yarn needle are included, as well as a full-color instruction book with three projects. An instructional video is available at Schacht's Youtube channel.

Top and right: Our 4 x 4 pin loom is easy to take with you.

Honeycomb weave is a block weave that is easy to weave on the rigid heddle loom. You'll need 2 pick-up sticks as well.

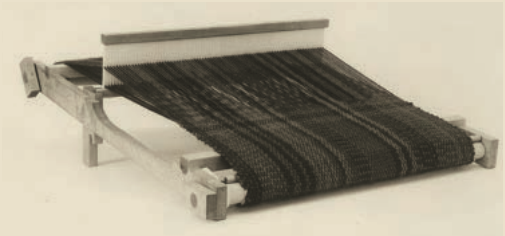
RIGID HEDDLE LOOM AND FLIP LOOM™

Schacht introduced its original rigid heddle loom in 1976. Then, to offer more features, we designed the Flip Loom in 2006, a folding rigid heddle loom with built-in two-heddle capabilities.

The Flip Loom is available in 15", 20", 25", and 30" weaving widths. It includes your choice of a 5-, 8-, 10, or 12-dent reed, warping peg, heddle hook, 2 shuttles, 2 clamps, and complete warping and weaving instructions. The Flip Loom has built-in positions for two heddles.

Accessory add-ons: Variable Dent Reed in all weaving widths; Flip Trap in all weaving widths; expandable Flip Bag (one size fits all loom sizes); Trestle Stand (one size fits all Flips and old-style Rigid Heddle Looms).

Top: The Flip Loom on the optional Trestle Stand.



Our original Rigid Heddle Loom, circa 1980.

RIGID HEDDLE LOOM

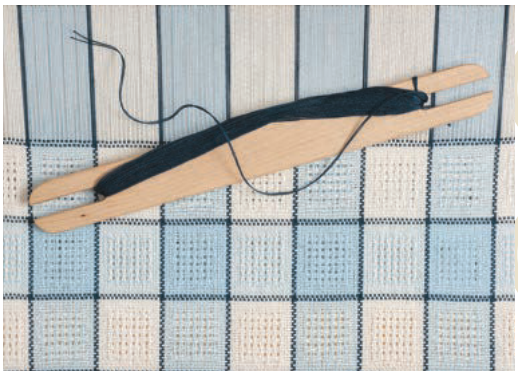
We have been making rigid heddle looms since the mid 1970s. As beginning weavers learned more, they wanted to weave faster and make fabric. The rigid heddle loom was a natural progression: it's a simple loom, but has far more capabilities.

Jane learned to appreciate rigid heddle weaving when she was editor of *Handwoven* magazine in the 80s and early 90s. While there, she met Betty Davenport, a superb designer and the author of *Patterns and Textures on the Rigid Heddle Loom*. Betty created imaginative rigid heddle projects, expanding what Jane thought possible on this loom. This type of weaving was simple to learn, yet it offered complexity that could engage all levels of weavers. Jane started teaching rigid heddle weaving and eventually wrote *The Weaver's Idea Book*.

Top: The Flip loom folds for travel.

Middle: The Variable Dent Reed is available for all Cricket and Flip looms.

Bottom: One end of the Flip bag zips out to accommodate all 4 sizes of the Flip loom.



An early table loom with a treadle conversion kit. We discontinued this product when we introduced the Baby Wolf.

TABLE LOOM

Often when new weavers explore weaving, they become curious about weave structures and patterns. That certainly happened in the early 70s when handweaving took off. We developed our table loom to meet the demand for a shaft loom. Our first model was a 15" 4-shaft loom with front-mounted levers.

Table looms are great for classroom use, workshops, sampling, and small projects. They are ideal for learning 4- and 8-shaft pattern weaving, since the direct tie-up through the hand levers allows for infinite experimentation. We use fine-toothed nylon gears on both the warp and cloth beams, which allow precise tension control. Our front-mounted levers make shaft selection easy; weavers can use them with either hand.

Available in 15", 20", and 25" widths, our Table Loom can be ordered with 4 or 8 shafts. Add a Table Loom Stand (offered in 3 widths to fit the loom), which is the just the right height for a chair. The loom lifts off the stand when you want to weave away from home.

Top: 4-shaft 15" Table Loom on a Floor Stand.

OUR GARDENS

Schacht Spindle Company is located in a semi-arid state with an average rainfall of just 18 inches per year. Water costs a lot and grass is water-thirsty. When our assembly manager Shoua faced a rate increase for her community garden plot, we had a great idea. Why not turn a strip of our factory's grass into vegetable gardens? We dug up the sod, brought in truckloads of compost, marked off 10-foot spaces, and opened the space up to employees. Each plot has its own water spigot and the entire garden is surrounded by rabbit-proof fencing. There are only 2 rules: employees must garden organically and keep their plots free of weeds. From early spring to late fall, employees can be found tending their plots before and after work.

OUR CHICKENS

We are fortunate to have a generous chunk of land on the edge of Boulder. It feels rural, though we're within city limits. Barry has always wanted to have a variety of animals, but predators would endanger critters such as sheep. We do have a flock of chickens, however, safely enclosed in a pen with a heated house for the winter. Any Schacht employee can volunteer to be a "chicken tender" and reap the rewards in the form of fresh, organic eggs.

CRICKET LOOM™

We were first inspired to make the Cricket Loom because Jane wanted to get children weaving. She approached the Schacht design team with a specific idea: develop a rigid heddle loom that kids would find easy and their parents would find affordable. This charge informed our choice of material, the loom's shape and functionality, and its name.

Then we added all the tools a beginning weaver needs, plus 2 balls of Nature Spun sportweight wool yarn from our friends at Brown Sheep Company in Mitchell, Nebraska. The loom comes unassembled, which keeps the price low and gives new weavers an opportunity to understand how it works. Assembly is easy (just 8 parts).

We introduced the 10" Cricket Loom in 2008 and it became an immediate success. It turned out that this kid-friendly loom was also adult-friendly! As demand for the Cricket Loom increased, weavers wanted a wider width; in 2012 we began making the 15" Cricket Loom, which is now our most popular size.

The Cricket Loom is made of high-quality maple plywood and hard maple. Each Cricket comes with an 8-dent reed, heddle hook, warping peg, table clamps, 2 shuttles, 2 balls of yarn, and complete instructions for assembling and using the loom.

Accessory add-ons: 5-, 10-, and 12-dent reeds; Cricket Pick-up Stick; Cricket Floor Stand; Variable Dent Reed; Cricket Bag. These accessories are available for both sizes of the loom.

Top: The 15" Cricket Loom on an optional 15" Cricket Stand.

Bottom: The 10" Cricket Loom.

CRICKET BAGS:

Supporting Weavers in Guatemala

Several years ago, Deborah Chandler, then the director of Mayan Hands in Guatemala, mentioned that their weavers needed more outlets for their handwoven fabrics. At the same time, we were looking for a sturdy tote bag for our Cricket Loom. We worked together to create a generously sized bag with wide straps and an outside pocket. The weavers make fabrics on traditional floor looms in several colors and patterns and are paid a fair trade wage. Your purchase of the bag makes a difference in sustaining the weavers' families and their traditional way of life.

Our Cricket Bags are custom-made for the 10" and 15" Cricket Looms in 4 colorways. We also like to use them for shopping and for carrying workshop supplies.

This article is excerpted from one published on the Schacht blog in December 2014.

THE WEAVERS OF MAYAN HANDS

by Deborah Chandler

In the 1980s, Guatemala was in the throes of an internal conflict that affected every person in the country. During that decade, Guatemalan anthropologist Brenda Rosenbaum lived among different communities of Mayan women while conducting her graduate degree fieldwork. She was profoundly impressed with the strength and beauty of their attachment to weaving—an important part of Mayan life that has been passed down from mother to daughter for thousands of years.

Equally profound was Brenda's awareness of the difficult lives the women faced. She and her husband Fredy founded Mayan Hands, combining her heart with her husband's business skills. Mayan Hands is a fair trade organization that for over a quarter of a century has provided Mayan women with a way to earn a living.

The women start out in life as backstrap weavers, then as adults learn how to weave on much faster and therefore more lucrative foot looms. In many cases, women have taught their husbands to weave, and now couples work as teams in their own homes. Working at home makes caring for children much easier. Of the 16 million people who live in Guatemala, more than 40% are indigenous Maya. Of these, estimates are that more than half a million are weavers. Selling locally is difficult so clients like Schacht help to expand their market. Visit www.mayanhands.org to learn more about Mayan Hands.

High Castle 45" 8-Shaft Standard Floor Loom in cherry.

Low Castle 36" 8-Shaft Standard Floor Loom in maple.

Standard Floor Loom with a double back beam.

STANDARD FLOOR LOOM™

Standard Floor Loom options are plentiful: choose from a 36" or 45" weaving width, with 8 shafts or the 4 Now-4 Later option, high or low castle, in cherry or maple woods. The 36" loom comes with 10 treadles and the 45" loom comes with 12 treadles.

Accessory add-ons: double back beam; sectional beam; raddle; lamp holder; loom bench with bench bags. For sectional warping, add our tension box, yardage counter, spool rack, and cardboard spools.

Our unique knuckle joint enables the back of the loom to fold up to the castle.

The Lamp Holder can be mounted to the side of a low castle loom.

LOOM BENCH WITH BENCH BAGS

Our loom bench, available in cherry or maple to match your Standard Floor Loom or Wolf loom, is a useful addition to any weaving studio. The bench seat height is adjustable from 19" to 24" and has been designed to offer both flat and slanted seat positions. Since it has no side posts, you can move around unrestricted. A storage bin below the seat holds accessories; add the optional bench bags for even more storage.

OUR FIRST FlOOR LOOM

Imagine the scene as Dan and Barry face a problem of space and time. Convergence 1978 was fast approaching, and they were scrambling to complete their new loom—their first foray into designing a floor loom. How could their loom have sufficient depth for easy weaving, while still fitting through a standard doorway? At last they found an answer: a unique knuckle joint at the rear leg that allowed the back beam to fold up against the castle. This elegant solution solved a design problem for them, offered convenience to weavers, and looked beautiful.

The Standard Floor Loom first came out with 4 shafts and wooden shaft channels, with weaving widths of 36" and 42". A few years later, we expanded the larger loom to a 45" weaving width and switched to extruded aluminum for the shaft channels, which allowed the shafts to move more easily.

In 1980, we launched the 4 Now-4 Later option: weavers could start with 4 shafts, then add another 4 when they were ready to weave more complex patterns. We added a high castle model to the line in 1983.

8-Shaft Baby Wolf loom.

BABY WOLF™

The Baby Wolf will be your first and last loom, asserts weaving teacher and shop owner Judy Steinkoenig of Shuttles, Spindles, and Skeins in Boulder, Colorado—it's a great loom for beginners and when weavers decide to downsize, they never get rid of their Baby Wolf. We think she's right about our terrific loom. It's easy to use, folds up for storage or transport, and has the perfect width (26") for many weaving projects. First released in 1982 to meet the demand for a portable and compact loom, the Baby Wolf remains Schacht's most popular floor loom.

The Baby Wolf is available with 4 or 8 shafts, or in a 4 Now–4 Later model so you can add 4 more shafts whenever you like. Its X-frame design is exceptionally stable and folds to a depth of 18".

BABY WOLF ACCESSORIES

Customize your Baby Wolf for the kind of weaving you want to do. We've got a broad range of add-on accessories.

WOLF HEIGHT EXTENDER™

Raise your Wolf loom 2" from the floor, to the same weaving height as a Standard Floor Loom. Do you need the height extender? The best way to know is to try a loom out at your favorite Schacht dealer. While the Height Extender Kit can be ordered later, it is most economical to order it with the loom. Available for all Mighty Wolf, Baby Wolf, and Wolf Pup looms except the original Wolf Pup.

WOLF STROLLER™

Wolf aficionados find the Wolf Stroller indispensable when they're moving their looms. The wheels automatically engage when the loom is folded up and disengage when the loom is opened. Three models fit all Mighty Wolf, Baby Wolf, and Wolf Pup looms.

8-Shaft Baby Wolf with a High Castle Tray and Wolf Trap.

WOLF TRAP™

Add more storage to your loom! The Wolf Trap is wide enough to hold shuttles, threading hook, bobbins, and scissors, but it never interferes with weaving. Slide it off the front beam for warping. Available for all Mighty Wolf, Baby Wolf, and Wolf Pup looms.

HIGH CASTLE TRAY

Our High Castle Tray provides handy storage and a convenient place to mount the swivel pin of a lamp. Available for all Baby Wolf and Wolf Pup looms.

TREADLE TRACKER™

No more taping your draft to the front of your loom—the Treadle Tracker displays your draft or treadling sequence in easy view. The Treadle Tracker comes with all Wolf Pup looms, but can be ordered for other looms as well. Attaches with 2 screws.

DOUBLE BACK BEAM

Double back beams facilitate different warp tensions needed for piqué, seersucker, and other supplementary warp weaves. Double back beams have a separate brake and may be added at any time. Available for all Mighty Wolf, Baby Wolf, and Wolf Pup looms.

SECTIONAL BEAM

Installed over the existing warp beam for sectional warping, our beams have 2-inch sections and a 12" circumference. Available for all Mighty Wolf, Baby Wolf, and Wolf Pup looms.

4-Shaft Baby Wolf.

The Baby Wolf with sectional beam.

The Baby Wolf with a Wolf Stroller.

HOW THE BABY WOLF GOT ITS NAME

When we're designing new products, we love the moment when we name them. For the Baby Wolf, that moment was particularly fun. Barry had been working on a portable folding loom that also had big loom features. The name needed to be both strong and gentle, he thought. Strong, because it would have a big impact on the market; gentle, because it needed to be easy to use. "Baby Wolf" popped into his mind and seemed to fit his concept.

He didn't realize the impact this name might have in sheep country. Once a postal carrier sounded the alarm after seeing our post card to a dealer, announcing the imminent delivery of her baby wolf. The expectant dealer had to reassure him that the Baby Wolf was a loom, not a predator.

8-Shaft Mighty Wolf.

MIGHTY WOLF™

We built the Mighty Wolf at the request of weavers who liked the Baby Wolf and wanted a wider version. So, in 1985, we introduced the Mighty Wolf, sporting the same sturdy X-frame construction as the Baby Wolf. Since the wider width demanded extra stability, we added a high castle to the Mighty Wolf.

Accessory add-ons: Wolf Height Extender; Wolf Stroller or Wolf Height Extender Stroller; Wolf Trap; double back beam; sectional beam.

THANKSGIVING-INSPIRED TIE-UP CORDS

We initially tied the knots of our tie-up cords by hand—a time-consuming process. When we switched to the button-encased cord we use today, it was all due to a turkey. One year as Barry was preparing the annual Thanksgiving meal, he noticed the button used on the mesh wrapping of the Butterball turkey lifter. “Aha! This could be a tie-up cord,” he thought. He contacted the company, found the source of the cords, and we’ve been using this clever tie-up solution ever since.

WOLF PUP™ AND WOLF PUP LT™

Box size contributed to the Wolf Pup's design. We wanted a loom that could ship via UPS or FedEx (instead of by truck), so we had to work with the shippers' maximum allowable box size. We used the same X-frame as our other Wolf looms and determined that the Pup could have an 18" weaving width. Everything else fell into place with a few other changes, producing a petite loom that suits classrooms and small studios.

The original Wolf Pup has a direct tie-up system, where each treadle ties to a shaft. To lift 2 shafts, for example, the weaver presses on 2 treadles. F.C. Wood of Waterford, New York, first designed this system and started building the Dorset Loom in 1956. Barry had long admired this little loom and thought that a redesigned version in a Wolf frame would be perfect for teaching beginning weaving. It would also make a lightweight, super-portable loom.

We started shipping the Wolf Pup in 2000, following up with the Wolf Pup LT in 2010. The Wolf Pup LT has the same 18" weaving width as the original version, but features 6 treadles and jacks and lamms so that several shafts can be tied up to a treadle.

Accessory add-ons: Height Extender (LT only); Wolf Stroller or Wolf Height Extender Stroller; Wolf Trap; High Castle Tray; double back beam; sectional beam.

Top: Wolf Pup.

The Wolf Pup LT has 4 shafts and 6 treadles.

The Wolf Pup folds to a slim 18" depth.

The Treadle Tracker comes with all Wolf Pup looms and can also be ordered separately.

Wolf Pup 8.10 with a double back beam.

Wolf Pup 8.10 with a high castle tray.

WOLF PUP 8.10™

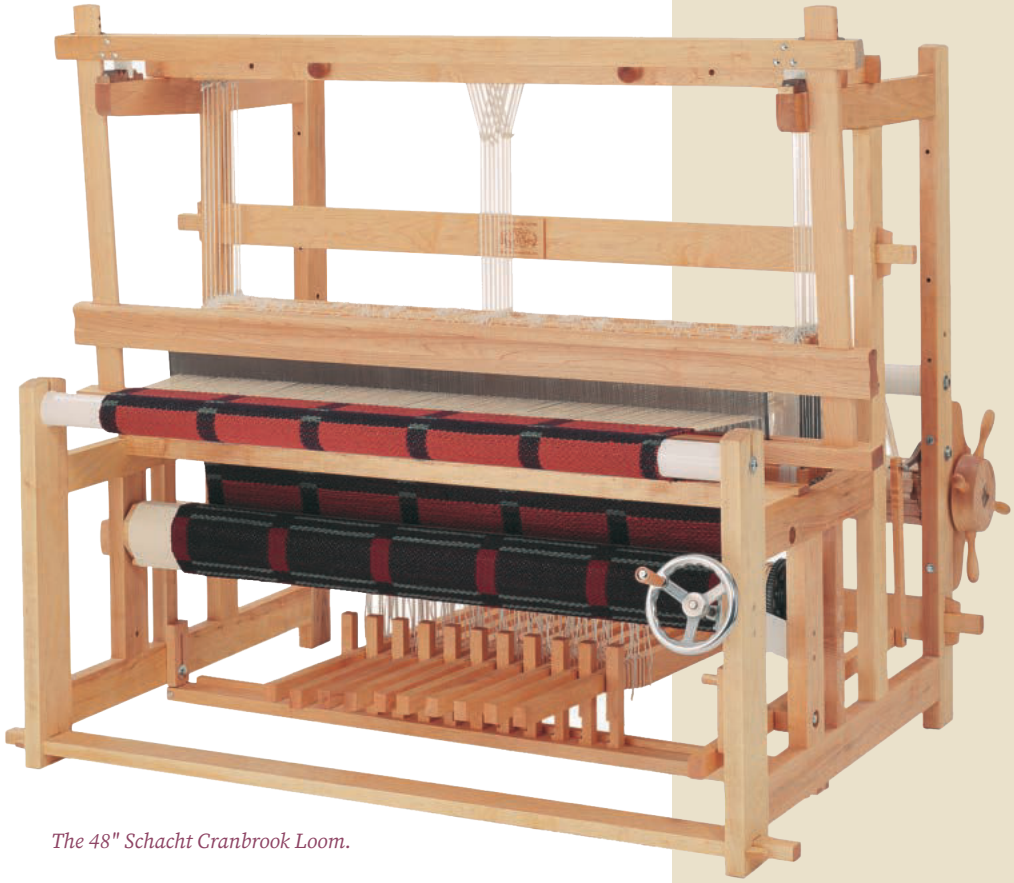
We never thought it possible to develop an 8-shaft loom within the 18" weaving width of the Wolf Pup. However, we've learned never to say never.

As with so many of our products, the Wolf Pup 8.10 loom started with a request. Beth Guertin of A Place to Weave, a longtime dealer and teacher extraordinaire, wanted many 8-shaft looms that would fit in her small classroom. We started tinkering with the Wolf Pup LT, a 4-shaft loom with a jack and lamm system. Our first reengineered Pup had 8 treadles, but couldn't hold 10 treadles and a brake release. It needed more space up front, without any adjustments to the beams or castle area. Then came the idea of outrigger legs and a brake release lever mounted to the back outside of the legs. Now we had ample space for everything!

The Wolf Pup 8.10 was introduced in 2016. The 8.10 in its name refers to the number of shafts and treadles.

Accessory add-ons: Height Extender; Wolf Pup 8.10 Stroller or Wolf Height Extender Stroller; Wolf Trap; High Castle Tray; double back beam; sectional beam.

Top: Wolf Pup 8.10.



The 48" Schacht Cranbrook Loom.

THE CRANBROOK LOOM

The Schacht Cranbrook Loom is widely considered to be the finest countermarche loom available today. A countermarche loom has a balanced system of rising and sinking shafts operated by 2 sets of lamms, an upper suspended lamm and a lower pivoting lamm. Each shaft works independently, its operation not affecting that of the other shafts. The Cranbrook's rock-solid construction, streamlined tie-up system, overhead beater, and roominess all contribute to a high-performing loom for weaving's toughest chores.

The tie-up system of the Schacht Cranbrook employs a special-size Texsolv nylon loop cord that remains permanently installed on the treadles and may be tied to either the upper or lower lamm. Front, rear, and knee beams of powder-coated tubular steel give the loom added rigidity while offering better protection for the warp. Locking treadles are especially helpful for rug and tapestry weaving. The worm gear, standard on all Schacht Cranbrook looms, affords precise tensioning with ease. The Schacht Cranbrook can be expanded from 4 to 8 shafts at any time; it is available in 48", 60", and 72" weaving widths.

THE CRANBROOK: LEGACY OF A LOOM

Almost always, we design our own products, but from time to time we have acquired a product because Barry admired it. The Cranbrook Loom, purchased from Norwood Looms in 1996, was our first such acquisition.

The Cranbrook Loom was developed at and named for the Cranbrook Academy in Bloomfield Hills, Michigan. Its story involves a lot of lucky connections between families and family businesses. George Booth, a wealthy newspaper baron and art advocate, founded the Cranbrook Academy and in 1925 hired Eliel Saarinen, a renowned Finnish architect. Both men shared an appreciation of the Arts and Crafts principles of William Morris, striving to integrate life and art. George Booth encouraged Eliel's wife Loja Saarinen, who had trained as a sculptor, photographer, and model builder, to design all the textiles for the new Cranbrook Academy buildings. Thus Studio Loja Saarinen was established in October,

1928. It began with a solitary loom in its workshop, then quickly expanded to 30.

Many of Studio Loja Saarinen's weavers were Swedish, including Marie Bexell (second from the left in the photo above). She and her husband John P. Bexell emigrated from Sweden to Pontiac, Michigan, in the 1920s. John came from a long line of Swedish woodworkers; Marie was a domestic worker until friends at Studio Loja Saarinen urged her to join them. Soon after Marie switched careers, an opportunity opened up for her husband. Swedish artist Carl Milles, resident sculptor at Cranbrook from 1931 to 1952, hired John Bexell to build crates for the bronze works he shipped to Sweden. Then Loja Saarinen, dissatisfied with her current looms, commissioned John to build one to her specifications. All these connections shaped the remainder of John's working life.

John Bexell's first loom for Loja led to other commissions. In the late 1930s, an order for many looms from the Farm Security Administration (for a project to assist sharecroppers in the South) launched John's loom building business. John's son Bert joined the business until he was drafted into military service in 1942. After his return home in 1946, Bert decided to make woodworking his occupation. J. P. Bexell and Son continued to build Cranbrook looms.

In the 1970s, the company collaborated with Robert Kidd to improve the original Cranbrook design. A Cranbrook Art Academy alumnus, Kidd had taught weaving at Cranbrook and ran his own textile production business. He contacted Bert and the two began to work closely together to enhance the loom's efficiency. The traditional Scandinavian-style rope tie-ups changed to chains with exact measurements. The straight treadles changed to tapered ones to mitigate shed adjustments. They also added a treadle lock to fix a depressed treadle in place; this helped keep the shed open, which was particularly helpful on wider loom widths.

By the late 70s, other hands took on the manufacturing of Cranbrook Looms. Bert Bexell sold his business to Les Hudson in 1978; Les soon sold it to Norwood Looms, where owner David Johnson continued making the Cranbrook. By 1996, as Norwood wound down its production of looms, Barry negotiated with them to buy the Cranbrook loom.

Schacht Spindle Company displayed their first Cranbrook at Convergence in 1996. Feedback from that conference led to a redesign launched in 1997. We lengthened the lamms and extended them out to the side of the loom for easier treadling. We increased the depth by 18"—the added room affected threading and treadling—and raised the loom 2" for more leg room. To streamline the tie-up, we switched to Texsolv cords that are permanently installed on the treadles, eliminating the need to change cords for different tie-ups. Finally, we added a worm gear, which improved tensioning of warps and made releasing much easier.

The above is excerpted from a June 2001 interview conducted by Jane Patrick and Barry Schacht with Bert and Mollie Bexell in their Gaylord, Michigan, home.

Top: Weavers in studio, May 1935. Copyright Cranbrook Archives, Cranbrook Center for Collections and Research.

Bottom: Barry Schacht and Bert Bexell.

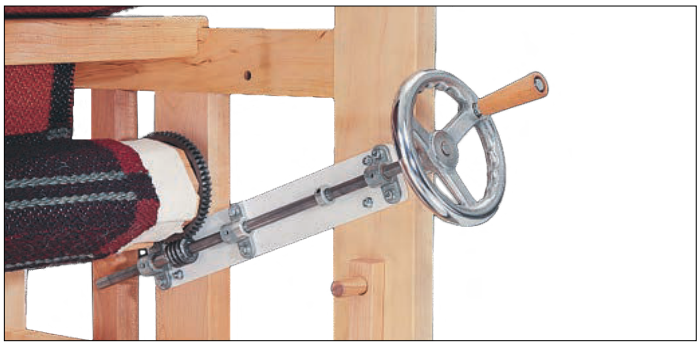
CRANBROOK ACCESSORIES

Accessory add-ons: double back beam; sectional warp beam; raddle; tension box rail; suspended tool shelf; beater weight; weaving bench; sliding threading bench. These accessories are available for all sizes of the loom.

Top: The Cranbrook Loom Bench is available in 3 widths. It is adjustable in height and may be assembled as a flat or slanted bench.

Left: The Suspended Tool Shelf helps keep tools at the ready.

Right: The Cranbrook raddle is available for 48", 60", and 72" looms.



The worm gear offers precise tensioning.

Top: *Showing off at the 1981 State Fair Sheep to Shawl Contest (left to right): Deborah Chandler, Linda Ligon, and Jane Patrick.*

Middle: *Everyone chips in to help warp a loom at Dallas Convergence 1984. Left to right: Jamie Seeley-Kreisman, Diane Tramba, Steve Denkin, Michael Signorella, Barry Schacht, and Eric Redding.*

Bottom: *Steve Denkin and Judy Schacht entertain Nora at the Midwest Weavers Conference after-party.*

Top left : In 1986, after the Midwest Weavers Conference in Denver, we hosted a gathering for the industry with another Colorado craft business, Interweave Press.
Top right: For our first dealer weekend in 1998, we created a conference and dining room with walls of cardboard loom boxes.

Middle left : WARP (Weave A Real Peace), a global network of textile advocates, visited the Schacht factory in 2012.
Middle right: At a Spinning and Weaving Group meeting (left to right): Gord Lendrum, Barry Schacht, Richard Ashford, and Jan Louet Feisser.

Bottom left : Filip and Cindy inserting the shaft through the whorl of a giant replica spindle, made for Schacht's 40th anniversary.
Bottom middle: After the Midwest Weavers Conference in Denver, attendees at our gathering with Interweave included some famous names: Maggie Casey, Boulder spinning teacher; Richard Steinkoenig, Boulder weaving teacher; Judy Steinkoenig, Boulder weaving teacher; and Linda Ligon, founder of Interweave Press.
Bottom right: We participated in the SOAR education scholarship auction, where our spinning wheel specialist, Cindy Lair, would provide wheel services to the highest bidder. Here she is with flat Cindy.

CHOOSING THE RIGHT SHUTTLE FOR THE JOB

by Jane Patrick

Stick shuttles are usually the first shuttles a weaver uses. They are inexpensive, easy to manage, and don't require any winding equipment. I recommend a shuttle roughly as long as your weaving width, so you can easily place it into the shed and grab it on the other side. If the shuttle is much longer, you have to draw it out of the shed much further. If the shuttle is shorter than your weaving width, you have to dive into the shed to remove it, which gets tedious after a few rows.

Boat shuttles. For shaft loom weavers, boat shuttles are the most popular style because they're faster than stick shuttles. They require bobbins and some sort of bobbin winder. You might remember as a new weaver when you "graduated" to a boat shuttle and felt the thrill of the rhythmic throw, catch, throw, catch action. Usually weavers like a longer, heavier shuttle for wider warps, and shorter, lighter-weight shuttles for narrow weavings. Choose among Schacht's many boat shuttle options—we're sure to have one that suits your hands and your preferences.

Bottom or no bottom. Some weavers like the smooth, speedy glide of the shuttle with a closed bottom. I like an open-bottomed shuttle so I can place my finger under the bobbin to stop it rotating. Try both kinds to see which you prefer.

Slim or regular. Our slim shuttle is narrower and has a lower profile than our regular boat shuttle. Because the regular boat shuttle is slightly bigger, it holds more yarn. Choose the one that feels best in your hand.

Double-bobbin. Use a double-bobbin shuttle for perfect selvedges with doubled weft. (If you wrap both weft yarns on the same bobbin, they won't weave the same and little loops will appear on the edges.)

Schacht boat shuttles come in 4 lengths (9", 11", 13", 15"). The 11" boat shuttle comes with an open or closed bottom, in slim or regular sizes. All other lengths come in regular sizes with

SHUTTLES

A shuttle holds yarn as it travels through the shed, and the weaver touches it again and again. From the beginning, Schacht wanted its shuttles to be comfortable in the hand with a smooth, creamy finish. Our first shuttles were simple stick shuttles to suit our simple looms. Then we added belt, rug, and ski shuttles, each type serving a specific weaving need. Later, when we started making table and floor looms, we added boat shuttles to the mix. The End-Delivery Shuttle, a finely tuned tool, brought ultimate sophistication to our shuttle selection.

1.Stick shuttles.

2. Cherry boat shuttles.

3. Maple boat shuttles

4. Our 4" bobbins fit the 9" and 11" boat shuttles, 5" bobbins fit the 13" shuttle, and 6" bobbins fit the 15" shuttle.

5. Slim and regular double bobbin boat shuttles.

6. 6" and 8" pirns are used with our 12" and 15" end-delivery shuttles respectively.

7. 12" and 15" end-delivery shuttles.

8. Belt shuttle.

9. 18" and 24" ski shuttle.

10. 14" and 20" rag shuttles and rug shuttle.

open bottoms. Our double-bobbin boat shuttle is available in slim and regular sizes with open bottoms.

End-delivery shuttles. Instead of the free-spinning bobbin that a boat shuttle uses, an end-delivery shuttle has a pirn that remains stationary. The shuttle's motion causes the yarn to unwind. If the shuttle stops, the yarn stops. Because the yarn unwinds as the shuttle moves, perfect selvedges are possible with no fiddling whatsoever. Available in 12" and 15" sizes.

I call the next group of shuttles "specialty shuttles" because they are designed for a specific kind of weaving.

Belt shuttles. Similar to stick shuttles but with one beveled edge, belt shuttles carry weft back and forth and also beat the weft into place. Use a belt shuttle for inkle and card weaving.

Ski shuttles hold medium to heavy yarns and are a little more sophisticated than a stick shuttle. Ski shuttles, named because they look like skis, glide smoothly through the shed. They're an excellent choice for fuzzy mohair or thick rug yarn. Schacht ski shuttles are available in 18" and 24" lengths.

Rag shuttles are designed to hold a large amount of bulky fabric strips. You might describe rag shuttles as two flat slabs with posts in between. Schacht offers 14" and 20" lengths.

Rug shuttles are a cross between a rag shuttle and stick shuttle and in my opinion seem to be under-appreciated. I love to use them for thick yarns or narrow 1/2" rag strips for rug weaving. You'll be surprised at the generous capacity of Schacht's 20" rug shuttle.

So, in the final analysis, which shuttle should you choose? It depends: on what you're weaving, the type of weft yarn you're using, how much efficiency matters to you, your budget, and what feels good in your hand.

This article by Jane Patrick is excerpted from Shuttle Scuttle which appeared in the summer 2016 online issue of Heddlecraft.

THE STORY OF THE END-DELIVERY SHUTTLE

An end-delivery shuttle is a cousin to the fly shuttle used on industrial looms. The fly shuttle passes back and forth in a fly shuttle box by means of a pull cord. Fly shuttles are fast but heavy, with pointed metal ends—not at all what a handweaver wants to use. Sharon Alderman, a handweaver in Salt Lake City, asked us for an end-delivery shuttle specifically for handweaving. It had to be lightweight and easy to thread, without the metal tip. Our design team created an elegant shuttle with a curved cut in the top that made threading superfast. Its adjustable tension pads can be fine-tuned for specific yarns to create perfect tensioning every time.

How an end-delivery shuttle works: where boat shuttles have free-spinning bobbins, an end-delivery shuttle uses a pirn that remains stationary. The weft yarn unwinds off the pirn's tip when the shuttle is in motion and stops unwinding when the shuttle stops. It is the motion of the shuttle that causes the yarn to unwind. If the shuttle stops, the yarn stops (as opposed to a boat shuttle where the bobbin keeps spinning). This may not seem like a big deal, but it is. Because the yarn unwinds as the shuttle moves, weavers can create perfect selvedges with no fiddling whatsoever. Weaving is also more efficient because the hands stay closer to the shed.

We designed our end-delivery shuttle to accommodate a wide range of yarns. To control the weft tension, 2 metal pads can be moved closer or further apart with the included hex wrench. Our end-delivery shuttle is lightweight: the 12" size weighs just 5 ounces and the 15" weighs 6 ounces. The 12" shuttle takes 6" pirns and the 15" shuttle takes 8" pirns.

Barry celebrates the Colorado mountain snow, circa 1970.

Weaving swords.

Pick-up sticks.

Shed stick.

Cricket pick-up sticks are available in 10" and 15" lengths.

9" and 11" weaving sticks.

3-in-1 Magic Stick.

STICKS FOR EVERY JOB

We make a variety of flat sticks for different weaving tasks. Here's a rundown of our products and how you might want to use them.

Weaving Sword. One beveled edge makes our weaving sword (also called a batten) ideal for tapestry, Navajo, and backstrap weaving. Choose from 16", 22", and 30" lengths.

Pick-up Sticks. From beefy to petite, from long to short, we offer a width and size for every job. We like the petite for doubleweave pick-up on a shaft loom. For rigid heddle pick-up, we prefer the wide pick-up stick that is a little longer than the weaving width—the wider the pick-up stick, the bigger the shed it will make. If you have a Cricket Loom, we designed a special pick-up stick to fit between the loom's sides; choose the 10" or 15" length of the Cricket Pick-up Stick™.

Weaving Stick. Use this versatile tool as a pick-up stick, weaving needle, or shed stick. Available in 9" and 11" lengths.

3-in-1 Magic Stick™. This nifty tool functions as a beater, pick-up stick, and weaving stick. It really is magic!

WINDING

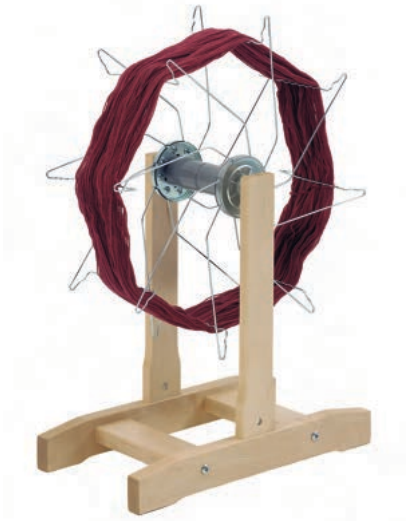
Fiber artists know that yarn must be managed as we transform it from one form of put-up (hanks, skeins, or cones) to bobbins and balls and vice versa. Schacht offers many winding tools that address these needs with elegant function-based designs.

Top left: Barry and Cindy discuss the Ultra Umbrella Swift.

ULTRA UMBRELLA SWIFT™

When we designed the Ultra Umbrella Swift, we wanted a feature-packed tool that would satisfy all the requirements of today's yarn crafter. So we started at the bottom. The Ultra Umbrella Swift's two-part clamp attaches firmly to any table profile, from a skinny top to a thick edge with a lip. Once you've fixed your swift in place, you can use it vertically or horizontally just by pulling a pin. Set the swift's arms into position with a convenient top-down locking system, and they'll stay securely in place. This top-down system makes it easy to hold onto the skein as you open the arms of the swift; it also prevents the arms from flaring out when the skein is unwound. Ball bearings make for smooth turning action, and there's a handle at the top if you want to use the swift for winding a skein from a ball, spool, or bobbin. The swift closes easily for storage. A mechanical counter can be ordered with the swift or added later. It's truly the ultimate umbrella swift.

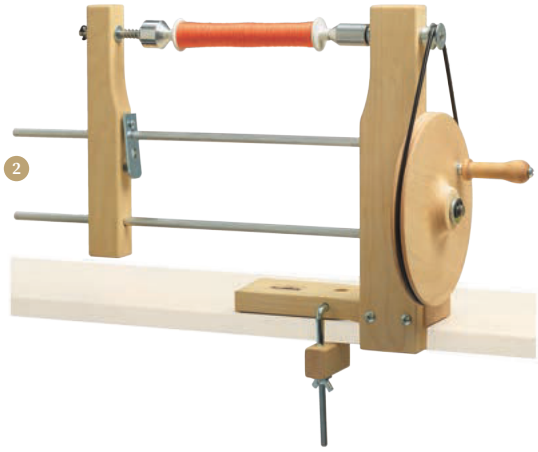
Middle left and right: The Ultra Umbrella Swift with counter, and the Ultra Umbrella Swift in the horizontal position.



GOKO SWIFT™

The Goko, which is used primarily for silk and other fine, delicate threads offers smooth turning action that makes winding a breeze, whether you set the Goko on a table or the floor. It holds skeins from 57" to 64" in circumference.

Bottom left: The Goko Swift.



BOBBIN WINDERS

Our Hand Bobbin Winders come in single-ended and double-ended models. Both are belt-driven with self-lubricating bronze bearings. The single-ended winder has a tapered shaft for bobbins up to 6" long. The double-ended winder can be used for bobbins, pirns, and a variety of flanged spools up to 9" long and 5-1/2" in diameter.

1. Single-Ended Hand Winder.

2. Double-Ended Hand Winder.

Our Electric Bobbin Winder is double-ended and will accommodate bobbins, pirns, and flanged spools up to 9" long and 4" in diameter. Both the hand and electric double-ended winders are available for lace bobbin winding.

3. Double-Ended Electric Winder.

WINDING STATION

What a great place to keep it all—cones, spools, yarn balls, and tools. A convenient top holds swifts, ball and bobbin winders, and other equipment. Our winding station includes 8 cone holders and a rod for 4 to 6 spools, with guide hooks along both sides of the mid-level shelf. Every studio needs one!

4. Winding Station.

WARPING

As the saying goes, you have to be warped to weave! A well-done warp makes weaving smoother and more pleasant. Schacht tools have you covered for all techniques and methods no matter how you warp: direct method, measuring on a board or mill, and warping from the front, the back, or sectionally.

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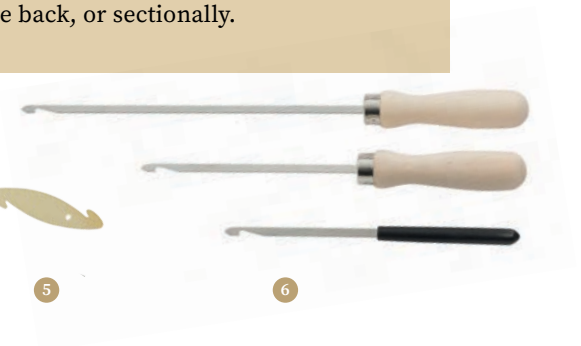

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WARPING PEGS

Portable and affordable. Clamps included.

1. Warping pegs.

WARPING BOARD

Comes in 4-1/2 or 14-yard sizes.

2. 4-1/2 yard warping board.

3. 14 yard warping board.

HORIZONTAL WARPING MILL

2 yards in circumference, folds for storage, and speeds your winding with just a flip of your hand. It can be used on the floor or on a table top.

4. Horizontal warping mill.

BRASS REED HOOK

Its soft curves fit well in the hand.

5. Brass reed hook.

HEDDLE HOOKS

Offered in both long (7-1/2") and short (4-1/2") versions, as well as our soft-handled (3-1/4") Cricket Heddle Hook™.

6. Short and long heddle hooks, and the Cricket heddle hook.

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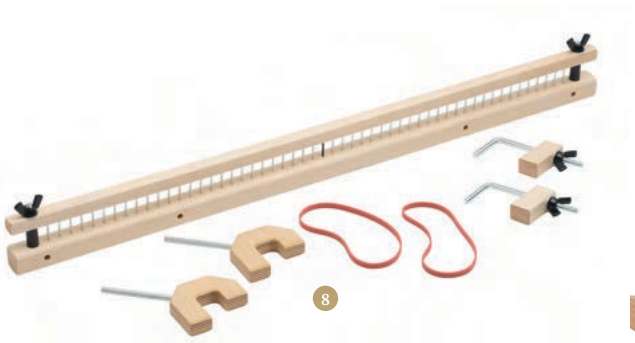

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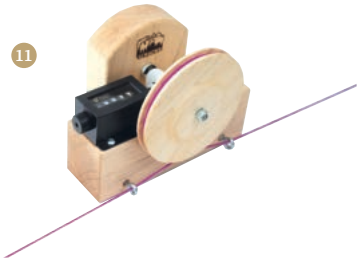

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WARPING PADDLE

Warping paddles save time when you're measuring many warp threads. Our paddle makes it possible to measure up to 20 threads at a time. The slot-and-eye design alleviates the need to hand-pick the cross. The square handle can be clamped to a shelf or table.

7. Warping paddle.

RADDLES

Raddles help spread the warp evenly as it is wound onto the warp beam. Ours, designed for the Cranbrook, Standard Floor Loom, and Wolf family, have built-in clamps and can be attached to the loom's back beam or the beater's shuttle race. Plated pins are inserted every inch; if you prefer half-inch spacing, add more pins (included) into the predrilled holes. Raddles for the Wolf Pup, Baby Wolf, and Mighty Wolf come with special mounting brackets for the looms' slanted beams, as well as clamps that fit the shuttle race or square beams on other looms.

8. The Wolf Raddles come with 2 sets of clamps.

SPOOL RACK

This handy rack holds 40 4" spools, with a pivoting center for loading and unloading them. Use with our Tension Box for sectional warping.

9. Spool rack.

TENSION BOX

Used to tension threads for sectional warping, our Tension Box has all the features you need. Its mounting bracket adjusts to fit Wolf, Standard Floor, or Schacht Cranbrook looms; it will also fit other loom brands. Features include sturdy box construction with an 8-dent reed at the back, an adjustable tension peg, a heddle to make the cross, and a swiveling 12-dent reed at the front to adjust the feeding width of the warp.

10. Tension box.

YARDAGE COUNTER

Useful for sectional warping or anytime you need to measure yarn. Counts in yards or meters.

11. Yardage Counter.

THE INCREDIBLE ROPE MACHINE™

The Incredible Rope Machine is the fiber artist's handy tool for customized edge trims or accents for any project, whether knitted, crocheted, woven, or sewn.

TWISTING AND SHOUTING THE INCREDIBLE ROPE MACHINE®

When Barry first saw a rope machine pictured in a Boy Scout handbook, he was fascinated. Actually he shouted, "That's incredible!"

Although rope-making is an ancient craft, Barry thought of it as a most unique process. He started making a few rope machines with wooden cranks and brass cup hooks. They worked but required a lot of precision cutting, drilling, and gluing. Then he thought of plastics. Injection-molded cranks, complete with hooks, made for a much simpler assembly.

In the early days, Barry, Dan, and their good friend Burt Gold took to the streets of Boulder with a city license and an electric version of the rope machine on a peddler's cart. They rolled onto the University of Colorado campus and plugged the machine in at the chemistry building. They made ropes as fast as they could, throwing them out to young women walking by. Eventually they built a few more of the electric machines and set them up in their garage. They hired friends to make thousands of ropes, which they sold to boutiques and department stores across the country. Their rope-making days came to an end one day when Barry sold a large order for immediate delivery to a California distributor. The three collected the proceeds and headed to Europe and Morocco. They took one of the hand rope machines along and ended up trading it to a Moroccan weaver for a 10-foot-long blanket.

Burt Gold (center) and Barry make rope belts on the CU campus.

FRINGE TWISTER WITH BENEFITS

We wanted a better fringe twister—one with real benefits for the yarn worker. We started with the same overall design that we'd developed for the Incredible Rope Machine to ensure smooth turning. Then we added custom-formed metal cranks, screw-on alligator clips, and a comfortable handle. Use all 3 hooks or just 2 to quickly make beautiful, consistent fringe every time with the Fringe Twister.

THE WOOD WE USE

There are many reasons we chose maple as our primary wood. It's abundant and easy to obtain, growing in many areas of the United States and Canada. It is a very hard, dense wood with extreme resistance to shock and wear. We use only northern hard maple in the best grades available—what the industry refers to as #1 select and better white. We source our lumber directly from a family-owned lumber mill located in northern Michigan and a Canadian lumber mill and dimension plant. These reliable sources mean that the wood in our products has had a consistent look over time.

We buy our wood by the truckload and let it sit in our factory barns untouched for several months before starting to work with it. This allows the lumber to acclimate to the environment, making it more stable through the cutting and shaping operations to come.

WOOD SCRAP

For nearly 50 years, we've tried to avoid sending scrap to the landfill. At first it was for economic reasons—dumping waste in the landfill is expensive. Over the years, our reasons shifted: the environmental benefits of recycling and reusing scrap became important to us.

Our sawdust is collected in big roll-off dumpsters that, once full, get hauled to local horse farms for bedding. Most of the wood scrap is put in bins outside on Friday afternoons and offered free to anyone who wants it. Some pieces are great for kindling; other pieces are used by local woodworkers. Even plywood can be put together in a solid piece that can be turned into a beautiful vessels, tools, or toys. Certain blocks and dowels are set aside for art teachers who request wood pieces for sculptural projects.

ZERO WASTE

The City of Boulder has a zero waste strategy, which requires that we separate our waste into compost, recycling, and trash in an attempt to minimize what's sent to the landfill. We have continually worked towards energy efficiency, both because it is environmentally the right thing to do and because it's more economical as well. In the last year, we have changed all lighting in the factory to efficient LED bulbs. We are lucky that our dry climate lets us cool the manufacturing area with evaporative cooling, instead of more expensive and energy-hogging air conditioning.

Two turned examples made from scrap plywood by members of the Front Range Woodturners.

Top: Jessie Yaeger, budding weaver.

Middle: Ben and Caleb prepare for teacher education at the NAEA convention.

Bottom: At left, a bag and at right, a scarf woven by the boys at Mount View Center.

OUTREACH

From the beginning, Schacht Spindle Company has reached out to educate the public about the crafts of handweaving and spinning. We do this because we feel it is critical to keeping these crafts alive, and because we believe the crafts of weaving and spinning make a difference in people's lives: as a creative outlet, as a source of healing, as a place to belong.

WEAVING CLASSES AT MOUNT VIEW CENTER

Our Creative Director, Jane Patrick, looks back on her years teaching weaving to teenage boys as one of her most rewarding experiences ever. For 5 years, Jane and her friend Mary Kay Stoehr volunteered 2 hours each week to teach weaving to teenage boys who had been adjudicated to a residential facility. Staff at the facility were looking for a hands-on activity for the boys, hoping it would improve their behavior. They reached out to Schacht and we got the program started.

As it turned out, the boys really took to weaving. They learned basic skills, first on a School Loom and then on a Cricket Loom. From warping, to choosing colors, to making completed projects, the boys mastered the entire process from start to finish. Some of them even developed their skills to the point where they could teach new participants in the program.

The weaving program was part of a restorative justice program, in which people who have harmed their communities try to heal it through community service. Several times a year, the boys and their counselors delivered an armload of finished projects to people in need.

The weaving program offered the boys a creative outlet and the satisfaction of making something with their own hands. The boys learned how it feels to complete a project, how to do a good job, and how to be a positive force in their communities. The young weavers gained confidence in mastering a new skill, and it is this that Jane hoped would translate to other areas of their lives. "Most of these boys were not going to become weavers," reflects Jane, "but my hope is that they had a more positive outlook on their own abilities and potential. It's about more than just weaving." Although these classes eventually came to end, the former volunteers feel that this type of program can inspire others to use weaving as a change agent.

SCHOOL TOURS

A few times each year, we host tours for students of all ages, from elementary school to college undergraduates in industrial design. They come to the factory to learn about manufacturing, as well as weaving and spinning.

THE HANDWEAVERS GUILD OF BOULDER SCHACHT OUTREACH FUND

When Barry and Dan first came to Boulder, there was already a weaver's guild. Many of its members provided valuable feedback to the young loom makers. In 2014, the Handweavers Guild of Boulder celebrated its 50th anniversary, and to honor this milestone, we set up a fund to encourage innovative outreach. Through this fund, guild members can seek grants to develop programs for local schools and groups that might not otherwise learn about textile crafts. One grant paid for Stephanie Flynn Sokolov to help the City of Boulder Library set up their weaving and spinning program. The library had recently created a maker space, but needed expertise to get a weaving and spinning program up and running. Stephanie developed teaching materials, provided in-house staff training, and conducted try-it sessions at library open houses.

SCHACHT SCHOOL GRANTS

To celebrate our 50th year, we have established a grant program for 501(c)(3) organizations and public schools with tax exempt status to help them purchase weaving and spinning equipment. Applications are due March 1 of each calendar year; grants are announced April 1. To learn more, visit schachtspindle.com and click on the teacher resources at the top of the home page.

JANE PATRICK AND BARRY SCHACHT SCHOLARSHIP IN FIBERS

In 2013, we established a yearly scholarship at Colorado State University's extensive fiber program, led by Professor Tom Lundberg. Quite a few of our interns and employees over the years have come from CSU. This scholarship supports students who are majoring in art with a fibers concentration.

Top: Teachers learn to weave.

Middle: A first-grader weaves a project.

Bottom: Betsy Blumenthal demonstrates weaving to children visiting from an elementary school.

Double-Treadle Matchless spinning wheel with Tensioned Lazy Kate.

The Single-Treadle Matchless has a broad treadle.

THE MATCHLESS SPINNING WHEEL™

The Matchless comes with a Tensioned Lazy Kate, 2 flyer whorls (medium and fast speeds), 4 bobbins, a threading hook, and a carrying strap. Four additional flyer whorls offer spinning ratios from 4:1 to 21:1. All three spinning modes (double drive, Scotch tension, and bobbin lead) can be employed on the Matchless.

Accessory add-ons: extra slow, slow, high, and super high speed whorls; high speed bobbin (for high and super high speed whorls); Matchless Bulky Plyer Flyer; Matchless Cart (can be added to any Matchless wheel at any time).

TENSIONED LAZY KATE

We took physics to heart when we designed this essential tool for plying. It's built low to the ground (no tipping over during plying), has a unique tensioning feature (no bobbin backspin during plying), and accommodates up to 3 bobbins. It can be easily disassembled, so you can transport or pack it without any tools. The Tensioned Lazy Kate comes standard with our Matchless spinning wheels and may be purchased separately to use with any spinning wheel. It holds bobbins up to 7" long.

Detail of mother-of-all.

The Spinning Wheel Cart adds wheels that snap on and off.

Stephanie Flynn Sokolov arrives for our spin-in by bike, her Matchless in tow.

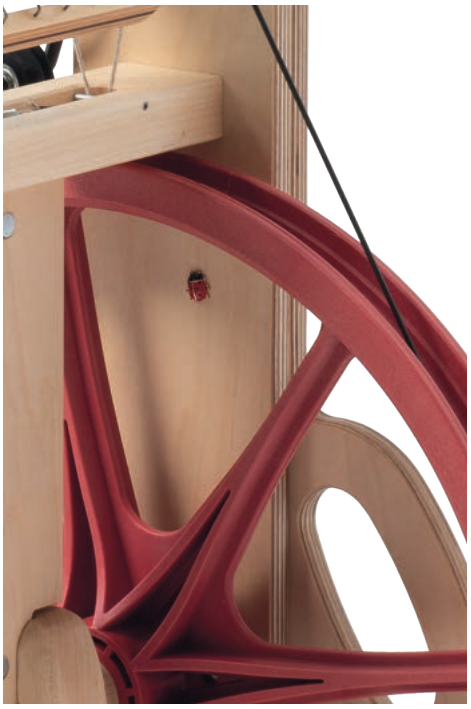
DESIGNING FOR UNIQUENESS

The gestation period for the Matchless was about 2 years. Barry started working on the wheel just around the time his daughter, Nora, was born. The wheel design was put on the back burner as parenting came to the forefront. All the while, ideas were percolating and finally, in 1987, they all came together to create the superbly designed Matchless Spinning Wheel.

A castle-style wheel was the starting point. To make a stable and somewhat compact wheel, Barry came up with an elegant 3-legged structure with laminated curved legs. A pinstripe of walnut highlighted the hard maple outer layers. Integrating the mother-of-all and maidens fell naturally into place: the mother-of-all sat squarely on the front leg and held the entire assembly together. The rear maiden and flyer tension control fit beautifully between the rear legs, as did the drive wheel support bearings. This allowed for the drive wheel to be adjustable to true when it was assembled. The treadle was specially shaped to fit around both the front leg and the drive wheel, enabling the long, comfortable shape for which the Matchless is known.

The first Matchless was designed as a single-treadle wheel. Following soon was the best-selling double-treadle version. The 19.5" drive wheel and flyer shaft are supported by self-aligning bronze bearings for precise action. Each flyer is individually balanced and the bobbins and flyer whorls are trued on center for long and superior service.

Another innovation we developed at this time was a tensioned lazy kate (our kate, though, is not lazy) that sat low to the floor on a curved base. Before this time, most kates were vertical and would often topple over during plying. Tensioning capabilities meant that the spinner could apply as much tension as needed and prevent backspin.



THE LADYBUG SPINNING WHEEL™

The Ladybug's long wide treadles provide very smooth and comfortable treadling action. Spherical bearings enhance drive wheel and flyer alignment. Adjustable front legs provide stability on uneven floors. The wheel is made of high-quality maple plywood and solid maple. Handles incorporated into the design of the legs make it easy to carry the Ladybug. You can also attach the Ladybug Lazy Kate to the wheel at any time.

The Ladybug comes set up for Scotch tension but can also be used in double drive and bobbin lead modes. Spinning ratios range from 3.2:1 to 14.5:1.

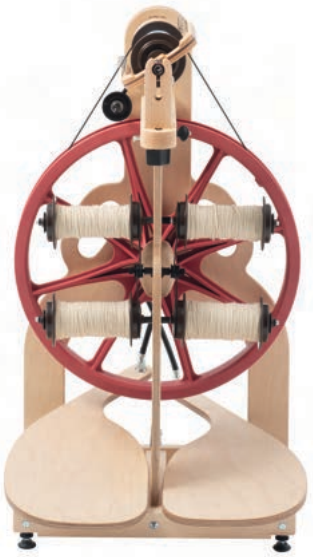
Included: 3 travel bobbins; medium and fast speed whorls; threading hook; poly drive band and cotton drive band.

Accessory add-ons: extra slow, slow, high, and super high speed whorls; Ladybug Bulky Plyer Flyer; Ladybug Lazy Kate; Tensioned Lazy Kate.

WHIMSY IN A WHEEL

In 2007, we started to work on a new wheel; it had been 20 years since we launched the Matchless. Creative Director Jane drew up a list of attributes she wanted to see. She wanted a wheel that would be a great spinner just like the Matchless, but lighter in weight and lower in price. She specifically had beginning spinners in mind. Because she wanted the wheel to be lighthearted in styling, she gave the new wheel a whimsical working name, "Ladybug." This name informed much of the wheel's development, from winglike treadles to the red drive wheel and the faux cloisonné ladybug you'll find in a different place on every wheel.

Top right: Each Ladybug spinning wheel has a ladybug hiding somewhere on the wheel, waiting to be discovered.



Above: The Ladybug Lazy Kate attaches and detaches easily from the Ladybug.

PRODUCT TESTERS

When we develop a new product, we have to make sure it performs. We start our testing process with in-house experts and based on their feedback, we tweak the design until the product is ready for field testing. We feel it's important to have a product assessed by knowledgeable spinners and weavers not affiliated with the company. By shipping products across the country for testing, we can also check out our packaging design to ensure their safe arrival.

Quality Manager and Customer Service Specialist Cindy examines a wheel with the spinning wheel team.

THE SIDEKICK SPINNING WHEEL™

When we think about introducing a new spinning wheel, we want to push the envelope: how can the product go beyond what already exists? What can we improve and what value can we add to the user's experience? These questions give our wheels the features spinners want.

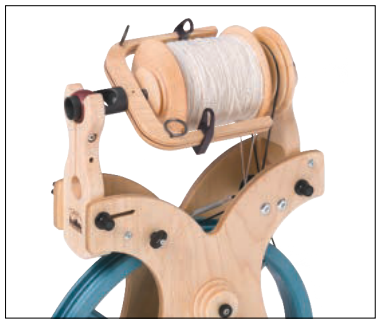
When we designed the Sidekick, we wanted something ultra-portable that still retained the comfort and performance of a larger wheel. Comfortable wheels have long treadles and smooth treadling action. Small wheels have, well, small wheels. How could we combine the two? The solution was a radical one: Turn the drive wheel 90 degrees. Now the long treadles could fold up to the center for a very slim profile. Then we added folding maidens for an even more compact package. This wheel is truly your Sidekick, ready to go anywhere you want to go, to do anything you want to do.

Weighing just 13 pounds, the Sidekick folds to 21.5" h x 8.25" w x 15" d and fits inside a slim carrying bag (included). It spins in Scotch tension mode only. Spinning ratios range from 4:1 to 13:1. The Sidekick uses the same bobbins, whorls, and flyers as our other Schacht wheels—in fact, it's available with or without these parts for spinners who already own other Schacht wheels.

Included: 3 travel bobbins; medium and fast speed whorls; threading hook; poly drive band; carrying bag; carrying strap.

Accessory add-ons: slow, high, and super high speed whorls; Sidekick Bulky Plyer Flyer; Tensioned Lazy Kate.

The Sidekick folded for travel.



Sidekick with a Bulky Plyer Flyer.

A folded Sidekick in its Sidekick Bag.

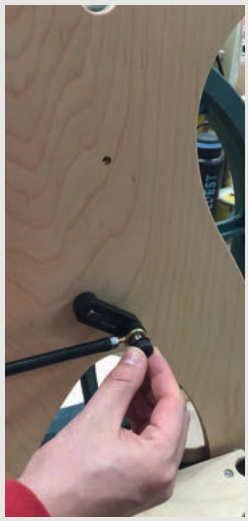
ROUND AND ROUND REFINEMENTS

We designed the Sidekick Spinning wheel in 2010. We love the process of working on a new product: First, asking what the requirements of the product are, and then proceeding to build models and prove or disprove ideas that work. Then comes the refining of the model, trying it out, getting input from the sales department and expert spinners. Then more refining and looking at the best and most efficient way to manufacture it, which can lead to slight modifications in the design, as can finding the best component parts. At last, we reach the final phase of design, almost ready to begin production.

Finding a name that fits is important. Sometimes the product design begins with a name, as it did for the Ladybug Spinning Wheel. But for the Sidekick, we came upon what seemed like the perfect name almost at the end. We think it reflects what we wanted: a wheel that was easy to take with you and a joy to spin on. Like all of our spinning wheels, we wanted the Sidekick to be responsive, friendly and simple to use, as well as pleasing to the eye. "Sidekick" seemed to fit just perfectly.

Left: Jane and Barry take their Sidekick for a walk.

Below: Craftsmanship informs every step of assembly.



The Flatiron's narrow end.

Detail of the mother-of-all.

The Flatiron's wide end.

THE FLATIRON SPINNING WHEEL™

Our flat-packed wheel lets spinners choose their flyer position—place it on the right or the left as you prefer. Spherical bearings perfectly align the drive wheel and treadles in the Flatiron's curvy pieces. A unique mother-of-all adjuster provides for very fine tensioning of the drive cord. A quick-release lever on the front maiden makes for quick and easy bobbin changes. The Flatiron can be set up for double drive, Scotch tension, or bobbin lead modes, with spinning ratios from 4.6:1 to 26:1.

Included: 3 travel bobbins; medium and fast speed whorls; threading hook; poly drive band and cotton drive band.

Accessory add-ons: extra slow, slow, high, and super high speed whorls; Flatiron Bulky Plyer Flyer; Tensioned Lazy Kate.

Photo: Candice Dickinson

The Boulder Flatirons.

DISTINCT ENGINEERING

The Flatiron, introduced in 2016, is probably the most distinctively engineered of all Schacht products. It all started with the idea to make a flat-packed wheel that could be economically shipped all over the world. We wanted a Saxony-style wheel that spinners could assemble with the flyer on the right or on the left, using all of the same parts. Barry sketched an initial plan for plywood fronts and backs—2 parts to replace 6 on a typical Saxony wheel. This concept seemed great for a wheel that customers assembled; simpler was better. But could it work? Our design team found the right proportions and assembled a test frame. Voilà! Then we designed custom hardware and added special components for a superb spinning experience.

HOW THE FLATIRON GOT ITS NAME

Barry wanted to call it the “Flat-Packed Schacht Spinning Wheel” but Jane felt that was a description, not a name. She came up with a list of possible names, none of which seemed quite right. It took an outsider to see things with fresh eyes. Our friend, dealer, and teacher, Constance Hall, being the clever woman that she is, saw the prototype wheel rise up out of its box and thought of our iconic Boulder Flatiron rock formations. After the suggestion, the name seemed so obvious. Thanks, Constance!

24" single-treadle Schacht-Reeves in cherry.

30" double-treadle Schacht-Reeves in cherry.

THE SCHACHT-REEVES SPINNING WHEEL™

The Schacht-Reeves is a superb spinner, and each wheel has its own personality. There are many options to choose from for your Schacht-Reeves: a 24" or 30" drive wheel, a double or single treadle, with flyer on the left or the right, in ash or cherry wood.

Spin in double drive, Scotch tension, or bobbin lead modes. Each wheel comes with 3 Schacht-Reeves bobbins, fast and medium whorls, a Schacht-Reeves lazy kate, and a Schacht-Reeves threading hook. Other whorl sizes (slow, high speed, and super high speed) and additional bobbins are available in ash or cherry wood.

Ratios for the 24" drive wheel range from 8:1 to 31.5:1. Ratios for the 30" drive wheel range from 9.5:1 to 38.5:1.

1. Schacht-Reeves bobbins are available in cherry and ash.

2. Schacht-Reeves additional whorls: slow, high speed, and super high speed.

3. The Schacht-Reeves lazy kate in cherry.

CONTINUING THE REEVES SPINNING WHEEL LEGACY

Our Saxony-style wheel combines an enduring sense of history with state-of-the-art woodworking techniques. Designed in conjunction with Rick and Marge Reeves, the Schacht-Reeves wheel carries on the tradition of their famous spinning wheels.

If you attended SOAR (Spin-Off Annual Retreat) or a spinning conference in the past 20 years or so, you more than likely met Rick and Marge demonstrating and schmoozing with spinners. Rick, tall and lanky, with a ready smile and chuckle, delighted in showing his latest wheels. He had both the craftsman's touch and the salesman's savvy, which he honed into a successful business.

Rick Reeves, a machinist by training and wood turning enthusiast, enjoyed creating everything from goblets to table legs. He started in the spinning wheel business quite by chance in the mid 1960s: a spinner stopped by his shop one day and asked if he could repair her wheel. Rick was intrigued and began researching wheels.

Marge and Rick Reeves with Jane and Barry.

Then he applied his machinist and woodworking expertise to create a number of handsome and efficient spinning wheels.

By 1975, Rick's hobby had grown into a business. Marge joined in as the business manager and finisher. They needed more space and moved to the Amana Colonies in Iowa, where they leased a production area and showroom. The couple moved the shop again in 1980, away from the tourists, to a production facility free from distractions. In 1997, the couple sold Reeves Spinning Wheels to Stuhr Enterpises, which soon closed the business.

It was then that Barry approached Marge and Rick about continuing the Reeves legacy. He'd known them from numerous SOAR gatherings and had always admired their wheel's balance between mechanical operation and aesthetic. We worked together on 24" and 30" Saxony wheels that we named the Schacht-Reeves.

The challenge: adapt a custom-made wheel for production woodworking methods. This was no small matter, because Rick and Marge prided themselves on their business's personal touch. In the winter 2004 issue of *Spin-Off*, Rick commented on his involvement in the spinning wheel business, "I can't think of another industry that we could have been involved in that would have been more pleasurable. We had no bad experiences and our customers were our family. It was not a business; it was a way of life."

This rings true to us too. The spinning world is like a family, and making things, whether spinning wheels or yarn, becomes a way of life and a place to belong. Rick passed away in Plainfield, Iowa, on February 21, 2017. We are proud to continue his legacy here at Schacht.

SCHACHT SPINNING ACCESSORIES

HI-LO SPINDLE™

The very first product we made was a low-whorl drop spindle, a version of which we still make today. Our improved Hi-Lo Spindle has a brass hook at the whorl end for high-whorl spinning and a grooved shaft for low-whorl spinning. Three sizes—4" (3 ounces), 3" (2.2 ounces), and 2" (1.1 ounces)—offer a broad spectrum of spinning capabilities.

1. 2", 4", and 3" Hi-Lo Spindles.

Jane and Barry ham it up at the end of a photo shoot.

NAVAJO SPINDLE

Our Navajo spindle is a modern version of traditional spindles for thigh spinning. It has a 4-1/2" whorl and a 30" shaft.

2. Navajo Spindle.

PEAR TAHKLI SPINDLE™

We designed this supported spindle for spinning short fibers and very fine yarn. It has a brass shaft and a pear-shaped whorl made of hard maple.

3. Pear Tahkli Spindle.

NIDDY NODDY

It's not just another niddy noddy! The first thing you'll notice is the unusual look: it goes beyond handsome to provide superior functionality. It's adjustable to make skeins of 1-1/2 and 2 yards, with a comfy cushioned hand grip. Collapse the center post using its spring button to remove skeins, then fold the arms flat for storage.

4. The Schacht Niddy Noddy is available in maple or cherry.

HAND CARDERS

We've built a lifetime of service into our hand carders. The paddles are specially shaped to protect the card cloth from wear, and they attach to the handles with tenons for superior strength. Choose straight or curved backs, with 72 points per square inch (an all-purpose carding cloth) or 112 points per square inch (great for fine wool and downy fibers).

5. Schacht Curved Carders.

Mini Carders. The mini carders are a pint-sized version of our curved wool carders. They actually started as a mistake: Barry's brother Dan milled the wood for our Flick Carder, but we had ordered curved paddles instead of flat and had to turn lemons into lemonade. The light weight and smaller size of the Mini Carders makes them quite popular. Available only with curved backs and 72 psi carding cloth.

6. Schacht Mini Carders.

Cotton Carders. Our cotton carders are wider in length than our wool carders and slightly narrower in height. With 208 points per square inch, they're excellent for cotton and other short, fine fibers. Available with curved or straight paddles.

7. Schacht Cotton Carders.

Flick Carder. Our flick carder, used to separate and tease fibers in preparation for spinning, has 72 points per inch on its cloth. It's a single carder; work the fiber against a stiff piece of leather or heavy canvas.

8. Schacht Flick Carder.

OIL BOTTLE

After we introduced the Matchless Spinning Wheel, we wanted to make an oil bottle, but it had to be just right. A small bottle with a long needle was perfect for getting into all of those hard-to-reach places. Our bottle comes filled with 1/2 ounce of oil.

9. Oil Bottle.

DIZZY YARN GAUGE™

Spinners and weavers love this multi-purpose tool. Sporting 1/2" and 1" measures, the Dizzy Yarn Gauge can be used as a sett gauge, yarn gauge, and a diz (for making consistent sliver for spinning).

10. Dizzy Yarn Gauge.

THREADING HOOK

Our pear-shaped threading hook fits comfortably in the hand. It has a screw eye for a hanging string and a flexible orifice hook.

11. Threading Hook.

SCHACHT COMMUNITY

Over the last 50 years, many people have contributed to who we are today and our workforce has changed greatly over time. In the beginning, a close-knit group of young people, recently come to Boulder, formed the core of our staff; women in the production area were rare and ethnic diversity non-existent. Today, half of our production and assembly managers, and many of the production workers and office staff, are women. We hail from Canada, Ecuador, Laos, Mexico, Taiwan, Thailand and from every region of the USA, including New York and Nebraska. We are young and mature, married and single, have children or not, live with pets or not, and are diverse in our sexual, political, and religious persuasions. In these ways, we are a microcosm of American society. We are proud of our differences and feel that they make us stronger as a company.

Employees' different talents contribute to our success. We always try to match a person's skills, desires, and gifts with a job that challenges and helps make that person the best that they can be. Whether it's sanding shuttles or creating a marketing plan, we believe at our core that every job is important, and every part of that job matters to the whole. And what beautiful things we make!

THE DESIGN TEAM

Our design team creates new products and improves older ones, often responding to suggestions from customers and consumers. Bringing a new product to market is always exciting and the whole factory gets involved in one way or another.

Left to right: Michael, Barry, and Matt discuss a new product design.

THE PRODUCTION TEAM

Left to right: Back row—Michael, Mark, Jillian, Lane, Peter, Murray, Mike; middle row—Matt, Gerardo, Veronica, Guadalupe, Donna; front row—Jose, Trevor, Russell. Not shown: Tony, Manyi, Jamie, and Scott.

THE ASSEMBLY TEAM

Left to right: back row—Adan, My, Xai, Va, Luz, EJ, Peter, Mike, Troy; middle row—Maria, Shoua, Mercedes, Martha, Donna, Alicia; front row—Woody, Chai, Jillian, Leticia.

THE OFFICE AND SHIPPING TEAM

Left to right: Back row—Lance, Caleb, Nate, Elliot, Benjamin; front row—Denise, Carrie, Deb, Judy, Barry, Cindy, Jane.

SCHACHT WINS THE TNNA BUSINESS INNOVATION AWARD 2011

In 2011, Schacht Spindle Company won The National Needlearts Association Business Innovation Award (wholesale category) for our Cricket Loom and Cricket Club Program. We were thrilled to have our cute-as-a-bug loom recognized, along with our idea of creating a weaving community. The Cricket Club helps Schacht dealers support new weavers in their shops: we supply projects and other support materials for local weaving nights. Weavers, especially beginners, need a time and place to come together; the Cricket Club helps create a sharing environment and a supportive community.

Jane and Barry with the TNNA 2011 Innovation Award.

QUALITY CRAFTMANSHIP

Jillian and Gerardo know good sanding is critical to quality.

Glenn works at the cutoff saw.

Troy and Mike build a Baby Wolf loom.

Manyi sands a Matchless drive wheel.

Donna, the production manager, reviews a CNC machined part with Mike.

Martha, EJ, Luz, and Shoua train on packing a product.

Top: Shuttle races are enjoyed by the makers and spectators.

Middle left: Shoua teaches us how to make traditional Hmong stuffed chicken wings.

Middle right: Mercedes was a winner in the decorative category with her catamaran shuttle racer.

Bottom: Rules for the Halloween costume contest—don't wear anything that could get caught in a machine!

Top left: Cindy and Dave lead us in a holiday sing-along.

Top right: From time to time, we offer weaving and spinning classes to our employees.

Middle: Spinzilla is not just about spinning lots of yarn; it is also about teaching our staff to spin and creating community.

Bottom left: Judy's skill as a former floral designer came in handy for her flower power shuttle.
Bottom right: Enjoying a holiday party in the production area.

A BRIEF HISTORY IN CLOTH:

This exquisite tapestry, by weaver Sarah Swett, reveals bits of our story.

Look for our founding year carved into a tree; a peace symbol woven into the Boulder landscape; shuttles representing our iconic Flatiron Mountains; Dan, who once traveled around the US with sample looms on his motorcycle; a tapestry bobbin working its way through a tree limb; a maple leaf symbolizing our primary wood. In the foreground, Jane weaves on the Baby Wolf, Barry spins on the Matchless, and Nora inkle weaves under a tree while our sheep watch over her. Weavers who view this fine work in person delight in Sarah's use of an open-weave structure to replicate the airy feeling of the heddles. Can you spot *Sarah's* signature tree frog?

We invite you to tour the factory and visit our factory store.
Tours are offered by appointment on Tuesday and Thursday mornings at 10 am.
Visit our website to request a tour: schachtspindle.com