

- . The wood should be hard, dense, and fine-grained.
- . It is important that the bobbins be smooth so the thread does not snag on open pores or coarse grain.
- . Bruce has used boxwood, pink ivory, olive, mountain mahogany, kingwood, tulipwood, African blackwood, zebra wood, cocobolo, rosewood, rock maple, yew, pau ferro, bloodwood, redheart, Dymondwood, Colorwood, and Corian.
- . The grain of the wood should not deviate by more than 15 degrees from the axis of the bobbin, since a greater angle would result in a weak point and a possible break.
- . Safety is not as much of an issue in turning bobbins. The bobbin is so small and light it is not likely to fly off the lathe harmfully. Nevertheless, safety glasses should still be worn.
- . The bobbin handle is at the tailstock end and the neck at the chuck end. This gives maximum stability while turning the long neck.
- . A piece of wood is prepared that is about 1/2" x 1/2" square and 1-2' long. The wood is rough-turned to a 1/4" cylinder for the Midlands style, or 3/8" for the continental style, with a small spindle roughing gouge.
- . Enough of the wood is fed through the headstock and held by a chuck so that the tail of the handle can be turned and sanded. Then the rest of the bobbin length is fed through, and the handle end of the blank is supported by a Corian cone with a very small cup in a revolving center to prevent whipping during rotation. It is important that the blank not be under much compression from the tail center.
- . Using templates as guides the profile transition points are marked on the cylinder first with a pencil and then with the point of the skew. Bruce uses a small piece of thin plywood with small notches cut into it for his template.
- . By request from Marie, Bruce leaves the design of the handle portion of the bobbin relatively simple so it does not irritate her hand as she works with it.