

**BEFORE THE ARKANSAS PUBLIC SERVICE COMMISSION**

**IN THE MATTER OF THE APPLICATION  
OF SOUTHWESTERN ELECTRIC POWER  
COMPANY FOR A CERTIFICATE OF  
ENVIRONMENTAL COMPATIBILITY AND  
PUBLIC NEED FOR THE CONSTRUCTION  
OWNERSHIP, OPERATION AND  
MAINTENANCE OF THE PROPOSED 345  
KV TRANSMISSION LINE BETWEEN THE  
SHIPE ROAD STATION AND THE  
PROPOSED KINGS RIVER STATION AND  
ASSOCIATED FACILITIES TO BE  
LOCATED IN BENTON, CARROLL  
AND/OR MADISON AND WASHINGTON  
COUNTIES, ARKANSAS**

**DOCKET NO: 13-041-U**

**DIRECT TESTIMONY OF DOUG STOWE**

1 **Q. Please state your name title and place of residence**

2

**EXPERT TESTIMONY OF DOUG STOWE**

**JUNE 28, 2013**

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1 My name is Doug Stowe, or to be more formal, Douglas R. Stowe, Jr.

2 I live at 412 Sandrock Road, just outside the city limits of Eureka Springs, 72632

3

4 **Q. How long you have lived in Eureka Springs**

5

6 A. Since the fall of 1975, almost 38 years

7

8 **Q. What are your experience and qualifications regarding the arts?**

9

10 A. I have attached my resume.

11

12 I moved to Eureka Springs as a studio potter and soon thereafter adopted  
13 woodworking as my primary art form. I became friends with many of the great  
14 predecessors in the arts here, including Tommy Thomas, Louis and Elsie Freund, Ely De  
15 Vescovi, Glenn Gant, and many more. I found myself a part of a growing arts community  
16 that had roots going back into the 19<sup>th</sup> century. I've kept active in the arts by participating  
17 in local craft shows and serving on the Eureka Springs Arts Council.

18

19 In 1976 I was one of the founders of the Eureka Springs Guild of Artists and  
20 Craftspeople and was the organization's first president. I served again as president in the  
21 late 1990's during the time in which the organization was brought to a close and we used

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1 its remaining resources to form the Eureka Springs School of the Arts, ESSA, which was  
2 formally organized in 1998.

3

4 As a self-employed woodworker I spent years developing my skills and marketing  
5 my work and at one time had 30 galleries selling it throughout the US. I was one of  
6 dozens of Eureka Springs professional artists producing works for a regional and national  
7 market. In 1995 I began writing for publication in woodworking magazines, and began  
8 writing books for the woodworking market. Between then and now, I've completed seven  
9 books, 3 DVDs and published over 60 articles in woodworking magazines in the US and  
10 the UK.

11

12 I am currently working on my 8<sup>th</sup> book. During the fall, winter and spring months,  
13 I teach woodworking grades 1-12 in an independent school. My program, Wisdom of the  
14 Hands is one I started in 2001 to integrate woodworking as an activity to promote hands-  
15 on learning in all subject areas. With regard to that I often lecture for educational  
16 conferences related to hands-on learning and the arts, and have presented at two  
17 international conferences for arts education. During the summer months and on  
18 occasional weekends, I teach adult woodworking at various craft schools, and for  
19 woodworking clubs throughout the US.

20

21 In addition, my work is sold through 4 galleries in Arkansas including the Crystal  
22 Bridges Museum Gift Store, and the Historic Arkansas Museum and is also sold at

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1 Appalachian Spring Galleries in Washington, DC. I serve on the Board of the  
2 aforementioned Eureka Springs School of the Arts and was one of three founding board  
3 members.

4

5 In 2009 I was named an Arkansas Living Treasure by the Arkansas Department of  
6 Heritage and Arkansas Arts Council for my involvement in woodworking and the  
7 advancement of crafts.

8

9 **Q. Why did you choose Eureka Springs as a place to live?**

10

11 A. I moved To Eureka Springs in 1975 drawn by the scenic beauty, the abundant  
12 hardwoods, the pristine ecosystem, the quaint galleries, and the wonderful outdoor  
13 recreation opportunities this place offers. The town was like no other place I'd visited in  
14 my life. I soon discovered Eureka Springs to be a place in which artists and craftsmen  
15 were encouraged in their work by a strong network of elders and peers.

16

17 **Q. How is the natural beauty of the area affecting you in your work as an artist?**

18

19 A. As a woodworker, much of the inspiration for my work is drawn from the forests  
20 that surround my home, and that serve as a buffer toward the harsher realities of modern  
21 life. My wife and I live on 11 acres that we regard as land held in preserve and in trust for  
22 future generations. I work almost exclusively with woods from Arkansas, as

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1   woodworking with beautiful woods is a way I can make known the beauty and value of  
2   our native species. I sign the boxes and furniture that I make, not only with my name, but  
3   also with the names of the species that have been used, as I regard the woods as being  
4   given voice in the creative process through my work and careful craftsmanship.

5   I can clearly remember the day friends helped me move into my current home and wood  
6   shop. As we stepped out of our trucks carrying my tools and equipment I heard the cry of  
7   two hawks circling overhead. We all looked up and watched having received such a  
8   strong confirmation that I had arrived with my tools and my work to just the right place.

9   My office and wood shop windows look out on the forest that would be destroyed if  
10  SWEPCO and the APSC were to choose route 91, and I can hardly express the turmoil  
11  that prospect would cause to my creative life.

12

13         Each of the windows in my shop and finish room are arranged so that when I look  
14  up from my work, I look to the forest for inspiration upon which my work depends.

15  I know that artists can work under the worst of circumstances, and will find ways to  
16  proceed with their translations of physical and cultural realities despite what other folks  
17  choose to do to the natural environment. But artists serve as canaries in a coal mine. We  
18  tend to be more sensitive and more quickly disturbed when massive disruptions take

19  place in the visual realm. Folks come to Eureka Springs in part because they hope to find  
20  something more than concrete and power lines. And those of us who've come to love this  
21  place, take very seriously our responsibility to preserve it for others to enjoy long after  
22  we're gone.

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1

2           We were not the first to feel this way about this place. Louis Freund was an early  
3 friend of mine here in Eureka Springs. He and his wife Elsie purchased the old Carrie  
4 Nations home and founded the first Eureka Springs Summer School of the Arts. Louis  
5 was also the tireless driving force for our entire city of Eureka Springs being put on the  
6 national Historic register and his work as a social activist led to the founding of our  
7 historic district, protecting the architectural integrity and beauty of Eureka Springs. Elsie  
8 Freund and I worked with the Guild of Artists and Craftspeople education committee  
9 planning programs to enhance learning opportunities for local artists.

10

11 **Q.     Do you know other artists who choose to live and work in Eureka Springs**  
12 **because of its natural beauty?**

13

14 A.     I can give a long list of artists I know personally and each can tell the same thing.  
15 Beauty of the natural environment is the first hook connecting us to Eureka Springs.  
16 First, and as I mentioned, Louis Freund was well known as an advocate for the protection  
17 of our city's visual resources. His friend, famous Arkansas writer, John Gould Fletcher,  
18 had written to him in the 1940s, "not much happening in Eureka, but it sure is laid out  
19 pretty." Even before that, when the city was founded, spring preservations were  
20 established to protect our city's springs in perpetuity, considering the quality of water,  
21 but also the protection of their scenic beauty. Nearly every day of the spring and summer  
22 visitors will find artists set up with easels and watercolors, sketching the beauty of this

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1 place. Plein Air painting where students and professionals join in outdoor painting  
2 exercises is one of the favorite activities at the Eureka Springs School of the Arts.

3

4 **Q. What types of artists or art institutions and establishments are present in**  
5 **Eureka Springs and surrounding areas?**

6

7 A. In addition to the Eureka Springs School of the Arts, our neighboring community  
8 of Holiday Island has an art guild, painting competitions and an active group of amateur  
9 and semi-professional artists. In the City of Eureka Springs, we celebrate May Fine Arts  
10 Month and have an active Eureka Springs Arts Council with participation of the Mayor,  
11 city government, the chamber of commerce and tourist promotion commission in addition  
12 to an appointed group of active professional artists and gallery owners. We have dozens of  
13 galleries, and gift stores specializing in the arts, some of which specialize in locally  
14 produced work.

15

16 In 1998, following years of planning by the Eureka Springs Guild of Artists and  
17 Craftspeople, two friends and I founded the Eureka Springs School of the Arts to offer  
18 weeklong classes to adults and children in various forms of artistic expression. The  
19 location of the school near Inspiration Point in Eureka Springs was chosen because of its  
20 beautiful setting. The school is between two of the proposed routes. These routes may or  
21 may not be visible from school, but they will impact the overall impression as one arrives  
22 on campus. The school currently serves about 250 part time students per year, 58% of

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1 whom come from outside the local area. We recently purchased 60 adjoining acres for  
2 expansion and have new studios under construction. The president of our ESSA board  
3 noted the following in regard to SWEPCO's plan: "The proposed routes by SWEPCO  
4 would also adversely affect part of a beautiful horizon that draws millions of tourists to  
5 Eureka Springs and the surrounding area. Such a landscape-altering project would have a  
6 distressing effect on the regional economy and our School's viability. Tourists, some of  
7 whom are our students, generate vital revenue that allows the School to be able to serve  
8 the public. " <sup>i</sup>

9

10 In November 2011, Crystal Bridges Museum of American Art opened in  
11 Bentonville, AR, founded by Alice Walton, heir to the founder of Walmart. It is a 1.6  
12 billion dollar venture and has from the outset sought a relationship with Eureka Springs  
13 as its partner in regional promotion of the arts in Northwest Arkansas. I was personally  
14 involved early at the start of the museum's construction following a conversation with  
15 Alice Walton when we were introduced at a local arts and craft fair. She asked me to  
16 serve as a consultant in the processing and use of the timber harvested from the site. I  
17 helped the museum director in that task and was invited to make a bench for the museum  
18 from walnut that is on display in the administrative office of the museum. In September  
19 of 2012, I was asked to make boxes for the first year staff from woods harvested from the  
20 museum site. When those 300+ boxes were completed, Alice Walton asked me to make  
21 another 500 boxes for the first year volunteers.

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1 All of the artists in Eureka Springs are excited about the promising future of the  
2 arts in the region that the presence of this major museum offers, and most particularly  
3 about potential collaboration with the museum on projects of importance to the arts. If  
4 anything, the presence of this new museum will increase, rather than decrease, the  
5 economic importance of the arts for Eureka Springs.

6

7 **Q. What is the economic importance of the arts for this area?**

8

9 A. Zeek Taylor who manages the Eureka Springs Artist Registry estimates the  
10 number of visual artists at over 200, which is almost 10 percent of the city's population,  
11 and the number doesn't include other types of artists. <sup>ii</sup>

12

13 Eureka Springs ranked number 8 in the 2012 American Style survey of the Top 25  
14 Arts Destinations (small city category, under 100,000). Eureka Springs whose population  
15 hovers around 2,000 is one of the smallest cities on the list. <sup>iii</sup>

16

17 In 2013, Art Place listed Eureka Springs as one of the top 12 small town art places  
18 of America. <sup>iv</sup>

19

20 Arkansas Department of Parks and Tourism Director Richard Davies, on behalf of  
21 the Arkansas State Parks, Recreation and Travel Commission (SPRTC), submitted the

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1 following statements to the Public Service Commission on May 29, 2013 regarding the  
2 proposed 345 kV powerline going through Eureka Springs: <sup>v</sup>

3

4 “I think it was the SPRTC’s desire that the Public Service Commission rigorously  
5 examine the need for this project at all, and if it is necessary, then to insist on a route that  
6 would have the least impact on scenic, natural and historic resources in the area. The  
7 route going through the middle of Eureka Springs presented as an option is almost  
8 beyond comprehension.” “The scenic quality of Arkansas, and especially the area this  
9 line would cross, is the number one reason people visit our state, spending \$5.7 billion  
10 last year. Many of our citizens have moved to these scenic areas to avoid just this sort of  
11 intrusion. The State Parks, Recreation and Travel Commission would appreciate the  
12 Public Service Commission’s consideration of these concerns.”

13

14 There are two primary industries in Eureka Springs, the arts, and tourism, and if  
15 you’ve read any studies you know that arts and tourism are deeply entwined. The West  
16 Virginia Craft Study 2003, explaining the economic impact of craft noted the following:  
17 “There is also a very strong linkage between crafts and tourism. Recent studies indicated  
18 that thousands of individuals come to craft communities or destinations each year. This  
19 includes artists, instructors, students, collectors and craft enthusiasts as well as traditional  
20 tourists. The constituents of each group contribute to the local economy in a variety of  
21 ways from the local purchase of arts, crafts and supplies to the purchase of retail items,

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1 gasoline, groceries, food and lodging. It appears that crafts can be a major travel  
2 attraction that generates tourism and overall economic development.” (p. 2) <sup>vi</sup>

3 In addition to the arts and crafts sold through local galleries many of the artists are  
4 involved in regional and national sales through travel to craft shows. They bring money  
5 home to spend in the local economy. A typical artist may make as little as 10-15 % in  
6 local sales with the balance of his or her income derived from out of area sales, wholesale  
7 to galleries, direct to customers , through craft show sales or over the internet.

8 The arts culture of Eureka Springs draws new artists each year, and for every new artist,  
9 there seem to be more who want to move here. I don’t have statistics on this  
10 phenomenon. People inclined to participate in the arts recognize the beauty of the area  
11 and are inspired to move here to become more deeply involved in the arts. And this is a  
12 thing that I’ve been able to observe during my 38 years as a participant in the artist  
13 community of Eureka Springs.

14

15 **Q. How would your work as an artist, and the work of other artists in this area,**  
16 **be affected by the construction of the powerline?**

17 A. The clear-cut right of way would be within 75 feet of the deck at the back of my  
18 home. A 150 foot tall pole would tower almost directly overhead. Presently a forest  
19 buffer exists between my home and the noises from Spring Street in Eureka Springs. That  
20 buffer would be gone. In the summer, leaves on the trees isolate us visually and  
21 acoustically from town. The power line would remove all that and replace it with a

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1 hostile environment kept perpetually sterile of normal forest growth. Instead of the wind  
2 rustling through leaves, we would hear the hum of wind over wire and possibly worse.

3           At the present time, I live and work in a state of sanctuary... That sanctuary  
4 would be lost and never come back. Artists throughout Carroll County who live within  
5 view of one or more proposed routes face the same threat, the same potential loss. We are  
6 a close-knit community of artists who care deeply for each other. The losses sustained by  
7 one, affects others and we have a long-standing tradition of charitable art auctions used to  
8 help those in need and to raise money for worthy projects and for each other. We have a  
9 well-established sense of obligation and responsibility to stand up for each other in times  
10 of personal crisis. With this powerline proposal, I have never known a pending crisis to  
11 be more widespread.

12           As an author and well-known woodworking teacher, I frequently have visitors  
13 wanting to visit my shop and to purchase some of my work or some of my books and see  
14 where I live and work. I've had busloads of visitors from the Arkansas Art Center, the  
15 Oakland (CA) Art Museum, and the Los Angeles Folk Art Museum. Visitors always  
16 comment on the beauty of this place. That beauty would be gone. The simple mechanism  
17 is this: Artists choose to live and work here because they are attracted by the natural  
18 beauty. They've formed a thriving art community that spurs creativity, attracts other  
19 artists to move and work here. The arts are the bedrock of our community. And the visual  
20 beauty of this place is the foundation for the arts. It's why we gathered here in the first  
21 place. For SWEPCO to take our visual landscape so lightly is a sacrilege and a shame

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1 that the artists of Eureka Springs would not forgive. The danger that SWEPCO poses to  
2 our economy is not just a loss of tourism, but also a loss of artists and the arts.

3 **Q. Have you read the EIS for this powerline project?**

4

5 A. Yes.

6

7 **Q. Did the EIS address possible impacts of the powerline project on the artists’  
8 community of Eureka Springs and their livelihood?**

9

10 A. No. Not at all.

11

12 **Q. In your opinion, did the EIS adequately describe and analyze, the impact of  
13 the powerline on the artist community and its the artists’ community economic  
14 impact on the region?**

15

16 A. It did not.

17

18 **Q. DOES THIS END YOUR DIRECT TESTIMONY?**

19

20 A. Yes.

21

22

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<sup>i</sup> Lucilla Garrett, President for Board of Eureka Springs School of the Arts (ESSA), comments on Docket # 13-041-U, by, on May 22, 2013.

<sup>ii</sup> Communication with Zeek Taylor, June 26, 2013

<sup>iii</sup> <http://www.americanstyle.com/2012/06/top-25-small-cities-for-art/>

<sup>iv</sup> <http://www.artplaceamerica.org/articles/topsmalltownartplaces2013/>

<sup>v</sup> [http://www.apscservices.info/ReceivedDocs/1528\\_7\\_06062013\\_2\\_1.pdf](http://www.apscservices.info/ReceivedDocs/1528_7_06062013_2_1.pdf)

<sup>vi</sup> [www.economicoptions.org/WVCODAreportcomplete.doc](http://www.economicoptions.org/WVCODAreportcomplete.doc)

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## Curriculum Vitae

### Douglas Stowe

PO Box 247

Eureka Springs, AR 72632

Website <http://www.dougstowe.com>

Blog: <http://wisdomofhands.blogspot.com>

Date of Birth -- November 15, 1948

Place of Birth -- Memphis, Tennessee, USA

Business 479-253-7387

email: [douglasstowe@gmail.com](mailto:douglasstowe@gmail.com)

### Narrative:

I began my career as a woodworker in 1976, making custom furniture and small boxes. In 1995, I began writing how-to articles for a variety of woodworking magazines. In 1997 my first book was published, and I have since published six more. I have completed three DVDs with Taunton Press.

In 2001, I began a woodworking program at the Clear Spring School, designed to integrate woodworking activities to stimulate and reinforce academic curriculum, restoring the rationale for the use of crafts in general education and demonstrating its effectiveness. I am actively engaged in writing and speaking about the need for hands-on learning in all areas of school curricula, while I continue to produce furniture, small boxes, and write for a variety of woodworking magazines.

### Education:

1974-1975

**Memphis State University**

Memphis, TN

Ceramics, and faculty assistant in ceramics (not for degree)

1966-1970

**Hastings College**

Hastings, NE

B.A. Political Science

### Experience:

2001-Present

**Teacher/Director**, Wisdom of the Hands at the Clear Spring School

1995-Present

**Writer**, Books and articles and DVDs on the subject of woodworking and woodworking education.

2002-2008

**Contributing Editor**, *Woodwork, A Magazine for all Woodworkers*

1975-Present

**Furniture Craftsman**, Designing and building custom home furnishings and inlaid wood accessories from native Arkansas hardwoods.

### Teaching:

2008-Present

**Fulbright Senior Specialist Roster**

2001-Present

**Clear Spring School**, Director, Wisdom of the Hands

2000-Present

**Weekend and weeklong Classes**, Craft Schools throughout the US.

### Lectures and Presentations:

November 2012

**ISACS conference**

Louisville, KY

July 2012

**Eliot School**

Boston, MA

July 2010	<b>Hands Conference</b> , Ford Motor Company	Dearborn, MI
June 2009	<b>Educational Sloyd</b> Furniture Society	MIT, Cambridge MA
September 2008	<b>Crafticulation</b> , University of Helsinki	Helsinki, FI
April 2008	<b>CODA</b> (Craft Organization Development Assn.)	Little Rock, AR
April 2008	<b>Woodworker's Showcase</b> Northeast Woodworker's Assn.	Saratoga Springs, NY
June 2006	<b>Furniture Education Panelist</b> , Furniture Society	Indianapolis, IN
May 2006	<b>Traditions in Transitions</b> , Umeå Universitet	Umeå, Sweden
April 2005	<b>Hands Conference</b> , Ford Motor Company	Dearborn, MI
2004	<b>New England Association of Woodworking Teachers</b>	Providence, RI

**Publications:**

**Articles:**

August 2013	<i>Fine Woodworking</i> Master Class wooden hinges	Taunton Press
Summer 2013	<i>Best of Fine Woodworking</i> Outdoor Projects	Taunton Press
April 2013	<i>Fine Woodworking</i> Installing knife hinges	Taunton Press
December 2012	<i>British Woodworking</i> Wisdom of the Hands	Fresh Wood Publishing
Fall 2012	<i>Fine Woodworking</i> Quick and Easy Projects (Compilation)	Taunton Press
August/Sept 2012	<i>American Woodworker</i> No Fuss Box Joints	
March 2012	<i>Fine Woodworking</i> Easy Glass Doors	Taunton Press
December 2011	<i>Fine Woodworking</i> Distinctive Box Details	Taunton Press
August/Sept 2011	<i>American Woodworker</i> Sliding Book Rack.	
July 2011	<i>Make Magazine: Vol. 27</i> Spoon Carving Knife	
March 2010	<i>Wisdom of the Hands</i> , Lee Valley Woodworking Newsletter, Vol.4 Issue 4	
April 2010	<i>Fine Woodworking</i> , Perfect Hinges Every Time	
Feb/March 2010	<i>American Woodworker</i> , The Gifkins Box	
Feb/March 2010	<i>American Woodworker</i> , A Simple Router Table	
Summer 2009	<i>Furniture Matters</i> , Sloyd, Wood Shop and Formative Education	
Summer 2009	<i>Fine Woodworking</i> Essential Shopmade Jigs (Compilation)	Taunton Press
Feb/March 2009	<i>American Woodworker</i> , School News, Clear Spring School	
December 2008	<b>Fine Woodworking</b> , Better Way to Build Boxes	Taunton Press
October 2008	<b>Woodwork</b> , Revisiting Educational Sloyd	
April 2008	<i>Fine Woodworking</i> Cover story, Designing Boxes	Taunton Press
April 2008	<i>Woodwork</i> , A Simple Bookstand	
February 2008	<i>Woodwork</i> , Robyn's Bench	
December 2007	<i>Woodwork</i> , A Tale of Two Boxes	
September 2007	<i>Woodcraft</i> , Doug's Custom Knife Box	
August 2007	<i>CabinetMaker</i> , editorial, Woodshop in a Nutshell	
August 2007	<i>Fine Woodworking Website</i> , Woodworking for Kids	Taunton Press
April 2007	<i>Woodwork</i> , A Beginner's Bench Hook	
Spring 2007	<i>Independent School</i> , Woodworking at Clear Spring School	
March 2007	<i>Woodcraft</i> , Economics, Woodworking and Stamp Trucks	
December 2006	<i>Encounter: Education for Meaning and Social Justice</i> , Wisdom of the Hands	
December 2006	<i>Fine Woodworking</i> , Center Gap Table Tops	Taunton Press



November 2006	<i>Woodwork</i> , Making a vacuum veneered box	
November 2006	<i>Woodcraft</i> , Making a pen collection box	
August 2006	<i>Fine Woodworking</i> , Finishing Boxes with Danish Oil	Taunton Press
August 2006	<i>Woodwork</i> , Making a carved Jewelry Box	
June 2006	<i>Woodwork</i> , Making a Rustic Wooden Box	
April 2006	<i>Woodwork</i> , A Union of Souls, Profile of Robyn Horn	
April 2006	<i>Woodwork</i> , Making Crooked Knives	
March 2006	<i>Northern Woodlands</i> , Another View of Woodworking Education	
Jan/Feb, 2006	<i>Fine Woodworking</i> , Methods of Work "A minimalist router table"	
Nov/Dec 2005	<i>Fine Woodworking</i> , Reader's Gallery, Walnut Workbench	
January 2006	<i>Woodcraft</i> , Vacuum Laminated Box	
December 2005	<i>Woodcraft</i> , Making Magazine Storage Boxes	
October 2005	<i>Woodwork</i> , Making a Walnut Writing Desk	
November 2005	<i>Woodcraft</i> , Back to School, the Wisdom of the Hands	
August 2005	<i>Woodwork</i> , Beginning Sloyd, 21 <sup>st</sup> Century	
August 2005	<i>Woodwork</i> , The Sloyd Knife	
July 2005	<i>Woodcraft</i> , White Oak Bookcase	
May 2005	<i>Woodcraft</i> , Making a Walnut Box with Mitered Box Joints	Dovetail Media
June 2005	<i>Woodwork</i> , Making a Cane for Aunt Wuzzie	
April 2005	<i>The Woodworker</i> , Making a Stone topped Table	Nexus Media, UK
February 2005	<i>Woodwork</i> , Making Scandinavian Bent Wood Boxes	
December 2004	<i>Woodwork</i> , Making Sculpture from the Half Model	
December 2004	<i>Practical Woodworking</i> , Making a Cradle	Nexus Media, UK
October 2004	<i>Practical Woodworking</i> , Chair for a Young Rocker	Nexus Media, UK
August 2004	<i>Woodwork</i> , Free Wood	
August 2004	<i>Woodwork</i> , Educational Sloyd	
August 2004	<i>Woodwork</i> , Paper Sloyd	
June 2004	<i>Woodwork</i> , Making a Tribal Coffee Table	
June 2004	<i>The Woodworker</i> , Making Desk Compartments	Nexus Media, UK
January 2004	<i>Practical Woodworker</i> , Boxes With Angled Slip-Feathers	Nexus Media, UK
April 2004	<i>Woodwork</i> , Making Valentines Boxes-Family and Community in the Woodshop	
December 2003	<i>Woodwork</i> , Making a Box for John Ruskin	
August 2003	<i>Woodwork</i> , Making Stone Topped Tables	
April 2003	<i>Woodwork</i> , Making Lucy's Cradle	
December 2002	<i>Woodwork</i> , Making Desk Compartments-Cubbies, Drawers and Secret Boxes	
October 2002	<i>Woodwork</i> , Making "Turned" Shaker Knobs on the Router Table	
July 2002	<i>Practical Woodworker</i> , Hall Table	Nexus Media, UK
June 2002	<i>Woodwork</i> , Spalted Maple and Walnut Table	
April 2002	<i>Woodwork</i> , Making a Child's Walnut Rocker	
February 2002	<i>The Woodworker</i> , Pedestal Table, Hinge Jig	Nexus Media, UK
December 2001	<i>Woodwork</i> , Making Boxes With Angled Slip-feathers	
August 2001	<i>Woodwork</i> , A Simple Technique For Installing Butt Hinges	
August 2001	<i>Woodwork</i> , Half Blind Dovetails (With Power Assist)	
December 2000	<i>Woodwork</i> , Making an Inlaid Pencil Box With Slot Hinges	

July/Aug 1997 *Woodworker's Journal*, Cherry dining chairs  
 Mar/Apr. 1997 *Woodworker's Journal*, Cherry dining table  
 Jan/Feb. 1997 *Woodworker's Journal*, Cherry Sideboard  
 Aug/Sept.1996 *Woodworker's Journal Online*, Artist's Profile  
 To present <http://www.dougstowe.com/wwjonline/wj1004.htm>  
 April 1996 *Fine Woodworking*, Notes and Comments, Table and benches.  
 Nov./Dec 1995 *Woodworker's Journal*, Spice Cabinet and Artist Profile  
 Sept./Oct. 1995 *Woodworker's Journal*, Earring chest, inside and cover

**Books:**

Fall 2011 *Building Small Cabinets* Taunton Press  
 Fall 2009 *Rustic Furniture Basics* Taunton Press  
 Spring 2008 *Kästen & Schachteln* German edition of CIG Box Making Holzwerken  
 Spring 2007 *Basic Box Making* Taunton Press  
 March 2004 *The Complete Illustrated Guide to Box Making* Taunton Press  
 Winter 2001 *Making Elegant Custom Tables* Popular Woodworking Books  
 Spring 2000 *Simply Beautiful Boxes* Popular Woodworking Books  
 Fall 1997 *Creating Beautiful Boxes With Inlay Techniques* Betterway Books

**DVDs:**

Spring 2012 *Building Small Cabinets* Taunton Press  
 Fall 2009 *Rustic Furniture Basics* Taunton Press  
 Spring 2007 *Basic Box Making* Taunton Press

**Exhibits and Awards:**

**2012** **Making My Small Cabinets** Historic Arkansas Museum Little Rock, AR  
 2009 Named "Arkansas Living Treasure", Arkansas Dept. of Humanities and  
 Arkansas Arts Council  
 2009 **Custom by Design** Historic Arkansas Museum Little Rock, AR  
 2005 **Golden Hammer Awards**  
 2<sup>nd</sup> place Books, 3<sup>rd</sup> place Articles, 3<sup>rd</sup> place Photography NAHWW  
 2004 **Contemporary Craft And Sculpture-UALR** Little Rock, AR  
 2003 **Individual Artist Fellowship** Arkansas Arts Council  
 2003 **Golden Hammer Award** National Association of Home Workshop Writers  
 First Place-Books  
 2002 **Living with Contemporary Craft**-Decorative Arts Museum Little Rock, AR  
 A Reliquary of Wood  
 2002 **Golden Hammer Awards** National Association of Home Workshop Writers  
 1st Place-Feature Articles, 2nd Place-Books  
 2002 **Creators/Collectors**-Baum Gallery UCA Conway, AR  
 2001-2002 **Enhancements**-Hand Crafted Functional Objects Exhibits, USA  
 2000 **MOAK**, Best of Show, Springfield Art Museum Springfield, MO  
 1999 **Focus on Shrines** University of Arkansas Little Rock, AR  
 Sponsored by the Eureka Springs School of the Arts.

1996	Maker of Governor's Arts Awards for 1996	Arkansas Arts Council
1993-1998	<b>Buyers' Market of American Crafts</b>	Philadelphia, PA

**Civic Participation:**

2001-present	<b>Eureka Springs School of the Arts</b> , Board of Directors and founder
2006-2008	<b>National Association of Home Workshop Writers</b> , President
1990-2000	<b>Office of Human Concern</b> , Board of Directors
1977	<b>Eureka Springs Guild of Artists and Craftspeople</b> , Founder and first President