

Treva Carter — interviewed 3/25/10 by Judy Lynn at Treva's home

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Edited

This is in addition to the written report she gave me about how the Coupeville Arts and Crafts Festival began.

Judy: I understand that the Front Street Improvement Association wanted to start the festival in order to generate money to improve the buildings. Many were vacant and in disrepair.

Treva: Yes, <sup>Swell</sup>Walt Swell said the Front Street Development Committee was interested in the improvement Front Street. They were thinking of putting on a festival or fair of some kind. He asked me to come to the next meeting at the Blockhouse Inn. I agreed to go to see what they had in mind. They had not one penny of budget.

Judy: Were you asked to join the group because you were an artist?

Treva: Yes. We lived on the prairie near Roberta Smith. I had sold some of my work in Coupeville.

I did a portrait of John LeSourd. Late in his life he came to my place to ask what I intended to do with the pile of manure we had cleaned up from our horse pasture. I told him I was hoping someone would take it away. He said he would. He had a truck and with a bucket, shovel and little step stool he loaded the manure on the truck. I said, "Why don't you let my son do that? He is young and strong." John said "This is the way I stay among you." I gave ~~me~~ a green thumb in the painting because he was such a good gardener. Al Sherman still has the painting I did of his mother, Dorothy.

Judy: What part of the festival did you do?

Treva: Every part. Roberta's mother, Hazel, cleaned windows and buildings and we begged and borrowed equipment to display the work. The art gallery was in the Blockhouse Inn. The Rec Hall was used by the Whidbey Weaver's guild for their display and demonstrations.

We went throughout the island talking to artists and asking them to participate. We decided on the date, following the Bellevue festival and then Anacortes so the artists would come here, which they did. We were giving local artists a chance to exhibit. Some had never exhibited before.

The committed wanted an event that would draw the community together and have a common interest. They would relate because the exhibitors were their friends.

Judy: How did you market the festival?

Treva: Mostly by Jack and Marion Williams. He had been city manager at Everett so he knew how to do that. I don't know how they did finances. Artists and craftsman paid a small fee I believe. It was all volunteer labor.

Judy: I understand that things were put in the windows of the empty buildings.

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Treva: Yes, they put exhibits in their windows. Everyone was involved. In Lindsay's Marina was the beach bounty. Pies were sold in the little building behind the hotel, which was the first museum at the time.

Calhoun

The setting was perfect. People loved being by the water, even if they weren't interest in the art. Everyone came.

Judy: I have heard that some members of the committee had gone to an art festival on the main land to see how it was done.

Treva: I bet they went to Bellevue. I had gone to both Bellevue and Anacortes.

Judy: Were Holace Perry and Mickey Becker here then?

Treva: Yes, they were very enthusiastic. Of course the festival promoted their business. They wre strategically located.

Judy: I remember Mickey telling me that they found a cobbler's bench in the bottom floor of their building (Race Drug Store / Old Town Shop) and put it out in front of their building. They got a punch recipe from Washington DC and sold "Cobbler's Punch."

Treva: Yes, I remember that.

Judy: How long were you involved in the festival?

Treva: For two years. After the first one I told them I would do it for another year, but only if they found someone to work with me who would take it over. I think that was Betty McPhee or Ilene Cristola.

Judy: Do you have any mother memories?

Treva: Vic Sealey lived with his mother in the tavern. He took care of her. She probably lived where the kitchen is now.