**ARTISTIC & LITERARY SITES**

**ON THE WEST SHORE**

A GUIDE TO

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Acknowledgements

Emily Carr

(on the west shore)

Emily's trips, writes: "What people do not realize is that Emily could sit in front of a clump of trees and paint a forest". Emily's childhood memories of View Royal are evoked in The Book of Small in which she recounts two outings, one to Millstream Falls, the other to the Four Mile Roadhouse. Local residents recall seeing Emily painting on the beach at the foot of Beacon Avenue. Emily Carr did not like to date or give titles to her paintings. For approximate dates and titles, consult Doris Shadbolt, The Art of Emily Carr, Vancouver/Toronto/Berkeley: Douglas & McIntyre, 1987. For camping trips, see Edythe Hembroff-Schleicher, Emily Carr: the Untold Story, Saanichton, B.C. / Seattle: Hancock House, 1978. Local historians and residents have furnished details about sites and anecdotes about meeting Emily Carr. See Maureen Duffus, Old Langford, Victoria: Town and Gown Press, 2003. Dennis Minikseter, The Gorge of Summers Gone, Victoria: Desktop Publishing Ltd., 2005.

All references to literary works are to the omnibus edition, The Complete Writings of Emily Carr, Vancouver/Toronto: Douglas & McIntyre, 1987. One of Emily's loveliest paintings, Happiness, was probably painted there. Other paintings: Young Pines and Old Maples; Laughing Forest; Young Arbutus; Three Tufted Tree Tops and Sky. Emily's childhood memories of View Royal are evoked in The Book of Small in which she recounts two outings, one to Millstream Falls, the other to the Four Mile Roadhouse. Local residents recall seeing Emily painting on the beach at the foot of Beacon Avenue.

1-3 Esquimalt Gorge Park, Four Mile House, Beaumont Avenue

The lovely Esquimalt Gorge Park (entry off Tillicum Road) offers superb views of the Gorge Waterway and the former site of the Rodd Brothers' boat shed at 355 Gorge Road West, now home to the Victoria Canoe and Kayak Club. Emily rented a cabin from the Rodds in the late 1920s and, in The Heart of a Peacock, recounts a sketching trip in a houseboat along the Gorge, accompanied by her Javanese monkey, Woo, and four griffon dogs. In September 1939 Emily rented Mrs. Shadford's shack, in a wooded area next to "Cameron's Wrecking" at 1340 Craigflower Road (now demolished). She made twenty-three sketches and remarks in Hundreds and Thousands: "Autumn is in them and a certain lighthearted joy strangely out of keeping with war" (Complete Writings, 878). One of Emily's loveliest paintings, Happiness, was probably painted there. Other paintings: Young Pines and Old Maples; Laughing Forest; Young Arbutus; Three Tufted Tree Tops and Sky.

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4-12 Cowwood and Metchosin

Metchosin was the most important of all the sites where Emily painted. She loved to sketch and paint its glorious coastline, dramatic seascapes and skies, quiet woods and farmlands. In Emily's day Metchosin District included the gravel pits at Royal Bay and Braden Mountain in the Metchosin Hills. "Pendray House" ("Havenwood", home to Coast Collective, 3221 Heatherbell Road) is the probable site of a May, 1940 painting trip. Emily had recovered sufficiently from a heart attack to make a two weeks' camping trip, accompanied by a maid, to a site near her beloved gravel pits, discovered by Humphrey Toms. Edythe Hembroff-Schleicher recalled quite clearly "the superb location of Emily's tiny shack in the enclosed grounds of a proud, aloof manor house near the familiar pits". The painting Light in Woods is attributed to this trip.

5 Metchosin Road – View of Gavel Pit

In June and September 1936 Emily had permission to park the "Elephant" in a small wood above the Producers Sand and Gavel Pit, Metchosin. In Hundreds and Thousands, Emily describes her struggle to paint the gravel pits and the beauty of space: "The predominating characteristic here, perhaps, is space, the great scoops out of the gravel pits, the wide scoop of sea" (Complete Writings, 827). Dola Acres, daughter of Bert Parker (who took over from Spencer, superintendent of the gravel pits), remembers that Emily Carr's caravan was parked up in a grove of trees on the hillside. Emily felt that she had done good work during this last camping trip in the "Elephant". Paintings: Above the Gavel Pit; Reforestation; Young and Old Forest; Rebirth, Windmills; Trees, Swirl, Juice of Life.
To Port Sooke River

A Victoria surgeon, whose wife often visited Emily Carr. The site of the painting, according to local

Growing Pains

In

Loggers Culls

Paintings:

Overhead; Seascape; Lagoon

Emily's stay in her caravan trailer at Albert

Happy Valley Road – Junction with Lindholm Road

In Growing Pains, Emily describes her last trip to Metchosin in the spring of 1942. Her sister Alice and a friend drove out to Metchosin and left Emily in a clearing off Happy Valley Road. Emily relished in the sights and sounds of spring and compared herself to an old, maimed goose left on the

Rocky Point Road – Junction with Lombard Drive

Hans Helgesen Elementary School

As a child, Emily Carr summered with her sisters at the Helgesen farm. In Ush and Thai, Emily recalls fifty years

Rocky Point Road – Junction with Taylor Road

“Glengarry” farm on Taylor Road belonged to Dr. Jones, a Victoria surgeon, whose wife often visited Emily Carr

in James Bay. Emily parked the “Elephant” in a field near

One can still see the original barn and

The Book of Small. Emily recounts tales of the early days of Langford, as told to her by Mrs. Lewis, daughter of

Flora Burns on the steps of

Emily's last painting trip to Langford was in June 1939. Her friends had

Port Renfrew

In August 1929 Emily Carr sailed in a steamer up the

The Malahat Farm is a heritage retreat built in 1912 on

The well known photograph by Nan Cheney of "Emily Carr on the Ferry Pier Leaving "Paint at Kapoor, Neath of Victoria, summer 1930" was taken on the Vancouver
dock. Emily would have travelled on the old CNR line (now the Galloping Goose Regional Trail) from Victoria to Leechtown, then hopped onto a speeder (a rail car for transporting logging crews and supplies) to the Kapoor Lumber Company Mill, a stop on the CNR line at Sooke Lake on the way to Cowichan Bay. Kapoor burned down that same year. There is no access by car to the Kapoor Regional Park Reserve.

Kapoor

The Malahat Farm is a heritage retreat built in 1912 on Anderson Road, off the West Coast Road, just before Shirley. A Miss M.E. Carr signed the register on July 5, 1920.

Whiffin Spit

One painting exists of Whiffin Spit, just beyond Sooke, now home to the world famous Sooke Harbour House hotel and restaurant, whose owners have created an “Emily Carr” room.

Malahat Farm, 2675 Anderson Road

The Malahat Farm is a heritage retreat built in 1912 on Anderson Road, off the West Coast Road, just before Shirley.

Port Renfrew

In August 1929 Emily Carr sailed in a steamer up the west coast to Port Renfrew. Emily was dismayed to see the abandoned white settlement but thrilled to discover a thriving Indian village. Some of her sketches of Port Renfrew are in Doris Shadbolt’s book The Sketchbooks of Emily Carr: Seven Journeys.

ROUTE TWO

Highlands – Millstream Road to Calcutt Pike Road

In The Book of Small Emily Carr describes a childhood visit to a pioneer homesteader, John H. Scafe, who built

a house on Long Lake (now Mckenzie Lake). She relates in The Heart of a Peacock how she rented a hunter’s cabin for the month of June, probably after 1923. Emily loved the silence, the wilderness, the wonderful bird life which still characterize this beautiful remote area. There was one unpaved road which led into the Highlands – the present Millstream Road. Emily probably ventured as far as the Calcutt Pike Ranch (now part of Goldstream Provincial Park), purchased by William Cuthbert Holmes in 1912. His son, Major Henry Cuthbert Holmes became a great collector of Emily Carr’s paintings.

Humpback Road – Mount Braden

In May 1932 Edythe Hembrow-Schliecher’s father drove her and Emily along the Humpback Road to a spot where they could scramble up to a hunting lodge on Mount Braden owned by Maude Mudder. Mount Braden is now part of the Sooke Hills Wilderness Regional Park and offers views of the public. Many of Emily’s so-called “rain forest” paintings originated from sketches made during this camping trip into a wilderness area. Paintings: Distant Hillsides; Forest Landscape; Forest Interior; Grey.