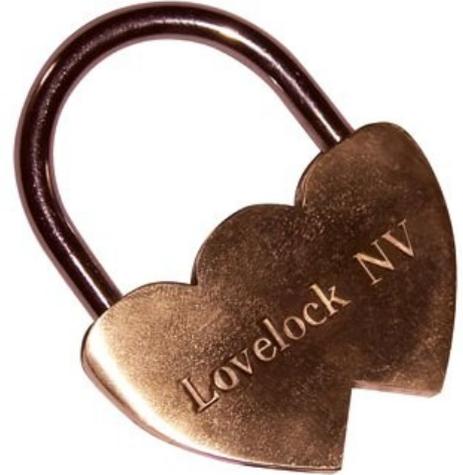


# LOVELOCK LINES

**The Lovelock Family Newsletter  
New Series #11 March 2015**

**Editor: Yann Lovelock  
yanda\_lovelock at yahoo.co.uk**

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## EDITORIAL

The last issue of our newsletter appeared nearly five years ago in 2010. The editorial postbag was not exactly filled with enquiries

about what had happened to it, or with offers of new articles, so the sleeping dog was quietly allowed to lie. Then the editor went to work part-time on an art encyclopaedia in Taiwan and fulfilled his creative ambitions that way instead.

But since *Lovelock Lines* had subsided without fireworks or fanfare, there was never any reason why it should not reappear some time. Lively conversations continued between members of the Lovelock List on Rootsweb. Pictures of Lovelock Places were added regularly to my Facebook albums and commented on with enthusiasm among the family diaspora. From time to time there were hits on the newsletters where they were cached online at Scribd, as no doubt on the family history site too. The momentum that had launched it in the first place was still there. Hopefully an issue longer than any of the ten that preceded it is adequate demonstration of the fact.

I wish to express my gratitude to all those I approached asking for articles, not only for their willing co-operation but for the promptness with which they got them to me. When I approached James and Graham for their genealogical update, the latter offered to throw in the amusing item with which this issue begins. I had long wanted to give some prominence to our Australian Aboriginal branch, not least because they are Lieflock cousins. The opening of Vera Lovelock Park and then the incorporation of Vera's early essay in a Sydney art installation provided a convenient peg to make a start on that. We can also congratulate ourselves that it was through the Lovelock List that the latter was arranged, as was the identification of their Lieflock ancestor earlier. Then Robert Chapman will welcome the treatment of yet another association with his father-in-law, Jack Lovelock, about whom he had provided us with so many earlier items. Finally, Peter Lovelock is a local artist whose work I came across on the web. His personal statement is not only on a novel subject; he is also welcome as a newcomer to our family dialogue.

# Rubbing shoulders with the Lovelocks

*Graham Lovelock surveys the history of family members in service in past centuries*

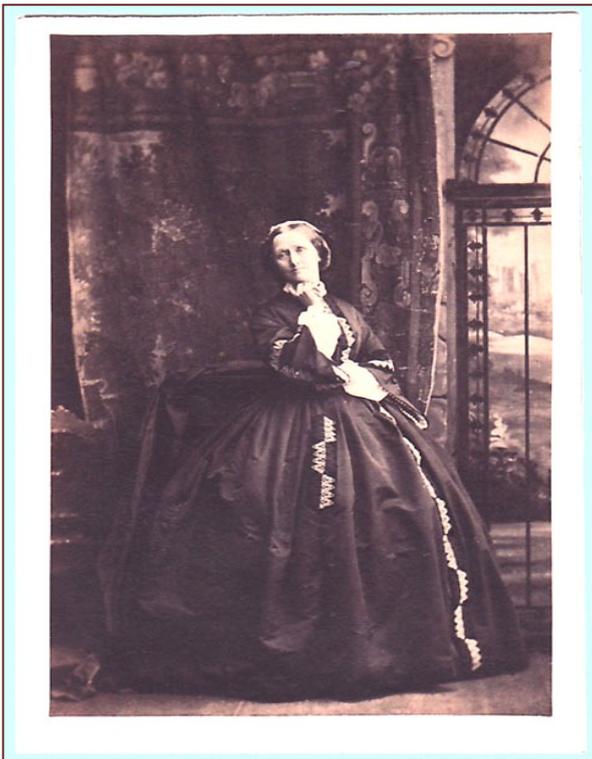
In these days when lotteries are creating several millionaires each week and 'celebrity' status is apparently accorded to anyone who spends five minutes on any television channel, no matter how obscure, it is easy to find oneself rubbing shoulders with someone who apparently falls into the categories of 'rich' or 'famous'.

But in days gone by, there were some lucky people who found themselves rubbing shoulders with a Lovelock, and what could possibly have been more satisfying or honourable?

Take for instance Jane Eliza Leeson. In 1851 she and her brother Henry were living in Greenwich Road in Greenwich, Kent. Jane was recorded by the Enumerator as a writer of poetry and other literature, but she was better known as a writer of hymns and a Latin translator. She and Henry, though, were lucky enough to have secured the services of Elizabeth Lovelock as one of their servants. Elizabeth was the fourth eldest of the 12 daughters of Martin Lovelock and Frances Best from what we know as the Swallowfield-Heckfield-Worplesdon Tree.

In 1871, No. 88 Gloucester Terrace in Paddington was occupied by the family of Henry Vignoles, 'Civil Engineer'. Henry was an interesting character – his father Charles Blacker Vignoles had worked for George Stephenson on the construction of the Liverpool and Manchester Railway. Henry had accompanied his father on work for Czar Nicholas I, learning Russian during his stay, and he worked as an engineer building railways in Germany, Switzerland, Spain, Poland, and finally on the Isle of Man, where he had been born. He and his wife Isabella, a native of Devon - although the two of them had met in Wiesbaden in Germany - were fortunate in that amongst their staff in Paddington was Jessie Lovelock, a member of the Ropley, Crondall and Dogmersfield Tree.

In 1881 Scarsdale House in Kensington was home to the barrister Edward Charles Curzon and some of his family. A photograph of his wife Emily has survived, and here she is in pensive pose, hopefully not contemplating a misdemeanour by one of the domestic servants, who included a Mary Lovelock about whom I for one know nothing bar the Enumerator's record that she was born in Hampshire in 1832 or 1833. If Mary was a Lady's Maid, pity her for having to deal with dresses the like of that which Emily is pictured in!

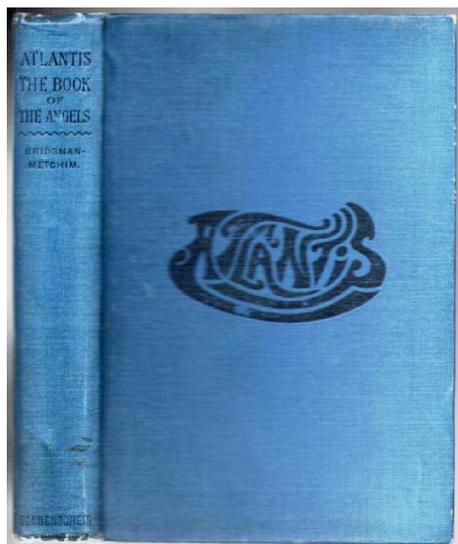


The house itself was worthy of note. It was built in the early 1690s, and was perhaps briefly home to the Duchess of Monmouth in 1699, certainly home at some stage to Sir Humphrey Edwin (Lord Mayor of London in 1697), to Countess Torrington in 1718 and also to John Conduitt, a Master of the Mint, in 1719. Later on it was for a time a school for young ladies, but gradually deteriorated in the decades it spent in the possession of the Curzons so that in 1899 only the shell was left. This apparently contained a haunted room associated with a legendary murder which was eventually pulled down to make way for an up-to-date tea and

retiring room for customers of retail premises which had invaded next door. I wonder if Mary knew anything of the haunting?

3 Hamilton Place in Mayfair in 1891 is our next port of call. Head of the household was the widowed Mary C. Vane-Tempest, 'Living on own means', as well she might. Her husband, who had died in 1884, was George Henry Robert Charles William Vane-Tempest, 5th Marquess of Londonderry, styled Viscount Seaham between 1823 and 1854 and known as The Earl Vane between 1854 and 1872, an Anglo-Irish aristocrat, businessman, diplomat and Conservative politician. The household included two valets, presumably each serving one of the Marchioness's sons, including John E. J. Lovelock, born in St Marks, Gloucester - a man who has been the subject of discussion in Lovelock circles before and a bit of a mystery still.

On now to 66 Cromwell Road, Kensington, in 1901. Another widow 'living on own means' headed the household - Octavia Willoughby Beaumont. Octavia was the illegitimate daughter of Digby Willoughby, 7<sup>th</sup> Baron Middleton, and she was apparently first married to a Major John Richard Smyth Wallis, although nobody seems to know exactly when or where. In 1872 she married Sir George Howland Beaumont, 9<sup>th</sup> Baronet, and she was still living at 66 Cromwell Road when she died on 19 June 1901. Her will was probated at £12,196, which, using the most modest comparator, would be over a million pounds today, or rather more than four million comparing average wages. A lady of means indeed! One of those receiving the benefits of her wealth was her footman Albert E. Lovelock, a man born in Thruxton in Hampshire, which anyone with an interest in British motorsport will have heard of. He was probably the child registered at birth as Edgar Albert, if he had added a year or two to his age by 1901, and if so was a member of the Monxton Tree.



As the new century began, John Ernest Lovelock of the Wiltshire Lieflock line was employed by the artistically inclined Donald Bridgman-Metchim as head gardener at a large house in Nightingale Lane, Clapham. The two struck up a friendship of sorts and John's son Ralph remembered sundry mementoes of that time in the family home - 'booklets, a plaster head of a young girl and a very large canvas'. According to Ralph, Bridgman-Metchim had once sculpted in marble the figures of a man and girl embracing which his narrow-minded family had smashed and sold for hard core. A similar fate nearly overcame his long novel titled *Atlantis, the book of the angels*, a reinterpretation of the biblical book of Genesis. For the date of its publication in the closing years of the Victorian era, it was thought sexually explicit and the family are said to have had the bulk of the first edition destroyed. However, there exist a 1900 edition and another

from 1903, an inscribed copy of which was presented to Ernest John 'with the author's sincere good wishes'. So there was one master at least who appreciated his good fortune.

Also south of the Thames, Henry John Thomas Joist was enjoying the fruits of his more successful labours at 27 St Agnes Place, Kennington, in 1911. Joist was only 49 years of age but had already retired from a position of Private Secretary in the Lord Chamberlain's Department at St James Palace. He had been appointed as a member (5<sup>th</sup> Grade) of the Royal Victorian Order, which was in the personal gift of the Sovereign for services rendered, so he must have been acquainted with some members of the Royal Family. However, he and his wife had managed to secure the services of Ella Lovelock as their housemaid, which we might consider a greater honour. Ella was a member of the Cholderton Tree.

Never mind, then, if you have not won a lottery or had your 15 minutes of fame as predicted by Andy Warhol; you might just be rubbing shoulders with a Lovelock instead and life doesn't get much better than that!

# VERA LOVELOCK PARK – a new Australian location

*Compiled by Glenys Lovelock*



**V**ERA Lovelock was born on 22 June 1933 in Brewery Lane at Armidale, NSW. Throughout her life she was a tireless campaigner for Aboriginal rights and social justice and was a well-known and respected figure in Armidale and its surrounding areas. She was a champion for the rights of Aboriginal youth who were caught up in the criminal justice system and she regularly participated as a volunteer in many youth programs throughout the New England region.

Vera was a product of the 'Stolen Generation', and was removed from her mother and father from Walcha Reserve at the age of 8 years. Placed in various government-run institutions and Christian colleges in her formative younger years, she was then farmed out as a domestic in her later teens to wealthy socialites at Vacluse on the North Shore of Sydney.

After age 18 she returned to the New England area to reconnect with family, only to find that her mother had passed away and her father was working somewhere in the bush and could not be located. After endless wanderings from town to town and picking up menial work along the way, she met William (Bill) Ernest Lovelock and they later married. Over the years she had 9 children of her own, as well as 1 foster child, and looked after countless other young people who would drop in and stay when they had nowhere else to go.

Vera passed away in 2008, her legacy lives on in her children and the many people that she helped and supported throughout her life. The many projects, programs and groups that Vera was involved with included the Armidale Aboriginal Elders Congress, Aboriginal Community Health Services, the Aboriginal Circle Sentencing Program, Community Justice Group, housing and charitable work. Recognition of her tireless work came towards the end of her life. In 2006 it was highly commended by the Law and Justice Foundation at Parliament House, Sydney. Cited then was her work with the police and the courts to help her community understand the issues affecting them. In particular she explained legal issues in plain language, making sure aboriginal people knew of and could access their rights.

On 2 September 2009, Mrs Hazel Green, a member of the Armidale Aboriginal Elders Congress, wrote on their behalf to the then Mayor of Armidale, Peter Ducat, and requested that a memorial be established in honour of 'Aunty Vera' for her hard work, time, commitment and dedication to the local Armidale community. The Congress requested that a street, road or park be named in her honour. This request was granted by the Armidale Dumaresq Council and it was agreed to name a local park in memory of Vera. The Council recognised the contributions made by Vera to the Armidale community and its people and her dedication to improve justice outcomes for Aboriginal people.

The Vera Lovelock Park was officially opened by the Mayor on Tuesday, 14 December 2010. In attendance was Vera's family, extended family, close friends and members of the Armidale community. The Vera Lovelock Park is located off Bradley Court in the Nethererton Park Estate in northern Armidale at a height of 1065 metres above sea level. <https://www.google.com/maps/place/Bradley+Ct,+Duval+NSW+2350,+Australia/@-30.486145,151.67241,3a,90y,1.27h,91.56t/data=!3m4!1e1!3m2!1s7Z5h8nF41xCzJyZNGUOdAI2e0!4m2!3m1!1s0x6b9f756b46c6431d:0x6f023c9a6327d92b!6m1!1e1?hl=en>

Vera has also left a widely publicised verbal imprint. In the first issue of *Identity* – a magazine meant to function as a forum of Aboriginal opinion on matters affecting them – she and her daughter Gail wrote essays under the title “Two generations, the thoughts of a black girl and her mother” in July 1971. This was later used by Jenny Holzer in her Sydney-based documentary installation, the Mirvac Project, in 2013. Among the inspiring things Vera had to say were the following:

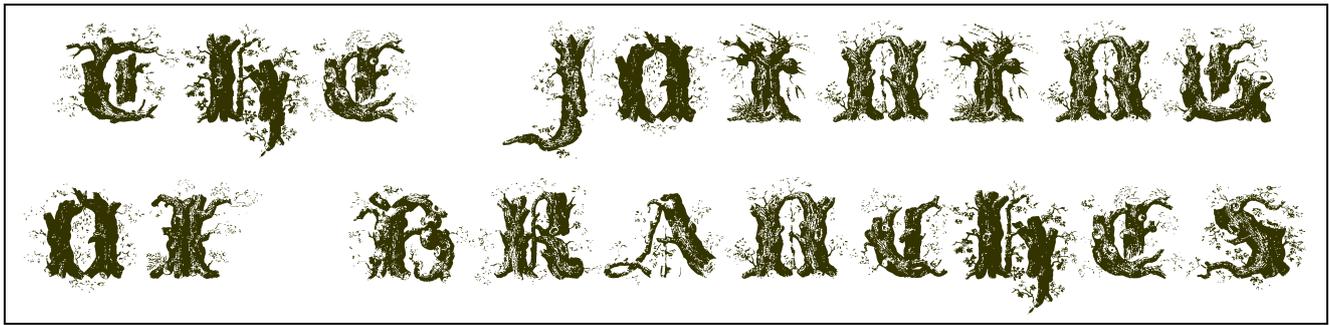
“The origin of the Aboriginal people is veiled in mystery and is the subject of much research. It is generally accepted that they are closely linked with some of the earliest basic races of mankind.

This might be so, but I always like to think that God created us all, black and white. God told us to love our neighbours. If we could only look at things like this, and both black man and white man would stop to think that this idea of black people and white people is not God's idea, I feel that it would be a much better world to live in...After all, what does it matter what colour our skin is – we all have a free choice of which way we want to live, good or bad.

I am glad I am an Aboriginal. I feel that if this is the way God wanted me to be, then it is a great privilege to be one person to help fill a place on this beautiful world. I also feel that the black man is not the only person who is suffering – the whole human race is suffering because of our own wrong and misleading ideas and our greed.”

Subsequently she contributed to a series of lectures given at Armidale Teachers College in which she addressed the frustrations of her people. The lectures were later printed in *Black Viewpoints: The Aboriginal Experience* (Australia and New Zealand Book Company, 1975). One of her remarks then has also been quoted elsewhere. Speaking up for the great contribution of women in her social sphere, she gave it as her opinion that “if ever there's an aboriginal Cabinet Minister, it's going to be an aboriginal woman”.

Equally important was the statement she made, drawing from her own experience but speaking for a whole forcibly displaced generation, at the Aboriginal Workshop of the First Australian Conference on Adoption. This was later quoted in an issue of the *Australian Journal of Social Issues* in 1977.



*Graham Lovelock and James Loveluck update us on genealogical progress*

There are presently no less than 45 trees and fragments on the PhpGedView website, and at least half a dozen other fragments that are scattered around the main website. Considering how comparatively uncommon our surname is, there have been plenty of occasions when it has been said that “Surely they must all join up somewhere?” They very probably do, although we suspect that will have been at a time when written records of the birthings, marryings and buryings of the lower social orders, to which there is every indication that most of the Lovelocks have ever belonged, were not made. But sometimes, though rarely, we have the good fortune to join branches of the Lovelock diaspora together to make something that is much more like a family tree.

Over the 16 years since the Lovelock Family History website was created there have been a number of ‘joining-up’ successes, mostly facilitated in part at least by the collections of data that the website has brought together. The first of these was the linking of ‘The Lieflock Line’ to one of the three trees that were originally associated with Wootton Rivers. This effectively began with a message from Robert Sterry to the Mailing List on 6 November 2000. He had been working through some Oxfordshire Parish Registers and came across the marriage of William Oliver Lovelock at Watchfield in 1915. He worked back through the generations, using existing website data, to David Lovelock who was baptised at Wootton Rivers on 4 September 1814, ‘the son of John and Elizabeth’, who at the time headed one of the Wootton Rivers trees. But there were no obvious identifiable candidates for the parents.

Subsequently Graham (co-author of this piece) suggested that the parents were the John Lovelock and Elizabeth Hillier who had married at Preshute on 10 August 1813, and this was eventually accepted as the most likely coupling. Although John was baptised at Wootton Rivers on 31 August 1788, his father, also named John, was of Easton Royal stock, in the third generation down from the progenitors of The Lieflock Line, Richard Lovelock and Mary Head. And thus were two trees joined, although this was not until after much discussion. James posted the details on 26 August 2004.

Readers who are familiar with the Wiltshire Family Trees page on the main website will have surely spotted the note there that reads ‘Although The Tangley Tree can be considered as a Hampshire Tree, it has also been included in the Wiltshire Trees because it contains links to The Lieflock Line.’ That came about when Graham’s father, in the eighth generation of the Lieflock Line, married Graham’s mother who was in the seventh generation of The Tangley Tree. Many visitors to the website will probably have passed by the ‘Origins of Trees’ page, which is part of the Work in Progress section. If they did not, they would have found a discussion of the possibility that the Richard who started The Lieflock Line with Mary Head was in fact from Tidcombe, and that raises another intriguing possibility because The Tangley Tree has its roots in Tidcombe. Could The Tangley Tree possibly be a branch of The Lieflock Line that over two centuries later re-joined the main trunk? Alas, as is so often the case, the documentation which would provide the proofs has either not survived, or has so far escaped detection.

For British Lovelocks one of the greatest excitements resulting from research is possibly the revelation of links to other parts of the world. One of the most significant examples of an 'international join' was when the Wiltshire-based Lyneham Line was linked to the Nevada Lovelocks in late 2004. Sue Lovelock wrote a very enthusiastic article to explain how that all came about, which was included in the January 2006 edition of 'Lovelock Lines': <http://lovelock.free.fr/l-lines/lovelock-lines-4th-ed.pdf>. Earlier in 2004 Sue had already contributed to extensions of The Lyneham Line by uncovering material which linked it to fragments associated with the villages of Bishops Cannings, Etchilhampton and Wroughton.

There was a time when we had no less than 4 trees of one size or another associated with that area of London known as St Pancras: the Main, the Second, the Piano Makers, and one just known as the Fragment. First to disappear was the Fragment, which got combined with the Main in early 2011. This was the result of some excellent research by Susan Brown-Koenig in South Carolina, who fortunately shared her findings with Bill Lovelock (at that time our man in Jakarta). All was explained in a message to the Mailing List on 2 February 2011, and a rather tortuous tale it is. The Lovelock who had previously headed the Fragment, Charles, was shown to be the illegitimate son of one Jane Elizabeth Cooper, although his natural father may well have been a James Lovelock. Charles confusingly used the surnames Cooper and Lovelock somewhat indiscriminately throughout his life, which had caused no end of confusion to previous researchers.

In the plethora of Lovelock information on the website – newcomers frequently express amazement at its quantity and scope – there are of course substantial amounts of data which are still unattributed to any fragment, branch or tree, and perusal of these sometimes bears the most unexpected fruit. One such example was the record of the marriage of Charles Lovelock and Mary Ann Swann in Trinity Church, St Marylebone, on 23 January 1841. The naming of Charles' father in the Parish Register entry as Richard generated a proposal that resulted in the amalgamation of the Second St Pancras Tree with the St Pancras (Piano Makers) Tree, as announced by James on 21 May 2014.

In 2011 James was spurred into constructing a tree with its roots in the Buckinghamshire village of Hambleden. This eventually saw the light of day in June of that year, as far as the website was concerned, but unlike some of our trees it was not to lie at ease for very long. Carol Tait in Scotland was soon on the case, and she suggested that there was a connection to an existing Middlesex-Tasmania tree. So it proved, and by the middle of October James had produced a Hambleden-Tasmania tree which combined the two. Carol had spent some time perusing on-line records other than those on the Lovelock website, and as a result of her research a new Fragment – The Bridgwater Fragment – was created, with strong coincidental evidence that it is linked to the St Pancras (Main) Tree; so far the important jigsaw pieces to prove that particular connection have eluded us.

Two of the most ardent researchers of Lovelock matters have been John Lewis and Nigel Gerdes. In 2011 they each spotted that what were then the Swallowfield-Heckfield (Berkshire) Tree and the Worplesdon (Surrey) Tree both contained a John Lovelock born in 1765 and 1766. The two trees were eventually joined in 2012.

In mid-2013 Charlotte Huggins wrote to James about what appeared to be an error in The Ropley, Crondall and Dogmersfield Tree. It all concerned the marriage of a William Lovelock and an Emily Lovelock, which, so far as the tree was then concerned, had not taken into account the appropriate entry in our 'Lovelocks in Middlesex' data collection. That entry identified William's father as an Edward Lovelock, and no candidate Edward existed in the Tree. Further research suggested that the Edward in question was the man baptised at Tidcombe in 1832, and so a link between The Wroughton-Tidcombe and The Ropley, Crondall and Dogmersfield Trees was forged.

2014 was a relatively good year for Lovelock tree amalgamations, and this next tale demonstrates that we can never be sure that new Lovelock-related information will not be discovered. In early October of 2014 the Ancestry.co.uk website made available some Gloucestershire Wills, including that of John Lovelock of Bitton. For some years the Gloucestershire Trees page of the website had included a fragment entitled 'Tormarton with West Littleton' and another simply named 'Bitton'. As a result of John Lovelock's Will becoming available, and some further research by Vicki Houlbrooke from New Zealand, not only were we able to combine the two fragments, but we added three earlier generations and showed that the tree in fact originated from Luckington in Wiltshire.

So where to from here? Can we do more joining up in 2015? There are certainly some obvious potential candidates. There are still the two Wootton Rivers trees and the two St Pancras trees; but we also have two Stepney trees, no less than eleven trees originating in Berkshire, and whence came James Lovelock who died in 1858 and possibly gave rise to the Epsom Fragment?

Perhaps the most exciting suggestion of all is one put forward by Nigel Gerdes back in September 2011. Could the Stephen Lovelock, perhaps born around 1772, who heads the Lambeth-Australia Tree in fact be the son of Stephen Lovelock and Jane Davis baptised in 1766, and could his father, who was a widower when he married Jane, actually be the Stephen who was baptised at Easton Royal in 1730? If the answer to those questions could be proved to be 'Yes', then the Lambeth-Australia Tree would be joined to The Lieflock Line. What an achievement that would be!

When Robert wrote his message to the list on 6 November 2000 he exhorted us, "So OK you Lovelock sleuths, let's see what you can do with it! There's a challenge!"

His words are still so very apt.

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## **Last Californian link to George Lovelock destroyed**

In our last issue, we mentioned the Lovelock Inn at the Skyway crossroads in Magalia, California. Said to have been built by George Lovelock, it was the target of a serious arson attack on the night of 20 September, 2011. Following investigation of several other suspicious fires in the area, 31 year old volunteer fireman Jairo Perkins-Grubbs, was arrested the next month.



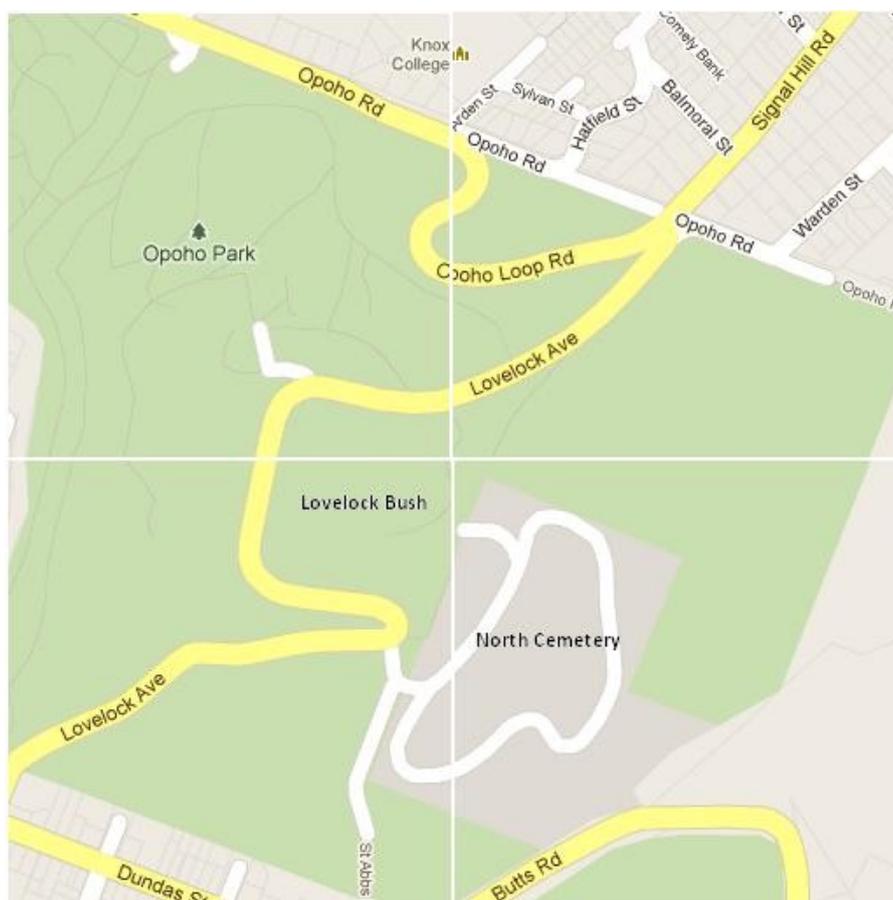
Through 2012 prosecution was held off by a finagling lawyer, but in 2013 the culprit finally accepted a plea deal by admitting to three acts if a further seventeen were dismissed and he received a 21 year sentence.

# THE LOVELOCK BUSH WARS

**Opoho resident Emeritus Professor Helen Leach looks at the avenue's history. From the *Otago Daily Times*, 23 Jan 2010**

Lovelock Ave is rich in history, though the early portion has only just been revealed.

If you turn up Lovelock Ave from Dundas St, just above the Leith bridge, you will see a commemorative plaque to Jack Lovelock on a boulder just to the right of the road. Lovelock Ave then climbs through the Town Belt to a sharp corner where a right turn takes you to the entrance to the Northern Cemetery or out to Brackens View. The avenue continues to the left, following a loop past the Dunedin Botanic Garden azalea garden on the left, and the Opoho Bowling Club and botanic garden education centre on the right.



There are no footpaths on this section of Lovelock Ave because a pedestrian route diverges from the road at the cemetery corner and climbs steeply between Lovelock Bush and the cemetery hedge, rejoining Lovelock Ave where the Opoho sports fields begin.

Most people know that it was named in honour of Jack Lovelock, our Olympic champion at the Berlin Games in 1936. Jack Lovelock lived in adjacent Warden St while he studied medicine in Dunedin. Almost certainly he would have trained on both the road and the path beside the cemetery, and it was quite appropriate to rename the road and bush

in his honour in 1968. Before that date, Lovelock Ave was officially Cemetery Rd.

The Dunedin City Council has gained resource consent to close the section of Lovelock Ave above the cemetery corner and to reroute traffic on a new road where the footpath now is - though it is to re-examine the issue at its annual plan hearings. Opoho residents with experience of both routes have protested that the new shorter section would be dangerously icy in winter, prone to sunstrike, and impossibly steep for cyclists. But the commissioners hearing the resource consent application were not convinced.

The reasons for rerouting Lovelock Ave above the cemetery corner were first revealed to the public on October 18, 2006, at the launch of the Dunedin Botanic Garden strategic development plan. The closure would improve safety for garden staff and the public and it would improve security by moving vehicles to the outer perimeter of the garden (though the Northern Cemetery, which the road will now flank, has been at least as often targeted by vandals as the Botanic Garden).

Even more importantly, closing upper Lovelock Ave would "unlock an area of prime, flat land, some of the best in the garden", in the words of Jayson Kelly, then president of the Friends of the Botanic Garden. Other reasons emerged in later press releases, including the opportunity to reclaim bush areas (Lovelock Bush) and enhance them.

Significantly, the application for the resource consent began with the statement that Lovelock Ave was an intrusion into the Botanic Garden. The resource consent hearing was told the realignment "will permit the integration of the entire 28 hectares as a single entity on a site that the Dunedin Botanic Garden has occupied since 1867". In fact, the road predates the development of the upper garden. It is not an intrusion. The botanic garden expanded from 16ha in 1878 until it reached Lovelock Ave, then in the last three decades redrew its north-eastern boundary along the edge of the Northern Cemetery. It now encompasses 28ha.

Long before it was renamed Lovelock Ave, a road joined the lower end of Signal Hill Rd with Dundas St, emerging from the Town Belt at the northern end of Forth St. It first appears as a track on Fergusson and Mitchell's town map of 1866, but it is probably not accurately positioned. My attempt to follow its supposed route downhill took me to a very steep, wet hillside below the cemetery corner, quite unsuited to horse- or oxen-drawn vehicles.

However, there was a growing need for a track. By 1867, Signal Hill Rd had been formed to provide access to the new farms on the ridge and upper slopes. This track gave the occupiers a quick route to Pelichet Bay and West Harbour.

In 1867, the Botanic Garden was still located on its original site on Leith St. A year later, it was so badly damaged by a flood that the provincial secretary proposed that it should be relocated to the acclimatisation society's grounds, where the lower garden is now. In 1869, a competition was held for an appropriate design for the layout of the new site. The winner proposed cutting walks through an area of bush, presumably on the hillside overlooking the ponds (*Otago Daily Times*, December 6, 1869). This marked the start of the expansion of the Botanic Garden up the slope above Lindsays Creek.

Meanwhile, there were plans to take a section of the Town Belt on the other side of the ridge. By 1864, Dunedin's Southern Cemetery was becoming full. A Pine Hill landowner offered six or seven acres of his land (at the rather high price of £50 per acre) but the offer was turned down because of its closeness to town, its steepness, and the fact that runoff would flow towards residential areas.

In 1868, a Bill went to Parliament proposing a North Dunedin cemetery on the slope above Pelichet Bay. Legislation was required because the land would be taken from the Town Belt. Feelings ran high as William Reynolds told a public meeting that he objected "not only as a representative of the city, but as a citizen, to these reserves or any part of them being taken away from the public". The Town Belt, he maintained, should not be used "for any purpose save that for which it was intended, the recreation of citizens".

An elector replied that a "neatly-arranged cemetery" was better than a Town Belt damaged by wild animals (*Otago Witness*, November 14, 1868). At that time, there was unauthorised removal of timber as well as grazing within the Town Belt.

In 1871, the Private Bills Committee recommended passing the Bill on condition "that the cemetery shall not be within 300 yards of any private residence" (*Otago Witness*, October 21, 1871). This was now a relevant issue because the lower flanks of Signal Hill were being subdivided for housing. The North Dunedin Cemetery Bill was finally passed on August 20, 1872, and by mid-November, the ground had been fenced, plans drawn up for the sexton's lodge, and "the main road to it, from near the Dundas St bridge, has now been completed, and it is expected that the road will be widened and the footpath formed, thus making it a very nice walk for the citizens" (*Otago Witness*, November 16, 1872). This road was named Cemetery Rd, and it now forms the lower section of Lovelock Ave.

Within two years, much scrub had been cleared from the cemetery, and a 12ft (3.7m) border laid out around the perimeter. Its outer edge was planted with a hawthorn hedge. Today, pedestrians walk beside this hedge on the footpath that will become the new road. Concern has been expressed that road works will damage the root system of what may be the earliest dated hedge in Dunedin, 135 years old.

In 1872, on the other side of the Opoho spur, a gang of prisoners was cutting walks on the slope overlooking the lower garden. Each pathway was 13ft (4m) wide, with one running beside the riverbank and another around the centre of the slope. The garden grounds as far as Dundas St were also newly fenced, although no plan exists of the 1872 boundaries.



It was not until 1878, when the Dunedin Botanic Garden was brought under the Public Domains Act (1860) by Order in Council, that we have a legal description. It was then just over 40 acres (16.2ha) in area. Though no map accompanied the proclamation in the *Government Gazette*, the surveyed eastern boundary matches the fence-line appearing in a map of 1880, reproduced in Eric Dunlop's *The Story of the Dunedin Botanic Garden* (2003, p.49). This boundary (which also appears on a map dated to around 1905) lies a considerable distance to

the west of the current position of upper Lovelock Ave. But when was that section of the road formed?

On the top of the spur, Captain Boyd, the landowner closest to the new cemetery, put up his Estate of Opoho for sale in November 1873. The plan of the subdivision showed the start of two access routes leading towards the town, one labelled "To Dunedin by Dundas St.", the other curving downhill to the gardens corner. The first may still have followed the route of the track shown in the 1866 map, though you might expect that once Cemetery Rd was in existence by 1872, traffic would take advantage of that well-graded section.

Confirmation of the existence of upper Lovelock Ave in its present position has now been found in a surveyors map dated to 1884. This map, prepared by registered surveyor Samuel H. Mirams, accompanied the first attempt of several - all unsuccessful - to expand the North Dunedin Cemetery.

As before, legislation was required since it involved taking more of the Town Belt. Although expansion would be straightforward on the north-eastern side, a formed road (today's upper Lovelock Ave) blocked the cemetery's growth to the southwest. This resulted in a highly irregular boundary on that side as the surveyor tried to incorporate the block of land now known as Lovelock Bush, right up to the edge of the road loop.

The 1884 Bill made no progress and a Bill with the same title was reintroduced in 1887. In the Legislative Council, local member James Allen declared that his constituents were opposed because it would take away part of their new playing field (now Opoho Ground) "used for the purposes of football and cricket". Those supporting the Bill said the extra land to be taken "was nothing but a perfect wilderness" and "a mass of hideous scrub".

Despite some compromise over the size of the extension, the Bill ultimately failed, influenced perhaps by the premier's objection to "devoting public reserves to meeting the necessities of the moment". Another attempt to extend the cemetery passed in the House of Representatives in 1891. A petition opposing it was presented on behalf of residents of Opoho, as well as a petition from "31 medical men in Dunedin" who were concerned with the cemetery's drainage into Pelichet Bay. The Legislative Council threw out the Bill on July 30, 1891.

The opening of a new cemetery at Andersons Bay relieved the pressure on burial space. As the prospect of an enlarged Northern Cemetery vanished, supporters of the Botanic Garden, such as Apirana Renata (Alfred Reynolds), publicly urged the development of the upper garden. He wanted to "bring these gardens of beautiful and vast capabilities into a final state of order, from Woodhaugh to the Northern Cemetery" (*Otago Witness*, October 26, 1893).

This desire for an eastward expansion was to be put into practice following the appointment of a new superintendent, Kew-trained David Tannock, in 1902. The need for a new bridge over the Leith saw a fresh piece of legislation passed on behalf of the Dunedin City Council in 1902. Once again, the Town Belt was involved. Clause 4 of the Dunedin Town Belt Roads Closing and Regulation Act (1902) gave the city power to make or alter roads through the Town Belt by special order of council. However, if it proceeded to close a road, it had to provide the citizens with "an equally convenient substitute".

To protect the Botanic Garden, clause 5 declared it unlawful for the city council to make a road through the Botanic Garden. It is ironic that the 1902 Act gives no protection to upper Lovelock Ave today, even though maps now show the land on both sides of the road to be part of the 28ha of the Botanic Garden. However, in 1902 the road was bordered by the Town Belt, and that designation was effectively frozen in law.

As superintendent, David Tannock had the additional responsibility of managing the Town Belt. In 1903, he reported to the city council that he wanted to extend the garden into the Town Belt at various points along the ridge. One such extension was for a nursery, and later ones were for the rhododendron dell (1914) and the azalea garden (1922). The eastern boundary fence erected in 1872 was still marked on town maps but in the light of the garden extensions into the Town Belt, Tannock requested funding for a new perimeter fence along the upper edge of Cemetery Rd and over the ridge to Opoho Rd. This did not eventuate.



By 1970, garden staff members saw the native bush (now Lovelock Bush) and arboretum extension on the east of upper Lovelock Ave as under their stewardship. It became increasingly irritating to have a public road running through it. The Visitor Education Centre, completed in 1982, was the first garden facility to be built on the eastern side of the road. Soon after, the Orchiston flax collection was planted beside it, and a native wetland garden with boardwalk. By 1990, the Botanic Garden had expanded right up to the cemetery hedge.

Vandalism has always been a problem in public gardens and, in the 1980s, unfenced Lovelock Ave was seen as an easy point of night-time access to Brackens View, the Northern Cemetery and the upper Botanic Garden. Council staff believed that much of the damage was done with vehicles so the best option would be to exclude all vehicles in the hours of darkness.

A trial closure period of six months was approved by the council on August 4, 1986, and gates were installed at both ends of Lovelock Ave. Opoho residents, many of whom protested that they would have to drive a longer route to get home, were asked to set aside their rights as individuals "in the interests of protecting the city's resource". Most Opoho residents, and even the mayor, Cliff Skeggs, were unhappy with the idea of punishing the general public for the behaviour of vandals, but the council by majority vote closed the road from October 1, 1986, using the same Dunedin Town Belt Roads Act of 1902 that had stipulated that citizens were to be provided with an equally convenient substitute. No-one seems to have noticed that when travelling from Logan Park, Opoho Rd is a poor substitute for Lovelock Ave.

Closure inconvenienced the lives of Opoho residents for 13 months and only a public campaign led by Barbara Calvert brought it to an end. If the avenue is finally rerouted, the DCC will provide a substitute route at a cost of about \$1 million. However, many citizens remain concerned about the potential traffic hazards posed by a steep (1 in 6.2 gradient) south-facing road. Others are sad they will lose a scenic drive beside the upper garden, or a peaceful traffic-free walk beside the cemetery. Cyclists deplore the loss of their well-graded uphill route from Dundas St to Opoho. The patch of hillside has proved as controversial in the 21st century as it was in the 1880s and 1980s.

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After Dunedin City Council made the proposed realignment public, William Harris, another professor from the University of Otago, set about organising opposition, beginning with a petition signed by over 90% of local residents, which was presented to the Council in July 2008. Eventually a Lovelock Environment Society was formed and was preparing a court case over lack of consultation when some councillors began to question the idea themselves. Why should the proposal be forced on unwilling residents to fulfil the ambitions of the Botanic Garden? By November 2010 the *Otago Daily Times* was able to report that “the plan’s backers were told to go away and redesign the project, and come back to the council with a plan that did not involve realigning the road”.



That same year the Lovelock Bush had been made the subject of an artistic project by the Dunedin painter Sam Foley, who completed a series of three 160 by 110 cm canvases celebrating this recreation of the South Island landscape before settlement began. Titled simply Lovelock I, II and III, they were exhibited at the city’s Emerson’s Brewery in July 2010.

# FINDING BEAUTY

*Graphic artist Peter Lovelock discusses the origin and inspiration of his work*



**D**URING World War I a campaign was launched for volunteer soldiers. 250,000 boys and young men under the legal military age of 19 for service overseas were recruited. One of my Grandfathers was among them. Incredibly, my Mother's Father passed the medical examination which stipulated that the minimum height was 5feet 3inches. If I tell you that his family nickname was 'little Len', you'll understand how surprising this was. Fortunately he was discharged before he came to any harm - he was only 14 and was returned home to Northampton.

Meanwhile, my Lovelock Grandfather signed up for the Royal Horse Artillery - he was a country lad and had a wonderful way with horses. The famous stage play/film "War Horse" will give you some idea what his regiment experienced. It was well known within the family that he had "many a good horse shot from underneath me." Returning home he put his horse skills to good use and became a highly skilled ploughman travelling farm to farm, season by season around Warwickshire and surrounding counties with his growing family in tow - an almost nomadic experience.

Winding forward a few years, Coventry became the city for my parents to meet. The great industries of Coventry (and my Granny) attracted my Northampton Grandfather, while the mechanisation of farming meant that a horse ploughman was no longer needed - so Coventry also become the home of my Father's family.

My gene pool also contains the artistry of my hairdressing and dancing Mother and my nature-loving Father. Our DNA is given to us, but our environment is much more interactive ... let's forget reincarnation at this point - that's another whole conversation in its own right!

If we fully embrace the importance of our environment and the idea of receptivity, then influences for the artist (as for us all) begin at birth - and yet none of us includes formative events on our *curriculum vitae*. There is always a significant gap between the day that one enters the world and the date of the first qualification or appointment - yet for artists their whole life informs and inspires their work. Are we not the adult who has grown from the child and their experiences?

In preparing for this article I have called upon childhood memories and feelings that helped to lay down the inspirations for my adult art work. I've found it great fun gathering my thoughts together in such a comprehensive way and it has confirmed that I am still in contact with my original childhood inspirations - as you will see - over 50 years later.

My professional life has included work in a variety of roles, including, Residential Care for Young People, Youth Work, Teaching, Community Education...and now early retirement.

As a child, teenager and young adult I would not have considered myself an artist. I was the sporty one who eventually became a P.E. teacher. It was my sister who went to art college.

I'm a self-taught artist who, like most of us, is responding to what we see and feel. I enjoy working with a variety of media, including pen and ink, gold leaf, pencil, intaglio, 3D mixed media and photography. These media are at wonderful extremes and allow me to respond in

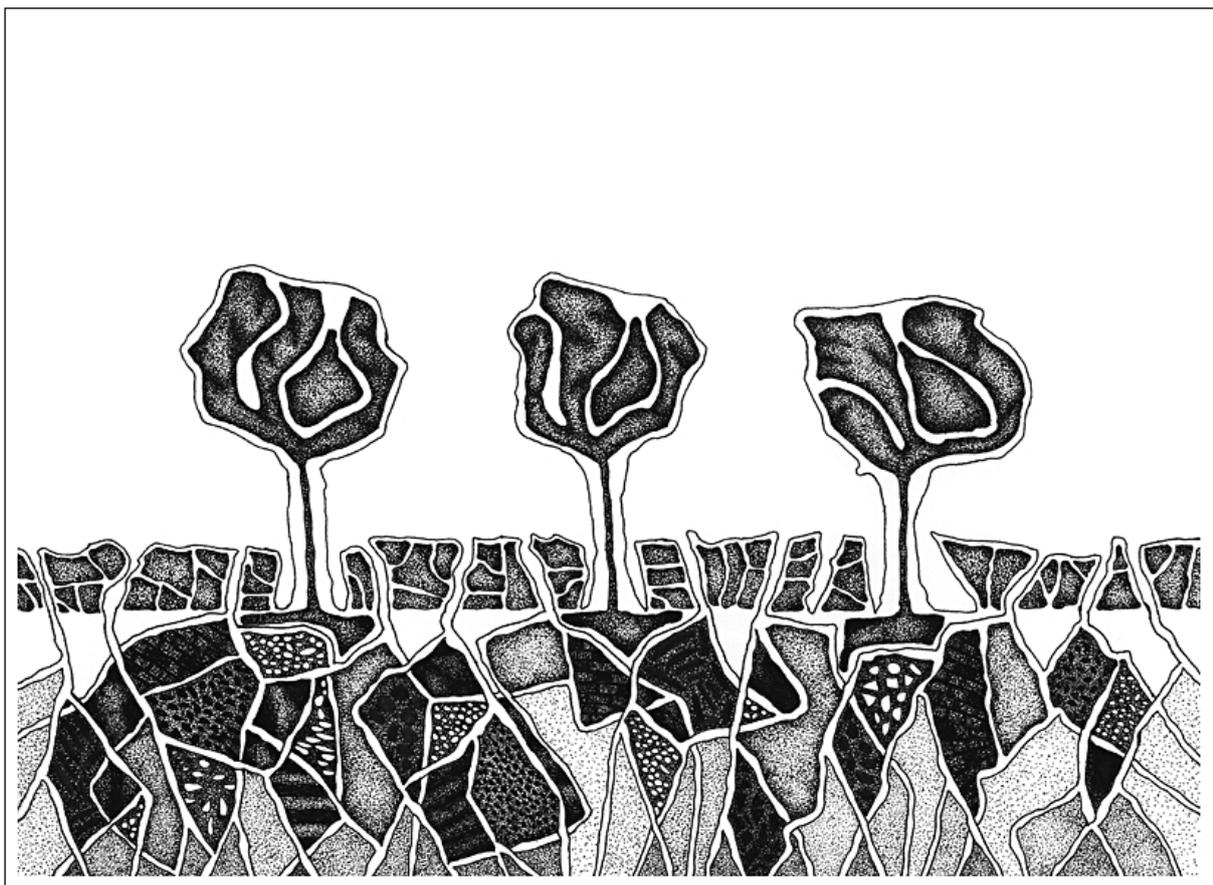
totally different ways. A post card sized drawing can take 1-3 weeks to create and is a labour of love. A photograph taking 1/250 of a second is spontaneous and instant.

My work is an emotional response to the natural world and the elements that create and influence its evolution. I am attempting to share with you here what I am feeling and seeing. Trees, plants, organic shapes, landscapes, seascapes, natural structures and rock strata are a particular inspiration to me.

My city life was the same as any post-war child. I enjoyed playing on the rubble in bomb sites and climbing up 3 flights of ladders (my mother never knew) on new building sites. Experiences, memories and feelings from early childhood and teenage years seem quite mundane and everyday. In fact, very mundane and everyday. But never the less they have been influential not only in my art but, also, in my outlook on life and beliefs.

I think the best way to illustrate the starting point of how aspects of my work have been created and evolved from childhood memories is to explain the present day end product and how that relates to a childhood memory.

You need to imagine me as a 7/8 year old, sitting at my school desk. My seat was along the side of the classroom by large glass windows and gave me a great view down the edge of the field boundary that formed the perimeter of the school playing field. I became very aware of the large overhanging trees and the arching shape they created. I could open my window and touch the leaves and twigs of the hedge. From my seat I became aware of seasonal changes, colours, feeling safe, sheltered, protected, etc ..... this was the view out of my classroom window for a whole year ... the best nature lesson a boy could have.



Coming forward over 55 years and the edge of a similar woodland in Warwickshire was the inspiration for *Beech Hedge* (above). Postcard-sized, pen and ink stippling and line-work technique - many days of concentrated work.

It's a long journey from sitting in a class room as an 8 year old to a man who sits down for days, drinking endless cups of Earl Grey tea, to draw an abstract graphic design with painstaking stubbornness.

A Geography teacher, an Indian Yogi, Ordnance Survey Maps, cowboy films and *Champion the Wonder Horse* are all unlikely links in my artistic journey. Never the less they all feed into my work. As the saying goes - every journey is made up of many steps. Here are a few of mine:

### *Step 1*

I've never forgotten that sense of beauty, change, shelter and protection that I felt from those trees as an 8 year old. In adult terms I would say that trees are my cathedral - my place for communing with nature and spirituality.

### *Step 2*

My parents were very keen on fishing and their idea of fun was to be by the river/canal by 5 a.m. My sister and I were cajoled out of a warm bed to a damp, dark, cold and misty bank. I came to love it. Again, I became aware of the silence, peace, flowing water, trees - nature in its completeness. Plus doesn't food always taste better in the open air?

### *Step 3*

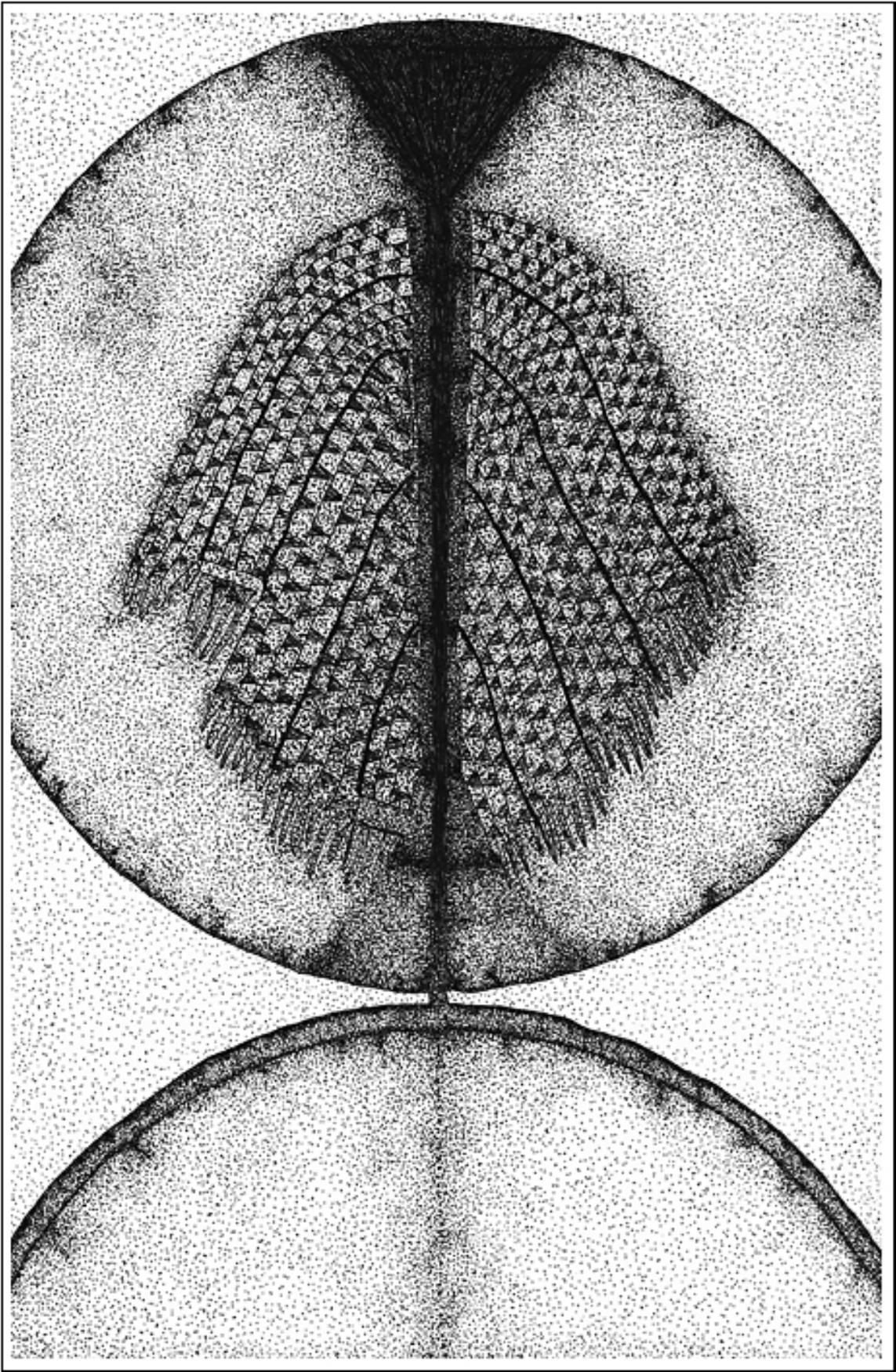
I'll never forget the first time I walked into Mr Maund's geography class room at Secondary School. The huge colourful maps on the walls were a revelation - The U.K., Europe, World Continents, Geology and Contours - I was captivated. Mr Maund also had a fantastic piece of equipment in his room - but you must bear in mind that this was the early 1960's, so there were no computer generated teaching aids. Pupils would patiently wait in line with their exercise books open, for him to apply an inked roller cylinder map to our open pages - magic. One second the page was blank and seconds later a beautiful black outline had been applied showing anything from the coal fields of northern England to the countries of South America. Not a million miles from my drawings. So for 5 years I was surrounded by shapes, colours, lines, rock strata and contours. Slowly I came to realise that they related to real places on our planet.

### *Step 4*

In the 1950's and early 1960's, there were few nature programmes on TV of the quality that we enjoy today - no David Attenborough or *Living Planet*, etc. As a child, my link to some of the most wild and majestic places in the world came via cowboy films on T.V. So, I owe a lot to John Wayne, Gregory Peck, Gene Autry and *Champion the Wonder Horse*. They were filmed in massive landscapes where the scales were huge - deserts, mountains, wide flowing rivers, mesas, ravines, rocks, - fascinating and amazing, a different world.

### *Step 5*

My P.E. teacher, Mr Thomas, started organising weekend camping and walking trips in Derbyshire. The shapes and colours of dry-stone walls, field and hills were very impressive. This was a forerunner to me doing the Duke of Edinburgh Award Scheme with more serious camping and walking in the Lake District - the beginning of a love and respect for the power of the elements, wind, rain, heat and cold, started to develop within me.



*Broken Angel*

### *Step 6*

Mr Holt, my Maths teacher, began a photography club. The school science teacher allowed us to use his chemical storeroom as a dark room. In such a confined space, the atmosphere became a thick soup of developing fluids, fixers, teenage boys and science chemicals - I think Hand S would prevent such red-eyed fun today. The "wet photography" process seemed like magic as an image appeared on the paper in the tray of fluid lit by a dim red light - alchemy! Mr Holt helped me to "see" a subject.

### *Step 7*

Ordinance Survey Maps - graphic abstract shapes and contours that were things of beauty.

### *Step 8*

All that was preparing me for visiting the west coast and islands of Scotland. As an adult, backpacking and wild camping allowed me to visit very remote, wild and beautiful places - experiences that had a dramatic and intense effect on me. The peace, solitude and connection with something bigger than myself was almost spiritual. My first attempt at drawing was as a result of these Scottish experiences, trying to capture what I had seen and felt. It was also a way of exorcising images from my mind - if I drew them down I felt that I could relax - they were saved.

### *Step 9*

I started Yoga classes while I was a young and supple P.E. student teacher in 1973 and received far more than I had bargained for. My mother had always said that I was born saying "why?" With Yoga and Eastern philosophy I found many answers to my questions - which of course created even more questions. Passing along 4 generations of Yoga teachers and living in a Yoga centre for two and a half years culminated in my being met at Delhi airport by Swami Dev Murti Ji - a saffron-robed Yogi with a white flowing beard. His first words to me were, "Why have you come all this way to see me?" I quickly realised that he was no meek and mild spiritual - he was a strong and challenging master with a very strong presence but a heart of love for everyone and everything. I think that among the many things I received from these experiences that relate to my art was an ever deeper appreciation of the cycles, evolution and processes of nature, in which we share a part, and our place within them. The Indian/Yoga experiences finally helped me to distinguish the wholeness from the fragments and conversely, the fragments from the whole - perhaps this is at the root of my artistic style? Being told by Swamiji, "Peter, you don't have a small body, you have the whole universe in your body" does tend to make you stop and think.

The impetus and process for creating my ink drawings and photographs is very straight forward. Within a landscape, garden or woodland I will notice an abstract shape that attracts my attention. From then onwards I feel compelled to capture and isolate it, drawing attention to, acknowledging and highlighting its beauty - this will form the basis of a new image - a celebration of the natural world.

Before I put pen to paper I have approx 80% of the final image already in my head. The process can take up to 3 weeks. I continue until there is a feeling of completion.

When I first started to exhibit and sell my work, whether to give pieces a title or not posed a big question for me. The subject matter of most of my drawings is quite abstract - does it matter if viewers know on what the image is based? Should I direct their minds with a title, or is it best for them to see into it what they wish to see? Will a title add to, detract or confuse the enjoyment of their viewing? In the end I decided to title my work and give viewers a direction. It felt important for them to understand what I was trying to draw their attention to.



*Lines and Orange on Rock*

An underlying theme of some work is that of evolution, change and movement: nothing ever stands still and that includes us. This is most easily understood and evident within the earth's crust - rock strata are a beautiful record of the earth's past actions and activities. I enjoy creating rock strata drawings, thanks to Mr Maund.

As well as inspiration from Mother Nature, I'm also intrigued by people who are not only close to Nature, but who live their lives as part of nature, i.e. indigenous tribes. For example, Aborigines and North American Indians. I'm fascinated by their ceremonies, knowledge, their connection to the earth and the wider universe. My series of sacred/tribal stone drawings are imagined objects used in their ceremonies ... passed on from shaman to shaman, elder to elder - retaining a link with past generations, long held beliefs and natural laws.

Most of my drawings are fairly straight forward. However, a few are quite complex, like "*Broken Angel*" the drawing I sold last year. I'd love to know what the buyer saw in it My inspiration was a BBC Radio 4 programme on the topic "Is there such a thing as perfection?" If I say that the drawing contains elements and references to Indian Dream Catchers, Kundalini, Chakras and a traditional North American Indian blanket pattern, hopefully you will begin to appreciate its complexity & meaning.

Photography is the second string to my artist bow and allows me to respond in a much more spontaneous and immediate manner. It allows me to capture abstract fragments of the large picture and draw attention to them.

This brings us to the eternal question. Is photography an art, craft or something else? I don't think it's necessary to categorise. As long as it's making you stop, look and respond as an artist and an observer - that's all that matters. However, in these days of automated digital cameras I think it's important that the person behind the camera turns the Auto off and takes control of its final image as much as possible. In this way the photographer is thinking about what they want and consciously creating the outcome of the image.

I've found nature's abstract shapes and patterns in the most beautiful and often in the most unexpected places. I discovered that rookeries are wonderful abstract aerial shapes - I particularly enjoy photographing them and studying their silhouettes, as in the picture below. In a Greek temple I discovered mortise holes in huge granite slabs that over the years had slowly been filled by grasses, insects, seeds and stones - perfectly framed. A deep, dark and remote Cornish cove provided beautiful patterns that mussels had created on tidal rocks. I'm sure too that we've all walked along a sandy beach and collected stones - this was the inspiration for my pebble drawings.



In retrospect I have noticed the definite evolution of my work. Shape and colour are becoming more prominent and superseding the importance of the actual subject. My drawings have always taken an abstracted form - I have never drawn figuratively. My photography is beginning to take on a similar abstracted form. So in addition to my nature images I now enjoy photographing and searching for these shapes in urban and coastal areas, buildings, churches, machinery.

More recently I have been experimenting with 3D art. The inspiration for a recent design on a 10cm cube of Honduras Mahogany with gold leaf is contours yet again. I love the 3D perspective as they wrap themselves around the block in the way they would on the side of a mountain.

With the age of digital technology all sorts of new possibilities are available to the artist and worth investigating. Personally, I enjoy the options that modern technology gives me. It doesn't come between me and my inspirations. Rather, it provides additional ways in which to interpret them. That 8 year old boy is alive and well and still in touch with the beauty and wonder of nature that has moved him all his lifetime.

More examples of Peter's work can be found at [www.peterlovelock.deviantart.com/gallery/](http://www.peterlovelock.deviantart.com/gallery/) and [www.peterlovelock.com](http://www.peterlovelock.com)