

Heritage Designation Brief



Jackson Park Cultural Heritage Landscape

Peterborough Architectural Conservation Advisory Committee

September 2019

Heritage Designation Status Sheet

Street Address: 610 Parkhill Road West and 575 Bonaccord Street

Roll Number: 020140001000000
030010024000000

Short Legal Description: BLK A PL242; PT LT 6 PL15T (SMITH) AS IN R203739, R100549 & PTS 3 & 5 45R9236; PT LT 1 CON West of Communication Road (SMITH) AS IN R118652 (SECONDLY) & PT 1, 2 45R9236; PT RDAL BTN LT 12 CON 1 (SMITH) & LTS 1, 2 WCR, CLOSED BY T558, W OF LTS 1 & 2 West of Communication Road (SMITH) AS IN R118652, (FIRSTLY); PT LT 2 CON West of Communication Road (SMITH) AS IN R231799; PT LT 12 CON 1 (SMITH) PTS 2, 6 45R2244; PT LT 12 CON 1 (SMITH) PTS 3 TO 7 45R958 EXCEPT PT 1 45R6306 & PT 3 45R2446 ; S/T R578577 PETERBOROUGH

LTS 22 TO 27 PL 34(PETERBOROUGH); PT LT 20 IN TWP LT 13 CON 13(N MONAGHAN) AS IN M39954, R118652 & R118652 EXCEPT PTS 3,4 PL 45R7027 & PT 1 PL 45R12097; PT LT 20 IN TWP LT 13 IN CON 13, PT LT 21 PL 34(PETERBOROUGH) & PT PETERBORO CREEK PL 34(PETERBOROUGH) PT 2 PL 45R9234 S/T AN EASE IN FAVOUR OF PETERBOROUGH DISTRIBUTION INC. AS IN LT92629; S/T R578577 ; PETERBOROUGH

PACAC Application Review Date: September 2019

Heritage Type: Cultural Heritage Landscape

Designation Type: Ontario Heritage Act – Part IV

Designation Brief Completion Date: July 2019

Designation Brief Completed by: Emily Turner & Erik Hanson

Comments:

STATEMENT OF CULTURAL HERITAGE VALUE OR INTEREST

The subject property has been researched and evaluated in order to determine its cultural heritage significance under Ontario Regulation 9/06 of the Ontario Heritage Act R.S.O. 1990. A property is eligible for designation if it has physical, historical, associative or contextual value and meets **any one** of the nine criteria set out under Regulation 9/06 of the Act. Staff have determined that Jackson Park Cultural Heritage Landscape has cultural heritage value or interest and merits designation under the *Ontario Heritage Act*.

1. The property has design value or physical value because it:

i. is a rare, unique, representative or early example of a style, type, expression, material or construction method:

Jackson Park is an excellent, representative example of naturalistic urban park design in the late nineteenth century. Integrating both natural and built elements, the park was designed to allow visitors to experience nature and have leisure space within the context of an urban, industrial setting. It is representative of an important type of landscape design during this period, retains the key elements of this park type, and is a unique example of this type of urban park in Peterborough.

ii. displays a high degree of craftsmanship or artistic merit:

The park displays a high degree of craftsmanship in its overall planning and layout, demonstrating a well-developed understanding by its architect of the design elements of the nineteenth-century naturalistic urban park. The landscape also displays specific artistic merit and craftsmanship in the Pagoda Bridge, an important architectural element in the park.

iii. demonstrates a high degree of technical or scientific achievement:

There are no specific technical or scientific achievements associated with the subject landscape.

2. The property has historical value or associative value because it:

i. has direct associations with a theme, event, belief, person, activity, organization or institution that is significant to a community:

The subject landscape has direct associations with a number of themes, people, organizations and activities which are important to the community. These include but are not limited to: the development of parkland in Peterborough; recreation and sport; Charlotte Nichols and the Nichols Trust;

the Dixon family and the early settlement of Smith Township; and local architect John Belcher.

ii. yields, or has the potential to yield, information that contributes to an understanding of a community or culture:

The subject landscape yields significant information about the development of park lands in Peterborough, including its history, design and usage. It yields information regarding the recreational activities of Peterborough residents in the late nineteenth century and throughout the twentieth. It also yields information on the way in which parks and green spaces were viewed as part of city planning and community improvement in the late nineteenth century through its genesis as part of the estate of Charlotte Nicholls and her charitable and social goals in the city.

iii. demonstrates or reflects the work or ideas of an architect, artist, builder, designer or theorist who is significant to a community:

The landscape, and some of its architectural elements, were originally designed by significant local architect John Belcher, who designed a number of important late nineteenth-century buildings across Peterborough and was also involved in park design in the city. The park reflects Belcher's understanding and approach to late nineteenth-century design and his extensive experience working on a wide variety of architectural projects.

3. The property has contextual value because it:

i. is important in defining, maintaining or supporting the character of an area:

The landscape is important in defining the character of the area as a recognized and longstanding recreational green space in this area of Peterborough. Dating back to the late nineteenth century, it also helped define the layout and settlement patterns of the surrounding roads and neighbourhoods through its physical topography and identification as parkland.

ii. is physically, functionally, visually or historically linked to its surroundings:

The landscape is physically, visually and historically linked to its surroundings as an integral part of the evolved landscape of the north end of Peterborough. It is also physically and historically linked to its surroundings as part of the route of Jackson Creek which flows through the park towards downtown Peterborough and is a defining feature of the landscape. It is also historically linked to its surroundings as part of the historic Dixon property and to Dixon House, which is still extant.

iii. is a landmark:

The landscape is a landmark as a longstanding and very popular recreational space in Peterborough. The park has been in continuous use as a park since its creation at the end of the nineteenth century and has considerable significance to the local community.

Design and Physical Value

Jackson Park Cultural Heritage Landscape has significant design and physical value as an excellent, representative example of a naturalistic urban park from the late nineteenth century. It is comprised of both built and natural elements including: Jackson Creek; forested and grassed areas; paths and trails; and architectural features such as the Pagoda Bridge and Caretaker's Cottage. Taken together, they form a cohesive cultural heritage landscape representative of this park type that was popular in the late nineteenth century. Designed between 1894 and 1895, and evolving throughout its lifetime, the park retains the key elements of this important nineteenth century landscape type and is a unique example in Peterborough. It also possesses design and physical value through some of its individual built elements including the Pagoda Bridge and the Caretaker's Cottage which demonstrate a high degrees of craftsmanship and artistic merit and are excellent examples of their respective structural types.



As cities and towns industrialized and grew in the nineteenth century, parks

Pagoda Bridge, walking path and pond (Peterborough Museum and Archives, 2000-012-000446-2)

became an important focus of city planning and building. Prior to the nineteenth century, many urban areas, both in Europe and North America, had very little publically accessible green space. While some cities had privately-owned gardens or parks, many of these were not accessible to most citizens. In cities in the United Kingdom, for example, there were many examples of private parks accessible only to the wealthy which, while providing greenery within the urban context, did not provide space for recreation or leisure for the majority of residents. Furthermore, as cities continued to expand, the provision of parkland was not always viewed as an important part of their development and, as a

result, many new neighbourhoods, particularly in growing industrial cities, were developed with little or no green space where local residents could go.

By the early nineteenth century, there was an increasing understanding of the importance of accessible green space within cities and city planning developed with the provision of parks and recreation space in mind. These spaces were not always municipally developed and, in fact, were often spearheaded by private citizens, but, nevertheless, became an increasingly important aspect of the urban landscape beginning in the early decades of the nineteenth century, particularly as cities grew and rapidly added new industries and suburbs to their existing fabric. These spaces were intended to make cities more aesthetically pleasing and livable, especially with the growth of professions that had little, if any, contact with the outdoors during the working day. They were also intended to be physically and financially accessible, placed within the city where the majority of urban dwellers could easily access them and enter free of charge.



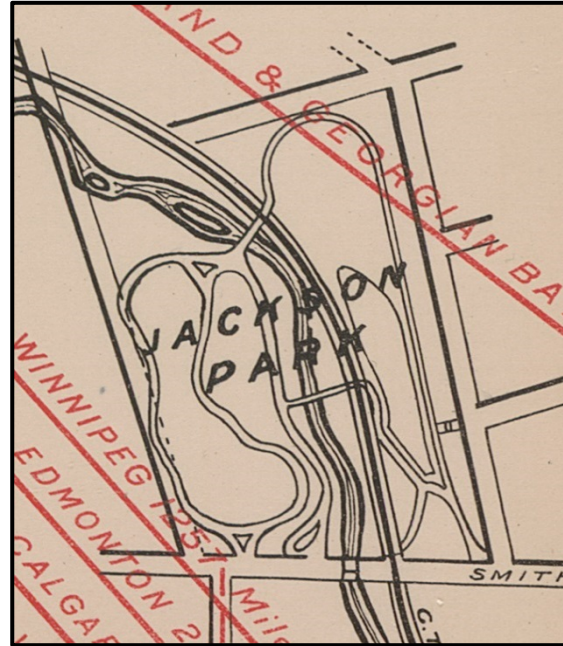
There were a number of different types of

*Jackson Creek footbridge and driveway
(Trent Valley Archives, F546 Series 4)*

parks that developed during this period. One of the most popular types of park was the garden park which included manicured lawns, planted gardens, paths, and infrastructure such as fountains and gazebos. In Peterborough, Victoria Park, established in 1838, was an excellent example of this park type, formally laid out and designed with gardens and paths organized in a symmetrical layout and including picturesque architectural elements such as the bandstand. Cities were also increasingly developing new spaces, such as Riverside Park, for organized recreational activities, including sports such as cricket or baseball, in areas where pitches and fields could be permanently laid out for the new teams and clubs which were proliferating in the late nineteenth century. However, by the mid-nineteenth century, a different sort of park was growing in popularity as park planners increasingly aimed for a more natural aesthetic and feel in urban green space. As a result, the naturalistic urban park became a key aspect of mid- to late nineteenth-century planning as municipalities increasingly set aside spaces where urban dwellers could access nature in the city.

Naturalistic urban parks developed in the mid-nineteenth century with a focus on creating park space that mimicked, to a certain degree, the natural environment. Unlike manicured parks popular in the early decades of the century, naturalistic parks included large wooded areas, with paths meandering throughout; they also often included water features. These features were intended to reflect the natural countryside, but in an environment that was accessible to the urban public and where they were able to move easily through nature, on drives or pathways, and still experience it by interacting with the trees, water, and other natural features of the park.

Central Park, in New York City, was one of the first major naturalistic urban park projects in North America – and by far the largest – and provided an important template for later development. Designed by Frederick Law Olmsted and Calvert Vaux in 1857, this significant site has a number of different areas, each with a focus on natural features, such as woodlands, water areas, and lawns where visitors could relax or participate in recreational activities. The park was navigated through carriage drives, as the primary arteries, and walkways for pedestrian traffic. On these arteries, visitors could move through various areas of the park and experience the different natural features throughout. Olmsted and Vaux's design incorporated several wooded areas with walking trails where park visitors could walk, as if outside of the city in nature. They also provided a number of water features, including lakes, small streams, and ornamental ponds, for aesthetic and recreational purposes and a number of open lawns and greens where various activities could take place in flexible, open space. The park also featured several built elements, in a variety of late nineteenth century romantic styles which were designed to be integrated into the landscape and provided amenities to visitors; built structures were also seen as bringing completion to a landscape, as a representation of human civilization within a natural setting. Built elements, including architectural features and engineering works such as roads and paths, were intended to emphasize the existing natural features of the park by providing views and access.



Map of Jackson Park showing driving paths, early twentieth century (Peterborough Museum and Archives)

The primary aesthetic influence of Central Park was its lack of regularity; this was an aesthetic that Olmsted and Vaux had taken both from nature itself, but also from an early English example of a naturalistic urban park. Birkenhead Park in Birkenhead, England was designed by well-known English landscape architect

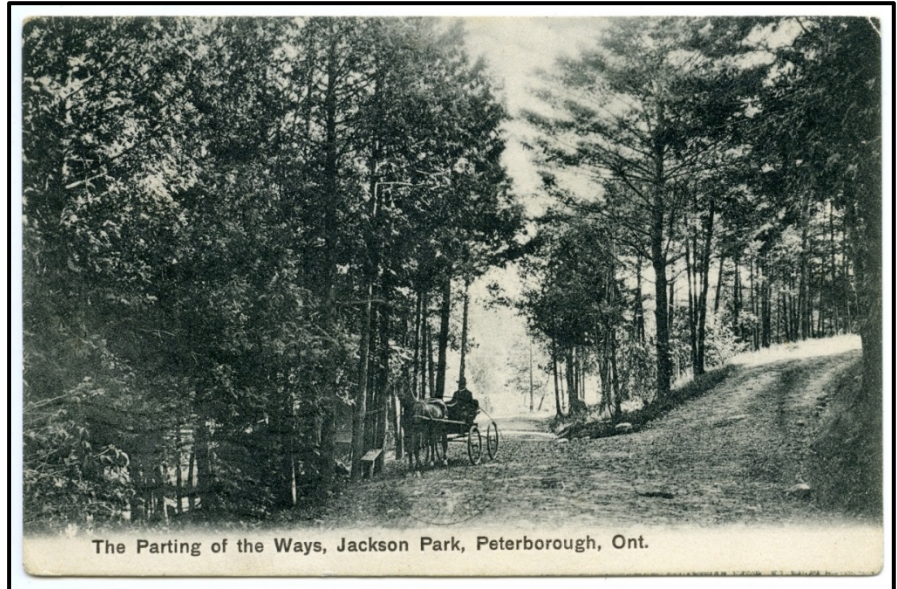
Joseph Paxton which inspired the New York design. Whereas in the late eighteenth and early nineteenth century, gardens and parks had adhered to formal, regular principles, often based on Classical aesthetics, the new urban naturalistic parks were very explicitly irregular and, as their name suggests, more naturalistic in their layout, plantings, and compositions. They were, however, still designed and managed, with lawns, water features and paths placed in a deliberate way in order to allow visitors the aesthetic experience of nature, while nevertheless remaining in a controlled and pleasant environment, very different from venturing out into some of the new national, state, and provincial parks at this time. Whereas the untamed, uncultivated landscapes of natural areas across North America and Europe – places like the Scottish Highlands, Yosemite and Georgian Bay – were associated with the aesthetic theory of the sublime, which emphasized the awe-inspiring, immensity and potential danger of untouched nature, naturalistic urban parks were intended to be romantic and picturesque, emphasizing instead the pleasant, pastoral experience of being in nature that was tamed and controlled by human hands. This difference was very much understood by landscape architects and theorists at this time; Olmsted, for example, wrote of a visit to Birkenhead in 1850:

Five minutes of admiration and a few more spent in studying the manner in which art had been employed to obtain from nature so much beauty, and I was ready to admit that in democratic America there was nothing to be thought of as comparable with this People's Garden. Indeed, gardening, had here reached a perfection that I had never before dreamed of. I cannot undertake to describe the effect of so much taste and skill as had evidently been employed; I will only tell you that we passed by winding paths, over acres and acres, with a constant varying surface, where on all sides were growing every variety of shrubs and flowers, with more than natural grace, all set in borders of greenest, closest turf, and all kept with the most consummate neatness.

While naturalistic parks were intended to showcase nature, they were also intended to be civilized and controlled, something that could be achieved through deliberate design, the integration of architectural features, and routine maintenance. This was a principle that was key to the development of these parks throughout the second half of the nineteenth century - creating naturalistic landscapes that were still accessible for the majority of the public and romantic and enjoyable, as opposed to wild and inaccessible.

Beyond their specific focus on creating naturalistic, romantic landscapes, these kinds of parks were also distinct from other green spaces in nineteenth century cities because of their size: the majority of naturalistic urban parks were much

larger than traditional urban parks, in order to accommodate large swaths of trees, grass, and water. When visitors entered these areas, it was intended that trees and open space would help them feel separated from the crowded city life surrounding them. Many early urban parks, such as Central and Birkenhead, were located in the midst of what were rapidly developing into very large cities – New York



*Carriage on a driving path in Jackson Park
(Trent Valley Archives, F546 Series 4)*

City and Liverpool, respectively – where buildings were developing quickly around their edges. As a result, their size and significant use of vegetation was intended as a barrier between the natural landscape of the park and the built forms of the surrounding commercial and residential neighbourhoods. Jackson Park, which was at the time of its initial development actually outside the city boundaries, did not have this issue, but the parcel was nevertheless of a significant size to allow for the buffering of natural features and the creation of a large enough space to create an immersive natural environment. In contrast, other urban parks in Peterborough at this time such as Victoria Park and Central Park (now Confederation Square) were in the heart of the city and consciously so. Visitors could see the city around them as they passed their leisure time in these areas, which were much smaller and much less wooded than Jackson Park when it was developed in the mid-1890s.

Jackson Park, likely designed in its entirety by local architect John Belcher, is typical of the kinds of urban parks that were designed and developed in the late nineteenth century. Its significant size and topography, as well as many of its existing features, including wooded areas and water, made the site ideal for the development of this kind of park. The *Daily Examiner* reported in May 1895, soon after the opening of the park that the design was “making so much of the natural advantages” of the site through the integration of pre-existing natural elements into the design.

The park was located within the ravine which descended to Jackson Creek, with a flat upper area where the children’s play area is now located and steep, wooded banks sloping towards the creek. The millpond at the base of the ravine also included flat areas around it, which was comprised of both wooded and



Driving Path in Jackson Park
Postcard - Trent Valley Archives (TVA135-05A)

grassed areas. The park's most important natural elements were pre-existing water features in Jackson Creek and the former Dixon mill pond. The creek flowed through the centre of the new parkland as the axis of the overall design, with the existing mill pond being modified to form the focus of a landscaped area surrounding the water. The topography of the creek valley formed a natural corridor for trails and drives on either side of the creek and surrounding the mill pond and provided an aesthetic focus for the park consistent with the preferred features of the nineteenth century naturalistic urban park. However, neither the creek nor pond was entirely natural: both had been modified first with the creation of the Dixon sawmill on the site in the 1820s and then the rerouting of the creek in the 1880s to accommodate the rail line that ran through the park. The park also included a significant amount of woodland, despite logging on the property throughout the nineteenth century. Notably, a large stand of

white pines was located on the upper area, and is still extant; these trees are extremely old and are likely some of the oldest trees in the city. There are also significant examples of eastern hemlock and a number of large willows at the end of the millpond which were likely present when the park was first designed. The vegetation in the park was, and remains, significant and varied and was an important contributor to its aesthetic as a naturalistic urban park.

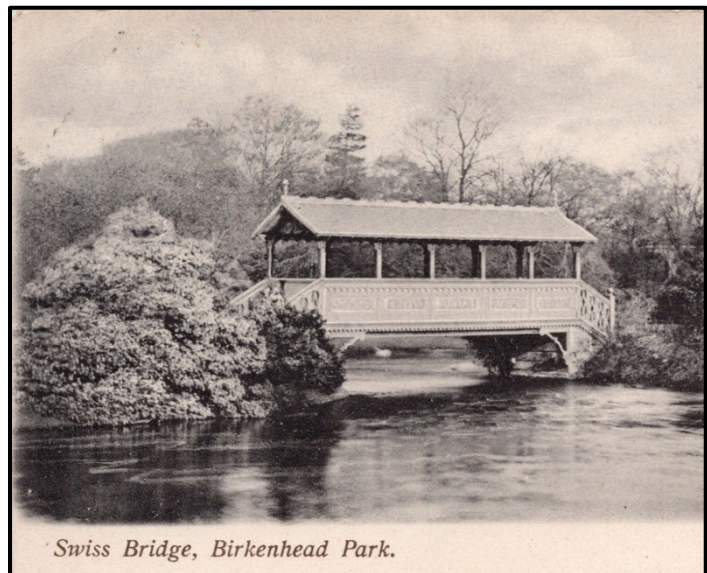
These natural elements were used as the backdrop for its built elements which allowed visitors to enter into and experience the landscape. A central element in the design of naturalistic parks was the creation of transportation routes for visitors to move through the park, either by vehicle or on foot. These allowed visitors to experience these parks in a leisurely, easy fashion, by travelling along already established routes. These routes included wider roads for carriages, and by the turn of the century, automobiles, and narrower routes through the various forested areas for pedestrians.

There were three driveways for vehicles to enter the park: one at the existing vehicle entrance at 610 Parkhill Road West, one at the corner of Parkhill Road West and Mill (now Fairbairn) Street where there is also an existing driveway, and a third where the drive along the southwest shore of the creek intersected Parkhill Road, now where the existing path crosses under the Parkhill Road Bridge. They formed a network of carriage and later vehicle routes throughout the park to allow visitors to access different areas of the park on clear and defined routes. There was also one primary walking path which ran between the central drive, across Jackson Creek to the Pagoda Bridge and an exit from the park onto Parkhill Road West.

Drives and paths had an aesthetic as well as a functional purpose. On one hand, they created travel paths for visitors moving throughout the park, establishing routes and views from where those both in their vehicles and on foot could experience the nature around them. They also delineated the different spaces of the park, such as the waterfront, the hillside and the lawns near the Parkhill Road entrance. For example, the driving route around the northeast side pond allowed visitors to navigate around the water in their vehicles and provided specific vistas of the pond itself, the surrounding forest and the Pagoda Bridge, directing visitors to different destinations and structuring their visit.

From a design perspective, these routes were intended to meander throughout the park, reflecting the natural setting and allowing visitors to gradually move through the park in a relaxed, indirect, manner. There also were significant engineering works needed to achieve these routes, particularly traversing the hill that ran down the west side of the ravine to meet the creek. To achieve this, embankments were built up to create gently sloping roads allowing visitors to travel down the bank to the creek from the upper section of the park.

Embankments were also created along the edge of the creek and millpond to allow for easy driving and allow vehicular access. Significant changes to the topography of the landscape were made by modifying grades and opening new routes throughout the park. In 1938 vehicular access to the park ended and new parking lots were created making the park a pedestrian only destination.



The Swiss Bridge Birkenhead Park, UK, Designed By Joseph Paxton, 1847

The embankments used to create the driving paths were an integral, but largely unnoticed, built element within the design of the park. Other constructions, however, were designed with a deliberate visual impact in mind. In the nineteenth century, the introduction of built elements into parks was a key element of landscape design. Architectural elements, such as bridges, pavilions and buildings, were considered necessary to complete the landscape, even if the overall design emphasized natural features. Aesthetically pleasing structures, it was also believed, had a favourable impact in the social and moral development of visitors to the park, and reinforced the overall idea of the urban park as a space with very specific impacts on the tenor of society.

With an emphasis on water as a central feature of naturalistic urban parks, the use of bridges in particular, became an opportunity to elevate a utilitarian structure, which might be generally visually pleasing but limited in decoration, to something celebrated as a focal point on the landscape. Bridges were often

designed with unifying stylistic elements that were echoed in other architectural elements like pavilions, boathouses or small buildings throughout these parks. One of the earliest and most well-known of these bridges, and one which bears distinct similarities to the Pagoda Bridge in Jackson Park, is the Swiss Bridge in Birkenhead Park. Designed by Paxton in 1847, the Swiss Bridge uses the same eclectic style as the Pagoda Bridge to create a romantic covered walkway over a short stretch of water.



Pagoda Bridge from the South, c 1920 (Peterborough Museum and Archives 2000-012-002270-2)

In Jackson Park the Pagoda Bridge crosses a small creek as it exits the south end of the central mill pond. It was constructed between 1894 and 1895 to the design of noted local architect John Belcher and is an excellent example of late Victorian romantic park architecture. Like the Swiss Bridge, the Pagoda Bridge uses wooden details such as brackets, finials, decorative woodwork and molding to reference the contemporary trend in Victorian architecture towards the eclectic, romantic, and exotically foreign. Features like the Pagoda Bridge were intended to introduce a romantic aesthetic to the park, by using architectural styles, such as the Gothic or Classical Revivals, that evoked a historically

pastoral feel. These ideas were espoused by nineteenth century thinkers such as John Ruskin and landscape architects and designers including Joseph Paxton, Frederick Olmsted and Frederick Todd who integrated structural elements into their park designs to complement and enhance the natural features around them.

The Pagoda Bridge, which was designated under the Ontario Heritage Act by the City in 1981, is an important example of this kind of eclectic design and drew from a variety of recognizable styles but was a historic and whimsical in its overall execution. Elements such as the finials, awning roof, brackets, and decorative wooden elements can be seen in structures from this period, particularly those associated with the Gothic Revival, but, in the bridge, these elements are combined for a picturesque aesthetic to suit the naturalistic landscape. The name Pagoda Bridge does not reflect the architectural style of the structure: aside from its awning roof and decorative wooden construction, the bridge does not resemble Japanese garden construction which, by the nineteenth century, was a highly developed and distinct architectural type. Rather, the name is more reflective of the late Victorian interest in Japanese gardens which did inspire some of the eclectic and romantic architectural forms from this period. The *Peterborough Examiner* in 1905 even identified the bridge as being of “Japanese design”. The setting of the bridge also contributes to its association with Japanese garden structures because of the traditions developed in early modern Japanese gardens which placed detailed architectural structures within a naturalistic landscape. Belcher’s well-developed design and architectural details demonstrate an extremely high degree of craftsmanship and artistic merit in the overall execution and a clear knowledge of late nineteenth century trends in garden architecture. It is also a rare surviving example of Victorian garden architecture in Ontario.

The park originally contained two other bridges, one of which is still extant. The more southerly of the two, which is now gone, was a footbridge crossing the rerouted Jackson Creek for a footpath from the south bank driveway, through the wooded area on the north bank of the creek, and across the rail line to connect to the walking path over the Pagoda Bridge, which was also restricted to pedestrian traffic. Although not as ornate as the Pagoda Bridge, the other pedestrian bridge



Early postcard showing the original footbridge across Jackson Creek. Hugh Jones Postcard Collection 227 F546 Series 4

matched its counterpart with the same railing and decorative brackets creating a visually cohesive pedestrian path in this area of the park.

The second bridge, of early concrete construction, was installed to create an automobile crossing north of the former pedestrian bridge and connected the vehicle path from the upper park area with a route around the north and east sides of the mill pond. Unlike its pedestrian counterparts, this was a more utilitarian bridge designed to allow traffic to pass over the creek and while it lacks the decorative elements of the other two bridges, it is a very good example of an early closed spandrel deck arched bridge executed with a concrete rail and is a unique example of a bridge constructed as part of a scenic driveway in Peterborough.



Early view of the Concrete automobile Bridge, Peterborough Museum and Archives.

The other major transportation element of the landscape was the rail line which passed through the park where the Kiwanis trail now runs. The rail line, first operated by the Midland Railway, was put in place in the early 1880s, prior to the creation of the park and was specifically excluded from the land grant which created the park in order to allow for continued operation of the railway through the area. The rail line was not viewed as an integral aspect of a naturalistic park design, but was nevertheless integrated into the overall park because it was preexisting and a vital transport link out of the city. It became an important aspect of the landscape, running through the centre of the park.



Contemporary View of the Caretaker's cottage executed in the Rustic Style.

By the early twentieth century, a number of other structures were being constructed in the park in

response to its popularity and to provide additional facilities. Architecturally, one of the most important of these is the caretaker's cottage. Constructed circa 1909, this structure served as the residence of the park caretaker until 1961. While the Pagoda Bridge is representative of late Victorian park architecture, the caretaker's cottage is an excellent example of the shift in building design for park structures in the early twentieth century which drew on the Arts and Crafts movement, favouring the use of naturalistic materials and forms to complement, as opposed to stand out from, the surrounding landscape in what would be known as the Rustic style. Like the early Victorian styles, the Rustic style was fundamentally a romantic style, but one which looked to nature, as opposed to historic architecture, for inspiration.

Beginning the 1880s, the idea of establishing national parks had taken root in both Canada and the United States; parks which would require facilities for visitors in areas that were primarily being preserved for their wilderness value. The Rustic style, which reached its height of popularity between about 1915 and 1930, was introduced as an appropriate motif for the natural park context that blended with its

surroundings instead of contrasting to it, as Victorian garden architecture generally did. The style would enhance the overall aesthetic of the park setting and allow visitors to focus on the sublime nature of the landscape without being distracted by the structures within it. Buildings constructed in the Rustic style used local and clearly natural materials such as rough-hewn timber, rubble stone and wood shingles.



*Jackson Park Entry Gates at Monaghan Road c. 1923
(Peterborough Museum and Archives, P-12-283-2)*

Details like deep eaves and verandahs supported the sense that the structure had evolved from wilderness landscape rather than being placed upon it. Many architects designing Rustic structures drew on the Swiss Chalet style, popularized in North America in the mid-nineteenth century by Andrew Jackson Downing. The Rustic style grew in prominence concomitantly with the growth of parks throughout North America, and today is still inextricably associated with parks and natural spaces.

Although primarily associated with national, state, and provincial parks which developed during this period, the style also became popular in urban parks, particularly those with naturalistic settings that evoked the larger landscapes of the wilderness parks. As such, Municipal park design of the early 20th century

began to shift away from the Victorian garden aesthetic. The design of the Caretaker's Cottage was an appropriate stylistic response that aesthetically enhanced the ideal of the heavily wooded Jackson Park as a wilderness retreat within an urban centre. The Caretaker's Cottage is a rare example of Rustic style architecture in Peterborough featuring key design elements including:

- rubble stone walls, chimney and verandah;
- wide eaves with simplified brackets;
- asymmetrical massing, and;
- shingled gables.

In 1923, the City paid for two sets of gates, again in the Rustic style, to be erected at the entrances to Nicholl's Oval and Jackson Park. The entrance gates are an important part of the built landscape of the Jackson Park and originally served as the formal entrance to the northern most driveway into the park, from the intersection of Monaghan Road and Parkhill Road. These gates may have been moved and reconstructed



*Kiwanis Club camp buildings under construction c.1923
(Peterborough Museum and Archives, 2000-012-001879-1)*

in the early 1960s as part of the widening of Parkhill Road West during the construction of the current bridge but still retain their original character and aesthetic. A third structure also exists within the park in the Rustic style: the washroom building constructed in the 1970s to replace an older, 1920s structure. Like the older Rustic architecture nearby, the washroom building uses natural materials in order to blend into the landscape but in a more subdued and simplified aesthetic than its earlier counterparts.

In the late nineteenth and early twentieth century, the park had a number of other built features which have since been demolished. These include a range of recreational facilities added in the early twentieth century such as a toboggan slide, a merry-go-round and an outdoor movie theatre. Historic photographs of the park also show a wooden platform with a balustrade that may have been used as a bandstand, likely installed around 1905. There were also a number of buildings in the upper section of the park which were constructed for the Kiwanis Club which ran a children's camp in the summer. These buildings included a kitchen, dining hall and washrooms to serve the camp, which was originally

housed in large tents, and were constructed in the early 1920s. These structures are no longer extant but, nevertheless, contributed to the early built form of Jackson Park.

Taken together, these elements worked to form a cohesive, picturesque landscape where visitors could experience nature within the context of a structured and accessible environment, as naturalistic urban parks of this type were intended. By the early twentieth century, Jackson Park was certainly viewed in this light and the romanticism of this landscape type was recognized in the



Demolished structure (possibly the bandstand), Jackson Park c. 1920 (Peterborough Museum and Archives, 2000-012-000159-1)

community. For example, in April 1903, *The Daily Examiner* published an article on a number of Peterborough parks, writing about Jackson Park:

This park is romantic and beautiful. It takes in the valley and undulating highlands on either side, where the splendid little town creek ripples over the little cascades as it wends its way through the valley; a branch of which being devoted to making a small lake, which with a very picturesque pagoda thrown across to make a picture of loveliness. With great skill, the ground has been covered with winding walks so placed as to take in all aspects of beauty and making the park on a whole one of great interest.

The general understanding of this park was that, in the words of *The Peterborough Examiner* in 1905, “man has co-operated with nature in making Jackson Park an exquisite spot.” In the design, Belcher had incorporated the natural elements of the park with built structures and forms in order to create an park which is now an excellent, representative example of a naturalistic urban park from the late nineteenth century.

Throughout the twentieth century, the park underwent gradual changes which modified the landscape, notably in the built form of the park. In general, the natural elements of the park remained the same, but the built structures of the park were altered or removed in order to meet the evolving needs and uses of the park.

One of these changes was the creation of Hamilton Park on land donated to the city in 1944 by former mayor and businessman James Hamilton and extended the recreation facilities of Jackson Park south of Parkhill Road, although the two green spaces remained separate until the 1960s. The new park was not intended as a naturalistic park, although wooded areas remained. Instead, it was intended as a dedicated recreation space with the creek being widened, its banks hardened, and a weir installed in order to create a large swimming area. Play structures were also installed.

The park underwent further changes in the 1960s with the construction of the Parkhill Road bridge, which changed the spatial relationship between the parks and the roadway, as well as the access to Jackson Park. The bridge was constructed in order to create a grade separation between the rail line, now under the control of the CNR, and Parkhill Road West as the city expanded to the west in the postwar years, making the road a key transportation corridor to the new west end suburbs. The road was also significantly widened at this time. Constructed to drawings by engineering firm T.O. Lazarides and Associates, the new bridge allowed the rail line and the creek to pass under the bridge. The span eliminated the original central driveway

access to the park, which now passed under the bridge and connected Jackson Park to Hamilton Park. In effect, the elevation of the road above the valley floor created a physical connection of the two parks by way of the underpass although they technically remained two separate parks. It was at this time that Jackson Park was conveyed to the City by the Nicholls Parks Trust, formalizing municipal ownership for the entire area. Visitors were now able to access Jackson Park by either of its two vehicular entrances or from Bonaccord Street and Hamilton Park by passing under the new bridge.



Cows in Jackson Creek at the future Hamilton Park (Peterborough Museum and Archives, 2000-012-002270-1)

Another major change was the abandonment of the Campbellford Spur between Peterborough and Lindsay by the Canadian National Railway in 1989. The right of way was purchased by the Otonabee Regional Conservation Authority in 1992 and converted into the Kiwanis Trail, opening for recreational use in 1995. The ownership of the rail corridor within the park was also transferred to the City at this time and the land absorbed into the park.

The transition of the park from one with vehicular access and a rail corridor to a pedestrian friendly one in the later twentieth century did not detract from the picturesque aesthetics of the park and its general layout of wide paths through woodlands. In fact the removal of the rail line enhanced this quality of the park by eliminating a distinctly industrial aspect of the landscape. The drives have been retained as paths for walking and cycling and still provide a connection between the distinct sections of woodland and more open manicured spaces like the area around the pond or the playground area on the plateau.

Historical and Associative Value

Jackson Park Cultural Heritage Landscape has historical and associative value through its important role in the provision of natural green space in Peterborough and as part of the development of the city's parkland in the late nineteenth century. It yields significant information about the recreation and leisure activities of Peterborough residents around the turn of the



*Swimming in Hamilton Park
(Trent Valley Archives, F340-B4-488)*

twentieth century as well as the prevailing attitudes towards the role of parkland in society at this time. The landscape also has specific historical connections with a number of important figures in the community including the Dixon family, Charlotte Nichols, and architect John Belcher, the designer of the park and the Pagoda Bridge.

The area around what is now Jackson Park has a long history of pre-contact use by First Nations people because of the significance of Jackson Creek, which runs through the middle of the park, as a historic water body. Located near the Chemong Portage, which has been roughly followed by the route of the current Chemong Road, Jackson Creek and the area around it were used by indigenous people prior to the arrival of settlers. The area falls under the Rice Lake Treaty of 1818 (Treaty 20).

The post-contact history of the site dates to the early settlement of Smith Township. In 1818, the first group of settlers arrived from Alston, in present-day Cumbria, England, and were granted lands along the Communication, now Chemong, Road. The families that arrived in Smith Township were the earliest settlers in what would become the City of Peterborough and had an important impact on the development and growth of both the city and the township. In their first winter, the settlers lived in a cabin at the base of the Communication Road and, in spring 1819, began to clear the land that they had been granted and construct early farmsteads. This group of early settlers, known as the Colony Settlers, included William Dixon, his wife Nancy Chesterfield and their five sons who settled on the

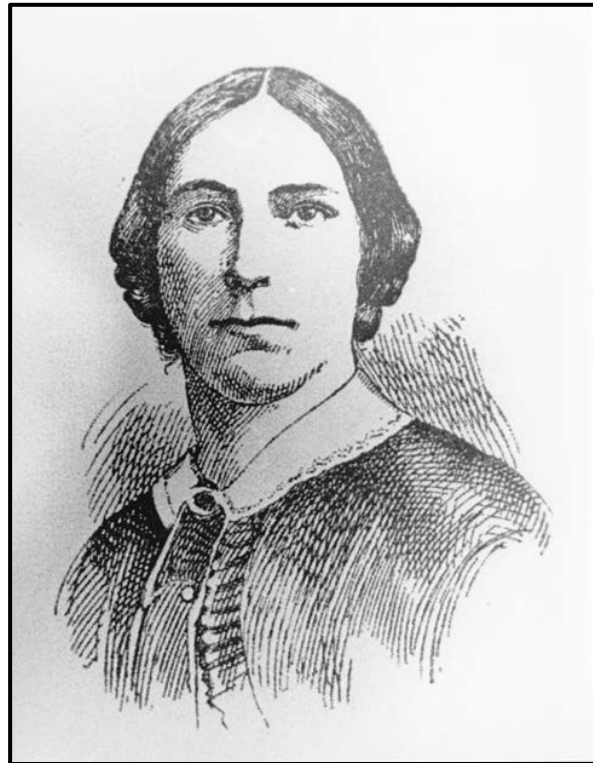


*Jackson Creek below the Pagoda Bridge
(Peterborough Museum and Archives, 2000-012-000115-11)*

piece of property of which the present Jackson Park was part. Originally in Smith Township and adjacent to the lands in North Monaghan Township the area, and Jackson Park itself, would be annexed by the city in 1900.

William Dixon died in 1822, leaving the property to his surviving sons. In 1829, the property was divided between two of the sons: Joseph, who acquired the eastern half which bordered on the Communication Road, and William, who acquired the western half which included Jackson Creek. Around 1826, the Dixons had erected a saw mill on Jackson Creek, at the current site of the pond. At this time, it was the only saw mill in Smith Township and one of only four in the local area; although Peterborough would eventually develop a significant lumbering industry. The Dixon Mill played a key role in the early production of mill cut boards in Peterborough both because of the limited numbers of mills and due to its proximity to the town settlement. The mill itself was located immediately to the south where the Pagoda Bridge now stands and was comprised of a gable roofed structure and overshot water wheel. Jackson Creek quickly emerged as a vital asset in the industrial development of the city in the nineteenth century as the primary source for water power, and a significant number of industries were established along its banks by the middle of the century.

William Dixon also took advantage of the natural resources of his property by establishing a quarry on the site of the present park. The site contained abundant limestone which was extracted for a range of building projects in the growing town to the south. These included some of the town's most iconic buildings such as St. John's Anglican Church, the Cathedral of St.-Peter-in-Chains, the County Courthouse, the Stone Brewery on Stewart Street and Hutchison House. Stone from the quarry was also used to build a house for William Dixon, his wife Isabella Harvey and their family. They first built a frame house, located at 661 Park Street North, in 1829 soon after their marriage, likely with boards sawn at the Dixon sawmill. In 1837, a new house was constructed on the foundation of the old from limestone blocks quarried on the family property. This house, in its original location, is now a designated property.



Charlotte Jane Nicholls

The property passed to William and Isabella's oldest son, James, and his wife Lucy after William's death. The land on which Jackson Park is now located was sold by Lucy Dixon, after her husband's death, to the Nicholls Park Trust in 1893 for a sum of \$3,000. The Trust was formed in order to execute part of the will of local benefactress Charlotte Jane Nicholls, who had died in 1890. The acquisition and development of the park is a key aspect of her legacy in the community.

Charlotte Nicholls (nee Jackson) was born in Ireland in 1814 and immigrated to New York State. In 1847, she married Robert Nicholls who had established a dry goods store in Peterborough in 1832, although he had returned to the United States, his birthplace. The couple returned to Peterborough after their marriage and in 1850 moved into the Greek Revival house at 415 Rubidge Street. Robert Nicholls continued to develop his business interests becoming the first manager of the Bank of Montreal in Peterborough in 1852 and, eventually, a shareholder and board member of the Bank of Ontario. The firm he established with business partner William Hall also operated a flour mill and, by the time of his death in 1883, he had amassed a considerable fortune which he left to his widow.

From the beginning of her residence in Peterborough, Charlotte Nicholls had been actively involved in charitable pursuits, notably as the vice president of the Peterborough Relief Society which ran the Peterborough Protestant Home to

provide assistance to those living in poverty in the city. She was concerned about the health and welfare of local residents and, in 1883, purchased Moira Hall to be the city's first hospital. Aware that Moira Hall was not large enough for the needs of the growing community, she had, by 1885, put plans in place for the construction of a larger hospital facility at Argyle Street, Nicholls Hospital. Throughout her life, she directed her work, and finances, towards social causes with a focus on the improvement of the lives of local people.

When Charlotte Nicholls died in 1890, she left an estate of almost a million dollars. Nearly half of that estate was bequeathed to a range of charitable, educational and public efforts, including Nicholls Hospital, the Peterborough Protestant Home, the YMCA, and St. Andrew's Presbyterian Church. She also donated significant sums to Queen's University, Knox College and various Presbyterian missionary organizations, both locally and throughout Canada. In addition, she left, according to her will, "a sum of sixty thousand dollars for the purpose of purchasing and improving public parks and recreation grounds" in Peterborough, the money to be used for their design and continued maintenance. The Nicholls Park Trust was formed to administer the park finances. By 1894, the trust had purchased lands for three parks: Jackson Park, Nicholls Oval, and Inverlea Park. The Trust developed and maintained these three parks until they were all eventually absorbed into the City's parks system.

Charlotte Nicholls' desire to develop parkland as part of her legacy was an offshoot of her wider social agenda which aimed to improve the local community and provide amenities related to health and well-being. It was not coincidental that funds for the creation of new parks in Peterborough in Charlotte Nicholls' will were included alongside other charitable and social causes, such as the endowment of the new Nicholls Hospital, and demonstrates the way in which parks were seen during this period, not just as a place for recreation but one for social improvement.

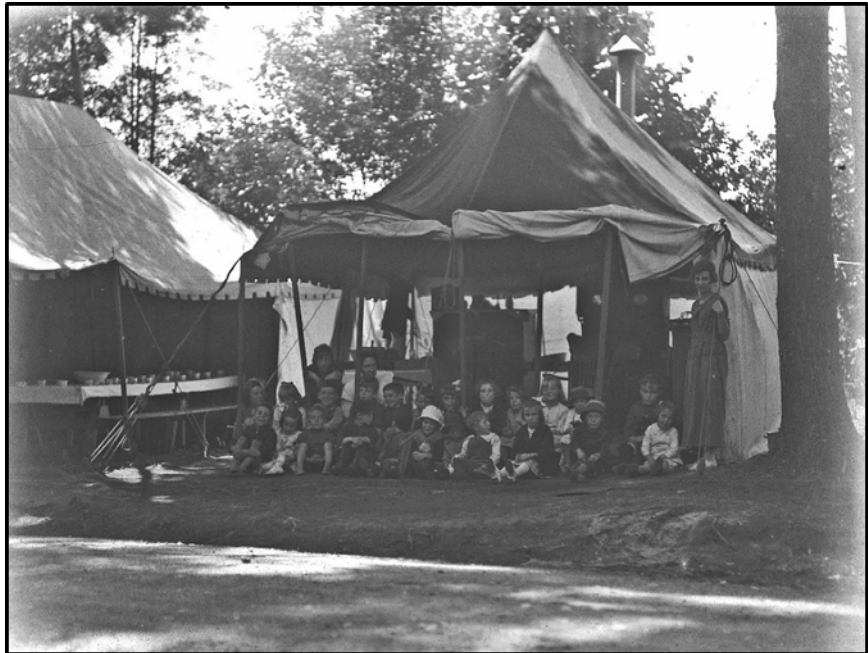
In the nineteenth century, parks took on additional significance in urban communities beyond simply being places for leisure. They were an integral part of the growing movement aimed at enacting societal change and improvement through the development of the built environment. Parks were seen as places where design and the spatial arrangement of amenities would not only improve local health but could also elevate the behaviour and morals of local inhabitants, specifically those of the working class.

Health was a key concern in nineteenth century cities. Industrialization had brought with it rapid increases in population in towns and cities, including Peterborough. This population explosion had resulted in the tremendous expansion and densification of cities, including the development of new housing forms like tenements, with limited amounts of green space either as private gardens or public green space. The pastoral nature of pre-industrial towns and villages was eclipsed by urban environments dominated by factories dedicated to

increasing production and with little regard for environmental health or social well-being.

Crowded living conditions and poor sanitation in many cities led to major outbreaks of disease throughout the nineteenth century; polluted air from industries had also contributed significantly to health issues of many urban inhabitants. In time individuals and organizations

became concerned with the impact of increased urbanization on public health. As a result, public health initiatives with the explicit goal of improving the overall health and well-being and city dwellers became important aspects of social welfare and municipal administration. This included initiatives such as the provision of appropriate housing for workers and investment in sanitary and water systems.



*Early Kiwanis Club/Peterborough Health Association Camp, c. 1920
(Peterborough Museum and Archives, 2000-012-000159-10)*

One of the major focuses of public health campaigners was the provision of fresh air, which they saw as lacking in the cramped conditions of the emerging industrial city. There was a widespread belief throughout the nineteenth century that bad ventilation created noxious air known as miasmas which spread contagious diseases. Although this idea was largely dismissed by the 1880s, the idea that good ventilation and clean air were important aspects of human health in urban areas endured. Prominent American landscape designer and author Andrew Jackson Downing made this connection as early as the 1840s, writing in his book *Rural Essays* (1853) that: "However healthy a person may be, he can neither look healthy or remain in sound health for long if he is in the habit of breathing impure air." His solution for this was urban design that provided space in nature where people could breathe clean and pure air.

Throughout the nineteenth century, many upper and middle class urban dwellers followed Downing's advice and retreated to the countryside for fresh air and an immersion in the health benefits of nature. However, this was not an option for the vast majority of people who lived in cities and, as a result, social reformers advocated for urban spaces, easily accessed, where people could breathe clean

air, interact with nature, and recreate. In a limited way the garden cemeteries movement in the mid-nineteenth century provided this kind of place but by the 1850s, there was significant support for the creation of purpose-built parks. This was a key factor in the emergence of the naturalistic urban park design and its spread throughout North America as an important landscape type by the end of the 19th century. They were intended, in the words of Olmsted in his 1870 text, *Public Parks and the Enlargement of Towns*, intended “to supply the lungs with air screened and purified by trees and recently acted upon by sunlight, together with the opportunity to escape from the conditions requiring vigilance, wariness and activity towards other men.” Large parks with trees, lawns, and paths – such as Central Park, designed by Olmsted, or Jackson Park in Peterborough – provided these kinds of spaces where people could improve their health through clean air, sunshine, and exercise.

Olmsted also saw parks as an escape from the city where the mental health of visitors could be improved by retreating to a calm, un-crowded area. He wrote:

We want a ground to which people may easily go after the day's work is done and where they may stroll for an hour, seeing, hearing and feeling nothing of the bustle and jar of the streets, where they shall, in effect, find the city put far away from them. We want the greatest possible contrast with the restraining and confining conditions of the town which will be consistent with convenience and the preservation of good order and neatness.

These spaces were an inexpensive escape for urban dwellers where they could easily relax in the calming effects of nature.

Those effects were seen to extend beyond personal health to societal health. Spaces such as Jackson Park were viewed as places which promoted moral and social virtue, by introducing local people, meaning the working classes, to leisure activities which were calm, rational, and embodied the middle-class morals of the day. Walking, swimming and picnicking in a pleasant, natural environment were viewed as activities that would entice people away from less-desirable activities such as drinking and gambling. The highly designed parks and the activities they supported would engender desirable behavior that, it was believed, would extend to everyday life beyond the park's boundaries. Overall the naturalistic parks were clearly intended as places to relax and enjoy more passive pursuits. Jackson Park was not to be a place for rowdy sports, bad behaviour, or “rough conduct” and the community took a dim view of it. The Morning Times for April 21, 1909 reported on the hiring of caretakers for Nichols Oval and Jackson Park and the broad powers they were given:

The Nicholls Oval and Jackson Park will be well looked after this year. Mr. Jas. Rose will be in charge of Jackson Park and Mr. Wm. Kitney will look after the Nicholls Oval. Both of these gentlemen will wear uniforms and will be sworn in as special constables and be given full power to act in cases which come before them in the discharge of their duty. Mr. Rose will occupy the house that has been built at Jackson Park and Mr. Kitney will reside in the one situated near the Oval. The appointment of these gentlemen as constables will have much to do with stopping a lot of rowdyism which takes place at these parks, much to the annoyance of those who wish to enjoy an afternoon or evening's outing.

It was the view of the many social reformers who advocated for these parks, that naturalistic settings accessible by all would help form a more civic- and socially-minded society by bringing together people from all classes in an accessible environment.

These lofty ideals of societal betterment may have shaped how Jackson Park was designed and developed, but over time the park became a place where the community participated in a wide range of recreational activities. These patterns of use yield



Skating at Jackson Park, early 20th century (Peterborough Museum and Archives, 2000-012-000320-8)

significant information regarding the recreation activities of Peterborough residents at the end of the 19th and through the 20th century. Particularly in the 1890s and early 1900s, the park was extremely popular and the types of activities that took place there provide insight into Peterborough life around the turn of the century. The size of Jackson Park allowed for multiple and diverse activities to take place simultaneously accommodated the various needs and interests of a wide range of people. These activities were both organized and informal and reflected the social understanding of recreation and leisure during this period.

One of the major unstructured activities that took place in naturalistic parks was walking. Visitors were invited to stroll through the paths and enjoy nature, and at

Jackson Park this remains a central activity. Walking as a leisurely act reflected the role of the naturalistic urban park as a place to experience the health benefits of nature, but also highlighted changing labour patterns in that the middle and working class now had enough leisure time in a work week to engage in this sort of activity. Walking was also seen by social reformers as a moral activity not only beneficial to health, but also promoting calm and ordered leisure activity among the working class. A stroll in the park was an excellent example of a socially improving activity which, moreover was accessible to all without paying a fee for participation or access.

For those affluent enough to own carriages or later, automobiles, driving along the carriageways of Jackson Park and enjoying nature from a vehicle was also viewed as a suitable way to spend an afternoon or evening. Driving did not promote physical health in the way that walking did, but nevertheless encouraged interaction with nature.

In its infancy, the automobile was less a mode of transportation than a novelty confined mostly recreational touring on a limited system of roadways or the driving paths created in naturalistic settings like Jackson Park.

In addition to walking, visitors were also able to participate in a number of other unstructured, active recreational activities at various facilities that



Tobogganing at Jackson Park, early 20th century (Peterborough Museum and Archives, 2000-012-000117-13)

were constructed in the late nineteenth and early twentieth century. These were an important part of the life of the park around the turn of the century and a major draw for visitors. In the early twentieth century, a very popular elevated toboggan slide was constructed and used throughout the winter. There was also a skating rink which was extremely well used; one report in 1939 estimated that 1,000 people had used the rink on a single day in February of that year. People were also able to snowshoe and ski on the paths and in the wooded areas. In the summer, the water was used extensively for swimming, both in the creek, the mill pond, and in Hamilton Park, where the creek was dammed to create a more formal bathing area.

One of the advantages of naturalistic parks was that they were large and could be used simultaneously for a range of activities. Naturalistic parks provided a picturesque setting for picnicking, a popular turn of the century activity. The size of these parks also allowed for large group picnics while retaining enough space for people to sit and participate in associated recreation activities, such as races and games. In 1903, the *Examiner* noted that: "The ground is largely patronized for picnic purposes and is the everyday resort of ladies and children who go and rest and have little picnic suppers under the trees, while the children, barefooted, dabble in the murmuring waters." The park was also used for picnics by groups and organizations, including Sunday schools, charitable and service organizations, and companies for their social events where participants could have a meal and take part in activities. The capacity of the park was highlighted in a short notice in the July 3, 1907 issue of the *Morning Times*:

Big crowds Here on July 7th – Two Picnics at Jackson Park.

Besides the big excursions from Barrie to Jackson Park on July 7th, a large crowd of between 1000 and 1200 people will be here that day from Peel County. The County Sunday School Association is coming down and will picnic at the park and will also take in the boat trip over the lift lock, per the Otonabee navigation company's steamers.

Jackson Park was also a place where young people courted and over time, was increasingly seen as an acceptable place for them to do so. Some citizens raised concerns that courting in parks was an affront to morality, believing that public parks might too easily become the setting for more illicit liaisons. However the 20th century brought with it evolving cultural values and more relaxed standards for men and women when in each other's company. In 1925, the *Examiner* even suggested that "[a] Sunday stroll up the railway track is a favourite walk for the young man and his partner – the babbling brook, the towering trees, the shining steel, the singing birds, all add their quota to the enjoyment of the outing." The acceptance of courting in Jackson Park was, in part, due to the types of activities taking place there, such as church picnics, at which the practice was both accepted and encouraged. There were also instances of young women's social groups holding picnics and teas in the parks specifically for their male suitors, creating a setting for courtship in an entirely respectable group context. Courting in the park was also accepted because it was a well-used public space where, it was assumed, the general social mores of Victorian and Edwardian society would temper immoral behaviour. Courting however was a strictly defined undertaking, limited to such publicly observable behavior as strolling, participating in social activities, or sitting on benches or lawns.

In the early twentieth century, the park also frequently hosted open-air services and prayer meetings, most notably by Methodist groups and associations in the city and these provide insight in to Methodist religious practices of the day. The camp meetings of the early nineteenth century, which were often held in

clearings in wooded areas, were a hallmark of North American Methodism and established a tradition of conducting services and prayers in a natural setting. Imbued with a religious fervor and actively involving members of the lay community, the open-air services characterized the evangelical revivalism of early Methodism. As the century progressed and the church became more institutionalized, Methodists increasingly moved indoors to dedicated church spaces. Outside services, which were seen as firmly within both Wesleyan and biblical traditions, did continue, reflecting the broader belief that God and moral virtue could be found in nature. By the turn of the twentieth century, these meetings had become sedate and respectable affairs, largely undertaken by lay associations and groups as an extension of wider church missions within the community. In urban areas services were often held in the most naturalistic setting available. This tradition is evident in the activities of Peterborough Methodists during this period. For example, in the summer of 1907, at least two Methodist lay associations held meetings in Jackson Park: the Epworth League of George Street Methodist and the Mark Street Methodist Ladies Aid Society. The events held in Jackson Park were consistent with the kinds of outdoor lay services held by Methodist organizations during this period which generally included services, prayers, and light refreshments.

The understanding of the park as a healthful place with an and its abundance of recreational opportunities meant that, by the mid-1910s, it was being used as the location for a children's summer day camp. In 1914, the Peterborough Health Association had begun searching for a spot to establish a children's camp for underprivileged children in the city where they could have fresh air and exercise, and Jackson Park was an ideal spot for this. The camp was run by the Kiwanis Club on behalf of the Health Association and developed throughout the 1910s and 1920s. At this time the Kiwanis Club's mandate was heavily focused on health-based initiatives, particularly with children, and running the camp was a natural extension of their mandate in the community. The camp responded to the idea, exemplified in the residential summer camps outside of urban areas that were developing during this time, that participating in activities in nature through a structured camp setting was beneficial to childhood health and social and moral development. However, for more disadvantaged children, attending camp outside of the city was not realistic and the establishment of camps in naturalistic urban park such as Jackson Park created an accessible alternative. Children participated in structured and unstructured play, including swimming and took meals in seasonal tents, and later a more permanent building, erected by the Kiwanis Club to host the camp. The camp operated in the park until 1950 when the main building was converted for use as a meeting hall for Scouts. The Kiwanis Club also sponsored the development of the swimming area and playground in Hamilton Park in 1948, extending their involvement in children's outdoors activities from Jackson Park to the new green space to the south.

In addition to the Jackson Park's use by groups and organizations for their gatherings and events, it also played host to popular activities facilitated by

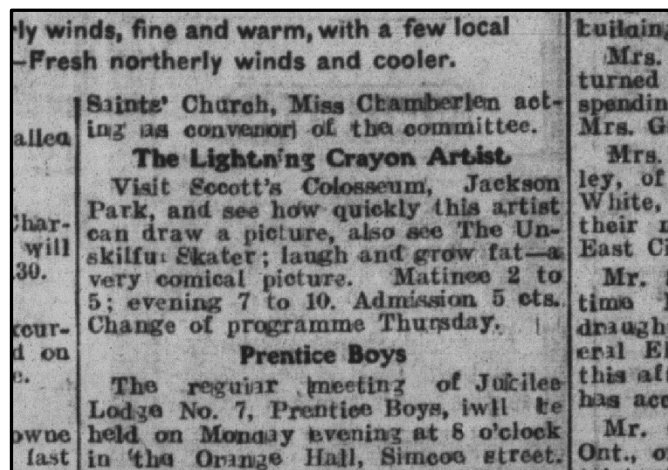
infrastructure installed in the park in the early twentieth century. Much of this development was sponsored by the Peterborough Radial Railway Company (PRRC), which operated the streetcar lines in Peterborough beginning in 1904. The construction of attractions followed a pattern of park development in the first quarter of the 20th century which was common across North America. As efforts by organized labour reduced the length of a work week, street railway companies looked for new enticements to encourage weekend ridership. Amusement destinations known as 'trolley parks' of which Coney Island would become the most famous, were developed at the end of routes by privately owned transit systems. In Peterborough the PRRC opened several attractions in Jackson Park aimed at providing increased amenities to patrons encouraging them to visit the park and return often.

An important attraction was the outdoor movie machine, installed in August 1905. The machine, a projecting Kinetoscope, projected silent films onto a large, white screen set up so that movie goers could sit on the lawns and watch new films outdoors on certain nights. In 1906, 1,000 chairs were purchased to allow at least some of the spectators to sit more comfortably.

Programs including films such as George Méliès' *The Impossible Voyage* (1904) and

The Unskillful Skater (1907), featuring Max Linder, were advertised in the local papers and attended by large crowds. Films were changed frequently to entice people back to the park each week. Many of the films drew crowds of several thousand people, with one of the earliest screenings in August 1905 reported to have been attended by nearly 5,000 people which at the time was a third of the city's population. The popularity of films at Jackson Park spoke to the increasing enjoyment of this media during the early 20th century. The first motion picture was shown in Peterborough in 1897 and films had steadily become more popular, despite a limited number of theatres in the city at the time. Jackson Park was a novelty venue, but nevertheless a well-attended one, as people enjoyed watching the films out of doors, often bringing a picnic to have in the park and staying on for the film.

Bands were also featured both alongside the films and for concerts throughout the summer months. These concerts were extremely popular. In June 1905, for example, the first concert of the season attracted an estimated 2,000 people. Bands that performed included the 57th Regiment Band, which also accompanied



Advertisement for moving pictures at Jackson Park from the July 8, 1907 issue of the Peterborough Examiner

some of the early silent films. The tradition of listening to bands in parks was not new in Peterborough: Victoria Park's bandshell had hosted weekly summer concerts, as early as the 1870s, to large crowds eager to hear the music. With the installation of the film projector, the provision of music was a natural extension of a broadening program of entertainment in Jackson Park.

Beginning in 1905, the PRRC sponsored the addition of a range of amenities in the Jackson Park that were not associated with its role as a naturalistic park but rather were specifically aimed at providing entertainment and drawing in visitors. These included a merry-go-round, a shooting gallery, a box ball alley, an ice cream parlour, an ocean wave machine, and a miniature railway leading a 1907 report to call it "Peterborough's Coney Island". This kind of



*Streetcar at Monaghan Road and Parkhill Road West
(Hastings County Museum, J.F. Anderson Collection, 115)*

attraction created a new, more active experience in Jackson Park than the traditional, more passive activities of walking or driving through the park, picnicking on the grass and swimming in the lake. Nevertheless, these attractions were an important part of the amenities offered by the park in the early twentieth century and demonstrate the kinds of entertainment options that were available to people around the turn of the twentieth century.

One recreational activity that the park was not heavily associated with was organized sport. The creation of recreational facilities like Riverside Park, specifically for organized sports at the same time as the development of Jackson Park, led to there being no provision for sports fields within the design of the park and it was never specifically viewed as a park where sport took place. Sports were played within the park, but on a casual and recreational basis, typically as part of social activities such as picnics and Sunday school outings. The park was also used for water sports, where the mill pond was often home to canoe races.

In addition to the information the site yields regarding the recreational history of the city, the park is also connected to the transit history of the city from its earliest days. Both rail and streetcars were an important part of the history of the development of the park and had different implications on its development.

During the late nineteenth century, a railway line was established through the area that would become Jackson Park by the Midland Railway as part of their connecting line between Peterborough and Toronto that ran through Omemee. The Midland Railway had first serviced Peterborough in 1858 under its former name the Port Hope, Lindsay and Beaverton Railway. The railway was constructed with the aim of providing a link to Georgian Bay, but also had a number of links to other communities, including Peterborough which was linked to the system via Millbrook. By the 1870s, Peterborough had become an important destination for the Midland Line and their headquarters even moved to the city in 1878. Around this time, the Midland also began to absorb other, smaller lines with the goal of creating a significantly larger network and, by 1880, had developed a 452-mile system throughout Central Ontario.

Despite Peterborough's importance within their system, the city was not particularly well connected, when moving west. Travel to

Toronto on the Midland routed passengers to Omemee via Millbrook. As the Midland was consolidating the Central Ontario system, it began planning a connecting line from Peterborough directly to Omemee, a section known as the missing link, and entered into negotiations with Lucy Dixon to run its right of way through what is now Jackson Park but was, at the time, the Dixon family property. Construction began in 1882 and, a year later, the first train ran from Peterborough to Omemee, allowing passengers a more direct route to Toronto. The Midland Railway was absorbed by the Grand Trunk Railway in 1884 and, eventually, the Canadian National Railway system, which continued to operate trains on the line throughout most of the twentieth century, despite the redevelopment of this section of the Dixon property into Jackson Park. The rail line was an important aspect of the park for most of the twentieth century and shaped the built landscape and design of the park as a whole.



West bound Canadian National Railways locomotive enters Jackson Park, ca. 1940 (Photo Courtesy of Terry Hawkins, PHS)

The streetcar was also an important part of the early development of the park. Peterborough's first streetcars began operating in 1894 with routes along Water, George and Charlotte Streets. Operated by the Peterborough and Ashburnham Street Railway Company, with streetcars initially manufactured by General Electric, the system was not initially a success and low ridership forced the virtual closure of the system in 1898. By 1901, however, the rights to operate the line had been purchased by a new company, the Peterborough Radial Railway Company, which was funded, in part, by Peterborough businessman and senator, George A. Cox. The railway reopened and, in the fall of 1904, several new lines had been added to the existing system including one to Jackson Park which ran up Park Street, across McDonnell Street to Monaghan Road where it terminated at the intersection of Monaghan and Parkhill Road West, then Smith Street.



Parkhill Road, April 18, 1960 (Trent Valley Archives, F340-B4-486)

The new line to Jackson Park was intended to serve as a link between the residential and industrial areas of the city and coincidentally to provide easy and convenient access to the very popular recreation spot.

The PRRC had a significant impact on the development of the amenities at the park. But the park was also important in the development of the streetcar by providing a flagship destination for one of its lines. The draw of the park certainly encouraged people to use the streetcar as it was reported that significant numbers of people accessed the park via public transportation particularly for special events such as films and concerts. By the late 1920's however, residential development closer to the park and the availability of the automobile to the middle class drove a steady decline in ridership and by the end of the 1920s, streetcar operation had ceased in Peterborough.

The park also has historical significance within the context of the City's development of its public parkland throughout the late nineteenth and early twentieth century. The City has a long history of developing parkland, the County having set aside land in 1838 for Victoria Park. The passage of Ontario's Public

Parks Act in 1883 allowed municipalities to form and regulate parks within their boundaries. In 1884 the transformation of the former burying grounds at into Central Park (now Confederation Square) further increased the city's available green space. The creation of the three parks in the mid-1890s as a result of Charlotte Nicholls' bequest added significantly to the city's parks, although none of these were owned by the City but were lands held by the Nicholls Park Trust to be used as public spaces by the community.

The Nicholls Park Trust had administered the operations and maintenance of Jackson Park, Nicholls Oval and Inverlea Park since Charlotte Nicholls' death. However, by the late 1950s, the financial burden on the Trust to ensure that the parks were maintained to an acceptable standard had become too much to be sustained through the revenue from the fund. As a result, an agreement with the City was reached that the parks, and the remainder of the funds from the trust, be transferred to the City with the understanding that they would remain as parks and the funds used for

its maintenance and development. In 1961 Jackson Park was acquired by the City and added to its growing park system. It was not uncommon for parks to develop in cities by being first established as parkland through private entities then either purchased by, or transferred to, the City to maintain and regulate. The

recreation grounds at Riverside Park were also developed in this

way. The pattern reflected the tendency of park development in the late nineteenth and early twentieth century to rely heavily on private individuals seeking to establish various recreational facilities for the community, either because of their personal interest in promoting certain activities - as was the case with the sports fields at Riverside Park - or as part of a wider agenda of social reform and charitable giving, in the case of the Charlotte Nicholls bequest.



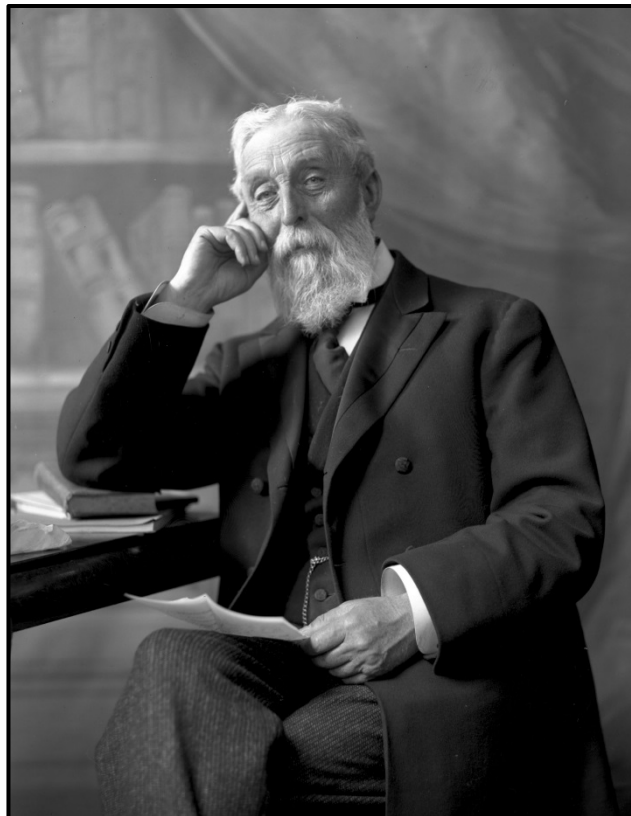
*Construction of the current Parkhill Road bridge ca. 1964
(Peterborough Museum and Archives, 2002-003-3)*

The landscape of Jackson Park also has historic importance as a representation of the public infrastructure design work of local architect John Belcher, who is likely the landscape architect of the park, and definitively the architect of the Pagoda Bridge. Belcher was a prominent architect in late nineteenth century

Peterborough and his designs for buildings and other structures made a considerable impact on the built fabric of Peterborough during this period. The design of Jackson Park, and particularly of the Pagoda Bridge, is representative of Belcher's work in Peterborough throughout his career which was diverse and competent in a wide range of styles and architectural types that were popular throughout his lengthy career.

Belcher was born in Ireland in 1834 and immigrated to Canada in 1858. He had worked as an engineer in Cork and Liverpool and came to Canada with the goal of continuing in his profession as a civil engineer. However, by 1870, he was primarily working as an architect, undertaking commissions for buildings across Peterborough. In particular, he became well-known as an ecclesiastical architect, both in the city and in the surrounding communities, completing St. Luke's Anglican Church in Ashburnham (1877), the Little Lake Cemetery Chapel (1879) and additions and alterations to both St. John's Anglican Church between 1879 and 1909 and the Cathedral of St. Peter-in-Chains between 1884 and 1885. Belcher also designed a number of important commercial buildings in downtown Peterborough, including the Morrow Building (1879) and Market Hall (1889-1890), and institutional structures including Peterborough Collegiate and Vocational Institute (1907-1908). Belcher was probably Peterborough's most important architect in the late nineteenth and early twentieth century and had a significant impact on the development of the city.

In 1878, Belcher was hired as Town Engineer, a position he held until 1897. In this role, he undertook the design of significant amounts of city infrastructure, including bridges and waterworks, as well as public buildings. Alongside this work, and throughout his career, he executed buildings in a range of styles to suit a variety of needs for commercial, public, and religious purposes.



Architect John Belcher (Peterborough Museum and Archives, 2000-12-000887-2)

Prior to the development of Jackson Park, Belcher undertook work as a landscape architect in two of the city's key parks, Confederation Square and

Victoria Park, for which he designed the now-demolished bandstand. His role in the development of each park was different, but they demonstrate his abilities in overall park design as well as the execution of individual elements that he would later apply to his work on Jackson Park. The park, with its surviving layout and built elements, is an important demonstration of his work in the city and in the field of landscape architecture.

Contextual Value

The Jackson Park Cultural Heritage Landscape has contextual value through its historical, visual and physical relationships with the surrounding area, as well as the internal cohesiveness of the landscape itself. In both the historic and contemporary context, it is a defining feature of Peterborough as a longstanding park space within the city. It is also a local landmark, as a park, dating back to the late nineteenth century, that has held significance in the community as a recreation and leisure space, and continues to occupy that role.

Although originally located outside city boundaries, it has been, since its inception, a recreation space for the entire city. That the PRRC streetcar line terminated at the park made it a destination and a focal point within the city that was specifically associated with the north end. It also defines the area from a topographic perspective, as Jackson Creek and the slopes of the ravine are key landscape features in the wider area and continue outside the boundaries of the park.

Jackson Park preceded most development in the area and the emerging urban fabric took a form that accepted the existence of a significant naturalistic urban park in the area. Although some streets were in place when the park was established, over the years road infrastructure has developed in relation to the park, its boundaries and natural topography; these include Fairbairn Street and Parkhill Road West along the southern and eastern boundaries of the park, and Parkview Drive, to the north of a section that was added to the park in the twentieth century. Development within park boundaries was never a serious consideration and as development proceeded around it, a significant green space located in the heart of the city was ensured. Jackson Park is now an important part of the evolved landscape of this area of the city, beginning as part of Smith Township in the late nineteenth century before gradual annexation and development by the city. The park is an important part of that narrative as an early property that underwent a gradual shift from settler homestead to a facility aimed at providing respite from city life and recreation opportunities for its inhabitants.

Jackson Park has physical links to the surrounding landscape through its connection, both historic and contemporary, to Parkhill Road West. When the park was first established, the road formed its southern boundary and provided three vehicle entrances as well as a pedestrian entrance. Originally the road

followed the slope down to a grade crossing at the railroad tracks and crossed Jackson Creek via a low, short bridge. In the 1960s, the construction of the current Parkhill Road Bridge made dramatic changes to the southern boundary of the park and provided a convenient pedestrian connection between Jackson Park to the north and Hamilton Park to the south via an underpass. With the abandonment of the railroad line to Lindsay in the late 1980s, the Kiwanis Rail Trail now to passes uninterrupted from the heart of the city through the park to the open countryside and has become a major cultural and recreational amenity in its own right. The road has had a major impact on the development and usage of the park and forms a key aspect of its context within the city.

There are also specific visual links between the park and its surrounding landscape through the various views to and from the park. In particular, the gated main park entrance forms the northern terminal viewpoint of Monaghan Road. These



Children in Jackson Creek, c.1920 (Peterborough Museum and Archives, 2000-012-000159-7)

views have evolved as the road network has developed but have been important focal points since the park's creation. There are also a number of key viewpoints within the park that are important to its contextual significance, particularly views to and from the Pagoda Bridge, along the early carriage ways, and views of the creek from a variety of vistas throughout the park.

Historically, the park is linked to its surroundings as part of the former Dixon family property. Originally comprised of Lot 1, West Communication Road in Smith Township, the property was settled by William Dixon and his sons, William and Joseph. After the older Dixon's death, the property was divided between his two sons. Over time the property continued to be subdivided, with a portion being sold to the Nicholls Trust in 1893 and wartime subdivisions emerging on the land in the mid-twentieth century. Despite the continual development of the original property, one of key features remains - the house constructed by the younger William Dixon in 1837, currently addressed at 661 Park Street North. Dixon House, as the property is known, was constructed on the site of an earlier 1829 house and was located on the part of the property that went to William Dixon

after his father's death and which included the current Jackson Park property. The stone used in the construction of the house was cut from a quarry now within the boundaries of Jackson Park, creating both a material and historic connection between the park and the extant nineteenth-century home. The park also has material connections to a number of other early Peterborough structures as the quarry site where limestone was extracted to be used as building material. These include a number of key civic and religious structures in the city including the County Court House, St. John's Anglican Church and the Cathedral of St. Peter-in-Chains.

Jackson Creek, which runs through the centre of the park and is a key defining feature, creates a historical and physical connection between the park and the city as a whole. As the city grew and developed in the mid-nineteenth century, Jackson Creek was a key provider of water power for emerging industries in the city. By the second half of the nineteenth century, there were more than twenty industrial operations which used the creek, including the Dixon sawmill in what is now the park itself. Although little remains of these early industries, and the creek's function throughout the years has changed, it remains an important material and historical link between the park and the downtown.

Jackson Park has additional contextual value as a local landmark and is recognized as such by the community. With its longevity as a park destination and the unique facilities offered over the last 125 years, it has long been recognized as an important recreational greenspace destination in the city. Its visual uniqueness within the city, as a large expanse of green space surrounded by urban development making it visually distinct from its surroundings, further enhances its status as a local landmark.

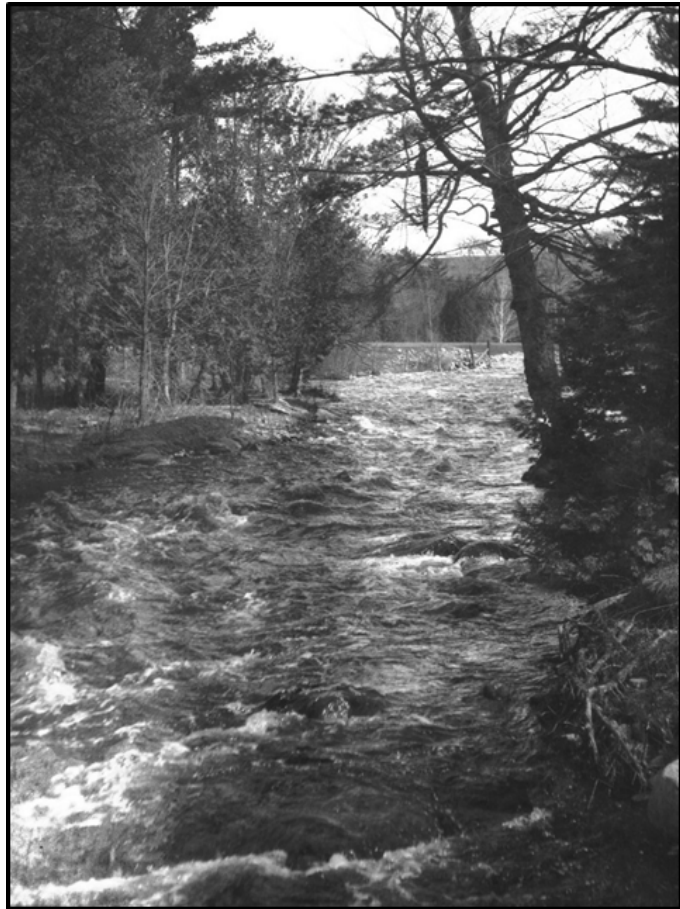
Significance as a Cultural Heritage Landscape

Jackson Park has significance as a cultural heritage landscape because it is "a defined geographic area that may have been modified by human activity and is identified as having cultural heritage value or interest by a community" (PPS 2014). It possesses a cohesive set of interrelated natural and built features which work together as part of an excellent example of a late nineteenth century naturalistic urban park. Its activities and usages are important to its cultural heritage value as a longstanding location for recreation and leisure within the city and includes facilities such as trails, grassed areas, and water features which are used for the same or similar functions that they were in the nineteenth century.

The Jackson Park Cultural Heritage Landscape is comprised of two separate but connected municipal parks – Jackson Park (610 Parkhill Road West) which comprises the majority of the landscape and Hamilton Park (575 Bonaccord Street), a smaller section of parkland to the south of Parkhill Road West. The two parks are physically connected by the trails which run under the Parkhill Road bridge and by Jackson Creek which courses through both parcels. Although

Hamilton Park was developed later than Jackson Park and as a different kind of park, it is integrated into the larger landscape through natural and built features, both historically and in its present usage where it now acts as a southern gateway to Jackson Park. The two parks effectively now function as a single green space and can be considered as connected parts of one unified landscape.

Jackson Park is an excellent example of a designed landscape which has evolved over time, but which retains the primary elements of its layout and design that date to its inception in the late nineteenth century. These extant elements identify the park as an example of a naturalistic urban park which was explicitly designed with a deliberate layout and aesthetic in mind. These include most of the driveways – now converted to paths –



Jackson Creek flowing through the park in springtime, ca 1912 (Peterborough Museum and Archives, 2000-012-000392-1)

Jackson Creek and the mill pond and the Pagoda Bridge. The landscape also includes more recent elements, including the Caretaker's Cottage, the park gates and the walking trails, which have been added to the park but have not changed the overall layout and use of the landscape.

The park's longstanding and intended use as a recreational and leisure space within the city is key to its role and meaning within the community. The establishment of the park by the Nicholls Trust was driven by the recognition in the will of Charlotte Nicholls that the city was in need of green space for its growing population. With the purchase of the land in 1893, Jackson Park developed into one of the city's primary recreational spaces with many activities, both organized and unorganized, taking place there in the early twentieth century including driving, tobogganing, skating and swimming. The park evolved throughout the twentieth century and the activities also changed, reflecting the changes in focus for recreation and leisure time during this period. The park is now primarily used for walking, cycling, and passive leisure pursuits but it retains its important role as a green space for recreation. These continued uses help define the space and its cultural significance for the community which associates

the site with recreation and leisure in a natural setting. As a whole, Jackson Park provides significant insight into the history of the community and the role of parkland in the development of the city and the activities of its inhabitants. Its longstanding presence and consistent usage in the city today make it an important space in contemporary Peterborough and it remains an important place for the community.

"The short statement of reason for designation, including a description of the heritage attributes along with all other components of the Heritage Designation Brief constitute the "Reasons for the Designation" required under the Ontario Heritage Act. The Heritage Designation Brief is available for viewing in the City Clerk's office during regular business hours."

SHORT STATEMENT OF REASONS FOR DESIGNATION

Jackson Park Cultural Heritage Landscape has cultural heritage value or interest as an excellent and representative example of a late Victorian naturalistic urban park and includes two connected green spaces in the city: Jackson Park and Hamilton Park. Initially designed and constructed between 1894 and 1895, the landscape has specific physical and design value as a naturalistic urban park from the late nineteenth century and integrates key design elements from this landscape type, including the use of natural features within a designed park landscape, built elements such as the Pagoda Bridge, and a series of irregular drives and trails throughout the park. It also demonstrates a high level of craftsmanship through the design of the Pagoda Bridge (1895) and other built elements including the Caretaker's Cottage and the park gates on Parkhill Road West, both constructed in the 1920s. Historically, it has direct associations with and yields significant information regarding recreation and park use in Peterborough in the late nineteenth and throughout the twentieth century. It also has historical connections to a number of important figures in Peterborough history including Charlotte Nicholls, the Dixon family, and John Belcher, the architect of the park. It also yields information on the development of park land, both municipal and privately owned within the city. From a contextual perspective, the landscape is connected to its surroundings as an integral part of the development of the north end of Peterborough. It is also a landmark within the city and is recognized by the community as an important local asset.

SUMMARY OF HERITAGE ATTRIBUTES TO BE DESIGNATED

The Reasons for Designation include the following heritage attributes and apply to all built and natural features within the boundaries of the landscape including, but not limited to, built elements, construction materials, landscaping, natural features, trees, views, and contextual relationship with the surrounding neighbourhood.

Landscape Boundaries

- The entirety of the property known municipally as 610 Parkhill Road West (Jackson Park) including:
 - All built and natural features within the legal boundaries of the park north of Parkhill Road West and west of Fairbairn Street to the adjacent properties in the surrounding suburban neighbourhoods
- The entirety of the property known municipally as 575 Bonaccord Street (Hamilton Park) including:

- All built and natural features within the legal boundaries of the park south of Parkhill Road West, east of Monaghan Road, north of Bonaccord Street to the adjacent surrounding properties

Built Features

- Pagoda Bridge (designated under Part IV of the OHA, By-law 1981-99):
 - Wood construction
 - Awning roof
 - Shingles
 - Dormers with awning roofs; molding; finials; and decorative woodwork
 - Finials
 - Scalloped molding
 - Chamfered columns with molding and brackets
 - Decorative brackets on side and base of bridge
 - Railing and decorative elements
 - Approach
 - Decking
 - Weir
 - Location at the south end of the pond
- Jackson Park caretaker's cottage (listed structure):
 - Red brick construction
 - One-storey structure
 - Rubble stone foundation
 - Rubble stone piers and knee wall with coping
 - Chimney
 - Hipped roof
 - Projecting gables with shingles
 - Corbels
 - Fenestration including: sash windows; bay window; surrounds; molding, jamb and trim
 - Recessed entrance
 - Entrance porch
- Entrance gates (listed structure):
 - Stone construction
 - Stone pillars
 - Stone walls
 - Concrete coping
 - Metal gates
 - Pedestrian gate
 - Location on main entrance off Parkhill Road West

- Washroom building, including:
 - One-storey construction
 - Rubble stone walls
 - Gable roof
 - Beams
 - Wide eaves
 - Doors
 - Fenestration including sills
- Mill pond
- Dry stone walls and embankments around the pond
- Headrace
- Tail race
- Driveways
- Earthworks
- Trails
- Concrete driveway bridge including:
 - Concrete construction
 - Closed spandrel arch
 - Supports
 - Railing
 - Decking
 - Approaches
 - Relationship with Jackson Creek
- Weirs
- Headrace intake

Natural Landscape Features

- Jackson Creek and shoreline
- Pond and shoreline
- Trees throughout the entirety of the landscape including:
 - *Pinus strobes*
 - *Pinus resinosa*
 - *Pinus sylvestris*

- *Picea glauca*
 - *Picea abies*
 - *Thuja occidentalis*
 - *Tsuga Canadensis*
 - *Acer saccharum*
 - *Acer negundo*
 - *Acer platanoides*
 - *Quercus rubra*
 - *Quercus alba*
 - *Betula alleghaniensis*
 - *Betula papyrifera*
 - *Populus alba*
 - *Populus grandidentata*
 - *Populus tremuloides*
 - *Populus deltoids*
 - *Juglans nigra*
 - *Juglans cinerea*
 - *Salix babylonica*
 - *Salix spp.*
 - *Fraxinus americana*
 - *Ulmus laevis*
 - *Sorbus*
 - *Tilia americana*
 - *Ostrya virginiana*
 - *Fagus grandifolia*
 - *Robinia pseudoacacia*
 - *Gleditsia triacanthos*
 - *Celtis occidentalis*
 - *Prunus serotina*
 - *Ginkgo biloba*
 - *Malus spp.*
- Shrubs
 - Grassed areas
 - Topography

Views

- Views of Jackson Creek and the mill pond from the paths and bridges
- Views of the Pagoda Bridge from the paths and mill pond area
- Views of the concrete bridge from the paths and green spaces

- Views of Jackson and Hamilton parks from the Parkhill Road bridge
- Views of Jackson Park from Fairbairn Street and Parkhill Road West
- Views of Hamilton Park from Parkhill Road West, Bonaccord Street and Monaghan Road
- Terminating view of Jackson Park, the gates and Caretaker's Cottage from Monaghan Road at Parkhill Road intersection

Contextual Relationship

- Relationship between the built and natural elements of the landscape
- Relationship between Jackson Park and Hamilton Park
- Relationship to Parkhill Road West and overpass
- Relationship between Jackson Creek and the parklands
- Relationship to the Dixon House (661 Park Street North)

Usage

- The historic and ongoing use of the park as a space for recreation and leisure

Current Photos



Former driveways



Pagoda Bridge



View from the top of the pond



Former driveway



Concrete bridge and Jackson Creek



Hamilton Park



Jackson Creek in Hamilton Park



Upper area and playground



Jackson Park Gates at Parkhill Road West and Monaghan Road



Jackson Park Caretaker's Cottage



Washroom building



Site of former footbridge



Jackson Creek



View of the Pagoda Bridge and pond from former driveway



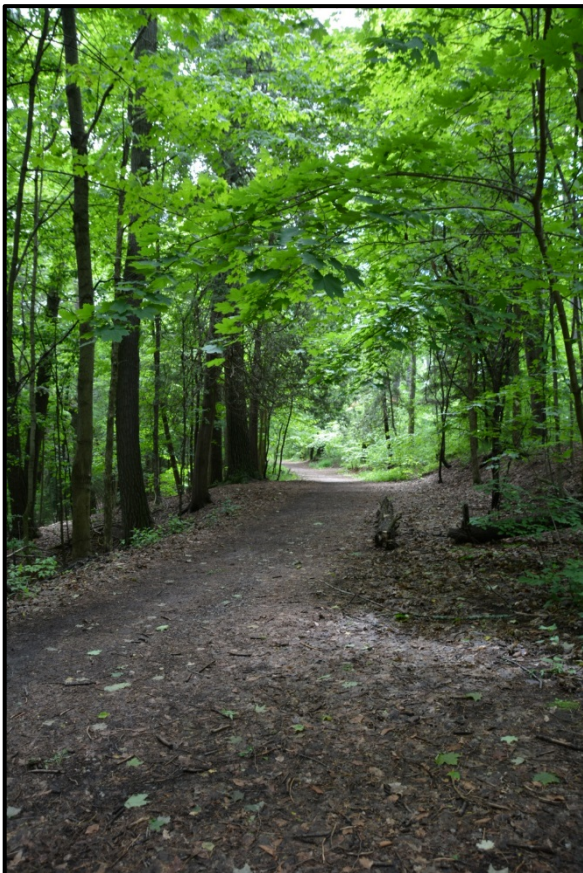
View of the park from the Parkhill Road Bridge



Footbridge



Informal paths



Former driveway



Jackson Creek below the Pagoda Bridge

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