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Publication: 10/22/2025
Public Hearing: 11/10/2025
Adopted: 11/10/2025

**TOWNSHIP OF TEWKSBURY
HUNTERDON COUNTY, NEW JERSEY
ORDINANCE NO. 05-2025**

**AN ORDINANCE OF THE TOWNSHIP OF TEWKSBURY, HUNTERDON
COUNTY, NEW JERSEY AMENDING DESIGN GUIDELINES WITHIN
HISTORIC DISTRICTS, APPENDED TO THE DEVELOPMENT REGULATIONS
ORDINANCE OF THE TOWNSHIP OF TEWKSBURY AS EXHIBIT A**

WHEREAS, the Township of Tewksbury (the "Township") through its Historic Preservation Commission (the "HPC") regulates the construction and alteration of the exterior of structures in historic districts; and

WHEREAS, the HPC has amended and updated design guidelines for Township historic districts which have been approved by the New Jersey State Historic Preservation Office.

NOW, THEREFORE, BE IT ORDAINED by the Township Committee of the Township of Tewksbury, Hunterdon County, New Jersey, as follows:

SECTION 1. Appendix A, Design Guidelines Within Historic Districts, of the Township Development Regulations Ordinance is hereby supplemented with the Historic Design Guidelines dated 2025, attached hereto as Exhibit A.

SECTION 2. All actions of the Township taken prior to the date of adoption hereof contemplated by this Ordinance are hereby ratified and approved.

SECTION 3. If any section, paragraph, subsection, clause or provision of this Ordinance shall be declared invalid by a court of competent jurisdiction, such decision shall not affect the validity of this Ordinance as a whole or any remaining part thereof.

SECTION 4. All Ordinances or parts of Ordinances of the Township of Tewksbury heretofore adopted that are inconsistent with any of the terms and provisions of this Ordinance are hereby repealed to the extent of such inconsistency.

SECTION 5. This Ordinance shall take effect immediately upon its final passage, approval and publication as provided by law.

I HEREBY CERTIFY the above to be a true copy of an Ordinance introduced by the Township Committee of the Township of Tewksbury at a duly convened meeting held on October 14, 2025 and adopted on November 10, 2025.

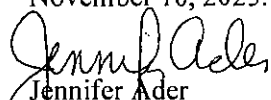
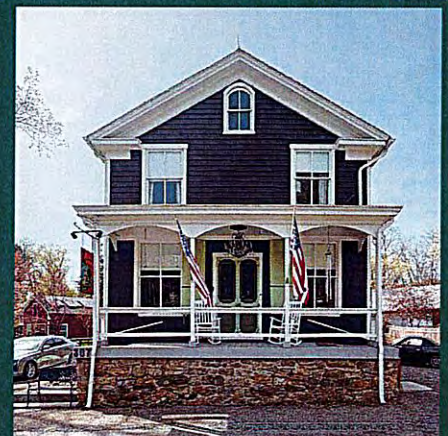
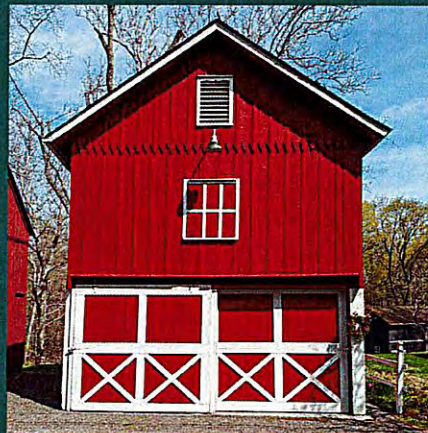
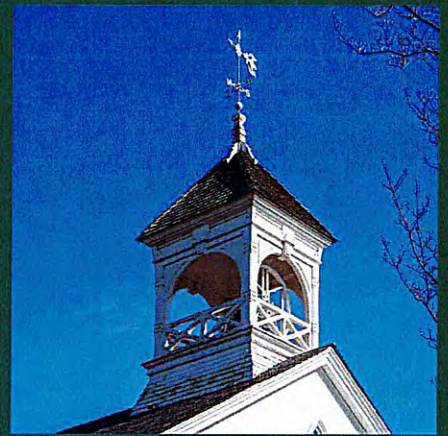

Jennifer Ader
Township Clerk

EXHIBIT A
Historic Design Guidelines
2025



Historic Design Guidelines

Tewksbury Township
Historic Preservation Commission

Acknowledgments

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West Jersey History Project
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The Historic Design Guidelines have been supported by a grant from the New Jersey State Historic Preservation Office, financed in part with federal funds from the National Park Service, U.S. Department of the Interior. Any opinions, findings, and conclusions or recommendations expressed in this document are those of the Township of Tewksbury Historic Preservation Commission and do not necessarily reflect the views of the Department of the Interior.



This program receives federal financial assistance for the identification and protection of historic properties. Under Title VI of the Civil Rights Act of 1964 and Section 504 of the Rehabilitation Act of 1973, the U.S. Department of the Interior prohibits discrimination on the basis of race, color, national origin, or handicap in its federally assisted programs. If you believe that you have been discriminated against in any program, activity, or facility as described above, or if you desire further information, please write to: Office of Equal Opportunity, National Park Service, 1849 C. Street NW (NC200), Washington, D.C. 20240

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Introduction

Purpose & Intent

Historic Preservation Commission

The Historic Preservation Commission of Tewksbury Township collaborates with property owners to ensure that all exterior alterations, additions, demolitions, and new construction within the Township's Historic Landmarks and three locally designated Historic Districts—Oldwick, Mountainville, and Pottersville—are consistent with the Design Guidelines and preserve the historic and architectural character of each district.

The Historic Preservation Commission's review extends beyond surface materials and façade details. It encompasses the overall form and massing of buildings, including roof shapes, the arrangement of openings, and site orientation. The commission also evaluates the appropriateness of replacement features and additions to historic buildings, the use of substitute materials, and the retention of original historic fabric—particularly key character-defining features such as wood windows, stone foundations, and outbuildings.

The Historic Preservation Commission is composed of seven regular and two alternate members appointed by the Township Committee. Members possess expertise in architectural history, preservation, construction, and local history. A quorum of four affirmative votes is required to approve an application.

Design Guidelines

The Tewksbury Township Design Guidelines support the preservation and enhancement of the community's historic character by offering clear, practical guidance. These guidelines are intended to assist property owners, architects, and builders in making informed decisions that respect the Township's architectural and cultural heritage. While they reflect best practices in historic preservation, the guidelines are not intended to prescribe uniform solutions or limit creative expression. Instead, they provide a flexible framework that encourages thoughtful design rooted in the distinct character of each property and district. Property owners are encouraged to use these guidelines early in the planning process to ensure that proposed changes align with the Township's goals for preserving its unique historic environment. The Historic Preservation Commission will use the guidelines as a reference when evaluating applications for Certificates of Appropriateness, with the understanding that each project presents unique conditions and opportunities. The Historic Preservation Commission reserves the discretion to give such weight to the guidelines as the Historic Preservation Commission determines appropriate on a case-by-case basis.

Within a designated Historic Landmark or Historic District:

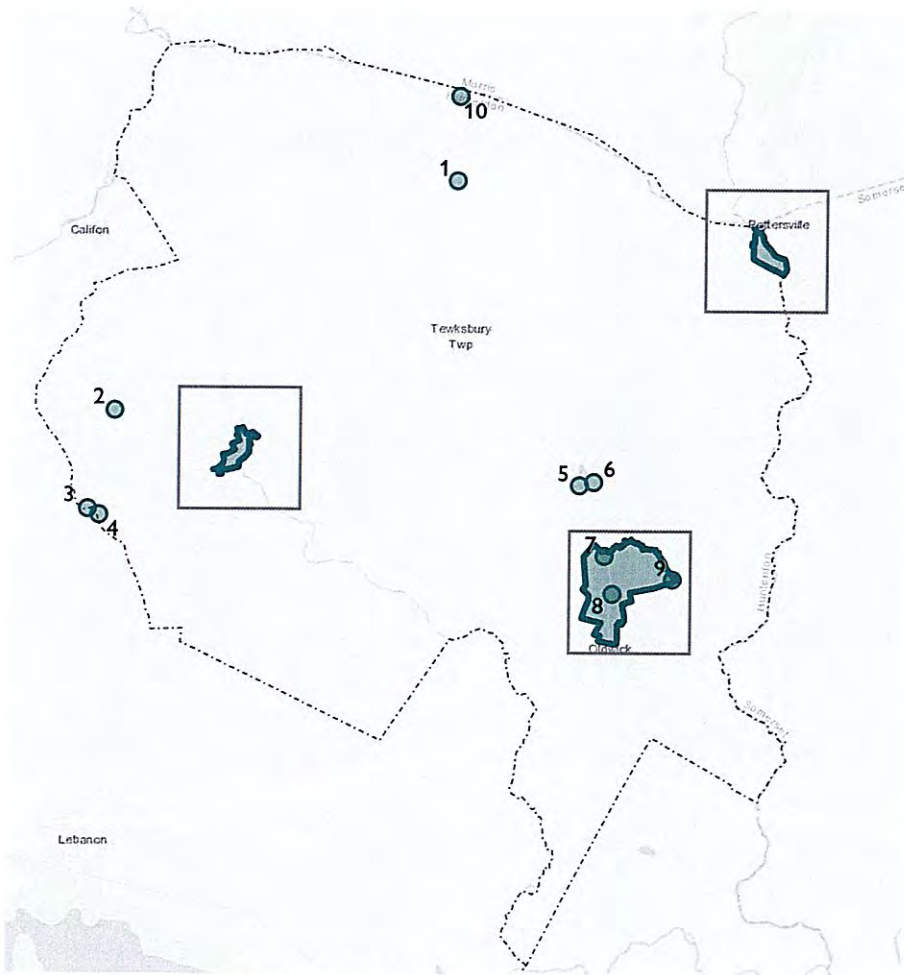
Historic Preservation Commission does review:

- ✓ Exterior changes and alterations to principal buildings and ancillary structures (regardless of whether it requires Construction or Zoning Permits)
- ✓ Any change to roofs, including: dormers, chimneys, and eaves
- ✓ Any changes to exterior siding, including: trim, cornices, and foundations
- ✓ Any changes to windows, including: sashes, storm windows, and shutters
- ✓ Any change to porches, including: decks, entry hoods, posts, brackets, railings, decks, and steps
- ✓ Any additions to a principal building or ancillary structure
- ✓ Construction of a new principal building or ancillary structure
- ✓ Demolition of a principal building or ancillary structure

Historic Preservation Commission does not review:

- ✗ Changes to the interior layout
- ✗ Exterior painting - colors may be suggested, but are not mandated
- ✗ Routine maintenance and minor repairs in-kind

Applicability



Tewksbury Township Historic Districts & Landmarks

Historic Landmarks

1. Fairmont Methodist Church
228 Old Turnpike Rd
2. Philhower Homestead
26 Long View Rd
3. Cokesbury Hotel
236 Cokesbury Calton Rd
4. Cokesbury Methodist Church
230 Cokesbury Rd
5. Dr. Francis Asbury Farley Gravesite
100 Old Turnpike Rd
6. James Melick House
103 Homestead Rd
7. Kline Farmhouse
73 Old Turnpike Rd
8. Zion Lutheran Church
56 Old Turnpike Rd
9. Dr. Oliver Barnet Homestead
40 Vliettown Rd
10. Fairmount Presbyterian Church
253 Old Turnpike Rd

Notes

Illustrative maps - refer to the Tewksbury Township Zoning Map for official district boundaries

Historic Districts



Oldwick Historic District



Mountainville Historic District



Pottersville Historic District

Review Process

Research and Investigation

Initial project steps for historic properties must include primary research to guide preservation decisions effectively. Reviewing historical photographs and documentary evidence—maps, plans, census records, and archival materials—can uncover original architectural features and provide critical context. Projects should preserve Tewksbury's architectural integrity through evidence-based rehabilitation, avoiding unnecessary interventions or inappropriate treatments to character-defining elements. For additional information, refer to the Resources section.

Public Meeting

Historic Preservation Commission meetings are open to the public, with agendas available beforehand. Applications typically follow submission order but can be adjusted at the Chair's discretion. Applicants present their projects, respond to Historic Preservation Commission and public inquiries, and may be accompanied by professionals such as architects or attorneys. Property owners or their authorized representatives must attend. The Historic Preservation Commission evaluates all presented information, voting to grant, deny, or conditionally approve a Certificate of Appropriateness. Decisions are tailored to individual projects and specific criteria.

Project Implementation & Compliance

Following the approval of a project by the Historic Preservation Commission and the subsequent permit issuance, strict compliance with the terms of the approval as documented in the final submission materials is monitored by the Construction Official in consultation with the Historic Preservation Commission Secretary. The built project must be consistent with the approved documents. During the course of construction, the Historic Preservation Commission must be kept abreast of any deviation from the approved submission materials due to unforeseen field conditions or anything else, no matter how small the changes may seem. Depending on the nature of the change, additional review by the Historic Preservation Commission may be required.

At the completion of any project approved by the Historic Preservation Commission, photographs of the completed work must be provided to the Historic Preservation Commission Secretary to be reviewed by the Historic Preservation Commission.



Required Submission Materials

- ☐ Application for Certificate of Appropriateness:
 - Contact information
 - Owner's authorization
 - Description of the proposed project
- ☐ Photographs:
 - Existing front façade
 - Existing project area, including overall and close-up views
- ☐ Boundary survey
- ☐ Scaled drawings of the proposed project
 - Site plan
 - Floor plans
 - Elevations & sections
 - Details of significant architectural features
- ☐ Technical documentation:
 - Catalog descriptions
 - Product photographs
 - Technical specifications
- ☐ Physical samples of the proposed siding and/or roofing materials, if applicable

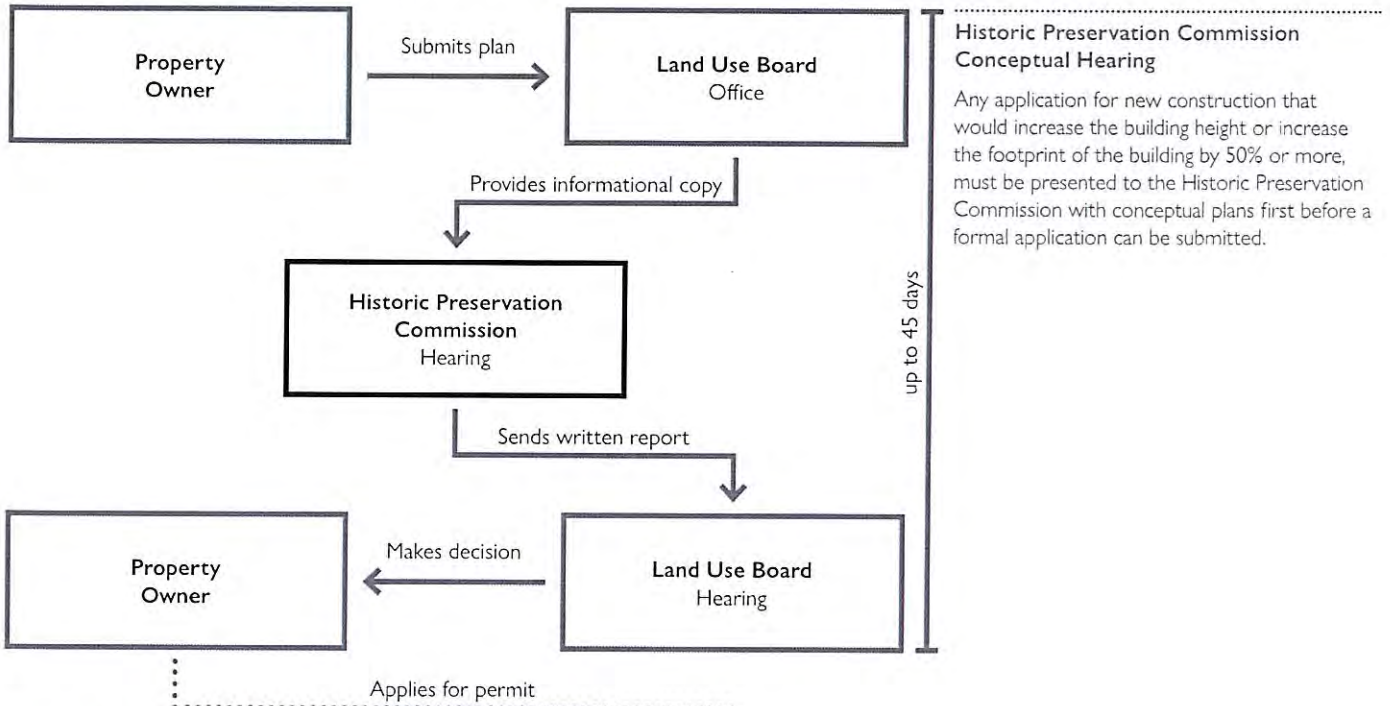


Additional Guidance

Historic Preservation Commission
Certificate of Appropriateness Application

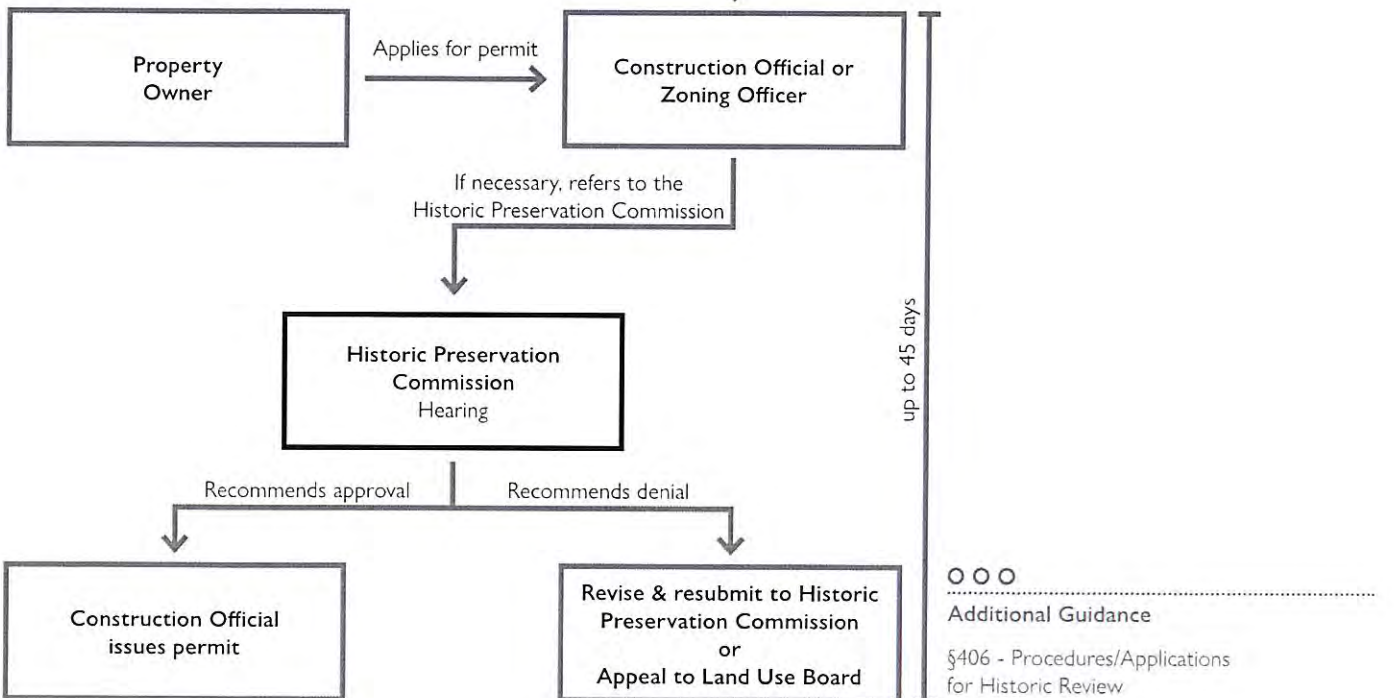
Application for Development

Projects *needing* Site Plan Review
or Zoning Variances start here:



Certificate of Appropriateness

Projects *not needing* Site Plan Review
or Zoning Variances start here:



Preservation Philosophy

Stewardship

The Tewksbury Historic Preservation Commission's approach to historic preservation is rooted in a philosophy that emphasizes the preservation of the township's unique architectural legacy and stewardship of its designated historic resources. This philosophy is guided by the Secretary of the Interior's Standards for Rehabilitation, which recognizes the importance of maintaining the physical evidence of a property's historical, architectural, and cultural significance. In Tewksbury, this includes a wide range of resources—from modest vernacular farmhouses to high-style ecclesiastical structures, from stone mills and barns to wood-framed Victorian dwellings.



Ongoing care preserves the township's historic character for future generations

Saving Historic Fabric

Preservation begins with acknowledging that original materials and craft—timber framing, stone foundations, wood siding, slate roofs, wood windows—are irreplaceable. Repair is always preferred over replacement. Deteriorated elements should be restored using traditional methods and matching materials. When replacement is unavoidable, new components must match the original in material, dimension, and detailing. Routine upkeep, such as painting, repointing, and clearing gutters, helps prevent larger interventions.



Repair and retain original materials whenever possible

Change Over Time

Historic buildings often bear the marks of successive alterations that reflect their evolution and continued use. In Tewksbury, these changes—like a 19th-century porch added to an 18th-century farmhouse—may contribute to the resource's significance. Alterations that have acquired historical value should be retained, while those that are incompatible or poorly executed may be removed or reworked. New changes should be compatible in form, scale, and materials, and should never obscure or damage significant historic features.



Later alterations and additions can tell their own part of a building's story

Evidence-Based Restoration

Reconstruction of missing features should be based on clear physical or documentary evidence—such as historic photographs or remnants—to avoid conjecture. A rebuilt porch, for instance, should match known original features in material and design. Speculative “inspired” reconstructions that create a false sense of history should be avoided. Accurate restoration reinforces the architectural and visual coherence of the district.

Use of Substitute Materials

In limited circumstances, the use of substitute materials may be appropriate—particularly when original materials are no longer available, when the cost of in-kind replacement is prohibitive, or when environmental conditions render traditional materials unsuitable. Examples might include synthetic roofing that replicates the appearance of slate or modern wood composites used for trim on minimally visible secondary elevations.

However, substitute materials should only be used when they closely match the appearance, texture, and dimensions of the original and do not damage or obscure adjacent historic materials. Their use should never be justified solely on the basis of cost, convenience, or reduced maintenance, especially for character-defining features such as front porches, cornices, or window surrounds.

Preservation best practices dictate that any proposed substitute materials be carefully reviewed for their long-term durability, visual compatibility, and reversibility.

Historic Integrity

All preservation activity in Tewksbury should prioritize the integrity and authenticity of historic resources. Integrity is measured through seven elements: location, design, setting, materials, workmanship, feeling, and association. A structure must retain sufficient integrity in these areas to convey its historic significance.

Authenticity, meanwhile, is achieved by maintaining the visible evidence of a structure’s age, history, and craft. Contemporary additions and repairs should be sympathetic to the historic character without resorting to mimicry.

New work should be sympathetic but clearly distinguishable and reversible to support long-term stewardship. Tewksbury’s historic districts are living communities—not static museum pieces—and thoughtful, well-informed preservation ensures that the township’s heritage continues to serve present and future generations.



Historic Preservation Commission Priority: Evidence-Based Rehabilitation

Preserve the integrity of Tewksbury’s historic resources by avoiding unnecessary interventions or inappropriate treatments to character-defining features.



Circumstances that warrant the consideration of a substitute material:

- ☐ Unavailability of the historic material
- ☐ Unavailability of historic craft techniques and lack of skilled artisans
- ☐ Poor original building material
- ☐ Code-related changes
- ☐ Replacement of a secondary feature
- ☐ Construction of a new addition
- ☐ Reconstruction of a missing feature
- ☐ Enhanced resilience and sustainability



Maintain original form, materials, and detailing to convey the building’s historic character



Additional Guidance

NPS Preservation Brief 16: The Use of Substitute Materials on Historic Building Exteriors

NPS Preservation Brief 17: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character

Guiding Standards

Secretary of the Interior's Standards

The Secretary of the Interior's *Standards for the Treatment of Historic Properties* prepared by the National Park Service (NPS) are referenced by the Historic Preservation Commission to guide reviews of proposed work to historic resources. As the most common treatment in Tewksbury is rehabilitation, due to the ability to make alterations and additions, the Secretary's *Standards for Rehabilitation* are enumerated below:

Rehabilitation

1. A property will be **used as it was historically** or be given a **new use that requires minimal change** to its distinctive materials, features, spaces, and spatial relationships.
2. The **historic character** of a property will be **retained and preserved**. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a **physical record of its time, place, and use**. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.
4. Changes to a property that have **acquired historic significance** in their own right will be **retained and preserved**.
5. **Distinctive materials, features, finishes, and construction techniques** or examples of craft that characterize a property will be preserved.
6. **Deteriorated historic features will be repaired rather than replaced**. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, will be undertaken using the **gentlest means possible**. Treatments that cause damage to historic materials will not be used.
8. Archaeological resources will be **protected and preserved in place**. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be **differentiated** from the old and will be **compatible** with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential **form and integrity** of the historic property and its environment would be **unimpaired**.



Treatment Approaches

Preservation

The act or process of applying measures to sustain the existing form, integrity, and material of a building or structure, and the existing form and vegetative cover of a site. It may include initial stabilization work, where necessary, as well as ongoing maintenance of the historic building materials.

Rehabilitation

The act or process of returning a property to a state of utility through repair or alteration which makes possible an efficient contemporary use while preserving those portions or features of the property which are significant to its historical, architectural, and cultural values.

Restoration

The act or process of accurately recovering the form and details of a property and its setting as it appeared at a particular period of time by means of the removal of later work or by the replacement of missing earlier work.

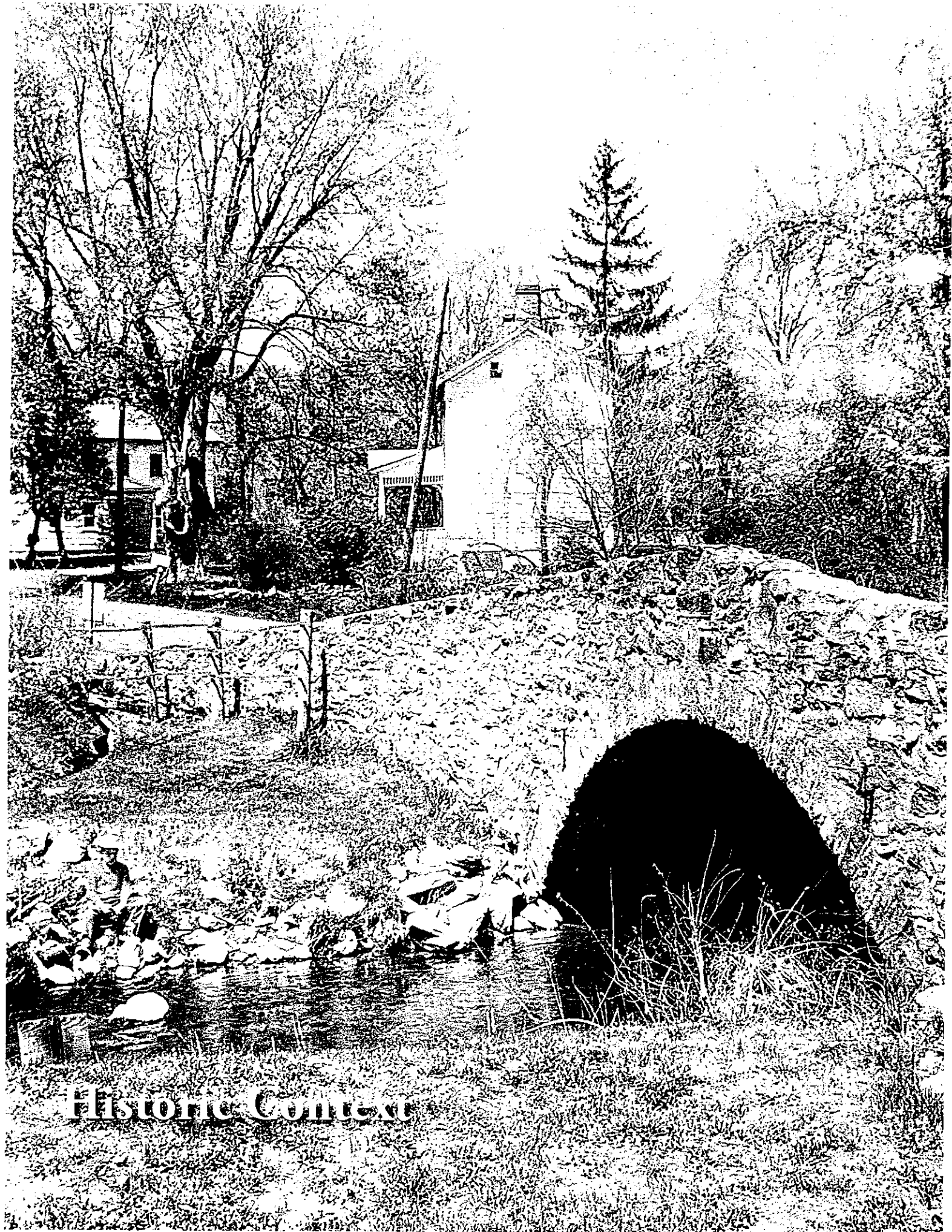
Reconstruction

The act or process of reproducing by new construction the exact form and detail of a vanished or non-surviving building, structure or object, or any part thereof, as it appeared at a specific period of time when documentary and physical evidence is available to permit accurate reconstruction.



Source & Additional Guidance

Secretary of the Interior's *Standards for the Treatment of Historic Properties*



Historic Context

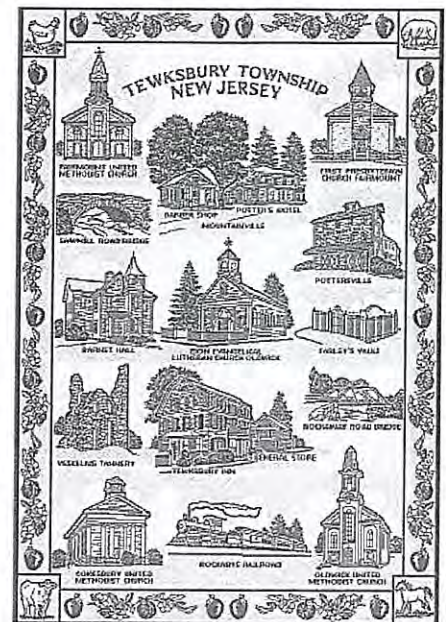
Historic Overview

Introduction

Tewksbury Township's historic landscape is defined by its exceptional preservation of rural architecture and settlement patterns, tracing continuous development from the early 18th century through the mid-20th century. Established in the early 1700s, the township grew as a network of dispersed farmsteads and modest hamlets that supported an agrarian economy. Among these, three historic villages—Oldwick, Mountainville, and Pottersville—emerged as principal centers of community life, each shaped by distinct environmental, economic, and cultural influences. Together, they reflect a layered narrative of rural development: Oldwick as a crossroads hub of commerce and institutions, Mountainville as a self-sufficient agrarian hamlet, and Pottersville as a water-powered industrial village.

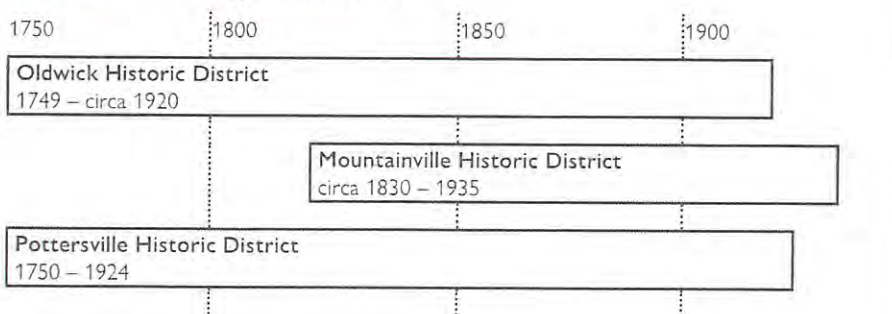
Beyond the village cores, Tewksbury's heritage is enriched by architecturally significant landmarks dispersed along historic roadways such as Old Turnpike and Cokesbury Roads. These include early churches like Zion, Fairmount, and Cokesbury; homesteads such as the Philhower and Melick houses, and institutions like Barnet Hall Academy—all of which contribute essential context to the township's historic fabric.

Through a remarkable continuity of materials, forms, and settings—enhanced by the survival of outbuildings, infrastructure, and landscape features—these districts preserve the visual and functional character of rural New Jersey. Their diverse yet interrelated architectural expressions reflect regional vernacular traditions and the adaptation of national styles to Tewksbury’s context. Overall, Tewksbury’s historic districts and landmarks form a cohesive architectural and cultural landscape that continues to inform preservation planning, civic identity, and public appreciation for the township’s rich historical legacy.



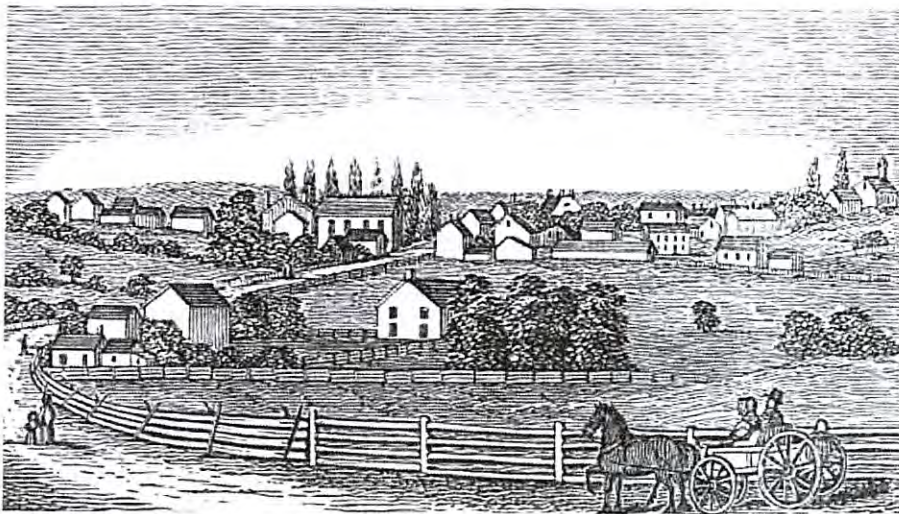
Tewksbury Historical Society

Periods of Significance



Previous:

The historic stone arch bridge in Mountainville



Wood carving of North View of New Germantown, 1844

Oldwick

Early Settlement and Religious Foundations (1740s–1820s)

Oldwick, originally called Smithfield and later New Germantown, is Tewksbury's oldest and most architecturally diverse historic district. English settlers arrived in the early 18th century, followed by German families. In 1749, Ralph Smith leased land at the crossroads (now High and Church Streets) to the Zion congregation, which built a stone church that became the village's center. The original one-and-a-half-story structure, a jerkinhead-roofed meetinghouse, was later expanded, though its 18th-century stone walls remain part of Zion Lutheran Church—one of the oldest extant churches in the country.

By 1755, the church lot was subdivided and houses erected, marking the start of village development. Early buildings were simple log or frame structures—some survive today as rear wings. Industry soon followed: a gristmill was built on Cold Brook in 1762, with a distillery and blacksmith shop active by the Revolution. A tavern on Church Street served travelers by 1775.

Around 1790, Jacob Kline built Cold Spring Cottage, an exemplary early farmhouse with a gambrel roof, shingled siding, fieldstone foundation, and original wavy glass windows. Dr. Oliver Barner, the village's first physician, arrived in 1765 and became its leading citizen—constructing the tavern (now Tewksbury Inn) and Barner Hall Academy (now the library). His stone homestead and the Zion Church helped shape Oldwick's early character.

The Melick family, of German origin, also left a mark. Tunis Melick established a gristmill east of the village before 1800, and the James Melick House, built ca. 1775, still stands at 103 Homestead Road.



James St. looking toward the Methodist Church, circa 1920



Barnett Hall Academy | 31 Old Turnpike Rd



Downtown New Germantown, 1880s



Downtown New Germantown, 1880s

Agricultural and Commercial Expansion (1820s–1875)

Oldwick grew in the early 19th century, boosted by improved transportation. The New Germantown Turnpike opened in 1813, connecting the village to regional centers. New streets like James and William were platted, though growth slowed briefly after the War of 1812.

By 1834, Oldwick included about 30 dwellings, a tavern, three stores, and churches for Lutheran, Methodist, and Presbyterian congregations, reflecting its diverse religious heritage. The Methodist church was founded in 1824 in a modest chapel on James Street. Prosperity continued mid-century, fueled by agriculture and lime fertilizers. Zion Lutheran Church was remodeled in 1831 with a relocated west gable entrance, then expanded with a Greek Revival pediment and Gothic Revival pointed-arch windows. Barnet Hall Academy was also upgraded. In 1868, the Methodists replaced their chapel with a substantial Italianate-Romanesque style church at 43 Old Turnpike Road, featuring round-arched windows and Wren-Gibbs massing.

Nearby, Dr. Francis Asbury Farley's grave site honors Oldwick's religious and Civil War ties. Further north, the Fairmount Methodist (1837) and Presbyterian (1851) churches reflect the area's diverse religious heritage.

Homes from this period were typically Georgian or Federal vernacular, with symmetrical façades, gable roofs, and stone foundations. The East Jersey gambrel roof remained common. Many buildings incorporated Greek Revival cornices or later Victorian elements like bay windows and porches. Commercial buildings like the Oldwick General Store and barns behind houses showcase the area's vernacular craft in wood and stone.

Late Infill and Preservation (1870s–1920s)

In the late 19th century, Oldwick saw larger and more stylistically varied homes, especially along High Street and areas south of the village core. Examples like 12 King Street display Queen Anne features—turned porch posts, shingled gables, and asymmetrical projections. These Victorian homes, set back on larger lots, created a more “suburban” streetscape in contrast to the older, tightly clustered village center.

Growth slowed after the 1870s, with larger markets drawing business away. A proposed Rockaway Valley Railroad spur briefly connected Oldwick in the 1880s, but it was dismantled by 1913. Without direct rail access, Oldwick remained a quiet farming village. This stagnation preserved its character as the village saw little Victorian boom or mid-20th-century redevelopment.

By World War I, when anti-German sentiment prompted the renaming of New Germantown to Oldwick, the village looked much as it had in the 1860s. Early 20th-century changes were modest—one 1819 house was relocated in 1937, and some buildings received Colonial Revival or Craftsman updates, such as the Colonial portico added to the Tewksbury Inn.

In the mid-20th century, affluent urban buyers, drawn by the area's rural charm, restored historic homes as country residences. New construction occurred mostly on wooded lots outside the village core. This tradition of preservation continues, keeping Oldwick's historic buildings—some over 150 years old—remarkably intact.

The Oldwick Historic District's period of significance spans from the construction of Zion Lutheran Church in 1749 through World War I, capturing the full arc of the village's rural development. It was listed on the New Jersey Register of Historic Places in 1986, the National Register in 1988, and locally designated shortly thereafter.



View of Joliet St, 1906



View of the handcar house at New Germantown, circa 1895



View of the Tewksbury Inn, circa 1910



Dr. Oliver Barnet Homestead | 40 Vlietown Rd

Mountainville

Early Settlement and Milling (circa 1800–1840s)

Mountainville, a compact village in a narrow valley beneath Hell Mountain, exemplifies the small settlements that supported Tewksbury's dispersed farms. In the 18th century, the area known as Bull's Head was sparsely settled, with scattered farmsteads along Rockaway Creek. In 1803, Joseph Sergeant purchased 15 acres at the confluence of creek branches and established a water-powered sawmill—the area's first non-agricultural enterprise. Local lore suggests the name "Bull's Head" came from a tavern sign, hinting at an early tavern for teamsters or hunters.

In the 1830s, Daniel Potter moved his Bull's Head Tavern into the village, attaching it to an existing house and signaling the emergence of a true community. By 1832, residents had built the Mountainville Academy, a one-room schoolhouse, establishing the rural institutions of mill, tavern, and school.

West of Mountainville, further down Water Street, is the tiny hamlet of Cokesbury, where the 1815 Cokesbury Methodist Church—likely the first in Hunterdon County—stands with its adjoining burial ground. The nearby Cokesbury Hotel, built in 1814, served travelers between Clinton and Oldwick. Both buildings reflect Federal and Greek Revival influences in simple rural forms.

Peak Growth (1840s–1870s)

Between the 1840s and 1870s, Mountainville grew modestly but meaningfully, forming a village core at Main Street and Rockaway Road. A general store was opened by Wesley Lindaberry in 1850, followed by a post office in 1859. Jonathan Hoffman added a distillery and built several simple homes. In 1860, the original academy was replaced with a larger schoolhouse.

Just west of the district is the Philhower Homestead, built in 1841 by Jacob Philhower, featuring a symmetrical four-bay stone façade and earlier barn (1838). The house exemplifies German-American stone construction, typical of Tewksbury's mid-19th-century vernacular.

Joseph Farley opened a second general store in 1869, while Jacob Apgar built a carriage factory—one of Tewksbury's few rural industries—at 302 Main Street. A wheelwright shop followed, and in 1873 the old sawmill was upgraded to a gristmill, marking a shift in agricultural focus. By 1870, Mountainville had two stores, a hotel-tavern, a school, a church or meeting hall, several artisan workshops, and about four dozen homes.

Most of the village's architecture from this period is vernacular mid-19th century: 1½- or 2-story gable-roofed frame houses with modest Greek Revival detailing or later Victorian embellishments. Timber framing, clapboard siding, and a few fieldstone buildings typify construction. I-houses and elongated-plan homes dominate, reflecting narrow lots and simple layouts. Ornamentation was restrained but evolved: 310 Main Street features Greek Revival cornice returns and pilasters, while others show added porches with turned posts or sawn brackets. A cottage at 305 Main Street was remodeled c.1910 into a Craftsman bungalow, illustrating modest adaptation of national styles.



Aerial view of Mountainville from Hell Mountain, early 1900's



Farley's General Store, circa 1920

Decline, Infill, and Preservation (1870s–1930s)

After the 1870s, Mountainville's growth plateaued. The arrival of railroads and improved highways elsewhere diverted commerce away from this secluded village. No major railroad line ever came through Mountainville, and the nearest 19th-century turnpikes bypassed it, leaving the village somewhat frozen in time. Interestingly, in the late 19th century, Mountainville gained brief fame as a rustic summer retreat. With its cool streams and mountain scenery, the village attracted urban visitors escaping the city heat.

Some boarded with local families, while others stayed at the Mountainville Hotel or Lindaberry's boarding house during summer. Hunters also frequented the surrounding hills. Hell Mountain was a hunter's paradise into the 1870s for wildcats and other game. However, this turn-of-the-century leisure activity did not substantially alter the built environment. The Mountainville Hotel operated into the 1930s, and Farley's general store served customers until 1964, but these continued long-established uses. In the modern era, as in Oldwick, the priority has been conservation. Rather than introduce intrusive new construction, many 19th-century Mountainville houses have been purchased by families who sensitively update them while retaining historic features.

The Mountainville Historic District's period of significance spans from the relocation of Bull's Head Tavern in 1830 to the closing of the Mountainville Hotel in 1935. It was officially listed on the New Jersey and National Registers of Historic Places in 1993 and locally-designated shortly thereafter.

Pottersville

Early Industrial Foundations (1770s–1850s)

Straddling the Lamington (Black) River at Tewksbury's northeast edge, Pottersville developed as a hybrid settlement – part agricultural service village, part industrial milling center. Its name comes from the Potter family, who were pivotal early landowners. The first settlement occurred in the third quarter of the 18th century, when two mills were established at the nearby waterfalls. Around the 1760s–1770s, an upper mill and lower mill were built along the Lamington River just below the falls, with accompanying dams to harness water power. A small cluster of dwellings for mill workers and farmers arose, but Pottersville remained small through the Revolutionary era. By the early 1800s, however, the village gained momentum. A bridge over the river and roads connecting to Chester, Lamington, and other towns improved access. The Potter family and others expanded local enterprises: a foundry and metalworking shop may have been operating by the 1830s. Thus, while Pottersville was slow to start, by the mid-19th century it had the foundations of a classic village: mills, a blacksmith/foundry, a store, a church, and a sprinkling of houses, all straddling the river which forms the border of Hunterdon, Somerset, and Morris counties.

Unlike Oldwick's compact layout or Mountainville's linear arrangement, Pottersville developed irregularly. Its buildings are spread across rolling terrain on both sides of the Lamington River, reflecting the district's topographical constraints and mills' functional requirements.



The Mountainville Hotel | 317 Main St



315 Main St



Worthman Mill, circa 1900

Mill Town Expansion and Residential Growth (1850s–1900)

Pottersville attained its height of prosperity in the third quarter of the 19th century, when it became an industrial and commercial hub of surprising scale for a rural village. Between the 1860s and 1890s, the Pottersville mill complex expanded dramatically. The upper mill was enlarged and outfitted with advanced hydropower engineering – an interconnected system of dams, raceways, a storage flume, and a towering penstock delivered water power to multiple operations. In addition to flour milling, a complex of manufactories grew: a foundry and machine shop, along with ancillary workshops, opened in this era. Pottersville's enterprises were technologically advanced at their peak, and their products were marketed far beyond the immediate region.

The village benefited from connection to transportation networks – good roads and a nearby rail line – allowing local mills to ship goods to market. By the 1880s, Pottersville was a thriving community boasting a hotel, multiple stores, a post office, a schoolhouse, and dozens of residences for workers and merchants. In the 1890s, the village even became a destination for leisure: the Black River Falls Park opened as an excursion resort, drawing visitors to picnic and enjoy the scenic gorge. The Pottersville Hotel, originally opened around the 1830s and later expanded, lodged travelers and seasonal visitors. The architectural flowering of this period was substantial – far more ornamental architecture appeared here than in Tewksbury's other villages. Several stylish homes were built for mill owners and successful entrepreneurs, while older farmhouses were updated with fashionable trim.

Additionally, simpler houses sport Folk Victorian porches with turned posts or jig-sawn trim – embellishments that gave even vernacular homes a touch of 19th-century elegance. Meanwhile, the majority of buildings continued to be vernacular adaptations of the Georgian or Federal tradition or the popular pattern-book L-plan farmhouse—center-hall, gable-front or L-shaped houses with balanced façades – constructed by local builders using timber framing and clapboard.

Industrial Decline and Preservation (1900–1950s)

Pottersville's fortunes waned after the 1910s, as its industrial era ended. A series of closures in the early 20th century marked the close of the village's significant growth period. The Black River Falls amusement park shut down by 1925, the Excel Manufacturing foundry complex ceased operations, and its buildings were demolished. The lower mill stopped milling flour around 1915 before eventually being razed in the 1970s. The Pottersville Hotel closed its doors around 1928 and was converted to a boarding house for farm laborers. The old lower dam was breached in 1946, and by mid-century the industrial heartbeat was gone – the upper mill itself, remarkably, continued water-powered operation under Vernon Wortman until 1957, after which it was converted to an antiques shop and residence. Despite these changes, Pottersville never became a ghost town; it transitioned into a quiet residential hamlet and local service center.

Pottersville spans portions of Tewksbury and neighboring Bedminster and Washington Townships, recognizing this tri-county village's historical significance in industry, commerce, architecture, and settlement patterns. The Pottersville Village Historic District's period of significance spans from the construction of the mills circa 1750 to the shuttering of its last industrial businesses around 1924. It was officially listed on the New Jersey and National Registers of Historic Places in 1990 and locally-designated shortly thereafter.



Pottersville Dam, 1906

Architectural Styles

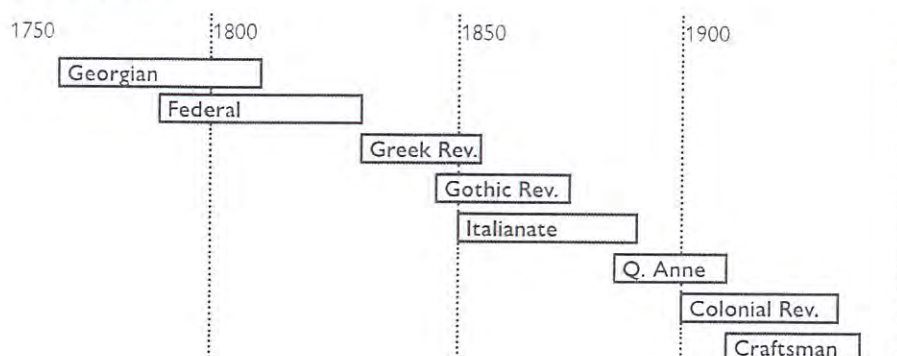
Vernacular Building Traditions

Vernacular architecture refers to buildings constructed using traditional methods, local materials, and regionally adapted forms, typically without the involvement of formally trained architects. Rather than adhering strictly to high-style design, vernacular buildings evolve from cultural tradition, functional necessity, and the skill of local builders and craftspeople. These structures often reflect the environmental conditions, agricultural practices, and economic realities of their setting, resulting in architecture that is deeply rooted in place and time. While vernacular forms may incorporate stylistic details borrowed from popular architectural movements—such as Greek Revival cornices or Victorian porches—enduring regional patterns shape the underlying building types.

In Tewksbury Township, vernacular architecture forms the foundation of the historic built environment. The township's early settlement patterns, agrarian economy, and dispersed rural communities gave rise to a tradition defined by modest scale, simple massing, and durable construction. Common building forms—such as the I-house, three- or five-bay center-hall plan, gable-front, gable-ell, and bungalow—serve as a flexible framework onto which evolving architectural styles were applied. Throughout Oldwick, Mountainville, and Pottersville, 1½- to 2½-story wood-frame or stone dwellings with gable roofs, symmetrical façades, and traditional floor plans are common.

Barns, wagon houses, springhouses, and other outbuildings further reinforce Tewksbury's vernacular legacy, echoing the township's agricultural identity and practical building culture. Together, these vernacular structures—adaptable in form, enriched by stylistic detail, and consistent in scale—constitute the architectural backbone of the township's historic districts.

Timeline



Early 19th century vernacular with Colonial Revival influences | 42 Old Turnpike Rd



Example of Georgian-influenced local vernacular
10 Church St



Early 20th century shop with oversized windows
302 Main St

Recommended Color Palettes

Appropriate historic paint colors are encouraged, but not required by the Historic Preservation Commission. The overall palette should be holistically considered with each color in relationship to others.

Georgian

The Georgian style is prominently represented in early farmhouses and village dwellings constructed during the mid-to-late 18th century and into the early 19th century. These houses typically exhibit a symmetrical, rectilinear form with center-hall or side-hall floor plans, gable roofs, and evenly spaced multi-pane sash windows—most commonly 9-over-6 or 6-over-6 configurations. Character-defining features include gable-end or paired-end chimneys, paneled doors with transoms or simple entablatures, and modest cornice detailing.

In Tewksbury, Georgian houses were often built using vernacular building forms adapted to local conditions and resources. The most common were five-bay center-hall houses, three-bay side-hall houses, and the I-house, a two-story form one room deep with a gable roof and symmetrical façade. These traditional forms conveyed Georgian ideals of proportion and balance, even when executed with minimal ornament. Early examples were typically of wood-frame construction, though stone construction—often using local fieldstone—was also employed, particularly in more prominent or long-standing farmsteads.

Several surviving examples illustrate both high-style and vernacular interpretations of the Georgian mode. The five-bay James Melick House at 103 Homestead Road reflects Georgian symmetry and massing with restrained detailing. The Kline Farmhouse (Cold Spring Cottage) at 73 Old Turnpike Road features a gambrel roof and center-hall layout, representing a local variant that incorporates Dutch building traditions within a Georgian framework. Other three-bay dwellings with side-hall plans demonstrate how builders “subtracted” bays from the Georgian ideal to suit smaller households or narrower village lots, while retaining the core principles of symmetry and axial entry.

These homes often evolved over time—rear ells and side wings were added for kitchen or service spaces—but their primary volumes retained essential Georgian characteristics. Together, they reflect a clear architectural lineage from colonial settlement patterns rooted in function, formality, and adaptation. Alterations should retain the symmetrical façade, original window spacing, and entry configuration. Additions should be placed to the rear or side and remain subordinate in scale, preserving the legibility of the building’s historic core.



James Melick House | 103 Homestead Rd



Kline Farmhouse | 73 Old Turnpike Rd



Georgian vernacular (left wing) with Colonial Revival embellishments | 26 William St

Character-Defining Features

- **General:** Symmetrical, rectangular form; classical proportions.
- **Roof:** Gabled or hipped; prominent cornices.
- **Exterior Cladding:** Clapboard siding; stone or brick foundations.
- **Windows:** Symmetrical double-hung sash, typically 9/6 or 6/6.
- **Porch & Entrance:** Centered, formal entrances; minimal or no porch.
- **Doors:** Paneled wood door with decorative crown and pilasters.

Recommended Color Palette

Muted earth tones like rich reds, browns, and ochres, accented by white or off-white trim

Federal

The Federal style emerged in the late 18th and early 19th centuries as a refinement of the earlier Georgian tradition, reflecting the architectural ideals of the newly formed American Republic. Characterized by balanced proportions and restrained ornamentation, Federal-style houses in Tewksbury typically feature center-hall or side-hall floor plans, side-gabled roofs, and symmetrically arranged façades with 6-over-6 or 9-over-6 double-hung sash windows. Entrances are often highlighted with delicate fanlights, semi-elliptical transoms, and slender sidelights framed by modest pilasters or architrave trim.

While high-style examples exist, the Federal style in Tewksbury is most often expressed through vernacular house forms, including the three-bay side-hall dwelling, the I-house, and five-bay center-hall plans. These forms—common in the region and rooted in 18th-century traditions—offered a familiar framework that local builders updated with Federal-era refinements. A typical rural interpretation might retain a Georgian massing but introduce a refined door surround, cornice returns, or more attenuated window and trim profiles reflecting Federal tastes.

A notable high-style example is 59 Old Turnpike Road, which features a finely detailed entry with carved corner blocks, fanlight, and flanking pilasters. A well-preserved vernacular example is the Robert M. Honeyman House at 4 Joliet Street in Oldwick, a three-bay, side-hall frame dwelling with Federal-era proportions and later additions. The house exhibits symmetrical fenestration, delicate moldings, and a modest but refined entry surround.

These buildings reflect a local adaptation of national trends, where style was layered onto familiar, functional structures. Rear ells or side wings were often added over time, but the original volume—defined by proportion, symmetry, and axial entry—remains legible. Additions or alterations should preserve these character-defining features. Symmetrical façades, center or side entrances with period-appropriate trim, and regular window spacing should be retained. New work should be placed to the rear or offset from the primary elevation and should echo the scale, massing, and materiality of the original form.



Robert M. Honeyman House | 4 Joliet St



59 Old Turnpike Rd



Round-arched Federal fanlight, a local stylistic hybridization



9/6 window with oval window above

Character-Defining Features

- **General:** Elegant symmetry; restrained ornamentation.
- **Roof:** Low-pitched gabled or hipped roofs.
- **Exterior Cladding:** Clapboard siding; stone or brick foundations.
- **Windows:** Tall, narrow double-hung sash, often 6/6 panes.
- **Porch & Entrance:** Simple, refined entryway with fanlights or sidelights.
- **Doors:** Six-panel wood doors, often with elaborate transoms and sidelights.

Recommended Color Palette

Light, refined colors such as creams, dove grays, and muted yellows with contrasting darker trim.

Greek Revival

The Greek Revival style, popular in Tewksbury from the 1830s to 1850s, expressed classical ideals rooted in the American embrace of democracy and antiquity, often translated through regional vernacular forms. Hallmark features include gable-end orientation resembling a temple front, wide cornices with gable-end returns, corner pilasters, and entrances with transoms, sidelights, and simple entablatures. These elements were frequently applied to traditional house forms already prevalent in the area, such as the gable-front house, gable-ell, and extended I-house.

The style's influence is evident in both institutional and domestic architecture. Notable examples include the Mountainville Hotel at 317 Main Street, a two-story vernacular building with Greek Revival massing, a full-width porch supported by square columns, and a symmetrical front gable. Nearby 310 Main Street features a small central front cross gable, wide entablature-like built-up box cornice with pendant-ornamented architrave, frieze and returns that is carried on the raking eaves. The front porch and jig-saw cut frieze are later alterations with Italianate influences. The Cokesbury Methodist Church at 230 Cokesbury Road displays a Greek Revival façade with a recessed “in antis” porch framed by square columns—an academic form rarely seen in rural church architecture.

More modest vernacular examples throughout Oldwick and Mountainville incorporate Greek Revival elements in restrained ways. Three-bay side-hall houses and I-houses were commonly “updated” with broad frieze boards, cornice returns, and entry surrounds framed with plain pilasters and transom lights. Some one-and-a-half-story cottages adopted gable-front forms and small entry porches with Doric or Tuscan columns—scaled-down references to classical temples.

In Tewksbury, local builders used established house forms as a base for stylistic expression, adding Greek Revival influences. Additions or alterations to these buildings should prioritize retention of gable orientation, original cornice detailing, and classical entry treatments. New work should be placed to the rear or side and designed with roof pitches, trim, and materials sympathetic to the original.

Character-Defining Features

- **General:** Temple-like form; classical Greek details.
- **Roof:** Low-pitched gable or hipped roofs with broad cornices and returns.
- **Exterior Cladding:** Clapboard siding; stone or brick foundation.
- **Windows:** Large double-hung sash windows, usually 6/6 panes.
- **Porch & Entrance:** Prominent porches with classical columns and pediments.
- **Doors:** Paneled doors surrounded by sidelights, transoms, and classical trim.



Mountainville Hotel | 317 Main St



310 Main St



Cokesbury Methodist Church
230 Cokesbury Rd



54 Old Turnpike Rd

Recommended Color Palette

Predominantly white or pale colors accented by contrasting dark green, black, or brown trim.

Gothic Revival

The Gothic Revival style appeared in Tewksbury primarily between the 1840s and 1870s, introducing romantic and picturesque ideals to the township's rural architecture. Though less prevalent than classical styles, its influence is evident in both ecclesiastical and residential buildings, often through applied ornament rather than structural innovation. Hallmark features include steeply pitched roofs, pointed-arch (lancet) windows, decorative bargeboards (vergeboards), and a general vertical emphasis in rooflines and fenestration.

In residential settings, Gothic Revival was frequently layered onto vernacular house forms, especially the gable-front, cross-gabled, or gable-ell types already common in the mid-19th century. These forms provided ideal backdrops for decorative expression while remaining practical for local builders. The result was often Carpenter Gothic—a rural substyle defined by jig-sawn woodwork and applied Gothic motifs. A representative example is 39 Old Turnpike Road in Oldwick with later Queen Anne embellishments, including a distinctive octagonal tower and decorative bargeboards. Built in the 1860s as a possible duplex, it features a T-plan with cross-gabled projections, transomed French doors, and a richly detailed flat-roofed porch. Similarly, early farmhouses were sometimes retrofitted with steep front-facing gables, pointed attic windows, or ornamental bargeboards to reflect the era's romantic sensibilities without significantly altering their traditional form.

Ecclesiastical architecture provides more fully realized examples. The Zion Lutheran Church, remodeled in the 1880s, combines earlier Greek Revival massing with Gothic pointed-arch windows and pilasters, exemplifying how styles overlapped in rural adaptations. Decorative woodwork, finials, and steeply pitched gables give the structure a vertical expression in line with Gothic ideals.

These adaptations show how Gothic Revival was not typically executed as a fully stylistic system but as a picturesque overlay on established vernacular forms. Alterations should prioritize retention of steep gables, decorative bargeboards, and distinctive window shapes, particularly on front-facing elevations. Additions should be subordinate and avoid obscuring or competing with these vertical elements.



39 Old Turnpike Rd
Tower & porch are Queen Anne embellishments



9 Old Turnpike Rd



Pointed window & bargeboard trim



Decorative eave brackets

Character-Defining Features

- **General:** Picturesque asymmetry; vertical emphasis.
- **Roof:** Steeply pitched gable roofs; decorative bargeboards.
- **Exterior Cladding:** Board-and-batten or clapboard; stone or brick foundations.
- **Windows:** Tall, narrow windows, often pointed-arched or lancet.
- **Porch & Entrance:** Decorative porches with Gothic detailing.
- **Doors:** Wood paneled doors with pointed or segmental arches.

Recommended Color Palette

Natural, earthy colors like browns, tans, and deep greens, with rich accents of dark red or blue.

Italianate

Italianate architecture gained popularity in Tewksbury Township during the mid-19th century, especially from the 1850s to 1870s, as part of a national shift toward romantic and picturesque styles. Defining features include low-pitched or hipped roofs, wide overhanging eaves with decorative brackets, and tall, narrow windows often topped with pediments or molded lintels. In Tewksbury, these features were commonly applied to traditional vernacular house forms, including I-houses, three-bay side-hall plans, and the increasingly popular gable-ell or cross-gabled dwellings. Builders often added Italianate elements—such as bracketed cornices, round and segmental arched windows, window hoods, or polygonal bays—to otherwise familiar forms, creating hybrid structures that conveyed modern taste while maintaining local construction traditions.

Notable examples include the Miller's House in Pottersville, which features an intersecting gable roof, pedimented windows, and a two-story polygonal bay with a bracketed cornice—applied ornament layered onto a vernacular framework. In Mountainville, Farley's General Store presents a commercial interpretation of the style, with its tall, narrow windows and symmetrical façade anchoring the village streetscape. The Bartles House along Old Turnpike Road near Oldwick illustrates how Italianate detailing—wide eaves with paired scroll-cut brackets and molded lintels—was integrated into a traditional residential form. The Oldwick Methodist Church offers an institutional counterpart: an Italianate design inflected with Romanesque features, evident in its round-arched openings and robust massing. Similar Italianate detailing appears on other residences along Fairmount Road and Old Turnpike Road, where homes retain symmetrical or L-shaped massing but are distinguished by bracketed cornices and tall two-over-two sash windows.

These buildings show how Italianate style was embraced more as a decorative vocabulary than a strict architectural type. Additions or alterations should preserve defining elements like wide eaves with brackets, tall windows, and bay projections. New work should be subordinate and reflect the scale and proportions of the original massing.



Farley's General Store | 307 Main St
Porch was likely a later alteration



Miller's House | 11 Fairmont Rd East



Bartles House | 400 Fisher Rd*

Character-Defining Features

- **General:** Square or rectangular massing; decorative brackets.
- **Roof:** Low-pitched hip or flat roofs; prominent bracketed cornices.
- **Exterior Cladding:** Clapboard or stucco walls; stone or brick foundation.
- **Windows:** Tall, narrow double-hung sash; often with arched or segmental crowns.
- **Porch & Entrance:** Decorative porches with chamfered posts and bracketed cornices.
- **Doors:** Double or single-paneled doors, often with rounded or segmental-arched transoms.



Decorative eave
brackets



Paired windows with
pointed tops

Recommended Color Palette

Warm earth tones and muted greens
complemented by vibrant hues for ornamental trim.

Queen Anne

Queen Anne and Folk Victorian styles arrived in Tewksbury in the late 19th century, from the 1880s through the early 1900s, often merging into a hybrid vernacular known as Folk Victorian. These styles introduced asymmetry, varied textures, and decorative detailing to the township's predominantly symmetrical and restrained architectural landscape. Rather than completely new forms, they were typically applied to established vernacular house types, including the I-house, gable-ell, and L-plan dwellings, which provided adaptable frameworks for stylistic embellishment.

Several well-preserved Queen Anne residences—such as 12 King Street in Oldwick and 1 High Street in Pottersville—demonstrate the more exuberant expression of the style, with projecting cross gables, decorative shingles, turned spindles, and wrap-around porches. These homes often feature asymmetrical massing, polygonal bays, turned posts, spindles, and decorative rooflines that enhance their visual complexity. While the overall forms remained functional, Queen Anne influence added richness and variety to familiar domestic architecture.

Folk Victorian examples are more modest and widespread. They typically retain traditional symmetrical plans—such as 35 Old Turnpike Road—incorporate decorative millwork at porches, cornices, and gables. Elements like jigsaw-cut brackets, spindlework friezes, and patterned porch railings were often purchased from catalogs and installed by local carpenters, making fashionable design widely accessible. These buildings reflect the influence of factory-made millwork, railroads, and mail-order catalogs, which helped spread stylistic tastes even into rural areas like Tewksbury.

Alterations should retain character-defining features such as decorative porches, patterned shingles, original gables, and ornamental brackets. Additions should be sited at the rear or set back from primary façades to maintain the original form and ornament. Details such as roof pitch, siding materials, and window proportions should reflect the historic structure.

Character-Defining Features

- **General:** Asymmetrical massing; varied textures and materials.
- **Roof:** Complex, steeply pitched roofs; cross gables and dormers
- **Exterior Cladding:** Mix of clapboard, shingles, or decorative siding; stone or brick foundations.
- **Windows:** Varied window shapes, often decorative or stained glass.
- **Porch & Entrance:** Expansive porches with elaborate turned posts and spindles.
- **Doors:** Wood-paneled, often with glazing and decorative hardware.



12 King St



1 High St



22 William St



Decorative gable with patterned shingles



Projecting polygonal bay

Recommended Color Palette

Eclectic, vibrant palettes featuring deep reds, greens, blues, and golds to highlight architectural complexity.

Colonial Revival

Colonial Revival architecture gained prominence in Tewksbury between the 1900s and 1930s as a nostalgic reinterpretation of America's colonial architectural traditions. Characterized by symmetrical façades, side-gabled roofs, multi-pane sash windows, and classical elements such as pilasters, pediments, and fanlights, the style was widely adaptable and often layered onto existing vernacular forms or used in new construction that echoed traditional layouts.

In many cases, Colonial Revival detailing was applied to earlier buildings, updating their appearance while retaining their original structure. The Tewksbury Inn at 55 Old Turnpike Road, originally built in 1800, assumed its present Colonial Revival appearance after early 20th-century renovations that added shingled gables, shed dormers, and a Palladian-style window.

Common Colonial Revival house types in Tewksbury include five-bay center-hall dwellings, Dutch Colonials with gambrel roofs and shed dormers, and simplified one-and-a-half-story Cape Cod forms. Many were adaptations of traditional I-houses, three-bay side-hall plans, or cross-gabled vernacular houses, updated with classical entrances, symmetrical windows, and cornice returns. These familiar forms made the style particularly suitable for Tewksbury's rural landscape, where continuity of scale and proportion was valued. The widespread use of pre-cut millwork and widely published pattern books made Colonial Revival detailing easy to apply, even on modest homes. Builders often emphasized formal front entries with sidelights, transoms, and modest pedimented porches, while keeping overall forms simple and rooted in tradition.

Alterations should retain key features such as symmetrical façades, original window arrangements, and classically inspired entry surrounds. Additions should be scaled appropriately and placed at the rear or sides to preserve the original massing and visual balance.



Tewksbury Inn | 55 Old Turnpike Rd



Dutch Colonial gambrel roof profile



Entrance fanlight and sidelight

Character-Defining Features

- **General:** Symmetrical or balanced forms; historical colonial details.
- **Roof:** Gable, hipped, or gambrel roofs; dormers common.
- **Exterior Cladding:** Clapboard, shingles, or brick; stone or brick foundation.
- **Windows:** Symmetrical, double-hung sash, often paired; multi-pane glazing.
- **Porch & Entrance:** Formal entrances with classical pediments or porticos.
- **Doors:** Paneled doors with sidelights and transoms; classical detailing.

Recommended Color Palette

Whites or pastel shades with contrasting shutters and doors in black, deep green, or red.

Craftsman

Craftsman and Bungalow styles gained traction in Tewksbury between 1910 and the early 1930s, reflecting national trends favoring hand-crafted materials, simplicity, and integration with the landscape. Typically one or one-and-a-half stories tall, these homes feature low-pitched gable roofs, wide overhanging eaves with exposed rafters, and porches supported by square or tapered columns on masonry piers. Decorative brackets, grouped multi-light windows, and natural materials like wood shingles and fieldstone contribute to their informal, earthy character.

These stylistic elements were often applied to modest vernacular house forms, including rectangular cottages, L-plans, or low-slung versions of the traditional I-house or gable-front type. Rather than introducing entirely new forms, Craftsman designs offered a reinterpretation of existing rural layouts with updated detailing and proportions emphasizing horizontal lines and handcrafted expression.

In Mountainville, the front addition to 305 Main Street is a Craftsman adaptation—bracketed eaves, wood-shingle siding, and an emphasis on texture—that reflects the style's common incorporation of Colonial Revival elements, here expressed in paired Tuscan columns. 12 Joilet Street incorporates hallmark Craftsman features: a deep porch, shed dormers, and exposed structural elements. These buildings are modest in scale but well integrated into the village streetscape, reflecting the evolving taste for informal, comfortable domestic architecture during the interwar years.

Alterations should preserve defining elements such as exposed rafters, original porches, and grouped sash windows. Additions should maintain the building's low profile, roof pitch, and materials, ideally located to the rear or offset to avoid disrupting the original form. Porch enclosures, incompatible siding, or replacement of windows with non-historic units can erode the style's defining character.



305 Main St



12 Joilet St



Bracketed eaves



Gable dormer with wide overhang

Character-Defining Features

- **General:** Low-profile, modest massing emphasizing hand-crafted materials.
- **Roof:** Low-pitched gable roofs with wide, overhanging eaves; exposed rafter tails.
- **Exterior Cladding:** Wood shingles, clapboard, or stucco; rubble or concrete block foundation.
- **Windows:** Double-hung or casement windows, often grouped; multi-pane upper sash.
- **Porch & Entrance:** Prominent front porch with tapered columns on stone or brick piers.
- **Doors:** Simple, paneled wood doors, often glazed or partially glazed.

Recommended Color Palette

Muted earth colors like olive green, warm gray, and rust red, with harmonious contrasting trim.



Design Guidelines

Building Features

This section of the Design Guidelines addresses key exterior building features—roofs, exterior cladding and foundations, windows, porches and entrances, doors, and storefronts—that collectively define the architectural identity of historic properties in Tewksbury Township. These features are often the most visible expressions of a building's style, craft, and historic evolution. The guidance provided here is intended to help property owners, design professionals, and contractors make informed decisions when planning maintenance, repairs, or alterations. Sections include clear Guidelines (Historic Preservation Commission policies), Recommendations (best practices), and Inappropriate Treatments (what to avoid) to ensure consistency with the Secretary of the Interior's Standards for Rehabilitation and Tewksbury's preservation goals.

Throughout this section, Additional Guidance references point to detailed technical documents issued by the National Park Service's Technical Preservation Services, which provide authoritative information on repair techniques and materials.

Primary vs. Secondary Features

A central concept in the application of these guidelines is the distinction between Primary and Secondary features. Primary features are character-defining elements critical to a property's historic identity, such as original roof forms, materials, decorative details, and the configuration of windows and doors. These must be preserved without alteration. In contrast, Secondary features, often found on rear or non-visible elevations, may have been added later or altered over time and may be considered for change, especially when such alterations do not impact the property's historic integrity.

Hierarchy of building elements



Primary Features

- Overall form and massing of the building
- Roof shape and pitch
- Historic exterior materials (e.g., wood clapboard, brick, stone)
- Window and door openings (placement, size, configuration)
- Decorative architectural details (e.g., cornices, brackets, porches, moldings)
- Prominent site elements (e.g., historic walls, steps, fences)

Secondary Features

- Rear additions or elements not associated with the district's Period of Significance
- Non-original or altered porches or enclosures
- Secondary doors or window openings on rear elevations
- Modern utility connections (e.g., HVAC units, satellite dishes)

Guidelines

Policies of the Historic Preservation Commission for preserving Tewksbury's historic charm.

Recommendations

Optional best practices property owners are encouraged to follow.

Inappropriate Treatments

Poor practices which may damage the building or historic materials.



Secretary of the Interior's Standards

Excerpts from the Rehabilitation standards and commentary.



Historic Preservation Commission Priorities

Important principles that reflect the Tewksbury Historic Preservation Commission's core preservation goals



Additional Guidance

Detailed technical documentation, policy explanations, and local ordinance citations.

Roofs



A variety of historic roof forms, materials, and details—such as slate gables and mansards—contribute significantly to the character of Tewksbury's historic districts

Throughout Tewksbury, roof forms and features played a central role in defining the architectural identity of buildings. Roofs were not only structural necessities but also visual markers of architectural style, social aspiration, and technological change. From simple gables on early vernacular houses to the complex intersecting forms of Queen Anne homes, the evolution of roof forms tells the story of Tewksbury's architectural development and regional craft.

In Oldwick, where buildings date as early as the mid-18th century, simple gable and side-gable forms were dominant, later joined by the complex rooflines of Gothic Revival and Queen Anne styles. Mountainville, characterized by mid-19th-century vernacular dwellings, displays restrained roof profiles, often gabled with minimal eave detailing. In Pottersville, where milling and light industry thrived alongside rural residences, the roofs of Queen Anne and Folk Victorian buildings are more expressive, with front-facing gables, dormers, and elaborate porches.

Roofs were traditionally finished in wood shingles or slate, later giving way to tin and asphalt. Chimneys, dormers, and ornamental cornices further punctuated rooflines, offering both function and architectural distinction.



Secretary of the Interior's Standards

Preserve roofs and their functional and decorative features that are important in defining the overall historic character of the building. The form of the roof (gable, hipped, gambrel, flat, or mansard) is significant, as are its decorative and functional features (such as cupolas, cresting, parapets, monitors, chimneys, weather vanes, dormers, ridge tiles, and snow guards), roofing material (such as slate, wood, clay tile, metal, roll roofing, or asphalt shingles), and size, color, and patterning.



Jerkinhead roofs combine gable and hip roof forms

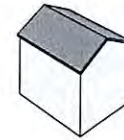
Form

Most historic buildings in Tewksbury's villages feature straightforward gable or side-gable roofs, reflective of early construction techniques and regional vernacular forms. In Oldwick, more stylistically ambitious forms emerged over time—hipped roofs on Italianate houses, gable-front temple forms in Greek Revival, and the intersecting gables and asymmetry of Queen Anne and Colonial Revival dwellings. Mountainville structures tend to retain simple gabled profiles with low to moderate pitch, consistent with their utilitarian origins. Pottersville's more ornate homes show varied forms, including cross-gables and occasional gambrel roofs, especially on dwellings linked to its industrial era. Roof form is often a primary indicator of building style and age in these districts.

Guidelines

1. **Maintain Historic Roof Shapes:** Preserve the original roof forms and pitches (e.g., gable, hip, gambrel, jerkinhead) that are integral to the building's architectural character. Alterations should respect historic rooflines and profiles.
2. **Retain Decorative Features:** Preserve and maintain decorative roof features, such as dormers, chimneys, finials, cupolas, cresting, cornices, brackets, bargeboards, and eaves, as they contribute to the historic character of the building.

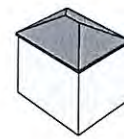
Roof Forms



Gable



Gambrel



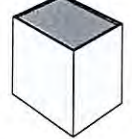
Hipped



Mansard



Shed



Flat with Parapet

Materials

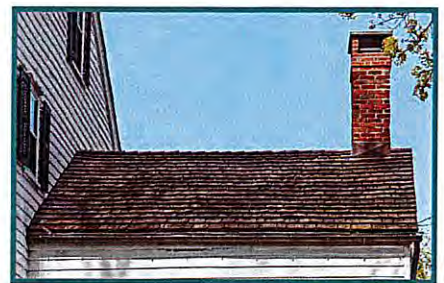
Traditional roofing materials in Tewksbury initially included hand-split wood shingles, reflecting local forest resources and vernacular practices. Slate became popular in the mid-19th century, especially on higher-style residences in Oldwick and Pottersville, and was valued for its durability and fire resistance. Later, Victorian-era buildings occasionally incorporated decorative shingle patterns for visual interest. In some vernacular buildings, particularly in Mountainville, simpler materials such as corrugated metal or composite shingles were used. Asphalt shingles, now widespread, are typically later replacements. Original roofing materials contribute to the texture and authenticity of historic buildings.

Guidelines

3. **Retain Original Materials:** Preserve and repair existing historic roofing materials (slate, wood shingles, standing-seam metal), especially distinctive appearances such as polychrome patterns, wherever feasible.
4. **Repair and Maintenance:** Repair damaged roof areas using matching or compatible materials, colors, textures, and dimensions. Match historical details, patterns, and installation techniques. Selective in-kind replacement is preferred over full replacement.



Polychrome slate



- ✓ **Appropriate** Preserve cedar shingle roofs, replacing in-kind when deteriorated

Replacement

Roof replacement historically occurred as part of ongoing maintenance in Tewksbury, often retaining traditional forms and materials. In Oldwick and Pottersville, many slate or wood shingle roofs have been replaced with asphalt shingles, while standing seam metal roofs on outbuildings remain in limited use. Despite these changes, original framing systems and roof profiles usually survive, retaining a high degree of integrity. Many buildings still display historic cornices, raking trim, and decorative brackets, particularly on Italianate and Queen Anne houses. Careful replacement respecting the original material, profile, and detailing can help preserve the visual continuity of Tewksbury’s roofscapes. Replacement roofing in Tewksbury should prioritize materials that closely match original textures, colors, and patterns to maintain continuity of historical appearance and architectural integrity.

Guidelines

- 5. **Criteria for Replacement:** Consider roof replacement only when existing materials are beyond repair due to significant deterioration or damage.
- 6. **Matching Original Appearance:** Replacement roofing materials must closely replicate the original in type, dimensions, color, pattern, and profile. If the original material is known but no longer available or practical, choose replacement materials closely matching the visual appearance of the historic roofing.
- 7. **Primary Roof Replacement Materials:** Replace existing historic natural slate or wood-shingle roofs with natural slate or wood shingles matching the original dimensions, color, and texture. Standing-seam metal roofs should be replaced with traditional standing-seam metal. Avoid modern panelized metal roofing with simulated seams. Replacement materials should maintain historic character and visual appearance.

Existing ¹	Replacement			
	Slate	Wood	Metal	Asphalt or Non-Historic
Slate	✓	■ ²	■ ²	✗
Wood	■ ²	✓	■ ²	✗
Metal	■ ²	■ ²	✓	✗
Asphalt or Non-Historic	✓ ²	✓ ²	✓ ²	✓

¹ Significantly deteriorated beyond repair
² Alternative if existing material is not historically-appropriate based upon documentation

- 8. **Secondary & Accessory Structure Roof Replacement Materials:** Replace existing roofs with original historic material, high-quality architectural-grade asphalt shingles, or composite material designed to closely replicate historic materials (e.g., synthetic slate or simulated wood shingles) in appearance, texture, and profile.

Existing	Replacement		
	Original Historic	Asphalt	Composite ¹
Any material	✓	✓	✓

¹ Closely replicate historic material appearance, texture, and profile



Replace significantly deteriorated primary roofs in-kind or to match the historic original



Cupola with weathervane



U-style gutter and eave brackets



✓ **Appropriate** Preserve slate shingle primary roofs and features, replacing in-kind when deteriorated*

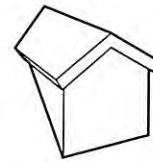
Dormers, Chimneys & Roof Features

Dormers in Tewksbury's historic villages vary widely by style and period. Early dormers, often shed- or gable-roofed, provided light and ventilation to attic spaces and were modest in scale. Queen Anne and Folk Victorian homes in Pottersville and southern Oldwick frequently include decorative front-facing gables with patterned shingles or ornamental vergeboards. Chimneys—central, end, or interior—are prominent in early buildings and were typically constructed of brick or stone. Some later houses have multiple chimneys reflecting modern heating systems. Other features like cupolas, cresting, and ventilators appear on agricultural or commercial buildings, adding distinctive vertical elements to the roofline.

Guidelines

9. **Dormers and Roof Projections:** Retain historic dormers and roof projections. Dormer additions or modifications should match the existing dormers in terms of scale, style, roof pitch, materials, and detailing and must be set back appropriately from the primary elevations.
10. **Chimneys:** Retain historic chimneys and repair them using compatible masonry materials. Avoid removal or alteration of significant chimney elements. New chimneys should match the existing chimneys in terms of materials, dimensions, color, and detailing.
11. **Roof Features:** Retain historic roof finials, cresting, and other ornamental rooftop features. Replacement, if necessary, should match the original in design, scale, profile, and material.

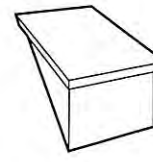
Dormer Types



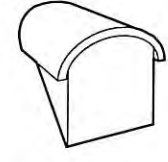
Gable



Hip



Shed



Segmental



Gable Eyebrow



Segmental Eyebrow

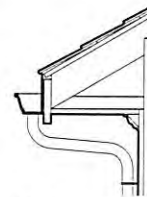
Gutters & Downspouts

Historic gutters in Tewksbury were typically integral Yankee or half-round metal gutters hung from the eaves. These were often paired with round metal downspouts, sometimes supported by decorative straps or integrated with corner trim. As materials evolved, galvanized steel and copper became common. In rural areas like Mountainville, buildings may have lacked gutters entirely, relying on roof overhangs for rainwater management. Today, many buildings feature aluminum replacement systems. The scale, placement, and material of gutters and downspouts contribute to a building's appearance and should be compatible with historic detailing to maintain visual cohesion.

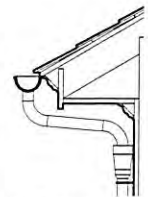
Guidelines

12. **Historic Gutters & Downspouts:** Retain and repair original copper, galvanized metal, or Yankee gutters where possible. Replace deteriorated gutters or downspouts with materials matching the original materials and profiles. Replacing historic U-style, Yankee, or built-in gutters with modern K-style gutters is not appropriate.
13. **New Gutters & Downspouts:** If new gutters or downspouts are required, use half-round gutters and round downspouts in traditional (copper or painted galvanized metal) or composite (fiberglass) materials. Vinyl gutters and downspouts are not appropriate.

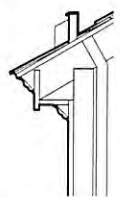
Gutter Types



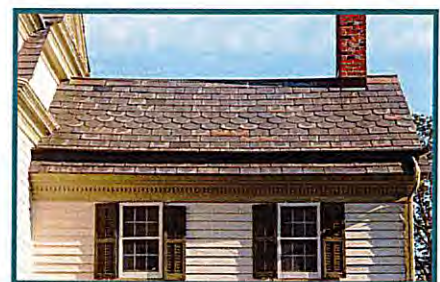
Modern ogee
or K-style



Half-round
or U-style



Yankee or
Lined pole



✓ **Appropriate** Preserve lined pole gutters and downspouts

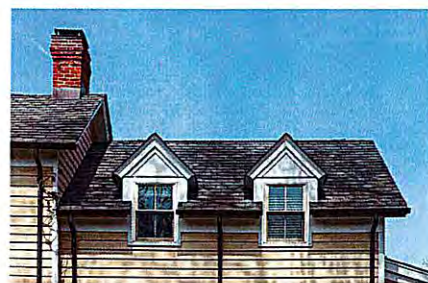
Roof Ventilation & Equipment

Mechanical rooftop equipment was not part of the original residential architecture design vocabulary in any of Tewksbury's historic villages. Passive ventilation was achieved through operable windows, transoms, and gable-end vents. Roof-mounted equipment—such as vents, skylights, and HVAC units—appeared only in the mid-to-late 20th century. When present, they are typically modern intrusions and should be minimized in visibility.

In historic barns and outbuildings, louvered cupolas or ridge vents were common features, providing both functional airflow and architectural interest. Retention or reconstruction of such elements supports the agricultural character of Tewksbury's rural heritage while distinguishing them from later mechanical additions.

Guidelines

14. **Ventilation Devices:** Install attic vents, mechanical equipment, plumbing stacks, satellite dishes, and other roof-mounted equipment discreetly on secondary roof slopes, away from primary façades, to minimize their visibility and impact on the historic character.
15. **Skylights:** Roof fenestration should be limited in number and located on rear or secondary roof slopes. Use low-profile units with flat glazing and colors matching the roof.



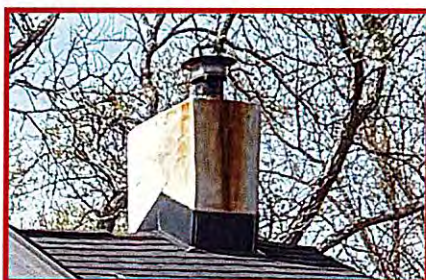
Historic wall dormers with gable roofs



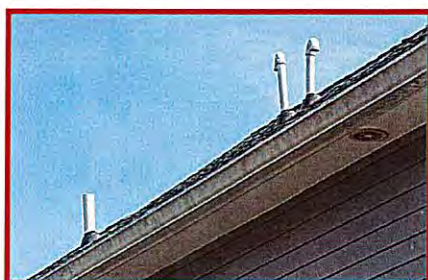
Original U-style gutters, round downspouts, and snow birds



X Inappropriate lack of regular maintenance of slate roofing may cause water infiltration



X Inappropriate unfinished masonry cement chimney



X Inappropriate visible plumbing stacks on a primary roof

Inappropriate Treatments

- X Alteration of Roof Forms:** Do not substantially alter or obscure historic roof shapes or profiles, including the addition of inappropriate roof forms or oversized dormers.
- X Incompatible Roofing Materials:** Avoid using modern roofing materials, such as 3-tab shingles, sheet-applied simulated shingles, rubber roofing (EPDM), and large-scale metal panels as these can be visually incompatible with traditional roofing materials.
- X Applied Sealers and Coatings:** Generally avoid applying waterproofing sealers, coatings, or roof paints on historic roofing materials, as these treatments can trap moisture, hasten deterioration, or alter historic appearances.



Additional Guidance

Preservation Brief 4: Roofing for Historic Buildings

Preservation Brief 19: The Repair and Replacement of Historic Wooden Shingle Roofs

Preservation Brief 29: The Repair, Replacement and Maintenance of Historic Slate Roofs

The Roofing Handbook for Historic Buildings

Exterior Cladding & Foundations



Wood clapboard siding, decorative trim, and a raised stone foundation are key components of this Queen Anne-style residence, illustrating the interplay of texture, detail, and materials

Exterior wall materials and foundations are defining components of architectural character across Tewksbury's historic villages. These elements not only reflect prevailing construction techniques and aesthetic preferences but also speak to local materials, regional craft, and the economic status of early inhabitants. Frame construction dominated throughout the township, particularly from the early 19th century onward, resulting in widespread use of wood clapboard, board-and-batten, and wood shingles. Stone, though locally available, was used more sparingly—often reserved for earlier structures or foundation work rather than for full-height walls.

In Oldwick, buildings from the Federal through Craftsman periods display a variety of wood siding profiles and ornate trim, revealing the community's prosperity and stylistic fluency. Mountainville's modest vernacular buildings tend toward simpler cladding and minimal trim, in keeping with its utilitarian roots. In Pottersville, homes and outbuildings exhibit both formal Victorian styling and vernacular detailing, including ornamental shingle patterns and paneled gables.



Secretary of the Interior's Standards

Preserve exterior cladding features that are important in defining the overall historic character of the building (such as siding, walls, cornices, brackets) and decorative ornament and other details, such as patterns and finishes.



Traditional wood clapboard siding and a stone foundation define the historic character of this vernacular residence

Wood Siding & Shingles

Clapboard siding is the most prevalent cladding type across Tewksbury's historic villages. In Oldwick and Pottersville, 19th-century builders favored narrow exposure clapboards, particularly on Greek Revival and Italianate houses, often painted in light or muted tones. Earlier Federal-era structures, especially in Oldwick, used wider clapboards with less overlap, while late 19th- and early 20th-century houses introduced variations such as novelty German and Dutch lap sidings. Board-and-batten siding appears on outbuildings and vernacular dwellings, particularly in Mountainville, where simplicity of form and material defined much of the village's mid-century character. Siding was typically painted, both for aesthetics and preservation, and much of it survives under layers of modern paint or, in some cases, synthetic siding applied in later decades.

Shingles were historically used for both roof and wall surfaces, though wall shingles were more stylistically expressive and regionally less common than clapboard in Tewksbury. Their use peaked in the late 19th century, particularly in Pottersville and parts of Oldwick, where Queen Anne and Folk Victorian houses often feature decorative shingle work in gable ends or on upper stories. These shingle patterns—fish-scale, diamond, or staggered butt—added texture and complexity to asymmetrical façades. Occasionally, entire wall surfaces were shingled, though more often shingles served as accent cladding above a clapboard base. Over time, many of these elements were painted, though early examples may have been stained or left to weather naturally.



Varied decorative shingles & dentil trim

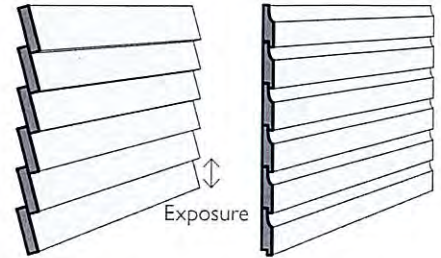


Outbuilding with board-and-batten siding

Guidelines

1. **Preserve Wood Siding & Shingles:** Retain original or historic wood cladding whenever feasible, especially on gables, dormers, and other character-defining features. Avoid removal or concealment under synthetic materials such as vinyl or aluminum.
2. **Repair Rather Than Replace:** Consolidate, patch, or selectively replace deteriorated wood cladding with new wood "dutchman" that matches the original in profile, dimension, and exposure.
3. **Primary Siding Replacement:** Replace existing deteriorated wood cladding in-kind to match the original in material, exposure dimension, profile, and finish. Composite siding or shingles are not appropriate for primary façades.
4. **Secondary & Accessory Structure Siding Replacement:** Replace existing wood cladding with original historic material or paintable composite material designed to closely replicate the historic material, including exposure dimension.

Siding Types

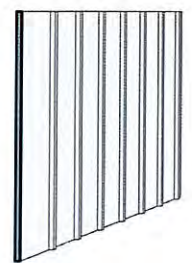


Clapboard /
Horizontal Lap

Dutch Lap

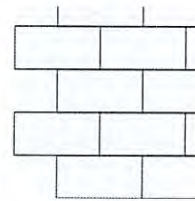


German

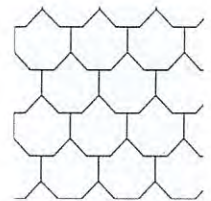


Board-and-Batten

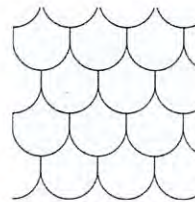
Shingle Types



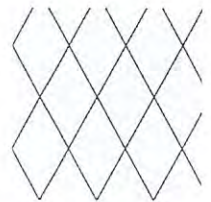
Coursed



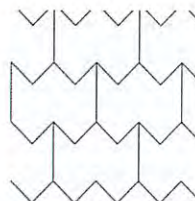
Octagonal



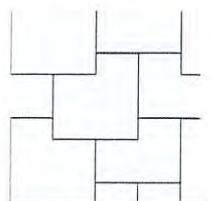
Fish Scale



Diamond



Sawtooth



Staggered

Trim & Details

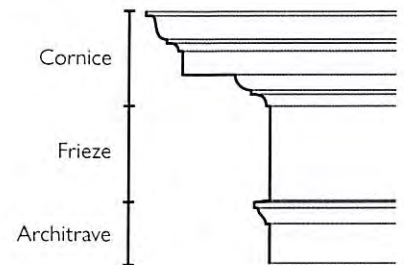
Architectural trim—cornices, corner boards, window casings, and door surrounds—varied considerably across Tewksbury’s districts, reflecting building style, period, and local craft. In Oldwick, Greek Revival homes often include wide frieze boards and returns, while Italianate and Queen Anne dwellings display brackets, cornice molding, and ornate window hoods. Pottersville’s Folk Victorian buildings exhibit jig-sawn gable ornaments and turned porch details. Mountainville structures are more restrained, with minimal casing and plain corner boards, though some reveal subtle regional detailing like bead molding or paneled lintels. These trim components not only emphasize the form and proportions of historic buildings but also reflect the skill of local builders and the diffusion of patternbook styles throughout rural New Jersey.



✓ **Appropriate** corner boards for board sidings on Second Empire, Queen Anne, and most Colonial Revival style houses

✗ **Inappropriate** to remove corner boards trim, and cornice trim board when re-siding a wall as this diminishes historic character

Elements of an Entablature



Ornate Queen Anne trim with decorative cornice brackets, dentil molding, and drop pendants



Classical entablature with layered trim

Guidelines

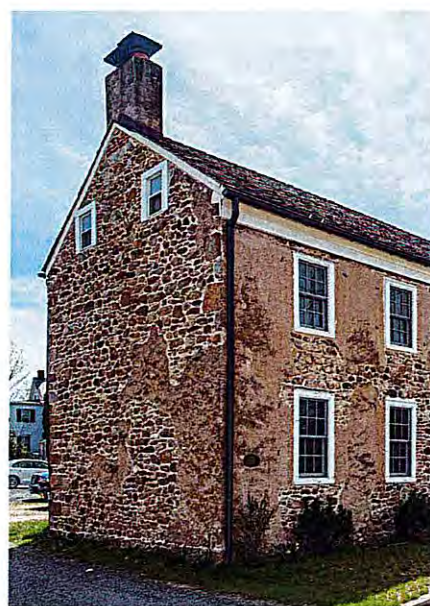
5. **Retain Architectural Details:** Preserve original trim, corner boards, vergeboards, cornices, and decorative elements.
6. **Match Profiles and Dimensions:** When repair is not feasible, replace deteriorated elements with new materials that replicate the original design, dimensions, and profiles.
7. **Replacement Materials:** Replacement trim and decorative elements must be wood or a high-quality, smooth-finish, paintable composite that closely replicates the appearance of traditional wood. Vinyl or aluminum trim is not appropriate.



✓ **Appropriate** Preserve decorative shingle and siding wall treatments



This rubble stone dwelling with minimal ornamentation exemplifies early vernacular construction, where local materials and masonry skill defined both form and function



Uncoursed fieldstone and a gable-end chimney reflect the utilitarian character of early German-influenced construction

Masonry

Masonry construction, although less prevalent than wood framing, plays a significant and regionally distinctive role in Tewksbury's architectural fabric. In Oldwick, several early stone structures—most notably churches and a handful of 18th-century dwellings—reflect the Germanic building traditions brought by the township's early settlers. These buildings often feature uncoursed or coursed rubble fieldstone, laid with care and sometimes finished with raised or beaded mortar joints, indicative of skilled craft. Limewash or whitewash was occasionally applied to unify the appearance and protect the stone.

Brick construction is considerably less common in Tewksbury and was typically reserved for utilitarian or decorative uses. Chimneys, basement walls, and foundation piers are the most frequent applications, while exposed brick walls are rare and usually limited to later buildings. Brick was sometimes used decoratively in features such as segmental arched lintels, belt courses, or modest corbeling under eaves—details that are most often found on late 19th- and early 20th-century civic or commercial buildings, particularly in Pottersville.

Guidelines

8. **Preserve Historic Masonry:** Retain original stone, brick, or stucco finishes. Do not apply synthetic coatings or coverings.
9. **Repair with Compatible Materials:** Repoint or patch masonry using lime-based mortar or stucco mixes that match the original in color, texture, tooling, and composition.

Foundations

Foundations across Tewksbury's historic districts were typically constructed of locally sourced fieldstone, laid in irregular or roughly coursed patterns. These foundations are a critical but often overlooked part of the township's architectural heritage, reflecting both vernacular building practices and the rural geology of the region. Early homes and barns feature exposed stonework, sometimes with minimal mortar, while later foundations—especially in Pottersville—may incorporate brick or parged surfaces. Due to the sloped terrain of many sites, foundations are often visible from the street, contributing to the historic streetscape. They also support original cellar doors, vents, and bulkhead entries that reflect 19th-century functional planning. Maintaining visible stone foundations is key to preserving the authentic rural character of Tewksbury's built environment.

Guidelines

10. **Preserve Historic Foundations:** Repair historic stone or brick foundations with materials matching the original construction in composition, color, and texture.
11. **Stucco Foundations:** Restore original stucco finishes to historic foundations using traditional lime-based stucco mixes, textures, and finishes. Avoid the use of modern, synthetic stucco products.
12. **New Foundation Treatments:** Cladding foundations with incompatible contemporary materials (e.g., vinyl, aluminum, artificial stone) is not appropriate.



Incorporated into a stone foundation, this millstone references the mill's industrial roots



- ✓ **Appropriate** Repoint with lime-based mortar to match original and preserve features such as cellar vents



- ✗ **Inappropriate** removal of historic stucco (left) leaving stone masonry substrate exposed (right) potentially allowing water infiltration



- ✗ **Inappropriate** Vinyl siding and metal trim obscure Greek Revival entablature



- ✗ **Inappropriate** The use of flat stucco disrupts the building's historic character and eliminates architectural rhythm

Inappropriate Treatments

- ✗ **Covering Historic Materials:** Do not conceal historic wood, masonry, stone, or stucco surfaces with synthetic materials such as vinyl or aluminum siding, modern artificial stone, or other incompatible materials.
- ✗ **Sandblasting and Abrasive Cleaning:** Avoid abrasive cleaning techniques such as sandblasting or power washing that can permanently damage historic wood, masonry, and stucco surfaces.
- ✗ **Applied Sealers:** Avoid applying waterproofing or sealing products on historic masonry walls and foundations, as these can trap moisture, accelerate deterioration, alter the appearance, or create long-term maintenance problems.



Additional Guidance

Preservation Brief 8: Aluminum and Vinyl Siding on Historic Buildings

Preservation Brief 16: The Use of Substitute Materials on Historic Building Exteriors

Windows



Regularly spaced, double-hung wood sash windows with divided lights and operable shutters are defining features of this symmetrical Greek Revival-style façade with a later Colonial Revival porch

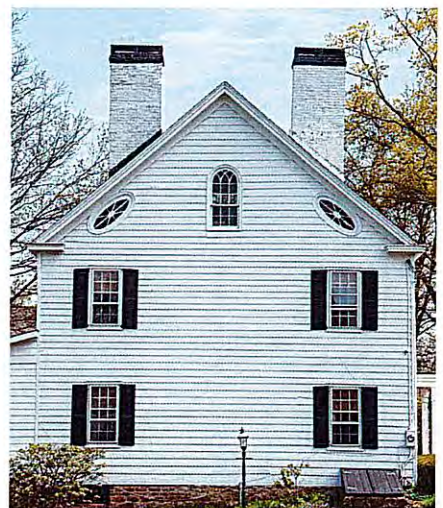
Windows are among the most important character-defining elements of historic buildings in Tewksbury. As functional features that provide light, ventilation, and visual connection to the outdoors, they also reflect the craft, stylistic influences, and cultural values of their time. In the historic districts, windows vary widely, depending on the building's age, construction method, and architectural style. From the modest 6-over-6 wood sash of early vernacular houses to the more elaborate arched or grouped sash windows of Queen Anne and Italianate dwellings, historic windows contribute significantly to the rhythm and integrity of building façades

In Oldwick, for example, the symmetry of Georgian and Federal-style buildings is reinforced by the regular spacing and proportion of double-hung sash windows, while in Pottersville, Victorian influences are evident in decorative surrounds and varied sash configurations. Mountainville's mid-19th-century vernacular structures often feature simpler windows with minimal trim, in keeping with the modest character of the village. Preserving original window configurations, sash profiles, and glazing patterns helps maintain the architectural authenticity of individual buildings and the visual coherence of the streetscape.



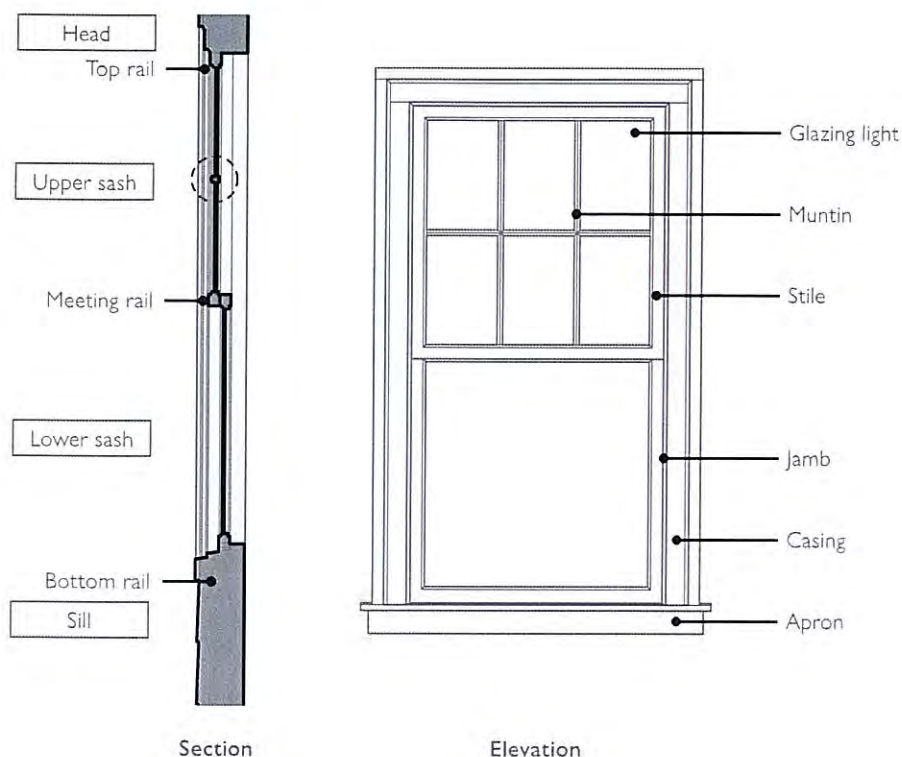
Secretary of the Interior's Standards

Preserve windows and their functional and decorative features that are important to the overall character of the building. The window material and how the window operates (e.g., double-hung, casement, awning, or hopper) are significant, as are its components (including sash, muntins, ogee lugs, glazing, pane configuration, sills, mullions, casings, or brick molds) and related features, such as shutters.

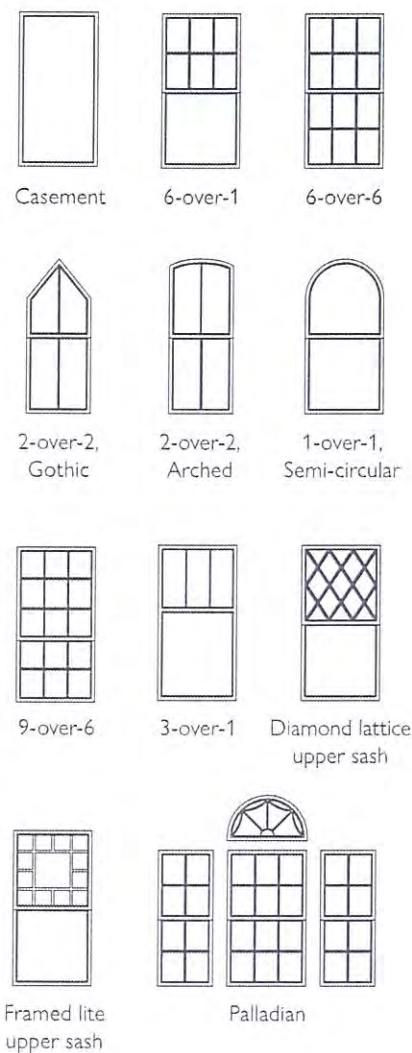


Paired gable-end chimneys, elliptical attic windows, and operable shutters are characteristic of early 19th-century design

Components

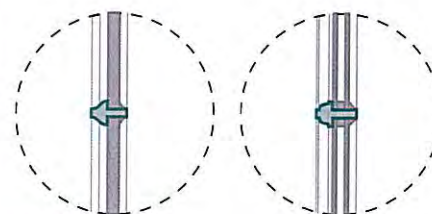


Window Types



Guidelines

1. **Retain Original Windows:** Original windows contribute significantly to the historic character of buildings. Efforts should prioritize repair and restoration over replacement.
2. **Maintenance and Repair:** Fix deteriorated window components by patching, consolidating, or reinforcing existing materials. Regular maintenance, including repainting and weatherstripping, is encouraged.
3. **Preserve Historic Openings:** Do not alter or fill historic window openings. Avoid enlarging or reducing original openings.
4. **Reopening:** Restore original window openings where they have been altered or closed previously, using physical or documentary evidence to guide restoration.
5. **Limited Alterations:** New window openings should be located on secondary or rear façades, avoiding primary façades, and must not compromise the historic integrity of the building.



- ✓ **Appropriate** window muntins with historic true divided light (left) or modern simulated divided light with spacer bar (right)

Replacement

Window replacement is one of the most visible and impactful changes to a historic building. Windows reflect both evolving construction methods and architectural styles. Early buildings featured wood-framed, double-hung sash with small panes of cylinder or crown glass. By the late 19th century, advancements enabled the use of larger panes, decorative surrounds, and varied sash patterns, particularly in Victorian and Colonial Revival styles. Original windows were custom-fit to their openings, with materials and proportions integral to the building's character. Incompatible replacements can erode this historic identity. Whenever possible, original windows should be retained and repaired in keeping with the Secretary of the Interior's Standards.

Guidelines

- 6. **Criteria for Replacement:** Existing historic windows should be considered for replacement only when the windows are beyond repair due to significant deterioration or damage, such as extensive rot, corrosion, warping, or splitting of components (frames, sashes, muntins, and glazing) that compromise the window's structural integrity or functionality.
- 7. **Sash Replacement:** Before opting for complete window replacement (including the frame surrounds), consider replacing only the window sash. Refer to below guidance for materials.
- 8. **Primary Windows:** Replace existing primary windows in-kind or with wood matching the original in terms of type, proportions, dimensions, finish, muntin configuration, operating method, and glazing pattern. Vinyl windows are not appropriate.

Existing ¹	Replacement	
	Wood	Composite
Wood	✓	✗
Composite or Vinyl	✓	✓

¹ Significantly deteriorated beyond repair

- 9. **Secondary & Accessory Structure Windows:** Replace existing secondary windows in-kind or with a high-quality composite (fiberglass or similar paintable material) matching the original in terms of design, proportions, dimensions, finish, muntin configuration, operating method, and glazing pattern.

Existing ¹	Replacement	
	Wood	Composite
Any material	✓	✓

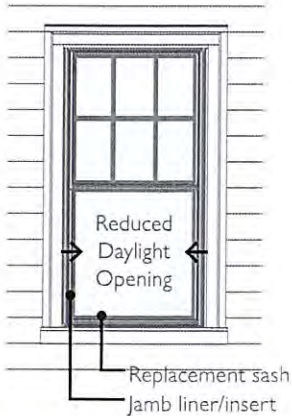
¹ Significantly deteriorated beyond repair

- 10. **Muntins:** Maintain historic muntin (window grille) patterns. True divided-light windows or simulated divided-light windows with permanently applied exterior muntins are appropriate. Snap-in or between-glass muntins are not appropriate.

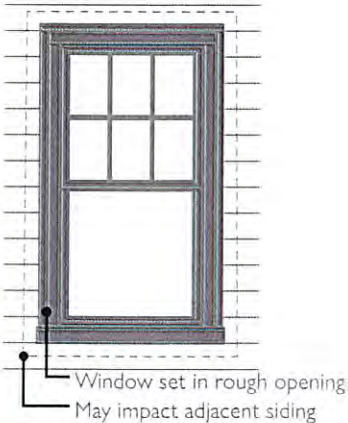


Historic Preservation Commission Priority: Save Old Windows

- Retain and repair original wood windows whenever possible. With routine maintenance, old-growth wood windows can last over a century—far outlasting modern replacements.
- Simple upgrades like weather-stripping, and adding storm windows can improve energy efficiency at a lower cost and environmental impact than full replacement.
- Historic windows may also contain antique glass, a character-defining feature that is permanently lost when original windows are removed.



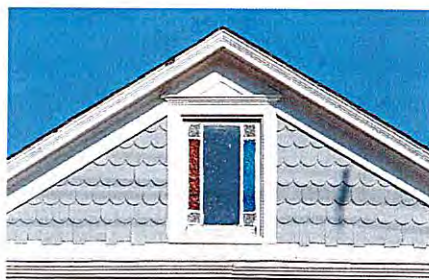
✓ **Appropriate** sash replacement only if existing is significantly-deteriorated



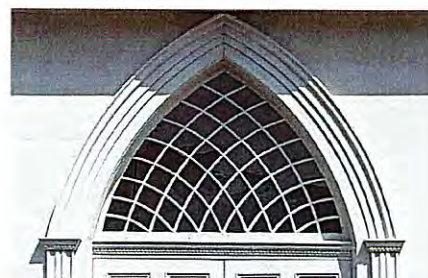
✗ **Inappropriate** full window & frame replacement if existing is able to be repaired



Quadrant attic windows with fanlight muntins add charm to the gable end



Decorative stained glass windows are a defining features of the Queen Anne style



Pointed arch tracery shows the influence of Gothic Revival design



Gable-top lancet window reflects mid-19th-century Gothic Revival influence



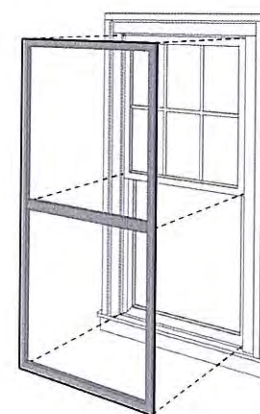
Asymmetrical upper windows suggest vernacular evolution



Gothic-arched windows with shutters enhance vertical elegance

Screen & Storm Windows

Historically, storm and screen windows were used to adapt homes for seasonal comfort. These were often removable wood-framed panels installed in colder months or insect-prone seasons to protect primary windows while allowing continued use and ventilation. In older homes, storm sashes were typically painted to match trim and designed to complement the existing window profile. As technology advanced, aluminum and vinyl storm windows became common—but often at the expense of the building's visual integrity. Inappropriate storm windows can obscure or damage original window frames and diminish the depth, shadow lines, and profiles that define historic façades. Compatible storm and screen windows, when carefully selected and installed, can provide increased efficiency without compromising historic character.



- ✓ **Appropriate** storm window with low profile and snug fit to not obstruct the historic character of the window

Recommendations

11. **Compatibility:** Storm windows must not damage or obscure historic windows or trim. Interior storm windows are preferred to minimize visual impact and preserve exterior appearance.
12. **Exterior Storm Windows:** If exterior storm windows are necessary, they must fit precisely within the window opening, have narrow profiles, and be painted or finished to match the surrounding window trim. Avoid mill-finish aluminum or bright metal frames.

Shutters

Shutters were historically functional features, used for light control, privacy, and weather protection. Made of wood and mounted on operable hardware, they were sized to fit window openings and reflected the building's style—paneled in early houses, louvered by the mid-19th century. Shutters were typically found on Georgian, Federal, Greek Revival, and Colonial Revival buildings but are not appropriate on styles such as Craftsman.

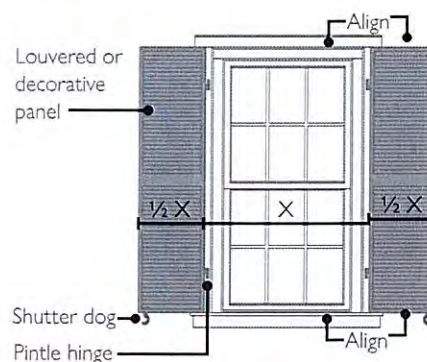
Guidelines

13. **Retain and Repair:** Preserve historic shutters where they exist. Repair damaged shutters using in-kind materials and traditional detailing whenever possible.
14. **Shutter Replacement:** If shutters are missing or beyond repair, replacements must be based on physical or photographic evidence. In the absence of documentation, use historically appropriate designs for the building's style and period.
15. **Shutter Size:** Shutters must match the full height and width of the window opening, appear operable, and be mounted on functional or replication operable hardware such as pintles, hinges, and tiebacks.
16. **Shutter Material:** Replacement shutters must be constructed of wood or high-quality, smooth-finish, paintable composite materials that replicate the appearance of traditional wood. Vinyl, plastic, or metal shutters are not appropriate.



- ✓ **Appropriate** Shutters should always be sized to cover the window opening

Shutter Diagram



- ✗ **Inappropriate** Fixed vinyl shutters and undivided replacement window



- ✗ **Inappropriate** Storm window and screen are not properly installed



- ✗ **Inappropriate** While original sliding door is appropriately preserved, the modern casement window disrupts historic character

Inappropriate Treatments

- ✗ **Removing or Concealing Historic Windows:** Do not eliminate, reduce, or cover original window openings. Blocking in or altering window sizes disrupts the building's architectural rhythm and historic character.
- ✗ **Vinyl Replacement Windows:** Avoid replacing historic wood windows with vinyl, aluminum, or other incompatible materials. These do not replicate the profile, depth, or detailing of traditional wood sash and are not acceptable in historic districts.
- ✗ **Snap-In or Internal Muntin Grilles:** Simulated muntins that are sandwiched between glass panes or applied superficially (snap-ins) are not appropriate. True or simulated divided lights with exterior muntins are required where historic multi-light configurations are being replicated.



Additional Guidance

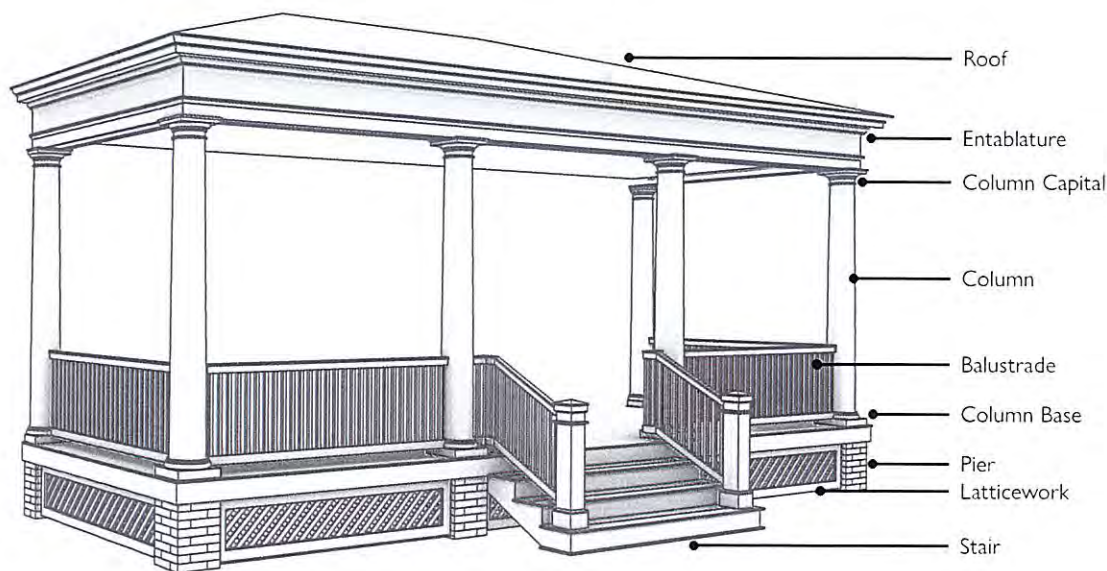
Preservation Brief 9: The Repair of Historic Wooden Windows

Preservation Brief 33: The Preservation and Repair of Historic Stained and Leaded Glass

NPS Tech Notes, Windows #6: Replacement Wooden Sash and Frames With Insulating Glass and Integral Muntins

Window Rehabilitation Guide for Historic Buildings

Porch & Entrances



Porches and entrances are prominent architectural features that shape the first impression of a building and serve as important connectors between public streetscapes and private interiors. In Tewksbury, these elements play a defining role in establishing the rhythm, scale, and character of individual structures and the village streets. Whether expressed as a simple entry stoop on an 18th-century vernacular dwelling or an expansive wraparound porch on a late 19th-century Queen Anne residence, these features reflect the architectural style, period of construction, and social customs of their time.

Entrances often convey the hierarchy and symmetry characteristic of Georgian and Federal styles. In contrast, porches in later styles, such as Italianate, Gothic Revival, and Folk Victorian, often include decorative posts, brackets, spindlework, and balustrades that create visual interest and convey a sense of craft. In many cases, these features also hold cultural significance, having historically served as transitional spaces for outdoor living and social interaction within the community. Maintaining the historic integrity of porches and entrances supports the authenticity of the building and the historic district as a whole, reinforcing its sense of place and architectural continuity.



Secretary of the Interior's Standards

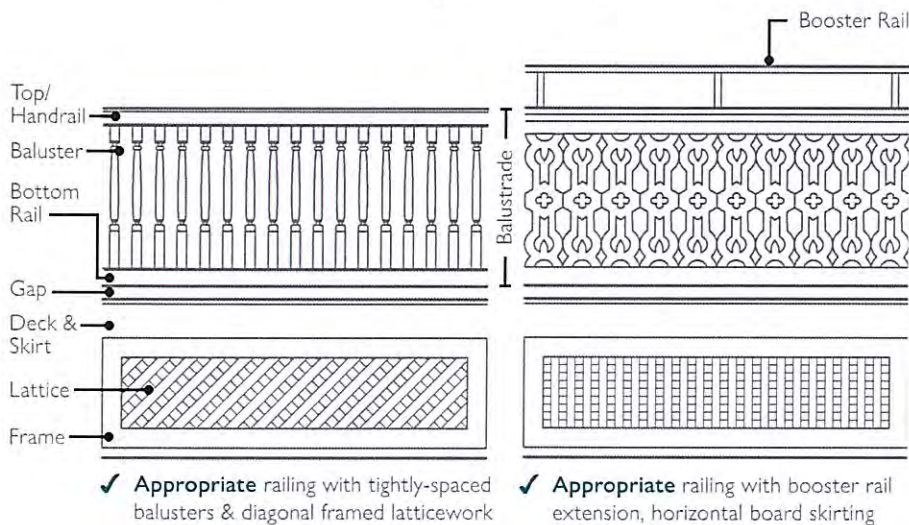
Preserve entrances and porches and their functional and decorative features that are important in defining the overall historic character of the building. The materials themselves are significant, as are their features, such as doors, transoms, pilasters, columns, balustrades, stairs, roofs, and projecting canopies.

Railings & Latticework

Porch railings and latticework reflect the craft and stylistic preferences of their time. Earlier porches—particularly on Federal and Greek Revival buildings—often featured modest wood railings with square or turned balusters. By the mid-to late-19th century, decorative detailing became more elaborate, with scroll-cut or spindlework balustrades appearing on Italianate, Queen Anne, and Folk Victorian homes. Lattice panels, typically wood and set beneath porch floors, helped ventilate crawlspaces while screening structural elements. These details contributed not only to the function of the porch but also to its architectural expression. Inappropriate replacements or removals can compromise the integrity and proportions of the entire façade. Preserving or accurately reconstructing these features is key to maintaining the visual continuity of historic buildings and streetscapes.



Turned balusters, square newel posts, and wood lattice skirting preserve the historic character and craftsmanship typical of 19th-century porch design



Guidelines

1. **Preserve Historic Railings:** Retain and repair original porch railings, balustrades, brackets, and latticework. These are key character-defining features and should be preserved while satisfying code requirements. Added booster rails should be subtly distinguished from historic railings with a darker paint color.
2. **Latticework:** Replacement latticework should be constructed of wood, framed with trim boards, and recessed beneath the porch floor. Patterns should match traditional rectangular or diagonal designs. Vinyl or composite materials are not appropriate.
3. **Primary Porches:** When replacement is necessary, use wood or historically appropriate materials that match the original in profile, dimension, and detailing. Vinyl, plastic, or aluminum railings are not appropriate for primary façades.
4. **Secondary Porches:** On secondary façades or accessory structures, smooth, paintable composites that replicate the original in appearance and detail may be acceptable, though wood is strongly preferred.



✓ **Appropriate** Preserve turned balusters and framed wood lattice skirting below

Flooring & Stairs

Porch flooring and stairs historically served both functional and aesthetic purposes. In Tewksbury's early vernacular and Federal-era buildings, floors were often simple wood planks set parallel to the façade, with stairs constructed of wood or stone and placed in alignment with central or side entries. As architectural styles evolved, porch designs became increasingly complex, and flooring materials and stair configurations adapted accordingly. Victorian-era homes, for instance, sometimes featured decorative trim or inlaid wood patterns on porch floors and wider, flared stairs with turned newel posts. Materials were chosen to be durable yet consistent with the building's construction. Over time, many of the original features have been replaced with incompatible materials, such as synthetic decking or concrete. Maintaining the historic appearance and layout of porch floors and stairs helps preserve the scale, craft, and contextual integrity of historic entrances.

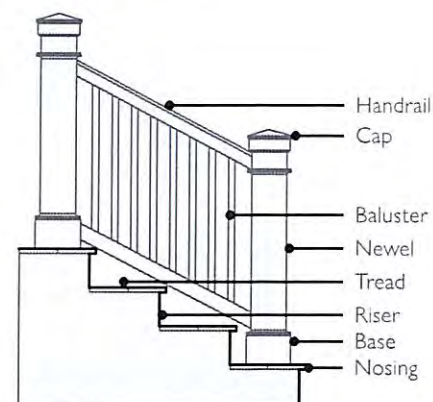
Guidelines

5. **Preserve Historic Porch Flooring:** Maintain existing wood tongue-and-groove porch floors. Patch or replace individual deteriorated boards with matching wood materials and dimensions.
6. **Repair Historic Steps:** Retain and repair original stone, brick, wood, or metal steps. New steps must match original materials and profiles. Avoid precast concrete or modern masonry unless historically appropriate.
7. **Ceilings:** Preserve original beadboard or tongue-and-groove porch ceilings. When replacement is necessary, replicate historic materials, dimensions, and finishes.



Ornamental front porch with turned posts, sawn brackets, and spindlework balustrades are important character-defining features with great influence on the character of the streetscape

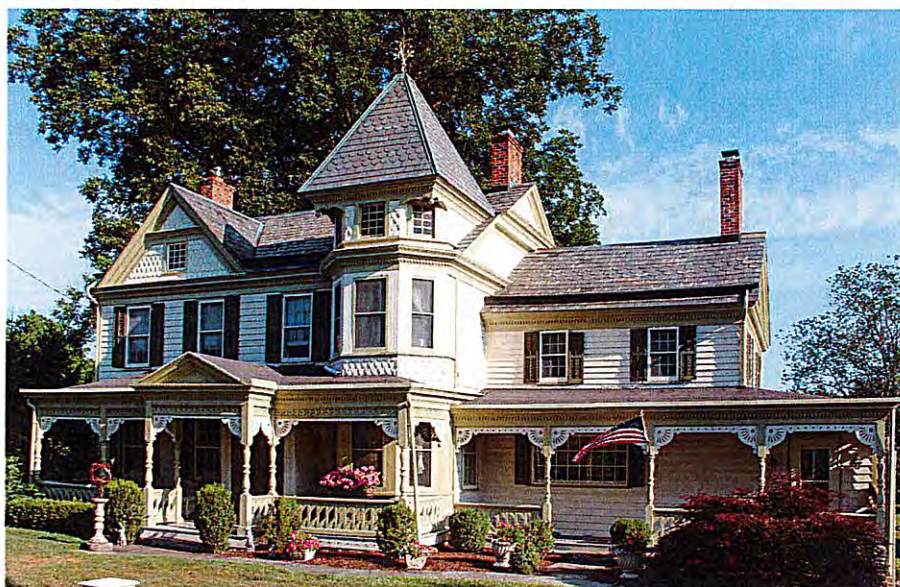
Stair Components



Wood stair railings with turned balusters and newel posts reinforce the historic character and craftsmanship of traditional porch entries



Painted wood decking and simple balustrades contribute to the character of this Victorian porch



Ornamental front porch with turned posts, sawn brackets, and spindlework balustrades are important character-defining features with great influence on the character of the streetscape



Porch pediment with sunburst panel within decorative sawn brackets accentuated by dentil molding

Illumination & Hardware

Before electricity, entries in Tewksbury's historic districts were lit by oil lamps or candle lanterns, later replaced by modest electric sconces or pendants that suited the building's scale. Door hardware—rim locks, thumb latches, brass knobs, or glass handles—reflected the architectural style, from simple Federal forms to more ornate Victorian designs. Accessories like knockers, mail slots, and boot scrapers added function while reinforcing character.

Modern fixtures and hardware are often necessary, but their scale, finish, and style should complement the building. Oversized or incompatible choices can disrupt the façade, while well-chosen designs—restored originals or quality reproductions—preserve historic integrity.



Simple door patinated brass door hardware

Recommendations

8. **Exterior Lighting:** Install lighting fixtures that are simple, understated, and historically inspired. Fixtures should be proportionate and compatible with the porch's architectural style. Avoid overly ornate or contemporary designs. Avoid solar-powered lawn fixtures.
9. **Hardware & Accessories:** Hardware such as door knobs, house numbers, or mailboxes should be traditional in design and not distract from historic features. Accessories like planters or signage must not obscure architectural elements or detailing.



✓ Appropriate Modest pendant light provides subtle illumination

Enclosure of Porches

Open porches were a vital feature of residential life in historic Tewksbury, serving as semi-public spaces for relaxation and social interaction. Most were designed to be open to the elements, featuring roofs or overhangs for shelter and railings or posts that defined the perimeter. Enclosing porches with glass, solid walls, or screening became more common in the 20th century as homeowners sought year-round use and protection from the weather. However, such alterations can drastically alter the original appearance, massing, and transparency of a historic façade—especially when they obscure columns, detailing, or entry doors. While some enclosures have acquired significance in their own right, most are non-historic additions. Preserving the open character of porches is essential to maintaining the building's original design intent and its contribution to the visual rhythm of the streetscape.

Guidelines

10. **Avoid Enclosing Primary Porches:** Enclosing open porches on primary façades is strongly discouraged, as it alters the historic appearance and diminishes architectural integrity.
11. **Sensitive Rear Enclosures:** Enclosures on rear or secondary façades may be acceptable if they retain the visibility of original porch components. Use large areas of clear glazing, minimal framing, and compatible materials to maintain openness and reduce visual impact.



- ✓ **Appropriate** enclosing a porch in a reversible manner on a secondary elevation may be considered



- ✗ **Inappropriate** enclosing a porch on a primary elevation or modifying the original form is not appropriate



- ✗ **Inappropriate** Removing railings and enclosing porches with modern framing and oversized windows alters the building's character



- ✗ **Inappropriate** Flat vinyl lattice does not have the depth and quality of wood latticework



- ✗ **Inappropriate** Screening in a full-width porch with modern framing outboard of railing obscures historic detailing and diminishes the building's architectural integrity

Inappropriate Treatments

- ✗ **Avoid Incompatible Materials:** Do not introduce modern materials such as vinyl, aluminum, PVC, or synthetic decking in place of traditional porch components.
- ✗ **Avoid Removal of Significant Details:** Do not remove or simplify historically significant porch components such as railings, columns, brackets, or steps that contribute to the historic character of the building.



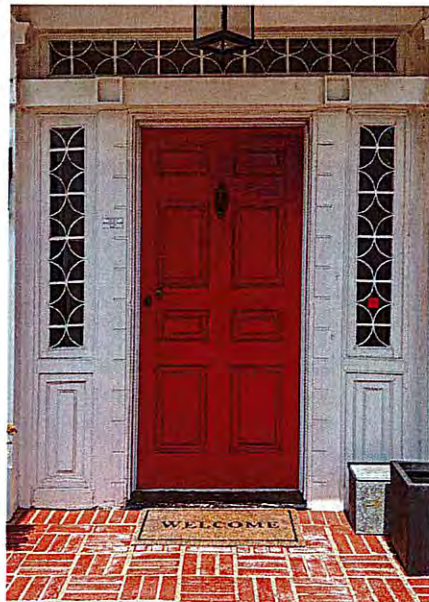
Additional Guidance

NPS Preservation Brief #45:
Preserving Historic Wood Porches

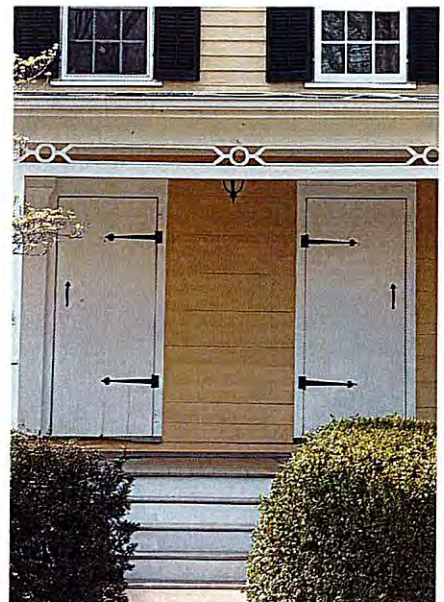
Doors



Victorian double-leaf door with transom, framed by simple posts and railings



Eight-panel solid door with leaded-glass sidelights and transom are a hybrid of Federal and Greek Revival designs

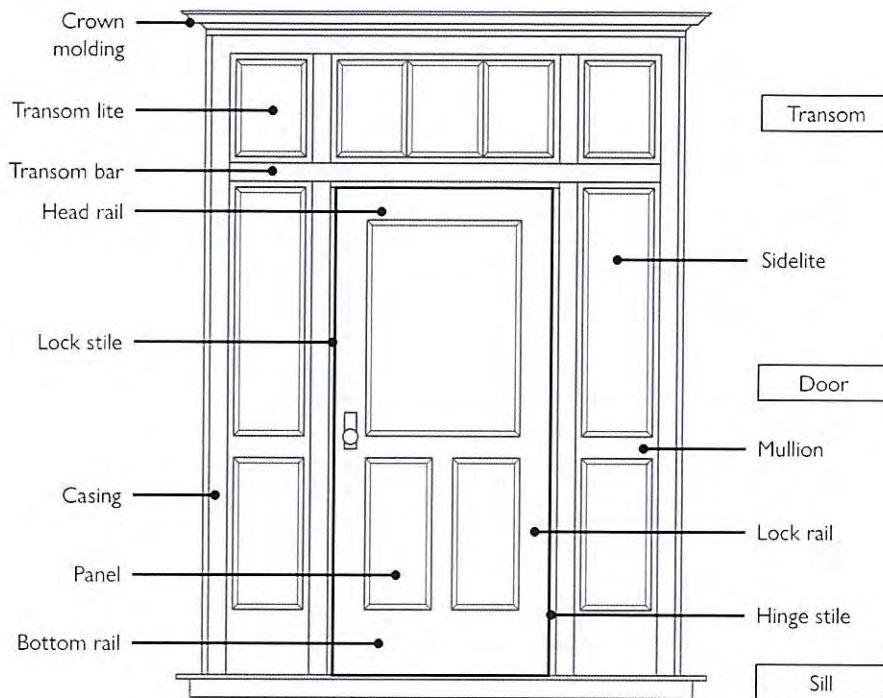


Paired board-and-batten entry doors with wrought-iron strap hinges

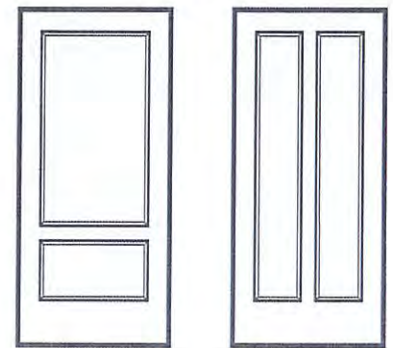
Doors are among the most prominent and expressive features of historic buildings, marking the threshold between public and private spaces. In Tewksbury, entry doors play a crucial role in conveying the building's architectural style, craft, and era. From the plank or batten doors of early vernacular dwellings to the paneled and glazed doors of Greek Revival, Italianate, or Colonial Revival homes, door design reflects the evolution of materials, construction techniques, and cultural values over time. Many original doors were handcrafted, often with distinctive hardware, transoms, or sidelights that enhanced both function and appearance.

The design and placement of doors also contribute to the overall symmetry, rhythm, and scale of historic façades. Alterations—such as replacing a historic door with an incompatible modern unit or reconfiguring the entry—can significantly disrupt a building's visual integrity. Doors are not only functional elements but also integral components of a building's identity and historical presence.

Components

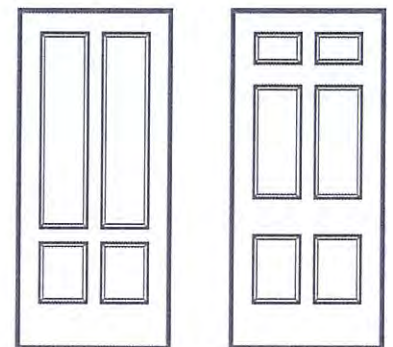


Door Types



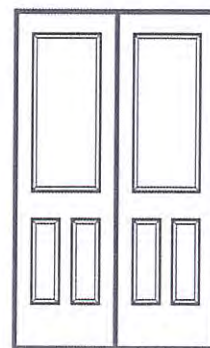
2 Panel

2 Panel Vertical



4 Panel

6 Panel



3 Panel Pair

A historic entry is more than just a doorway—it is a prominent architectural feature that reflects the building's period, craft, and character. Composed of several integral architectural elements, these entries reflect the stylistic traditions and craft of the 18th and 19th centuries, particularly as seen in the vernacular and stylistically influenced buildings across Oldwick, Mountainville, and Pottersville.

Typically, the door itself is made of solid wood—either paneled or plank—often with original or early hardware, including cast iron latches, thumb latches, or rim locks. Surrounding the door, the entry surround may include transoms and sidelights, especially in Greek Revival and Federal-influenced buildings. These glazed elements served not only as decorative enhancements but also as practical means to bring light into interior hallways. Trim details are critical indicators of style: Georgian and Federal doors are often framed by molded architraves with simple cornices or pediments, while Greek Revival entries might feature bold entablatures and flat pilasters. Italianate entries sometimes include arched door panels or decorative hood molds.

Replacement

Historic doors in Tewksbury showcase the craft design preferences of their time. Early buildings often had simple plank or batten doors with wrought-iron hardware, while 19th-century houses introduced paneled doors with transoms or sidelights in styles ranging from Federal to Victorian. Built from durable hardwoods and custom-fitted, these doors contributed to the symmetry and design intent of the façade.

Many have since been replaced with mass-produced or stylistically incompatible models that disrupt proportions and detailing. Because doors are a focal point, inappropriate replacements can diminish a building's architectural integrity and the district's historic character. Preserving and repairing original doors—or using accurate reproductions based on physical or photographic evidence—helps maintain authenticity and visual harmony.

Guidelines

- Criteria for Replacement:** Replace original doors only when repair or retention is not feasible due to severe deterioration and documentation of structural failure.
- Match Original Design:** New doors should match the historic door in terms of material, design, dimensions, panel configuration, glazing, muntin pattern, and trim.
- Primary Doors:** Prominent character-defining replacement doors must be constructed of wood to match the dimension and appearance of the historic or original. Vinyl doors are not appropriate.

Existing ¹	Replacement	
	Wood	Composite
Wood	✓	✗
Composite or Vinyl	✓	✓

¹ Significantly deteriorated beyond repair

- Secondary & Accessory Structure Doors:** Minimally visible replacement doors may be constructed of wood or a high-quality composite (fiberglass or similar paintable material) matching the original in terms of design, proportions, dimensions, finish, panel configuration, operating method, and glazing pattern.

Existing ¹	Replacement	
	Wood	Composite
Any material	✓	✓

¹ Significantly deteriorated beyond repair

- Transoms & Sidelights:** Preserve and restore historic transoms and sidelights, maintaining their original dimensions, profiles, and muntin patterns. If replacement is necessary, new elements must closely replicate the originals. Use clear, transparent glass—avoid reflective, tinted, or opaque glazing that alters the historic appearance of window and door openings.



✓ **Appropriate** Preserve historic sliding doors outboard of modern doors or windows



✓ **Appropriate** New replacement paneled wood door with divided-light upper sash



Arched vertical-board door with simple battens, set within thick fieldstone walls of a historic outbuilding



Historic barn with sliding wood door to loft and crossbucks with modern overhead garage doors below



Double-leaf wood screen doors with decorative scroll-sawn panels



Simple single-panel storm door with arched fanlight and sidelights are Folk Victorian



Double-leaf storm doors with arched glass panels reveal wood paneled door behind

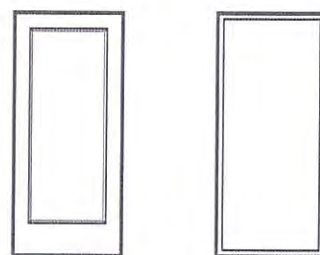
Screen & Storm Doors

Historically, screen and storm doors were introduced in the late 19th and early 20th centuries to provide ventilation in summer and insulation in winter. These additions were typically wood-framed, with details and proportions that complemented the main entry door. Early examples often featured simple rail-and-stile construction with minimal ornamentation and were painted to match the trim. Over time, many were replaced with aluminum or vinyl units that obscure the original door and introduce incompatible materials. While functional, poorly scaled or stylistically mismatched storm doors can detract from a building's historic character.

By the mid-20th century, many historic wood units were replaced with factory-made aluminum or vinyl doors, often in bright anodized finishes or with decorative motifs unrelated to the building's architecture. Such replacements, while functional, can obscure or physically damage the original door and trim, and their incompatible materials, finishes, or proportions can visually disrupt the façade.

Guidelines

6. **Compatibility with Historic Doors:** Install storm or screen doors that are visually compatible with the historic door in size, design, and color. Select full-view designs with minimal framing to minimize visual impact.
7. **Material & Finish:** Use wood storm or screen doors finished to match or complement the historic door and trim. Avoid aluminum or vinyl with a mill finish or bright, reflective surfaces.



✓ **Appropriate** simple screen & storm door styles and configurations

Garage & Outbuilding Doors

Many of Tewksbury's outbuildings—barns, carriage houses, sheds, and early garages—retain original wood doors that reflect their agricultural or early automotive function. Often board-and-batten or paneled, these doors featured strap hinges, sliding hardware, or divided lites and were scaled to suit modest rural structures. In the early 20th century, some were adapted with carriage-style or roll-up doors. Replacing them with modern, oversized, or incompatible designs disrupts the building's scale and appearance. Preserving or replicating historic door styles supports the utilitarian character of Tewksbury's historic districts.



Properly-scaled paneled wood replacement doors reflecting original utilitarian character



Decommissioned entry with preserved board-and-batten doors with cross-bracing



New garage door with paneled appearance and transom references carriage house doors



Traditional hinged barn doors scaled to individual bays



Modern overhead doors with decorative cross-bracing and divided lites



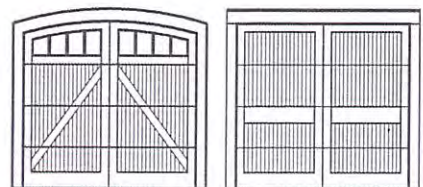
Paneled overhead door with divided lites and period-inspired hardware



New garage with carriage-style overhead doors scaled to smaller individual bays

Guidelines

8. **Design Compatibility:** Secondary doors should complement the historic character of the building by using traditional materials, paneled designs, and proportions.
9. **Appropriate Materials:** Use wood or high-quality, smooth-finish composite materials that can be painted. Avoid metal, vinyl, or fiberglass doors with faux textures, raised plastic trim, or overly modern styling.
10. **Window Placement:** If incorporating windows into garage doors, locate them in the upper section to resemble historic carriage doors. Use true divided lites or simulated divided lights with exterior muntins—snap-in grilles are not appropriate.
11. **Scale and Detailing:** Doors should be scaled to fit the garage structure. Wide, undivided spans or oversized doors should be avoided unless historically justified and visually minimized with divided bays or carriage-style detailing.



✓ **Appropriate** garage door styles and configurations

○○○

Additional Guidance

NPS Tech Note, Doors #1: Historic Garage and Carriage Doors: Rehabilitation Solutions
Interpreting the Standards #4: Inappropriate Replacement Doors

New Door Openings

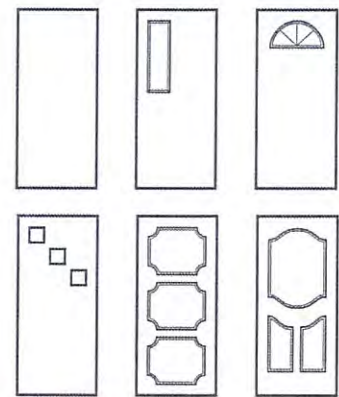
The placement and proportion of doors on historic buildings were deliberate and tied to both function and architectural style. In Tewksbury's historic districts, façades—especially in Federal, Greek Revival, and vernacular structures—were often defined by symmetry or carefully balanced arrangements. Adding new door openings can upset these relationships and alter the perceived rhythm and massing of a building. In secondary elevations, doors may have been more simply treated but were still scaled appropriately to the structure. While some additions or adaptive reuse may warrant a new entry, these should be approached with care.

Guidelines

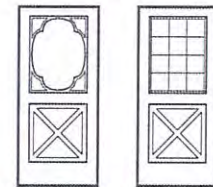
12. **Preserve Historic Openings:** Avoid creating new door openings on primary façades. Where new openings are necessary, they should be limited to secondary elevations and designed to match the proportions, scale, and materials of the historic building.
13. **Size & Proportion:** New doors should align with the traditional proportions and rhythms of the façade and use compatible materials and designs.



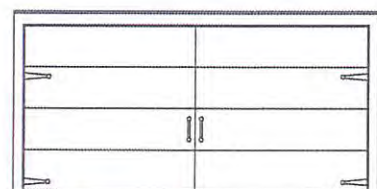
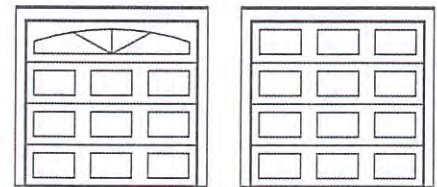
New entry with simple divided-lite door and minimal trim



✗ **Inappropriate** contemporary doors



✗ **Inappropriate** faux-rustic screen & storm doors



✗ **Inappropriate** contemporary garage doors



✗ **Inappropriate** Modern Craftsman style door is not compatible with Greek Revival style entry



✗ **Inappropriate** Deteriorated garage doors should be restored to match the original to preserve historic character

Inappropriate Treatments

- ✗ **Non-Historic Door Designs:** Do not install modern-style doors such as flush, sliding, or contemporary paneled designs that conflict with the building's historic character.
- ✗ **Incompatible Materials:** Do not use vinyl, hollow-core metal, aluminum, or synthetic materials that fail to replicate the appearance and detailing of historic wood doors—especially on primary façades.
- ✗ **Removing or Obscuring Historic Features:** Do not remove, cover, or simplify distinctive elements such as transoms, sidelights, or paneling that contribute to the original entrance design.

Storefronts & Signs



Hanging signs and flush-mounted plaques on this commercial building maintain appropriate scale and placement, respecting the rhythm and detailing of the historic façade

At the crossroads in Oldwick, a small number of buildings originally constructed as residences, stores, or mixed-use properties reflect the village's role as a commercial and civic center for the surrounding township. While Oldwick never developed the dense, block-fronted commercial core seen in larger towns, several structures—including former general stores, a hotel, and repurposed dwellings—feature storefront elements such as large display windows, recessed entries, and cornice signage. These buildings contribute to the visual rhythm and small-scale character of the village and help convey its layered history of commerce and daily life.

In this context, the design of storefronts and signage plays a crucial role in reinforcing Oldwick's historic charm. Contemporary adaptations for shops, galleries, and offices must respect original architectural forms and avoid introducing false historical narratives. Signage should be modest, legible, and consistent with the building's proportions and materials.



Secretary of the Interior's Standards

Preserve storefronts and their functional and decorative features that are important in defining the overall historic character of the building. The storefront materials (including wood, masonry, metals, clear glass) and the configuration of the storefront are significant, as are features such as display windows, base panels, bulkheads, signs, doors, transoms, kick plates, corner posts, piers, and entablatures.



Painted wood signage is historically appropriate for Oldwick's village core



Additional Guidance

Preservation Brief #25: The Preservation of Historic Signs

Storefronts

Historic storefronts are modest in scale and integrated into former residences or mixed-use buildings. These storefronts typically feature traditional materials, recessed entries, display windows, and restrained detailing that reflect 19th-century village commerce. When adapting or rehabilitating storefronts, it is essential to retain or reinstate key architectural features that contribute to the building's historic character. New storefronts should maintain the rhythm and scale of adjacent buildings and avoid overly modern interventions or false historical replication. Consistency in materials, transparency, and signage placement supports both commercial function and preservation.

Signs

Signs in historic districts should be understated and complementary to the building and streetscape. Painted wooden signs, modest projecting signs, and façade-mounted panels are all consistent with traditional signage found in rural New Jersey towns. Avoid internally lit, plastic, or oversized signs that overwhelm the storefront or obscure architectural details. Effective signage balances business visibility with visual harmony.

Guidelines

1. **Retain Historic Signs:** Preserve and repair original signage using traditional materials and methods.
2. **Compatibility:** Use sign designs, materials, and scales that complement the building's style and historic character.
3. **Materials and Placement:** Use wood or metal with painted or carved lettering, and mount signs in traditional locations such as porch beams, façades, or freestanding perpendicular to the street. Use a matte finish; avoid glossy paint.

Commercial Lighting

Illumination in historic districts should be subtle and purpose-driven. Fixtures should be traditional in style, modest in scale, and focused to illuminate signs or entries without washing building façades in light. Downlighting and shielded fixtures are preferred to reduce glare and preserve nighttime ambiance. Avoid exposed bulbs, floodlights, or overly contemporary designs. Lighting that complements the building's character reinforces the welcoming nature of Tewksbury's village centers.

Guidelines

4. **Fixture Type:** Use low-intensity, shielded fixtures to reduce light spill and glare. Do not use internally illuminated signs, backlit plastic panels, and exposed neon tubing.
5. **Compatibility:** Select traditional-style fixtures with finishes that complement historic materials.
6. **Placement:** Position fixtures to illuminate signage without overpowering the building.

Sign Types



Recessed Carved



Raised Dimensional



Awning



Blade or Bracket

Sign Illumination



Overhead Goose-Neck



Underlit

Site & Setting



Outbuildings with traditional forms and compatible materials, such as this garage with modern overhead garage doors with simulated crossbuck, maintain Pottersville's historic character

This section of the Design Guidelines addresses the physical elements surrounding historic buildings that contribute to the character and integrity of Tewksbury's historic districts. These include outbuildings, fencing and retaining walls, driveways and paving, mechanical and technological equipment, and accessibility interventions. While often secondary to the main structure, these features play a vital role in defining the historic context, spatial relationships, and rural village character that make Tewksbury distinctive.

This section is intended to guide property owners, architects, and contractors in planning site alterations that respect the historic environment. Each category includes Guidelines (required practices), Recommendations (best practices), and Inappropriate Treatments (what to avoid), informed by preservation standards and best practices.

Alterations to the site should preserve historic features where they exist and introduce new elements in a manner that is compatible with scale, materials, and placement. Priority is given to minimizing visual and physical impacts on primary façades and public views, especially when introducing modern infrastructure or accessibility solutions.



Secretary of the Interior's Standards

Preserve features of the building site that are important to the overall historic character of the setting. Site features may include walls, fences, or steps; circulation systems, such as walks, paths, or roads; vegetation, such as trees, shrubs, grass, or gardens; furnishings and fixtures, such as light posts or benches, decorative elements, and important views or visual relationships.



Historic root cellars and springhouses—often built of stone and earth-bermed—are significant landscape features and should be preserved



Additional Guidance

Interpreting the Standards #39: Changes to Historic Site

Outbuildings

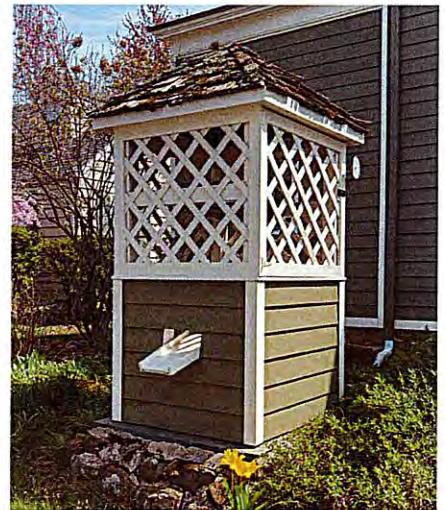


Historic barns with original siding, doors, and rooflines are key components of the agrarian heritage and spatial arrangement of rural properties

Outbuildings are integral to the historic fabric of Tewksbury's villages and rural landscapes. Structures such as barns, carriage houses, ice houses, smokehouses, and sheds reflect its agrarian and utilitarian roots. These accessory structures not only supported the daily functions of historic homesteads and farms, but they also contribute to the scale, setting, and authenticity of each district. Their placement—typically set back from the road, aligned with driveways, or tucked behind primary structures—establishes a spatial hierarchy that reinforces the historic site organization.

The design and preservation of outbuildings should be approached with the same level of care as primary structures. Though simpler in form and detailing, they often contain original materials and construction methods that speak to the vernacular craft of the region. In some cases, outbuildings may be more intact than their associated main house, offering valuable insights into historical use and context.

When new outbuildings are introduced, they must respect the traditional siting, scale, and form of their historic counterparts. Whether preserved, adapted, or newly constructed, outbuildings should support the district's historic narrative, helping to maintain the functional and visual balance of the overall property.



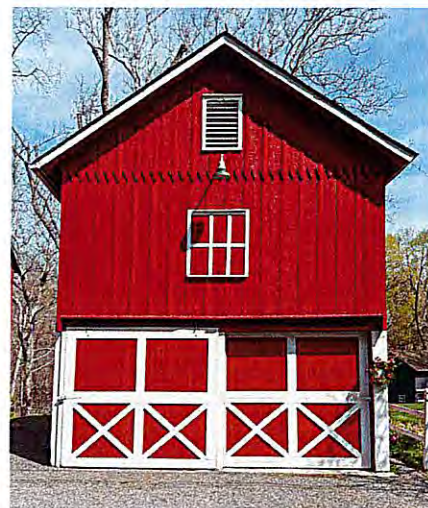
Small-scale outbuildings like this well curb contribute to the historic charm

Architectural Features

Historic outbuildings in Tewksbury are typically modest, utilitarian structures with simple roof forms—gable, shed, or gambrel—and minimal ornamentation. Their authenticity lies in their straightforward design, weathered materials, and functional integrity. While often less refined than main houses, outbuildings frequently retain original features such as board-and-batten siding, exposed rafter tails, vertical sliding doors, loft openings, or stone foundations. These elements provide important evidence of historic rural life and contribute significantly to the setting.

Preserving or accurately replicating these features is essential when maintaining or modifying outbuildings. Repairs should focus on matching existing materials, profiles, and methods of assembly. Where new elements are introduced, they should be clearly subordinate and avoid mimicking the detailing of primary residences.

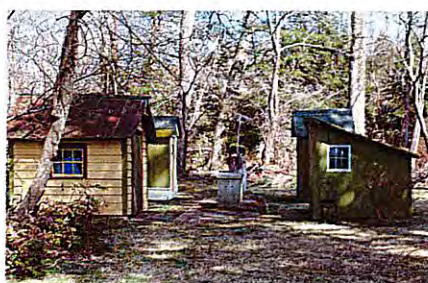
Contemporary interpretations of outbuildings should remain simplified in form, using traditional construction methods and materials wherever feasible. Decorative embellishments, modern roof forms, or oversized garage doors detract from the historic character and are not appropriate.



Traditional barn with board-and-batten siding and cross-buck doors reflects historic utilitarian design



Historic outbuildings like this one-room structure contribute to Mountainville's character and scale



Clusters of early sheds reflect original site use and should be retained where extant



Rustic shelter with slate roof and massive pillars suggest Craftsman style

Guidelines

1. **Repair Over Replacement:** Prioritize repairing historic materials using compatible methods and materials. Replace only when deterioration is beyond repair.
2. **Match Original Features:** When replacement is necessary (e.g., siding, trim, roofing), match original materials, dimensions, and profiles. Avoid incompatible materials such as vinyl, aluminum, T-111, or synthetic siding. Use traditional roofing materials like wood shingles, slate, or standing seam metal.
3. **Preserve Historic Character:** Retain original locations, forms, and materials—such as wood siding, stone foundations, and traditional roof forms (gable, gambrel, shed).
4. **Doors, Windows & Hardware:** Maintain original openings and trim. Use historically appropriate hardware such as strap hinges and wood latches. Replace windows and doors in-kind, preserving original size and configuration.



Vertical wood siding and arched loft window maintain traditional proportions in this sensitively rehabilitated garage barn

Adaptive Reuse & Conversion

Many of Tewksbury's historic outbuildings are no longer needed for their original functions, yet they offer unique opportunities for adaptive reuse that supports continued relevance and preservation. Converting barns, carriage houses, or sheds into offices, guest spaces, or studios can help ensure their long-term viability—provided that alterations are done with sensitivity to historic character and context.

Key principles for adaptive reuse include maintaining the original footprint, orientation, and roofline of the building. Exterior alterations should be kept to a minimum, particularly on elevations visible from public thoroughfares.

Ultimately, the goal is to balance function and preservation—giving these buildings a renewed purpose while honoring the simplicity and integrity that define their historic significance.

Guidelines

5. **Sensitive Conversions:** When adapting historic outbuildings for new uses (e.g., studios, guest houses), retain exterior features and character. Place any new openings on secondary elevations and ensure they are reversible.
6. **Retain Distinctive Features:** Preserve barn doors, loft openings, cupolas, and stone foundations—these elements are integral to the structure's historic identity. New weather-tight doors can be placed inboard of historic doors.



- X Inappropriate** Prefabricated sheds with composite siding and plastic windows are not compatible with historic settings



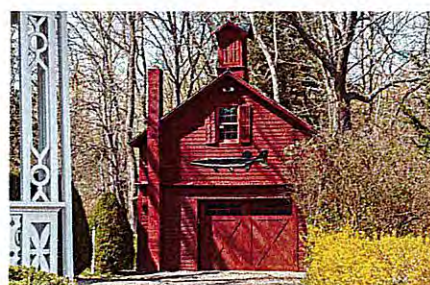
- X Inappropriate** Garage openings left without doors, resulting in a loss of the barn's historic character and enclosure

Inappropriate Treatments

- X Incompatible Architectural Elements:** Do not add non-historic features such as oversized dormers, decorative trim unrelated to the building's original style, or siding and roofing materials that conflict with the historic character.
- X Obscuring Original Open Areas:** Do not enclose historically open areas—such as shed overhangs or breezeways—in ways that conceal or alter the structure's original form and intent.



Historic barns support compatible adaptive reuse when massing, siding, and trim are preserved



Historic carriage houses with functional cupolas and vertical massing contribute to estate and farmstead character



Historic barn repurposed as a residence with subtle alterations

Fencing & Retaining Walls



Historically appropriate wood picket fencing with articulated posts and curved profiles complements the streetscape and defines the property boundary without obscuring the structure

Fencing and retaining walls have historically played a modest yet significant role in shaping the visual character of both Tewksbury's rural streetscapes and private yards. Traditionally, these features were functional—marking property boundaries, containing livestock, supporting changes in grade—but they also contributed to the rhythm and texture of the built environment. Low dry-laid stone walls, split-rail and picket fences, and simple wrought iron enclosures were common throughout the 18th and 19th centuries, particularly in village settings like Oldwick and Pottersville.

These materials and forms reflect a rural sensibility that remains integral to the districts' historic character. Modern fencing and walls that are overly tall, opaque, or constructed of synthetic materials often disrupt this character, introducing visual barriers and incongruous elements into otherwise open, cohesive streetscapes.

In locations such as Oldwick's High Street or Pottersville Road, fencing often recedes into the background, allowing buildings and landscaping to remain dominant visual elements. Retaining walls, where needed, should follow the contours of the land and use materials that blend seamlessly into the surrounding context. The design and placement of new fences or walls should take cues from historic precedents and reinforce—not compete with—the architectural and landscape character of the district.



Low, dry-laid stone retaining walls and simple landscaping respect the scale and setting of historic homes



Simple painted picket fences are well suited to early village dwellings



Stone piers with low wood fencing evoke 19th-century enclosures and maintain openness

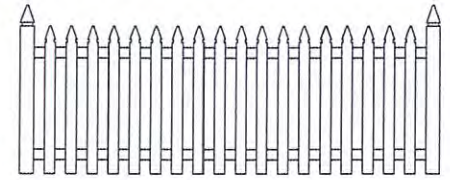


Fence alignment reinforces the symmetry of the house

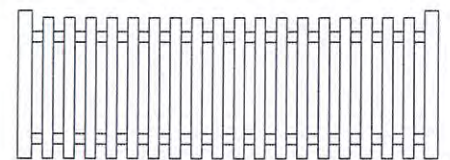


Dry-laid stone walls can preserve the rural character of historic settings

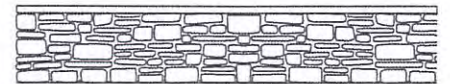
Fencing & Wall Types



Decorative wood picket fence



Simple wood picket fence



Rubble stone low wall

Guidelines

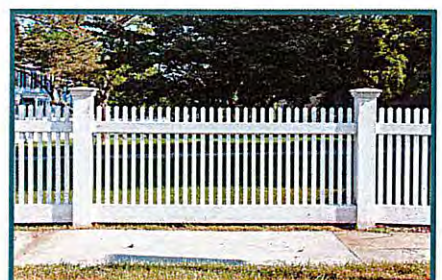
1. **Retain and Repair:** Preserve existing historic features such as dry-laid stone walls, fieldstone retaining walls, wrought iron fencing, and wood picket or post-and-rail fences.
2. **Use Traditional Methods:** When repair is needed, use historically appropriate techniques and materials that match the original in appearance, texture, and construction method.
3. **Fences:** Use natural materials like wood and reflect traditional styles appropriate to the building and district, such as picket or post-and-rail designs. Avoid vinyl or metal fencing.
4. **Walls:** Design new walls to match the scale, materials, and craft of historic examples. Use natural stone like dry-laid or mortared fieldstone; avoid concrete block, stuccoed walls, or synthetic stone.



X Inappropriate Ornamental metal fencing with industrial-style detailing is out of character for residential historic districts



X Inappropriate Stone wall with missing capstone accelerates deterioration and detracts from the site's integrity of design



✓ Appropriate Preserved historic wood fence around front yard

Driveways & Paving

The historic villages of Tewksbury retain a distinctive rural and village-scale landscape defined not only by architecture but also by the spaces between and around buildings. Historic driveways and pathways were typically modest in scale, constructed of natural or permeable materials such as gravel, dirt, stone, or brick, and often informal in their alignment. These surfaces contributed to the understated character of the streetscape and reinforced the utilitarian, agricultural, or village context of each district.

Modern paving materials and configurations, if not carefully considered, can disrupt this character. Expanses of asphalt or concrete, suburban-style circular drives, or wide curb cuts are visually incompatible with the scale and texture of Tewksbury's historic settings. As development pressures introduce larger houses, garages, and new accessory structures, maintaining the restrained presence of paving becomes increasingly important.

Preserving historic circulation patterns—such as narrow, straight drives that run to the side or rear of buildings—is key to retaining the historic relationship between buildings and landscape. New paving should defer to existing patterns, prioritize visual minimalism, and use materials that complement the historic environment. Just as architectural detailing reinforces character, so too does the thoughtful design of surfaces underfoot. Driveways and paths should be treated not as purely functional elements, but as contributing features within the broader historic landscape.

Guidelines

1. **Preserve Historic Features:** Retain and repair historic driveways and paths of gravel, stone, or brick, maintaining original alignments and widths. Preserve intact historic carriage blocks.
2. **Compatibility:** New driveways should follow historic patterns and use permeable, traditional materials such as gravel, stone, or brick. Avoid large areas of asphalt or concrete.
3. **Minimize Visual Impact:** Keep driveways and parking areas modest in scale and use landscaping, fencing, or low walls to reduce visibility.



Traditional wood gates preserve the historic approach and rhythm of front yards



Granite block paving is historically compatible for prominent or steeply-sloped driveways



Loose gravel or pea stone blends well with historic landscapes and minimize visual intrusion

Mechanical & Technology Equipment



Mechanical equipment, such as HVAC units or generators, should be discreetly located and fully screened with fencing or landscaping to minimize visual impact on the streetscape

The integration of mechanical, utility, and technological equipment into historic settings poses unique challenges. Such interventions must be approached with care to prevent visual or physical disruption of historically significant features. While modern systems such as HVAC units, emergency generators, telecommunications infrastructure, and solar arrays are often necessary for the continued use of historic properties, their installation should be planned in a way that minimizes their visual prominence and physical impact on the historic building.

Historically, service functions such as wood storage, wells, and carriage houses were located to the rear or side of primary structures. The goal is not to freeze a property in time, but to allow for contemporary systems that support long-term preservation—so long as they do not compromise a building's historic character, materials, or setting.

Screening

Mechanical and utility equipment should always be screened to reduce visual distraction and to maintain the integrity of the surrounding historic landscape. Screening solutions must be compatible with the materials and design of the building or site. In Tewksbury's districts, traditional fencing, low masonry walls, and dense landscaping—such as hedges or evergreen plantings—are all historically appropriate methods that can help conceal modern equipment. Importantly, screening should not draw more attention to the equipment than the equipment itself, and it must not damage or obscure historic materials or features. The goal is to reduce visual clutter without introducing non-historic elements that detract from the setting.

Placement

The placement of mechanical equipment is one of the most critical considerations for ensuring compatibility with historic buildings and streetscapes. Historically, utilitarian features were kept to the sides or rear of buildings, and this approach remains best practice today. Equipment should never be located on primary façades or prominent roof slopes. Whenever possible, mechanical systems should be grouped and sited in unobtrusive locations that minimize their presence in the public realm. Care must be taken to avoid cutting into or damaging historic materials when installing conduits, piping, or ductwork. Routing should follow existing architectural lines or be concealed within interior spaces.

Guidelines

1. **Placement:** Locate equipment (e.g., HVAC units, generators, satellite dishes) at rear yards, secondary façades, or setback roof areas—never on primary façades or visible roof slopes.
2. **Screening & Materials:** Use fences, landscaping, or enclosures made of historically appropriate materials (wood, masonry) to conceal equipment and blend with the building.
3. **Concealment & Installation:** Route conduit and wiring discreetly along secondary surfaces; avoid damaging historic materials and use reversible methods whenever possible.



X Inappropriate Prominent unscreened mechanical equipment on the sidewalk



X Inappropriate Visible unscreened mechanical equipment and conduit

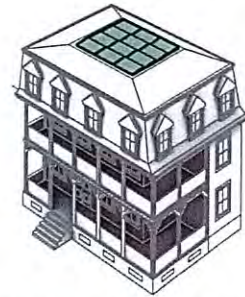
Solar Technologies

Solar panels and related renewable technologies can support the continued use and sustainability of historic buildings. However, in the interest of preserving historic character-defining roof forms and features, solar panels are not appropriate for all historic buildings. Solar panels are not appropriate on prominent street-facing roof surfaces, on complex or highly visible rooflines, or over character-defining materials such as historic slate, wood shingles, or decorative metal roofs.

Roof-mounted solar panels should be limited to rear roof slopes or installed behind parapets, dormers, or gables, where they are not visible from the public right-of-way. Installations must be reversible and should not obscure or alter significant architectural features. Mounting systems must avoid damaging or penetrating historic roofing materials, and should allow the building's historic roof shape and profile to remain legible.

Ground-mounted solar panels may be considered appropriate for larger properties where they can be screened by vegetation or located in rear yards without impact to the streetscape.

The goals of sustainability must be balanced with long-term historic preservation. Tewksbury supports the careful, context-sensitive integration of solar technologies, but not at the expense of the district's visual integrity or historic fabric.



✓ **Appropriate** not visible solar panels setback on a flat roof



✗ **Inappropriate** visible solar panels over a distinctive roof feature

Guidelines

4. **Avoid Character-Defining Features:** Solar panels or shingles are not appropriate for installation on character-defining roof forms (e.g., gambrel, mansard) or over character-defining roof materials (e.g., slate, wood shake).

Existing Roof	Solar Technology	
	Solar panels (addition over roof)	Solar shingle (roof finish)
Architecturally- significant element or historic material	✗	✗
Asphalt shingle or non- historic material	✓ ¹	✓ ¹
New construction or addition	✓ ¹	✓

¹ Minimally or not visible with no impact to significant architectural features

5. **Finish:** Use solar panels with a uniform, monochromatic color to minimize visual contrast.
6. **Placement:** Mount solar panels on rear roof slopes, secondary elevations, or outbuildings in locations which are minimally or not visible.



✗ **Inappropriate** visible solar panels over a prominent and distinctive roof feature*

○○○

Additional Guidance

NPS Preservation Brief #3: Improving Energy Efficiency in Historic Buildings

Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings

Accessibility

Ramps

Accessibility ramps should be located on secondary elevations whenever possible to limit their visual impact. Designs should be simple and compatible with the building in material, color, and detailing. Wood or metal handrails may be appropriate, provided they do not obscure significant architectural features. Landscaping can help screen ramps without drawing attention to the intervention.

Lifts

Vertical platform lifts may be used where space does not allow for a compliant ramp or where minimal grade changes are needed. Lifts should be placed on secondary elevations and, if visible, screened with plantings or architectural elements. Freestanding units are preferred to minimize attachment to historic fabric.

Doors

Where accessible entry requires changes to doors, efforts should be made to retain original openings and doors when feasible. If replacement is necessary, new doors should be compatible in appearance, size, and material. Automatic operators should be discreetly installed to preserve the door's historic character and the integrity of the surrounding façade.

Guidelines

1. **Access & Preservation:** Ensure accessibility upgrades meet code while preserving historic character; use provisions like the NJ Rehabilitation Subcode to minimize impact.
2. **Placement:** Locate ramps, lifts, and other access features to have a negligible visual impact on the building and site.
3. **Design & Materials:** Use simple, traditional materials such as wood, stone, or brick. Avoid modern or industrial styles. Apply a dark finish to differentiate the new feature.
4. **Doors & Hardware:** Retain original doors and openings; use offset hinges and historically appropriate hardware to improve access discreetly.
5. **Pathways:** Construct accessible routes with materials like brick, stone, or gravel that blend with historic landscapes, minimizing grading and disruption.



Historic Preservation Commission Priority: Providing Appropriate Barrier-Free Access

The Americans with Disabilities Act (ADA) provides limited exceptions for locally-designated historic buildings when full compliance would threaten or destroy their historic significance.



Accessible ramp added with minimal effect on historic fabric



Additional Guidance

NPS Preservation Brief #32: Making Historic Properties Accessible

ADA Standards for Accessible Design

Demolition & Relocation

Historic buildings are irreplaceable links to Tewksbury's architectural and cultural heritage. The villages of Oldwick, Mountainville, and Pottersville retain many 18th- and 19th-century structures in their original form and setting, contributing collectively to the township's unique identity. Demolition or relocation permanently alters this character and is strongly discouraged by the Historic Preservation Commission. Such actions should only be considered when all preservation alternatives have been thoroughly exhausted. Tewksbury promotes stewardship: historic buildings should be maintained, repaired, and adapted rather than removed. Any proposal for demolition or relocation must consider not only the individual structure's significance but also its role within the broader district.

Demolition should be a last resort. Even modest or utilitarian structures contribute to the district's integrity. Alternatives—such as adaptive reuse or stabilization—must be fully explored. If demolition is unavoidable, the building should be documented through photographs, drawings, and descriptions, and historic materials salvaged when possible.

Relocation can compromise a building's context and integrity. Preservation in place is preferred, but in rare cases—such as when environmental risk or severe deterioration is present—it may be justified. Relocated buildings must be placed in settings that reflect the original site's character, maintaining orientation and relationships to surrounding structures.

Considerations

1. Its historic, architectural and aesthetic significance;
2. Its use;
3. Its importance to the municipality and the extent to which its historical or architectural value is such that its removal would be detrimental to the public interest;
4. The extent to which it is of such old, unusual or uncommon design, craft, texture or material that it could not be reproduced or could be reproduced only with great difficulty;
5. The extent to which its retention would promote the general welfare;
6. The extent to which its retention would encourage study and interest in American history, stimulate interest and study in architecture and design, educate citizens in American culture and heritage, or make the municipality a more attractive and desirable place in which to live; and
7. If it is within an Historic District, the probable impact of its removal upon the ambiance of the historic district.



Historic Preservation Commission Priority: Preserve Historic Fabric

- Safeguard Tewksbury's cultural and architectural legacy by preserving buildings, materials, and features that define its historic character.
- Encourage continued use and sensitive adaptation to ensure long-term viability.
- Prioritize repair, rehabilitation, and creative reuse over demolition—and prevent loss through neglect by promoting regular maintenance.



Additional Guidance

§629 - Historic District and Landmark Review
NPS Technical Preservation Services: Moving
Historic Buildings



Additions &
New Construction

Additions



Rear and side porch enclosures expanded this Federal-era dwelling while preserving its distinctive form and decorative details

Additions must be designed with care and respect for the original character, craft, and architectural significance of the existing building. Additions should be differentiated yet compatible—subordinate in scale and sympathetic in form, massing, and materials. They must not obscure or destroy historic features and should require the least possible alteration to the building's original fabric.

A well-designed addition will preserve the essential character-defining elements of the historic structure while accommodating new uses or functions. Distinctive stylistic features and historic materials should be preserved whenever feasible, and any changes should be reversible without impairing the original form or integrity of the building. Additions must also respect the building's setting, ensuring continuity of rhythm, scale, and proportion within the streetscape and surrounding context.

While contemporary design is not discouraged, it must demonstrate visual compatibility with the overall aesthetic. Additions should harmonize with adjacent historic buildings in terms of height, roof shape, façade proportions, materials, and fenestration patterns. Ultimately, additions should appear as thoughtful evolutions rather than intrusions—reinforcing the architectural narrative of Tewksbury without mimicking or overshadowing the original buildings.

Previous:
New rear addition at 14 King St in Oldwick



Secretary of the Interior's Standards

9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.



Historic Preservation Commission Priority: Subordinate Additions

New additions should be smaller than the historic building – it should be subordinate in both size and design to the historic building.



Additional Guidance

Preservation Brief 14: New Exterior Additions to Historic Buildings

Oldwick

Oldwick's historic character features 18th- and 19th-century vernacular buildings with Georgian, Federal, Greek Revival, and Italianate influences. Most buildings have symmetrical façades, traditional massing, and restrained ornamentation in wood-frame construction.

Additions should be placed at the rear or on minimally visible elevations to preserve the cohesive streetscape of High Street and Church Street. Rear ells with gable roofs, clapboard siding, and double-hung windows that match original proportions are appropriate.

Designs should remain subordinate in scale and massing and avoid overpowering the original structure. Additions should be compatible in form and materials but avoid mimicking historic details. Later historic additions—such as Victorian embellishments and porches—should be retained if contributing to the building's historic character.

Mountainville

Mountainville is characterized by modest mid-19th-century vernacular buildings—such as I-houses, center-hall plans, and small barns—typically set on narrow lots with shallow setbacks.

Additions should preserve the district's small scale and utilitarian simplicity. New volumes must remain visually secondary and should be limited to one or one-and-a-half stories. Rear or side placement is preferred.

Materials such as wood siding, stone foundations, and simple gable roofs are appropriate. Detailing should remain minimal to reflect the district's unembellished aesthetic. Foundation heights, roof pitches, and window sizes should align with existing structures to maintain visual continuity.

Pottersville

Pottersville's character evolved from its origins as a mill village and is defined by a mix of Folk Victorian, Italianate, and Queen Anne buildings, unified by modest scale and wood-frame construction.

Additions should reinforce the cohesive massing and vertical window proportions common to the district. Rear or recessed side wings, modest porches, or subordinate ells are appropriate.

Designs may reference decorative features—such as brackets, shingling, or porch posts—but these should be simplified and not replicated exactly. Additions must remain secondary to the historic building and defer visually to the original form and materials.



Oldwick's closely spaced buildings, flagstone walks, and varied facades create a cohesive village core



Mountainville's modest vernacular houses line narrow roads beside Rockaway Creek



Pottersville's irregular building placement follows the Lamington River's curve, blending mill-era structures with homes

Site Placement

New additions must be carefully sited to minimize their visual impact and preserve the historic character of the original structure. Additions should not be placed on façades with character-defining features such as original bay windows, porches, or prominent chimneys. The preferred location for an addition is at the rear of the building, where it is less visible from the public right-of-way. Side additions may be acceptable if they are set back substantially from the front façade and do not overwhelm the historic form; landscaping can help soften their appearance.

Additions must be designed and constructed in a reversible manner wherever possible, avoiding irreversible removal or damage to historic materials. Physical connections should preserve the original building's essential form and features. Existing additions that have gained historic significance due to age or architectural merit should be retained, while non-contributing or inappropriate additions may be considered for removal.

Height, Massing, Proportion, and Scale

Appropriate additions must be clearly subordinate to the historic building in scale and massing. It should not compete with or obscure the original structure. Rooflines of new additions—especially those to the side or rear—should be lower than the main roof to reinforce the primacy of the original form. Dormer additions should be inset from the ridge, eaves, and sides to maintain the building's roof profile.

Architectural Characteristics

The design of an addition should be compatible with, yet distinct from, the existing structure. Additions should be differentiated through simplified forms and detailing that echo, rather than imitate, the original architecture. The goal is to preserve the legibility of the historic building while introducing a harmonious new element.

Materials, roof form, window configuration, and siding should be similar in type and orientation to those on the existing structure. Window and door openings should align in scale, placement, and rhythm. Distinguishing features, such as corner boards or trim at the junction between the old and new, should be retained or introduced to help identify the addition as a later intervention while maintaining overall visual continuity.



Front addition from the has acquired historic significance in its own right



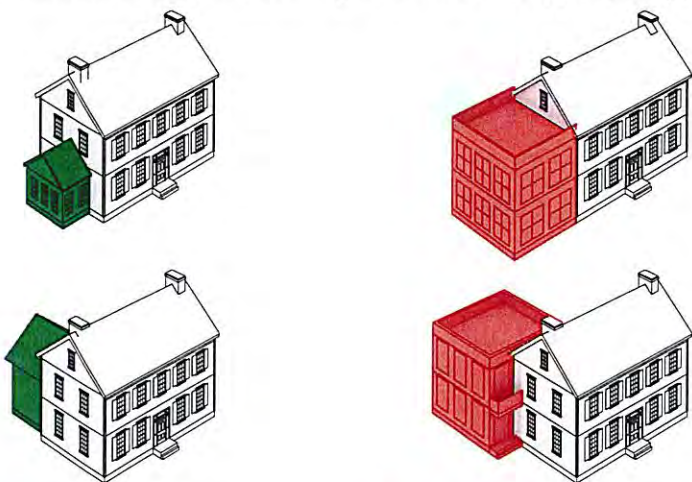
Side additions extend from the main block, maintaining original window rhythm



Subordinate wings respects scale and proportion of the original house while remaining visually distinct

Side & Rear Yard Additions

Additions to the side or rear of historic buildings offer opportunities to expand functional space while preserving the primary façade and architectural character of the original structure. These additions should always be subordinate in scale, massing, and height, ensuring that the historic building remains visually dominant. The goal is to maintain the rhythm and scale of the streetscape, particularly when viewed from public rights-of-way. Transitions between old and new construction should be legible—through setbacks, changes in materials, or simplified detailing—but should not appear jarringly disjointed.



✓ **Appropriate** Modest side and rear additions should account for impact on the streetscape

✗ **Inappropriate** Large additions aligned with front façade or disrupting the massing diminish the original building

Guidelines

1. **Location & Placement:** Site additions at the rear or on secondary side elevations, away from public view. Avoid additions that extend forward of the primary façade or intrude into historic streetscapes.
2. **Scale & Massing:** New construction should be clearly subordinate to the historic structure. Respect existing roof pitch, building height, and proportions, while maintaining visual separation between new and old elements.
3. **Compatibility & Differentiation:** Additions must be compatible in materials, form, and detailing, but must also be identifiable as new. Avoid creating a false sense of history by using simplified interpretations of historic elements rather than direct imitation.
4. **Materials & Detailing:** Use materials that visually relate to the historic building—such as wood siding, brick, or stone—or high-quality composites with smooth, paintable finishes. Avoid mimicking decorative details exactly; instead, simplify trims and ornamentation to signal contemporary construction.
5. **Windows & Doors:** Align window and door openings with the original building's rhythm and proportions. Use simplified, traditional window and door types—avoiding overly modern or historically inaccurate configurations.
6. **Connection:** Employ a minimal connection, such as a recessed hyphen, to reduce the impact on historic walls and to preserve clarity between new and old construction.



Rear addition is clearly subordinate and set back, preserving the primary façade's prominence



Side addition is recessed and scaled to maintain the building's historic proportions



Rear addition is minimally visible from the street and distinguished by simplified form



Rear addition does not call attention to itself and is minimally visible from the street

Porch Additions

Porches are defining features of Tewksbury's historic districts, contributing significantly to both individual architectural character and the collective rhythm of the village streetscape. In many cases, existing porches are original to the building, while others were added or substantially altered during the district's period of significance in ways that have since become part of the property's historic identity. Such historic additions—whether simple shed-roofed stoops or full-width, ornamented verandas—reflect the design sensibilities and functional needs of their time and are now valued as part of the building's evolution.

When considering new porch work, additions or alterations must respect the original structure's scale, proportions, and detailing. While many porches were introduced as later additions during each of the district's periods of significance, future porch additions are generally discouraged unless supported by documentary or physical evidence that a porch once existed in that location. This approach ensures that new work does not create a false sense of history or obscure character-defining features. In all cases, preservation of original or period-appropriate porches should be prioritized, with repair and maintenance favored over replacement or redesign.



✓ **Appropriate** Adding a modest porch on a secondary elevation may be considered without alteration of character-defining features



✗ **Inappropriate** Adding a porch on a primary elevation without evidence one existed historically

Guidelines

7. **Preservation of Character:** Do not enclose or remove original open porches on primary façades. Where porches were historically present but lost, reconstruction should be based on photographic or physical evidence.
8. **New Porch Additions:** Add new porches only to secondary façades or where historically appropriate. Ensure the design is compatible in roof pitch, column type, proportions, and detailing without replicating historic porches exactly.
9. **Materials:** Use wood or appropriate composite materials for floors, columns, and trim. Avoid vinyl or aluminum components and oversized modern columns or railings that distort historic scale.
10. **Scale & Placement:** Porch additions must not overwhelm the original structure. Placement should respect window openings and architectural divisions on the façade.



Later shed-roofed entry porch reflects early 20th-century functional updates



House remodeled into a Craftsman bungalow with an integral porch with heavy square posts on brick pedestals



The Mountaineer Hotel's wrap-around porch was likely added or altered from its original form



Shed-roofed front porch is a Victorian alteration to an 1820 vernacular house

Outbuildings & Accessory Structures

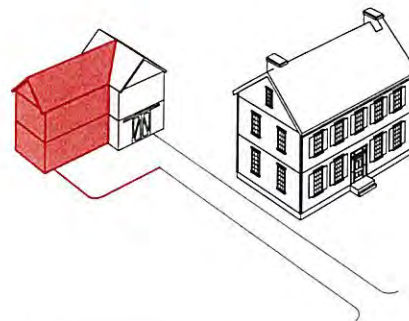
Historic outbuildings—including barns, carriage houses, sheds, and other secondary structures—are integral to the character of many properties in Tewksbury. New outbuildings should respect this tradition by reinforcing historic spatial relationships, placement patterns, and building forms. They should be located behind or alongside the primary structure, never in front, and sized to remain clearly subordinate.



✓ **Appropriate** Carriage house is subordinate to and compatible with primary building



✗ **Inappropriate** Carriage house form is out of scale, not in a traditional location



✗ **Inappropriate** Large addition to carriage house confuses historic massing

Guidelines

11. **Location & Orientation:** Site new outbuildings (garages, barns, studios) behind or to the side of the primary structure to reduce visibility. Maintain historic site patterns such as carriage yards, garden areas, or work zones.
12. **Scale & Form:** Accessory buildings must be smaller in scale than the primary structure and reflect traditional outbuilding forms—gable, shed, or gambrel rooflines common in the district.
13. **Design & Detailing:** Keep designs simple and consistent with the historic context. Avoid stylized features or contemporary architectural elements that conflict with the setting.
14. **Materials:** Use natural materials like wood and stone, or high-quality composites that closely mimic historic textures and finishes. Vinyl, T-111, or synthetic siding are not appropriate.
15. **Roof Forms:** Roofs should complement those of historic outbuildings in pitch and orientation. Visible rooftop equipment (solar panels, antennas) should be avoided or screened.



New outbuilding with materials, forms, and scale consistent with traditional barn types

Inappropriate Treatments

- ✗ **Incompatible Architectural Elements:** Do not add non-historic features such as oversized dormers, decorative trim unrelated to the building's original style, or siding and roofing materials that conflict with the historic character.
- ✗ **Obscuring Original Open Areas:** Do not enclose historically open areas—such as shed overhangs or breezeways—in ways that conceal or alter the structure's original form and intent.



New outbuilding features simplified details of historic prototypes

New Construction

New construction within Tewksbury's historic districts plays an important role in maintaining the area's architectural continuity. While new buildings are part of an evolving community, they must respect the character and scale of nearby historic structures. Contemporary design is encouraged, provided it complements the historic context.

Visual compatibility is essential. New construction should align with surrounding buildings in height, window proportions, roof form, materials, and porch rhythm. Spatial relationships and streetscape patterns also shape the district's identity and should be preserved.

The guidelines offer flexibility rather than prescribing one solution. The intent is to encourage creative designs that enhance the district's evolving character while supporting the established historic fabric and visual harmony.

Oldwick

New construction should support the district's architectural diversity and traditional village form. Buildings should be two stories or less, with symmetrical façade arrangements, and gable roofs. Recommended materials include wood clapboard siding, and brick or stone foundations. Details may reference nearby historic elements—like cornice returns or window surrounds—but should not replicate them. Placement should respect existing setbacks and the rhythm of historic streetscapes.

Mountainville

New construction should reflect the district's quiet, functional character. They should be modest in scale, with simple gable-roofed forms and minimal ornamentation. Preferred materials include wood siding and stone or raised masonry foundations. Infill must respect existing lot widths, street orientation, and setbacks—especially on Main Street and Rockaway Road. Emphasis should be on proportion and material compatibility rather than stylistic imitation, supporting the district's vernacular identity.

Pottersville

New construction should reflect the district's eclectic Victorian and industrial village character. Buildings should be modest in scale, wood-framed, and use traditional roof forms like front or intersecting gables. Simplified historic elements—turned porch posts, brackets, or patterned shingles—can reference local styles while remaining clearly new. Building placement should follow the district's irregular setbacks and linear pattern along the Lamington River, contributing to a cohesive yet varied streetscape.



Historic Preservation Commission

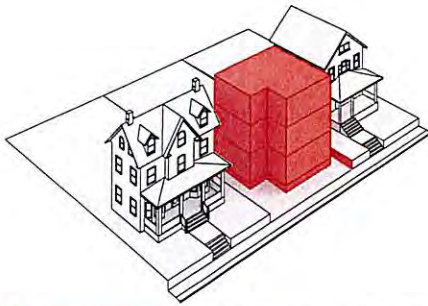
Priority: Compatible New Construction

Compatibility requires more than similarities of massing or abstract references; it must be a primary objective of the design professional and an integral part of the design process for projects in the historic districts.

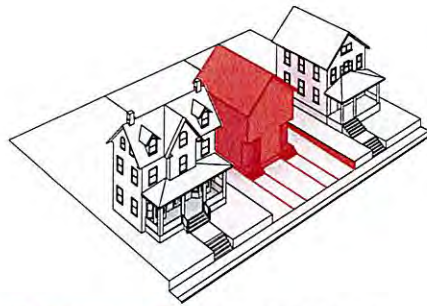
Site Placement

Careful site placement of new construction is critical to preserving the broader historic integrity of Tewksbury. New buildings must align sensitively with existing setbacks, lot widths, and orientations to maintain the traditional development patterns and cohesive streetscapes that define each village. Historic spatial relationships between structures and their surrounding open spaces—including side yards, rear gardens, front yard setbacks, and landscape features—should be retained and interpreted in new site planning. New buildings should never obscure or crowd prominent views of landmark structures, significant civic buildings, or natural features, nor should they introduce elements that disrupt established visual connections within the district.

Accessory structures or outbuildings should be placed in rear or secondary yard areas, visually subordinate in location, height, and footprint to the primary building. Their siting should avoid dominating the main façade or altering historic sightlines. In all cases, site placement decisions should uphold the character of Tewksbury’s rural village settings, where buildings, landscape, and open space together form a coherent and historically grounded environment.



X Inappropriate New construction close to street overwhelms historic neighbors



X Inappropriate New building disrupts established spatial rhythm and lacks architectural characteristics, such as a porch



New construction set back further from the street to reduce its presence



Garage located in a historically-appropriate position on the site

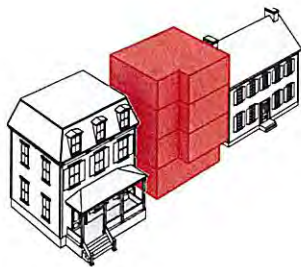
Guidelines

1. **Respect Historic Patterns:** Site new buildings in alignment with adjacent historic structures, following established front and side yard setbacks. Avoid disrupting traditional building rows or the rhythm of the streetscape.
2. **Orientation:** Orient new construction to face the street in the same manner as neighboring historic buildings. Entries should face the primary street and not be turned inward or away.
3. **Preserve Open Space:** Maintain the district’s characteristic open space, including side yards, gardens, and rear lawns. Avoid siting buildings in a way that obstructs public views of significant historic resources or landscapes.
4. **Driveways and Outbuildings:** Place new driveways and garages at rear or secondary elevations, not in front yards. Outbuildings should reflect the placement patterns of historic carriage houses and barns.

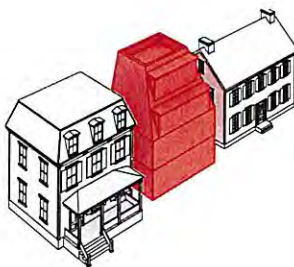
Height, Massing, Proportions, and Scale

New construction must reflect and respect the traditional height, scale, and proportions of surrounding historic structures to preserve the cohesive character of Tewksbury. Height should align with the prevailing range of nearby historic buildings, avoiding extremes that overpower or diminish the established streetscape. Massing should remain visually subordinate to historic neighbors, using design techniques such as stepped or articulated forms, subordinate wings, and rear additions to break down bulk and reduce visual impact from public rights-of-way.

Building proportions, particularly window-to-wall ratios, structural bays, and the arrangement of openings, must harmonize with those of adjacent historic buildings to maintain architectural continuity. Scale refers to the perceived size of a building and its elements in relation to surrounding structures. Maintaining appropriate scale with existing historic fabric ensures that new construction remain visually compatible with the established character and rhythm of the streetscape.



X Inappropriate New construction exceeds the height and massing of historic neighbors, overwhelming the streetscape.



X Inappropriate Upper floors step back but still disrupt traditional rooflines and proportions of adjacent buildings.



Reconstruction of wing following a fire respects house's original design intent



Larger massing is divided into smaller scaled components

Guidelines

5. **Subordinate Massing:** Ensure that new buildings are visually subordinate to historic structures in the vicinity. The footprint, height, and overall volume should not overpower or dominate nearby historic buildings.
6. **Compatible Height and Rooflines:** Match typical roof heights and pitches found within the district. Use gable, hip, or gambrel roofs consistent with the historic context. Avoid overly tall buildings or steeply pitched roofs that appear exaggerated or visually disruptive.
7. **Proportional Harmony:** Maintain the vertical and horizontal proportions typical of historic buildings—such as window-to-wall ratios, bay spacing, and floor heights—to preserve rhythm and scale along the streetscape.
8. **Sensitive Massing Techniques:** Break larger buildings into smaller, legible volumes using setbacks, projections, or hyphens. This reinforces the traditional scale and reduces visual bulk.

Architectural Features

Architectural features of new construction should complement rather than replicate existing historic details, thereby distinguishing the new from the old. New buildings should employ simplified versions of traditional architectural elements characteristic of Oldwick's Georgian and Federal styles, Mountainville's vernacular simplicity, or Pottersville's Victorian detailing. Porches, windows, door surround, eaves, cornices, and trim should be consistent with traditional local examples but slightly understated to ensure differentiation. The rhythm, alignment, and proportions of windows and doors should reflect established patterns without copying historical designs exactly. Contemporary interpretations of traditional elements, when thoughtfully executed, are encouraged to illustrate the district's continued evolution. Avoid overly elaborate or historically inaccurate ornamentation, favoring subtle decorative detailing that communicates architectural harmony and complements the district's aesthetic integrity.



X Inappropriate Overly large dormer is incompatible with established roof forms and scales



X Inappropriate Incompatible roofline and oversized central dormer are incompatible with the historic features of the district



X Inappropriate Multiple front entries is not appropriate for the historic district



This new construction replicates Federal-style proportions and detailing too literally, lacking subtle differentiation recommended for compatibility within a historic district

Guidelines

9. **Simplified Historic Forms:** Use traditional building forms found in the district, such as side-gabled houses or center-hall plans. Avoid unusual or stylized shapes that have no historic precedent in the area.
10. **Windows and Doors:** Align window and door openings with those of adjacent buildings. Use double-hung, casement, or fixed windows with true or simulated divided lights and historically appropriate proportions. Avoid large picture windows or corner glazing not found in historic architecture.
11. **Trim and Detailing:** Incorporate simplified versions of traditional elements such as cornices, eaves, corner boards, and window trim. Avoid ornate or overly elaborate reproduction features that create a false sense of history.
12. **Roof Features:** Use traditional eave depths and roof overhangs. Avoid incompatible modern roof shapes (e.g., flat roofs, butterfly roofs) and inappropriate detailing (e.g., exaggerated brackets or fascia).
13. **Modern Features:** Place solar panels, satellite dishes, EV chargers, and HVAC equipment on rear elevations or secondary roof slopes. These elements should be visually discreet and not detract from the architectural character.



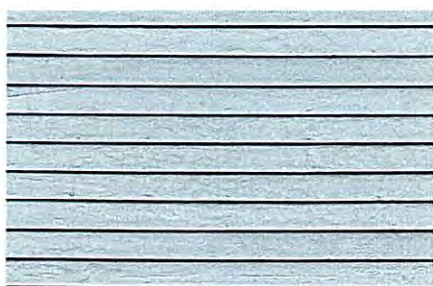
Contemporary construction incorporates simplified traditional forms



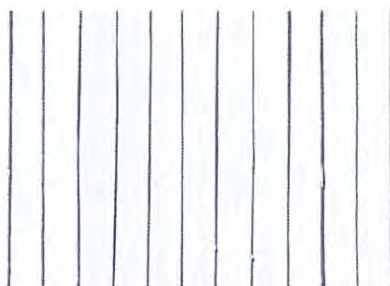
Oversized cupola introduces a historically inaccurate feature for the building type

Materials

The appropriate use of materials is essential for visually integrating new construction into Tewksbury's historic districts. Traditional building materials—such as wood clapboard, stone, brick, and wood shingles—are encouraged, as these provide texture, depth, and authenticity. New materials should closely resemble historic precedents in terms of appearance, profile, texture, and finish. On primary façades and street-facing elevations, natural materials or high-quality composites with smooth, paintable surfaces are recommended. Avoid contemporary materials such as vinyl siding, aluminum, EIFS, and reflective glass, as these detract from the district's historic character. Roof materials should emulate traditional materials, including slate, wood shingles, standing-seam metal, or historically compatible asphalt shingles. Consistency of color palettes with surrounding historic buildings further reinforces visual compatibility. Ultimately, the careful selection and application of historically sensitive materials will enable new structures to integrate seamlessly into Tewksbury's richly textured historic environment.



Wood siding



Wood board and batten siding



Wood shingles



Rubble fieldstone

Guidelines

14. **Material Compatibility:** Use materials that reflect the traditional palette of the district—such as wood clapboard, brick, stone, or wood shingles. High-quality, smooth-finish, paintable composites may be acceptable for secondary surfaces.
15. **Inappropriate Materials:** Do not use vinyl or aluminum siding, synthetic stucco (EIFS), reflective glass, plastic trim, or visibly faux stone products. These materials undermine the authenticity and texture of the historic setting.

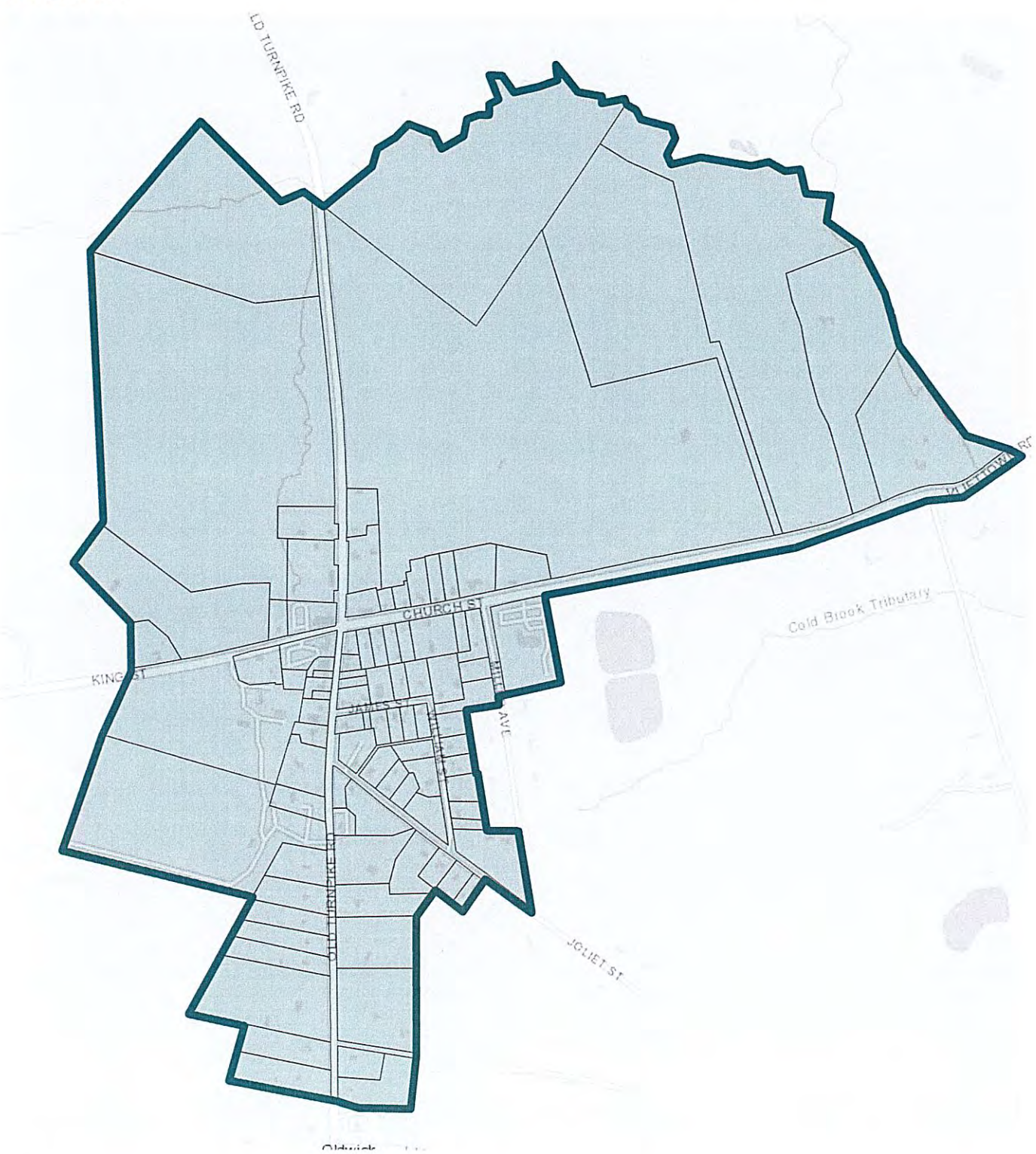


Historic District Maps

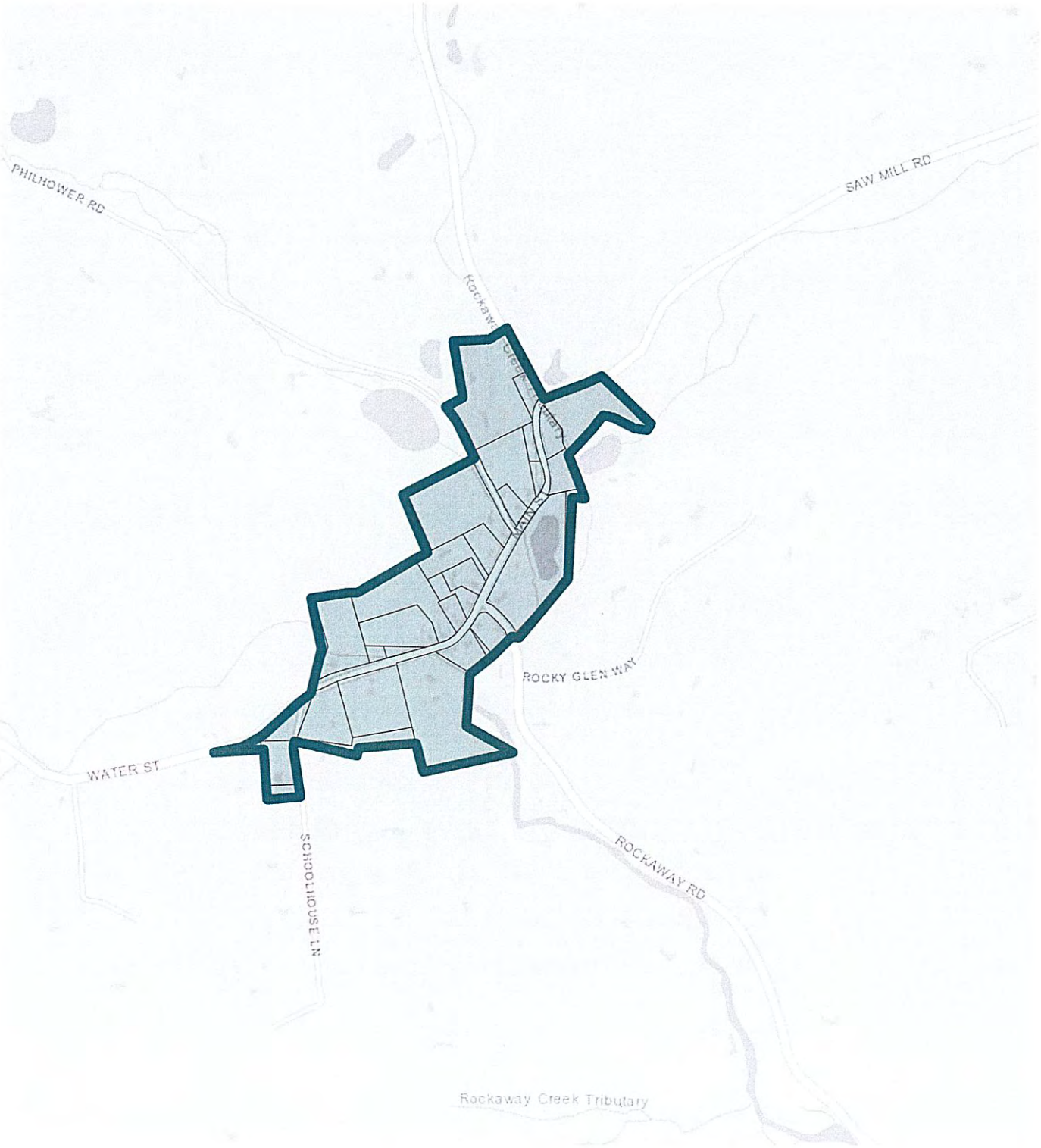
Oldwick

Notes

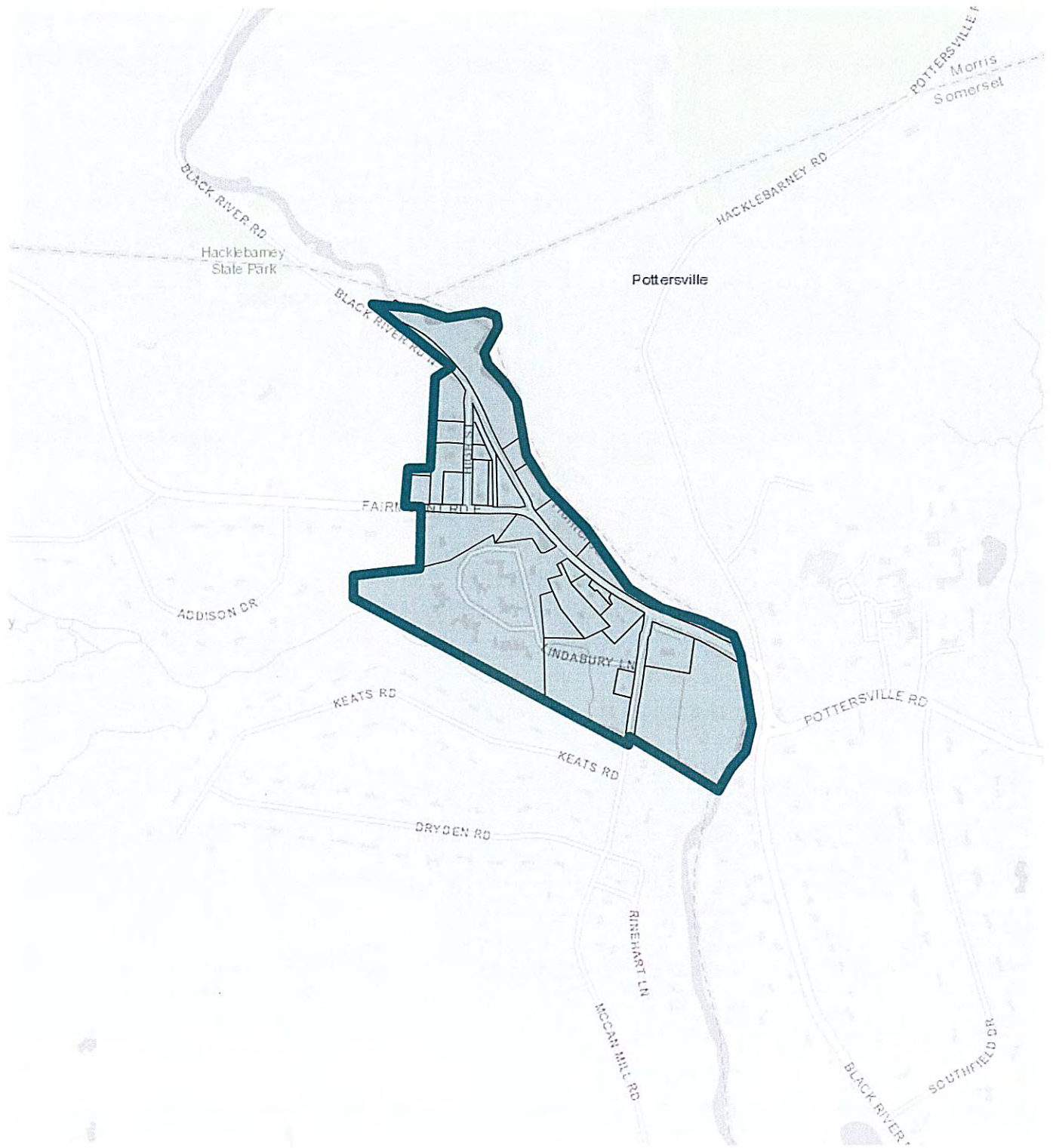
Illustrative maps - refer to the
Tewksbury Township Zoning Map
for official district boundaries



Mountainville



Pottersville



Glossary

Architectural Feature

Any element of the architectural style, design or general arrangement of a structure.

Baluster

A spindle or post supporting a railing.

Bank Barn

A barn built into a hillside providing ground-level access to both upper and lower levels.

Bay

A vertical division of a building's facade or plan, defined by architectural elements such as columns, pilasters, or window and door openings.



Bay Window

A window projecting at an angle from the plane of a wall.

Board and Batten

Siding consisting of vertical boards, the joints of which are covered by narrow strips of wood.



Bracket

A projecting support element, often sawn or carved, used structurally or decoratively under eaves, cornices, balconies, or window hoods

Capital

The upper element, usually projecting, of a column or pilaster.

Carriage House

An outbuilding originally used to store horse-drawn carriages, often converted for modern use.

Chamfered

A square or rectangular wooden member on which the edges are beveled.

Clapboard

Siding consisting of overlapping horizontal boards, usually thicker at the lower edge.

Classical

Pertaining to the architecture of Greece or Rome, or to styles inspired by this architecture.

Column

A vertical support, usually round, generally consisting of a base, shaft, and capital.



Cornerboard

A vertical strip of wood at the corner of a building, into which the siding butts.

Corncrib

A ventilated structure for drying and storing corn.

Cornice

A projecting molding at the top of a wall surface, often used to describe the horizontal feature below the eaves of a roof.

Crown Molding

A projecting decorative molding, typically used at the junction of a wall and ceiling or as a decorative cap over windows or doors.



Cupola

A small, dome-shaped or square structure atop a roof, often used for ventilation.

Dormer

A roofed projection from a sloping roof that contains a vertical window set into its face.

Double Hung Window

A window with two sashes, one sliding vertically over the other.

Eave

The edge of a roof.

Ell

A wing or extension of a building, usually perpendicular to the main section.

English Barn

A barn type characterized by a simple rectangular footprint and central door openings.

Eyebrow Window

A small, low window set horizontally, typically on a roof slope.

Facade

The front face or elevation of a building.

Fenestration

The arrangement of windows in a building.

Fieldstone

Natural stone collected from fields and used in construction, often irregular in shape and size.

Finial

An ornamental element that marks the top or end of a vertical feature such as a gable, spire, turret, or newel post.

Foundation

The base of a structure, typically made of stone or brick, providing support and stability.

**Gable**

Term applied to roof with triangular pitch; also the triangular top section of a wall carrying such a roof.

German Siding

Horizontal wood siding with a concave upper edge fitting under the overlapping board.

Half-Timbering

Exposed wood framing with spaces filled with masonry, stucco, or plaster; typical of medieval-inspired styles.

Head

The top of a door or window.

Hewn Timber

Wood timbers shaped by hand with axes or adzes, revealing distinctive tool marks.

Hip Roof

A roof with uniform slopes on all four sides.

Icehouse

A structure designed for storing ice, typically insulated to preserve ice through warm months.

Integrity

The authenticity of a structure evidenced by the survival of physical characteristics that existed during its period of significance.

Intersecting Gable

A sloping roof projecting at right angles from the slope of a main roof.

Jigsaw Work

Machine-sawn woodwork on boards with scrolls, irregular lines, and openwork.

**Lattice**

An openwork grill of interlacing wood strips.

Lean-To

A simple structure with a single slope, attached to a building to provide extra space.

Light

An individual pane of glass in a window or door. The number of lights in a window sash is often expressed as 6/6 (six panes over six panes), 2/2, etc.

Lime Kiln

A furnace used to produce lime by heating limestone, historically significant in local agricultural practices.

Lintel

The top horizontal member of a window or door.

Mansard Roof

Roof with two slopes on all four sides, typically steeply pitched, with the lower slope possibly convex, concave, or straight.

**Minimally Visible**

Able to be observed, but without readily calling attention to itself.

Molding

Shaped or contoured linear elements used decoratively or structurally to frame or finish surfaces such as walls, windows, and doors.

Mortise and Tenon

A woodworking joint composed of a projecting tenon fitting tightly into a corresponding mortise, used extensively in timber framing.

Mullion

Vertical post dividing a window into two or more lights.

**Muntins**

Narrow elements separating the lights of a window.

Nogging

Masonry or brickwork infill between wooden framing members.

**Outbuilding**

Secondary structure on a property, such as sheds, barns, or carriage houses.

Palladian Window

Arched window flanked by two smaller rectangular windows.

Parapet

A low protective wall along the edge of a roof or balcony.

Pediment

Triangular space forming the end of a roof; also triangular head to window or door.

Period of Significance

The length of time when a structure was associated with important events, activities, or persons.

Pier

An upright supporting member, square or rectangular in section.

Pilaster

A square or rectangular upright member, attached to, but projecting from a wall.

Pinnacle

Small spire or turret.

Pitch

The degree of slope of a roof.



Plinth

A square or rectangular base for a column, pier, or post.

Proportion

The relationship between the size and shape of a structure or its features, influencing the overall harmony and coherence of a structure within its setting and among neighboring properties.

Quoins

Dressed stones at the corners of buildings, adding strength and visual interest.

Rail

A horizontal member in a door or window, or top or bottom member of a railing.

Railing

A system consisting of balusters with one or more rails.

Rake Board

Decorative board attached to the edge of a pitched end of a gable roof.

Ridge

The line where two slopes of a roof meet

Riser

The vertical face of a stair step.

Routine Maintenance

Minor repairs such as in-kind replacement of a broken window pane or in-kind patching of a few roof shingles.

Rubble Stone

Rough, undressed stone used in walls and foundations.



Sash

Framework holding the glass in a window or door.

Scale

The relative size and visual impact of a structure or its features in comparison to nearby historic structures.

Siding

Exterior wall covering of a building.

Sill

Horizontal member at the bottom of a window or door frame.

Soffit

Exposed undersurface of an overhead component, such as a lintel or cornice.

Spandrel

Area, roughly triangular, between two arches or between a post and beam.

Springhouse

Small building, typically stone, constructed over a spring to keep food cool.

Stile

Vertical framing member of a door or window.

Streetscape

The collective visual impression of a street or block, including the form and placement of structures, setbacks, height, fences, signs, lighting, paving, landscaping, and other site features.

Stucco

Exterior wall finish made of cement, lime, sand, and water; applied wet and hardened into a dense solid.

Summer Kitchen

Detached structure historically used for cooking during warm weather.



Transom

Opening filled with glass or a panel, over a door or window.

Tread

Horizontal surface of a step.

Turned Work

Woodwork shaped on a lathe.

Turret

Small, slender tower.

Vernacular

Simplified version of high-style architecture, often reflecting local preference or customs.

Visible

Any feature that can be seen from a public thoroughfare, regardless of seasonal foliage or vegetation.

Wagon House

An outbuilding historically used for storage of wagons and farm equipment.

Resources & Bibliography

National Park Service

Technical Preservation Services
1849 C Street NW
Washington, DC 20240
Ph.: 202-513-7270
www.nps.gov

Technical Preservation Services for Historic Buildings

Preservation Tech Notes:
www.nps.gov/orgs/1739/preservation-tech-notes.htm
Preservation Briefs:
www.nps.gov/orgs/1739/preservation-briefs.htm

National Trust for Historic Preservation

1785 Massachusetts Avenue NW
Washington, DC 20036
Ph.: 800-944.6847
Fax.: 202-588-6038
www.savingplaces.org

New Jersey Historic Preservation Office State of New Jersey

Department of Environmental Protection
Historic Preservation Office
501 E. State Street, 4th Floor, P.O. Box 420
Trenton, NJ, 08625
Ph.: 609-984-0176
www.dep.nj.gov/hpo

Hunterdon County Historical Society

114 Main Street
Flemington NJ 08822
hunterdonhistoryinfo@gmail.com

Tewksbury Township Land Use Administration Office

169 Old Turnpike Road
Califon, NJ 07830
Ph.: 908-439-0022
www.tewksburytwtp.net

Tewksbury Historical Society

60 Water Street
Tewksbury, NJ 08833
Ph.: 908-832-6734
www.tewksburyhistory.net

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