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NPS Form 10-900

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Nat. Register of Historic Places
National Park Service

OMB No. 1024-0018

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HISTORIC PRESERVATION OFFICE

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials and areas of significance, enter only categories and subcategories listed in the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Tofani –DiMuzio House

other names/site number Tofani (Patrick) House, Tofani (Pasquale and Elvira) House

2. Location

street & number 12 South Cambridge Avenue ☐ not for publication

city or town City of Ventnor ☐ vicinity

state New Jersey code 034 county Atlantic code 001 zip code 08406-2713

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I certify that this [X] nomination ☐ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property [X] meets ☐ does not meet the National Register criteria. I recommend that this property be considered significant ☐ nationally ☐ statewide [X] locally. ☐ See continuation sheet for additional comments.

Rich Boornazian — Ass't Commissioner 9/14/15

Signature of certifying official/Title Date

NJ DEP

State or Federal agency and bureau

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria. ☐ See continuation sheet for additional comments.

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is:

[✓] entered in the National Register.
☐ See continuation sheet.

☐ determined eligible for the National Register.
☐ See continuation sheet.

☐ determined not eligible for the National Register.

☐ removed from the National Register.

☐ other, (explain:)

for Signature of the Keeper Date of Action

Edson W. Beall 10.30.15

Tofani-DiMuzio House
Name of Property

Atlantic County, New Jersey
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

- [X] private
- [ ] public-local
- [ ] public-State
- [ ] public-Federal

Category of Property
(Check only one box)

- [X] building(s)
- [ ] district
- [ ] site
- [ ] structure
- [ ] object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1	0	buildings
		sites
		structures
		objects
1	0	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing.)

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions)

DOMESTIC: single dwelling

Current Functions
(Enter categories from instructions)

DOMESTIC: single dwelling

7. Description

Architectural Classification
(Enter categories from instructions)

MODERN MOVEMENT

Materials
(Enter categories from instructions)

foundation CONCRETE
walls CONCRETE
GLASS
roof
other

Narrative Description
(Describe the historic and current condition of the property on one or more continuation sheets.)

SEE ATTACHED CONTINUATION SHEETS

8 Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- [ ] A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- [ ] B Property is associated with the lives of persons significant in our past.
- [x] C Property embodies the distinctive characteristics of a type, period or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- [ ] D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria considerations
(mark "x" in all the boxes that apply.)

Property is:

- [ ] A owned by a religious institution or used for religious purposes.
- [ ] B removed from its original location.
- [ ] C a birthplace or grave.
- [ ] D a cemetery.
- [ ] E a reconstructed building, object or structure.
- [ ] F a commemorative property.
- [ ] G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance
(Enter categories from instructions)

ARCHITECTURE

Period of Significance
1951, ca.1965

Significant Dates
1951

Significant Person
(Complete if Criterion B is marked above)

Cultural Affiliation
N/A

Architect/Builder
Tofani, Arthur M. Jr. (architect)

Narrative Statement of Significance
(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography
(cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- [ ] preliminary determination of individual listing (36 CFR 67) has been requested
- [ ] previously listed in the National Register
- [ ] previously determined eligible by the National Register
- [ ] designated a National Historic Landmark
- [ ] recorded by Historic American Buildings Survey #
- [ ] recorded by Historic American Engineering Record #

Primary location of additional data

- [x] State Historic Preservation Office
- [ ] Other State agency
- [ ] Federal agency
- [ ] Local government
- [ ] University
- [ ] Other

Name of repository:

Tofani –DiMuzio House
Name of Property

Atlantic County, New Jersey
County and State

10. Geographical Data

Acreage of property .0717

UTM References
(Place additional UTM references on a continuation sheet.)

	Zone	Easting	Northing		Zone	Easting	Northing
1	18	544837.39	43554458.01	3			
2				4			

☐ See continuation sheet

Verbal Boundary Description
(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification
(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Douglas C. McVarish, Architectural Historian, and Samantha Kuntz, Program Associate

organization New Jersey Historic Preservation Office date April 2015

street & number 501 East State Street, Fourth Floor telephone (609) 984-3856

city or town Trenton state NJ zip code 08625

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items
(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name David and Frank Waxman

street & number 9200 West Bay Harbor Boulevard, Aot. 1 A telephone

city or town Bay Harbor state FL zip code 33154

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.470 *et seq.*)

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this from to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

Description Narrative

Summary

The Tofani-DiMuzio (aka Pasquale[1] or Patrick Tofani) House is a residence that was built in the Modernist Style in 1951 by Philadelphia architect Arthur Michele Tofani Jr. for his uncle, Pasquale or Patrick Tofani. Originally containing only two bedrooms on a single floor, the house was enlarged with a second story partial depth block and a roof deck in about 1965 after its sale to the architect's cousin, Jessica Tofani DiMuzio and her husband, Henry. (For the purposes of this nomination, the ca.1965 construction will be referred to as the "1965 addition.") Both the original house and the 1965 addition were designed by Arthur Tofani. The rectangular concrete slab foundation of the home belies a complexly-massed dwelling of painted concrete block, glass brick, and wood shingles presently demarcated by three flat roofs of differing elevations. The approximately 1,936-square foot dwelling occupies a .07-acre lot located at 12 South Cambridge Avenue in Ventnor City, New Jersey, and is bounded by Ventnor Avenue to the northwest, South Harvard Avenue to the southwest, and Ocean Avenue to the southeast. The post-war Modernist dwelling stands approximately 500 feet northwest of the Ventnor City Fishing Pier on the Atlantic shoreline.

The Tofani House is atypical of its South Cambridge Avenue block, which is characterized by more traditional examples of vernacular shore architecture, primarily early twentieth-century bungalows and gabled front dwelling. Its neighboring house, however, located at the intersection of South Cambridge and Ocean Avenues, was recently modernized in a late 20th-century shore style. However, Tofani's application of mid-twentieth century design principles endows the house with architectural significance as a rare example of modernist architecture design on Absecon Island.[2]

Exterior Description

The basic form of the house consists of three, adjoining blocks, rectangular in footprint. The northeast or front block is a single-story in height with tall interior ceilings. The lower central block is a single story in height, while the rear block is two-stories in height. The second story of the rear block, similar in design to the remainder of the house, was added in the mid-1960s to provide two additional bedrooms for the larger family of the house's second owner. The major entries to the house are placed near the center of the northeast and southeast side walls. The house is constructed with concrete block walls painted on the exterior and flat roof planes. The multi-level roofline is clearly visible on the southeast elevation.

The northeast facing façade of the house is constructed of painted concrete block, with slightly projecting courses of wood shingles wrapping around the upper wall surface and a non-supporting glass brick privacy wall that adjoins a projecting, covered entranceway (photo 1). A shed-roofed entrance overhang supported by a single, tubular metal post at its southeast corner and the main portion of structure on the other corners shelters five concrete steps, bordered on the south side by an abstract-patterned railing constructed of painted wood, leading to a front door of made of cypress overlain with a metal grid pattern (photo 2). According to Mr.

[1] "Pasquale" is indicated as the owner's first name in deeds for the property.

[2] Research and review of aerial photos for the Absecon Island communities of Atlantic City, Ventnor, Margate, and Longport have identified several other modernist houses of the 1950s and 1960s in these communities but these dwellings are greatly outnumbered by more traditional earlier residences and post-1990 shore residences.

Tofani, this door design was employed to prevent the door from twisting and warping due to moisture and temperature changes.[3] The north side of the entry is marked by a wall of oblong, one-over-one, double hung, sash windows with a taller upper sash. These windows are surmounted by trapezoidal, single-light, transoms whose upper surfaces follow the angle of the adjacent shed-roofed stoop.

The facade's most prominent element is the metal-framed glass brick wall placed in front of a large plate glass window north of the front entrance. This wall exemplifies the characteristic asymmetry principles of Modern Movement design, extending above the front door and projecting slightly further away from the residence than any other architectural features of the house (photo 3). The wall is capped with sheet metal coping. A similar glass brick wall is employed in Walter Gropius's Lincoln, Massachusetts house, and may have been an inspiration for this detail of the Tofani House. Double-hung windows with two wood sashes, flank the plate glass window, while two hand-cranked, casement windows are placed at the south end of the façade (photo 4). The façade wall is topped with a flat roof designed as a sun deck and enclosed by a weathered wood railing. This sundeck was added as part of enlargements to the house designed and executed in the mid-1950s. This element of the house will be described below.

A concrete walkway extends from the public sidewalk to the main entry on the northeast facade. The walk wraps around the southeast side of the home, terminating at a side entrance which is also accessed by a set of five stairs with a geometrically patterned, painted wooden railing (photo 5). The steps and the stoop, constructed of concrete with visible aggregate, overhang a concrete block base. Vertical posts supporting the railing are anchored into this concrete base. The stoop adjoins the house's side door. At the time of the house photography, the door was protected by a single-light, wood-framed storm door. The door is surmounted by a single-light transom. The stoop is sheltered from the elements by a shallow shed-roofed hood that extends the width of the gap between the front and rear gaps and continues about a foot along the side wall of the front block.

The southeast side is also constructed of exposed concrete block on the lower wall and wood siding on the upper wall. The concrete blocks whose lower surface adjoins the side steps project slightly from the plane of the courses below it. Fenestration includes a single plate glass window flanked by two casement windows at the east end of the wall, a tall and narrow casement window adjacent to the staircase, and two casement windows flanking a plate glass window toward the west end of the wall. In 2006, the southeast exterior was altered to include an outdoor shower and enclosure.

The southwest end is the least elaborated of all the elevations due to its lack of visibility. Fenestration consists of two pairs of vertically aligned three-part windows. Each set consists of central, oblong, plate glass picture windows flanked by single-light casement windows. Both the first- and second-story openings are sheltered by overhanging roof eaves. These boxed eaves are sheathed in sheet metal (photo 6).

The northwest elevation extends alongside the residence's driveway, which ends in a concrete, one-car garage located flush against the wall of the residence (photo 7). This flat-roofed garage has a ribbed steel, roll-down door in its northeast (façade) wall. A band of ribbon windows is located immediately above the junction of the

[3] Telephone conversation with Douglas McVarish, March 18, 2015.

house and garage block. A room air conditioner projects slightly from the concrete block wall plane near the center of the wall. The east end of the wall is one-story in height with a shed roof. Fenestration of the shed-roofed section consists of six, adjoining, oblong, double-hung sash windows with a shorter, lower sash and taller upper sash.

The house's roof plane contributes to its architectural character. Barbell-shaped in plan, the roof, as altered the 1965 addition, incorporates three levels: the asphalt covered roof of the first-story that serves as a foundation for the latter two rooflines; the fiberglass flooring of the wood-shingled sundeck (or the southeast second-story roof); and the asphalt covered roof of the northwest second-story (photo 8). A door placed in the front wall of the second story block and flanked by plate glass windows, provides access from the interior of the home to the sundeck, by way of a light fiberglass bridge (photo 9). The air-conditioning and heating units for the home are located just behind that door, atop the highest portion of the roofline of the house.

The deck is bordered by a wood railing with regularly spaced newels, square in cross-section. Rails consist of closely-spaced, dimensioned lumber. The newels are anchored at the base to the interior surface of concrete blocks. A wood floor is placed above the asphalt roof surface. Wood-framed patio tables and chairs with retractable umbrellas are placed on the east portion of the roof deck.

The central portion of the roof deck has a wood food preparation table with stainless steel sink placed in its northwest corner. The deck surface appears to be constructed of Trex or some similar composite wood outdoor deck material. A fiberglass bridge flanked by railings with seven, closely spaced rails, leads to a door hatch providing access to the upper floor of the rear block. The door hatch is carved out of the projecting eaves of the rear block. The hatch shelter consists of wood side walls that are attached to the flanking eaves at the top and extend to the floor level. The roof of the hatch consists of an asymmetrical shallow side gable. The door itself is wood-framed and marked by a single large light. Mini-blinds are mounted to the outer surface of the door.

Landscape Description

The landscape was renewed in 2006, with the addition of low shrubbery to the black mulch on the south, east, and west exterior elevations. The Weeping Mulberry and a Weeping Cherry trees located in the small front garden, are original aspects of the landscape overseen by the architect (photo 10). Landscaping also includes several other shrubs or small trees and ground cover south of the main entry.

Interior Description

The first story of the Tofani House incorporates an open floor plan at its east end where five of the residence's primary living spaces – a foyer, a dining room, a living room, a kitchen, and an anteroom – flow from one space to the next without barriers. The entire space is carpeted, with unpainted concrete block walls punctuated by large swathes of glass brick windows. Entering the home through the ornate cypress front door, the foyer separates the living room immediately to the northwest from a dining room to the southeast.

The living room has a vaulted ceiling supported by one structural concrete block column (photo 11). The northeast wall of the living room is dominated by the glass brick screen that marks the façade wall. The floor-to-ceiling glass bricks extend the width of the house from the front door to the northeast corner of the house. This portion of the living room is visible on the northwest side wall of the house as the shed-roofed block at the

east end. The east end of the northwest living room wall contains a series of oblong, double hung, sash windows with shorter lower sash. These window are surmounted by transom lights trapezoidal in shape, whose upper surface matches the angles of the underside of the roof. The floor is carpeted, and c. 1950s-era shelving and cabinets are placed in front of the lower portion of the glass block walls. Although other living room furniture may not date to the early 1950s, its style is in keeping with the period of the house. The somewhat stark concrete block wall on the northwest side of the living is softened somewhat by the hanging of framed contemporary art.

An original étagère unit of birch is attached to the glass brick wall at the northwestern end of the living room. A similarly-styled wood shelving and cabinet unit, with a 1950s television encased within, is mounted along the concrete southwestern wall of the living room (photo 12). Four small windows with different colored Lucite lights are cut out of the concrete block above the wall unit to allow light into the living room from the hall bathroom (photo 13). Two of the lights are clear, while the other two are tinted blue. Other elements contributing to the mid-century feeling of the room are write basket chairs, magazine holders, and a glass-topped coffee table.

The dining room is lit by the two hand-cranked casement windows on the front wall and two casement windows on the southeast side of the home (photo 14). Dedicated lighting for the dining room table is provided by a hanging fixture with three downward facing spot lights and a hemispherical metal reflector. The space features a galley-style kitchen with a bright blue laminate counter top and overhead and ground level birch wood cabinetry. The kitchen structure features a rectangular service hatch with built-in stainless steel sink. Eight small square latch windows above the overhead cabinets provide additional natural light in the dining room area. A non-structural, painted concrete block wall defines the end of the kitchen area.

The birch cabinets are original and match those facing the dining room. The remainder of the kitchen was completely remodeled for safety reasons in 2006. A utility room and pantry leading to the side entrance is located behind the kitchen.

The entry to the kitchen opens into the anteroom, situated behind a set of four narrow concrete block columns that serve as a decorative divider of the larger space (photo 15). Two small square latch windows near the ceiling on the southeast side of the anteroom and four on the northwest side bring natural; light into the anteroom. These windows, similar to those in the living room and dining room, are not visible from the outside of the house.

At the time of the enlargement of the house in the mid-1960s, a staircase was added adjacent to the north side of the anteroom. This staircase is accessed by a door frame in the north wall. Illumination for the staircase is provided by multi-light ransom windows at the ceiling level and by an opening (possibly a former doorway) on the north wall of the anteroom. The area above the stairway is enclosed by parallel, diagonal boards. The opposite wall contains a multi-level linen cabinet placed behind a side-hinged stained wood door.

West of the concrete block divider are three more first-story rooms: two bedrooms and a hall bathroom. Bedroom #1, or the master bedroom, is located at the northwestern corner of the home. The same birch wood cabinetry used throughout the first floor is also used the bedrooms. The master bedroom also panels of birch

wood veneer along the walls and a floor-to-ceiling closet with sliding wood doors and with built-in cabinets and drawers (photo 16). The drawers are opened by either small loop handles or notches cut into the middle of the supper side of each front panel. A birch wood vanity is placed near the northeast corner of the bedroom and is mounted against a wall sheathed in birch wood veneer (photos 17). Other furniture that may have been designed as part of the room includes side tables and a wood desk (photo 18). The master bedroom also contains a master bathroom with a standing shower and separate bathtub, which has retained its original mid-century tile work on the floor, walls, and ceiling (photo 19).

Bedroom #2 on the first story is located at the southwest corner of the home. The room is marked by the same interior finishes as the master bedroom, albeit at a slightly smaller scale (photos 20 and 21). The smaller bedroom and the remainder of the first floor are served by a hall bathroom, located off a narrow corridor extending from the anteroom between the living room and the master bedroom. The full bathroom has original tiling on the floor, ceiling, and walls (photo 22). Its mid-century features are accented with late Art Deco period fixtures in the shower stall and above the sink (photo 23).

In plan, the second floor replicates the arrangement of the first floor. However, the open space of the front section of the first floor is manifested instead as an outdoor space on the second. Located directly atop the foyer, living room, dining room, and anteroom, the sundeck is attached to the home by way of a short fiberglass bridge that leads indoors to a small set of three steps located between the home's final two bedrooms. These two bedrooms were added to accommodate the larger family of the second owner.

Bedroom #3, a larger room located on the southeast corner of the second floor, and Bedroom #4, located directly above the master bedroom, are separated by a full bath added to the home in recent years.

Significant Alterations

The overall first-story plan and footprint of the Tofani House has remained unchanged since its construction over six decades ago. The major changes to the house include the addition of a second story in the mid-1960s to provide two additional bedrooms. This partial second story is set back from the façade of the house, and thus the original 1950s appearance of the front portion of the house is maintained. In addition, the architectural language of this addition is similar to that employed on the original portion of the house.

The most substantial alteration, since the construction of the addition, occurred in 2006. In that year, the closet space from bedrooms #3 and #4 was removed to create a new full bathroom between the two rooms. In the same year, major renovations were made to the kitchen, although the original birch wood storage cabinets were salvaged. The original windows, which had exhibited rot, also were replaced with new custom windows. An outdoor shower and enclosure were also added to the southeast side of the dwelling in 2006, and several low shrubs were added to gardens fronting the southeast, northeast, and northwest sides of the house.

Significance Statement

Summary Paragraph

Designed and built in 1951 and enlarged in 1965, the Pasquale [aka Patrick] and Elvira Tofani House represents the best example of post-World War II Modernist architecture in the City of Ventnor, Atlantic County, New Jersey. It is an early work of the architect Arthur Michele Tofani, Jr. (1925-), the client's nephew, who went on to a long career in the Philadelphia area designing homes, as well as institutional, commercial, and industrial buildings in the Modern idiom. The house incorporates modern materials such as concrete and glass block, an open plan, and a geometrical assemblage of building components. It also illustrates the changes made to a Modernist house by its architect to meet the different needs of new owners. The house meets National Register Criterion C for local significance in architecture. It retains all aspects of integrity from its enlargement in 1965.

Architectural Practice and Education in the Post-World War II Period

An aspiring architect, such as Albert Tofani, Jr. who began his or her education in the years immediately following World War II, faced an academic environment in turmoil, turmoil that had engulfed most of the arts in the United States beginning in the post-World War I period. Historian Morris Ekstein, in his book, *Rites of Spring; the Great War and the Modern Age*, cites the critical influence of the Great War on the development of the modern consciousness in arts and culture, specifically "our obsession with emancipation."[1] This obsession led to the emergence of modernistic movements in all the arts, including architecture, in the period between the two Great Wars.

Nostalgic views of the world embodied in Victorian literature and architecture, and romanticism in art and music, did not address the mood and concerns of a world scarred by the brutality of war. A breaking away from the past characterized nearly every field of art in the post-World War I period. Out of the war came the realistic fiction of Ernest Hemingway and John Dos Passos and the modern epic poetry of T.S. Eliot's *The Wasteland*; the cubism and nonrepresentational art of Stuart Davis and Joseph Stella; and the atonal and serialistic music of Europeans Arnold Schoenberg and Edgard Varese and Americans Carl Ruggles and Henry Cowell. The Depression era brought a return to nationalism as American artists such as Grant Wood and WPA muralists invoked both a romanticized past and a proletarian present; composers such as Virgil Thompson and Aaron Copland depicted American landscape and life in music; and writers such as Kenneth Roberts explored the American past, while John Steinbeck and Sinclair Lewis explored life of the present day.

The art of architecture, too, had experienced upheavals in the generation following the end of the Great War. In Europe, nostalgia had been replaced by the romanticized, politicized utopianism of Germany's *Bauhaus*. Two major exhibtions held in the 1920s influenced the course of architectural design in the interwar era. The first, the *Exposition International des Arts Décoratifs et Industriels Modernes*, held in Paris in 1925 and devoted to the decorative arts, resulted in the coining of the term "Art Deco" and introduced the world to motifs that came to characterize this style. Although the style is known for its use of lavish pictorial decoration and geometric ornament, its underlying structure of flat surfaces, curved corners, and large planes of glass tie it to the slightly

[1] Morris Ekstein, *Rites of Spring: the Great War and the Modern Age* (Boston: Houghton Mifflin 1989), preface.

later International Style.[2] The architectural modernism which rejected the revivalism of its predecessors was termed the "International Style" in a Museum of Modern Art exhibit and a book written by architectural historian Henry Russell-Hitchcock and scholar and architect Philip Johnson. The United States experienced its first direct exposure to modern architecture in the work of Europeans who fled from the increasing political uncertainties of Europe to the exciting new environment of the United States. Works such as Richard Neutra's Lovell House in California (1927-1929) (Supplementary Photo 1) and Walter Gropius's Lincoln, Massachusetts house (1938) (Supplementary Photo 2) introduced a small universe of interested Americans to a new architectural vocabulary.

At the same time, the appearance of many American communities was transformed through projects of Depression-era work programs such as the Works Projects Administration and the Public Works Administration. These programs hired unemployed architects to draft designs, unemployed construction workers to build the buildings, and unemployed artists to decorate building interiors with murals. Many of these buildings employed Georgian Revival stylistic language to evoke ties to the founding days of the country, while other buildings, usually WPA projects, referenced the vernacular architecture of their region. The past of the built environment was documented and preserved during this period with the beginnings of the Historic American Buildings Survey.

Architectural education during this era was dominated by the Beaux-Arts *Ecole* model, described by architect Sheldon Richard Kostelecky:

> The Ecole model…utilize[ed] the atelier system, whereby students worked in offices under the tutelage of a patron in an atelier (usually drafting) while simultaneously attending the Ecole (studying a coherent theory of Classical design in an academic setting perhaps under the same patron). The atelier method of fine art and architecture instruction was modeled after the art studios of the 15th to 19th centuries in Europe.[3]

The dominance of the Beaux-Arts architectural education became increasingly threatened by the spread of Bauhaus-influenced architectural education as European émigrés took positions of influence at American architectural schools beginning with the arrival of Walter Gropius at Harvard and the subsequent arrival of Mies van der Rohe to direct the architectural education program at the Armour Institute (later IIT). Journalist Tom Wolfe described the transformation of American architectural education in his polemic, *From Bauhaus to Our House:*

> Within three years the course of American architecture had changed, utterly. It was not so much the buildings the Germans designed in the United States, although Mies' were to become highly influential a decade later. It was more the system of instruction they introduced.
>
> The teaching of architecture at Harvard was transformed overnight. Everyone started from zero. Everyone was taught in the fundamentals of the International—which is to say, the compound—style. All architecture became non-bourgeois architecture, although the concept itself was left discreetly unexpressed, as it were. The old Beaux-Arts traditions became heresy, and so did the legacy of Frank

[2] Victoria and Albert Museum, "Art Deco: The 1925 Paris Exhibition." Website: http://www.vam.ac.uk/content/articles/a/the -1925-paris-exhibition, accessed April 15, 2015.
[3] Sheldon Richard Kostelecky, "In Theory", *Clem Labine's Period Homes* (January 2008): 154.

> Lloyd Wright, which had only barely made its way into architecture schools in the first place. Within three years, every so-called major American contribution to contemporary architecture—whether by Wright. H.H. Richardson… or Louis Sullivan…had dropped down into the footnotes, into the ibid. thickets.[4]

Although a domino effect of architecture schools dropping curricula based upon the Beaux-Arts model was sweeping the country, during the years of World War II and immediately afterwards, many schools, including the University of Pennsylvania, the alma mater of Arthur Tofani, continued teaching using a Beaux-Arts curriculum. In an interview, Tofani recalled that during his time at Penn, though he viewed his instructors as competent, none particularly inspired him. For a young man intrigued, as he recalls, by the Bauhaus, and the works of Le Corbusier, Gropius, and van der Rohe, creative inspiration came not from the atelier assignments but from the architectural press.[5] Magazines such as *Progressive Architecture* and *Architectural Forum* provided opportunities for architects-to-be to feast their eye on modern designs.

Out of these designs and out of these students' inner creativity came a brief flowering of early Modernist works of post-war American architects. A short-lived period of only limited influence in residential architecture, its role in the design of the American landscape was dwarfed by the construction of huge suburban subdivisions (later derided by folksinger Malvina Reynolds as "little boxes made of ticky tacky")[6] across much of the American landscape.

Nonetheless, some of these designs such as the Pasquale Tofani House, possess local significance as representative of the use of a modernistic vocabulary that introduced a new architectural language to communities dominated by late nineteenth century revival style residences and early twentieth century Craftsman and Colonial Revival style dwellings. The Tofani House is the only early post-World War II residence in Ventnor that employs modern architectural design elements such as an additive, geometric composition, a roof deck, large planes of glass block for screening, an open plan, and the use of concrete block as both a structure and a decorative material. The house retains a high degree of integrity from its two periods of construction with few obvious exterior or interior changes, and retains much of the architect's original built-in cabinetry and custom-designed furniture.

Comparable Mid-Century Modernistic Houses in New Jersey

Architectural historian Virginia Savage McAlester classifies architecturally-designed modernistic houses into three categories: International, Contemporary, and Other 20th Century Modern in her definitive guide, *A Field Guide to American Houses* (second edition).[7]

International. *Identifying features:* Flat roof, usually without ledge (coping) at roof line; windows set flush with outer walls; smooth, unornamented surfaces with no decorative detailing at doors or windows; façade

[4] Tom Wolfe, as quoted in Elmavaney, "From Bauhaus to Our House: Architectural Education Overthrown," in *Preservation Mississippi*, website: http://misspreservation.com/2009/04/22/from-bauhus-to-our-house-architectural-education-overthrown., accessed March 27, 2015.
[5] Arthur Tofani, Interview with Douglas McVarish, March 2015.
[6] Malvina Reynolds, *Little Boxes*, copyright 1962. Schroder Music Company, renewed 1990.
[7] Virginia Savage McAlester, *A Field Guide to American House, Second Edition* (New York: Alfred A. Knopf, 2013), viii.

composition commonly includes large window groupings, often linear, and expanses of windowless wall surface; unified wall cladding, generally white stucco; commonly asymmetrical.[8]

Contemporary. *Identifying features:* Low-pitched gabled roof (sometime flat) with widely overhanging eaves; roof beams commonly exposed; windows generally present in gable ends (or just below roof line in non-gabled facades); built with natural materials (wood, stone, brick, or occasionally concrete block); broad expanse of uninterrupted wall surface typically on front façade; entry door may be recessed or obscured; asymmetrical.[9]

Other 20th-Century Modern. MacAlester divides this category into the following architecturally-designed subcategories: organic houses, new formalism, and brutalism. MacAlester indicates that organic modernism favored natural shapes and interesting geometries. New Formalism is based on classical elements but uses building materials and technologies of the International Style. Brutalism consists of bulky and angular designs featuring rough concrete and exposed structural supports.[10]

The initial flourishing of modern New Jersey Shore residential design occurred on Long Beach Island in the 1930s. Architects of modernist persuasions whose work was built there included George Daub, J. Joshua Fish, and Robert Montgomery Brown. One of these houses, a George Daub commission in Harvey Cedars, survives in near –original condition, while several others exist in various states of alteration. Photographs of one, with its glass windscreen, rectangular blocks, roof deck, and partial second floor suggest some influence on the early work of Tofani (Supplementary Photo 3).[11]

In the post-World War II period a second flowering of Modernist beach houses emerged on the Jersey shore. In addition to Tofani, other shore house designers included Vincent Kling (the Pearce Beach House in Mantoloking), Clifford Garner (the Boren House in Margate) (Supplementary Photo 4), Beryl Price (beach house in Barnegat) (Supplementary Photo 5), and Longstreth and Anderson (a beach house in Barnegat Light) (Supplementary Photo 6).

The following are identified architecture-designed houses built between 1950 and 1955 in New Jersey that employ elements of one or more of the above design categories.

Location	Name	Architect	Date	Style*
Barnegat	Beach house	Beryl Price	1952	O, I
Barnegat Light	Beach house	Longstreth & Anderson	1954	I
Cherry Hill	J.A. Sweeton House	Frank Lloyd Wright	1950	O
Collingswood	Gordon Family House	Frank Weise	1953	C
Lawrenceville	House	Anderson	1955	I
Mantoloking	Beach house	Vincent Kling	1951	I
Margate	Boren House	Clifford Garner	1951	I

[8] Ibid., 617.
[9] Ibid., 629.
[10] Ibid., 656, 662, 664.
[11] These houses are enumerated in John McAndrew, editor, *Guide to Modern Architecture: Northeast States* (New York: The Museum of Modern Art, 1940), 41.

Princeton	Deer Path-Clover Lane houses	David Savage	1954 on	C
Princeton	IAS Faculty Housing	Marcel Breuer	1951-1967	I
Princeton	Levy House	Marcel Breuer	1952-1956	C

*based upon McAlester's typology (I= International, C=Contemporary, O=Organic)

Of the identified houses or developments of the period, three are by acknowledged masters: Frank Lloyd Wright and Marcel Breuer. The remainder were by younger architects. Beryl Price, though in his early 40s, had just begun to establish himself as an architect.

Price, a Philadelphia architect who concentrated on Jewish institutional buildings, added a few modernistic touches such as a concrete block lower level and a flat canopy gallery porch to a typical Jersey shore beach shack. The flat roof, large plans of windows, and the elevation of the house on concrete piers point to International Style influences in the beach house on partners Thaddeus Longstreth and David J. Anderson. At the time of his design of a house in Mantoloking, Vincent Kling was a young architect, fresh from employment with the best-known American institutional modernist firm, Skidmore Owings and Merrill. Clifford Garner, an older Philadelphia architect with a diverse practice, employed elements of the International Style including large window planes, ribbon windows, flat wall surfaces and box-like massing in his Absecon Island beach house. All of these houses were atypical of the architect's careers, with most of their work in either urban or suburban settings.

A young architect interested in single-family residential design who completed his training in the immediate post-World War II period faced a choice. He or she could take a position with a large developer such as Levitt and Sons or Del Webb and design prototypes for tract houses. A second choice, appropriate for those with connections among the social and economic elite, was to design houses for individual clients generally living in prosperous suburbs such as Voorhees and Cherry Hill in southern New Jersey, Princeton and Lawrenceville in central New Jersey or Montclair or Short Hills in northern New Jersey. Although there are exceptions, most of these houses tended to eschew the influences of architectural modernism. The third, more rebellious path, was to design houses that reflected one's own interpretations of architectural modernism.

Another New Jersey case of an early post-war modernist statement of a lesser-known architect was Henry Weise's house for the Gordon family in Collingswood. Weise's butterfly roof design (Supplemental Photo 8), as Tofani's Ventnor house, appears out of place on Browning Road in suburban Collingswood, a street lined with ranch and stripped down Colonial Revival residences. It was the design of a mature architect. Before designing this house, Weise had worked in several modernist architect's offices, received a graduate degree in architecture from Harvard, studied at Black Mountain College, and had worked for the well-known Chicago firm of Loebl, Schlossman and Bennet and the Chicago office of one of the exemplars of American modernist corporate and institutional architecture, Skidmore, Owings and Merrill (SOM).[12]

In contrast to the work of this designer, the Tofani House is the product of a newly-minted architect feeling his way in the design world through the use of innovative forms and materials. In this way, the Tofani House is

[12] Emily T. Cooperman, "Weise, Frank (1918-2003)", Philadelphia Buildings website: https://www.americanbuildings.org/pab/app/ar_display.cfm/18955, accessed August 24, 2015.

similar in underlying ideas to a quirky project undertaken a generation later by young Yale architecture graduates, David Sellers and Bill Reinecke. Inspired by the modernistic-focused education but regretting the lack of hands-on training in building construction, the two decided to put their education into practice by the construction of a community of homes for themselves and their friends. The result was Prickly Mountain, in Warren, Vermont, near Mad River Glen, begun in the 1960s (Supplemental Photo 13).

Historic Overview

The City of Ventnor extends along two miles of the Atlantic Ocean shoreline of Absecon Island immediately west of Atlantic City. Formerly sparsely developed land marked by scrub trees and sand dunes, the present site of Ventnor was bought by the Camden, Atlantic and Ventnor Land Company, the real estate development arm of the Camden and Atlantic Railroad. The tract was secured by Samuel R. Richards, secretary of the company. The name "Ventnor" was suggested by Richards's wife after the resort village on the Isle of Wight that the two visited on a trip to England. The first new building to be erected in the community, the Carisbrooke Inn, built by the Land Company, was named for a castle in Ventnor, England. After changing ownership the hotel was demolished in 1910-1911, and its site was opened for development.[13] The Tofani House was constructed in a portion of the block that was formerly the site of the Inn (Figure 1).

In 1896, the St. Leonard's Land Company was incorporated to develop an area east of the Carisbrooke Inn. By 1903, eight blocks east of the inn were laid out. The real estate subdivider of the tract, the Charles R. Adams Company of Atlantic City, decided against continuing the idea of naming streets for state capitals, as were streets in the nearby Chelsea neighborhood of Atlantic City, and instead named the streets to honor English counties (Cambridge, Cornwall, Derby, Dorset, Dudley, Oxford, Somerset, Suffolk and Surrey). This area was subject to deed restrictions that specified the usage of properties and the orientation of the buildings on the lot. As noted in a newspaper article, the tract developed into "one of the classiest residential districts on the island" featuring wide tree-lined streets and large lots.

By 1924, much of the block where the Tofani House was situated had been developed with wood-framed houses, marked by either full-width front or wraparound porches. The portion of the block where the Tofani House was later built was shown as vacant (Figure 2). This section of the block remained vacant until the Tofani House was constructed. The southern end of the block was apparently tied up in the bankruptcy of the owners of the original Carisbrooke Inn, and it was not until 1944 that the City of Ventnor, who acquired the property in the bankruptcy, was able to sell it to a new owner. The City transferred ownership of the land to David A. and Esther F. Snyder of Philadelphia for $1,555.[14] The Snyders did not build on the lot before selling it to the Tofanis in 1951. The house was built shortly after their purchase of the site. The Tofanis, the architect's aunt and uncle, commissioned him to design the residence for them after their retirement from Seaside Woodworking in Atlantic City.

The Tofanis owned the property until June 1960. In 1965, subsequent owners Dr. and Mrs. Henry R. DiMuzio retained Mr. Tofani to develop plans for an addition to the house. This addition, which included two bedrooms to accommodate a growing family, was accomplished by the addition of a partial depth, second story block.

[13] Carisbrooke Inn website (http://www.carisbrookeinn.com/info/inn-history.htm), accessed March 13, 2014.
[14] Atlantic County Deed Book 1172:339, May 15, 1944.

This addition employs similar elements to those found on the original portion of the house and constitutes a sympathetic evolution to change the house to a revised program. Dr. DiMuzio was an oral surgeon who practiced in the Roxborough section of Philadelphia. Dr. DiMuzio died in 2000. Six years later, his widow sold the property to the current owner, David Waxman.

The Architect

The house's architect, Arthur Michele Tofani, Jr. is the son of Arthur Tofani and Liberata Mirra. His father, an Italian immigrant, established a millwork business in Philadelphia. This business, ATCO Door and Sash, located in the 1400 block of South Eighth Street, made wooden doors and windows for many South Philadelphia rowhouses .[15] According to a recent oral interview with the architect, Tofani, Jr. began to spend time in his father's shop at the age of four and spent most of his spare time there while he was growing up. By his high school years, he was able to operate any machine in the shop and had also acquired the ability to read and interpret architectural drawings. His time in the millwork shop also gave him knowledge of wood construction practices, which he later put to work in his architectural practice.

After graduating from high school at age 16, Tofani attended the Philadelphia Museum School of Industrial Arts in Philadelphia for a year.[16] He then attended the University of Pennsylvania where he received his Bachelor of Architecture degree in 1947. He indicated that his teachers at Penn were competent architects but not particularly inspiring. The Penn architecture curriculum may have been a frustration to the aspiring architect. While Harvard's architecture program was being reshaped by faculty members Joseph Hudnut and Walter Gropius into a cradle of modern architecture, and Mies was transforming architectural education at what would become the Illinois Institute of Technology, when Tofani arrived at Penn, the architectural program was under the chairmanship of John F. Harbeson, cited as the definitive authority on the Beaux-Arts style of architectural education, whose mentor, Paul Philippe Cret, had established the program as a center for Beaux-Arts design principles and practice. The school was among the last American architecture schools to abandon Beaux-Arts education. This change occurred several years after Tofani's graduation with the arrival of George Holmes Perkins at Penn.[17] A far greater influence on the aspiring architect was the architecture of the *Bauhaus* and of the leading modernist architects of the mid-twentieth century, Mies van der Rohe, Le Corbusier, and Walter Gropius.

Tofani apprenticed in the office of Philadelphia architect George Daub (1901-1966). Daub, little known today, was a pioneering Philadelphia modernist who had been one of the designers of the PSFS Building. Architectural historian William H. Jordy, in his journal article, "PSFS: Its Development and its Significance in Modern Architecture" argued that this building was a pioneering work in the International Style, the "most

[15] Heather Gibson Moqtaderi and Mehran Moqtaeri, *Philadelphia's Old Southwark District* (Mount Pleasant, South Carolina, 2014), 97.
[16] Arthur Tofani, Jr., interview with Bruce Laverty, Athenaeum of Philadelphia, November 2013.
[17] See Sandra L. Tatman, "Cret, Paul Phillippe (1876-1945," Philadelphia Architects and Buildings (http://www.philadelphiabuildings.org/pab/app/app/ar_display.cfm/22472); "G. Holmes Perkins, Dean and Architect", [University of Pennsylvania] *Almanac*, September 7, 2004 (http://www.upenn.edu/almanac/volumes/v51/n02/death_ghp.html); and "John F. Harbeson, 98, Much-honored Architect (http://articles.philly.com/1986-12-24/news/26070337_1_architecture-design-paul-p-cret-cemeteries).

important tall building erected between the Chicago School of the [18] eighties and nineties and the metal and glass revival beginning around 1950."[18]

Daub received his training in architecture by attending Drexel Institute's Evening School from 1917 to 1922 and then received the near requisite Beaux-Arts training by attending the atelier of Philadelphia's T-Square Club, a professional organization for local architects that featured regular design competitions. During the early part of his career, Daub worked for several prominent Philadelphia firms including E.V. Seeler (1921-1922); Mellor, Meigs and Howe (1922 and 1925-28); George Howe (1928-1929), Howe and Lescaze (1929-1934) and William Lescaze (1934-1937). During the latter period of his association with William Lescaze, the Swiss-born co-designer of the PSFS Building, Daub and Lescaze collaborated on a series of Modernistic wood-framed houses on Long Beach Island, New Jersey, with a concentration in the community of Harvey Cedars. Photographs of one of the houses with its glass windscreen, its rectangular blocks, and its roof deck and partial second floor suggest some influence on the early work of Tofani, one of Daub's protégés. More than a half century later, Tofani remembers his early mentor with fondness and respect.

The Tofani House was the young architect's first commission. He indicated that his use of concrete block in its construction came from the feeling that block represented a new material with new possibilities, whereas brick was a material the possibilities of which had already been explored. Tofani has cited the bare concrete block interior walls as one of the innovative features of this house. The prominent use of glass block on the façade also represented an interest in this "new material." The interior of the house drew upon the architect's woodworking background. The built-in cabinetry of this and other of his designs was designed by the architect himself, as was some of the furniture such as dining room tables and coffee tables.[18]

Tofani joined the American Institute of Architects in 1948 and was an active member of the Philadelphia chapter, serving on its codes and zoning and municipal improvement committees. In 1954, he established his own architecture firm. He was joined by Penn classmate Harry R. Fox in 1966. This partnership operated for over thirty years until the partners retired in 1998. He also served as a founding member of the Pennsylvania Chapter of the American Society of Interior Designers in 1958 and served as president of the national society in 1960. When recently asked which of his commissions he was most proud, he indicated the Comegys School in Philadelphia, the Fine Arts Complex at Penn State University, and the Heitman Residence at Barnegat Light, New Jersey. These three can be briefly described:

Comegys School (Philadelphia, PA) (Supplementary Photo 14)
The steel-framed, brick clad addition to the early twentieth century school is rectangular in footprint, two-stories in height with a flat roof. The second story projects beyond the plane of the ground floor. The exterior walls are given interest by the use of regularly spaced, projecting window wells with steel-framed, glass windows, supporting paired columns, and an outward angled concrete end panel (see supplementary photo).

[18] William H. Jordy, "PSFS: Its Development and its Significance in Moderrn Architecture," *Journal of the Society of Architectural Historians* 21:2 (May 1962), 47.
[18] Arthur Tofani, interview with Douglas McVarish, April 19, 2015.

Fine Arts Complex, Pennsylvania State University (University Park, PA) (1973) (Supplementary Photo 15)
This "arts village" is a group of irregularly sited buildings sheathed in brick that employ vertical ribbon of windows projecting from the wall plane of each of the buildings in a triangular footprint. The building blocks, ranging from one to four stories in height, are all topped with flat roofs.

Edwin Heitman House (Barnegat Light, NJ) (Supplementary Photos 16 through 18)
As originally designed, the Heitman House featured a curved-walled living room terminating with bedrooms circular in plan. The exterior, a single story in height, was sheathed in wood shingles, and the interior was illuminated with vertical bands of windows. Unfortunately, alterations have made the original house design nearly unrecognizable.

Tofani's other residential designs include:

D'Onofrio Residence (Marple Township, PA). (1958)
This single-story, slant-roofed house features native stone walls and large planes of glass placed in anodized aluminum frames. The house was described by Tofani in his presentation to the D'Onofrios:
"powerful, curving walls of local stone, deeply rooted to the earth, carrying a wing-like roof who form, the focus of long study of developed forces, permits support at almost any point. Under this crisply graceful shelter, spaces could be disposed freely. Gone is the constricting formality of the recent past. Space becomes more an exciting entity that is allowed to exist purely for the pleasure of experiencing it."

Architectural Evolution and Architectural Integrity
As indicated, the Tofani House, as it presently exists has been substantially changed from its original appearance. The alterations were made by Mr. Tofani to accommodate the program of the house's second owner. The first owners were a retired couple who most likely desired a relatively small living space to accommodate only themselves and an occasional guest. The second owners were a family with three children still at home, a client with differing needs than the Tofanis.

Drawings of the Tofani House in the collection of the Athenaeum of Philadelphia provide a tantalizing glimpse into the design process of one young architect seeking to use a modern architectural language in satisfying the needs and wants of two clients. Because few of the drawings are dated, a chronology of these ideas has proved problematic, but the following are among the ideas represented:

1) a one-story dwelling consisting of two blocks: the front block incorporating irregular footprints for the living room and dining rooms. The irregular dining room footprint would permit a view of a garden inset on the north side of the house between the two blocks. The rear block, rectangular in footprint, would consist of two bedrooms separated by two bathrooms.
2) a one-story dwelling with a flat roof placed over a ground level garage with a spiral staircase providing access from the ground level and emerging near the center of the front portion of the house between the living room and dining room. The rear of the rectangular block would be similar to the previous scheme with two bedrooms separated by paired central bathrooms. Rooms would have opened onto a raised terrace extending around the periphery of the block.

3) The chosen plan for the original design incorporated the room organization currently found in the first story of the dwelling, the basic patterning of openings, the interior built-ins, as well as the glass block screen on the façade, the form and materials of the railings, and the unusual cypress front door with its inset metal grill. It also points to the original purpose of the first floor clerestory windows.

In the original design, the present sloping roof of the living room extended to approximately the midpoint of the side elevation, terminating in a ribbon of clerestory windows employed to provide natural light to the interior of the house. On the north elevation, a second, flat roof plane extended from the approximate midpoint of the bloc above a second band of clerestory windows.

In his design for an addition to the house for the DiMuzios, the architect initially sought to retain the characteristic shed-roof slope of the front portion of the house. Access to the second story would have been by means of an enclosed straight run stairway placed along the side wall of the central block of the first story. To provide a deck, ramp-like steps would have been constructed in front of the east wall of the second story addition to access a roof deck atop the second story bedroom addition (this area was eventually used as a platform for air-conditioning compressors.

Although not detailed in the drawings, the chosen plan increased the deck area by raising the level of the east part of the roof to form a flat surface. The structure needed for the roof deck is hidden from view by the wood band that extends across the upper façade wall.

The significance of the house lies in the glimpses it provides of the efforts of a young American architect to employ elements of European modernism such as geometric forms, innovative use of materials and a deemphasizing of ornamentation and to develop a plan consistent with his architectural vision while at the same time being favorably received by his clients. Though the design was substantially modified in the incorporation of requested changes, the available drawings provide evidence both of the retention of original design concepts and their sensitive adaptation to meet the needs of a new client. Because the process of alteration and the fidelity to the original concept is discernable in these drawings, the house, in its present appearance, conveys all seven aspects of architectural integrity, and meets the National Register of Historic Places Criterion C for its local significance in architectural history.

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Geographical Data

Verbal Boundary Description
The boundary of the property encompasses the entirety of City of Ventnor Block 66, Lot 14.

Boundary Justification
The indicated boundary is that historically and presently associated with the Tofani-DiMuzio House property.

National Register of Historic Places Continuation Sheet

The following information is the same for each photograph:

Name of Property: Tofani (Pasquale and Elvira) House
Address: 12 South Cambridge Avenue
Municipality: City of Ventnor
County: Atlantic
State: New Jersey
Photographer: David Waxman
Date: November 22, 2013
Location of Digital Files: 12 South Cambridge Avenue, Ventnor, New Jersey

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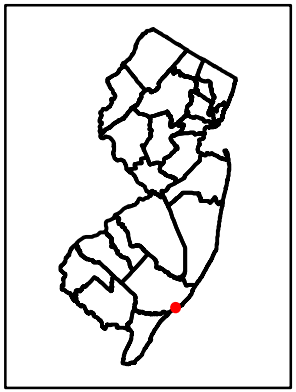
Photo No. 1. Northeast façade (right) and southeast side (left), camera facing northwest.
Photo No. 2. Front door stoop railing, camera facing northwest. Notice the front door made of cypress inlaid with a metal grid to prevent warping.
Photo No. 3. Close-up of glass block privacy screen, north end of northeast façade. Camera facing southwest.
Photo No. 4. Southeast side (left) and northeast façade (right), camera facing west.
Photo No. 5. Detail showing side entry steps and wood railing, southeast side. Camera facing northwest.
Photo No. 6. Detail of portion of southwest (rear) side, camera facing northeast.
Photo No. 7. Northwest side (right) and northeast façade (left), camera facing southwest.
Photo No. 8. General view of second story roof deck, camera facing east.
Photo No. 9. View of fiberglass bridge to second story door , camera facing west.
Photo No. 10. General view of landscaping front garden, camera facing southwest.
Photo No. 11. General view of living room. Note concrete column at left. Camera facing northeast.
Photo No. 12. Southwest corner of living room. Note built-in television. Camera facing southwest.
Photo No. 13. Light cutout in upper wall of living room. Camera facing southwest.
Photo No. 14. View of galley kitchen adjacent to dining room. Camera facing southwest.
Photo No. 15. View of concrete block partition piers in hallway next to kitchen. Camera facing southwest.
Photo No. 16. Closet and built-in dresser unit, Bedroom No. 1. Camera facing southwest..
Photo No. 17. Built-in wall cabinets and shelf, Bedroom No. 1. Camera facing northeast.
Photo No. 18. Built-in desk, Bedroom No. 1. Camera facing northeast.
Photo No. 19. Shower unit, Bathroom No. 1. Note original floor and wall tile. Camera facing northwest.
Photo No. 20. Closet and built-in dresser unit, Bedroom No. 2. Camera facing northeast.
Photo No. 21. Built in desk and wood wall paneling, Bedroom No. 2. Camera facing northeast.
Photo No. 22. Wall-mounted sink, Bathroom No. 2, note original wall and floor tile. Camera facing northeast.
Photo No. 23. Mirrored vanity, Bathroom No. 2. Note Art Deco fluorescent light fixtures. Camera facing northeast.

Tofani-DiMuzio House: Location Map

New Jersey



12 South Cambridge Avenue
City of Ventnor, Atlantic County

Universal Transverse Mercator:
18/544837.39/4344458.01

NAD_1983_StatePlane_New_Jersey_FIPS_2900_Feet
WKID: 3424 Authority: EPSG

Projection: Transverse_Mercator
False_Easting: 492125.0
False_Northing: 0.0
Central_Meridian: -74.5
Scale_Factor: 0.9999
Latitude_Of_Origin: 38.83333333333334
Linear Unit: Foot_US (0.3048006096012192)

N

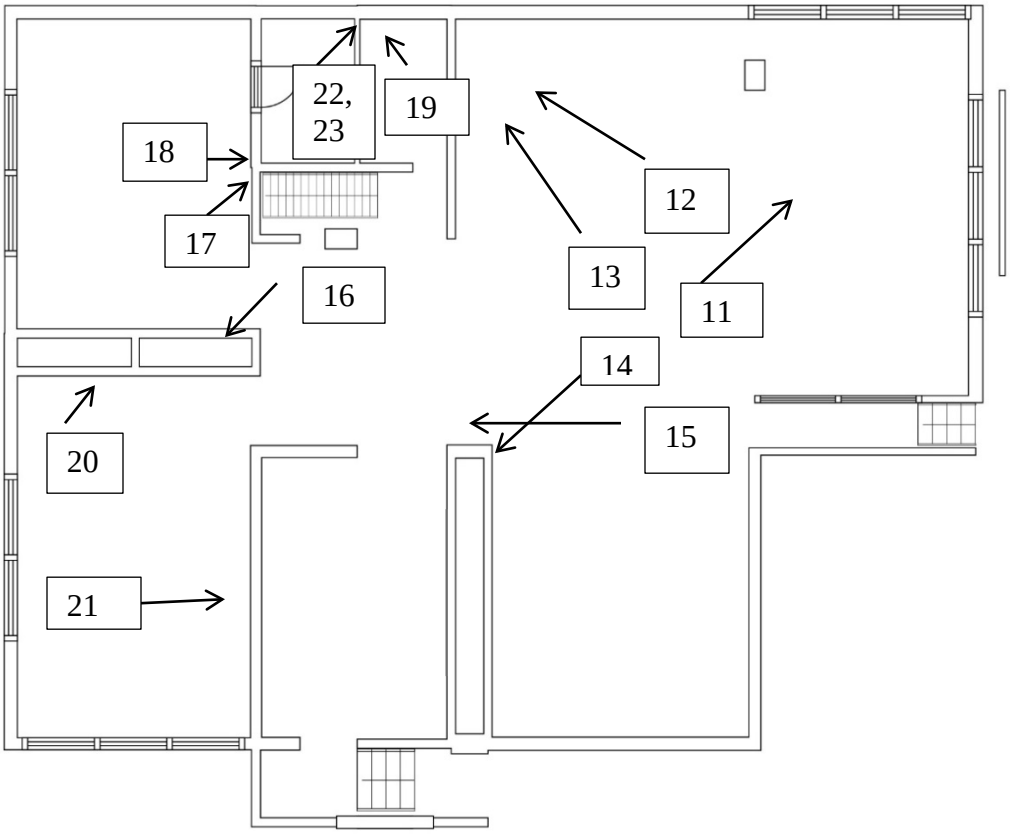
0 25 50 100 150 200
Feet

Site Plan

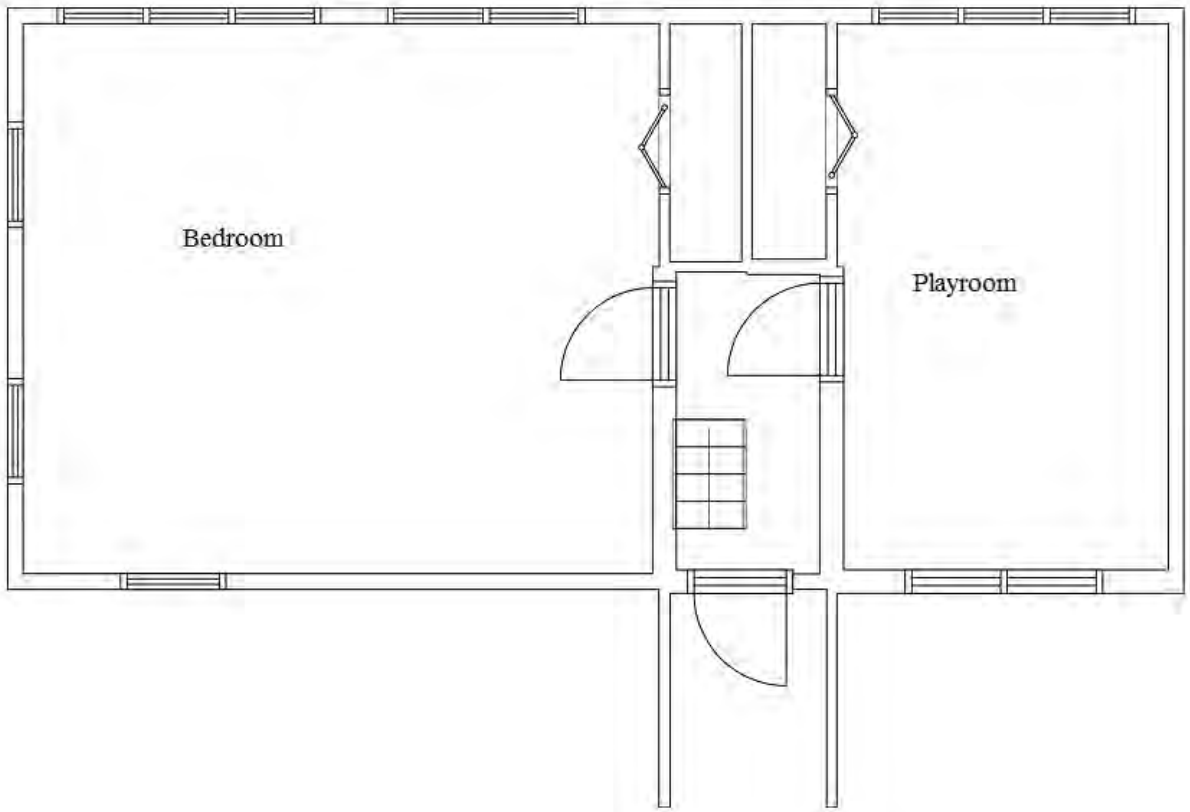
Patrick Tofani House
12 South Cambridge Avenue
City of Ventnor, Atlantic County

Tofani –DiMuzio House
Ventnor, Atlantic County, NJ
Exterior Photo Locations

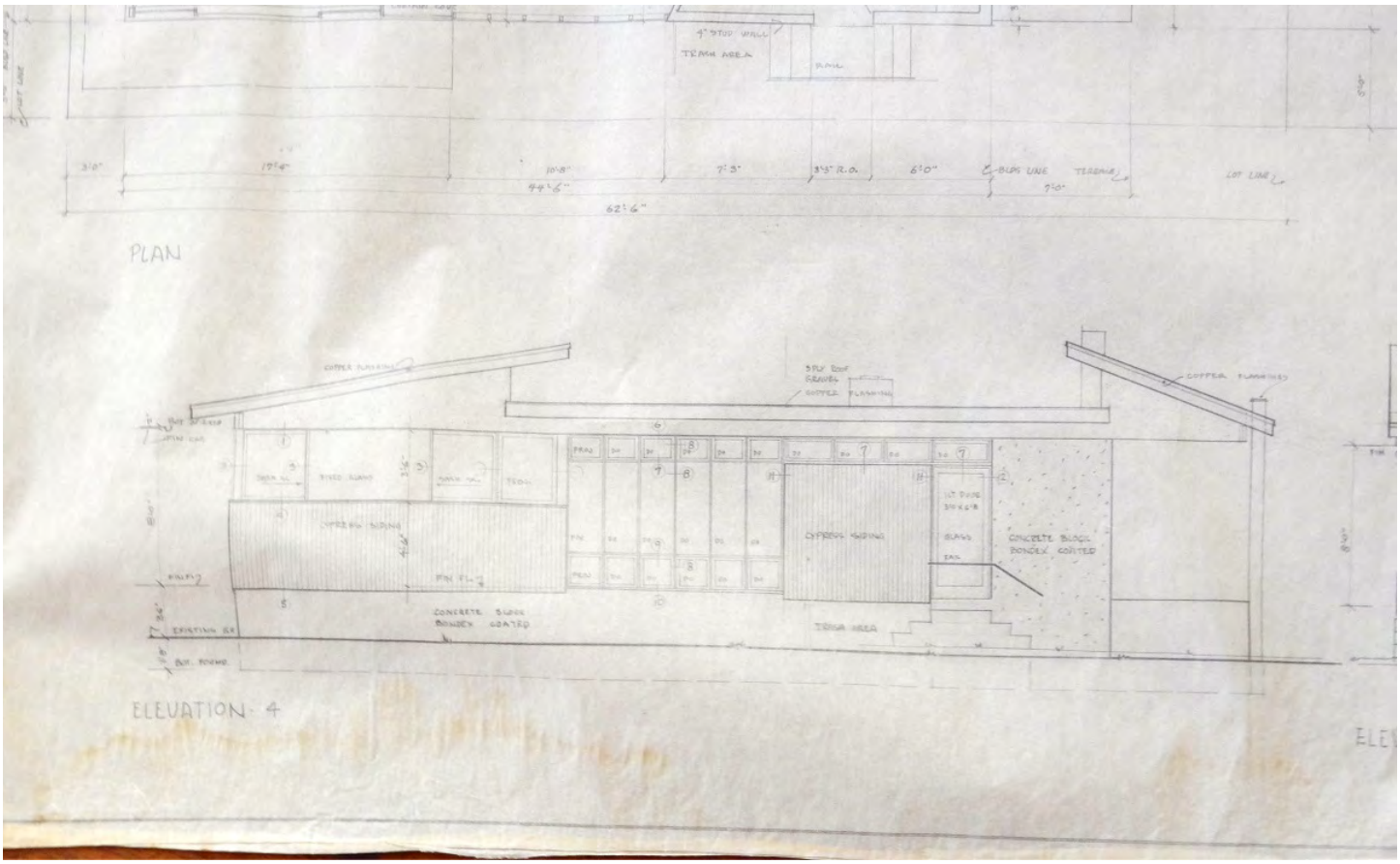
Sketch floor plan and photo angles, first floor (based upon drawings in the Tofani Collection, Athenaeum of Philadelphia)



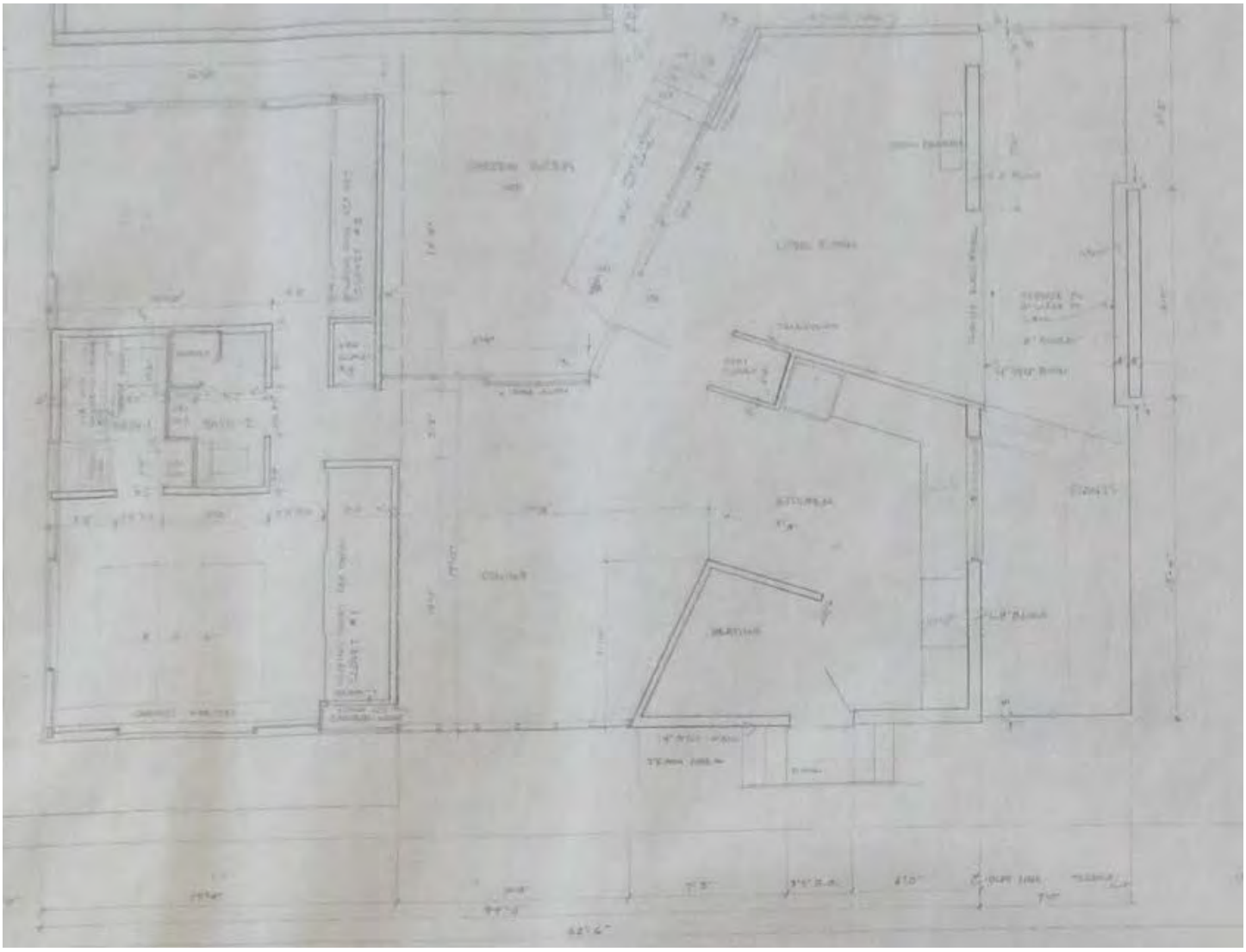
Sketch floor plan, second floor (based upon drawings in the Tofani Collection, Athenaeum of Philadelphia)



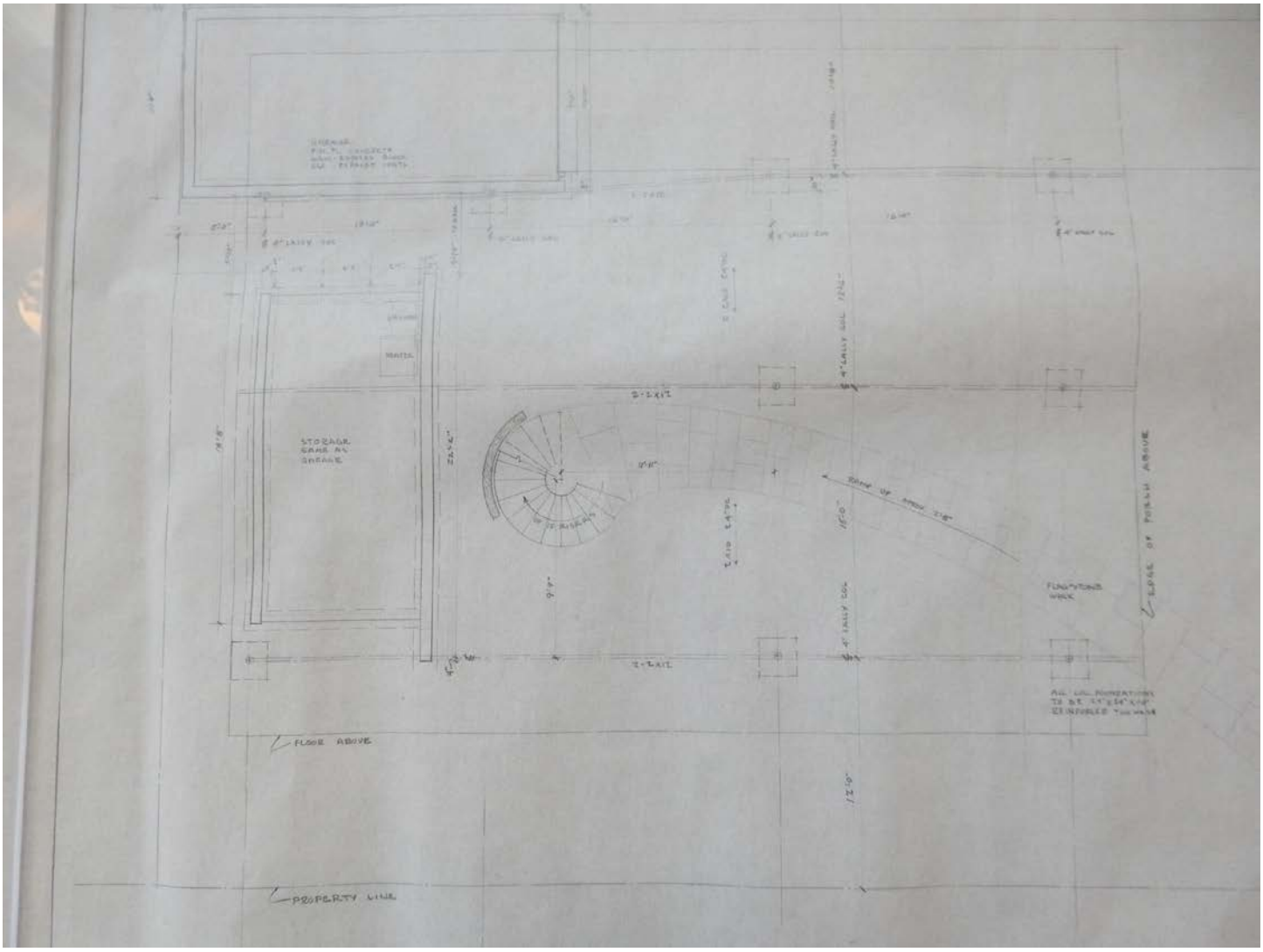
Each of these drawings is a photographic reproduction of part or all of an architectural drawing in the Arthur M. Tofani, Jr. Collection of the Athenaeum of Philadelphia. Unfortunately, due to lateness of dating on these drawings, the sequence of their creation must remain speculative.



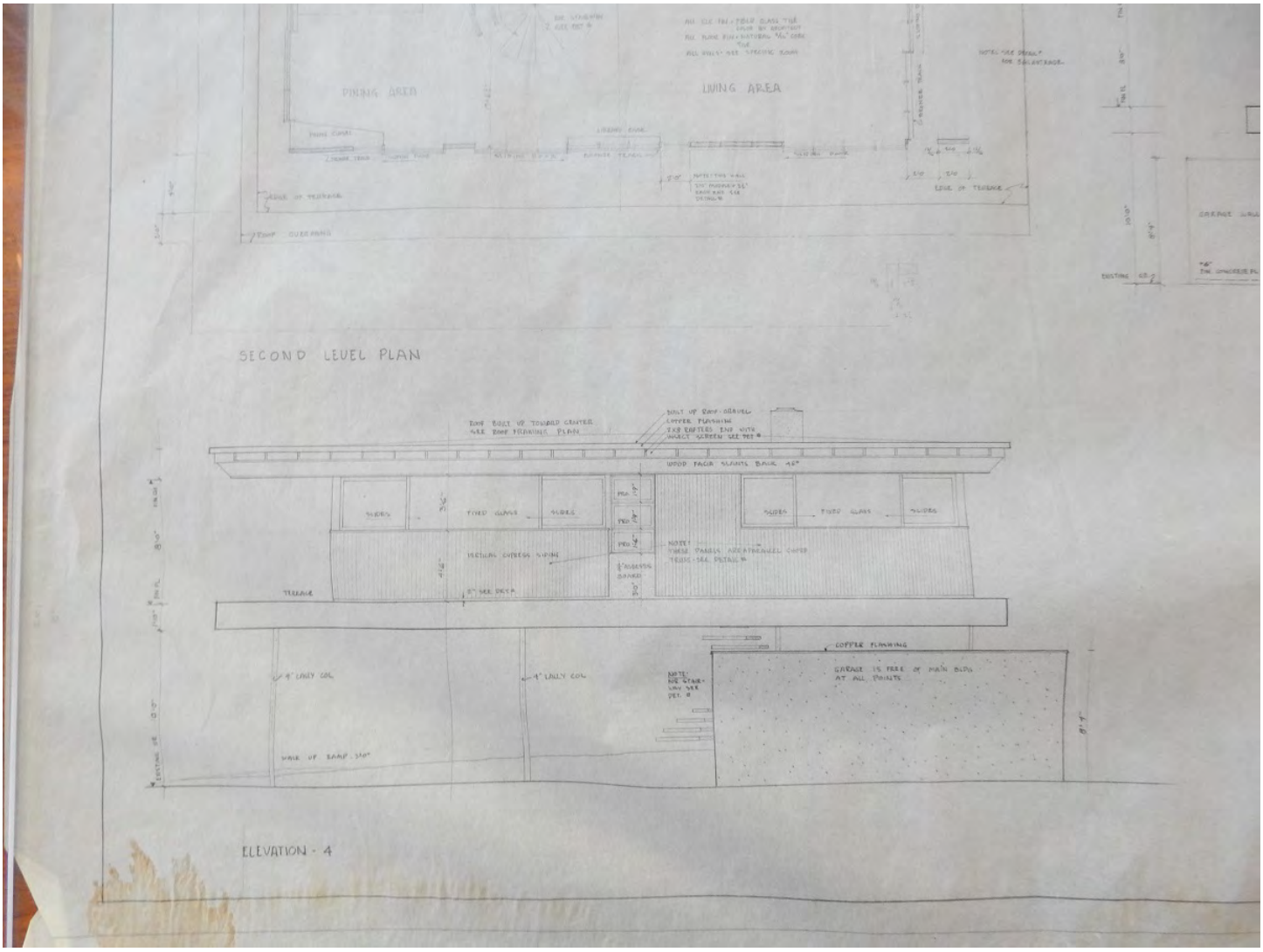
Drawing 1. Elevation drawing of one proposed design for Tofani House. Note clerestory windows beneath roof sheds.



Drawing 2. Floor plan for one proposed design of the Tofani House. Notice angled walls of living and dining rooms and garden inset on north side of house.



Drawing 3. Plan of raised first story Tofani House plan. Notice spiral staircase near center of plan.



Drawing 4. Detail of Tofani House design with raised second level living quarters.

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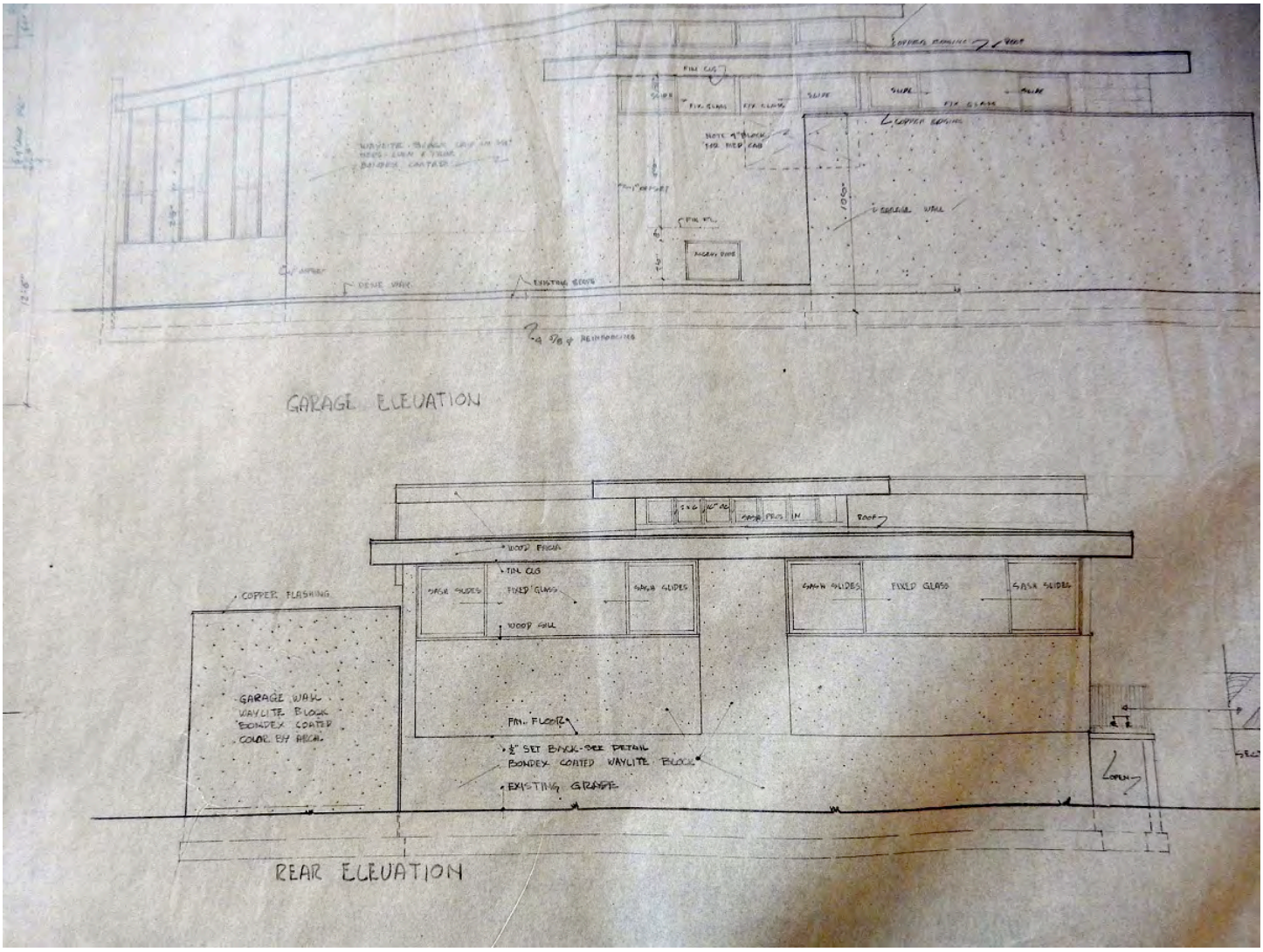
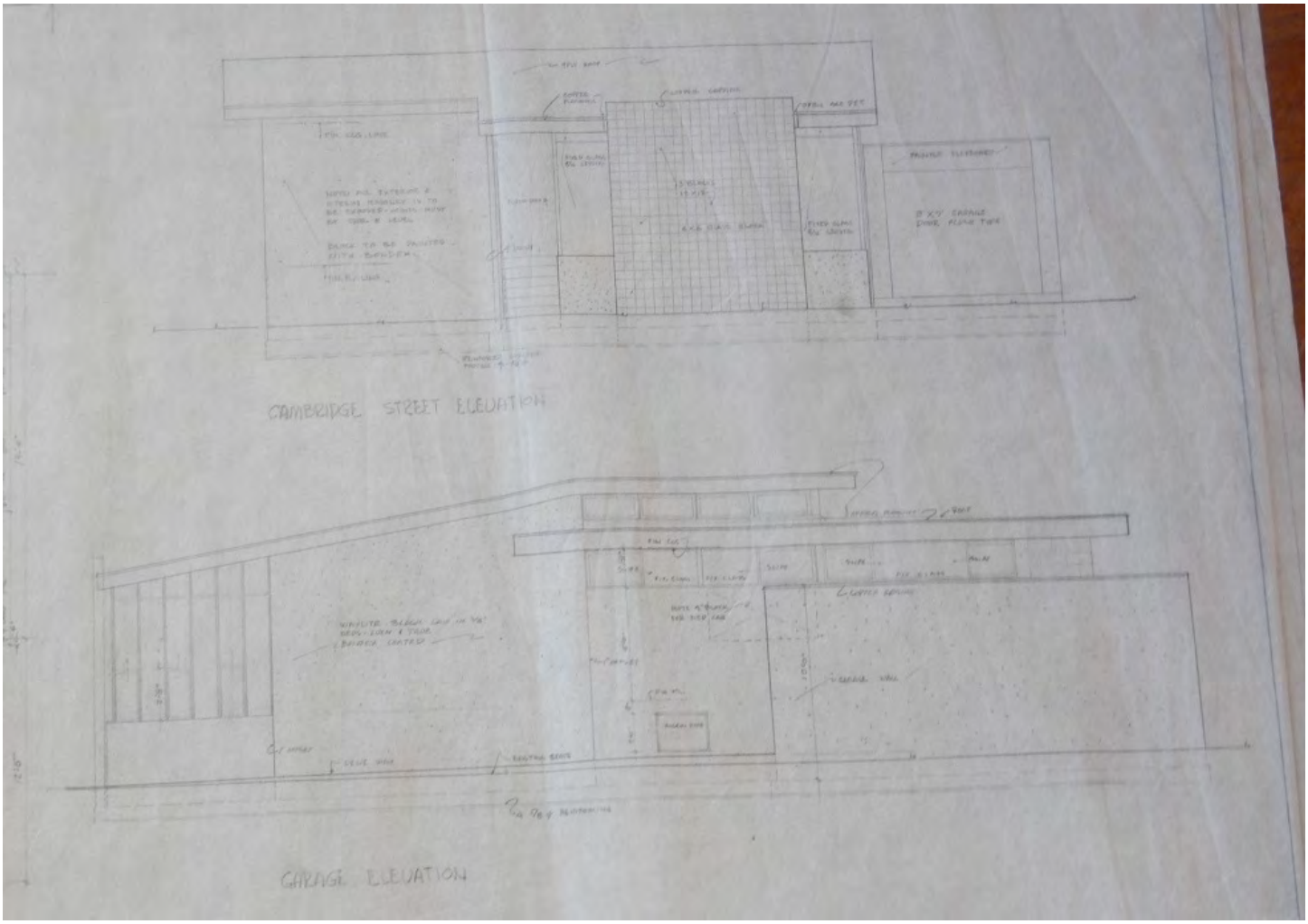
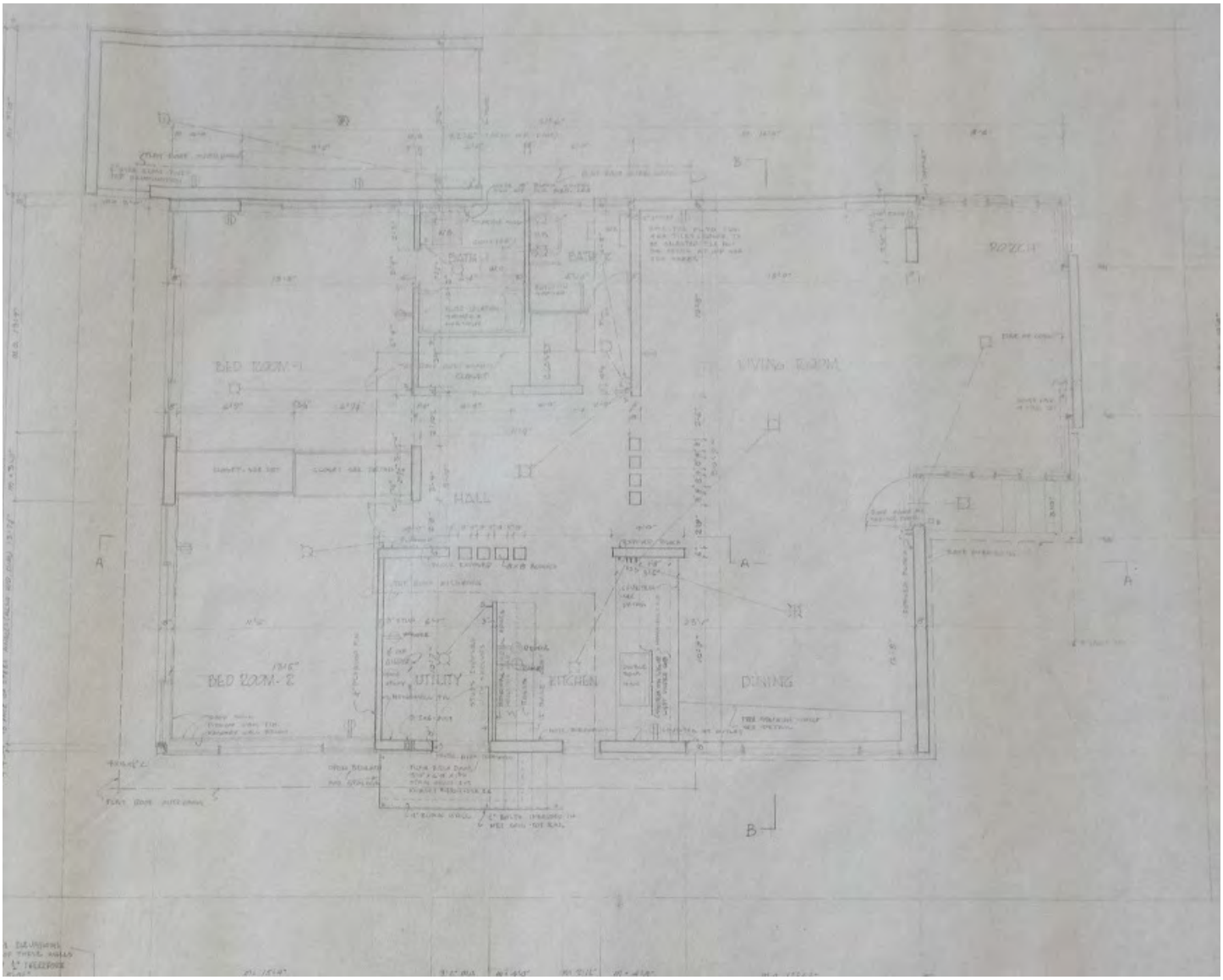


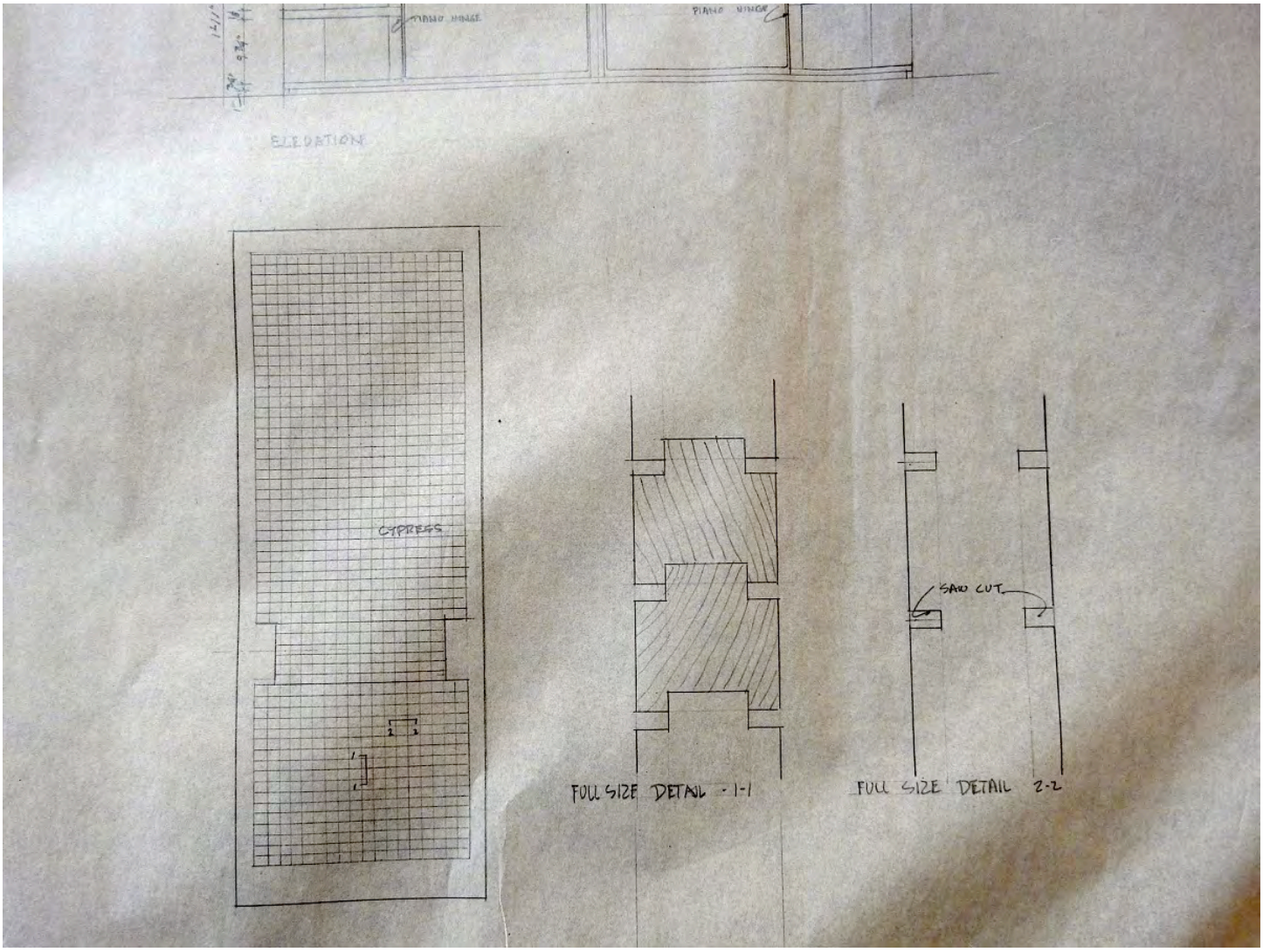
Drawing 5. Garage and Rear elevation of the 1951 Tofani House.



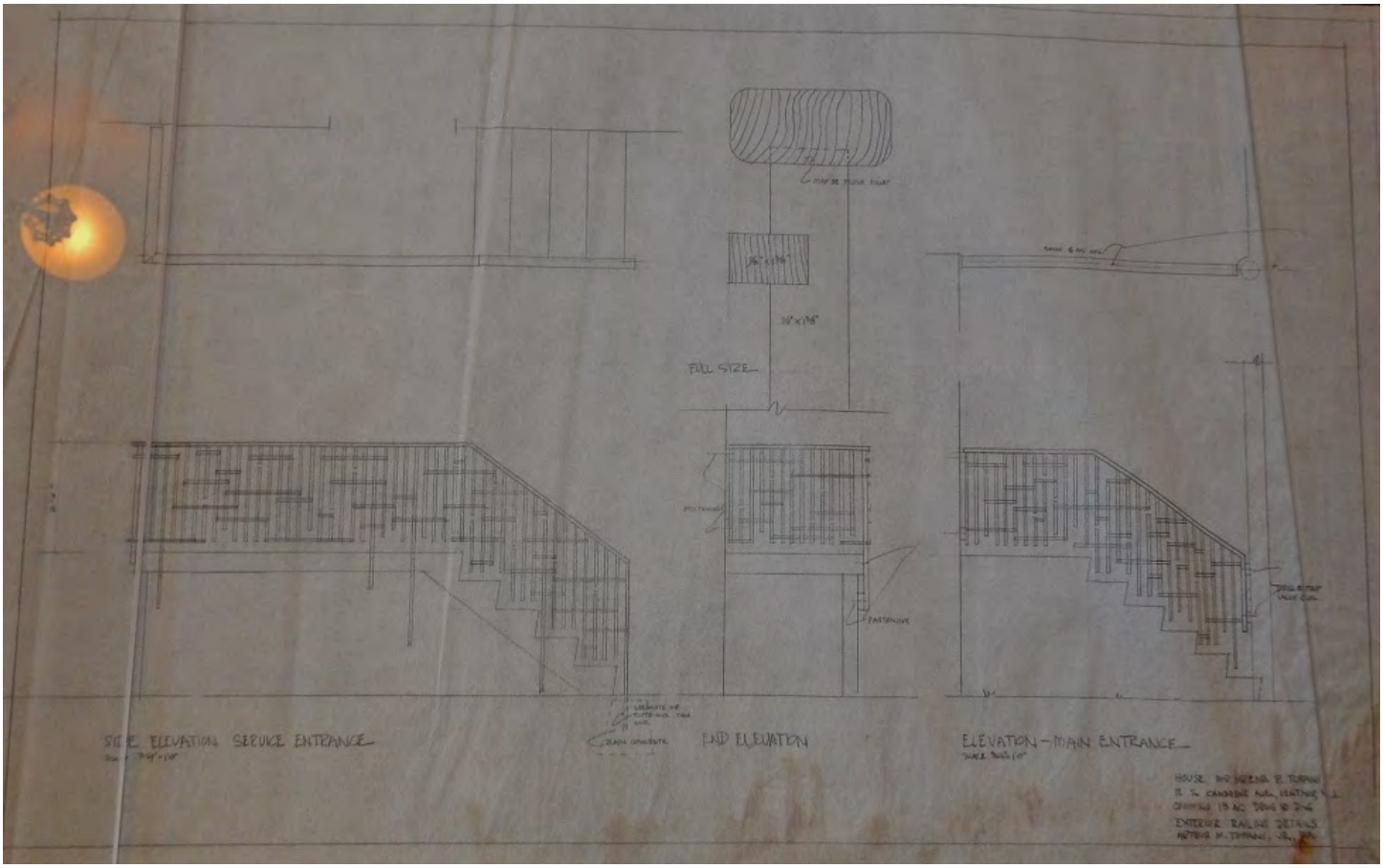
Drawing 6. Cambridge Avenue façade and garage elevation for 1951 Tofani House.



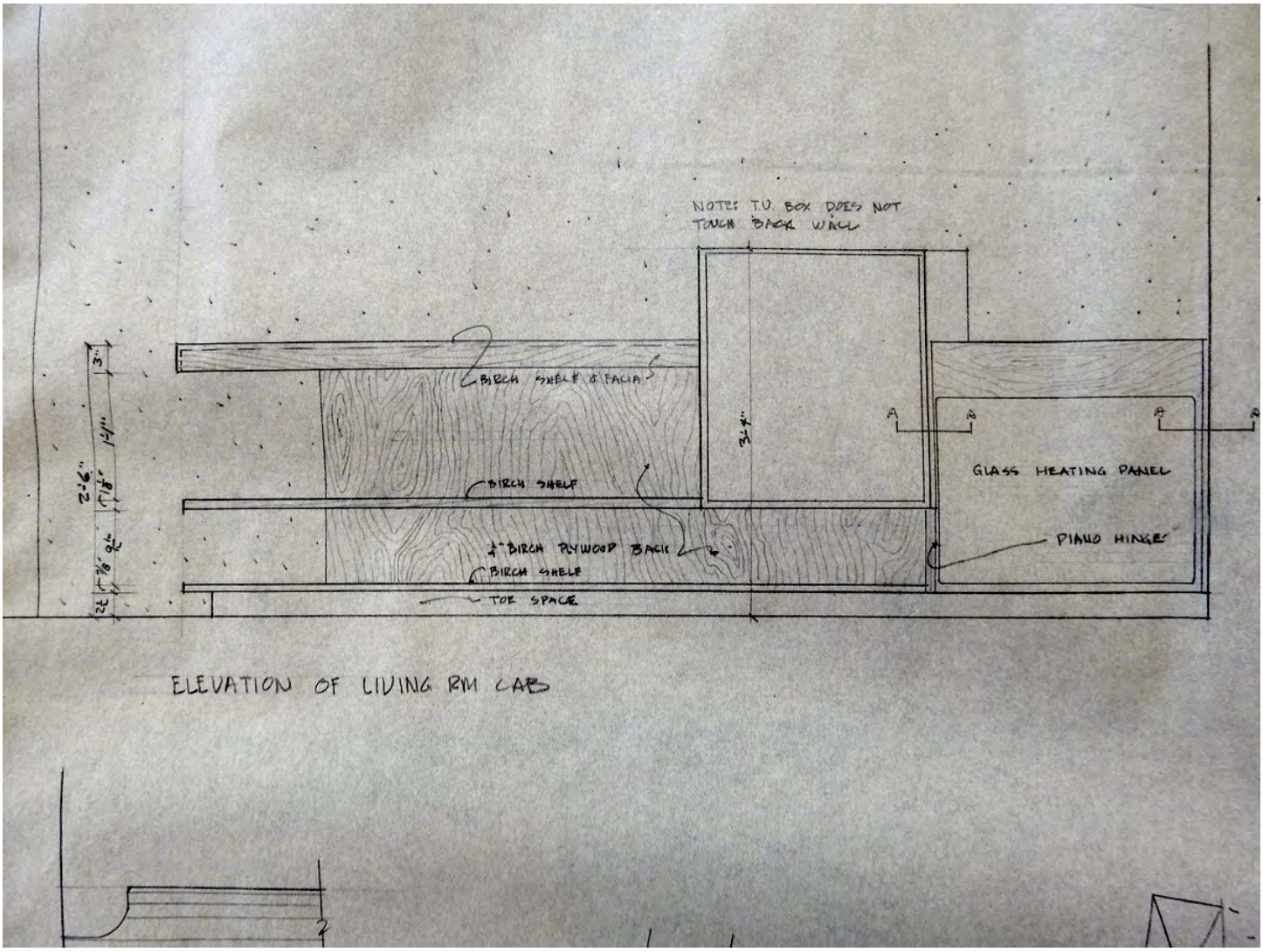
Drawing 7. Floor plan of 1951 Tofani House.



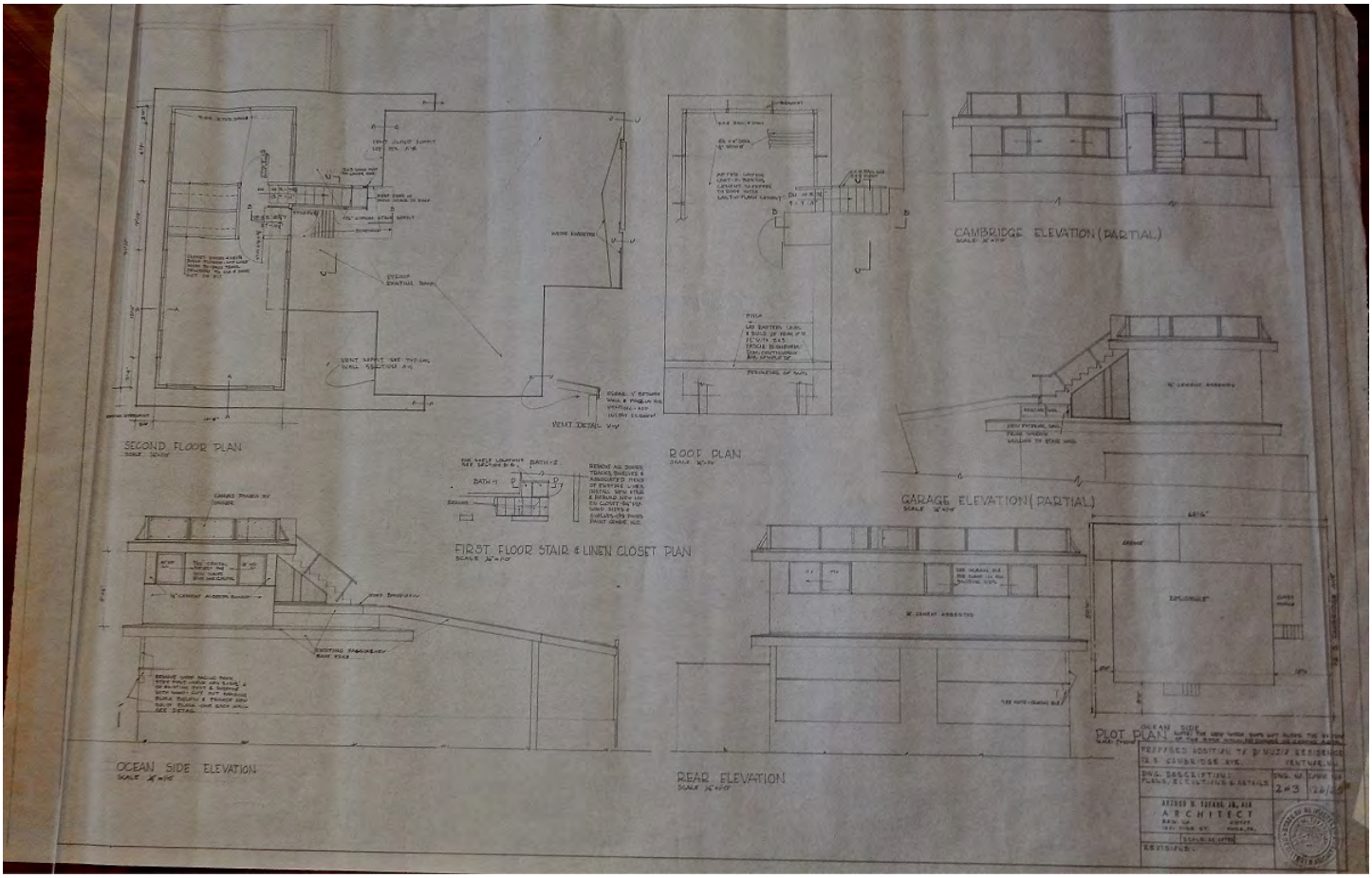
Drawing 8. Detail showing design and construction of the front door of the Tofani House.



Drawing 9. Detail showing designs for railings, Tofani House.



Drawing 10. Detail, showing design of a portion of the built-in furnishings of the living room of the Tofani House.



Drawing 11. Original plan for Tofani House, second floor addition. Note original design which includes roof on second floor living space and retention of the original shed roof front roof slope.

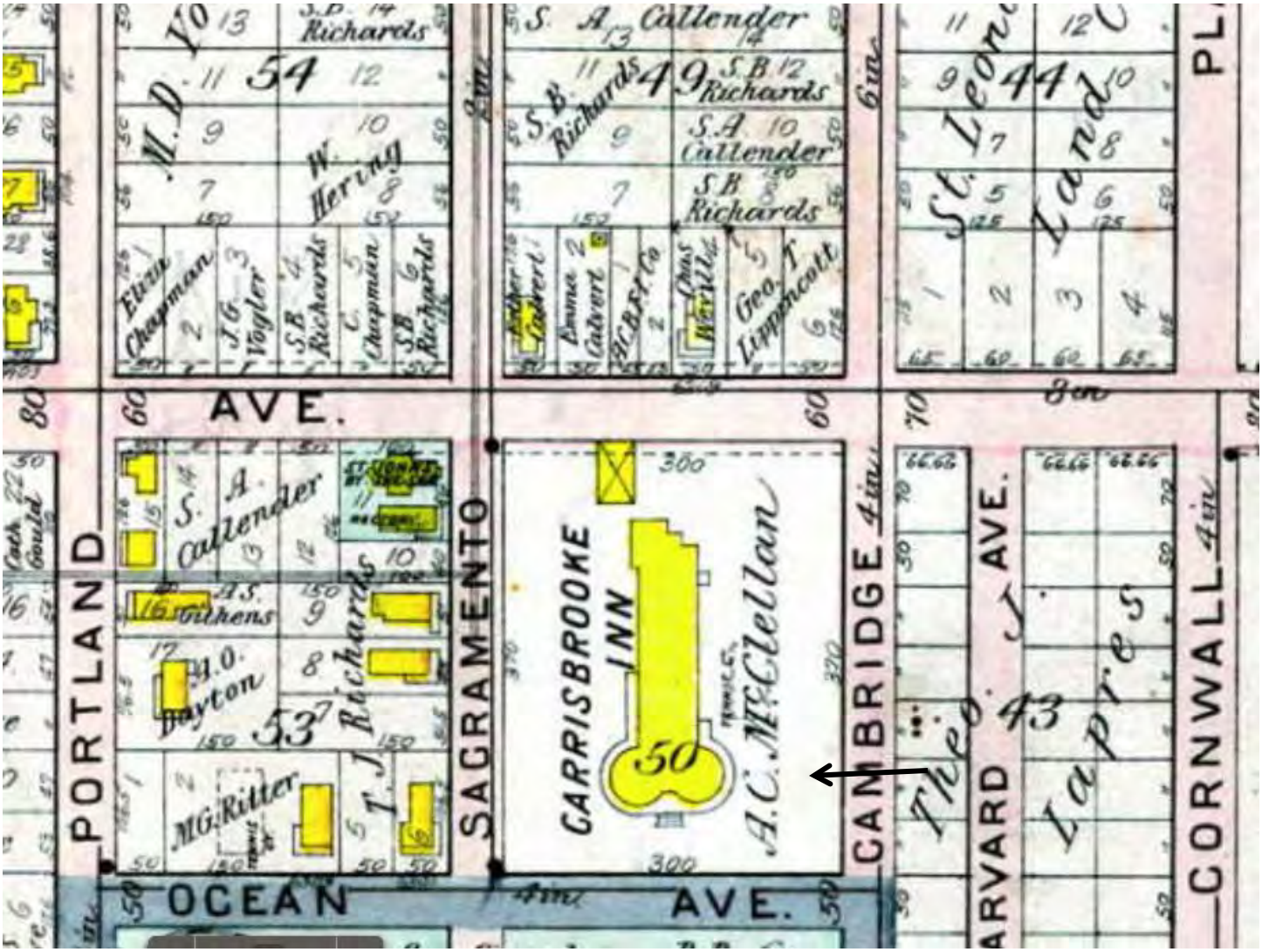


Figure 1. Detail, *Atlantic City 1908 Absecon Island - Ventnor - South Atlantic City – Longport* (Mueller 1908) showing approximate location of the Tofani House.

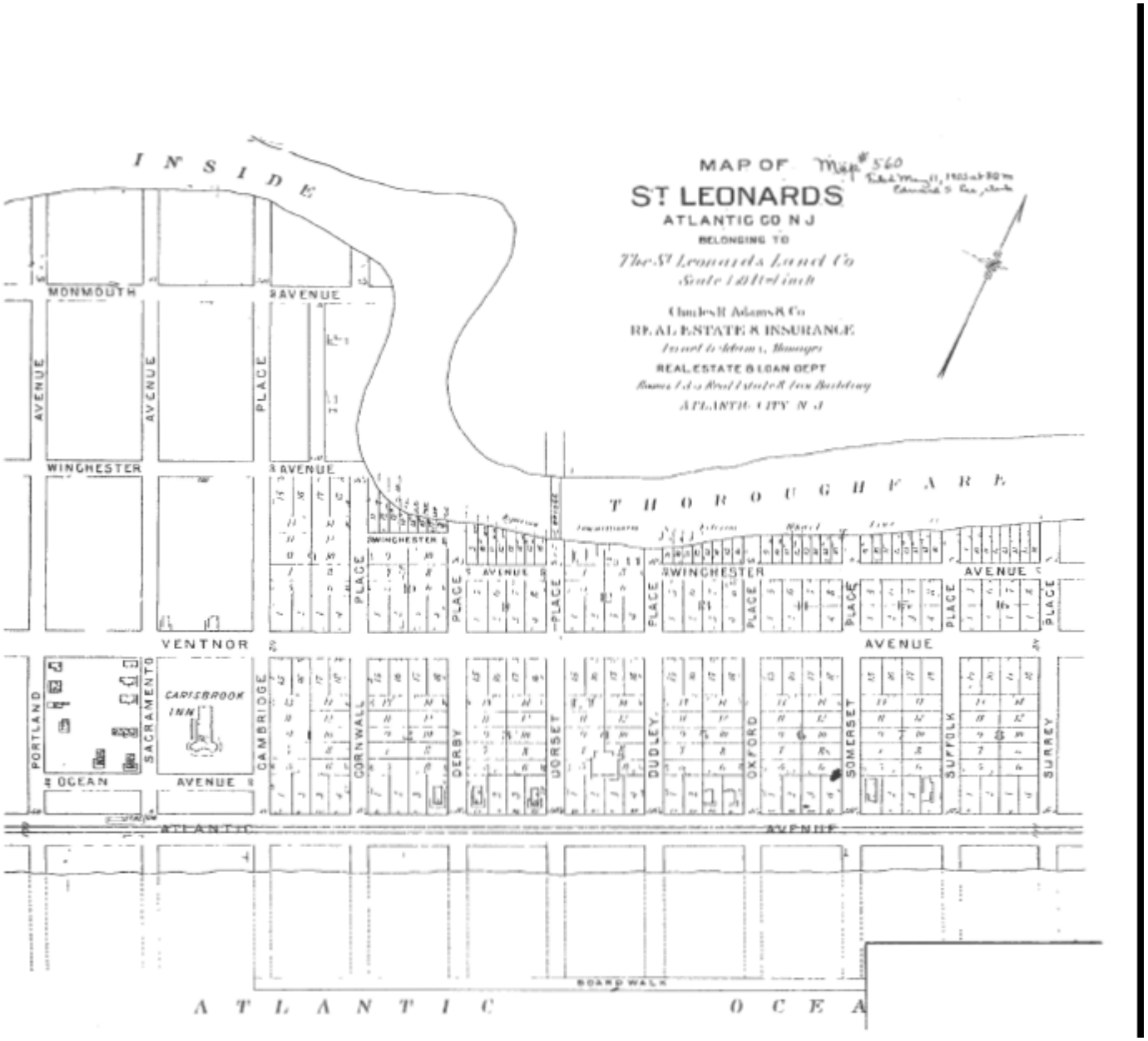


Figure 2. Map of St. Leonards, Atlantic County, N.J. Filed on May 11, 1903. Atlantic County Clerk's Office, Mays Landing, New Jersey.

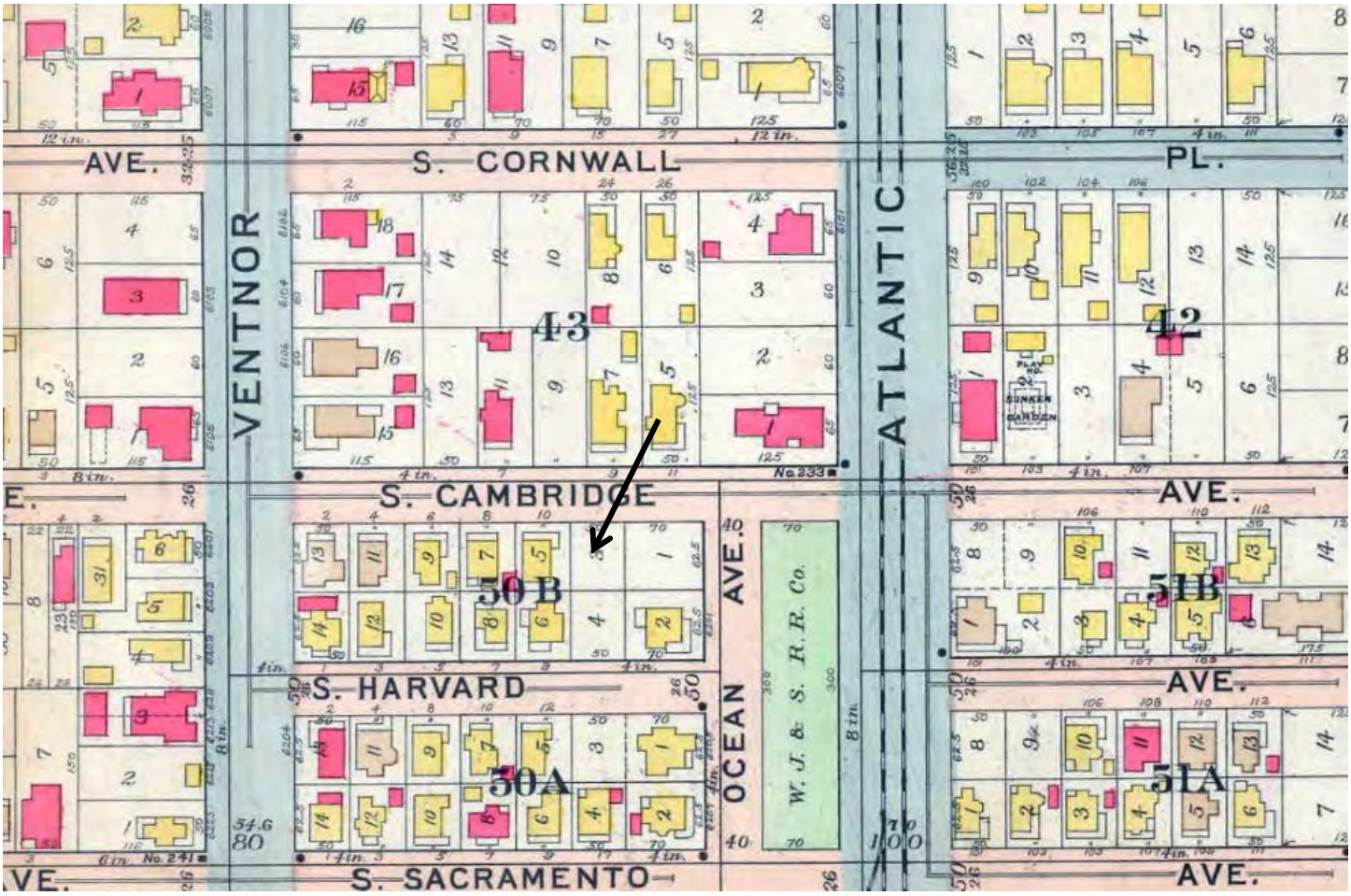


Figure 3. Detail, *Atlantic City, Volume II, Ventnor-Margate-Longport* (Plate 26) (Philadelphia: A.H. Mueller 1924), showing future site of the Pasquale Tofani House.

Supplemental Photo 1. The Lovell House, Los Angeles, California (1927-1929). Design by Richard Neutra.

Supplemental Photo 2. The Walter Gropius House, Lincoln, Massachusetts (1937-1938). Design by Walter Gropius.

HOUSE AT HARVEY CEDARS, N. J., WILLIAM LESCAZE, ARCHITECT, GEORGE DAUB, ASSOCIATE

Filling a long felt need in seaside architecture. The glass windscreen shown above is an ingenious solution of a difficult problem. Provision of an additional and unscreened upper terrace makes it possible for owners and guests to take the wind or leave it alone.

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Supplemental Photo 3. Example of 1930s Harvey Cedars shore house designed by William Lescaze and George Daub (from *The Architectural Forum*, August 1937).

Supplemental Photo 4. The Boren House, Margate, New Jersey. Design by Clifford Garner (from Philadelphia Chapter, American Institute of Architects, *Yearbook* (1951).

Supplemental Photo 5. Beach House, Barnegat, New Jersey. Design by Beryl Price
(from Philadelphia Chapter, American Institute of Architects, *Yearbook* (1954).

Supplemental Photo 6. Beach House, Barnegat Light, New Jersey. Design by Longstreth and Anderson (from Philadelphia Chapter, American Institute of Architects, *Yearbook*, 1954).

Supplemental Photo 7. Sweeton House, Cherry Hill, New Jersey. Designed by Frank Lloyd Wright (from PrairieMod website: www.prairiemod.com).

Supplemental Photo 8. Gordon Family House, Browning Road, Collingswood, New Jersey (1953). Design by Frank Weise.

Supplemental Photo 9. 50 Deer Path Lane, Princeton, New Jersey (c. 1954). Design by David Savage. From redfin.com website.

Supplemental Photo 10. Faculty housing, Institute for Advanced Study, Princeton, New Jersey. Design by Marcel Breuer (1951-1967). Photograph from video by Wanda Kaluza.

Supplemental Photo 11. Levy House. Princeton, New Jersey. Design by Marcel Breuer (1952-1956). Photograph from Curbed.com website.

Supplemental Photo 12. Courtyard, James C. Rose House, Ridgewood, New Jersey. Design by James C. Rose (1953-1954).

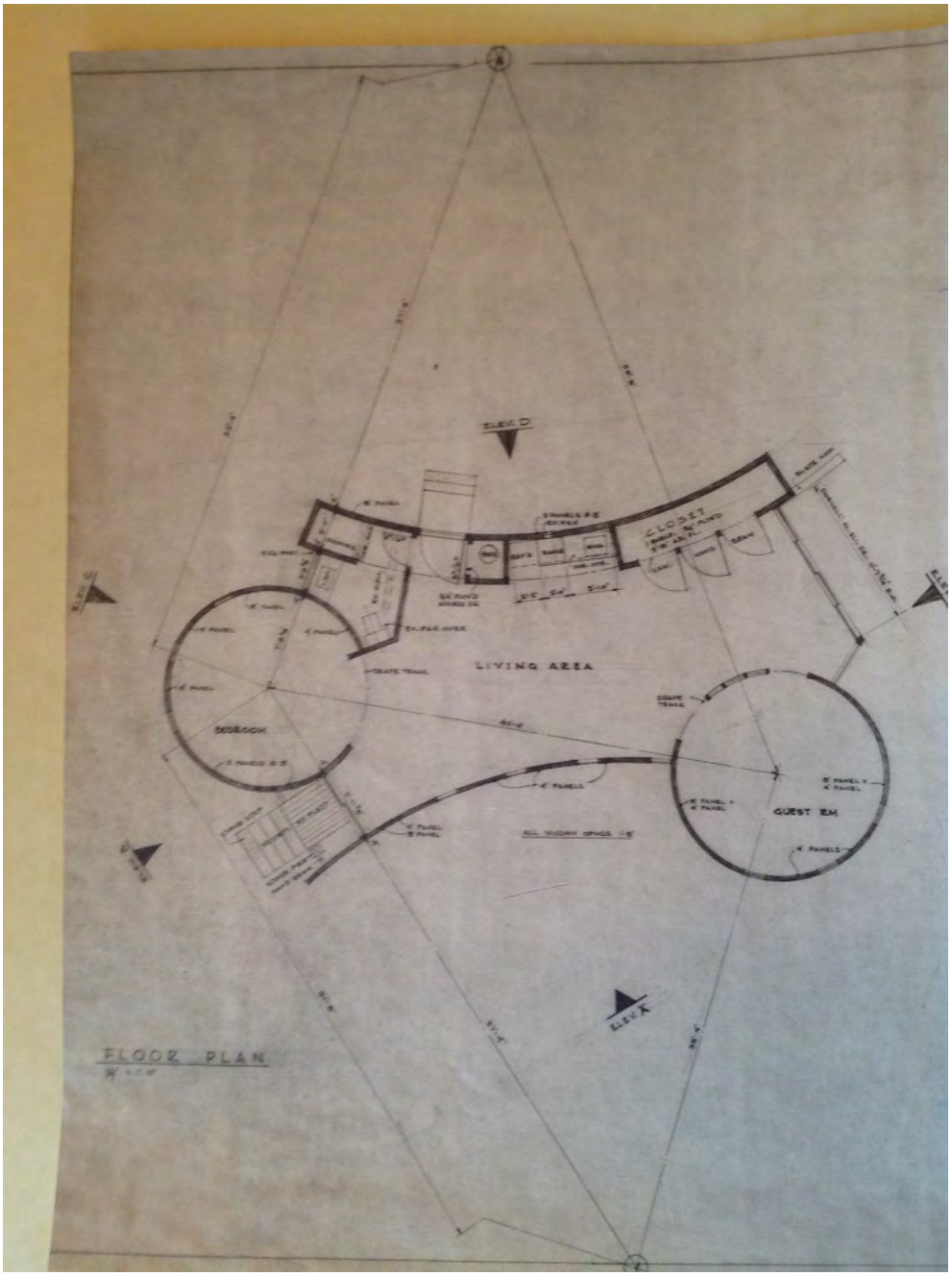
Supplemental Photo 13. The Tack House. Prickly Mountain, Warren, Vermont.
Photograph courtesy of the Fleming Museum, University of Vermont.

Supplemental Photo 14. Addition to Comegys School, Philadelphia. Copy of rendering in the Arthur M. Tofani, Jr. Collection, Athenaeum of Philadelphia.

Supplemental Photo 15. Pennsylvania State University Fine Arts Complex. Illustration from the Arthur M. Tofani, Jr. Collection, Athenaeum of Philadelphia.

Supplemental Photo 16. Edwin Heitman House, Barnegat Light, New Jersey (1961).
Photograph from the Tofani Collection, Athenaeum of Philadelphia.

Supplemental Photo 17. Edwin Heitman House, Barnegat Light, New Jersey (1961).
Photograph from the Tofani Collection, Athenaeum of Philadelphia.

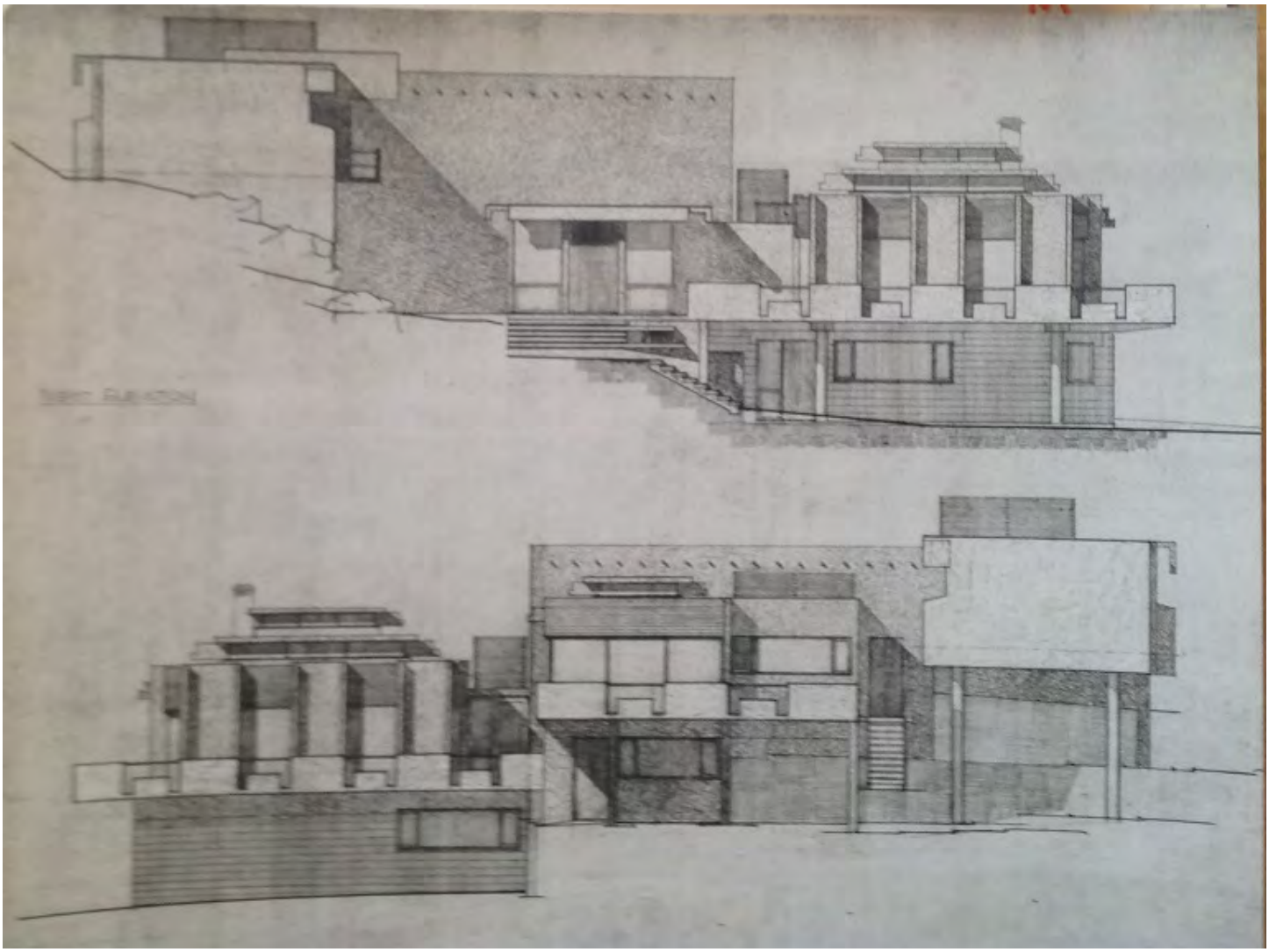


Supplemental Photo 18. Plan rendering of the Heitman House, Barnegat Light, New Jersey.
From the Tofani Collection, Athenaeum of Philadelphia.

Supplemental Photo 19. D'Onofrio Residence, Marple, Pennsylvania (1958). Exterior corner.

Supplemental Photo 20. D'Onofrio Residence, Marple, Pennsylvania (1958). Note central dip in the roof.

Supplemental Photo 21. Alexander Brown House, Nether Providence, Pennsylvania (1961).



Supplemental Photo 22. Wood House, Lower Merion, Pennsylvania (never built).

Supplemental Photo 23. Dr. and Mrs. Robert Green House, Philadelphia. Under construction.

Supplemental Photo 24. Dr. and Mrs. Robert Green House, Philadelphia. Kitchen.

Supplemental Photo 25. Dr. and Mrs. Robert Green House. Recent photograph of living room. From Toby's and Samy's Mid-Century Makeover (http://www.apartmenttherapy.com/toby-samys-mid--162207), accessed April 14, 2015.