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Portfolio submitted in support of nomination for
ACSA Distinguished Professor
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H. H. Richardson
Complete Architectural Works

Jeffrey Karl Ochsner
Henry Hobson Richardson (1838-1866) is generally considered to be the greatest American architect of the second half of the nineteenth century. He played a significant role in American architectural history, beginning with the Victorian eclecticism of the 1860s and pointing the way, by the 1880s, to Sullivan and Wright. Yet, before 1982, the literature on Richardson was surprisingly limited.

_H. H. Richardson: Complete Architectural Works_ was the first complete catalog of Richardson’s architectural designs. It covers more than 150 projects—about 85 of them built, and the rest never executed—spanning Richardson’s twenty-year professional career from 1866 to 1886.

Each project is identified with name, location, and date, and the text describes the circumstances surrounding the commission including the client, the history of design and construction, and, if built, the subsequent status of the work. Most of the entries are illustrated: unbuilt projects with surviving sketches and drawings, buildings with both contemporary and recent views. Each entry also lists selected resources, including references in print, photographs, drawings, and archival material.

As author, Jeffrey Ochsner visited all of the surviving structures and sites of many of those that have been demolished, conducted research in a wide variety of library and museum collections, consulted with scholars such as Henry-Russell Hitchcock, James F. O’Gorman, John Coolidge, and Francis R. Kowsky, wrote the text, selected the illustrations, and worked with the press.
“Now, at last, we have the whole splendid range of Richardson’s work in this admirable book, which is well printed, packed with essential information, and superbly illustrated...”

Shaping Seattle Architecture: 
A Historical Guide to the Architects

Jeffrey Karl Ochsner (editor/co-author), 1994
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Andrew Willatsen, J. C. Black house, Seattle, 1914 (destroyed); University of Washington Libraries, Special Collections Division, Willatsen collection.

Paul Thiry, Thiry family vacation shelter, Kittitas Valley, Washington, 1956; Art Hupy photo.

Bebb & Mendel, Hoge Building, Seattle, 1909-11; University of Washington Libraries, Special Collections Division, Asahel Curtis photo.

“Ochsner and his contributors are to be commended for producing a well-researched, well-written and beautiful book.”
- Janet Ore, Pacific Northwest Quarterly, Summer 1996
Distant Corner: Seattle Architects and the Legacy of H.H. Richardson
Jeffrey Karl Ochsner and Dennis Alan Andersen, 2003

University of Washington Press, 2003
(hardcover)
7-1/2 x 11 inches
448 pp., 234 illus.

After the Great Seattle Fire of June 6, 1889, destroyed the city’s commercial core, Seattle citizens turned their energies to rebuilding. A remarkable number of buildings, most located in the present-day Pioneer Square Historic District, were permitted within a few months and constructed in the next few years.

Seattle’s leading post-fire architect, Elmer Fisher, specifically cited the influence of H. H. Richardson and the Romanesque Revival on the new buildings of relatively unadorned masonry, with round-arched openings—an architectural language that conveyed strength and stability without elaborate decorative treatment.

Distant Corner explores the brief but powerful influence of H. H. Richardson on the building of America’s cities, and his specific influence on the architects charged with rebuilding Seattle. Early chapters on the pre-fire city, late nineteenth century building technologies, and the rise of Richardson set the context for the succeeding chapters that examine the work of the Seattle’s post-fire architects. The book closes with the Panic of 1893, which halted the city’s building boom, saw the closing of many architects’ offices, and forever ended the influence of the Romanesque Revival in American architecture.

With detailed endnotes, and an appendix listing the major works of the city’s leading architects, Distant Corner presents a scholarly but accessible case study of the architecture in an American city at the end of the nineteenth century.

As primary author, Jeffrey Ochsner shared in the research, wrote the text, and worked directly with the editor and designer at the press. Funding in support of publication was received from the Graham Foundation for Advanced Studies in the Fine Arts.
"Due to its thorough scholarship and readability, Ochsner and Andersen’s account is an excellent model for a city’s architectural and urban history at a key moment in its development. This book is a fascinating case-study of an important American city..."

- Kathleen Curran, H-Net Reviews (on-line), February 2005
In their 1982 *Guide to Architecture in Washington State*, Sally Woodbridge and Roger Montgomery described the influence of Lionel H. (“Spike”) Pries (1897-1968) on the post-World War II generation of Northwest architects as “profound.” Among Pries’s students were architects of national and regional significance such as Minoru Yamasaki, A. Quincy Jones, Paul Kirk, Roland Terry, Victor Steinbrueck, Fred Bassetti, Perry Johanson, Wendell Lovett and many others; virtually all of them cited Pries as the most important mentor in their early architectural careers. Yet before 2007 Lionel Pries’s story remained largely unknown.

*Lionel H. Pries, Architect, Artist, Educator: From Arts & Crafts to Modern Architecture* documents and interprets Lionel Pries’s evolution as architect, teacher and artist, and shows how Pries absorbed and synthesized disparate influences and movements in design, including the new architecture he encountered in Mexico, to create his personal interpretation of modernism.

This book presents a vivid portrait of Pries as an inspirational teacher at the University of Washington, who was abruptly fired in 1958 after thirty years of teaching (the basis for the dismissal, Pries’s sexual orientation, was concealed at the time).

*Lionel H. Pries* is a comprehensive, well-illustrated biographical monograph that broadens our understanding of twentieth-century Modernism and of the history of architectural education.

As author, Jeffrey Ochsner was responsible for all aspects of this project.

Funding in support of publication was received from the Graham Foundation for Advanced Studies in the Fine Arts.
Barney Grevstad, "Court for a residence," sophomore analytic, fall 1932 or winter 1933 (studio taught by Lionel Pries and Lance Gowen); watercolor on stiff paper, 30 x 40 inches; UW Libraries, Special Collections Division, Architecture Student Archive.

Emmett Wahlman, "Shelter for petroglyphs," junior monochrome wash presentation, fall 1952 (studio taught by Lionel Pries and others); watercolor on stiff paper, 30-3/4 x 40-1/2 inches; UW Libraries, Special Collections Division, Architecture Student Archive.

Roland Terry, "Major New Lighthouse on Rocky Headland at Cape Mendocino, California," sophomore project, spring 1937 (studio taught by Lionel Pries and Lance Gowen); watercolor on stiff paper, 40 x 30-1/4 inches; UW Libraries, Special Collections Division, Architecture Student Archive.

"...a welcome contribution to the history of architecture and architectural education in the United States."

- Christine O’Malley,
  *Pacific Northwest Quarterly*,
  Winter 2008-9
Lionel H. Pries, Architect, Artist, Educator: From Arts and Crafts to Modern Architecture
Jeffrey Karl Ochsner, 2007


Lionel H. Pries, Max and Helen Gurvich house, Seattle, 1964-65; photo courtesy of Max and Helen Gurvich.


“The scholarship, critical judgment, and production values behind this book are exceptionally high.”
- Christopher Thomas, Journal of the Society of Architectural Historians, June 2009
Furniture Studio: Materials, Craft, and Architecture
Jeffrey Karl Ochsner, 2012 (forthcoming)

Furniture Studio: Materials, Craft, and Architecture documents and explores the furniture design and fabrication studios offered by the University of Washington Department of Architecture from 1989 to the present.

The furniture program, initiated and led for the first two decades by Andris (“Andy”) Vanags (recently succeeded by Kimo Griggs) has received significant recognition—since 1990 projects by UW students have routinely won awards in competitions, not infrequently beating projects by professional furniture designers. This recognition is remarkable, given that the furniture is designed and built in just ten weeks by architecture students, most of whom have little or no prior experience in furniture design (and some of whom have had little previous experience with power tools and equipment).

Furniture Studio: Materials, Craft, and Architecture addresses much more than just the appearance of the student projects or just these awards. A primary aim of the book is to document the experience of students, whose learning encompasses materials and their appropriate use, discipline and craft, connections and detail, and fundamental understandings of durability, maintainability and permanence.

This book argues that the lessons of a studio focused on designing and making furniture directly address ethics and sustainability, as well as the process of translating design ideas, through the designers’ own hands, into objects in the (real) world.

Furniture Studio brings to light the success of this component of design education and reveals its influence in preparing architects to address the challenges of a sustainable future.

As author, Jeffrey Ochsner was responsible for all aspects of this project.
Furniture Studio: Materials, Craft, and Architecture
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Andy Vanags explaining use of the jointer, Architecture 504 furniture studio, winter quarter 2009; photo by Ernie Pulford.

Shop Manager Penny Maulden assisting Carl Servais with his maple frame for console table, Architecture 504 furniture studio, winter quarter 2002; photo by Paula A. Patterson.

Catharine Killian presenting her bench at the Architecture 402 furniture studio final review, spring quarter 2010; reviewers from left to right: Bob Spangler, Kimo Griggs, Chris Armes, Andy Vanags, Bill Suhr; photo by Caroline Davis.
Furniture Studio:
Materials, Craft, and Architecture
Jeffrey Karl Ochsner, 2012 (forthcoming)

Billy Stauffer, lounging chair; Oregon black walnut, leather; 37 x 27 x 25 inches; Architecture 504 furniture studio, winter quarter 2004; photo by John Stamets.

Trevor Schaaf, console table; steel, eastern maple; 36 x 54 x 13 inches; Architecture 504 furniture studio, winter quarter 1998; photo by John Stamets.

Sara Wise, dining table; wenge, steel; 29.5 x 96 x 42 inches; Architecture 504 furniture studio, winter quarter 2005; photo by John Stamets.

Jeffrey Frechette, lounging chair; ash, steel, and leather; 43 x 62 x 25 inches; Architecture 402 furniture studio, spring quarter 1996; photo by John Stamets.
A Space of Loss: 

The Vietnam Veteran Memorial

JENNY KUO-OKAMOTO, University of Washington

Free floating quotes may escape the wall in which they are inscribed; the body of a writer is still, however, the site of the narrative. In this essay, I explore how the Vietnam Veterans Memorial in Washington, D.C. is constructed around the narrative of the American soldier andgrunt, and the sensation of the loss of this identity. The memorial serves as a site of mourning for those lost in the Vietnam War, offering a space for reflection and remembrance.

The Vietnam Veterans Memorial is a site of narrative, where the stories of those who gave their lives in the Vietnam War are inscribed on its surface. The memorial is a space of loss, where the bodies of the dead are replaced by images of the lost, and the senses of the living are filled with the sounds of the forgotten. In this space, the bodies of the dead are reimagined, and their stories are retold. The memorial is a site of mourning, where the stories of the lost are told, and the senses of the living are filled with the memories of the forgotten.

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Other Publications
Jeffrey Karl Ochsner, 1980-present

Since about 1980, Jeffrey Ochsner has published articles addressing architecture and architectural history in a variety of architectural journals and other venues. Some examples are listed below.

**JAE**


**JSAH**


**PNQ**

“Rainier Vista from the AYP to the University of Washington.” Pacific Northwest Quarterly 100 (Summer 2009): 55-69.


**Selected Invited Essays**
