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THE MUSEUM OF MODERN ART  
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In cooperation with the Museum of Modern Art, the American Federation of Arts announces the fifth of its new series of "Art in America" programs, to be broadcast over Station WJZ and national network Saturday, November 3, from 8:00 to 8:20 P.M. Eastern Standard Time. The program will be in dialogue, from material prepared by Professor Henry-Russell Hitchcock, a leading architectural critic. The subject will be "America's Nineteenth-Century Contributions to Architecture: Our First Great Modern Architect and the Skyscraper."

Modern American architecture may be said to have begun with Henry Hobson Richardson shortly after the Civil War. Richardson was graduated from Harvard in 1859. He then went to Paris, where he studied architecture in the Ecole des Beaux Arts and worked for several years with architects of that city. When he returned to this country he used the principles of architecture he had learned abroad, but he carried them out in a way particularly suited to the American conditions of his day. Although he turned to Romanesque architecture for inspiration, he planned his buildings functionally, making exterior design conform to interior needs. This practical approach to architectural problems is the fundamental principle of modern architecture today. It was revolutionary in the seventies and eighties, when the chief concern was for the outward ornamentation of buildings.

Richardson died in 1886, but his influence and following from the mid-seventies to 1893 was the greatest in this country, and he was the first American architect not only to be respected but followed in Europe. During his lifetime the

United States took a commanding place in world architecture.

In the latter half of the nineteenth century this country gave the world not only a great architect but an entirely new form of construction--the skyscraper. Skyscraper construction is not a matter of height. It is a new principle of building radically different from the masonry type of construction in use since the pyramids. It was not a sudden invention but a development through several decades in which technical advances made possible the support of a building of any height by a metal skeleton rather than by masonry walls. In 1848 cast iron was introduced in New York by Bogardus. In the fifties metal skeleton construction began gradually to displace supporting masonry walls. In 1868 buildings higher than six stories became practical by the introduction of the elevator.

In 1884, Major Jenney began the Home Insurance Building in Chicago. He constructed it with a metal skeleton which carried the entire interior weight and partially supported the exterior masonry walls. In 1887, in the Tacoma Building in Chicago, the entire weight of the building, including the exterior sheathing, was carried by the metal skeleton, and true skyscraper construction came into existence.

In the 90's Louis Sullivan was the first to express the interior construction of a skyscraper in exterior design. The Carson, Pirie & Scott Building in Chicago, built in 1899, is the best example of his horizontal facade design, which is particularly logical for steel construction.

The "Art in America" programs broadcast every Saturday night from October 6 to January 26 are a continuation of the series initiated by the General Federation of Women's Clubs and made possible through the cooperation of the Carnegie Corporation of New York, the American Federation of Arts, the National Advisory Council on Radio in Education, The National Broadcasting Company, The Metropolitan Museum of Art, The Art Institute of Chicago and the Museum of Modern Art.