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In accordance with requests from several newspapers we are releasing information concerning "Art in America" programs the Saturday and Sunday that precedes each broadcast. The information may be used, of course, anytime during the week of the broadcast.

In cooperation with the Museum of Modern Art, the American Federation of Arts announces the seventh of its new series of "Art in America" programs, to be broadcast over Station WJZ and national network Saturday, November 17, 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 critic and historian of modern architecture. The subject will be "Frank Lloyd Wright and the International Style in Architecture."

America's chief contribution to twentieth-century architecture has been an architect--Frank Lloyd Wright. In the early part of this century he was a prophet of modern architecture almost without honor in his own country, but watched all over the world for his originality and genius. Much of the modern architecture in Europe during recent years owes a great deal to the early example of Wright.

Wright began in the nineties as a pupil and disciple of Louis Sullivan. Sullivan's achievements, however, were all in the field of commercial structures whereas Wright recreated in terms of his own genius all types of building. His first success was with suburban dwelling houses early in this century. They were called "prairie" houses chiefly because the region around Chicago was the only section of the United States that had the courage to patronize an original and thoroughly American architect at a time when the rest of the country was insisting on European imitations.

Even in his early houses, Wright had the courage to throw tradition to the winds and build in an entirely new fashion. They are all distinguished by a form of design which he originated--open planning both in exterior and interior treatment. His windows

form bands that run the full length of the house. His walls are intersecting planes gathered beneath the covering planes of wide-eaved, low-pitched roofs. His interiors are not composed of separate rooms but are treated as single, flowing spaces only partly divided.

Wright was a pioneer in the use of new materials or materials that had not been considered suited to the uses to which he put them. He created for these new or unusual materials types of structural expression and even ornamental detail which were so logical as to appear wholly fresh and startling. In the 1920's, working in the Southwest, he developed a new type of construction--precast concrete blocks with reinforcement in the joints--which encouraged a new and more rigid type of design. He is still experimenting with new materials, and near his home in Wisconsin he conducts a stimulating architectural school.

Among the best examples of Wright's designs are the Larkin Administration Building (1904) in Buffalo, the Unity Temple (1905) in Oak Park, Illinois, the Robie house (1908) in Chicago, the Millard house (1921) in Pasadena, and the Jones house (1931) in Tulsa, Oklahoma.

Now, in the second quarter of the twentieth century, American architecture is beginning to be influenced by modern, post-War European building, which in turn was partially inspired by Wright's early work. Open planning, composition in planes instead of in solid masses, horizontal lines, design that frankly follows constructional form, and ingenious yet logical use of new materials are characteristics of what is generally called the International Style of present-day architecture. It is too early yet to be certain, but the Chicago's 1933 Century of Progress will probably do for modern architecture what the Fair of 1893 did to revive academic architecture. This is not because the 1933 Fair buildings were all excellent in design (some of them were very bad indeed), but because all the buildings were in intention modern and were widely accepted by the general public which forty years before was carried away by the classical splendors of the 1893 World's Fair.

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.

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