

THE ARTS AND CRAFTS ARCHITECTURE OF EDEN SMITH

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Eden Smith was born in England in 1859, just two years after both W.R. Lethaby and C.F.A. Voysey, and ten years before Sir Edwin Lutyens. This places him within the generation of Arts and Crafts architects that followed such innovators as Philip Webb and John Dando Sedding. Much of our knowledge of the architects of the Arts and Crafts Movement originates from Hermann Muthesius's 1904 book on the British Domestic Revival of the late nineteenth century, *Das englische Haus*, and it seems probable that had Eden Smith practised in England, rather than Canada, his earlier buildings would have been included therein.

Before examining the evidence, we need definitions of both "Arts and Crafts" and "Arts and Crafts architecture," for there is much misunderstanding of the terms. In his later years, Dante Gabriel Rossetti spoke of the Pre-Raphaelite Brotherhood as little more than a youthful fling. Defying this negative opinion, the brotherhood did sow the seeds for at least two important trends that have since become recognizable as the Aesthetic Movement and the Craft Guild or Arts and Crafts Movement. I am confining "Arts and Crafts" to the activities of members of the Art Workers' Guild (founded 1884), the Arts and Crafts Exhibition Society (founded in 1888), and those in sympathy with them. Together I refer to these London-based organizations as the craft guilds. The term "Arts and Crafts" was first used definitively by the latter society, which provides justification for restricting it to society members, their allies (including members of the Art Workers' Guild), and those influenced by them.

A more significant reason for restricting the term is the difference in ideology between the craft guilds and the Aesthetic Movement. The pronounced individualism of the aesthetes and their associated architects conflicted with the cooperation implied in the unity of architecture and all the arts, a major Arts and Crafts principle and a tenet of the Art Workers' Guild. The difference is demonstrated in the book of essays edited by Richard Norman Shaw and T.G. Jackson entitled *Architecture: a Profession or an Art* (1893), a manifesto intended to oppose the attempts of the Society of Architects to close the profession by requiring the registration of architects. All the essays support the position that architecture