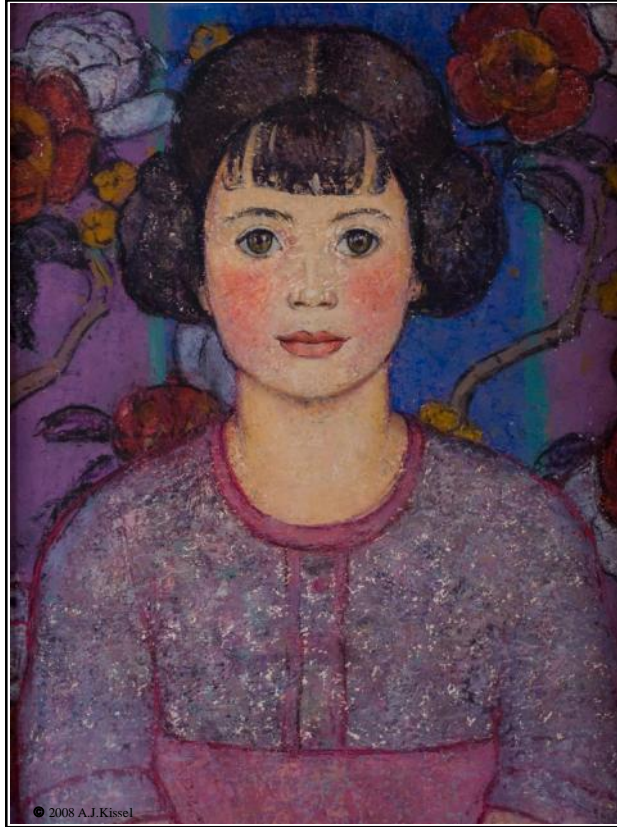


Head of a Child



MacRae understood the importance of preparing a canvas or board for oil painting and often recorded the number of coats used on the reverse. She was careful with her choice of background texture.

The reviewer for the “Main Line Times” in Philadelphia wrote: “MacRae’s portraits are arresting, not because of the people, but because of the extraordinary sense of pattern and harmony of tone. They are simple and forceful compositions”.

Patricia Sydney in the “Philadelphia Ten. A Women’s Artist Group 1917 – 1945” refers to the Art Students League and Kenneth Hayes Miller’s encouragement of MacRae’s strong sense of design and use of simplified form as well as the Impressionist Robert Reid who stressed the decorative potential of the two-dimensional surface.

Head of a Child displays this extraordinary sense of pattern and harmony of tone with the interworking of shape and pattern. The child sits gazing at the viewer in front of a flat decorative patterned material background similar in design to the background in William McGregor Paxton’s *La Russe*. Paxton is not recorded as teaching MacRae but she may have come across his work when visiting Boston.

Exhibited: 1930 – Roerich Museum, New York - Solo exhibition; 2008 - Cape Ann Museum..

Head of a Child
Oil on board Signed Framed
20 x 16 inches
Emma Fordyce MacRae 1887 – 1974