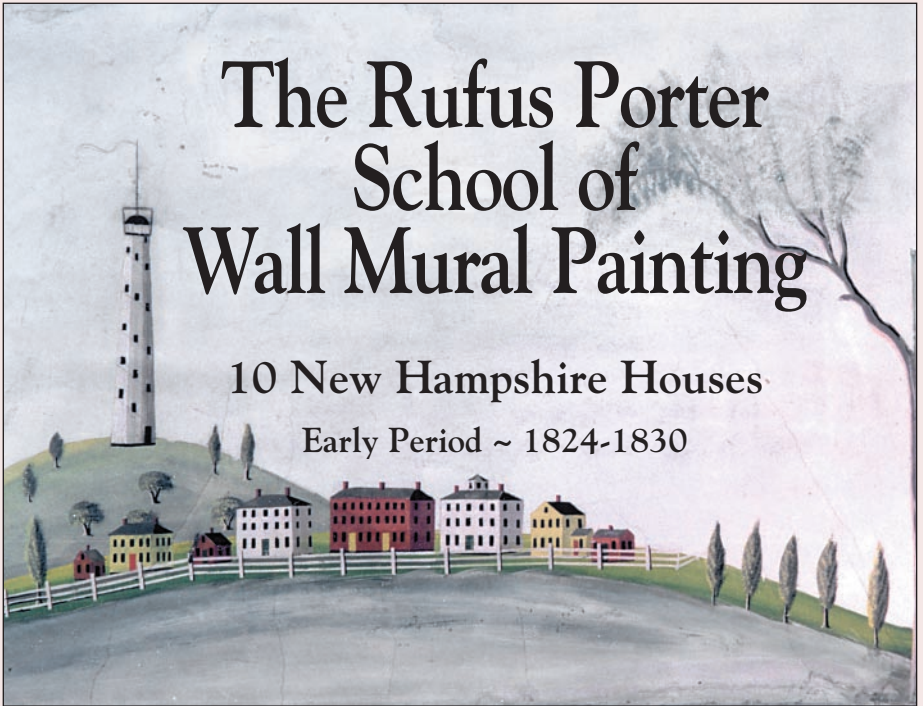


# The Rufus Porter School of Wall Mural Painting

10 New Hampshire Houses

Early Period ~ 1824-1830



## 77 AUTHENTIC STENCILS



MB HISTORIC DÉCOR CATALOGUE NO. 5 • \$4.50

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## RUFUS PORTER CATALOGUE

The stencils you are being offered have been recorded from actual walls. Rufus Porter used stencils to speed up the decorating process. By observing his work, it appears that he carried an assortment of chimneys, roofs, windows, doors and the fronts and sides of different buildings. Some of the buildings may have been clustered on one stencil as the same groupings are seen over and over again with little variation. I believe that some tree trunks were stenciled, parts of the soldiers and parts of some of the boats, but not all of the boats. These I have studied and separated into stencil overlays for your convenience. The videotape will show you just how repetitive the scenery is and how easily it can be reproduced. Porter strongly believed that by following a logical sequence of steps, anyone could create a mural. In his day, paints, brushes and stencils all had to be mixed, made and cut... today all that is done for you.

His logical directions proceed as follows, and I paraphrase as well as quote, however I have reservations about some of this as the colors he gives, in some instances are unknown today, or poisonous and therefore unavailable. Furthermore, the videotape, should you have seen it, is of early walls which were much simpler to duplicate than those of his later period. Rufus Porter had artistic abilities which he honed as the years went by so that the Massachusetts homes which he painted at the end of his career exhibited advanced perspective and more artistic and detailed scenes than his early work. These directions were revised and reprinted in *The Scientific American* after he had painted his last wall when he was at the apex of his landscape mural abilities. I have edited where it seems he is directing more advanced techniques. I will add color information where it applies to early work. Remember that acrylic paints dry at least two shades darker than when wet. In mixing a color for the sky, (gray or blue) add only the barest hint of color to white. (*I will add comments in italics*). **These are Rufus Porter's own directions** which were serialized for articles in *The Scientific American*. I have edited redundant instructions.

About twenty different colors, most of them in small quantities, the same number of small tin cups and a dozen common paint brushes of different sizes, constitute the principal (sic) requisite preparation. There are a variety of compound colors required in the process, which will be described progressively... Draw a line with a lead pencil, (*or charcoal*) round the room on a level with the bottom of the windows, and another about five feet from the floor, if the room is high, otherwise this line may be lower; the first is termed the dadoe(sic) line and the latter the horizon line; it being intended to represent the height at which the surface of the ocean would appear, if represented in the painting. The observation of this line is very important, as it serves as a guide in locating the distances, and various objects therein. The sky may be applied by a large common paint brush. Paint from the ceiling down and when painting a sunrise or sunset, paint from the horizon up (with a mixture of vermilion, cadmium yellow and white.) While still wet, blend the two wet colors together. (*In the video, the Prescott Homestead, and Fitch-Grout Home, show a harsh line where the sunrise meets the blue sky... the paint dried before*

*it could be blended. As pale as the sunrise color already is on your palette, mix an infinitesimal amount with white to make a cloud color.*) Also immediately and before the sky is dry, a variety of rising clouds may be formed by striking the cloud brush, charged with cloud color, endwise, or nearly so, but with the handle inclining a little downward, upon the walls, forming such curves and pillar forms as rising clouds present. Floating clouds may be also represented high upon the walls by a similar process.

Having painted the space above the horizon as before directed, the practitioner may proceed to mature the principal design for the work, as will best accommodate the situation and circumstances, and the outlines of this design may be drawn with a small brush (*charcoal*)... As a general rule, a water scene – a view of the ocean or lake – should occupy some part of the walls, where there is sufficient space, and where such design will be seen to advantage. Other parts, especially over the fireplace, will require more elevated scenes, high swells of land with villages or prominent and elegant buildings. On the more obscure sections of the walls, especially such as are expected to be partly obscured by furniture, high mountains, with cascades or farm-hills may be represented. Small spaces between the windows and the corners, may be generally occupied by trees and shrubbery rising from the foreground, and without much regard to the distance. The designs in this work are usually classified in what is termed “five distances”, the first of which is called the foreground, and occupies the lower section, and is based on the *dadoe* line. The trees on this ground are usually drawn from three to six feet in height, and other objects in proportion.

The second distance generally includes all objects which are near enough to admit of full natural colors in the painting and is the proper distance for representing hunting, military and sporting scenes. Forest trees in this distance are ordinarily drawn six to twelve inches in height. The third distance is that in which objects are drawn on a scale of about one inch to ten feet, and in which the objects appear somewhat obscure by the distance. The fourth distance (corresponding with the highland cape) is that in which the objects appear in a (*pale*) tint and on a scale of an inch to fifty or sixty feet, the trees being hardly distinguishable. The fifth is the extreme distance, in which mountains and highlands appear of a pale blue, (*or gray*) even in clear weather.

Paint the most distant mountains and highlands, shade them while wet and highlight them with white, observing always to heighten the side that is towards the principal source of light of the room. Deepen the color of the sky one or two shades and with it paint such parts as are designated for water, the upper surface of the ocean must be painted as high as the horizon line, and the distant highlands must rise from ten to twenty inches above it. Paint the grounds, capes, islands and high lands of the fourth distance with distant green (*forest green mixed with some sky color*). Heighten the tops with sulphur yellow (a mixture of six parts white to one of chrome or cadmium yellow). Paint the highlands, islands, &c. of the second distance, which should appear from four

to six miles distant, with *green oxide* and heighten them while wet with *cadmium yellow*, (three parts white with one part yellow). Shade them with green oxide and (*French*) blue, equal parts. Paint the lands as should appear within a mile or two, heighten with cadmium yellow and shade with black, occasionally incorporating *red earth*. The nearest part, or foreground, should be painted very bold with yellow oxide, stone brown (*red earth, yellow oxide and charcoal black in equal parts*), and black. Paint the shores and rocks of the first distance with stone brown, or medium gray, and heighten with a lighter value of gray and shade with dark gray or black. For those of the second distance, each color must be mixed with gray. The woodlands, hedges and trees of the second distance are formed by striking a small flat stiff brush endwise (which operation is called bushing and is applied to the heightening and shading of all trees and shrubbery of any distance,) with medium gray, with which also the groundwork of trees of the first distance is painted; and with this colour the water may be shaded a little under the capes and islands. Trees of the first distances are heightened a little with yellow oxide and shaded with blue/black. Every object must be painted larger or smaller, according to the distance at which it is represented; thus the proper height of trees in the second distance is from eight to twelve inches and those on the third distance about three to four, and on the fourth distance they should not be more than from one to one 1/2 inches high.... but those in the fore ground, which are nearest, are frequently painted as large as the walls will admit. The colours also for distant objects, houses, ships, etc. must be varied, being mixed with more or less gray, according to the distance of the object. By these means, the object will apparently recede from the eye, and will have a very striking effect.... Villages are seen to best advantage in the fourth distance, animals and boats in the second and third.

The shores of capes and islands and rocks in general, on the first distance, or about the shores of the 2d and 3d distances, are painted with stone brown (a mixture of cadmium yellow, Venetian red (*red earth*) and black, equal parts). When this color is applied to the rocks and shores of the third or fourth distances it is to be mixed with sky color.

The process next in order, is that of drawing the stocks(sic) and branches of the nearest trees – those of the first distances on the foreground. The trees usually represented on this ground are elms, oaks, hickories and maples; and should be so arranged in the design as to set off the distant objects to the best advantage, and fill up such spaces on the wall as could not be otherwise conveniently occupied. The stocks and branches of these trees are then shaded on the sides opposite the principal windows or light of the rooms... and the sides toward the light are heightened. Elms are naturally located in the vicinity of water scenes. Maples are most conveniently located about the corners of rooms, where other objects cannot be favorably represented. Black oaks are frequently seen when standing in open ground, though very different from their usual appearance in forests.

In applying the foliage of leaves to the trees of the first distance, especially

to the oaks and hickories, a peculiar brush is required. With this brush, and by a little practice, a learner may soon be able to produce, by rapid sleight, representations of clusters of foliage. The application of colors in forming the tops of trees, is technically called "bushing" the trees, &c. The foliage of elms is more conveniently formed by a very large brush already half worn; as the paint requires to be more extensively distributed in a multitude of small detached spots of various figures. The first color used for this work is dark green, composed of chrome green and blue-black. and this is applied to the sides opposite the light. The next, and main color, is chrome green or forest green, (*green oxide and French blue*) and with this color the whole principal form of the tree is produced... each color must be allowed to dry before the next color is applied. The foliage of oaks and most other trees, is heightened with light yellow-green which is applied to the fronts of the clusters, or prominent parts, but principally towards the light. It is common, however in painting maples, to apply the green but slightly and finish with vermillion, slightly heightening with horizon red; and in representing old oaks, a mixture of green with Venetian red (*red earth*) is used, and yellow ochre for heightening. Hickory trees and young thrifty trees are heightened with Paris green (?), and this green may be used discriminately on other trees.

The next business in this process is to paint the houses and vessels in the 2d, 3d and 4th distances; also the fields, fences, trees, orchards and forests. The pathway of roads should be painted much lighter than ploughed lands, and sometimes nearly white, but slightly tinted and sometimes shaded with yellow ochre and stone brown. Small islands of beautiful appearance are sometimes represented by a convenient and simple process, and without any preparation of ground work. For this purpose, a piece of clapboard, or other similar piece of wood, about 20 inches long and three inches wide, planed thin and straight at one edge, is provided and used. (*Don't worry, I have given you a stencil and the drop out piece to use in this way.*) This safe edge which is also found very convenient for various other purposes in painting) is placed horizontally against the wall, with the thin edge upward, and on the line intended for the shore of the island. A bushing brush charged with the tree-green color is applied to produce the semblance of tree-tops and bushes extending upward from the safe edge, and extending horizontally according to the design... a small streak of yellow-green may then be drawn horizontally across the bushing, which will represent an open space, on which one or more cottages may be based. The stocks and branches of the trees and the shore at the water's-edge may be drawn with a camel-hair pencil (*brush*) and the water being shaded below, the island will appear... complete.

In painting the pictures of steamboats, ships, and other vessels, it is convenient to have a variety of outline drawings of vessels of various kinds, sizes and positions, on paper; the backsides of these papers are brushed over with dry Venetian red; then by placing one of the papers against the wall, and tracing the outlines with a pointed piece of iron, bone, or wood, a copy thereof

is transferred to the wall ready for coloring. (*Don't worry, I have ready-made stencils for all these.*) The painting of houses, arbors, villages, &c is greatly facilitated by means of stencils. For this purpose, several stencils must be made to match each other; for example, one piece may have the form of the front of a dwelling-house or other building cut through it; another piece may have the form of the end of the same house, as viewed from an oblique direction: a third piece may be cut to represent the roof; and a fourth may be perforated for the windows. Then by placing these successively on the wall, and painting the ground through the aperture with a large brush, and with such colors as the different parts require, the appearance of a house is readily produced, in a nearly finished state.

Trees and hedge-fences, or stone walls, on the third and fourth distances, are formed by means of the flat bushing brush. This is dipped in the required color and struck end-wise upon the wall, in a manner to produce, not a full print, but a cluster of small prints or spots. By adroit variations of the motions of this brush, all the variety of trees and shrubs may be represented in open ground as well as forests and distant woodlands. The first color used in trees of the third distance, is a mixture of forest-green, blue and white; the green predominating. This color is applied heaviest on the side opposite the light, termed the shade side. The light side is then formed with the same or a similar brush, and with lemon yellow slightly tinged with green. The stocks of the trees are first drawn with slate color, and heightened with white. In painting forests, it is common to apply a diversity of colors in the heightening, such as lemon-yellow, yellow-green, French green, vermilion, yellow ochre, and sometimes white. For trees and woodlands of the fourth distance, a pale blue color slightly changed with green, is used.

These are Rufus Porter's directions for painting monochrome walls as reprinted in *The Scientific American* in 1847. It is thought he painted murals for twenty one years, 1824-1845, therefore they represent the full benefit of his expertise as they were written after he had painted his last wall. In many ways a monochrome wall would be easier to paint than a colored wall.

Chiar-oscuro, or light and shade painting on walls. This is an elegant branch of painting and can be accomplished with great facility. It consists of all the variety of landscape scenery with only one color, and the various shades between that color and white. When black alone is used for the dark shade, the several graduated shades will appear as delicate colors. But the colors more generally employed are a mixture of black with red, or (black) with chrome yellow: the former constitutes a dark plumb(sic) color, with shades of purple; the latter a dark green, with shades of green drab or stone green... in applying the ground colors, the same order is observed as in full colors.

A tint of about the same depth of shade as sky blue is applied to the upper walls and the rising clouds are made with white. The color is changed a shade darker for the land and water of all the several distances. The ground of the

fifth distance may be first painted and shaded; afterwards the water and the other distances in succession. An expert artist, however will paint over the whole ground at once, and applying the shading and lightening of each distance, in season to blend the lights and shades before the ground color becomes set or solid.

Four different shades or grades of color are commonly used, which are termed the dark shade, medium shade, light shade and ground color. The light shade is used for shading the fifth distance highlands: the dark shade for the first and medium shade for the second distance.- The artist will commence at one corner of the room and work to the right, painting the whole space from the horizon line to the dadoe(sic) line, to the distance of four to six feet, and immediately shade and heighten his work thus far, forming mountains, shores, islands &c., as far as the ground is put on, and then proceed with another section. Of course he must have his design matured and in his mind; and if there appears any break, or imperfect match between the sections, he has only to build a tree or bush over it. So in regard to any defect in the ground painting on any part of the walls, a ready remedy is always found, in trees, bushes or clouds.

In representing houses, trees or vessels, on the fourth distance, no darker color than the light shade is applied; but the medium shade is used on the second and third distances. All trees, rocks &c. are heightened with white. The tops of large trees, on the first distance, are commenced with dark shade on the shade side, progressed with medium shade, and finished with white.

We have seen an artist in this branch paint the entire walls of a parlor, with all the several distances, and a variety of fancy scenery, palaces, villages, mills, vessels &c. and a beautiful set of shade trees on the foreground, and finish the same complete in less than five hours. And as we have before remarked, if there were a competent supply of artists who could accommodate the public with this kind of painting, it would nearly supersede the use of paper hangings.



### INTERPRETING OUR CODES

The stencils from this catalogue are numbered with R8## followed by initials and a number. The initials are translated below, and the final number represents the overlays. For example, a stencil ending with "MB 5" is a Motif - Boat containing 5 layers.

F = Frieze  
OM = Overmantle or cluster of buildings  
MB = Motif - Boat  
MA = Motif - Animal  
MH = Motif - House  
M = Motif

MG = Motif - Grass  
MI = Motif - Island  
OMT = Overmantle Trees  
MT = Motif - Tree  
MO = Motif Orchard



*Parlor, Eaton house*

Oak leaf Frieze R800 F1 • Masonic Symbol R891 M2



*Parlor, Eaton house*

Oak leaf Frieze R800 F1  
House R870 MH4 • Grass variation R892 MG2





*Parlor, Eaton house*

Clipper Ship R820 MB6 • Small Sailboat R821 MB6



*Hallway, Kent house*

Federal Colonial R867 MH7



*Bed chamber, South wall, Kent house*

Ship R814 MB9



*Bed chamber, South wall detail, Kent house*

Small Tree R883 MT1 • Town R853 OM7



The two trees and red house are viewed from the opposite perspective at the other end of the West and North walls.

*Bed chamber, South & West walls, Kent house*  
House R864 MH5

This is the special panel (always painted with over-arching fronds) between the two front windows. It is flanked by two red houses and trees, as shown above.



*Bed chamber, West wall, Kent house*  
Academy Building R865 MH2  
Three Trees R884 MT2



*Bed chamber, North wall, Kent house*

Orchard R889 MO2  
Squiggle Tree R885 MT2



*Bed chamber, North wall, Kent house*

Yellow House R886 MH6



*Overmantel, bed chamber, East wall, Kent house*

Town R852 OM9  
Small Trees R881 OMT2 & R880 OMT3



*Parlor overmantle, East wall, Kent house*

Observatory R869 MH7  
Town R854 OM9 • Trees R882 OMT3



*Parlor, South wall, Kent house*

Yellow House R878 OMH5 • Clipper Ship R812 MB10



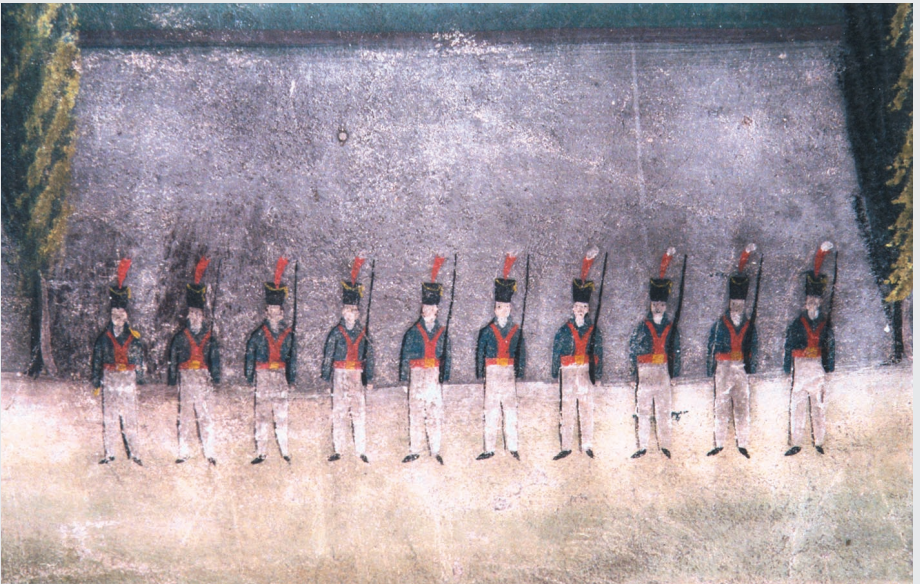
*Parlor detail, South wall, Kent house*

Lighthouse R877 MH5 • Sailboat R813 MB6



*Parlor, NH house*

Observatory R872 MH4 • House R848 MH5 • Cows R841 MA1



*Parlor, NH house*

Soldiers R840 MA6



*Hallway, NH house, monochrome* Cows R841 MA1



*East wall, Prescott homestead*

Big Island R895 MI2 • Town R856 OM6  
Sailboat R816 MB7 • Small Island R894 MI2  
Galleon R817 MB7





*East wall, Prescott homestead*

Signature motif – Man in Sailboat R816 MB7

Some of these murals have been uncovered from layers of wallpaper. Some of the paint was peeled off with the wallpaper, and the glues have discolored the remainder. They must have been glorious in their original state, with clean, bright colors.



*North wall, Prescott homestead*

Rosebud Frieze R801 F2

Know the stencils' sizes by their dimensions, not comparatively as shown.

An instruction sheet showing hand-painted details will be included with the stencils where necessary.

## FRIEZES

See our video, *The Rufus Porter School of Mural Painting*, for a more comprehensive view of these frieze vines around the walls of the rooms.



**R800 F1**

Oak leaf, Joshua Eaton house

The vines and foliage are hand-painted, the leaf measures  $2 \frac{1}{8}'' \times 4''$ .



**R801 F2**

Rosebuds, John A. Prescott Homestead

The vines and foliage are hand painted, two different buds measure  $1 \frac{1}{2}'' \times 4''$  each.



**R802 F2**

Rosebuds, Fitch-Grout House

The vines and foliage are hand painted, two different buds measure  $\frac{3}{4}'' \times 2 \frac{1}{4}''$  and  $1 \frac{1}{8}'' \times 3 \frac{1}{4}''$  each.

## BOATS & CLIPPER SHIPS



**R810 MB 7**  
Man sailboat  
11 1/2" W x 9 3/4" H



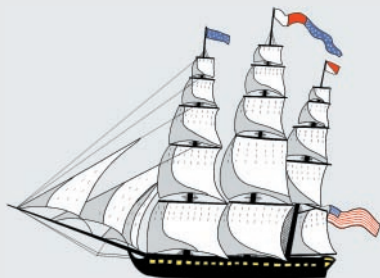
**R811 MB 10**  
Hall clipper  
16" W x 13 1/2" H



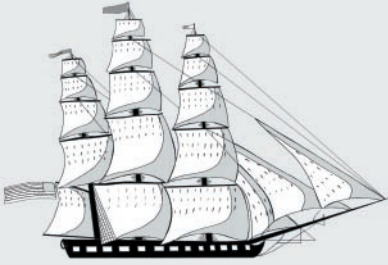
**R812 MB 10**  
Clipper  
8 1/2" W x 10 3/4" H



**R813 MB 6**  
Sailboat  
5" W x 4 3/4" H



**R814 MB 9**  
Clipper with 4 flags  
13" W x 18" H



**R815 MB 8**  
Clipper, NH house  
Monochrome  
17 1/2" W x 11 1/2" H



**R816 MB 7**  
Signature motif - Man in sailboat  
Prescott homestead  
4 1/4" W x 7 1/4" H



**R817 MB 7**  
Galleon, Prescott homestead  
10 1/4" W x 9" H



**R818 MB 3**  
Small horizon clipper  
Adams Female Academy  
3/4" W x 2" H



**R819 MB 5**  
Small horizon clipper  
NH house  
2" W x 1 1/2" H



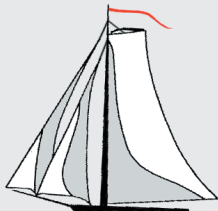
**R820 MB 6**  
Primitive clipper, Eaton house  
12 1/2" W x 9" H



**R821 MB 6**  
Primitive sailboat, Eaton house  
4 1/2" W x 3 3/4" H



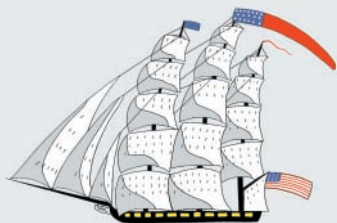
**R822 MB 4**  
Double sailboat, NH house  
6 1/2" W x 5 1/4" H



**R823 MB 4**  
Sailboat, NH house  
2" W x 2" H



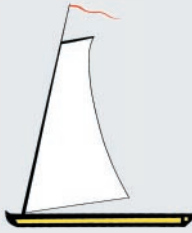
**R824 MB 5**  
Steamboat, NH house  
12 1/2" W x 2 3/4" H



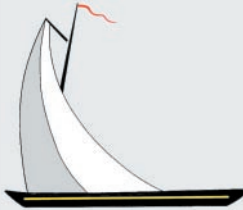
**R825 MB 7**  
Small clipper, NH house  
6 3/4" W x 4 5/8" H



**R826 MB 4**  
Sailboat, NH house  
5 1/8" W x 5" H



**R827 MB 4**  
Sailboat, NH house  
3 1/2" W x 4 1/4" H



**R828 MB3**  
Sailboat, NH house  
3 3/4" W x 3" H



**R829 MB 6**  
Two mast sailboat, NH house  
7 1/4" W x 5 1/4" H



**R830 MB 4**  
Small sailboat, NH house  
2" W x 2" H

Adding freehand rigging and little flags with a small brush is more easily accomplished when flow medium is mixed with the paint. Twist the little brush lightly in your fingertips as you draw out the banner to make it look as if it is rippling in the wind.

## SOLDIERS & ANIMALS



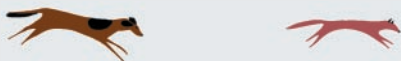
R840 MA 6  
Soldiers, NH house  
11 1/4" W x 3 5/8" H



R841 MA 1  
Cows, NH house  
5 1/4" W x 2 1/2" H



R842 MA 1  
Geese, Fitch-Grout house  
6" W x 4 1/2" H



R843 MA 1  
Fox/dog, Fitch-Grout house  
8 1/4" W x 1" H

## OVERMANTELS

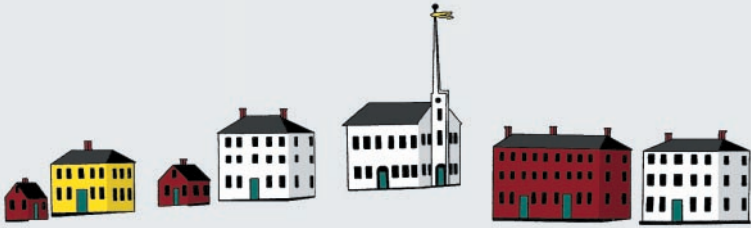
*Both of these may be seen in Jean Lipman's book Rufus Porter, Yankee Pioneer.*



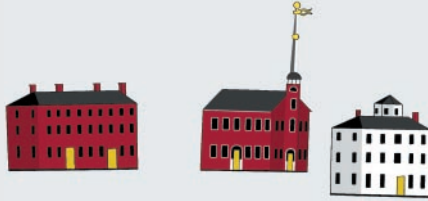
R850 OM6 Dartmouth College, Prescott Tavern, 46" W x 4 1/2" H



R851 OM5 Dartmouth College & horse sheds, Gardner house, 16 1/4" W x 4 1/2" H



R852 OM 9 Bed chamber overmantle, Kent house, 29 1/2" W x 8 1/2" H



R853 OM 7 3 buildings, bed chamber, Kent house, 18" W x 8" H



R854 OM 9 Parlor overmantle, Kent house, 29" W x 4 1/2" H



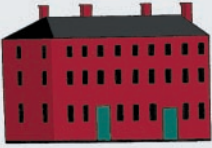
R855 OM 9 (reverse direction of stencil for monochrome hallway)  
NH house, 29" W x 4 3/4" H



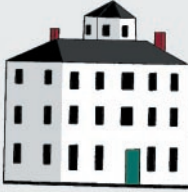
R856 OM 6 3 buildings, Prescott homestead, 10" W x 4" H



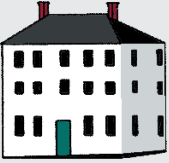
# INDIVIDUAL HOUSES FROM OVERMANTELS



**R857 MH 5**  
Dorm om  
5 1/2" W x 3 1/2" H



**R858 MH 7**  
School om  
4 3/8" W x 4 1/4" H



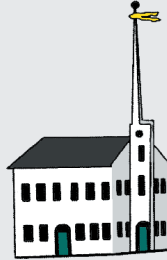
**R859 MH 7**  
3 storey house om  
4 1/8" W x 3 1/2" H



**R861 MH 7**  
2 storey house om  
3 1/2" W x 3 1/2" H



**R860A MH 6**  
Meetinghouse om  
5 3/4" W x 8" H



**R860 MH 7**  
Meetinghouse om  
4 1/2" W x 7 1/4" H



**R862 MH 4**  
Tiny house om  
2" W x 2" H



**R879 MH 4**  
Yellow House with Ell om  
4 3/4" W x 5" H

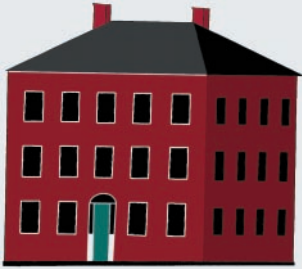


**R863 MH 4**  
Tiny house om  
1 1/2" W x 1 1/2" H



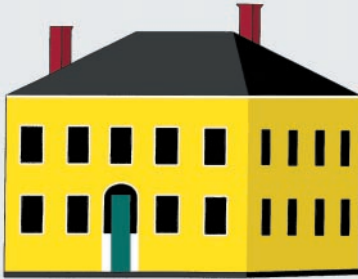
**R863A MH 5**  
Tiny house om  
3 1/4" W x 3" H

## INDIVIDUAL HOUSES



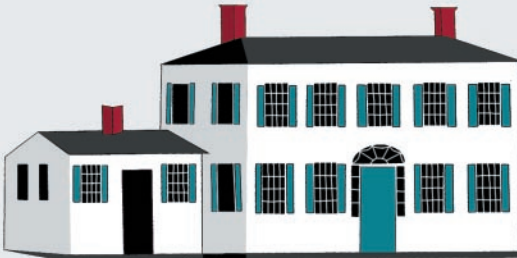
**R864 MH 5**

Red house, Kent/NH house  
6 1/2" W x 7 1/2" H



**R866 MH 6**

Yellow house, Kent house  
8" W x 6" H



**R867 MH 7**

Federal, Kent house  
13 1/2" W x 7 1/4" H



**R870 MH 4**

Cape house  
Eaton/Prescott/Fitch-Grout house  
5" W x 3 1/4" H



**R865 MH 2**

Academy building, Kent house

3 3/8" W x 2 1/4" H



**R871 MH 4**

Tiny house, South panel, Prescott homestead

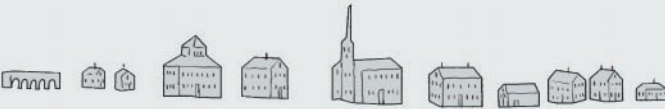
2" W x 1 1/2" H



**R874 MH 1**

Town, NH house

13 3/4" W x 5 1/2" H



**R875 MH 4**

Millhouse, Fitch-Grout house

2 1/2" W x 2 1/2" H



**R876 MH 4**

2 Storey house

Adams Female Academy

2 3/4" W x 3 1/4" H



**R878 OMH 5**

Overmantle house

Hancock Inn/Kent house

2 1/2" W x 2 1/4" H

## LIGHTHOUSES & OBSERVATORIES



**R868 MH 5**

Windmill, Kent/NH house  
3 1/2" W x 5 1/2" H



**R869 MH 7**

Observatory, Kent house  
4 1/2" W x 16" H



**R872 MH 4**

Observatory with 2 flags  
NH house  
3 1/4" W x 5 1/2" H



**R873 MH 4**

Observatory  
Adams Female Academy  
1/2" W x 1 1/2" H



**R877 MH 5**

Lighthouse, Kent house  
1 1/2" W x 4" H

## SYMBOLS & LANDSCAPE MOTIFS



**R891 M 2**

Masonic symbol, Eaton house  
7" W x 4 3/4" H



**R892 MG 2**

Grass, Eaton house  
22" W x 19 1/2" H



**R893 MG 2**

Cattail, Prescott homestead  
9" W x 18" H



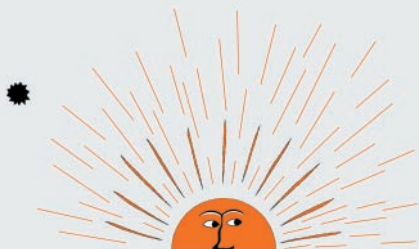
**R894 MI 2**

Small island, Prescott homestead  
20" W x 3 1/2" H



**R895 MI 2**

Big island, Prescott homestead  
45" W x 5" H



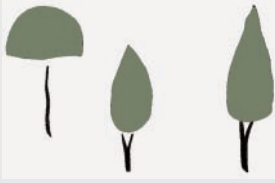
**R896 M 1**

Sun & Planet, Prescott tavern  
*The sun represents Knowledge  
rising over Dartmouth College.*  
Sun 9" W x 5" H, Planet 1" W x 1" H

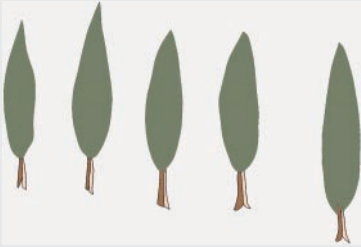
## TREES & ORCHARDS



**R880 OMT 3**  
3 trees, Kent house  
3 3/4" W x 3 3/4" H



**R881 OMT 2**  
3 trees, Kent house  
6" W x 3 3/4" H



**R882 OMT 3**  
5 trees, Kent house  
9 1/2" W x 6 1/2" H



**R883 MT 1**  
Tree, Kent house  
6 1/2" W x 21 1/2" H



**R884 MT 2**  
3 apples, Kent house  
18" W x 4 1/2" H



**R885 MT 2**  
Squiggle tree  
Kent house  
4 1/2" W x 13" H



**R886 MT 2**  
2 Squiggle trees  
Kent house  
2 1/2" W x 3" H



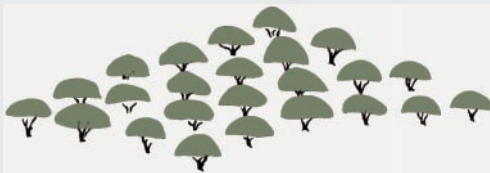
**R887 MT 2**  
Apple tree  
Kent house  
5 1/2" W x 4 1/2" H



**R887a MT 2**  
Small apple tree  
Kent house  
2" W x 1 3/4" H



**R888 MT 2**  
2 poplars, Kent house  
2 1/4" W x 4" H



**R889 MO 2**  
24 orchard trees  
Kent house  
23" W x 7 3/4" H



**R890 MO 2**  
35 orchard trees  
Kent house  
26 3/4" W x 9" H



Polly Forcier, of M.B. Historic Décor

# The Rufus Porter School of Wall Mural Painting

10 New Hampshire Houses  
Early Period ~ circa 1824-1830

Rufus Porter walls are filled with huge trees, harbor scenes and mountains all painted by hand. Entire villages, houses, lighthouses, little boats and clipper ships are stenciled on top of this scenery.

Porter and his students painted from c. 1824-1845 in New Hampshire, Maine and Massachusetts, which resulted in hundreds of murals, most now lost to fire, demolition, paint or wallpaper.

Porter believed that by following his instructions, anyone could reproduce a wall in this style. With the ease of today's paints, brushes and ready-cut stencils, successfully recreating this type

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Polly Forcier's interest in historic stencils for walls and floors dates from 1972. She is the owner of MB Historic Décor, a company offering historically accurate, precut stencils for walls and floors since 1994.



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