The article discusses the work of three finest portraitists in the 19th Century, using them as examples of the style. It notes that the portraits used as examples were that of a free woman of color. During a short span of time under Gov. Miro, these women, who were listed, had to wear a particular type of head dress whenever they appeared in public.

This was due to jealousy on the part of the Creole ladies whose husbands had influence. Because of her political position, she wore pigtails (she was part Indian).

Amans cheats. He had a gimmick, he knew how to pose people and how long it would take. He stylized his women giving them all the popular French and American empire figure and, like Collas, gives them character while retaining elegance. He painted men better than women.

Vaudechamp, on artist who never misses, knew his stuffs. (Stuffs is a term used to describe everything in a portrait other than the figure.)

There was little interest in regional landscapes until after the Civil War; the houses were probably too elegant before.

Richard Clague was one of the first artists of importance born and raised in Louisiana. He studied in Europe and started painting for a living after the Civil War when he was forced to support his family. An artist who knew how to draw, he never rubbed out or reworked an area. Clague started the Louisiana landscape school.

William Buck, a student of Clague, was one of the first to focus upon the Louisiana live art history.