I received a call from a descendant of Bernart Ducbamps, who admires this group of portraits, and on July 12, this writer paid a visit on a Sunday to the Louisiana State Museum (the Presbytere is a unit) to which the family likenesses had been returned. Landford, being an art expert, could scarcely refrain from checking on the possible authenticity of the whole. He does, however, put forth the suggestion that the portraits could have been done by any artist who lived between 1799 to 1801 and was noted for his idealized work, done after life to the French manner, and at the time of the painting of the children of the family. The latter portraits, he says, are of later date.

And, during the course of the visit, Landford could hardly refrain from checking on the possible authenticity of the whole. The original work of an as yet unnamed painter, was included in the 1953 Salon of French Painters. The two final portraits are both dated 1840 and both signed M. Ducbamps. The style is unusual when compared to the museum's dating of 1832. The museum's dating is based on the style, the composition-typical in the French manner, and the window vista could have been a romantic touch, as the painter or New Orleans was the most likely candidate. But, Lansford points out that none of the information on the trade cards that had stuck a hand to the portraits had been lost. nor were there any records of his art. But, Lansford points out that none of the information on the trade cards that had stuck a hand to the portraits had been lost. nor were there any records of his art. But, it is on the record that he (or she) may be a descendant of Bernard Ducbamps, the next and last of the family.

The portraits in the museum's collection are of the common type, those of the Bernard Ducbamps family. The oldest was a painting of M. Ducbamps' dress, with the white vest and the white-on-white cravat and the window vista. It was probabaly an autograph of the painter, though it is not a certainty. Lansford points out that none of the information on the trade cards that had stuck a hand to the portraits had been lost. nor were there any records of his art. But, Lansford points out that none of the information on the trade cards that had stuck a hand to the portraits had been lost. nor were there any records of his art. But, it is on the record that he (or she) may be a descendant of Bernard Ducbamps, the next and last of the family.

But the day after publication, I received a call from a descendant of Bernard Ducbamps, who admires this group of portraits, and on July 12, this writer paid a visit on a Sunday to the Louisiana State Museum (the Presbytere is a unit) to which the family likenesses had been returned. Landford, being an art expert, could scarcely refrain from checking on the possible authenticity of the whole. He does, however, put forth the suggestion that the portraits could have been done by any artist who lived between 1799 to 1801 and was noted for his idealized work, done after life to the French manner, and at the time of the painting of the children of the family. The latter portraits, he says, are of later date. But, it is on the record that he (or she) may be a descendant of Bernard Ducbamps, the next and last of the family.