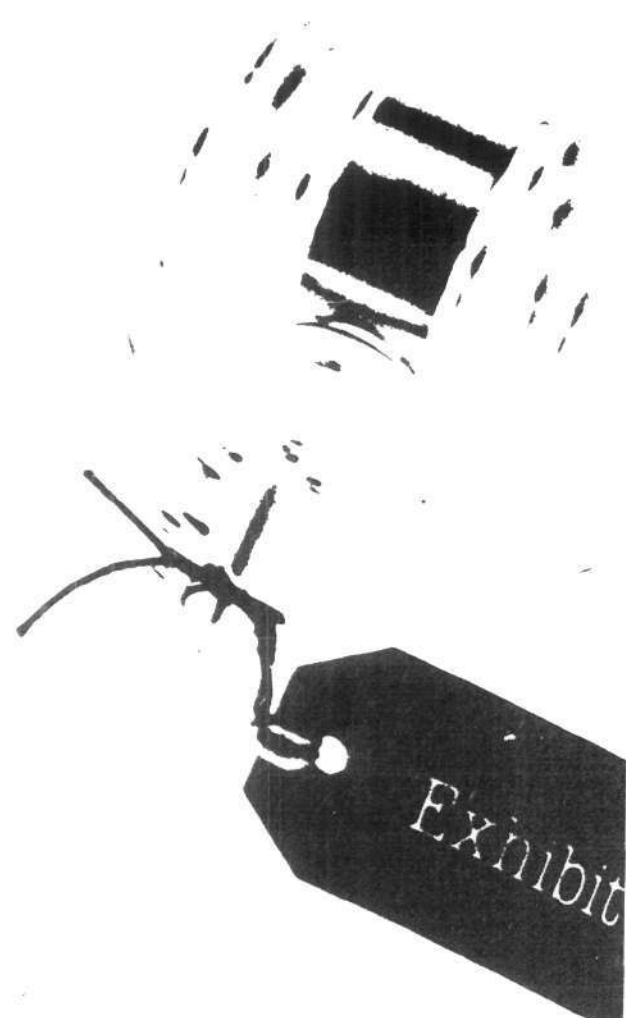


**SU
MAGA**

JANUARY 10, 1982

Case # 81-557132



Legal Malpractice



sale

AND

2⁹⁹

reg. \$17.50

Stainless Steel Razor with American style pistol grip looks with modern rac II or Super II cartridges. Personalized Free.



\$11⁹⁹

reg. \$15

Photo sleeves permanently protect photographs in our Photo Mail. Free.

Photo Card
792-7470
at local store.
New Place - Columbia
New Place - Valley Mall
New Place - White Marsh
New Place - Mall

goods since 1899

SUN MAGAZINE CONTENTS



10

LEGAL MALPRACTICE

By Eric Siegel

Malpractice suits against Maryland lawyers are increasing at a rate of about 15 percent each year. Some call it poetic justice. Others are genuinely concerned about a growing problem among the state's 12,019 attorneys. **6**

ALL IN THE FAMILY

By Jack Dawson

A family that paints together stays together. For the Bahr family it's a mutual admiration society. **10**



12

BIG BAND BOOSTER

By Frederic Kelly

Nelson Knode doesn't have anything against bluegrass or rock 'n' roll. He just happens to be interested in swing. And he's afraid it's dying out. **12**

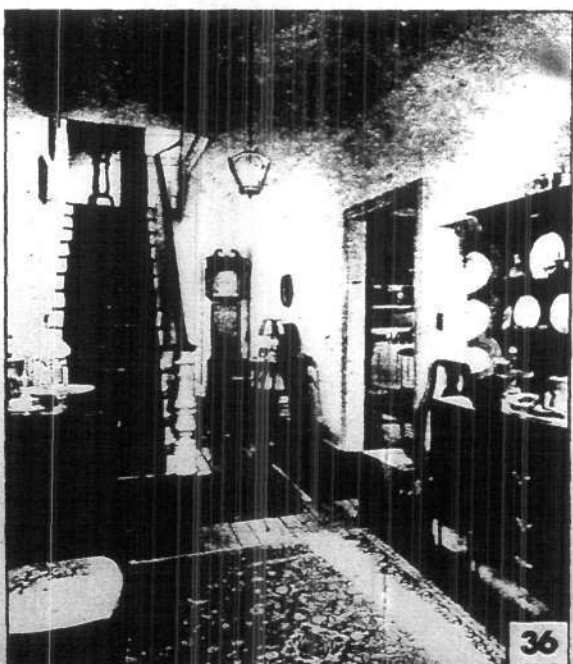
DEAR DIARY

By Alice Steinbach

Darlings, the diarist who appeared in the Sunny Side Up column on December 6 is back. From time to time we'll be checking in on her in a new column entitled Dear Diary. **22**

SEA CREATURES

Turning art into an underwater adventure. **28**



36

HOUSE

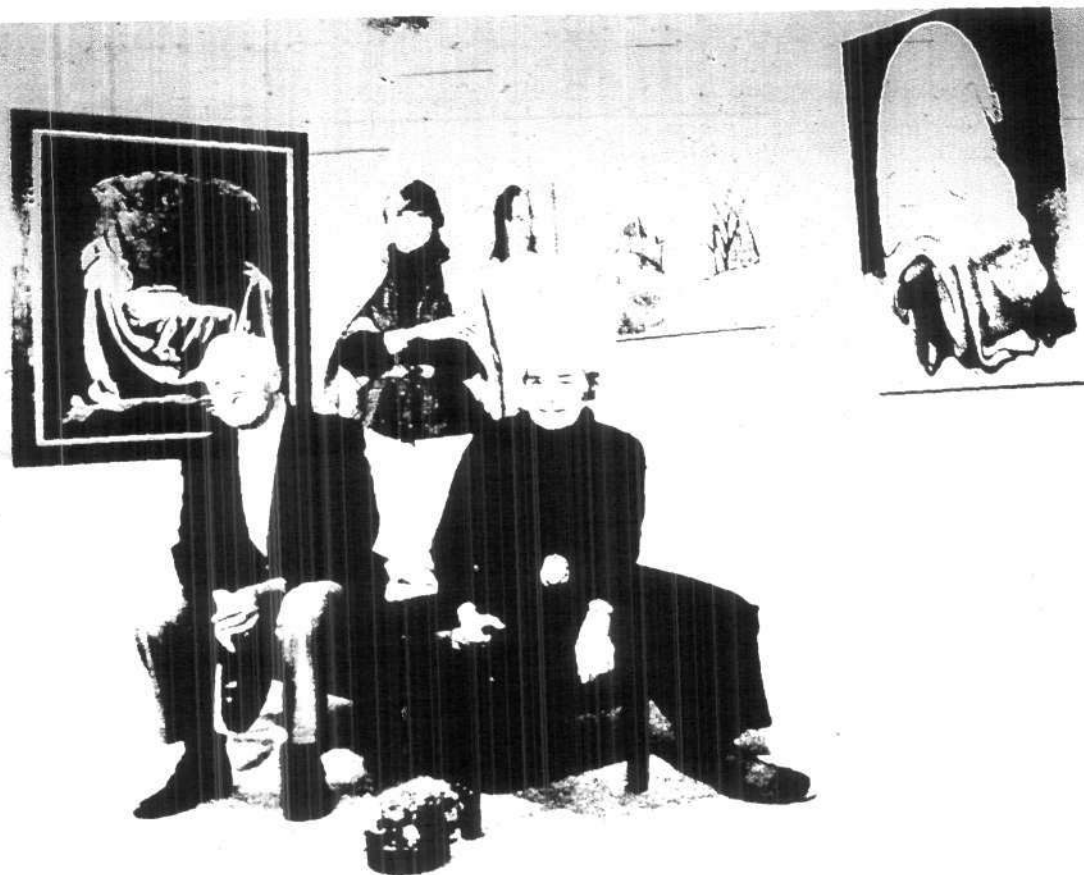
By Amalie Adler Ascher

The Posts have furnished their old stone house in Timonium with heirlooms—and each has its own history. **36**

Baltimore at Work	19
Science Notes	24
Sunny Side Up	25
Restaurants	27
La Vie Boheme	34
Letters	38

On the Cover: Art direction by Mark Fondersmith. Photograph by Ellis Malashuk.

Next Week: The film "Tattoo" and the Rolling Stones' recent album "Tattoo You" seem to have started a new wave of interest in body art. Only the choice of designs seems to be changing.



Three Baltimore artists: Leonard and Florence Bahr and their daughter Mary pose before a display of paintings by Mr. Bahr.

A FAMILY OF ARTIS

By JACK DAWSON

Photos by ELLIS J. MALASHUK

LEONARD BAHR, the artist, calls it his "seeing eye"—an ability to see beauty in things that others may miss. His wife Florence and their daughter Mary share the gift, but express it in their own inimitable styles. Whatever, it makes life more beautiful for a family of artists and for those who appreciate (and buy) their work.

"It's one of the benefits of being an artist," Leonard Bahr said. "It may be an old

lady getting on a bus with a basket of fish or a rusty garbage can glistening in the rain, but there's beauty everywhere you look."

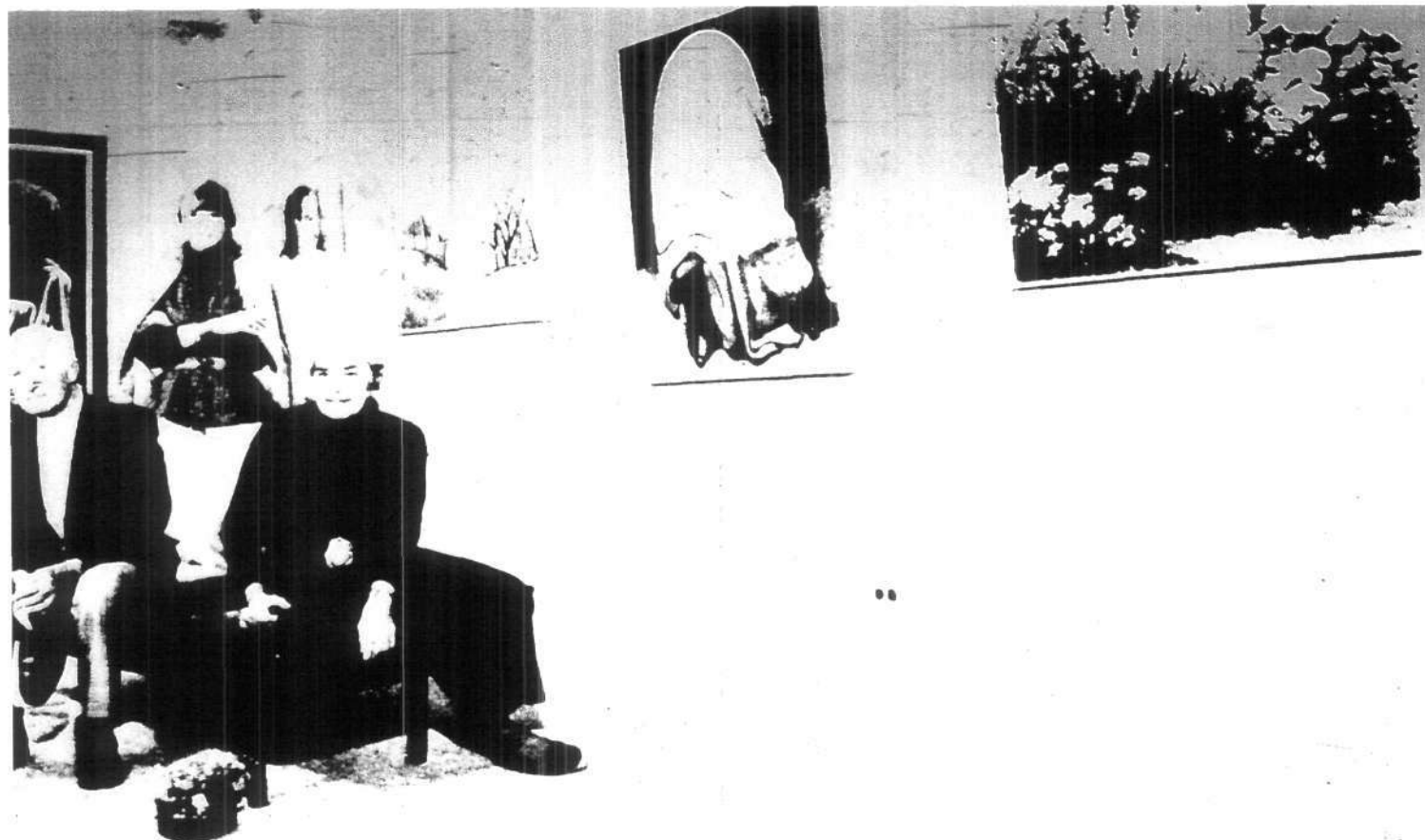
"I take my sketch book everywhere I go," Florence Bahr said. That may be on a woodland hike, to a flea market or political rally. "I love to experiment with different things and to try different effects," she added of her mixed media works.

"If I am out painting, I see what I want in terms of color and patterns, formed by light and shade," Mary Bahr, 34, observed. "That is how I view it even when I'm not at work. It makes me feel more as a whole

with my surroundings. There is so much in nature that has not been seen and shared."

Love of nature is one of few threads that bind this family of individualists. And yet, ironically, their steadfast individualism and independence of style is nowhere more apparent than in their interpretations of nature.

Their work is so varied as to resist categorization, but Leonard, 76, who has been teaching more than 50 years at the Maryland Institute of Art, would most clearly be associated with traditionalism. His landscapes really look like landscapes, while Mary's are more abstract. Florence,



Florence Bahr and their daughter Mary pose before a display of paintings by Mr. Bahr.

FAMILY OF ARTISTS

lady getting on a bus with a basket of fish or a rusty garbage can glistening in the rain, but there's beauty everywhere you look."

"I take my sketch book everywhere I go," Florence Bahr said. That may be on a woodland hike, to a flea market or political rally. "I love to experiment with different things and to try different effects," she added of her mixed media works.

"If I am out painting, I see what I want in terms of color and patterns, formed by light and shade," Mary Bahr, 34, observed. "That is how I view it even when I'm not at work. It makes me feel more as a whole

with my surroundings. There is so much in nature that has not been seen and shared."

Love of nature is one of few threads that bind this family of individualists. And yet, ironically, their steadfast individualism and independence of style is nowhere more apparent than in their interpretations of nature.

Their work is so varied as to resist categorization, but Leonard, 76, who has been teaching more than 50 years at the Maryland Institute of Art, would most clearly be associated with traditionalism. His landscapes really look like landscapes, while Mary's are more abstract. Florence,

a youthful 72, is more likely to take a piece of the landscape—a pine cone or a feather—and incorporate it into a woodcut or collage.

There are two other creative and artistically accomplished family members. Beth, who like her parents and sister graduated from the Maryland Institute, enjoys being a homemaker, sews and is a gourmet cook. Leonard, Jr., the family's "brain," is a 41-year-old marine biologist, artist and author who teaches and does research at Louisiana State University.

Leonard junior's earlier works were in-

Continued on Page 32

MONSTERS
A Novel
Rona Jaffe
\$13.95

McDonogh's
Book Sellers
see orders 685-7313

• Charles
• Pomona Square
• The Rotunda
• Kershaw
• White Marsh for Kids
• Pike Marsh for Cooks
• Torrance & Rotunda
• on Sun. Noon to 5

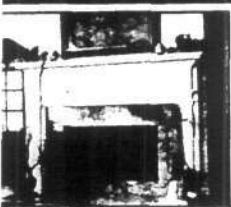
Freedom Machines



Van Lifts • Car Top Carriers
Driving Aids

1 825-1440
DEPT. B

MOBILITY, INC.
B 6300 Falls Rd.
Baltimore, Md. 21209



simple home. The photo right
with our READYBUILT modular
pieces. They turn the fire-

structures of Readybuilt
pieces for built-in
replaces.



33-5833

ADVERTISER,

ED'S

PLAN

OR YOU.

700

LS.

ART FAMILY

Continued from page 11

cluded in a family exhibit at McDonogh School this fall. There was a self-portrait, probably done when he was a student at McDonogh, a conte-crayon portrait of the late Dantini, a well-known Baltimore magician, and a portrait of a sensitive looking young violinist friend, apparently painted in exchange for fiddle lessons.

Representative works by the other family artists featured Leonard's still lifes, portraits and landscapes; Florence's collages, woodcuts, oil paintings and a large Japanese butterfly book, and Mary's abstract series of vertical and versicolor landscapes.

At the McDonogh exhibit, Mary commented on the various aspects of her parents' work. "One of the things about my mother is her great love of the outdoors and finding things," she said of "Totem," Florence's abstract collage of found objects—feathers, a butterfly, driftwood, pebbles, glass and other things. "She has a great respect for other nations of life."

One of Leonard's strongest works was an oil of his late brother, Maurice, at work under a Model T Ford. The painting was completed for a Baltimore Museum of Art exhibit and subsequent national tour depicting the correlation of art and labor. It was painted on masonite in dark browns, blacks and grays and framed by a rough-grained piece of lumber that adds to its virility.

"He has a great relationship between his feelings and his paintbrush," Mary observed. "It's something that happens; you don't labor over it. That's the genius of a true artist."

Of Leonard's "Seated Nude," painted in 1968, Mary said, "Some people say my father is more romantic in the sense of being in tune with his sitter, and is freer with his colors. Renoir was more impressionistic except in his later years when I think he went downhill."

"I think mood is where they're most similar."

There were still lifes of two chairs which demonstrated Leonard's strong sense of texture, color and shadow. Each of the chairs was draped by rich colors and shadows that gave them an almost mystical presence. "He's

very sensitive to colors," Mary noted.

"My mother has always been a strong role model for me in the sense of her being a dynamic woman and artist. Without going back to the 1960s, I'd say she's a real flower child in the sense that she's in tune with nature and is open and aware of things," Mary said.

Although she has not been strongly influenced by her father artistically, she credits him with encouraging her to follow her own destiny.

"At first I rebelled against anything he told me, which is natural for children," she said. "But even though I've kind of dissociated myself from him as a daughter, I've always been in awe of him as an artist."

Actually she says she sees both Leonard and Florence as individual artists first, then as parents. "I'm just rediscovering all those things I've been surrounded by for years," she said. "As I go through the cupboards of his old work, I'm surprised at all the changes he's been through. It's a continual and worthy rediscovery."

"As a child, my parents provided the material necessities to be creative as well as certain freedoms in which to demonstrate them," she continued. "My brother and I were allowed to draw on the walls and used scaling wallpaper that suggested figurative shapes. He painted large horses on the ceiling and walls with my favorite colors—orange, red and black."

Leonard began teaching while still in undergraduate school. One of his students was a lively young woman who also sat for a portrait. She later became his wife. The painting has a prominent place on their living room wall.

"He does paint figures beautifully," she says, quickly adding, "He's just a great painter. There's no doubt about it."

It's a mutual admiration society. In fact, the entire family is supportive of each other and particularly of each other's work.

Leonard remembers the time he was beachcombing with his wife and she picked up a dead carcass of a fish to carry home.

"Now I can see picking up a piece of driftwood, but this was a stinking dead fish," he said wondrously. "But by golly, she made a woodcut of it that was just beautiful. She painted a red moon onto it that gave it a Japanese feeling."

Florence has completed a watercolor record of more than 200 antique dolls of her extensive collection. She moonlights on two part-time jobs and is active in several civic and humanist causes.

Leonard is philosophical about the current state of the art. He no longer keeps the heavy teaching schedule of yore (he once taught 3 days and 3 evenings a week plus Saturdays) but still teaches a foundation painting class during the fall semester and an advanced figure painting class each spring at the institute, as well as having several private students.

"I have some very talented students and I worry about them when they enter all the intrigues of the contemporary art scene," he said. "It was easier for us when we were young because we had more access to the museum [Baltimore Museum of Art]. They'd be hard pressed to find 25 or 30 artists for an exhibit in those days, and now there must be thousands."

"Today, perhaps more than ever, the artist has to do much soul searching regarding the priorities of his life and work. Shall it be painting for the sake of painting, art as a way of life—or should the emphasis be on the vagaries of the currently popular style and the merchandising of the work, assisted by a good public relations man or agent?"

Mary, who supports her avocation with a full-time job in the Johns Hopkins University film department, shares a fourth-floor studio at 217 North Charles street with her close friend Peter Zawadzki. However, they do much of their painting outdoors.

"I have to have a job, but otherwise I don't chinch myself. I feel as if I would only be hurting myself if I let money come between me and my work," she said.

Although she has sold portraits and various still lifes, Mary's work has more recently centered on series of abstract landscapes. There are more than 12 paintings in her basin series that trace transitions and changes in Stony Run in Wyman park.

"I'm interested in discovering little universes of colors, patterns and shadows within small things. Sunlight coming through the trees or the interrelationship between light and shade and the patterns they create."

It's called the "seeing eye," remember? □