



# WORK BOATS

digital watercolors by Janos Enyedi



**O**ver the past 150 years, Moran Towing Corp has occasionally allowed artists access to our crews and vessels. In more recent times, operational and security constraints have made granting access more difficult. Earlier this year, Janos Enyedi approached us with his plans for this body of work and we were immediately interested.

Over the past few months Janos has made visits to several of our ports and in the process made new friends with many of our employees. We have been impressed by the results of Janos' work and appreciate his unique perspective on maritime commerce. In particular, we think his work blends the details of the people and equipment involved in tug boating with the natural beauty of many of our waterways.

Collectively this exhibit provides a view of the world of those who work the water and the vessels that are both workplace and home away from home. We are a proud supporter of Janos' work. We hope you enjoy it as much as we have.

**Edward J. Tregurtha**  
President  
Moran Towing Corp





**W**e are thrilled and honored to have these original digital watercolors of Janos Enyedi on display in The National Maritime Center.

I had the opportunity of seeing Mr. Enyedi's work last fall at the Contemporary Art Center of Virginia and was frankly amazed at the imagery he achieved and the colors he was able to bring out in the most industrial of subjects. It would never occur to most people — or artists, I dare say — to find a soaring cathedral in the façade of an energy plant or what appears to be a religious icon in the reflective metal of cargo truck panels.

Mr. Enyedi was kind enough to call me after reviewing my remarks in the guest comment book at the Contemporary Art Center last year and we began discussing the possibility of his producing a display of new works for The National Maritime Center.

The result is *Work Boats*, in which Janos Enyedi again applies his extraordinary skill at selecting just the right place and time to capture his chosen subject.

Thanks to the enthusiastic involvement of Moran Towing Corporation, beginning in the cold-mid winter of Hampton Roads, he left the hardened shores of the industrial Elizabeth River and traveled to the soft, almost ethereal banks of the James. Heading north to Baltimore, he stopped long enough to focus his camera on the underbelly of the new and long-awaited Wilson Bridge over the Potomac River near the nation's capital.

Progressing north, he has documented for us the various vessels nestled round Philadelphia's elaborate port warehouse facades. In addition to the myriad of tugs and barges, the City's most notable maritime resident is the hull of what was once the fastest, sleekest ocean liner on the high seas: S.S. United States — now a rusted derelict at rest.

Journeying to New York, Mr. Enyedi collected a plethora of images documenting the busy work of tugboats, far more substantial in size and purpose than their whimsical shape and vivid coloring would suggest.

Ultimately, Janos and his wife traveled to one of world's most photographed wonders — Niagara Falls. The Falls are now among the most manipulated of nature's gifts. They are glorious in daylight; gaudy and garish at night surrounded by bright city lights. The nightly displays of green, red, and yellow projected onto the Falls mimic the rainbows so often seen over the *Maid of The Mist* sightseeing boats as they carry adventurous tourists to the very edge of the Falls.

We hope you enjoy these extraordinary, original, and colorful works of art by a unique artist, known and recognized both nationally and around the world. We encourage you to linger awhile and enjoy the vivid images and colors in the *Work Boats* that Janos Enyedi has brought to us from these familiar waters.

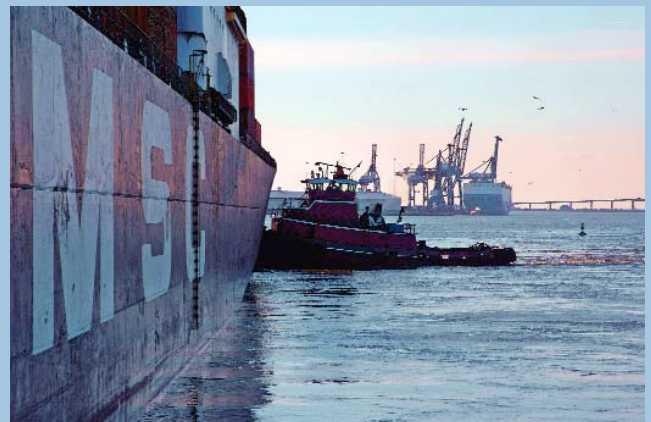
Martha Walker, Curator  
The National Maritime Center

# WORK BOATS

digital watercolors by Janos Enyedi

An exhibition at  
**The National Maritime Center**  
1 Waterside Drive, Norfolk, VA 23510  
(757) 664-1000      [www.thenmc.org](http://www.thenmc.org)

September 2006 - March 2007



*Sewells Point Turning MSC Semia, Baltimore Harbor, 2006*  
Digital Watercolor

H. 10.75" L. 16.25"

Edition of 25

# WORK BOATS

digital watercolors by Janos Enyedi



*Marie J. Turecamo, Running Light, 2006*  
Digital Watercolor  
H. 10" L. 16.5" Edition of 25

Work boats have been a vital presence on America's waterfronts for over two hundred years. Yet, they are mostly overlooked by all but those who work aboard or around them and a small community of devoted aficionados. Work boats are not generally built to be pretty, although their lines and grace underway can be startlingly captivating. Function dictates their form. They are tough and built to work hard, performing specific tasks. They take regular beatings, both from rugged use and harsh conditions. Their fundamental task is to physically and forcefully confront much larger vessels, maintaining control without inflicting any damage. Literally and figuratively they become the engines of those they serve.

Work boats come in all shapes, sizes and colors and perform myriad functions critical to maritime commerce. Tugboats, rescue and fireboats, dredgers, harbor tankers, barges, pilot launches and even passenger vessels like the *Staten Island Ferry* and the *Maid of the Mist* at Niagara Falls are in the work boat category.

When most of us think of work boats, tugboats come to mind. In lore and reality they are seen as the muscle of our waterways and harbors. Some perform multiple tasks such as docking, pushing and towing. There are harbor and inland river tugs, push boats, towboats and articulating tugs that nestle in behind specially designed massive fuel barges and are capable of working on open water.

Beginning in the early 19<sup>th</sup> Century, America's urban centers, most situated on lake, river or coastal sites, began growing rapidly, requiring an ever-expanding stream of products and materials to provide for their burgeoning populations and commerce. By mid-century our great Industrial Age was beginning. With the advent of steam powered, steel-hulled vessels, ships of ever-increasing size, capacity and numbers were constructed.

*Turecamo Girls Moving the Sea Horse, 2006*  
Digital Watercolor  
H. 5" L. 17" Edition of 25

To attend those vessels, fleets of work boats sprang up. In 1860, Moran Towing (the inspiration for this body of artworks) was formed, followed by many other tugboat companies, mostly family-owned and operated and passed on from generation to generation. Large ocean-going vessels, while sleek and fast at sea, have always needed assistance to safely and efficiently move in and out of ports that are often closely confined and subject to dangerously shifting tides and currents. Time and tide are both the blessing and the bane of maritime commerce. Advances in tugboat and work boat design, by necessity, mirrored the technological growth of the larger ships.

By the early 20<sup>th</sup> Century, tugboats began to push into the larger American cultural experience, their labors spiced with myth, mystery and a dash of the romance of the sea. American painter William Glackens and his compatriots in the *Ash Can School* regularly painted images of New York Harbor. These weren't pretty pictures of blue skies and water. They were dark and gritty impressions that often featured coal-fueled, smoke-belching tugs. As early as the 1920's movie viewers across the country thrilled to the antics of Marie Dressler and Wallace Beery in *Tugboat Annie* and the seminal Walt Disney animation *Steamboat Willie* which introduced us to Mickey Mouse.

Even today, an air of mystery accompanies work boats. They are frequently seen plying the waterways, alone. Then they are gone. Occasionally, we see them pushing or towing barges or moving vessels into their berths and everything seems to move at a very slow pace. But up close, there is another reality. These boats are extremely powerful and agile little giants. With more and more sophisticated drive systems and tremendous horsepower, they dance with ships of massive tonnage, delicately turning them on a dime, then nudging them safely to their quays, around the clock

and in all manner of weather. Those maneuvers require split-second timing and seamless teamwork from tug captains and crews.

Life aboard tugboats is difficult and demanding. In a very competitive business, crews have to be ready to move as tide and shipping schedules dictate - any time day or night. On many tugboats the captain and crew live aboard during their shifts, which range from one week on, one week off, to one month on and one month off on larger sea-going vessels. There are long stretches of almost mind-numbing inactivity followed by rapid-fire events that require the total focus, attention and skill of all on board to tie-up and safely move vessels transporting people, raw materials and finished products.

Today's tugboats contain state-of-the-art technological advances and sophisticated electronics. But technology is no substitute for experience. While some captains now hold degrees from maritime universities and academies, many started as deckhands and worked their way up. Following in the footsteps of the generations that preceded them, they learned the ways of their profession through hands-on experience. They take great pride in their highly accomplished skills and knowledge of the water.

Companies like Moran Towing Corporation perform, in a larger sense, a critical function by advancing safety and efficiency on our waterways. While their accomplishments go largely unheralded by the general public, they are important. As a case in point, Moran Towing Corporation received national recognition for their role in supporting the rescue and firefighting efforts surrounding the 9/11 disaster. Today their vessels travel the world and play an instrumental role in the maritime commerce that takes what we make to the rest of the world and bring us the things we use everyday.







*PAGE 4*  
*left top*

***Bridge Builder IV, Woodrow Wilson Memorial Bridge, 2006***  
Digital Watercolor  
H. 11.25" L. 16.75" Edition of 25

*left bottom*

***Big Daddy on the Delaware, 2006***  
Digital Watercolor  
H. 8.25" L. 17" Edition of 25

*PAGE 5*  
*below*

***Doris Moran Moving a Lafarge Cement Barge, 2006***  
Digital Watercolor  
H. 5" L. 17" Edition of 25





*above*

***Sewells Point, Running Light – Heading Home***, 2006

Digital Watercolor

H. 8.5" L. 17"      Edition of 25

*bottom*

***Work Crew Departing the Cape Canso***, 2006

Digital Watercolor

H. 11.25" L. 16.5"      Edition of 25





*Cape Romain Pushing the MSC Semia into The Port of Baltimore, 2006*  
Digital Watercolor  
H. 38" L. 57"      Edition of 3

PAGE 8

right **Drum Point Deck Detail**, 2006  
Digital Watercolor  
H. 17.5" L. 11.5" Edition of 25

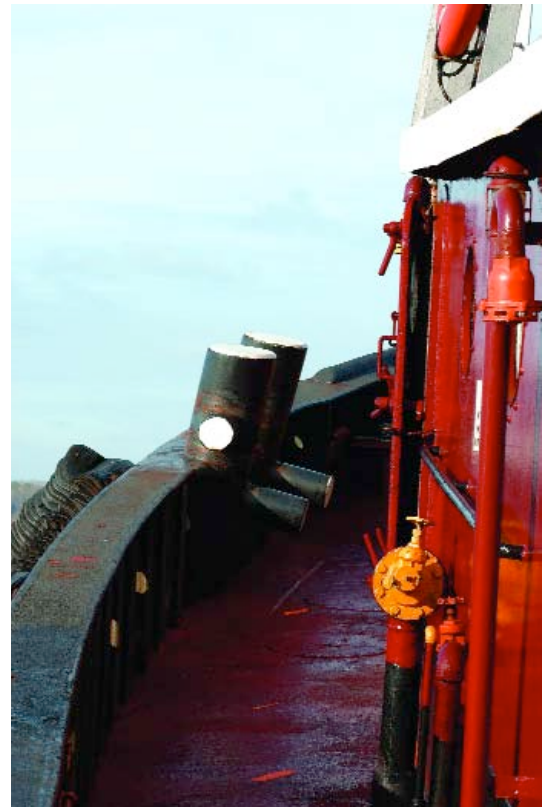
below top **Paul T. Moran and Massachusetts Departing Manhattan**, 2006  
Digital Watercolor  
H. 3.5" L. 17.25" Edition of 25

bottom **Paul T. Moran and Massachusetts Approaching the Queen Mary II**, 2006  
Digital Watercolor  
H. 6.5" L. 17" Edition of 25

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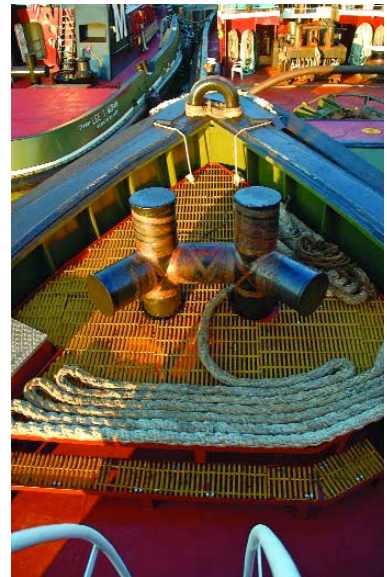
right **Drum Point and Cape Henry Heading to Work, James River**, 2006  
Digital Watercolor  
H. 38" L. 57" Edition of 3

below **Tight Turn – Surrie Moran and Alam Selaris, Philadelphia**, 2006  
Digital Watercolor  
H. 28.5" L. 52" Edition of 3











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top left

**Cape Henry, 2006**  
Digital Watercolor  
H. 11.5" L. 17.25" Edition of 25

below left

**Gramma's Ax – Gramma Lee T. Moran Detail, 2006**  
Digital Watercolor  
H. 17" L. 11.25" Edition of 25

below center

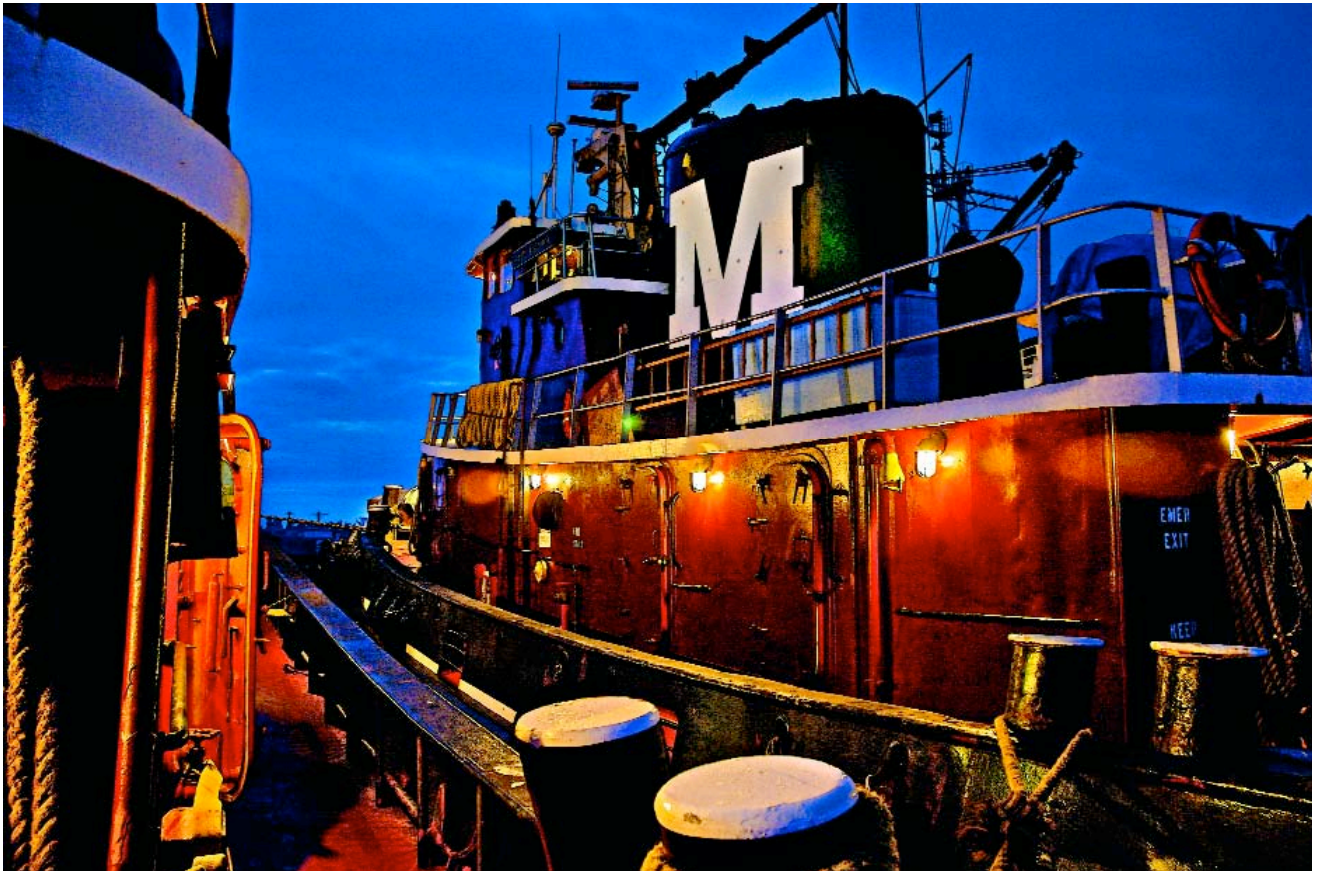
**Turecamo Boys – Deck Detail, 2006**  
Digital Watercolor  
H. 16.5" L. 11" Edition of 25

below right

**Turecamo Boys – Deck Detail, Sunrise, 2006**  
Digital Watercolor  
H. 16.75" L. 11.25" Edition of 25

PAGE 11  
below

**Drum Point and Cape Henry Rafted Up, 2006**  
Digital Watercolor  
H. 38" L. 52" Edition of 3







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left top

*Maid of the Mist VII, Niagara Falls, 2006*

Digital Watercolor

H. 11.25" L. 17" Edition of 25

left bottom

*Jezebel, Woodrow Wilson Memorial Bridge, 2006*

Digital Watercolor

H. 11.25" L. 16.75" Edition of 25

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right

*Mostank, 2005*

Digital Watercolor

H. 29" L. 18.5" Edition of 3

right below

*Running before the Zim Sao Paulo II, 2005*

Digital Watercolor

H. 25.5" L. 38" Edition of 10





*above*

***Gramma Lee T. Moran Heading to The Narrows***, 2006

Digital Watercolor

H. 11" L. 16.5"      Edition of 25

*below*

***Work Boats – Jean Turecamo, Barge Under Tow (Staten Island Ferry)***, 2006

Digital Watercolor

H. 4.5" L. 17"      Edition of 25





*top*

**Surrie Moran Approaching the S.S. United States, Philadelphia, 2006**

Digital Watercolor

H. 5" L. 16.75" Edition of 25

*bottom*

**The Rolf Williams Heading Down Kill Van Kull, 2006**

Digital Watercolor

H. 8" L. 17" Edition of 25



### One Person Exhibitions

- 2006 *Selected works from Working on the Water*, General Assembly Building, Richmond, VA  
*The Woodrow Wilson Bridge Project*, The Woodrow Wilson Bridge, Alexandria, VA
- 2005 *Working on the Water: Maritime Commerce in the Hampton Roads Region*, New Works by Janos Enyedi, Contemporary Art Center of VA, Virginia Beach, VA  
*Made in America*, The Carillon, Charlotte, NC  
*The American Industrial Landscape—Reconstructed: Power, Steel & Concrete*, Kathleen Ewing Gallery, Washington, DC
- 2004 *MADE IN AMERICA: The American Industrial Landscape – Reconstructed*, Payne Gallery, Moravian College, Bethlehem, PA, organized by the Smithsonian Affiliate, National Museum of Industrial History/Morris Museum, Augusta, GA/Butler Institute of American Art, Youngstown, OH, The American Institute of Architects – Headquarters Gallery, Washington, DC
- 2003 *Working Spaces - Working Places*, AFL-CIO Headquarters, Washington, DC
- 2001 *Memories of Milltown: A Twenty-Five Year Survey*, Oglebay Institute, Stifel Fine, Arts Center, Wheeling, WV
- 1999 *Selected Works*, The Project Room, M-13 Gallery, NY, NY
- 1998 *Industrial Strength Landscapes*, The Bonfoey Company, Cleveland, OH
- 1995 *Made in America*, Embassy of the Republic of Hungary, Washington, DC
- 1995 *Industrial Strength Landscapes*, David Adamson Gallery, Washington, DC
- 1993 *Made in America*, David Adamson Gallery, Washington, DC
- 1991 *Industrial Strength Icons*, Arnold & Porter, Washington, DC
- 1988 *Industrial Strength Landscapes*, Foxley/Leach Gallery, Washington, DC
- 1986 *Images of Industry*, The Athenaeum, Alexandria, VA
- 1978 *Large Scale Welded Steel Sculpture*, The Wolfe Street Gallery, Washington, DC
- 1975 *Drawings, Prints and Sculpture*, The Wolfe Street Gallery, Washington, DC

### Commissions

Cardinal Virginia Concrete, Springfield, VA ♦ Mascaro Corporation, Corporate Headquarters, Pittsburgh, PA  
Eisbaren Berlin, Berlin, Germany ♦ ARMCO, Corporate Headquarters, Pittsburgh, PA  
Series of Cast Paper works for Meade Paper Company, Washington, DC  
Bearing Point, Virginia, Texas, Colorado, New Jersey, New York, Georgia, USA and Sidney, Australia

### Museum and Corporate Collection

Chrysler Museum of Art, Norfolk, VA	National Association of Machinists Pension Fund, DC
Butler Institute of American Art, Youngstown, OH	International Association of Machinists & Aerospace Workers, Geneva, Switzerland
Morris Museum of Art, Augusta, GA	The Department of State, Washington, DC, France, Germany, Cambodia, Ukraine and Croatia
Dominion Terminal Associates, Newport News, VA	The Northern Virginia Community College, Annandale, VA
Colonna's Shipyard, Norfolk, VA	Federal Home Loan Mortgage Corporation, Washington, DC
T. Parker Host, Inc., Norfolk, VA	Student Loan Marketing Association, Washington, DC
Anders Williams Shipping Agency, Norfolk, VA	Arnold & Porter, Washington, DC
Cardinal Virginia Concrete, Springfield, VA	Howrey & Simon, Washington, DC
Moravian College, Bethlehem, PA	The George Washington University, Washington, DC
McKenzie Group, Cleveland, OH	Champion Paper Company
Deloitte & Touche, Pittsburgh, PA	KPMG Consulting, Tysons Corner, VA
Phillip Morris Companies, Hdqtr., NY, NY	Andersen Consulting, Tysons Corner, VA
Mascaro Corporation, Pittsburgh, PA	Lee Technologies, McLean, VA
Bayer Corporation, Pittsburgh, PA	Jones, Day, Revis & Pogue Pittsburgh, PA
Eichleay Corporation, Pittsburgh, PA	AFL/CIO, National Headquarters, Washington, DC
Equitable Real Estate Trust, Atlanta, GA	
Ohio Edison, Akron, OH	
Ohio Savings Bank, Cleveland, OH	

Included in **WORK, THE WORLD IN PHOTOGRAPHS**, written by Ferdinand Protzman, published by National Geographic Society Book Division, available in hardcover, August 29, 2006

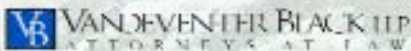
Recipient of the 2004-05 Virginia Commission for the Arts, Fellowship in Painting, Richmond, VA

For more information, visit Janos Enyedi's website: [www.furnaceroadstudio.com](http://www.furnaceroadstudio.com)



# SPONSORS

in appreciation



I would like to thank the following individuals for their generous and enthusiastic support of this exhibit.

I am indebted to Rich Conti, Martha Walker, Chuck Craig and the very talented staff of The National Maritime Center, for sharing my vision for this exhibit and their dedication to making it a reality.

Moran Towing Corporation over the last few months has afforded me the rare opportunity to view, up close, the world of tugboats as they perform their difficult and important work. I am also very grateful for their significant contribution that made this catalog possible.

I especially want to thank Edward J. Tregurtha, President, Paul R. Tregurtha, Chairman, Edmond J. "Ned" Moran, Jr., Senior Vice President and James Murray, Vice President, Sales for their participation in and enthusiasm for this effort. I also want to thank Moran's General Managers and Vice Presidents - Mark Vanty, (Norfolk), Paul Swensen, (Baltimore), John Gazzola, (Philadelphia), Peter Keyes, (Staten Island) and the extraordinary captains and crews with whom I sailed. Their hospitality was generous and their knowledge of the water and their profession was both invaluable and inspiring.

Additional support for this exhibition comes from the law firm of Vandeventer Black, LLP, Norfolk, VA, Mr. John Ryan and Marine Oil Services, Inc., Norfolk, VA.

I want to express my sincere gratitude to my dear friends, Murray and Kay Delaney Bring for their contribution in support of this effort.

I would also like to mention Tom Ackiss, Vice President, Lyon Shipyard and Rolf Williams of Anders Williams Shipping Agency, Norfolk, VA for directing me toward the world of work boats and I am very grateful for their on-going advice and encouragement.

I want to thank those who have generously agreed to loan work to the exhibit including, Anders Williams Shipping Agency, Brian and Beth Roman, Dale City, VA, and Tom and Kathy Gailliot, Alexandria, VA.

Janos Enyedi

**The National Maritime Center**

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## **The National Maritime Center**

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