



WORK BOATS

digital watercolors by Janos Enyedi



COVER PHOTO:

Drum Point and Cape Henry Rafted Up, 2006

Digital Watercolor

H. 38" L. 52" Edition of 3

director's statement



Sewells Point Turning MSC Semia, Baltimore Harbor, 2006

Digital Watercolor

H. 10.75" L. 16.25"

Edition of 25

to come

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An exhibition at NAUTICUS, The National Maritime Center
1 Waterside Drive, Norfolk, VA 23510
(757) 664-1000 www.thenmc.org

September 2006 - March 2007

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Workboats have been an important presence on America's waterfronts for over two hundred years. Still, they are mostly overlooked by all but those who work on them and a small community of devoted aficionados. Workboats are not generally built to be pretty, although their lines and grace underway can be startlingly captivating. Quite simply, they are built to work and work hard. Most certainly, they take regular beatings, both from rugged use and harsh elements. Their fundamental task is to physically and forcefully confront much larger vessels and at the same time, maintain control - but inflict no damage. They literally and figuratively become the engines of those they serve. They 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 come under the workboat category.

However, when we think of workboats, most often 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 tug barges that nestle in behind specially designed massive fuel barges and are capable of working on open water.

Beginning in the early 19th Century, America's urban centers situated on lake, river or coastal sites, began unprecedented growth, requiring ever-expanding products and materials to provide for burgeoning populations. 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.



Paul T. Moran, Moran Yard, Staten Island, 2006
Digital Watercolor
H. 10.75" L. 13.25" Edition of 25

To attend those vessels, fleets of workboats 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 dangerously subject to tide shifts and strong currents. Time and tide are both the blessing and the bane of maritime commerce. Advances in tugboat and workboat design, by necessity, mirrored the technological growth of the larger ships.

By the early 20th Century, tugboats began to edge into the larger American experience, mostly as myth and mystery and spiced with a bit of the romance of the sea. The American painter William Glackens and his compatriots in the Ash Can School regularly painted images of New York Harbor. They were not sky-blue pretty pictures. 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 – even greatly removed from major ports – were treated 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, there is an air of mystery surrounding workboats. They are frequently seen plying the waterways, alone, and 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 horsepower, they dance with ships of massive

tonnage and delicately turn them on a dime, then nudge them safely to their quays, around the clock and in all manner of weather.

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 that 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 that include people, raw material and finished products.

Today's tugboats contain state-of-the-art technological advances and sophisticated electronics and while some captains now hold degrees from Maritime Universities and Academies, many started as deckhands and worked their way up, often as a heritage from generation to generation, learning the ways of their profession through hands-on experience. They take great pride in their highly accomplished skills and knowledge of the water.

In the largest sense, companies like Moran Towing Corporation are at the forefront of advancing safety and efficiency on our waterways. While their accomplishments go largely unheralded by the general public, they are important. To the point, Moran Towing Corporation was nationally cited 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 brings us the things we use everyday and take what we make to the rest of the world.

*Crane Barge and Work Boat
Tending the Ghost Fleet, 2006*
Digital Watercolor
H. 8.25" L. 17.5" Edition of 25





PAGE 7, 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. 17" L. 11.25" Edition of 25

PAGE 8, below ***Helen D. Coppedge, Municipal Pier 1, Philadelphia***, 2006
Digital Watercolor
H. 25" L. 48" Edition of 10

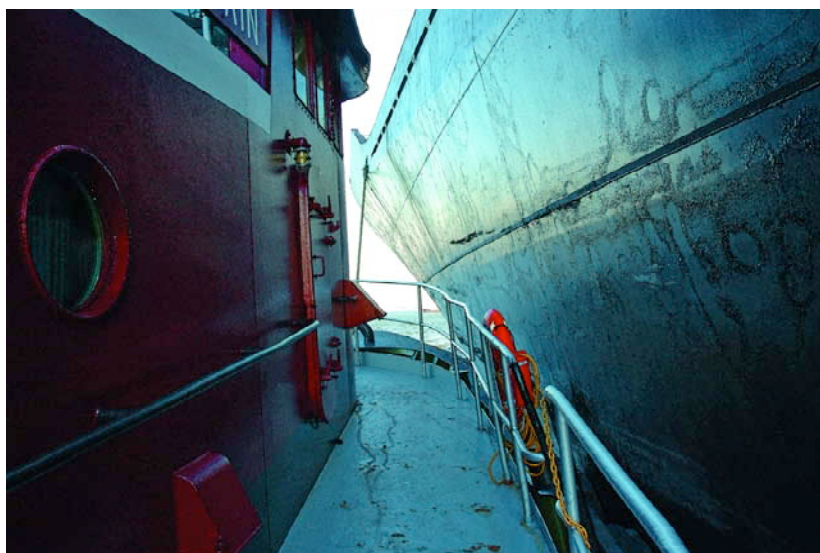
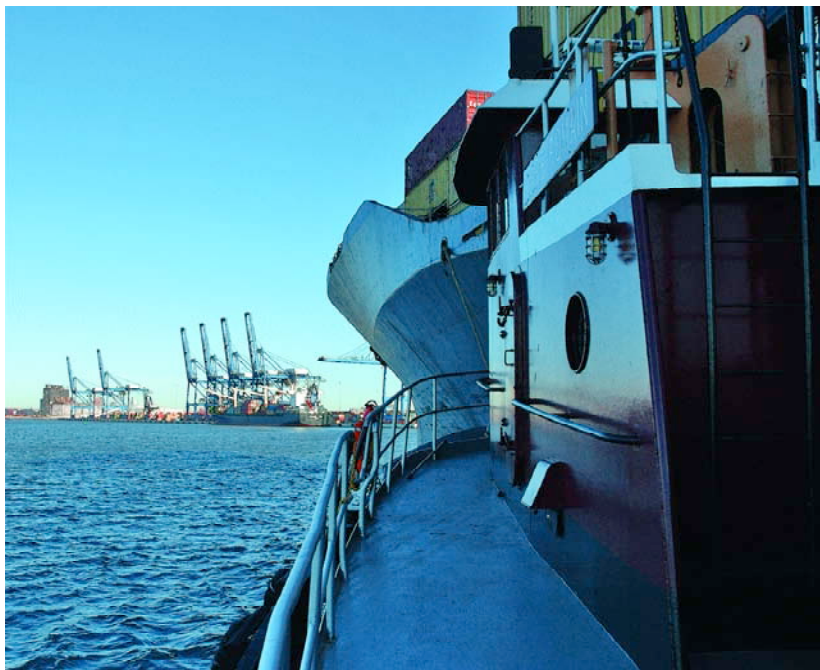




Cape Romain Pushing the MSC Semia into the Port of Baltimore, 2006

Digital Watercolor

H. 38" L. 57" Edition of 3



above

Cape Romain and MSC Semia Approaching the Port of Baltimore, 2006
 Digital Watercolor
 H. 10.75" L. 13.25" Edition of 25

bottom

Cape Romain Turning MSC Semia into the Port of Baltimore, 2006
 Digital Watercolor
 H. 10.75" L. 13.25" Edition of 25

PAGE 9

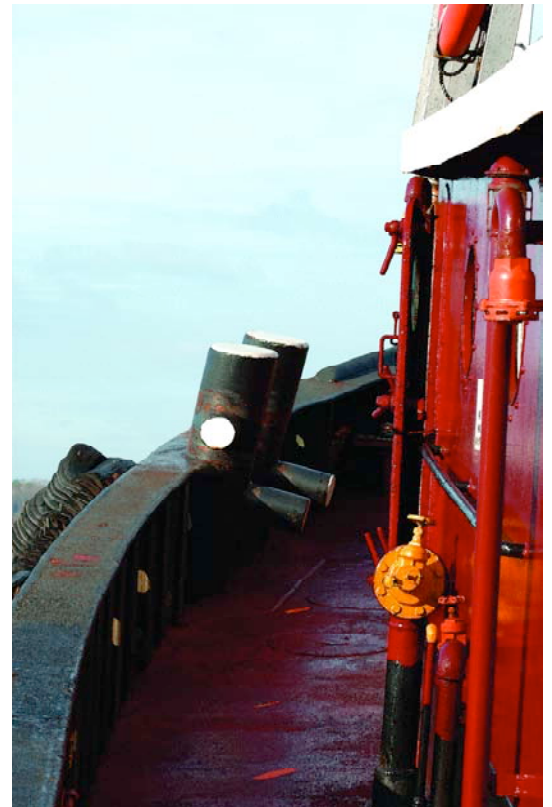
right ***Drum Point Deck Detail***, 2006
Digital Watercolor
H. 17.5" L. 11.5" Edition of 25

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

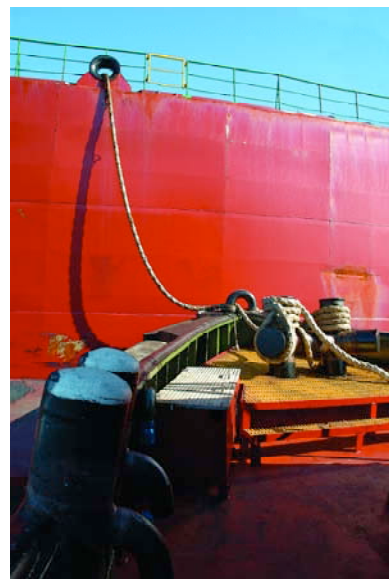
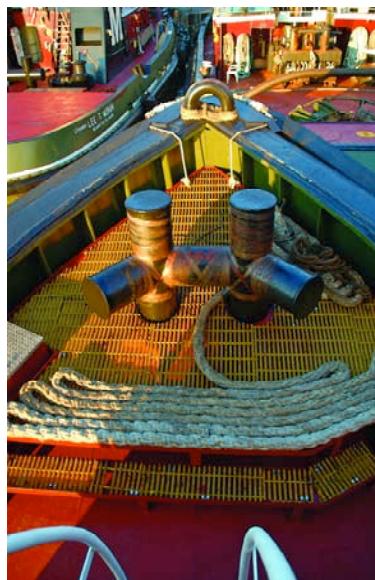
PAGE 10

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







PAGE 13, 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

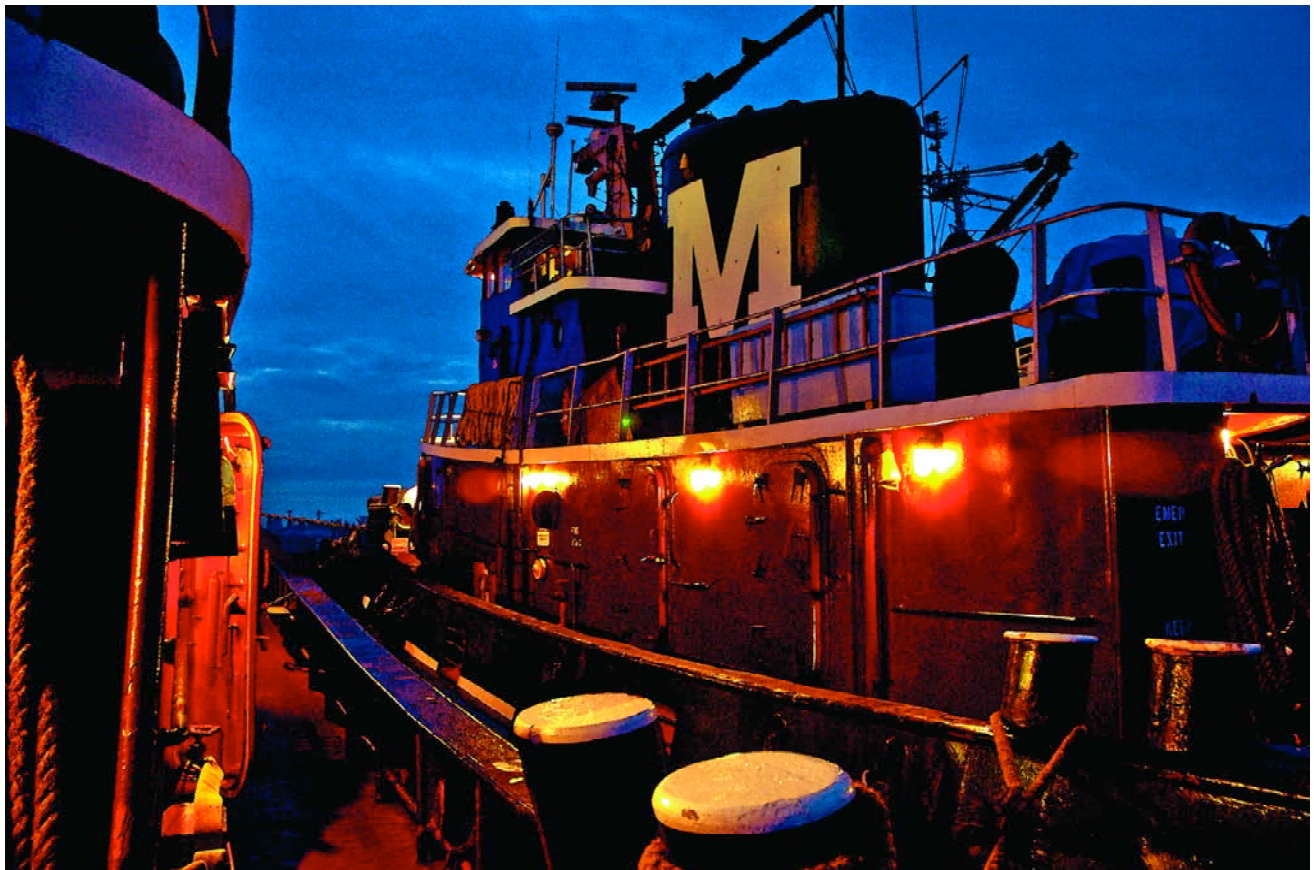
Turecamo Boys – Deck Detail, Sunrise, 2006
Digital Watercolor
H. 16.75" L. 11.25" Edition of 25

below right

Bow Detail Turecamo Boys Working the Margara, 2006
Digital Watercolor
H. 17" L. 11.25" Edition of 25

PAGE 14, below

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





PAGE 15
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

PAGE 16
right

Mostank, 2005
Digital Watercolor
H. L. 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. 5" L. 16.75" 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
Made in America: The American Industrial Landscape—Reconstructed, The American Institute of Architects – Headquarters 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
- 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
- 1996 *Bridge Variations, Hohenzollern Bridge Series*, Artists' Museum, Washington, DC
- 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
Drawings and Sculpture, Dupont Center, Corcoran School of Art, Wash., 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	Ohio Savings Bank, Cleveland, OH
Butler Institute of American Art, Youngstown, OH	National Association of Machinists Pension Fund, DC
Morris Museum of Art, Augusta, GA	International Association of Machinists & Aerospace Workers, Geneva, Switzerland
Dominion Terminal Associates, Newport News, VA	The Department of State, Washington, DC, Paris and Germany
Colonna's Shipyard, Norfolk, VA	The Northern Virginia Community College, Annandale, VA
T. Parker Host, Inc., Norfolk, VA	Federal Home Loan Mortgage Corporation, Washington, DC
Anders Williams Shipping Agency, Norfolk, VA	Student Loan Marketing Association, Washington, DC
Cardinal Virginia Concrete, Springfield, VA	Arnold & Porter, Washington, DC
Moravian College, Bethlehem, PA	Howrey & Simon, Washington, DC
McKenzie Group, Cleveland, OH	The George Washington University, Washington, DC
Deloitte & Touche, Pittsburgh, PA	Champion Paper Company
Phillip Morris Companies, Hdqtr., NY, NY	KPMG Consulting, Tysons Corner, VA
Mascaro Corporation, Pittsburgh, PA	Andersen Consulting, Tysons Corner, VA
Bayer Corporation, Pittsburgh, PA	Lee Technologies, McLean, VA
Eichleay Corporation, Pittsburgh, PA	Jones, Day, Revis & Pogue Pittsburgh, PA
Equitable Real Estate Trust, Atlanta, GA	AFL/CIO, National Headquarters, Washington, DC
Ohio Edison, Akron, OH	

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



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