

# BEYOND A YOUNG BOY'S DREAM

## ALAN BEAN

“When I was a boy, I dreamed of flying airplanes and I built models from balsa wood,” says artist Alan Bean. “By the time I was in high school, model airplanes of all shapes and sizes were hanging by thin wires from the ceiling of my room. Airplanes were the last things I would see before falling asleep at night. I dreamed of flying higher than the highest cloud and faster than the fastest wind. As I grew older, the dream grew stronger. It followed me as I completed flight training, became a jet pilot flying off aircraft carriers and when, as a test pilot and then as an astronaut, I trained to rocket to the Moon. And in my painting, as I look out over the ‘magnificent desolation’ of the lunar surface, youngsters on Earth are building model rockets, dreaming of flying higher than the Moon and faster than a shooting star.”

**Fine Art Giclée Canvas:**  
limited to 125 s/n. 21" w x 14" h.  
\$395 unframed  
Framed \$ \_\_\_\_\_

www.<sup>The</sup>Greenwich Workshop.com

# A NEW FRONTIER

## ALAN BEAN

“The scientists on earth were concerned that the lunar samples collected on Apollo missions could be tainted by our spacesuit gloves as we picked them up to store them,” says astronaut and artist Alan Bean. “They devised a metal Environmental Sample Container to put small rocks and dirt in it using only our shovel, ensuring samples would arrive to earth in pristine condition. We practiced this collection procedure on Earth. It was a quick and easy task.

“Once we were on the lunar surface, in the reduced gravity, the whole exercise got complicated and fun. When Pete Conrad swung the shovel towards me the sample floated out of the shovel and flew all over the place, including on me. Eventually, we got it right. We also picked up samples with our gloves so the scientists could compare those with the ones we collected with shovel. There was no difference.”

### **Fine Art Giclée Canvas:**

limited to 150 s/n. 18" w x 14" h.

\$345 unframed

Framed \$ \_\_\_\_\_

www.<sup>The</sup>Greenwich Workshop.com

# FENDER LOVIN' CARE

ALAN BEAN

Apollo 17 Astronauts Gene Cernan and Jack Schmitt are doing some “low-tech” body work on their high-tech Lunar Rover. During their first moonwalk Gene accidentally hooked the hammer he carried in his right leg pocket onto the Rover’s right rear fender extension, knocking it off. He fixed it temporarily by taping it on with duct tape. Unfortunately, somewhere on their lunar drive the tape gave way and the fender extension fell off and was lost for good.

Back on planet earth, Astronaut John Young and other friends in mission control conceived a nifty repair. After wake-up the next morning, Gene and Jack would select four plasticized maps already used on the mission and tape them together. Back with the Rover on the surface that morning, they could continue with the repair. I painted Gene and Jack aligning the maps to the fiberglass fender. When Gene is satisfied, Jack will hold the maps steady as Gene secures them using two small clamps normally used to mount auxiliary lights inside the lunar module cabin. The fix worked!

**Fine Art SmallWorks™ Giclée Canvas:**

limited to 125 s/n. 14”w x 10”h.

\$265 unframed

Framed \$ \_\_\_\_\_

www.<sup>The</sup>Greenwich Workshop.com

# JOHN YOUNG LEAPS INTO HISTORY

## ALAN BEAN

“You feel this way when you’re finally on the Moon!” says artist and Apollo 11 astronaut Alan Bean. “It’s the culmination of all you’ve studied and worked for since you were a little kid.”

“John has jumped straight up about 3 feet or so. On Earth, this would have been impossible because John weighs 160 pounds and the suit and the backpack weigh 150 pounds, but on the Moon everything (including John) weighed only one-sixth as much. Someday there will be athletic contests on the Moon, maybe even Solar System Olympics and many astonishing records will be set.”

Apollo 16, April 16–27, 1972, was Young’s fourth space flight but his first lunar exploration. Young was Spacecraft Commander accompanied by Astronauts Ken Mattingly and Charlie Duke. Young and Duke set up scientific equipment and explored the lunar highlands at Descartes in the Lunar Rover.

### **Fine Art Giclée Canvas:**

limited to 100 s/n. 22" w x 29" h.

\$695 unframed

Framed \$ \_\_\_\_\_

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### **Fine Art Giclée Canvas:**

limited to 150 s/n. 17" w x 22" h.

\$295 unframed

Framed \$ \_\_\_\_\_

www.<sup>The</sup>Greenwich Workshop.com

# IS ANYONE OUT THERE?

ALAN BEAN

For a day and a half, Pete Conrad and I had the Moon to ourselves. It brought to mind a question humans have asked through the centuries: Are we all alone in the cosmos? One day I turned and looked out to infinity. The sky was as black and shiny as the patent-leather shoes I wore to Sunday school as a boy. Inside my head, I asked: "Is anyone out there? Is there an all-knowing, all-powerful being out there who is in charge of the universe?" I didn't have any flash of enlightenment that day, but have come to believe the answer is in the heart of each person.

**Fine Art MasterWork™ Giclée Canvas:**

limited to 69 s/n. 40"w x 30"h.

\$1250 unframed

Framed \$ \_\_\_\_\_

www.<sup>The</sup>Greenwich Workshop.com

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**Fine Art Giclée Print:**

limited to 244 s/n. 22"w x 16 $\frac{1}{2}$ "h.

\$295 unframed

Framed \$ \_\_\_\_\_

www.<sup>The</sup>Greenwich Workshop.com

# THE EAGLE IS HEADED HOME

ALAN BEAN

Lunar Module *Eagle* has just made the first lunar liftoff. Neil Armstrong and Buzz Aldrin are ascending from Tranquility Base to transfer themselves and their treasure of moon rocks to the command module and head for home.

“On the Apollo 12 mission,” said Alan Bean “I recall looking out the window during lift-off and seeing a ring of bright orange, silver and black flashes of light expanding rapidly outward, glints from pieces of metal-foil insulation blasted from the descent stage by the ascent engine.”

**Fine Art Giclée Canvas:**

limited to 150 s/n. 24"w x 16"h.

\$495 unframed

Framed \$ \_\_\_\_\_

www.<sup>The</sup>Greenwich Workshop.com

# ARMSTRONG, ALDRIN AND AN AMERICAN EAGLE

ALAN BEAN

Apollo 11's lunar module, *Eagle*, with Neil Armstrong and Buzz Aldrin aboard, is just about to touch down on the Sea of Tranquility, July 20, 1969. The descent engine is firing in order to slow the descent rate to ensure a gentle landing as Armstrong searches for a level area on the surface of the moon.

**Fine Art SmallWorks™ Giclée Canvas:**

limited to 150 s/n. 9"w x 14"h.

\$265 unframed

Framed \$ \_\_\_\_\_

www.<sup>The</sup>Greenwich Workshop.com

# A GIANT LEAP

ALAN BEAN

**Fine Art SmallWorks™ Giclée Canvas:**

limited to 175 s/n.

12"w x 15"h.

\$265 unframed

Framed \$ \_\_\_\_\_

www.<sup>The</sup>Greenwich Workshop.com

# A MOST BEAUTIFUL MOON

ALAN BEAN

“I began several studies a number of years ago to record my memories of seeing the moon close up. Years later I decided to rework some of the studies as color exercises. With *A Most Beautiful Moon*, I tried to retain some of the reflected-earth light-shadow effect while adding other earth colors. I’m spending most of my time recording an event that will never happen again in our history: humankind’s first visit to another world.”

**Fine Art SmallWorks™ Giclée Canvas:**

limited to 150 s/n. 10"w x 12"h.

\$265 unframed

www.<sup>The</sup>Greenwich Workshop.com

# MOTHER EARTH

ALAN BEAN

“The planet Earth seemed a long way off in this scene,” says Alan Bean, “because it was—about a quarter of a million miles, in fact. From the Moon, the Earth appeared as a beautiful blue-and-white marble with occasional small orange areas, which were deserts.

“The Moon itself was a foreboding place when viewed from orbit, mostly gray with stark, angular mountains and deep, rough canyons and craters. It was as if nature had pounded it again and again with a big, big hammer.

“In contrast, our Earth was beautiful—all shiny and bright. It was hard to believe that everybody I had ever known—or seen on TV—and the places they lived and played were all on that little blue-and-white marble. Even today, it’s still hard to believe.”

**Fine Art SmallWorks™ Giclée Canvas:**

limited to 125 s/n. 10" w x 12" h.

\$265 unframed

Framed \$ \_\_\_\_\_

www.<sup>The</sup>Greenwich Workshop.com

## JIM IRWIN, INDOMITABLE ASTRONAUT ALAN BEAN

“Jim Irwin, Colonel, United States Air Force, had a brilliant but challenging career. His is a story of difficult challenges met, and with hard work and perseverance, overcome. After battling illness and severe injuries for ten years, Jim Irwin found himself standing on the Moon.

After leaving NASA, Jim authored a number of books about his life and about his experiences. He gave me one of those books as a gift and I treasure it today. He inscribed ‘Decisions determined destination! Your grateful brother, Jim Irwin, Apollo 15.’”

**Fine Art Giclée SmallWorks™ Canvas:**

limited to 75 s/n. 9" w x 12" h.

\$235 unframed

Framed \$ \_\_\_\_\_

www.<sup>The</sup>Greenwich Workshop.com

# RED, WHITE AND BLUE

ALAN BEAN

“The space program represents what is truly great with America,” says artist Alan Bean. “When I was an astronaut I felt each day that I had accepted a responsibility to do the right thing professionally in everything that I did. I was not alone in this as I saw this ‘right stuff’ code everywhere. It was a good feeling to know that all those around me were dedicated to making our nation’s space exploration effort as good as it could possibly be. This red, white and blue feeling and theme carried over into everything we did. If everyone at NASA cut ourselves, I believe we would all bleed red, white and blue.”

**Fine Art SmallWorks™ Giclée Canvas:**

limited to 75 s/n. 13"w x 11"h.

\$295 unframed

Framed \$ \_\_\_\_\_

www.<sup>The</sup>Greenwich Workshop.com

# AN AMERICAN SUCCESS STORY

ALAN BEAN

*“An American Success Story* shows Astronaut John Young in April of 1972 as he stood proudly on the moon,” says artist Alan Bean, “but for a while, it didn’t look like he and Charlie Duke would even land there at all. Earlier, as they had been orbiting the moon in their lunar module preparing for descent, a call came from the command module reporting an unexpected oscillation in the backup steering system for the rocket engine. They knew that if this oscillation prevented the backup system from controlling the rocket properly they would have to return to earth as soon as possible. If the systems failed, the Apollo 16 and her crew would orbit the moon forever.

Immediately, engineers and technicians at mission control were alerted. Records were searched, simulations run and tests conducted. In less than six hours the results were in: The mission could continue. We all breathed a collective sigh of relief.”

**Fine Art Giclée Canvas:**

limited to 100 s/n. 18"w x 27"h. 650 unframed

Framed \$ \_\_\_\_\_

www.<sup>The</sup>Greenwich Workshop.com

# A FIRE TO BE LIGHTED

ALAN BEAN

“I have painted Dave Scott, a good friend and skilled explorer, at the pinnacle of his astronaut career. In his own words, ‘We went to the moon as trained observers in order to gather data, not only with our instruments on board, but also with our minds. Plutarch, a wise man who lived a long time ago, expressed the feelings of the crew of Apollo 15 when he wrote ‘the mind is not a vessel to be filled, but a fire to be lighted.’”

**Fine Art Giclée Canvas:**

limited to 100 s/n. 18" w x 27" h. 650 unframed

Framed \$ \_\_\_\_\_

www.<sup>The</sup>Greenwich Workshop.com

## FEELIN' FINE

ALAN BEAN

“This relaxed, impressionist astronaut image is one of my favorites,” says Bean. “I felt just like this so many times on the moon—even though I didn’t have time to stop and ‘assume the position.’ It’s impossible to describe how it feels to actually be standing on the moon’s surface and even more difficult to show those emotions from behind the gold visor.”

**Fine Art Giclée Canvas:**  
limited to 250 s/n. 18"w x 27"h.  
650 unframed

Framed: \$ \_\_\_\_\_

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**Fine Art Giclée Print:**

limited to xxx s/n. xx"w x xx"h.

xxx unframed

Framed: \$ \_\_\_\_\_

www.<sup>The</sup>Greenwich Workshop.com

# HELLO UNIVERSE

ALAN BEAN

“Here we are, humans of planet Earth, standing on our only moon. Getting there wasn’t easy; in fact, it took about four hundred thousand of us giving our best efforts. None could do it alone but together we found a way to achieve this seemingly impossible dream. When the time is right, we will be ready to continue our noble quest to expand humanity’s reach. Our children and our children’s children will have to continue the search, each succeeding generation moving a little farther out, discovering more answers and even greater questions. The Universe awaits our audacious human spirit. Be patient ... we are coming.”

**Fine Art Print:**

limited to 550 s/n. 29"w x 16"h.

Countersigned by Eugene A. Cernan  
and Edgar D. Mitchell  
345 unframed

Framed: \$ \_\_\_\_\_

www.<sup>The</sup>Greenwich Workshop.com

# RIGHT STUFF FIELD GEOLOGISTS

ALAN BEAN

“Apollo 17 Astronaut Jack Schmitt says he needs an extra sample bag. Mission commander Gene Cernan is not at all surprised that Jack has found another interesting rock and hands him the bag. After all, Jack was a geologist by profession before he was selected as an astronaut. He even has a doctorate in geology from Harvard.

We needed astronauts who could make the best scientific observations once they were actually on the moon. NASA was faced with the question, ‘Do we take test pilots and teach them geology or do we take geologists and teach them to fly?’ They decided to try both. Jack was sent to air Force pilot training immediately after his selection. The rest of us received hundreds of hours of geology training in the classroom, in the laboratory and in the field.”

## **Fine Art Print:**

limited to 550 s/n. 25¼"w x 16½"h.

Countersigned by Eugene A. Cernan  
and Harrison “Jack” Schmitt. 495 unframed

Framed: \$ \_\_\_\_\_

www.<sup>The</sup>Greenwich Workshop.com

# HEAVENLY REFLECTIONS

ALAN BEAN

“I have painted Pete Conrad and myself 239,000 miles from Earth, standing on the Ocean of Storms, looking homeward. Pete and I had come a long way together. He is the best astronaut I have ever known. It was incredible to be standing on the moon with him. It was good to take a moment to reflect on all the dedicated people it took to get us here for America. We were the lucky ones.

As we looked up, the sky was a deep, shiny black, which must be the color one sees looking into infinity. As I touched Pete’s shoulder I thought, can all the people we know, ever seen on television or read about actually all be up there on that tiny blue and white marble? Earth . . . small, but so lovely . . . easily the most beautiful object we could see from the moon. It was a wondrous moment.”

**Fine Art Print:**

limited to 850 s/n. 24" w x 13 5/8" h.

Countersigned by Charles C. Conrad Jr. 275 unframed

Framed: \$ \_\_\_\_\_

www.<sup>The</sup>Greenwich Workshop.com

# CONRAD, GORDON AND BEAN: THE FANTASY

ALAN BEAN

“Pete Conrad, Dick Gordon and I were assigned to make one of the first moon landings. The most experienced astronaut, Pete Conrad, was designated commander, in charge of all aspects of the mission, including flying the lunar module. Prudent thinking suggested that the next-most-experienced crew member, Dick Gordon, be assigned to take care of the command module, since it was our only way back home. This left the least experienced—me—to accompany the commander on the lunar surface.

We often fantasized about Dick’s joining us on the moon, and now in my painting, he can. Now, at last, our best friend has come the last 60 miles.”

**Fine Art Print:**

limited to 1000 s/n. Countersigned by  
Charles Conrad, Jr. and Richard Gordon.

23¾" w x 15¾" h. \$385 unframed

Framed: \$ \_\_\_\_\_

www.<sup>The</sup>Greenwich Workshop.com

# MOON ROVERS

ALAN BEAN

“I’ve portrayed astronaut Jim Irwin doing what tourists do around the world: taking snapshots of the wonderful and exotic places they visit. In his photograph, he is immortalizing his partner Apollo 15 Commander Dave Scott, proudly riding in their new car, the Lunar Rover, during their lunar landing in 1971.”

**Fine Art Print:**

limited to 550 s/n. 17<sup>3</sup>/<sub>4</sub>" w x 26" h. \$215 unframed

Framed: \$ \_\_\_\_\_

www.<sup>The</sup>Greenwich Workshop.com

# LONE STAR

ALAN BEAN

“Some months after I had reported to the manned spacecraft center in Houston, Texas, I was given a silver astronaut pin to wear in my lapel. It was a shooting star with an orbit around its tail. I wore that pin proudly until November of 1969, when Pete Conrad, Dick Gordon and I climbed into our Apollo XII spacecraft for our flight to the moon. I had my silver pin tucked safely in the left pocket of my spacesuit and it was still safely inside my pocket as I descended the lunar module ladder for my first steps on the Ocean of Storms.

Oh, so carefully, I removed my silver pin, took one last look at it and gave it my strongest underarm toss out toward Surveyor. It was the only star I ever saw up in the black sky, the sunlight was just too bright on the moon's surface to see any of the others. I often think of my silver pin resting in the dust of Surveyor Crater, just as bright and shiny as it ever was. It'll be there for millions and millions of years or until some tourist finds it and brings it back to Earth.”

**Fine Art Textured Canvas:**

limited to 250 s/n. 33" w x 22" h. \$850 unframed

Framed: \$ \_\_\_\_\_

www.<sup>The</sup>Greenwich Workshop.com

# REACHING FOR THE STARS

ALAN BEAN

“In one sense, this is a painting of a universal astronaut—symbolizing everyone who flew in Mercury, Gemini, Apollo, Skylab and Apollo-Soyuz. The astronaut is truly an emissary of us all, soaring away from our planet Earth. Although we haven’t yet explored distant stars, we are moving inexorably in that direction.

But, in a broader view, this lone human figure not only symbolizes those of us in the astronaut profession, but any of us that possess a dedicated and adventurous spirit. I painted this astronaut, this star sailor, to represent the best in each of us—what we can accomplish and who we can be—if we will create the courage and determination to move in the direction of our dreams. It is up to each of us to keep reaching for our own stars, and to understand that they are not light years distant, but as close as our workplace, our home and our family.”

**Fine Art Textured Canvas:**

limited to 1500 s/n. 27" w x 34" h.

Countersigned by 24 astronauts. \$2,200 unframed

Framed: \$ \_\_\_\_\_

www.<sup>The</sup>Greenwich Workshop.com

# THE HAMMER AND THE FEATHER

ALAN BEAN

Against the backdrop of the lunar module Falcon, Apollo 15 astronaut Dave Scott illustrates the hand of the Italian Renaissance on one of our century's greatest achievements. The moon's lack of atmosphere provided the ideal conditions to confirm what Galileo Galilei had concluded centuries before, as both hammer and feather, dropped simultaneously, contacted the moon's surface at the same time. To the principle that in a vacuum objects fall at the same rate regardless of mass, Scott was able to report, "How about that, this proves that Mr. Galileo was correct in his findings."

**Fine Art Print:**

limited to 650 s/n. 20"w x 25½"h.

Countersigned by Dave Scott. \$315 unframed

Framed \$ \_\_\_\_\_

www.<sup>The</sup>Greenwich Workshop.com

# STRAIGHTENING OUR STRIPES

ALAN BEAN

*July 20, 1969—The Sea of Tranquility.* Neil Armstrong's first step may have been for all mankind, but the Apollo program that put Neil and Buzz Aldrin on the moon was an American one. To many astronauts, the flag represented the best efforts of a nation that rose to and met President John F. Kennedy's challenge of landing a man on the moon.

**Fine Art Print:**

limited to 550 s/n. 27"w x 17½"h. \$195 unframed

Framed \$\_\_\_\_\_

www.<sup>The</sup>Greenwich Workshop.com

# HOMeward BOUND

ALAN BEAN

On Christmas morning of 1968, Frank Borman, Jim Lovell and Bill Anders completed their tenth lunar orbit in man's first trip to the moon. With the burn of the service module engine just completed on the back side of the moon, these men are homeward bound.

PROJECT APOLLO! Man's triumphant travel to, and safe return from, the moon remains one of the 20th century's most significant accomplishments. And, in the tradition of frontier artist-explorers Frederic Remington and Charles M. Russell, fine artist-astro-naut-moonwalker Alan Bean was there!

**Fine Art Print:**

limited to 550 s/n. 17½"w x 19"h. \$215 unframed

Framed \$ \_\_\_\_\_

www.<sup>The</sup>Greenwich Workshop.com

# AMERICA'S TEAM: JUST THE BEGINNING

ALAN BEAN

Neil Armstrong straightens Old Glory, the first and only flag ever to be placed on the moon. It had been folded in flight from earth to the Sea of Tranquility. Neil said of the flag installation, "It went as planned except that the telescoping top rod could not be extended. It didn't show much." He added, "I was able to stick the flagpole 6 to 8 inches in the lunar dust. The first 4 or 5 were fairly easy. After that it gets hard quickly."

Most Americans watching on earth didn't even notice, we were so happy it was our flag and not one from some other nation.

**Fine Art Poster:**

36¼" w x 15½" h. \$30 unframed

Framed \$ \_\_\_\_\_

www.<sup>The</sup>Greenwich Workshop.com