

# Peter Brook RBA

Exclusive  
48 Hour  
Offers





Thank you for requesting this brochure, showcasing selected originals by Peter Brook, on which we are able to offer you some genuine savings against list prices, but only for 48 hours!

Details on how to request our special prices are in our main email

Every painting purchased will be supplied framed and will come with a Certificate of Authenticity as well as a Letter of Sale.





## **SPRING LAMBS**

20.5 X 16.5 Inches

Oil on Board

### ***Provenance***

*From the estate of Peter Brook RBA*

### ***NOTES***

*Peter was well known for his love of sheep and their unruly behaviour. He would have been drawn to this scene with the lamb on the wrong side of the wall whilst, perhaps, mum and sibling look on through the gate!*





## ON THE PENNINES, DANGER

30 X 18 Inches

Oil on Board

### ***Provenance***

*From the estate of Peter Brook RBA  
Book - A Life in Painting, Volume II*

### ***NOTES***

*If Peter saw a sign stating "Danger" or "Keep Out" he regularly ignored them and would go to investigate. He said he did so for "the sake of art" but old, falling down buildings, always enticed him to take a closer look. This is a classic scene, a moment in time caught in paint, including the aeroplane trails in the sky, a nod to Peters intrigue as to where people would be going to, or coming from, in the planes overhead.*





## **WAITING TO CROSS**

8 x 6 Inches

Oil on Board

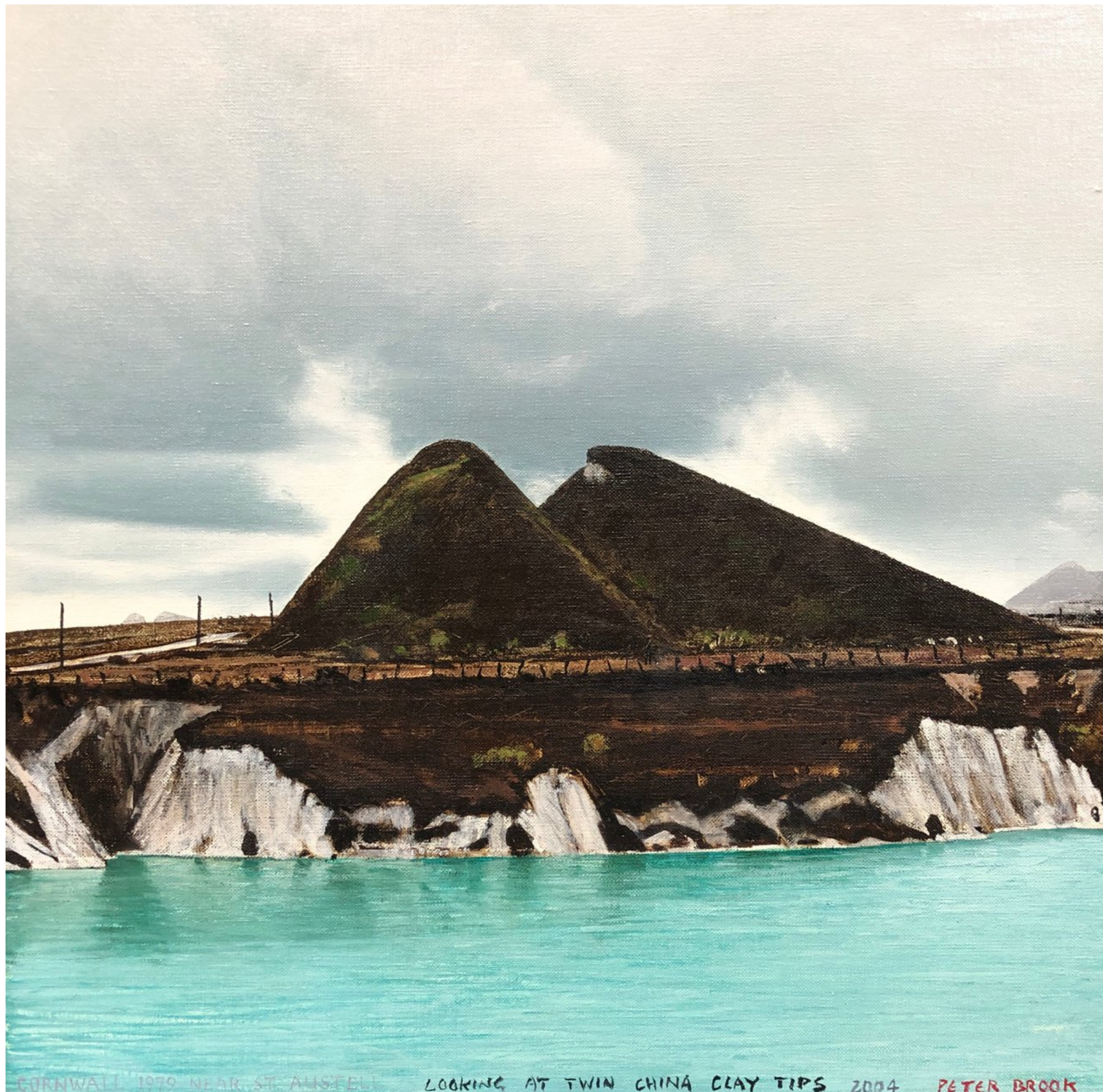
### ***Provenance***

*Private Collection*

### ***NOTES***

*Peter did a small series of little paintings using an almost metallic red paint as the background for each piece. Red was Peters favourite colour and whilst nobody was very sure on where the red paint came from, Peter enjoyed using it! Each painting featured Shep, as seen. It is very rare for these to come on the market.*





**CORNWALL 1979 NEAR ST. AUSTELL  
LOOKING AT TWIN CHINA CLAY TIPS 2004**

18 X 18 Inches

Oil on Canvas

***Provenance***

*Private Collection*

***NOTES***

*A double titled piece, bought from Peter in 1980. Peter always felt the title was 'lacking something' so in 2004 he borrowed the painting and added to the title!*

*Cornwall was a favourite holiday destination for Peter & his family and regularly provided Peter with fresh inspiration. This piece is in its original 'loom' frame as fitted by Peter*





## ON THE WAY TO WASDALE, READING THE SIGNS

20 x 16 Inches

Oil on Board

### *Provenance*

*Private Collection*

*Book - A Life in Painting*

### NOTES

*Peter enjoyed visits to the Lake District, especially in the winter months, and we see him here heading off onto the fells with Shep by his side. Wasdale is home to Englands highest mountain, and deepest lake, so easy to see its appeal to Peter.*





## ON THE OTHER SIDE OF THE BRAMBLES TO THE DOG

20 x 16 Inches

Oil on Canvas

### ***Provenance***

*Private Collection*

### NOTES

*Framed in the original 'loom frame', hand made by Peter and Molly, this is one of Peter's 'Tin Mine' paintings. It is quite rare in that it features both Peter and Shep. Peter can just be seen to the left of the Tin Mine building but quite why Shep is on the other side of the brambles we have to guess!*





## THE OLD MILL, BRIGHOUSE

24 X 20 Inches

Oil on Board

### *Provenance*

*Private Collection*

*Book - A Life in Painting*

### NOTES

*Peter often said he found inspiration for his paintings "right on his doorstep" and this Mill was a short walk away, and the subject of many a painting from different angles and perspectives. The Mill no longer exists and the area has changed much in the years since.*





## QUIET MORNING, FOUNDRY STREET

24 X 20 Inches

Oil on Canvas

### **Provenance**

*Private Collection*

### NOTES

*This scene clearly caught Peters eye, the ominous dark skies providing a striking backdrop. This street of terrace houses was close to the mill which featured in many of Peters early pieces (such as 'Old Mill' which is also on sale), perhaps providing homes for mill workers. Foundry Street is still there, but is now an industrial estate*

*This is framed in the original 'loom' frame*





**EVENING IN THE NORTH** 60 X 36 Oil on Canvas

*Provenance - Private Collection*

NOTES

*A striking painting, still in its original 'loom' frame. It includes one of Peter's 'faded out' figures by the bus stop*





## **FETCHING THE MILK IN**

24 X 19 Inches

Oil on Board

### ***Provenance***

*Private Collection*

### **NOTES**

*This painting was produced after a visit to Wasdale in the 1960's, when he came across this house with the red painted wall in Cleator. Peter would have stood in this spot, sketchbook and camera in hand. The lady fetching the milk in was no doubt curious as to what he was doing - Peter often told stories of how people would peer at him from their windows whenever he took photos of houses.*





## **BRONTE, A HOT SPRING**

20 X 16 Inches

Oil on Board

### ***Provenance***

*From the estate of Peter Brook RBA  
Book - A Life in Painting*

### ***NOTES***

*Peter admired sheep, their resilience and sense of mischief. The arrival of spring lambs would always mean trips out into the dales to see them, and here we see Peters view, on a hot day, with Shep looking on*





## **DANGEROUS CORNER**

30 X 30 Inches

Oil on Board

### ***Provenance***

*Private collection*

### **NOTES**

*An early painting, uncovered by one of Peters relatives, though we are not sure why it was deemed a 'dangerous corner'.*





## **A WALL ETC.**

9 X 8 Inches

Oil on Board

### ***Provenance***

*From the estate of Peter Brook RBA*

### **NOTES**

*Finding inspiration on his own 'doorstep' was a regular theme for Peter. Here a simple wall provides the scene, made interesting, especially for Shep, by the cat walking along the top*





## 2 JETS GOING SOMEWHERE AND A LOST SHEEP ON VALENTINES DAY

20 X 16 Inches

Oil on Board

### ***Provenance***

*From the estate of Peter Brook RBA*

### NOTES

*It is clear that this area is quite wild and windy, looking at the leaning tree and signpost! The jet planes cannot, of course, be seen but the trails are there (classic Peter!) - quite why the sheep is lost we do not know, and we can only guess as to why Peter mentions that it was Valentines day in his title....*





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