



JOHN WEEKS

A RETROSPECTIVE
EXHIBITION OF
PAINTINGS BY
JOHN WEAVER

FOREWORD

ORGANIZED BY THE MUSEUM OF MODERN ART
AND THE SOCIETY OF ARTISTS

From time to time works by John Weeks have been seen in Group Exhibitions but he has never held a one-man show, either at home or abroad; consequently, except in the case of a few intimates, no comprehensive view of his work has been possible.

The present Exhibition is the outcome of efforts initiated three years ago by the Auckland Society of Arts to remedy the position and with the co-operation of the Auckland City Gallery Authorities it has finally been brought to fruition.

As a general rule it may be accepted that the practice of painting is much more important than its presentation to the public but when a painter combines the perception, the sense of values, and the technical excellence of John Weeks, then his work should be exhibited as widely as possible—particularly in his own country and in his own time.

This retrospective exhibition demonstrates very forcibly a steady progression along an individual line of thinking. Students of painting and laymen alike will view with some awe the ability of this man—in common with all great artists—to apply himself so assiduously, so untiringly, to the perfection of his expression. It must result in a wider experience and a greater understanding of an artist's motives and problems. One great difficulty in arranging this collection was to reduce the number of exhibits to manageable proportions and at the same time, to show adequate examples of various phases and periods of his work. Mr Weeks' advice and help in this direction adds immeasurably to the value of the Exhibition.

We are indebted, for the loan of pictures, to The National Art Gallery Wellington for Catalogue No. 83, the Waikato Society of Arts for numbers 25 and 81, Mrs Louise Henderson for number 71, Miss Mary Weeks for number 11, Mr Russell Clark for number 82 and Dr Stanley Wallis for numbers 18, 77 and 78.

PASCOE REDWOOD
President, Auckland Society of Arts

JOHN WEEKS

The position which John Weeks occupies in New Zealand Art, and which is being marked by the present exhibition, does not seem to have been arrived at by the usual roads. He has never set out to be a 'popular' painter, indeed much of his work has been of a kind which causes protest when produced by other men. He has not exhibited large groups of work regularly (this is his first one-man show) and he has never allowed himself to be typed as the painter of a certain kind of subject in a certain kind of way. He has, from time to time, dramatized the New Zealand landscape but never sentimentalized it, and neither the pioneer shack nor the pohutukawa tree can claim a high place in his affections. These are, of course, all negative virtues, and an artist makes a reputation finally, not on what he does **not** do, but on what he does. What John Weeks has done, and this I believe is the reason for the respect which he so richly deserves, is to present a consistent and large personality which is recognizable and reassuring throughout all the explorations and adventures of his painting life.

The basis of this personality is too easily assumed to be his gifts as a colourist. Weeks is, of course, a magnificent instinctive colourist who has reinforced his natural sensibility by study, so that in some of his later works he can depend on his colour to take nearly the whole weight of his design. But he is not

a creative colourist in the same sense as the later Frances Hodgkins, in whose work colour relationships seem new born, as if they had never existed before. Weeks is primarily a draughtsman and designer who brings a colour sense to the aid of these outstanding talents.

It has seemed to me since I first encountered paintings and drawings by John Weeks that his power as a creative draughtsman has been repeatedly overlooked by critics in this country. Perhaps the reason lies in the fact that by verbal insistence and visual repetition it has come to be believed that an approach to drawing based on the example of the Florentine Masters of the Quattrocento, is the only valid one. This is a pathetic fallacy which has from time to time caused artists from Titian to Renoir to be slighted as draughtsmen and it is to this class of painter that John Weeks would in his modest way, claim to belong.

The actual influences which have operated on John Weeks throughout his career (and he is mercifully a painter who has always opened himself to influence) have been astonishing in their variety. Yet all have been absorbed by Weeks, and each new wave has been used by him for his own purpose and advantage. A mild form of impressionism has entered by way of the teaching and example of Archibald Nicholl, Brangwyn has been noticed not only because a fragment of his fabulous output found its way to New Zealand, but also because as a decorator he had something to teach. Scotland with its early appreciation of French Impressionism and Post-Impressionism added its quota of structure and design which was to be reinforced by study in Paris, the source of these things, with Andre Lhote.

It is a difficult task to decide what has been John Weeks' main contribution to the young and as yet faltering tradition of New Zealand art. Like any true artist he has concentrated on the task of cultivating his own garden, though its produce has been distributed widely during many years of teaching and is beginning to fruit elsewhere. But if one has to say, and in a certain speech of this kind, one must commit oneself, I would claim that it is as a pictorial architect that Weeks has been of most value. This power can, I believe, be seen at its clearest in the wonderful series of still-life paintings which will be found to make a continuous tread through this exhibition. At first in these works we can see Weeks trying his strength using only the simplest and most enduring elements, a bottle, a pottery jug and a few apples. Then the objects are increased in number and variety, until the superb series of pictures featuring roses is produced, and then moving away from these organic forms the painter achieves a different, less immediately attractive but stronger architecture through inorganic forms such as the Precision Carbon Holder (No. 166).

In writing this introduction I am highly conscious that I have but touched upon the final character and importance of John Weeks' work. I can only say in defence that the written word is feeble and that the true expression of my appreciation lies in the presentation at the City Art Gallery of this exhibition.

ERIC WESTBROOK

CATALOGUE

In this catalogue sizes of pictures are given in inches, height preceding breadth; the signature is always 'John Weeks' unless otherwise stated.

AND BRIEF CHRONOLOGY OF JOHN WEEKS

1888 born in Devonshire, England. c. 1892 comes to New Zealand with parents. c. 1908 part time student at Elam School of Art, Auckland, under Archibald F. Nicholl and Alice Whyte.

1911 leaves New Zealand for trip to England with parents.

1913 leaves England for Sydney, Australia. 1913-1915 attends art classes at Sydney Technical School for brief period and travels in New South Wales.

1915 returns to New Zealand.

1916-1918 leaves N.Z. at end of year, war service, (numbers 6 and 7 were painted when on leave).

1918 returns to England (Walton-on-Thames) for six months.

c. 1919 leaves England for New Zealand. 1920 exhibits for first time with Auckland Society of Arts (nine works). 1921-1922 studies at Canterbury College School of Art under Archibald F. Nicoll and Richard Wallwork.

1923 leaves New Zealand for Edinburgh, Scotland. 1924-1925 studies at the Edinburgh College of Art and the Royal Scottish Academy School of Painting; exhibits twice with Royal Scottish Academy and is awarded small painting prize.

1. **NEW ZEALAND LANDSCAPE** oil, 9 x 10½, signed lower left, undated [1910] 6 gns.

2. **STUDY: INTERIOR OF SMALL ENGLISH CHURCH** watercolour, 14 x 9¾, signed and dated 'J. Weeks 1911' lower right, 6 gns.

3. **THE MYSTIC HOUR** watercolour, 9½ x 13½, signed 'J Weeks' lower left, undated [c. 1912] Auckland City Art Gallery.

4. **SUNDOWN, AUSTRALIA** watercolour, 4½ x 7½, signed and dated 'J. Weeks 1913' lower right and inscribed 'Sunset on grass hill Blayney, N.S.W.' lower left, 5 gns.

5. **SKETCH: TAKAPUNA BEACH** oil, 8½ x 10¾, signed lower left, undated [1915] 6 gns.

6. **ST. IVES, CORNWALL** oil, 20 x 24, no signature or date [c. 1917] 15 gns.

7. **EVENING SUNLIGHT** oil, 18 x 23½, signed lower right, undated [c. 1917] 20 gns.

8. **WESTHOCK RIDGE, FLANDERS** watercolour, 5 x 7, signed 'Weeks' lower left, undated [1917] 5 gns.

9. **THE BILLETS, COLOGNE, GERMANY** watercolour, 7 x 9½, signed lower left, undated [1918] 6 gns.

10. **THE AVENUE, SHEPPERTON** watercolour, 10½ x 12¾, signed 'J. Weeks' lower left, undated, Auckland City Art Gallery.

11. **TWILIGHT, CHRISTCHURCH** watercolour, 12 x 13, signed 'J. Weeks' lower left, undated, lent by Miss Weeks.

12. **CRAMMOND VILLAGE, EDINBURGH, SCOTLAND** tempera and oil, 9½ x 13½, signed lower left, undated, 12 gns.

13. **ST. MONANS FISHING VILLAGE** oil, 16 x 20, signed lower right, undated, 20 gns.

14. **FISHING VILLAGE** oil, 16 x 20, signed lower right, undated, 30 gns.

15. **VILLAGE, SCOTLAND** oil, 10½ x 12½, signed 'J. Weeks' lower left and lower right, undated [1925] 14 gns.

16. **OLD MILL, SCOTLAND** oil, 12 x 16, signed lower left, undated [1925] 15 gns.

17. **STILL LIFE WITH BLACK BOTTLE** oil, 12 x 14, signed lower left, undated [1925] 12 gns.

18. **STILL LIFE WITH BLACK BOTTLE** oil, 11½ x 13½, signed and dated 'J. Weeks 1925' lower left, lent by Dr. S. Wallis.

1925 leaves Edinburgh for Paris. 1926 works at Andre Lhote's Academy.

1926-1927 works in the South of France.

1927 leaves Marseilles for Algiers. 1927-1928 travels for fifteen months in Morocco, then in Tunisia and Algeria.

19. **SARAH BERNHARDT THEATRE, PARIS** oil, $15\frac{7}{8} \times 20$, signed lower left, undated, 20 gns.
20. **OLD SHOPS, PARIS** oil, 20×16 , signed lower left, undated, 25 gns.
21. **NOTRE DAME, PARIS** oil, $19\frac{1}{2} \times 24$, signed lower left, undated, 25 gns.
22. **SKETCH: ON THE SEINE, PARIS** oil, $9\frac{1}{8} \times 13\frac{3}{8}$, signed and dated 'John Weeks 1926' lower left, 15 gns.
23. **ON THE SEINE** oil, $11\frac{1}{4} \times 15\frac{3}{4}$, signed lower left, undated, 15 gns.
24. **SKETCH: PARIS** thin oil, $19\frac{3}{4} \times 23\frac{3}{4}$, signed lower right, undated, 15 gns.
25. **WINTER LANDSCAPE, FRANCE** oil, 17×22 , signed and dated 'John Weeks 1926' lower left, lent by the Waikato Society of Arts.
26. **ANTIBES, SOUTH OF FRANCE** oil, $19\frac{1}{2} \times 24\frac{1}{2}$, signed lower left, undated [1926] 25 gns.
27. **THE TWO BOATS, ST. TROPEZ, SOUTH OF FRANCE** oil, $20 \times 23\frac{3}{4}$, signed lower left, undated [1926] n.f.s.
28. **PRIMITIVE DWELLINGS, MEDENNINE, TUNISIA** pen and wash, $10\frac{3}{8} \times 13\frac{5}{8}$, signed 'J. Weeks' lower left, undated, 12 gns.
29. **JEWISH WOMEN, FEZ, MOROCCO** oil, $16\frac{1}{8} \times 20$, no signature or date, 20 gns.
30. **OLD FONDAUK, FEZ, MOROCCO** tempera, $15\frac{7}{8} \times 20$, signed lower left, undated, 20 gns.
31. **HEAD** pencil, $8\frac{1}{2} \times 6\frac{1}{2}$, signed lower left, undated, n.f.s.
32. **MOUNTAIN VILLAGE, TELOUET** oil, $4\frac{5}{8} \times 7$, signed 'J. Weeks' lower right, undated, 5 gns.
33. **CASBAH, OUNILA VALLEY** pen and oil, $10\frac{1}{2} \times 14$, signed 'J. Weeks' three times and dated 1927 lower left, 6 gns.
34. **BUILDINGS, ANIMETER VALLEY** pencil, $5\frac{3}{4} \times 7\frac{7}{8}$, signed 'J. Weeks' lower right, undated, n.f.s.
35. **GATEWAY TO MARRAKESH** pen and wash, 11×15 , signed 'J. Weeks' lower right, undated, 12 gns.
36. **ARCHITECTURE AT TAGENDAFT** pen and wash, $8\frac{1}{2} \times 12\frac{3}{8}$, signed lower right, undated, 15 gns.
37. **CASBAH, TAGENDAFT, MOROCCO** pencil, $12 \times 18\frac{1}{2}$, signed lower right and inscribed with colour notes, undated, 10 gns.
38. **THE WALLS OF DEMNAT** pen and wash, $8\frac{3}{4} \times 13\frac{5}{8}$, signed 'J. Weeks' lower left, undated, 8 gns.

39. **SKETCH: DEMNAT, MOROCCO** pen and wash, $6\frac{5}{8} \times 10\frac{1}{2}$, signed 'J. Weeks' lower right, undated, 8 gns.
40. **FIRELIGHT AND MOONLIGHT, DEMNAT, MOROCCO** mixed mediums, $8\frac{1}{4} \times 12\frac{7}{8}$, signed lower left, undated, 12 gns.
41. **SKETCH: DEMNAT, MOROCCO** pen and wash, $7\frac{1}{8} \times 10\frac{1}{8}$, signed 'J. Weeks' lower left, undated, 12 gns.
42. **OASIS IN THE DESERT, FIGUIG** watercolour, $7\frac{1}{4} \times 11\frac{1}{2}$, signed 'J. Weeks' lower right, undated, 12 gns.
43. **FIGUIG IN THE DESERT, MOROCCO** oil, $21\frac{1}{8} \times 28\frac{1}{4}$, signed lower right, undated, 50 gns.
44. **OURIKI VALLEY VILLAGE** conte and watercolour, $10\frac{3}{4} \times 14\frac{3}{4}$, signed lower left, undated, 15 gns.
45. **THE CASBAH OF THE KAID, OURIKI VALLEY** pencil, $5\frac{1}{4} \times 8$, signed lower right and inscribed 'Ouriki' lower left, undated, 6 gns.
46. **STUDY: OURIKI VALLEY** red chalk, $8\frac{3}{4} \times 11\frac{1}{2}$, signed and inscribed 'Ouriki' lower left, undated, 6 gns.
47. **STUDY: OURIKI VALLEY** bistre, $8\frac{1}{4} \times 10\frac{3}{8}$, signed lower left and inscribed 'Ouriki' on lower left margin, undated, 8 gns.
48. **SKETCH: VILLAGE ON GRAND ATLAS** pencil, $12\frac{1}{4} \times 19\frac{1}{8}$, signed 'J. Weeks' lower left, undated, 12 gns.
49. **CASBAH ON GRAND ATLAS MOUNTAINS, MOROCCO** oil, $18\frac{1}{4} \times 22\frac{3}{4}$, signed and dated 'J. Weeks 1927' lower left, 50 gns.
50. **ATLAS MOUNTAIN CASBAHS** watercolour, $12 \times 18\frac{3}{4}$, signed 'J. Weeks' lower left, undated, 12 gns.
51. **SKETCH: VILLAGE, GRAND ATLAS, MOROCCO** oil, 9×12 , signed lower right, undated, 8 gns.
52. **STUDY OF ARCHITECTURE, ATLAS MOUNTAINS** pencil, $8\frac{3}{8} \times 10\frac{7}{8}$, signed lower right, undated, 6 gns.
53. **STUDY: ARROUND, GRAND ATLAS, MOROCCO** tempera, $8\frac{7}{8} \times 11\frac{1}{2}$, signed 'J. Weeks' lower left, undated, 15 gns.
54. **VILLAGE IN ITALY** watercolour, $13\frac{1}{4} \times 18\frac{1}{4}$, signed lower left, undated, 15 gns.
55. **STREET IN SIENA, ITALY** watercolour, $13\frac{3}{8} \times 8\frac{3}{4}$, signed 'J. Weeks' lower left, undated, n.f.s.
56. **BOATS AND BUILDINGS, VENICE** pen and wash, $10\frac{1}{2} \times 13$, signed 'J. Weeks' lower left, undated, 13 gns.
57. **RELIGIOUS PROCESSION, VENICE** oil, 10×14 , signed lower right, undated, n.f.s.
58. **PALAZZIO CAMERLENGHI, VENICE** charcoal, $12\frac{1}{4} \times 18\frac{1}{8}$, signed lower right, undated, 12 gns.

1928 travels from Tunis to Sicily, thence to Naples, Rome, Assisi, Florence and Venice.

1928 leaves Italy for Corsica.

59. THE GRAND CANAL, VENICE watercolour, $11\frac{1}{4} \times 14\frac{3}{4}$, signed 'J. Weeks' lower right, undated, n.f.s.

60. ROMAN BRIDGE, CORTE, CORSICA pastel, $11\frac{1}{4} \times 14\frac{3}{4}$, signed lower right, undated, 12 gns.

61. CORTE IN THE MOUNTAINS, CORSICA pencil, $8\frac{3}{4} \times 10\frac{5}{8}$, signed 'J. Weeks' lower right and inscribed 'Corte Corsica' on lower left margin, undated, n.f.s.

62. MOUNTAINOUS CORSICA oil, 12×16 , signed lower left, undated, 15 gns.

63. RED BRIDGE, CORSICA oil, $13\frac{7}{8} \times 17\frac{7}{8}$, signed 'J. Weeks' lower left, undated, 20 gns.

64. OLD BRIDGE, CORSICA oil, $8\frac{3}{4} \times 11\frac{5}{8}$, signed lower left, undated, 10 gns.

65. VILLAGE IN CORSICA watercolour, $14\frac{1}{2} \times 11\frac{1}{2}$, signed 'J. Weeks' lower left, undated, 12 gns.

1928 returns to Paris; works at Andre Lhote's Academy for rest of year.

66. PEOPLE, SEA AND SAND gouache, $5\frac{1}{4} \times 6\frac{1}{2}$, signed lower right, undated, 5 gns.

67. WINTER ON THE SEINE 1 oil, $12\frac{1}{4} \times 15\frac{3}{4}$, signed lower left, undated, n.f.s.

68. WINTER ON THE SEINE 2 oil, $16\frac{3}{4} \times 20\frac{3}{4}$, signed lower left, undated, 20 gns.

69. COLOUR SKETCH FOR COMPOSITION oil, $19\frac{1}{2} \times 23\frac{3}{4}$, signed lower left, undated, painted at Andre Lhote's Academy, n.f.s.

70. STUDY FOR COMPOSITION oil, $19\frac{1}{2} \times 23\frac{3}{4}$, signed lower left, undated, painted at Andre Lhote's Academy, n.f.s.

1929 returns to New Zealand via London and Sydney.

71. MOROCCAIN MOTIF oil, $9\frac{3}{4} \times 13$, signed lower left, undated, lent by Mrs. Louise Henderson.

1930 commences teaching at Elam School of Art, Auckland.

the following entries, numbers 72 to 175, have all been painted since 1930, but subjects have frequently been taken from earlier material.

72. INTERIOR oil, $24 \times 18\frac{3}{4}$, signed and dated 'J. Weeks 1930' lower left, Auckland City Art Gallery.

73. MOROCCO oil, 16×20 , signed lower right, undated, 25 gns.

74. COLOUR PANEL oil, $5 \times 3\frac{3}{4}$, signed 'J. Weeks' lower left and lower right, undated, 5 gns.

75. DEAD FLOWERS oil, $18 \times 13\frac{1}{2}$, signed 'J. Weeks' lower right, undated, 15 gns.

76. LANDSCAPE oil, $10 \times 12\frac{1}{2}$, signed lower left, undated, n.f.s.

77. **LANDSCAPE NORTH AUCKLAND** tempera, 13 x 18, signed 'J. Weeks' lower left, undated [c. 1931] lent by Dr. S. Wallis.
78. **STILL LIFE** oil, 19½ x 15½, signed 'J. Weeks' lower left, undated [c 1931] lent by Dr. S. Wallis.
79. **LANDSCAPE WITH HOUSES** red chalk, 12½ x 16, no signature or date [1935] 5 gns.
80. **INDUSTRY** oil, 19½ x 15½, signed and dated 'J. Weeks 1936' lower right, Auckland City Art Gallery.
81. **MOROCCAIN MOTIF** tempera, 16 x 20, signed lower right, undated, lent by the Waikato Society of Arts.
82. **WHITE ROSES** tempera, 19½ x 15½, signed lower left, undated [c. 1941] lent by Mr. Russell Clark.
83. **FRUIT AND FLOWERS** oil, 19 x 15, signed 'J. Weeks' lower right, undated, lent by the National Art Gallery, Wellington.
84. **SKETCH: FRUIT AND FLOWERS** watercolour, 9 x 7½, signed lower right, undated (see catalogue number 83) 10 gns.
85. **STORM IN THE GORGE** oil, 25 x 34, signed lower left, undated, 80 gns.
86. **LANDSCAPE, NORTH AUCKLAND** oil, 24 x 36, signed lower right, undated, 75 gns.
87. **LATE AFTERNOON SUNLIGHT** tempera, 24½ x 30, signed lower right, undated, 65 gns.
88. **DAWN AT TE KUITI** oil, 13½ x 17½, signed lower left, undated, n.f.s.
89. **ROLLING HILLS, NORTH AUCKLAND** oil, 24 x 36, signed lower left, undated, 70 gns.
90. **VELVET HILLS** oil and tempera, 24 x 36, signed lower right, undated, 70 gns.
91. **FROM BUSH TO PASTURE LAND** tempera, 33 x 40, signed lower left, undated, 100 gns.
92. **AFTER HEAVY RAIN** oil, 25 x 34, signed lower left, undated, 100 gns.
93. **CLEARING AFTER THE STORM** tempera, 25 x 34, signed lower left, undated, 70 gns.
94. **TWILIGHT IN THE GORGE** oil, 24 x 30, signed lower right, undated, 50 gns.
95. **CLAY RIVER BANKS** oil, 24 x 30, signed lower right, undated, 60 gns.
96. **MOUNTAIN TORRENT** oil, 20½ x 25½, signed lower left, undated, 40 gns.
97. **LIMESTONE GORGE, KING COUNTRY** tempera, 31½ x 36½, signed lower right, undated, 100 gns.

98. CHINESE GARDENS oil, $15\frac{3}{4} \times 20$, signed 'J. Weeks' lower left, undated, 30 gns.

99. DUSK oil, $12 \times 15\frac{7}{8}$, signed lower left, undated, 15 gns.

100. SKETCH AT HUIA oil, 16×20 , signed lower right, undated, 25 gns.

101. LANDSCAPE ink and watercolour, $6\frac{3}{8} \times 5\frac{1}{4}$, signed lower left, undated, 5 gns.

102. HILLS, WEST COAST brush drawing, $16\frac{1}{2} \times 21$, signed lower left, undated, n.f.s.

103. STUDY OF HILLS, WEST COAST chalk, $16\frac{1}{4} \times 21$, signed lower right, undated, 10 gns.

104. A NEW ZEALAND ROAD THROUGH BUSH chalk, $16\frac{1}{2} \times 21$, signed lower left, undated, 10 gns.

105. OLD HOUSE AT DUSK tempera and oil, $12\frac{1}{4} \times 16\frac{1}{8}$, signed lower left, undated, 15 gns.

106. OLD DWELLING, AUCKLAND tempera, $13\frac{3}{8} \times 16\frac{3}{8}$, signed lower right, undated, 12 gns.

107. OLD HOUSES, AUCKLAND tempera, $14 \times 17\frac{1}{4}$, signed lower left, undated, 12 gns.

108. OLD BRICKWORKS oil, $10\frac{3}{8} \times 14\frac{1}{4}$, signed lower left, undated [c. 1945] 15 gns.

109. COMPOSITION: BOATS AND BUILDINGS tempera, 10×12 , signed lower left, undated, 10 gns.

110. EPISODE ON A FARM tempera, $16\frac{1}{2} \times 21$, signed lower right, undated, 20 gns.

111. COMPOSITION OF FIGURES oil, 16×20 , signed 'J. Weeks' lower right, undated, n.f.s.

112. HOUSES, ALGERIA tempera, $13 \times 17\frac{1}{2}$, signed lower left, undated, 25 gns.

113. SKETCH FOR FIGURE COMPOSITION oil, 20×16 , signed lower right, undated, 30 gns.

114. STILL LIFE WITH FRUIT oil, $13 \times 17\frac{1}{2}$, signed lower left, undated [1945] 12 gns.

115. STILL LIFE WITH WATER MELON oil, $20\frac{1}{4} \times 16\frac{1}{2}$, signed lower left, undated, 30 gns.

116. STILL LIFE WITH ROSES tempera, $20 \times 16\frac{1}{8}$, signed lower left, undated, 35 gns.

117. STILL LIFE oil, $11\frac{1}{2} \times 9\frac{3}{4}$, signed lower right, undated [1945] 10 gns.

118. STILL LIFE WITH BLUE VASE tempera and oil, $20\frac{1}{2} \times 10\frac{1}{8}$, signed lower left, undated, 30 gns.

119. THE BLUE JUG oil, $10 \times 14\frac{1}{4}$, signed lower right, undated, 8 gns.

120. OBJECTS SCATTERED ON A TABLE oil, 20 x 16, signed 'J. Weeks' lower right, undated, 20 gns.

121. COMMON OBJECTS oil, $19\frac{1}{8}$ x $15\frac{1}{8}$, signed lower left, undated, 20 gns.

122. OBJECTS IN A BACKYARD oil, $17\frac{3}{4}$ x $13\frac{3}{8}$, signed lower right, undated, 20 gns.

123. OBJECTS UNDERFOOT oil, $11\frac{3}{4}$ x 10, signed lower right, undated, 10 gns.

124. WEEDS AND FUNGUS oil, 16 x 20, signed lower right, undated, 20 gns.

125. COMPOSITION OF TOOLS tempera, $21\frac{1}{4}$ x $16\frac{1}{2}$, signed lower right, undated, 30 gns.

126. SHAPES AND TEXTURES tempera, 20 x 16, signed lower left, also 'J.W.' (monogram) lower right, undated, 30 gns.

127. COMPOSITION WITH MASK tempera, $21\frac{3}{4}$ x $15\frac{1}{2}$, signed lower right, undated, 30 gns.

128. CONTINENTAL CAFE tempera, $15\frac{3}{8}$ x $15\frac{1}{2}$, signed lower right, undated, Auckland City Art Gallery.

129. SKETCH INSIDE FACTORY oil, $16\frac{1}{8}$ x 20, signed lower right, undated, n.f.s.

130. FACTORY INTERIOR brush drawing, $6\frac{1}{2}$ x $5\frac{5}{8}$, signed lower right, undated, 4 gns.
Reproduced on cover of catalogue.

131. TIDAL CREEK monotype, $5\frac{3}{4}$ x $4\frac{1}{2}$, signed lower right, undated, 5 gns.

132. BLACK HORSE mixed mediums, $5\frac{1}{2}$ x $6\frac{3}{4}$, signed lower left, undated, 6 gns.

133. EDGE OF THE SWAMP watercolour monotype, $5\frac{1}{2}$ x $6\frac{3}{8}$, signed lower left, undated [1948] 5 gns.

134. LANDSCAPE WITH TREE STUMPS watercolour monotype, $6\frac{1}{2}$ x 5, signed lower right, undated, 6 gns.

135. FISH oil, 16 x $28\frac{1}{4}$, signed lower right, undated, 30 gns.

136. SCHNAPPER Conte 19 x $16\frac{3}{4}$, no signature or date [1948] 5 gns.

137. THE BLUE CRAYFISH tempera, 12 x $10\frac{1}{2}$, signed 'J. Weeks' lower right, undated, 12 gns.

138. COLOUR PANEL: TREE TRUNK oil, $15\frac{3}{4}$ x $11\frac{1}{2}$, signed lower right, undated, n.f.s.

139. COLOUR IN OLD TREE STUMP oil, $12\frac{3}{4}$ x $11\frac{1}{2}$, signed lower left, undated, 20 gns.

140. COMPOSITION IN COLOUR tempera, 16 x 20, signed lower right, undated [1948] 25 gns.

- 141. MEMORY OF A DREAM** oil, 20 x 16, signed lower right, undated [1948] 25 gns.
- 142. FANTASY 1** oil, 18½ x 23¾, signed lower left, undated, 35 gns.
- 143. FANTASY 2** oil, 21¾ x 13½, signed lower left, undated, 30 gns.
- 144. FANTASY 3** oil, 21¾ x 15¾, signed lower left, undated, 25 gns.
- 145. STILL LIFE** oil, 5½ x 6¾, signed lower right, undated, 6 gns.
- 146. STILL LIFE WITH MUSICAL INSTRUMENTS** tempera, 20 x 24, signed lower right, undated [1950] 35 gns.
- 147. WOMEN IN LANDSCAPE** tempera, 18 x 23, signed lower left, undated, 25 gns.
- 148. FIGURE COMPOSITION** oil, 16 x 20, no signature or date, 15 gns.
- 149. SKETCH FOR COMPOSITION** tempera, 16½ x 20, signed lower left, undated [1950] 20 gns.
- 150. CAVERN** oil, 24½ x 24½, signed lower right, also inverted signature upper right, undated, 60 gns.
- 151. THE HAUNTED GLADE** oil, 16 x 19½, signed lower right, undated, 30 gns.
- 152. DESIGN IN COLOUR** tempera, 15 x 20, signed lower left, undated, 15 gns.
- 153. AN ARRANGEMENT IN COLOUR** oil, 12 x 9, signed 'J.W.' (monogram) lower left, n.f.s.
- 154. COLOUR PANEL** tempera, 9¾ x 14, signed lower left, undated, 10 gns.
- 155. COLOUR ARRANGEMENT** tempera, 9 x 12, signed lower right, undated, n.f.s.
- 156. PATTERN OF COLOUR** tempera, 8¾ x 11, signed lower left, undated, 8 gns.
- 157. COMPOSITION SKETCH** watercolour, 7½ x 7½, signed lower left, undated, 6 gns.
- 158. COLOUR PANEL: ERUPTION** watercolour, 6½ x 5½, signed lower right, undated, 5 gns.
- 159. PALE LANDSCAPE** monotype, 9½ x 7½, signed lower right, undated, 6 gns.
- 160. MARINE MOTIF** mixed mediums, 9¾ x 12¾, signed lower right, undated, 10 gns.
- 161. HEAD** monotype, 5½ x 4¾, signed lower right, undated, 5 gns.
- 162. SCATTERED OBJECTS ON A BENCH** mixed mediums, 9 x 13, signed lower right, undated, 12 gns.

