

San Fernando Valley REGULATOR

Chapter 75 of the National Association of Watch and Clock Collectors, Inc.

Keeping Faith and Keeping Time: Old Testament Images on Mennonite Clocks

by Reinhild Kauenhoe Janzen

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PART 2 OF 3

The style of the painting points to the late 18th century as the date when this clock face was decorated, corroborating the possible pre-1800 date of Johann Kroeger's making of this clock in Reimerswalde. The composition reflects standard Baroque devices, albeit in a hand not academically trained: a grandiose architectural setting for the main protagonist and a sudden, deep vista. The execution is in a kind of quick but sure shorthand, and highlights are placed effectively. The red color areas appear very flat in contrast to those treated with blue and may have been painted over. The question remains whether the painter of the clock - was it a wife or daughter or apprentice of the clock-maker? - worked from a prototype image such as a popular print or a historiated painted tile, or whether the composition was his or her own unique invention. The former is more likely, especially if one considers the enormous repertoire of biblical scenes painted on Dutch tiles in the seventeenth and eighteenth century. Such tiles were used in Mennonite homes in the Vistula Delta where the Dutch language continued to be the language of religious services well into the second half of the 18th century, and where there were strong personal, commercial, and church ties to the Netherlands. The fact that two other of the extant Kroeger clocks are each painted with the same biblical motif in identical manner - the story of Jephtha's return - suggests that the application of imagery onto clock faces was part of a serial production and counter-indicates the probability of original

compositions, unique to each manufactured clock. Yet, the prototype for the Hezekiah clock remains to be found.

The Jephtha Clocks

According to David H. Epp's biography of his grandfather, the Mennonite clockmaker and factory owner Peter Lepp (1817-1871), the story of Israel's military hero Jephtha being greeted by his daughter upon his return home after defeating the Ammonites (Judges 11:29-40) was a fairly common image on such clocks. Epp writes about Peter Lepp's apprenticeship to a clock maker named Janzen in Prussia, one of his relatives there. Lepp returned to Chortitza in 1836, became very successful building agricultural machinery and came to be called the "father of German factory industry in our colonies." David H. Epp remembered: "On the round clock face one usually saw King Jephtha high on a horse, joyfully received by his daughter and her friends, but the King, bound by a rash vow, has to greet her with the words "Oh, my daughter, you make me sad (you fill my heart with sorrow.)"⁽¹⁵⁾

Two such clocks are now in North America, one brought by a Mennonite immigrant family in the 1870s to Henderson, Nebraska, the other is in a private collection in Kansas, having been discovered in a clock repair shop's storage in Topeka, Kansas, a critical railroad destination for many of the 1870s Mennonite immigrants to Kansas. On each one of these two clocks the image of Jephtha meeting his daughter at the gate to his home matches Epp's recollection perfectly. But being

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PRESIDENT'S MESSAGE

Chapter 75 President Jim Chamberlain is attending to some business in Maui (we should all suffer that way). Don't forget our May 22 meeting. We will be providing another selection including clocks, parts, tools and books from the estate we have been handling. We have sold items in March and April along with sales at the Chapter 190 Mini – Mart at the Ventura Fairgrounds. There have been some good bargains and if you have missed the sales you may have missed an opportunity.

The April Mini-Mart in Ventura was very successful and there was a good crowd with 80 tables. At the show we sold quite a bit from the estate items and in conjunction with our Chapter 75 sales at our March and April meetings, we have done well.

Don't forget that we have the Chapter 75 Mini-Mart on July 24 at our Granada Pavilion meeting location. We had 70 tables last year and anticipate another good turn out. The economy seems to be improving and now is the time to add to your collection as Fine Arts seems to be making a little bit of a comeback.

At our regular Chapter meeting on May 22 we will be reviewing and discussing a recent watch and clock video of the Vienna Clock Museum. The "Uhren Museum" is in an old palace located in the medieval quarter of Vienna. It is really laid out well with a good review of their collection. The video is a virtual tour highlighting the total collection in the museum room by room. Both Kim St. Dennis and I have individually visited the Museum in Vienna within the last two years and each of us, in comparing notes, really enjoyed the exhibit. As a part of the program, plan to bring a weighted Vienna, R-A spring wound Vienna or other Austrian clock to display and discuss at the meeting.

As you know, we are moving ahead on the National Convention planned for Pasadena in June of 2012. A group of us on the planning committee will be going to the 2011 National in Overland, Kansas in June of this year to kick off our table sales and registration.

The Nationals are usually over twice the size of our Greater L.A. Regional and offers the opportunity to meet other NAWCC members from across the nation and see some fine clocks and watches for sale. In our case, we will use both exhibit Halls A and B as one large mart area at the Pasadena Center with 760 tables. The Ballroom area will serve for the display, craft contest, seminars and the various committee meetings, banquet and other functions. We will have control of the loading and unloading area below the exhibit halls as well.

The seminars and workshops at the Nationals are always outstanding and well attended. We have some planned, that you will not want to miss. The display will be much larger than what we do at our regional and we have some good offerings planned that you will really enjoy. The cost to attend a national is higher than our normal Greater L.A. Regional, but the overall expanded program is well worth the price. The National looks at the annual convention to raise additional funds for the association.

One of the other programs offered at the national shows is the craft competition which covers clocks, watches, tools, reverse painting and other horological items all made by members and entered in the annual competition. Restoration work on clocks and watches, by members, is also one of the categories entered in the competition. Member Kim St Dennis was a gold medal winner in the constructed tool category at last year's competition in York.

If you can't make Kansas, definitely plan on Pasadena in 2012 where you can also volunteer to help on the committee.

Jim Gilmore, Vice - President

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perfectly. But being unaware of Epp's account and due to the disinterest in Jephtha in 20th century religious and popular culture, the current owners of the Jephtha clocks, just like the owners of the Hezekiah clock, did not understand the meaning of the image. Indeed, Jephtha's rash vow and the sacrifice of his own daughter is hardly the subject of Mennonite sermons at the turn of the 2nd millennium. To the uninitiated the image might as well represent a fairy tale, a medieval knight wooing his lady love. One of these clocks was "restored" in the 1970s, the image re-painted in a Nebraska clock-repair shop without knowledge of the story's original meaning. Luckily, the restorer followed the original image very literally, as can be verified by a comparison with the second extant Jephtha clock whose painted dial is rather damaged but still reveals the original image of this Old Testament tragedy. (Fig. 6)



Fig 6: Jephtha greeted by his daughter, restored painting on pendulum clock, Vistula Delta or Molotschna colony, early 19th century, private collection.

Photo: Burton Buller

duty toward God.

Jephtha and the sacrifice of his virginal daughter has captured people's imagination since the early Church. Typologically he was regarded as a prefiguration of Christ's sacrifice on the cross, while his daughter was considered a prefiguration of the Virgin Mary, consecrated in the Temple.⁽¹⁶⁾ Kurt Weitzmann, in his discussion of the 7th century Jephtha panel in the church of

St. Catherine's monastery on Mount Sinai, has shown that Church Fathers held opposing views on Jephtha's rash vow. Some condemned Jephtha's motivation of his sacrifice of his daughter, others lauded his act which to them constituted the typological parallel between the sacrifices of Jephtha and Christ.⁽¹⁷⁾ The Jephtha story remained very much at home in narrative cycles of medieval book illumination.⁽¹⁸⁾ For example in the *concordantia caritatis*, which aimed at aiding clerics in the preparation of homilies, the lament of the daughters of Israel over Jephtha's daughter (Judges 11: 40) is paired analogously with the lament of the women under the cross (Luke 23: 27), and the lament over Josias (2. Chr. 35: 25).⁽¹⁹⁾

From the 16th century on, the episode pictured on the 18th century Vistula Delta clock under consideration here, Jephtha's daughter receiving her father with music and dance after his return from his military victory, has been more frequently represented in art than her sacrificial death by her father's hand. Lucas van Leyden created a painting for each episode.⁽²⁰⁾ The fact that Adam von Bartsch (1751-1821) gave Lucas van Leyden's engraving of around 1508 the title "The Daughter of Jephtha," suggests that in the latter part of the 18th century, when our clock was made and decorated, this theme was very much part of the public consciousness. Recent scholarship has made a convincing case that van Leyden's theme in this engraving probably concerned Abigail and David. Both Abigail and Jephtha's daughter conducted welcoming parties for distinguished military heroes, and van Leyden's iconography is applicable to either story.⁽²¹⁾ (Fig. 7)



Fig 7: Jephtha greeted by his daughter, engraving by Lucas van Leyden, ca. 1508, Bartsch no. 24 (350)

When Jost Amman illustrated Luther's German Bible with 142 woodcuts - printed in 1565 - he included the

scene of Jephtha's daughter, together with her maidens, joyfully receiving her father in front of the gates of his home. This composition, which gives equal visual weight to both protagonists, constitutes the earliest and closest prototype to the image painted on the Vistula Delta clock.⁽²²⁾ (Fig. 8)

The continued popularity of Jephtha's story throughout the 18th century is attested to in many prints and paintings produced by Dutch, German, French and Italian artists. Of these works the only one which would have been accessible for viewing in the Vistula Delta was Lorenz Lavenstein's



Fig 8: Jephtha greeted by his daughter, woodcut by Jost Amman, 1565

painting (ca. 1540) of Jephtha's return in the Artushof of Danzig (Gdansk).⁽²³⁾

Another strong factor for keeping the story of Jephtha alive were its musical incarnations, for example Maurice Greene's oratorio *Jephtha* (1737), followed in 1751 by Handel's oratorio *Jephtha*. Subsequently this work was enthusiastically received also in the German speaking realm, where choral societies and musical festivals spread performances of Handel's oratorios in the first half of the nineteenth century.⁽²⁴⁾ Handel's librettist Morell purged and altered the proportions of the biblical source in order to emphasize the theme of conflict between public and private interest, to shape a story of moral politics on the part of the Israelites which was to serve the British audience as a model for political leadership that places the interest of the nation above personal interest.⁽²⁵⁾ This shows how biblical stories could be visually or musically used - if not abused - to justify convenient points of view in matters of faith and politics.

But late 19th century biblical scholars such as Emil Zittel did not necessarily paint Jephtha's fateful vow in a positive light. In his highly popular work *Die Entstehung der Bibel* he suggested that Jephtha was motivated by a single-minded thirst for power, and a merely



Fig 9: Nativity or Epiphany (?), pendulum clock, Vistula Delta, dated on clockface 1795

superficial adherence to obligations of faith.⁽²⁶⁾ In early 19th century American folk art and in American mid-19th century paintings the story of Jephtha's return also occurs, but in this context the emphasis seems to be on the daughter as heroine and role model, rather than the father. One can assume that in early 19th century European visual culture Jephtha's story was a similarly popular subject matter.⁽²⁷⁾

Menno Simons did not cite Jephtha, nor Jephtha's daughter, among his Old Testament's examples of faithful living. However, in late 20th century Anabaptist feminist theological writing, the respectful response of Jephtha's daughter to her father's decision has been made the focal point for constructing a "contemporary model of God as friend" which "has potential for modern women."⁽²⁸⁾

Biblical themes other than that of Hezekiah and Jephtha were most likely featured as well on Mennonite-made clocks. This is suggested in a unique photograph of a clock inscribed with the date 1795, taken in the 1930s on a Mennonite farm in Tiegenhof, Vistula Delta, Poland, then West Prussia. The image on the dial suggests the story of Epiphany: On the right half three kings or wise men pay homage to the Christ Child, Mary and Joseph are seen on the left half of the dial.⁽²⁹⁾ (Fig. 9) There is a strong likelihood that faces of Mennonite-made clocks of this type which were originally decorated with biblical narratives were re-decorated at a later period in their long lives, following fashion or because the story represented had fallen out of favor or was no longer understood. Such might be the case of a clock that was brought to Kansas from Alexanderwohl, Ukraine, in the 1870s migration, now in the Mennonite Heritage Museum in Goessel. (Fig. 10)

Of Time and Faith: the Hezekiah and Jephtha Clocks in Context

In order to understand the Hezekiah and Jephtha clocks in the context of their time, it is helpful to consider these objects within the larger tradition of the

relationship between time and religion as expressed in related iconography.

The 1532 German edition of Franciscus Petrarca's treatise *Von der Artzney bayder Gluck (Of Medicine's Twofold Fortune)* features in its 15th chapter a dialogue between Lament and



Fig 11: "Von Verlierung der Zeit" (Of the Loss of Time), woodcut in 1532 German edition of Franciscus Petrarca's *Von der Artzney bayder Glueck /*

Reason about the loss of time. The accompanying woodcut shows a bearded man in his study, leaning on his table with both elbows, his head supported by both hands. (Fig. 11)

He laments the loss of time as he is staring at the hourglass in front of him and at the round face of a tower clock on the wall opposite him. In the middle of the wall to his left a third clock with weights is mounted. The hands of both wall clocks point to 12, an ominous sign that time is gone (*dass die Zeit abgelaufen ist*), that a chance has been missed. The fact that the hand of the large clock points to the zodiac sign of Pisces, the last month of winter, is another warning of the passing of time. The hour hand itself is shaped like a human arm and hand, in this case a symbol of the presence of God. The hand is open, three fingers extended, a gesture which symbolizes the Trinity.

TO BE CON'T. NEXT MONTH

Footnotes

- David H. Epp, "P.H. Lepp," *Der Bote*, Rosthern, 1928, No. 10ff; reprinted in *Der Bote*, July 13, 1938. See also "Lepp, Peter Heinrich" in *The Mennonite Encyclopedia*, III, 327.
- Louis Reau, *Iconographie de L'Art Chretien* (Paris, 1955-1959), vol. 2, p. 234. It is in terms of this typology - Jephtha=Christ, his daughter=Mary - that Jephtha is presented in Filippo Picinelli's *Mundus Symbolicus*, printed in Cologne in 1694. See the 1976 edition edited by August Erath, Vol. I, (New York: Garland Publishing, Inc., 1976) 197.
- Kurt Weitzmann, "The Jephtha Panel in the Bema of the Church of St. Catherine's Monastery on Mount Sinai," *Dumbarton Oaks Papers*, 1964, 341-342.
- Lexikon der Christlichen Ikonographie II*, 384-388.
- Otto Schmitt, *Reallexikon zur deutschen Kunstgeschichte*, Vol. 3, pp. 833-852, esp. pp. 845-848.
- A. Pigler, *Barockthemen* (1974), 119. He recorded Lucas van Leyden's painting of Jephtha met by his daughter upon his return in the collection of the art dealer J. Goudstikker, Amsterdam, illustrated in catalogue 39, 1930/31, No. 33, whereas Reau lists this painting under the theme of "The Sacrifice of Jephtha's daughter," p. 236. Reau lists Lucas van Leyden's painting of Jephtha's daughter meeting her father in the collection Van Beuningen, Rotterdam. Reau, *Iconographie*, 235.
- Bartsch no. 24 (350), in Walter Strauss, ed., *The Illustrated Bartsch*, Vol 12 (New York: Abaris Books Inc., 1981), 156; Ellen S. Jacobowitz and Stephanie Loeb Stepanek, *The Prints of Lucas van Leyden and His Contemporaries* (Washington: National Gallery of Art, 1983), 40-42.
- The *Illustrated Bartsch*, Vol. 20, p. 267, Fig. 1.38 (365).
- Pigler, 119-121; Pigler lists fifteen works by Italian masters of the 17th and 18th centuries, seventeen Dutch artists who dealt with the Jephtha theme, seven French and six German works for the 17th and 18th centuries. Reau's list of works on the subject of Jephtha's daughter meeting her father only names 5 works for the 13th through the 19th century. Reau, 235.
- Christopher Hogwood, *Handel* (Thames and Hudson, 1984), 222-223, 250-253.
- Ruth Smith, *Handel's Oratorios and Eighteenth Century Thought* (Cambridge University Press, 1996), 236-239, 340-345.
- Emil Zittel, *Die Entstehung der Bibel*, 5th edition (Leipzig: Philipp Reclam Jr., 1891), 50. The first edition was printed in 1872, and there is a 1995 reprint of the 1891 edition.
- See for example Betsy B. Lathrop's 1812 watercolor on silk, *Jephtha's Return* where the delicacy and decorativeness of figures and setting hardly convey the tragic dimension of this homecoming reception. This work is in the Abby Aldrich Rockefeller Folk Art Collection, Williamsburg, Virginia. John Dillenberger mentions Hezekiah Augur's 1828 painting *Jephtha and His Daughter*, William Page's 1840 painting *Jephtha's Daughter*, and Chauncey Ives' *Head of Jephtha's Daughter* of 1845 in the context of his discussion of the prominence of Old Testament (and New Testament) heroines in early 19th century American art. See John Dillenberger, *The Visual Arts and Christianity in America* (New York: Crossroad, 1989), 130, 245.
- Mary Schertz, "God as Friend: Jephtha's Daughter, Judges 11:29-40," *Perspectives on Feminist Hermeneutics*, Gayle Gerber Koontz and Willard Swartley, editors, *Occasional Papers No. 10* (Elkhart, Ind.: Institute of Mennonite Studies, 1987), 83-96. Schertz draws her interpretation from Phyllis Trible's essay "The Daughter of Jephtha: An Inhuman Sacrifice," in *Texts of Terror: Literary-Feminist Readings of Biblical Narratives* (Philadelphia: Fortress Press, 1981), 93-116.
- H.B. Meyer, *Deutsche Volkskunst: Danzig* (Weimar: Verlag Boehlau, n.d.), ill. 68, no page number.

San Fernando Valley Chapter 75 of the NAWCC

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Refinishing Tip

by Jim Gilmore

Originally printed in the October 1984 edition of the San Fernando Valley Regulator



Many times, I have either purchased a clock for myself or in the process of restoring one for someone, found the finish to be chipping away. As it appears, the finish is damaged enough to require stripping. I have found, however, that 90% of the time the damage consists of the clear finish flaking away leaving the appearance of bare wood exposure.

In this particular situation, I use "Formbys Refinisher", available in most hardware and paint stores, to strip away the total clear finish over the damaged area. One can follow

the directions on the can to get the best results.

I have been successful at removing the clear finish from just the damaged area, carefully light sanding the edge of the remaining clear finish, applying a slight amount of appropriate stain, if required, to match the worked area, and spraying satin "Deft" over the restored area. A fine steel wool light buff of the new clear finished area along with "Howards Restor-a-Finish" usually provides a repair that is not detectable.

WATER STAIN REMEDY

To remove a water stain on finished wood: Soak cotton gauze or a cotton pad in rubbing alcohol, squeeze out and rub across the spill, doing only a small amount at a time. Rub until the white disappears, immediately rub with a cotton pad soaked in Linseed Oil (and squeezed out).

April Meeting Pics



CHAPTER HEADS....PLEASE NOTIFY YOUR MEMBERS



The cat is checking out this 1850 dial from the Thwaites & Reed Tower Clock in this calendar.

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FRONT COVER PAGE



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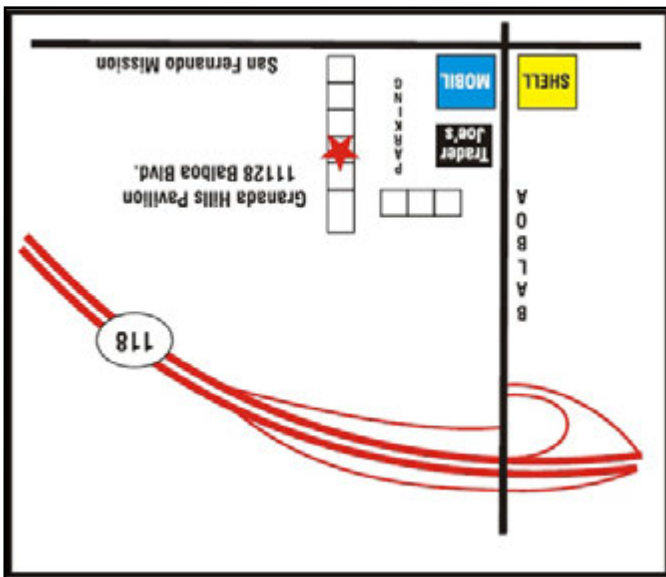
Our Meeting is Sunday, May 22nd

11:00 Workshop
12:00 Mart & \$5 Luncheon
1:30 General Meeting & Program

This month's topic:
**A Virtual Tour of the Vienna Clock
Museum (the "Uhren Museum").**

We will continue with the selling of the clock makers estate items that we featured at the March meeting. We sold most of the clocks that we brought to the meeting through a Silent Auction. There were some good bargain buys for those that attended the meeting. There will be a selection of clocks that were repaired for customers and never picked up. They have been sitting for some time and may need to be re-oiled, but were repaired and operational at one time. Additionally we will bring in some parts and partial cases. There are books and some tools that we will include over a period of time as there is a large collection of items that are too cumbersome to feature in one big sale. Plan to check into the meetings each month as we will continue the sales over several months.

This Month: Keeping The Faith and Keeping Time pt. 2 of 3



Visitors are welcome!
For more information, contact Jim Chamberlain at (805) 495-5349
Please visit our website:
www.nawcc-ch75.com

**Chapter 75 meets 4th Sunday of
each month. There is no meeting
during the month of December.**