

VETERANS BURIED ON ST. JOHN'S CEMETERY

REVOLUTIONARY WAR

Aulenbach, Jacob	Sternner, John
Minnig, Jacob	Snyder, Adam

WAR OF 1812

Zerbe, George

CIVIL WAR

Berkelbach, John	Moyer, William
Dietrich, Gideon	Palsgrove, Stephen
Fenstermacher, Henry	Schaeffer, Samuel
Hummel, John	Schropp, William
Kerschner, John	Snyder, Paul
Kramer, William	Sternner, Jeremiah
Kramer, William K.	Sternner, Joseph
Kutz, William	Sternner, William
Luckenbill, Morgan	Wenrich, Henry
Minnich, James	Zechman, George

WORLD WAR I

Dietrich,	Nagle, Charles
William Herman	Reed, George
Fidler, Albert	Staller, Earl W.
Ketner, Gordon	Temple,
Kramer, Jonathon	Francis Levan
Moyer, Harry	Yeich, Benjamin
Moyer, John	

WORLD WAR II

Laubenstein,	*Buried at Fort
Wilmer B.	McKinley,
Schaeffer, Paul	Phillipine Islands
Snyder, William*	

MEMBERS OF ST. JOHN'S CHURCH WHO SERVED IN WORLD WAR I

Brown, Andrew	Ketner, Gordon	Reed, Martin
Cooper, George	Kramer, George	Reed, George
Douglas, Guy	Kramer, Jonathon	Ryland, Harold
Dietrich,	Kramer, Leo	Ryland, Heber
William Herman	Loy, William H.	Staller, Earl W.
Faust, Clarence	Marburger, Samuel	Staller, Clifford
Fessler, George	Miller, Frank	Staller, Maynard
Fidler, Albert	Moyer, Harry	Stoyer, Henry
Ketner, Harry C.	Nagle, Charles	Stump, Clarence
		Yeich, Benjamin



THE LIBERTY BELL

The original Liberty Bell was cast at White Chapel Bell Foundry in London in 1752. Even then the White Chapel Foundry was old and well established, having been founded in 1570. Soon after the bell was hung in Philadelphia, it was broken, and was re-cast in facsimile by Pass & Stowe of its home city.

It rang for all important events, the most important being for the Declaration of Independence on July 4, 1776. It cracked in 1835 when it rang the death of Justice Marshall, but because of its historic association with Independence, it was never recast.

For the U. S. Bicentennial, the White Chapel Foundry, Ltd. was commissioned to cast 2,400 small replicas of the original bell, one for each month of the 200 years. Bells are now individually made, so to cast so many identical bells with an inscription whose small scale makes it delicate, required a special process.

First a wax "bell," complete in every detail and formed in special molds, is coated with eight layers of a ceramic material which assumes the intricate detail of the wax master. This master is later melted out, leaving a smooth hollow shell into which the metal is poured at 1150 degrees centigrade.

Bells cast in this ceramic shell have an even finer finish than that obtained by traditional methods, but the process is limited to size and is economic only in large numbers. While the process is "new" it is but an ancient method in new guise. Bells were cast in clay molds formed around wax patterns more than a thousand years ago.