

USG BOARD AGENDA / MINUTES
April 24, 2018

Attendees: Jenn Leiby, Susan Smith, Eva Finney, William Morrow, Michael Campbell, Eli Searce, Debbie Ward, Kent Matthies, Gloria Guldager

Not present: Jessica Slivak, Joanne Davis

Guests: Bill Blasdel and Lynne Kalish

General Background:

- See Appendix 1, MET Report

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Approval of March Minutes

- **Decision: The March 2018 USG Board minutes were approved.**

Stained Glass Window Repairs

- Background: See Appendices 2 and 3
- The window facing Lincoln Drive was repaired approximately 20-30 years ago. Preliminary estimate for repair of additional windows is ~\$265,000-\$363,000.
- The Motherhood window should be repaired immediately: original estimates were \$35,000-\$44,000 (see Appendix 2). However, repair of frames (metal, wood, and concrete) can be done

ourselves out of the B&G budget, resulting in a revised estimate of ~\$29,600K for the window repair (see Appendix 3).

- Alternatively,
 - the windows can be removed and replaced with tempered glass
 - new stained glass windows could be created (opportunity to design a cheaper window)
 - **Bill Blasdel to obtain estimates for cost of creating a new, modern (possibly stained) glass window.**
 - windows could be
 - replaced with tempered glass and original windows removed and stored until funds are available to repair, or
 - repaired and hung in a different location internally (perhaps with back-lighting)
- Funding options: Maintenance Fund (will deplete this fund if used) or CIF. Both funds generate income for the church.
- Input from the congregation should also be solicited.
- The Board discussed whether funds may be available from foundations to help maintain historically significant buildings.
 - **Lynne Kalish to discuss with Susan Bockius how to investigate whether funds are available from foundations to help maintain historically significant buildings.**
- Note that if windows are removed and not repaired, there may be a market to sell the windows to, for example, an insurance company. (The same is true for the organ, which would cost ~\$30,000 to repair; organ repair will be a topic for next month's Board meeting.)

ADI Log review

The Board reviewed and updated the ADI log. Please see the accompanying spreadsheet. Good progress has been made on several issues the Board previously ranked as #1 priority. The Board is looking forward to the MET Roadmap to be presented to the May/June 2018 Board meeting with respect to addressing the #2 priority issue of "growth in membership." ADI Log review for issues past #20 will continue at a future Board meeting.

- **Susan to contact Barbara Dowdall for an update on recertification as a Welcoming Congregation.**
- **Gloria to arrange for a picture(s) of the Board to be taken and posted, and also look into special name tags or other identification of Board members.**

President's Update

GMTF Status – GMTF may meet quarterly or as needed moving forward.

By-laws vote – A special congregational meeting will be held on 29-Apr-2018 to 1) revise the By-laws to allow the Board to appoint official delegates to GA and 2) update on the Elevator project

Elevator – It is almost time for the Board to provide final approval of the budget for the elevator project. Final costs are nearly available.

Auction – preliminary estimates are that the auction raised \$24,000. A thank-you note will be sent to the Auction Committee for their outstanding work to create such a successful auction event.

Minister's Update

DSD Search – The search team is about half-way through the search process. Two search team members are ill and unable to serve. However, a preferred candidate may be identified by 6-May-2018. The Board will be apprised of the final candidate selected, rationale, and salary prior to an offer being extended.

Ordinations – Plans are moving forward for the ordinations of both McKinley Sims and Connie Simon. Fund raising is continuing and is expected to cover all costs.

2019 Budget – MET is working on the 2019 budget. Current pledges are for \$370,000 (anticipates \$10,000 higher pledges than last year). The draft budget based on this anticipated pledge amount meets denominational dues and the budget deficit and fair compensation guidelines set by the Board.

Stewardship – Progress is good on the Stewardship Campaign. If all outstanding pledges from last year come in for next year, then we are likely to have higher pledges next year by ~\$12,000.

Anti-Racism Task Force

The Anti-racism Task Force will report out next month or in a separate meeting; the task force report is found in Appendices 4 and 5.

Congregational (Annual) Awards

Note that not all awards need to be given every year.

The Board decided on the following awards:

- **Lifetime Achievement**
 - Elaine Hills – Eva to complete biography and award certificate for Elaine Hills
- **Congregational**
 - Jay Klaes -Debbie to complete biography and award certificate for Jay Klaes
 - Andrea Durham –Eli to complete biography and award certificate for Andrea Durham
 - Tom Ott – Bill to complete biography and award certificate for Tom Ott
- **Hit the Ground Running**
 - Janet Haas - Jenn to complete biography and award certificate for Janet Haas

Biographies and award certificates are due 13-May-2018.

- **Gloria to send example biography and award certificate for the Annual Awards.**

For next year, consider Lois Murphy, Dev Howerton, and Melissa Gueirrero for Hit the Ground Running award; Rudy Sprinkle and Andrea Barsevic for Lifetime Achievement Award; and Kay Weiser for a Congregational Award.

*All We Need to Know About Audits - Mike

- Item deferred

**Kent's Performance Evaluation

- Four Board member evaluations are still outstanding with respect to Kent's performance evaluation.

*if there is sufficient time

**if all responses have been received and evaluation has been completed

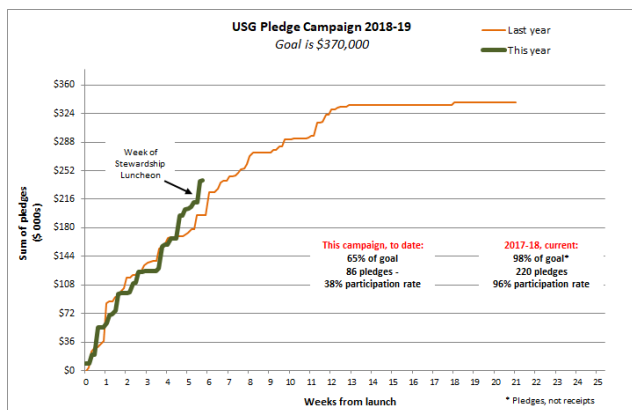
Appendix 1: MET Report

Ministry Executive Team Report April 2018

Stewardship Pledge Drive

The Stewardship Committee reports that the April 15th luncheon was a success. Turnout was excellent; every seat was filled and the feedback was very positive.

To date, 2018-19 pledges are higher than last year. Please see Stewardship's progress chart below for details and notice that nice bump in pledges after the luncheon. Great job Stewardship!



POWER

The Social Justice Council (SJC) is exploring the possibility of joining POWER which is an interfaith organization that represents over 50 congregations in Southeastern and Central Pennsylvania. The organization uses people power to win reforms on justice. Current campaigns are "Living Free" (criminal justice reform), "Economic Dignity" (raising the wage, equal pay), Education Funding Equity, Voter Engagement, and Climate Justice. In addition, POWER organized the recent protest at a Center City Starbucks after the racial profiling and arrest of two African American men.

Several members of the Social Justice Council recently met with POWER' s northwest organizer to learn more about the organization. SJC will gather more information and then determine if and when to engage the congregation to make the decision to join POWER.

Rebuilding Philly

USG participated in Rebuilding Philly on the weekend of April 7th. Facebook postings show the volunteers hard at work, pulling up carpeting, laying new flooring, patching holes, repairing plumbing, and more. Linda Bernstein, event organizer, reports that this was a rewarding experience for the volunteers and the homeowner was delighted with the results. Many thanks to all the volunteers for their service to the community!

Worship

Planning for summer and fall services is underway. There will be some challenges. Our Intern Minister Connie Simon is completing her two-year internship and we are entering the first period with only one minister for many years. Summer also creates challenges as Mark Daugherty is off. Working within budget ramifications, the Worship Arts Team is scheduling volunteer preachers, along with a mixture of paid and volunteer performers.

Personnel

Staff reviews are underway and will be completed by mid-May.

Auction

The Auction Planning Committee is pleased to report that there are many more offerings this year than last year for both the main auction and poster items.

CSD Search Committee

The Committee continues to work hard to meet its goal of hiring a new Director of Spiritual Development by July 1, 2018.

Archives

The archives will be moved prior to the elevator construction. A special closet has been built in the Committee Room to house the archives.

Appendix 2: Initial proposal from the Beyer Stained Glass Studio

- Complete survey and proposal covering all the windows in the sanctuary. The costs include the repair and painting of all the frames as well as cost of protective glass on each window.)

Survey of Stained Glass at the Unitarian Society of Germantown

June 12, 2017

Prepared for: Lynne Kalish
Unitarian Society of Germantown
6511 Lincoln Drive
Philadelphia, Pennsylvania 19119

Prepared by: Joseph K. Beyer, President
Beyer Studio, Inc.
48113 Wayne Avenue
Philadelphia, PA 19144

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The stained glass collection at the Unitarian Society of Germantown includes a variety of works from several American sources and from one renowned English Studio. The age of these windows span the history of the building, from 1928 until 2000.

Beyond the variety of source and age, we also find several different types of window settings, including some set into a groove cut into stone, a very medieval method as well as windows set into sturdy oak with exterior iron reinforcing, a technique more familiar to the Italian renaissance. Finally we have steel casements made by the Hope Company of Jamestown, New York, the type of window favored by campuses from Princeton to Penn.

Present Conditions:

All of the windows, whether English or American, share a commonality of construction. Glass in a myriad of colors are cut to shape and in most cases, painted with vitreous glass painting. This painting practice is applied to the interior surface of the glass with brushes and thus, it is called painting but it more resembles draftsmanship, where the features of flesh, drapery, foliage or inscriptions are painted on and then kiln-fired to ensure permanence. The pieces are then assembled with extruded lead strips called cames. With the lead wrapped between all the pieces, the matrix of leading is soldered together at every intersection, producing a metal web strong enough to support the glass but soft enough to not break it.

Exposure to ultraviolet light and other conditions cause the leading to become less flexible over time. Now approaching a century of exposure, the leading supporting the oldest windows has become brittle. While there is no immediate danger of any window falling out due to old age, eventually, metal fatigue will cause the matrices to fail. Given the height and locations of some windows, it may be impossible to monitor their condition or recognize a dangerous window.

One of the most common problems for stained glass windows is deflection or bulging in the matrix of leading that holds all of the hundreds of pieces of glass together. This is nearly always the result of sections of a window being pinched too tightly within their setting. Oftentimes this is caused when the windows are installed without a proper amount of clearance. This is the reason why some sections of windows bulge where others remain flat.

Until the 1980's, the only sealant available was putty, which is simply powdered chalk and vegetable oil. For every window in the chapel installed before 1980, the setting in the frame was packed with putty, which proceeded to turn dry to a rock-hard consistency. If there ever was sufficient room in the setting for expansion, once the putty petrified, this margin for expansion was negated. Even worse off are the several windows where the setting grooves were packed with mortar instead of putty.

Of the three types of settings, stone, wood and steel, the stone needs no attention but the wood and steel certainly do. The wood frames throughout the clerestory have not had any attention in many, many years, if ever and the steel may have never been painted either.

Finally, there is the question of protection glazing. Stained glass does not automatically benefit from the presence of a layer of exterior glazing. However, when windows are older and when rain water begins migrating through the lead matrix, the vitreous glass paint on the inside becomes vulnerable to the acidic nature of rain water. This will likely go unnoticed until faces, hands and other painted details become ghost-like and begin to disappear.

The lead matrix is invested with putty between the glass and the lead comes, waterproofing the windows. But over decades, the oil that holds the chalk in a solid state breaks down and the powder is washed away by the rain and wind. This leaves the glass to rattle inside the web of lead. In addition to water infiltration, this condition makes the room very drafty.

Recommendations:

The highest priority should be the wood window frames in the clerestory windows. Rot in these frames could be a catastrophic expense, requiring the stained glass to be removed in order to fix a problem that is completely avoidable with maintenance.

Windows where sections are deflected are more likely to collapse than windows that are simply aging. For this reason, I would recommend that any window where the sections have pulled away from the reinforcing bars be removed and rebuilt.

The steel casement frames should also be scraped free of rust and painted to avoid the degree of corrosion that would require welding to repair.

In some windows we find we find operable steel vents. The majority of the aisle windows consist of steel casements. All of these operating steel windows are engineered with no weather stripping of any kind and are very drafty and inefficient. I am recommending that these all be sealed shut.

Windows that feature vitreous painting, that do not currently have protection glazing, should be covered on the exterior with a layer of clear glass, not plastic. As a purely aesthetic option, windows that were covered in the past with Lexan material can be replaced with glass protection.

Procedures for Restoration of Stained Glass and Frames.

Removal of Stained Glass:

Studio craftspeople will access the windows using company-owned scaffolding and ladders.

Stone Groove-set Windows- The mortar that seals the sections within the stone grooves will be chiseled away. The tie-wires that hold the sections to the reinforcing bars will be cut and the sections lifted from the groove. Plywood board-up will be secured in the openings while the sections are away for restoration.

Wood-set Windows- These windows were installed from the interior and that is the side they must be removed from. The wood facing will be pried away and the moldings that secure the sections in the frames removed, allowing the sections to be extracted. This removal will be accomplished from both the inside and outside, where the copper tie-wires will be cut to free the sections. Plywood board-up will be secured in each opening while the sections are away.

Steel Casement Windows- The putty that sealed the sections into the steel rabbets will be chiseled away and the sections removed. Plywood board-up will be installed in the openings.

Specifications for Rebuilding Leaded Glass:

Rubbings: All tie-wires will be removed from the sections before a graphite rubbing made of each section, recording a faithful impression of the pattern of original leading. The dimensions of leads, in addition to the locations of damaged glass and the copper tie-wires will all be recorded on the rubbing. The rubbings taken from each section will serve as the glazing drawing for the reassembly of the windows.

Disassembly: Each section will then be immersed in water to soften the old putty under the existing lead matrix and the old leading will be gently cut and pried away from the glass. All old lead will be recycled. Each piece of glass will be cleaned of all the putty/cementing that sealed the glass in the leading. Cleaning of glass pieces will be done on a piece-by-piece basis with a special emphasis on preserving the vitreous glass paint. To this end, no solvents or cleaners of any kind will be used. Any piece where the glass paint is vulnerable will not be cleaned. Pieces where the glass paint is stable will be cleaned with water only.

Repair of Original Glass: The primary and most desirable method for repairing damaged pieces of glass will be by edge-gluing with Hx-tal epoxy. This two-part formula is the current standard for museum-quality restoration of glass in both the United States and Great Britain. The purity of its formulation ensures that it will remain clear indefinitely. It can only be used, however, to bond pieces of glass where

the breakage is clean and crisp and the pieces fit together perfectly.

Pieces that are missing fragments of glass or that are not cleanly broken are not candidates for edge-gluing. Where edge-gluing is not possible, the original glass will be retained by a technique called copper foiling. In this method, the edges of the cracks are wrapped with thin strips of adhesive-backed copper foil. The two foiled edges are held together where they meet and a bead of solder is drawn over the crack. The molten solder binds only to the copper at the center of the crack. The two fragments are secured together and gaps between the inconsistent edges are filled. The resulting unified piece of glass has only a paper-thin line of solder running through it.

For pieces of glass that are missing entirely or have been replaced with unsuitable matches the only recourse is to replace them with new glass. A new piece of identical hand-blown glass, that matches the original in texture and color, will be selected and cut to pattern. The new glass will be painted to mimic not only the compositional elements in the original painted piece but the style and touch of the original artists as well. The replacement pieces may also require one or more kinds of staining for flesh tint or silver nitrate gold staining. The new piece will be kiln-fired to ensure permanence as per the original technique.

Reassembly: When all repairs to the glass are completed, the sections will be reassembled using new “H” profile, flat-type leading, in sizes identical to those used in the original window. The assembly will be performed over the rubbings made of the original leading, using it as a guide to replicate the pattern of leading exactly. The assembled sections will be soldered on both sides at every intersection of the leading.

Cementing: This is a repeat of a process that was done when the sections were originally made. During the cleaning process, we will be attempting to remove as much of the old, loose cementing putty as possible. The new leads will be liberally brushed with pure vegetable oil putty, adding strength and cleaning the lead at the same time. This putty is colored black to promote tarnishing and darken the new lead.

Wood Window Frame Care:

The exterior perimeters of the frames will be cleaned of old caulking and grout that previously sealed the frame to the building. The frames will be lightly sanded prior to being coated with a Marine-grade, matte-finish polyurethane. The joint between the wood and the stone surround will be sealed with Dow Corning 795 Silicone Sealant, colored Natural Stone to match the color of the stone.

NOTE: Having been without care for an extended period of years, it is impossible to know if there is any rot present in these wood frames. If any should be discovered, we would bring it to the attention of Society’s leadership immediately. Any additional repair methods will be discussed and quoted at that time.

Steel Frame and Setting Bar Care:

Steel horizontal setting bars and all steel ventilator frames will be scraped free of corrosion and painted on all surfaces with *Direct-to-Metal* paint. The chemical formulation of this paint converts any active rust to an inert state, halting the progress of the corrosion. Ventilators within lancet windows will be sealed shut with *Dow Corning* Sealant. The casements will also be sealed.

Reinstallation of Stained Glass:

The sections of stained glass will be delivered back to the church in a company-owned vehicle.

For the groove-set windows, the steel mounting bars will be secured in-place and the sections set within the groove. Closed-cell backer rod used to fill the remaining space within the setting groove. The now-repainted reinforcing bars will be set in-place and attached to the sections via the copper tie-wires. The setting will now be caulked with Dow-corning 795 Neutral-cure sealant.

For the wood framed windows, the sections will be placed within the setting rabbet and secured behind the original wood moldings. The round steel rebars will be placed in their original positions and secured to the sections with the copper tie-wires. Any portion of the wood moldings that are not sound will be replaced with new molding, milled of the same species to match the original. On the exterior, the sections will be sealed to the wood perimeter and steel setting bars with Dow-corning sealant.

For Steel framed windows, the sections will be set into the steel sashes and the copper tie-wires twisted to the rebars. A bevel of Dow-corning sealant Colored *black* will be applied around the perimeter and tooled to resemble the former putty bevel.

Installation of Protection Glazing:

For the Clerestory windows that currently do not have protection glazing, a parting bead milled from a synthetic *Azroc* material will be nailed around the perimeter of each opening. Clear ¼" plate glass will be set against the parting bead and secured with screws. The perimeter of each sheet of glass will be sealed with *Dow Corning 795* neutral-cure sealant.

For the Aisle windows, new aluminum channel will be secured to the stone window surrounds to hold a single sheet of ¼" clear glass. Both the glass and the perimeter of the frame will be sealed with Dow-corning sealant.

For the stone windows that currently have plastic protection glazing, the original material will be removed from the aluminum channel that was installed. New clear ¼" glass will be cut to fit these openings and secured behind the channels. The perimeter of the glass will be sealed with Dow- Corning Sealant.

Schedule of Windows - Proposed Work and related Costs

Following the floor plan of windows shown in the Unitarian Society of Germantown Stained Glass Pamphlet.

C100 APSE D'Ascenzo Studio, Philadelphia

The stained glass in this window is sound and in no need of restoration. This window was recently covered with polycarbonate protection glazing. No work is required on this window.

R102 TRANSEPT Heaton, Butler & Bayne, London

In this three lancet window, the wood frames have been painted and are in poor condition. The leading throughout is also very weak. The screening over this window will be removed and the sections of stained glass extracted and removed to the Studio. The exterior of the frame will be scraped free of all loose paint and painted with latex paint. The three steel hopper vents, along with the round steel

reinforcing bars will be scraped free of all corrosion and painted with direct- to-metal paint. At the Studio, the stained glass will be disassembled and rebuilt. New glass protection glazing will be applied over the exterior.

The cost for the restoration of the stained glass along with new protection glazing for window R102.....14,440.

R103 TRANSEPT Heaton, Butler & Bayne, London

This four lancet window is exhibiting bulging in the drapery of all four figures. At some time in the past, Extra reinforcing bars were added to arrest the progress of the bulging. The fact that the setting grooves and reinforcing bars were packed with mortar instead of putty may have been a factor in the bulging. On the outside, polycarbonate sheet was applied over the entire window in aluminum channel.

The entire stained glass window, including the sections of tracery will be removed from the stone groove setting and disassembled prior to being rebuilt with all new leading. The steel mounting bars will be scraped free of corrosion and painted. The polycarbonate on protection will be removed and replaced with new glass configured in the same manner as the current protection glazing.

Cost for Window R103.....71,875.

Windows R101, 104, 105, 106, 107, and 108 are all the same size and type and have here been grouped together.

R101 CHANCEL D’Ascenzo Studio, Philadelphia

Bulging is present in some of the sections, in particular across the bottom borders and in the steel vent section. All six sections of this window will be removed and rebuilt with all new leading. The wood frame will undergo a course of sanding and coating with matte finish polyurethane. The steel vent and outside reinforcing bars will be cleaned of all corrosion and painted with direct-to-metal paint. The exterior screening will be removed and discarded. New glass protection glazing will be installed.

RIGHT CLERESTORY

R104 Through R108 Clerestory D’Ascenzo, Philadelphia

Because of the discolored polycarbonate on the exterior, it was not possible to examine these five windows closely. However, the lead matrix is original from 1928 and while there are not obvious signs of bulging from the interior, it is a sound assumption that the lead matrix in all of these five windows is in late life and all five should be removed and rebuilt during the next decade.

At present, the wood frames surrounding these are all in desperate need of attention. The steel exterior reinforcing bars are corroding as well.

The wood frames and steel components will undergo treatment as described in specifications above.

Cost for restoration of the stained glass along with the wood and steel restoration at windows R101, R104, R105, R106, R107, and R108.....*Cost for all 6 windows together....*\$113,350.

LEFT CLERESTORY WINDOWS

This proposal assumes that the five Clerestory windows on the Left side would be accomplished together as a phase.

L106 Clerestory D’Ascenzo, Philadelphia

The stained glass is in good condition but the exterior of the wood frame requires care. The frame will be restored and steel components painted. New glass protection glazing will be installed.

L105 Clerestory D’Ascenzo, Philadelphia

Bulging in the lead matrix has occurred in numerous places throughout the sections. All six sections of this window will be removed to the studio where they will be disassembled and rebuilt. The frame will be restored and steel components painted. New glass protection glazing will be installed.

L104 Clerestory D’Ascenzo, Philadelphia

Bulging in the lead matrix has occurred in numerous places throughout the sections. All six sections of this window will be removed to the studio where they will be disassembled and rebuilt. The frame will be restored and steel components painted. New glass protection glazing will be installed.

L103 Clerestory D’Ascenzo, Philadelphia

Bulging in the lead matrix has occurred in numerous places throughout the sections. All six sections of this window will be removed to the studio where they will be disassembled and rebuilt. The frame will be restored and steel components painted. New glass protection glazing will be installed.

L102 Clerestory D’Ascenzo, Philadelphia

The stained glass is in good condition but the exterior of the wood frame requires care. The frame will be restored and steel components painted. New glass protection glazing will be installed.

Cost for all five Left Clerestory Windows (L102 – L106).....56,570.

L101 TRANSEPT D’Ascenzo, Philadelphia

The lead matrix in this window is in poor condition with bulging occurring in numerous places. The steel vent in the upper center is rusting and the wood frame may have never received any care to date.

All 12 sections of stained glass will be removed to the studio where they will be disassembled and rebuilt. The wood frame will undergo a program of restoration including sanding and coating with matte finish, polyurethane. The single steel vent will be cleaned of all corrosion and painted with direct-to-metal paint.

Cost for window L101.....43,920.

RIGHT SIDE AISLE WINDOWS (6 including the window at the base of the stair tower)

R1 Right Aisle

This pair of casements feature leaded quarries of hand-blown glass. These are very weak and will be removed and rebuilt. The steel casement frames will be cleaned and painted with direct-to-metal paint. New glass protection glazing will be set into aluminum channel surrounding the entire perimeter of the stone opening and covering the whole steel frame.

R2 Right Aisle

This pair of casements feature leaded quarries of hand-blown glass. These are very weak and will be removed and rebuilt. The steel casement frames will be cleaned and painted with direct-to-metal paint. New glass protection glazing will be set into aluminum channel surrounding the entire perimeter of the stone opening and covering the whole steel frame.

R3 Right Aisle D'Ascenzo, Philadelphia

This window was covered with plastic protection glazing, installed in aluminum channel. The lead matrix holding this window together is in poor condition. This window will be removed, disassembled and rebuilt. The original steel frame will be cleaned of all corrosion and painted with direct-to-metal paint. After the stained glass is reinstalled, new glass protection glazing will be installed in the present aluminum channel.

R4 Right Aisle

This pair of casements feature leaded quarries of hand-blown glass. These are very weak and will be removed and rebuilt. The steel casement frames will be cleaned and painted with direct-to-metal paint. New glass protection glazing will be set into aluminum channel surrounding the entire perimeter of the stone opening and covering the whole steel frame.

R5 Right Aisle Paula H. Balano, Philadelphia

Unlike its opposite window by this same artist, this window is in poor condition. The lead matrix is badly bulged and the leading weak. The six sections of this pair of casements will be removed, disassembled and rebuilt. The steel casement frame will be cleaned of all corrosion and painted with direct-to-metal paint. Here again the protection glazing was poorly applied, with no mounting channel down the sides. The old aluminum channel will be discarded and replaced with new channel. Glass protection will be installed, covering over the entire window, and secured to the stone surround on all four sides.

R/ST1 Right Stair

The lead channels that hold the glass together in this pair of casements is very week. The stained glass will be removed and rebuilt with new leading. New glass protection glazing will be installed in aluminum channel secured directly to the stone.

The cost for all six right side aisle windows (R1 through R5 plus Stair R/ST1)33,440.

LEFT SIDE AISLE WINDOWS (6 including the window at the base of the stair tower)

L/ST1 Left Stair

The lead channels that hold the glass together in this pair of casements is very week. The current plastic glazing over the exterior will be removed. The stained glass will be removed and rebuilt with new leading. New glass protection glazing will be installed in aluminum channel secured directly to the stone.

L5 Left Aisle Paula H Balano, Philadelphia

The stained glass in this window has some bulging in the lead matrix and has a few cracks in the glass. Both the right and left sections will be removed and flattened but not disassembled and rebuilt. It may be necessary to remove a small amount of glass at the perimeter to reduce the overall dimensions of the sections, ensuring that the bulging does not recur. Unfortunately this window was covered over with polycarbonate in a manner that precludes and future maintenance. The aluminum channel and plastic glazing will be removed. The steel frame will be cleaned of all corrosion and painted with direct

to metal paint both inside and out. New Aluminum channel will be installed on the stone surround and sealed to the stone. Clear glass will be installed. This new configuration will completely cover the frame.

L4 Left Aisle D’Ascenzo, Philadelphia

This window consists of leaded quarries set into a steel frame of two casements. The leaded section is in very poor condition. It will be removed and rebuilt. The steel frame will be cleaned of all corrosion and painted with *direct-to-metal* paint. New Aluminum channel will be installed on the stone surround and sealed to the stone. Clear glass will be installed. This new configuration will completely cover the frame.

L3 Left Aisle D’Ascenzo, Philadelphia

This window is in a steel frame that is not a casement. In the recent past, this window was covered over with plastic glazing on the exterior but this protection is poorly arranged. Aluminum channel was installed at the sill and head but no channel supports the glazing at both sides. This protection will be removed and replaced with new glass, set into aluminum channel. The channel will surround the entire window and will be secured to the stone surround. The original steel frame will be cleaned of all corrosion and painted with direct-to-metal paint.

L2 Left Aisle D’Ascenzo, Philadelphia

This window consists of leaded quarries set into a steel frame of two casements. The leaded section is in very poor condition. It will be removed and rebuilt. The steel frame will be cleaned of all corrosion and painted with *direct-to-metal* paint. New Aluminum channel will be installed on the stone surround and sealed to the stone. Clear glass will be installed. This new configuration will completely cover the frame.

L1 Left Aisle Willet Studio, Philadelphia

This window is a recent addition to the Church. The original steel frame was discarded and replaced with a J. Sussman 300 series frame. When installed, plastic glazing was included. In order to achieve a uniform appearance on the exterior, the plastic glazing will be replaced with new glass.

The cost for all six left side aisle windows (L1 through L5 plus Stair L/ST1)20,050.

Summary of Costs:

Right Transept two-lancet	Heaton, Butler & Bayne	R102	14,440
Right Transept three-lancet	Heaton, Butler & Bayne	R103	71,875
Six clerestory windows on Right Side	R101, R104, 105,106,107,108.....			113,350
Five clerestory windows on Left Side	L102, 103, 104, 105, 106.....			56,570
Left Transept “Motherhood” Window	L101.....			43,920
Right side Aisle Windows and stair tower	R1, 2, 3, 4, 5, R/ST1.....			33,440
Left side Aisle Windows and stair tower	L1, 2, 3, 4, 5, L/ST1.....			20,050

Terms:

The costs offered in this proposal are guaranteed for one year. The project will enter the studio's schedule upon signing and returning the contract. A deposit of 25% is due upon commencement of the contracted work. Once 25% of the contracted work has been completed, applications for payment will be submitted. Each application for payment will document the further work completed. Interim payments will be due within fifteen days of the date of application. After installation, final payment is due upon receipt of the application for payment.

Insurance:

All stained/leaded glass will be covered, on site and at the studio, by a liability policy. During transit, the windows will be covered by an Inland-marine policy, specifically defined to cover works of art in transport. Beyer Studio employees are covered by Workers' Compensation insurance. Certificates of insurance will be provided by our insurance agent by request under separate cover.

Guarantee:

Beyer Studio, Inc. guarantees that the restored stained glass windows will show no sign of deterioration or deflection for a period of ten years after the date of installation. It is further guaranteed that the materials used will remain stable and show no signs of failure for ten years after installation. Should any part of the windows prove to be defective in materials or workmanship provided by Beyer Studio within this ten-year period, it will be the responsibility of Beyer Studio to make repairs and/or modifications to the satisfaction of and at no cost to the church.

The costs offered in this proposal will remain in effect until June 12, 2018.

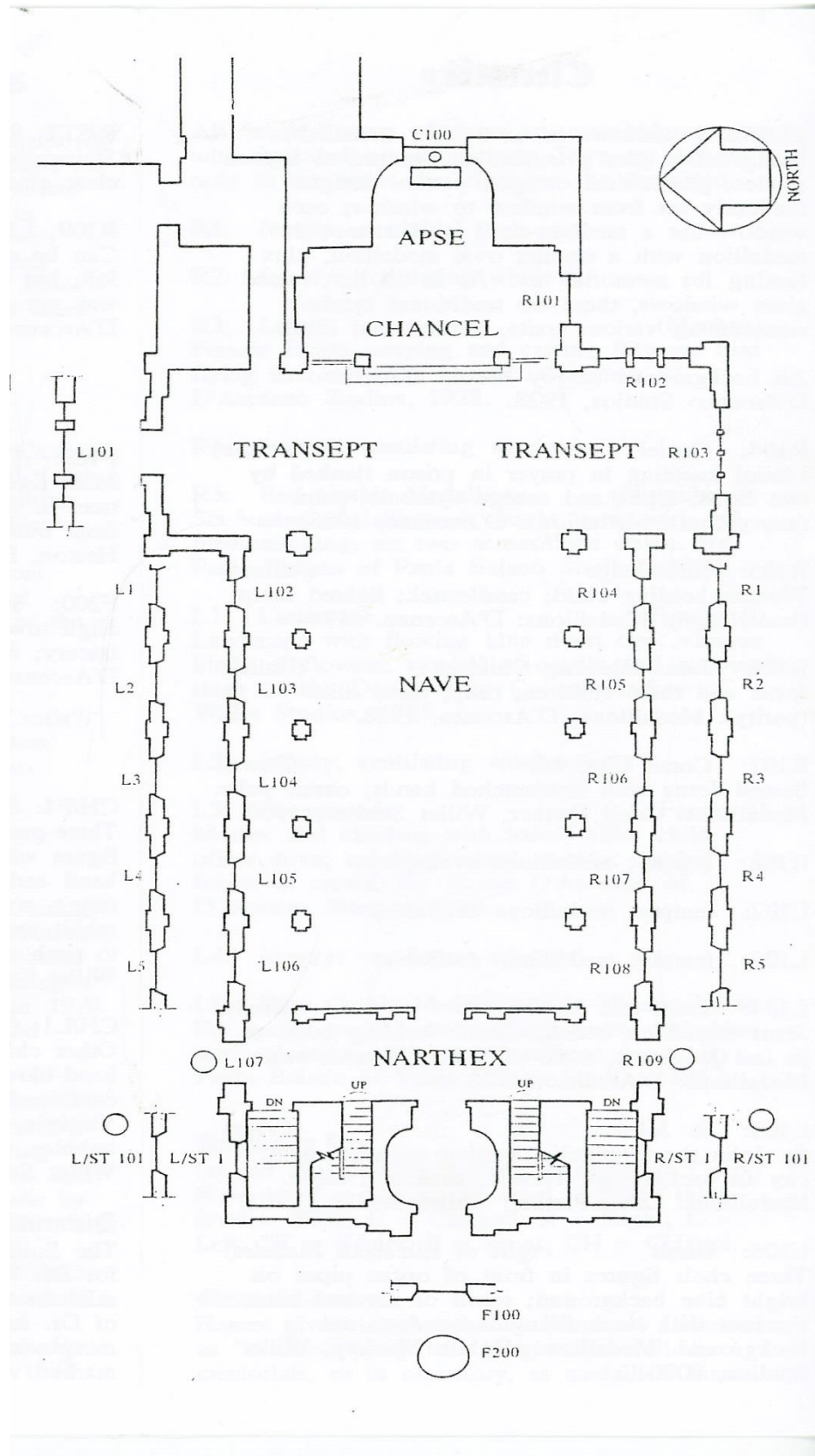
It would be possible to contract for any individual window or groups of windows. Should the Society wish to proceed with work on any of the windows listed above, the Studio would issue a contract for that specific window or group of windows.

Thanks you for inviting the Beyer Studio to examine the stained glass at the Unitarian Society of Germantown. Should you have any questions about the windows or this proposal, please call or e-mail.

Sincerely,

Joseph K. Beyer, President

Floor Plan – Drawn from Stained Glass Windows



Appendix 3: Revised proposal from the Beyer Stained Glass Studio for the Motherhood window

March 5, 2018

Lynne Kalish
Unitarian Society of Germantown
6511 Lincoln Drive
Philadelphia, PA 19119

Dear Ms. Kalish:

As per your request, we have revised the proposal to exclude the frame restoration and clear protective glass for the Motherhood window at The Unitarian Society of Germantown.

Beyer Studio employees will set up scaffold on the inside and outside of the window to extract each section. As each section is removed, plywood board up will cover the opening to keep the elements out during the restoration process. The sections of stained glass will be delivered to the Studio in a company-owned vehicle.

The scaffold will be dismantled while the window is away for restoration. At the studio, the window will undergo the comprehensive restoration process as described in our proposal of June 2017.

The newly restored sections to Unitarian Society of Germantown for reinstallation. Scaffold will be erected again on the inside and outside of the refurbished window frame. The perimeter of each section will be sealed with Dow Corning 795 Silicone Sealant.

Costs:

For the removal, restoration and re-installation of twelve stained glass sections of the Motherhood window, including all materials will be..... \$29,660.

The estimated cost for the protective glazing, if Beyer Studio were to do it separately from the restoration of the stained glass window is\$6,800.

The estimated cost for the Frame Restoration, if Beyer Studio were to do it separately from the restoration of the stained glass window is\$7,825.

Please, feel free to call if you have any questions. Thank you for inviting Beyer Studio to be a part of the restoration of the windows at The Unitarian Society of Germantown.

Sincerely,

Appendix 4: Anti-racism Task Force Report to the Board

Report to the board from The Racial Justice Task Force (Task Force for Institutional Change?)

April 24, 2018

Debbie and I have been finding our way as leaders of the “Racial Justice Task Force” as well as co-representatives and co-leaders for change within our church. We needed to somehow both get on the same page as to how to get a group together and what it would look like to lead this kind of work. It has been rocky to say the least. However, we believe we have finally found our footing and would like to share with you our journey so far.

We recently found that perhaps there was a misunderstanding of how we understood Anti-racism work compared to other folks. We discovered, through lots of reflection, that there was a difference of paradigms when referring to “the work” as it is often called when we talked to folks who have seen themselves as active in anti-racism for quite a while. Hopefully the following section can help give perspective to what we understand.

Paradigm Shifts

Anti-racism work historically was about trying to get equal rights for Black and brown folks. Legally we made great progress in the 1950’s and 60’s and into the 70’s. But racism in a systemic form has persisted. There has been much scholarship on the subject and for the most part many People of Color talk about being “woke” as a term for folks (of any race) who are looking at and challenging their own biases in relation to the systems that keep racism in place.

Many White folks who fought against the overt racism of the past have done much to help Black and brown folks deal with the effects of racism over the years. By helping empower folks to negotiate the power systems, which are both racialized and imbalanced, many White folks believe they are doing the work and so could be considered “woke”. This approach, however, remains rooted in White supremacy (the dominance of Whiteness as a culture) and perpetuate this paradigm instead of dismantling it. White supremacy culture is a paradigm of belief that the systems put in place by dominant White culture are the right way, and that to get ahead, you need to learn to play by these systemic rules.

Currently, however, many folks are looking instead at how to disrupt the White supremacy (superiority) paradigm. They are exploring how to empower and share the center with Black and brown folks, as well as other cultures. In short, they are working to decentralize White culture. White culture has been at the center of our society since White Europeans colonized this land. How do we make significant change to share the power and privilege of that system? This is the current work of many anti-racists.

Another way to look at the paradigms is one is a paradigm of non-whites as disabled (chronically disadvantaged). Think of someone with a broken leg not being able to run a race versus the paradigm that non-whites are indeed fully able. The disability is seen as always in place for someone of color and

so therefore not seen as able. The shift is realizing it isn't the person that is hobbled but the system surrounding that person that hobbles them. The individual doesn't need to be fixed (or to learn the rules of the game) but the system that keeps people in that place of disadvantage that needs to be changed and fixed (the perceptions and maybe even the rules need to be changed). It's a subtle difference but it helps to understand the system of white privilege and culture of white superiority.

Mission

It was the Racial Justice Task Force's original intent to challenge the White supremacy culture we are sure exists in our society and as a microcosm of that society in our church. We took our lead from the UUA and were informed by other leading voices in Anti-Racism work. We tried to listen to People of Color in our congregation who would speak up and hold us accountable.

When the leaders of this task force have presented in various formats, we have met with resistance. Sometimes this resistance has just been about the words being used. Sometimes it has been about an attitude that has been inferred, such as condescension. But the resistance has been palpable. It has even been suggested we need not follow where the UUA leads. We do not agree that breaking with the UUA over Anti-racism is a wise choice.

The UUA is working hard to combat systemic/institutional racism within the organization and has called the congregations to do the same at their individual level. We in the "Task Force" feel strongly that this is our charge. To create a culture that is open and inviting so that whoever walks in our doors and likes the religious movement that is Unitarian Universalism, feels comfortable to stay and participate fully. We would like to help expand our current cultural center to include all people however marginalized.

The work we do around race will expand to other areas as we continue to learn and understand the nature of systemic oppressions. We do believe that encouraging folks to engage in conversations provided by ERC and White Privilege group as well as other opportunities will help us all find a common understanding of the issue and possible resolutions to make positive change in our congregational culture.

Our Journey so far

Our first meeting in November of 2017 was expansive and hard. We asked many folks to come join us if they wanted. We believe some folks may have been confused about the purpose of that meeting, but in any case, the group was too large and unwieldy. Our next meeting was with only some of the leadership of USG and some of the leadership of ERC and White Privilege group to try to discern our mission and vision. In January we met with a slightly expanded group. The Task Force currently is populated by Kent, Connie, Parvathy Menon, Barbara Dowdall, Susan Stout, Gail Mershon, Dennis Brunn, Linda Brunn, Treva Burger, Jason Bender with Debbie Ward and myself as co-chairs.

This is the text of our initial invitation to the Task Force:

The Board of Trustees has made a commitment to strongly support efforts to end the "culture of white supremacy." As we hope and work for a cultural transformation toward a more just and equitable society, as we strive to be a congregation where all feel truly welcomed and supported in beloved community, we are learning that much of the work requires personal reflection and examination of our own attitudes and behaviors, many of which we are unaware.

We can build on decades of our USG history of social justice and ending- racism engagement. We recognize all the personal and collective hard work that has been done, which has brought us to this point

in our history. We can also build on the evident denominational and cultural readiness to acknowledge huge inequities and wounds related to race, and feel the urgency to end them.

In beloved community, we have a unique opportunity to provide a setting for this challenging work. It is exciting to me to think about all the ways we might engage the congregation and at least begin to share with each other, listen to each other, learn from each other, in ways we haven't before.

Initial Steps

Our first act was to get an understanding of what groups were doing programming around Anti-racism and if there was overlap. Since the Task Force includes the leadership of ERC and WP, it was quickly noted that there was coordination as to what programming was being covered by each group and there was interest in forming a new group of folks to be convened by Judy Dederick. Subsequent meetings by ERC and WP leadership has shifted the programming slightly, but it is clear there is continuing communication between the groups which helps in coordination.

The second piece of our work was to initiate the White Audit. We reported on this to you as the board at which time we were told the use of that title would be a problem. We now recognize that we failed to educate the board as to what our work was and what it would involve. We feel the need to make that right and would like to have time and openness to wholly understand the work of this Task force.

The White Audit is a tool with which we could potentially see how we may be operating out of White privilege. This tool is to help uncover our unconscious biases in the way we operate. We already know how we want to function in the world around us, as anti-racists. But this tool is designed to help uncover how we **unconsciously** are participating in a system that disadvantages others.

The results of the concrete part of the audit are included separately for your perusal. They show areas where we have been conscious of our efforts and areas we might want to change.

Areas of consciousness are the books available to the Children's Religious Development teams were donated by the ERC a few years ago to represent more people of color as authors or subject matter. We also were conscious of "socially responsible" investing (a broader scope than racial justice) when we started working with Trillium. The worship arts team has been trying to balance who is on the chancel and in the pulpit on Sundays. The numbers can help them be sure their efforts are meeting their goals.

We as a Task Force have not taken time to determine recommendations as of yet. That work may come, but it is important for each group that has agency over each of these areas to look at the numbers and decide how to proceed for better diversity, inclusion and equity.

Next steps

As we help the board understand what we are trying to do, we also need to assess the commitment of our congregation.

We need to determine if the voices we are hearing represent a majority of the congregation so we know how to proceed. It is the Task Forces' opinion, that we cannot make progress unless people want to make the changes. ERC and White privilege have seen an uptick of folks becoming more involved in the last year couple of years and so believed there was a desire. But then we also started getting many messages of resistance. We would like to conduct a survey to determine the interest of our congregation. This is how we would like to proceed.

Our survey is intended to be two open ended questions with the opportunity to abstain as a response. This is how it would read:

Do you participate in conversations about race/racism?

Yes _____ No _____ I choose not to answer _____

Where? _____

Should we talk about race/racism at USG?

Yes _____ No _____ I choose not to answer _____

Why? _____

I choose not to participate in this survey. _____ (please feel free to share why not)

Once we have a clear answer to our questions we can then start to make a more concerted effort or set aside the Task Force depending on the answers.

If we continue, our next steps will be to start looking at the next part of the White Audit to see how we as a congregation engage in decision-making and other systems, starting with the leadership and then proceeding to committees. This work should help individuals see how we can change our thinking to be more inclusive and change our culture within the church.

Respectfully submitted,
Eli Scarce with Debbie Ward

Appendix 5: White Audit

USG Anti Racism Task Force White Audit updated 4.21.18

The White Audit was guided by part 4, chapter 4 written by John Dorhauer, of the United Church of Christ curriculum, White Privilege: Let's Talk. Dorhauer writes The audit is "a tool that...churches can use to assess the degree to which they consciously or unconsciously reflect a commitment to white privilege...the work [white people] are called to is recognizing white privilege and committing to concrete ways to dismantle structures that ensure [they] continue to receive it...[The white audit] can interrupt established assumptions and create an openness to questions that have too long gone unasked, as well as open up on the other side of those questions new commitments to creating, participating in and to establishing racial equity.

How many pictures of white people are there in the building? 26

How many pictures are of people of color? 7

How many images in stained glass are of white people/people of color?

17 white, 1 person of color

Who is portrayed in marketing/promotional resources?

There is a dominant portrayal (>60%) of white people with a smaller percentage of people of color. This varies depending on the materials. The postcard of USG portrays a congregation with some people of color and Connie.

Who wrote the books on the minister's shelves? How many are by people of color?

Totals for Kent's office: 300 publications by white people, 121 by people of color. In Jason's office, of a list of 132 authors/editors, were only able to verify 91 books/publications: 42 by white authors, 49 by people of color. The great majority of publications on his shelves are children's books and about 2/3 of them have pictures that include people of color.

What percentage of children and youth are people of color? 4-13 years 21% (19 of 91); 14-18 years is 35% (7 of 20).

What percentage of CSD teachers are white? 96% (25 of 26)

Who do we hire to work in the nursery? We hire two lead childcare workers; one is Black and one is white. We hire two assistant workers; one is Black and one is white. Until recently both assistants were Black. We also have one backup childcare worker who is Black.

What percentage of past ministers are white? 85% (from 1940-2018, 17 out of 20 - includes interns, interims and consultants - all senior ministers have been White)

What percentage of other past staff members are white? Actual numbers, and therefore a percentage, is unavailable. Anecdotally, there were several administrators who were Black between the 70's and 2000s. There was a DRE who was Hispanic in the 2000s and one who was Black in the 2010s. The rest were White.

What percentage of sextons are people of color? All sextons have been people of color except for a white helper in the 80s and a white sexton now.

What percentage of past Board Presidents have been white? 96% (1940-2018, 47 out of 49 individuals - some serving more than 1 year)

What percentage of guest speakers, musicians are people of color? Of 258 services from 2012-2017, there was a person of color as the lead or one of the leads (a minimum of) 64 times = 25% The worship associate was a person of color 20 times over the same period, 8%

In the past year:

Intern Minister Our African American intern minister was present in the chancel during Sunday services, approximately three-fourths of the time, involved either delivering sermons, acting as worship associate, giving the call to worship, doing a reading, telling the story for all ages or playing the piano.

Worship Associates There is one worship associate of color (out of four, 25%), who has been in the chancel approximately one out of five Sundays in the last year. A second worship associate of color is currently being trained.

Ushers There are 5 ushers of color out of 29 (17%)

Sound Technician There is one sound tech of color, out of two, who is present every Sunday.

What percentage of readings, musical selections in worship are written by people of color? Over the past year, 17 of 52 services, 33%, had music or writings by people of color.

What percentage of weddings and funerals are for white people?

Most weddings in the past were for white people, more recently most weddings are for people of color and mostly for members of the community rather than USG members. Funerals are more often for white people and USG members rather than members of the community. (This is anecdotal, we do not track this.)

What percentage of current staff members are white? Staff are Gloria, Carolyn, Kent, Mark, Connie, Jason, Mike, 86% white. (Note: Connie, our only staff member of color, is an unpaid intern. In her first year, her seminary did not ask congregations to pay interns, but we could have. Beginning in her second year, congregations were strongly encouraged to compensate interns; however, USG was financially unable to do so.)

What percentage of church leaders are white? Of roughly 30 church leaders, five are people of color, 17%

Review the list of members, what percentage is white? 84%

How does that compare to the demographics of the area? Germantown is 11.4% white, Mt. Airy is 27.9% white. This is the resource that was used for this information:

<https://statisticalatlas.com/place/Pennsylvania/Philadelphia/Race-and-Ethnicity#data-map/neighborhood>

For information on the companies the church does business with, people on the task force and the office administrator were asked if the businesses were owned by white people or people of color. When no one knew, their website sites were searched and estimates were made based on who appears on their websites.

Where do we invest the money stewarded by the church? Schwab and Trillium. Schwab's website states "Diversity and Inclusion are a way of life at Schwab, transcending ethnicity, race, color, religion, sex, sexual orientation, gender identity, national origin, age, disability, protected veteran status, and life stages to include diversity of experiences, strengths, perspectives, and thought." There are no percentages on diversity of staff members. Looking at pictures of their 15 Board members, two appear to be people of color (13%), and of the 20 Executive Committee members, they all look white other than one woman of Indian descent (5%). Trillium was chosen for a commitment to socially responsible investing. Of 46 staff members pictured on website: It looks like 5 are people of color, 11%.

Where do we bank? PNC Bank. Percentages of minorities given are: PNC Board of Directors: 15%, Executive/Senior Level Managers: 11%, Management/Professional: 18%, Sales: 37%, Office/Clerical: 36%. PNC's Total Workforce: 27% minority.

Make a list of all the firms, contractors and vendors we use. How many are managed or owned by whites?

Anton Electric-unable to determine, everyone on staff page is white

All Brand Copiers- unable to determine

Apple Roofing-unable to determine

Audio-Visual Technician, Black

Rental Coordinator, white

CBDI insurance- unable to determine, looks like one person of color on staff of 10

Comcast- Reports 20% people of color at VP level, 25% at Director level, 31% at the Manager level and 53% new hires in 2016.

Constant Contact (email marketing) Unable to determine, the four on the team page are white. There were complaints in their community forum from 2017 and 18 that there were no templates geared to communities of color.

FC Haab HVAC- unable to determine

Fidelity Alarm- Unable to determine, all pictures on the staff page are of white people

Painting-Three Brothers Painting in America, minority owned business

John Hubert Assoc. (Architect)

B&G contractors

Howard Silver, white

Jamison Home services, a company picture shows several people of color, it is not possible to determine their roles in the company

Where do we buy our office supplies? Staples. They have a Director of Workplace Relations for Diversity and Inclusion, but no percentages available.

What catering businesses do we use? Recommended on the Rental contract: Feast Your Eyes, of 14 staff it looks like owner and possibly 4 others could be people of color, 28%. Weavers Way. Looks like 3 people of color on 10 member board of directors at Mt. Airy. Wayne's Catering Service, Wayne is Black. Let's Cultivate Food, owner Yoon Lee is Asian. Shackamaxon Catering for All Seasons, white owned. Dining With Elegance, unable to determine. Catering By Design, unable to determine. Tuxedo Catering, unable to determine. Church leaders may choose other caterers, but there is no record kept of who they choose.

Who do we employ to do maintenance and cleaning? Mike Rogers, white. Loida Zepeda's company, minority owned, all workers are Hispanic.

Who do we hire for lawn/snow? Lawn-Mike Rogers, white, Snow- Ian Oelschlegel, white