

Seasons



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A publication of
All Saints' Episcopal Church
Volume 1, Issue 2

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Postage paid at Atlanta, GA. ISSN #1073 - 6549

About 15 years ago, I stood perched in the Presidio in San Francisco with a few hundred others dotted across the hillside wherever we could get a firm footing. Night was falling. It was a little chilly. Yet none of us were going anywhere. All eyes were fixed on the distant outline in San Francisco Bay of the Queen Mary II, at the time the largest passenger ship in the world. She was leaving port, and no one wanted to miss the sight of this mammoth boat just about to slide under the Golden Gate Bridge.

As she finally started being tugged out, all we could see at first was a curious array of lights bobbing in the distance. Minute by minute the sheer enormity of the ship slowly filled out the scene. The closer she got, the more magical it was. I felt like a boy again. I had just become a father for the first time. We rarely slept a night's sleep. Life was a whirlwind. Yet here, toes pressed into the grass, I stopped to behold a pure wonder. Sparkling light upon light, advancing a vast outline moving through the water toward us.

As the Queen Mary II finally slipped under the bridge, I wanted time to stop, somehow to hold us right there where the light was closest. Yet, as has so often been the case in my life, light moved on. An ephemeral gift I will never forget.

This edition of *Seasons* is all about light, in a season of our lives when we have all longed for light to appear on our horizon and offer a way out of this pandemic. Sarah Stewart reminds us how there is light even in ash – a light inscribed on our very flesh in the shape of a cross that with all of its suffering is a sign of eternal hope. Grace Barr points to the light we carry within us, one that becomes visible when we learn, in the words of Virginia Schenck, “to walk our prayers.” Megan Wyman takes us back to an Atlanta light-casting favorite, the Lantern Parade, which my family ran from our Midtown home to see pass by us on the Beltline our first year here. Lawrence Davidson’s beautiful study of our own great master of light and life, Edward Daugherty, offers a lesson in how essential it is for us to listen to the testimonies of those who have seen the light shift and change through the decades on our block.

We cannot always stand on the hillside of our lives and expect the light to come to us; sometimes we have to trust that the light will shine through even in the greater presence of darkness. I imagine that those saints who have served those most in need through this year have felt the weight of waiting for light most of all. Much like All Saints’ resurrection window, described by Dwayne Summar, times of trial can leave us feeling like we are in the dark most of the time. Yet, light does come. As Alvin Moore recently taught me, at certain times of day and year, the angel in that window is filled with light, bursting with lavenders, blues, and emerald greens otherwise unseen until the light’s time comes.



Light is coming. Keep the faith as all we wait on that hope.

Peace,

A handwritten signature in black ink, which appears to read "Simon +". The signature is fluid and cursive.

The Rev. Dr. Simon J. Mainwaring, rector

Letting the Light In

Artist behind several windows says colors are like the wings of butterflies

from Dwyane Summar

A New Yorker named Louis Comfort Tiffany (1848–1933) was an artist, engineer, and businessman who learned how to make and then market beautiful objects made of glass. He captured “light” in glass.

This Louis is not the Tiffany of Tiffany and Company, the blue-box jewelers. This Louis is the son. The father was Charles Lewis Tiffany (1812–1902).



In 1892, Louis Tiffany patented Favrite glass, which possesses a superficial iridescence. His description: “Favrite glass is distinguished

by brilliant or deeply toned colors, usually iridescent like the wings of certain American butterflies, the necks of pigeons and peacocks, the wing covers of various beetles.”

Last February, before coronavirus changed our world upside down, 250 people gathered at All Saints’ to learn more about the famed glass-maker and his stained-glass windows. The gathering was a day-long event called “Tiffany Talk and Tour,” hosted by three Midtown Atlanta churches that have Tiffany windows.

The day began at All Saints’ before moving to nearby North Avenue Presbyterian Church and ended at First Presbyterian on Peachtree Street next to the High Museum of Art.

At all three stops, the lecturer was historian Josh Probert, Ph.D., who specializes in ecclesiastical works and decorative arts in Gilded Age America. (The hour-long lecture at All Saints’ is on the church website.)

The reporter covering the event in the weekly *Northside Neighbor* had this to say of Dr. Probert’s presentation:

“While I had spent a few idle moments looking at the (Tiffany) windows over the years (in all three churches), they seemed like any other stained-glass windows. However, Probert’s lecture showed how wrong I was. These are world-class, world-envied works of art adorning our houses of worship.”

An organizing force behind “Tiffany Talk and Tour” was long-time All Saints’ member Felicia Guest, who goes by Fifi. Her love for and knowledge of All Saints’ stained-glass windows, especially the Tiffany windows, are apparent. Guest, a retiree of Emory School of Medicine who lives at Canterbury Court, became the primary source for this story.

All Saints’ church building was dedicated on Palm Sunday 1906. There were no stained-glass windows. The first one, which was a Tiffany window, was installed in 1908. All six Tiffany windows were in place by 1923. The installation of the final stained-glass window in the main church occurred in 1947.

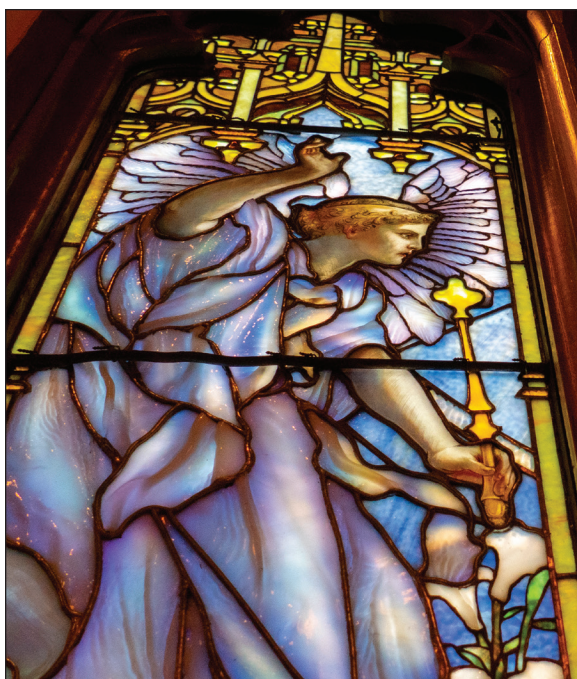
A four-fold brochure titled All Saints’ Historic Stained Glass Windows focuses on 13 windows. The most prominent, because of size, is the Egleston-Hale window on the nave’s east wall. That window was installed in 1917.

The remaining 12, six on the south wall (North Avenue), six on the north wall, and two flanking the High Altar, tell the story of the life of Christ.

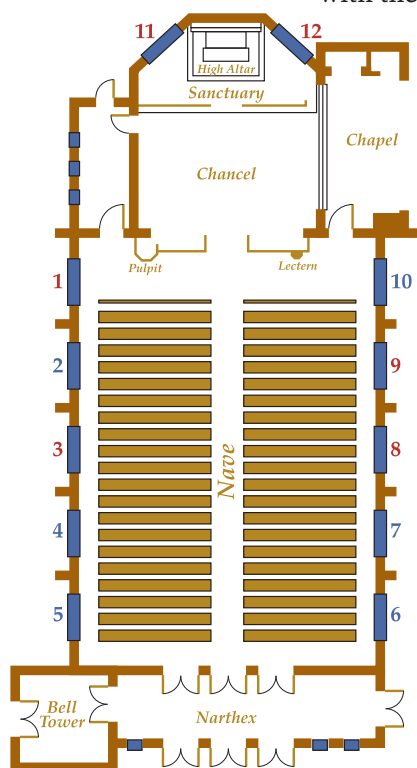


Top left,
Window 1:
Annunciation
of the Virgin

Bottom right,
Window 9: the
Triumphal Entry
into Jerusalem



The 12-window count begins on the south wall, with the window nearest the pulpit:



(1) Annunciation to the Virgin,
(2) Annunciation to the Shepherds,
(3) the Epiphany, (4) the boy Christ
in the Temple, and (5) Holy Baptism.
Windows number one and three
are from Tiffany Studios.

Continuing down the north wall
of the nave, from the back moving
toward the chancel, there are five
stained-class windows:

(6) Temptation of Christ in the
Wilderness, (7) Behold the Lamb
of God, (8) the Calling of Peter
and Andrew, (9) the Triumphal
Entry into Jerusalem, and
(10) the Crucifixion. Windows
number eight and nine are Tiffany.

And that brings us to the two
windows that flank the altar. Each window
is from Tiffany Studios, and each was installed
in 1912. Facing the altar, the window on the left
is the (11) Resurrection and the window on the right
is the (12) Ascension. Initially, they were
installed with Resurrection on the right and
Ascension on the left, but the donor insisted
that they be swapped because of stronger
natural light coming from the right, which
would complement the rising Jesus.

There are no records of what these 13 stained-
glass windows cost. The negotiations and
purchases were between the donors and Tiffany
Studios, often Mr. Tiffany himself. All the
donors were from founding families of All Saints'
Episcopal Church.

No matter, these stained-glass windows are
priceless today.

In 2013–2015, All Saints' primary stained-glass
windows (the 13) were restored. The restorer was
Julie Sloan of Julie L. Sloan, LLC, North Adams,
Massachusetts. Sloan did the condition study,
established the specifications, and then
managed the project, which took a year longer
to complete than initially thought.

The large east window was in the most inferior
shape of all, followed by (1) Annunciation and
(12) Ascension. Those two had been damaged
badly in a fire in 1920 and had to be restored
offsite. The huge East window was totally
dismantled. Its many wooden frames were
replaced with steel covered in oak wood
on the inside and mahogany on the outside.
All 13 of these windows were covered
in automobile glass for external protection.

Guest said that Julie proclaimed the restored
windows good for another 100 years. ♦



Light Up the Night Sky

Artist creates lantern magic, camaraderie, and pride on Atlanta Beltline

from Megan Wyman

At the annual Atlanta Beltline Lantern Parade, you see people of all ages and backgrounds carrying illuminated paper creations in the shapes of hats, parasols, animals, and globes, as well as any other design you can imagine.

Bands play, making the event a moving, literally lit concert while thousands of spectators dance along and take photos. But who could have imagined the sheer volume of people who would want to parade, Pied Piper fashion, through a hot Atlanta summer night in a festival of lights?

All Saints' friend of the parish and artist Chantelle Rytter started formulating the parade idea after moving to Atlanta from New Orleans years ago. That's when she started the Krewe of the Grateful Gluttons, a private social club patterned after the krewes in the Big Easy known for robust parade culture.

Her Krewe found success and channels for their creativity initially in floats and puppets created for the Little 5 Points Halloween Parade. Fueled by their accomplishments, Rytter began to imagine a parade of her own.

She would become fascinated by lantern parades, famous throughout Asia. Having seen them in photographs and videos on the Internet, she wanted to create one in Atlanta. She had also come to realize Krewe events were helping cultivate a sense of community.

Atlanta's in-town neighborhoods needed this sentiment as they exploded with young transplants and suburbanites eager to find fun ways to connect with new neighbors and their new community.

Rytter, wanting to foster New Orleans-style magic, camaraderie, and city pride and prepared with a degree in integrative arts from Penn State, set her sights on igniting Atlanta's artistic passions.

She took action in 2010 when Art on the Atlanta Beltline, a weeks-long public art showcase, began soliciting grants for installations and performances along the fledgling trail. What better way to encourage people to embrace the Beltline than by staging a fun event there, Rytter thought? She proposed the lantern parade, and it was selected to kick off the showcase.

"Civic play connects people to people and people to place," Rytter says. "Participation is what makes the night magical. It is truly the brilliance of individuals that illuminate a community. Holding up light is a universal gesture of faith and support."

She melded the spontaneous aspect of Mardi Gras with the beautiful, more formal lantern parades of Asia. Anyone with a lantern is welcome to join the parade. The goal is inclusion. "Don't come to see. Come Be."

In addition to building a fantastic array of large-scale lanterns and lantern puppets, the Krewe hosts dozens of workshops for newcomers to learn how to make lanterns of their own.



Chantelle Rytter founded the Atlanta Beltline Lantern Parade after moving to Georgia from New Orleans, known for its parade culture.

Photography:
Steve Eberhardt



The lantern parade has grown from 400 participants the first year to more than 70,000 spectators 10 years later, according to Rytter. Other parades have also been held in Sandy Springs, Decatur, and Hilton Head Island, South Carolina, drawing thousands more.

"In our current climate, joyful actions are defiant. I believe from the bottom of my heart that people — live and in the flesh — having a silly good time together with a mutual purpose fosters enduring bonds between people and place," Rytter said. "To see people we share a city with as playful volumes of light, and to be witnessed as such, does a body good. It is restorative. It is collective joy, and we need it."

Like most everything in our world, the lantern parade had to change its format for 2020. "Parade in Place" was the theme for last year's pandemic festivities. The Krewe called for folks to "bring your homemade lanterns out to your porch, balcony, yard, and windows to shine your lights."

In August, All Saints' celebrated the start of our program year with our Homecoming Parade in Place with Angel Lanterns.

These helped illuminate people or ideas in our lives for which we are grateful. Rytter encouraged us to use the time creating our angel lanterns as an opportunity for a contemplative focus on the subject of our lantern. Seeing the finished angel lanterns and their makers via virtual parade helped remind the community that we have the capacity for collective joy, even in trying circumstances and while physically separated. ♦



The Sacred Path

Labyrinth ministry offers chance to connect to each other and history

from Grace Barr

A new ministry has emerged at All Saints' that embraces the labyrinth's ancient tradition as a living spiritual practice. The labyrinth's history in the Christian church reflects a parallel to All Saints' taking this leap of faith in a time of trial.

During the Middle Ages, labyrinths were laid into the floors of several great European cathedrals and used for walking meditation. Among the most notable was the Cathedral of Chartres near Paris, completed around 1200. Chartres was designated as a pilgrimage cathedral where people could symbolically walk their journeys of faith. Ongoing conflict with Islam and the advent of the Crusades made the act of literal pilgrimage to the Holy Land impractical and dangerous.

Nine centuries later, we find ourselves in another difficult period, albeit from a virus.

In August 2020, parishioner Virginia Schenck attended a protest march in Midtown Atlanta. Perhaps it was the act of walking for a cause that inspired her.

"It occurred to me," she said, "that we should all be walking labyrinths, and All Saints' should open one during this pandemic because it would help us to walk our prayers."

Schenck shared her thoughts with a fellow marcher and vestry member Sydney Cleland and discovered Cleland had been thinking along the same lines.

Schenck is a devotee of the labyrinth and built one in her home garden. She studied with a priest and therapist, Lauren Artress, canon emeritus of Grace Cathedral in San Francisco. Artress founded Veriditas, a non-profit dedicated to introducing people worldwide to the labyrinth's healing, meditative powers.

With the door to traditional worship closed, another opened when Schenck asked rector Simon Mainwaring about her labyrinth idea. He was immediately supportive. Bishop Robert Wright had recently outlined how parishes could open under the terms of "pilgrimage" to the campus, adhering to COVID guidelines. Mainwaring recognized the potential and told Schenck, "The labyrinth can be a real gift and offer a light in dark times, such as the one we are currently experiencing."

All Saints' initiated labyrinth walks on Sunday evenings in September. The church's portable labyrinth, fabricated of nylon and imprinted with the familiar Chartres spiraling paths and six-petal rosette center, was laid in the Kennedy Courtyard. A hundred shimmering candles illuminated the track, highlighting the one way in and one way out. The sight was one of beauty, order, and balance.



A labyrinth walk started last September on Sunday evenings at Kennedy Courtyard resumed in April with the blessing of a newly commissioned canvas labyrinth.

Director of Music Kirk Rich enlisted a series of musicians to play. Live strains from the violin, harp, hammered dulcimer, and guitar married art and spirit to elevate the experience.

One walker, Elizabeth Bagley, was initially drawn by curiosity, adding, “I also wished to be back at the All Saints’ courtyard in person to visit my late husband’s grave. I loved the melodic guitar. It added to the focus of my thoughts.”

The labyrinth possesses great depth and power. It belongs to the past, the present, and the future.

“It is a song to be sung,” said Schenck, “a dance to be danced, a prayer to be prayed again and again.”

Schenck also understands the labyrinth as a platform for social justice. She is a member of the steering committee of the All Saints’ Micah Project, inspired by Micah 6:8: “What does the



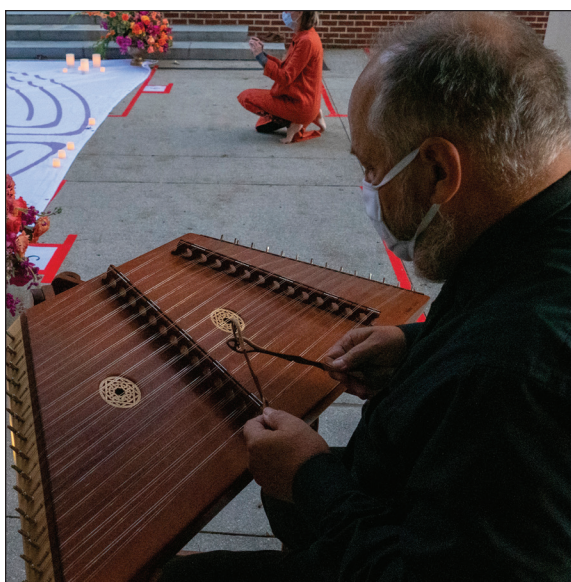
Lord require of you but to do justice, and to love kindness, and to walk humbly with your God.”

Employing a model from the national Episcopal Church, the project uses Sacred Ground dialog circles to stimulate conversations about race. The journey of racial healing is a process. By connecting body and spirit, walking a labyrinth or tracing on a finger a labyrinth holds the potential for transformation that can embolden the journey.



“Where might we look for spiritual practices to offer those not traditionally churching? One example is the labyrinth, which can exert a magnetic draw. A person’s first step toward spirit may not be in regular Sunday morning worship,” says Mainwaring. “As a spiritual practice, the labyrinth can offer a breadth of expansion without taking anything from the core.”

In April a new portable canvas labyrinth was commissioned for All Saints’ and will offer continued opportunities for reflection and enlightenment. One day, perhaps, a permanent labyrinth will be installed on the campus and welcome all who come to this house of prayer, the very grounds of All Saints’. ✝



Several musicians played during last fall’s labyrinth walk, further elevating the meditative experience.

Parishioners walk the new canvas for labyrinth walks that was unveiled and blessed for use in April.



A Blossoming Journey

Flower Guild offers opportunity to share beauty of God's creation

from Louisa Merchant

Alvin Moore, the All Saints' Flower Guild's chair, says, "At its most fundamental level, the ministry is nothing less than the sharing of light with all."

Founding members Will Dye, Isabelle Lamar Hines, Wayne Johnson, and Jeryl Johnson had this in mind when they decided to open the Flower Guild to all parishioners who wanted to participate. To this day, you need only desire, not experience with flower arranging, to join.

Jennifer Rucker, a current guild member, said, "I had always thought it was professional people who did it because the arrangements are so beautiful.

I was intimidated, but once I started, I loved it. I love being a part of All Saints' in this way."



Above: Founding member Jeryl Johnson works on a display.

Left, below: Flower Guild chair Alvin Moore works his magic with some help from sexton Tyrone Jones.





Current members Sherry Terlemezian and Wanda Bokoski describe the adventure of going to the wholesale floral shop and selecting flowers to arrange and then meeting in the sanctuary to create a visual representation of the love of God, an act of ministry that happens before each Sunday.

Guild members know that the altar arrangements are one of the first things that people see when people come into the church.

“Floral arrangements are thanksgivings for the bounty of God and offerings of that bounty back to him,” Moore said.

Floral arrangements are an integral part of the worship experience as they reflect to the congregation the liturgical season’s call. As Moore describes, “In Lent, we use greenery, barren branches, and thorny stems from the Mahonia bushes like the ones that grow near Tate Hall to reflect the dry vessels we have become and our need for our savior.”

When Easter comes along with the unbridled joy of the resurrection, there is the dramatic change from thorns to white lilies and an explosion of blooms, letting us know that we have moved into a new time of rejoicing.

Festival days are no small feat for the Flower Guild. They require 20 people or more to pull off the arrangements. Anyone who has stepped into Tate Hall before Easter to see flowers in every corner of the room from ceiling to floor knows the incredible dedication and time guild members have offered of themselves.

Guild members miss each other during these days of COVID-19, but the pandemic hasn’t stopped the church from offering its floral devotion. Moore maintains social distance and helps make sure the altar and the nave are gorgeously arrayed every Sunday. Who can forget Easter 2020 when, for most of us, the pandemic’s reality was only one month old, and fear was with us daily?



Page 12: Harriet Shaffer and Sherry Collins Terlemezan arrange flowers in pandemic times. Floral arrangements have continued for virtual worship inside the sanctuary as well as for outdoor worship that resumed Palm Sunday.

Guild member Gerald Johnson would not be deterred, and working physically distanced with Moore, he carried on the flowering of the cross guild tradition despite all obstacles, covering the eight-foot-tall cross in blooms on the front lawn in front of the church.

David Lowe, former chair of the guild, decided long ago to bring the flowering cross out from the nave and onto the lawn because it is a gift to the city from All Saints', reminding all who pass of God's abundant and miraculous love for all. This past year the gift was needed by the city even more than usual. A woman told Johnson and Moore how grateful she was this year more than ever to see the cross filled with blooms on the lawn.

"I don't go to this church," she said, "but I look forward to seeing this cross every year. I am so grateful that it is here this year despite it all."

In the words of Moore, "The Flower Guild gives thanks for the presence of light within them by offering the first fruits of that light as a floral offering of thanksgiving on his altar. An equal blessing is the sharing of light between us as members of the guild, flowing back and forth, one to the other, imparting the gift of community." ♦

"At its most fundamental level, the (Flower Guild) ministry is nothing less than the sharing of light with all."

—Alvin Moore, Flower Guild chair



The Man With the Plan

Daugherty nurtures All Saints' grounds for nearly half century

from Lawrence Davidson

Ed Daugherty has a vision.

His landscape design philosophy doesn't boil down to bullet points exactly. But the gifted storyteller often returns to a few fundamental truths of what a building environment should be: Humane. Civilized. Considerate.



That's how he envisions the All Saints' block as we discern how to repurpose our stretch of Spring Street. Daugherty sees a mixed-use development with stairstep building heights, a thicker tree canopy, and more vegetation, which would extend his original design of the campus.

"Call it the Garden of Eden introducing green space in a practical fashion while preserving sanity," he said.

As if sanity weren't enough, Daugherty envisions the space serving a greater good.

"If you look at the whole mission of the church – which includes not just falling on our knees and singing once in a while – what is it we are supposed to be doing in caring for one another, if indeed we want to care for each other?" he asked.

Daugherty's connection to All Saints' is as deeply rooted as the trees he has nurtured on the grounds for nearly half a century.

It began in 1930 when he was four. He and his cousin served as ring bearer and flower girl for the All Saints' wedding of and Hannah Sterne (parents of All Saints' members Sue Mobley and Ann Pearce) and his uncle, Davant Lawton (father to All Saints' Sue Mobley and Ann Pearce). At the time, his own parents were members of First Presbyterian Church mostly because it was near their home at West Peachtree and 17th Street.

His family later moved to East Paces Ferry Road, thus ending his ties to First Presbyterian Church. He would have severed them soon enough, as he "found it to be dreary."

Daugherty's formal education was multifaceted. He walked to the Cathedral of St. Philip for high school, then studied architecture at Georgia Tech before entering the Army. After his service, he attended the University of Georgia and then Harvard, where he earned undergraduate and graduate degrees in landscape architecture.

He wasn't done studying. Daugherty won a Fulbright Scholarship and used it to research London's rebuilding after World War II's devastating German air raids.

Why London after the blitz? Daugherty was intrigued by the intensive design of "new towns" that were villages expanded into towns, linked by ribbons of greenspace and pedestrian-friendly. A career blueprint was born. He embraced the idea of using landscape architecture to create humane, civilized population centers, and he has pursued the ideal since.



All Saints' and Atlanta have benefitted immensely. He created the church's master landscape design 40 years ago and until recently would turn dirt himself if he felt something needed tweaking.

Earlier, he married historic preservation, green space, and commerce to redesign Marietta's town square. Without his design and advocacy, there would be a parking garage instead of an alfresco gathering spot widely hailed as one of metro Atlanta's signature urban success stories. At the Cathedral of Christ the King, Ed's deft design pen made a new parking deck nearly disappear with strategic use of the natural landscape.

His work is celebrated nationwide by the American Society of Landscape Architects, The Cultural Landscape Foundation, and locally at the Atlanta History Center, which held a retrospective of his works and houses thousands of his plans.

But Daugherty is hardly ready for the archives himself. Grounded in those lessons from post-war London, he remains as fiercely opinionated as ever, especially concerning his hometown's relentless building. He advocates a fundamental rethinking of Atlanta's approach to redevelopment. He calls for careful attention to actual planning, rather than the current system that mostly encourages squeezing in the maximum building square footage that zoning allows.

Ed Daugherty
created All Saints'
master landscape
design more than
40 years ago.



Daugherty teaches a gardening group in the spring of 2017, imparting wisdom for his decades of working in landscape architecture.

“Site planning is the last Atlanta city government department to see and approve building projects,” he says. “Every other department is about technical issues. The last consideration is given to how it’s affecting the neighbors. (We should) flip the order.”

This idea is public-spirited, yes, but also personal. Daugherty and his wife, Martha, have lived more than 50 years on West Wesley Road in a house situated to maximize natural light and guarded by a noise-blocking fortress

of foliage. Then a 40-story condominium tower rose on Peachtree Road some years ago.

“It blocks our breakfast sun,” he noted crisply.

Now 94, Daugherty remains passionate about All Saints’, continually noodling refinements to his original design.

“Instead of having to go to Westview or Crest Lawn (cemeteries),” he said, “we’ve extended your life at the church.” ♦

Saints on the Frontlines

How has the pandemic affected parishioners and how have they adapted?

Whitney Grimes:

High school teacher

from Stephen B. Dobranski

“The pandemic has been heartbreaking for teachers,” says Whitney Grimes, a ninth-grade teacher and soccer coach. Grimes first knew that she wanted to be a high-school teacher when she was eight years old, grading assignments she made for her Cabbage Patch dolls.

But, like much else this past year, teaching in a pandemic has been more challenging than anything Grimes could have imagined. Her school system has given students the option of returning in person or learning online, which puts a strain on teachers, now expected to engage with students in both formats at the same time.

Students at Grimes’ school must wear masks, but she says that many teachers still “live in constant anxiety and fear of getting sick.

“Many older teachers I know and teachers with underlying health conditions have been denied paid leave, or they have been denied permission to work from home,” Grimes says, adding some teachers have resigned.

The worst part, according to Grimes, has been the response from some groups of parents advocating for full, in-person instruction. “At board meetings and in-person protests, I have heard ... ‘Do your job,’ ‘This is what you signed up for,’ ‘Just resign then,’ [and] ‘If you cared for kids, you would suck it up.’”

Still, she has found a reason for hope and relies on prayer and thoughtful meditation during this challenging time, often focusing on gratitude. She is incredibly thankful for her students. Her classes, she says, “have been wonderful.”

“Students are resilient; they are strong; they know how to see this pandemic as a simple roadblock and not an event that will decide their future,” Grimes says.

Grimes teaches at a school where many families live in poverty, and many of her students have jobs to help their parents make rent. These students’ positive attitude is encouraging.

“I have always known the younger generations of kids would do great things, but they also have taught many adults this past year how to survive,” she says.





Mark Shaver

Small business owner

from Stephen B. Dobranski

The pandemic has taught Mark Shaver how to pivot. Shaver is the owner of Buckhead Paws, a well-established dog-walking and pet-sitting business. In 2019, Shaver and his team worked with nearly 300 clients.

But the outbreak of COVID-19 last spring

changed everything. People across the city, forced to work from home and no longer able to travel, did not need as much help with their pets. By April 2020, Shaver's business was down 80% from the previous year, and he had to make the painful decision to lay off some staff. His team dwindled from 22 to 10.

Shaver's work was deemed an "essential service," and he found ways to adapt.

"In the blink of an eye, the team was wearing branded face masks and using gloves and hand sanitizer," he recalls.

He even made a series of personal videos for his chief clients to reassure them he was still open for business while observing safety protocols. Shaver also discovered a new group of people who urgently needed his service.

"While our regular clients didn't need us perhaps as much, healthcare workers, the elderly, and shut-ins did," Shaver says. He was pleased to be able to step up. He has seen firsthand that "as much as our pets need us, many of us need them even more."

Throughout these months, Shaver's wife Karen has been his "guiding light." The couple had to postpone and re-imagine their wedding, moving it from last May to October and then changing it from a large celebration with family and friends to a much more intimate event with only a dozen friends, socially distanced at a restaurant.

Shaver's faith has also been an enormous source of comfort during the pandemic. He discovered years earlier, while going through a difficult time, that he could lean on a higher power.

"First, as long as I trusted in God — and not myself — I knew that whatever it is, I can handle it; and, second, whatever it is, it's going to be OK," Shaver says.

Virginia Schenck

Jazz artist

from Shannon Dobranski

Virginia Schenck describes herself as a "vocal artist" — a jazz performer who also teaches, hosts a blog, and leads singing journeys to Ireland and Georgia's Gullah Coast. When the pandemic disrupted plans for an album tour, she discovered peace in her proximity to All Saints' and her engagement in several ministries.



In January 2020, Schenck released *Battle Cry*, a purpose- and message-driven album that invites social justice reflection. She had intended to showcase the album in performances that would raise awareness and benefit civil rights museums and other venues where she was slated to sing.

When COVID-19 preempted that tour, she opted not to replace her live performances with online concerts.

“I’m not an extrovert who needs to perform,” she says.

Instead, Schenck turned her attention to spiritual and social journeys closer to home, renewing her activity with All Saints’ Micah Project, co-starting a labyrinth ministry, and participating in the racial equity committee.

“My well needed filling up,” Schenck says. “All Saints’ calling me into service is filling my well in a big way. I didn’t know how much I needed it.”

Schenck leads a Sacred Grounds dialogue circle and, with Sydney Cleland and Grace Barr, has introduced All Saints’ to the labyrinth, which she likens to “a moving meditation, like walking your prayers.”

Unlike a maze, with its intention to stymie, a labyrinth has one path in and one path out. “Therein lies the meditative, contemplative quality that quiets the mind and settles the body,” she says.

In moments of quiet, Schenck feels a connection to her roots in the church.

“I can hear my mom and dad, even though they’re gone, saying the prayers with me,” she says. In her spare time, she is completing a cross-stitched table cloth that her mother began, reading, and gardening.

As she imagines a world after the pandemic, she hopes for respect: “respect for everyone, respect for life, deep gratitude, and abundant hearts.”

Neal Idnani

Restaurateur

from Shannon Dobranski

Restaurateur Neal Idnani has remained active in the pandemic, preparing food for his regulars and for those in need, but he has also found, in the new rhythms of the time, that a shift in priorities can nourish the soul.

When he was laid off from his work at a hedge fund in 2009, Idnani began anew, working at a Jimmy John’s to learn the restaurant business. Since then, he has created with his brother the NaanStop concept with three locations in Atlanta.

They serve Indian food based on recipes from their mother, “but quick and convenient.”

“Many of us would say the pandemic has been stressful,” Idnani says. “That is an understatement.”

Responsible for dozens of employees, Idnani also had to balance the necessity of continued work in public with the safety of his wife and children (one of whom is immune-compromised). This necessity led to creating pop-up takeout locations in several neighborhoods, benefiting area schools and non-profits.



Prayers in the COVID-19 pandemic

The following short prayers and collects for the COVID-19 pandemic are from the episcopalchurch.org.

Prayer for those affected by COVID and disparities therein (Mags Trim)

Oh God of all comfort, we pray for those who have been, who are, and who will be, affected by all that encompasses COVID-19. The physical, mental, spiritual, emotional, and financial burdens are great. And we know that not everyone is affected equally, or justly. We pray especially for those who are risking their lives for the protection and sustenance of others. And we pray mightily with, and for, those whose voices often go unheard. We ask that You will look upon those who the world tries to look away from. May they know especially that they are heard, they are held, and they are loved. May they know Your truth in a world full of lies. May they know your protection in a world full of violence. And may they know your abundance in a world full of poverty. No one child should have to fight so hard for the inheritance that You so freely gave to all. By Your name we are beloved, we belong, and we are beautiful. Amen.

For Emergency Workers (Enriching Our Worship 2)

God our strong deliverer: when those charged with the urgent mediation of your healing power feel overwhelmed by the numbers of the suffering, uphold them in their fatigue and banish their despair. Let them see with your eyes, so they may know all their patients as precious. Give comfort, and renew their energy and compassion, for the sake of Jesus in whom is our life and our hope. Amen.

A prayer for our community or church in this time (Kathleen Staudt)

Loving God, we pray for this church community in this time of crisis. Deliver us from simply desiring to go “back to normal,” and give us grace instead to be open to the opportunities that your Spirit brings in this time of separation. Grant that we may come out of this crisis with open eyes, more fully available to the needs of those most vulnerable and those whose labor we have always depended on. Give us creative hearts to embrace and carry forward the new ways we have found to connect with one another; and in your good time bring us safely back together as a people renewed in the knowledge of your faithfulness and abiding love and strengthened for the work ahead. We pray in the name of Jesus. Amen.



Compiled by Isaiah Shaneequa Brokenleg.

Edited and translated by Hugo Olaiz (Forward Movement).

Idnani has also provided meals for those in need. With donations from the restaurants' patrons (“naanbelievers,” he calls them), his team has stocked Free99Fridges and partnered with Concrete Jungle to deliver meals to those affected by COVID.

“So many people need nutritious meals right now,” he says.

Despite this demand, Idnani has found that his workload has lightened in many ways — and that's not entirely bad.

“The pandemic has put many of us in positions where we can't be as productive. We might be watching children, managing remote learning, or quarantining while working. We have not been able to do it all, and there has been much more understanding of this reality. I hope it continues.”

A self-described “Indian, Sikh, Hindu, and Christian,” Idnani began attending All Saints' with his then-fiancé about six years ago. They had sought a faith community that was “open and diverse,” and, he says, “All Saints' immediately felt like home.”

In the past year, he has found spiritual comfort in the metaphor of darkness and light.

“Perhaps the most important lesson I've taken from the church is that it takes only one light, however faint, to dispel darkness,” he says. “In challenging times, I try to channel this thought to stay positive, be kind, and do good.”



Dr. Jason Payne

Pediatric hematologist

from Justin Averette

The COVID-19 pandemic perhaps has changed the life of Dr. Jason Payne in every way and no way at all.

A pediatric hematologist at Children's Healthcare of Atlanta and Morehouse School of Medicine, Payne has seen coronavirus' effects first-hand. However, his commitment to providing quality health care to the children of Atlanta remains the same.

"We've certainly treated children with COVID-19, especially the severe complication of MIS-C (Multisystem Inflammatory Syndrome in Children). Being a pediatrician, I've also witnessed the virus' effects in other ways beyond their bodies," Payne says. "Maybe it's sickened their parents or caregivers or caused them to be out of work. It's also taken them out of school and away from their friends and routines. It has been stress and worry for kids who are already living in a universe outside their control."

Payne specializes in treating sickle cell anemia, an inherited red blood cell disorder that causes the usual round red blood cells to become sickle-shaped where they can get stuck in small blood vessels in the body, often leading to severe, debilitating episodic pain. It's a chronic condition, and Payne has spent much of his young career researching ways to help patients manage the pain associated with this disorder.

Sickle cell disease affects the Black community almost exclusively. While children have been mostly spared from the worst effects of COVID-19, Payne sees parallels between the two concerning health care equality.

"There is increasing evidence that racial and ethnic minority groups are being disproportionately affected by COVID-19," Payne says.

"To achieve health equity, barriers must be removed so that everyone has a fair opportunity to be as healthy as possible, including equal access to the COVID-19 vaccine."

Payne serves on the All Saints' steering committee discussing race, equity, and healing in Atlanta.

"It's been rewarding work so far, and I look forward to the next steps as we explore how to heal, move forward, and minister to all of Atlanta," Payne says. ♦

"To achieve health equity, barriers must be removed so that everyone has a fair opportunity to be as healthy as possible."

—Dr. Jason Payne

Holy Grit of Christian Hope

from the Rev. Sarah Stewart

“The Sun of Righteousness is gloriously risen, giving light to those who sat in darkness and in the shadow of death.”

— Book of Common Prayer, Burial Rite (page 483)

No earthly symbol parallels the cross of Jesus Christ.

His holy cross confirms that nothing can ever separate us from God’s love — no human flaw or failing, not even sin or death itself. Whether we lift high that cross in candlelit spaces or seal its grace upon newly splashed baptismal faces with sacramental oil, we entrust ourselves to that never-failing divine presence, the Sun of Righteousness, risen to save.

Jesus’ love transforms how we live by faith in the shadow of death, even amid pandemic times.

Our Christian practice of imposing ashes upon willing foreheads comes into sharp relief this year amid a global pandemic. Fashioned from mud in the beginning, as biblical creation narratives attest, we begin and end as dust.

Jesus dignifies this earthy human condition by taking on flesh and pouring out his whole life in love, ultimately on a cross between two criminals.

This Lent, all hands (and thumbs) shared this outward, visible sign of faith — ash in cruciform upon familiar heads, to mark our

commitment to serve Christ in all persons that Jesus calls us to know and love in this city.

Like a spiritual GPS illuminating our mission of love turn-by-turn, Jesus’ cross clarifies his selfless path that also becomes ours, as participants in God’s unfolding redemption of the world.

The cross steels us to confess failings and repent sins as we embrace neighbor and stranger, partners the Holy Spirit sends to help us discern a healing way forward. Smudging our faces on this sacred journey cues our bodies, minds, and spirits to remember the holy grit of our Christian hope.

This cross of Christ reveals all darkness transformed in the gracious light of Jesus’ saving love. ✝



10 Questions with Michael Asmussen

Michael is a geologist who lives in West End. He is an usher and is involved with the Young Adults group and the Adult Formation Committee.

1. What are your hobbies?

I enjoy getting outdoors, whether that is playing kickball or other sports, riding my bikes, going for hikes or walks, doing my best to grow things, or playing with my dog. I am also a fan of old houses, good books, and working with my hands.

2. If money was no object, what would you do all day?

I would probably want to split my time between learning/perfecting a new skill (perhaps woodworking?) and working at a museum or a nature center or for a non-profit.

3. Who is your hero and why?

Probably my grandfather. Growing up, he was always there for us and while I may not have realized, or appreciated, it at the time, he did so many things to help and guide me to become the man I am today.



“I am thankful for the loving and caring network of friends and family who have helped me stay sane through this crazy year.” —Michael Asmussen

4. **What's your favorite holiday and why?**

Christmas is easily my favorite holiday because it was the holiday growing up where all of my family would be together. Don't get me wrong, I love the music, the festive air, and I love the smell of a real Christmas tree; but, when I stop and think about all those things, it conjures up images of Christmas' past and the time spent with my family.

5. **Describe All Saints' in three words?**

Warm, welcoming, and caring.

6. **What are you thankful for?**

I am thankful for the loving and caring network of friends and family who have helped me to stay sane through this crazy year.

7. **What's your favorite book or movie and why?**

I have always had a soft spot in my heart for *The Great Santini*. There was a stretch in middle and high school where I used to read that book every year; and no matter

how many times I read it, I always managed to lose myself in the story.

8. **What's something on your bucket list?**

This one may sound a bit odd, but I really want to experience an earthquake. Not one of the major destructive ones, but at the same time one big enough so that I would definitely know that I had experienced it.

9. **What are you passionate about?**

I am passionate about trying to leave things better than I found them. And while this most definitely includes the environment and the world around us, I also do my best to apply this mindset to my day-to-day life.

10. **What's your favorite food?**

My mom makes this artichoke rice salad that I could probably eat by itself for breakfast, lunch, and dinner. She always makes it around the Fourth of July, and she knows that she needs to make a big batch because I could easily fill up half my plate with it and still want to go back for seconds. ♦

Asmussen's dog Scout receives a blessing from the Rev. Sarah Stewart during last fall's drive-through animal blessing.





Light. It might have been hard to see in what has been a time of darkness for so many. The pandemic has darkened our lives in countless ways, the loss of family and friends and a year of what might have been. However, Scripture tells us the light shines in the darkness, and the darkness has not overcome it. Throughout the year, there have been glimpses of this light coming through — hints of better, sunnier days to come like our return to outdoor worship and the Eucharist at Easter. Secularly, developments like the coronavirus vaccine provide a figurative light at the end of the tunnel. What light has brightened your days recently? What light are you projecting into the world? We are called to be a light in what will continue to be an uncertain world even after the pandemic ends. Let's shine bright, Saints. ✝

Welcome Home.



Our beautiful church buildings will soon have what has been most conspicuously missing for the past 13 months: you. We cannot wait to welcome you home.

Worship in the church and some indoor gatherings resume Trinity Sunday, May 30.
Updated COVID-19 protocol will be observed. Please visit allsaintsatlanta.org for details.

For the most current announcements on upcoming events,
service opportunities, and worship services, please visit
allsaintsatlanta.org/news-and-publications.



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