



History of the Card/Alling Scholarship

Taken from the February, 2007 and April, 2011 EAC newsletters

Annie (Worswick) Card

(1867 - 1959)

- Born in Guelph, Ontario
- Began painting at age 20 and continued painting for 70 years
- Married Gerald Card, and Anglican minister. Moved with him to he is various parishes from West Virginia to the North West Territories. Gerald later became Indian Agent in fort Smith and Fort McMurray.
- Moved to Edmonton between 1924 and 1932.
- Joined the Edmonton art Club as an associate member in 1933; became a full ember in 1934 and was made an honorary ember in 1948. Was inactive member for 22 years
- Preferred Media: watercolour and oils
- Commended for her strong compositions, good perspective, fine contrasts of light and rich blends of colour.
- Last exhibition with Edmonton Art Club was April 1 - 7, 1957 in the Edmonton Art Gallery.
- Survived by her daughter Katherine (Card) Alling

Katherine (Card) Alling

- Born in Vegreville, AB to Annie and Gerald Card
- Attended Bishop Strachan School in Toronto • Lived in Fort McMurray and Edmonton
- Worked for the RAF during the was.
- Married a US serviceman, Frederick Arthur Alling and moved to Dayton, Ohio • Resided in Dayton until her death at the age of 90
- Very proud of her Canadian Heritage.

In the fall Of 1997 the Edmonton Art Club (EAC) was notified by a law firm in Dayton, Ohio, that an inheritance of an unspecified amount would be given to the EAC from the estate of Mrs. Katherine Alling in memory of her mother, Annie Card.

For months we had no further news from the Dayton law firm. Then in May, 1998, EAC received notification that the estate of Mrs. Katherine Alling was being settled. Enclosed we were to find a copy of her will and a cheque for \$64,320.05 (Canadian). The letter also stated that a final payment would follow once the estate was clear of all expenditures.



History of the Card/Alling Scholarship

What a surprise!!! We could hardly believe our good fortune. Gone were our dreams of buying a simple coffee urn and library books. This was serious money and we had a serious responsibility. Since Katherine Alling's will clearly states that her endowment is to be used to establish a watercolour scholarship in memory of her mother, Annie Card, EAC members knew they had a big job ahead of them.

After much discussion by club members, a decision was made to form a Watercolour Scholarship Committee to look into the establishment of such a scholarship. Since EAC members wanted to be involved in this endeavour, they determined that the scholarship committee should report and discuss their progress at the club's monthly meeting.

Three members, Leni Schalkwyk, Ruby Bridgewater and Pat Erickson, were nominated to form the Watercolour Scholarship Committee with their ultimate goal being the establishment of a watercolour scholarship and its criteria for administration and distribution. The committee would work towards having the scholarship ready for presentation by June 1999.

On June 23, 1998, EAC received the final payment of Katherine Alling's endowment in the amount of \$25, 565.73 (Canadian). In all, the endowment totalled the princely sum of \$89,885.78 (Canadian). EAC treasurer, Betty Hibbs, invested the monies in two G.I.C's for five years with interest to be paid annually. The projected annual interest was \$4,276.22.

The Watercolour Scholarship Committee met three times during the summer. Some members thought that since Katherine's will did not specify to whom the scholarship should be granted, the committee should determine whether or not an art institution in or near our city was a suitable recipient. With this concern in mind, the committee made the following contacts:

- Faculty of Arts and Faculty of Extension, U of A: Ross Bradly,
- Community Development; Anne Brody,
- Red Deer College; Robert Sinclair, local artist and former professor at U of A; NAIT and Grant MacEwan College.

What did we learn? We learned that the Faculty of Arts had never heard of the EAC but were interested in possible scholarships. They pointed out that watercolour painting is not part of their curriculum. Robert Sinclair confirmed that watercolour painting is no longer offered in the Faculty of Art and Design. Red Deer College said they would be happy to offer watercolour scholarships to students attending their summer series programs and could advertise the scholarships in their catalogue. We also learned that Grant MacEwan and the Faculty of Extension offer watercolour scholarships at different levels but have no accredited program in watercolour.

The committee concluded that none of the above would be suitable recipients of our scholarship money.

The Watercolour Scholarship Committee seemed to be getting nowhere. Then Leni Schalkwyk suggested we contact Dr. Jetsje Sybesma, Professor of Art History at the U of A. Dr. Sybesma



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had been a great help to Leni when Leni was involved in producing "The Changing Picture". Dr. Sybesma agreed to serve as our helper and guide. What an excellent resource she proved to be!

At our first meeting with Dr. Sybesma, she carefully reviewed our finances, our progress and our concerns. At this point, a committee member came forward and proposed that the EAC establish and administer the scholarship fund themselves and not give the monies to an outside organization. After all, Katherine Alling did bequeath large sums of money to several universities and since she named EAC specifically, it seems likely that she intended EAC members to benefit from her endowment. After some discussion, the committee agreed to this proposal. The committee could now move forward.

Because of the size of our endowment, Dr. Sybesma recommended that two scholarships of equal value be awarded annually to two "active" members of the EAC. The money will come from the annual interest on the principal of the endowment. At no time will the principal be touched.

By leaving the principal untouched, the Card/Alling Watercolour Scholarship will go on "in perpetuity" and for ever be a gift to EAC members.

Under Dr. Sybesma's guidance, the committee was able to present a document entitled "Card/ Alling Scholarship", that stated the purpose of the scholarship and the rules to be followed in its administration. The committee was aware that some rules may, in the future, need to be changed. If this happens, a formal amendment must be presented and voted on at an EAC meeting. However, in order to assure the proper administration of the Card/Alling scholarship and to keep the "spirit" of the will, most of the document is regarded as sacrosanct.

The first copy of the Card/ Alling Scholarship document was really a working draft that required some editing and rephrasing. Once the revisions were made, the document was printed, dated, (January 30 2001) and distributed to members.

Up to 2011, only two amendments had been made to the Card/Alling Scholarship document.

The purpose of the first amendment was to simplify the selection process of members for the Scholarship Selection Committee. This amendment moved that, instead of selecting committee members through the nomination process, the executive appoint to the selection committee, two EAC members who have previously received the scholarship. The executive will select the third committee member, someone from the art community who has no affiliation with the club. Members of the executive cannot serve on the selection committee. The selection committee will serve a two year term but no one can serve two consecutive terms. The second amendment moved that the practice of giving individual plaques to scholarship recipients be discontinued.

Both amendments were passed by the membership and implemented. However, neither, as yet, has been amended in the scholarship document.



History of the Card/Alling Scholarship

The final task of the Card/ Alling Scholarship committee was to establish guidelines for the applicants to follow when applying for the scholarships. The first set of guidelines required the applicant to write a letter telling about:

1. his/her effort as an EAC member (length of time as a member, attendance, participation in shows, service on committees, service as show manager, service on executive)
2. his/her development as an artist(number of years you have painted, subject matters you paint, such as flowers, landscapes, etc., what you try to communicate in your paintings, art courses taken or self taught, media used and preferred, art studies you would like to pursue.
3. How the scholarship would help the applicant finance watercolour studies.
4. A biography and photos of some paintings to accompany the application letter. These guidelines were followed from 1999 to 2003 but many members found the whole application process too open-ended and difficult so they did not apply. In 2004 a new application form was developed that incorporated all of the guidelines listed in the original form but in a question-answer format. The new form is divided into five sections : personal information, effort as an EAC member, growth and development as an artist, a financial proposal, photos or photocopies of recent works. In each section of the form, questions are posed. Many require short answers (phrases or single sentences), a few require paragraph and / or multi paragraph answers. This application form appears to be more user friendly. To date the applications are more plentiful and the selection process less difficult.

The Katherine Alling endowment has given the EAC members the gift of “richness”..... a financial richness which we celebrate each June as we present the two Card/ Alling Watercolour Scholarships and..... a richness in commitment and dedication. What a fine tribute to Annie Card!

Submitted by Pat Erickson
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