

Charitable Giving: James T. and Jacqueline Adams

MAGazine winter 2006



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When Jim Adams suggested moving to Rochester, his wife, Jackie, agreed on two conditions. First, she wanted to subscribe to the Rochester Philharmonic, which she knew from radio broadcasts in her native St. Louis. And second, she wanted to become an active member of Rochester's art museum.

Jim, a surgeon, accepted a teaching job at UR Medical School, where he's still on the faculty. And Jackie was as good as her word. Only two days after the family's arrival in 1962, she paid her first visits to Eastman Theatre and MAG.

Getting involved

By the late 1960s, Jackie was one of 10 members of the Gallery's first docent class. And when the task of scheduling docent-led tours became too much for the tiny education staff, she got involved, first as a volunteer and later in the staff position of education associate. With degrees in art history and education, she was well qualified to coordinate the docent program, the school loan program and "whatever else was needed."

"Jackie's legacy in the education department is evident to this day," says director of education Susan Daiss. "Not only did a number of active docents train with her, but she also helped pioneer tours that integrate art and art history into the K-12 curriculum."

After a decade, Jackie stepped down in 1979. But she's never been far away. A long-time (now honorary) member of the MAG Board of Managers, she still sits on a number of committees. She's only recently given up her weekly shift in the Gallery Store, and she also has retired from giving tours (though she notes that her docent daughter-in-law Andrea Adams has stepped into the breach).

Making a difference

Jim and Jackie have also made a difference in more material ways. Jackie donated one of the treasures of the collection—*Newbury Hayfield at Sunset* (right). And Jim and Jackie together gave James T. Hope's atmospheric landscape *White Mountains* (1851).

The couple are long-time members of the Director's Circle, and they've been

major contributors to two endowment campaigns—the Campaign for the Eighties (1983) and Let the Art Live On (1990).

They recently established an endowment fund to benefit programs in Jackie's beloved education department—a fund they hope will grow through contributions from MAG docents and friends.

And just this year, they established the James T. and Jacqueline Stemmler Adams Endowment Fund, a six-figure, unrestricted charitable gift annuity.*

"It's been a pleasure and a privilege to work with Jim and Jackie," says Joe Carney, director of Gallery advancement. "Their dedication and zeal for this place amaze and inspire me."

** an irrevocable gift which pays a fixed sum to the donors each year during their lifetimes and offers certain tax and estate benefits*

Rochester champions

With kids and grandchildren settled here, both Adamses are champions of Rochester and all it has to offer and supporters of such community organizations as Geva, the YMCA and of course the RPO.

Jim shares Jackie's love for art and for music, though he jokes that he learned all about it from his "bohemian bride." From his viewpoint as an administrator at the Medical School, Jim sees the Gallery as an exceptional recruiting tool for faculty.

And Jackie will never forget the welcome she got on her first visit to MAG. The membership "office" in those days was a table in one of the exhibition galleries, and the woman in charge approached her warmly and said "I don't believe we've met." Jackie joined on the spot and never looked back.



In 1975, Jackie Adams stopped by Vose Galleries in Boston and literally stumbled upon *Newbury Hayfield at Sunset*. "I saw a crate with the lid ajar, and I peeked in and saw a little jewel of a landscape by Martin Johnson Heade, a favorite of mine." The gallery owner said that the work was spoken for, but that didn't stop Jackie from pursuing the matter. Today, the work, given in memory of her parents, is a favorite of MAG visitors.