Clinton Adams (1918-2002) was one of the giants of American lithography, and his contributions to the field are plainly evident with the publication of this catalogue raisonné. Adams played a central role in the renaissance of lithography in twentieth-century America through his work with June Wayne and Garo Antreasian to design the Tamarind Lithography Workshop in 1960. He was also integral to Tamarind’s migration from Los Angeles to Albuquerque a decade later, to its establishment there as the Tamarind Institute at the University of New Mexico, and to its development into a self-sustaining institution. Adams served as Director of the Institute from 1970-1985 and devoted much of his career to documenting and promoting lithography, its history and its practices. In 1971 he co-authored with Antreasian the seminal art lithography manual *The Tamarind Book of Lithography: Art and Technique*.

In addition to the description for each print and its edition—represented by a full-color illustration—the catalogue lists known public ownership, exhibition and publication history, technical notes, and comments. Most comments are direct quotes from Adams, taken from a series of interviews conducted by Robert P. Conway in 2001. These quotations often recount anecdotes about the print in question and illuminate episodes in the history of Tamarind or American lithography. The catalog also includes a thorough biographical essay by David Acton, curator at the Worcester Art Museum; a list of works in public collections; a list of public exhibitions and the Adams work(s) shown in each; extensive bibliographies of written material by and about Adams; and an index. *A Meticulous Serenity* is a substantial and heavy object housed within a sturdy binding, solidly built to be a cornerstone of a lithography research collection.

This publication complements other lithographic catalogues raisonnés like *June Wayne, the Art of Everything: a Catalogue Raisonné, 1936-2006*, also by Robert P. Conway, and *Tamarind Lithography Workshop, Inc.: Catalogue Raisonné, 1960-1970*. It also provides an excellent addition to other works by and about the Tamarind Institute like the aforementioned *The Tamarind Book of Lithography* and *Tamarind Touchstones: Fabulous at Fifty* by Marjorie Devon. While highly recommended for all collections containing general works on printmaking, this publication is absolutely essential for collections strong in lithography and the history of American printmaking.

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