In particular, I thank David R. Godine and Herman Graf, titans of the trade, for the years of kinship we’ve shared. Two other giants in my book, J. P. Leventhal and Paul Feldstein (now my agent), have been the best of friends both personally and professionally.

Which brings me to Workman, publishers of the book you are holding. I am grateful to the entire Workman team for its patience through the many years of composition, and their professionalism in this last one, as the enormous manuscript made its way to press. Pride of place goes to my editor, Margot Herrerra, whose forbearance through nearly a decade and a half has been appreciated, as has her line-by-line persistence in untangling convoluted thinking and knotty expression; equally persistent has been her unfailing good cheer in the face of authorial crankiness. I’m especially pleased I got to work with Alison Humes—called in from the bullpen like an editorial Mariano Rivera to safeguard the game—whose acuity was bracing, fortifying every passage she touched. Laurel Robinson provided precise and perspicacious copy editing.

Publisher and editorial director Susan Bolotin should run for office; the republic of authors could use her good sense, sagacity, and prudential effectiveness. I’d vote for her for any – least, a pride in commerce.

Publisher and editorial director Susan Bolotin should run for office; the republic of authors could use her good sense, sagacity, and prudential effectiveness. I’d vote for her for any – least, a pride in commerce.

Production of a book of this length and complexity is an enormous project, which Kim Daly has managed with grit and grace. Doug Wolff has adeptly arranged every element of the book’s manufacture, while Aaron Clendening artfully researched and—abetted by an expert photo department—summoned hundreds of images across time, space, and style to enliven our pages. Most especially: No project was ever better served by a typesetter than this one has been by Barbara Peragine; I’m more grateful than I can say for the dedication she brought to the task. And that a manuscript of nearly half-a-million words has been turned into a book of such graphic delight and visual allure is due to the consummate gifts and extraordinary devotion of Janet Vicario: Thank you, thank you, thank you.

Carolan and Peter Workman have been stalwart friends to the Mustich family for many years. My appreciation for their generosity and warmth extends far beyond the margins of these pages or the dimensions of this project. I am glad Carolan can celebrate the occasion of its completion with us, and I am deeply sorry Peter has not lived to see 1,000 Books make its way into the world. Like the books he published with such success, Peter was innovative, quirky, one-of-a-kind. His approach to books was the epiphany of a passion that many of us share. He took pleasure in the traffic in books and everything that fueled it: from an idea and the author who could deliver it through the design and art direction, from controlling the costs of paper, printing, and binding to setting the press runs, from the in-house sales conferences with his merry band of reps to sales calls on key accounts. There is no part of the whole complicated equation that Peter did not embrace with energy, expertise, and exuberance. His inspiration was endless, and relentless: It let no detail go by. You could almost call his method an ethic, one built on the collaboration of good people, smart products, and, not least, a pride in commerce.

Quite simply, Peter knew better than any other publisher I’ve ever met how to make a book take on a life of its own—thereby enriching the lives of everyone who touched it along the way to the reader. He delighted in his books, and sharing that delight—whether it was in Oh, Yuck! or The French Laundry Cookbook—was for him the ultimate joy of the work. No one ever walked out of Peter’s office without being handed a book to take home, and I regret that I can only imagine, but not witness, the joy with which he would have passed along this one.

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