I’d like to tell you about an odd couple: Heyday, born in Berkeley in 1974 in the afterglow of the Free Speech Movement, and the California Historical Society, born more than a century before that in post–gold rush San Francisco.

Our intimate relationship began twenty years ago, when I walked into the California Historical Society to run an idea past Michael McCone, then executive director of CHS. I had unearthed a manuscript by Thomas Jefferson Mayfield, a white man who in the 1850s had spent his boyhood among the Choinumni Indians of the southern San Joaquin Valley. He left behind an account of traditional Indian life that is intimate, detailed, nuanced, and unlike anything that I have ever seen. Would CHS like to copublish this book with Heyday?

Indian Summer came out in 1993, the first of many books we would copublish with CHS. Mike retired from CHS and joined Heyday’s board of directors in 2003, serving as chair. The fact that we are thriving creatively—indeed the fact that we still exist—is in no small measure due to Mike’s leadership and involvement.

Over the years, our partnership with CHS expanded. We’ve published a dozen books together, cooperated on many exhibitions, worked together on scores of cosponsored events, puzzled over our evolving roles in California cultural life, raised money together, spent money together, called upon each other for advice, leaned on each other for support, worked for the common good, fought against greed and stupidity, and (wonder of wonders!) had unbelievable fun doing it.

When Anthea Hartig took over as executive director of CHS last year, our collaboration blossomed. Heyday now has a physical presence at CHS’s San Francisco museum and headquarters (678 Mission Street) in the form of a jointly managed bookstore, Ten Lions, which features nearly all our books. We’re developing more books and exhibitions together, hardly a month goes by without our cosponsoring an event, and if we bring to completion even half of what we’re talking about, California will never be the same.

I suppose we might seem at first glance to be an odd couple. But our differences stimulate. Real friendship and deep enjoyment characterize whatever we do. Look at Heyday’s website for an account of what we are up to, come to our events, browse in our bookstore, and I would like to ask all our friends to please join CHS as a member. They’re not just partners, they’re family.

Malcolm Margolin

For more information about our partnership with the California Historical Society, see page 31.
ABOUT HEYDAY

“Our literary landscape is littered with casualties....Heyday is one plucky Bay Area publisher [that] not only still stands but continues to innovate.”—San Francisco Chronicle

“Any accurate inventory of California’s cultural treasures would have to include Heyday Books, which is precisely what a first-water regional press ought to be—and so few are.”—Los Angeles Times

Heyday is an independent, nonprofit publisher and unique cultural institution. We promote widespread awareness and celebration of California’s many cultures, landscapes, and boundary-breaking ideas. Through our well-crafted books, public events, and innovative outreach programs we are building a vibrant community of readers, writers, and thinkers.

GETTING INVOLVED

Literature is perhaps the most private of the arts; books begin in isolation in the mind of an author and end as a shared experience with the reader. What happens in between is what we do and celebrate as publishers. In addition to buying a book, here’s how you can get involved:

- **Spread the word.** Like other independent and alternative media, Heyday depends on individuals to spread the word. If you like what Heyday does, please tell your friends, join us on Facebook, follow us on Twitter, forward our newsletters, bring your friends to our events, and recommend that others read our books. Your enthusiasm helps deepen our impact.

- **Attend an event.** From lectures and bookstore readings to nature hikes and informal gatherings, where there’s a place to talk about books, you’ll find Heyday. Bring your ideas and join in.

- **Become a member.** As a member of Heyday’s Publishers Club, you will receive discounts on books, invitations to thought-provoking events and festive book-launch parties, regular updates about what’s happening in the California cultural scene, and a meaningful role in an enterprise that combines vision, intelligence, and creativity.

- **Make a donation.** Every year, many people make donations to Heyday in addition to their membership fees. These generous contributions enable us to do significant work beyond what would otherwise be possible and they allow us to thrive as a nonprofit.

- **Become an intern.** Interns are an integral part of our projects and have an exciting opportunity to learn firsthand about publishing.

For more information, please contact Mariko Conner, at (510) 549-3564, ext. 311, or mariko@heydaybooks.com.

THANK YOU

It takes the collective effort of many to create a thriving literary culture. We are thankful to all the thoughtful people we have the privilege to engage with. Cheers to our writers, artists, editors, storytellers, designers, printers, booksellers, critics, cultural organizations, readers, and book lovers everywhere!

We are especially grateful for the generous funding we’ve received for our publications and programs during the past year from foundations and hundreds of individual donors. Major supporters include:

Anonymous; Acorn Naturalists; Alliance for California Traditional Arts; Arkay Foundation; Bay Tree Fund; S. D. Bechtel, Jr. Foundation; Berkeley Civic Arts Program and Civic Arts Commission; Buena Vista Rancheria/ Jesse Flyingcloud Pope Foundation; Cal Humanities; California Civil Liberties Public Education Program; California Indian Heritage Center Foundation; California State Library; California State Parks Foundation; Keith Campbell Foundation; Candelaria Fund; Center for California Studies; The Christensen Fund; Community Futures Collective; Compston Foundation; Creative Work Fund; The Durfee Foundation; Earth Island Institute; Eaton Kenyon Fund of the Sacramento Region Community Foundation; Easul Fund at the East Bay Community Foundation; Foothill Resources, Ltd.; Further Foundation; The Fred Gellert Family Foundation; Fulfillco; The Wallace Alexander Gerbode Foundation; Walter and Elise Haas Fund; Historic Resources Group; G. Scott Hong Charitable Trust; Humboldt Area Foundation; James Irvine Foundation; Kendeda Fund; LEF Foundation; Thomas J. Long Foundation; Kermit Lynch Wine Merchant; Moore Family Foundation; National Endowment for the Arts; National Wildlife Federation; Native Cultures Fund; The Nature Conservancy; Nightingale Family Foundation; Northern California Water Association; Pacific Legacy, Inc.; The David and Lucile Packard Foundation; Patagonia, Inc.; PhotoWings; The San Francisco Foundation; San Manuel Band of Mission Indians; Savory Thymes; Sonoma Land Trust; Stone Soup Fresno; Swinerton Family Fund; Thendara Foundation; TomKat Charitable Trust; The Roger J. and Madeleine Traynor Foundation; Whole Systems Foundation; Wild by Nature, Inc.; John Wiley & Sons, Inc.; Dean Witter Foundation; The Work-in-Progress Fund of Tides Foundation; and Yocha Dehe Community Fund.

The James D. Houston Legacy Fund: Heyday has established a fund to support publication of works by emerging fiction and nonfiction writers who reflect Houston’s humane values, his thoughtful engagement with life, and his literary exploration of California. For more information, please contact Mariko Conner at (510) 549-3564, ext. 311, or mariko@heydaybooks.com, or visit www.heydaybooks.com/houstonaward.

For details about Heyday’s Publishers Club, see page 45.
The Berkeley Roundhouse

Over the past few months I have been taking stock of the foundations of the California Indian publishing and events programs at Heyday, what we now call the Berkeley Roundhouse. I’ve tried to get acquainted with the archives, the books, the magazine, and most importantly the people who come together to make it happen. I’ve traveled around the state talking with folks in as many Native communities as possible about what they are interested in, what work they are doing, what they hope for. I cannot claim to have an encyclopedic knowledge of any of this, but I have found that Native cultural revitalization in California is flourishing thanks to the tireless work of dedicated people. Heyday and News have been part of this movement for many years and I am thrilled to join in the ongoing work of supporting, amplifying, and celebrating California’s Native voices.

In Northern California Native life, the roundhouse is set aside for gatherings, sharing knowledge, honoring tradition. It is a living space. This is the inspiration for the Berkeley Roundhouse. This is a living project. We will continue to publish excellent books and a quarterly magazine on and by California’s Native peoples. We will serve as a resource for educators, institutions, and interpreters—helping them understand and share accurate, responsible information. We will find new ways, in person and in new media, to stay connected and responsive to Native California communities. And we will continue to do this in the spirit of friendship, joy, and a deep admiration for California’s longest living cultures. It is my greatest hope that this circle of friendship continues to grow.

—Lindsie Bear, Director, Berkeley Roundhouse

NEWS FROM NATIVE CALIFORNIA

A quarterly magazine devoted to California’s indigenous people since 1987

“The first and only journal for California Indian peoples.”

—Greg Sarris, chairman, Federated Indians of Graton Rancheria

“A remarkable publication. Its articles run an amazing gamut—from scholarly to gossipy, from lyrical to gritty.” —San Francisco Chronicle

“Focusing on the arts, education, the law, culture, language, botany…[News] probably has the widest literary range of any periodical in the Western Hemisphere.”

—Los Angeles Times

HOW TO ORDER:

Subscriptions, single copies, and back issues can be purchased at www.newsfromnativecalifornia.com or go to www.heydaybooks.com and click on the “Magazine” tab.

Current issues: $5.95 each
Back issues: $8.00 for in-stock issues, $15.00 for photocopies of out-of-stock issues

Subscriptions:
1 year (4 issues for $22.50)
2 years (8 issues for $42.00)
3 years (12 issues for $60.00)

Questions and comments, or for retail distribution, please contact nnc@heydaybooks.com or (510) 549-3564 ext. 316.

Connect with us on Facebook at facebook.com/NewsFromNativeCalifornia
“The intimate views afforded by Cris’s kite photography wonderfully portray the essence of the landscape and convey both the beauty and the scale of the largest tidal wetland restoration project on the West Coast.”—John Bourgeois, executive project manager, South Bay Salt Pond Restoration Project

“His mind’s eye twenty to two hundred feet above the ground, Cris brings an architect’s sense of design to his craft, and consummate skill as a classroom lecturer to explaining it.”—Brooks Leffler, former executive director, American Kite Association

“Bringing deep knowledge of the histories and ecologies of California landscapes to his work, Benton infuses his images with a profound sense of place, sweeping us to worlds of amazing beauty and textural detail.”—Jennifer Wolch, William W. Wurster Dean, College of Environmental Design, University of California, Berkeley

On approach to SFO, a passenger glancing out the window will see the vivid patchwork of the South Bay’s salt evaporation ponds. After a century of industrial salt production, over ten thousand acres of this once vast marshland are now being restored to their natural state. Using a kite to fly a radio-controlled camera to heights of up to three hundred feet, photographer Cris Benton brings this much-overlooked part of the San Francisco Bay into sharp focus, highlighting one of the greatest landscape transformations underway in America.

With results as unexpected as they are alluring, Benton explores the “exuberant, otherworldly” South Bay salt ponds and marshes in various states of restoration. He reveals saturated colors, subtle textures, and vivid patterns not discernible from the ground. We linger on the lacy elegance of salt mounds; the stark beauty of a rail line running through ripples of bay water; the softness of snowy plovers in flight. Among the most enchanting are images that could be mistaken for Mark Rothko paintings, until closer examination reveals bulldozer tracks across muddy stretches of bay bottom.

Benton’s images allow us to slip our earthly bonds and see the world from new heights, his aerial views offering a fresh perspective on familiar landscapes. Surprising and sublime, Saltscapes can be enjoyed equally as a collection of art photography and a portrait of ecological transformation and resilience.
A NATURALIST’S GUIDE TO THE SANTA BARBARA REGION
Joan Easton Lentz
Photography by Stuart Wilson
Maps and illustrations by Peter Gaede

October 2013
Trade Paper, 978-1-59714-241-0, $35.00
528 pages (6 x 9)
Over 400 color photographs and illustrations
Appendices, species list, sample field trips, references, index
Nature/Guidebook

See www.heydaybooks.com for:
Sample pages
Author appearances
Information on the Santa Barbara Museum of Natural History
Other California field guides

Joan Easton Lentz is an author, teacher, and research associate at the Santa Barbara Museum of Natural History. For over thirty-five years, she has been a serious student of the natural history of the Santa Barbara region, concentrating on its bird life. Lentz has written three books, the most recent being Introduction to Birds of the Southern California Coast (University of California Press, 2006).

The Santa Barbara region is at the cusp of Northern and Southern California, where animals and plants from both areas mingle and create ecosystems of great diversity. In the first-ever comprehensive nature guide to the area, accomplished author, teacher, and Santa Barbara native Joan Easton Lentz shares her lifelong knowledge of this region renowned for its unique natural resources and legendary scenery. Taking readers on a journey from tidepools to mountain peaks and pinyon-juniper woodlands, Lentz combines lucid and evocative nature writing, including on-the-scene journal entries, with a rich array of photos and illustrations, creating a highly personal and scientific handbook.

A Naturalist’s Guide to the Santa Barbara Region at once deepens our understanding of the land and its array of inhabitants and inspires us to head outside.

“One of the richest biological hotspots on the planet

There are few more qualified to write about the natural history of the Santa Barbara region than Joan Lentz, and certainly none more passionate. This is a book to read and page through in the easy chair, and a wonderful guide to take with you into the field. It is a gift to all of us who treasure this marvelous country, and an invitation to all those setting out to discover it.”—Karl L. Hutterer, emeritus director, Santa Barbara Museum of Natural History
Assembling the personal collection that became The Bancroft Library at the University of California, Berkeley

Keenan Norris’s first novel is a courageous, gritty coming-of-age tale about two young African Americans in the San Bernardino Valley—a story of exceptional power, lyricism, and depth. Eryah and Touissant live only a few miles apart in the city of Highland, but their worlds are starkly separated by the lines of class, violence, and history. In alternating chapters that touch and intertwine only briefly, Brother and the Dancer follows their adolescence and young adulthood on two sides of the city, the luminous San Bernardino Mountain range casting its hot shade over their separate tales in a deeply moving vision of black life in Southern California.

PRAISE for Brother and the Dancer:

“Read Keenan Norris, an important new American writer. His Brother and the Dancer delivers everything we want from a first novel: a story we’ve never read before, a world we’ve never quite known, a vision we’re unfamiliar with. And yet it gives us something more, too, and just as exciting: the prose of a mature artist, and an understanding of the human heart that would seem nearly impossible in a writer so young. I learned many things from this fine and daring book.”
—Andrew Winer, author of The Marriage Artist

Keenan Norris teaches English and African American literature and helps conduct the Affirm program at Evergreen Valley College. His work has appeared in the Santa Monica, Green Mountains, and Evensville reviews, Concretion Press, Islanded: A Literary Journey through California’s Inland Empire, and BOOM: A Journal of California. He is also the editor of Scarrow Press’s upcoming collection of critical essays, Street Lit. He lives in the San Francisco Bay Area.

See excerpt, p. 58.
See also Mushaf: And Other Stories, p. 54.

Winner of the 2012 James D. Houston Award

BROTHER AND THE DANCER
A NOVEL
Keenan Norris

November 2015
Trade Paper, 978-1-59714-249-8, $15.00
Cloth, 978-1-59714-244-1, $25.00
326 pages (5.5 x 8.5)
Fiction

See www.heydaybooks.com for:
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Information on the James D. Houston Award

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Assembling the personal collection that became The Bancroft Library at the University of California, Berkeley

Kim Bancroft is a longtime teacher turned editor and writer. She earned a B.A. in English from Stanford, an M.A. in English and a teaching credential from San Francisco State University, and a doctorate in education from UC Berkeley. She has taught at various high schools and community colleges in the Bay Area, at the Universidad de Guanajuato in Mexico, and at Sacramento State. Kim has edited books, maps, letters, and documents; hired scribes to copy material in private hands; employed interviewers to capture the memories of early Spanish and Mexican settlers; and published multiple volumes sold throughout the country by his subscription agents. In 1890 he published an eight-hundred-page autobiography, aptly entitled Literary Industries.

Literary Industries sparkles with the exuberance of nineteenth-century California and introduces us to a man of great complexity and wit. Edited for the modern reader and yet relating the history of the West as it was taking place—and as it was being recorded—Kim Bancroft’s edition of Literary Industries is a joy to read.

From Literary Industries:

“It is a characteristic of some people that they are never satisfied except when they are a little miserable.”

“Men of genius usually are visionary dreamers; they are often as ingenuous as children, likewise as wayward and as petulant. No wonder women cannot endure them.”

“It is perhaps one of the severest trials of an author’s life, first coming in contact with a publisher.”

“It is a characteristic of some people that they are never satisfied except when they are a little miserable.”

A bookseller in San Francisco during the gold rush, Hubert Howe Bancroft (1832–1918) rose to become the man who would define the early history of California and the West. Creating what he called a “history factory,” he assembled a vast library of over sixty thousand books, maps, letters, and documents; hired scribes to copy material in private hands; employed interviewers to capture the memories of early Spanish and Mexican settlers; and published multiple volumes sold throughout the country by his subscription agents. In 1890 he published an eight-hundred-page autobiography, aptly entitled Literary Industries.

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See excerpt, p. 58.
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“Anyone interested in the preservation of California’s historic buildings needs to read Here Tomorrow, which contains important, even exciting, insights regarding utilization of professional preservation practices in dealing with historic landmarks. Don’t miss the opportunity.”
—Dr. Knox Mellon, California State Historic Preservation Officer, Emeritus

Old buildings in our midst call to the imagination, evoking a time just out of reach. Each structure in Here Tomorrow holds a story of California’s rich past in its wainscoting, adobe brick, or Art Deco chandelier. The Temple of Kwan Tai on the fog-wreathed Mendocino coast contains the history of a once-vibrant seaside Chinatown. A garden of honeysuckle, roses, and tulips once tended by prisoners flourishes on the dry and windy island of Alcatraz. Colorful mosaics, glasswork zodiacs, and historic murals grace the walls of the Los Angeles Public Library, a structure conceived as a great melding of cultures and lore that reflect the diverse spirit of California.

Such structures represent a significant cultural legacy, and as they deteriorate with age and the world around them changes, they also represent a significant economic and cultural challenge. For thirty years, the California Preservation Foundation has bestowed design awards on those who have excelled in restoration and creative reuse. From these awards, the Heyday editorial team selected fifty sites we feel best represent the multifaceted and complex art of restoration. They represent California in all its variety, its culture and commerce, geography, history, and creative style.

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J. K. Dineen writes about urban planning, architecture, and real estate for the San Francisco Business Times. He has worked as a staff writer at the San Francisco Examiner, New York Daily News, and a string of newspapers in his native Massachusetts including The Salem Evening News, The MetroWest Daily News, the Cambridge Chronicle, and the Watertown Press. He has freelanced for The New York Observer and Travel & Leisure. He was part of Teach For America’s inaugural class and taught sixth grade at P.S. 504 in Brooklyn, New York.

See also Cityscapes, p. 35.
We are a prong-stubborn people, dirty cheeked, and in spring the lemon-yellow flowers of our goatheads bloom.

“Thomas McGovern has a sharp and tender eye for the colorful handmade advertisements for restaurants, body shops, beauty salons and other establishments in the small town centers of the Inland Empire.”—Sandra Phillips, senior curator of photography, SFMOMA

“Juan Delgado treats us to a journey through nostalgic neighborhoods, often with sudden imagery that serves to instruct, enlighten and entertain.”—Ernest Siva, author of Voices of the Flute and president of the Dorothy Ramon Learning Center

The product of six years of reflection and documentation, Vital Signs takes us on a walk through one of California’s largest cities: San Bernardino—generally presented in the media as a center of urban blight and high crime. In this passionate collaboration, poet Juan Delgado and photographer Thomas McGovern celebrate the working-class Latino communities of the Inland Empire and the intensity of their stories. Pairing Delgado’s piercing poems with McGovern’s photos of hand-painted signs and murals, Vital Signs preserves the narrative and visual culture of the urban landscape and reveals a community rich in emotion and vernacular art.

“Delgado and McGovern descend into the frayed realms of San Bernardino, meditative as Zen masters—there are no forced pronouncements, no fancy camera angling. Everything is face to face, face to wall—in this ‘pilgrimage of lip-stained Styrofoam cups’ and a ‘coyote skull whistling.’ From the painted heart, these signs are vital to our lives. A tour de force x 2.”—Juan Felipe Herrera, California Poet Laureate

“In Vital Signs, the artists—proven professionals in their individual and respective forms of expression—unite to create a very powerful synergy of images and words that comprehensively document the powerful tides of social, economic, and cultural changes occurring in the Inland Empire.”—Daniel Foster, current board chair, Arts Connection, the Arts Council of San Bernardino County

Juan Delgado has published several books of poetry, El Campo, A Rush of Hands, and Green Web, which received the Contemporary Poetry Series Award and was published by the University of Georgia Press. He holds an M.F.A. from the University of California at Irvine, where he was also a Regent’s Fellow. He is a professor of English and director of the M.F.A. program in creative writing at California State University, San Bernardino.

Thomas McGovern is a photographer, writer, and educator, and the author of Bearing Witness (to AIDS), Amazing Grace, and Hard Boys + Bad Girls. His photographs are in the permanent collections of The Museum of Fine Arts, Houston; The Brooklyn Museum of Art; The Baltimore Museum of Art; The Museum of the City of New York; and the New York Historical Society, among others. His art reviews and features have appeared in Artforum, Artnet, Art News, and Art Papers and in 2011 he founded the photography publication Dotphotozine. He is a professor of art at California State University, San Bernardino.
The soul of California’s largest river

“To fall in love with a wild river is to be changed forever, heart and soul. To fall for a river in California is to live with the scars and ghosts of loss.”

In Sacrament: Homage to a River, Geoff Fricker’s atmospheric photographs reveal the geology, salmon runs, fluvial morphology, and human impact of the Sacramento River. In dreamlike black and white, the river takes on mythic proportions, in both its wild ecosystems and its human-made influences. Interwoven with Fricker’s images are Rebecca Lawton’s eloquent descriptions of the beauty of the river and the issues that currently surround it. Each page an expression of the authors’ fascination with and care for “the Sac,” Sacramento is both an emotive exhibition of the wonder of California’s largest waterway and a cautionary tale of its continued degradation.

PRAISE for Sacrament:

“Geoff Fricker shows us the Sacramento River in a way that nobody has ever done, and Rebecca Lawton eloquently urges us to take a view that is at once practical and reverent. The great river of California is honored by this fine book.”

—Tom Palmer, author of Rivers of California

Geoff Fricker’s photographs are housed in the permanent collections of a diverse set of museums across the United States, including the San Francisco Museum of Modern Art, the Oakland Museum of California, the Crocker Art Museum, the Library of Congress, and other cultural institutions in California, Hawaii, Arizona, Nevada, and Texas. He has received numerous awards and grants to document watersheds. He holds an M.F.A. in photography from the San Francisco Art Institute. Geoff lives with his wife, Sandee, on the banks of Butte Creek, a major salmon tributary of the Sacramento River.

Rebecca Lawton was one of the first woman river guides on the Colorado in Grand Canyon as well as other rivers in the West. Since 1974 she has teamed with geomorphologists, paleontologists, and geographers to study the movement of silt, clay, sand, fossils, and other sedimentary particles in streams. Rebecca’s essay collection Reading Water: Lessons from the River was a San Francisco Chronicle Bay Area Bestseller. She currently serves on the board of directors for Friends of the River and lives on Pequeño Creek in Sonoma Valley.
A novel of Mission-era piety and fanaticism

FATHER JUNÍPERO'S CONFESSOR
A NOVEL
Nick Taylor

September 2013
Trade Paper, 978-1-59714-261-8, $16.00
288 pages (5.5 x 8)

This beautifully nuanced story of human strengths and foibles is not your typical retelling of Civil War-era medicine, ineffective as it was, but rather a sensitive look at a young man’s accelerated journey to adulthood…In his debut, Taylor captures the manners, mores and language of the era, sweeping the reader back in time.”

—Minneapolis Star Tribune

“From the gold rush to the Internet boom, the US District Court for the Northern District of California has played a major role in how business is done and life is lived on the Pacific Coast. When Californi- nia was first admitted to the Union, pioneers were busy prospecting for new fortunes, building towns and cities—and suing each other. San Francisco became the epicenter of a litigious new world being cobbled together from gold dust and sand dunes. Its federal court set precedents, from deciding the fate of Mexican land grants and shanghaied sailors to civil rights for Chinese immigrants. Through the era of Prohibition and the labor movement to World War II and the tumultuous sixties and seventies, the court’s historic rulings have defined the Bay Area’s geography, culture, and commerce.

Sponsored by the Northern District Court’s Historical Society and told by veteran journalists, The Court That Tamed the West presents the region’s history through a new lens, offering insight along with great storytelling.

“From the gold rush to the Internet boom, the US District Court for the Northern District of California has played a major role in how business is done and life is lived on the Pacific Coast. When California was first admitted to the Union, pioneers were busy prospecting for new fortunes, building towns and cities—and suing each other. San Francisco became the epicenter of a litigious new world being cobbled together from gold dust and sand dunes. Its federal court set precedents, from deciding the fate of Mexican land grants and shanghaied sailors to civil rights for Chinese immigrants. Through the era of Prohibition and the labor movement to World War II and the tumultuous sixties and seventies, the court’s historic rulings have defined the Bay Area’s geography, culture, and commerce.

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“The judges of the Northern District court literally named California’s Wild West, bringing order to the chaos of land allocation, shipping disputes, and immigration hysteria.”—From The Court That Tamed the West

Richard Cahan, Pia Hinckle, and Jessica Royer Ocken
Appendix by John Briscoe

Foreword by William Alsup

December 2013
Cloth, 978-1-59714-246-6, $35.00
544 pages (6 x 9)

Over 100 historical drawings and photographs, index

See www.heydaybooks.com for:
E-book availability
Excerpt and sample pages
Information on the US Northern District Historical Society

Richard Cahan is the author of twelve books including an acclaimed history of the federal court in Chicago, A Court That Shaped America. He served as the picture editor of the Chicago Sun-Times and is currently an independent scholar at the Newberry Library in Chicago.

Pia Hinckle is a San Francisco-based writer and editor. She is publisher of The FruitGuys Almanac, an online healthy living magazine. She has written for Newsweek, the San Francisco Examiner, Columbia Journalism Review, and the San Francisco Chronicle, among others.

Jessica Royer Ocken is a writer and editor based in Chicago. She has written for the Chicago Tribune and Midwest Home Chicago, and is working on a series of stories about The Children’s Place, an organization that supports children and families affected by HIV/AIDS.

See excerpt, p. 40.

See also Courthouses of California: An Illustrated History, p. 31.
Get caught in a web of arachnid enchantment

SPIDERS IN YOUR NEIGHBORHOOD
A FIELD GUIDE TO YOUR LOCAL SPIDER FRIENDS
Patrick Stadille

September 2013
Saddle stitched, 978-1-59714-260-1, $5.95
32 pages (5 x 6.75)
Over 70 color photographs and drawings

Nature

See www.heydaybooks.com for:
Sample pages
Author appearances

Spiders!

Author Pat Stadille used to be terribly afraid of these eight-legged daddies, until he started learning more about them. Now spiders are his best friends! We have a feeling you’re going to feel the same way, once you hear about their silky skills, hunting habits, and generally shy and gentle nature. Learn about jumpers, wolf spiders, tarantulas, the “bird turd spider,” and, of course, the black widow!

Spiders in Your Neighborhood features detailed drawings and photos of the critters you’ll find, and sections on types of webs, how and where to discover spiders, spider anatomy, common relatives…even a spidey quiz to test your creepy crawly knowledge. So, grab a flashlight and your sleuthing kit and join Pat “Spiderman” Stadille on a journey around your backyard that will leave you spinning with excitement.

PRAISE for Spiders in Your Neighborhood:

“Amazing! Fascinating! A triumph!”—Pat’s Mother

“Wonderful bedtime reading!”—Local Psychotherapist

“Stadille has certainly spun a tangled web in this venomous thriller!”—Someone Important

Now in paperback: seventy-two views of Mt. Tamalpais

Poet Gary Snyder has been hiking on Mount Tamalpais since 1949. Artist Tom Killion was born and raised on its slopes. Each a master of his craft, together they lead us along mountain trails into a world both intimately known and uniquely inspiring. “Mount Tamalpais must have dreamed these two fine artists as a means of affording itself suitable honors,” comments actor/writer Peter Coyote.

PRAISE for Tamalpais Walking:

2010 NCIBA Book of the Year Award Winner

“Tamalpais Walking...is a joy to hold and behold.”—San Francisco Chronicle

“The large and gorgeous coffee-table book should claim a prominent spot...anywhere those who have hiked, biked, and loved the mountain might be found.”—Pacific Sun

“A lively and eminently readable volume combining natural history, the social history of urban and suburban recreation, and the literary history of the Beats with a generous dollop of environmental and spiritual consciousness.”—Bloomsbury Review

“Snyder is Tamalpais’s greatest poet, and his essay recalling three circumambulatory hikes on the mountain is a highlight of the book… and multiblock color prints by Killion pay homage both to Tamalpais and the Japanese masters of ukiyo-e, who perfected the complicated technique.”—Publishers Weekly

“A sizable book of poetry and art about Marin’s most visible landmark. Little about the mountain is left unsaid.”—Marin Independent Journal

Woodcut and letterpress artist Tom Killion grew up in Marin County, California, on the slopes of Mt. Tamalpais. He is the founder of The Quail Press and his extensively illustrated books include 28 Views of Mount Tamalpais, The Coast of California, and The High Sierra of California, also with Gary Snyder.

Gary Snyder is a poet, author, scholar, cultural critic, and professor emeritus of the University of California at Davis. He has been a Guggenheim Fellow and is a member of the American Academy of Arts and Letters and the American Academy of Arts and Sciences. His Tortilla Island won the Pulitzer Prize for poetry in 1975 and in 2008 he was awarded the Ruth Lilly Poetry Prize for lifetime achievement.

See also The High Sierra of California, p. 36.
THE FINE ART OF CALIFORNIA INDIAN BASKETRY
Brian Bibby

September 2013
Trade Paper, 978-1-59714-249-6, $24.95
128 pages (8.5 x 11)
80 color photographs and 40 black and white photographs, maps, and illustrations
Art/Native American

See www.heydaybooks.com for:
Sample pages
Other titles by Brian Bibby
Heyday’s collection of Indian basketry books

For more than forty years, Brian Bibby has been involved with Native communities, families, and individuals, preserving and documenting various cultural art forms, languages, and oral histories. His other books include Essential Art: Native Basketry from the California Indian Heritage Center; Deeper Than Gold: A Guide to Indian Life in the Sierra Foothills; and Precious Cargo: California Indian Cradle Baskets and Childbirth Traditions.

See also Essential Art, p. 28.

After a search through private collections and public museums throughout the country, over sixty stunning examples of California Indian basketry were assembled for this book—some almost two hundred years old, some made within the last few decades. Commenting upon each basket are native basket weavers, California Indian artists in other media, and scholars. Together they provide exciting and intimate insights into this world of subtle yet intense beauty.

For thousands of years California Indians have been making baskets, often for the most practical reasons—for use as cradles, cooking and serving vessels, winnowing trays, and dozens of other necessary functions. Over the centuries these baskets have evolved artistically as well, and many people now consider them to be among the world’s most beautiful, sophisticated, and cherished art objects.

PRAISE for The Fine Art of California Indian Basketry:
“Bibby reveals the beauty, intricacy and tactile energy of this utilitarian art form. Each basket is given affectionate interpretation...with brilliantly concise remarks.”
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Excerpts

38 Brother and the Dancer
40 The Court That Tamed the West

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The Court That Tamed the West

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Excerpts
Ballet slippers might as well be glass slippers; matter-fact, might well be glass ceilings. Erycha thought. The ballet slippers she could buy, but it was all the expenses that purchasing the slippers entailed that became the problem. The slippers were an investment, followed by one expense after the next, so much money down the rabbit hole that her dancing life had become. There was no way to justify spending all that money, but once those slippers were on her feet again Erycha knew how hard it would be not to take the next step. Her whole body went tense at the thought of those slippers, like a noose drawn tight. The boy sitting next to her in the bleachers must have felt it, too, because he flinched a little and gave her a quick, concerned glance.

Erycha looked back at him. Couldn’t take her eyes off him now. She hadn’t had but two hours of sleep and figured the Koal-Aid red veins around her pupils probably made her look crazy. She noticed how the boy was leaning away from her and into his mother as he frowned back in her direction. He even lowered his gaze. But she couldn’t take her eyes off him.

Erycha didn’t know what college would be like. Already she was having trouble concentrating on what the student speaker wearing a gray U.S. Army T-shirt was preaching from his pulpit of a podium at the basketball gym’s center court. Her attention had run off and hid and no matter what the man said, she couldn’t call it back.

Sitting next to her but leaning away and into his mom, Touissant Robert Freeman wasn’t interested in ethnic diversity or a more perfect university culture or anything else that she could call it back.

The second phase of orientation involved cohering the parents away with suggestions of fine dining in city restaurants and the re-fettering of the students based on their intended majors. Touissant kept his eye on the girl from the bleachers as she made her way out of the gym. He decided he would major in whatever she had decided to do with her life.

He followed the girl underneath a placard reading Dance. She had a long striding walk, elegant for such a short and shapely girl. And she moved slowly, slow enough that he walked up too close behind her and ticked her foot, which caused her to lose her footing and tremble in her heels.

“Hey there, what’s your name?” he asked opportunistically.

Erycha gave him her hand.

“Hey there, what’s your name?” he asked opportunistically. He came shoulder-to-shoulder with her.

She cut her eyes his way. “Erycha Evans.”

Erycha gave him her hand.

He was already looking at her, appraising her. She judged him and his appraising eyes right back, a full-on stare. Like so many boys, he had eyelashes that she would kill for; even once-a-week trips to Miss Simms’ beauty parlor couldn’t lengthen her lashes that long. Ironic, she thought, how pretty a boy could be. She thought about the beauty parlor back home, the sweet smells, the sour talk, the divas coming and going and prettifying her up. She didn’t have money enough to go there and get fine right now. She knew she was half as pretty as she could be, wondered why he was even interested.

The mystery was solved. “Oh,” they said in unison. “You’re from the Westside.” He laughed.

“You from East Highland?” She smiled, letting her teeth show this time. “But it’s all good: we still from the same city.”

“The same suburb.” He corrected her.

“Nah, where I’m at, it’s city.”

Like the city that had birthed and nurtured it, the university was vast but uncrowded and serene, a hot and windless plain of scattered trees and infrequent buildings and wandering students who came and went in ones and twos. The campus’s vast but uncrowded and serene, a hot and windless plain of scattered trees and infrequent buildings and wandering students who came and went in ones and twos. The campus’s long pathways seemed to reach out into the sky or over the edge of the world, they ran so long and so deserted. The pathways ran into and out of the school and because of the lack of trees and buildings the new students had a view onto the city that would soon be their home, a nondescript industrial sprawl of shopping centers and apartment houses and motels and tire and brake shops and supermercados. This wasn’t San Diego or San Francisco, Santa Cruz or Santa Barbara; there was nothing picturesque or even vivid in these polluted skies. “When the smog recedes in the evening, we have the loveliest sunsets,” their tour guide told them.

The sun shone overhead, a cruel brilliance of heat and light. “We the only two,” Erycha said, peering up at him to catch his expression. She still didn’t know his name. “Did you notice that, we the only two?”

“You are?”

“Yeah. And the only two black people from there or from anywhere else. At least we the only two with that major that I’ve seen. You seems somethin different? Nahright. You see what I mean?”

“Yeah.” He nodded.

“You’re from the Westside.” He laughed.

“The only two from Highland?”

“You’re from there, too.”

“Yeah.”

“The only two from Highland?”

“Yeah.”

“The only two from Highland?”

“Y eah.”

“Yeah.”

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The Court That Tamed the West
From the Gold Rush to the Tech Boom
Richard Cahan, Pia Hinckle, and Jessica Royer Ocken

From Chapter 1: THE ADMIRALTY COURT, 1850s–1860s

Authorized by No Law
Fast Justice, Rude Carnal: “Let justice be done though the heavens fall” was the motto of San Francisco’s Committee of Vigilance.

Taking the law into one’s own hands was a California pastime—and occasional necessity—that predated the federal District Court. Frontier justice was the only practical option in the Wild West before the establishment of local, state, and federal judicial systems. There were no courts and few jails, and the population was essentially transient until the early 1850s. Travel to a town large enough for legal niceties was often impractical. So when a horse thief or murderer was caught, justice was often immediate.

What made the San Francisco Vigilance Movement of the 1850s different from frontier justice was that local judicial institutions were already established when popular militias were formed to clean up the city. Organizers were not miners and frontiersmen, but the city’s most prominent citizens: merchants, shippers, lawyers, doctors, bankers, and politicians. In 1851 and 1856, these men were so outraged with the city’s rampant crime and disgusted with corruption among its officials that they usurped elected politicians and the police force as the city’s central authority. The committees were highly organized and gave themselves the hallmarks of legitimacy by passing bylaws, holding trials, carrying out sentences, and leading the city during a vacuum of leadership. The vast majority of the city’s residents supported them.

“San Francisco has been through its season of Heaven-defying crime, violence and blood,” wrote Richard Henry Dana Jr., “from which it was rescued and handed back to soberness, morality and good government, by that peculiar invention of Anglo-Saxon Republican America, the solemn, awe-inspiring Vigilance Committee of the most grave and responsible citizens, the last resort of the thinking and the good, taken to only when the city’s most prominent citizens: merchants, shippers, lawyers, doctors, bankers, and politicians, organized and gave themselves the hallmarks of legitimacy.”

The formation of the 1856 committee was sparked by two events, the killing of a U.S. marshal and the murder of a crusading newspaper editor. On November 18, 1855, the marshal for the Northern District, William H. Richardson, was shot by Charles Cora, a notorious gambler. Richardson was not on duty at the time. He had been drinking heavily and had taken offense to something that Cora said as he passed him entering the Blue Wing, a Montgomery Street saloon popular with politicians.

“Cora was a gambler, yet he did not look the character. He was a low-sized, well-formed man, dressed in gentle manner, without display of jewelry or loudness; was reserved and quiet in his demeanor; and his manners and conversation were those of a refined gentleman,” wrote pioneer journalist James O’Meara in his account of that turbulent year.

The Committee of Vigilance captured, tried, convicted, and executed criminals for Captain Waterman, the 1856 Committee of Vigilance was of the most grave and responsible citizens, the last resort of the thinking and the good, taken to only when the city’s most prominent citizens: merchants, shippers, lawyers, doctors, bankers, and politicians, organized and gave themselves the hallmarks of legitimacy.

The Annals of San Francisco, published in 1859, described the committee that he would be called to address the authority of this popular movement, together with Judge Matthew Hall McAllister of the U.S. Circuit Court for the Districts of California. The California Courier asked the question: “Is it worthwhile if caught to offer them [the criminals] a trial in our courts?”

Chief among them was Judge Hoffman, a hardcore federalist who abhorred violence and believed above all in the rule of law and its institutions to maintain order. He actively opposed both vigilance committees by supporting the anti-vigilance Law and Order Party. San Franciscans learned of his appointment to their federal District Court the same month he publicly defended a state judge critical of the 1851 committee.

It must be remembered that by 1853, San Francisco’s government had been infiltrated by malleable politicians and “hounds,” the contemporary term for ex-cons. Imports from New York’s corrupt Tammany Hall and Bowery gangs had inserted themselves in the city’s nascent public infrastructure and were milking the city of cash. City expenditures that year were $2,646,000. Under a reform management following the 1856 committee, “the city got along in a better shape with the expenditure of $355,000,” reported The Annals of San Francisco, the comprehensive 1859 book chronicling the city’s early years.

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General Richardson was a morose and at times a very disagreeable man. He was of low stature, thick set, dark complexion, black hair, and usually wore a bull-dog look. He was known by his intimate friends to be a dangerous man as a foe, and he always went armed with a pair of derringers.”

On the night of the shooting, O’Meara was drinking with John Monroe (Hoffman’s clerk of court) and some other men in the Court Exchange when Richardson came in. Still obsessing about the presumed insult, Richardson “became sullen and, as we all knew his nature, it was quietly agreed among ourselves that we would leave and try to get him away.” They walked him towards his home South of Market, where he insisted on one last drink. There they left him. Richardson soon headed back towards the Blue Wing to find Cora, which he did. He asked him outside and “walked with him around the corner into Clay street...and so managed as to put Cora on the iron grating, of the sidewalk inside, with his back to the brick wall of the store. Cora had not the slightest idea that Richardson had taken offense at his remark on Thursday night,” wrote O’Meara.

Thus cornered, Cora shot Richardson dead. He claimed self-defense, and despite public prejudice against him, a local jury was unable to arrive at a verdict.
At the Drawing Board

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Laura Cunningham
Laura Cunningham’s work opens young minds to the changes that occur through geologic time and stimulates the imagination, allowing us to envision a Bay Area vastly different from what we know today. The Bay Area through Time is playful as well as educational, offering a fascinating look at far-off times and long-disappeared creatures while giving us a deeper understanding of the species that remain, and how the modern landscape came to be. The author’s scientific rigor, combined with her artistry, casts these ancient lands in breathtakingly beautiful detail. Coming Spring 2014.

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There’s nothing like it when the project you’ve worked so hard on starts to get recognition: a stellar review, a place on the recommended books shelf at the bookstore, a well-attended event, or, best of all, a mountain of advance orders. But it starts with the blurbs.

Blurbs are, of course, the endorsements by other writers and public figures you see on the back and in the early pages of books. Oftentimes “blurbers” are the first public readers of a work. The beginning stages of the publishing process are necessarily insular: a writer writes in relative isolation, the editor and the writer form a tight-knit “karass,” then the project slowly grows to encompass designers, salespeople, and other publishing staff. At the twilight zone between publisher and the reading world stand the intrepid blurbers.

Andrew Winner, author of the celebrated The Marriage Artist and a professor of creative writing at UC River-side, sent us a blurb for Keenan Norris’s Brother and the Dancer (announced elsewhere in this catalog), which I reproduce here in part: “Brother and the Dancer delivers everything we want from a first novel….And yet it gives us something more, too, and just as exciting: the prose of a mature artist, and an understanding of the human heart that would seem nearly impossible in a writer so young.”

I couldn’t have said it better myself. This novel profoundly moved me with its nuanced and courageous exploration of the cusp of adulthood. It had the same tectonic emotional effect on me as the writings of Wallace Stegner and James D. Houston: how fitting that Brother and the Dancer won our literary award named in honor of the latter. If you are reluctant to follow this editor’s suggestion, follow the infinitely more articulate Mr. Winner’s and add this incredible debut to your reading radar. I haven’t read its equal in a long time.