

EDITOR'S PREFACE

With this issue, *BC Studies* moves to a new format, appears with the aid of computer-based technology, and welcomes a new cover artist.

Like many journals, *BC Studies* has become increasingly aware of the need to operate on a cost-efficient basis. Like other journals, it remains committed to high production standards. And, like other journals, it has found ways to ensure that those standards are maintained at the same time that economies are realized. All of this will permit it to continue to publish quality work in a variety of fields for a growing readership.

A clear indication of the fact that movement towards the new involves an affirmation of quality is the work of cover artist Richard Shorty. Richard Shorty is a member of the Tutchone Band and was raised in Whitehorse, Yukon. Moving to Vancouver in 1978, he established himself as a commercial artist in 1980. In 1981 he began to work in what has become his characteristic style, a blend of realism and traditional First Nations design. Among the works he has produced since 1987 are "Killer Whale and Thunderbird," "Eagle," and "Eagle and Salmon." *BC Studies* is pleased to begin this association with him.

In moving into a new phase of its activity — and in underscoring the fact with so striking and dramatic a piece of art — *BC Studies* affirms its commitment to the investigation of an important Canadian region. Already the recipient of much interesting and sophisticated scholarly study, British Columbia gives every indication of attracting even more attention in the future. *BC Studies* expects to be fully involved in that process. The contents of this issue suggest that the expectation is justified.