

PREFACE

This volume grew from recognition of the need for a forum to address explicitly the contrasts and similarities of fragmentation processes and fragmentation effects in eastern and western landscapes. That recognition arose over the course of several years in informal discussions between the editors, which crystallized at the second North American Ornithological Conference in 1998 in St. Louis, where we conceived of a symposium and outlined the areas that should be covered.

A one-day symposium organized by the editors was held the following year in Portland, Oregon, at the annual meeting of the Cooper Ornithological Society. The central focus of the symposium was to contrast patterns in the western versus eastern United States, and to differentiate and contrast natural versus human-caused fragmentation patterns and associated effects. From the outset, the symposium was intended to serve as the basis for a monograph in the STUDIES IN AVIAN BIOLOGY series. Nearly all of the 16 chapters contained in this volume are based on symposium presentations, although not all topics covered in the symposium are repre-

sented here. Each chapter has been peer-reviewed and reviewed by the editors, as well.

We are grateful to the Cooper Ornithological Society for providing logistic support and an excellent venue for the symposium, and to our colleagues who graciously agreed to serve as peer-reviewers for the chapters in this volume. We thank the United States Environmental Protection Agency's Ecosystem Science Branch for generously providing funds to support publication of this volume through Assistance Agreement No. 82772001 to the High Desert Ecological Research Institute. The research contained herein has not been subjected to Agency review, and therefore does not necessarily reflect the views of the Environmental Protection Agency. Additional funds in support of the symposium were provided by the Oregon/Washington office of the United States Bureau of Land Management and the Cooper Ornithological Society. The editors thank Wendell Minor for providing the artwork that graces the cover.

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