



## Education Kit

Primary and Secondary Art / Science / Media / History Activities

p1/22

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## Teacher Guide Notes + Pre Gallery Visit Activities

Lorikeet Island is an immersive installation and as such, it is designed to engage students with visual time-based, spatial and audio elements. Younger students may need to be sensitised to the dark, encouraged to be mindful with all their senses, and to expect surprises in the form of unexpected sounds and projections.

As preparation, you may like to explore some or all of the Research, Making and Responding activities as well as the links provided in the Resource section. The nature of the catalogue and DVD, with both art-based and science/ecology based information, is a perfect opportunity to draw students' attention to the processes that scaffold artmaking. The notion of close observation is key to understanding the installation and the suggested activities invite students to use both a scientific approach and a conceptual / aesthetic approach based on imagination and memory. In this way students can explore their known environment and take a journey into the imagination via less familiar aspects of the show.

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### Junior

#### **Factual Investigation.**

Ask students as a class to discuss; what is a mangrove and where does it grow? They can share experiences and knowledge. What do they feed on? How long do they live? What do their seeds look like? What happens on high tide? How do they live in salt water? What creatures live among and in mangroves?

#### **Imaginative games are research too.**

Ask students become an animal/bird', think like a tree, act out the movements of birds in their nest, hopping around to find food. Imagine seeing through the eyes of a bird or a fish, or a crab underwater, what would it feel like to be washed over by a huge wave, being small enough to swim among the mangrove roots ...would they look like wooden high rises etc. What would it be like to live outside all the time? How do the mangroves hold onto the earth when the tide comes in. Have they ever stood on the tide line and sank into the sand/mud. How do branches and root systems grow? Make art part of each session of exploration – always ask students to imagine how these things look rather than showing them and then ask them to draw imaginatively. After each of these explorations, ask the students to share and learn from each other. Talk about how art and science both involve observation and investigation.

#### **Responding**

- students can explore their environment through sound alone, gathering and recording the evidence of natural sounds – animals etc in the school environment as well as 'made sounds'
- they can play a game of 'draw the sound' to represent individual and layered sounds using only visual language (colour, shape, line, tone, overlapping etc). They can display their work with a written statement about the resulting composition, look for similarities and differences between individual class members and discuss the reasons for the variety of interpretation.

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## Middle

There is a long tradition of artists exploring or working with the environment – invite students to look at some ways that this has been done over time – from landscape as subject to the earth as medium; Andy Goldsworthy “We often forget that WE ARE NATURE. Nature is not something separate from us. So when we say that we have lost our connection to nature. We’ve lost our connection to ourselves.”

This is a good starting point for discussions about Art, Science, Ecology, Environmental Science.

John Wolseley also looks at landscapes as unique personalities, layering elements in expressive ways based on observation and research.

Begin a discussion about immersive exhibitions. What is their intent?

Explore ideas about collaboration in the arts.

Compare the similarities and differences between art and science – look at artists who work across these areas of knowledge.

**Investigation:** working in groups, students can use one of the online fact sheets provided in the resource materials and find 5 – 10 important facts to share with the class.



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## Senior

Art and Science have many things in common. To explore this relationship students can:

- research artists who work in an immersive fashion within a scientific context.
- examine several collaborative works and discuss the way artists can collaborate across art forms
- discuss the impact of new technologies on art making across time. Perhaps begin with an historical perspective: investigate the camera obscura, daguerreotype and pinhole cameras.

Digital technologies have had a profound impact on art making, particularly since the 1990s. Discuss how photography, and time-based works; video and sound art have changed traditional ideas about what art is. How have these technologies allowed artists to expand their repertoire of art-making tools and how do these compare with sculpture, oil painting and etching etc?

Consider these things

-why was (is) realism valued so highly?

-the history of the relationship between technology and art making is a very long one.

David Hockney’s Secret Knowledge: <http://www.youtube.com/watch?v=MBNrgCaoyW8> The program is in 8 parts available via Youtube. Senior students might like to consider the comments that follow and why the program caused some viewers distress – to the point they felt the need to defend painstaking ‘talent’ (there is some strong language used in the comments)

-projection, as a tool in artmaking, is an old one. Also research Durer’s frame device for gridding a drawing. How do these tools compare with the tools we have at our disposal today? None of these devices are effective alone, however. Close observation and mindful awareness is key to not only drawing but all other artforms.

-compare and contrast still and time-based art and artmaking techniques and processes.

## Links

Queensland Centre for Photography Artists: <http://www.qcp.org.au/artists/videos>

## Artists

### Marian Drew: Tankstream

<http://www.firstload.com/?uniq=2964efa52328d4a7&log=47382&fn=Marian+Drew+Tankstream>

### Deb Manfield

<http://debmanfield.com/>

### Chris Jordan

<http://www.chrisjordan.com/gallery/rtn/#car-keys>

## Glossary

Collaboration - to work in partnership with another

Composition - the plan and arrangement of the elements in a work

Conservation - preservation, especially of the natural environment

Immersive installation - providing information or stimulation for a number of senses

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## Post Gallery Activities

Students can further their understanding by engaging in activities such as:

### Activity 1. – Constructing a remembered and imagined perspective

**Imagine and draw.** Ask students to imagine their home and surrounding area from a bird's eye view and draw an aerial memory map.

**Collaborate.** Ask students to position their drawing on the ground relative to each other in space, perhaps radiating out from the school. Then, as a group, draw in the parks, rivers, islands etc around them. Students begin with their own home using line only, and expand out until they come to an area of natural bush or reserve. Ask them to include as many details of the natural environment as they can remember – even individual trees - using texture and tone (use mixed media e.g. charcoal, gesso, graphite, conte etc)

**Research.** Explore the facts and information about mangrove islands and local waterways in the resources section i.e. information like this on the Queensland Government site: <http://www.epa.qld.gov.au/wetland-info/site/factsfigures/FloraAndFauna/Flora/mangroves.html>

### Investigate further

Use Google Maps or Google Earth to take an aerial journey into the local area. Identify the landforms; creeks, rivers, lakes, islands, shoreline, marine sanctuaries, national/world heritage parks etc

Identify different types of vegetation; trees, seagrasses, grasses etc through name and characteristics.

Find the nearest mangroves to the school and zoom in. Identify the type of mangroves in the local area from the resources provided.

**Discuss the local natural environment:** What might be found there? What lives in the mangroves? How many different types of mangroves live in the local area? Where are they found in relation to the student's home? Map the shape of the mangrove patches around the city. Draw lines made by the edges of the wild places and urban areas. Create a dry point etching that reflects these lines and patterns.

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## Activity 2. – Constructing a collaborative Mangrove Forest and/or exhibition

**Excursion for research.** Ask students to visit the nearest stand of mangroves, take frottage imprints from the trees and leaves. Draw the forest and photograph individual trees, all the time taking care not to damage the trees or air roots. Using as many of the senses as possible, note down the sounds, smells, and a detailed list of things they notice about the area. Collect a colour palette from the natural surroundings either by photographing details of colour or making descriptive notes of the colours. Make sound recordings on mobile phones or with recording equipment. Bring the notes and images back to class and compare and collate the resources.

**Making.** Students can copy photographs and drawings to OHT. Project images large and create a mangrove forest by drawing into the projected images onto large sheets of paper taped to the wall. Play sound recordings to bring the outside space to the inside. Make two-dimensional (flat) designs emphasising positive and negative shapes. Use these to create relief prints carving into vinyl or plywood. In other drawings, build up tones and textures using a range of materials to emulate the three-dimensional form of the trees.

**Suggested Media:** charcoal, graphite (4B – 9B), gesso, graphite powder, wax medium, torn newspaper strips, black ink and sticks.

Take photographs of the work in construction and create an iMovie or iStopmotion sequence of the project.

### Responding: Memory Writing

Ask students to write about the experience of being in nature, explaining what they saw, felt and thought. Using an online virtual exhibition site or the Powerpoint Template provided, students can curate an exhibition of the images they gathered.



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## Activity 3. – The effect of the Moon on the Ocean

**Research.** Students can research the impact of the moon on the oceans

**Making and Responding.** Ask students to make a drawing to explain this to other people, exaggerating the effect through a series of images.



### Notice Shadows and Reflections

Shadows and reflections are interesting phenomena. They can be explored by experimenting with positive and negative shape/space

**Students can:** take photographs of tree shadows or make drawings of these.

lay large sheets of paper under a tree at midday and trace around the shadows the branches make on the paper. Make a rubbing (frottage) of the entire tree trunk to fill the page.

use an eraser, rub through the frottage to create white space in the shape of the shadows.

on a windy day, video moving tree shadows, slow down or speed up the footage in a video editing program

Look at the work of Kumi Yamashita, M C Escher, Yuken Teruya, Shigeo Fukuda as stimulus for further ideas.

## Activity 4. – Encourage students to put together their own Swag or Kit for Artmaking in Nature

### The bare necessities:

Pencils(2B – 6B), graphite sticks (8B + (9B)  
Charcoal  
Eraser (for drawing only)  
A small container of black ink (draw with sticks)  
Visual diary or notebook  
A range of paper: Butchers Paper, Lithographic, Cartridge, Newspaper etc  
Drawing board at least A4 size  
Camera  
Torch  
Insect repellent  
Sunscreen  
Water  
Gumboots / waders / garters  
Map

The practical side of artmaking is worth considering; – can you think of anything else that might be useful?

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## Activity 5. - Ideas for Making Activities working with Trees in the school grounds– observational drawing + collage

If you have a view of trees from the art room, ask students to draw through the window, including the frame. Discuss the notion of window/wall images (ie flat or based on perspective). Use a viewfinder to help compose the view. Discussions can be around problem solving; overlapping and differentiating different forms using tone and texture. What is in the foreground/background, how to show form on a 2D surface etc  
Use a range of techniques; contour line, blind drawing etc to depict trees  
Using tracing paper taped to the window, ask students to use tone to 'copy' the tree

### Students can also:

- go outside and make very loose drawings of trees using charcoal on white paper and white chalk on black paper using blind drawing and contour line techniques. Work with, mixed media as for a life drawing class: looking for rhythms and the flow of limbs, light and shadow, textures and tone. Work quickly at first (30 seconds - 1 minute) and then slow the pace to closely observe details.
- write about the difference they notice in drawing from inside to outside, how does the feeling change?
- use a viewfinder to make a detailed drawing of the view through the viewfinder using a number of different media. Encourage students to vary the distance of the viewfinder from their eye and notice the difference.

**Inside again,** supply a range of media and have students respond to the close observation.

Look at the work of Giuseppe Arcimboldo – discuss the character that a mangrove forest might construct:  
<http://www.giuseppe-arcimboldo.org/>

Provide students with black and white photocopies of trees (preferably mangroves or she oaks). Working in pairs, create an Arcimboldo collage with the photocopies.

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## Activity 6. - Making Activities working with Water

Set up bowls of water on the desktops and ask students to paint their reflection as seen on the water surface. Experiment with disturbing the surface to create ripples etc. Try putting things in the water and painting the distortions created.

Look at Escher's image: *Three Worlds* and Lin Onus' *Morumbeeja Pitoa*, *Barmah Forest*, and *Guyi Mani*. Collect a range of water images of reflections on the water surface and underwater or ask students to take their own. Working with watercolours or paint washes, do some colour and tone matching experiments. Take a variety of photographs of the same patch of water at different times of the day, seasons, weather conditions etc as Monet did with his haystacks. Make a series of paintings to reflect the different tones and colours, thereby varying the moods of water.

Purchase a disposable underwater camera and experiment with different depths, camera angles etc in a variety of weather conditions and different times of day.



Lorikeet Island (24)



Lorikeet Island (50)

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## Activity 7. - Activities working with Wild Life

**Research** native bird, fish and wildlife species in the local area

Ask students to research the optimum habitat requirements; food, shelter, prevalence of predators etc and make up a table including all the information they can find.

Encourage students to go exploring to discover which of these is most abundant near their home and set up a feeding tray/area in a safe position away from predators to encourage these species. Lorikeet Nectar can be purchased at most supermarkets or pet shops.

**Research** Support students to take visual and written notes and observe all they can about these creatures; their relative size to other things in the environment, their texture, colours, the 'flat' shape of their body (negative/positive shape) as well as their form.

**Make and Respond** Drawing from life is an essential element of all visual literacy – encourage students to watch and draw – observe bird movements, make a drawing that maps the path of their foot prints or flight path in space, then, using a torch or your mobile phone light, trace the movement - photography the choreographed movement.

For a nocturnal adventure, set up a DSLR camera on a tripod set to B (bulb) focused on the food tray. Using a remote control, take a photograph – there will be some movement in the image, but this can be visually interesting, particularly when the background is still.

## Encouraging Students to Developing a Focus for Appraising and Responding using New Media

### Extension Activities

Photography is both a record of reflected light and a reflection of our ideas. Think of ways photographers shape the content of their photographs by controlling light.

Consider the following:

- how does the pace of the sequences of tree 'reveals' in the video installation impact the way the imagery is received?

- listen closely to the layered soundtrack – list the sounds.

- try to describe the nuances of the sounds in 2 – 3 words.

Think of a simile for the sound ... It sounds like \_ \_ \_ \_ \_

- the impact of the soundtrack on the reading of the installation?

“Night fishing with my father as a child, using an underwater light to illuminate below the surface, night driving on beach and bush roads all heightened my vision to the magic possibilities of photography, so when I went to art school, it was a natural choice as a major area of focus in my practise – alongside drawing.”  
(Hampton)

Consider how events in your own childhood have shaped the way you see the world.

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### Experiment with light

Have you ever shone a torch on your face in the dark, pointing it upwards – it can reveal some interesting sights. Slight shifts in lighting and angle have the power to make the familiar strangely surreal. Consider why the artists have chosen to focus on the trees from the Broadwater islands in this way and how water diffuses light and colour in the underwater images.



Lorikeet Island (40)



Unfledged Lorikeet in its tree hole  
[Apologies for the unfocused 'impression', it's important not to disturb the chicks].

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## Research

Read Michael Aird's comments in the catalogue and research him further. Michael Aird is a local anthropologist who can trace his family history back to his grandfather's grandmother's-father; Jackey Jackey – King of the Logan and Pimpama, but his wider connection to place goes back a lot further. <http://arts.monash.edu.au/mic/research/visual-histories/conversations.php>

## Historical Context

Take a trip back in time – If your family is local to the area or has an association with the Gold Coast because they have holidayed on the coast, or through friends or family ties, construct a timeline from the oldest family member to the youngest. Conduct interviews and document their recollections. Share these as a class and construct a document, Powerpoint, eBook based on the interviews.

How far can you go back with 2nd person evidence? What memories, knowledge and stories can you construct?

Where to next ... the history books? What can you uncover about the Gold Coast 80 yrs ago? Find some photographs online.

How has the topography changed?

Can you find stories about how the two islands of North and South Stradbroke were formed ... Hint: it has to do with a shipwreck.

Visit Google Earth / Maps and explore the coastline, islands and waterways closest to your home.

Imagine what the Gold Coast looked like 100 yrs ago – draw your imagined images. What about 200? 500? 10,000?

## Responding

A simple activity using technology - try scanning ordinary objects arranged on the flatbed of photocopier. Lay a black cloth over the arrangement. Then try moving the objects during the scan – they will elongate and distort. Then draw the traces of light. What visual problems do you need to solve to translate the image to a drawing?

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## Technological Context

Artists adapt technologies as tools – from lead to wood covered graphite, grinding pigments in oil to oil paint in tubes. Among other things, these new technologies allow artists to explore old ideas in new ways; e.g. oil paint in tubes freed artists to work plein aire, and the Impressionists found a new way of investigating reality, inspired by scientific discoveries in optics. Think about the technologies employed in Lorikeet Island. List the technologies Drew + Hampton have used and consider how artists might have explored the same themes 100 years ago. List these with some comments about what you discover.

The idea that Photography, even film /video is art was controversial little more than 20 – 30 years ago. Write down some pros and cons of this controversy.

Art and science have always been close partners; Einstein's  $E=MC^2$  and influenced Cubism and Futurism. Photography used to rely on the darkroom, chemicals and cumbersome equipment - consider the impact of digital technologies on the art form. Read the catalogue essays and find the links between these disciplines.

**Curate an Exhibition** using your own images or use virtual gallery software. Write a curator's statement/essay that explores the themes in the installation. Include a discussion about immersive installation as an artform and its relevance in contemporary art making.

After viewing the exhibition, conduct a 'vox pop' with students for an online arts program.

Discuss the application of design in the installation – consider the layout of the gallery and how the artists have used the space in a site-specific way.

As a class, talk about what constitutes a Gold Coast culture? How have the artists addressed these aspects of culture in the work?

Use the following images as stimulus material for writing. What moods are created by the colour and tones of each image? (refer to DVD for further material):

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Lorikeet Island (63)



Lorikeet Island (32)



Lorikeet Island (30)



Lorikeet Island (35)

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## RESOURCES FACT SHEETS, LINKS + INTERESTING INFORMATION

### VISUAL ART + MEDIA

Australian Centre for Photography: <http://www.acp.org.au/>

Queensland Centre for Photography: <http://www.qcp.org.au/artists/videos>

Guggenheim: [http://pastexhibitions.guggenheim.org/moving\\_pictures/highlights\\_1a.html](http://pastexhibitions.guggenheim.org/moving_pictures/highlights_1a.html)

National Sound and Film Archive: <http://nfsa.gov.au/>

Stills Gallery: <http://www.stillsgallery.com.au/>

Book - Look: Contemporary Australian Photography since 1980 by Anne Marsh :

[http://www.australianartbooks.com.au/new\\_in\\_store/books/products/look\\_contemporary\\_australian\\_photography\\_since\\_1980](http://www.australianartbooks.com.au/new_in_store/books/products/look_contemporary_australian_photography_since_1980)

### INDIVIDUALS

Marian Drew: <http://mariandrew.com.au/>

Deb Manfield: <http://debmanfield.com/>

Andy Goldsworthy: <http://www.andygoldsworthy.cc.gla.ac.uk/>

Chris Jordan: <http://www.chrisjordan.com/gallery/rtn/#car-keys>

John Wolseley and other master and emerging artists from the ABC series Painting Australia:

<http://www.abc.net.au/tv/paintingaustralia/stories/bendigo.htm>

Michael Aird: <http://arts.monash.edu.au/mic/research/visual-histories/conversations.php>

Analogue Photography: <http://www.darkroommagic.com/DarkroomMagic/Darkroom.html>

David Hockney: Secret Knowledge ~ <http://www.youtube.com/watch?v=MBNrgCaoyW8>

Giuseppe Arcimboldo: <http://www.giuseppe-arcimboldo.org/>

How to build a Camera Obscura: <http://www.youtube.com/watch?v=HwqemdN9zac&feature=related>

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## **SCIENCE + ECOLOGY**

An incredible fact: [http://inchinapinch.com/hab\\_pgs/marine/mangrove/window1.htm](http://inchinapinch.com/hab_pgs/marine/mangrove/window1.htm)

Aust Govt Marine Science - A mangrove is more than just a tree ...

<http://www.aims.gov.au/docs/projectnet/mangroves-more-than.html>

Australian Coastal Atlas: <http://chrisweb.dpi.qld.gov.au/aca/>

Discovering our Coast and Caring for our Coast Information Packages:

<http://www.griffith.edu.au/environment-planning-architecture/griffith-centre-coastal-management/community-projects/coasted/our-coast-discovering-our-coast-and-caring-for-our-coast>

Environment and Resource Management: <http://www.derm.qld.gov.au/>

General Information about Mangroves [http://www.naturia.per.sg/buloh/plants/mangrove\\_trees.htm](http://www.naturia.per.sg/buloh/plants/mangrove_trees.htm)

Generating a Species list for a particular area:

[http://www.derm.qld.gov.au/wildlife-ecosystems/wildlife/wildlife\\_online/generate\\_a\\_species\\_list\\_for\\_a\\_selected\\_area.php](http://www.derm.qld.gov.au/wildlife-ecosystems/wildlife/wildlife_online/generate_a_species_list_for_a_selected_area.php)

Gold Coast City Council: [http://www.goldcoast.qld.gov.au/t\\_standard2.aspx?pid=2221](http://www.goldcoast.qld.gov.au/t_standard2.aspx?pid=2221)

Griffith University Centre for Coastal Management:

<http://www.griffith.edu.au/search/search.cgi?collection=griffith&query=mangroves&x=0&y=0>

Healthy Waterways site: <http://www.healthywaterways.org/Home.aspx>

Indigenous traditional use of mangroves:

[http://www.mangrovewatch.org.au/index.php?option=com\\_content&view=category&layout=blog&id=87&Itemid=300204](http://www.mangrovewatch.org.au/index.php?option=com_content&view=category&layout=blog&id=87&Itemid=300204)

Land Zones in Southeast Queensland:

[http://www.derm.qld.gov.au/wildlife-ecosystems/biodiversity/regional\\_ecosystems/landzone.php?bioregion=12](http://www.derm.qld.gov.au/wildlife-ecosystems/biodiversity/regional_ecosystems/landzone.php?bioregion=12)

Mangroves shield against climate change: <http://www.theage.com.au/environment/climate-change/mangroves-shield-against-climate-change-20110404-1cycp.html>

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Plants: <http://www.derm.qld.gov.au/wildlife-ecosystems/plants/index.html>

Queensland Government:

[http://www.derm.qld.gov.au/environmental\\_management/coast\\_and\\_oceans/index.html](http://www.derm.qld.gov.au/environmental_management/coast_and_oceans/index.html)

Environment and Resource Management: <http://www.derm.qld.gov.au/>

Land Zones in Southeast Queensland: [http://www.derm.qld.gov.au/wildlife-ecosystems/biodiversity/regional\\_ecosystems/landzone.php?bioregion=12](http://www.derm.qld.gov.au/wildlife-ecosystems/biodiversity/regional_ecosystems/landzone.php?bioregion=12)

Generating a Species list for a particular area: [http://www.derm.qld.gov.au/wildlife-ecosystems/wildlife/wildlife\\_online/generate\\_a\\_species\\_list\\_for\\_a\\_selected\\_area.php](http://www.derm.qld.gov.au/wildlife-ecosystems/wildlife/wildlife_online/generate_a_species_list_for_a_selected_area.php)

Wild Life and Eco systems link: Wildlife and ecosystems <http://www.derm.qld.gov.au/wildlife-ecosystems/index.html>

Queensland Museum:

<http://www.qm.qld.gov.au/About+Us/Publications/Memoirs+of+the+Queensland+Museum/MQM+Vol-54>

Queensland Coastal Wetlands (Mangroves, salt pans, samphire) (DEEDI):

<http://e-atlas.org.au/content/qld-deedi-coastal-wetlands>

Interactive Map showing distribution of mangroves; Open Ceriops forest:

[http://chrisweb.dpi.qld.gov.au/website/ArcIMS\\_CHRIS/viewer.htm?Project=3](http://chrisweb.dpi.qld.gov.au/website/ArcIMS_CHRIS/viewer.htm?Project=3)

Queensland Govt Coastal Zone information on Mangroves

<http://www.derm.qld.gov.au/coastinfo/environment/mangroves-resources.html>

Recognising Mangrove Species: [http://www.dpi.qld.gov.au/28\\_9126.htm](http://www.dpi.qld.gov.au/28_9126.htm)

The sustainability of wilderness Ralf Buckley on online opinions:

<http://www.onlineopinion.com.au/view.asp?article=10145>

Wild Life and Eco systems link:

Wildlife and ecosystems <http://www.derm.qld.gov.au/wildlife-ecosystems/index.html>

## **BOOKS**

Field Guide to the Mangroves of Queensland, C. Lovelock, published by the Australian Institute of Marine Science in 1993.

Mangroves to Mountains: a field guide to the native plants of south-east Queensland, G. Leiper, J. Gazebrook, D. Cox and K. Rathie, published by the Society for Growing Australian Plants (Queensland Region) Inc. in 2008.

Wild Guide to Moreton Bay and Adjacent Coasts, P. Davie and others, published by Queensland Museum in 2011.

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