
TATURA WORLD WAR II INTERNMENT AND POW CAMPS COLLECTION



Tatura_War_Camps



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Location

49 HOGAN ST TATURA, GREATER SHEPPARTON CITY

Municipality

GREATER SHEPPARTON CITY

Level of significance

Registered

Victorian Heritage Register (VHR) Number

H2373

VHR Registration

August 10, 2017

Heritage Listing

Statement of Significance

Last updated on - September 22, 2025

What is significant?

The Tatura World War II Internment and POW Camps Collection consists of an assemblage of approximately 1,700 heritage objects and archival materials made and used by internees and prisoners of war (POWs) in the seven World War II internment camps at Tatura. It is held at the Tatura Irrigation & Wartime Camps Museum. The Tatura Museum's register books which contain the catalogue form part of the Collection.

History Summary

In September 1939, Australia joined Great Britain in declaring war on Germany and immediately passed legislation to enable the internment of Australian civilians who might represent a threat to national security. In June 1940, the Australian Government agreed to also accommodate Britain's civilian internees as well as the thousands of civilians detained by the allies in Palestine, Persia, South Africa, Singapore, and other parts of South East Asia and the Pacific. Seven camps were set up near Tatura, four held civilian internees including families, while the other three accommodated prisoners of war. The camps closed progressively from 1945 to 1947 and many of the internees and some prisoners of war settled in Australia after their release. The Tatura & District Historical Society opened their museum in 1988 in the former office of the Rodney Irrigation Trust. Former internees began to visit the Museum (and the nearby German War Cemetery) and donate objects. It quickly became evident that a significant episode in Australian history had been forgotten, not just by the Museum but by the broader community as well. Over the next twenty years the Museum expanded and the wartime camps collection grew into a large assemblage of heritage objects and archival material.

Description Summary

The Tatura World War II Internment and POW Camps Collection consists of approximately 1,700 heritage objects and archival materials made and used by internees and prisoners of war in the seven World War II internment camps at Tatura. It is held at the Tatura Irrigation & Wartime Camps Museum. It includes paintings and other art works; objects crafted from wood, metal and leather; woven and knitted textiles; embroidered and sewn clothes; uniforms; looms and sewing machines; jewellery; toys; theatre designs and posters; puppets; musical instruments; sporting items; kitchenware; gardening equipment and tools including a lathe; books; newspapers printed in the camps (some illegally), letters, photographs and models of buildings. The Collection also contains materials made after the war which include archives, photographs and oral history recordings in a variety of formats - hard copy, video, audio, CD and digital.

This site is part of the traditional land of the Yorta Yorta people.

How is it significant?

The Tatura World War II Internment and POW Camps Collection is of aesthetic, technical, historical and social significance to the State of Victoria. It satisfies the following criterion for inclusion in the Victorian Heritage Register:

Criterion A

Importance to the course, or pattern, of Victoria's cultural history.

Criterion B

Possession of uncommon, rare or endangered aspects of Victoria's cultural history.

Criterion F

Importance in demonstrating a high degree of creative or technical achievement at a particular period.

Criterion G

Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions.

Why is it significant?

The Tatura World War II Internment and POW Camps Collection is significant at the State level for the following reasons:

The Tatura World War II Internment and POW Camps Collection is historically important for its associations with the World War Two internment and prisoner of war camps located near Tatura in Victoria and at Dhurringile (VHR H1554) mansion. The Collection documents all the different nationalities, political beliefs and religions of the people held in the camps. It also shows how the majority of internees and prisoners resolved to make the best of their circumstances by maintaining traditions, by going about everyday life as routinely as possible; and by occupying their time making necessities, studying, learning skills, creating art, entertaining each other and recording their experiences in art and writing - all within the limited resources of the camps. It is the largest collection in Victoria of movable heritage relating to Australia's wartime camps, almost all of it created by and donated by former internees and prisoners of the Tatura group of camps, some of it coming from other parts of the world. [Criterion A]

The Tatura World War II Internment and POW Camps Collection is also historically important for its associations with a number of significant historical events. Some of the objects and oral histories provide new perspectives on wartime events of significance to Australia, such as the sinkings of the *Kormoran*, *Sydney* and the *Arandora Star*, the *Dunera* scandal; the North African campaign and the Japanese POW escape from Cowra in NSW. (Criterion A)

The Tatura World War II Internment and POW Camps Collection is a rare contribution to the little known history of war camps in Victoria, the policies implemented by the Commonwealth Government during World War Two, and the stories of the people associated with the camps such as the *Dunera* Boys. Other objects display a unique combination of ingenuity, resourcefulness and skill in their fabrication due to the limited materials available in the camps. The objects display the cultural traditions and crafts of their makers' homelands. The oral histories which have been collected by the Tatura Museum staff contribute to the history of the camps and provide important context and detail about the objects. These histories also document another little known aspect of the war camps - the way that the internees were treated with dignity by the Australian army garrison. The creation of the Collection by members of the Tatura community demonstrates a strong commitment to preserving Victoria's heritage and memorialising the camps and all the people associated with them. (Criterion B)

The Tatura World War II Internment and POW Camps Collection includes paintings, other art works, craft, and textiles which display a high degree of creative and technical accomplishment within the context of the internment camps during the period 1940 to 1946. Other items made in camp workshops from wood, metal and leather display an extraordinary degree of technical accomplishment and creativity, all produced using resources available within the camps. They are not mass-produced objects but unique items made within the confines of the camps. (Criterion F)

The Tatura World War II Internment and POW Camps Collection has an important association with former internees and POWs as well as the garrison and the people of the Tatura area who worked on the construction of the camps, or supplied essential services to them. The Collection has grown in importance to many of these people as an assemblage of objects that represents the collective memory of the camps and other war-time events. The majority of these people remained in Victoria and have made many generous donations to the Museum.

Without diminishing its association with other nationalities (mainly Italian and Japanese), the Tatura World War II Internment and POW Camps Collection is particularly associated with the German community in Victoria. It reflects the variety of religious and political groups within this community during the WWII period - Templers, Lutherans, Nazis, Jews and Catholics. The majority of the internees and POWs were of German or Austrian origin and the majority of the Collection was created by them. The Collection has particularly strong associations with the *Dunera* Boys and the Templer German families from Palestine (now Temple Society Australia), many of whom settled in Victoria after their release from internment. (Criterion G)

The Tatura World War II Internment and POW Camps Collection is also significant for the following reasons: The Collection is associated with a number of places in the City of Greater Shepparton local government area which are of State and Local significance:

- . Dhurringile mansion (VHR H1554)
- . German War Cemetery (VHR H2347)
- . Number One Internment Camp (VHR H2048)
- . War Camp Number Two (HI H7924-0092)
- . Prisoner of War Camp No. 13, including the *Kormoran* Memorial (HO57)
- . The Italian National Ossario (HO64)

The Tatura World War II Internment and POW Camps Collection holds copies of photographs, documents and artworks owned by Australian public institutions and published books directly related to the Camps and created after the Camps closed. These items contribute to the significance and interpretation of the Collection but are not of state level significance themselves.

(Criterion G)

Permit Exemptions

General Exemptions:

General exemptions apply to all places and objects included in the Victorian Heritage Register (VHR). General exemptions have been designed to allow everyday activities, maintenance and changes to your property, which don't harm its cultural heritage significance, to proceed without the need to obtain approvals under the Heritage Act 2017.

Places of worship: In some circumstances, you can alter a place of worship to accommodate religious practices without a permit, but you must [notify](#) the Executive Director of Heritage Victoria before you start the works or activities at least 20 business days before the works or activities are to commence.

Subdivision/consolidation: Permit exemptions exist for some subdivisions and consolidations. If the subdivision or consolidation is in accordance with a planning permit granted under Part 4 of the *Planning and Environment Act 1987* and the application for the planning permit was referred to the Executive Director of Heritage Victoria as a determining referral authority, a permit is not required.

Specific exemptions may also apply to your registered place or object. If applicable, these are listed below. Specific exemptions are tailored to the conservation and management needs of an individual registered place or object and set out works and activities that are exempt from the requirements of a permit. Specific exemptions prevail if they conflict with general exemptions.

Find out more about heritage permit exemptions [here](#).

Specific Exemptions:

General Condition 1

All exempted alterations are to be planned and carried out in a manner which prevents damage to the fabric of the registered place or object.

General Condition 2

Should it become apparent during further inspection or the carrying out of works that original or previously hidden or inaccessible details of the place or object are revealed which relate to the significance of the place or object, then the exemption covering such works shall cease and Heritage Victoria shall be notified as soon as possible.

General Condition 3

All works should ideally be informed by Conservation Management Plans prepared for the place. The Executive Director is not bound by any Conservation Management Plan, and permits still must be obtained for works suggested in any Conservation Management Plan.

General Condition 4

Nothing in this determination prevents the Heritage Council from amending or rescinding all or any of the permit exemptions.

General Condition 5

Nothing in this determination exempts owners or their agents from the responsibility to seek relevant planning or building permits from the relevant responsible authority, where applicable.

Standard Permit Exemption - Movement or Relocation

The temporary relocation or movement of a registered heritage object within the Tatura Museum building does not require permit approval by the Executive Director pursuant to the *Heritage Act 1995* where the activity is performed in accordance with the accepted standards, policies and procedures of the *National Standards for Australian Museums and Galleries*. This includes movements resulting from works to the building(s) which house the Collection.

Temporary external movement, relocation or loan of objects to Australian or Victorian government cultural institutions which have conservation departments does not require permit approval by the Executive Director pursuant to the *Heritage Act 1995*, where the activity is undertaken or supervised by qualified conservators, and performed in accordance with the accepted standards, policies and procedures of the borrowing organisation concerned. However the Executive Director should be notified of all such activities.

Movement of registered heritage objects of high financial value to secure storage outside the museum does not require permit approval by the Executive Director pursuant to the *Heritage Act 1995*, where the museum has documented this and advised the Executive Director and the movement is done according to the *National Standards for Australian Museums and Galleries*.

Permit Exemption for objects of contributory cultural heritage significance

If damaged, objects of contributory cultural heritage significance should be conserved where practicable. They may be replaced by duplicates if conservation is not practicable or if they have been destroyed.

Standard Permit Exemption - Museum catalogue books

New entries may be added to the Tatura Museum catalogue books and entries of Tatura Museum collections not related to the Tatura World WarII Internment and POW Camps Collection may be added.

Theme

2. Peopling Victoria's places and landscapes 7. Governing Victorians 8. Building community life 9. Shaping cultural and creative life

Construction dates	1940,
Heritage Act Categories	Registered object,
Other Names	TATURA WAR COLLECTION,
Hermes Number	184631
Property Number	

History

Defending Victoria and Australia - Creation of the camps

In September 1939, Australia joined Great Britain in declaring war on Germany and immediately passed legislation to enable the internment of Australian civilians who might represent a threat to national security. Internees were initially accommodated in many temporary locations including gaols and under canvas, however these did not comply with the terms of the Geneva Convention. Dhurringile Mansion was privately owned, but was commandeered by the Australian authorities at the outbreak of war. The Army, with the help of locals, surrounded the building with barbed wire and adapted it to hold prisoners. It was at first used to accommodate German Nationals who were working or living in Victoria, and considered to be a threat to Australia's security. After the "Phoney war" in May 1940, Australia was asked to take up to 50,000 internees and prisoners of war. Local farmers supervised by the army built a number of purpose-built internment camps constructed to the requirements of the Geneva Convention.

Camp 1 was commenced to hold internees initially held in Dhurringile, together with other German Nationals from the other states, and to allow the officers from the *Kormoran* to be accommodated in Dhurringile. The new internees included Britain's civilian internees as well as thousands of German, Italian, Japanese and other civilians from Axis countries. These had been detained by the allies in Palestine, Persia, South Africa, Singapore, and other parts of South East Asia and the Pacific. All these 'Enemy Aliens' were transported unwillingly to Australia, unaware of their destination, on civilian ships such as the *Queen Elizabeth*, the *Arandora Star* (originally destined for Canada) and the liner *Queen Mary* as well as troop ships such as the *Dunera* (which also carried enemy aliens rescued from the sinking of the *Arandora Star*).

Defending Victoria and Australia - Tatura camps and garrison

The seven camps that were set up near Tatura comprised the largest group of camps in the country. They held well in excess of 8,000 people to which a contingent of 2,700 guards and other personnel was attached. All the internment camps in Australia were numbered consecutively in the order in which they were constructed, for example the POW camp at Cowra was Camp 12. The seven camps in the Tatura area were:

- Dhurringile mansion - the first camp and not numbered - POWs - German Officers and their batmen
- Camp 1 near Tatura - Internees - Single males, mostly German and Italian
- Camp 2 near Tatura - Internees - Single males, mostly German and Italian
- Camp 3 near Rushworth - Internees - mostly German and Italian family groups
- Camp 4 near Rushworth - Internees - Japanese family groups
- Camp 13 near Murchison - POWs - mainly Italian and German but also some Japanese after the Cowra breakout
- Graytown (part of Camp 13) - POWs - Italian, German and Finnish

There were several compounds in each camp (typically designated Compound A etc.). These were used to keep racial or cultural groups together (or apart as there were many disagreements). Camps 3 and 4 were the only internment camps in Australia to hold families. The composition of the internees in each camp changed over the life of the camps. Jewish internees were released in 1942 when it was recognised that they should never have been interned. Many Italians were released for wood cutting and farm work after Italy signed the armistice in 1943.

A garrison of guards and other support staff were stationed outside each of the compounds. Most of the garrison were WW1 veterans, or returned WWII servicemen. The Australian Women's Army Services and the Volunteer Defence Corps (VDC) also worked at the camps in a variety of capacities. The VDC assisted in capturing escapees. Initially there was a supply depot at Tatura Showgrounds which was later superseded by one at the Murchison East Railway Siding, which lasted until the camps were removed. The army provided No. 28 Camp Hospital at Camp 1 and civilian and army doctors and dentists worked there. There was also a small medical hut in each compound with a nurse or an internee doctor for minor ailments. In the Collection, there are many paintings and drawings made by internees of the soldiers, medical staff and their children.

The Collection is particularly rich in items documenting all aspects of the living conditions in the camps as well as images of the camp buildings (interior and exterior), garrisons, hospitals and gardens. The recreation areas

constructed by the prisoners such as theatres, a skittle alley, tennis court are also well documented by oral histories, photographs, paintings, sketches and other materials. All the camp buildings and infrastructure were sold or demolished after the release of the prisoners so these Collection items are the only documentation aside from some archaeological remains. The internees were required to wear ex-military uniforms dyed dark red to make them easier to identify. The Collection holds some of these.

Arriving in a new land and maintaining distinctive cultures

Table 1 summarises the origins of the internees held at the Tatura camps. None of Australia's other camps had internees which represented such a diversity of backgrounds in terms of nationalities, political convictions, faiths, class and education as those held at Tatura. Many of the oral histories document how the internees were forced to leave their homes and did not know where they were being taken. Many internees bought possessions from home such as the sewing machines and luggage bought from Palestine by the Templers. Some of these are held in the Collection. Most internees worked hard to maintain their cultures, for example, Jewish internees managed to have a kosher kitchen installed in Camp 2.

The Collection also demonstrates how some German, Austrian and Italian POWs and internees maintained their Nazi and Fascist loyalties. For example, stone carvings depicting swastikas have been found on camp sites and there are a number of documents expressing support for the Nazis in the Collection. The Nazi and fascist sympathisers made many escape attempts in order to return to fighting; and there are hand drawn maps in the Collection which were used in these escape attempts. There are also images tunnels dug by prisoners attempting to escape as well as interviews with the soldiers who captured them. Other Germans, Austrians and Italians did not support the Nazis or Fascists and did not involve themselves in these activities.

A Norwegian internee, Haakon Nilsen surreptitiously made radios to enable internees stay up to date with the progress of the war and news from their homes in Europe. They put this news into illegal newspapers. The Collection holds some of these newspapers as well as melted metal toothpaste tubes which were used to make batteries for the radios. The Quakers and the Red Cross facilitated contact between the internees and their families in Europe and the Collection holds photographs, magazines and cards exchanged between the internees and their families by these organisations.

Most of the internees grew to appreciate the Australian environment, and despite the deprivations found the camp experience positive and formative. Many applied to remain here after their release, and some ex-prisoners of war even returned several years later, all contributing to Australia's post-war prosperity and cultural diversity, some becoming well known in their chosen fields of endeavour.

Building community life

All the aspects of building community life are represented in the Collection and it reflects the way in which the internees went to great efforts to maintain their cultures and live as they had done before internment. There are a large number of objects associated with these activities, most skilfully made in the camps from scavenged materials such as food tins, 40 gallon drums, old clothes and fruit crates. These activities included: playing sports and games; making and using toys; gardening; washing and cleaning; furnishing; preparing food; making clothes, shoes and accessories; earning income and maintaining spiritual life.

Educating people

Many of the internees were highly educated. Education of adults and children was an important activity in the camps with many objects associated with this activity. These include rolled up toilet paper used by children to learn to write until paper was provided and readers. Text books were sent by sympathetic groups and some were written from memory by camp teachers. There were 48 different subjects being taught in the German B compound of Camp 3. Many of the pupils taught at the camps were able to matriculate or go to university after their release due to the good education they received in the camps.

Shaping cultural and creative life and achieving design and artistic distinction

Many of the internees and POWs were artistically inclined and drawing, painting, sculpture and printmaking were important in the recreational life of the camps, despite the scarcity of materials. The Collection has many original art works - oil paintings, watercolours and sketches - that record the camp experience, some humorously focusing on people, others studying the camp environs. The following artists are represented: Dr Leonhard Adam; Robert Felix Emile Braun; Max Bruch, E. Duffner; Theodor Engel; Herr Gluckner; Ludwig Hirschfeld-Mack; Alfons

Koenig; Alfred Landauer; Ludwig Meilich; Frau Rippert; Georg Rosenkranz; Dr Otto Rubitschung; Cesare Vagarini; Herman Valentin; Hans Wolter von Gruenewaldt; Kurt Winkler and Emil Wittenberg.

Theatre was another important aspect of life in the camps. One example is a group of nine traditional German puppets made for theatre productions in Camp 3, Compound A by Australian-German internees. The puppets were made for the Beinssen children by their parents Irmhild and Ekke who paid Alfons Koenig to make them. The costumes were made by Irmhild and her sister Gisela von Koch. Irmhild wrote rhymed plays for the puppets; Gisela wrote the music and Irmhild and Ekke performed the plays. The puppet characters include 'Kasperle' (similar to Punch - not used in Irmhild's plays), a skeleton, peasant girl, hero, devil and angel. The carved heads of the puppets are said to resemble some of the internees. Koenig and Cesare Vagarini painted some of the large and dramatic theatre backdrops used for the puppet and other performances. There are also handmade traditional folk dancing costumes in the Collection.

Music was important in the camps. Dr Georg Gruber, the conductor of the Vienna Boys' Choir, organised many orchestral concerts and the Collection holds a number of handmade musical instruments used both for performances and to teach music to children. There is also a Japanese gramophone record of a popular Japanese singer. The Collection holds poetry, prose and diaries written in the camps, e.g. poems written by Mrs Sophie Meier, mother of Mrs Helmut Seefeld, one of the Singapore group of Jewish refugees held in Camp 3.

The internees' fascination with the Australian landscape and its flora and fauna was expressed in art works and various handcrafted items. Jewellery, ornaments, toys, embroidery, trays, sewing boxes, containers, cake moulds and ashtrays often replicate Australian emblems and are sometimes inlaid with Australian coins. Fred Lowen made furniture in the camps and went on to found the FLER furniture company.

Clothing and fancywork was made by female camp internees. Making do with few basic materials, they managed to make many useful things for 'hearth and home', helping to make the huts and life around them more homely and comfortable with things like embellished pillowcases, embroidered cloths, edged rugs, knotted string bags and decorative calendars. Some of the embroidered items draw directly on the camp experience, commemorating Tatura and the journey travelled to Australia, or learning the English alphabet. One example is a tray cloth embroidered in 1942 by fourteen year old Annemarie Treftz, of Camp 3. It tells the story of the Templers' journey from Palestine to Australia, and onto Tatura, depicting the sea, people in uniform, palm trees, a map of Australia, Sydney Harbour Bridge and a Camp 3 internment hut. There are also many very skilfully constructed and designed items of clothing made by the female internees. Many were knitted using reclaimed wool, in some cases using difficult stitches and fabrics were woven from reclaimed fabric and threads. Other pieces of clothing were made from new fabric or old clothing and decorated with fine embroidery.

Protecting Victoria's heritage

In 1988 the Tatura & District Historical Society opened their museum in the former office of the Rodney Irrigation Trust. In the first year of opening, former internees travelling to the German War Cemetery visited the Museum. They were disappointed to see that the camps did not feature in the displays, as the focus was on the agricultural history of the district. They had fascinating stories to tell, and they still had many everyday things they had kept as cherished mementoes of their camp experiences. It quickly became evident that a significant episode in Australian history had been forgotten, not just by the Museum but by the broader community as well. The Museum appointed Lurline and Arthur Knee as researchers and the first of many unique donations followed. Over the next twenty years the Museum expanded and the wartime camps Collection grew into a rich assemblage of heritage objects and archival material. The Museum is alive and vital with activity and continues to grow with new acquisitions and stories, with links continually built and maintained with people around the world. Since the opening of the Museum many former internees have visited, offering mementoes that they or their family had retained and cherished for decades. This indicates that the former internees share the Museum's view that this important part of Victoria's heritage be collected in one place close to the former camps; preserved and interpreted to the public.

Commemorating

All the and prisoners of war who died while being held in an internment or prisoner of war camp in Australia were initially buried in the local cemetery closest to their camp. After the war their remains were moved to their country's war cemetery. German internees, were reinterred at the official German War Cemetery in Australia which is next to the Tatura Cemetery. The Italian POWs and internees who died in Australia are buried in the Italian National Ossario which is located in the Murchison Cemetery. (Australia's Japanese War Cemetery is at

Cowra). The *Kormoran* memorial is located at the site of Camp 13 and the *Arandora Star* Memorial was located at Camp 3 but was destroyed in 1947. The Collection holds interviews, paintings and photographs regarding all these memorials. A replica *Arandora Star* Memorial was installed at the Tatura Museum on 7 May 2017 showing that the museum itself is becoming a memorial.

KEY REFERENCES USED TO PREPARE ASSESSMENT

Knee, L. and A. (2008) *Marched In - an account of the seven Internment and Prisoner of War Camps in the Tatura area during World War 2*, Tatura and District Historical Society, Tatura

Multiple authors(2014) *National Standards for Australian Museums and Galleries*, Version 1.4, The National Standards Taskforce, Museums Australia(Victoria), Carlton http://mavic.asn.au/assets/NSFAMG_v1_4_2014.pdf

Summerton, M (2010) Tatura Museum World War II Wartime Camps Collection. Significance Assessment, Prepared for the Tatura & District Historical Society, June 2010, Historical Cultural Heritage Projects(unpublished)

Acknowledgements

Lurline and Arthur Knee

Dr Silke Hesse

Mark Herrmann

Michelle Summerton

Plaque Citation

This Collection consists of artworks, heritage objects and archives made and used by internees and prisoners of war in the seven World War II internment camps in the Tatura area between 1940 and 1948. Photos and oral histories from the prisoners as well as the garrison and locals add to this little known story.

Assessment Against Criteria

Criterion

The Tatura World War II Internment and POW Camps Collection is of aesthetic, technical, historical and social significance to the State of Victoria. It satisfies the following criterion for inclusion in the Victorian Heritage Register:

Criterion A

Importance to the course, or pattern, of Victoria's cultural history.

Criterion B

Possession of uncommon, rare or endangered aspects of Victoria's cultural history.

Criterion F

Importance in demonstrating a high degree of creative or technical achievement at a particular period.

Criterion G

Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions.

Extent of Registration

NOTICE OF REGISTRATION

As Executive Director for the purpose of the **Heritage Act 1995**, I give notice under section 46 that the Victorian Heritage Register is amended by including the following places and objects in the Heritage Register:

Number: H2373

Category: Heritage Object

Name: The Tatura World War II Internment and POW Camps Collection

Location: 49 Hogan Street, Tatura

Greater Shepparton City

All of The Tatura World War II Internment and POW Camps Collection which consists of all of the objects which are listed on the catalogue which is held by the Executive Director.

Dated 10 August 2017

STEVEN AVERY

Executive Director

[*Victoria Government Gazette* G 32 10 August 2017 p.1712]

This place/object may be included in the Victorian Heritage Register pursuant to the Heritage Act 2017. Check the Victorian Heritage Database, selecting 'Heritage Victoria' as the place source.

For further details about Heritage Overlay places, contact the relevant local council or go to Planning Schemes Online <http://planningschemes.dpcd.vic.gov.au/>