

Printed on Stone

The Lithographs of Charles Troedel

Includes the *Melbourne Album*
plus select images from the *New South Wales Album*

by Amanda Scardamaglia

This book is the first to document the visual history of print advertising in Australia and in so doing provides a valuable illustrated social history of Australia.

Charles Troedel (1835–1906) was a master printer and lithographer, and the face behind the production of most of Australia's early advertising posters, product labels, and other print ephemera, as well as the iconic *Melbourne Album*.

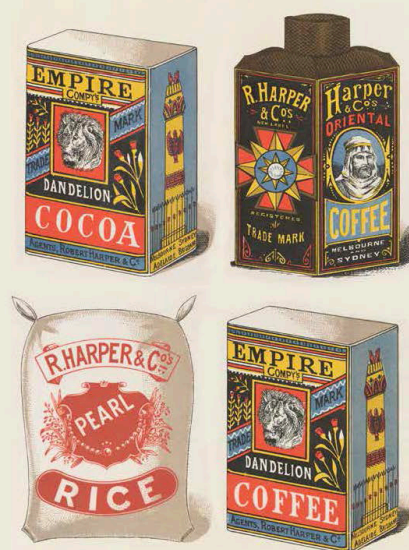
Troedel's catalogue of lithographs trace the production and evolution of nineteenth century commerce and culture—in the home, at the bar, in health, hygiene and housework, with fashion and style and in leisurely pursuits—defining the legal categories under which this content was protected and the way advertising came to be regulated.

A history such as this is only possible because of the well-preserved archive documenting the work of Charles Troedel and his firm Troedel & Co. This archive includes the corporate records of Troedel's printing business spanning over a century, and nearly 10,000 copies of print specimens produced by the company, which were donated by the firm to the State Library of Victoria in 1968. The author of the book, Dr Amanda Scardamaglia, has meticulously researched this archive as a State Library Victoria Creative Fellow.

This book brings the archive out of the hollows of the State Library of Victoria and into the public gaze for the first time.

Printed on Stone The Lithographs of Charles Troedel

Includes The Melbourne Album



Amanda Scardamaglia

*Hardcover, 'coffee table' production
Lavishly illustrated with more than 70 colour prints from
the Troedel archive. Plus full reproduction of all 24 plates of
The Melbourne Album (lithographic views of Melbourne
from 1863–1864)*

The Author

Dr Amanda Scardamaglia is an Associate Professor and Department Chair of the Swinburne Law School. Her area of research is intellectual property law with a special focus on empirical and historical studies in trade mark law, branding and advertising. She is author of the book *Colonial Australian Trade Mark Law: Narratives in Lawmaking, People, Power and Place* (Australian Scholarly Publishing, 2015). Amanda was a State Library of Victoria Creative Fellow in 2015–2016.

Chapter I: The Visual Century

A brief history of printing, from Gutenberg's printing press to chemical printing and Senefelder's lithograph. It examines how both processes were significant markers in the development of advertising practices around the world, before positioning these developments in Australia.



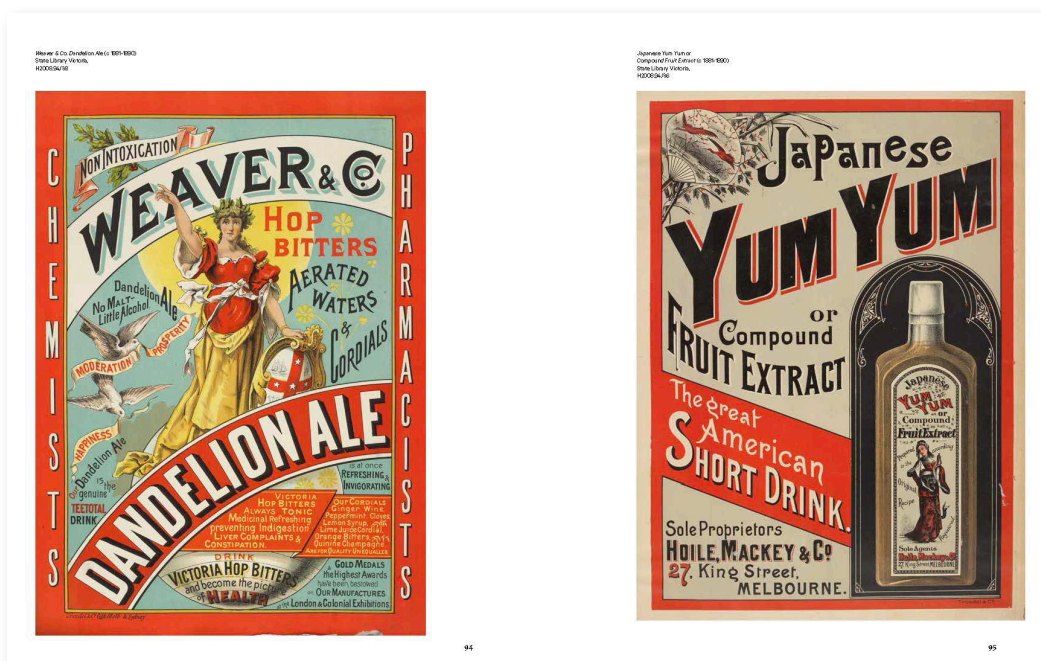
Chapter II: In the Home

The introduction of lithography transformed the way goods were advertised and marketed in Australia and initiated a change in advertising aesthetic from settlement to the turn of the twentieth century. Troedel's archive of advertising material for items found in the home in everyday colonial larders and kitchens captures this transformation.



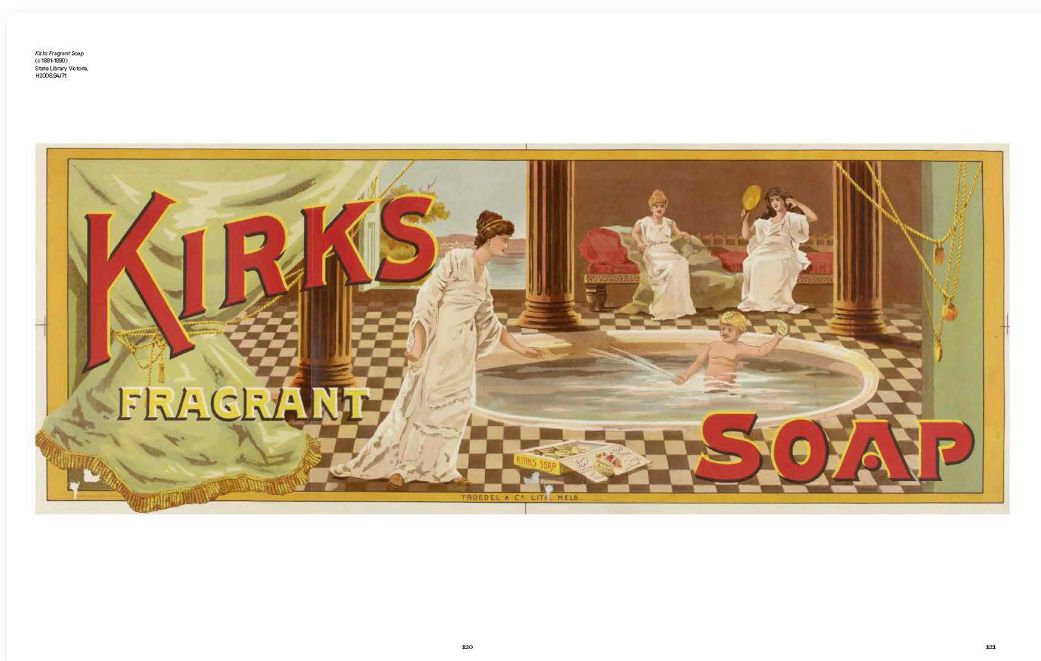
Chapter III: At the Bar

The alcoholic labels and adverts used during the nineteenth century reveal the ingrained and entrenched cultural custom of drinking in colonial Australia. They also highlight how the regulation of alcohol at the time dictated the advertising techniques used by those in the industry.



Chapter IV: Health and Hygiene

The nineteenth century was witness to a growing market for personal products for individual health and wellbeing, including soap, which was no longer considered a luxury but a necessity. This chapter explores how soap became a branding battlefield, leading to the development of innovative branding and trade-marking practices.



Chapter V: Fashion and Style

In Troedel's archive of advertising for clothing and apparel, we see advertising become more segmented and for the first time, directed at women, although this targeting used stereotypes in portraying men and women, shaping society's understanding of what it meant to be masculine and feminine.



Chapter VI: Leisurely Pursuits

The adoption of the eight-hour day in 1856 served to demarcate the week into work and leisure, giving rise to a number of leisurely pursuits in colonial metropolitan cities, including the theatre. Troedel's archive includes numerous theatre posters and perfectly captures the golden age of theatre.

