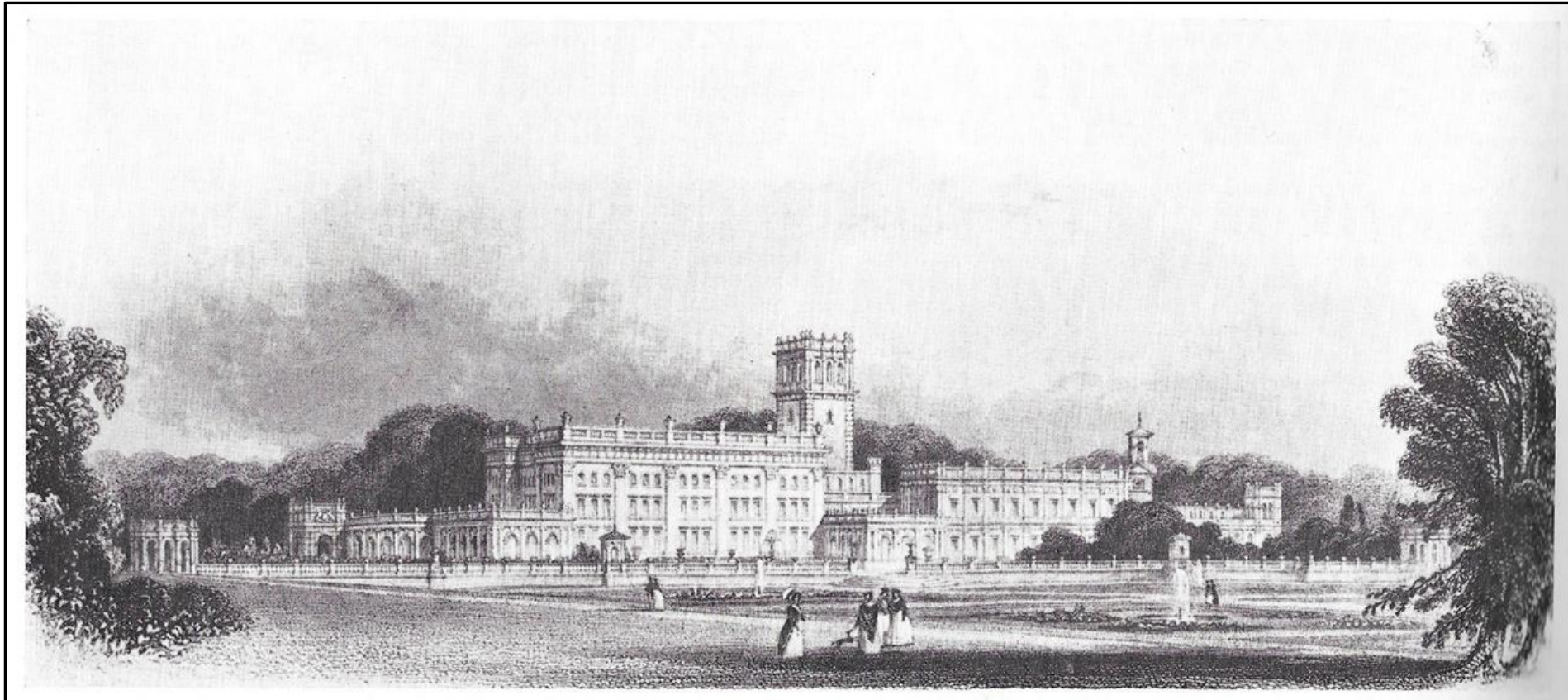


Trentham Architects - - The Men Behind the Bricks and Mortar

Charles Barry and his Grand Designs for Trentham



1833 – Trentham Hall before Barry arrives

This image depicts how Trentham Hall looked when the 1st Duke of Sutherland died.

Designed by Henry Holland and Lancelot Brown with later additions by Charles Heathcote Tatham, it would prove unsuitable for the incoming occupants.

With a growing family, the 2nd Duke and Duchess needed somewhere more convenient, but also fit for entertaining the expected VIPs and royalty.



1833 – the new occupants take stock



Only weeks after the death of his father,
the 2nd Duke of Sutherland
and the Duchess Harriet engaged
the renowned architect Charles Barry



to produce plans for an extensive remodelling programme
for the house and the construction of new gardens

1833 – enter Charles Barry

The following images demonstrate Barry's vision, skills and artistry in the transformation of Trentham Hall from "***a great, dull, flat place, with its immense mansion, as tame and spiritless as the ground on which it stands***" into a ducal palace.

J. C. Loudon, Landscape Architect

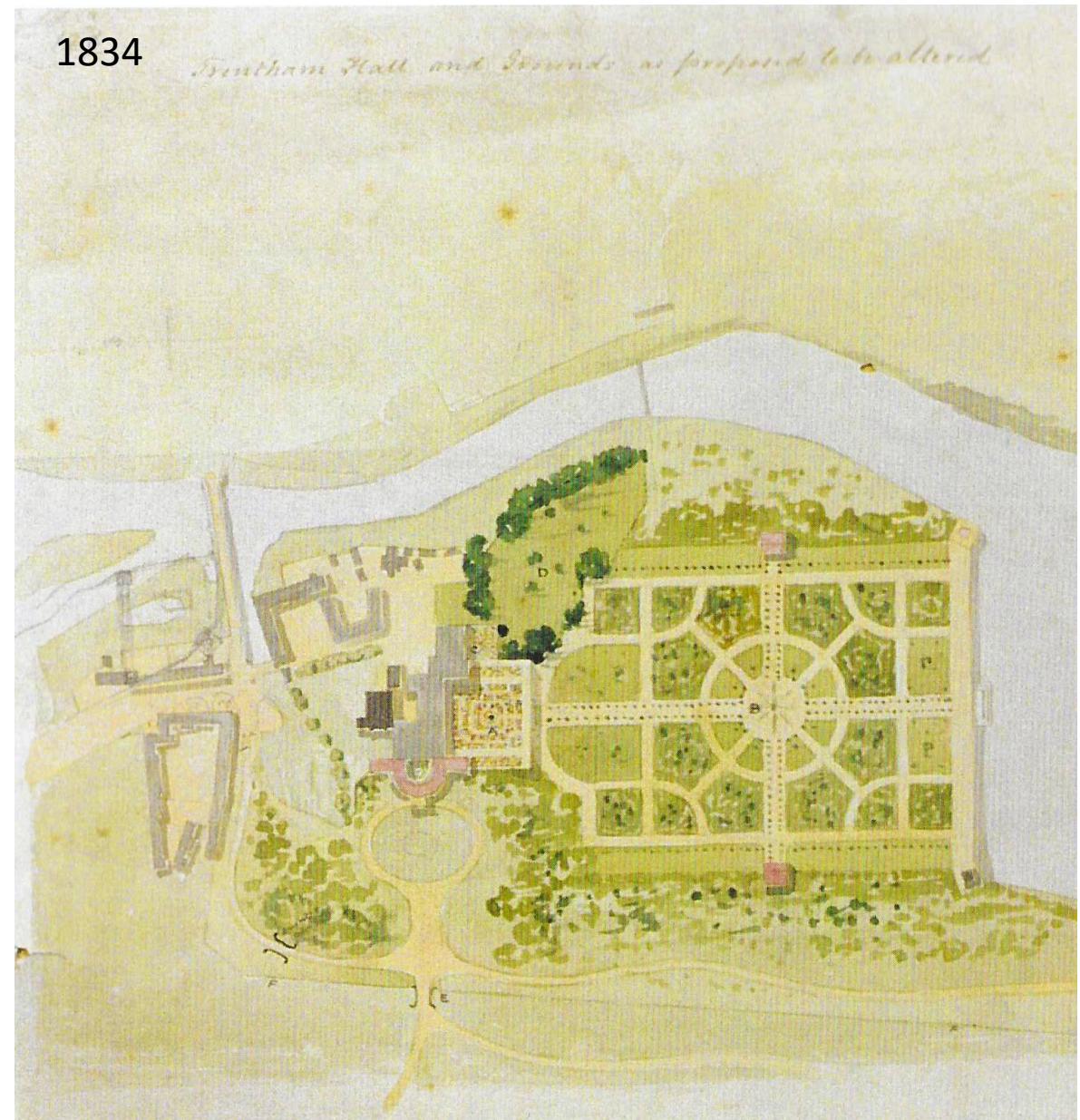


Charles Barry 1838 aged 43 by John Hayter

Barry's first plans



1833 First rough sketch of hall and surrounding grounds



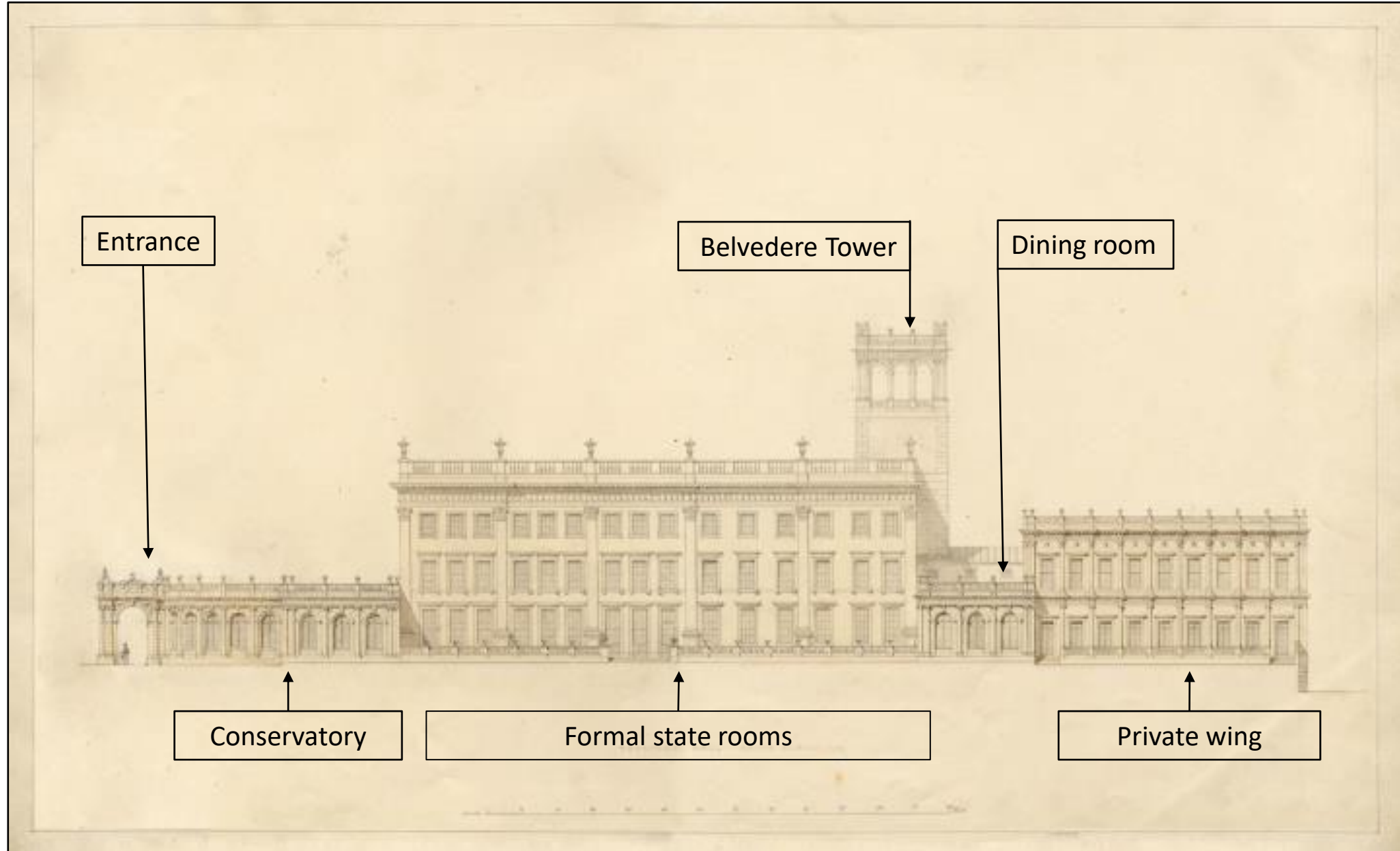
1834 Plans for alteration of hall and grounds

‘Trentham Hall – the ground plan as proposed to be altered’

[illegible]

South elevation –the drawing

Barry's plan of south elevation from 1834 presentation album



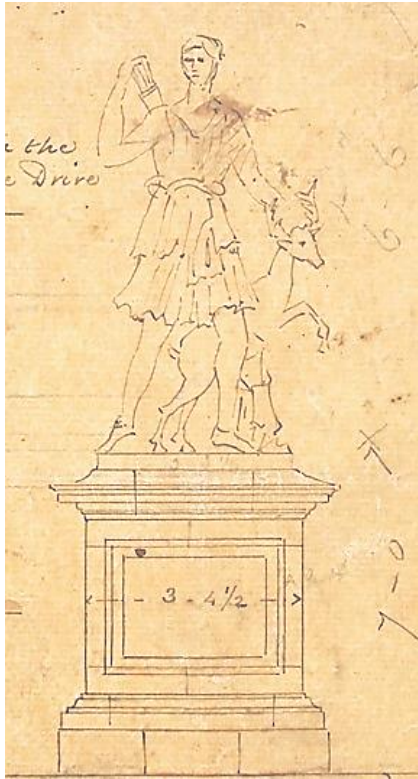
South elevation – the result

September 1846 –
First “official” image of
completed hall and gardens
by F W Hulme

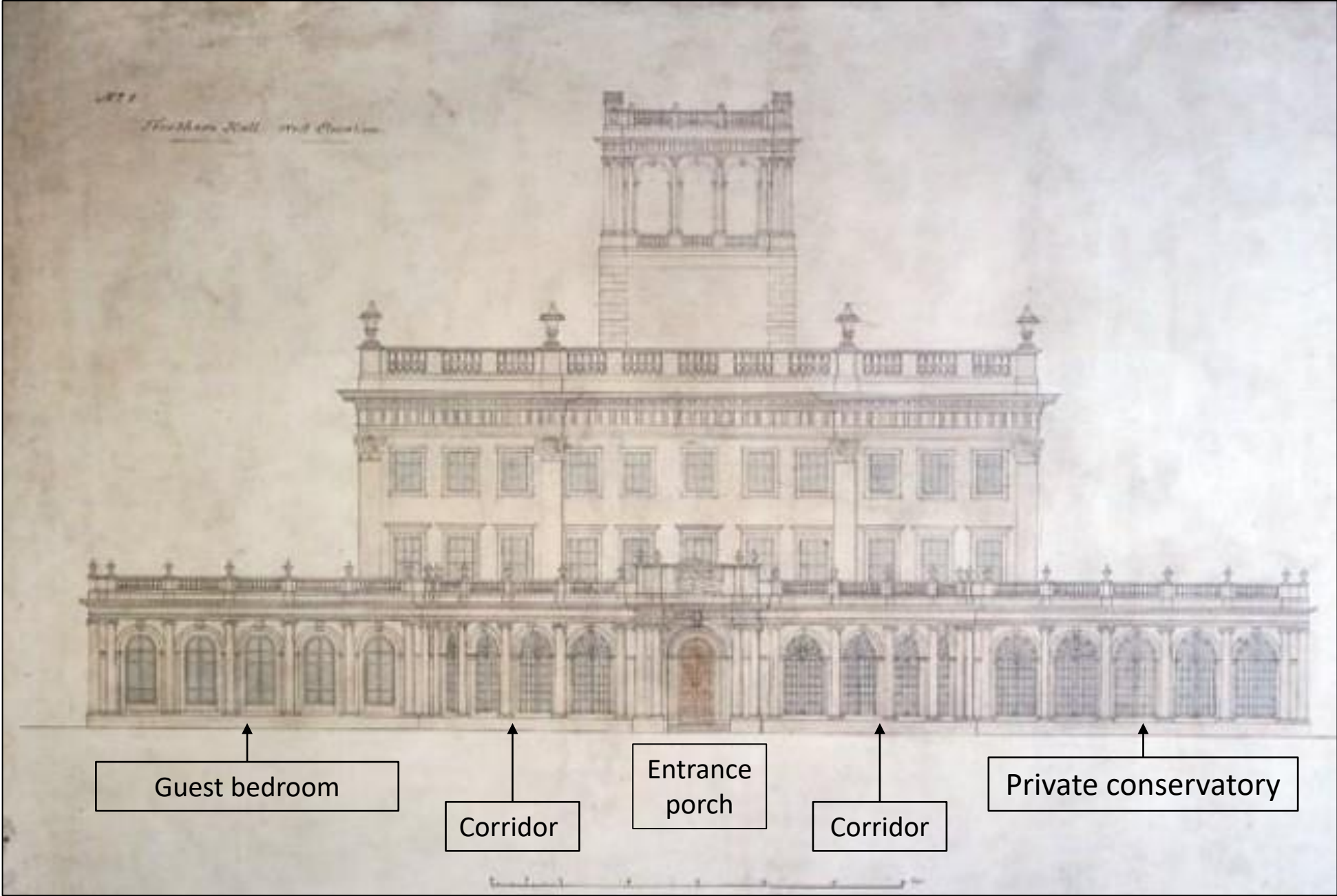


West elevation – the drawing

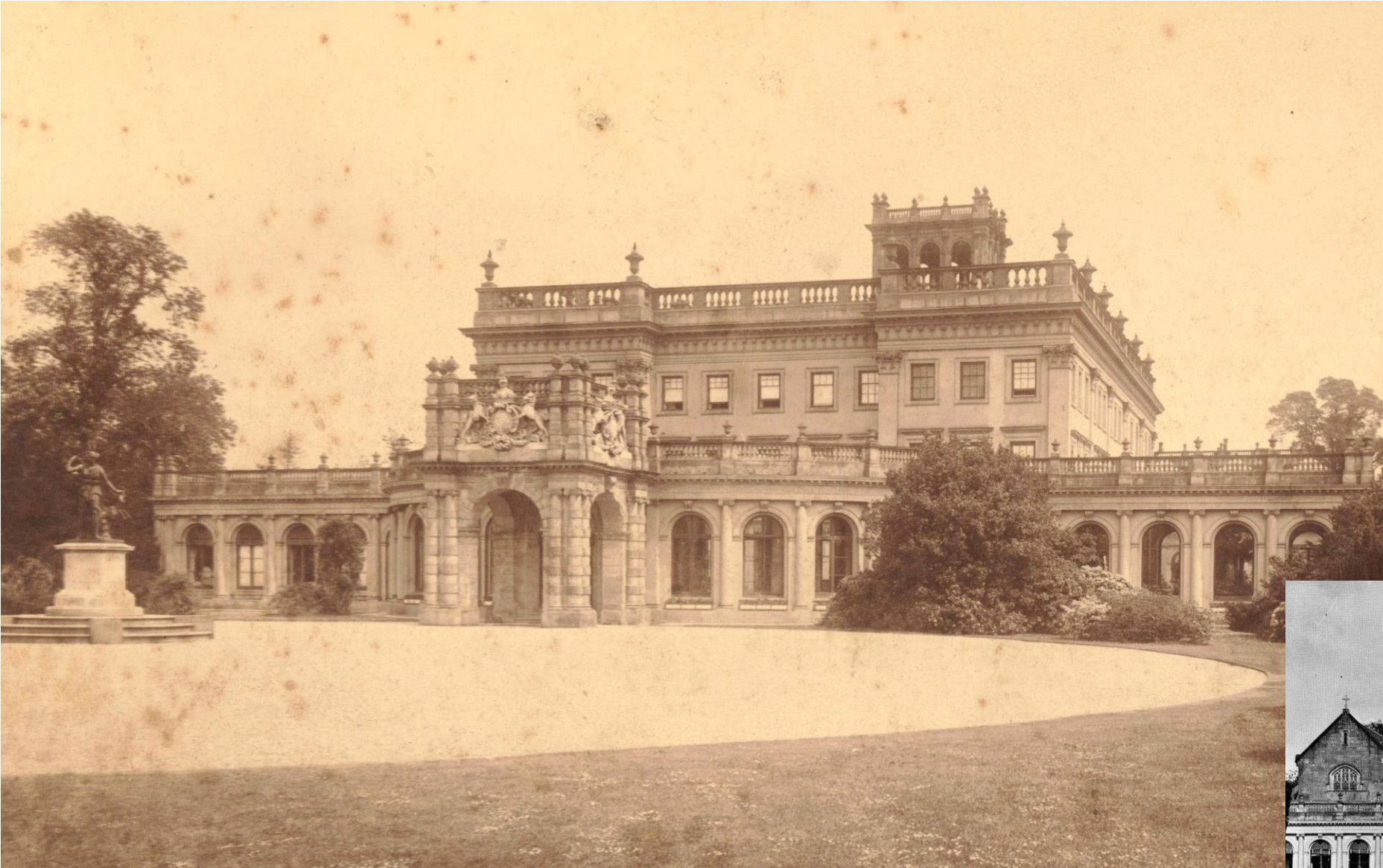
Plan for Hall's
west elevation
from 1834
presentation album



Diana statue detail
for entrance drive
and turning circle



West elevation - the result



c1880 Photograph of
west entrance
with porte-cochère

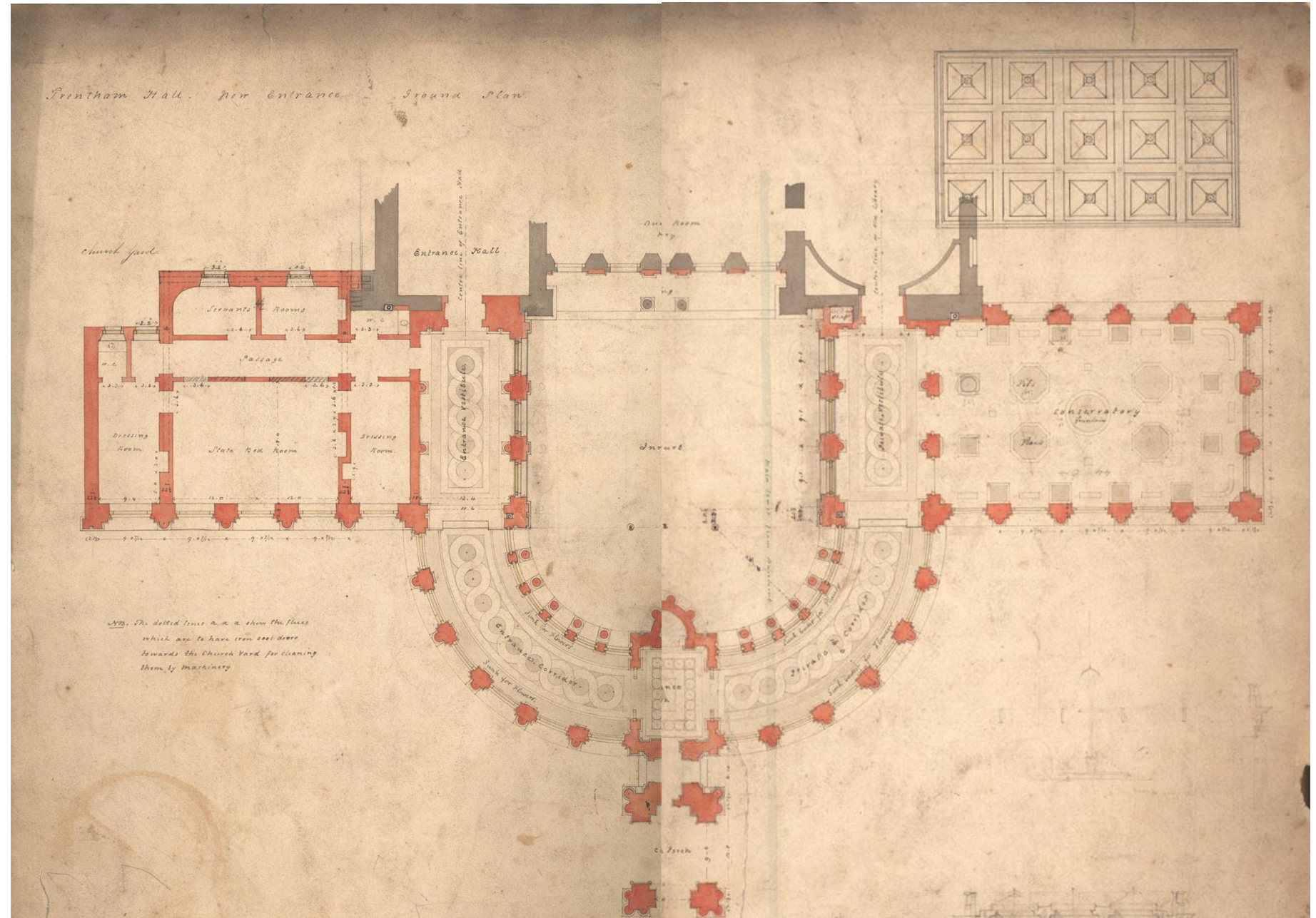
Entrance with statue of
Diana and gate lodges



New Entrance – Ground Plan

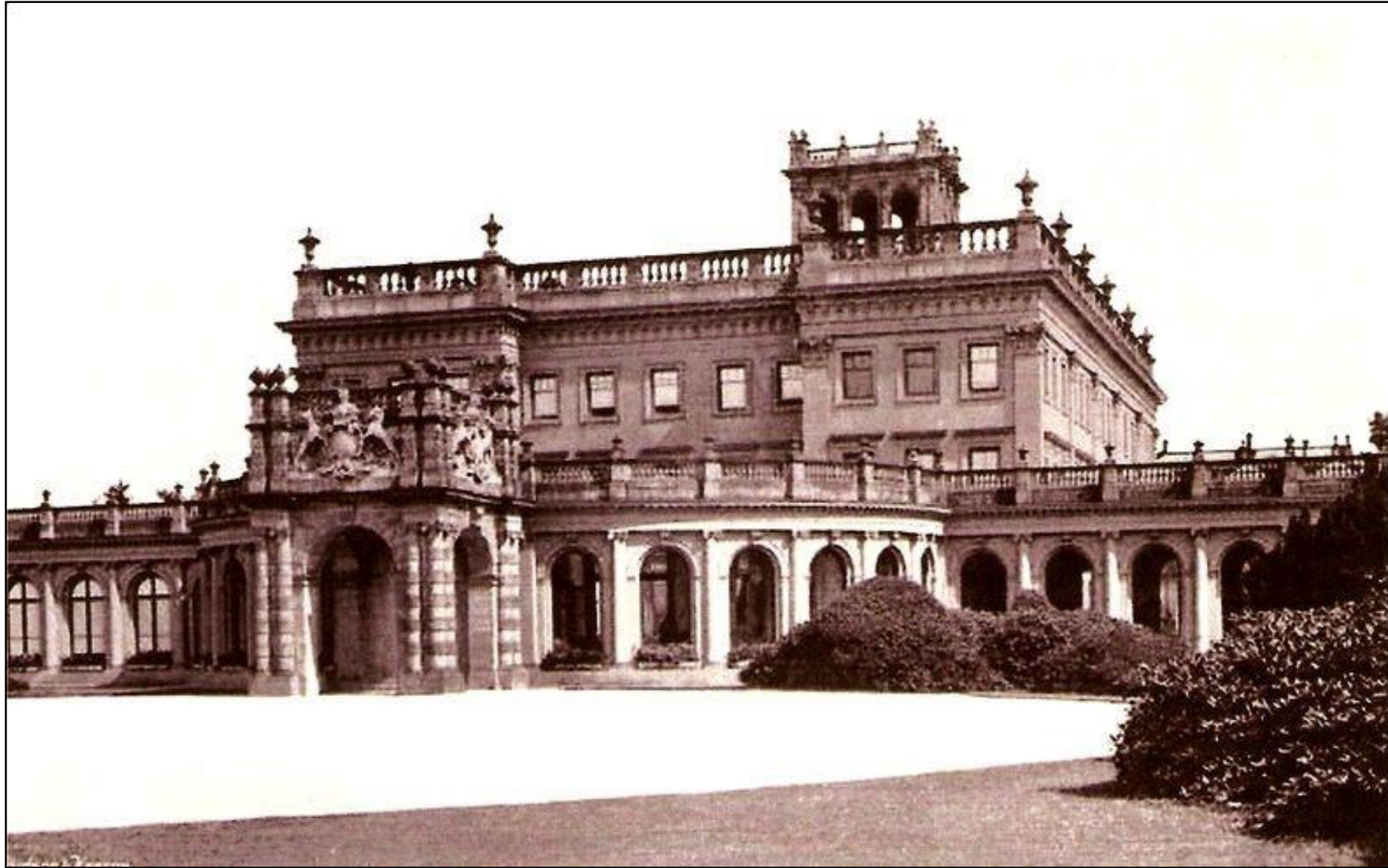
Plan showing the new grand west entrance to the hall and how it fitted with the existing building.

Circular corridors led to a private conservatory on the right, and a guest/state bedroom and the entrance hall on the left.



West entrance leading to the Hall's interior

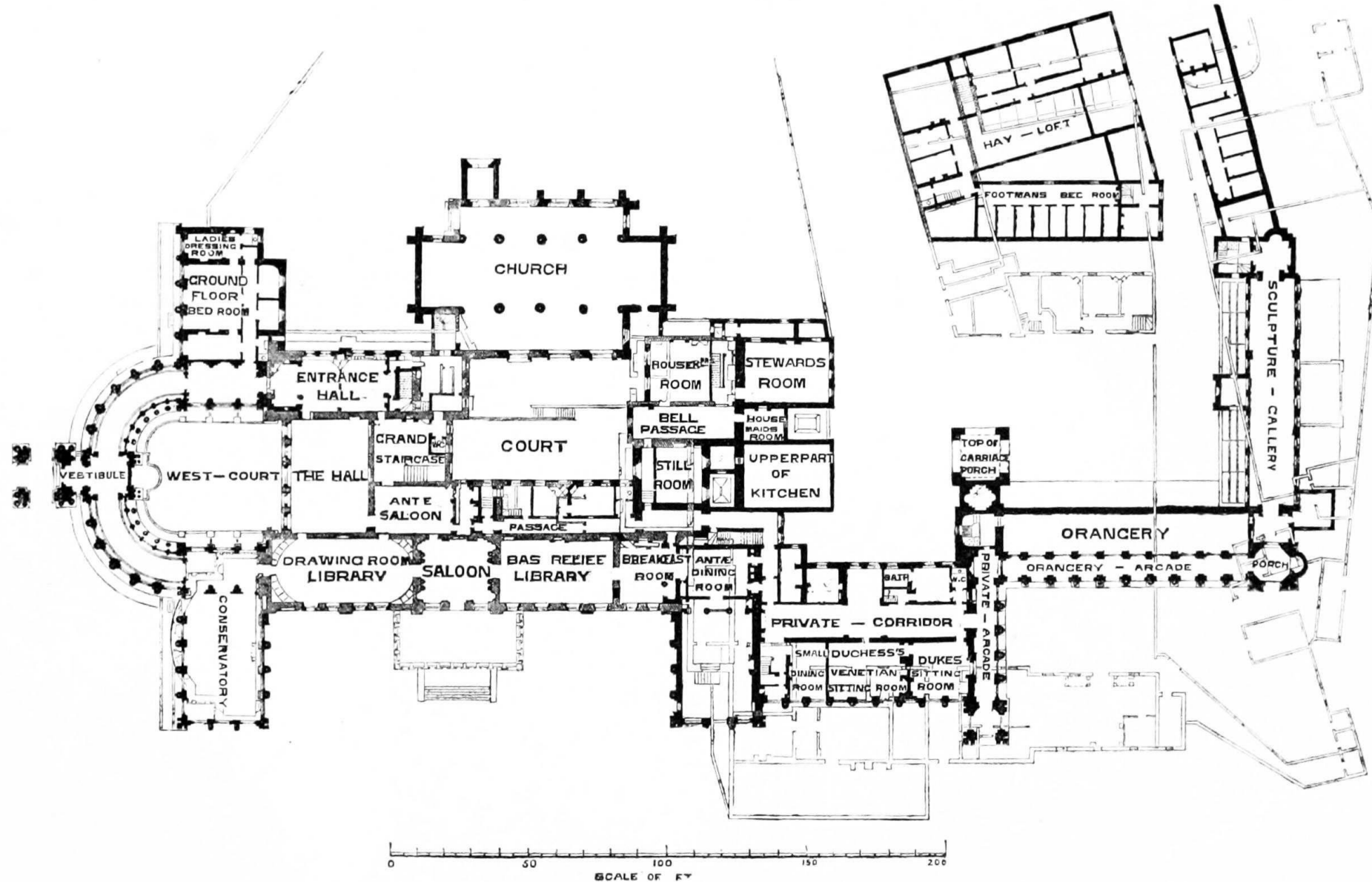
c1890 Closer view of the porte-cochère with its Sutherland coat of arms and the semi-circular entrance corridors.



The Hall – reworked plan of the interior

Plan of the principal/ground floor with alterations, improvements and additional rooms and buildings.

The dark line indicates the additions and alterations



The Hall interior views

Very few images have been
discovered of the interior of
Trentham Hall
These are rare examples.



The private conservatory

Statues in private conservatory



Library

The bas relief library taken
before auction of books,
1906

There are some designs
for plasterwork among
the Barry drawings, as below



Library

1906 photo of the Hall's
drawing room library taken
before auction of books



Billiard Room

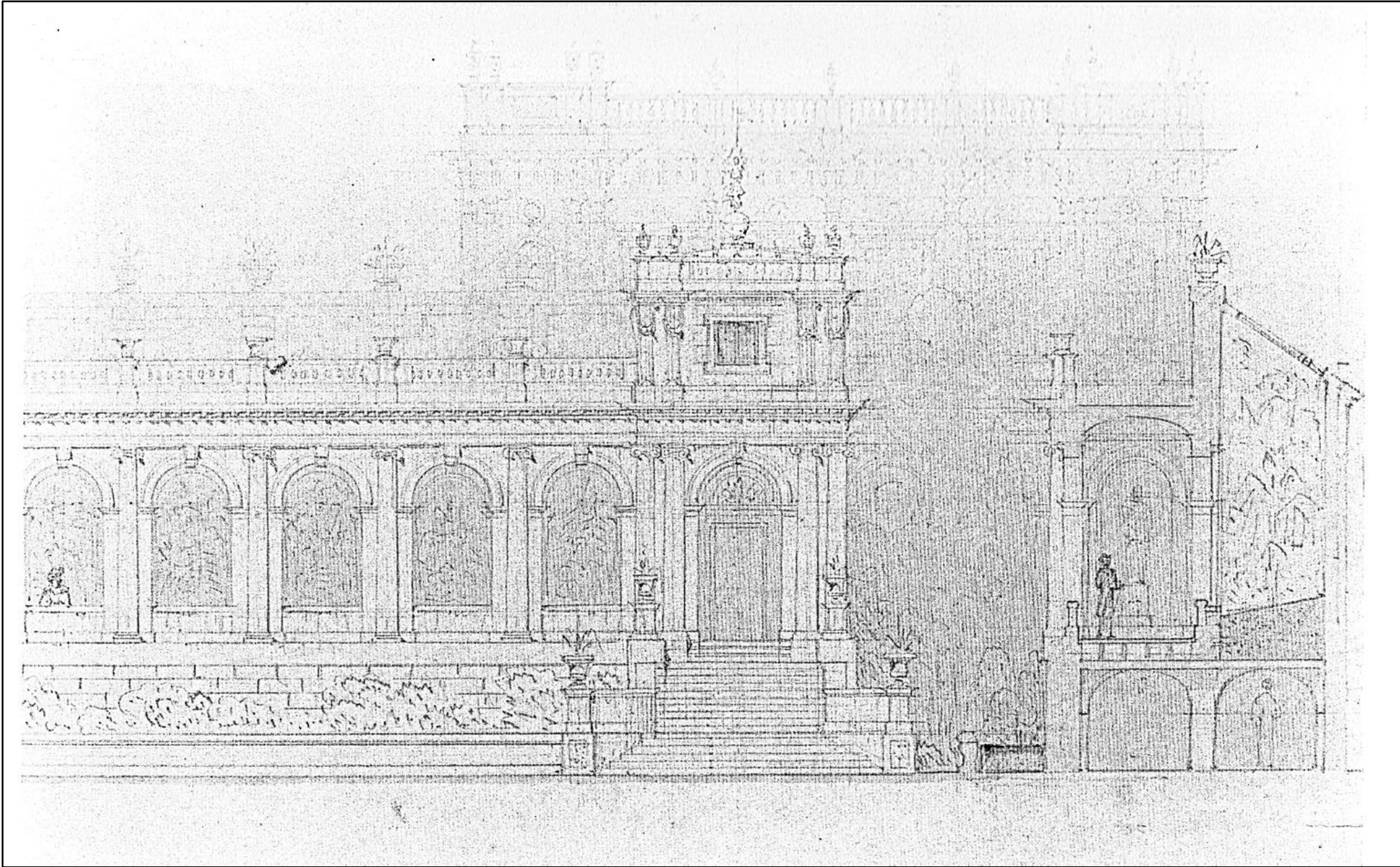
The billiard room,
originally the great hall
in the previous building.

Photo may have been taken
before an auction or bazaar



Extension to the main hall - The Orangery

1834 Early scheme
for the orangery



The Orangery – the result

Postcard view of the private quarters and orangery. c1900

In addition to the buildings, the decorative urns above parapet and on the terrace plus the fountain were all designed by Barry.

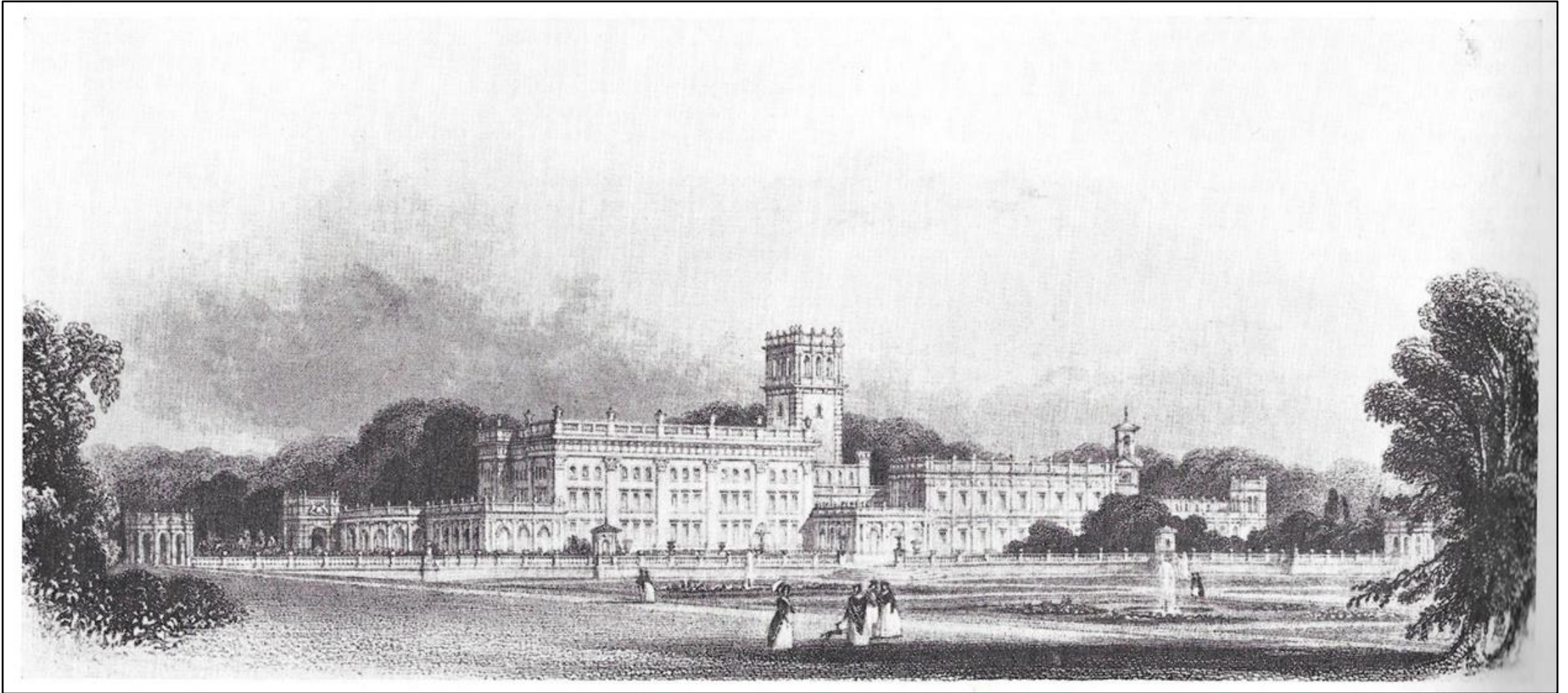


Extension to the main hall – the architect's artistic impression

Watercolour, attributed to Charles Barry,
of the orangery, the private quarters,
including the Duke's arcade and
belvedere tower



The architect's artistic impression of Trentham Hall



This distinctive image showing the full run of the Hall's buildings is attributed to Barry. He used it for a time as his official letterhead

The Gardens

An aerial photograph of the Palace of Versailles gardens, showing the symmetrical layout with the central axis, the Grand Canal, and the various terraces and gardens. The image is in black and white, emphasizing the geometric patterns of the landscape.

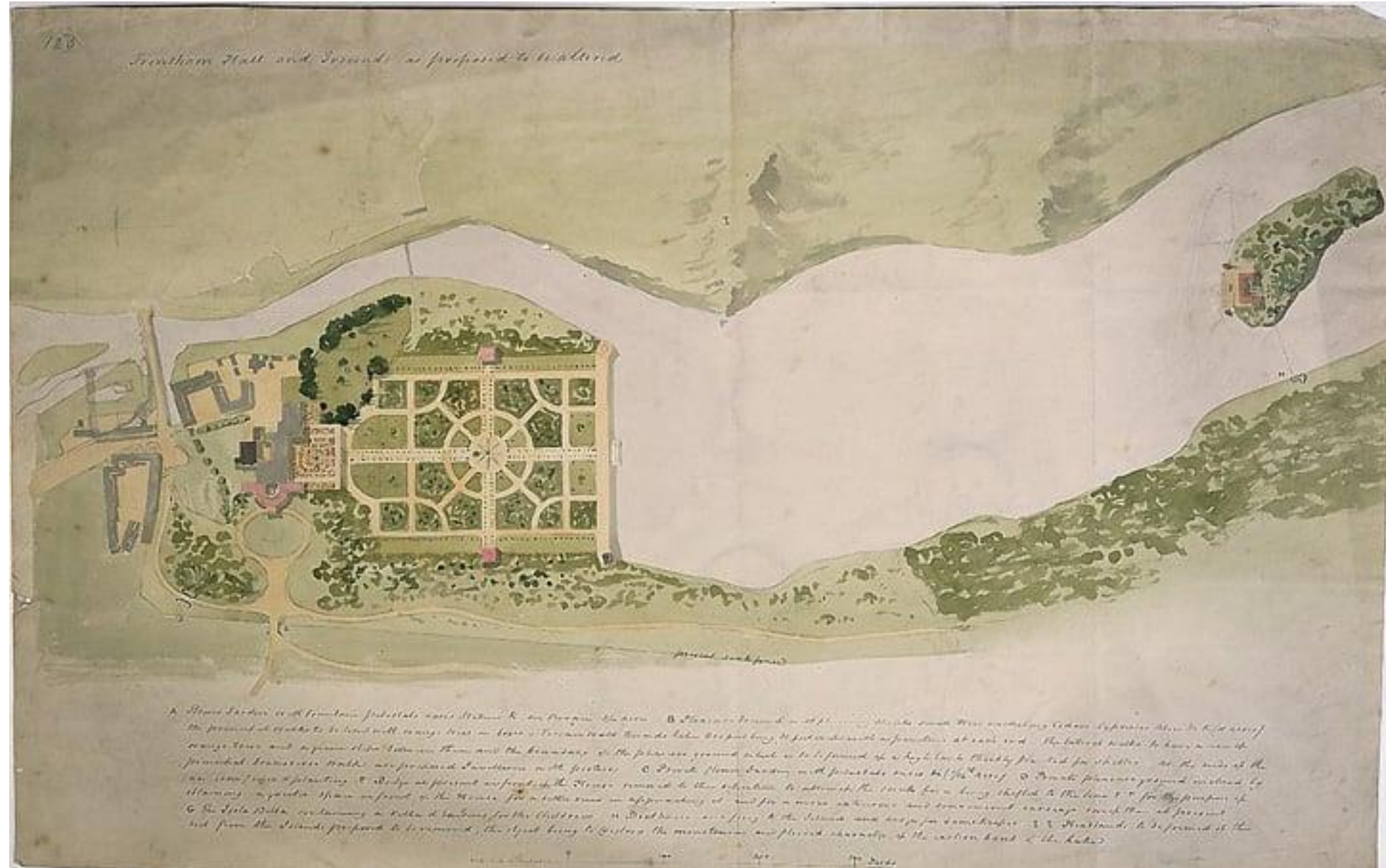
The gardens merit separate mention as Charles Barry managed to turn what had been a flat and featureless area in front of the hall into three garden terraces:

- * The Terrace Garden**
- * The Parterre or Upper Flower Garden**
- * The Italian Gardens or Lower Flower Garden**

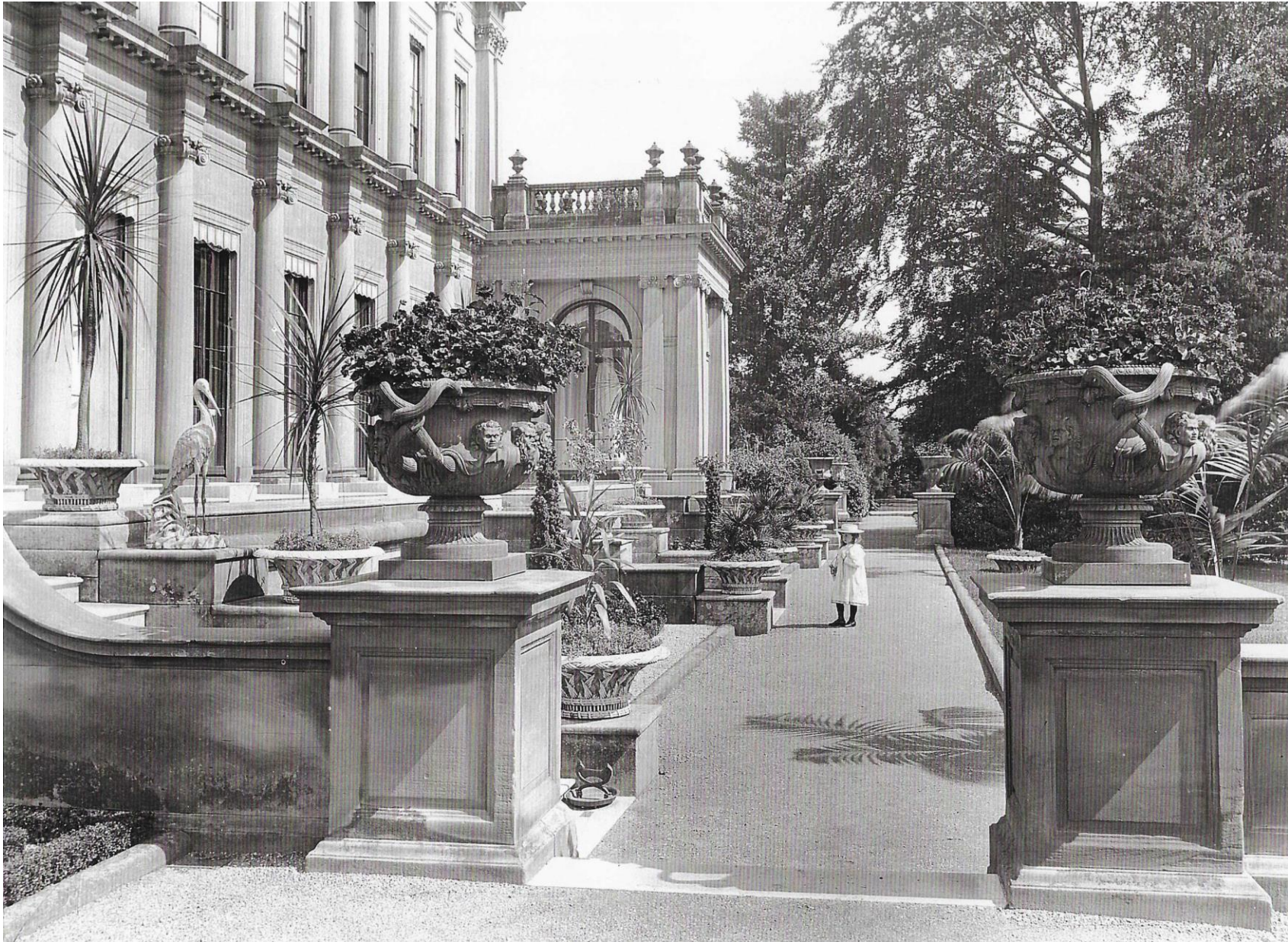
Initial concept for the gardens

This 1834 plan shows
Barry's idea for
transforming the gardens
and lake was well
advanced. The Italianate
design is already evident.

Although his vision of an *Isola Bella* in the lake with a children's cottage was not realised.

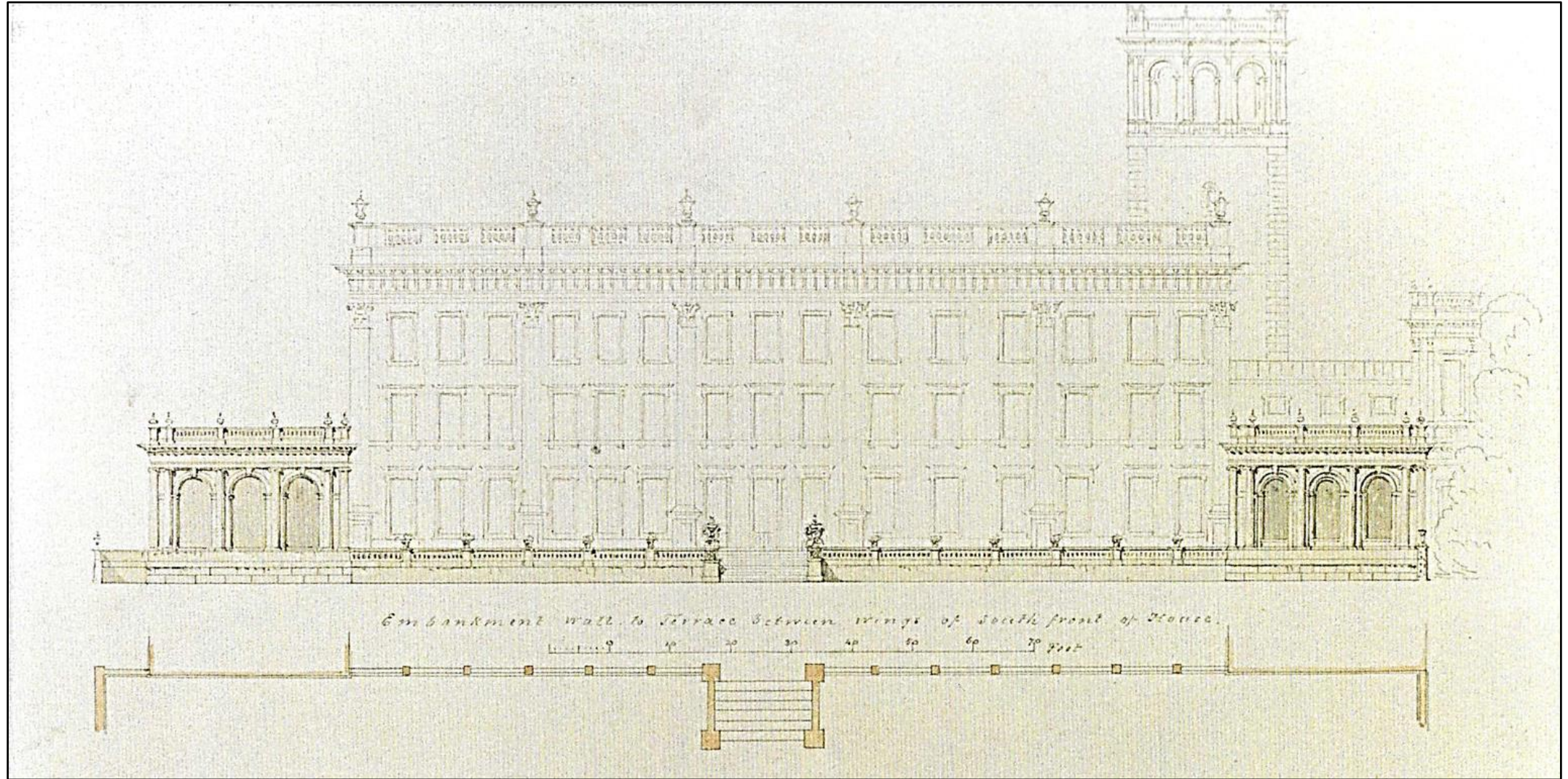


The Terrace



C 1900 view along the Terrace from Country Life article

The Embankment



Embankment wall to terrace with pavilions

The Parterre



THE PARTERRE, TRENTHAM HALL GARDENS.
THE SEAT OF HIS GRACE THE DUKE OF SUTHERLAND, K.G.

The Parterre from *The Gardens of England* by Edward Adveno Brooke 1856

The Parterre



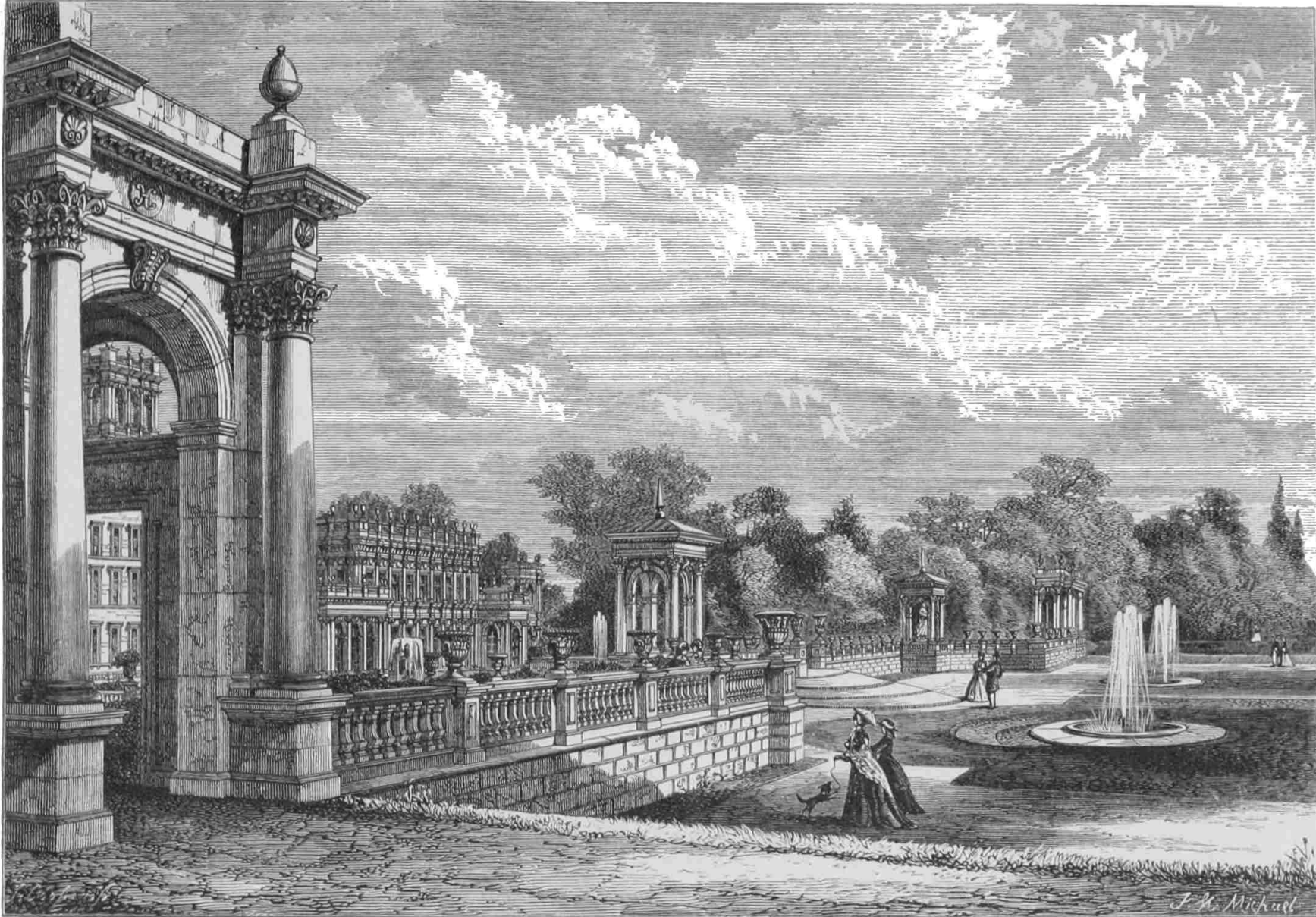
Curved steps leading to the parterre with loggias and pavilions
From *The Gardens of England* by Edward Adveno Brooke 1856

The Parterre



C 1890 view from terrace, through the parterre. As well as the layout of the Italian style gardens, all the balustrades, pavilions, statuary, urns and fountains were designed by Barry

The Parterre and Italian Gardens



1850s print showing upper terrace and pavilions - Project Gutenberg

The Parterre and Italian Gardens

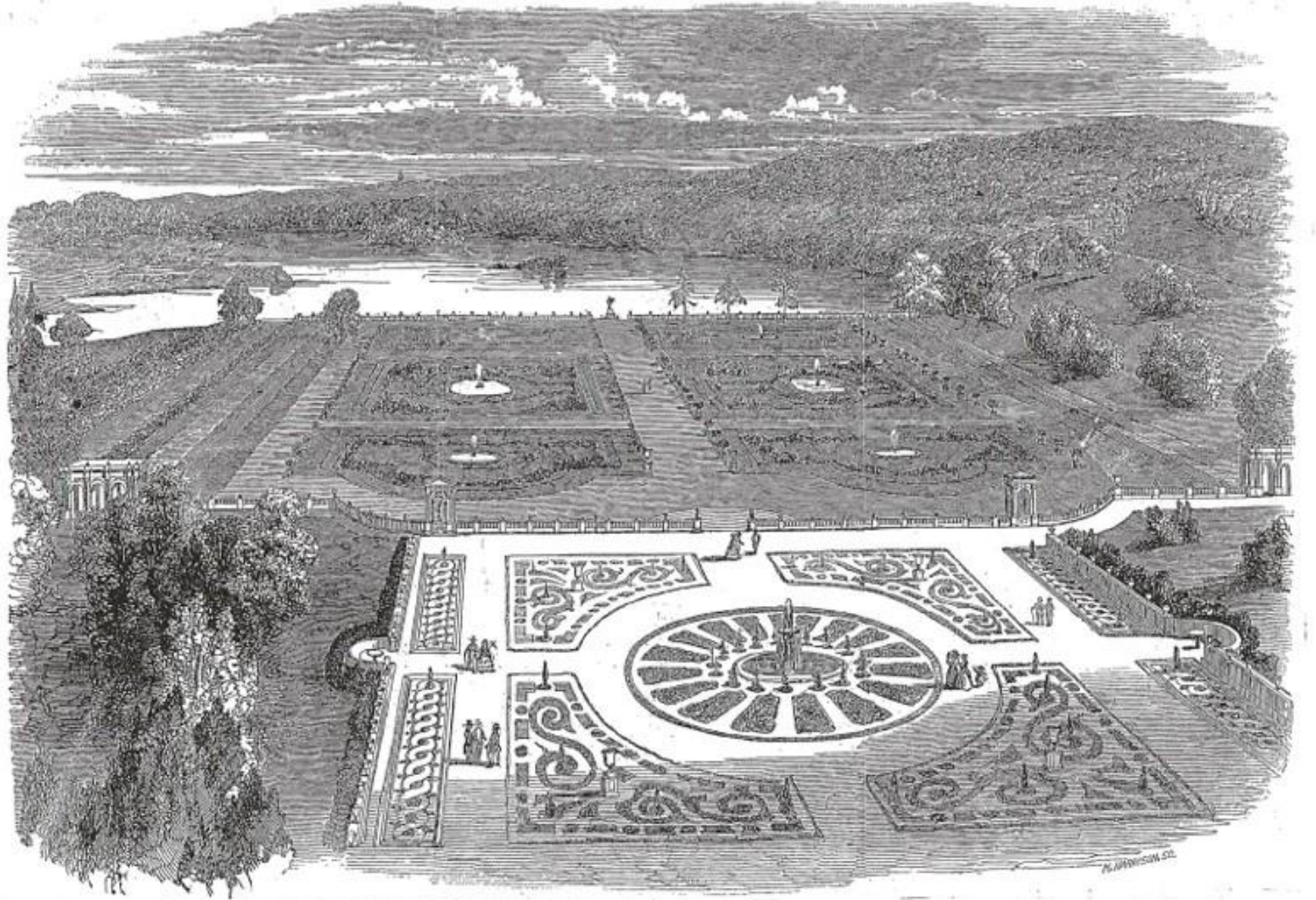


C1898 similar photographic view with ramshead urn in the foreground

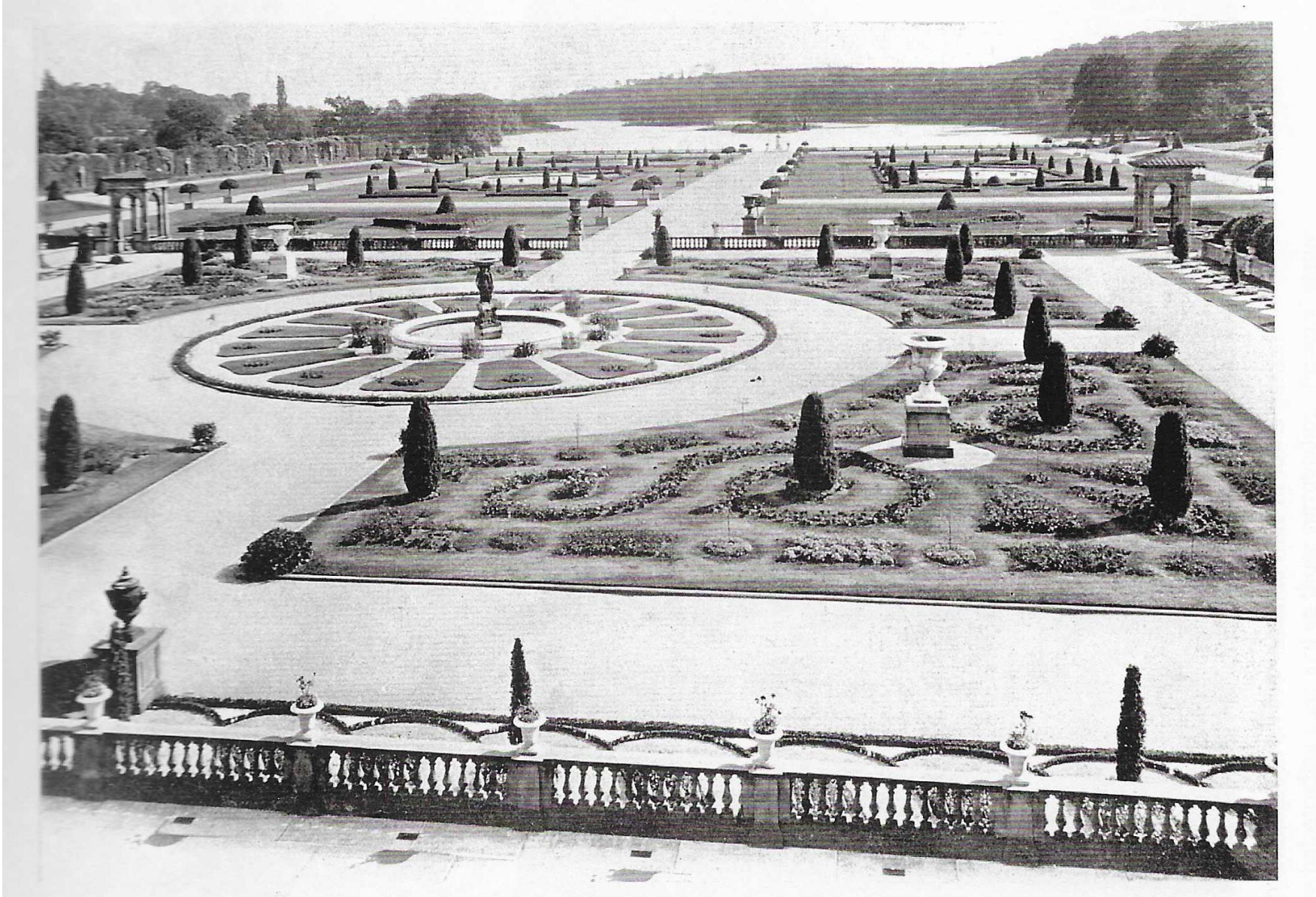
The Parterre and Italian Gardens

1847 illustration of the parterre and the Italian gardens as depicted in the Illustrated London News.

The distinctive S for Sutherland can be seen in the decorative pattern of the beds.

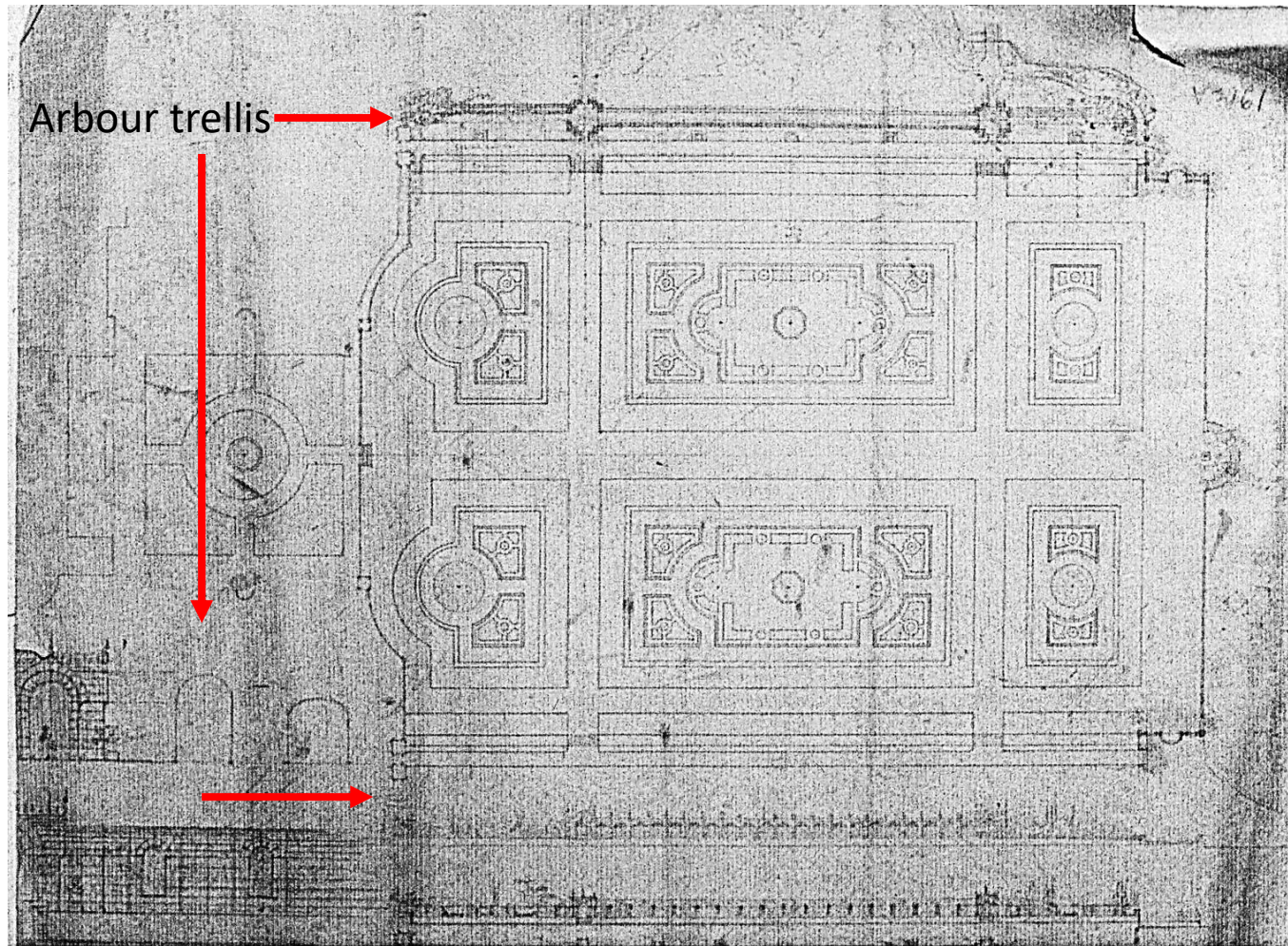


The Parterre and Italian Gardens



c1900 view from first floor of the hall to the parterre and Italian gardens and lake

Italian gardens and arbour trellis



Barry's plan for the lower garden with details for the arbour trellis at the bottom of the sheet



View along trellis with ribbon planting
From *The Gardens of England* by Edward Adveno Brooke
1856



View inside trellis no date

Italian gardens and arbour trellis

Barry designed the layout of the Italian gardens, the arbour trellis and architectural features but the planting scheme was largely planned and directed by the head gardener, George Fleming and possibly the landscape architect William Andrews Nesfield.

Fleming was responsible for laying out the flower beds on the upper terrace, construction and planting of the arbour trellis and the distinctive ribbon planting alongside the trellis.

The gardens attracted much interest from gardening journals and head gardeners from other country houses.



Designs for service buildings

Barry also designed or remodelled buildings for working parts of the estate and extended the Italianate designs.

Many of these buildings have survived, although most are in poor condition and some have been redeveloped for residential occupation.

KEY

Hall

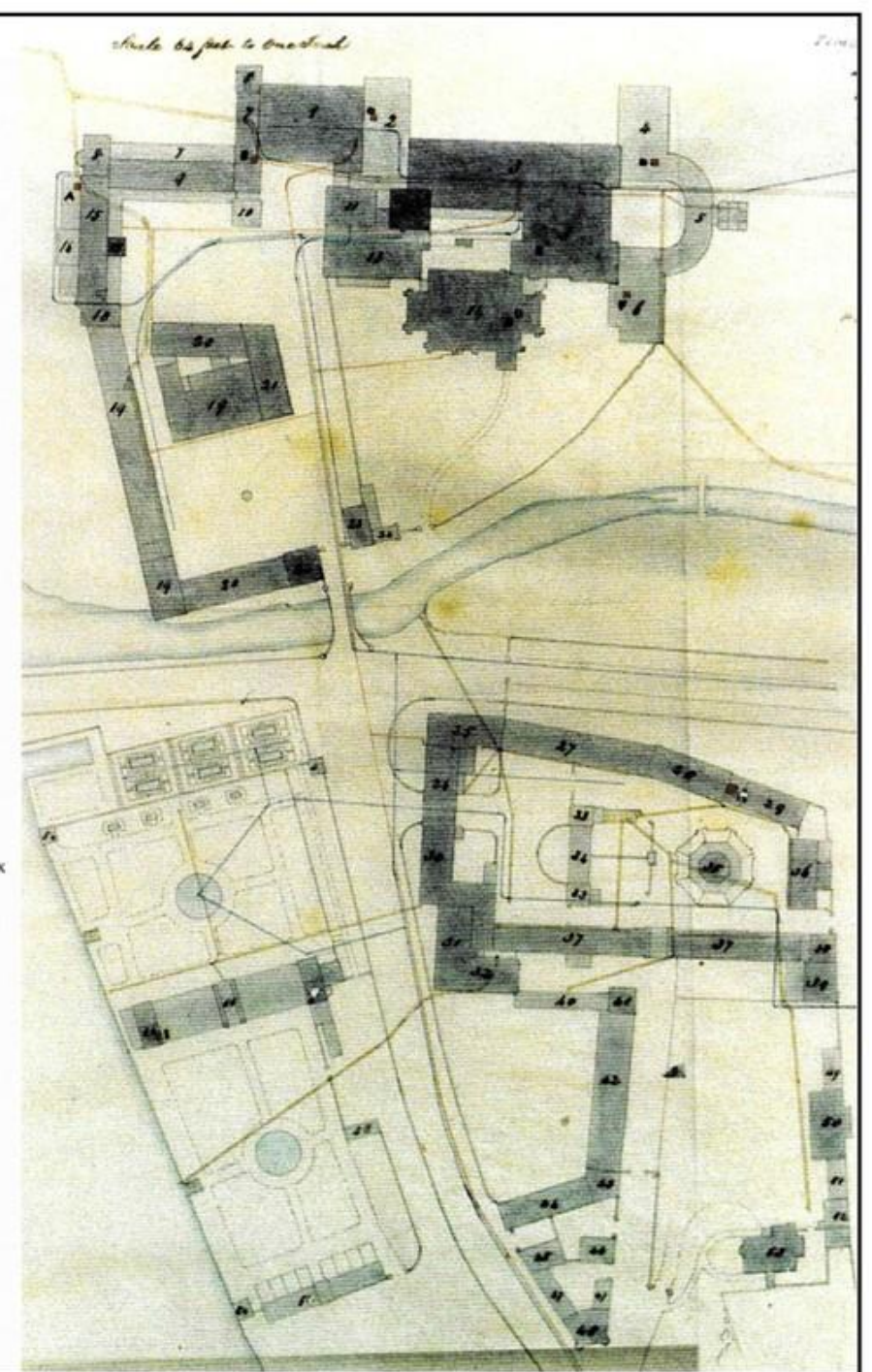
- 1 Private Wing
- 2 Dining Room
- 3 Body of House
- 4 Conservatory
- 5 Entrance Corridors
- 6 Ground Floor Rooms
- 7 Arcades
- 8 Pavilions
- 9 Orangery
- 10 North Entrance
- 11 Kitchen
- 12 Belvedere Tower
- 13 Servants Offices
- 14 Church
- 15 Gallery
- 16 Dairy
- 17 Clock Tower
- 18 Staircase and storerooms
- 19 Stables
- 20 Coach Houses
- 21 Servants rooms
- 22 Office
- 23/24 Porters Lodge

Farmyard

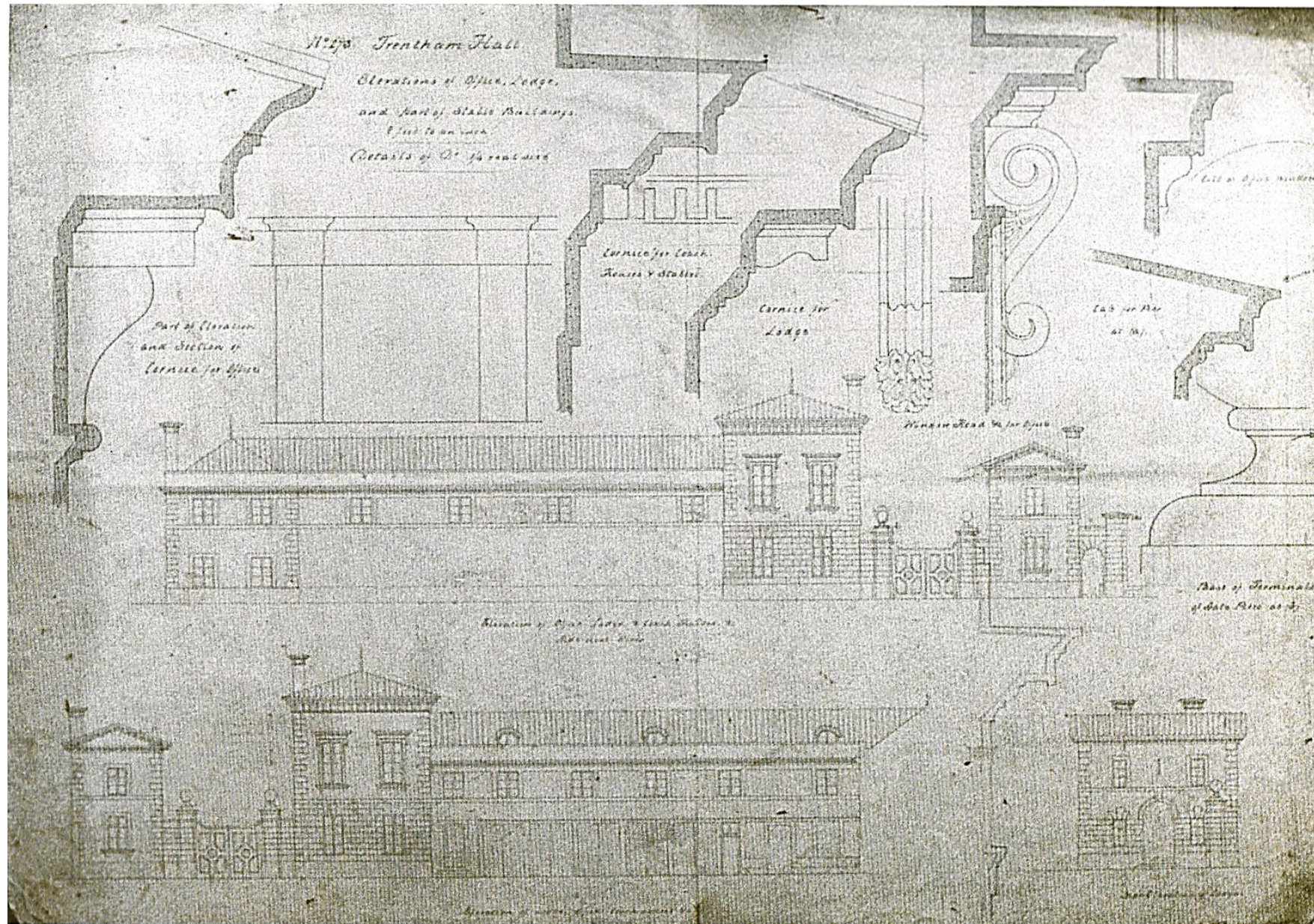
- 25 Bakehouse
- 26 Brewery
- 27 Malthouse
- 28 Stable
- 29 Sheds
- 30 Steward's House
- 31 Laundry
- 32 Washhouse
- 33 Bailiff's Office and Loose box
- 34 Open sheds
- 35 Piggery
- 36 Cattle shed
- 37 Cow houses
- 38 Stable
- 39 Slaughter house
- 40 Calf shed
- 41 Old Pigeon tower
- 42 Cart shed
- 43 Fire engine house
- 44 Post horse stable
- 45 Store rooms
- 46 Stable
- 47 Open sheds
- 48 Blacksmith's shop

Timber Yard

- 49 Painter's shop
- 50 Carpenter's shop
- 51 Storeroom
- 52 Office and Brewhouse
- 53 Surveyor's house



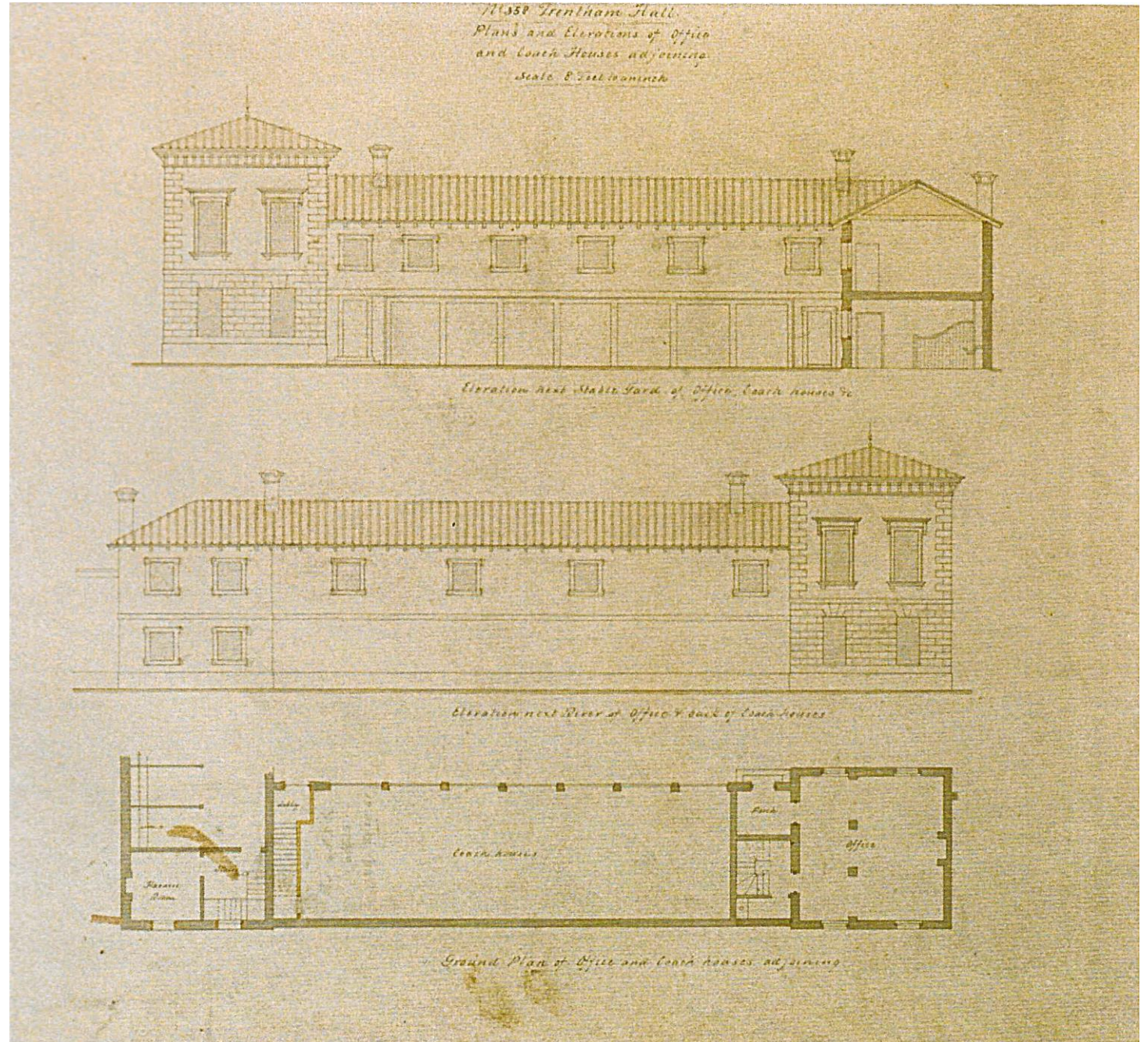
Service Yard – exterior and interior elevations



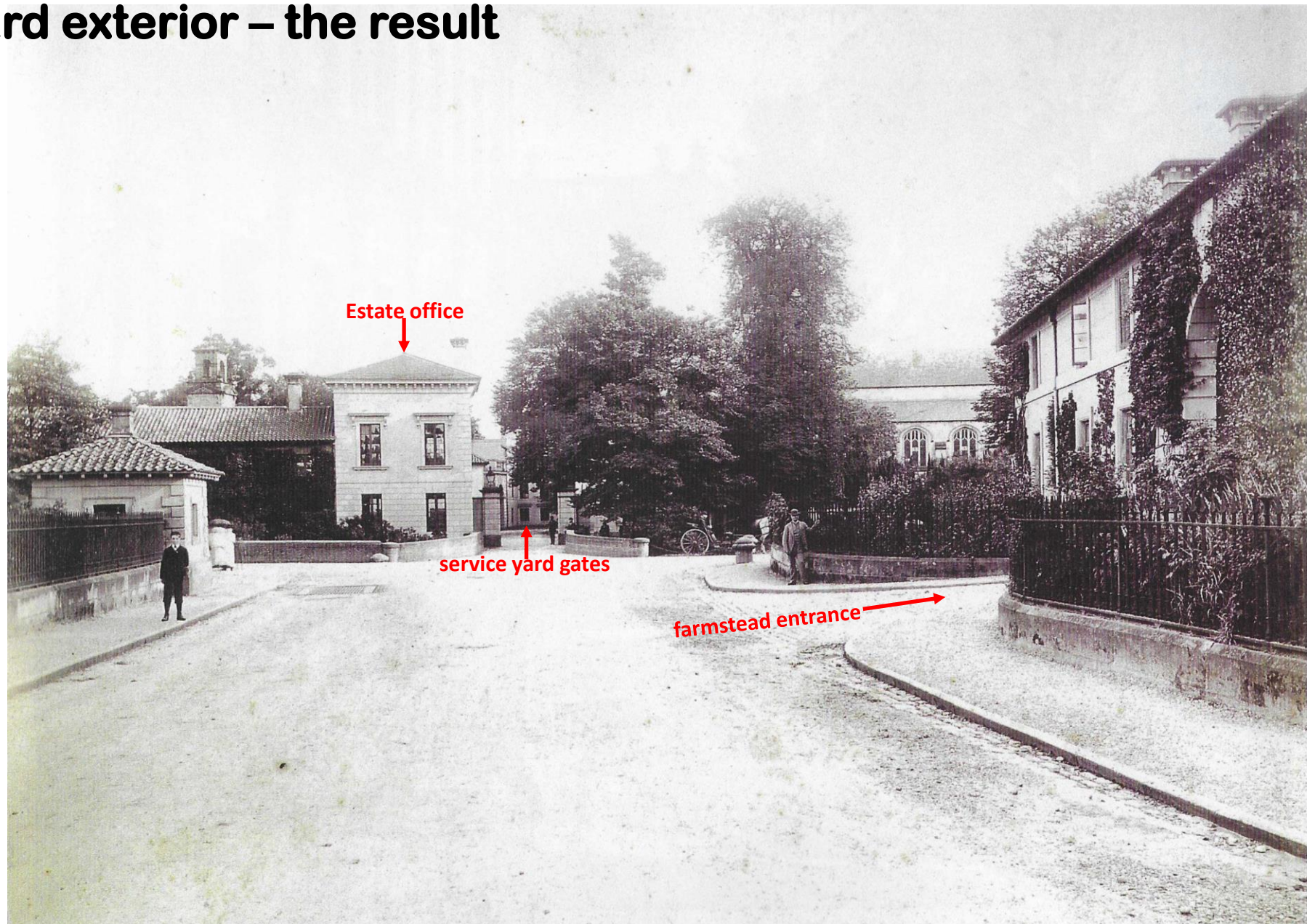
1838 – Barry's plan for the service yard showing lodge, gates, offices and coach house

Service Buildings – stable yard

1840 revised plan for north side of service yard, showing the estate office and coach house, with front and rear elevations

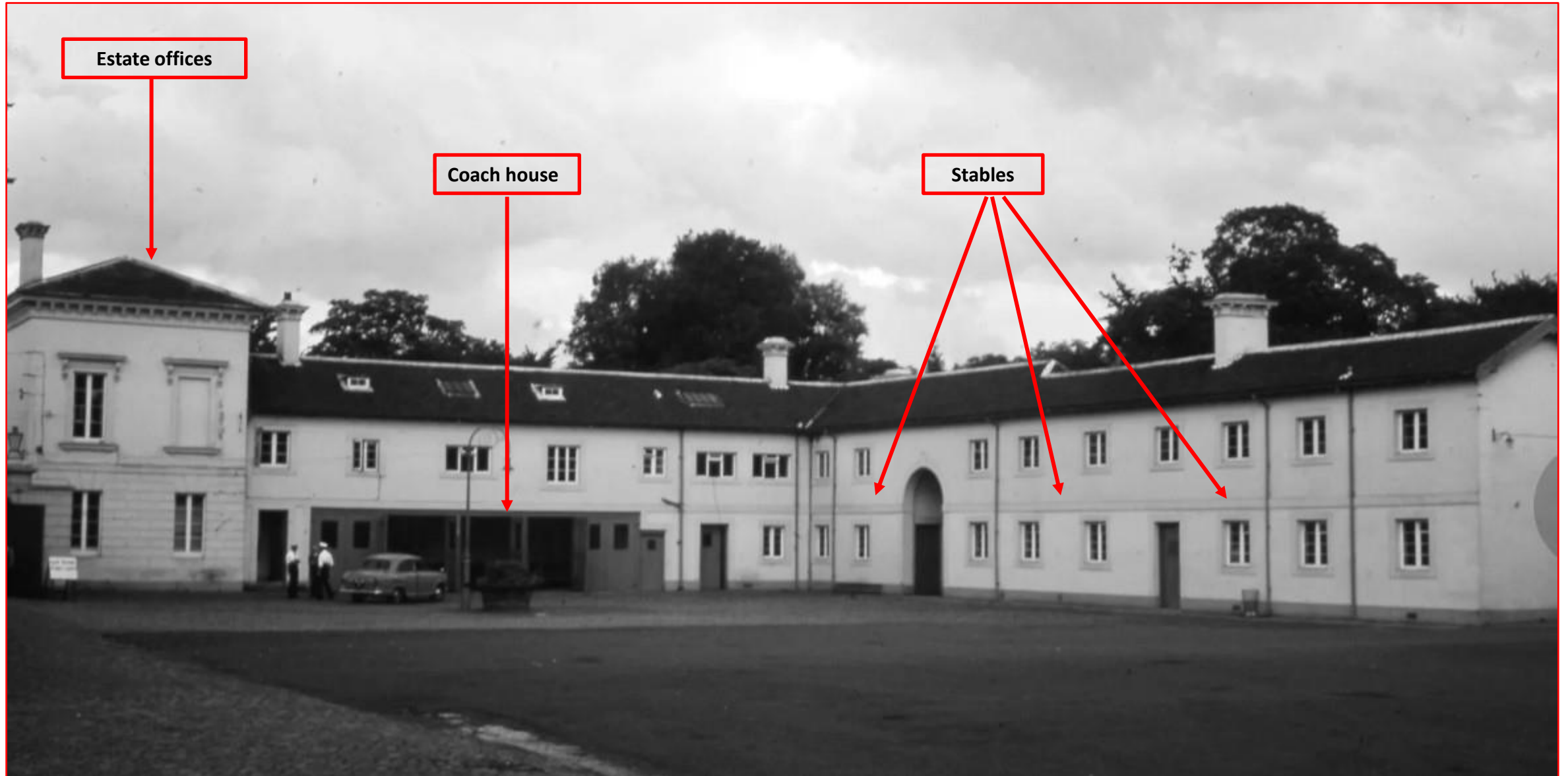


Service Yard exterior – the result



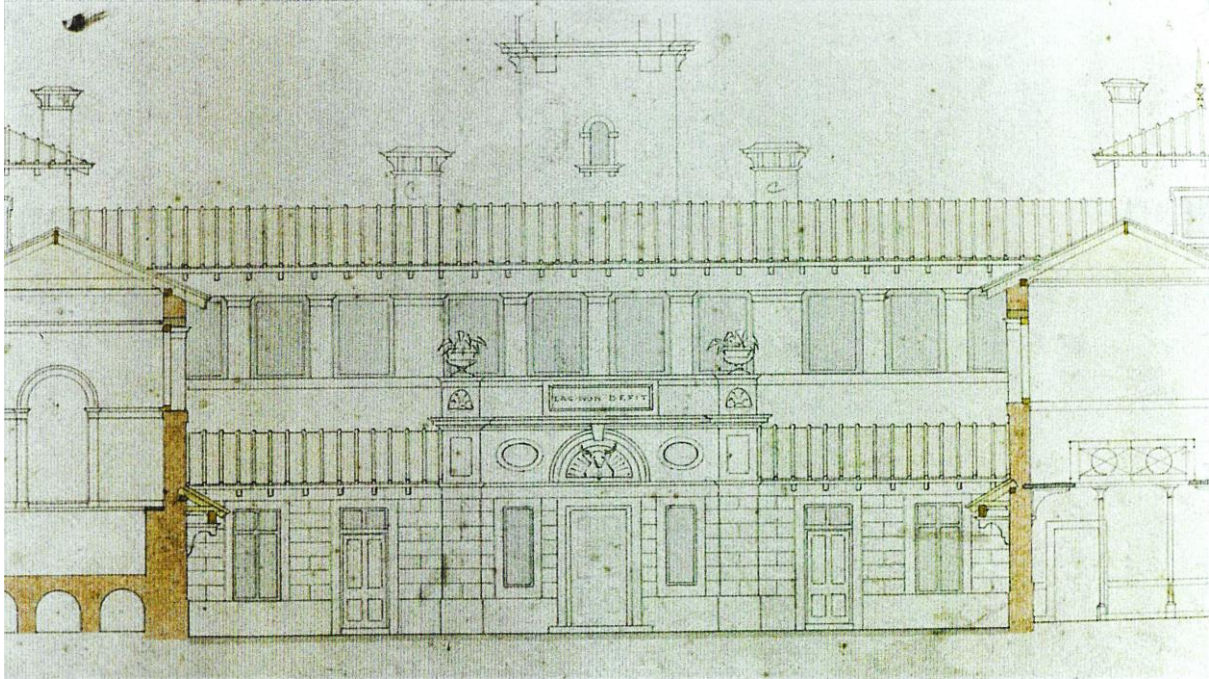
C1900 looking towards the service yard gates with the office on left and church on right and farmstead entrance in foreground

Service Yard interior – the results



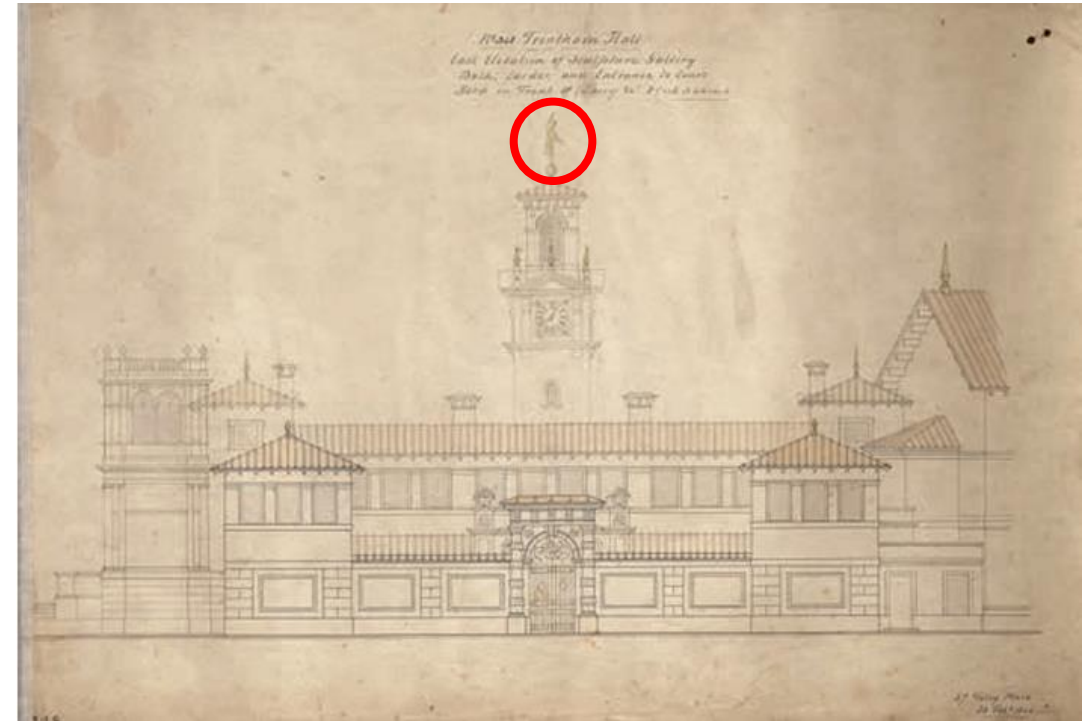
1964 Bert Bentley photo of the service yard, showing left to right: estate office, coach house and stables

Service Yard – Rear exterior view with dairy



Rear of service yard showing elevation with dairy in the centre with inscription
LAC NON DEFIT [Milk does not fail]

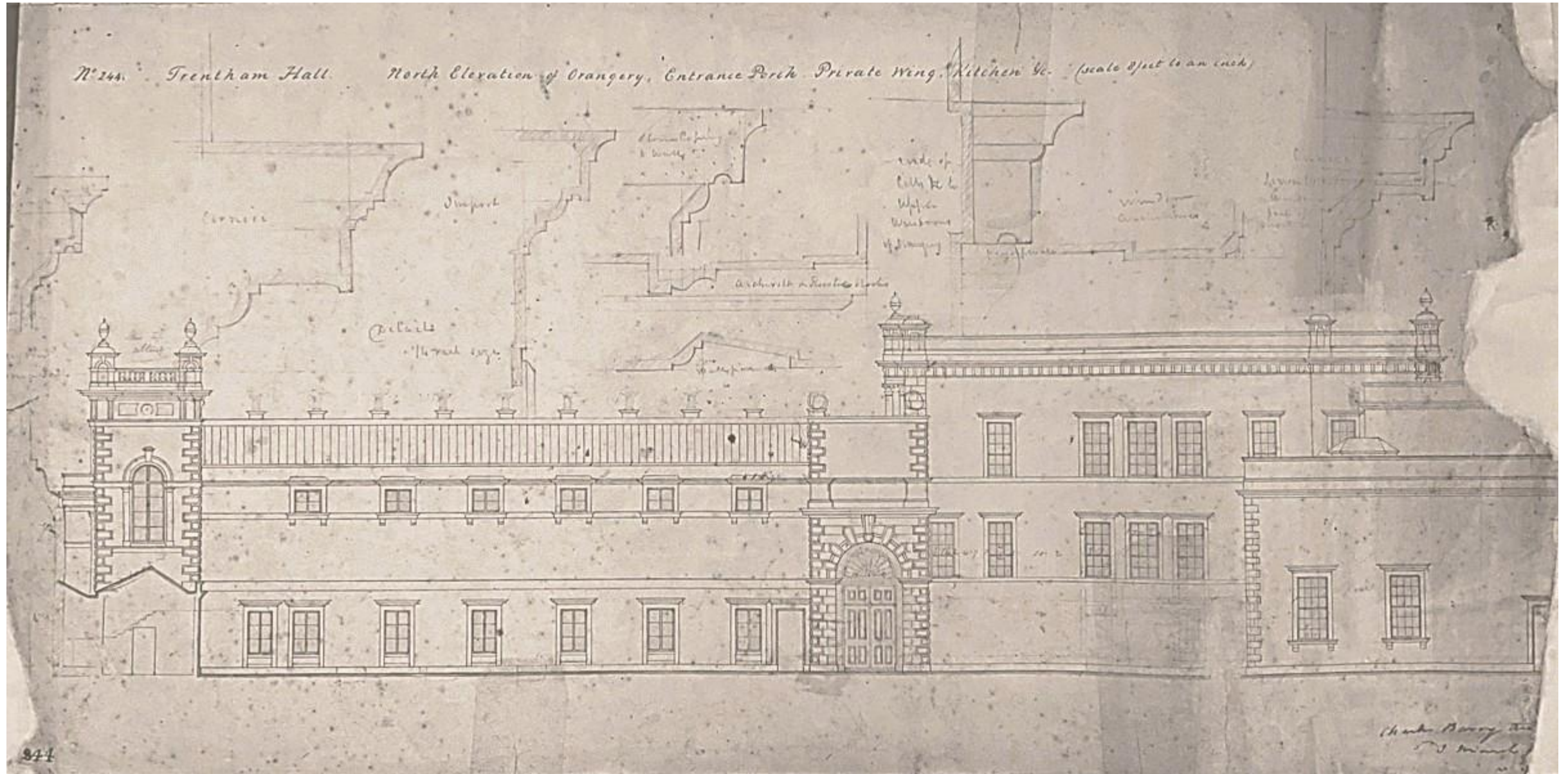
2025 image of the rear of the courtyard, with the dairy entrance in the centre



An earlier version showing the dairy, the sculpture gallery above and the clock tower to the rear.

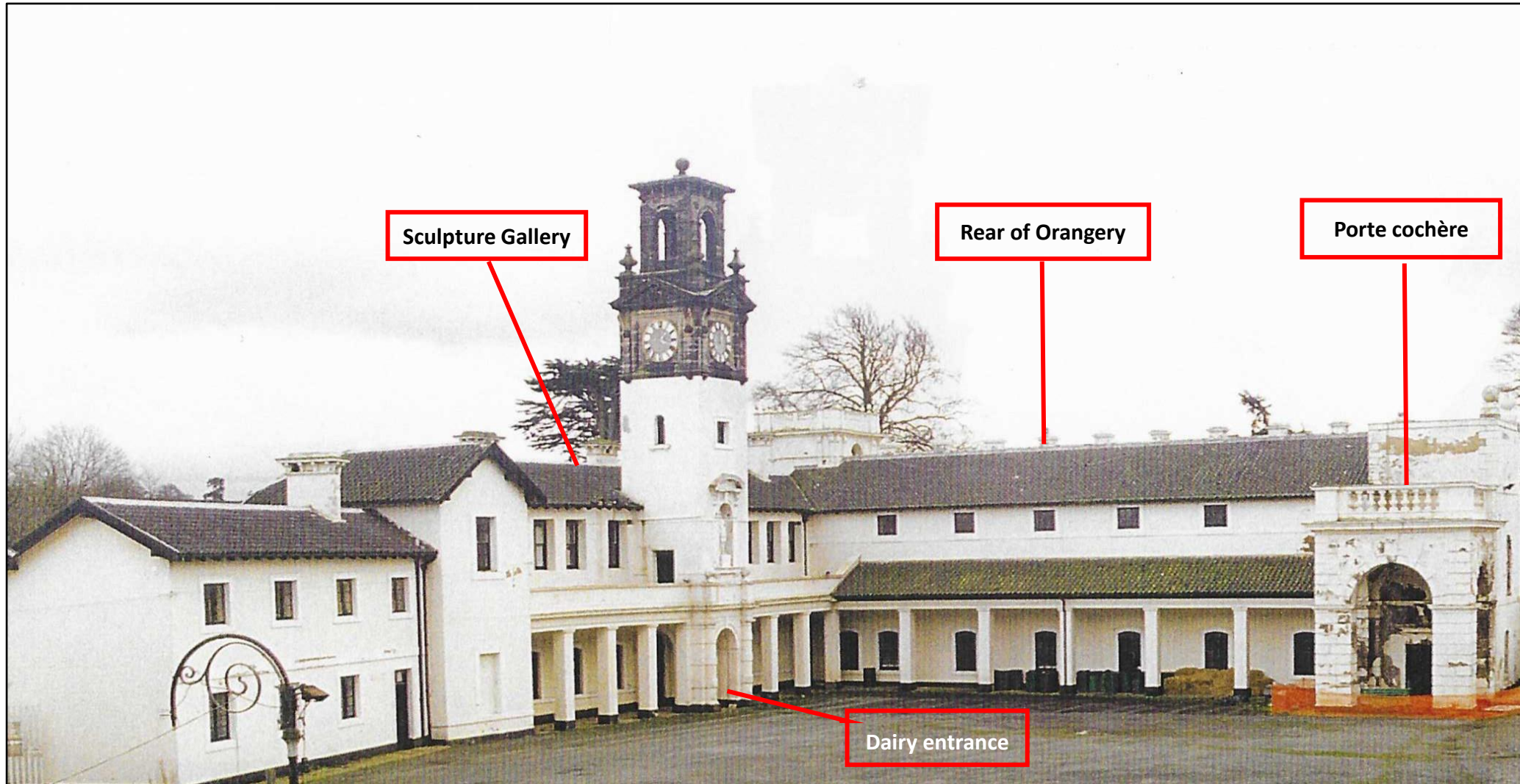
The elegant statue of Mercury above the clock tower, as visualised by Barry, was replaced by a bronze copy of the Genius of Liberty by French sculptor Augustin Dumont, purchased by the Duke in Paris. It was erected with the approval of Barry in 1846.

Service Yard – north elevation



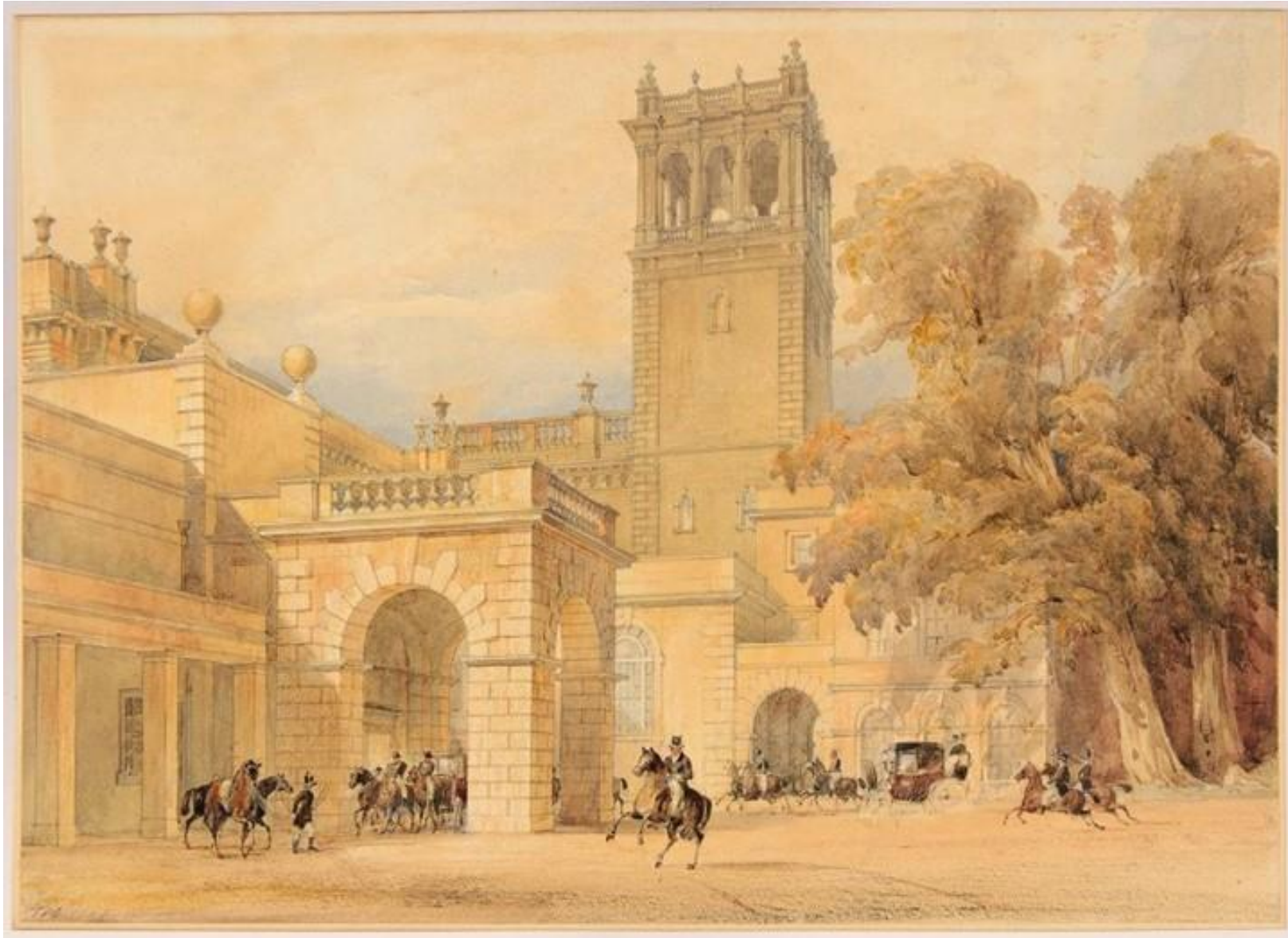
Shows the rear view of the orangery, private apartments and kitchen and the carriage porch, marking the Hall's service entrance

Service Yard – the results



1999 view of the service yard looking south showing the dairy, sculpture gallery above and the clock tower, with the rear upper storey of the orangery and the service entrance with its porte cochère

Service Yard - the architect's artistic impression



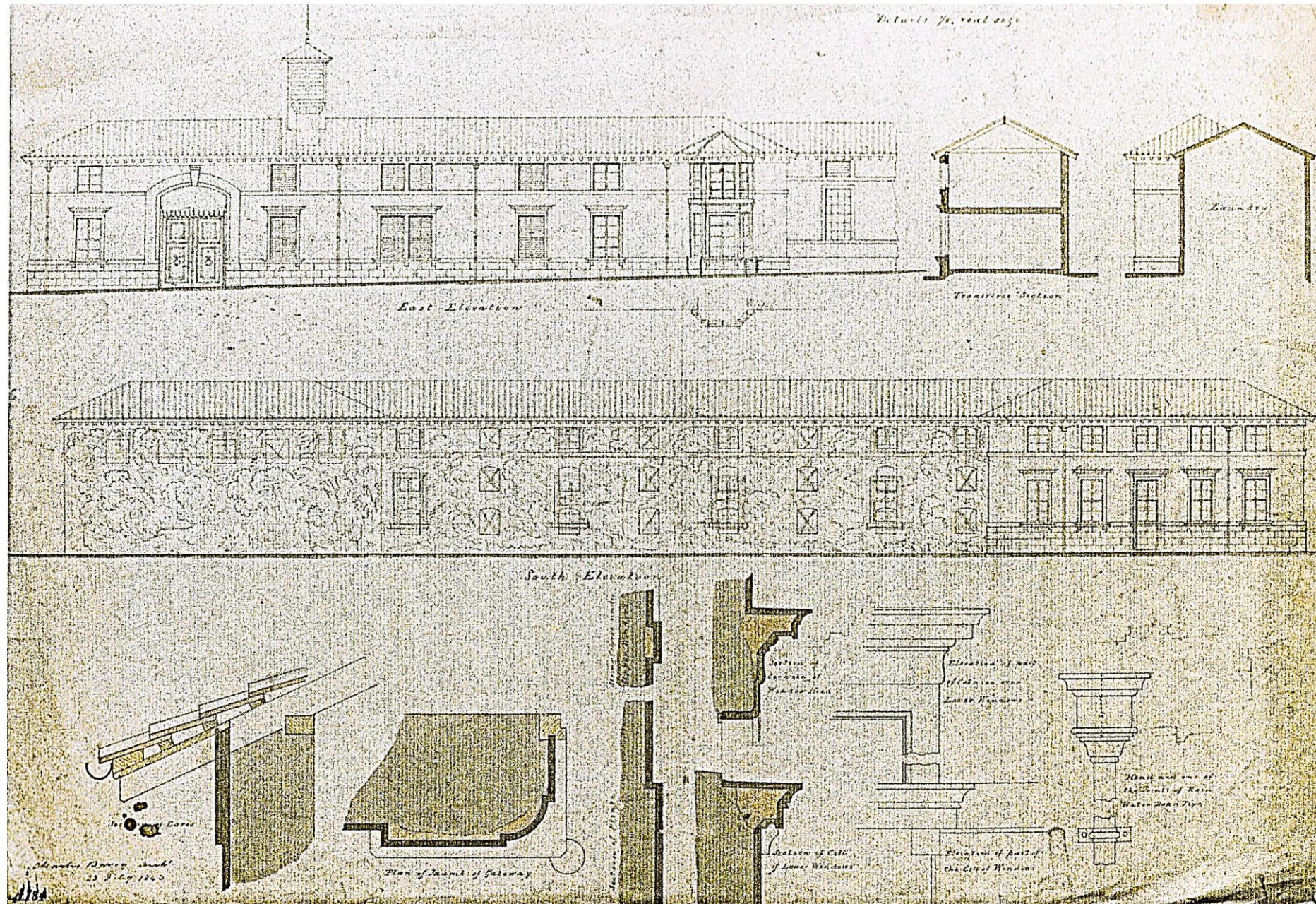
Watercolour, attributed to Charles Barry, shows the south side of the service yard with the rear entrance and porte-cochère and the hall's belvedere tower

Farmstead Buildings

South and East elevations

These are not overtly Italianate, but have the appearance of a rural Italian courtyard and a roof with broad eaves and pantiles.

The estate steward occupied the front range of the buildings, but the rest was given over to a brewhouse, bakehouse, cow sheds and a central piggery.



Elevations of the farmstead buildings

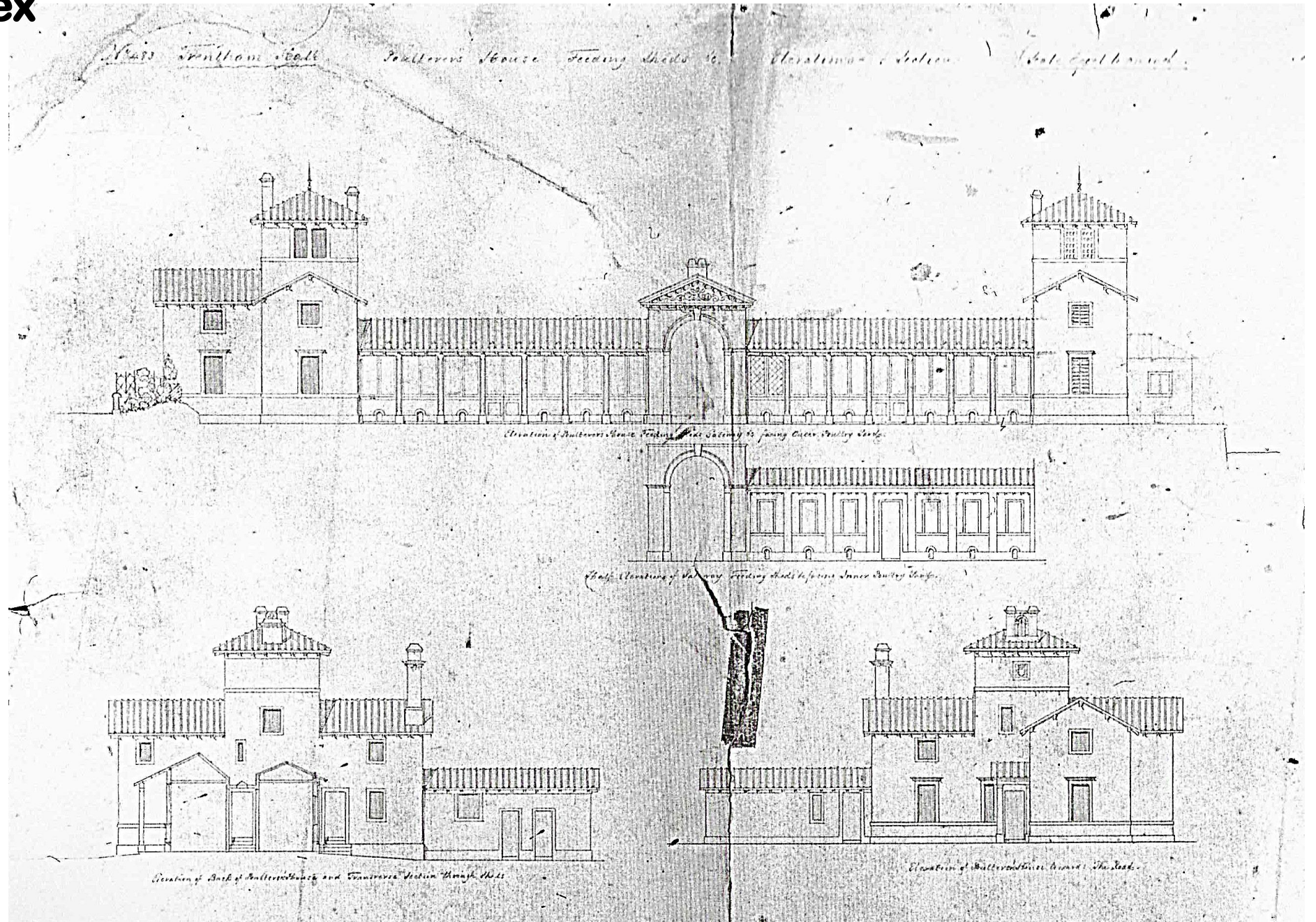
Farmstead Buildings - the results



1980 Disused farmstead buildings prior to residential redevelopment

Poultry Complex

The estate poulterer's house is on the left of the top elevation, with a matching pigeon roost and tower at the other end. Poultry breeding sheds are in-between.



Poultry House - the results



Poultry houses c1880



View of farmstead and poultry houses

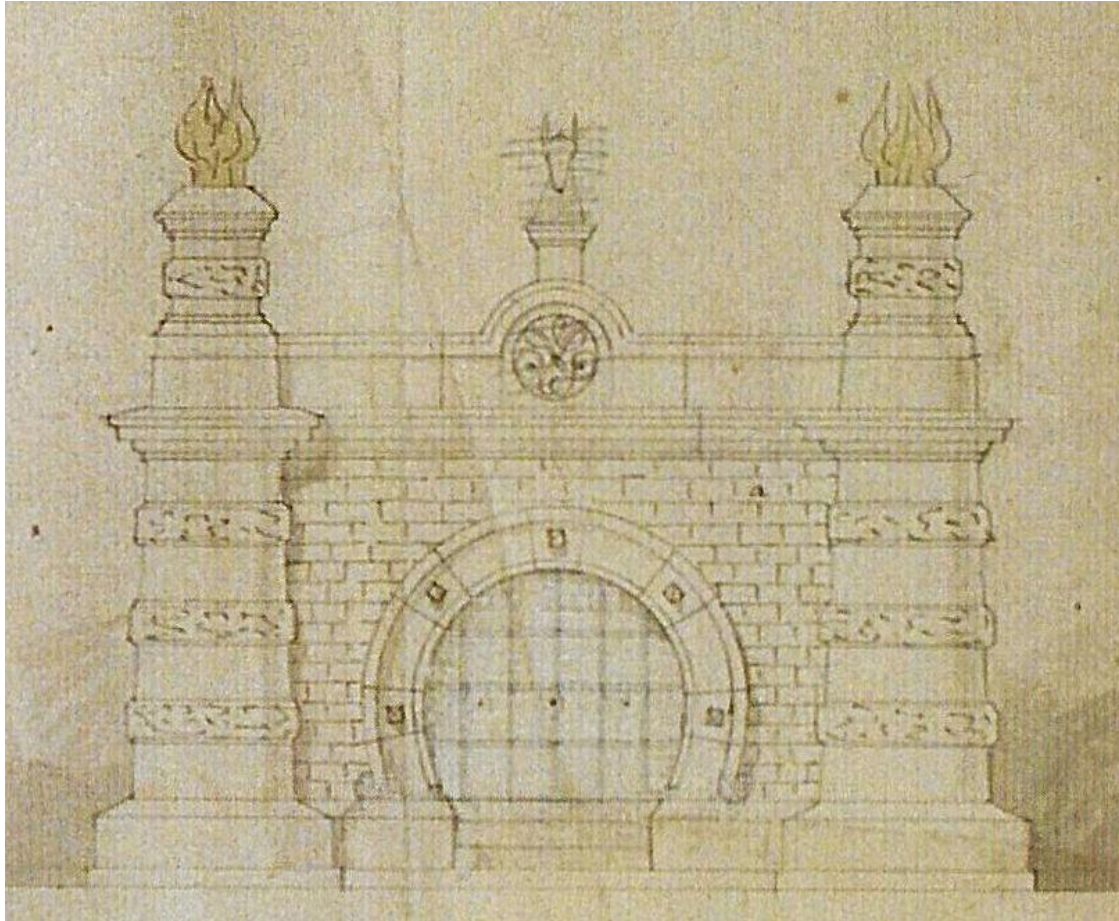
Lovatt collection c 1900 Potteries Museum & Art Gallery

Poultry House - the results



Poulterer's house on left, former breeding sheds in centre and pigeon tower on right

Estate smithy



Detail of elevation of the smithy –
with a note from Barry that the flames at the top
will be made from iron

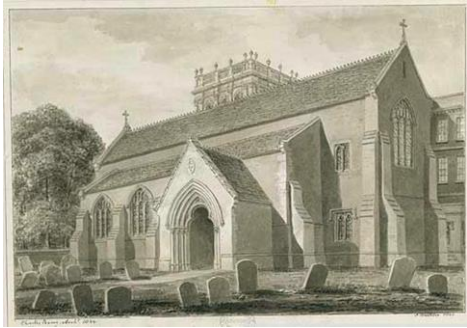


Estate smithy,
Lovatt Collection Potteries Museum & Art Gallery, c1900

Other Charles Barry buildings in the local area

Children's Cottage

Gate lodges, west entrance



Trentham Church

Tittensor Gatehouse Lodge



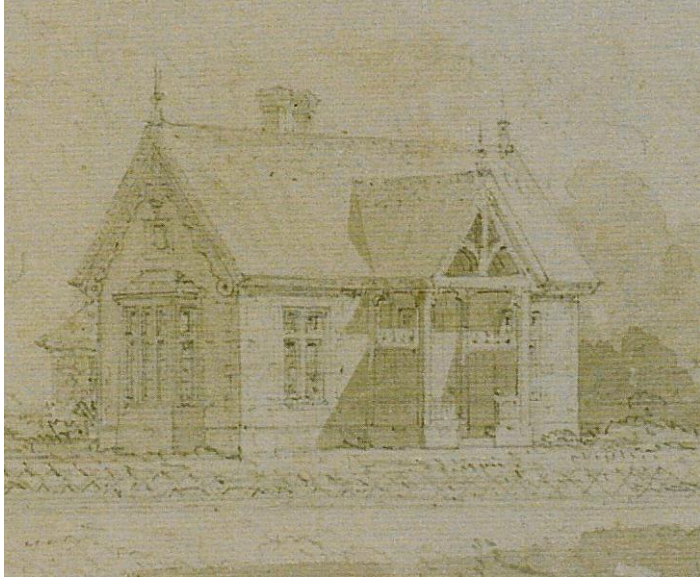
Tittensor Lodges

Sutherland Monument

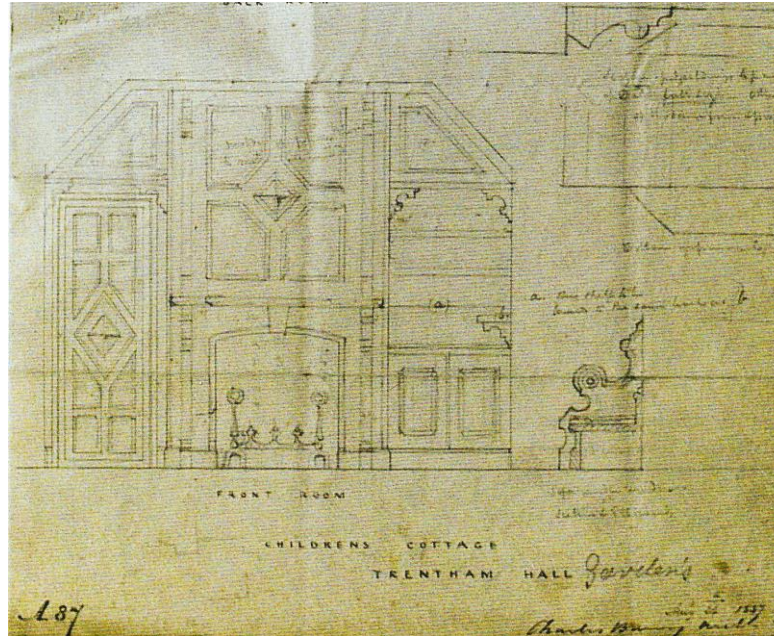


Station buildings

Children's Cottage



Barry's design 1834

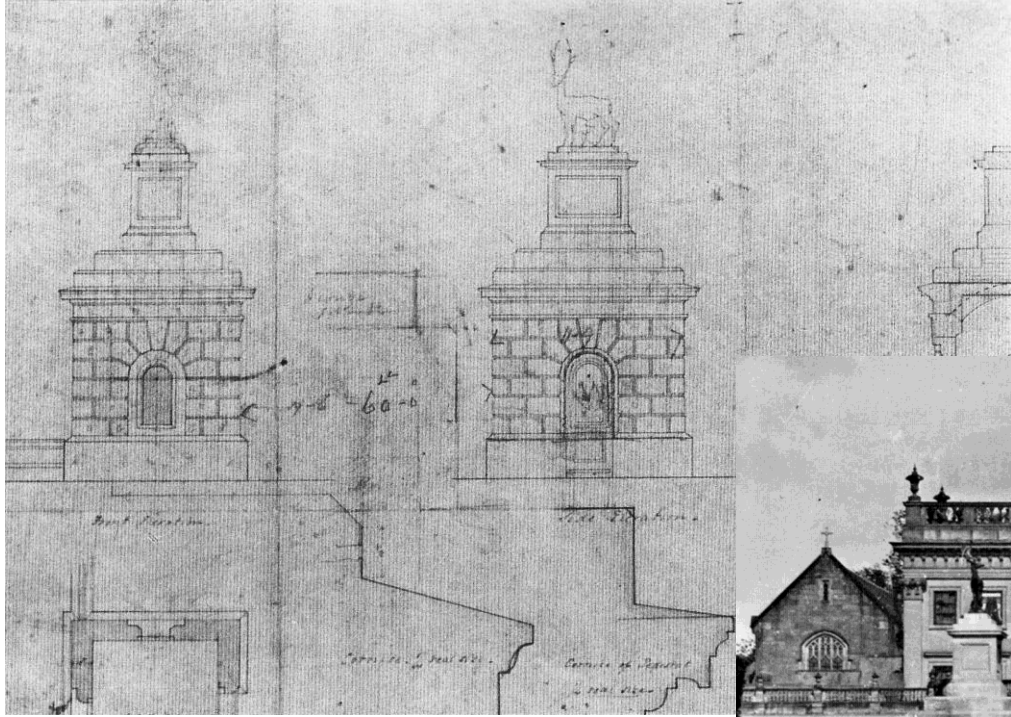


Barry's design of interior 1837



Renovated cottage 2002

Gate lodges, west entrance



1842 - Barry's design for the single storey lodges and gates for the grand west entrance



Lodges in situ c1880



Lodges c 1955 at main entrance to the gardens

Trentham Church



Painting by Thomas Kirkby
prior to the renovation of the
church commencing in 1842

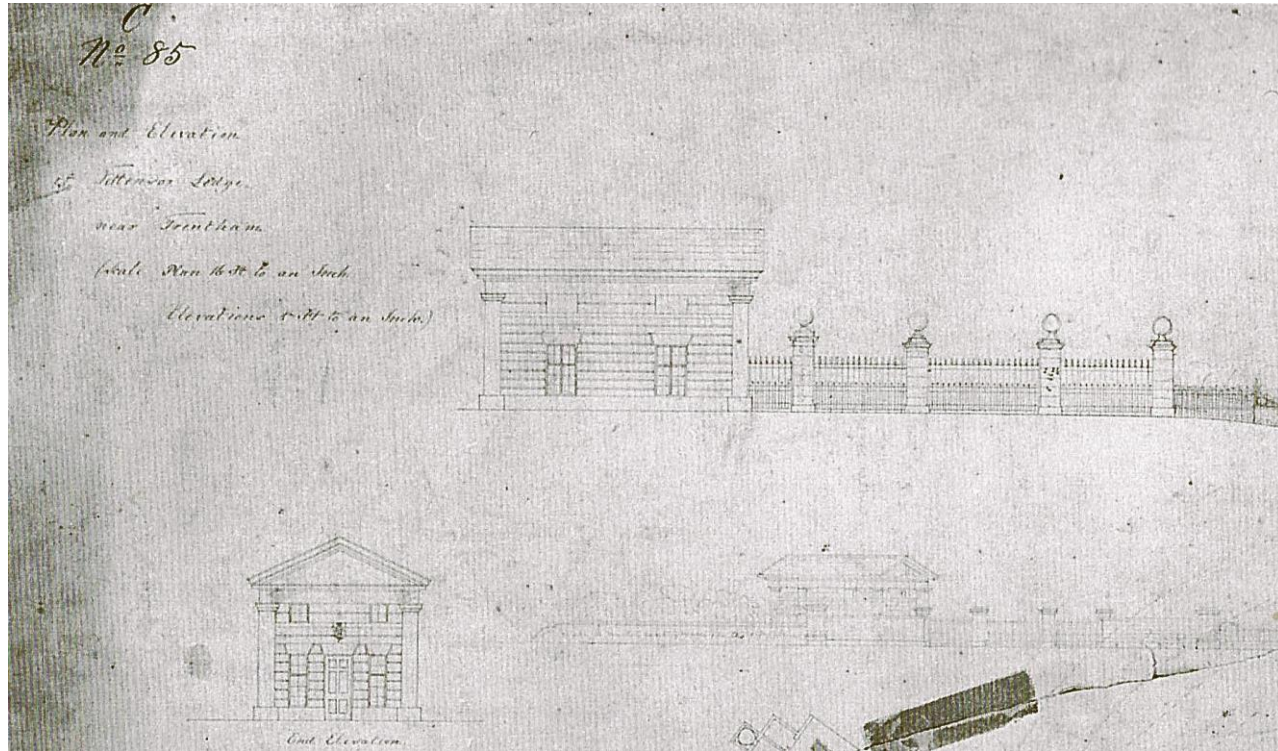


Image of church by John Buckler
after Barry's rebuilding scheme
was completed in 1844



Church following demolition of Hall c1920

Tittensor Gatehouse Lodge

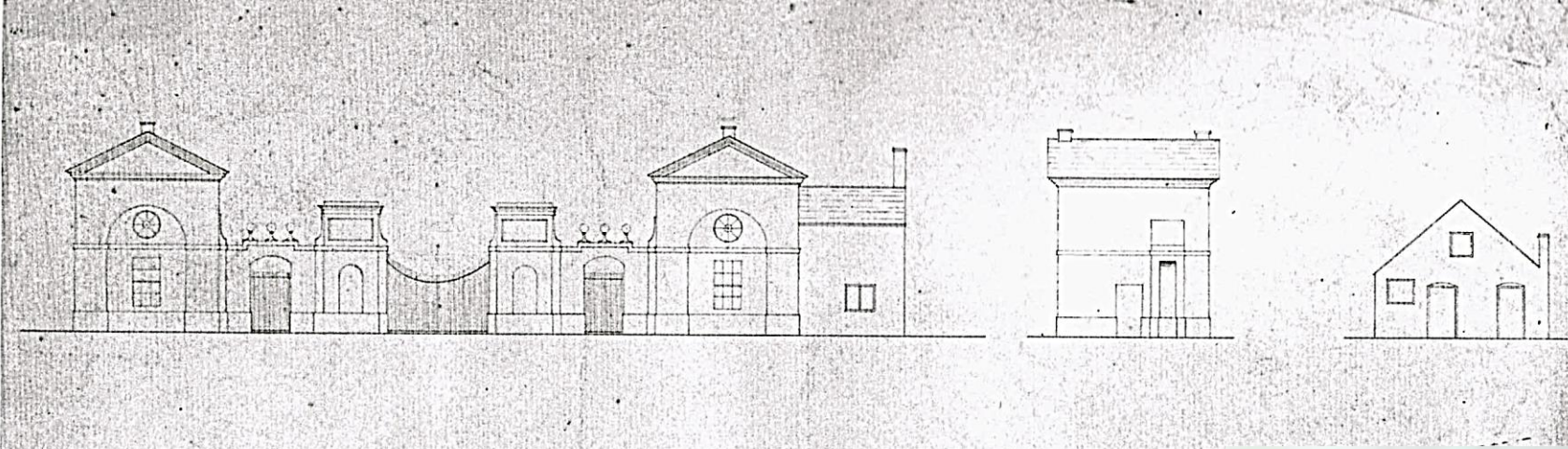


Detail from Barry's plan for the main gates and lodge at Tittensor

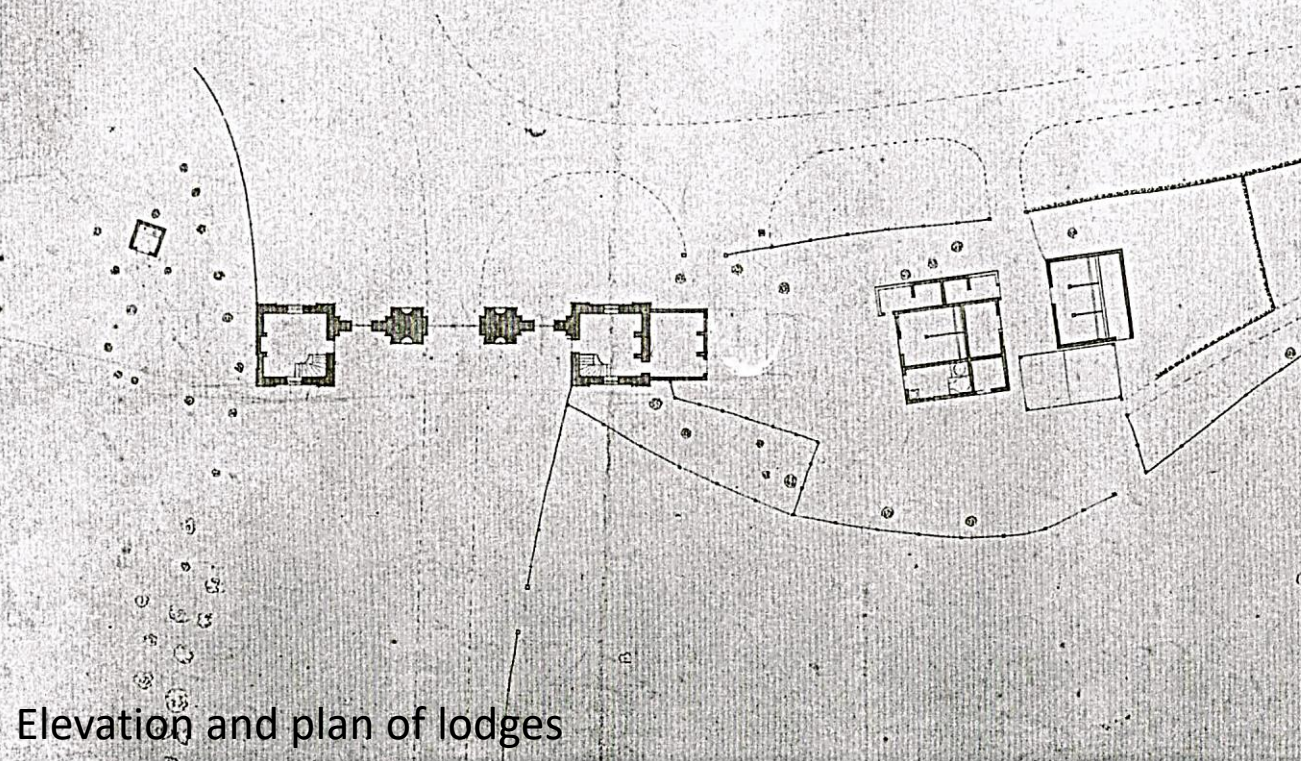


Image from early 1900s

Tittensor Lodges



Barry remodelled lodges, previously designed by Joseph Pickford of Derby in 1775. Built to control the road through the parkland.

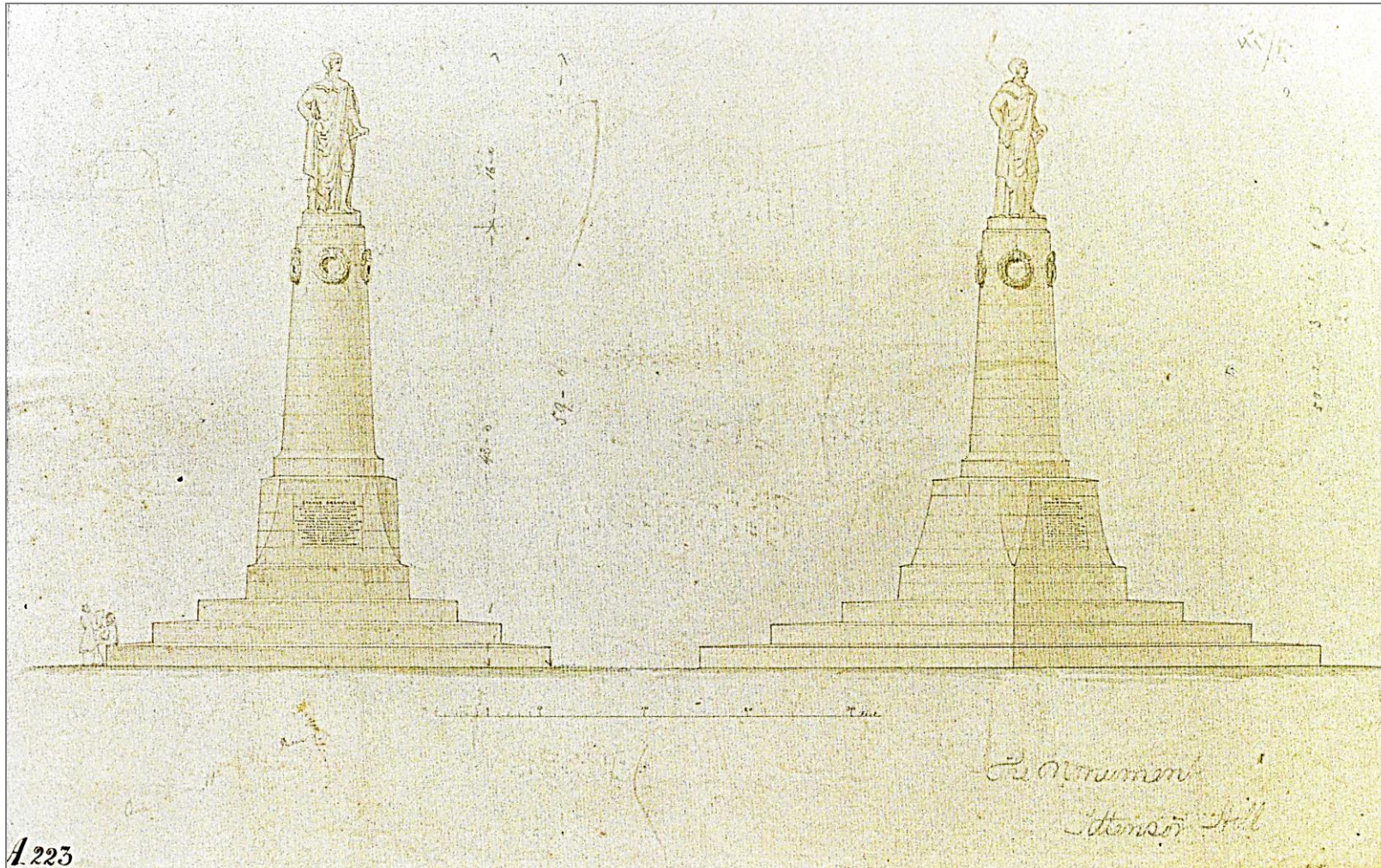


Elevation and plan of lodges

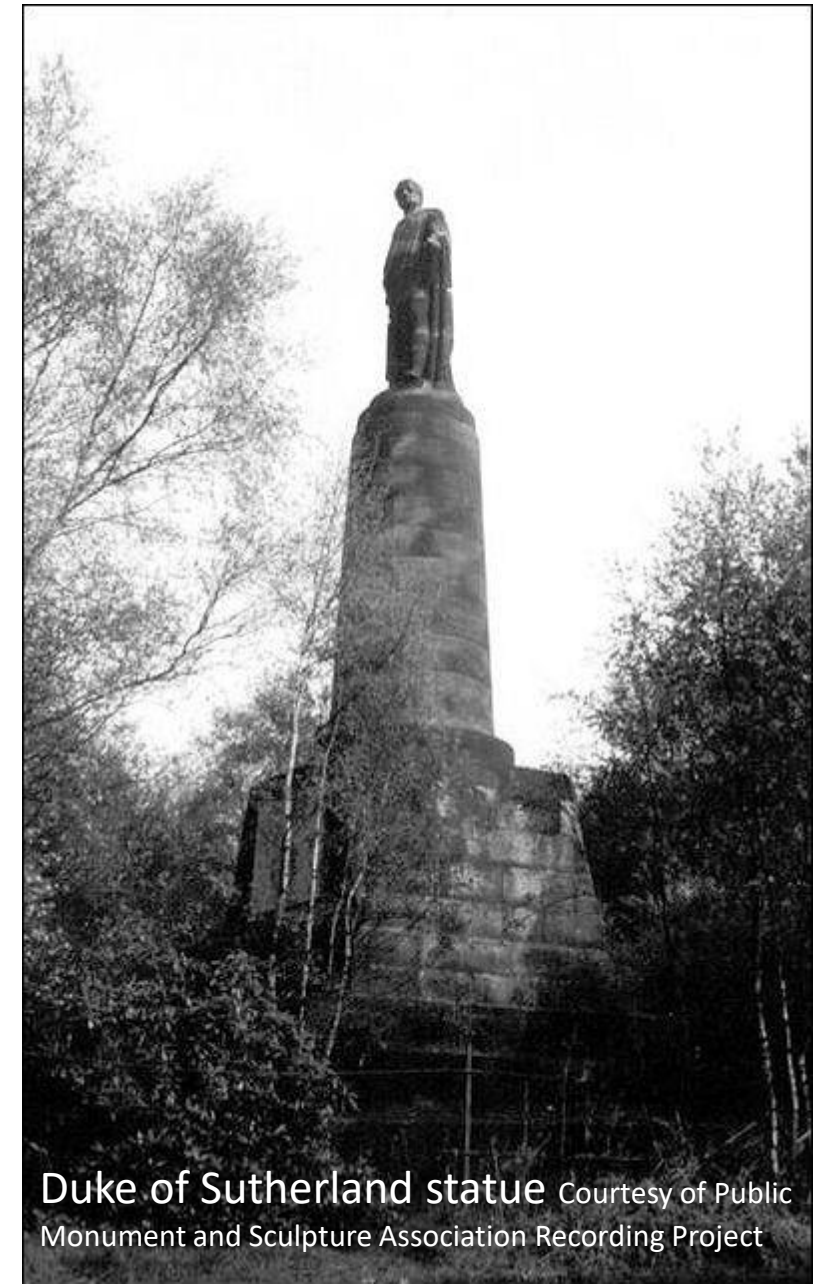


Image of lodges in early 1900s

Sutherland Monument



Barry's 1833 design for the base of the monument to 1st Duke of Sutherland to carry Chantrey's statue



Duke of Sutherland statue Courtesy of Public Monument and Sculpture Association Recording Project

Two station buildings designed by Charles Barry

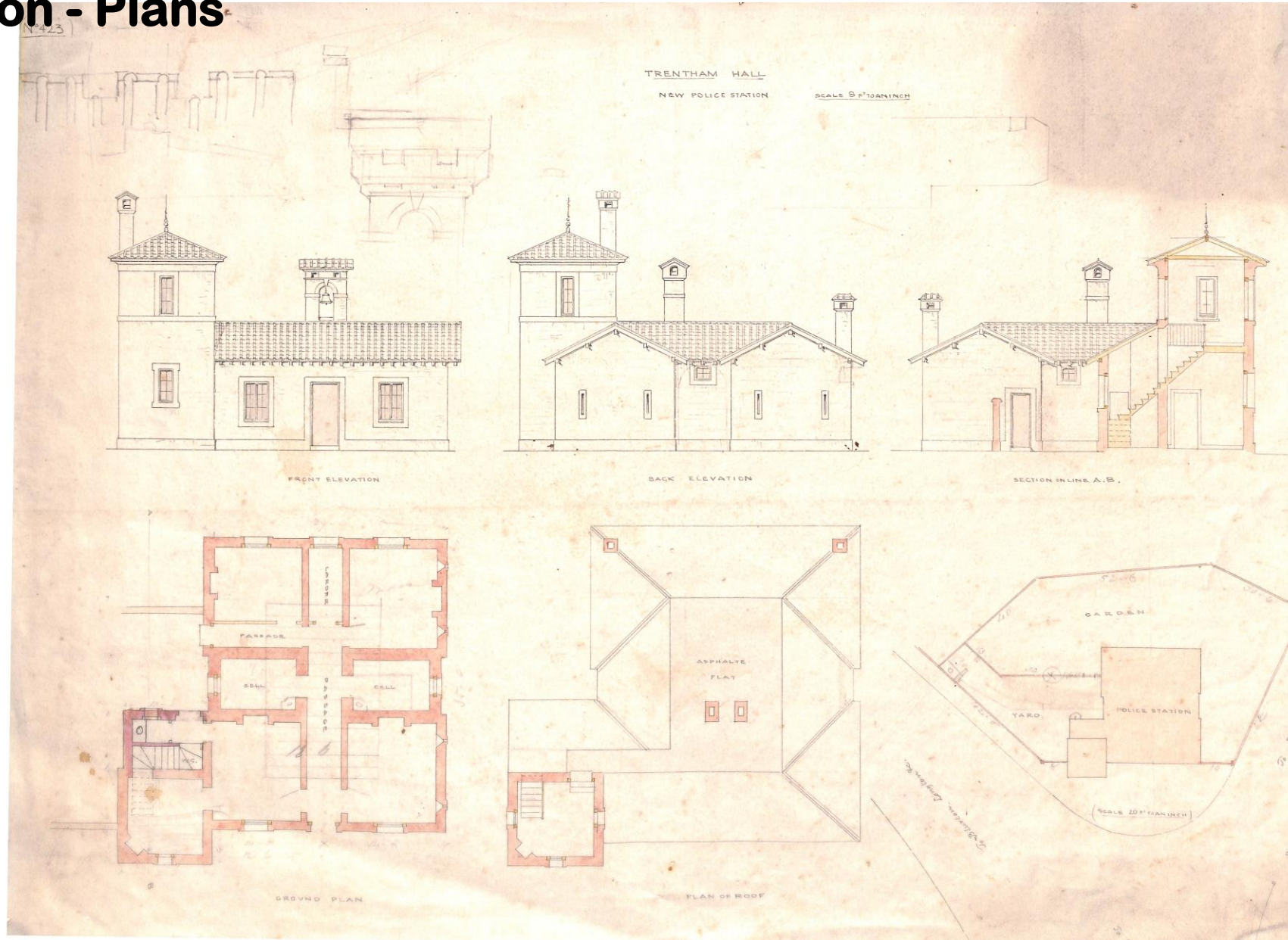
Railway Station



Police Station



Police Station - Plans



Barry's plans for the new police station following the Chartist riots in 1843

Police Station – result



Trentham Police station c 1900. It remained a police station until 1919.
Later becoming a bank in 1930 and then a café bar in 2019.

Railway Station

The Duke of Sutherland requested Barry to design an Italianate railway station suitable for himself and VIPs, when arriving or departing at Trentham.

It included a luxurious tiled waiting room for the Duke.

The station was opened in 1852.



**The following images illustrate
the demolition of the Hall 1911-1912
barely 60 years after the completion of Barry's designs.**



Winter 1911/12



THE DESTRUCTION OF TRENTHAM HALL, 1911-12

Dated 17 April 1912



Undated 1912



Dated May 1912



Dated May 1912



RUINS OF TRENTHAM HALL MAY 1912

Undated – about August 1912



After the dust had settled...



Undated – c1920



c1920 - A view of the west entrance after the demolition of the hall

Undated – c1920

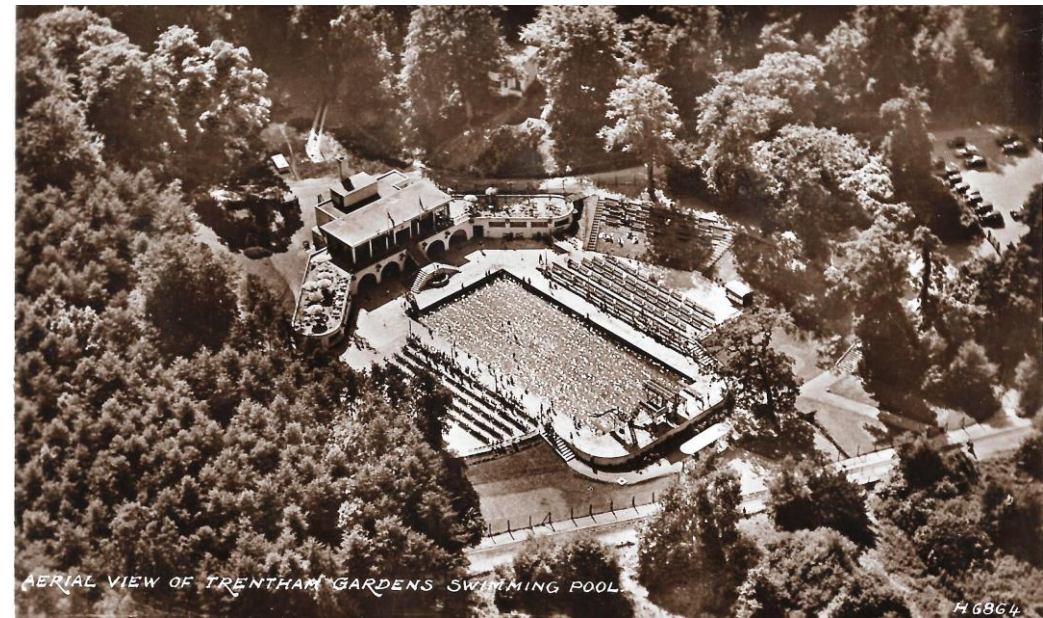


1920s Aerial view after demolition

Undated – 1920s and 1930s



From 1910 the Gardens and attractions became a playground for the paying public



**The demise of Trentham Hall prompted
the rise of Trentham Gardens,
but that is another story
but an important and enduring
element of Charles Barry's legacy!**

Thank you for watching

**Produced for Heritage Open Day 2025
By the Trentham Heritage Project**



Trentham Architects - - The Men Behind the Bricks and Mortar

BACKGROUND TO THIS PRESENTATION

This presentation cannot do justice to the work of Charles Barry and his lasting legacy for Trentham. We selected drawings that interested us and have tried to show how the plans turned into buildings or gardens. We have chosen not to dwell on why the Hall was demolished or how some the remaining buildings look now.

There are over 600 drawings and plans by Charles Barry and his office at the Potteries Museum and Art Gallery, plus others in the Sutherland Collection at the Staffordshire History Centre. They are not on open display, but a blog is underway to begin to share information more widely.

In 1996, when the collection was in danger of going to America, it was saved for the nation through donations from grant making organisations and local public fundraising. It was decided that Stoke on Trent was the natural home for the collection because of the proximity to Trentham.

It is thought to be the largest surviving collection of plans produced for a country house in the country. It demonstrates the overall vision that an architect requires when faced with a commission and the myriad of details that are needed for the builder to turn those plans into bricks and mortar.

Trentham Architects - - The Men Behind the Bricks and Mortar

SOURCES USED FOR THIS PRESENTATION

Barry drawings – Potteries Museum and Art Gallery
– Staffordshire History Centre
– Blissett David – Trentham Hall – Architectural Design Drawings

Images
– Potteries Museum and Art Gallery
– Bert Bentley Archive
– David Cooke
– Alan Myatt
– Trentham Heritage Project archive
– Blissett David – Trentham Hall – Photographic Survey 1999
– Miscellaneous internet sources

Texts
– Blissett David – Architectural History of Trentham as designed by Charles Barry
– Dobraszczyk Andrew – Trentham Hall Estate Buildings – social history walk
– Anderton Paul – The Glory that was Trentham - manuscript