

Woodstock House

CONSERVATION & DEVELOPMENT FEBRUARY 2006

PAUL ARNOLD ARCHITECTS
38 Lennox Street, Portobello, D8
tel.01 475 0900, fax.01 478 9979, e-mail. paarnold@indigo.ie



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Introduction

This report is prepared at the request of Kilkenny County Council in the context of the preparation of a Local Area Plan for Woodstock Demesne. Its purpose is to describe the recent history of the house and assess the condition of the structure in general; to discuss development options, to outline funding mechanisms and to make recommendations concerning the future conservation and use of the building.

Methodology

Existing documentation was examined and the building was visited. Consultation was held with consultant planners to Kilkenny County Council and with representatives of the County Council technical staff. Experience elsewhere was researched. A draft report is now circulated for consideration.

History

Woodstock was built in 1745-47 for Sir William Fownes (2nd baronet), by the architect Francis Bindon. In 1804-06, flanking wings to the design of the architect William Robertson, were added to the main block for William Tighe. Service yards were added at the same time as the wings.

The main block is a seven-bay three-storey over-raised basement structure, on a square plan, facing north. The limestone roof parapet has moulded cornices, and an original placement of drainpipes set inside the ashlar quoins. The walls are rubble stone, rendered externally and lined internally with brick. The entrance is formed by creating a group of the round-headed entrance opening and square-headed flanking windows. The lunette over the entrance opening rests on scrolled consoles, and has a large scroll in place of a keystone. Above the entrance is a niche, which contained a classical figure, this was subsequently replaced c.1900 by an urn, which remained in place until the 1960's. Above this niche is an oculus.

Windows are square headed, and to the first and ground floors have Gibbsian surrounds, with plain surrounds to the second floor. The

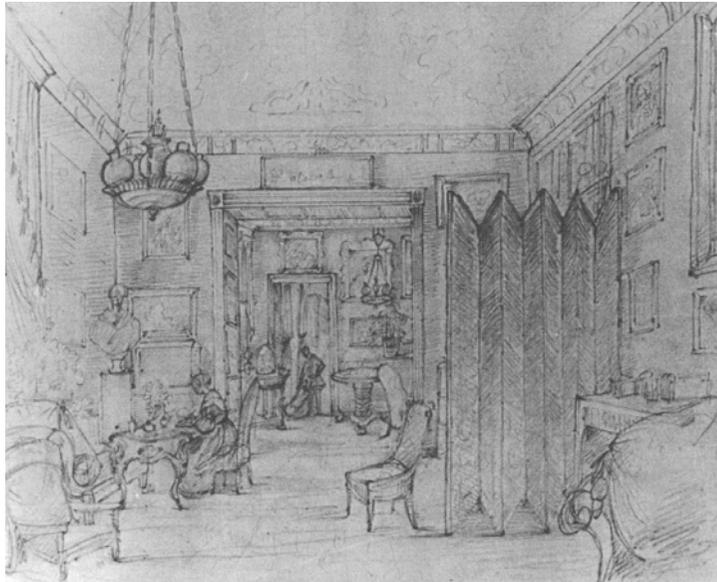
basement is surmounted by a projecting limestone cornice, and has four circular windows, which are placed on either side of the flight of steps up to the entrance.



1. *View of Woodstock in 1890*

The garden elevation is more simply decorated, and like the façade it is three-storeys over-raised basement, but has five bays. As the façade, there is a limestone roof parapet and ashlar quoins. The

window openings are square-headed, with plain limestone surrounds, blocked keystones to the ground and first floors, and simple keystones to the basement and second floor. The basement is surmounted by a projecting limestone cornice, and has had its windows blocked. The central window of the ground floor of the garden elevation was altered during the 1850's to allow access to the garden below, via a wide iron staircase designed by Richard Turner.



2. An interior sketch c.1830

The side elevations were not intended to be very visible, and consequently are quite plain, with the central three bays of both elevations recessed. There is symmetrical fenestration on the west, but to the east where the large tripartite staircase window was located, there was no symmetry.

The internal house walls were composed entirely of brick, and the arrangement of rooms is based on a spine plan with the main chimney walls running parallel to the façade and garden elevations. An unusual feature is a square light well in the middle of the house. The main staircase which flanked the east side of the light well, was an open well staircase, lit by a large tripartite window on the east elevation. The servants staircase lay on the west side of the light well, and was a cantilevered spiral staircase.

The ground floor rooms to the front retained their original 1740's features, while those rooms overlooking the Winter Garden on the garden elevation, were all altered during the 19th century, with one of the windows transformed into a French door in the 1850's when the Turner staircase was added. Bedrooms occupied most of the rooms

on the first and second floors. The basement of the main block was vaulted throughout in brick.

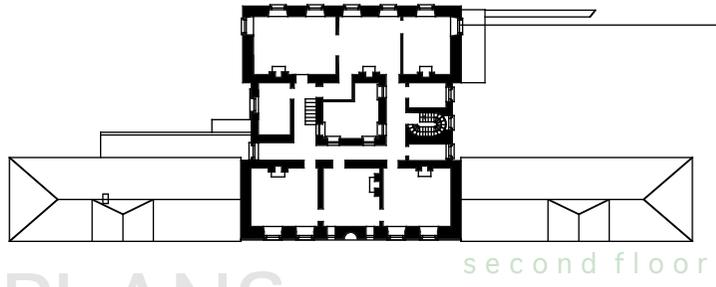
The façades of the early-nineteenth century single-storey over-raised basement wings match the mid-eighteenth century main block, and have projecting central bays with large tripartite windows with blind lunettes having Gibbsian surrounds. Each of these central bays were surmounted above the roof cornice by a panelled frieze which supported a pediment. The west wing contained the kitchen, which occupied both the ground floor and the basement, as well as servants rooms to the first floor, which are only apparent from the windows on the rear elevation. The rear elevation of the west wing faced onto the west yard. The east wing was used as accommodation for male visitors, with a potato store and boiler room in the basement. Its rear elevation faced onto the gardens, but had no rear windows, and was hidden from view by trees and shrubberies.

The house was occupied by the Black and Tans during 1920-21, who also detained suspected Republicans there. It was subsequently used by the newly formed Free State Army, and then by Republican irregulars, who burned the house on their withdrawal in July 1922.

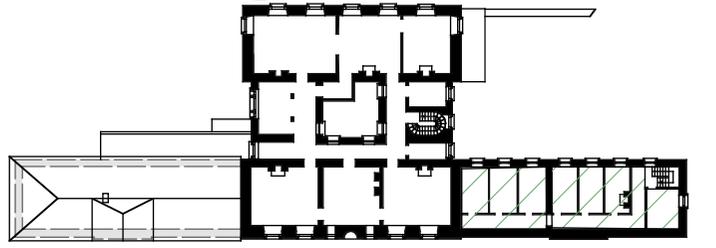
The fire destroyed the main block of the house, although the side wings were relatively unaffected. Both wings were occupied after the fire of 1922 for domestic use, with the east wing inhabited by the Tighe's former housekeeper until the 1940's. During this time the Turner staircase was moved to the façade of the east wing, as well as other alterations which were carried out both internally and externally.



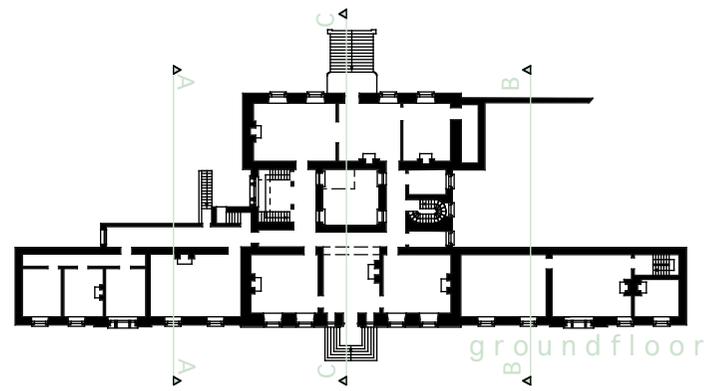
3. *View of the Drawing Room (date unknown)*



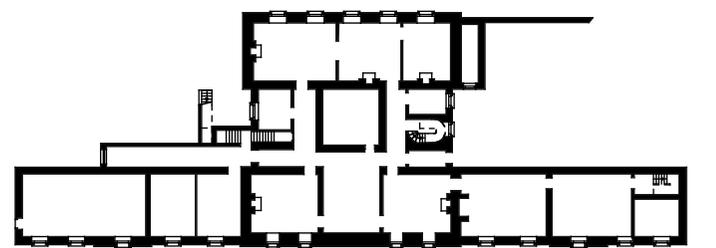
second floor



first floor

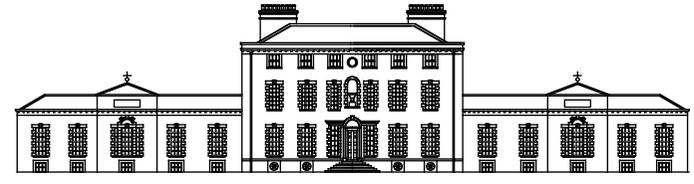


ground floor

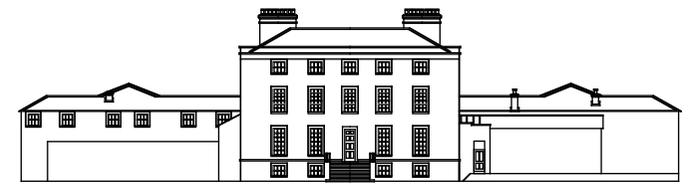


basement

PLANS



front elevation



rear elevation

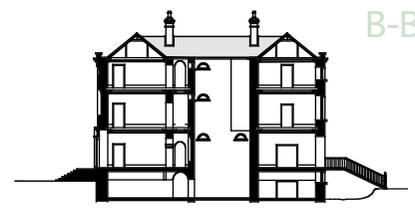
ELEVATIONS



A-A



B-B



C-C

SECTIONS

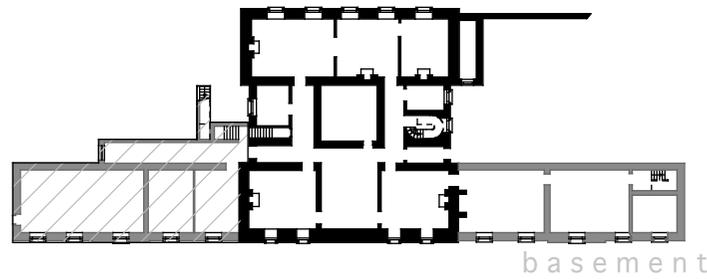
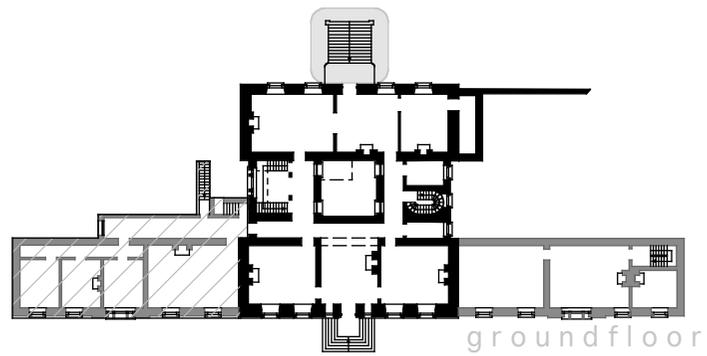
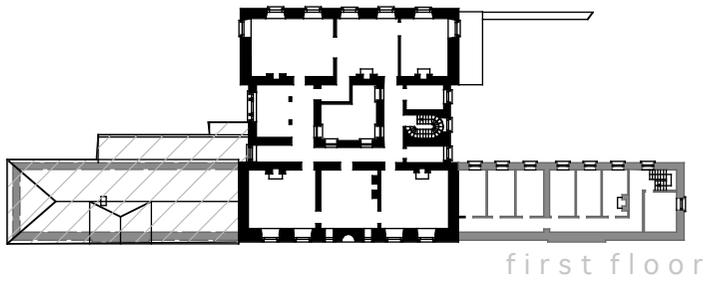
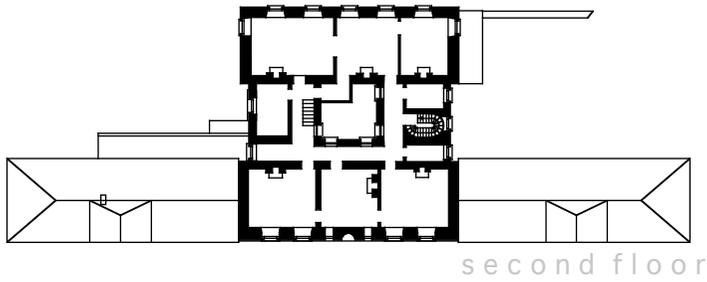
Historic configuration

Woodstock House.
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H1



- 1745-47 MAIN HOUSE CONSTRUCTED
- 1804-06 WINGS ADDED
- 1850 EXTERNAL SOUTH STAIRCASE CONSTRUCTED
- 1922-40's ALTERATIONS IN EAST WING

Woodstock House.
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Historical development **H2**

Commentary on structural condition

This commentary is based on material to hand and a visual inspection of the building in the autumn of 2005: The building is now either inaccessible by virtue of undergrowth or unsafe in respect of loose masonry at higher levels. It is not a full structural report.

The fire of 1922 ravaged the main block of Woodstock destroying the roofs, windows and doors as well as all of the remaining contents. The fire however left the east and west wings intact enough to allow habitation until the 1940's. The entire house is now derelict, and covered with a considerable amount of vegetation. Although an effort was made to remove the vegetation in 1998, it has grown back, since when the house appears to have deteriorated.

The front elevation has much dilapidation and distortion of the walls and entrance opening, with the collapse of the central part of the front façade in March 2001 during a storm. Many of the window heads on the second floor have been lost or irreparably damaged, along with much of the roof parapet and its upper cornice. A skeleton support structure has been put in place at the front façade to limit further loss of fabric.

Generally the garden elevation appears to be in a more intact state than the front elevation, although the window heads are similarly damaged, and the upper part of the roof parapet has been lost. The blocking up of the windows to the basement dates from a period after the fire.



4. View of Woodstock in 2000

The internal walls are in various stages of dereliction, and most of the internal walls have collapsed at the upper levels. Some of the wall render remains. The chimneys have collapsed. About half the vaults survive in the basement of the main block, but there has been some collapse on the north and west side of the house. The saturation of the vaulting may have resulted in damage to the mortar: samples of mortar should be taken and assessed.

The limestone surrounds to openings have fire damage: in order to achieve structural integrity, these should be repaired. It will be important to archaeologically sift through the debris so as to record as much as possible of the remaining fabric, as was done at Powerscourt and Uppark: such work would be of enormous importance in the event of a restoration.

The overall structural condition of the building will require detailed analysis, based on detailed measured drawings, sectional analysis, foundation analysis in the context of proposed new uses.

In the short term, it is urgent that tops of walls be protected, and that a system of minimizing further water ingress be put in place.

Vegetation should be controlled. Access to the ruin should continue to be controlled.



5. View of Woodstock in 2002



front elevation



rere elevation



rere elevation detail



wing detail

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H3

Present Condition

CONSERVATION ISSUES

Use and presentation of ruin and garden

The recent history of Woodstock is the history of the conservation and restoration of the gardens, which is being carried out in a controlled and exemplary manner. The issue of the treatment of the ruinous structures has been acknowledged as being complex, involving ethical and financial questions.

The range of possible treatments to the extant structures includes:

- Demolition
- Consolidation as a ruin
- Restoration to an historic known state
- Rehabilitation within the context of the ruin

Fundamental to any action is an understanding of the significance of the house and its relationship to its setting.

Historically the house was one of several buildings generating activity within the estate. It was also an architectural set-piece in the context of the naturalistic landscape and in the context of the designed formal gardens.

These roles are fundamental to the building and should be confirmed and enhanced in any new programme. In particular the concept of use for the building should be explored: the absence of a real use for this centrepiece will continue to be detrimental to the life of the whole demesne.

Important considerations

- The appreciation of the demesne and gardens is best achieved when visitors may use the historic formal approach and when they may overlook the parterres from the slight elevation of the main ground floor level of the house, a vantage point from which the parterres were designed to be seen.
- Following consultation, it is understood that the present owners of the building, Kilkenny County Council, do not have a need for a large building in this location to house any of their functions. Some civic functions could be carried out in a portion of the house.
- The history of the house itself can most fittingly be conveyed within the remains of the house, in an exhibition and associated library.
- The house was a dwelling for a family and their retainers. New use as a dwelling should be compatible with the historic remains.
- Functions related to the garden can be located in the house.
- The remains are architecturally robust, if structurally feeble, that is to say, the main architectural form of the central block and the flanking wings are still legible, and could still be legible when subject to a range of interventions.

Consideration of the above aspects has lead us to propose that the ruin be inhabited in a variety of ways as the best means of conserving the structure and the best means of giving back a focus to the demesne.

REFERENCE PROJECTS

Carlow County Council have recently purchased Duckett's Grove, which is ruinous, but have yet to develop a policy for its presentation. The Slazenger family have conserved the ruin of Powerscourt house, reinstating the exterior enclosure but not generally restoring the interior, and have developed commercial activities in the ruin and in associated buildings. At Lulworth Castle, the exterior shell was similarly reinstated, while at Portumna Castle the OPW have a progressive scheme of partial restoration of the interior.

There is precedent in England for the conversion of country houses to apartment uses.

Hill Hall, Theydon Mount III 4.2

Hill Hall is a substantial country house, until recently largely ruined following a fire in 1969. The Hall is a Grade I Listed, Early Renaissance brick house built between 1569-75, possibly replacing an earlier house, occupied since the 12th century, on the same site. Hill Hall represents a landmark in the introduction of Renaissance Forms into English Architecture. The site is also a Registered Historic Park and Garden (Grade II) covering over 50 hectares, substantial parts of which were designed by Repton in 1791. The House still contains late 16th century wall-paintings which have been described as "the most important survival of Elizabethan decorative figure painting in England." The site is also a Scheduled Ancient Monument on account of its special archaeological interest.

Hill Hall is currently owned by the Crown and is in the custody of English Heritage. The location of the property within the Green Belt, its outstanding historic importance and international architectural significance, are the over-riding policy considerations relating to the future use of the site. A Conservation Area was designated in December 1996

Hill Hall has been converted into apartments which are used as secondary residences. (In the light of the desirability of Inistiogue for secondary residences, it seems that commercial use in this instance is likely to involve apartments to be primarily used as secondary residences.)

Piercefield, III. 4.4

This house in Gwent, by Sir John Soane, is a ruin comparable to Woodstock, which it is now proposed to restore in part, with major restoration of the formal reception rooms and a more liberal treatment of the lesser rooms, for use as a single family dwelling.

New in Old

Castelvecchio III 4.1

The museum at Castelvecchio in Verona is an example of a new function and a contemporary idiom being applied to an existing historic structure.

Deutsches Architekturmuseum III 4.2

This museum, specifically dedicated to exhibitions on architecture, was a trendsetter, as it was the first significant architecture museum in Europe when it opened. German architect Oswald Mathias Ungers designed this modern building housing the museum in 1984. He adapted an existing 19th century villa and inserted a four-level "house

within a house" and a series of "courtyards" into the new design for the museum. The newer rationalist elements involve mostly white shapes, pure and pristine. The result is a successful and low-key conversion.

Parma, National Art Museum III 4.3

This mainly 18th century building was in ruins and has modern insertions which lead the visitor on a promenade through its many spaces. New elements are in materials which did not feature in the original building: polished metal, plate glass, patinated stucco.

Woodstock Proposals

The accompanying drawings indicate an approach to the re-use of the ruins of Woodstock house which have as their basic premise the idea that a commercial use of part of the building could support public and civic uses at basement and ground floor level. 'Public use' is intended to be those uses related to the opening of the demesne to the public, reception area, possible shop, tea room etc. 'Civic use' is intended to convey potential use by Kilkenny County Council of some of the rooms of the house for conferences, meetings, exhibitions etc.

Drawing 1.2 Access

The Public areas in all illustrated schemes allow visitors to approach the estate from the historic main entrance: I understand that new visitor parking is also to be provided on this side: parking for residents is indicated adjacent to the house.

It should be possible to achieve access by wheelchair from a new ramp at the main entrance.

Visitors will be brought into the house and will be able to overlook the as-yet-to-be -reconstructed parterres, as they were intended to be overlooked originally. It may be desirable to reconstruct the main livingroom.

Drawing 2.1

In this scheme between 512 and 548 sq metres of residential development is located on the upper floors, with public use for the ground floor of 377 sq m and civic use of 737 sq m at basement and ground floor level in the main house and wings.

Drawing 2.2

Residential development of between 887 and 923 sq m, with public use of 284 and civic use of 595 sq m.

Drawing 2.3

This scheme shows no residential use, with public (516 sq m) and civic (690 sq m) use shown on the basement, ground and first floors, within the shell of the house.

Drawing 3.1

Drawing 3.1.A

This drawing indicates the ruins consolidated, with no use of the enclosed spaces envisaged.

There are many precedents for the creation of a maintained ruin: it has been the preferred solution for most of our mediaeval heritage of monasteries, churches and castles. A development of this historical approach has been the treatment of Trim Castle, where the building is partially roofed with cloth and routes have been created through the building.

The necessary works of consolidation will include structural work to complete the main façade and such related internal walls as are necessary for stability, dismantling and reconstruction of portions of other walling, capping of walls with lead, and possible provision of an impermeable layer over the remaining basement vaults to minimize water ingress.

In considering this option one can reasonably ask, How good a ruin is it? How romantic, decrepit, evocative? It is the author's view that it is not a very satisfactory ruin. The ruin thus conserved could be seen as the void at the heart of the demesne. Our view is that this void is to be filled with new life.

At Castellvecchio, the ruin is treated as an enclosure, augmented by the new. The ruin shares its burden of existence with new function and the expressive possibilities of ruin are moderated through new architecture.

Drawing 3.1.B

This drawing indicates possible architectural treatment of the ruins.

It would be possible to reinstate the exterior of the building complete with chimneys, pitched roofs and windows. This would help to ensure the survival of the masonry, but importantly the house would have an improved presence and enhance the demesne.

Drawing 3.1.C Floating Roof: Alternatively, a roof could be designed to oversail the extant ruins.

Drawing 3.1.D Roof Within Ruins: It would be possible to inhabit the ruins keeping development below the tops of walls and using only such space as is desired.

The above three options have the potential to render the building fit in whole or in part for beneficial use.

All of these approaches essentially maintain Woodstock House as the focus of the gardens in landscape, albeit with different treatments.

Restoration (in conjunction with enabling development)

In a physical sense, it is possible to restore this building. Sufficient information probably exists within the ruin to allow reproduction of joinery details, stone elements, maybe plaster cornices. Deductions can be made from other Francis Bindon houses to allow a reasonably complete building to be made.

Such a restoration is not recommended, requiring far too great an amount of reproduction.



Context: curtilage

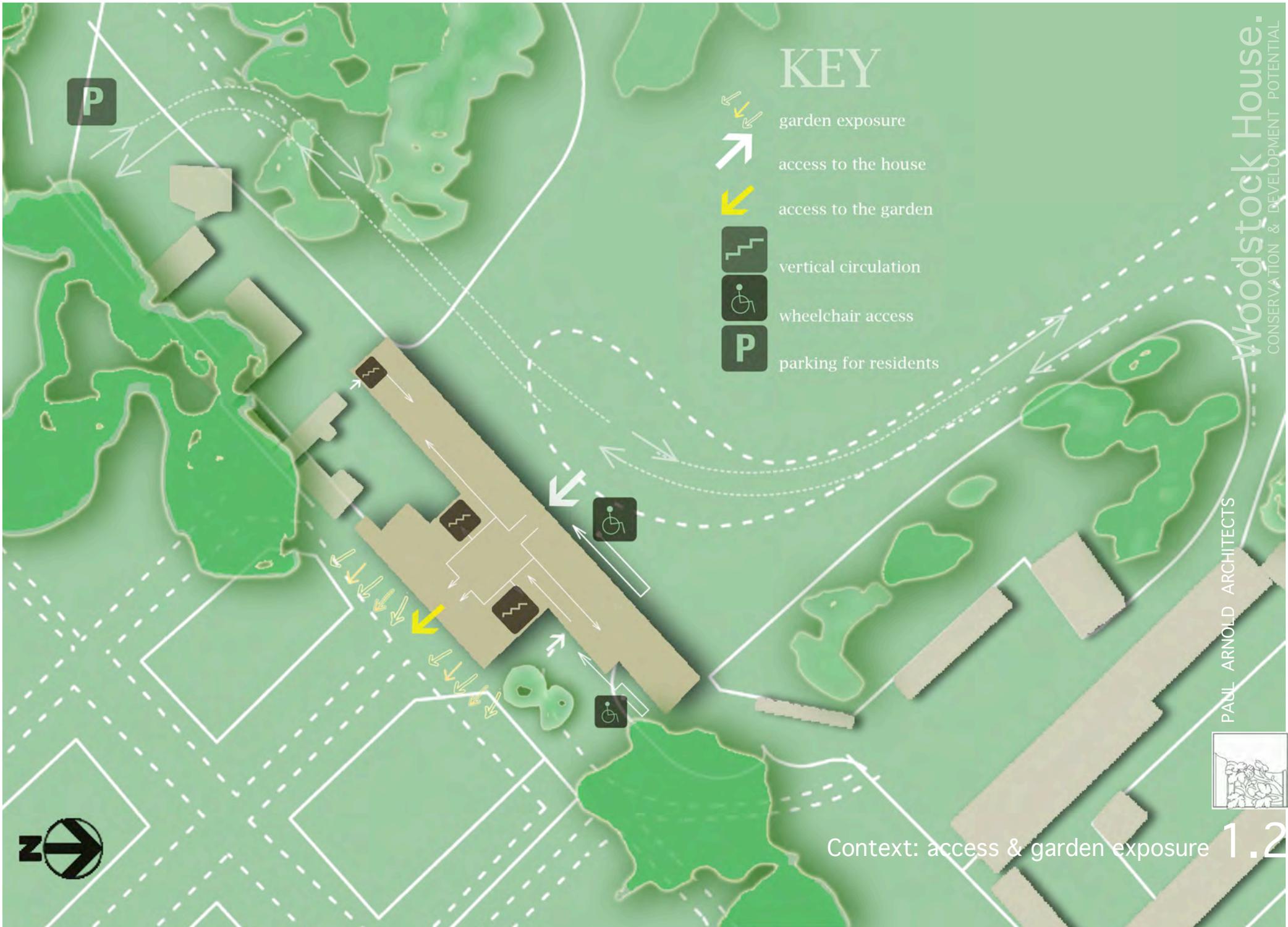


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Woodstock House.

CONSERVATION & DEVELOPMENT POTENTIAL

1.1



KEY

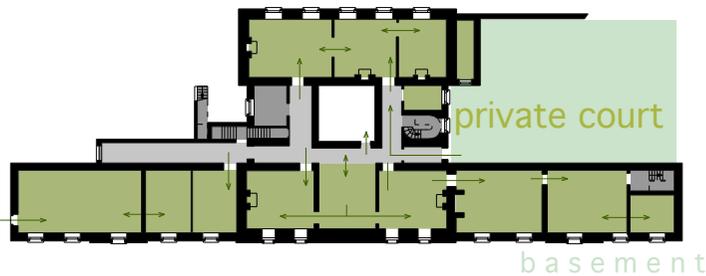
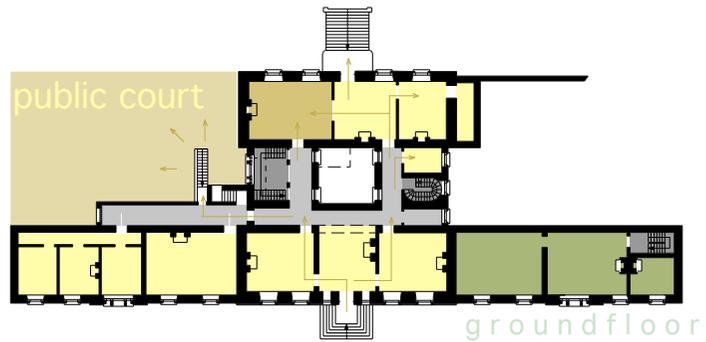
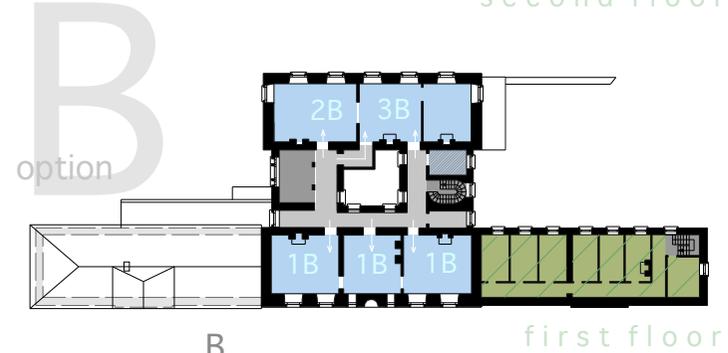
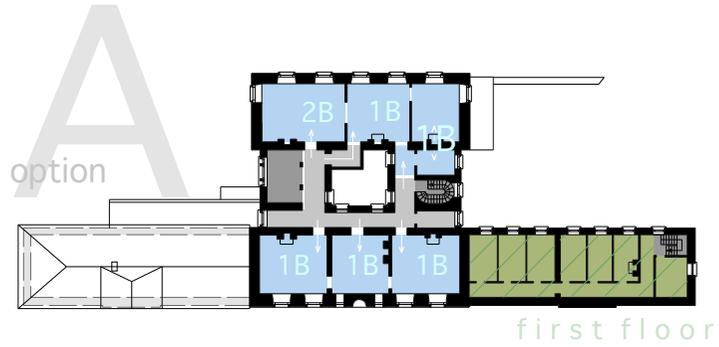
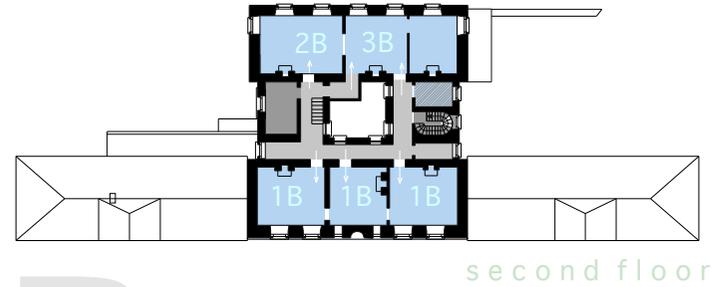
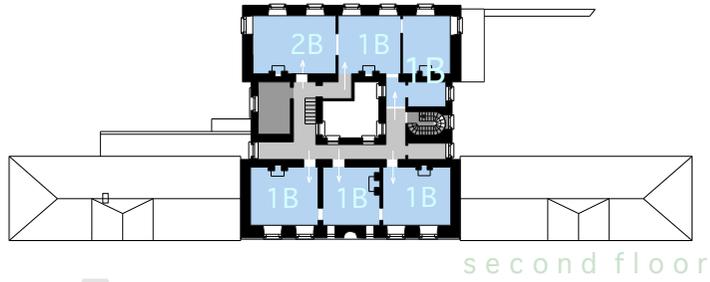
-  garden exposure
-  access to the house
-  access to the garden
-  vertical circulation
-  wheelchair access
-  parking for residents

Woodstock House.
CONSERVATION & DEVELOPMENT POTENTIAL

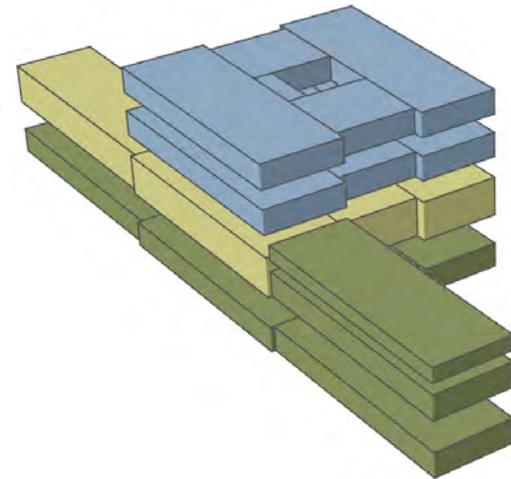
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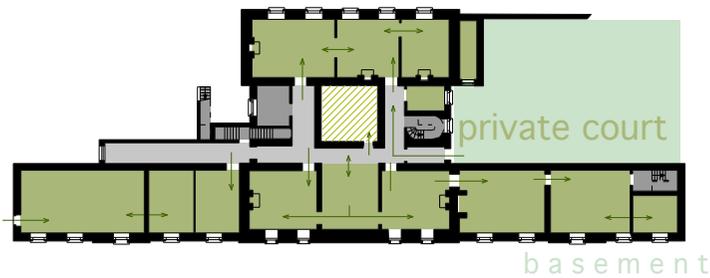
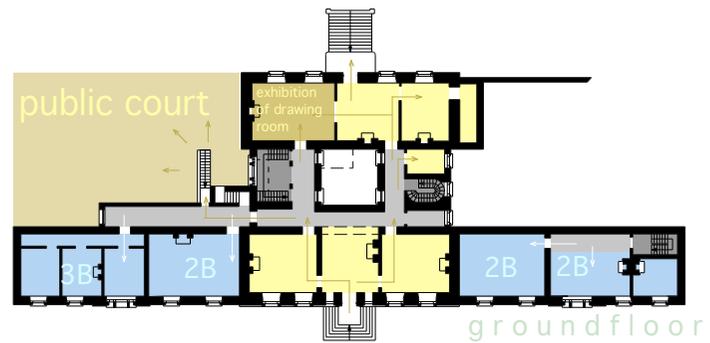
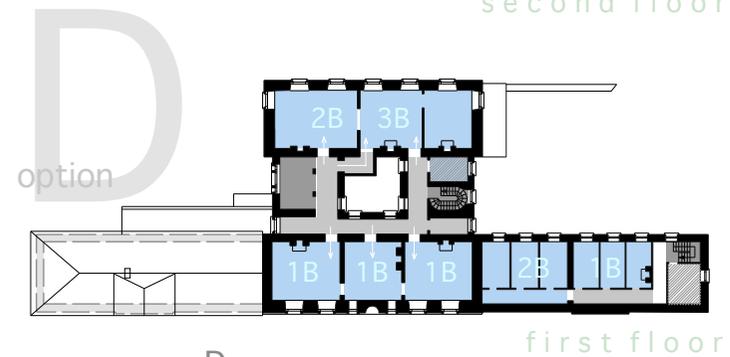
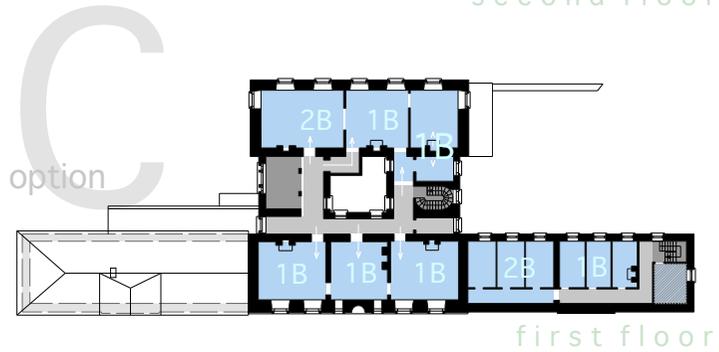
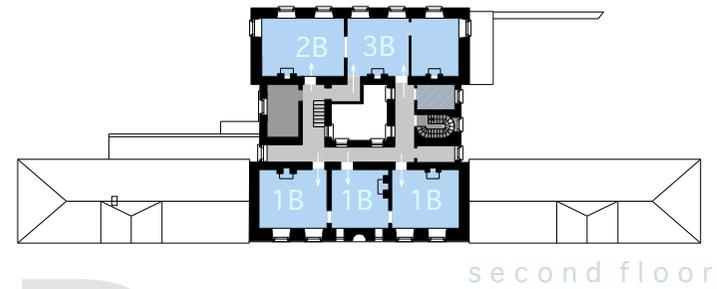
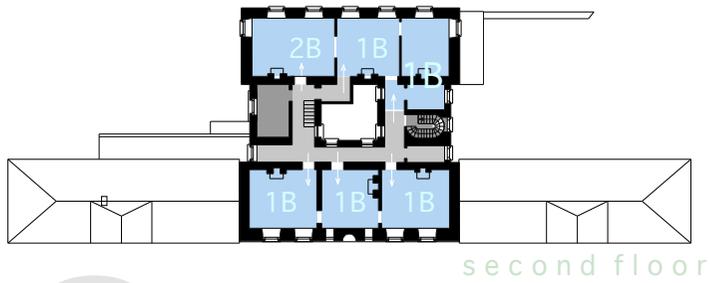


Context: access & garden exposure 1.2

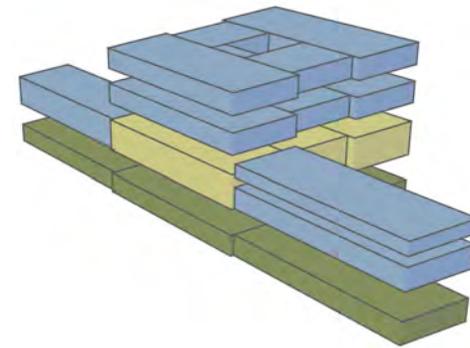


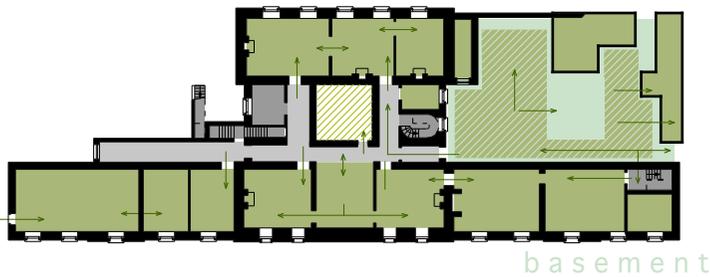
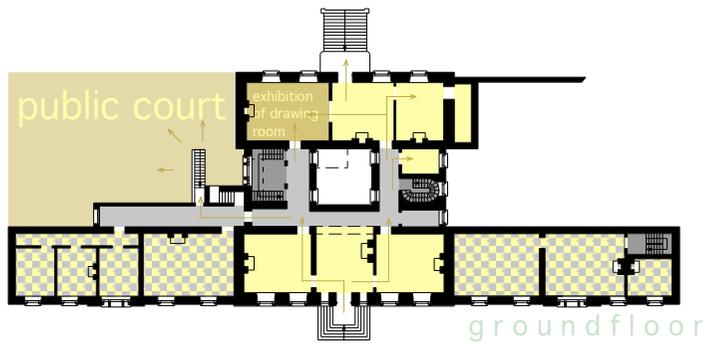
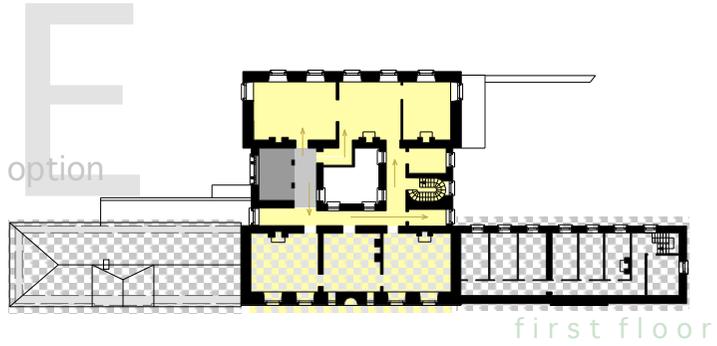
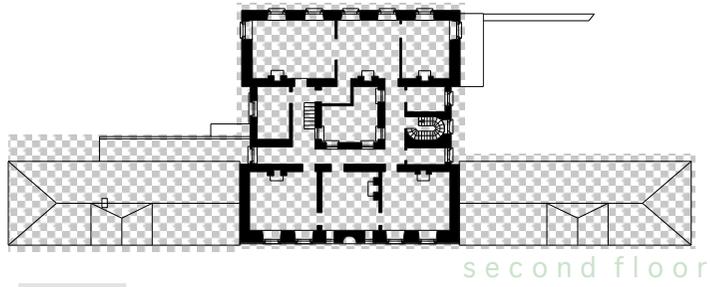
A	548 sqm	RESIDENTIAL	512 sqm
A	1B: 10 apartments (38 - 52 sqm each)		
A	2B: 2 apartments (55 sqm each)		
A	3B: none		
B	1B: 6 apartments (38 - 45sqm each)		
B	2B: 2 apartments (55 sqm each)		
B	3B: 2 apartments (73 sqm each)		
	377 sqm	PUBLIC	377 sqm
	737 sqm	CIVIC	737 sqm
	182 sqm	VERTICAL CIRCULATION	182 sqm
	378 sqm	HORIZONTAL CIRCULATION	390 sqm



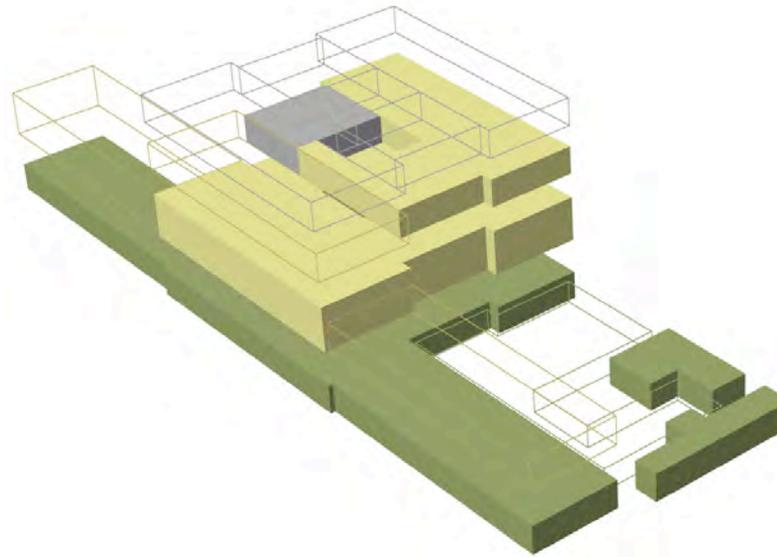


C	923 sqm RESIDENTIAL	887 sqm
C	1B: 11 apartments (38 - 52 sqm each)	
	2B: 6 apartments (55 - 61 sqm each)	
	3B: 1 apartment (80sqm)	
D	1B: 7 apartments (38 - 52 sqm each)	
	2B: 6 apartments (55 - 61 sqm each)	
	3B: 3 apartments (73 - 88 sqm each)	
	284 sqm PUBLIC	284 sqm
	595 sqm CIVIC	595 sqm
	182 sqm VERTICAL CIRCULATION	182 sqm
	394 sqm HORIZONTAL CIRCULATION	406 sqm





RUINS	
RUINS accessible to public	
PUBLIC	516 sqm
CIVIC	690 sqm
CIVIC-additional space by including the yard	220 sqm
HORIZONTAL CIRCULATION	213 sqm
VERTICAL CIRCULATION	145 sqm

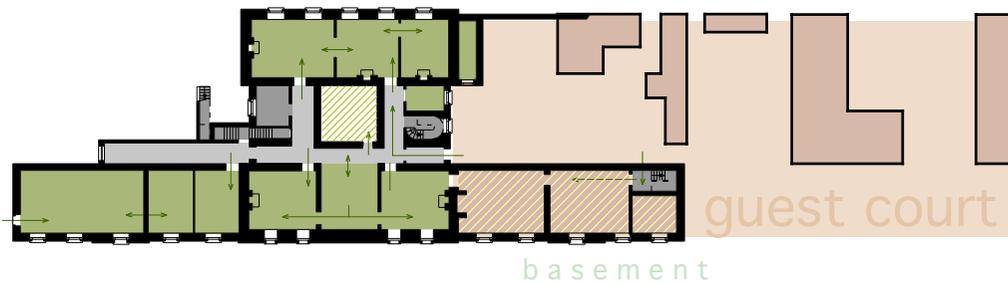
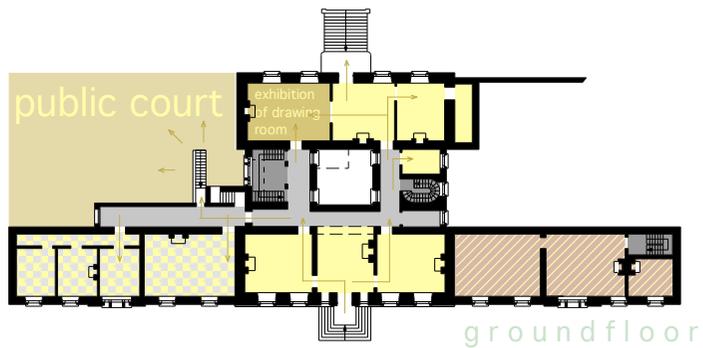
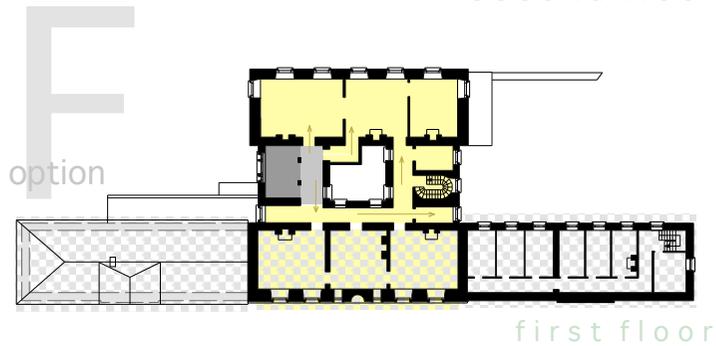
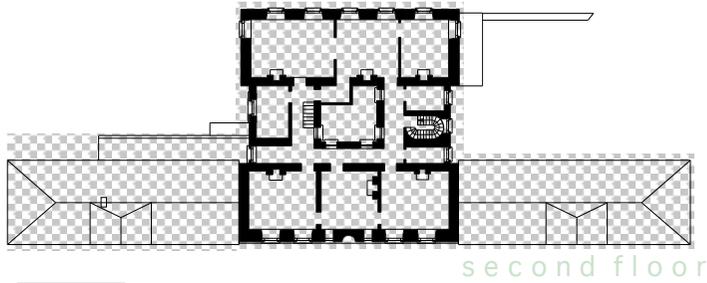


Woodstock House.
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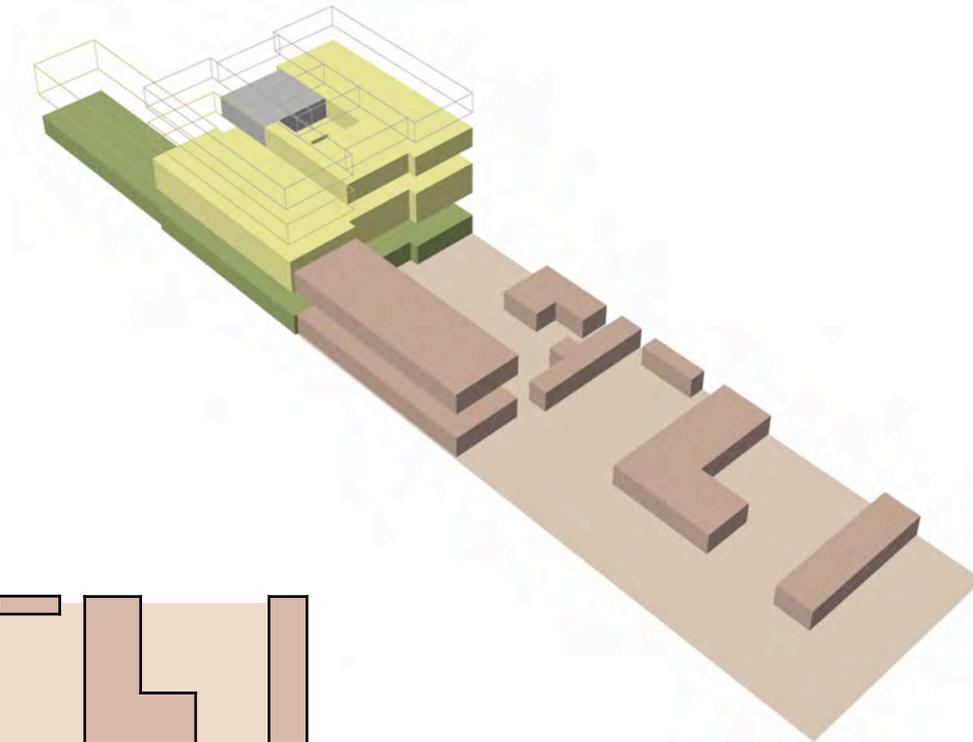
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The use of space 2.3

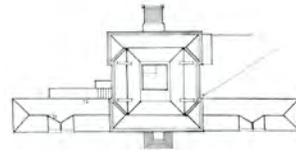
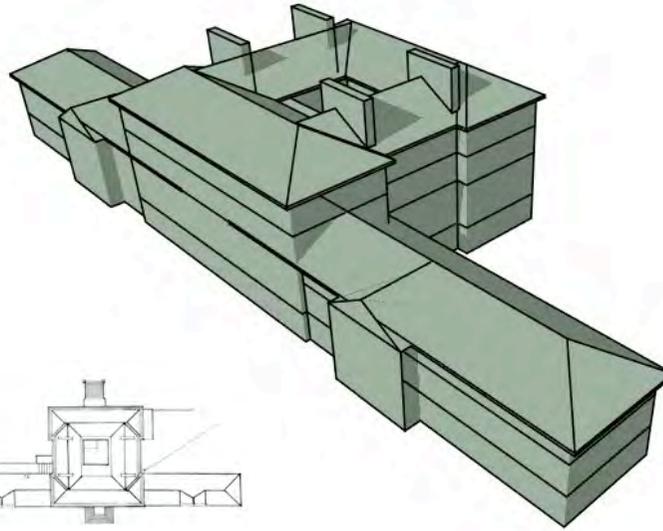
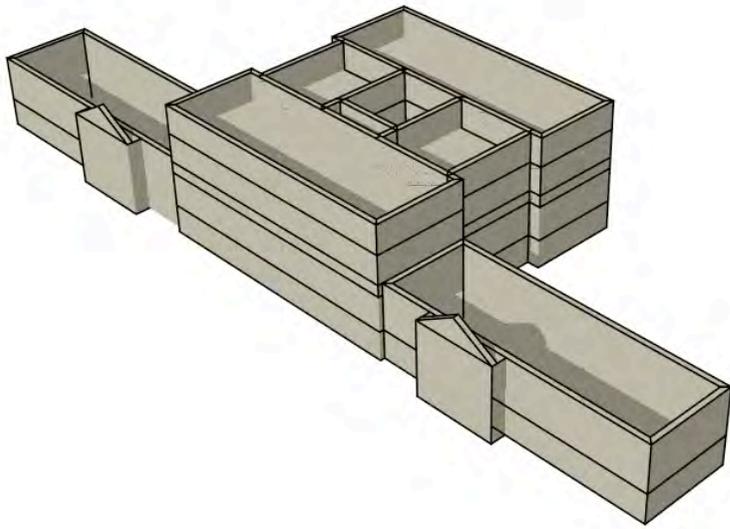


RUINS	
RUINS accessible to public	
PUBLIC	516 sqm
CIVIC	457 sqm
TURISTS ACCOMODATION	291 sqm
TURISTS / PUBLIC FACILITIES	284 sqm
HORIZONTAL CIRCULATION	213 sqm
VERTICAL CIRCULATION	145 sqm



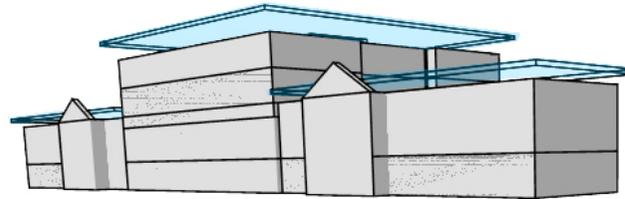
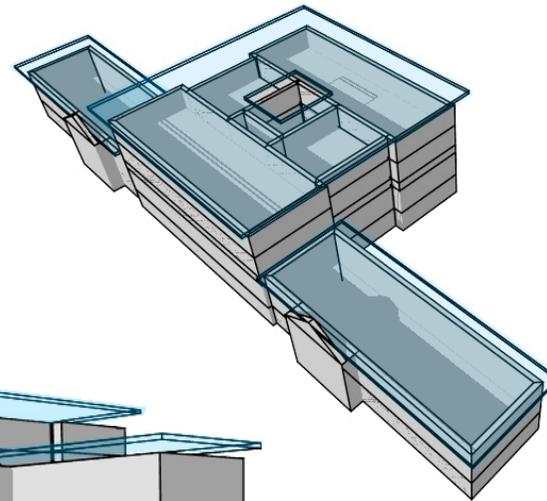
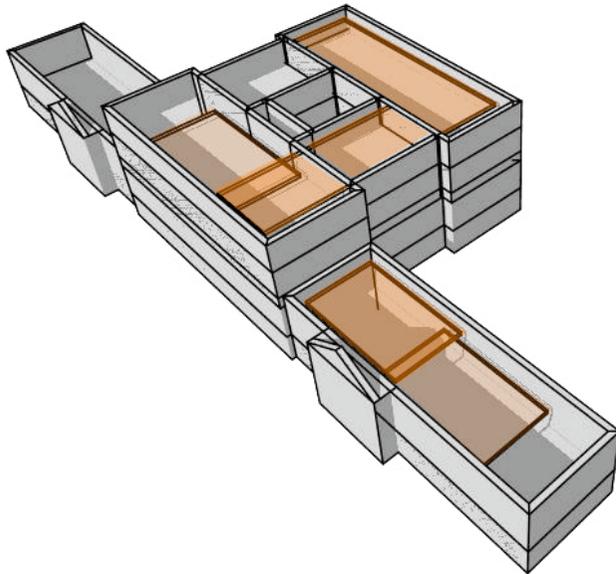
The use of space





MINIMAL INTERVENTION
ROOF WITHIN RUINS

- A
- B RESTORED ROOF
- C
- D FLOATING ROOF



PAUL ARNOLD ARCHITECTS



Woodstock House.
CONSERVATION & DEVELOPMENT POTENTIAL

Treatment 3.1



CASTELVECCHIO MUSEUM, Verona, Carlo Scarpa



UPPARK, West Sussex, England

Woodstock House.
CONSERVATION & DEVELOPMENT POTENTIAL

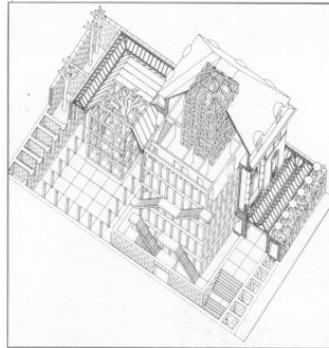
PAUL ARNOLD ARCHITECTS



References 4.1



HILL HALL, Essex, England

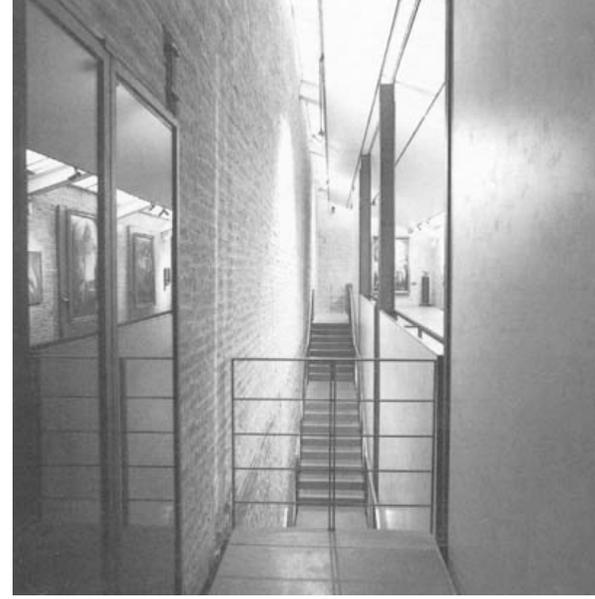
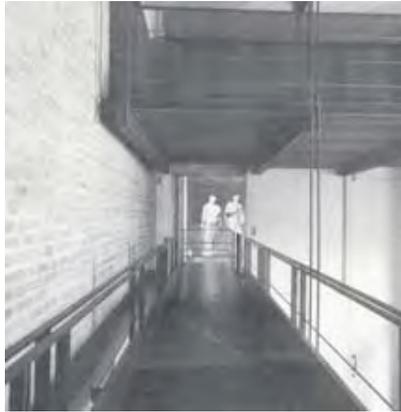


MUSEUM OF ARCHITECTURE, Frankfurt, Oswald Mathias Ungers





NATIONAL ART MUSEUM, Parma, Guido Canali



PAUL ARNOLD ARCHITECTS

Woodstock House.
CONSERVATION & DEVELOPMENT POTENTIAL



PIERCEFIELD, Gwent, Wales



PAUL ARNOLD ARCHITECTS

Woodstock House.
CONSERVATION & DEVELOPMENT POTENTIAL

FUNDING OPTIONS

The renovation of Woodstock will have costs associated with the consolidation of the fabric, the provision of new facilities and the improvement of the immediate setting of the building. Expenditure by the owners, the County Council, is straightforward. An expenditure of about €1 million will be required to stabilise the ruin.

The greater project of beneficial reuse will require some €12 million and more. Local authority funds will not be sufficient. Other sources are required.

The main sources of grant aid and tax reliefs are set out in the table below and their applicability to Woodstock outlined.

The most extensive aid is to be found in tax relief, which if properly structured can effectively amount to almost 50% grant aid.

The establishment of a Charitable Trust or foundation is a possible solution if a social rather than a commercial approach is adopted. Charities can attract funding which may not be available to private individuals. Donations to charities are themselves tax deductible.

A fully structured approach to the funding would identify for any given scenario and combination of ownerships which funding mechanism is best suited to the end use.

1 State Supports		Applicability to Woodstock
1.1 Heritage Council – Architecture Grant Scheme	In the past, the Heritage Council has not subvented the consolidation of ruins. However, the Heritage Council may subvent certain professional services in the context of a conservation strategy, such as architectural and engineering advice. In addition, a case for special funding could be made in the context of the conservation of the Demesne	High
1.2 DOELG (Department of the Environment and Local Government) Conservation Grants	These grants are available annually, administered by the Local Authority; the Local Authority itself cannot apply, nor can an occupier of a Local Authority owned structure. However, ownership needs to be defined: would a twenty year lease constitute ownership?. Normally grants up to €13,000 per annum are payable, for special projects, up to €26,000 per annum is payable.	Low
1.3 Civic Structures Conservation Grants Scheme 2007	This is a revised annual scheme of grants for the conservation of protected structures, which are in civic ownership or occupation and generally open to the public. The maximum grant assistance will be €50,000 per structure.	Medium
1.4 Irish Heritage Trust	The Trust has a mandate to acquire for public access major important heritage properties where the State does not wish to acquire them directly and where there is imminent risk to their heritage value through neglect or where an appropriate use cannot be brought forward through sale to a private sector investor" The Indecon Report recommended that properties should be accompanied by an endowment fund sufficient to maintain the property in perpetuity. While the Trust must raise a part of these endowment funds through tax-incentivised private and corporate donations, the Government recognizes that the Trust will require generous support in its early days. The Department of the Environment, Heritage & Local Government will provide funding for 5 years for endowments to operate the properties, with up to €5.5m earmarked for the first property, supported by contributions from non-Exchequer sources. The Heritage Trust are at present in negotiations which will probably account for their activities over the next two years.	Low

2 Tax Based Scheme		
2.1 Revenue Commissioners and DOEHLG Section 482 of the finance act 1997	This is tax relief for works to buildings which are intrinsically of significant horticultural, scientific, historical, architectural or aesthetic interest and which have also received determinations from the Revenue Commissioners . Makes expenditure on the renovation of an approved structure allowable in the current year against income and corporation tax. Private individuals paying tax at 42% could effectively achieve a 42% state subvention Relief is conditional upon public access being afforded for certain periods.	High
3 Voluntary Supports (Ireland)		
3.1 Irish Georgian Society	Direct financial support for conservation and restoration. Country houses such as Mount levers, Co. Clare and Strokestown, Co. Roscommon have received assistance, as well as Newman House in Dublin and the King House in Boyle. Grants tend to be in the order of €2,000 to €10,000	low
3.2 Civic Trusts (Dublin, Cork, Galway, Limerick and Waterford)	Kilkenny Civic trust may have a role to play.	Low
3.3 The Irish Landmark Trust	The Irish Landmark Trust works for the renovation of buildings through taking them into care on a medium term lease. Woodstock is probably of too great a scale	Nil
3.4 An Taisce – The National Trust for Ireland	An Taisce does not normally grant aid construction projects, but does contribute to costs of planning investigations	Nil
3.5 FÁS	FÁS does not specifically fund architectural conservation. However, workers on FÁS programmes may be engaged on works to historic buildings. In these cases it is the host organisation’s responsibility to ensure best practice. The only condition imposed by FÁS is that works to listed buildings must be undertaken with professional guidance.	Medium

3 European Union Supports		
3.1 Europa Nostra	These grants are in the order €50,000 and for projects of restoration: Woodstock could apply	High
3.2 The Leader Programme	A review of documentation in relation to the Leader + project does not mention architectural conservation, restoration or adaptation of historic buildings. A review of the official EU Leader+ website does not feature any Irish projects under the relevant headings. However, activities or enterprises, rather than the building itself, may receive support	High
3.3 Culture 2000	Support projects of cooperation aimed at conserving, sharing, highlighting and safeguarding, at the European level, the common cultural heritage of European significance; Grants of €50 to €150 0000	High
3.4 Culture 2000 Framework Programme	This programme may be renewed for 2007 and following. For 2006 funding will be given to approximately fifty (50) one-year specific, innovative and/or experimental actions in the field of Cultural Heritage	Medium/low
3.5 Kress Foundation European Preservation Programme	<p>Kress Foundation sponsors a program for the preservation, conservation, and interpretation of European art and architecture in situ, administered by the World Monuments Fund. Competitive grants are awarded for the conservation of buildings, groups of buildings, and works of art in an architectural context (e.g. mural paintings, sculptures that are part of an architectural program, and other decoration) of recognized artistic quality. Criteria include significance, urgency or timeliness, and capacity to benefit the public. Priority is given to sites on the World Monuments Watch List of 100 Most Endangered Sites, and to sites facing threats or emergencies that might result in loss of historical fabric unless addressed immediately.</p> <p>Conservation of Monuments, Sites, and Works of Art Grants for the planning or initiation of conservation projects, for emergency stabilization, to match other donors in a discrete phase of project implementation, or for project completion. <i>Maximum Grant: \$25,000. Matching funds from other sources may be required.</i></p>	Medium

	<p>Cooperation between European and U.S. Institutions. Grants for international partnerships between institutions of higher learning, non-profit organizations, or governmental agencies for mutual projects for understanding, conserving or interpreting European art and architecture to the public. Grants may support collaborative research, conferences, or interpretive exhibitions; publications and media projects; or the participation of U.S. professionals in European on-site conservation programs. Applications from qualified individuals are considered only when sponsored by a U.S. institution and a European partner. <i>Maximum Grant: \$50,000. Matching funds from other sources may be required.</i></p> <ul style="list-style-type: none"> • Conservation Projects in Cooperation with World Monuments Fund European projects to conserve monuments, sites, and works of art may receive funds for a discrete phase of conservation treatment or a long-term collaboration with WMF to improve the overall condition and sustainability of a major European monument, site, or work of art. <i>Maximum Grant:\$200,000. Matching funds from other sources may be required.</i> 	
3.7 Great Gardens of Ireland Restoration Project	Woodstock has been the beneficiary of Great Gardens of Ireland funding: the main house could possibly benefit from some funding under this category. Amounts of funding can be substantial, in the order of €1 Million and more.	High

4InternationalSupports		
4.1 International Funds for Ireland	This was administered by the European Union, with 15% of funds being available for cross-border projects. A new programme for Structural Funds will run from 2007-2013	Low
4.2 World Monuments Fund	WMF offers financial support to conservation projects and related initiatives including assessment and planning studies, pilot projects, project implementation, and training activities related to the conservation of a specific site. WMF does not support general research, archaeological survey or investigation, the conservation and restoration of moveable artifacts and works of art, or new construction. WMF cannot provide support for the conservation of sites in private hands, whether owned by a person or a family trust. The WMF application process takes two years.	Medium
4.3 The Getty Foundation	Architecture Planning Grants administered for projects throughout the world. Grants are given for planning and conservation studies, as well as for works to buildings themselves.	Medium
4.4 Robert W. Wilson Challenge Grant	This philanthropic organization mainly grant aids through the World Monument Fund	Medium
4.5 The Ireland Funds	This fund supports the Irish Georgian Society, but could also be approached to directly fund a social community element of any project	Medium

RECOMMENDATIONS

The Fabric

1. Any and all further work to the fabric of the building should be preceded by the preparation of a careful and detailed record of the building in its current state, using photography and drawings.
2. An inventory should be made of the debris so that any fragments from the original building can be recorded.
3. A detailed assessment of the several parts of the building should be carried out and repair works of priority identified and executed.
4. All works to the fabric of the building should be carried out under the supervision of a Conservation Architect grade 1.
5. In order to best conserve the building the existing volume should be fully utilized

The Process

1. A project manager with experience in the management of large capital projects should be appointed to oversee the process of identifying strategies and co-ordinating funding.
2. A beneficial use for the building should be identified and the necessary partnerships established..
3. Consultation on a local regional and national level should continue so as best to ensure informed public support for the project.