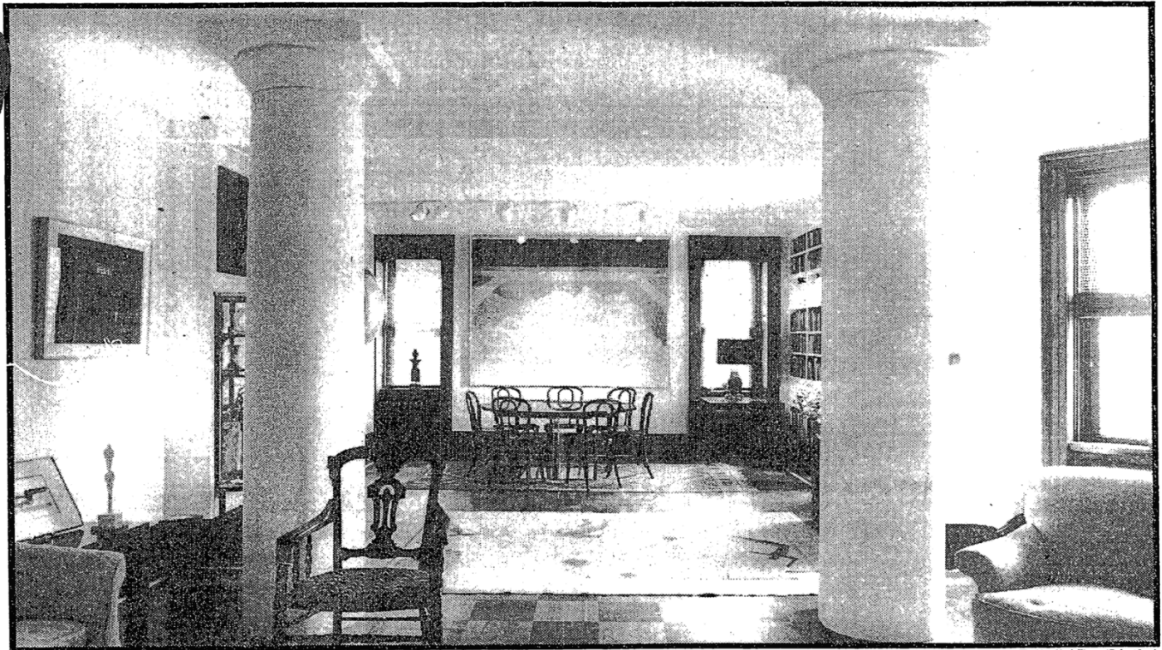


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A Gentleman's Quarters, Made to Order



The New York Times/Robert Lewis

Ashton Hawkins, above, renovated a West Side apartment in a turn-of-the-century building. Two Doric columns, right, one structural, one fake, stand between the dining and living areas.

By SUZANNE SLESIN

WHILE most apartment renovations are made-to-measure projects, some, like good English tailoring, just fit their owners better than others. The Central Park West apartment of Ashton Hawkins, for example, is like a custom-made suit: It becomes the wearer perfectly, and many of its best qualities are, at first glance, undetectable. It is a rather quiet, personal apartment with a sense of the Old World tempered with a lively collection of modern art, precisely what one might expect from its occupant, a worldly, self-assured individual who frequently entertains.

Mr. Hawkins, who is vice president, secretary and counsel of the Metropolitan Museum of Art, wanted his home flexible

enough to have parties for two dozen or two hundred people, yet comfortable and private enough for him to enjoy living there alone. He also wanted the place to function as a background for his art collection and his many and varied mementos. Mr. Hawkins said he decided to move from his East Side residence to the West Side apartment because it "had all the things that one didn't find in other New York apartments: high ceilings, good views and a potential for a belle époque ambiance."

"A particular style is not what's it's about," said Yana Weymouth, a partner in Redroof Design, the architectural firm that reworked the structure of the apartment and designed its interior framework. "A person's life is in here," Mr. Weymouth said. "This apartment is about Ash's lifelong interest in people and art."

Mr. Hawkins did not have an open loftlike space in mind for

his new residence. Instead, he wanted his space to reflect the feeling of the vintage 1907 West Side apartment building. "In his building, a sleek look would be wasted," he said. Mr. Hawkins set out on a renovation in which his new apartment was to be completely gutted, working independently with Mr. Weymouth, an architect, and Mark Hampton, an interior designer, both friends.

Mr. Weymouth was responsible for the interior architecture and planning of the space; Mr. Hampton advised his client on fabric choices and helped him with the selection and placement of the furnishings. The apartment had originally been the bedroom wing of a larger apartment but was now what Mr. Weymouth called "a dark and claustrophobic rabbit warren."

"Two bedrooms, one living room, two foyers and three hall-

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