

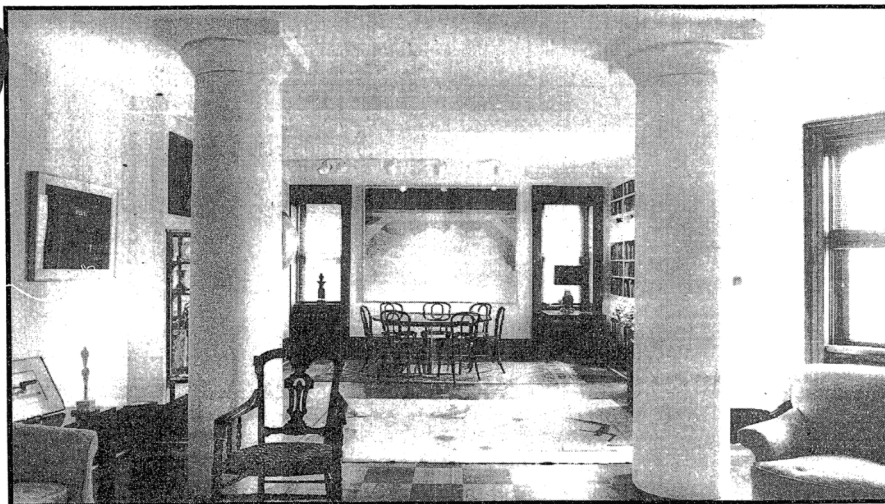
## The New York Times

THURSDAY, NOVEMBER 25, 1982

### A Gentleman's Quarters, Made to Order



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.



The New York Times/Robert Levin

By SUZANNE SLESIN

**W**HILE 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 ambience."

A particular style is not what's it's about," said Yarn Weymouth, a partner in Bedford 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."

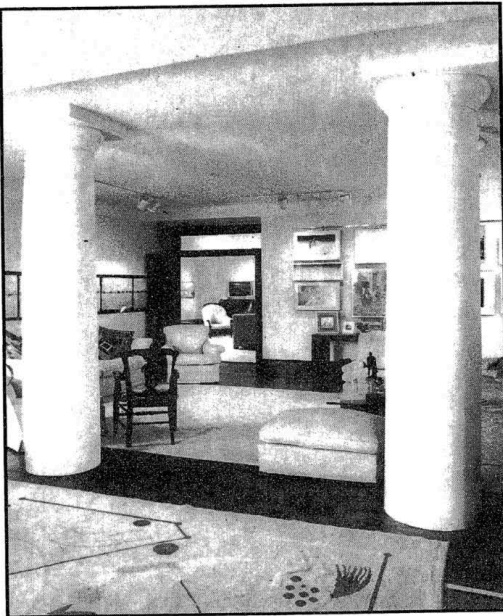
Mr. Hawkins did not have an open loftlike space in mind for

his new residence. Instead, he wanted his space to reflect the feeling of the vintage 1907 West Side apartment building. "In this 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 loyers and three hall-

Continued on Page C6



Continued From Page C1

ways was what we had to work with," he said. "We ended up by taking out a lot of walls, changing the circulation pattern and massaging the existing apartment. But our intention was to end up with something that looked as if it had always been there."

"It's an inviting room," Mr. Hawkins said. "Mostly because people don't say 'Oh, here's a nicely converted bedroom.'"

A pivotal aspect of the apartment's renovation was the pair of imposing columns that stand between the dining and living rooms. After the walls had been torn down, one structural column remained. Mr. Hawkins decided that he wanted to add a second, fake column and have them both in the Doric style to remind him of Greece and his summers in Perros.

Mr. Weymouth wanted to keep their shape simple and at first had resisted the inclusion of the second column. Mr. Hampton and Mr. Hawkins insisted on it. "One was disconcerting," Mr. Hampton said. "It spoke too

loudly of plumbing risers, electrical lines and structural supports."

"The second column also helps explain why the room gets wider at that point," Mr. Hampton said. "And given it a whimsical quality that makes it more of this time than the past."

Many small details — the etched glass panels over the solid mahogany doors, the thin-dust wooden Venetian blinds, the low-voltage ceiling lighting and the brass hardware in the hall — which prints and drawings are hung — are elements that complete the interior scheme.

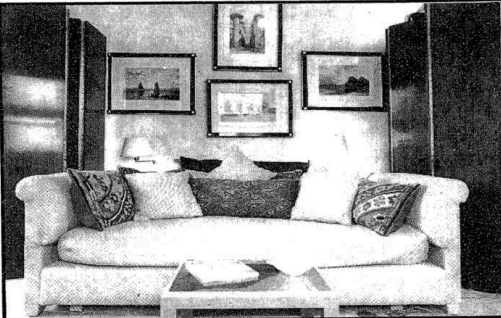
Mr. Hawkins' art collection is a personal cornucopia: photographs by Richard Avedon, a Frankenthaler watercolor, Ed Ruscha drawings, a David Hockney pool painting, an etching by Barnett Newman, a 19th-century Norman landscape, a six-page painting by Bob Smith, a Russian icon, an Indian sculpture and works by Josef Albers. Artworks, grouped by subject matter, are placed on easels, on tables and windowsills, in vitrines and hung on the walls.

While Mr. Hawkins is constantly moving, editing and changing his paintings and drawings, he pays little attention to the furniture in the apartment. "I'm not very house proud," he said. "I want things for the pictures. They are the real furnishings of this apartment."

"I never had the experience of contemporary art when I was growing up," Mr. Hawkins said. "My collection is full of objects. It's a personal view, based often on friendships by known."

The columns and the neutral color of the walls, the base of string, help pull together all the seemingly disparate objects and allow the collector, according to Mr. Hampton, "to indulge in his longstanding preferences for lots of things."

Mr. Hawkins is the first to agree. After living in the apartment only a few months, he says that the place has become just like his collection, "simply full of eclectic stuff."



#### The bedroom

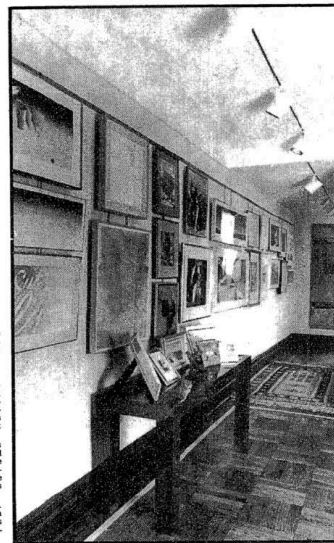
The bed has been covered so as to look like a spacious sofa and is flanked by two wooden folding screens.

#### The living room

The Doric columns act as a frame for the living room, left, yet allow the space to be opened up along a diagonal toward the bedroom.

#### The hallway/gallery

Specially designed brass hardware allows for a number of prints, drawings and paintings of varying sizes to be hung along the corridor.



The New York Times/Robert Levin