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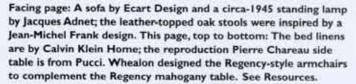
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a study in contrasts Timothy Whealon's tiny Manhattan studio is







imothy Whealon has an eye as consistent as bedrock. An antiques consultant and interior designer who refined his connoisseurship at Sotheby's on both sides of the Atlantic, he virtually gutted his Manhattan studio, taking cues from the existing marble chimneypiece, foliated plaster moldings, and painted-wood paneling and floors. With the help of architect A. K. Baldwin, he added two wardrobes that flank the kitchen, dropped the ceiling, and built a freestanding divider in the center of the space to separate the living and sleeping quarters. One side of this unit displays books and objects; the other functions as a headboard, with étagères on either side of the bed. Lightening the parquet and installing white-painted wooden blinds brightened the interior.

"The renovation took three months, but the furnishings represent several years' worth of accumulating." Whealon says. Consider the desk, actually a pair of 19thcentury Chinese elm embroidery stands cleverly cradling a slab of glass. An 18thcentury French bronze of a Borghese warrior straddles a 19th-century English campaign chest; copies of Jean-Michel Frank stools serve as cocktail tables in front of an Ecart Design sofa.

Aside from two Baroque tapestry cartoons that enliven opposing walls, the artwork is predominantly 20th century; a Gerhard Richter watercolor, an Ellsworth Kelly print, several Gabriel Orozco photographs, and four Agnes Martin prints placed casually around the room. "I always buy what I like," Whealon says. "There's inevitably a place for it-even if it's in storage," #