



SAMUEL LYNNE GALLERIES

SHOWROOM DESIGN EXCELLENCE

Awarded to the gallery with the most aesthetically pleasing and effective gallery layout and design

GALLERY PROFILE

LOCATION: Dallas

SQUARE FOOTAGE: 11,000

NUMBER OF ARTISTS REPRESENTED: 15

AVERAGE PRICE OF ARTWORK: \$8,000–\$12,000

WEB SITE: samuellynnegalleries.com

A successful restaurateur of the popular Macaroni Grill and other known dining brands, Philip Romano knew the key to launching a successful career in art, like any business, is establishing a powerful image to set him apart from the rest. When he partnered with fellow Dallas-based artist JD Miller to open Samuel Lynne Galleries, that powerful point of difference, which earned the owners *ABN's* Showroom Design Excellence honor, was a phenomenal 11,000-square-foot studio that made the ultimate design statement on Dallas' gallery-filled Dragon Street.

"We worked with our architect on how we could deliver the point of difference," Miller says. "A full HD theater with surround sound, BluRay, Powerpoint, full wine and espresso bar ... We felt like that would be something we could do that hadn't been done anywhere else."

Miller and Romano put their artist minds together to design Samuel Lynne Galleries, which opened in September 2008 after nine months of construction under the direction of TKTR Architects. The goal was to

transform the gutted downtown location into an art space that rivaled international galleries by focusing on clean lines and a modern look that always made "the art the star" of the space.



FRED MCIVARR

The stunning exterior of Samuel Lynne Galleries

"I think that, especially in this market, people are really thinking about their purchases, so presentation is everything," Miller says. "The way the gallery presents the art says so much about the art and the artists. If you walk in and say, 'This is first class, and every attention to detail is a signature of excellence,' that is reflective of the work you're selling."

Miller attributes the design of the gallery to its extremely successful year. The gallery entrance is an impressive geometric tunnel of glass with recessed lighting that leads to the reception room and opens to four spacious gallery spaces, which are arranged in a circular formation with high ceilings and exposed beams.



MATT HAWTHORNE

Philip Romano and JD Miller in the rubble of Samuel Lynne Galleries before construction



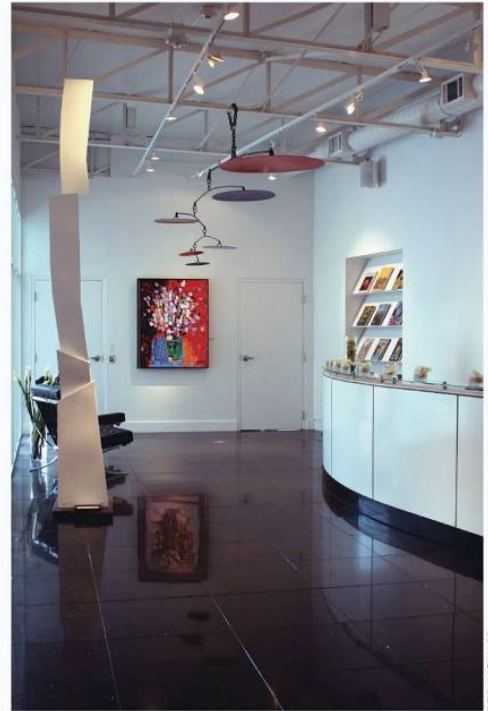
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Samuel Lynne Galleries 1 and 2



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Gallery 3



REID MCNABB

Samuel Lynne Galleries' reception area



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Samuel Lynne Galleries' reception area

Lighting was another important element the owners spent much time planning. "We did research and invested a lot more than you would ever imagine in how we would light and display the art," Miller explains. "It's dramatic and presents the art clearly, but in a way that is theatrical."

And speaking of dramatic, no other design element of the gallery says *impressive* quite like Samuel Lynne's red-velvet-curtained, 40-seat, high-definition theater, complete with full-sized leather couches, tiered stadium seating and a full wine and espresso bar that make attending an artist show at Samuel Lynne Galleries an unparalleled experience.



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The gallery held a "Mystery of Picasso" Film Night in its state-of-the-art theater.

REID MCNABB

"The theater is by far the most creative," Miller says. "Everyone who comes in comments that it blows them away. Whenever we have shows, we have some kind of video playing, and you walk back there, and the theater will be 'sold out' with standing room only."

Another important aspect of the gallery's design is its ability to store large amounts of artwork, thanks to the giant storage space that is artistically positioned in the middle of the four galleries. In addition to the 100 to 150 pieces on display, the gallery staff has immediate access to 500 to 700 additional pieces, which allows buyers, after viewing a digital slideshow of an artist's collection, to request art not on display to be pulled and further inspected in the VIP showing room.

Samuel Lynne Galleries, named after Romano's son, Samuel, and Miller's daughter, Jaime Lynne, depends on its image to exude professionalism and excellence to sell the high-end art it carries, which can range from \$2,000 to \$150,000.

Miller and Romano are some of the biggest names represented in the gallery. For Miller, a 3-D oil painter, the gallery replaces his Reflection Fine Art Studio, which stood in Dallas's Uptown for five years and now attracts followers to Samuel

Lynne Galleries. With the opening of the new gallery, Miller took up a studio right next to the theater.

"People don't usually get to have a relationship with the artist," Gallery Director Janice Meyers observes. "His studio is here, it's beautiful, and it's as big as the theater, which is about 800 square feet. The fact that the clients get to have this personal relationship with him has hugely impacted our sales."

Miller hosts live painting performances that draw huge crowds and create valuable bonding experiences with his clients. His ability to use all the unique design aspects of Samuel Lynne Galleries has added to the shows' success.

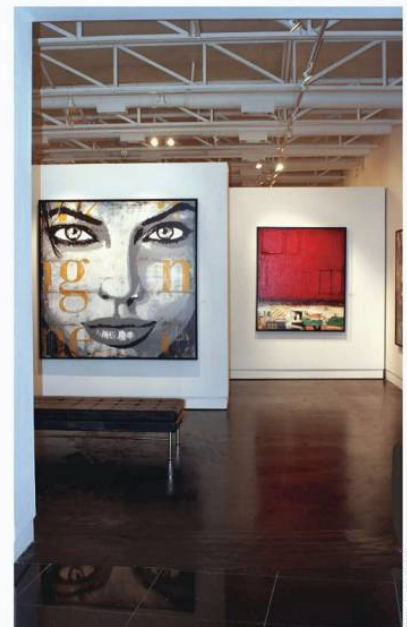
"With the new facility, when I do a performance, we can fit up to 50 to 100 people in the theater and then fit about another 100 people in the studio, and there's that whole buzz that happens—they watch the performance like it's the Super Bowl," Miller says. "It has given us momentum that you don't get just opening the doors."

Because the studio is built into the gallery, it creates a very exclusive opportunity for special guests to pass through the mysterious red studio doors that are usually closed.

"You open those big red doors, and there he is working, and they love meeting the artist behind the painting," Meyers says. "Not too many galleries, especially in Dallas' design district, can say that."

Miller appreciates his partnership with Romano and attributes much of the gallery's success to Romano's ability to "turn everything he touches into platinum." Romano's 3D oil and acrylic work attracted one of the gallery's biggest sales to date, but the gallery's impeccable curb appeal also played a role. By taking the metal window dividers out of the four outside windows used to display artwork, Romano's art was well-lit and unblocked, which ended up attracting a couple driving by to come in and purchase 15 pieces of artwork.

"They said you can't put solid glass in windows this big, but Philip had done it before and knew it would work—small things like this can make a big difference," Miller says. **ABN**



Gallery 4

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