

. ROBERTLEEMORRISGALLERY TIMELINE for About page

1947 BORN NUREMBERG, GERMANY while my dad was working for the Nuremberg war trials.



1947-1965 I was a US AIR FORCE BRAT

When I turned 18, we had made 23 major moves! My dad was a pilot and my mom was a model.



1956 -----

My dad was transferred to Tachikawa Air Force Base in

Japan. I was 8 years old and in a very formative state. We lived in a tiny village called Hijima in a tiny paper and wooden house for 18 months waiting for base housing. We were surrounded by rice paddies and farms. It was a glorious time for me as I learned to speak Japanese very quickly and spent most of my free time playing with local Japanese kids and visiting their private homes. I was taught many Samurai arts such as Judo, and fine arts such as Ikebana, Calligraphy, Origami doll making and flute making. These specialized crafts very extremely important to the early formation of who I became in my adult life.





1960 CHARLESTON AIR FORCE BASE

After we came back to the USA after Japan, we were stationed at Charleston Air Force Base in South Carolina. It was here that I suffered the bullies and jocks in my early high school years, while at Summerville High School, in the beautiful Wisteria strewn town of Summerville, S.C. I and my two best friends from the air force base were treated like outsiders because we were the only kids in the school who had ever been outside the state, and could speak other languages besides English. SC ranked 50th in education at that time and I was constantly made fun of because of my sweet looks and gentle personality.

1963 RIO DE JANEIRO

We were suddenly transferred out of Charleston to Rio de Janeiro and I was delirious with the joy of getting away from the redneck bullies who taunted me daily. Rio, like Japan, was another enormous influence on my development. As a counter balance to the serene fine arts of Japan, I was now absorbing the sensual world of Brazilian Samba, the luscious language of Portuguese, and the laid back tropical beach culture. Rio was the balance of extraversion I needed to even me out from introverted Japanese culture. I did suffer a terrible mountain climbing accident after school one day. Falling 60 feet nearly killed me but as you can see by the photos, I was mangled but survived and had a near death experience.





1965 BELOIT COLLEGE became the most important vehicle for how my life was to become directed. I started college as a pre-med student and ended up trying every discipline the school offered, as a means to discover what I really wanted to do in life. From Science to philosophy, to sociology and anthropology, I ended up finding my bliss by majoring in art. It was my art professor **George Garner** who became my mentor and led me to trying jewelry making after I had graduated.

He was a man's man; a sculptor, painter, metalsmith and in his spare time he created small models and jewelry out of brazing rods with his oxy-acetylene torch. Here is one of the little sculptures George made which influenced me greatly.



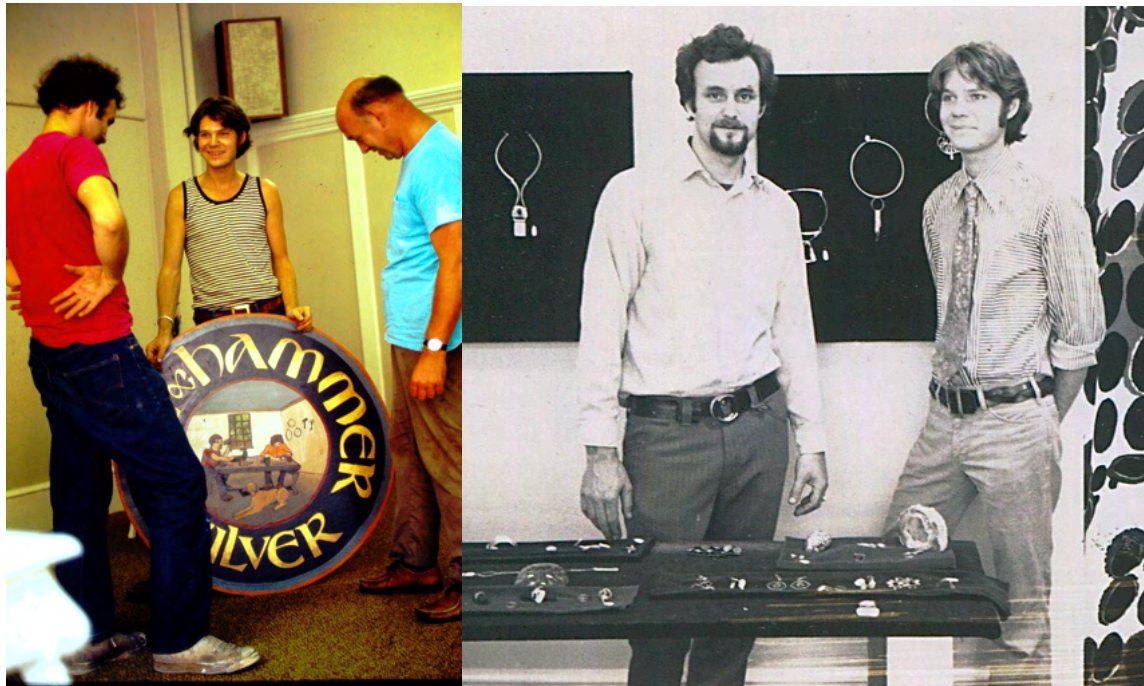
1970 HIPPIE COMMUNE

AFTER graduation, and a brief time of looking for work in the Washington DC area, I decided to leave the comfort of my parents' home and drive to the extreme west, to British Columbia where I was going to follow the Timothy Leary suggestion to Drop Out and Tune In and create a hippy "back to the earth" movement which was so popular at that time. I ended up going back to Beloit college to visit my friends still in school and we all decided to form a commune and live on an abandoned farm in the cornfields outside the town limits. We called it **Big Ted's Farm** and it became a craft commune where I taught myself jewelry making. While I was visiting a friend in Boston, I got a call from the kids at the commune saying the farm had accidentally burned down and there was nothing for me to come back to. This fire forced me to find a whole new path at the perfect time in my life.



1971 FILE AND HAMMER CRAFT STORE

After the farm burned down, I was offered a place to spend the winter of 1970 with my school mate Anthony Toepfer. He was also an art major, and I taught him everything I knew about making jewelry during the long snowed in winter. In the spring, we decided to open the File and Hammer craft shop in Bellows Falls Vermont Hammer craft shop in Bellows Falls Vermont

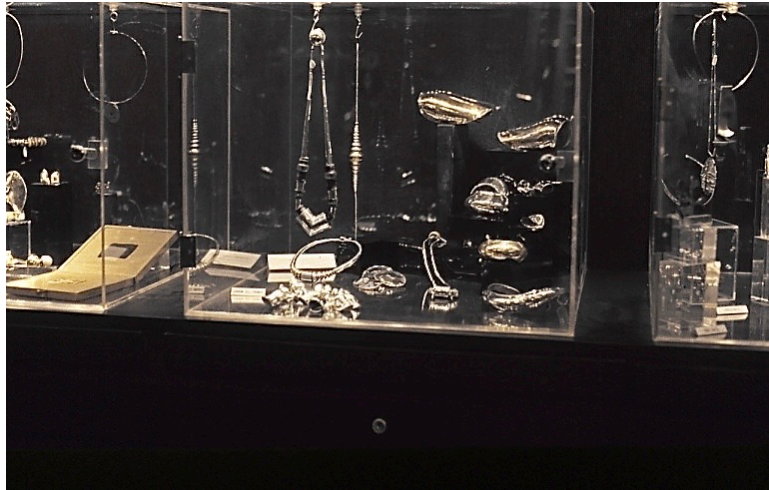


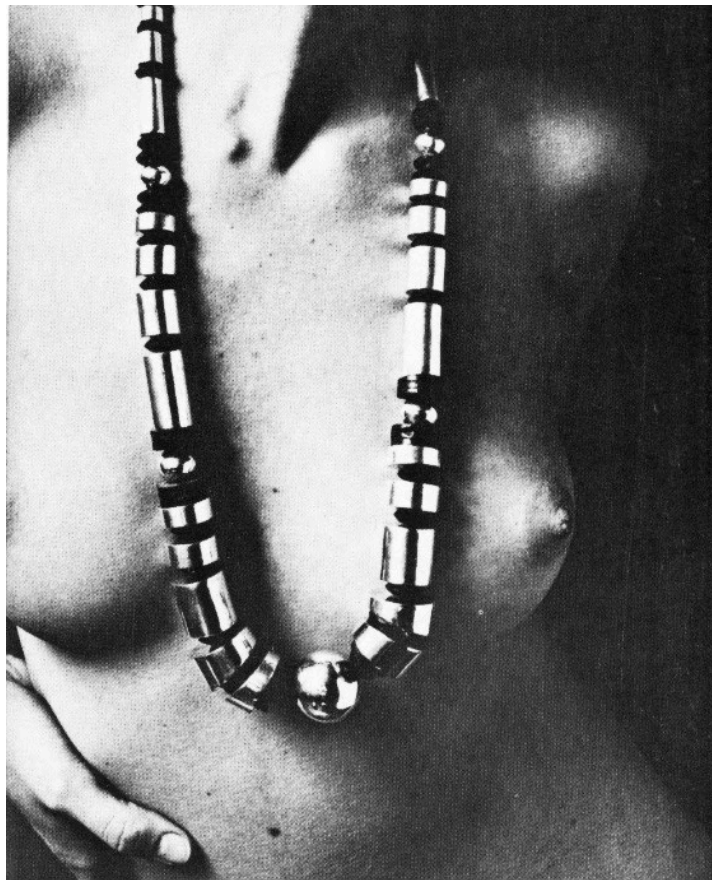
1972 DISCOVERED!

While showing my jewelry at a weekend outdoor craft fair at the famed Putney School, Putney, Vermont, I was discovered! A handsomely dressed woman purchased one of my tribalistic beaded necklaces (\$75) and wore it to her work the following day. She was a manager at the leading art gallery in Boston called Marcus, Krakow, Rosen, Sonnabend, and she called me the next day to ask if I would bring my entire collection of jewelry into their gallery to show the owners, Joan Sonnabend and Phyllis Rosen were collectors of art jewelry and were just opening a new gallery called Sculpture to Wear in the Plaza hotel in NYC.(Joan had married Roger Sonnabend of Sonesta corporation that owned the Plaza.) These two women were powerful art dealers and told me they after they looked at my work that they wanted to represent me exclusively and give me a one man show. They told me point blank that they would make me famous. They also advised that I use my entire name, Robert Lee Morris as there was already a famous New York artist named Robert Morris.

1973 The one man exhibition at SCULPTURE TO WEAR, was the turning point of my entire career. The gallery was located inside the lobby of the famous Plaza Hotel, where there was a constant flow of celebrity guests and fashion editors. The discovery of my work set a fire under many of the journalists and editors and I began to accumulate editorial credits in the leading fashion magazines. In 1976 I had the cover of the December VOGUE with a massive brass bubble collar on the model.







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Introducing
Robert L. Morris
First Exhibition of Jewelry
Each piece is one of a kind 50. to 750.
Opening December 1

Necklace, silver with African wood

1976 first VOGUE COVER

This was a key turning point in my career as it announced my work to the entire world of American fashion. All the savvy retailers now knew of my work and I was suddenly a big name.

Little did I know that within the next few months, Sculpture to Wear would close and I would be forced to open my own gallery.



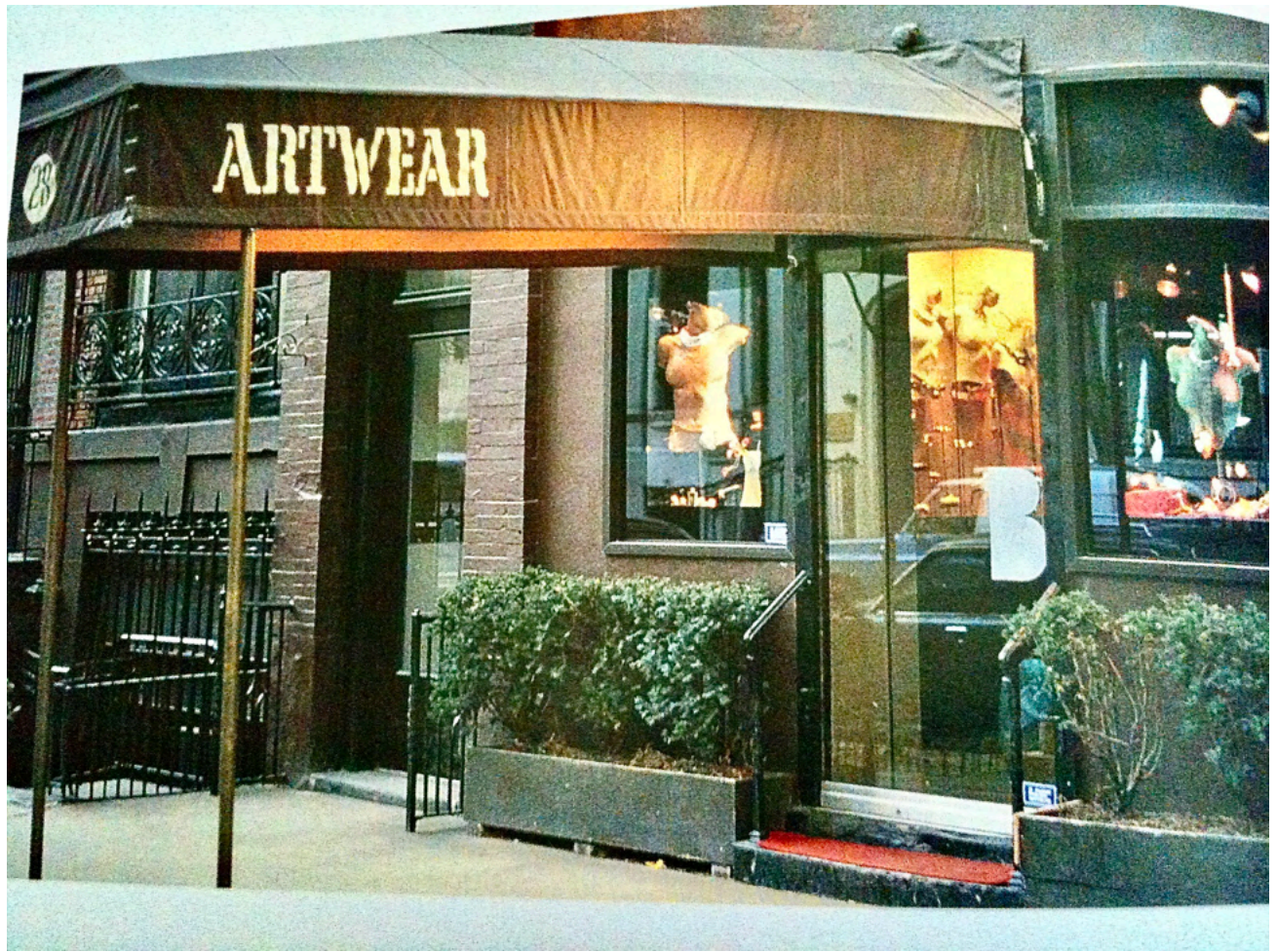
1976 Scott Barrie collaboration The editorial coverage of my work introduced me to many of the New York fashion designers and my first collaboration was with SCOTT BARRIE. I still have the jewelry I made for his runway show,

which were these cuffs made from screen wire glued to a wire armature with polished aluminum slices glued on top. Silicone glue holds anything!



1977 Opened ARTWEAR Gallery of artist jewelry at 28 East 74th

Street. Only three years after moving to the Big Apple and I had the naivete' and guts to open jewelry store! I had no fear!! But I was forced into doing it because Sonesta sold the Plaza and Joan Sonnabend decided to shutter the jewelry gallery. All of a sudden, I had nowhere else to show my work. Only months after having the Vogue cover and I was pounding the pavements looking for a new venue to sell my work. No luxury store was interested in showing my work because it did not fit into any of the existing jewelry categories. It wasn't fine, estate or costume jewelry and it was too big and bold to incorporate into existing jewelry departments. I had no other option but to open my own gallery. ARTWEAR opened with a group exhibition of nearly 50 different American jewelry artists that I had carefully researched. The gallery was an immediate success with the press, magazines, newspapers and TV were actively reporting on my new store, and the unusual merchandising I created. Life cast body casts made the entire difference, and the set up of the displays was more like the Egyptian Wing at the Met or the dioramas at the Museum of Natural History than a typical jewelry store display. After 6 months of very little foot traffic and painfully slow sales, on East 74th street, we were given the opportunity to move to the heart of Soho and reopened in August of 1978 to huge crowds of customers.







1978 Collaboration with BILL KAISERMAN. After Scott Barrie and I worked together, I was approached by Bill Kaiserman, another New York fashion designer and created a new collection for him of “colored” jewelry, brass that I was able to tint with various chemicals to match the colors of his fabrics. Slate blue, Eggplant, Mauve, were some of the tones I could achieve. These were then sold to Bergdorf Goodman, and Charivari on the Upper West Side. My famous knuckle rings were a huge part of the collection in various colors of oxidized brass and silver.







1979 COLLABORATION WITH GEOFFREY BEENE...this was the collection and the collaboration that finally turned a huge spotlight on me. While I worked so hard to meet the demands of Mr Beene, with promised

that my name would be in his show credits, all hell broke out when Pricilla Tucker of the Daily News wrote that the Geoffrey Beene show “only came alive as the Robert Lee Morris jewelry came out! Yet no credit was given to Mr Morris as Ego Avenue strikes again”. From that review in the Daily News Mr Beene forbid Pricilla Tucker from ever being invited to another show of his. I on the other hand was now again in the spotlight and caught the attention of Mr. Calvin Klein.



The name of the game



News photos by Roy Marsch
Halston dyes sweaters to match skirts, coats to match suits, and, sometimes, as above, matches a tweed sweater to a tweed suit.



Halston's silky jacket, red or purple, is quilted in a puffy circular pattern and (above) worn over pants.



Bonnie Cashin's Noh jacket, above, will be available in Indian suedes in rich blue, red, saffron yellow.

Halston's new jacket, left, wraps to a squeezed waistline from a wide top. His shoes are flat tongued black slippers.

Will they have to change fashion's address to Ego Avenue?

By PRISCILLA TUCKER
and LIZ RITTERSPORN

THE AMERICAN FASHION collections came alive for the first time yesterday in the middle of the Geoffrey Beene show when Beene's marvellous mix of colors and textures became a backdrop for Robert Lee Morris' truly exciting jewelry design. Original design so far is in short supply on Seventh Avenue, so when Morris' sculptural bracelets and necklaces began to appear it was like suddenly switching to a good channel.

Yet Morris was not given any credit on the elaborate Beene program. This may identify what the problem is at the moment on Ego Avenue, where the name of the game is the name. Designer jeans, the runaway best seller this year, may well be the ultimate Ego Avenue product. A designer's name can go coast to coast on one of the most visible parts of a woman's body, and no true design is necessary.

The Beene clothes are lovely, particularly his mohair coats, beautifully soft tailored suits, sweaters, and mixes of colors and pieces for evening. Beene puts clothes together with great richness.

If you like something a bit cleaner and simpler, Halston introduced his "premiere" sportswear collection in his classy Olympic Towers spread. These separates are younger than his dress collection and cheaper than his couture collection. They are good clothes to wear; Halston pays women the compliment of assuming they have something else to think about besides

Halston's collection includes some wonderful anytime, day or night jackets — one bronzed and leathery that wraps tight at the waist, another quilted and silky in bright red or purple. His day clothes are dyed to match, tweedy sweaters matching tweedy suits to coats. For evening, he tries a spangly body suit with a take-off circle skirt and a golden sweater set.

What seem to be the major fall sportswear themes — shorter skirts, puffer sleeves, dim colors and vague tweeds — finally came together yesterday at Gil Aimbe, who threw in some metallic sparkle and some bird feathers to make it all work.

Aimbe quilts iridescent metallic cotton into "robot" clothes — jeans and jackets, jumpsuits, pants and tops — and it looks like these will be exactly the right things to wear in the energy-conscious winter of '79.

In a sweater year, his knits are extraordinary, the best being a chunky short married multi-colored sweater set.

Bonnie Cashin, Donald Brooks and Pauline Trigere, three award-winning Seventh Avenue names, each showed collections that were completely typical of their designs. It was like old times at all three places. Since Trigere always did know how to tailor a coat, hers for Abe Schrader are beautifully structured and a bargain (starting at \$270). Brooks' familiar signature soutache braid and plastrons look fine for '79. And Cashin always did make marvelous leathers, this time for Grop. Her scenario of clothes for "motor touring" and tailgate picnics may be this year's prime nostalgia as gas

DAILY NEWS, THURSDAY, APRIL 26, 1979



Bill Cunningham photo
Donald Brooks put a quilted red velvet jacket, above, over a long black one-shouldered evening tube.

Trigere's cape for Abe Schrader, left, was introduced at a show attended by Gov. Carey and the Ford sisters, Anne and Charlotte.

...is the name



News photos by Dick Lewis

Geoffrey Beene's collection was a mix of textures and colors highlighted by original jewelry by Robert Lee Morris of Artwear in SoHo. Huge sculptured bracelet, left, was the only accent for ladylike two-piece wrap dress. Beene makes lovely sweaters, one of the simplest, above, a backdrop for dramatic necklace

1981 COTY AWARD for collaboration with CALVIN KLEIN. This

collaboration is what literally sent my name into the stratosphere of fashion buzz. Once the Coty award was awarded me, the orders for my jewelry came flowing in like a tsunami. Saks Fifth Avenue was so gung ho for my work that they place me in over 30 stores across the country and ran huge double page newspaper advertisements. It was then that I had to hire another person to help me make the production orders that came in.



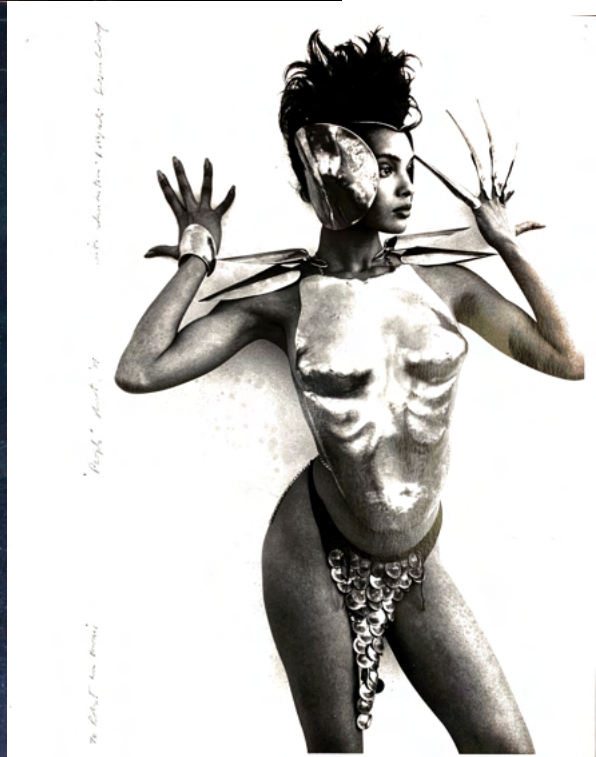




COTY
AMERICAN FASHION CRITICS'
SPECIAL AWARD 1981
PRESENTED TO
ROBERT LEE MORRIS

1982- KANSAI YAMAMOTO

At the same time that I was continuing to collaborate with Calvin KLEIN, Pricilla Tucker from the Daily News fashion desk introduce me to KANSAI YAMAMOTO. Kansai had made a name for himself doing David Bowie's costumes in London and was putting on elaborate theatrical fashion shows in Paris. While he was in NYC to put on his latest fashion show, he visited ARTWEAR in Soho and it blew his mind. From that day on we began to collaborate for the next 4 years, whereby I made extravagant accessories for his shows in Paris, NYC and Tokyo.





皮の話を聞き入る小夜子

はいけれど、街で売っているもの
ずつと奇抜で芸術的なものが多
アメリカの服はともシンプルだ
ッリーで引き立てる、というわけ
か。
寛斎ショーのために作ったアク
は、ずいぶん大きくて奇抜なもの
が、彼はそれをショーのためだけ
たのではないのです。自分の店
るつもりで作って、現に既に売れ
す。
「アートウェア」のような店があ
ニューヨークのアクセサリーはおも



子



これもフィナーレに登場の、魚のえらを広げたような巨大な髪飾り

1982 First license with VENDOME YAMADA, a Japanese fashion jewelry license company that manufactured my jewelry for the Japanese market, avoiding the high costs of duty and import taxes, and making the jewelry to fit the smaller Japanese lady. Eventually this company opened 14 Robert Lee Morris/ ARTWEAR shops throughout Japan and Hong Kong

1983 collaboration with ANN KLEIN. In 1983, while continuing work with Kansai, and now Mary Jane Marcasiano, a Soho based knitwear designer, I got a visit from DONNA KARAN who asked if I would be interested in working with her at ANN KLEIN. During the next two years I produced very complex and architectural silver jewelry for their runway shows. The products were then sold through my gallery and network of wholesale accounts. It was a time of intense creative growth for me.





Whiteshine is the dazzling effect of light reflected from sterling silver, right. The "endless" chain of irregularly shaped and sized silver scales can be used as a waist-warmer, too. From Robert Lee Morris available at Artwear. The beauty accessory. Once-clothing combinations of color are always in fashion. Look from the Silver Lips in Classic Red—paired with a strong pink-violet—Automatic Creme Eyeshadow in Moonlit Lilac. Both from Estée Lauder. See Fashion Guide for details and stores, next to last page.

1984 RLM catalog as the first self-published piece which was an attempt to have a mail order business for many of my best selling basic designs. The endorsements and testimonials from a dozen high profile celebrity women helped make this small magazine a collectible treasure.



1985 collaboration with KARL LAGERFELD

This year was when Karl Lagerfeld decided to launch KL Sportswear in New York. I was contacted by his design team to meet with him and work on making belts and jewelry for this show. He loved my tubular Helix group and I gave it to him in shiny brass and heavy green verdigris patina. Working with him was an amazing experience as I could hardly ever understand him when he spoke due to the rapidity of his delivery. Like so fast.

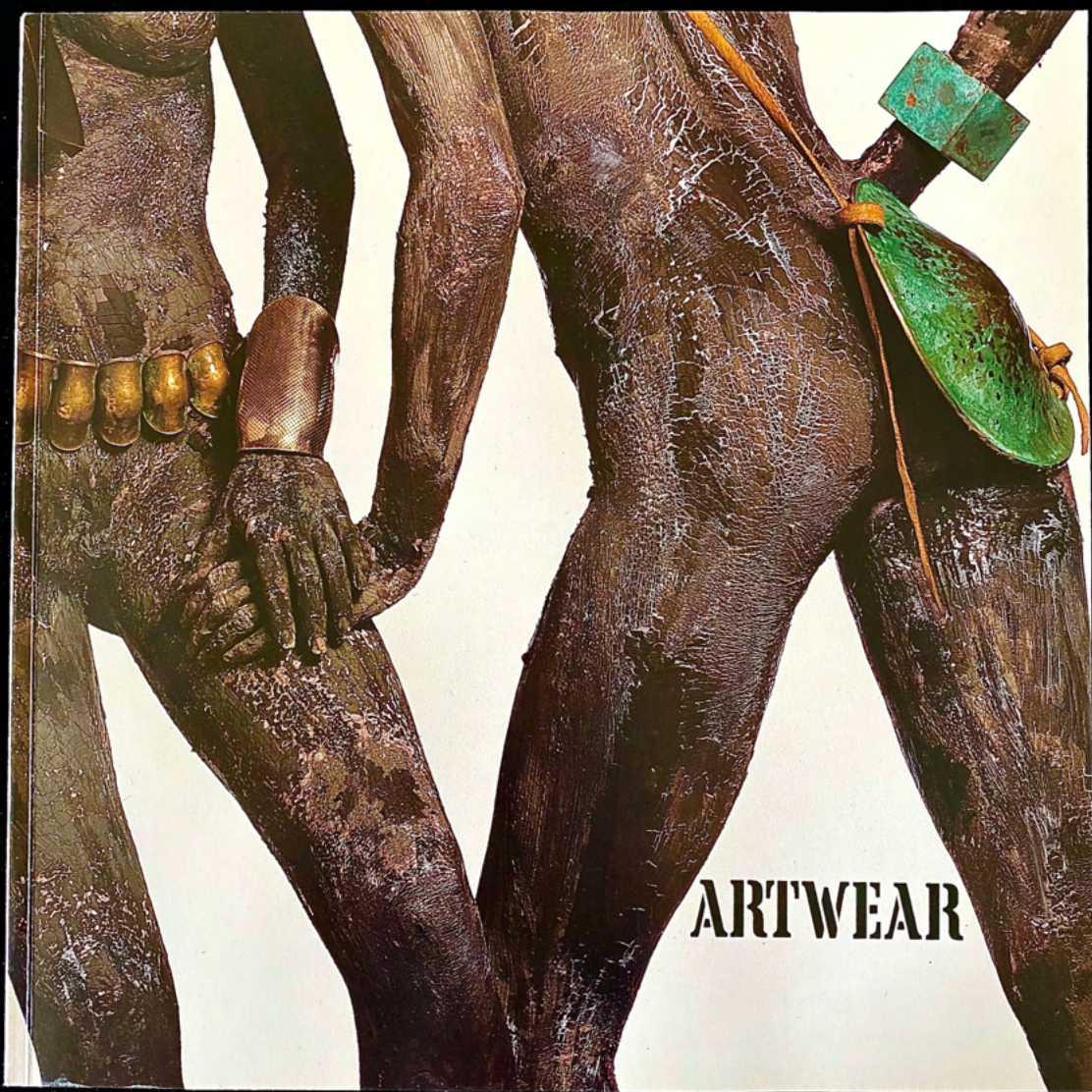




1985 DONNA KARAN collaboration begins that influenced the entire fashion industry worldwide. Having gotten to know Donna so well while working with ANN KLEIN, Donna and I had a fabulous working style. She launched her premiere collection as the independent DONNA KARAN in 1985 and I was an integral part of her formula for success. My bold gold jewelry was the perfect counter punch to the black wool jersey she draped on curvaceous models. I signed design and manufacturing contracts with the newly formed DK Co. and proceeded to design 28 collections back to back until the early 1990's when I decided to part ways and start to live a more personal private life.







ARTWEAR

1985 What a year of explosive growth!

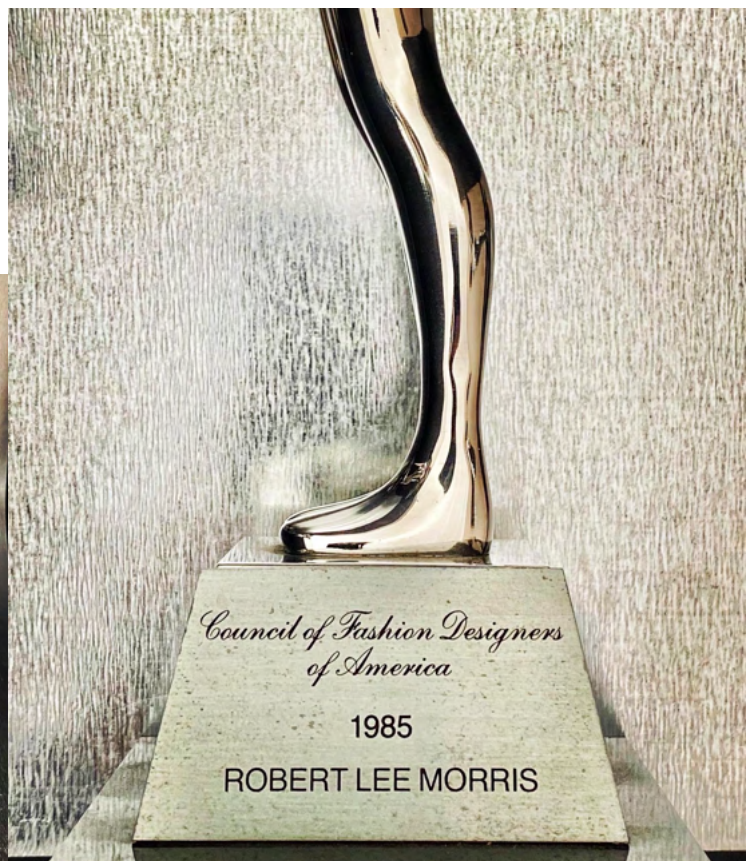
Not only did I do the collections for Lagerfeld and Donna Karan, and created the ARTWEAR catalog, but I opened two additional stores. I opened a two story gallery across on West Broadway across the street from the original shop, and then another one in the newly built AT&T arcade at 56th and Madison Ave. I was striking while the iron was sizzling hot.





1985 Received first CFDA AWARD (Council of Fashion Designers of

America) which was the first of three that were awarded to me over my long career. I was told that the award was given for my work both as the founder of ARTWEAR, and a father figure to the new art jewelry movement, but also for my work within the fashion industry.



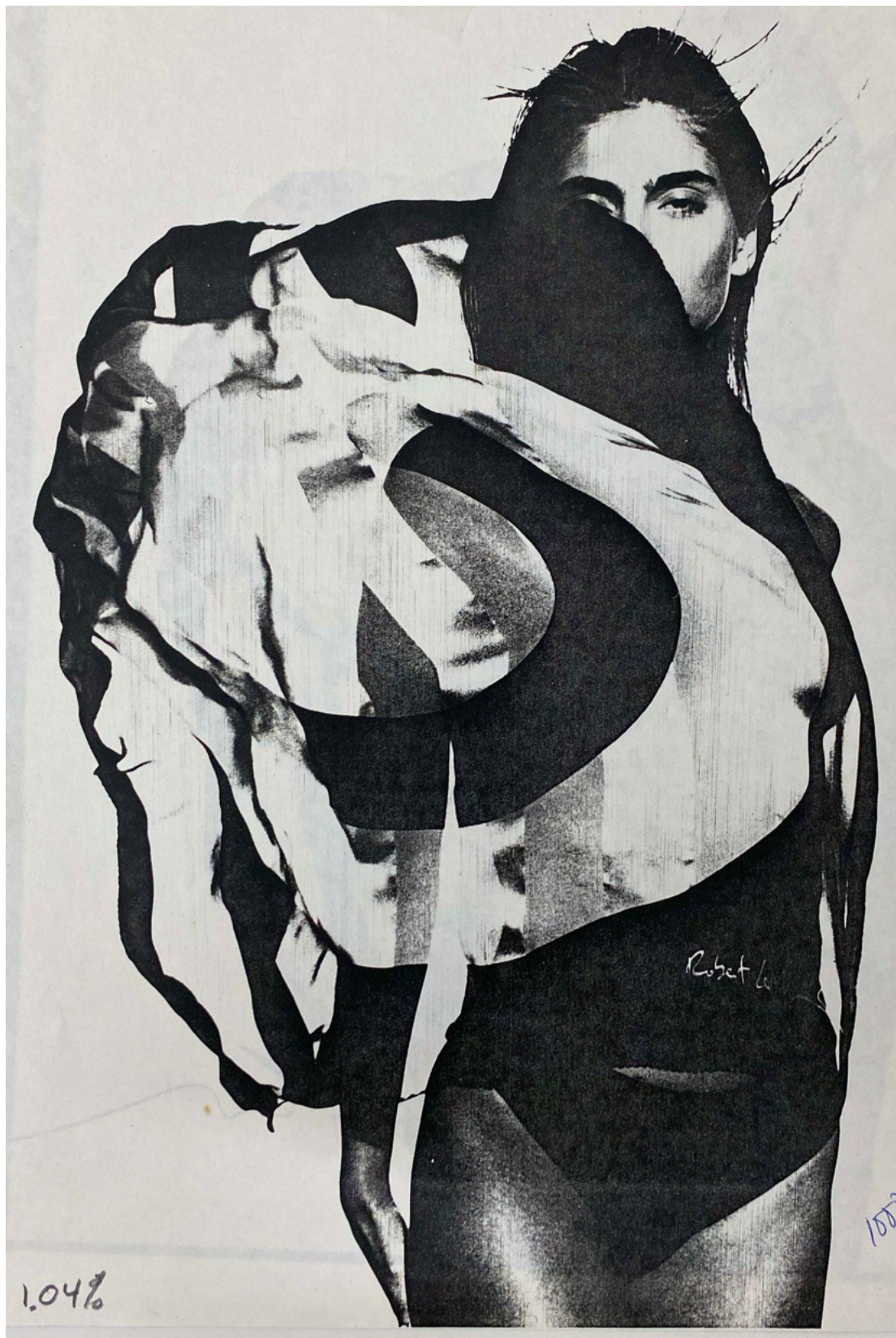
1987 Belt collection launched with license to Max Belts, sold through new Robert Lee Morris boutique at Saks Fifth Ave.



1987 Launched handbag collection (not licensed!) and began to go to Italy to manufacture luscious black nappa leather handbags with my bold gold hardware. Sold through RLM boutique at Saks Fifth Ave, Neiman Marcus and Bergdorf Goodman.



1988 Launched scarf license with Collection XVIII whereby I literally painted scarf designs in water colors, and used Adobe Photoshop on our ultra slow computer system.



1988 BOMBAY GIN AD This was a super experience for me as this ad campaign was known as one of the coolest ones out there at the time. I was honored to be chosen to participate. I created this one of a kind gold plated brass martini glass and the ad ran for years boosting my reputation every time.



1989 Launched Verdigris perfume, sold exclusively at my boutique in Bergdorf Goodman at \$450 per ounce. This was a completely home made project, whereby Roure-Dupont perfumerie developed the scent, and I designed and had made the bottle in France, the outer leather covered container which was signed and numbered limited edition.



1989

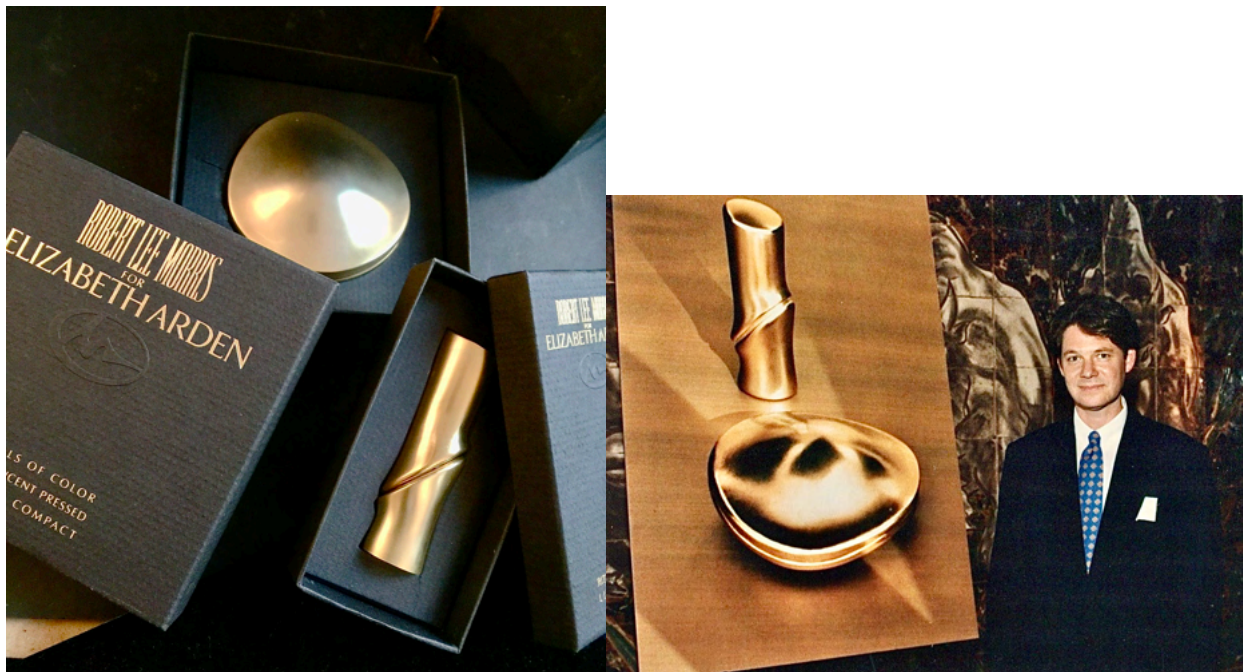
Opened Robert Lee Morris store in Dusseldorf,

Germany with German businessman Wolfgang Struck. Klaus Laubmayer (my photographer) was close friends with Wolfgang and convinced him to open an over-the-top gorgeous store at no. 3 Königsallee in Dusseldorf, Germany. The store lasted less than a year as when the dollar collapsed in 1989, Wolfgang lost all his money and had to flee the country, thus closing my new store.



1990 License with Elisabeth Arden for compact and lipstick

This license was an attempt by Elisabeth Arden to upgrade its cool factor image by bringing me into their fold with a huge PR campaign and a lipstick and compact that they heavily promoted across the country. I was obliged to have dozens of lunches with beauty editors and travel to many stores around the country to promote the glamorous products, signing things as I went along.



1991 Swid Powell license

This was a license that took me for a wild ride, in that it started off simply with dinnerware called CAMELOT, a white china with raised gold crosses on each plate. The next was flatware that I called SPIRAL, a stainless-steel design that sold out as fast as the CAMELOT dishes. Then I moved on to tabletop with ARMETALE which was a pewter/aluminum alloy that could go from freezer to oven. This license took me deeply into products for the home that were iconic RLM.

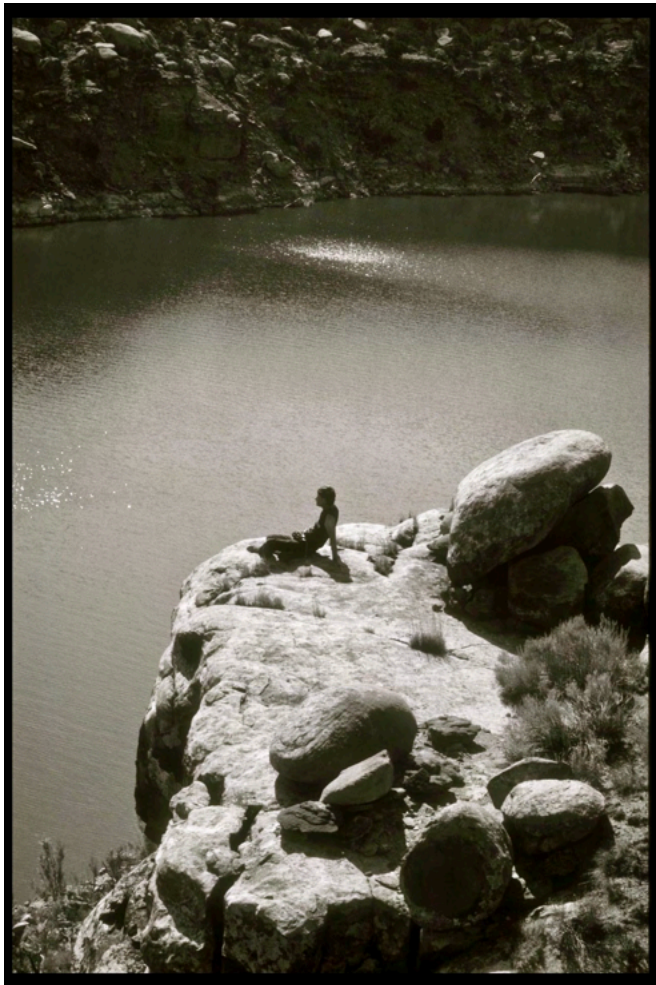


1992 ABIQUIU New Mexico burst into my life and changed

everything. I fell in love with the magical land on the Abiquiu Lake, across from GHOST RANCH, where Georgia O'Keeffe used to live. I bought 650 acres and for the next 15 years would use this place as my spiritual anchor, and it began to color my entire brand character with new spiritual energy.







1993 Warner Brothers license

I was approached by executives at Warner Brothers to design and manufacture silver jewelry, small leather goods and gift items that were to be sold in the newly opened large Warner Brothers stores across the country. The flagship was at 57th and Fifth in NYC. DC Comics was also part of WB, and I had the most fun creating jewelry and belts and backpacks with the logos of Batman, Superman and all the Looney Tunes characters.





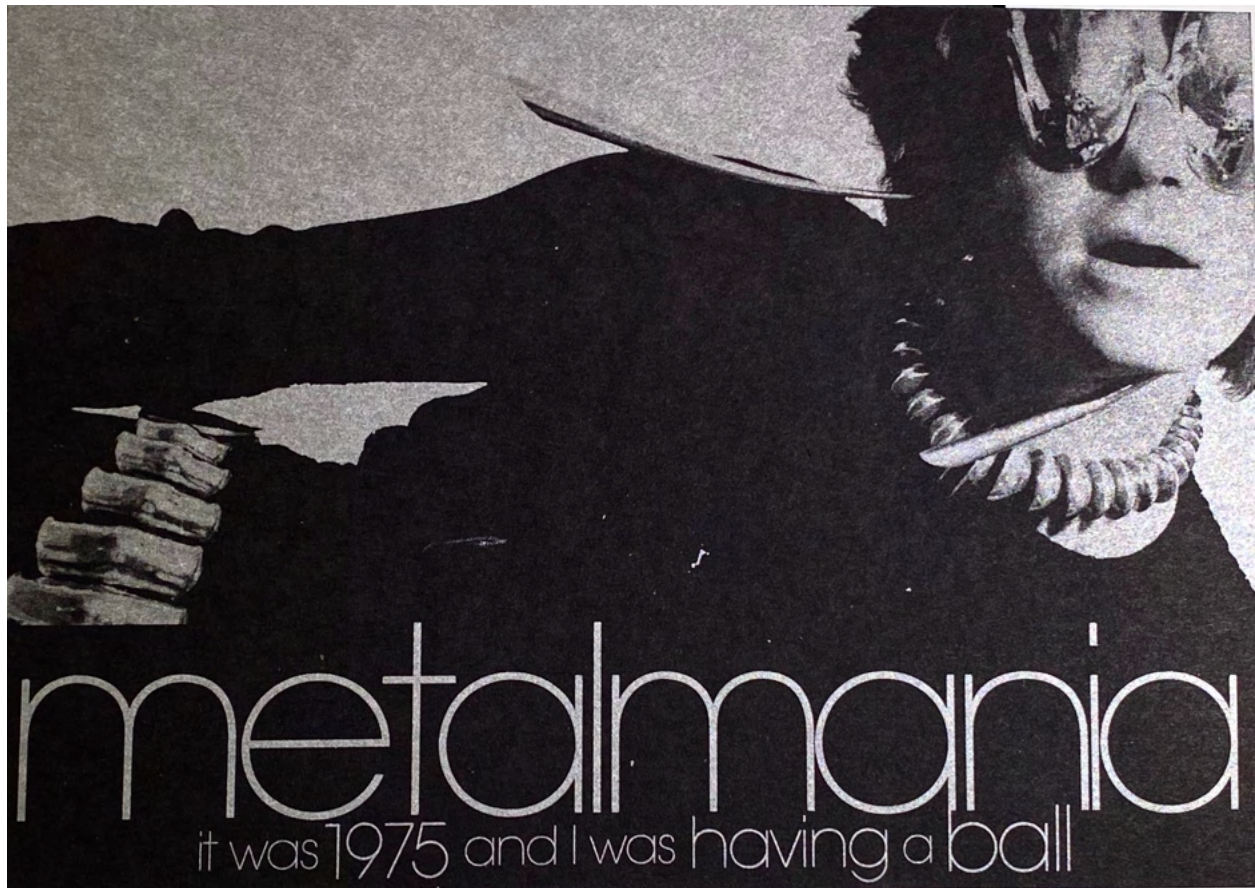
1994 Second CFDA award was given to me during the lowest period in

fashion history during my lifetime. The award was for a film that I had made about the importance of accessories in fashion at a time when they were practically absent from the pages of fashion magazines. After the wild excesses of the 1980's there was a nasty recession and the Gulf War. Fashion took a nosedive and many luxury boutiques across the country had to close due to the sudden lack of interest in buying high fashion. Kate Moss was the new model from Calvin Klein, and her look was Heroin Chic as she had just symbolized the "just woken up and got out of bed look". Beauty products tanked, belts, shoes, stockings, jewelry, and expensive clothing suddenly became "OUT". The capital of jewelry manufacturing, Rhode Island, saw nearly all the findings and parts companies go bankrupt. My film involved using nearly all the accessory designers from the Council of Fashion Designers of America (CFDA) and we showed the film during the fashion show week in our own tent.



1995 METALMANIA

a 25 year retrospective exhibition at Fashion Institute of Technology Museum. I was offered the exhibition shortly after the fashion world began to show new life. TOM FORD had taken over the reins at GUCCI and showed bold shiny gold jewelry on clothes that whispered Halston, and Donna Karan. Soft sensual looks were back, and suddenly Elsa Peretti and I were having a 'renewal' as our sexy looks were exactly what TOM was celebrating in his own unique way. The catalog for the exhibition was created by the graphic genius of Madonna Badger and was a massive collage of my hundreds of press photos. The opening night of the show saw a massive turn out of all the key fashion editors, heads of all the major retailers and celebrity stylists. High vibrant energy abounded. The exhibition drew over 5000 viewers and was up for over one month. It featured absolutely everything that I had been making over the first 25 years of my career.



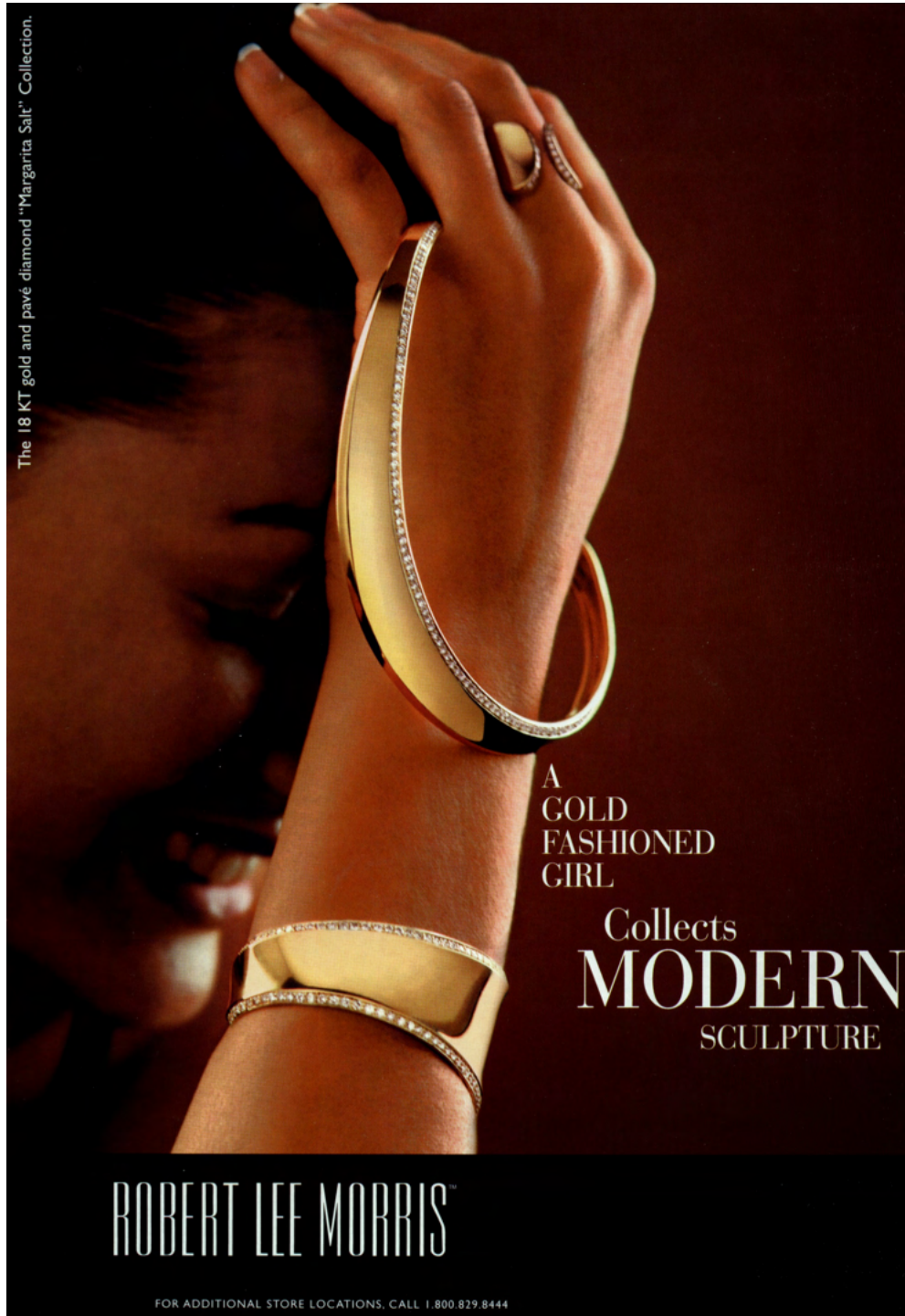
1997 License with Mode et Jacomo a Japanese company for handbags and shoes was launched. This required constant trips to Japan for design meetings.

1997 License with Swiss Watch to produce a sterling silver watch collection that would be sold to fine jewelry stores. I did not normally sell to this part of the industry, as fine jewelry stores were a totally different market for me. I sold primarily to luxury specialty stores and fashion was the whole market for me.



1998 sold company to M Fabrikant and Sons. Moved from fashion to fine jewelry market. After the calamity of the early 1990's and the death of fashion, it was a hard climb back to the success we and other fashion jewelry companies were accustomed to. So many of the stores I sold to had gone out of business, and I was now tired of the long struggle to keep my company healthy and operating. I hired a person to become the president and did not like how he was changing the company. I was searching for a new direction. I was approached by Lester Friedlander who was the owner of Clover Corp under the Fabrikant & Sons banner. He knew that designer jewelry was the thing of the future and wanted to get into that market by bringing me into his company. This was a drastic change for me in two ways: I was suddenly thrust into the High Jewelry world of the elite Couture Show in Scottsdale, Arizona where only the most famous and reputable retail jewelry stores were invited to shop. I found myself working with strands of South Sea and Tahitian pearls, diamonds, gold and platinum and breathing my signature style into fine jewelry. The other drastic change was the

immediate launch of RLM STUDIO live on QVC home shopping. So I was suddenly doing the lowest end of pricing with my jewelry as well as the highest level of pricing. It was an intense change for me.



The 18 KT gold and pavé diamond "Margarita Salt" Collection.

A
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FASHIONED
GIRL

Collects
MODERN
SCULPTURE

ROBERT LEE MORRIS™

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1999 QVC launches RLM STUDIO an exclusive line of silver jewelry and I go live on air to hundreds of thousands of viewers with massive sales of my work. Finally Fabrikant is happy with their acquisition of Robert Lee Morris as our sales climbed into the multi millions very quickly.



2000 Grand Prize in Platinum Guild contest with **“Web of Life”** as well

as the **Pearl Award** at the eliteTown & Country Couture show. The Web of Life was based on how our trillions of cells are all connected and alive within our bodies, one side held a diamond and the other held a pearl. I sketched the idea out and Fabrikant hired a Russian jeweler to manufacture the necklace so that it was kinetic, with each “cell” could move up and down on the rods that connected them together.

The pearl necklace that won the award for the year at Couture was a torsade of huge white South Sea baroque pearls that were mixed with white gold “waterstone” beads I designed with tiny hits of turquoise.



2001 North American **Grand prize** for Tahitian Pearl Council. This was another statement necklace that draped down the entire chest of Black Tahitian pearls, white gold waterstone beads coconut shell and coral.

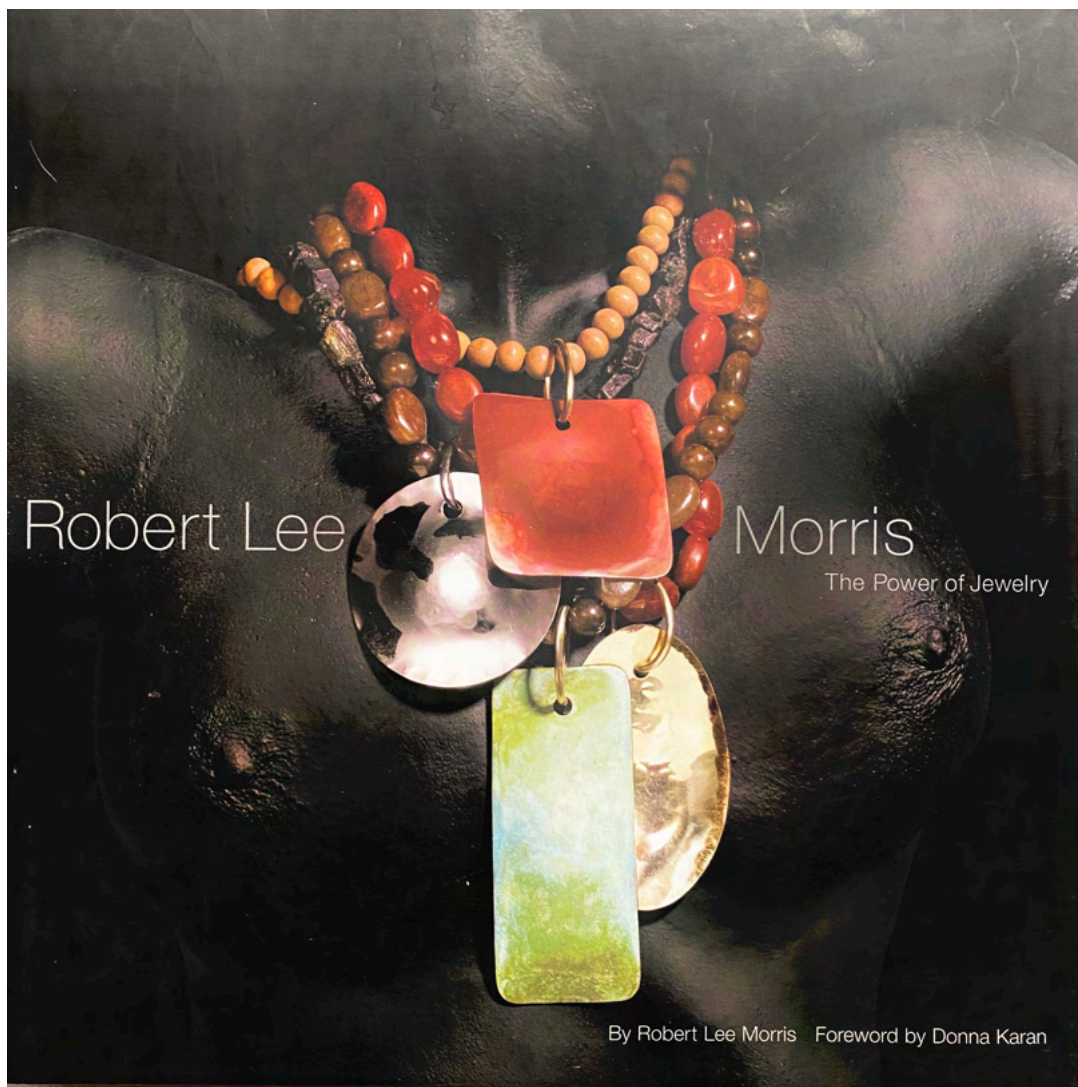


2002 Award for De Beers Right Hand ring award, and this was my
Butterfly design that held a round 3 carat diamond in between the wings.



2004 POWER OF JEWELRY BOOK published by Abrams.

In 2003 I met with a book agent who encouraged me to do a coffee table book on my work. She sold the idea to Abrams and I proceeded to write the entire book myself, and hire a young photographer to basically camp out in my studio for two months while we shot all the gorgeous eye candy photos. Having access to all the exotic props I used in my retail store displays, I set up and designed every photograph, while Karl, the photographer used his genius with photoshop and lighting to create magnificent imagery. I had lots of room in my studio for the large camera and lighting set up so the experience of making the book was a total delight.



Robert Lee

Morris

The Power of Jewelry

By Robert Lee Morris Foreword by Donna Karan



2007 Third CFDA award received LIFETIME ACHIEVEMENT. This final CFDA

award was by far the most important for me, as I became the first and only jewelry designer so far to have achieved the elevated status of lifetime achievement. That year I had created another very powerful jewelry collaboration with Donna Karan, whereby she used only my very early archival pieces on the runway. These were all over the top constructions that I had held aside in my vault for so many decades.

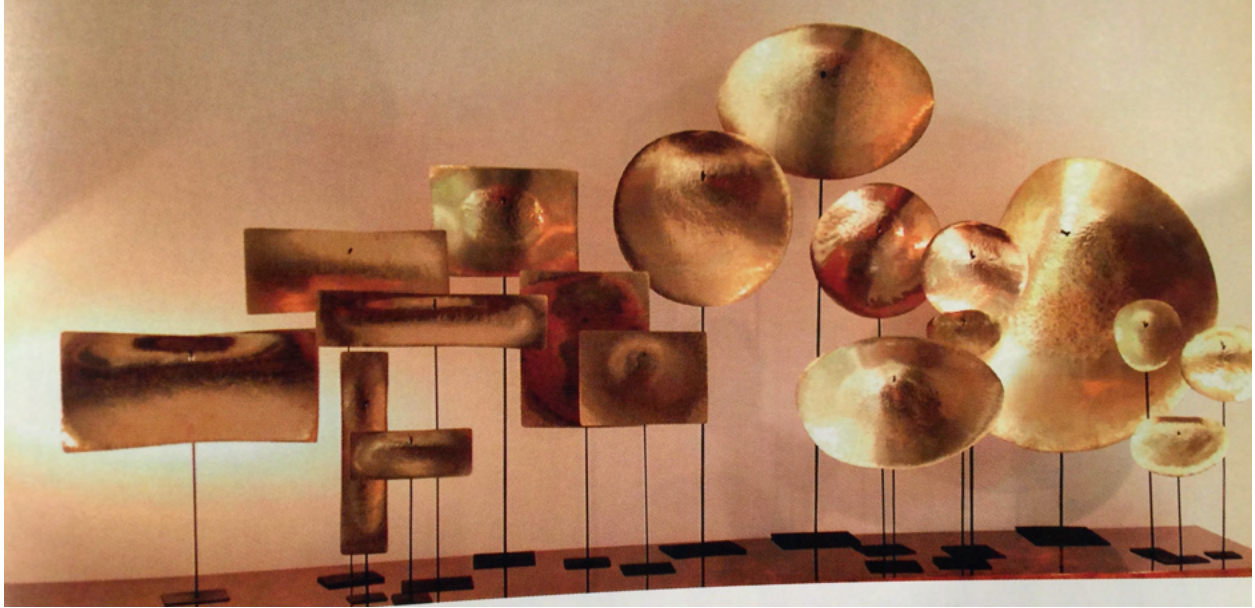




2009 Began making **sculptures**. Because I had always had my own retail

store it was always easy for me to test out new designs and get immediate feedback from walk-in customers. I began to create brass and copper forms that were way too large for jewelry use, and began to start a sculpture business. Selling these directly out of my store encouraged me to follow this path which I am still on to this day.

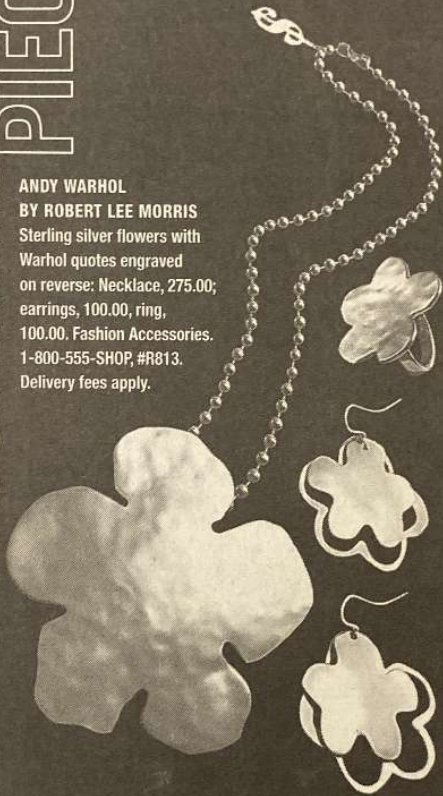




2010 Andy Warhol license with the Warhol Foundation. Andy Warhol was a great customer and fan of ARTWEAR. He invited me to dine with him and his gang many times, and each time he would gift me a small painting or print that he had signed to me personally. In 2010, the Warhol Foundation approached me to do a license whereby I would design, and manufacture collections based on Andy's iconic imagery. It was a very fun project that lasted a few years. We sold most of the products on QVC.

CONVERSATION PIECES

ANDY WARHOL
BY ROBERT LEE MORRIS
Sterling silver flowers with
Warhol quotes engraved
on reverse: Necklace, 275.00;
earrings, 100.00; ring,
100.00. Fashion Accessories.
1-800-555-SHOP, #R813.
Delivery fees apply.



bloomingdale's

LIKE NO OTHER STORE IN THE WORLD

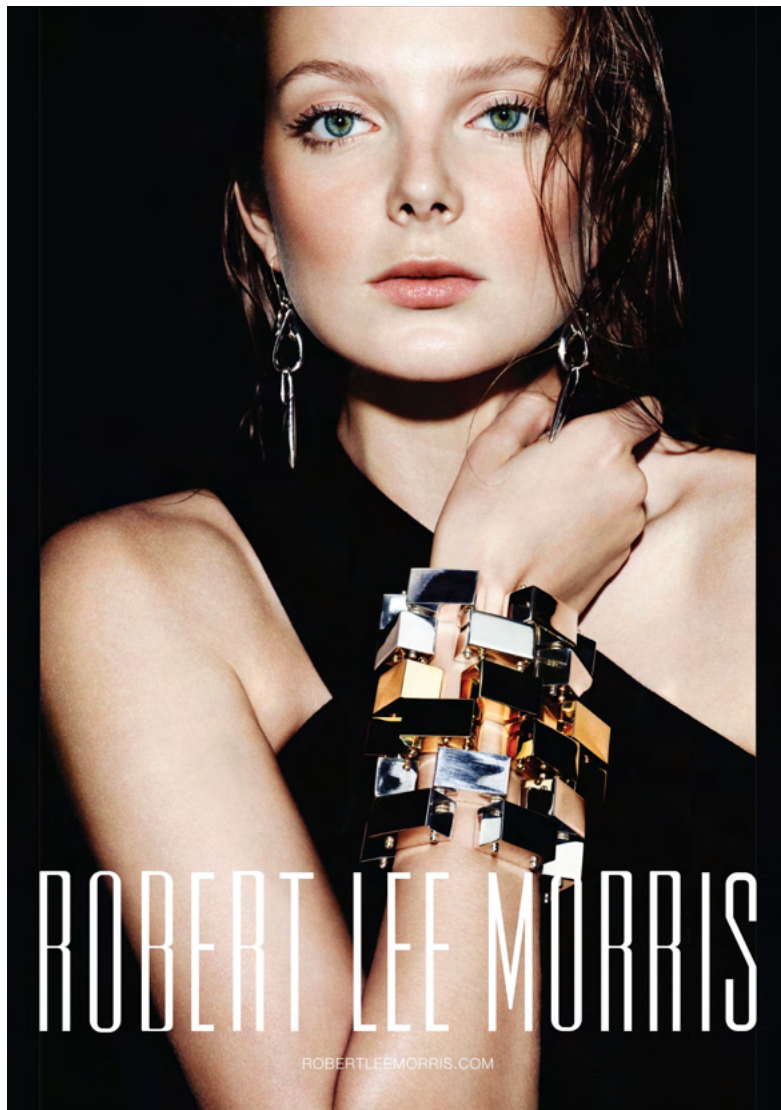


Photo may have been enlarged/enhanced to show detail.



2013 MIRIAM HASKELL buys Robert Lee Morris Inc from Clover Inc. By

2013 I was so uncomfortable with trying to fit into the fine jewelry world, and unhappy with the way my retail store was managed that I wanted a big change. Word went out that I might like a new partner and Frank Fialkoff, the owner of Miriam Haskell Jewels, came to my rescue, and bought the RLM brand from Clover (Fabrikant) and turned the company back to the fashion jewelry path. Costume jewelry was their main expertise, and they were the largest costume jewelry company in America in 2013.







ROBERT LEE MORRIS

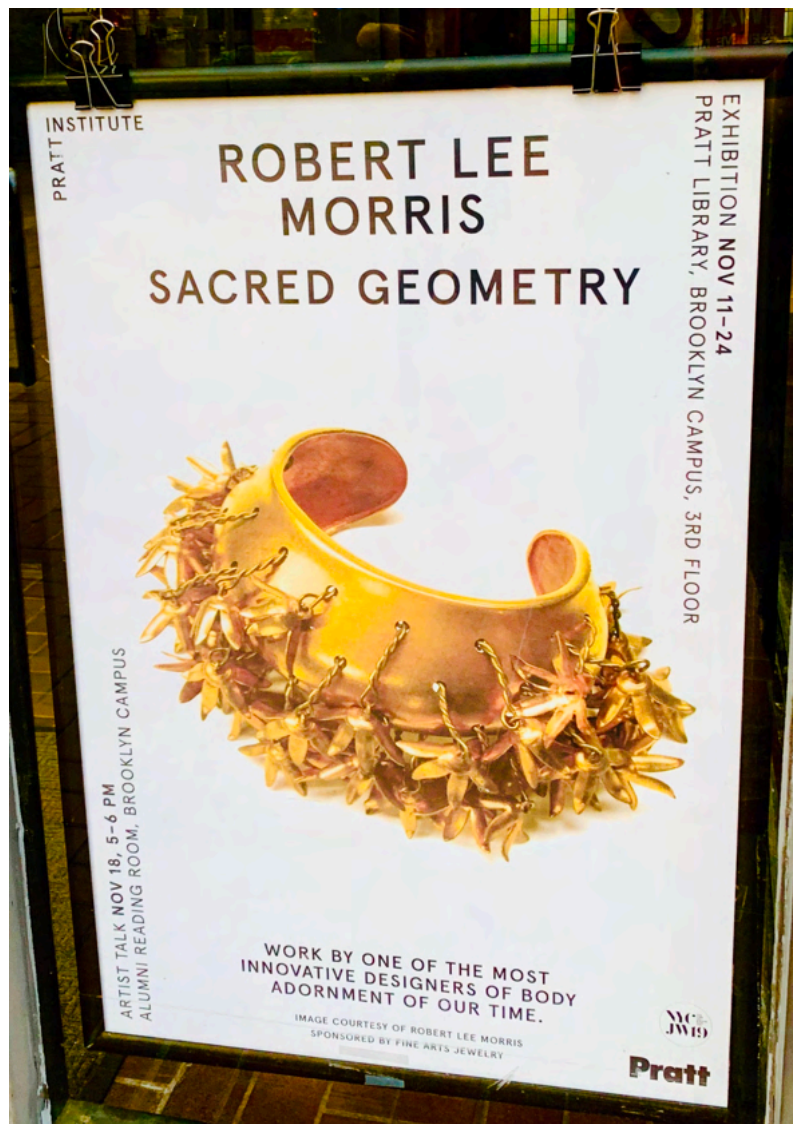


2016 MAC collaboration. In 2016 MAC approached me to do a special limited-edition collection for the holiday period. This resulted in a large group of products including lipstick, powder, blush, and brushes, all designed with my iconic style. Everything was sold out by the end of the year.





2018 Exhibition at PRATT INSTITUTE OF ART AND DESIGN. In honor of the newly created NEW YORK JEWELRY WEEK project, Pratt Institute of Art and Design jewelry director invited me to hold an exhibition and lecture during the opening of jewelry week in November of 2018. The lecture is available in the video section of this page. It is an hour of intense information with accompanying slides, a must watch for all jewelry students!





2019 STUDIO 54 exhibition at the Brooklyn Museum of Art.

I was asked to participate in this super fun show about the golden wild years of Studio 54 from 1977-1979. I made many masks and crazy items of wearable art during this time and often they were taken to the famous dance club and worn. These are some of the pieces in the exhibition.





SOHO NEWS WEEKLY

The Soho Weekly News January 5, 1978

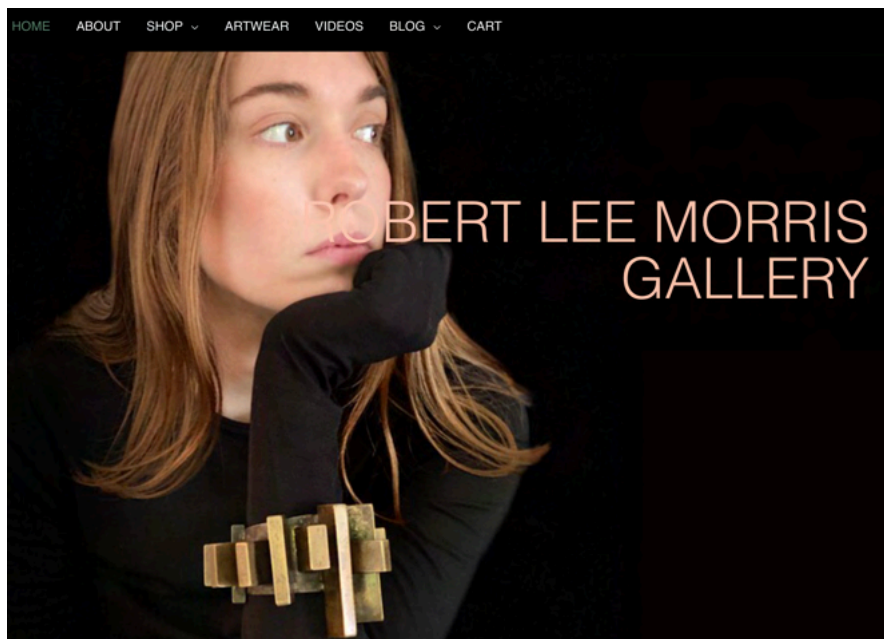


What would New Year's Eve at Studio 54 be without Halston, Bianca, Liza, and Andy? Just Grace Jones and a few thousand revelers, is all.

Cat Mask by Anthony Toepfer of Artwear

2019 ROBERT LEE MORRIS GALLERY WEBSITE BORN.

By 2019 I was no longer a part of any company, but free and independent to do whatever I pleased, including using my name for a website business. By 2019 QVC had downsized its entire jewelry offering to a fraction of what it was ten years earlier, and I was no longer needed to function in the now re-organized Haskell jewelry company which had been absorbed by the gigantic multi-billion dollar fashion license company Centric Brands. Centric hold the license and trademarks and continues to make Robert Lee Morris SOHO jewelry that sells to large stores like Amazon and Macy's etc.



2022 currently I live between NYC, and rural Connecticut, with loving wife

Susan, and Taylor our 22 yr. old daughter, our two Boston Terriers and one large black Bombay cat who is 17 years old. I go to my studio in a nearby town every day and design chandelier lighting, sculptures. I manage my new website and play with my archives.



