

**The original documents are located in Box 38, folder “Ford, Betty - Fashion - Designers - Estevez, Luis” of the Sheila Weidenfeld Files at the Gerald R. Ford Presidential Library.**

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Fashion  
&  
Robbery

ESTEVEZ DESIGNS (213) 271-2212  
9230 NIGHTINGALE DR.  
LOS ANGELES, CALIF. 90069

**ESTEVEZ**

**LUIS ESTÉVEZ**  
Vice President  
ESTEVEZ — GABOR ESTEVEZ  
(213) 627-1447

122 EAST 7th STREET, LOS ANGELES, CALIFORNIA 90014



Telephone  
Call  
JWW

Jody Donahue wants to discuss three things with you re Estevez. I told her you had already taken care of with Estevez, but she said he was unclear on these:

1. Estevez is totally owned by Ava Gabor International and this must always be referred to -- *NO*
2. Is there any problem with A.G. International sending in internal material (promotional to buyers, stores, etc.) reprints of things that have appeared in press involving Mrs. Ford and Estevez? *No*
2. They want to do a brief press bulletin to the effect that Estevez has designed for Mrs. Ford (of course not exclusive designer). Is this O.K.? *No*

Her office is 212/688-8653 -- If she isn't there, talk to Pat Hubberty. Needs to know Monday.

*we get it out by telling  
press what she has on -*

*gnw*



file - Fashion  
ESTÉVEZ

Dear Sheila -

Welcome home  
hope you had a  
great trip.

HELP!!! I'm  
really getting it right  
and left - h.A. times  
w.w.D. - etc. etc.

have referred them  
to you - they say  
your out of country

I dont want to make  
enemies and I dont  
want you upset



its really some thing  
as the song title  
goes 'it never entered  
my mind!'

Do let me hear  
how it all went

Best to you

Mis



**ESTÉVEZ**

122 EAST 7TH STREET. LOS ANGELES, CALIFORNIA 90014

Air Mail



MISS SHEILA WEIDENFELD.  
WHITE HOUSE.  
WASHINGTON D.C.

# ESTÉVEZ HAIR

FROM: Jody Donohue Associates  
32 East 57th Street  
New York, New York 10022

- (212) 688-8653

April 1975

## ESTEVEZ AT THE TOP

Luis Estévez, a master of feminine flattery, now gives fashion even more than before - starting at the top, with Estévez Hair.

The new Estévez Hair wig collection is a natural extension of the designer's fashion statement of elegance and glamour. What a woman wears expresses a lot about her, Estévez believes, and his wigs are designed to help her say it.

The wigs are styled by Estévez to look as honest as a woman's own hair, but to perform as few real heads of hair can.

### First Actionwear Wigs

The new hair fashions are the first Actionwear wigs, a trademark licensed by the Monsanto Company. Actionwear wigs have a head-start in the race for reality. The fiber acts, looks and feels like hair. When brushed, it springs back like real hair does right after a firm set. The only difference is lasting power. The wigs stay lively while real hair will grow limp.

The wigs' ability to bounce back from the brush is a combination of the fiber's energy and the wig's anatomy. Each wig is cut with mini-hairs - unseen and underlying. They support the silhouette, bring out the bounce and make the wig a wispy weight.

Estévez Hair also introduces a newly natural texture and gleam, so the wigs look and feel like heads of thick, healthy hair.

Estévez, noted for fashions that flatter and colors that compliment, has achieved the same effect in wigs. He styles femininity into every wig. His fashions in hair are designed to give a woman as much variety as she puts into her wardrobe. The wigs are designed in simple, casual styles that are instantly ready to wear, and they comb easily into more dramatic looks.

The most flattering hair colors, Estévez believes, are the tenderest shades. Estévez Hair colors are special blends that recreate nature's soft shadings. His frosted styles are delicate minglings of colors close in tone. The collection also features wigs with softly highlighted hairlines for a circle of flattery for the face.

With Estévez Hair, the Coty Award winning designer adds the crowning touch - for a fashion statement that starts at the top.

Eva Gabor®

ESTÉVEZ

FROM: Jody Donohue Associates  
32 East 57th Street  
New York, New York 10022

- (212) 688-8653

April 1975

ESTÉVEZ AND EVA MAKE GLAMOUR LOOK EASY

Every designer has a specialty. For Estévez, it's fashion that is frankly feminine. Every actress has an aura. For Eva Gabor, it's glamour.

In his Eva Gabor Look fashions, Luis Estévez gives femininity a glamorous gloss - and cuts it right out of cloth.

Estévez believes that most women have star quality. His fashion approach in Eva Gabor fashions is to let it shine, with late day and evening looks cut and colored to compliment.

The 1975 Fall and Holiday collection is cast with clothes as adept at scene-stealing as Eva herself. There are evening dresses with drama of their own. Add jackets and they're suddenly theatre suits. New, too, are long dresses that the eye sees as separates. The body knows better because they have the comfort and ease of one-piece styling.

Estévez lets the glamour grow from soft, uncluttered shapes. He defines them with flattering line and illusion, plus ingenious hidden support that combines comfort with control.

The Eva Gabor fashion glamour is in fabrics as well. Estévez uses fluid jerseys in miracle fibers for a sensuous message and crepe maracaine or velvets for outspoken elegance. Velours are very fit to print, while knits and chiffons sparkle plenty with sequins. Lace is lavished for a feminine frosting on jerseys and chiffons.

His colors blend subtly or contrast dramatically. Winter white brightens black and burgundy. Ombre tones, smoke brights and olive green - alone or marbled with blue, cast seductive evening shadows, and pinks turn on like bright lights. The glamour doubles in dual prints. Estévez this Fall puts brick with coral, teal blue with Dresden, and deep violets with lavender.

The Eva Gabor Look is designed for the woman who likes to be flattered and wants the glamour Estévez puts in her fashion life.

###

From: Eleanor Lambert, Inc.  
32 East 57th Street  
New York, N.Y. 10022

MU 8-2130

LUIS ESTEVEZ

Fall and Holiday 1975

This collection marks two important anniversaries for me. First, the twentieth year of the Estevez label, and second, the first anniversary of my association as a multifaceted designer under the banner of the Beneficial Corporation and Beneficial Finance.

Twenty years makes me a fashion veteran -- even if I hadn't learned, often the hard way, that fashion is a business and not an ego trip. Nothing is more soul-satisfying to an "irrepressible designer" (as James Brady's "Superchic" designated me), than having his designs sell - finding that thousands of women relate to his ideas.

This season we start two new ventures: Estevez Hair (a division of Eva Gabor International) and a new dimension in Estevez clothes, casual day dresses and mix-match separates. This new part of the collection is aimed at filling the gap of casual day wear for women who already wear Estevez from, bikinis to tropical evening wear, from cocktail to gala evening clothes. Sportswear and unit-dressing are both so much part of dressing now that it was logical as well as exciting to add this new dimension and start a new cycle.

The slim silhouette has been my thing from the beginning, but this time I see it a new way, perhaps because I have made a

more intensive study of many figures and their problems in following my aim to please every type of woman. The fact is that the average figure looks a bit like an overstuffed sausage in a slim silhouette made of soft jersey. After a bit of experimenting I came up with what I feel is the answer -- the subtly widened top via soft moderate shoulder pads. That's what I'm hanging my new silhouette on. I feel it looks modern and slick and makes the waist and hips look slimmer and the fabric fall better.

My models loved it after trying it, they felt the natural shoulder looked old hat -- and I always listen to ladies.

I've used a lot of black set off with my neckline specialties. There is much black velvet and black chiffon with geometric embroideries. I also believe in off-white for winter, moving chromatically to beige, tan and taupe to brown... Also greys, from pearl grey ultrasuede combined with grey tweed to charcoal flannel with white satin. I've used a glowing red rust in Qiana jersey touched with bright coral, and brick and beige stripes, effective in back-draped evening gowns in matte jersey.

For evening I like sheer white wool and gold tweed with touches of gold lace. I've mixed gabardine and ultrasuede in many costumes, and jersey flows like water: Nyesta, Qiana, Jasco, Absco.

And as always I have a thing going with chiffon, in beautiful colors, many simple but lavishly flowing. Other chiffon dresses are delicately embroidered.

It is my most diversified collection and expresses my fashion point of view: dramatic yet simple and architecturally constructed, very modern yet very, very feminine.

The price range of the Estevez collections is mainly from \$100 to \$250 retail with a substantial group from \$250 to \$400 retail. The new daywear and separates start at \$80 retail to \$160 retail with the Ultrasuedes up to \$300 retail. The separate units start at \$30 retail for blouses and shirts; \$60 to \$80 retail for blazers, ultrasuede jackets up to \$200, pants and skirts from \$40 to \$80, with Ultrasuede to \$180 retail.

From: Eleanor Lambert, Inc.  
32 East 57th Street  
New York, N.Y. 10022

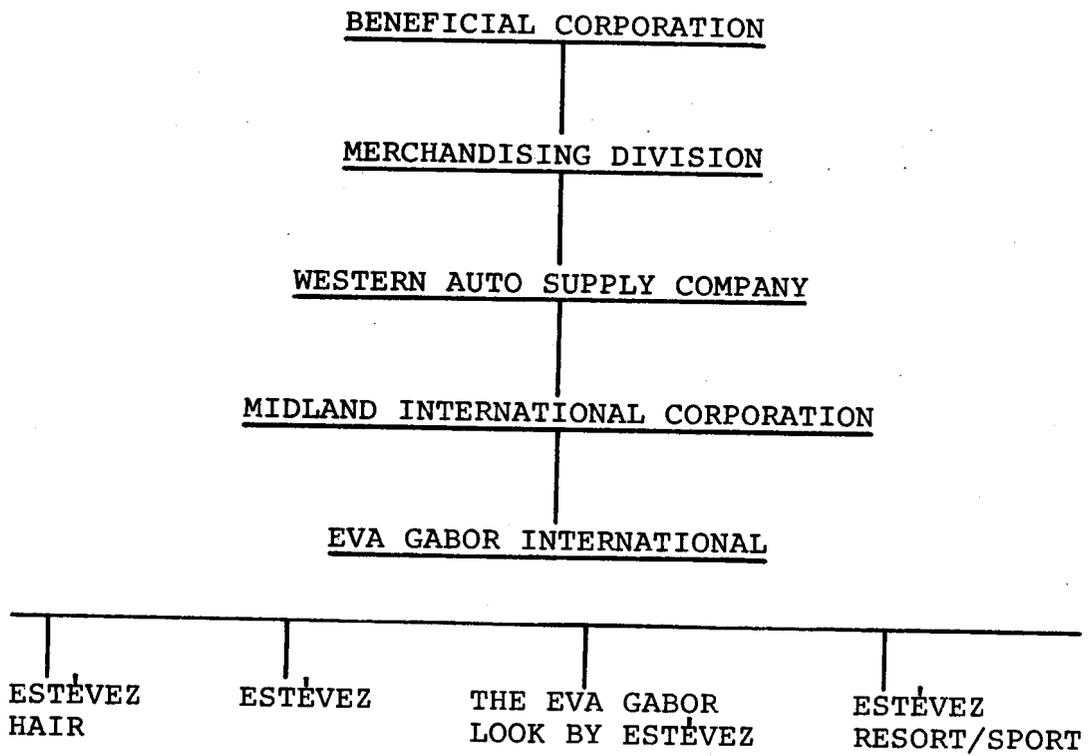
MU 8-2130

LUIS ESTEVEZ TAKES STOCK OF HIS TWENTY YEARS IN FASHION

It's good to look back and take stock of what twenty years of effort, laughter and tears have created - it would depress me to write down the negatives (I'm human). I like to remember the pluses. Twenty one fashion awards, including the Coty, in 20 years... The injection of show biz into fashion presentations. I was first to take over a major Broadway show and its theatre collection showing: "Hello Dolly" in 1964 and "Hair" in 1969.

I designed the first 100% knit collection for men, and with the help of such notables as George Hamilton, Merle Oberon, Henry Ford and John Wayne introduced the Acapulco shirt that led into the fashion for fancy evening shirts. And the latest was building an entire resort wear collection within a swimwear company.

What's next? I hope lots more with all your help.



*Eva Gabor*

ESTÉVEZ

FROM: Jody Donohue Associates  
230 Park Avenue  
New York, New York 10017

- Pat Huberty  
(212) 683-7690

LUIS ESTEVEZ

Luis Estevez' life reads like a movie plot...with a cast not even Cecil B. DeMille could assemble.

The Gabor Sisters, Carol Channing, Merle Oberon, Lana Turner, Diahann Carroll, Dina Merrill, Vivien Leigh, Jane Fonda, Gloria Swanson, Romy Schneider, Cyd Charisse and Lynda Bird Johnson are only a sample of the stars that have made Estevez the leading man of their wardrobes.

But like many other glamorous figures, Estevez seemed destined for the spotlight. Born Luis Estevez de Galvez in Havana, Cuba, he comes from a family of history-makers, dating from one of the first Viceroy's of Mexico.

His education, properly conducted by Jesuits and English schoolmasters, was aimed at a career in architecture. After a summer job at Lord & Taylor in New York, Luis decided to make fashion history instead and headed for the Paris couture and a job at the House of Patou.

- more -

A year with Patou and another year in New York were enough to launch Luis as an exciting new design talent. He decided to start his own firm, Grenelle-Estevez, and became an instant success, earning the coveted Coty Award after just one year. Since then, he has become one of America's most awarded designers.

Estevez is known for his flair for dramatic scene-stealing dresses and was naturally discovered by Broadway stars. Carol Channing and the entire cast of "Hello Dolly" made a legendary fashion show for Estevez at the St. James theater. Lynda Bird Johnson held the cameras' attention at the Academy Awards in an Estevez gown. Even the cast of "Hair" donned Estevez clothes for another historic fashion show.

When Estevez moved to Hollywood, he added a new phase to his career, designing for the screen and television. "Interval," "Hurry Sundown," "It Takes a Thief" and "The Survivors" are among his credits.

In his future is a plan to move into home furnishings with a company devoted to House and Environmental designing.

Estevez is a pioneer, an innovator and a man to stay in the spotlight whichever role he plays.

From: Eleanor Lambert, Inc.  
32 East 57th Street  
New York, N.Y. 10022

MU 8-2130

COMMENTS ON CURRENT FASHION BY LUIS ESTEVEZ

Every fashion market has a message for a segment of the world's women. In Europe Saint Laurent is with it, Cardin is a modern designer adaptable anywhere. Otherwise, I find Europe is using too much fabric and making clothes too heavy for anywhere, let alone American life. It is too far out and messy-looking, an attitude that American women have given up. In America, our designers seem to be far more responsible to the people who wear clothes and to the industry; such people as Anne Klein and Company, Bill Blass, Halston and de la Renta.

Buyers buy what will sell. This is a lesson a designer must learn difficult as it may be. The figure of a woman is like a room. There is just so much pulling and hauling you can do with the clothes that cover that figure.

The length controversy seems to be over, hopefully for good. Clothes hover around the knee, never exposing it, except for sport and resort wear.

Wigs, like pants belong in modern life. It is difficult to be constantly going to the hairdresser. Wigs today have nothing to do with fakery or disguise. They belong with accessories and beauty aids as adornment and convenience. I wish they would become acceptable for men.

I believe in the real "drop dead" evening dress, almost every woman with any life at all must have those few evenings of fantasy in their lives. When they want to feel like a princess, a movie queen or the first lady.

## LUIS ESTEVEZ

### Biography

Born in Havana, Cuba, Luis Estevez De Galvez, grandson of sugar magnate Santiago Estevez, was educated by the Jesuits until the age of eight, then sent to an English school, Warwick Academy, then to the United States to Sanford Prep., and back to his native Havana to the University of Havana, to study architecture.

Although Cuban by birth, Estevez' family history on his mother's side is as old as America. He is a direct descendant of the history-making De Galvez family, Bernardo De Galvez, Count De Galvez, and the Marquis De Sonora, who was one of the first Viceroys of Mexico under the Spanish rule. He built the famous palace of Chapultepec as an arsenal for his defense, later made into a palace by Maximilian and Carlotta. Bernardo De Galvez' son was Governor of Florida and had the city of Galveston, Texas named for the family. Philip Fatio, one of the first settlers of St. Augustine, Florida, whose house there is a city museum, is Estevez' many times great grandfather. The first Vice-President of the Republic of Cuba was Luis Estevez -- his namesake and grandfather's cousin.

While visiting New York, the young Estevez took a summer job at Lord & Taylor never dreaming it would lead to a new kind of history making -- it did -- fashion history. It was the late Dorothy Shaver and Henry Callahan, then at Lord & Taylor, who encouraged Estevez to go into fashion. Under severe criticism

more...

from his father, Estevez dropped architecture and went to Paris where he worked for a year with the House of Patou. He then returned to New York where he designed for a New York manufacturer and after a year joined Fred Greenberg and Ben Papell and started Grenelle-Estevez -- which was an instant success.

During his first year he received the coveted Coty Award (American Fashion Critics Award). Through the years he has received many distinguished fashion awards, making him one of America's most awarded designers. Among them, the Florida Sunshine Award, the Silk Award, the Denver Symphony Award, Arizona's Phoenix Award, and he is one of the two designers to have received the Chicago Gold Coast Award three times.

Estevez has been the subject of many articles appearing in Life, Time, Look, Newsweek... and he has had covers on Vogue, Town & Country, Life, Harpers Bazaar, and practically every newspaper across the country. He is most famous for his necklines and low backs. His designs are simple, elegant, and daringly feminine. His name means Glamour.

Estevez has designed clothes for such stars as Merle Oberon, Lana Turner, Eva Gabor, Vivien Leigh, Dina Merrill, Roz Russell, Jane Fonda, Gloria Swanson, Romy Schneider, Ann Miller, Zsa Zsa Gabor, Susan Strasberg, Diahann Carroll, Cyd Charisse, Hayley Mills and Carol Channing, who in 1964 helped him with a fashion presentation extravaganza at the St. James Theatre with the entire cast of "Hello, Dolly." This was a first in fashion, and it got the theatre bug into Estevez. When Lynda Byrd Johnson

more...

was invited to the Academy Awards presentation, it was Estevez who was chosen to design the dress that so successfully competed with the most glamorous stars in Hollywood.

After many years of fantastic success in New York, Estevez closed his dress manufacturing business and moved to Hollywood, with the sunshine and glamour he loves. He added a new phase to his career, designing for the screen, and what could be a greater beginning than working for Otto Preminger. He designed the entire wardrobe for "Hurry Sundown." There is a lot of nostalgic fashion history in this too, for Mrs. Preminger, the well-known fashion model Hope Bryce, and Estevez began their careers together and was, for many years, his favorite model.

Estevez was under contract to Universal for one year designing Lana Turner's wardrobe for the most extravagant television series ever made, Harold Robbins' "The Survivors." While at Universal he helped create an episode for "It Takes A Thief" with Robert Wagner. He served as consultant on script and story, designed the wardrobe, staged a Fashion Show, and played himself.

After six years of great success designing furs in New York, he completed his association there and began concentrating all his designing from his home base, California. It was with a spectacular first in fashion presentations that announced his California based designing. The show took place at the Aquarius Theatre with the entire cast of "Hair" participating with the professional models. It was the Estevez for Neal dress collection totally coordinated, for the first time in fashion industry,

more...

with a collection of furs bearing the label, Estevez for Somper Furs. The innovations in this collection had to be seen to be appreciated. Shape and drama from start to finish. Fur patterns designed to match the fabrics of dresses, pants, and evening gowns -- concentration on glamour and femininity.

Rounding out his total fashion concept and impact, Estevez created for men a complete collection of knitwear made by Saint Joseph of France, distributed by Cezar of New York, and a collection of slacks for Jaymar-Ruby under the Estevez for Jaymar label.

September 1970 marked still another fashion first for Estevez. It was the opening of his new beachwear business under the label Estevez for Sea Darlings -- another instant success. The fashion press across the country hailed it unanimously as the most exciting collection in the swimwear market.

Estevez loves designing wardrobe for films, but he will only accept a script which will give him the opportunity to create something special. It was in the 1971 film, "Interval," starring Merle Oberon that Estevez ventured into glamorous sportswear, something new for him. The result was a feast for the eyes.

So, July 1972 saw the corporation, Estevez Sport Image created. A collection of dressy resort sportswear. The opening for this new line of sportswear in coordination with his established beachwear and the addition of yet another dimension -- tenniswear -- was staged at the new and exciting Greenhouse Restaurant. Needless to say, it was a smashing success. The presentation was repeated in New York one week later at the St.

more...

Regis Hotel and the response tremendous. Beachwear and tennis-wear coordinated with sportswear -- another Estevez fashion first.

On a sunny afternoon in 1973 Estevez received a telephone call from one of his dearest friends, Eva Gabor. During the conversation Miss Gabor suggested to Estevez to design a new fashion line, ready-to-wear glamorous At-Home Wear, suggesting it specialize its look and design for the shorter, more round figure. Estevez loved the idea, and a new business was formed, the label reading: (what else?) "The Eva Gabor Look" by ESTEVEZ. This new corporation is a subsidiary of Eva Gabor International, one of the most successful wig companies in America. Owned by one of the largest conglomerates in the country -- Beneficial Corporation, Beneficial Finance and Western Auto Supply. The opening of the first line was November 26, 1973, scoring as one of the biggest successes for Estevez. All critics agreed it was a smashing innovation in fashion.

May 1974 saw a dream come true for Estevez. The entire Estevez fashion operation under one umbrella -- new lines, new showrooms, new publicity and promotion, and a new and exciting business life. All of which, needless to say, Estevez is most excited about.

Now he feels roots in California, and a way of life for the future. What's next:

The sky's the limit, but knowing Estevez he will find a way to go beyond that. Estevez is a pioneer, he loves to innovate and keep things constantly stirring up. I imagine that is how

more...

he keeps himself fit and always exciting to be with.

There isn't anything Estevez doesn't want to design; a boat, a house, a private jet, suit of clothes for himself, or a ring for the finger of his lovely wife, Betty.

# # #

# ESTÉVEZ

DEAR SHEILA -

I ENJOYED MEETING  
YOU VERY MUCH AND  
LOOK FORWARD TO  
SEEING YOU AGAIN  
SOON.

ENCLOSED ALL I  
COULD GATHER THAT  
WOULD GIVE YOU  
INFORMATION, I  
HAVE MANY MORE  
CLIPPINGS LET ME KNOW  
IF YOU WANT MORE.

I REFERRED THE L.A.  
TIMES TO YOU - I  
REALLY DONT KNOW HOW  
ELSE TO COPE WITH



CALLS LIKE THAT WHEN  
THEY KNOW SOMETHING  
AND WANT MORE.

HOPE ALLS WELL  
LET ME HEAR.

BEST REGARDS

Miss



GERALD R. FORD LIBRARY

The item described below has been transferred from this file to:

- 8 Audiovisual Unit  
       Book Collection  
       Ford Museum in Grand Rapids

Item: 5 8" x 10" BW photos of Luis Estevez's clothing and wig designs and a photo of the designer

The item was transferred from: Weidentfeld, Box 38; Betty Ford - Fashion; - Designer - Estevez, Luis.

Initials/Date Ut 5/86



**DEPARTURE DRESS**—Betty Ford wore this oatmeal and beige wool-blend dress by Luis Estevez on her departure for China.



**ARRIVAL**—The First Lady landed in People's Republic of China in gray, white synthetic blend dress by Luis Estevez.



**MRS. FORD'S LATEST**—Luis Estevez just did final fitting of this mint Qiana headed formal gown ordered by First Lady.

## ON FASHION

# Luis Estevez in Chinese Setting

**MRS. FORD'S CHINA FASHIONS**  
"Betty Ford seems to like my clothes for arrivals and departures," laughs L.A. designer Luis Estevez, noting

butes Estevez finds even more enchanting. "She insists that anything I design for her must become a part of my regular ready-to-wear collection

leather and in canvas with removable innersoles you can throw in the washer.

Although the emphasis at the salon

also in

**B**

- Entertainment: B5-8
- TV Log: B7

The Honolulu Advertiser  
People R

# *Luis has something*

**By COBEY BLACK**  
*Advertiser Columnist*

Luis Estevez is a man who has designs on the most beautiful women in the world. And he captivates them in a couple of yards of magic. He's a fashion designer whose clothes have a way with women that brings out the best in them.

Sun-bronzed, amber-eyed, urbane and amusing, he cuts a social swath as elegantly as he cuts a jersey swatch. "I design for the masses and dine with the classes," said Luis.

"If women have beautiful bosoms, I show them. If they don't, I give the illusion they do. It all goes back

prices. I wanted to dress the masses in clothes every bit as exciting as the haute couture.

"I began, in 1955, with a simple little black dress that made me famous, won the Coty Award in 1956, the youngest designer ever chosen for the honor. I've won 21 other awards since.

"It's all in how you cut a dress. Draping and inner construction are so important. Even Norman Norell, late dean of American designers, once said 'I don't know how Luis can cut clothes at his prices.' My dresses run from \$120 to \$250, and these are high fashion designs.

"I FEEL a personal responsibility to women who

22 1/2

Advertiser  
**People Report**



Tuesday, March 4, 1975

# *thing for every body*

s in clothes every  
e black dress that  
ward in 1956, the  
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raping and inner  
Norman Norell,  
nce said 'I don't  
his prices.' My  
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to women who  
opportunities left  
sed. We have a  
ng being sold so



# Luis Estevez:

**L**OS ANGELES — High above the Sunset Strip on Blue Jay Way, the street made famous in a Beatles song, a suntanned Luis Estevez opens the door to his new H-shaped home.

"I designed every inch of this place," he explains immediately. "In this sometimes-crappy world, I just feel that I want to walk through that door" — pointing to an entry hall replete with Alhambra-like fountain — "and be locked into my own environment. After five houses in my 10 years here, I've finally decided to let everyone see an environment that is really me."

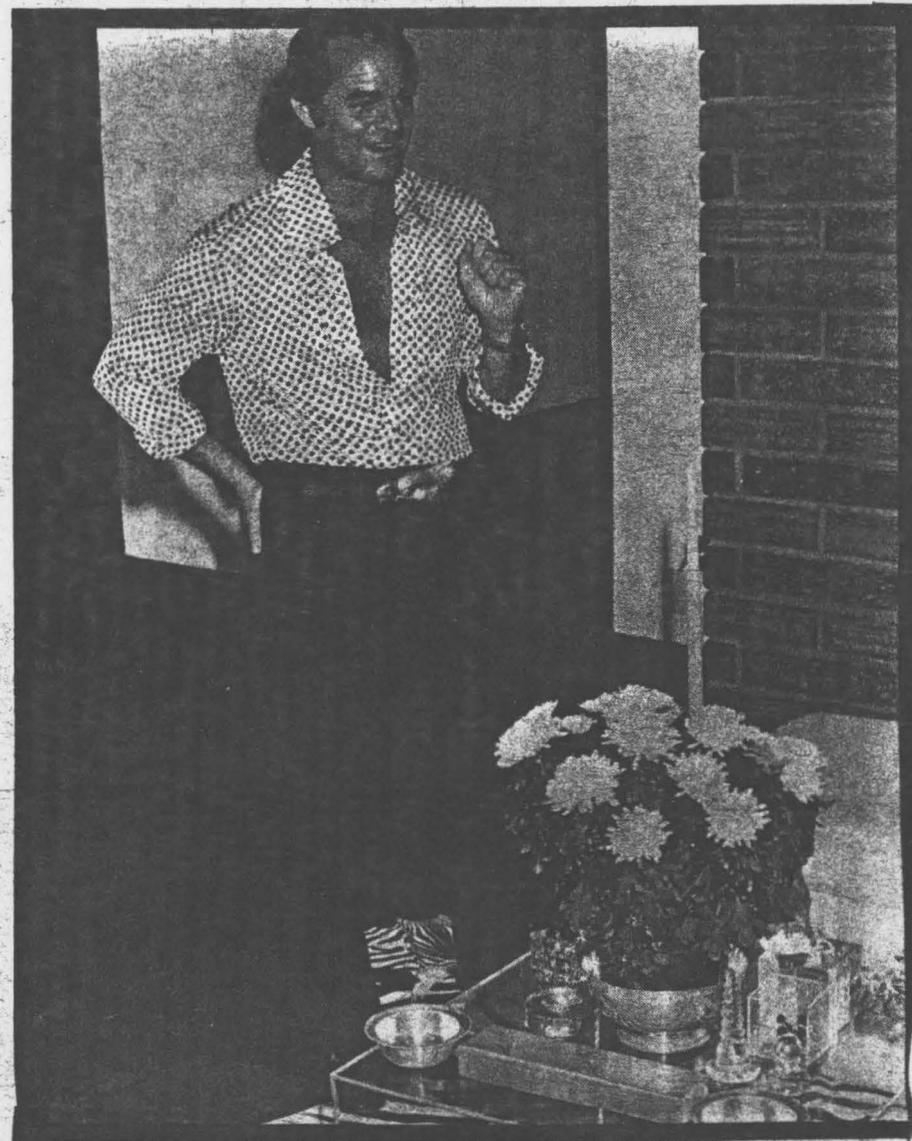
Just who is the real Luis Estevez? From the looks of things, he is a man who loves luxury: zebra-skin rugs, a sunken-platform bedroom with a mirrored ceiling and stupendous view of Los Angeles, a coca Rolls-Royce. He frequents Acapulco; throws extra-lavish parties at the drop of a hat; often walks Edie Goetz, Merle Oberon, Joan Harvey and Eva Gabor (his partner in the Gabor-Estevez evening collection for "not-so-tall ladies with hips and butlines"); likes to dine at Le Restaurant with cronies including Bill Blass, Ross Hunter and longtime pal Michael Butler, and recently began designing clothes for Betty Ford.

Luis Estevez de Galves is the grandson of sugar magnate Luis Estevez, whose business sweetened the coffers enough for the younger Esteves to drop out of architecture school in his native Havana and head to New York, where he took a summer job at Lord & Taylor. Urged to stay and design by then-L&T executive Henry Callahan, and backed by a supportive mother much to the chagrin of his father, Estevez continued as a designer for the store for a year and a half.

"Then in '52 or '53, I followed the lure of Paris and went to work for Jean Patou. I worked there — with no salary mind you — for almost two years until an American manufacturer (Sam Gordon of Pat Hartly) saw me at Jacques Fath's home and persuaded me to come back to America."

Estevez returned, but his wife, Betty, preferred the Parisian life, and still does. "We meet in New York or Nassau once a year," explains Estevez. "Why don't we live together? Fourteen years is a long time for two

Luis Estevez is an architecture school dropout. He basks in luxury, and loves men and women with sex appeal. He works hard at fashion without taking it seriously. He says, "Liv-





Mrs. Betty Ford, wearing her Estevez dress, greets dancer Martha Graham in New York.

ELENI ON FASHION

*Jan 10/26/75*

# Estevez and His 'Ford'

Along Seventh Avenue, if there's a Ford in your life it can mean everything from an overnight success (a la Albert Capraro designing for Mrs. Ford with the attendant publicity) or enabling your business to make it through the season in the black.

In the jargon of the dress business a Ford is a dress that's a best-seller. In the case of Luis Estevez, who took a two-year sabbatical from New York in 1966 and lived in California (where he lives now) and Mexico for a more relaxed life-style, the Ford in his life right now is a dress first worn by Betty Ford, the wife of the President. And the dress currently is selling like crazy throughout the country.

IT'S A MATTE jersey dress with a smocked top trimmed with white at the neckline and a scarf, a fashion signature with Betty Ford. Mrs. Ford has a number of Estevez dresses both from his own line

selling from \$100 to \$300 and the Estevez-Gabor line retailing at \$80 to \$160.

The same thing may happen with a white jersey gown emblazoned with an American Eagle that Luis did with the First Lady and the Bicentennial in mind. He allows her to wear the dress first and then it goes into the line. "She's a great inspiration. Her size 8 figure is very American with her broad shoulders. Her graceful dancer's movements make designing for her a real pleasure.

"I don't know of a designer who can flatter a woman's body better than I do," he says. Luis knows that women like role-playing and love clothes that can allow them to play the slinky siren from suburbia, the elegant hostess in a home setting. Women also simply love owning a dress they feel and look great in. He proved this at a recent show at Woodies where our featured fashions are available.

See ESTEVEZ, G-3



—Washington Star Photographer Pete Copeli

Estevez' "Ford" at Woodies.



Luis Estevez

—Washington Star Photographer Pete Copeli