

"FURS AND FURBELOWS"

1878 - 1953

The appreciation of fine furs by women of distinction has led them to the Salons of the National Fur Company for three quarters of a century.

In the year 1878, when ladies of fashion drove along a garden-fronted Brighton Road, in smart little phaetons and glossy Victoria's, Arnold Barber, a young fur specialist of obvious courage and foresight, opened a small experimental shop in the neighborhood. The name, The National Fur Company, was adopted from the start, which rather imposing title distinguished the fact that it was his own and right hand was his.

CELEBRATING THEIR 75th ANNIVERSARY

THE NATIONAL FUR COMPANY

have pleasure in presenting

A CAVALCADE OF FUR FASHION

" FURS AND FURBELOWS "

1878 - 1953.

"FURS AND FURBELOWS"

1878 - 1953.

The appreciation of fine furs by women of discrimination has led them to the Salons of the National Fur Company for three-quarters of a century.

In the year 1878, when ladies of fashion drove along a garden-flanked Brompton Road, in smart little broughams and glossy 'Victorias', Arnold Barder, a young fur specialist of obvious courage and foresight, opened a small unpretentious shop in the neighbourhood. The name, The National Fur Company, was adopted from the start, which rather imposing title disguised the fact that it was a 'one man show' with big ideas behind it and three silent partners - Experience, Enterprise and Efficiency. There, Arnold Barder's sole assistant and right hand was his young French bride, whose natural artistry and enthusiasm were an invaluable asset to the business in its infancy.

For centuries, furs - the Royal Ermine and Sable - had been almost entirely the prerogative of Royalty and the nobility. The fashion, although still the insignia of social standing, was gradually increasing in popularity. More women desired furs for warmth and elegance. The Founder, by his vision and enterprise in training more skin workers in the craft, brought down the prices of furs within the reach of many more clients. Quality and value reaped their reward - the business expanded, and in 1880 the National Fur Company moved to a part of 193 Brompton Road; the whole of this building we now occupy to-day.

In succeeding years fame carried the reputation of the National Fur Company far afield, resulting in the opening progressively of Branch establishments from 1912 - 1953 in Cardiff, Leicester, Swansea, Carmarthen, Newport, Birmingham and, this year, Exeter.

Our reputation has travelled far overseas. Visitors to this Country in greatly increasing numbers have realised the part the National Fur Company plays in maintaining London as the Fur Centre of the world. Our Personal Export arrangements deal with all shipping formalities for overseas patrons who have chosen our models, even with the world's markets at their disposal.

Maybe the styles which delighted our Grandmothers would hardly satisfy the present generation, which has come to know and take for granted the widest range and the most luxurious furs this country has ever known, together with the fine craftsmanship and design which goes into the styling of contemporary furrery. It is said that fashion runs in cycles, but what really

happens is that we borrow the best from the past, present it as a so-called 'New Look' and hope it will be worn in the future! Anyway, we believe "a wise woman is never the first to start a fashion, yet she is never the last to leave it!"

To-day the National Fur Company is one of the 'family' businesses for which this country is justly famous. Generations of fashionable women have dealt with generations of Specialist Furriers in this organisation which still has the active service of a son and two grandsons of the Founder, with those original three silent partners, EXPERIENCE, ENTERPRISE and EFFICIENCY. The present generation of Directors are justly proud of the history and very worthy tradition handed down to them, and on which they will hope to build to endure for further generations to come, in order to delight women of taste and discernment with "the loveliest furs of all."

+++ +++ +++

" F U R S A N D F U R B E L O W S "

THE YEARS BETWEEN 1878 - 1947.

1878 : In this year THE NATIONAL FUR COMPANY first opened a little shop in a garden-flanked Brompton Road, then this ensemble was the height of fashion.

*will mark
Bromp*

The egg-plant satin dress with gold facings is worn with the new off-the-head bonnet, and a large back drapery, which it was very improper to call a 'bustle.' It has a Seal skin coat bound with Skunk and trimmed with jet. The fur is flared at the back to allow for the back drapery.

We also show a bottle green walking coat, trimmed black Persian Lamb. This is a three-quarter coat, typical of the vogue for lavish Persian Lamb or Astrakhan trimming, worn with a pill-box muff, tartan silk bustle dress, and a felt pill-box hat.

1888 : In this year following Queen Victoria's Jubilee, the public were thrilled by a daring parachute jump from a balloon, terrified by Jack the Ripper and soothed by the introduction of the phonograph.

Fur fashion was typical of the short grey Dolman we show, fitting very snugly and allowing room for the bustle to protrude at the back. Some Dolmans were carried out in Sealskin, Moleskin and various Coneys. It was now quite good form, for the first time, to wear Coney. The dress is of a rich tan coloured satin which was the favourite winter colour of the 1880's.

Mid 1890's : Mrs. Patrick Campbell was starring in "The Second Mrs. Tanqueray" a most frank play which shocked society. The motor car was established as a sane form of transport, the man with the red flag was sacked and the speed limit raised to a dangerous fourteen miles per hour.

Sports for women, especially cycling, were now the great topic of the day, and clothes were supposed to allow greater freedom. The short lampshade Cape of Sealskin, with a high collar framing the face, was a very comfortable garment, but perhaps not as warm as it looked. The specimen shown has a smart Sealskin hat to match. The striped skirt and button boots herald the great movement for the emancipation of women.

1901 : This year marked the start of the Boer War and a sorrowing nation mourned the death of Queen Victoria.

The NATIONAL FUR COMPANY were making sumptuous coats such as this magnificent Chinchilla which was the most luxurious fur of the day. Here it is worn over a Spring outfit on a French model dress of grey cloth with velvet bands. The pink felt hat featuring a double brim completes the ensemble.

3
↓
Pankhurst
An evening fashion was a magnificent Sable cape lined with Ermine and trimmed with a rich insertion of guipure lace. This luxurious wrap, suitable for a visit to the Opera, is worn with an apricot coloured broche dress, made on the simplest lines but lavishly trimmed with lace.

1903 : When the National Fur Company were celebrating their Twenty-Fifth Anniversary, fashionable garment for evening was this elegant coat of crimson velvet with Ermine Muff and trimming, worn with a spangled evening dress so typical of the mid-Edwardian period.

1907 : Under the influence of Mrs. Pankhurst and her leaders, the women suffragettes became an organised active movement, commanding attention by chaining themselves to the railings outside No. 10 Downing Street.

A lady of fashion was wearing an elegant Ermine cape-stole, suitable for a Spring or Autumn afternoon visit. The Edwardians went in greatly for these light easily adjustable Wraps. It is worn with a light green cloth Bolero suit, and a velvet hat with shaded ostrich feathers typical of the period.

1911 : This year marked the Coronation of King George V, and the occasion of the Delhi Durbar.

The National Fur Company was featuring coats, such as the Sealskin model we show, featuring a diagonal panel, of Moleskin and Moleskin revers, worn with one of the vast feathered hats of the period and a velvet muff.

1913 : War clouds were gathering - a suffragette threw herself in front of the King's horse at the Derby and died for her cause.

①

Glob.
Fashion took on an Eastern look, under the influence of Paul Poiret. We show a typical example of this weird fashion with a 'tango' dress of Tangerine coloured satin worn with black shoes and silk stockings, and a Mink Marmot Coat trimmed with two layers of Skunk in two different shades. In the hair is a Nubian aigrette.

1919 : A joyous year of gaiety immediately following the Armistice.

JAN.
②
We show a full length Coat of Antelope in the loose fitting style which was the most elegant fashion after the First World War. With it is a straight up-and-down brown silk lace dress and a French model hat trimmed with large velvet flowers. A long necklace completes this very chic ensemble.

1928 : The suffragettes had not laboured in vain - votes were extended to all women over twenty-one.

④
MAY
We are now at the height of the boyish short-skirted mode with a Persian Lamb and Skunk Coat which is held across the front with fastenings. The hat is an example of the immensely fashionable cloche which was worn to cover the whole head including the eyebrows. The jumper dress was regarded as extremely smart, especially when worn on a figure entirely without curves.

1933 : Following the gaiety of the Flapper Years and extremes in fashion, women were wearing coats in the style of the fine Musquash we show. A feature was the deep roll collar which was so long in vogue during the 20's and 30's. With it is the clinging dress cut on the cross that came into the mode at this time, and the draped hat of fur felt. The hemline had dropped, a reaction from the twenties was felt in fashion and public mood.

1939 : This year marked the outbreak of the Second World War.

We show a black and white Coat of African Kid with the high-shouldered effect which had now become the rage. It is shaped with a more noticeable waistline than anything seen since the Edwardian age. Once again, the skirt has been shortened. The hat is rather high and has a forward swoop.

1947 : This joyous year marked the Wedding of our present Queen to Prince Philip, Duke of Edinburgh.

The outfits for the same year are shown. One is pre-new look and the other stresses the immense difference made by the impact of the new look itself. The first Coat which is Natural Otter has boxy shoulders, a perfectly straight back, and is little more than knee length. It is worn with a suit which fills all the austerity regulations and has heavily padded shoulders. The second suit is very interesting because it is an original Dior model, which appeared in his First Collection, and was bought by Miss Margot Fonteyn on that occasion. This shows the fuller and longer skirt, the sloping shoulder-line and nipped-in waist, and with it is the new style of Fur Coat in Persian Lamb, which shows the new length and full back, wide balloon sleeves, and heavily padded shoulders.

*** **

F A S H I O N N E W S

NATIONAL FUR COMPANY'S TREND FORECAST

FOR AUTUMN 1953.

- SILHOUETTE : Gone are the 'Ripple backs' - fullness is now gathered into the sides and the flat back is emphasised.
- SLEEVES : Are the most important feature. Bell - Dolman - Melon - Mandarin will be seen. All are deeply inset for comfortable wear over suits. Push-up or cocktail sleeves are favoured for a quick style change for evening occasions.
- COLLARS : Rolled - pointed - pleated - small - or large Cape collars - each one has its place.
- SHOULDERS : Designed to give a narrow silhouette. Either naturally rounded or sloping. No shoulder pads are used!
- CUFFS : Either very wide, straight or curved, or narrow and tight. Notched, pleated, split for added detail.
- POCKETS : Confined to unobtrusive slits on full length styles - but important on jackets and three-quarter length models.
- JACKETS : Either finger-tip or hip length. Casual wrap-around styles or conical shapes.
- SMALL PIECES : Capes shaped at the shoulders - cape stoles - and straight stoles.

THE NATIONAL FUR COMPANY

193, Brompton Road,

LONDON, S.W.3.

Branches:

Birmingham, Cardiff, Leicester, Swansea,
Newport (Mon.), Carmarthen, Exeter.