

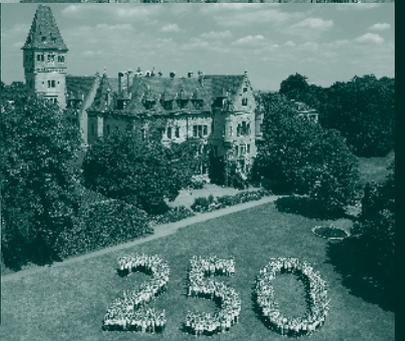
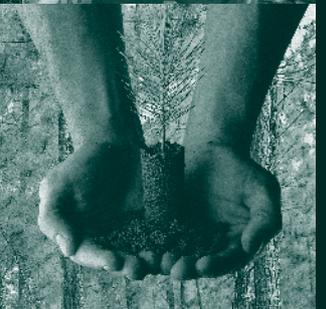
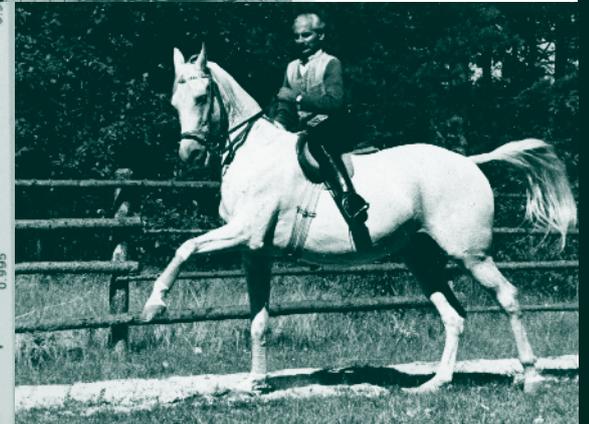
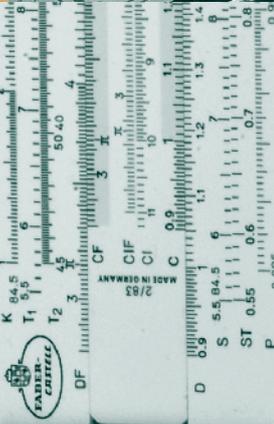
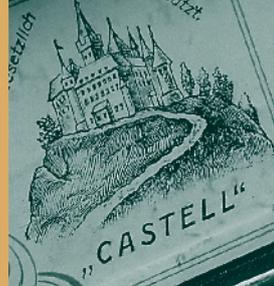
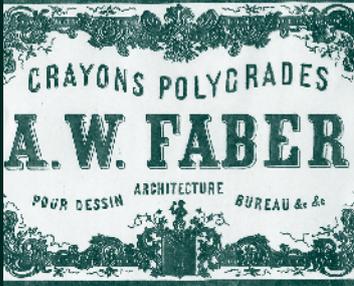


FABER-CASTELL

since 1761



ANNIVERSARY
1761-2011





Count Anton Wolfgang
von Faber-Castell

Dear friends of Faber-Castell,

This magazine is given over to an unusual event – the company’s 250th anniversary. Faber-Castell, as the world’s leading manufacturer of wood-cased pencils with a varied range of products for writing, drawing, and creative design, as well as decorative cosmetics, is thus one of the oldest industrial companies in the world, now in the eighth generation of the family.

We invite you to join us in looking back over 250 years of lively company history and world history, characterized by good times, new departures and economic growth, but also by difficult times in which revolution, war, and economic crises had to be overcome.

It was particularly my great-great-grandfather Lothar von Faber who left a lasting mark on the company in the 19th century. He is remembered as a pioneer of the branded article, who in creating his own brand name set a new standard that became a yardstick not just for this line of business but also for the generations who later headed the company: *“From the start I was determined to raise myself to the highest rank by making the best that can be made in the whole world.”*

In the course of Faber-Castell’s strategic restructuring in the early 1990s, Lothar von Faber’s principles experienced a renaissance as the brand’s core values. Especially one factor remains decisive for the Faber-Castell success story: the uniqueness of the products, with easily recognizable benefits that clearly distinguish us from the competition. The Graf von Faber-Castell Collection is an impressive example of that.

How can we carry on the success story? Quite simply by working passionately to discovering what our customers want, meeting those wishes, at the same time remaining true to our motto that will continue to have the highest priority in the future of our company: doing ordinary things extraordinarily well.

I hope you enjoy reading our anniversary magazine.

Sincerely,

A handwritten signature in black ink that reads "Anton W. Faber-Castell". The signature is written in a cursive style with a large, sweeping initial 'A'.



FROM THE FAMILY ALBUMS
Some private glimpses on pages
22, 30–34, 46–49, 51 and 118



6 EIGHT GENERATIONS
The first three generations – Kaspar,
Anton Wilhelm, and Georg Leonhard Faber



12 LOTHAR VON FABER
(4th generation) – his life and work

18 WITH DOLPHINS AND CAMELS
The importance of packaging



20 WILHELM VON FABER
(5th generation) – fate's cruel blows

26 COUNT ALEXANDER
VON FABER-CASTELL
(6th generation) – a great name
and a great brand come into being



36 THE HOUSE OF CASTELL
From country squire to entrepreneur

42 COUNT ROLAND
VON FABER-CASTELL
(7th generation) – 50 years of change



52 COUNT ANTON WOLFGANG
VON FABER-CASTELL
(8th generation) –
head of the company since 1978

54 THE CORE VALUES OF THE BRAND
Faber-Castell as a companion for life

56 FIELDS OF COMPETENCE
Playing & Learning, General Writing,
Marking, Premium, Art & Graphic



66 TOOL FOR THE CREATIVES
Vincent van Gogh, Carl Barks,
Paul Klee, Oskar Kokoschka,
Neo Rauch, Karl Lagerfeld

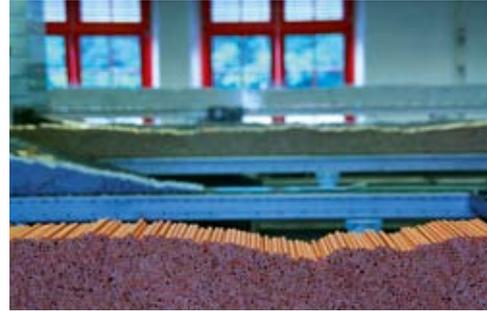


76 THE GRAF VON FABER-CASTELL COLLECTION
Simple luxuries



82 FABER-CASTELL COSMETICS
Private-label manufacturer for the cosmetics industry





VIEWS AND COMMENTS
 from the production site in Stein
 and our visitors' books on pages
 10, 24, 41, 50, 100 and 110

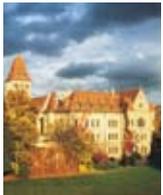
86 A FABULOUS COLOUR SCHEME
 The Geroldsgrün production site

90 FROM STEIN TO THE WORLD
 The international Faber-Castell group



96 FROM THE TREE TO THE PENCIL
 In harmony with nature

101 THE FABER-CASTELL
 SOCIAL CHARTER



102 FABER-CASTELL CASTLE
 Authentic glimpses of the lifestyle
 of a past epoch

112 DOING ORDINARY THINGS
 EXTRAORDINARILY WELL
 In conversation with Count Anton Wolfgang
 von Faber-Castell

118 TRADITION AND FUTURE



ANNIVERSARY MAGAZINE

PUBLISHED BY: Faber-Castell AG

RESPONSIBLE FOR THE CONTENT:
Count Anton Wolfgang von Faber-Castell

EDITOR-IN-CHIEF: Sandra Suppa

MANAGING EDITOR: Antje Röder

EDITORIAL TEAM:

Dr. Siegfried Bloß, Ulrike Hammad,
Kathrin Hecht, Dr. Renate Hilsenbeck,
Edith Luther, Antje Röder, Pia Vogel

PRODUCTION MANAGER: Stefan Kendl

DESIGN AND LAYOUT:

Pia Vogel, vogelsolutions.com

PHOTOS AND ILLUSTRATIONS:

A.W. Faber-Castell archive, Frank Boxler, Jairo Cantarelli, Gareth Davies, Faber-Castell Cosmetics, Fürstlich Castell'sches Archiv, Fürstlich Castell'sche Bank, Kamila Gaj, Galerie EIGEN + ART, Ralf Hanisch, Christiane Haumann-Frietsch, Friedrich Hewicker, Georg Hohenberg, iStockphoto, Frantzesco Kangaris, Karmann Medienproduktion, Karl Lagerfeld, Elke Mayr, Fee Meisel, Musées de la Ville de Strasbourg, Steidl Verlag, Marc Sullivan, Sandra Suppa, Van Gogh Museum Amsterdam, Venturelli, VG Bild-Kunst/Bonn 2010, Vincent van Gogh Foundation, Pia Vogel, Wolf-Dietrich Weissbach, Faber-Castell family albums

EDITORIAL OFFICE:

Faber-Castell AG, Nürnberger Straße 2
D-90546 Stein/Nürnberg

Tel.: +49-911 9965-0, Fax: +49-911 9965-5586

COVER: Pia Vogel

PRODUCTION:

Verlag Kendl + Weissbach Publikationen, Würzburg

PRINTED BY: Stürtz GmbH, Würzburg

All copyright and other rights in this publication or parts thereof are reserved. Any use or reproduction, in particular in print or as photocopies, microfilm, and storage on optical or electronic media, require the written consent of Faber-Castell AG.

WWW.FABER-CASTELL.COM

EIGHT GENERATIONS

KASPAR FABER
1730-1784

ANTON WILHELM FABER
1758-1819



GEORG LEONHARD FABER
1788-1839



LOTHAR VON FABER
1817-1896

WILHELM VON FABER
1851-1893

“WHEN A PERSON WISHES
TO PRODUCE OR CREATE
SOMETHING,
THAT THING MUST FIRST TAKE
ON FLESH AND BLOOD IN HIM ...



COUNT ALEXANDER VON FABER-CASTELL
1866-1928



COUNT ROLAND VON FABER-CASTELL
1905-1978



COUNT ANTON WOLFGANG VON FABER-CASTELL
BORN 1941

IN A WORD, HE MUST HAVE
WHAT IT TAKES TO BE ABLE
TO CREATE SOMETHING FROM
WITHIN HIS SELF ..."

Baron Lothar von Faber in a letter to his brother Eberhard, 31 May 1869

KASPAR

The first documentary evidence of pencil-makers in the imperial city of Nuremberg is around the year 1660. But numerous craftsmen had also set up in the surrounding towns and villages, in particular in Stein, close to the city but within the marquisate of Ansbach. There they were not subject to the strict rules governing crafts in Nuremberg, so had more freedom. The cabinet-maker **Kaspar Faber** (1730–1783) also turned to making pencils. At first he worked for local traders, but later he made pencils on his own account as well. Soon he was so successful that he was able to set up his own business.

After Kaspar's death, his son **Anton Wilhelm** (1758–1819) took over the business that had already grown to a respectable size. He acquired a plot of land on the edge of Stein with a workshop that within a few years he had expanded into a flourishing manufactory. The site is still the headquarters of the A.W. Faber-Castell company. A few years before he died, Anton Wilhelm, whose initials are preserved in the company name, handed over to his only son Georg Leonhard what was by then recorded in official documents as a pencil factory.

Georg Leonhard Faber (1788–1893) carried on in difficult times, both politically and economically, when business became slack. English pencils were the market leaders, because the graphite mined there, especially in the county of Cumberland, was subject to a strict export ban. Customs barriers hampered free trade in the German provinces (not yet a single nation), while technical developments had not kept pace with those in neighbouring countries. Faber pencils were still being made using conventional methods, though



View of Stein, engraving by J.C. Volkamer (Nürnbergische Hesperiden, 1708)

the Frenchman Nicolas Jaques Conté had invented a new process for producing the leads.

Georg Leonhard realized that education and experience abroad would be decisive for the future of his company. "*Learn as much as you possibly can: whatever it costs, it's worth it,*" he impressed

ANTON WILHELM



Company building – water-colour by Georg Christoph Wilder, around 1830

GEORG LEONHARD



Georg Leonhard Faber

on his sons. While the youngest, Eberhard, studied law, his brothers Lothar and Johann travelled. Impressed by the cosmopolitan atmosphere of Paris and London, Lothar developed the ideas that were to raise his factory to the ranks of an international company in the years to come.





EBENE 3





Καληρα απογευματινα τα
250 γενεθλια -
warmes wishes for this
magnificent celebration
and many happy returns.

Vivian Quast

07.06.2010

Baden Baden



BARON LOTHAR VON FABER

Following the death of Georg Leonhard Faber in 1839, his son Lothar took over the pencil factory in Stein. After gaining useful experience in the great trading centres Paris and London, at the age of 22 he undertook a thorough modernization of the family business, ever mindful of his ambitious goal *“to raise myself to the highest rank by making the best that can be made in the world”*.

From the start, he attached top priority to the quality of his products: *“At the time I had powerful competition in Paris to contend with... Therefore I had to think up the means of rising above that competition over the years. The best means is always the quality of a product ...”*. And in fact in a very short time he succeeded in producing pencils of excellent quality. He marked them with the name of the company, and so the first brand name writing instrument came into being. His idea of adding *“fabrique fondée en 1761”*, calling attention to the many years of family tradition as a sign of quality and reliability, was also unique in those days.

In 1847 Lothar married Ottilie Richter, who provided valuable support while he was building up the business. Their only child Wilhelm was born in 1851.

Going against the custom of the time, Lothar von Faber wished to be independent of agents and so travelled all over Europe, setting up his own circle of customers. With great foresight he recognized the future importance

of the American market, and as early as 1849 founded a sales company in New York. He set up a widespread dealer network which he controlled from Paris (from 1855). A further brilliant move, in 1856, was to acquire the exclusive mineral rights to a mine in Siberia which supplied the best graphite in the world at the time – an important resource for manufacturing quality pencils. In 1861 he established a factory for making writing slates at Geroldsgrün in north Bavaria, which in the 20th century became one of the world’s largest producers of slide rules.

In the meantime the brand name “A.W. Faber” was famous and was frequently forged, so in 1874 Lothar submitted a petition for legislation to protect trademarks; he was thus a forerunner of such laws in Germany. He was a cofounder of the Bavarian Trades Museum (1869) – now the Bavarian regional trades institute – and the Nuremberg Life Assurance (1884) – now the successful Nürnberger Insurance Group. He also proved a highly responsible entrepreneur. His social schemes were considered so exemplary that the French emperor Napoléon III sent a delegate of experts to Stein in 1867, appointing Lothar a chevalier of the Légion d’Honneur.

In 1862 Lothar von Faber had been made a life peer by reason of his services to the business world and in social matters, and in 1881 he was raised to the hereditary peerage. In 1891 he was nominated a hereditary imperial counsellor to the Bavarian throne.



Baroness Ottilie von Faber

Pen and propelling pencil in the possession of Queen Maria Sofia of the Two Sicilies



1844 – Lothar proves a progressive employer by setting up a company health scheme and soon afterwards a savings bank and pension fund for his employees. He has housing built for them, and provides financial support for schools and a day nursery for employees’ children.

1839 – The production shops are modernized with a view to “making them light and airy, to take the health of the workers into account”.

1849 – Lothar von Faber opens up the North American market by opening a subsidiary in New York. The company was represented there by an agency from 1843.

1851 – The British colonies are supplied from the newly founded subsidiary in London. Trade routes extend to India, China and Japan, Australia, and South America.

1855 – The lines of international business converge on the Faber house in the elegant metropolis of Paris. “It is from Paris that the factory and its products now rule the world. Foreigners from all the civilized countries of the world come to Paris and inspect the products made in my factories, whereas they seldom arrive in Stein.”



1856 – Lothar von Faber acquires the mineral rights to a mine in Siberia, securing best quality graphite.



1861 – Lothar von Faber founds a writing-slate factory in the village of Geroldgrün, not far from Hof in North Bavaria.



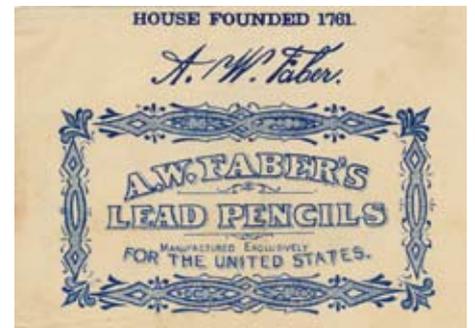
1861 – The company has been in existence for 100 years. It now employs over 250 people and has gained a firm place in the international market.

A curacy is set up in Stein on Lothar von Faber's initiative; his generous financial support also makes it possible to build a church there.

1861 – The A.W. Faber company opens a factory near New York to produce pencils for the North American market without having to import them. It is headed by Lothar's youngest brother Eberhard Faber (front row, 3rd from the right).



1862 – Over the years Lothar von Faber receives many honours and awards for his outstanding services to the community. In 1862 King Maximilian II of Bavaria creates him Baron Lothar von Faber, and three years later he is nominated a counsellor to the Bavarian crown.

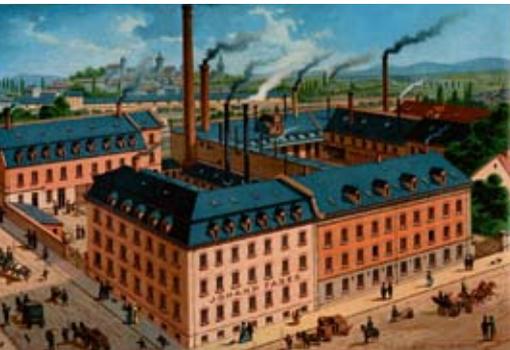


1870 – The name A.W. Faber is the fifth entry in the US trademark register. As the first four companies no longer exist today, it is therefore the oldest brand name in the country. The name is later registered in Russia, the United Kingdom, Italy, France, and Spain.



1874 – The agency in St Petersburg forms a further important base for A.W. Faber products. The sales network set up by Lothar von Faber now covers “the entire civilized world”.

1879 – Lothar’s younger brother Johann Faber founds his own pencil company in Nuremberg.



1881 – A factory for inks and dyes is founded at Noisy-le-Sec on the edge of Paris.



1875 – The trademark protection law comes into force in Germany. Lothar von Faber finds himself compelled to take legal steps against cheap imitations of his products.



1880 – Lothar von Faber always lays great store by exclusive presentation of his quality products. He designs shop interiors and display windows with much attention to detail, sparing neither effort nor expense. This presentation chest is elaborately decorated with inlays and cast metal figures.



1884 – Since the German empire was created in 1871, Berlin has grown to become an important metropolis. A.W. Faber is represented in the new capital and on 22nd March 1884 (Empire Day) it opens imposing new premises, designed by the architect Hans Grisebach, in the elegant Friedrichstrasse.



1891 – Baron Lothar von Faber is nominated “hereditary councillor to the Bavarian crown”, an honourable office in the upper chamber of the Bavarian parliament that allows him to exert some political influence.



1892 – The court architect of Maximilian II king of Bavaria, Friedrich Bürklein, built the Old Castle for Lothar von Faber around 1848. His works carried out around 1892 complete the prestigious mansion set in extensive parkland grounds. The façade combines elements of the gothic and renaissance styles.



1899 – On the 19th of June a monument commissioned by the local council is unveiled in front of the church in Stein, in memory of Lothar von Faber, a free-man of the town, who died in 1896. The life-size bronze figure is the work of the sculptor Johann Rössner. The ceremony is well attended by the people of Stein.

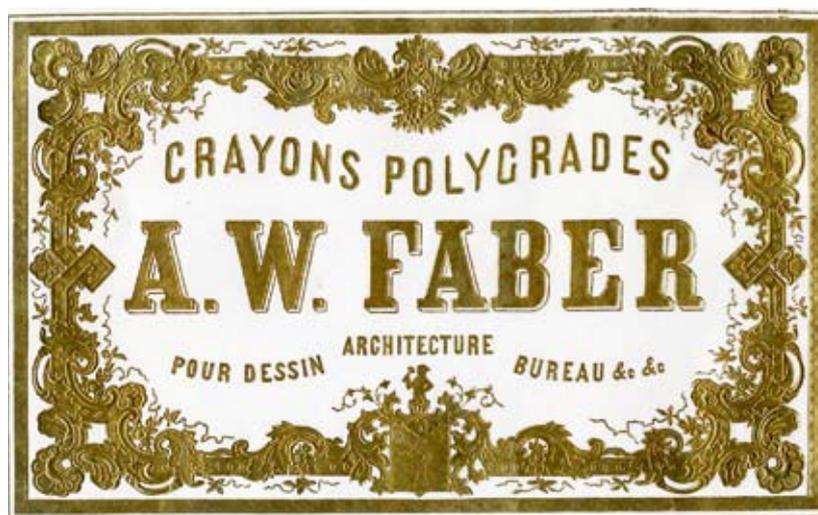
TODAY –

The Nuremberg life assurance bank, later the Nuremberg Insurance Group, is founded 1884 on the initiative of Lothar von Faber. The business tower of the Insurance Group is today considered a Nuremberg landmark, along with the Nuremberg castle.



WITH DOLPHINS AND CAMELS

Lithographed labels



London, 1 May 1851: To the sound of the national anthem, Queen Victoria took up her place on the throne in the centre of the great hall in Hyde Park, a dream made of glass and steel. Hundreds of thousands of onlookers strained to catch a glimpse of the Royal Family. The first World Fair had opened. And the dimensions of the show were enormous: across an area of almost 90,000 square metres, 17,000 participants from 28 different countries displayed their products. Before closing its doors in October, this immense spectacle would attract more than six million visitors.

Lothar von Faber was impressed: *“In 1851, Prince Albert’s truly magnificent idea came to fruition: a large international exhibition in London, the type of which had never before been seen anywhere in the world. The products of the local factory also had to be there, of course. They even won an exhibitors’ medal.”* The latest products from

all around the world were gathered together in the hall, bearing witness to the rapid progress of this era. Lothar was, of course, inspired by this extensive variety. He was impressed by the new packaging, which addressed a recently aroused desire within the customer. *“... I came across labels in relief at the exhibition, not on other manufacturers’ pencils but on unrelated items. These made a much better impression than my smoothly pressed gold and silver labels.”*

Lothar put his new idea into action at once and had *“the nicest and most brilliant”* labels made for his best range, the Polygrades. This level of attention was not paid to the packaging alone, but also to the company’s invoices, stationery and price lists. In addition, the date on which the company had been founded was always noted: *“Manufacture established 1761, ‘an excellent endorsement’ for the factory.*



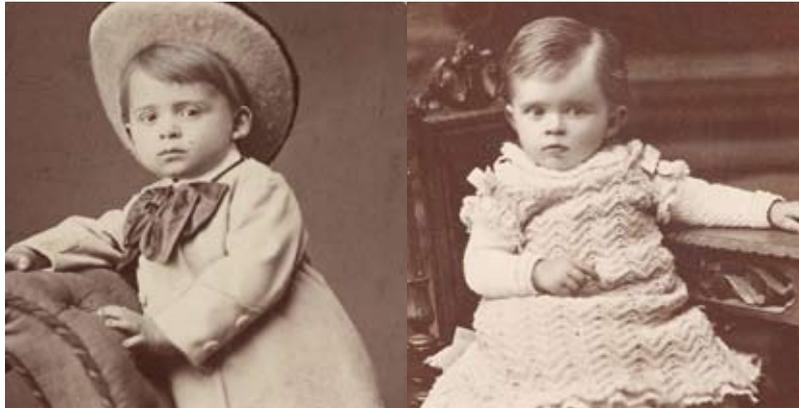
In the subsequent years, too, A.W. Faber's pencil cases were decorated with attractive motifs, which showed how internationally oriented the company was even in those days.

Colourful lithographs made reference to the country of destination: a Bedouin riding a horse, Japanese ladies in their elegant kimonos, an idyllic

impression of the banks of the Nile. Animals that were typical of the region – such as antelopes, ostriches and kangaroos – were also popular motifs, not to mention the steam locomotive, which was used to reach far-away countries.

Today, great significance is still placed on high-quality packaging, catalogues and labels. 

BARON WILHELM VON FABER



Wilhelm von Faber's sons: Lothar (left) and Alfred Wilhelm

Wilhelm was the only child of Otilie and Lothar von Faber. For Lothar it was clear that his son would take over the business: *“and I can reckon with certainty that he will follow in my foot-steps and carry on the good work in the same spirit”*.

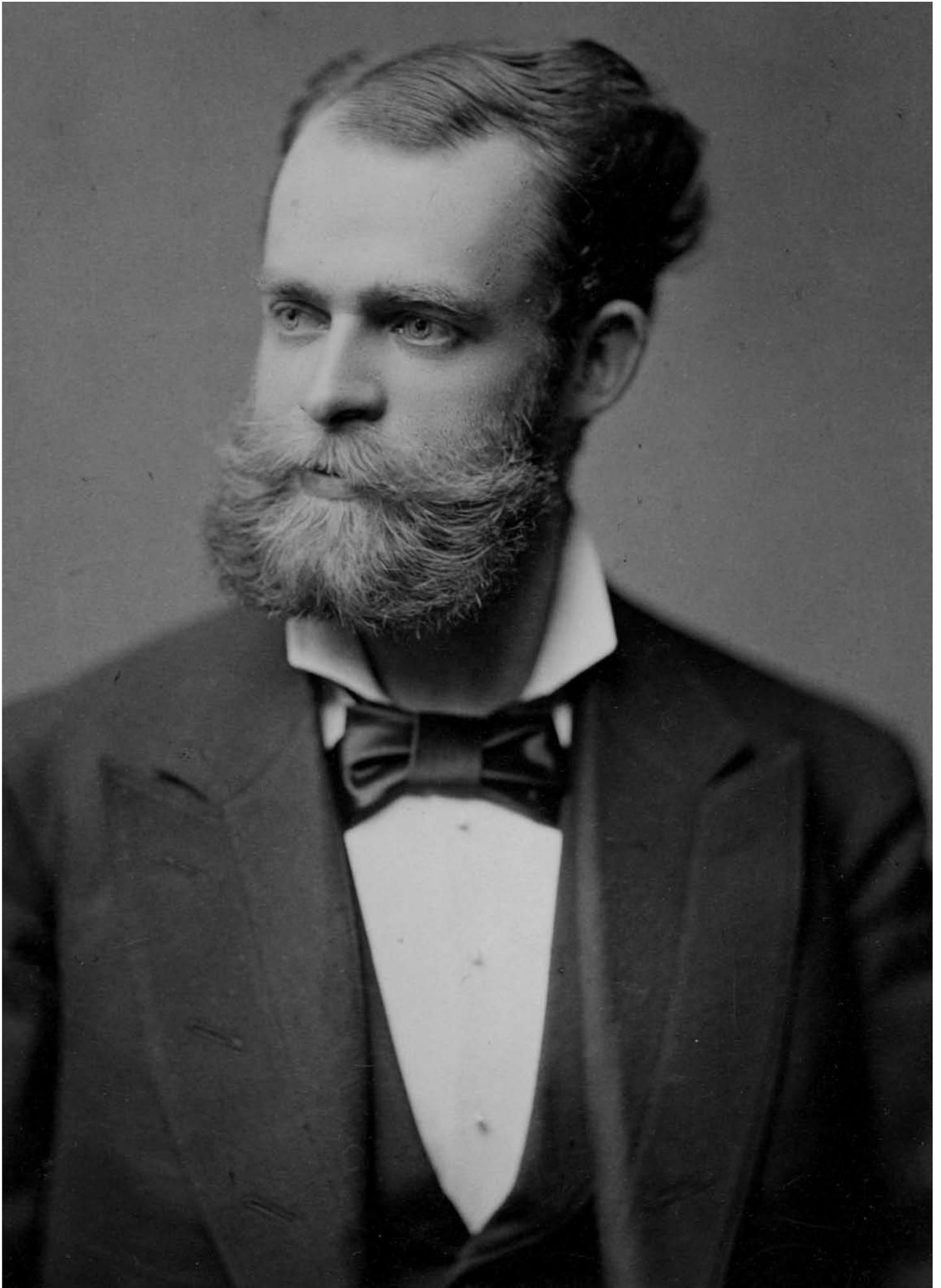
To prepare for his future role, Wilhelm gained experience on trips to France and Italy, and received his business training in Switzerland. He joined the company at the age of 18, took over a management position in Paris five years later, and became an authorized company signatory in 1876.

In the same year he married his cousin Bertha, Eberhard Faber's eldest daughter. Otilie, the eldest of their three daughters, was born in 1877. A son followed in 1880 and was given the name Lothar: it was expected that he would one day become the sixth generation of the family to head the business. But things turned out otherwise: at the age of three, young Lothar contracted a serious illness and died. The second son, Alfred Wilhelm, born in 1886, succumbed to scarlet fever in 1890.

Wilhelm von Faber never recovered from these tragedies and became melancholic. He withdrew to his beloved hunting lodge where he died on 27 June 1893, just a few weeks before his 42nd birthday. Lothar senior and the company he had worked so hard to build up were left without a male heir – fate had dealt a severe blow to the von Faber family.



Marble statue in memory of Wilhelm von Faber and his sons Alfred and Lothar who died in childhood



FROM THE FAMILY ALBUM
THE DAUGHTERS OF BARON WILHELM VON FABER AND BERTHA FABER

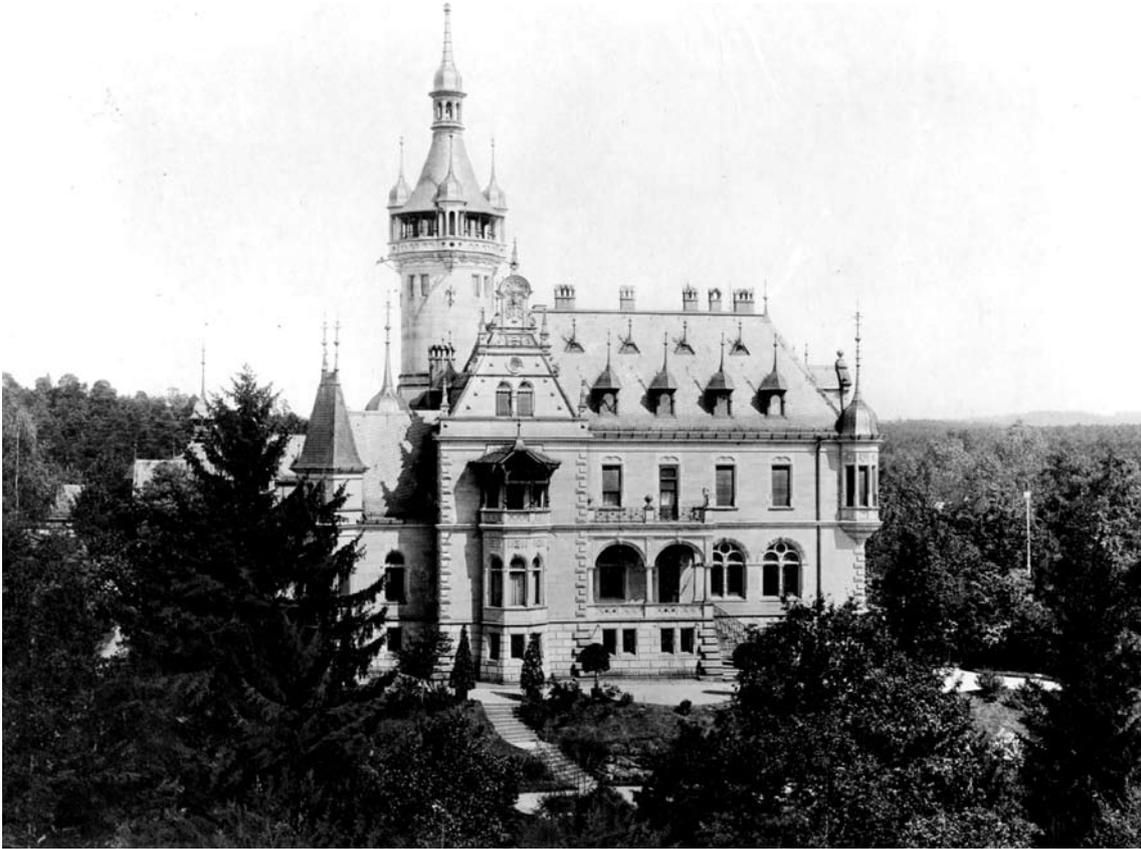


Countess Otilie von Faber-Castell (right) with her sister
Countess Hedwig (around 1902)



Baroness Bertha von Faber with Countess Otilie (standing)
and Countess Sophie (1896)

FROM THE FAMILY ALBUM
SCHWARZENBRUCK MANOR AND THE DÜRRENHEMBACH HUNTING LODGE



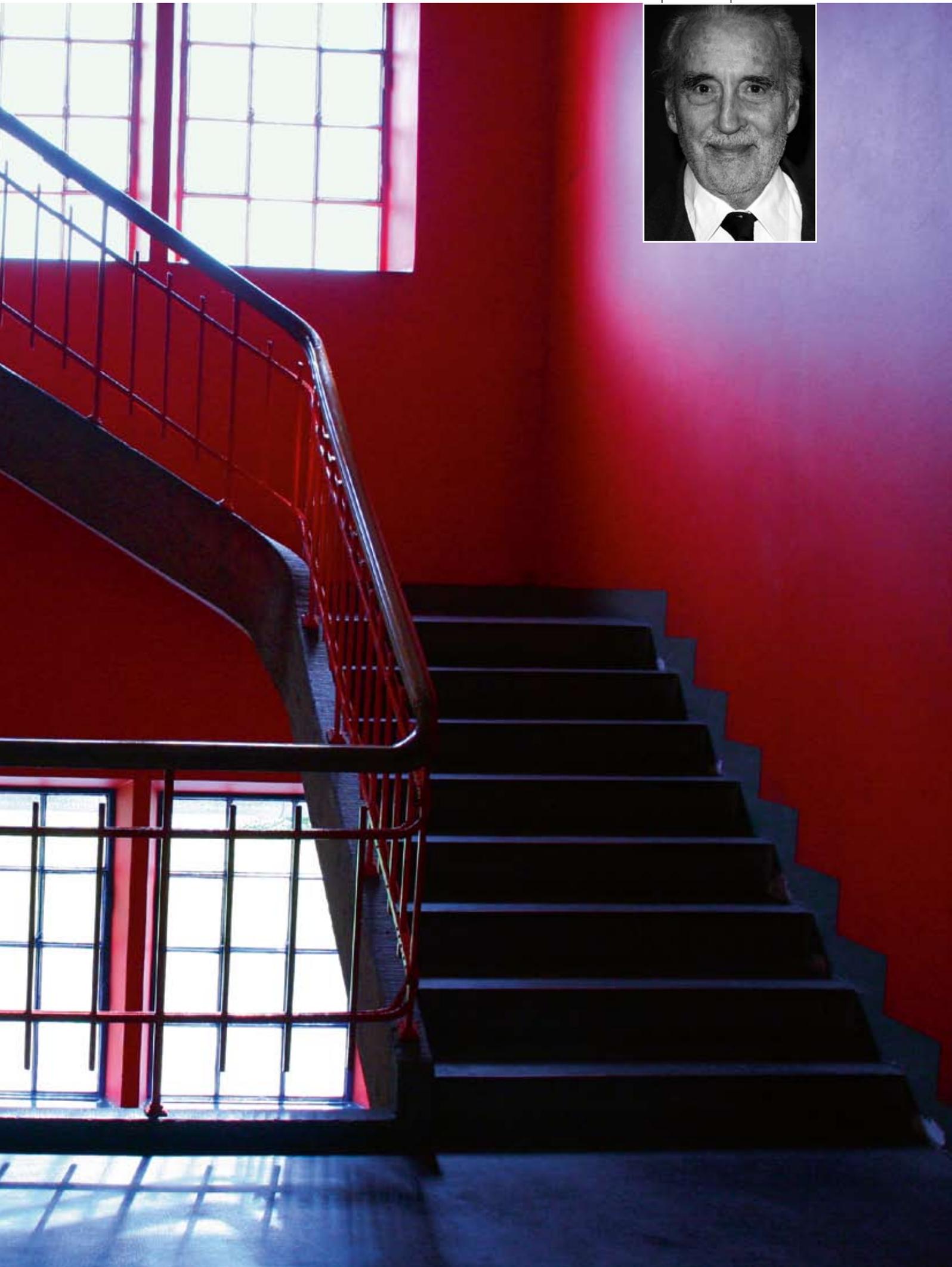
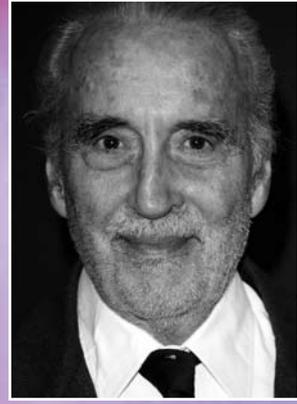
Schwarzenbruck, completed in 1886, was lived in by Lothar von Faber and his family in the summer months only. He took pleasure in inviting numerous guests to take part in outings to the romantic Schwarzach valley and the nearby hunting lodge at Dürrenhembach (right).

Wilhelm von Faber (4th from the left in front of the lodge) was a passionate hunter and preferred to stay in the hunting lodge that had been acquired in 1866 by Lothar von Faber (standing on the balcony).



Our congratulations for 250 years
of craftsmanship + dedication.
The result speaks for itself.

Thank you
Christopher Lee
Gitta Lee





COUNT ALEXANDER VON FABER-CASTELL

In 1898, Baron Wilhelm von Faber's eldest daughter Otilie (1877–1944) married Count Alexander zu Castell-Rüdenhausen, a member of one of Germany's oldest aristocratic families. But the will of her grandfather Lothar von Faber had stipulated that whichever of his descendants succeeded to his estate should carry on not just the company name but also the family name Faber. And so, by consent of Prince Regent Luitpold, the new line of Counts von Faber-Castell came about.

After the death of Lothar's widow Otilie in 1903, the business passed to their granddaughter Otilie and her husband Alexander. In the same year, Count Alexander had a "castle of considerable extent" built in the grounds next to the production site in Stein, adjacent to the smaller Old Castle that had been built by Lothar von Faber. The New Castle was ready

for occupancy in 1906. Following the proven company principles, the young Count was successful in providing a classic and unmistakable image for its core products.



The coat of arms of the Counts von Faber-Castell

The new brand name CASTELL, symbolized by the jousting knights who stand for mediaeval virtues, proved popular all over the world; the high-quality green CASTELL 9000 pencils remained the company flagship for many decades.

Business flourished. In 1911 the company was able to look back on 150 years of history. But the First World War took its toll: foreign subsidiaries and production sites, for example in the USA, were lost. Shortly before his death in 1928,

Count Alexander von Faber-Castell completed the building of a larger factory and was able to leave his son Roland a financially sound and well managed company.

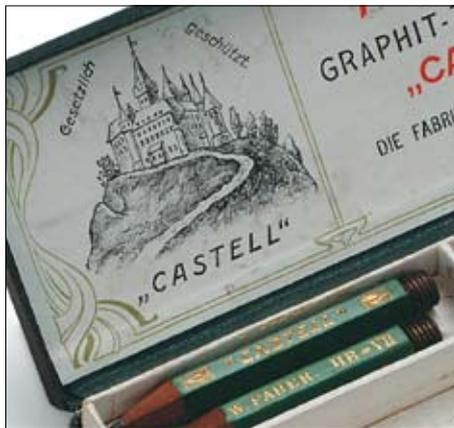


Alexander Count von Faber-Castell, captain with the Bavarian cavalry, and Countess Otilie with their children Elisabeth, Irmgard, Roland, and Mariella (centre)



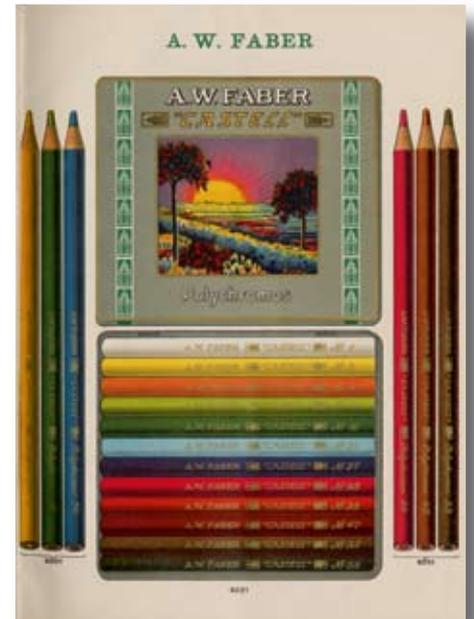
1905 – Shortly after taking over the management, Count Alexander brings out the unmistakable CASTELL 9000 series of pencils. The dark green – based on the Count’s regimental colours – becomes a symbol of the Faber-Castell company, as do the advertisements depicting the “knights of the pencil”.

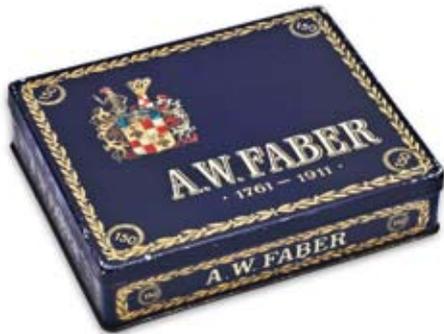
1903 – Immediately next to the Old Castle, built by Lothar von Faber, Otilie and Alexander von Faber-Castell commission an imposing new building to plans by the Nuremberg architect Theodor von Kramer (*see also pp. 102 ff.*).



1906 – Count Alexander chooses a mediaeval castle as a trademark for the new line of products, a reference to his name and provenance. The Castell family can trace its origins to feudal lords as far back as the 11th century.

1908 – Not long after the CASTELL pencil, a further successful product comes on the market: Polychromos. From the start the pencils are available in 60 hues, carefully matched to the usual range of water-colour paints. Within a few years they are accepted in artistic circles as a top-quality product, a position still unchallenged until today.





1911 – The company celebrates its 150th anniversary. The number of employees has more than doubled since 1904: 2,000 factory workers, 300 women working at home, and 200 members of staff in the financial and technical fields help to supply and serve 100,000 regular customers all over the world.

1911-1928 – In order to be able to satisfy the steadily rising demand, Count Alexander expands production facilities in two stages, starting in 1911. The modern buildings are generously dimensioned with large windows admitting plenty of light.





Count Alexander von Faber-Castell with his daughters Elisabeth and Mariella on the East Frisian island of Norderney, summer 1903





GLOBALIZATION, 1909



Journey to the New World: Count Alexander aboard the *Kronprinz Wilhelm* on his way to the company's eraser factory in Newark, New Jersey



Der „Pfeifstiftkönig“ hier eingetroffen.

Die Groß-Industrie hatte an Bord des gestern Nachmittag, kurz nach 5 Uhr, in Hoboken eingetroffenen Norddeutschen-Lloyd-Schnelldampfers „Kronprinz Wilhelm“, der 130 Passagiere in der ersten Klasse an Bord hatte, entschieden die Führung und fast alle die Vertreter deutscher Groß-Industrie stehen in engerer Fühlung zu bedeutenden industriellen Etablissements hier im Lande.

Graf Alexander von Faber-Castell, der Inhaber der berühmten Bleistift-Fabrik A. W. Faber in Nürnberg und der Erfinder der „Castell-Bleistifte“, kommt in Begleitung des General-Direktors der Fabrik Herrn Ernst Meusel. Die Firma betreibt schon seit mehreren Jahren eine größere Gummi-Fabrik in Newark, N. J., und es ist die Absicht der beiden Herren, die zum ersten Male nach Amerika kommen, diese Anlage zu inspizieren. Die im St. Regis Hotel abgestiegenen Besucher gedenken sich mehrere Wochen hier aufzuhalten und auch den Westen des Landes zu bereisen.

New York, Wednesday 5th May 1909. The “pencil king” has arrived here. Industry clearly headed the field on board the North German Lloyd steamship *Kronprinz Wilhelm*, which docked in Hoboken shortly after 5 o'clock yesterday afternoon with 130 first-class passengers. Nearly all the representatives of major German manufacturing industries have very close ties with important industrial establishments in this country. Count Alexander von Faber-Castell, proprietor of the famous A.W. Faber pencil factory in Nuremberg and inventor of the Castell pencils, was accompanied by the director-general of the factory Mr Ernst Meusel. For some years the company has operated a large rubber factory in Newark, NJ, and the two gentlemen have come to America for the first time with the intention of inspecting the plant. The visitors are staying in the St Regis Hotel and plan to remain here for several weeks and also to visit the west of the country.

Immediately after their wedding on 28 February 1898, Count and Countess von Faber-Castell set off on a journey lasting several months, accompanied by Otilie's younger sister Sophie and their mother Bertha. The first stage took them to Italy, where the party embarked in Genoa on the *Augusta Victoria*. After visiting relatives and the company premises in New York, they travelled via Washington to Canada. In June they returned to Europe.



1



2



3

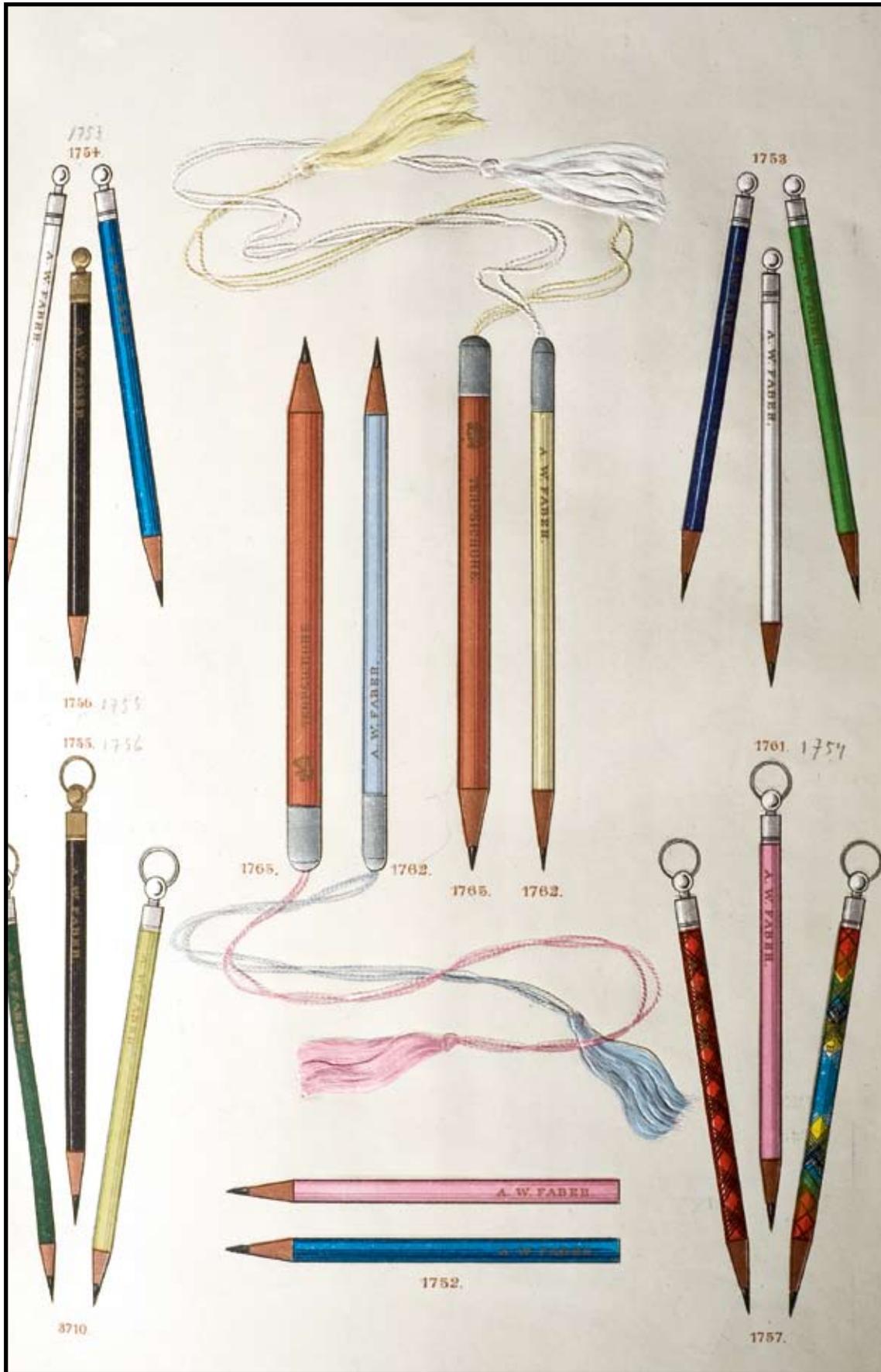


4

1 Cannes: the famous Boulevard de la Croisette
2 Milan: Galleria Vittorio Emanuele, an elegant shopping mall
3 Ladies' saloon on the cruise ship *Augusta Victoria*

4 Group photo at Niagara Falls. Left to right: Count Alexander von Faber-Castell, Bertha von Faber, Sophie von Faber, Countess Otilie von Faber-Castell







THE HOUSE OF CASTELL

THE HOUSE OF CASTELL RUNS AN UP-TO-DATE BUSINESS, BUT CAN LOOK BACK ON 27 GENERATIONS OF VARIED AND EXCITING HISTORY. THE PATRIARCH WAS ONE ROBBRATH, MENTIONED BY NAME IN A DOCUMENT DATED 1057. THE TITLE OF COUNT WAS IN USE BY 1202 WHEN THE RED-AND-WHITE ARMS WERE GRANTED: THEY ARE STILL THE TRADEMARK OF ALL THE CASTELL COMPANIES AND ALSO A PART OF THE FABER-CASTELL COAT OF ARMS.



The great-grandparents of Count Anton Wolfgang von Faber-Castell: Prince and Princess Wolfgang zu Castell-Rüdenhausen

The garden façade of Castell castle (1691). On the hill on the left can still be seen the staircase tower of the upper castle (1613–15), seat of the lords and counts zu Castell.



The counts and lords of Castell did well in life. At the court of the bishops of Würzburg they occupied the sought-after office of chief cellarer, one of the four highest court officials (in charge of the vineyards and winery). But times were not always easy. Various estates were lost, and the line threatened to die out with Friedrich VI in the 15th century. And so he gave up his position as prebendary and renounced his holy orders so that he was free to marry a damsel from the court of Ansbach near Nuremberg. Their descendants pursued a policy of strict management and marriage befitting their social status, so ensuring the continuation of the family and its possessions.

The aristocratic name of Castell has now been associated with Franconia (North Bavaria) for nearly a thousand years. Since the 18th century there are two lines: Castell-Castell, going back to Count Albrecht Friedrich Carl and living in the castle at Castell that was built in 1691; and Castell-Rüdenhausen, descended from Count Christian Friedrich and based at the 16th-century moated castle of Rüdenhausen.

Count Alexander, the grandfather of Count Anton Wolfgang von Faber-Castell, was from that second line. He founded the new family of Faber-Castell through his marriage to Otilie von Faber in 1898.



Prince and Princess Wolfgang (back row, 4th and 5th from the left) with their family on the steps of the new castle at Rüdenhausen. To the right of them are Countess Otilie and Count Alexander von Faber-Castell.

The seal attached to a deed dated 1224 bears the oldest representation of the arms of the counts zu Castell (quarterly gules and argent).

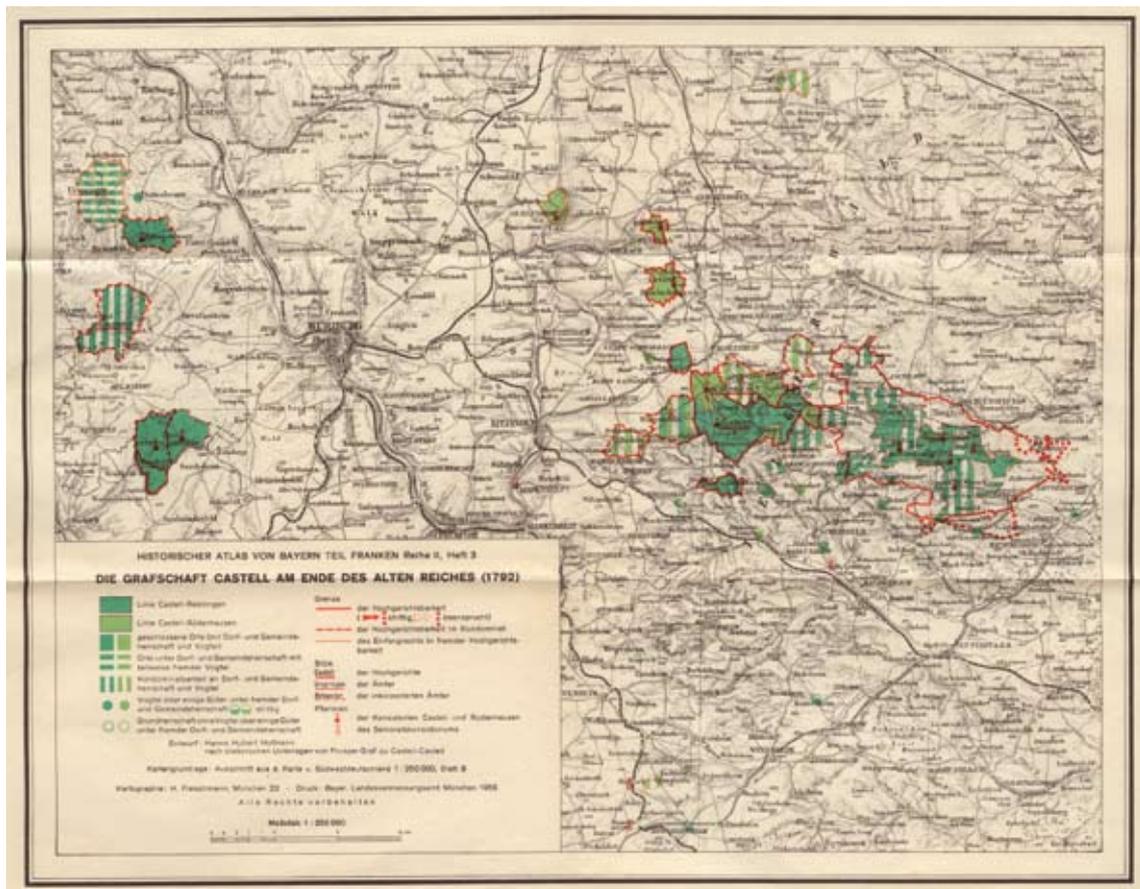


Many people associate the name Castell with the choice wines made from the grapes that ripen on the sunny slopes of the Steigerwald, a wooded region between Würzburg and Bamberg. The cultivation of vines on the Castell estates is known to have been successfully carried on for over seven hundred years. Incidentally there is a nice little story surrounding the famous Silvaner vines. That variety came from Austria and was unknown in Germany. When people began to cultivate the land again after the ravages of the Thirty Years' War,

they were on the look-out for new vines. As chance would have it, the wife of an “offshoot dealer” was taking the waters in the little spa at Castell. While splashing about under the vaults of what is now the archive, she came into conversation about a new grape variety. Shortly afterwards, in April 1659, the ledger records the purchase of 25 Austrian cuttings, the first Silvaner vines to be planted in Germany.

No less impressive is the tradition of the Castell Bank, the oldest bank in Bavaria and founded

The county of Castell at the end of the Old Empire (1792)



Prince Albrecht zu Castell-Castell (seated). Behind him, from right to left: his son & heir Count Ferdinand, Prince Johann Friedrich zu Castell-Rüdenhausen, and his son & heir Count Otto.

in 1774. The region had suffered a severe famine; farmers and artisans were faced with financial ruin. So as to provide them with low-interest loans, the lords of Castell set up a credit institute that later took the name Fürstlich Castell'sche Bank. Its main business now lies in asset management and looking after the affairs of medium-sized family firms. It is based in Würzburg with six offices in Bavaria and Baden-Württemberg and 11 branches in Franconia. In the meantime it has developed into the most profitable part of the Castell business, which



Since the 16th century the Castell-Rüdenhausen family has lived in the moated castle of Rüdenhausen. It was much altered in the early 20th century but has retained its mediaeval charm and character.



Patent raising the counts to the rank of prince
(12 March 1901)

includes the Castell demesne (vineyards) and also the farm and forest management, responsible for about 5000 hectares of land.

The year 1806 was something of a turning point. The Elector of Bavaria was now king and annexed the county of Castell, so that the rights of the previously independent lords of the manors were curtailed. But the Castells proved an enterprising family and were able to integrate well into the new kingdom and exercise political influence.

In 1901, Prince Regent Luitpold raised the cousins Friedrich Carl zu Castell-Castell and Wolfgang zu Castell-Rüdenhausen (Alexander's father) to the rank of prince, as a sign of esteem for the family.

The present heads of the family business are Prince Johann-Friedrich zu Castell-Rüdenhausen (b. 1948) and Count Ferdinand zu Castell-Castell (b. 1965).



"This is my favourite spot. The view directs my thoughts to prayer. Here I thank God for my family, my home, and a life of fulfillment. By His grace He has granted me 85 years of life. Praise and glory and honour to our Father in Heaven and Jesus the Lord of my life and the Holy Spirit in whose guidance I put my trust." With these words and this photo, Prince Albrecht zu Castell-Castell thanked the many people who had congratulated him on his birthday in August 2010.



A message to
 Aunt - Costa
 - loved in - kids with
 a picture of Flat - the APS and
 coloured pencils like soldiers of Ark
 on parade. London 2010

Whoopi
 Simon
 THE FIRST OF HEARTS
 THE LUCKY SPAN

COUNT ROLAND VON FABER-CASTELL

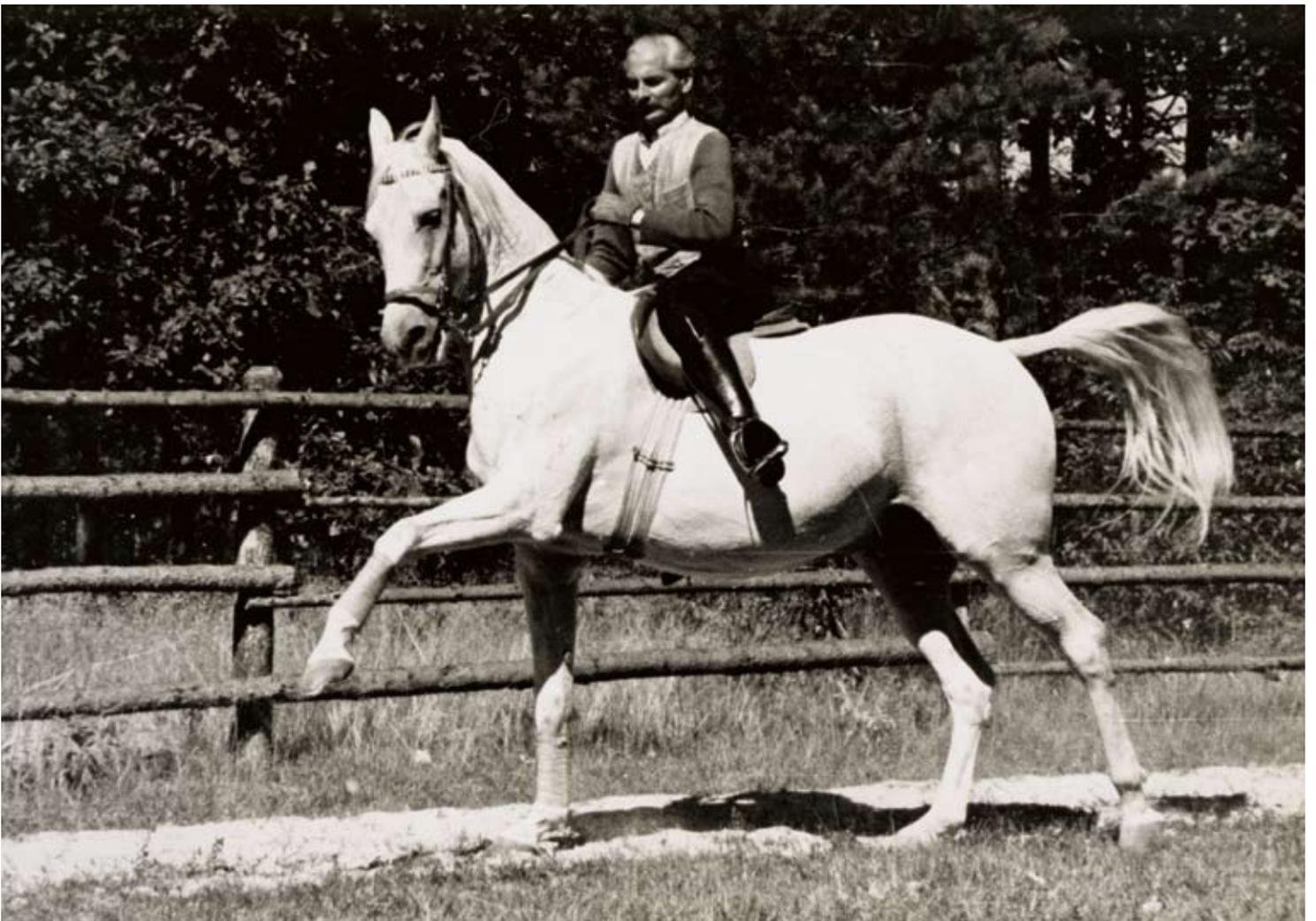
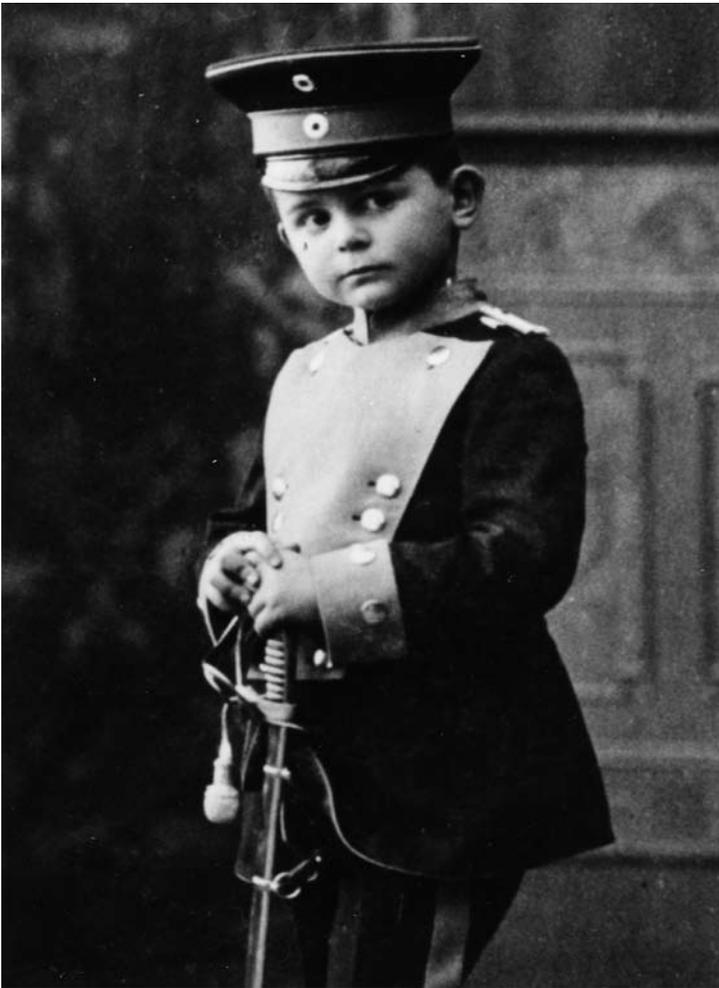


Following the death of Count Alexander in 1928, his son Roland took over the management and headed the company for half a century. The difficult period between the wars was a great challenge for the young Count, both politically and economically, because the financial crisis caused a serious fall-off in the pencil business like any other. The two companies A.W. Faber-Castell and Johann Faber entered into a cooperative agreement, so as to make more efficient use of their production plant and keep costs down. In the course of the years that followed, A.W. Faber-Castell bought up all the shares in Johann Faber and with them the subsidiary Lapis Johann Faber in São Carlos, Brazil.

In 1935 A.W. Faber-Castell acquired the well-known fountain-pen company Osmia, based in Dossenheim near Heidelberg. The Osmia brand was retained for a while, but from 1952 the pens were sold under the name Faber-Castell.

After the Second World War, Count Roland continued to found foreign subsidiaries or to buy back those that had been confiscated. In the 1950s he set up a pencil factory in Ireland and acquired a minority holding in Faber-Castell USA, which had been seized in the First World War. New foreign operations between 1960 and 1977 included sales organizations in France and Italy, and factories in Austria, Argentina, Peru, and Australia. The Count's repurchase in 1967 of a majority holding in Lapis Johann Faber SA, confiscated in the Second World War, proved a wise step: now the world's largest wood-cased pencil factory is part of this company.







1932 – A production cooperative is set up with the Johann Faber company, with a share in Lapis Johann Faber in São Carlos, Brazil. When Johann Faber ceases trading in 1942, the successful Goldfaber brand of colour pencils is continued by A.W. Faber-Castell.



1935 – A.W. Faber-Castell acquires a majority holding in the fountain pen company Osmia. At first the pens are produced under the name Osmia, but that brand is later dropped.

1948 – A.W. Faber-Castell sets up a factory for mechanical pencils in Konstanz, Germany. It produces the TK clutch pencil for artists and technical illustrators which proves successful in many countries.



1949 – After the war, ballpoint pens become popular and represent serious competition for the fountain pen. A.W. Faber-Castell now includes ballpoint pens in its range.

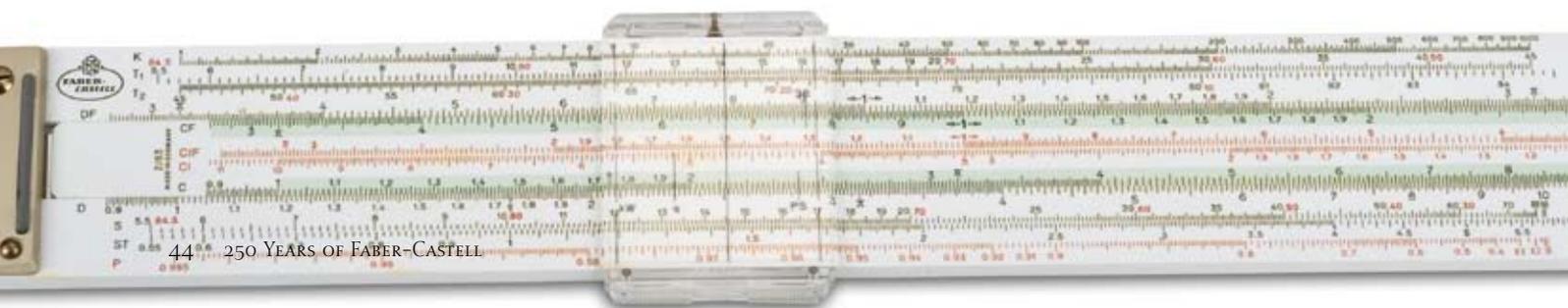


1950 – A new logo is introduced at the start of the decade. The memorable cartouche containing the company name, surmounted by a stylized coat of arms, is in keeping with the spirit of the times and marks the dawn of a new era.



1950 – New production methods are introduced for slide rules. Alongside the traditional wooden models with celluloid scales there are now slide rules made of plastic. The climax of the range is the Novo Duplex, produced from 1962.

1969 – The Castell TGM drawing pen comes on the market with a choice of line widths. Further products for technical drawing are compasses, stencils, and drawing boards.

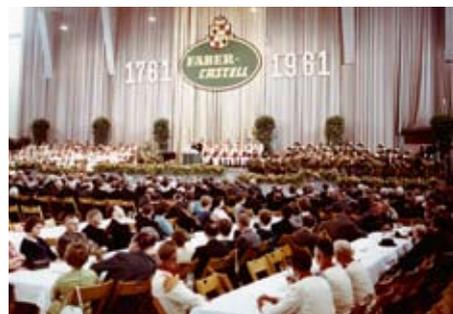




Count Roland von Faber-Castell (seated, centre) on a visit to the Faber-Castell Corporation USA. Also in the photo are the chairman Gus Wiedenmayer (seated, right) and president Christoph Wiedenmayer (standing, left). Count Roland had more than just business ties with the Wiedenmeyers: he was also a close friend of the family.

1957 AND THE 1960s – The economic recovery after the Second World War allows the company to expand by founding sales offices and production sites abroad. And so the successful policies of the pre-war years are revived.

1961 – The company celebrates its bicentenary with 3,000 current and former employees plus guests from all over the world. The citizens' brigade travels from the island of Reichenau on Lake Constance in historic uniforms. The people of Stein take part in the event: the schools declare a holiday and children enjoy watching the colourful procession. The exhibition hall in Nuremberg has been decorated festively, and Count Roland von Faber-Castell and his family welcome cabinet ministers, the lord mayor of Nuremberg Dr Urschlechter, and other VIP guests.







FROM THE FAMILY ALBUM | CHRISTMAS 1940
COUNTESS KATHARINA VON FABER-CASTELL,
WHO HAD MARRIED COUNT ROLAND IN 1938



FROM THE FAMILY ALBUM | SAINT NICHOLAS' DAY 1950
From left to right: COUNT ANDREAS, COUNTESS ANGELA AND
COUNT ANTON WOLFGANG VON FABER-CASTELL



Der Kinder Himmelstor ist aufgetan!



*Ich habe eine lange lange
Verhältnis mit Faber-Castell Produkten,
und Ich möchte sie nicht fallen lassen.-
Also bleiben wir in Kontakt.-*

Mit besten Festen Grüßen

Th. Tomi Ungerer
TU



Gathered around Count Roland von Faber-Castell on his 60th birthday in 1965 (from left to right): his children Countess Katharina, Count Andreas, Count Christian, Count Anton Wolfgang, his daughter, Angela von Kölichen, and son-in-law, Heinrich von Kölichen, his daughter, Countess Heidi von Wedel, and his wife, Countess Katharina von Faber-Castell. Count Roland holding his youngest daughter, Countess Cornelia. Behind him is his son-in-law, Count Edzard von Wedel, next to him his oldest sister, Countess Elisabeth von Bismarck-Schönhausen, along with his son, Count Hubertus von Faber Castell and his wife Lilo.

Count Anton Wolfgang von Faber-Castell took over as head of the company in 1978. In the same year, he extended the portfolio by producing wood-cased cosmetic pencils for other firms selling under their own labels.

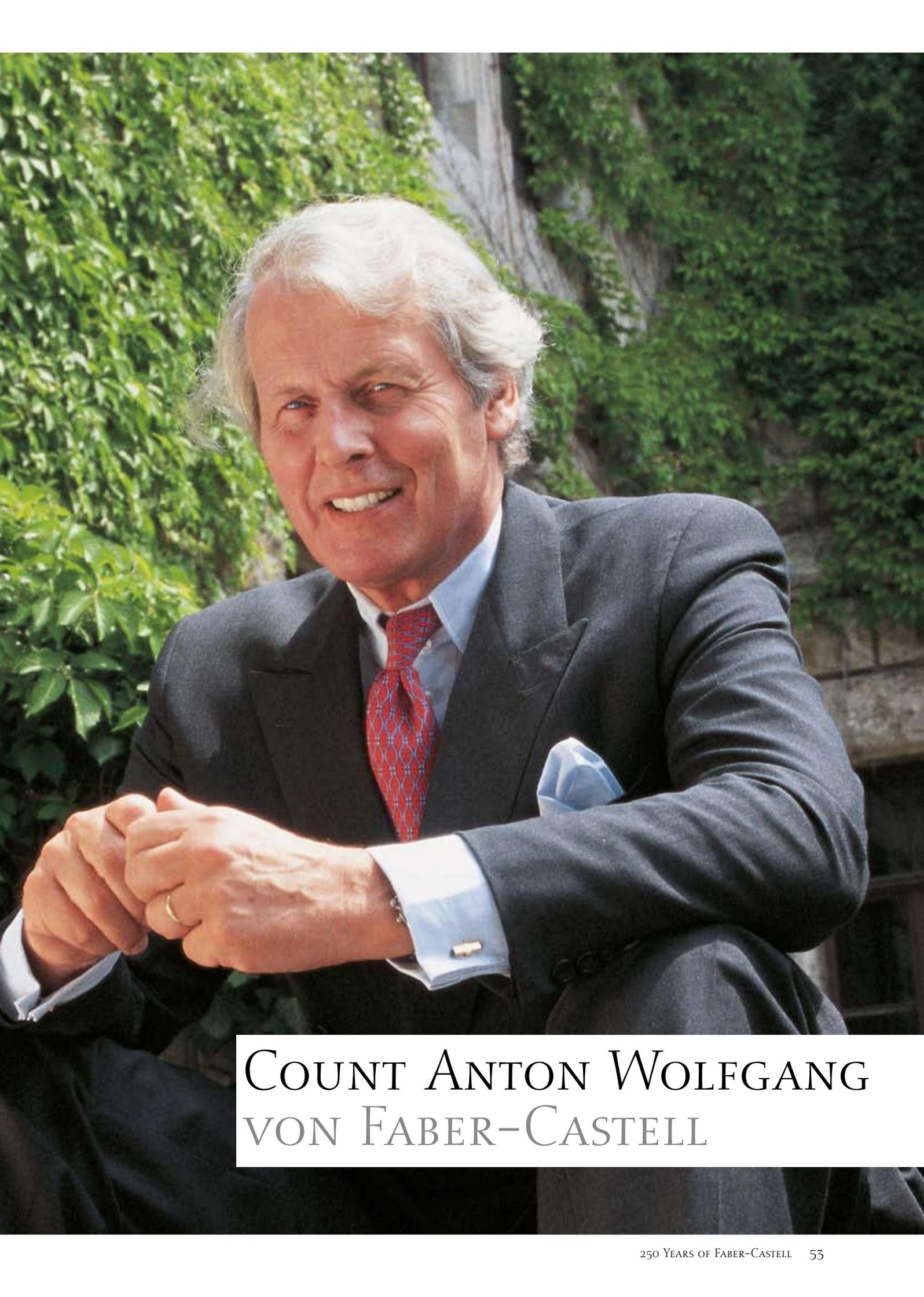
In the three decades that followed, the Faber-Castell group continued its role as a global player with roots in Germany. New markets were opened up around the world, especially in South America (Argentina 1988, Costa Rica 1996, Colombia 1998, Chile 2006) and Asia/Pacific (Malaysia 1978, Hong Kong 1979, Indonesia 1990, India 1997, Singapore 2000 and China 2001).

Environmental aspects came increasingly to the fore in the corporate way of thinking. So as to assure future supplies of timber, an important resource for a pencil manufacturer, in the mid-1980s the Count von Faber-Castell initiated a forestry project in south-eastern Brazil that has remained unique to this day. In 1992, Faber-Castell became the first manufacturer of wood-cased pencils to introduce environment-friendly water-based paint technology in Germany.

The early 1990s were marked by a strategic reorganization and restructuring of the products into five fields of competence. A new chapter in the long tradition of social responsibility was opened in March 2000 when the Count Anton Wolfgang von Faber-Castell signed an international social charter that meets the guidelines of the International Labour Organization. In July 2003, Faber-Castell joined the United Nations “Global Compact”, a clear commitment to consistent worldwide standards in social and environmental matters.

In 2008, the Count von Faber-Castell was voted “eco-manager of the year” by the German branch of the WWF and the business magazine *Capital* for his extensive economic and social commitment. In September 2010, he was awarded the 1st Class Cross of the Order of Merit of the Federal Republic of Germany.





COUNT ANTON WOLFGANG
VON FABER-CASTELL

COMPETENCE &
TRADITION
OUTSTANDING
QUALITY
INNOVATION &
CREATIVITY
SOCIAL &
ENVIRONMENTAL
RESPONSIBILITY

Core values of the Faber-Castell brand



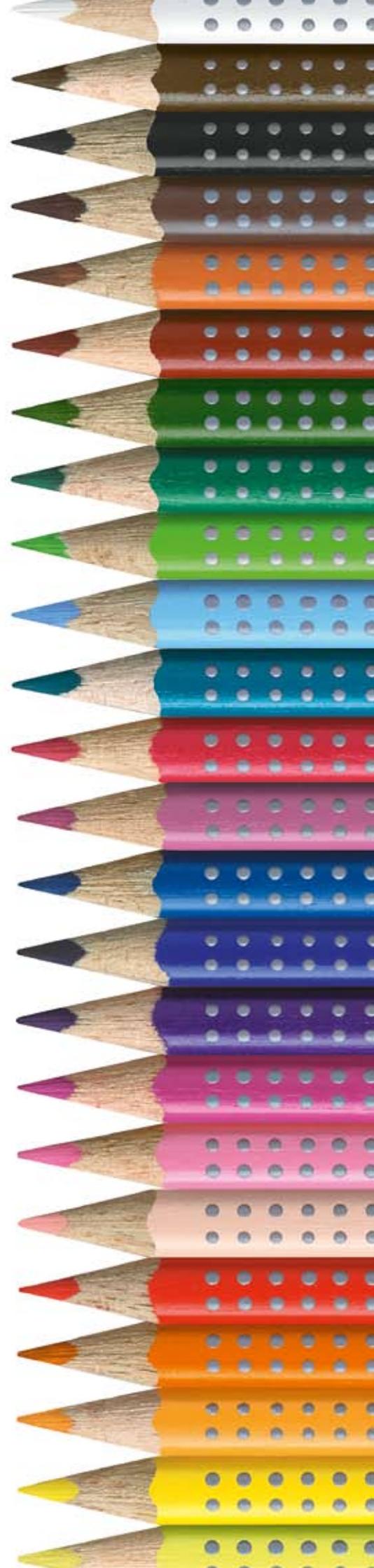
“WE SEE OURSELVES AS
A COMPANION FOR LIFE.
A CHILD WHO APPRE-
CIATES THE QUALITY OF
OUR SCHOOL PRODUCTS
WILL REMAIN FAITHFUL
TO THE FABER-CASTELL
BRAND NAME AS AN
ADULT.”

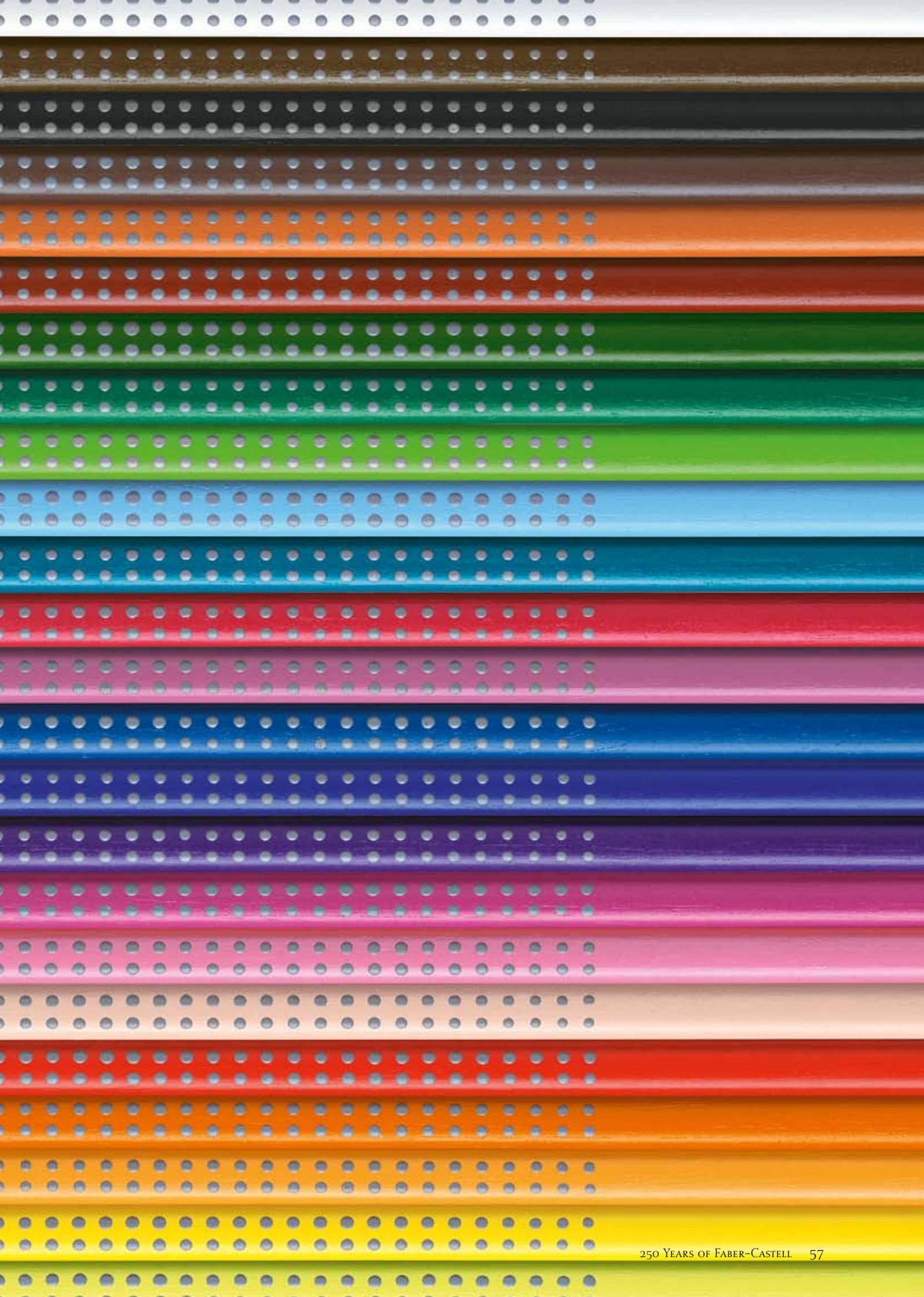
Count Anton Wolfgang von Faber-Castell



PLAYING & LEARNING

Children are brimming with ideas and enthusiasm. The “Playing and Learning” range will take even the youngest ones on a colourful and fascinating voyage of discovery. Right from the start, it will encourage them to be creative when drawing, painting and writing. Carefully thought-out products that meet children’s requirements, according to their age groups, in terms of quality and functionality, are tailored to the various stages of child development in a precise and reliable way. The child’s natural creativity, which is proven to enhance the development of the child’s brain, is promoted as they play. Welcome to the fascinating world of colours!





GENERAL WRITING

WHEN PENCIL,



BALLPOINT PEN,



ERASER



OR PENCIL SHARPENER



BECOME
AN ESSENTIAL
COMPANION ...



INTELLIGENT
ADDED VALUE

“POINT OF DIFFERENCE”



MARKING





Bright, efficient and particularly kind to the environment – these markers are a colourful highlight!
When the ink reservoir becomes depleted, they can be refilled easily with water-based ink.



PREMIUM



A GOOD DESIGN
SPEAKS FOR ITSELF
AND IS A DECISIVE
COMPETITIVE FACTOR





SOPHISTICATED
WRITING INSTRUMENTS
AND ACCESSORIES



RANGE

ART & GRAPHIC





HIGHEST ARTISTS' QUALITY IN ITS MOST BEAUTIFUL FORM

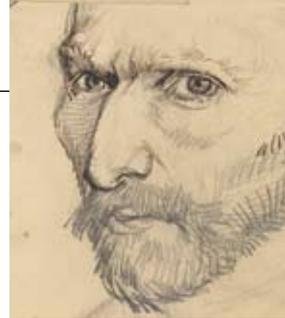
“Art & Graphic”, which is held in high esteem by hobby painters and professionals alike, combines the best from 250 years of experience in developing and manufacturing exclusive artists’ products. Great artists and designers such as Vincent van Gogh, Paul Klee, Karl Lagerfeld and Neo Rauch valued the wide spectrum of colour nuances and the premium quality offered by the range, which has not changed to this day: the high-quality pigments guarantee superior light-fastness and brilliant colours that last for decades, helping artists to create timeless works of art.

Wan u mag vertellen van een soort potlood en van Faber
die ik gevonden heb. Zieken de dikte van de doorsnee
Zy zijn zacht en beter kwaliteet dan de simmermuns
potlooden geven een fumeus zwart
en werken zeer prettig voor groote studies
Ik heb eende eenen nauwer en mee op grys
papier eens fin en kreeg een effect als van een klein
deze potlooden zijn in zacht hout gewat van buiten gelyk
geveert. Kosten 20 cents per stuk.

Door ik u vergaet
vragen de afte
die ge hebt om
te lezen die
geilustreed
zenden met
die ik heb met
om je eens do
en jou er by vo
herloze d'impoc
Schuler en er h
van Green die
heb. Als gy v
de Harpers (als de
kunst voor een
hebt 7 buchje van

"I ALSO WISHED
TO TELL YOU
ABOUT A SORT
OF PENCIL
I HAVE FOUND
FROM FABER ...

Ik doet me leed dat nu gezandheit
mag met u orde is en toch denk
ik dat het meer dan de baden of wat
je daar te doen uitvoeren u zie op montere
dier ge flink vordert met uw tekeningen
Ik denk ge nuar nu alhier teruy zult
verlangen joudu ze er uit zyt. Ik weet mag
van Moutre toe die eens verspeert melankolie
geworden is op zoon loyt nuar een zwartgelyke
fabriek met alle respect van gesproken
aan als u weet zeer ongelouwig in die



VINCENT VAN GOGH



Vincent van Gogh, Peasant Woman Digging, July-September 1885, Nuenen, pastel, 55.7 × 41 cm, Van Gogh Museum Amsterdam (Vincent van Gogh Foundation)

“... They are of ideal thickness (*drawing of the diameter with rectangular lead*); very soft and in quality superior to carpenter’s pencils, a capital black and most agreeable for work on large studies. I used them to draw a seamstress on grey sans fin paper and produced an effect resembling that of lithographic chalk. These pencils are encased in soft wood, coloured dark green on the outside and cost 20 cents apiece.”

Vincent van Gogh in a letter from 14th/16th June 1883 to his friend and mentor, the Dutch artist Anthon van Rappard.



CARL BARKS



Carl Barks, comic drawing, page 7 from the story *Donald and Daisy – The Beauty Business* from 1966, ink (Faber-Castell Higgins) over pencil on cardboard, 59.5 cm x 41 cm (Faber-Castell collection, © Disney)



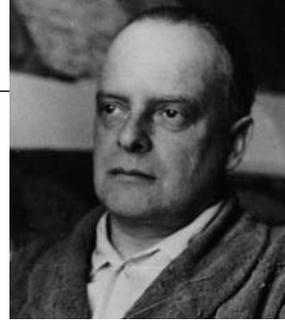
Page 9 of the German edition entitled *Donald hat Geheimnisse (Donald has secrets)* from 1968, congenially translated by Erika Fuchs (Faber-Castell collection, © Disney)

IN THE FORM OF THE UNLUCKY DONALD DUCK, with his short temper and chronic optimism, the American comic artist and writer Carl Barks (1901-2000) continued the evolution of one of the world's most famous and popular characters from 1942 onwards. His stories were printed in their millions and in many different languages around the world. Although Donald Duck had existed since the 1930s, it was Barks who turned the original, one-dimensional character into a globally recognised figure. He enhanced the stories by introducing important characters and playing them out in the location of Duckburg. The drawing style of the self-taught Barks also became a benchmark for all Donald Duck drawers, and one which



Original ink pot from the drawing table of the American comic artist and writer Carl Barks, on which he created his Donald Duck comics from 1942 to 1973. His drawing tools included Faber-Castell Higgins ink and Polychromos pastels (© Helnwein).

is still applied today. Over the years, Carl Barks created more than 6,000 different comic strips for Disney, of which only 200 original pieces remain. The others were systematically destroyed by Western Publishing, as a result of its licensing contract with Disney. It is largely thanks to a former editor that at least some of the work of this great comic artist still exists in its original form today.

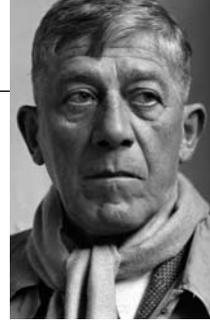


PAUL KLEE



Paul Klee, *Es will nicht hinein (It won't go in)*, 1939, 86, pastel (PITT) on paper and cardboard, 27 cm × 21.5 cm (private ownership in Switzerland, archived in the Paul Klee Centre, Bern)

“ART DOES NOT REPRODUCE THE VISIBLE; RATHER, IT MAKES VISIBLE” was the credo of the artist and art theorist Paul Klee (1879-1940). The drawing shown here was part of Klee’s later work. It was created in 1939, when he was already suffering from a terminal illness after returning to his home town of Bern as a “degenerate artist”. As with much of Klee’s work, lines played a prominent role in this picture, too. As early as 1916, Oskar Schlemmer, Paul Klee’s colleague at the Bauhaus school, wrote that “he is able to reveal his entire wisdom in just a few strokes”. The tireless artist Klee often noted his chosen type of paper on the back of his work – and sometimes, as in this case, the type of pen used: A.W. Faber “PITT” pen.



OSKAR KOKOSCHKA



Oskar Kokoschka, *Meer und Inseln Ullapool (Sea and islands Ullapool)*, 1944, colour pencil (Polychromos), 25.2 × 35.5 cm
(© 2010 Fondation à la mémoire de Oskar Kokoschka, Vevey / VG Bild-Kunst, Bonn 2010)

THE ARTIST OSKAR KOKOSCHKA SHARPENED HIS PENS – MAINLY FABER-CASTELL POLYCHROMOS – WITH A KNIFE, so that he could use them to create thin, thick or swelling lines. By using the flat edge, he was able to apply shading.

Double-sided travel case by Oskar Kokoschka with a particularly broad and graded palette of 141 colour pencils (Fondation à la mémoire de Oskar Kokoschka, Vevey).





KARL LAGERFELD

Count Anton Wolfgang during his wedding waltz on 12th December 1987 with Countess Mary, dazzlingly beautiful in the dress created by Karl Lagerfeld.



Karl Lagerfeld, design sketch for Countess Mary von Faber-Castell's wedding dress, no date, felt pen and Polychromos pastel, 29.5 x 20.9 cm (Faber-Castell collection, © Karl Lagerfeld)



"FASHION BEGINS ON PAPER; AND IT SURVIVES ON PAPER": this is how Karl Lagerfeld (*1938), one of the most creative German minds of all time, describes his appreciation of fashion illustration. When developing his haute couture and prêt-à-porter collections, Lagerfeld – who sees himself as an illustrator, rather than a designer – does not consider the material to be the starting point.

Rather, pen and paper form the source of his inspiration. His drawings act as both working sketches and direct instructions. In 1987, a very special gift marked the wedding of Count Anton Wolfgang von Faber-Castell and Mary Hogan, Marketing Director of Chanel from New York: The fashion house Chanel put its chief designer, Karl Lagerfeld, in charge of creating the wedding dress. The dress perfectly complemented the setting of the event, the Faber-Castell Castle in Stein: the fashion designer drew his inspiration from details of the castle, which he had previously come across in the architecture magazine "World of Interiors".

When designing the wedding dress, Karl Lagerfeld drew inspiration from the ceiling mosaic in the ladies' bathroom at the Faber-Castell Castle.





NEO RAUCH

A "LOAD OF PENS", WHICH COUNT ANTON WOLFGANG VON FABER-CASTELL HAD BROUGHT INTO THE LEIPZIG PAINTER NEO RAUCH'S (*1960) STUDIO, provided him with the necessary impetus from the outside. Until then, Rauch – who with his enigmatic and complex image worlds is considered internationally to be one of the most important German painters of his generation – had not yet dedicated himself to the art of drawing. It was not until he received the right tools that he developed his great respect for drawing, in what he describes as "*the moment of truth*": the newly developed PITT Artist Pens offered him the key to the world of drawing. It was not just this new pen's ability to draw thick and colourful lines, but also its lack of artistic history and tradition which played an important role in inspiring Neo Rauch to create his organic and incidental work on paper. "THUS, HE (COUNT VON FABER-CASTELL) WAS LITERALLY A PEN PUSHER," SAYS NEO RAUCH.



Neo Rauch, untitled, 2005, PITT Artist Pen, colour pencil (Polychromos) and oil on paper, 21 cm x 29.7 cm (Faber-Castell collection, © courtesy of Galerie EIGEN + ART Leipzig/Berlin and David Zwirner, New York / VG Bild-Kunst, Bonn 2010)

2008

Lieber Herr Graf Faber-Castell!

Unsere Neujahrskartenversand-
aktion nimmt aufgrund des
häufigen Farbwechsels viel Zeit
in Anspruch, aber gute Wünsche
nehmen Sie für Sie und Ihre
Familie sicher gern auch noch
gegen Jahresmitte an. Ihre
Sortiment ist uns inzwischen
unentbehrlich geworden!

Herzliche Grüße und alles
Gute wünschen

Rosdoy & Neo Rauch!

New Year's greetings from Neo Rauch to Count Anton Wolfgang Graf von Faber-Castell and his family

FROM THE FABER-CASTELL COLLECTION



1



3



2



4

- 1 Adolph Menzel, *Studienblatt mit stehendem Mann (Sketch with standing man)*, 1880, graphite (carpenter's pencil) on paper, 19.8 × 12.4 cm (Faber-Castell collection)
- 2 Marc Brandenburg, untitled, 2008, pencil (Castell 9000 in 2 H, HB and 5 B) on paper, 100 × 100 cm (Faber-Castell collection)
- 3 Karl Horst Hödicke, *Zeichend II (Drawing II)*, 1975–1982, charcoal (PITT Monochrome) on paper, 86 × 61 cm (Faber-Castell collection)
- 4 Erik Bulatov, *Soirée noire – neige blanche*, 1999, colour pencil (Polychromos) on paper, 36.2 × 43.5 cm (Faber-Castell collection)



5



7



6



8

- 5 Horst Janssen, *Ahab*, 1963, pencil (Castell 9000) and colour pencil on paper, 44.5 × 31.3 cm (Faber-Castell collection)
 6 Günter Grass, *Angespitzt* (*Sharpened*) from the anthology "Fundsachen für Nichtleser" (Found things for non-readers), 1997, water-colour on paper, 31.4 × 24.2 cm (Faber-Castell collection)
 7 Georg Baselitz, *untitled*, 2009, pencil (Castell 9000) and ink on paper, 65.9 × 50.8 cm (Faber-Castell collection)
 8 Matthias Weischer, *untitled*, 2007, pastel (Polychromos) on paper, 25.5 × 25.5 cm (Faber-Castell collection)

GRAF VON FABER-CASTELL COLLECTION



Pocket pencil, 1885

» Selected writing implements made by my ancestors provided the personal challenge to rediscover these products of a past age and transfer their timeless design to the present day, using modern technology. These ideas took shape as the Graf von Faber-Castell Collection, combining valuable materials and convincing functionalism with a high degree of aesthetics. «

Count Anton Wolfgang
von Faber-Castell



Desk set no. I,
containing a
platinum-plated
Perfect Pencil
with spare pencils
and erasers

SIMPLE LUXURIES



THE PERFECT PENCIL,
PLATINUM-PLATED,
WITH BUILT-IN
SHARPENER AND
ERASER



Fahren war immer ein Glück.
Erstens: Solang du nicht aus dem Land bist, bist du nicht aus dem Land.
du noch nicht aus dem Land.
Solang du nicht aus dem Land bist, bist du nicht aus dem Land.
arbeiten. Wenn du nicht aus dem Land bist, bist du nicht aus dem Land.
Zweitens: Wenn du nicht aus dem Land bist, bist du nicht aus dem Land.
du in eine Gegend, die nicht aus dem Land ist.
überhaupt nicht um dich zu kümmern.



PEN OF THE YEAR

2011



The Pen of the Year edition embodies par excellence the high quality standards of the Graf von Faber-Castell Collection. Each year since 2003, a fountain pen has been produced for a maximum of 12 months, using superior craftsmanship to provide an unusual setting for selected materials – for example, mammoth ivory, amber, or East Indies satinwood. The total quantity of pens produced in each individually numbered special edition is announced at the end of the year.

The Pen of the Year 2011 is made from a gemstone that for millennia has been treasured for

its beauty and cultural connotations. Jade is surrounded by a fascinating aura with a promise of luck and even immortality, and is thus predestined to grace the exclusive pen that marks the 250th anniversary year. Eight segments of jade symbolize the eight generations that have made their mark on the family company so far. The deep green colour stands for a long and successful tradition as well as a promising future.

With reference to the year 1761 when Faber-Castell was founded, the exclusive edition is limited to 1761 pens.



2011



Jade



Pen barrels from left to right: 2003 snakewood, 2004 amber with platinum-plated rings, 2005 ray leather, 2006 mammoth ivory in an ebony sleeve, 2007 petrified wood inlaid in platinum, 2008 delicate mini-parquet made of satinwood. Not illustrated: 2009 woven horsehair, 2010 Caucasian walnut wood with case-hardened metal parts.



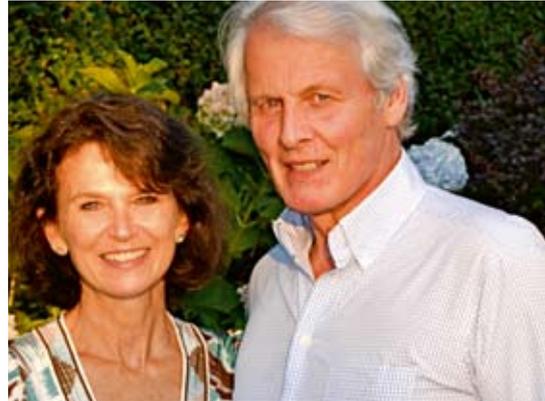


IT'S OUR NATURE®

FABER-CASTELL COSMETICS



Administrative headquarters in the 1870s villa next to the Faber-Castell Castle



Countess Mary von Faber-Castell – here with her husband Count Anton Wolfgang von Faber-Castell – heads the cosmetics division as managing director, together with Stefano Castelletti.

In 1978 Faber-Castell extended its range and transferred its know-how from the field of wood-cased pencils to a new line of business: Colour Cosmetics. Today Faber-Castell Cosmetics is one of the leading private-label cosmetic manufacturers for the international beauty industry. They design and develop high-quality cosmetic pencils for face, eyes, lips, and nails, using innovative technologies; they are developed in-house and can be matched to the client companies' wishes. Carefully selected ingredients ensure extra comfort in application and use.

The cosmetics division is a globally active company, with production sites in Germany and Brazil as well as sales organizations in 14 different countries.

Sustainability management and ecological responsibility have always been part of Faber-Castell's philosophy. Faber-Castell Cosmetics combines these attitudes with the demands of the dynamic cosmetics industry, developing natural cosmetics that use FSC-certified wood with biodegradable caps and bearing the internationally recognized seals of quality Ecocert, BDIH, and NaTrue.

Faber-Castell Cosmetics is a pioneer in this field: under the motto *It's our Nature*® it has developed *Truly Natural*, an all-round ecological make-up concept that was introduced in 2008. That was followed by further cosmetic and nail-care products.





FACE

EYES

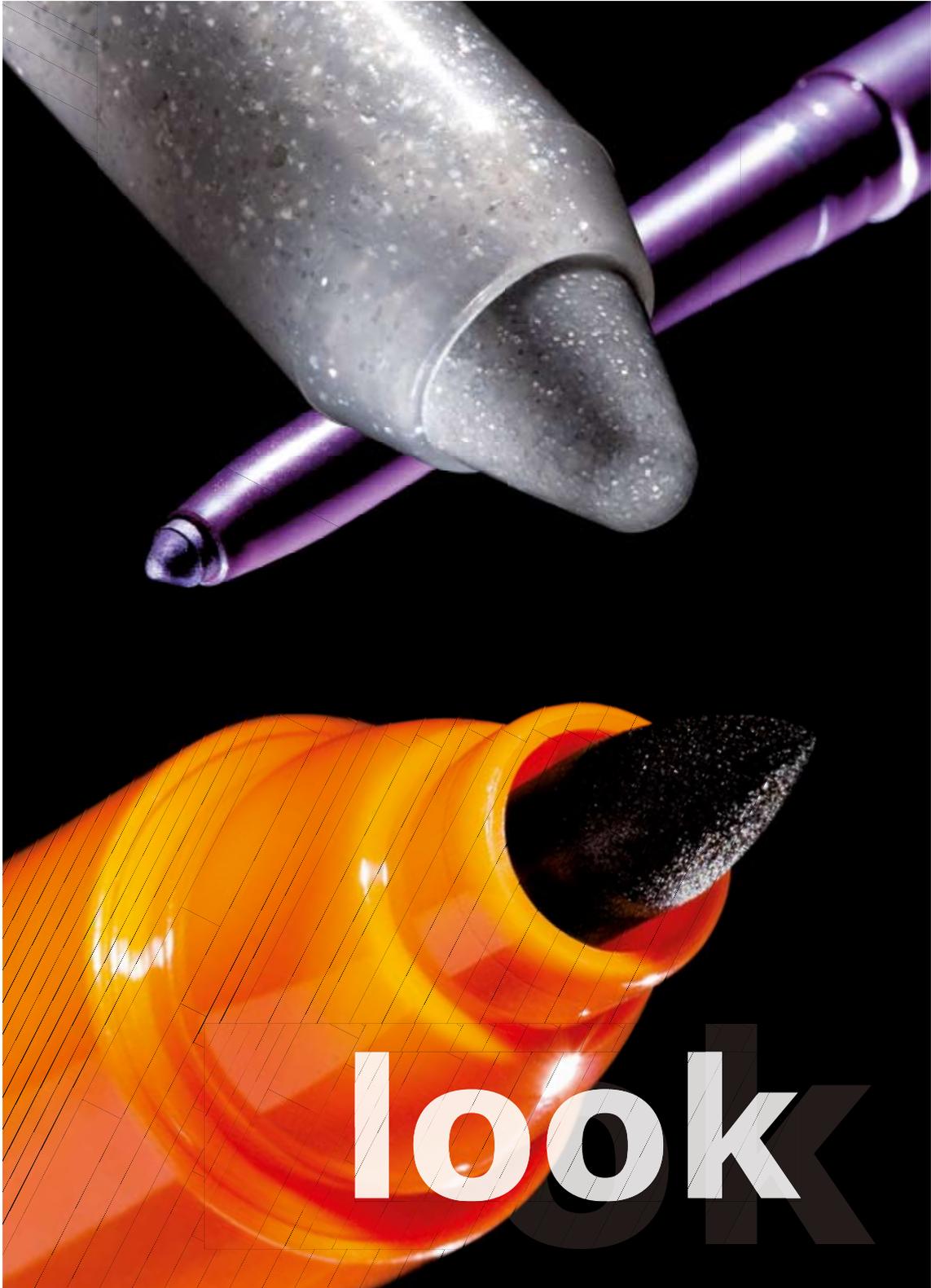


Faber-Castell Cosmetics' varied range consists of an intelligent modular system of formats and formulations. This concept fulfills customers' individual wishes and expectations of top quality in equal measure.



LIPS

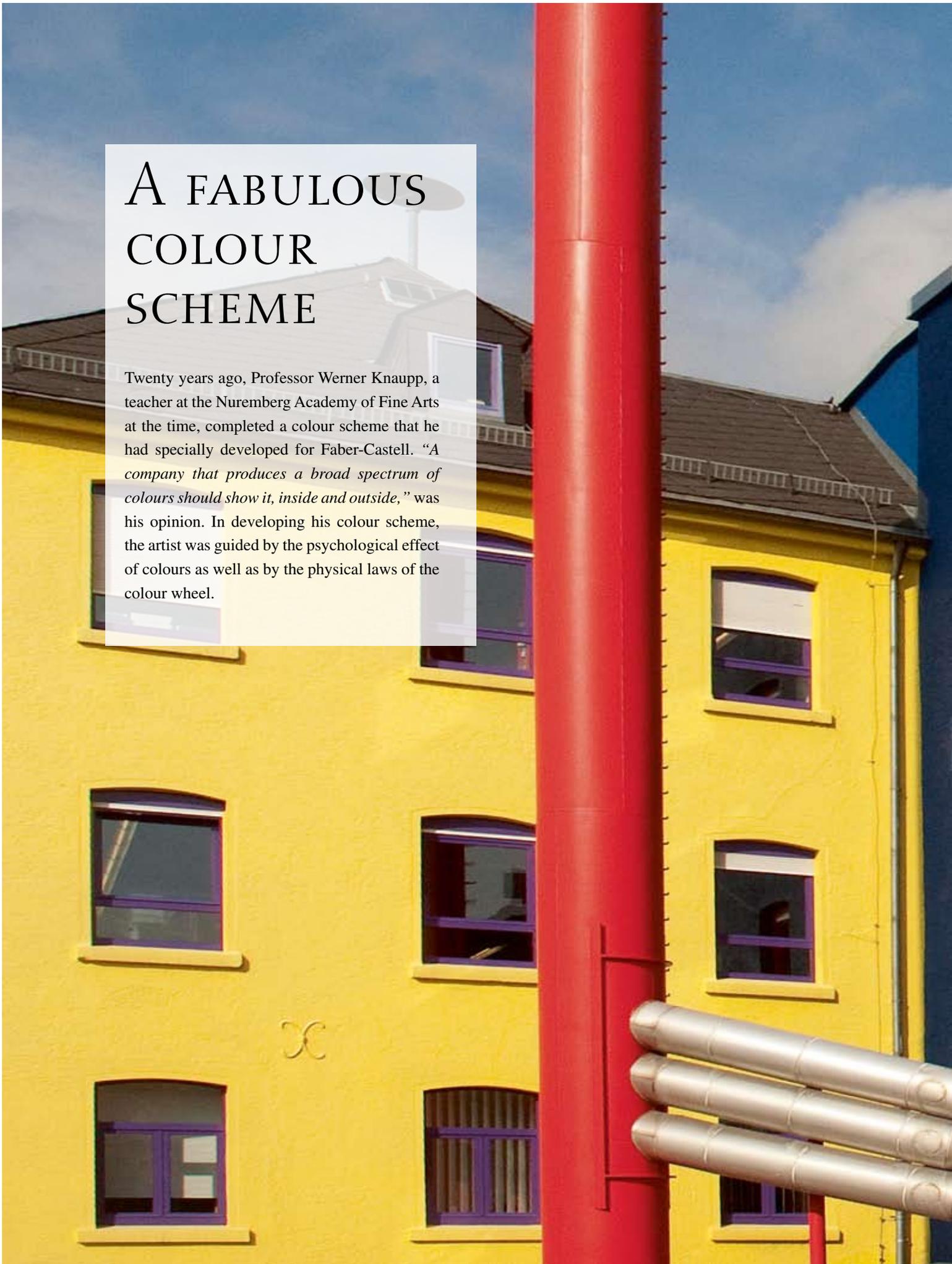
NAILS

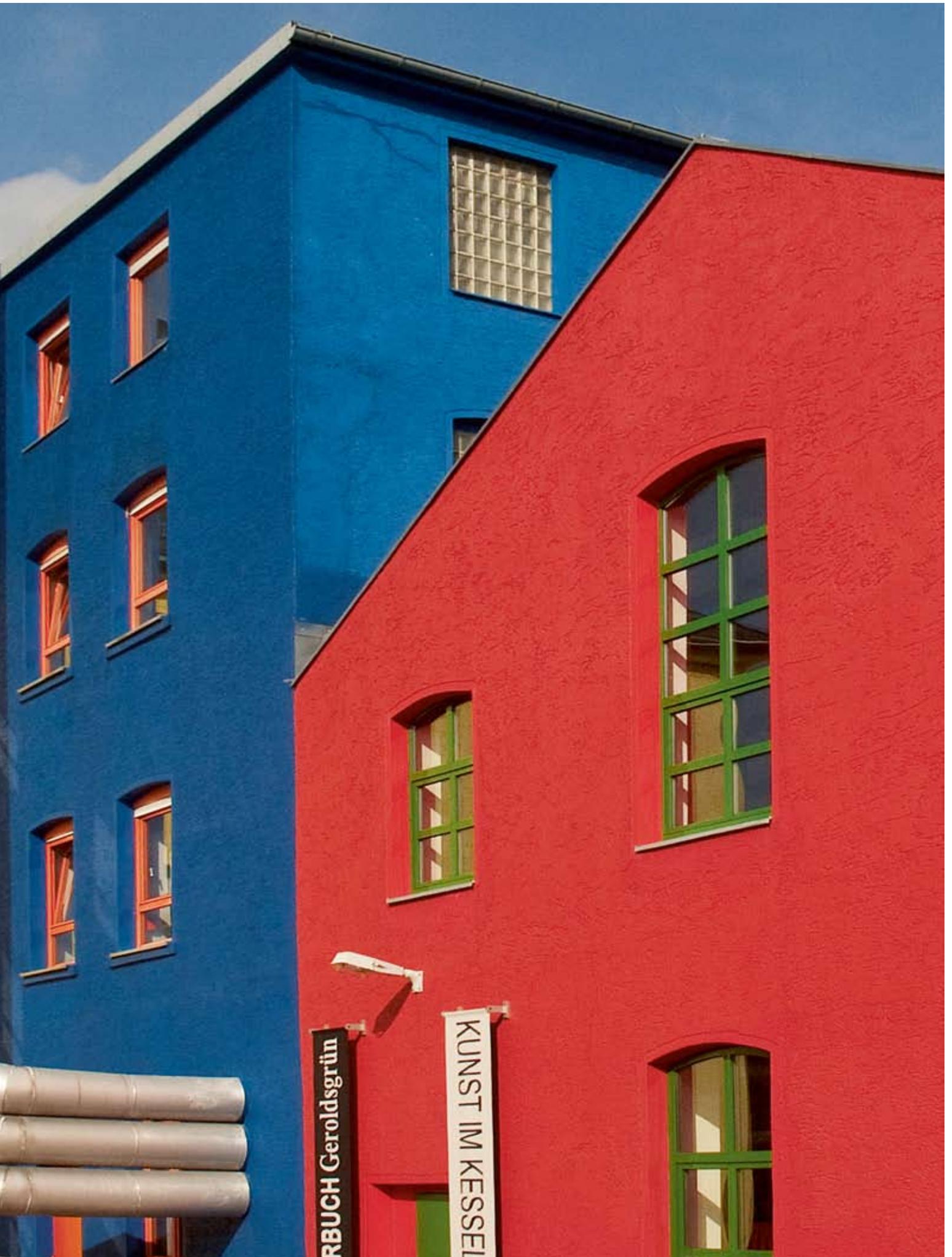


Eyeliner in metallic colours, eye shadow with glitter, and liquid eyeliner with extra-broad brush point

A FABULOUS COLOUR SCHEME

Twenty years ago, Professor Werner Knaupp, a teacher at the Nuremberg Academy of Fine Arts at the time, completed a colour scheme that he had specially developed for Faber-Castell. “A company that produces a broad spectrum of colours should show it, inside and outside,” was his opinion. In developing his colour scheme, the artist was guided by the psychological effect of colours as well as by the physical laws of the colour wheel.





Proposed by Goethe's arrangement of the colours of the rainbow in a circle in the 18th century and perfected in 1961 by Johannes Itten, a Bauhaus teacher, the effect and contrast of colours are placed in relation to one another. Professor Werner Knaupp had even attended lectures given by Itten. In recent years, this concept has been implemented in the buildings of the facilities in Stein and Geroldsgrün in a unique manner, although distinctive in each place. At the headquarters in Stein, the colourful entry doors and stairways of the U-shaped factory building strikingly follow the colour wheel, from yellow, to orange, red, violet, blue, and to green. In the vertical direction, the window bars subtly follow this theme as well, beginning with green on the basement level.



Colour scheme at the production site in Geroldsgrün

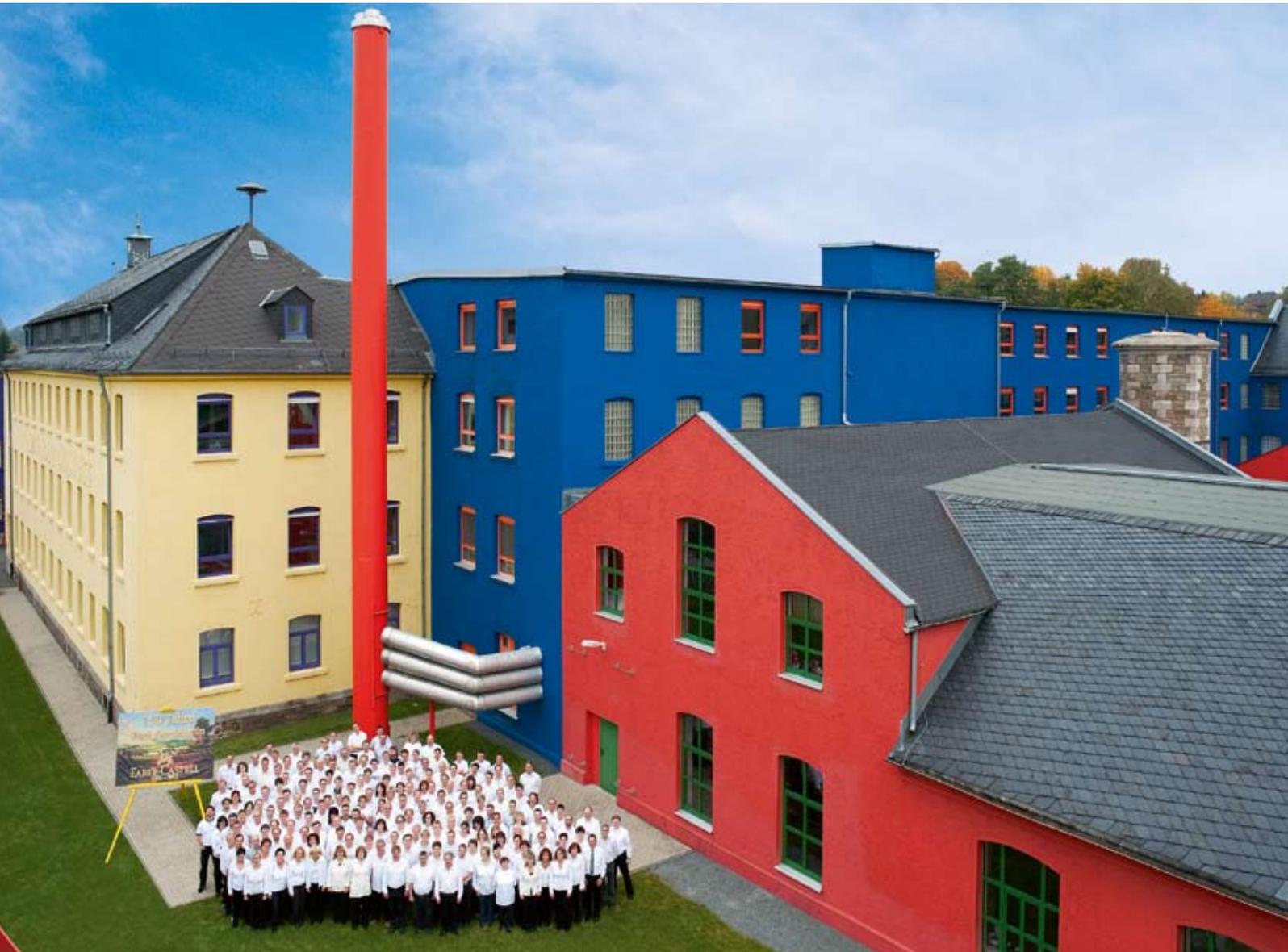


From left to right:
Count Charles von Faber-Castell, Professor Werner Knaupp
and Count Anton Wolfgang Graf von Faber-Castell

At the production site in Geroldsgrün, the complete building façades present themselves in these strong rainbow colours, seeming to provide a counterpoint to the uniform spruce green of the Franconian Forest. Yellow was chosen for the administrative building, red for the heat supply station, and blue for the production halls. The complimentary colours of violet, green, and orange were used for the window frames in each building in order to obtain the strongest colour contrast. In order to close the last grey holes in the colour palette of Geroldsgrün, Graf Anton Wolfgang von Faber-Castell himself, along with his son Charles, swung a paintbrush at a summer 2002 festival called 'Show Your Colours'.

In 2011 the production site in Geroldsgrün will celebrate its 150th anniversary.





The factory at Geroldsgrün in the north of Bavaria was founded in 1861, a hundred years after the company was set up in Stein. It began by producing school slates and basic drawing instruments. These were joined by slide rules in 1892, and Faber-Castell developed into one of the world's leading manufacturers in that field. However, the invention of electronic pocket calculators in the mid-1970s brought an abrupt end to the slide-rule business. The Geroldsgrün factory still manufactures quality drawing instruments and pens, including cosmetic pens, made of plastic.



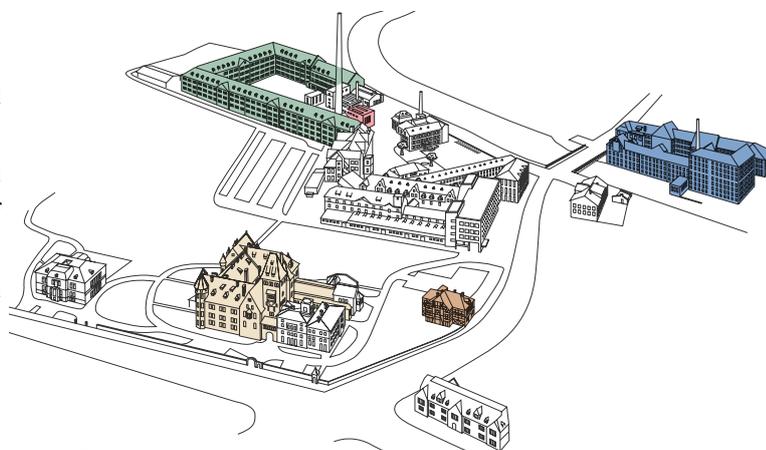
FROM STEIN TO THE WORLD



THE COMPANY'S HEAD OFFICE IS LOCATED IN STEIN

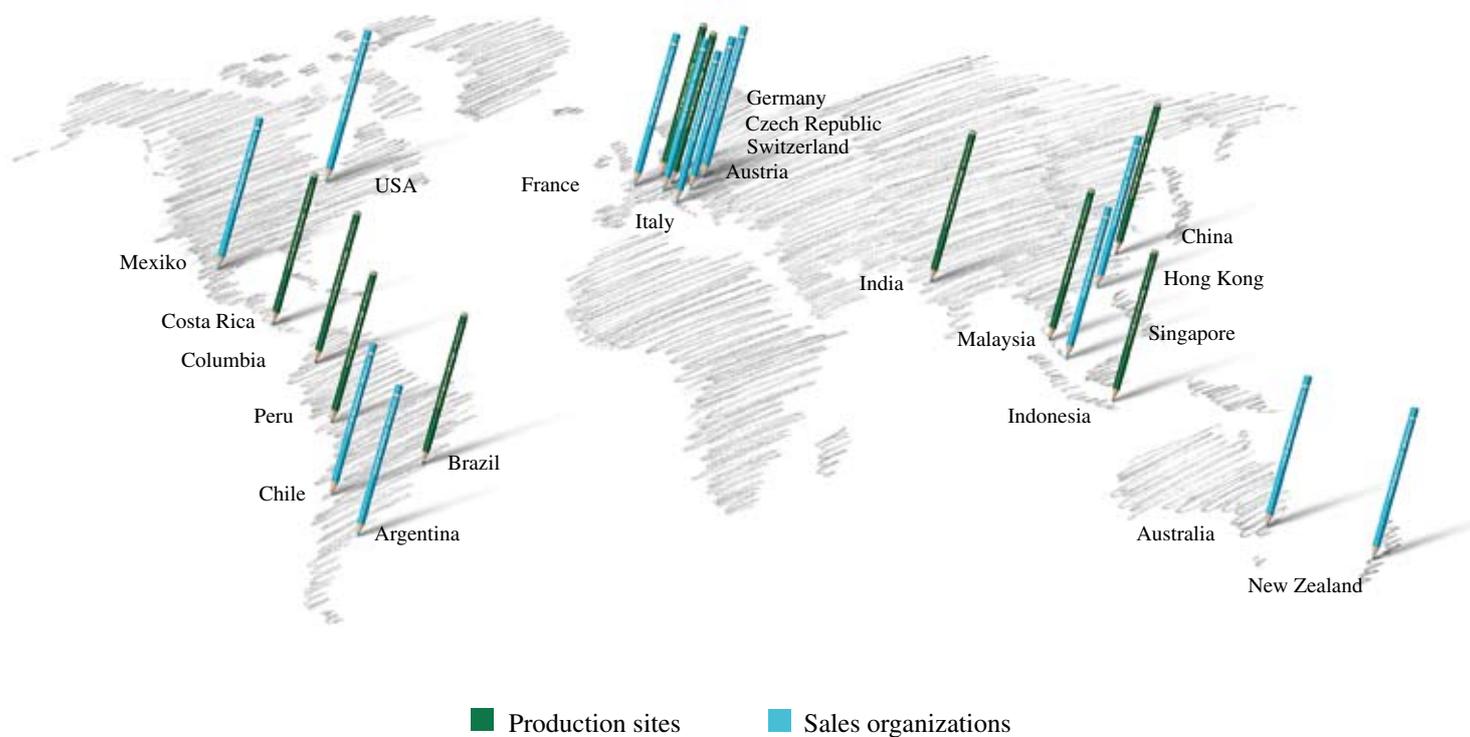
The areas marked in colour form a unique ensemble of factory buildings, mansions and parkland which is open to the public as the “Faber-Castell Experience”. Its special fascination results from the juxtaposition of past and future of a globally active family company.

The Faber-Castell Castle and the museum “Old Lead Factory” are open every third Sunday of the month, from 11 a.m. to 5 p.m. Individual guided tours can be arranged by visiting www.faber-castell.de/Faber-Castell-Erleben.



- Faber-Castell Castle
permanent exhibition, cafeteria
- Wood-cased pencil production
- Former boiler house as a reception centre
- Museum Old Lead Factory
- Faber-Castell Shop in the former gardener's cottage

FABER-CASTELL MANUFACTURES IN 10 COUNTRIES AROUND THE WORLD, SELLS ITS PRODUCTS THROUGH MORE THAN 20 SALES ORGANIZATIONS, AND IS REPRESENTED IN OVER 120 COUNTRIES.



PRODUCTION SITES



STEIN GERMAN

GRÜNGERMAN

ZELLAUSTRIA



ZIL PRATABR



BRAZIL NE



BOGOTACOLUM



GUANGZHOU

DIA



BEKASIIND

LUMPURMALAYSIA

IN 10 COUNTRIES

ANY  GEROLDS

NY  ENGELHARTS

 SÃO CARLOS BRA

AZIL  MANAUS

LYCOSTARICA 

BIA  LIMAPERU

HINA  GOAIN

ONESIA  KUALA





BRAZIL

In the world's largest graphite- and coloured-pencil factory in São Carlos, south-eastern Brazil, about 2,800 employees produce more than 2,000 million pencils each year.



FROM THE TREE TO THE PENCIL

FABER-CASTELL MAINTAINS ITS PIONEERING ECOLOGICAL ROLE

AND IS BETTER THAN CARBON-NEUTRAL

Y*ou don't have to be a visionary to realize that assuring resources for future generations is of vital importance,*" as Count Anton Wolfgang von Faber-Castell said shortly before the World Summit of Sustainable Development (WSSD) in Johannesburg in 2002. Faber-Castell was the only medium-sized company to show the 25,000 delegates, observers, journalists, and NGOs that it is far-sighted enough to appreciate the ecological facts of life.

Two decades before, as the forerunner in the field of environment-friendly industrial production processes, it had invested in a project that grew and grew, almost unnoticed by the public. Ten thousand hectares (100 km²) of pine forests, planted and tended at considerable effort and on the company's own



initiative, represent a valuable source of raw material for pencil production – sufficient to cover the present-day needs for manufacturing over 2,000 million wood-cased pencils annually at Faber-Castell's factory at São Carlos in Brazil.

A visionary project that required some long-term thinking on the part of the Count and his managers. A pine forest takes 15 to 20 years before the first trees can be harvested. So it was no profit-oriented "shareholder value model" but a project that demanded confidence and patience before it could prove a success. The forests are managed in accordance with modern principles of sustainability.

As a "socially compatible, ecologically valuable and economically viable" project, they meet the requirements of the Forest Stewardship Council



A million saplings of *Pinus caribea* are planted out every year.



The Faber-Castell forests also provide a refuge for some rare species of animal.

(FSC), a panel of experts made up of international scientists and environment associations, whose certification counts as a seal of quality. The company sawmills and its production sites for wood-cased pencils are all FSC-certified.

Sustainability – representing a balance between ecology and economy – can be measured in figures. The investment pays off only in the long term but is partly offset by the constantly rising world market price for timber. The strategy of “vertical diversification”, practised as early as 1856 by Lothar von Faber when he bought the mineral rights to a graphite mine in Siberia, not only makes it easier to plan the supply of raw materials but also ensures consistent high quality. There are also opportunities for saving money, including the recycling of waste. For example, poultry farms are grateful for a supply of sawdust and shavings from the sawmills, which are also compressed into pellets and used as regenerative fuel in the company’s own factories. Another gratifying result is that the forests more than compensate for the CO₂ emissions at all Faber-Castell sites, worldwide.



In 2008 Faber-Castell joined the “Business & Biodiversity” initiative. At the invitation of the German Federal Ministry of the Environment, 34 Brazilian, German, and Japanese companies signed a leadership declaration that they would encourage biological diversity in their management decisions and operations. Jairo Cantarelli is head of the Wood Division at Faber-Castell Brazil and thus responsible for the forestry project: “*The protection of native flora and fauna, such as we practise in a comprehensive programme in our forests near Prata,*” he declares, “*has long been an established part of company policy, because ‘ecological and social responsibility’ are laid down in the statutes as core brand values. 55 mammalian and 232 avian species, and 55 different kinds of reptiles and amphibians, have made their homes in the parts of the forest that we leave in their natural state, making up about 30% of the total area.*” Furthermore, cooperation with Brazilian universities has brought international recognition for Faber-Castell’s commitment to maintaining biodiversity.





A valuable source of raw material for the production of wood-cased pencils: the company's own pine forests in Brazil



Aerial view of the Faber-Castell forests in Brazil

So the efforts at the various Faber-Castell sites are not simply paying lip service to ecology – in line with current trends and good publicity, of course – but have been reality for many years now. Worldwide, the company now obtains 95% of its wood requirements from certified sources; the remainder comes from sustainably managed forests. In 2008



Count von Faber-Castell was voted “eco-manager of the year” by WWF and *Capital* magazine for his many years of commitment to the environment. Eberhard Brandes, director of the German branch of WWF that made the award, sees Faber-Castell as “an outstanding example of how a

global player can set far-reaching standards in the social and environmental fields, in spite of growing market pressures”.

Faber-Castell is increasingly ambitious in this field, and not just since ecological responsibility was established as one of its core values. The goal is to use exclusively certified timber for all production, worldwide. The entire product cycle – including energy-saving production and recycling of waste – is subject to constant monitoring. Modern technol-



ogy is used for new developments and improvements that make both ecological and economic sense – not just for wood-cased pencils but in all product categories.

But a responsibility towards humans and the environment is not simply an end in itself for the head of the company, Count Anton Wolfgang von Faber-Castell. He wants to earn decent money – in the ethical as well as the financial sense: “If you want to be successful in the long term, you have to think in generations. I take it for granted that I don't run a business at the cost of my successors, and that includes creating sustainable sources for our most important raw material, wood, that don't harm the environment or the people involved, and at the same time match up to our quality standards. Our healthy economic state and the confirmation we get from our business partners, dealers, and responsible consumers tell me we're on the right lines.”



JACK HUSTON | ACTOR | ENGLAND



Since finishing a Movie, in which I
play a writer, to writing screenplays
and stays in my every day
life, its a pleasure to come
across such a brand that
caters to all my needs

best
fall for
xx.

THE FABER-CASTELL SOCIAL CHARTER

In March 2000, Faber-Castell and the IG Metall trade union ratified an agreement they had worked out jointly and which applies in all countries. The Faber-Castell social charter is one of the first of its kind in the world. The company voluntarily commits itself to assuring, in all its subsidiaries, the terms of employment and working conditions recommended by the International Labour Organization (ILO). The charter includes, amongst other things, a ban on child labour, a guarantee of safe and hygienic working conditions, and also equal opportunities and treatment, regardless of race, religion, sex, or nationality. A committee checks at regular intervals that the terms are being complied with.



Ratification of the social charter by Faber-Castell and IG Metall on 3rd March 2000

As one of the oldest industrial companies, Faber-Castell has shown a high degree of social commitment for many generations. As long ago as the mid-19th century it set up one of the first company health insurance schemes in Germany, and one of the first children's kindergartens; it founded schools and built houses and apartments for employees.

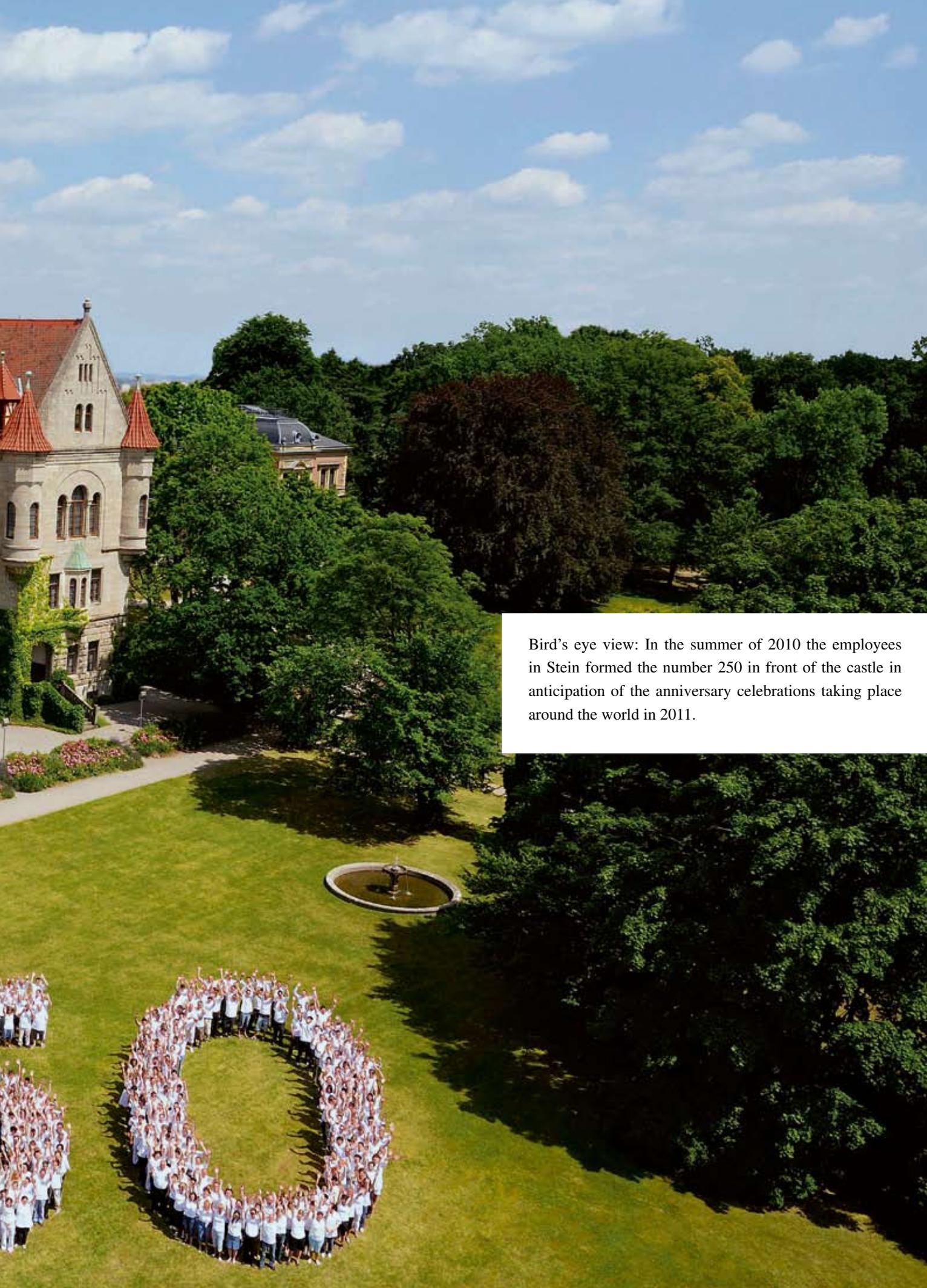


A company tradition lives on: at Faber-Castell Brazil in São Carlos, employees volunteer to look after workers' children during the day.



FABER-CASTELL CASTLE





Bird's eye view: In the summer of 2010 the employees in Stein formed the number 250 in front of the castle in anticipation of the anniversary celebrations taking place around the world in 2011.

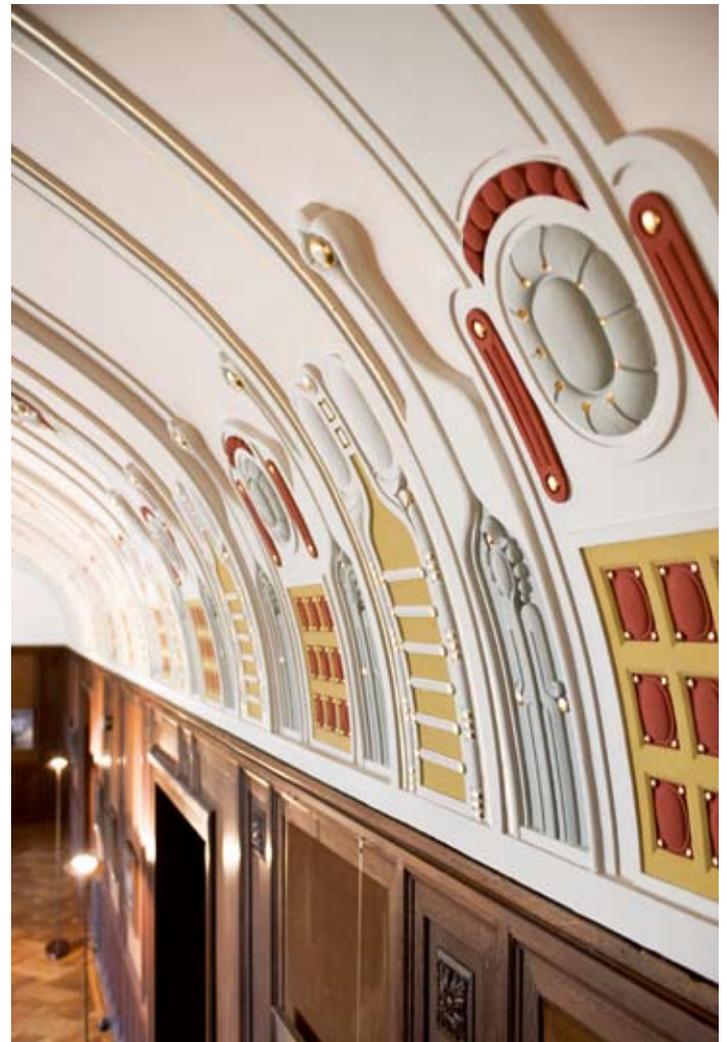


The ballroom illustrates the variety of styles exhibited by the interior décor of the castle in the age of historicism. The “flirting niches” in the corners are in the neo-gothic style, the musicians’ gallery uses decorative elements from the Renaissance, while the lively ornamentation of the stucco ceiling is a typical example of *art nouveau*.



The well-lit marble staircase with its *art nouveau* mosaics (below left) contrasts with the historicist façade.

The tapestry room (above) and central hall (below right) have magnificent polychrome stucco ceilings that have taken on a new gleam following their restoration.





The German-American Carl von Marr, born in Milwaukee (Wisconsin), a painter and professor at the Munich Academy of Art, decorated an entire wall of the festive dining room using tempera on canvas. The painting treats the subject of the various ages of man, from birth to old age.

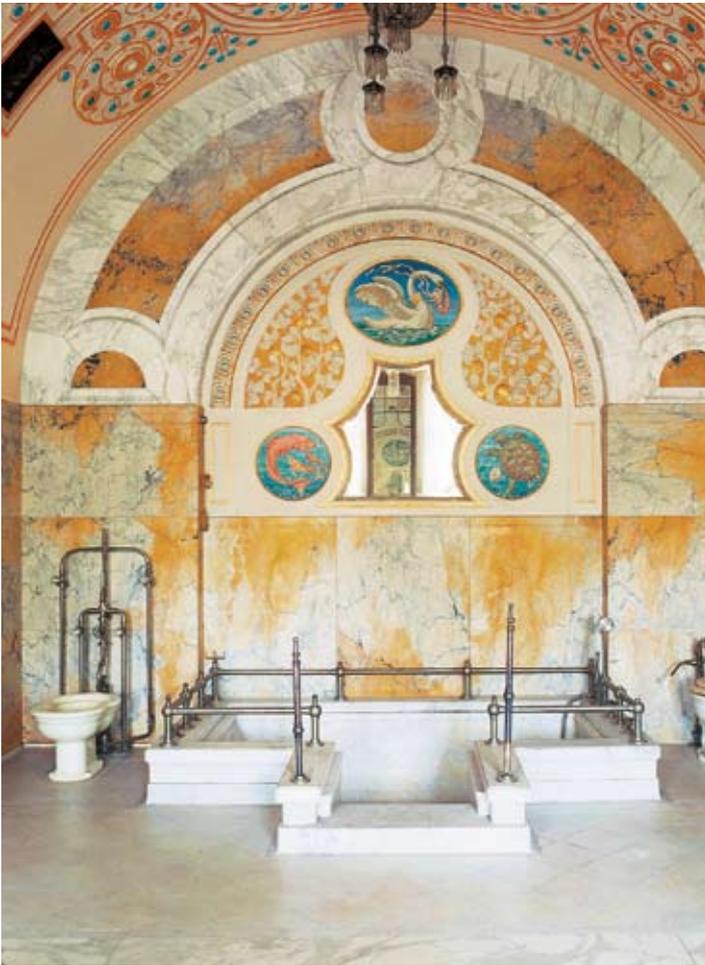


The panelling of the ballroom has walnut veneer. The inlays are made of superior materials such as bird's eye maple, ebony, and mother of pearl. The fabric wall covering is woven from gold brocatelle decorated with palmettes.



Set in a tree-lined park close to the factory is a unique ensemble of three impressive buildings that were lived in by successive generations of the family. The New Castle, built for Count Alexander and Countess Otilie von Faber-Castell between 1903 and 1906, is less than 100 metres from Wilhelm von Faber's villa. It is linked by a tower to the Old Castle that was designed by the architect Friedrich Bürklein for Lothar von Faber in 1845-48.

The choice of architect for the New Castle fell on Theodor von Kramer, who since 1888 had been director of the Bavarian trades museum in Nuremberg. Lothar von Faber was a cofounder, in 1869, of that central institution for encouraging business. In his memoirs, Theodor von Kramer said of the building in Stein: *"The entire complex has the character of a fortified castle, in accordance*



The two bathrooms combine grand elegance and contemporary functionalism. The men's bathroom, with its cool grey-greens, contrasts with the warm brown and turquoise hues of the ladies' bathroom.

with the client's wishes. On entering, one is greeted by a gleaming staircase made of costly marble. Spacious corridors lead to the rooms, whose furnishings are reminiscent of princely splendour. That applies particularly to the festive rooms on the upper floor, of which the large dining hall is distinguished by valuable wall paintings executed by Carl von Marr, later director of the Academy of Arts in Munich ..."

The use of stylistic elements from the romanesque period is a clear reference to the history of Count Alexander zu Castell-Rüdenhausen's origins: the counts of Castell can trace their family tree back to the 11th century. Typical of those days are the rounded arches on the exterior of the building, in particular the tower that is visible from a considerable distance.

Magnificent *art nouveau* mosaics in the stairwell shimmer in a multitude of hues





The children's rooms have colourful walls, now restored to their former glory.

The interior is an impressive illustration of the multiplicity of styles at the end of the 19th century, including *art nouveau*. The rooms still reflect faithfully the way the nobility lived. Three rooms designed by the young architect Bruno Paul – the salon and the Count's study on the ground floor and the Countess's "lemon room" on the floor above – are outstanding examples of *art nouveau*. A preference for geometrical patterns is a typical mark of Bruno Paul, who entrusted the panelling of the walls and the furniture to the good craftsmanship of the United Workshops for Artisan Art in Munich.

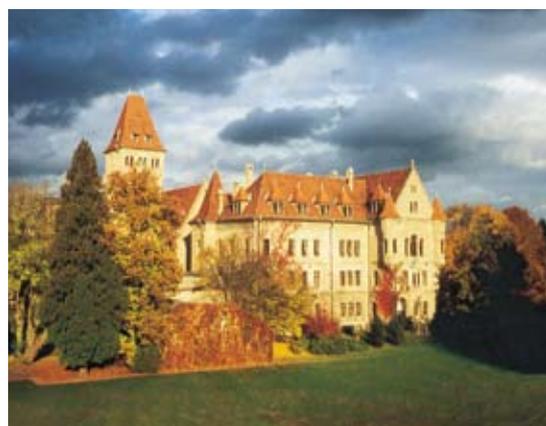
In contrast to the splendour of the reception rooms, the children's rooms are clearly intended for living in. The furniture has gently rounded edges, and youthful imagination is stimulated by colourful friezes depicting fairytale characters.

The latest equipment was installed. An electric dumb waiter transported the food from the kitchen in the basement to service pantries on each floor, known as offices. The entire electrical installation was planned by the technical bureau of the

Siemens-Schuckert works in Nuremberg. Over a thousand light bulbs illuminated the rooms and corridors on the three floors. Warmth and fresh air were provided by a low-pressure steam heating and ventilation system installed by MAN in Nuremberg. The bathrooms, very modern for their time, were equipped by a company based in Strasbourg and specializing in gas and water installations.

The castle was completed in 1906 and served as the family home until 1939. After the Second World War, it came into the public eye as the "press camp" where international reporters and photographers were quartered during the Nuremberg trials from 1945 to 1949. From then until 1953 the American occupation army used the building as an officers' mess.

Although the family no longer lives there, Count Anton Wolfgang von Faber-Castell is keen to keep the Faber-Castell Castle in Stein in good repair. Numerous experts spent several years restoring and renovating it.



INTERNATIONAL MILITARY TRIBUNAL PRESS CAMP

On the first of May 1939, not long before the outbreak of the Second World War, the Count and his family went as usual to their summer seat outside Nuremberg. Soon afterwards, the Faber-Castell castle was requisitioned by the German Wehrmacht which used some of the rooms. The castle suffered no major damage during the war years. That, along with its proximity to the heavily bombed city of Nuremberg, explains why the castle and the neighbouring Villa Wilhelm von Faber were occupied by the Allies and used as a “press camp” after the war ended in 1945. Ninety-two foreign journalists filed reports on the Inter-



national Military Tribunal (IMT) in Nuremberg to every corner of the globe from the castle in Stein.

The Nuremberg trials saw 23 leading members of the Nazi regime indicted of war crimes by the victorious powers. The charges were based on the “Nuremberg Principles”, which came to play an important role in modern international law and led to the creation of the International Criminal Court in The Hague.

The press corps embraced a whole series of famous names, including Walter Cronkite, Wes Gallagher, and William Shirer. Among the well-known authors who came to Nuremberg were John Dos Passos, Martha Gelhorn, Janet Flanner, Nora Waln, Rebecca West, Victoria Ocampo, and Sir Harold Nicolson. Some German emigrants sent reports to their new home countries; they included Erika Mann, Robert Jungk, Alfred Döblin, Peter de Mendelssohn, Willy Brandt, and Markus Wolf.

Original signs with messages such as “No Smoking”, “Vegetables”, “Fruit”, and “Juice”, along with a transformer in the basement, menus and laundry bills, are silent witnesses to a significant period in the history of the castle. 



Accredited journalists from 20 nations worked at long tables set up by the US Army in the large rooms of the castle.



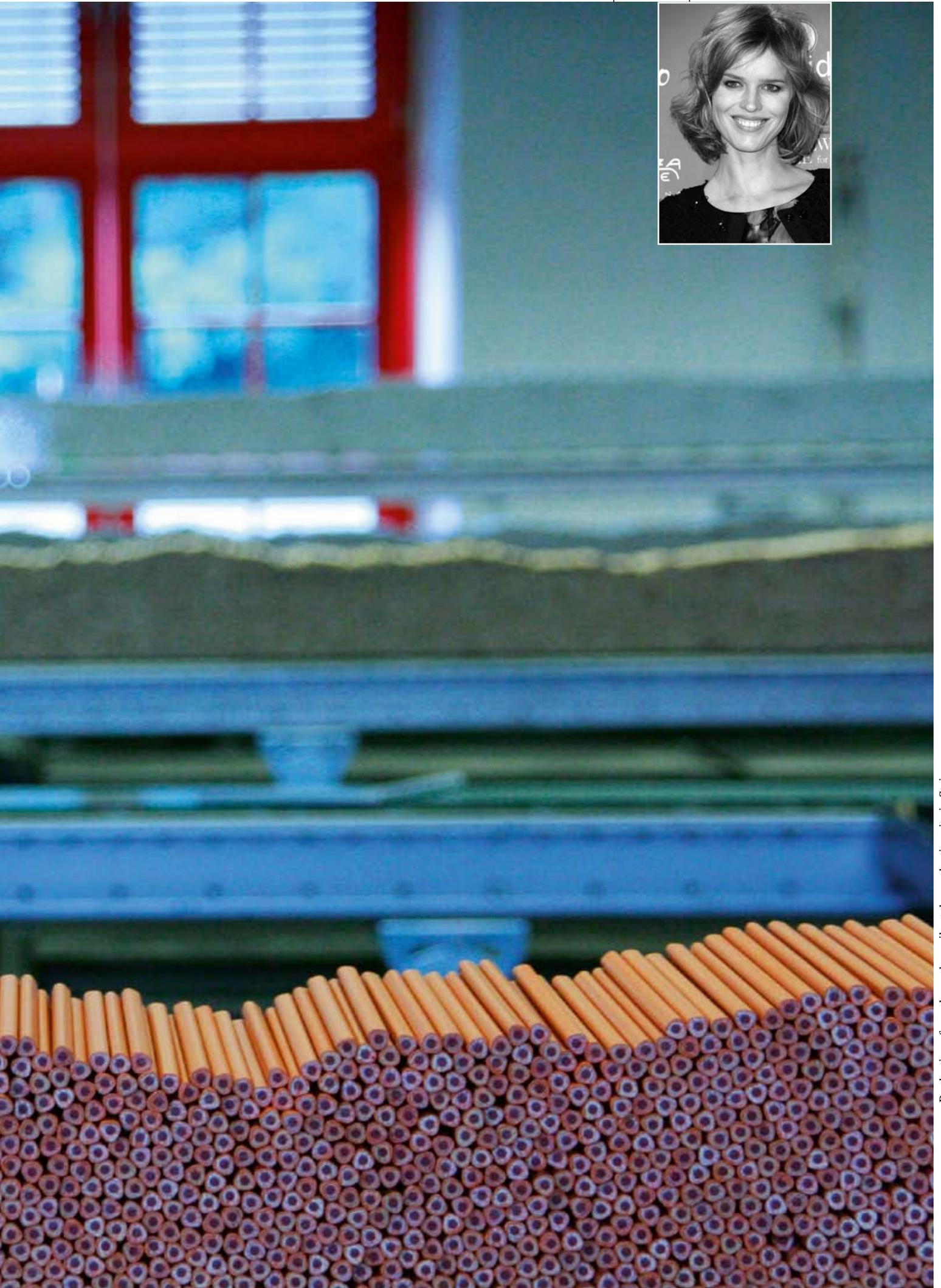
The trials commentator H.R. Baukhage (left) of the American Broadcasting Company in conversation with Lt Col. Madary, commanding officer of the press camp.

To Count Faber-Castell,

I just found out about you
celebrating 250 years! Well congratulations
from the bottom of my heart as
a genuine admirer of your products.

With love

Erna Herzig

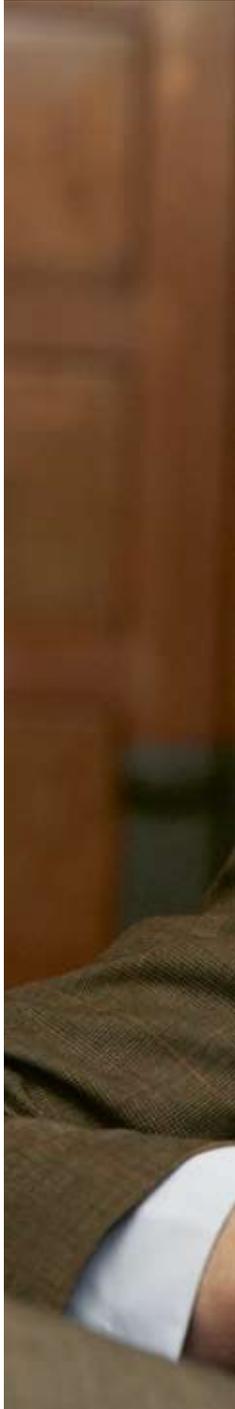


Production of wood-cased pencils at the production site in Stein

DOING ORDINARY THINGS EXTRAORDINARILY WELL

In conversation with Count Anton Wolfgang von Faber-Castell

»TRADITION MEANS KEEPING THE GLOW, NOT THE ASHES, ALIVE. THE SUCCESS OF FABER-CASTELL THROUGHOUT THE CENTURIES IS A RESULT OF VALUING YEARS OF EXPERIENCE, STRIVING TO MAKE THE ORDINARY EXTRAORDINARILY WELL, BEING OPEN TO NEW IDEAS AND ACTING RESPONSIBLY WITH ENTREPRENEURIAL SPIRIT. THESE VALUES APPLY NOT ONLY TO THE BRAND BUT TO THE ENTIRE COMPANY AS WELL AND FORM THE BASIS OF BOTH OUR IDENTITY AND OUR LONG TERM SUCCESS.«







»THERE ARE MANY ARGUMENTS IN FAVOUR OF "THE GOOD OLD LEAD PENCIL" ...«

Count von Faber-Castell, in this digital age your company is still putting its faith in wood-cased pencils. Isn't that an anachronism?

We will not be able to stop the use of PCs and laptops. Even so, in the decades to come people will still be writing, drawing, and colouring by hand. Research into the brain shows that children have to use their hands in order to develop their mental abilities – so our carefully developed products are important from an educational point of view. With the ever-growing world population, especially in developing and newly industrializing countries, we also see a long-term demand for products for schools and colleges, which of course include graphite and colour pencils.

What is so special about the pencil?

There are many arguments in favour of the "good old lead pencil", which of course should really be the graphite pencil. It's economical and environment-friendly, and it lasts for hundreds of years. The Russian cosmonaut Yuri Gagarin, the first person to orbit the Earth in 1961, even took one with him on board the Vostok spacecraft, because a pencil continues to write under zero gravity.

Which Faber-Castell product is currently the most successful, worldwide?

Colour pencils, as ever. But we're not banking on them alone. Faber-Castell wants to be a "companion for life", with a broad and varied range – from the first colouring products to the high-quality writing implements and accessories for the demanding private user.

You've already experienced how the life cycle of your products can change quite rapidly ...

Yes, we've survived two structural crises: the demise of the slide rule in the 1970s and the sharp fall in the significance of manual technical drawing in the second half of the eighties.

In the long term there are two fields where we predict sustained growth: on the one hand products that are educationally valuable and encourage children's creativity; and on the other hand we're banking on select writing implements and accessories. Brand awareness and loyalty from an early age, and the important image-building effect of high-quality products, especially the Graf von Faber-Castell Collection, provide lasting support for Faber-Castell's position on the market.

As a companion for life, we're also giving increased attention to creative products for adults. The industrialized countries show a rising demand for leisure activities, because the number of elderly people is increasing, and so articles for creative hobbies will be more in demand in future.

And it's not just products for colouring, writing and drawing that you manufacture ...

What very few people know is that for over 30 years we've also manufactured products for some well-known cosmetic companies. Our subsidiary Faber-Castell Cosmetics has established itself as



»I WANT TO MAKE SOME DECENT MONEY
– IN BOTH SENSES OF THE WORD.«

one of the leading private-label suppliers to the cosmetics industry, with its wood-cased cosmetic pencils and applicators.

You're active in 120 countries. Which markets are of special interest to you?

I can look back with a certain amount of pride to the late 1970s when I saw the importance of the Asian/Pacific markets and founded subsidiaries that have proved a continuing success. Malaysia is now a flourishing production site, and Faber-Castell enjoys a high market familiarity there. It's a similar situation in Indonesia, India, and I hope soon in China. I see Asia as a huge growth market, especially for products with the "made in Germany" seal of quality.

What's your view of the profit motive?

I don't think anything at all of striving for short-term gains. But the ability to keep up a sustainable yield is of vital importance for a company that wants to be successful in the long term.

As a businessman it stands to reason that I want to make some decent money – in both senses of the word. The kind of decency that's based on values such as social responsibility, trust, honesty, and fair play is certainly compatible with a healthy pursuit of profit, because a profitable company can also afford to be generous in its social services with people.

Your firm has frequently set a good example of how profit and social responsibility can be com-

patible. With your social charter you voluntarily committed yourself to applying the standards of the International Labour Organization in all your factories. Why was that so important to you?

My great-great-grandfather, Lothar von Faber, was an uncommonly socially-minded businessman, and subsequent generations still see it as their duty to follow his example. For instance, the social charter signed in 2000 outlaws discrimination and child labour, and protects our employees from being exploited. The agreements we committed ourselves to are really only sound business sense as far as I'm concerned.



What advantages does a family company have in the present globalized world?

Well-run family companies are distinguished by values that include sustainability, social responsibility, and human virtues such as diligence, modesty, and sincerity. What's important is the attitude that gets passed on from generation to generation: that we see ourselves as a link in a chain and put the long-term preservation of the company before growth per se.

As I see it, it's not the spectacular leaps that keep us moving forward but continuity in things that have been proved right in the past. Continuous optimization, following the motto that all the little steps add up, especially if they follow in quick succession: that's always been part of our corporate philosophy.



»... NEVER LOSE SIGHT OF THE
BENEFITS FOR THE CUSTOMER. «

What's the secret of success behind the 250-year history of Faber-Castell?

Lothar von Faber left his mark on the generations that followed, including me personally. His uncompromising efforts to build up the brand reputation, his social commitment, his creativity, and his consistency he set about conquering new markets, long before the word “globalization” ever existed, are all business qualities that are still as topical as they were then. The point is not to cling to tradition for its own sake, but to preserve it, in keeping with the times, as a successful system of values. At the same time one mustn't be afraid to question existing procedures and to optimize them – that's an essential component of success. But the most important thing for me personally is to keep an inquiring mind and never lose sight of the benefits for the customer.

Do you sometimes feel you bear the burden of a famous name?

My name has never been a hindrance to me. On the contrary, in business it can open doors. However, that on its own is not enough. To be successful you have to put your abilities to the test.

What does 'luxury' mean to you?

For me the word luxury is a bit suspect, because it smacks of ostentation and excess, and I'm not interested in either of those. On the other hand, luxury in the sense of something special, an object of unusual value with a superior function and good workmanship: that's something I value highly. It can be a watch with a sophisticated mechanism or a superior writing implement – for example the Perfect Pencil from the Graf von Faber-Castell Collection.

What's your most valuable possession?

My wife and children, but I don't own them. My most valuable objects are works of art from the German expressionist period and the works by contemporary artists that I collect.

What would I like to own? A well-managed vineyard: and I'd like to be as successful with it as my cousin Hereditary Count Ferdinand zu Castell-Castell.

And what's your favourite writing implement?

The Perfect Pencil is definitely one of my favourites. And I also particularly like writing with the Ambition Cocos, with a barrel made from the Indian coconut palm. The material has such a nice feel, and the ink flows smoothly and dries quickly.

What are your expectations as we enter Faber-Castell's 250th anniversary year?

I'm looking forward to celebrating this unusual anniversary together with our employees from all the sites and offices around the world. For me it's a pleasure and a satisfying feeling to have contributed to this milestone in the history of the company, but that's no reason to appear arrogant or self-satisfied. Particularly in this day and age it's especially important for a businessman to remain human and stick to the values that Lothar von Faber established, because those values are the strength of our family business.

My wish for the future is that Faber-Castell will develop even more strongly into a premium brand and will remain uncompromisingly faithful to the motto of “*doing ordinary things extraordinarily well*”.



“WHAT IS IMPORTANT IS THE
ATTITUDE PASSED DOWN FROM
GENERATION TO GENERATION:

TO SEE ONESELF AS A LINK
IN A CHAIN, PUTTING THE
LONG-TERM SURVIVAL OF THE
COMPANY BEFORE EXCESSIVE
GROWTH TARGETS.”

A handwritten signature in black ink, reading "Anton W. Faber-Castell". The signature is written in a cursive, flowing style with a large initial 'A' and 'F'.

Count Anton Wolfgang von Faber-Castell

TRADITION AND FUTURE

Christmas 1941 –
Countess Katharina von
Faber-Castell with children
of the 8th generation (from
left to right): Count Hubertus,
Count Alexander and
Count Anton Wolfgang,
Countess Felicitas (back)
and Countess Angela von
Faber-Castell (far right)

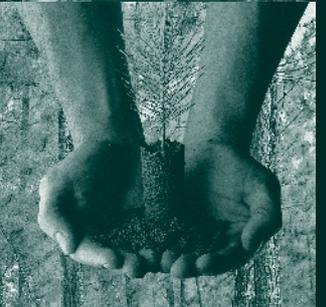
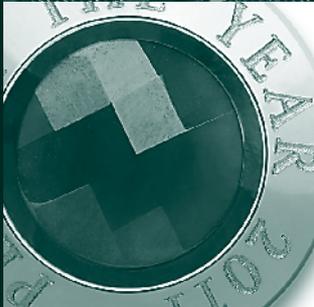
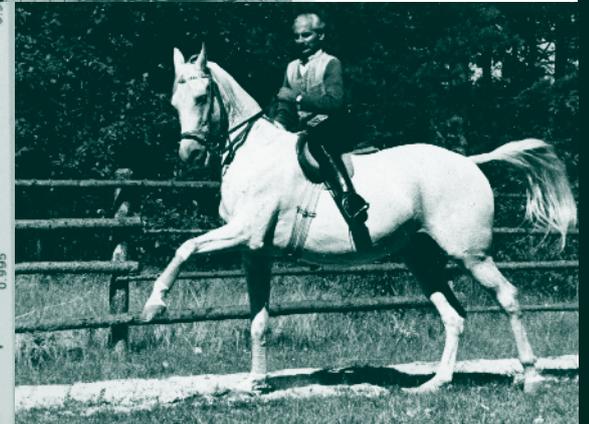
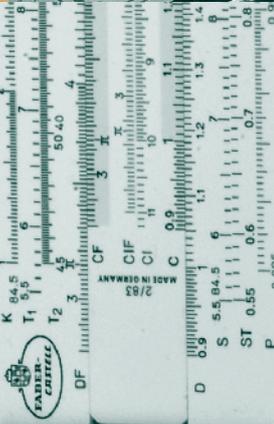
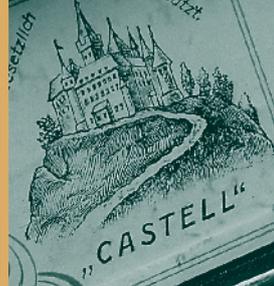
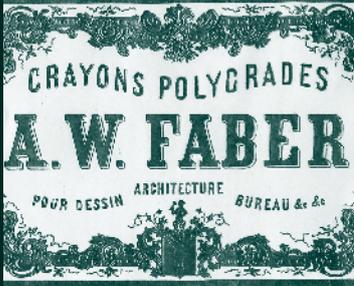


8TH GENERATION

2010 – Season's greetings
from the 9th generation
(from left to right):
Countess Sarah,
Countess Katharina,
Count Charles and Countess
Victoria von Faber-Castell



9TH GENERATION



"FROM THE START
I WAS DETERMINED
TO RAISE MYSELF TO
THE HIGHEST POSITION
BY MAKING THE BEST
THAT CAN BE MADE IN
THE WHOLE WORLD!"

Baron Lothar von Faber in a letter to his brother Eberhard,
31 May 1869