

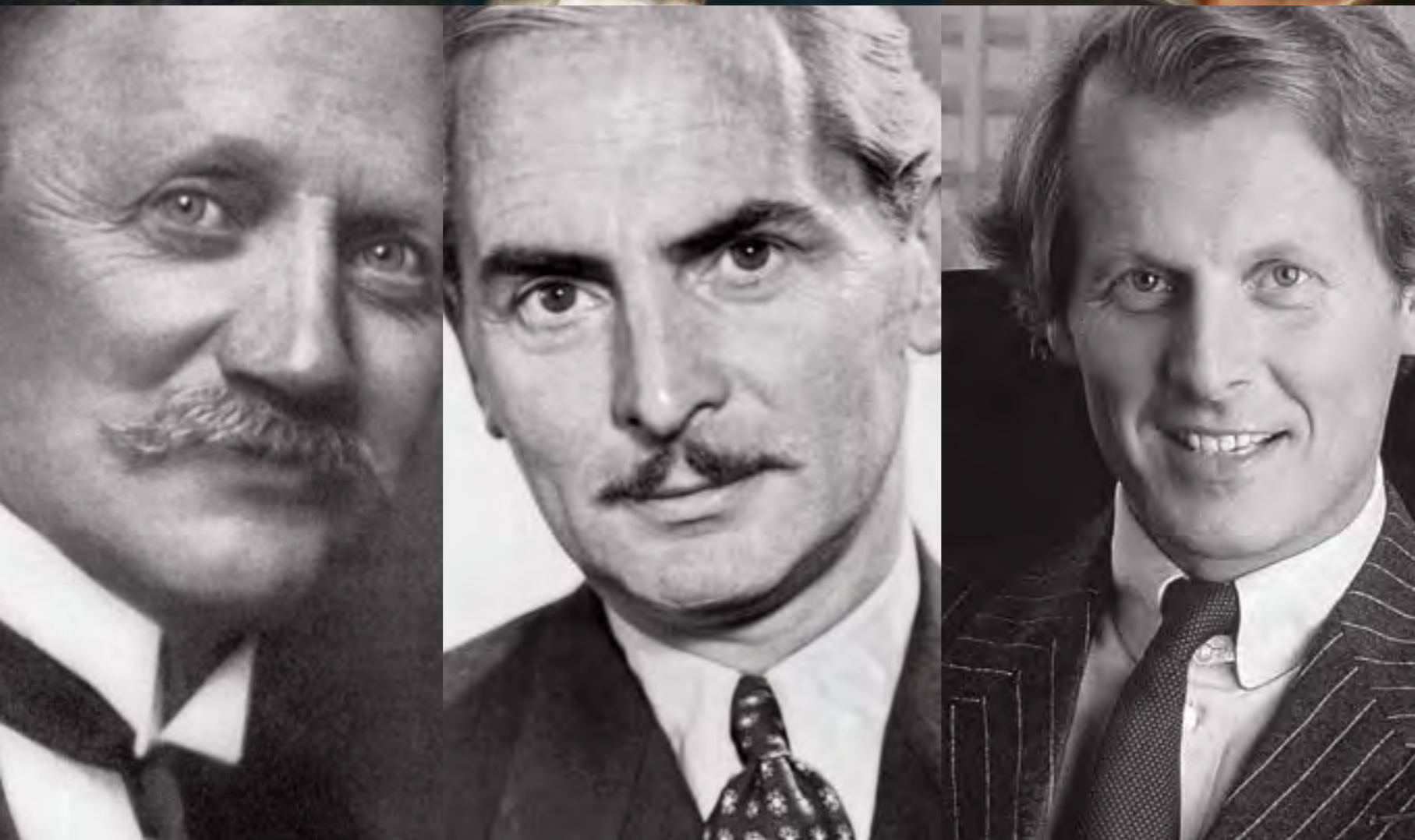
For my wife Mary
With special thanks for her patience.


For my children
Charles, Katharina, Victoria and Sarah,
for my daughter-in-law Melissa,
and for my brothers and sisters Felicitas, Heidi,
Andreas, Christian, Katharina and Cornelia.

In memory of my brothers and sister
Alexander, Hubertus and Angela.

Count Anton-Wolfgang von Faber-Castell
Stein, August 2013

COLLECTION
ROLF HEYNE



Nu me u nuig vertellen van een soort potlood en van Faber
 die ik gevonden heb. Dieken de dikte van de doorsnee
 zijn zeer zacht en beter.  Kwaliteit dan de timmermannen
 potlooden geven een fumeus zwart
 en werken zeer prettig voor groote studies
 Ik heb ook eenen nauwer en meer op grys
 papier ons fin en kreeg een effect als van lith. krijt
 deze potlooden zijn zeer zacht hout gewas van beuker ^{oaken} gloen
 geent? Kosten 20 cents per stuk.



»I also wished to tell you about a sort of pencil I have found from Faber.
 ... They are of ideal thickness (see illustration); 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 dated 14-15 June 1883, to his friend and mentor, the Dutch
 artist Anthon van Rappard



**Faber-Castell
macht nur
Bleistifte.**

»Most people have quite an erroneous image of us.

Namely, they think we only make pencils. In actual fact, we make much more: 3,400 items for writing, drawing, painting, calculating and measuring. And we make all our products with the same perfection as the pencils that have made us world famous. Now what will you think of in the future, when you hear the name Faber-Castell? Only of pencils?«

Advertising text 1969, Advertising Agency Troost



Count Anton-Wolfgang von Faber-Castell and his wife Countess Mary (centre) with their children Katharina, Sarah, Charles and Victoria (from left)



FABER-CASTELL
since 1761

AN ILLUSTRATED HISTORY
OF A PENCIL DYNASTY

COLLECTION ROLF HEYNE

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Count Anton-Wolfgang von Faber-Castell,
Chairman and CEO of Faber-Castell AG

Dear Reader,

In the summer of 2011 Faber-Castell celebrated the company's 250th anniversary. Approximately 2,500 guests came from all over the world to the Nuremberg Frankenhalle and were witness to a multimedia video show which presented the family and company history in relation to world history. The resounding response to this multivision show encouraged me to work on a printed version which has resulted in this illustrated book. Of great importance to me was to present our story in the context of the international and cultural events of the times.

For this journey through a quarter of a millennium – notwithstanding the scholarly diligence brought to bear on this edition – we have consciously chosen the form of a »coffee table book« with the objective of presenting the company and the family by using numerous photographs, illustrations from diverse sources, as well as incorporating contemporary quotes. This book seeks to engender interest and to entertain at the same time and will offer many glimpses into private matters that were never before made public. Glimpses into a family with far-spreading roots reaching back 950 years: Among my great-grandfathers are, on the paternal side, Prince Wolfgang zu Castell-Rüdenhausen and, on the maternal side, Theophil Sprecher von Bernegg, chief of staff of the Swiss Army. Both were members of ancient noble families and I have devoted a special chapter to each.

Naturally, this book can only offer a brief, stimulating overview of the numerous topics, periods and biographies of our history. I consider it important, however, that a more comprehensive account be made – dealing particularly with the difficult period of the Third Reich. This will be my next project.

The compilation and development of this book of almost 500 pages has taken more than a few Sundays to complete. With a small but very dedicated editorial team I have viewed, sorted and selected from a great number of private photograph albums, historical documents and letters from company and city archives. Working on the completion of this project over a period of two years has not only given me much pleasure but has also broadened my own knowledge of the family and the company.

Now I invite you to an entertaining journey through our family and company history and through an exciting chapter of German industrial culture.

Sincerely,

A handwritten signature in black ink that reads "Anton W. Faber-Castell". The signature is written in a cursive, flowing style.

Count Anton-Wolfgang von Faber-Castell

THE FIRST THREE GENERATIONS – KASPAR, ANTON WILHELM AND GEORG LEONHARD FABER

1758 · 1761 · 1784 · 1810 · 1839



Inventory of the workshop of Maria and Kaspar Faber from 1783

The world as it was from 1565 to 1783

Kaspar Faber – from carpenter’s apprentice to pencil maker

The world as it was from 1783 to 1806

Anton Wilhelm Faber – from pencil maker to manufacturer

The world as it was from 1810 to 1835

Georg Leonhard Faber – »Learn as much as you possibly can ...«

Three sons – three successful pencil entrepreneurs

THE WORLD AS IT WAS FROM 1565 TO 1783



Borrowdale, Painting by Samuel Henry Baker (1824–1909)

1565 The oldest illustration of a lead pencil encased in wood is to be found in a book on fossils, published by the Swiss scholar Konrad Gesner in 1565. He described the mineral, still generally unknown, as »a sort of lead«. According to a legend, English shepherds first discovered graphite under the roots of an oak tree which had been uprooted in a storm. They used it to mark their sheep. The fact is, that from the middle of the sixteenth century, graphite had been mined in Cumberland, a county in the north of England now part of Cumbria, in order to make simple writing

instruments. Because of its easier manipulation as compared to the customary quill pen, the »lead pencil« was soon widely known beyond the shores of England. The graphite mine at Borrowdale near the city of Keswick supplied the best graphite known at that time. It was called *plumbago* from the Latin for »lead ore« as it was thought to be a form of lead. As there was no other source of graphite of comparable purity to be found anywhere on the continent, the mining was strictly controlled and export was subject to limitations. In spite of all attempts to improve the impure continental graphite by mixing it with other substances and binders, the exceptional quality of the »English lead pencils« could not be matched for a long time.



1660 The first certificates mentioning the Nuremberg pencil makers make their appearance. From these beginnings, the city of Nuremberg develops into a centre of the pencil industry. To begin with, squares of graphite are sawn by the »Bleyweißschneidern« (lead cutters) and then glued into wood casings by the carpenters. In 1731, the pencil-making craft becomes a guild in its own right and is recognized as an independent industry.

Bearer holding a standard with the guild sign of the pencil-makers, 1834

1730–1775 The chivalrous Rococo Age influences art and culture, the lifestyle at the French court inspires the royal houses of Europe. The centrally ruled countries France and England lead the field from an economic point of view. Germany, on the other hand, is fragmented into numerous small states. Customs barriers and guild coercion pose obstacles to economic progress, also partly because there is no modern transportation network in place.



Map of the Frankish region showing the county of Castell, Frederik de Wit, Amsterdam, 17th century

1717 It is in the little town of Stein just south of Nuremberg that a local pencil maker is first mentioned in a document. As Stein belongs to the Ansbach principality, which will fall under the dominion of Prussia in 1792, the craft can develop freely without the strict trade restrictions of the Free Imperial City of Nuremberg being imposed upon it.



Stein seen from the south-east, oil painting by Magnus Prasch, 1786

1758 The carpenter's apprentice Kaspar Faber (1730–1784) settles in the little town of Stein, south of Nuremberg. He marries the widow Maria Hopf (1718–1783), daughter of a cabinetmaker and pencil maker. Like other carpenters, Kaspar Faber specializes in the pencil-making trade.



Catherine II (1729-1796), called Catherine the Great, becomes Empress of Russia on 9 July 1762.



Frederick II (1712-1786), called Frederick the Great or »Old Fritz«, was king in Prussia from 1740 and King of Prussia from 1772.



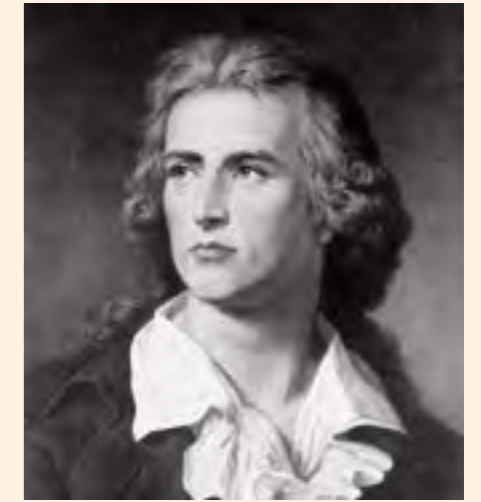
James Watt (1736-1819) invents the steam engine in 1769.



Louis XVI of France (1754-1793), from the House of the Bourbons, was the last king of the *Ancien Régime*. He died on the scaffold.



Marie Antoinette (1755-1793) shares the fate of her husband, Louis XVI, nine months later.



Friedrich von Schiller (1759-1805) was one of the most important German-speaking playwrights.

1761 According to the company records, Kaspar Faber goes into business for himself as a pencil maker.

1762 German-born Grand Duchess Catherine ascends to the Russian throne and rules as Catherine the Great for thirty-four years.

1763 After seven years of war, Frederick the Great is successful in establishing Prussia as the fifth great power in Europe.

1774 Louis XVI becomes king of France after the death of his grandfather, Louis XV.

1774 The house of Castell founds the »Gräfllich Castell-Remlingen'sche Landes-Credit-Cassa«, the oldest bank in Bavaria.

1776 The United States of America declare their independence from Great Britain.

1779 The Swedish researcher Carl Wilhelm Scheele manages to identify the »lead« as pure carbon. He calls it »graphite« - from the Greek word for writing *graphein*. However, the appellation graphite pencil is not taken up and the name in general use, lead pencil, remains.

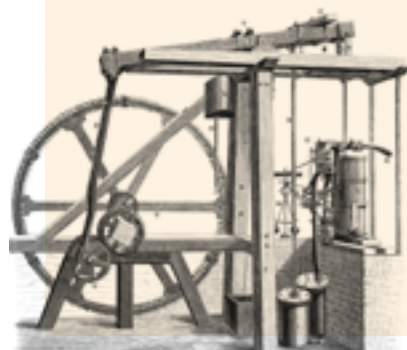


1781 In his drama »The Robbers«, the young poet Friedrich Schiller denounces absolutist capriciousness.

1783 On the death of Kaspar Faber's wife Maria, an inventory is made of the estate which shows that the family is modestly affluent.

1783 The brothers Montgolfier launch the first hot-air balloon in the French town of Annonay.

1783 Anton Wilhelm (1758-1819), the only son of Kaspar and Maria Faber, marries Katharina Gundel.



1769 James Watt invents the steam engine which will greatly contribute to economic progress.



View of Stein. Coloured engraving from the »Hesperides« by Johann Christoph Volkamer, 1708

First generation 1761–1784

KASPAR FABER

*1730 †1784

FROM CARPENTER'S APPRENTICE
TO PENCIL MAKER

HOW IT ALL BEGAN

1758 On 21 June 1758, in the church at Zirndorf, Kaspar Faber, the »new inhabitant and carpenter's apprentice of Stein«, married Maria Hopf, daughter of a master cabinetmaker. As did other young carpenters, the young Faber saw his future in the emerging pencil industry. What might have influenced his decision is the fact that Maria's father and brother were both already working as pencil makers. Kaspar Faber acquired a thorough professional knowledge while working for nearby workshops and during his free evenings he spent his time making simple pencils in his own little workshop. He became so successful with this that he was eventually able to go into business for himself.

In February 1783, Kaspar's wife Maria died. A careful inventory was made of the joint estate in order to distribute it between the legal heirs. The larger part of the fortune was to be found in the workshop: 231 dozen fine English pencils; 24 dozen finished pencils; unfinished pencils; graphite; sulphur; 12,000 cut grooves ready to have leads inserted; cedar wood and tools.

1761 With his decision, in 1761, and as recorded in the annals of the company, to go into business for himself as a pencil maker, Kaspar Faber laid the foundations for what was later to become a global enterprise – and one that was to remain in the family's possession for over eight generations.



The village of Stein, with its Rednitz Bridge, was first mentioned in documents in the thirteenth century. When pencil makers began to settle there, the village experienced an upswing and began to develop into an industrial town. The hydropower plants on the banks of the river were bought up gradually by the local pencil makers A. W. Faber & Guttnecht and used in the manufacture of the leads.

Copperplate engraving, c. 1670, detail

THE WORLD AS IT WAS FROM 1783 TO 1806



Wolfgang Amadeus Mozart (1756–1791), Austrian composer



Hauptmarkt von Nürnberg (Central market in Nuremberg), copperplate engraving by J. A. Delsenbach, c. 1770

1783 Anton Wilhelm Faber purchases the so-called »Unteren Spitzgarten« which today is still the seat of the head office of Faber-Castell.

1784 After the death of Kaspar Faber, the workshop in Spitzgarten goes to his son Anton Wilhelm. Anton manages the business so successfully, that later his grandson Lothar will name the business after him: A. W. Faber.

1786 Wolfgang Amadeus Mozart's opera »The Marriage of Figaro« is performed for the first time at the Burgtheater in Vienna.

1789 The storming of the Bastille on 14 July marks the beginning of the French Revolution.

1792 It is recorded in the protocol of the »Rug-ant« (similar to today's trade supervisory authority) that Anton Wilhelm Faber's wife Katharina must pay a tax on her pencils at Nuremberg's city gate.



Napoleon Bonaparte (1769–1821), French general, statesman and emperor

1795 As a result of the Napoleonic Wars, English graphite can no longer be imported to France. Commissioned by the government, the French officer Nicolas Jacques Conté develops a new process of manufacturing high-quality leads from graphite and clay.

1802 In Bavaria, compulsory school attendance is introduced and the demand for writing implements continues to increase.



Ludwig van Beethoven (1770–1827), German composer

1804 Ludwig van Beethoven composes his third symphony »Eroica« and dedicates it to Napoleon I who is crowned Emperor of France in the same year.

1806 With the end of the Roman-German empire, the former free imperial city of Nuremberg is incorporated into the newly founded Bavarian kingdom. Fewer customs duties and municipal restrictions prove favourable for the development of Nuremberg into one of the country's industrial centres.

Second generation 1784–1810

ANTON WILHELM FABER

*1758 †1819

FROM PENCIL MAKER
TO MANUFACTURER

Stein on the Rednitz with view of
A. W. Faber's estate

Watercolour drawing by Georg
Christoph Wilder, c. 1820–1830



THE SPITZGARTEN – HEAD OFFICE OF THE PENCIL FACTORY

1783 Kaspar Faber was the founder of the pencil dynasty, but it was his son Anton Wilhelm who laid the foundation stone for what is today the company's head office. On 29 April 1783, he bought the so-called Spitzgarten located very close to the workshop in which his father Kaspar had begun to make lead pencils.

1784 After the death of Kaspar Faber on 23 July 1784, Anton Wilhelm was the sole proprietor of the parental company which he continued to manage successfully. Soon the estate in Spitzgarten proved to be too small for the bustling workshop so he had an extension added.

1810 Thanks to the Bavarian administration, there is an exact list of the Faber estate in Spitzgarten which Anton Wilhelm Faber bequeathed to his only son Georg Leonhard as a wedding present. The »pencil factory«, however, he retained in his own possession for joint use. At that time, the estate in Spitzgarten consisted of one house as well as a barn and an acre of land planted with trees. In 1812, in order to increase the production of pencils, Anton Wilhelm Faber decided to build another house with a lead smelting plant and horse mill.

1819 At his death in 1819, Anton Wilhelm Faber left to his son Georg Leonhard and his daughters Helena and Margaretha considerable cash assets of 17,000 florins each. Anton Wilhelm Faber multiplied his father Kaspar's inheritance significantly. Even today, the initials of Anton Wilhelm Faber are part of the company name.

Background picture:
Contract from
8 July 1810, in which
Anton Wilhelm Faber
and his wife Katharina
transfer their real-
estate holdings in
Spitzgarten to their son
Georg Leonhard as a
dowry and inheritance.



Wood plane for
manually finishing the
pencils with the initials
of Anton Wilhelm Faber

THE WORLD AS IT WAS FROM 1810 TO 1835



1810 Georg Leonhard Faber takes over the family company in the third generation while his father Anton Wilhelm is still alive. He marries Friederike Albertine Kupfer from the nearby town of Cadolzburg. All three sons of the couple, Lothar, Johann and Eberhard, later establish pencil trademarks known the world over: A. W. Faber, Johann Faber and Eberhard Faber.

1812 The manufacture in Spitzgarten is extended with the building of a second house with horse mill and lead smelting plant. The year after this, Georg Leonhard Faber purchases three buildings from the Nuremberg Reformed Parish in Stein and in 1815 begins to buy woodland which his heirs add to continually.



1815 The Battle of Waterloo ends the rule of Napoleon Bonaparte.

1815–1848

The somewhat bourgeois »Biedermeier« period follows the Napoleonic era.



1819 Anton Wilhelm Faber dies nine years after handing on the sizeable »pencil factory« business to his son Georg Leonhard.

Handwritten signature: Georg Leonhard Faber



Nicholas I Pavlovich (1796–1855), Tsar of Russia



Louis-Philippe I (1773–1850), King of France



Johann Wolfgang von Goethe (1749–1832), German poet

1825 Nicholas I is crowned Tsar of Russia. After the death of his eldest brother, Tsar Alexander I, he rules the Russian Empire until his death in 1855.

1830 The liberal Duke Louis-Philippe of Orléans is elected King of France. Under his rule the country experiences a significant economic upswing. However, the revolution of 1848 forces him to abdicate.

1831 Johann Wolfgang von Goethe completes part two of his famous drama »Faust«. In 1833 the sixteenth book of his autobiography »Truth and Fiction« is published posthumously. In this book the poet describes the advantages of the pencil as compared to the pen: »I liked best to get hold of a lead pencil, because I could write most readily with it; whereas the scratching and spluttering of the pen would sometimes wake me from my somnambular poetizing, confuse me, and stifle a little conception in its birth.«



1835 The first railway line in Germany for passengers and freight is opened. For over 20 years, the steam engine »Adler« (Eagle) chugs back and forth along the six kilometres between Nuremberg and Fürth.

1835 The appearance of Halley's comet spreads alarm and triggers disquiet in the populace.

Third generation 1810–1839

GEORG LEONHARD FABER

*1788 †1839

»LEARN AS MUCH AS YOU POSSIBLY CAN,
NO EXPENSE IS TOO GREAT.«

Georg Leonhard Faber





FORESIGHT

1810 Georg Leonhard Faber marries the twenty-year-old Friederike Albertine Kupfer in 1810. Friederike comes from a brewer's family in the nearby town of Cadolzburg. The couple have five children: the sons Lothar, Johann and Eberhard and the daughters Karolina and Barbara.

At that time, under the prevailing economic conditions in Germany, it was not easy to steer a successful course for one's company: customs duties were an obstacle to a free development of commerce; there were neither well-built roads nor railway lines; merchants sold no-name goods and determined the prices; the producers saw only a small percentage of the profits. In the company chronicles of Johann Faber from 1886, the description of the situation is as follows: »The competition from abroad was crushing, the local pencils of poor quality. The improved trade relations of the export trading companies in Nuremberg, the lack of trust that people placed in domestic products at the beginning of this century and the completely unstable political situation caused by Napoleon I made it impossible for Mr. Leonhard Faber to enlarge his business.«

In order to continue with the successes of the first generations, the family would have to invest in specialist knowledge that could only be obtained in the more progressive countries abroad. »Learning about our business« must not be »confined to Bavaria« stated Georg Leonhard Faber with great foresight: »Learn as much as you possibly can, no expense is too great.« The three brothers followed their father's advice and set off from the small Franconian town on the Rednitz to gain experience abroad.

Left: Friederike Albertine Faber, wife of Georg Leonhard, with their three sons Lothar, Johann and Eberhard (left to right)



Georg Leonhard Faber enlarges the property by three more buildings, among them the former Reformed Church in Stein.

Watercolour pencil drawing by Susanna Trost, 1858

THREE SONS – THREE SUCCESSFUL PENCIL ENTREPRENEURS

Georg Leonhard Faber had taken over the pencil manufacture in Spitzgarten in Stein in the third generation and managed to hold on to it for his heirs in spite of economic difficulties. The decisive upswing began with the fourth generation: the three sons of Georg Leonhard and Friederike Albertine Faber were able to secure for themselves a prominent place in the history of the pencil industry with the three trade names A. W. Faber, Johann Faber and Eberhard Faber

Lothar, the eldest son, was destined to take over the family business and prepared himself from an early age for this task. Following the wishes of his father, he spent three years in Paris before taking on the management of the factory in Stein in 1839 when he was only twenty-two. The experiences gained in France's capital were to become decisive for the future of the business. Under Lothar von Faber's management, the small factory in Stein developed into a modern industrial business with branches in New York, London and Paris.

Initially, his younger brother Johann could not find much to enthuse him in the manufacture of pencils and toyed with the idea of a career in gastronomy. However, after the death of their father, Lothar convinced him to return to Stein and to collaborate with him in the family business. Because the elder brother claimed the managerial positions for himself and his son, Johann Faber left the firm in 1879 at the advanced age of sixty in order to found his own pencil-manufacturing business in Nuremberg. This became a great success as the trade name Johann Faber conquered the international market within a very short time.

Eberhard, the youngest of the three brothers, also worked in the firm at Lothar's wish. He took over the management of the branch founded in 1849 in New York where he settled with his family. In 1861, in addition to his work for A. W. Faber, he began to manufacture pencils under his own name. The trade name Eberhard Faber became established in the United States and towards the end of the nineteenth century, the firms A. W. Faber and Eberhard Faber separated to go their own ways.

»... It was not in Nuremberg with its small mercantile environment that I gained insight into the entire mercantile world but rather in the great metropolis (Paris) ...«

Lothar von Faber, 1869



In 1836, Lothar von Faber went to study in Paris. In the same year, the Parisian Arc de Triomphe was finished after having been under construction for thirty years.



»... I find myself much healthier in this fresh Swiss-cheese-and-butter air than in our pea-and-lentil land.«

From a letter by Johann Faber, 1837



In Zurich, then one hundred driving hours from Nuremberg, Johann Faber found a position as a waiter in the Hotel zum Storchen. After further professional sojourns in Lucerne, Dresden and Prague, he returned at the wishes of his brother to Stein in 1840 in order to take part in the family business.

»... North America should, in my opinion, become your new home. Our family should also gain a firm foothold in the New World, in the land of the future.«

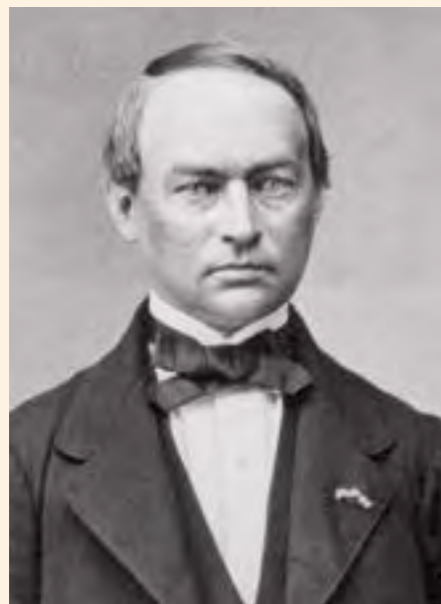
Lothar von Faber in a letter to his brother Eberhard, 1869



In 1849, Lothar von Faber transferred the management of the first overseas branch of A. W. Faber in New York to his youngest brother, Eberhard. In the photograph: Eberhard with his wife Jenny and their eldest daughter Bertha.

THE FOURTH GENERATION – BARON LOTHAR VON FABER

1839 · 1849 · 1856 · 1861 · 1862 · 1870 · 1875 · 1881 · 1896



Lothar Faber

The world as it was from 1836 to 1896

Baron Lothar von Faber

On the way to a global brand

Quality is given a name

A. W. Faber out into the world

»The finest, best and most beautiful ...«

Lithography at its best

1861 – 100 years A. W. Faber

Emperor Napoleon III was impressed

From the desks of eminent public figures

Baron and Imperial Counsellor

1879 – Vision of a unified Europe

THE WORLD AS IT WAS FROM 1836 TO 1896

1836 After he had completed business management training in Nuremberg, Lothar Faber, the eldest of Georg Leonhard's sons, spent three years in Paris where he gained thorough insights into modern production methods, product design and sales strategies.



1837 Princess Victoria of Kent (1819–1901) becomes Queen of the United Kingdom of Great Britain and Ireland. During her reign of almost sixty-four years, the kingdom experiences a period of great prosperity..



View of the premises of A. W. Faber in Stein with the house in which Lothar von Faber was born

1839 After the death of Georg Leonhard Faber, Lothar returns to Stein and takes over the business which he expands into a modern production plant. By putting the imprint of the firm name A. W. Faber on the pencils, he introduces to the marketplace the first writing instrument in the world with a brand name.

1837 In Paris, Lothar presents high-quality pencils, manufactured in Stein and available in different grades of hardness, in a completely new product design, which are very successful. This type of pencil will remain the premium product of the company for many decades to come.



1843 Lothar von Faber goes on a business journey to St. Petersburg. Since 1836, he has undertaken several voyages around Europe in order to cultivate personal contact with customers at home and abroad. He is the first pencil manufacturer to do so.



Emperor Napoleon III (1808–1873)

1844 With what is only later to become the accepted norm, Lothar von Faber improves the standard of life of his employees with progressive social facilities. One groundbreaking innovation is the founding in 1844 of the oldest company health insurance scheme in Bavaria, one of the first in Germany. Further social institutions follow: pension and savings banks; kindergarten and school; library; choir society and company housing. These social amenities are regarded as so exemplary that Emperor Napoleon III sends a delegation to Stein in 1867 and makes Lothar von Faber a Knight of the Legion of Honour.



Working-class family, Stein



1847 The newly opened transcontinental line Hamburg-America HAPAG connects the old and new world.



1848 Lothar von Faber buys watermills on the Rednitz in Stein in order to use the water power as energy.



1848 Due to the protests of the populace, King Ludwig I of Bavaria is forced to abdicate in favour of his progressively minded son, Maximilian. Maximilian II Joseph (1811–1864) was King of Bavaria until 1864.

1849 Lothar von Faber opens a branch in the USA, the first German pencil manufacturer to do so. The management of the New York branch is taken over by his youngest brother Eberhard.



1848 Lothar von Faber builds a private »house« for himself and his wife Otilie. He has the »Alte Schloss« built next to the factory. He contracts with Friedrich Bürklein, who was later to become the court architect to King Maximilian, to design it.



1851 In the year that the inaugural World Exposition opens in London, Lothar von Faber opens a branch in the British capital. The colonies of the British Empire are supplied from there.



1854 Kaiser Franz of Austria marries Princess Elisabeth Amalie Eugenie, a Bavarian duchess (1837–1898). She becomes very popular and is known as »Sissi«.

1855 The entry in the guest book bears witness to the visit of King Maximilian II of Bavaria with Queen Marie to A. W. Faber in Stein.

*Seiner Majestät dem König Maximilian II. von Bayern
Ihre Majestät der Königin Marie*



1856 Lothar von Faber purchases the sole mining rights to a graphite mine in Siberia thereby ensuring for his factory the best graphite available in the world at the time.

1855 In Paris, Lothar von Faber opens his first branch on the Boulevard de Strasbourg.



Catalogue picture of the A. W. Faber branches in New York and Paris



1856 The Austro-Hungarian composer and pianist Franz Liszt (1811–1886) composes the Hungarian Rhapsodies.



1861 The one hundredth anniversary of the founding of the A. W. Faber Company is celebrated in style, and the parish church built at the instigation of Lothar von Faber in Stein is consecrated. The church patronage is bestowed on Lothar von Faber in 1880 and today is held by Count Anton-Wolfgang von Faber-Castell.

1861 Lothar von Faber founds a slate factory in Geroldsgrün in Upper Franconia.



Baronial coat of arms of the Fabers

1862 King Maximilian ennobles Lothar von Faber, awarding him the Order of the Bavarian Crown. This is followed in 1865 by his appointment as Imperial Counsellor to the Bavarian Crown. In 1881 he is raised to hereditary peerage and in 1891 appointed Hereditary Imperial Counsellor.

S. Majestät des Königs Ludwig II.

1866 King Ludwig II of Bavaria (1845–1886), of the German princely house of Wittelsbach, journeys to Nuremberg and visits the A. W. Faber Company.



5 Decbr 1866

1869 In November, the Suez Canal between the seaports Port Said and Port Taufiq is opened. With a length of 162.25 kilometres (100.8 miles), the sea route from the Atlantic to Asia becomes considerably shorter.

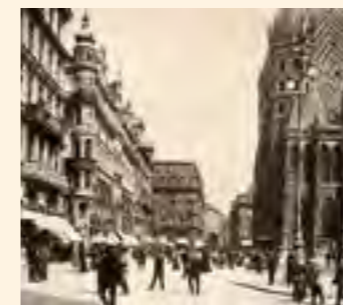


TO ALL WHOM IT MAY CONCERN:

1870 Lothar von Faber has the brand name »A. W. Faber« entered in the American commercial register. Today this is the oldest trademark in existence in the USA.



1871 In Versailles, Wilhelm I (1797–1888) is proclaimed the first German Emperor. Of the house of Hohenzollern, he had been Regent of Prussia since 1858 and became King of Prussia in 1861.



1872 In Vienna, A. W. Faber sets up an agency in the Schelling Strasse, not very far from Stephansplatz. Operations in Austria and Hungary are covered from this base.

1880 The Cologne Cathedral is finally completed after six hundred years of construction. Emperor Wilhelm I joins in the celebrations that last for three days.

1874 Due to the large number of inferior imitations of his products, Lothar von Faber approaches the German Reichstag in Berlin with a petition to introduce legislation for the protection of trademarks. On 1 May 1875 the law comes into effect.



1881 In Noisy-le-Sec near Paris, A. W. Faber builds an ink and paint factory in order to produce his own products to meet the increasing demands for inks, drawing inks and pastels and watercolours.



1884 The sixth chapter of the picture story *Maler Klecksel* (Klecksel the Painter) by the poet and illustrator Wilhelm Busch (1832–1908) is published. In his final picture story, in which he pokes fun at his own guild, he says, »... Kuno draws pencil number 5 from Faber; and pierces Hinterstich ... several times ...« Busch finishes the sixth chapter with the advice, »A proper painter, diligent and smart / always carries a pencil sharp.«



1882 In Berlin, the capital of the German Empire, Lothar von Faber builds prestigious business premises in the Friedrichstrasse. The building, designed by the prominent architect Hans Grisebach, is destroyed in World War II.

1889 On the occasion of the Paris World Exposition, the Eiffel Tower is built. With a height of over three hundred metres, it is the tallest building in the world at the time. In the photograph, the construction is still only just above the second platform.



1891 The laying of the Trans-Siberian Railway is begun. In October 1916 the line, 9,288 kilometres (5,771 miles) long, between Moscow and Vladivostok is completed.

1895 Crown Prince Ludwig of Bavaria visits the family of Baron Lothar von Faber in Stein.



From left to right: Baroness Otilie von Faber, Crown Prince Ludwig of Bavaria, Baron Lothar von Faber, Baroness Otilie and her mother, Baroness Bertha von Faber



1883 Almost forty years after the inception of the company health insurance scheme (A. W. Faber-Betriebskrankenkasse) by A. W. Faber, public health insurance is established by law in Germany.

1891 The German aviation pioneer Otto Lilienthal is successful with the first gliding flights. The conquest of the skies has begun.

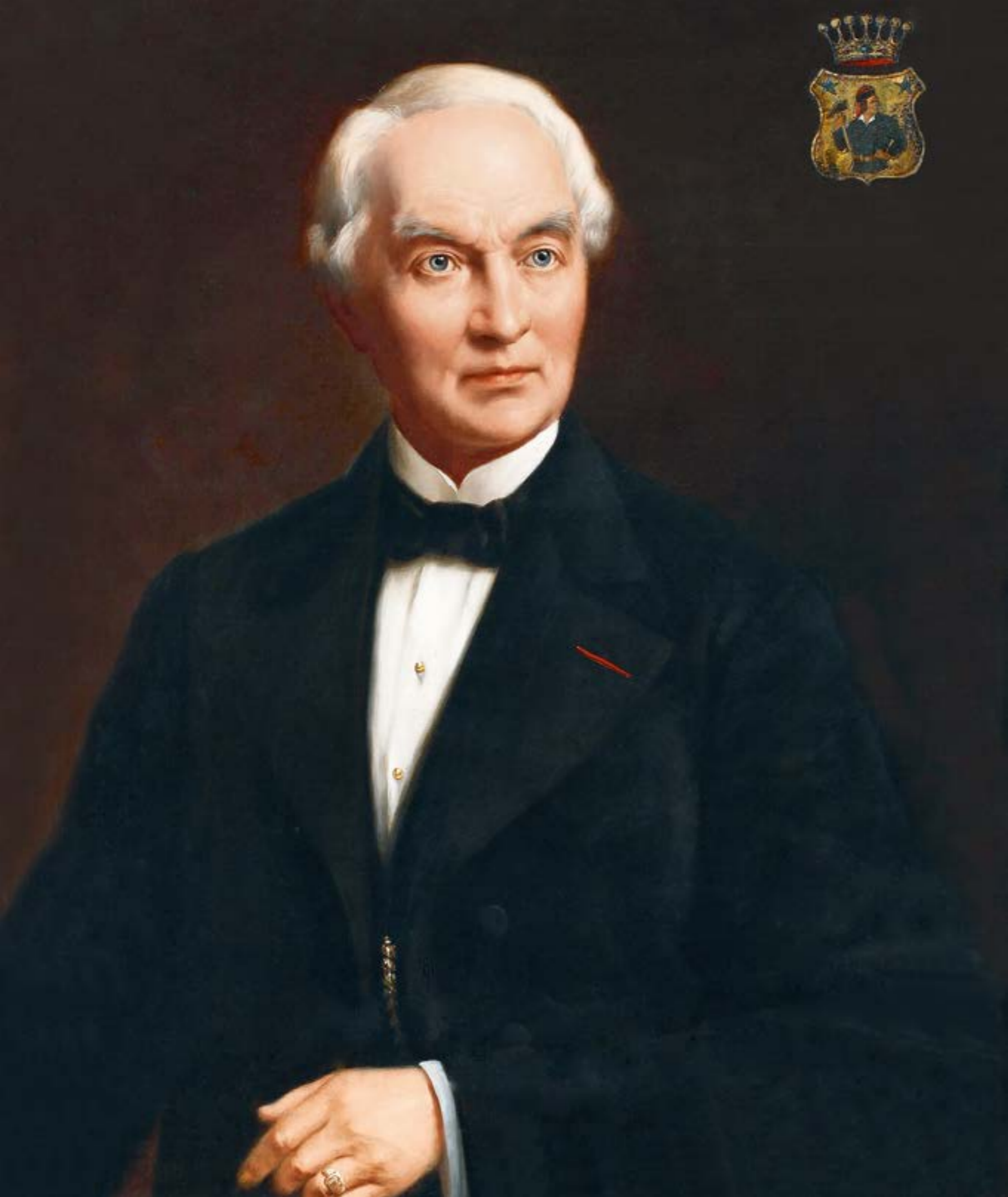


1884 On the initiative of Lothar von Faber, the Nürnberger Lebensversicherungs-Bank (Nuremberg Life Insurance Bank) is founded. It is nowadays known as the Nürnberger Versicherungsgruppe.



1891 The French painter and graphic artist Henri Toulouse-Lautrec (1864–1901) designs his famous poster for the Moulin Rouge cabaret in Paris.

1896 Baron Lothar von Faber dies. The company goes to his widow Baroness Otilie von Faber. The entailed estate goes to his eldest granddaughter, Otilie.



Fourth generation 1839–1896

BARON LOTHAR VON FABER

*1817 †1896

»... TO RAISE MYSELF TO THE FIRST RANK
BY MAKING THE BEST THAT CAN BE MADE
IN THE WHOLE WORLD.«

Baron Lothar von Faber, 1869

ON THE WAY TO A GLOBAL BRAND

1839 In 1839, the pencil manufacture in Spitzgarten at Stein came into the hands of the company's fourth generation. Lothar von Faber was successful in raising to the status of an international company what had been his father's relatively small business. An important ingredient of this success was the young Lothar's sojourn in Paris, where he became acquainted with international economic interrelations and developed his taste for fine flair in the French metropolis of elegance.

He had realized that only with products of first-class quality would he be able to outbid the overwhelming competition. For this reason, on his return he modernized the factory premises in Stein and also did not balk at travelling great distances in order to find the best sources of raw materials available at that time. With graphite from Siberia and cedar wood from Florida he perfected the »Polygrade« pencils, which set new standards, not least because of their attractive presentation.

1861 In order to protect himself from cheap imitations, Lothar von Faber printed the name of his firm on the pencils, thereby creating the first trademark writing instrument in the world. Via a systematically structured distribution network of the firm's own branches in New York, London and Paris, it was not long before he dominated the world market. In 1861, the company lavishly celebrated its hundredth anniversary. In the same year, Lothar von Faber founded a slate factory in Geroldsgrün in Upper Franconia and in 1881 an ink and dye factory near Paris.

In August 1847 Lothar von Faber married Ottilie Richter, who was always a great support to him and followed the developments of the aspiring business with enthusiastic interest. In 1851 she gave birth to a son, Wilhelm, who was the couple's only child. In 1862, for his outstanding entrepreneurial and social merits, Lothar Faber was endowed with personal nobility and in 1881 he was raised to hereditary peerage. In 1865 King Ludwig II appointed him Imperial Counsellor to the Bavarian Crown and in 1891 Prince Regent Luitpold appointed him Hereditary Imperial Counsellor.

»... the family pencil factory ... should serve as a point of departure for me in order to establish a permanent international business on a sound footing for the A. W. Faber Company ...«

Baron Lothar von Faber, 1877



From an early age, Lothar von Faber cherished the vision of turning the small family pencil factory into an internationally known business for writing instruments. He attained his ambitious goal through persistence and an absolute adherence to his principle of supplying only the very best quality.



Lothar von Faber married Otilie Richter on 1 August 1847. The artistic and intelligent young woman easily assumed her role as an entrepreneur's wife.



On 1 September 1851, Otilie von Faber gave birth to their only son, Wilhelm, and brought him up with love and tender care.

Pencil drawing, Otto Patzig, 1854

QUALITY IS GIVEN A NAME

When Lothar von Faber took over the family business in 1839, the best pencils were being manufactured abroad as the goods from Nuremberg were regarded as of inferior quality. »This is why I tried to find ways and means of gradually raising myself above the competition. The best means, of course, is the quality of manufacture.«

With his new, high quality pencils, Lothar von Faber initially caused quite a sensation: »When I came along charging 5 fl. for my best pencils, the first manufacturer asked me if I was using silver in the pencils to be able to ask so much for them.« In order to make his pencils visually conspicuous, Lothar von Faber attached great importance to their elegant presentation. He diligently devoted himself to the design of labels, pencil cases and price lists; his object was to, »... make pencils visually pleasing and attractive, thereby making them more acceptable and agreeable to the greater public.« He had the pencils polished black and yellow, stamped with gold and silver and packed in gold and silver pencil cases. »How my mother was overjoyed with these beautiful new pencils!« In order to make them unmistakable, he had them stamped with the initials of his grandfather Anton Wilhelm and the family name, thus creating the first trademark writing instrument in the world. By indicating the founding year, Lothar von Faber was the first pencil manufacturer who recognized the value of long tradition as a guarantee of quality.

1874 As the well-known products from the house of A. W. Faber were often imitated and produced as inferior quality copies by other pencil factories, Lothar was continually forced to undertake legal steps. For this reason, in 1874, he submitted a petition to the German Reichstag for the creation of a trademark protection act which was passed shortly afterward, coming into effect in 1875.

FABRIQUE FONDÉE EN 1761.

A. W. Faber.



»... and so it pleases me to mention an idea of mine that has become – and will remain – a great recommendation for my factory. Before I did so, no other pencil manufacturer had thought to use the founding date of his factory as a recommendation ... Fabrique fondée en 1761.«

Baron Lothar von Faber, 1869



»In the summer of 1841 we received unexpected assistance. I remember as if it were yesterday that one fine day I encountered our teacher of perspective, Beckmann, ... who told me that there was a new pencil manufacturer in Nuremberg by the name of Faber who made pencils that were almost as good as the English ones costing only one-and-a-half groschen each... This was wonderful news. From now on, everyone in Berlin who drew made the pilgrimage to Desmaret to buy Faber's pencils; numbers 1, 2, 3 ...«.

Ludwig Pietsch, painter and writer, 1842



A.W. Faber pencils were put on the market in 1837 under a French name.



From 1870 the range of products was complemented with penholders. These writing implements with gold-plated casings and shafts of mother-of-pearl and ebony were also available as pocket penholders with a sliding mechanism.

A. W. FABER OUT INTO THE WORLD

1843 During his apprentice years in Paris, Lothar von Faber had already set himself the goal of opening up the world market. He followed this ambitious plan with impressive consistency. His first commercial journeys took him throughout Germany and the neighbouring countries. In 1843 he visited St. Petersburg where he did a considerable amount of business with his »Polygrade« pencils. A few years later he had amassed a sufficient number of contacts and finances to be able to open his own branches at various locations in Europe and North America.

1849 Early on he recognized the opportunity for the large sales potential that the American market offered. By 1843 he was already represented by an agency in New York where, in 1849, as the first in his business, he eventually founded a company branch with its own store. He delegated the management of this branch to his youngest brother Eberhard.

1851 In the year of the inaugural World Exposition, 1851 in London, Lothar von Faber opened his second foreign branch in the British capital. In 1855 in Paris, the third followed. This was so successful that it was moved to newer and more spacious premises built by Lothar von Faber. In 1872, A. W. Faber opened a new agency in Vienna; in 1874 another one in St. Petersburg. From 1877 the company was represented in Berlin by a branch in the Leipziger Strasse which was later replaced by elegant business premises in the fashionable Friedrichstraße. Lothar von Faber had achieved his goal of establishing an »... international business without equal, which will be successful through a harmonious collaboration between the combined intelligence of the houses in Stein, Paris, London and New York.«



1849 New York



A. W. Faber, 78 Reade Street, New York, 1898
Background image: New York, coloured lithography by T. M. Muller, 1855



1851 LONDON

ALL ARTICLES FOR
DRAWING, PAINTING, ARCHITECTS, ENGINEERS, OFFICES
AND SCHOOLS.

Wholesale and Export.

*Below will be found a List of some of the leading
productions supplied by*

A. W. FABER

IN ADDITION TO THESE CONTAINING HIS PENCILS, PLATE,
RUBBER L.

COPIES OF WHICH CAN BE HAD ON APPLICATION.

ARTISTS' COLOURS
BLACK BOARD
DRAWING PENS
DRAWING TABLES

149, QUEEN VICTORIA STREET, LONDON, E.C.

The employees of the
London branch, 1877



In 1851, the year of the World Exposition in London,
Lothar von Faber opened his second foreign branch
after New York. Based in Queen Victoria Street, he was
able to establish contacts to the British colonies and to
purposefully expand his international trading network.

1855 PARIS

»Our retail warehouse at 55 Boulevard de Strasbourg should, and must, exhibit the finest and the best inside and out which can be found along the entire Boulevard de Strasbourg. It must catch the attention of each one of the hundreds of thousands of passers-by. It must be fine, beautiful, tasteful, classic – but still simple, without ostentation – from inside and from outside.«

Lothar von Faber to the management in Paris



The employees of the A. W. Faber premises in Paris, 1877



The Boulevard de Strasbourg, Paris, where the business premises of A. W. Faber were located

»THE FINEST, BEST AND MOST BEAUTIFUL ...«

1839 Lothar von Faber's highest priority was to consistently supply the best quality. He established the conditions for this by using modern production methods and first-class raw materials. In 1848, in order to establish modern and efficient pencil lead mills, Lothar von Faber purchased watermills on the banks of the Rednitz in Stein. He mechanized the entire production process and employed contemporary technology – steam power – which resulted in a considerable increase in productivity.

1856 A French businessman by the name of Jean-Pierre Alibert discovered graphite deposits of exceptionally fine quality in Siberia. As Alibert lacked the means to exploit his find, Lothar von Faber took over the financing, thereby acquiring in 1856 the exclusive rights to the production of the mine. The graphite, mined in the inhospitable mountains, had to be transported with great labour on the backs of reindeer for thousands of miles through difficult country and arrived at the factory in Stein after a journey either by land or sea lasting roughly two years. In spite of this tremendously long transportation route, the investment paid off, as being in possession of his own source of raw material, A. W. Faber was independent of English graphite and fluctuating market prices.

With the aid of Siberian graphite and the improved production methods, Lothar von Faber achieved a marked improvement in product quality. The pencil leads were smoother and less brittle, and the individual, exactly defined grades could be produced uniformly. Lothar von Faber established measurements for the length and diameter of pencils which are still used today.

1857 The high-quality cedar for the pencil casing was supplied from forests in Florida, which his brother Eberhard Faber had bought in 1855. In addition to this, he ensured access to other important sources of raw materials by buying a slate quarry near Geroldgrün in Upper Franconia in 1857 and obtaining clay from his own pits near Passau. These raw materials guaranteed the consistently high quality of his range of goods.



Wet-sifting the graphite, 1861

»First and foremost, a firm foundation had to be laid, and the factory here in Stein became that foundation. My first care, therefore, was to raise this factory higher than all others and thus to supply the finest, best and most beautiful from ONE factory.«

Baron Lothar von Faber, 1870



Grinding the graphite



Processing the graphite



Gluing the graphite into the wooden slats



Polishing and stamping the trademark



Sawing and planing the wood



Tying and packaging

1856 – GRAPHITE FROM SIBERIA



En Vente dans les principaux Magasins de Papeterie.
Exiger cette double Marque :
GRAPHITE DE SIBÉRIE DE LA MINE ALIBERT. — A. W. FABER MANUFACTURIER.

While searching for gold, the French businessman and mineralogist Jean-Pierre Alibert discovered a rich deposit of graphite. As he lacked money to exploit the deposit, he turned to Lothar von Faber who took on the financing, thus ensuring sole rights to the mining of the best graphite to be found in the world.



J.P. Alibert



A. W. Faber's new Polygrades pencils of Siberian graphite
*Faber's new pencils made of processed Siberian graphite are markedly superior in many ways to the best English pencils. The advantages are:
1) They are quite pure and contain none of the foreign substances which were present even in the best Cumberland pencils;
2) They maintain a point much better, which is a very significant advantage;
3) They remain consistent in the grading, which solves the problem that the English manufacturers of Cumberland pencils have been trying to solve for centuries;
4) The pencil lead in each Siberian pencil is always made of one solid piece.

Advertisement, 1866

PRIX COURANT
DES
NOUVEAUX CRAYONS POLYGRADES
EN GRAPHITE DE SIBÉRIE
DE LA MINE ALIBERT
DE
A. W. FABER



The new Siberian pencils from the house of A. W. Faber conquer the world market. They have »... achieved a high degree of consistency, purity and a stable degree of hardness never before accomplished, not even in the best Cumberland pencils.« Each pencil is stamped in gold, on one side with »A. W. Faber, Manufacturier« and on the other with »Graphite de Sibérie de la mine Alibert«.



Dedication to Tsar Nicholas II from Jean-Pierre Alibert, 1898

1861 – FOUNDING THE SLATE FACTORY



»Incidentally, the Geroldsgrün factory pleases me greatly, it is truly a model; in orderliness, in cleanliness and in every other way ...«

Baron Lothar von Faber, 1868

In 1861, one hundred years after the founding of the company, Lothar von Faber opened a slate factory in Geroldsgrün employing 150 workers. With company housing and other social facilities, this progressive employer ensured a decent quality of life for his workers. 1880 saw the beginning of the production of wooden rulers and in 1886, the production of slide rules.

SLATE FROM GEROLDSGRÜN

Slate pencils with coloured paper casing and inspirational verses, c. 1900



Folding slate, c. 1870

In 1857 Lothar von Faber buys a slate quarry in the largely undeveloped region of the Franconian Forest.

1881 – FOUNDING OF THE
INK AND PAINT FACTORY



A.W. FABER'S
SUPERIOR FRENCH WRITING & COPYING INKS
WORKS AT NOISY-LE-SEC, NEAR PARIS.



Lothar von Faber pursues the aim of not only supplying the best quality, but also of being able to offer the largest possible range of writing instruments and accessories. This is why in 1881 he opens a factory in Noisy-le-Sec near Paris to produce writing and drawing inks, pastels and watercolours.



Best French indelible Indian ink A.W. Faber in 12 of the listed standard tones and corresponding colours for architects, engineers, draughtsmen and technical colleges etc.

- Nr. 1. Vert – green = grass colour
- Nr. 2. Rouge – red = copper colour
- Nr. 3. Écarlate – scarlet = slopes
- Nr. 4. Brun rouge – red-brown = roof tiles
- Nr. 5. Pourpre – purple = masonry
- Nr. 6. Sépia – sepia = field colour and leather
- Nr. 7. Gris – grey = roof slate and iron casting
- Nr. 8. Jaune – yellow = brass
- Nr. 9. Orangé – orange = wood colour
- Nr. 10. Chine noir – black = zinc and pond
- Nr. 11. Violet – violet = vineyard colour
- Nr. 12. Bleu – blue = steel and river colour

Pricelist of the Richter and Ernst agency, Vienna 1900



The colourful illustrated catalogues presented the whole diversity of inks and drawing inks produced from 1881 onwards at A.W. Faber in Noisy-le-Sec near Paris.



1884 – CLAY PIT IN FREINBERG



In 1884 Lothar von Faber purchased clay pits in Freinberg, east of Passau, in order to have a further source of his own raw materials in addition to graphite for making the pencil leads.



In pits and shafts at a depth of six to seven metres, the clay is arduously dug out and lifted to the surface with shovels on a step-like scaffolding and then pounded down into wooden barrels.



Farmers working at the clay pit in Freinberg, c. 1910

LITHOGRAPHY AT ITS BEST

Under the leadership of Lothar von Faber the range of goods available had expanded considerably. No longer were merely pencils to be had, the rapid growth of administrative offices in the state and economic sector during the nineteenth century had resulted in an enormous demand for writing instruments. The range of products now encompassed a large variety of instruments for writing, drawing and painting which, over time, were adjusted more and more precisely to the specific needs of the customers. »Thus, gradually, pencils were created for every need.« An artist, for instance, chose pencils with quite other uses in mind than would a tailor, a forester, a secretary or an architect.

The emerging and increasingly differentiated educational system also brought an upswing as more and more teachers and pupils needed suitable writing instruments for every age. By 1880 there were even child-appropriate drawing pencils available. Accessories such as erasers, penholders and technical drawing instruments could all be bought at A. W. Faber. The pen and pencil cases and packaging in a diverse range of styles left nothing to be desired.

Lothar von Faber did not skimp on the presentation and had high-quality labels printed. »I decided to have sheets of reliefs and labels by the dozen printed by the best lithographers. This is how our present labels – the first proofs for which came to my hand again just a few days ago – came into being. They could still be regarded as the nicest and most brilliant that have ever been used, and they are still in use for the pencils.«

In order to present the whole range of his goods to his customers, Lothar von Faber had illustrated catalogues printed, taking a personal interest in their design. »I was ahead of all other factories not only with regard to appearance and shape of the pencils and their labels, but also with regard to the invoices, bills of exchange, tableaux and prix courant.« Even today, the illustrated catalogues, partly in colour, are impressive in their attractive layout and the diversity of the writing instruments presented.

»The striving of the firm is first and foremost to be of use to the arts in all its fields; secondly to the schools, from the colleges to the primary schools; and thirdly to all offices or educated persons who have a need for writing materials.«

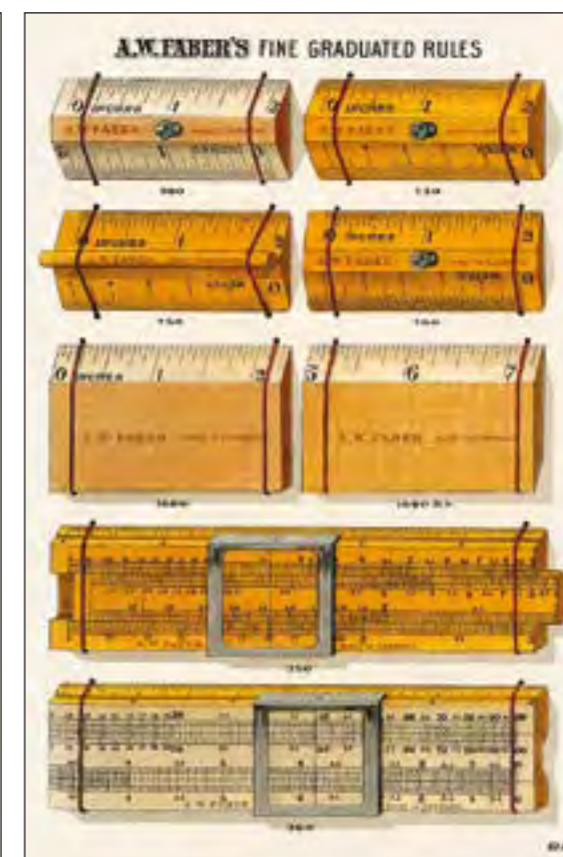
Baron Lothar von Faber, 1870



The A. W. Faber price list from 1885 shows the company's products in coloured illustrations. Here, Polygrades pencils in a bulk pack with black-and-gold label, and in wrappers.

Abrasive pencils, academy pencils, American gold pen nibs, angles/triangles/set-squares, artists' accessory cases, billiard chalk, black pencils in cedar-wood, blotters, book cleaners, boxwood reduction scale rulers, bricklayers' pencils, canvas pencils, cardboard pencil wallets with sketching pencils, carpenters' pencils, champagne chalk, clipper clips ...

... compass lead refills, comptoir coloured pencils, copying inks, dermatographic coloured pencils, design pencils, distance gauges, drawing charcoal, drawing crayons, drawing pencils, drawing-pin pliers, drawing pins, easel pencils, ebony penholders, eraser knives, erasers, estompes (paper wipers) ...



The catalogue of A. W. Faber in New York contains an impressive selection of goods available in the American market at the time. Pencils with eraser tips were very popular in America. Coloured pencils were presented in practical boxes; »indelible«, that is, permanent, pencils were regarded as a substitute for ink. Special products for sharpening gave points a good finish.

Rubber for the writing and drawing industry in different types and styles came from the branch factory in Newark; wooden rulers and slide rules from Geroldsgrün; pencils for working at an easel were exceptionally long, while tiny programme pencils for ladies fitted nicely into an evening bag.

... files, flat penholders, foresters' pencils, geranium writing ink, gum american in pieces, gummed linen, indelible laundry ink, indelible pencils, indelible/colour/ink refills, ink and lead erasers, ink droppers, inks of all kinds and in all colours, inkstain remover, joiners' pencils, knives, landscape drawing pencils, lead point gauges ...

... lead points, lead refills, leather wipers, letter clips, magnesia crayons, mahaleb cherry penholder with thread, mahogany T-squares, maple-wood rulers, memorandum pencils, modelling clay, metal tin with ink refills, office glue, oil crayons, oxidized sliding pencils, paper slates, paper wipers, paperclips, pen nibs, pencil clips, pencil files ...



In the factory in Geroldsgrün slates were produced for schools but also as small notebooks for adults. Point protectors and pencil extenders made of metal were practical accessories for pencils, which were sold in packets of a dozen with elegant wrappers.

Sharpening a pencil with a knife demanded a practised hand. Chalks for foresters or for marking wood were part of the product range as were mechanical pencils for artists.

... pencil knives, pencils in cedar-wood, penholders, pocket pencils, portfolio/copying/ink pens, programme pencils, protective rubbers, reed penholders, rubber bands, rubber tablets with plush brush, rulers, school pencils, screw pencils with leads, selection boxes, sharpeners, sharpening knives ...

... Siberian lead pencils, signing pencils, Silverine pencils, slate notebooks, slate pencils, slates, slide rules, sliding pencils, spiral protectors, stamp pad inks, tachograph pencils, tailors' chalk, telegraph blue pencils, transparent gummed paper and linen, T-squares, ultramarine blue pencils in cedar-wood, Venetian drawing charcoal, watercolours in boxes, writing inks ...



The thickness of lead points could be determined with a lead gauge. Rulers and set-squares were available in different versions.



For a long time, pencils with leads of the finest Siberian graphite were the best-quality drawing pencils available. Mechanical pencils, sorted by hardness in pencil cases, coloured pencils and chalks were all available in different styles.



1861 – 100 YEARS
A. W. FABER

»Just there, where once the little house stood, the factory buildings now rise on this side and the far side of the Rednitz.«

Baron Lothar von Faber, 1873

Under the auspices of Lothar von Faber, the original factory plant had expanded considerably. To the right, the new factory buildings can be seen. In the foreground are the pencil lead mills, which are actually located on the opposite bank. To the left of the Stein bridge, its location also not quite correctly depicted, is the villa of Johann Faber, Lothar's brother. With flags waving over the tower, the castle rises behind it.

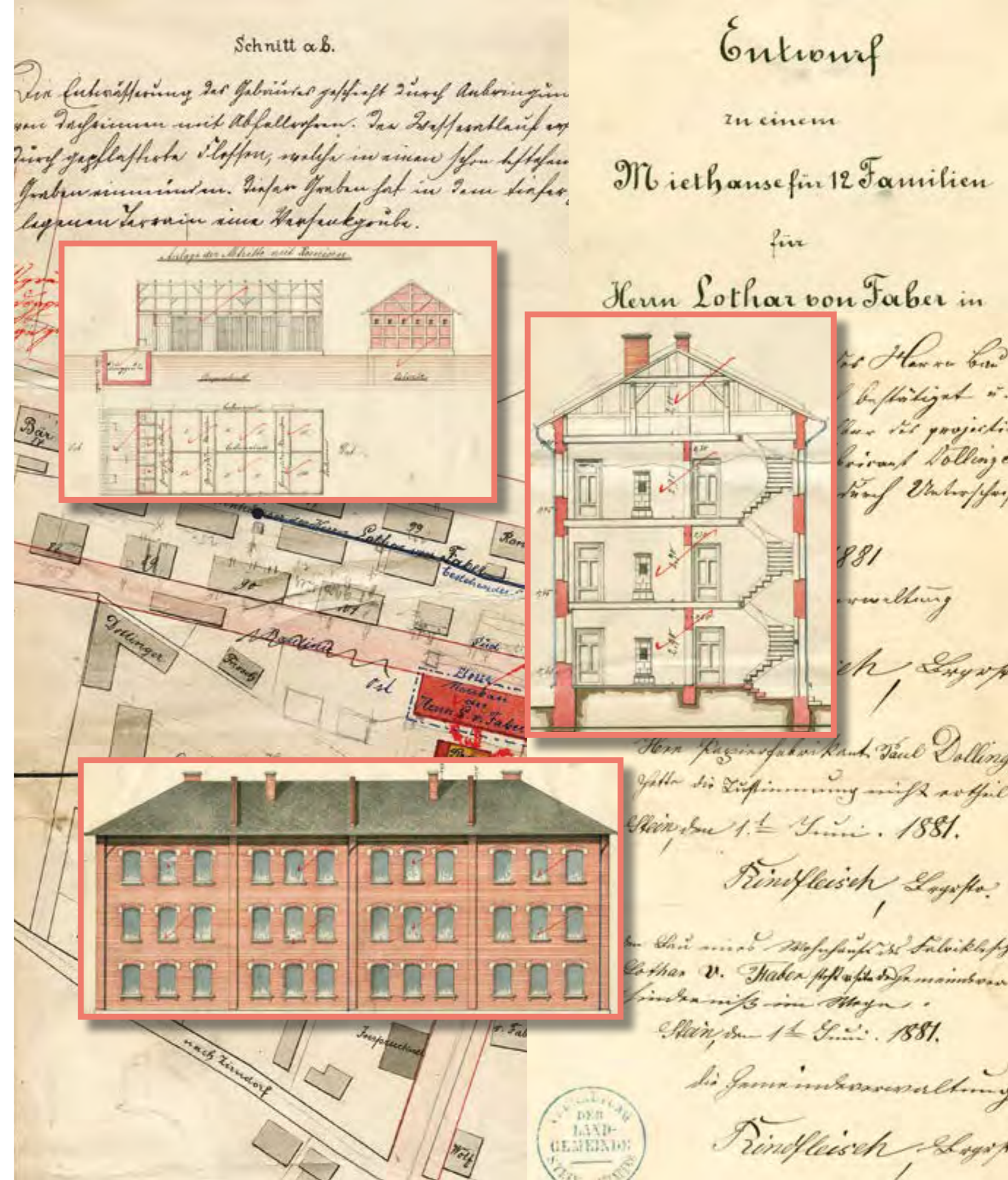


EMPEROR NAPOLEON III WAS IMPRESSED

1844 When Lothar von Faber took up his occupation in the factory in Stein, he saw it as »... a special task ... to continually elevate my workers in a human way.« He offered them regular wages and financial security when they fell ill or grew old. In 1884, forty years before Prince Otto von Bismarck's social security for workers was established by law, Lothar von Faber founded the oldest company health insurance scheme in Bavaria. He instigated the building of workers' housing that ensured suitable and healthy accommodation and which is still a feature of the townscape of Stein today. In addition to this, Lothar von Faber arranged for small children to be cared for in a Kindergarten while their parents were at work and supported the establishment of schools for the older ones.

1867 Lothar von Faber also established two choir groups and a rifle club, as well as a workers' library to encourage the worthwhile use of leisure time. He was instrumental in the Stein municipality receiving its own parish church which was consecrated in 1861. The social amenities established by Lothar von Faber were ground-breaking at that time and renowned far beyond the borders. The French Emperor Napoleon III sent a commission to Stein in 1867 in order to study them first hand. The gentlemen of the commission were so greatly impressed that Lothar von Faber was made a Knight of the Legion of Honour.

The collage shows plans for the construction in 1881 of a tenement block with twelve flats for company workers and their families. By 1874 the company-owned housing estate comprised fifty houses with 208 flats altogether.





Die die Arbeiter des
Herrn A. W. Faber
Familiendank ...
worum ...
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Die die Arbeiter ...
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The social amenities developed by Lothar von Faber were so exemplary that he received international awards for them. He was even made a Knight of the Legion of Honour by the French Emperor Napoleon III. Lothar von Faber's descendants felt bound to honour this attitude and carried on his good work.

Vorschriften und Anordnungen für die Arbeiter und Arbeiterinnen



In 1877, on the occasion of the procurement of his son Wilhelm, Lothar von Faber had all the workers and employees photographed and listed by name. The mechanization of work processes in the factories resulting from technical progress had brought about fundamental changes in the employment sector. The production process had to be completely reorganized. For this reason, Lothar von Faber issued detailed factory regulations for the workers and placed great importance on their strict adherence to them.

The stipulated working hours are: Monday, Tuesday, Wednesday, Thursday, and Friday from six in the morning until six in the evening; Saturday from six in the morning until four in the evening. Every forenoon and afternoon ... a quarter of an hour is free for morning and afternoon bread; at midday one hour from twelve to one o'clock for the midday meal.

§ 2 of the factory regulations of 1872



When there is great pressure of work, so must the workers needed to carry out this work remain longer than the stipulated times. A fixed remuneration is set especially for this eventuality.

§ 3 of the factory regulations of 1872

Whosoever misses a Monday, that is: whosoever is intoxicated on Sunday and can therefore not come to the factory on Monday morning and therefore misses a quarter, half, or even a whole day will be punished by having one quarter to one half day's wages deducted.

§ 14 of the factory regulations of 1872



The smoking of tobacco within the premises of the factory is forbidden and transgression will be punished with the deduction of one day's wages.

§ 15 of the factory regulations of 1872

Whosoever goes into the garden without permission ... during the free quarter-hours will have one quarter day's wages deducted and whosoever catches birds in the garden will be punished by deduction of one whole day's wages.

§ 20 of the factory regulations of 1872



Lothar von Faber was not only a pencil manufacturer with an international reputation, he was also a successful agriculturist and forester. The photograph shows his »staff of the agriculture, garden, fruit and forestry cultivation« in the year 1877.

Left: In 1877 the firm A. W. Faber already owned its own well-equipped fire brigade and fire station.

FROM THE DESKS OF EMINENT PUBLIC FIGURES

Already by the nineteenth century, well-known personalities from politics and public life – as well as many artists – were buying writing implements from A. W. Faber.

In 1865 Ulysses Simpson Grant conquered the army of the Southern States under General Robert E. Lee thereby ending the American Civil War. In 1869 he was elected the eighteenth president of the United States of America. Using an A. W. Faber Polygrades pencil No. 2, he finished writing his memoirs in 1885, shortly before his death.



Ulysses Simpson Grant (1822–1885), 18th president of the United States

A. W. Faber Polygrades Pencil No. 2 from the belongings of Ulysses S. Grant, c. 1885

Prince Otto von Bismarck, the first chancellor of the German Reich founded in 1871, preferred to use an over-long easel pencil for taking his notes. These were also useful for tamping down the tobacco in his pipe, as the traces on the end of this A. W. Faber pencil are witness to. The descendants of Prince Bismarck and Lothar von Faber entered into a close family connection as a grandson of the Reich Chancellor, Count Nikolaus von Bismarck-Schönhausen, married Lothar's great-granddaughter Countess Elisabeth von Faber-Castell in 1933.



Prince Otto von Bismarck (1815–1898)

A. W. Faber Easel Pencil from the belongings of Prince Otto von Bismarck, end of 19th century



King Ludwig II of Bavaria (1845–1886)

The »Fairy-tale King« of Bavaria, Ludwig II, renowned for building romantic castles, repeatedly praised the company A. W. Faber for its »excellent wares« and their »tasteful design«. It is known that in his final weeks before his mysterious death in Lake Starnberg he was using a penholder made by A. W. Faber.



Penholder from the belongings of Ludwig II, custom-made for the king by A. W. Faber, c. 1886

Hürst von Bismarck

Reichskanzler.



Queen Marie Sofie of Both Sicilies (1841–1925)

Marie Sofie Amalie, Bavarian duchess and a younger sister of the Empress of Austria – Elisabeth, famous as »Sissi« – became queen of both Sicilies through her marriage in 1859 to Franz II of Bourbon. However, the revolutionary troops under Giuseppe Garibaldi forced the king to abdicate and the couple fled into exile. After an eventful life, Marie Sofie died in Munich in 1925 at the age of eighty-four.

A. W. Faber penholder and propelling pencil belonging to Queen Marie Sofie of Both Sicilies, end of 19th century





Ludwig II, Bavaria's »Fairy-tale King« and builder of the famous castle Neuschwanstein. On 23 August 1881, he signs the deed for raising Lothar von Faber into the hereditary nobility.

BARON AND IMPERIAL COUNSELLOR

1862 For his extraordinary business and social accomplishments, Lothar von Faber received important honours and awards. In 1862 King Maximilian II endowed him personal nobility and in 1881 King Ludwig II raised his status to hereditary baron of the Bavarian Kingdom. Henceforth, the von Faber family had its own coat of arms.

1865 Lothar von Faber was appointed Imperial Counsellor of the Crown of Bavaria for life, a position which heretofore had been reserved for mediatised princes of high nobility. The sole representatives from industrial nobility were Lothar von Faber and the Nuremberg businessman Baron Theodor von Cramer-Klett. In his post of Imperial Counsellor, which he carried out from 1865 to 1869, Lothar von Faber was active on the »Social Legislation Board«. As a proponent of free trade, he campaigned for the new trade legislation act of 1868 particularly. However, his progressive ideas on school pedagogy, among other things for the abolition of flogging, failed in the face of resistance from the conservative powers.

Lothar von Faber's commitment to public issues went above and beyond his activities as a businessman. He supported culture and craftsmanship with generous donations and advocated better training for tradesmen, whom he encouraged to travel and to spend time in foreign countries. In 1869, in order to support the economic importance of Nuremberg, together with Theodor von Cramer-Klett and Otto Stromer von Reichenbach, he founded the Trade Museum with model collections, workshops and library. At his instigation, in 1871 the Vereinsbank Nürnberg and in 1884 the »Lebensversicherungs-Bank« – today the Nürnberger Versicherungsgruppe – were founded.



Lothar von Faber (group photograph: second row, far left) was active from 1865 in the first chamber of the Bavarian Landtag (state parliament). After four years he asked permission of King Ludwig II to retire in order to be able to devote himself exclusively to the responsibilities of his business.





1879 – VISION OF A UNIFIED EUROPE

»Let us hope that the people of the six great European powers in particular can unite under one modus which will ensure a permanent and secure legal situation for all nations. A European or international parliament ... would probably be deemed the most suitable ... to create such an international legal order. ... A political European equilibrium would thereby be established and the economic order would soon follow of its own accord.«

Baron Lothar von Faber, 1879



Lothar von Faber received numerous honours, among them the Order of Merit St. Michael; the coveted King Ludwig Medal for Science and Art in gold; the Order of the French Legion of Honour and the Civil Order of Merit of the Royal Wurttemberg Crown (from left to right)

Above: Lothar von Faber had his medals depicted in the company catalogue to advertise the quality of his products. Illustrations from a French price list of A.W. Faber, c. 1870



»As long as I live, and I desire that this will also be the case after my death, my factory must always be the number one, and remain so ...«

Baron Lothar von Faber, 1860

Lothar von Faber died on 26 July 1896, at the age of ninety-seven.

THE BROTHERS JOHANN AND EBERHARD FABER

1849 · 1855 · 1861 · 1879 · 1885 · 1893 · 1901



Johann Faber



Eberhard Faber

Founding the lead pencil and colour pencil factory Johann Faber

1885-1889 Overseas travel routes

Johann Faber - registered trademark pencils

1893 - Chicago World Exposition, USA

ACME and APOLLO

Handover and final destination

USA - A new home for Eberhard Faber

USA as it was from 1849 to 1879

Since 1849 in New York

1855 - Cedars from Cedar Key, Florida

1861 - Founding of the Eberhard Faber pencil factory

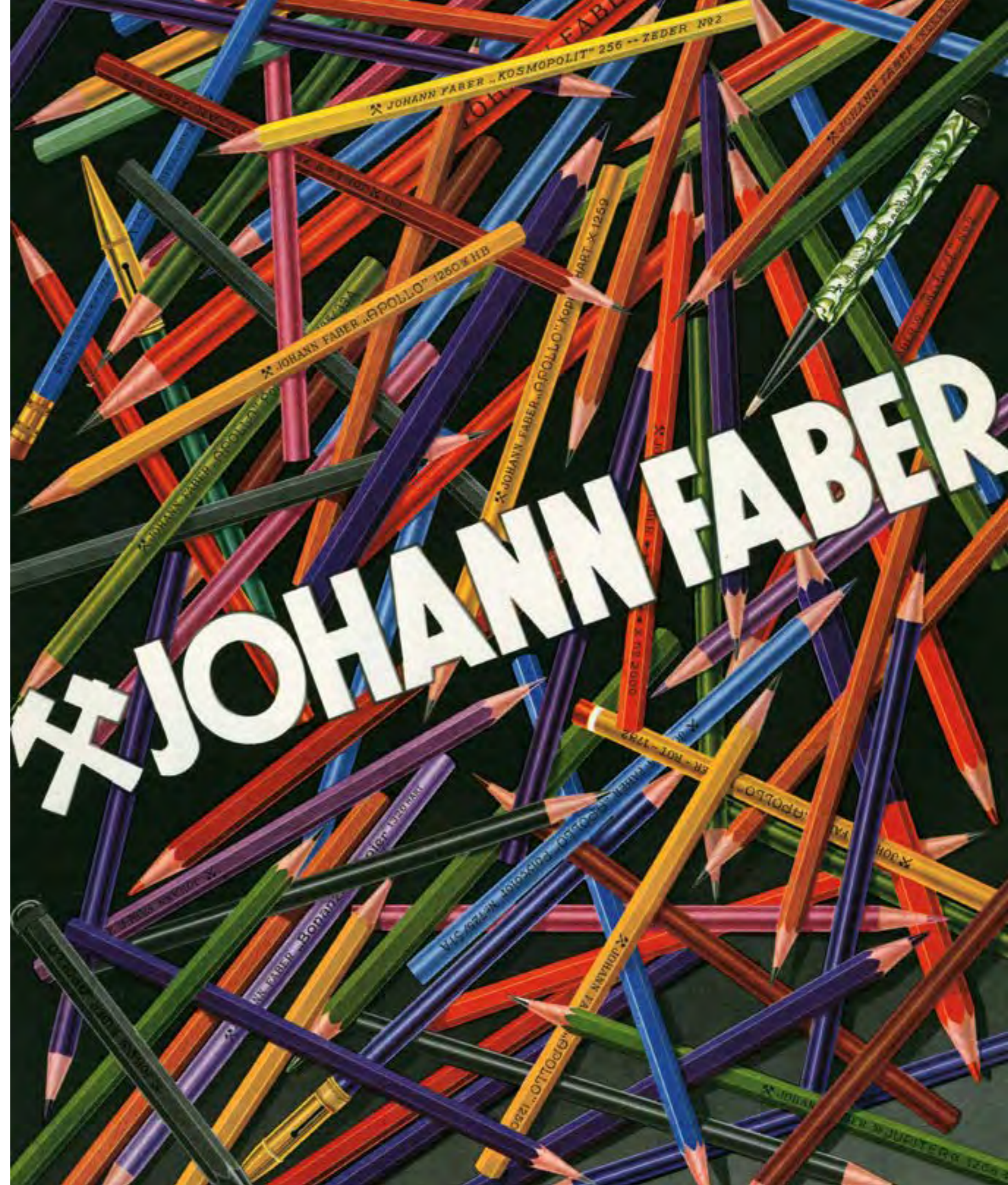
Eberhard Faber Mongol and Blackwing

FOUNDING THE »LEAD« PENCIL AND COLOUR PENCIL FACTORY JOHANN FABER

1840 After the death of Georg Leonhard Faber, his eldest son Lothar took over the management of the family firm in 1839. His brother Johann joined the business in 1840 and shared in the profits of the company. Johann was given procuration in 1862. Johann Faber married Käthe Meißner in 1848 and lived with her and their five children next to the company premises in a villa they built in 1853.

1879 After over thirty-five years of collaboration, at the age of sixty, Johann Faber decided to strike out on his own and founded a pencil factory in Nuremberg in 1879. He took his two eldest sons, Carl and Ernst, with him as partners and left the business to them five years later when he retired into private life. The business Johann Faber founded developed successfully. Only ten years after opening the factory, which was equipped with the most modern production technology, it employed six hundred workers. In particular, it was the decision to send their own representatives to travel all over South America that led to a considerable upswing in worldwide exports. This was organized through the branches in London, Paris and Milan. In 1912 the number of employees had almost doubled to 1,100. However, the economically difficult years between the two world wars finally resulted in the firm Johann Faber being taken over by A. W. Faber.

All Johann Faber products are marked with the name of the firm and the trademark of two crossed hammers.





Johann Faber founded pencil lead mills on the Pegnitz and a pencil factory in the Schanzäcker Strasse in Nuremberg which started production in 1879. Newly developed rolling mills were employed which meant that it was possible to mix graphite and colours to an exceedingly fine degree and to make pencil leads of very good writing quality. Not least due to this innovative technology, Johann Faber soon led the field among the pencil firms based in and around Nuremberg.



»An illustrated board depicts the cedar wood stored in the factory yard of Johann Faber representing a value of 80,000 marks.«

Commemorative company publication Johann Faber, 1889



In 1888, 745,000 kilograms of cedar wood and 44,000 kilograms of Bohemian graphite were processed. In the left of the photograph, the factory owner Johann Faber can be seen.



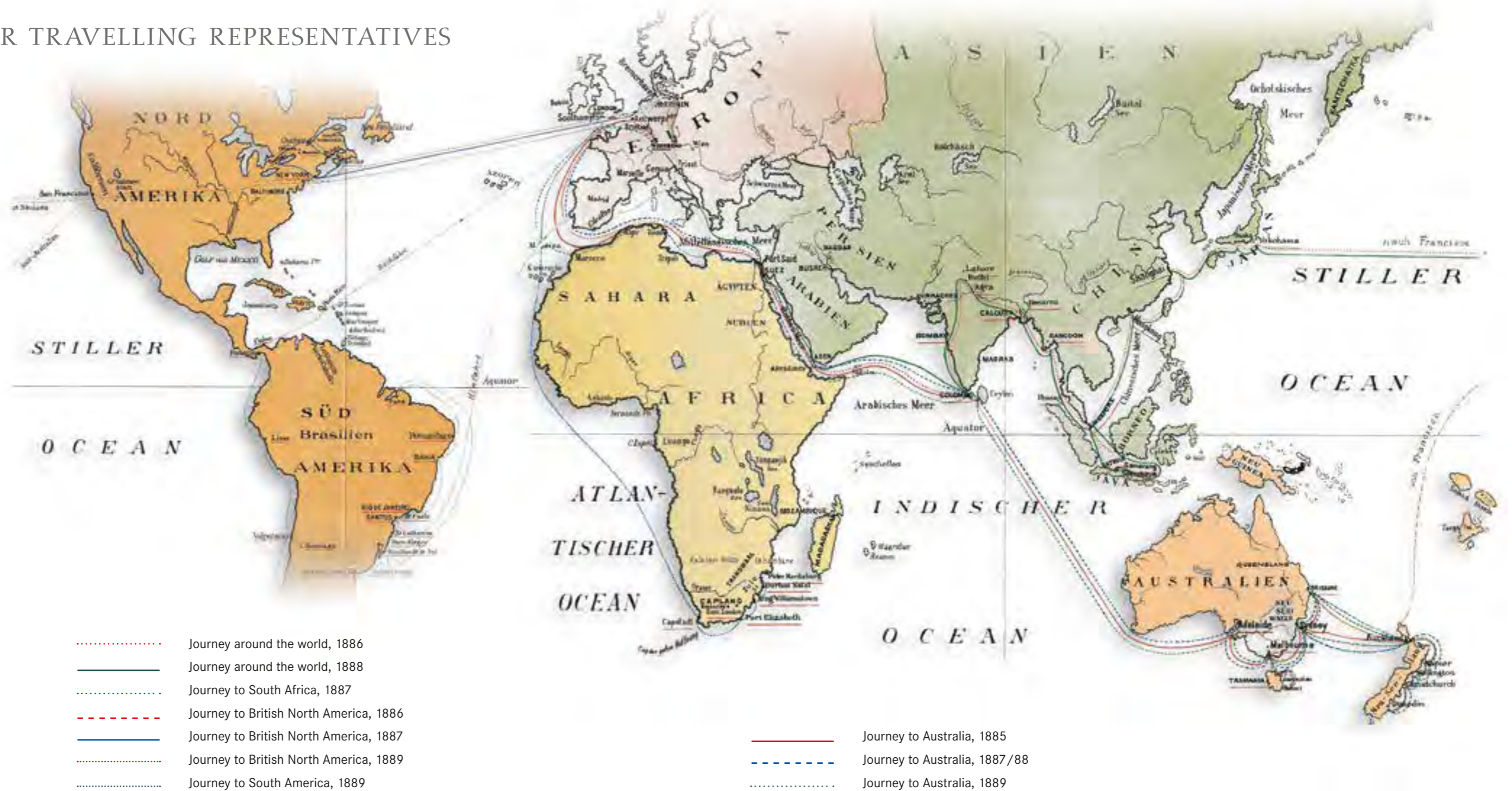
Delivery Department of the Johann Faber Pencil Factory in Nuremberg 1889



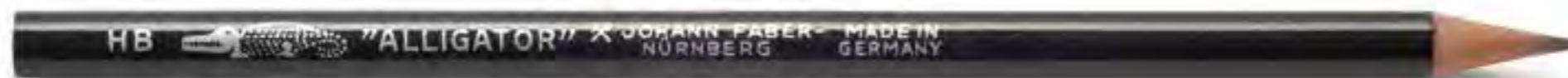
1885–1889 OVERSEAS TRAVEL ROUTES FOLLOWED BY JOHANN FABER TRAVELLING REPRESENTATIVES

»In order to give an idea of the international commerce of the firm Johann Faber, the following countries may be listed. They were visited by the travelling salesmen of Johann Faber's pencil factory for the express purpose of developing trade ... All over Europe from Lisbon to Irkutsk, from Trondheim to Palermo, and in all other countries of the civilized world, the pioneers and travelling representatives of the firm Johann Faber are active, bringing prestige to native German industry in the form of Johann Faber pencils.«

Commemorative publication Johann Faber, 1889



JOHANN FABER –
REGISTERED TRADEMARK PENCILS



The pencils bearing the trademark of Johann Faber are still very much in evidence today, particularly in South America. Towards the end of the nineteenth century, using imaginative names, Johann Faber opened up international markets. He availed himself of ancient mythology for the name of the internationally known »Apollo« (first registered in 1894); »Sphinx«, sold mainly in Indochina and Burma (1894); and the »Helios« (1896). A name such as »Alligator« (1894) indicates the distribution area in the Far and Middle East; »Taj Mahal« that of India and Egypt (British India 1910); »Rafael« (1895) was sold largely in southern Europe, mainly in Greece, and the polished yellow »Golden Rod« (1896) in the USA, South Africa and Japan. In 1913 the »Kosmograph«, for technicians, appeared on the market and finally in 1935 the »Goldfaber« with its striking striped design which was widely distributed all over Europe and particularly in Germany.



1893 – CHICAGO WORLD EXPOSITION, USA

»Germany in Chicago – exhibition cabinet by Johann Faber in Nuremberg. The cabinet, shown at the Chicago World Exposition this year by the pencil factory Johann Faber in Nuremberg was designed by the director of the Königliche Kunstschule (Royal School of Art) in Nuremberg, Professor Carl Hammer. The wood carvings were drawn and executed by the sculptor Professor Leistner, lecturer at the same school of art. The central picture, depicting the Castle of the Hohenzollerns is by the famous painter Wilhelm Ritter of Nuremberg using Johann Faber pencils of Siberian graphite. The two heads to the right and left are in colour and executed using Johann Faber pastel crayons. The side panels are by the Munich artist Keller and drawn with Johann Faber coloured chalks. The cabinet is five metres (16' 5") wide and has a height of four and three-quarter metres (15' 6"). It is pure Rococo style in its entirety and painted white. The patterns and arabesques are matte gold-plated and the richly carved framing of the central panel is shaded discreetly in bronze tones. To the left and right in the corners are the coats of arms of Bavaria and the city of Nuremberg, executed in colour and en relief. The allegorical figures are rendered in skin tones and the vases gold-plated in shining gold. A rich array of Johann Faber products are presented on polished white boards in five lectern-like showcases. For the first time, an exhibition object such as this illustrates that a fundamental condition for creating works of art – paintings, sculpture and drawings – is the use of good materials such as pencils, coloured crayons or chalks. Here, art and industry are brought together in the most harmonious manner. All works have been carried out by Bavarian artists and offer new proof of the effective performance of the same. Testimonials from the highest authorities in Bavaria are witness to this.«



Exhibition cabinet from the Johann Faber Pencil Factory, wood engraving, 1893

"THE ACME"

JOHANN FABER'S New Pencil Sharpener
combining simplicity with perfection.

Patent Nr. 5798.
Ord.-Nr. 5050.

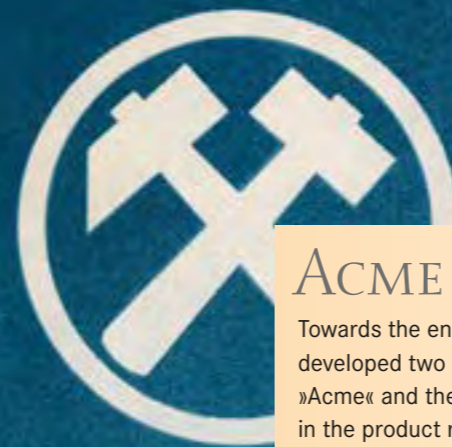


The "ACME" sharpener contains a double edged blade — thus there is an equivalent of two blades to each sharpener. Reserve blades can be adjusted in a few seconds without the aid of any implement.

The "Acme" sharpener is acknowledged to be the best sharpener invented.

(Printed in Germany.)

ACME
DER BESTE
BLEISTIFTSPITZER
DER WELT.
JOHANN FABER



ACME AND APOLLO

Towards the end of the nineteenth century, Johann Faber developed two successful brand names: the pencil sharpener »Acme« and the pencil line »Apollo«. Both products remained in the product range for many years.



Ein Triumph Bleistift-	der modernen Industrie
GEGRÜNDET VON JOHANN FABER	GEGRÜNDET VON JOHANN FABER
Neue Apollo-Bleistifte No. 1224 — 11 Hartgraden —	Neue Apollo-Copierstifte No. 1224 — 1225 — 1225 —
Unübertroffen feinster und bester Schreib- und Zeichen- Bleistift	Große Zartheit des Striches und Halbarkeit der Spitze
Unerröckliche Zartheit der Mine, geringste Abnutzung.	Hervorragende Copierfähigkeit. Seringste Abnutzung.

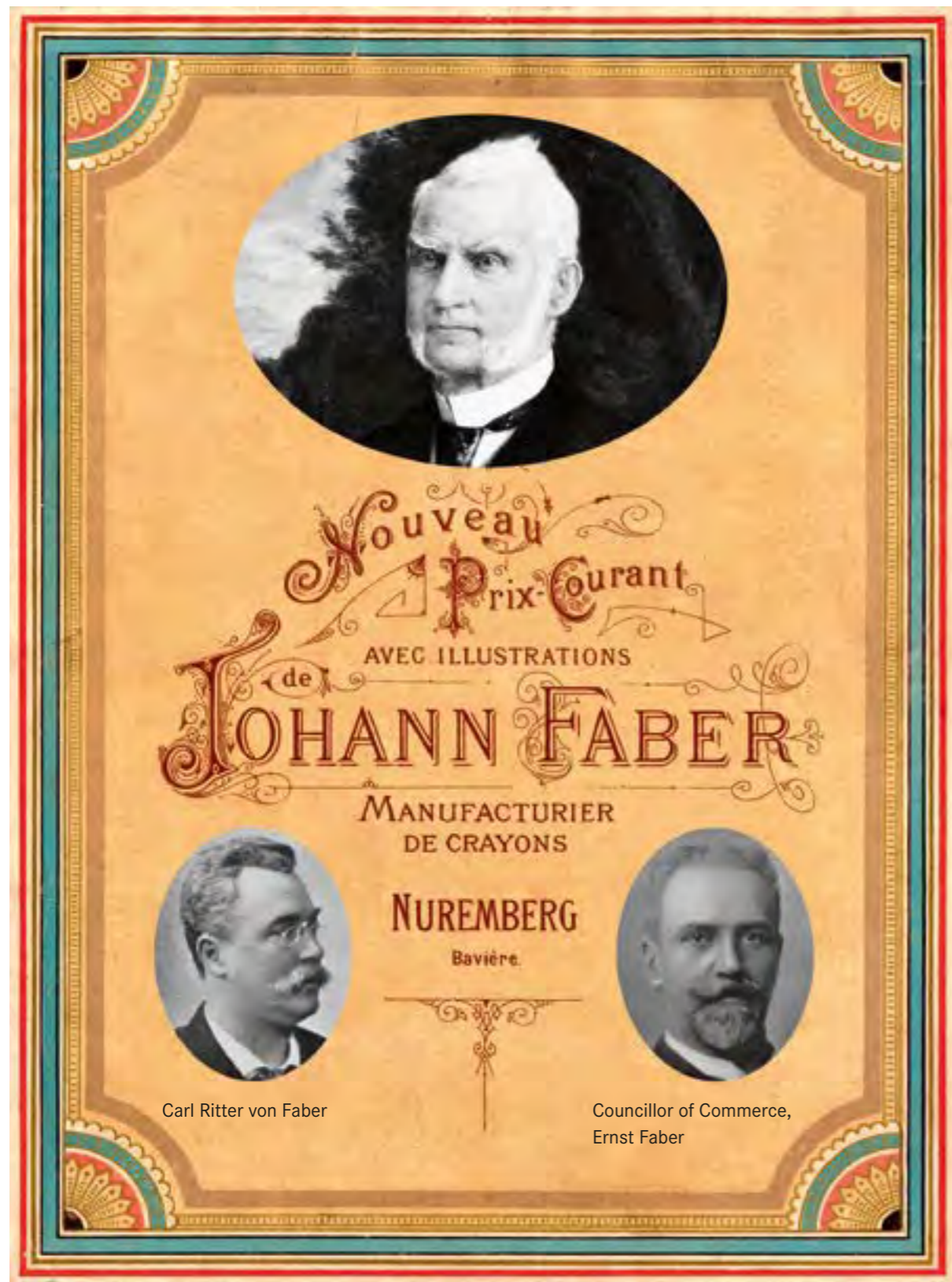
JOHANN FABER'S « ACME »



Originalgröße der einzelnen Teile.
In wenigen Sekunden zusammensetzbar.

D. R. G. M.

Der beste Bleistiftspitzer der Welt.



Carl Ritter von Faber

Councillor of Commerce,
Ernst Faber



After handing over the company to his sons Carl and Ernst in 1884, Johann Faber retired from the company management. He survived both of his brothers Eberhard and Lothar and died in 1901, one year after his wife Käthe, after a short illness at the age of eighty-two.



USA – A NEW HOME FOR EBERHARD FABER

1849 Eberhard Faber, the youngest of the three brothers, studied Law in Erlangen. However, he never pursued an academic career. In 1849, following the wishes of Lothar, he took over the management of the newly founded branch in New York and settled in America with his family. Always maintaining a close exchange with his brother Lothar, he continually expanded the market position of A.W. Faber. In order to secure valuable cedar wood for the manufacture of pencils in Stein, in 1855 he bought forests in Florida.

1861 During the American Civil War, with the financial support of his brother Lothar, Eberhard Faber opened a pencil factory in his own name in order to be able to produce a simple range of pencils locally at a reasonable price. Lothar von Faber remained sceptical about this project, fearing that the family company would deteriorate into two independent firms. After the death of both brothers, the firms did indeed separate. The management of the American company was carried on by Eberhard Faber's son John.



Map of America from 1845

Eberhard Faber, 1849



Eberhard Faber, Lothar von Faber's youngest brother, married Johanna Haag from Munich in 1855.



Bertha Faber, here with her brother Eberhard John, was the eldest of six siblings. After his father's death, Eberhard John took over the management of the business. In 1876 Bertha married Wilhelm von Faber, Lothar's only son, and lived with him in Stein.

USA AS IT WAS FROM 1849 TO 1879

1848/49 The »Gold rush« in California draws ever more settlers to the »Wild West«. The resulting bellicose conflicts with the native Indians are declared ended in 1890 with the abolition of a settlement frontier.



1849 At the wish of his eldest brother Lothar von Faber, Eberhard Faber goes to New York in order to take over the management of the newly founded A. W. Faber branch there.

*Eberhard Faber Exp.
New York.*



1855 For the production of pencils, Eberhard Faber buys cedar wood forests on the island of Cedar Key off the Florida coast. This secures an important source of raw material for A. W. Faber. The congratulatory card from the Comptoir employees on Lothar von Faber's twenty-fifth anniversary of service to the firm in 1864 pictures woodcutting scenes in Florida.

1858 A. W. Faber starts the production of erasers in Newark, New Jersey.

Eberhard Faber
The Oldest Pencil Factory in America
NEW YORK

1861 Eberhard Faber commences with the production of simple pencils in Brooklyn under his own name.

1861–1865 The secession of several southern states triggers the American Civil War which costs 600,000 soldiers their lives. In 1865, with the Confederate surrender, the war is over. In the same year President Lincoln falls victim to an assassination.



Abraham Lincoln (1809–1865) held office as sixteenth president of the United States of America from 1861 to 1865.



1869 The construction of the first transcontinental railway in America is finished.

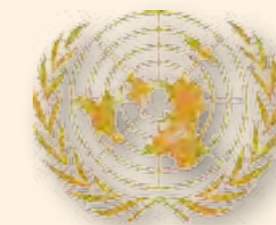
1862 During the Civil War, the »Cairo«, a gunboat belonging to the northern States, is sunk in a tributary of the Mississippi. When the ship is salvaged in 1956, many of the crew's personal belongings are found; among them A. W. Faber pencils No. 2.



1870 »A. W. Faber« is the fifth trade name to be entered into the commercial register of the USA.



1872 Eberhard Faber builds a new factory in Greenpoint after a major fire destroys the first building on the East River. Today, the building of the United Nations stands on the original site.



1876 For the first time a World Exposition is not held in Europe but in Philadelphia. The USA is becoming a leading economic power.



1879 After the death of Eberhard Faber, his son Eberhard John (1859–1946) takes over the management of the business.





SINCE 1849 IN NEW YORK

In 1849 A. W. Faber opens a branch in New York under the management of Eberhard Faber (front row, third from right). In order to avoid the high import duties to America, in 1861 Eberhard Faber founds a pencil factory in Brooklyn for making simple types of pencils. The expensive kind are still imported from A. W. Faber in Stein and distributed by the agency in New York. Two years after this picture of the New York staff (left) was taken, Eberhard Faber died and his son Eberhard John (front row, fifth from right) took over the succession.



1855 – CEDARS FROM CEDAR KEY, FLORIDA



Cedar Key, an island off the coast of Florida, was a rich source of cedar wood. In 1855 Eberhard Faber bought forests there in order to ensure the best raw material for his own firm and for A. W. Faber. Ten years later he had a sawmill built (to the left in the picture) in order to process the wood in situ and to be able to ship it cheaply to Germany. The wood industry flourished on Cedar Key until 1896 when a tremendous storm laid waste to the island.

1861 – FOUNDING OF THE EBERHARD FABER PENCIL FACTORY



»American« packaging motifs

The range of Eberhard Faber wares comprised a wide spectrum of writing instruments and useful accessories. Erasers and rubber bands were also produced by the firm itself. Pencils with integrated erasers were very popular articles in America.

In 1872 a great fire destroyed the pencil factory on the East River in Brooklyn so Eberhard Faber built new premises on the other side of the river in Greenpoint. Production continued at the new factory until 1956.



"MONGOL"

The progress of the "Mongol Pencil" and its growth in popular favor have been phenomenal. The splendid reputation it enjoys has been well deserved, for the article represents all that is best in pencil making. From its superb lead to the beautiful yellow polish, every care has been exercised to make the pencil as perfect as possible.

The untipped (No. 481) is made in 12 grades from 6B to 6H. This is essentially a drawing pencil and is largely used by ENGINEERS, DRAUGHTSMEN, DESIGNERS, etc., as the fine quality of the lead and the many grades in which it is made appeal particularly to those requiring an exceptionally high grade drawing pencil.

The No. 482, with its attractive metal tip and rubber, is an ideal commercial pencil. It is made in 4 grades, the No. 2 being the most suitable for general use.



MONGOL No. 2



»The pencil that writes 16,230 words« – Advertising text in »Life«, 19 March 1956

EBERHARD FABER BLACKWING



The excellent writing characteristics of the Blackwing – half the pressure, twice the speed – were stamped onto the pencil. The eraser in a removable cap was also a feature of this popular pencil.



Mongol selection, Catalogue illustration 1923



Chuck Jones drawing the animated cartoon figures Elmer Fudd and Bugs Bunny with his favourite pencil Eberhard Faber Blackwing 602 which was produced until 1998.

THE FIFTH GENERATION –
BARON WILHELM VON FABER

1869 · 1874 · 1876 · 1893 · 1896



Wilhelm Faber

Baron Wilhelm von Faber

The son and heir

1876 – The wedding

The American relations

1876 – Procuration

Joy and sorrow

Beloved hunting lodge

1893 – A sudden end

The heiresses

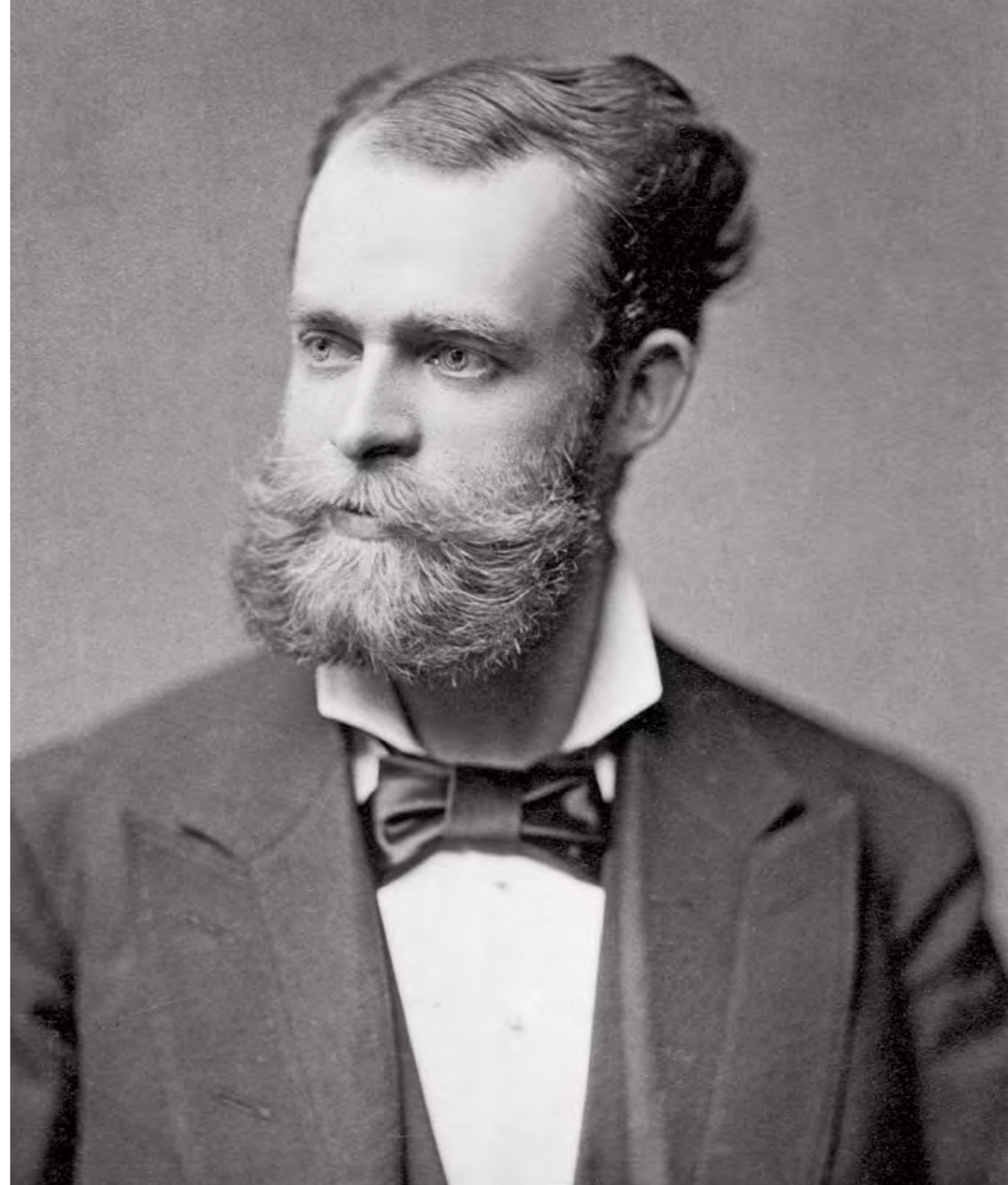
Fifth generation 1876–1893

BARON WILHELM VON FABER

*1851 †1893

»IN THE MEANTIME, BY MEANS OF
HIS STUDIES, HIS BUSINESS JOURNEYS,
HIS SOJOURNS IN OUR OFFICES AND FACTORIES,
HE HAS BECOME A MATURE BUSINESSMAN.«

Baron Lothar von Faber speaking of his son Wilhelm, 1888



THE SON AND HEIR

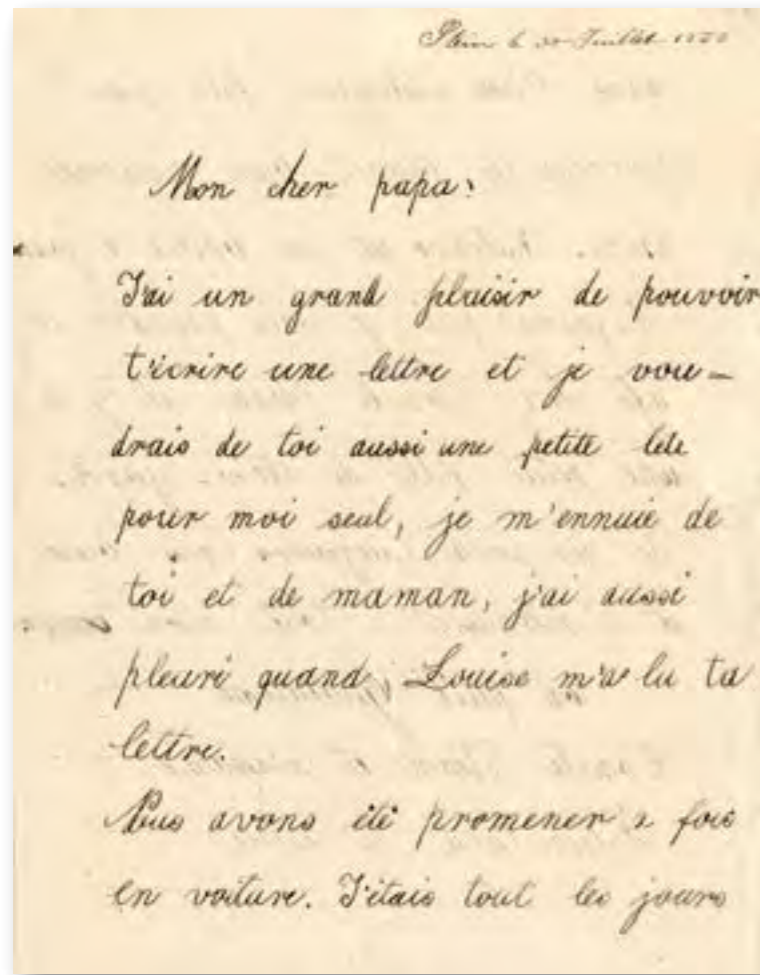
1851 Baron Wilhelm von Faber was born on 1 September 1851, and christened after his great-grandfather. As the only offspring of Lothar and Ottilie von Faber he was destined to take over the management of the business, and his parents prepared him for this from childhood onwards. After receiving private primary education, he attended schools in Nuremberg for business management training which, however, he repeatedly had to interrupt due to serious illnesses. At the age of sixteen he transferred to a boarding school in Vevey on Lake Geneva where he was able to perfect his foreign language skills. »The chief subject of the studies was modern languages, in addition to which, physical exercises, namely swimming and riding, were undertaken and brought to a certain degree of virtuosity«, as Wilhelm von Faber reported from his student days.

1869 Two years later, in the autumn of 1869, he entered his father's company. First of all he visited the branches in London and Paris »... mainly for the reason of studying more closely a number of larger factories and establishments which for me were of great relevance and importance, as I myself was to take over the management of such.«

1876 In March of 1872, twenty-year-old Wilhelm von Faber entered upon his duties as a volunteer in the First Bavarian Chevauleger Regiment in Nuremberg, moving from there to the Territorial Army (Landwehr). Two years later his father transferred him to a managerial position in the Paris branch of the company. He continued to develop expertise in his new field and in 1876, at the age of 25, received procuracy. While Lothar von Faber was travelling on business his son stood in for him at the company's seat in Stein. In addition to this, his father would often delegate to him the task of representing the company abroad and at home.



Wilhelm von Faber in younger years and in the uniform of the First Chevauleger Regiment



Seven-year-old Wilhelm in a letter written in French to his father Lothar. The little girl he mentions is probably his future wife, Bertha.

Stein, 30 July 1858

My Dear Papa,
I am happy to be able to write you a letter and would also like to have a little letter from you, just for myself. I long for you and Mama, I also wept when Louise read me your letter. We have been out in the carriage twice. I was at school every day except yesterday because the weather was so bad. Kilian has been here for eight days now. Today I am going to drink coffee with Uncle Jean. A little girl from New York is here too. I always behave myself and hug you with all my heart.

Your little Wilhelm



All her life, Baronsse Otilie von Faber was very close to her only child Wilhelm; from her, he inherited his artistic bent. He loved to draw and paint and often acted in family amateur theatre performances.



Lausanne, 4 October 1872

Last Monday I received your dear letter which delighted me, I am very glad that you found it worth the effort to address a few lines to me. We have now been in Lausanne since last Thursday and it pleases me much more than I thought it would. The girls are all fifteen to seventeen-and-a-half and very amusing. You probably know exactly what it is like here as you have read the letter that I wrote to your mother. The house in Port Richmond will probably be sold; Papa wants to buy another one in N.York. I have not yet received the rest of my photographs so that I can only send you my picture at a later time. I had retained one photograph for you from the first half-dozen, but as Mister Engelhardt again pleaded for one I was constrained to send it to him. If you had only reminded me before that I should not give him one as it grieves me now that I did so (...)

Adieu, with affectionate greetings from your loving cousin
Bertha Faber.



Written in a different hand later, obviously by their daughter Ottilie: »Mama to Papa, four years before they were married.«



From an early age Wilhelm and Bertha, the eldest daughter of Eberhard Faber, were very close. In 1875 they became engaged and on 2 October 1876, the wedding was celebrated.

1876 – THE WEDDING

THE AMERICAN RELATIONS



Wilhelm von Faber (left) and his wife Bertha (2nd from left, seated) with their siblings Rosa Faber (3rd from right) and Eberhard Faber junior (2nd from right) with wife Abigail (1st on the right)



The von Faber family kept closely in touch with their American relations. In 1891 Wilhelm von Faber (right, standing), his wife Bertha (right, seated) and their youngest daughter Hedwig (centre) were visiting Bertha's mother Jenny Faber (back row, centre).



1876 – PROCURATION

»As a constant reminder of this important stage in your life - your marriage and the commencement of your independent work for the head office of A. W. Faber.«

Baron Lothar von Faber, 1877

In June of 1876, Lothar von Faber bestowed procuration on his son and designated heir. In 1877, as a souvenir of this occasion he presented him with a case containing photographs of all the employees of the company A. W. Faber in Germany and abroad. In the picture, Lothar von Faber is sitting next to his son in the front row surrounded by the office directors of the head office in Stein.



Wilhelm von Faber often travelled on business. He regularly visited the branches in Paris, London, Berlin and Vienna. The photograph was taken in 1875 in Russia and shows Wilhelm von Faber (left) with Alexis Schulze, the director of the agency founded in 1874 in St. Petersburg (on the right).



At the end of the 19th century, the A. W. Faber Company commissioned manufacturers in St. Petersburg with the production of luxury writing instruments, such as this gold pocket pencil with a sliding mechanism.

*H. Friedrichs Str. Ecke französische Strasse
c 936 m für H. 700,000*



In 1881, Wilhelm von Faber went to Berlin to search for a suitable site for new business premises as the firm wanted to establish itself there in a situation befitting their status in the business world. In a handwritten letter to his father in Stein he reported on several offers he had received. The choice fell on suggestion number two, a corner site on the prestigious Friedrichstraße. The renowned architect Hans Grisebach won the design competition for a new structure and was commissioned with the planning of a magnificent building. Wilhelm von Faber participated with enthusiasm in the design.

THE CHILDREN – JOY AND SORROW CLOSELY ENTWINED

1876 In October of 1876, the company's heir Wilhelm von Faber married his childhood sweetheart, Bertha, daughter of Eberhard Faber. In the year following the marriage their first daughter was born. She was christened Ottilie after her grandmother. In 1878 Bertha had a second daughter, Sophie, and in 1880 the son and heir Lothar was born. When the baby of the family, Hedwig, followed, the happiness of the young family was complete. However, fate had other plans for them. To the great grief of his parents, little Lothar became seriously ill and died in 1883 at the tender age of three. With the birth of a second son in 1886 it appeared as though their luck had turned again and the family placed all their hopes on little Alfred.

1890 On 4 October 1890, however, Wilhelm von Faber, who was at the branch office in Paris at the time, received news that his son was ill. He wrote to his father in Stein »Most disturbing was the message yesterday telling me of Alfred's sudden illness, where it has come from so suddenly we do not know ... Care and the proper medical attention are very important in such a case. We telegraphed today for news and the short daily report ... scarlet fever is very contagious for children.« Sadly, the child's condition grew no better and Wilhelm von Faber departed immediately. »Your son Baron Wilhelm von Faber had just enough time to catch the five-fourteen train from Noisy-le-Sec to Paris in order to catch the six-twenty-five Orient Express from Paris« reported the management in Paris to Lothar von Faber. The misfortune took its course: on 8 October 1890, Wilhelm von Faber's second son, Lothar von Faber's sole grandson, died, and with him the hopes of a male heir.



The group of figures shows Wilhelm von Faber and his two sons, both of whom died in childhood, Lothar (left) and Alfred. The statue was donated in 1901 by Baroness Ottilie von Faber and installed as a memorial in the castle park in Stein.



Ottile, the eldest daughter of Wilhelm and Bertha von Faber

Picture right: Ottile von Faber (on the left) with her younger sister Sophie and her brother Lothar (centre)





Otilie von Faber with her younger sister Sophie, c. 1882



Otilie and Sophie in the school uniform of the Max-Joseph-Stift in Munich, 1890. The school was founded on 27 May 1813, by King Maximilian I Joseph as a »Royal educational establishment for daughters of the nobility«.



Bertha von Faber with her daughters Hedwig, Otilie and Sophie (left to right)

BELOVED HUNTING LODGE

1875 Baron Wilhelm von Faber was unable to come to terms with the death of his sons and was subject to increasing melancholia. Repeatedly he retired to his idyllic country seat near Nuremberg that his father had bought in 1875. The farmhouse, surrounded by woods, was built in the eighteenth century and Wilhelm had converted it into a comfortable hunting lodge. The whole family liked to spend time there and met for hunting and other social activities.

1893 Wilhelm von Faber loved this place. Here, also, he spent the last hours of his life. The tragic circumstances of his too early death have been recorded in the family chronicles as follows: »On the twenty-fourth of June, Wilhelm von Faber ... accompanied by his wife, her sister Miss Rosy Faber and the family friends Mr. and Mrs. Scheiblein from Nuremberg travelled there by train for a three-day hunting excursion. Between the stations Dutzendteich and Feucht, in the midst of seeming well-being, he was overcome by a violent indisposition. After three days of severe suffering in his hunting lodge ... death came due to failure of the heart. The father, called from Berlin, the mother who came from Regendorf Castle, the Richter family, Mr. Factory Director Memmert and Doctor Mayer from Stein, his wife, children and friends surrounded his deathbed in the little bedroom so beloved by him in the lodge. On the twenty-seventh of June at five o'clock in the afternoon he passed away in the arms of Head Forester Weber at the age of not quite forty-two.« (1 September 1893)

The country seat near Nuremberg, originally a late-medieval wood-clearing settlement, was Wilhelm von Faber's favourite domicile. The house, built in the eighteenth century, was bought in 1875 by Lothar von Faber and remodelled in 1881 following the plans of Hermann Krenzel. In 1902, Count Alexander von Faber-Castell had the house renovated again and added extensions. The photograph is from approximately 1885.



The hunting lodge served »various members of the family as a favourite place of abode, in bracing forest air.«

Family chronicles, 1887



In the picture, on the balcony: Baron Lothar von Faber with his granddaughter Otilie and his daughter-in-law Bertha von Faber. Below is his son Wilhelm (fourth from right) with hunters.



Lothar von Faber (2nd from left) and his son Wilhelm (5th from left) with hunting company



Bertha von Faber with her husband Wilhelm (right) and hunters



Wilhelm von Faber (centre) had a close affinity with nature and was a passionate hunter. As often as he was able, he retired to his woods to go deer-stalking. The photograph was taken about 1890.

1893 – A SUDDEN END

»The shocking and unexpected catastrophe of Baron Wilhelm von Faber's sudden death on the twenty-seventh of June of this year in the hunting lodge ... has turned this short sojourn into nothing less than a sorrowful commemoration of the beloved son, husband and father.«

Family chronicles, 1 September 1893

In the picture: Silver medal in remembrance of Baron Wilhelm von Faber, on his early death and a platter with coins and a commemorative medal, c. 1893



In memory of the early death of her son Wilhelm, Otilie von Faber had a chapel built.

»Today on the thirtieth of September the chapel stands complete before our eyes and its little bell, which carries the weighty inscription ›Your pealing bears witness to great sorrow, has called you to this sombre consecration, honoured company, in order to dedicate for ever this solemn site to the honourable memory of the beloved departed.

Madame Counsellor von Faber decrees that this little bell will be rung for one quarter-hour on every first day of September, the birthday of her beloved son, at five o'clock in the morning – this being the hour of his birth – and on every twenty-seventh of June at half past four in the afternoon – the hour of this death.«

From the speech of Magistrate Hilpert, an old and trusted friend of the family, on the occasion of the consecration of the memorial chapel, 30 September 1894

THE HEIRESSES – GRANDMOTHER OTTILIE AND GRANDDAUGHTER OTTILIE

When Lothar von Faber died on 26 July 1896 at the age of seventy-nine he left behind not only a business operating on an international scale but also considerable landholdings. In order to be able to bequeath this inheritance in its entirety to later generations, he had the estate entailed. As there were no male heirs left alive – Lothar’s only son Wilhelm and both his grandsons were dead – the eldest granddaughter Otilie became the new proprietress.

The company passed to his widow, Baroness Otilie von Faber. She administered the inheritance entirely according to the wishes of her late husband, relying on the help of trusted employees. Her hopes of being able to hand over the responsibility as soon as possible to a suitable son-in-law were fulfilled with the marriage of her granddaughter to Count Alexander zu Castell-Rüdenhausen. The marriage of Baroness Otilie von Faber, with the scion of one of the oldest noble families in Germany was to prove very fortunate for the company.



Lothar's Widow, Baroness Otilie von Faber



Lothar's eldest granddaughter, Baroness Otilie,
now married: Countess von Faber-Castell

THE SIXTH GENERATION – COUNT ALEXANDER VON FABER-CASTELL

1898 · 1903 · 1905 · 1908 · 1909 · 1911 · 1928



The world as it was from 1898 to 1928

Count Alexander von Faber-Castell

A new name is created – Faber-Castell

The House of Castell – in existence for more than 950 years

A new brand is created

Dressed in green ... and 60 colours

Precision slide-rules

Telling stories

The »pencil king« travels to New York

1761/1911 – The 150th anniversary

Building new production plants

Private glimpses

Last resting place on the Schwanberg

THE WORLD AS IT WAS FROM 1898 TO 1928



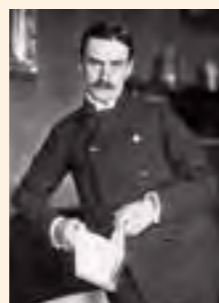
1898 On 28 February Count Alexander zu Castell-Rüdenshausen married Baroness Otilie von Faber thereby founding the new noble lineage of Faber-Castell.



1903–1906 Count Alexander von Faber-Castell and Countess Otilie build an imposing castle on the company land in Stein. The »Neue Schloss« is ready to move into in 1906. The exquisite interior decoration, still preserved to a large extent today, came from the renowned designer Bruno Paul. Today, the castle has been lavishly restored and Count Anton-Wolfgang von Faber-Castell has opened it to the public.



Design sketch by Bruno Paul for the stuccoed ceiling in the reception room of the castle



1901 The German writer and Nobel laureate Thomas Mann (1875-1955) published his novel »Buddenbrooks«. His impressions from a later journey to the Orient he describes as follows: »The layout of Constantinople is superb when seen from the sea. The minarets look like Faber pencils topped with little crow's nests.« (Vossische Zeitung, 12 April 1925)



GRAND PRIX PARIS 1900.

1900 At the Paris World Exposition, A. W. Faber wins the Grand Prix, the only German pencil manufacturer to do so. Here also, Count and Countess von Faber-Castell purchase Javanese furniture for the »Neue Schloss« (New Castle).



1905 Count Alexander von Faber-Castell develops a new top-notch selection – the green pencil series »Castell«. Together with the knight motif, this product will represent the brand »Faber-Castell« for many decades.



1906

A severe earthquake convulses the northern Californian coast and devastates San Francisco. Three thousand people lose their lives in this tremendous natural disaster.



1907 A. W. Faber buys the pencil factory in Stein, »Johann Wilhelm Guttknecht«, taking over the scales as a brand icon among other things.



1907 Pablo Picasso (1881-1973) revolutionizes painting in the twentieth century with the painting »Les Femmes d'Alger«. Together with Georges Braque (1882-1963) he is regarded as the founder of Cubism.



Georges Braque (left) and Pablo Picasso



1911 The Faber-Castell company celebrates its 150th anniversary. Including all branches, the company employs more than 200 managerial staff, 2,000 workers and 300 women working from home.



1914 On 15 August the Panama Canal is opened, connecting the Caribbean with the Pacific. The sea journey from New York to Los Angeles is shortened by almost 15,000 kilometres (9,300 miles).



1914–1918 During World War I, Count Alexander von Faber-Castell is stationed in Belgium. One hundred and thirty-four of the firm's employees are killed. After the end of the war almost all of the foreign branches are lost, including those in the USA.



1927 The American pilot Charles Lindbergh (1902–1974) flies across the Atlantic in his aeroplane »Spirit of St. Louis«, thus becoming a pioneer of aviation.

1911 On 14 December the Norwegian polar explorer Roald Amundsen (1872–1928) is the first to reach the South Pole together with four companions. On its so-called poster stamps, A. W. Faber-Castell prints the contemporary motif of an explorer using a writing instrument.



1918 The vote for women is introduced in Germany. Picture left: Poster of the Women's Movement for Frauentag (Women's Day), 8 March 1914.



1918 The Russian Tsarist family Romanov are executed by Bolsheviks at Lenin's command.



1923 Inflation reaches its climax in Germany. So that the striking workers do not have to go without pay, the A. W. Faber company has emergency money printed.



1928 On the initiative of Count Alexander the company is turned into a joint stock company and calls itself A. W. Faber Castell-Bleistiftfabrik AG.

1912 The R.M.S. Titanic, the greatest ship in the world at that time, collides during its maiden voyage with an iceberg 300 sea miles south-east of Newfoundland. The luxury steamer sinks within a few hours and more than 1,500 people are drowned. In the picture: the Titanic leaving Southampton on 10 April 1912.



1926 On 13 March the structural work on a new production plant built on generous lines was finished in Stein.





Sixth generation 1900–1928

COUNT ALEXANDER VON FABER-CASTELL

*1866 †1928

»EVERYONE IS CRYING OUT FOR
A FIRM, YOUNG AND FRESH HAND
TO TAKE THE REINS.«

Baroness Ottilie von Faber to Princess Emma zu Castell-Rüdenhausen, 20 June 1898

A NEW NAME IS CREATED – FABER-CASTELL

1897 After the von Faber family had suffered the loss of Baron Wilhelm and his father Lothar within a few years of each other, a happier addition to the family chronicles could be made. The entry for 31 October 1897, reads: »Baroness Ottilie von Faber has become engaged to Count zu Castell-Rüdenhausen ... The first happy event in many years, a ray of light in the life of the Faber family.«



The coat of arms of the
Barons von Faber



The coat of arms of the
Counts von Faber-Castell



The coat of arms of the
Princes zu Castell

1898 The male line of the von Faber family had died out with Baron Wilhelm von Faber and his two sons. In 1889, in order to retain the famous name so intertwined with the company, Lothar von Faber had imposed the following condition on the inheritors of his estate: »The husbands of the inheritors of the entail, who must be of the hereditary aristocracy, for the purpose of carrying on the name »Faber«, must seek sanction from the highest authorities that they and their issue may place the name »Faber« before their family name.« With the marriage of his eldest granddaughter Baroness Ottilie to Count Alexander zu Castell-Rüdenhausen this had come to pass. On 2 February 1898, Prince Regent Luitpold signed a document giving official permission of the Bavarian royal house that »Count Alexander zu Castell-Rüdenhausen, Premierleutnant à la suite der Armee ... retains the hereditary right to set the name »Faber« before his name.« This is how the name Faber-Castell came into being, together with a new family coat of arms.

»With great diligence Tilly drew a design for her new crest.«

From the diary of Princess Emma zu Castell-Rüdenhausen, 10 January 1898



The photograph of Countess Ottilie, known as Tilly, and Count Alexander von Faber-Castell was taken on their wedding journey in March 1898. In the photograph the couple's monogram. To the right, Countess Ottilie's bridal wreath with embroidery



THE HOUSE OF CASTELL – IN EXISTENCE FOR MORE THAN 950 YEARS



Count Rupert zu Castell frees all the vineyards given to the Ebrach monastery by the vassals from the reeve, or bailiwick, rights (1244). The attached seal shows the oldest depiction of the red and silver quartered arms of the Counts zu Castell.

1057 · 1202 · 1224 · 1266 · 1566 · 1659 · 1774 · 1806 · 1818 · 1901 ...

1057 The Franconian House of Castell is among the oldest of the aristocratic families in Germany and can look back at centuries of eventful history. Mentioned for the first time in an episcopal acta from the year 1057, the Counts of Castell had been settled in Franconia since the Middle Ages and were possessors of considerable territorial holdings. As members of the high Imperial nobility they had the right to participate in the court councils and Imperial Diets of the Hohenstaufen kings and emperors. In the thirteenth century, they were recognized by Kaiser Friedrich II as territorial lords, a position which they held until the end of the Old Reich in 1806. They had seats and voting power in the Imperial Diet, held the office of arch cupbearer at the court of the Prince-Bishops of Würzburg and enjoyed privileges such as right of escort and right of coinage.



Emperor Maximilian II confirms the Imperial Diet seat of the Counts zu Castell on 18 March 1566. They were now only answerable directly to the emperor.

1806 Around 1800 the county of Castell presents itself as a modern, centrally governed territory. When in 1806 the king of Bavaria received sovereignty over the imperial estate of county Castell, they lost their constitutional sovereignty, as did the Fuggers, Thurn und Taxis, the Hohenlohe and other centuries-old noble houses. Henceforward, the House of Castell was no longer directly subject to the emperor but belonged to the Bavarian kingdom: the counts of Castell had therefore become so-called mediatised princes. Finally, in the revolution year 1848, they had to relinquish their last remaining privileges such as their princely jurisdiction and ground rents.

1901 However, for the House of Castell this was not an entirely new beginning. The counts of Castell were successful in their integration with the Bavarian kingdom. The feudal aristocratic family carried on with the enterprises they had managed for hundreds of years – although on an altered legal and economic basis. In 1901 the two comital lines Castell-Castell and Castell-Rüdenhausen were both raised to the rank of prince. As the House of Castell, with the help of codified house laws, had been careful to maintain for centuries its inherited estates in their entirety, viniculture, agriculture and forestry as well as the banking house have remained in the family's hands. Today, Prince Johann-Friedrich zu Castell-Rüdenhausen and Hereditary Count Ferdinand zu Castell-Castell are at the head of the organization.

MILESTONES IN THE HOUSE OF CASTELL 1057–1901

1057 In the episcopal acta shown here, a certain »Robbrath« is witness to an exchange transaction between Bishop Adalbero von Würzburg and Queen Richiza. Robbrath is the same person, or a close relative, mentioned in 1091 in a Würzburg episcopal acta, as »Ruopreth de Castello«.



Herren zu Castell

1202 The lords of Castell hold the title of count and, since 1228, with the added title »Dei gratia« (by the grace of God), they are able to reinforce their sovereignty over land and people.

1224 The crest, unchanged until today, bearing red and silver or red and white quarterings, appears for the first time on a *bull*a, or seal.



12TH AND 13TH CENTURIES At the court of the Würzburg bishops, the counts of Castell hold the office of arch cupbearer. In the vivid depiction of the frieze chronicles (right) one can see the Count of Castell as cupbearer with an ornate tankard (2nd from right).



12TH AND 13TH CENTURIES The counts and lords of Castell were indisputably the dominant dynasty in the region between Main and Steigerwald. Among their possessions were several forts and castles, namely the forts Castell, Hallburg and Vogelsburg. In addition to this were numerous church patronages, rights of jurisdiction and tithe rights.

1266 In the battle at Kitzingen against the superior strength of the army of the Würzburger Domkapitel, the so-called Battle of Cyriacus, Castell is among those defeated. The conflicts with Würzburg lastingly weaken the county. In the fourteenth and fifteenth centuries about half of the county is lost.



Battle of Cyriacus at Kitzingen, miniature from the frieze chronicles



1398 King Wenzel bestows rights of coinage on Count Wilhelm Castell whereupon he establishes a mint in Volkach.

1546–1559 The Evangelical-Lutheran confession was successively introduced in the county. By 1806, the small regional church comprised roughly 20 advowson parishes with two consistories in Rüdénhausen and Castell.



County church St. Johannes, Castell

1613/1615 The Upper Castle on the Schlossberg (Castle Hill) is extended and renovated



All that remains today of the Upper Castle in Castell is the stair turret.

1659 Wolfgang Georg I, Count and Lord zu Castell-Remlingen (1610–1668), has the first Silvaner vines planted in Castell. This means the Castell princely archives hold the oldest known mention of Silvaner vines in Germany.



1457 With the assurance of a life annuity, Count Wilhelm enfeoffs the entire county to the Bishopric of Würzburg. His son has himself laicized and marries, thereby ensuring the future of the House of Castell.



1560 Count and Lord Heinrich IV zu Castell, (1525–1595) introduces the basic house law that establishes the perpetuity of the Castell family estates.

1566 Emperor Maximilian II (1527–1576) confirms the Imperial Diet standing of the counts of Castell. They have two seats and two votes in the Franconian Imperial Circle and are subject only to the authority of the emperor



1691 After five years' construction, the Lower Castle in Castell, built by Count and Lord Wolfgang Dietrich zu Castell-Remlingen (1641–1709), is finished. Today it is still the family seat of the Castell-Castell line.



1540 Rüdénhausen becomes the residence of the counts of Castell. Today, Prince Johann-Friedrich zu Castell-Rüdénhausen lives with his family in the former moated castle in Rüdénhausen.

1597 The counts Wolfgang II and Gottfried found the two lines of Castell-Remlingen and (Alt) Castell-Rüdénhausen, which are to exist in parallel for about two hundred years.



Portal and garden prospect of the »lower« Schloss Castell in which Hereditary Count Ferdinand lives today with his family



1774 Following severe famine, what is today the Fürstlich Castell'sche Bank is founded with the aim of helping the completely destitute farmers and tradespeople make a new start through granting them credit. The initiator and driving force of this project was the chief county administrator Friedrich Adolph Zwanziger (1745–1800).

1803 The brothers Albrecht Friedrich Carl and Christian Friedrich agree to arrange the succession of the estate along two lines. The former becomes the founder of the Castell-Castell line and the latter the progenitor of the (new) Castell-Rüdenhausen line.



*Albrecht Friedrich Carl
zu Castell-Castell*

Count and Lord Albrecht Friedrich Carl zu Castell-Castell, 1766–1810



*Christian Friedrich
zu Castell-Rüdenhausen*

Count and Lord Christian Friedrich zu Castell-Rüdenhausen, 1772–1850

1806 With the mediatisation, the well-run County Castell falls to the Kingdom of Bavaria. It encompasses thirty built-up villages and eight villages with shared ownership, comprising about ten thousand inhabitants altogether. As mediatised princes, the counts retain numerous prerogatives and privileges.

1818 When the Bavarian constitution is introduced, the counts of Castell receive seat and voice in the first chamber of the Bavarian state parliament. The former territorial lords are now nominated hereditary »Imperial Counsellor of the Bavarian Crown« and have legislative power until 1918 (the end of the Kingdom of Bavaria).

1898 Count Alexander zu Castell-Rüdenhausen, the fourth son of the future prince Wolfgang zu Castell-Rüdenhausen, marries Baroness Ottilie von Faber. As the bride's origins are in the industrial nobility and he is therefore marrying outside his social class, Count Alexander must follow the house law of the Castells and relinquish any claims to inheritance. In the picture: Prince Wolfgang and Princess Emma zu Castell-Rüdenhausen (standing, 4th and 5th from left) with family in front of the Neue Schloss in Rüdenhausen. To the right, Countess Ottilie and Count Alexander von Faber-Castell.



1901 A sign of the mutual esteem between the Castells and Rüdenhausens on the one hand and the Wittelsbachers on the other was – among others – the elevation in March of 1901 of the counts of Castell to hereditary Bavarian princes on the occasion of the eightieth birthday of Prince Regent Luitpold. The counts Wolfgang and Friedrich Carl were the first princes of both Castellian lines.

Left: Prince Wolfgang zu Castell-Rüdenhausen, 1830–1913
Right: Prince Friedrich Carl zu Castell-Castell, 1864–1923



TRAINING AS AN OFFICER



Count Alexander zu Castell-Rüdenhausen, in the Royal Bavarian Cadet Corps in Munich, c. 1878



After passing his exams, Count Alexander entered the 5th Chevauleger regiment in Saargemünd as an officer cadet. In the spring of 1890 he was transferred to the 6th Chevauleger regiment in Bayreuth. On 20 October 1897, the senior lieutenant became engaged to Baroness Ottilie von Faber.



Count Alexander zu Castell-Rüdenhausen (3rd from left) at the races in Bayreuth, 3 June 1897

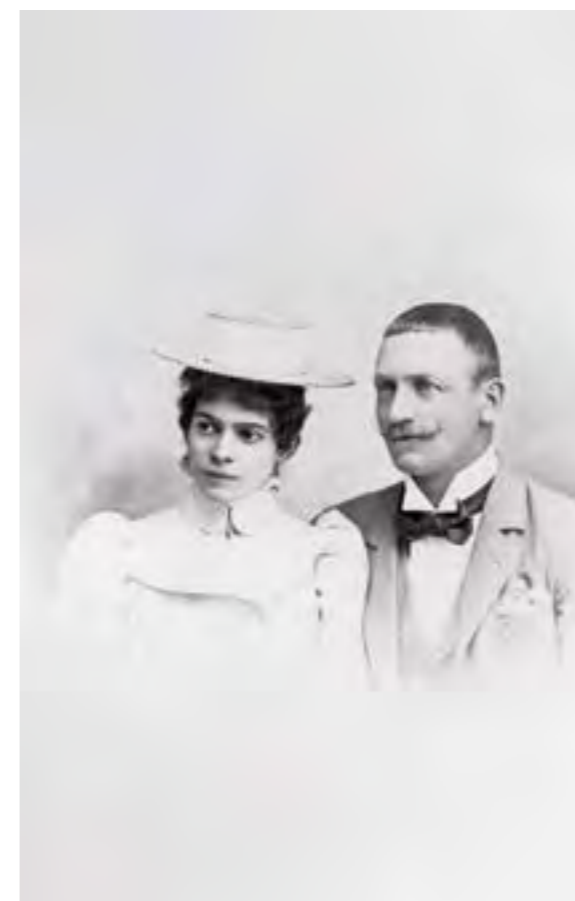
TWO CASTELL BROTHERS
MARRY TWO FABER SISTERS



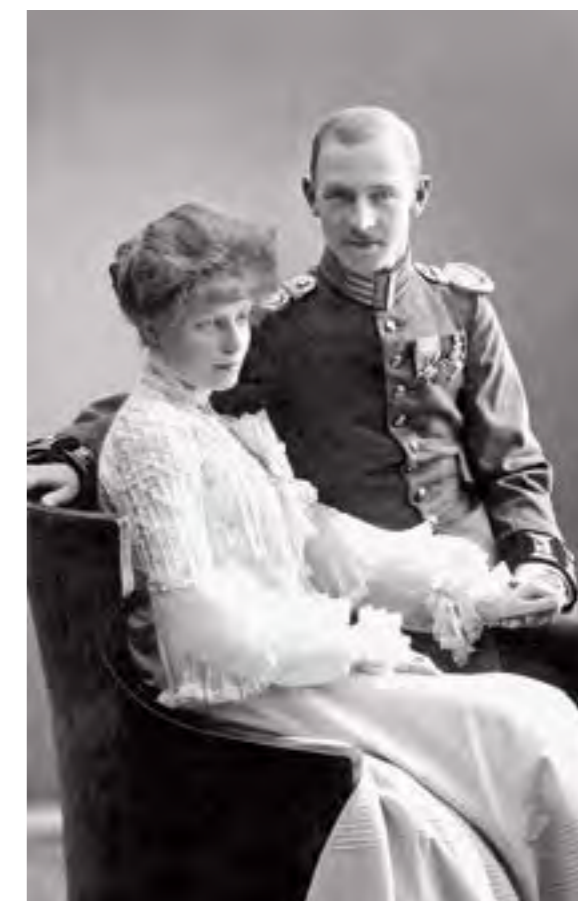
Countess Otilie von Faber-Castell (right) with her youngest sister Baroness Hedwig von Faber, c. 1902

»Have become engaged to Baroness von Faber. Please to inform all officers.«

Count Wolfgang zu Castell-Rüdenhausen to Director Sieger, 4 January 1903



Countess Otilie and Count Alexander von Faber-Castell shortly after their wedding on 2 February 1898



27 September 1903, Baroness Hedwig von Faber and Count Wolfgang zu Castell-Rüdenhausen are married.

A NEW BRAND IS CREATED

1898 The connection, created by the marriage of Otilie von Faber to Count Alexander zu Castell-Rüdenhausen on 2 February 1898, of the traditional and feudal nobility of the House of »Castell« with the industrial family »Faber« which was raised to peerage in the nineteenth century, opened up new perspectives not only for their private life but for the company also. When Count Alexander entered the management of the firm, A. W. Faber was suffering from increasing pressure from competition in the market. In particular the overseas market was ruled by Johann Faber and the Czechoslovakian pencil company Hardtmuth was celebrating great success with their quality pencil Koh-I-Noor, which was putting the Faber's Polygrades pencil under pressure.

Count Alexander was able to give the brand A.W. Faber new and unique features by combining it with his own family traditions. For centuries, the counts and lords of Castell had embodied chivalrous virtues such as loyalty, courage and concern for the welfare of their subjects. During the more than eight hundred years of their history they had repeatedly proved their ability to adapt to changing circumstances without losing their own identity.

1905 Because Count Alexander linked his famous and noble name with the company known all over the world, he was successful in imbuing it with an unmistakable identity. Symbol of this image was the motif of the two jousting knights, derived from historic depictions of medieval tournaments, which was designed as an advertisement for the Castell pencil in 1905.



The sword was found during excavations near the Obere Burg in Castell. It probably came from the possessions of the counts and lords of Castell.



In tournament records, the types and dates of the individual trysts were listed as well as the names of the noble participants. In the picture Count George von Castell (on the left) is jousting with Albrecht von Beilstem.

Tournament book of Emperor Friedrich III and Emperor Maximilian, manuscript mid-16th century, Bavarian State Library, Munich

(ges. geschützt)



»CASTELL«



(ges. geschützt)

»The brand CASTELL will be the banner under which the A. W. Faber Company will help its best products be even more successful on the world markets.«

Newspaper article, 1911



The brand name »CASTELL« became a protected trademark in 1906 together with the motif of a medieval castle.

Right: In the advertising motif for the 1906 registered trademark for the »CASTELL« pencil, the two knights are jousting with pencils, not lances.



DRESSED IN GREEN AND 60 COLOURS

1905 Thanks to the green Castell pencil, Count Alexander was successful in making the new brand Faber-Castell known around the world. In 1905, as a response to the yellow »Koh-I-Noor« produced by the Hardtmuth company, a new quality pencil was introduced which superseded the previous top-of-the-line product, the Polygrades pencil. Incidentally, the regimental colour of the senior lieutenant à la suite is supposed to have played a decisive role in the choice of the green varnish. This pencil, which was to become famous, laid the cornerstone for the success story of the House of Faber-Castell.

1908 In 1908 the second top-of-the-line product followed: the Polychromos colour pencils which met the highest demands of the artistic world. Lightfast and available in sixty colours, this pencil became a favourite with artists and up to now has lost none of its popular appeal.

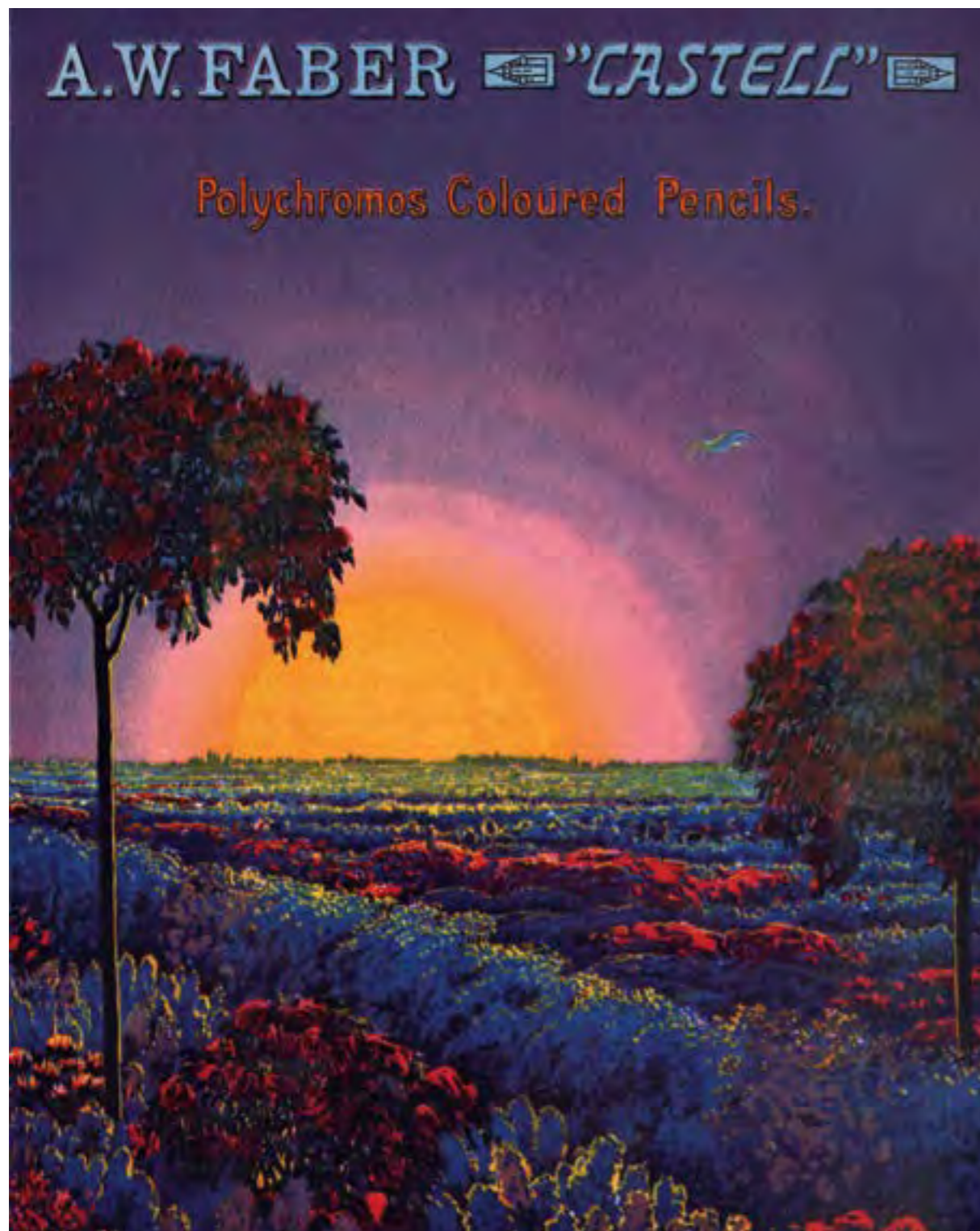


Metal pencil case with twelve Polychromos colour pencils, c. 1920. The motif showing a sunrise was designed in 1908.

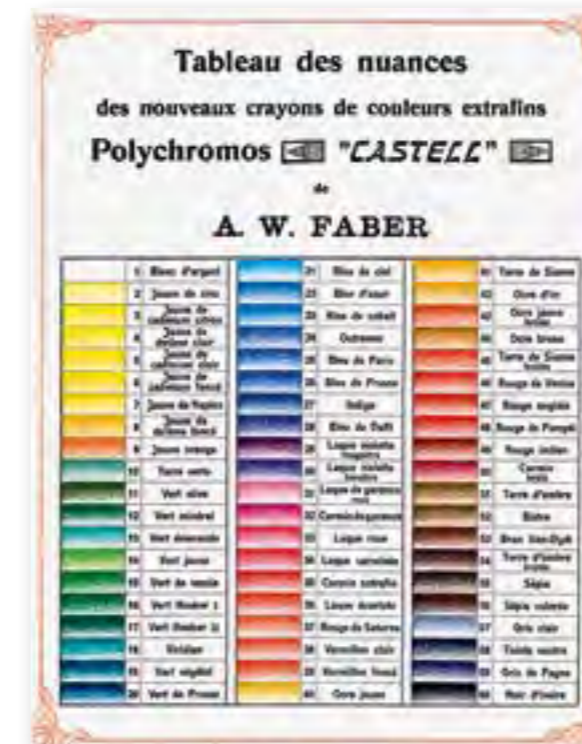
»... the best products of the A. W. Faber Company receive only a simple green polish which differentiates the finest of the products from the rest of the large selection of more than 4,000 designs and types.«

Newspaper article, 1911





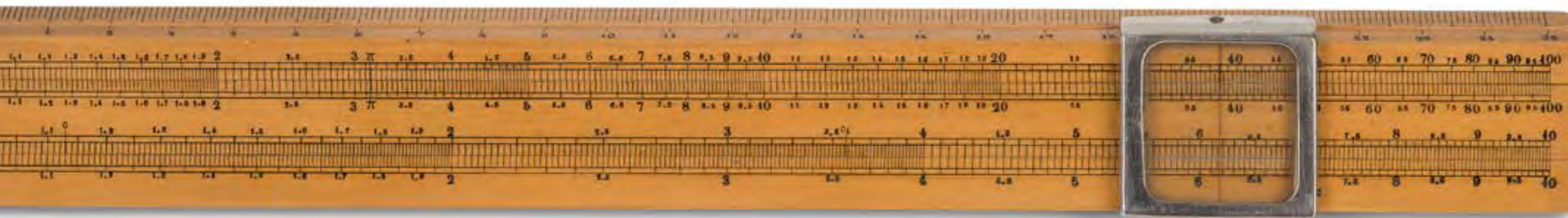
1908 – POLYCHROMOS



Colour chart for the Polychromos pencils from the French A. W. Faber company catalogue of 1908

1 Opaque white; 2 Zinc yellow; 3 Cadmium lemon; 4 Light chrome yellow; 5 Light cadmium; 6 Dark cadmium; 7 Naples yellow; 8 Dark chrome yellow; 9 Orange; 10 Earth green; 11 Olive green; 12 Mineral green; 13 French green; 14 May green; 15 Sap green; 16 Hooker's green I; 17 Hooker's green II; 18 Viridian; 19 Plant green; 20 Prussian green; 21 Light blue; 22 Mountain blue; 23 Cobalt blue; 24 Ultramarine; 25 Paris blue; 26 Prussian blue; 27 Indigo; 28 Delft blue; 29 Red violet lake; 30 Blue violet lake; 31 Pink madder lake; 32 Madder carmine; 33 Rose madder lake; 34 Carmine lake; 35 Carmine superfine; 36 Scarlet lake; 37 Saturn red; 38 Light vermilion red; 39 Dark vermilion red; 40 Light ochre; 41 Terra di Siena; 42 Gold ochre; 43 Light burnt ochre; 44 Brown ochre; 45 Burnt Siena; 46 Venetian red; 47 English red; 48 Pompeian red; 49 Indian red; 50 Burnt carmine; 51 Umber; 52 Bister; 53 Van Dyck brown; 54 Burnt umber; 55 Sepia; 56 Sepia colour; 57 Light grey; 58 Natural black; 59 Payne's grey; 60 Ivory black.

Illustration left: Label with the motif designed for the Polychromos packaging in 1908



An early slide-rule, boxwood, 1894. In 1906 the decision was made to make only slide-rules with celluloid coating.

PRECISION SLIDE-RULES

Towards the end of the nineteenth century the sale of slates decreased as paper and ink were now being used in schools. The sale of rulers, yardsticks and particularly slide-rules, however, regularly increased. Indeed, one could note an »enormous upswing« in the turnover of slide-rules in the following years. In 1906 the production of slates was closed down completely and the factories concentrated on manufacturing slide-rules which were continually being improved. This was a ground-breaking decision as the factory in Geroldsgrün was to develop to become one of the leading production sites for slide-rules in the world.



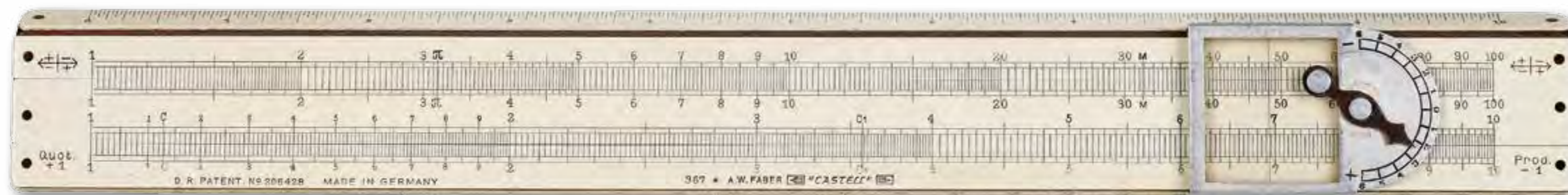
For demonstration purposes, slide-rules were produced that were eight times the original size. Illustration from an A. W. Faber catalogue, c. 1909

»... so that, therefore, the main emphasis of the products from the Geroldsgrün factory shall be fine wooden goods for writing and drawing requirements; in particular the fabrication of slide-rules should be given greater attention.«

Conference protocol from the A. W. Faber Company in Stein, 1902



Slide-rule No. 366, Schumacher System, was produced from 1909. The developer, Dr. Johannes Schumacher, was professor at the Royal Bavarian Cadet School in Munich where Count Alexander von Faber-Castell completed his education.



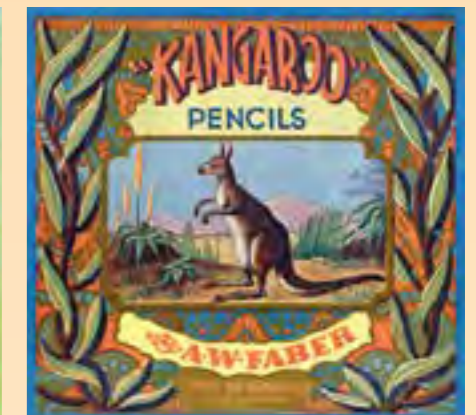
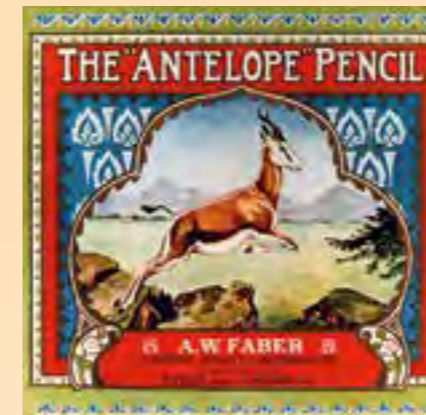
The slide-rule No. 367 which boasted a glass runner with hairline indicator was on sale from 1903 to 1935.

TELLING STORIES

1900 The period around 1900 was an eventful era: Industrial progress and increasing mobility led to radical changes in daily life. Modern means of transport made the connection easy with foreign lands, which up till then had been difficult to reach, and sophisticated means of communication allowed ever more rapid contacts with distant business partners.

In the face of the numerous and diverse products appearing on the market, the attractive presentation of goods became increasingly important. With the new production techniques, it was possible at the beginning of the century to print colourful packaging labels of high quality and in great numbers. The pleasure in exotic motifs, as well as the worldwide distribution of A. W. Faber products, was apparent in the labels with motifs from around the world: a Bedouin in the desert; women in costumes of the Far East; ostriches against the backdrop of an African landscape; and palm trees on the banks of the Nile drew the attention of the viewer at a time when journeying to distant lands was the privilege of only a few.

The busy travelling sales representatives were some of those few, those who »on behalf of the A. W. Faber Company visit all cities on the five continents where pencils are needed and bought« and »take with them huge cases holding the enormous selection of the A. W. Faber Company products ...« (Newspaper article, 1911)



Packaging for pencils carried colourful labels with exotic motifs, c. 1900

THE »PENCIL KING« TRAVELS TO NEW YORK

1849 In 1849, Lothar von Faber was the first German pencil manufacturer who dared the leap into the »new world« and founded his first branch abroad in New York. This step was a ground-breaking one as the company was able to establish itself early on in North America and take part in the economic upswing. The management of the branch there was assumed by Lothar's youngest brother Eberhard Faber. In addition to the agency he founded a pencil factory in 1861 under his own name. After the death of Eberhard in 1879, his son Eberhard John Faber took over the firm. Subsequently, business relations between the two families became increasingly problematic and the start of the twentieth century saw the beginning of court disputes.

1909 Count Alexander von Faber-Castell undertook a journey to the United States in the fast steamer »Kronprinz Wilhelm«. He wanted to form an impression of the Faber-Castell factory in Newark which produced erasers and rubber bands. The passenger ship, launched in 1901 by North German Lloyd, was equipped with the most modern technology and every imaginable luxury. The local press recorded the docking of the ship in New York with an article in the New-Yorker Staats-Zeitung in which they bestowed the title »Pencil King« on Count Alexander von Faber-Castell, the proprietor of the »famous pencil factory in Nuremberg and the inventor of Castell pencils«.



In New York, Count Alexander stayed at the well-known St. Regis Hotel.



Count Alexander von Faber-Castell (seated, left) during his return journey to Bremen on the »Kronprinzessin Cecilie«. The fast transatlantic steamer belonged to the so-called »Kaiser class« and travelled between Bremen and New York.

1761/1911 – THE 150TH ANNIVERSARY

1911 The year 1911 denoted a further milestone in the history of A. W. Faber. The company, now in the sixth generation with Countess Otilie and her husband Count Alexander von Faber-Castell, could look back on an impressive 150 years of history. However, it was not easy to continue to keep up with the world market. It was thanks to the skill of Count Alexander von Faber-Castell and his executive employees that they met the challenges of the time and with the brand »Castell« led the company successfully into the twentieth century.

Compared to 1901, pencil production in the factory in Stein had doubled by 1905, which necessitated the building of new factory facilities. The decision to concentrate on the production of technical drawing instruments and in particular on slide-rules in the former slate factory in Geroldsgrün was to prove seminal. A systematic extension of international business operations spurred export and the green pencil gained a high degree of recognition and popularity around the world.

On the occasion of the 150th company anniversary, a richly decorated tin with six packets each holding a dozen pencils or indelible pencils was brought out. The outside of the lid carried the family coat of arms and the inside the portraits of the count and countess.





In 1911 A. W. Faber was employing roughly 2,000 people. On the occasion of the 150th anniversary, the workforce of the head office in Stein gathered in front of the »Neue Schloss«. Two hundred of the workers had worked in the Stein factory for longer than twenty-five years. Twenty of them could even look back at a period of service of more than fifty years.



Heinrich Kley - »JUGEND«



Ludwig Stutz - »WELTSPIEGEL«



Arpad Schmidhammer -
»Über Land und Meer«

For the 150th company anniversary, eminent caricaturists such as Olaf Gulbransson dedicated humorous drawings to the famous Castell pencil which were published in 1911 in various newspapers and weekly magazines.



Olaf Gulbransson - »SIMPLICISSIMUS«

BUILDING NEW PRODUCTION PLANTS

1911 The increasing demand for A.W. Faber products made the extension of the factory plants necessary. This was executed in two phases under the supervision of Count Alexander von Faber-Castell. A two-wing plant incorporating a water tower from 1880 was built in the anniversary year 1911. A short time later the count also had the leads manufacturing plant on the banks of the Rednitz extended.

1925 A further, even larger, phase of construction was begun in 1925. In the shape of a gigantic »U«, a modern manufacturing complex was attached to the existing factory building. After a construction period of one year the topping-out ceremony was held on 13 March 1926, and one year later operations began. On three storeys, in halls flooded with light, the mechanised production of pencils could proceed more efficiently. The energy supply for the factory and residential buildings was ensured by a 725 horsepower steam engine in the newly built boiler house, the heart of the plant. In 1929 in one week more than 25,000 gross of pencils (1 gross = 12 dozen) were produced. These buildings are still standing today and are still used for pencil manufacture.



Excavating for the new factory building in Stein,
15 and 30 June 1925



The manufacturing plant under construction,
10 March 1926



The completed building complex with the boiler house



PRIVATE GLIMPSES

1899 Immediately after the wedding, Count Alexander von Faber-Castell and his young wife Otilie, nicknamed »Tilly«, departed for a four-month honeymoon. On their return the couple moved into the »Alte Schloss« in Stein, built by Lothar von Faber. Here their first child, daughter Elisabeth, was born on 15 January 1899. In the following years Countess Otilie bore four more children, two girls and two boys. The elder boy, Wolfgang, died in 1903 at the age of seven months. Their second son was born in April, 1905 and christened Roland.

1906 The family moved into the »Neue Schloss« in Stein. A large staff was employed here. These included a chambermaid, a valet, a cook, a butler, a head groom and a coachman. To begin with, the children were cared for by governesses and private tutors. Later, at their own request, they were permitted to attend public schools. The eldest daughter Elisabeth remembers her relationship with her parents, »My mother and I had a tender relationship ... she was ... very consistent ... but always just. As was our father of course, we had a lot of respect for him ... We loved our parents«.

Many social duties were bound up with Countess Otilie's position. For instance she concerned herself with the welfare of the families of employees, particularly in cases of bereavement but also at births, »... when a baby was born she visited and brought them baby clothing and accessories. It was something like a family« remembers Countess Elisabeth. Countess Otilie also performed official duties at public functions and managed the large household. Several times a year she gave a grand ball. Count Alexander devoted himself intensely to the business, preferably from his private study in the castle. With the outbreak of World War I, however, the family entered upon difficult times.

»... it is a joy to see how happy Alexander is and how devoted he is to his Tilly. It helps to get over some of the things that are not quite easy and pleasant in this connection.«

Diary of Princess Emma zu Castell-Rüdenhausen, 21 December 1897



Count and Countess von Faber-Castell in a private moment



Milan



Genoa



»Augusta Victoria«



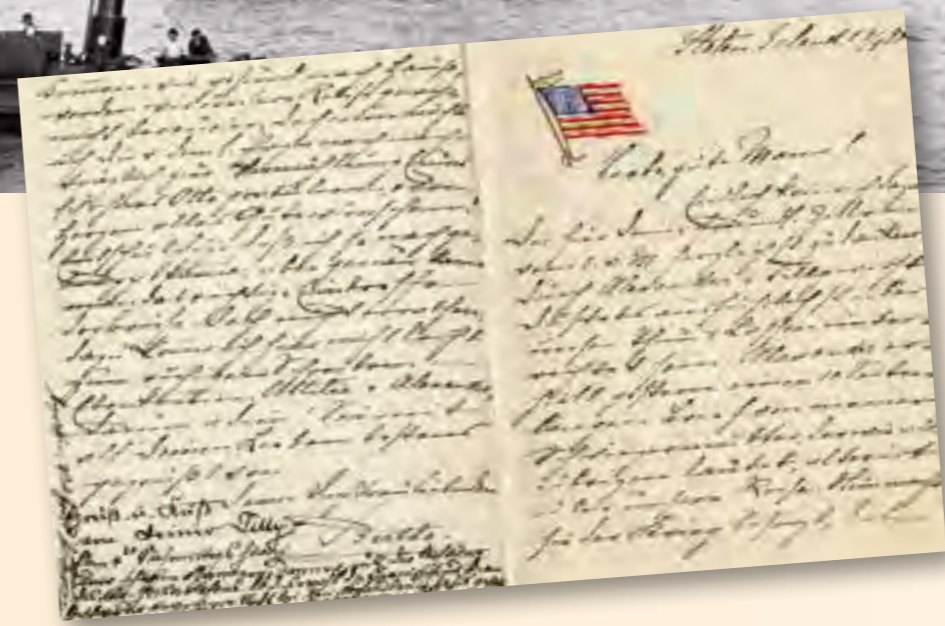
New York City

1898 – HONEYMOON

After the wedding on 28 February 1898, the bridal couple Otilie and Alexander von Faber-Castell started on a four-month journey accompanied by Otilie's mother Bertha von Faber and her sister Sophie von Faber. The route they followed was from Lake Garda, Milan, Genoa and then to San Remo and southern France. Returning to Genoa, the travellers boarded the fast steamer ship »Augusta Victoria« to New York, the birthplace of Bertha von Faber. After visiting the Eberhard Faber family, they visited Washington, the Niagara Falls and Montreal. On 7 June the small party of travellers boarded the luxury steamer »Kaiser Wilhelm der Große«, the largest ship in the world at that time. Via Southampton, Bremen, Berlin and Rüdtenhausen they returned to Stein.



Cannes



On 13 May 1898, Baroness Bertha von Faber wrote to Countess (later to become Princess) Emma zu Castell-Rüdenhausen describing the visit to the American relations, »My siblings also liked Alexander very much. Yesterday my little niece said it's too much, the way Alexander and Tilly kiss each other all the time.«

Right: In front of the Niagara Falls in oilskins. Count Alexander von Faber-Castell, in front, his sister-in-law Sophie, wife Otilie and his mother-in-law Bertha von Faber (from left to right)



Niagara Falls



Nice



Monaco



Washington, D. C.



Montreal



»On the breakfast table I found a telegram from Alexander that a daughter was born to him yesterday evening at seven o'clock. Thank heavens everything seems to have gone quickly and Tilly is well.«

Diary of Princess Emma zu Castell-Rüdenhausen, 16 January 1899



1899 – BIRTH OF THE FIRST CHILD



One year after the wedding, on 15 January 1899, a daughter, Elisabeth, was born to the young couple. Proudly, the happy parents pose for the photographers with their first child.



Elisabeth, the eldest daughter of Countess Otilie and Count Alexander von Faber-Castell, was born on 15 January 1899. Her sister Mariella came into the world on 31 August 1900.



Countess Otilie von Faber-Castell with her daughters Elisabeth (left) and Mariella, 1902

1902 Count Alexander von Faber-Castell devoted himself to the expansion of his agricultural estates, continuing the work begun by Lothar von Faber. On the land purchased between 1883 and 1890 near the small town of Anwenden close to Stein, he had a new manor built. The topping-out ceremony was held in August 1902. As the comital couple's first son had been born only four weeks before and was christened Wolfgang, they named the estate Wolfgangshof. Tragically, the little boy died unexpectedly on March 13 of the following year.



Topping-out ceremony at the Wolfgangshof on 27 August 1902. In the front at centre, Countess Ottilie and Count Alexander von Faber-Castell



Countess Otilie von Faber-Castell with her children Elisabeth, Irmgard, Roland and Mariella (from left), c. 1907



The three countesses Elisabeth, Mariella and Irmgard, c. 1909



»... if mother was having a coffee or tea party then we had to change our clothes, were made tidy, had to greet with only a curtsey. We had to sit still and be quiet. After the visitors had left we had our clothes changed again and could continue our games ...«

Countess Elisabeth, Memories 1986

Countess Otilie von Faber-Castell (centre) among her children Irmgard, Roland (on her right) and Mariella (on her left) at a convivial table, c. 1915



»My mother took a lot of care with us. We often travelled with her, for instance, for two or three weeks in summer to the North Sea.«

Countess Elisabeth, Memories 1986



Countess Otilie von Faber-Castell with Count Alexander and their daughters Elisabeth and Mariella at a summer resort on the beach at Norderney, 1903



The countesses Elisabeth and Mariella in Stein



Elisabeth von Faber-Castell in the park at Schloss Stein



»In the holidays we were allowed to go barefoot and run around whichever way we wanted.«

Countess Elisabeth, Memories 1986

Countess Otilie von Faber-Castell (left, standing) with her daughters and accompanied by employees and the children's friends



Count and Countess von Faber-Castell with their children and friends at the family's country seat



Countess Otilie von Faber-Castell with her daughters Elisabeth and Mariella (seated). In the pony trap: a governess with the daughters of head forester Weber and the children of company director Ernst Meusel. Butler Georg Schmidt is on the right, c. 1901.



COUNTESS
OTTILIE VON
FABER-CASTELL



Countess Ottilie von Faber-Castell as
a young woman riding on the bridle
path at Stein; at a horse show; and in
elegant mode

COUNT ALEXANDER VON FABER-CASTELL

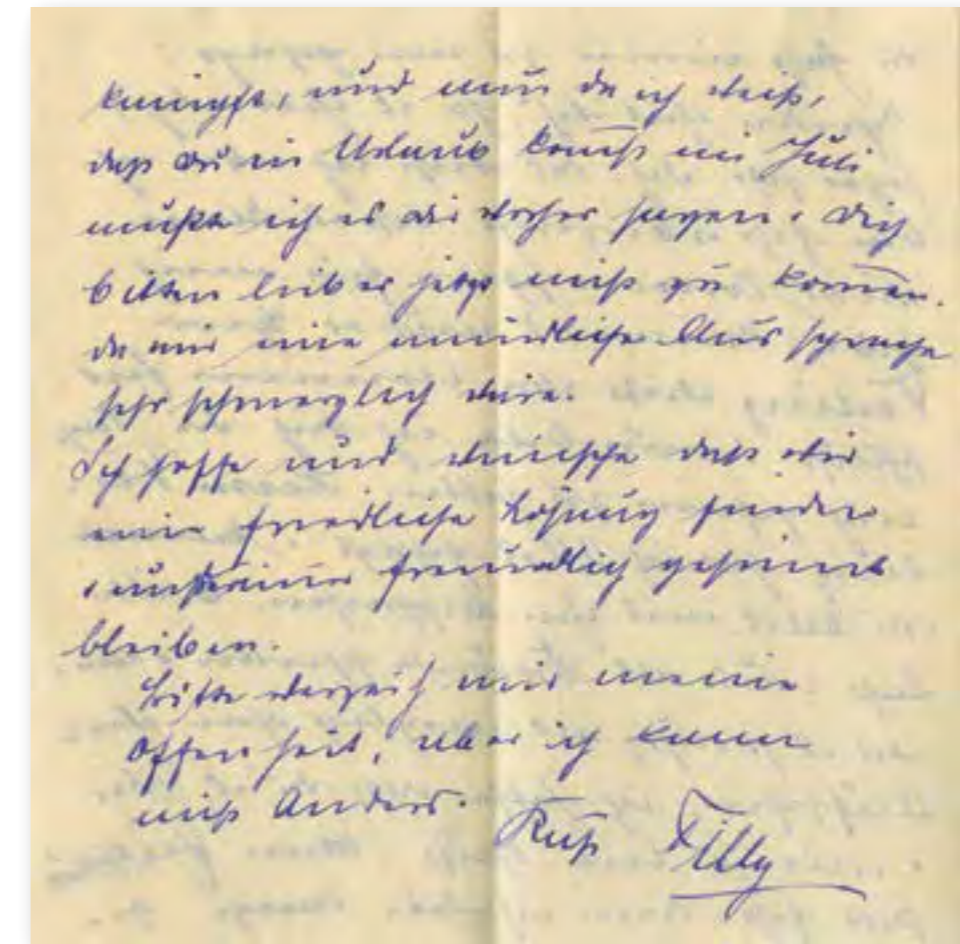


When World War one broke out in 1914, cavalry captain Count Alexander von Faber-Castell was commissioned to assemble a Landsturm squadron in Nuremberg with which he marched into Belgium. He could only visit his family in Stein very seldom.

Right: Count Alexander von Faber-Castell with his regiment during World War I, front row, 4th from right



1916 – SEPARATION



»Today I ask a great favour of you: Let me go! ... Please continue to do everything for Roland as you have up to now, you do it so well ...

I beg you to forgive my frankness, but I can't help it.«

Excerpts from the letter written by Countess Ottilie (Tilly) to her husband Count Alexander von Faber-Castell who was stationed in Belgium at the time, 22 June 1916



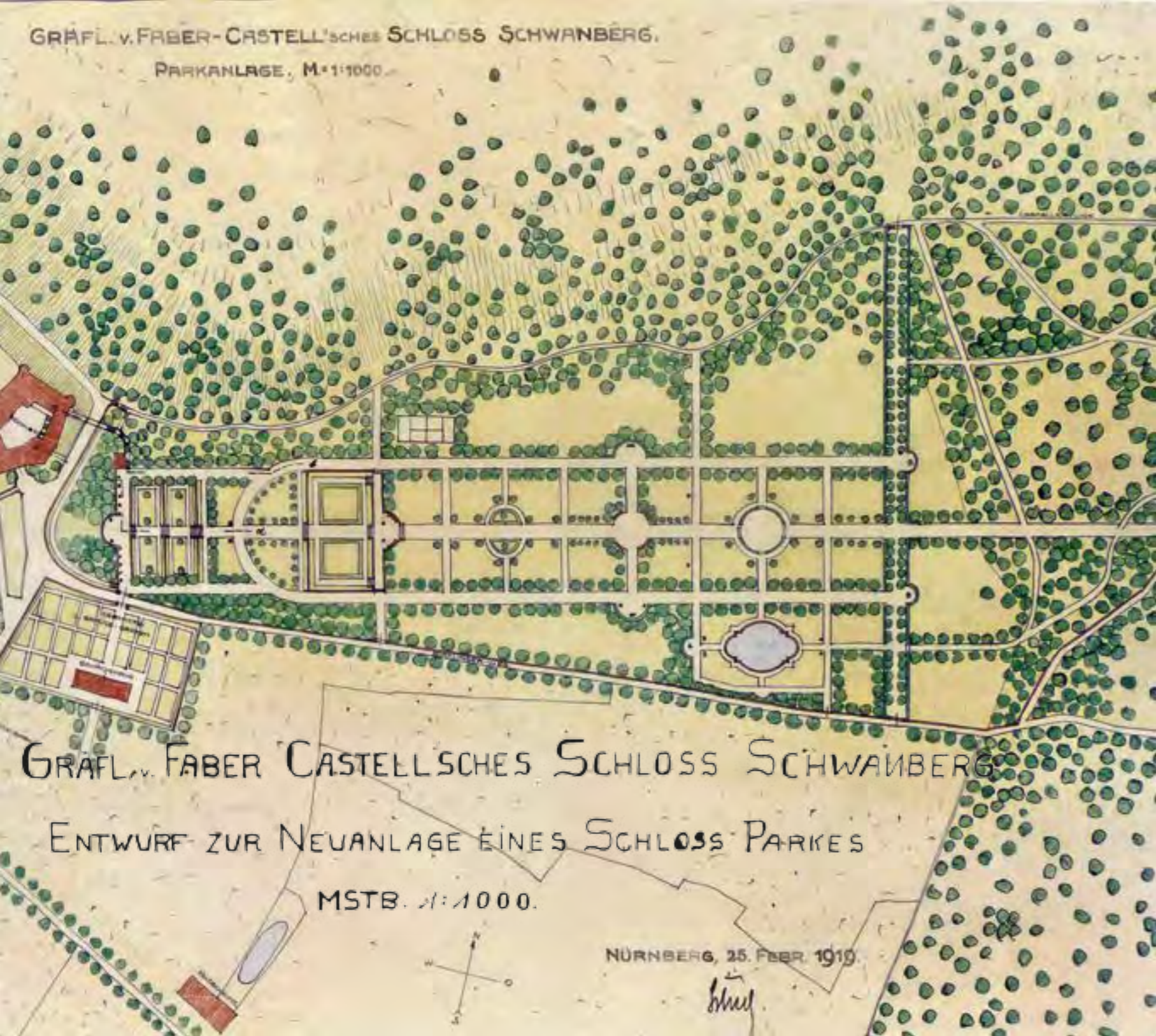
Countess Otilie left her family in 1916 as she had become estranged from her husband and involved with Baron Philipp von Brand zu Neidstein (1868–1935). She was divorced on 26 February 1918, and shortly after married Major Brand, who was also divorced. They took up residence together at his castle, Schloss Neidstein, in the Upper Palatinate.



Count Alexander von Faber-Castell also re-married. In 1920 he wedded Margarethe, Countess Zedtwitz von Moraván und Duppau, later to become Princess zur Lippe-Weißenfeld. Their son Radulf was born on 22 August 1922, in the »Neue Schloss«.

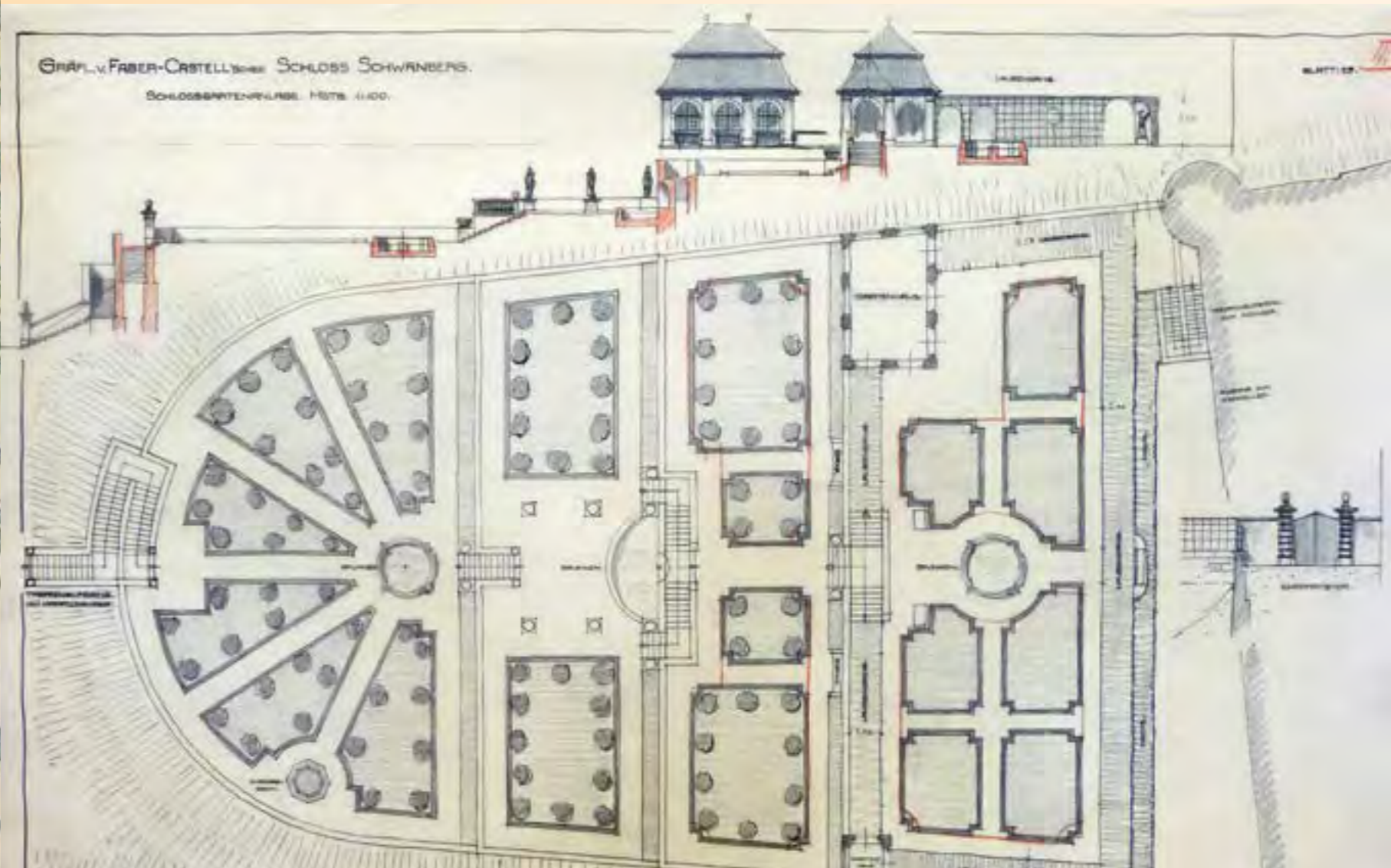


Count Alexander von Faber-Castell with his second wife Countess Margarethe. In 1927 he resumed for himself, his wife and his son Radulf his birth name of Count zu Castell-Rüdenhausen.



LAST RESTING PLACE ON THE SCHWANBERG

The estate on the Schwanberg near Iphofen was bought by Count Alexander von Faber-Castell in 1911. Between 1919 and 1921 he had landscaped gardens laid out that were remarkable for their beauty. He died on 11 April 1928, at the age of sixty-two. His final resting place is in the mausoleum on the Schwanberg, remote from Rüdénhausen and the Faber family vault in Stein. He bequeathed the estate at Schwanberg to his son Count Radulf who died childless in 2004. He was the last lord of Schwanberg. Today, the estate in its entirety belongs to the religious community Casteller Ring.



BUILDINGS – YESTERDAY AND TODAY

1847 · 1886 · 1887 · 1903 · 1906 · 2013



Sketch for the north façade of the »Neue Schloss« in Stein with part of the »Alte Schloss«, Theodor von Kramer, 1903

The »Alte Schloss«

Villa Wilhelm von Faber

Schwarzenbruck Castle

The »Neue Schloss«

Awoken from enchanted sleep



THE »ALTE SCHLOSS«

1847 A few years after Baron Lothar von Faber returned from Paris in order to take over the management of the factory in Stein, he had an elegant villa built as a residence for himself and his new bride Otilie. With the building of what was later to be christened the »Alte Schloss«, he commissioned the architect Friedrich Bürklein, a student of the renowned master builder Friedrich von Gärtner. Bürklein had accompanied his teacher to Athens in 1840 and 1841 where Gärtner was commissioned to build the government palace for King Otto of Greece. After his return, Friedrich Bürklein built private houses and public buildings, such as the striking town hall in Fürth. This was completed in 1848, roughly at the same time as Lothar von Faber's »Alte Schloss«. In the following years the architect undertook numerous large projects in Munich as master builder for the Bavarian King Maximilian II.

The »Alte Schloss« with a façade of reddish and yellow sandstone blocks and a square tower is characteristic of Friedrich Bürklein's style. It was ready for occupation in 1847 and over the following years several extensions were added including a side wing and a further upper storey. The garden of the »Alte Schloss« was also continually being added to by Lothar and Otilie von Faber. They bought further parcels of land and turned the garden into a spacious landscaped park in the English style.



Friedrich Bürklein (1813–1872)

The architect Friedrich Bürklein had become famous for the numerous projects in Munich that he carried out for the Bavarian King Maximilian II. Today, the state capital still features some of his projects, such as the Maximilianstrasse and the Maximilianeum, finished in 1874 and seat of the Bavarian Landtag since 1949.



View of the so-called »Alte Schloss« from the east. On the upper floor of the side wing, added in 1878, a conservatory was installed. In the foreground, Bertha, Baroness von Faber with two of her daughters, c. 1900

Right: Design for the north façade



VILLA WILHELM VON FABER

1886 Adjacent to the »Alte Schloss« an elegant villa for Baron Wilhelm von Faber and his family was built to the plans of the Berlin architect Hermann Krenzel. Baron Wilhelm devoted himself assiduously to the design of his new home, equipping it luxuriously with exquisite furnishings and modern conveniences, such as central heating and electric light.

After Baron Wilhelm von Faber's death in 1893, his widow Bertha lived in the villa until the outbreak of World War II. In 1945 the building was taken over by the Americans who installed an officers' club there and had a swimming pool excavated on the southern side. In 1953, after the ownership returned to Count Roland von Faber-Castell, it was temporarily rented out as a restaurant. Today, after being extensively renovated by Count Anton-Wolfgang von Faber-Castell in 1999, the building is home to the administration of Faber-Castell Cosmetics.



»Prince Ludwig ... who ... once spent eight days in Stein, where it is said he liked it most exceptionally well.«

Diary of Princess Emma zu Castell-Rüdenhausen, 2 March 1898



Crown prince Ludwig, later to become King Ludwig III of Bavaria, sojourned for several days with the family von Faber in Stein on the occasion of the thirty-second »Wanderversammlung« meeting of Bavarian farmers. The photograph from 12 May 1895, taken in front of the villa shows Baron Lothar von Faber (2nd from left), next to him from left his daughter-in-law Baroness Bertha von Faber, Crown Prince Ludwig and Baroness Ottilie von Faber. In the centre Baroness Ottilie, later to become Countess von Faber-Castell

»The party was quite simple ... There were only a few people there, mainly regimental comrades.«

Diary of Princess Emma zu Castell-Rüdenhausen, 28 September 1903



All three daughters of Baron Wilhelm von Faber celebrated their weddings in the villa in Stein. At the top, the bridal couple Baroness Hedwig von Faber and Count Wolfgang zu Castell-Rüdenhausen, the younger brother of Count Alexander von Faber-Castell. Behind the bride in a dark dress is Baroness Ottilie von Faber-Castell, to the left her sister Baroness Sophie von Faber, September 27, 1903.



SCHWARZENBRUCK CASTLE

1887 Over the years Lothar von Faber had amassed considerable landholdings, not only in Stein but also in the surroundings of Nuremberg. After he was raised to hereditary peerage in 1881, he planned a summer castle in the centre of his estates as a residence which would be appropriate to the standing of his family and future generations. The site chosen by Lothar von Faber and his wife Otilie was located close to the little village of Schwarzenbruck to the south of Nuremberg. »We were unanimous in choosing the projecting rock face still covered in tall pines on the slopes of which the Schwarzach River meandered through lush green meadows like a silver ribbon.« (Family chronicles 1887). The »Petzsche Schloss« lay on the opposite bank of the Schwarzach. This castle was first mentioned in 1425, destroyed in the sixteenth century and rebuilt shortly afterwards. Since 1876 it had been in the possession of the von Petz family of Nuremberg.

The Berlin architect Hermann Krenzel was commissioned with the design of the imposing Faber castle. By May of 1885 the shell was completed and attention could be devoted to the interior. The layout of the gardens was undertaken with meticulous care and included fountains, rose borders and pleasant walks. In 1887 the castle was ready for occupation and in the following years became a popular meeting place during the summer months for the whole family.

After the death of Lothar von Faber in 1896, however, the castle lost its importance as a summer domicile. Between 1903 and 1906 it was lived in year-round by Lothar's granddaughter Countess Otilie von Faber-Castell and her husband Alexander as they wished to keep away from the discomfort of the building going on at the Neue Schloss in Stein. Here, in 1904, the countess brought her youngest daughter Irmgard into the world and one year later the heir, Roland.



The castle of the Petz family in Schwarzenbruck near Nuremberg



The same view, this time with Lothar von Faber's new castle, c. 1887



The furnishing of »Schloss Schwarzenbruck« was undertaken by firms in Nuremberg following the designs of the architect Hermann Krenzel. Two bedrooms and one of the drawing rooms are from the house of the well-known Parisian cabinetmaker Krieger.

Coloured designs by Hermann Krenzel for the interior of the castle





The construction of the family seat in Schwarzenbruck was begun in 1883; by 1885 the shell was complete.



In 1887 the castle, built in the »German Renaissance Style«, was ready for occupancy.



The castle with gardens and outbuildings



During the construction of the »Neue Schloss« in Stein between 1903 and 1906, Count and Countess von Faber-Castell lived together with their children in the castle at Schwarzenbruck. Here, the two youngest children, Irmgard and Roland were born. In the photograph, above Countess Ottilie with Elisabeth, below Count Alexander with Mariella, on the left the nanny with little Irmgard in a pram, 1904

Insert: Countess Ottilie holding Irmgard, with Elisabeth, Mariella and servants in Schwarzenbruck, 1904



THE »NEUE SCHLOSS«

1903 On 5 December 1903, the foundation stone for a new family castle in Stein was ceremoniously laid. The residence was ready for occupancy in 1906. During the ceremony, a stork flew above the gathered company which was regarded as a good omen. Count Alexander von Faber-Castell had commissioned an imposing new building from the Nuremberg architect Theodor von Kramer. »The extensive grounds, with buildings of the best shell limestone material and comprising living, reception and housekeeping rooms, are dominated by a tall and imposing tower. The aforementioned rooms lead to the castle chapel and a large conservatory, which, together with the rear of the main building and a vaulted colonnade, enclose a large courtyard.« (Theodor von Kramer, 1922).

At the express wish of the client, the façade included arches, timbered elements and towers with a »castellated character« (von Kramer). The interior decorations impressively combined the historical diversity of the fin de siècle with the elegance of Art Nouveau. Gracefully, the technical achievements of the time were integrated into this exclusive atmosphere: electrical lighting, central steam heating and highly modern plumbing. The palm house with a grotto, fountain and coloured lighting was absolutely unrivaled in the Franconian area at that time.

The Count and his family lived in the »Neue Schloss« until the outbreak of World War II whereupon they moved permanently to their summer house in the country. From August 1939 until shortly before the end of the war, the castle tower served a German flak searchlight unit as a command post. After the war, the Americans requisitioned the still mainly undamaged building in order to use it as a press camp for the reporters coming for the Nuremberg war crimes trials. Until 1953 it housed a club for American officers, but even after their departure the family felt no wish to return to the house and the »Neue Schloss« fell into disuse.

The detailed design drawings of Schloss Stein illustrate the care with which this building was conceived. There are still almost 1,400 original blueprints in existence.



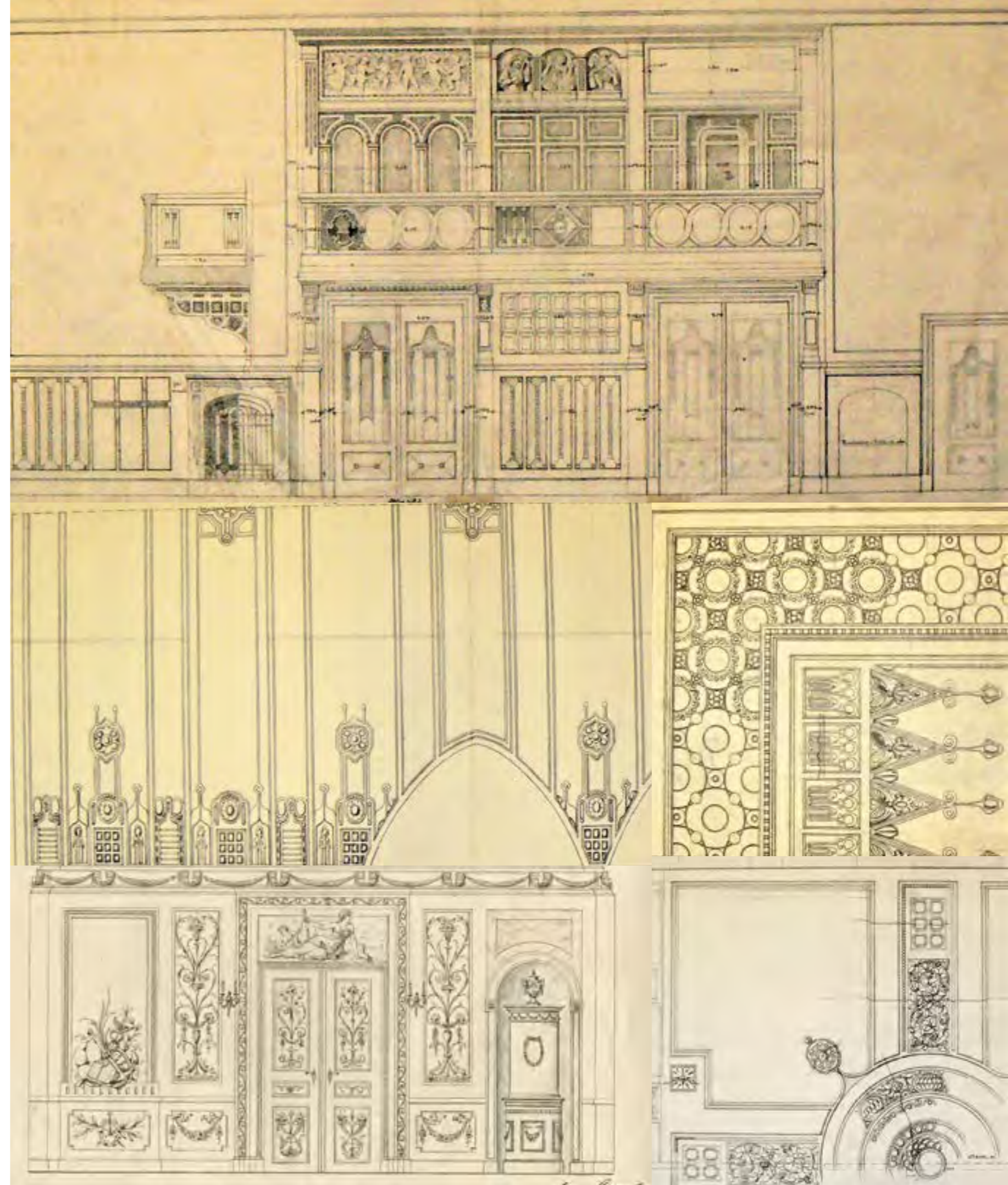
»The entire building complex features the castellated character which the client expressly asked for.«

Theodor von Kramer



Aerial view of the castle site from the south-west, c. 1920. In the upper left, one can see the two-winged »Alte Schloss« with the smaller tower, which the new buildings were built onto. The palm house was torn down in 1970/71 as it was in a bad state of repair (lower left in the photograph).

Right: Blueprints for the interior of the »Neue Schloss«



»There was a butler, a first footman, a second footman, a chef de cuisine ... Then there was the head groom, the first coachman, three grooms et cetera ... It was a huge staff.«

Countess Elisabeth, Memories 1986



Servants at the »Neue Schloss«, c. 1910

Right: Design drawing for the wall decorations in the »Blumenzimmer« (Flower Room) in the »Neue Schloss«. Count Alexander von Faber-Castell also used this room as an aviary.



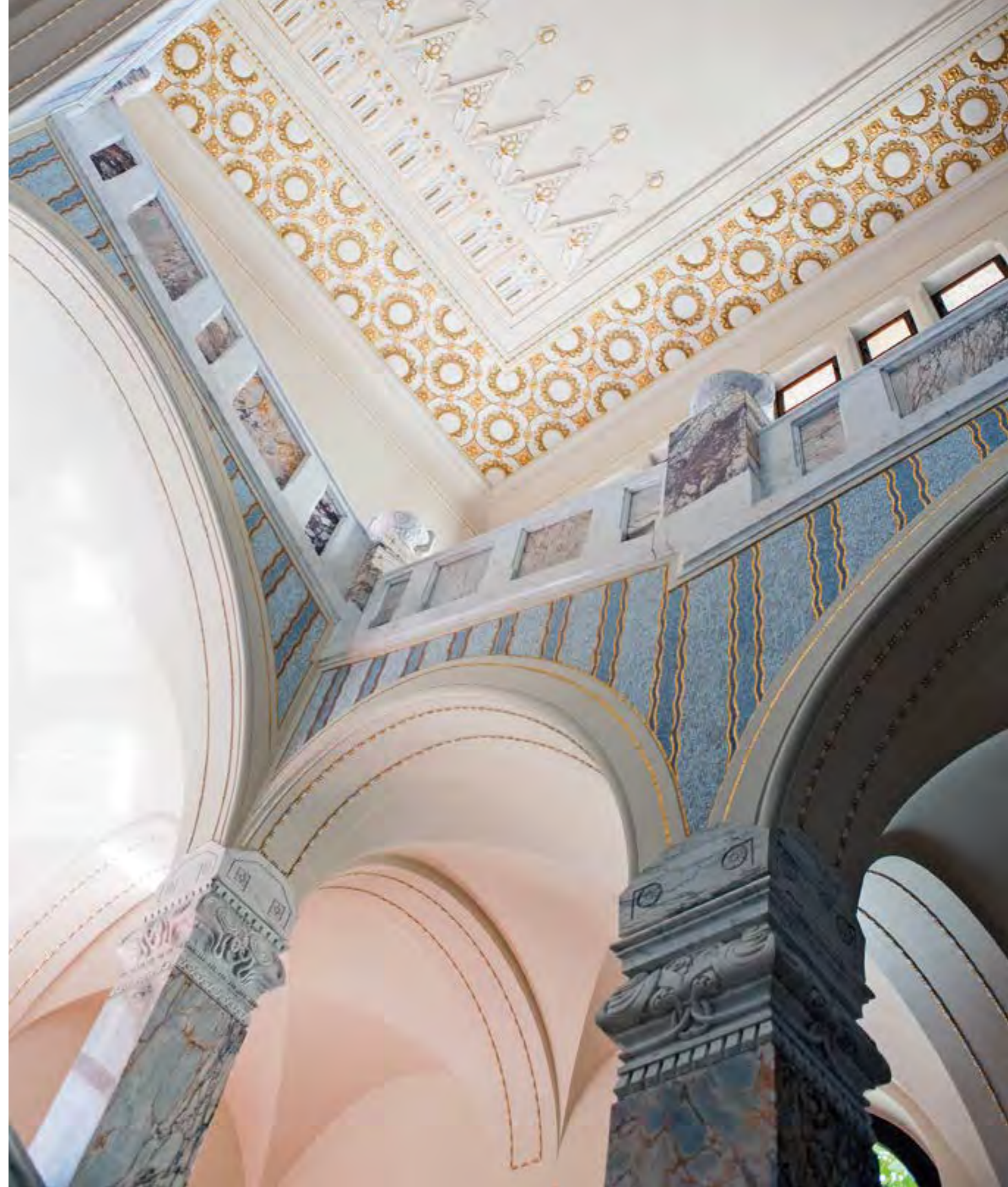
THE »NEUE SCHLOSS« – AWOKEN FROM ENCHANTED SLEEP

From 1953 onwards, after the period of being a press camp and casino for American officers, things were very quiet at the »Neue Schloss« for several decades. Count Anton-Wolfgang von Faber-Castell, who married Mary Hogan here in 1987, recognized the historico-cultural importance of the »Neue Schloss« and had it carefully restored in stages based on the inventory of its contents and decor by an art historian at the beginning of the 1980s.

Today this building, very much steeped in history, provides a stylish setting for cultural and social events. Three rooms in the castle, designed by Bruno Paul, are of particular historico-cultural value. Paul, thirty years old at the time, had begun his career drawing for the satirical magazines »Jugend« and »Simplicissimus«. He became famous for his unconventional designs for entire interior decorations incorporating the new aesthetics of Art Nouveau, and today is regarded as one of the most important representatives of German spatial art and architecture of the twentieth century. Reception salon and master study on the ground floor with their clear lines, fine wood panelling and furniture of simple elegance carry his inimitable signature. The countess's private salon is also one of the few room compositions by Bruno Paul preserved mainly in its original state.

The splendid murals in the dining room have an impressive effect. The artist Carl von Marr, born in the United States and whose works are exhibited today in European and American museums, taught at the art academy in Munich from 1893. The painting cycle done with tempera on canvas is forty metres long altogether and was painted in two stages from 1906 to 1910. The motifs on the northern side represent the three stages of life, the southern and western walls show allegorical series of figures and decorative motifs.

Right: The main stairwell is a composition in light made up of marble pillars, round arches and coloured mosaics.



THE RECEPTION SALON



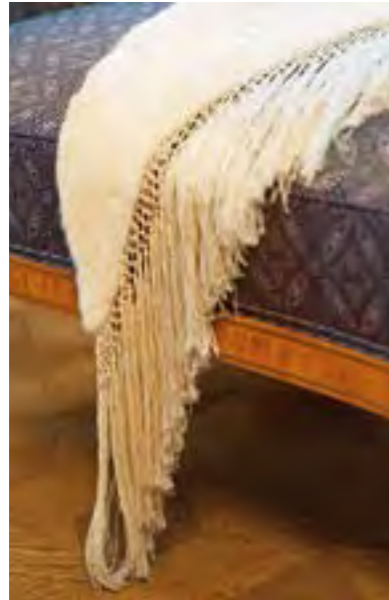
The reception salon conceived by Bruno Paul is situated between the master study and the dining room. Furniture and wall panelling are of oak, the surface enhanced with mahogany and mother-of-pearl marquetry, and a mirrored wall of medallion shapes lends the room additional depth. Curved diamond shapes of harmoniously coordinated coloured mosaics all combine to make one of the most beautiful ceiling designs in the »Neue Schloss«.

THE MASTER'S ROOM



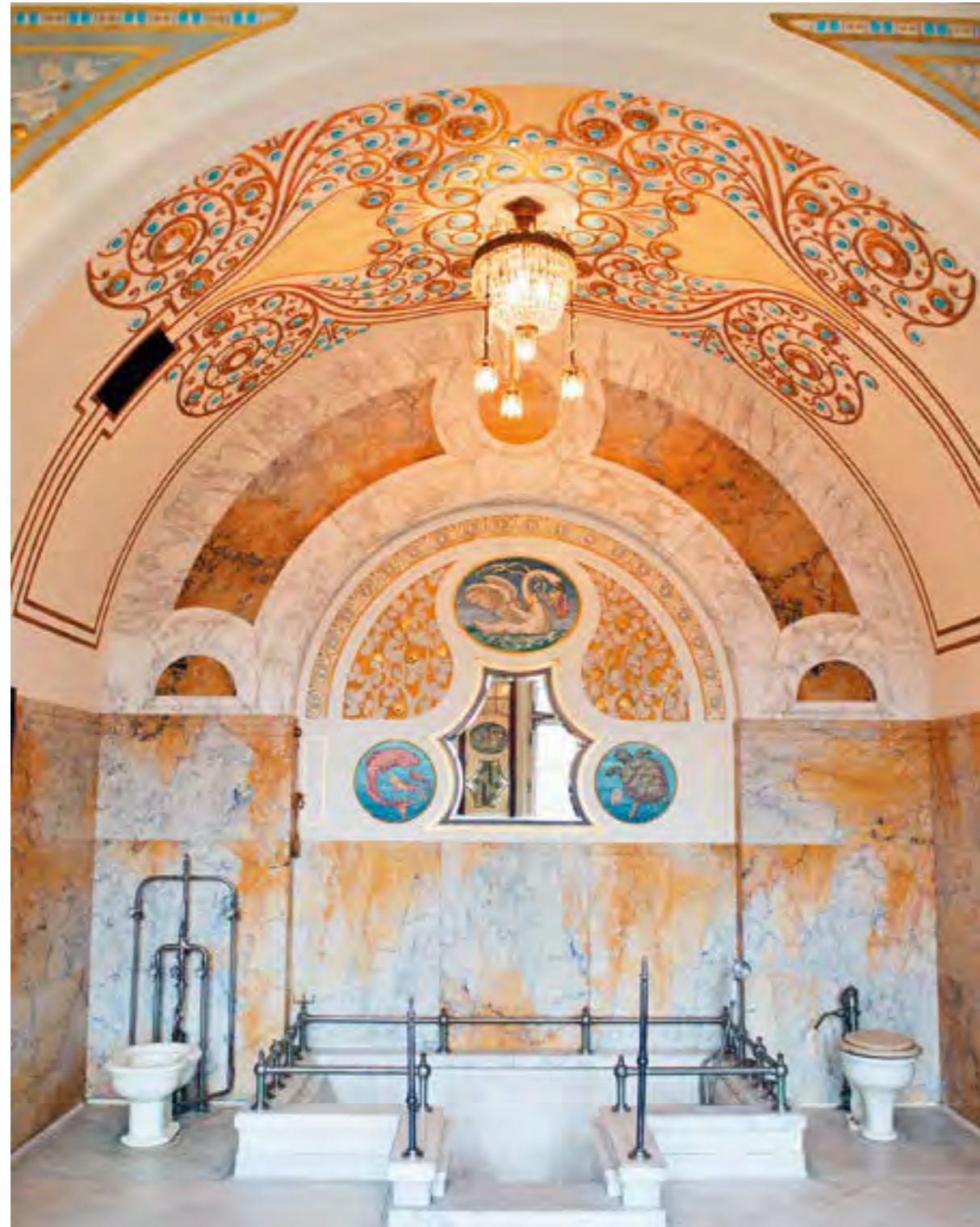
This exquisitely elegant room served Count Alexander von Faber-Castell as a study. The interior decorator Bruno Paul presented an almost identical interior at the St. Louis World Exposition in 1904, winning the coveted Grand Prix. Count Alexander's son and heir, Count Roland, preferred to work in the administrative building and used this room as a private retreat.

COUNTESS OTTILIE'S »LEMON ROOM«



Countess Ottilie's private salon was designed by Bruno Paul and carries his inimitable signature. The wall panelling, a main feature of this room, is of East-Indian lemon-wood and regained its original velvety warm glow after careful restoration had removed the coating of varnish which had dulled over the years.





THE LADY'S AND GENTLEMAN'S BATHROOMS



Among the architectural highlights of the »Neue Schloss« are without a doubt the two bathrooms. While the gentleman's bathroom, in reserved grey tones, is impressive with a sophisticated shower arrangement, the lady's bathroom radiates feminine elegance with warm colours and colourful animal mosaics.

THE NURSERY



The children of the comital couple had rooms specially adapted to their needs and decorated with coloured murals. The infant's room contained a dispensary (left) and a schoolroom with desks was set aside for private lessons (right). Count Radulf, the son of Count Alexander von Faber-Castell and Countess Margarethe, born in 1922, was served breakfast in the former children's night nursery. Amusing are the anecdotes and poems he wrote himself (right page).



»In the natural history museum
A whale swam at midnight from room to room
Although lacking water and quite dead
Which is why the director this him forbade.«

Count Radulf zu Castell-Rüdenhausen, 1947

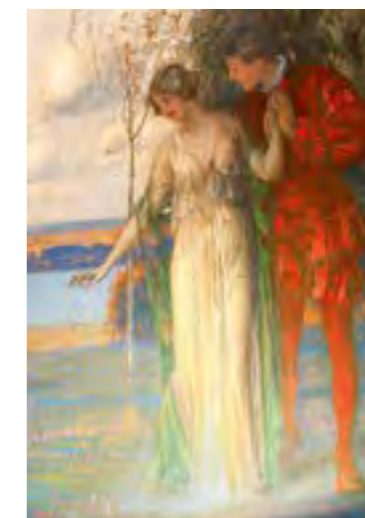


THE DINING ROOM

This room owes its characteristic effect to the murals on each wall by the German-American artist Carl von Marr. After elaborate restoration measures, the delicate colours typical of Art Nouveau interior works of art now shine forth again.



Details of the painting on the northern wall





THE BALLROOM



The carvings of the corner niches harmonize with the conscientiously restored original wall coverings.



Marquetry, in strictly ordered geometric patterns, of moor oak, burl wood and mother-of-pearl make the wall panelling particularly attractive.

The ballroom with its decorative musician's balcony has a stucco ceiling with dynamically curved ornamental courses.

THE SEVENTH GENERATION – COUNT ROLAND VON FABER-CASTELL

The world as it was from 1928 to 1939

Count Roland von Faber-Castell

A traditional aristocratic upbringing

Private glimpses – 1920s, 1930s

1928 · 1932 · 1935 · 1946 · 1948 · 1961 · 1978



Roland Graf Faber-Castell

Countess Felicitas von Faber-Castell: Childhood memories

The fifty-year era of Count Roland begins

Katharina (Nina) Sprecher von Bernegg

The Sprecher von Bernegg family

World War II

1945 – The International Military Tribunal

The world as it was from 1946 to 1978

1946–1969 Reclaiming the foreign markets

1950s and 1960s

The slide-rule. A success story with an abrupt ending

Private glimpses – Family life in the 1950s

The Lipizzaner »Kanonier« – Count Roland's favourite horse

Half a century in the service of the company

THE WORLD AS IT WAS FROM 1928 TO 1939



1928 The triptych »Metropolis« by Otto Dix (1891–1969), painted in 1927–1928, shows garish scenes from nightlife in the »Roaring Twenties«.

1928 On 23 January, in London, Count Roland von Faber-Castell married Alix-May neé von Frankenberg and Ludwigsdorf, the divorced Baroness von Zandt. After the death of his father, Count Alexander, on 11 April, Count Roland becomes the sole owner of the A. W. Faber-Castell Bleistiftfabrik A.-G.



1930 With her film »The Blue Angel«, Marlene Dietrich establishes her international reputation.

1931 The Empire State Building in New York, 381 metres (1,250 feet) high, is the highest skyscraper in the world and will remain so for many decades.



1929 The collapse of the New York stock market on 24 October triggers the world economic crisis.



The Johann Faber AG in Nuremberg

1932 The world economic crisis also has repercussions for A. W. Faber-Castell and leads to a considerable decrease in sales. In order to reduce production costs, the company merges its operations with Johann Faber AG. A. W. Faber-Castell buys up shares of the Johann Faber AG in successive stages, taking it over completely in 1942. This includes stakes in the pencil factories »Lapis Johann Faber« in São Carlos, the »Rumanian Bleistiftfabrik Sibiu/Hermannstadt«, as well as the »Svenska Blyertspennfabriken« in Stockholm.

1932 The first autobahn between Cologne and Bonn is opened for traffic.



1933 On 30 January, Adolf Hitler is appointed Reich Chancellor. Here he is shown with Reich President Paul von Hindenburg at the opening of the Reichstag on 21 March.

1935 Faber-Castell takes over the majority of shares in the fountain-pen factory Osmia which is based in Dossenheim near Heidelberg. The author Hermann Hesse (1877–1962), known worldwide for his novel »Steppenwolf« published in 1927, likes to use an OSMIA Supra fountain-pen.



Piston filler »Osmia Supra« from the belongings of Hermann Hesse





1934 The King of Siam visits the A. W. Faber-Castell factory in Stein and is impressed by the size of the production plants.



Prototype VW 30

1935 Ferdinand Porsche introduces the VW »Beetle«. However, the model does not go into production until after the end of the war in 1945. By 2003 over 21 million have been sold.



1936 On 1 August the XI Olympic Games are opened in Berlin. Almost four thousand athletes from forty-nine countries participate.

1936 The Faber-Castell Company celebrates its 175th anniversary. To mark the occasion, the Castell »Wertfüller« fountain pen is put on the market.



Aerial view of the factory in Stein, 1936



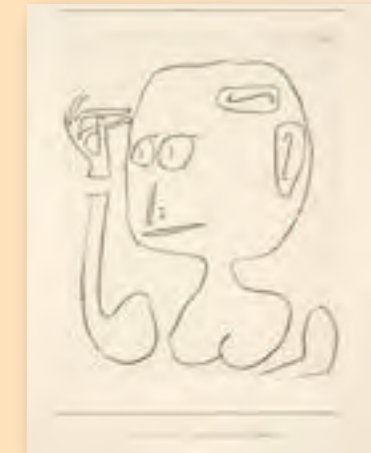
1936 In the 1930s, the great era of »swing«, the American actor and dancer Fred Astaire (1899–1987) and his partner Ginger Rogers (1911–1995) enthral cinema goers. The poster pictured here advertised the film musical »Swingtime« of 1936.



1937 The Golden Gate Bridge at the entrance to San Francisco Bay is finished.



1938 On 11 December, Count Roland of Faber-Castell marries Katharina (Nina) Sprecher von Bernegg. This is his second marriage.



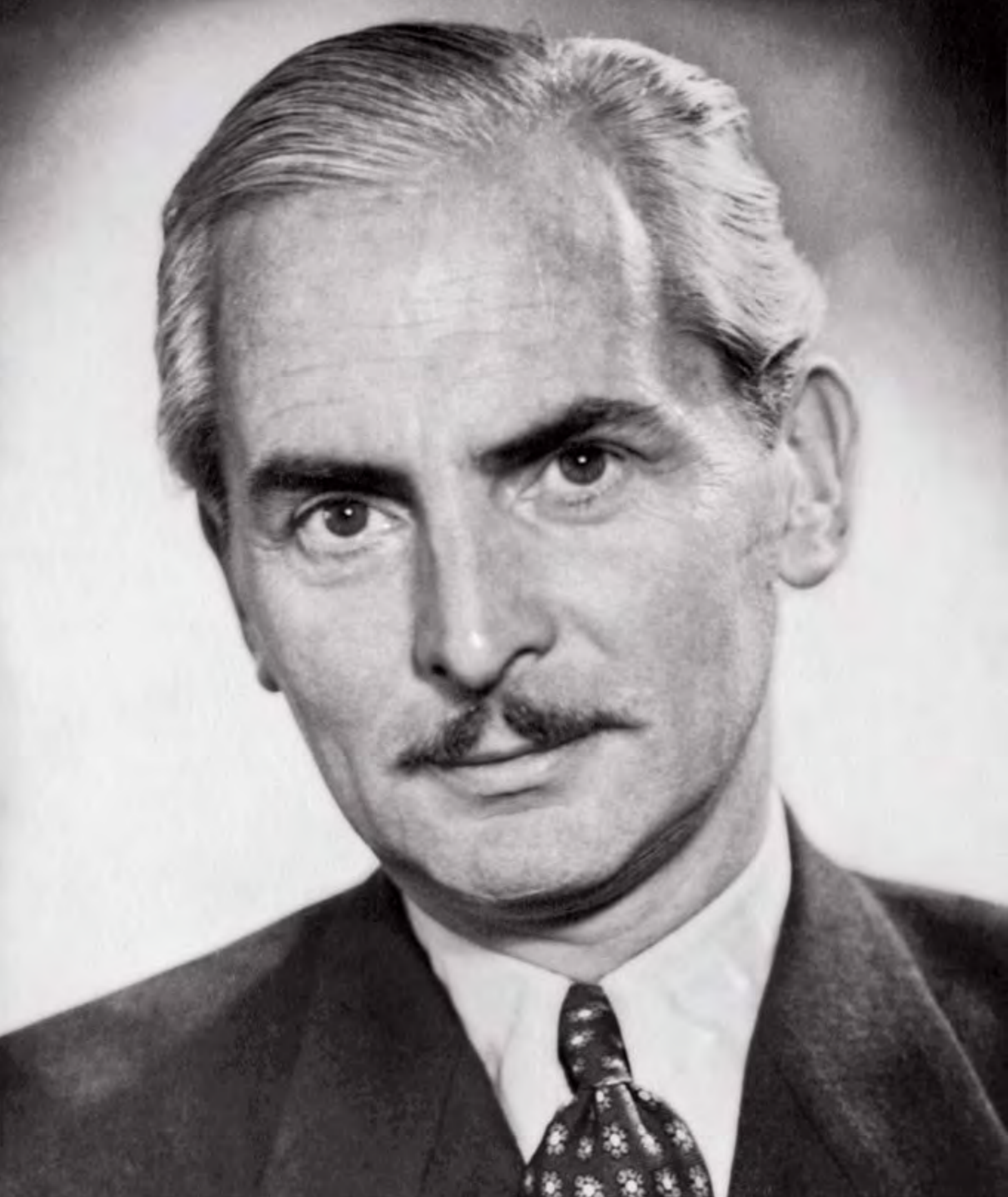
1939 Paul Klee (1879–1940), »Es will nicht hinein«: The drawing is from the artist's later work after he was ordered to leave Germany because he was a »degenerate artist«. After returning to his home city of Berne, and already seriously ill, he notes on the back of the drawing the pencil he had used: A. W. Faber »Pitt« pencil.



1939 The American writer John Steinbeck (1902–1968) publishes his social-protest novel »The Grapes of Wrath«. In 1940 he receives the Pulitzer Prize for this book.



1939 On 1 September, World War II starts with the invasion of Poland by German troops.



Seventh generation 1928–1978

COUNT ROLAND VON FABER-CASTELL

*1905 †1978

»HIS MODESTY AND KIND NATURE MADE
A DEEP IMPRESSION ON PEOPLE AND HE
STEERED THE COMPANY SUCCESSFULLY
THROUGH THE MOST DIFFICULT TIMES.«

Count Anton-Wolfgang von Faber-Castell about his father

A TRADITIONAL ARISTOCRATIC UPBRINGING

1905 Count Roland von Faber-Castell was born the fifth child of Count Alexander and his wife Countess Otilie at the summer castle Schwarzenbruck. After the first-born son Wolfgang had died in March, 1903, at the age of seven months, his parents placed great hopes in the long-awaited son and heir.

Count Roland grew up together with his three older sisters Elisabeth, Mariella and Irmgard in the castle at Stein. The siblings had a sheltered childhood and they received an education appropriate to their status from governesses and private tutors. The daily schedule was regulated along strict lines with times for lessons and instruction in music. The afternoons were spent in the park if the weather was fine, »Usually we played cops and robbers with the children of the directors of the company. There were a lot of boys among them« (Countess Elisabeth, 1986). The children enjoyed the summer holidays at the family's country seat.

1916 The separation of the parents in 1916 had a profound effect on Roland, eleven years old at the time. As the Countess was ruled the guilty party in the divorce, Roland and his sisters remained with their father who ordered that all contact with their mother should be temporarily severed and the children had to wear black mourning. Count Roland initially attended a private school and secondary school in Nuremberg. He then graduated from the Pädagogium in Heidelberg and subsequently, as was customary for a traditional aristocratic upbringing at that time, served in the 17th cavalry regiment in Ansbach. From 1925 he was enrolled at the colleges for agriculture and forestry in Hohenheim, Gießen and Munich.



Count Roland von Faber-Castell at the age of two, 1907



Count Roland, four years old, in uniform, 1909



Count Roland with his sisters Irmgard (left) and Mariella in front of the »Neue Schloss« in Stein, c. 1913



Count Roland (centre), here with his sisters Irmgard (left) and Mariella, was an enthusiastic rider from an early age.



As the only son of Count Alexander and Countess Ottilie von Faber-Castell, Count Roland was destined to be the heir to the company and the family's landholdings. After his schooling in Nuremberg and Heidelberg he studied agriculture and forestry.



Before taking up his studies, Count Roland von Faber-Castell (riding the white horse) served in the 17th cavalry regiment in Ansbach.

PRIVATE GLIMPSES – 1920s, 1930s

1928 On 23 January 1928, against his father's will, twenty-two-year-old Count Roland von Faber-Castell married Alix-May von Frankenberg und Ludwigsdorf who was two years his junior. The bride's maternal family was the Cologne banker family von Oppenheim. She had already been married at nineteen to Baron Franz-Joseph von Zandt but the marriage only lasted for a short while. The wedding of Count Roland and Alix-May was a very quiet affair in London. The young couple lived in the »Neue Schloss« in Stein that Count Alexander – suffering from an illness of the lungs – had left in November 1927. He had moved with his wife Countess Margarethe and their son Radulf to Oberstdorf in Allgäu, where he died on 11 April 1928. Count Roland and Countess Alix had four children: 1929 a daughter Felicitas, one year later Erika, who was nicknamed Heidi, arrived. In 1932 their first son, Alexander, was born and two years later Hubertus.

1935 Personal differences led to the irretrievable breakdown of the marriage between Count Roland and Alix-May and they divorced on 17 December 1935. They came to an agreement regarding the custody of the children; Heidi departing for Bohemia with her mother and the other children, at their own wish, remaining with their father in Stein. In 1938 Count Roland von Faber-Castell married Nina Sprecher von Bernegg. This marriage produced six more children. Alix-May married Count Jaromir Czernin von Chudenitz und Morzin and had two more children with him, son Peter in 1938 and daughter Sophie in 1945.

ALIX-MAY VON FRANKENBERG UND LUDWIGSDORF



Count Roland von Faber-Castell with his first wife, Alix-May, 1928



The eldest daughter of Count Roland and Countess Alix-May, Felicitas, was baptized on 10 August 1929, in the castle chapel at Stein. Behind the nanny carrying the child is Countess Elisabeth von Bismarck-Schönhausen, Count Roland's sister.



Felicitas and Heidi von Faber-Castell with their nanny in front of the »Neue Schloss«. In the background, Count Roland



Count Roland von Faber-Castell (right) with friends bathing at the family's country seat



Count Roland von Faber-Castell with Countess Alix-May in an Adler Cabriolet



Count Roland in his Mercedes Cabriolet. Less than a hundred of this model were ever built.

1931 – ST. MORITZ



Count Roland von Faber-Castell (far right) with Baron Kurt von Süsskind (centre) in St. Moritz, 1931. The Mercedes is a rarity from 1929.





Above: Felicitas von Faber-Castell with her sister Heidi at the family's country seat

Left: Felicitas von Faber-Castell at the age of one, 1930

CHILDHOOD MEMORIES OF FELICITAS, ONCE NICKNAMED »DICKI«, LATER THE »COMTESSERI«

THE GOVERNESS Miss Hassler, a resolute lady with greying hair was in charge. Under her were two nannies who took turns looking after and caring for Felicitas (still called Dicki at that time), Heidi, Alexander and Hubertus. Nothing escaped Miss Hassler's strict and gimlet eye and the daily timetable was rigidly adhered to. Even in the doll's house up in the attic, once made for Papa's sisters Elisabeth, Mariella and Irmgard, we were not safe from the tentacles of our governess – even if absorbed in the most wonderful game. As we had no other playmates we looked after a Chinese goose, two little lambs and a piglet. Escaping Miss Hassler's grasp to the park with our animal friends meant freedom, even if only for a short time. When one of the lambs fell suddenly ill and died overnight our grief was boundless. Miss Hassler could offer no comfort.

THE MAZE The maze lay concealed in the rear part of the Schlosspark and was a place of bliss for us children. Running, racing, playing hide and seek, hiding from the grownups – a remarkable experience as a child. Many, many years later – the horrors of war had turned the world upside down – I revisited this enchanted place of my childhood happiness. The beloved maze was overgrown, the once meticulously trimmed and tended firs were straggly and diseased, denying entrance – a tear fell on the grass ...

CHRISTMAS The unshakeable belief in the »Christ Child« (who brings the presents at Christmas in Germany), was maintained in us for many years through the physical effort of Weigel, the castle steward. He leaned out of the upper window and swung the angel-like Christ Child on a strong and invisible string quickly past the lower windows – luckily, his somewhat corpulent figure did not pull him over the windowsill to fly down into the castle courtyard himself.

»I never did go and explore the castle kitchens. They remained a closed book to me. This is perhaps why I have never become familiar with kitchen smells!«

Childhood memories, Countess Felicitas von Faber-Castell, 2012



Count Roland von Faber-Castell with his children Felicitas, Hubertus, Alexander and Heidi, 1938

1936/37 JOURNEY TO AFRICA



In the winter months of 1936–1937 Count Roland von Faber-Castell undertook a journey on the German passenger steamer »Watussi«. Embarking at Lisbon, the route went via Majorca, Egypt and the Red Sea before circumnavigating the African continent and returning home via Southampton.

Upper left: Count Roland von Faber-Castell (right) at the »Watussi's« berth next to Baron Kurt von Süsskind
Below, left and right: Count Roland on board the »Watussi«



Egypt: Count Roland von Faber-Castell riding a camel near the Pyramids at Giza.



Kenya: On safari near Mombasa



South Africa: Count Roland (left) in the Krüger National Park with Baron Kurt von Süsskind



Picnic in the African bush: Count Roland von Faber-Castell (4th from left) with travelling companions

THE FIFTY-YEAR ERA OF COUNT ROLAND BEGINS

1928 After the death of Count Alexander on April 11, 1928, his son Roland took over the corporation as sole owner. He was the chair of the supervisory board and managed the company with the help of trusted directors who had been appointed by his father. Count Roland did not enter into an easy inheritance. The depression brought about by the world economic crisis led to a big decrease in business in the pencil industry as well. Competing firms from abroad swamped the market with cheap products. The number of unemployed rose and sales fell. In addition to this, heavy taxes and social security contributions put a strain on German manufacturers. In order to take better advantage of the production plants, lower costs and aim for a synergistic effect, A. W. Faber-Castell merged its operations with Johann Faber AG in 1932. Production was shifted entirely to Stein, and the Johann Faber factory in Nuremberg was closed down in 1933. Gradually, Faber-Castell bought up Johann Faber AG shares, holding over 67 percent by 1937, and in 1942 took over the company completely.

1935 Count Roland von Faber-Castell, who was not a member of the NSDAP (National Socialist German Workers Party), was forced in 1933 to relinquish his role as chair of the supervisory board to the SS-Standartenführer (Colonel) Dr. Emil Heinrich Meyer. »I was only able to regain influence in my company in 1942, after many years of argument with various party entities« (Count Roland von Faber-Castell, 1946) after he had been successful in changing the structure of the company to one of sole proprietorship. In doing this he had the strong support of his second wife Countess Nina.



Right: A selection of scenes illustrating the various uses of the A. W. Faber writing instruments. A. W. Faber-Castell product catalogue, 1932

1935 – OSMIA

»... has been for many years my most favoured and the most manageable pen that I have found.«

Hermann Hesse of his piston-filler fountain pen, Osmia Supra, 1938



In 1935, Faber-Castell acquired a majority interest in the renowned Osmia fountain-pen factory. Osmia, founded by the brothers Georg and Herrmann Böhrer in Dossenheim in 1919, was known for its high-quality fountain pens and elegant writing sets.



Originally, A. W. Faber-Castell in Dossenheim produced the fountain pens under the old company name Osmia. Illustration from an Osmia product catalogue from 1936

1936 – »WERTFÜLLHALTER«



On the occasion of the 175th anniversary of the Faber-Castell Company, a new fountain pen was produced in the Dossenheim factory: The CASTELL »Wertfüller« pen had a black-and-grey marbled shaft, a gold nib and a finely worked decorative band bearing the inscription CASTELL.



»The new Castell fountain pen is sophisticated in form and colour. It represents the valuable object that is popular as a gift and that reveals one's good taste. ... You have an easy choice as there is only one Faber-Castell quality, only one pen size, and one model, the elegant black-and-grey. For your specific needs there are twelve nibs to choose from.«

Advertising brochure for the Castell »Wertfüller« pen, 1936



Catalogue illustration of propelling pencils, 1932

1932 – PROPELLING PENCILS



Around 1932, elegant twist-action propelling pencils with barrels of galalith or celluloid were released. These materials made a multitude of designs possible. In 1993, in line with the reorientation of the selection, the »Graf von Faber-Castell Collection«, elements of these designs were taken up again.

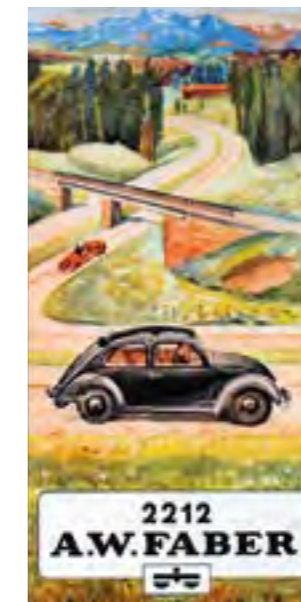


»Pestalozzi – The school colour pencil with the thin lead at a reasonable price – water-soluble.«

Product catalogue, 1932



Pencil cases with Pestalozzi colour pencils, 1932



Coloured designs for colour pencil packaging, c. 1938

KATHARINA SPRECHER VON BERNEGG

1938 On 8 December 1938, Count Roland von Faber-Castell married the twenty-one-year-old Katharina Sprecher von Bernegg, also called Nina von Sprecher (the variants »Sprecher von Bernegg« or for short »von Sprecher« coexist equally). The bride came from one of the oldest families in the Grisons. Her father, Dr. Anton Sprecher von Bernegg, was the first-born son of the chief of staff of the Swiss army during World War I, Theophil Sprecher von Bernegg.

Countess Nina had enjoyed a happy childhood in Switzerland. Travelling on numerous journeys with her parents, she got to know Europe. She turned her talent for music into her profession: After attending the Konservatorium in Zurich, Switzerland, she completed her training as a concert pianist in Berlin. At the age of eighteen she had already brought out her first record with chansons composed and sung by herself.

Count Roland von Faber-Castell met Nina at a concert in the house of his cousin, Princess Alexandra zu Schaumburg-Lippe. The count was fascinated by this highly talented, unconventional and charismatic young woman.



Nina von Sprecher, c. 1925

MIDSUMMER NIGHT

I wanted to dance
With the gypsies,
Or anybody.
But it had to be fun!

And we danced and we leapt
Countless times over the fire,
Over the Midsummer fire!

Then I was tired;
And the flames much higher.
»Where have you all gone?
Who will take me home?«

Then they all laughed.
Laughed at me!
My hair was red
Which was unseemly.
»But I danced with you!
Who will take me home?«

They had all changed –
The merry dancers:
He told me to go home,
He with the highest boots –
And pointed his large pink hand
At the house!
Oh, my God, at the burning house
Of my parents!



The poem »Johannisnacht« written in 1938 by Nina von Sprecher thematizes the increasing propensity of the National Socialists towards violence and intolerance on the threshold of World War II, but has no autobiographical background.

Count Christian von Faber-Castell

THE SPRECHER VON BERNEGG FAMILY



The Sprecherhaus in Maienfeld, Grisons, family seat of the Sprecher von Berneggs, c. 1900



Theophil Sprecher von Bernegg on finishing school, c. 1868



General Chief of Staff Theophil Sprecher von Bernegg, Commander in Chief Ulrich Wille and Emperor Wilhelm II, 1912



Theophil Sprecher von Bernegg, c. 1918

The saying »What Wille (willpower) wants and Sprecher (speaker) speaks, be happy to do without a grumble!« is reminiscent of the period of World War I that Switzerland, under the prudent military leadership of General Ulrich Wille and chief of staff Theophil Sprecher von Bernegg, weathered with comparatively little damage. For Count Anton-Wolfgang, however, these words have a very personal and familial significance. His mother Nina von Sprecher was actually the direct granddaughter of Theophil Sprecher von Bernegg whose military merits were honoured by the Swiss post office in 1950 on the occasion of his 100th birthday with a Pro Juventute special stamp. The importance of this officer of the militia, born in 1850 in the parent house in Maienfeld where he also died in 1927, spread far beyond



the scope of the military. Even his enemies attested to his inviolable integrity and an almost Prussian sense of duty. Theophil von Sprecher, who among other things had studied political science in Leipzig, proved to be a skilled diplomat and a political thinker of visionary far-sightedness. His committed and equally convincing advocacy for Switzerland's »armed neutrality« was probably largely responsible for the fact that even long after his death Switzerland was spared the worst, even during World War II. This is hardly a coincidence: Sprecher's character and behaviour were based on a tradition rooted in the previous centuries when members of the family had proved themselves far beyond the nation's borders as capable statesmen, generals, diplomats and scholars.



Baron Salomon Sprecher von Bernegg was a general in the Austrian Imperial Service



Empress Maria Theresa of Austria (1717–1780)

This uncommon mixture of military skill and a human sense of proportion that characterized chief of staff Theophil Sprecher von Bernegg were to be found, for example, two hundred years earlier in the personality of Salomon Sprecher von Bernegg. In the service of the empress Maria Theresa during the War of the Austrian Succession and later in the Seven Years' War in Prague, this man from the Grisons had proven his strategic talent, tactical skill, courage and valour beyond all doubt. In November 1757, however, commanding the garrison in the city of Breslau, the artillery general so accustomed to success found himself in an utterly hopeless situation due to lack of food and ammunition. In order to avoid senseless bloodshed and to protect the city's civilians, he therefore surrendered to the Prussian king Friedrich II and his besieging troops. This would normally have meant an ignominious termination to his military career. Salomon even hastened this apparently inevitable fate by calling

a court martial against himself immediately after the defeat. However, the court absolved him of all guilt in the light of the military situation and »granted him complete satisfaction«. The shrewd empress is even supposed to have promoted her Solomonian general, who had placed moral courage and humanity above his own military fame, to the honourable post of Quartermaster General. The creative energy of Salomon von Sprecher and his social and human sense of responsibility for the civilians of Breslau might even remind attentive observers of the industrial pioneer Lothar von Faber. In addition to his military career, serving with his own regiment in Spain and Austria, as well as a seven-year tenure as military governor in Como, Salomon von Sprecher also held office in Grisons, his homeland. He was elected six times altogether as Landammann (senior official) of Davos and also as federal senior official in the powerful League of the Ten Jurisdictions. »Although he sojourned mainly



Grenadiers from Sprecher von Bernegg's League Regiment on the Italian campaign, 1747



Officer from Sprecher von Bernegg's League Regiment in Imperial Service, 1743–1749, Nymphenburg porcelain



Officers from Sprecher von Bernegg's League Regiment fighting for the French Royal Bavarian regiment's standard in the War of the Austrian Succession, 1740–1748

abroad« writes the Swiss historical dictionary, »he was regarded in the Grisons as the premier statesman of his era.«

However exceptional Salomon von Sprecher appears to us, he is by no means unique. The von Planta and von Salis families were also, in addition to the Sprecher von Berneggs (the variants »Sprecher von Bernegg« or for short »von Sprecher« coexist equally), among the most influential families in the Grisons. According to the German dictionary of the peerage, the baronial family »Sprächer von Bäreneck« could be traced back to the Rhaetian nobleman Ursicinus in Schanfigg, first mentioned in a document in 766. This makes them one of the oldest families, not only in the canton of the Grisons but in all Switzerland. Since the middle of the fourteenth century, numerous members of this old Walser family, whose name derives from the profession of the intercessor or

advocate (Fürsprecher), have been officials of high civilian and military rank and judges throughout the Grisons. Some of them left their homeland to make their fortunes abroad. In the nineteenth century, for instance, some family members emigrated to Wisconsin, Ohio and Virginia and founded branches of the Sprecher von Bernegg family there. In 1902 another family branch was established in Argentina. This did not always happen voluntarily. Often the emigrations were due to barrenness and the harvest-destroying inclemency of the weather, landslides and other catastrophes which resulted in complicated economic conditions in the Alpine region, driving younger family members particularly to foreign lands and to foreign service. The ranks of the Sprecher von Berneggs who over the last 500 years have risen to high renown, military fame and political influence are great in number. In recent history alone they range from the commanding general of the Austro-Hungarian



The »New German Peerage Dictionary« of 1868 listed the »Sprecher von Berneggs, also Barons« as »Old nobility of Rhaetian knights, known since 1350 and descended from the Rhaetian noble Ursicinus of Schanfigg, who was first documented in 766«. It is certain that the nobiliary particle »von Bernegg« was bestowed upon the knight Florian Sprecher, from the Davos branch of the family, by Henry III of France in 1582 »referring to the ancient »Bernegg« keep«. The coat of arms of the Sprecher von Berneggs in use today harks back to this French nobiliary and crest certificate. It shows two upright golden arrows crossed in saltire against a blue background. The black bear's paw with golden claws is reminiscent of the crest of the knight Fluri's mother who had such a bear's paw in her coat of arms. The German peerage dictionary also lists other nobiliary particles such as the Imperial baronial certificate of 1758 for the Quartermaster General, Salomon Sprecher von Bernegg.



Fortunat Sprecher von Berneck, copper engraving portrait, 18th century



Map of the Grisons by Fortunat Sprecher von Bernegg and Philipp Clüver, 1618, the best-known and most exact map of the Grisons from the early modern period

monarchy Arthur von Sprecher to his contemporary Anton Sprecher von Bernegg who, from 1900 to 1911, held the high office of councillor at the Supreme Court of the German Reich. Or Drexel Sprecher, a lawyer from the American branch of the family who was the leading attorney for the American prosecution during the Nuremberg War Crimes Trials from 1945; and last but not least, Colonel Divisional Commander Jörg Sprecher von Bernegg, nephew of the general chief of staff, who until 1969 commanded Mountain Division 12 in the Grisons. Notwithstanding the individual reasons for emigration, work in foreign countries and in foreign service entailed an exceptionally, almost modern, cosmopolitanism. This is impressive, as undertaking an international journey in former centuries was often fraught with mortal danger and

frequently taking weeks if not months. In 1758, for instance, battle-seasoned General Salomon did not die on the battlefield but in a carriage accident on a journey to Prague. Together with great creative energy and diversity, this cosmopolitanism is a family characteristic of the von Sprechers. This is not only true of the many military leaders, diplomats and civil servants working in foreign countries but also of the numerous lawyers, historians, scholars and businessmen this family has produced.

A good case in point is the example of the lawyer and historian Fortunat Sprecher von Bernegg. The world is indebted to him, in addition to his groundbreaking historical work published in 1617 in Latin »Pallas Rhaetica«, and in 1672 in German as »Rhetischen Cronica«, for his copper engraving of

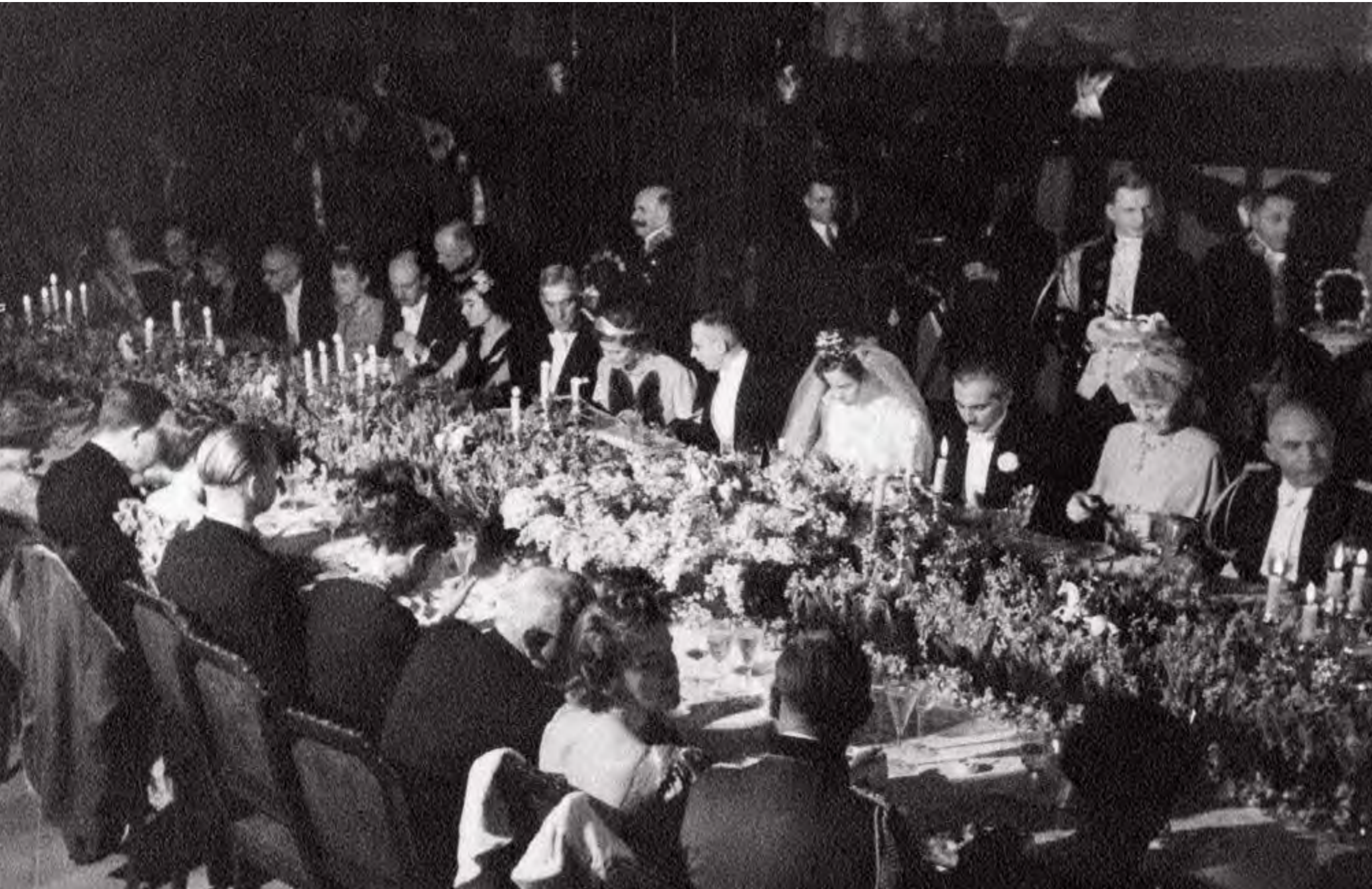
»... The Three Leagues and their subject territories« made in collaboration with the geographer Philipp Clüver in 1618. This is regarded as the »best known and most detailed map of the Leagues from the early modern period«.

Born in 1585 in Davos, Switzerland, after his schooling and studies in Chur and Basle, the young Fortunat held the office of imperial notary in Paris at the tender age of twenty. In the following year he graduated from the University of Orléans as Doctor of Canon and Civil Law and then travelled all over Norway supported by a French stipend. In 1621 he was finally nominated as envoy of the Three Leagues – a type of precursor to the Grisons – in Innsbruck and with the Grand Duke Leopold V of Austria in Imst.

A more comprehensive study of the old Sprecher lineages in the Swiss Grisons and Franconian Castells would probably reveal numerous closer and broader parallels of a personal and political nature. The most conspicuous mutual feature of both families today is in another field entirely: As do the Castells, the Sprechers also produce, with their Maienfelder Pola and their Jenins specialities, some of the best wines in their entire region ...



The author Count Christian von Faber-Castell, Count Anton-Wolfgang's youngest brother is a journalist and photographer. He lives in Switzerland.



1938 – WEDDING



Wedding of Count Roland and Nina von Sprecher: After the church wedding in the parish church in Stein on 11 December 1938, the wedding was celebrated in the »Neue Schloss« with a festive banquet.

WORLD WAR II

1939 From 1937 onwards the factories were experiencing difficulties with the supply of raw materials which was exacerbated by the outbreak of the Second World War. Instead of working with foreign cedar wood, pencil manufacturers had to fall back on domestic types of wood such as alder and pine. Using gold for pen nibs was forbidden and pencil cases had to be made of cardboard instead of tin. From 1939 onwards, the sale of palliag nibs was also forbidden, making the Castell fountain pen no longer available. Finally there were supply shortages for all articles using metal or rubber. During the war, further restrictions in production followed which resulted in the simplification of many products. Increasing numbers of employees were called to the front or were transferred to the munitions industry.

1943 In spite of the proximity to Nuremberg which was an important target for the Allies, the damage from air raids in Stein remained relatively slight. On March 9, 1943, an incendiary bomb struck the factory premises setting fire to roof timbers. Fortunately, there were no casualties.

1945 A few days before the end of the war, production in Stein shut down completely due to lack of coal. All foreign branches of the firm were confiscated, the sales organization was broken up. In Stein and Geroldgrün, 242 employees had either fallen or were reported as missing. On 19 April 1945, the Americans arrived in Stein. In order to impede their progress, a German unit blew up the bridge over the Rednitz. This was later provisionally rebuilt using wood from the stores of the A. W. Faber-Castell Company



Advertisement from 1941. During the war, the pencils were manufactured without varnish.



Count Roland von Faber-Castell (centre) as a training officer in Bamberg



Count Roland von Faber-Castell was called up to enlist in the Armoured Tank Regiment 35 in Bamberg. He took part in the campaign against Poland and in 1940 against France. Afterwards he was stationed in Bamberg as a training officer until he was ordered to Stalingrad. On the journey there he fell ill with typhoid fever and was admitted to a military hospital. After his recovery he returned home.



1945 – END OF THE WAR

By the end of the war Nuremberg had been reduced to rubble and over six thousand people had lost their lives under the ruins. The pictures by the American photographer Raymond D'Addario document the extent of the devastation; the old city was almost completely destroyed and a large part of the population was left homeless.

Stein had not been completely spared by the Allied attacks but most of the houses remained intact. The residential and factory buildings of the Faber-Castell Company had fortunately sustained little or no damage. As there was a severe housing shortage, the Americans requisitioned the castle and its grounds as well as the adjacent villa.

Photograph: Raymond D'Addario

1945 –
THE INTERNATIONAL MILITARY TRIBUNAL



On 14 November 1945, the Nuremberg War Crimes Trials were opened. Journalists had travelled from all over the world in order to report on the course of the trials. Among them were famous names such as Erika Mann, Erich Kästner, Wolfgang Hildesheimer, Alfred Kerr, Gregor von Rezzori, John Dos Passos, William L. Shirer, as well as the future German chancellor, Willy Brandt.

The »Press Camp«, the central headquarters for the world press, was established in the »Neue Schloss«. Here, 78 journalists were housed while 14 female correspondents and married couples lived in the adjacent Villa.



The elegant reception salons in the »Neue Schloss« were turned into sleeping dormitories and open-plan offices during the time of the »Press Camp«, 1946



Trial commentator H. R. Baukhage from the American Broadcasting Company (left) in conversation with Lt. Col. Madary, contact person for people from the press. Photograph from 8 March 1946



Extremely cramped conditions prevailed. In the Countess's elegant salon the bedsteads were set up in rows, the ballroom was converted to a large open-plan office and the sanitary facilities were inadequate for the onslaught of people. However, they knew how to have fun, as the American lawyer Telford Taylor reported, »In spite of the terrible furnishings and the inadequate accommodation and food, visits to the Faber castle were always entertaining. The commander, Major Ernest Dean, had put together a small female choir from the ranks of the German waitresses who entertained us singing German folk songs in their lovely voices and – as comic relief – singing popular American songs with strong German accents«.



Raymond D'Addario in a victorious pose at the entrance to the »Neue Schloss«



Raymond D'Addario with his bride Margarete Borufka cutting the wedding cake in »Neue Schloss«, 1948

During his sojourn in Nuremberg, the American military photographer Raymond D'Addario met the interpreter Margarete Borufka from the Sudetenland. They married in 1948 and celebrated the wedding in the »Neue Schloss«.

The social and working life connected with the trials was not only limited to the »Neue Schloss«. The Faber-Castell comital country seat soon »developed into a highly exclusive secondary arena of the trial proceedings where, at the weekends, prosecutors, lawyers and illustrious witnesses met« (Christiane Kohl, 2005). Robert Kempner, representative of the American chief prosecutor Robert Jackson, enjoyed being a guest there; he even became the godfather of Count Andreas von Faber-Castell, born in 1946. Another representative for the prosecution, Captain Drexel Sprecher, a distant relative of Countess Nina, visited the comital family countless times during the four years he stayed in Nuremberg.



In Court Room 600 in the Palace of Justice in Nuremberg, the International Military Tribunal of the allied powers held the war crimes trials from 20 November 1945 to 1 October 1946. Twelve further trials were held, ending on 14 April 1949.

Photograph: Raymond D'Addario

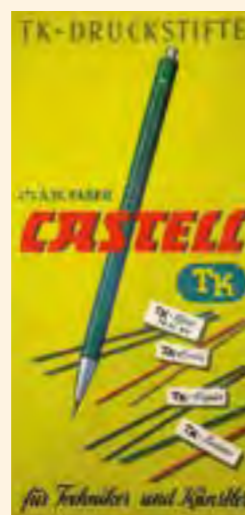
THE WORLD AS IT WAS FROM 1946 TO 1978

1946 The factories in Stein, Geroldgrün and Dossenheim are fully functional again. Faber-Castell manufactures medical instruments under the name »Castalia« in the section for mechanical pencils. This is why the company is classified by the allies in the group Priority I, which is associated with the allocation of important raw materials and coal.



FROM 1948 Count Roland von Faber-Castell has the workers' housing modernized by having new facilities built. The so-called Roland Settlement in Stein is built consisting of 48 workers' flats in four new tenement blocks.

1948 In Constance, Faber-Castell founds a patent pencil factory. The TK leadholder for technicians and artists produced there moves to a prominent position in the product range.



1950 For the first time, Faber-Castell manufactures slide-rules made of plastic. The Novo-Duplex slide-rule, produced from 1962, advances to become a top-of-the-line product.

1948 A new currency, the Deutsche Mark, is introduced.



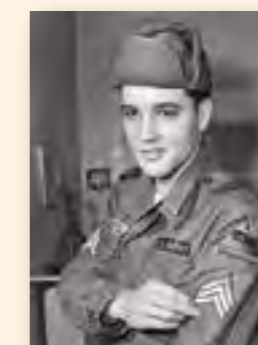
1950 The Faber-Castell Company launches a new company logo.



1953 In Westminster Abbey, Elizabeth II is ceremoniously crowned Queen of England.



1954 Unexpectedly, the German national football team beats the favourite Hungary in the World Cup finals in Berne, Switzerland, thereby winning the World Championship. The game goes down in German sports history as the »Miracle of Berne«.



1958 Elvis Presley, the American rock 'n' roll idol, starts his military service in Germany.



1961 On July 14 the Faber-Castell Company celebrates its 200th anniversary with 2,000 employees, pensioners and guests from Germany and abroad. Among the celebrations is an opening ceremony at the Nuremberg Exhibition Centre.

FROM 1957 By founding sales companies and production facilities abroad, Faber-Castell resumes its successful company strategy of the pre-war years and purchases shares in the Faber-Castell Corporation in the USA – expropriated during World War I – (1957); in the A. W. Faber Pencil Factory in Buenos Aires (1964); and the Lapis Johann Faber in São Carlos (1967). Worldwide, new production plants are founded (Ireland 1954, Sydney 1962, Lima 1965, Turkey 1969).



1963 The American president John F. Kennedy is assassinated in Dallas, Texas.

1963 Founding a ballpoint pen factory in Engelhartzell, Austria. In the picture: Count Roland von Faber-Castell at the laying of the foundation stone.

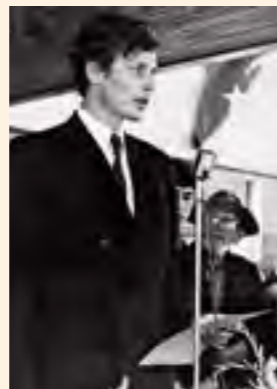


1969 On 21 July, Neil Alden Armstrong is the first man to stand on the moon.



Countess Ursula and Count Roland von Faber-Castell

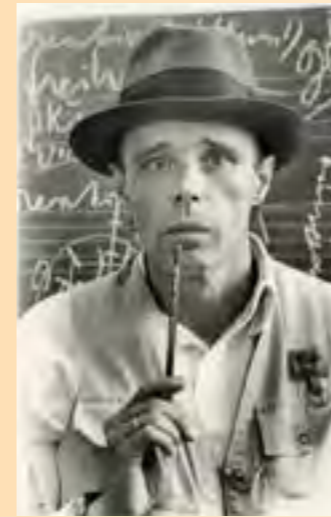
1969 On 14 August 1969, directly after the divorce from his second wife, Nina von Sprecher, Count Roland von Faber-Castell marries Ursula Boden. This is his third marriage. Countess Ursula, born in 1924 on an estate in Saxony-Anhalt lived in Burgenland and Vienna. Her first marriage had been with Dr. Wilhelm Sielaff and their son Gert was born in 1951. With her second husband Count Roland, she undertakes numerous private and business journeys, among them to South America and Asia.



1969 A. W. Faber-Castell and the company ADEL Kalemcilik build a licenced manufacturing plant for wood-cased pencils and ballpoint pens in Kartal, Istanbul.

Count Anton-Wolfgang von Faber-Castell gives an opening speech.

1969 On 22 July a fire breaks out in the factory building in Stein. After two hours the fire brigade is successful in extinguishing the flames.



1972 Joseph Beuys (1921–1986), professor at the Staatliche Kunstakademie, Düsseldorf, since 1961, is provocative with his works and installations. For his drawings he likes to use Castell pencils, as this photograph from the documenta 5 shows.



1975 When, in 1972, the Hewlett-Packard electronic pocket calculator is put on the market, Faber-Castell develops the TR1-TR3, a model that combines a pocket calculator and a slide-rule. However, they cannot compete with mass production in Asia and the importance of the slide-rule fades. In 1975 the production of slide-rules in Geroldsgrün is shut down.



1972 During the XX Olympic Summer Games in Munich, Israeli athletes are assassinated.

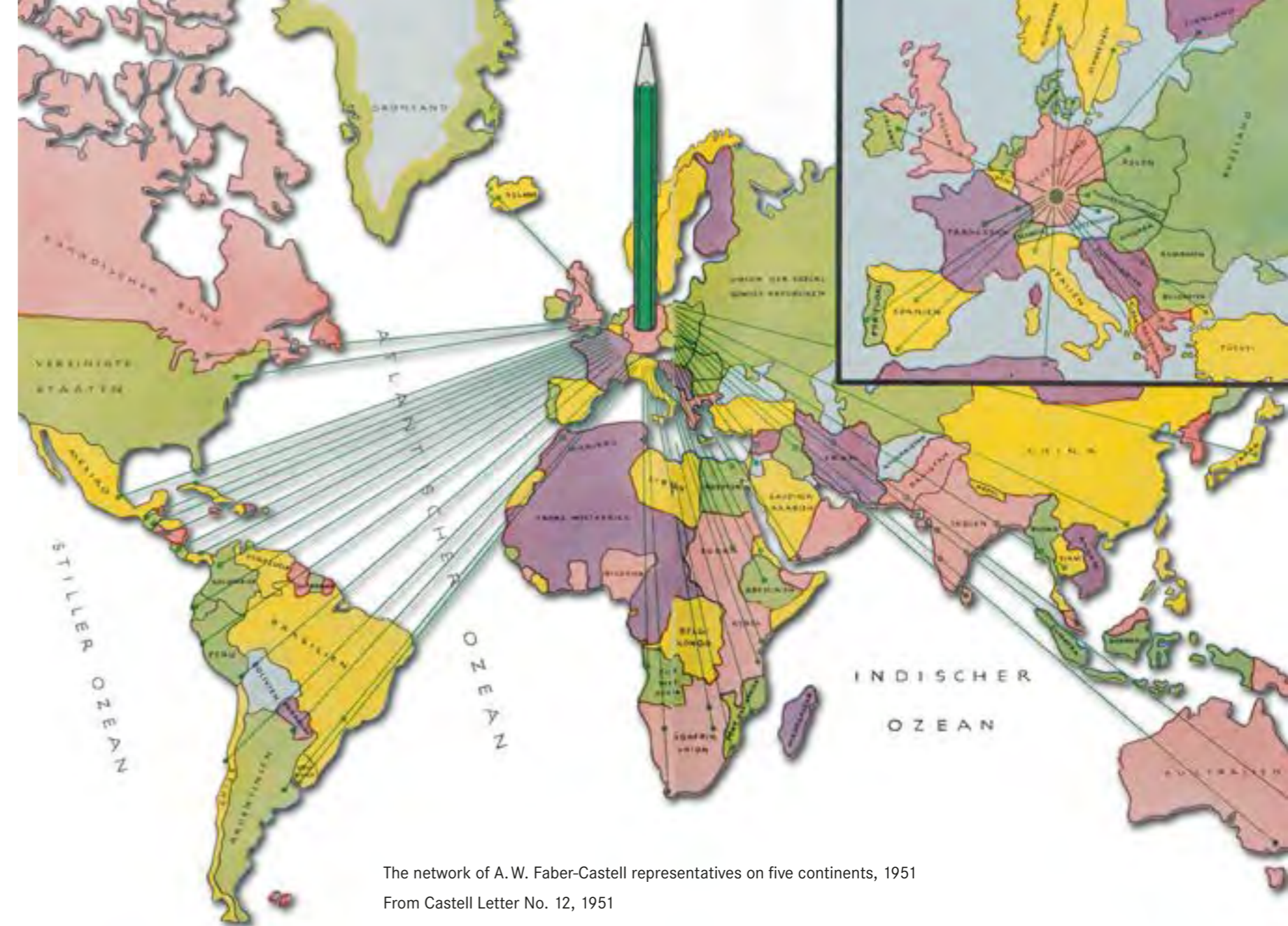
1978 Count Anton-Wolfgang von Faber-Castell takes over the running of the firm. The picture shows him at his father Count Roland's side in 1968 during a visit to the branch in Milan, founded in 1959.



RECLAIMING THE FOREIGN MARKETS

1946 An important objective in the post-war years was the reclaiming of the lost foreign markets. Count Roland von Faber-Castell reports on the difficult beginnings: »With painstaking effort we had to nominate new representatives for each country or confirm the previous ones. I had to find ways and means to solve the question of the brand name and only then could I begin to compile my product range anew for the foreign market. ... The name Faber-Castell had not lost its good reputation abroad in spite of the war, and I received such a plethora of orders that I would have needed years to supply everything that was requested, given the state of the factories at that time.« (Castell Letter No. 3, 1950)

1954 Count Roland von Faber-Castell devoted himself with intense energy to the founding of branches and the reacquiring of lost companies. In 1954 he founded a ballpoint pen and pencil factory in Ireland; in 1957 he bought a minority holding in the Faber-Castell Corporation in the USA which had been confiscated during the First World War. In 1962 he opened a production plant in Sydney and in 1964 bought an interest in the A.W. Faber Pencil Factory in Buenos Aires. In 1965 there followed the founding of a ballpoint pen factory in Lima, and in 1969 a production plant in Kartal / Istanbul. The interest in the Lapis Johann Faber S.A. in Brazil in 1967 was to prove ground-breaking for the company. »One of the most strategically important decisions that my father made was to reacquire a majority interest in the Lapis Johann Faber S.A. in Brazil. It was his decision alone; many at the top management level ... were against it at the time. The development of this plant ... which was to become the largest colour pencil factory in the world proved him right, however« (Count Anton-Wolfgang von Faber-Castell, 1986).



The network of A.W. Faber-Castell representatives on five continents, 1951
From Castell Letter No. 12, 1951

»Ensured through the devoted expertise and tireless diligence of our 119 representatives beyond the borders, supported by the regular flights of our factory representatives to all corners of the world ... our foreign turnover in 1951 has resulted in an expansion that has surpassed all our expectations.«

Castell Letter No. 12, 1951

1950s AND 1960s

Count Roland von Faber-Castell was successful in starting up production again shortly after the end of the war in 1945. As those companies that produced essential goods were given priority in receiving permits for this, A. W. Faber-Castell began to produce medical instruments such as tweezers and forceps under the name »Castalia«. The experience gained in this activity was to prove advantageous in the development of metal propelling pencils such as the TK clutch pencil. This mechanical pencil for technicians and artists was produced in the patent pencil factory in Constance, founded in 1948, and over the following decades rose to a prominent place on the international market.

Far-sightedly, Count Roland invested large sums in improvements and extensions which resulted in a major increase in turnover. The product range was reviewed and adjusted to the needs of the times. Convinced of »the necessity of scientific and up-to-date research in our laboratories and our development department« (general director Erhard Sattmann, 1968) Count Roland von Faber-Castell was committed to the improvement of the current pens and pencils and the development of new products. In particular, instruments for calculating, drawing and measuring were in demand and were constantly improved. The slide-rule came into its golden age and the factory in Geroldsgrün became the largest manufacturer of technical drawing instruments in the world.

Count Roland von Faber-Castell remained true to the tenets of his forebears: »A good reputation, as we all know, rests on something that must always be recreated and proven again and again, on the high quality of our products« (Count Roland von Faber-Castell, 1951).

»What FABER-CASTELL brings to the market is always carefully considered, of first-class quality and will assert itself for the good of all.«

Friedrich Erlwein, sales manager, Germany, 1951



Faber-Castell released a new fountain pen and matching mechanical pencil in black and pearl grey tones. Roughly at the same time a top-of-the-line model in the colour »Alpine lake green« became very popular with customers. The increasingly popular ballpoint pen was produced in various colours and sizes. This model is from the year 1961.



A. W. Faber-Castell had an extensive selection of wares for technical drawing. In addition to technical pens, slide-rules, rulers and stencils there were drawing sets for schools and professions.



From 1969 drawing boards made of synthetic material were added to the product line.

1961 – 200 YEARS A. W. FABER-CASTELL

Dear Count von Faber-Castell,

I would like to offer you my warmest thanks for your invitation to the celebrations taking place on 14 July of this year on the occasion of the 200th anniversary of the A. W. Faber-Castell Company. It is with great regret that due to another commitment I am unable to accept the invitation

The 200th anniversary of a company is indeed a remarkable event, and one that offers me the welcome opportunity to express my feelings of fellowship with the people of this company. Those who have managed to stand their ground in the face of the radical changes that our economy has been subject to over the last two hundred years have demonstrated, over several generations, their foresight and energy.

The present challenges us all, including your company – the management and the employees – with ever new tasks and problems. It is true that throughout the last decade the pencil industry in particular has suffered severe stresses due to technical developments and the emerging powers in the developing countries. I pay tribute to the fact that you have been successful in overcoming these difficulties with your entrepreneurship. My conviction is that the true team spirit of all the employees of the A. W. Faber-Castell Company will continue to ensure the company's place within our economy and will create the conditions necessary for further successes on the world market.

I wish the A. W. Faber-Castell Company, you and all your employees good luck and success for the future.

Sincerely yours,



Ludwig Erhard



Ludwig Erhard (1897–1977),
Federal Minister of Economy
and Vice Chancellor



On 14 July 1961, the 200th anniversary of the Faber-Castell company was celebrated. With enthusiastic participation by the population of Stein, a procession wended its way through the town and in the afternoon a ceremony was held at the Nuremberg Exhibition Centre.

THE SLIDE-RULE. A SUCCESS STORY WITH AN ABRUPT ENDING

Before the electronic pocket calculator had been invented, the slide-rule was an indispensable tool for engineers and merchants. Still relatively unknown at the beginning of the twentieth century, from 1930 it experienced an enormous upswing. The former A. W. Faber slate factory in Geroldsgrün that specialized in the manufacture of technical drawing instruments rose to become the leading manufacturer of slide-rules worldwide. In collaboration with the technical college in Darmstadt, a new model was developed in 1935 which held a leading position on the market for many years. Also the innovative Addiator slide-rule, a combination of slide-rule with an addition and subtraction apparatus became immensely popular. Until 1940, Faber-Castell produced more than fifty different models for technical and commercial calculating as well as for special fields.

After the decrease in production caused by the war, slide-rule production got under way once more. In addition to the models made of wood, from 1950 onwards they were increasingly made of synthetic material which made scaling on both sides possible. Numerous special designs were developed for, among others, the graphic design industry, concrete engineering and land surveying. The top model was the Novo Duplex which is still regarded today as the best slide-rule in the world.

However, technical development progressed at a rapid pace and in 1972 Hewlett-Packard released the first electronic pocket calculator. In response to this, Geroldsgrün developed a pocket calculator offered in combination with a slide-rule. Success remained elusive however, and production in Geroldsgrün was shut down. At about the same time, 1973, a Soviet export trading company invited tenders for the construction of a new slide-rule factory near Kiev. Faber-Castell was awarded the contract and supervised with other suppliers the construction of special machines. They also brought machines from their own decommissioned plant and put them to use again. In order to increase plant utilization in Geroldsgrün, the production of fountain pens, sharpeners and sharpening machines was moved from other Faber-Castell sites and the manufacture of technical pens was expanded.



System Darmstadt



Novo Duplex



Addiator



Country seat of the comital family, 1954–1955

PRIVATE GLIMPSES – FAMILY LIFE IN THE 1950s

Shortly before the outbreak of World War II, on 1 September 1939, the Count and his family left the »Neue Schloss« in Stein and retreated to their country seat. Because the »Neue Schloss« had been requisitioned by the National Socialists and later served as the press camp and casino for American officers until 1953, the family had no wish to return there.

Life now took place year-round at the former summer seat, which became the centre for the ever-increasing family. Countess Nina and Count Roland von Faber-Castell had a generous extension added to the hunting lodge in 1956 in order to make sufficient space for the family. Countess Nina had given birth to six children; three boys and three girls: 1939 Angela, 1941 Anton-Wolfgang, 1946 Andreas, 1950 Christian, 1952 Katharina and 1961 Cornelia. The children from Count Roland's first marriage, Felicitas, Heidi, Alexander and Hubertus also called the country seat their home.



Countess Nina and Count Roland von Faber-Castell, 1951

TODAY IS ST. NICHOLAS DAY

Count Anton-Wolfgang von Faber-Castell, in both pictures below on the right, with his brother and sister Angela and Andreas, Christmas 1951. Right: above, Count Andreas, below, Andreas, Angela and Anton-Wolfgang



Today is St. Nicholas Day!



From out the forest I now appear; To proclaim that Christmastide is here! Now speak, what is there to be had? Are there good children, are there bad?



»And is that cane there by your side?«; »The cane's there too«, I did reply;



»But only for those, those naughty ones; Who have it applied to their backsides.«



»Heaven's gate has opened wide!«



»For apples, almonds, fruit and nuts; For God-fearing children are a must.«

Translation of Theodor Storm's »Knecht Ruprecht« © 2006 Denis Jackson



Countess Heidi von Faber-Castell, Count Roland's daughter from his first marriage, was married on 19 November 1953, to Count Edzard von Wedel in the church in Stein. Afterwards the wedding feast took place in the Carlton Hotel, Nuremberg.

Photograph below left, Countess Nina with camera; right, the bride's father Count Roland dancing



Countess Angela von Faber-Castell married Heinrich von Kölichen in 1959.



The parents of the bride, Count and Countess Roland von Faber-Castell in front of the parish church in Stein



Count Roland von Faber-Castell with his children
Christian and Katharina





1965 – COUNT ROLAND'S SIXTIETH BIRTHDAY

On Count Roland von Faber-Castell's sixtieth birthday on 21 April 1965, the family gathered together. The birthday celebrant is in the centre holding his youngest daughter Countess Cornelia, on the left his wife Countess Nina von Faber-Castell.

The family from left to right: Daughter Countess Katharina, the counts Andreas, Christian and Anton-Wolfgang, daughter Angela von Kölichen with her husband Heinrich von Kölichen and daughter Countess Heidi von Wedel. Behind Count Roland his son-in-law Count Edzard von Wedel, next to him his oldest sister Countess Elisabeth von Bismarck-Schönhausen and his son Count Hubertus von Faber-Castell with his wife Lilo. Not in the picture are Count Roland's children Countess Felicitas and Count Alexander von Faber-Castell.

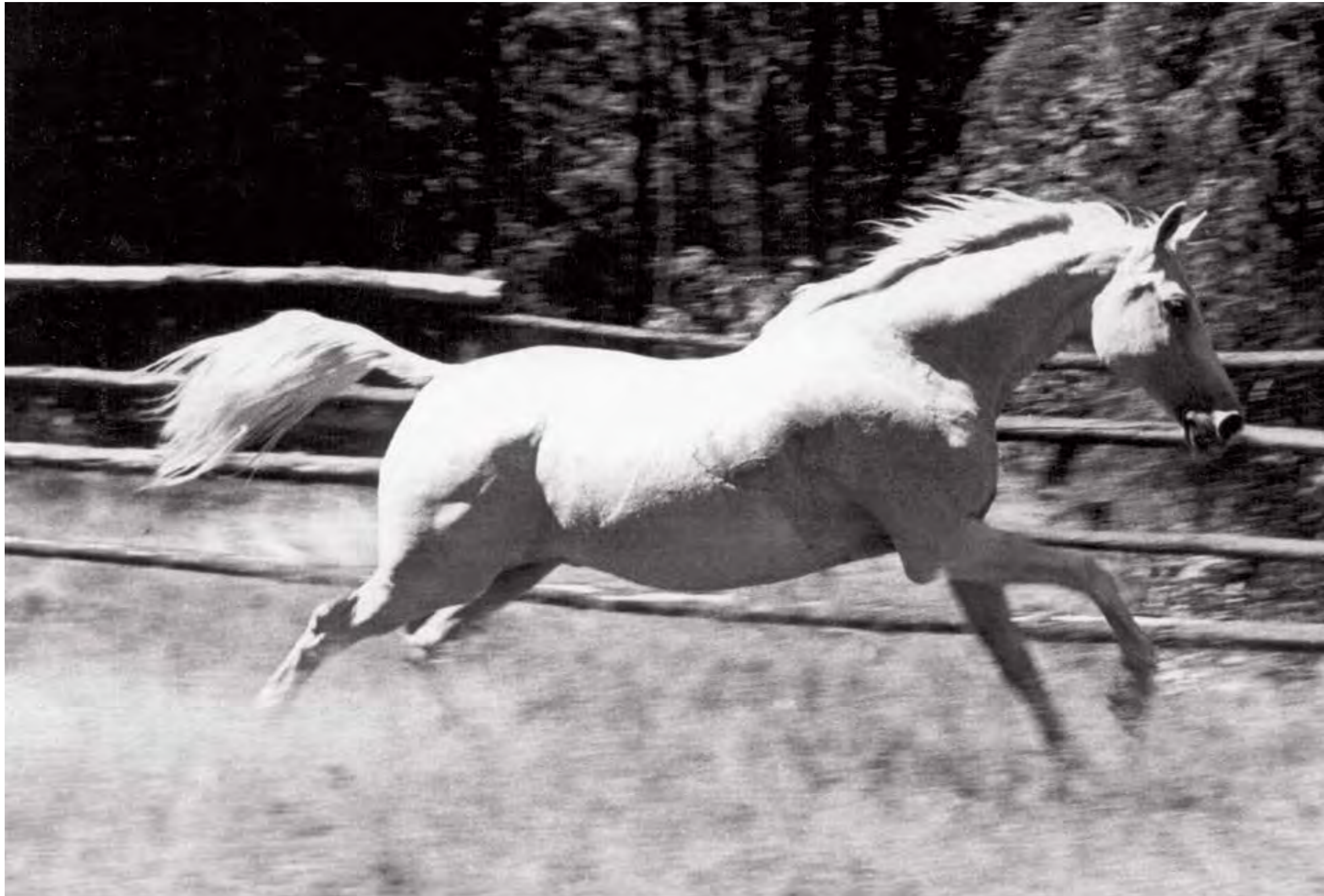


THE LIPIZZANER »KANONIER« – COUNT ROLAND'S FAVOURITE HORSE

Count Roland von Faber-Castell had been a passionate rider all his life. His favourite horse was the gray »Kanonier« who has an interesting story connected with him. In 1947 the Circus Sarrasani was able to rescue the Lipizzaner together with other stallions from Soviet-occupied Dresden with Count Roland's help and bring them to the West. As thanks for his help, Trude Sarrasani, the director of the circus, presented the stallion Kanonier to the count as a gift. The noble animal was ridden solely by Count Roland.



Trude Sarrasani in the arena, 1944



HALF A CENTURY IN THE SERVICE OF THE COMPANY

For half a century, Count Roland von Faber-Castell stood at the head of the company. He steered the firm successfully through changeable times: inflation, National Socialism, World War II, the deprivation of the post-war years, and the years of the economic miracle up until the 1970s, which brought so many changes with them.

Highs and lows were characteristic of the decades of his leadership. He was skilful in mastering difficulties and leading the company of his forebears into a new era. It was thanks to his energy that the company rapidly came into its own again after the war: »They were not discouraged, they gathered their few remaining employees around them and determinedly began to rebuild on all fronts.« (chief executive Erhard Sattmann, 1968).

In close accordance with the tradition of his forebears, Count Roland von Faber-Castell not only devoted himself to economic and cultural tasks but was also active in the social sector. He built workers' housing, rebuilt the provident funds and took a personal interest in the fortunes of his employees. Because of his merits he was an honorary citizen of eight communities. This entrepreneur, held in great affection by his employees, was described as reserved, humorous and warm-hearted. His son Anton-Wolfgang summarizes: »In my eyes, Father was an aristocrat from the top of his head to the soles of his shoes. He had very clear, and particularly humane, moral values, he made a deep impression on many of his employees with his modesty and his kind nature.«



Count Roland von Faber-Castell at the age of sixty-nine, 1974

THE EIGHTH GENERATION – COUNT ANTON-WOLFGANG VON FABER-CASTELL

The world as it was from 1978 to 1992

Count Anton-Wolfgang von Faber-Castell

School and university in Switzerland

Coping with new challenges and optimising the product range

1978 · 1982 · 1987 · 1989 · 1992 · 1993 · 2000 · 2002 · 2011



Anton W. Faber-Castell

Private glimpses – Mary Elizabeth Hogan

Decorative cosmetics

The world as it was from 1993 to 2013

Gregor von Rezzori: Declaration of love to a pencil

The knights are jousting again

Packaging, a matter of paramount priority

Prof. Dr. Dr. h. c. mult. Herman Simon: People make brands

Playing and Learning, General Writing, Art & Graphic

Tools for creative people

Premium products: Graf von Faber-Castell Collection

Showing one's true colours

Social commitment, unique forestry projects

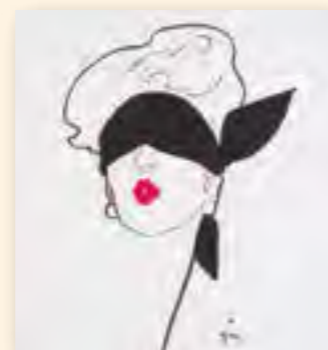
Private glimpses

A quarter of a millennium Faber-Castell

We will continue to write

THE WORLD AS IT WAS FROM 1978 TO 1992

1978 After the death of Count Roland von Faber-Castell, his son Anton-Wolfgang takes over the inheritance. In the same year, he commences with the production of cosmetic pencils and invests in a modern injection moulding plant in Geroldgrün in order to manufacture writing instruments and applicators for cosmetics. This compensates for the sharp decline in turnover due to the discontinuation of slide-rule production.



René Gruau,
Rouge Baiser I,
1948

1979 Faber-Castell releases the first fineline pencil with fully automatic lead propulsion on the market, the TK-Matic.



1980 Based on the triennial drawing competition in Nuremberg, Count Anton-Wolfgang von Faber-Castell and the director of the Kunsthalle, Curt Heigl, introduce a unique and generous drawing scholarship, the »Town Artist of the City of Nuremberg«, later renamed »Nuremberg Drawing scholarship«. This is awarded a total of thirteen times and is the catapult to an international career for a number of young artists, such as Leiko Ikemura from Japan.



Leiko Ikemura,
Mondtanz
(Moondance),
1983-1984



1978 After the death of Pope John Paul I, who had spent only 33 days in office, the archbishop of Krakow, Karol Wojtyla, is the first pope ever to be chosen from Poland.

1978-1980 The subsidiary company Faber-Castell Malaysia, founded in 1978, becomes the portal to the Asian markets for Faber-Castell. In 1979, branches in Hong Kong and South Africa follow. In 1980 the production of erasers is relocated from Stein to Kuala Lumpur in Malaysia. In the following years, this factory develops to become the leading international producer of erasers of all kinds.



1980 »Lapis Johann Faber«, the Brazilian producer of a wide-ranging selection of drawing and writing implements, celebrates its 50th anniversary. The company, founded in 1930, was taken over by Faber-Castell in 1932 and eventually became the largest factory in the Faber-Castell group.



Count von Faber-Castell at the staff celebrations, 1980

1980 Charles Alexander, son of Count Anton-Wolfgang von Faber-Castell and Carla Mathilde Lamesch-Senning, is born.



1980 On 22 September the Gulf War is triggered by the invasion of Iran by Iraq troops and massive air raids on Iranian airports. The war is to last for eight years and cost hundreds of thousands of lives. It ends on 20 August 1988, with a ceasefire.



1981 Count Anton-Wolfgang von Faber-Castell donates a large part of the castle park grounds to the Free State of Bavaria. In the picture: Count von Faber-Castell with the Bavarian minister-president Dr. Franz Josef Strauss and the district president of Middle Franconia, Dr. Heinrich von Mosch (from left) at the ceremonial handing over of the grounds to the public in 1984.

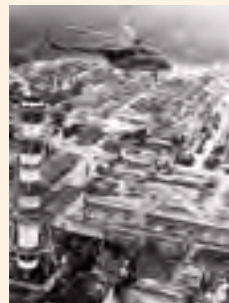


1981 On 20 January, Ronald Reagan, former actor and republican politician, is sworn in as the 40th American president.



1982 Count Anton-Wolfgang von Faber-Castell initiates a forestry project in Brazil, which is unique worldwide and which ensures a sustainable supply of valuable raw material for wood-cased pencils.

1984 Faber-Castell signs a licence contract with the Chinese drawing-instrument and fountain-pen manufacturer Hero and supplies them with nib cones for drawing pens.



1986 The explosion of a nuclear power plant near the city of Chernobyl in the Ukraine is the largest civil nuclear disaster in history.

1987

On 12 December Count Anton-Wolfgang von Faber-Castell marries the American Mary Elizabeth Hogan.



1986 Faber-Castell celebrates its 225th anniversary with an opening ceremony and an impressive multivision show. In the evening the family, prominent guests and staff gather in the castle park at Stein for the anniversary celebration.



1988 With the acquisition of the entire pencil manufacturer A. W. Faber Argentina, A. W. Faber-Castell now possesses production and sales premises for wood-cased pencils in Argentina.



1988 Katharina, the first daughter of Count Anton-Wolfgang and Countess Mary von Faber-Castell, is born.

1989 In July the family gathers at the country seat for a special »milestone« celebration. Together, Countess Felicitas (right) and Countess Angela celebrate their 60th and 50th birthday respectively.



1989 At the request of Count Anton-Wolfgang von Faber-Castell, Werner Knaupp, professor at the Nuremberg Kunstakademie, develops together with his students a colour concept for the factory buildings in Stein and Geroldsgrün. This is to make the increased engagement of the company in the field of »colours« visible from afar.

1989 On 9 November, under increasing pressure from the East German population, the Berlin Wall, erected in 1961, comes down. Due to the opening of the inner German border, the unification of Germany becomes reality on 3 October 1990.

1990 The foundation stone for a factory in Indonesia is laid. The factory begins production in 1991.



1990 Faber-Castell actively resumes trade relations with former East Germany. Business relations with long-standing customers are re-established.

1992 Faber-Castell introduces the environmentally friendly water-based varnish technology to Germany, the first producer of wood-cased pencils to do so. The new production line is inaugurated in the presence of the Minister of the Environment, Dr. Klaus Töpfer.



The eighth generation – since 1978

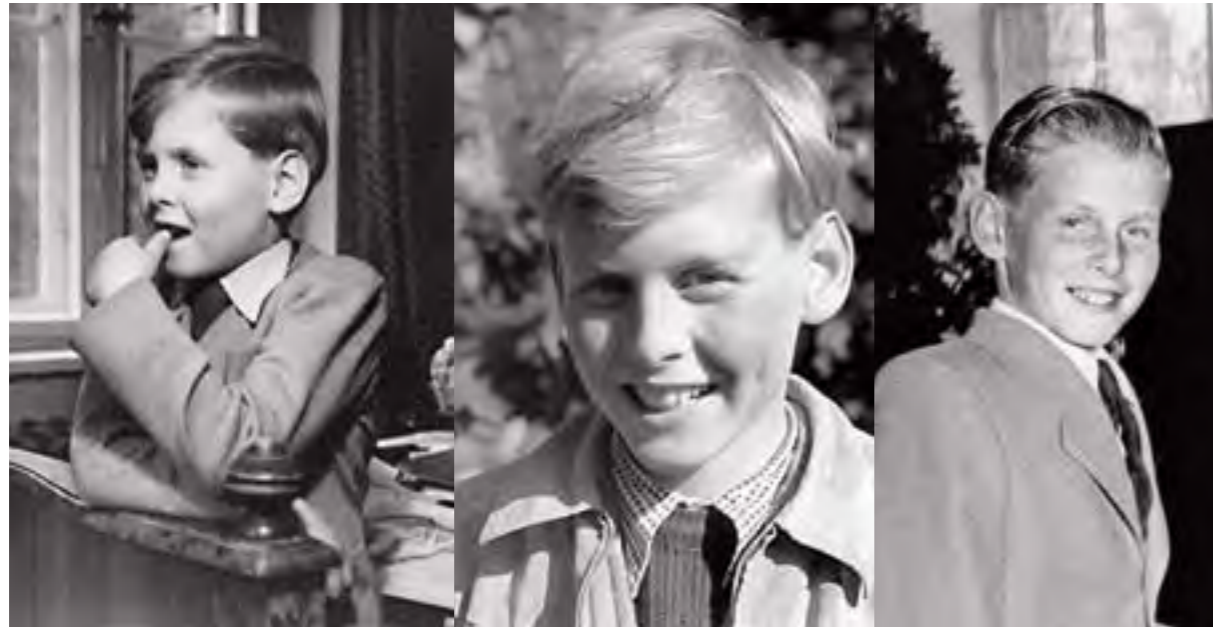
COUNT ANTON-WOLFGANG VON FABER-CASTELL

*1941

»MAKING ORDINARY THINGS
EXTRAORDINARILY WELL.«

Count Anton-Wolfgang von Faber-Castell





Above: Count Anton-Wolfgang von Faber-Castell: 1948 at the age of seven; 1950 as a nine-year-old; at the 25th anniversary of his father's management of the firm, 1953; below: in the class photo of the primary school in Küsnacht (centre), 1954

SCHOOL AND UNIVERSITY IN SWITZERLAND

1950–1961 Count Anton-Wolfgang von Faber-Castell, the eldest son of Count Roland and Countess Katharina was born on 7 June 1941, in Bamberg. Part of his childhood was spent at the family's country seat near Nuremberg. He was privately educated here for his first three years of schooling.

His further schooling took place in Switzerland, his mother's native country. At nine years of age, due to health issues, he attended the Knabeninstitut Briner boys' college in Flims; the remainder of his primary education was spent in Küsnacht. Subsequently, after attending the cantonal higher secondary school in Zurich, he transferred to the Lyceum Alpinum Zuoz in Engadin in 1955 where pupils from all over the world were educated. Count Anton-Wolfgang became »House Captain« and later »School Captain« and in 1961 he received the special honour of the »School Colours«. In the same year he passed his German and Swiss university entrance qualification exams and enrolled at Zurich University to study Law.



School
coat of arms



The Lyceum Alpinum in Zuoz, which Count Anton-Wolfgang's brothers Count Andreas and Count Christian also attended, as well as his son Count Charles. All graduated successfully.



School Colours



Count Anton-Wolfgang (right) before leaving for Zuoz with his mother Countess Nina and his brother Count Andreas, 1960



At the Graubündner Mittelschulmeisterschaften (Grisons Secondary School Championship) in 1960, Count Anton-Wolfgang set a record in the shot-put of 14.5 metres (47.5 ft.) which stood for over thirty years.



First Cricket Team 1960



(Ungaris)
 Blümling, W. Müller, M. Schmitt, J. Schmitt (Ungaris), H. R. Schmitt, T. Faber-Castell (Kapitän),
 A. Fuchler, B. Wieland, J. Rapp, M. E. Gordon-Schmitt
 Böhm, L. Adams, H. Ochsle, A. v. Bismarck, J.-M. Böhler (wicket-keeper), C. Schmitt,
 T. Bismarck

Count Anton-Wolfgang (centre, standing) was captain in the »First Cricket Team« in 1960.

Ice-Hockey Team 1961



Steward: A. Schmitt & Böhm, R. Ochsle, T. Faber-Castell (Kapitän), H. Ochsle, E. Schmitt, J. Schmitt
 Horn: A. Schmitt, H. Böhm, D. Schmitt, G. Schmitt, A. Ochsle, T. Faber-Castell

The Zuoz ice hockey team of 1961. Count Anton-Wolfgang (standing, 4th from left) was the captain.

In the so-called »Red Corridor« in the Lyceum Alpinum Zuoz, the photographs of all the school cricket and ice hockey teams are hung in a long row.





Silver cup for the winner of the Yole de Mer Championship in 1963



In 1963, Count Anton-Wolfgang (very top) with his team won the Swiss Yole de Mer Championship for the polytechnic rowing club on Lake Roth. They set a new record.

STUDENT, INVESTMENT BANKER, ENTREPRENEUR



Count Anton-Wolfgang in 1963 as a law student in Zurich. He subsequently worked for a Zurich law firm and as an investment banker in London and New York.



After the death of his father Count Roland, Count Anton-Wolfgang takes over the company in 1978.



Count Anton-Wolfgang at the family's country seat in 1984. »Originally, I had intended to work in Stein for only a few years.«

COPING WITH NEW CHALLENGES AND OPTIMISING THE PRODUCT RANGE

1978 When Count Roland von Faber-Castell died on 2 February 1978, his son Anton-Wolfgang did not enter upon an easy inheritance. The sudden decrease in the slide-rule section due to the competition from the electronic calculator in the early 1970s had a serious effect on the entire business and resulted in major losses in sales. Count Anton-Wolfgang responded to this challenge by placing the greatest emphasis on the development of specialized and high-quality products. He brought out innovative writing implements such as the world's first fineline pencil with automatic lead-propulsion, the TK-Matic; expanded in particular the selection of artists' instruments; and optimized the field of technical drawing instruments. He opened up a new market with the production of cosmetic pencils for well-known international brands.

Count Anton-Wolfgang strengthened brand recognition by standardizing the logos and using shop-in-shop presentations in the retail sector, where the Faber-Castell products were presented in their own sales area. At the beginning of the 1980s, in order to increase the company's growth, he invested in a tool-making plant in Geroldgrün to produce applicators for the cosmetic industry and writing instruments made of synthetic materials.

Following taking over the company in 1978, Count Anton-Wolfgang's particular focus of his company strategy lay in the systematic opening up of international markets. By establishing additional foreign subsidiaries and production plants, new markets were opened up around the world, especially in South America (Argentina 1988, Costa Rica 1996, Colombia 1998, Chile 2006) and the Asia/Pacific region (Malaysia 1978, Hong Kong 1979, Indonesia 1990, India 1997, Singapore and China 2000).

In 1992, Count Anton-Wolfgang transferred the management of Faber-Castell Australia to his brother Count Andreas, who had moved to Sydney in 1971 where he established a successful printing company. Today, Count Andreas runs the affairs of the Asia/Pacific jointly with the company's Malaysian partner of many years, Y. P. Toh.

FOR EXAMPLE: ART & GRAPHIC



Pencil cases with Polychromos artists' pencils from 1989 with 36 colour pencils. Overall, the range of colours was extended from 60 to 120 shades over the years.



Launched by Count Anton-Wolfgang in 1980, the Albrecht Dürer watercolour pencils of the highest artists' quality became available on the market.

Left: Elegant wooden case with 100 colours; in 1990 it was released for the first time with both Albrecht Dürer watercolour pencils and Polychromos pencils.

WHY ALBRECHT DÜRER, KARL LAGERFELD?

1988 Karl Lagerfeld appreciates the Albrecht Dürer watercolour pencils for their subtle transparency; Alexander Vethers favours the Polychromos pastel crayons for the opportunity of spontaneous expression; Ferdinand Porsche chooses the Polychromos colour pencils for their extensive range of greys. The high brand affinity felt by artists motivated Faber-Castell to run this unusual advertising campaign which was launched nationwide in the public media in 1988.



WARUM ALBRECHT DÜRER, KARL LAGERFELD?

Faber-Castell: Herr Lagerfeld, Sie haben einmal gesagt – ich bin ein „Fashion-Chopin“...
KARL LAGERFELD: Ja, aber auch wegen meines Aussehens – dem Mozartkopf, der schwarzen Brille – ich kann eine Karikatur von mir in 3 Sekunden machen – sehen Sie.
Faber-Castell: Ist der Albrecht Dürer-Aquarellstift für Sie eine echte Alternative zur herkömmlichen Aquarelltechnik?
KARL LAGERFELD: Ja, ich persönlich benutze ihn 100 mal mehr als die klassische Technik. Man kann die Farben gut mischen. Die Farben wirken alle sehr schön frisch und leuchtend. Und das ist ja wichtig.
Faber-Castell: Haben Sie vorher immer eine bestimmte Vorstellung von der Farbe?
KARL LAGERFELD: Ja natürlich – ich habe so eine „Blitzvision“, und dann versuche ich das hinzukriegen. Dabei lasse ich mich von der Farbpalette der Albrecht-Dürer-Stifte inspirieren.
Faber-Castell: Und wer inspiriert Sie bei der Mode?
KARL LAGERFELD: Kein Mensch!
Faber-Castell: Sie haben das eine spontane Idee...
KARL LAGERFELD: ... und die setze ich in der Skizze um. Damit hat sich das. Das ist alles Instinktiv. Ich habe nie zeichnen gelernt. Alles, was ich in meinem Leben gemacht habe, ist total improvisiert.
Faber-Castell: Die Ideen gehen Ihnen nie aus...
KARL LAGERFELD: Das ist auch besser... oder wissen Sie, Ideen sind wie Appetit, und der kommt beim Essen. Wenn ich mitten in der Arbeit bin, kommen mir die Ideen. Wenn man nur sitzt und auf Inspirationen wartet, kommt man ja zu nichts.
Faber-Castell: Wie sind Sie auf die Albrecht-Dürer-Aquarellstifte gestoßen?
KARL LAGERFELD: In meiner Kindheit in Deutschland war ja Faber-Castell schon die bekannteste Marke. Besonders für besonders gute Qualität, und das gilt ja heute noch, insbesondere für Künstlerstifte.
Faber-Castell: Worin kommt es Ihnen bei einem Aquarellstift an?
KARL LAGERFELD: Kommt darauf an. Wenn ich eine Skizze mache, z.B. für ein Kleid, das im Atelier ausgeführt wird, darf der Stift nicht zu weich sein, aber auch nicht zu hart.
Faber-Castell: Sie zeichnen schnell. Ich habe auch nichts von mir auf. Wenn jemand etwas von mir haben möchte, muß ich es neu machen. Ich selber habe nichts.
Faber-Castell: Ist das Ihre Maxime?
KARL LAGERFELD: Ja, das halte ich für gesund. Wissen Sie, was ich am Zeichnen gerne habe, ist nicht die Zeichnung zu besitzen. Was mich beim Zeichnen amüsiert, ist die Tatsache zu zeichnen. Das Zeichnen ist für mich wie atmen und schreiben. Das sind Dinge, die mich beinahe erlösen. Ich zeichne Ihnen jetzt ein Porträt von Eva, meiner Mitarbeiterin.
Faber-Castell: Sie verwenden dazu die Polychromos-Kreiden?
KARL LAGERFELD: Ja, die Arbeits-skizzen müssen präzise sein. Die Leute müssen „lesen“ können, wie das gemacht ist, wo die Nähte sind, die Knöpfe sind. Das ist keine Illustration um zu zeigen, wie hübsch ich zeichnen kann.
Faber-Castell: In Sekundenschnelle können Sie also mit dem Aquarellstift einen Effekt erzielen, der sehr locker und spontan wirkt?
KARL LAGERFELD: Genau, das kommt meiner Arbeitsweise entgegen. Ich aquarelliere, um die Stofflichkeit darzustellen und um Atmosphäre zu schaffen. Aber es darf nicht zu lange dauern, ich rede schnell, ich zeichne schnell. Ich habe auch nichts von mir auf. Wenn jemand etwas von mir haben möchte, muß ich es neu machen. Ich selber habe nichts.
Faber-Castell: Sind Aquarellstifte aus Ihrer Sicht ein schwieriges Medium?
KARL LAGERFELD: Es ist kinderleicht. Sie haben ja gesehen, wie ich zeichne. Ich habe mich nicht mal besonders konzentriert. Wir haben uns ja dabei sogar unterhalten.
Faber-Castell: Sie verwenden dazu die Polychromos-Kreiden?

CHMODDIE MEHR WISSEN über die Albrecht Dürer Aquarellstifte und über das weitere Art & Graphic-Programm von Faber-Castell. Bitte schicken Sie mir ein Fachheftchen der Albrecht Dürer Künstlerstifte sowie Informationsmaterial über das Künstlerstiftprogramm.

Name: _____
 Anschrift: _____
 Beruf: _____

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 A. W. Faber-Castell GmbH • D-7400 Krefeld
 Schneiderstr. 1, 52524 Oertrich

ARTISTS' COLOUR PENCILS POLYCHROMOS



Wolfgang Joop, * 1944, German fashion designer



Ferdinand Alexander Porsche, 1935–2012, German industrial designer



Daniel Hechter, * 1938, French couturier



Tomi Ungerer, * 1931, French graphic artist, illustrator and writer

ARTISTS' WATERCOLOUR PENCILS ALBRECHT DÜRER



Gottfried Helwein, * 1948, Austrian painter, graphic artist and performance artist



Alexander Vethers, * 1948, German artist, living in New York since 1979



Borislav Sajtinac, * 1943, French painter, graphic artist and maker of animated films



Bjørn Wiinblad, 1918–2006, Danish painter, designer, set designer and artist

PRIVATE GLIMPSES – MARY ELIZABETH HOGAN

1987 On 12 December, Count Anton-Wolfgang von Faber-Castell married Mary Elizabeth Hogan, Marketing Director at Chanel in New York, whose family is from Massachusetts. Mary's father, John M. Hogan, a journalist and photographer went with his wife Marion to China in 1947. In Shanghai their first child, daughter Anne, was born. For professional reasons, the family returned to the United States. Shortly before the Communist takeover, the small family managed to leave Shanghai on the last American steamer at the end of April 1949. They settled in St. Louis where Mary was born in 1951 and grew up with her two brothers, John and Timothy, who were also born there. After the sudden death of her husband in 1962, Marion Hogan returned to her native Massachusetts with her four children.

Mary Elizabeth graduated from Granby Massachusetts High School, going on to get her Bachelor of Arts at Skidmore College. In 1976 she completed her studies with a Master of Business Administration at Boston University. She began her professional career as a cosmetics buyer for New York's famous department store Macy's and as new product manager at Avon Cosmetics. Subsequently, Mary Elizabeth went on to become Marketing Director for the cosmetics company L'Oréal and then moved to Chanel as Marketing Director Beauté. Here, in the summer of 1984 she met her future husband Count Anton-Wolfgang von Faber-Castell, for whom Chanel was a particularly important customer for his cosmetics business line.



Mary Elizabeth aged eight with the family dog »Tiger«



This photograph of Mary Elizabeth was taken in 1970 during her senior year at Skidmore College.

12 DECEMBER 1987 – WEDDING IN THE »PENCIL CASTLE«



On 12 December 1987, the wedding of Count Anton-Wolfgang von Faber-Castell and Mary Elizabeth Hogan was celebrated. The church ceremony took place in the church in Stein. Afterwards, the bridal couple drove to the »Neue Schloss« in a carriage, cheered by the crowds.





KARL LAGERFELD
DESIGNED THE DRESS



Countess Mary's wedding dress was designed by Karl Lagerfeld who used twenty meters of ivory-coloured silk satin and two hundred meters of tulle. The inspiration for the rosette pattern of the silk embroidery came while leafing through the magazine »World of Interiors« and seeing an article on the »Neue Schloss« showing the ceiling motif in the lady's bathroom.

For the first time since the wedding of the groom's parents, Count Roland von Faber-Castell and Nina Sprecher von Bernegg on 11 December 1938, the »pencil factory« is the glamorous setting for a family celebration. Picture below left: Marion Hogan, the mother of the bride with Tschammer Wagner behind her. From left: Count Johannes Walderdorff, Isabel Girardet and Michael Girardet

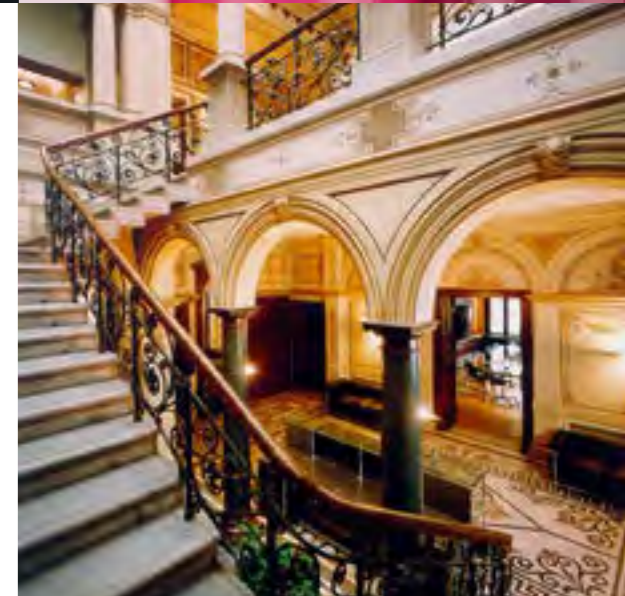


DECORATIVE
COSMETICS

FACE EYES LIPS NAILS



Countess Mary von Faber-Castell became Managing Director of the cosmetic branch »Faber-Castell Cosmetics« that Count Anton-Wolfgang had founded in 1978. Commissioned by international cosmetic firms, eyeliner, lipsticks and skin and nail care products are produced at Faber-Castell in Germany and Brazil. In 1999, the administration moved into the freshly restored premises in the Villa Wilhelm in the castle park in Stein.



THE WORLD AS IT WAS FROM 1993 TO 2013

1993 Count von Faber-Castell establishes a consistent, strategic »realignment« of the branding and image and restructures the product range into five fields of competence: they cover all domains of writing and drawing instruments, from coloured pencils for children through office



supplies to luxury fountain pens. The brand, which is a companion for life, is defined by core values such as competence and tradition, high quality and environmental compatibility. The jousting knights, in a stylized form, are an integral element of the company logo.

Playing & Learning

Art & Graphic

Premium

General Writing

Marking



1993 Inspired by the elegant pocket pencils of his forebears, Count Anton-Wolfgang von Faber-Castell creates the exclusive writing instrument line »Graf von Faber-Castell Collection«. The main focus of this line is the sphere of writing with a pencil.

1994 A historical event for the Faber-Castell brand: After difficult negotiations, Count Anton-Wolfgang is successful in acquiring the trademark rights for the USA and Canada that were confiscated after World War I. The founding of Faber-Castell USA in New Jersey follows in 1996.



1995 From 24 June to 7 July 1995, the Reichstag Building in Berlin is completely wrapped in fabric by the artist couple Christo and Jeanne-Claude. This spectacular project is internationally acclaimed.



1996 Twin daughters, Sarah and Victoria, are born to Count Anton-Wolfgang and Countess Mary von Faber-Castell.



1999 Faber-Castell purchases the American company »Creativity for Kids«, the leading brand of creative sets for children in the country, in order to establish new distribution channels and to round out the »Playing and Learning« selection.

2000 The rapid growth of the »new market« leads to a speculation bubble on the German stock market which reaches its zenith in 2000. By 2002 the market prices of the supposedly promising »new technologies« have sustained a loss of 96 per cent and more than 200 billion euros are wiped out.

1996 Faber-Castell founds a sales company in the Czech Republic. In the same year the production of wooden slats for the manufacture of pencils is started in Costa Rica and in 2001 is expanded for the production of colour pencils.



1998 In Goa, India, a production plant for wax crayons, highlighters and ink writing instruments is founded.



Plant in Goa, India



Plant in Guangzhou, China

2000 The opening up of the Asian market is continued with the founding of a production plant in China. Among other things, the plant manufactures mechanical pencils, ballpoint pens and sharpeners. In the same year, Faber-Castell opens a sales company in Singapore.



Sharpener from the Chinese production plant



2000 The innovative pencil »GRIP 2001« featuring non-slip raised dots of water-based varnish is released. A successful product family develops from this which is marketed all over the world.

2004 On 26 December an earthquake in the Indian Ocean causes a series of gigantic tsunamis that have disastrous effects on the coasts of the holiday paradise Thailand and elsewhere. An estimated 230,000 people lose their lives and 1.7 million are made homeless.



2000 Count von Faber-Castell signs an international-ly valid social charter corresponding to the guidelines of the International Labour Organization. This carries on the long tradition of the company's commitment to social responsibility. In the picture, Count von Faber-Castell with the trade union chairman at IG Metall, Klaus Zwickel.



2001 Faber-Castell celebrates its 240th company anniversary in the presence of Federal President Johannes Rau.



2002 On 1 January, the common currency for the European Union, the euro, replaces national currencies as the legal tender.



2003 A new factory is built in Malaysia, home to the longest pencil in the world, which was entered in the Guinness Book of Records with a length of 19.75 meters (64.7 ft.).

2005 The famous green Castell pencil is now 100 years old and is honoured with an exhibition in the »Neue Schloss« in Stein. Günter Grass (* 1927), who thematizes the »green Russian« in his literary and visual work, attends in person.



Günter Grass »Angespitzt« (Sharpened), 1997

2009 Faber-Castell founds a sales company in Mexico.

2011 The Faber-Castell Company celebrates its 250th anniversary. The jubilee year is marked worldwide with ceremonial events taking place in branches in sixteen countries. The high point is an impressive multivision show and a vibrant summer party in the castle park at the parent company in Stein with 5,000 guests from around the world.



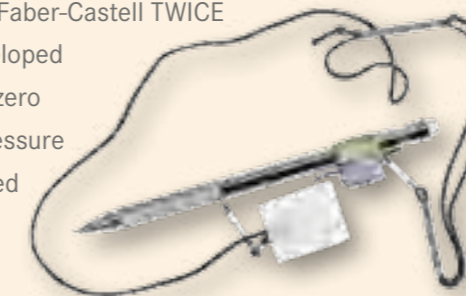
2001 On 11 September, an organized attack by the Islamic terror organization, Al-Quaida, on the World Trade Center in New York and the Pentagon shocks the world. Three thousand people lose their lives.



2004 In Frankfurt, the Faber-Castell Company opens an exclusive retail store following the tradition started by Lothar von Faber of having the company's own stores in major cities.

2006 Faber-Castell founds a sales company in Chile.

2007 On 23 October, the astronaut Paolo Nespoli is launched into space for the 15-day space shuttle mission »STS 120«. On board is also the Faber-Castell TWICE pen in a version developed especially for use in zero gravity with a gas-pressure cartridge and attached cord.



2008 Barack Obama is elected 44th president of the United States and takes the oath of office in January 2009.

2012 Together with the Turkish Anadolu Group, Faber-Castell enters upon a joint venture, founding the Russian sales company Faber-Castell Anadolu in Moscow.



2013 With a forestry project in Northern Colombia, Faber-Castell protects the land from further destruction from progressive erosion and offers the farmers a new way of making a living.



DECLARATION OF LOVE TO A PENCIL

Gregor von Rezzori

This love also harks back to the distant days of childhood. It recalls the hours in which one could lose oneself with sublime self-forgetfulness in a game – the most serious of games: the copying, the recreation of the world that one was on the brink of discovering. At that time, drawing was my passion. I see myself bowed over a sheet of paper on which I am attempting to capture the image of something experienced, seen or daydreamed. It is a desperate and courageous venture as I know in advance that on the way from my imagination to my hand the best part of my inner picture will be lost. I sense how a good instrument strengthens my confidence. In front of me lies a box made of very light, thin metal. It contains a Christmas present which was hoped would deliver me (and those close to me) from laments demanding how the empty hours of the day were to be filled. There are two dozen drawing pencils in differing grades of hardness. I took one of each out of the box in order to sharpen them,

»These pencils are simply too perfect to just use. I love them for their beauty alone.«

leaving the others untouched in their box: slender, with gentle corners, polished with a gleaming, dark green varnish and cut off at the ends with almost inconceivable smoothness so that octagons of soft, beautiful wood fashion the two ends. On each end, like the bull's eye on a target, a small black dot. Its size and blackness corresponding to the grade of hardness imprinted in gold letters on the side of the pencil: H, B, HB, 2H, 2B, 3B. When I shave the edges of the pencil with a sharp penknife, the blond wood will reveal a little piece of the lead which runs through the whole pencil. Because they are brittle, I will have to be very careful when sharpening them. Each grade promises me a different line: from the hard 2H with which I can draw lines finer than the finest hair to the increasingly blacker, increasingly paste-like 2B and 3B which possess the shading possibilities of a pastel crayon without its greasiness; I can choose between them in order to give my drawing clarity and depth. This bestows confidence.

»... the name: CASTELL. There is scarcely another name that is similarly capable of lending wings to the imagination of an eight-year-old. It delves deep into the dream life of childhood: In the knight's castle live noble ladies, maids with blonde braided hair as well as dark-haired queens with proud pale faces.«



Still, I hesitate to sharpen them. These pencils are simply too perfect to just use. I love them for their beauty alone. Their regularity is more evident than that of my tin soldiers; it entices me to lay out the pencils as in a parade, as a fleet of ships sailing in review on the lake of the table top or as a phalanx of lowered lances. Indeed, each pencil has a tiny picture of two knights imprinted on it. They are jousting as befits a tournament with raised lances and billowing cloaks and, in the field they have vacated in order for them to meet, there is room for the name: CASTELL. There is scarcely another name that is similarly capable of lending wings to the imagination of an eight-year-old. It delves deep into the dream life of childhood: In the knight's castle live noble ladies, maids with blonde braided

»I am proud of my box full of pencils. They prove I am an artist, a chivalrous bard.«

hair as well as dark-haired queens with proud pale faces ... It is therefore an attribute of chivalry, a kind of courtly love, to handle a Castell pencil in such a way that it will bring fame. For in striving towards perfection, it is as good an aid as any sword and lance, if not better; less rough, more refined, more cultivated. I am proud of my box full of pencils. They prove I am an artist, a chivalrous bard. The grades of 2H and 3B are the strings of my lute, the flat and sharp of my blithe and graceful or fiery and profound or defiantly courageous tunes. The richness of expression in my playing will be rewarded by the beautiful ladies with even more riches than the wreaths they throw to their victorious knights. The wealth of my childhood lay in a box of pencils.

Source: »Elle Deutschland«, 1990



FABER-CASTELL

since 1761



THE KNIGHTS ARE JOUSTING AGAIN

1990 When Count von Faber-Castell read Gregor von Rezzori's memories, he realized how great the emotional value of a brand image can be. The knight motif, introduced by his grandfather Count Alexander von Faber-Castell as a seal of quality together with the Castell pencil and which was replaced with an abstract logo in 1950, is evidently much more than a mere decorative element.

The medieval jousting scene stimulated the imagination of the young Gregor von Rezzori because the chivalrous heroes of medieval epics exemplify virtues such as courage, loyalty and steadfastness. After extensive market studies on the symbol of the knights – as well as of that of the castle – Count von Faber-Castell integrated the two knights with the pencil lances in the newly designed brand image.



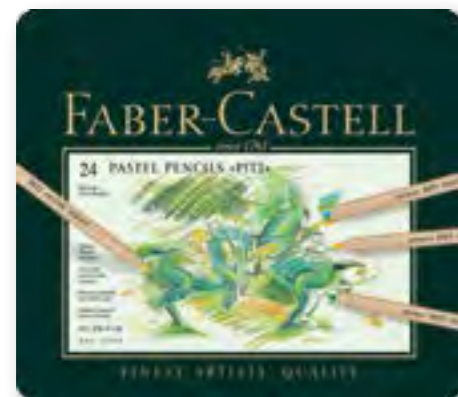
Since the middle of the 1990s, together with the knight motif, the »Castell« castle trademark also introduced by Count Alexander von Faber-Castell in 1906 is being used again.



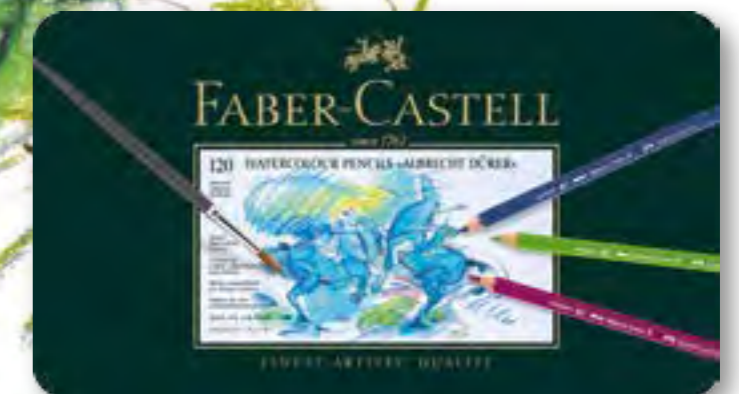
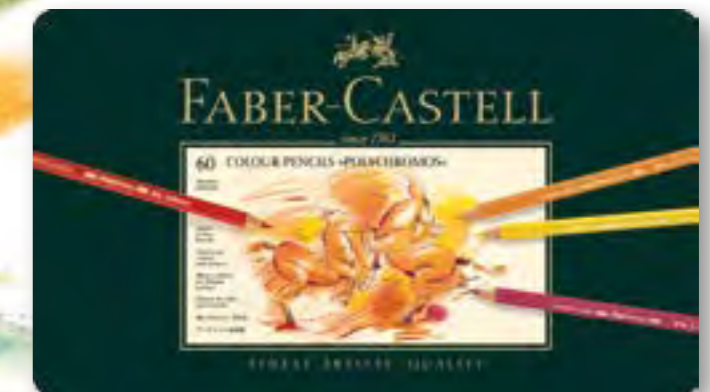
PACKAGING, A MATTER OF PARAMOUNT PRIORITY

»Meddling with a trademark is a great mistake. This is why lasting and successful branding should remain a matter of paramount priority. This is also true of supposedly peripheral topics such as »packaging design.«

Count Anton-Wolfgang von Faber-Castell



Case for the artists' pencil Polychromos with the knight motif from Alexander Vethers, 1993





PEOPLE MAKE BRANDS

by Prof. Dr. Dr. h. c. mult. Hermann Simon*

What makes a great brand? Hans Domizlaff first described this in his famous book »Winning Public Confidence – A Textbook for »Markentechnik« (Brand management). Domizlaff brings brands and people closer together. Behind every brand stands a person, someone who leads the brand and protects it, but also continues to develop it further. Behind the brand Faber-Castell stands Count von Faber-Castell. The brand Faber-Castell and its »man behind the scenes« fulfil all the requirements that the master Domizlaff sets out for great brands: quality, a core brand that grows out of the inner core of the personality, and in particular continuity. In the age of the internet, continuity and sustainability cannot, however, be taken for granted. Who today remembers Altavista, Second Life or My Space? Just a few years ago they were the stars on the World Wide Web. And what have brands such as Nokia and Blackberry become? In comparison, Faber-Castell stands like a bastion of calm in the modern world.

Count Faber-Castell has guided the brand with a steady hand and developed it into a truly global name. The inheritance he stepped into was an easy one, but at the same time difficult. Easy because it must be a pleasure to take over such a strong brand and to lead it into the future. Difficult because there is an obligation inherent in the long tradition of the Faber-Castell brand that some might perceive as onerous and from which they might recoil. Tradition is no guarantee for infinite continued success.

Tradition gives an inimitable competitive and brand advantage. And what a tradition! Bismarck wrote with pencils from Faber-Castell. Vincent van Gogh praised its »famous black« and Max Liebermann called them simply »the best«. No advertising budget can buy such uniqueness, such a long passage of history. Tradition does not have to mean »standing still«. It must be linked with the Faber-Castell motto: »Better is the enemy of good«. In this motto I see a double meaning: To be better than before and better than the competition. One becomes and stays the best only by supplying the best quality.

The objective best performance must be conveyed into the minds of the consumer, the sales intermediary, the opinion-leader. Count Faber-Castell has always represented his company in a discreet but still effective manner. His reputation and that of his company have grown with time and are stronger today than ever before.

»A look back always means measuring oneself against the maxims of Baron Lothar von Faber, against his sagacity in differentiating himself from anonymous mass-produced goods through a relentless striving for quality, thus distinguishing himself as a manufacturer of branded products.«

Count Anton-Wolfgang von Faber-Castell



*Excerpt from the laudatory speech in honour of Count Anton-Wolfgang von Faber-Castell on the occasion of the presentation of the »G•E•M Award 2013« in Berlin, 2013. Professor Dr. Dr. h.c. Hermann Simon is author of the book »Hidden Champions« which deals with mid-sized global market leaders.



THE BRAND FABER-CASTELL

»Our brand is a quality seal for products in the sphere of writing, drawing and creative design which is distinguished by: competence and tradition; exceptional quality; innovation and creativity; as well as social and environmental responsibility. Other characteristics of the brand are a classic and timeless elegance in design, high functionality and the point of difference.«

»We regard ourselves as companions for life. A child who loves the quality of our school products will remain faithful to the Faber-Castell brand as an adult.«

Count Anton-Wolfgang von Faber-Castell



PLAYING AND LEARNING

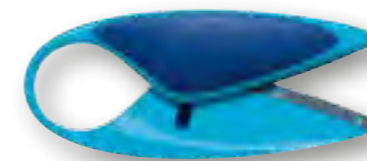
... FOR CHILDREN FROM
TWO TO TWELVE



FROM FIST GRIP AND PAW GRIP TO



THREE FINGERED HOLD.



WITH ADDITIONAL ERGONOMIC

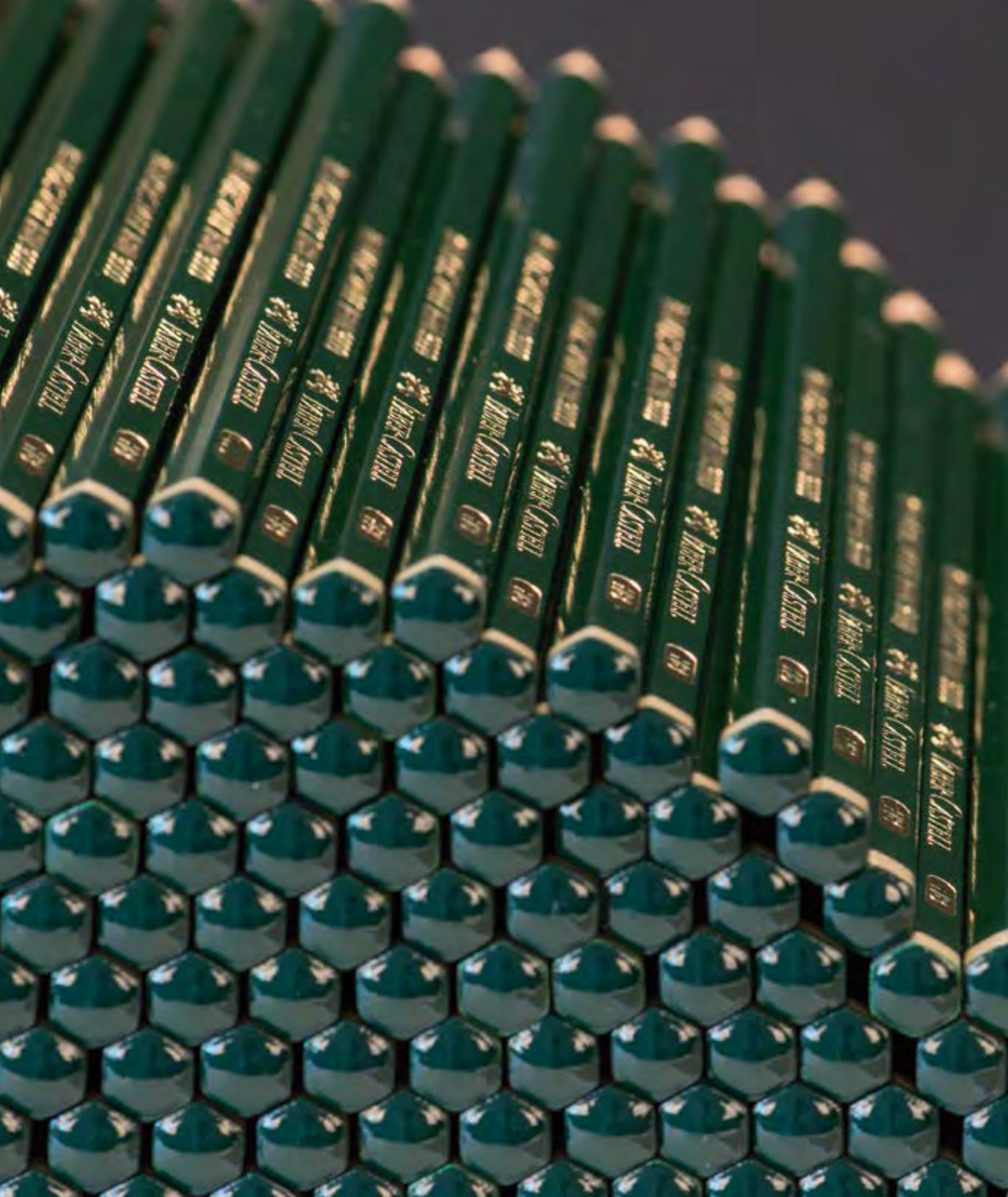
AND CREATIVE VALUE.



LEARNING TO WRITE SYSTEMATICALLY.

SETS FOR DESIGNING & HANDICRAFTS.

Creativity for Kids



GENERAL WRITING –
WITH AN INTELLIGENT ADDED VALUE

WRITES



ERASES

SHARPENS



EXTENDS

PROTECTS



»The Perfect Pencil« with eraser and integrated sharpener in the protective cap, 1998

TRIANGULAR SHAPE AND AN ERGONOMIC GRIP ZONE

»When the »GRIP 2001« came on the market it proved that it is possible to reinvent a product that was thought to be definitive and that had stood the test of centuries.«

Bilanz,
Das Schweizer Wirtschaftsmagazin
(Swiss business magazine), 16/2005



The »GRIP 2001« entered upon a triumphal march around the world. In the first year of its appearance the pencil was presented with four international design awards and, among other accolades, was included in the list »Best Products 2000« of Business Week magazine.



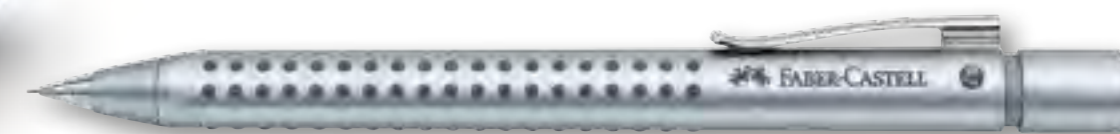
2001 GRIP 2001 Jumbo Grip



2002 - GRIP 2001
Trio sharpener



2003 GRIP 2001 Eraser



2004 - GRIP 2011 Mechanical pencil



2004 - GRIP 2011 Ballpoint pen



IN A LIMITED EDITION FOR THE COMPANY'S
250TH ANNIVERSARY – ART & GRAPHIC



Based on the founding year of the company, 1761, a worldwide limited edition of 1,761 wooden boxes was produced holding the complete selection of dry artists' materials.

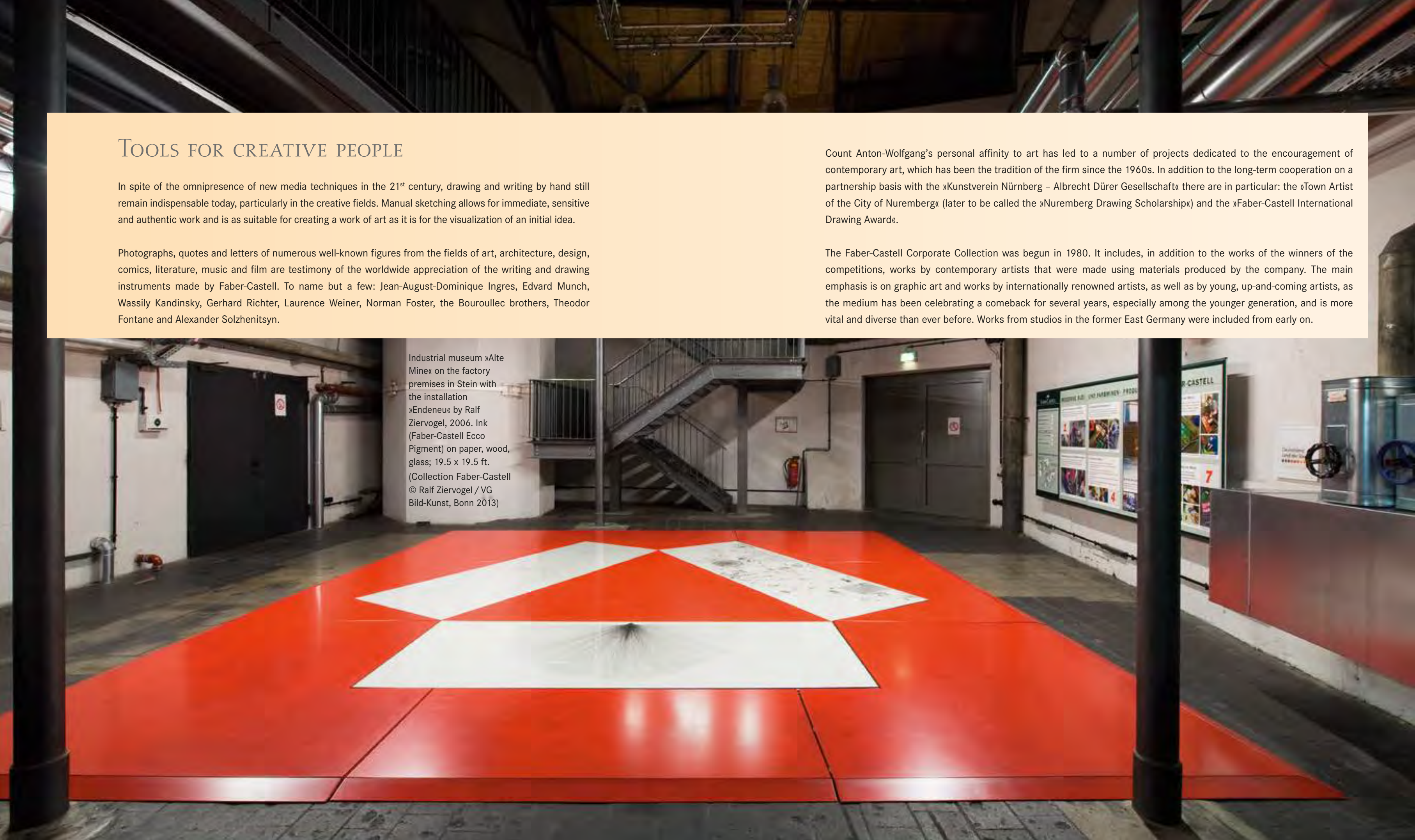
TOOLS FOR CREATIVE PEOPLE

In spite of the omnipresence of new media techniques in the 21st century, drawing and writing by hand still remain indispensable today, particularly in the creative fields. Manual sketching allows for immediate, sensitive and authentic work and is as suitable for creating a work of art as it is for the visualization of an initial idea.

Photographs, quotes and letters of numerous well-known figures from the fields of art, architecture, design, comics, literature, music and film are testimony of the worldwide appreciation of the writing and drawing instruments made by Faber-Castell. To name but a few: Jean-August-Dominique Ingres, Edvard Munch, Wassily Kandinsky, Gerhard Richter, Laurence Weiner, Norman Foster, the Bouroullec brothers, Theodor Fontane and Alexander Solzhenitsyn.

Count Anton-Wolfgang's personal affinity to art has led to a number of projects dedicated to the encouragement of contemporary art, which has been the tradition of the firm since the 1960s. In addition to the long-term cooperation on a partnership basis with the »Kunstverein Nürnberg – Albrecht Dürer Gesellschaft« there are in particular: the »Town Artist of the City of Nuremberg« (later to be called the »Nuremberg Drawing Scholarship«) and the »Faber-Castell International Drawing Award«.

The Faber-Castell Corporate Collection was begun in 1980. It includes, in addition to the works of the winners of the competitions, works by contemporary artists that were made using materials produced by the company. The main emphasis is on graphic art and works by internationally renowned artists, as well as by young, up-and-coming artists, as the medium has been celebrating a comeback for several years, especially among the younger generation, and is more vital and diverse than ever before. Works from studios in the former East Germany were included from early on.



Industrial museum »Alte Mine« on the factory premises in Stein with the installation »Endeneu« by Ralf Ziervogel, 2006. Ink (Faber-Castell Ecco Pigment) on paper, wood, glass; 19.5 x 19.5 ft. (Collection Faber-Castell © Ralf Ziervogel / VG Bild-Kunst, Bonn 2013)

FABER-CASTELL INTERNATIONAL DRAWING AWARD 2012



Trisha Donnelly, Untitled, 2009, pencil on paper, 26.1 x 18.8 in. (Collection Faber-Castell / © Trisha Donnelly)

Subsequent to the drawing scholarship awarded in collaboration with the city of Nuremberg 1980–1993, the company has offered an art prize in cooperation with the Neue Museum in Nuremberg since 2012. This international award, presented every three years, comprises an exhibition with works by five artists and a cash prize of 15,000 euros. Nomination and selection are supervised by an international jury. The winner in 2012 was the American Trisha Donnelly.

TOOLS FOR VINCENT VAN GOGH

Presented behind glass and bathed in a warm light are the pencils that Bismarck wrote and tamped down his pipe tobacco with; that van Gogh sketched with; that Carl Barks drew Donald Duck with. Many greats from the fields of art and design use Faber-Castell ...

Uwe Ritzer, Süddeutsche Zeitung, 7 July 2011

The exhibition rooms of the corporate collection are located in a front hall at the »Neue Schloss« which is also the venue for a permanent exhibition of company, family and product history.

In the historical atmosphere of the pencil lead manufacture in Stein, the Akademie Faber-Castell – a private college for the fine arts and communications design – holds its seminars. One can also follow the history of pencil leads production on a tour through the »Alte Mine« museum.



Tomi Ungerer, Stilo / Stiletto, 2010, artist's print with dedication for the company's 250th anniversary in 2011, 15.9 x 11.4 in. (Collection Faber-Castell / © Tomi Ungerer)



*I've used Faber for about 40 years - in fact I have 112 colours of coloured pencils sitting on my desk now!
♥ Karim**

Karim Rashid, concept sketch for the Konkord chair by the firm »Slide«, Italy, 2009, ink pen and highlighter on paper, 17 x 10.9 in. (Collection Faber-Castell / © Karim Rashid)

2008

Lieber Herr Graf Faber-Castell!

Ihre 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. Ihr
Sortiment ist uns inzwischen
unentbehrlich geworden!
Herzliche Grüße und alles
Gute wünschen
Rossoy & Neo Randy!

»There was an impulse from outside, too. Count von Faber-Castell had bought a number of my drawings and one day he brought me a load of pens. Supplies. So he was definitely an instigator. I always thought that, to be able to draw in the first place, I first needed to find a material that would let the drawing flow as organically as possible. Then it simply got to the point where using materials not classically associated with drawing suddenly legitimised these felt-tip pens.«

Neo Rauch, Schiffland – Works on Paper, 2009



Neo Rauch, untitled, 2009, ink pen (PITT Artist Pen), felt-tip and oil on paper, 8.3 x 11.7 in. (Collection Faber-Castell / © courtesy Galerie EIGEN + ART Leipzig / Berlin and David Zwirner, New York / London / VG Bild-Kunst, Bonn 2013)

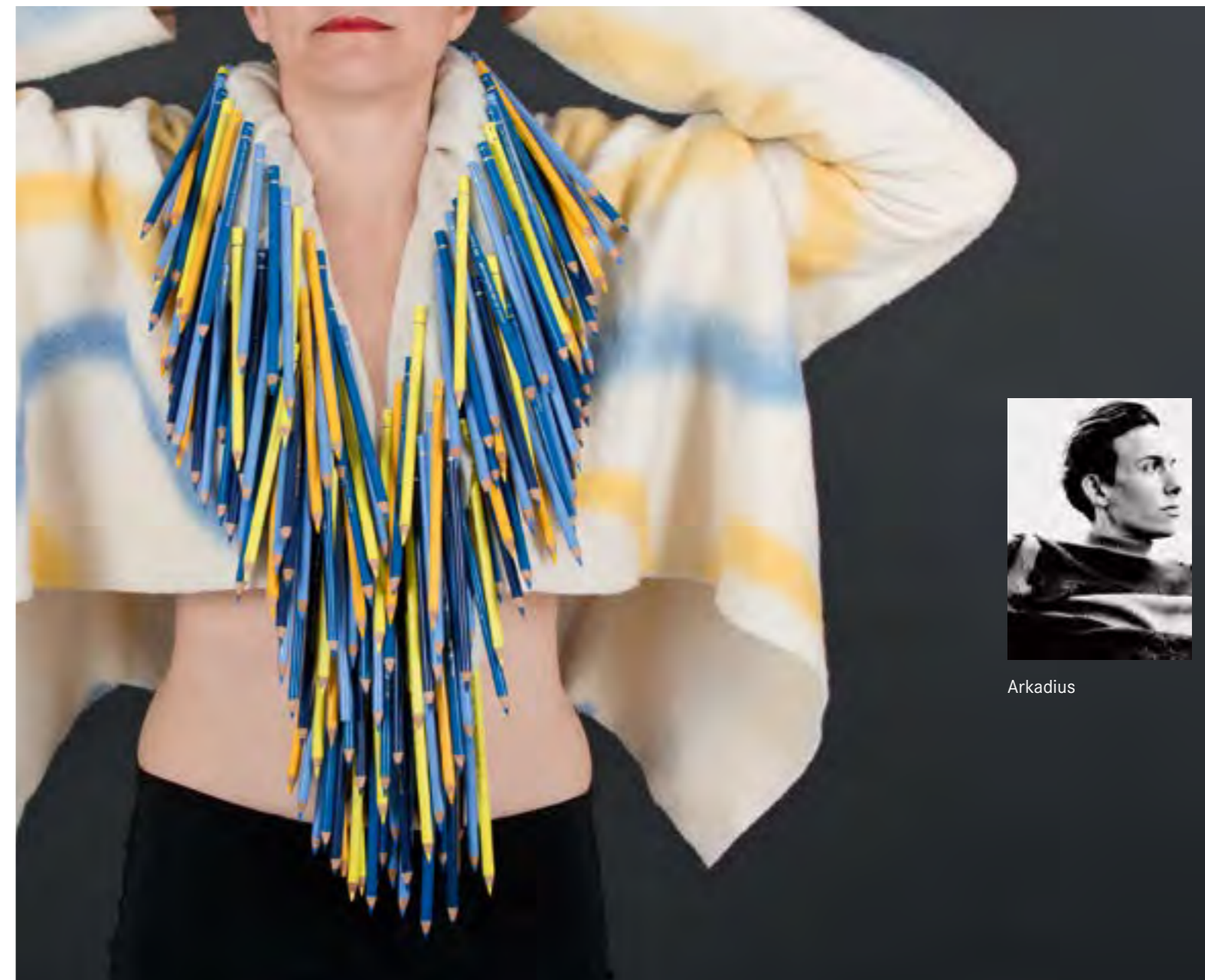
LEAD STORY IN »SUNDAY BUSINESS AND PLEASURE«:
»THE MAN WHO MADE THE PENCIL SEXY«



On 19 August 2001, this picture of Count Anton-Wolfgang appeared on the title page of the »Sunday Business« supplement »Sunday Business and Pleasure« as an eye-catcher for the lead story »The man who made the pencil sexy« – referring to the fashion collection by the designer Arkadius using pens and pencils from Faber-Castell.

»... Faber-Castell commissioned a fashion collection from hot London-based designer Arkadius and hosted a show at the Mayfair Club to launch it ...«

Sunday Business and Pleasure, 19 August 2001



Arkadius



In 2003 the internationally renowned milliner Cozmo Jenks created a hat collection. Six creations using over 2,000 pencils, pen nibs, Swarovski crystals and other accessories; the photographs winged through the world press. In addition to many other showings, the hats were also presented at Ascot.



»Gripping the Rainbow« – this extra-large, broad-brimmed hat presents itself like a colourful ship, with the additional glamour of sparkling Swarovski crystals. Instead of feathers, GRIP colour pencils adorn the hatband of crystals.



»The Count's Signature« - the metal band around the crown of this asymmetrical hat consisted of 322 pen nibs sewn on by hand.



»Tears in Ink« - This elaborate head covering is decorated with 228 fountain-pen nibs.



PREMIUM – DESIGN IN EXCLUSIVE MATERIALS



»At the moment I like to write using a rollerball pen with a barrel of Indian coconut wood.«

Count Anton-Wolfgang von Faber-Castell



PREMIUM – PENCIL DESIGN ...



... AND LEATHER



1993 – GRAF VON FABER-CASTELL COLLECTION



Pocket pencil, 1885

»Taking the writing implements of my forebears as a point of departure, I saw it as a personal challenge to rediscover these products from the past and by investing them with timeless design and modern technology to bring them into the present.«

Count Anton-Wolfgang von Faber-Castell



»I consciously took the unconventional path via our core competence of wood-cased pencils. This was the key to success. Writing instruments and desk accessories followed later.«

Count Anton-Wolfgang von Faber-Castell



Cassette No. 1, holding a platinum-plated Perfect Pencil, replacement pocket pencils and replacement erasers



Exclusive platinum-plated accessories

THE »PERFECT PENCIL« FROM THE GRAF VON FABER-CASTELL COLLECTION



Perfect Pencil: sharpens, writes and erases

DESK ACCESSORIES

»Recently I came across a pencil forgotten in a drawer that was at least 100 years old. You take it in your hand – and it writes.«

Count Anton-Wolfgang von Faber-Castell



Various desk accessories with finest calfskin



CLASSICS IN PERNAMBUCO WOOD



Fluting is the chamfering or grooving of an object, usually a column ... with vertical concave grooves. It can be found mainly in Antiquity and its tradition of standing architecture. As a decorative element it has also been incorporated into cabinetry, handicrafts and metalworking.

SINCE 2003
NATURE'S LUXURY –
PEN OF THE YEAR



Annually, since 2003, a fountain pen with plunger mechanism has been produced for one year in a limited edition that elaborately highlights exclusive materials such as mammoth ivory, amber or gold-plated wetland oak. Each Pen of the Year is one of a kind, individually numbered and presented in an elegant wooden case with a limited-edition certificate, which also details the authenticity of the materials.

For the company's 250th anniversary, the barrel of the Pen of the Year 2011 was made of precious jade in the classic »house colour« green. The edition is limited to 1,761 pens; the number based on the founding year of the company.

»The Graf von Faber-Castell Collection is characterized by particularly skilled workmanship and the combination of precious metals with other precious, unusual materials. The Pen of the Year represents the pièce de résistance, so to speak.«

Count Anton-Wolfgang von Faber-Castell



Pen of the Year 2004 with a barrel of amber and platinum-plated metal inlays



The Amber Room, presented to the Russian Tsar Peter the Great by the Prussian King Friedrich Wilhelm I, has remained missing. A faithful copy of the original, unique room with wall panelling incorporating amber elements was made in 2003 and is located in the Catherine Palace near St. Petersburg

SHOWING ONE'S TRUE COLOURS

2002 Count Anton-Wolfgang von Faber-Castell commissioned the artist Werner Knaupp to develop a colour concept especially for Faber-Castell. »A company that produces a broad spectrum of colours should also express this internally and externally.« Basing his concept on the theory and psychology of colour, Werner Knaupp, at that time professor at the Academy of Fine Arts in Nuremberg, created an inimitable design for the façades and interiors of the factories in Stein and Geroldsgrün.

Since 2002 the buildings in Geroldsgrün blaze forth from afar in the bold colours of the colour wheel: the administration building in yellow; the production halls in blue and the heating plant in red. The window frames sport the respective complementary colours purple, orange and green. At the head office in Stein the colours are more muted, but the design of the doors and stairways also follow the rules of the colour wheel.







SOCIAL COMMITMENT

For generations, social commitment in the company and for society has been lived at Faber-Castell. »For me as a representative of the social market economy it is an obligation, as a human being a matter of course« emphasises Count Anton-Wolfgang von Faber-Castell. He attaches great importance to earning »decent« money – in both senses of the word: business activities must be morally justifiable, but also profit oriented, as »what is more unsocial than having to close down a factory?«

2000 In March 2000, Count Anton-Wolfgang von Faber-Castell was one of the first businessmen to sign, together with the union IG Metall, a social charter for all their branches. This commits the company to adherence to the guidelines recommended by International Labour Organization (ILO) for work and social standards. These include a ban on child labour; equal opportunity; equal treatment of employees irrespective of race, religion, gender and nationality; guarantee of safe, hygienic and humane working conditions, as well as the payment of appropriate wages.

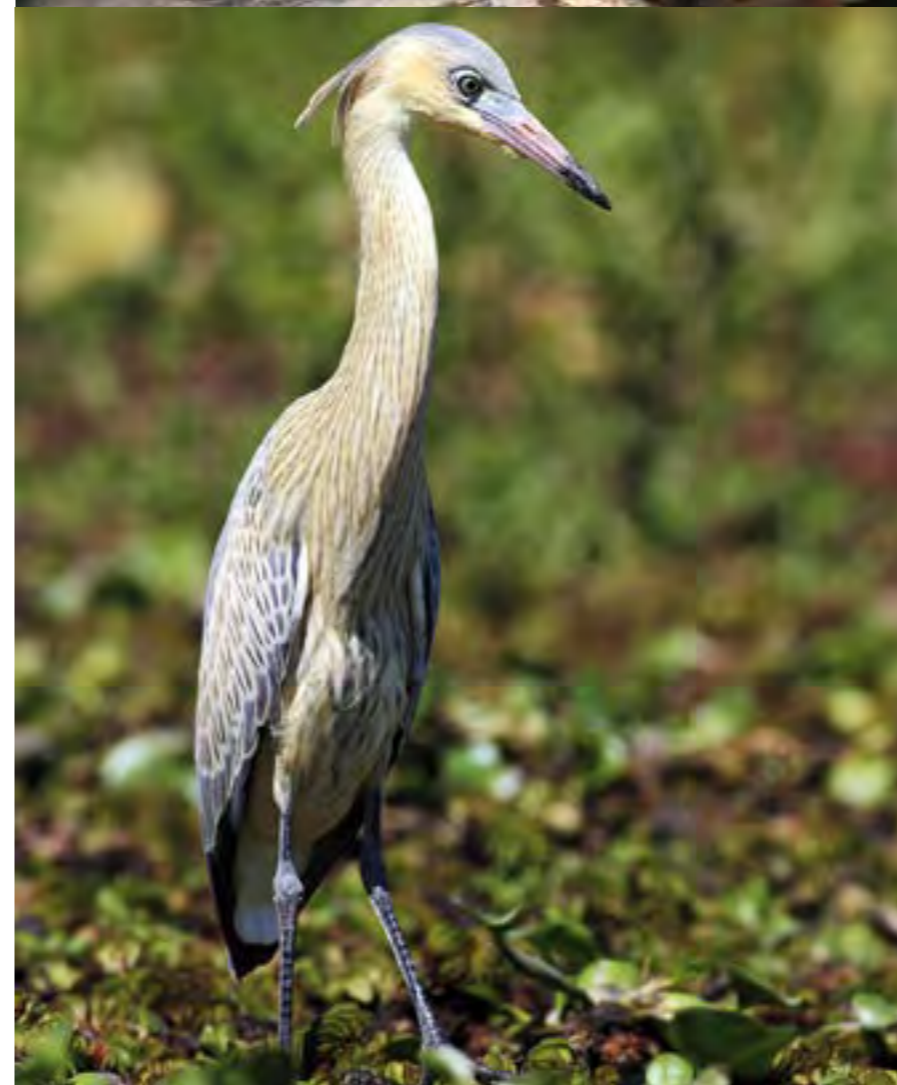
2001 Around the world, Faber-Castell supports employees' development through free further education and literacy programmes. Medical services, recreational facilities and sports grounds are made available, sometimes at no cost. The communities also profit from the company's social commitment: financial aid is available for the establishing of social and medical facilities, particularly in emerging countries. However, the Faber-Castell employees also take a personal interest and join volunteer programmes. For instance, the Brazilian initiative »Voluntários da Faber-Castell« founded in 2001 organizes such things as the construction and renovation of schools and orphanages or the support of children from socially disadvantaged families. In the same year, Count von Faber-Castell founded the »Count von Faber-Castell Children's Fund Foundation« which together with international aid projects supports disadvantaged children in their development.

UNIQUE FORESTRY PROJECTS IN BRAZIL AND COLOMBIA

1982 As Faber-Castell is the largest producer of wood-cased pencils, wood as a raw material is of great importance. In order to ensure a consistently high quality of wood and out of a feeling of responsibility for the earth's natural resources, in 1982 Count von Faber-Castell decided to plant forests himself that would be both environmentally and economically sensible. On an area of roughly 10,000 hectares of barren savannah in the Brazilian state of Minas Gerais, pine forests were planted that are regularly harvested and replanted. Almost a third of the area, however, is not cultivated but left in its natural state. Here, local fauna and flora – whose habitat is increasingly shrinking in this region which is being laid to waste by excessive cattle farming – can propagate in peace.

2011 In the north of Colombia, a region weak in infrastructure, soil erosion is rampant due to overgrazing. This results in frequent floods and failed harvests. Since 2011, within the framework of a state-sponsored restructuring programme, Faber-Castell has been cooperating with roughly 50 small farmers, located along the Rio Magdalena, who have now planted approximately 1,800 hectares of their grazing land with trees for the company and share in the sales revenue earned by the wood. For this cultivation they receive a regular income for the first time in their lives and also share in the sales revenue earned by the wood. The project does not only offer the farmers a perspective for the future, it also ensures the environmental and economic stabilization of the region. At the same time, Faber-Castell is ensured of fast-growing wood, eminently suitable for the production of wood-cased pencils.

The diversity of wildlife in the Faber-Castell forests is continually increasing. Following the most recent survey, roughly 504 animal species live on the land area left in its natural state, 13 of them on the endangered list. This gives the project national importance and is of great scientific interest. On the right: Coati, rhea, maned wolf and whistling heron (clockwise from top left)





In the south-east of Brazil, 2,000 kilometres (1240 miles) from the Amazon, the pine forests of Faber-Castell stretch over an area covering 10,000 hectares of formerly barren land in the midst of the savannah.

»There is probably no comparable forestry project within the framework of the UN programme »Mechanism for environmentally sound development« anywhere else in the world. Here in Magdalena the largest possible number of emission certificates are generated, the goal of which is to reduce climate-damaging greenhouse gases.«

Jean-Guénolé Cornet, forestry expert and head of the ONF Andina (Office National des Forêts)



Woods of fast-growing gmelina wood:
The farmers also graze their zebu cattle here.



Colombian farmers cultivate plantations on their own land
for Faber-Castell.

PRIVATE GLIMPSES

Particularly in the summer months, Count and Countess von Faber-Castell and the four children like to spend time at their country seat near Nuremberg. The estate has been in the family for five generations and has been repeatedly converted and extended. Victoria and Sarah, the twins born in 1996, attend an international school near Munich. Their sister Katharina, born in 1988, has successfully graduated with a Bachelor of Arts in Political Science (Foreign Affairs) from Georgetown University in Washington D.C.

Charles, born in 1980, the son from Count Anton-Wolfgang's first marriage with Carla Lamesch-Senning, graduated with a Bachelor of Science degree from the Southern Methodist University of Dallas. During his studies at Columbia University in New York, where he graduated successfully with a Master in Business Administration, he met his future wife Melissa Eliyesil, who was studying at the Parsons School for Design. The couple married in May 2012 and now live in Munich where Count Charles von Faber-Castell is a senior consultant at the prestigious management consultant firm Roland Berger Strategy Consultants.

Photographs right: The country seat of the comital couple (above). Count and Countess von Faber-Castell with the dogs Andor and Jassy, 1987. Golden Retrievers are constant companions in the Count's family. A view of the elegant dining room (below)





Count and Countess von Faber-Castell on holiday in Porto Cervo on the coast of Sardinia, 1985



The newlyweds on their honeymoon on the Caribbean island of St. Barth, January 1988



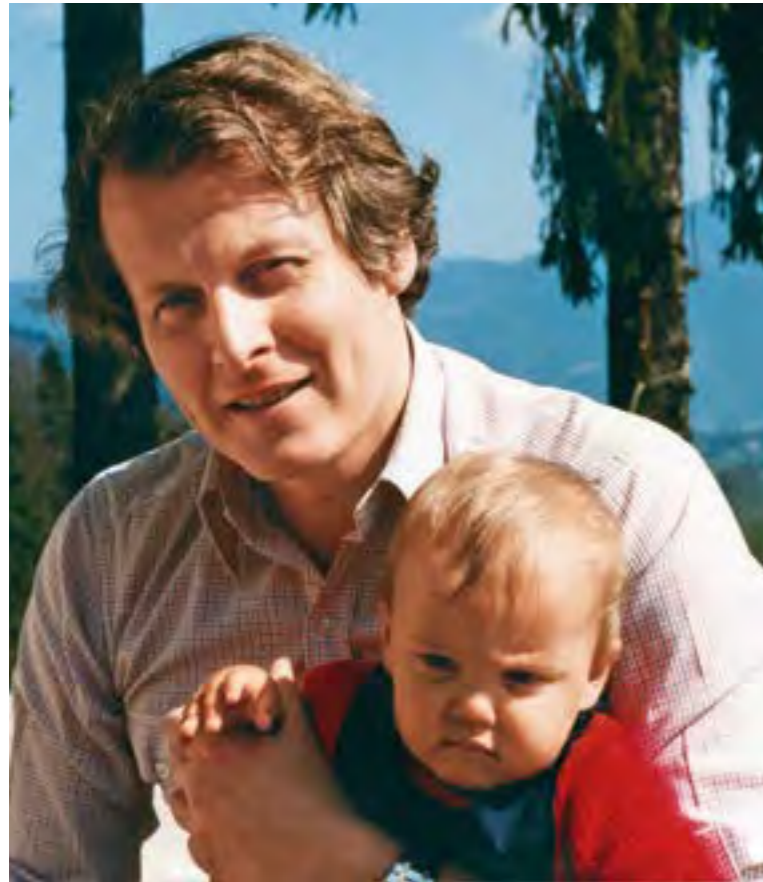
For the christening of their first daughter, Katharina, the family met at their country seat (from left to right): Marion Hogan, Count Anton-Wolfgang and Countess Mary von Faber-Castell with Katharina, Prince Siegfried and Princess Irene zu Castell-Rüdenhausen, Hereditary Countess Maria zu Castell-Rüdenhausen with her son Otto and Countess Felicitas von Faber-Castell



Count and Countess von Faber-Castell with the godparents: Michael Deckel, Louise Mettler holding the baby and Hereditary Count Johann-Friedrich zu Castell-Rüdenhausen (from left to right), autumn 1988



Christening of the twins Victoria and Sarah in the »Neue Schloss« on 9 March 1997. From left to right: Charles, the parents Count Anton-Wolfgang von Faber-Castell and Countess Mary with the twins and Katharina



Count Anton-Wolfgang with his son Charles, 1981



Contess Mary with her eldest daughter Katharina, 1988



Katharina and Charles with their twin sisters Sarah and Victoria, 1996



Count Anton-Wolfgang von Faber-Castell with his daughter Victoria, 1997



Charles, Katharina, Victoria and Countess Mary von Faber-Castell holding Sarah (from left to right), 1998



2001



2002



2007



2008

CHRISTMAS GREETINGS 2001-2012



2003



2004



2005



2006



2009



2010

»I can only say that I love and appreciate my brother and sisters a lot, lot, lot, lot, lot, lot (...). I would never ever want to exchange my life for that of a single child.«

Countess Sarah in a school essay, 2009



2011



2012, with Melissa



Countess Katharina von Faber-Castell at her Bachelor of Arts graduation at Georgetown University in Washington D. C., 2012



Count Charles von Faber-Castell with his mother Carla (above), with his parents at the MBA graduation ceremony at Columbia University in New York (below left) and with his half-brother Eric Senning who is two years his senior (below right)



The countesses Victoria and Sarah, New Year 2012

MELISSA & CHARLES – 26 MAY 2012



Charles's bride, Melissa Eliyesil, at a fitting for the wedding dress designed by Eva (in the picture right) and Roberto Cavalli

Tableau with design drawings, various design motifs and fabrics for the wedding dress



The bride with her father Necmettin Eliyesil before the wedding ceremony at the portal of the Martin-Luther Church in Stein



Count Charles and Countess Melissa leaving the church after the wedding



Family, guests and journalists at the reception in the castle park at Stein



The highlight of the celebrations was a festive soirée of the »Neue Schloss« with ensuing fireworks.





NIECES AND NEPHEWS –
WEDDINGS IN THE »NEUE SCHLOSS«



In June 1998, Roland von Kölichen married Tabatha Beresford (left in the picture). Exactly one year later, his sister Nadine also celebrated her wedding to Christoph Pöppinghaus in the »Neue Schloss«. The siblings are the children of Count Anton-Wolfgang's sister Angela.



Countess Natalie von Faber-Castell, the eldest daughter of Count Andreas von Faber-Castell, Count Anton-Wolfgang's brother, with the bridegroom Salvatore Lacaria in October 2005



In front of the »Neue Schloss«: Count Patrick von Faber-Castell, son of Count Anton-Wolfgang's brother Count Hubertus and his bride Mariella Ahrens, June 2007



The family gathered around the bridal couple, Countess Natalie and Salvatore Lacaria. At the top (2nd from right), the bride's father Count Andreas von Faber-Castell next to Count Christian (upper right), Count Anton-Wolfgang's brother



THE NINTH GENERATION



Count Anton-Wolfgang and Countess Mary with the ninth generation, New Year 2012
From left to right: Sarah, daughter-in-law Melissa, Katharina, Charles and Victoria

»When people ask me when I am going to retire I always answer: I still have many plans but after the age of ninety I will only work part-time.«

Count Anton-Wolfgang von Faber-Castell, 2013



Count Anton-Wolfgang von Faber-Castell with Countess Mary, 2011



A QUARTER OF A MILLENNIUM FABER-CASTELL

Dear Count von Faber-Castell, Dear Faber-Castell family,
Dear employees, Dear celebration guests,

The very well-known Faber-Castell family company has written its success story – in the truest sense of the word. Almost everyone in this country has once held a product from your business in their hands. Globally, your writing instruments and accessories stand for German brand quality.

A quarter of a millennium of company history – truly a cause for celebration. Congratulations on this fantastic anniversary! For an unfathomable eight generations, Faber-Castell has been family-owned. This venerable establishment has surmounted a number of turning points in history. It was a forerunner in German trademark protection. It has always trusted in the motto – and I quote, »Doing ordinary things extraordinarily well«. Another unusual thing was also the corporate philosophy of seeing economics and ethics as two sides of the same coin – and that long before the term social market economy was invented, long before the goal of

In 2011 the Faber-Castell Company could look back on 250 years of company history. This rare anniversary was celebrated all over the world and in the various branches all year long. The climax of the celebrations took place on 8 July at a ceremonious reception in Nuremberg with a multivision show. The company family, their relatives, and employees from Germany and abroad gathered together for the event (picture).

sustainability was on everyone's lips and even longer before the recent financial and economic crisis, which clearly underlined the importance of responsible economic management.

Today, too, your company continues to serve as a good example: With your Social Charter, you pledge to maintain the standards of the International Labour Organisation (ILO) in your plants worldwide. Your projects for raw materials production and environmentally-friendly manufacturing stand for sustainability in practice. In your forests you protect flora and fauna, and thus help to preserve biological diversity. I can only encourage you all to maintain this course. Because it is obviously a course destined for long-term success. Your anniversary provides you with a pleasant occasion to look back with pride on your achievements and to draw confidence for new challenges. So I wish you a wonderful celebration and continued success!

Video message of the Chancellor of the Federal republic of Germany, Dr. Angela Merkel,
on the occasion of the 250th anniversary of the Faber-Castell company, 2011

»Tradition does not mean preserving the ashes, it means preserving the glowing embers. Faber-Castell's success over the centuries is based on the appreciation of the value represented by long years of experience; on the striving to make ordinary things extraordinarily well; on the openness to innovative ideas, as well as on conducting oneself in a responsible and business-minded manner. These values are not only valid for the brand but for the entire company and are a guarantee of our identity as well as our long-term success.«

Count Anton-Wolfgang von Faber-Castell



WE WILL CONTINUE TO WRITE



I am frequently asked about the survival chances of writing, drawing and painting by hand in the computer age. When asked this thirty years ago I was sceptical. Today I am much more confident. The question is not whether the writing instrument will survive; the question is what role will it play?

The spread of PCs or laptops is inexorable, yet I am confident that in the coming decades people will still write, draw and paint by hand. Knowledge gained from brain research has shown that children have to use their hands in order to develop their mental skills – the products we have developed with care are thus very important from a pedagogic point of view. In addition to this, looking at the continuing population expansion, particularly in emerging and developing countries, a long-term demand for environmentally friendly school and educational products is becoming evident, including of course pencils and coloured pencils.

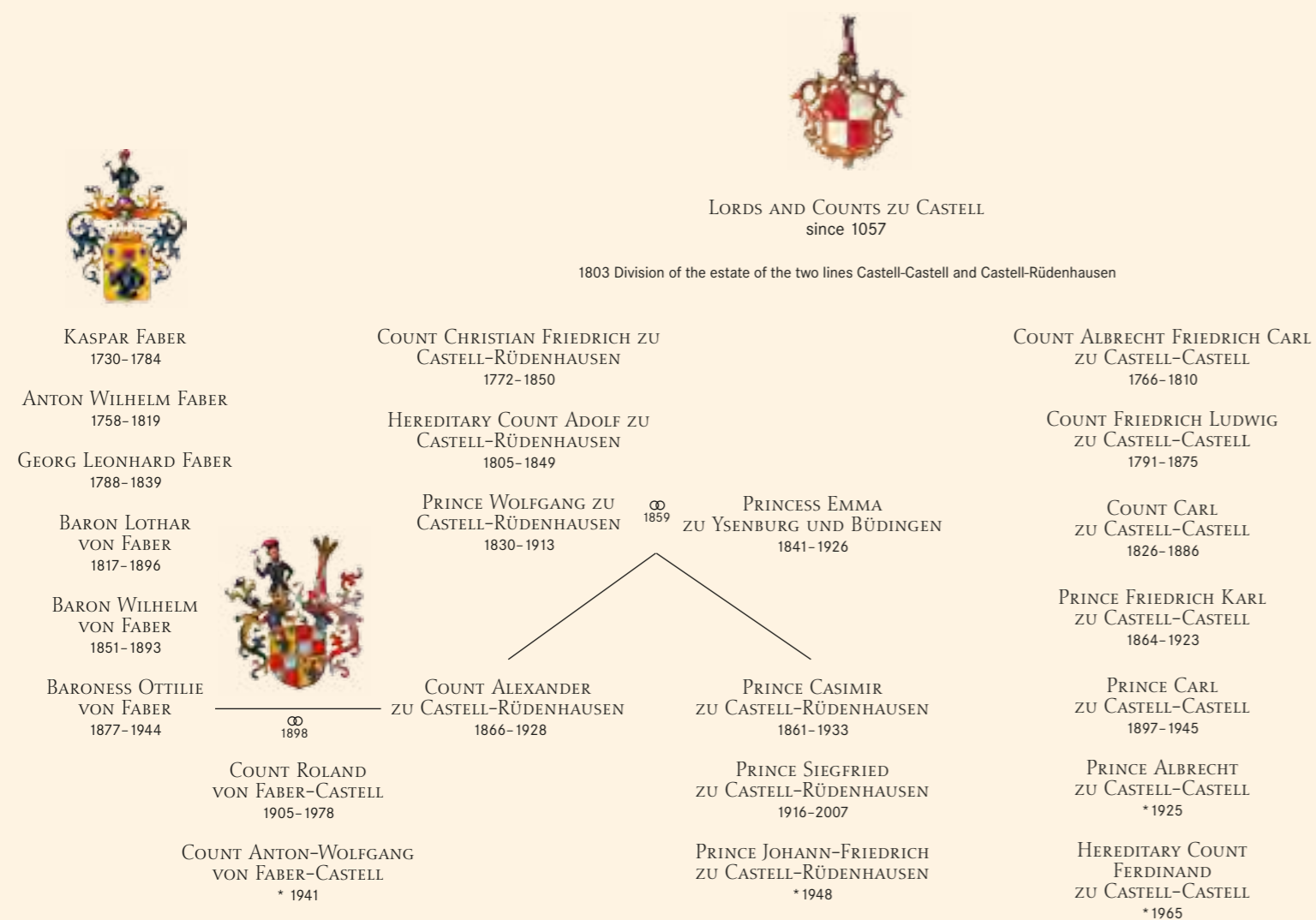
Creativity, however, is not only important for children. The desire for artistic expression and a fulfilling leisure activity as a counterweight to our hi-tech and fast-paced environment is also growing in the adult population, particularly in industrialised nations. The culture of fine writing and the use of high-quality writing instruments is also experiencing a renaissance, as in the flood of impersonal e-mails, a handwritten message displays a particular, personal esteem for the recipient.

And what does the future hold for our company? I am convinced that the future generations will live by the values that have ensured our independence for centuries. The adherence to these values has been the basis for our longterm survival as a family company. However, not everything is due to values such as product quality, innovation and vision, a certain modicum of luck is also a factor. If our head office had not been situated close to Nuremberg, but instead only 180 kilometres to the east – that is, behind the Iron Curtain – we would have been gone long ago. Sometimes we have simply been lucky. Let us hope luck continues to stand by us.

A handwritten signature in black ink, reading "Anton-Wolfgang von Faber-Castell".

Count Anton-Wolfgang von Faber-Castell

EXCERPT FROM THE GENEALOGICAL TABLES OF CASTELL AND FABER FAMILIES



Front row from left: Prince Albrecht zu Castell-Castell with Princess Marie-Louise, Hereditary Count Ferdinand zu Castell-Castell with Hereditary Countess Gabrielle; back row from left: Prince Johann-Friedrich zu Castell-Rüdenhausen with Princess Maria and Count Anton-Wolfgang von Faber-Castell with Countess Mary

Family tree

I. Kaspar Faber 1730–1784, I∞ 1758 Maria Hopf 1718–1783

Child: **Anton Wilhelm 1758–1819, Succession 2nd generation**

II∞ 1784 Margaretha Barbara Gundel 1751–1830

II. Anton Wilhelm Faber 1758–1819, ∞ 1783 Katharina Gundel 1757–1824

Children: 1. Helena Maria * 1784

2. Georg Leonhard 1788–1839, Succession 3rd generation

3. Margaretha Barbara * 1795

III. Georg Leonhard Faber 1788–1839, ∞ 1810 Friederike Kupfer 1790–1845

Children: 1. Karolina 1809–1876, ∞ Friedrich Richter

Kinder: 1. Ottilie 1831–1903, wife of Lothar von Faber

2. Eugen 1837–1869

2. Margaretha Barbara 1816–1865

3. Lothar 1817–1896, Succession 4th generation

4. Johann 1819–1901, ∞ 1848 Katharina (Käthe) Meissner 1825–1900

Children: 1. Carl (Ritter von Faber) 1849–1915

2. Eberhard 1850–1865

3. Ernst 1855–1927

4. Karoline 1860–1925

5. Otto 1866–1936

5. Eberhard 1822–1879, ∞ 1855 Johanna »Jenny« Haag 1835–1919

Children: 1. Bertha 1856–1940, wife of Wilhelm von Faber

2. Sofie 1857–1922

3. Eberhard II Johann »John« 1859–1946

4. Lothar »Lolo« 1861–1943

5. Luise »Lully« 1866–1917

6. Rosa »Rosie« 1871–1908

IV. Baron Lothar von Faber 1817–1896, ∞ 1847 Ottilie Richter 1831–1903

Child: **1. Wilhelm 1851–1893, Succession 5th generation**

V. Baron Wilhelm von Faber 1851–1893, ∞ 1876 Bertha Faber 1856–1940

Children: **1. Ottilie 1877–1944, Succession 6th generation**

2. Sophie 1878–1951, ∞ 1905 Baron Karl von Hirschberg 1855–1927

3. Lothar 1880–1883

4. Hedwig 1882–1937, ∞ 1903 Count Wolfgang zu Castell-Rüdenhausen 1875–1930

Children: 1. Alexandra 1904–1961, ∞ 1927 Prince Friedrich Christian zu Schaumburg-Lippe 1906–1983

2. Wulf-Diether 1905–1980, I∞ 1928 Princess Hildegard von Hanau, Countess von Schaumburg 1903–1990,

II∞ 1942 Luise Ullrich 1910–1985

5. Alfred 1886–1890

VI. Baroness Ottilie von Faber 1877–1944, I∞ 1898 **Count Alexander zu Castell-Rüdenhausen 1866–1928,**

henceforeward Countesses and Counts von Faber-Castell, ∞ 1918

Children: 1. Elisabeth 1899–1986, I∞ 1920 Hubert Frommel 1899–1970, ∞ 1930, II∞ 1933 Count Nikolaus (Klaus) von Bismarck-Schönhausen 1896–1940,

III∞ 1947 Max Buchegger 1919–1968

2. Mariella 1900–1985, I∞ 1920 Prince Hugo zu Hohenlohe-Oehringen 1893–1951, ∞ 1931

Children: 1. Rupprecht 1921–1999

2. Kraft-Alexander 1925–2006

II ∞ 1935 Lüder Lahmann 1914–1959

Children 3. Gesche * 1935

4. Alke * 1936

5. Michael *1942

3. Wolfgang 1902–1903

4. Irmengard 1904–1972, I∞ 1926 Friedrich Wilhelm Hornstein 1895–1965, ∞ 1939

Children: 1. Bianca-Maria * 1930

2. Bernd *1932

II∞ 1958 Karlheinz Licht 1920–1969

5. Roland 1905–1978, Succession 7th generation

II∞ 1918 Baron Philipp von Brand zu Neidstein 1868–1935

II ∞ 1920 Count Alexander zu Castell-Rüdenhausen with Countess Margarethe (Margit) Zedtwitz von Moraván und Duppau 1886–1973

Child: 6. Count Radulf zu Castell-Rüdenhausen 1922–2004

VII. Count Roland von Faber-Castell 1905–1978, I∞ 1928 Baroness Alix-May von Frankenberg und Ludwigsdorf 1907–1979, ∞ 1935

Children: 1. Felicitas * 1929, ∞ 1966 Tschammer Wagner * 1928

Children: 1. Thomaso Michael * 1962

2. Nicolai Alexander * 1963

3. Tatjana-Felicitas * 1966

4. Clarissa Fernanda * 1971

2. Erika-Elisabeth »Heidi« * 1930, ∞ 1953 Count Edzard von Wedel, Baron Wedel-Jarlsberg 1924–1969

Children: 1. Beatrix * 1954

2. Georg * 1956

3. Ida Helen * 1957

4. Clemens * 1959

5. Theda Elisabeth * 1964

6. Ulrich * 1966

3. Alexander 1932–2004, ∞ 1958 Alke Lahmann * 1936, ∞ 1962

Kinder: 1. Constantin * 1958

2. Lothar * 1960

3. Andrea * 1961

4. Hubertus 1934–2007, I∞ 1960 Lieselotte Baecker * 1939, ∞ 1967

Children: 1. Caroline * 1961

2. Patrick * 1965

II∞ 1970 Baroness Adelheid von der Leyen zu Bloemersheim * 1945–2010, ∞ 1982

Child: Floria-Franziska * 1974

III∞ 1984 Dorothea Mühlbach * 1948–2006

II∞ 1938 Katharina »Nina« Sprecher von Bernegg 1917–1994, ∞ 1969

Children: 5. Angela 1939–1991, ∞ 1959 Heinrich Ernst von Kölichen 1926–1991

Children: 1. Stephan * 1962

2. Roland * 1964

3. Nadine * 1969

6. Anton-Wolfgang * 1941, Succession 8th generation

7. Andreas * 1946, ∞ 1973 Virginia Ruth Porter * 1947

Children: 1. Natalie * 1976

2. Alea * 1978

3. Anton * 1983

8. Christian * 1950, ∞ 1987 Barbla Mani * 1951

Child: Alexandra * 1991

9. Katharina * 1952, ∞ 1989 Bruno Guglielmetti * 1951

Kinder: 1. Fabio * 1985

2. Laura * 1987

10. Cornelia * 1961, ∞ 1991 Serge Perriard * 1961

Child: Angela * 1994

III∞ 1969 Ursula Boden 1924–2003

VIII. Count Anton-Wolfgang von Faber-Castell * 1941, I∞ 1986 Carla Lamesch Senning 1942–2010, ∞ 1986

Child: 1. Charles * 1980, ∞ 2012 Melissa Eliyesil * 1984

II∞ 1987 Mary Elizabeth Hogan * 1951

Children: 2. Katharina * 1988

3. Victoria * 1996

4. Sarah * 1996

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