



Employees at headquarters in Stein (Germany) in front of the Faber-Castell Castle, today...

250 years of Faber-Castell

The year 2011 marked an unusual event – the company’s 250th anniversary. Faber-Castell is thus one of the oldest industrial companies in the world, now in the eighth generation of the family.

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

For Count Anton-Wolfgang von Faber-Castell, the present chairman and chief executive officer, the decisive factor in the Faber-Castell success story remains as ever its efforts to make unique products with easily recognizable benefits that are clearly distinguished from the competition. “We shall continue to work passionately on rediscovering what our customers want and meeting those wishes, at the same time remaining true to our motto that will always have the highest priority in the future of our company: making ordinary things extraordinarily well.”

Faber-Castell celebrated its 250th anniversary with numerous events at key sites around the world.



...and at the 150th anniversary in 1911.





The early days of black-lead writing

In the early 16th century, in the northern English county of Cumberland, people discovered a shiny black mineral that was used for the precursors of the present-day pencil. They believed it to be a lead ore. It was not until the late 18th century that it was discovered to be pure carbon – as is diamond. The substance was named graphite, from the Greek “graphein” = to write. In the late 18th century it became possible to produce pencils in various grades of hardness by mixing the graphite with clay. The ‘lead’ pencil never really had anything to do with lead, but the misleading name has been retained to this day.

A hand-made pencil, the oldest surviving example, was discovered in the 1960s during restoration work on the roof timbers of a Swabian farmhouse dating from the early 17th century. It is now in the Faber-Castell archive.

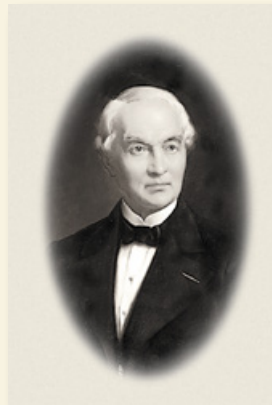


Precursor of globalization



When Baron Lothar von Faber took over the family business in 1839, after gaining valuable experience in the great trading centres Paris and London, he modernized operations radically and succeeded in producing pencils of excellent quality. He marked them with the company name “A.W. Faber”, thus creating the first brand-name pencil in the world. To prevent competitors from imitating his pencils Baron Lothar von Faber paved the way for a law to protect trade marks when he submitted a petition for its setting-up.

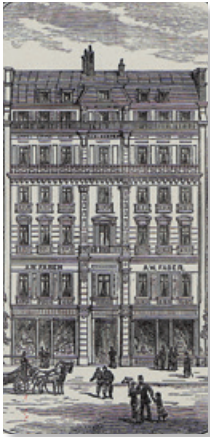
From the start, Baron Lothar von Faber thought on global lines and began by founding a subsidiary in the New World – in New York. Trading subsidiaries in London, Paris, Vienna, and St Petersburg followed. He thus achieved the goal he had in mind as a young man: “From the start I was determined to raise myself to the highest rank by making the best that can be made in the whole world.”



Baron Lothar von Faber



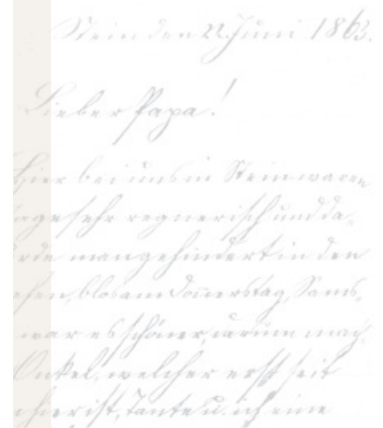
Polygrades from the year 1854



Paris



New York



London



Berlin



Baroness Ottilie von Faber



Count Alexander
zu Castell-Rüdenhausen

A great brand name comes about

Baron Lothar von Faber, the fourth generation of the family to head the business, was raised to the hereditary peerage in 1881, in recognition of his services in economic and social matters; ten years later he was appointed hereditary counsellor to the Bavarian crown. His granddaughter and heir Baroness Ottilie von Faber married Count Alexander zu Castell-Rüdenhausen, a scion of one of Germany's oldest aristocratic families. The Castell line was first mentioned in a document dated 1057; the family still owns the oldest private bank in Bavaria and one of the oldest German vineyards.

Otilie and Alexander were married in 1898. Baron Lothar von Faber's will had stipulated that the company should retain the name Faber for all time. And so, with the assent of the Bavarian Prince Regent Luitpold, the line of counts "von Faber-Castell" came about. The name Faber-Castell was later applied to the brand as well.



Arms of the barons Faber



Arms of the princes Castell

8 generations of company history

1ST GENERATION

1761 - 1784

Kaspar Faber (1730 - 1784)

The first documentary evidence of pencil-makers was in Nuremberg around the year 1660. But numerous craftsmen had also set up in the surroundings, in particular the little village of Stein. In 1761, the cabinetmaker Kaspar Faber established up his own workshop there; he was so successful at making pencils that he was able to hand over a sizable business to his son.



2ND GENERATION

1784 - 1810

Anton Wilhelm Faber (1758 - 1819)

Kaspar's son Anton Wilhelm took over the business in 1784 and acquired a plot of land on the edge of Stein with a workshop that within a few years he had expanded into a flourishing manufactory. The site is still the headquarters of the A.W. Faber-Castell company, whose name incorporates Anton Wilhelm's initials. Before he died he handed over to his son what was by then recorded in official documents as a pencil factory.

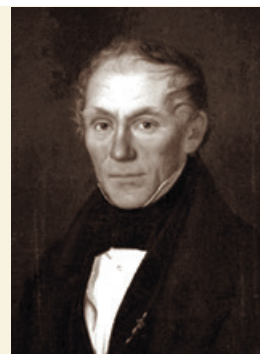


3RD GENERATION

1810 - 1839

Georg Leonhard Faber (1788 - 1839)

Georg Leonhard Faber carried on the company from 1810 to 1839; they were difficult times, both politically and economically, and he was not able to prevent business falling off considerably. However, he realized that education and experience in more progressive countries would be decisive for the future of his company. And so his eldest son Lothar left home for the big cities of Paris and London, where he developed the ideas that were to raise his factory to the status of an international company in the years to come.



4TH GENERATION

1839 - 1896

Baron Lothar von Faber (1817 - 1896)

Baron Lothar von Faber took over the pencil factory in Stein after the death of his father Georg Leonhard in 1839. Having gained valuable experience in the great trading centres Paris and London, at the age of 22 he undertook a thorough modernization of the family business, ever mindful of his ambitious goal “to raise myself to the highest rank by making the best that can be made in the whole world.”

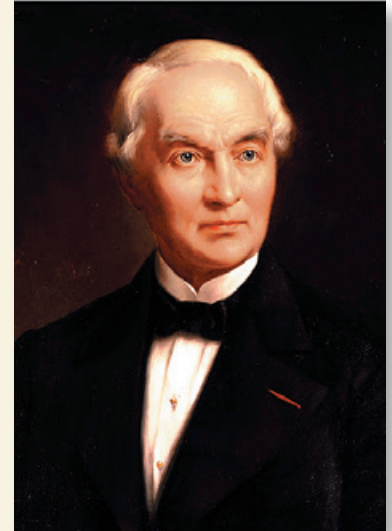
And in fact with the aid of high-quality raw materials (he secured the mineral rights to a graphite mine in far-off Siberia in 1856) and using modern production techniques, in a very short time he succeeded in producing pencils of excellent quality. In order to differentiate his products from inferior goods made by his competitors, he marked them with the name of the company, so creating the first brand-name pencil.

Baron Lothar von Faber was the first pencil manufacturer to become independent of middlemen. He travelled to all the most important European countries and set up a widespread dealer network which he controlled from his subsidiary in Paris (founded in 1855). He had already been represented since 1849 by a sales company in New York; there followed a further subsidiary in London (1851) and agencies in Vienna (1872) and St Petersburg (1874).

To mark the centenary of the company in 1861 he established a factory for making writing slates at Geroldgrün in north Bavaria, which later developed into one of the world's largest producers of slide rules.

In the meantime the brand name A.W. Faber was well known and frequently imitated, so in 1874 Baron Lothar von Faber submitted a petition for legislation to protect trademarks: he was thus a pioneer of such laws in Germany. He was a cofounder of the Bavarian Trades Museum (1869) – now the Bavarian trades institute – the Union Bank of Nuremberg (1871), and the Nuremberg Life Assurance company (1884) – now the successful Nuremberg Insurance Group.

He also proved to be a businessman with an unusual social conscience. In 1844 he set up one of the first company health insurance schemes in Germany. He also supported schools and one of the first kindergartens, built housing for his employees, and contributed to the building of a church. By reason of his services to the business world and in social matters, Baron Lothar von Faber was made a life peer in 1862 and was raised to the hereditary peerage in 1881. In 1891 there followed the nomination as “hereditary imperial counsellor to the Bavarian throne”.



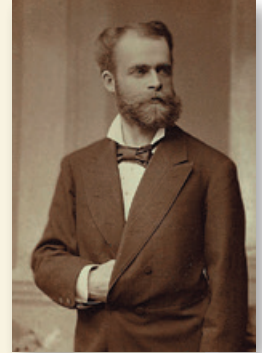
5TH GENERATION

1876 - 1893

Baron Wilhelm von Faber (1851 - 1893)

As the only child of Lothar and Ottilie von Faber, Baron Wilhelm von Faber was destined to head the business. To prepare for his future role, he gained experience on trips to France and Italy, and received his business training in Switzerland. He joined the company at the age of 18, took over a management position in Paris five years later, and became an authorized company signatory in 1876.

Wilhelm and his wife Bertha had five children, but the two sons died in childhood, so after four generations it was uncertain who would succeed. Wilhelm himself died shortly before his 42nd birthday. Since Baron Lothar von Faber now had no male heir, after his death in 1896 the business passed to his widow Ottilie.



6TH GENERATION

1900 - 1928

Count Alexander von Faber-Castell (1866 - 1928)



In 1898 Baron Wilhelm von Faber's eldest daughter Baroness Ottilie von Faber (1877 - 1944) married Count Alexander zu Castell-Rüdenhausen, a member of one of Germany's oldest noble families. By consent of Prince Regent Luitpold, the new title "Count and Countess von Faber-Castell" was created so as to comply with a stipulation in Baron Lothar von Faber's will.

In 1900 Lothar's widow made Count Alexander a partner in the business. After her death in 1903 it passed to the granddaughter Ottilie and her husband Alexander. In the same year the foundation stone was laid for a grand mansion, where they took up residence in 1906. It was built within sight of the factory, close to Baron Wilhelm von Faber's villa and linked by a tower to the "Old Castle" which had been Baron Lothar von Faber's home.



Committed to the proven company principles, Count Alexander succeeded in giving the core products a classical and unmistakable image. The new CASTELL brand, with the symbol of the jousting knights, was an international success. The quality green CASTELL range of pencils and the Polychromos artists' colour pencils were to remain a flagship for many decades. The business flourished. In 1911, when the company had been in existence for 150 years, there were 2000 workers and 200 office employees in the financial and technical fields. 100,000 customers all over the world regularly bought A.W. Faber products. Count Alexander extended the production plant to meet the constantly rising demand.

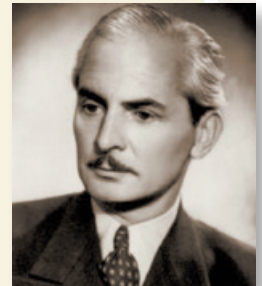
However, the Great War meant the loss of foreign subsidiaries and production sites. The subsidiary in the USA was confiscated and auctioned off. The sales organizations in London, Paris, and St Petersburg were also lost. But around 1924 a new upturn followed in the wake of the crisis, so that Count Alexander had an extensive new factory built. After his death in 1928 the company name was officially changed to A.W. Faber "Castell" Bleistiftfabrik AG, then in 1942 to A.W. Faber-Castell.

7TH GENERATION

1928 - 1978

Count Roland von Faber-Castell (1905 - 1978)

Following the death of Count Alexander in 1928, his only son Roland took over the management. The world economic depression caused a serious fall-off in the pencil business. The two companies A.W. Faber-Castell and Johann Faber entered into a cooperative agreement, so as to make more efficient use of their production plant and keep costs down. In the course of the years that followed, Count Roland bought up all the shares in Johann Faber, the company founded by Lothar's brother, and with them the Brazilian subsidiary Lapis Johann Faber in São Carlos.



In 1935 A.W. Faber-Castell acquired the well-known fountain-pen company Osmia, based in Dossenheim near Heidelberg. Then in 1948 Count Roland set up a factory in Konstanz. It made the TK, a new mechanical pencil for technical illustrators and artists, another international success. The factory at Geroldsgrün, that had originally made school slates, became one of the world's major producers of slide rules.

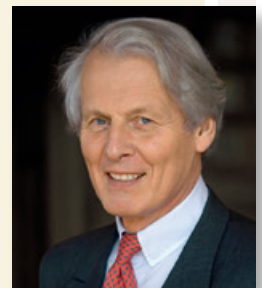
After the Second World War, Count Roland set about reacquiring the foreign subsidiaries that had been confiscated, and founded new sales organizations and factories in Ireland, Austria, Argentina, Peru, and Australia. The Count's repurchase in 1967 of a majority holding in Lapis Johann Faber SA in São Carlos proved a wise step: this company now owns the world's largest factory for colour pencils.

8TH GENERATION

SINCE 1978

Count Anton-Wolfgang von Faber-Castell (born 1941)

Count Anton-Wolfgang von Faber-Castell took over as head of the company in 1978. In the same year, he extended the portfolio by producing wood-cased cosmetic pencils for firms selling under their own labels. In the three decades that followed, the Faber-Castell Group continued its role as a global player with roots in Germany. New markets were opened up around the world with the founding of further foreign subsidiaries and factories, 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 2000, and China 2001).



Environmental aspects also came increasingly to the fore in the corporate way of thinking. So as to assure future supplies of wood, an important resource for a pencil manufacturer, in the mid-1980s the Count initiated a forestry project in south-eastern Brazil that has remained unique to this day. Then in 1992, Faber-Castell became the first manufacturer of wood-cased pencils to introduce environment-friendly water-based paint technology in Germany. The early 1990s were marked by a strategic reorganization and restructuring of the product range into five fields of competence. Count Anton-Wolfgang von Faber-Castell put his trust more than ever in the status of a global premium brand.

A new chapter in the long tradition of social responsibility was opened in March 2000 when Count Anton-Wolfgang von Faber-Castell signed an internationally valid social charter that meets the guidelines of the International Labour Organization (ILO).



São Carlos, Brazil



São Carlos, Brazil



Stein, Germany



Geroldsgrün, Germany



The international Faber-Castell Group

Founded in 1761, Faber-Castell is one of the world's oldest industrial companies and is now in the hands of the eighth generation of the same family. Today it is represented in more than 120 countries. Faber-Castell has its own production sites in nine countries and sales companies in 23 countries worldwide.

Faber-Castell is the world's leading manufacturer of wood-cased pencils, producing over 2000 million black-lead and colour pencils per year. Its leading position on the international market is due to its traditional commitment to the highest quality and also the large number of product innovations.



Lima, Peru



Bekasi, Indonesia



Subang Jaya, Malaysia

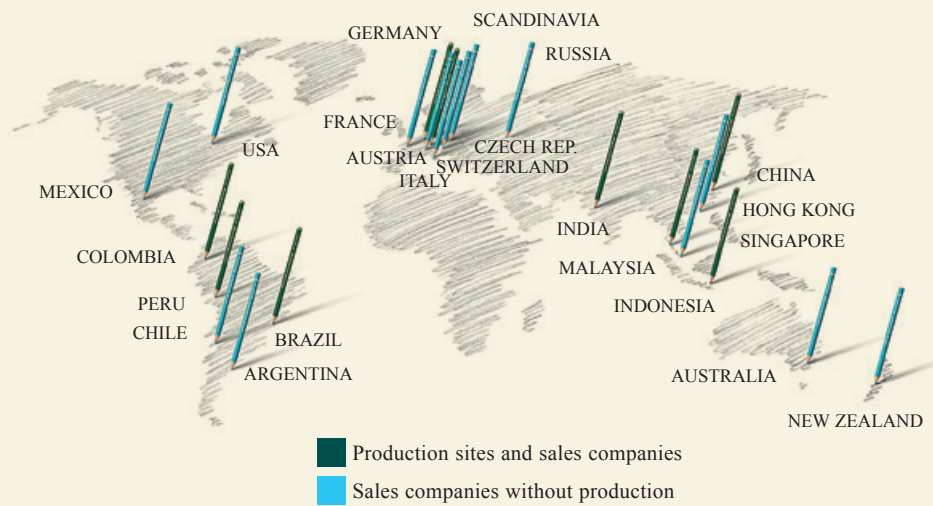


Canton, China



Goa, India

Corporate Facts & Figures



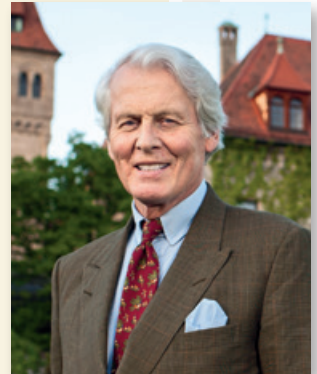
Founded	1761
Holding company	Faber-Castell Aktiengesellschaft 90546 Stein, Germany Tel: +49 911 9965-0 www.faber-castell.com
Employees worldwide	ca 7,500
Employees in Germany	ca 1,100
Writing & drawing assortment	Playing & Learning (products for children aged 3 to 12) Art & Graphic (products for artists) Premium (exclusive writing implements and accessories) General Writing & Marking (writing instruments, markers and accessories for private consumption and office use)
Cosmetics assortment (private label)	Wood-cased pencils and plastic-cased pencils Applicators and capillary systems
Marketing and sales regions	Europe / North America Latin America Asia / Pacific
Production sites	in 9 countries
Sales companies	in 23 countries
Sales agents	in over 120 countries
Group revenues 2013/2014	531 million EUR

Count Anton-Wolfgang von Faber-Castell

Chairman and Chief Executive Officer of Faber-Castell AG

Personal details:

- Born on 7 June 1941 in Bamberg, Germany, son of Count Roland von Faber-Castell and his wife Katharina (née von Sprecher-Bernegg)
- Count Anton-Wolfgang von Faber-Castell is married (to Mary Elizabeth, née Hogan) and has four children (one son, three daughters)
- Hobbies: sports (tennis, skiing) and collecting contemporary art



Educational background:

- | | |
|-----------|---|
| 1961 | German and Swiss higher school certificates (Abitur and Matura), Lyceum Alpinum Zuoz, Switzerland |
| 1961 - 66 | Studied Law at the University of Zurich, Switzerland, with degree (lic.jur.) |
| 1972 | IMD business school (formerly IMEDE), Lausanne, Switzerland |

Professional background:

- | | |
|------------|---|
| 1967 - 68 | Internship with a lawyer in Zurich |
| 1969 - 70 | Internship with Faber-Castell in Stein |
| 1971 - 77 | Investment banking in London and New York, from 1973 for the "Credit Suisse White Weld" group (now Credit Suisse), one of the leading international finance companies |
| 1978 | Sole Managing Partner of the Faber-Castell Group |
| since 2000 | Chairman and Chief Executive Officer of Faber-Castell AG |

Honorary Positions / Board Memberships / Awards

- Honorary Consul to Brazil
- Chairman of the management board of the Industrieverband Schreiben, Zeichnen, Kreatives Gestalten e.V. (industrial association of manufacturers of writing and drawing implements)
- Member of the supervisory board of the Nürnberger Versicherungsgruppe (Nuremberg Insurance Group)
- Member of the supervisory board of Fielmann AG, Hamburg
- Chairman of the management board of "bayern design forum e.V."
- Chairman of the management board of the Stiftergemeinschaft Museum Industriekultur Nürnberg (association for sponsoring the Nuremberg Museum of Industrial Culture)
- Member of the advisory council of the DZ Bank
- "Eco-manager of the year" (voted by the German branch of the WWF and the business magazine *Capital* in 2008)
- Bearer of the 1st Class Cross of the Order of Merit of the Federal Republic of Germany



Ratification of the Social Charter by Faber-Castell and IG Metall on 3 March 2000



The Social Charter displayed for all to read

The Faber-Castell Social Charter

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

As one of the world's oldest industrial companies, Faber-Castell has long shown a high degree of social commitment. As far back as the mid-19th century it set up various social schemes for its employees and their dependents, including one of the first company health insurance schemes and one of the first kindergartens in Germany; it also founded schools and built housing for the factory workers.

no forced labour

no child labour

payment of
adequate wages

no excessive
working hours

equal opportunities
and treatment

freedom of association
and right to collective
bargaining

safe and healthy
working conditions

agreed terms
of employment



At Faber-Castell Brazil, employees volunteer for social service programmes in their communities



Training courses at Faber-Castell



Young trees of the type *Pinus caribaea*



Tree nursery in Prata, Brazil



Aerial view of one of the pine forests at Prata, Brazil

From the tree to the pencil

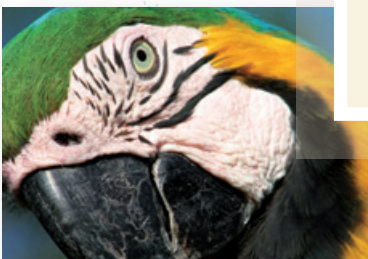
Faber-Castell is the pioneer in its field of business in matters of environment-friendly industrial production methods, and securing a long-term source of timber was foremost in its corporate thoughts as far back as the mid-1980s. In Brazil, the company uses fast-growing softwood from its managed forests and maintains its own tree nurseries. Saplings are continually planted out to replace each row of trees felled: a sustainable ecological cycle. Over a million young trees of the type *Pinus caribaea* are planted and raised each year on a total area of some 10,000 hectares (100 km²), thousands of miles from the endangered Amazon rainforests. After only ten or twelve years they are large enough to be harvested as environmentally compatible raw material for black-lead and colour pencils. Not just the materials used but also the development, production methods, and disposal of all kinds of waste are subjected to critical analysis. For example, Faber-Castell played a pioneering role in the use of environment-friendly water-based paint for coating its wood-cased pencils.



Tree nursery with young saplings



The rare maned wolf lives in the Faber-Castell forests



232 avian species have made their home in the areas left to nature (30% of the total)



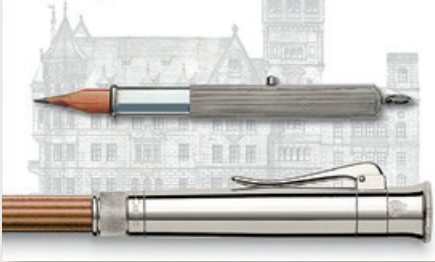
Faber-Castell plantation with three-year-old pine seedlings



Workers care for the pine trees

Brand Essentials – The core values of Faber-Castell

Competence & Tradition



Competence & Tradition

We use our competence based on our roots, our history, our experience and constant learning to shape our own future with entrepreneurial spirit. This guarantees a sound know-how to maintain or build a solid leadership, high degree of credibility and a strong global communication and distribution network based on fair partnership.

Outstanding Quality



Outstanding Quality

We are determined to be the best of the class in all products and services. We respect the needs of the regional markets, always considering global requirements.

We understand quality as ensuring:

- clear point of difference, perceived and relevant added value
- outstanding performance
- characteristic and timeless design

Innovation & Creativity



Innovation & Creativity

We mean innovation and creativity as pioneering and providing continuous improvements to offer solutions with relevant benefits to end consumers. We stimulate our own creativity through an open working atmosphere, dedication, commitment and international interdisciplinary working teams.

Social & Environmental Responsibility



Social & Environmental Responsibility

We feel a consistent obligation and commitment towards people and environment. We practice our social responsibility within the company, with business partners and in the community. We prioritize and continuously search for environmental friendly processes and materials to contribute to planet preservation. We are ahead on anticipating future trends and impacts to accomplish our obligations and guarantee sustainability.



Faber-Castell Castle



Old Lead Factory museum

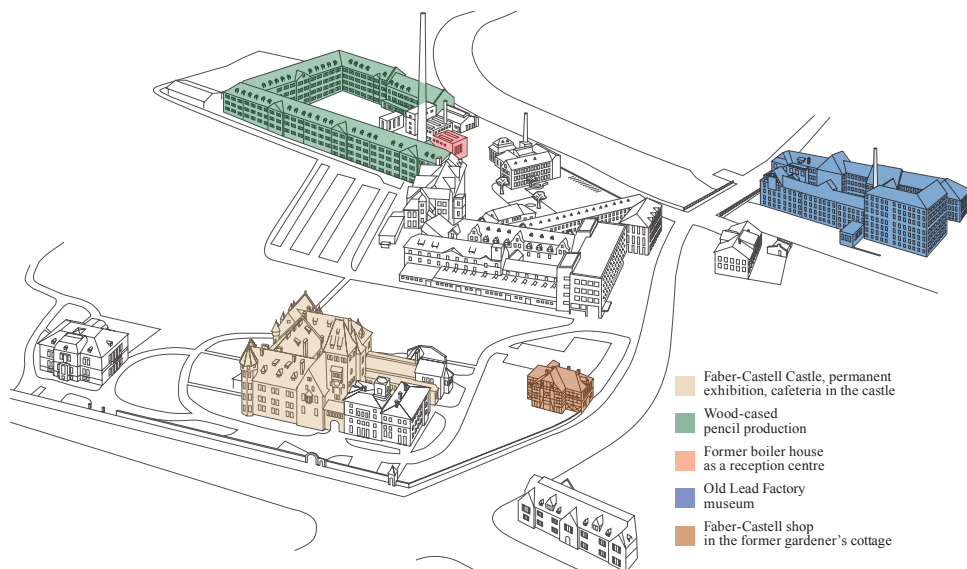


Wood-cased pencil production

The Faber-Castell Experience

The unique ensemble of factory buildings, imposing mansions, and parkland created by Baron Lothar von Faber and Count Alexander von Faber-Castell is now accessible to the public as the “Faber-Castell experience”. Every day, numerous groups of visitors view the modern production site and the Old Lead Factory museum at company headquarters in Stein. There are also guided tours of the Faber-Castell Castle, whose rooms are considered a jewel of Jugendstil, the German art nouveau style. The special fascination of the various visits results from the juxtaposition of past and present of a family firm that is also a global player.

For more information: www.Faber-Castell.de/Experience





The Faber-Castell Castle

In 1898 Baroness Ottilie von Faber married Count Alexander zu Castell-Rüdenhausen and so founded a new branch of the family that was granted royal consent to use the surname “von Faber-Castell”. A few years after the wedding, the couple built a prestigious mansion adjoining Baron Lothar von Faber’s Old Castle. The large New Castle was constructed in just three years (1903-06) under the supervision of Theodor von Kramer, director of the Bavarian trade museum.

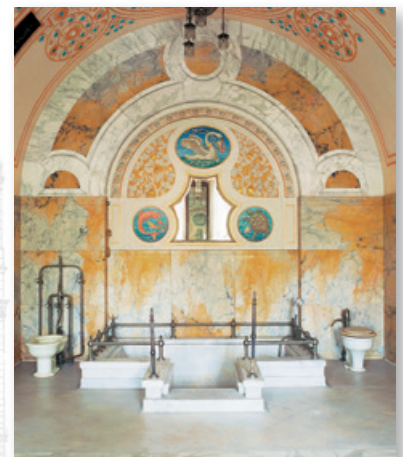
The two mansions, conservatory, chapel and cloister are grouped round a rectangular courtyard. The tower linking the Old Castle and the New Castle is a notable feature of the skyline of the City of Stein. The playfully romantic east front gives onto a terrace with a view of the park and the elegant villa that was built for Baron Lothar von Faber’s son Wilhelm von Faber. The oriel windows and turrets of the New Castle are reminiscent of a mediaeval fortress – a reference to the ancient seats of the Castell family.



Ballroom



Main staircase



Ladies' bathroom



Lemon room



Stucco ceiling in the ballroom

The three floors of the castle provide a fascinating contrast between historicism and Jugendstil (art nouveau). Several rooms, of great interest to art historians, were designed by Bruno Paul, a pioneering interior designer of the day. Other rooms are like a historical pageant, an interpretation of various past styles. There is a reception room in French classical style, renaissance libraries, a large entrance hall containing typical romanesque elements, a ballroom with gothic, renaissance, baroque and Jugendstil details. The ladies' and gentlemen's bathrooms are also unusual, each with sunken marble baths and Jugendstil mosaics.

The top floor houses the large festive hall where numerous balls and receptions were held for guests drawn from the nobility and the world of politics and business. The castle remained largely unscathed in the Second World War and now offers authentic glimpses of the lifestyle of a bygone age. The Faber-Castell family lived here until 1939. During the war, part of the castle was used by the German armed forces. From April 1945 it was involved in an important chapter of post-war history. At first occupied by US troops, it then became a "press camp", housing international reporters during the war-crimes trials. The authors Ernest Hemingway and John Steinbeck were among those billeted here while reporting for US newspapers.

After the Nuremberg Trials, the castle served as an American officers' mess until 1953. Then it stood empty for over 30 years. Following extensive inventory work, during which the historical significance of the building was officially recognized, the public was able to view the interior in 1986, as part of the company's 225-year celebrations. In the same year, the four-part television series *Fathers and Sons* was broadcast, which had been filmed mainly in the castle with some major international actors.

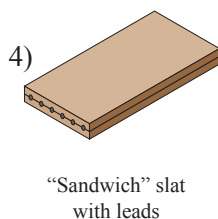
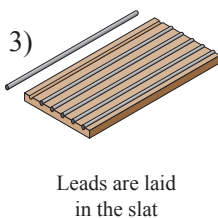
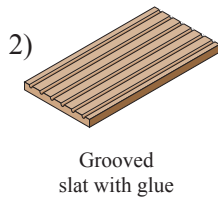
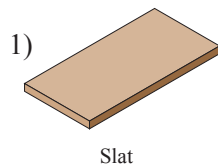
Since the late 1980s the Faber-Castell Castle has been used for a variety of cultural events.



Gobelin tapestry room



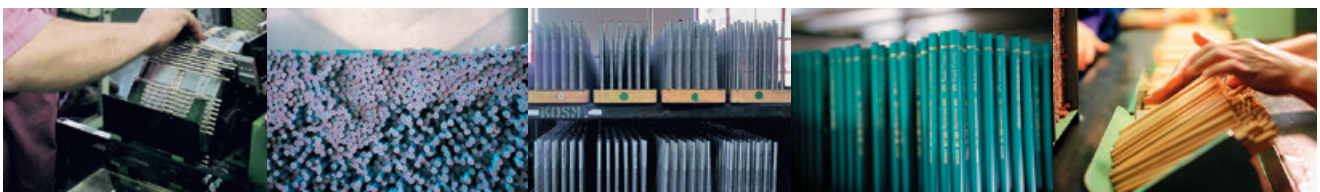
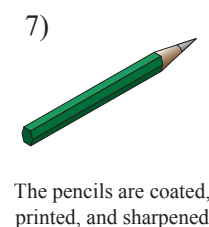
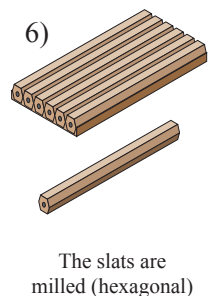
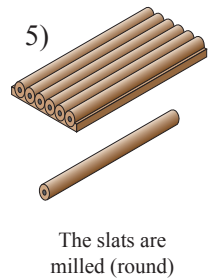
Gobelin tapestry



How pencils are made today

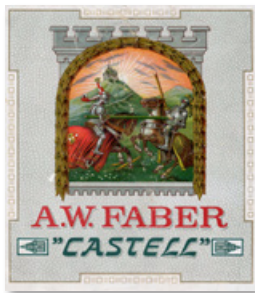
These days, pencils are produced on almost fully automated lines. The machines produce a row of pencils at a time from wooden slats. The main constituents of the lead are finely ground graphite, which is what makes the mark on the paper, and clay, which acts as a binding agent and gives the lead its shape and strength. The two are blended in precisely defined proportions, depending on the hardness required. Then the soft mass is extruded through a nozzle to form long strings. These are cut to length, dried, fired in kilns, and immersed in a bath of oil to give a silky smooth "feel".

The tree trunks, which had been cut into little slats have to be seasoned for several months until they are completely dry and will not warp. Then fine grooves are milled into the leads. The leads are laid in the grooves, glue is applied, a second slat laid on top, and the two pressed firmly together. When the glue has dried, a planing machine cuts each double slat into individual pencils. These must now be painted (the pencils receive several coats of paint), printed with the name and grade, in some cases dipped in paint, and finally sharpened.

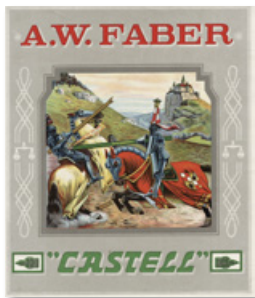




1906



1906

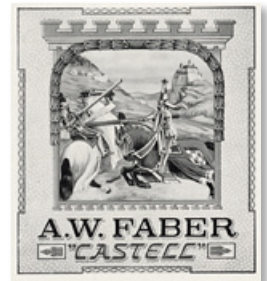


1920

The motif of the knights over the years

Shortly after taking over the business, Count Alexander von Faber-Castell developed a new range of top-quality pencils named CASTELL in 1905. To distinguish them from the competition, the former army officer had them painted in the green of his regiment. Under the name "CASTELL 9000", the flagship product soon became a classic.

The advertising picture of the two jousting knights of the pencil was created specially for these pencils, and for decades it graced the boxes and cases in several variants. Then it was seen as old-fashioned and was withdrawn for a while. But in the early 1990s, as part of a restructuring of the company and its corporate image, the knight motif experienced a renaissance as the Faber-Castell trademark. In stylized form it now makes up part of the company logo.



1921



1925



1931



250th anniversary motif, 2011

From the CASTELL 9000 to the GRIP 2001

The characteristic green CASTELL 9000 pencil was created by Count Alexander von Faber-Castell in 1905 and is still a legend, familiar world-wide. The original advertising motif chosen for the new top product was the pair of jousting knights. Since then the CASTELL 9000 has stood for high quality, tradition, and invincibility.

Again and again, the company adds fresh impetus to the pencil market with ideas and innovations. Nearly a century after the introduction of the CASTELL 9000, the silvery GRIP 2001 showed that improvements are always possible, even to the simple pencil. The ergonomic triangular cross-section, the non-slip grip zone with dots made of water-based paint – the important thing is ideas that combine clear benefits with attractive design. The GRIP 2001 has also won its tournaments: four international design awards in its first year (2000) alone.



1905
CASTELL 9000

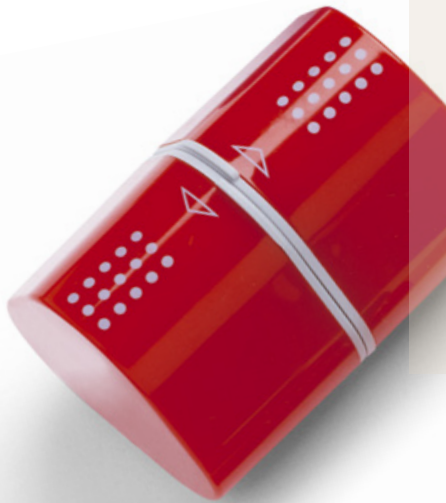


2000
GRIP 2001



Playing & Learning

“Playing & Learning” – also known as the Red Range from the colour of the packages – sends children aged 3 to 12 on a voyage of creative discovery. Qualitative aspects such as good covering power, saturated and non-fading colours, and safety can be taken for granted. In developing the products, great attention is also paid to ergonomics: a pencil should sit comfortably and firmly in a child’s hand. The goal is to stimulate children’s natural creativity, something which has been shown to encourage development of mental powers. Every year, Faber-Castell meets this challenge with intelligent new product solutions.





Art & Graphic

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





FABER-CASTELL

since 1761



Design

The “Design” series, with its purist and functional language of form, has become an elementary building block in the Faber-Castell range. The series is aimed at satisfying the needs of demanding consumers, and the elegant products are particularly suitable as presents. The unmistakable visual feature, recurring like a common thread, is wood: it symbolizes the company’s world-wide core competence.





GRAF VON FABER-CASTELL



Graf von Faber-Castell Collection

The “Graf von Faber-Castell Collection” centres on the world of black-lead writing: over the years it has developed into a complete portfolio of exclusive pens and pencils, accessories, and desk sets. Faber-Castell occupies a unique position in the world of high-priced writing implements as a result of this focus. The items are unmistakable, partly for their contrasting combinations of superior wood and precious metal, but also as a result of some unique writing implements such as the “Perfect Pencil”. This is an elegant pocket pencil with an eraser under the end cap and a sharpener built into the metal extender.





General Writing

Faber-Castell's "General Writing" field of competence complements the modern office or study in the form of functional writing implements for taking notes, sketching, and correcting texts. Besides function and attractive design, Faber-Castell also sees its strength in focusing on intelligent additional benefits for the consumer: for example, the non-slip grip zone on the "GRIP 2001" pencils. This unique position is the reason why the company is leading the field in many markets.





Marking

The logical extension of the market position in the “Marking” field of competence is backed up by a wide range of products. For example, the versatile MULTIMARK pens write reliably on CDs, plastic document sleeves and overhead transparencies, glass, aluminium, or wood. Thanks to the built-in eraser, corrections can be made at any time. The colourful “Textliner” highlighters keep going for miles and miles. They can be very simply re-filled with environment-friendly water-based ink.





FABER-CASTELL

since 1761

*Dem Auskennende
sunder, ja weniger muss
ich hoffen, sehr geschätzte
Mutter meines Sohnes des
Gottes und auch Angehört
zu sein. —
Leben Sie wohl
für nun allem besten
alles mit neuem
Vom Stengen für*



Pocket pencil, 1885

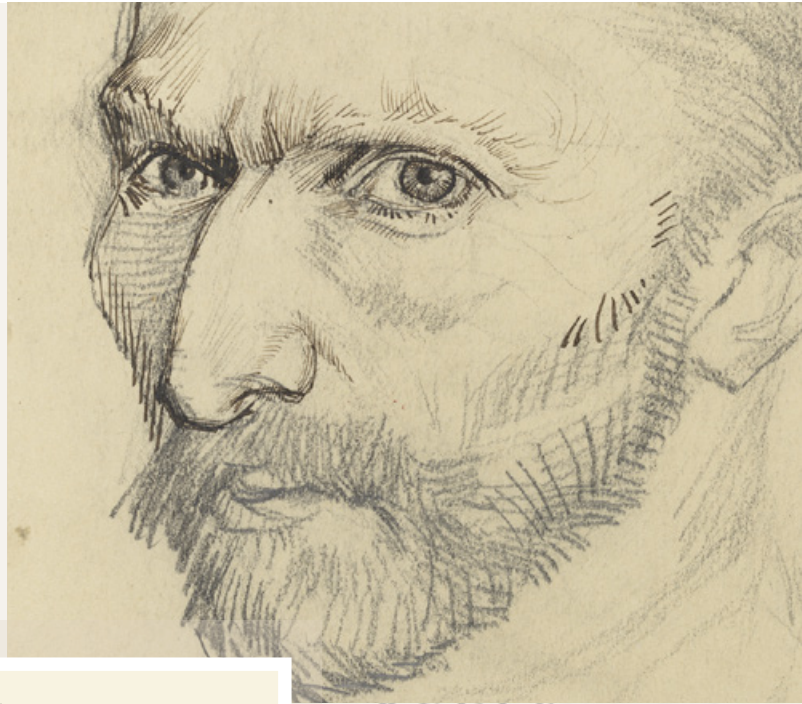
Masterful in every detail

Inspired by selected writing implements made by his ancestor Baron Lothar von Faber, Count Anton-Wolfgang von Faber-Castell saw it as a personal challenge to rediscover some products of a past century and use modern technology to transfer their timeless design to the present day. These ideas took shape as the Graf von Faber-Castell Collection. The world of black-lead writing forms the basis of this exclusive range; it includes not just choice pens and pencils made of valuable types of wood but also quality desk accessories and leather articles.

An individual and unmistakable core product of the Collection is the Perfect Pencil – an elegant pocket pencil. The idea for the Perfect Pencil came from silver pencil extenders that were part of the Faber-Castell product portfolio as early as the mid-19th century.



“I WANTED TO
TELL YOU ABOUT
A TYPE OF PENCIL
I HAVE FOUND,
BY FABER...”



Vincent van Gogh, self-portrait

Tool for the creative

Artists and creative people of various epochs have left testimonials of fidelity to the Faber-Castell brand. Surviving quotes, from Aleksandr Solzhenitsyn to Günter Grass, from Vladimir Nabokov to Karl Lagerfeld, show their enthusiasm for the products of Faber-Castell. In 1883, Vincent van Gogh also formulated it very convincingly in a letter to his friend Anthon van Rappard:

“I wanted to tell you about a type of pencil I have found, by Faber. They are of ideal thickness; very soft and superior in quality to carpenters’ pencils. They produce a capital black and are most agreeable for working on large studies.”

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