



2|2015

FABER-CASTELL

since 1761

OUR COMPANY – GLOBAL · REGIONAL · LOCAL TOPICS



CHANGING PERSPECTIVES

” on the topic of
CHANGING PERSPECTIVES

WORLD ON THE MOVE

Digitalisation, volatile markets and shifting values don't just change our own consumer habits, they also force entire industries to alter their perspectives. Faber-Castell has created structures that are benefiting us right now.

Change? It is everywhere. Let's start with art, or better still with the art of drawing: it has left paper behind to expand its boundaries; to become three-dimensional, digital, animated or theatrical. Artist Anastasia Ax, winner of the 2nd Faber-Castell International Drawing Award, shows just what illustration can mean today using her entire body: she spits and hurls ink around her and “draws” an equally bizarre, yet temporary, black & white landscape in this way on head-high blocks of recycling paper (*read all about it on page 12*).

Yet, art no longer needs a museum space to fascinate mass audiences. Every artist, whether highly gifted or less so, has a free stage available to millions of spectators at just the push of a button: the Internet brings to light incredible talent and reveals a creative diversity that bursts forth from every corner of this planet. Here, curators do not make any decisions about art or commerce: the creative blogger is enabled by hundreds of thousands of fans who spread the creative power of their idols like a virus around the globe. The fascination that radiates for the tools of creation was revealed when highly promising Internet artists paid a visit to the birthplace of their favourite brand Faber-Castell. This meeting provided a wonderful fusion of the analogue and digital world, which proves that both sides do not exclude the other, but rather both fuel creativity (*more on this on pages 13-15*).

The transformation process to a digitally-declined world involves lots of inspirations as well as hazards, but this process certainly illustrates one thing above all: virtual and physical “ubiquity” – the global availability of brands and companies. It triggers changes that affect the retail trade as well as the requirements of consumers who start to communicate directly or indirectly with their favourite brands via social networks. For Count Anton-Wolfgang von Faber-Castell, this omni-presence means that “we have to concentrate stronger on our core competencies when it comes to global networks”. Rolf Schifferens, Member of the Group Board of Management, explains: “The touch points where the end consumer comes into contact with our brand have multiplied a thousand-fold via the online world. The necessary transparency regarding visibility and pricing requires that Faber-Castell exercises an exceptionally high consistency in the brand management”. Faber-Castell has been working for many years on a strategic framework that will take into account these market changes and set the course for tomorrow. The current focus is on the further expansion of multi-channel approach which rests on three pillars: support for the classic retail trade, strengthening of brand visibility through the company's own global stores and kiosks, as well as the online market presence (*read more on page 6*).

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Bert Römer (IG Metall, left) with employees of the forest project in Colombia



Employees in the plant in São Carlos/Brazil during their daily gymnastic exercises



Environmental protection project with a class of schoolchildren in Prata/Brazil



Cafeteria in São Carlos/Brazil: Food quality is also checked during the social audit.

EARNING MONEY „DECENTLY“

15 Years of Faber-Castell Social Charter

Union members and works councils were both sceptical regarding the growing internationalisation of the Faber-Castell Group at the end of the 90s. In order to prove to them that there was no reason to worry about a wave of redundancies in Stein, Count Anton-Wolfgang von Faber-Castell simply invited the employee representatives then and there to visit the locations in Brazil, Peru and Malaysia. There they could see for themselves why expansion of the foreign subsidiaries made sense: optimal proximity to the customer, stronger international thinking “at eye level” and the avoidance of expensive custom duties on German important goods.

The small travel group was impressed with what they found there: exemplary social benefits, fair wages and all-round happy, loyal workforces. At the initiative of Bert Römer from the Wood & Plastics trade union, which has now been integrated into the IG Metall trade union, Faber-Castell, as one of the first companies to do so, defined a Social Charter in 2000 that would be valid for all factories. This charter was signed jointly with the IG Metall trade union and took into account all 10 recommendations of the ILO (International Labour Organisation).

15 years have passed since. In regular joint audits union members and company representatives check compliance with the guidelines in factories. Faber-Castell has been working for a long time to expand the Charter to as many suppliers as possible worldwide.

“Naturally, there are still challenges ahead of us,” says the Head of Corporate Quality and Sustainability, Gisbert Braun. “The caste mentality in India complicates the task of the equal treatment of all employees; in China, employee representatives as we know them are still not common”.

This requires lots of sensitivity, perseverance and patience to identify grievances and then correct them. And every now and then there are setbacks – like in 2010 when a fire destroyed the factory in Goa and the workers were suddenly out of a job. Bert Römer from IG Metall: “Unlike what is commonly seen after these kinds of accidents in many developing and emerging countries, Faber-Castell did not simply give up on the location in Goa and the people who work there. The workers continued to receive their pay, although they temporarily were not able to manufacture any pencils or erasers. This goes much further than the obligations with which corporations with an international framework agreement have agreed to do”. Count von Faber-Castell explains: “Social responsibility for me as a person is self-evident, but as a business man it is also a question of ‘decency’. It is set as a core value of the brand and nothing

about this moral concept will change in the future. We want to earn “decent” money – in the ethical as well as the financial sense. And this will only function with humanity and in constructive dialogue with all stakeholders”.



Anton-Wolfgang von Faber-Castell
A. W. Faber-Castell Unternehmensverwaltung GmbH & Co

Bert Römer
Industriegewerkschaft Metall, Vorstand

EXPANDING CLIMATE PROTECTION

An interview with Gisbert Braun, Head of Corporate Quality & Sustainability at Faber-Castell

” on the topic of
CHANGING PERSPECTIVES



Gisbert Braun (Head of Corporate Quality & Sustainability) explains how Faber-Castell came to be a pioneer in sustainability and what the company will be doing in future to continue to fulfil this role.

Mr. Braun, everyone is talking about climate protection and many companies adorn themselves with the title “climate neutral”. What is different about Faber-Castell’s climate neutrality?

GB: A lot of other companies purchase CO₂ certificates to balance out their CO₂ emissions. Faber-Castell is the only company in the industry worldwide to have its own sustainably-managed forests that absorb a large amount of CO₂. An extensive study has proven that this has a positive effect on the climate.

What is the biggest challenge in reaching a climate neutral status?

GB: It was very expensive and complex for us to get a realistic calculation of our company’s carbon footprint. All factories in the Company Group, along with global supply chains, product transports, business trips, etc. were analysed. Only after these analyses were complete did we get reliable data regarding how high our company’s CO₂ consumption really is.

What are the next steps regarding climate protection?

GB: Along with the annual recalculation of our carbon footprint, we want to focus on saving energy energy, above all. Based on the CO₂ footprint, energy thieves can be identified and climate-friendly alternatives can be developed, for example, the expansion of renewable energy sources at our locations. We can also significantly reduce our energy consumption through better insulation of buildings, cost savings in heating, air conditioning and lighting, as well as the optimisation of logistical processes. This is good for the climate and also good for us since it saves us money. In order to maintain our pioneering role in the area of sustainability, we must constantly push consistent optimisations and set demanding, economical environmental goals.



Gisbert Braun

UNITING ART



Art is one of the few disciplines in which people of different backgrounds, cultures or belief systems peacefully communicate with each other and express their feelings. Art teaches us to understand other ways of thinking without dogma – the same is also true for the creativity of children, the weakest members of our society. They are the new hope for respectful coexistence over the new source of hope.

In cooperation with the International Museum of Child Art and the non-profit organisation The Red Pencil Humanitarian Mission, Faber-Castell is now launching a project that will bring children from all over the world with different origins and religious backgrounds together in an integrative manner so that they can take up the topics of tolerance, non-violence and freedom of expression using pen and paper. These campaigns are governed by the motto “Drawing for respect – fairness – self-confidence” and will be coordinated by the International Museum of Child Art and the Red Pencil organisation, and supported financially and materially by the Graf von Faber-Castell Children’s Fund. The long-term focus of this project is in keeping with the guiding principles of the Faber-Castell corporate philosophy.



Michael Moore in conversation with Faber-Castell employees

OSCAR-WINNER MICHAEL MOORE FILMING AT FABER-CASTELL

Social responsibility as a success factor

As one of the oldest industrial companies in the world, Faber-Castell has always shown a high level of social commitment. Compliance with the Social Charter, which was signed in 2000, is still a matter of entrepreneurial responsibility for Count Anton-Wolfgang von Faber-Castell. Reason enough for a visit from Oscar-winner Michael Moore: In April, the documentary filmmaker (“Bowling for Columbine”, “Fahrenheit 9/11”) was a guest in Stein upon the recommendation of IG Metall. He was interested in the cooperation between employer and employee representatives at Faber-Castell, along with the training of skilled workers and the family-run SME model.

Moore was visibly impressed with the high level of loyalty of the employees as well as the social security system in Germany and the additional benefits provided by German companies like Faber-Castell. “In the US, 30 million people do not have enough to eat, and many employees have three to four different jobs just to make ends meet. They often don’t have health insurance. They sometimes work 50 hours a week instead of 36 and are still not as productive as the Germans. What are we Americans doing wrong?” wondered the filmmaker.

He wrote in the guest book: “All good people at Faber – I will take your fine ideas back home – they are now American ideas!” The movie “Where to invade next” premiered at the 2015 Toronto film festival.

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Mr. Schifferens is convinced: “A globally-uniform brand perception is playing a decisive role more and more. That’s why we must make sure that we strengthen our global core range and map out all fields of competence worldwide. This is especially true for the future-oriented Premium and Art & Graphic segments”. The brand value must be exposed more than ever as Faber-Castell only gives Premium brands a chance for survival in the multi-channel world of the future. Is the decentralised nature of the Faber-Castell Group an opportunity or a challenge in this regard? Both, in the opinion of the Board Member. “A modular assortment, consisting of an expanded, globally-binding core range and regional supplemental ranges, will be required to enable us to more flexibly react to increasingly volatile markets and to also satisfy customer needs for a maximum brand transparency and a global market presence”.

With regards to personnel, Faber-Castell has also taken appropriate measures: Newly-created Board positions for technology and sales and a Corporate Marketing function will help settle the growing significance of a global brand management (*more about this on page 7*).

CTO Dr von Werder stresses the importance of merging in the technical area: Our opportunity lies in better profiting from our strengths and synergies via close international cooperation and expanding purchasing and logistical processes globally“. His newly-initiated group-level technical expert meetings have already shown results (*read more about this on page 10*).

Along with the increasing digitalisation of our professional and private worlds, experts also notice an apparent change in values that is rather anachronistic: end consumers and customers are increasingly honouring a company’s exemplary commitment to sustainability, which is playing a bigger and bigger role during the purchase decision and/or the initiation of business relationships. Therefore, Faber-Castell is very fortunate to be the



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only company in the industry to have received the TÜV “Carbon-Neutral Company” seal (*read more about this on page 3*) and thus setting it apart from the competition. On the other hand, the valuable application of leisure time along with one’s own responsibility toward people and nature both count as an increasingly desirable good, according to a study on quality by the renowned Harvard professor Howard Gardner on behalf of Faber-Castell. The beneficial, stress-reducing leisure time experience – called “Time well Spent” by Professor Gardner – plays an important role when becoming creative, which the current international adult colouring book boom strikingly documents. Faber-Castell reacted with a targeted expansion of the Art & Graphic Collection and notes a double-digit sales growth for coloured pencils and other artists’ products.

Ralf Heyen, Director of Human Resources at the headquarters in Stein, anticipates that the desire for leisure time and flexibility in different life spans is increasingly becoming a prerequisite when recruiting employees – the strong brand name has long since ceased to be the only element. “A life-phase-oriented HR policy is becoming more and more the reality in HR departments.” Faber-Castell is also planning to hire young, highly-qualified employees as early as possible and, for example, to quickly re-integrate mothers back into the workforce with the newly established nursery, as well as to give senior employees opportunities for a gradual “fading out” from the professional world if they so desire. “Our company is transforming itself into a flexible high-performance organisation whose employees are characterised by high motivation and efficient work”. For young employees, the career ladder is less important than the opportunity to be able to develop ones full potential with independent and responsible work – something that is today a reality in a flat organisation like the one at Faber-Castell. The head of HR sees the company at the start of a series of changes that will help to ensure a “healthy mix of employees” in the company in the next five to ten years that will consist of internally-trained junior staff and externally-recruited experts.

Count Anton-Wolfgang von Faber-Castell sees the commitment of employees and the high brand identification as two of the deciding success factors for a profitable future: “Each individual must apply themselves to the brand and always strive for improvements. This is the only way to ensure highly-efficient work on innovative, future-oriented topics – from e-commerce, intelligent product solutions to profitable and sustainable production”. Change processes are thus as natural as they are necessary. The structures to secure the future have been created and Faber-Castell is well-positioned for the implementation at a collective level.



HALF A CENTURY OF FABER-CASTELL PERU

Centre of excellence for ballpoint pens and felt tips celebrates 50th anniversary

Hardly any other German company has been in Peru as long as Faber-Castell: 50 years. The company currently exports to approx. 35 countries from its plant founded in Lima in 1965 – along with Latin America, the US, Europe and even Germany are also target markets. Faber-Castell Peru is one of the most successful regions of the Group with sales of 450 million markers and writing utensils per year and an average annual growth of ten per cent.

In the mid-60s as it became more and more difficult to import to the heavily protected South America market, the company began with the development of its own production facility in Peru and made one million ballpoint pens per year. In 1969, the facility began making children’s felt tips, which are now the backbone of the business. Over the years, Peru became the centre of excellence for both of these products within the Faber-Castell Group: 50 per cent of production is exported.

After ten years of investment in a modern production facility and new factory halls, in research and development as well as in social and ecological institutions, the Peruvian location is today a model production facility within the family company. That is why it has a pond full of lilies, providing evidence of the purity of the water that comes from the tanks in the ink-filling unit and is filtered in the cutting-edge in-house treatment plant.

Source: based on Heiner Sieger in: next: Das Magazin für Vordenker (next: The Magazine for Trendsetters), issue 1/2015.





IN THE MOOD TO PARTY

Sales organisation in Singapore celebrates 15th anniversary

Two reasons to celebrate in Singapore: while the South Asian city state has its 50th anniversary of independence in 2015, the local Faber-Castell sales organisation will be celebrating its 15th anniversary. As a distribution centre for the Asia/Pacific region, Faber-Castell Singapore has developed into a commercial powerhouse over the years since the adoption of the Asian Free Trade Area (AFTA). Managing Director Yandramin Halim and his team have some real highlights in store for their customers during this special year.

These include the limited writing instrument series „SG 50 Snakewood Special Edition“ (see article below) as well as the Faber-Castell Flagship Store in the ION Orchard shopping centre, which will be getting some additional sparkle right on time for the anniversary: six years after its opening, it now has an impressive wall module showcasing the entire colour spectrum of the Art & Graphic artists' range as well as the exclusive Graf von Faber-Castell Collection along with drawing and writing utensils. Congratulations!

Opening ceremony: Yandramin Halim (left, Managing Director Faber-Castell Singapore) with Count Andreas von Faber-Castell (Managing Director Faber-Castell Asia/Pacific), his grandchildren Michaela and Andreas as well as Tan Fong Kum, Managing director of the pen boutique Aesthetic Bay (right).



SINGAPORE SG 50 SNAKEWOOD SPECIAL EDITION



Singapore celebrates 50 years of independence in the Year of the Snake. A special occasion for which the Graf von Faber-Castell Collection came up with a new limited series of extraordinary writing instruments: The “SG 50 Snakewood Special Edition” includes a fountain pen, rollerball, ballpoint pen and mechanical pencil with barrels made from reddish-brown veined snakewood with an extraordinary grain pattern. The anniversary edition consists of 50 four-piece sets, which are all engraved with “SG 50” and individually numbered from 1 to 50. The sets are presented in an exquisite dark brown wooden box. The “Snakewood Limited Edition 1761” will be available in Singapore starting in October for all connoisseurs of fine writing culture.



“OUR CUSTOMERS ARE GOING MOBILE”

... and we are not talking about hitting the road here.

In line with the main topic of this latest magazine edition, the editors asked Faber-Castell experts to give their assessment regarding the consumers of tomorrow. For the Head of Digital Marketing, Oliver Hempel, it is crystal clear: “Currently 30 % of all online purchases are being made via mobile end user devices – that is, smartphones or tablets – and this trend will only increase over the next few years”. The consequence: Faber-Castell is adjusting to frequent travellers and designing its website to be more “mobile friendly”. Faber-Castell has also launched its own app called “Creative Kids” that has already been downloaded approx. 300,000 times. It enables children to bring to life their figures drawn with coloured pencils on paper using an iPad.

According to Hempel, it is becoming more and more important for consumers to encounter the brand at all possible touch points with the level of service quality expected by them. While in the stationary retail trade, personal customer service must still remain the focus, for online media, a comprehensive range of information and a large selection of products is required to make it easier for the consumer to make a purchase decision.

Furthermore, Hempel is working on the expansion of the multi-channel strategy. All digital touch points – whether your own website or the web shop of a retail partner – must provide the consumer with optimal information and product presentations. Faber-Castell’s own website thus also links to selected online shops as well as its retail partners. The interactive map ensures that shops are found quickly. This digital expert is convinced that the purchase decisions of each individual customer are not made exclusively online or in a retail shop, but that they vary from depending on the geographical



still take place in a retail shop “because the tactile experience during the first writing „test drive“ is absolutely crucial“. Repeat offenders, i.e. customers who are looking for a tested product or refill leads, may in future purchase in a virtual shop more frequently. Hempel’s marketing colleague Ralf Hanisch explains what customers find especially important about writing instruments: „Pencil leads must not break and ink writing instruments such as ballpoint pens should not blot or scratch the paper, but rather glide smoothly over it and deliver a beautiful result“. Listening to the end consumer and uncovering trends and suggestions is becoming easier and easier for Faber-Castell thanks to its diligent use of social networks. Oliver Hempel: „We get a tremendous echo regarding our brand

availability of the product. Therefore, Faber-Castell follows the multi-channel strategy to take into account all developments. However, the vast majority of sales will

and our products on our own platforms as well as via subject-related blogs. This dialogue is informative for both sides: for us a free and authentic market research instrument, for the consumer an exciting and transparent look into the work of his favourite brand“.

DRAWING CENTER NEW YORK: INSPIRED BY THE WOODEN PENCIL

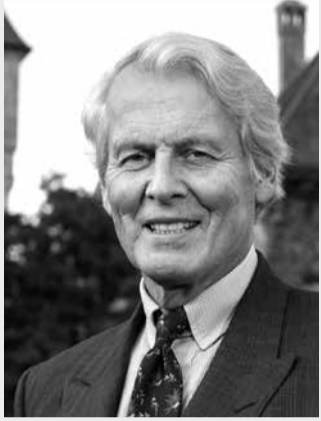
A few days after the annual gala of the New Yorker Drawing Center, which took place at the Cipriani restaurant (a New York City Landmark) on 11 June 2015, journalist Marshall Heymann wrote in the Wall Street Journal: “For the first time in a long time, we got a goody bag that included something we would actually use: a Faber-Castell pencil.”

The Drawing Center, a museum in SoHo in Lower Manhattan, gave out invitations for this night to prominent figures, sponsors, artists and the press to present awards to New Yorker painter and illustrator Will Cotton as well as internationally-known fashion designer Prabal Gurung, among others. Models of their creations were presented during cocktail hour.

Creative highlight of the evening: On the edge of the runway stood easels with Polychromos colour pencils, inviting guests to sketch on the outfits of the mannequins on-site.



FACES



Count A.-W. v. Faber-Castell



Thomas Dippold



Rolf Schifferens



Dr Hans-Kurt v. Werder

ADDITIONS TO THE BOARD

The Board of Directors of Faber-Castell AG has decided to expand the Board by two new board members. Along with CEO Count Anton-Wolfgang von Faber-Castell and CFO Thomas Dippold, Rolf Schifferens and Dr Hans-Kurt von Werder will join the Board as of 1 October 2015.

Rolf Schifferens, who has been working at the company since 2001 and to date has been Managing Director of A.W. Faber-Castell Vertrieb GmbH and member of the Group Board of Management of the Faber-Castell Group, will be responsible on the Board for the Europe region.

Dr Hans-Kurt von Werder has been Chief Technical Officer since 1 March 2014 and is also a member of the Group Board of Management of the Faber-Castell Group.

On the Board, he will be responsible for the newly created Technology department.

These additions to the Board have become necessary due to the steadily growing company group and the associated expansion of the global market position.

Count Anton-Wolfgang von Faber-Castell will continue as Chairman. All strategic decisions will continue to be taken by the Group Board, which consists of the four members of the Board of Directors as well as the Managing Directors of the sales and marketing regions Latin America and Asia/Pacific. They are: Marcelo Tabacchi for Latin America alongside Y.P. Toh, Y. Halim and Count Andreas von Faber-Castell for Asia/Pacific.

INGMAR KERSTAN, a native Rheinlander, recently took over responsibility for Area Management Western Europe on Stephan Rosen's team. After almost nine years in various positions at Porsche Design – from strategic market support to the head of the Leather & Luggage business unit – he decided to move from Swabia to Franconia. He enjoys working together with the international sales partners and appreciates the major support on the team. This passionate skier also likes the close proximity to the mountains that makes hitting the slopes a whole lot easier.



MARTINA MILLER took over the newly created function of Product Manager Art & Graphic, Creative Studio for A.W. Faber-Castell Vertrieb GmbH on 1 August 2015. She was previously employed at Fackelmann GmbH & Co. KG as a Product/Category

Manager for the Zenker baking tins and baking accessories brand. In her free time, Ms. Miller loves the great outdoors. Shortly before she started at Faber-Castell, she hiked 350 km on the Way of St. James on the coast of Northern Spain – to Santiago de Compostela and then on to the so-called “End of the World” to Cape Finis-terre. We wish her great success on her career path at Faber-Castell!

CLAUDIA KNAUPP took over the newly created role of Head of Corporate Marketing at Faber-Castell AG on 1 September 2015. She previously was Marketing Director Parfums at Christian Dior in Düsseldorf and before that responsible for the brand management of various premium and luxury brands for consumer goods group Procter & Gamble. Along with her passion for marketing, Claudia Knaupp is also an enthusiastic athlete and loves to explore exotic countries.



NEW RESPONSIBILITIES FOR COUNT CHARLES

When Count Charles von Faber-Castell joined his father's company two years ago, he didn't want to just get the view of things from the head office. He wanted to get to know the decentralized organisation of the family company from a different point of view. The Swiss sales organisation proved to be an ideal place to start because the Alpine country has a lot to offer: homogeneous market coverage with all five fields of competence, a challenging competitive environment and a clear focus on premium. Charles, who especially prizes the hands-on mentality in the company, hit the ground running and never looked back: he gained the luxury department store Jelmoli as a customer, was able to expand the sales space at existing customers and introduced new Playing & Learning products to the market, e.g. the „Grip-Köfflerli“, a charming case that looks like a suitcase with grip pencils – it is currently being marketed worldwide as a perfect gift idea. With his support, Switzerland was able to record a sales increase of nearly 10 % compared with the previous year despite the appreciation of the Swiss Franc. Switzerland Managing Director Thomas Pfister welcomed the collaboration: “Count Charles was a real gain for us – not just for customer meetings, but also as a team player. He was also able to roll up his sleeves to get things done”. During his time in Switzerland, the former management consultant at Roland Berger and Columbia MBA-graduate began thinking about the potentials of the Premium line of Graf von Faber-Castell.



A Europe-wide survey confirmed his impression that the brand must more strongly emphasize its unique position and address the target group via a well-thought-out expansion of the line – with a clear focus on the typical design features of the collection. In close coordination with Marketing, Retail Management and the designer, Count Charles developed new products – the latest being a briefcase and travel bag collection for Graf von Faber-Castell retail stores and selected premium customers. Like his father, Charles shows real passion for the brand and for proximity to customers. Starting in November 2015, he will now be responsible for the Graf von Faber-Castell brand – initially focussing on Europe. The goal is to further develop the collection, along with expanding the brand in our core markets. “I look forward to my new assignment and working together with a new team. We still have so much untapped potential for the Graf von Faber-Castell brand in Europe. Therefore, we must remain true to ourselves, focus on our core competencies and, above all, properly communicate the history behind the brand. I am very lucky in this case to have my father as an excellent sparring partner”.



Mary Louise und Eberhard Faber IV

SEAN MALONE VISITS EBERHARD FABER



Sean Malone



Sean Malone is not just a professor for music in Florida, he is also a composer and bassist in the internationally-successful metal band “Cynic”. He has a rather unusual hobby for a rock musician because he is a passionate collector of historic pencils – he is especially taken with those of the Eberhard Faber “Blackwing”. He maintains a blog online called “Contrapuntalism”, which is of interest to collectors and is incessant in his quest for historical finds. For his research, he visited the descendants of Eberhard Faber in Pennsylvania: “I had the privilege of visiting with Eberhard Faber IV at his home near Wilkes-Barre, Pennsylvania, the city where the last Eberhard Faber factory stood before the company was sold to Faber-Castell Corporation USA in 1988. The historical documents in Mr. Faber’s archive, dating back to the early 1800s, are a window on the history of American pencil-making: items include the first patent for attaching an eraser to the end of a pencil, the original trademark for the company’s “Diamond Star” logo, even the handwritten university records of the first Eberhard Faber. One of the oldest and most recognized Eberhard Faber brands is the Mongol, a pencil that was brought to market around the same time as another iconic pencil, the Castell 9000.” Eberhard Faber



IV knows the anecdotes to this story: to protect the brand, the brother of this grandfather, then sales director of the company, founded the US Trademark Association. He also gave the pencil its name – Mongol – named for his favourite soup: Purée Mongole. The Blackwing 602, however, first came on the market in 1934. The formula for the lead production came – like many other formulas – from his father, who was a chemist. This was probably the first lead impregnated with wax – thus giving it its smoothness. The pencil was a favourite for crossword puzzles at the time because it glided smoothly over newspaper. The Blackwing remained in the company catalogue over 60

years, but despite one advertising campaign in the New Yorker Magazine (1965), it was hardly marketed at all. Its high reputation was supported mainly by word of mouth. Sean Malone sums up his visit: “If language, in the form of words, images, and even music, is a primary component of a nation’s cultural identity, then writing instruments are deeply tied to its culture as well. The Eberhard Faber Company—whose remarkable history is but one branch of the Faber family—has been an indelible contributor to America’s writing culture since 1849, and whose story ought not be forgotten”.





SNAKEWOOD LIMITED EDITION 1761

A new limited series of extraordinary writing instruments is set to enhance the Graf von Faber-Castell Collection on the occasion of Singapore's 50th anniversary (*see p. 5*): the Snakewood Limited Edition 1761. The barrel of the fountain pen, rollerball, ballpoint pen and mechanical pencil is made from reddish-brown veined snakewood. This natural product owes its name to its special grain – the wood is among the most expensive in the world and is especially sought-after in instrument making and exclusive works of art.

The materials give the series a touch of elegant understatement: the cap, tip and sprung clip are plated with highly polished platinum and contrast effectively with the warm, finely fluted snakewood. To match the date the Faber-Castell company was founded in 1761, this edition is limited to 1,761 pieces per writing instrument and has been available since October 2015. The anniversary “SG 50 Snakewood Special Edition” honouring the 50th anniversary of the independence of Singapore is exclusively available in Asia.



” on the topic of
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POWERFUL ARRAY

Technical experts meet to establish global standards

The first global meeting of all Faber-Castell plant managers was a success. The meeting was an initiative of Dr Hans-Kurt von Werder, Chief Technical Officer, to establish global standards worldwide and exchange know-how and experiences at an international level. However, technical subjects were not the only thing on the agenda. The three-day meeting in Geroldsgrün also dealt with mutual inter-cultural understanding, and thus the 35 participants from nine nations drafted the “Golden Rules of Communication” in a workshop to help

build bridges of understanding when, for example, German pragmatism meets Brazilian temperament. It was reported that the participants had a lot of fun uncovering cultural peculiarities.

In this spirit and with a fixed goal of better utilising synergies in future, plant manager meetings of the various specialist fields will, as of now, be held on a regular basis at rotating locations. The first international meeting for the cluster plastics was hosted at the location in Manaus in Brazil. During the meeting, a series of

measures was adopted which should shorten set-up times and reduce costs, for example.

The first meeting regarding the wood-cased pencils cluster will take place in Indonesia in November 2015. “We have a lot of potential in all locations when it comes to technology. By bringing people together and learning from each other, we can make even better use of our strengths so that we will be even more successful in future,” says Dr Hans-Kurt von Werder.

EXCITING EXPERIENCE

Faber-Castell plans visitor center for 130,000 guests



Visitors will have a beautiful view on the Faber-Castell Castle from the outside terrace of the café.

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Currently, the company opens up the doors of its headquarters in Stein to approximately 16,000 brand fans every year. During the guided tours through the manufacturing areas, visitors get to experience the various steps that go into producing a graphite pencil. Tours through the castle and museum are also offered.

“We are delighted at the high level of interest that so many people have in our brand and premises. But in terms of capacity, we have just reached our limits with 16,000 guests a year,” explains CEO Count von Faber-Castell. Once the company had relocated its logistics centre to a more convenient location in nearby Frauenaurach, the decision was consequently taken to renovate the 2,000 m² that had been freed up in the historical dispatch building and to give it a visitor-friendly purpose. In addition to a foyer with a cafeteria, the “Faber-Castell Experience” will also house a multi-media brand installation and a host of further attractions. Guided tours through the manufacturing areas, castle and museum will continue to be available.

If things go to plan, then the visitor centre will have its grand opening in early 2017. In the medium term, the company plans to integrate further buildings within the premises into the programme.

A W A R D S

GERMANY



USA: GOLD ADDY AWARD



Valerie Mayen always has something new in mind. The American designer who became famous from the Heidi Klum US talent show Project Runway in 2008 designs fashion for women which she markets under her yellow-cake label in Cleveland, OH (yellowcakeshop.com). She loves to bring her ideas to life on paper. The method of choice for Valerie Mayen: The PITT Artist Pen as well as the pencils and graphite crayons of the PITT Monochrome Graphite set. Valerie Mayen explains why this is so with a touching memory: “My dad was a home builder and he always told me: ‘The better your tools, the better your work’”. Her love of our drawing classics was immortalised in a film that the international agency Think Media produced in conjunction with Faber-Castell USA. The video shows Valerie during the various stages of her work as well as beautifully produced close-ups of her drawing utensils. This film won the Gold Addy Award in June from the American Advertising Federation. This award recognises highly inspired and outstanding achievements of the advertising industry.



INDONESIA: IMAC AWARD 2015

Customers don't just buy anything any more. They place great value on products for which they can see and feel that been made with the best materials and highest quality standards. The Corporate Image Award (IMAC) given to Faber-Castell International Indonesia in June 2015 shows just how highly regarded Faber-Castell is in this area. The award goes to companies whose image, reputation and credibility is the best within their market segment. The award was based on a direct survey of 3,525 participants either online or via telephone. Those surveyed were randomly selected persons, including managers in leadership positions, investors, shareholders and journalists. The evaluation was based on the criteria of quality, performance, responsibility and attractiveness. The latter included two attributes of which we are especially proud: “wonderful place to work” and a “company with highly qualified employees”.

BRAZIL: iF DESIGN AWARD 2015

Brazil, 12 points! The “Vai e Vem Children Marker” felt tip pen was again honoured. This time with the internationally-recognised iF Design Award 2015. This Brazilian innovation was launched in 2013 and has already won the Red Dot Award 2014 and the Launch of the Year Edition 2014. The latest award comes from the “international Forum” (iF), which recognises the best products in the world in various product categories along with the packaging and marketing. The Vai e Vem drawing set is a major success for good reason because its product technology is unique: the colouring tip is smudge resistant and does not fray out even under the heavy pressure of a child's hand. The ergonomic grip makes colouring simple and pleasant. And the best news for parents: the colours are non-toxic and can be easily washed out of most fabrics.



reddot award 2015
winner

With its minimalist design and matt black surface, the e-motion “pure Black” has wowed both customers and design experts alike since its introduction last year. This series, which includes a ballpoint pen and a fountain pen, recently received the Red Dot Design Award 2015 from the Design Zentrum Nordrhein Westfalen. A wonderful compliment for these striking writing instruments with a guilloché aluminium barrel.

The award was bestowed by an international jury of experts for efforts that have an outstanding design quality. The winning Faber-Castell products will now be exhibited for one year in the Red Dot Design Museum in Essen.





SCULPTURAL DRAWING

Anastasia Ax wins the Faber-Castell International Drawing Award 2015



Award ceremony in Neues Museum in Nuremberg: f.l.t.r.: Andrew Wheatley (Coordinator CABINET Gallery and representative on behalf of the nominated artist Ed Atkins), the nominated artists Julia Haller, Aleksandra Chausova, Ulla von Brandenburg, winner Anastasia Ax, Dr Eva Kraus (Director of Neues Museum Nuremberg), Dr Melitta Kliege (Exhibition Management, Neues Museum Nuremberg), Count Christian von Faber-Castell, Dr Ulrike Hammad (Faber-Castell Collection Management)

An almost architectural, seemingly ruined structure made of cubes looms before the visitors coming to see the exhibition for the Faber-Castell International Drawing Award at the Neues Museum (State Museum for Art and Design) in Nuremberg. In a performance piece, 13 tonnes of white paper were transformed with 17 litres of black ink into an impressive monument. On 14 July 2015 at the Neues Museum in Nuremberg, the Swedish/Greek artist Anastasia Ax, born in Stockholm in 1979, transformed the large sculpture made from various types of recycling paper by turning herself into a writing instrument, indeed more like a writing organism charged with water and ink that discharged its contents in a physical, artistic and acoustical act. Using her entire body, especially her mouth and hands, she used raw force to spray, pour, destroy and open the thousand-fold, cut and compressed paper. Traces on the floor, cube and room walls were all proof of the drawing intervention. Construction, deconstruction, action painting and Japanese calligraphy all were given voice.

In her work, Anastasia Ax expands upon the generic term of drawing in a spectacular, yet carefully thought out way and thus convinced the jury: Ax is the winner of the Faber-Castell International Drawing Award 2015. Since 2012, the EUR 15,000 prize from Faber-Castell and the Neues Museum Nuremberg has been awarded every three years to one of five nominees. It promotes young artists in the field of drawing, whose innovative practice demonstrates exceptional potential for future development.

SOCIAL MEDIA STARS AS GUESTS IN STEIN

” on the topic of
CHANGING PERSPECTIVES



None of them could resist an invitation from Faber-Castell: A small group of artists and bloggers were given a once in a lifetime chance to look behind the scenes at Faber-Castell in July. The programme included a visit to the Faber-Castell International Drawing Award, a guided tour of wooden pencil production, a visit to the lab and a workshop with the product managers for Art & Graphic. During the visit they shared the experience with their fans through their social media outlets.

When visiting the lab, they seemed especially enthralled by how much precision and passion goes into the products. Seeing their beloved products being made did trigger a few tears of joy.

Many of the artists knew each other through their work, but had not yet met. Therefore, this gathering was also an opportunity to exchange information, meet online friends and idols in the flesh and start new friendships.

For the guests, this was a unique and overwhelming experience. For Faber-Castell, this is an opportunity to communicate via new channels: authentic fans of the brand who love the products and who in turn will share this with their fans.

” on the topic of
CHANGING PERSPECTIVES

Ax, who has gone from ink drawing on paper to the three-dimensional space, opens up layers of the image with her act of drawing: shreds bring hidden contents to light and black saturates and encodes; paper that resembles ashes tells of the 21st century, unprotected identities, of bureaucracy, protest and violence. After the exhibition, all the paper was again returned to the recycling system.

While the young artists nominated in 2012 for the International Drawing Award had chosen classic hand drawings, the ones selected for 2015 have reflected upon and opened up the concept of drawing. Since the end of the 20th century, the classification of art in classic categories such as painting, sculpture and drawing has become obsolete – expansions and mixed forms frequently characterise the artistic approaches of today. The works of this year's nominees demonstrate this development in a very convincing manner with drawing constituting a fundamental part in all of their approaches.

The exhibition can still be seen until 11 October 2015 in the Neues Museum Nuremberg (www.nmn.de). The exhibition catalogue “Faber-Castell International Drawing Award” is available from the publisher Verlag für Moderne Kunst Nürnberg, ISBN 978-3-903004-33-7, and at the Neues Museum Nuremberg.



@grahambartist



By day, **Graham Bradshaw** works in a cement factory, but his passion is art: Late into the night, he draws extremely detailed, mostly surreal illustrations in which his own children often play a central role.



@jack_edde



Already famous at 19: **Jack Ede** is celebrated by his fans worldwide for his hyper-realistic coloured pencil drawings. He often uses high-resolution photos as a template.



@cizenbayan



Elif Tanverdi is a travel blogger and thus is always on the go. As an architect, she has a special relationship with drawing instruments – this is also clear from her Internet nickname: the Turkish word “cizenbayan” means “drawing girl”.



@kelvinokafor_art



The British newspaper “The Guardian” compares **Kelvin Okafor** with masters such as Da Vinci and Caravaggio. No wonder, since his hyper-realistic pencil drawings cannot be distinguished from photographs with the naked eye.



@windprincess



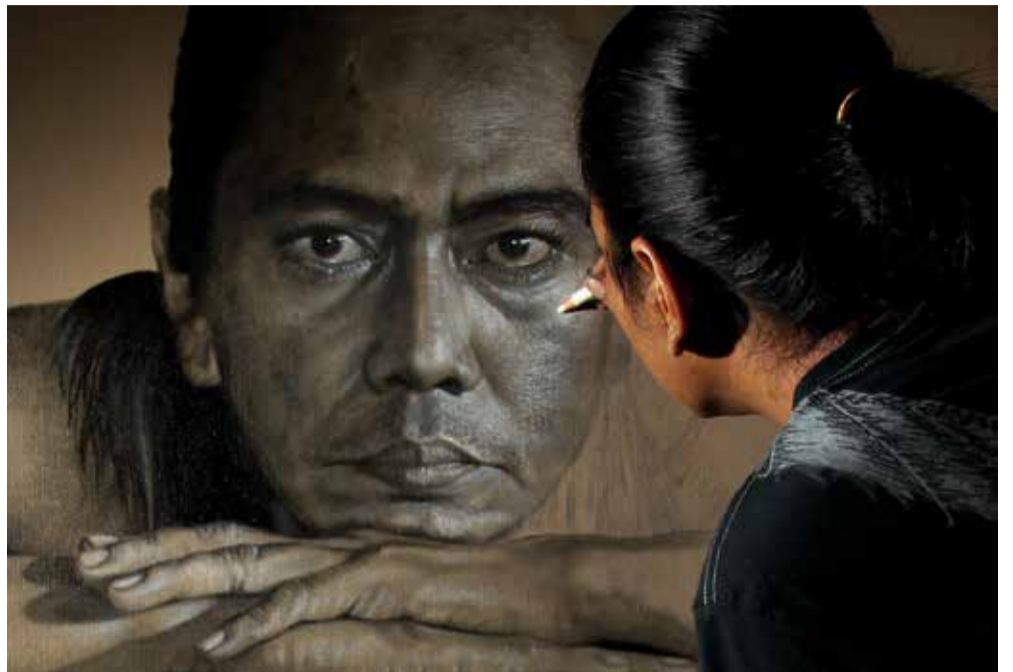
The Austrian **Petra Gschwendtner** loves hand-made things, home cooking and is passionate about photography. She shares recipes, creative guides and fashion ideas on her blog. She runs a blog called welovehandmade. at together with four young Austrian DIY bloggers.



@veriapriyatno



The self-portraits of Indonesian artist and photographer **Veri Apriyatno** are spectacular. He also shares the work of other artists on his Facebook pages so that they can gain publicity. His largest page, "Drawing Pencil", has over four million fans.



@grafiksolistin



The Nuremberg illustrator and graphic designer **Nadine Freder** draws with wit and charm. Her illustrations can be found on the Faber-Castell Instagram account.



@robdraper1



True to his motto „Create More“ graphic designer **Rob Draper** creates art on unusual surfaces such as coffee mugs or toast. He swears by the PITT Artist Pen for his hand-painted letterings.





This ID was required around 1959 for travelling sales representatives.

JOURNEY OF A SALESMAN

Memoirs of former Sales Director Hans Schiller

On On of the most distinguished “testimonials”... company is without a doubt former Sales Director Hans Schiller. This eighty-six-year-old can look back on more than a half century of company history, and also has a lot of interesting and amusing stories to tell: As a newly-minted industrial clerk, he came from Gottesberg in Silesia via Zwickau to Stein, and there began his duties at Faber-Castell as a 19-year-old in January 1948.

He took his first sales business trip in 1954, which lead him to the Greater Cologne area where he came prepared with a display for the introduction of the new Faber-Castell 02 ballpoint pen. To Hans Schiller’s amazement, the sales pitch was sealed in a completely informal manner with just a handshake – this was just how unconventionally business deals were conducted at that time!

In 1956, Hans Schiller accepted the challenge of helping to build up the languishing business operations in West Berlin. The renowned Faber building on the corner of Friedrichstrasse and Französische Strasse was completely destroyed. “My main job was to raise awareness of the Faber-Castell brand with bulk consumers from industry, as well as public authorities and administrative bodies”. In mid-1957, Hans Schiller was recalled to Stein because the sales system needed to be adjusted to the changed circumstances little by little: „So-called



Hans Schiller behind the wheel of his DKW 3/6 with gear shifter 1956 in Berlin.

subdistricts were created to support the representatives and expand the customer base“.

Hans Schiller still has a clear memory of the day they started building the Wall: He was staying in Berlin on 13 August 1961 and his landlady woke him early in the morning with the shocked cry: “The Russians are coming”! But the advancing tanks turned out not to be Russian, but rather American. Schiller decided against quickly driving to East Berlin again to collect the outstanding payments from his clients located behind the Wall!

At that time, travelling was still a bit difficult, no GPS and even no radio at the beginning. Schiller reminisces: “I had to spend the night in spartan accommodations much below current standards – the good old washbasin for daily hygiene was not uncommon!”

Another exciting chapter of his professional career began with the opening of the West German/East German border in 1990. After the fall of the Berlin Wall in

November 1989, almost instantaneously coveted Western products needed to be available throughout all of the former GDR. During his “Eastern Tour” campaign, planned with military precision, Schiller, with his team, visited approx. 600 retailers. The first trips after the opening of the were very adventurous: most of the time there were simple accommodations with private individuals, and one time only a broom closet was available for a night’s lodging. However, the effort paid off: Despite all the bureaucratic red tape, the Faber-Castell brand became well-received once more in a short amount of time, and thus the foundation for the successful distribution of products was laid in the new Federal States.

Hans Schiller is a member of the long-serving “Fabers” who had a major influence on the company and for whom the Faber-Castell company is more than just a place to work. In July 1965, he took over as representative for the Stuttgart and Nord-Württemberg region. In 1984, he was Sales Director for Bavaria and then became Service Director for the entire Federal Republic. Hans Schiller was awarded the Faber-Castell ring in 1991 for his outstanding accomplishments, the highest company award. Even after his retirement in 1998, he still remains faithful to the company.



Faber-Castell booth at the Leipzig Trade Fair 1956.



Five of the 15 colleagues of the “Tour East” in May 1990.



Anniversary meeting after 20 years in Stein: the “Tour East” team with Count and Countess von Faber-Castell in 2010.

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SUSTAINABLE WRITING

What we need for a good ecological future can be found at the World Expo Milan 2015 until 31 October 2015 under the emotional motto “Feeding the Planet, Energy for Life”. The German pavilion, made almost entirely from wood according to a design by Munich architecture firm Schmidhuber, selected suitable writing instruments with wooden barrels for the guest book to reinforce this message: Classic Pernambuco rollerball pens from the Graf von Faber-Castell Collection. Due to the natural variations in the colour nuances and structure of the wood, which is normally used for violin making, every writing instrument is unique. This exclusive use in the German expo pavilion is a wonderful opportunity to showcase quality products “Made in Germany” in a functional manner.



In the German pavilion at the Expo Milano: top row, from left: Roger Cicero (singer), Peter Feldmann (Mayor of the City of Frankfurt am Main), Lukas Podolski (soccer player), Ulrike Scharf (Bavarian State Minister for Environmental and Consumer Protection). Bottom row, from left: Iris Gleicke (Federal Commissioner for the New Federal States), Ulrich Kerz (Chef of German Chancellor Angela Merkel), Dr Gerd Müller (German Development Minister) and Janina Huhn (German Wine Queen).

CREATIVE ALL-ROUNDER



Kera Till in cooperation with the Graf von Faber-Castell brand

She is one of the most sought-after fashion illustrators in Germany, lives in Munich and Paris, writes books, articles, illustrates postcards and shop windows: Kera Till. Her favourite things to illustrate are women, fashion, food and accessories.

She gives her creativity free reign for prominent companies such as Hermès, Ladurée and Biotherm. She lets us share her colourful world via her VOGUE fashion blog. In the future this talented illustrator will also work with the Graf von Faber-Castell brand.

High time, she says herself, because Kera Till has been a fan of Faber-Castell for quite some time. Drawing with high-quality writing instruments and inks is a wonderful, new experience for her. Whether at her desk or as a constant travel companion – the young fashion illustrator can no longer do without them. We are also excited to see what awaits us from the fabulous world of Kera Till!



20 YEARS OF FABER-CASTELL ACADEMY

Designer workshop sharpens its profile

” on the topic of
CHANGING PERSPECTIVES

The Faber-Castell Academy was created 20 years ago out of a dilemma: Faber-Castell artists' products were among the best worldwide, but only professionals and hobby artists really knew how to use the utensils correctly but interested amateurs remained without access to the multifaced nature of the creative design opportunities. What to do? Thus the idea of the Faber-Castell Academy for art enthusiasts and amateur artist was born. In the beginning, the rule of the day was improvisation. Watercolour classes took place in the magnificent ballroom of the Faber-Castell Castle while nude drawings were created in the Romanesque hall. However, the more support that was provided to creativity and the more art students that were welcomed, the more a solution was needed to deal with the space issue because Count von Faber-Castell as the owner started to worry about the



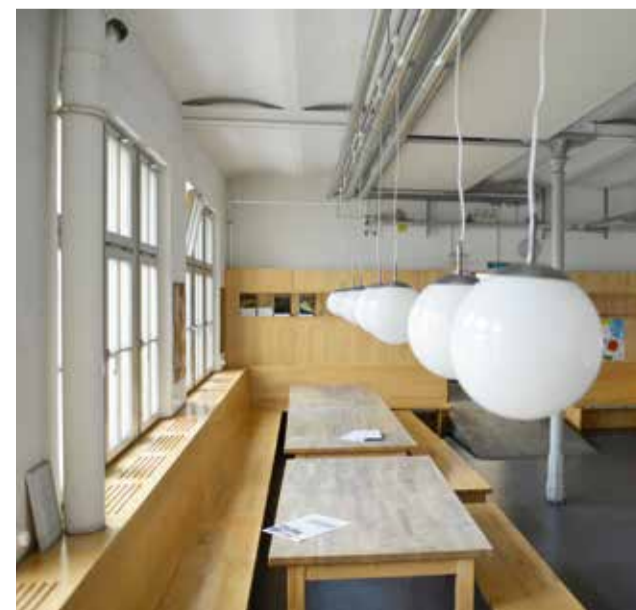
education programmes such as the bachelor's degree in graphic design, focussing on communications. Course content will centre around the fields of digital media, typography, photo design and communication and media studies – the autumn semester 2015 already has 32 applicants. The Academy continues to offer training courses and continuing educational training courses in creative writing. Many age groups have already successfully completed the „visual arts course“ and the „art and design therapy course“. Approx. 100 different seminars, a Youth Art School, a holiday art week, portfolio courses and preparatory courses round off what is offered.

Get to know us: The annual „Open House“ of the Faber-Castell Academy will take place on 16.10.2015 at 19:00.



integrity of the parquet floors and the historical period furniture. Without further ado, two studio spaces were set up in the castle tower. Over the years, the private art academy gained a considerable reputation: in 1995, there were only 60 participants, but 12 years later the academy received more than 2,000 registrations – and again the studios began to buckle under the strain.

Therefore, the Academy has been housed since 2008 in 1,500 m² of the former production halls of the Faber-Castell lead production facility in Stein. Ten bright Art Nouveau lofts are available there to workshop participants and those in study programmes. At the beginning of 2014, the Academy has repositioned itself and strengthened its profile under the direction of Prof Dr Uli Rothfuss. According to the motto „life long learning“, the Academy in Stein wants to transform itself into a fixture among educational institutions through higher





Left: Hostess Princess Jeannette of Fürstenberg.

Right: Count Charles von Faber-Castell and his wife Melissa (ri.) with polo players of the Graf von Faber-Castell team.

POLO PREMIER IN DONAUESCHINGEN

In July 2015, team „Graf von Faber-Castell“ took part for the first time in the Fürstenberg Polo Cup, which has been a fixed part of the German polo scene since 2007. Highly motivated professional athletes as one of eight international teams battled over the coveted gold and silver cup. Even when victory was not achieved straight away – this did not affect the mood of both players and guests. With beautiful summer weather, the polo new comers celebrated together with their hosts, Jeannette and Christian zu Fürstenberg (heir to the Fürstenberg throne), in an elegant pagoda marquee in the palace garden on the edge of the playing field where writing instruments and accessories from the Graf von Faber-Castell brand were presented, inviting people to try them out. Count Charles von Faber-Castell and his wife Melissa were also in attendance.

SAILING SPECTACLE ON THE ELBE

Graf von Faber-Castell Collection at the Regatta in Hamburg

With the Extreme Sailing series, a real first-class sporting event took place in Hamburg in July 2015: Nine international sailing teams provided racing excitement on the Elbe in front of the spectacular setting of the Elbphilharmonie (Elbe Philharmonic Hall) and HafenCity. The race took place, like all events of this regatta series, in close proximity to the shore and allowed the public to experience rapid speed and real sporting spirit up close and personal.

Connoisseurs of elegant writing culture enjoyed this weekend in Hamburg especially: as one of the sponsors, the Graf von Faber-Castell brand showed its flag in this top-class event and showcased its fine range of writing instruments and accessories.

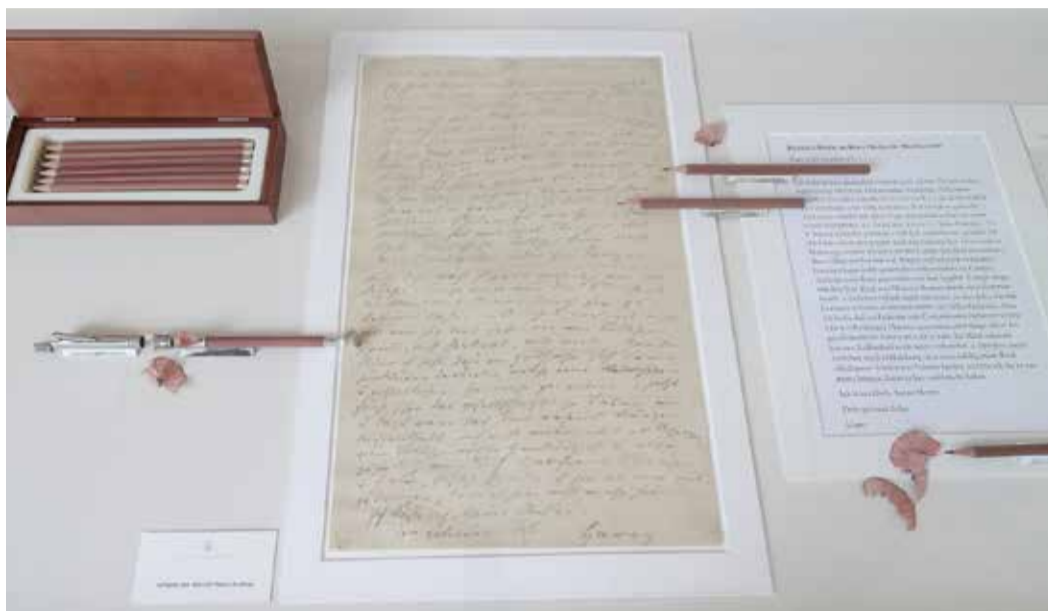


WRITING THROUGH THE AGES

Exhibition cooperation at the Heinrich-Heine Institute

Heinrich Heine

What would Heinrich Heine have done without his quill? How many of his literary masterpieces would have been lost had he not been able to write his thoughts and ideas down immediately? We can only speculate. The Heinrich-Heine Institute Düsseldorf showcased a multi-media exhibition of writing utensils preferred by authors for the creative process. In the case of Heinrich Heine, it was the quill before he had to turn to the pencil due to illness.



Valuable original manuscripts of the writer as well as writing instruments from the author's estate and private property, among these quills and penknives, ink pots and sand tins, highlighted the broad range of the topic. Pieces on loan from the Faber-Castell archive supported the exhibit, which took place in cooperation with the Graf von Faber-Castell store in Düsseldorf Kö-Bogen, among others. Selected exhibits from the Heinrich-Heine Institute were presented in the store for the entire duration of the exhibition.



MIDNIGHT SHOPPING IN THE KÖ-BOGEN

The city of Düsseldorf loves shopping like no other. And nothing showcases this more than the VOGUE Fashion's Night Out in which visitors strolled through luxury boutiques and department stores late into the night on 11 September 2015, celebrating their love of fashion. Under the motto "A Global Celebration of Fashion" the magazine VOGUE kicked off this international shopping initiative for the seventh time: customers in several cities all over the world were awaited by limited collections and special promotions. That is why the Graf von Faber-Castell store in Düsseldorf Kö-Bogen hosted the exclusive world premier of the new ladies' wallet made from finely grained Italian calfskin.

Butt-jointed and hand-stitched with particularly strong thread, the surface of the ladies' wallet is embossed with the Count's logo. It includes 14 credit card slots, a coin pocket and a large compartment for documents such as a driving license and ID card. And the never-ending search for the parking ticket is a thing of the past with an elegant open compartment on the back. Ideal for modern women, naturally combining both style and functionality.

UNVEILED!

For the ceremonial book premier of "Deutsche Manufakturen" ("German Manufactory") in Cologne with its associated exhibition, German Standards Managing Director Oliver Salié unveiled the approx. 300-page "Who is Who" of the finest workshops in Germany. Among the 300 manufactory portraits, the birthplace of the exclusive Graf von Faber-Castell Collection was of course represented. The premium brand places special importance on the world of writing by hand. Timeless design, natural materials and precision craftsmanship – these exclusive writing instruments and accessories incorporate the title "Handmade in Germany" par excellence. ISBN 9783942597388. P.S.: The Graf von Faber-Castell brand is also a proud member of the "Initiative Deutsche Manufakturen" ("German Manufactory Initiative").



BRAND AMBASSADORS

Your next trade fair, sales meeting and/or company celebration are right around the corner, yet you still lack the give-aways? If it simply has to be more than any old pen, then the high-quality promotional items from Faber-Castell are just the ticket. Whether writing instruments, erasers, sharpeners or individual sets – everything is made according to the corporate identity of the business client and manufactured with the familiar Faber-Castell quality. Thus good brand names will leave a lasting impression!

