



THE
FABER-CASTELL
CASTLE



STEIN NEAR NUREMBERG








THE
FABER-CASTELL
CASTLE

A GREAT NAME
AND A GREAT BRAND ARE CREATED



The Faber-Castell castle is the expression of the merging of the successful industrialist Faber family from Stein with the aristocratic Castell family from Franconia.

FAMILY MUSEUM EVENT

Building the Castle	6-13	
Lord of the Manor	14-19	
An Ornament in their House	20-23	
Uniqueness	24-27	
Festive Splendour	28-35	

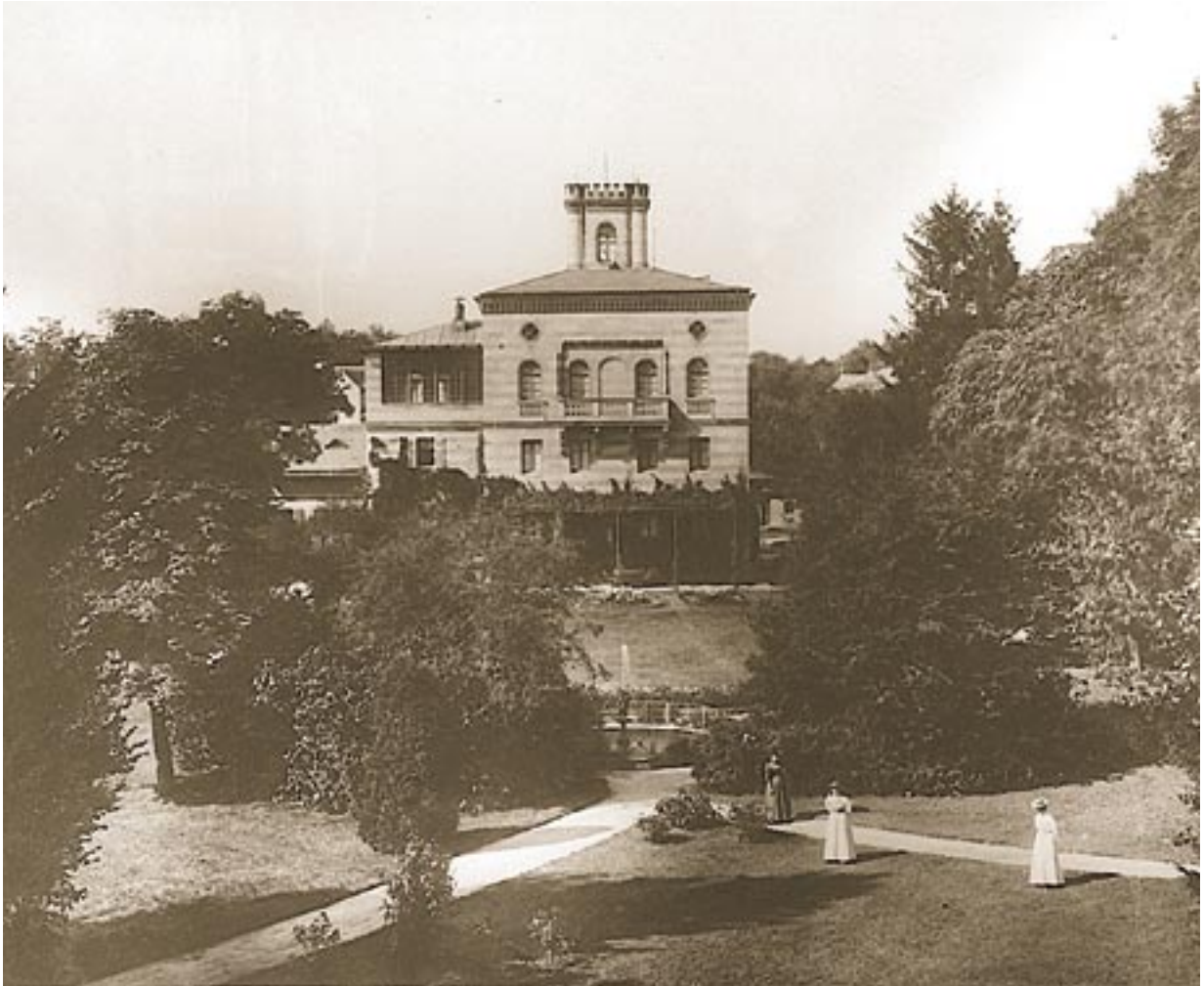
The castle site consists of two building complexes erected at different times: the Old Castle and the New Castle. Lothar von Faber had the older castle built in the Early Renaissance style.

Lothar von Faber represented the fourth generation of the family business. After the unexpectedly early death of his only son Wilhelm, Lothar von Faber appointed his eldest grand-daughter Otilie as the heir to his estate. Baroness Otilie von Faber's marriage to Count Alexander Castell-Rüdenhausen in 1898 led to the name of Faber-Castell which is used today.

The family lived in the New Castle until 1939, after which it was requisitioned by the German Army. After 1945, the castle served as a press camp during the Nuremberg War Crimes Trials and as a US Army officers' club until 1953.

Count Anton Wolfgang von Faber-Castell, Count Alexander's grandson and the current head of the worldwide company Faber-Castell AG, aroused his ancestors' castle from its 30-year long sleep. Today the New Castle is used for a variety of purposes.

OLD CASTLE



The Old Castle around 1903. In the foreground, Baroness Bertha von Faber with her daughters Baroness Sophie von Hirschberg und Countess Otilie von Faber-Castell.

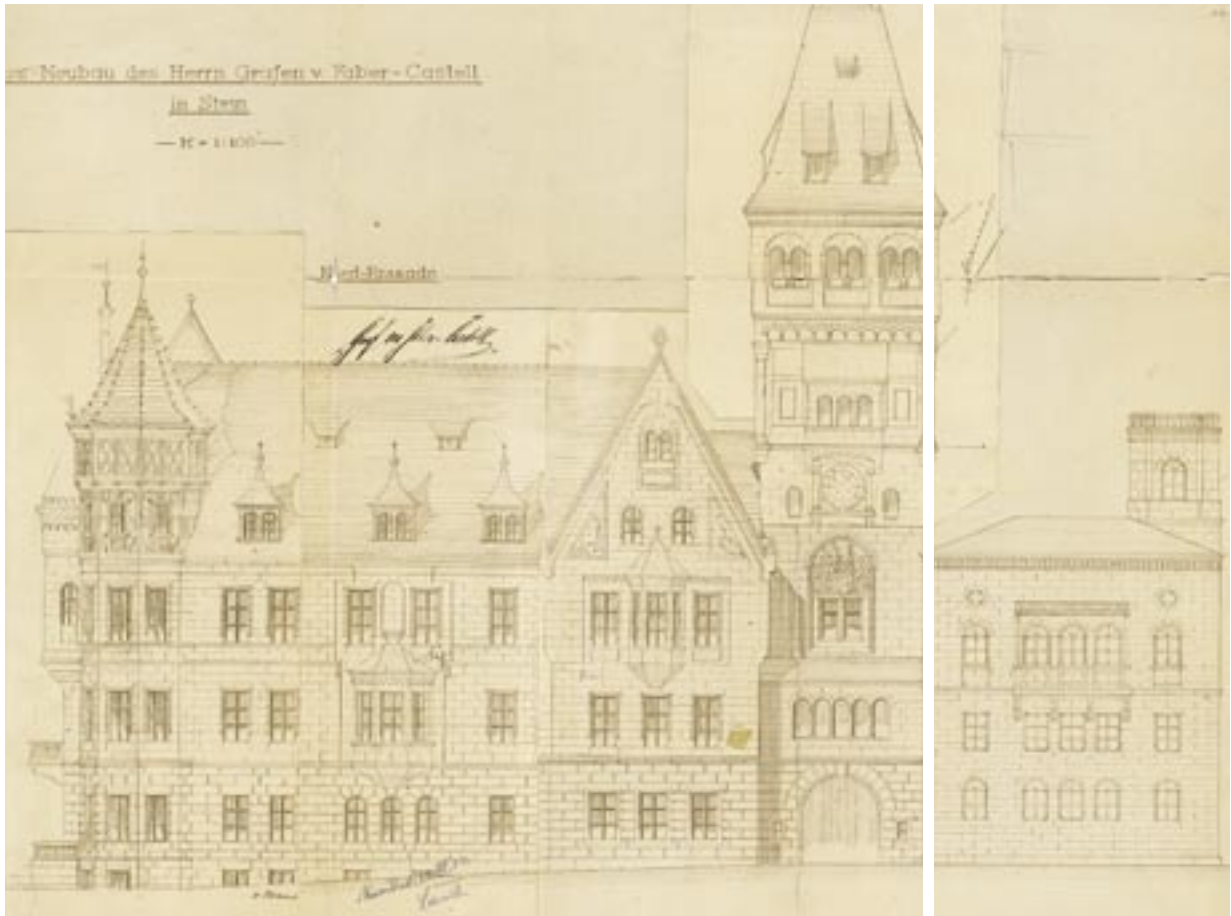
Friedrich Bürklein, King Max II's architect.

From 1844, Friedrich Bürklein, King Max II of Bavaria's court architect, was a member of the Royal Nuremberg Railway Construction Commission and was responsible for the buildings along the Ludwig South-North Railway, the construction of which was just beginning. During his time in Nuremberg, Bürklein met the industrialist Lothar von Faber, who commissioned him to build a villa. Friedrich Bürklein began the design work in 1844 and completed the villa in 1848, thus creating the first prestigious residence of the aspiring entrepreneurial family. Its external design showed elements typical of Bürklein's residential buildings on Maximilianstrasse, which were built at the same time. The walls, which consisted of alternating layers of reddish and yellow sandstone blocks, would later be used in an almost identical way for the façade of the Munich railway station.



Designed and built as a villa, later downplayed as a “residential building” by Lothar von Faber, it was generally called the “Old Castle” after the New Castle was built. Count Alexander had been familiar with these terms since his childhood, because there were two castles, an “Old” and “New” one, in which he was born, side by side in a spacious park setting in his native Rüdenshausen.

The New Castle Architect: Theodor von Kramer



Section of the view of the northern façade with flyleaves stuck over it, 1903/04;
right, the Old Castle.

JUST AN EXTENSION?



Count and Countess
Alexander and Otilie
von Faber-Castell, 1898

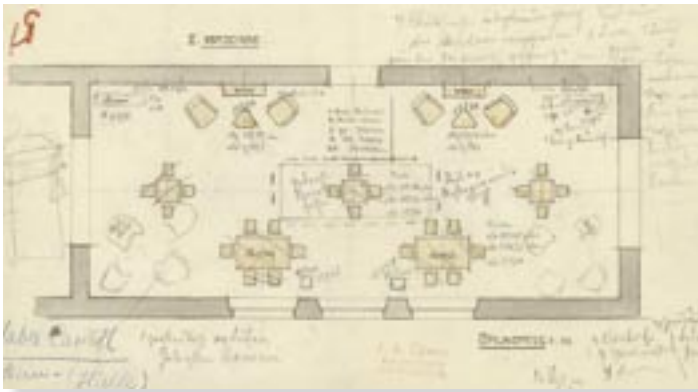
In 1903, Count Alexander von Faber-Castell and Countess Otilie von Faber-Castell began to build the New Castle. Count Alexander wanted a prestigious, generous complex appropriate to his own rich historical background as well as the high social ranking of the aristocratic young family. Count Alexander had the New Castle built, not in the park, but directly adjacent to the Old Castle.

The intention was presumably to give the impression of a complex which had grown organically, an allusion to the ancient Castell family, which dated back to the 11th century.

In addition, a direct extension turned out to be more practical for technical reasons. It meant that the desired visual connection of the factory site with the factory owner's residence was also retained.

Count Alexander commissioned Theodor von Kramer, then Chief Architect and director of the Bavarian Trade Museum, to design the new castle. After several preliminary drafts, the foundation stone was ceremonially laid on 5 December 1903. The building work was completed extremely rapidly, so the New Castle was finished as early as 1906, and the *Extension* has towered over the Old Castle since then.

Silent Witnesses in Pencil



Floor plan of the central hall with suggestions for furnishings.

Design for a timber balustrade in the bedroom by the court timber furniture factory of J. A. Eysser, Nuremberg.



Work on the foundations of the New Castle. In the background the Old Castle, designed and built from 1844-1848 by Friedrich Bürklein, King Max II's architect.

At present there are still around 700 of the original 1,016 drawings left in the Faber-Castell archives, the majority of which relate to the interior design. They are silent witnesses of the imposing new castle building.

The *Extension* had three wings, complemented by a conservatory, palm house and castle chapel. The size of the construction, the value and quality of the raw materials and the exclusiveness of the whole are still impressive today.



The Faber-Castell Castle around 1935 – the palm house or “hothouse” in the bottom left corner is clearly visible. It was demolished in 1970/71.

INDIVIDUAL CREATION



Of course, the New Castle, the count's family residence and the reflection of its standing and way of life, was also used by its residents and the company for entertaining.

A façade which seems medieval, with romanising arches and columns, half-timbered elements and round and corner towers, convey the idea of a knightly past. The integration with the Old Castle meant that the whole castle complex formed a harmonious whole.

The rooms were arranged exactly in accordance with Count and Countess von Faber-Castell's wishes, from the children's playroom through various men's and women's rooms, music room, reception room, dining room, men's and ladies' libraries, count's bedroom and bathrooms and several halls, through to the generous ballroom with an adjacent dining hall and music gallery.

The interior design and the interiors themselves are evidence of the high quality of craftsmanship and care with which the design of the Faber-Castell Castle was thought through and executed, right down to the last detail. Only the very finest artists, interior architects and craft workshops were entrusted with this work.



One of the most impressive compositions of colour, form and material in the Faber-Castell Castle is the main staircase.

The Munich painter, artist, craftsman and interior designer Bruno Paul, who made a significant contribution to the change to a new way of life around the turn of the century, deserves particular mention. Bruno Paul, then aged 25, designed three prestigious rooms for the New Castle: the reception room, the study and the so-called “Lemon Room”. The designs were executed by the “United Workshops for Art in the Crafts”, which Paul established in 1898 with the famous artists Richard Riemerschmidt, Bernhard Pankok und Peter Behrens.



LORD OF THE MANOR

Count Alexander felt obliged to maintain the traditions and way of life of the aristocratic Castell family, also because of the changes brought about by his marriage. Lothar von Faber's will stipulated that the company should retain the name of Faber for all time. In 1898, the couple were authorised by the Bavarian prince regent to combine their names into "the Count and Countess von Faber-Castell". This created a "new" aristocratic line and the new name of the company, now "Faber-Castell".



The "Lord's Room", Count Alexander's study

Design: Bruno Paul



Marquetry with various stained oak and ebony timbers and ebony on the desk as well as pear tree and oak on the wall panelling.

After Lothar von Faber's death in 1896, the first legal heir to the property and title was his widow Otilie. After her death in 1903, her eldest grand-daughter, also called Otilie, and her husband inherited the company. Count Alexander, who had been a partner in the company since 1900, actually ran the business without his wife. A captain with the Bavarian cavalry, he had settled into his new duties amazingly quickly. His leadership style led to a separation between Count Alex-

ander's entrepreneurial function and the managerial function of his senior directors. The counts of Castell had divided up the duties in this way for centuries in the management of their estates.

Count Alexander von Faber-Castell also preferred to be physically distant as well; thus, he was rarely in the factory and called his senior managers to the study in his castle for meetings.



View of the southern wall of the study with the elegantly curved writing desk, built-in bookcases and window seats.



The library with its leather upholstered chairs is among the most expensively furnished rooms in the castle.



High-gloss lacquered maple panels with elaborate mother of pearl, metal and high-grade timber marquetrie decorate the music room.

After taking their coats off, guests were led through the central hall into the reception room.

The count's aim of integrating the castle with his business activities is also evident in the far-sighted arrangement of the rooms. For brief visits, a cloakroom, reception room, dining room, the so-called Cherry Room, which could be used as a smoking room or playroom, the two libraries and an expensively furnished music room were all available on the ground floor.



Cloakroom hooks



Detail library

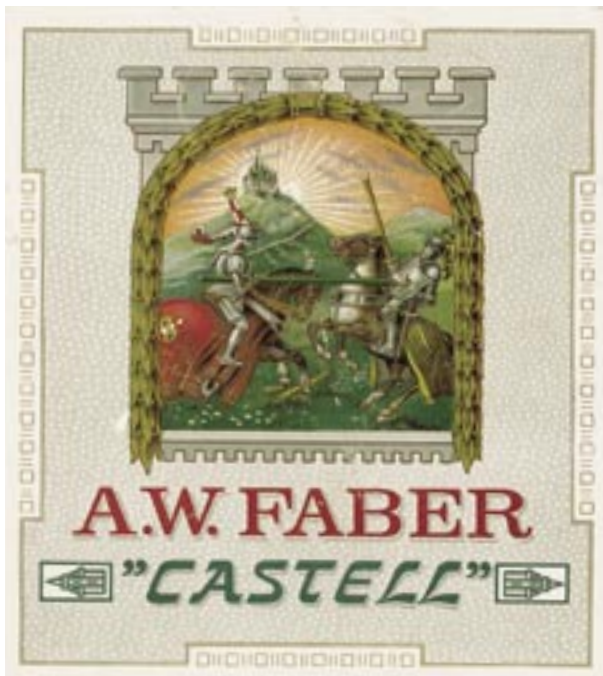


Library, designed and built by furniture workshop J. Fleischauer's Sons.

THE CASTLE AS AN ADVERTISING SYMBOL



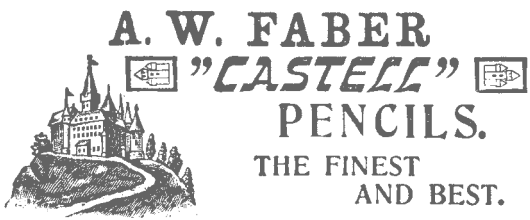
Count Alexander von Faber-Castell in front of the New Castle.



Advertising motif created specially for the “Green” pencils (1906).

In 1905, Count Alexander von Faber-Castell developed the *green* Castell pencil family, which is still famous today. Count Alexander deliberately used the Castell name and the vignette of a castle, symbolising his aristocratic origins, to identify his best products. In addition, castle and knight motifs were specifically created for the advertising campaigns of the time. The theme of two jousting knights with their pencil lances became established as part of the company logo, and the green of Count Alexander’s regiment became the company colour.

With the unique association of himself, his background and his castle with the company’s products, Count von Faber-Castell created a company image which was rich in associations and had a carefully thought out marketing concept. This distinguished him as a clever and sophisticated businessman.



“The green one”

AN ORNAMENT IN THEIR HOUSE



Countess Otilie's suite was on the first floor of the Faber-Castell castle, with several children's rooms opposite it, as well as the count's bedroom and the adjoining bathrooms.

Otilie also had three ladies' rooms for entertaining and as private salons. Painted coffer ceilings with signs of the zodiac gave the Month Room its name. The two other rooms may also retrospectively reveal different aspects of Otilie's character: a countess rooted in tradition in the classical Louis Seize salon and a modern, self-assured and, in a certain sense, emancipated woman in the Lemon Room, which

The Louis Seize Salon, furnished in the French classicistic style with stucco allegories on the wall panelling, which was tinted in different pastel colours and gilded.



Bruno Paul designed as comparatively simple, progressive and “modern”.

In 1897, Countess Ottilie’s mother gave her the practical advice book “My House, My Pride ... for everyone who wants to furnish their home and cultivate good fellowship”. Many of its suggestions and ideas were implemented when the castle was built.

Despite all the precious objects and artistic details, Countess Ottilie was the most beautiful ornament, and her elegance and grace made the New Castle even more radiant.



The first floor for Countess Ottilie



The so-called Lemon Room, with panelling made of East Indian satinwood. Here Bruno Paul used a motif popular at the time, the rather severe “cabin style”.

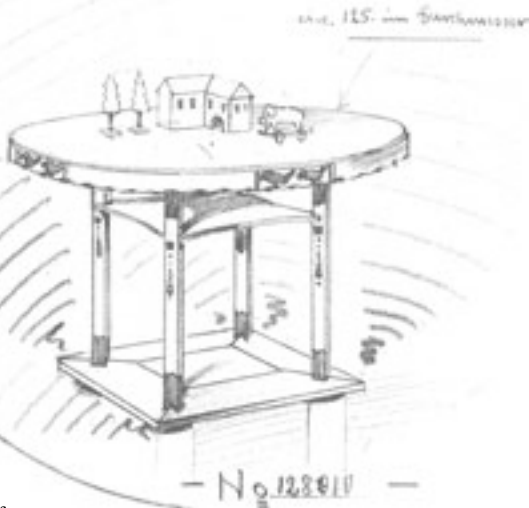


The nursery on the eastern side of the castle.

Elisabeth, Mariella, Irmgard and Roland

Count and Countess von Faber-Castell had five children in a little over six years, one of whom, Wolfgang Lothar, died at the age of six months. Elisabeth, Mariella, Irmgard and Roland, the later heir to the company, were brought up by governesses and tutors.

The love and tenderness which Count and Countess von Faber-Castell felt for their children are also evident in the arrangement of their rooms on the first floor.



Design for a children's table



Countess Otilie with Elisabeth (1900)

The newest recommendations of architectural books with hints on living which was appropriate for children were implemented in the castle. Brightly coloured paintings decorate the upper walls of the playroom. The rounded corners of the specially designed children's furniture, the soft floral-print linoleum, the bars in front of the windows as well as the modern home medicine chest for looking after babies are all evidence of functionality, hygiene and safety.



Lead glass in the children's bedroom

POSEIDON RIDING A DOLPHIN

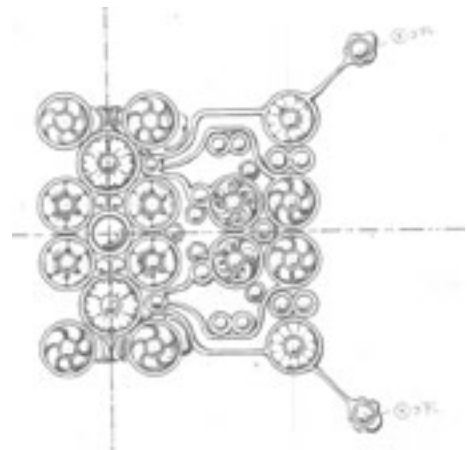


The men's bathroom with shower.

The generous proportions of the bathrooms show Count Alexander's universal openness to modern ideas. The men's and ladies' bathrooms beside the count's bedroom are unique works and are among the most valuable treasures in the castle.

The most modern plumbing technology of the time was used in these rooms. The lower walls are lined with marble, while above they are decorated with coloured stucco and mythological mosaic motifs. There were freestanding heating rods to warm bathrobes and towels. In addition, there were nozzles for spraying the back in the sunken marble bathtubs in both bathrooms. Another special feature are the side spray nozzles all around the shower in the men's bathroom.

It is revealing that simple technical shapes intended to show practicality and functionalism are side by side with ornate features still imbued with the spirit of historicism of the time.



An Art Nouveau treasure



The ladies' bathroom with its sunken bath and toilet table.

CRAFT AND DESIGN



The high quality standards, the special design and the functionality of the Faber-Castell products are all reflected in the planning and decoration of the castle. Each room was designed with great care specifically for its later use. The best known artists and craftsmen worked to meet Count Alexander and Countess Otilie's high standards, resulting in an exciting, unique variety of design, which is clearly evident in the double doors of the count's rooms, the specially designed light fittings and the elaborate inlaid work.



“... by making the best ...”

“... by making the best that can be made in the world.”
Lothar von Faber’s quality standards had a decisive influence on Count Alexander’s activities and, during his time, also included a stronger, meaningful openness to the modern age. The period of Lothar, the patriarchal factory-owner, was over.

While Count Alexander’s management style was independent, he brought in an increasing number of experts to work on development and production – although he did supervise them closely. Count von Faber-Castell had necessary extensions built in 1911 und 1925 for the constantly growing pencil factory.



FESTIVE SPLENDOUR

Contrary to the spirit of the times, the entertaining rooms for ceremonial occasions were located on the second floor. The tapestry room, ballroom and dining hall glittered in festive splendour. In keeping with their station, Countess Otilie und Count Alexander held elaborate parties.



The main feature in the dining hall is the continuous murals by Munich artist Carl von Marr (1858-1936), including the representation of the three stages of life, in the picture “Youth”.

Their guests included the cream of society, such as Prince Regent Luitpold, the successor to the fairytale Bavarian King Ludwig II. Large receptions, masked balls and dances required several dozen servants, a band, additional chefs and coachmen.

Prince Regent Luitpold a guest



The long dining hall could seat at least 60 guests. A room beautifully lined with oak with panels inlaid with geometric shapes made of oak, bog oak, birds-eye maple and mother of pearl.

TAPESTRY



The Gobelin room, an Art Nouveau treasure, was often called the “Hunting Room” in the plans.

Art Nouveau in white, red and gold

The white Gobelin tapestry room is magnificently decorated with tapestries on red fabric wallpaper and a polychrome barrel vault with rich golden stucco. Guests entered the ballroom through the Gobelin room, which was a room for rest and conversation.



PLATINUM DUST AND PEARL BEADING

The piece de resistance of the ballroom is the stucco ceiling, which, with its dynamically interwoven elements, echoed the rhythm and movement of the dance and the music. Floral and leaf ornaments, pearl beading, scale patterns and abstract shapes coated with gold, silver and platinum dust emphasise the energetic movements. In addition, five chandeliers made of cut crystal in the shape of calyxes and hung with pearls decorate the room.

The corner niches, so-called “flirting niches”, and the wall panels of the ballroom are made of walnut with generous inlaid work made of walnut root, bog oak, stained oak and mother of pearl.

The ballroom and dining hall are connected by a richly carved music gallery made of walnut with marble reliefs of angels playing music and dancing putti, which were based on Renaissance models. The designs for the tapestry and ballrooms were done by Theodor von Kramer.





The Ballroom with a view into the tapestry room (right) and dining hall.

KISSED BACK TO LIFE ...

The New Castle was the family's residence until 1939. After occupation by the German Army and the Allies, the castle, like the Sleeping Beauty's castle, slept for thirty years from 1953. Due to comprehensive restoration work in recent years, the original condition of the external and interior architecture has been very well maintained.



In the new millennium, the New Castle will also become accessible to the general public through guided tours and events as part of the “Faber-Castell experience”. It will also come alive as a setting for festive occasions, select events and exhibitions.

... filled with
new life





COUNT VON FABER-CASTELL'S CASTLE



Old Castle and A.W. Faber factory complex on the occasion of the 100th anniversary of the company, 1861.



New Castle: Symbol of the new aristocratic lineage of Count and Countess von Faber-Castell and the new company name.



Count Roland von Faber-Castell (1905-1978) ran the enterprise after the death of his father, Alexander Count von Faber-Castell.



Heading the company since 1978:
Anton Wolfgang Count von Faber-Castell.

Symbol of a great past
and a varied future



When the carpenter Caspar Faber (1730-1784) started his own small pencil factory in Stein outside the gates of Nuremberg in 1761, he laid the foundation for what is now the Faber-Castell company. The business was named “A.W. Faber” after his son Anton Wilhelm Faber (1758-1819) in the second generation.

The small business flourished under Anton Wilhelm, while the third generation under Georg Leonhard Faber (1788-1839) was unable to prevent a strong decline in business during politically and economically difficult times.

After the death of his father Georg Leonhard, Lothar von Faber (1817-1896) took over the pencil factory. In recognition of his commercial and social contributions he was ennobled in 1862. In 1881 he became a hereditary baron, in 1865 an aristocrat for life and was appointed hereditary Imperial Councillor to the Bavarian Crown in 1889. Lothar von Faber is regarded as the father of the modern quality pencil. With his high-quality products, he built up the business internationally, and the pencil industry all over Germany flourished under him. By labelling his products “A.W. Faber”, he created the first brand name pencil in the world. Wilhelm von Faber (1851-1893), the only son of Lothar and his wife Ottilie (1831-1903), was the father of Baroness Ottilie – later Countess von Faber-Castell.



The name Castell is first mentioned in 816 in the founding deed of the Benedictine abbey of Megingaudshausen. 241 years later, in 1057, a Würzburg bishop’s document mentions a noble freeman called Ruopreth, whose family called itself “de Castello” from 1091, after the town at the edge of the Steiger forest. The count’s title of the Castells can be proven from 1202, and from 1228 it was legitimised as “Dei gratia” – by the grace of God. The counts owned an extensive territory subject to the Emperor alone and were politically responsible for the county of Castell until it became part of Bavaria in 1806. The locations of the first Castell vineyards were first mentioned in documents in 1266. In 1774 the Gräfllich Castell-Remlingen’sche Landes-Credit-Casse was founded. Now called Fürstlich Castell’sche Bank, Credit-Casse, it is Bavaria’s oldest bank. The two lines of Castell-Remlingen und (Alt-)Castell-Rüdenhausen were established through distribution of the estate in 1597 and coexisted for about two centuries, until the latter died out in the 5th generation in 1803. The whole estate was left to two Remlingen brothers, and two new lines were formed which are still going today: Castell-Castell and (Neu-)Castell-Rüdenhausen. In 1901, Prinz Regent Luitpold made Counts Friedrich Carl zu Castell-Castell (1868-1923) and Wolfgang zu Castell-Rüdenhausen (1830-1913), Count Alexander’s father, hereditary princes.

Count and Countess von Faber-Castell visiting Rüdenhausen



Children, and sons and daughters-in-law of Prince Wolfgang zu Castell-Rüdenhausen und Princess Emma at tea in the castle garden in Rüdenhausen (from left): Count Casimir, Count Hugo, Count Hermann, Count Ottilie von Faber-Castell, née Baroness von Faber, Prince Christian Ernst zu Stolberg-Wernigerode, Princess Marie zu Stolberg-Wernigerode, née Countess zu Castell-Rüdenhausen, hereditary Count Siegfried, Countess Luitgard, Princess Marie zu Stolberg-Rossla, née Countess zu Castell-Rüdenhausen, Count Wolfgang, Count Otto, Count Alexander – with dog Lindemann.

Painting by Franz Herrmann, 1901 (coloured reproduction)



FABER-CASTELL
since 1761



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