



Guide

through
the Museum
of Wine and Local History
of the City of Zell (Mosel)



Welcome

Emperor Maximilian I.

You are standing in front of the museum entrance and surely want to know what the tapestry on the wall shows. The tapestry, which measures 6 metres by 3 metres, was weaved at Burg Arras in 1950. It tells the story of Emperor Maximilian visiting Zell in 1512. Maximilian was on his way from Cochem to the parliament in Trier and on his way stopped at the Duke's cellar in Zell. This was a great honour for Zell even though accommodation and provisions for the Emperor and his retinue were always very expensive. Zell could also consider it an honour that the Duke gave the Emperor some wine from Zell to take with him on his way. On the tapestry you can see the Kaiser and his retinue on their horses. A reception committee from the town is greeting him. In the foreground a ship, which suggests the Emperor had come along the river Moselle, is shown. In the background you can see the castle of Zell, which was built slightly later. The Pulverturm (Powder Tower), which formed part of the town's fortifications and the coat of arms' of both the Emperor and Zell. Even though no one spoke of the Zeller Schwarze Katz (Zeller Black Cat) at this time, the weavers didn't want to give up this symbol of Zell.



On the floor in front of the tapestry are two small canons, which in former times were used to open the festival from the Pulverturm. The replicas of knights in suits of armour symbolise Zell's success at the end of the Middle Ages.

These picturewalls show the history of Zell and special happenings of the past.

This drawing (Merian) hanging on the column next to the elevator shows Zell in **1646** with the townwall, the defence towers, the church and Zells castle.



In the glass cabinet vis-à-vis the entrance to the core area of the museum you can see some souvenirs and individual pieces of Zell and of associations of Zell.

History of the Romans and the Kelts



The first area in the museum shows an under floor heating system, discovered during road construction in the Oberstraße. It has been known for a long time that there was a Roman settlement in Zell and this has been proved through archaeological findings such as a large ash box, which today stands on the Moselle path opposite Brandenburg 22. But the under floor heating system was a sensation for Zell, as it belonged to a larger bathing complex, which was a must for Roman soldiers, who felt they were being punished by being sent to Gallia or Germania. Without a bathing complex, which had a special social meaning, the Romans felt lost in a barbaric land.

The technical part of an under floor heating system is just as simple as it is effective: warm air heats the floor tiles and is transported up through pipes in the wall. Round stone tablets were used to regulate the temperature. The complex consisted of a cold bath, a warm bath and a changing room.



The cabinet to the right of the window displays objects from Celtic, Roman and Merovingian times that have been found in Zell. The discovery of vine cutting knives made from iron is naturally an important example of the vine cultivation introduced by the Romans on the Moselle. The remains of a wooden waterpipe, Roman roof tiles, horseshoes and weighing equipment give an idea of what may have happened in Roman Zell, whose name „Cella“ indicates that it was one of the most important supply stations west of the Rhine.

Zell was conveniently situated on the road connecting the Eifel and Hunsrück, the Zeller Bachtal and the Altlayer Bachtal. The Roman soldiers and traders could only reach their goal in the large Roman towns by travelling through Zell. You can imagine „Cella“ with stalls and accommodation opportunities. The Roman Baths were an added attraction.



The cabinet to the left of the window documents the area around Zell in the Neolithic period. The Celtic history of the region is also shown through the place names of Kaimt and Merl. The display of Roman objects that have been found proves that the Romans were great technicians of antiques, who developed almost all the tools that we use in trade and crafts today.

Viniculture – in the cellar



The next cabinet shows laboratory equipment and how it was used to determine the quantity of the wine. A fermenting pot in salt glazing indicates when the wine is fermenting and when it is dangerous to enter the cellar. Then the fermenting pot rings, as the gases produced make the jar's lid rise and fall again. The showpiece of the display, are leather bellows, which were used to sulphurise and preserve the wine. The barrels were also sulphurised and disinfected.



Equipment and machines, which are still used by many wine firms for wine cultivation, are displayed along the length of this room; bottling machines, corking machines, filtering machines, pumps, grape presses, capping machines and also a collection of taps for filling wine bottles.



Slightly hidden beneath the stairs is a cabinet, which shows a great deal of the hard work in the vineyards. In the steep slated vineyard, people need to wear nailed shoes, which allow the winegrower to keep his footing on his work station. Leather galoshes protected the legs and trousers. Large and small crescent shaped knives and sickles were used to cut the vines and the binding materials before they were replaced by scissors. The oak posts in the vineyards were pulled up with the clumsy „Stickbeil“ and then sharpened and hammered back into the ground with the flat back side of the axe.



This Banner, which measures 19,50 m, shows a procession of the former choral society „Căcilia“ in the year 1950.



A collection of casserole pots known as Ramitsche, show that workers in the fields and vineyards had to work until dusk and only arrived home after dark. Small children were given the task of carrying the Ramitsche after their father into the field, a tiring and time consuming task, during which they had to be careful not to spill anything.

On the floor you can see 2 oddly shaped stone knockers, with which the slates tone was split in order to be transported to the vineyards.



In this section you can see various types of carrying baskets used in the vineyards; the „stone basket“ made from wood, the „dung basket“ with which the vineyard was manured, the „grape basket“, which was used to carry wooden steaks. It was light to carry and relieved the person carrying it of heavier loads during harvest time.



In the back left hand corner on the section on wine cultivation is a collection of hoes. The shape and length of the hoe and picks, which are designed for different types of work in the vineyards and fields are striking. The sheets of iron are very long and therefore very heavy. Working with it all day in the vineyard was very strenuous. Hoes sometimes had names which were derived from their shape, for example „Hahnenkopf“ (Taphead). The names of the owners are burnt or cut into the handles of some of the hoes. To do this the owner had their own branding iron. Tools were very expensive and had to be used for generations. Before branding was done using the whole name, the marking of tools was usually carried out using the respective family crest. If anyone ever found such a tool they made every effort to return it to the owner as quickly as possible. Going to work with someone else's tools could not be risked by anyone and was heavily punished.

Zells Black Cat

In the tower room there is a collection of objects associated with the name Zeller schwarze Katze (Zells Black Cat). To the right of the entrance are some documents which show the origins and age of this symbol. The families Mayntzer and Bohn were the first to use this Vineyard name to advertise Zell's wine. In the middle of the 19th Century particularly good wine from certain vineyards was already called „schwarze Katze“ when envious wine producers from other villages along the Moselle wanted to use the symbol themselves, saying the symbol didn't really belong to Zell. Therefore there was also „schwarze Katz“ from a firm in Frankfurt. In Reil the wine was also called „Reiler weiße Katz“, in Traben-Trarbach „Trarbacher schwarzer Kater“, a firm in Gondorf used the name „Zeller weiße Maus“ in conversation. All of these were banned by a court in Koblenz. The abundance of labels from old wine firms displayed here, show that the name was in no way an imaginary symbol of Zell. In the table cabinet you can read the court judgement, which recognised the name „Zeller schwarze Katz“ as a name belonging to the town of Zell. If anyone wrongly uses the name today they face legal consequences.



The Legend of “Zell’s Black Cat”

In the year 1863 three wine merchants from Aachen were looking around the wine cellars in Zell, in order to taste the wine and to purchase the best they could find. In Mayntzer’s Winery the negotiations went on for a particularly long time. Finally, there were three casks of wine from which excellent wine was to be tasted. Suddenly, the winegrower’s black cat sprang onto one of the casks of wine, arched its back threateningly and hissed at anyone who came near. The three wine merchants from Aachen interpreted this as an omen and without even tasting the wine, they bought it – and they surely made a good decision. Ever since this rather unusual kind of wine-tasting session, the site from which this wine comes from is called simply: “Zeller Schwarze Katz” – “Zell’s Black Cat”.

In the table cabinet and on the wall photos and other documents show how much the sign of the „Zeller schwarze Katz“ means to the people of Zell. Quality symbols like branded corks and wine seals show that wine from Zell is unique. Since the symbols on wine labels were changed in 1971 there has no longer been advertising using corkbrand.



Both cabinets on the left hand side tell us about other measures which are used in the promotion of Zell's wine. For example the organisation of wine festivals with wine princesses, wine kings and Kätzchen (children dressed as cats). The construction of the „Schwarze Katz Brunnen“ (Black Cat Fountain) in 1936, which was made from local Basalt and designed by Professor Burger from Mayen, means that the Zeller Cat stands in the centre of town. The well can be seen from the Tower Room. Wine tasting and Moselle evenings take place here and are well received by both visitors and the people of Zell. The Black Cat is also available as a souvenir, not only on wine glasses, but also as a soft toy and on wine labels.

The oldest depiction of a vineyard can be seen on a relief from the late middle ages, which was found in Kaimt. The text reads: Let it be known to all that I, Sidifus and Friderun, have renovated this church from the ground up and transferred two vineyards to the Holy Petrus in Zell so that every wednesday a mass will be sung in this church.

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In the passage to the coopery

These winelabels from the 1950s show symbols of the middle ages in Zell.

Old pictures show the vineyards of Zell and some historical areas of our town.



Coopery



When the last barrel maker of Zell, Oswald Pütz, closed his workshop in 1959, the contents weren't sold off or destroyed but came into the possession of the town of Zell. The museum shows this old trade that previously existed in all winemaking communities, as vineyards fermented and sold their wine exclusively in wooden barrels.

On the right side you can see how a barrel is made.

With the help of set tire the staves (edited oak boards) are assembled into a barrel. Two tires are mounted on four opposing staves, the main staves. The hoop is clamped into the belly of the later barrel and gives the "belly line of". The remaining staves follow. Above a fire and with moisture, the staves are made flexible, drawn together by the barrel winch. With the "Gargelkamm", a kind of mechanical milling, emerges a notch, called "Gargel" into which the prefabricated floor is used.



The tools of the barrel maker are also dying out because industrially made barrels can be made more cheaply.

In the left part of the exhibition we see the tools that the barrel maker needed. The barrel maker made most of his tools himself.



„Schröter“, a profession now extinct by the invention of the pump, pulled the barrels filled with wine from the cellars and put them on cars, boats or railroads. „Schröter“ also took over the transport of the wine barrels to the buyer. The picture –right next to the window- shows „Schröter“ during their work in front of the castle of Zell.

The museums second level



Above the stairs you reach the second level of the museum.



A hand-made model of the old Kaimter school stands at the wall opposite the stairs.

08



Tinner and Cutler

The wrought-iron grating was assembled about 1550 with the oldest welding equipment, fire welding, and comes from the window at the gatehouse of the castle of Zell.

The first cabinet on the right shows crafts that disappeared from Zell a long time ago: The crafts of the tinsmith and the knifsmith. In Zell there were two resident tinsmiths, Giovanni Boretti and Albino Rinaldi. Albino Rinaldi died in 1912. Usually the tinsmiths weren't settled but moved through the country with their tools repairing people's everyday cutlery or forging new cutlery. They took damaged pieces of tin as payment and poured new bowls, plates, lamps, spoons, mugs, ladles and hot water bottles. The low melting point of tin, around 230 degrees centigrade, allowed the tinsmith to work anywhere.



A spoon can be made with the mould shown here. There is enough space between the two moulds for hot tin to be poured in. The displaced air escapes through small air pockets. It is unusual for the tinsmith to identify himself by name and town. This is the case with the hot water bottles displayed here. The engraving on the bottom reads „G. Boretti A/D Mosel“. Both hot water bottles probably come from the second half of the 19th century as at this time many Italian craftsmen came to Germany, for example to build the state railway between Trier and Koblenz.

The craft of the knifsmith

From 1845 until 1965 the knifsmith firm Schneck was in Zell. They are one of the oldest firms in Zell. Their speciality was hand forged tools especially for farming and wine cultivation. Today a small scythe is still used to cut off the end of the vines and the bindings. In the cabinet you can see large and small vine cutting scissors from various areas of the Schneck firm. The firm name Schneck is engraved in all of them. The cabinet also shows 2 „juicing knives.“ The knives are extremely sharp and were used in the cutting of the plant „Lactuca virosa,“ the wild lettuce. The wild lettuce is cut off piece by piece from top to bottom and secretes a milky fluid that can be made into a medicine similar to opium, which is a very popular method of pain relief. Zell and the bank of the Moselle in Kaimt belonged to the most important sources of wild lettuce in the whole of the German Reich.



09

The production of cigars

As you follow the room clockwise you can see further equipment used in the production of cigars: a hemp pouch, a machine used for the cleaning of the hemsacks in which tobacco leaves were imported, a powder box used to ensure a straight cigar surface and a Dorre. A Dorre is a small oven on which damp tobacco leaves could be dried.



It contains predominantly cigar cutting machines of different sizes and fittings. Next to a cutting machine designed with brass sheet metal you can see a row of small brass machines, as they were probably made by the village locksmiths. On the top shelf is a display of boxes, which were used to give both finished and damp cigars a certain shape. Only round cigars „Roller“ and „Stumper“ didn't need to be pressed. Among the accessories of a cigar table were a glue pot and the wooden spouts used to glue on the top leaf of tobacco. The glue was not toxic. In the top right of this cabinet you can see various printing

moulds with which the cigar boxes that had no labels were written on. The moulds were pressed onto the thin wooden box with a spindle press.



Here we look at a picture by Wilhelm Terweli: „In the cigar factory Felzen“ Wittlich 1936. It shows work operations in a cigar factory. The large work table has 6 stations. Because the cigars were wrapped there it was called the wrapping table. The women made the basic cigars, where the filling material was wrapped in a leaf. On the wrapping board the raw cigar were pressed into a certain form. The men added the top leaf, mostly of foreign origin onto the finished cigar. The decoration of the cigar with a binding and the preparation of a packaging box also belonged to the womens work.



In the museum we have a wrapping table used by a single person, which stood in the living room or kitchen of people who made cigars at home. The half mechanical four person table was a Cuban invention and was only useful in situations where the same cigar shape was continuously manufactured. This was only a possibility for very large firms and therefore the smaller wrapping machine was normally found in smaller firms.

For craft work the wrapping table that was half covered in zinc was necessary. The wooden part was used for wrapping, the metal part was used to cut the tobacco leaves. The museum has examples of these boards for various cigar shapes and the examples shown here would be enough to open a small factory.



This display shows a lot of historical packaging material, predominantly from firms in Zell. Next to pipe tobacco pouches which represent Haus Neuerburg, you can also see cigar boxes and cigarette packaging from Zell's oldest cigar factories Graeff and Sons“, „Nussbaum and Eich“ of „Klevenhausen and Binninger“. In the upper section there is a selection of packaging material from firms in Wittlich, Trier and Morbach.

This display shows a selection of predominantly leather cigar pouches. They ensured that the cigars didn't break and could still be smoked in the pipe.



Two samples of clay pipes for travellers show all sorts of clay pipes that could be ordered. Smoking with clay pipes was cheaper than with wooden pipes and was considered to be healthier because the tobacco could only be smoked in the bowl of the pipe. Only a smoked in pipe tasted good. Therefore rich people paid poor people a lot of money to smoke in their clay pipes. The small clay pipes were called „Hänschen“. Because the pipe was made of clay the stump often stuck to the lips and was often wrapped with a piece of plaster or string. The small Nikolas pipes which were meant for children to blow soap bubbles with were confiscated by their Grandpas after the war to be used to smoke tobacco.

In the lower part of the cabinet you can see wooden pipes from the Mostert collection. Smokers who thought something of themselves had several pipes in use, which were made from precious woods, for example Bruyere and were very expensive. Among the accessories of a tobacco smoker were a tobacco pouch and a pipe cleaner.

On the rear wall there is a portrait gallery of the Zell tobacco manufacturers and their leading staff. The larger manufacturers in Zell, which employed several hundred people, were the firms Graeff and Sons, Neuerburg, Kirking (Orsoy), Mostert, Nußbaum and Eich and Klarenhusen.

The company buildings still stand in Zell, although they now have other functions. The largest are the buildings Schloßstraße 16 and 18, Balduinstraße 76 and 29 and the building of the Zeller Plastik factory in the Linnichbachtal. Besides this there were also small „factories“ in the form of a family business.

In this line of work, working at home was also possible.

A spindle press and a cutting machine in front of the wall give an impression of the crafts shown in this section of the museum. Three frames containing artistic cigar boxes from firms in Zell lead on to the big advertising posters of the firm Mostert from Koblenz, which had many manufacturing centres in Zell.

Gallery

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This room is reserved for exhibitions of regional artists.

The townhalls old screendoor from 1887 was built in here after the renovation.

11



Ropemaker

In point 11 of our tour is a reconstruction of significant objects used in a rope making factory. In Zell there were several rope making factories.

Ropes were made by carefully splitting hemp or linen. The material that was turned into an endless thread in the „Hagedomschen spinning machine“ had to be freed from all wooden parts. The endless threads were fastened onto the wheel. Both trestles were fastened securely to the floor in order to be able to hold the pressure of the rope while it was being turned.. A hard comb was used for making thick ropes and several trestles were fastened onto hooks. An appropriate guage mde sure that the material was equally and simultaneously turned. The knotting or plaiting of the end of the rope was a difficult job . In our exhibition you can see some of these decorative

forms. They were necessary to prevent the rope from untwisting again.

In the countryside the ropes were necessary as calf ropes, as part of a winch, to bind the sheaves or as the rope for a well. The rope maker also produced nets. Ropes, cords and rigging were needed in almost every job. The crafts rich in tradition were superfluous through the mass production of ropes in factories for example Alf on the Moselle. Master Schleyer therefore turned more and more towards wine production.

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Flags

In the area close to the elevator are old flags of Zells associations.



- mens choral society Cäcilia 1880
- association of former prisoners of war 1922
- fire brigade
- country and tourist office
- „Moselaner“ association Essen 1926, flags consecration 1960

13

Flax / Hemp - Manufacturing



The next section in our craft museum is dedicated to the growth of linen. On the Moselle people not only live from wine cultivation but also from farming and tanning. The linen growing served above all for self sufficiency of the farming community who weaved bedlinen, towels, curtains, tableclothes, night shirts, blouses, shirts and skirts. Linen is a very skin friendly material, which is also comfortable against the skin even in hot summer. A few old linen shirts can be seen in the collection.

Here you can see examples of the equipment used in this process.

Memory of the Jewish community of Zell

Shalom, dear visitors!!!

Before entering the room containing the history of the former synagogue community of Zell touch the Mezuzah on the doorpost with your right hand, as practicing Jews do when they enter a house. The Mezuzah is a capsule inside which there is a small scroll of a paper with a quotation from psalms. On the surface you can see the hebrew „SHIN“ an abbreviation of „Shalom“-the person entering the house bring peace with you.



The first board tells you about the parish of Zell. This includes the villages around the Zeller-Hamm, the biggest curve on the Moselle. These are Pünderich, Briedel, Zell, Merl, Bullay, Alf and the health resort of Bad Bertrich in the Eifel. The prussian government issued a decree in 1845 saying that areas must be provided in which synagogue communities could be built.



The text on the second board explains the history of the only synagogue in the world that is in the middle of a castle. In 1938 the synagogue escaped damage by the SA following a decree by the police saying that the castle complex could also be damaged by this terror act. In 1939 the prayerroom was forcibly sold to the castle owners for 1000 Reichmarks.

The prayerroom threatened to turn into a state of decay when in 1999 the state government for national heritage put the synagogue under special memorial status. Through the newly founded association „Friends of the Zeller Synagogue“ restoration work could start in 2000. On 25th October 2003 the former synagogue of Zell opened to the public. Today cultural events take place here.

The third text gives information about the Jewish cemetery which lays 4km further down the river in Bullay. The dead of Zell's synagogue community found their final resting place here. The hebrew word for cemetery is „beth olam“, which means House of

began their final journey to the extermination camps in the east. Most Jews from Zell met their violent ends in Theresienstadt, Auschwitz, Minsk, Lodz , Izbica, Sobibor and Riga. The oldest victim was 99 year old Johanna Treidet Bender who was born in Zell. Manfred Wolf from Merl was 21 when he survived the liberation of Auschwitz on 27th January 1945.

The subsequent board contains details of the family, photos, deeds, family trees and letters. Pages about the Kahn family from Bullay deserve a special mention. They show the trust that existed between the members of the towns organisations. The details of this board form the centre of the display in this room.

The cabinet near the window shows you religious objects associated with the Sabbath, Hannukah and Passover, the Jewish easter celebration.

The weekly sabbath celebration begins at sunset on friday and ends at sunset on saturday. The dining table is decorated with the sabbath tablecloth, both sabbath candles and the besam box which is filled with fragranced spices, for example herbs or nutmeg. The meal must be prepared before sunset on friday and is kept warm until saturday evening as practicing Jews are not allowed to do any work or cook on the seventh day of the week.

Hannukah is the festival of light in december similar to the scandinavian Julfestival . At this dark time of year the light symbolises hope at the coming of the Messiah.

A special family celebration similar to the Chritian Christmas is the Seder evening on the thursday before Passover, the Jewish easter celebration. The family comes together at least for this celebration. On this evening they celebrate the departure of the children of Israel from Egypt. The head of the family reads the story of the exodus from the Haggadah, the prayer book for the first day of Passover. The Seder

plate symbolises this event with the 6 Federn. These are bitter herbs, bone, radish, an egg, celery and humus, which are a traditional table decoration.

Cabinet 4 shows 4 themes from top to bottom. Various Kippahs, which are head coverings that men must wear at the cemetery and the synagogue. Religious male Jews wear them continually throughout the day. A popular children's game is the Dreidel. A well preserved Hebrew Bible used in Zell dates from 1896.

The third compartment shows Kosher food. This means that it is manufactured according to strict guidelines. Kosher wine can only be made from grapes that have been harvested and grown by religious Jews. It is only produced for festivals as is Mazzah, that is unleavened bread, standard food during the week of Passover and certain other festivals.

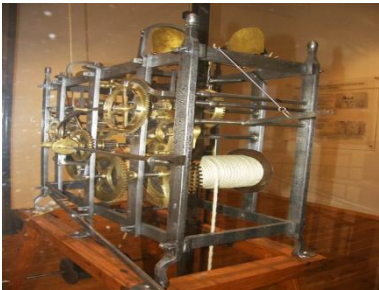
Now manufacturers also offer Kosher gummy bears that don't contain any gelatine. The bottom compartment houses a fragment of sandstone from the left doorpost of the synagogue in Zell.

If you now step to the left window and take a look towards the games arcade behind the Black Cat Fountain you can see the cornerhouse of the Marktstraße the former shop of the Jewish watchmaker and goldsmith Albert Wolf. At the end of the left curve lies the former shop of the butcher Max Wolf who became Zell's first victim of the Holocaust in 1936 after Nazi harassment caused his financial ruin. All trades of Zell's Jews lay in the centre of the old town which shows that citizens of various faiths stood equal to their Christian neighbours.

We appreciate your comments in our guestbook very much!

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Movement of the town hall clock



From the tower room you can climb the spiral staircase up to the old towerhouse clock whose restoration work from the year 1872 you can see behind glass. An in-detail description of the clock and its workings is taken from documentation in the clocktower room. 2 old bells from 1743 are hanging in the rafters over the clock and they serve to chime the hour. Neither bell has been rung for decades.

Thank you for your interest in our

Wine and Local History Museum in Zell (Mosel)



We hope that our exhibition has awakened memories in you of a perhaps long forgotten time, and the younger visitors a valuable insight in the difficulty of the work, without the technical aids as today.

„All knowledge is recollection”

Thomas Hobbes