

Transcript of the complete interview with Mr. Stengel

Files: MAH02265 - MAH02280

Duration: 02:07:00

MAH02265 / C0003.MP4 (DropBox)

00:05:52

1: **Sound on, Camera on.** Dear Mister Stengel, thank you very much for having us and for this opportunity to interview you about your life and particularly about your participation in the International Vocational Training Competition in Madrid in 1953. Would you please introduce yourself briefly. Where and when were you born and what was your parents' profession.

#00:00:26-1#

B1: My life started out in a very straightforward way. I come from a good middle-class family who lived under very modest circumstances, with a toilet outside, with a well outside, but that didn't stop me from being a very happy child. My father was a toolmaker and it looks like I tried to emulate him. At the age of six, I went to elementary school, that was in 1942, during the war, but since we lived in a rural area, the impact of the war was actually minimal. Our teachers were all females, a Fräulein Schwarze, who looked like a teacher, with a briefcase, and a Fräulein Hüls, who looked just the way, little boys like their teachers to look. And then, in 1945, after the end of the war, we got new teachers. One of them had been a pilot during the war, and from then on our education was focused on preparing us for life in a democratic Germany. This teacher ended up teaching all the subjects in this elementary school. He tried to motivate the good students and I was lucky enough to be one of them. For us it was great to have a teacher like that. Thanks to him our knowledge was very different from that of the average elementary school pupil. And what was also special about this school is that from grade 4 or 5 onwards we would have English lessons. It was also a very nature-loving school. We were taught to look after the German forest, which had been cleared as part of the war reparations to the English. And when you send large

numbers of children into the forest to plant trees, they can plant many and 60 or 70 years later there is a real forest again. It's wonderful. So those were my school days. As the school, I mean the teachers had realised, that I was not a bad student, they helped me get the extra knowledge I needed to get the entrance qualification for the technical College. I was allowed to skip the Saturday lessons at my school and instead I would go to the Vocational School in Barmen. There I got an introduction to the type of mathematics, that was taught at secondary schools and grammar schools. Later I had to finish those studies going to an evening school. In 1951 I started my apprenticeship as a toolmaker. As the son of a toolmaker, that seemed an obvious choice. I was also very familiar with a toolmaker's workshop, because from when I was six years old I was allowed to have a look around in my fathers workshop, so I knew, how thick metal chips were, and that they get very hot, and that you can cut yourself. So all this I needn't be told on the first day of my apprenticeship. But what I did have to get used to was to the accommodation under one roof **#00:04:-45-0#** with the other apprentices, in a dormitory with no windows. You felt sort of locked up. That would be unthinkable nowadays. During my training in this company, a switchgear manufacturer, called Metzenauer and Jung, I also attended a vocational school regularly. The company wanted their apprentices to be well trained. So once or twice a week we had craft skills lessons. Once a quarter our performance was assessed and if it was good we would get a 10% or 25% rise of our apprenticeship wage. I can proudly say that except once when I only got a 10% rise, on all the other occasions it was 25%. You just have to file a bit faster. **#00:05:48-1#**

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Duration of the interview

00:04:24

B1: My name is Edgar Stengel, I was born on the 12th of february 1936, in the city of Wuppertal, and afterwards I attended an elementary school in Saurenhaus, also in Wuppertal. It's worth mentioning that until 1946 there were only two classes in this elementary school and seven from 1946 onwards. When I had finished elementary school, I started an apprenticeship at the company Metzenauer and Jung, a switchgear manufacturer in Wuppertal. During this

apprenticeship, of course I attended the vocational school as part of the curriculum and the company Metzenauer and Jung also provided craft skills lessons for their apprentices. During the time of the vocational school education I already went to evening school lessons in order to prepare for the entrance examination for the engineering college. I was granted time off in order to be able to do this. So at the time I finished my apprenticeship I had also passed the entrance exam for the engineering school. But I didn't feel ready and let one year pass. Otherwise I would have graduated as an engineer at an even earlier age. The college I attended in Wuppertal was called School of Engineering for Mechanical Engineering and Electro-technology and was located at the Gartenstraße in Wuppertal, and at the time had a catchment area as far as Düsseldorf and Hagen. So we had students from those two cities and also from Mettmann. **#00:02:18-5#**

1: In which year did you go to the engineering school? 1955? **#00:02:29-9#**

B1: 1954/ well 1957, I can lie a little bit, can't I? No, no **#00:02:45-7#**,
..... **#00:02:50-7#**

1: When did you finish school, when did you..... **#00:02:52-7#**

B1: I went to the engineering college in 1955 and I finished in 1957. Let me point out that in those days, young people were released into the industry after a five-semester course. And I don't recall any employer of my fellow students complain about their work. So the time was obviously enough. But you have to bear in mind that it was an education like in a seminar. With a class register. Absences were not tolerated. That explains how I was an engineer at the age of 22. **#00:03:42-5#**

1: ok. So maybe we can do this again, When did you finish elementary school? Would you repeat the years. I didn't / more or less **#00:03:59-6#**

B1: Let's see, 42 and 9, that's 51, Yes that's it. 1951 **#00:04:08-4#**

1: Maybe you can say it again, I finished school in 1951 and the apprenticeship in 1954 **#00:04:14-06#**

B1: No, no, I also started the apprenticeship in 1951 **#00:04:22-0#**

1: But you finished in 1954: **#00:04:23-9#**

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00:07:39

Duration of the interview

B1: I graduated from school in 1951. That same year I started my apprenticeship and finished it successfully in 1954. And as I said before, during the apprenticeship I also attended a vocational school and the evening school to prepare for the entry exam into the engineering college. By the way, even back then there was an enrolment cap. There were 100 applications and only 30 were admitted. **#00:00:43-2#**

1. So when you started your professional career as a very young engineer, tell us, just briefly, which companies did you work for? **#00:00:58-3#**

B1: Well, Metzenauer and Jung have always supported their apprentices and journeymen during their career. In my case for example they took over the cost of all the textbooks I needed for the engineering school. And while you worked for them as a student, they would pay three times the normal hourly rate for students. That would help fund part of your studies, so it was nearly inevitable to take up your first position with them. And it was so easy. Everybody knew me. So I got a nice white coat and was sent to the design office. And then I was given tasks that I completed to everyone's satisfaction. But in the eleven months I spent there, none of my designs ever saw the light of day, none ever made it into the sales area. So I spent eleven months designing for the waste paper basket. The laboratory often liked my designs, but the sales department didn't see enough of a market for them. That is what happens when you work for a serial production company. Your designs often end up in the bin. Take the car industry for example and think of all the cars that have never been built but have been designed. So I started to think of looking for another employer. I didn't have anything specific in mind, but one day a colleague of mine in the design department came into the office with an advertisement in his hand and said, look, there is a company that

is looking for a designer for a contactor **#00:00:58-3#** Seeing that none of the colleagues was interested, I grabbed the sheet of paper with the ad and replied under my brother-in-law's name and was invited to an interview. When I saw the manager, I immediately told him who I was, but I said, as you placed a box number ad, I replied with a code, with my brother-in-law's name. So my name isn't Friedrich Isen, but Edgar Stengel. I was hired that same day. And was commissioned to design that contactor. Which I did. I did the prototyping, the pilot series and the testing. But then I reached my limits as a mechanic and asked an excellent graduate engineer from Metzenbauer und Jung for help. He was the deputy head of their laboratory and he put the contactor I had designed through all the relevant tests and gave his approval. They have kept building this contactor up to 1990. The lesson here is that to be successful as a designer it is not enough to be employed by a company and to do your job. You need a bit of luck, a market for what you design. And that is what had happened. But that was the only contactor I designed for that company. They thought I could handle something more ambitious, like designing in the area of mechanical and electrical engineering. This way I got in touch with high voltages and currents and high frequencies at a very early stage, without ever actually having heard the word induction, in the sense of heating, before I was employed by this company. Their name was AEG Elotherm and they were located in Remscheid. They were specialized in induction heating and I ended up being quite good at it. But at first, the company took their chances when they gave me and two other engineers of the same age the demanding task of heating rods, steel rods, six meters long, 50 millimetres in diameter, to 1,250 degrees in 40 seconds by placing copper contacts on both ends and then using 40.000 amperes of alternating current to achieve that temperature. Here we were, three young engineers, and I was certainly not their boss, who had never done this before and with no sample we could follow. A really interesting exercise. But we managed to put it all together, it worked beautifully and changed the work process in the forge shop enormously. But now I have to stop, this was too long again. **#00:07:35-5#**

Duration of the interview. 00.02:19

00:02:19

B1: So this company, AEG Elotherm, is where I worked next after my brief time as a designer with Metzenauer and Jung in Wuppertal. Again I was given the task of designing a contactor, a frequency capacitor contactor **#00.00:17-6#**. This was not a standard design, but the client had explained how the contactor for this specific frequency device had to be designed. I started working on this design in January 1949 and before the year was over the design was finished and the contactors were available for sale. That gave me a wonderful sense of achievement, but it just shows that the same person with the same skills faced with the same task can fail in one place and be successful in another. So I never stop repeating, that you need both, you have to prepare yourself and get good skills and then you need a bit of luck as well. **#00.01:30-8#**.

I1: And how long were you then with AEG Elotherm? **#00:01:33-5#**

B1: I worked for the AEG company from 1959 to 2001, until I reached retirement age, and in the end I was design manager for all areas. **#00:01:52-7#**

I1: Fine, thank you very much. I have two more questions from our curator, but the answers have to be brief / **#00:02:06-8#**

B1: I know, because we still have to go back to Metzenauer and Jung /**#00:02:10-7#**

I1: That's what we'll do when we come to the second part. This first part, we'll keep a bit more general **#00:02:17-4#**

B1: So we would have to go to the company Me / **#00:02:19-0#**

Duration of the interview: 00:03:42

B1: / you have to, I didn't know all that, but that's how you have to interpret it. The company / Wuppertaler / umpteen companies you can interview send apprentices away. #00:00:09-6#

I1: Okay, but let's go back for a second. So once again there is the question, yes (unv.) #00:00:14-6#

B1: Yes, yes. All right. #00:00:19-7#

I1: Your father was a toolmaker. Maybe you can tell us briefly where he (unv.) #00:00:24-7#?

B1: He was with the company Metzenauer / #00:00:30-1#?

I1: #00:00:29-6# and that had an impact, that's quite clear, but could you explain again what your father did, where he was and how important his influence was when you chose your profession. And then a few comments about the situation for young people after the war in Wuppertal. Everything was broken, wasn't it? #00:00:57-8#

B1: So I should talk about the youth then? #00:01:01-9#

I1: Yes, again a bit about what the situation was like, whether it was hard to get an apprenticeship, things like that. But first of all, back to your father. So he was a toolmaker / #00:01:14-1#

B1: Whether that was why I chose my profession #00:01:15-8#

1: Exactly #00:01:16-6#

B1: My father was certainly an important person with regard to my choice of profession. He was a toolmaker, so as a child I was often allowed to be around him while he was working. And the job was quite interesting. But when it really came to starting an apprenticeship, I told him that I would much rather become a technical draftsman. He not only advised me against it, but actually prevented me from doing it. To draw a few lines, you don't need an apprenticeship, was his view. I followed his advice and started my apprenticeship as a toolmaker. And

the company Metzenauer and Jung in Wuppertal really put a lot of effort into training their apprentices. And they were not the only ones. I think that in the 1950s the West German industry realized the urgent need for skilled labour in order to be prepared for the future and an economic growth that was not yet predictable. And it is also worth noting that this area of the Bergisch Land was industrialized enough to be able to build apprentices' hostels, where they could accommodate young people from Hesse or the Bavarian Forest or from the North Sea coast during their training as machine fitters, toolmakers or electricians. The companies around here, in Wuppertal and in Remscheid were happy to make this extra effort and to train the young people adequately. This was a serious apprenticeship and no exploitation. And now is when I have to mention this apprentice trainer, who was one of the few engineers at Metzenauer und Jung's, a Mr. Ehligmann . . #00:03:36-5#

I1: Not yet. (laughs) All over again / #00:03:42-7#

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Duration of the interview 00:02:44

B1: The city of Wuppertal was of course considerably destroyed by several bombing campaigns. But on closer inspection you see that the damage was concentrated in some areas. There was devastation in the Südstadt, where there was very little industry, and also in Barmen, where the textile industry had been affected and in Vohwinkel with its big train station. But a large part of the industry survived the destruction unscathed, including the Metzenauer and Jung company, but also the FAG company. So, many of the local companies remained completely intact. That means the civilian population had been the target of the bombings. #00:01:10-4#

I1: And as a result, it was easy to find an apprenticeship. #00:01:17-0#

B1: Yes, if you had a father working in the company. But I guess I shouldn't tell that, right? #00:01:26-8#

I1: Please tell us again, briefly, how it was easy to find a job at the time you finished school **#00:01:31-5#**

B1: Alright, once again. In those days, once you finished school, it was quite normal for teachers to help you find a placement as an apprentice. And we also had a school principal who was politically active, and he placed a large number of good students in the municipal administration. As for the industrial sector, you had to look after yourself. But there my classmates had me and when I say me, I mean my father. I made sure that not only I, but also another fellow pupil got an apprenticeship at Metzenauer and Jung. But although obviously contacts made things easier I am not aware that any of my classmates had trouble finding an apprenticeship. There were enough. **#00:02:40-9#**

I1: Let's make a cut there. **#00:02:43-8#**

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Duration of the interview: 00:02:44

I1: Now about your adventure trip to Spain. Please tell us how you came to participate. Was there a selection process, how did you find out about it? Why did you decide to participate? And then of course, how old were you then? And what was your position, what sort of work did you do at that time? We have already heard if, but just as a quick summary **#00:00:32-5#**

B1: I was in the second year of my apprenticeship at the company Metzenauer und Jung. One day the apprentice trainer Engineer Ehligmann rang the tool workshop and my boss passed me the phone saying: "Edgar, this is Mr. Ehligmann", and then Mr. Ehligmann asked me if I would like to take part in a professional competition in 1953 in Madrid as a tool maker. I didn't even bother to ask my parents or anybody else, but I told this gentleman straightaway "Yes, I would be happy to do that". As to why I was chosen, I have no idea. Nor do I know why the company Metzenauer and Jung was approached to find this apprentice. A bit later I got to know my fellow travellers, at the language school Nielssen, where they wanted to teach us Spanish in a crash course. It turned out

that I joined seven weeks later than the others . So I have to say that that language course wasn't much help. But when I was in Madrid, I got by with my English. The Wuppertaler Schwebebahn is called Suspension Railway in English and that was better than if I had tried to say that in Spanish. So, in short, I accepted the offer on the spot. Then I met the other people at the language school. We were informed about the details of the trip, the date of departure. And this is how the journey began. #00:02:41-4#

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Call duration: 00:30:24

B1: So in November nineteen hundred / So in that / Yes, then I have to calculate again. When was I 17, Magret? #00:00:09-8#

B2: You were born in 1936. (laughs) #00:00:12-6#

B1: 1936 to 1953 are / Oh well, that was 1953, what can I say now, my age or what #00:00:24-1#

I1: So when you got the call, how old were you? #00:00:26-8#

B1: I was 17 years old. Yeah, we can do that. #00:00:30-4#

I1: Say that again. #00:00:31-6#

B1: When I got the call from Mr. Ehlingmann, I was 17 years old and in my second year of apprenticeship. So I had not completed my apprenticeship, but was still in full training. Nevertheless, Mr. Ehlingmann was of the opinion that I could take part in such a professional competition and I said yes. #00:00:54-4#

I1: Perhaps you can tell us again what sort of preparation there was for the participants from Wuppertal. And how big the team was and where the others came from? #00:01:11-8#

B1: Actually the only preparation for the trip to Spain was the language course at the language school Nielssen in Wuppertal. We didn't receive any preparation to do with the actual professional activity at the competition. All we were told was

that we would be travelling on a certain date, I don't know, I don't know when we were travelling. We were / Well, that's terrible. We have to do it differently /
#00:01:58-3#

I1: You may be able to start that the / the other, the team / #00:02:06-1#

B1: But you know all that, I wrote that. We are on December 6th, I'll just say, doesn't have to be right, but like this / #00:02:15-0#

I1: I'll check what you wrote right away. But you should say again that the others only had language lessons for seven weeks. #00:02:24-9#

B1: They had language lessons. #00:02:25-8#

I1: And you only joined later, as the youngest participant. Right? #00:02:31-5#

B1: Yes, I was the youngest participant, yes. #00:02:35-2#

I1: Exactly, and maybe again when / and / Exactly, you don't need to talk about the trip, but only before, how it was in general in the team, who you remember, also about the coaches, who were the coaches here on site and then during the trip? Maybe you could say that again. But first let's get back to the preparation.
#00:03:07-9#

B1: So there was no preparation for the actual professional competition, neither for me nor for the others, except for a language preparation at the language school Nielssen. And the participants who travelled with me were painters and carpenters and glass painters, nearly all of them from Wuppertal companies. And many came from the crafts businesses. I don't know where they came from / That's what it says there as well. That doesn't work like that. No. You have to delete everything again. #00:03:50-4#

I1: But that was quite good. #00:03:54-1#

B1: We were finally informed at the Sprachenschule Nielssen that we would leave from Wuppertal Town Hall on the 6th of December, the 6th of December, wasn't it? #00:04:12-5#

I1: November the 15th. #00:04:15-7#

B1: **November, the 15th, yes. Four weeks, yes.** Well, at the Language school, we were informed that departure was on the 15th of November in front of the Wuppertal Town Hall. At 7 o'clock in the morning. The leader of this young team was the police Superintendant Trott, then there was a camera operator, Mr. Roth, and a sort of travel assistant, quite a character, by the name of Hänschen Schürmann. He was a tourist guide and had nothing to do with professional competitions. The bus was a normal Mercedes bus, which was in no way suitable for long-distance travel, but we were young and dynamic and the discomfort of the trip didn't affect us. **Should I add what was special about the bus? #00:05:38-0#**

I1: **We'll come back to the ride, you can say that again if you like.** How many participants were in the team? **do you know or should I repeat / #00:05:54-3#**

B1: 20. **#00:05:55-2#**

I1: Then you can say again, there were 20 participants, and somehow there were three from other places. **#00:06:00-6#**

B1: Yes, three from other places. **#00:06:01-8#**

I1: Maybe you can also say what you think, why mainly participants from Wuppertal? Maybe you can say something else about Mr. Rehbein / **Do you have Mr. Rehbein (unv.) #00:06:09-9#?**

B1: **No, Rotfuß, right? Rehbein. #00:06:14-7#**

I1: Rehbein. And again about the departure. Were they all there when you left, or where did you meet them, where did you meet Mr Trott, where did you meet Mr Rehbein? **#00:06:25-7#**

B1: All I recall is that when we left in front of the town hall in Wuppertal, there were these travel guides, Mr Trott, Hänschen Schürmann, our cameraman, and two bus drivers. And the fact that most people came from Wuppertal was probably because this Mr. Rehbein, who was in charge, was a Wuppertaler and had connections with the German member organization of the Europa-Union* that had organized it all. We did not get into closer contact with this gentleman, we patiently endured the journey and didn't think much about it. **#00:07:19-2**

*Translator's note: not EU. The Europa Union was an association of national organizations prior to the coal and steel community

I1: You know / The bus came to one / #00:07:33-8#

B1: It came from Wülfrath. #00:07:35-6#

I1: There was an owner, wasn't there, who came with you? #00:07:39-8#

B1: Yes, the owner and one codriver #00:07:41-9

I1: Do you remember the names, or should I / #00:07:44-3#

B1: What? #00:07:46-5#

I1: You remember the names, don't you? #00:07:47-6#

B1: No, I don't #00:07:48-6#

I1: There was an article about it, somewhere, I'll look for it again, but it's not that important. #00:07:52-7#

B1: I didn't get to know them. They kept very much to themselves. I don't even know where they stayed, while we were in Madrid. But I do know why they accepted the job. The bus trip was so cheap, because they needed to do some research for a tourist tour of Spain. So they had to travel down there anyway. But that's not relevant at this stage. Anyway, that's why the trip didn't cost the organizers much. #00:08:19-3#

I1: From Hilden was the. #00:08:21-5#

B1: From Hilden, not Wülfrath? #00:08:24-2#

I1: No, from Hilden. Because, there was an article in the newspaper about a Hildener being received by Franco. #00:08:30-5#

B1: Yes, then it was a Hildener. So (unv.) apart. #00:08:37-1#

I1: You wanted to say something about the bus, what was special about it #00:08:43-5#

B1: What was really special about the trip was actually the bus. It was brand new and was only allowed to go at 80 km per hour. So on steep sections of the motorway the bus drivers would dare to drive downhill in neutral. But it still took us an eternity to make it to Kehl on the Rhine and it was in the evening when we got there. **#00:09:17-9#**

I1: But back then, normal people didn't travel that much. Maybe you can tell us again if you had been abroad before. And what your parents' reaction was about you suddenly leaving for Spain? B1: (laughs) nowadays it's something totally normal, but at the time, driving across the border wasn't very normal. **Maybe you can just repeat your previous / #00:09:57-8#**

I2: We have to make a very short correction, because it's very bright from the side, let's do it a bit further. Okay. A little bit more light. But it goes on, we can go on. #00:10:12-2#

I1: So just once again, about before/ #00:10:15-2#

B1: It is interesting that although Mr. Ehligmann's call had been a big surprise I had no problems at all to start on this journey. And I had the impression it was the same for all the others. Somehow it seemed a reasonable thing to do, it was right, it made sense. When I told my parents that I would be going to Spain, they didn't make any fuss about it, but simply told me that I would not get more than 50 marks pocket money. That's all there was to the beginning of the journey. My parents said: "See you", and so did my brother, without any further ado. They didn't ring all the relatives to tell them their son was going to Spain. They were very relaxed about it. **#00:11:13-7#**

I1: And yet, it wasn't normal at the time. #00:11:18-6#

B1: It was not normal at all. #00:11:20-1#

I1: You had never been abroad? #00:11:21-3#

B1: No. And about the fast trip through France.... #00:11:30-2#

I1: Not yet, we'll get to that. First about this mentality issue again: Maybe you could tell us something like this: None of my classmates had been abroad before, or I had never been abroad before. **#00:11:42-6#**

B1: We all found it normal although practically none of us had ever been abroad. Me once, as a kid, in Holland, but I had no memory of it and I had certainly never been to France or to Spain. But we were at ease, not scared at all. **#00:12:04-6#**

I1: **Well, then I would say / #00:12:09-8#**

B1: You are right, if I told a young boy today to participate in a vocational competition in Rome, he would go, but because he has already been to Naples, maybe with his grandma or whatever. That's true. But I really don't know, how we could be so relaxed about it then. **#00:12:31-2#**

I1: And what about the cost of the journey? **#00:12:36-9#**

B1: It was for free. At least for the participants. Although not completely. We did have to look after our own food, because in France nobody would feed us. So we took sandwiches. When we got to Barcelona –our accommodation there was luxurious- we threw the remaining sandwiches down onto the street (maybe we better don't mention this). There were poor kids who picked them up. That was interesting. **#00:13.15-0#**

I1: Maybe you can tell us briefly how you felt about travelling to France, a country that had been an enemy of war until very recently. And how was the journey until you arrived at the Spanish border? **#00:13:28-0#**

B1: Personally, I was not afraid at all, while we were travelling through France. But our travel guides were the ones who were nervous because they thought that we were not welcome in France because of the war and they wanted to cross it as fast as possible. So we drove day and night, with the drivers taking turns so that they wouldn't get too exhausted. The first real stop was Figueres, on the Spanish side. **#00:14:22-4#**

I1: After three days. **#00:14:26-2#**

B1: After three days. **#00:14:28-1#**

I1: So you had left on the 15th and arrived in Spain on the 18th. **#00:14:35-6#**

B1: Yes, we arrived in Figueres on the 18th of November and got a very friendly welcome. After all, this was a trip that was to help stabilize the political system in Spain. Which was a fascist system. But I have to say, that all of us, all my mates behaved like democrats. You mustn't forget that we had only lived in a democracy for eight years. Our school had clearly done a good job and had made us appreciate democracy as a reasonable form of governance. But in Spain, apart from the flag ceremony that we had to endure there was nothing that made us aware that we were in a country under a fascist regime. **#00:15:49-8#**

I1: Just remind us of the following stops. What was next after Figueres?
#00:16:01-1#

B1: We drove to Barcelona and for the first time we were put up in a really good hotel, and were treated with great kindness. Of course it was the Falange who was taking care of us there. **#00:16:22-1#** But they didn't accompany us on the rest of the journey, to Madrid via Zaragoza. As I recall it that was another day and night trip. With one stop in Zaragoza though, where the political nature of the journey became a bit more obvious. They took us to the cathedral of Zaragoza and showed us the spot where a bomb had hit but pointed out that it hadn't exploded. So the church had offered protection from the bad ones out there.
#00:17:23-8#

I1: So now maybe you can tell us about your arrival in Madrid on the evening of the 20th, how you were received and how things were organized. Where did they take you? How was the competition organized, what about the premises?
#00:17:50-9#

B1: Yes, we were accommodated in a guesthouse. **#00:17:55-8#**

I1: Maybe again, we came to Madrid and then / **#00:18:01-0#**

B1: When we arrived in Madrid, they took us to a house that was equipped like a guesthouse, so much better than a youth hostel. What would you call it? Well, a guesthouse with all the facilities for large groups. Everything was taken care of. What was interesting was that I was allowed to move around freely in Madrid and as far as I remember there was nobody showing us the way. We would always get the Subway. We knew at which station we had to get off and we also knew the right exit to that school, La Paloma, and there we would spend the day drilling, filing, cabinet making or painting glass. So transport was well organized, I don't recall having any problems. We would also go home alone in the evenings without any escort, not before we had finished our work, which often was long after most of the others had left. **#00:19:26-8#**

I1: And how long did the competition last? What was it like, were you briefed, like "so this is your work", Maybe with a bit of detail, how did it all start? Did they speak German with you? **#00:19:43-4#**

B1: They must have spoken German. But what's really weird are the things I remember, for example that I was wearing Adidas shoes and that the Minister of Sport asked me about my Adidas shoes while I was filing away. What I can't remember is how I was given my instructions, which drawings I got for my test project. There is nothing about it in my written records either. All I know is that we moved around in Madrid as if we had always lived there. I have no idea why that was. Actually later, in Paris with Klaus Etzel it was the same. We would walk through Paris as if we had been there the day before. With our map and a baguette. Hard to explain. **#00:20:50-7#** I really don't know why. **#00:20:57-5#**

I1: Perhaps you can tell us again for how long the competition was scheduled or how long it lasted, and in which category you competed. Who were your competitors? How many were there, and what was your task? **#00:21:15-4#**

B1: It's interesting, but I didn't really pay any attention to the whole set up that had been prepared by the Spaniards. I hardly looked to the left and the right when I was assigned my task. I actually only knew my Spanish competitor, but there must have been more. I had my workbench, and I had been assigned a toolmaker's job, just like the others had been given carpenters', painters' or glass painters' jobs. It soon turned out that the organizers had miscalculated the time

needed for the toolmakers' project, because the carpenters, the turners, the milling cutters, the glass painters finished theirs in about a week, while it took us 14 days. So we missed out on most of the social program. The others were shown Madrid while we had to keep working. So somebody must have made a mistake, but I also think it was probably not easy to get that right, to design something that takes a toolmaker exactly a week to produce. And these were the working conditions of a toolmaker in 1953. It wouldn't have been any faster in Germany either. #00:22:59-3#

I1: But the whole exercise was scheduled for two weeks, wasn't it? /#00:23:03-3#

B1: That is what they had told the others. We hadn't been informed about that at all, but there was still some time left before our departure, so it didn't matter. #00:23:12-0#

I1: Can you hold this for a moment and say again what your task was, your rhombus? Hold the rhombus in your hand and say again what the task was. #00:23:23-3#

I2: Where will you hold it approximately when you look at it? Where will you hold it approximately (B1: Yes, so) that I can capture it well. #00:23:35-5#

B1: I could also hold it this way. #00:23:40-3#

I2: No, that was good. (unv.) where it is approximately, (unv.). (unv.) Okay.

B1: Well, I'm trying to remember how the task was explained to us at the time. I think we were told to make a tool copying a sample. In 1953 that wasn't uncommon in Germany either, for a toolmaker to be asked to replicate a sample of a piece that was part of a larger tool construction. I think that was the approach at the competition. If you explain it with a simple drawing it's easy to understand. #00:24:35-1#

I2: Once again very briefly, just hold it still for a moment, just like that, great, then I'll pull this. Okay, wonderful, then I'll take the picture a little bit further, great, thanks. #00:24:53-1#

B1: And perhaps it is also important to note that, as far as I know, there were no dimensional or tolerance requirements for the object, it simply should look like this one here. They would measure, but no one said that there would be a tolerance of plus minus 0,2 mm. So we drilled, filed and planed away and both my Spanish rival and myself needed nearly 14 days to complete the task. Finally the job was done and the Spaniard came first and I came second. #00:25:46-8#

I1: So you won the second prize. #00:25:49-5#

B1: Yes. #00:25:50-0#

I1: And what did you get as second prize? #00:25:53-2#

B1: I can hold it at an angle so that you can't see the back end. #00:26:00-9#

I2: I'll get closer to it later, but this way around is good, yes. #00:26:09-5#

B1: I got this beautiful trophy and that really made me very happy. But it involved an award ceremony where Franco would congratulate me and I remember thinking that I would have preferred to shake Mr Heuss' hand and to be congratulated by him for my successful participation in the 1953 professional competition #00:26:54-9#.

I2: Could you please move the price a little bit further / you have such a nice black shirt on, and if (B1: Oh, I see) I have the trophy more in front of your

B1: This way?

I2: Even further, closer to you. There, that's good, that's the right background, better contrast, looks like it's like in front of the globe. I 'll record it like this, can always correct it later, now the cup is in focus, a bit closer, just a picture of the cup, great now we can go on (unv.) #00:27:51-6#

I1: Maybe you can describe these festivities with Franco a bit further. Was it a big reception ? What was it like? #00:28:02-6#

B1: Mr. Franco's congratulations were extremely simple. But of course the Spanish competitors were very enthusiastic be greeted by him. Our team was

not very impressed. We were actually much more impressed by an invitation of the German ambassador, the Prince of Bavaria. **#00:28:37-7#**

I1: Can you tell us more about that reception at the embassy? What did they serve? **#00:28:46-5#**

B1: There were appetizers. **#00:28:50-3#**

I1: No, no, just start again, ... a few days later we were invited ... / **#00:28:56-0#**

B1: Of course, we were not only greeted by Mr. Franco, but we were also invited to the German Embassy in Madrid, by the ambassador, the Prince of Bavaria. It was a party with appetizers, small appetizers. And again I thought, how much I would have preferred to have that party later in Germany, in the presence of our Federal President Heuss, whom I admired very much. **#00:29:30-1#**

I1: And at the event with Franco, was everyone in uniform and stuff like that? **#00:29:42-6#**

B1: No. **#00:29:42-5#**

I1: Were some of them in uniform? **#00:29:44-9#**

B1: Not that I'm aware of. Franco was wearing a uniform. **#00:29:50-5#**

I1: But at least the youth leader of the Falange would have been in uniform **#00:29:53-0#**

B1: If you ask me about the raising of the flag, then yes, there the boys were in uniform. But this reception was in a big hall, with a stage, and Franco was on one side, he wasn't in the middle. He greeted us. **So man / That's thin, so / #00:30:14-1#**

I1: How long did the whole event last, approximately? **#00:30:17-3#**

B1: One hour. **#00:30:18-7#**

MAH02273

Duration of the interview:

00:00:20

(without text)

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Duration of the interview: 00:05:36

I1: It is recording again. Good. What can you say about the participants from the other countries? Did you find out where they came from, did you socialize, did you make friends? Nowadays that is an important part of this type of events. What was it like back then? **#00:00:29-9#**

B1: As I recall it, the way the competition was organized, there wasn't much room for cultural interaction because we were very busy with our work. That doesn't make it easy to get to know the other participants. The only ones we would talk to were the Spaniards who would hang out in the event room of the guesthouse. We would speak broken English and Spanish, they would speak broken German and we got on very well. But those were the only occasions. Then of course there were some organized tours to places of political relevance. We were taken to Toledo, where they explained the dramatic events that had taken place there during the civil war, of course from the point of view of the Franco Regime. Another destination was the Escorial and the big Cross for the Fallen during the Civil War. You could tell that they were really keen to show us all that. / **#00:01:59-6#**

I1: Which countries did the other participants come from? **#00:02:02-3#**

B1: Pardon? **#00:02:03-2#**

I1: Which countries did the other participants come from? **#00:02:05-7#**

B1: There were probably French and Portuguese, but I was hardly aware of them. There was nothing organized to get us to meet each other. The only time we were all together, all lined up, was during the flag roll call in the morning, before work started. There we briefly saw each other, but then we went off to our different work stations. The whole event was totally focused on the work. **#00:02:43-0#**

I1: Could you describe your routine on a typical day of the competition?
#00:02:54-0#

B1: I think we would get up at 7 o'clock and were at work at 9 o'clock / #00:03:03-4#

I1: At what time was the flag ceremony? #00:03:04-3#

B1: Excuse me? #00:03:05-8#

I1: The roll call, when was that? / #00:03:06-7#

B1: Half an hour before. (I1: (unv.)) I see. (I1: (laughs)) Yes, I would have preferred it that way. So, as far as I can remember, we got up at 7 o'clock in the morning and then went to this school, the vocational school, in Madrid. And the official start into the day was a flag roll call where the national flag was raised, then the flag of the Catholic Church, and the flag of the Falange #00:03:50-7#. We would stand there respectfully, but were in no way obliged to show any sympathy for the system. Once that ceremony was over, we were allowed to go to our workstations and start work. As to the end of the working day, that was up to us. When we felt that we had done enough, we would go home. But when we were not happy with our progress, we didn't mind working a couple of hours longer, even though all the others had left. We were not taken back to the guesthouse by bus, not that I remember. On some evenings we went to the cinema. At that large square in the centre of Madrid, at the Puerta del Sol, it's not an Etoile, #00:05:14-6#, but a semicircular square with the streets radiating outwards. We were totally free to do what we wanted. I don't remember our tour leaders telling us to pay attention to this or that. camera off. So / #00:05:36-9#

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Duration of the interview:: 00:18:32

I1: So you always worked until the evening. Were the different trades in different buildings? (unv.) **#00:00:17-9#**

B1: They must have been in different buildings, because I never had any contact with the milling cutters, the lathe operators or carpenters or glass painters. Not that I wasn't interested, but the work was just too intense. **#00:00:44-9#**

I1: And then you mentioned that they were making a film. Maybe you can tell us something about the shooting, or what you know about what was planned and what you did during that time. **#00:01:01-0#**

B1: Mr Roth was shooting a film while we were travelling. But I don't know what was on those individual film cuts, because I think he never pointed his camera at me. Later this film was shown once in Wuppertal in the America House, but I think I really didn't feature in it at all. Mr. Klaus Etzel, however, did appear in the movie, because Mr. Etzel created a coat of arms, a stained glass coat of arms, for Mr. Franco. Obviously that was recorded. The film was called "Reward of the Decision" and was intended to document, back then already, the importance of choosing the right profession. I saw the film, but I couldn't draw a conclusion from it. Maybe I was too young, I don't know. **#00:02:27-4#**

I1: What do you remember about the film, about its content? You just mentioned Mr.Etzel. Is there anything you could tell us about him? There are mementos of Mr Etzel in your photo album, we'll look at them again later, but just say briefly who Herr Etzel is / **#00:02:55-4#**

B1: Actually I do want to talk about Mr. Etzel. Out of the whole group he was one who attracted my attention. Another one was Mr Sanger whom I also remember very well. I really liked them and I hoped we would be friends. It seemed to be mutual. One memory I have of him is our walk through Paris, Klaus Etzel and me, we conquered Paris together. When you are 17 or 18 you just get on with each other, there are no reservations, no wondering what the other person is like. That

is why we somehow have stayed in touch. When I remembered that photo album I suddenly thought, why don't I ring Klaus Etzel, just spontaneously, for no particular reason. That was two years ago. **#00:03:58-7#**

I1: What else can you tell us about Klaus Etzel, particularly the story of how he came to make the stained glass coat of arms. **#00:04:07-0#**

B1: Obviously, the group wanted to show its gratitude to Mr. Franco, and Mr. Klaus Etzel was commissioned to create that coat of arms on glass with a dedication. When he presented it to Mr. Franco, the scene was recorded for Mr. Roth's movie. But the rest of the film has completely slipped my mind. **#00:04:51-1#**

I1: Klaus Etzel has also won a prize, can you comment on that? . **#00:04:56-2#**

B1: Yes, for his work as a glass painter, Mr. Klaus Etzel won a second prize. What's interesting is that he only got a silver medal, nothing like the beautiful cup I received. **#00:05:23-5#**

I2: (unv.) **#00:05:24-5#** if you hold it again in front of the dark background of your shirt, then I can do it well / **#00:05:30-4#**

B1: I find it quite surprising that he as a glass painter only was awarded a medal after winning a second prize, whereas I as a toolmaker got this beautiful trophy. But then toolmakers have a special reputation, just think of Mr. Blüm. Mr Diess is also a toolmaker, the the Diess at Volkswagen. I always greet him like this, like a fellow toolmaker.s **#00:06:10-0#**

I1: Now maybe some comments about the trip back. How long did you stay after the competition was finished? How was the journey and how was the reception when you arrived here? Any special welcome in Wuppertal? **#00:06:32-8#**

B1: The journey home was very fast. This time we went via the north of Spain, so we got to see San Sebastian. We spent the night in a hotel, but I only know that because I found a receipt among my papers. I have no memory of that hotel whatsoever. I do remember seeing the Atlantic, smooth like a mirror, with a little fishing boat on it. I watched it approaching the shore and suddenly there were waves. It was impressive to see a real ocean for the first time. The Mediterranean

isn't really an ocean. The Atlantic, that's different. The next thing I remember is arriving in Paris in the morning, so we must have driven through the night from San Sebastian. It was seven am when we arrived and that is when Mr. Klaus Etzel and I conquered Paris. I had five German marks, and with that we bought a baguette and a map of Paris. We really got to know the Centre of Paris perfectly on that walk, and since 1953 on all the other trips to Paris later in life I have always known exactly where I was. I have to admit that the Eiffel Tower is a good landmark that helps with the orientation. The rest of the homeward journey is another blank in my memory. I do remember that we stopped in Mainz to make a phone call to Wuppertal – there were no mobile phones- to let them know at what time the bus would arrive at the Döppersberg. And then somehow through word of mouth my parents and most parents got the information and they were all there, at the Döppersberg to welcome us back after that long bus trip to Spain.

#00:09:27-2#

I1: Were there any other receptions after that? Did the Lord Mayor congratulate you? Anything else? **#00:09:41-3#**

B1: Well, the city of Wuppertal, apart from publishing press releases about this trip of the young people to Spain, organized one more meeting with all the participants, on the occasion of the screening of Mr. Roth's film "Reward of the Decision" at the America House. After that, our group disintegrated completely.

#00:10:13-4#

I1: After this experience, did you ever hear anything else about these vocational competitions again? Were you aware that they were going on? **#00:10:27-6#**

B1: No, except for that miraculous phone call I received in November, November 2019 when they told me they were so glad to have found a participant of that vocational competition, I was not aware, that since then several similar competitions had been held in Europe. I did not know that the project had survived. **#00:11:13-7#**

I2: Nor what its scale is now. **#00:11:19-6#**

B1: Excuse me? **#00:11:19-9#**

I2: Nor how huge it is now / #00:11:22-0#

B1: But after what I have heard about it now, what really bothers me are the coaches. I don't mean the companies. I mean the coaches. A participant shouldn't be trained. Or maybe he should, but not by someone who sounds like the coach of our national Soccer Team. (I1: (unv.)) Well, and the people they send to these competitions are journeymen, they have finished their training, while I was an apprentice in my second year. In reality it was proof of the high standard of the apprenticeship at Metzenauer and Jung, that after a two-year apprenticeship, an apprentice could produce this piece. Of course today it's all different, but my mates and myself who were trained at the time, we were not bad at all. / #00:12:34-3#

I1: Before we look at the objects again, there was one more question here. The time taken to complete the task. Back then, you had two weeks for this obviously very complicated task while participants nowadays have 22 hours. How would you rate that? Do you think it's all in proportion? #00:13:06-0#

B1: (unv.) #00:13:07-4# on foot so now, or what? Well that's nonsense, no one can present delicacies in 22 hours. But someone was first with the roof truss, right? In 22 hours! You really got to / Are the tasks predefined? Well, if someone is able to set a task like this with precision, then it's possible. After all, having someone file and drill for 14 days is not exactly an ideal proposition either. I don't know what they.... / To set such a task, that was very brave, what do you want me to say #00:14:16-4#

I1: I just wanted to know how you put it into perspective and you have just done it, so that's ok #00:14:22-6#

I2: Yes, but.. / #00:14:24-9#

I1: (unv.) again. #00:14:26-3#

I2: Yes, exactly, I think it would be good to elaborate a bit more on what you think has changed . #00:14:32-9#

B1: The biggest change is that technology is completely different. No matter which profession you take, the working techniques in 1953 and the working

techniques in 2020 are fundamentally different. If you asked a toolmaker today to produce my journeyman's test piece he would grab a wire eroding machine at 9 am and the job that took me a week would be done at 2.30 in the afternoon with the same degree of precision. But it's the same with the painter, it's the same with any profession. So the working techniques in 1953, working techniques today. . . people learn entirely different things today. I actually tried to find out about today's job profiles, but I wasn't successful. There don't seem to be any real ones any more. I asked in Baden-Württemberg, in Konstanz, they were very friendly but I didn't find out much. / (unv.) #00:16:11-3#, (unv.) Who is actually in charge of defining the job profiles nowadays? It is also interesting that the difference in the working techniques between the time when my father was a toolmaker and when I was a toolmaker were much, much smaller than those of my times compared to nowadays. My father had a Schepping, I had a Schepping. And when you say Schepping today, people don't know what you are talking about. But despite all this, you get nowhere without apprenticeships. In our family we have the interesting case of our granddaughter who has a master's degree in architecture and is now doing an apprenticeship as a carpenter. It's perfectly possible to do it in that order. You can do it coming from the left or coming from the right. But in a trade or a craft, despite all the NC and IT you are still working with objects and materials. Sure, these chairs here, they weren't made by hand, but they were made. And without a feeling for wood, without a joinery apprenticeship, it's hard to make a chair. These ones are not from 1953, but from 1951. And then they look for an apartment with the furniture from 1959, it's all here. At that time already (B2: (unv.)) #00:18:03-4# They had taste then and now, well all I say is look at that handrail there, that's what the Swedes and Norwegians, the Scandinavians, (B2: Danes) the Danes are good at, and that's why it's good to learn a craft, for example joinery. #00:18:28-0#

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Duration of the interview: 00:10:30

I1: And now I would like to know what was your highlight of the whole trip? (unv.)

#00:00:04-0# There are two

I2: Exactly. One is this moment in any competition when you think that it's all over, that you made a mistake. Or you have a look at how the other competitors are doing and you feel overwhelmed. (unv.) #00:00:17-9#

B1: Maybe in that regard I'm a bit unusual. In general, I'm not a very focused person, but once a goal has been set, nothing is going to distract me while I try to reach it. It is extremely difficult to make a punch pin that punches this opening. With the knowledge of a second year toolmaker apprentice you can only do it the hard way which is making a bottom punch first and then the top punch. If you were one to despair easily, you would only last two days, because that's when you would see the amount of work you are in for. But I didn't waste my time on that sort of thoughts. I preferred to work for two weeks. These round profiles have to be planed very carefully to achieve the right shape. You might think, oh my god, I'll still be at this tomorrow, so I better stop. I have never had that attitude. I have done sport intensively and when you run a race, you don't give up half way only because you realize you won't win. Once you give up, you'll always give up. For me it was clear that I had to do it. And so did the Spaniard, right? #00:02:13-5#

I2: Now I'm going. . / Wait a minute please / You were just holding this piece so beautifully but I didn't want to leave your face while you were explaining. So let's show this one again, because you just held it so beautifully and explained what the difficulty was. I found that quite interesting. #00:02:33-2#

I1: We can also use the drawing / #00:02:35-6#.

I2: Yes, I'll record it again while you hold it in your hand, like this, that's nice. #00:02:39-6#

I1: The Spaniard had the same task? #00:02:43-2#

B1: Yes, yes. #00:02:44-3#

I2: Great, wonderful. But I have interrupted you. **#00:02:51-7#**

I1: So in summary, what was the biggest highlight of the trip? Any really great memories? / **#00:03:06-6#**

B1: The greatest memory is actually the overall experience. Who in those days, at the age of 17 could say that he had been in Spain, had taken part in a professional competition and had met Mr. Franco. Although Mr. Franco was really no highlight for me. He was a human being and nothing else. But if the Spaniards got a bit excited, I can understand that too, sometimes we also give encouragement to our politicians. **#00:03:46-9#**

I2: Have you always had this self assuredness or was it boosted by this experience. **#00:03:55-7#**

B1: That I don't know. **I always say I've been with my wife for a long time.** I had to go to China once, imagine going to China in 1979, knowing that you were going to deal with a great mess. And imagine that you say, I'll do it. I remember sitting there with the management of the company Elotherm and a few other candidates, **(#00:04:20-7#)** "Who's going?" the management asked. And there was this little voice in my ear that said, "Do it, you'll never get a chance for a trip like this again". I knew I could only be successful if I prepared this visit thoroughly. The preparation had to be perfect, everything had to be attended to. The problem were faulty objects that were not AEG Elotherm products but had been delivered by external suppliers. Visiting these companies here in Germany to find out about these faulty objects was a really good experience. They were all very helpful, they explained in detail, what had to be dismantled, to be unscrewed or to be screwed down. So I travelled to China with huge product knowledge. Without all these preparations here in the Golden West, the visit to China would have been a total failure. A little while ago we were talking about working hard to achieve a goal, about being determined. In this case, the determination started here, the effort had to be made here in order to be successful there. **#00:05:55-4#**

I1: Could you elaborate a little more on what your mission was in China, where you went exactly, when and why and what your job there was. **#00:06:11-3#**

B1: Well, AEG Elotherm in Remscheid manufactures special metal heating systems for forging. I was to visit a forging line in China equipped with the best forging press on the market, produced by Eumuco in Leverkusen. And AEG Elotherm would deliver billets of a specific length and heated to 1.250 degrees C. This was all automatic, no manual labour involved. If you feed a forging plant with hot billets, the temperature of these billets is 1,250 degree C. On the other hand you need signalling elements to indicate the position of the billets. But if the heat of these billets over time produces deformations in certain parts of the automatic system, then it starts failing. This had started to happen a lot. They would fix it but it would happen again. **#00:07:46-5#** But as I often say, sometimes you can get lucky. It turned out that during the two years between the construction of this plant in China and it's launch, the company Sick had developed a light barrier **#00:08:09-8#**, which was able to bridge a measuring distance of eight meters. So ELOTHERM, that was me and my electrician, proceeded to install this light barrier which replaced all the sensitive switches that had been causing the failures. From then on there were no more problems, because anyway the light barrier wasn't installed where it was hot. The light would go past it. It was thanks to all my preparation and market research, that I was able to come up with this solution, But there was another problem which is a bit more complicated to explain. If you place control valves in a hydraulic system, you put them where the hydraulic motor is, that's where the controller has to go. But here they had been placed it a bit further away and that was causing vibrations. That was something I could fix manually. So in the end, I felt that I had lived up to my company's expectations. And if you look at it as a task, I managed to complete it 3 days before the deadline I had set myself. **#00:09:34-3#**

I1: And where in China were you ? **#00:09:37-4#**

B1: Can't quite pronounce it. A place near Wuhan. **#00:09:44-5#**

I2: (unv.) in the place. **#00:09:47-3#**

B1: I had a funny experience at the airport in Wuhan. I heard a child crying. They always say, Chinese children don't cry, that their parents make sure they don't,

not because they beat them, they just don't cry. So I got up to see where they crying was coming from and it turned out that there was a German couple with a kid. 1979. (laughs) Yes. #00:10:18-3#

I2: I have to connect the battery to the power for a short time, then we can think about what to do next/ #00:10:26-0#

I1: Exactly, so maybe we would take a short break now / #00:10:29-9#

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Duration of the interview: 00:13:17

I1: If you look back, can you tell us what impact the participation in the competition has had on your professional career? #00:00:21-7#

B1: I don't recall any interview with an employer where I was asked about my experience in Spain. I would have liked it if they had. So my successful participation in the vocational competition has not really had an impact on my professional development. #00:00:51-4#

I1: Did you mention your participation in the competition your resumé? #00:00:54-9#

B1: Not really. When I was employed by Metzenauer und Jung I didn't need to write a CV. And later at the company Elotherm, I did not write one either, because I was a brother in law. Let's put it this way. The participation in the professional competition in Spain was certainly a memorable experience for me as a young person. But I have not derived any direct professional benefits from it. #00:01:41-3#

I2: I close the door for a moment. #00:01:46-6#

B1: Yes, there are funny clicking noises, right? #00:01:50-5#

I2: No, I just heard the water. #00:01:54-0#

I1: What would you like to pass on to the young participants in the next WorldSkills World Championships in Shanghai 2020/21? Is there any advice or wisdom you would like to share? / #00:02:13-6#

B1: For today's competitions you obviously have to prepare thoroughly. As they are now real championships, you need to know what the tasks are going to be and then you need training facilities where you can prepare yourself. It's like when I plan to climb a rock face somewhere in the Grindelwald, I look for steep paths and slopes here in Wuppertal with different degrees of difficulty where I can practise climbing. So it's important to know what to expect. Although I'm not sure whether that doesn't alter the idea of a competition. But what do I know. I think the other method, where you don't know in advance was fairer. But the situation is what it is and the rules of the competition are championship rules, like in the Olympics. Yes. It is in Graz, right? #00:03:34-0#

I1: No, that's Euro-Skills. The next one is in Shanghai, where the museum will be opening. And you have agreed to hand over your mementos to WorldSkills International, to be exhibited in the WorldSkills Museum in Shanghai.. #00:03:54-8#

B1: Yes. #00:03:55-2#

I1: Can you confirm this again? #00:03:56-8#

B1: I hope that it is useful if I donate my medals and souvenirs of the beautiful trip to Spain to this WorldSkills museum in Shanghai. #00:04:16-1#

I1: Would it make sense for him to hold up each of the objects and make a little comment about them? . #00:04:25-0#

I2: I think it's best if he holds them in front of the Tshirt, that way the image becomes richer in contrast / #00:04:30-6#

I1: Maybe the objects first. First the cup again. Yes you can start with that
#00:04:38-5#

B1: I would start with this, because I would present them in this order rather than the other way round, right? **#00:04:43-9#**

I1: Yes, okay. Then this, then the trophy, then your piece and I will add the commemorative medal. That also belongs to you. And then we come to Etzel, but that will be at the end. So why don't you now comment on these objects and maybe also mention your two drawings. **#00:05:18-1#**

B1: I made a drawing of the pieces of the tool construction in Spain. / I can tell the truth, though, right? **Should I I don't really have to, but it doesn't matter.** So, let's get started. What was interesting in Spain was that the only instructions for our task were: make a tool that could produce this part. **#00:06:03-8#**

I2: (unv.) So, exactly, now I am on it. Good. Please continue. **#00:06:12-4#**

B1: On this drawing I'm trying to show what the tool construction for this tool would look like in 2020. So when a toolmaker nowadays wants to produce this tool, all he has got to do is to buy some pre-hardened steel plates that are available on the market, then cut out all the contours and the tool is ready. So all the craftsmanship that was required at that time is now completely superfluous. Yes, we have been given such a medal, to be worn on a ribbon, as a souvenir. But / **#00:07:23-1#**

I2: (unv.) **#00:07:24-1#**

I1: Can you say that it says Olympics of Work or something like that, the Work Olympics. **#00:07:45-4#**

B1: So we were presented with this medal of the Olympics of Work of 1953 with the Falange eagle on the front. But then special honours were bestowed on the

toolmakers because we were handed this trophy that the other competitors did not get. I don't know if they wanted to give the toolmakers an extra token of appreciation. **#00:08:30-7#**

I1: Now we come to your journeyman's piece. You'll have to say a word or two about that. **#00:08:44-9#**

B1: The tool we were talking about before was made in Madrid in 1953, and I had to make my journeyman's piece in 1954. And my journeyman's piece is this little slider. It's a very tricky piece, because this slider, take a look, has this angle of 120 degrees and it should be lightproof when you slide it on, connected to the top. But this must also work if you turn it 180 degrees. I'm full of respect for the person who came up with this idea for a journeyman's piece, because the parts are very simple, but it is very demanding job for a toolmaker to produce it. Today, however, this can be done in one day by wire erosion. **#00:10:02-7#**

I2: Can you turn it again like this or turn it so slowly that I can film it properly, yes, like this, exactly. **#00:10:09-5#**

I1: How long did it take you to make it? **#00:10:24-3#**

B1: One week. **#00:10:25-4#**

I1: How was that task presented to you? **#00:10:31-1#**

B1: By means of drawings. You had to manufacture the component following the specifications of the drawing. And the time to complete it was one week. Hold on for a minute. See these numbers? They indicate how the different parts match with the tool. Here you can see number 335. Putting in the numbers was the last thing I had to do after the job was finished. That was on Friday at 2 pm. I was standing at the marking plate with those punch type numbers in my hand and was so exhausted that my hands were trembling. Fortunately Werner Zielke, an apprentice was there and he told me to step aside and he punched the numbers in for me. So there is a bit of fraud here. The numbers are not mine. I was not in

a condition to do it. Once you let go of the tension, you can't get it back. That was an interesting moment. **#00:11:48-8#**

I1: Then maybe you take your album, the small one first maybe and then the big one, / **#00:12:00-7#**

B1: Yes, in this little album I have some pictures of that lovely trip to Spain. Of course in 1953 we didn't have the cameras we have now. Had the photos been taken with a mobile phone they would look quite different. But that's how it is and we have to make do with these little pictures. Here is Toledo and I remember Toledo quite well. I heard the story of the son and the officer and of how he was killed and I also know that El Greco lived there in Toledo. I even visited his workshop. These memories are much more distinct than the ones about the working conditions during the competition. **#00:12:54-9#**

I1: There is a photo with people in it at the very end. Can you identify them? **#00:13:01-3#**

MAH02278

Duration of the interview: 00:01:20

I1: Do you have the image as a scan? **#00:00:01-7#**

I2: Yes. **#00:00:03-3#**

I1: Great. Okay, now I've got the photo in focus. Please tell us something about it. **#00:00:08-5#**

B1: These are all very poor pictures, the ones you could take at the time. The contours are sharp, but everything is so small. I don't know why I made such tiny prints. The only person I recognize is Mr. Sanger, a painter and decorator who had a business in Wuppertal-Sonnborn. **#00:00:30-7#**

I1: Can you browse through the album again / **#00:00:36-0#**

B1: This is a picture of the Escorial. That of course was very, very impressive. The drive up to the Escorial and this memorial with the big cross, I have to admit that I found that very, very impressive. And it was winter, and it was at quite an altitude, so we drove through the snow. **#00:01:09-1#**

I1: Good. **#00:01:12-6#**

B1: Yes. **#00:01:13-1#**

MAH02279

Duration of the interview: 00:01:00

B1: I made sure that someone took a picture of me in while we were in Spain, in this guest house. You can also see a little palm tree in the back. And then I wanted to keep this trophy and took another photo of it here at home. That was in autumn 1953 **#00:00:24-8#**.

I1: This is now your private photo album, which you will keep, of course. **#00:00:30-8#**

B1: Yes, this is my private album and I would like to keep it. On the other page there are pictures from a little later, from 1956. Here you see a beautiful tugboat and a paddle steamer under steam on the Rhine. **#00:00:53-9#**

MAH02280

Duration of the interview: 00:10:48

B1: My friend Etzel, the glass painter who made the stained glass coat of arms, only got this silver medal for his second prize. It looks beautiful and is quite heavy, but I don't think it's made of silver. **#00:00:31-6#**

I1: Now in this light it almost looks like a gold medal. **#00:00:36-4#**

I2: Can we turn it around to see what it says on the reverse of the medal?
#00:00:43-4#

B1: Yes, on the back it says it's for a sub-champion. **#00:00:59-0#**

I1: Now lets have a look at the documentation. **#00:01:06-1#**

B1: We have to thank Mr. Etzel, for all this. Klaus Etzel took a lot of trouble over documenting our trip. These photos of him with Police Superintendent Trott or this one where they admire the present for Mr. Franco are all his. He also diligently collected and filed a series of press releases. And as to the present, the coat of arms painted on glass was the city coat of arms of Wuppertal and yet the Wuppertal newspaper where some of this information was published made a mistake and said it was coat of arms of Spain. **#00:02:14-0#**

I1: Do you happen to know which newspaper that was? Unfortunately it doesn't say here. **#00:02:26-2#**

B1: So you have already checked. At that time, there were very few papers. It must have been the Wuppertaler Generalanzeiger . It's a pity that there is nothing in the documents to confirm that. Mr. Etzel has put this documentation together with amazing diligence. He even added written comments. But you would have to leaf through the document to see them. I don't know whether that will be possible at the exhibition in Shanghai. He described things in detail. But unfortunately he removed some photos, for whatever reason. On this page for example he talks about our arrival in Madrid at midnight, coming from Zaragoza. Or on the 25th of November he writes: Third working day. In the evening tour of the city. That didn't mean an organized tour with us following our police officer. We were completely free. On the fifth working day we went to the movies in the evening. **#00:04:04-8#**

I1: And you weren't with them when they visited the stadium of Real Madrid ?
#00:04:12-9#

B1: Yes I was. That was on Sunday. But here is what I remember about it: So here we are in the stadium of the Real Madrid and at the back there is a building that 's a convent. There are six or eight nuns on the roof. It's a flat roof. They are walking in step, one half in one direction the other one the other way. Back and forth and back and forth. And down below there was the soccer match, that they could have watched. But they didn't. This just goes to show how memory works. You remember something trivial things like this and forget other more important issues. **#00:05:07-1#**

I1: Let's get back to Mr. Etzel's Album. Maybe you tell us who some of the people on the photos are./ It starts right at the front with the bus. **#00:05:22-2#**

B1: Our Hänschen, that's right. Mr. Etzel took many notes and many photos among others of our Hänschen. He was a sort of tour guide, Hänschen Schürmann, a well known Wuppertal character who made a living from taking people on sales promotion tours. He was constantly up to some nonsense and was pretty useless. Here he is next to our photographer and filmmaker Mr. Roth. This is in Figueres, not far from the border, where we stopped. I have to admit that I got a bit drunk there for the first time. Though in my case that didn't mean much, all I had was a glass of wine. I'm certainly not addicted to alcohol. On the contrary. I'm a member of the Blaue Kreuz *(unv.) **#00:06:42-1#** Unfortunately I cannot identify the people in this picture. I would need a magnifying glass. **#00:06:51-4#**

*Translator's note: a german antiaddiction organization

B2: When Edgar and I met, Edgar was doing track and field athletics; so one day we went to the stadium with his father. He just had water, his father had a beer and I had a beer too. (laughs) **#00:07:16-9#**

B1: As to these outdoor shots of Madrid, they must have been taken by Mr Roth when he was filming and Mr. Etzel would often accompany him. I have practically no memory of any of this. Filming is hard work, if you want to produce something that's worthwhile. Look, a distinguished visitor. I don't know who these people are. **#00:07:57-0#**

I1: But the one in the middle is Herr Etzel, isn't he? **#00:08:02-5#**

B1: The one In the middle, with the armband? I can't remember that we wore armbands. In the photo I am in, I am not wearing an armband. But he seems to be wearing black, red and gold. And here is the Castilian mountain range, so if you want to go to the Escorial, you can suddenly find yourself in deep snow. That was a surprise to me. **#00:08:39-0#**

I1: Here on the left it says who he is. Adalbert of Bavaria. **#00:08:59-4#**

I2: Oh, THE Adalbert of Bavaria. **#00:09:01-1#**

B1: I do not know the Prince of Bavaria / **#00:09:07-3#**

I1: That's is the one who looks like Erich Honecker. **#00:09:09-8#**

B1: The tall one over here? **#00:09:13-8#**

I1: Yes, / And here again. But aren't you in any of the pictures? **#00:09:19-2#**

B1: I think I am here. There, there I am, you see. I'm holding the trophy. But the interesting thing is, there is another one standing next to me, and he has a trophy, too. **#00:09:34-6#**

I1: All first prize winners get a trophy. The award for a first prize is a trophy, and you have also been awarded one for the second prize. **#00:09:41-6#**

B1: Yes, I know that. Now that is me, and there is this other man. And I don't know who he is. I find that very sad. Nobody thought it necessary to keep this group together in some way. What a lack of vision. Another event the following year would have been an opportunity to stay in touch, support the new participants. By the way, how does this work now? If I won this year, could I participate again next time? **#00:10:18-2#**

I1: I guess, we'll have to ask someone. **#00:10:21-3#**

B1: No, I meant today, if I won in Kazan, am I allowed to participate in a competition again, or can you only participate once? **#00:10:37-0#**

I1: I think you can only participate once. **#00:10:41-0#**

B2: I guess it actually wouldn't make sense, if somebody who is really good came back the following year. **#00:10:47-6#**

B1: Yes, but if / **#00:10:48-4#**