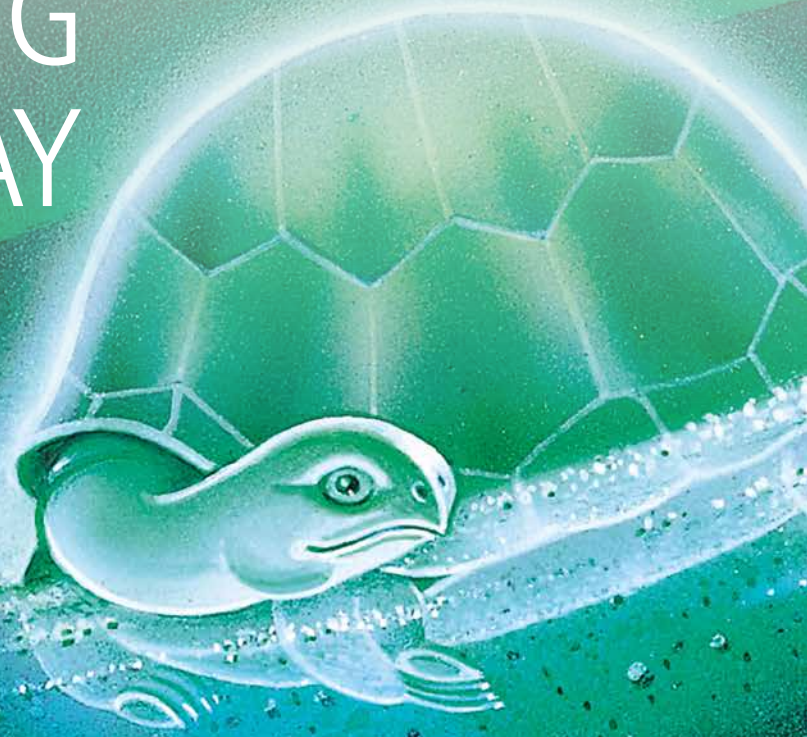


HIGHLIGHT OF THIS ISSUE

THE „TURTLE“ IS CELEBRATING ITS BIRTHDAY



INSIDE

SPECIAL



„FROM SPACE TO THE ODENWALD.“

A TRIBUTE TO THE ANIMAL
THAT GAVE US A NEW FACE.

INTRODUCTION

DEAR READERS,

It seems to come from a different planet. Swimming in space. This is how we know it, a somehow distant being, its shimmering green shell illuminated by cosmic light. In reality, this turtle from up here has been performing earthly services, successfully helping the company OKW Gehäusesysteme in Buchen to conduct business – for 30 years now! The CI image of our company – the green turtle – is celebrating its birthday.

It is now thirty years since the young company came up with a reptile as its symbol. One thing is sure: this animal image is more than successful. Ever since the „turtle“ hatched from its egg, at least in our thoughts, it has served as a popular institution and a driving force, as a convincing image that transmits the statement „To each his own enclosure“.

All of the staff, managing directors, partners and customers have taken the OKW turtle to their hearts.

In this special anniversary issue of INSIDE we want to celebrate the turtle. Our archive team, Anne Schneider and Wladimir Mitronin, set out on an exciting search for clues.

We hope you enjoy reading our magazine.

Dipl.-Vw. Martin Knörzer
Managing Director



THE SYMBOL

A POWERFUL ANIMAL – DIVING INTO ZOOLOGY, MYTHOLOGY AND LITERATURE

Turtles break records in the animal kingdom. These reptiles lived even before dinosaurs. So they are tough creatures that survived ice ages, seaquakes and other natural disasters. Some turtles are veritable long-distance swimmers and can cover up to 12,000 kilometres. They always find their way back to the beach where they once hatched.

Turtles are wild animals, not pets. Their armour is large, their shoulders thick-set. This says something about the company. Values like courage, strength, pride and superiority are concealed here. Leisureliness and an enviable life expectancy are part of their nature. And thanks to its bone plates it is a self-defending animal that shows no fear.

The Indians worshipped it as the foundation of the earth. In Hinduism, a turtle holds the world.

For the poet Christian Morgenstern (1871-1914), this animal was a symbol of things ancient, timeless, repeating.

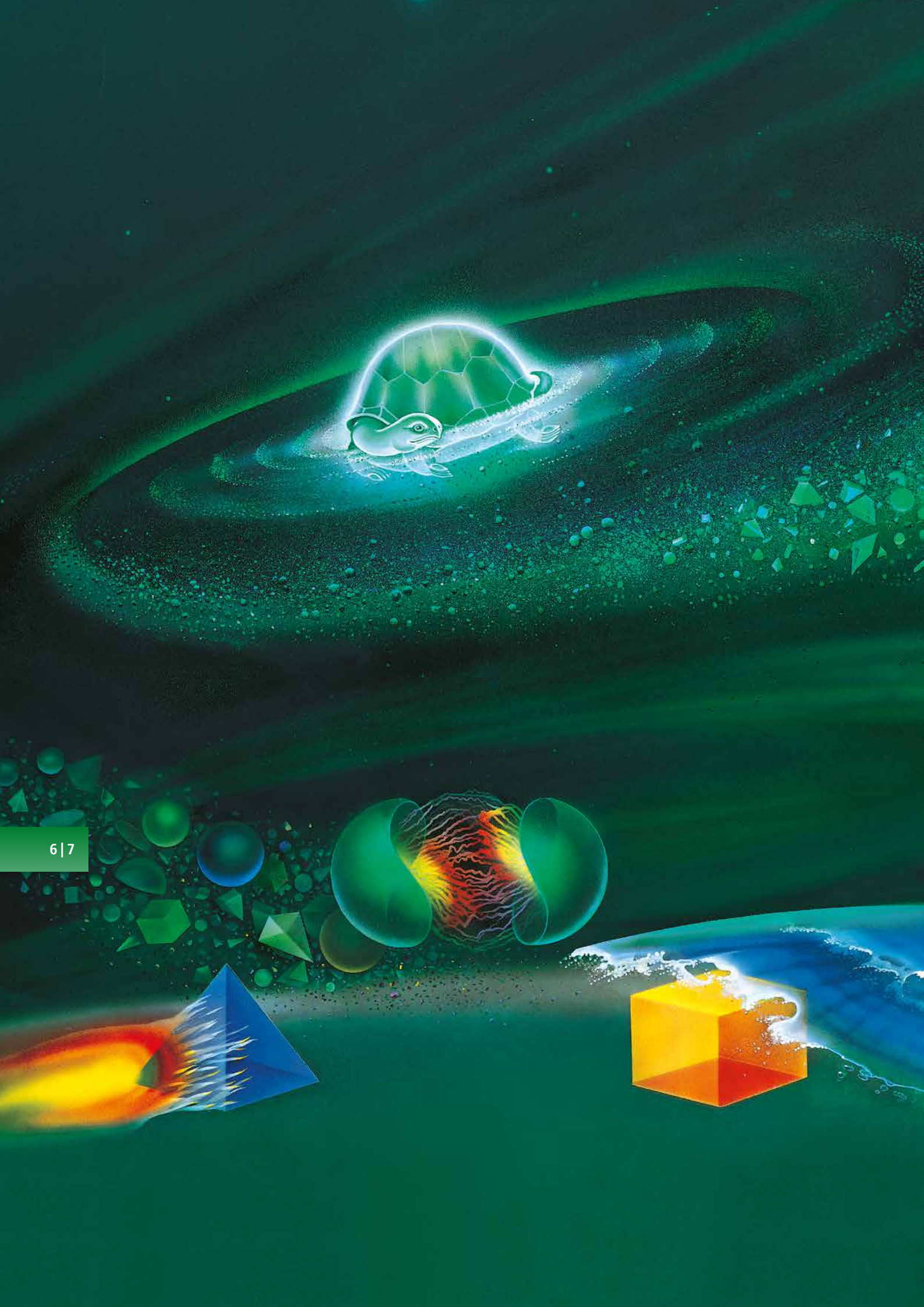


„TURTLES LIVED EVEN BEFORE DINOSAURS.“



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„I WISH THAT MY TURTLE WILL ONE DAY LAND ON A BEAUTIFUL PLANET.“

UTE OSTERWALDER, INTERVIEW WITH THE GRAPHIC ARTIST

THE ARTIST AND THE PAINTING

Whoever finds her website is confronted with a grey eye on an otherwise white background. Simple, cool and uninviting, it stares at the viewer. Hesitation: „Is that all?“ No, if you want to find out more about Ute Osterwalder, you have to click on this demonic eye. A clever trick. Typical of the illustrator, who painted the green turtle for OKW-Gehäusesysteme in oil in 1986.

„Nothing is as it appears at first glance,“ she says. It is always the second glance that reveals worlds, decodes thoughts, fascinates the viewer. A thread that runs through her art. Anne Schneider interviewed the 77-year-old.

Let us go back to the mid-1980s. After years in Milan and Zurich, you had opened a studio of your own in Hamburg and devoted yourself to popular science topics. At what stage of your professional development were you at that time?

Well in the mid-eighties, I had already had my breakthrough a

few years earlier. With Hans-Ulrich Osterwalder I was involved in the legendary Twen magazine, we had designed the Suhrkamp covers and were in demand among the editors of publications like SPIEGEL, STERN or ZEIT. Parallel to this, I was receiving more and more commissions for advertising.

Perhaps you can remember the instructions of Horst A. Sigl, Managing Director of Gehäusesysteme at that time, who in 1986 commissioned you to integrate the idea of a turtle into a leitmotif for the entire company.

At the beginning there were – as always – many possible ideas on the table. I cannot tell you now who said what and when. This is followed by a discussion process in the course of which the best idea hopefully emerges. This is then worked out in many different variants.

Were you free to choose the colour?

Yes, I was free to choose the colour.

How long did you work on it?

After the draft phase, about 4 weeks for the execution.

Which zoological type of turtle was your model? Did you work with heavy zoological tomes, or did you look at diverse turtles live?

It was not a question of a certain turtle. Of course I looked at all possible turtle illustrations. However, the turtle was intended to be a symbol, not a specific turtle.

Animals play a big part in your graphics. They appear lost in the vastness of the universe, locked up like the „coq au vin“, where a living cock cowers in a glass bottle – like one of these maritime souvenirs where you wonder how the sailing boat managed to get through the narrow bottleneck. That is oppressing and at the same time pointed.

For many people, animals are identification objects which at any rate do not leave them indifferent. That is probably the reason why I have frequently used this vehicle to transmit an idea. However, another factor is that I have illustrated very many biological topics, in the widest sense. You simply get a lot of practice.

In front of you there is a small selection of printed products and advertising material with which the company has now been working for 30 years. Even today it is the mysterious turtle that catches the eye before the company name is perceived. Christoph Schneider, head of the OKW Group and son of the company founder Dieter Schneider, calls this a „clear signal without which it is hard to



imagine the history and the future of the company.” And „On the global electronic market, everyone knows this image.” What do you think?

Of course I am very pleased that a work by me, and what's more a commercial one, has stood the test of time for so long. I didn't expect that, to be quite honest. It was certainly also important that the decisive feature of the products – their stability – is well embodied by the turtle.

In 2004 the logo was relaunched, as they call it. The focus was placed on the animal in the spiral nebula, and elements like the flames and waves were left out.

Yes, when the main part of the logo has been introduced, the ornamental elements can be left out. This is often done in advertising.

About the original picture itself, which you painted; what exactly do we see?

I can't tell you what an individual person sees, it's all in the eye of the beholder. I can only try to offer him many possible associations, and arouse his interest, so that he also takes a second glance and stops to think.

Your pictures approach the objects photographically. But then they switch to being surreal and unearthly. The forces of nature, glimpses into minds, explosions, and in the background there is always the sky or space. Space plays a large part ... this extrasensory vastness is also perceptible with the turtle. What is behind it all?

That was not just one of my quirks, that was the time of the first moon landing. Classical Fantastic Literature experienced renewed popularity. The modern visionaries and science fiction authors joined in. These were the

Ute Osterwalder is born in Allenstein (previously East Prussia) in 1939. In 1960 she obtains her diploma in fashion in Hamburg, moves to Milan, where she works in the studio of the avant-garde Bauhaus designer Antonio Boggeri. This is a springboard for her career: in 1965 she moves to Switzerland, where she works for agencies and publishing houses. Between 1967 and 1972 she works with the well-known magazine graphic artist Willy Fleckhaus for the legendary „Twen“ teenage magazine, which combines the pep of the 68 student movement with prize-winning layout.

Together with her partner Hans-Ulrich Osterwalder she designs book titles for the Fantastic Library of the Suhrkamp-Insel publishing house. In 1975 she opens her own studio in Hamburg, and concentrates on popular scientific illustration. This is followed by contract work for „Die Zeit“, „Stern“ and advertising commissions. She teaches at Hamburg University of Applied Sciences from 1977-1978, later at Bremen University of the Arts, and from 1991-2000 she has a professorship for illustration at Darmstadt University of Applied Sciences. Since 2001 she has been concentrating on medical illustration. Ms Osterwalder lives in Hamburg.



times of „Star Wars“ and „Star Trek“. They also left their marks on me. For me, what was and is important is to experience what we feel as what we see. With a touch of surrealism, but not as an escape into abstruse worlds of form but as a mirror of a possible reality. In this process, things are invented or left out, without wanting to cut back or restrict the imagination of the viewer, but to inspire it and expand it.

In a food series drawn by you for „Zeit“ magazine, a chef rides across a plate. Caption: „The fine art of cooking“. The two hands beating an egg in an enormous mountain of flour, „Dough from the volcano“, are also obscure. How did the title „Turtle in spiral nebula“ come about?

All communication media are only stopgap solutions, for regrettably we cannot communicate directly from brain to brain. As an illustrator, you have to transform your thoughts into a perceptible, visible medium, with the aim and in the hope that the viewer can still read my thoughts, no matter how encrypted they may be. Reading, however, will never fit exactly, for each of us reads with the preconditions of his or her brain, and our brains are different, after all. Nevertheless it is important to be precise in one's statement, so that as many people as possible understand it. It was no different with the turtle. However, the title was only internal, and was not aimed at the customer.

In your work for the Suhrkamp Insel publishing house, you designed covers for the Fantastic Library. Let us put it this way: gentleness is not characteristic of your art ...

Well, some time ago somebody quoted me as follows: „For me, there is actually nothing beautiful and nothing ugly. Some absolutely beautiful covers make me sick, and on the other hand I sometimes find a cut-up heart pretty cute.“ Just as you say:

gentleness doesn't mean much to me, nor does wine, by the way. Nevertheless I have certainly done some children's books that were not cute, but caring. For the covers of Fantastic and Science Fiction Literature, I had to give the indescribable and the unspeakable a form, I had to give every topic a subtle diabolical twist in order to fascinate the viewer one way or another.

What is the core of your work?

For me, it is important to reduce things to the essential, in particular with illustrations. The overriding principle is: It must be simple, clear and understandable. Ideally, the illustration should be able to do without a text. In jobs with logos, there is another aspect: a realistic reproduction alone is not enough, there must also be a metaphor, an ambiguity to make the picture more complex than it appears at first

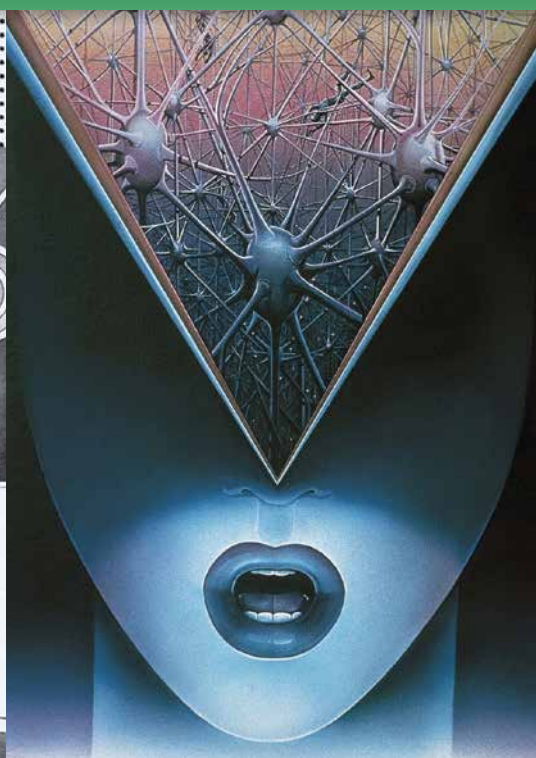
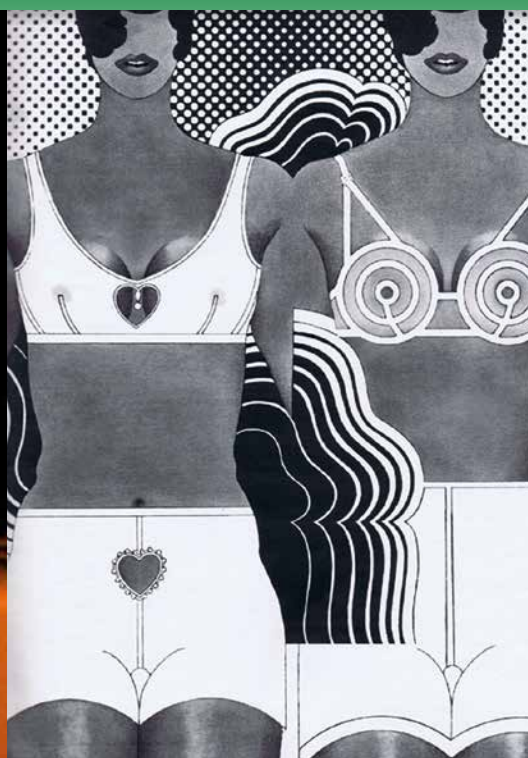
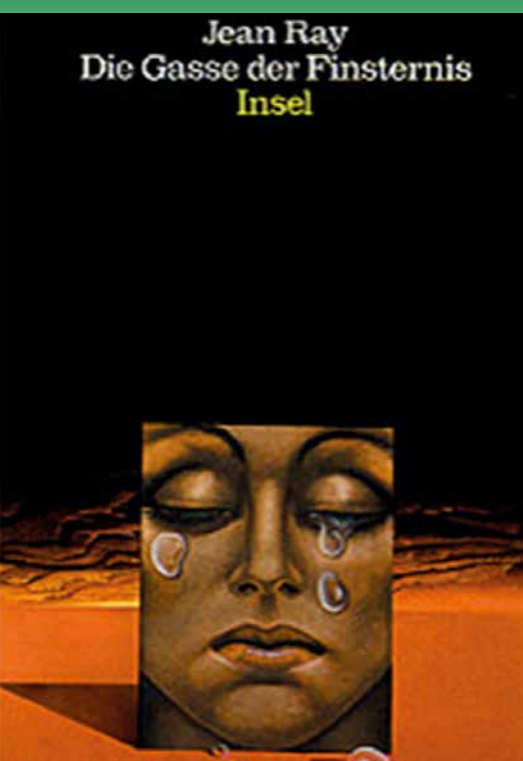
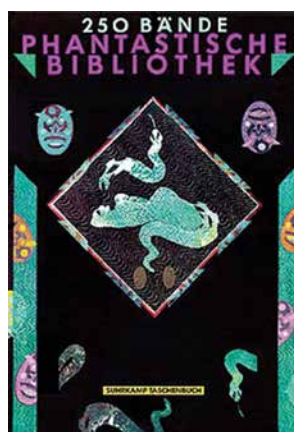
glance. If this does not work, the picture becomes uninteresting and trite, and the important second glance does not come.

Who exactly are the artists, persons, politicians who inspire you?

Of course one has many role models in the course of one's life ... as far as my work is concerned, it is probably obvious that the surrealists, in particular René Magritte, impressed me. Below a picture of a pipe, he wrote; „Ceci n'est pas une pipe.“ I can't say it better myself. Nothing is what it appears to be.

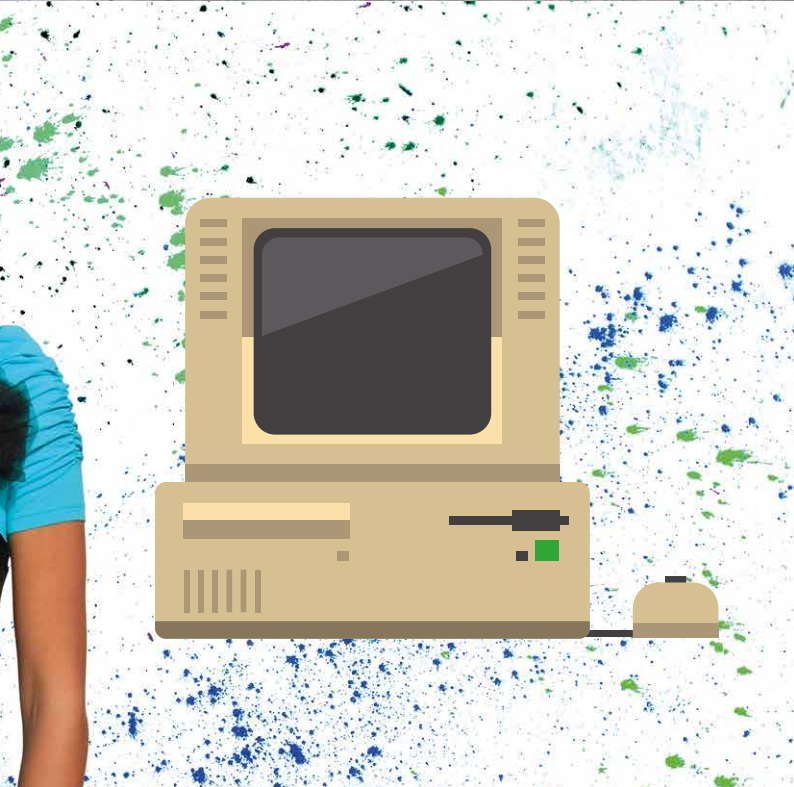
If you were to wish your work „Turtle in spiral nebula“ something, what would it be?

That it will one day ... sometime ... land on a beautiful planet. Turtles can live to be very old, even this one has reached the ripe old age of 30.





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„IN THE YEAR OF BIRTH OF THE TURTLE THE WORLD WAS SHRILL AND COLOURFUL.“

In 1986 the OKW VARIO-BOX enclosure range was also introduced on the market. For many years this modular wall-mounted enclosure was one of the most successful products in the OKW portfolio.



1986 – A BRIEF JOURNEY THROUGH TIME

THE TIME OF SHOULDER PADS, GARISH COLOURS AND THE COMMODORE 1000

When the OKW turtle hatched out of its egg, the world was a different place. In 1986, only three per cent of offices were equipped with a modern computer. Modern office communication was still in its infancy.

The world did not know the mobile phone. For a private car telephone, which was presented at the CeBIT exhibition at the Hanover Fair, you had to cough up 11,000 marks.

At the same time as the first OKW turtle appeared, the CeBIT first started as an independent exhibition. The run on innovations and IT miracles was enormous. The Commodore Amiga 1000 revolutionised the PC market. Colour copies cause a sensation.

Or a portable office computer weighing eight kilograms. For all the euphoria, the scepticism towards the computer was enormous. In the backs of many people's heads, the PC was still the work of the devil, for it was suspected of destroying jobs and restricting people's self-development.

For OKW, the boom in the IT sector was an enormous opportunity. The electronic inner workings required suitable enclosures that were fireproof and waterproof and offered a high level of shielding. This was just the right moment to catch everyone's eye and to attract attention with a catchy logo – an „enclosure on four legs“.



Company founder Dieter Schneider (right) and the then Managing Director Horst A. Sigl with the „brand new” enclosure catalogue. On the title, the turtle motif is used as a distinguishing feature for the first time.

„FROM A CHEEKY COMIC QUICKIE TO AN ARTISTIC EVERGREEN.“

Logos give a clear picture of the business in question. Right from the very start, the founder of OKW Gehäusesysteme, Dieter Schneider, had the vision of giving the flourishing company a modern, future-oriented face. But how exactly did an enclosure manufacturer get the idea of a turtle?



THE IDEA, THE MAKERS ...

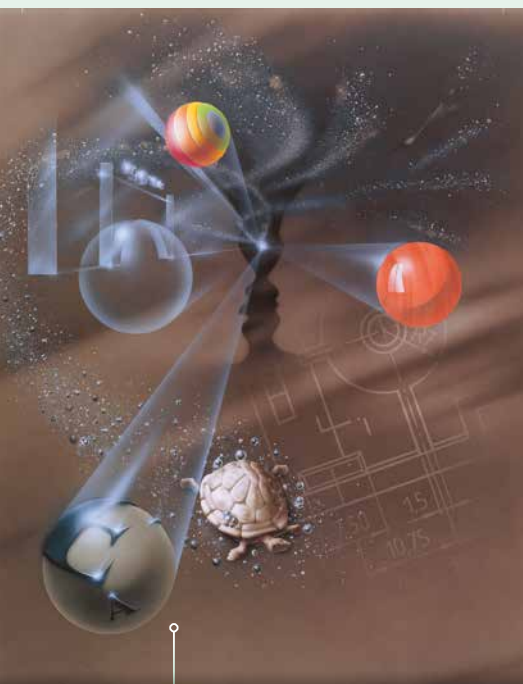
Horst A. Sigl, whom Dieter Schneider had taken on in 1986, is considered to be the „father of the idea“. His vision was to give the young company a clearly legible profile. All possibilities of the products were to be placed in the centre of attention, without words. The possibility that the idea of the turtle had already been in circulation in other people’s minds can certainly not be ruled out.

There were plenty of meetings and brainstormings in this period of self-discovery. Euphorically, letters say, „We want to take a completely different, unconventional route.“ There is talk of a horse from a French electronics brochure, which is a good model. What is already known is that even before the oil painting by Ute Osterwalder was commissioned, a turtle appeared in comic style. The predecessor of today’s turtle was created by a Munich advertising expert who was responsible for marketing at OKW at that time.

This comic turtle made its debut at the Hanover Fair, on 12 March 1986, to be precise. On round, palm-sized stickers and

plastic bags, the viewer sees a laughing turtle with an orange shell running on its hind legs, in a ring shape above it the company abbreviation OKW, and under its claws the brand new slogan „To each his own enclosure!“. The turtle itself is only to be seen on the fair souvenirs, that is, the give-aways. Visitors to the fair took the bags and stickers home with them and into their offices.

The print was shrill and colourful, like the 80s themselves. The thumb boldly pointing upwards and a casually winking eye, in bright orange. The career of the comic turtle came to a sudden end here. This was its only appearance at a trade fair. Nevertheless, this was still a decisive moment: the right animal had been found, it was only a question of fine-tuning its appearance. The search continued and a new advertising agency was commissioned. Instead of amusing brashness, the preference was for something artistic, sophisticated, mysterious. Instead of being conspicuous, the logo was intended to please the viewer.



In brown: CI image of the affiliated company OKW Dr. Herbert Schneider GmbH & Co. KG, 1991.



In yellow: the recognisable feature of the former AKA Gehäusesysteme AG, Switzerland, 1988.



In pink: CI motif of Computer Creativ GmbH, 1989. The turtle hid in the central vanishing point.

14 | 15 THE IDEA, THE MAKERS AND THE IMITATORS IN THE COMPANY'S OWN GROUP

The slogan „To each his own enclosure“, by contrast, was a hit right from the start – a play on words that still works today, for it could still be seen on the front page of all catalogues up until recently. In 1986, this sentence moved the relationship with the customer into the centre of the company's objectives. „However, the topics shown in the communication are not only aimed outwards but also inwards,“ says OKW product designer Martin Nussberger: „In those days, the company still had to learn its own values and objectives ...“

The management stuck to its guns. The idea of the turtle as a „personified enclosure“ was revived in the summer of 1986 in the search for the company's CI, and this time an artist was commissioned. The work she presented found undivided approval: this was the leitmotif for the entire company. „The overall green work she created shows this personified enclosure as a symbol of the company in the centre of a cosmos of enclosure systems, surrounded by the topics that were in the foreground then: robustness, resilience, tightness and EMC

compatibility,“ says Mr Nussberger, summing up.

Originally, the vision went much further. Each of the affiliated companies in the group was to be given its own turtle in a different colour as a leitmotif – in all colours of the rainbow. Drafts appeared in all companies up until 1992, and in some cases they even worked with them.

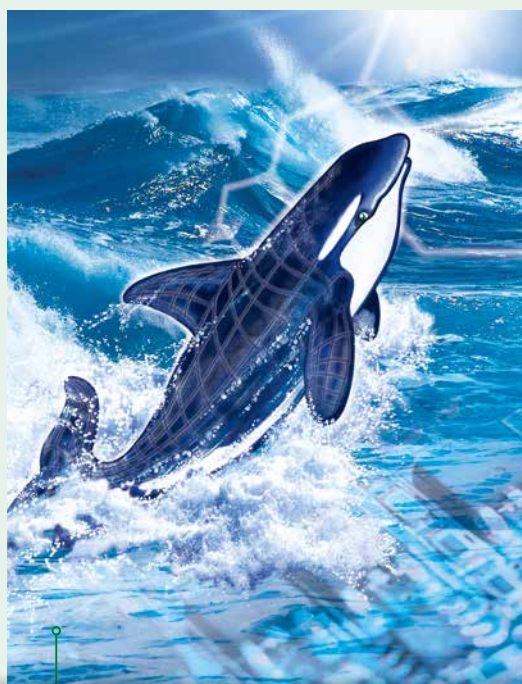
There was also a draft for the parent company OKW Dr. Herbert Schneider on the desk of the management – however, the brown version was never followed up. The original graphic and the green plastic miniature were ultimately adopted.



Martin Nußberger
Managing Director
polyform
Pappenheimstraße 9
D-80335 Munich, Germany



CI image of BKW, Bauländer Kunststoffwerk GmbH, used from 1998-2003.



A whale decorates the means of communication of ORCA Gehäusetechnik GmbH, 2004.



The nautilus: leitmotif of FBB, Formenbau Buchen GmbH, since 2002.

TURTLES, OYSTERS, WHALES, NAUTILUS – MASSES OF ANIMALS IN THE COMPANY GROUP

The likeable turtle and its surrealistic style was an inspiration for many affiliated companies. The nautilus of FBB Formenbau Buchen, or for example the ORCA whale, stylistically follow the turtle painting of 1986. In 2004, when the company ORCA Gehäusetechnik GmbH was deciding on a logo, the surrealistic „Turtle“ definitely served as an inspiration.

ORCA Managing Director Peter Bauer: „There was the idea of an oyster, referring to the enclosure, and the green turtle. Why we opted for the whale and not for the oyster was a decision that came from the customer. When asking about how we imagine our company, when visiting us or on the telephone, many customers asked: ORCA – like the whale?“

„Then we tried to establish a connection to electronics through the lines in the whale design. You can find conductors on the whale. But the ingenious logic of the turtle remains unsurpassed: the shell of the turtle protects it from enemies, heat, water, impacts ... and in the same way the OKW enclosure also protects the customer's electronics.“



Peter Bauer
Managing Director Southern Germany
ORCA Gehäusetechnik GmbH
Friedrich-List-Straße 7
D-74722 Buchen, Germany



◀ The magnetic turtle has become a regular part of our advertising material – it is used as a give-away at fairs, events, visits and much more.

DATEC-MOBIL-BOX ▶



VOM STANDARD
INDIVIDUELLEN

FROM STANDAR
INDIVIDUAL SOL

„TURTLE TO GO. SINCE 1989, A MAGNETIC TURTLE HAS BEEN ACCOM- PANYING US TO FAIRS.“

JOSEF BOTH, RESEARCH & DEVELOPMENT, OKW GEHÄUSESYSTEME GMBH



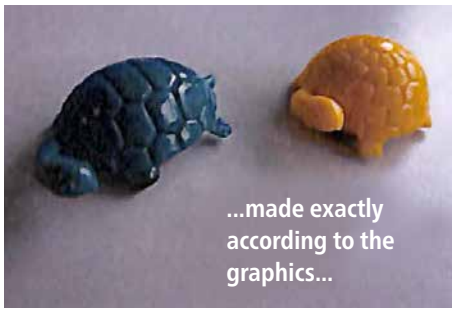
THE MAGNETIC TURTLES...

„In order to tell the story of our turtle, we must talk about the person then appointed as Managing Director, **Horst A. Sigl**. A tall sportsman from Augsburg, he was always well-dressed. His lifestyle was eccentric, but it suited him and was respected. His voice, his dialect, his way of speaking in front of an audience – brilliant and visionary. He was able to listen, but at the same time he was absorbing and processing other thoughts. At that time he was also the Managing Director of the Swiss affiliate AKA.

Soon swept along by the OKW express. In 1988, I had just been employed as a designer, and was motivated to implement his visions. The first catalogue with the new image had already been sent to print, the painting „Turtle in spiral nebula“ by the Hamburg artist Osterwalder was on the cover and had been integrated in the product descriptions. I was soon entrusted with the „Turtle“.

My first construction was the DATEC MOBIL BOX range, which was also the first design task for the two designers Martin Nussberger and Ludwig Segenschmid, who had come from polyform in Munich. Parallel to this, the implementation of a small turtle with a magnet was discussed so that we could have a give-away at trade fairs.

Preliminary enquiries and cost estimates were definitely too high. At the Hanover Fair, the Managing Director of Techmate Inc. Taiwan was looking for orders, and was introduced to Mr Sigl. Mr Hank Liu was then commissioned to create the magnetic turtles. Three versions, relating to the shell and the colouring. He also pointed out that rudimentary templates and 2D dimensioned drawings were absolutely sufficient for his company. They knew what was required, and had the means for production. And so, immediately after the drawings had been completed, the order was placed.



...made exactly according to the graphics...



... nature-oriented ...



New design with push-on shell...

Disaster: the first magnets looked like plant-eating dinosaurs

Disaster struck with the delivery of the first samples, just before the Interkama 1989, for in three dimensions, the turtles, which had been made exactly according to the graphics, looked more like plant-eating dinosaurs. In particular the long neck was exceedingly irritating. Since we had no other give-aways, we reluctantly took these to the Interkama. At that time we still had a joint stand with AKA. The green turtles represented us, the yellow ones AKA. It was clear that we now needed samples to present to Mr Sigl.

An ivory artist carved the originals

Somehow our orientation led us deeper into the Odenwald, to a famous ivory carver. The retired artist was highly motivated, and took on the job of creating the originals, and he made an outstanding job of it. He created a body and three different push-on shells, with separate designs for OKW, AKA and CC.

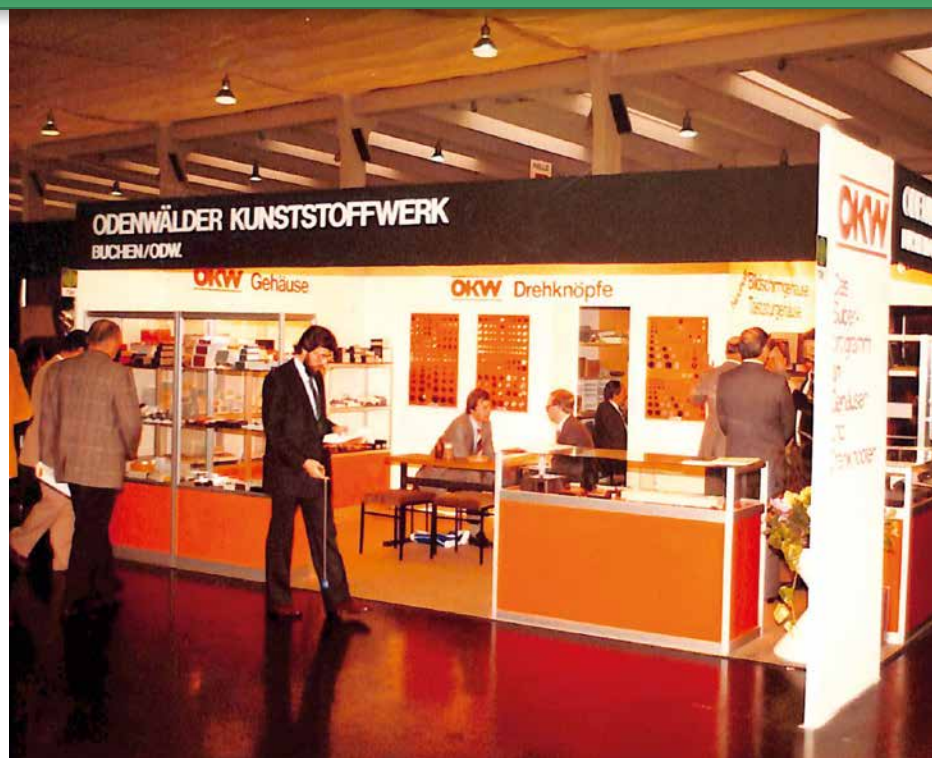
We were finally able to take action, again with the same delivery partner in Taiwan, but this time using technology that allowed no discrepancies. First the models were given to a model construction company in Talheim near Heilbronn. The template models and metal-deposition electrodes were sent to Taiwan by air freight. When the people at OKW received the first samples from the new moulds, they were thrilled. But that did not stop us from carrying out further optimisation. We did this, for example, by switching to an elastic body. We used elastomer for this.

Printing the magnet with the logo will always remain a tricky business, because the magnets are soapy and printing ink normally does not stick.

1986 – THE FIRST OKW FAIR WITH THE TURTLE

OKW product designer Martin Nussberger remembers the exhibition stand which he once saw as an external visitor: „The exhibition stand and appearance were still in dark brown and came from the parent company OKW Dr. Herbert Schneider GmbH, and still had to be used several times as it was.

On the stand, all available enclosures in all sizes and all available colours were stacked on a board that ran round the outer wall.





In the meantime, however, a good compromise has been found to keep magnets in the underbody of the turtles. Since then, our give-away has reached series production standard and is ordered as required. So far, the magnetic turtle has probably been taken more than 100,000 times.

Colour of the turtle

Once there was a problem about the colour of the turtle for CC. Mr Sigl called a meeting to deal with this, more or less a product workshop. As the responsible project manager, reading between the lines, it was possible to find out what was what and to define the required colour. The green of the OKW turtle and the yellow of the „AKA version“ are RAL colours, whereas the garish pink for CC was found in the Pantone series.

Idea produces some strange effects

Another time, Mr Sigl had to deal with a giant illuminated turtle made of plastic on the flat roof of our main building. The project was turned down by the authorities, however. Then, instead of this, there was a plan to build a pool in our entrance hall with a living turtle. This was not put into practice, though, since it was not possible to guarantee that the turtle would receive the necessary care.



Josef Both
Research & Development
OKW Gehäusesysteme GmbH
Friedrich-List-Straße 3
D-74722 Buchen, Germany

For the new exhibition stand design in 1987, a slogan was also created – **TALK TURTLE**, which means „Do some straight talking“. We wanted to tell the customers that they could talk to us quite openly and that we would be pleased to listen to their concerns.



At that time, the actual innovation was the attempt to introduce new colours. In our first meeting on the stand, Mr Sigl used some early sample enclosures to discuss with us the new standard colour off-white (RAL 9002) in conjunction with pebble grey (RAL 7035). From that autumn onwards, all enclosures were offered in these colours, and even today the colour off-white is still the standard enclosure colour of the OKW brand.

It was only when we were planning a new leased exhibition stand for the Hanover Fair in 1987 that the growing „Corporate Design“ was also integrated into our participations in exhibitions.”

Christoph Schneider runs the family holding, and himself worked for the company as Managing Director from 1997-2015.



„TODAY, HARDLY
 ANYONE WANTS
 US TO IGNORE OUR
 ANIMAL LEITMOTIF
 OR EVEN CHANGE
 IT.“

CHRISTOPH SCHNEIDER,
 MANAGING DIRECTOR OF
 FAMILY HOLDING OKW GROUP

THE TURTLE IS THE KEY SIGNAL

What does the turtle mean to OKW today?

The image of the turtle primarily means continuity for the customer. It is a symbol of durability, a one-off signal, and the history and future of our family-owned business is hard to imagine without it. It is a key signal, and on the electronics markets everybody knows this image. Made in Germany.

So has the turtle prevailed? Was that always the case?

No, things weren't always easy for the turtle, there were always times when our turtle was somewhat less popular. The zeitgeist changes. There were phases with heated discussions, and it was not always easy to hang on to it. There are always different opinions of what is important. But anyone who can assert himself as long as our turtle can get his way.

Is that the reason why the „Turtle“ seems to steal the show from the letters of the OKW logo, and even weakens it, as some critics claim?

Yes, that is one reason. We had to adapt our logo to the times, but cautiously. We did so in 2004. The animal in the logo has become established, particularly in its reduced form, in which not the entire original painting „In the spiral nebula“ can be seen, but only the section with the turtle.

After almost 20 years, the oil painting in its original size, with the geometrical forms, the fire and the water waves had appeared too „martial“. Otherwise the following applies: „In all public appearances and events, on the catalogues, at trade fairs, in the Internet and on the letterheads, the turtle always takes centre stage.“



https://www.okw.com

OKW
GEHÄUSE
SYSTEME

Erweiterte Suche:

- Gehäuse
- Mechanische & elektronische Komponenten
- Modifikationen & Sondergehäuse
- Universelles Zubehör
- Applikationen & Referenzen
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- inside

Kunststoffgehäuse und Drehknöpfe für zeitgemäße Elektronik-Verpackung und Bedienung

Seit über 60 Jahren setzt OKW kreative Standards bei Gehäusen und Drehknöpfen und bietet alle Möglichkeiten der Individualisierung. So entstehen für Sie ganz eigene, werthaltige und an den Einsatzgebieten Ihrer Kunden ausgerichtete Elektronik-Verpackungen und Bedienelemente. Unsere Vertriebs-Teams in aller Welt beraten und unterstützen Sie in allen Projektphasen.

Produktsuche

Länge/Tiefe/D: +/- S

Breite: +/- S

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Zur erweiterten Suche >>

Aktuelle Nachrichten & Neuheiten

 CONNECT Ideal für kabelgebundene Anwendungen >>	 BODY-CASE Neues Gehäuse zum Tragen am Körper >>	 SYNERGY Aluminium/Kunststoffgehäuse-Programm >>	 RASPBERRY-CASE Einteiliges Gehäuse für Raspberry Pi B+ und Pi 2 >>	 Gehäuse aus Sondermaterial Individuelle Farben, flammwidrig V-0 & Bio-Kunststoff >>
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Finden Sie aus unseren umfangreichen Produkt- und Serviceleistungen Ihre Lösung:

Gehäuse & Zubehör

Muster & Angebote

Fordern Sie ein Muster an! Einfach auf das Warenkarte-Symbol klicken, um ein Produkt der Merkliste hinzuzufügen. Sie können damit Muster und/oder ein Angebot anfordern. Erklärungen hierzu...

 Handgehäuse	 Kabelgebundene Gehäuse	 Gehäuse für Tragarmssysteme	 Wandgehäuse	 IP65 Gehäuse
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A complete revision of all OKW means of communication took place in 2004. The CI image was reduced to its actual main focus, the turtle.

„MARKETS CHANGE. THIS IS WHY THE TURTLE HAS BEEN SCALED DOWN.“

AN INTERVIEW WITH KAY HIRMER, HEAD OF OKW MARKETING



THE TURTLE THROUGH THE AGES

A slight nuance in colour, the brush stroke of the artist - hardly anyone in the company knows the details of the turtle leitmotif better than you. As head of marketing, after all, you have had the „turtle“ on your screen every day ... what can you tell us about the changes in the logo over the last 30 years?

Initially, the whole surface of the painting helped us to establish our brand identity – inwardly and outwardly. The question was: what does OKW stand for in cooperation with the enclosures and their properties? The element of water on the title motif stands for waterproof, the stones stand for robustness ...

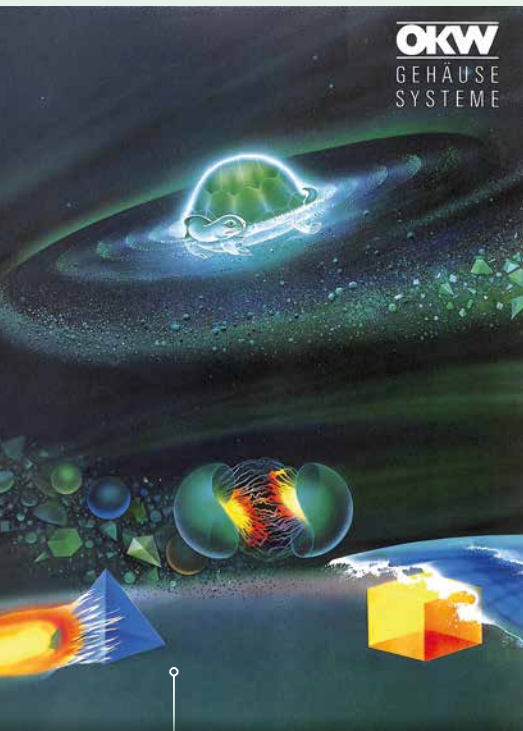
Reality has changed. OKW is well known on the market and has more to say. Consequently, the CI image has been „scaled down“ in the last few years, for example on the exhibition stand, in order to focus attention on the products. Too many visual stimuli are counter-productive, and an excessively high repetition rate is boring in the long run.

One can follow these changes by looking at the catalogue.

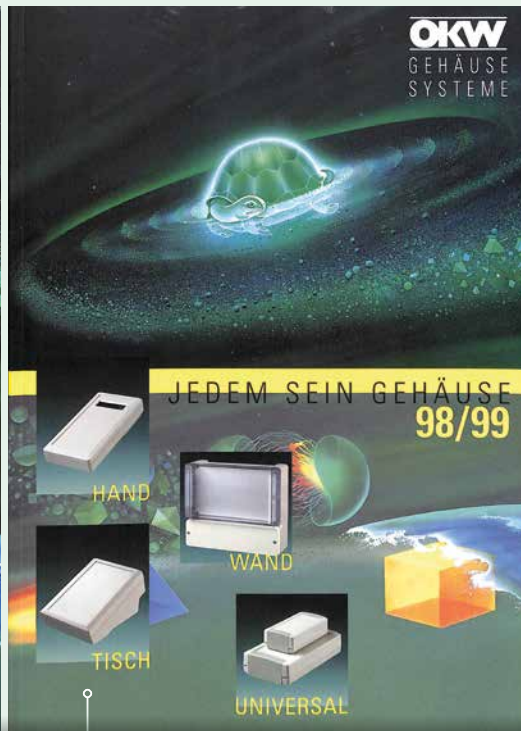
Exactly, the changes in our image are naturally accompanied by the visual appearance of the title pages of the catalogue, and this has been adapted accordingly in all other means of communication, as far as possible. For a long time this was a problem, for the original picture is a four-colour print.

Over the years, the catalogue title was supplemented with product pictures and colours. The customer could then see at a glance what new products had been integrated. The layout was changed a little in each new issue – to distinguish it from the previous catalogue. The range of tuning knobs was enlarged and a separate catalogue was printed. For this reason the colours yellow (enclosure), red (tuning knobs) and for a while blue (metal enclosures by the company Metcase) were added for visual differentiation.

THE OKW CATALOGUE OVER THE COURSE OF TIME



The product catalogue from 1986-1997.



The enclosure catalogue for the years 1998/1999.



The separate tuning knob catalogue, valid for 1998/1999.

The current catalogue design radiates greater clarity.

Yes. We are more generous with whiteness, that is, free spaces in the layout. This guarantees more transparency. We have dispensed with bright colours in order not to create a situation in which colours compete with each other; the main focus is on green. The leitmotif is reduced to the turtle. The turtle is the likeable attribute that describes the products pictorially. The fourth point: The logo with our company name in the original colours of green and grey is a strong logo with a square basic format.

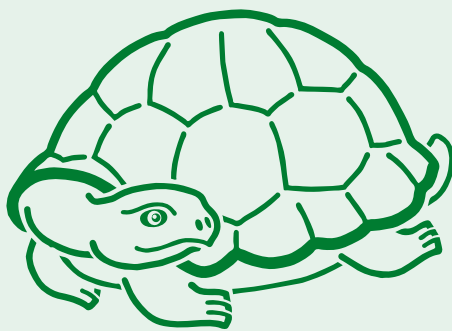
How did it come about that the CI was changed in 2004?

The markets had changed. Consequently, so did our product portfolio: away from the purely functional and towards products with emphasis on design. This had actually happened as early as the mid-90s, for example with the SMART-CASE hand-held enclosure, or with the TOP-KNOBS tuning knobs, which won an iF award, but were not included in the CI/CD. Another factor is that the need for advertising activities has increased.

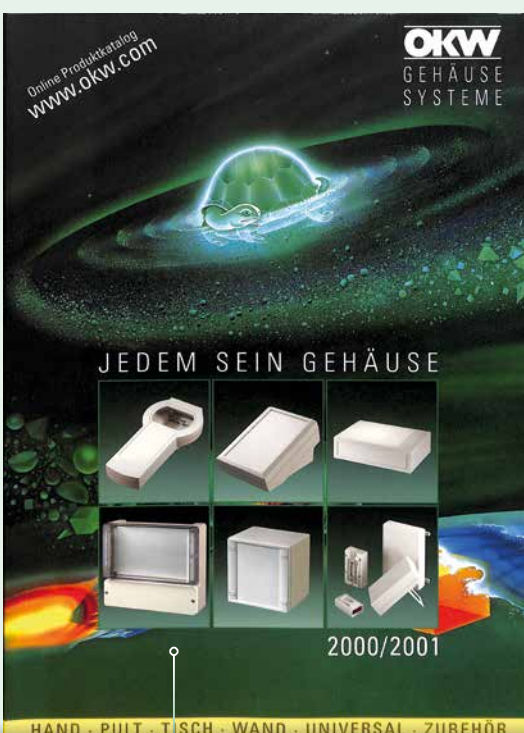
Was that your main argument at that time?

At that time, the argument I used was modernity as a whole. Who do we want to compete with? What direction do we want to take? That was the question. The answer: OKW was to stand for a transparent, open and modern company! This is why we use elements that are also used by globally important companies – we learn from the market leaders. With our innovative products we give customers ideas and impulses for new, high-quality projects. That is what distinguishes us, that is how we achieve long-term customer loyalty, and that leads to economic success in the long run. It is a question of strengthening our product portfolio, which largely counts as a reference for the company.

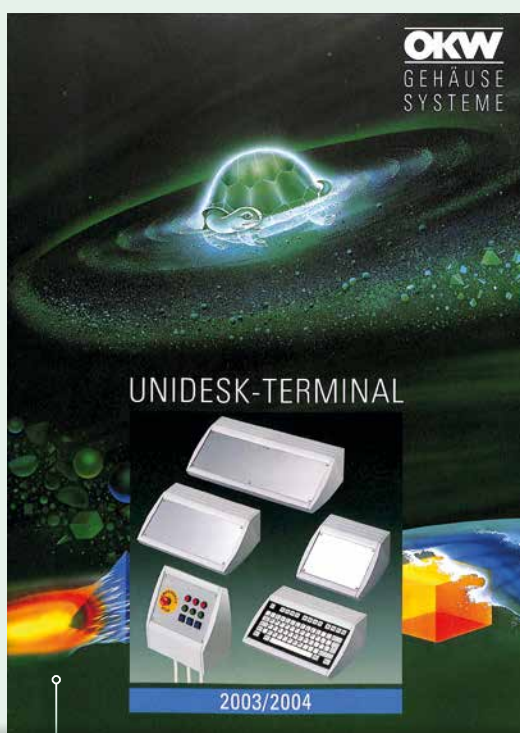
After the picture was introduced, the entire „painting“ could be seen with the other symbols for waterproof and fireproof capability. Today there is only this section with the turtle. I am curious to know: what is the strategy behind this, to what extent did the



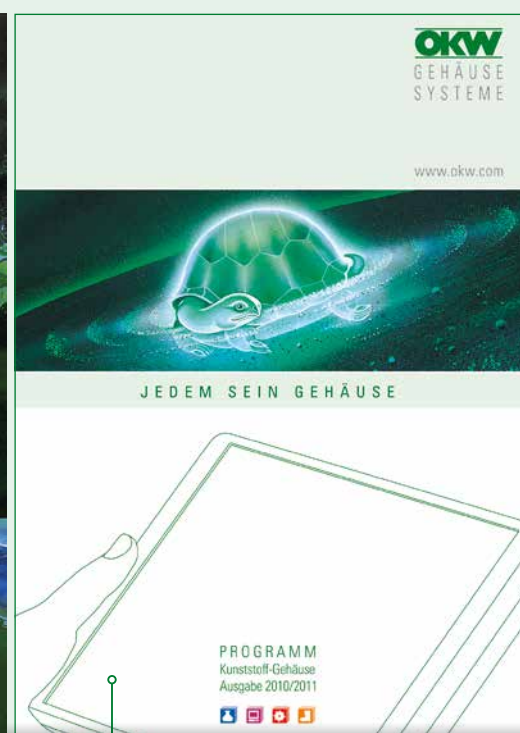
After the relaunch of the CI, the contour turtle was no longer to be used.



The enclosure catalogue for 2000/2001.



A separate brochure for a series of metal enclosures, 2003/2004.



The new-look enclosure catalogue, valid from 2004.

zeitgeist play a role? The original painting illustrated the typical style of the 80s, surrealistic, futuristic, but also a bit gloomy. Why was the original motif reduced to the turtle? I imagine it had something to do with a new message?

The message today is: OKW – that is an enclosure, and not like 30 years ago – a turtle is an enclosure. The logo with letters identifies the brand visually, and is thus in the foreground. The turtle is merely an „attribute“, but through its wide-area presence it also has a second logo character, which repeats and weakens the OKW logo, which is actually a strong logo.

What do OKW enclosures and turtles have in common?

„They are resistant, durable, individual, they protect the inner workings, they adapt to all environments, and are also aesthetically attractive.“

How good has the turtle been for OKW Gehäusesysteme?

The OKW CI image „Turtle in the circle“ is unusual and stimulates the imagination, because even industrial marketing appeals,

among other things, to the emotional world of the buyer.

For a long time, there was a simple, green turtle contour on some letterheads ...

This was used wherever the „normal“ turtle could not be used. This was because four-colour printing of the original graphic was not always possible, for example on advertising material. However, we gave this up completely in 2003/2004. Since then we have only used the „proper“ turtle, and if that is not possible, then only the OKW logo with letters.



Kay Hirmer
Head of Marketing
OKW Gehäusesysteme GmbH
Friedrich-List-Straße 3
D-74722 Buchen, Germany



„AREN'T YOU THE TURTLE COMPANY?“

FRANK WAHLANDT, HEAD OF SALES, OKW GEHÄUSESYSTEME GMBH

„In my 25 years at OKW I have almost become a turtle myself.“ For many employees, the enthusiasm for the company turtle also spills over into their private lives. Not only for Frank Wahlandt. Here at his workplace, you can admire a collection of turtles.



THE TURTLE AND THE CUSTOMER

For the customer, the turtle can be used as a memory aid and an ironic way to break the ice. The hope cherished by the makers of the turtle that this leitmotif would improve the attractiveness of the company has been more than fulfilled. This is even more true today than it was at the end of the 80s, when the company started to advertise using the armoured reptile.

„Our logo is perfect for breaking the ice“ at trade fairs, says Sales Manager Frank Wahlandt with a wink. „Many customers come up to us and ask why we have a turtle as our symbol and company logo. The answer I use most frequently: Because of the delivery period!“

The first reaction is a baffled, questioning glance, followed by a smile and the reply that the turtle, or your enclosure, is supposed to express protection! „Of course it then becomes clear that our „turtle“ has nothing to do with the delivery period, since it is a water animal and is very fast in its environment.“ This gentle

irony is the ideal introduction to a relaxing, trusting conversation.

In addition, everyone knows that some turtles can live to be very old. This is the association with the durability of our products. The adaptability of this animal species is also well-known. The fair visitors then link this within a few seconds to the modifications and finishing options for our enclosures. „For me, our turtle is thus a perfect symbol for our ability to explain our company philosophy and our range of products“, says Frank Wahlandt.

Personally, the most memorable experience for him is the contact with many customers at fairs who remember OKW Gehäusesysteme as „the turtle company“. „You are the turtle company that makes enclosures, aren't you?“ **An eyecatcher with appeal. A brand.**



Robert Cox swears by the „Herbie effect“: Thanks to the likeable turtle, the enclosure company rapidly conquered the English-speaking world.

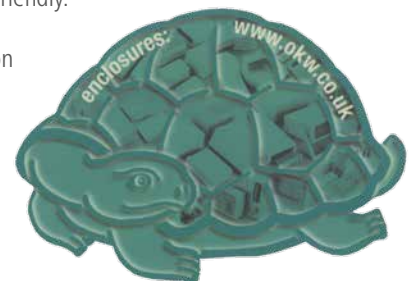
Three years after the turtle landmark gained a foothold in Germany, it was now facing a new challenge. In 1989 the manufacturer of electronic enclosures started up its new business in the United Kingdom. They started out with „two employees, a wide range of high-quality products and above all the turtle branding“, remembers Robert Cox, responsible for marketing then.

Right from the start, the Managing Director of OKW UK, Mike Hedges, and the head of marketing Robert Cox knew that they had to achieve fast results on the British market. „We were sure that OKW's innovative enclosures and the unforgettable turtle trademark would bring a breath of fresh air into an otherwise very traditional and conservative area of the industry,“ says Cox.

Nevertheless, they were surprised at how quickly the little turtle

caught everyone's imagination. Grateful for the zoological aid of the symbol, they soon gave the OKW turtle the nickname „Herbie“. Its rounded shell reminded him of the VW Beetle from Disney's film „Herbie the Love Bug“, which came out in 1968. „Herbie was brilliant for setting up the OKW brand. He embodies exactly what we do – turtles are extremely successful creatures, with an enclosure that adapts them perfectly to their habitat,“ he says. „Customers immediately feel attracted to Herbie. They see the trademark and realise that OKW is different ... more creative, more innovative, more friendly.“

„Visitors to our exhibition stand were crazy about the little green turtle magnets. At every exhibition it was the



„IT IS MADE IN GERMANY, BUT IS MORE AMERICAN THAN MANY DISNEY FIGURES.“

ROBERT COX, MANAGING DIRECTOR, OKW ENCLOSURES LTD., UNITED KINGDOM

same: it spread like wildfire through the exhibition hall – visitors saw other visitors with the turtle magnets and then rushed to our stand to get one for themselves. They came because of the magnets and stayed because of the enclosures.”

The same „run“ could be observed at the end of the 90s – during a free mousepad campaign on our website. Somehow the information reached a blog – and we were completely inundated with enquiries from throughout the world!”

In North America, the story was much the same. Here too, the company had to set up the name and the identity of OKW from scratch. The unmistakable turtle trademark also helped to create immediate brand awareness. Robert says, „Anyone who has seen the turtle doesn’t forget it. That’s why it is such a wonderful marketing instrument.”

Of course the employees at OKW USA also immediately adopted the name „Herbie“. Herbie may be made in Germany, but it is more American than many a Disney figure. By their own admission, Cox and his colleagues still benefit from the „turtle factor“ – on both sides of the Atlantic. In future too, the company mascot must appear on every product and at every event. The success that the turtle has achieved over the last thirty years is remarkable.

„At the age of 30, our turtle is no longer a teenager. And it was never a „mutant“ or a „ninja“. But it is a „hero“ – and one of OKW’s greatest publicity ideas.“





ANNE SCHNEIDER

THE AUTHOR ON THE TURTLE

It may be because I am a biologist. The OKW turtle always cast a special spell on me. I like its realistic characteristics and its self-sufficiency, the way it floats on its galaxies. Time and space do not seem to play any role for it.

As with many of us, there were green, pink and yellow magnetic turtles sticking to our refrigerator. In my student digs too, little appreciated, at the end of the 80s.

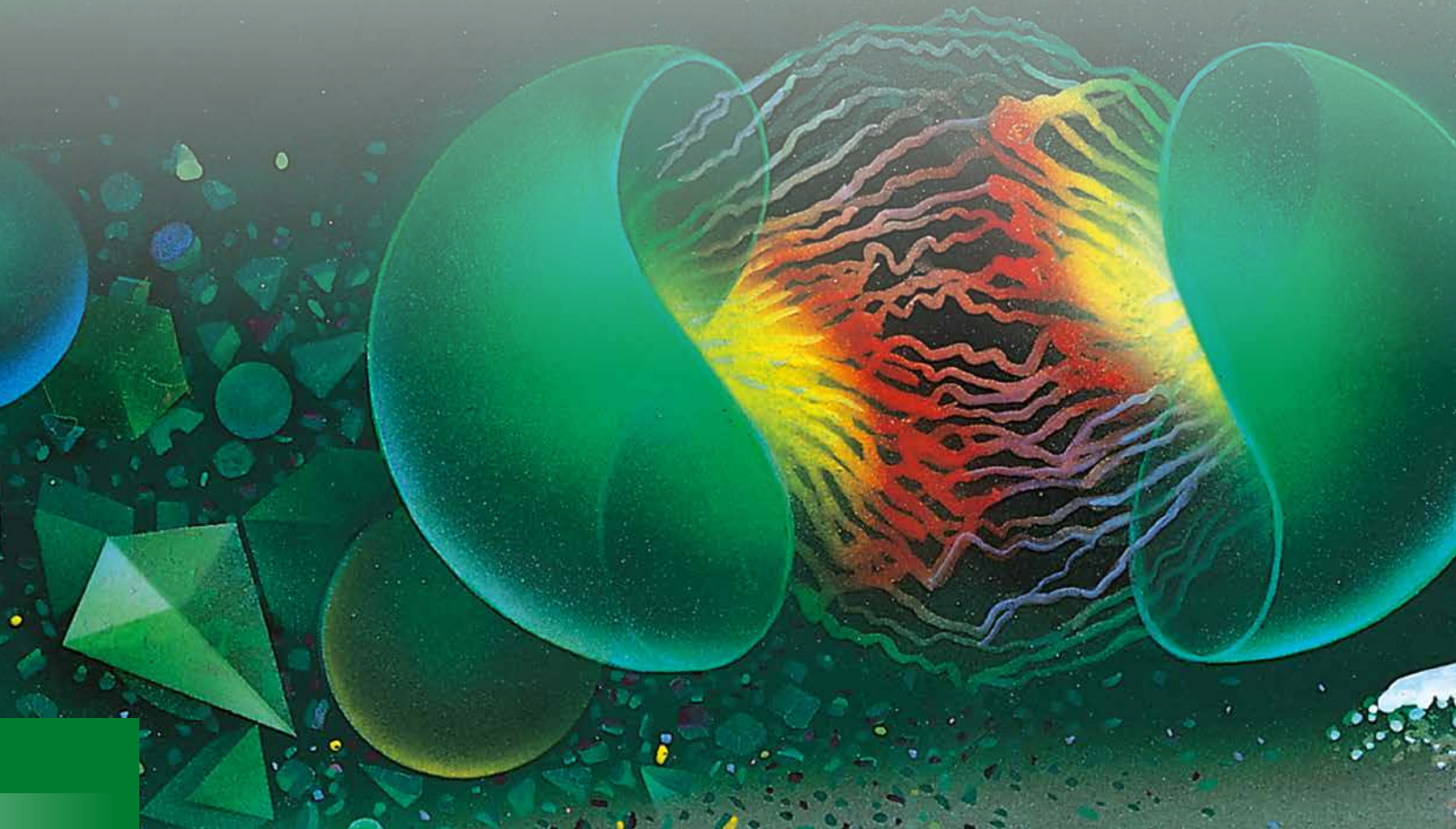
Today, 30 years later, in the course of my research for the anniversary of the turtle, I have discovered exciting things about the cosmos of this armoured animal.

When my father started the enclosure company in 1984, the search for a powerful logo was soon on the agenda. With the green „turtle“, the company found such a symbol. Mysterious: that is what it is and what it will remain. And it links people in and with the company.

Let us hope that we have succeeded in this last point with this special edition.

OKW

GEHÄUSE SYSTEME



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Publisher
OKW GmbH
Historical archive
Friedrich-List-Str. 3
D-74722 Buchen, Germany

+49 (0) 62 81 404-00
+49 (0) 62 81 404-114
okwarchiv@okw.com
www.okw.com

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Editors
Anne Schneider
Wladimir Mitronin


**Editorial assistant
and graphic design**
Kay Hirmer
Lisa Binninger

Print
Laub GmbH & Co. KG
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